

VANCOUVER'S INDIGENOUS IDENTITY
REPRESENTING A NARRATIVE

by

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Submitted in partial fulfilment of the requirements
for the degree of Master of Architecture

at

Dalhousie University
Halifax, Nova Scotia
March 2017

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ABSTRACT

As an estranged site that defines a gap along the recreational and accessible water's edge in Vancouver, it is odd to find prime real estate left desolate. With research, the issue of the site was evidently much grander than simply continuing the atmosphere of the seawall. The site along the seawall is an Indigenous land referred to as Kitsilano No. 6, and it belongs to the Squamish (Skwxwú7mesh) Nation People. It is a matter of acknowledging an existing Indigenous culture, and how it needs to be addressed in the identity of Vancouver. Public architecture's role in the social realm can be used to illustrate the Vancouver's Indigenous identity in the narrative of Vancouver. The content of this research includes studying the identity of Vancouver as 'place', land ownership, and the decorative qualities of the Coast Salish people. These studies will help form the typology, situation, program and materials that will be used as a methodology for this architectural design thesis. The intention is to develop an architectural design to interpret the narrative of Vancouver's colonial history and acknowledge the culture of the regional First Nations in the urban landscape. Altogether, a 'Cultural Interpretive Centre' will be formed to create a pedagogical experience for the public.

ACKNOWLEDGEMENTS

My late mother. You have given me everything. May you rest in peace.

My sister. You have given me hope.

My grandparents. You have given this project its push.

My friends. You have kept me somewhat sane.

My instructors. You are my role models.

CHAPTER 1: INTRODUCTION

The seawall in Vancouver allows for the water's edge to be easily accessible and is used by local residents and visitors every day. The atmosphere is defined by landscape, various activities, and public art. However, there is an undeveloped gap along the developed seawall. Its bare presence is felt when arriving to the gravel field under the south side of the Burrard Street Bridge. A footpath still exists, yet the cordial characteristics that define the seawall atmosphere are missing. The desolate site extends far and beneath the south side of the Burrard Street Bridge. It is unusual for comparable real estate in Vancouver to sit derelict. A lonesome landmark that led me to investigate the rich phenomenology of the place was a totem pole with arms that extended wide open. This land is referred to as Kitsilano No.6 and belongs to the Squamish (Skwxwú7mesh) Nation People. Through further research, it became apparent that the issue of the site was much grander than just continuing the existing accessibility to the water's edge. It is a matter of acknowledging an existing Indigenous culture, and how it needs to be addressed in the identity of Vancouver. These are characteristics that define the development of such a post-colonial city and require recognition to complete the narrative of the seawall. It is quintessential to the authenticity of Vancouver's identity, as its vernacular culture is being lost in the standardized concrete jungle that is created by the post-colonial globalization that has taken place. Furthermore, how can the narrative of Vancouver's Indigenous identity be represented in the urban landscape through the interpretation of architecture?

Public architecture's role in the social realm can be used to illustrate the narrative. This approach will be explored in the following chapters. The argument of recognizing the missing chapter in Vancouver's urban identity will be developed through a sequence of different scales. The scales of study will be through chronological order of the phenomenology of the site, land ownership and decorative qualities of Indigenous culture. The research will influence the design principles that will be applied to the final architectural design. The design principles that will be discussed are the architectural typology, situation, program and materials. Each chapter will aid in forming these design principles towards the methodology chapter.

Chapter 2 will be a theoretical analysis of the concept of phenomenology to identify the existing characteristics that make up Vancouver as place. The use of global architectural style and European iconographic styles will be compared to set up the argument of the lack of Indigenous references. Definitions of different spaces will be used to define the perception of Vancouver as place. The discourse here will influence the approach to selecting a building typology and materials discussed in the methodology.

In Chapter 3, the ownership of land through out time will be reviewed given a series of events that have taken place. First, the reserve will be analyzed and proven as a colonial institution. Then conditions of the reserves under bridges will be observed. Finally, the awareness of Kitsilano No. 6 will be further developed. This will give insight on where the design will be situated in the methodology chapter.

Chapter 4 will study the local indigenous cultures to Vancouver and inclusively the Pacific Northwest. Studying the materials and decorative qualities of totem poles, canoes and buildings; will be instrumental to the development to the architectural building form and program. The decorative qualities within the urban environment will also be observed. This study will influence the program that takes place in the building.

Chapter 5 will be a critical analysis of the supporting investigation for the argument development from Chapter 2 to 4. The design principles of architectural typology, situation, program and material, determined by these chapters, will be applied as the methodological design approach. Thus, concluding in developing an experiential and pedagogical architectural framework painting the phenomenology of the site and existing Indigenous culture in Vancouver's urban identity.

Chapter 6 will be the final design of this thesis. It will include architectural diagrams, orthographic and rendered illustrations to represent the parameters constructed by the methodology.

Chapter 7 will conclude the thesis by going over how the interpretation of architecture is used to represent the narrative missing from Vancouver's urban identity. This will be done by summarizing how each chapter and design method influenced the final design to fulfill that intention.



Figure 1. Photo taken of the totem pole on site at Kitsilano No. 6.

CHAPTER 2: IDENTITY OF VANCOUVER AS 'PLACE'

There are two major reasons for attempting to understand the phenomenon of place. First it is interesting in its own right as a fundamental expression of man's involvement in the world; and secondly, improved knowledge of the nature of place can contribute to the maintenance and manipulation of existing places and the creation of new places.¹

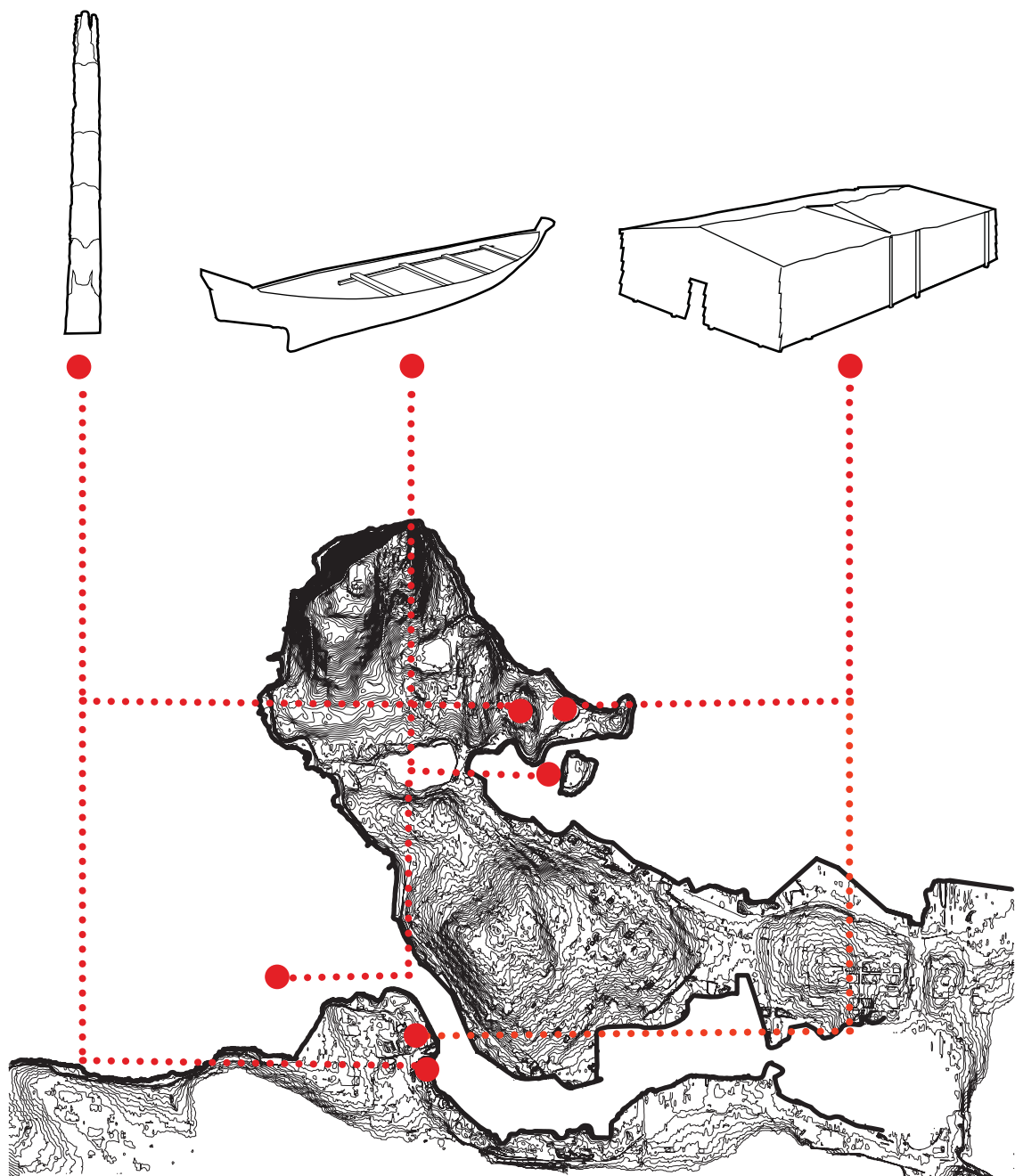
The identity of place will be studied using the angle of phenomenological theory. This chapter is a tool to engage with the discourse of perceiving place. Phenomenological theory will allow an understanding of developing an authentic identity with space, and help define an architectural typology later in the methodology. Understanding the level of authenticity is important in this document to help recognize a neglected culture in the narrative of the urban landscape.

Precolonial 'Vancouver' was once a coniferous forest that lent itself as a natural frontier to its arrivals who would gently use its resources. People who now pass through the arrival terminal in Vancouver's international airport have a short insight into the first people's culture in the place have landed. The airport is furnished with Indigenous sculptures done by the renowned aboriginal artist, Bill Reid. However, there is no telling of Vancouver's settlement, not that these arrivals who are rushing to leave the airport would take the time to learn. Prior to European settlement, Vancouver would fit the description of Agropastoral space as it is described by Henri Lefebvre. A 'cradle of absolute space' developed into denominated places and oppressed by humans.² Yet it is still part of mother nature's creation. A fundamentally natural place, that "bore[s] along the myths and stories attached to it".³ As the international appearance of Vancouver's urban landscape increases, the indigenous representation is less apparent, specifically towards the city's centre. With glass and concrete towers that can be similarly found transnationally across the globe, Vancouver's recent years of development may have caused its identity crisis. However, as a cosmopolitan city, one may argue that it should lend itself to the modern international

1 E.C. Relph, *Place and Placelessness*, *Research in Planning and Design*, 1 (London: Pion, 1976): 44

2 Henri Lefebvre, and Donald Nicholson-Smith, *The Production of Space*. (Oxford: Cambridge, Mass.: Blackwell, 1991):234.

3 *Ibid.*, 193.



11,000 YRS PRE-COLONIZATION

“NATURAL/ AGROPASTORAL SPACE”

Figure 2. Diagram shows estimated terrain as a natural space before settlers arrived. Additionally, located are the estimated regions where totem poles, canoes and long houses would be found; city outline and layered information courtesy of City of Vancouver Open Data Catalogue.

look. Berelowitz argues that it may be caused by its geographic location of being separate from other architectural centres. Or that perhaps it is holding on to the colonial title that had placed it on the map.⁴ The counter argument for the use of international materials, is that perhaps it is the working regional style, thus the global style has become the local style and shares the hegemonic universalist doctrine.⁵ The idea of global space is defined as ‘fractured’.⁶ This idea of being ‘fractured’ or ‘imposed’ is true to its history, and is authentic to developing an identity through the use of new technology and materials in regards to its current state as a developed city. However, it does not address the lack of acknowledgement and awareness of the regional indigenous culture.

It is not the use of glass and concrete that creates an unauthentic facade. International materials are one topic, however borrowing styles from a Eurocentric past is another. Taking from other regions challenges the idea of authenticity. Relph argues that borrowing from an external source is a signifier of mediocracy and superficiality.⁷ The large public buildings that hold landmark-identifying significance, are caricatures of a European past and from different eras across Europe. Contrary to these European caricatures, the Museum of Anthropology by Arthur Erikson is a good example of embracing these new global materials and technologies in the vernacular, structural form of post and beam. Nonetheless, it is situated far from the city’s urban centre, thus far from the density and common human interaction. On the other hand, Vancouver’s Central Library designed by Moshe Safdie. & Associates, sits within the urban centre. Its resemblance the Roman Colosseum,⁸ can be comfortably classified as Roman Classical Architecture from the Roman Empire. Hotel Vancouver’s copper roof replication of the “Scottish baronial/ gothic chateau”⁹ borrowed from the British Gothic style. The colonial history plays a large role in the identity of Vancouver when using styles that were used by the English and Roman Empires. There is a need of emancipation from imperial power in Vancouver’s identity. This is not achieved through international style, but needs to be addressed by

4 Lance Berelowitz, *Dream City: Vancouver and the Global Imagination*. Vancouver, Toronto and Berkeley: Douglas & McIntyre, 2005: 183.

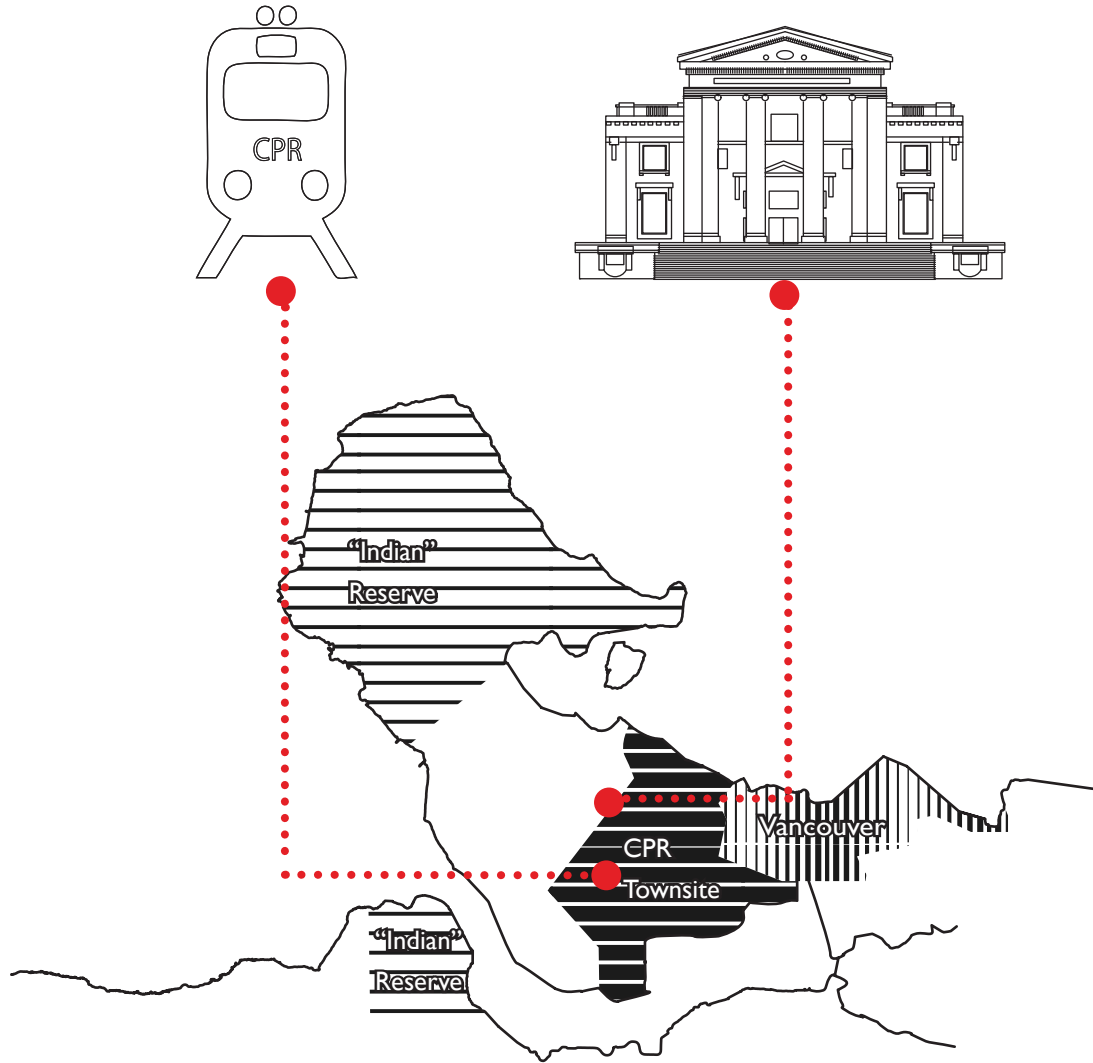
5 Liane Lefavre, and Alexander Tzonis, *Critical Regionalism: Architecture and Identity in a Globalized World*, 18.

6 *Ibid.*,356.

7 Relph, *Place and Placelessness*, 80-81.

8 Berelowitz, *Dream City: Vancouver and the Global Imagination*, 186.

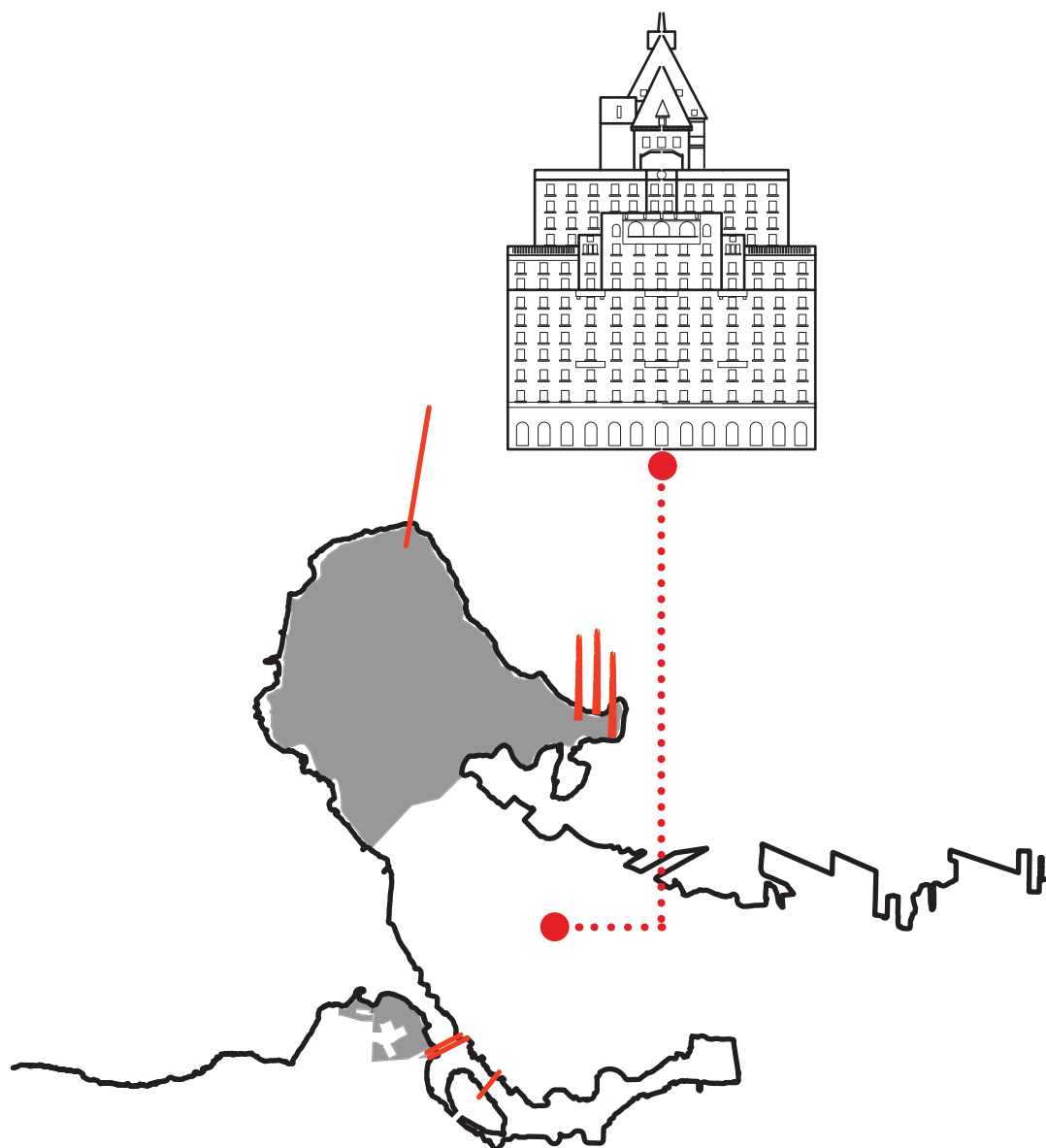
9 *Ibid.*, 189.



1850-1910

“INSTITUTIONAL SPACE”

Figure 3. Diagram defining the boundaries placed by Imperial authorities. Reserves defined in 1975. Meanwhile establishment of monumental forms borrowed from Greek Classical architecture; elevations created with the assistance of Jody Miller.



1910-1970

“URBAN SPACE”

Figure 4. Diagram demonstrates the turn of ‘Indian’ reserves for industrial, infrastructural and park uses. Pulled out is an elevation of Hotel Vancouver, showing Gothic form of architecture borrow from its imperial past; elevation created with the assistance of Jody Miller.

first acknowledging its regional history. The indigenous and urban land of Kitsilano No. 6 is conceivably a historical space in this context. Lefebvre defines historical space as accumulated layers of all wealth and resources. These resources being, “knowledge, technology, money, precious objects, works of art and symbols”.¹⁰

Globalization is not the issue, rather it is the lack of acknowledgement and representation of the Indigenous culture in the urban landscape. Tully argues that, “The question is not whether one should be for or against diversity. Rather, it is the prior question of what is the critical attitude or spirit in which justice can be rendered to the demands for cultural recognition.”¹¹ He refers to constitution, but is it applicable to the urban landscape and the recognition of the culture representation within the city. In a rendered image of the urban environment, how clear is the First Nation’s recognition under the international lens? Vancouver strives to be a cosmopolitan city and yearns to bring a transient community to grow its economy from across the globe. The site is relatively close in proximity and is integral in developing an architectural structure with First Nations acknowledgment. Better yet, an architecture that houses a program that allows to share the culture of the vernacular Squamish Nation community. Vancouver is in need of representational spaces. Lefebvre depicts representational space as fractious and alive¹². Fractious in the sense that it need not be confined, yet have a visual reference to history. Alive in the sense that it speaks to one’s psyche. They may also be “directional, situational, or relational, because it is essentially qualitative, fluid and dynamic”¹³ These representational spaces can recognize Vancouver’s Indigenous identity within the public realm.

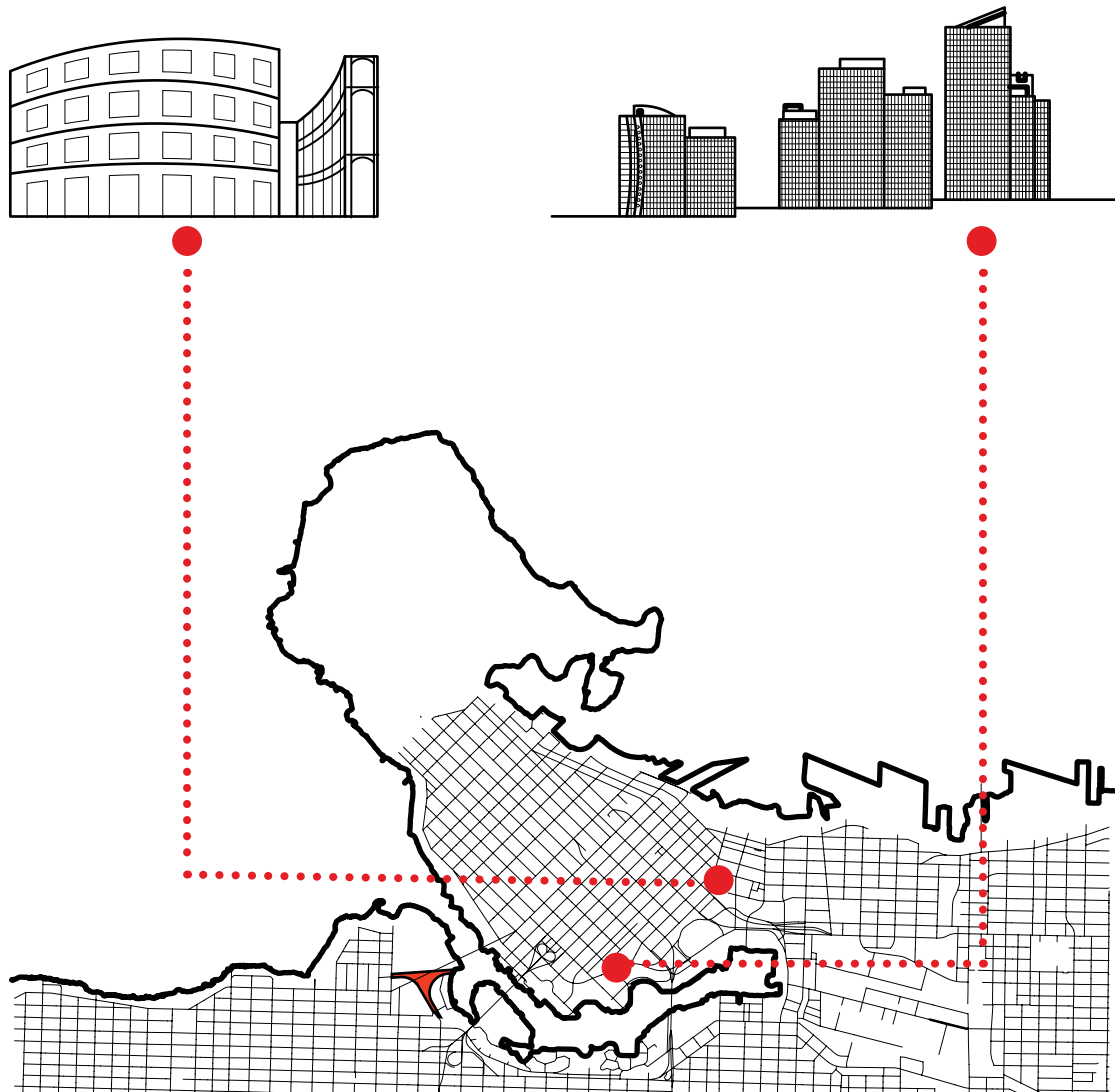
There is a need to understand that there were once aboriginal villages before reservations were allocated. This is the beginning of the colonial narrative for Vancouver, with additional series of events that follow. It is the role of the architect to develop an experience beyond that of a ‘Disney Land’ of representation. A space that shares a narrative cannot be experienced through engaging with a ‘plastic’ experience. Relph supports this idea and suggests that an authentic approach must be a direct and genuine encounter. It must not

10 Lefebvre, and Nicholson-Smith, *The Production of Space*, 48-49.

11 James Tully, *Strange Multiplicity: Constitutionalism in an Age of Diversity*, John Robert Seeley Lectures. (Cambridge: Cambridge University Press, 1995), 1.

12 Lefebvre, and Nicholson-Smith, *The Production of Space*, 41-42.

13 Ibid.



1970-PRESENT

“GLOBAL SPACE”

Figure 5. Diagram shows current urban grid in respect to the reserve. Pulled out are drawings of the Roman colosseum-like library, and the glass and concrete tower that make up Yaletown post Expo '86; elevations created with the assistance of Jody Miller.

be defined by how the encounters *should* be. A series of images need to be painted to cultivate the visitor or the user of the space. Mental space needs to be involved at this point of development. Lefebvre describes mental space as the pivot or central reference point of knowledge. That a “real space creates abyss between the mental sphere and the physical and social sphere on the other”¹⁴ Using narrative to connect to the ‘mental sphere’ will develop upon the authenticity in Vancouver’s identity by engaging with memories through one’s imagination.

¹⁴ Lefebvre, and Nicholson-Smith, *The Production of Space*, 6.

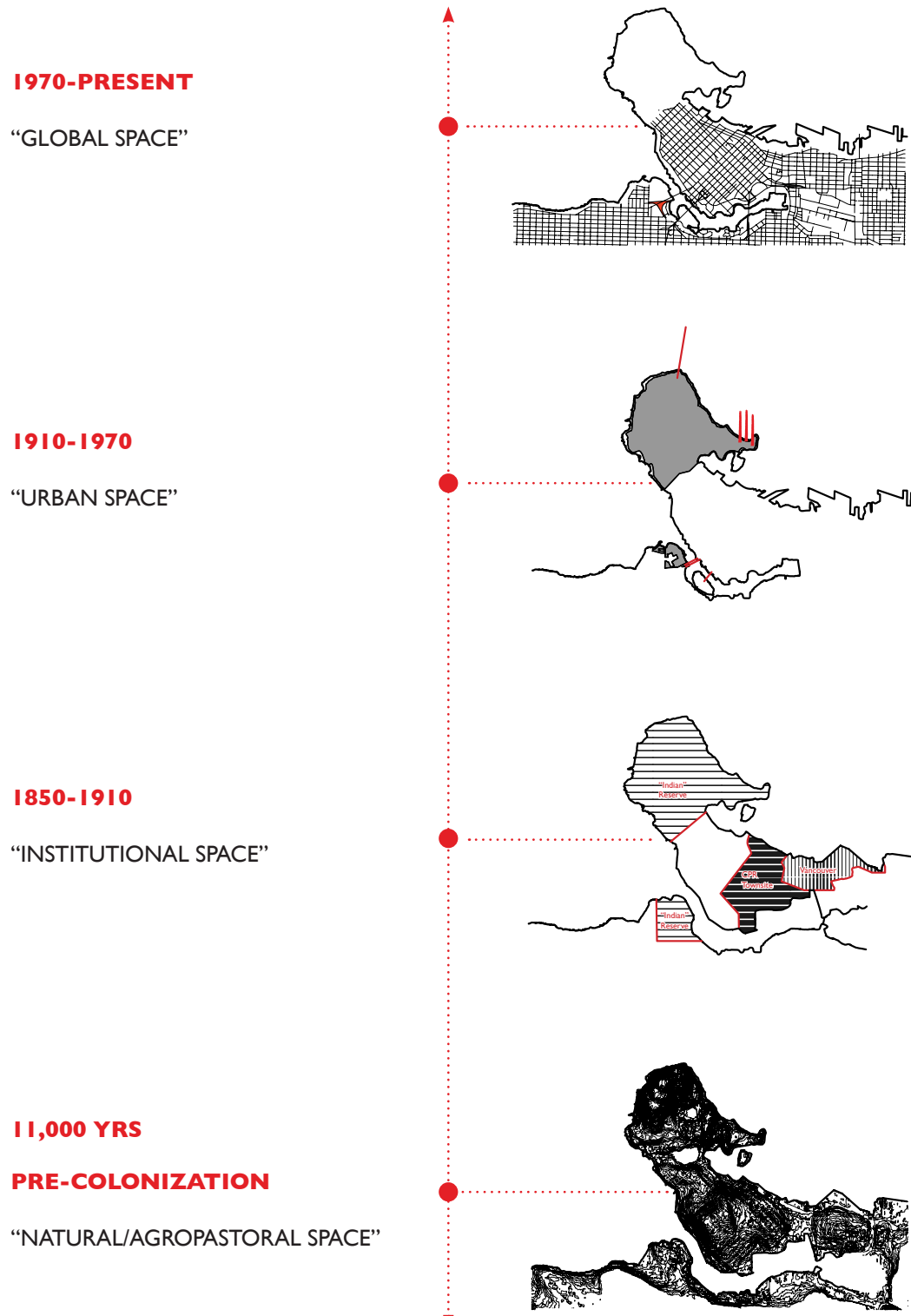


Figure 6. Timeline of diagrams showing the changing landscapes through different layers of space.

CHAPTER 3: OWNERSHIP OF LAND

The more open and honest such experiences are, and the less constrained by theoretical or intellectual preconceptions, the greater the degree of authenticity.¹⁵

3.1 The 'Reserve'

The villages that once existed before a fraction of land was allocated to a group of people, needs to be acknowledged. Without creating a plastic experience, one must understand the rich history a place holds. Ralph supports this idea and suggests that an authentic approach must be a direct and genuine encounter. It must not be defined how the encounters should be.¹⁶

First Nations land is self-governing land that is referred today as a reserve. The etymological definition refers back to the early 17th century French term 'réserve', meaning a noun that is "stored up".¹⁷ There are two perspectives of this definition: 1) 'saving' or 'putting aside' land for the indigenous; or 2) 'storage' of the First Nations people. This must be considered, knowing that the term used for this land follows the actions of the pioneer European settlers who took a people's land. Reserves may be also defined by institutional space. A space "manipulated by all kinds of `authorities'"¹⁸

15 Relph, Place and Placelessness, 66.

16 Lefebvre, and Nicholson-Smith, The Production of Space, 64.

17 Douglas Harper, Online Etymology Dictionary, accessed, October 10, 2016, http://www.etymonline.com/index.php?term=reserve&allowed_in_frame=0.

18 Lefebvre, and Nicholson-Smith, The Production of Space, 51.

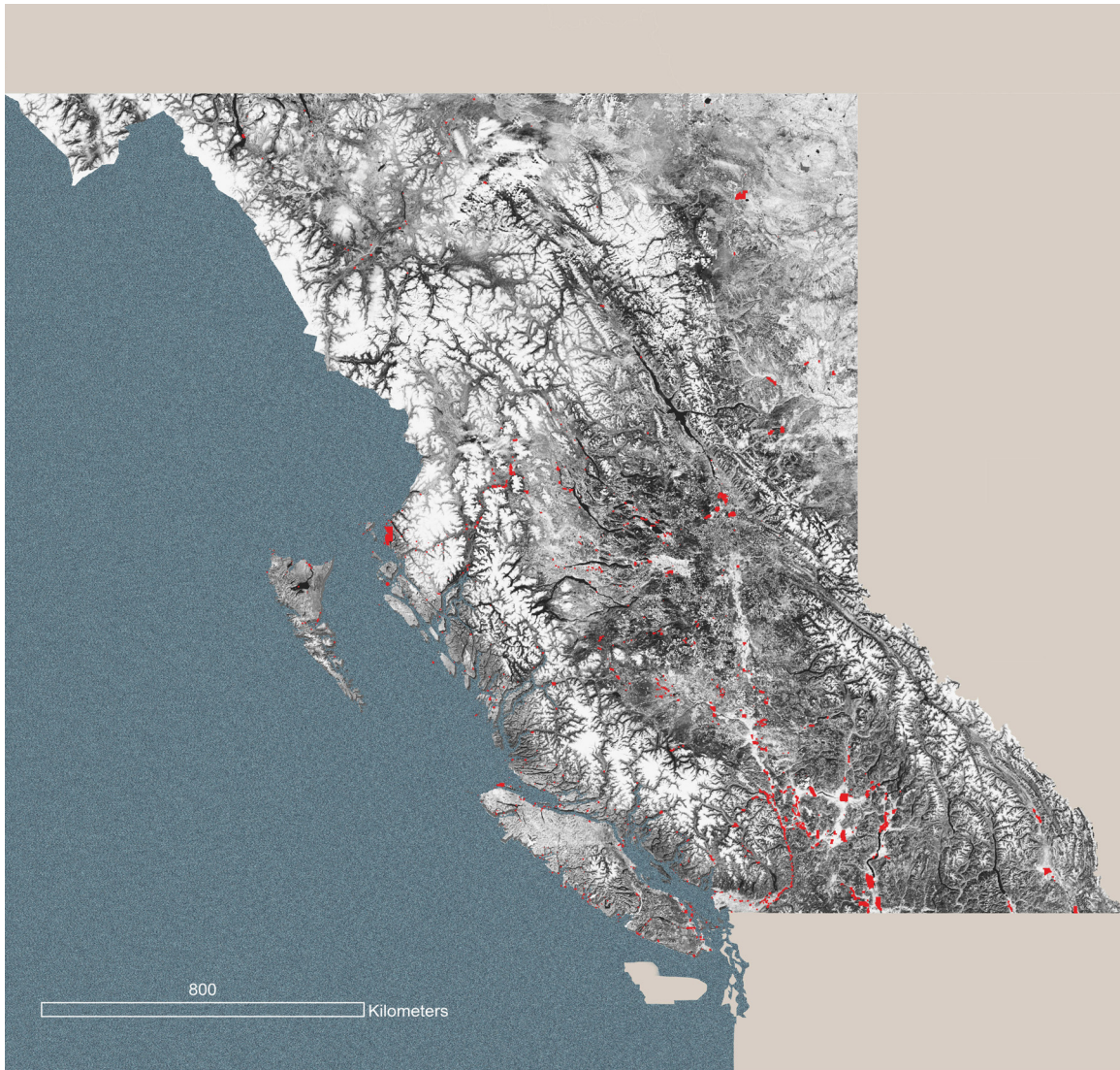


Figure 7. A map showing Reserves in BC; data courtesy of ArcGIS and Geogratia.

3.2 Reserves Under Bridges

Vancouver as a metropolitan region has multiple urban reserves. Out of seven in the metropolitan region, three are situated under bridges. All three are Squamish Nations reserves, but have different conditions.

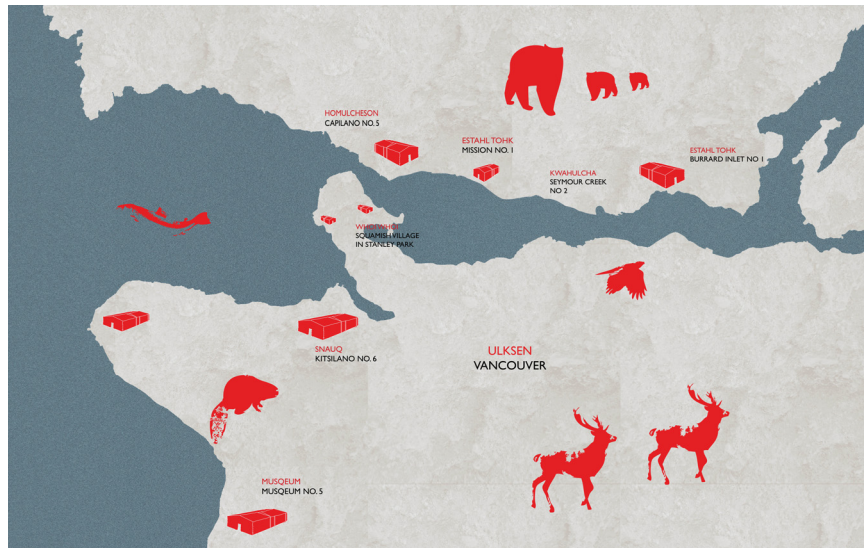


Figure 8. Illustrative map shows the nature of precolonial Vancouver. Map made in homage to 'Before the White Man Came' inside the cover of the *Secretes of Stanley Park*.



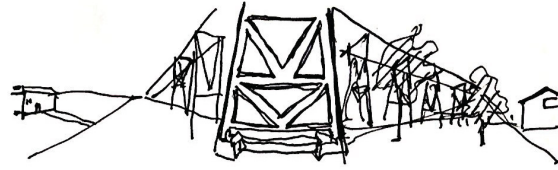
Figure 9. An illustrative map showing present-day Vancouver with the boundaries of the existing reserves. This shows the layer of 'institutional space' over top of the layer of 'urban space'. Circled are those situated under bridges; base map from ArcGIS and the District of North Vancouver.

The largest reserve is Capilano No. 5. It is located in West Vancouver, under the Lions Gate bridge. It is inhabited by the Squamish Nations population and designed similar to a suburban layout, with the bridge elevated high above.

Also located on the North Shore, specifically in North Vancouver, is Seymour Creek No. 2 Reserve. It sits under the Second Narrows Bridge, and the space facing the water and under the bridge lends itself for industrial storage and production. The area accessed by road finds the bridge proximate to the ground, but rises towards the water.

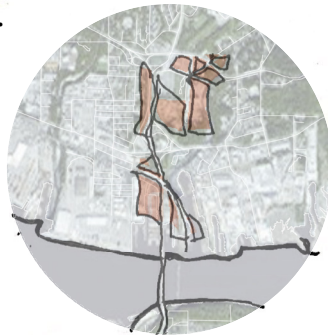
Last, but not least, is the site for this thesis' exploration: Kitsilano No. 6. It is the smallest reserve in the metropolitan region, and located closely to the city's urban centre -- the urban centre being Granville Street and Georgia, due to means of transportation exchange and commercial interaction. Similar to Seymour Creek No. 2, the space under the bridge is currently used for industrial machine storage, otherwise it is derelict along the edge of Vancouver's prime waterfront promenade.

1.



CAPILANO NO. 5 RESERVE
 LOCATED IN WEST VANCOUVER
 SITUATED UNDER THE LIONS GATE BRIDGE

2.



SEYMOUR CREEK NO. 2 RESERVE
 LOCATED IN NORTH VANCOUVER
 SITUATED UNDER THE SECOND
 NARROWS BRIDGE

3.



KITSILANO NO. 6 RESERVE (SITE)
 LOCATED IN VANCOUVER
 SITUATED UNDER THE BURKARD BRIDGE

Figure 10. A study of the different bridge conditions over top of the different reserves. For location, refer to Figure 6; base maps from ArcGIS.

3.3 Awareness of Kitsilano No. 6

Being aware of a history gives dimensional awareness to the physical and present place. By being aware of the place and its significance you can better understand the history of the First Nations people and be cautious of the land that we non indigenous build on. Relph correlates awareness with identity as he states, “In fact there exists a full range of possible awareness, from simple recognition for orientation, through the capacity to respond empathetically to the identities of different places, to a profound association with places as cornerstones of human existence and individual identity.”¹⁹

The name of the reserve and adjacent affluent neighbourhood, ‘Kitsilano’ is anglicized pronunciation of the Squamish Chief’s family, who once resided in the area. The original name of the chief is Khaatsa-lah-nogh. The European settlers tenaciously took on this name, rather than learning and becoming accustomed to using the original name of the village, ‘Snauq’.²⁰ The village of Snauq had approximately eleven families and had a potlatch house in addition to lumlams (houses) exactly where the footings of the bridge now sit.²¹

Before the Burrard Street Bridge, there were other forms of infrastructure that intrusively crossed the village of Snauq. The village of Snauq, was expropriated by the Canadian Pacific Railway in 1886 and was used for railway purposes. In the late 1980s CPR attempted to sell the 10-acre parcel.²² The shape of the railways is how the boundaries of the reserve have been made (Refer to Figure 11).

To juxtapose the given research, the West Coast has a reputation of having a close relationship with its First Peoples. It is not found in other Canadian cities to have First Nations reserves with such close proximity to their urban centres. Kitsilano No. 6 in fact has the closest proximity to a Canadian city centre. The relationship is much more complex given the history of land ownership, given with most, if not all colonial territory.

19 Lefebvre, and Nicholson-Smith, *The Production of Space*, 63.

20 Matthews, Major James Skitt. *Early Vancouver*, Vol. 3. Vancouver: City of Vancouver, 2011:6.

21 Ibid.

22 BC Court of Appeal rules in favor of Squamish Nation on 10 Acre Parcel of Land in Kitsilano. (2002, Aug 28). Canada NewsWire, <http://ezproxy.library.dal.ca/login?url=http://search.proquest.com/docview/453407100?accountid=10406>: First Paragraph.

The boundaries that have been placed on the First Nations people have further layers of injustice. The colonial authorities who have placed the borders, the governing institutions today must take ownership of acknowledging these events as part of the narrative that is needed to be told to reconcile the incomplete image of Vancouver.

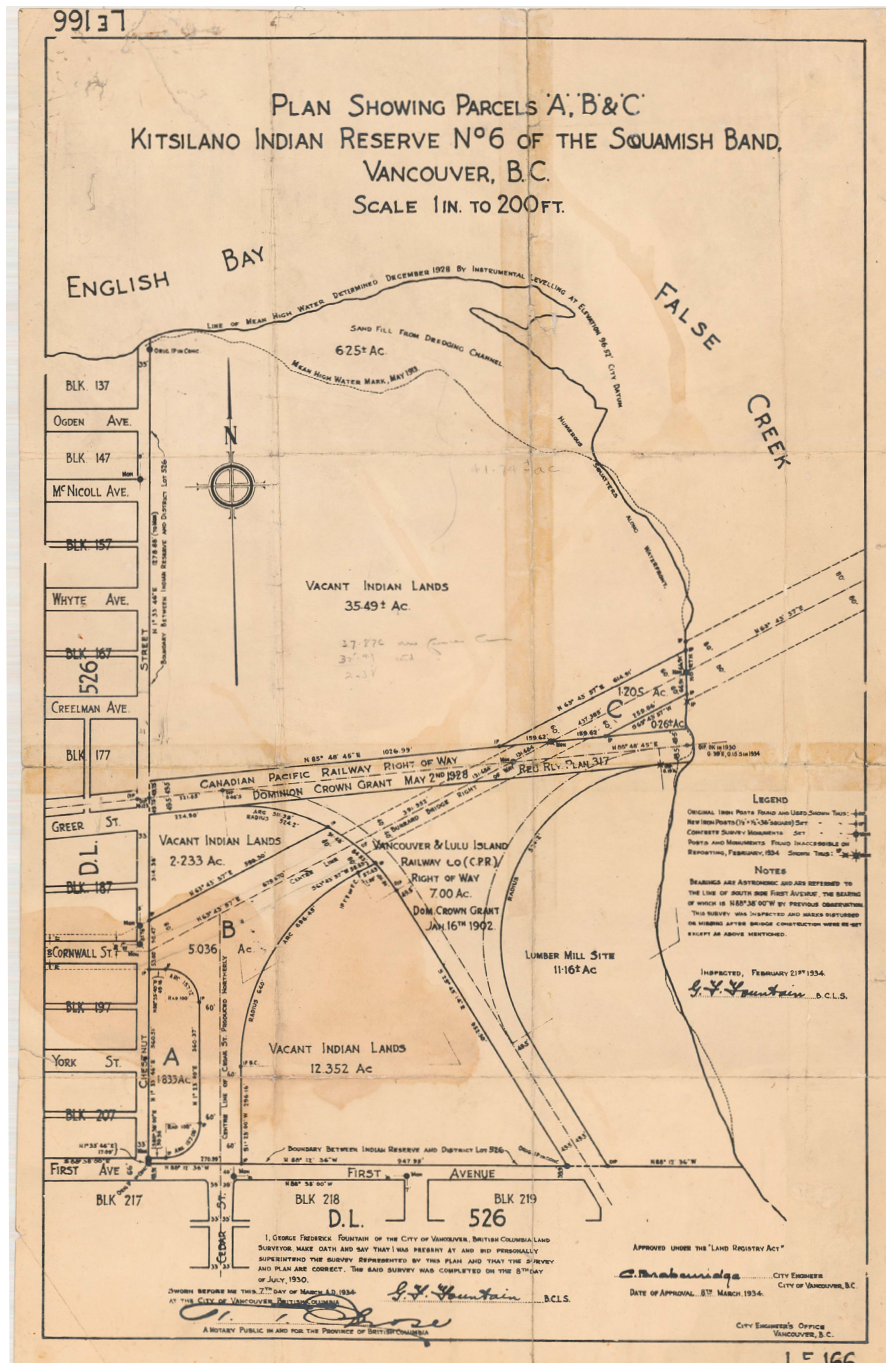


Figure 11. A map from 1934 showing the parcel divisions made of the Indigenous land. Railway paths indicate shape of the reserve today. Image courtesy to the City of Vancouver Archives.

CHAPTER 4: DECORATIVE QUALITIES

The marine-oriented peoples of the Northwest Coast dwelt on the fringes of great evergreen forests and were encompassed by a mystical world of spirit beings. They held the supernatural cedar in high esteem, for, like the bountiful salmon of the sea, the ubiquitous tree of the forest gave of itself to sustain and enrich their lives.²³

The regional indigenous culture that includes the Squamish First Nations, are recognized as Coast Salish Peoples of the Pacific Northwest. They share similarities in cultural practices, and importantly to the study of this chapter, decorative qualities. Their use of wood in different forms of everyday life are similar, as well as the method of decorative qualities represented through carving. The different forms that will be studied are totem poles, canoes, long houses and urban infrastructure.



Figure 12. Totem Silhouette.

4.1 Totems

Long esoteric figures that stand tall call the attention of any passersby. In fact, it is argued that totem poles are the most distinctive feature of the Northwest Coast First Nations.²⁴ There were a variety of methods in the process to sculpt these pillars. The processes that were and are made to the wood include carving, sun bleaching and painting.²⁵ The most magnificent part of the process, is that is it all carved out of a pure element, being a tree. The

23 Hilary Stewart, *Cedar: Tree of Life to the Northwest Coast Indians*. Vancouver [B.C.]: Douglas & McIntyre, 1984. eBook Collection (EBSCOhost), EBSCOhost:19.

24 *Ibid.*, 75.

25 *Ibid.*, 76.

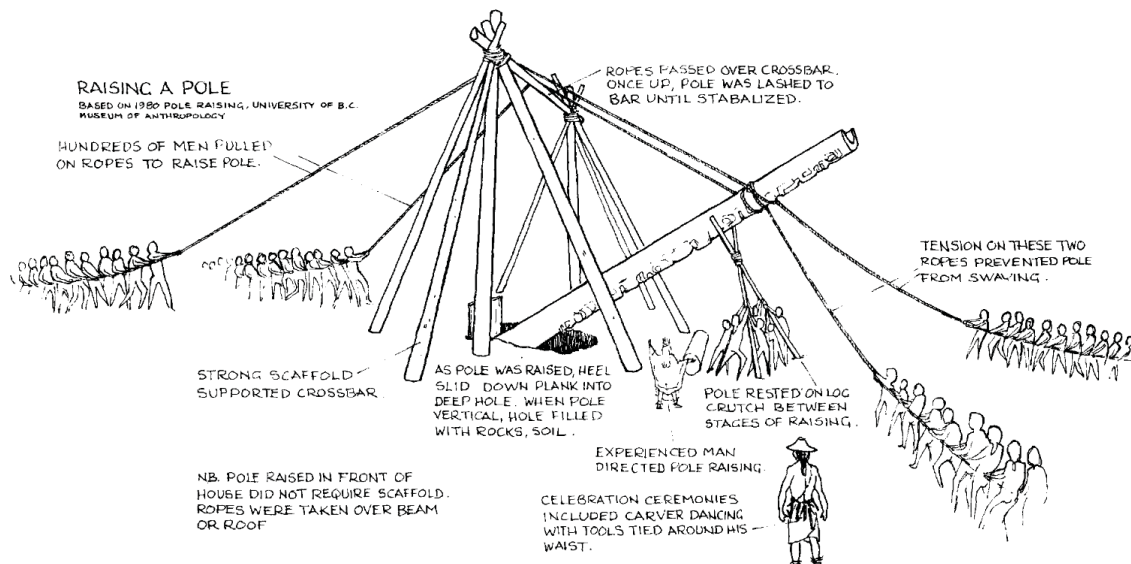


Figure 13. Image delineates the process of the totem pole's erection. Sketch courtesy of Hilary Stewart.

totem pole was used for many functions, including wealth, family and ceremony.²⁶ Totem poles can be found around Vancouver and is an existing signifier of cultural recognition of the Indigenous peoples. The craft of carving the pole was left to the professional who hand selected the cedar tree straight from the forest. First came the removal of the sap, and then charcoal was used to plan what to carve out.²⁷ When applying paint, the colours that were typically used were “red, black, white and blue-green”.²⁸ When the totem was a finished product, the erection was made by a group effort (refer to Figure 13). After its erection, it was secured in place by large boulders.²⁹

26 Marjorie M. Halpin, Canadian Electronic Library, and University of British Columbia. Museum of Anthropology. Totem Poles : An Illustrated Guide. DesLibris. Books Collection. Vancouver: University of British Columbia Press in Association with the U.B.C. Museum of Anthropology, 1981: 7-10.

27 Stewart, Cedar: Tree of Life to the Northwest Coast Indians, 80.

28 Ibid., 81.

29 Ibid.

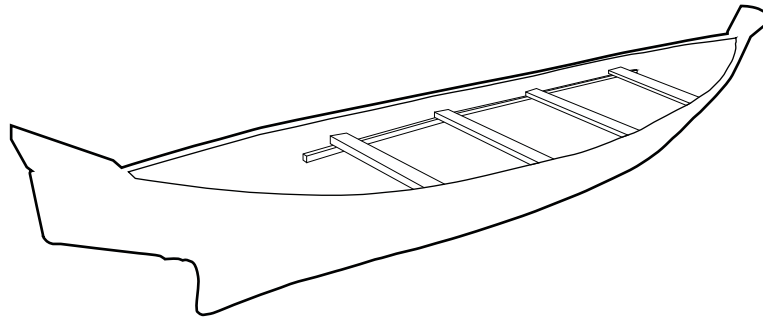


Figure 14. Canoe Silhouette.

4.2 Canoes

Canoes are commonly found within many indigenous communities around North America. The Coast Salish method of building the canoe's shape is to carve it from a half hollow log³⁰ which is referred to as a 'dugout'.³¹ The canoes were used for general travel, hunting and fishing.³² The types of wood used were spruce and cedar.³³ Due to institutional oppression by the Canadian and American governments, the craft of canoe carving dwindled as the canoe makers shifted to building traditionally European fishing boats in the turn of the twentieth century.³⁴ The traditions of canoe carving have seen revival since the 70s and are instrumental to the culture today.³⁵ The canoe in contrast to the totem pole, had an assistant or two, to give assistance to its professional carver.³⁶ The method of carving included first stripping the tree bark, followed by carving a 'V' shape from one end to the other. In addition to carving, the process includes burning. This is to seal and harden the wood.³⁷ The final step involves oiling the canoe to add longevity to its lifespan.³⁸

30 John Jennings, Arima, E. Y., and Canadian Canoe Museum. *The Canoe : A Living Tradition*. Toronto: Firefly Books, 2002: 93.

31 *Ibid.*, 97.

32 Stewart. *Cedar: Tree of Life to the Northwest Coast Indians*, 51.

33 Jennings, Arima, *The Canoe : A Living Tradition*, 93.

34 *Ibid.*, 93-94.

35 *Ibid.*, 95.

36 Stewart. *Cedar: Tree of Life to the Northwest Coast Indians*, 52.

37 *Ibid.*, 53.

38 *Ibid.*, 57.

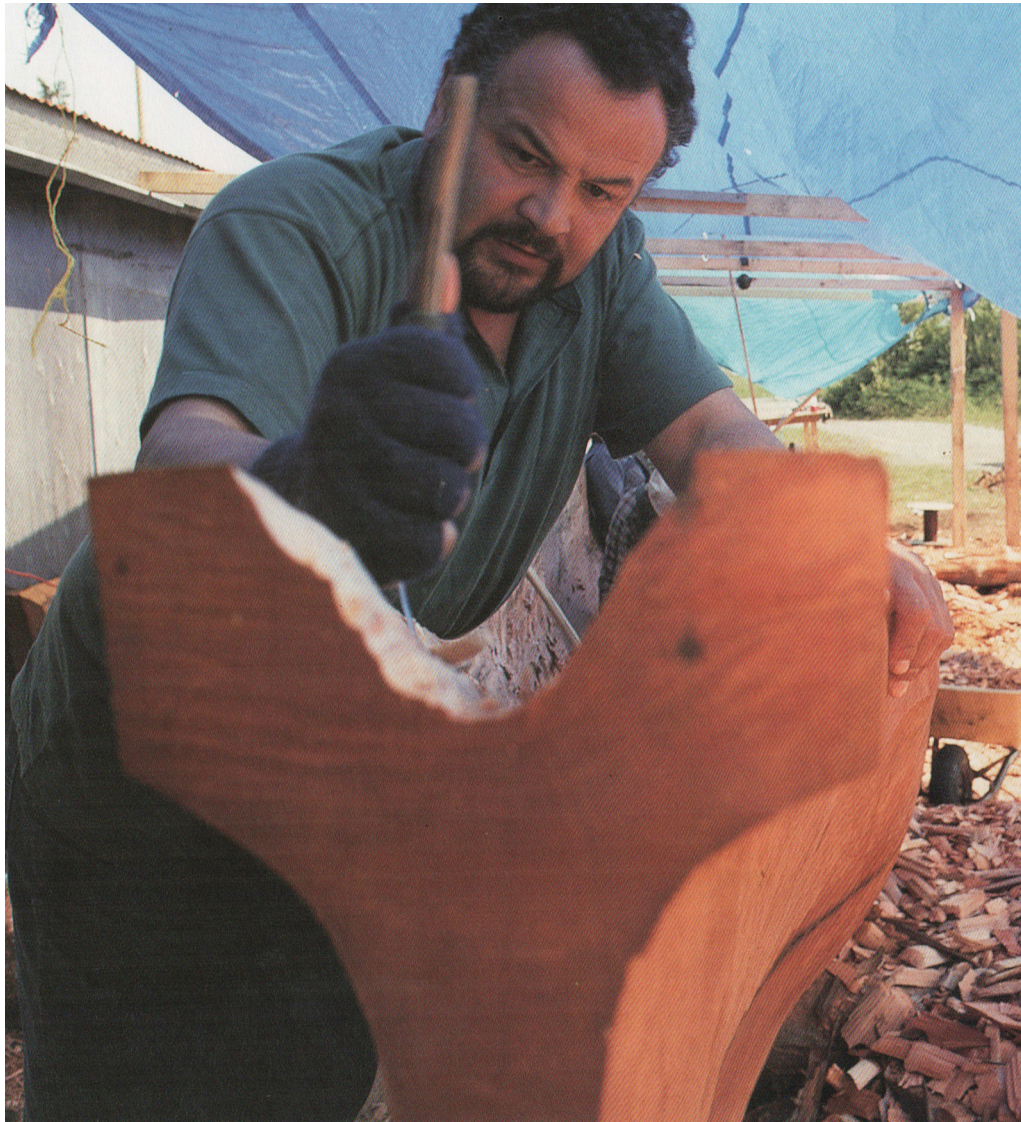


Figure 15. Image demonstrates the artist's 'V' carving method. Photo courtesy of David Neel.

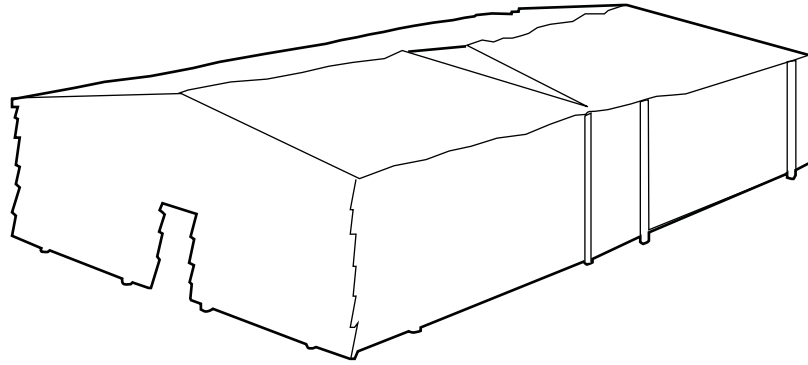


Figure 16. Silhouette of cedar plank long house.

4.3 Buildings

Houses and Longhouses in the Northwest villages were commonly situated along bodies of water for accessibility to resources.³⁹ Again, there was someone who was in charge and specialized in the building process. This included supervision of “a variety of skilled craftsmen, whom he assigned to make the posts, beams, roof and wall planks”.⁴⁰ The wood was left bare given the weather resistant feature of cedar. The style of house with comparable decorative qualities as the canoes and totem poles, is the Wakashan House on its front facade (Refer to Figure 17).

39 Ibid., 61.

40 Ibid., 62.

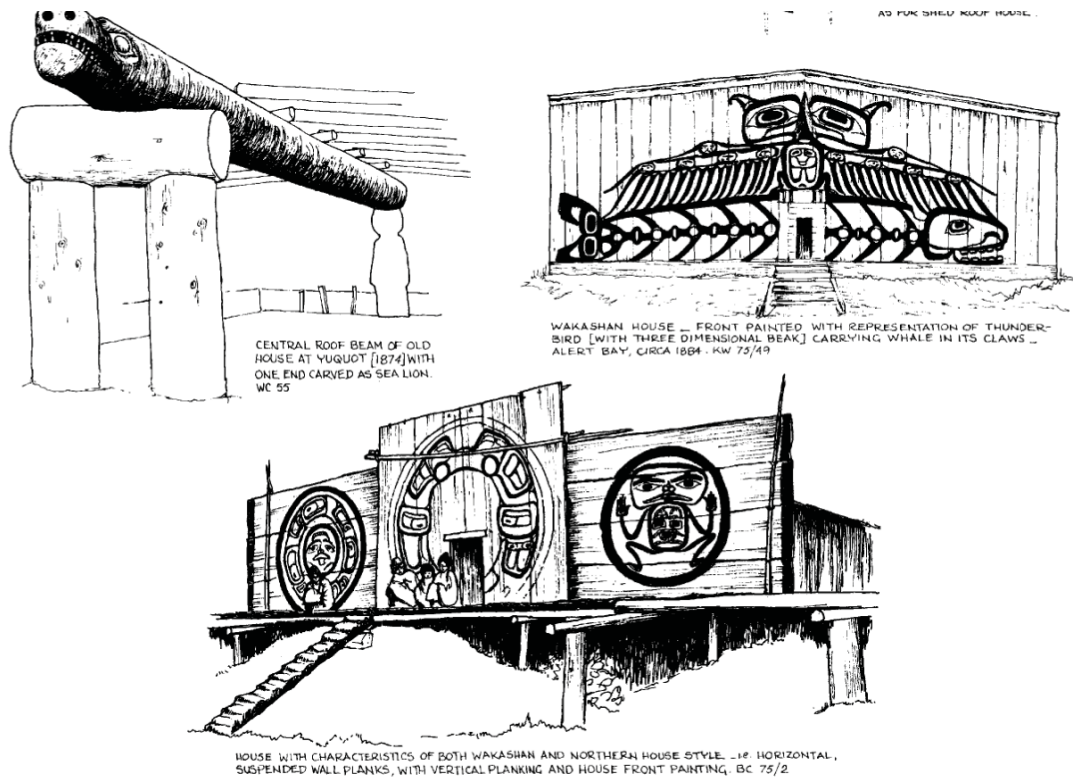


Figure 17. Demonstrate the illustrative qualities of the building's facades. Image courtesy of Hilary Stewart.

4.4 Urban

These decorative qualities are not only found on the traditional totems, canoes and houses. With the time that has passed, the layer of urbanization has lent its infrastructure as canvases for the youth and artists. This also includes First Nations youth and artists. Corey Bulpitt is an artists who has used urban art to appropriate the adjacent bridge, Granville Street Bridge, with murals. There are also decorative qualities on the infrastructure of the Burrard Street Bridge on site, although they may not be done by First Nations specific youth or artists.



Figure 18. Corey working on a mural under the Granville Street Bridge using a simple can of paint; photo courtesy of Native Northwest.



Figure 19. Site montage locating the decorative qualities on the Burrard Street Bridge by layering photos on to circulation model.

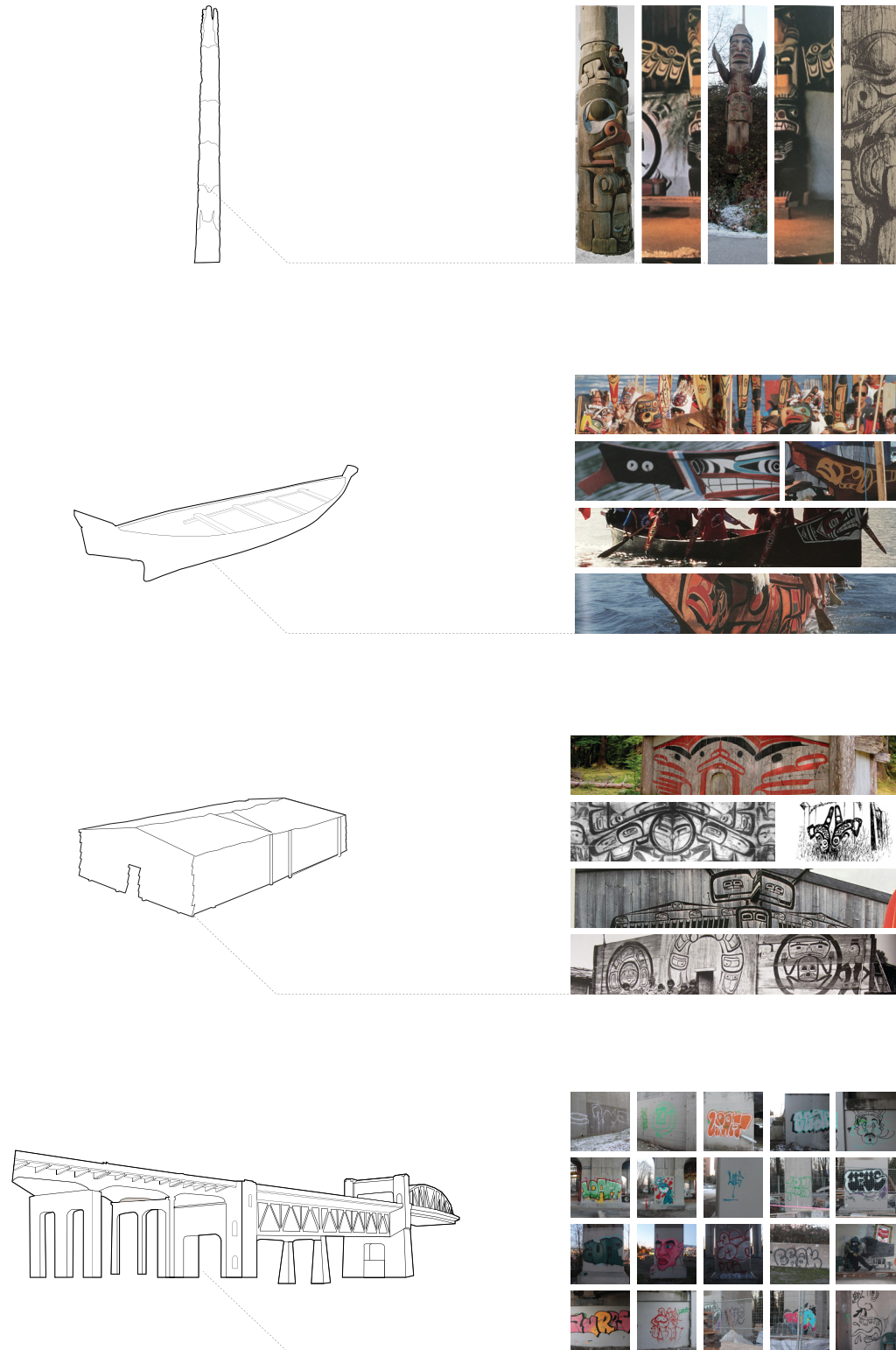


Figure 20. Diagram demonstrates the decorative qualities of the totem pole (top), canoe (second from top), long house (third from top), and the bridge on site (bottom).

CHAPTER 5: METHODOLOGY

5.1 Typology

The discussion in Chapter 2 identified architectural markers existing in post-colonial Vancouver. Its comprehensive analysis addressed that Vancouver's need for emancipation from its imperial history, needed to be done with the acknowledgement of local culture in the global world. The typology that has been selected for this project is the typology of the tower. This is for a number of reasons: 1) Its iconographic stature to make a statement; 2) To give an experiential learning approach with a look out directed to a certain narrative; 3) To pay homage to the verticality of the totem pole and its unique mystical characteristics.

The lookouts allow for an authentic approach of representation, looking out to where a series of events occurred in the city. Lukermann argues that this can be done through experience.⁴¹ The public space is determined by the architectural typology and will acquire an open air quality with the assistance of landscape and entry to invite the mass circulation. The tower through its physical form, experiential form and public form will be a place of representational space.

5.2 Situation

The site for this project is developed through the matter of ownership, as it is discussed in Chapter 3. The position taken for this project, is to allow the Squamish Nation to continue with their plans to develop upon the reserve it is self-governing land. It is the responsibility of the city to take ownership of expressing the narrative to the public. Thus, the position is to situate the architecture off of the reserve. It will be positioned off of the water, between the reserve and the bridge. This will compel the essence of the narrative, in proximity to the historical space and the urban centre.

41 Fred Lukermann, "Geography as a Formal Intellectual Discipline and the Way in Which it Contributes to Human Knowledge." (*The Canadian Geographer/Le Géographe Canadien* 8, no. 4 1964): 168.

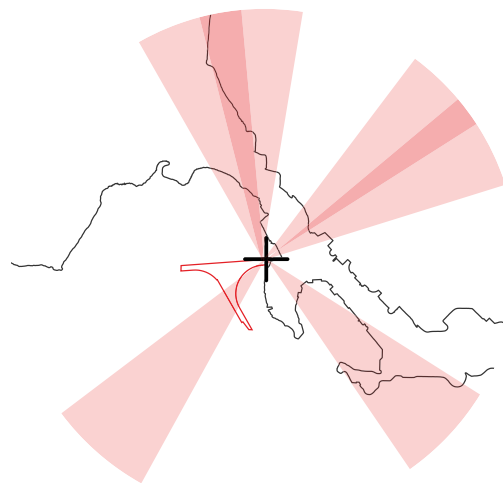
MENTAL SPACE**REPRESENTATIONAL SPACE****HISTORICAL SPACE**

Figure 21. Diagram showing the different scales of space influencing situation, typology and program.

5.3 Program and Materials

The additional functional spaces to the ‘watch tower’ will create an authentic experience for the public. The programs that will be considered are a workshop, an exhibition space, a multipurpose space, a cafe and an administrative office. The workshop will give an opportunity to partake in the tradition of ‘making’ and ‘carving’ that is studied in Chapter 4. The exhibition space will display the different forms of Indigenous art, both old and new. The multipurpose space will hold opportunities to invite different public groups to use and experience the space. The cafe will be a resting spot and destination for the user of the ‘watch tower’ experience, perhaps its specific culinary arts experiments with Indigenous ingredients.

The accumulation of these programs develop a ‘super’ program, a cultural interpretative centre. Chapter 4 illustrates the clear use of cedar and other local species of wood in Coast Salish material culture. However, cedar will not be used fully throughout the design, as it is recently becoming endangered.⁴² The use of wood will be found in four different finishes. These include exterior cladding, structure, interior finishes and furnishings. The use of local woods will be used throughout. Painted, vertical shiplap spruce panels will be used for the exterior finish. CLT will be used for the structure. For interior finishes Douglas Fir and Western Hemlock will be used. And finally, cedar will be found in the programmatic materials. For example, in the wood shop and for furniture. Together, the specific programs and materials, with the assistance of the representational space, will allow for the narrative to access the mental space.

42 John David Nelson, Western Canada Wilderness Committee, David Suzuki Foundation, and Canadian Electronic Library. A Vanishing Heritage the Loss of Ancient Red Cedar from Canada’s Rainforests. Canadian Electronic Library. Documents Collection. (Vancouver, B.C.: Western Canada Wilderness Committee): 2004.

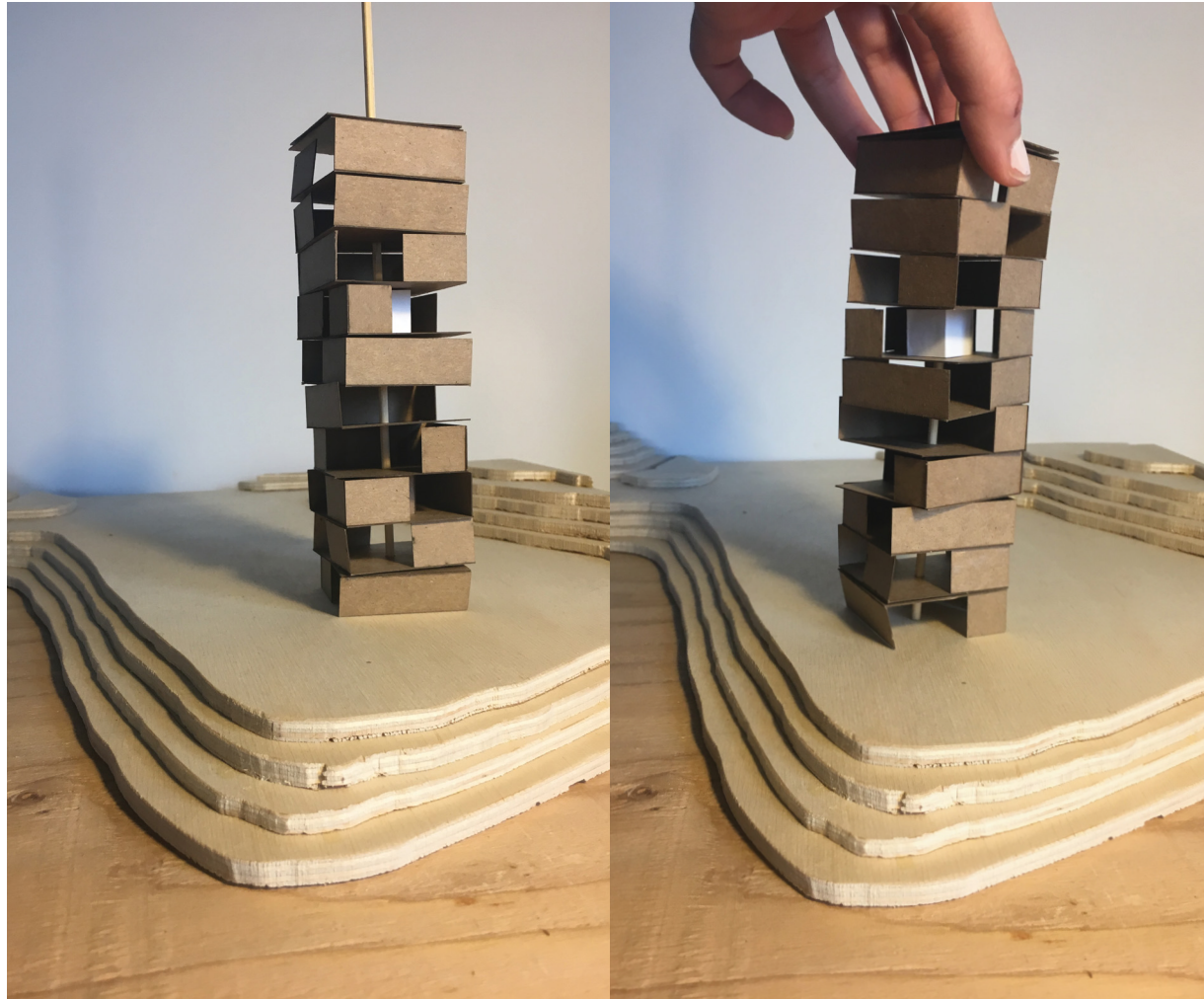


Figure 22. Sketch models showing design process of playing with 'house of cards' stability of CLT.



Figure 23. Each block has an oriented notch representative of a specific view.

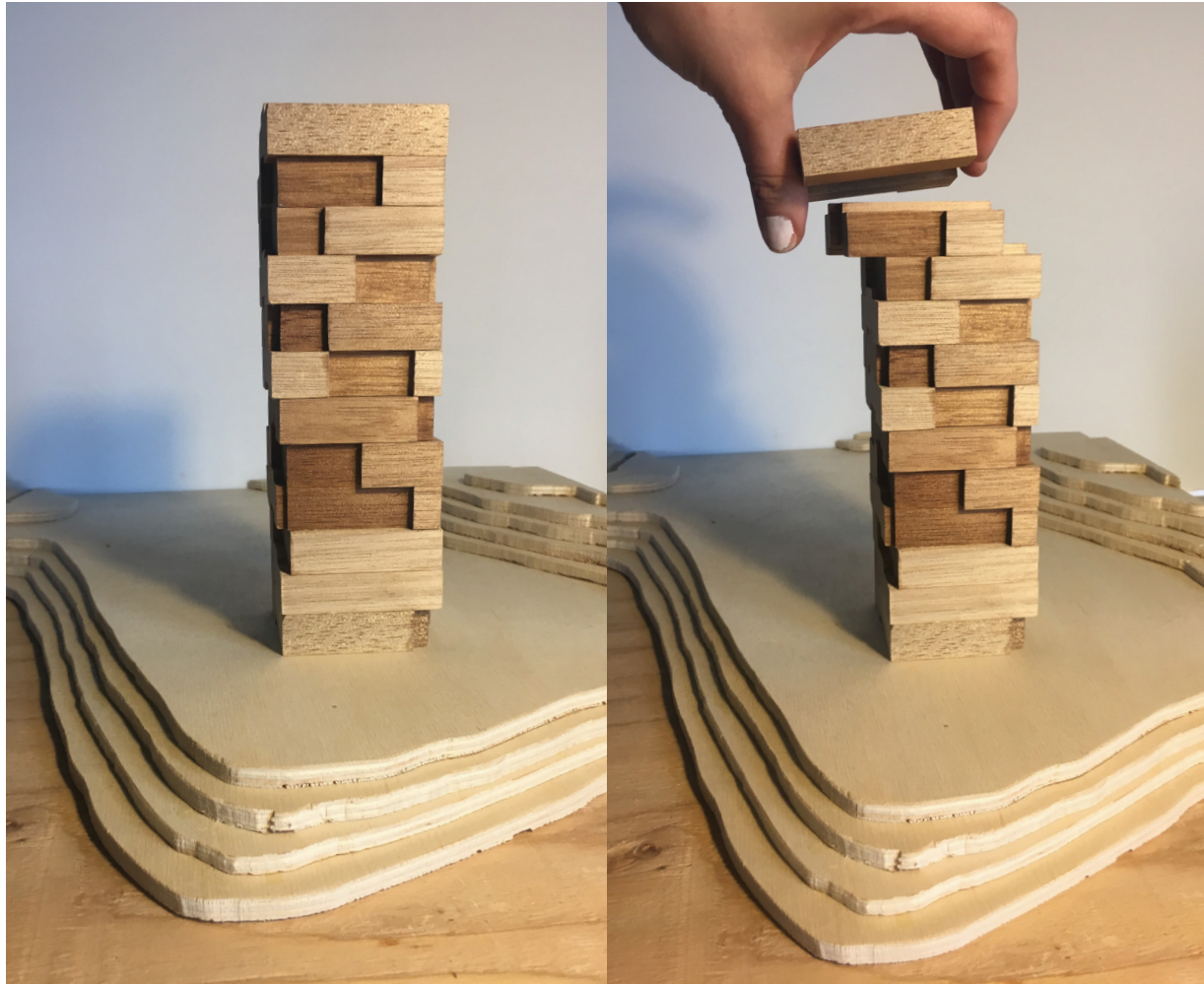
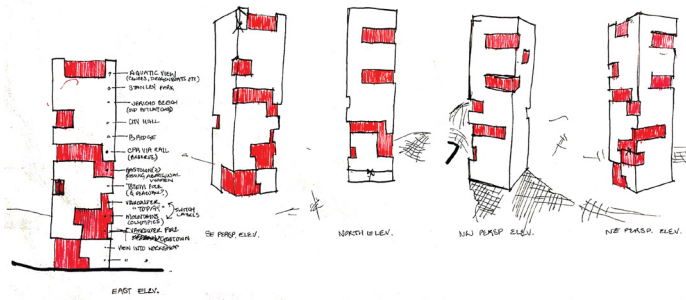
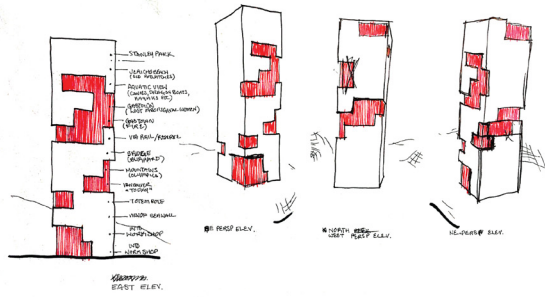


Figure 24. Playing with different orders of each view to determine associated level.

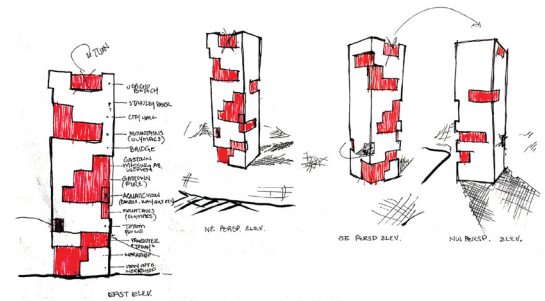
ITERATION 1



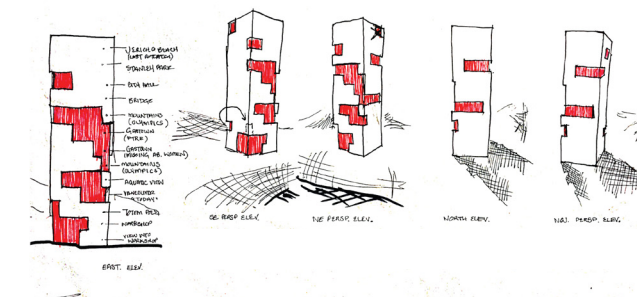
ITERATION 2



ITERATION 3



ITERATION 4



ITERATION 5

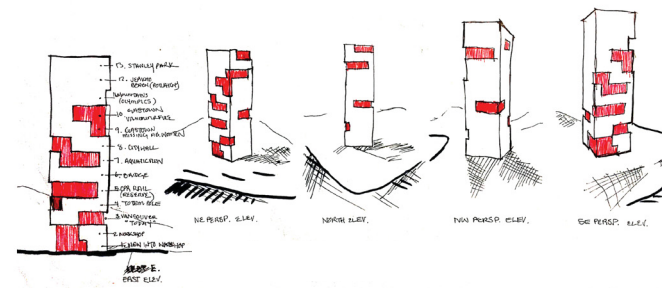


Figure 25. Design process sketches of different iterations of the order of views/levels for the design.

CHAPTER 6: DESIGN

To fulfill the awareness of the 'historical space' of Kitsilano No. 6, the strategy was to situate the design on the city-owned park, off the reserve. The park is located between the Burrard Street Bridge and Kitsilano No. 6. Its waterfront location allows for multiple views from, and towards the proposed design from other waterfront positions along False Creek. Its height will allow for views from the bridges as well.

Access to the access to the park is through the seawall and from the water. As part of the design, articulation of the outdoor area of the tower allows the public to be drawn in from the seawall.

Each building level conveys a story of the colonial narrative of the development of Vancouver. The experience of the tower is through the 'representational spaces' that are formed in response to the building's typology. Typically, the narratives that take place further away are located towards the top of the bridge. The apertures for the views create opportunities for the carving quality to take place in the tower form.

The super-program of a 'Cultural Interpretive Centre' is defined by multiple programs. These begin with the wood shop, which runs beneath the seawall. It has light monitors for natural light to leak into the underground space. Alternatively, the height of the fenestration invites the seawall pedestrians to peak and observe the activities that take place in the wood shop. Next to the light monitors, begins the elevational change through the landscape. Using a long ramp, the public can come to down to access the wood shop, the outdoor courtyard space, or the entrance to the tower. The imprinted courtyard lends itself to being used as a gathering space for different functions. The possibilities range from buskers along the recreational seawall, fish markets in the Summer or Christmas markets in the Winter. The first level of the tower is the lobby. This is the commencement of the journey through which one is able to experience the intentions of the design up through the tower. The proceeding programs follow are the building administration, exhibition space, multipurpose space and a cafe to conclude. The administration of the building would be run by the City of Vancouver, as it is their responsibility to share this narrative with the public. The exhibition space lends itself to different forms of art created by the indigenous community. The multipurpose space is to be used by the public for different

functions. These functions will attract a variety of users to the building thus giving them the opportunity to engage with the site. Finally, a cafe situated at the top of the tower will attract the users to move through the entirety of the structure, thus gaining the full experience of the colonial narrative as told by the views out from the tower. The pedagogical experience of the 'Cultural Interpretive Centre' program will have the narrative come to life within the 'mental space'.

The carved portions of the tower play a similar role to the carvings in a traditional totem pole; they represent a narrative. Each aperture reveals the decorative qualities of the First Nations culture. Additionally, similar to the totem pole, the esoteric views of the tower will be a monumental signifier of the beautiful Indigenous culture of Vancouver.

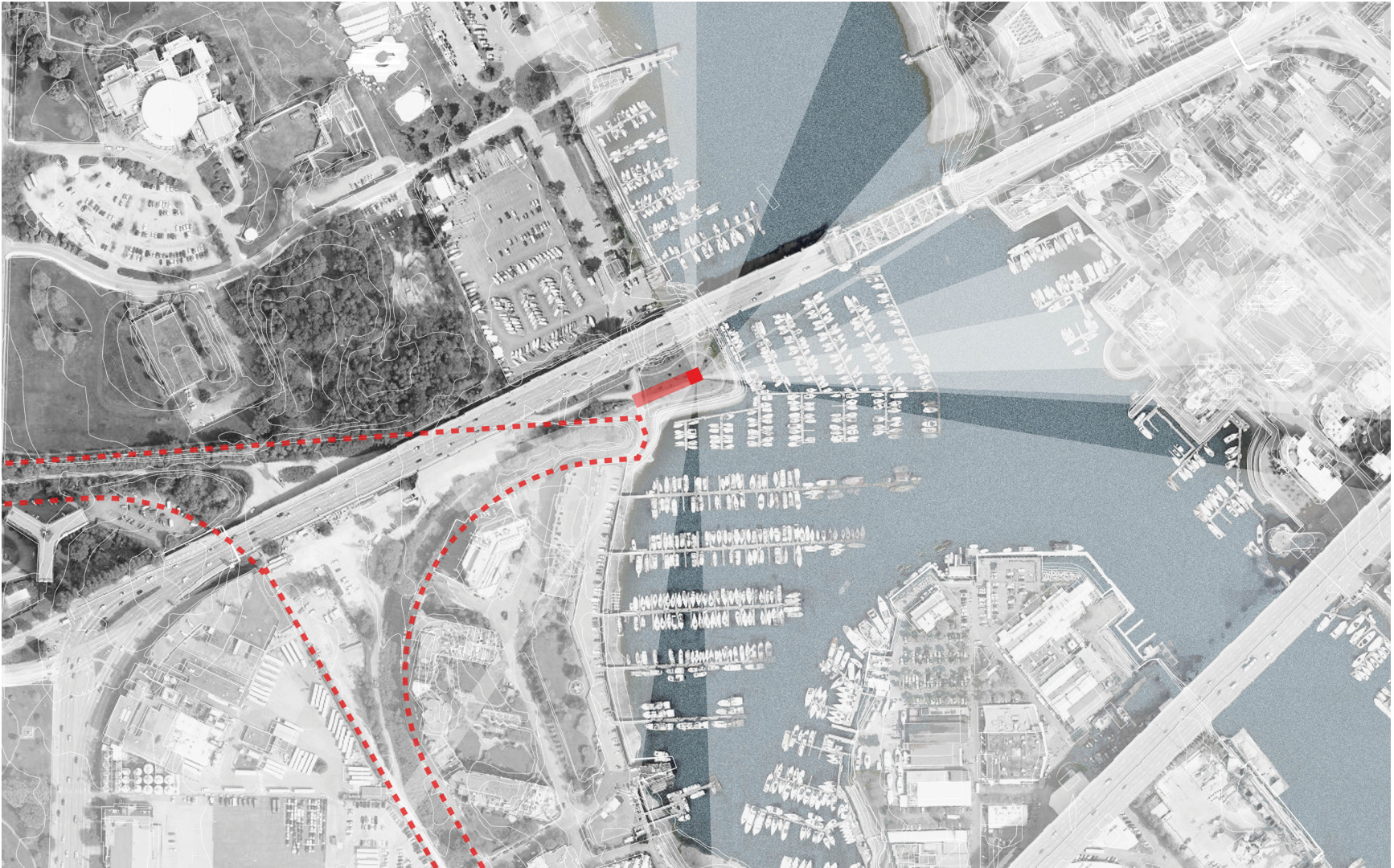


Figure 26. Site map showing tower location relative to the boundary of the reserve.

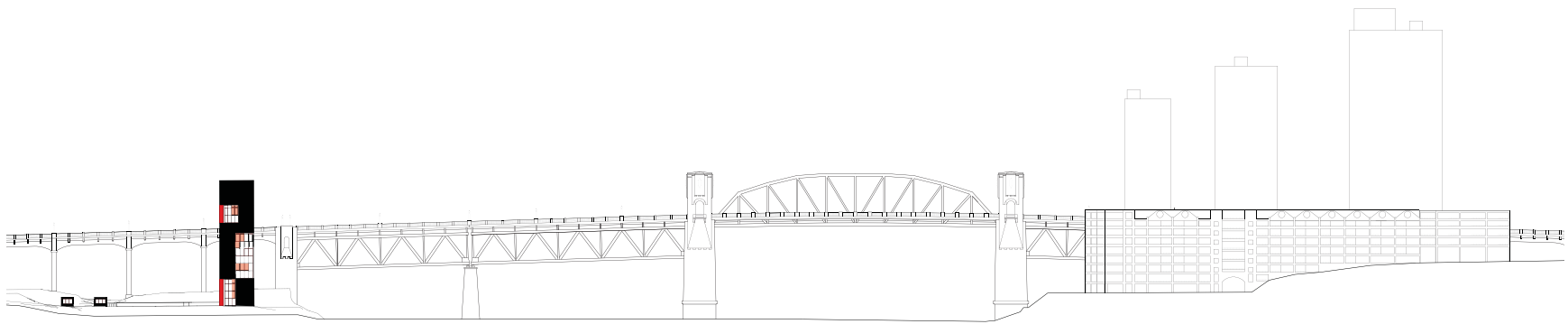


Figure 27. South East Elevation of tower amongst context. Bridge shown is the Burrard Street Bridge. Bridge digital model courtesy of Iredale Architecture. Elevation cleaned up with the assistance of Philippa Keri.

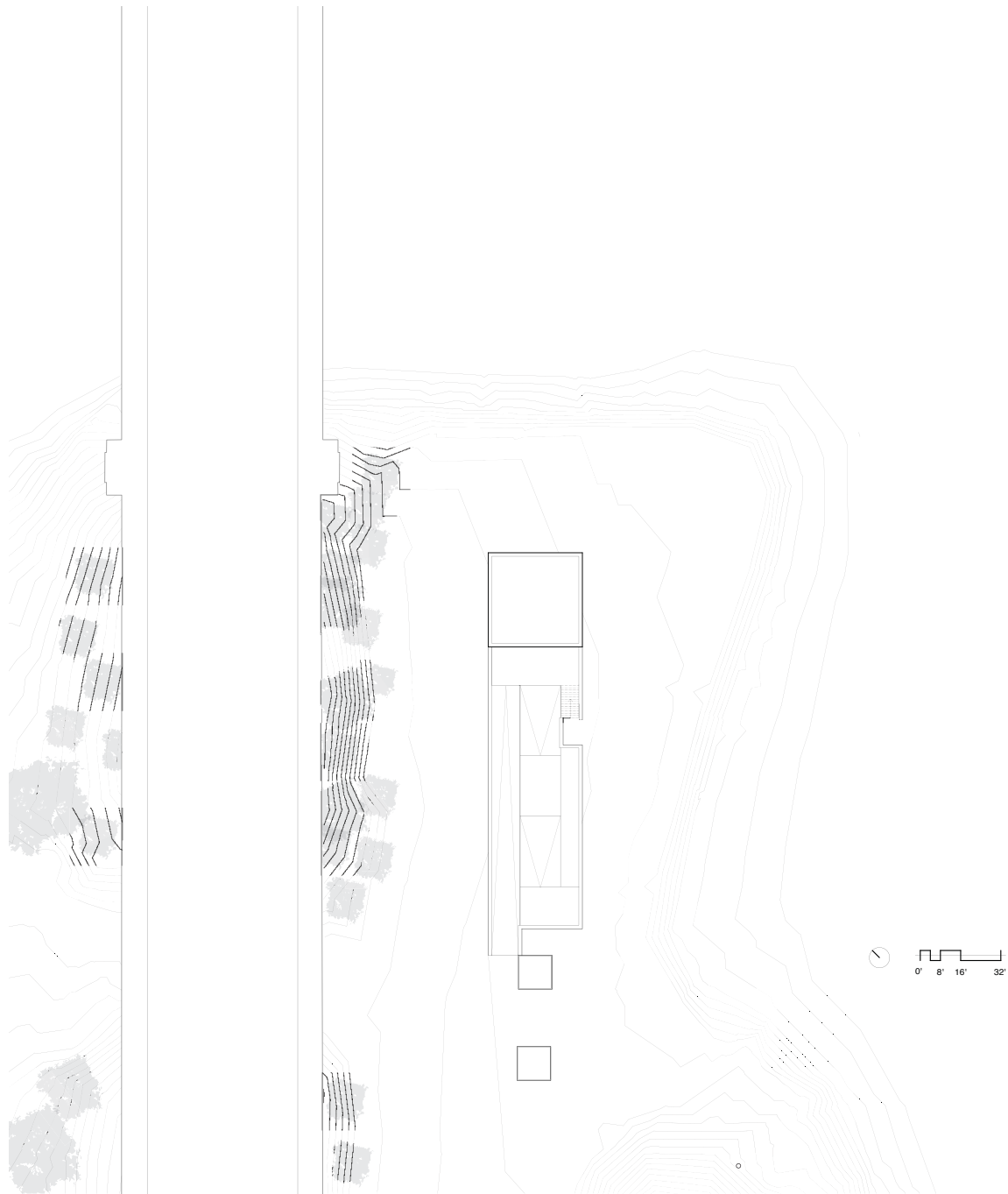


Figure 28. Site Plan showing terrain and landscaping of the tower in relation to the bridge. Terrain and spacing of trees direct circulation path of the seawall through the two light monitors. Totem pole's location shown in bottom right (Refer to Figure 1 for image of totem pole).

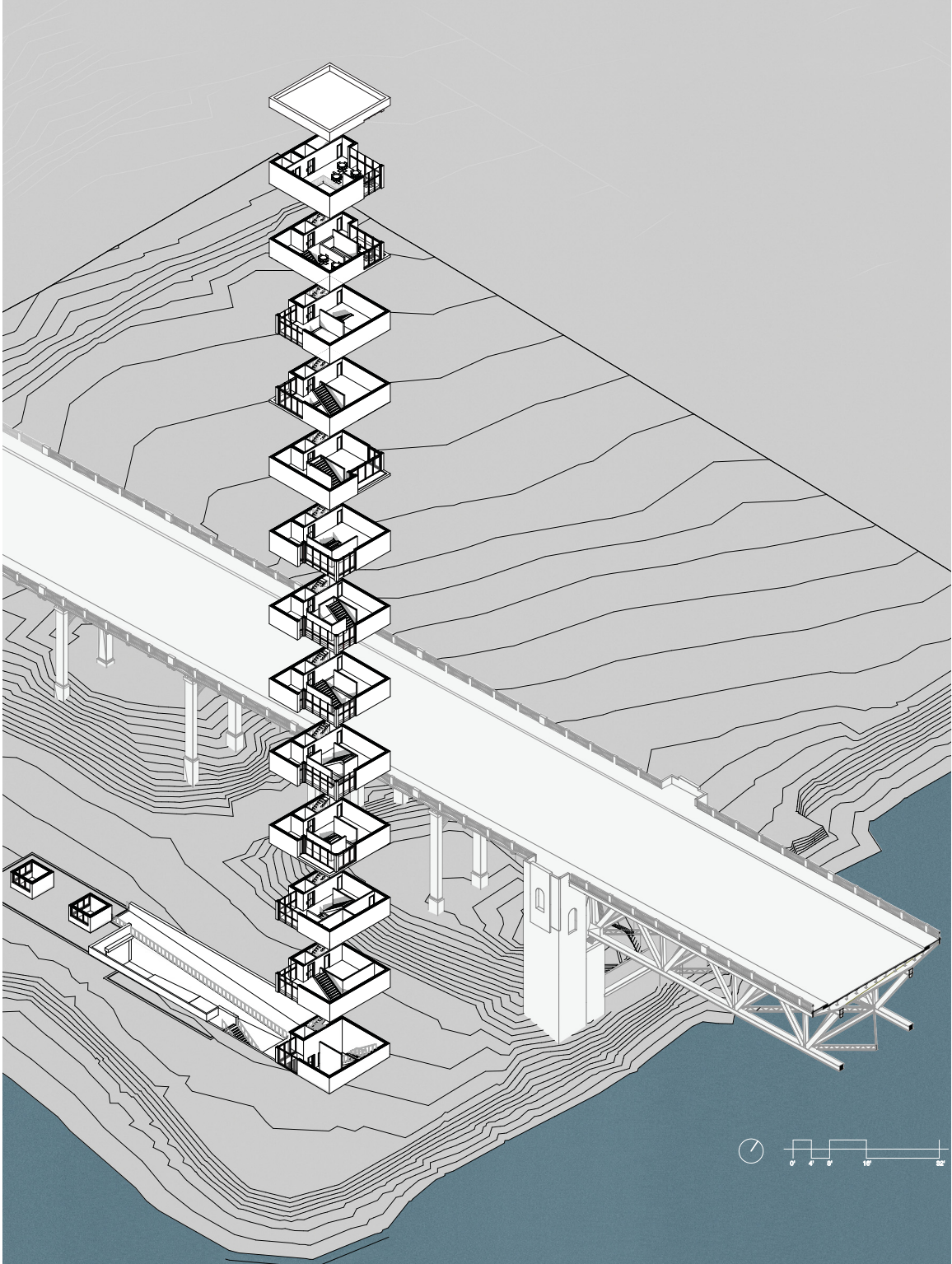


Figure 29. Exploded axonometric view of tower from South East bird's eye view.

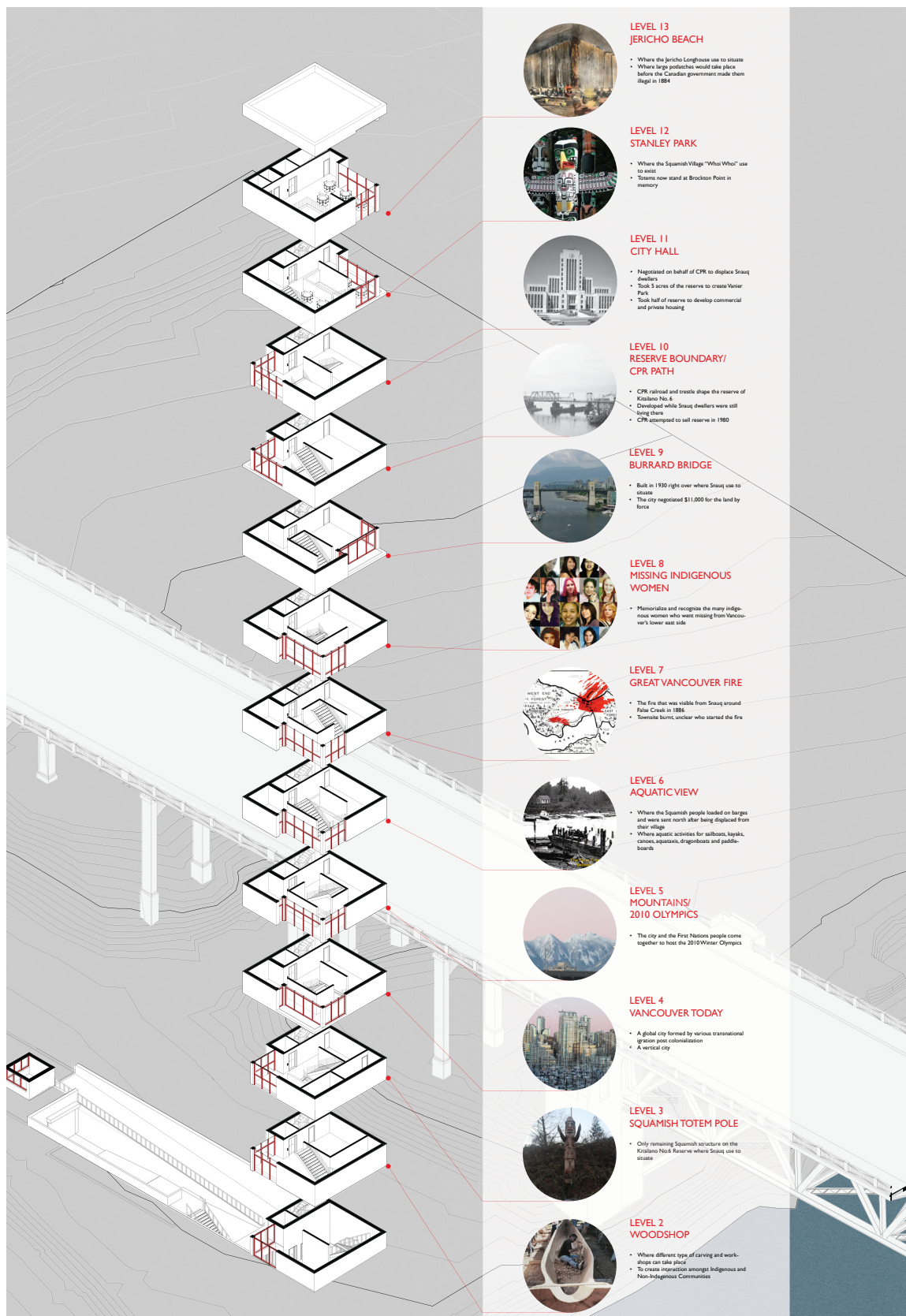
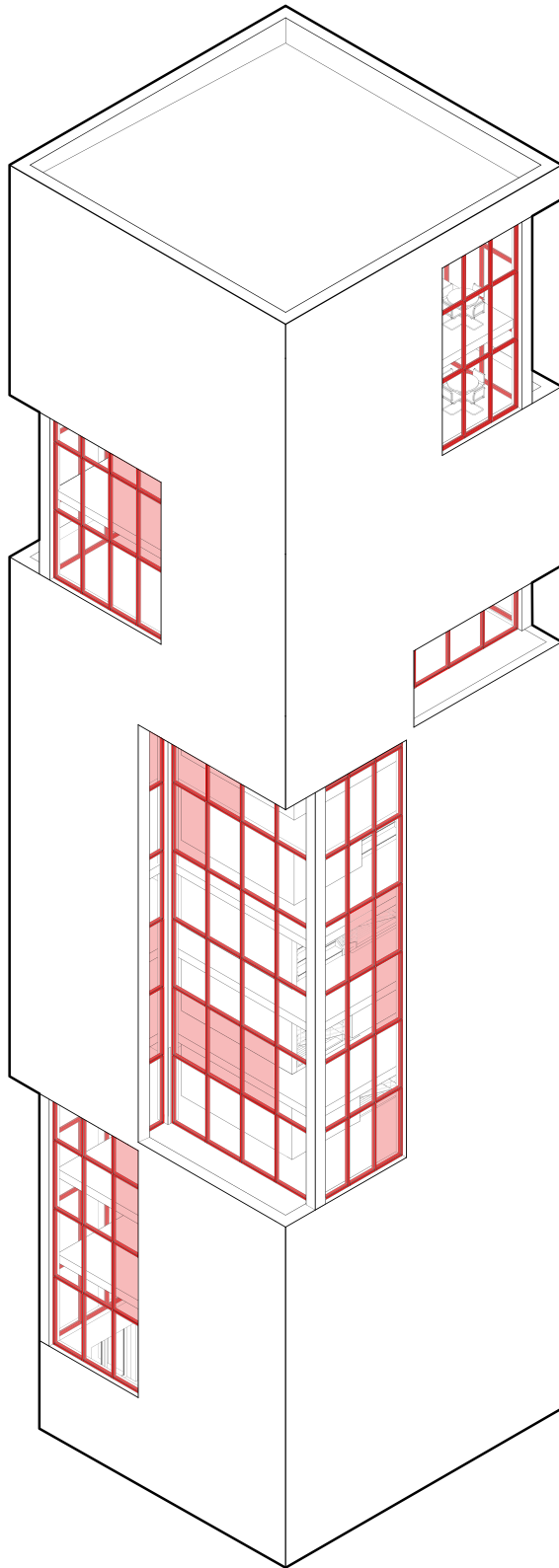
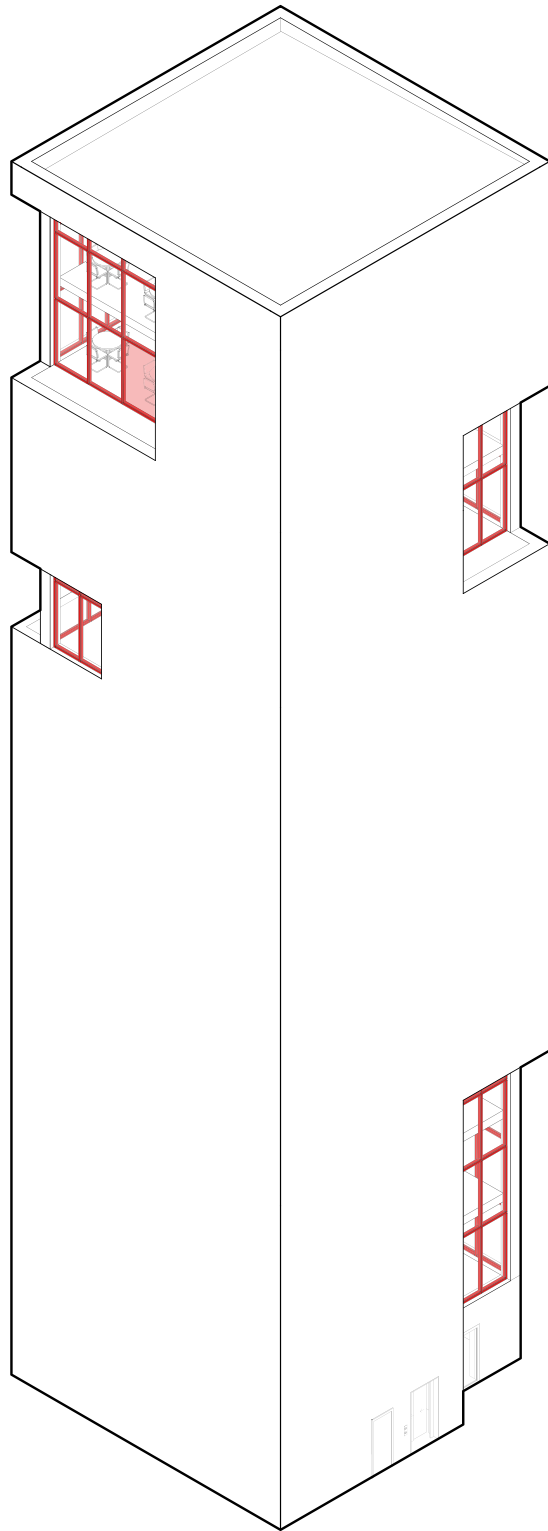


Figure 30. Level/view association; external images courtesy of COV archives, Neel, and CBC.



NORTH CORNER

Figure 31. Axonometric view of tower from North bird's eye view.



SOUTH CORNER

Figure 32. Axonometric view of tower from South bird's eye view.



Figure 33. Longitudinal Section cutting through the seawall, wood shop and tower. Cut through tower exposing the mural form art.



Figure 34. A perspective render of the tower in its context.

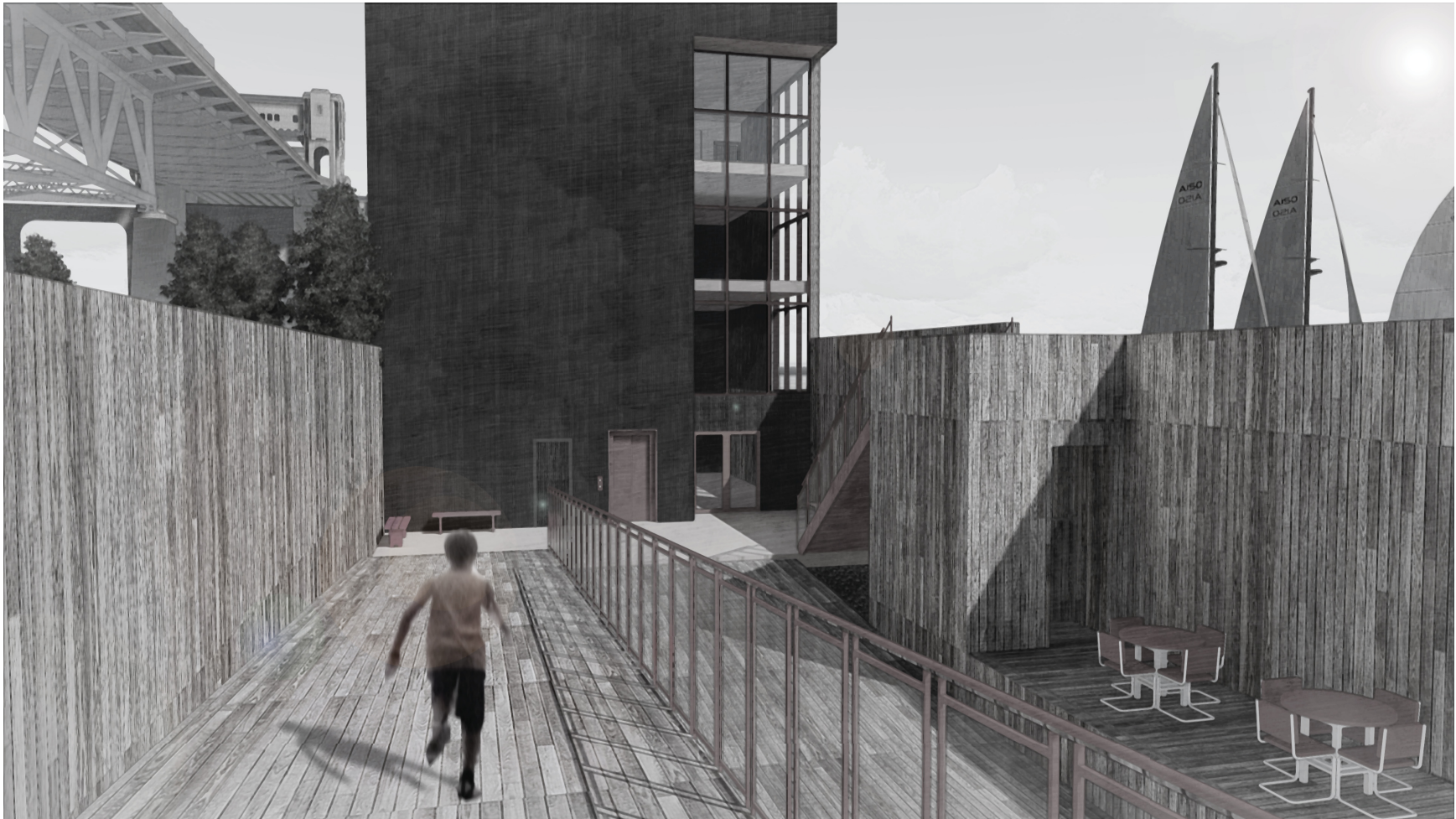


Figure 35. Perspective showing precession of arrival. Materials rendered with the assistance of Amin Gharei.

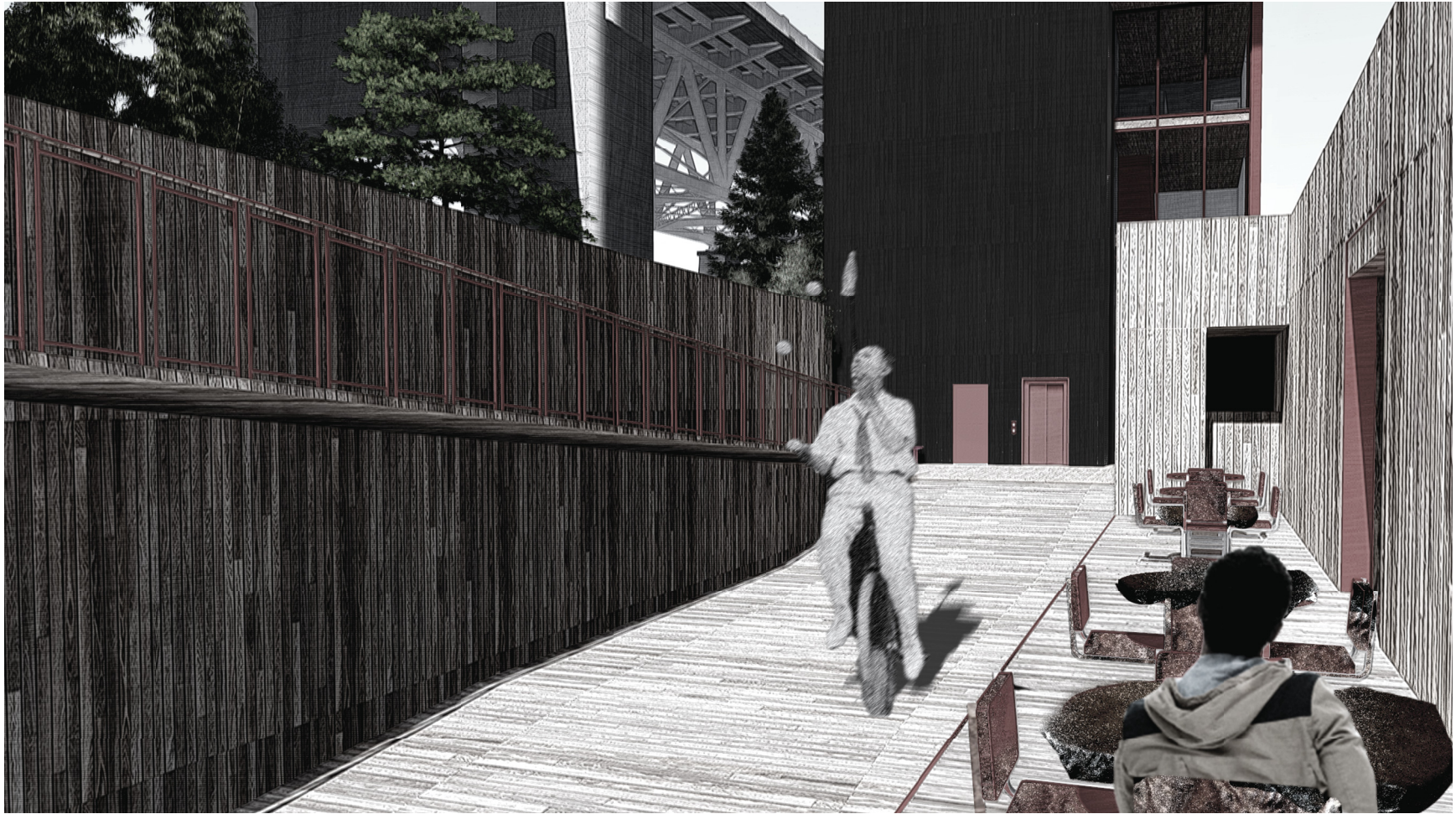


Figure 36. Perspective of the outdoor common space being used by busker.



Figure 37. Interior perspective of the wood shop.



Figure 38. Interior perspective within tower, demonstrating the administrative program.

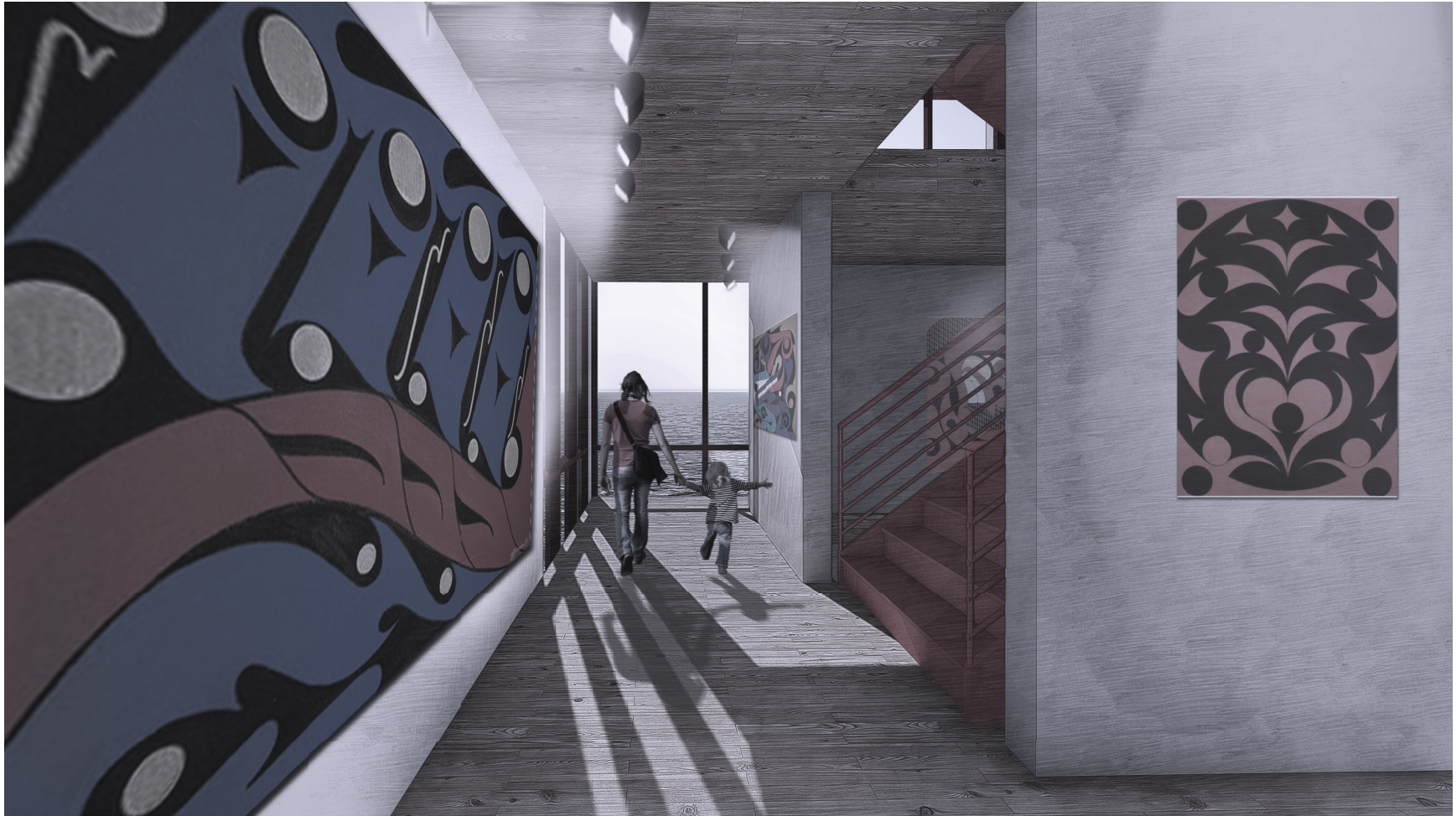


Figure 39. Interior perspective of the exhibition space.



Figure 40. Interior view of the multipurpose space in use with view looking out to the Burrard Street Bridge.



Figure 41. Interior perspective of the cafe.



Figure 42. Interior perspective of the cafe; art used in collage courtesy of Beat Nation.



Figure 43. A paradoxical collage reflecting upon 'then' and 'now'.

CHAPTER 7: CONCLUSION

Kitsilano No. 6 is a land with great importance to the development of the city of Vancouver. The culture of the Indigenous people, who sacrificed the most throughout the process of the development, needs to be represented in the identity of the urban landscape. The thesis embarked on the question of, 'How can the narrative of Vancouver's Indigenous identity be represented in the urban landscape through the interpretation of architecture?' By looking at the urban identity, history of land ownership and the decorative qualities of the regional Indigenous culture, a series of design principles set parameters for a methodology. The methodology allowed for the illustrations for the design to be produced.

The identity of Vancouver as 'place' allowed for the typology of the tower to be chosen. The tower is a vertical monumental figure to be observed in the landscape of the globalized context. Its physical, experiential and public forms create the role of representational space.

Land ownership was defined by a series of institutional infractions of borders, infrastructure and urbanization. The significance of the proximity to the urban centre and the historic layers that define the geometric space compel the position to situate the architectural form right off of the reserve.

The decorative qualities in the Coast Salish culture consist of carving and painting. The rituals of 'making' within the culture define the program and materials of the architecture. The program consists of outdoor space, wood shop, administration, exhibition space, multipurpose space and a cafe. By developing a comprehensive program that provides an additional experience to the tower, the mental space will be triggered with the assistance of the representational space.

Altogether, the research defines the framework for a 'Cultural Interpretive Centre' to be experienced at all scales. Whether it is to view from, or to view at, it instigates the narrative. An authentic layer to inform the non-Indigenous communities locally and globally, to represent the narrative of Vancouver's Indigenous identity. The conclusion of this thesis provokes another question, 'How authentic are the narratives of other post-colonial cities in North America when considering their Indigenous identities?'

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