

Competition outline:

Given the longevity of architecture in the city, there are an increasing number of buildings still fit for use despite having outlived their functional role. Particularly without regard to progress in IT, this tendency is notable among small-and medium-scale office buildings. Moreover, buildings beloved by the people of a neighborhood, buildings that deserve preservation, or warehouses in good locations, can be considered for the revitalization of urban memories. On the other hand, even among people who want suburban residences, within the diversification of residential types there are many people who desire to commute back and forth to the city.

Taking such situations positively, it could be said that schemes for the conversion of existing buildings in order to live in the city center will become an important new role for architects.

These residential forms would of course include use as mass housing, but various other usages, such as the long-term stay model or small hotel, can also be considered. Even mass housing is not limited to families and those living on their own; many new models continue to be requested, such as the SOHO model and the room-share. The increase of these models of living places may also be useful for the activation of the city.

Problem statement:

"The works of the past always influence us, whether or not we care to admit it, or to structure an understanding of how that influence occurs. The past is not just that which we know, it is that which we use, in a variety of ways, in the making of new work.... The typology argument today asserts that despite the diversity of our culture there are still roots of this kind, which allow us to speak of the idea of a library, a museum, a city hall or a house. The continuity of these ideas of type, such as they are, and the esteemed examples which have established their identity and assured their continued cultural resonance, constitute an established line of inquiry in which new work may be effectively grounded."¹

When approaching an adaptive reuse project, precedents take on a greater level of importance because history is not only used in the creation of a new work, but history is actually a physical part of the work, making the building itself a valuable precedent.



The Janion Hotel

The building chosen for an exploration in adaptive reuse for living in the city is the old Janion Hotel Building in Victoria, BC. The building is ideally located on the outer edge of Victoria's downtown core adjacent to the inner harbour and the Johnson St. Bridge, which connects Victoria and Esquimalt. The building is highly valued in the

community and has a rich history. The building has been abandoned for decades as a result of the late owner's dying wish for it to be left alone for as long as possible. In light of recent events the building is now up for development, which makes it an excellent candidate for an adaptive reuse strategy that will activate the city.

¹ The Harvard Architectural Review. Volume 5. Precedent and Invention. Between History and Tradition: Notes Toward a Theory of Precedent. John E. Hancock.

From the onset of the project we strove to create an urban oasis that catered to creative minds by providing them with an alternative lifestyle. Such a lifestyle would include comfortable living spaces that serve as an escape from the hectic monotony of city life, coupled with dynamic studio spaces in which individual artists or large design teams could customize their surroundings to create the ideal workplace. The work spaces throughout the building possess a perfect level of transparency granting tenants the opportunity to become inspired by each other's work.

We also desired to integrate contemporary spa facilities to supplement both the living and working portions of our program, which eventually led to the name and mantra of the project, Live + Design Well. The spa facilities add a new and necessary dimension to life when directly integrated with living and designing. For living it adds the necessary relaxation and meditation that allows us to live a healthy and well balanced life. When used in conjunction with a creative work environment, it will allow users to replenish their souls and rejuvenate their creativity, inspiring new ideas.

In the early stages of the project we also realized the importance of public amenities as a means to enhance contemporary culture and encourage community events. Such facilities would serve to breathe life into the downtown area and contribute to a greater activation of the city through new life in adaptive reuse projects.

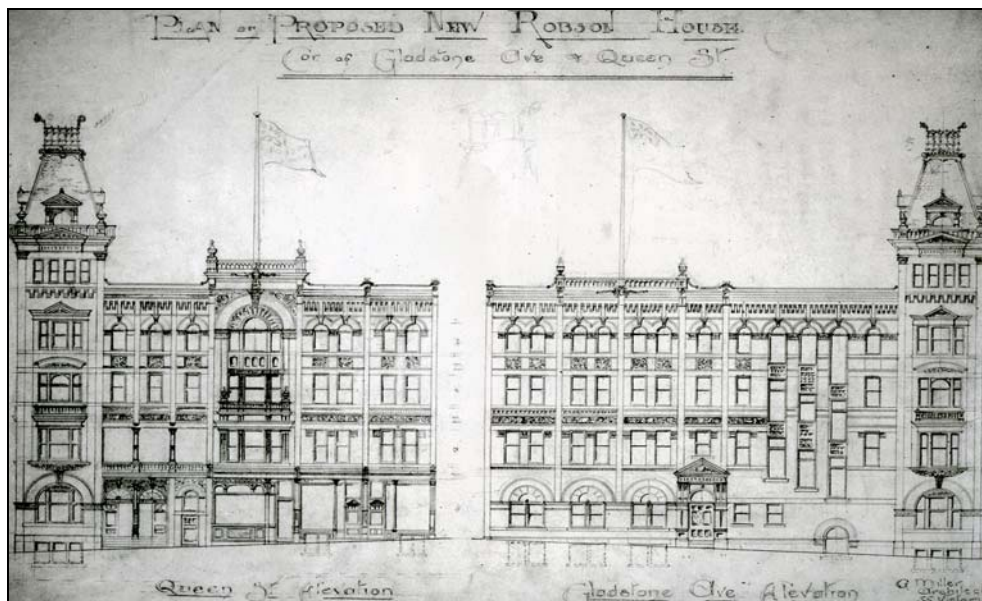
Throughout the course of this project we looked to many precedents from which we might draw inspiration for the formulation of our project. As we researched projects in the realm of adaptive re-use, spa hotels and design oriented work spaces, three projects emerged as the most valuable references. We looked to the Gladstone Hotel in Toronto for not only an excellent project from which we might develop an adaptive reuse strategy but also for the nature of its spaces and studio component of its unique program. We looked to the Vigilius Mountain Resort in Italy as a model for our contemporary spa, and lastly we chose architect Stephen Jolson's house for its strong integration of a waterwall into the project and his realization of the true value of water within inspiring living spaces.



The Gladstone Hotel

Early in our research we discovered that The Gladstone Hotel paralleled several of the ambitions of our project. The Gladstone Hotel is a 115 year old hotel in Toronto that has recently been renovated by the Zeidler family to meet some

interesting new goals. The Zeidler family realized that not only are sustainability and heritage inherently connected, but that by investing in our past we will sustain the future.² Their physical approach to the building was to preserve as much of the existing character on the inside and outside of the building. The building was designed by architect George Miller in the Richardsonian Romanesque style, a popular Victorian style. The exterior of the building features roughly hewn stone and striking arches, while the interior houses Victorian plaster mouldings and rather unique pillars in the larger spaces with genuine European fresco faux marble finishes.³ Such architectural characteristics took great efforts to restore but the aesthetic quality of the finished product and the gratitude of the neighbouring community far outweighed the restoration costs.



² Jen, Leslie. September 2005. "Gladstone Hotel." *Canadian Architect*, pp. 29

³ <http://www.gladstonehotel.com/history.htm>



The Janion building has many of its own significant architectural features that we felt were important to preserve, such as its cast iron façade elements and double wythe structural brick columns. Our renovation strategy was to preserve the façade of the building and maintain the exterior and interior features wherever it was not compromising to the overall quality of the spaces. We chose to completely preserve the main façade of the building, however the south façade of the building had small windows that did not demonstrate any consideration for solar orientation, and held no great benefit in being preserved. We decided to

keep the existing brick columns as not only a structural element, but also an aesthetic feature of the building. We then implemented angled balconies between the columns to provide additional floor space to living units, provide views back over the city and to the Olympic Mountains beyond, and also to provide much needed solar shading to the south facing spaces.

The Gladstone Hotel encourages creative culture by incorporating artist designed guest rooms as well as architect, designer and artist oriented studio spaces. Such studio spaces became a very prominent aspect of our project in the early stages. By balancing the concepts of the Gladstone with our own objectives we decided to incorporate creative work spaces that not only catered to the individual artist but also to larger design teams. Rather than having the studio spaces as separate entities from the guest rooms like those of the Gladstone, we chose to completely integrate them with the living spaces, and to make them flexible within themselves and with the adjacent live + work units. Such flexibility would be achieved through the use of Molo's flexible Softwall partitions. (Appendix A) The partitions would allow users to create ephemeral working conditions that would comfortably coexist with the living spaces. The Softwalls would also be used to separate the units and could retract to create a much larger work space capable of accommodating a larger design team.



- Artist Designed Rooms

Another significant aspect of the Gladstone that we felt would be an important part of our philosophy, are its many public events. With its concerts, plays, book launches, and art classes the Gladstone breathes life into the neighbouring community and the local art scene.⁴ The Design + Live Well project aspires to do the same with its art gallery featuring the works of the designers residing in the building, and also its restaurant, bar and outdoor performance space.

The Vigilius Mountain Resort



One of the main aspects of the Vigilius mountain resort is to gain valuable experience through the observation of nature, while rejuvenating and relaxing in the spa; and is achieved through large amounts of glazing and outward views to nature.⁵ The Vigilius is a nature resort meant to provide an escape from the city, where the above mentioned experience through observation can be taken back to the everyday life of the city. We felt this approach to holistic rejuvenation appealing but found it difficult to apply it to an urban oasis lacking such direct connections to nature. However, we felt that mentally rejuvenating experience could not only be gained through the observation of nature but also through the observation of people in

⁴ Jen, Leslie. September 2005. "Gladstone Hotel." *Canadian Architect*, pp. 26

⁵ Watson, Howard. 2005. *Hotel Revolution*. Wiley Academy: Great Britain p.134

creative environments. Such a notion lead to the implementation of an appropriate level of transparency between the spa and work portions of the project, which would build a stronger community in which guests may feed off of one another's creativity. Such an environment would allow an architect to be inspired by a painter while receiving a massage, a painter to be inspired by a sculptor while receiving a facial, or a sculptor to be inspired by dancer while receiving an enema.



Another aspect of the Vigilius resort is its clear intention for social interaction in its public spaces. The reception immediately lets it be known that it is a social place as it doubles as a comfortable lounge, with burgundy leather chairs, and long sofas. The building has several other social foci, including two restaurants and a piazza.⁶ Realizing the benefit of such facilities we chose to create an integrated main lobby by making it a large gathering space that also functions as a lounge and art gallery. We also chose to include a restaurant on the main floor because we realize the value of dining as a means of social interaction.

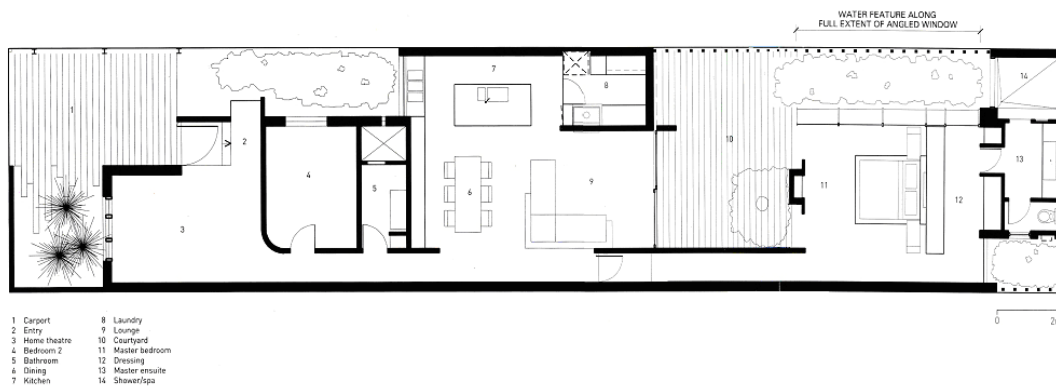


⁶ Watson, Howard. 2005. [Hotel Revolution](#). Wiley Academy: Great Britain p.136

The Stephen Jolson Residence (Waterwall)



Architect Stephen Jolson's own residence integrates spa facilities and water into everyday life. As an architect, Jolson feels the need to constantly replenish his soul and rejuvenate his creativity, and what better place to do it then home. Between his bedroom and garden he created a "waterwall". A floor to ceiling window tilting inwards that has a constant flow of water running down it, blurring the view of his modest courtyard garden. He says that as you lie in bed or relax in his spa like ensuite, you could be anywhere; he managed to create an exotic getaway within his urban residence.⁷



We felt a similar integration of water in our building would enhance the sensorial experience of the project while reiterating the theme of rejuvenation. To achieve such an experience we incorporated two, four storey water walls between the atrium and spa facilities that would collect and recycle rain water from the roof. From within the spa, guests would see blurred images of exotic plants, as if they were behind a waterfall at some exotic location, while the guests in the live/work units would see across the atrium to blurred silhouettes of other guests receiving massages and the like.

⁷ Crafti, Stephen. 2005. H2O Architecture. Images Publishing Press: Australia. p.196



Each of the above buildings are “grounded” in the past as they correspond to the established typologies of the hotel, the spa and the house. Yet each pushes itself, and in effect, architecture, toward new heights. And once such projects establish themselves as precedents and evolve their respective types, they will become points of departure for future projects, creating an ever evolving, perpetual paradigm, within which infinite possibilities will be attained.

<http://www.deh.gov.au/heritage/publications/adaptive/pubs/adaptive-reuse.pdf>

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http://www.molodesign.com/pages.php?section=products&view_product_id=15

http://en.wikipedia.org/wiki/Adaptive_reuse

http://www.velocityartanddesign.com/molo_sw78.html

Appendix A: Molo Softwall

Created by Vancouver BC architect/designers Stephanie Forsythe and Todd MacAllen of Forsythe + MacAllen Design.



soft

softwall		softwall is a lightweight, freestanding partition made from a flexible honeycomb structure. softwall expands from less than 2"(5cm) to just over 20'(6m) in length and can be used in any curved formation between 8'(2.5m) and 20'(6m).		
product		dimensions	color	product code
textile softwall		6' (1.8m) tall x 12" (30cm) wide <small>shipped in box 36" x 15" x 6" weight: 20 lbs</small>	white	SWT-S6W
paper softwall		4' (1.2m) tall x 12" (30cm) wide <small>shipped in box 24" x 15" x 5.5" weight: 12 lbs</small>	white	SWP-S4W
		6' (1.8m) tall x 12" (30cm) wide <small>shipped in box 36" x 15" x 5.5" weight: 18 lbs</small>	black	SWP-S4B
Chénel paper softwall (not yet available)		6' (1.8m) tall x 12" (30cm) wide <small>shipped in box 36" x 15" x 6" weight: 21 lbs</small>	white	SWCP-S6W
			black	SWCP-S6B
custom height paper softwall		up to 10' (3m) tall x 18" (45cm) wide <small>shipped in box 60" x 20" x 6" weight: 45 lbs for 10' softwall</small>	color	SWCP-S6C
			white	SWP-C1W
			black	SWP-C1B

textile softwalls/ softblocks are made from a highly durable non-woven textile material (spun polyethylene fiber sheets) which is tear resistant and water resistant. The material is lightweight, bright white and translucent. textile soft products are easy to handle and maintain, and forgiving of relatively rough handling and demanding applications

paper softwalls are made from a fire-retardant tissue paper material - the white version is translucent and black version is opaque. paper softwall is delicate, yet its honeycomb design makes it surprisingly resilient to normal handling. paper softwall should not be allowed to get wet, or be used in a rough environment.

* All **softwalls** provide acoustic dampening.

soft

softblocks		softblocks are flexible honeycomb building blocks that can be stretched horizontally from 2"(5cm) up to 12'(4m) long. They can be used alone, or stacked together, to create functional surfaces or partitions of varying heights.		
product		dimensions	color	product code
sets of 3 textile softblocks		1', 2' & 3' tall x 12"(30cm) wide	white	SBT-SETW-12
		1', 2' & 3' tall x 18"(45cm) wide		SBT-SETW-18
individual textile softblocks 12"(30cm) wide		1'(30cm) tall	white	SBT-1W-12
individual textile softblocks 18"(45cm) wide		2'(60cm) tall		SBT-2W-12
		3'(90cm) tall		SBT-3W-12
		4'(120cm) tall		SBT-4W-12
individual textile softblocks 18"(45cm) wide	<p>A special vase insert is available for softblocks that allows for fresh flowers to be integrated into the display surfaces.</p>	1'(30cm) tall	white	SBT-1W-18
individual textile softblocks 36"(90cm) wide		2'(60cm) tall		SBT-2W-18
		3'(90cm) tall		SBT-3W-18
		4'(120cm) tall		SBT-4W-18
individual textile softblocks 36"(90cm) wide		1'(30cm) tall	white	SBT-1W-36

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