



Visions for Surrey Volume Four

# Semiahmoo: Up

**Forming Plaza through Residential Towers**



An Ideas Competition for Surrey's Town Centres

## TOWNSHIFT

Suburb into City

Cloverdale | Fleetwood | Guildford | Semiahmoo | Newton

In early 2010, designers from around the world were asked to imagine futures for five of Surrey's key growth hubs, its 'town centres.' Different sets of rules were devised for each site, but in all cases designers were asked to imagine more walkable and livable town centres, with increased housing densities accompanied with public amenities. TownShift's goal is to generate visions of how architectural and urban design for new private and public development might "shift" Surrey from its suburban legacy towards a bolder, more inclusive, and more sustainable urban future.

As Whalley is the emerging downtown for all of Surrey, it was not included in this competition, but highly creative and innovative schemes were received for all five other town centres: Cloverdale, Fleetwood, Guildford, Newton and Semiahmoo. A distinguished international jury of architects, landscape architects, planners and developers met to select the winning schemes, and there were public exhibitions and discussions of suburban futures at SFU Surrey and Kwantlen Polytechnic University.

"TownShift: Suburb Into City" is the largest ideas competition ever mounted by a Canadian municipal government, attracting 137 different entries from more than twenty countries. Prizes totaling \$75,000 were distributed to winners for the five sites, and an overall best scheme was named. This is an ideas competition, where designers from all backgrounds (both amateur citizens and

professionals entered and won prizes) were given broad design freedom. While the City of Surrey is not committed to building any of these, it does own land and otherwise controls development for most sites. Some of TownShift's assumptions and results are already shaping building proposals. Cities are made from ideas as much as bricks and mortar, and TownShift is 'research and development for the next Surrey.'

This publication is one of five separate volumes that collect and interpret winning designs for each site. As competition organizers, we have chosen to also publish selected additional entries we think might shape Surrey for the better. The complete competition submission panels—with extra images for these and all other TownShift entries—can be found at [www.townshift.ca](http://www.townshift.ca).

We invite everyone to tell us what they think of TownShift's ideas in five public meetings in late fall of 2010, or via online comments. We will collect this feedback into a sixth and final volume of this publication in early 2011, with an eye to turning even more of our designer's ideas into built reality. Most urban design consultations are led by verbal evaluation and written check-lists/wish-lists, but this is a pioneering form of public engagement led by visual ideas—created by TownShift's talented and engaged entrants. Please enjoy the TownShift designs collected here, and do tell us what you think.

TownShift Ideas Competition Organizing Committee  
**Allen Aubert, Trevor Boddy, John Sprung, Scott Kemp, Sean Ruthen**

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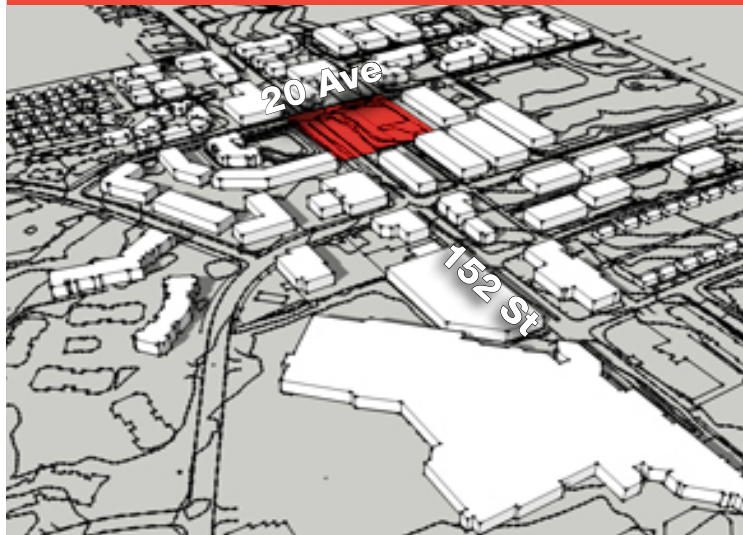
## Visions for Surrey Volume Four

# Semiahmoo: Up

### Forming Plaza through Residential Towers

**The urban thesis tested for TownShift's Semiahmoo site is whether high-rise residential construction can be humanized through considered design. The notion is that revenues from discretionary increased housing densities would be used to fund a long overdue amenity for all residents of this town centre – a public plaza and meeting place on 152nd Street. Bold new tower designs integrated with a key amenity for all citizens would together form a high profile gateway into a more pedestrian-friendly and urbane node for South Surrey. In other words, housing density could link with public amenity to make a more engaging and sustainable town centre.**

Semiahmoo town centre is one of South Surrey's longest-established retail nodes. Its immediate adjacency to the separate municipality of White Rock prompts certain urban identity and 'sense of place' issues. Going down to the Pacific Ocean from Highway 99 along the major arterial of 152nd Street, only a small sign and a change of road design standards indicates that one has passed from Surrey into White Rock. Even local residents have difficulty identifying where one municipality ends and the other begins. TownShift entrants were asked to propose Semiahmoo's first downtown public square, and to extend their thinking out to 152nd St. itself, tempering this often busy roadway via landscaping, street furniture and traffic management. This is a high profile 11,800 square metre site on a corner near existing low scale housing, so a palette of materials and forms is needed to acknowledge this building as an icon, but one which will readily integrate with the broader community.



SITE LOCATION



The Lower Mainland has developed a characteristic combination of tall, thin residential towers set on a continuous urban base of townhouses. Architects worldwide now speak of and imitate this pattern, which they label the “tower and podium typology.” This typology was not required of TownShift entrants, but a number of designers used it anyway, especially as a means of tempering the relationship of tall tower to the civic square. Historically, much of this debate began with two landmark projects on the same corner on New York’s Park Avenue: first the Lever Building by SOM Architects, with its courtyard base set out around the foot of a high office tower, and across the street; the Seagram Building by architects Ludwig Mies van der Rohe with Philip Johnson, where the tower is set back from the street edge on a plaza. The design issues there and at Semiahmoo is the precarious dance of tall tower with its bounding city block, as big buildings (along with their big shadows and even bigger wind effects) can utterly compromise the quality of life for pedestrian activity at their bases.

It was in this spirit that TownShift asked each entry to provide a grand plaza to accompany its tower, and entrants were free to include a podium or not. With a proposed maximum floor to site ratio (FSR) of 4, the resulting development could reach up to 50,000 square meters in size, which could bring some 300 to 400 new residents for Semiahmoo town centre. A number of members of TownShift’s organizing committee conducted a previous B.C. urban design ideas competition in 2008 that challenged the received and sometimes hackneyed notions then prevailing of podium-tower as sole solution to high density living. Called “poto:type” – an abbreviation for “podium-tower typology” – the competition received entries from all over the world, and was juried by Vancouver architects and urbanists well versed in this debate (more information at [www.poto.ca](http://www.poto.ca).)

**The entrants for this particular site proved to have the widest geographic distribution of any TownShift site. Of the total of 38 entries submitted for Semiahmoo, one-third were from the Lower Mainland, with international submissions including those from designers in Korea, Australia, Russia, Germany, Italy, France and Ireland. Solutions were particularly rich and varied, as seen in the impressive drawings selected for this publication from some of the 38 entries for this publication.**

# Idea Gateway Tower

Vincenzo Antonaci / Lecce, Italy / Entry No. 18



**“The public square is indefinite space, of an empty tectonic character, to be filled up with the full load of human relationships, of its users. It is a white page in the hands of who will leave a sign.”**

— Vincenzo Antonaci



This entry proposes a reconfigured intersection for 20th Avenue and 152nd Street, a wave-shaped 45 storey mixed-use high-rise, and a large plaza at its base defined by two stouter mid-rises. The shopping plaza and parking proposed below the street level civic square are linkages. 35 of the tower's floors are reserved for residential use, the remaining ten are for commercial/office use. A round southwestern facing plaza is framed by blobby and ovoid pavilions, and the square itself is filled with a plethora of civic amenities – restaurants, shops, galleries, even a recreation centre and spa for each of the eye-grabbing towers.

As futuristic as is the geometric play of these and the tower's metallic skin, the most interesting urban proposition is the treatment of both roadway and pedestrian space at 152nd Street and 20th Avenue's intersection. No longer simply a truck route or way to get to White Rock, the roadway is bent around a new fountain in mid-intersection. The author of this design is from one of Southern Italy's most splendid cities, and may not have realized how radical such a proposition is in the context of the North American suburb,

but this is the very reason international ideas competitions are useful. The result is a traffic calming intervention that also sets up the key pedestrian pathways for the entire project. No matter how 'Jetsons' the architectural forms are here, the urban propositions are solid and traditional.

Those undulating tower facades are more than mere architectural expression, however, but are niches for a technologically sophisticated arrays of sustainability gizmos, including photovoltaic collectors, natural ventilation scoops, wind turbines, and rainwater harvesting trays. The tower's relationship to the ground floor plaza has been carefully considered, resulting in a sun-filled and animated space, the new art gallery there framed by changing exhibitions on two 'art walls' on the plaza outside. There is no getting away from the fact that this is a bulky and high tower, with substantial impact on the surroundings, mitigated by its bracing design and ecological commitments.

# Idea Sky Gardens

Ruairi Molloy / Melbourne, Australia / Entry No. 39



**“We propose four uses for the site - a supermarket, which not only serves the residents above, but also draws in the surrounding public; the amphitheatre, showcasing the performing arts and music; a restaurant featuring produce from the new street market; a sports park, to keep the residents healthy and fit. These uses are selected not only for their social benefit to the public, but also that they are activities that can occur at any time of the day or night, thus keeping the plaza alive and used by people.”**

— Ruairi Molloy



Proposed as a 'sustainable vertical community', this entry is a stack of housing units, honeycombed with gardens in the air, decks, and passages for air and natural light. The tower is unique because 60% of it is open void, its 21 storeys cut substantially away with recesses and residents' terraces. With all of these open voids, the plate area is consequently very large for each high rise floor, and the whole construction is pulled up off the ground plane to make a weather-protected plaza covering most of the site. The only entirely covered plaza amongst TownShift entries, it has a larger covered area than the former Expo 86 Plaza of Nations on False Creek, while its architecture seems inspired by Melbourne's Spencer Street train station.

A variety of functions are accommodated here, including an amphitheatre, restaurant and extensive park space, all of these set over a large underground supermarket and parkade.

Permanent street vendor stalls are proposed along 152nd Street, and a children's playground is part of the extensive green space along the street edges. The tower is raised high enough off the ground plane that natural light can be admitted for the lush landscaping there, and ivy cascades down from the residential decks above. In all, the architecture recalls the work of green high rise pioneer Ken Yeang of Kuala Lumpur.

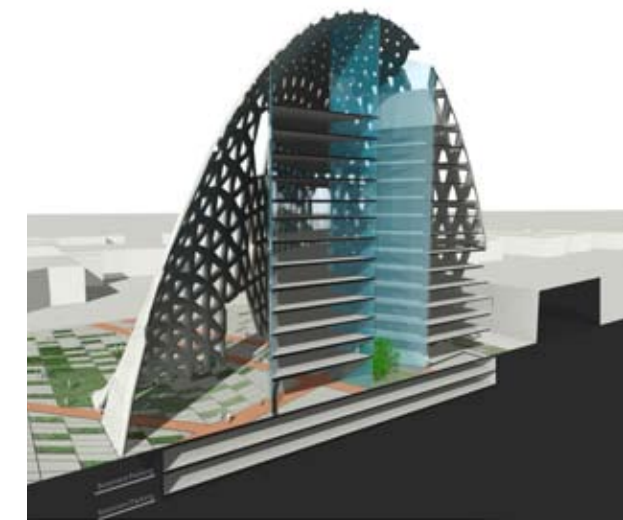
As such, it is a temperate rain forest version of a tropical tower - a village in the sky with generous civic activity provided for at its base - recreation, shopping, dining, and the arts. The residential units themselves are stacked up like trays, each turned 90 degrees to the one before, such that a light well down the tower's center distributes much as natural light as the exterior façade does. This scheme is imaginative and highly refined, a creative alternative to the local clichés of concrete tower on townhouse podium.

# Idea Hive Minder

Tae Jin Ju / Brentwood, U.S.A. / Entry No. 59

**“In the project site, a commercial north-south axis meets a residential, recreational west-east axis. The proposed building structure shows how to weave the two axes like warp and weft. Warp is the north-south axis and weft the west-east axis. The woven, reinforced concrete structure, has the shape of a hill which is less intimidating than a straight high-rise building.”**

— Tae Jin Ju

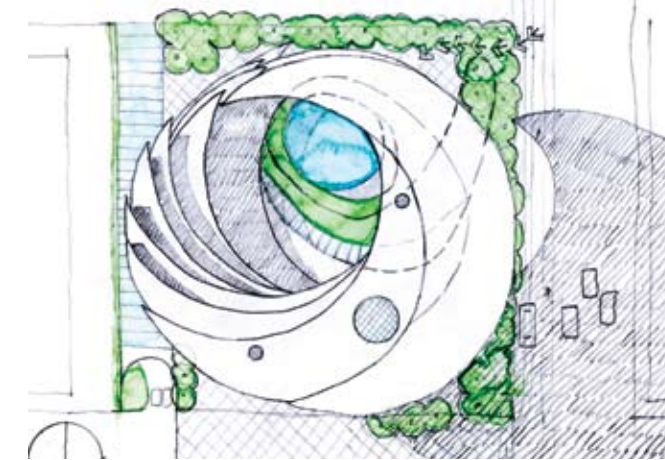
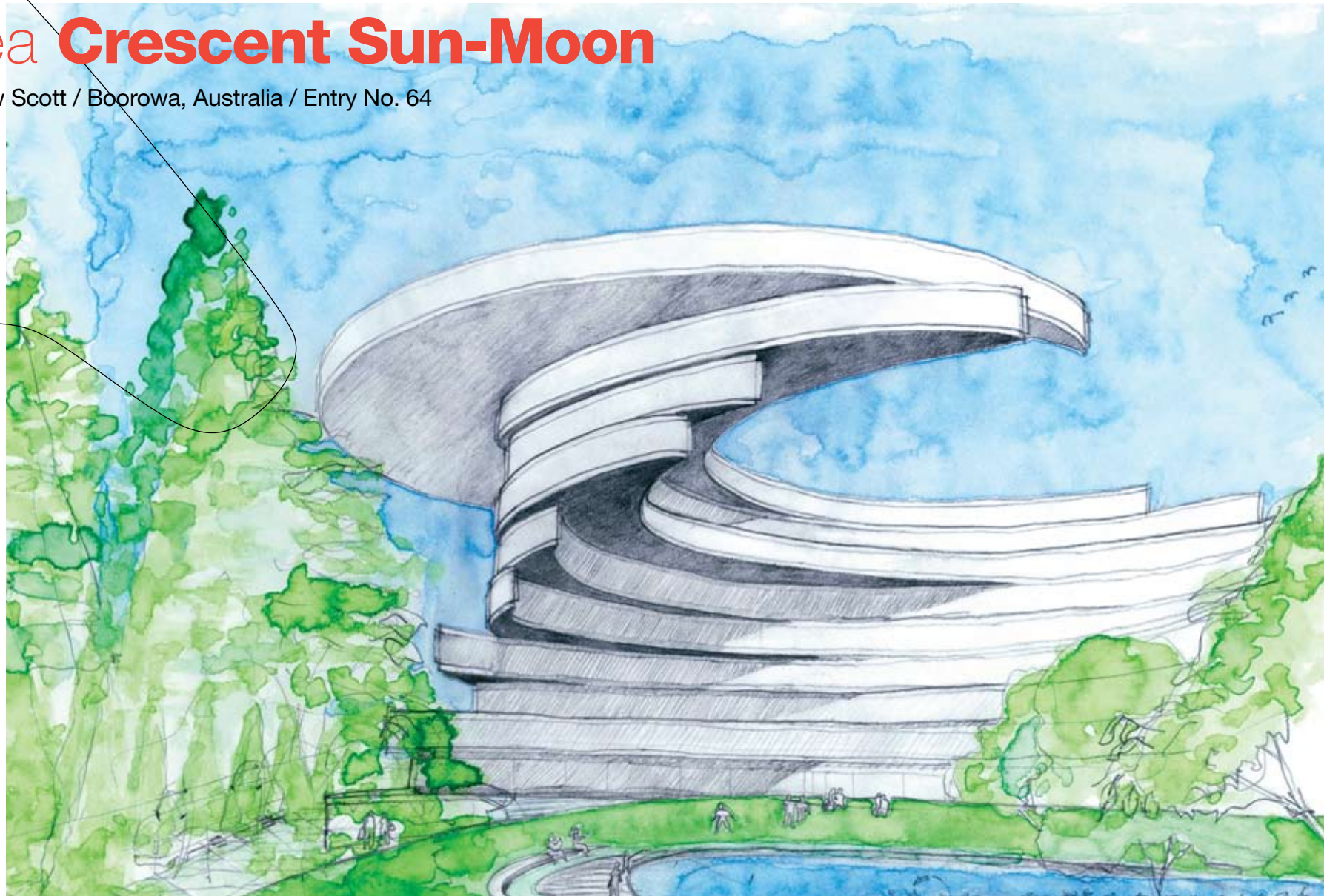


This design is less dense than many others, but wraps the site in undulating built surfaces that make a kind of ‘New Nature’ of architecture emulating landscape. In places it seems hive-like, in others it conjures up Buckminster Fuller’s dome schemes, especially the amorphous ‘exo-canopy’ wrapping the residential tower. But contained beneath the dome-like wrap is a condominium tower little different from elsewhere in Surrey. The designer argues this second skin is “less intimidating” than conventional boxy construction. It would certainly be expensive, but creates an urban icon, a reminder to all that the surfaces of cities transform often, while remaining unchanged within.

The interplay of the building, plaza, and canopy shape a radically new public realm, an unusual but captivating sculptural object in the bland plain of suburbia. A magnetic node at the corner of 20th Avenue and 152nd Street, this plaza could support civic activities never before considered here, whether street markets or the large night-time concert depicted in the rendering.

# Idea Crescent Sun-Moon

Andrew Scott / Boorowa, Australia / Entry No. 64



There is an unusual but very welcome display of visual-verbal wit at the core of this scheme. The Salish word “Semiahmoo” translates as “half moon,” so the designer proposes a tower consisting of half-moon-shaped residential floor plates piled up in a displaced stack around an open courtyard. This courtyard opens up to the sun, the design self-shading, ensuring everyone gets direct light at some time of the day, through every season’s changing sun angles. The finer grain of the design shows a dedication to quality space in each residential unit, with ample views and much natural light.

Consequently, the building would be a monumental curiosity and apt symbol for the new ethos of environmentalism, recalling the work of Alberta architect Douglas Cardinal (Canadian Museum of Civilization, Gatineau, Museum of the American Indian, Washington D.C.) The watercolour wash drawings here are welcome relief from the hyper-reality of the digital rendering computer programs used by most other TownShift entrants. Handmade drawings and playful profile both remind us that this is an ‘ideas competition’, and that creativity and whimsy are as important assets for any designer wishing to change the world: cosmic, yes, but not flakey.

# Idea **Verti-Plaza**

Matthew Johnson / Houston, U.S.A. / Entry No. 99

SEMIAMMOO SECOND PLACE

**“The “Vertiplaza” liberates the plaza as a formal civic device by wrapping the public space over and through commercial and residential programs as a way of integrating all aspects of the project into a dynamic public amenity.”**

— Matthew Johnson



This design shows how high densities can be achieved with large floor plate mid-rise buildings, and how these can be shaped for visual impact and environmental benefits through use of “verti-plazas,” or raised decks and pedestrian passages. Substantially more of the site is covered with buildings than most other entries - a long and twisting 11 storey mid-rise set far back from 152nd Street, and a four storey building of stacked lofts at the street edge. With its orientation north-south, the units of the taller building each get a unique southern exposure, are self-shading and create interesting outdoor spaces with their overhangs.

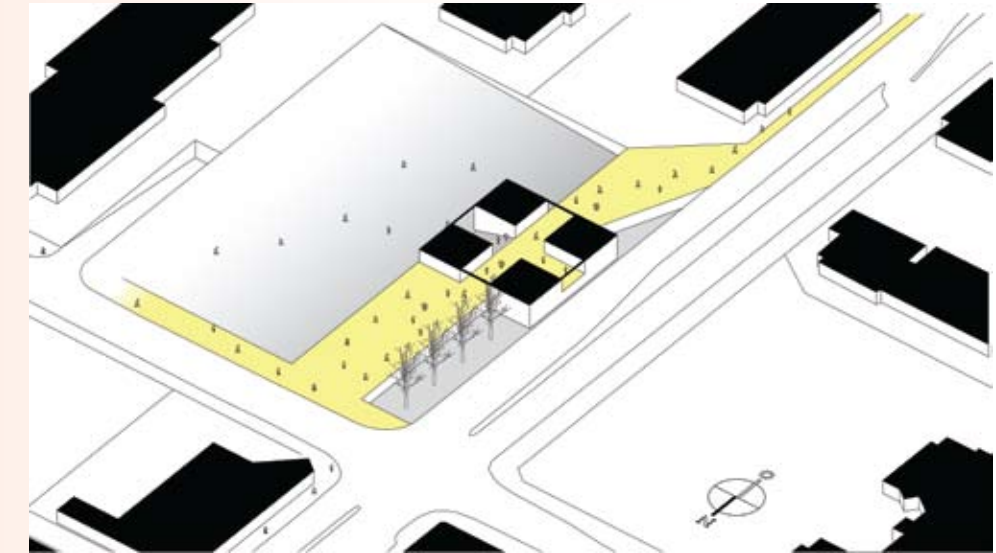
The extensive raised green courtyards are defined by lower and higher buildings, in the eyes of their designer they liberate the idea of the plaza by keeping them off the ground plane, and there is a raised public walkway

right through the complex. These sky gardens are intermittently set within the taller buildings, openings that also permit cross ventilation. The twisting of residential floor-plans recalls two of the last designs by architect Arthur Erickson—the residential block in the Olympic Village and the tower for Concord Pacific bearing his own name. There is a spectacle of entry here that rivals that of many taller entries, but without their bulk and height. This scheme is an interesting amalgam of formal invention, modesty and sustainability innovation.

# Idea Resonating Tower

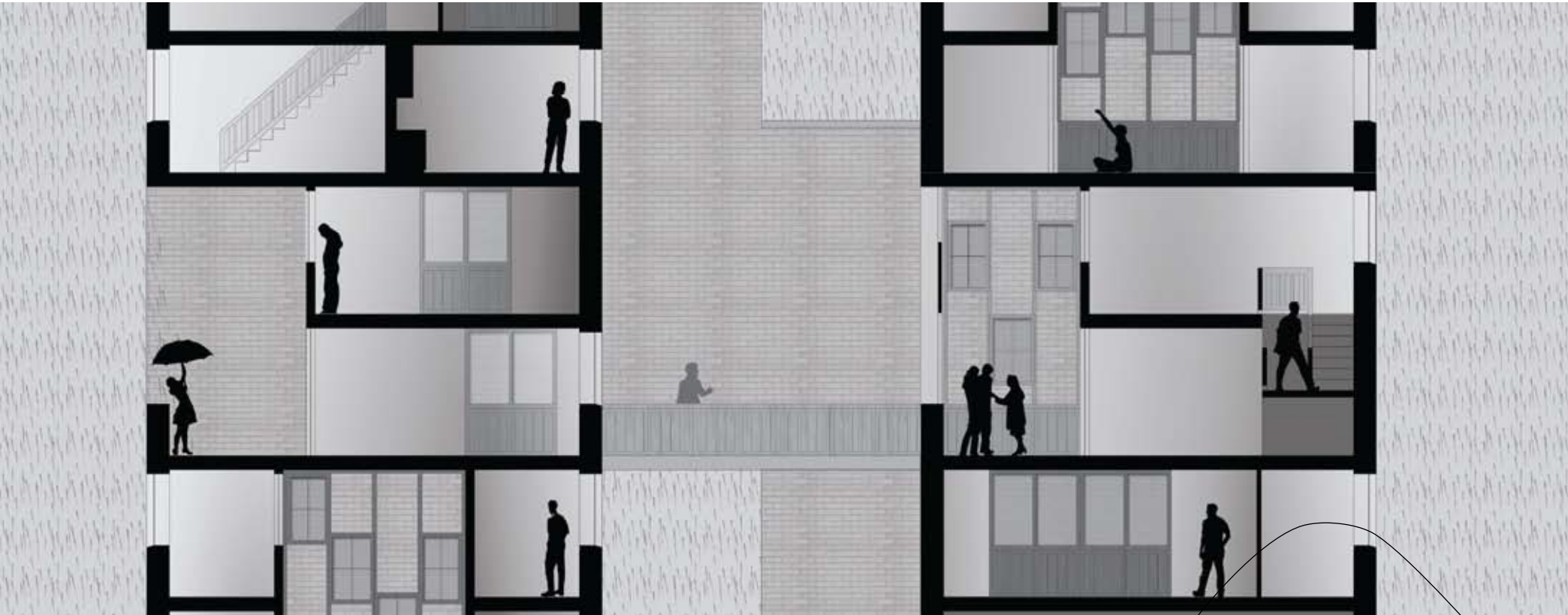
Robert Denvir / Vancouver, Canada / Entry No. 34

SEMAHMOO FIRST PLACE



**“In this proposal, the sidewalk is diverted through an internal, full-height, cruciform void within the tower, giving pedestrians the opportunity to read the tower not just as an object but as a space, or more importantly, as a place. Each apartment features two double-height ‘external’ spaces – one opening to the exterior, the other opening to the sheltered internal void and the diverted street below. The void thus becomes appropriated by both the street and the apartments above it.”**

**— Robert Denvir**



The TownShift competition jury picked this entry as winner for Semiahmoo, a very tall (65 stories) and very thin tower, cut through with a light well and open decks like a well-ventilated swiss cheese. The result is a kind of resonating tube, an unusual tower that is so slight it breathes its surroundings, like a hollow reed or guitar body. It is worth re-stating here the general arguments for high rise residential construction in the suburbs—this building accommodates one hundred residences on a foundation not much larger than a typical lot for a single family home. By making the tower as thin as possible, views are less obstructed, shadows are limited, and most important of all, more of this ultra-valuable land is freed up for public space.

The internal layout of the tower features two-storey living units stacked up like Jenga Blocks, crisscrossing each other as the tower rises to its proposed 650 feet. There are open decks on the middle of each floor plate, well-windowed units at the corners, and even more windows borrowing light from the vertiginous central light well.

This design is just as innovative with its details of the public realm, with a rerouting of the city sidewalk under and through the tower, with its dramatic vista up through those 65 stories of residences. The tower is set close

to 152nd Street, amplifying its impact as gateway and icon, and guaranteeing views up and down one of Surrey's key arterial streets, if not yet a boulevard ("say, is that actually Guildford Mall that I see 20 kilometers due north on my street?") The payoff here is a civic plaza the size of Toronto's Nathan Philips Square, even though it would rarely have the density of skaters and metropolitan flaneurs indicated in the well-peopled competition drawings.

Provocative and gestural in its conception, this is precisely the sort of ideas competition design needed to spark the public imagination about what alternate futures for Surrey might be. This design is also an object lesson in the fact that building height does not equal density. The net density here is three times building to site area (3 FSR), which is about the same as the earliest neighbourhoods at Vancouver's Concord Pacific and substantially less than many other Semiahmoo entrants. Bing Thom's Surrey Central City tower, university and retail complex has had such an impact that an abstracted image of it now appears as Surrey's civic logo. This tower has the same potential to recreate perceptions of South Surrey, and help shift perceptions of the place of ultra-high residential towers amongst suburban housing choices.

# Idea **Green Brute**

Gerry Gleeson / Dublin, Ireland / Entry No. 71

SEMIAMMOO HONOURABLE MENTION



**“The strategy is to release as much of the site for function as a Civic heart/plaza as possible. In response to this the built edge is arrayed as a ‘necklace’ to the east and northern edges of the site, defining and embracing the new public plaza.”**

— Gerry Gleeson



This project recalls the ‘Brutalist’ concrete towers of the 1970s, but does so tempered by environmental ambitions. A boxy 25 storey hotel here is flanked by a stepped 15 storey condo tower with a green roof. There is the full smorgasbord of green features—passive solar shading, raised garden decks, wind turbines—but some of these choices are more digestible than others.

The design tempers its assertive massing and concrete textures with green strategies to offset its large footprint—both physical and environmental. It extends its plaza across 152nd Street, one of the few schemes to do so, creatively blurring the line between public and private space. But the most underdeveloped part

of the scheme is the plaza itself, depicted solely with ordinary pavers and trees on a grid, implying but not demonstrating it will be more than a windswept leftover space.

The scheme is one of the few to propose tower location snuggled-up to the site’s northwest corner, creating a strong presence there, with the added benefit of giving the large plaza full solar advantage of its southern orientation. A hybrid of monumental and sustainable features, this design might serve to focus public debate about green-washing versus green innovation for new residential projects and civic landscapes.

# Idea Constructivista

Kevin Wharton / Vancouver, Canada / Entry No. 98

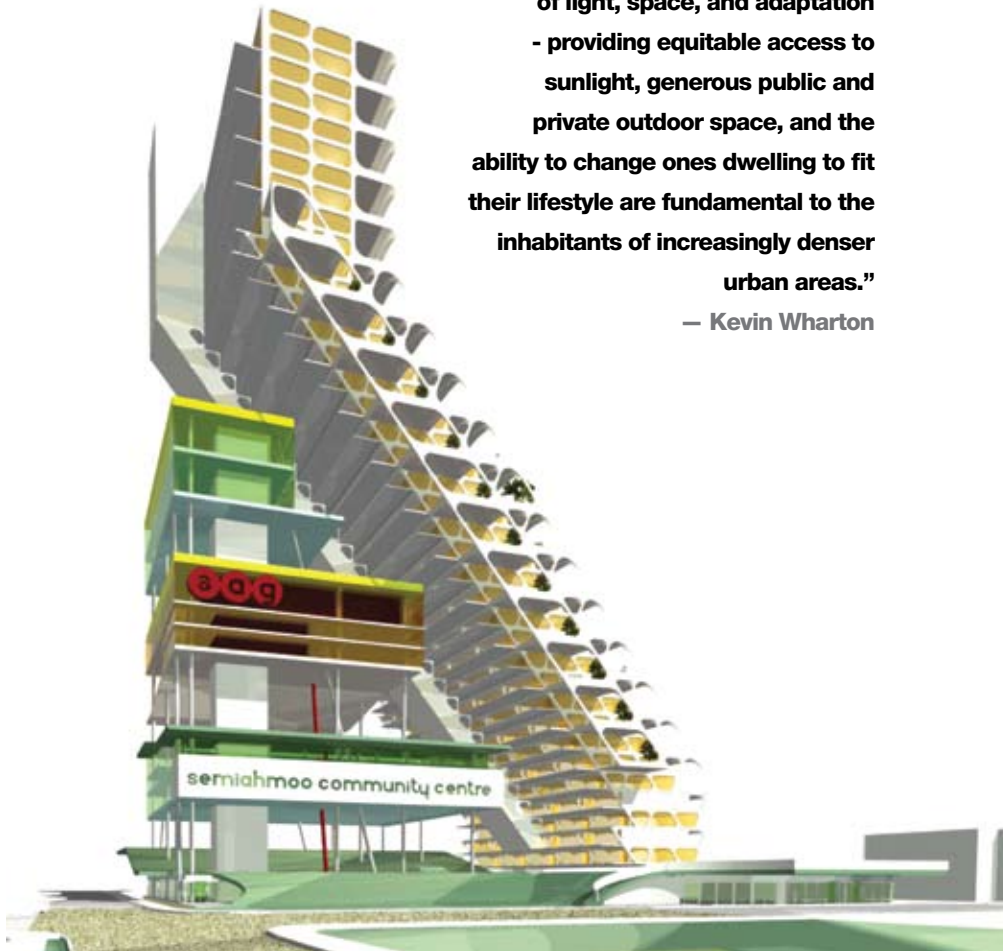


**“The form and character of the project is founded on the principles of light, space, and adaptation - providing equitable access to sunlight, generous public and private outdoor space, and the ability to change ones dwelling to fit their lifestyle are fundamental to the inhabitants of increasingly denser urban areas.”**

— Kevin Wharton

This entry proposes a provocative addition to Semiahmoo’s skyline - a tall 38 storey ‘leaning’ tower, with terraces stepping down on its south face to take advantage of spectacular ocean and Gulf Island views. This is an imaginative alternative to the conventional podium-tower hybrid because it stacks its podium vertically, tucked into the niche created by the sloping residential tower. Each residential unit is two storeys high, and all feature natural cross-ventilation, reached by ‘corridors in the air.’ This design creates a space for imagination by using space imaginatively.

The sheltered stacked elements consist of various civic amenities, including community centre, art gallery, shops, all of this interspersed with their own decks, all visible and celebrated to the city beyond. This collection of uses presented in so visible a manner demonstrates what architects call “programmatic expressionism,” that is the notion that all social functions of a building are to be seen on the exteriors of buildings, a notion that began with the Soviet vanguard Constructivist projects of the 1920s.



# Idea 100% Public

Dwayne Smith / Vancouver, Canada / Entry No. 187

**“The primary objective established for the design of the new Semiahmoo Town Centre was to increase the open space requirements four-fold to provide a minimum of 100% of the site area as open public plaza space. This initial strategy provided a foundation to resolve all programmatic and functional requirements and also informed the design decisions that ultimately defined the overall character of the project.”**

— Dwayne Smith

Possessing some of TownShift’s most visually alluring renderings, it would be easy to dismiss this scheme as too slick, were it not for its original ideas. These include the lifting of the residential and retail spaces up into the air, which opens up nearly the entire ground plane for public use. While its architectural language may be that of contemporary designers and not local residents, it is the notion of the 100% public realm that is at the heart of this scheme.

Regardless of the wishes of environmental design professionals, the public adapts environments to their own needs, which one could imagine happening here. The modest-sized twin residential towers are set to the north and east in order to guarantee midday and afternoon light for key public spaces. With a rich variety of bold constructed forms and linked spaces, this scheme shows rigour in its exploring of the possibilities of a multi-functional square defined by a podium. This is a well-conceived variation on the tower-podium theme that could be applied to other Surrey town centres, with adaptations to the shape and orientation of its towers.



# Idea Tower Cluster

Zijian Li / New York, U.S.A. / Entry No. 115



**“How does one relate the high-rise building to the public plaza on the ground level? How can a high-rise produce an identity of urban life, more than just standing as a landmark? “**

— Zijian Li

This entry from a New Yorker shares the tall slender tower idea with the Semiahmoo winner, but multiplies it by five, achieving substantially higher densities. With only two units per floor, these are extraordinarily small tower floor plates, making a ‘grove of thin grasses’ instead of a ‘stubby bush,’ the block-long slab towers popular in central Canada, for example.

Arranged in a circle, the space on the ground between the towers becomes a formal central square ringed by three levels of retail space. This could be a brutal and un-civic space, like the outer rings of Beijing, or it could read like outdoor sunbelt shopping mall, with towers stuck in it. This design is totally out of scale with its neighbours, but this may well be its point; it looks like a gathering of urban conspirators, about to shake down the rest of the city.

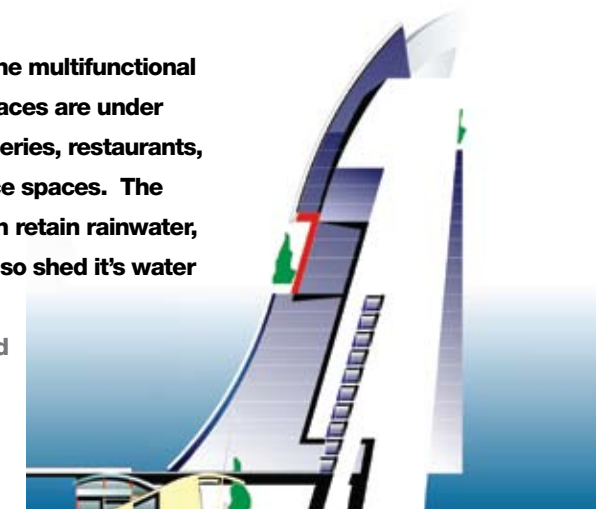


# Idea Avian Icon

Babak Naceri-Azad / Vancouver, Canada / Entry No. 124

**“Potential uses for the multifunctional civic/commercial spaces are under the ‘hills’ can be galleries, restaurants, retail, or performance spaces. The large green roofs can retain rainwater, and the tower can also shed it’s water into a reservoir. “**

—Babak Naceri-Azad



Where to begin with a design? When there is no ready built precedent to use, architects sometimes start with an image to spark a design. Here, the profile of a British Columbia falcon generates the avian forms of this forward-leaning tower, nestled on the hills of Semiahmoo. The 25 storey tower is clad with metal and glass detailed to represent feathers and wings. Yet another metaphoric realm is found along the ground plane, with its lawns undulating in green waves, opening up light and view for other activities between their peaks and troughs.

This is one of the boldest green roofs submitted to TownShift, its extensions into landscaping details extending across 152nd Street to visually capture this zone for an extended public realm. This undulating podium is set far back from the street, with the tower is pushed south, two design decisions netting a consolidated block of open space at centre site. Whatever one thinks of its choice of symbols, there is a bold sense of arrival, and an iconic identity once you get there, beside this noble falcon settling on a seaside rock.

# Idea Tower Icon

Bill Christie / Kamloops, Canada / Entry No. 140

**“The Public Plaza will attract pedestrians to come and experience the ambience of its “openness”. Ample space and benches, to relax, meet friends and just spend some easy time window shopping around the commercial space.”**

— Bill Christie



This 36 storey stepped tower is a self-conscious attempt to form an entry icon for Semiahmoo, maybe too self-conscious. A ring of towers rises note by note around a corner plaza, while above them, deep base notes descend with the chiseled top of a massive double tower. With its long axis set on a diagonal to the intersection of 20th Avenue and 152nd Street, the triangle of space between the intersection and tower would make a welcoming plaza and gathering place for the community.

Named the ‘Friendship Tower’ by its designer, the symmetrical swoop and sweeps here are to be accompanied by a sustainability agenda—the usual green roofs, thin solar panels installed on its curtain walls, and so on. Friendship, maybe, or perhaps temporary friendship, like the resort architecture that tries too hard but designs too little.



# Idea Tower Re-Oriented

Aleksandra & Zeljko Stanar / Vancouver, Canada / Entry No. 150

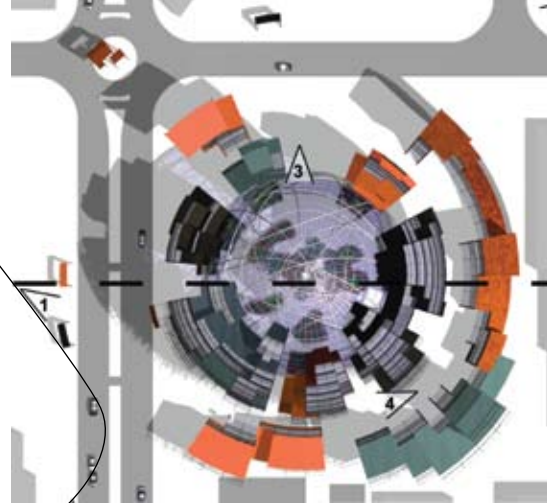


This is a scheme rich in detail, rewarding close scrutiny with a thorough sense of what new high density building might mean for a place like South Surrey. This is also the only Semiahmoo entry to place its residential tower on the northeast corner of the site, with townhouses creating a street wall along 20th Avenue. This leaves the southwest corner of the site for the public plaza, ensuring afternoon sunlight and bringing welcome animation to 152nd Street.

An anticipated transit station helps energize the plaza, and an open air rock climbing wall there is flanked by two low community pavilions for a produce market and community centre. By focusing specifically on the numerous activities that would program the space, the entry has considered the needs of the community while giving ample consideration to humanizing its public plaza.

## Idea **Bucky Ball**

Xavier Carle / Nantes, France / Entry No. 151



**“The complex is composed of 4 layers of building : a glazed sphere/greenhouse; housing in direct relation with the greenhouse; offices and retail, five storeys maximum to match the neighbour’s structures; and residual buildings, bus stop, round about, etc, across the 152nd street.”**

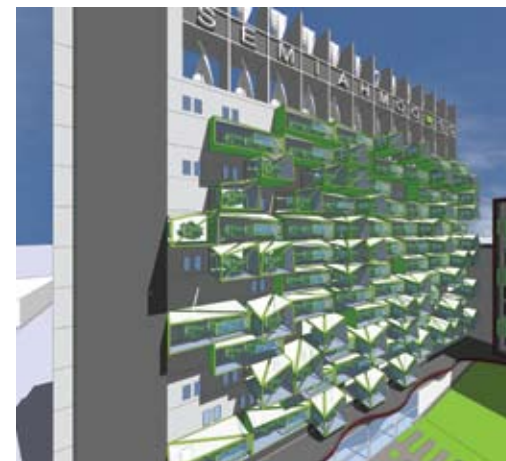
— Xavier Carle



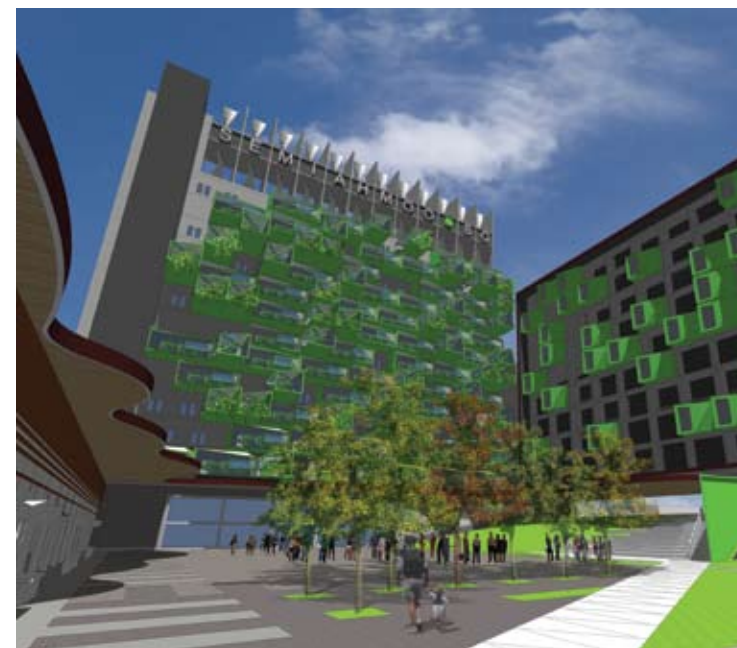
This scheme shares qualities with the other symmetrical, central-space focused schemes. Round in shape, it has a winter garden enclosed in a Buckminster Fuller inspired geodesic structure, the residential units manifest themselves as huge petals opening on this unfolding flower of a design. All in, it is more a curiosity than conventional housing, perhaps a better fit with a World’s Fair than suburban strip.

## Idea **Green Plug-Ins**

Micah Hall / Atlanta, U.S.A. / Entry No. 152



This entry combines a thin 12 storey high-rise on the site’s north side, with a nine storey mid-rise set back from 152nd Street along the eastern edge, creating a new south facing plaza held in the embrace of these two buildings. With wind turbines set along the top of the high-rise’, the entry’s most compelling idea is its green ‘plug-ins’ - pre-fabricated and window-based hydroponic gardens to be hung from each unit off the south side of the tall tower, creating a vertical farm.



While overly simplistic in its presentation, this entry is redeemed by adding urban agricultural to a typical residential tower. The idea of the ‘plug-in’ was first suggested by the British architectural visionaries of the 1960s known as Archigram, who sought the same kind of jarring affect that this entry proposes to charge our received notions of residential towers. By imagining that residents could choose to incorporate these hydroponic boxes into their residences is to imagine the transformation of the suburb by questioning preconceived notions.

# Idea **Community Un-Masked**

Patrick Reynolds / Surrey, Canada / Entry No. 155

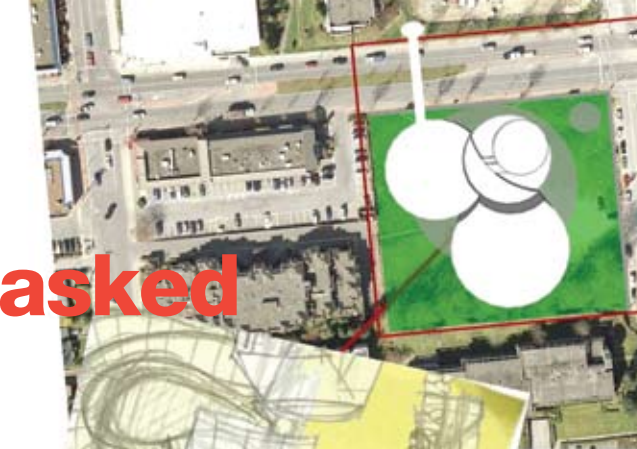
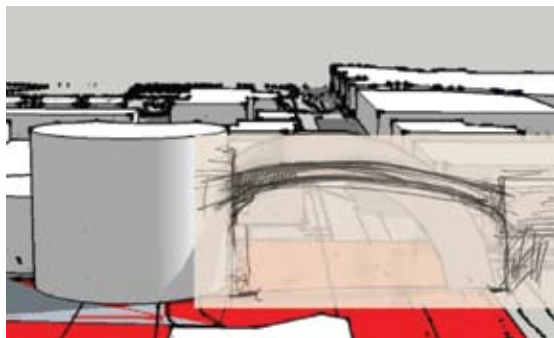
Though not entirely clear from its drawings, this scheme calls for a curving pedestrian bridge over 152nd Street, with this bridge and its new adjacent buildings taking the form of the phases of the moon (the translation of the Salish word “Semiahmoo” is “half moon.”)

This is a grassroots scheme from a Surrey resident that effectively communicates what some locals would like to see happen at this site – arts and theatre spaces, as well as a multi-use facility, for as the entry argues (there is no hub of this sort other than the commercial draw of the mall a few blocks to the south.)

As presented in its mock-naive format—with masking tape holding the hand-drawn sketches together—this is one of TownShift’s wittiest presentation panels, proving that one need not necessarily be an accredited designer or accomplished graphic artist to present ideas effectively.

**“The organic curved line honours the Semiahmoo (‘half moon’) First Nation; crescent echoes reappear in other design elements. Incorporating many components of Surrey’s Sustainability Charter (geothermal heating, solar panels, rain- and grey-water collectors, green rooftop/community garden plots for residents, accessibility features), the vision designates a number of subsidized housing units for artists willing to share their wisdom and expertise.”**

— Patrick Reynolds



## Visions for Surrey Volume Four **Semiahmoo: Up**

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