

INTERPLEXURE: THE BUSTLER

*Architectural capability and contemporary
spatial practice in a globalized context*

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Abstract

The *theory of architectural capability* purports to understand how architecture transforms, negotiates, recombines and participates in global and local flows and ecologies. It is focused on architecture's "sphere of influence."

Capability draws in a number of theoretical and practical concerns, from complexity theory, emergence, and artificial ecologies to technological and sociological co-construction, deterritorializing economics, and generally, globalization (more accurately, its resultant time/space convergences, compressions and collapses).

Beginning with a brief overview of the theoretical underpinnings of complex systems, the *theory* is contextualized in the current state of globalized convergence and our evolving perceptions of time and space. This context offers a more practical approach to understanding capabilities: how they are embedded in the systems we create, how they are exercised, and how they change over time.

A series of architectural precedents are reviewed as both instances and generators of the theory. Seven metrics are established to 'talk between' these projects and relate practice to the concept of capability:

scale,
density,
intensity,
connectivity,
degree of intent|control,
possibility|opportunity breadth, and the
public|private spectrum.

In part II, the *theory* is exercised as *interplexure*: an optimistic, inclusive and absorptive mode of operation focused on the relationships between things. *The Bustler*—described simplistically as a multidimensional transit station—expresses a desire to understand how architecture gains agency and becomes instrumental and reflexive, contributing to a vibrant urbanism through versatile public spaces.



Contents

	Abstract	iii
	Contents	v
	List of Figures	vi–vii
	Acknowledgement	viii
	Dedication	ix
PART I	Introduction	1
Architectural Capability	1.1 Optimism	1
	1.2 Beginnings — Statement of Thesis	1
	1.3 Outline	3
	2.0 Artificial Ecologies	5
	2.1 Complex Relational Systems	5
	2.2 Assemblages	5
	2.3 Emergence	7
	2.4 Ecologies	7
	2.5 Feedback	8
	2.6 Capability	9
	2.7 Philosophical Forms of Thought	10
	3.0 Contextualizing	13
	3.1 Globalization	13
	3.2 Transurbanism	14
	3.3 Co-construction	15
	3.4 Speed & Space/Time Collapse/Compression	16
	3.5 Perception & Representation	18
	4.0 A Theory of Architectural Capability	21
	4.1 Mechanisms	21
	4.2 Metrics	25
PART II	5.0 Site & Context	61
Interplexure	5.1 West Bridgeport, Richmond, BC, Canada	61
	5.2 Richmond Profile	63
	5.3 transitions & Reasonable Expectations	65
	5.4 The Imminent future	69
	5.5 Site Documentation	70
	6.0 The Bustler	81
	6.1 Program / Method	81
	6.2 Transitions	81
	6.3 Systems	89
	6.4 Future development	89
	6.5 Drawings, Perspectives, Model	91
	7.0 Conclusion	113
	8.0 Bibliography	115
	9.0 Appendix: Panels	119

List of Figures

1	Context, mechanisms / sphere of influence	xii
2	Logistical Activity Zones, Stan Allen	4
3	Hongkong and Shanghai Bank, Norman Foster	10
4	Parc de la Villette competition entry, OMA	12
5	The Industrial Revolution	16
6	Japanese MLX01 Maglev prototype	17
7	Supersonic Concorde	17
8	Cisco's TelePresence on 24	17
9	Physical and perceptual reality	18
10	Albrecht Dürer's Man Drawing a Lute	19
11	'Concord Pacific Place: sphere of influence'	21
12	'Concord Pacific Place: context and mechanisms'	23
13	Euralille: concept sketch	30
14	Euralille: The French TGV network	32
15	Euralille: 'Europe transformed'	32
16	Euralille: aerial view	32
17	Euralille: View of TGV station and office towers	32
18	Euralille: Site plan	33
19	Yokohama Port Terminal: outdoor amphitheatre	37
20	Yokohama Port Terminal: no-return diagram	38
21	Yokohama Port Terminal: schematic program distribution	38
22	Yokohama Port Terminal: aerial view	38
23	Yokohama Port Terminal: schematic collages	39
24	Interface-Flon: local vertical elements	43
25	Interface-Flon: the grassed plaza	43
26	Interface-Flon: upper street level plan	44
27	Interface-Flon: ground plan	44
28	Interface-Flon: underground station plan	44
29	Interface-Flon: section	45
30	Interface-Flon: cutaway render showing subway station	45
31	Schouwbergplein: various photos	51
32	Schouwbergplein: movable light mast; conceptual sketch	52
33	Schouwbergplein: layers	52
34	Schouwbergplein: plan	53
35	Schouwbergplein: abstract conceptual diagram	53
36	Concord Pacific Place: downtown Vancouver aerial	56
37	Concord Pacific Place: segregation	56
38	Concord Pacific Place: typical Vancouver skyline	56
39	Richmond location in Metro Vancouver	61
40	West Bridgeport planning area	61
41	West Bridgeport, Canada Line	61
42	Photo of landing airliner	61
43	Site/Scales	62
44	Aircraft Noise Sensitive Areas	63
45	Richmond first languages (percentage by population)	63

46	West Bridgeport aerial photos, 1938–2004	65
47	West Bridgeport, Richmond, BC (May 2007), orthophoto	66
48	Examples of existing SkyTrain stations in Metro Vancouver	69
49	Bridgeport Station Park 'n Ride & River Rock Hotel	69
50	West Bridgeport, Richmond, BC: base plan	70
51	West Bridgeport: aerial view	71
52	Bridgeport Station from the south	72–73
53	Beckwith Road: north streetscape	74
54	Existing adjacent development to south	74
55	Douglas Street: south streetscape	74
56	River Rock Casino Resort: south elevation	74
57	Typical existing structures along Charles Street	75
58	Typical existing structures site along Beckwith Road	75
59	Typical existing structures along Beckwith Road	75
60	Mini-wetland	75
61	River Rock Casino Resort street frontage	75
62	Typical businesses along No. 3 Road	75
63	The Canada Line, view from west of site on No. 3 Road	75
64	Bridgeport Station from the west	76–77
65	Bridgeport Station from the southeast	78–79
66	The Bustler: early concept sketch	81
67	The Bustler: site transitions sketch	81
68	The Bustler: model views	81
69	The Bustler: frequency / program	82–83
70	The Bustler: transitions	84–85
71	The Bustler: process collage	86–87
72	The Bustler: diagrams of early potential systems	89
73	The Bustler: systems	89
74	The Bustler: the urban 'present at hand'	90–91
75	The Bustler: ground level	92–93
76	The Bustler: plaza	94–95
77	The Bustler: platform / convenience concourse	96–97
78	The Bustler: typical office floor	98
79	The Bustler: typical hotel floor	99
80	The Bustler: section AA	100–101
81	The Bustler: section BB	100–101
82	The Bustler: physical model detail	102–103
83	The Bustler: physical model, south elevation	104–105
84	The Bustler: rendering, morning rush	106–107
85	The Bustler: rendering, late afternoon	108–109
86	The Bustler: rendering, evening festival	110–111
87	The Bustler: physical model	112
88	Presentation panels	118

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Dedication

For my accomplice, Jhenifer, whose undying patience and steadfast support made this ridiculous journey possible.

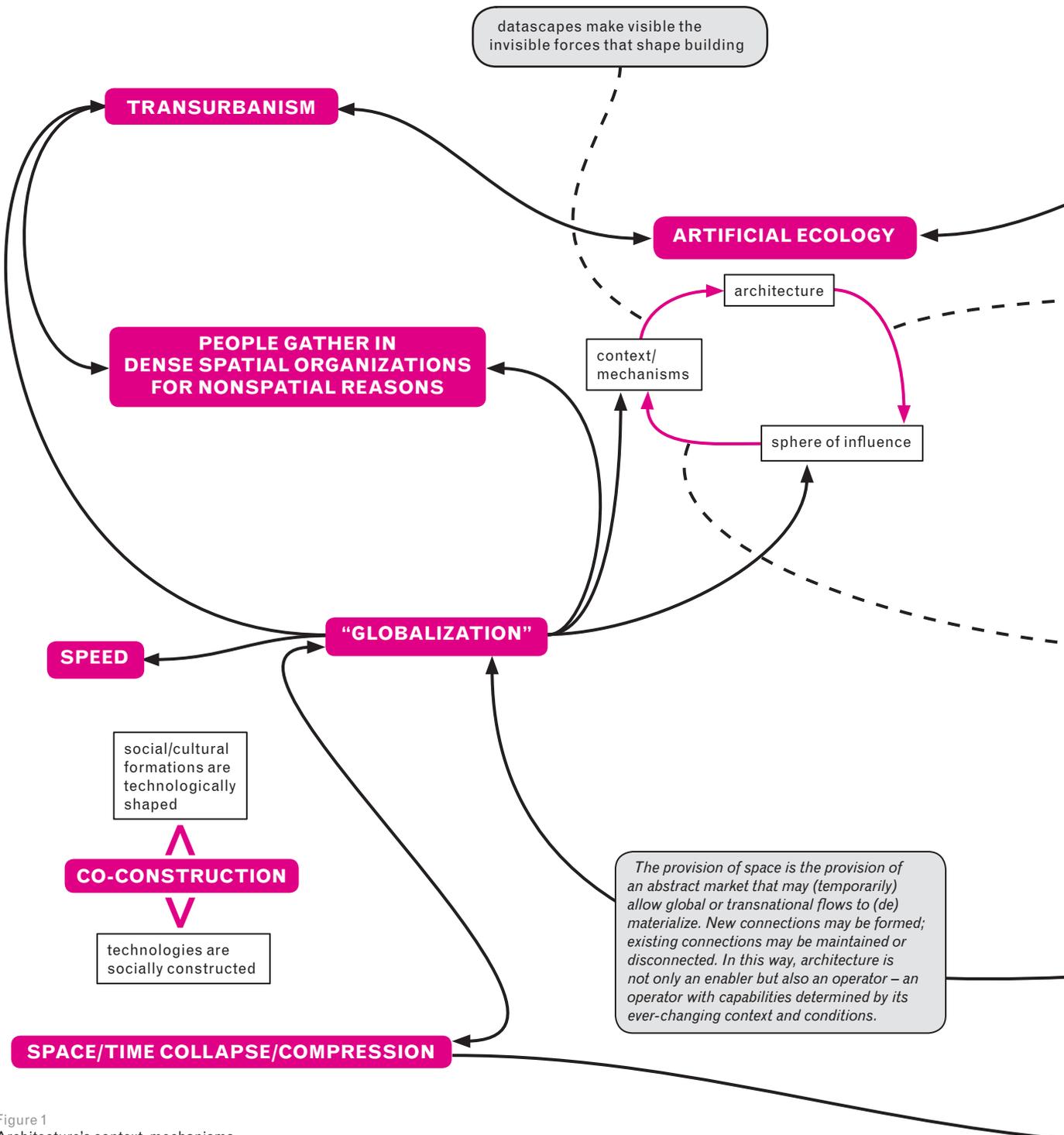


Figure 1
 Architecture's context, mechanisms, and sphere of influence constitute a continually evolving feedback loop.

ASSEMBLAGES + EMERGENCE

The building blocks of emergent entities are not the elements themselves but the relations between the elements. (1+1>2)

A manner of characterizing|representing relationships and connections between things, rather than their geometric, quantitative associations

TOPOLOGY

- architecture should propel the future [MF]
- architecture is a device [Winy Maas]
- architecture should perform [REX]
(corollary: neither form nor function matter)
- architecture should be a generator of activity (metastability: habitable circulation) [Virilio/Parent: Function of the Oblique]

Feedback: exercising capabilities can effectively change the contextual system and promote|demote new|existing capabilities

The interventions' creations may be exported, making architecture a generator of artifacts, drawing its immediate locale into flows at a larger scale, from regional to global.

CAPABILITY

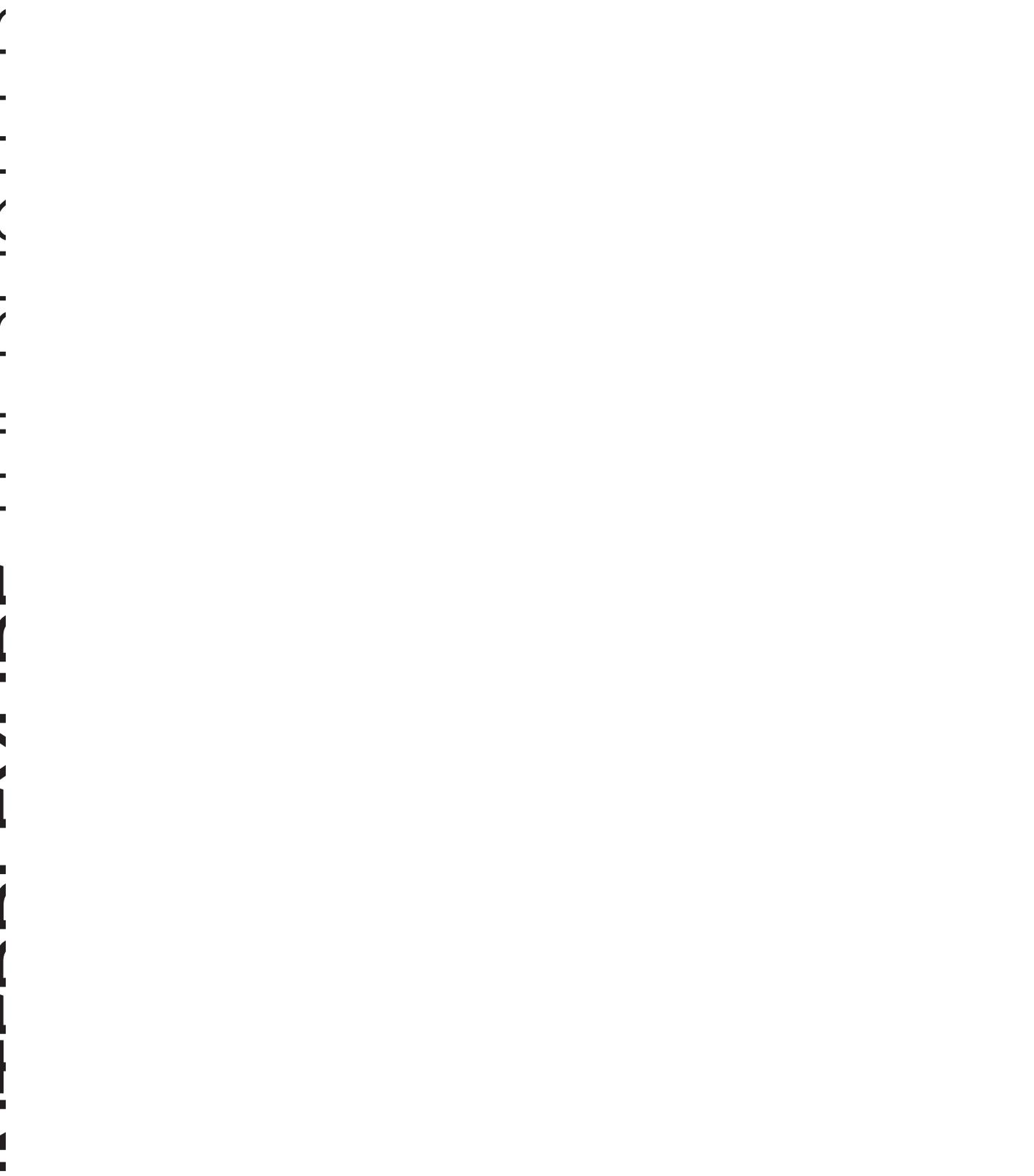
high performance = diverse, well-developed capabilities

SPATIAL PRACTICE

How does our evolving conception of space|time alter architectural capability? Are the mechanisms that alter space|time (technology, communication, etc) somehow fundamental to architectural capability? By harnessing mechanisms, do we "open up the concept of the possible," open up what our architecture might be capable of?

INFRASTRUCTURE

Part I Architectural Capability



1.0 Introduction

1.1 OPTIMISM

Architectural capability is a theory of optimism. This theory synthesizes a collection of existing ideas and formalizes them into a way of thinking and doing that allows the architect to exploit architecture—as a means of making it truly performative and enabling. These ideas may not be new, but our attitude towards them and their utility can be.

Architecture imbued with diverse, highly-developed capabilities can actively and effectively participate in realms beyond itself. By employing capability as a design methodology, we might ignore architecture's supposedly increasing irrelevance and instead learn to operate effectively within these external systems.

Architectural capability is a way to think about smart development, intelligence and flexibility, and sustainability in its environmental, sociocultural and economic forms. It is about an instrumental and reflexive architecture—an architecture with agency.

1.2 BEGINNINGS — STATEMENT OF THESIS

Information, ideas, and goods are the very stuff of civilization.

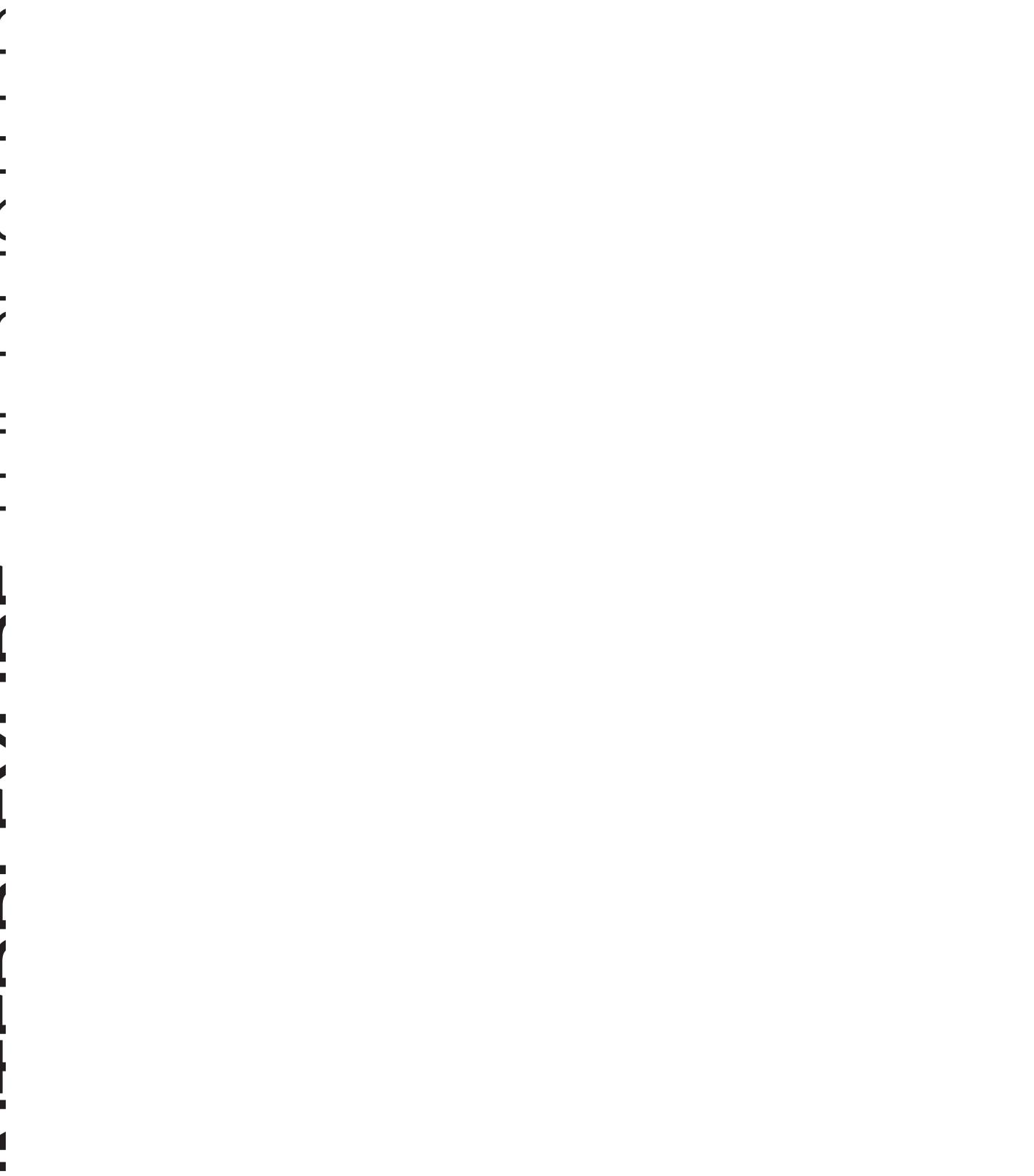
The degree to which they are distributed to all individuals within a population stands as an important indicator of human welfare levels—as a measure of cultural and economic income.¹

While it is generally understood that architecture is a *sociocultural formation*, as a product of its context, less attention has been devoted to the mechanisms of its "sphere of influence."

Manifestos past and present allude to these mechanisms: architecture is a device, the plan is a plan for the future, architecture lays ground for the performance of events, and so on. Spatial production inherently entertains these notions, but it is possible that they may be put to greater use if formalized in a *theory of architectural capability*—a way to describe and pursue an architecture that is highly effective at participating in the multi-faceted context that exists beyond itself.

Given the present state of convergence—the tangible outcome of ongoing processes of globalization and internationalization—there has been, and continues to be, a fundamental shift in the manner in which we perceive and experience time and space.

¹ Webber, "Order in Diversity," 81.



Our evolving conception of time and space is fundamentally linked to a persistent co-construction: that social/cultural formations are technologically shaped, and that technologies are socially constructed. Architecture exists in a unique position, being a form of technology *and* a social/cultural formation.

Capability is implicit in spatial production. The provision of space is the provision of an abstract market that may (temporarily) allow flows to (de)materialize. New connections may be formed; existing connections may be maintained or disconnected.

How architecture transforms, negotiates and recombines global and local flows and ecologies is primarily a question of capability.

1.3 OUTLINE

This current section establishes some very general context for the following discussions.

Next, in section 2.0, we pull back into the very abstract, to review existing theories and to present terminology to aid later sections. Capability is *theoretically* associated with complexity, assemblages, emergence, and artificial ecologies—systems where the relationships *between* things are more important than the things themselves.

Section 3.0 outlines the relevant issues for architectural production. Capability is *practically* linked to ideas of globalization, increased mobility, deterritorializing economics, technological and sociocultural co-construction, time/space compression, and infrastructure.

Section 4.0 ties theory and practical concerns together to synthesize a so-called *theory of architectural capability*. A series of capable precedents are analyzed to act as both instances and generators of this theory.

Section 5.0 summarizes and reiterates the laws and corollaries of the theory.

Part II begins with Section 6.0, introducing the site and context for the design project: *The Bustler* at Bridgeport Station, in north Richmond, BC. The site presents a unique condition, being the topological centre of a new light-rail transit system connecting the Vancouver International Airport, downtown Vancouver and downtown Richmond.

Section 7.0 outlines the approach and working methodology while Section 8.0 collectively represents the project through more conventional means: drawings, perspectives, and models.



2.0 Artificial Ecologies

Complex relational systems: emergence and assemblages

2.1 COMPLEX RELATIONAL SYSTEMS

Very generally, a **complex relational system is a collection of parts related to each other that acts as a context for its parts but may also operate as a whole within a larger context**. For example, the citizens of a city may ride a bus, which itself is a functional element of the city. Both the citizens and the bus relate to one another and to the city as well, and all participate to some degree in levels of political, social/cultural or economic events. Meanwhile, the city, taken as an agglomeration of all the things that “reside” within it, also participates in other larger contexts (e.g. province/state, nation, etc). And even at this larger scale, we may still discover relationships between the smallest citizen and the largest global realm. When we speak of complex relational systems, it is the nature and type of these complex organizational relationships that are of interest.



While the agents in these systems are certainly important, attempting to reveal modes and mechanisms of a system is better served through understanding the operational relationships between agents. The following sections on assemblages and emergence elaborate on the terminology used later in the discussion of capabilities.

It is of course not feasible to offer an entirely comprehensive overview of these theories. Instead the intention is to begin with some terms and general concepts needed to establish a robust definition and characterization of capabilities: how they come about, how they are exercised, and how they change over time.

2.2 ASSEMBLAGES

In *A New Philosophy of Society*, Manuel De Landa reintroduces assemblage theory (originally proffered by Gilles Deleuze) as an alternative to the accepted ontologies of the social sciences, especially *taxonomic essentialism*. Taxonomic essentialism is a hierarchical, tree-like organization that bears on the differences between things, and maintains that those differences come from the innate properties (*essences*) of those things. These essences form a “set of necessary and sufficient conditions [for a thing] to belong to natural kind.”² For example, the animal kingdom differentiates between vertebrates and invertebrates, based on the existence of a spinal cord. Architecturally,

Figure 2 (opposite)
Logistical Activity Zones, Stan Allen
Allen, *Points + Lines*, 75.

2 De Landa, *A New Philosophy of Society*, 28.

we might differentiate a school from other buildings by the existence of one or more classrooms, with the corollary that a building without one or more classrooms cannot be a school.

In rejecting taxonomic essentialism's hierarchical nature, assemblage theory instead maintains that **assemblages are nothing more than differently scaled individual singularities** (hacceities). In De Landa's words: "As far as social ontology is concerned, this implies that persons are not the only individual entities involved in social processes, but also individual communities, individual organizations, individual cities and individual nation-states."³ These individual singularities are of course wholes in and of themselves, where the relations between the assemblage's constituent parts are characterized by *relations of exteriority*.

As opposed to *relations of interiority*—in which a part removed from the whole ceases to be what it is, since being that particular part is one of its constitutive properties—**relations of exteriority imply that a part may be detached and inserted into a different assemblage where its relations to the rest of the system may be completely different.**

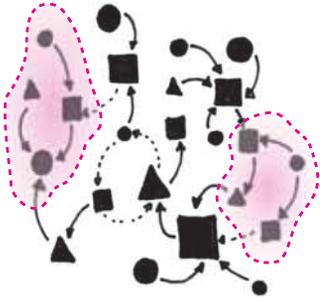
These relations that the part may engage in are not a function of the properties of that part (what a thing *is*; a denumerable, limited list), but rather depend on the part's capacities (what a thing can *do*; a potentially open list, some of which may go unexercised). A part, while still having the identity of that part in any situation, may have a variable set of capacities that depend on the relational system it has been inserted into or on the circumstances of a particular time and place. "A relation may change without the terms changing."⁴

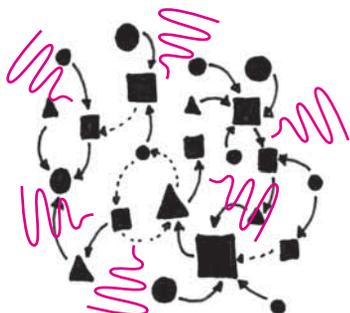
From this we derive the often mentioned maxim that, for complex systems, the whole is greater than the sum of its parts—the basis for emergent properties. In essence, since "relations do not have as their causes the properties of the [component parts] between which they are established," then "the properties of the component parts can never explain the relations which constitute a whole."⁵

3 Ibid.

4 Ibid., 10. Referencing Deleuze.

5 Ibid., 10.





2.3 EMERGENCE

Much literature exists on complex systems and emergence,⁶ and their reference in architecture has become more explicit as advances in computing have allowed architects to experiment with scripting and programming environments that embed intelligent relationships into the system. Of course, the creation of architecture has always involved some sort of implicit complex problem solving; only now, we are able to analyze and dissect these systems, to uncover latent potential and to better understand the repercussions of our actions within them.

It is not necessary to be pedantic here; a basic definition will suffice: **“Emergence refers to the way complex systems and patterns arise out of a multiplicity of relatively simple interactions.”**⁷ This is a simple label for a very complex series of interrelations. The exercising of an architecture’s capabilities is a form of emergent behaviour, seemingly irreducible to the material realities of concrete, wood, glass, steel—and their geometrical configurations, assembled at a well-defined place for a well-defined duration.

Without focusing on the subtleties of emergence, this section it to recognize, or perhaps argue, that it is these relationships—not the agents themselves—that are the building blocks of emergent systems. This is not to discredit the agents *per se* but to say that, in the way a conversation does not exist without two or more parties, behaviours and relations would simply not exist were it not for the coming together of parts.

2.4 ECOLOGIES

Analogies can and often do break down, and the analogical design process is suspicious (e.g. the city as a biological organism, a circuit board, or a collection of recombinant DNA flows). Nevertheless, generalizing “ecology” from its environmental/biological roots does little harm to the systems it might be applied to—and in fact may be entirely beneficial, if the set of natural systems is broadened to include people, their buildings, and certainly their cities.

Stan Allen writes, **“Ecologies are complex assemblages of resources, species and climates in dynamic interaction.”**⁸ Unpacking this succinct definition not

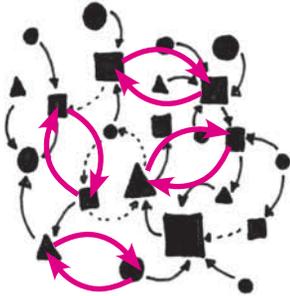
6 The interested reader is referred to any of a number of volumes: The Emergence Group, “Emergence in Architecture,” *AD Architectural Design: Emergence, Morphogenetic Design Strategies*, eds. Michael Hensel, Achim Menges and Michael Weinstock, vol. 74, no. 3 (May/June 2004): 6–9; Kevin Kelly, *Out of Control* (available online at <http://www.kk.org/outofcontrol/>); Steven Johnson, *Emergence: The Connected Lives of Ants, Cities, Brains and Software* (Scriber, 2001); and others...

7 “Emergence,” from Wikipedia. Available online at <http://en.wikipedia.org/wiki/Emergence>. Accessed 2 May 2008.

8 Allen, “Artificial Ecology,” 87.

only reveals the parts but also the mechanism for relationships. Allen highlights “resources, species and climate”—simply a way of referring to agents/parts and their context—and includes the purposely vague descriptor “dynamic interaction.” The implication is that ecologies are engaged in an endless economy of give/take, cooperation, interrelation, and communication—a system pursuing multiple optima simultaneously based on the needs and desires of its parts.

Ecology also implies a form of *balance* or *equilibrium* in a system. While participants may at times experience gain, they may at other times experience loss as other participants experience gain. On the whole, the system may exhibit “symptoms” that evidence the health of its constituent economies. These high-level behaviours emerge from an ecology’s constituent relations.



2.5 FEEDBACK

Within any complex system, the concept of feedback is integral to the system’s evolution. **Feedback is the mechanism that allows future states to be dependent on the outcomes of past states, either stabilizing or destabilizing the system. It may amplify or attenuate, sustain or alter.**

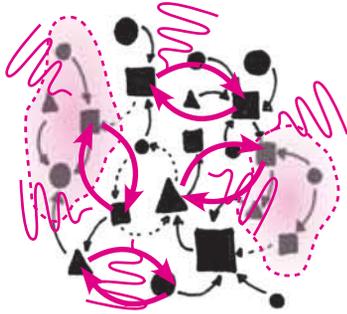
Architecture is a social, cultural, and technological product of its context and its context’s mechanisms. MVRDV considers much of its work to be *datascares*, tending towards a quantifiable depiction of context and mechanisms: “a visual representation of all the measurable forces that may influence the work of the architect or even steer or regulate it.”⁹ But as is well known, the life of architecture does not end when construction is complete. Architecture itself can be seen as a feedback loop, an operator that lays ground for events and has a certain sphere of influence, allowing a piece of architecture to affect—to feed back into—its context and mechanisms:

BLDGBLOG: There’s also the incredibly interesting possibility that a building project, once complete, will actually change the society that built it. It’s the idea that a building—a work of architecture—could directly catalyze a transformation, so that the society that finishes building something is not the same society that set out to build it in the first place. The building changes them.

LEBBEUS WOODS: I love that. I love the way you put it, and I totally agree with it. I think, you know, architecture should not just be something that follows up on events but be a leader of events. That’s what you’re saying: That by implementing an architectural action, you actually are making a transformation in the social fabric and in

the political fabric. Architecture becomes an instigator; it becomes an initiator.¹⁰

This concept of *architecture as social transformer* points to the architect's vital role in determining the set of possible events and the magnitude and nature of the sphere of influence. Architecture's capabilities within systems are defined and developed by elaborating on context and embedding the potential for reaction.



2.6 CAPABILITY

Capabilities are collective productions whose development entails time, making, competition, and conflicts, and whose utilities are, in principle, multivalent because they are conditioned on the character of the relational systems within which they function.¹¹

A few maxims to summarize:

- 1 Complex systems comprise parts, context, and relationships.**
- 2 A specific part's context and relationships have myriad aspects, from other parts to time and location.**
- 3 The compounded relations of many parts interacting with and operating on their context forms the basis for emergent behaviour. Relations are the building blocks of complex systems.**
- 4 Feedback is integral to the evolution of any complex system.**

We pause here to refocus on the goal: by understanding the means and mechanisms of change in complex systems, we can make our actions within such systems more efficacious. In other words, we improve our ability to project change onto the system and draw events out of the virtual and into the realm of the possible or even the probable—to uncover latent potential.

The question of what is possible in a complex relational system

¹⁰ Geoff Manaugh/BLDGBLOG, "Without Walls: An Interview with Lebbeus Woods," BLDGBLOG (2007). Available online at <http://bldgblog.blogspot.com/2007/10/without-walls-interview-with-lebbeus.html> Accessed 2 May 2008.

¹¹ Sassen, *Territory, Authority, Rights*, 7–8. Sassen elaborates in a footnote: "The concept of capabilities has been developed conceptually by a variety of scholars with different questions in mind. Most known and influential are probably the constructs developed by Sen (1999) and Nussbaum (2000). In both these elaborations there is a strong positive valence. My use of the term is simpler, more descriptive, and closer to the word as distinct from the construct. Further, in my use it is multivalent, in that I include what we might think of as negative capabilities normatively speaking: the capacity to destroy what ought not to be destroyed, such as human life or good cropland. Finally, I do not confine the term to individuals, but also include systems."

is intimately linked to the question of capability. What can an agent do? What is it capable of? How might we diversify or specialize an agent's capabilities?

Capabilities are established by the characteristics of an agent, but they depend highly on context. Our abilities reflect our relationships and the limits of the system(s) we operate within. In many ways, our abilities might be hampered or leveraged by our context—for example, the layout of the physical environment or the nature of a political atmosphere. There could be financial limits, or abstract social entities such as discrimination. For architecture, the systems are similar: budgetary and economic constraints, (in)efficient technologies, social structures that pass through or around physical space, political will, building codes or other laws that regulate use, and so on.

However, realizing that feedback always exists, exercising capabilities can effectively change the contextual system and promote/demote new/existing capabilities: "... key capabilities developed in the earlier phase can become foundational to a subsequent phase but only as part of a new organizational logic that in fact also foundationally repositions those capabilities."¹²

2.7 PHILOSOPHICAL FORMS OF THOUGHT

If we accept that a discussion about capability implies a discussion about relationships and actions/reaction, about intent/control/desire/need, we need to formulate techniques to operate on these relationships.

De Landa, in "Deleuze and the Use of Genetic Algorithms in Architecture," a commentary on the viability of using genetic algorithms in artistic design, suggests that genetic algorithms may only be productive if architects adopt three *philosophical forms of thought*: populational, intensive and topological.¹³

The modes of thinking are not only valuable for genetic algorithms, however. They provide a way of thinking about complex systems and a starting point for the translation of the aforementioned abstract concepts into form.

Population thinking entails never focusing on one or two instances but rather always keeping the 'larger (reproductive) communities' in mind: "... the population, not the individual, is the matrix for the production of form."¹⁴ This is also to remember that populations evolve slowly, as transactions propagate at different rates and at different times.

Understanding *intensive thinking* begins with contrasting

¹² Sassen, *Territory, Authority, Rights*, 15.

¹³ Deleuze enters the picture here. De Landa notes, "Deleuze did not invent these but he brought them together for the first time, and made this the basis for a new concept of the genesis of form." (De Landa, "Deleuze and the Use...", 9).

¹⁴ De Landa, "Deleuze and the Use...", 10.



Figure 3
Filipino women working in Hong Kong as domestic helpers gather regularly beneath Norman Foster's Hongkong and Shanghai Bank headquarters.

©Photograph copyright Stefan Irvine. Kindly used with permission.
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Accessed 2 May 2008.

intensive properties with the more readily understood extensive properties. In contrast to extensive properties—spatial quantities such as length, area or volume, which are adjusted proportionally in response to spatial subdivisions—intensive properties are those that remain unchanged by spatial subdivision, such as temperature, pressure or speed.¹⁵ An important side-effect of intensive properties is that they result in zones that differ in intensity, creating continuous gradients between them. These zones of difference “drive fluxes of matter and energy.”¹⁶

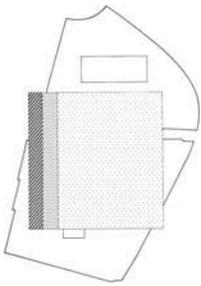
De Landa uses the concept of the biological body plan to preface *topological thinking*. The body plan is an ‘abstract diagram’ that, if stretched, twisted or otherwise manipulated in a continuous manner, results in a variety of geometrically distinct forms that maintain similar characteristics. De Landa illustrates with the tetrapod limb, which through different transformations might become the single-digit limb of a horse, the wing of a bird, or a human hand with an opposing thumb. The body plan of this limb cannot contain any of these specificities but instead is defined or represented in a manner that make all such conditions possible. These ‘abstract diagrams,’ then, must be represented using *topological invariants*: properties that remain fixed through these transformations, such as connectivity.¹⁷

Together, these modes of thought offer a collective and inclusive vision of complex systems based on qualitative properties and relational connections. This allows a given system to be abstractly mutable and thus capable of being deployed geometrically in space in many ways, some of which may be entirely surprising or counterintuitive yet still uphold the integrity of the generating qualities and connections.

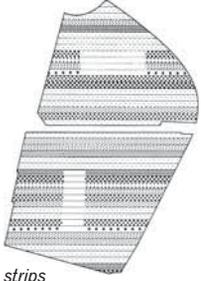
15 De Landa offers the example of a volume of water at 90° divided in two becomes two volumes each at 90° not 45°.

16 Ibid.

17 Using the tetrapod limb example, in all cases, regardless of final form or the final capabilities of that limb, it is always connected at one end to the trunk of the body, and provides a point at any opposing end for digits, with a movable joint somewhere in between.



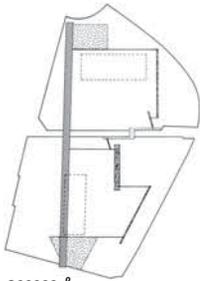
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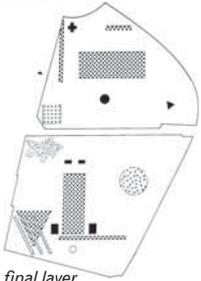
strips



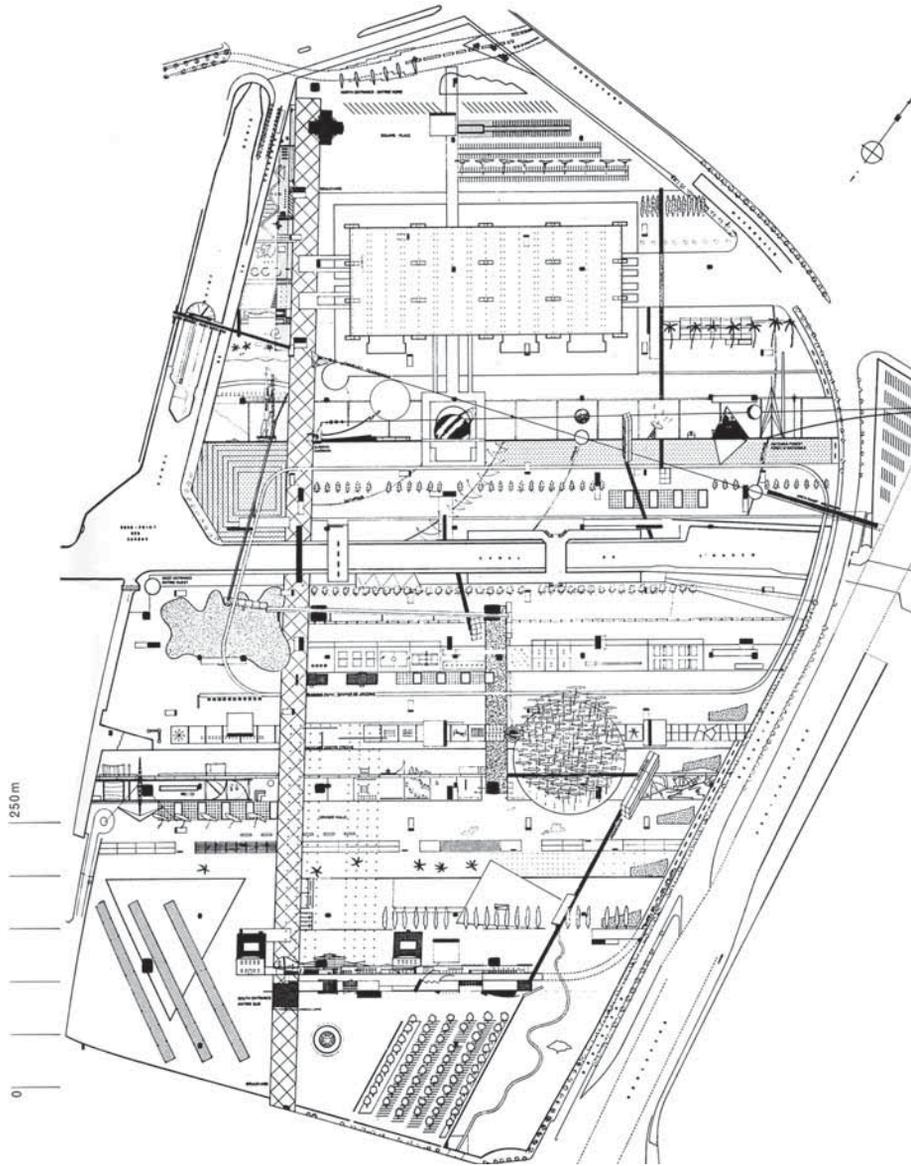
confetti



access & circulation



final layer



3.0 Contextualizing

Globalization, transurbanism, and the perception of space and time

3.1 GLOBALIZATION

Here, globalization is presented as a process, in its most inclusive form. **The label “globalization” is not important, only that it is understood as the proliferation and expansion of any number of interacting ecologies.**

Kristopher Olds offers a suitably comprehensive summary. Referencing Held,¹ Olds claims that globalization refers to two distinct phenomena:

1. *Political, economic, and social activity becoming worldwide in scope.*
2. *The intensification of levels of interaction and interconnectedness between states and societies which make up an international society.*

Going further:

Globalization is a contingent, dialectical, nonuniform, and undulating mesh of processes which do not, contrary to popular opinion, lead to simple homogenization; globalization also initiates a myriad of local interpretations and transformations. Seemingly uniform flows of ideas, images, or capital are interpreted to an infinite degree, creating diverse impacts in similar localities at the same time or in the same locality at different times.²

Globalization implies a set of rather unprecedented changes to our societal framework: the ability for people to travel great distances in short periods of time; the proliferation of migrant workers and the increase in global migration; the ease of moving capital and goods via international channels; the expansion of economic markets for a variety of goods, services and resources; the ease of cultural exchange through various media (film, music, blogs, online news media, etc); the creation of new tourism economies and the expansion of existing ones; new levels of human connection and communication via technologies such as the internet, mobile phones, and satellites; *and so on.*

These changes continue to alter our social and cultural formations and our perceptions and conceptions of space and

Figure 4 (opposite)

Parc de la Villette competition entry, OMA:
The process of layering sets out a regimented, logical scheme in which distinct systems are able to operate effectively. But the overlaps create a broad variety of spatial configurations, resulting in an intensive spatial construction. Notes Rem Koolhaas in SMLXL: “Finally, we insist that at no time have we presumed to have produced a designed landscape. We have confined ourselves to devising a framework capable of absorbing an endless series of further meanings, extensions, or intentions, without entailing compromises, redundancies, or contradictions. Our strategy is to confer on the simple dimension of adventure. The utilitarian coinciding with the poetic: the realization cannot but stick to the conceptual.”
OMA, *S,M,L,XL*, 1158.

1 Held, “Democracy, the Nation-state and the Global System,” 145.

2 Olds, “Globalization and the Production...” 1714.

time. In 'pop' terms, the world is smaller, flatter, more like a 'global village.' These processes present the opportunity for architecture to establish itself as a processor, negotiator and instigator.

3.2 TRANSURBANISM

According to Arjen Mulder, *transurbanism* is "urbanism in the era of globalization."³ When broken down—and especially if one accepts that globalization was happening for a long time before the twentieth century—transurbanism is not such a new idea. Transurbanism, as Mulder presents it, is simply a call for the design of the city to reflect the city:

The design challenge for architecture in this context is, instead of trying to create a single public domain, to create an atmosphere for the establishment and coexistence of a diversity of public domains. Transcontextualize. You cannot design a city, but you can help a city organize itself as a living structure—not by breaking down all barriers to the streams of information and commodities, but by allowing specific obstacles, channels, retardations and accelerations to be designed for individual streams, and thus to be informed by the city itself.⁴

The idea, it would seem, is not to simply accept the networked culture we live in, but to embrace it.

In the same volume, Mark Wigley redelivers a classic 1963 article by Melvin Webber, an urban planning theorist. "Order in Diversity: Community without Propinquity" is a visionary piece that, without resorting to rhetoric, pragmatically argues for an alteration to spatial practice, just as Mulder does above, some 40 years later. Webber attributes the dispersion of the city to evolving communication technologies, and he recognizes that while "cities are physical organizations that enable people to communicate with each other, new systems of communication allow for different organizations."⁵ These "different organizations" are non-hierarchical networks that reject "mass culture" in a "mass society," instead forming "a maze of subcultures within an amazingly diverse society organized upon a broadly shared cultural base."⁶

As Wigley tells us, the trick to Webber's argument is to say that **people gather in dense spatial organizations for non-spatial reasons:**

3 Mulder, "TransUrbanism," 9.

4 Ibid., 10.

5 Wigley, "Resisting the City," 106.

6 Webber, "Order in Diversity," 68.

In other words, they inhabit a space in order to communicate, but communication is not a spatial phenomenon. On the contrary, it is a kind of subversion or destruction of space. So specific spatial systems are set up in order to facilitate transactions that subvert space. Cities are dense precisely for the purpose of dematerialization or dispersal—for the possibility, that is, for bodies and minds to float towards or away from each other independently of spatial barriers.⁷

The impact of this idea is perhaps not immediately apparent. As Wigley notes, it is one that may seem debilitating for the architect, the primary organizer of space: if the organization of our society is premised on the non-spatial, what, then, is the architect to create?

But this question misses the point quite entirely. Despite society's non-spatial motives, we still end up in a variety of spatial formations that, to a varying extent, bear on the abstract topologies of the networks in which we inhabit. Without a hint of hubris, Webber logically states the obvious:

If we are willing to accept the idea that the optimum urban settlement and land use patterns are likely to be as pluralistic as society itself, then the conceptions of spatial order will follow from our conceptions of social order. Our spatial plans, then, will be plans for diversity, designed to accommodate the disparate demands upon land and space made by disparate individuals and groups that are bound up in the organized complexity of urban society. ... One pattern of settlement and its internal land use form is superior to another only as it better serves to accommodate ongoing social processes and to further the non-spatial ends of the political community.⁸

Far from undermining the architect, this is in fact an incredibly enabling realization. Contemporary spatial practice is truly an active, dynamic social exercise that ought to be directly relatable to our conceptions of social order.

3.3 CO-CONSTRUCTION

Co-construction is a label for the idea that neither sociocultural formations nor technology evolve independent of the other. Thomas Misa elaborates:

Modern social and cultural formations are technologically shaped; try to think carefully about mobility or interpersonal relations or a rational society without considering the technologies of harbors, railroad stations, roads, telephones, and airports; and the communities of scientists and engineers that make them possible.

Modernization is a process by which capitalism uproots and makes mobile that which is grounded, clears away or obliterates that which impedes circulation, and makes exchangeable what is singular.

—Crary, *Techniques of the Observer*, 10

⁷ Wigley, "Resisting the City," 106.

⁸ Webber, "Order in Diversity," 90–91.

At the same time, one must understand that **technologies, in the modern era as in earlier ones, are socially constructed**; they embody varied and even contradictory economic, social, professional, managerial, and military goals. In many ways designers, engineers, managers, financiers, and users of technology all influence the course of technological developments. The development of a technology is contested and controversial as well as constrained and constraining.⁹

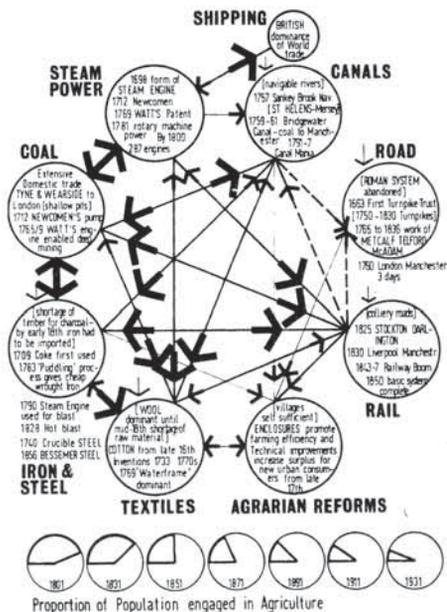


Figure 5
 'The main factors which contributed to the Industrial Revolution and an indication of their interaction.' Dotted linkages are negative effects; small arrows represent significant existing efforts prior to the Industrial Revolution proper.
 From AEJ Morris, "History of Urban Form," *Official Architecture and Planning* 34/2 (February 1971): 141.

Architecture exists in a unique position, being both a social/cultural construct and a form of technology—evolving together simultaneously. As architecture experiences technological progress, it becomes capable of exporting new social/cultural formations that initiate advancing technologies that architecture may exploit, subvert, provide, or alter.

In doing both, architecture's success at co-construction is some indication of the effectiveness and extent of its capabilities. Its ability to be reflexive and reactive reflects its ability to incorporate and/or promote sets of technologies and social formations.

3.4 SPEED & SPACE/TIME COLLAPSE/COMPRESSION

Technological progress enhances our ability to transgress space and time. New transport technologies such as mega-capacity airliners, high-speed trains and self-driving vehicles allow greater numbers of people to move more quickly at continually lower costs. Communication technologies like real-time high-definition telepresence, multi-functional mobile phones and collaborative internet-based software applications allow for business and personal contact to happen anywhere, at anytime.

Paul Virilio invented **dromology**—"the study and analysis of the impact of the increasing speed of transport and communications on the development of land-use"¹⁰—after working with French architect Claude Parent in the 1960s. The two had collaborated on 'the function of the oblique,' a topological theory of space steeped in the concepts of disequilibrium and motive instability, or *metastability*. An oblique (non-orthogonal) architecture produced "habitable circulation" and made architecture into a generator of activity: the body navigating against gravity. As it turned out, constructing such architecture at the time was overly difficult, and after a falling out following the May 1968 demonstrations in Paris, the two went their separate ways.

In 1975, Virilio released his seminal work, *Speed and Politics*, its central thesis summarized here by Bob Hanke:

9 Misa, "The Compelling Tangle..." 10. Emphasis added.

10 Virilio, "Architecture Principe," 13.

Architects are not into speed as such. Rather, they make slow objects that make speed visible.

—Wigley, "Resisting the City," 119



Figure 6
580kph: Japanese MLX01 Maglev prototype
<http://www.n-sharyo.co.jp/business/tetsudo/images/linear1.jpg>
 Accessed 2 May 2008.



Figure 7
2150kph: Supersonic Concorde
http://www.metwashairports.com/_/Gallery%20Image/_/concorde_landing.jpg Accessed 2 May 2008.



Figure 8
>921000kph: Cisco's TelePresence on 24
 Screen capture from episode of 24, available online at
<http://www.cisco.com/web/solutions/telepresence/fox/index.html>
 Accessed 2 May 2008.

Speed is central to transportation and communication, and communication at the speed of light is as integral to world warfare as it is to global capitalism. Speed is fabricated by the machinery of culture; the techniques for handling, recording, storing, and transmitting information induce speed.¹¹

As one of the first comprehensive analyses of speed, the extended essay elaborated on the functional relationship between speed and culture, demonstrating that "the relation between technology and culture is a geophilosophical, environmental and urban issue."¹²

Since the publication of *Speed and Politics*, Virilio has further elaborated and developed dromology, adapting it to suit the world's changing states. In a 1995 piece,¹³ still ahead of the widespread availability of the internet in the form we are now familiar with, Virilio comments on our approach toward the light speed barrier and the advent of *real time*: immediacy and instantaneity.

The *perspective of real time*, of cyberspace, is a new form of perspective, says Virilio. "It is a fully new perspective, free of any previous reference: it is a *tactile perspective*. ... to reach at a distance, to feel at a distance, that amounts to shifting the perspective towards a domain it did not yet encompass: that of contact, of contact-at-a-distance: tele-contact."¹⁴

He continues on in a manner that might seem alarmist to many today who find their everyday attachment to 'cyberspace' commonplace: a "loss of orientation" accompanies this new perspective, a destruction of the "here and now," "a stereo-reality of sorts threatens," "history is going to unfold within a one-time-system." Yet the realization that time could supersede space, disconnecting the temporal from the spatial, supremely alters the nature of experience: the capacity for physical speed draws disparate spaces closer together in experience; the capacity for instant communication and contact, however, merges space almost seamlessly—a complete transgression of spatial experience.

Media are agents of spatial decentralisation and temporal implosion that (de)construct our environment. The more we live in a world city existing in global time, the more real-time responsiveness and control will tend to replace the height, breadth and depth of our environment.¹⁵

11 Hanke, "Speed," 2.

12 Hanke, "McLuhan, Virilio and Electric Speed," 151.

13 Virilio, "Speed and Communication: Cyberspace Alarm!"

14 Ibid. Emphasis in original.

15 Hanke, "McLuhan, Virilio and Electric Speed," 151.

3.5 PERCEPTION & REPRESENTATION

The history of the evolution of spatial perception often falls to art historians who track the understanding of spatial construction through art.

The invention of the viewpoint, or the observer, accompanied the 'invention' of perspective. This realization associated a specific location in space (and in time) with the execution of events, and allowed for the abstract dissection and representation—and thereafter, manipulation and reconstruction—of spatial experience.

Jonathan Crary's *Techniques of the Observer* (1990) uncovers an alternate history of vision and of the observer through the nineteenth century, one that is "inseparable from a massive reorganization of knowledge and social practices that modified in myriad ways the productive, cognitive, and desiring capacities of the human subject."¹⁶ As he later elaborates:

Whether perception or vision actually change is irrelevant, for they have no autonomous history. What changes are the plural forces and rules composing the field in which perception occurs. And what determines vision at any given historical moment is not some deep structure, economic base, or world view, but rather the functioning of a collective assemblage of disparate parts on a single social surface.¹⁷

Eventually, technology enabled the advent of shared, objective vision—for example, 3D models or virtual reality—which could be commonly experienced by countless people, irrespective of location. However, these technologies severed certain tangible realities once associated with the viewpoint of the observer: "The loss of touch as a conceptual component of vision meant the unloosening of the eye from the network of referentiality incarnated in tactility and its subjective relation to perceived space."¹⁸

Today, the severing of tactility from vision is made acceptable by the fundamental enabling of basic communication over otherwise not easily surmountable distances. However, accompanying this communication is an associated 'suspension of disbelief' that belies the physical reality of the situation. Of course, this is only for the time being, and it can be fully expected that, as Virilio worries, the experience will only become more seamless.

The creation of spatial experience is fundamental to the practice of architecture. Enabling technologies have altered

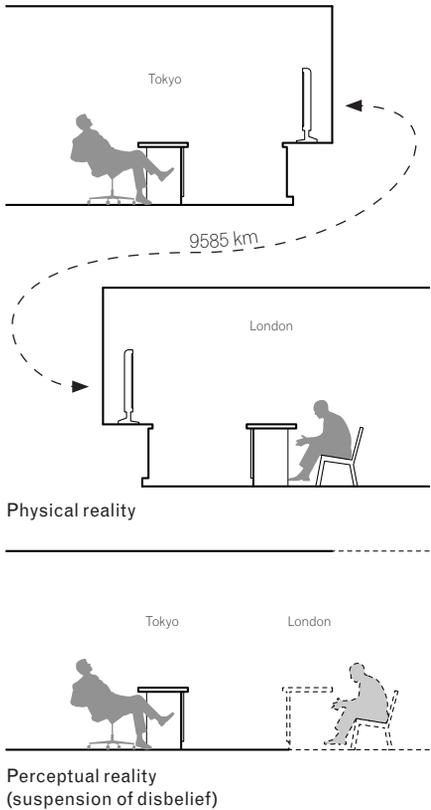


Figure 9

¹⁶ Crary, *Techniques of the Observer*, 3.

¹⁷ *Ibid.*, 6.

¹⁸ *Ibid.*, 19.

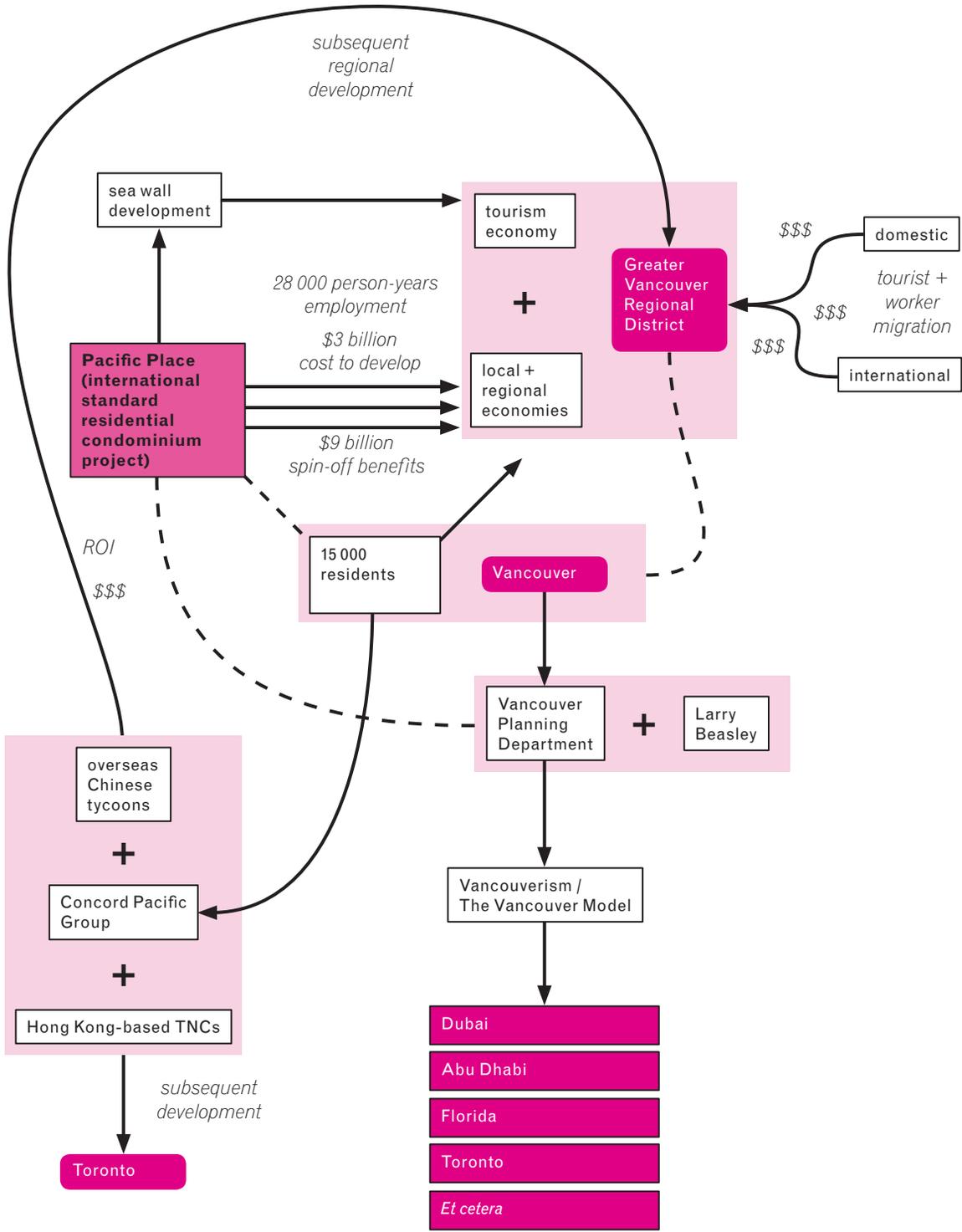
the manner in which we perceive space, giving rise to frequent and extended suspensions of disbelief while permitting communication to penetrate ever greater spatial and temporal boundaries. If this subversion were interpreted as “social material” to be exploited, perhaps our architecture, as a social construct, can leverage our expectations and perceptions to become more capable.

In North American technocultural studies, much attention has been paid to space and spatiality; yet this is only half the story of our experience of time-space compression. For speed is not merely a matter of the overcoming distance or the rate of dissemination and retrieval of information; it is also a matter of mobility, the perception of the visual world, the construction of time, how we measure value, the synchronisation of everyday life and how people are disciplined within the political economic order. Ultimately, speed is also a question of desire and of how power is organised in society. “To possess speed,” write Millar and Schwarz, “is to be modern; to control speed rather than to be controlled by it is perhaps the most important form of contemporary power.”¹⁹



Figure 10
Albrecht Dürer's *Man Drawing a Lute*, 1525
<http://www.usc.edu/schools/annenberg/asc/projects/comm544/library/images/626.jpg> Accessed 2 May 2008.

¹⁹ Hanke, “McLuhan, Virilio and Electric Speed,” 123–124. Here, Hanke references Jeremy Millar and Michiel Schwarz, eds., *Speed—Visions of an Accelerated Age*, London: The Photographer’s Gallery and the Trustees of the Whitechapel Art Gallery, in association with the MacDonald Stewart Art Centre, Guelph and the Netherlands Design Institute, Amsterdam, 1998; p. 17.



4.0 A Theory of Architectural Capability

Mechanisms and metrics

We can learn from found situations, and we can engineer designs or even design guidelines that produce conditions closer to those spontaneous ones that fascinate us and everybody else, rather than fix a set of principles that will never be able to trigger unpredictability.

—Farshid Moussavi, quoted in "Urban Design Now," *Harvard Design Magazine* (Fall 2006/Winter 2007)

4.1 MECHANISMS

Mechanisms are instances of capability being exercised. They tap into existing ecologies, drawing activity into the spaces provided by architecture so that it may, by its quantities and qualities, participate. The list of rhetorical verbs is long: architecture performs, generates, propels, enables...

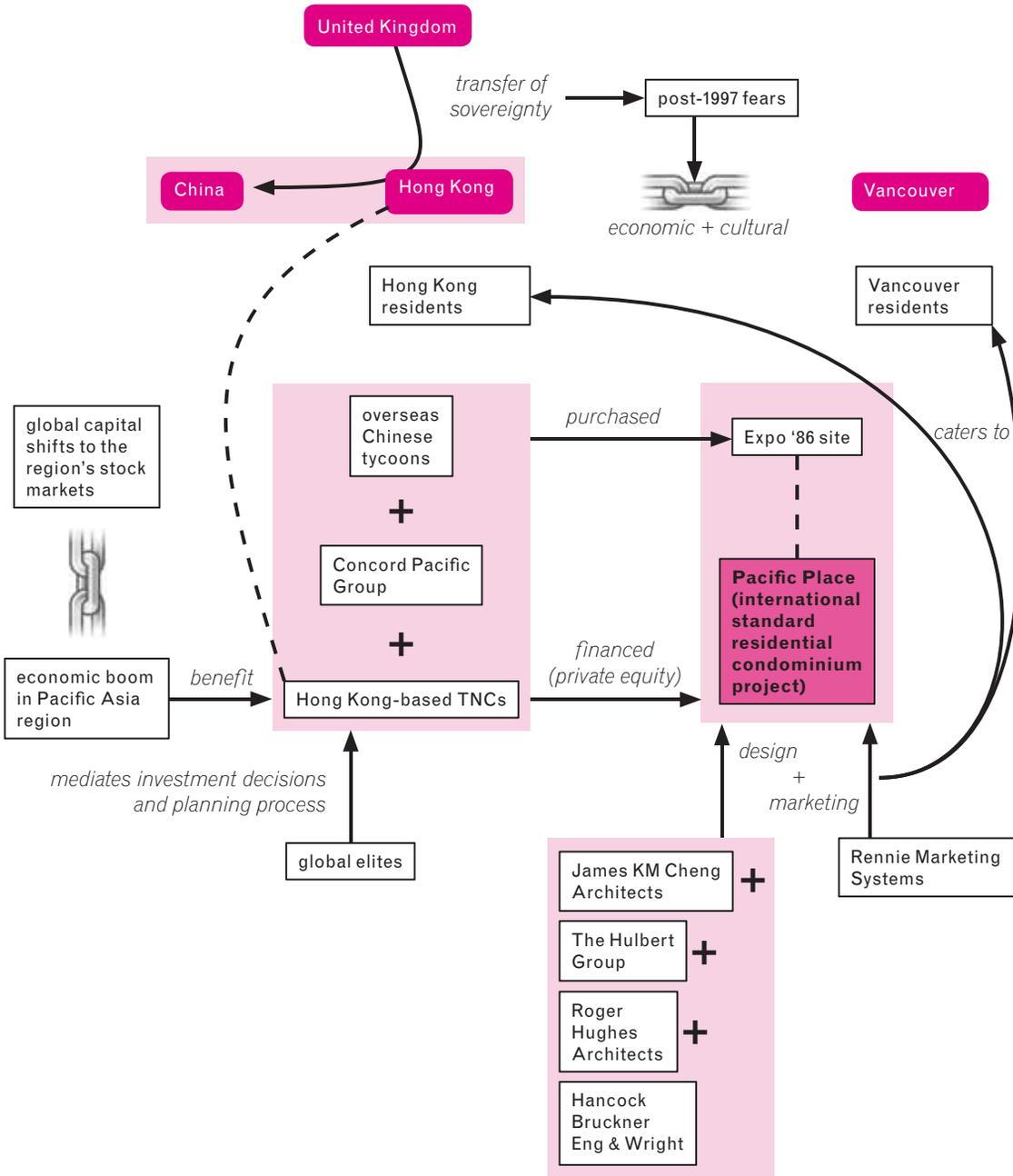
In general, architectures operating within complex relational systems fall into two classes: (1) actual physical node points in networks, and (2) the provision of space(s) that act as nodes in networks. In either case, we are practically speaking of the provision of space as the provision of an abstract market that may (temporarily or more permanently) allow global or local flows to (de)materialize. Architecture offers a place for the exchange of—social, economic, cultural, and political—customs, goods, capital, ideas, and so forth. New connections may be formed; existing connections may be maintained or disconnected. By exercising its capabilities within given contexts, architecture operates. Architecture gains agency.

It may be helpful to provide examples of the relational systems in which a specific piece of architecture may participate and its associated mechanisms. These examples might include, but are certainly not limited to, the following:

mobilities — Falling in either class, this primarily indicates a node in a transportation network, permitting the expedient movement of people from one place to another. Architecture here is often a place of pause, not a destination. Site selection is a prevailing limiting factor, typically determined by pre-existing infrastructures (roads, rail, built structure). e.g. railway station; bus stop; parking lot; escalator, ramp, hallway; platform, waiting room

business (local, regional, international) — Recent technologies permit the functioning of business in almost anyplace, almost anytime. The provision of space is somewhat irrelevant, since communication and transactions are predominantly non-spatial activities. Or, at very least, their success depends little on a particular

Figure 11 (opposite)
'Concord Pacific Place: sphere of influence'
Based on the unique and various conditions that made this Vancouver residential development possible, its subsequent completion set a number of other process in motion in realms beyond the north shore of False Creek. For more, see page 57.
Sources:
http://www.concordpacific.com/aboutus/about_us.html
Accessed 3 October 2007.



spatial configuration. e.g. provision of internet; mini-office workspace/teleconference room; sleeping cells; conference/meeting facilities; office; water cooler

infrastructures — Not interpreted as strictly large-scale public works, infrastructural architecture enables a set of activities broader than the architecture itself. Architecture literally plots an eventspace. Reference the seven propositions for infrastructure in "Infrastructural Urbanism" (Allen, 1999). e.g. powered/watered market space; grids/patterns; "division, allocation and construction of surfaces / provision of services";¹ roads, rails, paths, sidewalks, frameworks, guidelines

social/cultural development — The provision of certain spaces from the certainly generic to the highly specific allow for the acting out of cultural and social traditions, norms, values, etc. These spaces permit gatherings that are formal, informal, or both. e.g. cafeteria; sidewalk; theatre/auditorium/performance space; 'social condenser,' gym; town square; monument

tourism economies — Tourism requires numerous support structures, and architecture may be a vehicle or a destination. e.g. hotel/motel/holiday inn; access to points of interest: nature, art, history, etc; airport; leisure amenities, museum/gallery; monuments, spectacles, superlatives: biggest, tallest, longest, etc

ad nauseum

It is of course important to understand the role of site and context in determining capabilities and their sphere of influence: as much as architecture is a product of its context, the effectiveness of its capabilities relies on the receptiveness of its context. What works well for one site may not be appropriate elsewhere. A common sense observation perhaps, but the relentless proliferation of inappropriate, 'violent' space might beg to differ.

Richard Lloyd, a colleague of Saskia Sassen, "posits the possibility that local space in a global city can, under specific conditions, incorporate a mode of spatial practice that materializes at the intersection of global economic forces and postindustrial restructuring."² His analysis follows the post-industrial development of Wicker Park, previously a blue-collar

Figure 12 (opposite)
'Concord Pacific Place: context and mechanisms'
As with any endeavour of this scale, Concord Pacific Place was the result of a complex and contingent series of events at the local, regional, and global scales.

Sources:
Olds, "Globalization and the production of new urban spaces," 1722–24.

1 Allen, "Infrastructural Urbanism," 54.

2 Sassen, *Deciphering the Global*, 9.

residential neighbourhood in Chicago. After an early influx of students and artists, Wicker Park attracted developers eager to exploit its bohemian character. MTV subsequently chose to film its reality-based show *The Real World* in a Wicker Park loft, making the community a fixture in a globally shared TV-scape.

While it is easy to consider these events as capitalism unrecognizably altering the local, Lloyd argues instead that the local can and does actively participate in the global, and that Manuel Castells' assertion that the *space of flows* overwhelms a *space of place* is not universally applicable:³

[Wicker Park] is not an empty container in which social processes unfold. Elements of the neighbourhood's cumulative character, including its old brick buildings, are a source of opportunity and constraint that actively structure a trajectory of activities across time, even as such activities transform the neighbourhood. ... These practices [i.e. the aforementioned post-industrial developments] are directly linked to the contemporary moment of capitalism; they express a relationship between a mode of accumulation that is global in scope and spatial outcomes at the local level. This does not mean that Wicker Park directly expresses the global economy; 'the macro-micro link refers not to such an expressive totality, but to a structured one in which the part is shaped by its relation to the whole' (Burawoy 2000, p. 27). This is not to be confused with models that posit the subsumption of the *space of place* by the *space of flows* (Castells 1989). Instead, the place idiosyncrasy of Wicker Park, generated by local history and long-standing tropes of the urban cultural milieu, and the deracinated economy of global commodity exchange operate in a kind of tandem. Wicker Park is not merely strip mined by global capital; its neo-bohemian economy is simultaneously local and global in its costs and its rewards.⁴

These are apt realizations, relevant when observing the upcoming established precedents. In each case, there is to some extent an empowerment of the local, an ability to engage in transformative transactions through an activated public space adjacent to well-defined uses and often infrastructural works (transit, street, network, etc). In laying ground for multiple possible futures, most of these precedents become versatile, anticipatory, and adaptable in one way or another.

3 Lloyd here refers to Manuel Castells, *The Informational City: Information Technology, Economic Restructuring, and the Urban Regional Process*. (Oxford, UK; Cambridge, MA: Blackwell, 1989).

4 Lloyd, "Postindustrial Bohemia," 26–27. Lloyd here references Michael Burawoy, "Introduction: Reaching for the Global," in *Global Ethnography. Forces, Connections, and Imaginations in a Postmodern World*. Edited by Michael Burawoy (Berkeley: University of California Press, 2000), and Manuel Castells (see note 3, above).

4.2 METRICS

This section simultaneously presents a set of metrics by which capabilities might be “measured” and a related set of techniques (for sourcing and developing capabilities) evidenced by precedents. These metrics should make each project’s mechanisms and makeup more apparent, and allow for rough comparisons. Listed, in brief:

- Scale
- Density
- Intensity
- Connectivity
- Intent/Control
- Possibility/Opportunity Breadth
- Public/Private Spectrum

This collection of precedents aims to elucidate the specificities of architectural capability—most importantly, both its foreseen or unintended mechanisms of participation.

Scale



4.2.1 Scale

There is a correlation (as we might expect) between the scale of an architectural intervention and its sphere of influence. Perhaps obvious, larger scale lays a wider ground for events. This scale may be programmatically monolithic, multivalent, or somewhere in between. On a more local or community-oriented level, a coffeeshop or pocket park may provide the space necessary for meaningful interaction, despite being singular. On a global scale, the urban megaproject may attract a diverse set of interests, from business to leisure, and establish a greater number of external connections. However, it is possible that overly multitudinous relations may be weaker, or less robust than univalent relations.

A caveat with scale is a large area filled with monolithic or tightly controlled program. A decent density of variegated programs provides a fertile space for the interaction and multiplication of activities and flows—the mechanism for the instantiation and development of spatial capabilities.

Density

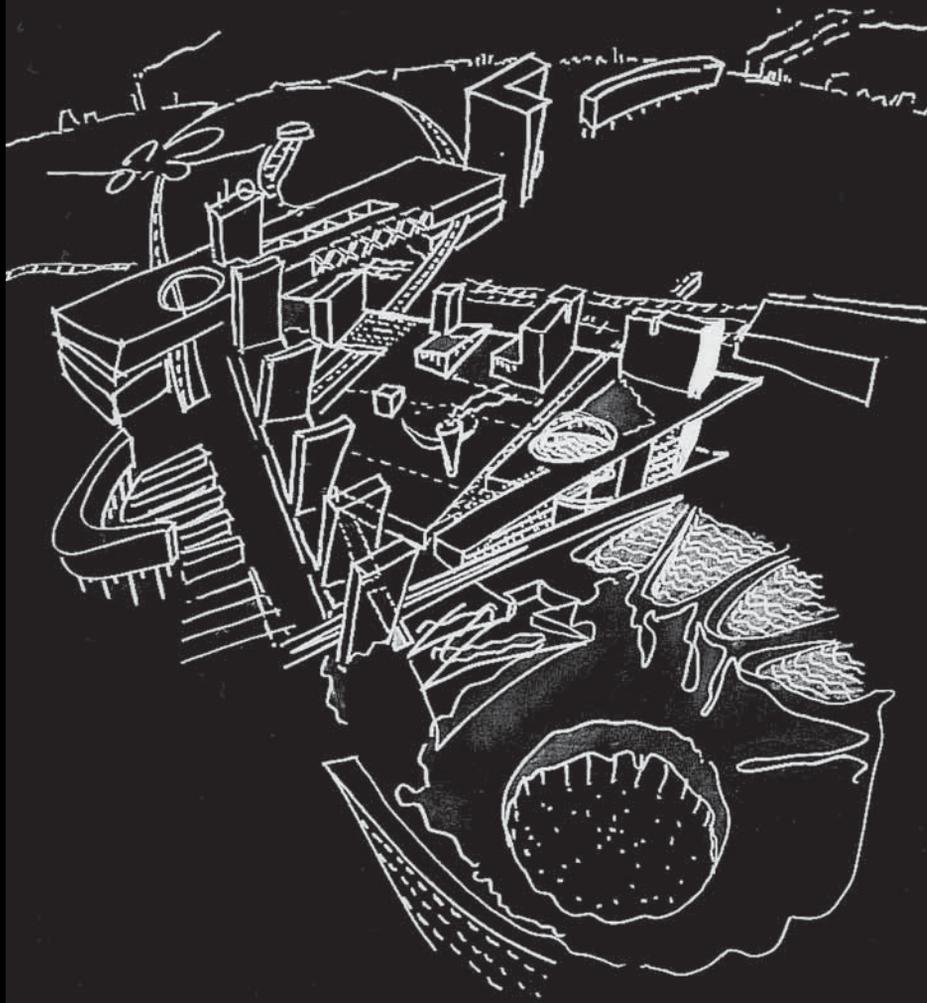


4.2.2 Density

Density is a packing of possibility. Increasing density increases the need for population thinking. Density may supplement or detract from the local density around it. Dense agglomerations exert densificational forces and attract further density. Recalling Wigley, the density of cities is what allows bodies to move toward or away from each other with ease.

Low densities require stronger transactions to maintain communication. Higher density can benefit agents engaged in weaker or subtler transactions, and allow for a more continuous, topological space of possibility. If space is a temporal impediment to a transaction, high density may enable a more vigorous exchange market and the rapid development of diverse capabilities.

Of course, certain transactions that completely transgress spatial distance by means of technology can subvert density's relevance.



Euralille

OMA/Rem Koolhaas
Lille, France — 1994

scale

large+

density

medium

intensity

medium/high

connectivity

high

intent/control

high+

(directly linked to scale; design brief required one big move, which set off a chain of related decisions; is an exercise of power and placement)

possibility/opportunity breadth

broad but well controlled, regimented

public/private spectrum

20

40

40

Megaprojects at such a scale are explicit about their futures. Euralille⁵ is an entirely constructed event and sets forth in no uncertain terms how its future will play out—what its capabilities are and how they will be exercised. In fact, this brutality, characteristic of large infrastructural developments, is acknowledged by Koolhaas as a sort of coping mechanism. Elegance and thoughtfulness give way to overt engineering functionalism and efficiency.

Euralille was the brainchild of a public/private partnership comprising a massive 800 000m² program—including shopping, offices, service businesses, parking, TGV station, hotels, residential and leisure space, a concert hall, and ‘congress accommodation’—on a 120 hectare site. Masterplanned by OMA (most of the actual structures were designed by a handful of prominent architects), the project was “based on the hypothesis that the ‘experience’ of Europe will change beyond recognition through the combined impact of the tunnel that links Britain and the Europe, and the extension of the French TGV network to include London.”⁶

The extension of the TGV line altered the perception of physical space in Europe by connecting, in a very “fast” way, Paris, London, and Brussels. Euralille, then, became the “theoretical center of a new superagglomeration.”⁷ But it also includes Lille as a collateral destination that can now easily and efficiently participate in the exchange of goods and capital among a large population. Koolhaas offers examples: a Japanese company wanting to “conquer” northern Europe will start in Lille; if you want to hold a Frank Sinatra concert, you do it in Lille; an English company might set up office in Lille, being closer to central London than some parts of greater London.

Euralille’s location and transportation connections enable its other capabilities—its ability to participate in regional and international business and tourism economies and to step-up as a collector and distributor of cultural development.

Opportunities to transform reality on an extremely large scale are rare. Here, capability is implicit in the scale of the act and the instigating parties are well aware of their actions toward a desired outcome: “We had to insert an entirely new city ... in a complicated urban condition. This synthetic new city is and isn’t part of the old town. ... It has not been spawned by Lille; it has landed there.” As titled by Koolhaas in *S,M,L,XL*: “Quantum Leap.”

5 Euralille is fairly well documented in Koolhaas, *S,M,L,XL*, 1156–1209 and *Euralille: The Making of a New City Center* (edited by Espace Croisé). See the bibliography for full bibliographic references.

6 OMA, “Lille Masterplan” project page.

7 NAI, “Euralille and the Grand Palais.”

Figure 13 (opposite)
Concept sketch
Euralille, 20.

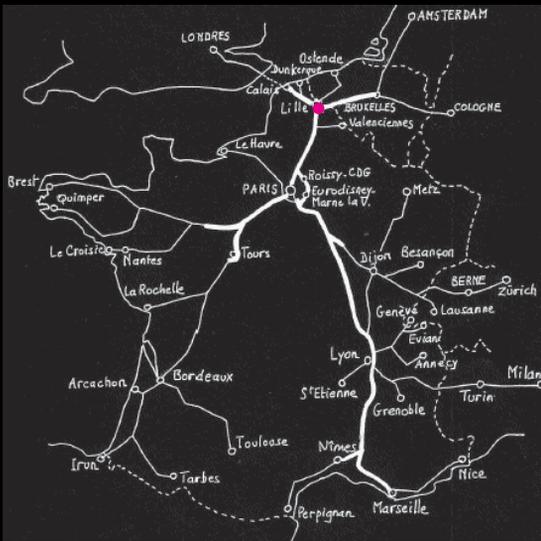


Figure 14
 The French TGV network; Lille highlighted in pink
<http://palf.free.fr/sujetsdivers/bep/cmcr/rimsg2002.htm> Accessed 2 May 2008.

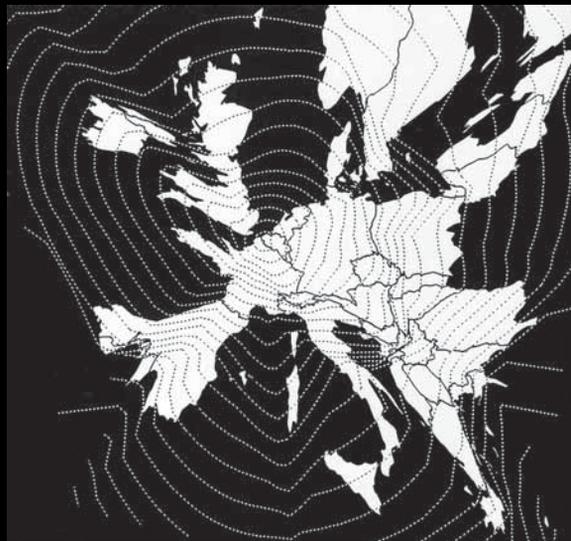


Figure 15
 'Europe transformed'
 Koolhaas, *S,M,L,XL*, 1158.



Figure 16 (left)
 Euralille, aerial view
 OMA, "Lille Masterplan," image set.

Figure 17 (below)
 View of TGV station and office towers
http://www.axter.fr/images/References/EURALILLE_LILLE.jpg
 Accessed 5 December 2007.

Figure 18 (opposite)
 Site plan
 Koolhaas, *S,M,L,XL*, 1182–83.





- 3.1 Hotel Tower
- 3.2 Crédit Lyonnais Tower
- 3.3 Lille Europe Tower

Intensivität

ty



4.2.3 Intensity

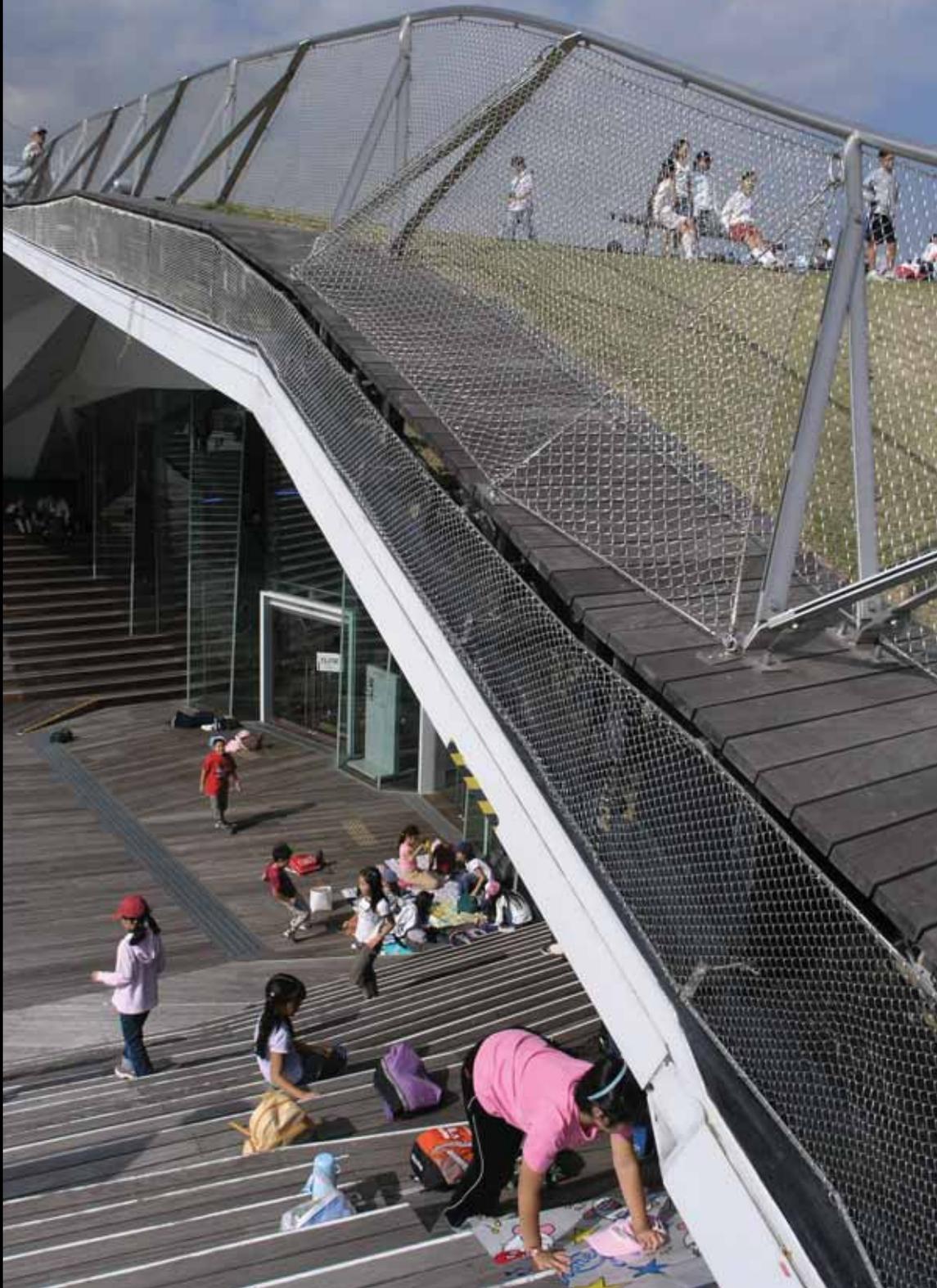
Referring back to De Landa (section 2.6), intensive properties are those that remain invariant under various transformations, like temperature or pressure. Here, these properties are interpreted as elements that determine the qualities of a space, rather than its quantities.

Intensity refers to *intensive space*: "... the kind of spatiality where the capacity of the space is not directly related to its size, and where the quality of the space varies differentially, rather than as a discontinuity. ... [It] offers multiple conditions in a continuum. ... The potential of intensive space is to set up a degree of specificity without delimiting extensions."⁸

Intensity leverages the topological profile of a site and its program. It is the connective tissue between qualitative aspects. Inevitably, these topological relations will be translated into quantifiable real space, but the implications of those topological relationships will remain.

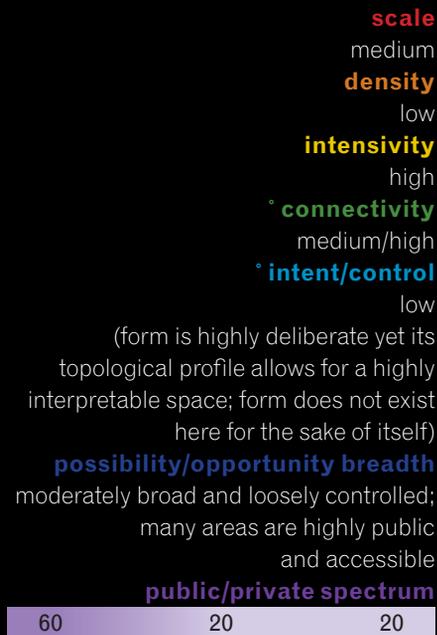
Moments of specificity in intensive space are like sparks—instigators at specific places and times become the generators of events and thus of capabilities. The continuity of intensive space makes for ambiguity at points of intersection and exchange, and may invent hybrid capabilities.

8 Foreign Office Architects, *Phylogenesis*, 232.



Yokohama International Passenger Terminal

Foreign Office Architects
Yokohama, Japan — 2002



FOA's Terminal in Yokohama forces the burden of public space upon the highly regulated space of an international migration checkpoint. Valuable for its formal and topological attributes as much as its programmatic and construction innovation, the Terminal represents a contemporary version of a networked, global node.

The initial interest was in space generated from a circulation pattern (the no-return diagram; see overleaf). FOA notes in *Phylogenesis* that transportation buildings are particularly interesting "because of the brutal limitations they have, and the many determinations the program automatically imposes on space."⁹ Here, however, they wanted to create a building that was less like a gate (input/output) and more as a "field of movements with no structural orientation."¹⁰

While fascinating as a formal, construction feat, it is perhaps more relevant to the current concerns to reveal what the structure makes possible. Formal manoeuvres (bifurcations) in the circulation sequence create residual, yet prominent, spaces: an outdoor amphitheatre, a banquet hall, elegantly sloping hills, a stepped plaza, a lobby that doubles as a public performance space and mini-mall, a maritime interface for not only ships but also floating theatres or a golf driving range.

The manner in which these programs are gracefully integrated into a singular continuous form is an excellent example of intensive space. Highly controlled areas retain their identity while still feeling intimately connected to publicly accessible areas, and a diversity of spatial arrangements unlocks the terminal's programmatic potential.

Figure 19
Yokohama Port Terminal, outdoor amphitheatre
Photo by the author (2006)

9 FOA, *Phylogenesis*, 228.

10 Ibid.

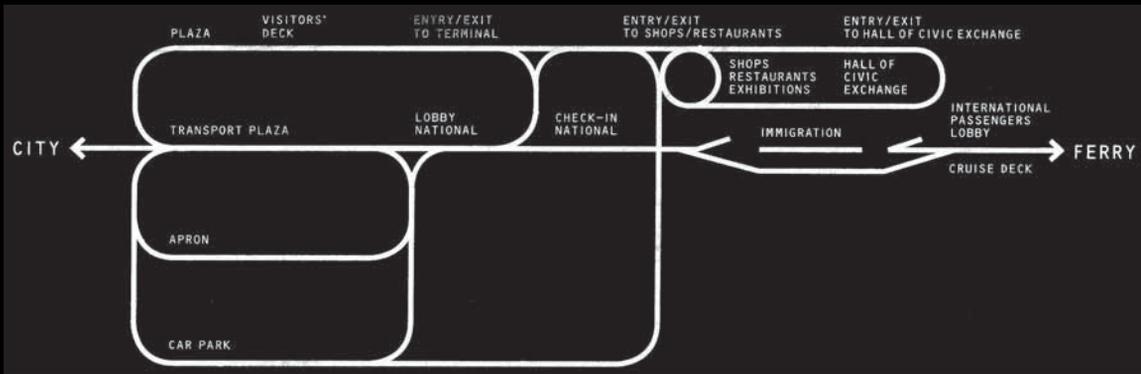


Figure 20
No-return diagram
FOA, *The Yokohama Project*, cover/10.

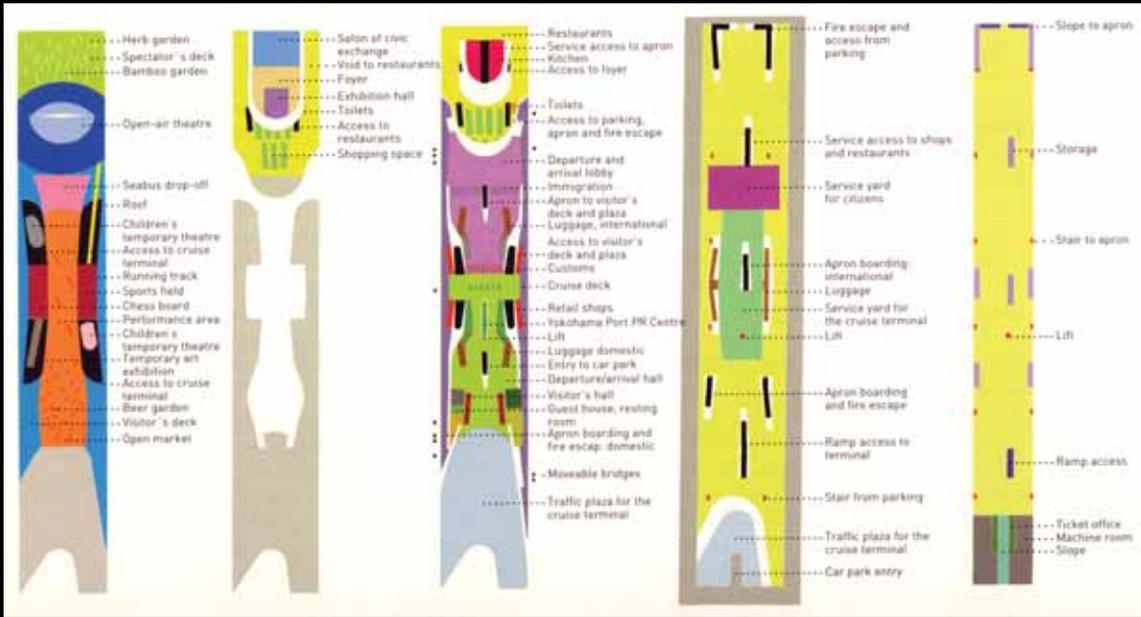


Figure 21 (above)
Schematic program distribution
FOA, *The Yokohama Project*, 16.



Figure 22 (left)
Aerial view
FOA, *The Yokohama Project*, 304.

Figure 23 (opposite)
Schematic collages (top to bottom):
festivals, sports, concerts, conventions,
cultural shows and gallery
FOA, *The Yokohama Project*, 258-263.



Connecti



4.2.4 Connectivity

Connectivity refers to the topological profile. This does not mean only physical and infrastructural—that is, spatial—connections; economic links, cultural connections, political histories and sociological networks are equally applicable. All such connections may be weak or strong and may carry variable densities.

Connectivity is a measure of a system's ability to initiate and maintain connections to things beyond itself. This kind of capability enriches the space of possibilities; it associates disparate parts by mediating difference and consequently implements a versatility in dealing with, or agility in navigating, the space of possible flows.

Referring back to the early theoretical bases, relations would not exist if not for connectivity.

ivity



Interface-Flon Railway and Bus Station

Bernard Tschumi
Lausanne, Switzerland — 2001



Figure 24 (top)
Local vertical elements (elevator, stairs) connect the upper levels of the old city to the lower industrial lands. The station integrates bus and rail service at this point in space and provides access to both the city and waterfront.
http://ead.nb.admin.ch/web/biennale/bi06_A/Bilder_Tschumi/flon/9502.PH.429.PM.jpg Accessed 2 May 2008.

Figure 25 (bottom)
The grassed plaza makes the Interface's sectional connectivity apparent.
http://ead.nb.admin.ch/web/biennale/bi06_A/Bilder_Tschumi/flon/9502.PH.403.jpg Accessed 2 May 2008.

Interface-Flon is the beginning of an infrastructure that links Lausanne's center to its suburban periphery. Four commuter services converge here (train, bus, vehicle, pedestrian). The original masterplan included several "inhabited bridges" that linked the lower industrial warehouses with the upper historical city. The masterplan was discarded after a change in political leadership, and only this one bridge was eventually constructed, although with an extended program.

Tschumi notes: "The different parts of the station are conceived as movement vectors in a dynamic circulation system that carries Lausanne's citizens and neighbors through a complex of transportation, commerce, and civic enlightenment. The parts of this system are multivalent: bridges are walkways and departure area, the trainside platforms serve as streets, the public plaza provides an urban garden."¹¹

"Functioning not as an end point, but rather as a momentary pause along multiple routes," *Interface-Flon* facilitates movement but also provides programmatic opportunity to those "in pause."¹²

Connective convergence enables crossed paths and short circuits. Enhanced communication increases awareness and response time.

While in this case, the design primarily designates physical connectivity. But it also provides spaces where other connections may be formed. Parts are conceived as ambiguous spaces that present possibility while still effectively carrying out their functional purposes.

11 Tschumi, *Interface-Flon* project page. See bibliography.

12 Tschumi, "Vector as Infrastructure," 267.



Figure 26
 'Nothing but movement vectors.'
 Upper street level (+12m)
 Tschumi, *Event-Cities 2*, 271.

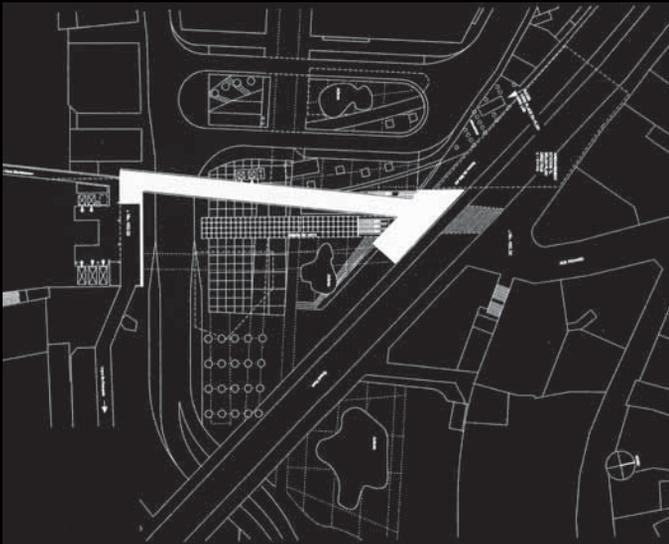


Figure 27
 'Designing a new infrastructure with program:
 two regional railway lines, one subway line,
 several bus lines, taxis, cars, pedestrians.'
 Ground plan (0m)
 Tschumi, *Event-Cities 2*, 269.



Figure 28
 'Architecture as infrastructure.'
 Underground station plan (-6m)
 Tschumi, *Event-Cities 2*, 273.

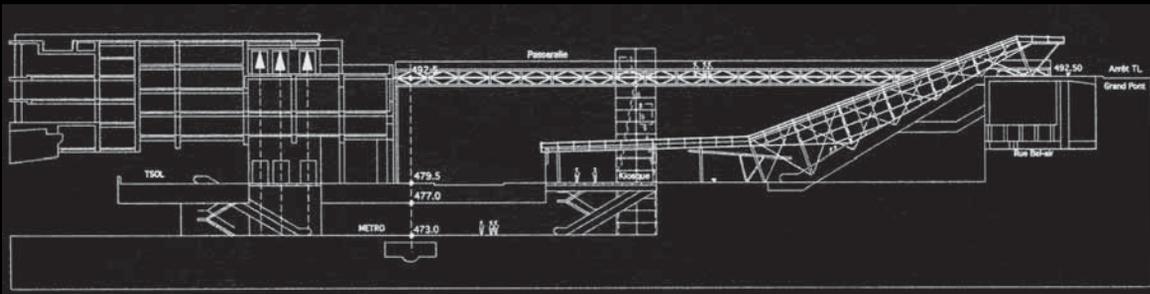


Figure 29
Section
Tschumi, *Event-Cities 2*, 277.

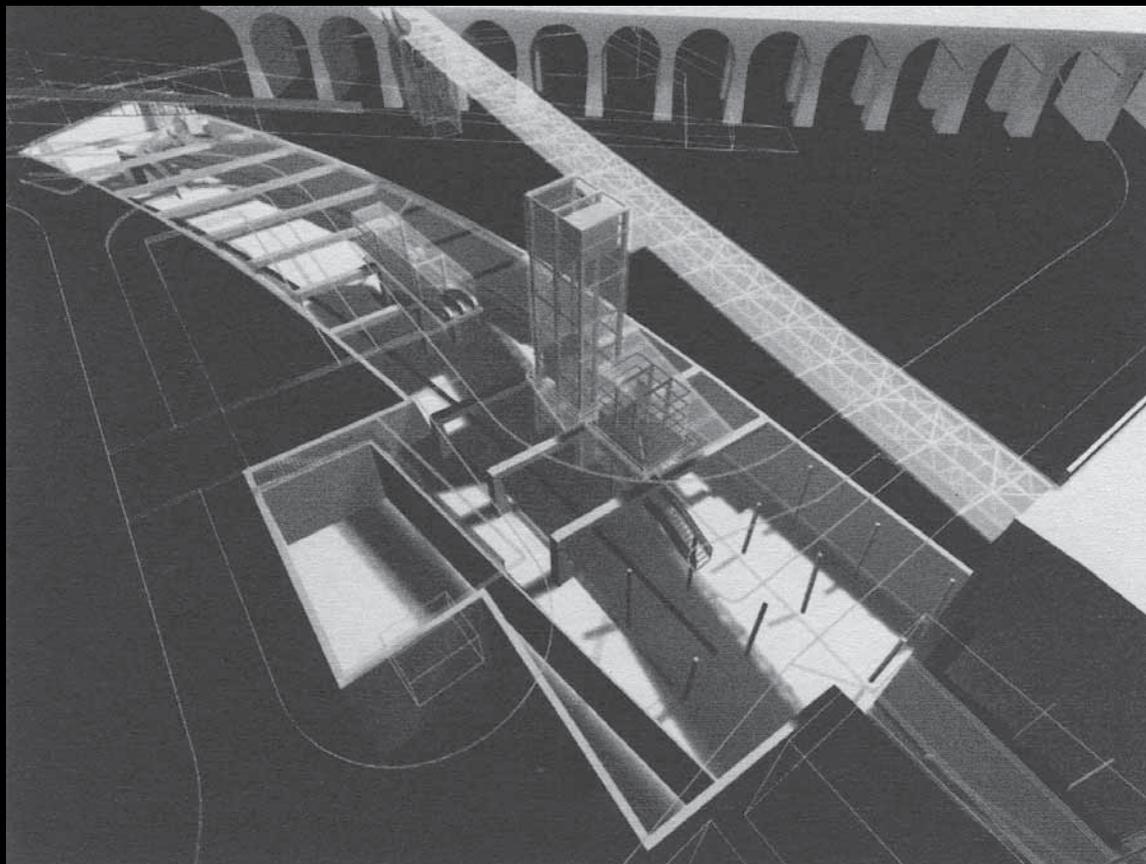


Figure 30
Cutaway render showing subway station
Tschumi, *Event-Cities 2*, 272.

Intent/Co



4.2.5 Intent/Control

The design of the built environment strikes a fine balance between control and enablement. A diverse range of variables can individually be highly regimented or left unspecified. Certain types of regimentation might be highly enabling but only with respect to a narrow set of interests. Too much ambiguity might result in space that does not provide enough cues for appropriation and use, resulting in a broad set of weak capabilities lacking the resources to evolve.

The degree of intent and exercised control can be a measure of power exerted, both in the design of a space and in its post-construction regulation. A building owner who strictly regulates spatial usage limits the development of diverse capabilities. But this is not to say that those in the position of regulating space ought to absolve themselves. Regulation should instead come in the form of prompts and encouragement, to direct program but leave open the door to unforeseen possibilities that may be entirely beneficial.

Space may also be socially, culturally or politically self-regulating, with respect to its context. Space representing shared values or norms automatically enforces certain behaviours and thus limit capability, although perhaps in some cases, in a manner beneficial to inhabitants that share those values.

ontrol

Possibilit
Oppportun



4.2.6 Possibility/Opportunity Breadth

This metric is related to intent and control. It is also in some ways a summary of other metrics. The creation of possibilities and opportunities is in some ways purely functional and quantitative (i.e. Is the space big enough? Is there enough light?) and in other ways very qualitative (i.e. Is such an activity appropriate here? Do the qualities of the space enhance or detract from a user's intention to occupy it?).

Systems offer a spectrum of broad/narrow opportunities that may be highly/loosely regimented. Within this, there are questions of how open the system is: Can it absorb difference? Is it mutable? Does it encourage variation or specificity?

This 'capacity to absorb' is limited by smaller scale and enhanced by higher density, intensity and connectivity. Wide degrees of variation in occupants or use are indicative of developed or developing capabilities.

ty/
nity



Schouwburgplein

West 8 / Adriaan Geuze
Rotterdam, Netherlands — 1991



Figure 31 (top to bottom)
West 8's Schouwburgplein in Rotterdam
at night, conspicuously vacant

Schouwburgplein during a lively event

A more typical day in the city's 'public square'
All images viewable online at West 8 online project archive, <http://www.west8.nl/projects/all/schouwburgplein/>. Accessed 2 May 2008.

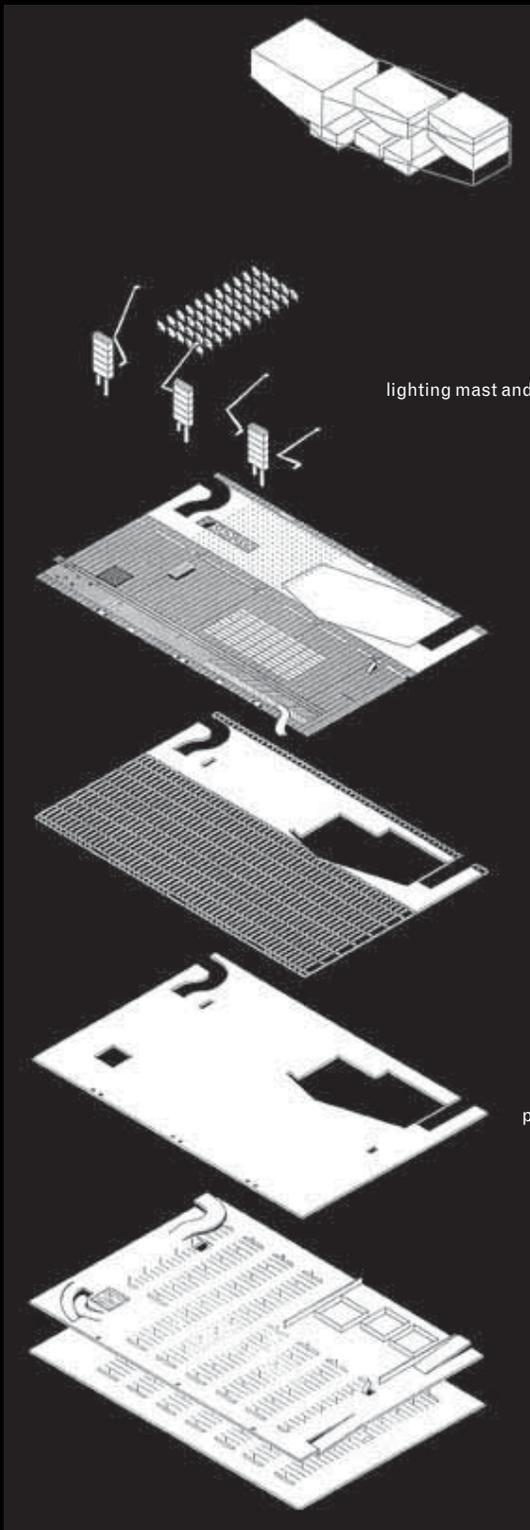
Schouwburgplein¹³ is a public square in Rotterdam adjacent to the City Theatre and City Concert Hall. Portions of the area include a grated ground plane, suitable for running electrical and water services up from below for various purposes. Mechanisms for attaching tents and fences for temporary events are also included. Four hydraulically driven mechanical light standards flank the square and are user-positionable.

The square's ground plane is raised slightly above that of the surrounding city, creating the 'city's stage': a place for public interaction and impromptu occupation. Fifteen-metre tall ventilation stacks (from the parkade below) are virtually the only vertical elements, aside from the surrounding city structures.

Although providing near limitless opportunities for occupation, this ends up being one of its major downsides. A sincere lack of suitable prompts or any type of meaningful permanence limits Schouwburgplein's capacity to access the flows it exists within. Clearly, the combination of low density, low intensity (lack of spatial diversity), and low connectivity make for an unfortunate, sporadic eventspace that requires significant effort to occupy.

The unprogrammed void is more a diagram of, rather than an active vehicle for, community interaction and occupation.

13 General references used here include the following:
West 8, "Schouwburgplein," <http://www.west8.nl/projects/all/schouwburgplein/>
West 8, "Schouwburgplein Rotterdam: Design of a Public Square," *netzspannung.org: Media Arts & Electronic Culture*, <http://netzspannung.org/cat/servlet/CatServlet?cmd=netzkollektor&subCommand=showEntry&lang=en&entryId=124581>
"Schouwburgplein," *Great Public Spaces: Hall of Shame at Project for Public Spaces*, http://www.pps.org/great_public_spaces/one?public_place_id=918
All accessed 2 May 2008.



lighting mast and ventilation towers

floor

understructure

parking garage roof

garage 1

garage 2

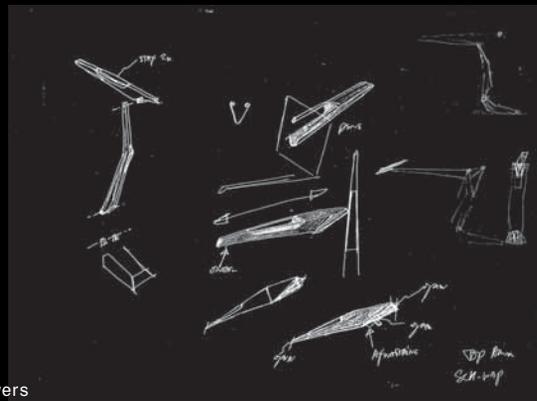


Figure 32

Movable light mast: concept sketch

[http://netzspannung.org/cat/Servlet/CatServlet/\\$files/217914/Schouwburgplein4.jpg](http://netzspannung.org/cat/Servlet/CatServlet/$files/217914/Schouwburgplein4.jpg) Accessed 2 May 2008.

Figure 33

Layers

[http://netzspannung.org/cat/Servlet/CatServlet/\\$files/217924/layers.jpg](http://netzspannung.org/cat/Servlet/CatServlet/$files/217924/layers.jpg) Accessed 2 May 2008.

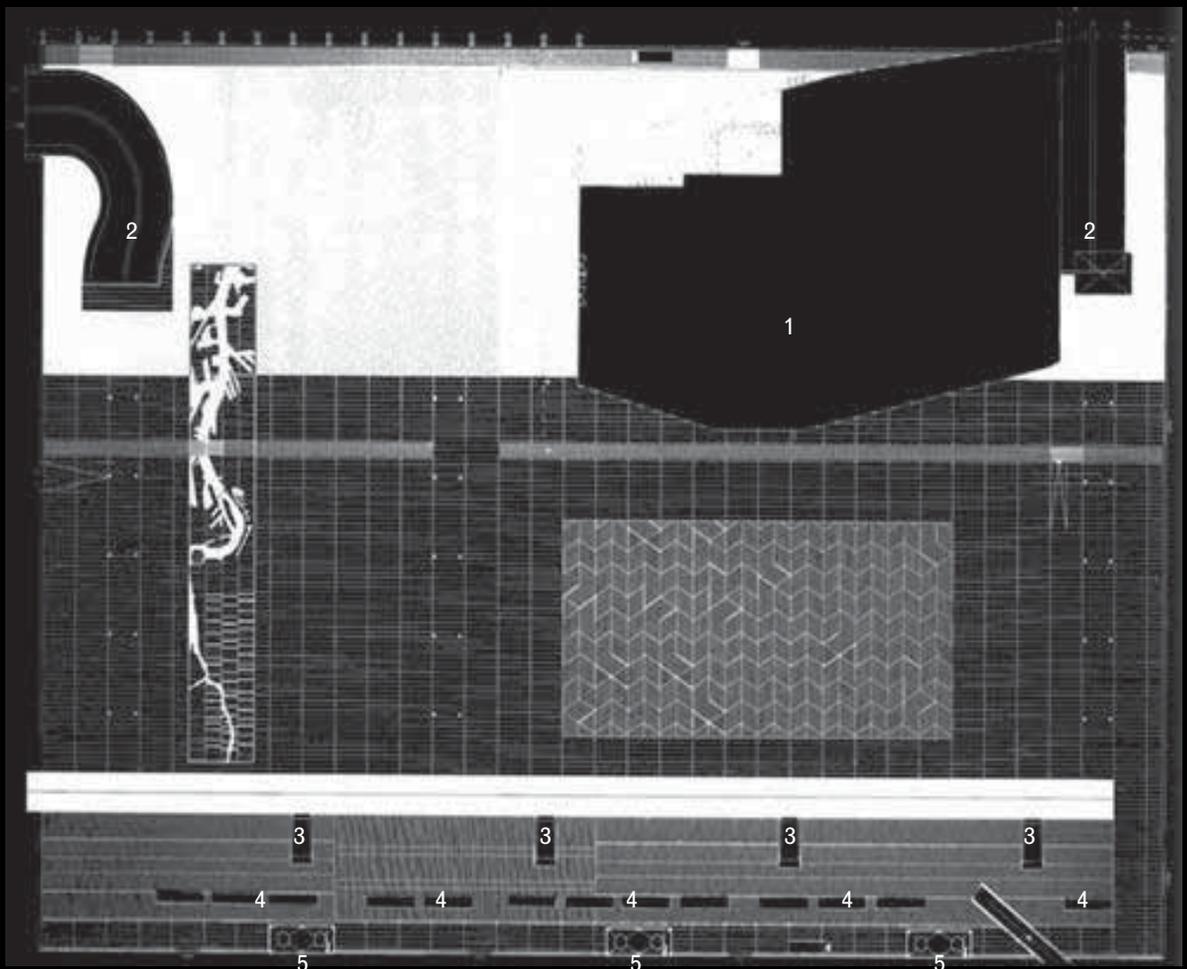


Figure 34

Plan

http://co.163.com/neteasejvp/resource/paper/doc/20057111121061559225/clip_image003.jpg Accessed 2 May 2008.

- 1 Pathé Cinema
- 2 parking entry
- 3 movable light mast
- 4 wood benches
- 5 ventilation tower



Figure 35

Abstract concept diagram

[http://netzspannung.org/cat/ser/let/CatServlet/\\$files/217939/scan_groot.jpg](http://netzspannung.org/cat/ser/let/CatServlet/$files/217939/scan_groot.jpg) Accessed 2 May 2008.

Public/Pr



4.2.7 Public/Private Spectrum

To make this usual dichotomy useful, we must transform it into a spectrum. At each end are the usual suspects. The private is solitary and isolating, singular in nature. The public is connective and distributing, multiplicitous in nature. The spectrum ought to reflect the varying nature of real space and be able to interpret spaces that misidentify themselves (e.g. so-called 'public' space in and around office towers that are actually private spaces with controlled securities).

In reality, the spaces we interpret as public tend to open themselves up to possibility, while private spaces tend to maintain focus on more singular or well-defined executions of reality.

As the public engages private infusions, a degree of specificity is injected into a disorganized inefficient system. These injections are the beginnings of trends within the system, and act as the sources for the development of capabilities. At the other end of the spectrum, public sprinklings in rigid private spaces supply the mutations needed to evolve or diversify an existing system.

This mechanism is subtle yet immensely important. Here, the public and private are not static entities—essences of spaces. They are instead processes of (de)territorialization that affect the flows that move through them, flows that may also be (de)territorializing. At the point of contact, mediation and negotiation occurs. The outcome is multiplication of capability and feedback.

private



Figure 36
Downtown Vancouver aerial: before (top) and after Concord Pacific
<http://concordpacific.com/condominium-for-sale/history.htm> Accessed 2 May 2008.



Figure 37
Concord Pacific Place segregates itself from the city and the city from the water
<http://maps.google.ca/maps?ll=49.272,-123.124&spn=0.009058,0.019376&t=h&z=16> Accessed 2 May 2008.



Figure 38
Typical Vancouver skyline
<http://www.eskimo.com/%7EEnaook/images/vancouver-090604/vancouver3-big.jpg> Accessed 2 May 2008.

Concord Pacific Place

James KM Cheng Architects,
Hulbert Group, *et al*
Vancouver, Canada — 1995

scale

large

density

low/medium

intensity

low

connectivity

low-medium

intent/control

high+

(highly specific purpose and highly controlled areas; no ambiguity)

possibility/opportunity breadth

narrow and highly regimented; 'safe'

public/private spectrum

10

10

80

Located on the old Expo '86 grounds of the False Creek waterfront, Concord Pacific Place is "North America's largest master-planned community"¹⁴ and was a hugely successful impetus for (re)populating Vancouver's downtown core. Premised on providing suburban amenities in an urban environment, the result is a collection of mid-/high-rise residential towers housing 15 000 people, settled amongst parks and paths masquerading as public space but maintaining high degrees of regulation by design.

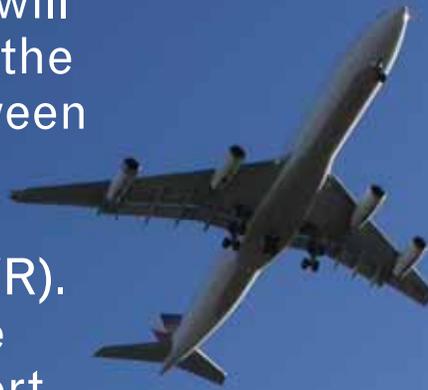
Concord Pacific Place is highly territorialized and, through urban design techniques, is able to 'protect' itself against the 'chaos' of the adjacent city. These highly private spaces, however, are clearly desired by large segments of North American and various Asian communities. These structures are highly capable at very specific tasks with very local focus (e.g. maintaining the safety of its inhabitants and the integrity of their property and assets), but its intentional, masterplanned nature is unable to absorb anything beyond the limited program that was set for it.

While having relatively dense 'nodes,' the community is still touted as a spacious, low-density residential district. There is a substantial discontinuity in the urban fabric at Concord Pacific's boundaries. The gap prevents meaningful connections back to central downtown, not only in the physical sense, but also in the impossibility for a continuous, diversified social and cultural fabric to develop. This simple fact severely limits its capabilities to what it now does best: maintains the *status quo*.

14 <http://www.concordpacific.com/vancouver-condo-for-sale.htm> Accessed 2 May 2008.

Part II Interplexure

In 2009, the Canada Line will begin operation, altering the perceptual distance between Vancouver, Richmond, and the Vancouver International Airport (YVR). As the topological centre of this new line, Bridgeport Station will be a conduit for both local and global travellers. In contrast with typical elevated transit stations, which tend to generate urban voids in their immediate vicinity, a series of superimposed (infrastructural) systems are proposed to negotiate spatial separations and to integrate the site's diverse and transitional surroundings with the transience of the commuter hub. The resulting alternative urban surface enables a versatile, multivalent public space, anticipating its urban future.



5.0 Site & Context



Figure 39
Richmond location in Metro Vancouver
http://en.wikipedia.org/wiki/Image:Richmond%2C_British_Columbia_Location.png Accessed 2 May 2008.



Figure 40
West Bridgeport planning area on Richmond neighbourhood location map
"City of Richmond Population Fact Sheet," 2.
http://www.richmond.ca/_shared/assets/pp_hf_16248.pdf
Accessed 2 May 2008.

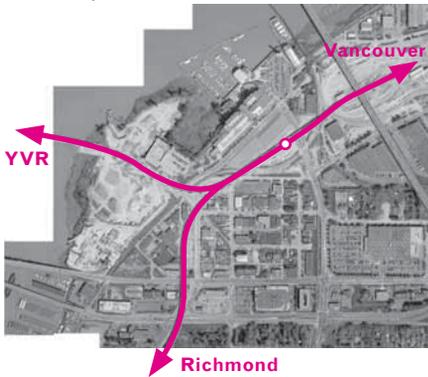


Figure 41
West Bridgeport, Richmond, BC (May 2007): Canada Line and Bridgeport Station highlighted
City of Richmond GIS. Accessed 16 January 2008.

Figure 42 (opposite)
Airliners landing at Vancouver International Airport (YVR) fly overhead every 5–10 minutes

5.1 WEST BRIDGEPORT, RICHMOND, BC, CANADA

In the Lower Mainland of British Columbia, Richmond is located south of Vancouver and immediately southeast of the Vancouver International Airport (YVR). Richmond proper is actually a collection of 13 islands, with Lulu Island being the largest, situated between the North and South Arms of the Fraser River. Its low elevation (on average, only 2.5m above sea level) means a high water table that makes building below ground often difficult and financially prohibitive.

With almost 60 per cent of its population being foreign born, Richmond is known for its large Asian contingent and is considered one of the most diverse communities in Canada. Via YVR and ocean routes, Richmond is able to maintain a multiplicity of links to the rest of the world, especially to locations around the Pacific Rim.

West Bridgeport, located in north Richmond, is considered the 'north gateway' to the city and is roughly bordered by the Fraser River to the west and north, the Oak Street Bridge/ Highway 99 viaduct to the east, and Bridgeport Road to the south—with YVR on Sea Island directly to the west. While proximity to YVR is beneficial (more than 15 million passengers pass through annually¹), there are downsides. The West Bridgeport area falls in a zone that discourages noise-sensitive land use (e.g. residential, schools, or hospitals). As well, maximum building height is limited to approximately 45m.

With the Canada Line—a new light-rail transit line connecting downtown Vancouver, downtown Richmond, and YVR—slated to begin operation in 2009, the area has the unique potential to operate at a variety of spatial scales, encountering both the global traveller and the urban dweller. With an appropriate approach, Bridgeport Station could become a node of convergence and exchange, able to capitalize on our unprecedented range and speed of motion.

1 "City of Richmond Fast Facts," 3.
http://www.richmond.ca/_shared/assets/pp_hf_236257.pdf Accessed 2 May 2008.

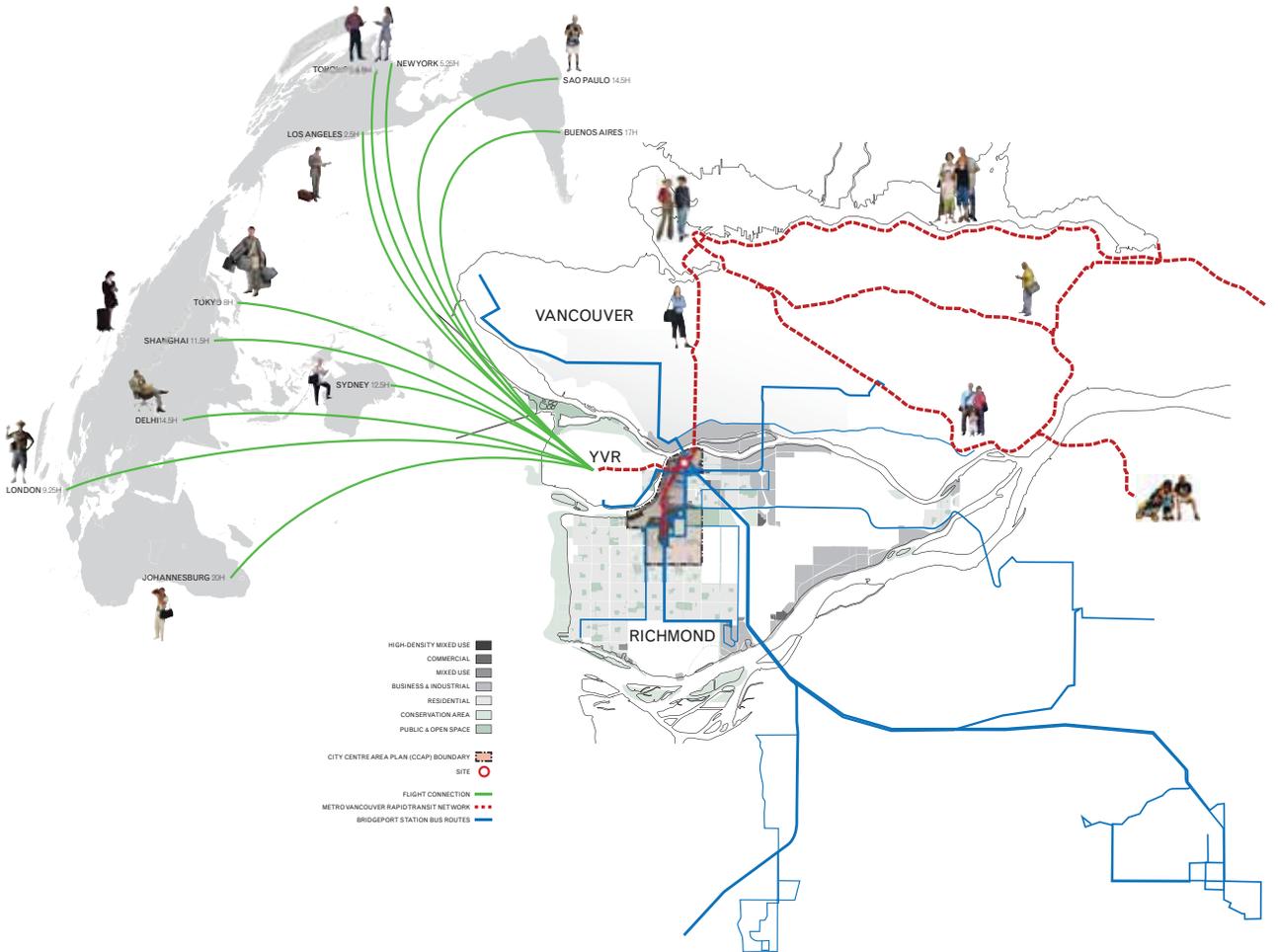


Figure 43
 Site/Scales: The potential exists at Bridgeport Station
 for the site to operate at multiple spatial scales.

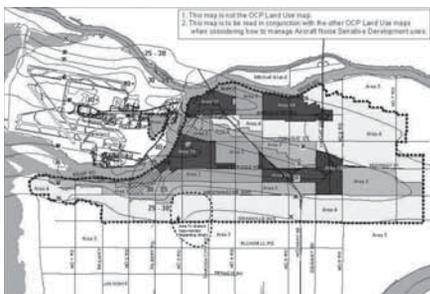


Figure 44
Aircraft Noise Sensitive Areas: Areas 1A/1B discourage future noise-sensitive land use
 Source: "City of Richmond Official Community Plan: Section 5.4," 5-26. Available online at http://www.richmond.ca/__shared/assets/54_noise10206.pdf. Accessed 2 May 2008.

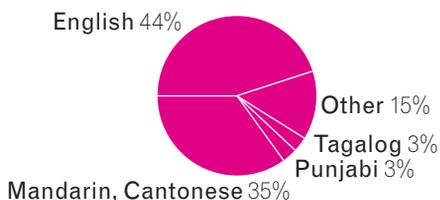


Figure 45
First languages (percentage by population)
 Source: "City of Richmond Languages Fact Sheet," http://www.richmond.ca/__shared/assets/pp_hf_176251.pdf. Accessed 2 May 2008.

5.2 RICHMOND PROFILE

Geography

Latitude	49°10' N
Longitude	123°8' W
Elevation	~2.5m
Richmond Total Municipal Area	130km ²

Climate

temperate:	January average temperature	2.5°C
	July average temperature	17.3°C
	average annual rainfall	1113mm

Population

Richmond is the fourth most populous municipality in the GVRD, after Vancouver, Surrey and Burnaby

Greater Vancouver Population

2.1 million (735.6 per km²)

Richmond Population

185 400 (1420 per km²); 8% of GVRD total

Average growth rate

+2900 people/year (1.6%/year)

Projected Population (2021)

212 000

Land Use

Mix of residential, commercial, industrial, agricultural lands, waterways and natural areas; 90 parks totalling ~1400 acres plus 200 acres of recreational trail system; 38% of city area is reserved for agriculture in the Agricultural Land Reserve (ALR)

Industry

Supports over 100 000 jobs in services, retailing, tourism, technology, light manufacturing, airport service and aviation, agriculture, fishing, and government; two international seaports
 Sources: <http://www.richmond.ca/discover/about/>

Physical Links

- *Vancouver International Airport*
- *regional transit connections to Vancouver, Burnaby, Surrey, and other GVRD municipalities via bus and (soon) light-rail*
- *provincial connections via air and inter-city bus*
- *two major highways feed city; 25min to Canada-US border; effective terminus of the US I-5 corridor, connecting Vancouver by highway to Seattle, Portland, and northern California*
- *two deep-water seaports*

Source: <http://www.richmond.ca/busdev/econdev/access.htm>





5.3 TRANSITIONS & REASONABLE EXPECTATIONS

The area around Bridgeport Station is currently an eclectic mix of light industrial, commercial and business, residual residential and entertainment (the River Rock Casino Resort now occupies the waterfront to the north on the former Bridgepoint Market site²). Construction of the Canada Line, however, has given the area renewed focus. The City of Richmond has recently begun transitioning West Bridgeport into the City Centre Area Plan. The most recent city planning development proposals for the area generally involve mid-rise mixed-use development and the addition of moderate park space. Parallel to these developments will be efforts to tie the area back into the city, including renewal of major existing north-south streets through the area (No. 3 Road, Garden City Road) and proposals for Sexsmith Road to become a new thoroughfare.

However, as a site on the periphery, Bridgeport faces a number of development challenges, including lack of access to the waterfront, large infrastructural ‘barriers’ (bridges, railway, major roads, rights-of-way), and under-servicing of utilities, amenities and commercial services. Richmond’s Official Community Plan outlines the general hope for the area’s future development: “There will be a shift away from traditional industrial activities toward more technologically based and environmentally sensitive industries, with higher value-added products. As well, new industries will be more labour and capital intensive.”³

Given patterns of development we are familiar with, certain reasonable assumptions can be made about Bridgeport’s future. It is expected that new developments will likely take the form of the aforementioned technology and research workspaces and offices, as well as airport-centric industries including technology, logistics, and amenity (hotels, restaurants, etc). Despite continued discouragement of noise-sensitive uses, high residential growth is expected in surrounding neighbourhoods only a few minutes away (by transit or car).

The proposed project anticipates the amplification of these intensities over time and intends to lay ground for these intensities to play out.

2 The same company that owns the hotel/casino complex has begun construction on the area immediately north of the station to build a five-storey park-n-ride facility topped with a 192-room seven-storey hotel.

3 “Bridgeport Area Plan,” 7. See entry under Other Resources in the bibliography.

Figure 46

West Bridgeport aerial photos, 1938–2004

Aerial photographs obtained from the UBC Geographic Information Centre



Figure 47
West Bridgeport, Richmond, BC (May 2007)
City of Richmond GIS. Accessed 16 January 2008.







Figure 48
Examples of existing SkyTrain stations in Metro Vancouver. From top to bottom: King George Station, Surrey; 29th Avenue Station, Burnaby; Scott Road Station, Surrey; 22nd Street Station, Burnaby.

Images captured from Google Maps, <http://maps.google.ca/>
Accessed 2 May 2008.

Figure 49
Bridgeport Station Park 'n Ride & River Rock Hotel Development Permit Application (June 2007)
From top to bottom: site/context plan, south elevation (facing Bridgeport Station), north elevation (facing existing River Rock Casino Resort), cross section showing pedway location and sequence

City of Richmond Planning and Development Department, Report to Development Permit Panel, DP 07-359529, 22 October 2007. Available online at http://www.richmond.ca/_shared/assets/111407_casino18705.pdf Accessed 2 May 2008.

5.4 THE IMMINENT FUTURE

The figure opposite offers a glimpse of Bridgeport's imminent future. Directly north of the station, a 1500-car parkade with a hotel on top is under construction. Primarily park 'n ride, 1200 parking spaces are reserved for commuters, with the remaining 300 for the hotel and street-level commercial retail units. Substantially financed by the Great Canadian Gaming Corporation (owner and operator of the River Rock Casino Resort to the north), the project provides the entertainment complex with expanded accommodations and event parking.

However, likely due to the pragmatics of property ownership, the station itself is relegated to something of an elevated island, surrounded by a void of its own creation: a 13-bay bus loop that promotes the station to regional hub, the terminus or through-point for bus service from the Lower Mainland's southern communities (Delta, Ladner, Surrey, Tsawwassen, and others). These voids of bus loop or parking have become the norm rather than the exception at other elevated transit stations.

Finally, to the station's southeast, the first urban speculations are formed: office space and above-ground parking.

These developments give in solely to pragmatics, being remarkably finite and singular. This kind of development fails to address how the station might connect to the city—how it might contribute to an urban vitality—thus undermining its urban potential.⁴

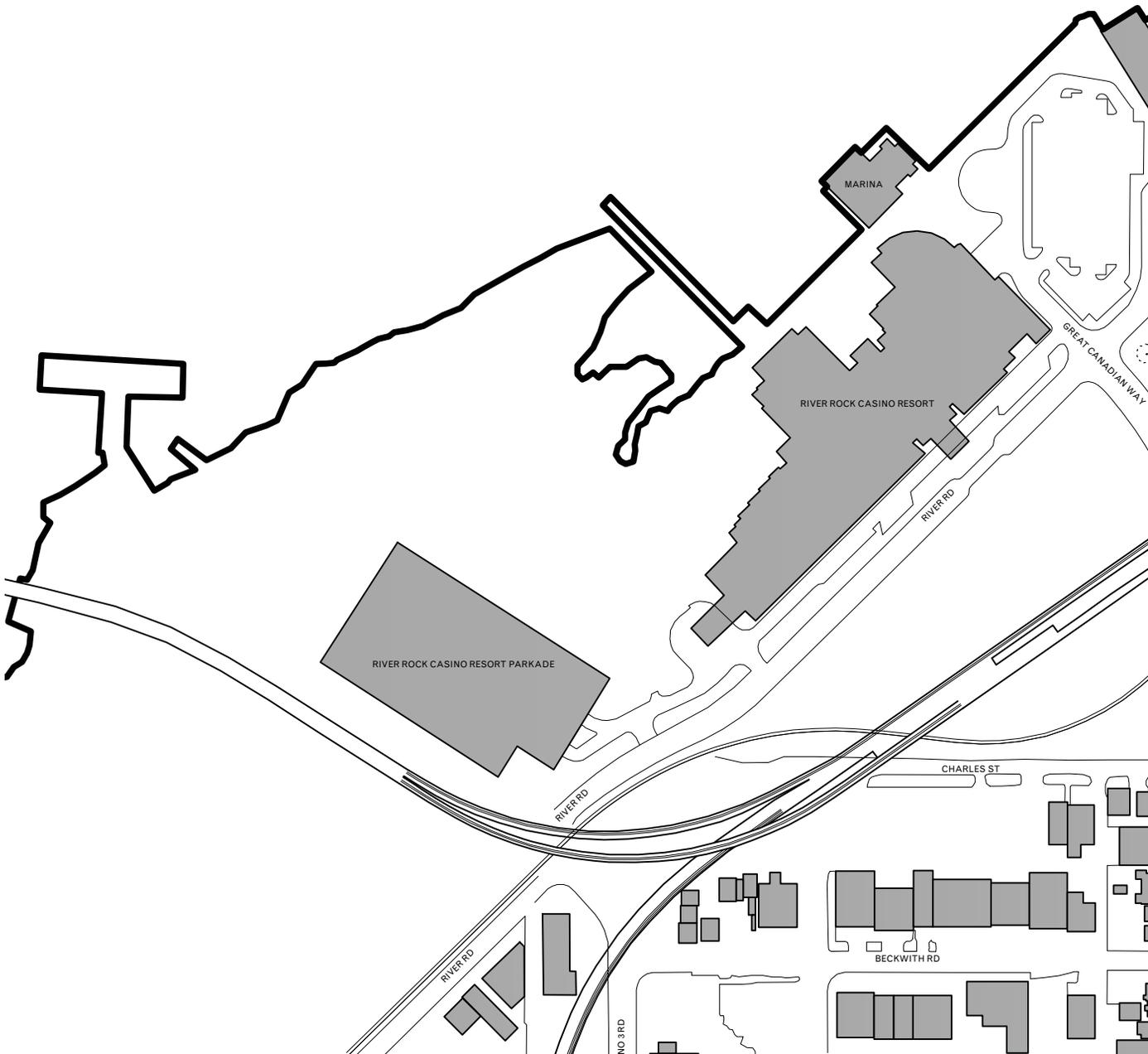
⁴ Adapted from a portion of the mandate of the Chief Government Architect of the Netherlands. See "VROM," Atelier Rijksbouwmeester website. Available online at <http://www.rijksbouwmeester.nl/english/policy/VROM.html> Accessed 2 May 2008.



5.5 SITE DOCUMENTATION

Figure 50
West Bridgeport, Richmond, BC: base plan

Figure 51 (foldout)
West Bridgeport: aerial view



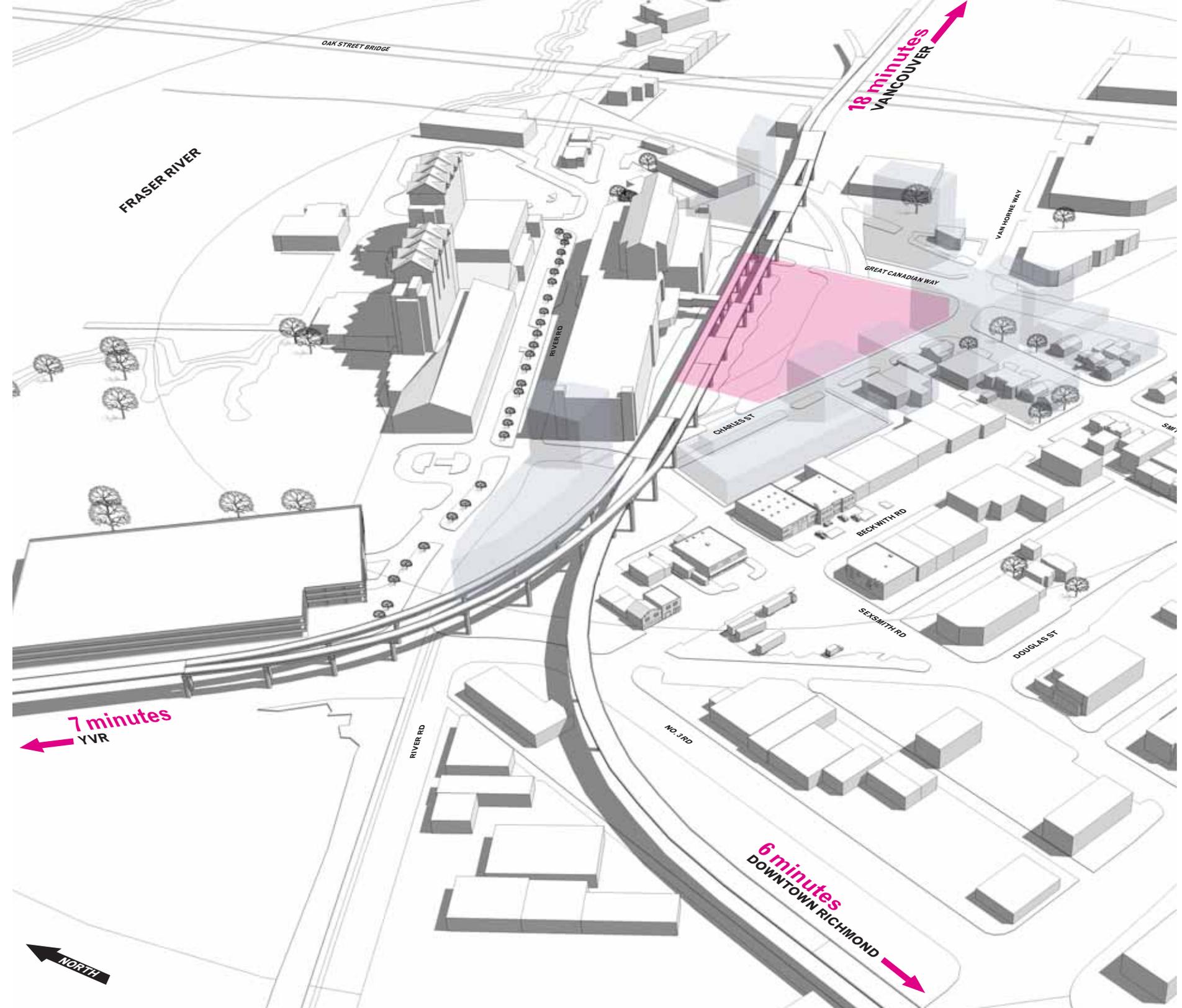




Figure 52
Bridgeport Station from the south:
soon-to-be decommissioned rail line
crossing at Great Canadian Way





Figure 53
Beckwith Road: north streetscape



Figure 54
Existing adjacent development to south: west (top) and east streetscapes along Smith Street show an eclectic mix of residential, commercial, and light industrial



Figure 55
Douglas Street: south streetscape

Figure 56
River Rock Casino Resort: south elevation





Figure 57
 Typical existing structures directly south of Bridgeport site along Charles Street



Figure 60
 Mini-wetland between the River Rock Casino and the Casino parkade: Being an island, nearly all of Richmond's waterfront along the Fraser River is considered environmentally sensitive.



Figure 58
 Typical existing structures south of Bridgeport site along Beckwith Road



Figure 61
 River Rock Casino Resort street frontage along River Road: The existing hotel presents a fairly staid facade to Bridgeport Station.

Figure 59
 Typical existing structures along Beckwith Road



Figure 62
 Typical businesses along the northern terminus of No. 3 Road



Figure 63
 The Canada Line, view from west of site on No. 3 Road





Figure 64
Bridgeport Station from the west: view from top
level of the River Rock Casino Resort parkade





Figure 65
Bridgeport Station from the southeast





6.0 The Bustler

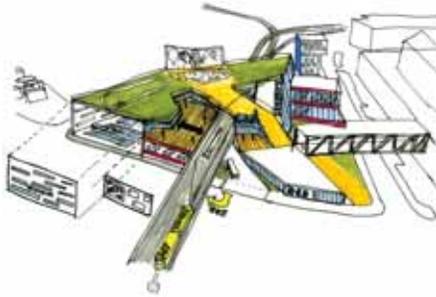


Figure 66
Early concept sketch

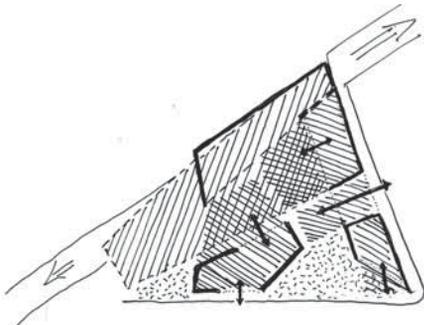


Figure 67
Site transitions sketch

6.1 PROGRAM / METHOD

At the heart of *The Bustler* is an understanding of the daily pulses moving through the site. Various modes of transport act as the primary form of access, with site occupation patterns relying heavily on the predetermined schedules of the train, bus, and airport, and of the city itself.

Given the current approach, it is expected that this immediate site, including the station and the area directly to the south, will primarily be used by transferring commuters and a small population of workers. There is, however, the opportunity to capitalize on other cycles of the various and varied other users of the city—commuters, workers, business travellers, students, tourists, socializers, general city users, and so on—each with their own unique schedules. The project strives for a diversity of flexible space that can react to the differing intensities of the peak and off-peak rushes, and that may demonstrate adaptability and variation over time. Sites such as these need to foster the expectations of a more diverse, 24-hour population.

The superimposition of these city users' schedules creates a composite occupation graph that highlights moments of intensity and alludes to the *space of exchange* that exists between them (see Figure 69). The result is an elasticity of interstitial space, between the of spaces of living, of production, of consumption, and of movement.

6.2 TRANSITIONS

Mapping such a graph onto the site visualizes the dynamic interaction of these intensities (see Figure 70). Two annotated columns—one for the immediate 1 to 5-year future, another for the 10 to 15-year outlook—schematize a daily occupation scenario. The future version recognizes higher intensities, the development of a secondary transverse movement axis, and extension of the site beyond its property lines.

Figure 68 (opposite)
Model views: 0–5 year (top), 10–15+ year (bottom)

Frequencies

Skytrain 334 people max/train
80km/h max speed
3 min frequency

Bus
regional (and local) services;
connection to regional centres
(UBC, Burnaby, New Westminster, Surrey)

- unloading
- loading

- ENGLISH BLUFF 604
- OCEAN PARK 352
- WHITE ROCK SOUTH 354
- BEACH GROVE 603
- SCOTTSDALE 311
- TSAWASSEN 602
- AIRPORT SOUTH C92
- CAMBERFIVE ROAD 405
- GILBERT/IBRIDON 405
- NEWTON 301
- RICHMOND CTR/METROTOWN 430
- TSAWASSEN FERRY 620
- CRESCENT BEACH 351
- LADNER 404
- UBC 480
- SOUTH DELTA 601
- MARINE STATION 100

Car

Air
~48 000 departing+arriving at YVR daily

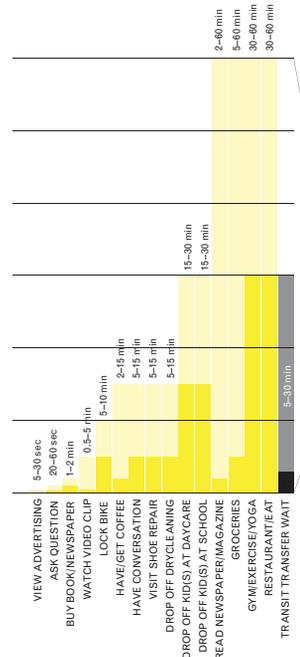
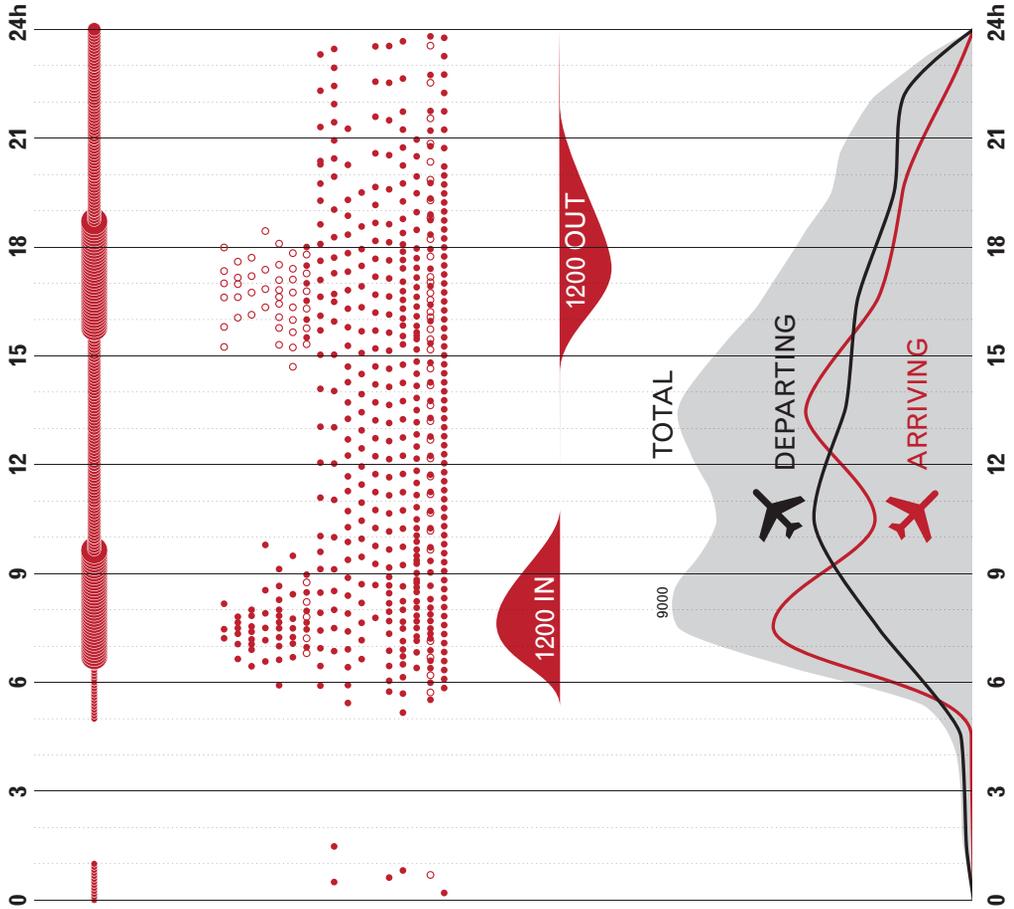


Figure 69
Frequency / Program

Potential Site Occupation

TERRITORIAL PATTERN PRECINCTS

Commuters

nodes
vectors
corridors



Workers

nodes
vectors
patches



Business Travellers

vectors



Students

patches
vectors



Tourists

fields
patches



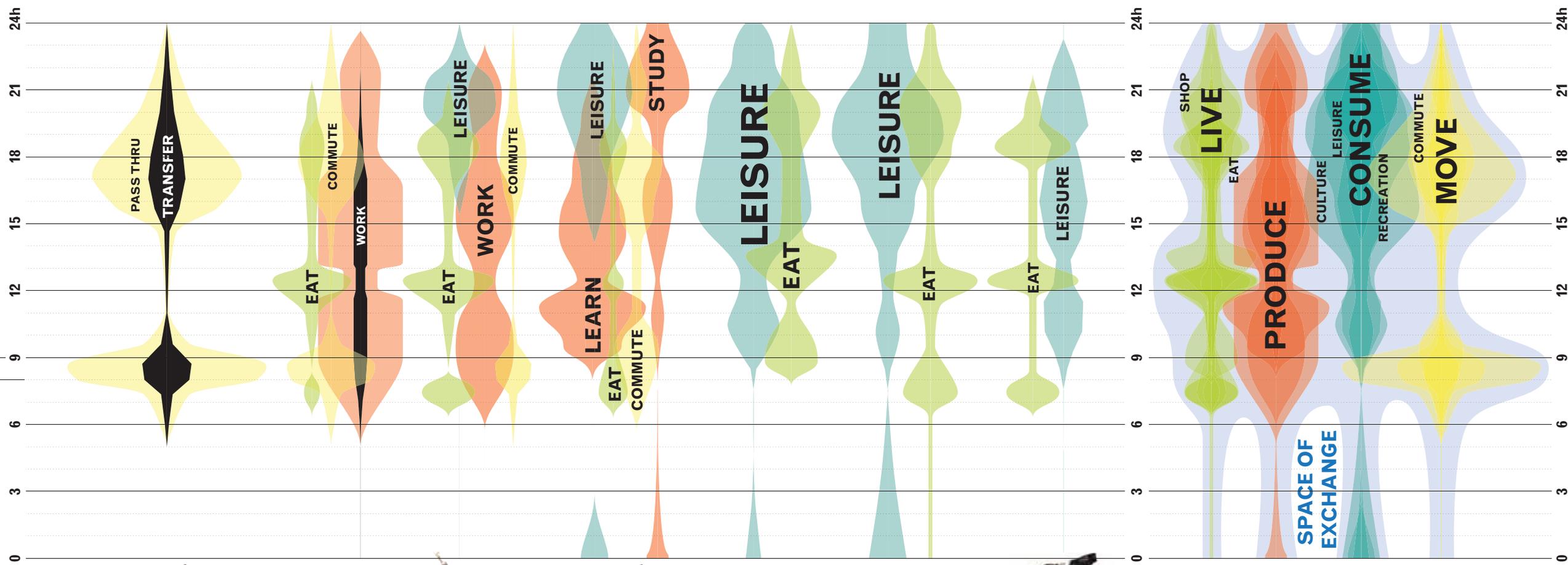
Socializers

nodes
patches



City Users

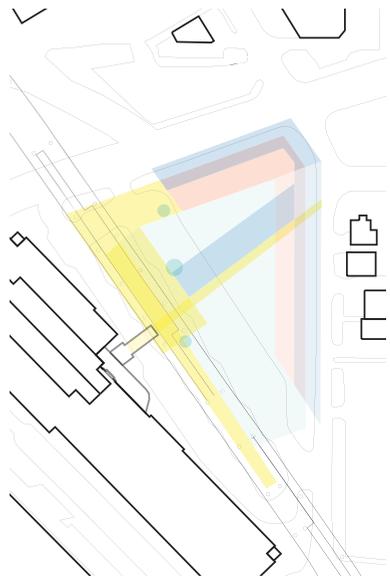
nodes
vectors
fields
patches



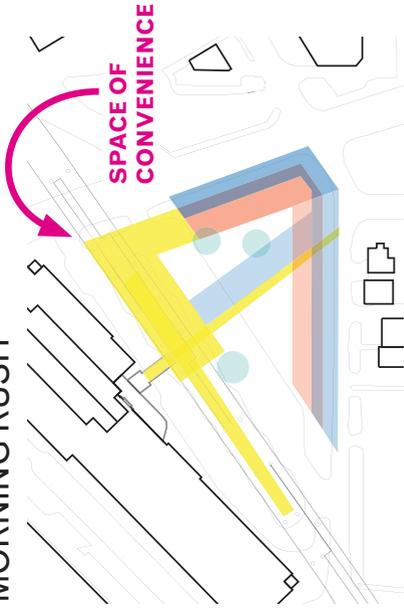
Composite Site Occupation

0YR
INSTIGATE | EXPORT

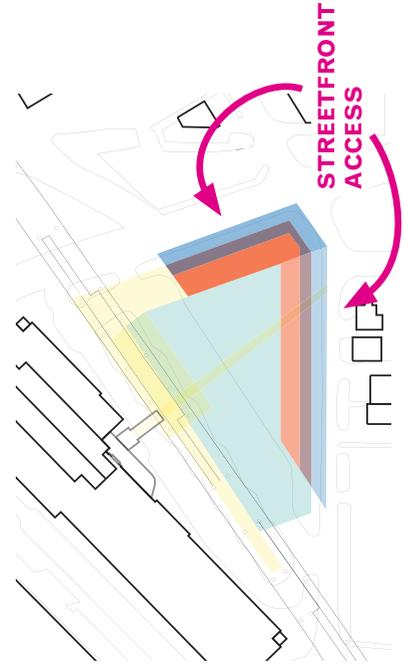
EARLY MORNING



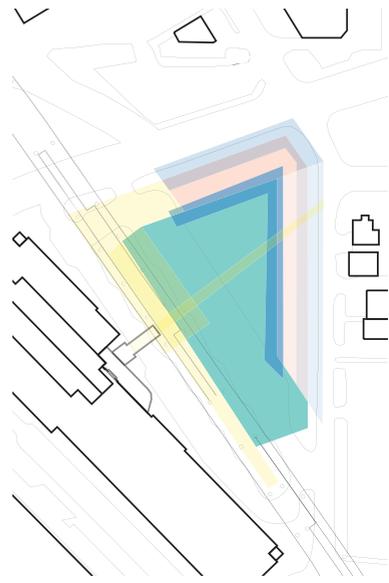
MORNING RUSH



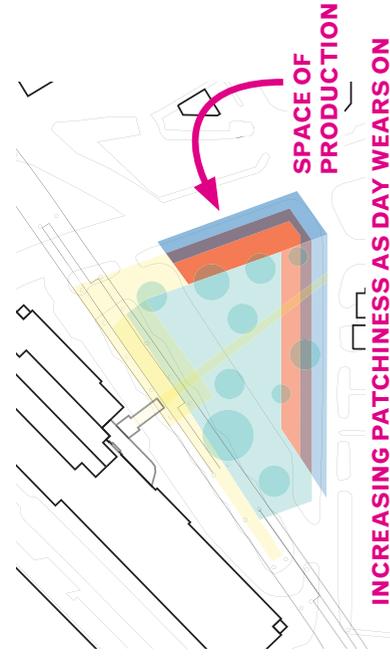
MID-MORNING



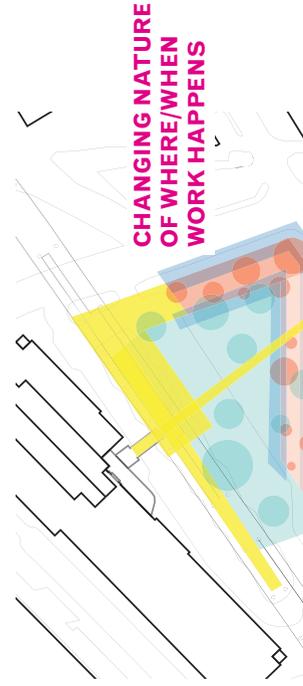
LUNCH



MID-AFTERNOON



EVENING RUSH



15YR+
ABSORB | IMPORT

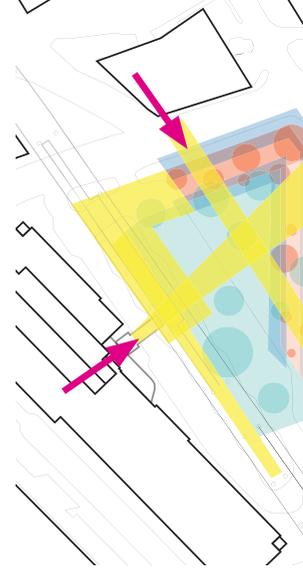
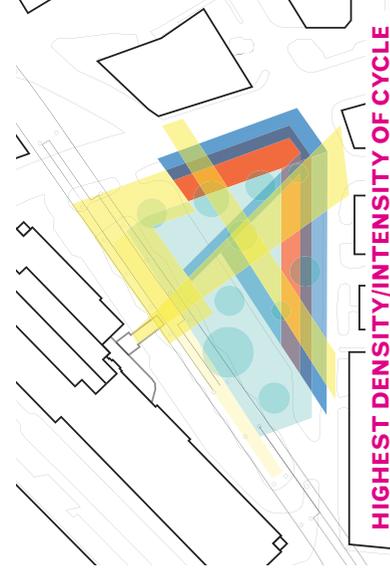
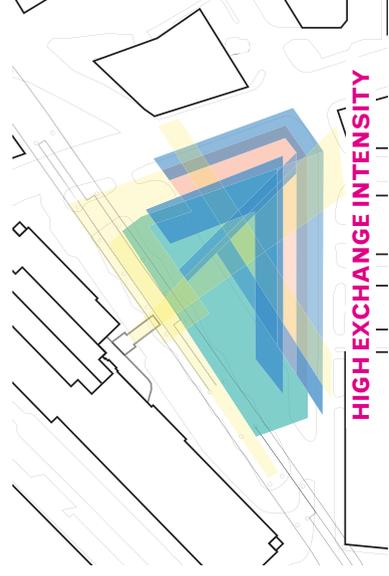
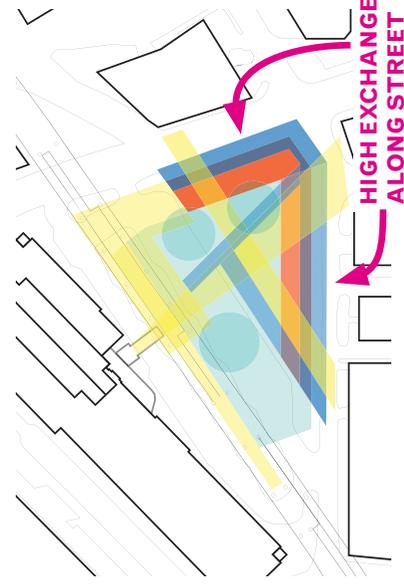
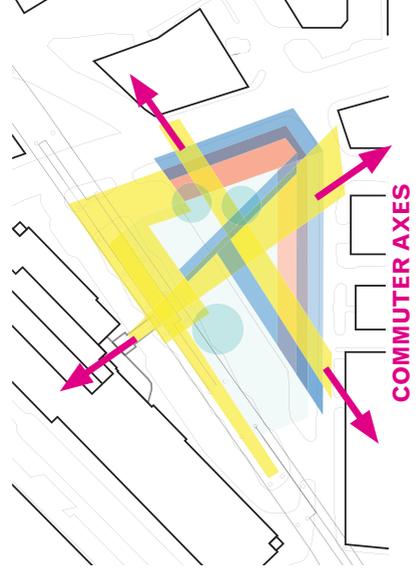
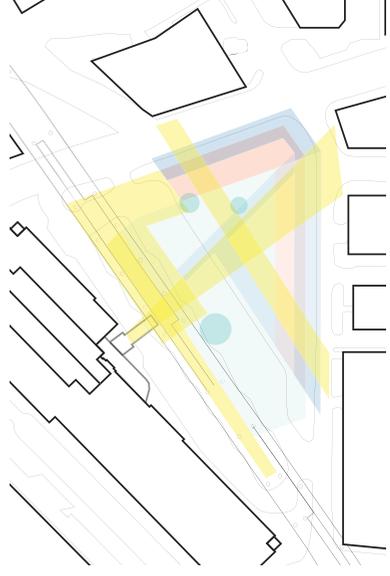
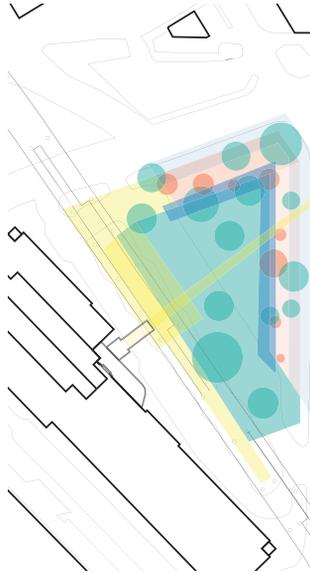
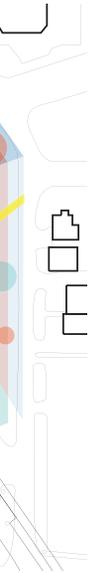


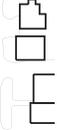
Figure 70
Transitions



DINNER/EVENING



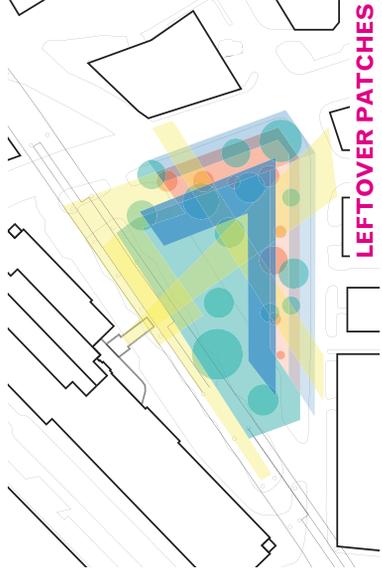
**AMBIGUITY BETWEEN
WHEN WORK ENDS
AND PLAY BEGINS**



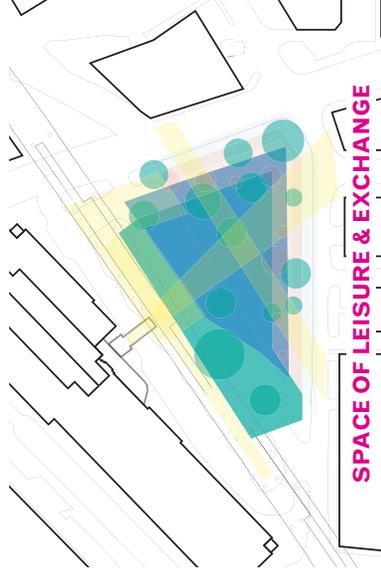
LATE EVENING



NIGHT



**LEFTOVER PATCHES
OF PRODUCTION**



SPACE OF LEISURE & EXCHANGE

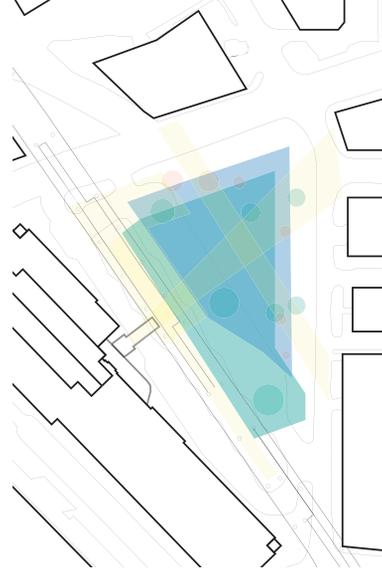
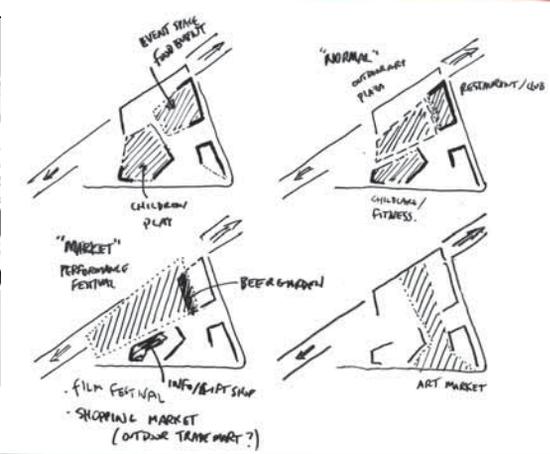
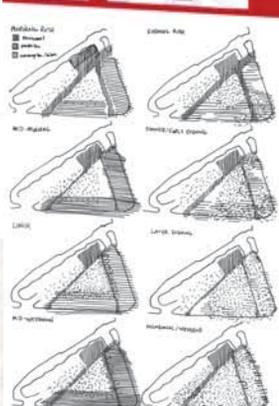
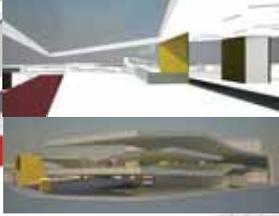
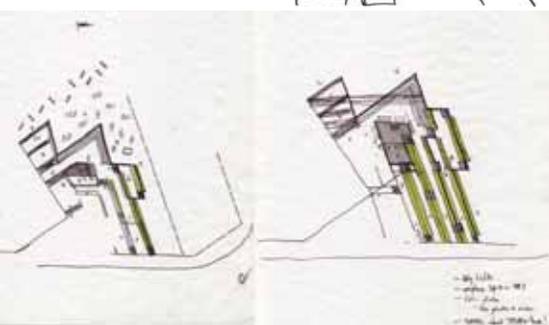
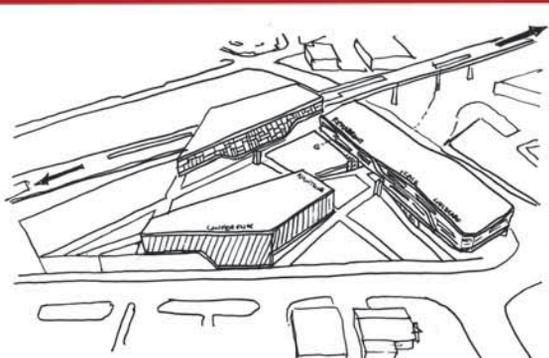
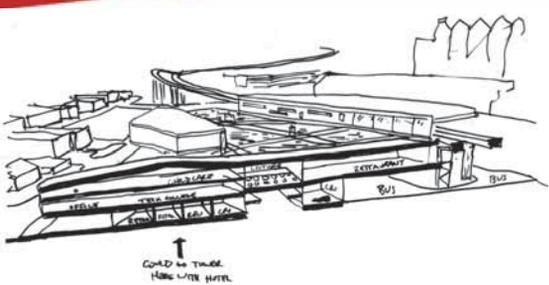




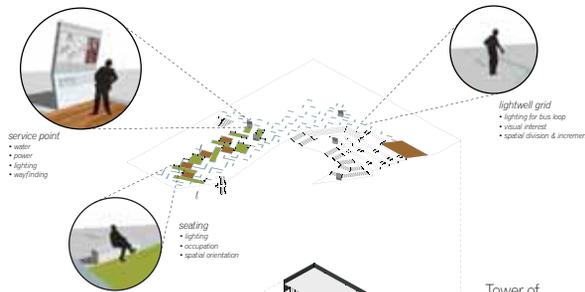
Figure 71
Process collage



Services

allocate|provide

provides enabling facilities
promotes certain activities through modest variations

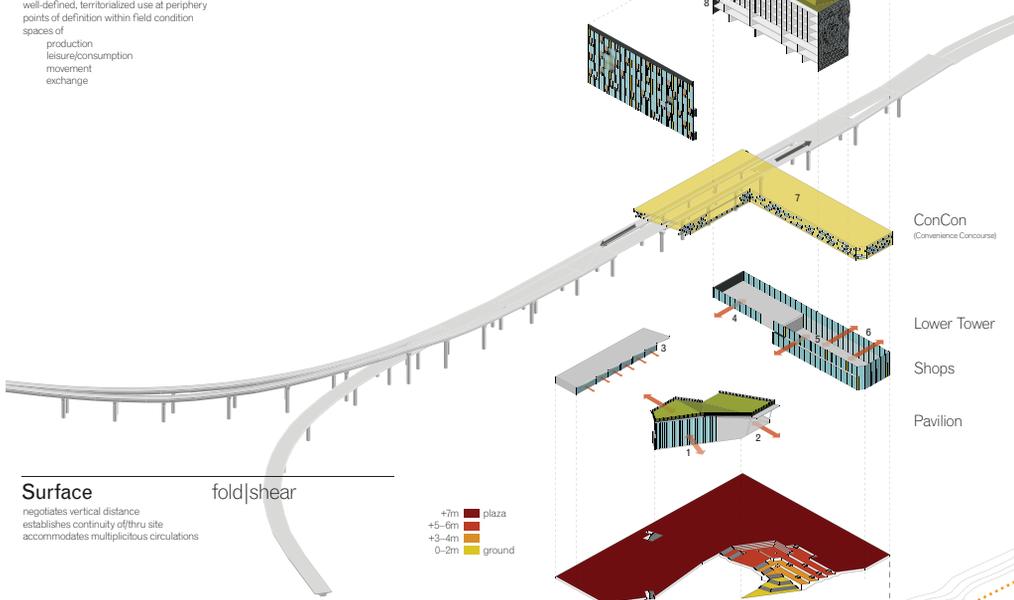


Precincts

de|territorialize

well-defined, territorialized use at periphery
points of definition within field condition
spaces of

- production
- leisure/consumption
- movement
- exchange



Surface

fold|shear

negotiates vertical distance
establishes continuity of thru site
accommodates multiplicitous circulations

- +7m plaza
- +5-6m
- +3-4m
- 0-2m ground

Site Systems

- existing (dashed purple line)
- proposed (solid purple line)
- major road (thick purple line)
- bus loop (blue line)
- vehicle access (orange line)
- trail (dotted orange line)
- pedestrian access (orange arrow)

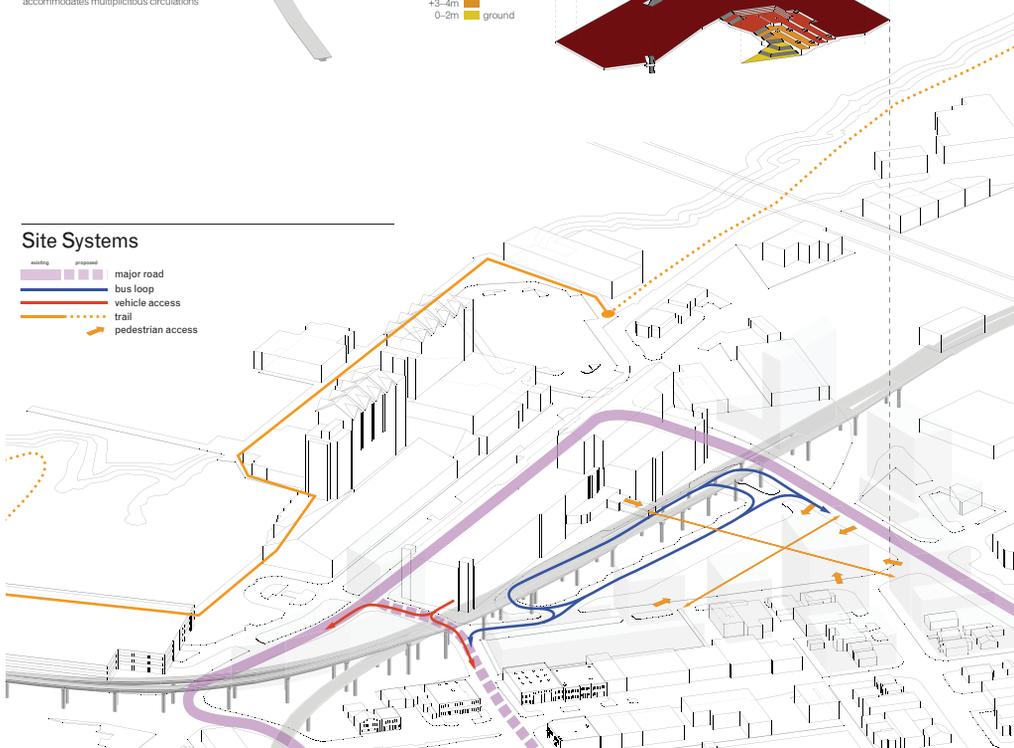




Figure 72
Diagrams of early potential systems

6.3 SYSTEMS

The Bustler begins with a simple gesture: a connective surface to provide continuity of the urban surface, effectively duplicating the 'ground plane,' and mediating elevation differences between the station and the city.

The addition of precincts begins to structure the organization of the site, inverting focus toward the in-between spaces. These interstitial spaces take on synthetic qualities, affected by the spaces around them: the tower, comprising hotel and amenity, office/studio work space, ground-level commercial retail units, as well as a fitness centre and restaurant; the flexilion, a multi-use space suitable for small conferences, trade shows, exhibitions or medium-scale entertainment events; and retail shops inhabiting the residual space between the newly introduced surface and the Canada Line guideway.

The Convenience Concourse (ConCon) provides a space of high-speed amenity immediately adjacent to the station platform. Restaurants, coffee shops, news stands, waiting spaces, and the like make for a high intensity route that loops back onto itself and establishes a space of pause for the commuter and traveller.

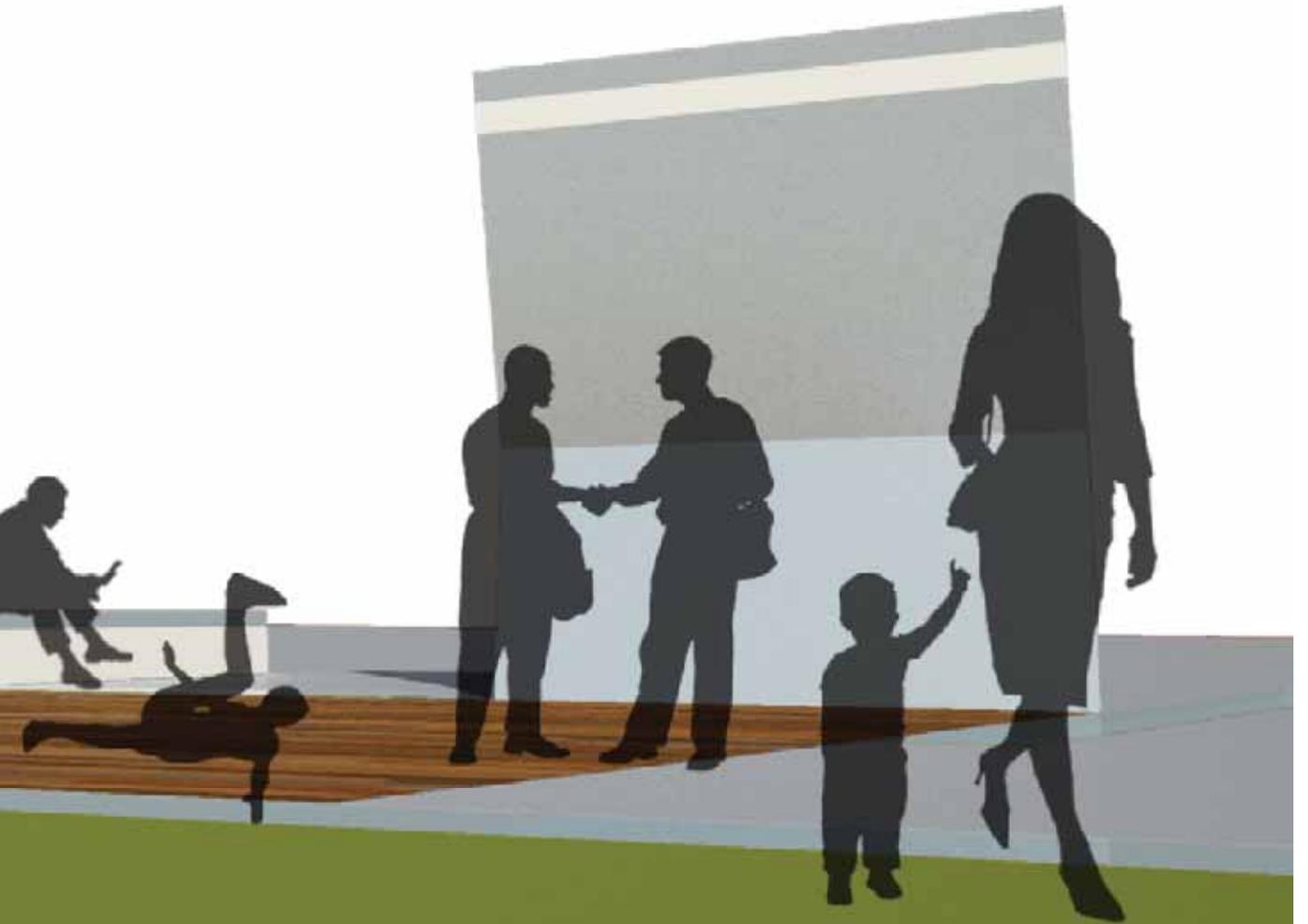
A final 'services' layer consists of seating with integrated lighting; service points for water power, information and wayfinding; and a lightwell grid to provide natural light to the now-covered bus loop below. Subtle material variations create localized points of specificity within the larger field of the urban surface.

6.4 FUTURE DEVELOPMENT

Anticipating pending development of the West Bridgeport area, as mentioned in Section 5.3, *The Bustler* transitions from a site of generation and pragmatics to another form of urban void—now a space of respite, 'other' to its new surrounding pragmatics. In this time we might observe the transformation of office space to classrooms, study spaces and meeting rooms while the hotel begins offering short-term apartment suites. Retail spaces at ground level find trade marts and moderate warehouses outgrowing their utility, giving way to a small grocery store or library branch; commercial units transition to an arts-focused community of galleries and studios. As the surrounding populations grow, expectations for adjacent and immediate recreational and leisure use will grow as well.



Figure 74
The urban 'present at hand'



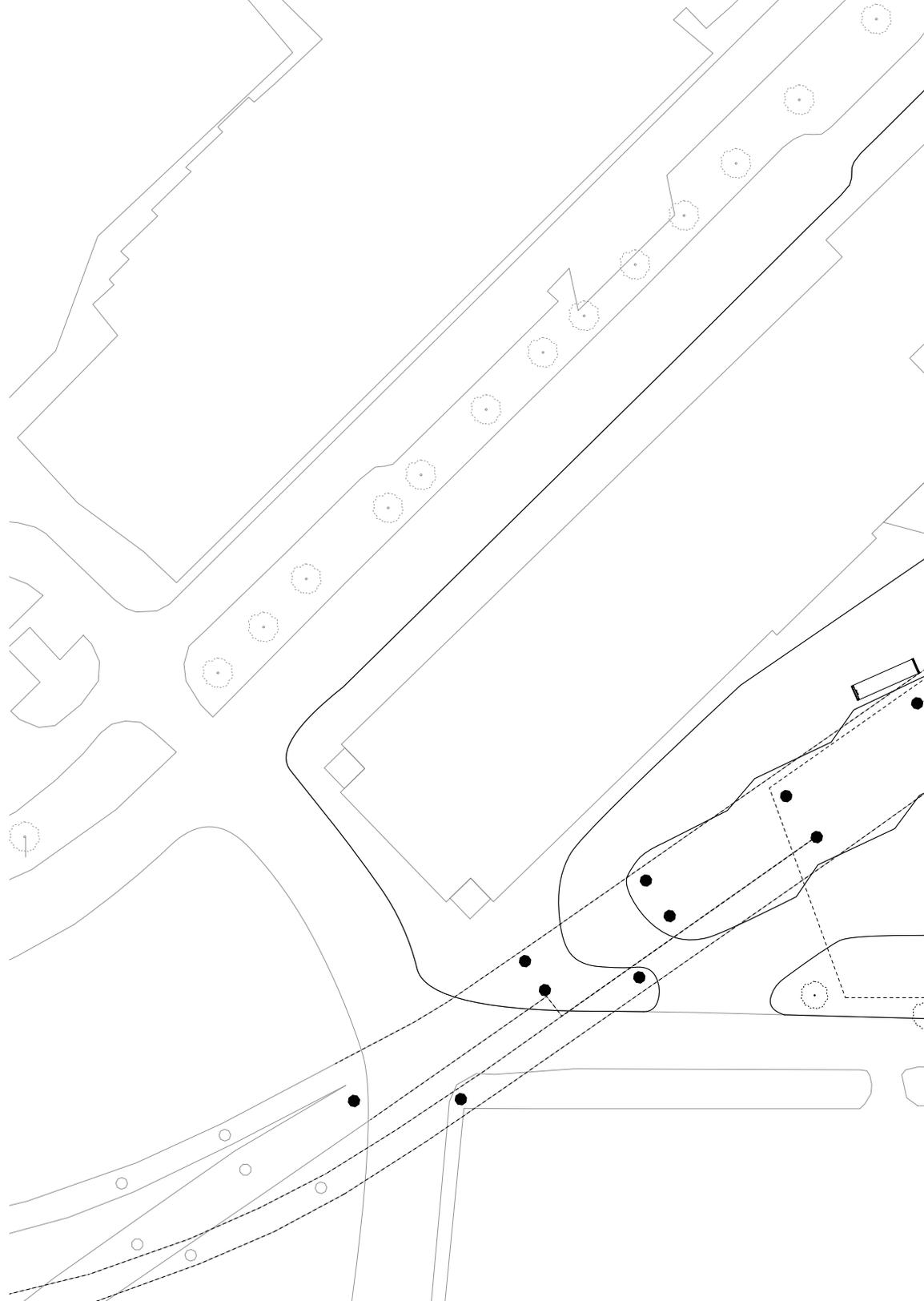
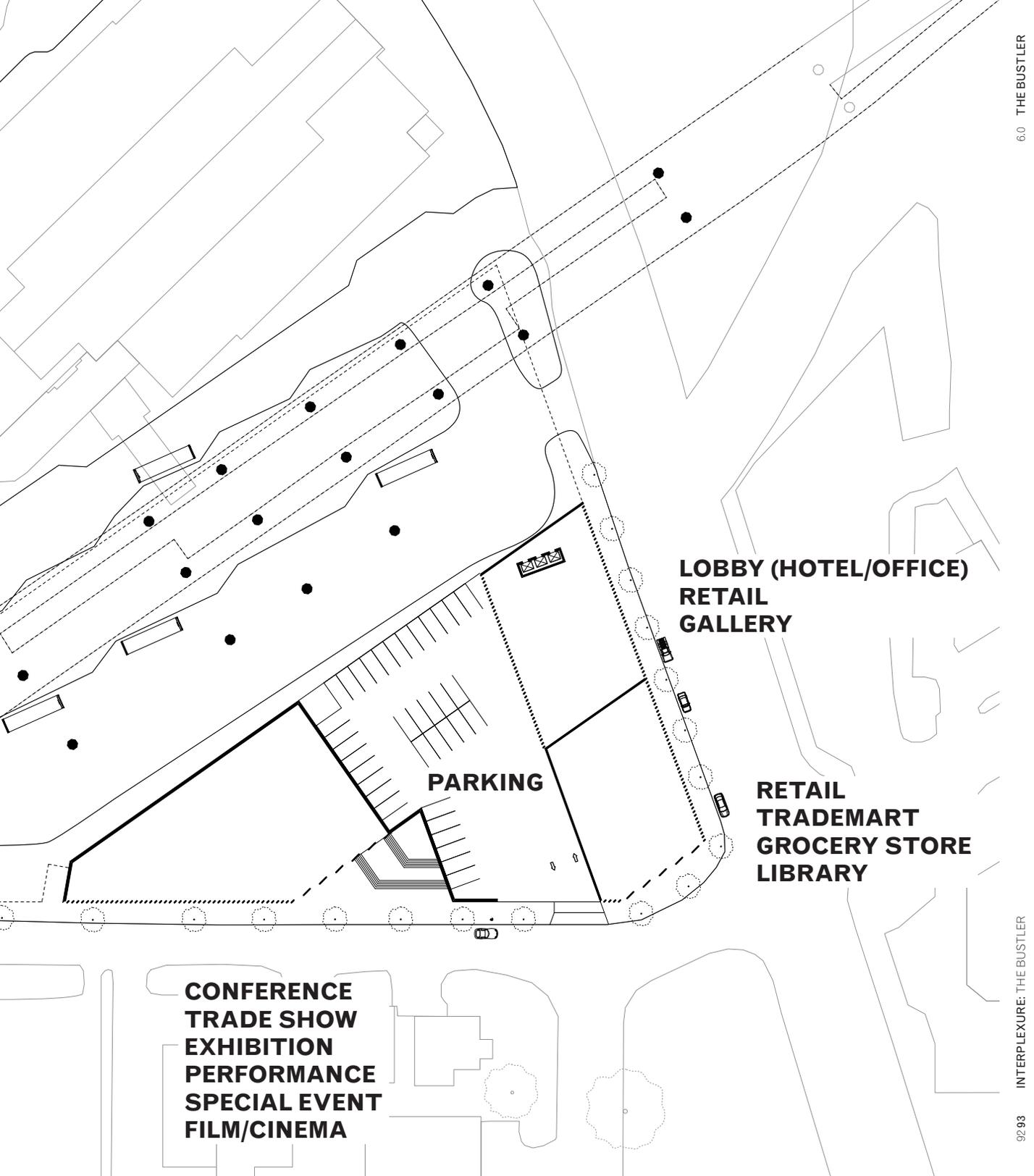


Figure 75
Ground Level (0m), 1:1000

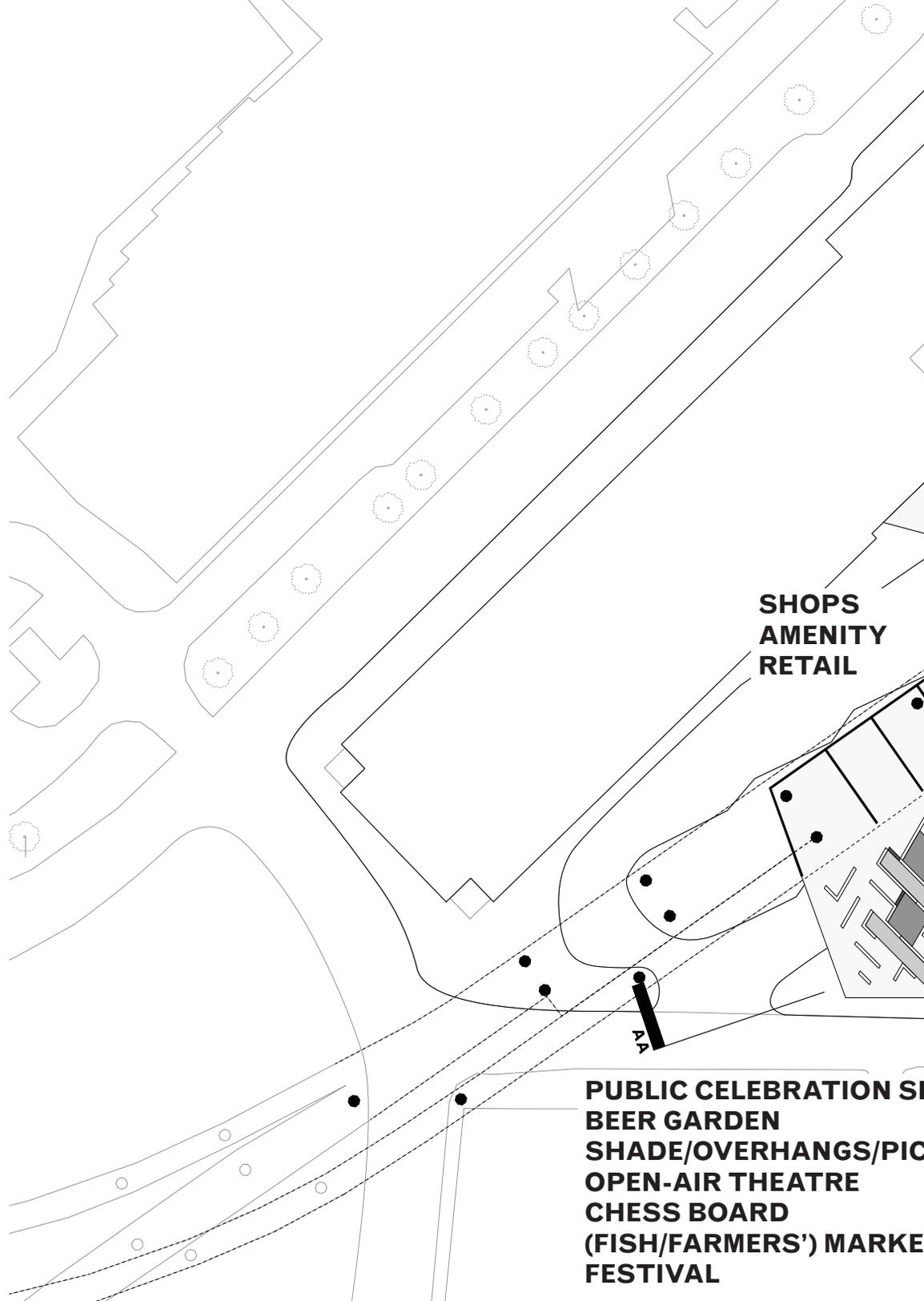


**LOBBY (HOTEL/OFFICE)
RETAIL
GALLERY**

**RETAIL
TRADEMART
GROCERY STORE
LIBRARY**

PARKING

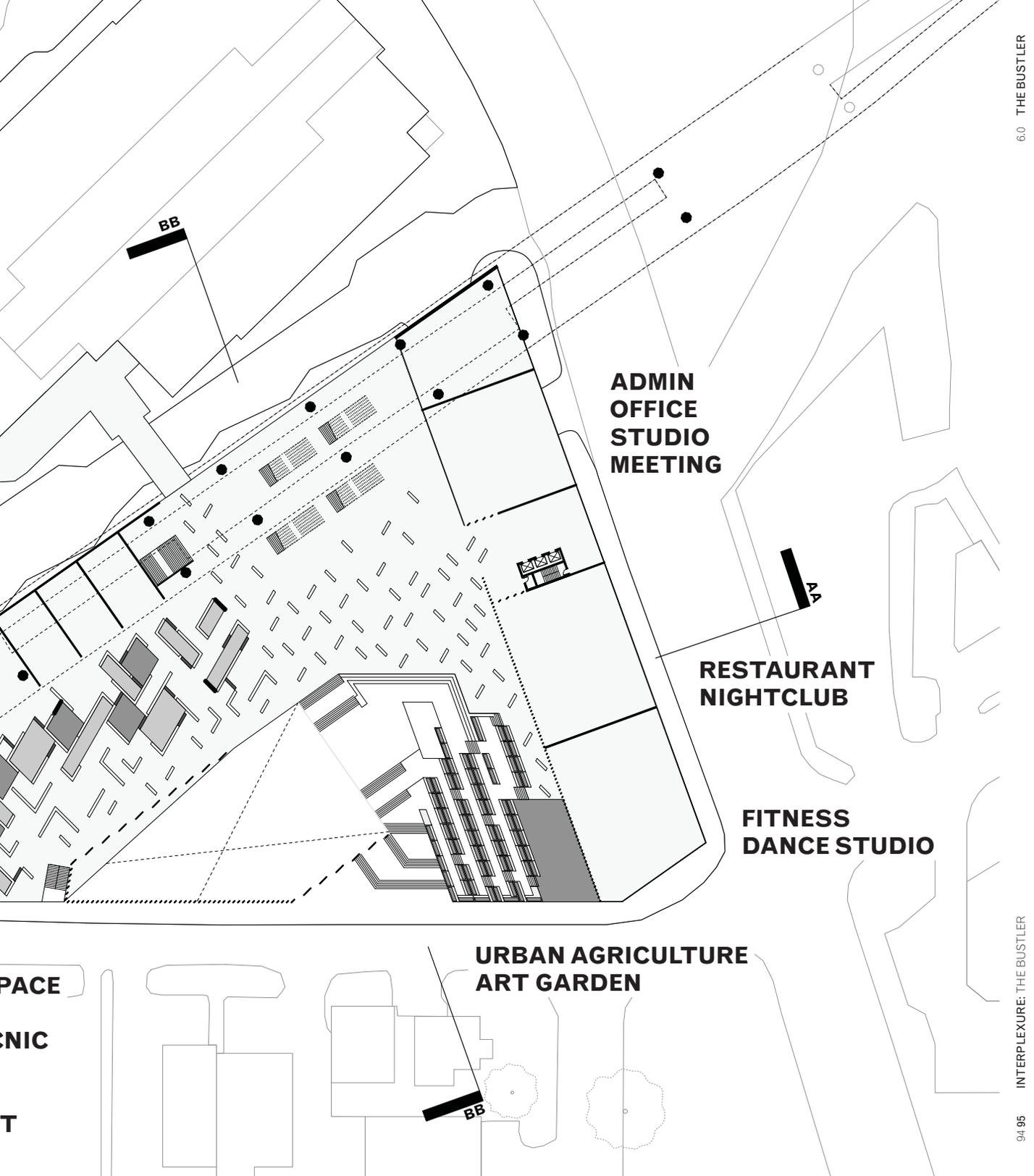
**CONFERENCE
TRADE SHOW
EXHIBITION
PERFORMANCE
SPECIAL EVENT
FILM/CINEMA**



**SHOPS
AMENITY
RETAIL**

**PUBLIC CELEBRATION SPACE
BEER GARDEN
SHADE/OVERHANGS/PICNIC
OPEN-AIR THEATRE
CHESS BOARD
(FISH/FARMERS') MARKET
FESTIVAL**

Figure 76
Plaza (+7m), 1:1000



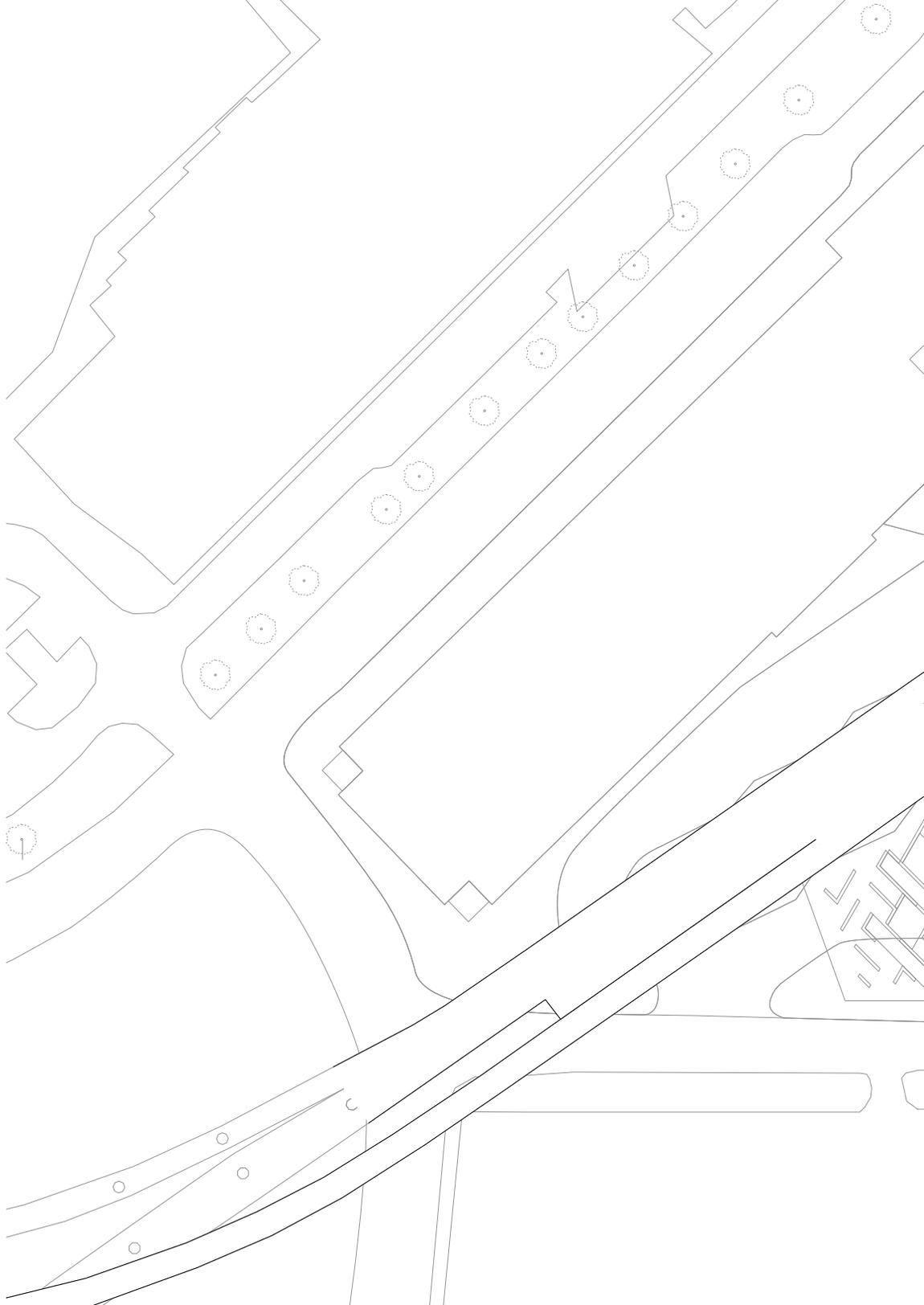
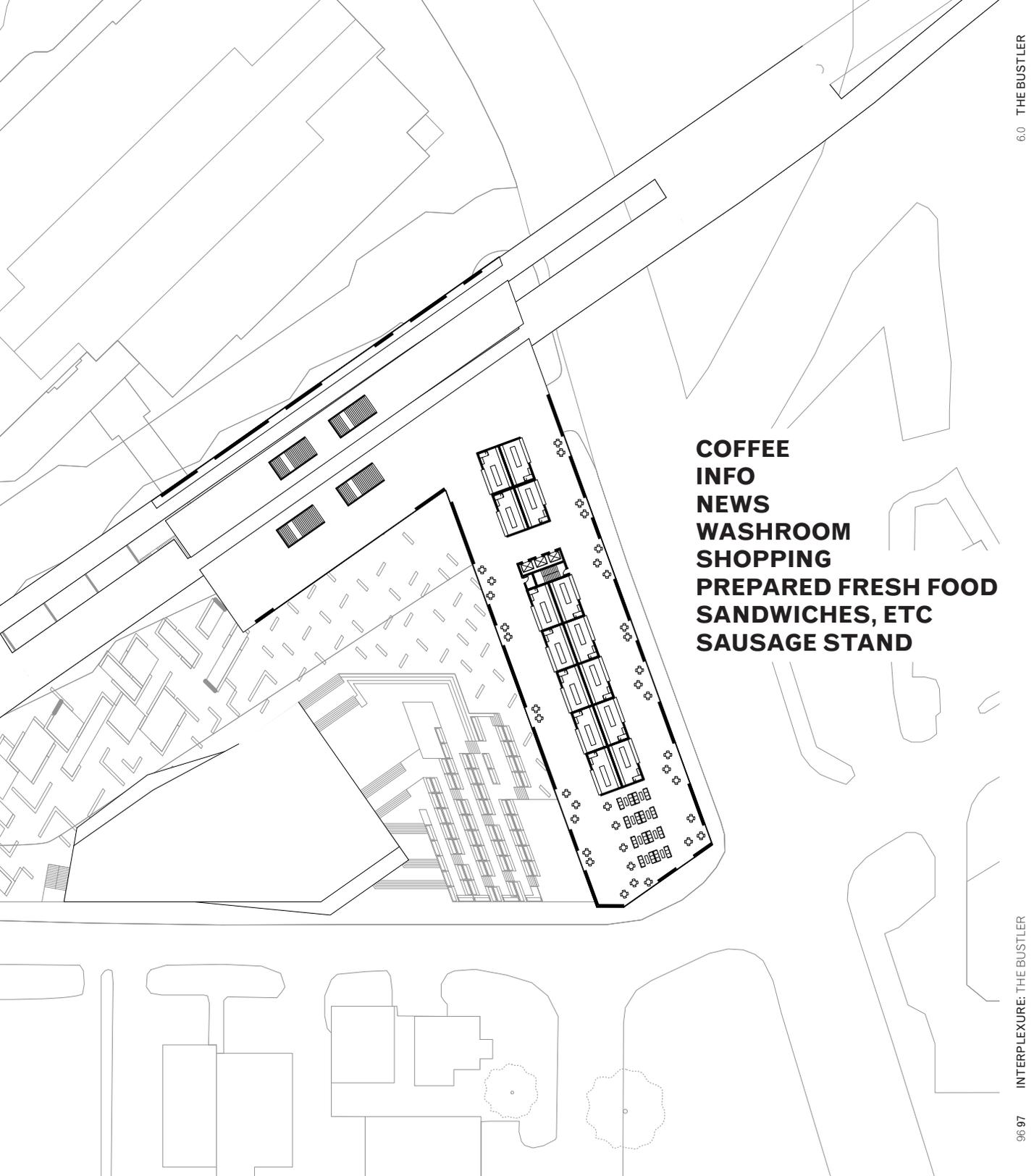


Figure 77
Platform / Convenience
Concourse (+12m), 1:1000



**COFFEE
INFO
NEWS
WASHROOM
SHOPPING
PREPARED FRESH FOOD
SANDWICHES, ETC
SAUSAGE STAND**

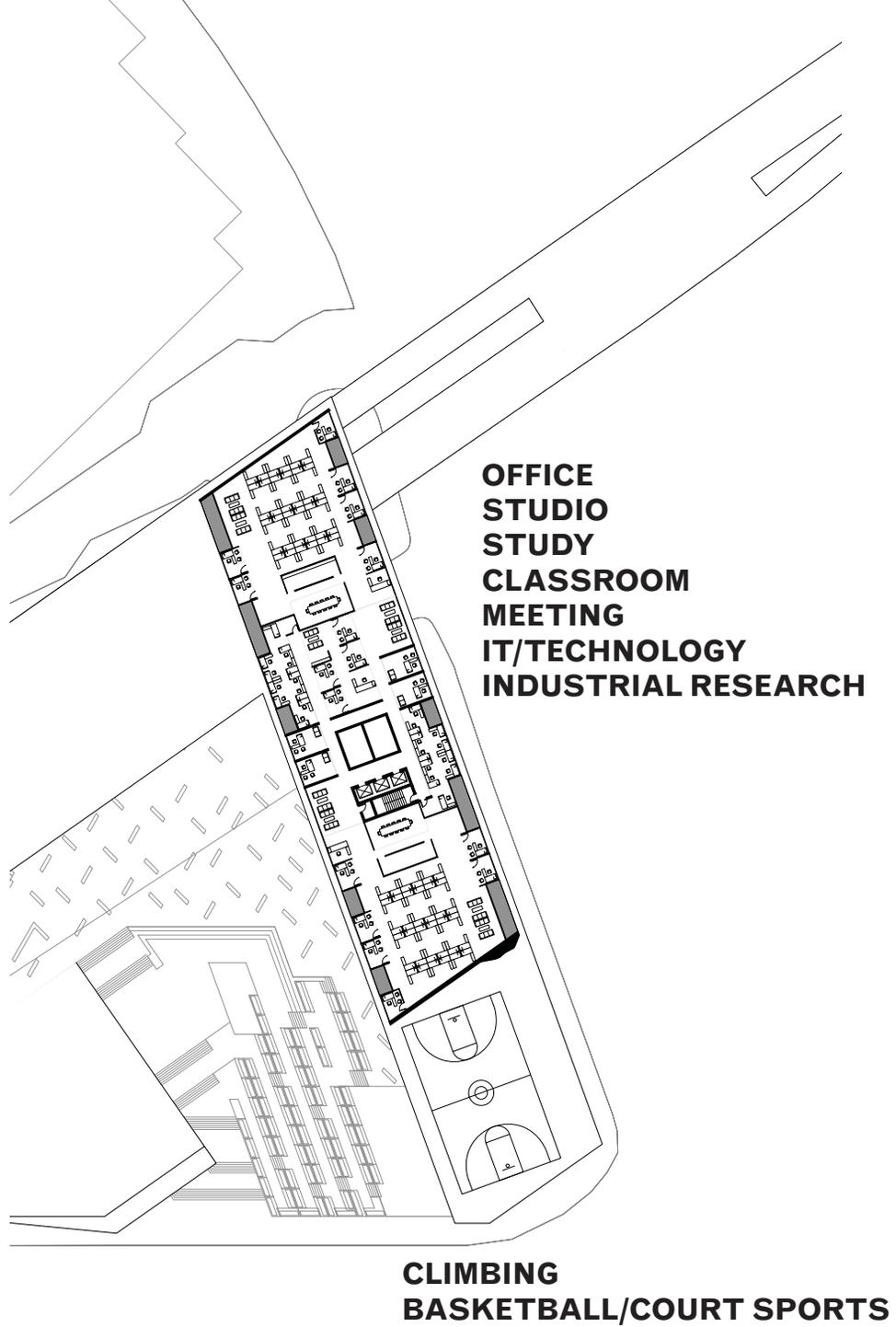
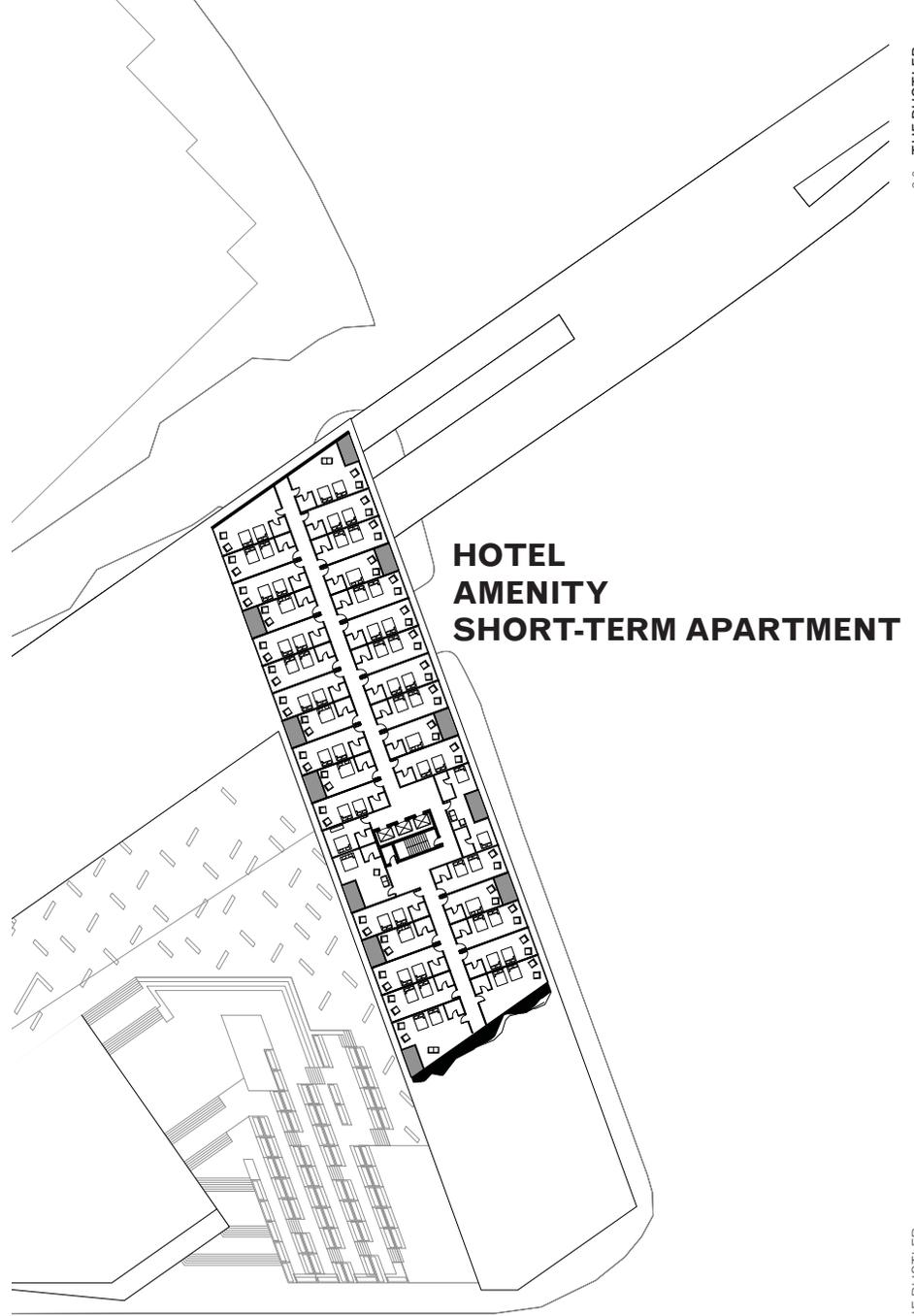


Figure 78
Typical Office Floor, 1:1000



**HOTEL
AMENITY
SHORT-TERM APARTMENT**

Figure 79
Typical Hotel Floor, 1:1000

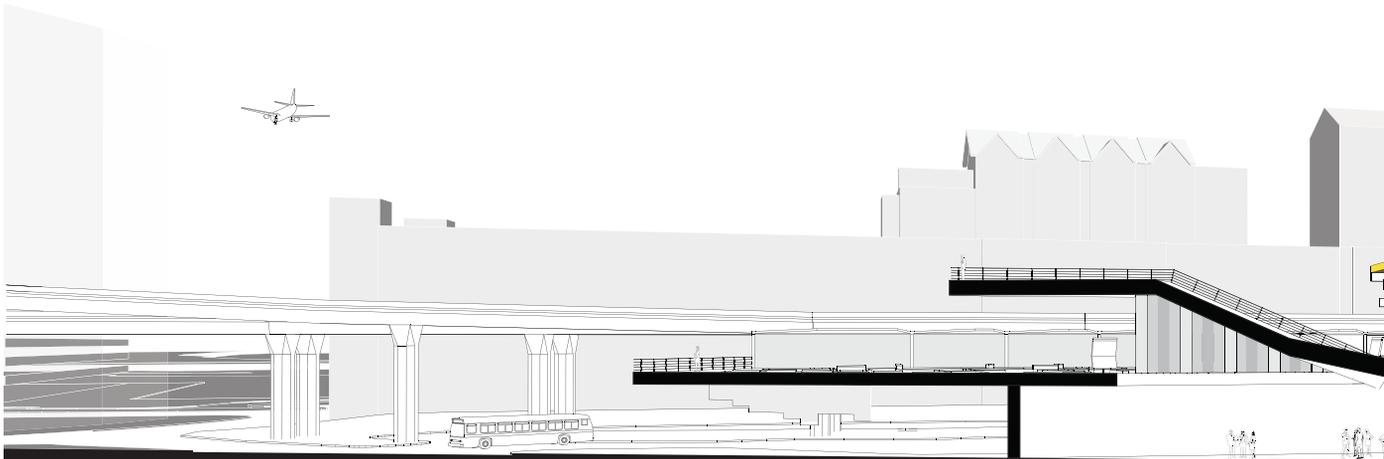


Figure 80
Section AA

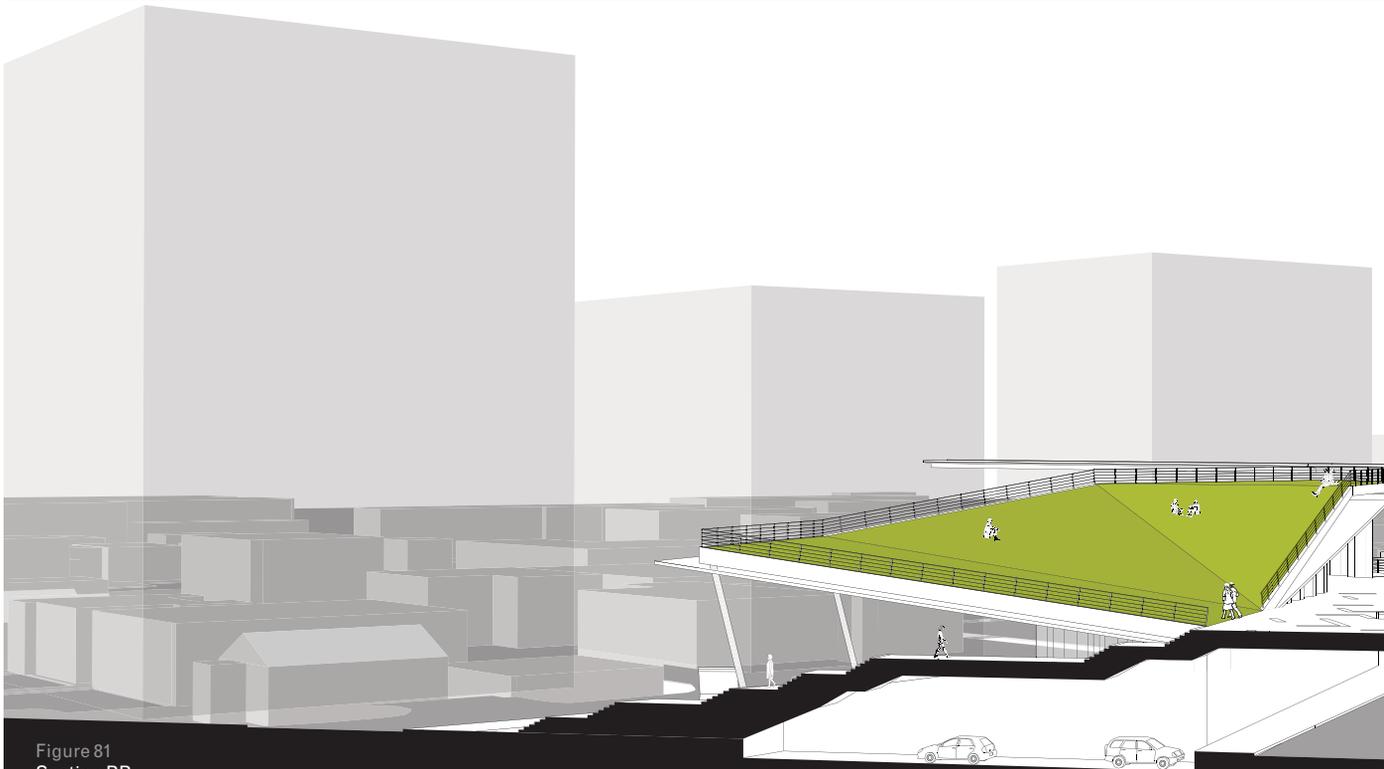
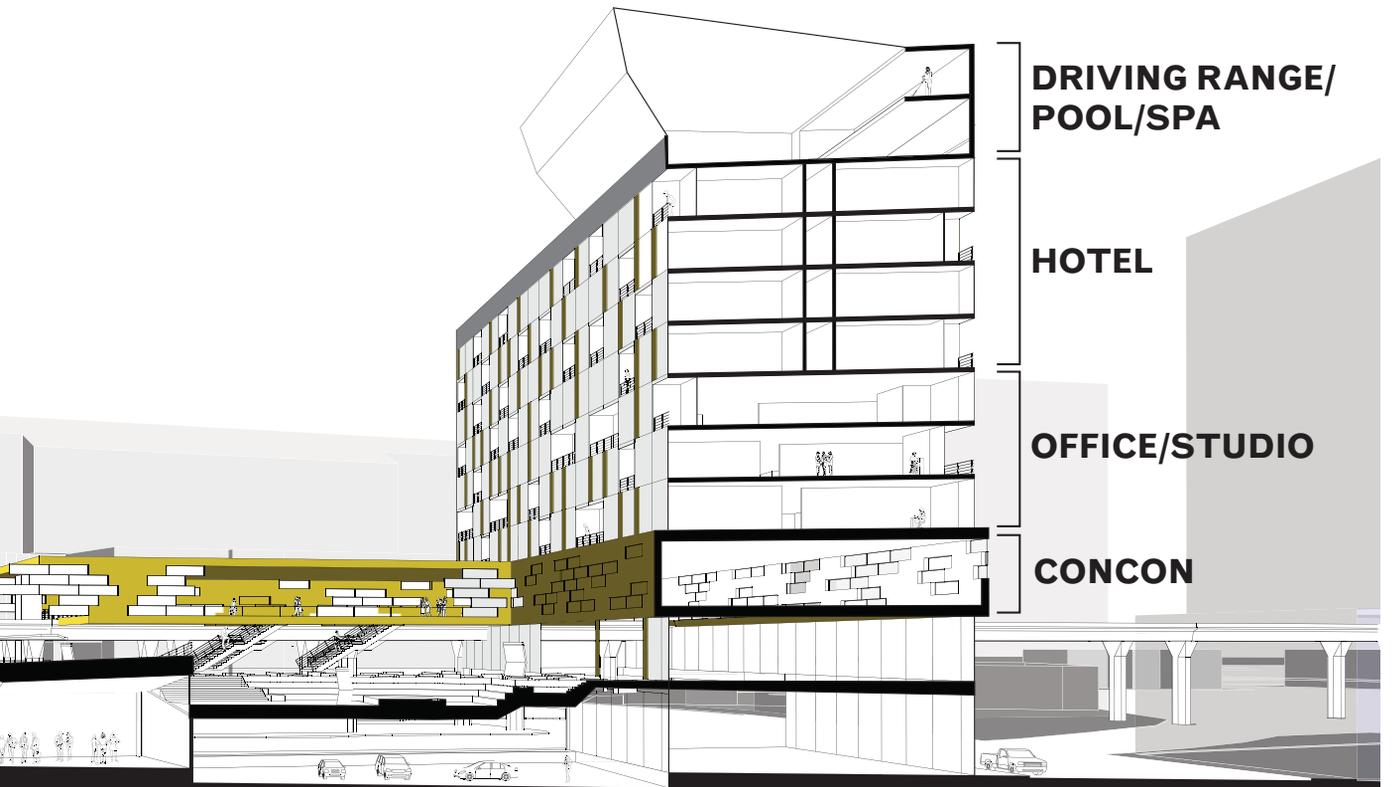


Figure 81
Section BB



**DRIVING RANGE/
POOL/SPA**

HOTEL

OFFICE/STUDIO

CONCON



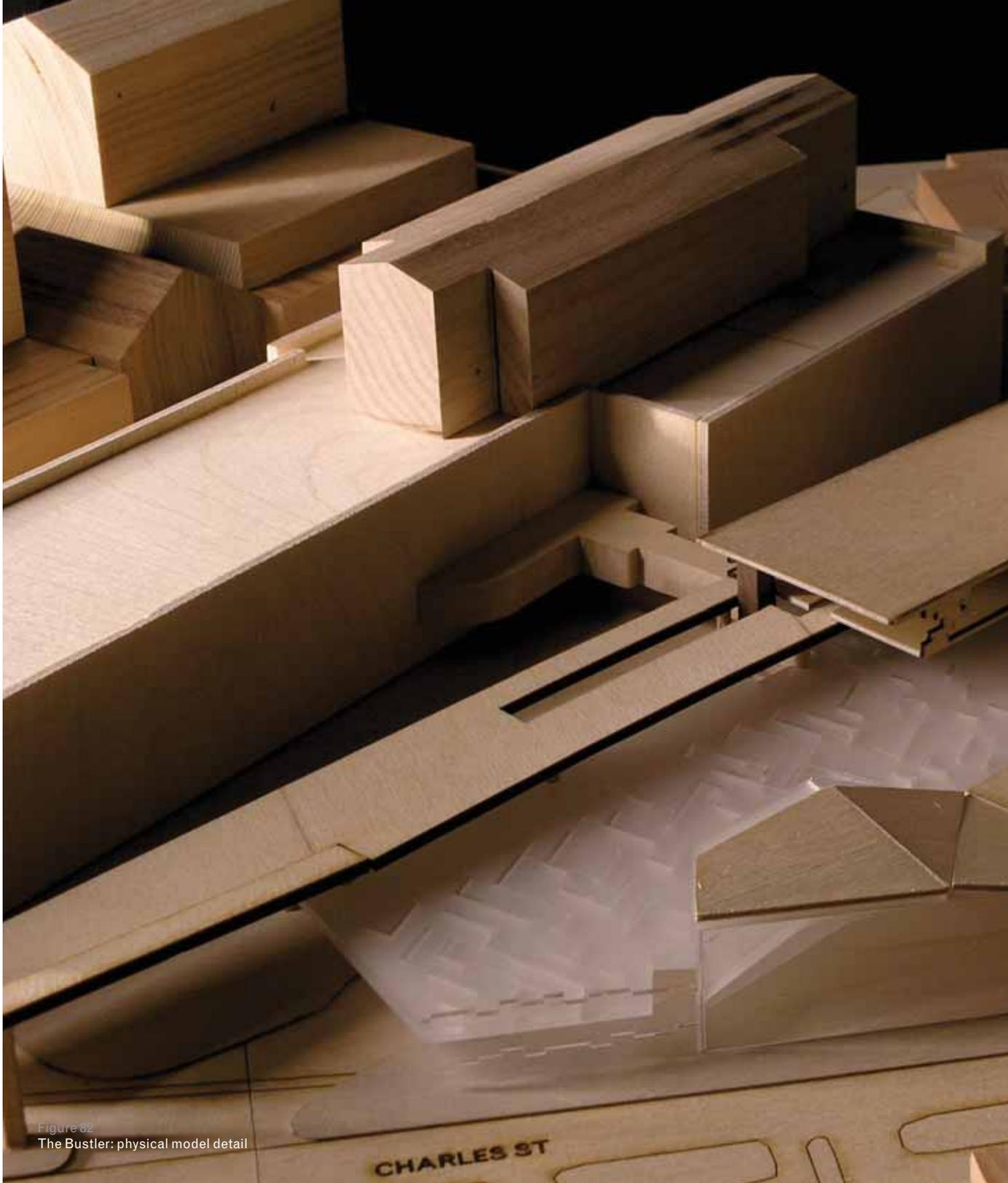


Figure 82
The Bustler: physical model detail

CHARLES ST

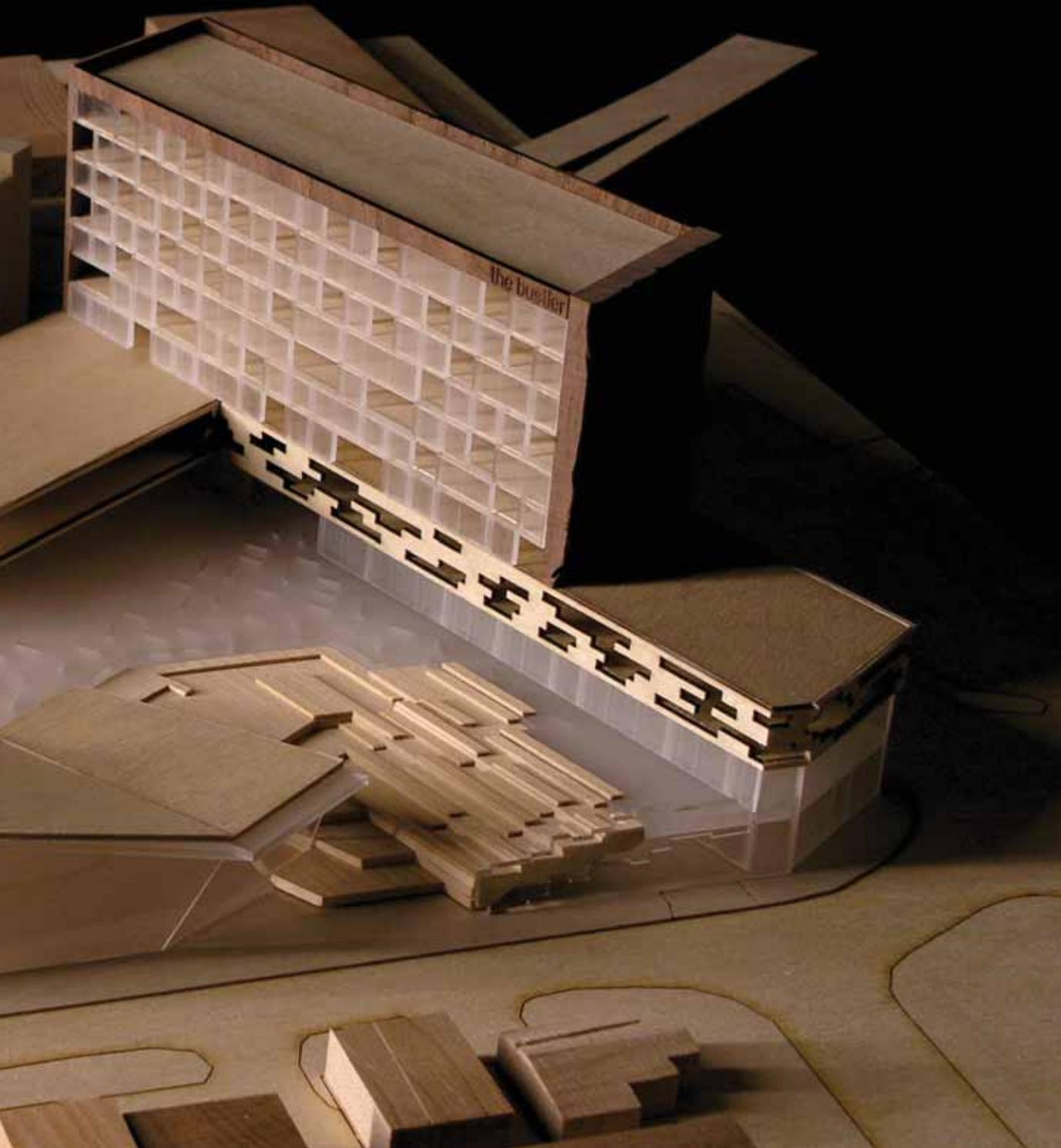




Figure 83
The Bustler: physical model, south elevation





Figure 84
The Bustler: morning rush





Figure 85
The Bustler: late afternoon





Figure 86
The Bustler: evening festival



the bustler

SAMMI CHENG TONITE!

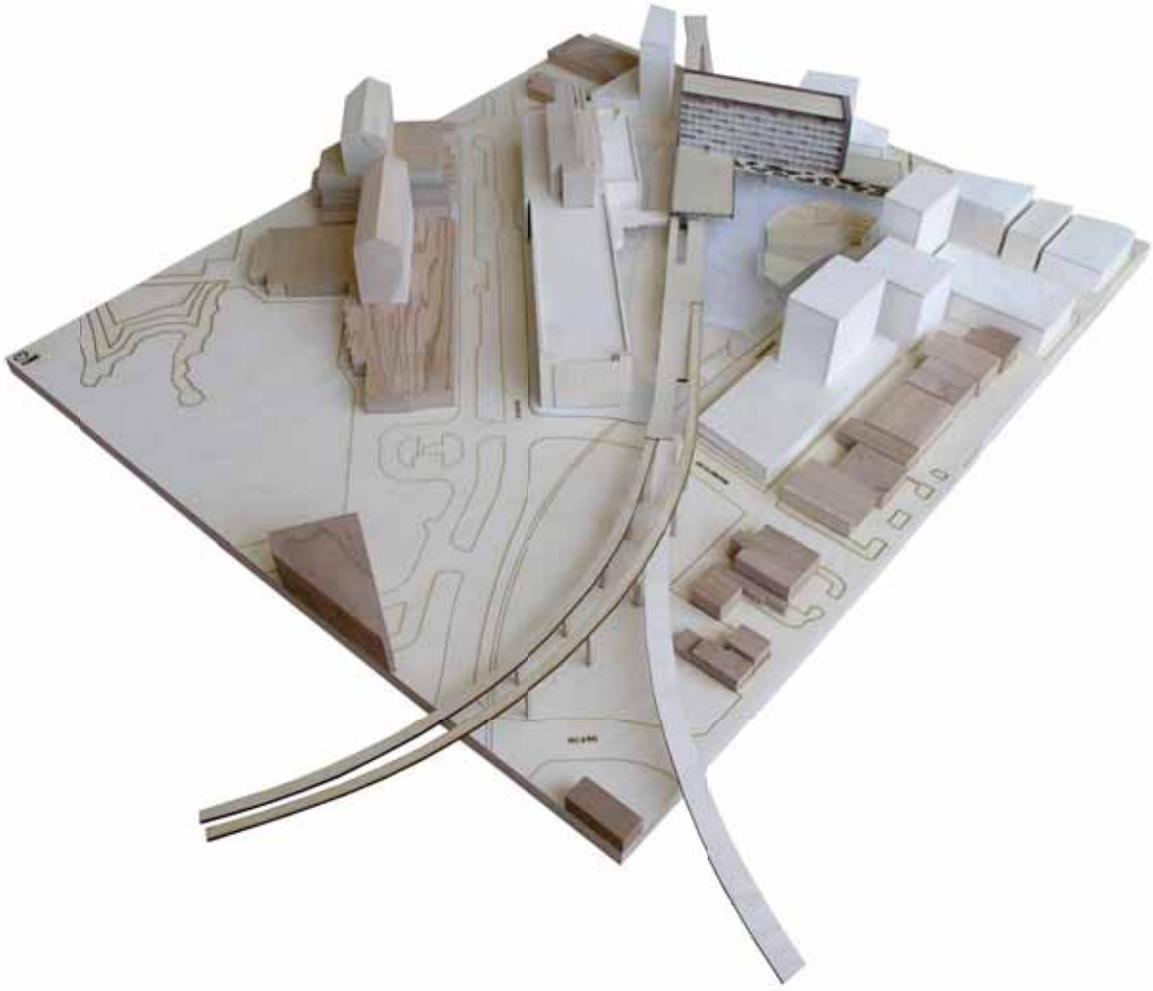


Figure 87
The Bustler: physical model

7.0 Conclusion

We envision information in order to reason about, communicate, document, and preserve that knowledge. ... All the history of information displays and statistical graphics—indeed of any communication device—is entirely a progress of methods for enhancing density, complexity, dimensionality, and even sometimes beauty.

— Edward Tufte, *Envisioning Information*, 33.

The culmination of the design project highlights a simplicity of systems arranged in a manner that capitalizes on the flows that move around and through it. The overlapping, interconnectedness and superimposition of these well-defined, well-understood systems begins to generate the kind of complexity and moments of opportunity that we expect of a vibrant urbanism, creating a space capable of more than the individual parts.

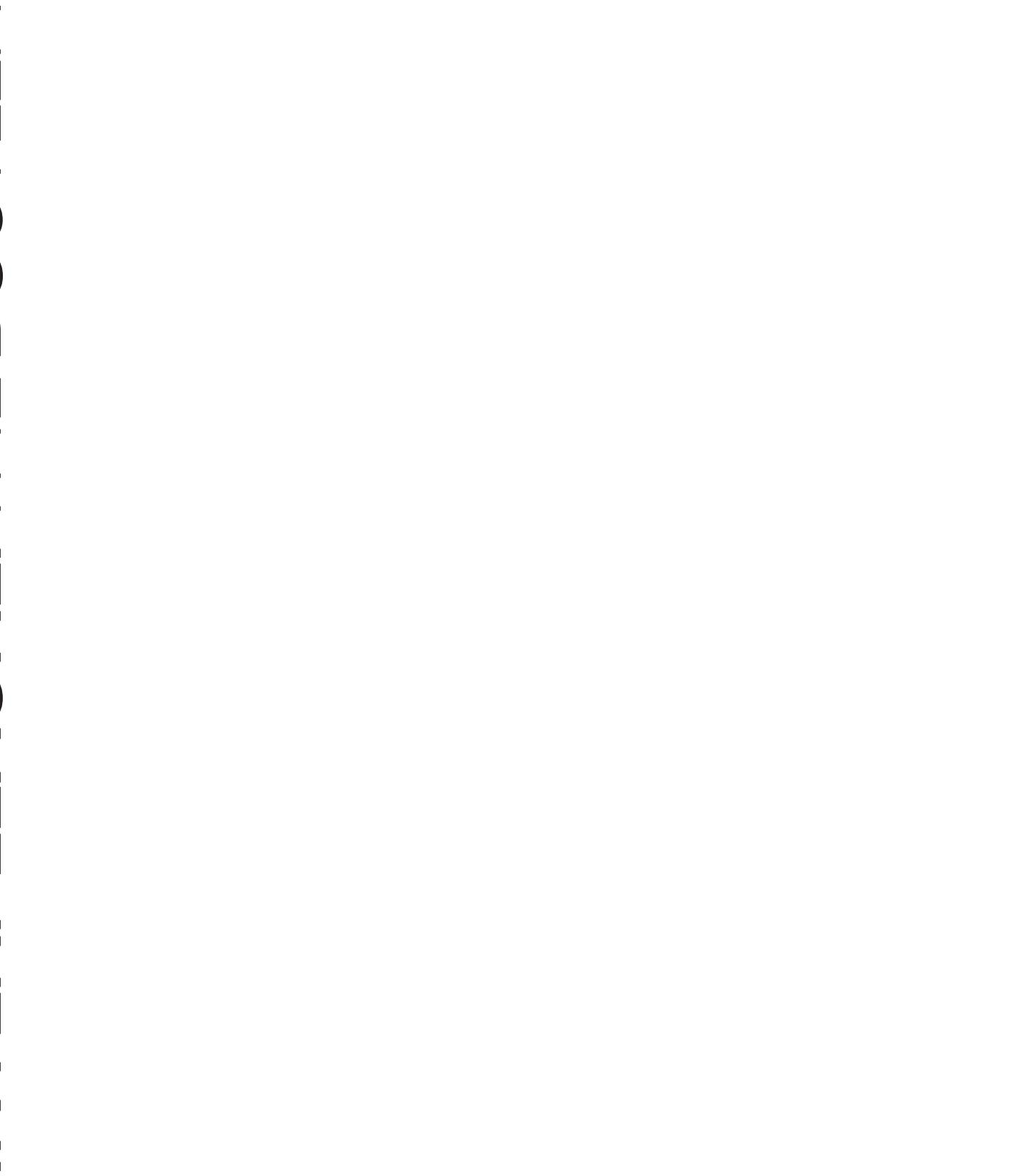
The Bustler is an explicit rendering of these flows and by its provisions can be capable of operating not only as a networked node but also as an active, interrelatable space. This motivation for integration and continuity offer a strategic way of exploiting the synergistic social flows of people, goods, information, energy, and ideas.

Architectural capability and interplexure aspire to be a comprehensive architectural methodology that may appropriately address the rapidly changing natures of business and economics, artificial ecologies, tourism economies, mobility and transportation, post-industrial urban development, migration and sociocultural exchange, and ongoing sociocultural/technological co-constructions.



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In 2009, the Canada Line will begin operation, altering the perceptual distance between Vancouver, Richmond, and the Vancouver International Airport (YVR). As the topological centre of this new line, Bridgeport Station will be a conduit for both local and global travellers. In contrast with typical elevated transit stations, which tend to generate urban voids in their immediate vicinity, a series of superimposed (infrastructural) systems are proposed to negotiate spatial separations and to integrate the site's diverse and transitional surroundings with the transience of the commuter hub. The resulting alternative urban surface enables a versatile, multivalent public space, anticipating its urban future.

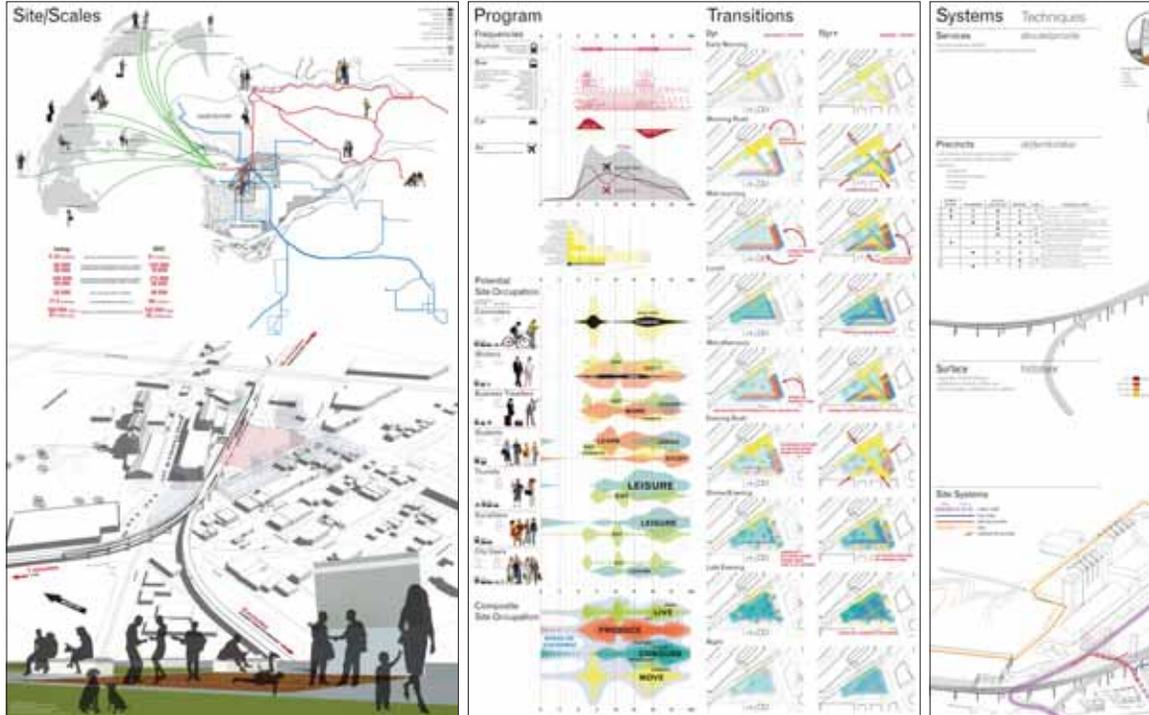
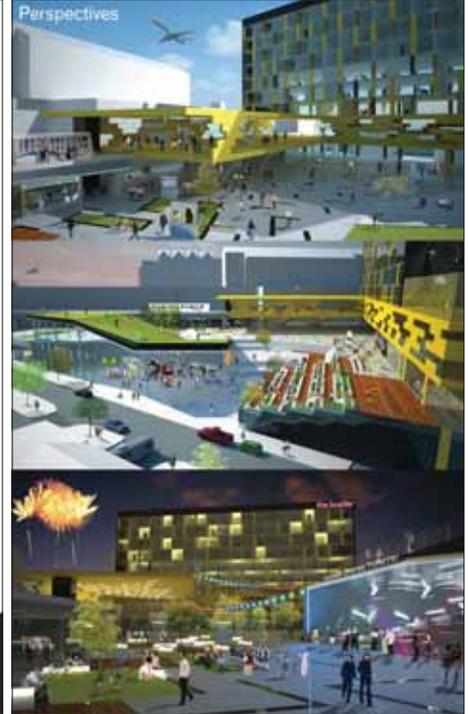
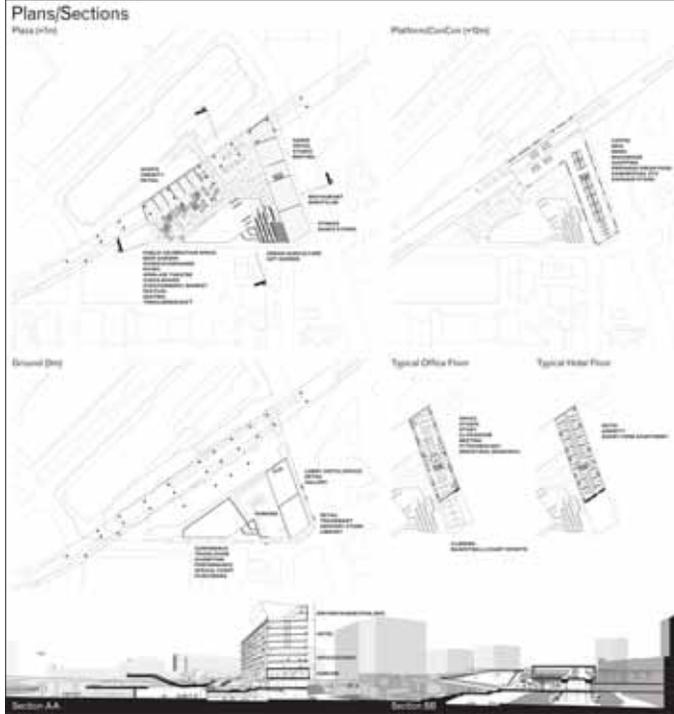
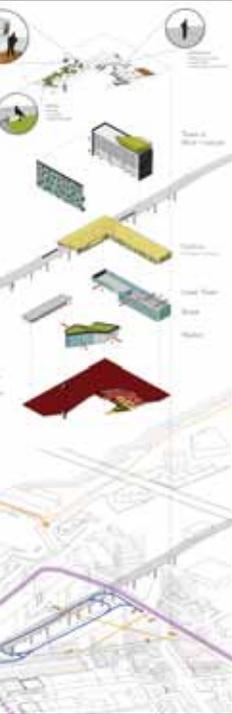


Figure 88
Presentation panels

9.0 Appendix: Panels



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