

**Staged Architecture:
Celebrating the Art of Performance in Downtown Victoria
Through the Adaptation of an Iconic Industrial Waterfront
Building**

by

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ABSTRACT

This thesis will address the revitalization of The Powerhouse, a former power plant in Victoria, BC. The plant is located in Rock Bay, a vast post-industrial landscape just north of the city's downtown. The premise is to fully reuse this former industrial building that currently is a wasted resource. As a Victoria resident, I recognize the inherent value of historic buildings to the city's character. Therefore, in order to maintain Victoria's identity, we need to continue to preserve historic buildings such as The Powerhouse. I believe The Powerhouse is one of four of the most significant and gorgeous monuments in downtown Victoria, and should be recognized as such.

By virtue of its location, the adaptive reuse of this building will also accomplish a connection between Downtown and Rock Bay and act as a catalyst for future revitalization of the Rock Bay area. I am proposing a variety of arts programs for the building that will add to the cultural identity of the downtown core. In addition, the reuse strategy will blend contemporary and historic architectural qualities and widen the current perception of heritage preservation in Victoria. This thesis is an architectural investigation into the value of industrial adaptive reuse to improve a city's economy, environment, cultural identity, and historic character.

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CHAPTER 1: INTRODUCTION

Overview

Victoria Harbour: A Divide of Neighbourhoods

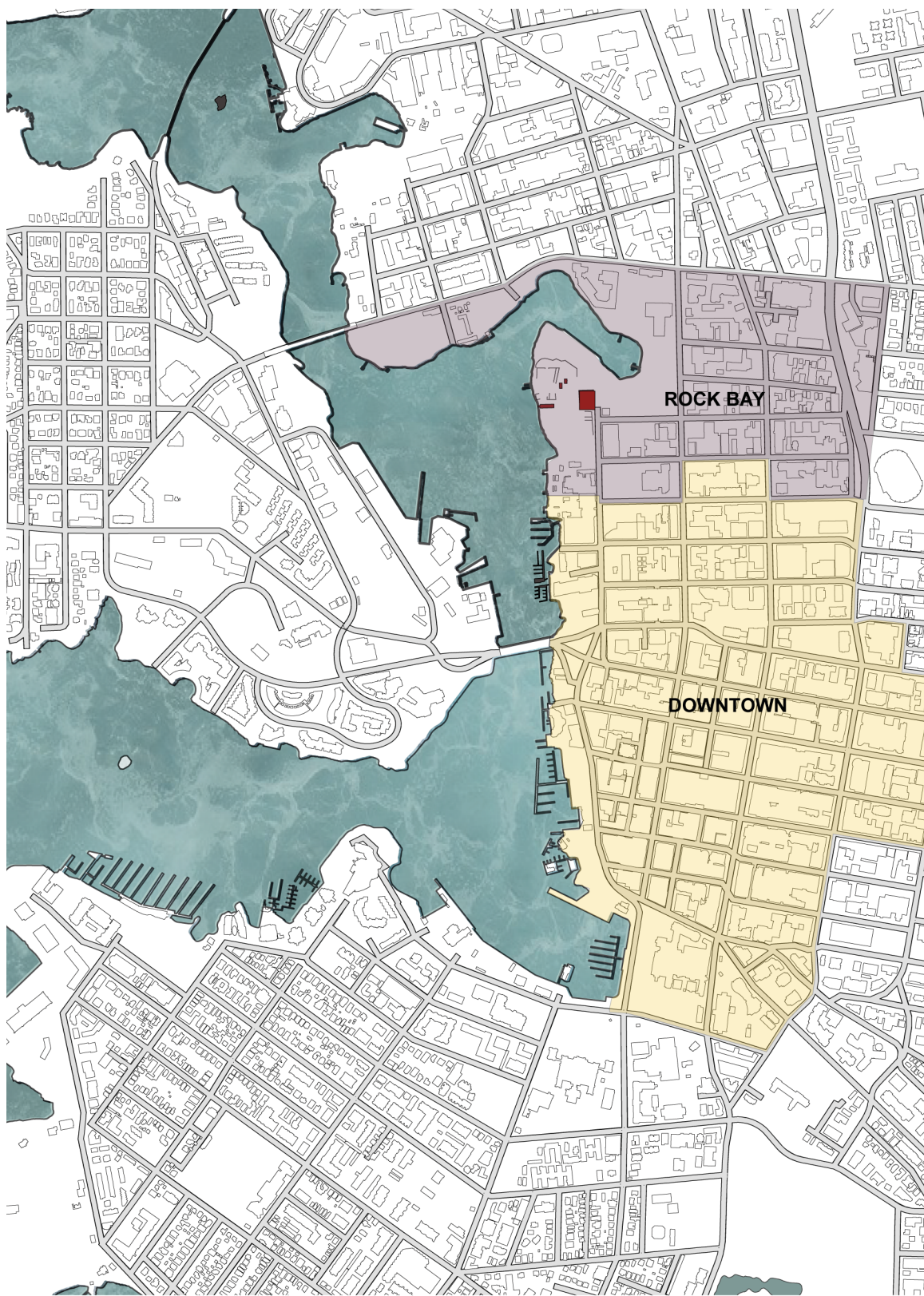
Victoria, BC is renowned for its beautiful inner harbour where tourists gather to explore the BC Parliament Buildings, the Empress Hotel, and the Royal BC Museum, and to walk along the causeway where vendors and buskers set up in the summer (Figure 1). Victoria is also identified by its historic downtown core with many original brick buildings, and Canada's first Chinatown with the infamous Fan Tan Alley. Just north of the downtown harbour is the Rock Bay area, which is a vast, post-industrial site (Figure 2). Due to its former industrial life, the land and water in this area were highly contaminated, but over the past ten years, BC Hydro and Transport Canada have been working to remediate this prime area for future use. Currently, the divide between Downtown and the Rock Bay neighbourhood is very abrupt (Figure 3). Downtown is lively and thriving, but when you reach the neighbourhood boundary, you are welcomed with gates and fences and a landscape that is filled with industry and contaminated, unused land. There is great potential to blend these two neighbourhoods and to extend some of the successful public spaces of Downtown into Rock Bay.



Figure 1: Inner Harbour, Victoria- 2009, photograph by Bobak Ha'Eri (Wikimedia Commons)



Figure 2: Rock Bay, Victoria- 2017, photograph by Brent Kelly, pers. comm.



▲
Figure 3: Neighbourhood boundaries (base map contains information licensed under the Open Government Licence – City of Victoria)

A Culturally Rich Community

Victoria is a city rich in arts and culture, especially in the downtown community. However, there are certain holes in the repertoire of performing arts venues in the city. Downtown Victoria currently has two live theatres, and a sports arena/concert venue (Figure 4); however, there is no outdoor performance venue or informal outdoor space that could be used for festival grounds. There is also a need for a more intimate, informal theatre space. Some of the key performing arts players in the city include: Canadian College of Performing Arts, Greater Victoria Performing Arts Festival, Victoria Film Festival, Ballet Victoria Society, Dance Victoria, St. Luke's Players, Kaleidoscope Theatre for Young People, Westcoast Academy of Performing Arts, Victoria Symphony, Pacific Opera Victoria, Screen Actors Studio, Victoria Academy of Dramatic Arts, and the University of Victoria's Music, Theatre, and Film Studies programs. There is opportunity here to make connections between the various performance players in the city, and also to connect to the visual arts community, through a space that is flexible enough to accommodate multiple programs at one time.



Figure 4: Performing arts venues in downtown Victoria (base map contains information licensed under the Open Government Licence – City of Victoria)

The Powerhouse: Wasted Land

On the border of Rock Bay and Downtown, the iconic Powerhouse, sits on a large vacant site occupying prime waterfront land (Figure 5). The Powerhouse was built in 1892, to provide power for the municipal streetlights and electric rail system, and it is now unused. Its weathered facades, solid built form, and tall smokestack, give it a strong presence in the city. On its interior, a dynamic combination of large open spaces and small cellular rooms provide opportunity to support many types of program.



Figure 5: The Powerhouse on Rock Bay site- 2017, photograph by Brent Kelly, pers. comm.

Adaptation: A Celebrated Process

The process for adaptive reuse projects is unique in every scenario. Celebrating this process and its uniqueness helps tell a building's story. The typical fenced off construction process can be challenged by providing breaks in construction at various stages of completion. At these times, the public can be invited to take part in an event, which celebrates the stage of completion. Although such a sequence of celebrations would effect cost to seal off areas still under construction, the public becomes aware of the project and develops affiliation by participating in such events. Therefore, the adaptation process can act as a "performance" for the city as the building transforms from an abandoned power plant to a lively public space and a former industrial site is connected back to the urban fabric.

Thesis Framework

The goals for this thesis are to reconnect a fragmented waterfront and encourage public use; to bring life back to an under-utilized, post-industrial area and connect it back to the downtown core; to introduce spaces that encourage different kinds of performances and activities than the existing venues; to widen the current view on heritage conservation and to introduce different approaches to reuse historic buildings; and to create community involvement throughout the adaptive reuse process.

The disciplines of adaptive reuse, urban waterfront design, and performance architecture are key to this thesis and can be combined with a temporal component to create a successful, dynamic space. The adaptive reuse discipline looks at adaptive reuse as a form of waste reduction by approaching wasted spaces or transitional spaces as design opportunities. Also, a building's historical significance and the collective memory that may be attached to it is acknowledged. Urban waterfront design considers public access to the water, both physically and visually, and examines the boundary condition between land and water. Performance architecture focuses on adaptable spaces, and qualities of light and sound.

My position is that the transformation process of adaptive reuse can be reimagined as a performance that engages the public through: 1) the reconnection of the waterfront to the urban fabric by providing public access from the city to the water's edge and pedestrian walkways along the waterfront wherever possible; 2) the inclusion of various programs through a combination of formal and informal spaces, providing many reasons for going to the site; and 3) the celebration of the reuse method through the phasing of a project, allowing the building to act as an urban performance for the city by including the public at the completion of the various stages of the process, allowing them to be a part of the building's history and narrative.

Thesis Question

How can the transformation of an abandoned industrial site connect a fragmented waterfront and engage the public through the introduction of performance and the celebration of the adaptation process?

Outline

To answer this question, first, this thesis will discuss the context of Victoria and its harbour history, as well as the current plans for the future of its downtown core. With reference to current literature on waterfront design and performance-space architecture, a strategy for the transformation of the site will be developed. Second, the thesis will discuss the adaptive reuse discipline and what principles will be applied to The Powerhouse. It will examine the past and existing conditions of the building and propose a plan for its future. Third, the design intentions will be discussed with regards to the urban strategy, the adaptive reuse strategy, the program strategy, and finally, the phasing strategy.

CHAPTER 2: CONTEXT

History of Victoria's Harbour

Victoria, BC is located on the southern tip of Vancouver Island, surrounded by water. In the past, much of the harbour was “the working heart of the city and a major place to meet or embark on voyages” (Thompson, 2015). Victoria was a small community of less than 1,000 people until it grew as a supply and trade centre (The Canadian Encyclopedia). It was the first stop on route to the gold fields, mostly because it was the most accessible transport hub on the West Coast in the 1800s (Thompson, 2015). “The Victoria region has always been a transportation and communications hub” (Thompson, 2015) and by 1900, Victoria was part of the largest streetcar and interurban rail system in the world with electric tramlines that connected downtown Victoria with all of Greater Victoria (Thompson, 2015). Victoria's waterfront employed thousands of people at factories, canneries, and shipyards and served as a major steamship terminal connecting Victoria with the West Coast and Asia (Thompson, 2015).

However, Victoria's economy declined when Vancouver started to grow as a city. With the arrival of the Canadian Pacific Railway at Burrard Inlet in 1886, Vancouver began to flourish as a metropolitan centre (The Canadian Encyclopedia). “By the turn of the 20th century, Vancouver had taken over many of the shipping, commercial, and manufacturing functions of Victoria, and the capital city gradually settled into its modern role as a government, naval, tourist and retirement centre” (The Canadian Encyclopedia).

Waterfront Development

Victoria, like many other waterfront cities, has transformed from a working port to a tourist hub. Shifts in economy, technology, and culture have resulted in huge amounts of wasted land, formerly occupied by industries that once needed to be on the harbour and near the city centre. These post-industrial landscapes are littered with abandoned industrial infrastructure amid polluted land and water, creating significant discontinuities along city waterfronts. This situation has led to calls for urban waterfront renewal. One of the most agreed upon principles in this discipline is the need for barrier-free waterfront design, due to the public's growing desire to access the waterfront visually and physically. A continu-

ous pedestrian waterfront path in any city is extremely valuable. Like sidewalks, waterfront paths “should be psychologically welcoming” (Breen and Dick 1994, 24) and not ambiguous. Also, public facilities and activities along urban waterfronts are key to encouraging use by all demographics and to create spaces that “contribute to the quality of life in all of its aspects- economic, social, and cultural” (Fisher et al 2004, 11).

Victoria’s Inner Harbour is well developed and geared towards tourists. However, as you move north along the waterfront, the water’s edge becomes less accessible (Figure 6). When you reach The Powerhouse, there is a clear divide between the Downtown neighbourhood and the Rock Bay neighbourhood. In order to connect these neighbourhoods, a balance must be created between the locals and the tourists. Tourism along city harbours can often lead to musealization of past activities/industries. Therefore, too much emphasis on the past/history of the site should be avoided because “change and adaptation are of greater value than slavish historicism” (Fisher et al 2004, 47). A fresh new palette of programs/activities that draws in locals as well as tourists and promotes interaction between the two, is vital for a successful urban waterfront. A lot of waterfront spaces simply provide a “superficial sense of connection with the past - a kind of ersatz historicism” (52) that draw tourists but repel residents and end up creating a divide between tourist and local spaces within the city. Nonetheless, preservation of the past is not enough to create a successful waterfront space, instead, a careful balance between past and future is required and one must recognize the potential of a site as a place that can bring new life and new programs to the under-utilized waterfront (56).

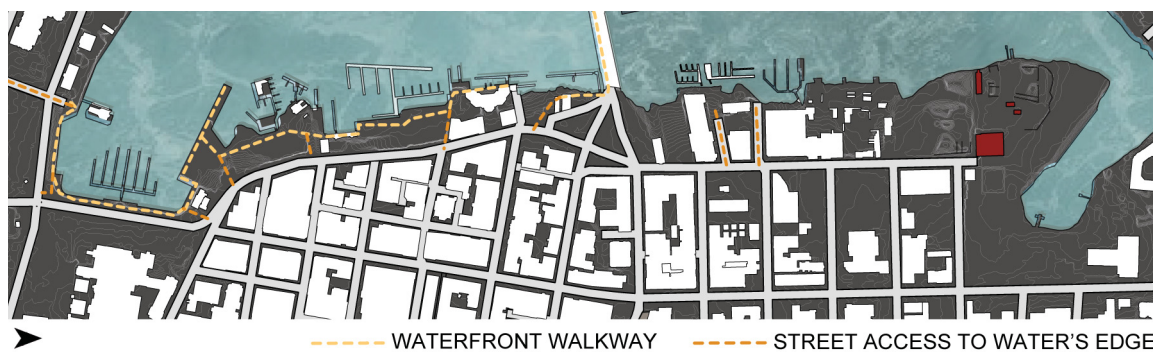


Figure 6: Existing access to water’s edge (base map contains information licensed under the Open Government Licence – City of Victoria)

The waterfronts that stand out are those that have found their own special identity, that neither throw away nor exploit their history, and that leave an indelible imprint on our memory—by playing up the eccentricities of the physical setting, the juxtaposition of elements, the relationship between contrast and harmony and the complexity that comes from multiple experiences that touch the mind, the senses, and the emotions (Fisher et al 2004, 47).

Another aspect of waterfront design that is significant, is the combination of permanent and ephemeral spaces. It is essential to have spaces that change from day to night, and from season to season, in order to constantly bring people to the waterfront. This is especially possible in the mild climate of Victoria. The Providence Place waterfront development in Providence, Rhode Island, which includes an art piece to liven the waterfront at night, is a successful example of a waterfront design that is as active at night as it is during the day. *Waterfire*, by Barnaby Evans, is a site-specific art piece that “combines primal elements and senses: water, fire, light, sound, and smell” to create a performance along the Riverwalk on summer evenings. (Figure 7). This “simple act of an artist” has created a huge boost in restaurant and hotel sales and has “become a symbol of both Providence’s waterfront and its renaissance” (Fisher et al 2004, 185). If these types of ephemeral and adaptable spaces are combined with permanent spaces that provide a sense of familiarity and security, then a balanced public space can exist.



Figure 7: Waterfire- 2009, photograph by WFPProvidence (Wikimedia Commons)

Performance Architecture

The performing arts have always provided an excellent reason for people to gather; in fact, “there had been few more effective architectural devices to bring together the social classes in a single space than eighteenth- and nineteenth-century theatres” (Mackintosh 2003, 79). Performance architecture can be interpreted in many ways and there are many levels to the idea of performance. However, “[t]he expectation is for professional music, dance, drama, and other types of performing arts to be available to all in congenial auditoria, and also for facilities to be generally available in the community for amateur groups to perform as a leisure activity” (Appleton 2012, 4). Richard Schechner’s environmental theatre theory challenges the traditional theatre by extending the “action” past the stage creating one whole space rather than two opposing spaces. By blurring the lines between performer and spectator, “the areas occupied by the audience [become] a kind of sea through which the performers swim; and the performance areas are kinds of islands or continents in the midst of the audience” (Schechner 1994, 39) (Figure 8). A combination of formal and informal performance spaces can create a dynamic site that is welcoming to the community. In terms of architecture, the building can be a performance in itself, relating back to “character theory in architecture [which] demonstrated some close affinities with the art of theatre, including theories of acting, the personification of characters, and stage set design.” (Pelletier 2006, 18). Also, through the use of transparent materials, activities occurring in the building can act as a performance to people outside.

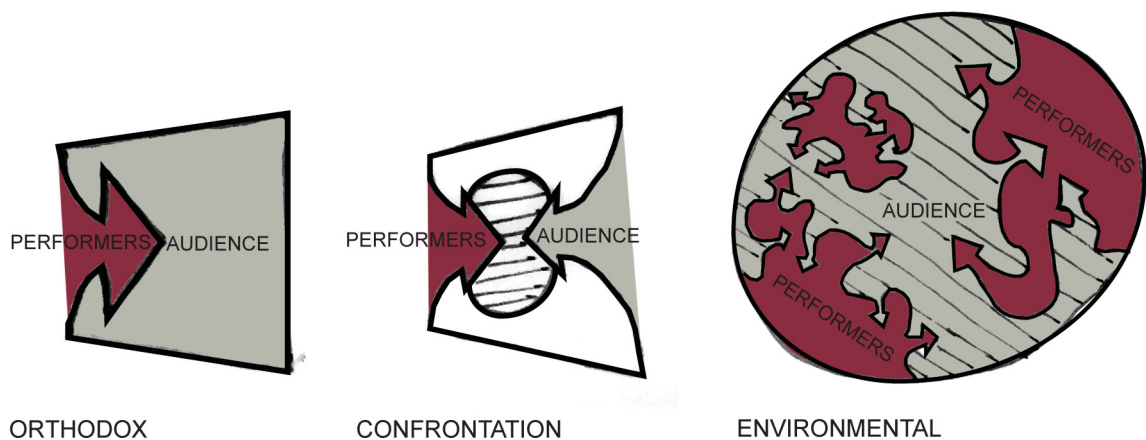


Figure 8: Environmental theatre theory: audience-performer relationships
Sketches based on diagram from *Environmental Theater* (Schechner 1994, 38-39)

Exterior concerts and events have an especially discernible public component to them. The performance is available not only to people in the stands, but also to those walking by who might catch a glimpse, or to someone who can hear the performance from their apartment. Many outdoor stages are designed to be temporary or mobile.

However, there is something particularly special about permanent outdoor performance spaces. After the performance, how is such a space used? One might imagine children play-acting for their parents, a street busker entertaining an impromptu audience, or a solitary reverie of dreaming of past or future performances. Ultimately, it has the potential to be a space of inspiration and creativity.

Performance architecture has many considerations including: the space requirements depending on type and scale of production, the level of flexibility necessary, the ability to accommodate multiple activity types, appropriate lighting and acoustic principles, the establishment of links with other related functions in the area, and the combination of permanent and temporary spaces. However, it is often agreed that existing buildings make great theatre spaces: “the re-use of a redundant building requires an imaginative approach to respond to the characteristics of the given building while creating appropriate performance spaces” (Appleton 2012, 81-82). If a building has the right spaces, its history and character will provide a “theatrical” atmosphere. Factories and industrial buildings often make ideal theatre spaces “because [they have] been built to house creations, productions, works, inventions and explosions!” (Mackintosh 2003, 86). A community may also respond well to the reuse of an old building they know well. “The audience gets a buzz from the feeling that the players have come to town and taken over this particular structure” (Mackintosh 2003, 86). This feeling cannot be imitated in a new-build theatre.

Performance Venues / Players

Three of Victoria’s key downtown performance venues include the McPherson Playhouse, the Royal Theatre, and the Save on Foods Memorial Arena (Figure 9). Both the McPherson and the Royal are run by the Royal and McPherson Theatre Society (RMTS) and act as traditional live theatre spaces. The Save on Foods Memorial Arena is the largest venue in the city and focuses on sporting events such as ice hockey and curling, and also hosts large concerts and events. All of these venues lack the sense of intimacy needed for

smaller performances and all lack rehearsal space, which must take place elsewhere in the city. A facility that provides rehearsal space as well as a performance venue builds up a better sense of community among performers.



Figure 9: Performing arts venues in the downtown core (base map contains information licensed under the Open Government Licence – City of Victoria)

Many performing arts groups in Victoria use these venues, including live theatre performers, musicians, dancers, and film actors and producers. The University of Victoria offers Theatre and Film Studies programs and has a School of Music. The Canadian College of Performing Arts is a private college that offers a two year Enriched Performing Arts diploma program. The Victoria Academy of Dramatic Arts provides training for actors who are interested in work in film and television. Independent arts organizations include: Ballet Victoria Society, Dance Victoria, St. Luke's Players, Kaleidoscope Theatre for Young People, Westcoast Academy of Performing Arts, Victoria Symphony, Pacific Opera Victoria, and Screen Actors Studio. There are also two annual festivals, which take place at venues throughout the city, the Greater Victoria Performing Arts Festival, and the Victoria Film Festival.

A large space dedicated to the performing arts in the city would unite all of these performers. It would provide an opportunity for performing arts groups to collaborate, share resources, build community, and foster new talent. It would also provide a large and more permanent venue for summer festivals and lengthen the festival season. Also, there are obvious benefits from adding a visual arts component to a performing arts centre, not the least of which is in terms of set and prop design. A space that combines both visual and performing arts is key for creating a cultural hub.

Victoria's Future

Downtown Core Area Plan

Victoria is renowned for its tourism, education, heritage conservation, recreation, arts and culture, and high quality of life, as well as its ability to maintain its historic charm through the increasing growth and city development. Due to the city's significant growth in recent years and the expectation for this growth to continue, the city has established that "all future growth and development must strengthen the city's character, respect its scale, and support sustainability" (Downtown Core Area Plan, 2013) and that transitions and relationships between the neighbourhoods should become more seamless. The Downtown Core Area Plan envisions a "thriving, pedestrian-friendly Downtown core" that offers a wide variety of amenities that encourage live, work, and play. They wish to celebrate the heritage and embrace the waterfront to create a model for sustainable urbanism.

In creating the Downtown Core Area Plan in 2011, the City of Victoria Community Planning Division laid out a list of goals for the future development of the downtown core. Of these goals, this thesis will address the following:

1.2. Supporting the location of leisure, education, arts and cultural activities within the Downtown Core Area to both encourage greater local use and increase tourism and investment.

1.6. Providing a broad range of easy to access community services and public amenities, such as transit, pedestrian and cycle paths, retail, health and medical services, childcare facilities, playgrounds, schools and recreational facilities.

2.1. Creating memorable streets and places that serve both to attract people and to benefit the community.

2.2. Celebrating Victoria's architectural and cultural heritage at every opportunity.

2.3. Ensuring that new development complements both the existing architecture and natural environment of the Downtown Core Area.

2.4. Incorporating and linking public amenity spaces, such as open spaces, parks, plazas, pathways and the waterfront, throughout the Downtown Core Area.

3.3. Providing safe and direct walking connections throughout the Downtown Core Area that also link public spaces, such as parks, plazas, open spaces and the waterfront.

4.1. Encouraging high quality architecture and diversity in the design of buildings and surrounding public areas.

4.2. Recognizing historic buildings for their value and benefit to the Downtown Core Area, and encouraging their rehabilitation, seismic upgrading and integration with new development.

7.1. Encouraging new development and existing development to incorporate the use of green building technology, infrastructure and environmental design.

7.2. Developing and integrating green building criteria and objectives into the approval process for both public and private development.

7.3. Supporting public and private initiatives that result in the remediation of brownfield sites, especially along the Harbour.

CHAPTER 3: ADAPTIVE REUSE

The Powerhouse

History

Located at the end of Store Street on the border between Downtown and Rock Bay in Victoria, BC, The National Electric Tramway and Light Company Powerhouse is a historic landmark in the city and is “valued as a representation of Victoria’s industrial heritage” (Canada’s Historic Places). It was designed by architect and former Victoria mayor, John Teague in 1892 as a steam generating plant (Victoria Heritage Foundation). It powered the new street lights and the tramway network in the city, allowing constant city development. Different from the typical heritage buildings in Victoria, the industrial nature of The Powerhouse “contributes to the diversification of Victoria’s architectural heritage” (Canada’s Historic Places).

Design Characteristics

The Powerhouse is a two-storey, brick building with a tall square smokestack standing majestically in the Rock Bay area (Figure 10). Its masonry construction and Romanesque features, such as corbelling and arched windows, make this 20,000 square foot building a valuable part of Victoria’s architectural history. According to the Victoria Heritage Foundation, The Powerhouse was instructed to be built after an earlier plant burned and it was reported that it was to be a “substantial structure of stone, brick and iron.” Therefore, it was built to be strong and was “constructed to withstand explosions” (Wilson 2015). Developer Chris Le Fevre states, “[i]t was built like a battleship” (Wilson 2015). The main entrance is an arched doorway on the left side of the front facade and the rest of this elevation is fairly symmetrical with pairs of round-arched windows on the top floor with pilasters below and brick pilasters separating the bays. Due to the sloping site, beyond the main entrance, the basement level is at grade (Victoria Heritage Foundation). Canada’s Historic Places recognizes that “the value of the building lies in its solid purpose-built form, simple Romanesque detailing, and large, open interior spaces” (Figure 11).



Figure 10: View looking south at The Powerhouse



Figure 11: Large open interior space inside The Powerhouse

Past and Present Conditions

The Powerhouse was originally a steam power plant that converted the chemical energy of coal into mechanical/electrical energy. “This is achieved by raising the steam in the boilers, expanding it through the turbines and coupling the turbines to the generators which convert mechanical energy to electrical energy” (Rajput 2006, 16) (Figure 12).

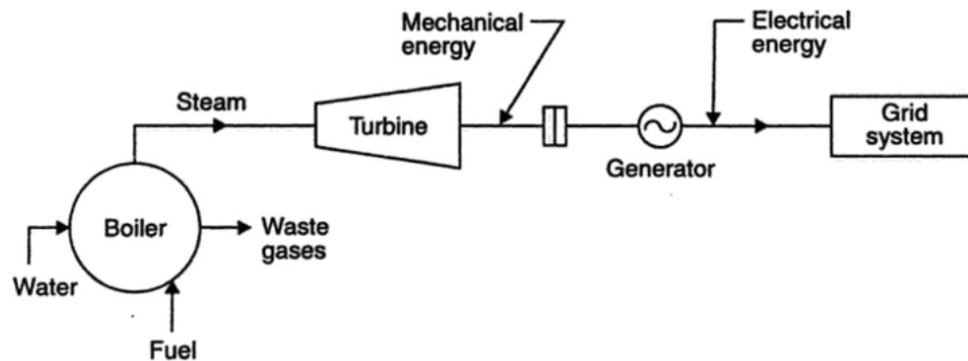


Figure 12: Production of electric energy by steam power plant (Rajput 2006, 16)

The components of a steam power plant include: boiler, steam turbine, generator, condenser, cooling towers, circulating water pump, boiler feed pump, wagon tippler, crusher house, coal mill, induced draught fans, ash precipitators, boiler chimney, forced draught fans, water treatment plant, control room, and switch yard (Rajput 2006, 18-19). Steam power plants contain four circuits: coal and ash circuit, air and gas circuit, feed water and steam flow circuit, and cooling water circuit. Coal was delivered to the site via water transportation and was processed through the various equipment to The Powerhouse, which would then generate it into power for output to the city (Figure 13).

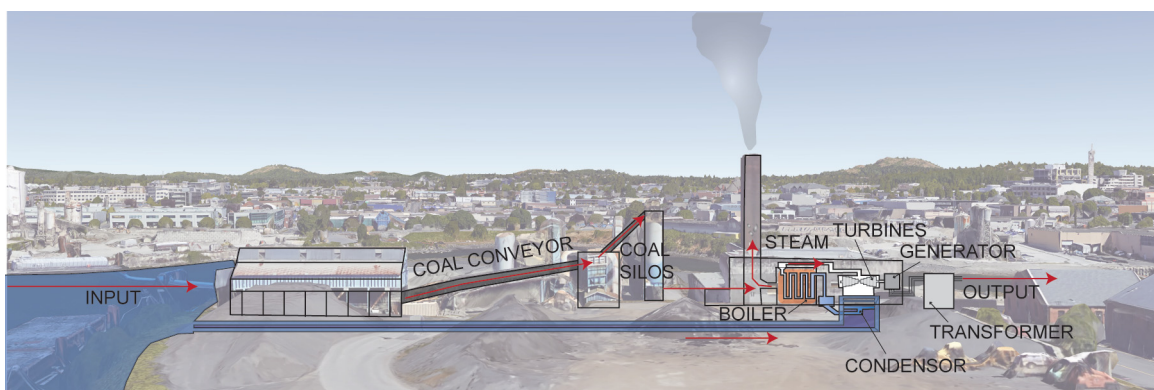


Figure 13: Energy system diagram showing the historic process of producing electricity for the city (Google Earth)

Power plants have specific design requirements, which result in some interesting interior spaces. For example, “[g]ood clearance should be allowed around generators, boilers, heaters, condensers, etc. [and] walkway clearances around hot objects and rapidly moving machinery should be wider than those just necessary to allow passage” (Rajput 2006, 263). The boiler room is specifically interesting. Because of the large amount of heat produced, proper ventilation is crucial and hard to establish, so a greater head room is required (263). Also, the turbine room is the most grand room and usually includes mezzanine flooring and “is actually the show room of the plant” (263). Additionally, “the chimney height should be sufficient so as to release the flue gases sufficiently high so that the atmosphere is not polluted and the nearby buildings are not affected” (263), as demonstrated by the presence of The Powerhouse’s smokestack.

In its current state, many of the original windows in The Powerhouse are sealed off, along with the seven archway doors on the west side of the building (which were originally used as points of input and output of coal and ash). The turbine hall still contains a moving gantry crane that slides along a track on a large beam below the roof truss. The roof truss spans the hall with a skylight along the ceiling to allow for proper ventilation. Also, a mezzanine landing with its original brass handrail connects the turbine hall to the offices, metre room, and entrance hall. An analysis of the existing conditions and materiality can be seen in the section and elevations in Figure 14.

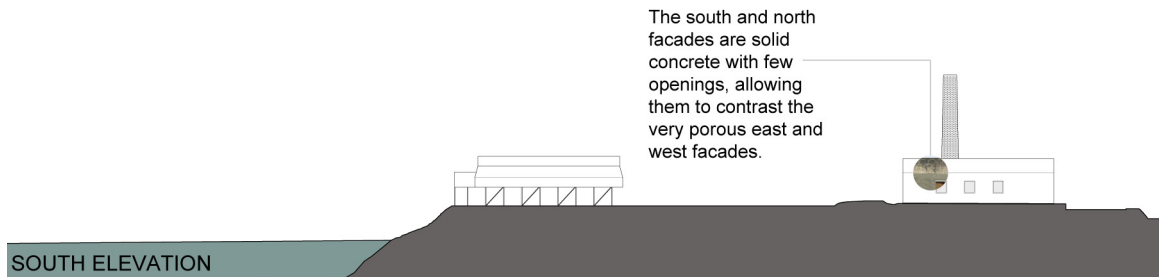
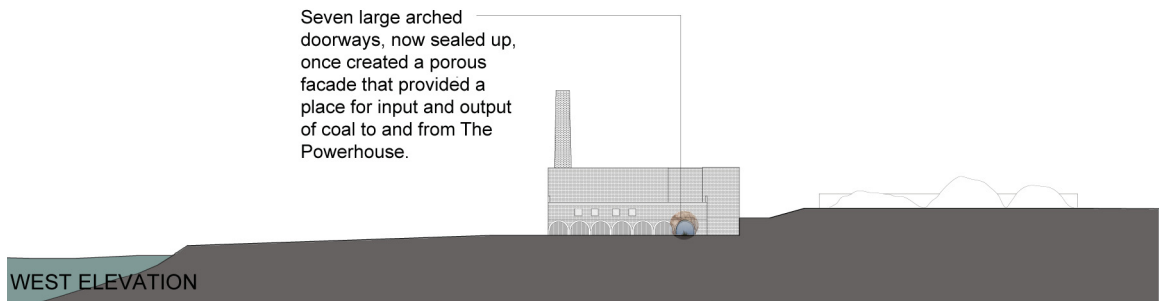
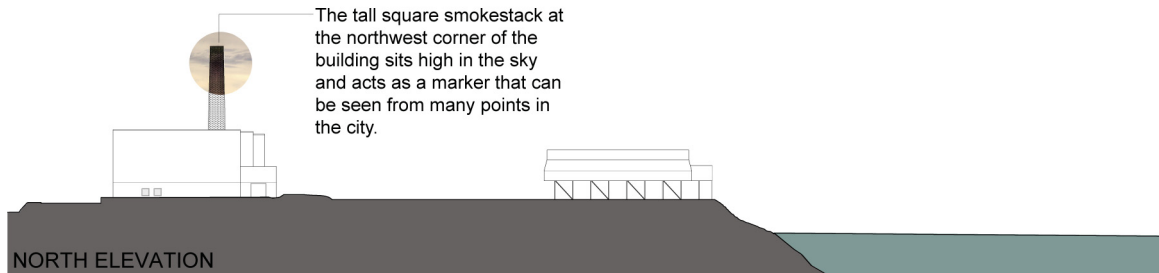
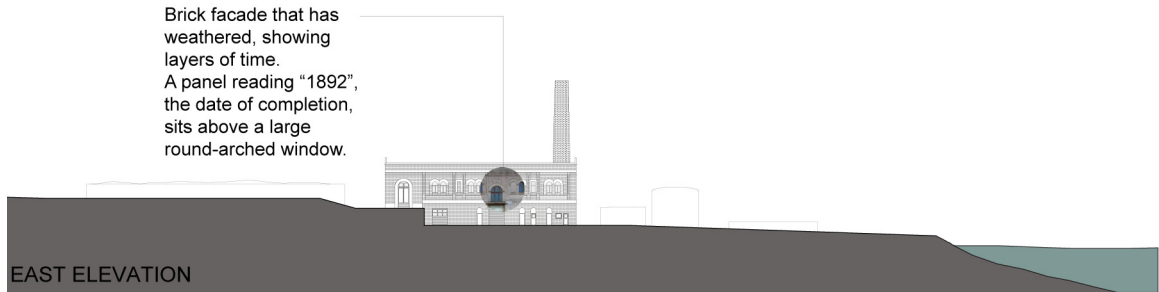
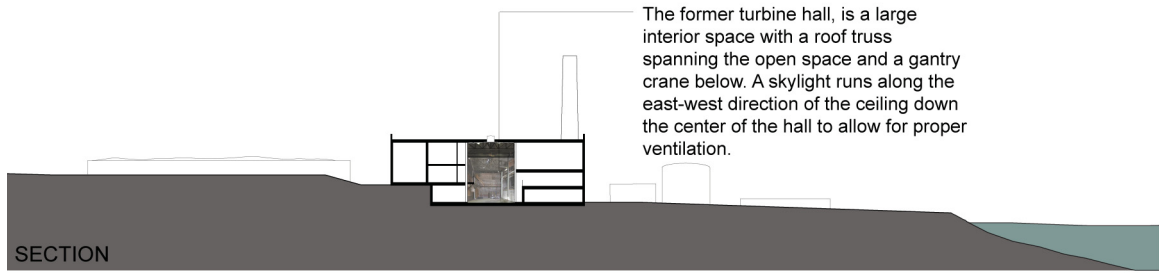


Figure 14: Section and elevations of the existing building

Adaptive Reuse Literature

Ruins / Wasted Land

One of the key topics in the discipline of adaptive reuse is that of wasted and neglected land. There is often either a negative connotation associated with these spaces, or they go unnoticed. Either way, they are often not considered as design opportunities. The adaptive reuse discipline is trying to change that. For instance, Alan Berger, in his book *Drosscape: Wasting Land in Urban America* identifies a term for waste landscapes that encourages reuse as a new design perspective: “drosscape”. He describes the ways dross (waste) takes over cities in the form of: actual waste, wasted places, and wasteful places, and he discusses how to transform these places by integrating them into design strategies.

In his book *Industrial Ruins: Space, Aesthetics and Materiality*, Tim Edensor examines wasted places in the city, but with emphasis on the effects and repercussions of industrial ruins. He illustrates the experience and memories attached to ruins and the life that is present in what appears to be an abandoned site. Edensor largely focuses on the social implications of ruins and is concerned with how people are affected by ruins and how they interact with abandoned sites. Although both Berger and Edensor agree that there is a negative connotation associated with ruins, and that this should be changed, they have different opinions on the need for redeveloping these spaces. Edensor concludes that there should not be a negative association with ruins because they are not useless spaces, but instead they are spaces that encourage adventure, play, recreation, and creativity, and are used for cinema as well as habitats for plants and animals (Edensor 2005, 17). He thinks that many architects and designers have an opinion that anything they build on the site or any way they transform it, will be a positive, without realizing that it may not be a completely negative space to begin with. Whereas, Berger concludes that these spaces should be designed and adapted in a way that takes advantage of prime land in the city. He emphasizes the reality that waste will always exist, but that it can be celebrated if it is integrated into an adaptable design strategy that considers both the current circumstances, as well as possible future needs.

This thesis aligns with Berger’s principles in terms of transforming wasted land into a usable space and integrating inevitable waste into design. The social aspects of Eden-

sor's principles are also valuable and it is important to critically look at an abandoned site to determine how the ruin is being used and by whom and then incorporate those findings into the design strategy.

Another perspective on wasted land is that of *terrain vague*. Alberto Gomez and Irena Fialova explore the history and memory associated with an abandoned site or building. Gomez sees "history as fiction" and invites architects to examine the potential stories or narratives in a *terrain vague*, so that adaptive reuse can connect back to the history, while providing new experience, activities, and stories. He illustrates this by writing about walking through a building that carries so much history and being able to experience moments where the space is "completely new, yet strangely familiar" (Gomez 2003, 278). Fialova, on the other hand, recognizes history may be the reason why a building on a space becomes a *terrain vague*, resistant to change. She sees some spaces as so strongly tied to their past, they do "not make a new relation to the present" (Fialova 2003, 273). She concludes that the history, memory, and identity of a *terrain vague* space can impede its growth and like Edensor, she thinks no transformation is better than a weak transformation. Finally, Joan Busquets' view of *terrain vague* is similar to Berger and Edensor. He considers the changing spatial relationships in the city, such as urban sprawl, as a major cause of wasted land and he is interested in changing the negative perspective of *terrain vague* spaces into a positive opportunity for change. He notes that a "centripetal" approach that "highlights the value of interstitial spaces" (Busquets 2003, 281) within a city can result in a more collaborative city with well-used public spaces.

My position aligns well with all three of these authors. Understanding the history and narrative of a building is vital to the transformation process, and the building's story should continue connecting past to present while also taking into account future connections. In addition to recognizing the historic significance of the former power plant, its revitalization for Victoria should still include enough new aspects to give it a fresh perspective and to successfully rejuvenate the space. These authors discuss the transformation process and what it should entail, but they do not propose a way to celebrate the process. This thesis argues that the progression of the conversion is an important contribution to the public interpretation of the reused building.

This idea will be explored by examining the past, the present, and the future in terms of a narrative for existing buildings. Creating a story that starts with a connection to its past memories and unfolds as the transformation process occurs. The construction process for any building takes time, as does the restoring and reusing of an existing building. Usually, the public is very disconnected from this process. They see blocked-off construction sites and wait years to see what was going on behind the fences. However, instead of this typical approach, this thesis explores the idea of celebrating the process of transformation by pausing the construction and welcoming the public to events as stages of the project are completed. For instance, an event that relates to the program of the building, such as an art competition for an arts building or a dance competition for performing arts centre, gives the public a glimpse of the kinds of events that will take place once the project is complete. Therefore, there is an increase in public anticipation and excitement for the potential activities the new building will offer them. Through the phasing of a project, the site and building can be an urban performance for the community. It should have various stages of completion that will invite the public in to see the transformation, so when it is finally complete, everyone will feel a part of its story and will feel a connection to the project.

What I am proposing recalls, for example, the “anarchitecture” of Gordon Matta-Clark in the 1970s- his large-scale interventions on buildings slated for demolition. For example, in his piece *Conical Intersect*, he made a “tornado-shaped hole” in two buildings to reveal hidden narratives and to provide a different perspective of the city by changing the spatial conditions of the building (Spector, 2010; MoMA, 2010). In his work *Bingo*, he gradually unfolds a story, cutting the facade of a house into nine equal-sized pieces and removing one rectangular piece each day until only the central one remained. The intention was for each piece to be comparable to a section of a Bingo card. He kept three of the sections and placed the other five in a sculpture park (MoMA, 2010) (Figure 15).



Figure 15: Gordon Matta-Clark “Bingo”- 2008, photograph by Erik Wenzel (Flickr)

Preservation

One of the biggest challenges with adaptive reuse projects, is the approach taken in regards to preservation and historic value. How does one decide which buildings should be preserved and restored and which should be demolished? Does the historic integrity remain, if only a small portion of the building is preserved? John Ruskin, Françoise Choay, and Arnold Esch have differing opinions on this matter. John Ruskin, writing in the 19th century, presented the most radical opinion of total conservation. In his book, *The Seven Lamps of Architecture*, he discusses conservation with regards to “lamps” and why the principles behind each lamp lend themselves to preservation. Contrary to Choay and Esch, he does not see value in conserving only a small portion of a building or monument. He analyzes that a building should not be touched or it will lose its historic and cultural identity, and “therefore, when we build, let us think we build forever. Let it not be for present delight, nor for present use alone” (Ruskin 1989, 171).

Françoise Choay, in *The Invention of the History Monument*, examines antiquities and ancient monuments and the views of conservation in ancient times and compares the approaches of preservation then to now. She discusses the difference between a monument that was created as such and a building that has become a monument over time and through the significance that it retains. She examines the commodification of heritage and how historic sites, when repurposed for tourism, are stripped of their integrity.

Similarly, Arnold Esch finds importance in the “use value” of a building. Choay also promotes the functional reuse of buildings, but she is more concerned with the use- arguing that should be not purely for economic/profit reasons but also add a layer of history and culture to the city. Esch is concerned with the important distinction between musealization and conversion. He examines how a building can be preserved but not used, however, a “typology of reusability and functional potential is simultaneously a typology of survival prospects”(Esch 2011, 15).

This thesis aligns with Choay’s principles of functionally reusing buildings while maintaining their layers of history and adding something to the city’s culture. Preservation principles are hard to establish because each building is unique and its historic significance must be assessed to determine how much of the existing should be preserved and how

much may be altered. The Swiss architecture firm Herzog & de Meuron are known for their large conversion projects and their varying levels of intervention on existing forms. Their significant adaptive reuse project in London, the Tate Modern, involved the transformation of the former Bankside Power Station into a contemporary art gallery with minimal changes to its external appearance. What is especially interesting about the design of the Tate Modern is the seamlessness between old and new, as “it is not always possible to know where Gilbert Scott ends and Herzog & de Meuron begin” (Moore and Ryan 2000, 32). In many adaptive reuse projects, the architect decides to make the new a very apparent contrast to the old. Herzog & de Meuron maximized the potential of the existing spaces within the building by embracing the massive, colossal space of the turbine hall and did very little to break up the spaces. The careful way they introduced light into the building does not take away from the existing but instead adds a delicate contrast to the heavy brick building. “If it looks at first like a massive pile of bricks, the two-storey glass light beam on its roof and cutaways in its elevation make it fragile” (Moore and Ryan 2000, 10). The Tate Modern is an excellent case study for this thesis, as it is faced with many similar decisions in terms of maintaining the integrity of the existing while also creating a successful public space (Figure 16).



Figure 16: Tate Modern- 2007, photograph by Bernard Gagnon (Wikimedia Commons)

CaixaForum in Madrid is on the other end of the spectrum, in terms of the amount of intervention on the existing architecture. Originally built as a power plant in 1900, it was dramatically transformed by Herzog & de Meuron. They removed the base of the brick walls, “creating the illusion that the building floats in midair, hovering over a covered entry plaza” (Cohn 2008). The transformation also included an extensive addition. With two stories added on top and two levels added underground, they increased the building to five times its original size. The amount of manipulation to the facade leaves the “original facade’s remaining traces of ornament and its signs of wear and repair into mute hieroglyphs” (Cohn 2008). Their choice of cast-iron plates was based on its similarity to the material of the original brick. Structural moments are celebrated within the building and exposed as pieces of art to admire (Figure 17).



Figure 17: Caixaforum- 2014, photograph by Marco Pagni (Wikimedia Commons)

CHAPTER 4: DESIGN

Urban Strategy

Cultural Monuments & Performing Arts Venues

At a city scale, this thesis will examine the ways in which The Powerhouse may be stitched back to the urban fabric and how its design might connect divided neighbourhoods. There are three key cultural monuments in the downtown core recognized for their gorgeous architecture and historical significance, and which have a direct relationship to outdoor public spaces (Figure 18). The BC Parliament Buildings and the Empress Hotel are both situated on public gardens and Victoria City Hall is located on Centennial Square. The Powerhouse has the potential to join these cultural monuments and add to the city's existing public spaces by providing interior public program with a combination of both public park space and a public square (Figure 19).



Figure 18: BC Parliament Buildings (left)- 2008, photograph by KirinX (Wikimedia Commons)
 Empress Hotel (middle)- 2013, photograph by Miladlaferrari (Wikimedia Commons)
 Victoria City Hall (right)- 2015, photograph by Joe Mabel (Wikimedia Commons)

The Powerhouse will add to the existing performing arts venues in the city by providing two different kinds of spaces. The first is a small, intimate theatre that can be used by various members and groups in the community in instances where a formal, traditional theatre is inappropriate. The second is a large outdoor festival space that will provide many opportunities for outdoor concerts and gatherings. The design will provide a combination of programs including, a visual arts exhibition space, a community workshop space, performance spaces, a rehearsal space, and a residency, to encourage integration and collaboration among the arts community in Victoria.



Figure 19: Site plan showing The Powerhouse in relation to existing cultural monuments and existing performance venues (base map contains information licensed under the Open Government Licence – City of Victoria)

Catalyst for Redevelopment

The location of The Powerhouse is ideal for a performing arts centre because it is on the border between Downtown and Rock Bay, making it a catalyst for a redevelopment of the Rock Bay area. Sitting on waterfront land that currently is inaccessible to the public, its transformation into a public venue will offer people living north of the inner harbour greater visual and physical access to the waterfront. The site is close to restaurants and commercial buildings, yet sufficiently removed from the residential areas that an outdoor concert would not be too disruptive to residents.

Accessibility

The site is accessed several ways. A pedestrian waterfront path will connect to the existing boardwalks along the inner harbour (Figure 20). The existing water taxi route will be extended to the site creating another point of arrival. Yet, most people will arrive to an evening performance by car or public transit. These are served by nearby parking lots and street parking all around the site. Two bus stops service the site: one, is two blocks to the east, where most of the people would be arriving from. Another, north of the site is less accessible, but, with the addition of the waterfront walkway, the access to this stop is greatly improved (Figures 21-24). There is also a third stop located a few blocks south of the site.



Figure 20: Waterfront accessibility (Base Map Contains information licensed under the Open Government Licence – City of Victoria)



Figure 21: Site plan showing accessibility to The Powerhouse (base map contains information licensed under the Open Government Licence – City of Victoria)

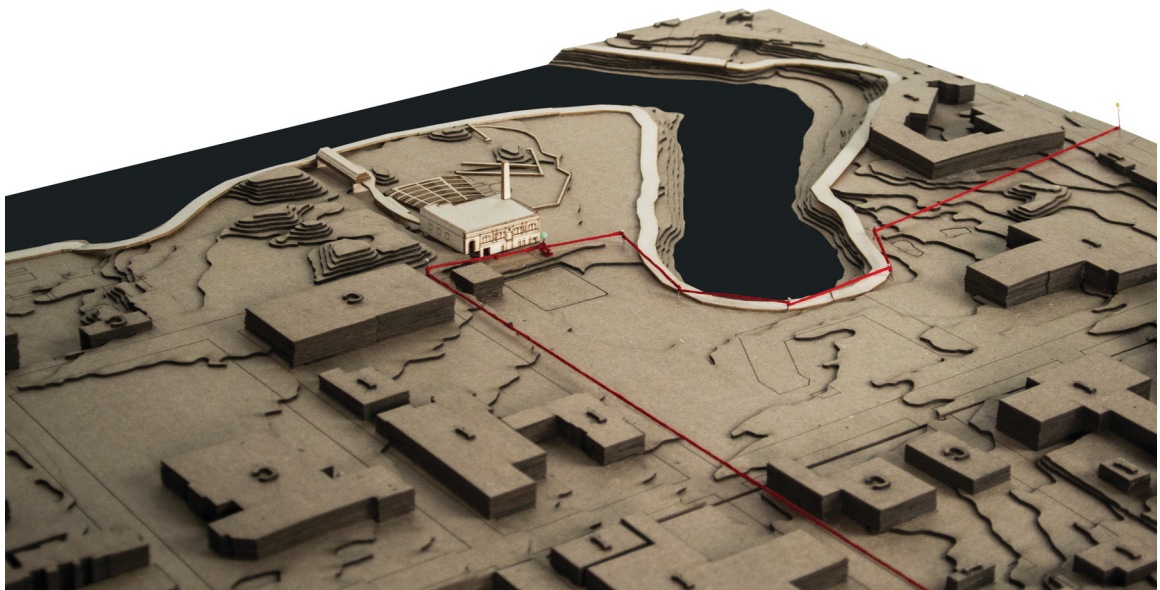


Figure 22: Context model showing access to the site from two major bus stops



Figure 23: View walking from bus stop east of the site



Figure 24: View from bus stop northwest of the site

Adaptive Reuse Strategy

The adaptive reuse strategy for The Powerhouse involves a critical exploration into how history can be respected and acknowledged, while new functions and a contemporary approach can revitalize the building and support the city's development.

What we need is continuity... historic preservation is not sentimentality but a psychological necessity. We must learn to cherish history and to preserve worthy old buildings... we must learn how to preserve them, not as pathetic museum pieces, but by giving them new uses. (Huxtable, 1973)

Urban Artifacts & Monuments

Aldo Rossi defines urban artifacts as fragments of a city, not just physically, but historically and through their collective memory; moreover, monuments are "primary elements in the city which are persistent and characteristic urban artifacts"(Rossi 1984, 6) and which have a function that can change over time but a form that is permanent. It is important to recognize the historic significance of an artifact, but more importantly, to let go of the history and replace it with collective memory. This shift occurs when "the form no longer relates to its original function, as when only form remains vital, history shifts into the realm of memory. When history ends, memory begins"(Rossi 1984, 7).

Rossi argues that there are two types of permanences in relation to monuments: propelling and pathological. Propelling permanence refers to artifacts that survive because of their form, but allow for changing functions throughout time that "tend to synchronize with the process of urbanization"(6). When visiting a historic building that has been transformed to have a new use, "it is precisely the form that impresses us; we live it and experience it and in turn it structures the city"(29). Propelling artifacts maintain their connection to the past through their form but help the city's development by assuming different uses over time, "conditioning the urban area in which it stands"(59). On the other hand, pathological permanence refers to artifacts that remain unchanged throughout time and are "isolated and aberrant" (60) elements of the city. They typically do not contribute to urban growth and are simply preserved in the state in which they are found.

Currently, The Powerhouse is acting as a pathological artifact. It is recognized by its beautiful form and architecture and its significance to Victoria's history; however, it is sitting unchanged and vacant in the city with no new function. There is apparent potential

to transform the building from a pathological artifact to a propelling one. By preserving its form and some of the original materials, while adapting it to suit the needs of a new, public function, The Powerhouse can be an urban monument that contributes to the overall vitality of the city.

It is important to recognize the history that has shaped a city; but it is also crucial to understand that in order for a city to grow, it cannot get stuck in the past, as “the dynamic process of the city tends more to evolution than preservation, and that in evolution monuments are not only preserved but continuously presented as propelling elements of development.”(Rossi 1984, 60).

Heritage Conservation in Victoria

Victoria values its history and places great significance on heritage conservation. However, often heritage buildings are preserved in such a way that they are pathological artifacts rather than propelling ones. The City of Victoria Community Planning Division recognizes the following qualities as important in determining which buildings should be preserved:

1. Architectural criteria:

- Style / Type: whether it is associated with a significant industrial, institutional, commercial, or transportation activity
- Design: notable attributes such as massing, proportion, materials, detail, fenestration, ornamentation, artwork, functional layout, landmark status or symbolic value
- Construction: unique or uncommon building materials, or an early or innovative method of construction
- Designer/ Builder: did the architect, designer, engineer, or builder make a significant contribution to the City, province or nation?

2. Historical Criteria:

- Historical Association: direct association with a person, group, institution, event,

or activity that is of historical significance to the city, province, or nation

- Historical Pattern: association with broad patterns of local history, including development and settlement patterns, early or important transportation routes, or social, political, or economic trends and activities

3. Integrity: How would changes to the building affect its style, design, construction or character?

Considering these criteria, there are a lot of buildings that meet the requirements and qualify to be on the heritage protection list. However, currently, most of the buildings on this list are vacant or are musealized and preserved in such a way that they are stuck in the past. They invite tourists to take a step back in time and learn about the building's history, but they fail to accommodate new growth in the city. It is vital to recognize that it is possible to respect a building's history and preserve the original form and even most of the materials, while still making it a functional building in the present time.

Adaptive Reuse Principles

Based on the strategy of using historic buildings to encourage city growth and development rather than impede it, it is important to develop a set of adaptive reuse principles. The challenge is finding a balance between preservation and transformation. The following principles are used in the transformation of The Powerhouse and could be applied to other adaptive reuse projects:

1. *Strong distinction between old and new.* Maintain the existing materials in the state in which they are found, as much as possible, to emphasize the weathering and the layers of history that materials naturally develop over time. Also, choose new materials that weather at a similar rate to the existing, yet are clearly different so that 100 years from now, one could look at this building and be able to undoubtedly distinguish between what was original and what was added during the transformation.

2. *Reuse for an entirely new purpose than originally intended.* Do not create a reenactment of the building's original use. Avoid musealization and instead, give the building a new life by inserting a new function that can be successful in the space and that can add

to the city's development. The history of the building will be recognized through its form and location, so it is acceptable to give it an entirely new function that is unrelated to its original purpose.

3. *Insertion of contemporary architectural techniques to contrast the historic.* Contemporary materials and architecture provide a fresh perspective to the idea of heritage conservation. This will especially relate to younger generations (who may not have much interest in historic preservation) by emphasizing the significance of historic architecture, but also showing how it can blend with contemporary and can relate to current architecture, ultimately, widening the realm of possibilities for a typical heritage project.

Program Strategy

The program strategy for this site will involve an exploration of the many interpretations of performance. It will provide formal and informal; large and intimate performing spaces, as well as the qualities of the private and public components of a performance space. The Powerhouse has an existing material quality that shows the layers of weathering and time and provokes ideas of the building's history. The existing materials include brick, concrete, and steel. To contrast these and make apparent what is new compared to what is existing, three different materials were chosen to be added in the transformation: wood, translucent concrete, and various forms of glass.

Entry

When you arrive at The Powerhouse there are two main points of entry. The first is at street level and takes you into the gallery space. The strategy for this entrance is to provide a flow of circulation from the city street, through the building, across the bridge, and to the water's edge. The second entry point occurs at a 14 foot change in grade and takes you into the lobby and theatre space. This lower entrance provides more of an experience of arrival through the addition of a combined ramp and stair that zig-zags down to an outdoor plaza area that contains a ticket booth. This space provides a flow between exterior and interior and allows the interior lobby space to bleed out to the outdoor plaza (Figures 25-31).

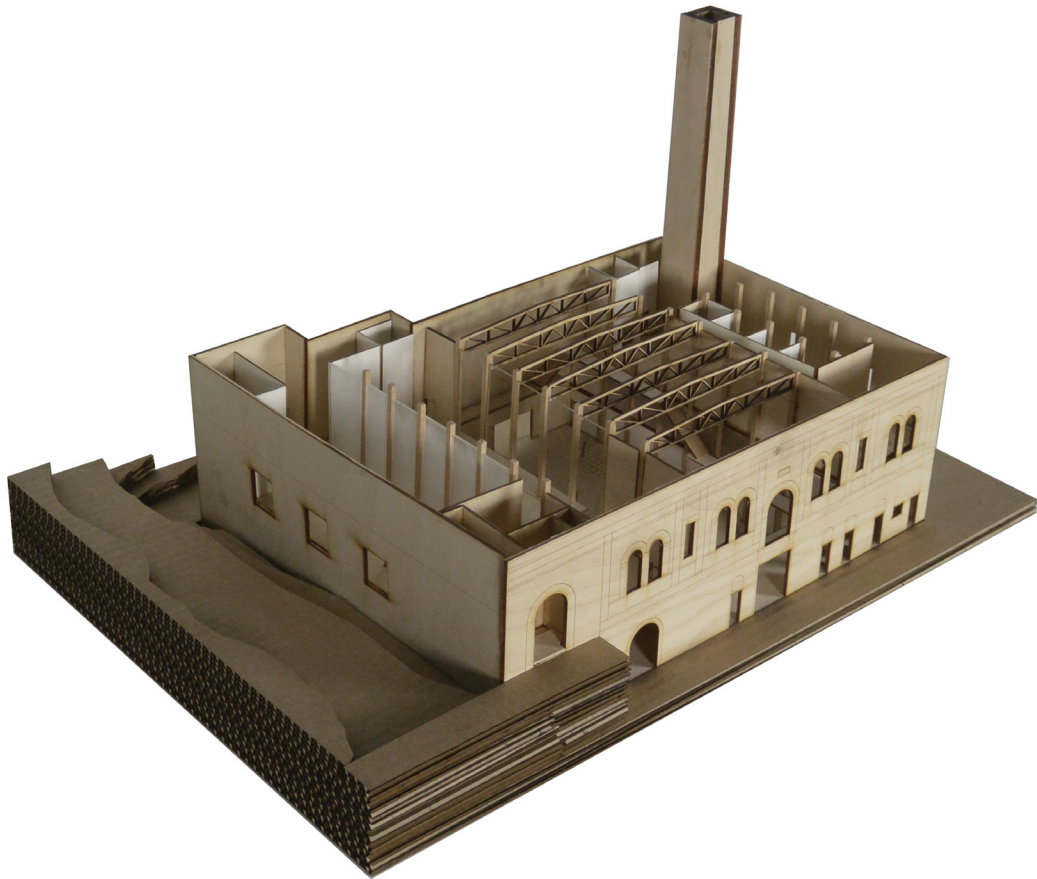
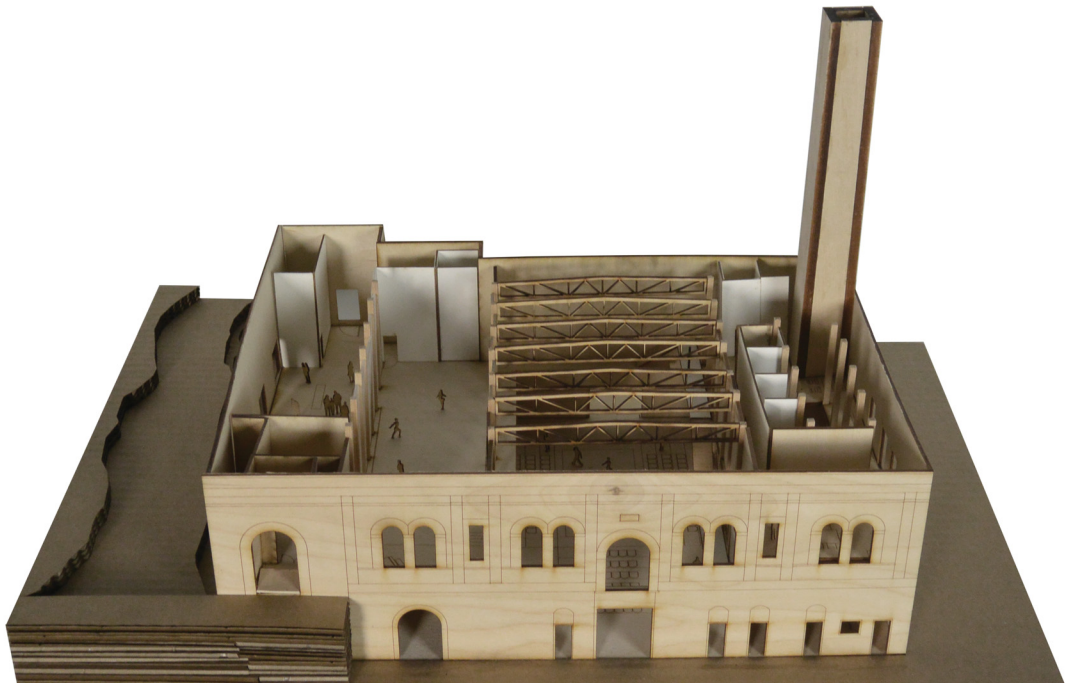


Figure 25: Building model showing entrances and change in grade



Figure 26: Upper gallery entrance



Figure 27: Lower theatre entrance



Figure 28: Site and roof plan

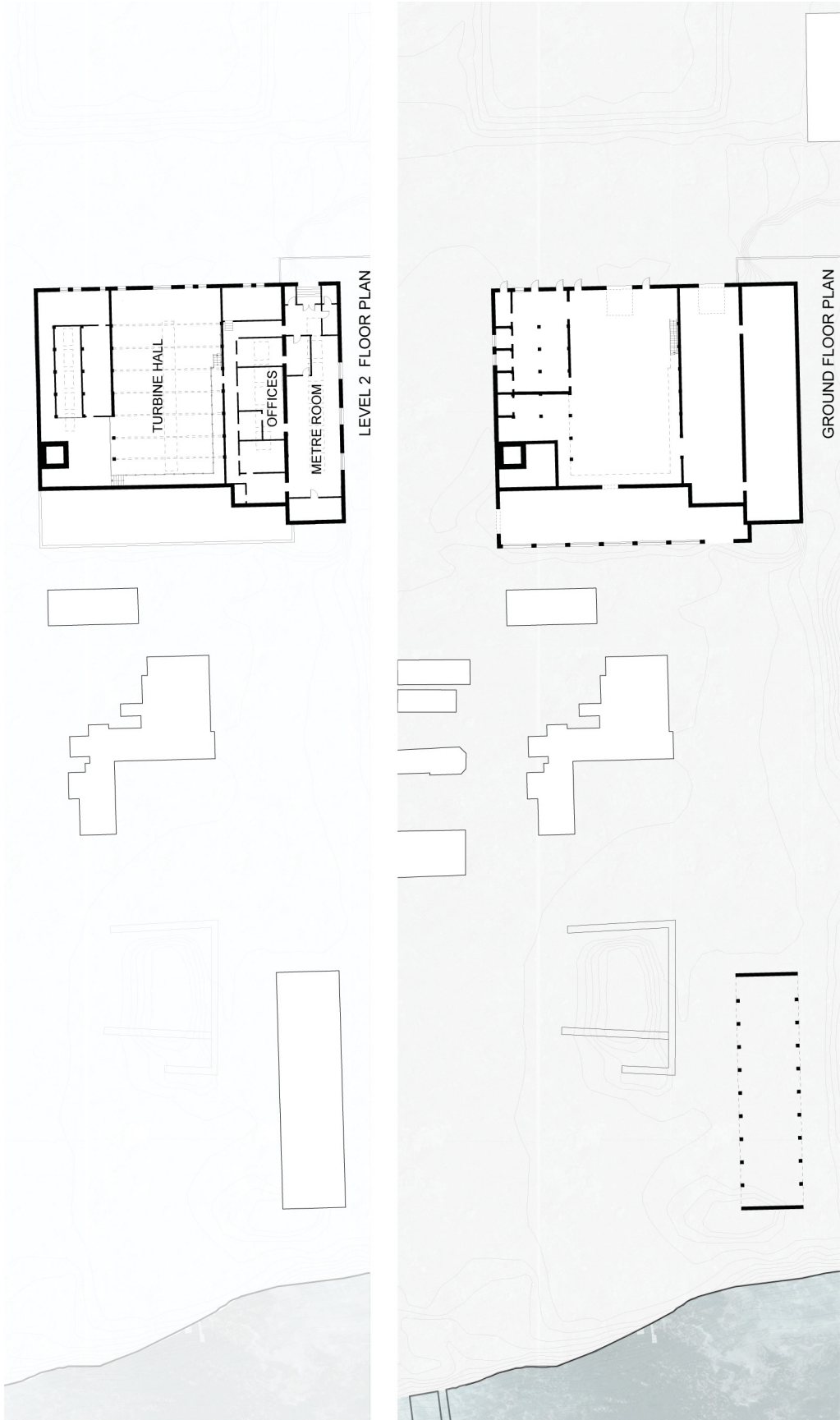


Figure 29: Floor plans of the existing building

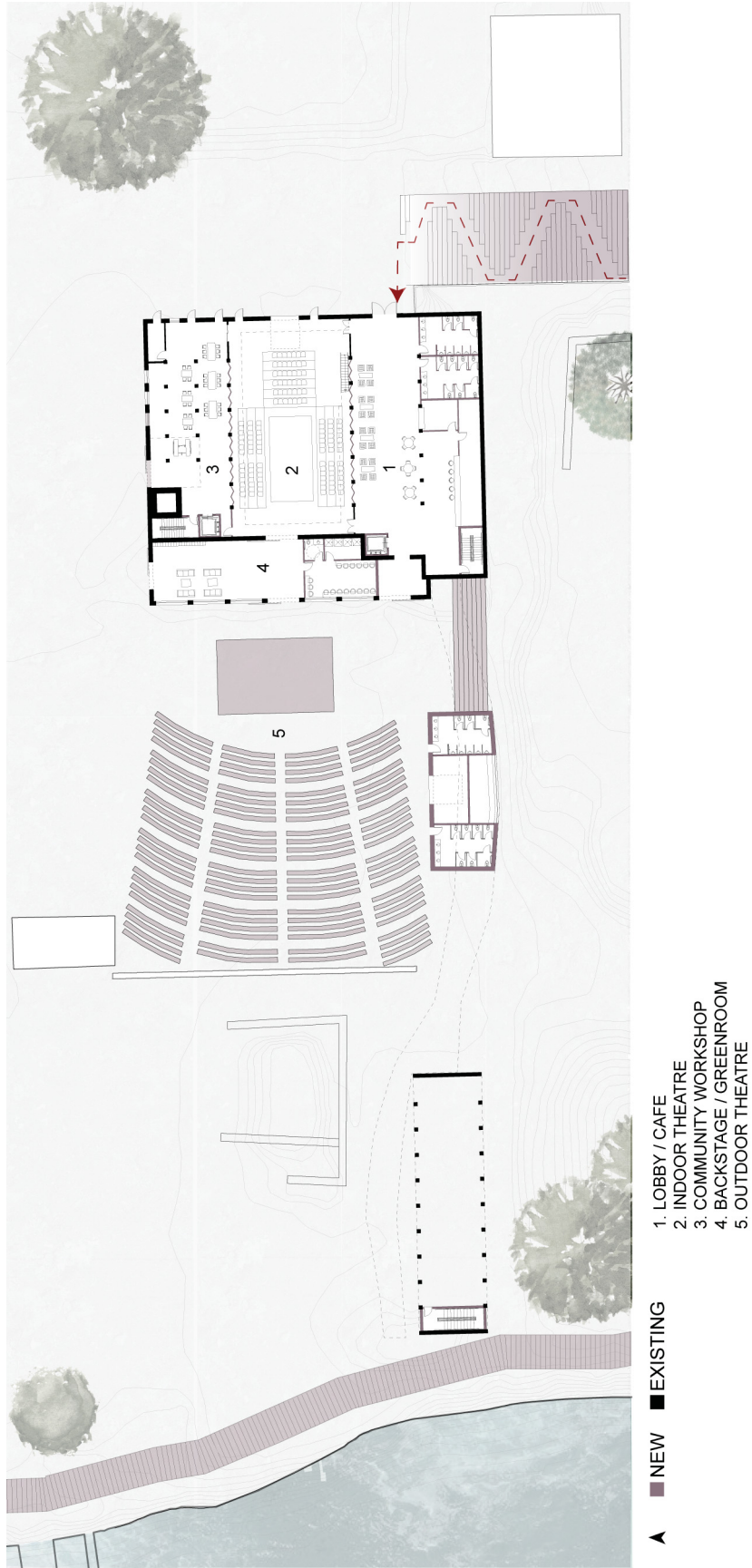
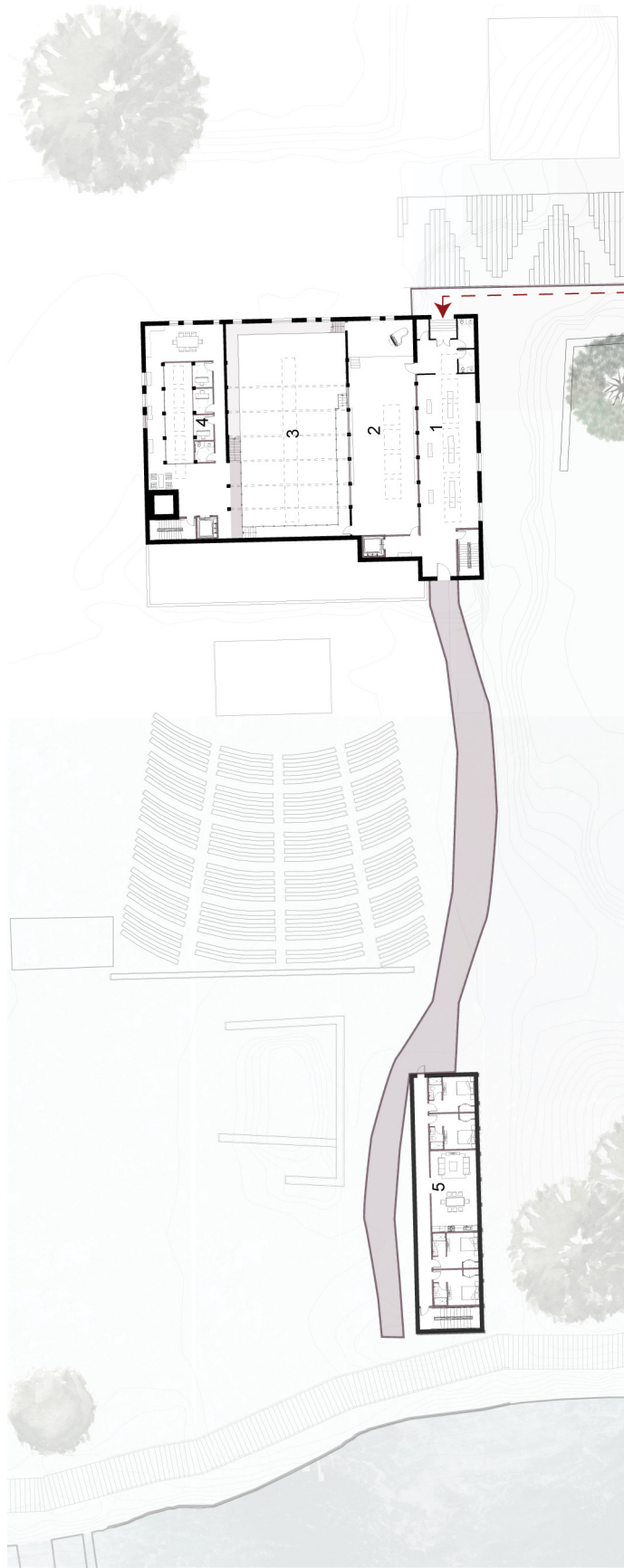


Figure 30: Proposed ground floor plan



- ▲ NEW
- EXISTING
- 1. GALLERY / EXHIBITION
- 2. REHEARSAL ROOM
- 3. OPEN TO THEATRE BELOW
- 4. OFFICES
- 5. RESIDENCY

Figure 31: Proposed level 2 floor plan

Theatre

An analysis of the existing spaces in the building reveals four clear divisions of space. The turbine hall is the largest space. With high ceilings and a large span, it lends itself to sizeable gatherings. This space will become the theatre space in the building (Figures 32-34). Its existing truss structure and the gantry crane that run in the east-west direction of the room allow for an opportunity to attach a lighting grid and a moving catwalk above the stage. The strategy for the theatre space is to provide the city with something different than the traditional. The Powerhouse theatre will be intimate and will challenge the typical qualities of a theatre, similar to the theory of environmental theatre where they “learned to reject the orthodox use of space and to seek in the events to be performed organic and dynamic definitions of space”(Schechner 1994, xxxi). In order to achieve this, the space requires a certain amount of flexibility to accommodate various stage-audience relationships (Figure 35), from thrust (with the audience on three sides of the stage), and end/proscenium (with the audience facing one side of the stage only), to theatre-in-the-round (with the audience on all sides of the stage). In this instance, “it [is] impossible to look at an action without seeing other spectators who visually at least, are part of the performance” (Schechner 1994, 19).



Figure 32: Theatre sectional perspective

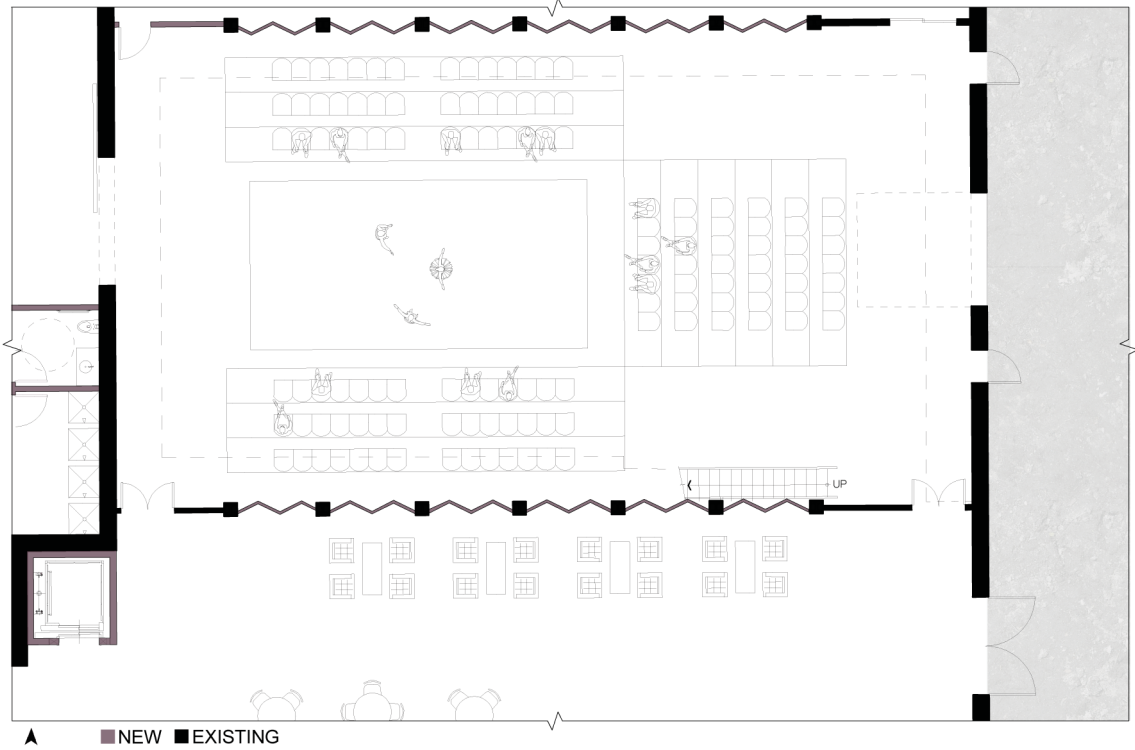


Figure 33: Theatre floor plan

EXISTING

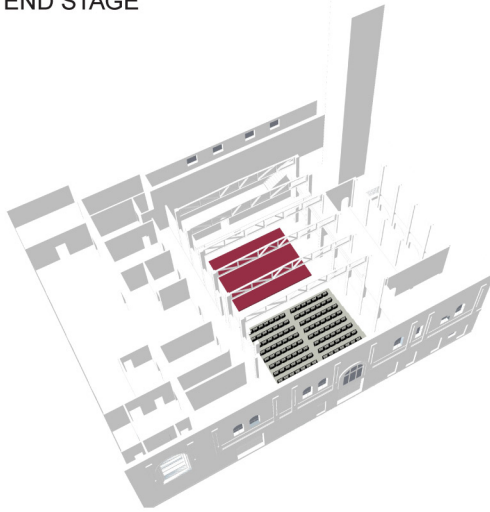


PROPOSED

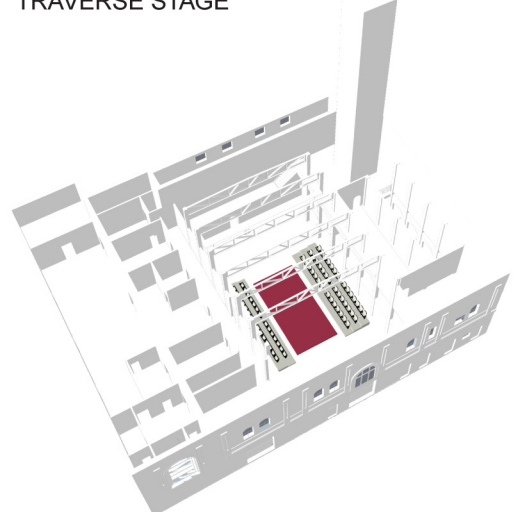


Figure 34: Existing vs proposed theatre space

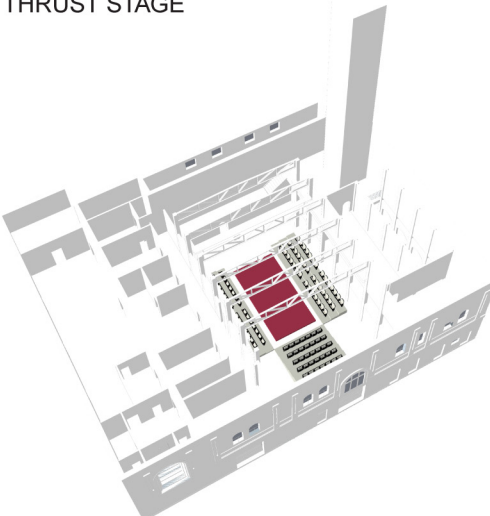
END STAGE



TRAVERSE STAGE



THRUST STAGE



THEATRE-IN-THE-ROUND

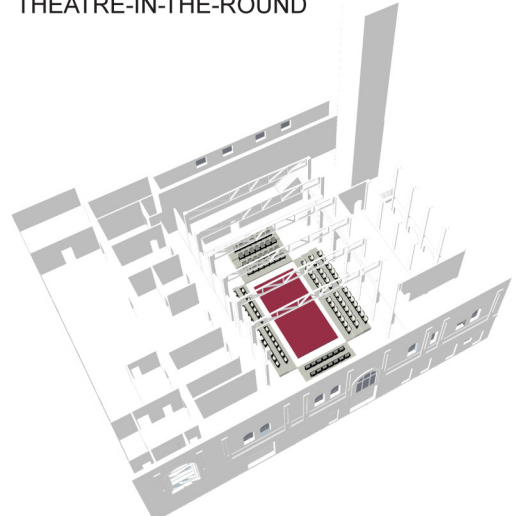


Figure 35: Stage Configurations

The material strategy for the theatre is to create a wood music box by adding acoustic wood panels to the north and south walls. However, the east and west walls will be preserved, exposing the rawness of the weathered brick and allowing the building's history to act as a backdrop for performers (Figure 36).

A multi-level landing encompasses the room above the performance space, acting as a mode of circulation to the various levels and a place to look down on performances.



THEATRE

THE UNDULATING TRIANGULAR FORM OF THE WOOD WALL PANELS INCREASES SOUND ABSORPTION

WOOD CONTINUES THROUGHOUT THE BUILDING AS HORIZONTAL WOOD PANEL RAILINGS THAT ENCLOSE THE LANDING ABOVE THE STAGE AREA



Figure 36: Theatre material study

Rehearsal / Gallery

South of the turbine hall, existing office spaces will be demolished and will be transformed into a large, well day-lit room. This room is the rehearsal space/dance studio. The material strategy for this space plays with levels of transparencies and explores what kind of “performance” can be created depending on materials (Figure 37-39). Next to this, a former meter room that is aligned with the upper entrance of the building provides the opportunity to create a public thoroughfare that cuts through the complex, from the street entrance to the waterfront, creating a nice transition space all the way from the city street to the water’s edge. This transition space will be transformed into an exhibition gallery and bridge to the

water. Translucent concrete panels will separate the gallery from the adjacent rehearsal space providing a kind of performance by allowing the public to see silhouettes of performers practicing. The end of the room, which was a former vault, will open up to water views and a bridge that will guide the public to the waterfront. The original vault door will be preserved playing with the idea that the door that once locked things in, is now being used to open up the room to the outside. The gallery will support local artists and will change quite frequently to encourage people to continue visiting (Figure 39-42).



Figure 37: Layers of transparencies looking into the rehearsal space

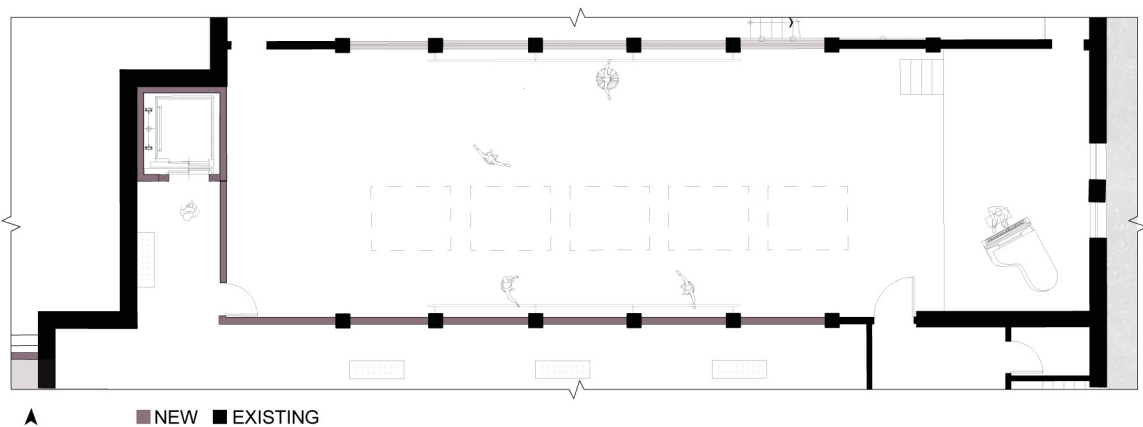


Figure 38: Rehearsal room floor plan



GALLERY / REHEARSAL

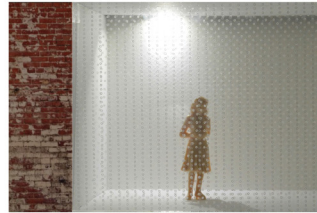
DIFFERENT LEVELS OF TRANSPARENCY ALLOW FOR GLIMPSES OF ACTIVITY IN ADJACENT ROOMS.

THE EXISTING VAULT DOOR WILL BE PRESERVED AND, CONTRARY TO ITS ORIGINAL PURPOSE, WILL BE USED AS A DOOR TO OPEN UP TO THE OUTSIDE

LEVELS OF TRANSPARENCY



TRANSPARENT GLASS



PATTERNED GLASS



OBSCURE GLASS



TRANSLUCENT CONCRETE (HIGH LIGHT TRANSMITTING)



TRANSLUCENT CONCRETE (LOW LIGHT TRANSMITTING)

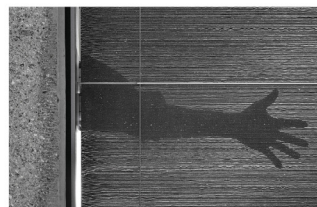


Figure 39: Material study for gallery and rehearsal spaces

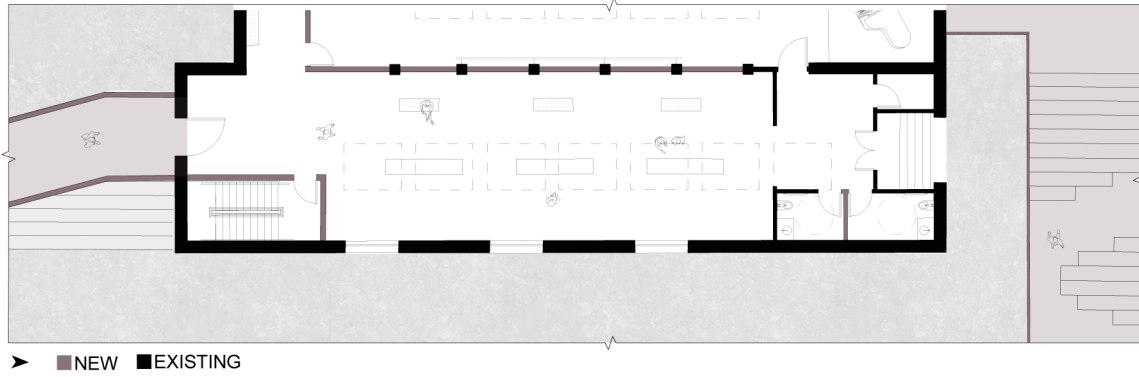


Figure 40: Gallery floor plan



Figure 41: Gallery thoroughfare

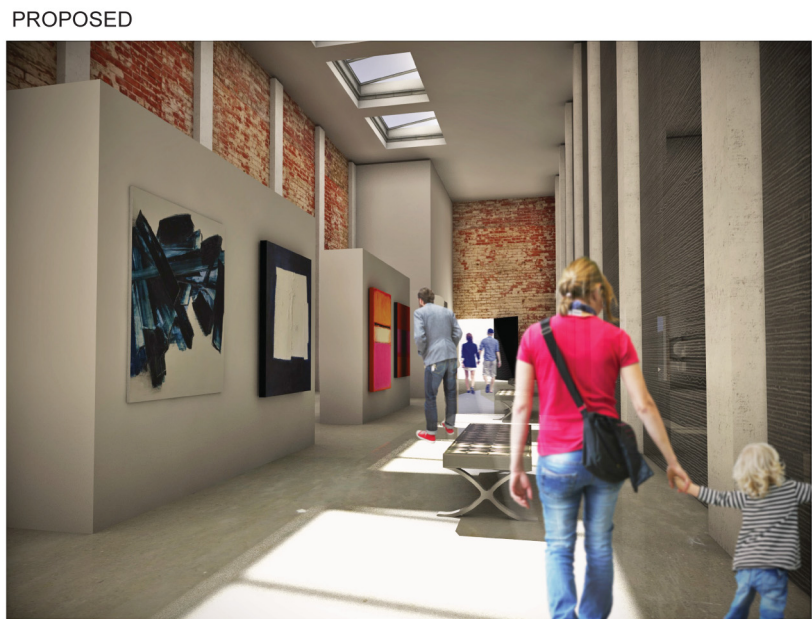


Figure 42: Existing vs proposed gallery space

Workshop

North of the turbine hall, a warren of smaller rooms is opened up into a workshop zone. On the ground floor, a community workshop will support classes and access to the outside. On the mezzanine level, workshop space will continue that will focus on prop design and construction. The top floor will be the most private, containing offices and a boardroom (Figure 43).

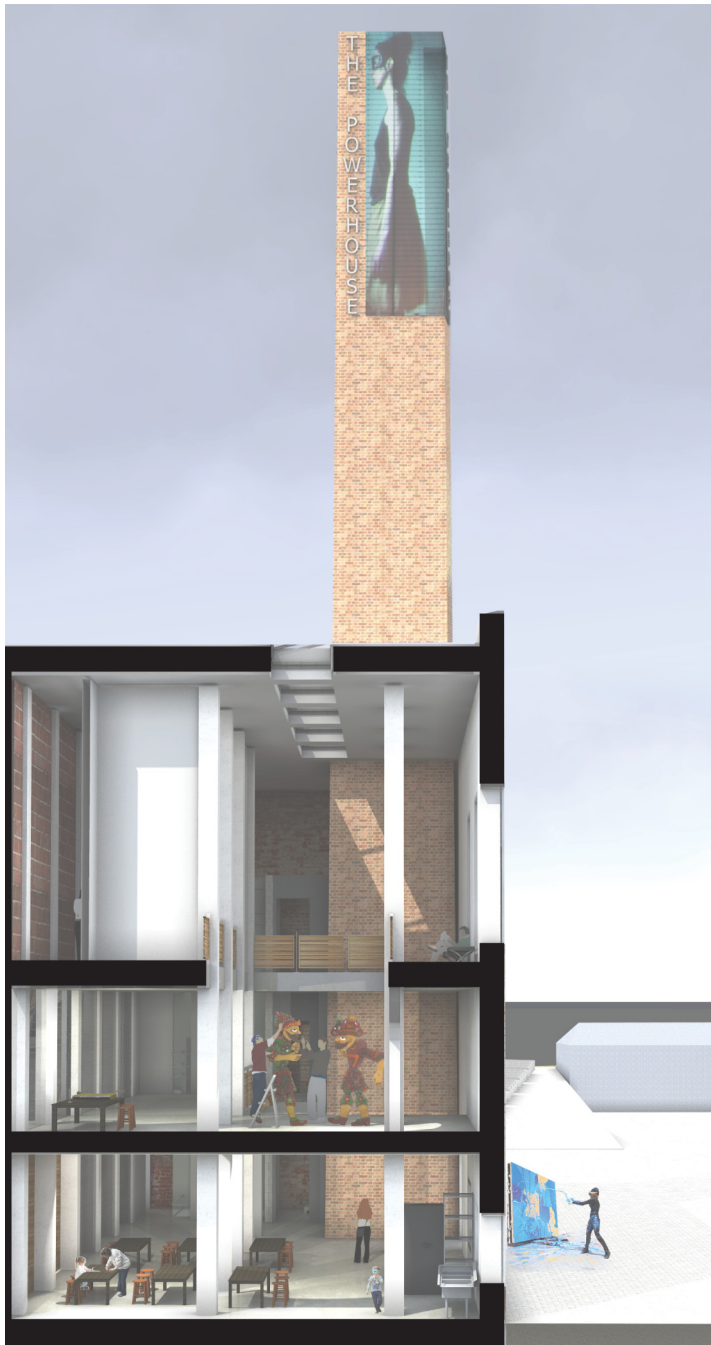


Figure 43: Community workshop

Artist Residency

An existing building on site will be adapted to house artists and performers when they come from outside of Victoria to use The Powerhouse (Figure 44). The design will include a bridge to connect the artisan residency to the rehearsal space in the main building. The bridge will also serve the public by providing access from the gallery to the exterior spaces, so it will curve slightly to open up to the water views and to guide the public to the waterfront.



Figure 44: Residency floor plan

Festival Grounds

On the west of the building, a one-storey annex will act as a backstage area to serve the interior theatre and an exterior performance space (Figure 45).

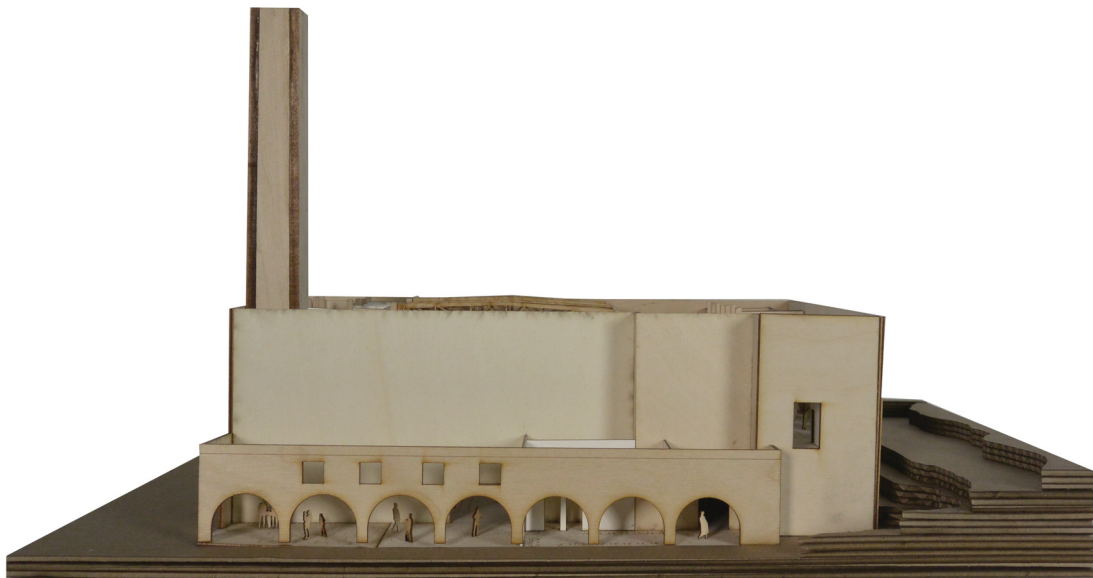


Figure 45: West facade of The Powerhouse showing the backstage area with seven large archways

The exterior space will be transformed into festival grounds and a large performance area that contrasts the intimate feeling of the interior theatre (Figure 46-49). Existing retaining walls around the site are suggestive forms incorporated into a free-flowing landscape. Trees are planted to provide shade in the summer months and to protect against prevailing winds in the winter. The grounds will be used for festivals and outdoor concerts in the summer and can remain active in the winter months by adding fairy lights to the trees and buildings and introducing winter activities, such as a Christmas market. At all times of the year there is the opportunity to do outdoor movie screenings in this outdoor space (Figure 46). Two existing buildings and a new building will provide support and vendors for the outdoor performance space.

A portion of the top of the smokestack will be removed and replaced with electronic lit panels that will constantly project an image or a sign to communicate with the city what is happening at The Powerhouse.



Figure 46: Outdoor movie screening

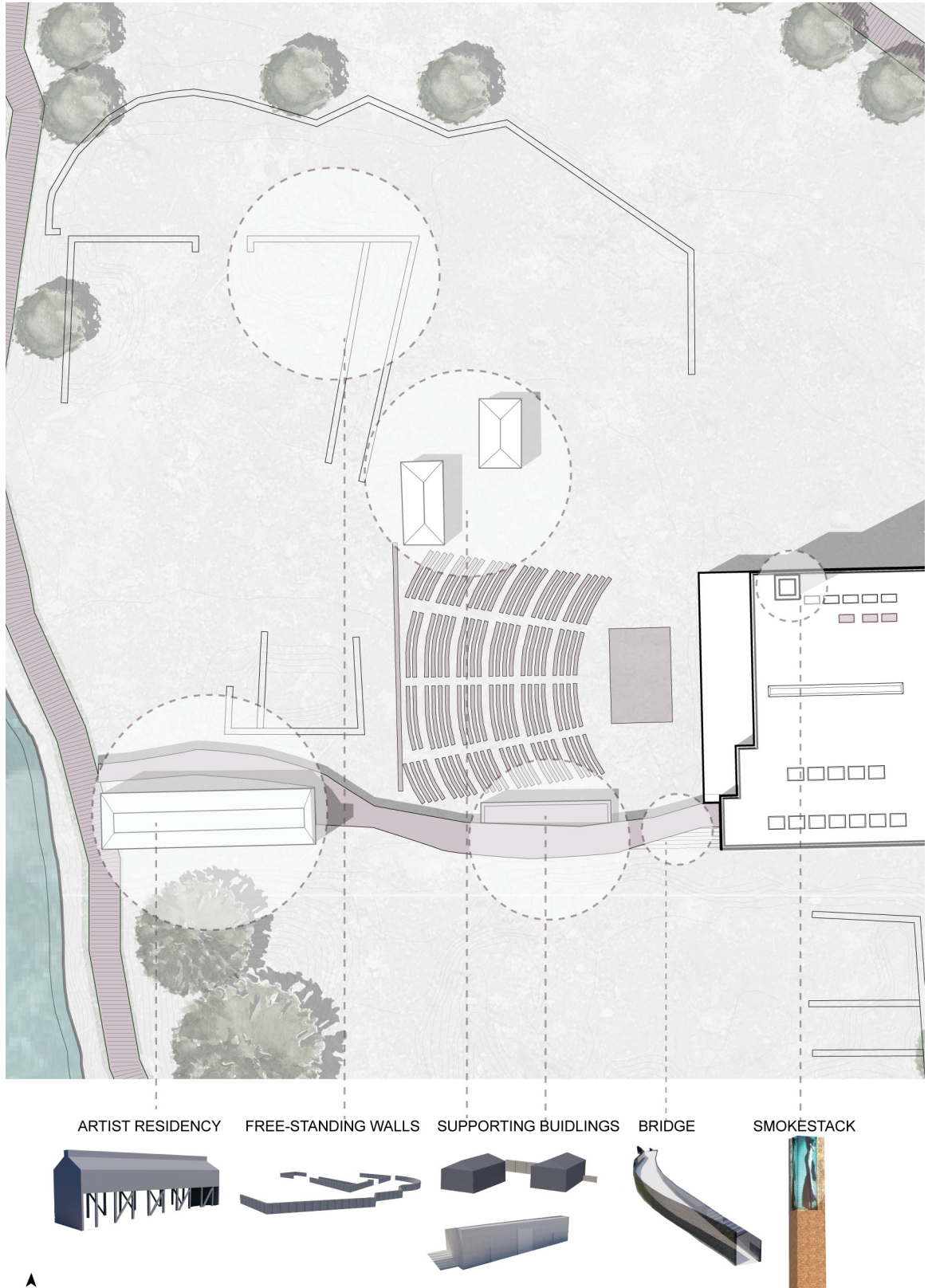


Figure 47: Site diagram

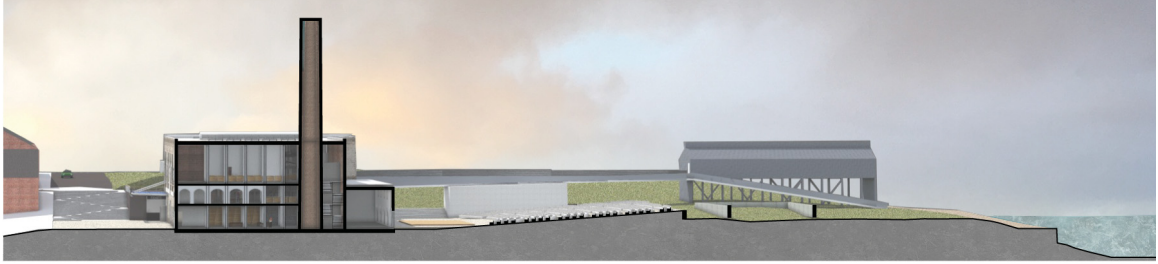


Figure 48: Site section



Figure 49: View of exterior grounds

Phasing Strategy

The adaptive reuse process of The Powerhouse and its surrounding site, will be phased into several parts. As each stage is completed, an event will take place to engage the public as the building's story unfolds. The goal is to increase public excitement and anticipation about the building throughout its adaptation and then continue this excitement once the transformation is complete by hosting various participatory events at all times of the year.

The following is a proposal for a celebration of each phase of completion (Figure 50):

Phase 1 will introduce the public to the project and invite them to participate in an “Art Battle”, where local artists will compete. In addition, competitions for various age groups of amateur artists will take place.

Phase 2 will celebrate the completion of the gallery portion of The Powerhouse transformation. The winners from Phase 1’s competition will exhibit their work for the opening.

Phase 3 will celebrate the completion of the workshop portion of the building by inviting the public to participate in workshops related to prop design.

Phase 4 will celebrate the completion of the theatre space and the overall interior transformation. The public will be invited to the opening performances where some of the props made in Phase 3 will be used.

Phase 5 will celebrate the completion of the exterior performance space and will invite the public to attend a “Battle of the Bands”.

Having the phases feed off of one another will encourage people to continue participating in all of the phases. Also, beginning and ending the process with a “battle” is a strategy to gain the most public participation. Once completed, the site will continue to constantly change from day to night through the type of events that take place, such as local charity runs on the new boardwalk, the Greater Victoria Performing Arts Festival, the Victoria Film Festival, etc. and also through the use of light to communicate with the city what is happening at the site at certain times. One can imagine people constantly looking for that lit smokestack in the sky to tell them when there is an event taking place.



PHASE 1: ART BATTLE

- INTRODUCTION TO THE PROJECT
- LIVE PAINTING COMPETITION FOR THE PUBLIC



PHASE 2: GALLERY OPENING

- CELEBRATION OF THE COMPLETION OF THE GALLERY
- EXHIBITION OF ARTWORK FROM PHASE 1



PHASE 3: PROP DESIGN WORKSHOP

- CELEBRATION OF THE COMPLETION OF THE WORKSHOP
- COMMUNITY CLASSES RELATING TO PROP DESIGN



PHASE 4: THEATRE OPENING

- CELEBRATION OF THE COMPLETION OF THE THEATRE
- OPENING SHOW USING PROPS MADE IN PHASE 3



PHASE 5: BATTLE OF THE BANDS

- CELEBRATION OF THE COMPLETION OF THE EXTERIOR
- BATTLE OF THE BANDS COMPETITION



Figure 50: Phases of completion

Art Battle- 2016, photograph by University of the Fraser Valley (Flickr)

Workshop- 2016, photograph by Mitch Altman (Flickr)

CHAPTER 5: CONCLUSION

In conclusion, it is important to recognize the industries that have shaped our cities and the value of reusing abandoned sites whenever possible. To revitalize these derelict sites is a challenge, but also an opportunity to bring life back to quiet parts of the city and to explore different types of public space. The Powerhouse is an ideal example of this and its architectural qualities combined with its location make it a good precedent for other cities in a similar situation.

By introducing multiple public programs that can coexist simultaneously, and improving points of access to the site, The Powerhouse can become a place of constant activity, where the performances inside and outside of the building will bring the area back to life. Additionally, the inclusion of the public through the process of adaptation, has the potential to increase the hype of the end result and make the final reveal a much anticipated event.

The adaptive reuse strategy of adding contemporary techniques and materials to an existing historic form, can progress the city's vision of heritage conservation and provide many opportunities to create functional public spaces within historic buildings rather than simply preserving the past.

Now that the site remediation is complete, The Powerhouse is available for purchase and a vision for its future can start to come to life. There is opportunity to turn this building and its surrounding site into a lively public space that connects to its history and also starts to change the perception of the Rock Bay area.

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