

**PLANNING FOR EMERGENCE:
AN INFORMAL INTERVENTION ON THE OKANAGAN LAKE**

by

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

at

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DALHOUSIE UNIVERSITY
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ABSTRACT

Entering the informal domain may be considered contrary to a formal understanding of architecture yet it is within this context that many architectural strategies are being resolved. Unbound by law and tradition, informal settlements allow for creative solutions that would otherwise not be explored. Such unconventional solutions speak to the discourse of architecture and planning, challenging ideas of public space and private ownership. The goal of this thesis is to investigate how public space is achieved in established informal houseboat communities using off-grid systems and salvaged material. An investigation of the houseboat community in Yellowknife, Northwest Territories and the Narrow boats in London, England are case studies in this process. This thesis seeks to identify how the city of West Kelowna, the Westbank First Nation and the Central Okanagan Regional District of British Columbia can be agents of an informal intervention on the Okanagan Lake in British Columbia.

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This research would not be possible without the energy and interest of many. I would like to thank my professors, Richard Kroeker and Rory MacDonald for their guidance in this process.

This project never would have began without meeting the houseboat community in Yellowknife. Adrian Richards and Ryan McCord were instrumental in helping me understand the northern way of life. I admire you both.

I would also like to thank my family for their love, support and manual labour. I dedicate this work to my father, who taught me how to dream big and build small.

INTRODUCTION

The prophecy of Mike Davis's *Planet of Slums* begs us to realize that informal settlements are not going away: in fact they are growing and have many advantages that professional architects and planners must learn from. Many theorists find in the informal new solutions to density issues, circulation patterns, construction methods and off-grid infrastructures that cannot be realized by formal settlement patterns. Under the many restraints that informal inhabitants endure, these communities utilize means to develop habitation solutions organically and economically.¹ If our global urban reality is the informal, what do the fields of architecture and planning understand about the informal settlement? What can a remote or urban informal community tell us about habitation patterns? Is the word "slum" a derogatory word after all?

This thesis proposes the construction of houseboats to create a public space for the benefit of the central Okanagan area. The design approach will be based in an informal methodology through the re-appropriation of culture, material and space.

THESIS QUESTION

How can an informal architecture negotiate public space and private boundaries while contributing to a local identity?

1. Tuhus-Dubrow, "Learning from Slums" *The New York Times Company*, 01 March, 2009, vv.

RE-APPROPRIATION AND THE INFORMAL

Spatial Re-Appropriation

Artists have been depicting the Canadian landscape throughout its existence, helping shape our nation's understanding of self. The Canadian landscape and its territorial boundaries were the subject of celebration and disdain even before Canada was a nation. The relationship between the Canadian government and First Nations lands continues to be defined; it is a negotiated space, a political place and the threshold of Canadian identity. These complicated relationships across Canada reveal many unresolved land agreements as well as the difference between federal, provincial and regional jurisdictions. Architecture has an opportunity to manifest this intricate situation politically, physically, and socially. From this perspective, architecture is not seen as an object or symbol but as the built environment that defines a pattern of living. There is potential for new patterns to emerge and create a new understanding of place that could challenge and help define our Canadian identity. An informal architecture has the opportunity to redefine the Canadian landscape through a re-appropriation of space.

Much like informal communities in South America that pop up overnight, there is strength in the informal. This strength is the ability to re-appropriate space. Informal settlements are able to appropriate undesired spaces into places to reside by identifying loopholes in the system. The immediacy of establishing the site plays a key role in many informal settlements due to legal technicalities. This immediacy also becomes a form of political instant planning on a 1:1

scale. Habitation on water is an example of spatial re-appropriation.

Cultural Re-Appropriation

Perceived deviance is always present in the characterization of informal communities. It is the myth of marginality that Janice E. Perlman spoke about in the favelas of Brazil. It is a social “othering” that presumes violence, economic strains and health concerns. Deviance violates social norms, challenging their existence; by definition an informal existence is social deviance.

Literary critic Mikhail Bakhtin coined the term “carnavalesque” to identify a literary mode that utilized humor and chaos to subvert the status quo. He references the medieval festival of the Feast of Fools where what is understood as normal becomes abnormal, where the sacred becomes profane, where land is water and garbage is gold. The absurdity or the spectacle of the story is its strength. This game of opposites addresses social norms as well as global realities. As a social critique it is blatantly challenging the viewer to question in a whimsical way, the order of things.

Material Re-Appropriation

Salvaging as an aesthetic, as an ethical responsibility or as simple necessity contributes to the definition of the informal. It challenges existing value structures and brings to light modern realities of waste.

Born out of the Dada movement from the early twentieth

century, assemblage artists of the 1960's used this bricolage method in their practice. Using found objects as their medium, these artists intended to challenge pop culture through anarchistic ideals. By reclaiming and re-appropriating an objects use, these artists 'made special' things that had lost their value. By placing this artwork in the gallery their intention was to prove art exists in any medium, to challenge the viewer to question what is valuable, what is special and what is beauty.

In his article "Beauty and the Junkyard" first published in 1991 for *Whole Earth Review*, Ivan Illich addresses the role of scarcity in the modern economy. As mass products are seen as valuable, waste and traditional culture inevitably come to be seen as devalued. Illich argues that, "The progressive devaluation of culture, the environment and the human person is the driving force of economic production." In this article, he defines the word, 'disvalue' as a means of making mass-products valuable. His main example in this article is the water shortage and sewer system of Mexico City. Illich suggests that beauty cannot be found in capitalistic modern ideals of progress. He hints at an ethical responsibility for the common good.

WHEN PRIVATE IS PUBLIC

“The Tragedy of the Commons” written by Garrett Hardin is a controversial article that has been cited to address large scale solutions in sustainability and global stewardship as well as the justification of privatization trends. Critics have questioned the misinterpretations of Hardin’s work pointing out his fixation with over-population. Hardin’s dilemma involves a common field in which cow herder’s use to graze their herd. In his example he presumes each herder continues to add more cows to his herd therefore degrading the common field, which would destroy its benefit for the collective. This story lends well to the global commons when we look at water resources that are lacking in drier climates, air pollution that is affecting an entire population’s health or we see the depletion of our forests due to over logging. But the privatization of common resources is an intrinsically modern phenomenon. This idea of land ownership and the privatization of public resources manifests itself more acutely in the United States but it is also evident here in Canada.

An informal response to this tragedy is that there is no tragedy at all. Rather than privatizing our public spaces, the informal tends to make public the private. It is what makes a group of neighbors a collective community. Jane Jacobs addressed this informal response to the dichotomy of public versus private in 1961 in her legendary book, *The Death and Life of Great American Cities*. She challenged simplistic renewal strategies claiming that urban planners were destroying healthy, safe and innovative communities.

Another approach to this notion of the tragedy is the “Dunbar’s

number” theory². It is a theory that describes the limits on the number of interpersonal relationships that any single person can maintain. Dennis Fox determines the maximum number to be around one hundred and fifty people. This theory becomes interesting when thinking about the informal. The fear that an informal community could potentially never stop growing is eradicated. The Dunbar Theory suggests that it would not; that the community itself defines its limits. We see this in the Houseboat community in Yellowknife, NWT where there are about thirty houseboats in the bay of Great Slave Lake near the city. Residences know one another by name and are highly protective of their community. They seem to collectively accept new-comers on a personal basis. Similarly, the mobile Narrow boat (Long Boats) community of England’s canals moor in favored locations near people they know and trust. An organic stabilization is reached within the community that is functional and determined through personal relationships.

Both communities challenge formal notions of habitation in that their private and public lives are altered. Due to extreme seasons in northern Canada, the frozen lake allows the houseboat community to share the bay with the rest of the city. This makes their private village a public playground for six months of the year. Likewise, walking along any canal system in London, one is able to peer into a Narrow boat and see what is for supper. If these traveling homes did not inhabit the canals, most of the waterways would turn into swamps and be undesirable to the city. It is their existence and re-appropriation of a lost network that transforms the canals into excellent locations for public space to thrive.

2. Malcolm Gladwell, *The Tipping Point: How Little Things Can Make a Big Difference* (Boston: Little, Brown and Company, 2000.) iv.

PLANNING FOR EMERGENCE

Affordable and social housing in Canada is presently addressed through top-down strategies that have little understanding of local concerns. Canadian communities need to understand the significance of building one's own home, that dignity and understanding of place can only exist outside of suburbia. Such homes are built over time and when funds are available. When professionals identify housing as a "problem" and make an industry of the solution, one's home becomes a national economic concern rather than a local reality. Housing becomes a matter of how quickly one can obtain a mortgage rather than how one could potentially respond to local conditions. Local solutions that are born out of necessity create a local identity and dignity that will never develop out of top-down community planning strategies.

In her book *The Will to Improve*, Tania Murray Li coins the term "rendering technical"³. She challenges the role of neo-liberal governmentality in development work in her research in Indonesia, and questions the work of the expert as a means of diagnosing problems through the expert's limited knowledge. The approach she condemns is rendered 'non-political' because there appears to be a technical solution available for a perceived problem. Murray Li argues that such an approach is simplistic, that circumstances are complex and unexpected interventions can always occur.

Such interventions are referred to as 'emergence' within complexity theory. Complexity theory is an interdisciplinary science that challenges a simplistic scientific analysis. Some

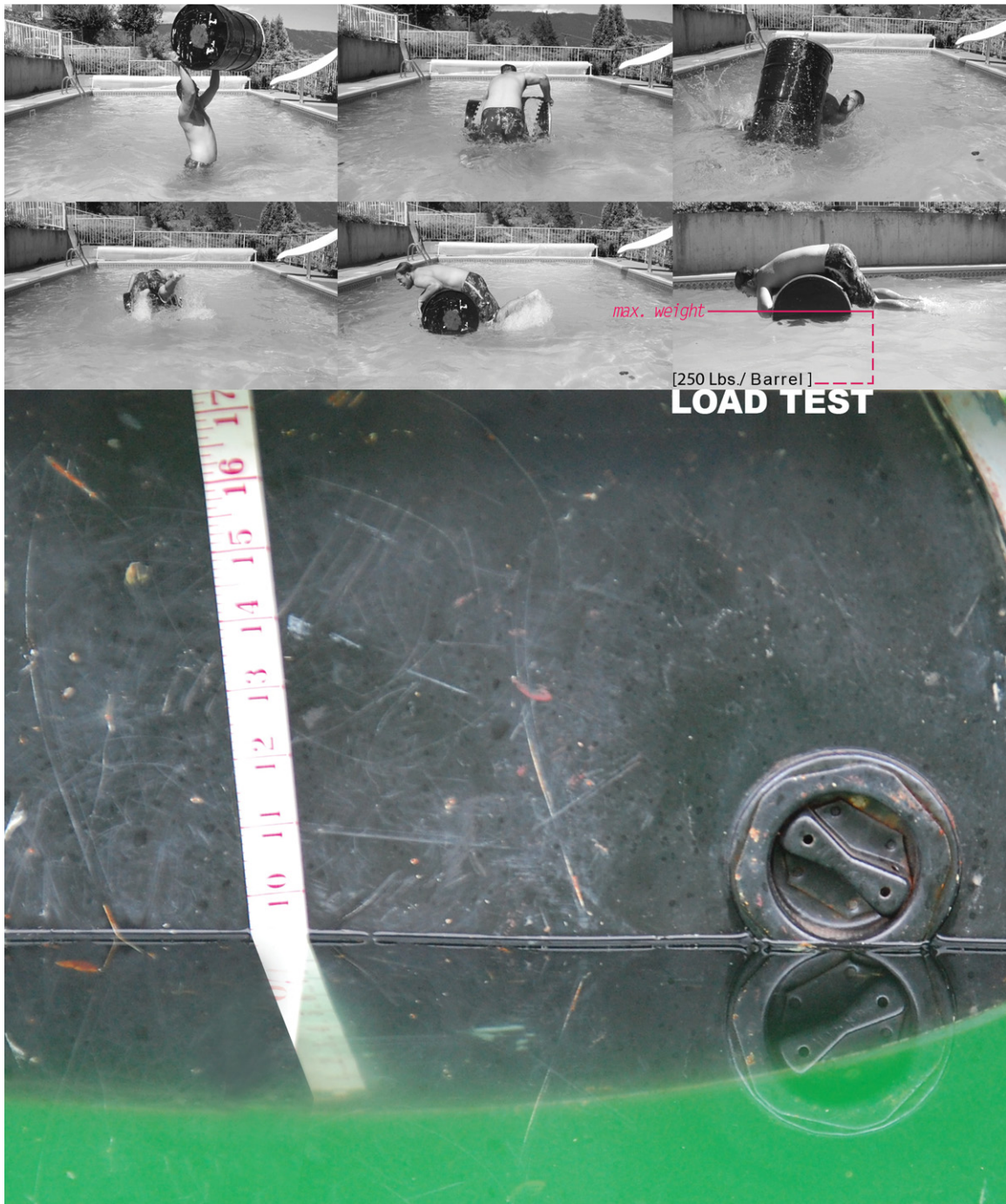
3. Tania Murray Li. *The Will to Improve: Governmentality, Development, and the Practice of Politics* (Duke University Press, 2007).

urban theorist's have taken on its approach to understand the failure of modern urban design. This approach identifies the morphology of spontaneous cities as organic responses to simplistic circumstance. A community cannot plan emergence but a community can permit it to take place. By allowing individuals to contribute to society in alternative ways, emergence is bound to occur.

Complexity, in other words, is thus neither stable equilibrium nor chaos, but a third condition, in which the system is "creative," as though it were capable of evolving autonomously and improving by adaptation.⁴

Leapfrogging is a term used in international development circles to identify ways in which a community overcomes obstacles that previous technology hindered them from. The World Wide Web, cellular technology and solar energy are off-grid technologies that free people from traditional infrastructures. This form of autonomy takes pressures off of local governments and places it in the hands of the individual. In this way, simplistic zoning plans are obliterated allowing for mixed-use environments - the stuff every North American community is dying to achieve. The informal then, is capable of surpassing detrimental housing trends by leapfrogging current infrastructures through off-grid technologies.

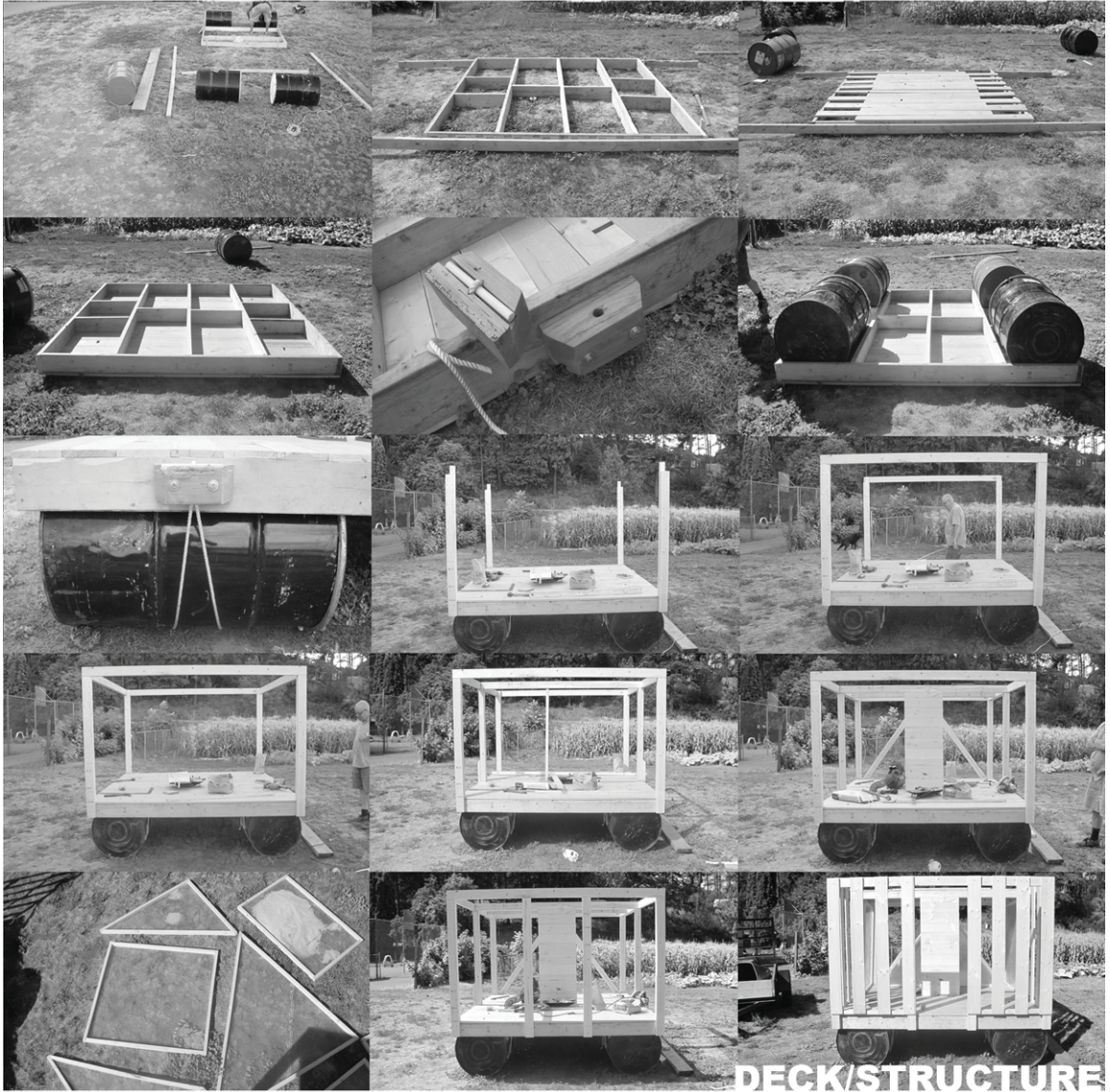
4. Israel Giorgio. *The Science of Complexity: Epistemological Problems and Perspectives, Science in Context* (Cambridge University Press, 2005) 19.



Floating Sauna: Step 1

AN EXPERIMENT: FLOATING SAUNA

A sauna was constructed over the month of August, 2010 in West Kelowna as an empirical study. The barrels were reclaimed from a local beekeeper and the deck was built from lumber found at the junkyard. The rest of the wood was salvaged from a recent floor renovation and bought from the local lumber mill.



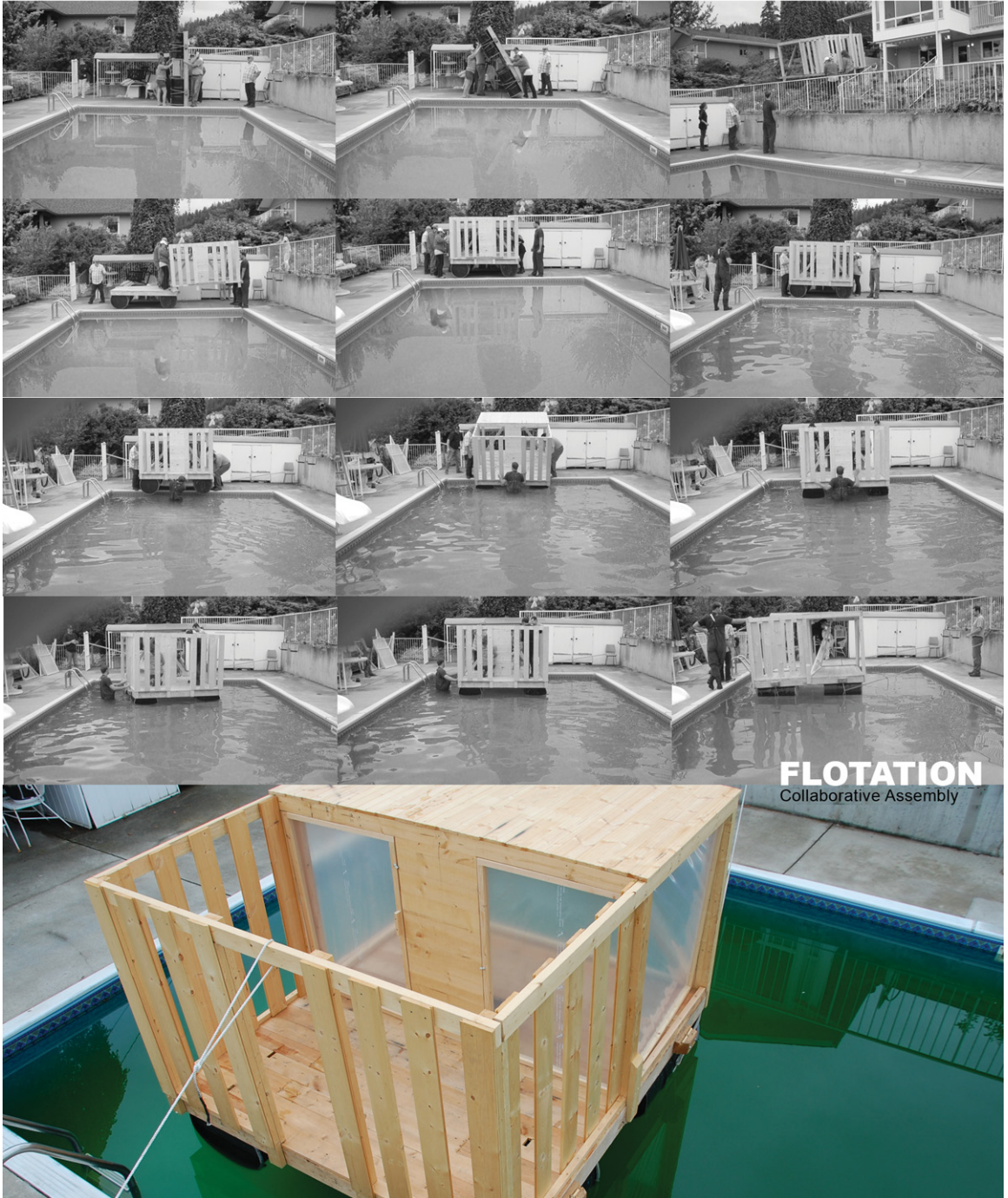
Floating Sauna: Step 2

DECK/STRUCTURE
Salvaged Material and Lumber



Floating Sauna: Step 3

MOBILITY
Kit-of-parts



Floating Sauna: Step 4

CASE STUDY A: HOUSEBOATS, YELLOWKNIFE, NWT

Emerging from a boomtown of unsettled lands, this informal settlement shares a history with the city of Yellowknife's growth. The new inhabitants put together their homes with whatever material they could find. Due to a shortage in building materials, some shacks were simply remodeled structures from the mines or cat trains. Over the years, as land was bought up and shacks disappeared, houseboats were a logical progression. Most of what remains of the shacks can be found in the Old Wood Yard. Originally used by the city, this land is considered federal lands. It was formed by years of wood chips collected on the marsh. This unsettled land allows roughly twelve people to live in low-grid homes for an affordable price. The Old Wood Yard was preserved over the years mainly because it is situated in such a way that a local family surrounds it, making access difficult. Approximately twelve other shacks remain, hidden and scattered around the new homes in the area of Old Town just off 50th Avenue. It is in these shacks that the spirit of the houseboat community resides. An average of one houseboat a year has joined the floating northern community that began over thirty years ago when the first houseboat had the idea build on ice.

Break-up / Freeze-up

Winterness is a familiar season to the northerner, and the midnight sun in the summertime is something everyone looks forward to. It is the seasons between these two that bring the most difficult conditions for the average houseboat owner.

Break-up and freeze-up can go on for months, compromising any regular, scheduled activity. Some people take up temporary residence with a friend, while others choose to hibernate between the changes of season. Many people in the houseboat community tackle the great expedition of crossing breaking ice to get to work on time. These community members help each other through break-up and freeze-up, changing their circulation patterns and morning rituals.

Seasonal Public Space

Everybody's got something to say when a new houseboat moves in. Technically, the new guy can say 'I'll put it wherever I want.' But they don't.⁵

This tight-knit community is highly aware of their special existence so they are cautious of new comers, yet it appears this protective response loosens once ice has hit. The entire community transforms itself into a network of ice roads and public space. Site-seeing the houseboat's is a lot easier when you can walk to them, thus tourism continues throughout the winter. This no man's land of water and ice has become a place where a culture has grown and public intervention occurs. The Snowking is a cultural event, which is the brainchild of Anthony Foliot. This festival hosts musicians, visual artists and children's performers for a month-long annual spectacle funded through government grants. Anthony and his building team have developed their own techniques for working with snow to create a giant snow castle, complete with power, toilets, a gallery, a performance space, and rentable rooms. Two hockey rinks are also a part of everyday life on the lake along with an annual film festival on Dog Island. These events

5. James Hrynshyn, "Hillbilly Heaven on Yellowknife Bay," In *Habitat*, *Canadian Geographic*, (Sept/Oct 2002).

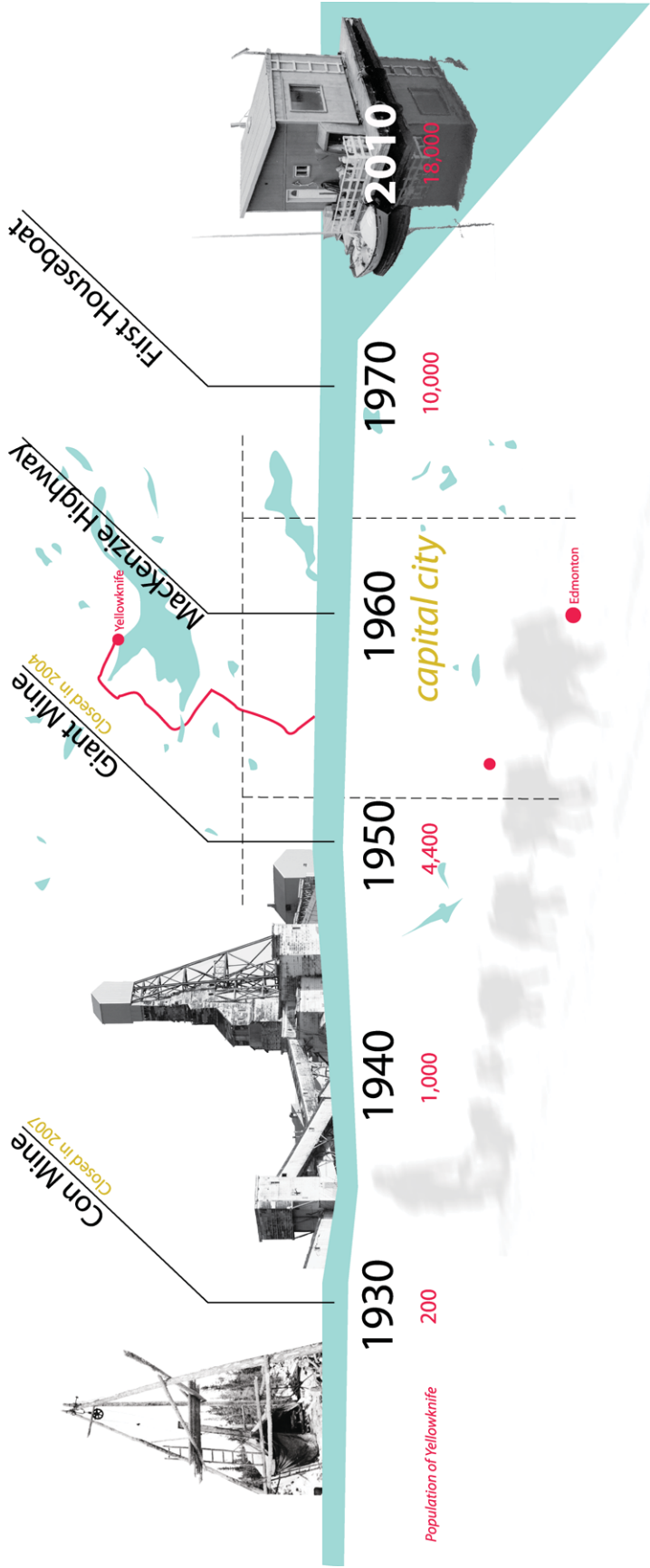
are put on for the entire city of Yellowknife as well as for tourists who come up to see the northern lights.

Most houseboats are heated by firewood and rely on solar energy and propane for power. On-demand hot water tanks are sometimes installed and most inhabitants dig ice holes to fetch water in the winter. A local gym is commonly used for showers and a friend in the city takes care of laundry services. The ever-famous honey bucket is still in use as it is something every household takes pride in.

Time & Additions

Houseboat owners in Yellowknife cannot get house insurance, nor can they receive a mortgage to build a home. This reality is expressed in the slow pace at which a home is built. Over time and through many additions, the houseboat is constantly being manicured all the while it is trying to stay afloat. The perceived deviance of the non-tax-paying community is called into question when one realizes the many obstacles a houseboat owner must overcome. Yet the houseboat community appears to react to the city's perception of them by making the little homes as pretty as can be. The "idea of home" is amplified through brightly colored exteriors with complementary colored trim, flower boxes, and birdhouses.

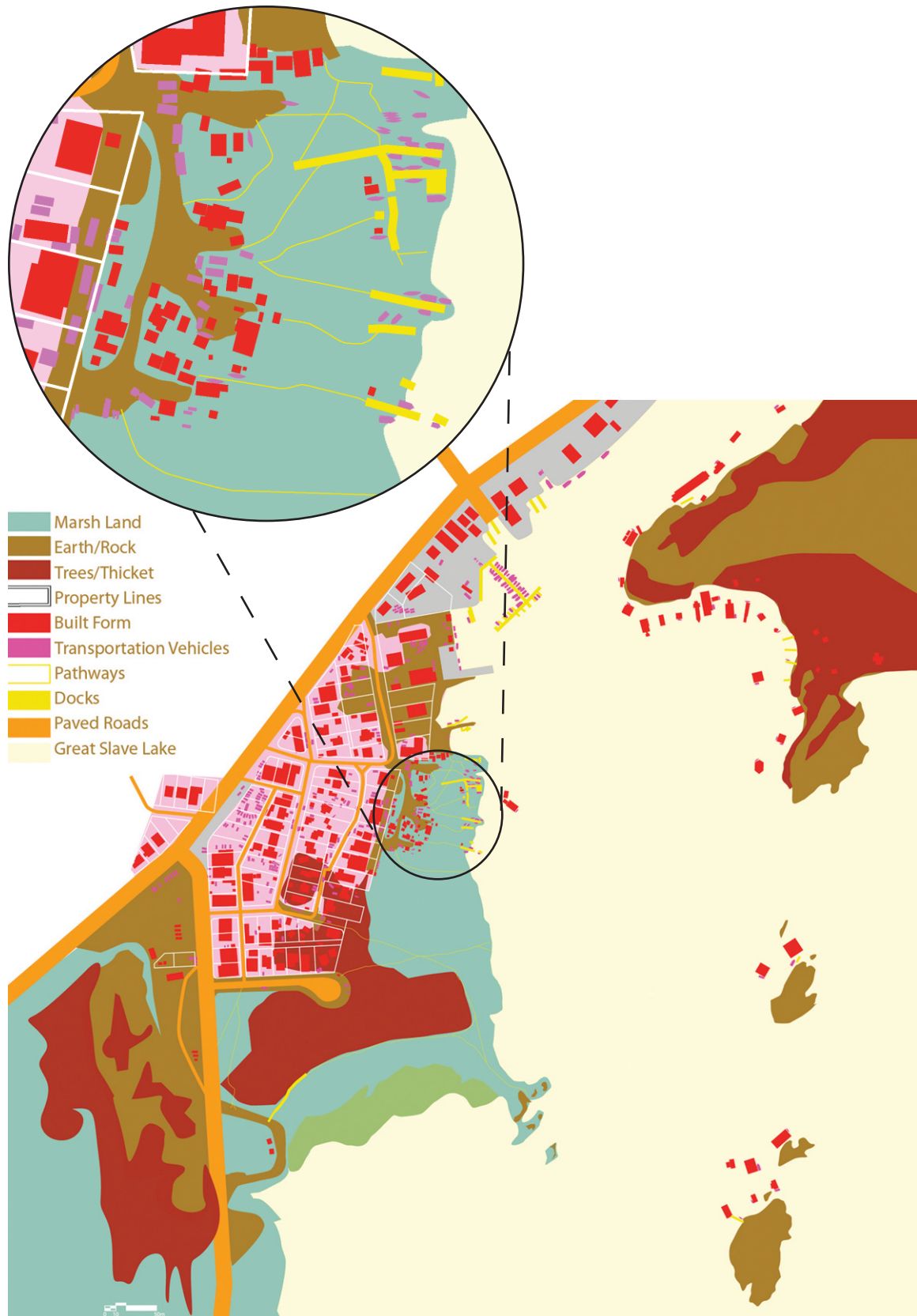
Contributing to the additions that occur on the houseboats are the smaller rafts that tend to create more space or solve seasonal loads and storage. These rafts could be considered a kind of back yard or trailer to the houseboat. The raft is simply latched-on to the houseboat to provide additional space.



Emergence Timeline, Yellowknife.

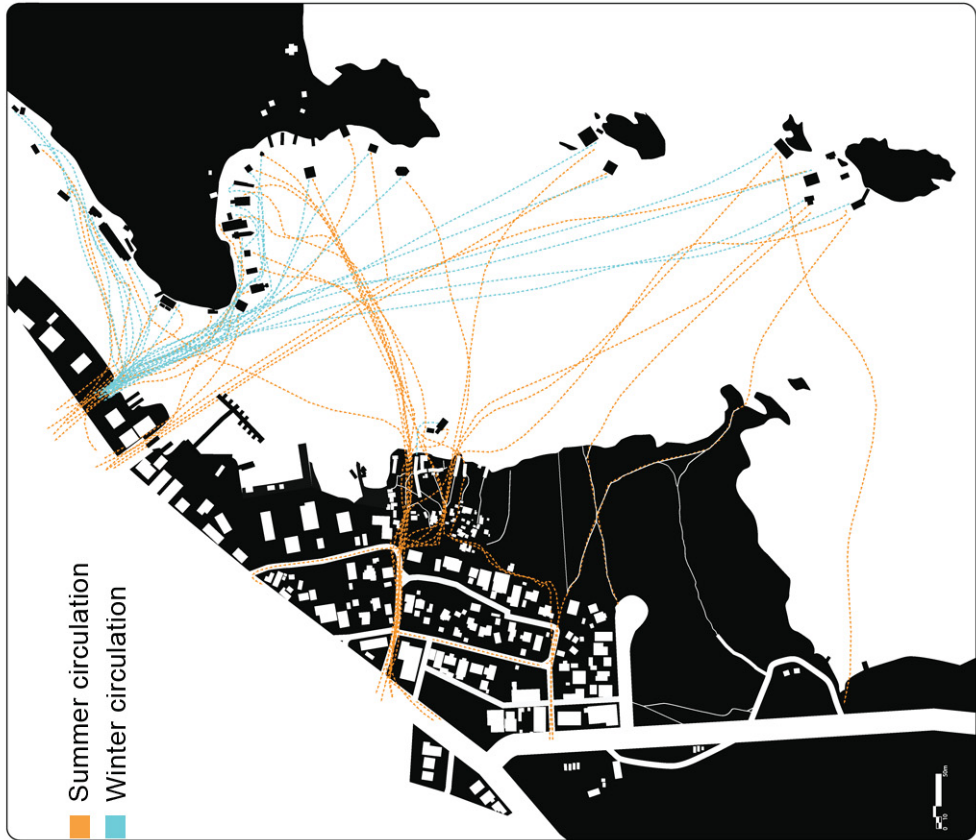
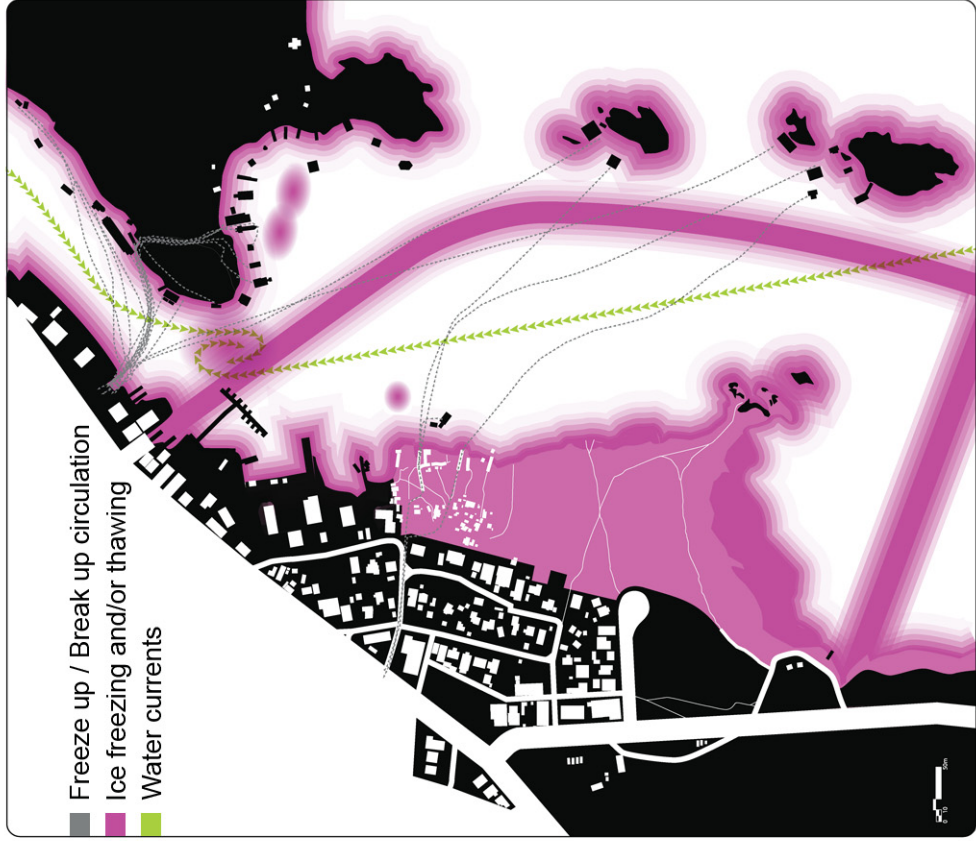


Yellowknife land ownership study.
Note: Jolliffe Island is disputed land.

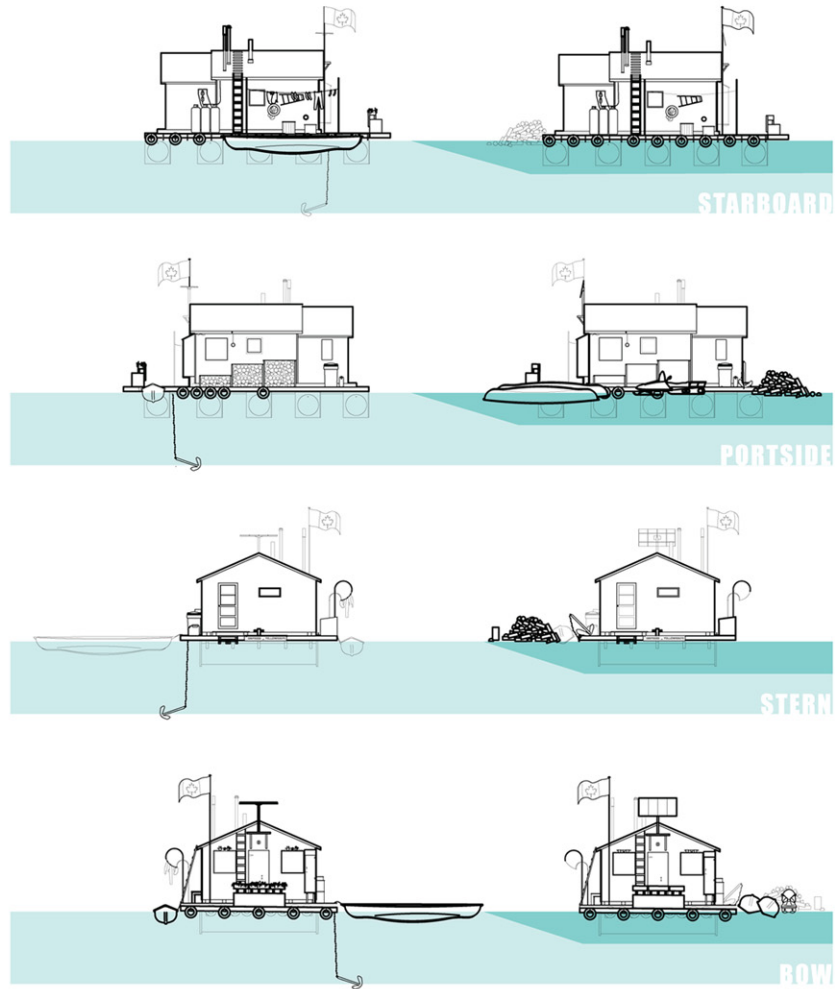


Site plan of houseboats with the old wood yard identified.

Note: Light pink area is city limited residential and grey area is the government wharf.



Seasonal houseboat circulation, Yellowknife.

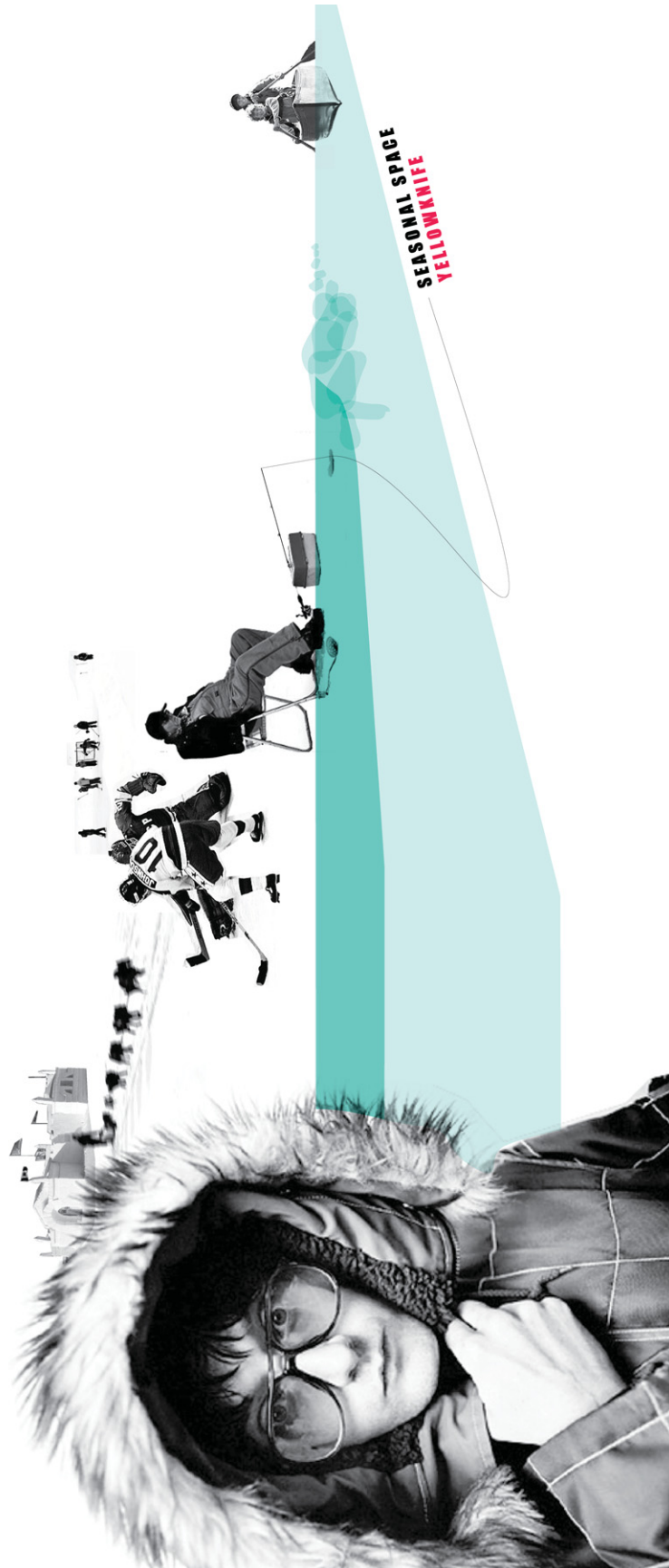


TYPICAL HOUSEBOAT

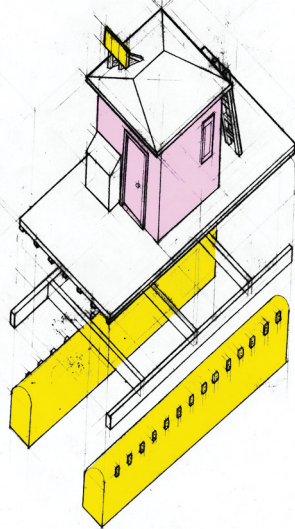


SEASONAL CIRCULATION STUDY: YELLOWKNIFE

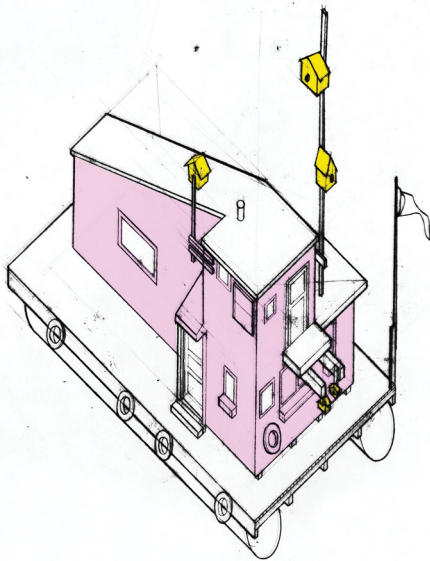
Houseboat analysis drawing, Yellowknife.



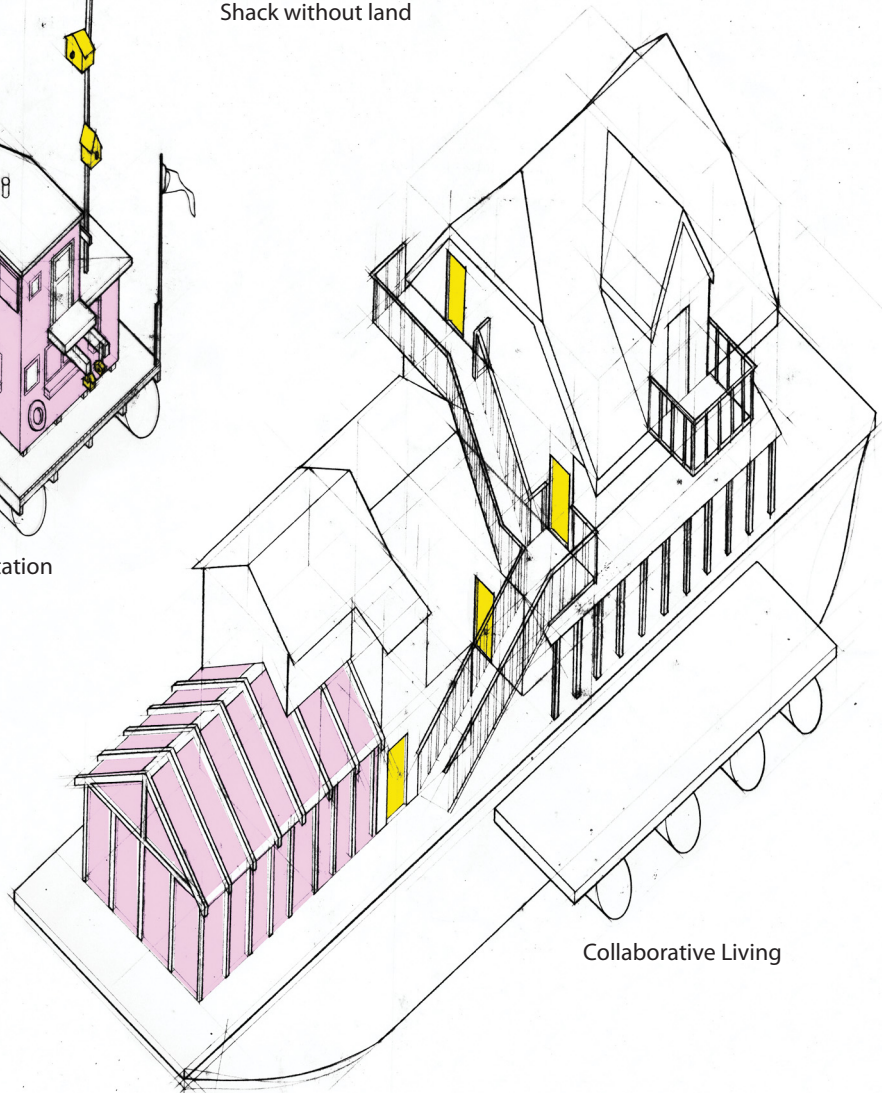
Public/Private drawing, Yellowknife.



Shack without land

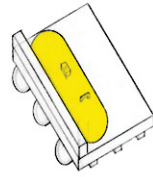


Time Additions Ornamentation

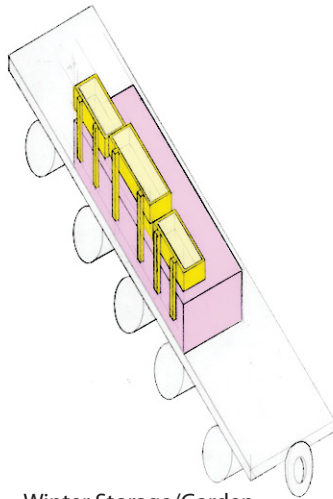


Collaborative Living

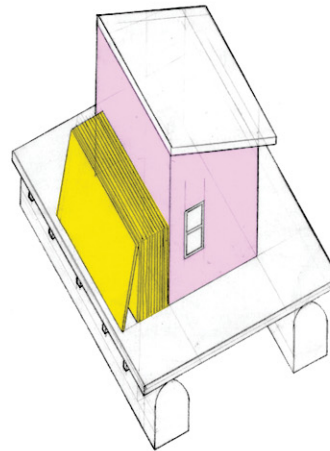
Typology evolution study, Yellowknife.



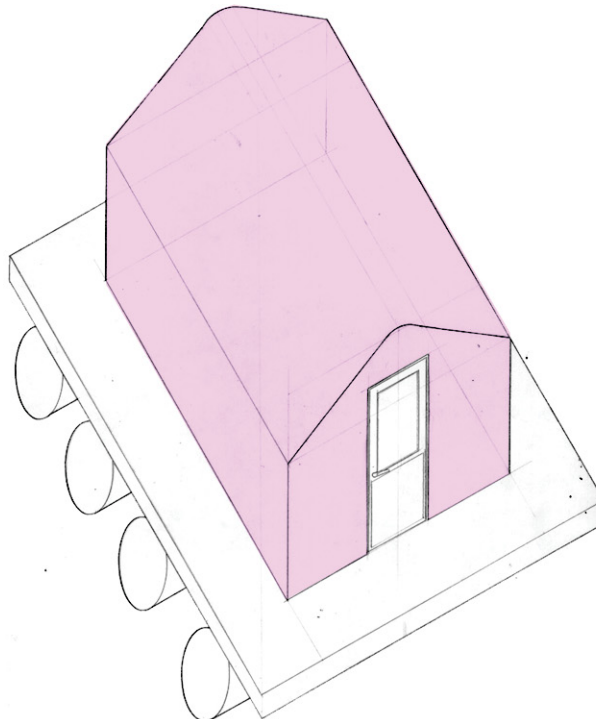
Spare Tank



Winter Storage/Garden

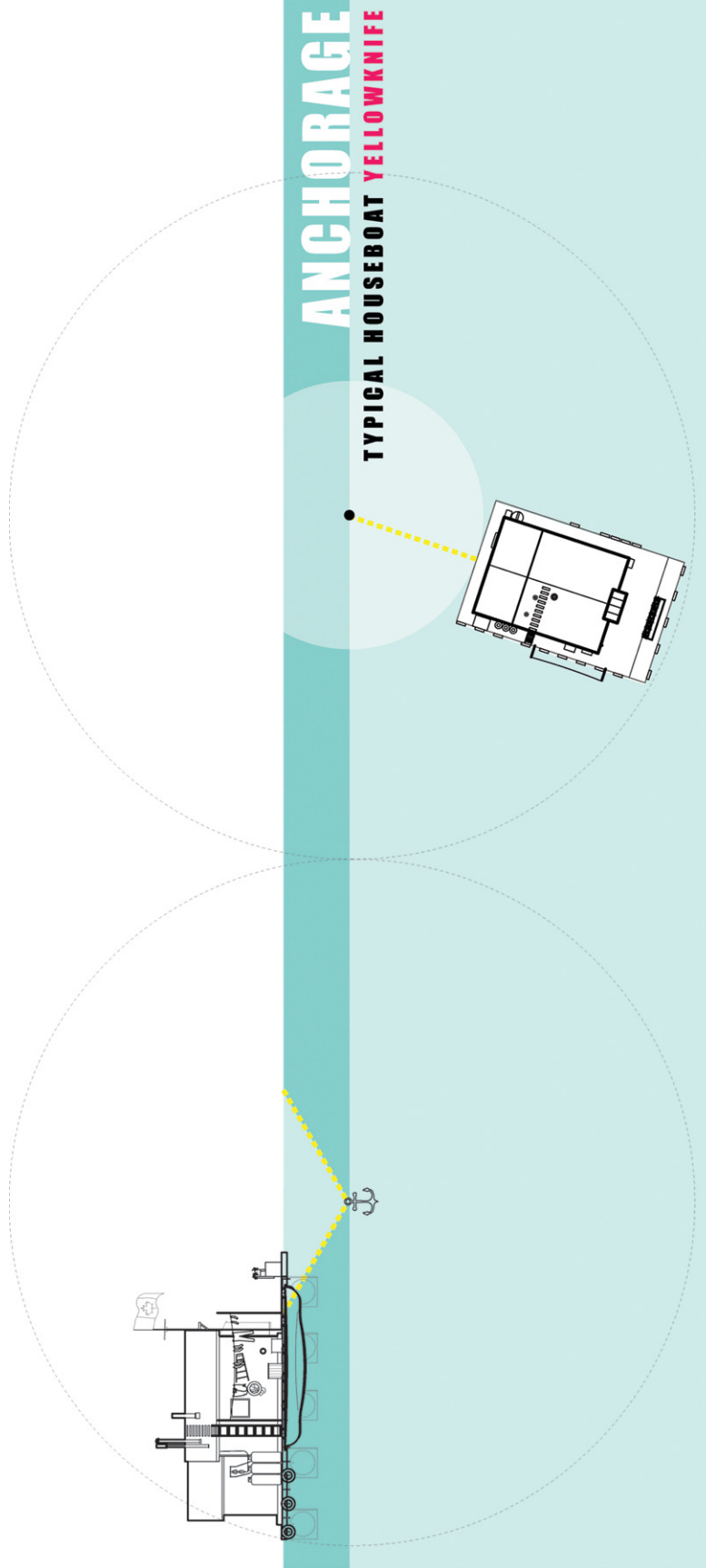


Storage Shed

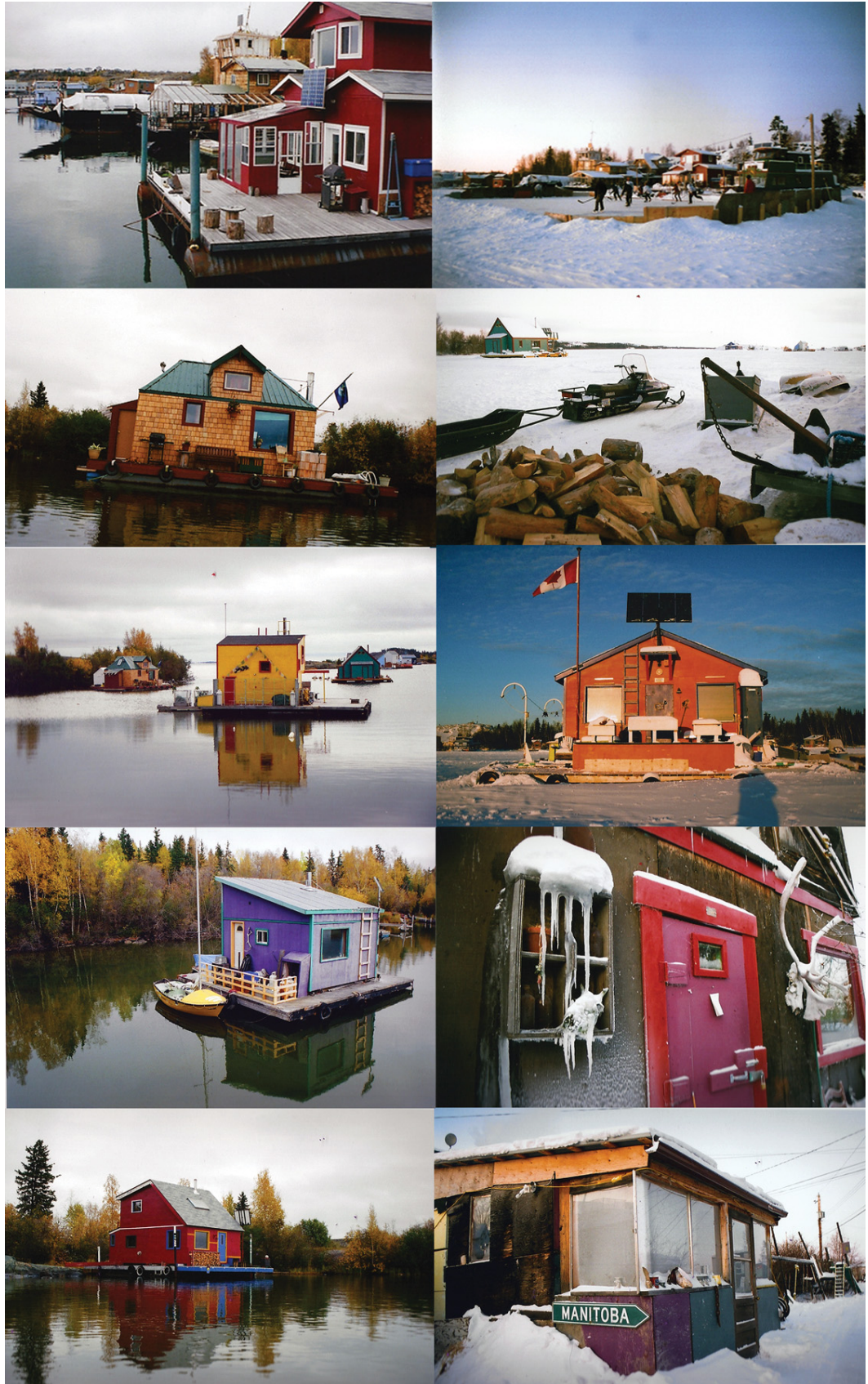


The Office

Additional floats study, Yellowknife.



Neighbourhood configuration drawing, Yellowknife.



Photographs of houseboats and shacks in Yellowknife.

CASE STUDY B: NARROW BOATS, LONDON, UK

The British canal system was built during the industrial revolution and lost its original function after other transportation networks developed. Due to the minimum seven-foot width, Narrow boats were built specifically to fit the canals and carry cargo to their destinations. These boats still exist and many of them have been refit into dwellings. Mooring limitations set by British Water Ways is a means of enforcing mobility, which is supported by the lifestyle of the inhabitants. Popular sites have 24-hour moorage regulations while other urban areas can have 14-day moorage. There are many areas in the canals as well as the Thames (on renovated navy boats and barges) where people pay for full moorage rights and have lived for many years. Every boat is also required to pay for an annual boat license and the cost is dependent on the length of the boat. By paying for this license and with the typical 14-day moorage rule, most inhabitants have an annual route yet many just ignore the 14-day restriction simply because it would be impossible for British Water Ways to monitor.

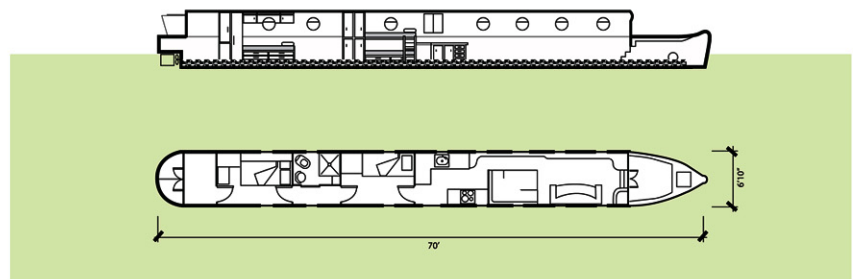
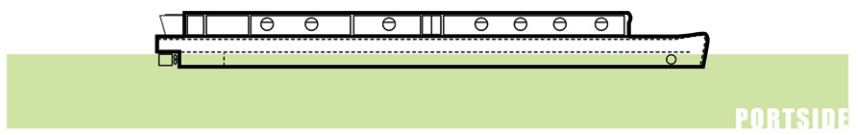
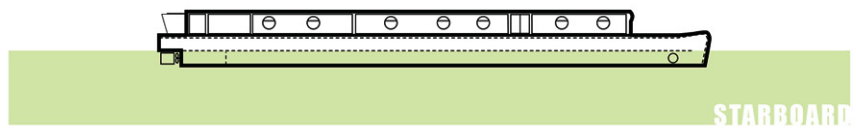
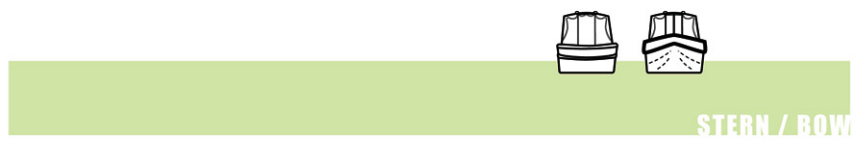
The average Narrow boat is powered by a propane-fed motor for mobility that feeds energy into a battery supply for other uses. Off-grid supplies such as solar and wind energy is typically employed in a similar manner while hot water heating, firewood or coal stoves are a means of getting through an English winter.

The Rooftop

The roof of the Narrow boat is both their back yard and storage shed. It is where one stores firewood, coal or a bicycle. It is also common to see small gardens growing on the roof.

The Public Private

As informal caretakers of the canals, the Narrow boats help maintain the canals by living and moving around in them. Their mobility ensures the water does not stay stagnant allowing fish and flora to flourish. People living on the heritage canals create a safer environment that is more desirable for the public. Public and commercial Narrow boats have emerged to provide for the general public in popular locations like Little Venice, Kings Cross and Camden Market. A puppet theatre, a café, a realtor and various restaurants are examples of this evolution.



TYPICAL NARROWBOAT

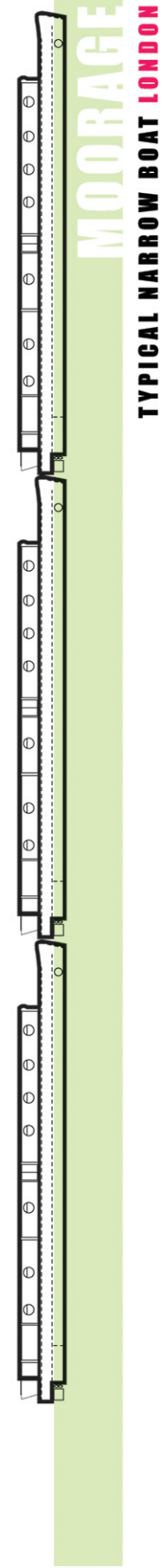


MOORING STUDY: LONDON CANALS

Narrow boat analysis drawing, London, UK.



Public/Private drawing, London, UK.



Neighbourhood configuration drawing, London, UK.



Photographs of narrow boats, London, UK.

EMERGENT DESIGN

Methodology

Participatory design is an approach founded in the belief that architecture is a political act and that users should have the right to making decisions about their surroundings. It is a form of empowerment and community involvement which criticizes the alienation of contemporary practices. It has little use for the commoditification of housing and encourages local building practices. Architects and planners like Kevin Lynch, Henry Sanoff and Christopher Alexander were pioneers in this discourse. Community participation theories were developed within the disciplines of architecture and urban planning in reaction to early modernist approaches.

Corresponding to participatory design in the 1960's, public participation strategies were being realized in other disciplines, most notably within the Fine Arts. Comparing the affects of this movement over the past 30 years within Architecture to the Fine Arts, we can see that it had a far greater impact within the Fine Arts discipline than it did in the field of Architecture. Challenging the role of the artist, the media, the message and even the environment, artist became activists engaging the public and empowering a discourse within the public sphere. "New Genre Public Art" coined by Suzanne Lacy in her collaborative book, "Mapping the terrain: New genre public art" developed a critical discourse in challenging authorship and individuality in the art practice. Becoming activists, these artists viewed the street as their gallery and the public audience as collaborators in their work. Denying the passive viewer and seeking engagement with the public, the art then became an instrument for social change.

Post modern public art practices and participatory design theory are influential components to this design approach. This design is a proposal for a collaborative plan as a community practice. Not unlike the waterpod project in New York City⁶ or the various floating sculptures by the artist SWOON, this design addresses notions of the nomadic life through collaboratively built live/work homes from salvaged material.

Site: West Kelowna, BC, Canada

The district of West Kelowna incorporated in 2007. The area was previously a part of the Central Okanagan Regional District. The new city is now the second largest in the Okanagan Valley verging on a population's count of 30,000 people. Due to its proximity to the city of Kelowna, the area has developed much like a bedroom community. It surrounds one of the most economically stable First Nation communities in Canada due to the recent self-governance that the Westbank First Nation attained in 2005. The First Nation provides the entire area with multiple box stores and housing complexes. The city council is struggling to fit in to their new role with a slightly resentful tax base. Among other projects that the city has undertaken, a recent request for proposals⁷ was called to deal with the lack of public space and access to the Okanagan Lake. Residents in the area have been skeptical of the newly formed government and are not convinced of their capabilities.

6. *The Waterpod Project*. 2008 (accessed 22 November 2010) www.thewaterpod.org.

7. District of West Kelowna, "Waterfront Plan #2010-07-P89". *Request for Proposal*, 25 November, 2010. <http://www.districtofwestkelowna.ca/Modules/ShowDocument.aspx?documentid=3724>.

In the summer of 2008 houseboats were kicked out of Kelowna marinas and took up moorage in the main bay (Galletly Bay) of West Kelowna. Most of the houseboats are considered a type of pleasure craft and many residents see them as an eyesore. Sharon Shepherd, the mayor of Kelowna sees the houseboats as a long term issue: “We need to do an analysis of whether we have the ability to find houseboat locations anywhere, where should they be and how should they be managed.”⁸ In the summer of 2010 West Kelowna followed Kelowna’s lead and evicted the vessels under an agreement with the Westbank First Nation that protected the bay as part of their “traditional heritage”. The city pushed the issue even farther by suggesting they could not moor anywhere along the city’s shore. This debate brings to light a disjointed community that suffers from a lack of unity, challenging issues of ownership, public access and the role of community planning. When interviewed about the issue, one houseboat owner is quoted as saying, “I will find another bay and I will keep moving from bay to bay to bay.”⁹ Doug Findlater, the current mayor of West Kelowna refers to these vessels as a flotilla. This design investigation is a response to the city’s call to professionals to design a Waterfront Plan for the city of West Kelowna.

8. Wayne Moore, “Last day for houseboats to vacate bay” *Castanet.net*. 28 July 2010. <http://www.castanet.net/news/West-Kelowna/56014/Last-day-for-houseboats-to-vacate-bay>.

9. Adrian Nieoczym, “Okanagan houseboats increasingly unwelcome” *The Globe and Mail*. 17 July, 2010.

An Informal Proposal

This design process is intended to be built by and for a group of artisans who wish to make their private lives a public concern with long-term objectives. It is an attempt to address issues of public space while contributing to the local culture of a new city that is trying to establish its identity. A palette will be salvaged to build these structures as a means of 'emergence' on the Okanagan Lake. This prototype is developed so that it may adapt depending on the user and the material at hand. Although they may appear systematic in design, the structures have intentions of personal adaptation. Over time and use, these vessels contribute to the identity of the place much like the houseboat's of Yellowknife and the Narrow boat's of London's canals. The representation of the proposed houseboats should be read as diagrams that will evolved in form depending on the materials salvaged. As autonomous creatures, these houseboats will be rigged to harvest energy from the sun and wind much like the houseboats in Yellowknife and London.

Beyond the typical houseboat, a methane digester/fuel cell is proposed as an energy harvester on one particular houseboat that can supply the community with a grey water filtration system and showering facilities.

Collaborators and Elements

The Waterfront of three jurisdictions are collaborators in this design proposal: West Kelowna, Westbank First Nation and Central Okanagan Regional District. There are four contribu-

tors in this project, each will be providing for the public good and within their means.

West Kelowna

The city of West Kelowna will be supporting local arts and culture while encouraging variety in housing types by assisting in the construction of four houseboats that will be built by artists in the community.

Local Artists

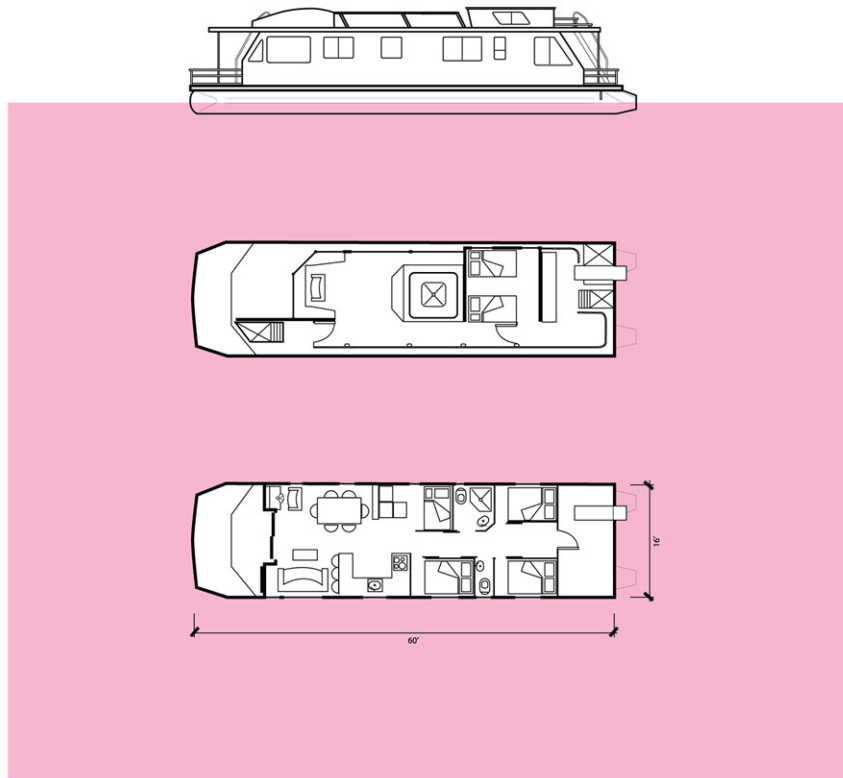
Through local and national funding initiatives the artists will live and practice in the houseboats for a set length of time providing events to the public.

Central Okanagan Regional District

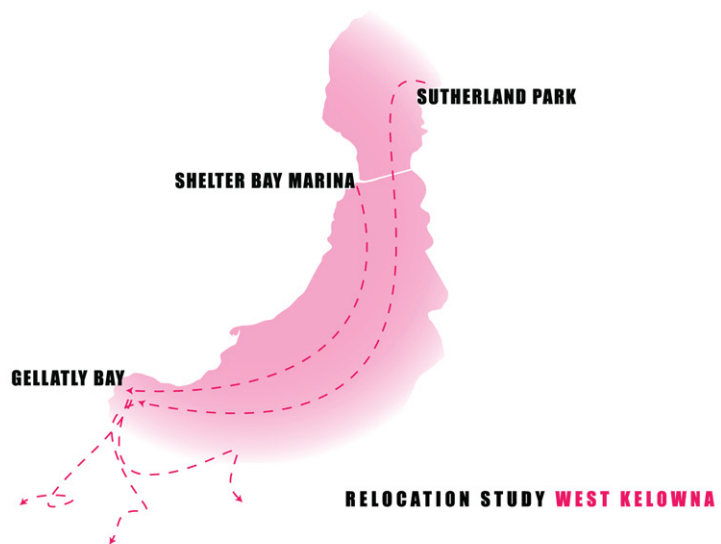
The Central Okanagan Regional District will be responding to a regional issue on a local level. The Regional District is familiar with lake and park amenities, thus in this proposal they will be installing anchorage for the project.

Westbank First Nation

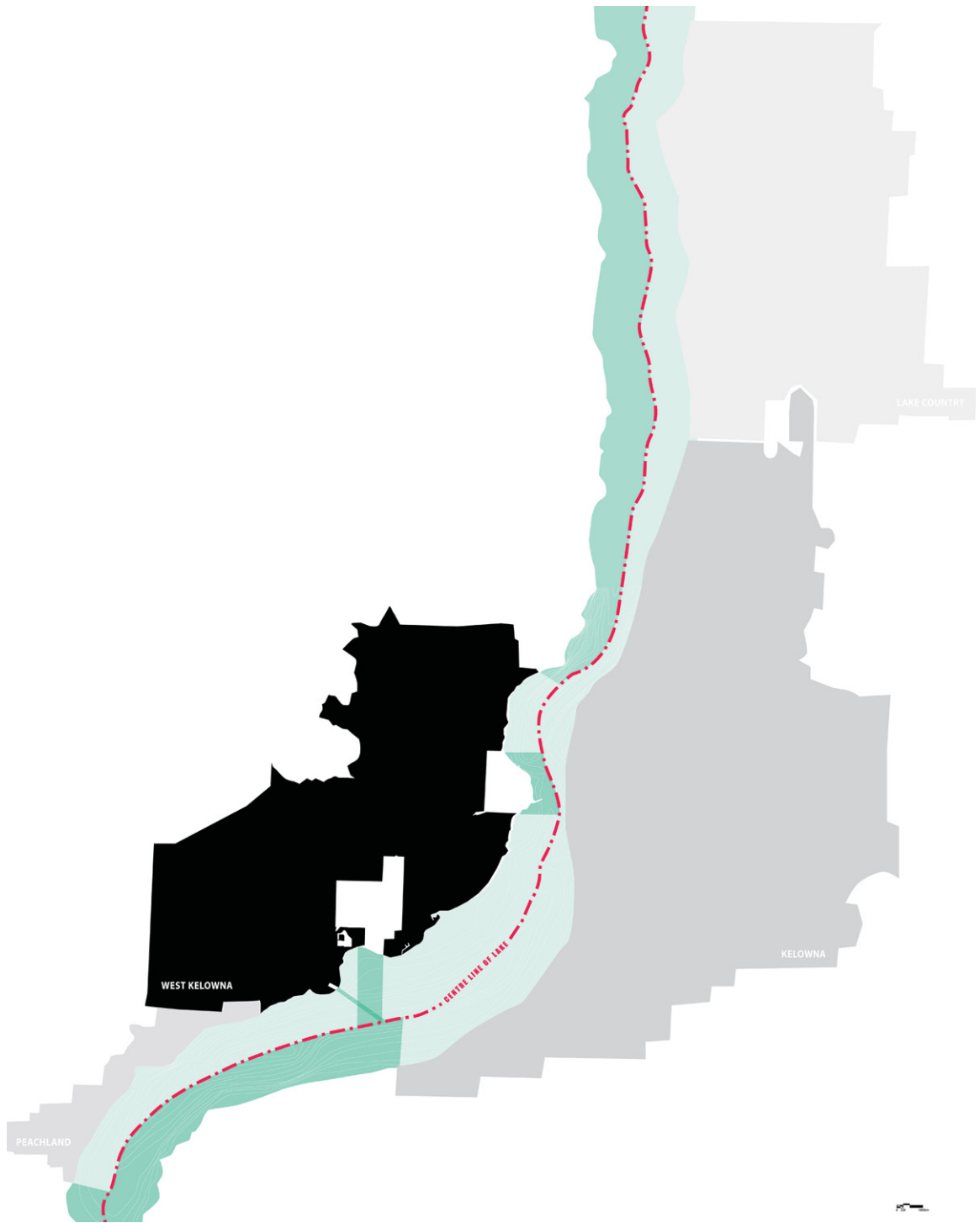
As one of the most affluent and successful first nations in Canada, the Westbank First Nation will supply a water filtration and energy harvesting houseboat. This houseboat functions as a floating public service station and will provide showers and a green house with a grey water filtration system for the community.



TYPICAL PLEASURE CRAFT



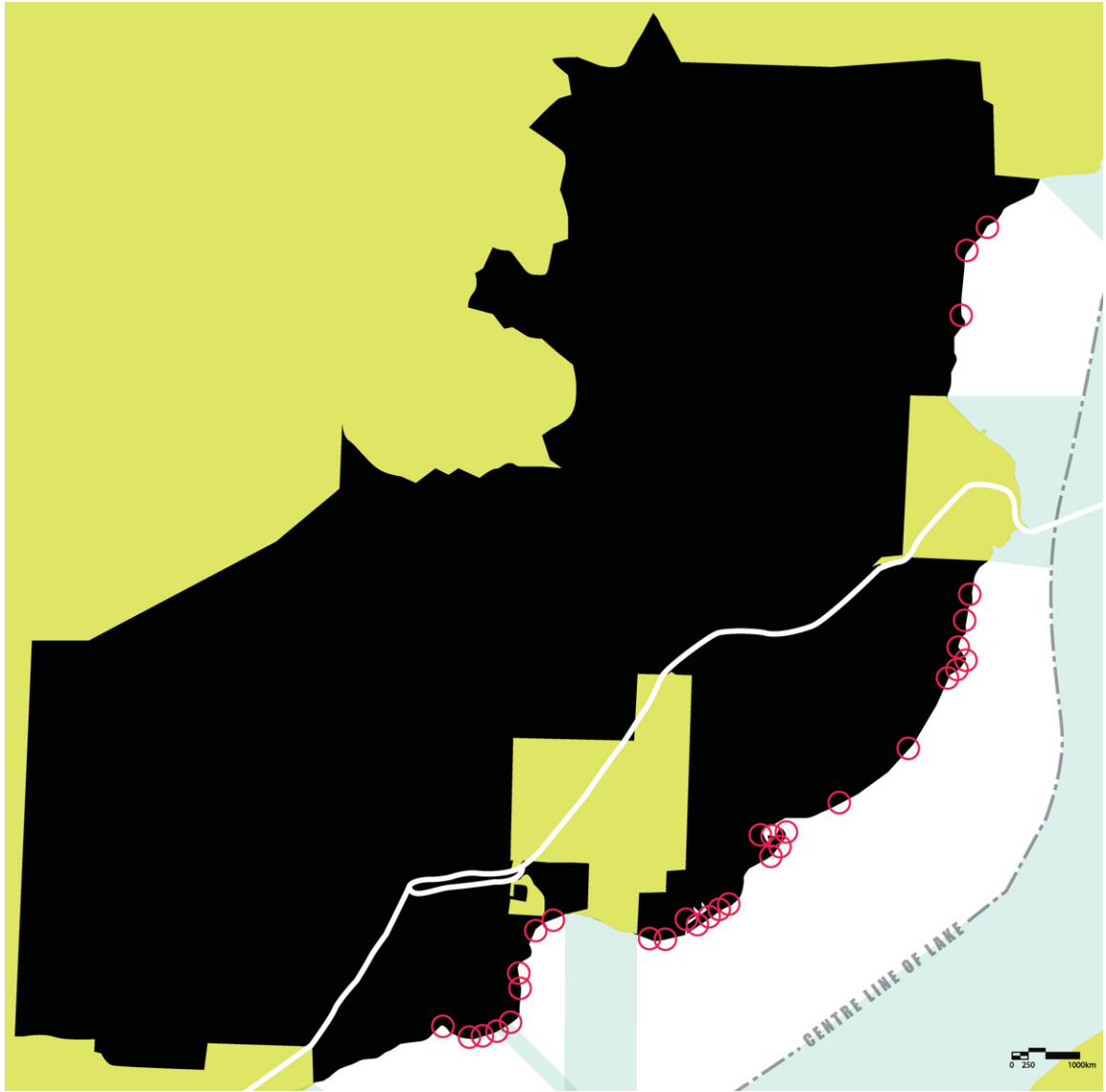
Pleasure craft analysis drawing, West Kelowna.



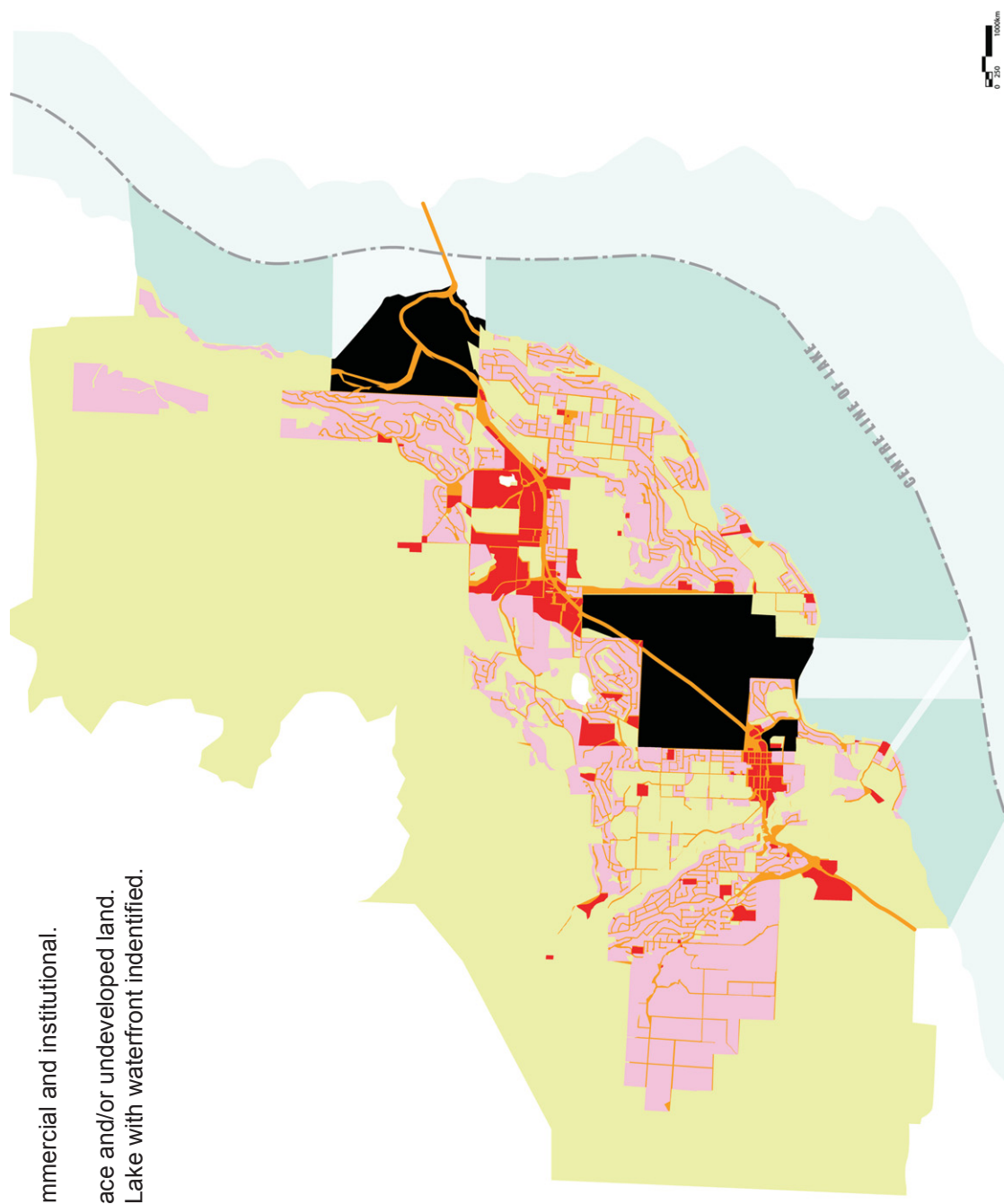
Central Okanagan Waterfront Study.



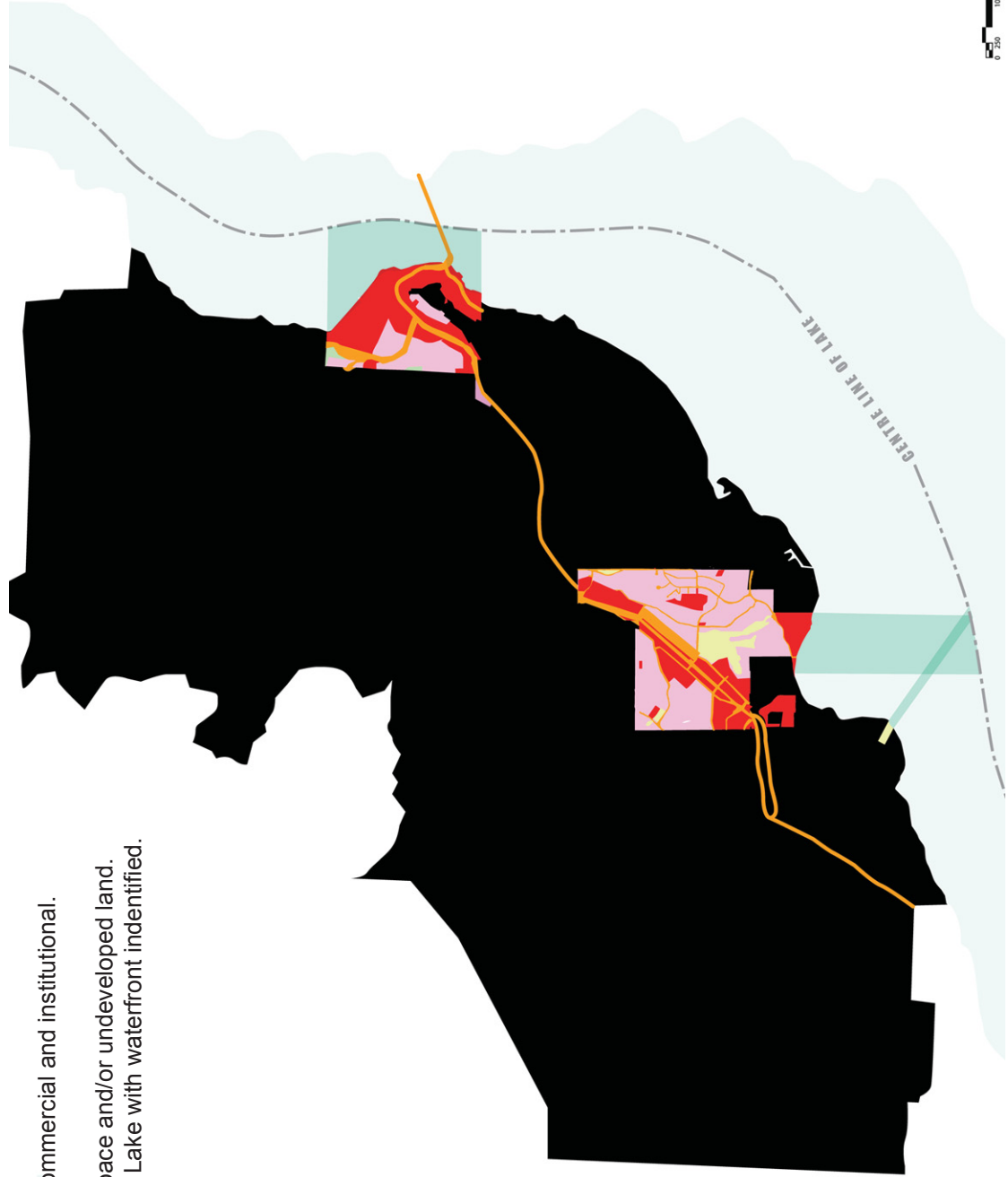
Gellatly Bay: Waterfront not on city limits (blue), West Kelowna.



Lake access points (magenta) & waterfront not on city limits (blue), West Kelowna.

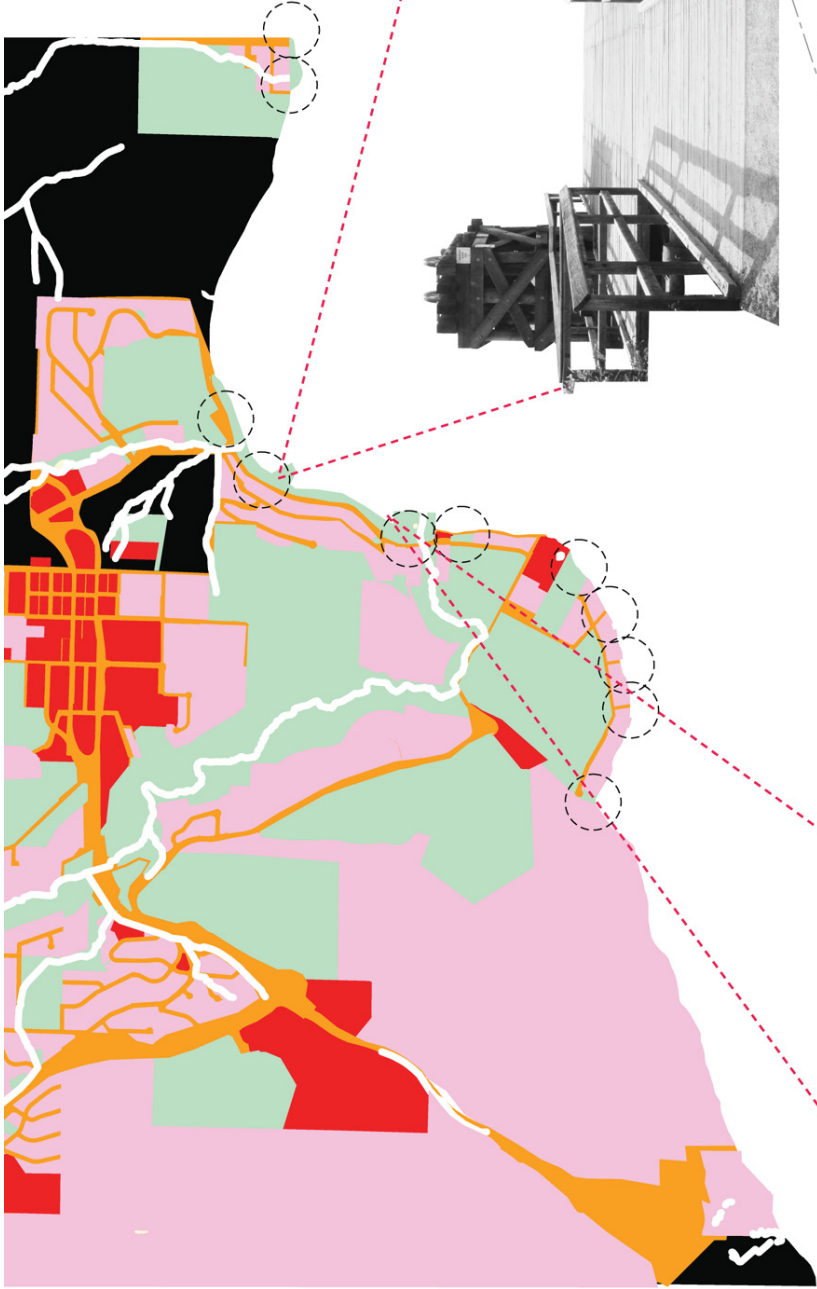


Zoning study, West Kelowna.



Pink: Housing
Red: Mix-use, commercial and institutional.
Orange: Roads
Green: Green space and/or undeveloped land.
Blue: Okanagan Lake with waterfront identified.

Zoning study, Westbank First Nation.

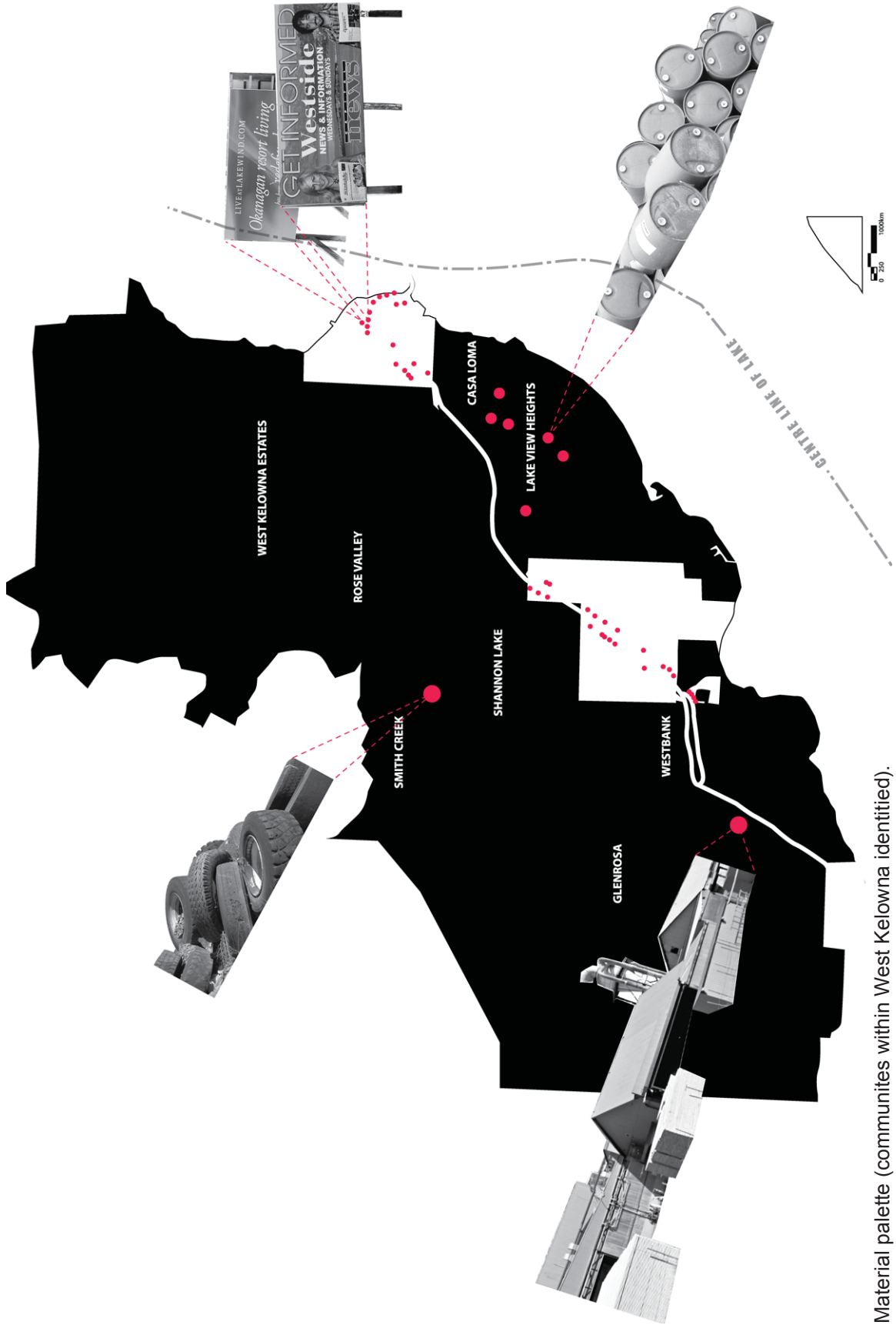


- Pink: Housing
- Red: Mix-use, commercial and institutional.
- Orange: Roads
- Green: Green space and/or undeveloped land.

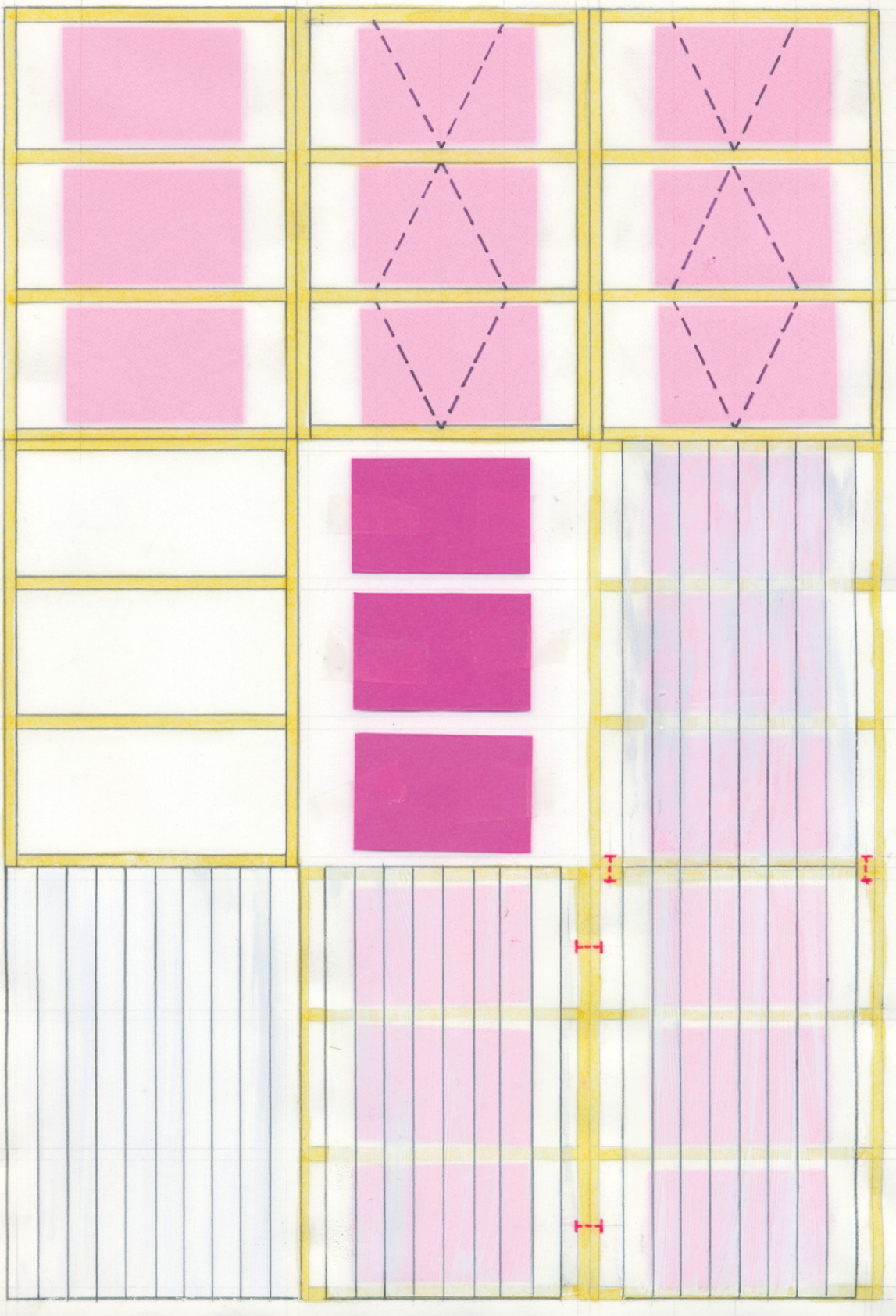


CENTRE LINE OF LAKE

Major access points & unidentified public access points (dashed circles), West Kelowna.



Material palette (communities within West Kelowna identified).



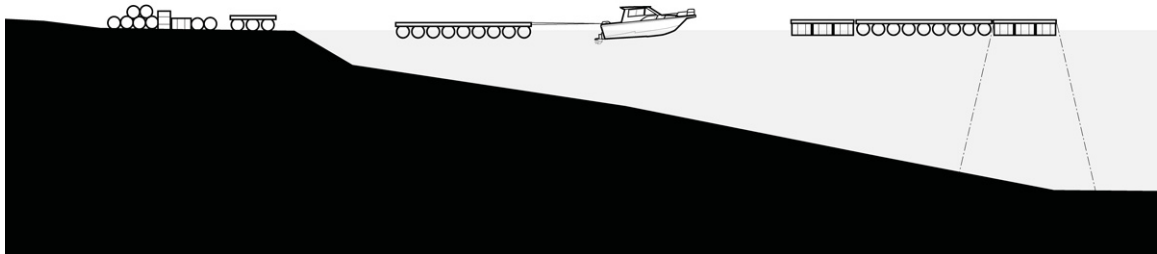
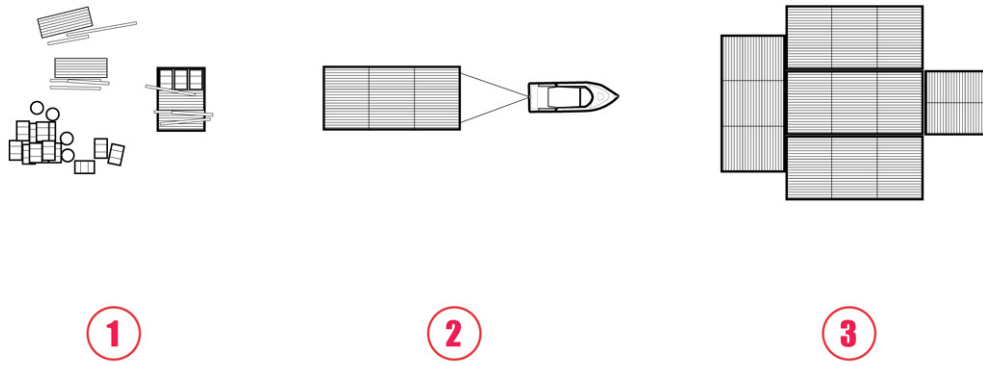
Barrel study, not to scale.



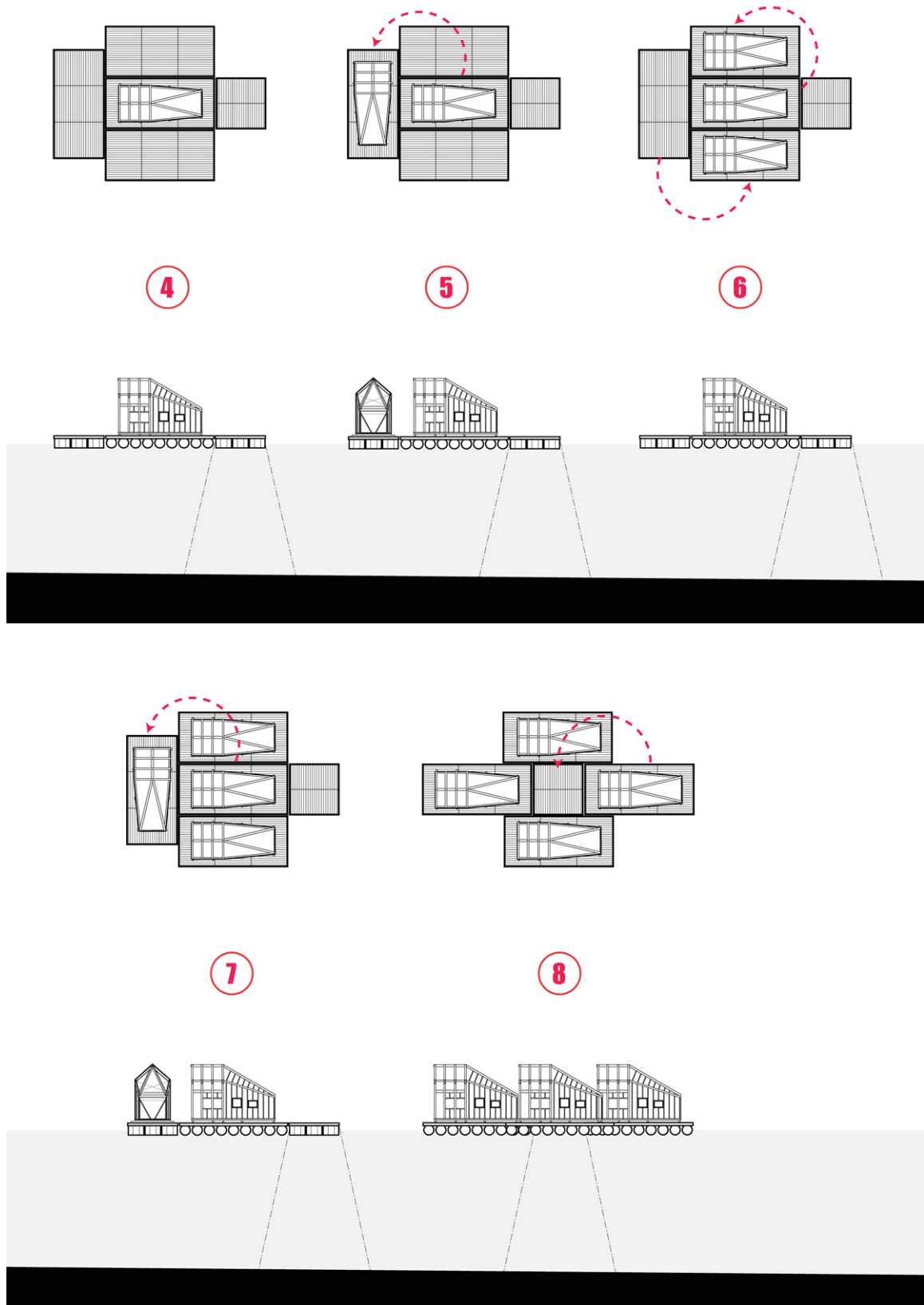
Houseboat study models.



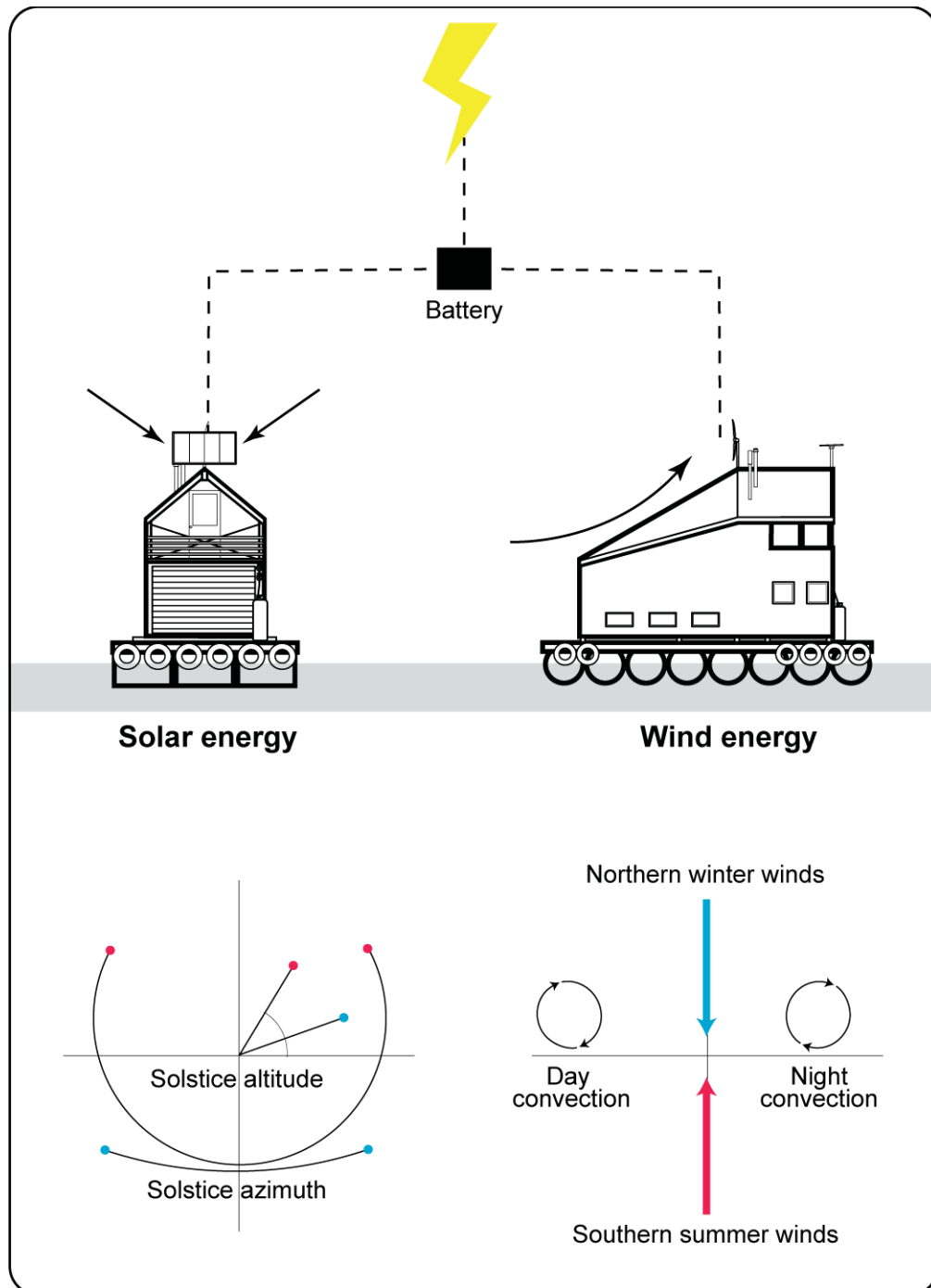
Houseboat study models.



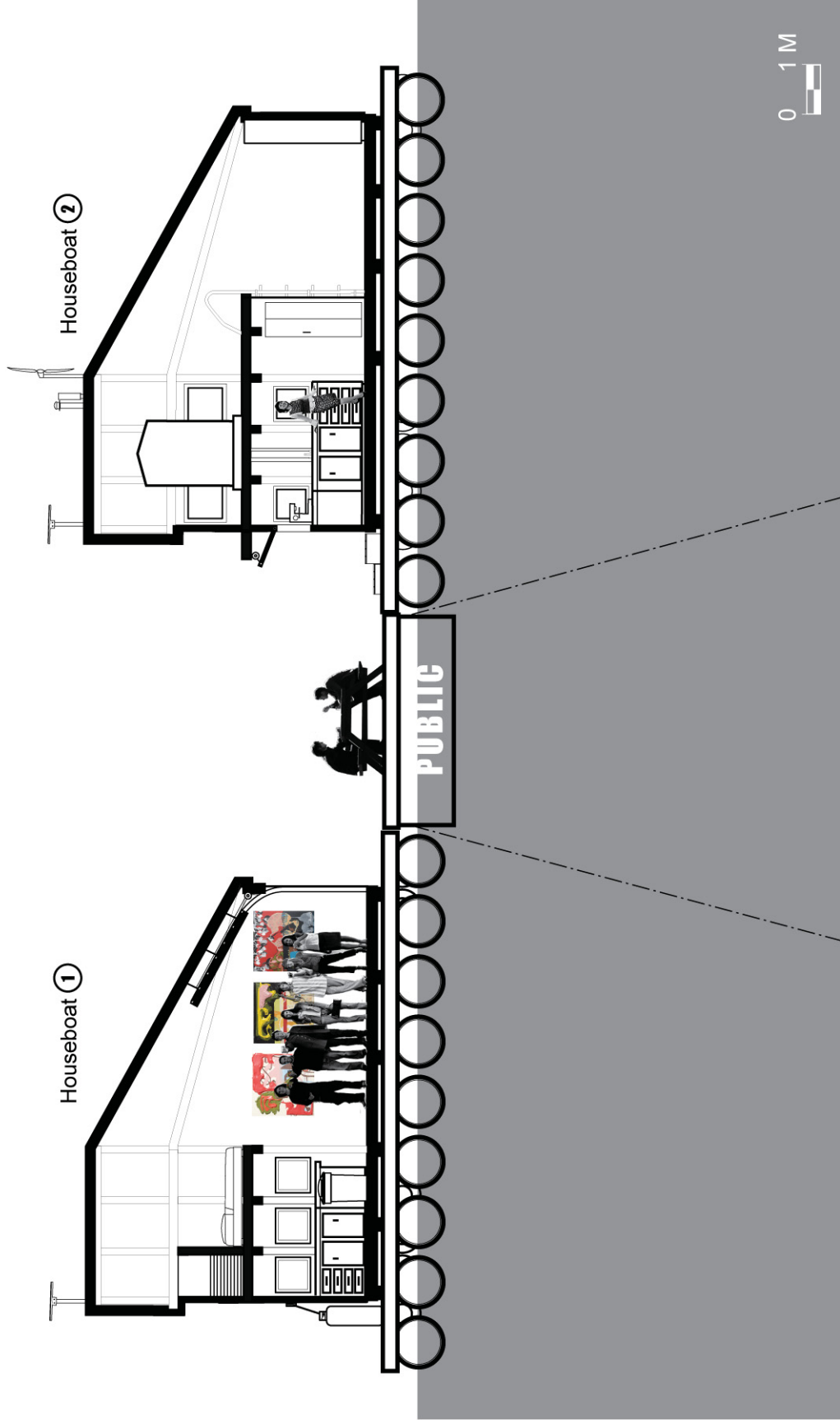
Sequence drawing of houseboat construction A.



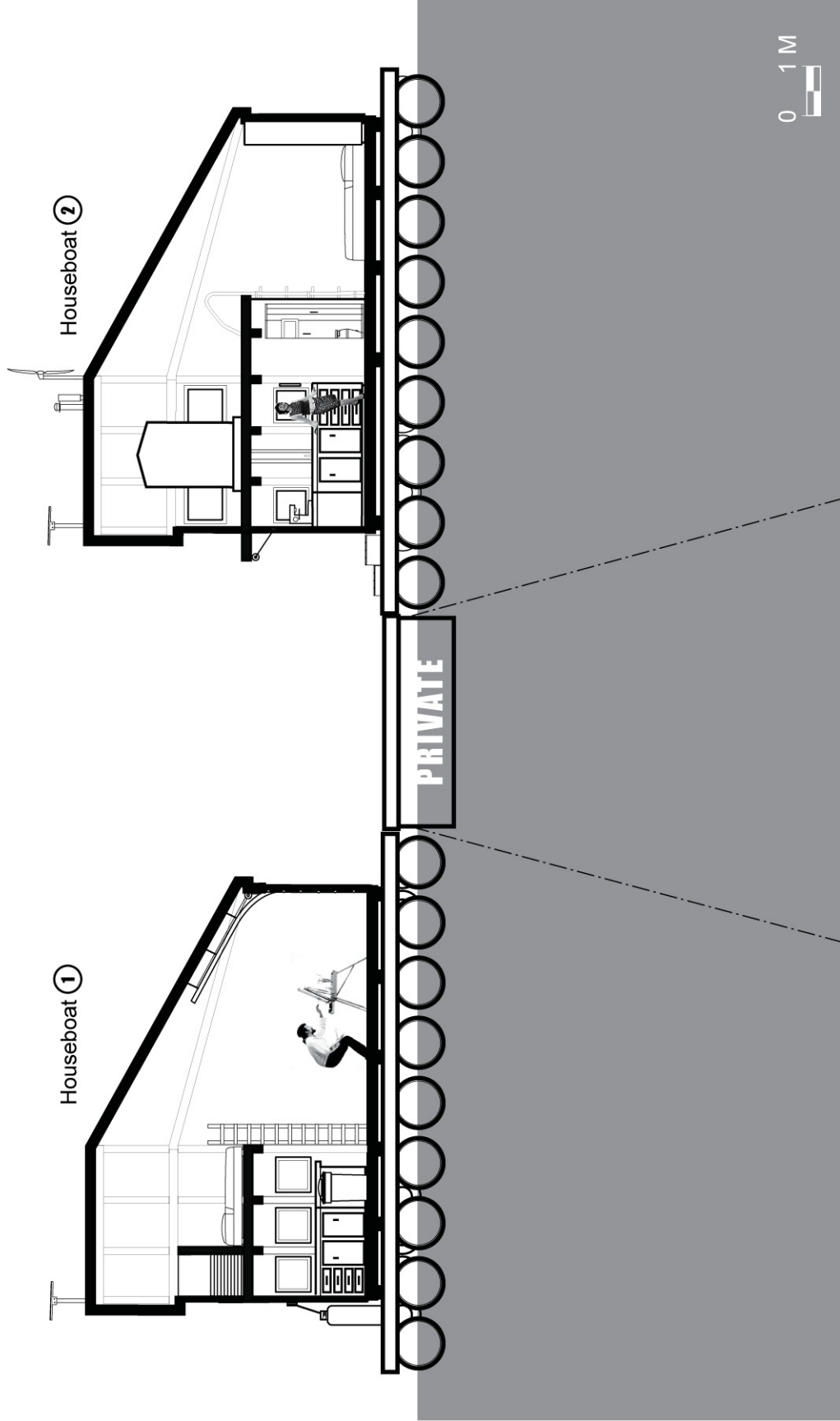
Sequence drawing of houseboat construction B.



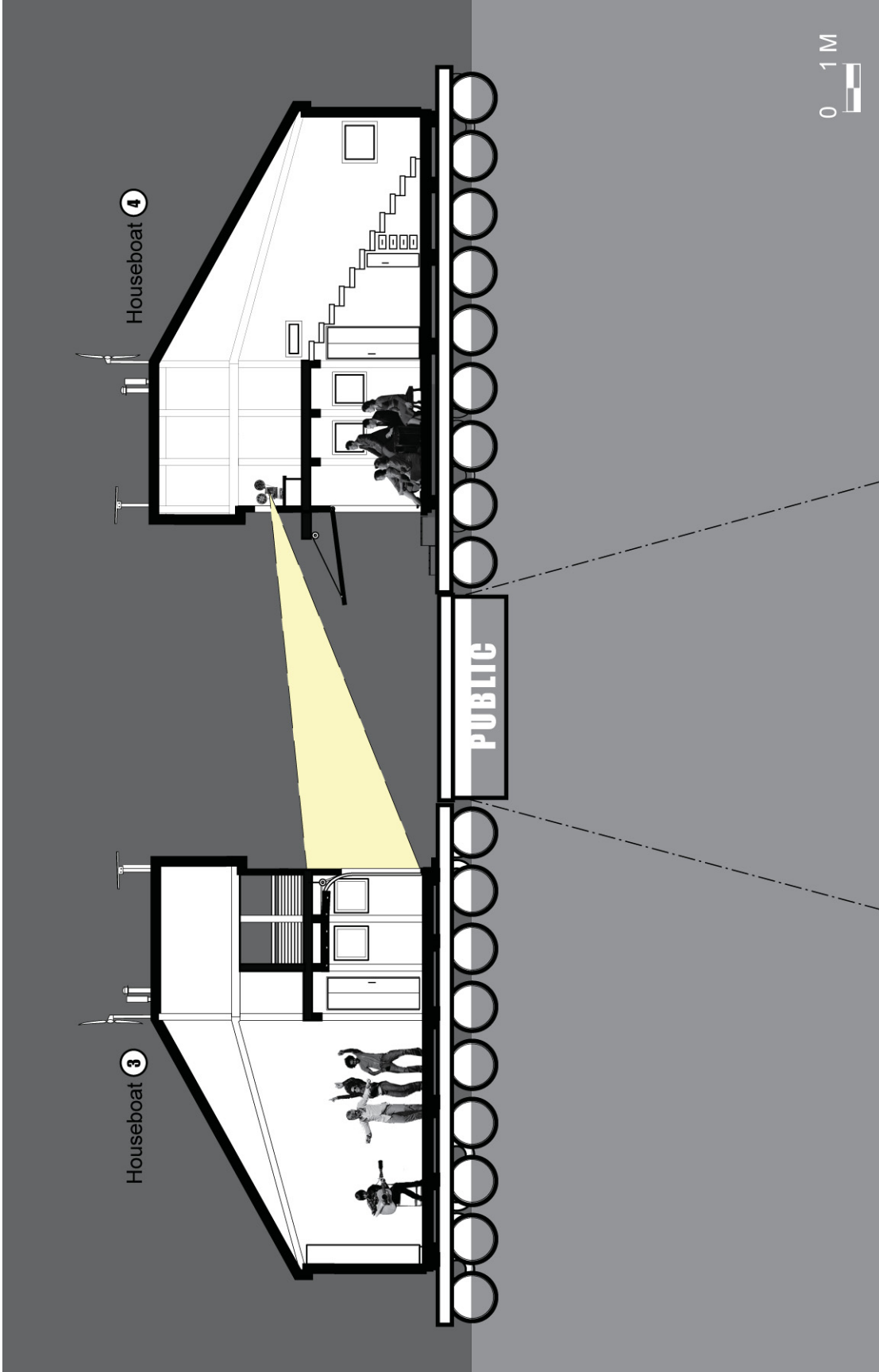
Autonomous energy harvesting for proposed houseboats.



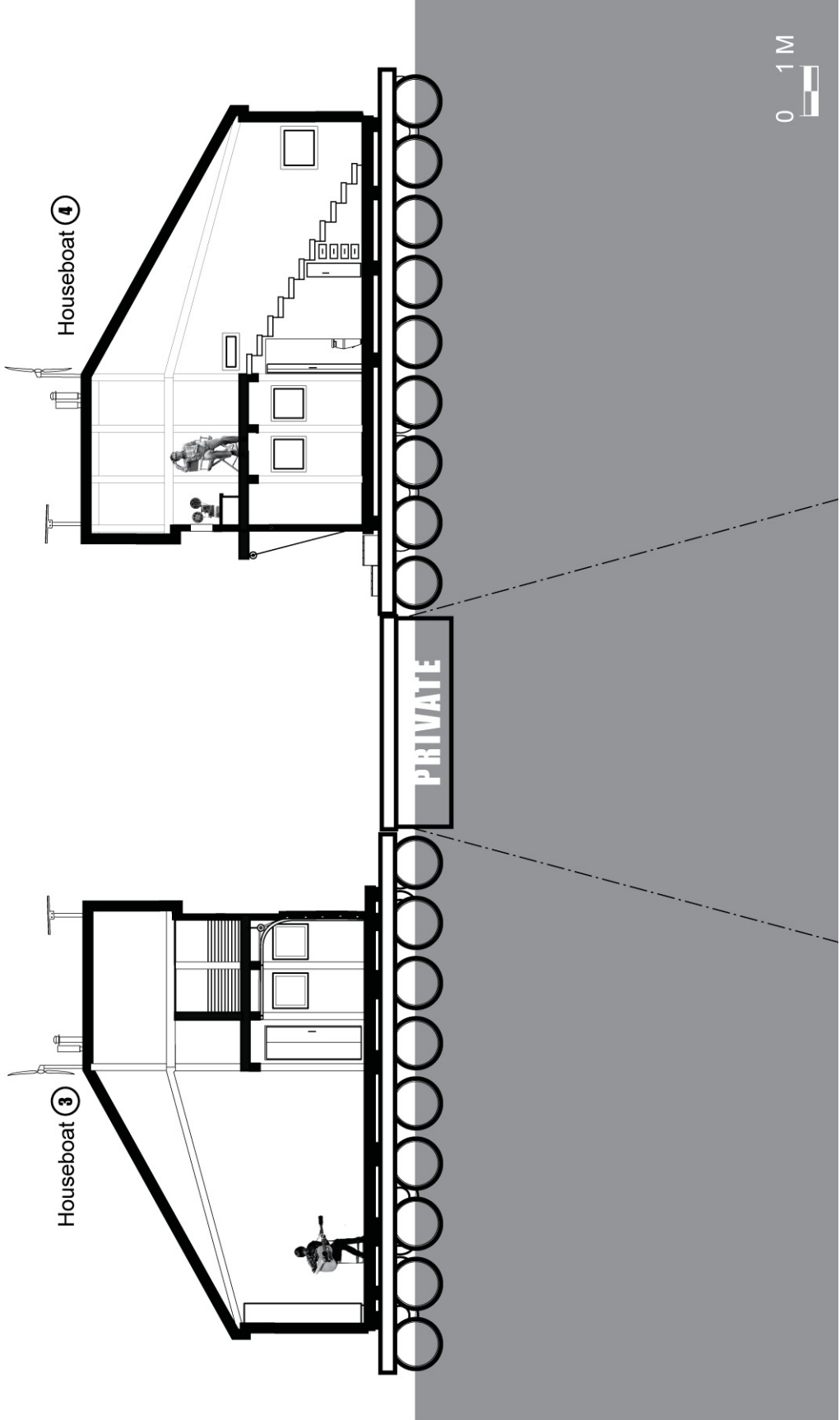
Section of proposed public art gallery and bakery.



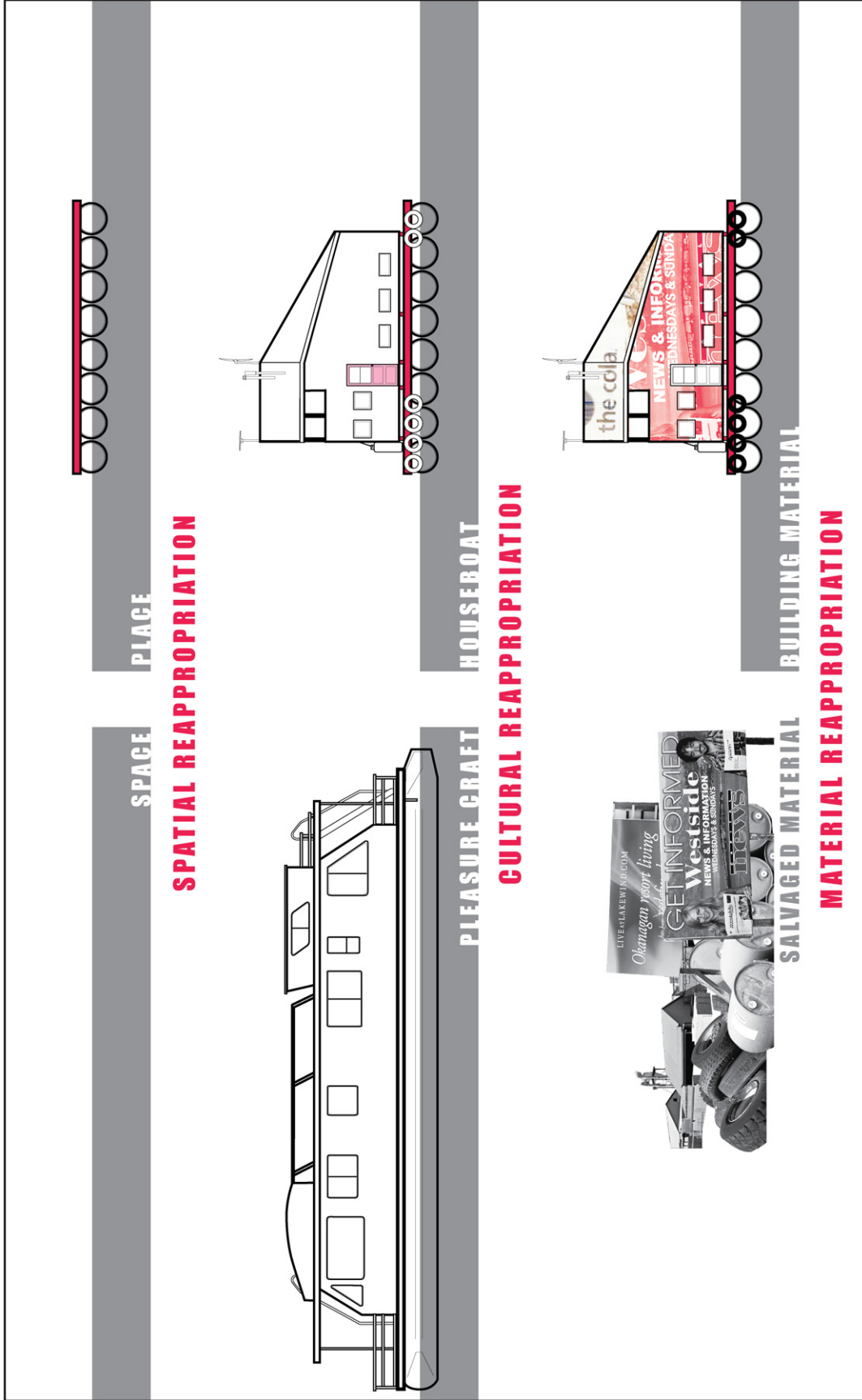
Section of proposed livework space for visual artist and pastry chef.



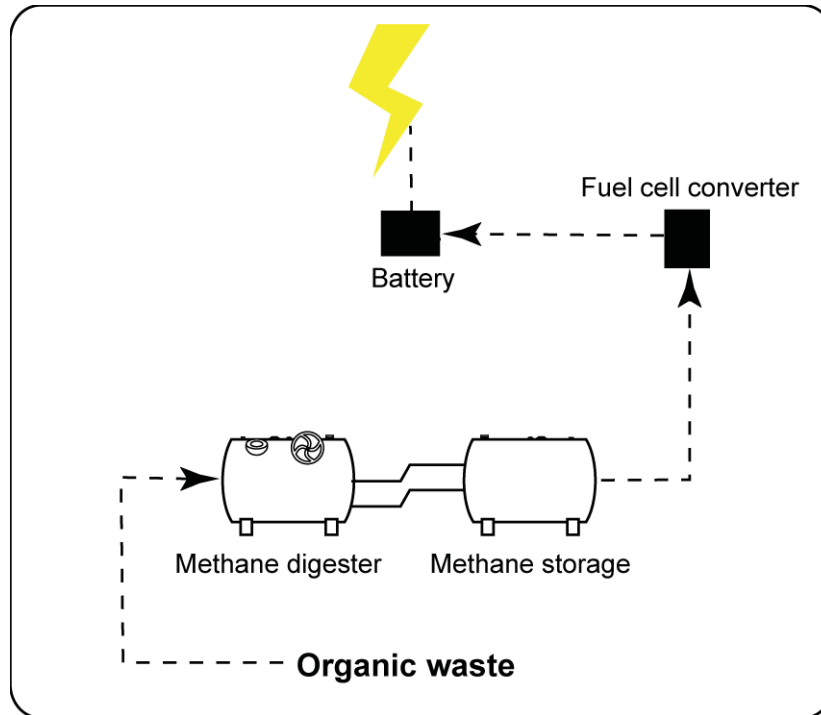
Section of proposed music space and cinema.



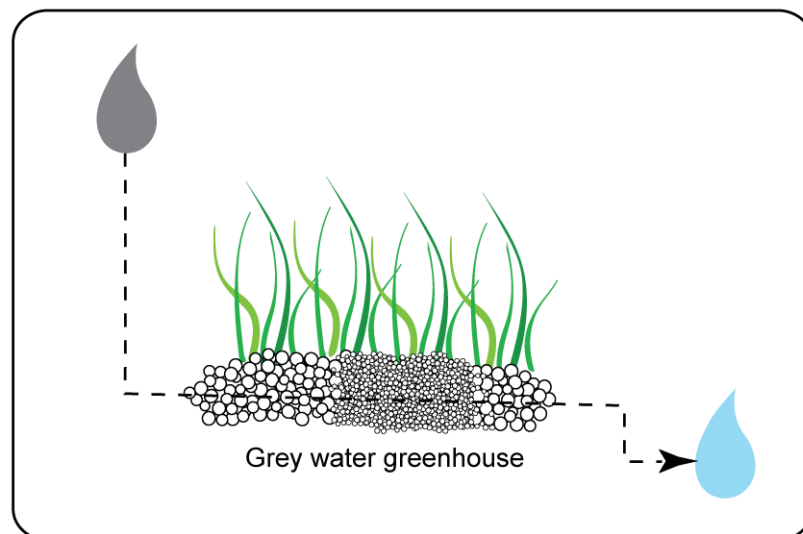
Section of proposed live/work space for musician and film maker.



Reappropriation diagram.



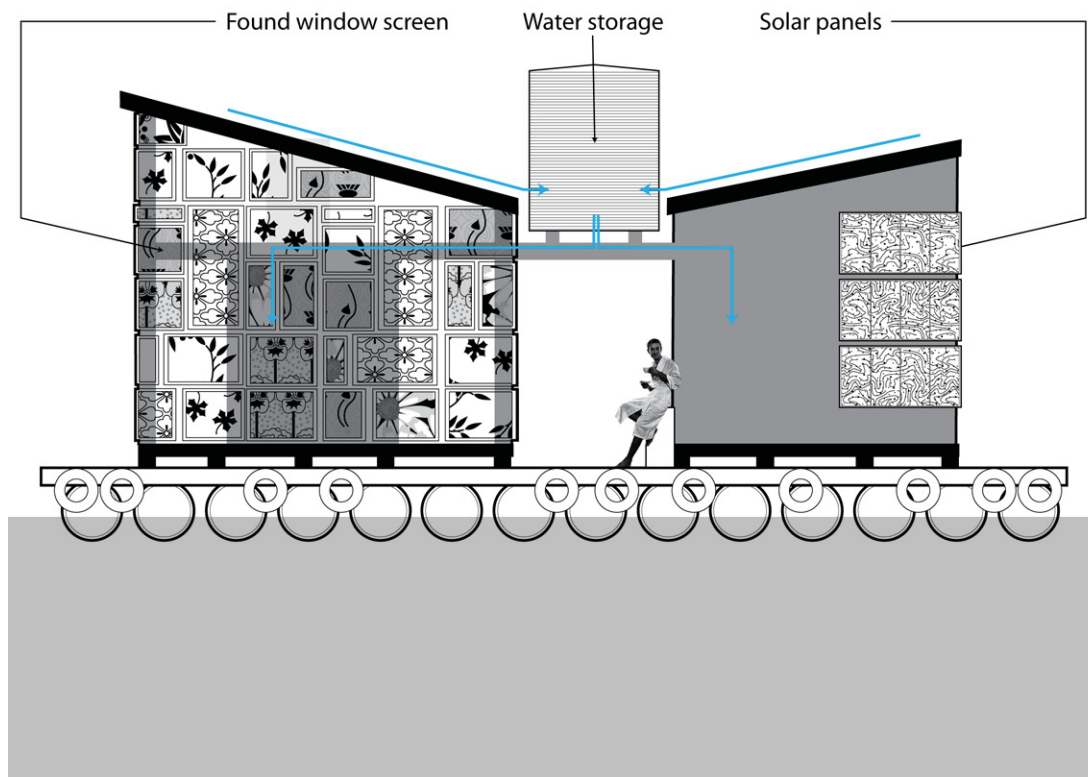
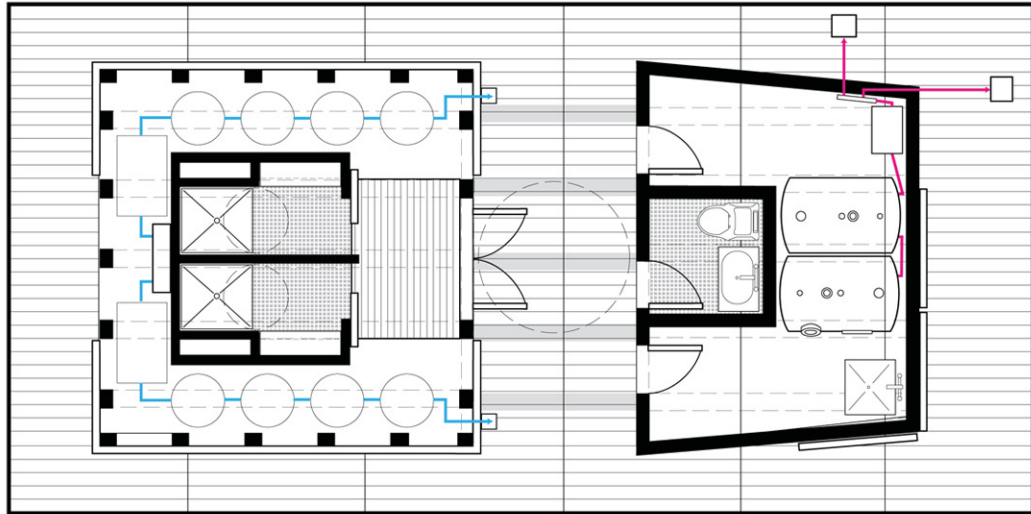
Collective energy harvesting for proposed amenity houseboat.



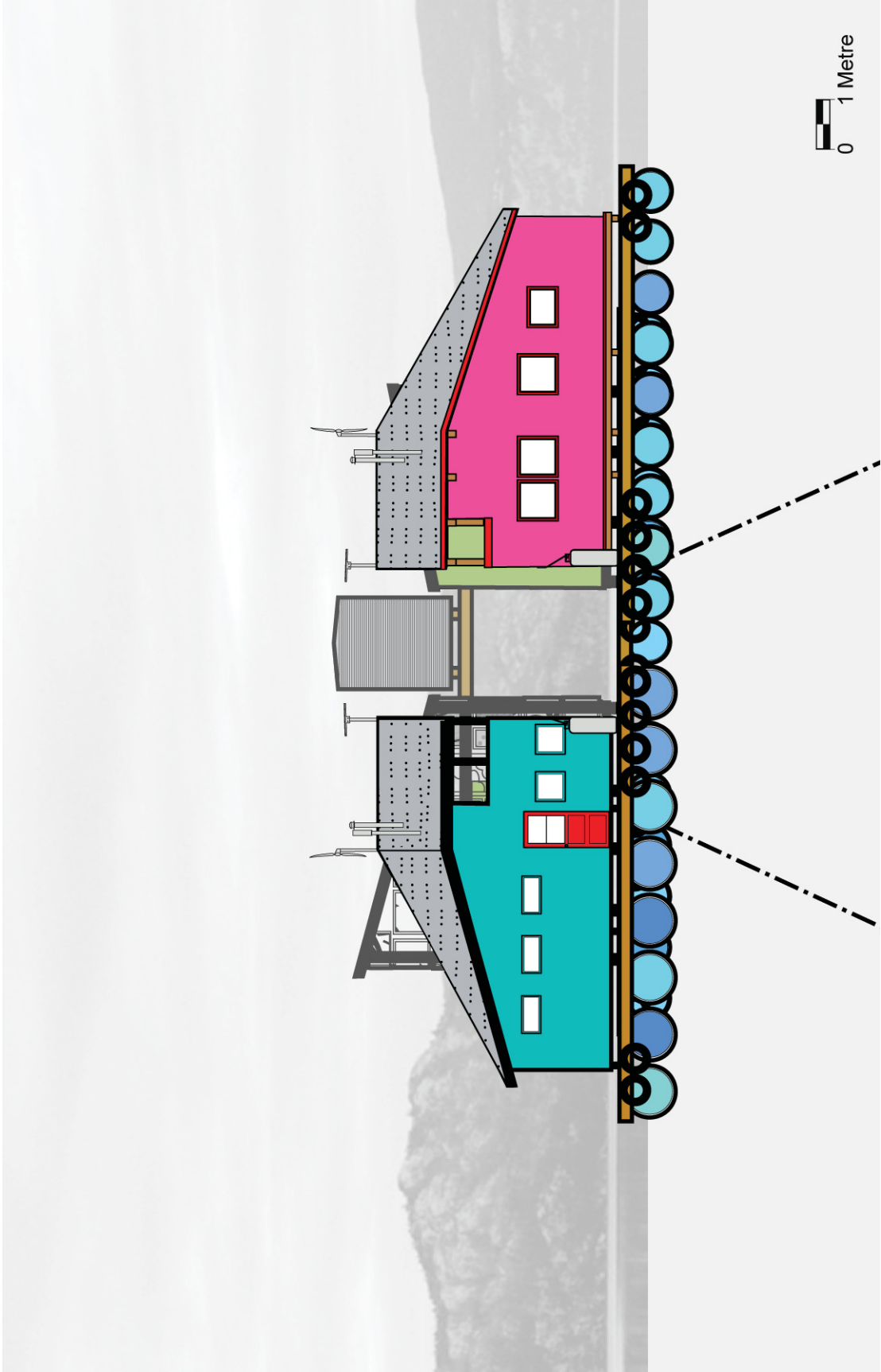
Collective grey water filtration system for proposed amenity houseboat.

Grey water system

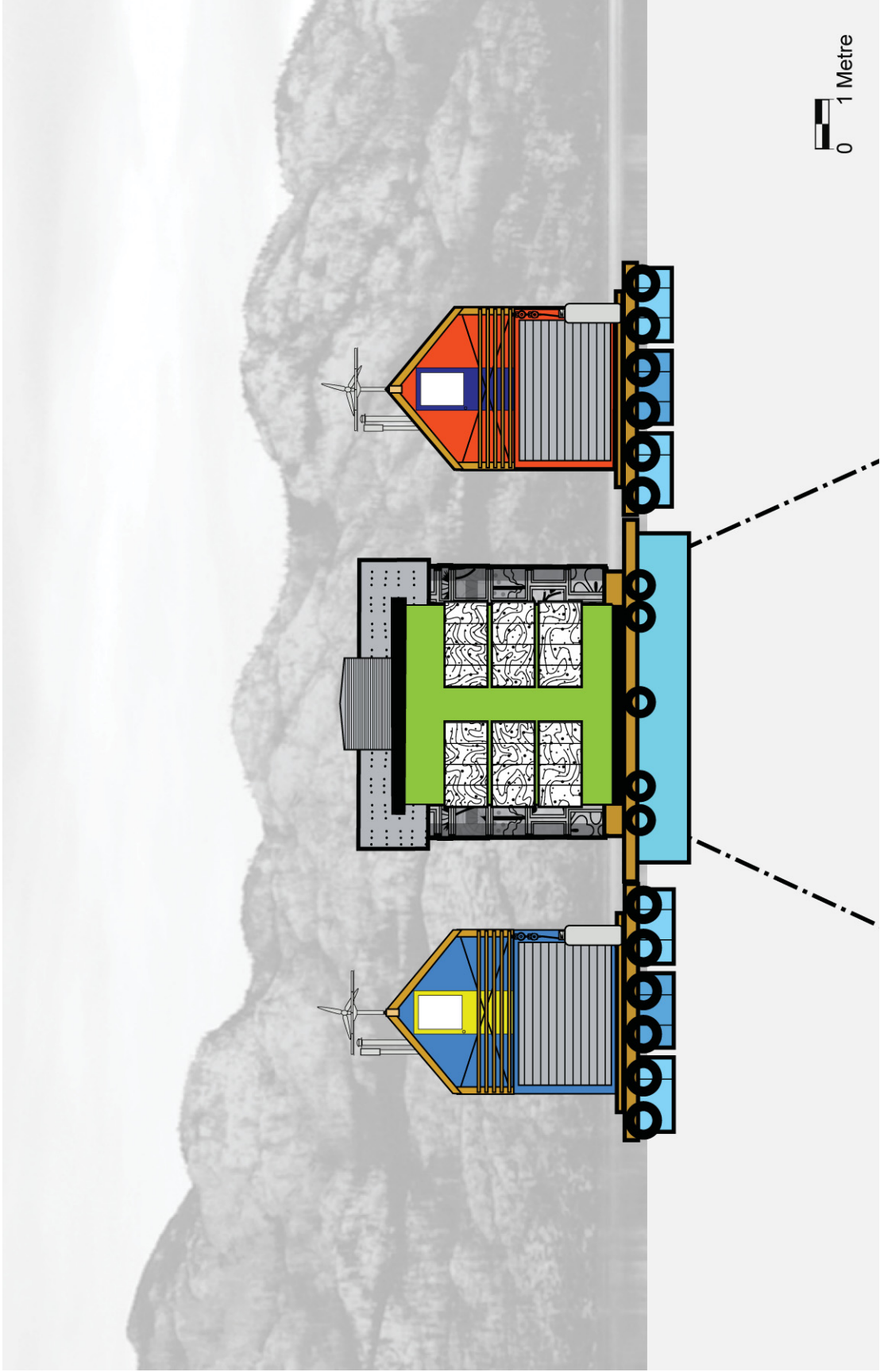
Methane digester/fuel cell converter system



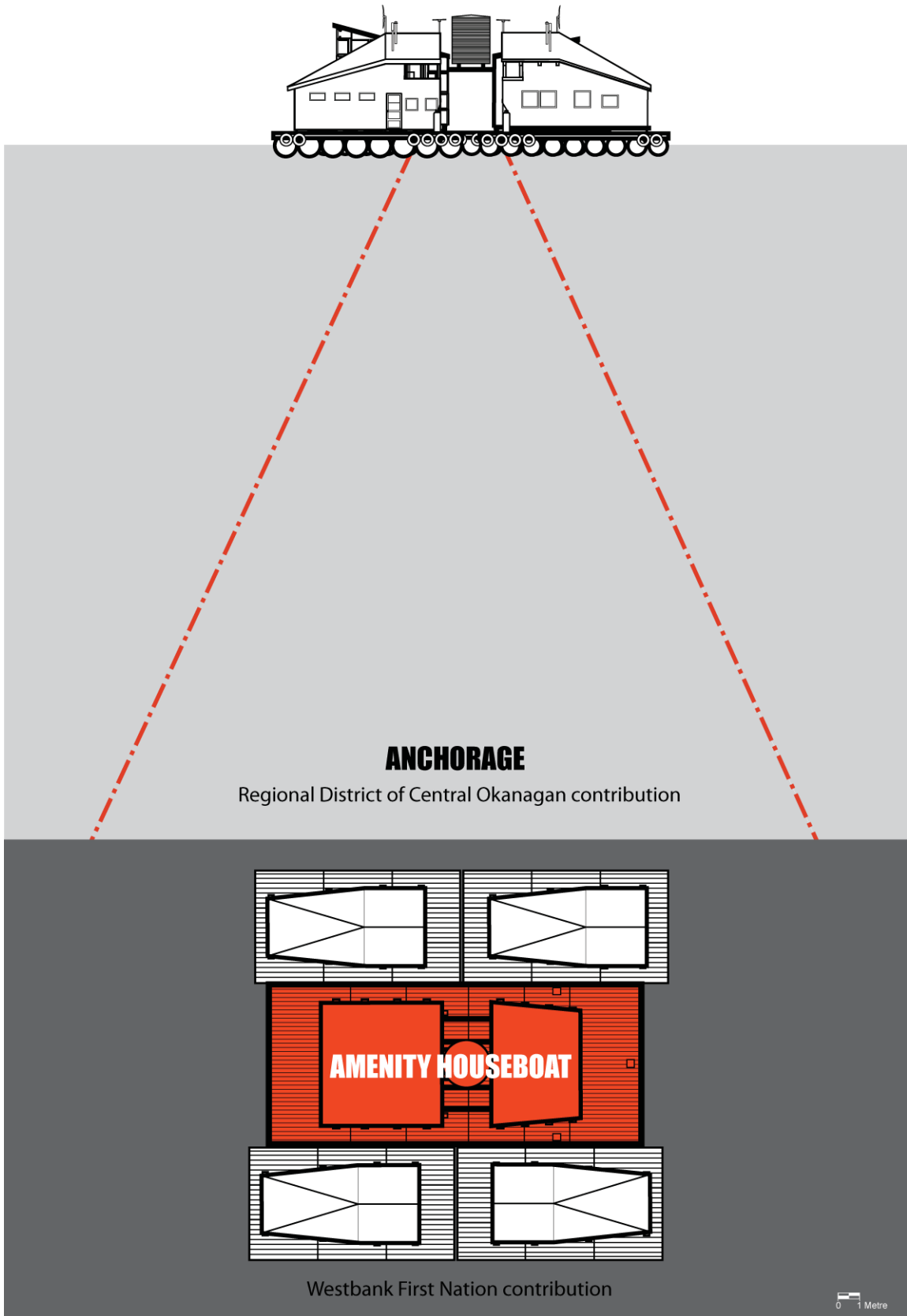
Plan and section of proposed amenity houseboat.



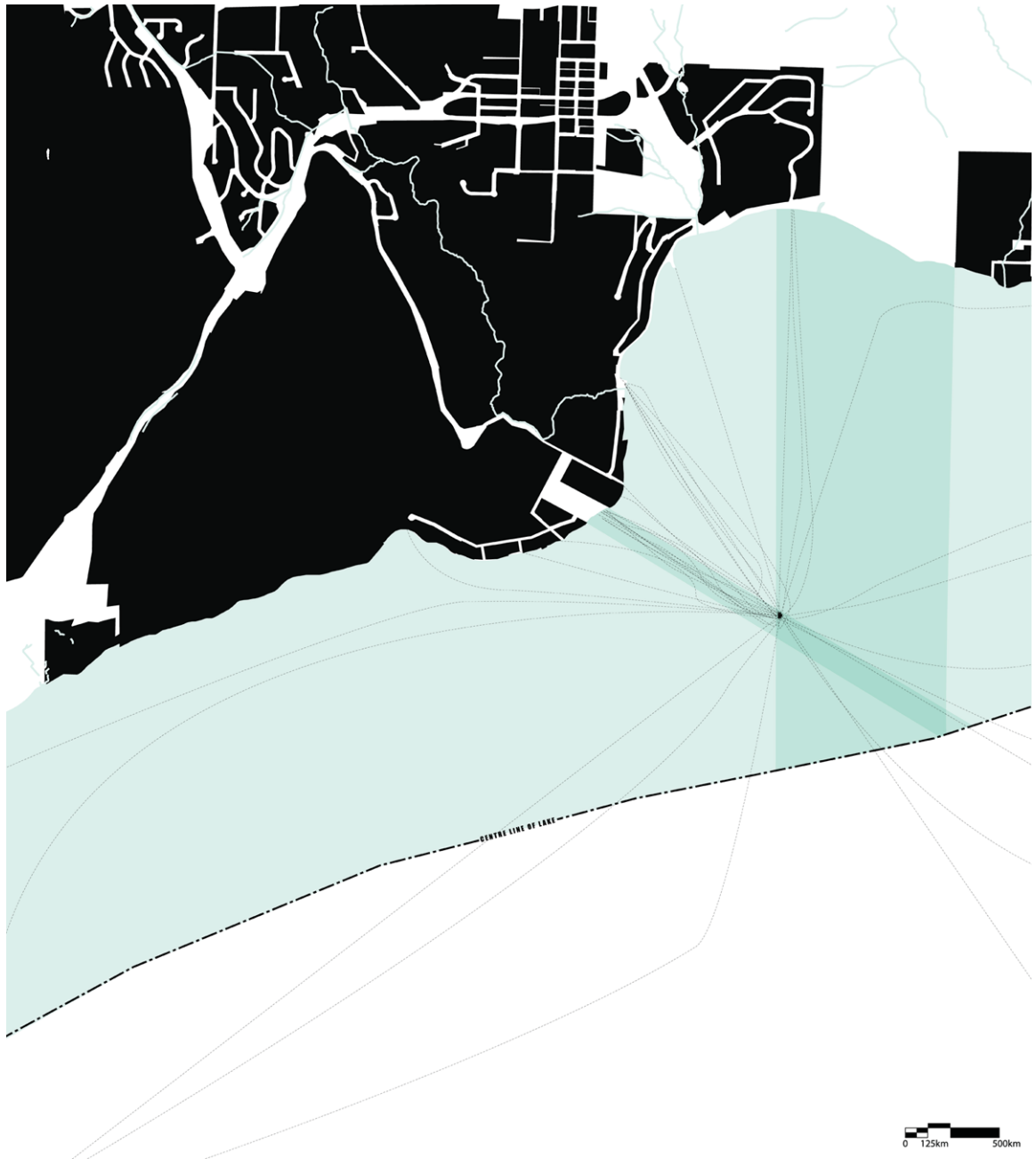
Elevation of proposed houseboats with potential moorage.



Elevation of proposed houseboats with potential moorage.



Proposed collaborators diagram.



Proposed collaborative project with potential circulation.

SUMMARY

The informal tool kit gathered from this research has established an approach to place making. The design proposal above proves that a formal system can allow for informal practices. The informal approach has identified the existence of symbiotic relationships that live beyond formal boundaries. Rather than identifying what a place does not want, a community can foster alternative and creative solutions that benefit the public by responding to local circumstances. These local circumstances are identified in the informal communities of Yellowknife and on London's canals. The current houseboat issue in the Okanagan Valley needs to be viewed as an opportunity for public engagement rather than a hindrance. The houseboats in this proposal have the ability to create public space by contributing to the greater community. It is exciting to imagine the possibilities of a place when people are encouraged to make it what they want it to be.

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