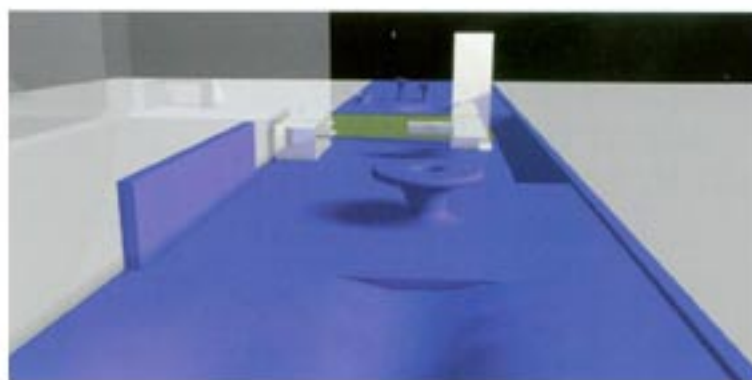
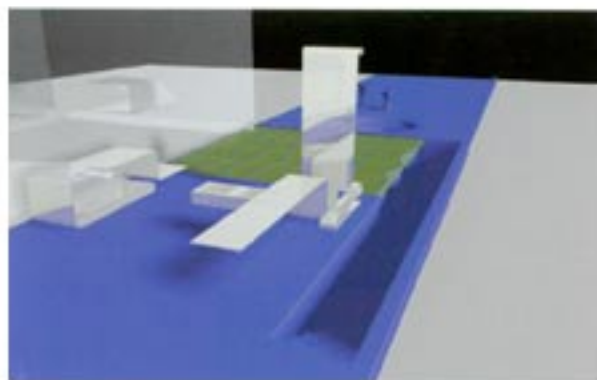
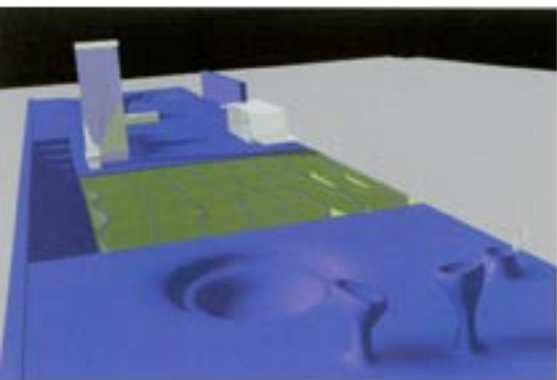


Andrew King | Jocelyne Belisle | Lawrence Eisler  
editors

things, just get on with it. To expand: 1. commitment to the margins: Krzysztof Wodiczko and David LaPlac's homeless sleeping cart is a project that attends to people that live in the rural margins of the city. The Barcelona metro took pay attention to the edges of the streets. Shun & Sasaki's Tenerife focuses on rights of way and alleys attend to landscape at the edge of neighborhoods. Derek Johnson felt that some of his work happened on the fringe, as in fringe theatre. It is the strength of the periphery. 2. continuous re-mapping of the city: Zaha Hadid, many years ago in the 1990s, mapped potential rooftop building sites in central London. Rather than maps of property lines and streets done every 20 years, perhaps our sites should be represented by the spaces in which buildings and occupation could occur: vacant lots, derelict courtyards, roofs, edges, available surfaces. It might consider empty front yards throughout 1950s suburbs, garages on alleys in inner city neighborhoods, parking lots, boulevards, main street roadways. 3. low threshold, high-impact interventions: Atelier BUILD'S THIN house in Montreal, Bida McKeough's rental of three parking spaces in

1. commitment to the margins 2. continuous re-mapping of the city 3. low-threshold, high-impact interventions  
4. intimate cultivation of the city 5. propagation of architecture culture 6. no zoning, no vinyl 7. acceptance of car culture 8. all public work by open competition 9. no waiting for the city to decide things: just get on with it.

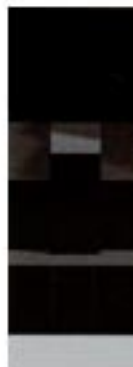




**Peter Yeadon**  
**Gossamer House**

**Gossamer House** is a peculiar house. It was created as an ephemeral infill residence which benefits from being situated in a densely populated neighbourhood of the city. The house is a summer residence for a couple who live on a farm in rural Ontario during most of the year, but return to Toronto to enjoy their summers. While the house adds to the physical density of the city, it does not necessarily contribute to the physical occupation of the city, as the occupants are only present during the warm months of the year. The house represents a position of being present, but barely occupied. As such, the house is akin to a tent and similar enclosures that may be breached. It is formed

around three translucent glass enclosures that don't quite touch the ground. The ground terrain itself is shaped to form the floor so that the boundary between the city and the site is obscured. **Gossamer House** seeks to lack definition.



4. *urbanization of the city*. Much of what passes for urbanism is due to the efforts of individuals with a personal commitment to the streets of the public realm: open curtains to the street, walking, dog-walking, using park benches, planting trees, sheltering the sidewalk. More attention may be given to making balconies, telephoto poles, newspaper boxes, gardens and parks, winter skating rinks, the removal of asphalt, remembering the rolls of carpet and rugs in the gutters of Paris.

5. *preparation of architecture culture*. Public, targeted loans for public buildings, artist fees as news analysts' awards for small projects with low budgets, research for all press independent of trade associations and the schools – or

public architectural press, architecture taught in grade schools, architecture as an interesting study degree at universities (& no zoning, no rules). Opportunities and authenticity, materials with clean production and a natural life span, a messy car, what an of programs rather than segregated precincts. Catch-as-catch-can zoning.

7. *acceptance of car culture*. All downtown parking meters to be 30 minutes max for a local in and out of the center, not a drive through the mall. Cars are beautiful. They are safe at night, if you bad weather, quiet inside. We love our cars, our cars are our life. Merry, our DTIs. May we have a woman for our standing in cross streets in between for parking, no intersections, the greening of parking lots,

shade for the doggie in the back, and more trees to counter the production of exhaust. 8. *all public work by open competition*. Architects speak through their work. Work must be seen. Competitions are public events and cast into the public realm images and ideas from which the public can learn what is possible in their city; they generate the hundred per cent of information about architecture. And who is the Chief Architect in Public Works? There used to be one, why isn't there one now, elected and visible and vocal? 9. *no waiting*, it can't always be someone else's fault – the developer, the court, the economy, the planning department. This is the time to come forward through it.

