



Private property relations, on which the modern city developed, are reinforced by local building codes, variations on a national code, which outline acceptable standards for how structures are to be built to ensure safety and predictable regularity. But with equal effectiveness, the code regulates what cannot be done; it simultaneously acts as a set of negative prohibitions. Civic codes are administered through a municipally regulated permit system overseen by city-employed building inspectors whose job it is to ensure compliance, to arbitrate on-site deviations from the written code and to sign off on work completed. In a city like Vancouver, an endless construction boom means that the number of projects needing inspection far outstrips the number of available inspectors, resulting in the occasional non-conforming structure.

The code also regulates adjacencies, separations, clearances and heights within the building lot footprint, determining the actual envelope of any proposed structure. Distances from property lines, and therefore between adjacent buildings, establish the physical separation of people from their neighbors. By outlining the limits of personal territory the code conditions social interaction, regulating space and human behaviour. Civic codes are administered through a municipally regulated permit system overseen by building inspectors whose job it is to ensure compliance, to arbitrate on-site deviations from the written code and to sign off on work completed. In a city like Vancouver, an endless construction boom means that the number of projects needing inspection far outstrips the number of available inspectors, resulting in the occasional non-conforming structure.

The legal separation of one surveyed property from the next is registered with the land-title office of the provincial government of British Columbia in New Westminster. This sub-division in law is visibly played out in fact by individual property owners, who typically articulate the edges of their estates with walls, fences, borders, hedges, lattices, trellises, rockeries and other conforming demarcations. The character of these separations varies in direct proportion to lot value; they become more durable as land values increase. In East Vancouver, historically one of the poorest city neighborhoods, property separations still

seem less distinct than in WestSide/WestEnd/WestVan neighborhoods. East Vancouver's varied patterns of immigration and shifting demographics have resulted in a greater variety of building forms here than elsewhere in the city. Non-conforming structures have been grandfathered in, commercial and residential construction is more densely mixed, and new post-modern additions have appeared in a conglomeration of styles. The neighbourhood is now rapidly gentrifying, such that recently an older unimproved, no-view, under-1000sf bungalow on a 25-foot lot sold for \$560,000.

Bridge is the fluid exchange between two sites, crossing the dry riverbed of a property line that runs silently beneath. Although a property line is invisible, a legal fiction, its delineation is real enough to keep people apart. But here, with Bridge, for a moment the privations of property are overcome; a physical leap joins two territories creating a temporary public space. While this bridge can literally bring people together, its true function spins out in allegories of vision and connection. As metaphor, a bridge is a sign for linkage and passage, a space of transition, an overcoming of physical obstacles, a conduit between heterogeneous territories. It enables the transfer of people, goods and services, eases communication and encourages co-operation. It allows movement in either direction. Constructing a real bridge is a collective activity, a social engagement of individuals working to common purpose; it is in effect a leap of faith, a projection into a possible future.

Greg Snider is a sculptor and installation artist living and working in Vancouver, BC. His practice is considered a form of critical realism, primarily directed toward problems of representing labour and work in the public sphere. Through his interest in the working body in space and its relation to physical objects, he has had opportunities to produce stage design and objects for performance in interdisciplinary contexts with theatre, dance and music.

Reece Terris is a Vancouver based artist whose work alters the expected experiential qualities of a place or object through an amplification or shift in the primary function of an original design. Past projects include a six-storey apartment building temporarily installed into the rotunda of the Vancouver Art Gallery, a pedestrian wooden bridge connecting two residential homes, and a false front added to the existing false front of The Western Front artist run centre in Vancouver.