

Phenomenology of Water
&
A Scenario For Downtown Waterfronts
by
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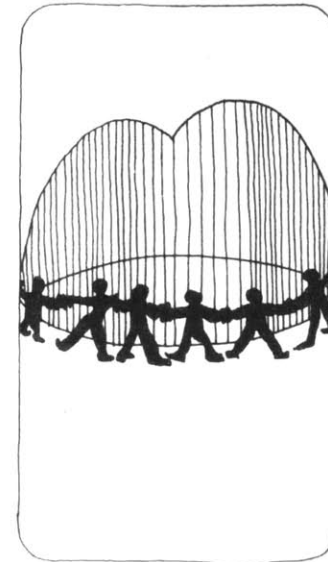
ARCHIVES



phenomenology of water

celebrations of childhood

LEGACIES OF WATER	1-15
RITUAL OF WATER	16-49
IMAGININGS	50-60



1

ABSTRACT

THESIS ABSTRACT/-1

Theses 2 parts of my thesis, "Phenomenology of Water", and "Activities for Downtown Waterfront", are meant as an exploration of an academic topic, a forum for my personal thoughts, an expression of beliefs and feeling and an important opportunity for creativity that cannot be found in practical life. However, to off-balance the more personal stories of the first part, I have added a more rigorous 'list of activities' in a compact and usable package in the second part. The second section becomes a crystalization of the lessons that were only implied with the fabric of the stories of the first section, so that designers and planners could get a handle on, specific topics of discussion, or points of view.

In the first section, the "Phenomenology of Water", I try to reach the everyday citizen with the message that water, whether in a tap, fountain or lake has rather involved religious, psychological and instinctual meanings, that it has served as a fantastic stage for many exciting rituals of childhood living, and that it is magnetic for dreams, fantasies and imaginings. So, my readers are shown the spiritual meanings of water through our past and the actual life with water in the present. Therefore, I say with these observations of childhood, water has fantastic and sensitive design potential. This is especially true at a city's downtown front on the water.

Children are windows of adulthood. Their freedom, carefreeness, excitement, curiosity, fantasy and lust for exploration and discovery are physical and visual manifestations of everyone's inner qualities before they become domesticated, cultured and adulterized in the scheduled, tight, and responsible world of adulthood.

In the second part of my thesis, "Activities for Downtown Waterfronts". I try to address the professional policy makers, designers and planners of downtown waterfronts in a more rational, rigorous and practical format so that they can think about, discuss or apply some of my specific proposals. Here I present a list of 20 verbs that describe prototypical activities for converting waterfronts into 'People Places'. These occasions are meant to bring 'Spirit of Place' back to a city's waterfront. Each activity is explained in written, photographic or drawn format, by context, discussion and proposal. I gave precedents from other waterfronts in support of my proposals.

Therefore, these 2 parts of my thesis hope to increase social understanding and appreciation for water and its motivated activities, and forward a workable format of proposed activities for downtown waterfronts.

INTRODUCTION

The phenomenology of water will be explained in 3 sections. The first part will discuss the 'legacies of water'. Here I will show how water has been a constant companion in our daily lives since the beginning of time.

Throughout the history of religion in many cultures, water has been considered being of elemental importance. The earth was born from the ocean. So were all living creatures. Peoplekind themselves are born in the amniotic fluid of their mother. In baptism, we are reborn spiritually. In the end, we return to the earth, but death is also a new rebirth.

Throughout the history of evolution, peoplekind has collected its ancestral memories in the unconsciousness. The commonest symbol for the unconsciousness is water. It can channel our thoughts to reminiscences of the origin of the species - our emergence from the waters. It's all in our heads.

People need refuge and adventure. The seashore or the waterfront provide us with peace and quiet to relax our city lives, yet they can excite the explorations of childhood. We shall follow 3 children as they delve into the primordial caverns of the Boston waterfront.

The second section deals with the 'ritual of water'. Water has always been a pivot point for social occasions.

We see how a river is used by children to spend an afternoon of frolic and surfing in nature's own public bath.

We witness how children unleash the serene potential of outdoor reflecting pools to more enthusiastic vibrance of action. Why are ponds important to children?

Festivals are the most recognized form of the ritual of water. We can see a Childrens' Festival on the Toronto Waterfront, a Tea Party on the Boston Waterfront. Then there was the regatta on the Charles River, and the Summerfest in Milwaukee.

Then we'll take an expedition to the ships and grain elevators of the harbour, to Disneyland, and to 2 aquariums. Then we'll go on a fishing expedition.

We'll conclude this section on rituals, by considering water as a magnet and the water's edge as a line of force. We'll mention the magic of beaches and show how city life flourished above the waters of Paris, Florence and London.

The last section is called 'imaginings'. We fantasize that we are explorers and conquer the heights of a waterfront fortress. We become prisoners and soldiers as we hide between charred docks. We become Huckleberry Finns as we ride the fountains of our mind.

We dream our dreams at the water's edge. The beat of the waves, the hypnotism of their sound locks us into ephemeral reverie. We loose the complicated world. We regain a psychic consistency.

Water is our mirror. It mirrors the world around us. It always tells the truth. And when we look into the mirrors of the waters, we step into our unconsciousness and become objective of ourselves. We befriend our inner being. We acquaint ourselves with that inner spirit. This ends the section on 'imaginings', and this chapter on the "Phenomenology of Water, the celebrations brought to us by the wonders of childhood".

ABSTRACT

LEGACIES OF WATER

Our religious customs, our collective unconsciousness and our instincts for refuge are born from the waters of legacy. We begin with a journey which takes us from the birth of the earth to the death of man. Mother ocean gave birth to mother earth. Mother earth gave birth to peoplekind. Each of us, like the world on which we live, is born in the watery fluid of our mother. Baptism endows religious waters to give us spiritual rebirth. And then we die. But death is really only a rebirth. Bachelard gives us some prose, Poe some poetry, and Freud some facts.

Then we take a walk into our own heads. "Water is the commonest symbol for the unconsciousness", says Carl Jung. So we vanish into the primitive waters of evolution, to the beginning of time. We find our common birth in the ocean. We have collected this unconsciousness through all our previous descendants, we can travel into that distant past, and touch those ancient memories. We can read those hidden scrolls of time and birth. We can touch the most distant, yet animate archives of our lives. We find it in our heads.

The last journey that we take, is onto the city's waterfront, where we can take refuge in the adventures of childhood. A sociologist and a poet set the mood. Busy city life paints the murky backdrop, children volunteer as our actors. Their script is their 'way'. Other characters include the wind, weeds and waves. We imagine the wonders of sunrise and sunset. Man's lust for landfill, -that we don't understand, but the forgotten wharves we do.

And so, the tide goes down and so do we, as we explore the primordial privates on the dark undersides of a soggy dock. Caverns that feed wildness to the imagination. Wretched buildings and stolen cars add to the abandoned spice of the water's 'front'.

Water has always been part of peoplekind. It's been in our religions throughout all of history. It's been part of our ancestral memory throughout all of evolution. It's been the place to seek refuge and find adventure.



My first waterfront in Lindau Germany, circa 1950.

RELIGION

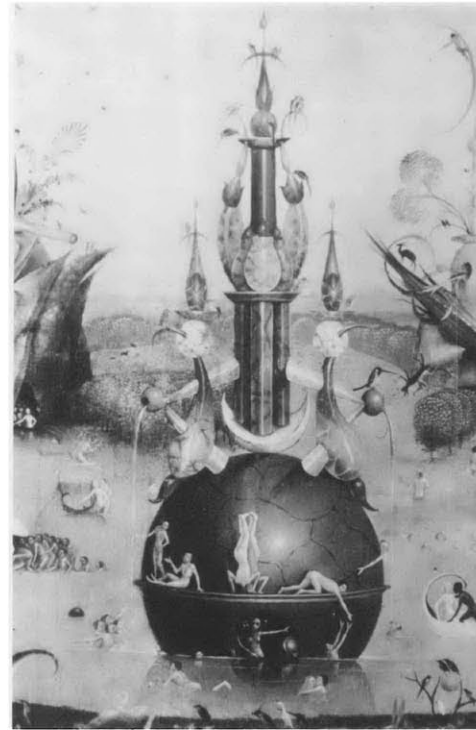
"In the beginning...the Spirit of God was moving over the face of the waters. On the fourth day, God said, "Let the waters bring forth swarms of living creatures... So God created the great sea monsters and every living creature that moves, with which the waters swarm according to their kinds..."

GENESIS, chapter 1

"The surface of the earth had not appeared. There was only the calm Sea and the great expanse of the Sky. There was nothing standing; only the calm water, the placid sea, alone and tranquil. Nothing existed. Only the Creator, the Maker...The Forefathers, were in the water surrounded with light.

Then they made the small wild animals...
Of earth and mud they made man's flesh..."

POPOL VUH; "The Book of the Council" written in the 10th century in the Quiche-Mayan language (found in MAYA by Ivanoff)



Fountain of Life, detail from
Garden of Earthly Delights; by
Hieronymus Bosch

Water is the name of mother ocean. Whether we consult the religious books of the Egyptians, the Chinese, the Indians, the Mayas or the Christians, one discovers the universal truth that mother ocean gave birth to mother earth. Water to the Chinese was the home of the dragon, "because all life comes from the Waters. In the Vedas, water is referred to as 'matritamah' (the most maternal) because in the beginning, everything was like the sea"(1). A painting has been started. Water, like the ocean, is feminine. She gives birth. Her child is earth. Water is the mother of the world. In Ernest Hemingway's 'The Old Man and the Sea', the aging fisherman "always thought of the sea as 'la mar' which is what people call her in Spanish..."(p. 33). A more powerful illustration of the mother and birth metaphor is our very own birth. Gaston Bachelard quotes Marie Bonaparte's analysis of E.A.Poe's work; "This water...represents...the body on whose blood we feed before we were nourished by its milk, that of the mother in whose womb we were born..."(2). Water as the body of our own mother. For Freud this isn't specific enough. "Birth", he says, "is regularly expressed by some connection with water: we are plunging into or emerging from water, that is to say, we give birth or are born...let us not forget", Freud continues, "that this symbol has a twofold reference to facts of evolution. One is that all mammals came from water, and we came from mammals. The other is that every human being "has passed the first phase of emergence in water ...as an embryo in the amniotic fluid of the mother's womb - and thus, at birth, emerged from water" (3).



Woman in the Waves, by Gustav Courbet, 1865

- 1) Cirlot, A; A DICTIONARY OF SYMBOLS, p. 364
- 2) Bachelard, G; ON POETIC IMAGINATION AND REVERIE, 56
- 3) Freud, S; BASIC WRITINGS, p. 143

The unconscious knowledge, that human beings evolved out of water, is not only mentioned by Freud. The Jellicoes, in their book, 'WATER: the use of water in Landscape Architecture', put it; "man as an amphibian emerged many millions of years ago to crawl ashore and start a habitat on land. The subconscious appeal to return to water seems to increase the more his daily life becomes remote from his beginnings"(p. 9).

Desmond Morris, in his 'THE NAKED APE', agrees from the anthropological point of view; "In the evolution of man,...the ape went through a long period as an aquatic ape"(p. 39).

And in Henry Roth's novel, 'CALL IT SLEEP', we see how drops of water from a faucet can make a child wonder about the waters of origin.



"regarding the bright brass that gleamed so far away, each with a bead of water at its nose, slowly swelling, falling, David again became aware that this world had been created without thought of him. He was thirsty,...and by no stretch of arm, no leap, could he ever reach the distant tap. Where did the water come from that lurked so secretly in the curve of the brass. Where did it go?"(p. 17).

As the earth was born of mother ocean, so man was born in mother's amniotic water. I see that Carl Jung wants to relate to Freud's "plunging into or emerging from water" with his own image of the 'baptismal font' as "womb of the church". How does Jung explain baptism? He starts off by mentioning that baptism means the "detaching of the child from the merely natural parents and from the over-powering influence of parental images"(1). "Baptism and the spiritual parents in the form of the god-father and godmother, express the mysterium of being twice-born"(2). And the history of the symbolism of baptism teaches us that "our birth chamber is our baptismal font,...the fish pond in which one is like a little fish: one is symbolically drowned and then revived"(3). Early Christians were entirely dunked in the much larger baptismal fonts. In old churches, the baptistry was a separate building. On important religious holidays, the "merely natural water was...transformed into the regenerating and purifying fountain of life, the immaculate womb of the divine source"(4). From the holy marriage between Spiritus Sanctus and the baptismal water as the womb of the church, man is reborn in the true innocence of new childhood"(5).

So, a child is reborn, this time spiritually, through the wonder of religious water, administered to him by baptism.

- 1) Jung,C; ANALYTICAL PSYCHOLOGY, p. 176
- 2) ibid, p. 175
- 3) ibid, p. 177
- 4) ibid, p. 177
- 5) ibid, p. 177-178

The religious legacy of water continues through baptism to death (or rebirth). First, somehow, there is the ocean. Out of that ocean, the earth was born. Then man was born. He was baptized. And soon man dies. Yet death may bear a rebirth. "The sea stretched like silk across the bay... they had been swallowed up in it, she felt, they were gone forever, they had become part of the nature of things". So reads Virginia Woolf's, 'TO THE LIGHTHOUSE'(p.279). Yet death and water are cousins. Cirlot continues, "Limitless and immortal, the waters are the beginning and the end of all things on earth"(1). Freud continues this train of thought. Fantasies and unconscious thoughts about life in the womb, "...afford the unconscious a basis for the belief in survival after death, which merely represents a projection into the future of this uncanny life before birth"(2). E.A. Poe sees a death in a wave, as an Eden in a lake.

"Death was in that poisonous wave,
And in its gulf a fitting grave
For him who thence could solace bring
To his lone imagining
Whose solitary soul could make
An Eden of that dim Lake"(3)

A watery grave in a poisonous wave. Cirlot carries on. "Immersion in water signifies a return to the preformal state, with a sense of death and annihilation on the one hand, but of rebirth and regeneration on the other, since immersion intensifies the life force"(4). Cirlot also sees that the religious equivalent of immersion is the flood which causes all forms to dissolve and return to a fluid state.



Immersion intensifies the life force.

Now we are back where we started. The cycle has been completed. First came a woman. She gave birth to her first child, earth. Then man was born. Man lived and was baptized. He was born a second time through baptism. Yet men must die. And death is rebirth. The fluid state of the ocean (or womb) has been regained at the end of everything. Indeed, Poe's 'death in Eden' is Cirlot's 'return to a fluid state'.

- 1) Cirlot, Je; A DICTIONARY OF SYMBOLS, p.364
- 2) Freud, S; INTERPRETATIONS OF DREAMS, p.400
- 3) Sax Fernandez, E; "El Agua y La Muerte en Gaston Bachelard", REV FILOSOF (Costa Rica, Ja-Je '71)
- 4) Cirlot, JE; A DICTIONARY OF SYMBOLS, p.365

THE COLLECTIVE UNCONSCIOUSNESS

"water is the commonest symbol for the unconsciousness"(1)

"water is no figure of speech, but the living symbol of the dark psyche"(2)

Water is the preservative of ancient memories. Water images dwell in the unconsciousness, circulate in the mind, and massage the being. It is that component of the distant past which each of us has inherited through eons of time. It is the river that streams to the common source. Its current sparks the jump from the present to the past. It stirs the layers of time. Its load of silted memories swirls to the peaceful delta of original home. The fertile foot of the ocean has been reached. The waterbed and birthplace of people and earth. In 'TO THE LIGHTHOUSE', by Virginia Woolf, the central character is painting an ocean scene. As Mrs. Ramsey "dipped into the blue paint, she dipped too, into the past"(p.256). Water instils in us an unconscious feeling of reverence for an abundant and fertile sea, a sense of involvement in close and intimate relationship with each other, and the common knowledge, that we all share one ancestral beginning. Water binds us together in the feeling of sharing the common birth. Each of our independent births suddenly converges into one communal mother 'water'.

Virginia Woolf also illuminated the idea of communal feelings that converge to one common bond. Mrs. Ramsey "became with all that power sweeping savagely in and inevitably withdrawing, hypnotised, and the two senses of that vastness and this tininess...flowing within it made her feel that she as bound hand and foot and unable to move by the intensity of feelings which reduced her own body, her own life, and the lives of all the people in the world, for ever, to nothingness. So listening to the waves, crouching over the pool, she brooded"(1). Water lives in our spirits as if it were our lightyear grandmother. A powerful union of all peoplekind. It is the common image imprinted on the back of our unconsciousness. It is the most gigantic orchestra people have ever heard. The total symphony of the origin of the human race. The very beginning of our species. Primordial birth'. One birth for a million. We all started in the same place and at the same time. We all have the same history. Yet, we are too weak to express the language of the unconsciousness that has been collected since the beginning of time. It's like trying to extract comprehensive meanings from a computer's memory bank that is a million years old. Yet, all of us have those contact points which can swirl us back to the memory of time. It is the travel of the soul, the voyage of the unconsciousness and the work of the emotions that bring us back, into our own beginnings. Then our distant past can be seen in the mind, felt in the spirit, experienced in the senses, but only nebulously comprehended by our feeble intellect. It's like a star in the blackness of the unconscious night yet if we concentrated the inner cosmic energies, we can actually ride that beam of brightness into the lightyears of a distant flashback.

1) Jung,C; THE ARCHTYPES AND THE COLLECTIVE UNCONSCIOUSNESS, p.18

2) *ibid*, p.17

1) Woolf,V; TO THE LIGHTHOUSE, p.115

We can reach that secret and mysterious water time. We can glimpse at its slippery scene, we can relive the swirls of origin, we can reflect our relation to time and others.

The spot is sensitive, the mark is difficult, but the power is explosive. Yes, we can actually relive our slippery past. We can loose ourselves in the wombs of time, the experience of original birth. The power of travel is exhilarating. The goal of the past is reached. Our unconsciousness is ploughed and seeded. Our primitiveness has yielded. Our vision is extended to the beginning of time. We are converted to animal. Our present has joined our past. Peoplekind is continuous, before and after our present "I". Our existence is not absolute. We are only brothers in time, born of the same mother water. We can bathe in confidence and a future.

What place will launch such a journey?
What place would measure such distance?
What place has the power for such insight?
What place can share such understanding?

"...to rediscover the great calm lake where time rests from its flowing. And this lake is within us, like a primitive water, like the environment in which an immobile childhood continues to reside".

Gaston Bachelard; POETICS OF
REVERIE, p.111



The Waters of Childhood

Columbia, Maryland

REFUGE & ADVENTURE

German sociologist, George Simmel states the problem. English poet, John Masefield suggests a solution.

"For Simmel, the inescapable fact of urban life of all kinds was the feeling of being overwhelmed, the feeling that there was too much around one in a city to be dealt with. This excess of psychic stimulation, as Simmel called it, led men to defend themselves by not reacting emotionally to the people around them in a city".

"As a defence against the complexities of urban life, men tried to live, in Simmel's account, in a nonemotional, reasoned, functional relationship to other men; this defence was to break life into separate neat compartments in order to be in control over each one separately. If men were in a city to try to mesh such realms of their lives as their families, their work, and their friends, they would be destroyed, Simmel argued, by compounding the complexities in each one of these realms within an urban milieu".

Richard Sennett; CLASSIC ESSAYS ON THE CULTURE OF CITIES, ps.8,9



A WANDERER'S SONG

JOHN MASEFIELD*

A WIND'S in the heart of me, a fire's in my heels,
I am tired of brick and stone and rumbling wagon-wheels;
I hunger for the sea's edge, the limits of the land,
Where the wild old Atlantic is shouting on the sand.

Oh, I'll be going, leaving the noises of the street,
To where a lifting foresail-foot is yanking at the sheet;
To a windy, tossing anchorage where yawls and ketches ride,
Oh, I'll be going, going, until I meet the tide.

And first I'll hear the sea-wind, the mewing of the gulls,
The clucking, sucking of the sea about the rusty hulls,
The songs at the capstan in the hooker warping out,
And then the heart of me'll know I'm there or thereabout.

Oh, I am tired of brick and stone, the heart of me is sick,
For windy green, unquiet sea, the realm of Moby Dick;
And I'll be going, going, from the roaring of the wheels,
For a wind's in the heart of me, a fire's in my heels.



*The lure of the sea made John Masefield a sailor at fourteen. The queenly stateliness of ships, yarns of sailors, and bounding rhythms of waves are in the work of this English poet laureate, born in 1875.

The instincts are forever within us. The body cries for adventure and exploration. The mind for peace and quiet. The spirit for room and meditation. The hand for earth and construction. We want to be free and wild. Our repressed natures await a spring to blossom. They need a place for communion. With sky, and water and earth.

Our setting is simple. Land and water. A river's edge, or, perhaps, a lakefront, - a waterfront. The audience is complex. Flowing streets, towering buildings, unfiltered smoke, unmuffled noise. Running people, driving cars, flashing lights, scheduled watches, timely schedules, - one huge Urban Factory called, "City".

The actors are children. Nobody brought them here. Nobody will direct them. They just came and played their parts. But they know their roles. Their spirit, is their script; their curiosity, their competence; their freedom, their confidence.

The stage is unfettered by the contraptions and mechanisms of the city. The chess board of social moves is left behind.

Our back is to the urban jungle now. Before us, one huge opening, as wide as the horizon, as high as the sky, as low as the water, - a space that knows no etiquette, a space unruled by the marks of civilized people. It is a noble space, gaping with freeness. Yet everywhere there is life. Simple unpretentious life. The seagulls measure the unlimited dimensions of the sky. They exhilarate its nothingness. The blue transparency of the sky accents the whiteness of their lightness. They are the travelling stars of the dark blue of the light night. They make the empty air stir with graceful life.

Their companion, the wind, brings life to the basic elements. He raises the wings of the seagulls, pushes the waves of the water, bends the stems of the weeds. It brings music to the air. Seagulls cry, waves splash, and the weeds whistle. Yes, there is simple life in the sky, in the water, and on the earth.

The sky and the wind. A seagull and a kite.

But now, we can feel the sun penetrate, we have shed our shadows behind us. A breeze on our faces, a sun in our spirits. We feel like real humans again. The sun is high and strong now, but later it will come down to rest. How incredible that sun!

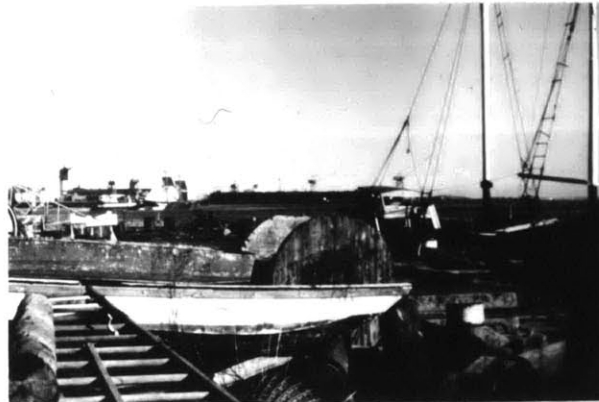
It rises early. Each sunrise, like that first original birth. One encore every day. A flashback to distant times. A rehearsal for the future. The primitiveness of original formation. A homage to itself. All around is yellow. The water, the sky, everything is warm and bright. And as the heavy egg yoke frees itself from the magnetic waters of its bed, it gives birth to yet another day for the confidence of the earth and its people.

And every evening, after a long hard day of being bright, the sun's light goes slowly out. It warms its watery bed, brings colour to its covers, then sinks to mate with the ocean.

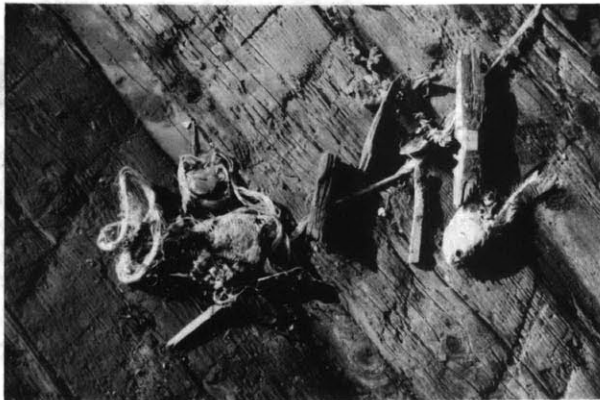
But even now, without sunrise or sunset, the water has its own life. That water exists today both in its present and past. The drama of the sea. There are fireboats, and sailboats. There are runabouts and passenger ships. There are freighters and cruisers. Sometimes, destroyers and aircraftcarriers. Submarines and sardines. Modern times on the ancient ocean. For now, they are but the backdrop for our play. They will be visited later, but at a more touchable distance.

When I see the lapping waves splash ashore, I realize that these waves have come all the way from out there - where the ships are. This water has travelled. Water always travels. It travels in currents, it travels in waves, it travels in tides. It brings stories of faraway places, images of distant ships, memories of worlds beyond. They are little messengers of legends, sagas, myths and the secrets of this world. Our minds enter their orbits. Yet that same water can pierce our dreams with cans of coke, cups of styrofoam, and floating trash. It gathers between the docks like a forgotten layer of soiled and encrusted porridge. Waves bring all jetsam to the land, like a dog retrieves a stick. We all know the shameful story of pollution.

But a seashore, with its myriad of natural finds, has always been a living encyclopedia, a collector's puzzle, a walker's school.



Collages for Discovery and Exploration on the Boston Waterfront, with schooner & helicopter in the background.



Leftovers on a Boston Wharf



Sea Turtle Parts found on the Georgian coast. A lesson on the structure of a shell.

Yes, the country meets the sea. They are satisfied with each other's acquaintance. Straightforward, obvious, and honest. A fishing pier, as an extension of land, is built with the respect of land meeting water. There is no suffocation, only a gentle mutual osmosis.



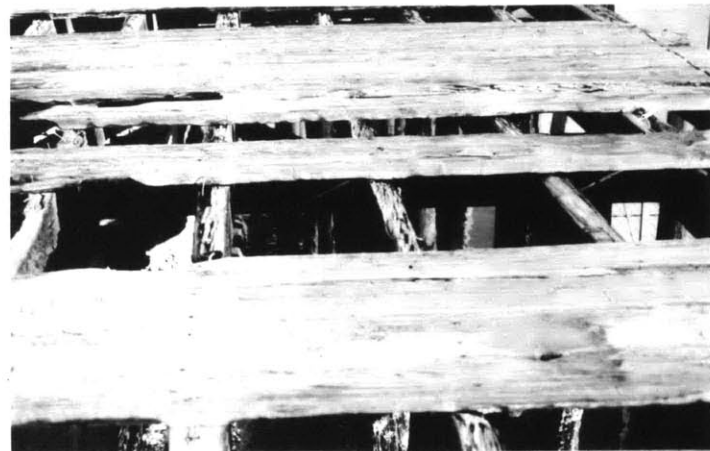
Ontop of a pier in North Carolina.

But the city reaches out to embrace the water, and fills it with land. And we are only children. We know not of the homage that city people have paid the royal ocean in presents of land. Our homage has withered the bay. Water shrank and shriveled up before our very eyes. And our embrace continued. But we are only children. We know not the complexities of landfill.

But the docks are ours. When the city is satisfied with a handshake, rather than an embrace, a dock gets built. We see the hand of land reaching into the water. The fingers touch the water above and pierce the sand below. When the tide is out, we can explore that slimy green forest of docking fingers. It was primordial space. It felt like a journey through a rain forest. All the trunks were dark with wetness, green with moss, poke-a-dotted with white coral. They stood proud in time. And the jungle floor was so slippery and dark with hairy seaweed. We must be careful not to slip.



Below the same pier.



Above a Boston pier, and...

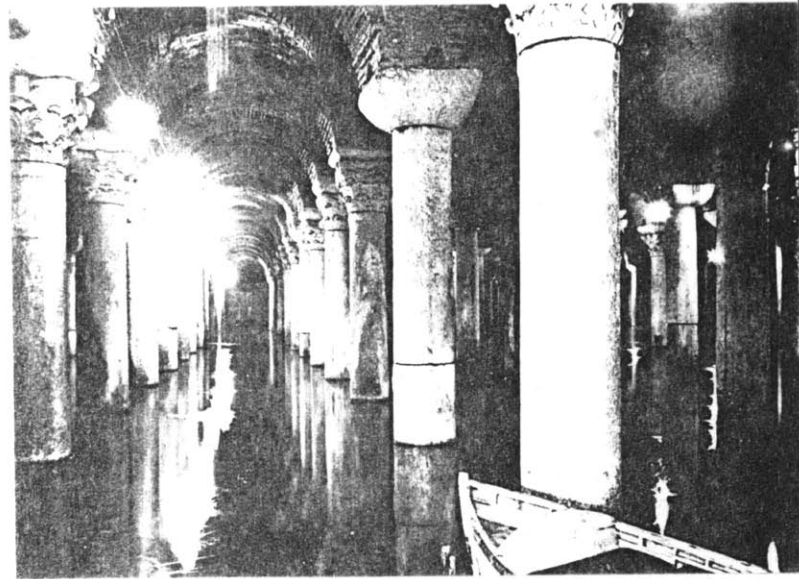
The venetian-blind darkness of the underside of the dock above us was interspersed with larger cavities where weak and weathered planks had broken off and fallen into the water.

And so, slits of sunshine cast the shadows of the boards to our feet, their shafts of light sliced through the grey somberness of our underworld. We felt the life of 'undersea', we saw the foot of the dock,- an armpit of this waterfront. So, we glided amongst these pillars of time. We touched the forest of aging piles to steady our slippery ground.



Below the same pier.

Boston, Mass.



Yerebatan Sarayı, Istanbul, Turkey.

The conservation of water has been an engineering problem in every age. In classical times, engineering was often indistinguishable from architecture, as in the huge underground cistern built for Byzantium by the Emperors Constantine and Justinian in the fourth and sixth centuries A.D.

We dreamed of jungles dark and mysterious. Wet and unknown. We created undiscovered monsters whose home we were intruding. And so we journeyed through the secrets of this subterranean world in times that weren't our own. "20,000 Leagues under the sea".

"And in this blind alley is exposed to the attack of all the ferocious beasts which the caverns of the psychic underworld are supposed to harbour".

Carl Jung; THE ARCHTYPES &
THE COLLECTIVE UNCONSCIOUS-
NESS, p.20

So we returned to the earth above, to the conscious world, to the searing brightness of reality. We emerged from our refuge and adventures.



When the tide goes down, so do we, into the subterranean forest of timeless pillars.

Boston, Mass.

The romance of that waterfront was full of adventure for us. We would feel the excitement of danger, the lure of trespassing, the challenge of crawling and climbing. This was no-man's land, yet everyone's. It was our playground. It was a harvest of morbid buildings, decaying wharfs, forgotten lots, boarded windows, lost entrances, broken glass, dirty earth and stolen cars. They were all wretched and abandoned. Later we will penetrate a waterfront fortress as we imagine that we are legendary heroes. Those edifices were haunting. They promised great secrets in their long silent vaults. Like a cemetery, this was the place for unravelling the unknown. But we could do as we pleased. With each outing, we became different explorers. Always to the unknown. Away from the signs of the city.



A waterfront fortress and forgotten wharfs.

Boston, Mass.

We continued along the abandoned waterfront. In the shadows between the buildings, we could see two cars. We shuffled past the first. It was parked, but active. We came upon the other. This time it promised excitement for us. What a wreck! So new, yet so dead. We clattered all over it, opening doors, testing the roof, shutting the hood. We told each other thrilling stories of how it got here. The plates were new and shiny. But the burnt-out inside was still dripping with water as if it had been washed ashore. It was ours to have. It was a car over which we had power. It was at 'our' mercy. We inspected everything. The trunk, hood and glove compartment satisfied our curiosity. We knew everything. We felt like conquerors. A stolen car driven over the side of the quay, at this desolate part of the waterfront. The police had probably fished it out of the water only hours before we had arrived at the scene. But soon it too will be gone. It will disappear as a whole, or dissolve into parts. Many hands will want to claim it.

This was our playground. Our adventure land. It was our refuge. From the drama of a stolen car to the exploration of a dreary underworld. We had felt the underwater. We had felt the earth. We had heard the water. We had imagined the sky. We could witness their life, experience their peace and share their simplicity. And in the evening, the sun would bless that orphan land with glorious techni-colour, then cover it slowly with growing darkness, an envelope that vaulted our land until tomorrow. But there were times when we would defy the darkness of the sun. We stole a flame of sunset and placed it on the ground. We fed it wood and stories. And so, amongst the air and the water, the earth and fire, we ended our unconscious journey into the wilderness of a water's place. We had time, we had freeness, we had space. We were ourselves. We are children. But now, we leashed our native beings, and so returned to the chores and routines of civilization. We had crossed Atlantic Avenue.

The teenager and after-hours, Boston



Discovery of a stolen car, Boston



Childrens' bonfire, Stuttgart, Germany



SUMMARY

LEGACIES OF WATER

In religion, water has entered our lives from the beginning of time. First there was a female ocean. She gave birth to mother earth. Earth too became pregnant and bore the first human being. People are born in mother's amniotic water, as did the earth. And the human race is reborn through baptism. Death is the return to the original beginning, where all things are born (the earth). That is what we inherited from the waters of religion.

The collective unconsciousness is the second source of ancient inheritance. Our head is the tank for ancestral memories which bond all human beings together in the same space and time of primordial birth. Each of us can trigger this journey into our distant and shared past because we all possess these instincts of primaeva knowledge and original acquaintance. That is what we inherited from the waters of the collective unconsciousness.

Another handed-down instinct that we all still possess and have possessed through time, is our need to escape, lust for adventure, and search for refuge. We can find it on an abandoned waterfront, where children become natives of the earth, and sky, of water and fire. Sunset and sunrise reenact our earthly beginnings. We sink into the caverns of the underworld beneath slimy docks.

"Childhood is a human water, a water
which comes out of the shadows"



Natives of the primeval waterfront. Boston, Mass.

ABSTRACT

RITUAL OF WATER

In this part of my thesis, various water 'places' will demonstrate the spirit of occasions that our communion with water can bring into our daily lives. I consider them to be vignettes of the everyday citizen. Their lessons are however, eloquent illustrations of human life in, and around water, and should be noticed by those architects and planners whose concern it is, and will be, to resuscitate a city's whole waterfront for all the people.

Rivers, wading pools and reflecting pools have begun to serve as public 'baths'. The decorative pools and fountains of shopping malls have diluted their aesthetic function with the humour of staging and parading children. And adults become the audience.

In residential areas, fountains may generate children to express their childhood in active and imaginative ways.

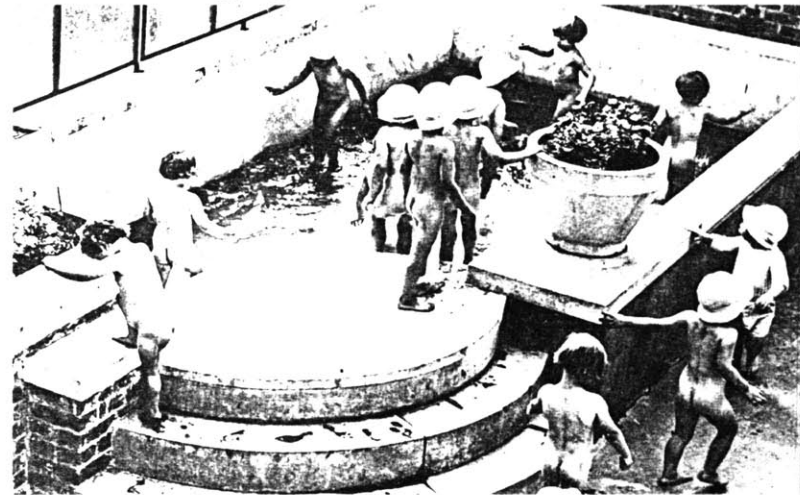
Sometimes we are lucky to have water places whose confidence invite festive scenes of celebration. A 'Childrens' Festival' on the Toronto Waterfront, a 'Tea Party' on the Boston Waterfront. Or the gala carnival along the Grande Canal of Venice.

We then continue on an expedition to the harbour and experience the drama and saga of colossal ships. That takes us to Disneyland where we see plastic legends and revived history of pirate ships, Mississippi steamers, and Huckleberry Finn rafts. Aquariums are city places for captivating sea animals and viewing the underside of water. A fishing expedition to the docks closes this short section.

We then launch into a few words about playgrounds on waterfronts. Toronto and Boston have good examples.

But if water took on a solid form, as it usually does where winter is still in style, it provides children with a completely new medium of childhood expression. Playing hockey, building a snowman, or constructing an igloo.

The last section of the Ritual of Water will be drawn from the magnetism of water. The edge between the water and the land is a special line of force that organizes people and architecture in powerful ways. Here we'll mention the life of the 'house-bridges' of old Florence, Paris and London. We'll also see two illustrations of outdoor ponds in royal gardens. We close this section and this chapter of the thesis with some thoughts about the magic of beaches. Could they be primitive meccas for sun and water worshipping?



from; PLANNING FOR PLAY,
Lady Allen of Hurtwood

Nursery school on roof,
St. Pancras London

PUBLIC BATHS

Our first scenes of public bathing are found in the moving waters of nature. A Quatemalan river sets the stage for an afternoon of swimming and cleaning. As the kids of the local town cool off in the freshness of the moving current, their mothers patronize the opposite bank with their chores of washing. Each boulder becomes a work table where the laundry is scrubbed. They also serve as drying tables. Water to rinse, and current to take the suds away. But the river bed is shallow, shallow enough to walk across. It's a pool. So mothers join kids, kids join mothers. A pool with fresh and running water. Cool and revigorating. A place for fun, a place for work. The villagers at their swimming hole and their washing place.

And as the current carries these children downstream in this Quatemalan river, we switch to 3 Ontario children surfing down the slippery bed of their favorite stream. They have found the lubricated growth of underwater vegetation. They run into the rushing

but shallow water until they reach the smooth rapids of the greasy underwater mogel and take off, in an elegant slide to the bottom where the incline flattens. Sometimes, they really slip, ending up on their behinds for the ride. And so for river surfing.

The last nature story comes from southern Mexico. We're now in a place called Palenque, the site of the amazing Mayan ruins (with the famous sacophagus which depicts an extraterrestrial visitor descending to earth). After trudging around the pyramids in the smelting sun, there is no greater joy than to sit on one of the small terraces of a stepped waterfall, and let the cool fresh water slide over you in nature's own douche. Everyone can choose their particular place to sit. High or low. In deep or shallow water, with stronger or weaker flow. In the sun or the shade. Each place had its own merits, its own identity, and each person reigned supreme in his/her watery throne. Each seat was accessible, each climb was challenging. The feel of falling wetness, the sound of rushing water, the smell of forest fragrance, the sight of golden pebbles turned this natural water-place into a little paradise. And at the foot of the terraces, there was a pool. A quiet, smooth body of water. Always fresh, always refreshing. A public bath. Nature's bathtub. A river, a pool and a waterfall.

Villagers in their Quatemalan river



3 Ontario river surfers



Water terraces at Palenque, Mexico



PONDS

from; Robin Moore's OPEN SPACE LEARNING PLACE: 39, 48

manipulation: adventure play-adventure learning

Ponds are an essential resource because they go through a whole complex cycle each year, the learning and curriculum potentialities are unending. Again they are an element where a diversity criterion needs applying: big ponds, small ponds, year-round and vernal (dry up in summer), still water and running, water falls and fountains, gorges and islands; some for boats and some for birds, some for fish, some for people, (and some for dogs!). Ponds need to be as "natural" as possible — a complete entity with dirt; mud, rocks, cattails, weeds, birds, butterflies, trees, lily pads, fish, pollywogs, dead leaves; the cold-damp winter stillness, nothing moving; the warm vibrant living summer. A REAL PLACE with all the "level one" feelings to stick in a child's mind to promote lasting understanding.

The loose parts can encompass an endless diversity . . . milk crates, railroad ties, sand, dirt, water, oil drums, sheets, strips, blocks, wedges, packing crates, circles, cubes, planks; baulks of lumber, big and small. Logs, stumps, branches of trees, palm fronds, bamboo, eucalyptus sprouts. Sheets of cardboard, cloth, carpet sponge plastic, sheet plastic; soft and hard; big and small; flexible and inflexible . . . ad infinitum . . . European Adventure Playgrounds are a type of play/learning place that is completely based on a freely manipulable environment — an idea that sadly hasn't caught on in America yet. Clare Cooper* has written an excellent account of the theory and practice of the adventure playground idea: sand, water, naked dirt, scrap lumber, shovels, hammers, saws and nails; and sensitive supervising play leaders are the basic resource requirements. Then let it happen . . .

after reading about Kon-Tiki ~ its recreation in the yard...



the Pond ...

What floats?

- wood block
- bottle cap
- egg
- Cork
- Tinfoil
- Canale
- RUBBER BAND

PLASTICE



What Sinks?

- paperclip
- clay
- car
- button
- Match
- button
- Nail
- Cup
- Wheel

.. in the Process of becoming

Powerful Ponds

Water has the distinction of being the most desired and least provided play element in the child environment.

Water to drink is OK, so drinking fountains are often found on schoolyards, but water to play in or with — never.

Thousand Oaks had two very attractive small ponds, a mini-marsh and associated planting, divided from the yard by a low fence. A couple of trees overhung and shaded the area. The pond area had a very peaceful atmosphere, which many children and adults mentioned. Small groups, invariably girls, could be found playing quietly at the edge of the water or sitting talking. "I like the pond because just looking at the pond makes you feel something inside." (Third grade girl.) Water is the most sensuous play material known. But for reasons that are difficult to understand, most adults, especially city officials, protect children from direct contact with water (outside of the bathroom) almost obsessively.

Once in a while groups of boys would "take the ponds over" and engage in more aggressive play: "I like it when you can jump over the fences and play in the water with your rainboots on and get to the middle." (Third grade boy.)

One extraordinary midsummer afternoon on W.E.Y. we filled the hollowed-out space set aside for ponds with water to see what they would be like permanently constructed. It was a hot afternoon, and soon several children were playing around in the water — "boating" with large lumps of timber. Before long they were up to their chins splashing around. Two women helped their toddlers undress so they could join in the fun while the mothers sat on a log watching. It all seemed very innocent — but at the same time culturally impossible. It was no surprise to learn the next day that a neighbor overlooking the yard had complained to the City Health Department.

from; *Landscape Arch.* Oct 74 p. 368

We now get a little more sophisticated in our public bathing places. Now 'man' is the provider. The architect is the builder. We see a wading pool for children in Germany. It's sort of a normal place that we've all seen many times before. It's a pool just for kids. A pool not too deep, a pool with steps into the water. It's a place to which children lure their parents because parents must guard their little ones. It's not quite like those natural pools. It has no current, no boulders, no opportunities for mothers to do their work. A pool for prancing and playing in water. So, after the dip and the splash, we go to the shower (for the water is dirty) and get dressed.

Our next stop is Berkeley. Here we see a large pool with a fountain in it. It's not made for wading and splashing, but the climate certainly is. The ledge is comfortable for sitting parents, drying towels, standing toddlers, and parking strollers. Off go the clothes, in go the naked bodies. A geyser in the middle, people around the edge, children inbetween. It's fun on a hot day. A public bath for childrens' bodies and adult feet.

Toronto City Hall has a large shallow pool in its plaza. It's got lots of fountains and it attracts many people. It is the focus of the large and empty plaza. People always gather around it. The kids, here too, reign supreme, they defy the authorities, they obey their yearnings and jump into that pool to claim it as theirs. Adults let their manners sit at the edges, and they watch. Public baths, as public forums for the expressions of childhood.



Fountain and pool for adults and children.

Toronto City Hall Plaza



And Princeton too, has its formal reflective pool. It was meant to enrich the nobility of the Woodrow Wilson Business School by casting its narcissus into the mirrored surface. But kids will show a more practical use. They invade its serene reflection and chop the waters with crazy fun and games. Kids

splashing and running. Getting everything wet. If Woodrow Wilson saw this face in the water, he'd crack up with laughter. A faithful image? But none-the-less certainly enhancing. Reflecting pools are converted into public baths. Yes, domestication of water by the fun and games of childhood.





Boston City Hall; from the 'National Geographic Magazine', Sept. 1974

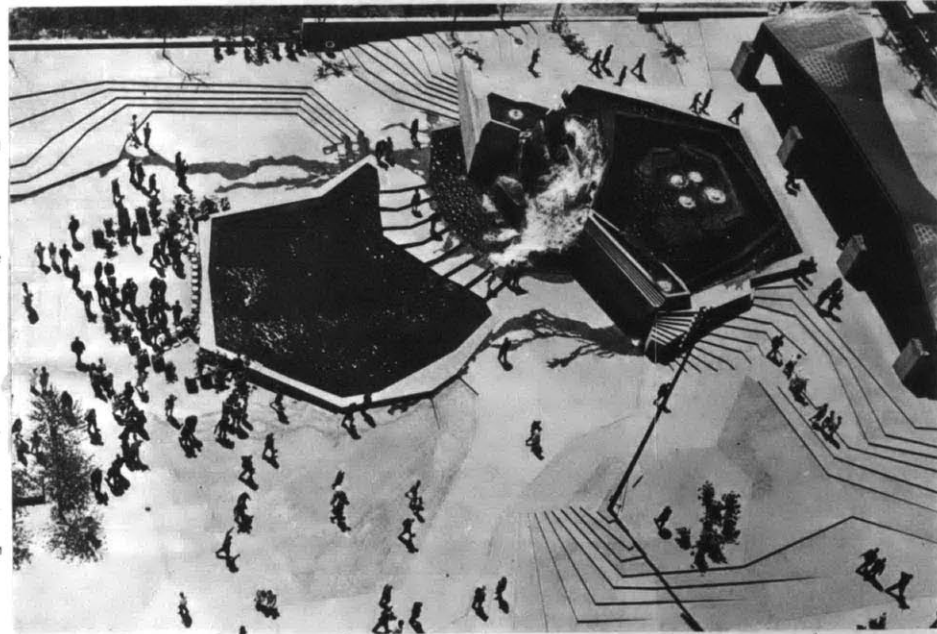
fountains of youth

In designing fountains for Portland, Oregon, we thought a great deal about the quality of water – its fluidity, the way it breaks into droplets, how light shines through it, and the way it acts when it's bounced against surfaces or scattered in sheets. Then we thought about the sound of water – ch ch ch, tic tic, grrrr – and the feelings people have about it: not only do they like to watch water, but there seems to be a deeply felt need to become involved with it. So we worked with the idea

294

of allowing the people in the area – particularly the young people – to actively participate in using the fountains. And this idea influenced the process of design. It meant, for example, that the design could not have railings or, for that matter, any constraining elements that would by implication say 'stay out'. The very nature of the forms and boundaries had to imply, 'come in, participate, get involved, please use'. The design had to be permissive and indeterminate, to the extent that we ourselves should not know what would emerge in the participation. An essential part of the design process is not to do everything, but to allow for input. In physical terms, this open endedness is established by orienting process and performance away from the purely visual impact of forms and toward other, less dominant senses: hearing, touch, and smell. For that reason, the fountains and their plazas are designed to involve people with all their senses, and to encourage movement. Thus there are areas for sitting, and others for climbing. There are obstacles to walk around, water to walk through and under and behind, and steps (some wet, some dry) to move up and down on. All these give opportunities of multiple choice to the citizens. We hoped that, as a result of the process of design, participation would result. We hoped that people would walk the stairs, stand under the waterfall, play in the water, listen to the sounds, use the sunken amphitheatre, perform in this 'theatre'. They do.

RIBAJ July 1971



STAGING & PARADING

Our stage now becomes 2 waterplaces in shopping malls. Both are fountains whose design invited the natural theatrics of childhood.

We'll start with the fountain-pool combination in the Yorkdale Mall, Toronto. The design elements which make this place a real winner include the placid pool of water, the upward thrust of fountains, the sitting width of the edge, and the crossing bridge of platform. It is a superb example of design that fills the spirits of children with dramatic activity and wonder. It extracts the joy of movement and interprets the inquisitiveness and carefreeness of childhood. The small bridge goes 'over' the water, so that there was water on both sides. That bridge had real magic. It became the place to stand, to kneel, and to lie down. It was the place to peer down onto the water. It was for looking under itself. There was the sound of falling water. There was the movement of active waves. It was the place to prance back and forth, to leave bags behind, to roll on, to sit on, to walk across.

And so the mothers and the fathers would come and watch the proceedings, attracted by this impromptu staging. And the elderly would come, polarized by the spring of youth. And conversations would strike up. And adults and children would meet one another. And it was good.



In the Fairview Mall we got another scene. Here there was only a fountain and no pool. But this waterplace also worked very well as a place to stage and parade the joys of childhood. Five unrelated children holding hands dancing around the circle of upward water jets. They danced the dance of water. And when they weren't dancing, there'd always be one child who would challenge that thrust of jumping

water by governing its course with the interference of his little hand. That brought a sense of achievement to the lips of the child. The water too, was alive with noise and movement. It too attracted mothers and encouraged meetings. Another watering place.

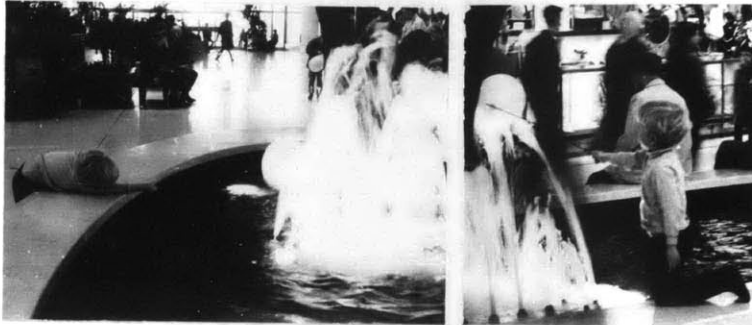
Two fountains as dramas for childrens' spontaneous scripts. A spectacle of staging and parading. Scenes of childhood and water.



GENERATORS

Before we return to the outdoors and other meaningful incidents of life with water, let us quickly look at one more indoor fountain. This fountain, with its upward thrust, and downward fall of water, generated many moments of sincere challenge as a child tried to force his balloon into the stream of water. It engaged his thoughts and actions in a battle between air and water. The spray of water could just be reached. But it fascinated a child for many moments.

Yorkdale, Toronto



Now we move into the open. In Munich, we find a quiet corner off a busy pedestrian mall. Here a water hole has been built. The soft and low sprays of water create the white noise which blocks out all the surrounding noises. The watering hole becomes a refuge in the city. The depression hides surface distractions from view. The call of water. The call of peace. The movement of life. And the pedals of water spray from the nosels were low and children touched their softness. They felt its movement and its wetness. There were little streams that ran out of the slope, over the rocks and into the pool at the bottom. And so, the fathers would carry

or guide their children around inside this watering refuge. It too generated participation from children and adults.



A small oasis off a busy pedestrian mall.

Munich, Germany

Some fountains can become acrobatic equipment, even if they are impotent, as in this case in Berlin. The dry outer edge, the sculptured island, and the upper basin all presented these children with stepping stones for their physical prowess.

It is interesting to note, in regard to water's symbolism as 'collective unconsciousness', that this fountain was the only physical remnant of the previous historic area that survived the demolition that took place for this new conglomerate of apartment blocks.



The magnetism of a fountain

Berlin, Germany

Drinking fountains too often generate fun and games. This fountain in Boston's North End became the scene of cheeks-full of water and squirting mouths. The tap would be turned on, water taken-in and stored. Lips would aim, water would fly, and the closest friend would get drenched. They would run and chase, aim and spray, until cheeks were empty or targets out of reach. Sometimes, they would only wash their fruit in the tiny column of water. Small as it was, it did precipitate big splurges of fun and games.



A little distance removed and still in the same park, we find a water fountain that drew children to it, whether wet or dry, like light always attracts flies. When dry, they climb the forbidding iron fence and zoom around in its empty basin. They know the center. Its their constant compass. The dry basin serves as their track. There are plenty of other places to run and play. Why a dried up fountain, why after so much trouble to get to it? But in the rainy season, it has even a stronger pull. We sit on the edge, stand around the outside or conquer the top. It's a water idol. The place of constant centrifugal force, a center emitting a force of movement. The tiny puddle of water has the power to challenge the mighty Mississippi in its compatibility to rehearse Huckleberry Finn.



Fountains as generators of childrens' actions and dreams.



FESTIVALS

Larger bodies of water often become the stage for big city festivals. Toronto's new Waterfront was the host to a 'Childrens' Festival' for 3 days last summer. Boston's Waterfront was the scene of the dramatic reenactment of the Boston Tea Party. The Charles River becomes an annual party when the national Boat Regatta is held. Chicago has a Folk Fair. Milwaukee has its 'Summerfest'. Quebec City has its Carnival on the February ice of the St. Lawrence River. Venice celebrates its 'Fresco Notturmo' on its Grande Canal. We'll only consider Toronto and Boston for now.



folk Festival in Chicago



Canal Life in Venice



the harbourfront Children's Festival August 3, 4 and 5

Vol. 1 No. 10

August 3, 1974

CHILDREN'S FESTIVAL

Aug. 3, 4, & 5

York Quay

Let's hear it for kids! Harbourfront '74 is devoting three solid days to youngsters complete with children's music, theatre, comedy groups and clowns.

SAT. Aug. 3

12 noon The **Puck Rent-A-Fool Company** will be let loose on the grounds.

1.00 pm Into the Harbourfront Theatre for a show by the **Puck Rent-A-Fool Company**.

2.00 pm Folk group the **Travellers** on the Ship Deck.

The **Puck Rent-A-Fool Company** continues its antics on the grounds.

3.30 pm Magician **Jay Johnston** in the Harbourfront Theatre.

5.00 pm Comedy group, **Acne Trucking Company** (formerly 3+3) from Woodlawn Junior High School in the Harbourfront Theatre.

6.00 pm Theatrical group **Kingston** in the Harbourfront Theatre.

SUN. Aug. 4

1.00 pm On the grounds, the **Puck Rent-A-Fool Company**.

2.00 pm The **Puck Rent-A-Fool Company** moves into the Harbourfront Theatre for a show.

3.00 pm The **Travellers** on the Ship Deck.

4.30 pm Magician **Jay Johnston** in the Harbourfront Theatre.

6.00 pm **Kingston** in the Harbourfront Theatre.

MON. Aug. 5

12 noon Strolling clowns (**Puck Rent-A-Fool Company**).

1.00 pm The **Puck Rent-A-Fool Company** in the Harbourfront Theatre.

2.00 pm The **Travellers** on the Ship Deck. **Strolling clowns.**

4.00 pm Magician **Jay Johnston** in the Harbourfront Theatre.



The Travellers who entertained the youngsters at our June 1 opening are back again with songs, mimes and fun for the kids.

Harbourfront's Civic Holiday Weekend is strictly for the kids! It's three solid days of children's theatre, comedy groups, clowns balloons, hot dogs and ballyhoo all aimed at the little people.

So, if you're looking for someplace different to take the kids, you can earn more brownie points by staying close to home and visiting the harbour August 3, 4, and 5th.

A band of strolling clowns from the **Puck Rent-A-Fool Company** will be turned loose on the grounds Saturday at noon with a programme to delight both the young and old right through 'til Monday evening.

In addition, they will present a distinct and different brand of slapstick comedy on stage in the Harbourfront Theatre Saturday and Monday at 1.00 pm at the York Quay. Sunday the show goes on at 2.00 pm.

Popular folk group, **The Travellers**, back for their second performance at Harbourfront will keep the young ones amused with lots of singalongs on the Ship Deck, Saturday and Monday at 2.00 pm and on Sunday at 3.00 pm.

What would a kids show be without a magician? **Jay Johnston** might pull a few rabbits out of a hat in the Harbourfront Theatre, 3.00 pm Saturday, 4.30 pm Sunday and 4.00 pm Monday.

And for something completely new, the **Acne Trucking Company** (formerly 3+3), a youthful comedy group from Woodlawn Junior High School, will be in the Harbourfront Theatre Saturday at 5.00 pm.

As for **Kingston** it's a lot more than just a city on the map—it's a very capable theatrical group who will be bound to entice all age groups Saturday and Sunday at 6.00 pm in the Harbourfront Theatre.

So parents bring your kids (or kids bring your parents!) down to the York Quay, the programmes are specially designed for the young and for the young at heart!



No, this fellow is not balancing a tennis ball on his forehead—he's in "mid-juggle". The rest of his friends from the **Puck Rent-A-Fool Company** will perform even more amazing feats at the Children's Festival, August 3, 4 and 5th at the York Quay.

the harbourfront

Vol. 1 No. 3

June 15, 1974



"I admit I'm no concert pianist..."

Play a few notes on a kazoo or bang a tambourine while you're visiting the Sunflower Centre, parked by the edge of the lake. This youngster has formed her own one-man — oops! one-woman band.

Kiddies' shows at the Bathurst Quay



Folk artist Rick Avery hosts the children's concerts which happen Mon. — Fri. at 1:30 and 3:00 pm at the Bathurst Quay.

Grownups: As far as music goes, Harbourfront '74 has certainly catered to them. We give them lunch and supper concerts, big band dancing, rock shows, and special weekends full of grownup music.



Magicians? You bet! And that's only one of the pleasant surprises youngsters enjoy at the kiddies' shows.

But before the little folks have a revolution, we'd like to make an announcement. We **do** have children's concerts and they happen at the Bathurst Quay, Monday to Friday at 1:30 and 3 pm. (kids, you can bring your mothers along if they're good!) Rick Avery hosts the programmes and as a folk artist has been involved over the years with children's concerts at Mariposa as well as co-ordinating musical programmes in schools throughout Toronto.

He says the aim of the children's shows at Harbourfront '74 points strongly in one direction — participation.

"You're kidding yourself if you think kids are going to sit for an hour and watch a concert. They want to be doing something, really taking part in and contributing to the entertainer's efforts," says Mr. Avery.

Throughout the summer, you'll see performers all with the same qualifications — they love children, they love to entertain them and they're good at it. Some days the children will join in sing-alongs, form their own jugbands with old washboards and kazoos, or perhaps mime a story — an excellent chance to tap their full imaginations.

Other days they might thrill to a magician or dance to ethnic folk songs.

After the concerts, the kids can explore the Adventure Playground or Creative Play-Area or simply make use of all the wide open green space at the Bathurst Quay.

THE BOSTON TEA PARTY

from: THE BOSTON GLOBE, Monday morning, Dec. 17/73;
"REBELS STEAL TEA PARTY SHOW, 'DUMP' OIL, NIXON"

Several thousand spirited demonstrators yesterday availed themselves of the 200th anniversary celebration of the Boston Tea Party to dramatize grievances against President Nixon and American oil companies.

The demonstrators dumped oil drums into Boston Harbour hanged the President in effigy and generally dominated the festivities opening the nation's Bicentennial celebration of the American Revolution.

Boston police estimated that the crowd ranged as high as 40,000 persons...

They watched quietly as members of the Charlestown militia reenacted the protest of 1773, when townsfolk dumped tea into Boston Harbour in defiance of taxes levied by King George II of Britain on the American colonies.

But spectators cheered for calls for Mr. Nixon's impeachment and denunciations of oil companies, who were blamed for the current fuel shortage.



About 6 of the protesters boarded the Beaver II, a replica of one of the original ships and proceeded to drop oil drums into the water (my short summary).

They hoisted onto the ship's rigging a banner reading: "Heed the people, tax the rich, jail the tyrant". They tarred and feathered an effigy of Mr. Nixon and tossed it into the harbour, as well as the oil drums.

The crowd applauded and chanted intermittently during the $\frac{1}{2}$ hour that the protesters staged their theatrics.

Their antics overshadowed the realistic rendition of the Boston Tea Party by the Charlestown militia, who preceded the protesters aboard the Beaver II.

The crowd had begun gathering before noon on the Congress street and Northern avenue bridges and the wharfs between them. Despite the snow and the cold, they appeared in a buoyant, carnival mood.

from: THE BOSTON GLOBE, Monday morning, Dec. 17/73.



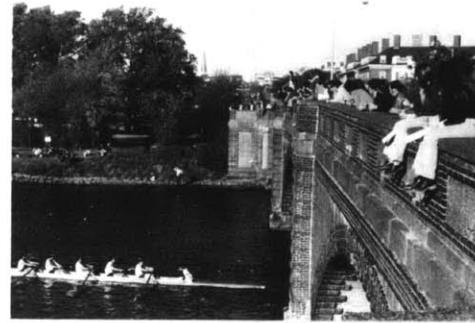
THE CHARLES RIVER REGATTA

Every year, the Charles River, between MIT and Harvard becomes the scene of the "Head of the Charles" regatta. Many US and some Canadian universities enter the 3 mile-long competition.

Thousands of spectators crowded the banks of the Charles River to watch the event. Each university has its own special place of activity on the water's edge. There we find such things as circus tents, pic-nic tables, musical bands, barbeque stands and majorettes. So, sports enthusiasts, back-up crews, families with children, and cyclist come to the riverside to share the benches, grass, shade, views, thrills and the company and conversations of others.

the following quotes come to us from: THE BOSTON GLOBE (Sunday), Oct. 26 & 27, 1973

The Head of the Charles is their natural convention, a marvelous excuse to pull together a couple of thousand of disparate kinsmen and rank them in order over a suitably long course. The racing is deadly serious, but an ingrained sense of sportsmanship, a certain consideration for the sport dictates an amateur spirit.





Lake Michigan

EXPEDITIONS

In 1973, 7,500 pupils visited the Port of Toronto.
In 1971, it was only 4,700 students.

Kids will get very enthusiastic about the harbour tours that they've been on. They'll write 'thank-you' letters.

"It's the hugest ship I have ever seen", she exclaimed, "and this is the hugest port I have ever stepped on."

"I liked the boats. I liked the ducks. I liked the rubber. I liked the ships."

"The harbour is big and, well, it's just fantastic."

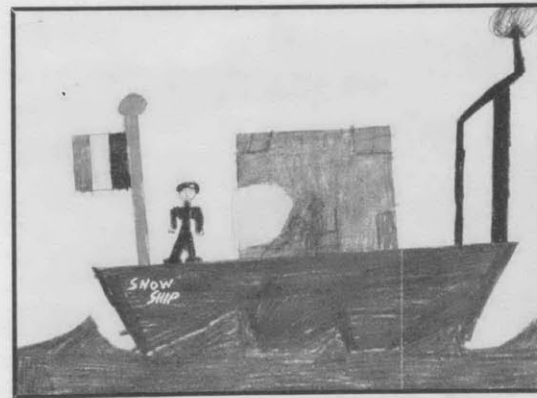
"Her eyes wide open in amazement, the excited youngster gasped as she looked at the ship discharging cargo at one of the marine terminals in the Port of Toronto."

"I would like you to send me some information... expeshely on submarines."

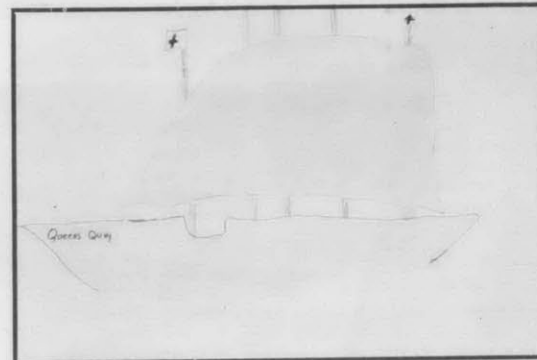
"I was wondering if you could send me a floder of information."

"Please send me a fold up map but don't go to too much trouble."

from; 'PORT OF TORONTO', Feb. 1973



"Ship was very big in height. . ."



"A ship to remind you of the harbour. . ."



Grade four pupils from Bramalea's Earnscliffe Public School walk past the Soviet ship Donetsky Khimik at Pier 35. The youngsters' trip in November marked the final school tour for 1971.

A record year for harbour tours

A record number of 4,701 school children visited Toronto Harbour during 1971 on special tours designed to complement studies of the port in the school curriculum.

The tours, which last about one-and-a-half hours, cover the whole spectrum of the harbour from port facilities to areas destined for future development.

A guide boards the school bus and takes the children around the harbour area indicating the different waterfront activities.

Mrs. Elizabeth Gabis of the Public Information Department, looks after the guides who are well versed in the day-to-day working of the port and are

careful to point out interesting cargo or vessels within the terminal areas.

The children who range from Grades 4 to 13 and come from all points in southern Ontario, are especially fascinated by the cargo stored in the terminals.

"I liked the rubber" remarked one little girl who had never seen raw rubber before.

They are also impressed by the size of the ships. "Some ships were the hugest I ever seen" said one youngster while another wrote: "The one big ship we seen was very big in height and very long in length way".

The Harbour Commissioners feel these tours are very instrumental in

bringing to life studies in the classroom. Last year saw an increase in the number of guides employed and it is hoped that even more school groups will visit the port in 1972.

The children are usually very appreciative and often send thank-you letters vividly illustrated with different types of craft, ranging from a cargo ship in dock, to a little sailboat, or even the airplanes using the island airport.

One child on seeing the harbour immediately asked "where are the submarines?" A grade 7 boy summed up the importance of these tours when he wrote: "I learned more when I went to the harbour. I thought it was a line of buildings stuck together!"

from: PORT OF TOR-
ONTO NEWS, January
1972.

I just want to add, that on the weekends, many families take drives along Queen's Quay on the Toronto Waterfront, just for the sake of letting their children experience the drama of colossal ships and towering grain elevators. Of course, parents too, feel sensations of overbearing power that these monstrous craft possess. They really do dwarf human beings. I've always felt that it was like going on a Lilliputian voyage where everything becomes gigantic and unearthly. And so, the imagination would collage unknown cargoes with far away places in a stage setting from another world. David and Goliath. That was the drama of the port. Toronto is lucky. Its harbour is still, at least partially, mixed together with recreational areas. An experience of drama, an imagination of fantasy, and a lesson of learning.



But it's not only a story of freighters. At most public docks in many large cities, we have the pride of a retired warship. San Diego, Toronto, and Boston have special quays where military ships are open to the public. We are all fascinated by their thin huge guns, sly torpedoes, powerful engines. We imagine mighty bursts of fire, secret radar screens, careful gunners and dangerous manoeuvres. There is action and bravery, suspense and drama. Our sensations are launched into a game by the pointing hardware of the military.

More peaceful, and less harsh, are the historic ships that penetrate our modern harbours. They implant a flashback of historic times into our present minds. It is the Beaver, or the Nonesuch, or the Mayflower that recall those distant times. These are the ships that link us to our forefathers and give credibility to their original coming. Sometimes, we can even board and sail these wooden hulls, of course for a healthy donation. When docked for public inspection, we may actually step into the archives of history, upset the stagnant dust of our minds, and pretend to be a momentary pilgrim sailing for a new land. Our perspectives widen, our knowledge grows, our minds become schizophrenic. Most cities that possess a body of water today, probably had their urban birth on the shore. The original settlers may even have come by boat. So, these nautical oldtimers, like visiting phantoms, bring the spice of long ago to the ports of today.

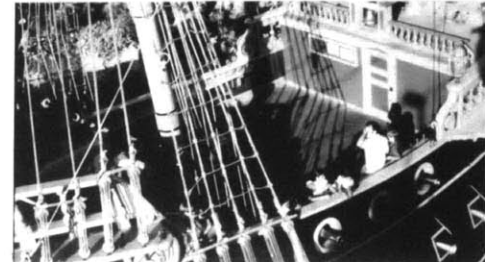


There is one place where water is used very cunningly. Disneyland seems to find the cheapest land around, build a small land-accumulating empire, and inject a body of water. Of course the climate must support perpetual attendance. Cold winters just wouldn't do. Water becomes the jewel of the place, - a kind of sparkling bait. It makes Disneyland and its mirror image, Disney World, actually work. Water becomes incredibly important to the physical make-up of this Disney land. It gives setting to the life of legendary characters of our culture. The Bounty reactivates mental mutinies. The Mississippi steamer turns its paddlewheel again. The voyageurs paddle their canoes.

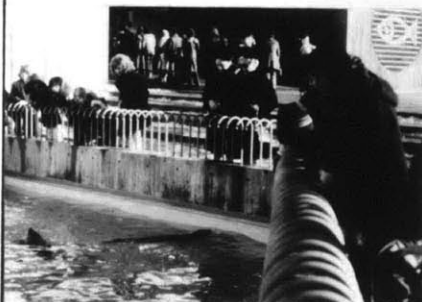
Walt Disney World; The Bounty; Huckleberry's raft; drinking fountains, a submarine; a jungle boat, and a pirate ship.

Huckleberry Finn's raft crosses the path of the paddlewheeler. At another place, a river guides the boats into the primitive jungle of honking elephants and gocking hippos. A submarine lets you see sexy seaweed and waving mermaids. Lots of air bubbles, lots of blue, but no sense of reality! Everything was transparent. And it's all sort of plastic. The canoe sits 8, Huck Finn's raft stands about 30, the jungle boat sits 20 and the sub needs at least 50. Not all quite normal somehow. They have been fit with modern life. They reincarnate and rejuvenate historic fossils. Its geared for the massmarket, - like TV, a substitute for thinking. And so, Disneyland is a substitute for imagining. It's a mass product.

Yet behind this movie setting, there are sources of water that do respect water's reality. Drinking fountains are commonplace, and heavily used. They too, work as social fountains.



The mechanical hipos and grunting elephants give their live cousins their freedom. And so, we now come to the penetenturies of the sea. Aquariums are nice because they show us real seals, sea turtles, dolphins, sharks and whales. They educate us, we dominate them. We captivate their freedom with tanks or pools. We feed them food when they behave. We train them tricks for us to watch. Yet the very meaning of the word 'wild' is mocked by their captivity, by their performance, by our scheduled surveillance. But we can learn the secrets of the undersea. We can be underwater without getting wet. The marvels of modern architecture. Our education is furthered, our morals are degraded.



The Boston Aquarium



The Vancouver Aquarium



Children fishing on Boston wharfs

The last expedition that we go on, is a fishing expedition to the waterfront. Here the old wharfs of Boston take us away from the city and into the water. Their missing planks act like a shiff, so that only the neighbouring inhabitants could survive the crossing into our fishing territory. Out on the edge, it is a delight for us. We feel the breeze in our faces, we soak up the sun into our bodies. Our eyes relax in magic 'distance' once again.



Adults, children and toddlers on the abandoned wharfs of the Boston Waterfront.

Water places are the destinations of many childhood expeditions. We shudder at the gigantic size of freighters and grain elevators. We feel proud with the might of a destroyer. We can step back into history on an old schooner and rediscover our continent. Disneyland, the mecca of all children, takes us on underwater or jungle cruises with mermaids or elephants. Aquariums let our eyes tickle the under-sides of sea creatures or we marvel at the beaux-arts etiquette of the dolphins. Yet, we can always return to the simple wilderness of waterfront wharfs to rest our eyes on the horizon, lift our faces to the breeze and hang our anticipation at the end of the fishing line. Childrens' expeditions to the water.

For more stories on childrens' fishing adventures, see Robin Moore's, 'Living Kid City'. There's a section called "Worms, Crabs, and Anchovies", p.25.



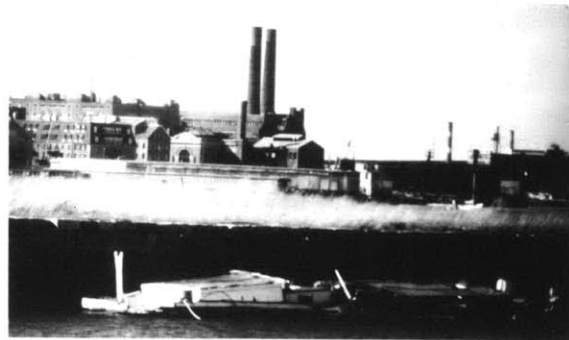
Looking at Long Wharf from Atlantic Avenue

Boston



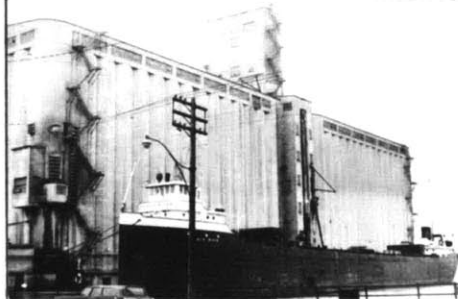
Fishing at the end of Union Wharf

Boston



Commercial Wharf and the Generating Station from South Boston

Boston



A car, a ship and grain elevators Boston Aquarium



The drama of gigantic size at the Toronto Waterfront



Coast Guard ships in Boston

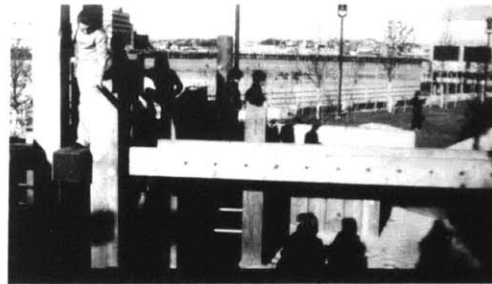
PLAYGROUNDS

Let's take a quick look at some new playground facilities on the Boston and Toronto waterfronts.

Not all playgrounds are as rubbed into the ground as the waterfront wilderness that we have just left. Its haphazard, uncared-for way allows us to do with it whatever we please. It brings us adventure and surprise. But civilized playgrounds can be fun too.

The Boston Waterfront recently finished a new playground. It has many pleasant things. There's a large sandbox from which a big wooden structure grows in every direction. It lets us climb the wood, hang over empty ground, swing through the air, fall into soft sand. We find places to sit and talk or corners to fill and look down. It's a wooden growth and we have fun delving into, under, over, in front and behind it. And all the parents come and sit on the benches to gossip.

Behind the benches lies a new baseball field. It's got brand new netting and splendid turf. The older kids play there. And directly along the water's edge, there is a promenade with plenty of sitting places for the older folk. We tumble on the soft grass and roll down the tiny hills. But this isn't enough. The construction area beside the playground is a junk heap. And how we carried, tarried, rolled and pulled those huge blocks of broken concrete or stone to the wateredge. We lifted them as high as we could, tried our aim at a floating cup in the water, and heaved to annihilation. The splash sounded deep, the wave washed high, and we got soaked. But the cup did survive. We sank it eventually after having bombarded it with all kinds of projectiles. We must have sunk half the construction zone.

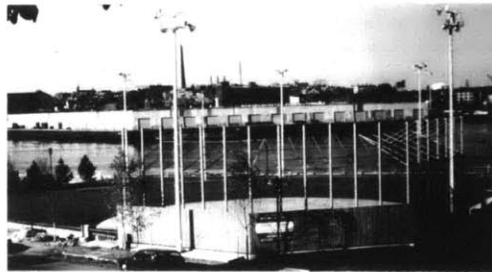


Wooden structure for North End children, on the Boston Waterfront



Places for mothers to socialize and watch over their children

Boston Waterfront



The North End Baseball field adjacent to playing children and talking mothers

Boston Waterfront

Teenagers would patronize one end of the walkway where it widened into a sitting area. They'd sit on the benches, plucking away on their electric guitars, having hitched their amplifier into a newly discovered outlet of an adjacent building. After that was done, most of them went home. The stragglers would gravitate to the edge where there was a railing and sit there gossiping for hours. Peace in their eyes, relaxation in their bodies, conversation on their lips.

The North End Waterfront Park. A place to climb and fall. To sit and watch, to play music or baseball. A place to meet friends and exchange the latest news.

Further along the Waterfront, we find an outdoor bowling green. The Italian men from the North End have been playing boche here for many years. It's the old men's place to meet and gossip.

A little ways away, we see the soccer field in action. This is the home of the North End soccer team. Practice and competition take place here on a very regular basis. And crowds come and gather.

On the Toronto Waterfront we can consider 2 splendid playgrounds. These playgrounds were designed to encourage creative, active and participatory play. Their physical forms, materials and equipment allow a maximum of childhood fun and expression. So here are 2 playgrounds on the new Toronto Waterfront which have become places to spray waterguns, plant gardens, construct forts, and gather kids and adults, - all in the fresh clean air, warm sunshine, and safety from nasty cars.



Remnants of the construction site become dramatic sources of play

Boston Waterfront



Social gathering at the railing overlooking the water

Boston Waterfront



An attitude towards children at the 40 storied "Harbour Towers"

Boston Waterfront



A place to play soccer

Boston Waterfront

the harbourfront

Vol. 1 No. 8

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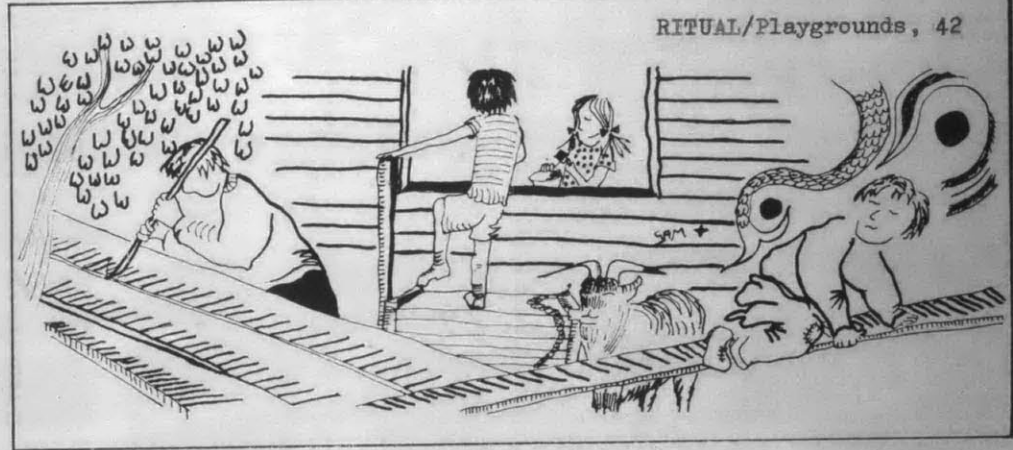


Children from 6 years of age onward indeed create their own little worlds in Harbourfront's Adventure Playground, nestled in a huge green field at the Bathurst Quay. These youngsters seem to be enthusiastically painting something — maybe they're building a tree-house!

the harbourfront

Vol. 1, No. 2

June 8, 1974



adventure playgrounds - having fun with "beautiful" junk

When the sun is high in the sky and mothers and children are wondering what to do, a trip to a playground often comes to mind. A few pushes on the old swing, a scramble on the monkey bars, a slide down the slide, a teeter and a totter. That was fun, but what else can be done? Why not let the kids themselves build a playground full of challenge and adventure?

This has been happening in England, Sweden, Denmark and Germany where Adventure Playgrounds have been successful for many years. This new concept of providing for the play needs of children has not been fully developed in North America — until now.

Earlier this year Harbourfront '74 and Central Mortgage and Housing Corporation joined forces to develop a demonstration Adventure Playground and a creative playground on the site of the old baseball park at the foot of Bathurst Street. Under the direction of Polly Hill of the C.M.H.C. Children's Environment Advisory Service and the supervision of landscape architect Bill Rock, these two types of playgrounds are being prepared for a July 1st opening.

The Adventure Playground offers a unique opportunity for children of ages 5-15 to experiment with earth, fire, water and timber without fear of criticism or censure. The kids will be free to play with lots of "beautiful junk" — boards, bricks, concrete blocks, old tires and more. Bill Rock maintains that "kids have more fun with beautiful junk than with a playground of beautiful equipment."

The Adventure Playground is truly a child's world which he himself builds. "The landscape architect only takes care of the fences, components and landscaping", says Mr. Rock. "the things that are designed are primarily the work of the children."

To accomplish this "design" the children are provided with hammers, saws, drills, hatchets, paints and brushes to build whatever their hearts desire.

But saws and hammers — aren't they dangerous?

According to Mr. Rock, "there are no more injuries on Adventure Playgrounds than on any other type of playgrounds. The element of danger is exciting to children, but they won't overstep their own limits".

In the garden area, the children can experience the thrill of growing their own flowers and vegetables using spades, rakes and shovels.

The Creative Play area for pre-schoolers will provide the children with a free and easy environment. The moveable materials in the creative playground should stimulate the children to play, fantasize and do many activities their neatly-structured worlds don't permit.

In the Creative Play area the children can build their own special places with boards, sawhorses, blocks and ladders. There'll be plenty of art supplies too — crayons, paint and pastels. Mothers are invited to watch their toddlers and relax in special sitting areas within the play area.

A final and important component will be added to both the Adventure and Creative Playgrounds — playleaders. Two supervisors and a staff of six will facilitate the children's play. They won't organize and run programs, but will listen, guide and help the children. The leaders are there to encourage the children's creativity and to ensure that the playgrounds are special "kids' places".

ONTARIO PLACE

The Playground Created for Kids

"It is fun," said the little girl, "'cause most people like to squirt each other"—or at least those under ten years of age. This summer, children in Toronto have been squirting, spraying, splashing and dunking each other in an elaborate three-tier funland that magnifies the glories of the water pistol, the garden hose and the old swimming hole. With room enough for up to 400 soaking youngsters, it is fitted out with waterfalls, Tarzan-type rope swings, water cannons and such ingenious games as a lineup of stationary bicycles connected to an overhead assembly line of buckets; he who peddles fastest gets his chums wettest. Opened last month, it is the latest addition to Children's Village—one of the most imaginative playgrounds in the world.



Water Play

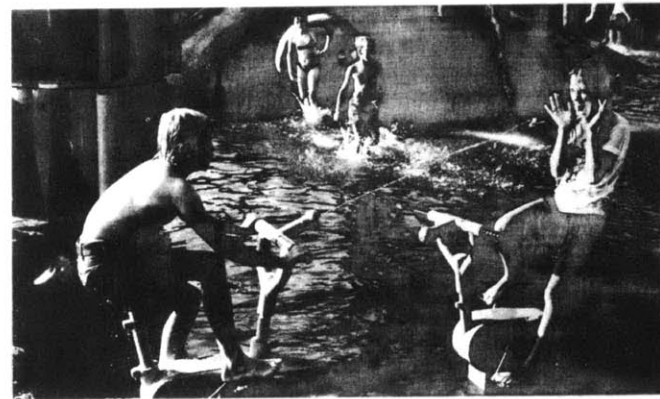
The glories of the old swimming hole are recreated in this unique three-tiered addition to Children's Village. Instead of water pistols there are pedal cannons; instead of tug o'war, there's tug o'water . . . and many more aquatic play events to keep children wet and laughing for hours. There's a bird-shaped, bug-eyed "Kids' Dryer" and a viewing area where adults can sit and watch the fun.



IN THE WATER PLAY AREA children can splash and paddle as a hot afternoon. Going through the dryer before they leave for home is just part of

the fun. There are at least 12 supervisors on duty in the village at all times and members of St. John Ambulance are on hand to treat the ordinary bumps

and bruises. The playground is fenced in to keep out adults who want to try the equipment. McMillan would like to design a play area for grownups.



SOLID WATER

In the north country, water can become solid. That means that it can take the form of snow and ice. Snow is really nice when it's a bit moist because it then allows our creative spirits to roll out a snowman. And what pleasure it is to fit him with an old hat from the attic, a carrot from the kitchen. But how sad it is when he slowly slowly melts away in the springtime. We give birth to him and then he vanishes. A little drama in a child's snow companion.

Once I discovered a lonely park bench that had an addition added onto it. In winter, no-one sits on park benches, but to make this bench a bit more comforting, some children gave it a little enclosure to keep it warm. The bench became the seated audience for its newly created compartment.

But cold weather does other things too. Snow or ice are fantastic lubricants that convert hills into slides. The pond in the Boston Common, the bay off the Tronto Waterfront, or the St. Lawrence River in front of Quebec City, can be covered with ice so that hockey or carnival can take place. In Toronto, the pool in the City Hall Paza becomes a skaters' delight. Solid water is a splendid medium for sporty games, creative sculptures and social festivities.



A bench as audience to its new enclosure, Toronto



Skating in City Hall Plaza, Toronto

MAGNETS & LINES OF FORCE

The edge between water and land is rather a magic line. The best example of this phenomena is a beach on a summer weekend. Of course the water is cool, the breeze pleasant, and the sand hot. Of course we come because of the people, the water and a swim. But couldn't we also get a tan, be with friends, and stay cool under a water hose, if we stayed in our own backyards? But, it is my belief, that the seashore, like the waterfront, has an aura of a mecca. The water worshippers pilgrim here to hear the oracle of the sea. The wind and the waves play their tune, and a million people swarm to the edge of land to greet the edge of water. Like the hypnotic song of nature's own Piped Piper. A ring-side seat at the stage of our emergence. We lie down to concentrate and let the sun drain out our conscious worlds. We rest our passive bodies. We dream our unconscious dreams. We travel to the rhythm of the waves. Our hearts beat to their motion. We arrive at our subconsciousness. We are reborn in the baptism of oneiric dreams. We have returned to the beginning-place. Here by the side of air, water, land and fire.

We first take a quick look at water edges in Berlin, Stuttgart and Paris. Then, Bernard Rudofsky will be our narrator as we take a short trip to Paris, Florence and London to show how the city could extend its places and occasions over the water.



5 cars getting washed at a water pump Berlin

There is a waterpump near the man on the right. In the olden days, small children would pump water for the horses when the coaches came to a rest here. Now engines replace horses, cars replace coaches, and adults have replaced the children. So, on this Tuesday morning, 5 young men had hitched their machines near this water pump to the ritual of washing. They would trudge over there, pump water into their pails, and meticulously bath their precious toys. Touch-up sticks and perfume bottles completed their ceremony. It was auto-fetish time at the waterpump.

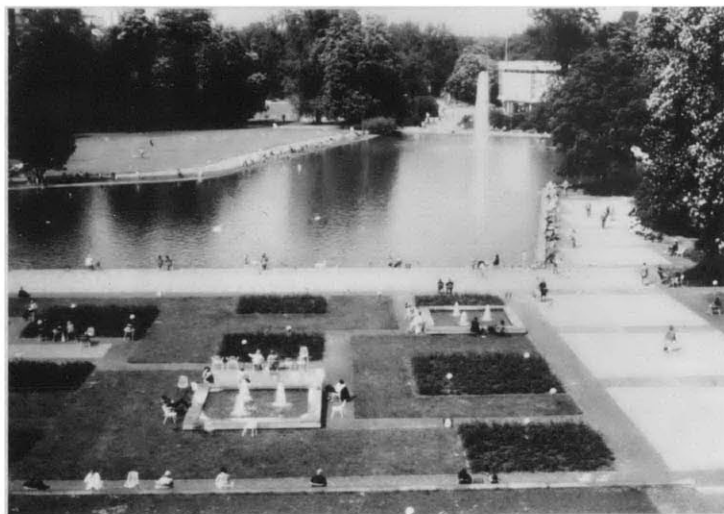


The attraction of the fountain Stuttgart, Germany



The sitting edge along the Seine

Paris



The lake, fountain and sitting at the edge, Stuttgart



Parc du Luxembourg, the edge is occupied

Paris

PARIS

"Paris' Pont Notre Dame, Pont St. Michel and Pont au Change once were pont-maisons. The Last, a ninth-century relic, was built on stilts,...whether these bridges were originally intended as building sites or whether the houses were added as an afterthought, the result nearly defeated their purpose; the narrow passages that remained between the houses badly slowed down pedestrians' flow. Merchants were quick to turn this defect to their advantage, and the domesticated bridges became the most coveted locations for shops of the luxury trade. Goldsmiths did business on opposite sides of Paris' Grand Pont,..."

FLORENCE

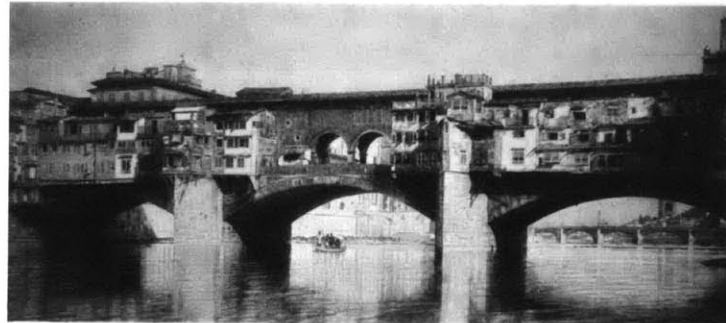
"And to this day Florence's Ponte Vecchio is a jewelers' street. With 2 insignificant exceptions, the Arno bridge is the last of the pont-maisons. Of Roman origin, it was given its present form in the 14th century by... Taddeo Gaddi. A minor example of a domesticated bridge - the houses lining it are shallow and only 2 stories high - it escaped the devastations of time and the bombardments of the last war, only to have some of its shops carried away by the 1966 floods."

from: Bernard Rudofsky, STREETS FOR PEOPLE,
ps. 180-181



"Raguenet's painting, 'Joust of the mariners between Pont Notre-Dame and Pont au Change' gives an idea of the kinds of houses that once stood

on Paris' bridges"; from; STREETS FOR PEOPLE, Rudofsky



Ponte Vecchio, views from outside and inside.

LONDON

"In Elizabethan times it was counted among the wonders of Europe. In the words of a contemporary, it was 'adorned with sumptuous buildings, and stately and beautiful houses on either side, inhabited by wealthy citizens and furnished with all manner of trades, comparable in itself to a little city, whose buildings were so artificially contrived, and so firmly combined, as it seems more than an ordinary street both in concept and location.'"

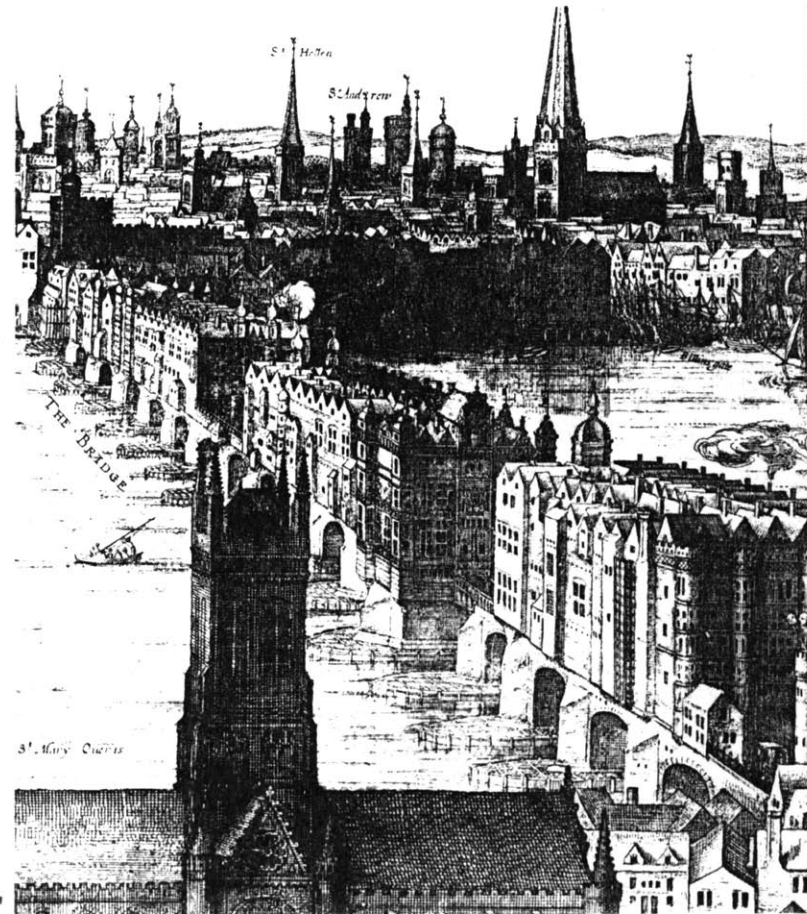
"As early as 1201, it was decided to erect houses along both sides of it; a fifteenth-century plan shows 138 shops, leaving a roadway only 12 feet wide."

"By the 16th century, Old London Bridge was performing the role of a shopping center. It had attracted drapers, hatters, hosiers, glovers, and milliners, or what today's emporia proudly refer to as custom order departments. There were also grocers and one distiller. The rents of houses and shops on the bridge provided a regular source of revenue for the wealthy Bridge House Estates Committee. Living conditions were, however, deteriorating; whoever could afford to, moved away from London."

"In 1762 the 'little city' that had stood on the bridge for five and a half centuries was demolished."

from; Bernard Rudofsky, STREETS FOR PEOPLE, ps.181-4

NOTE: for more information, read section 3 on,
 "The Effects of 'River' on The City".
 (the Thames and Seine in London and Paris)



In Visscher's 1616 "View of London," Old London Bridge presents a man-made island compactly built up. The houses meet above the street, reducing it to a tunnel. (What look like huge lollipops on top of the Bridge Gate at the right are a permanent exhibit of human heads commemorating famous and infamous men.) (Courtesy, New York Public Library)

SUMMARY

RITUAL OF WATER

Water has incredible significance to the ceremonial occasions of everyday people. We saw rivers and reflecting pools become public baths. We saw how indoor fountains could stage and parade the actors of childhood. And outdoor fountains were generators of childrens' games and dreams.

On downtown waterfronts, we found such festivals as the Boston Tea Party, Summerfest, and a Childrens' Weekend taking place. We went on expeditions to the harbour to witness the thrill of massive ships and grain elevators. We went on board a destroyer and an old schooner. We visited Disneyland and an aquarium. Then we fished from the wharfs.

We played in the waterfront playgrounds of Boston and Toronto, where we could use the earth and water. And where it was cold, ice and snow invited children to play hockey and build igloos and snowmen.

In the end, we returned to the magnetism of water which forced us unknowingly to patronize the edge between earth and water, land and sea, A sandy beach, a riverside promenade, the edge of a pool, a waterpump and several living bridges. And so we come to the end of the Ritual of Water. Let us close this section with the flooding of Piazza Nova - a good pictorial summary.



"..the water carousel in Rome's Piazza Navona..."
from; STREETS FOR PEOPLE, Rudofsky, p. 298



"...the custom of flooding Piazza Navona..."
from; ibid, p. 299

ABSTRACT

IMAGININGS

In this part of the Phenomenology of Water, I'd like to take you to water's edge to do some imagining. We'll pretend that we are old explorers and discover, climb and conquer a waterfront fortress. We'll act out a chapter of American history on the Boston Waterfront. We'll ride Huckleberry Finn's raft in a fountain. And we will row our cardboard boat on top of a cemetery tombstone. Then we'll dream into hypnotic waters. At last, we'll reflect about ourselves as we gaze into watery mirrors. Fantasies, dreams and mirrors.

"The lake, the pond, the still water very naturally awaken our cosmic imagination, through the beauty of a reflected world" (1)

"The true eye of the earth is water. Within our eyes, it is water that dreams. Are not our eyes equivalent to 'that unexplored pool of liquid light which God placed in the depths of ourselves'. In nature as well, it is water which sees, water which dreams. 'The lake made the garden. Everything takes form around this water which thinks'. This water is the eye of the earth, its apparatus for looking at time." (2)

1) Bachelard, G; THE POETICS OF REVERIE, p.198

2) *ibid*, p.199



"The soul is at home everywhere in a universe which reposes on the pond. The still waters integrates all things, the universe and its dreamer. In this union, the soul meditates."(3)

"The poet asks us 'to associate with ourselves as closely as possible those waters which we have delegated to the contemplation of what exists'. But is it the lake or the eye which contemplates best? A lake, a pool, still water - each makes us stop at its edge. It tells the will: you shall not pass; you have to go back to looking at distant things, things beyond! A lake is a great tranquil eye."(4)

3) Bachelard, G; POETICS OF REVERIE, p.198

4) Bachelard, G; POETIC IMAGINATION AND REVERIE, p. 77

FANTASIES

There were buildings on this waterfront that were our private archives. They held volumes of suspense. Like primitive adventures. There was the Quincy Market Cold Storage Warehouse. It was such a gigantic hunk. But we found our way through its dark passages and abandoned spaces. They were littered with bricks and dust. They were dark, and we were silent. We saw quiet machines, broken glass, rotten rags, and stenching garbage. But we found no corpses. No old hermits. We reached the top, gained the roof, and possessed the view. We became instant Balboas. Our flag was flying high in our minds.

And there were many other sagas. The old generating station was really neat. It was so different. It was one huge room. Maybe 6 stories high! On one side, it had a huge rose-window like in the big cathedrals in Europe. But inside, - all those big pipes and machines. All silent now. It was like walking inside a human stomach and climbing amongst the intestines. It was cold. It was old. Life had been drained out of these gigantic veins a long time ago. But now, our imaginations fired. Those mechanical giants became powerful. They had muscles. We could see its vibrations. We could hear its strength. We could feel its movement. And it was strong. In our minds, we could see our own grandfathers scurrying around that harnessed monster. Human sweat, mechanical perspiration, all grinding together.

And we climbed the stairs and platforms like true sailors. We looked down on that colossal mechanical corpse now so silent in its lofty casket. Like a cunning sea monster, it lay there, embellished in its waiting dust. Our happiness was high as we thundered down those musical metal steps. They echoed in stiff resonance behind us.

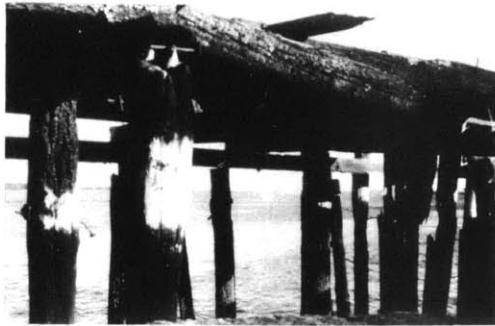
We entered a passage way, then down some unsteady stairs to a low cramped room. Here were huge pipes. We had landed in Lilliput, the land of gigantic spaghetti. We could see the turbines, feel the blades. We entered the pipes. Huge, rusty throats, like caverns to swallow children. This was very erry. But we didn't go far. We couldn't see inside. We could only imagine. Our hearts, they pumped. And so, we crawled over, around and under empty water faucets, rusty valves, fat pipes, odd wheels. Everything was round, and big and rusty, like sausages. The concrete floor was wet and swampy. But at last, we could stand up again. We regained our proper size. We had passed through a steel jungle. We had explored a past and foreign world. How fascinating to visit days gone-by. We couldn't have done it then. So, down the rickety stairs and onto the real ground of today. We stood in front of Pilot House.



The Pilot House in the foreground, and the Generating Station. Boston, Waterfront

Ten minutes later we arrived at our hideout. It was 'our' place, no one else's. One dock above us was our ceiling, another below us was our floor. Both were black with char. But both were ours. We could control all sides. We could survey the water before us and know that it was safe. We could surprise anyone who dared to walk the planking above us.

Our terrified screams would floor anyone to our subterranean midst. The dark sounds of water below us and the bright view of water before us stirred our hideout minds into schizophrenia. We were pirates and soldiers, gangsters and detectives. We were prisoners and coal miners. But we were just normal kids. The waterfront, - a fantasy land.



The habitat for childrens' fantasies. Children as natives of the wild water front.

Boston Waterfront



A waterfront fortress with passages to explore and cathedral windows to illuminate mechanical organs, the Boston Waterfront



In the land of Lilliput we made our way amongst the metallic spaghetti of abandoned pipes, faucets, turbines. Coldwater, Ontario

The North End has always been a forum for outdoor life. Paul Revere Mall is probably the most fantastic social park that I've seen during my stay in North America. The normal menu of street furniture for successful people gathering such as benches, tables, walls, and steps were present, but so was the water fountain. Its basin is rather of special magnetism to the children of the neighbourhood. Whether it's dry or wet, this fountain was the pivot point for childrens' fantasies. If we open the shutter this time, what do we see? Huckleberry Finn and his friends. A 6 inch depth and a 3 foot width of water in the basin was enough to sail a raft.



HUCKLEBERRY FINN

by
Mark Twain

The water was shallow so we could use our poles. Although we cannot move (because there isn't enough water for our 4 foot long raft), we can feel it wiggle on top of the water. So we must be careful not to slip and fall. A floating raft is always unsteady. We feel the magic of being 'on' water. We can feel its unpredictability. We can get off and on. With more people, we must be careful not to sink the raft too deep into the water. We don't want wet feet. And so we cruise up the Mississippi of our minds. We flow out of Boston's North End up any river we choose. We are anywhere we please. We are anyone we want to be. We're riding our raft through the imaginations of childhood, in the puddles of a fountain.



A Mississippi cruise in the minds of a Boston fountain.

About 5 minutes walk from Paul Revere Park, in the direction of Boston's Waterfront, we find ourselves in the North End Cemetary. Framed by a multitude of companion tombstones against the backdrop of the harbour, our attention is held by 2 young sailors rowing their cardboard box over the heads of wavy tombstones. A cardboard box is their boat. 2 poles are their oars. A massive tombstone is their steady sea. The ectasy of their joy gives celebration to imaginations of childhood as 2 voyageurs ride their cardboard dinghy to the waves of a tombstone.



2 voyageurs ride the waves of a cemetary

North End, on the Boston Waterfront



Where there is water and earth, like ocean and sand, there too, is childhood. Spring thaws make children into instant engineers. They dam flirting rivulets and create swelling lakes. They puncture the pregnant dams and spring rushing rivers. Earth and water make mud pies and everything else. Sand and ocean make sandcastles. Sometimes, a beach will hold a sandcastle competition. Vacationing daddies even loose their adult tightness and become instant architects as they construct their dream home or castle. They wallow in the basic elements. They exercise the freedom of imagination in creations of land and water. Models of dreams. Fantasies of childhood.



The basic elements as materials, fantasy as the instrument, and hands as the tools for creative, participatory, and initiative play.



On the banks of the Charles River in Cambridge, Mass.

DREAMS

Children have acted out their fantasies. Now, adults will sit and dream.

We revel in thinking not doing. Although Freud can talk about night dreams and how they relate to water (ie. wet dreams, birth dreams), we'll mainly talk about daydreams, about reminiscences of the past, aspirations of the future. Let's introduce the oneiric quality of water by quoting from Gaston Bachelard's 'POETICS OF REVERIE';

"Reveries before still water also bring us a great soul repose...They simplify the dreamer. With what facility these reveries become intemporal! How easily they link the spectacle with memory!... the words 'still water' have a hypnotic softness". (p. 196)

The Gellicoes, in their book, 'WATER, - the use of water in Landscape Architecture' echo the words of Bachelard,

"Whether we are watching the ceaseless movement of the waves on the seashore or the eddies on the surface of the pool, or reflections on a calm day, the fascination of water seems almost timeless. It is romantic: romance liberates the imagination and relieves frustrations" (p.10)

How often have we sat and stared into the incoming waves of the ocean? How often have we been lulled to sleep by the murmur of a river's rushing? Water

has visual and aural rhythm, and it is 'that' life which slides us into hypnotic reverie. Whether we sit or camp at the shore of the ocean, dock of the bay, or edge of the river, the moving, lapping, and jumping water seizes us with physical paralysis and mental hallucinations. Water is alive. Water has rhythm, like a heart beat. Its stormy surface is its angry mood, its glassy smoothness is its peaceful contentance. Like people grow plants, and farmers grow animals, so too the ocean grows and cares for its many plants and animals. It provides them with food, company and habitat. (1) Its moods show in many colours, milky blues, transparent greens, or iron blacks. It protects those ships it favours, it reeks havoc to those it doesn't. It is the author of many sagas, legends, and dramas. Moby Dick, Treasure Island and 20,000 Leagues Under the Sea. Currents travel in streams, tides move up and down, waves rise and fall.

And standing beside that ocean or lake, I dream a dream of a one dimensional church. A church without walls. A church as wide as the horizon, as long as my vision. Its roof has opened up so wide that the walls have peeled back and the pillars lie flat. Our new roof is the sky, our new walls are the dimensions of the scene. Our holy trinity stands before us; air, water and earth. Their names are sky, ocean and land. Deeper we sink into the catechisms of our thought. The organ is the wind, the chorus are the waves, the sermon is our thoughts, and the minister is 'us'.

And when I'm there, alone, or with someone dear, I feel the glory of a silent blessing blow over us. Our spiritual understanding heals the wounds of worldly conflicts, repaints the ugliness of blemished

moments, it elevates the comforts of our world, the privileges of our existence, the love of our friends.

Communion with, and of, the spirits happens twice daily. At sunrise, the sky, ocean and land dissolve their molten unity to go their separate ways to preach to the earth the integrity of their being. At sunset, a day of missionary work ends, and sky, earth and water are melted together in eternal fire and reenter the magnetism of mother sun. The basic elements are in communion with the world and themselves. A flashback to our primordial birth and constitution. I see myself drowning in grand canyons of primitive thought. I see myself falling inside myself to answer basic questions. I begin to understand that inner and distant part of myself.

"And we shall always return to the same oneiric certainty; childhood is a human water, a water which comes out of the shadows. This childhood in the mists and glimmers,...gives us a certain layer of birth" (1)

The world inside hypnotic wave, the peace ontop of glassy surface, they bring cohesion to the chaotic puzzles of life. They tie loose ends together, clean rusty pipes, it tailors our thoughts and tunes our life. That is what and how I feel when the ocean is mine and ours. In Virginia Woolf's words,

"Losing personality, one lost the fret, the hurry, the stir; and there rose to her lips always some exclamation of triumph over life when things came together in this space, this rest, this eternity". (2)

"Reverie before...waters gives us that experience of a permanent psychic consistency..." (3). "...a sort of stable reverie." (4)

Virginia Woolf, in her 'TO THE LIGHTHOUSE', also found the stability of water;

"There was freedom, there was peace, there was, most welcome of all, a summoning together, a resting on a platform of stability." (p. 96)

But we are sun and water worshippers. So, our business vacations let us take pilgrimages to the sea-shore beaches. The mecca grows until our religious fervour carbonates the sand with human bodies. It's like the churning waters where salmon return to their birthplaces. And so, on these religious days, we worship the water and sun. The congregation is huge. And sunset comes, and so does sunrise. The escapees and refugees from the cities play their social games. And it is fun. Like watching TV. We can forget to appreciate our dreams. For Virginia Woolf, the beach was the place where water could stir the imagination and the dream;

"As summer neared, as the evening lengthened, there came to the wakeful, the hopeful, walking the beach, stirring the pool, imaginations of the strangest kind - of flesh turned to atoms which drove before the wind, of stars flashing in their hearts, of cliff, sea, cloud. and sky brought purposely together

- 1) Bachelard, G; POETICS OF REVERIE, p. 112
- 2) Woolf, V; TO THE LIGHTHOUSE, p. 96
- 3) Bachelard, G; POETICS OF REVERIE, p. 69
- 4) ibid, p. 196

to assemble outwardly the scattered parts of the vision within. In those mirrors, the minds of men, in those pools of uneasy water, in which clouds for ever turn and shadows form, dreams persisted, and it was impossible to resist the strange imitation which every gull, flower, tree, man and woman, and the white earth itself seemed to declare...that good triumphs, happiness prevails, order rules..." (1)

To end this section on dreams by the water, let me quote from Gaston Bachelard's 'POETICS OF REVERIE';

"Whoever dreams before a limpid water dreams of the original purities. From the world to the dreamer, the water reverie experiences a communication of purity. How one would wish to begin his life all over, a life which would be the life of original dreams! Every reverie has a past, a distant past and, for certain souls, the water reverie is privileged with simplicity." (p. 199)

1) Woolf, V; TO THE LIGHTHOUSE, p. 198-9



Nantucket Island

MIRRORS

Now we'll reflect for a while on mirrors. When I talked about how I dream at the ocean, I felt that I was going into myself, deep down. This is where I want to begin with mirrors.

"I look at you looking at me; my eye
Rises from I know not where
To the surface of my face
With the impertinent look of the lakes"(1)

I'd like to incorporate here the views of Jung and Bachelard. Jung states very succinctly his views on the mirror quality of water. "Whoever looks into the mirror of the water, will see first of all his own face. Whoever goes to himself risks a confrontation with himself. The mirror does not flatter, it faithfully shows whatever whatever looks into it..."(2). So, what do we see? According to Jung, we see "that face we never show to the world because we cover it with the persona, the mask of the actor".(3) Bachelard, in his 'POETICS OF REVERIE', comments, "water can mark a childhood", by reflecting "an astonished face. A narcissus can take no pleasure there. Already in his image living beneath the earth, the child does not recognize himself...The face that comes back...is the face from another world".

- 1) Bachelard, G; POETICS OF REVERIE, p. 200
- 2) Jung, C; THE ARCHETYPES & THE COLLECTIVE UNCONSCIOUSNESS, p. 20
- 3) *ibid*, p. 20
- 4) Woolf, V; TO THE LIGHTHOUSE, p. 96

Virginia Woolf also saw that our mirror image in the water was very different from our deeper image. She agrees with Bachelard and Jung, for she writes;

"...our apparitions, the things you know us by, are simply childish. Beneath it is all dark, it is all spreading, it is unfathomably deep; but now and again we rise to the surface and that is what you see us by. Her horizon seemed to her limitless."(4)

Jung continues. He says that the modern world is too subjective. We see everything only through 'our' eyes. Everything we do is for us. "Lost in oneself" he says. The way to clarify who we are, is to step into oneself - to visit our unconsciousness - to become objective to our subjective consciousness. Jung concludes by saying that all of us who have experienced this inner visit, will "know that the treasure lies in the depths of the water...(5) Because they will then gain an awareness and understanding of their unconsciousness, they will then "become fishers who catch with hook and net what swims in the water. Fishermen...will not mistake the timeless meaning of their action, for the symbol of their craft is many centuries older...(6). To summarize the above, Bachelard would put it this way; "The mirrors of the water? It is the only mirror an interior life has"(7). He feels that the water mirror is the best reflection of ourselves that we can find. He stresses the importance of knowing the soul. "The soul is at home everywhere in a universe which reposes on the pond. The still waters integrate all things...In this union, the soul meditates." (8)

- 5) Jung, C; THE ARCHETYPES ..., p. 24
- 6) *ibid*, p. 24
- 7) Bachelard, G; POETICS OF REVERIE, p. 197
- 8) *ibid*, p. 196

Carl Jung, THE ARCHETYPES AND THE COLLECTIVE
UNCONSCIOUSNESS

"The dreamer descends into his own depths, and
the way leads him to the mysterious water"

"Whoever looks into the mirror of the water will
see first of all his own face. Whoever goes to
himself risks a confrontation with himself. The
mirror does not flatter, it faithfully shows
whatever looks into it...". We see "that face we
never show to the world because we cover it with
the persona, the mask of the actor. But the mir-
ror lies behind the mask and shows the true face"

Gaston Bachelard, POETICS OF REVERIE

"Childhood is the 'well of being'. The well is an
archetype, one of the gravest images of the human
soul".

"That black and distant water can mark a childhood.
It has reflected an astonished face. A narcissus
can take no pleasure there. Already in his image
living beneath the earth, the child does not
recognize himself... The face which comes back
in this night of the earth is a face from another
world".

"For a dreamer of the lake, water is the first look
of the world. Yvan Goll writes in a poem entitled,
'EYE';

"I look at you looking at me: my eye
Rises from I know not where
To the surface of my face
With the impertinent look of the lakes"



California

SUMMARY

IMAGININGS

Water, as we have seen, is often used as a medium and pivoting point to express creative fantasies. Huckleberry Finn can be rehearsed in a fountain, the Boston Tea Party on the waterfront. Water's soothing, calm or rhythmic waves can engage our imaginings into far away daydreams of "psychic consistency" and "oneiric certainty". We regain control and strength in our busy worlds. Water is also our internal mirror. It makes us look into our unconsciousness (depths of our reflection), so that we acquaint ourselves with the inner forces that make us tick. We know ourselves much better if we visit our unconsciousness. Then we may befriend ourselves.

"The dreamer descends into his own depths,
and the way leads him to the mysterious
water"(1)

"...water is no figure of speech but a
living symbol of the dark psyche" (2)

from; Carl Jung, THE ARCHETYPES & THE
COLLECTIVE UNCONSCIOUSNESS, p.17



The Hyatt House in San Francisco

activities for downtown waterfronts

a beginning...



A list of prototypical verbs for converting waterfronts to 'People Places'. These occasions are meant to bring 'Spirit of Place' back to a city's waterfront.

2

INTRODUCTION

scenario/INTRODUCTION, -1

Through the discussion and proposal of 20 activities for downtown waterfronts, I have developed a general policy statement for downtown waterfronts. The points of this 'stand' are the following;

- 1) the downtown waterfront belongs to the whole city, and thus should be treated as a 'water common'.
- 2) the activities are meant to provide opportunities to appreciate nature, within, and immediate proximity to, the urban context.
- 3) the waterfront can rejoin the life of every downtown through a program of social planning of events, and environmental management. These occasions and places are meant to bring meaning and enjoyment into the lives of the everyday citizen.
- 4) these verbs of action are meant to extend summer into spring and autumn, and day into night.
- 5) there should always be mixed use activities.
- 6) there is a heavy reliance on short term, mobile, second hand and minimal architecture to allow gradual and flexible long term planning.
- 7) there is a stress on citizen participation in planning, and folk industry in implementation, through a program of workshops.
- 8) there is a heavy dependence on maximum economic and high intensity reuse of existing features and materials, ie. slips, water, and buildings.
- 9) there is a stress on nautical architecture and influences (ie. ships and weather) where possible.
- 10) heavy use of landscaping features.

This section is meant for policy makers and implementers (architects and planners) as a demonstration of;

- a) what policies, activities and design features could be considered for a downtown waterfront,
- b) what advantages, disadvantages and benefits to the site, city and people are there from this activity,
- c) what have other waterfronts already done?

Because this section is the conclusion and convergence of the other previous sections, it therefore uses contemporary and past precedents in support of its future proposals.

The activities try to appeal to the elderly, middle-aged, and children. It provides events for the person who seeks solitude, the couple who wish to romance, the family on a camping trip, the group on a picnic, or the crowd going for a swim. They have no specific order or hierarchy, but will reinforce each other.

The basic assumptions include; the waterfront can become a public place, people will want to come if activities are provided, peoples' lives will be influenced by the occasions and places that result from an ambitious program. I also assume that people will appreciate water and its natural and man-made qualities by their exposure to the waterfront common. I further assume that any waterfront city is interested in bring benevolence once again to their waterfront.

Some of the inherent qualities of a downtown waterfront include;

- a) water, winds, fresh air, sunshine and rain
- b) large areas of unbuilt land with earth and weeds
- c) open space above the empty land
- d) close proximity to the central business district








- e) noise, pollution and dirt from the expressways, railways and ships
- f) nautical events of working harbours; shipping, industry and storage that are new to most residents.

The reason why public expropriation of downtown waterfronts is opportune at this time, is because many are still now being threatened by development proposals of a very private and exclusive nature with drastic effects for the city as a whole such as cutting off views to the waterfront, or restricting waterfront access.

I start with a description of the context, in picture form, for a specific potential activity. This describes the existing quality of the setting for the certain event, - the environmental advantages and drawbacks such as weather, traffic or views. I then discuss some reasons for advocating the activity and what benefits can be given to the people and the site by its presence. Then I make a proposal. This may be done in 1 of 3 ways; 1) policy statements for the area, 2) particular architectural and planning recommendations, and 3) a drawing that attempts to combine both. To lend weight to my proposal, and to use my experiences at different waterfronts, I show several precedents for different parts of my suggestions that already have occurred at some existing waterfront. A 'note' section provides room for comments, remarks, additions, or special considerations and emphasis. The process begun here cannot be finished within any given time. The framework was developed to accept evolution through time of new additions, notes, thoughts, ideas and references.

Many of the activities are meant for immediate programming and setting up. Their purpose is to use the water and the existing waterfront forms to maximum potential and maybe non-intended uses, so that the waterfront can, once again, generate a 'Spirit of Place' for its citizens.

CONTEXT	DISCUSSION	PROPOSAL
①		
②		
③		
		NOTES
PRECEDENTS		REFERENCES
Ⓐ	Ⓑ	Ⓒ
		Ⓓ

CONTEXT	DISCUSSION	PROPOSAL	
 <p>① city as client, a place 'in' but 'away' from the city; Toronto</p>	<p>By 'amusing' I mean the fun and entertainment activities such as riding a ferris wheel, watching a performance, eating hotdogs, listening to concerts - all the normal activities that are brought to city people by fairs, exhibitions, amusement parks and expositions.</p>	<p>The immediate setting up of a fair, carnival or circus on the waterfront, with ferris wheel, boat rides, elephant trains, observation decks, eateries, comfort stations and music. This would initially attract people to the waterfront and create an atmosphere for nurturing environmental familiarity, citizen participation and social consciousness. Amusement activities are cheap, have variety, occur at day and night, invite repeated visits and appeal to most people. The advantage of such an event is that all the architecture is portable and demountable. Over time, amusements will be replaced by site-oriented activities. Certain elements could be retained and expanded beyond the initial site (ie. elephant train).</p>	
 <p>② land & water as site; Milwaukee</p>	<p>Such places are often located on the water's edge, probably because the river, lake or body of water is an integral part of the image of the city - to itself and to others. Throughout the history, the relationship of these places to water was formal and passive, - water was to be looked at, walked beside or rowed over. The time and place of these experiences always lived-on in family albums and personal reminiscences. Observation towers, promenades, fountains and a few special buildings survived the costly demolition or useless abandon. Often, much landfill was needed to create the site, and the water shrank. The ferris wheel provided views to the water. Regattas and boat races used its surface. Children loved the rides. Night life was very active with wide selection and variety. Thousands of people came to enjoy themselves. Dreamland gave them a trip away from reality.</p>		
 <p>③ accessibility to site; Toronto</p>	<p>The meeting with people, the participation in events, the excitement of activities, and the openness of the sky, sun and water provided urban people with an amusing city resort.</p>	<p>NOTES</p>	
<p>PRECEDENTS</p>	<p>REFERENCES</p>		
			
<p>A The Chicago Exhibition of 1893</p>	<p>B the annual Canadian National Exhibition; Toronto</p>	<p>C The Universal Exhibition, 1867; Paris</p>	<p>D Summer diversions at the seaside; Coney Island, NYC</p>

CONTEXT



① existing buildings with mechanical and/or structural and/or historical merit; gasworks Seattle



② pollution collects at certain points at most waterfronts; San Francisco



③ existing 3 sided slips with water, open space & fresh air; Toronto

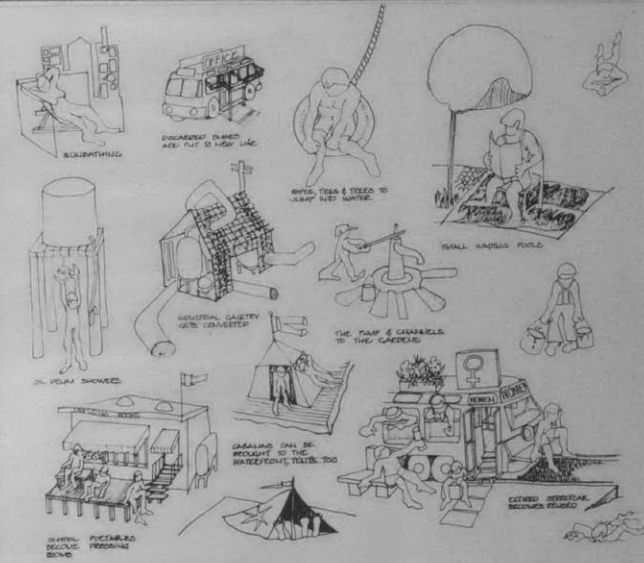
DISCUSSION

Water bathing can mean wading in a pool, getting wet under a shower, swimming in a pond or standing under a waterfall. At a city's waterfront we have land, water and existing forms to create imaginative new public baths. Slips could be blocked off from the bay and water pumped, treated and warmed by the industrial remnants of abandoned factories or a boiler room of a retired freighter. Second-hand ships, buses, streetcars or pullmans could serve as changing rooms. Swimming pools become portable when built onto a barge. In Japan, the bathing experience is heightened with air and water slides, floating stepping stones, water tunnels, a whirlpool, boat harbour and wave pool. Another place can accommodate 30,000 people. A pond with trees, rushes, earth and berms, would invite rafting, swimming, and nature exploring. Fountains, hoses, and hydrants bring delight to children when the water is activated. People should be able to watch bathing from above, the same level, and from below. For sunbathing, we need, trees, grass and berms, deck chairs, wooden decks, and places that are sheltered or open.

Public baths invite people to shed their clothes. A rare trust of intimacy with the city has then been achieved. They are also wonderful social gathering places. Our existing waterfronts have exciting potentials for an era of truly public bathing.



PROPOSAL



NOTES

PRECEDENTS



A captured river becomes pool; Schaffhausen, Switzerland



B shipping docks as bathing places; work & play; New York




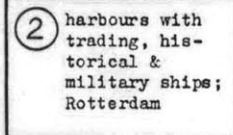


C many bathing interpretations, Japan







D Reminiscences of yesterday, waterfront, Toronto

REFERENCES

ARCHITECTURE 2000; Jencks, C., p. 34 (Summerland, Japan)
 HAMBURG, Bauen am Wasser;
 LOST NEW YORK; Silver, N., ps. 184-5, 187 115
 PLANNING FOR PLAY; Hurtwood, Lady Allen, ps. 36, 37, 43, 48,
 SEA ARCHITECTURE; Lindley, K., ps. 81, 99, 101, 102








CONTEXT	DISCUSSION	PROPOSAL
 <p>① ferry boats to transport people provide a trip, & gain urban objectivity; San Diego</p>	<p>Private boats such as cabine cruisers and sailboats provide the wealthy with leisure pastime. Public boats such as ferries or rented rowboats provide anyone with unique pleasures. Commercial boats such as ships, freighters, and liners transport people and goods, as well as providing jobs for worker and spectators with education. Show boats such as historical or military ships, allow fantasy and learning for the average citizen. Booze Croozes and on-board dining also take place on boats. In Seattle, peoples' boats are their homes, in Stockholm, a ship is the hostel. Boats that can provide a lot of inexpensive fun to normal people include canoes, rowboats, kyaks, rafts, sailboats, and paddle-wheelers. Boats need places for supplies, and stores, for repair and storage, for launching and boarding, for waiting and docking. Viewing places, storm shelters, loading cranes and land activities are needed.</p> <p>A large marina with a busy wateredge can begin to have the life of a floating city. The docked boats become the buildings, the docks, the sidewalks. Night movies shown on building walls could turn marina city into a drive-in theater.</p>	<ol style="list-style-type: none"> 1) Public boating should be stressed. Ferries are exciting experiences that anyone can afford. Rented boats provide waterfront transportation, pleasure boating, and harbour explorations. Motor boats should be limited. 2) Nautical architecture should be exploited when places for boating are needed. Retired ships can house many required activities. Parts of ships can readily be adapted to waterfront use. Waterfront architecture must conform to the ethics of its location, history, weather and present economy, social activities, and civic meanings. in its human responsiveness, form and function, detail and materials. 3) Mixture of boat types and activities should be encouraged. Public, private pleasure, commercial, residential, active and stationary boats should intermingle, and zoning of specific areas should be avoided.
 <p>② harbours with trading, historical & military ships; Rotterdam</p>		
 <p>③ need to dock, launch & store; Nantucket, Mass.</p>		<p>NOTES</p>




PRECEDENTS

			
<p>Ⓐ boats on land to explore, - views from below; Toronto</p>	<p>Ⓑ boats to live on; Berlin</p>	<p>Ⓒ boat chute & flying machine; Southport, England</p>	<p>Ⓓ boat cabin as sailing club headquarters; Toronto</p>

REFERENCES

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CONTEXT	DISCUSSION	PROPOSAL
	<p>Sand castles on the beach, cottages in the country and rec rooms in the city demonstrate peoples' desire to build. Apartment dwellers have no workshops, public housing residents have no cottages. Let them join, in the building of the waterfront boardwalk. Manual labour is therapeutic for city people. It relaxes their heads, engages their hands, and unfolds their frustrations.</p>	
<p>① a city full of people, eager to advise and build; Toronto</p>	<p>Another workshop has been busy all winter constructing picnic tables, benches, bleachers, kiosks, shelters, barges, stairs, ramps, bridges and so forth. Everyday citizens, students, high school teachers and program directors all can work together to build those parts of the waterfront that the folk industry can handle. So docks are constructed, ponds are dug and earthworks get built and people partake in the building of their waterfront.</p>	
	<p>Professional people can build boats, renovate ships or install public baths. Architects find scrapped buses, surplus railway cars, unwanted ships and circus tents, pneumatic structures, and school portables to house activities which the waterfront demands.</p>	
<p>② a waterfront that craves for inexpensive public amenities; Toronto</p>	<p>And in the playgrounds, children use industrial leftovers to build their forts and fantasies. In the old factories, students are building their boats and floats, while mothers and fathers enjoy tinkering in arts and crafts. Everyone can have a project when building the waterfront.</p>	
		
<p>③ indoor and outdoor places in/on which to build; Toronto</p>		
<p>PRECEDENTS</p>		<p>NOTES</p>
		
<p>Ⓐ imaginative scholastic exercise; Toronto</p>	<p>Ⓑ junkworks in the marshes; Oakland, California</p>	<p>Ⓒ rafttrace preliminaries; Charles River, Cambridge</p>
	<p>Ⓓ childhood constructions; new waterfront Toronto</p>	<p>REFERENCES</p> <p>THE WATERFRONT PLAN; Waterfront Technical Committee, Toronto, ps. A13-A17 SEASIDE ARCHITECTURE; Lindley, K., ps. 65</p>




CONTEXT	DISCUSSION	PROPOSAL	
 <p>① railway tracks, yards & cars on the waterfront as part of its history; Toronto</p>	<p>Commercial activities have always been part of urban waterfronts. Once people start coming to the water's edge, the demand for stores and servicing has been created. After water-oriented stores supply the immediate demand, other more indirectly related stores will proliferate. But most urgent is the need for enterprises renting boats and bikes. Kite stores, art galleries and flower markets are traditionally part of waterfront activity. Importing stores, antique shops, and sport shops will soon appear on the scene. A flea market could display the results of art and craft classes. A sidewalk art show would attract many people and focus attention on the aesthetic quality of the waterfront. Boat dealers and fish markets will quickly find their places. They will bring greater day and night life to the area with their goods, displays, lights and personal interactions. They provide another reason for people to come to the waterfront location, especially attractive will be the restaurants. Stores gather small crowds of people, making casual meetings possible. They also provide limited economy to the waterfront, and extend part of the city's daily pattern to this area. They also ensure that the area does not become a pure recreation zone. Eventually, when waterfronts regain a certain level of residential community, the normal commercial fabric of the city will have established itself.</p>	<ol style="list-style-type: none"> 1) The use of a promenade as structuring device to establish initial location and direction of growth for stores and services. 2) All immediate commercial outlets must be located in mobile or demountable/removable architecture to allow for future flexibility. Surplus architecture is recommended (streetcars, buses, buses, ships, deflatables, circus tents, or truck trailers). 3) The construction of a services trunk line, in conjunction with the promenade so that stores can plug into the electrical, water, sewage and garbage disposal lines. 4) The favouring of middle businessman commercial ventures, on a decentralized basis, giving priority to those whose enterprises, either attract many people on a continuing basis or, are most immediately needed to supply the demand for water-oriented goods or services. 	
 <p>② increasing masses on the waterfront; Nantucket</p>			<p>NOTES</p>
 <p>③ forgotten buses already at the waterfront long for new reuse; Toronto</p>			

PRECEDENTS


REFERENCES

				
<p>Ⓐ streetcar as everyday store; Toronto</p>	<p>Ⓑ boardwalk as circulation & servicing spine; Nantucket</p>	<p>Ⓒ service needed at waterfront; Nantucket</p>	<p>Ⓓ stores on bottom story, housing above; Boston</p>	

CONTEXT	DISCUSSION	PROPOSAL		
	<p>Provisions for camping (tenting) near or on the waterfront brings a degree of residentiality and constant occupancy to uninhabited waterfronts for the summer months. Campers endow an area with a special sense of belonging and ownership. Any vacant and unused public land with a grassy surface can get spontaneous use and immediate financial return when available for camping. Patrons to stores would increase and so would the resources and audiences for events. Night life too, would be greatly stimulated. Camping caters to foot travellers, and a waterfront location has close proximity to downtown. It also establishes a rare intimacy with, and trust in, the city - something normally experienced only with the country. Yet nature can be experienced in the city. The waterfront location reinforces the primitiveness of camping, - this is a place of earth and water, air and fire. Camping brings episodes of campfires, sing-a-longs and getting water at the pump. Stories are exchanged, advice is given, and friendships are begun. Camping would also help alleviate the chronic accommodations problem that plagues every city during the summer. Camping at this scale requires extra security, maintenance and design features, and can contribute much to any waterfront.</p>	<ol style="list-style-type: none"> 1) Any empty unused and grassy area, not near or on the waterfront should be made available for camping. Rent may be paid by money or bartered for by work. Through time, tent city would be supplemented by hostel accommodations. 2) Special provisions for garbage disposal, toilets, eating and washing areas, and fireplaces could be dealt with, in similar ways as at race weekends or rock concerts. 3) Considerations for limited vehicular camping should also be given. <p>We may sit around a fire with our family and tell stories. We may gather around a bonfire to roast weiners or join a sing-along. Or, we may even see a campfire program about the waterfront. The day is extended into night as the smoke rises and the food cooks, over the fires of the campsite. Here at the urban waterfront.</p>		
<p>① residual land with earth and grass, not on the water's edge; Toronto</p>		<p>NOTES</p>		
		<p>② lots of people & activities, therefore, need for accommodations; Toronto</p>		
	<p>③ no alternative accommodations except expensive hotels that seal people off from the waterfront; San Diego</p>			
PRECEDENTS		REFERENCES		
				
<p>Ⓐ "in need of design advice"; Porthcawl, England: RIBA 12/65</p>	<p>Ⓑ camping on city riverfront; Frankfurt</p>	<p>Ⓒ vehicular camping at waterfront; San Pedro, Calif.</p>	<p>Ⓓ beach camping, tents for one day's privacy; England</p>	




CONTEXT	DISCUSSION	PROPOSAL
 <p>① fullmoon, boats, reflections & waves; Nantucket</p>	<p>The waterfront is full of sounds and rhythms. The waves go up and down, the ferries come and go, the wind whistles and the trees rustle, seagulls and ducks screech and quack. The water becomes a mirror for reflecting the stars and the moon, sunset and sunrise. We can find solitude along the water's edge, the city is left behind, there is nothing beyond except water. Darkness can anonymously envelop walkers on the beach and instill an intimacy which shares private thoughts with a special person in the absoluteness of time, space and privacy. We have freedom and time for each other. We shed the mechanics of life and the city reclines into distance, yet its closeness is always at hand.</p>	<p>The encouragement of creating places for music, dance and romance, either stationary as on land or in water or mobile on water like a barge or ferry. Stationary places must recognize proximity to, water, promenade and service line. Ancillary places to eat, drink, sit, stroll, boat or watch a movie should also be considered. Immediate sheltering for such activities could be found with canvas tents or school portables, while intermediate term goals would seek permanent structures.</p>
 <p>② progress is made on the riverfront, therefore need for celebration; Portland</p>	<p>We have come to dance, meet old friends or discover someone new. The music of the lyrics, the rhythm of the lights, the movement of self-expression and the freshness of the breeze and a ceiling of stars invite us to dream and fantasize. The night dilutes definitions of space as fog touches our face and waves reach our ears in the sway of the dance and romance of a waterfront.</p>	
<p>③</p>		
		<p>NOTES</p>

PRECEDENTS



			
<p>Ⓐ Palais Royale dancing & dining on the waterfront; Toronto</p>	<p>Ⓑ music Pavillion Nantucket, Mass</p>	<p>Ⓒ music on the waterfront; Toronto</p>	<p>Ⓓ dancing under the stars at the waterfront Chicago</p>

REFERENCES

<p>REFERENCES</p>



CONTEXT	DISCUSSION	PROPOSAL
 <p>① old buildings hold many secrets for those who explore; Boston</p>	<p>By 'discovering', I mean the uncovering of things, the revealing or gaining of knowledge of something previously unseen or unknown, without teaching, experience, or skill. It is learning by coincidence.</p> <p>When water meets land, nature and man have created many things that have remained hidden or unknown until one day, someone discovered them. Huge warehouses became abandoned and unused, and so did the docks. It takes the explorations of childhood to rediscover them and feel their secrets. The warehouse gets searched like a fortress, and the depths of the docks are intruded upon as if they were a secret hideout. A wrecked car is found. An unusual rusty nail is taken home. The unknown episodes tickle the fantasy and stimulate the imagination.</p>	<p>One part of the waterfront should be left untouched by architects and planners. This parcel of land could possess one or two ruined buildings, old docks, and lots of earth, weeds, rocks, driftwood, or old boats. This place would become a preserved waterfront wilderness, - a kind of refuge from building renovations and architectural grooming, - a kind of forgotten sanctuary that belongs to no-one. As man-made objects are forgotten and nature continues to grow, the possibilities for discovery are increased.</p>
 <p>② a fireboat, a clipper, a helicopter & other artifacts of a waterfront; Boston</p>	<p>But there are rocks, plants and driftwood, there are fish skeletons, floating bottles and sunken boats. Nature is full of secrets waiting to be discovered. What bird has a blue egg? Where is the seagull's nest? What kind of fish is that? Why do earthworms survive when cut into two? What lived in this shell? And they fill their pockets with precious stones, unusual shells, and parts of old ruins. Their treasures are the souvenirs of things discovered on the waterfront.</p>	
 <p>③ the underworld below the docks, accessible only at low tide; Boston</p>		<p>NOTES</p>

PRECEDENTS

 <p>Ⓐ holes in fence lead to children land; Boston</p>	 <p>Ⓑ lower levels of dock are discovered; waterfront, Boston</p>	 <p>Ⓒ kids rule supreme over the motorcar; Boston</p>	 <p>Ⓓ if one looks carefully, history is discovered, B.</p>
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<p>REFERENCES</p>



CONTEXT	DISCUSSION	PROPOSAL	
 <p>① sport activities in the sun at the waterfront; Boston</p>	<p>Bars, lounges, coffee houses, taverns, and so forth would stimulate day and night life in any area. They are entertainment places that attract people on a repetitive basis and attempt to provide opportunities for people to meet. Sailors from foreign countries would have a chance at meeting in-town people. Beer gardens are usually very successful because of the crowds they attract, the jovial communal spirit that everyone shares and because they operate day and night. They fit nicely under circus tents. Taverns or bars could easily be housed in a railway car, streetcar or a bus. They compliment other activities such as long walks along the promenade, an afternoon in a sailboat, a game of tennis, or an evening at the movies. Drinking fountains too, are great people magnets. Children meet other children. It can be used for washing fruits or getting someone wet.</p>	<ol style="list-style-type: none"> 1) The encouragement for setting up, in demountable/removable architecture, of several small drinking places such as taverns, bars and pubs, along the promenade, and one one large beer garden at the main focus. 2) The construction of a network of drinking fountains that plug into the promenade/service core. 3) Ancillary considerations for drinking fountains include; benches for waiting, dog drinking basins and run-off channels to the gardens. 	
 <p>② an evening of socializing at the waterfront; Boston</p>			<p>NOTES</p>
<p>③</p>			

PRECEDENTS

			
<p>Ⓐ summerfest with drinking tent; Milwaukee</p>	<p>Ⓑ drinking corner at the Cannery, San Francisco</p>	<p>Ⓒ drinking fountains at Disneyland; Los Angeles, Cali.</p>	<p>Ⓓ Bavarian Beer-garden at Expo 67; Montreal</p>

REFERENCES

<p>REFERENCES</p>




CONTEXT	DISCUSSION	PROPOSAL
<p>IONAL LOBSTER C</p>  <p>①</p>	<p>There could be many different forms of eating on an urban waterfront. On weekdays, office workers could eat their lunch at the dock edge. On the weekends, I could see family picnics, group outings, or an Italian Spagetti Eating contest. Most of these people would be bringing their own food, so they only need places to prepare, eat and clean up. Then there will be people who need to purchase food from a grocery store, vending machine, snack bar, cafeteria or restaurant. Some people would prefer to eat on a pier, others on the land. All eating places should have a view of the water, whether located in an active or quiet setting. Landscaping could create vallies and hills, groves of trees, eating terraces and pergolas. Though most eating places are close to the pedestrian spine (and therefore removed from car parking) controlled and limited car access is imperative for large groups, the elderly, disabled, and service/maintenance vehicles.</p> <p>People would be interested in buying fresh catch from a newly arrived fishing vessel. Or they may want to buy meat from the company that temporarily stores its frozen product in the cold storage warehouse on the waterfront, for later shipment. Eating could be a perpetual activity on the waterfront.</p>	<ol style="list-style-type: none"> 1) The immediate building, through citizen participatory workshops and intensive landscaping, of small eating facilities on land and water. A few large outdoor kitchens for large eating groups should be provided. The placement of fountains, toilets, garbage disposal, and barbeque pits should be related to the pedestrian spine and service line and views could suggest the positioning of movable picnic tables. 2) Encouragement should be provided to set up privately-run eateries of every type on land and water, in relationship to the main spine. Surplus architecture could be used. 3) The encouragement of food wholesalers on the waterfront to provide retail outlets. 4) The programming of social events, such as a weiner roast by the cosponsorship of public agencies and food producers.
<p>②</p>		<p>NOTES</p>
<p>③</p>		

PRECEDENTS

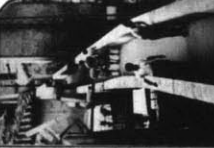


			
<p>Ⓐ</p>	<p>Ⓑ</p>	<p>Ⓒ</p>	<p>Ⓓ</p>

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CONTEXT	DISCUSSION	PROPOSAL
 <p>① the huge super-structure of elevated expressway; Toronto</p>	<p>The elevated expressways that straddle most urban waterfronts are present liabilities, but future assets. The enormous cost, time and confusion that would result from demolition and rebuilding should be prohibitive. They are only partial visual barriers, and not physical ones like the roadway beneath. The lower roadway handles critical servicing for local industries, the elevated expressway promotes traffic which makes no contribution to the waterfront area. The lower road is also highly restrictive as a potential people place and should be severed at several places by the continuation of city sidewalks (with texture, colour and lights) forcing vehicles to slow down and trespass the territory of the pedestrian. People are given priority, cars are domesticated.</p>	<ol style="list-style-type: none"> 1) Immediate continuation of city sidewalks across lower roadway using daylight, traffic lights, walking texture and speed reducers to express the notion of 'crossing'. 2) The introduction on a trial basis, of weekend closure to traffic on expressway and the promotion of pedestrian use. Feasibility studies, citizen workshops and reaction monitoring. 3) Gradual introduction of electric bus route with station platforms.
 <p>② 2 level of expressway & a railroad; Seattle</p>	<p>Over time, there should be a gradual transmutation of the expressway for cars to a 'high' way for public transit and pedestrian life. Its 6 lanes of space and concrete structure could support boat storage below and multiuse activities above, - electric buses, pedestrian walkways, benches, greenery, comfort stations, etc. Existing ramps make ideal connections between upper and lower activities at several locations for cyclists, paraplegics, vendors, playing children and mothers with baby carriages. The 'high' way is open to fresh air and sun, seagulls and trees. The view of the city and the waterfront could last as long as the length of the closed section.</p>	<ol style="list-style-type: none"> 4) As waterfront becomes more inhabited and integrated into city life, the expressway becomes 'high' way with additions of greenery, sitting and waiting places, fountains, parks, gardens, terraces, pergolas, streetlights, canopies, newspaper stands, kiosks, greenhouses, comfort stations, and outdoor cafes. Ramps are closed to normal traffic and spaces below the expressway and between the columns are used imaginatively without becoming opaque.
 <p>③ the beginning of public transit on the waterfront; Seattle</p>		<p>NOTES</p>

PRECEDENTS





 <p>Ⓐ old aqueduct becomes walkway; Perugia, Italy</p>	 <p>Ⓑ roadway got buried; Portland</p>	 <p>Ⓒ promenade over 3 levels of expressway, Brooklyn, NYC</p>	 <p>Ⓓ roadway balcony & connections to below Chicago</p>
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CONTEXT	DISCUSSION	PROPOSAL	
 <p>① riding the tomb stones of a cemetary; North End, Boston</p>	<p>Urban residents must have opportunity to take vacations from time, reality and their city. We need to relax our minds, clean our thoughts, lighten our heads and understand our lives. So we dream, imagine, fantasize and meditate. We may ride a cloud or seagull through the sky if we can lie in the grass. We may be hypnotized by the poetry of water's wave or fire's flame if we can sit beside the lake or light a fire. We can melt into the glow of the fullmoon or sunset if we could touch the water with our feet. A still pond may throw back reflections to contemplate. From an objective point of view, our city becomes small with distance, soft with greenery and water. At night, the city glitters like a jewel in its mirror of water. A lofty lookout can show us the spread of life below us and we ask ourselves where and how do we fit? A ship or plane may launch us into a foreign journey. Dreams could be expressed with sculptures of sand and constructions of wood. We can paint them on canvas or discuss them with a friend as our minds play with a waterfront.</p>	<ol style="list-style-type: none"> 1) Places to sit, stand and lie, alone or together, on land or water with a view onto something distant. This entails benches, railings and landscaping. 2) Overlooks from rooftops, towers or other elevated spots onto active and quiet areas, with clear views of city and waterfront. 3) Provisions for plantlife; mazes, sanctuaries, parks and gardens on land and water. 4) Creation and access to ponds, puddles, fountains, and wateredges by stairs, ramps, and landscaping. 5) Floating docks to feel the sensations of water movement. 6) Places to make fire and watch fireworks and sunsets. (ie. vista piers). 7) Arts and craft center for painting and building for children and adults. 	
 <p>② water & land, a ship & a city (Boston) on the horizon; Boston</p>			<p>NOTES</p>
 <p>③ the abandoned wharfs of no-man's land; Boston</p>			

PRECEDENTS

			
<p>Ⓐ Huck Finn & friends at Disneyland, California</p>	<p>Ⓑ Huck Finn & friends in a city fountain; Boston</p>	<p>Ⓒ secret hideouts for pretending; Boston</p>	<p>Ⓓ Dreamland, Coney Island, NYC</p>





REFERENCES

<p>REFERENCES</p>

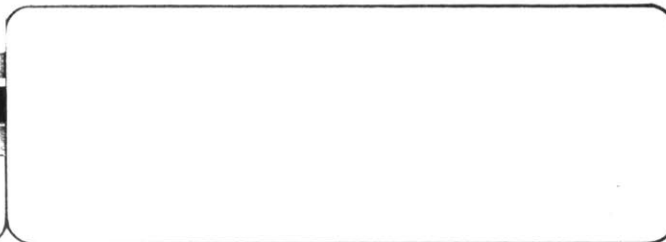
CONTEXT	DISCUSSION	PROPOSAL
 <p>① open space, available land & water; Milwaukee</p>	<p>By 'festival' I mean an organized social gathering to celebrate a special event or performance of city interest. Festivals bring city spirit to the waterfront. It focuses attention on present events, historic occasions and future plans for and on the waterfront. They encourage personal contacts and participation.</p> <p>On the Portland riverfront, music, food and speeches celebrated the burial of a highway. Or an historical occasion like the Boston Tea Party may be reenacted. The annual Charles Regatta, centers around crew races amongst many universities. Food, tents, cheering, spectators and a dance mark the ceremonies. On the Chicago waterfront, the childrens' olympics is an annual event. Toronto's Water Nymph Carnival of 1923 drew thousands of swimmers to its bathhouse. Last year, a 3-day Childrens' Festival performed with clowns, songs, theatre shows and comedy groups. Music festivals are often held on islands, beaches or wateredges. In Venice, the Fresco Notturmo is celebrated on boats at night. At Quebec City, the Winter Carnival takes place on the St. Lawrence River with ice sculptures, winter sports and warm food. If there are blooming trees or sprouting gardens, Spring Day could be celebrated. Other festivals could take the form of a floating marathon, kite competition or Light Festival. All these occasions and events can help make a city's waterfront a more festive place.</p>	<p>1) The development of programs for water-oriented festivities; historical occasions, sport competitions, races, contests and carnivals.</p> <p>2) The development of programs indirectly connected with water such as Spring Day, Light and Music festivals.</p> <p>3) The construction of festival supports; open plazas, outdoor landscaping, tensile structures, storage areas, preparation sites, floating docks and barges.</p>
<p>②</p>		
<p>③</p>		





PRECEDENTS

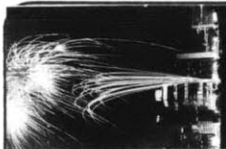

			
<p>Ⓐ summerfest; Milwaukee</p>	<p>Ⓑ Lakefront Festival; Chicago</p>	<p>Ⓒ Kiddies Festival; Toronto</p>	<p>Ⓓ Tea Party; Boston</p>

REFERENCES










CONTEXT	DISCUSSION	PROPOSAL
 <p>① open space, available land, earth & winds; Toronto</p>	<p>Fire is attractive to all people. It may spark a social gathering as small as a barbeque for two, or as explosive as the display of fireworks for thousands. One of the smallest forms of fire in outdoor activity is the candle. In Dortmund, Germany, I saw a Light Festival which consisted of thousands of burning candles, each in their holder, placed in trees and bushes, and on the grass beside the walkways. Each person bought and lit a candle, to be placed amongst the others where they choose. It was truly a wonderful sight.</p> <p>Ground fires are flashbacks to distant times. They can transform urban residents to campfire hikers or jungle aborigines. Can we cut the wood to feed the fire? The flames may hypnotize us to escape the city in dreams unreal. The light is for the sight, the smoke for the smell, the warmth for the touch, and the crackling for the ear. It offers us a primordial and sensuous experience in the midst of the urban jungle. The smoke and flames, they move with the breeze, and hiss and die with water.</p>	<p>1) The immediate construction of fireplaces including barbeques and firepits for individuals and groups. Consideration should be given to prevailing winds, sun orientation, proximity to promenade, views, and ash disposal.</p> <p>2) The consideration of including fire events in the social program for the waterfront.</p>
<p>② proximity to and views of, water; Toronto</p>		<p>NOTES</p>
<p>③</p>		

PRECEDENTS

			
<p>Ⓐ fireworks on the new waterfront; Toronto</p>	<p>Ⓑ sing-along on the beach; Nantucket, Mass</p>	<p>Ⓒ</p>	<p>Ⓓ</p>

REFERENCES

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CONTEXT	DISCUSSION	PROPOSAL	
 <p>① fish in the water to sea; Boston</p>	<p>Every urban waterfront promises the relaxation and peace of fishing, and a meal on the table. Our secret fishing spot may sometimes get patronized by other anglers, and a quiet feeling of companionship binds us together. For kids, fishing means an expedition to the waterfront that only 'ends' at the fishing spot. Their curiosity gets side-tracked by the discoveries amongst the wharfs and buildings. Or they may have to dig for worms. Sometimes, we have to board a boat and try our luck while riding the waves. A benevolent city would provide a fishing pier for commercial fishing. Sometimes, chairs and a few little stores supply extra atmosphere.</p>	<ol style="list-style-type: none"> 1) Construction of a fishing pier with street lights, benches railings, a dancing pavillion (just a covered outdoor room) at the end, and a floating dock below. Spaces for vendors, snack bars, newspaper kiosks, etc., should be considered. Where feasible, bridges could complement a pier. 2) If a city has a commercial fishing industry, public access and interchange with boat arrivals, unloading, processing, and retailing of the catch should be improved. This may mean viewing stations or gangways. Restaurants and retail outlets should be encouraged to set up adjacent to the docks and processors. 	
 <p>② fish processing plant on the waterfront; San Diego</p>	<p>Our eyes may be pulled below the water to follow the fish which swims in shallow water. And in the evening, they jump for us while they chase their insects. What other wild creature can be hunted for food or watched so closely in the 'tameness' of a city? How often do we become conscious of the wild world of underwater?</p> <p>In many cities commercial fishermen supply the romance of trawlers, nets and fresh catch. They are always friendly and welcome a visit or a purchase. Sometimes, their fish are processed in a nearby plant, sold to an adjacent restaurant and eaten by a waiting customer, all within the sound and sights of the wateredge.</p> <p>These are some of the meanings that fishing can bring to a waterfront.</p>	<ol style="list-style-type: none"> 3) Present fishing spots (often in vacant lots) be left alone. There should be no architectural or landscaping changes. 	
 <p>③ workings of the everyday commercial fisherman</p>		<p>NOTES</p>	
PRECEDENTS		REFERENCES	
			
<p>Ⓐ fishing docks as places to walk, Menemaha, M. Vineyard</p>	<p>Ⓑ eating outside the fish processing plant; San Diego</p>	<p>Ⓒ possible life of a fishing pier; North Carolina</p>	<p>Ⓓ favorite fishing spot; waterfront, Boston</p>

CONTEXT



① water and plants
Mexico City



② wind and people;
"Boating",
Edouard Monet



③ water and animals;
Columbia, Md.

DISCUSSION

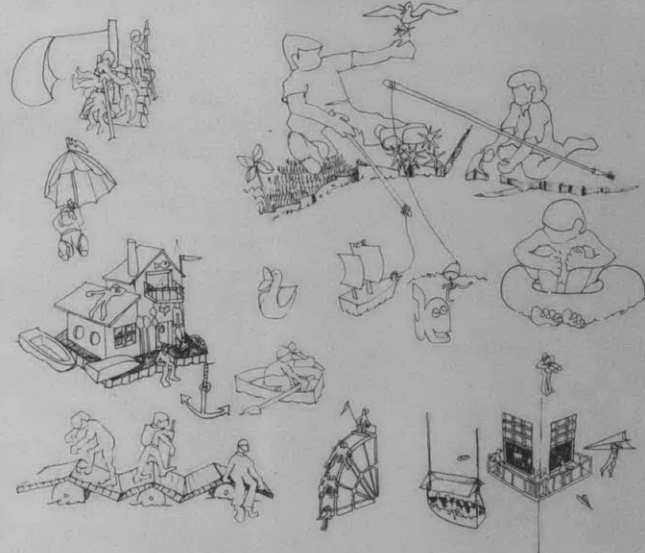
Waterfronts must challenge the solidity of land and the security of city with the fluidity of sea and the impermanence of water. Opportunities for personal experience of this sensation must be provided. The sound of a distant bell from a buoy remains only an image. A dock that floats responds to a windy day. Boats too, allow the experience of the liquid sensation. Have you ever felt how good it really feels when the sea before you turns angry?

A floating garden would disenfranchise land from the right to grow flowers and plants. A pond would provide frogs, turtles and snakes with a habitat among the bullrushes, seaweed and waterlilies. A floating boardwalk, a raft or stepping stones could guide us to discoveries.

Floating orchestras, theaters or swimming pools imply barges which get towed to new localities during the season. A hostel would float if it were anchored. There are many examples of floating restaurants. Programs for boat-slides, floatathons, regattas and pollution removal should be instituted. A retired freighter would make a fine floating aquarium. Maybe, a new community would flourish on the waterfront, if boat houses were allowed to dock in allocated areas.

The floating nature of water has great interpretive potential for any city.

PROPOSAL



NOTES

PRECEDENTS



A Floating Gardens built by ancient Mexican Indians; Mexico City



B floating promenade proposal; Hamburg

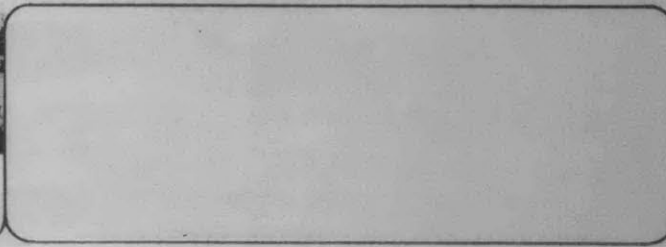




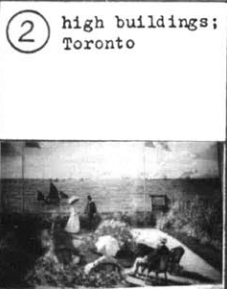
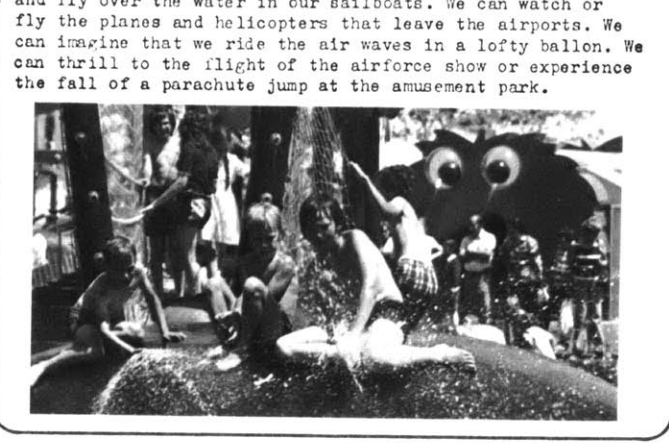
C floating homes; Seattle





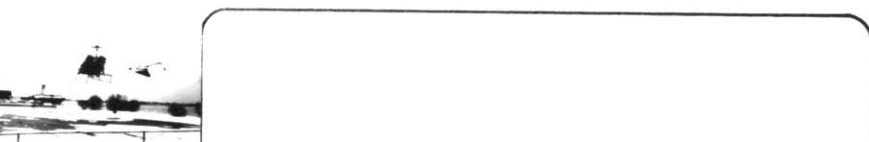
D floating constructions; Charles River, Boston




REFERENCES







CONTEXT	DISCUSSION	PROPOSAL
 <p>① air, seagulls, wind, & open space above our heads; Nantucket</p>	<p>Air will fly, as water will float. Summer breezes blow cool air into stuffy cities. The air and the breeze, they live in the sky, a sky that our down-cast eyes rarely explore. So, how can a ground culture resurrect an awareness of active space or rediscover the exhilaration of open sky above our heads. We could watch or participate in nature or objects responding to the wind and the air currents.</p> <p>As a child, I loved to climb the trees to experience the fright of a wind-blown branch. We can hear the leaves rustle, or watch a bird leave its nest to demonstrate the unlimited dimensions of freedom that is sky. A gravity-defying hummingbird, a floundering butterfly or a busy bee enliven the air with their flight. And the wind bends those flowers and scatters their pollen. The wind pushes the water into waves or brings its smell to the shore.</p>	<ol style="list-style-type: none"> 1) A social program to recapture the art of flying; kite competitions, paper airplane races, frisbee championships and model airplane demonstrations. High vantage points, clear pavement and open open space is needed. 2) Workshop program in arts and crafts to visually and aurally interpret the wind. Wind vanes, hoops, flags, wind chimes could be made. 3) Construction of places to experience the movement of air; suspension bridges, crownsnets, ship masts, playground swings. 4) Landscaping with trees, bushes, flowers and vines. 5) Setting aside a bird sanctuary. 6) Retention of airports and heliports, and stimulation for the sport of airplane gliding. 7) Launching of a big blue blimp over the main waterfront focus, as a marker from the distance, a reference point on the site and as a gigantic city weather forecaster and wind vane (with lights in the evening). It is easy to remove if the public get upset and useful for sailors. 8) Construction of windmills to pump water to sources, to provide energy to the site, and as a public forum for experimental work (government and universities).
 <p>② high buildings; Toronto</p>	<p>We can see, hear and feel the flutter of the flag on a breezy day. We can challenge the strength of a high wind with a tug on the string of a kite. We can ride the wind and fly over the water in our sailboats. We can watch or fly the planes and helicopters that leave the airports. We can imagine that we ride the air waves in a lofty balloon. We can thrill to the flight of the airforce show or experience the fall of a parachute jump at the amusement park.</p>	<p>NOTES</p>
 <p>③ smoke flags, sails & flowers; Claude Monet</p>		

PRECEDENTS		
		
<p>Ⓐ parachute jump; Coney Island, NYC</p>	<p>Ⓑ windmill in an urban setting; New York City</p>	<p>Ⓒ</p>

REFERENCES

<p>Ⓓ helicopter facilities; Toronto</p>

CONTEXT	DISCUSSION	PROPOSAL
	<p>Let people give roots to the waterfront. Let it sprout with gardens and plots for flowers and vegetables. Abundant fresh air, warm sunshine, accessible water and open space can make it happen. We can be imaginative in the use of vegetation, both wild and domesticated, indoors and outdoors.</p>	<p>1) Setting aside strips of land for public victory gardens for immediate occupancy on rental basis. Residual land not near the water should be used. Ownership priority should be given to landless people, the elderly and school groups. A structured watering system should be built (pumps/fountains/canals) in conjunction with public rights of way and waterfront promenade.</p>
<p>① fresh air, sun, land & water in the city on the waterfront; every city on a body of water</p>	<p>It is for the anonymous apartment dweller, the forgotten senior citizen and the experimental pupil, that we offer these places to plant. Let the soil of the waterfront be moulded with the hands and creativity of its people. Let the city dweller turn urban farmer. Let the human being rediscover the primitive urge to dig the earth, to perform husbandry to mother earth. And private plants will find their way to public waterfronts. Let adults get dirty. There is water to wash and grow. And we shall feel the joy and pride of being parents to other living organisms. And they will thank us by producing pure air, attracting the butterflies, and housing the birds. The expression of life is widened beyond ourselves.</p>	<p>2) Immediate; a, construction of simple landscape features such as pergolas, terraces and mazes; b, planting of flowers, trees and bushes for visual beauty; and c, planting vines and trees to camouflage ugly structures and psychologically reduce vehicular noise.</p>
	<p>Let there be trees to climb and shade, flowers to smell and beautify. Let the leaves rustle with the breeze and the grass tumble with children. Let the seasons show their eloquence, - spring blossoms, fall colours, winter evergreens and summer groves.</p>	<p>3) Invitation to small unknown, but imaginative nursery, in cooperation with seed producers, flower unions, universities, etc., to coordinate and guide local greenhorns. As a resource center, they would encourage experimentation, innovation and give instruction in planting and gardening. Workshops could be offered.</p>
<p>② unpleasant sights to camouflage; Toronto</p>	<p>And so, with the birds and the trees, the flowers and the bees, we glance back in gained objectivity to the hard geometrical city we know, from a soft organic stage we grow.</p>	<p>4) Development of a feasibility study and planning program for intermediate and long term construction of involved landscape features; conservatory/winter oasis, arboretum, botanical or floating gardens, parklets or nature school.</p>
		
<p>③ the urge to play with soft earth in hard context; Toronto</p>		<p>NOTES</p>

PRECEDENTS

			
<p>Ⓐ door becomes greenhouse; Center Island, Toronto</p>	<p>Ⓑ private house-boat garden; Seattle</p>	<p>Ⓒ railway gardens for city's landless; Germany</p>	<p>Ⓓ oasis for the masses, the Crystal Palace England</p>

REFERENCES

- a) NATIONAL CAPITAL COMMISSION; Ottawa, pg. 30
- b) HAMBURG, Bauen am Wasser; Hamburg, pg. 12.0

CONTEXT



- ① industry, factories, and grain elevators; Toronto



- ② existing docking facilities at waterfront; Toronto



- ③ 40 stories of luxury living on Toronto Waterfront

DISCUSSION

The precedents I refer to are on this and the next page.

These examples demonstrate a very different form of urban living. The metabolism of life style is much more relaxed. Residents care more for daily life and people than for future careers and styles. Personal bonds foster a strong sense of community. The Toronto Islands Community of 300 families even has its own newspaper. People can be seen carving totem poles, weeding gardens, or working on their houses. Baby carriages are left outdoors in front of the door. Sometimes, it is almost possible to touch a private window from a public street. Each evening and season brings life to the community.

There is constant communion with nature. They are more susceptible to storms off the lake, but can enjoy plenty of fresh air, warm sunshine and cool breezes. And every inch of land is cultivated with gardens full of flowers and vegetables, while trees and bushes drop their leaves onto the rooves and porches. Sunrooms are common and potted plants inhabit the window sills. Sunrise and sunset are the dimensions of the day. Nature is at home in these urban villages.

The houses are smaller in size, yet the people are the same stature. Each home has room enough for one family. The hand can touch the edge of roof, while vines crawl over. Each home expresses its unique personality through its simple architecture. They are so personal and make-shift, that anyone can tinker with them, and that at low cost. No fancy, specialized sophistication that nobody can perform or understand. Even the restaurant addition retains the beauty of personal contact and homey atmosphere.

The movement system among the cottages gives priority to playing children, gossiping mothers, cycling kids, and strolling elders. Traffic lights, neon signs, street noise, subways and the speed of a hurried world are all left behind. Walking to your house means braving the elements, even if there are shopping bags in your hands. Winters are cold and rain is wet. Water is a street to travel and a land to sail.

PROPOSAL

To avoid the development of a single-use zone (ie. recreation) on the waterfront, to provide an authentic year-round life and citizenry and sense of belonging, and to make the waterfront compatible and understood by city people, I suggest the normalization of the waterfront by extending the basic existing pattern of residential living to the area.

- 1) Residential citizenry could evolve in 3 stages. Each is a test in itself and must prove successful before the next stage is reached. They grow in increasing order of permanence, if successful;
 1. boat house community (floating homes)
 2. lake dwelling community (homes on stilts)
 3. small communities on land.

Each must recognize the structuring device for land development such as the promenade, service core and public rights of way, and make public connections to each. If this horizontal growth proves successful, limited vertical growth could proceed (with stores below). A high degree of access to water must always be maintained. Community facilities are diluted into general waterfront activities.

- 2) Residency priorities should favour non-mobile, low-income people; students and public housing people who also show a definite preference for water location.

NOTES

PRECEDENTS



- Ⓐ houseboat community; Lake Union, Seattle



- Ⓑ homes on stilts; Nantucket, Mass.










- Ⓒ land community on waterfront; Center Island, Toronto












- Ⓓ renovated merchants' building; Lewis Wharf, Boston

REFERENCES

CONTEXT	DISCUSSION	PROPOSAL
	<p>So boats were parked on the lawns and in the gardens. The best of country living at the doorstep of the metropolis.</p>	<p>3) The encouragement of home-brewed industry. Under incentive and bonus zoning, people may want to open tourist homes, craft centers, eating places, sailing schools, or boat rentals. In this way, income would be shared among many local people, rather than being hoarded by one foreign conglomerate.</p>
<p>① rough weather conditions; Chicago</p>	<p>Yet the modern 40 storied monster that escaped the city to pounce onto the waterfront, knows not the meaning of these experiences. They remain harsh to human life, antiseptic to natural beauty. Yet they have mounted the Toronto and Boston waterfronts in most unchivalrous manner. But they are only monuments to times gone by, and not of trends to come. Their song was speedy revolution and greedy speculation. They were not inherited by the history of the waterfront. Yet the modest communities at the water's edge were born of good reason, and were evolved and tested through time. Their song tells human stories of pleasant waterfront homing.</p>	<p>4) Establishment of a water-oriented building code, understood by everyday people and giving adequate consideration to ecological determinants for form and materials.</p>
		<p>5) Setting up of a local home building and improvement center with professional advice and resource materials for the design, construction or improvement of homes, docks, boats, etc. Weekly workshops could be offered.</p>
<p>② nature, land, sun, water, peace and fresh air; Center Island, Toronto</p>		<p>6) Self help housing should be encouraged. Designs and construction of initial homes could be achieved by a competition among highschools, universities and professionals.</p>
		<p>NOTES</p>
<p>③ noise and dirt from roadway and railway; Seattle</p>		

PRECEDENTS	REFERENCES
	<p>a) HARBOUR CITY REPORT; Craig, Zeidler & Strong, and Government of Ontario</p>
<p>Ⓐ bayfront housing; Rockport, Mass.</p>	<p>b) HAMBURG; Bauen am Wasser; Freie und Hansestadt Hamburg, Baubehörde - Landesplanungsamt, 1973</p>
	<p>c) SEASIDE ARCHITECTURE; Lindley, K., ps. 148-150</p>
<p>Ⓑ restaurant addition to lake cottage; Berlin</p>	<p>d) BAYFRONT HOUSING; Dietram Ostrowski, B.Arch. Thesis, ps. 7-12</p>
	<p>e) STREETS FOR PEOPLE; Rudofsky, ps. 179-184</p>
<p>Ⓒ proposed Harbour City for 60,000; Toronto</p>	<p>f) AKRON BEACON JOURNAL; "Quaker Square Proposed at Mill and Broadway, March 14, 1973, p. A6 (article on converting grain elevators into residential apartments).</p>
	
<p>Ⓓ Old London Bridge, from STREETS FOR PEOPLE, B.R.</p>	

CONTEXT	DISCUSSION	PROPOSAL		
 <p>① water for harbour tours and sport lessons; San Diego</p>	<p>The waterfront has the potential of becoming a community school without walls. On the Boston waterfront, we already find MIT's oceanography institute and a fine public museum. In Toronto, 5,000 students go on annual tours of the harbour. On their new Waterfront, there are many learning programs offering painting, dance, athletics and music. On Toronto's Center Island, a nature school with dormitory and farm, provides city children with an opportunity to encounter the plants, animals and materials of nature.</p> <p>On a less structured level, existing waterfronts have always been a place for self-initiative learning. Discoveries and explorations of childhood among the aging wharfs, vacant lots, abandoned buildings and old boats have always yielded new information and understanding about the waterfront or the world.</p>	<ol style="list-style-type: none"> 1) Putting up a series of 'points of interest' signs along the waterfront to expose, inform, explain and relate the different buildings, sites and events to our present time and culture. 2) Immediate involvement of schools, universities and community groups as coordinators and resource people for workshops, in return for private usable space. 3) Encouragement of experimentation of all sorts from windmills and solar collectors of energy, to a cultural introduction to french public washrooms. 4) Establishment of a continuing program of public hearings, forums and presentations on present and future waterfront programs and planning. Continuous citizen participation on all levels of design and implementation should be encouraged and provided for. 5) Program of harbour and waterfront tours, especially for senior citizens and school children should be started. 6) Long term construction of fish tank or aquarium, possibly utilizing an old freighter. 		
 <p>② big ships and grain elevators to mix play and work; Toronto</p>	<p>The harbour provides unique learning opportunities, when childrens' play leads them to the daily routines of the dock workers. There they can watch the loading and unloading of differently shaped, sized and coloured cargoes. They can see freighters, barges, tugs or fireboats. They can attempt to ask questions to foreign sailors and learn about customs and foreign trade. They may even get a tour of one of the ships.</p> <p>And the grain elevators can be touched and pondered about.</p>	<p>NOTES</p>		
 <p>③ nature & ruins for explorations & discoveries; Boston</p>	<p>The smell of the fish, the touch of the tar, the sound of the bell and the sight of the light from the beacon, all have something to tell. A waterfront is and can be a great resource center for past-time learning to any member of the community.</p>			
<p>PRECEDENTS</p>		<p>REFERENCES</p>		
 <p>Ⓐ kindergarten on Coney Island 'play pier'; LOST NEW YORK</p>	 <p>Ⓑ creative workshops on the waterfront; Toronto</p>	 <p>Ⓒ Marine Museum away from water; Toronto</p>	 <p>Ⓓ Aquarium; Boston</p>	<p>a) HAMBURG, Bauen am Wasser; pg. 7.2, 11.1 b) PORT OF TORONTO NEWS; Jan. 1972</p>

CONTEXT	DISCUSSION	PROPOSAL
 <p>① open space, fresh air, & accessibility to water;</p>	<p>The fresh air, warm sun, open space and unobstructed water of an urban waterfront can promote a variety of games and sports. The waterfront could become a regional social park, a city's people place, where international sailors could mingle with local folk in common recreation. With a little paint and thoughtful ideas, existing concrete, pavements and walls could participate in water oriented and indirect activities. Shuffelboard and other nautical games could be promoted. An environmental game for walkers could be devised. The San Diego waterfront supplies chess tables. Old men play boche on the Boston waterfront. In Bregenz Switzerland, the waterfront is supplied with ping-pong tables.</p>	<ol style="list-style-type: none"> 1) Immediate painting and renovating of surfaces and walls for imaginative reuse for games and sports. 2) Construction of sport activity areas with supporting bleachers and hills for sitting, railings for standing (ie. to watch water skiers start), dressing rooms, storage areas, boat houses and docks. Immediate use of portable architecture may be useful. 3) Development of sport programs for the waterfront in co-ordination with schools and centers for continuing education. This would include all fresh air sports. During the wintertime, a segment of the sports program could be continued under pneumatic structures.
 <p>② empty, useless but ready surfaces and walls;</p>	<p>As far as sports are concerned, canoeing, rowing, sailing, kyaking and waterskiing are well known. Sports that foreign sailors bring with them, are less known by local residents. Yet, volleyball, basketball, handball, tennis, archery running and athletics would also attract many weekday participants and would extend the waterfront season into late autumn and early spring.</p>	
<p>③</p>		<p>NOTES</p>

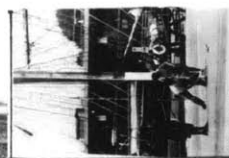
PRECEDENTS



Ⓐ old men playing boche on waterfront; Boston



Ⓑ cycling for everyone; Potomac River, Washington



Ⓒ shuffelboard on the waterfront; Toronto



Ⓓ audience watch waterskier start Bregenz, Switz.

REFERENCES

