Diversity and Unity:
Concepts and Expressions of Multiculturalism

by

Po-Chu Lee

A practicum
submitted to the Faculty of Graduate Studies
in partial fulfilment of the
requirements for the degree of
Master of City Planning
in
Department of City Planning
University of Manitoba

Winnipeg, Manitoba

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Po-Chu Lee
Abstract

This practicum proposes the development of a section of Coal Harbour, Vancouver, B.C. in celebration of multiculturalism. The major themes and tensions of multiculturalism are explored, including segregation and integration, diversity and unity, as well as change and uncertainty. These themes are expressed in three design languages. The reflective language is exemplified by the life experiences of immigrants in Vancouver; the living language is modelled after the Folklorama Festival in Winnipeg; and the spatial language is illustrated by the Brion Cemetery in Italy. These languages are employed to develop four design concepts compatible with the urban fabric. The first concept, located in the commercial district, is formal and ceremonial. The second is intended to be lively and festive. The third one, located in the residential area, is tranquil and contemplative. Each concept is linked by a scenic shoreline pathway providing easy access and continuity throughout the site.
Acknowledgement

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1. INTRODUCTION

1.1 Background

The reason I have chosen such a difficult and controversial topic -- multiculturalism -- is that I came to study in Canada as a university student, and later became an immigrant. Immigrants from different cultures came at different times and for different reasons, but each has contributed to the diversity which comprises this multicultural society. The objective reality of Canada, therefore, is that it is a country with multicultural diversity.

1.2 Objective

The purpose of this practicum is to explore the various possibilities for the physical expression of the concept of multiculturalism. In this practicum a conceptual design for an existing site, Coal Harbour in Vancouver, is used to demonstrate the potential for expressing multiculturalism in a permanent, yet robust manner.
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"Multiculturalism" herein is defined as "the recognition of many cultures in our society, and the government's policy of encouraging cultural diversity."¹

1.3 Practicum Outline

The practicum is presented in two parts. Part One discusses the theoretical aspects of multiculturalism, while Part Two concentrates on planning and design.

The theoretical part is divided into three chapters. Chapter I is primarily an exploration of the general nature and content of multiculturalism as government policy. Chapter II takes up the different views on multiculturalism, both analytically and diagnostically. Specific themes of segregation, "melting pot", mosaic, and some other views of multiculturalism are discussed. Chapter III examines three models of multicultural expression. These models are used as guiding principles in the planning and design of the Coal Harbour project developed in Part Two.

Part Two develops the planning and design based on the principles set out in Part One. It is also partly based on the set of programmatic and planning objectives

that are now being used by the City of Vancouver and Marathon Realty Co. (the private developer).
PART ONE: THEORETICAL BACKGROUND

2. MULTICULTURALISM POLICY: HISTORY AND CONTENT

In this chapter, the history and content of multiculturalism is examined with specific reference to (or in the context of) the governmental response to the cultural and ethnic diversity of Canada.

Cultural diversity is nothing new to Canada. It has existed for generations, for Canada has always contained many ethnic groups. In the context of Canadian history, "... ethnicity implies historical continuity. Ethnicity does not derive from a specialized social institution like a trade union or a folk-dancing society. Rather it is something which permeates all aspects of one's life, whether strongly or
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weakly. It is a way of looking at things in relation to the past.2 Against this backdrop, Canadians recognize the reality of many cultures in society, and the federal government has chosen multiculturalism as a policy for integrating the many diverse groups who live in Canada.

The policy of multiculturalism introduced in 1971 focused on four areas: assistance to cultural groups, overcoming barriers to full participation, cultural interchange in the interest of national unity, and assistance in official language training.3 They were the four major objectives for integrating Canada's various groups, and it may be helpful to repeat them in full:

"First, resources permitting, the government will seek to assist all Canadian cultural groups that have demonstrated a desire and effort to continue to develop, a capacity to grow and contribute to Canada, a clear need for assistance, the small and weak groups no less than the strong and highly organized.

Second, the government will assist members of all cultural groups to overcome cultural barriers to full participation in Canadian society.

Third, the government will promote creative encounters and interchange among all Canadian cultural groups in the interest of

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2 Ethnicity in a Technological Age, edited by Ian H. Angus (Edmonton: Canadian Institute of Ukrainian Study, University of Alberta, 1988), 157.

3 Manitoba Intercultural Council, Challenge and Opportunity: Multiculturalism in Manitoba for the next decade (Winnipeg: The Council, 1987), [1].
national unity.

Fourth - and this is a long standing function of government - "the government will continue to assist immigrants to acquire at least one of Canada's official languages in order to become full participants in Canadian society."4

The four objectives above are intended for all Canadians, not just for ethnic minorities. They are intended as a realistic basis of a tolerant and compassionate society. In particular, the government's promotion of creative interaction among all Canadian cultural groups has both direct and indirect influence on the level of confidence in an individual's ethnic identity. Such confidence expands and develops a true state of multiculturalism which forms the cornerstone of national unity.

It is axiomatic that the various ethnic groups have individual and distinctive cultures. The word "culture" can be defined as

"the way of life of a people who have many things in common in varying degrees: food, language, clothing, housing, arts, crafts, music, dance, politics, business, technology, values, beliefs, attitudes - the total expression of a society. Cultures change over time because of contact with other cultures, etc."5

In Canada, the cultures of all ethnic groups have already helped to create

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5 Wood, *The People We Are*, 228.
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a multicultural society through the impact of their contributions and interactions with one another. Their high level of self confidence in their own ethnic identity demands to be recognized by others. The existence of diverse ethnic cultures has also shaped the way of life of all Canadians.

"The variance of cultures are not marks of superior or inferior cultures. No group of people is better or worse than any other group of people, so their cultures cannot be superior or inferior, only different. Therefore, the cultural practices and values of one society cannot be used as an absolute standard for evaluating and judging the culture of another society."⁶

If such an understanding of the nature of culture is correct, it is not impossible for various ethnic groups to maintain their own cultural uniqueness. As former Prime Minister Trudeau said in 1971:

"There cannot be a cultural policy for Canadians of British and French origin, another for aboriginal peoples and yet a third for others. For although there are two official languages, there is no official culture, nor does any ethnic group take precedence over any other. No citizen nor group of citizens is other than Canadian and should be treated fairly."⁷

In 1987, the House of Commons Standing Committee published a report: "Multiculturalism: Building the Canadian Mosaic". One of the main recommendations was the enactment of a "Multiculturalism Act" to formalize policy. Bill C-93, the Canadian Multicultural Act, was passed by both the House of Commons and Senate with all-party support in 1988. The principles of this Act

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⁶ Wood, The People We Are, 54.
⁷ Canadian Conference on Multiculturalism, 124.
can be reduced to simple terms: multiculturalism; equal opportunities; preservation and enhancement of cultural diversity; elimination of discrimination; establishment of affirmative measures; enhancement of the status of heritage languages; and support for immigrant integration.

As a whole, Bill C-93 gives a legislative base to the existing federal multiculturalism policies and programs, and contains a commitment to encouraging multiculturalism in the public service and the wider society.

Broadly speaking, Canada is a multicultural country composed of many cultural groups whose identities are based on race, national or ethnic origin, colour or religion. Multiculturalism as a policy has recognized this. In particular, it is based on three main principles: we all have ethnic origin (equality); all our cultures deserve respect (dignity) and; cultural pluralism needs official support (commitment). With the above understanding, "Canadian identity will not be undermined by multiculturalism. Indeed, we believe that cultural pluralism is the very essence of Canadian identity."\(^8\)

Cultural pluralism, however, has to be translated into each Canadian's daily life and environment so that true multiculturalism can express itself in every part of

This chapter has discussed, as a starting point, the official acceptance of the reality of multiculturalism in Canada, and the desirability of a multiculturalism policy which recognizes and reinforces the reality. The next chapter will discuss some of the themes and tensions within multiculturalism which also will be explored further in Part Two, the physical design concept.
3. MULTICULTURALISM: THEMES AND TENSIONS

In this chapter, the various viewpoints on multiculturalism as a nation-building concept will be examined. It is intended that this examination will reveal to us a consistent theoretical background for Part Two.

3.1 Segregation and Integration

The two extreme approaches to the problem of different cultural/ethnic groups living side by side are either, total segregation or, total integration.

Segregation means separation, willingly or unwillingly, from the larger society. Most often it is not a matter of choice, e.g. apartheid in South Africa. But sometimes it may be a matter of choice, e.g. the Hutterites.

"The Hutterites have remained relatively immune to change because they choose to live in segregated ‘colonies’. In their virtually self-sufficient agricultural communities in Manitoba, Saskatchewan, and Alberta, they have maintained a culture based on their interpretation of the Bible. According to the Hutterites, the scriptures teach communal living, so that is how they live. An individual owns only a few personal possessions; all other property is owned by the colony
In fact, Hutterites are not totally separated from Canadian society. They are willing to be visited by non-Hutterites; they pay taxes; they sell their produce at reduced rates to their non-Hutterite neighbours, and sometimes they conduct sidewalk sales. Also, Hutterites are happy to own modern agricultural technologies, and are willing to change to improve their agriculture.\(^9\)

At the other extreme, there is the "melting pot" concept which can be defined as:

"a society in which all the ethnic groups blend together to form a distinctive national culture. People shed their individual ethnic identities to define and identify themselves as members of the new national society."\(^11\)

It goes without saying that this should be voluntary.

The "melting pot" concept as national policy would not encourage ethnic groups to preserve their own distinct cultural features. In reality, it emphasizes the assimilation of the culture of new immigrant groups into the dominant culture.

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\(^10\) Ibid., 126.

\(^11\) Ibid., 230.
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(anglophone, francophone, or both anglo/and franco). Since the majority of Canadians are English speaking, some think that anglo-conformity should be both reasonable and achievable. Historically, this view has constantly been questioned by those individuals and groups who are unwilling to be totally assimilated into the mainstream of Canadian society. Moreover, the parallel existence of French and English languages and cultures has fundamentally ruled out the possibility of a totally culturally homogeneous Canadian society.

3.2 Diversity and Unity

Cultural diversity in Canada is dynamic and extremely rich, rather than static, and is often described as forming a cultural mosaic. The dictionary term, "mosaic", literally means a piece of work made of small pieces of glass, wood, stone, etc., of different colours arranged in a pattern or design.

"What a cultural mosaic means is that each piece is distinct and has its own identity and yet is part of the pattern. And what this means is that we are free to choose our particular group and yet also be part of society."[12]

"The idea of multiculturalism is based on an image of Canada as a mosaic . . . Those Canadians who favour multiculturalism see the languages, customs, traditions, and lifestyles of Canada's many different people as the bits of material that fit together to form a harmonious society. In this mosaic view of Canada, differences in people and cultures are not only

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Desirable, but essential to our society."\(^3\)

This view is supported by a number of intellectuals. According to Wood,

"The rules -- laws, government, etc., -- by which all Canadians lives have been drawn up by and for the majority groups (Canadians of British and French origin). A multicultural policy will result in Canadians of all ethnic origins having a chance to set the rules by which we all have to live.

Maintaining ethnic group differences will not cause an increase in prejudice. In fact, multiculturalism will increase communication about and between cultural groups, and so help to eliminate ignorance, which is one of the bases of prejudices. A multicultural policy will promote appreciation of cultural variety, and so increase tolerance and acceptance of differences.

A multiculturalism policy encourages a variety of cultures, and so provides greater choices. This allows individuals the freedom to pick a lifestyle that best suits them rather than have to conform to an imposed culture.

Multiculturalism offers a more realistic hope for social equality. Since all cultural communities are considered essential elements in the make up of Canadian society, that all Canadians, regardless of ethnic origin, are equally valuable members of our society."\(^4\)

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\(^3\) Wood, *The People We Are*, 224.

\(^4\) Ibid., 214.
3.3 Change and Uncertainty

Cultures change "... because of technological development, faster and more widespread transportation and communication and more contact between groups. New elements are added, some traditions are discarded, others are modified, some customs become more important, others die out."

Multiculturalism is therefore a concept which undergoes continuous change, and consequently Canada itself mirrors this change, giving the appearance of uncertainty.

Throughout the periods of uncertainty it is important that the federal government’s commitment to national unity assists in harmonizing the various cultural groups to form the unique feature of the Canadian identity. In other words, although for the time being, individual Canadians may have identity problems, but in the long run, they will feel at home if multiculturalism is truly effective. Of course, the emergence of this identity "will depend on the willingness of Canadians to respect..."

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\(^{15}\) Wood, *The People We Are*, 57.
and cherish their diversity, and only then can there be unity."\textsuperscript{16}

This chapter has discussed the important themes and tensions of multiculturalism: segregation and integration, diversity and unity, change and uncertainty. Lessons learned here are explored further to guide the planning and design in Part Two.

\textsuperscript{16} Canadian conference on Multiculturalism, 45.
4. MULTICULTURALISM: PRECEDEENTS FOR EXPRESSION

4.1 Introduction

The purpose of this chapter is two-fold: (i) to describe three models expressing concepts of multiculturalism, and (ii) to draw lessons from these examples as design principles and incorporate them in Part Two.

Each of these very different examples illustrate a particular aspect of multiculturalism. The first portrays several life histories of Canadian immigrants in Vancouver -- a reflective language. The second is the Folklorama Festival of Winnipeg, celebrating the richness, beauty and harmony of cultural diversity -- a living language. The third is the Brion Cemetery designed by Carlos Scarpa in Italy, merging diversified cultures into one theme -- a spatial language.
4.2 Ethnic Heritage: Life History of Immigrants in Vancouver

4.2.1 Introduction

A reflective language can be demonstrated effectively through the experiences of individual immigrants.

In this case, it is necessary to reflect on individual experiences which made up the social and cultural history in downtown Vancouver. To illustrate the real sense of community, family associations, and neighbourliness, this section traces the personal histories of some typical immigrants. They exemplify unity within diversity.

The story of old downtown Vancouver is fascinating and relevant to our understanding of a reflective language. Its major shaping sequence was, first the Mill, then the saloon, and finally the railroad. The disastrous fire of 1886 wiped out most of the original buildings in the old Vancouver Granville townsite. By 1887, however, the town was booming again: 4,000 people with new buildings and new businesses. Although many comments were made at the time on the neighbourliness and tolerance among the ethnic groups, they seemed to focus only
on friendships among Europeans rather than on friendships between Europeans and Orientals. In fact, relationships between Europeans and Orientals were characterized by conflict and tension. In 1887-1907 there were two race riots, with mob attacks on the Chinese. These were symptomatic of a province-wide prejudice against Orientals which culminated in 1942 with the internment of ethnic Japanese in the Interior of B.C. and elsewhere. For those who "looked different" or "talked funny", there was a strong sense of pain and alienation; the feeling that society's doors were closed to them. In fact, whether prejudicial against or not, the majority of old downtown Vancouver residents remained loyal to their ethnic identity and derived support from it. The following stories are the real life experiences of some of the early immigrants to Vancouver, based on the book *Opening Doors: Vancouver's East End*, oral histories edited by D. Marlatt and C. Itter. They are helpful for us to illustrate the birth pangs of multiculturalism in Canada, and are therefore poignant examples of a reflective language.

4.2.2 Benny

Benny was born in Russia and emigrated to Canada in 1914. His father was a rabbi who also worked for the police and in the courts as a Yiddish interpreter. They lived on East Georgia Street, which was then a Jewish Ghetto. In the 1930's it was not uncommon for a person to be rich one day and poor the next. Benny
felt at that time, compassion for other people was far greater than it is today. He
worked for the Vancouver Daily Province newspaper, and later as a court reporter,
and, for him, there was nostalgia for the good old days.

4.2.3 Nora

Nora was born in Tennessee and emigrated to Vancouver in 1911. Her grandson
was a well known musician. In those days, there were very few black people
living in Vancouver. Work was scarce, especially for men, and most women
worked in restaurants. She believed that coloured people were often blamed for
crimes they did not commit. Racial prejudice was something that her people had
to contend with.

4.2.4 Myer

Myer was born in Poland and emigrated to Vancouver in 1914. His family came
to Canada in order to escape pogroms against Jews. He became a peddler and
later opened a second-hand store. Later still he opened a shoe store named
‘Freedman’ which still flourishes. Myer was an example of immigrants who
worked hard to improve their standard of living.
4.2.5 Tadao

Tadao was born in Vancouver in 1916, his parents originally coming from Japan in 1892. In those days, there was considerable racial discrimination against Orientals. After Tadao finished secondary education, he enrolled in a Japanese school. In the summer, he recalls, the Hastings sawmill became a swimming ground for him and the other children. Tadao worked hard in a fruit and vegetable wholesale business. In 1936, he went back to Japan only to discover that the lifestyle was totally alien to him, and returned to Vancouver. Even though the internment of Japanese people caused much hardship and agony, Tadao believed that it did open many opportunities for them all over Canada, as they moved to various provinces to rebuild their lives. Tadao typifies those who are caught between the cultures, but nevertheless come to believe that there is opportunity through adversity.

4.2.6 Mary

Mary was born in Vancouver in 1913, her parents being born in Croatia where family life was very close. Because of this, Mary spent most of her childhood with her parents and her father taught her to respect all people. She recalled that people in her community were as one big family, and in her opinion some of the
derogatory ethnic names that are common today were never heard of in her youth. It was very important to her and her family to respect everyone equally, and for them to be considered a part of one’s own family. Mary’s experience teaches us that tolerance of others is central to multiculturalism.

4.2.7 Alec

Alec was born in Vancouver in 1916, his family coming from Yugoslavia. His father worked in the mines and his mother took in boarders to supplement the family income. At that time, though some families were on welfare, most people helped one another out in times of difficulty. Alec’s neighbourhood was composed of a mixture of nationalities, and they got along well together. He believed that this experience was a good education for life. Alec eventually became a school principal. Alec learnt co-operation and neighbourliness as vital to the ideal of multiculturalism.

4.2.8 Elisa

Elisa was born in Vancouver in 1917, her parents coming from Italy. She came from a family of eight, and was the herdsomwan on their farm, as there were no boys in the family. Elisa recalled that outside the family circle, English was of
necessity the common language in her culturally diversified neighbourhood. Her lesson for us was that of adaptability as a necessary virtue of multicultural lifestyles.

4.2.9 Harry

Harry was born in Vancouver in 1922, his parents coming from China. His father worked at the CPR for 10 to 12 hours a day for a dollar, and had to walk several miles to his workplace. Harry’s parents took him and his sister back to China to study Chinese culture for 9 years, returning to Canada in 1934. For Harry, the word “multi-culturalism” is good, for he believes Canada is similar to the United Nations with all kinds of people in it. His philosophy is different from his parents’ generation: he regards Canada as home rather than as a foreign country with better living conditions. Harry understood the necessity of tolerance through diversity.

4.2.10 Conclusion

The life history of immigrants has captured the reality of multiculturalism. The day-to-day interactions between various cultural groups become an integral part of the community. These take place in market places, schools, neighbourhood parks, community leagues, local pubs, and corner stores.
These expressions of multiculturalism reveal the cultural diversity and richness of the original heritages. Consequently, awareness and tolerance of other cultures are developed, individual life-styles are modified in the cultural exchange to relate more strongly to the Canadian life.

The design implications of these expressions can be summarized as the "reflective language", where individual identities are blended with the richness of the cultural heritage, to form a unique Canadian identity.
4.3 Folklorama Festival: Winnipeg, Manitoba

The Winnipeg festival consists of a series of national and cultural pavilions spread throughout the city for a week in August, and which draws many thousands of people from all over North America. It is a prime example of festive multiculturalism.

4.3.1 Description

In this exciting and spirited annual celebration of Canada’s unique multicultural heritage, a visitor can buy a "passport" for admission to the pavilions for the entire week. At the heart of the Folklorama experience is the displays and demonstrations of artifacts and handicrafts, performances of traditional music and dances, colourful costumes, variety of foods, international soccer tournaments, parades and colourful gala closing ceremonies. An example is the variety and beauty of Chinese culture. The Chinese pavilion offers entertainment which includes folk dances, the lion dance, instrumentalists, singers, Kung-Fu and other self-defence techniques. Food exhibits include a number of popular Chinese ethnic dishes and imported wines, such as Mau Tai and Lychee. The displays, in particular, are exciting and include samples of fine art, brush paintings, calligraphy,
Visiting each of the pavilions has been likened to taking a cultural trip around the world, and the high participation level of volunteers promotes greater understanding and harmony among the various cultural groups. Folklorama is not only a significant tourist event in Winnipeg and Canada, it is also an international event for bringing together people of diverse cultural background.

Winnipeg’s Folklorama is Canada’s chief festival of multiculturalism. It began in 1970 as a part of Manitoba’s centennial celebrations. The original number of ethnic groups pavilions was only 21, but in recent years the number has grown to more than 40. At first, church basements and halls were used. For example, the Chinese pavilion started as a street festival, with the lion dance performed along streets in Chinatown. Today, pavilions of various groups are held in many different locations throughout Winnipeg. "Folklorama's success has meant a move to larger facilities for many of the pavilions, but the sparkle and charm of Folklorama stays, and continues to draw thousands of visitors annually to the festival. The phenomenal success of Folklorama can be attributed to the thousands of volunteers who work throughout the year to build a pavilion representative of their cultural background. Nearly 20,000 volunteers cook, serve, stamp passports, and entertain for their pavilions. Many do this while working full time at other jobs, and others
plan their vacation time around their commitment to Folklorama. "17

Folklorama is above all a community building activity in several ways. First, it provides a great opportunity for the whole city to be involved, whether as organizers, co-ordinators, participants or spectators. Such involvement and commitment by the community reflects a gesture of goodwill towards one another and an opportunity for self expression. Second, it demonstrates individual pride in one’s own cultural background. Third, such a festival brings fun and liveliness to the community and becomes something special to look forward to each year. Fourth, the desire for improvement and healthy competition causes changes to activities for each succeeding year. Folklorama is spread throughout the city and is considered to be an extremely successful annual event. According to Winnipeg Folklorama Committee, over 50,000 visitors were present in 1991. It is now considered one of the top tourist attractions in North America.

4.3.2 Folklorama as Experience and Growth of Multiculturalism

Folklorama is an excellent expression of multiculturalism because it disseminates

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directly both knowledge and tolerance of Canada’s cultural diversity. It is demonstrated as a "living language". Although initially many visitors are not fully aware of the diversity, and also the richness of some cultures, afterwards there is a lasting appreciation and tolerance.

Also, in the summer of 1992, Toronto is going to stage the city’s first multicultural festival, creating almost fifty different ethnic pavilions, celebrating the success and harmony of Toronto inhabitants.

This type of multicultural festivity is a manifestation of people’s desire to remember and celebrate their origins which foster their present existence as bi-cultural Canadians.

Winnipeg’s Folklorama is one of the most positive demonstrations of multiculturalism. It is an experience which is surprisingly rich and exciting, both to the participants and visitors alike. It is a "living language" speaking of Canada’s unique multiculturalism.
4.4 Brion Cemetery: San Vito D'Altivole, Treviso, Italy

In Contrast to the previous examples, the Brion Cemetery in Treviso, Italy, designed by Carlos Scarpa, is a successful model with the intention of using physical space to convey important ideas about life and death by way of cultural metaphors. This was chosen because it illustrates the blending and interplay of contrasting cultural patterns. It is an existing and appropriate example of translating an abstract concept into physical forms.

4.4.1 Description

The private cemetery of the Brion family is situated at the edge of a small existing cemetery (Illustration 1). It is not a monument, but a central structure characteristic of symbolic exchange of cultures. In particular, it includes a series of cultural motifs referring to various cultures. For example, one part could be interpreted as a direct reference to the artificial landscapes used in Chinese gardens, which consist of a number of pavilions representing different philosophies of life. This sequence of experiences allows the visitor to wander from one place to another, making
Illustration 1: Brion Cemetery Plan

LEGEND:
1 -- Entrance
2 -- Pavilion
3 -- Tomb of the Brions
4 -- Tomb of the Brion family
5 -- Entry to the chapel
6 -- Chapel
7 -- Access to the chapel from the cemetery
8 -- Carlo Scarpa's Tomb
individual interpretations of the experiences in a cyclical manner, with no defined
beginning or end.

Once leaving the cemetery proper, the visitor enters a narrow passageway which
leads to the "garden of the dead" (Illustration 1). Immediately facing the visitors
are two interwoven circles in blue and red tiles, cut in the wall on axis with the
entrance, signifying the opening lines of the dialogue, as it were (Illustration 2).
The design of Chinese origin symbolizes, for some, the union of man and woman,
for others, the reconciliation of opposing polarities -- yin and yang.

The screen (Illustration 3) in the chapel framed by the subtle use of grey concrete
reflects a typical Japanese motif. In addition, an Islamic garden with narrow, slow-
flowing canals is also integrated into the Brion Cemetery design. The visitor is led
to different spaces by the linear waterways (Illustration 4), which provide a
prominent theme used by Scarpa.

Whoever visits the site is affected by the power of symbolism in the design. The
interconnected circular entrance (Illustration 2), the Lotus pond (Illustration 5), the
purified form of Crucifixion (illustration 6), and the Oriental motif of ornaments
(Illustration 7) echo a murmuring yet sacred void of life and death. It also captures
the transition of the past to the present, of all the sadness and tranquillity of being
The various motifs in the space described above speak directly to the visitor, and it is intended that different interpretations will result from the different cultural backgrounds and individual life experiences. Here, the many "levels of meaning" inspire the visitors to recall their origins.

The cemetery is, therefore, a series of spatial expressions which can be interpreted in both literal and metaphorical senses. For example, water is thoughtfully used in Scarpa's design, and is canalized toward the tomb by means of a series of staggered receptacles. This comes from the metaphorical image of the canals of Islamic gardens, images of the four rivers of the paradise of the Koran, and also "...when the astonishment that gives rise to the image with its ingenious winding course is over, it is Venice which reappears gradually, with water rising and covering the pavement with shiny veils."\textsuperscript{18} In its poetic and imaginative use of imaginary drawn from many cultures, the Brion Cemetery is multiculturalism expressed in physical form at its highest level.

Illustration 2: Opening of the Entrance Wing -- Interwoven Circles
Illustration 3: View of the Chapel Seen from the Altar -- Japanese Screen Motif
Illustration 4: Waterway to the Tomb

-- Islamic Motif

Illustration 5: Brion's Tomb and Chapel

-- Lotus Pond
Illustration 6: Details of the Altar -- Crucifixion Detail
Illustration 7: Details of Ornaments

-- Oriental Motifs

Detail of Wall

Detail of Door
4.4.2 Analytical Aspects

Brion Cemetery is an unique example of physical expression, a "spatial language" that uses obvious symbols and motifs from different cultures and employs them in subtle ways. It's hard to ascribe Scarpa's design to one interpretation. Each visitor perceives it very differently. Scarpa has been able to transcend obvious symbols into many layers of meanings whereby the visitor can readily relate to them.

"The (whole) space is a representation of contemporary human perception of the vastness of reality, where everything has its relative value and harmonious balance. Nothing claims eternity, but all is endlessly changing and borderless."

Karl Kraus once stated that Scarpa's architecture is an art work "that makes an enigma of the solution, ... that which is living in the object dies before the object, that which is living in the language lives with the language." This masterpiece

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20 K. Kraus, Brim Wrot Genommen, (Milan: [S.N.], 1972), 126.
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is conceived as a timeless and endless work which, I believe, will last the test of time. The essence is that it creates images and environment of a multicultural nature which everyone can relate and appreciate.

The symbols and references drawn from many cultures help to express a theme. The design is very successful in communication both because the variety of elements appeals to various people and because of the way the design handles subtlety and abstraction, allowing it to be successful on its own terms, not a parade of clashing, competing elements. In fact, this practicum will face a similar challenge to the Brion Cemetery -- to express the idea of multiculturalism through a physical setting.
4.5 Conclusion

This chapter has described the three important languages by which the three design themes are expressed in Part Two.

In the Ethnic Heritage example, the reflective languages link us to the past. Real-life stories of immigrants illustrate how multiculturalism has become an integral part of the Canadian social fabric.

In the Folklorama example, the living language is one of cultural dialogue where participation, interaction and commitment are paramount.

Finally, in the Brion Cemetery example, the spatial language relates to the most obvious yet highly subtle physical expression of an important universal idea using symbols drawn from many cultures.
PART TWO: PLANNING AND DESIGN

5. INTENT AND CONCEPTS

5.1 Objectives

The overall goal of the design of this practicum is to capture the expression of multiculturalism in a symbolic manner and to add vitality and variety to the City of Vancouver. Specifically, these objectives can be delineated:

1. To promote the idea of multiculturalism through spatial expression. In the design, the site in Coal Harbour, Vancouver, is to be developed into the focus for inter-ethnic communication aimed at promoting cross-cultural understanding and harmony.

2. To assist future generations in understanding and appreciation of multiculturalism, and to link these with their own ethnic origins.
3. To provide enjoyable public places which attract various kinds of visitors; the stroller, the businessman, the weary, the young couple, the family, the avid readers, etc. All should feel welcome and be able to find his or her own niche on the site. A large part of the site is intended to be shared and interactive, while the remainder is intended to be quiet. The whole site is intended to demonstrate thoughtfulness and sensitivity towards the surroundings.
5.2 Scope of Design

A conceptual master plan is used to demonstrate possible ideas of multiculturalism on the chosen site, which is part of the Marathon Realty proposals for Coal Harbour. The locations and forms of residential, commercial and community facilities are assumed to be as proposed by Marathon Realty. This chapter is a brief summary describing the Marathon plan, and how this practicum fits into the area.

The form of the design presentation is as follows: (1) a series of small scale maps delineate the area and its surroundings; and (2) small sketches illustrate the ideas related to the overall objectives. These sketches introduce and portray the integration of the three languages (namely, reflective language, living language, and spatial language) with the three themes of multiculturalism (namely, segregation and integration, diversity and unity, change and uncertainty); they demonstrate how these themes can be symbolically expressed through physical design.
5.3 Design Philosophy

5.3.1 Allegorical

The design for Coal Harbour will attempt to reflect in physical terms the three design languages identified as precedents for expressing multiculturalism in Chapter 4. The reflective language, which could be cultural artifacts or verbal recollections, reminds us of our heritage and the contributions of various cultures to enriching Canadian society. The living language, which consists of events of interacting, gathering and celebrating, enhances exchange between different cultural groups.

5.3.2 Spatial Expressions

The three themes of multiculturalism, namely, segregation and integration, diversity and unity, and change and uncertainty, will be expressed spatially in the design concept throughout the site, sometimes in separation and sometimes in combination. Everyday objects, such as lighting, columns, pipes, water, trees and pebbles can, in combination, be designed to reflect the central theme, and to form unique and distinctive features that reflect a wider meaning.
5.3.3 Design Abstraction

The idea of cultural plurality will be expressed in a somewhat abstract manner, instead of a literal replication of cultural characteristics. For instance, Oriental societies, whether Chinese or Japanese origins, usually emphasize intimacy of spaces, especially when compared to Western societies. It is intended the design should develop to retain this degree of abstraction, because it will allow each ethnic group to discover, appreciate and interpret it for themselves.

5.3.4 Focal Points

The concept of multiculturalism will be implemented through creation of a number of focal points. Each one, located on an axis, will have a unique mood. Elements used in the design include both natural and man-made forms, including the sun, shadow, rain and wind, planting materials, and fountains. Each element takes on an important role in expressing the totality of the mood, complemented by the particular setting of the focal point.

5.3.5 Audience Spectrum

The symbolic expression of multiculturalism is intended to appeal, in either subtle or obvious ways, to different audiences. The various facets of expression make
room for all: the festive and the contemplative, the old and the young, the visitor and the resident.
6. BACKGROUND RESEARCH

6.1 Site Selection

Although in the City of Vancouver there exists no place where multi-racial and multi-cultural activities can be celebrated in one place, yet the city has become one of the most culturally mixed and dynamic metropolitan areas in the world. This international character signifies an important exchange between East and West. This practicum is designed to provide a spatial and symbolic translation of multiculturalism on the waterfront of Vancouver.

I have selected a number of major open spaces in the Coal Harbour project as the site for my practicum, for the following reasons:

6.1.1 Historical Connections

In 1914 to 1916 the Immigration Building was constructed just below and beyond the foot of Thurlow Street. It was designed by E. E. Blackmore and was developed by Canada’s Department of Public Works. Its main use was for executive offices and as a detention building for immigrants to Canada. It was occupied for
approximately 60 years. On December 5, 1974 the City Council designated it as a
heritage building. However, on October 28, 1975 the Council voted to allow the
building to be demolished to make way for the development of the Trade and
Convention Centre, cruise ship terminal and other commercial uses.

The site, being the entry point of many early immigrants, symbolizes the very roots
of the multicultural society of Canada. It is especially fitting for this site to be
selected for this practicum.

6.1.2 High Profile Location

Coal Harbour is widely considered a prime site in Vancouver. Located at the
waterfront, it is a scenic attraction in its own right. It offers all the potentials for
exceptional and exciting urban planning and design. Together with its proximity
to downtown, and its accessibility to West End, one of the most densely populated
areas in Vancouver, Coal Harbour is easily a high profile location.

On such an important site it would be most appropriate to develop a theme which
is vital to the city and close to the hearts of its residents. There is hardly a better
theme than that of multiculturalism (Illustration 8).
COAL HARBOUR SITE

WATERFRONT PROPERTY - SCENIC & ATTRACTIVE

LOCATION OF THE DEMOLISHED IMMIGRATION BLDG.

CLOSE TO MAJOR DOCKING SITE NEXT TO TRADE CONVENTION CENTRE

DOWNTOWN VANCOURVER

Illustration 8: Context
6.1.3 Availability

The site is an important ongoing project in Vancouver. Its outstanding location and its significant size makes it an ideal site to realize the important theme of multiculturalism.
6.2 Site Description

The Coal Harbour area is located on the north shore of Vancouver downtown peninsula, spanning the waterfront from Canada Harbour Place at Burrard Street to the Bayshore Inn at Cardero Street.

Marathon Realty has published a report on this area. The following are brief highlights based on that report.

Immediately backed by the "golden triangle" of the Downtown Business District and bordered by the West End Residential District, the site is ideally situated to link major areas of the city to the central waterfront. The site is also closely linked to Stanley Park, via a waterfront promenade, along the front of the Bayshore properties (Illustration 9).

With Burrard Street terminating the eastern boundary of the site, and Georgia Street bordering the western end, the site is strongly tied to the major traffic arteries of the downtown peninsula (Illustration 10).
Illustration 9: Site Location Plan

(Coal Harbour: Vancouver's Downtown Waterfront, May 1988)
Illustration 10: Aerial View of Project Area and Downtown Vancouver
The site is ideally located in terms of amenities and services. Shopping, recreation, cultural, educational, health and business facilities are within easy reach of the waterfront (Illustration 11).

The predominant land use in the surrounding area is offices with retail and some cultural/institutional uses as part of the Downtown Business Core, changing to a residential and office mix towards West End on the west side of the site. Apart from miscellaneous small-scale retail stores and restaurants located in conjunction with major office complexes, there is no major retailing area immediately adjacent to the site.

The existing shoreline, the result of haphazard filling, is largely unimproved and unattractive and is inaccessible for public use. Currently, the site consists mostly of industrial railyards and marine-industrial uses with some marine-related commercial uses at the west end of the site (Illustration 12).

The immediate vicinity of the Marathon lands includes four major hotels (Bayshore Inn, Holiday Inn, the Pan Pacific, and the proposed
Illustration 11: Existing Amenities Plan

(Coal Harbour: Vancouver's Downtown Waterfront, May 1988)
Illustration 12: Existing Site Uses Plan

(Coal Harbour: Vancouver's Downtown Waterfront, May 1988)
Waterfront Centre Hotel), many landmark office buildings (1285 West Pender, Crown Life, East Asiatic, Board of Trade, Guinness Tower, Oceanic Plaza, Marine Building, Daon, Waterfront Centre and Granville Square), several historical landmarks (the C.P.R. Station, the Marine Building, the Old Post Office, Sinclair Centre and the University Club), and the new, distinctive sails landmark of Canada Place (Illustration 13).

The site itself is basically flat with an average elevation just above sea level. However, the site is distinctly separated from the rest of the city to the south by an escarpment ranging in height from approximately 18 feet at Broughton Street to as much as 40 feet at Burrard. This escarpment is shown on the Site Sections (Illustration 14). Above the escarpment, the city slopes fairly steeply up, allowing considerable opportunity for public street end views of the waterfront from the downtown core.

The escarpment provides an opportunity to create effective linkages as well as design challenges through the topographic differential between street ends and the waterfront grade level, with as much as 40 feet vertical elevation in the Bute to Burrard sector. While
Illustration 13: Surrounding Buildings Plan

(Coal Harbour: Vancouver's Downtown Waterfront, May 1988)
Illustration 14: Site Sections

(Coal Harbour: Vancouver’s Downtown Waterfront, May 1988)
Thurlow and Bute carry larger numbers of downtown workers and are more urban in character, the westerly connections such as Broughton, Nicola and Jervis have a greater emphasis on landscape and a more intimate residential street scale.
6.3 Marathon's Development Concept

The Marathon Coal Harbour Development Report of May 1988 states that Coal Harbour Redevelopment Area is envisioned as a place where people will work, live, and relax; a place where people will be able to enjoy the immediacy of the shoreline by means of a continuous system of public walkways and open spaces; a place where people will be able to witness the coming and going of large cargo vessels, sea planes and cruise ships; a place from where residents could easily walk to the downtown core; and, such as Stanley Park and Canada Place, both important tourist attractions.

The practicum generally accepts the physical layout of roads and land uses in the Marathon Plan. The five basic planning principles Marathon used for their development concepts are as follows:

1. Creation of an attractive and meaningful shoreline that blends in the intrinsic characteristics of the waterfront and that provides a diversity of water-related experiences (Illustration 15).
Illustration 15: Principle 1 -- Shoreline (O.D.P., June 1990)
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2. Creation of a development pattern of streets and open spaces that extends the fabric of the City to the water-front, that links the project to adjacent areas, and that provides enhanced access to, and along, the water’s edge.

Illustration 16: Principle 2 -- City Fabric Extension (O.D.P., June 1990)
3. Creation of a balanced mixture of uses that reinforces the water-front as an integral part of City life.

Illustration 17: Principle 3 -- Balance Mixture of Uses (O.D.P., June 1990)
4. Creation of an overall physical form for the development that echoes the unique water-front location and the context of the surrounding area.

Illustration 18: Principle 4 -- Physical Form

(Coal Harbour: Vancouver's Downtown Waterfront, May 1988)
5. Creation of a circulation system that is supportive of the above objectives, and reinforces the urban qualities and experiences that they represent.

Illustration 19: Principle 5 -- Circulation System

(Coal Harbour: Vancouver's Downtown Waterfront, May 1988)
7. SITE PLANNING AND DESIGN ELEMENTS

7.1 Planning Rationale

The specific site for the practicum is a part of the open space network of Marathon's Coal Harbour redevelopment project. Marathon's O.D.P. (Official Development Plan) Illustrative Plan, 1990, serves as a base for the practicum plan.

The green space design concept of the Marathon O.D.P., highlighting the waterfront, involves a 1.5 km continuous waterfront walkway linking Stanley Park to Canada Place, 22 acres of park and public open space, and large office and housing accommodation. Construction includes 1.5 million sq. feet of office space, 150,000 sq. feet of regional shopping space, 200,000 sq. feet of local shopping space, a new hotel, and 3,000 new housing units which are located away from the shoreline along the north side of Cordorva and Hastings, providing the necessary transition from urban downtown to the coveted Vancouver waterfront.

The development of these buildings are based on Marathon's long-time research and market study. They are designed to fulfil the expansion need of the downtown Vancouver community. With this development, the Coal Harbour area
will become a major community focal point.

As stated previously, Vancouver has long been a city rich in ethnic communities. It is most appropriate for the city to promote and strengthen such heritage. The practicum proposes a major multiculturalism theme as an alternative to the Marathon design for the waterfront shoreline and adjacent open space, as follows.

1. While the Marathon O.D.P. development extends from Burrard to Cardero and is divided into three phases, the site of this practicum is limited to the last two phases, that is, from Burrard to Jervis where the major shoreline and the open space are situated (Illustration 20). As proposed, the first phase of the Marathon site, from Jervis to Cardero, is intended to remain unchanged.

2. A wave-like undulating shoreline walkway is to be built linking nodes of activity, and to link with the remainder of the site developed by Marathon Realty.

3. The downtown waterfront, from Burrard to Thurlow, is intended for public use by Marathon to complement the office buildings, arts complex, terminal for chartered boats and seaplanes, hotels and retail development.
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Illustration 20: Practicum Study Area
From the urban design standpoint, Burrard Street requires a formal treatment to complement the formal layout of office and commercial buildings. Hence, the public open areas should be designated as expressing multiculturalism in a formal and ceremonial manner.

4. The Esplanade neighbourhood, located between Thurlow and Jervis, is to take on a lively and urban character. This practicum proposes a number of activities along these areas. Bute Street, located at the end of the downtown’s commercial activities, is a prime candidate for a festive node. Furthermore, the available large open space is a perfect gathering place.

5. Jervis Street with its adjacent residential land uses leads to the proposed central park system, thereby providing a quiet and relaxing area for visitors.

6. A site for a future historical marker (which could be a variety of forms) has been identified to celebrate the former Immigration Building which was the first contact between Canadians and the new immigrants.

In summary, this practicum proposes a series of focal points, starting with a formal and large plaza at Burrard, to a lively waterfront park at Bute, and ending with the tranquil Jervis natural forest area. Each expresses the theme of multiculturalism
in a different way, as will be described in the next section. It is intended that the proposals attract people to the waterfront, in order that they can reflect and enjoy the rich ethnic heritage that is ours.
7.2 Overall Design Concept

The layout shows four features or concepts which are intended as focal points. They are:

(1) Flag Colonnade at Burrard and Thurlow
(2) Symphonic Arches at Bute
(3) Global Forest at Jervis
(4) Rainbow Wave shoreline linkage

These four features are intended not only to serve as nodes or meeting places, but most importantly to express and communicate the concept of multiculturalism to visitors and residents alike (Illustration 21, 22).
Illustration 21: Conceptual Design
7.3 Design Expressions

7.3.1 Flag Colonnade Concept at Burrard and Thurlow

This feature consists of a colonnade of large, colourful flags approximately five office stories high and extended for a city block, serve as a formal welcome to Coal Harbour in celebration of multiculturalism.

The colonnade consists of two parallel rows of flag poles. At each end two large fountains are intended, and surrounding the entire structure is a pond with smaller fountains.

The oversized flag poles are 18 inches in diameter and 50 feet in height. Each one symbolises the honour and dignity of a particular nation. The poles are placed at 15 feet apart. Powerful lights are placed facing upwards at the base of each flag pole to highlight the flag at night.

Small fountains are placed evenly in the narrow pond surrounding the flags. Two large fountains are intended as terminating features at the end. These are arranged to display a continually rising and falling spiral pattern of cascading water.
Bridges span the pond to provide vehicular and pedestrian access to the area (Illustrations 23, 24).

Here water symbolizes the source of life, and the fountains are the springs of life. Civilizations were born where water could be found. The birth of a culture is a long, arduous process. Indeed, a culture must keep growing, lest it dies. Successive generations, like water continuously flowing out of the fountains, renew it, enrich it and rejuvenate it.

While each flag is different, emphasizing diversity, yet the fact that they are all contained in the same body of water, are equal in size and height, and flying in unison, speaks of unity. The flowing fountains, the flying flags and their moving shadows also point to the theme of change and uncertainty.

The flag colonnade feature chiefly emphasizes the reflective language. Each flag symbolizes the history of a people. In fact, the very foundation of multiculturalism is illustrated in the world flags display. Thus, uniqueness of the various cultures is recognised, accepted and respected, yet each is held in equal esteem.
Illustration 24: Feature 1 (b) -- Section
7.3.2 Symphonic Arches Concept at Bute

This feature consists of colourful light tubes in the form of arches and graceful fountains which respond rhythmically to the sound of live or recorded music, and echoes the joy and festivities of multiculturalism.

It is intended that this feature occurs in an open air theatre, placed at the end of Bute Street. Situated at the junction of the commercial district and residential area, and positioned at the centre of the three features, it is the converging point in this design where activities and interactions can take place. Also the green space is large enough to provide sufficient seating and to accommodate overflow crowds.

It is intended that both sides of the seating area, within the confines of the fountains, comprise four display areas where high arches of transparent pipings are erected. These display areas represent the four instrumental families into which all musical instruments in the world fall, namely, the string, woodwind, brass and percussion. The arches, placed in groups, are dedicated to specific musical instruments of various cultures. Each group of arches is assigned a colour of lighting (Illustrations 25, 26).
Illustration 25: Feature 2 (a) -- Plan
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The arches come in a variety of shapes and sizes (from 10 feet to 30 feet in height), and are equipped with inner lighting and sound sensors. These sound sensors are sophisticated enough not only to pick up pitch and volume of the music, but also the frequencies of various instruments. The lighting in the arches and fountains are activated by the music in the area, be it live or recorded music. The volume of the music dictates the intensity of both the lights and the fountains, while the pitch of the music determines the length of the arch to be lighted. In this manner an orchestral performance will typically produce variety of colour, coverage and intensity.

When there is no live performance, visitors will have an opportunity to participate. Columns can be found around the display areas, each equipped with buttons to produce musical sounds. Some buttons, acting as the keyboard, are clearly marked by note, while other buttons are labelled for pre-recorded music. Each of these columns is dedicated to a group of instruments. Visitors are encouraged to make their own music. With the full complement of lighted arches and fountains, the exercise is intended to be a musical experience.

Like the performing orchestra made up of different groups of instruments, Canada is made up of various ethnic groups living together. The groups are segregated,
yet integrated. There is also a diversity of instruments, but it is their playing in harmony that makes music. Similarly, it is the harmonious living together that makes Canada such a unique country. The dynamic flow of music also speaks of the change and uncertainty of the living relationships between the groups.

In this symphonic arches feature, the live performances and the participants symbolize the living language of multiculturalism. The participants bring their own essences and insights, contributing in their own way, and at their own pace.
7.3.3 Global Forest Concept at Jervis

This feature consists of a calm and peaceful, circular, treed grove intended to provide a quiet area for introspection and contemplation.

It is intended that this be placed at the end of Jervis Street, blended with the existing and proposed residential area. It can be a refuge for workers, a resting place at lunch break, and generally providing a restful area for the visitor to Coal Harbour.

This treed area is approximately 250 feet in diameter, with fountains at the centre (Illustrations 27, 28).

On the perimeter of the circle, Red Maples are planted. Inside this, the area is divided into quarters, with sections facing north, south, east and west. Each section is planted with a different species of ornamental tree, Flowering Dogwood, Sargent Cherry, European Mountain Ash and Bradford Pear. These four species all grow to a similar height at maturity, all bloom in Spring, and each has a different colour.
Illustration 28: Feature 3 (b) -- Section
Between the four sections are four mosaic tile walkways leading to the centre. At the centre is a pool, with a large fountain in the middle. Radiating from it are four rows of smaller fountains, placed at the diagonals and at 45 degrees to the walkways.

The area surrounded by the native Maple, represents the place called Canada. Inside the area the four sections of different tree species represent immigrants from the four corners of the earth. When the visitor approaches the centre along one of the walkways, he/she can see the large fountain with two extended arms of smaller fountains, symbolizing a welcoming gesture. For such is multiculturalism: it is open to all, welcoming all, and embracing all.

The different species of trees in the area is consistent with the diversity in unity theme of multiculturalism. The trees are segregated, yet they are integrated when viewed as a whole. The ever-flowing fountains, the seasonal changes in the trees, and the fact that no two trees are the same, all reinforce the theme of change and uncertainty.

This treed area, which is mostly natural and commonplace species, is used also as a spatial language. Its tranquillity and closeness symbolizes creation, suggesting
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perspective, permanence, togetherness, and timelessness, that transcend the ages and all man-made boundaries.
7.3.4 Rainbow Wave Concept along the Shoreline

Following the shoreline is a colourful, well-lit pathway. The shoreline itself is a free-flowing curve symbolizing the periodic waves of many nations of immigrants who have come to Canada.

This pathway itself serves the important role of a linkage to the three design features and provides continuity to the site. It offers easy access for pedestrians and cyclists, and designed with their convenience, safety and comfort in mind.

The pathway, which is 30 feet wide in total, is composed of a pedestrian walkway on the outside and a bicycle path on the inside, divided by a mosaic tile separator. A strip of pebble stone paving separates the pedestrian walkway from the shore, with a continuous railing running along it.

The walkway and the bicycle path are each twelve feet wide, while the separator is six feet in width with a crown eight inches high. The separator is laid with mosaic tiles, with a design featuring seven coloured and continuous lines representing the colours of the rainbow. These lines flow freely and interweave, echoing the wave movement of the shoreline (Illustration 29, 30).
Illustration 30: Feature 4(b) -- Section & Details
This separator runs in 100-feet sections with 10 feet breaks. On both sides of the break 12 foot high accent lighting is added to punctuate pedestrian crossings. The light fixture is designed with a curved coloured reflector to provide indirect lighting, creating colourful and subtle lighted points along the way.

The continuous railing along the shore is made up of seven strands twisted together to form a rope. It is, again, in the colours of a rainbow and is supported by 3.5 feet high metal posts, spaced at 6 feet intervals. On each post is a support ring in the form of a donut-shaped light fixture, through which the rope passes. When the lights are turned on at night, the ring fixtures light up the portion of the rope inside, creating colourful accented light nodes along the shoreline.

The rainbow colours of the rope and the mosaic separator, together with the mosaic tiles and pebble stones, represent the richness and diversity of the many cultures; yet they remain as a single design feature symbolizing separate-ness, yet also integrated. The unpredictable movements of the mosaic lines signify the change and uncertainty of multiculturalism.

The rope is intended to symbolize the contribution multiculturalism makes to
Canada. Just as the rainbow coloured threads are woven together to make a strong rope, people of different cultures can blend together to build a strong country; the whole is greater than the sum of its parts. Multiculturalism is strength. It contributes to the building of a strong and unified Canada.

Undergirding all these expressions of multiculturalism is the rainbow. It carries with it the Biblical connotation of lasting peace and reconciliation. This is perhaps the ultimate hope and dream of multiculturalism.
7.4 Summary

The planning and design of this practicum centre on Vancouver’s Coal Harbour open space site, considered to be prime land in the city. The main theme is multiculturalism, a subject vital to the city and close to the hearts of many Vancouverites.

The site spans both commercial and residential areas, with the waterfront on one side. This unusual setting allows for a variety of atmospheres and moods to be developed on the site. The visitor can explore a variety of experiences from the ceremonial and the scenic, to the festive and the contemplative.

Multiculturalism is expressed through four design features, namely, Flag Colonnade, Symphonic Arches, Global Forest and Rainbow Wave. The designs follow closely the three themes and tensions of multiculturalism, namely, segregation and integration, diversity and unity, as well as change and uncertainty. Moreover, three design languages, namely, reflective, living and spatial, are employed in the developments. Each feature is expressed principally by one design language, however, each is also a combination of aspects of each of the others.
Starting from Burrard and Thurlow in the business district, the flag colonnade feature is intended to make a strong statement that all cultures are to be recognized and respected as equals.

At the end of Bute, the symphonic arches feature invites participation and celebration. It is about sharing; the tears and joys, the aspirations and opportunities, the dreams and sacrifices which are such an integral part of multiculturalism.

At the end of Jervis, in the residential area, the global forest feature promotes a sense of serenity, warmth and familiarity. In its quiet and calm ways it asserts a strong sense of permanence and of timelessness, and it offers refuge for the weary, home for the unwanted, a picture of what Canada means a multicultural society.

The various moods of these features are also symbolized by the different fountain designs. At the formal colonnade feature, the fountains are spiral and forceful. On the other hand, at the festive symphonic feature, fountains are playful; while at the global forest feature the fountains are welcoming and restful.

Linking all these features is the walkway along the shoreline. This rainbow wave feature is the tie that binds, providing strength and direction. As the waves on the
shore, it reminds us of the waves of immigration that have become so much a feature of the settlement of Canada, and to the City of Vancouver in particular. The rainbow colour, being one colour in seven and seven in one, speaks of perfect and lasting harmony.

This practicum has demonstrated a few possibilities, that the abstract concept of multiculturalism can be expressed in physical design; that the planning and design is a logical outcome of good urban design principles; and that the planning and design can appeal to a wide spectrum of audiences.
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