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**Defining Canadian Identity in
THE NATIONAL CEMETERY OF CANADA**

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A thesis submitted to
The Faculty of Graduate Studies

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Master of Architecture

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Canada

ABSTRACT

When we build we do so for culturally specific reasons that range from the practical to the metaphysical. Canada is a country that embraces multiple identities, allowing for interplay between shifting collectives and individuals that shape our public and private realms. *The National Cemetery of Canada* is an investigation into the relationship between the built environment and political purpose through themes of nationalism, national identity and death. No society is without contradictions and architecture can reveal or conceal these differences. *The National Cemetery* in light of Canadian political history and cultural production is an opportunity for critical reflection on the perennial question of Canadian identity.

The Cemetery will represent multiple identities, through a 'humanistic funeral' that is nontheistic in both structure and content. *The National Cemetery* will serve as an event location that brings Canadians together, making a connection between the unborn, living, and the dead. By enduring a tragic loss together the journey through social spaces will express themes of separation and transition, human nature and nature of the world, and reunion. Visitors to the Cemetery are forced to redefine themselves within this valley of the dead, in which the *National Cemetery* emulates the path of life, both spatially and temporally.

In a century of revolution and democratization, Canadians can demand to form a government based on nationalism and national identity. *The National Cemetery* will define Canadian identity using Canadian geography and climate—as something pluralistic, diverse, and ever-changing. Fostering a celebration of national identity, the *National Cemetery* would engage its citizens through nationalism to reinforce the realities of power and our place in the world. We can re-equip ourselves to assume a more meaningful role internationally by tapping into values already inherent in our national identity.

THE NATIONAL CEMETERY OF CANADA

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1.1 INTRODUCTION

The need for a national cemetery was realized upon a visit to *Wakefield Cemetery*, in the Gatineau Hills of Québec. Enclosed by a chain-link fence, the Cemetery sits on the crest of a hill above the village of Wakefield. The Cemetery also known as *MacLaren's Cemetery*, shows no signs of anything unusual. The cemetery is like any other except for a Canadian flag snapping on a flagpole, a plaque erected by the government of Canada and a sign with Lester B. Pearson's name that is hung disrespectfully under a no dogs allowed sign. Although, the cemetery seems neglected and insignificant, with its location isolated from anything remotely national, the graves of Hume Wrong, Norman Robertson, and Lester B. Pearson at *Wakefield Cemetery* conjured up ideas of Canadian nationalism and Canadian identity. It is believed that these three friends came across this spot at the end of the Second World War and decided to be buried here together. Hume Wrong, Norman Robertson, and Lester B. Pearson were diplomats by profession; they represented "a handful of unusually gifted men who shared the belief that Canada had its own role to play in the world and a conception of what that role should be. They worked together without feeling for respective rank, without pomposity, with humour, despising pretence, intolerant of silliness and scathing in their contempt for self-advertisement."¹ They



¹Andrew Cohen, *While Canada Slept: How We Lost Our Place In the World* (Toronto: McClelland & Stewart Ltd., 2003) 7.

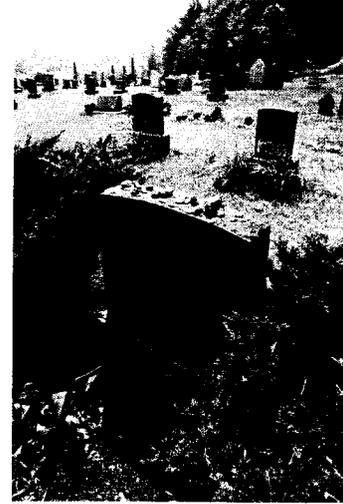
contributed something revolutionary—they gave shape to a restless nation shedding its colonial past and pursuing an independent role in the world.

Humphrey Hume Wrong (1894-1954) was a diplomat, first secretary, counselor, minister counselor, and ambassador to Washington; permanent Canadian delegate to the League of Nations in Geneva; and assistant undersecretary and undersecretary of state for external affairs. Norman Alexander Robertson (1904-1968) was twice high commissioner to Great Britain, twice undersecretary of state, ambassador to Washington, and clerk of the Privy Council. Lester Bowles Pearson (1897-1972) was ambassador to Washington, assistant undersecretary, undersecretary, secretary of state for external affairs, and president of the General Assembly. In 1957, he won the Nobel Peace Prize for his creative diplomacy during the Suez Crisis. He was leader of the opposition from 1958 to 1963 and prime minister from 1963 to 1968. So what did these three men share in order to be buried in the same place? It was the idealism they embraced, the diplomacy they practiced, and the standards they set.² Hume Wrong served in the department of external affairs from 1927 to 1954, he made a reputation negotiating trade agreements in Washington, he dealt with great issues that emerged from the World War II era, and he had the ambition for Canada to be more and do more internationally. Norman Robertson served in the government from 1929 to 1965, liberalizing trade, building the military, creating the United Nations and North Atlantic Treaty Organization (NATO), finding a way out of the Suez Crisis. Lester B. Pearson served in the department of external affairs from 1928 to 1948; he “set the postwar style of Canadian diplomacy... Always a rational man in an irrational world, forever trying to make the best out of a bad situation, he epitomized the concepts of quiet diplomacy and middle-powermanship, then the twin cornerstones of Canada’s foreign policy. This approach allowed Canada to exercise an influence quite out of proportion to the country’s real stature.”³

² Andrew Cohen, While Canada Slept: How We Lost Our Place In the World (Toronto: McClland & Stewart Ltd., 2003) 9.

³ Andrew Cohen, While Canada Slept: How We Lost Our Place In the World (Toronto: McClland & Stewart Ltd., 2003) 11.

Only Pearson's grave is identified at the cemetery's gate, Wrong and Robertson rest without recognition. A tribute to the gifted threesome appeared in the *Montreal Star* on July 17, 1968—the day after Robertson died. It spoke of Wrong, Robertson, and Pearson as three dominant personalities, “[t]he thinkers were Wrong and Robertson. The doer was Pearson who went on to become Prime Minister. But Pearson lacked the insight and the creative quality of his two associates, just as Wrong and Robertson lacked their colleague's superb quality in negotiation... The three formed a team which, in its heyday, had no equal in the diplomacy of the free world.”⁴ Further, Michael Ignatieff argues that “we continue to coast on the old Pearsonian reputation of being a good guy, but less and less backed up by the commitments that we need to sustain it.”⁵



Canada does not have a national cemetery, all our heroes are spread out, and we cannot recognize our heroes without honouring the dead. People have nationalistic urges and often make pilgrimages to grave sites; and a national cemetery could satisfy this nationalistic urge. The *National Cemetery of Canada* would serve as another symbol for our country, by filling a gap in Canadian culture. A *National Cemetery* will recognize people who have made a difference to our country. From local citizens to national and international personalities, all Canadians are eligible to be buried at this cemetery, and it will be the country's highest honour for lifetime achievement. The Order of Canada could be used as a means of selecting candidates for the cemetery, as it was established in 1967 to recognize outstanding achievement and service in various fields of human endeavor. Appointments are made on the recommendation of an advisory council, chaired by the Chief Justice of Canada. The motto of the Order is *Desiderantes meliorem patriam*—“They desire a better country.”⁶

⁴ Andrew Cohen, *While Canada Slept: How We Lost Our Place In the World* (Toronto: McClelland & Stewart Ltd., 2003) 208.

⁵ Andrew Cohen, *While Canada Slept: How We Lost Our Place In the World* (Toronto: McClelland & Stewart Ltd., 2003) 26.

⁶ “Governor General to Invest 43 Recipients in to the Order of Canada,” *Governor General of Canada* Nov. 2005 <<http://www.gg.ca/media/doc.asp?lang=e&DocID=4620>>

1.2 CRITICAL PREMISE

Once an influential nation of the world, Canada has abandoned its spirited internationalism, and this decline has diminished its people. John Manley said, “We are still trading on a reputation that was built two generations and more ago... but that we haven’t continued to live up to.”¹ We had the world’s fourth-largest military, a generous aid program, and its finest foreign service. Canada has also been one of the most successful nations in terms of economic growth and the provision of a high standard of living, but it still lacks a strong sense of national pride and identity. We are no longer “as strong a soldier, as generous a donor, and as effective a diplomat.”² Is Canada only a North American nation not much different from the United States? The issue here is not the country’s survival but more how Canada as a country will affect the world. This is a good time to rethink Canada’s position. Paul Martin argued that Canada was “at its best when we exercise a strong and independent role in the world.”³ And with what means and what ends, with what authority and what ambition, with what self-image and what self-respect will we achieve this?

Participation in international ventures has allowed Canada to take an active role in world affairs. But, Lieutenant-General Roméo Dallaire says Canada has not yet found a comfortable role in which to exercise its middle-power status.⁴ Canada’s decline in the world has moved us towards an evil path; we have regressed instead of advanced during the post Cold War and post 911 period.⁵ We are at a threshold of change, having the level of maturity of a full fledged state, but not holding up the responsibilities as a ‘middle power’ country. Dallaire asks what is the factor that makes us Canadians? He

¹ Andrew Cohen, While Canada Slept: How We Lost Our Place In the World (Toronto: McClelland & Stewart Ltd., 2003) 1.

² Andrew Cohen, While Canada Slept: How We Lost Our Place In the World (Toronto: McClelland & Stewart Ltd., 2003) 2.

³ Andrew Cohen, While Canada Slept: How We Lost Our Place In the World (Toronto: McClelland & Stewart Ltd., 2003) 2.

⁴ Lieutenant General Romeo Dallaire, “Canadian Initiative in Humanitarianism,” Charles R. Bronfman Lecture Series, Ottawa University, Tabaret Hall, Ottawa, 20 Oct. 2004.

⁵ Lieutenant General Romeo Dallaire, “Canadian Initiative in Humanitarianism,” Charles R. Bronfman Lecture Series, Ottawa University, Tabaret Hall, Ottawa, 20 Oct. 2004.

responds—[I]t our sense of being, our sense of humanity, and our sense of respect. But we did not just arrive as fully formed Canadians.”⁶

Canadian identity is so hard to define because it is both pluralistic and diverse, and with plurality as an overriding theme; the search for unity in diversity is inevitable. Geographically Canada has remained unchanged from the 1950s, it is still the world’s second largest country after Russia. The country’s longest serving prime minister, William Lyon Mackenzie King once wondered aloud whether Canada had too much geography, its 10,000,000 square kilometer rectangle, bigger than Europe, extends from the Pacific Ocean to the Atlantic west to east, and from the polar icecap in the north all the way to the 42nd parallel.⁷ Through immigration and globalization, Canada has become a sophisticated and cosmopolitan nation. Canada is a multicultural, multilingual society, with immigrants and children of immigrants from every continent, bringing with them a mix of language, religion, and custom. And Canadian nationalism and identity has come to reflect the country’s geography and climate, one that includes different topographies and climatic zones.

“[T]he rugged, wind-swept coastline of Labrador and the Maritimes, the dense forests, rich farm land, and vineyards of Eastern and Central Canada, the rolling grasslands and wheat field of the Prairies, the awe-inspiring mountain ranges of the West, and the vast expanses of the Arctic.”⁸

The Journalist Bruce Hutchinson wrote in 1942, “Who can know our loneliness, on the immensity of prairie, in the dark forest and on the windy sea rock? ... All about us lies Canada, forever untouched, unknown, beyond our grasp.”⁹ In a country so large and varied in its physical conformations, it is inherent that there is a pluralism in Canadian identity. If identity in real life can contain many faces, and be multi-faceted, unity can find its reality in diversity. Canadian culture is constantly fluctuating, having multiple identities, boundaries of identity overlap, forcing the re-evaluation of traditional values. ‘Tolerance’ is a consistent theme in Canadian identity, because it evokes the concept of

⁶ Lieutenant General Romeo Dallaire, “Canadian Initiative in Humanitarianism,” Charles R. Bronfman Lecture Series, Ottawa University, Tabaret Hall, Ottawa, 20 Oct. 2004.

⁷ Norman Hillmer, “Introduction,” The Atlas of Canada and the World (Vancouver, Toronto, and New York: Whitecap Books, 1999) 7.

⁸ G.B. Madison, Paul Fairfield, and Ingrid Harris, Is There a Canadian Philosophy? Reflections on the Canadian Identity (Ottawa: University of Ottawa Press, 2000) 14.

the 'other', and to teach tolerance is to help people see themselves as individuals and then to see others. Canadians talk about how they can get along with one another more than almost any other topic—all these “national costumes”¹⁰ are officially recognized to create a cultural mosaic. Canadian geography and climate has come to shape Canadian nationalism producing an identity that diverse, pluralistic, and ever changing; in turn reflecting the distinctive national character of Canadian architecture.

Nationality must be embodied in a cultural expression common to the whole country. And, Canadian architecture has the power to grow out of the life of people; while holding the power to evoke national sentiments at the same time—expressed through the use of historical styles and local materials, defence to climate and nature, and the design of ornament based on Canadian themes. Canadian nationalism emerged alongside Canadian Modernism in architecture, creating a national style that is reserved, moderate, and distinctly unpretentious. For all artists alike, the experience of land and wilderness formed attitudes, beliefs, subjects, and styles that were indigenous to Canada and Canadian identity. *The National Cemetery of Canada* will reinterpret the human-to-nature relationship, reconciling the connection of the human world to the natural. With our scarcity of national symbols, *The National Cemetery of Canada* can build a common ground that reflects our values, and in turn have values expressed in the places we inhabit. “Political power takes many forms. In addition to the power evinced by a charismatic leader, an indomitable military presence, and entrenched bureaucracy, or an imposing network of laws and statutes, many political regimes make especially powerful symbolic use of the physical environment.”¹¹ *The National Cemetery* will question the symbolic role of the central government in the National Capital Region in a multi-cultural and geographically diverse country.

⁹ Norman Hillmer, “Introduction,” *The Atlas of Canada and the World* (Vancouver, Toronto, and New York: Whitecap Books, 1999) 7.

¹⁰ George Woodcock, *The Canadians* (Toronto: Fitzhenry and Whiteside Ltd., 1979) 299.

¹¹ Lawrence Vale, *Architecture, Power, and National Identity* (Massachusetts: Yale University, 1992) 3.

2.0 HISTORY AND PRECEDENTS

From prehistory to the present death has inspired architecture—death has drawn upon dark expression, stillness, and somber themes that remain imprinted on the mind, and can become a powerful stimulus to creative possibilities. Cemeteries reflect every period in history, providing evidence that they are a collective representation of shared attitudes and assumptions. This architectural thesis will take a look at the history and precedence of cemeteries, including cemeteries in Paris; *Père Lachaise Cemetery* in Paris; *Arlington National Cemetery* in Washington; *Asplund Cemetery* in Stockholm; *San Cataldo Cemetery* in Modena; *Igualada Cemetery* in Igualada; Canadian cemeteries including—*Beechwood Cemetery* in Ottawa, *Beny-Sur-Mer Cemetery* in Reviere, and *Mount Royal Cemetery* in Montreal; memorials including—the *Vimy Memorial* at Vimy Ridge, the *Korean War Memorial* in Ottawa, and the *Vietnam Veterans Memorial* in Washington.

The tradition of burial in a sacred places dates back thousands of years to Ancient Egyptians that regarded it as dishonourable to deprive the dead of a proper burial. In Celtic mythology, a deceased person without a grave became a vampire. Other cultures such as the Greeks, customarily buried their dead beneath the floors of their houses, this is still practised today on the Ivory Coast, where little distinction is made between the space of the living and that of the dead. The Romans, however, created burial grounds along the roads leaving the cities, because city life should not be contaminated by death. Life and death thus were forced to exist in their own separate areas. But in Rome even the humblest citizen could recite: “*Sit tibi terra levis* (May the earth lie lightly on these remains).”¹ The last example are the Incans, with their remarkable structures erected for the deceased, which neighbored their own built houses, reminiscent of Ancient Egyptian culture whose monuments are essentially religious or mortuary in structure, the largest example being of course the pyramids. American historian Lewis Mumford argued that the city of the dead, was in fact a city for the living. He wrote in *The City in History*—

¹ Kenneth Jackson and Camilo Jose Vergara, *Silent Cities*. (New York: Princeton Architectural Press, 1989) 4.

“The dead were the first to have a permanent dwelling...[a place] to which the living [could return regularly to visit their ancestors]... Food-gathering and hunting [did] not encourage the permanent occupation of a single site, the dead at least claim that privilege. Long ago the Jews claimed as their patrimony the land where the graves of their forefathers were situated; and that well-attested claim seems a primordial one... [Thus], the city of the dead is the forerunner, almost the core, of every living city.”²

Architecture in Western Europe began with tombs, the earliest surviving funerary monuments date back to three or four thousand years before Christ. They were the products of a primitive agricultural society which had not yet discovered the use of metal and made its tools of wood, bone, and stone.³ This Neolithic civilization depended on hunting and food gathering for their sustenance. Despite their limited technological and economic resources, they were great builders of monumental tombs. Thousands of Neolithic tombs are still seen in Britain; Denmark; northern Germany; France; Spain; Portugal; and various parts of the western Mediterranean. In England and Scotland tombs were known as *cairns* and *barrows*, in Wales as *cromlechs*, in Denmark as *dysser*, in France and Spain as *dolmens*, in Portugal as *antas*, and in Sardinia as *tombe di giganti*. These were all built of stone without mortar, typically formed of huge pieces of stone set vertically in the earth and covered by horizontal slabs to form a roof.

“Drystone walling is often used too, either to fill gaps between the bigger stones, or in some cases to construct a false vault consisting of corbelled-out courses of flat stones, each overhanging the one below. The principal stones are often very large, weighing 20, 30, 40 or even more tons, hence the term ‘megalith’ which they share with ‘henge’ monuments like Stonehenge, Avebury or Carnac in Brittany... Megalithic tombs were often sited in conspicuous positions in the terrain and were clearly intended to impress by their size and often by their silhouette.”⁴

Later in the twentieth century, cemeteries for many cultures that had always been located in the centre of town progressively moved towards the outskirts. After World War II, people began to move around more than before, and the graves of ancestors and families were often left behind. The relationship between the dead and the living has become more distant and the collective memories of the generations have faded, as communities dispersed.

² Lewis Mumford, *The City in History*. (New York: Harcourt Brace and Co., 1968) 28.

³ Howard Colvin, *Architecture and the After-Life* (New Haven and London: Yale University Press, 1991) 1.

⁴ Howard Colvin, *Architecture and the After-Life* (New Haven and London: Yale University Press, 1991) 1.

2.1 PARIS CEMETERIES

PARIS, 1700s-1900s.

The French Revolution set the foundations for a new order in burials, due to the overcrowding in the cemeteries of Paris. “With the expropriation of the church property, the subsequent closing of the churches themselves, the dissolution of the traditional clergy, and the closing of former parish cemeteries, the customary rituals of funeral were gravely disrupted.”¹ All deceased no matter rich or poor were buried in mass graves, the privileged lost the tradition of being buried inside the church, along with the traditional funeral procession. These burial grounds were called *champs de repos* or ‘Fields of Rest’, along with *lieu de repos* or ‘place of rest’, *Elysee* or ‘Elysium’, and *lieu de sepulture* or ‘place of burial’, replacing the traditional word *cimetiere* meaning ‘place where one sleeps’. Charles Villetelle called the Parisian cemetery a repellent place, “What could be more revolting than our hideous cemeteries! They do not inspire a religious impression but rather a physical repugnance, or at the very least indifference.”² These new cemeteries called for a change. What was needed was a garden that represented all the ideals of the modern movement, and the Cemetery of Pere Lachaise became an example representing this debate on social values and sentiments.³

These new cemeteries focussed the government’s attention on honoring heroes of the revolution with special ceremonies and appropriate graves. As a result, the revolution was represented in the transformation of the *Church of Sainte-Genevieve* into the French Pantheon, while public gardens were used to honour people of merit, with a memorial or tomb of great men. On August 23, 1790, a society of naturalists placed a bust of Carolus Linnaeus in the Jardin des Plantes, the botanical gardens of Paris. To “honour the memory of the great men who had advanced the progress of natural history.”⁴ And on April 4, 1791, the National Assembly announced that the *Church of Sainte-Genevieve* to be converted into the Pantheon to provide great men of the nation a proper and natural

¹ Richard Etlin, *The Architecture of Death* (Massachusetts: The MIT Press, 1984) 229.

² Richard Etlin, *The Architecture of Death* (Massachusetts: The MIT Press, 1984) 232.

³ Richard Etlin, *The Architecture of Death* (Massachusetts: The MIT Press, 1984) 229.

⁴ Richard Etlin, *The Architecture of Death* (Massachusetts: The MIT Press, 1984) 230.

setting. Pierre Trahard observed, “for the revolutionaries, nature is not only the world of forms and colours, of odors and sounds. It partakes of the majesty of the principle which is... the origin of beings and things, from which issue the sources of happiness, law, education, politics, and religion.”⁵

The architect Antoine–Laurent–Thomas Vaudoyer protested that Parisians never visited the military tombs at the *Invalides* or Richelieu’s tomb at the *Church of the Sorbonne*, thus the Pantheon, in the *Church of Sainte-Genevieve* would suffer the same fate.⁶ He proposed a Roman model, by transforming the promenade of Champs-Elysees with mausoleums of the great citizens of France bordering both sides. This would allow pedestrians to catch a glimpse of the mausoleums through the trees along the promenade. While, the Champs de Mars renamed the Champ de la Federation, could be transformed in to an Elysium, where festivals of national unity would be held to keep alive the memory of those who died for the revolution. Here the amphitheater could be rebuilt in stone with vaulted underground corridors to house tombs, and in Vaudoyer’s project, Voltaire and Rousseau would occupy the place of honour with graves at the entry of the circus.

The debate gave birth to the periodically changing preference of cemetery location—within the city walls or at the outskirts of the city. Quatremere de Quincy saw the Pantheon as a monument in a natural setting. The Elysium could be used to isolate the building from the noises of the city. “As a result, the ‘silent shadows’ of a ‘sacred woods’ would provide the occasion for ‘philosophical’ promenades as well as instilling suitable feelings of veneration in visitors.”⁷ Quatremere explained that the garden could be used to bury citizens of a lesser merit. He favoured the proposal by J.G. Soufflot and Sainte-Genevieve, for a square with two curved facades, a wide street extending to the Rue Saint-Jacques. This design would allow future addition of amphitheaters where civic festivals could take place. The Pantheon could become the focal point of public activities

⁵ Richard Etlin, *The Architecture of Death* (Massachusetts: The MIT Press, 1984) 230.

⁶ Richard Etlin, *The Architecture of Death* (Massachusetts: The MIT Press, 1984) 230.

⁷ Richard Etlin, *The Architecture of Death* (Massachusetts: The MIT Press, 1984) 233.

in which virtue, patriotism, and public service would be honoured with ceremonies and prizes.

The Pantheon is still being criticized, as an unnatural cemetery in the city, better located in the countryside. Jean Charles Laveaux, editor of the *Journal de al Montagne*, said that Pantheon hid the great men of France away from the public. For Laveaux, the Pantheon belonged in the Champ de la Federation, where ordinary citizens should be allowed to be buried. The ideology of the 'Field of Rest' proclaimed that funerals of the rich and poor would be the same. Where with dechristianization, the new burial ground became a 'Garden of Equality', substituting old religious symbols with new civic markers.

"In the Field of Rest there would be no mass graves, only orderly rows where the corpses would be buried side by side. After six to ten years the graves would be reopened. During this period, calculated for the body to undergo a complete decompositions, the dead would enjoy an individual grave. The bodies would be buried only one deep with no superimposition of corpses permitted. Hence, friends and relatives would know where to find a loved one and could focus their affections on his or her precise grave."⁸

There would be no mausoleums, as they would be offensive to the principle of equality. Only distinctions in funerary honours would be permitted, with their names inscribed on the base of a central monument under the category of their particular virtues: "filial piety, *bienfaisance*, heroic courage, devotion, patriotism, humanity, arts, sciences, literature, extraordinary talent, legislature."⁹ And these monuments would serve as an allegory teaching that virtues are immortal, reinforced with symbols of longevity or honour such as laurels, oaks, olive trees, and flowers called "immortals".

For cemetery design to commemorate their dead, former administrator of the Department of the Seine, Jacques Cambry along with Jacques Molinos, Architect and Inspector of Civil Building ordered the printing and distribution of a book complete with burials of Cambry and engraving of Molinos' Field of Rest design under Monmartre. They hoped to build and manage the cemeteries for the city, now that all pretenses have disappeared, bringing equality of burials, and an apology for all socioeconomic

⁸ Richard Etlin, *The Architecture of Death* (Massachusetts: The MIT Press, 1984) 239-40.

differences: “allowing everybody, then, the freedom to act according to his taste desire...”¹⁰

Paris was a medieval city with multiple sources of pollution; the Enlightenment brought forth renewals in cleanliness, order, air, light, and sunshine.¹¹ The 18th century developed the new sensibility of public hygiene. Many historic cemeteries were infecting the air and many diseases were transmitted. Thus cemeteries that were too small were enlarged, and those located within built-up areas were removed to new sites.¹² In result, the location of burial grounds was in continual debate, alternating from city centres to city outskirts. From the early 18th century to the late 19th century, public opinion on the location of cemeteries came full circle. The cemetery was first banished from the city as having no physical and only limited spiritual place among the living. Later the city did not seem to be a viable social organism without the proximity of the cemetery.¹³

⁹ Richard Etlin, The Architecture of Death (Massachusetts: The MIT Press, 1984) 240.

¹⁰ Richard Etlin, The Architecture of Death (Massachusetts: The MIT Press, 1984) 273.

¹¹ Richard Etlin, The Architecture of Death (Massachusetts: The MIT Press, 1984) 12.

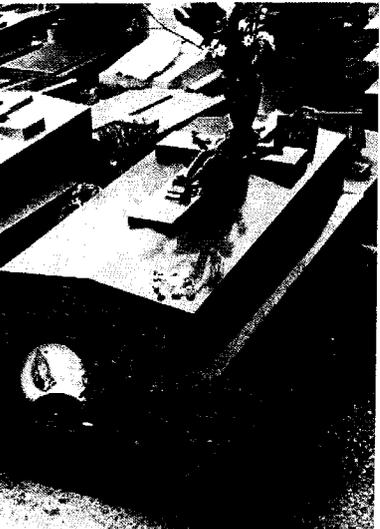
¹² Howard Colvin, Architecture and the After-Life (New Haven and London: Yale University Press, 1991) 368.

¹³ Richard Etlin, The Architecture of Death (Massachusetts: The MIT Press, 1984) 368.

2.2 PÈRE LACHAISE CEMETERY

PARIS, 1804.

Alexander-Théodore Brongniart and Etienne-Hippolyte Godde.



In 1763, the Parliament of Paris banned cemeteries within the city, this led to the establishment of new cemeteries outside of the city. The *Cemetery Père Lachaise* represents a turning point in Western cemeteries, because it was the first cemetery designed as a landscape garden. In the 19th century, a landscape garden cemetery was inconceivable; it was the cultural influence of the French capital that made *Père Lachaise* a model. The hill is situated at the junction of three villages—Belleville, Menilmontant, and Charonne. The cemetery is named after the Jesuit Francois D'Aix de la

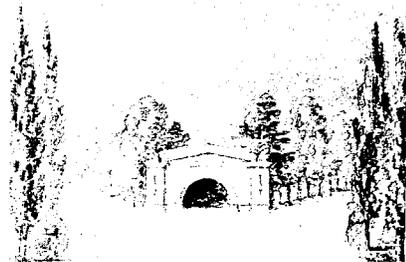
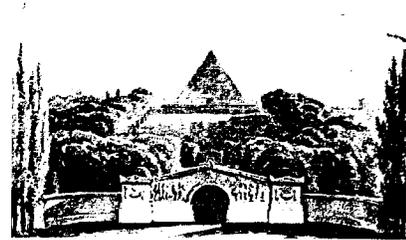
Chaise, confessor to Louis XIV. He lived there from 1675 until his death in 1709. By his relationship to the king, he was known as Père Lachaise. The property was turned over to Alexander-Théodore Brongniart, the Chief Inspector General of the Second Section of Public Works, to develop as a cemetery. Brongniart was succeeded as architect of *Père Lachaise* by Etienne-Hippolyte Godde, who is responsible for the entrance and the chapel. The following lines were found written on a terrace wall in 1813 and still describe what can still be experienced there today:

At this peaceful site, amid trees and flowers,
Sorrow and lament come to cry their tears:
Here they can find a sympathetic shade:
Death hides from their eyes its hideous scythe.
As it spreads its subjects throughout a vast garden;
For the home of the dead has become a new Eden.¹

Within *Père Lachaise* were three categories of graves for different classes of people, the first were 'public cemeteries' for the poor. For these graves, enough land was to be set aside to allow six years to pass before graves were re-opened. The next category of graves allowed longer duration of burial and an individual grave marked by a monument; these were for people of modest means who paid a fee of fifty francs. These graves could be kept as long as they were maintained, once abandoned they would revert to the city. The highest category of grave was the concession in perpetuity, these were given to families on the condition that they would construct a portion of a uniform arcade, at no expense to the city; or to families who bought the grave land at one hundred franc a square metre.



Taking advantage of the topography, Alexander-Théodore Brongniart designed a cemetery where visitors would anticipate and discover new views at every bend and would enjoy panoramas of the city from the high points on the grounds. Brongniart envisaged a cemetery oriented around a hilltop with a chapel in the form of a pyramid. The pyramid at the top of the hill served as a central point and anchored the diverse part of the irregularly shaped terrain together. There were at least three different designs for Brongniart's *Père Lachaise*, and the plans in all three designs were basically the same and included the giant pyramid. In his first design, the cemetery was to present a visually open entry, with the curved wall concaving from the street. In the second project, the architect introduced a larger and more



¹ Richard A. Etlin, *The Architecture of Death* (Massachusetts: The MIT Press, 1984) 304.

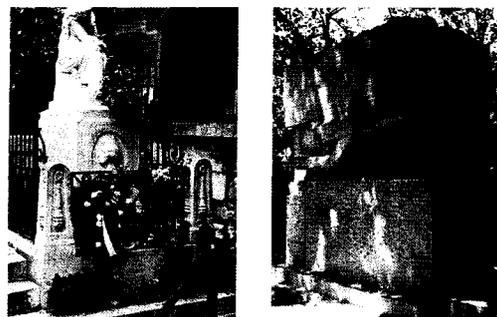
monumental gateway, like in Bouée’s cemetery entrance. In fact the effect of proceeding up a slope toward a pyramid whose front plane was tilted away was an idea explored by Bouée, who was Brongniart’s teacher. With this design, Brongniart split the visitor’s attention in two directions—for the funeral party, the entry would be dominated by the giant pyramid; and for the cortege, a smaller chapel would appear at the gateway. The second design for the entrance to *Père Lachaise* seemed to be the one Brongniart preferred since it is one of the most published of his works. However, Brongniart’s pyramid was never built, the closest this came to reality was Francois-Joseph Bélanger’s façade with a giant pyramid for the ceremonial transfer of the remains of Louis XVI and Marie-Antoinette in 1817.



By 1920, the construction of the entrance according to Brongniart’s design had begun, and Etienne-Hippolyte Godde, the subsequent architect of *Père Lachaise* argued that it would not be financially feasible to continue. From the 1940s onward, *Père Lachaise* was losing its greenery, replacing green space by an increasing numbers of tombs. American

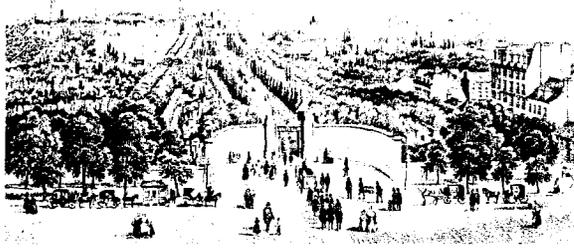
travelers did not appreciate the cemetery’s closely crowded monuments in the form of miniature chapels and American cemeteries in contrast maintained their ‘rural’ character by restricting size and number of monuments. An American traveler wrote in 1871,

“Père Lachaise is one of the disappointments of Paris. There are many cemeteries in the United States superior to it. Indeed, the famous place has very little to recommend it, and remains one of a brick-yard over a hill. The monuments generally are neither handsome nor in good taste. There are no walks or groves worthy of the name; and you marvel how such a cemetery ever gained a reputation.”²



Similarly, another anonymous American writer offered a critique on the perceived and unnatural character of Père Lachaise,

² Richard A. Etlin, *The Architecture of Death* (Massachusetts: The MIT Press, 1984) 367.



“Though presided over by a delicate taste, the French graveyard shows too plainly the pruning hand of man. Artificial landscape, prim *parterres* and mathematically clipped aspect which is the failure of Versailles. Ostentatious monuments and sculptured tombs, though exquisitely executed are laid out on streets, instead of scattered about the grounds.”³

By 1889, more than one million corpses occupied the cemetery. Baron Haussmann’s engineers proposed to close these cemeteries and open a new one at *Méry-sur-Oise*, which was only accessible by rail. There was widespread protest that “pas de cimetiere, pas de cite”⁴—without a cemetery, Paris would lose its soul. *Père Lachaise* seemed to be a ‘metropolis of the dead’, looking more like a town or village than a cemetery.⁵ But the cemetery continued to influence America’s rural cemeteries, invoking the development of cemeteries for leisure-seeking visitors and for true public gardens. However, at this time, the three Parisian cemeteries—*Père Lachaise*, *Montmartre*, and *Montparnasse* were thought by some to threaten the city, becoming overcrowded with graves, it was determined that the water passing through the subsoil was polluting the city’s wells and the Seine.



From the early 18th century to the late 19th century, public opinion was in constant change, first the cemetery was banished from the city—to have no physical space and only spiritual space among the living; and then the city could not live without the proximity of the cemetery. Despite all transformations in form and use, the cemetery will always be a furnished landscape, either architectural or horticultural; as well as metaphysical, reflecting the bonds and tensions of social and individual life.

³ Kenneth Jackson and Camilo Jose Vergara, *Silent Cities* (New York: Princeton Architectural Press, 1989) 17.

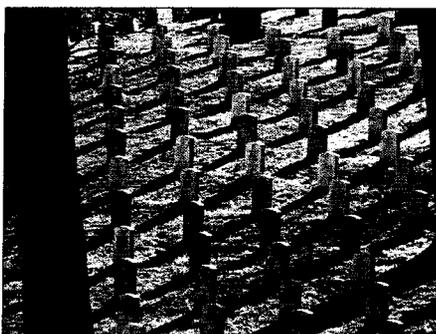
⁴ Richard A. Etlin, *The Architecture of Death* (Massachusetts: The MIT Press, 1984) 368.

⁵ Kenneth Jackson and Camilo Jose Vergara, *Silent Cities* (New York: Princeton Architectural Press, 1989) 17.

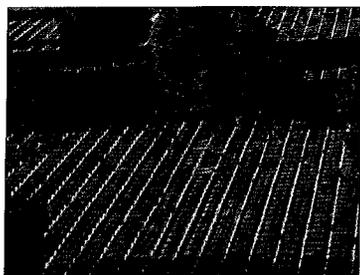
2.3 ARLINGTON NATIONAL CEMETERY

WASHINGTON, 1864.

Arlington National Cemetery attracts more than four million visitors a year, and is the most famous burial place in the United States. The land was originally the farm and mansion of George Washington Parke Custis, the stepson of George Washington. In 1831, the property was passed to the family of Robert E. Lee. The federal government dedicated a part of the land as a model community for freed slaves, called Freedman's Village, in December 4, 1863. More than 1,100 freed slaves were given land by the government, where they farmed and lived during and after the Civil War. During the Civil War, the mansion was used as a



hospital, and later in 1864 the Secretary of War, Edwin McMasters Stanton, declared Arlington a cemetery. In 1890 the estate was repurchased by the government and dedicated as a military cemetery. Former slaves totalling 3,800 are buried in Section 27. They were called 'Contrabands' during the Civil War. Their headstones are designated with the word 'Civilian' or 'Citizen'. Augustus St. Gaudens wrote in 1901, "Nothing could be more impressive than the rank after rank of white stones, inconspicuous in themselves, covering the gentle wooded slopes and producing the desired effect of a vast army in its last resting place."¹



The cemetery spanned 612 acres including hill, valleys, and over 20,000 trees. This cemetery was different from the newer national cemeteries in that there was not a separation by rank, instead there was an officer section with elaborate 19th century monuments that stand

¹ Kenneth Jackson and Camilo Jose Vergara, *Silent Cities* (New York: Princeton Architectural Press, 1989) 26.

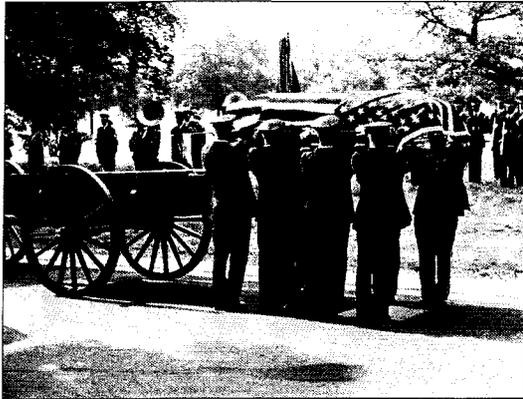


apart from the uniform graves of the lower ranking service people. At the top of a hill, there is an equestrian statue of General Kearny who seems to be surveying the ‘troops’ of homogenous gravestones waiting in perfect formation below. Until 1948, racial segregation was permitted on the burial ground, although Arlington resulted from a war that ended slavery. The racial separation of grave sites was typical in military cemeteries until President Truman desegregated the armed forces by executive order.

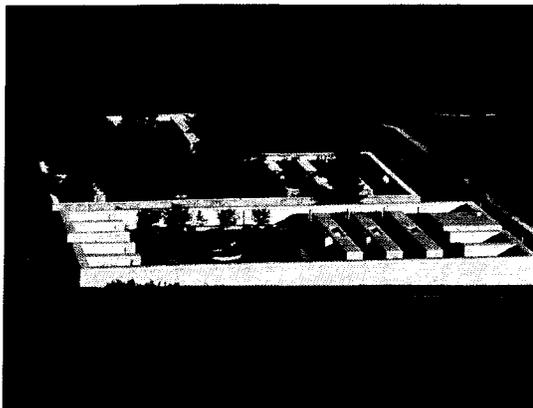
From the Custis Lee Mansion, a succession of national monuments on the Washington Mall can be seen pointing visitors to the Arlington Memorial Bridge and across the Potomac River, including—the Capitol building in the centre of the city; the memorials Washington, Lincoln, Jefferson, and the Vietnam memorial. The landscape of the cemetery includes a wealth of patriotic markers including—the John F. Kennedy grave with its perpetual flame, the Tombs of the Unknown Soldiers, and the burial spaces of 300 recipients of the Medal of Honour. One of the more popular memorials at the Cemetery is the Tomb of the Unknown Soldier. The Tomb was completed and opened to the public in April 9, 1932, and is now known as the Tomb of the Unknown Soldier. Other frequently visited memorials in the cemetery are the USMC War Memorial, commonly known as the Iwo Jima Memorial; the Netherlands Carillon; and Space Shuttle Challenger Memorial. The Space Shuttle Challenger Memorial was dedicated on May 20, 1986 in memory of the crew of flight STS-51-L, who died during launch on 28 January 1986. On the back of the stone is a poem written by John Gillespie Magee entitled *High Flight*. Although many remains were identified and returned to the families for private burial, some were not, and were laid to rest under the marker. Two of the crewmembers, Dick Scobee and Michael J. Smith are buried in Arlington as well.



There is also a similar memorial dedicated to those who died when the Shuttle Columbia broke apart during re-entry on February 1, 2003.



At the *Arlington National Cemetery*, about 100 funerals are conducted every week. The flags in cemetery are flown at half-staff from a half hour before the first funeral until a half hour after the last funeral each day. The cemetery also confirms the increasing preference of cremation over in-ground burial, the cemetery has one of the largest columbariums in the country. Four courts are currently in use, each with 5,000 niches. When construction is complete, there will be nine courts with a total of 50,000 niches; with the capacity for 100,000 remains.²



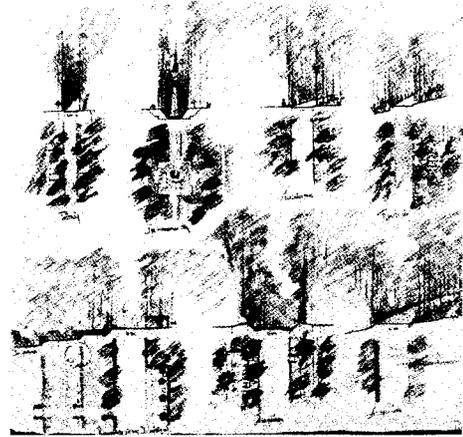
² "Arlington National Cemetery," *Wikipedia: The Free Encyclopedia* Sept. 2005
<http://en.wikipedia.org/wiki/Arlington_National_Cemetery>

2.4 WOODLAND CREMATORIUM

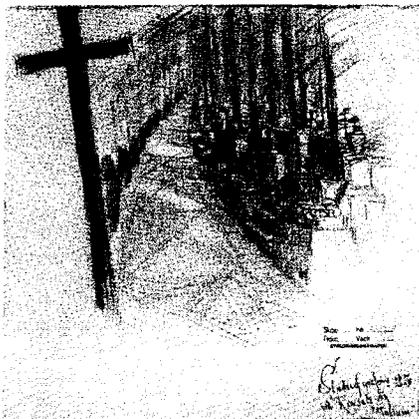
STOCKHOLM, 1935-1940.

Erik Gunnar Asplund.

Gunner Asplund and Sigurd Lewerentz, who had been classmates at the Klara School had agreed to enter a competition together. They provided a system of narrow winding paths throughout the area, leaving the existing forest untouched, and ignoring the requirement for a clear and straightforward circulation system. However, they captured better than any other competitor a naturalistic romantic mood, drawn from Nordic and Mediterranean landscape traditions and other burial archetypes. The plan called for placing informally in the forest along narrow pedestrian walks.



Elements were freely mixed, for example, in the promenade—‘The Way of the Cross’ leading up to the main chapel, lined with tombs and sarcophagi is like Pompeii’s Via Sepulchra. The *Woodland Chapel* becomes an intensification of the romantic naturalism of the competition scheme. Asplund was entrusted to design the *Woodland Chapel*, with chapels of *Faith*, *Hope*, and the *Holy Cross*, which completed the landscape of the cemetery. And Lewerentz designed the second chapel known as the *Resurrection Chapel*. As Asplund’s last assignment, this marked a pinnacle achievement in his career,



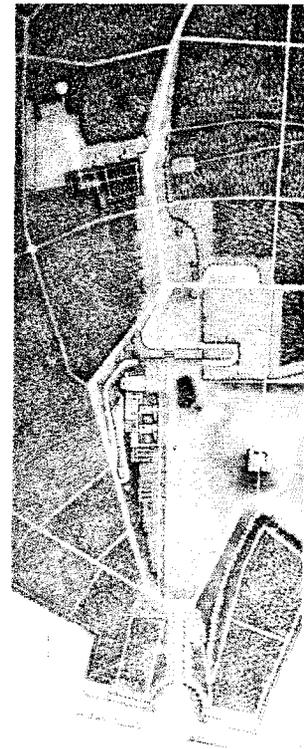
being his first completely independent project, and put the Woodland Cemetery on the map. The picture of the 'Path of the Cross' leading up to the Chapel of the *Holy Cross* is the most internationally published Swedish architecture. 'The Way of the Cross' winds up the hill and double curves to the main chapel and is a strong feature in the scheme, by setting a clear symbol among the trees Asplund wrote in the journal *Arhitektur*, that the building was erected in the forest to remain

“modestly subordinate to it. And so pines and spruces rise above the roofs to twice the height of the building. The woodland road leads straight into the portico, borne up by twelve pillars, in which the mourners gather and wait. The iron-clad doors are flung open and through the inner wrought-iron gates one has a glimpse of the bright space of the chapel.”¹



For Asplund, the experience begins from the peripheral outside, as visitors catch sight of and approach the building. The building seen from the front appears as a pyramid, a primitive Nordic wood version of an Egyptian tomb floating above the ground on simple Tuscan columns. Architecture can cause one to pause and consider imminent parting, where movement stands still.

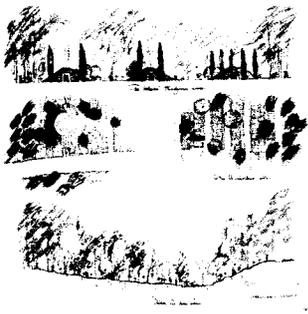
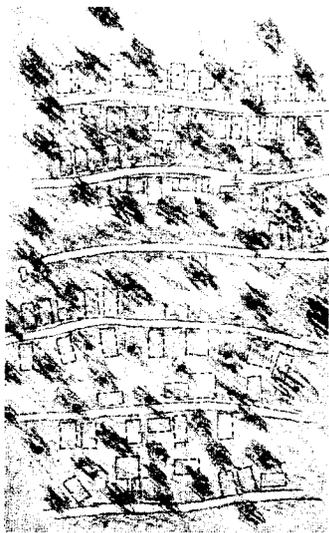
In the drawings of 1936, the design is more similar to a ruined Greek temple. The loggia had nine round pillars that encourages the visitor to come forward and enter. Inside, beneath the roof the visitor is drawn towards the chapel itself past the John Lundqvist's sculpture *Resurrection*, which point



¹ Claes Caldenby & Olof Hultin, *Asplund* (Corte Madera: Ginko Press Inc., 1997) 23.

towards the opening in the roof. Asplund said, “The intention was to achieve solemnity and uplift.”² The path lead to wrought-iron gates and their reliefs by Bror Hjort, depicting the happiness of youth and the valediction of old age. The painting *Life—Death—Life* has “[p]eople of all ages standing on a flower-strewn shore beside a fishing port, most of them are looking out to sea, where a ship is disappearing into the sunset over the horizon. A bridge of innumerable arches leads off to the left, fading into the same infinite and eternal space. The ranks of organ pipes on the right can be seen to reiterate this motif in a form which is both more concrete and more abstract.”³ The imagery was taken from the south coast of Skane and from a poem by D.H. Lawrence.

With the task of designing furnishings for the *Woodland Crematorium*, purely practical and functional problems had to be solved while giving the appropriate expression to things. For example, Asplund found words to express the pews that he wanted, they had to be simple and appropriately comfortable to sit in, while having the characteristic of something primitive and naïve, but at the same time they had to be modernistic and exhibit a sense of security. “Blessed are the poor in spirit: for theirs is the kingdom of heaven.”⁴ It was with this profound statement that was expressed in everything Asplund designed, the crematorium became even more significant. “The whole of the architectural frame, indeed everything that went on, must contribute to or be part of a valedictory ceremony and be conducive to reflection and devotion at a difficult moment.”⁵ The building revealed this by eliminating all moldings, cornices, and other profiling, while abstracting solids and space into pure geometric form.



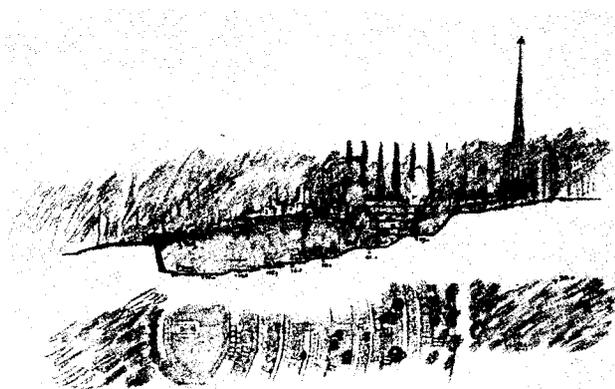
² Claes Caldenby & Olof Hultin, *Asplund* (Corte Madera: Ginko Press Inc., 1997) 33.
³ Claes Caldenby & Olof Hultin, *Asplund* (Corte Madera: Ginko Press Inc., 1997) 33.
⁴ Matthew, Chap. 5, Verse 3, *The Holy Bible* King James Version, (Salt Lake City: The Church of Jesus Christ of Latter-Day Saints, 1979) 1248.

Two small chapels and a large chapel are linked by technical facilities at the rear and on the lower floor. The first of the small chapels was meant to be subordinate to the main chapel, Asplund wrote in his presentation—

“It is subordinate already—to the woods. The situation did not permit a building volume large enough to stand out monumentally against the natural setting. And so—for the avoidance of half-measures—the building was compressed until it modestly subordinated itself, insinuated itself into the woods, surrounded by spruce and pine trees towering to double its own height... Outside, between the tree trunks, one sees only the greyish white of the walls and, contrasting with the black shingling of the roof, Carl Milles’ beautiful wrought-copper, gold-glittering Angel of Death.”⁶

The front of the crematorium slowly steps upwards to the temple-like hall.

“The monumental quality was deliberately reserved for the ‘Biblical’ landscape, he writes.⁷ All the chapels are made to “round their essential meaning, round the difficult moment of parting.”⁸ The focal point is occupied



by the catafalque and coffin, while the alter is small and made less prominent. The entire floor of the large *Chapel of the Holy Cross* is hollowed out towards the coffin, which is lowered by means of a lift when the ceremony is over. Instead of having a linear church, the whole interior is made into a chancel. He disliked the legacy of graveside ceremonies, he recommended that the coffin should be left in position on the catafalque at the end of the ceremony, and the lift only being used afterwards as a purely practical means of transferring the coffin. The ritual farewell he suggested that all participants would file past the coffin which remained in position. In small discreet ways Asplund provided support to the mourners while transforming the traditional setting for the last parting.

⁵ Claes Caldenby & Olof Hultin, *Asplund* (Corte Madera: Ginko Press Inc., 1997) 21.

⁶ Claes Caldenby & Olof Hultin, *Asplund* (Corte Madera: Ginko Press Inc., 1997) 66.

⁷ Claes Caldenby & Olof Hultin, *Asplund* (Corte Madera: Ginko Press Inc., 1997) 120.

⁸ Claes Caldenby & Olof Hultin, *Asplund* (Corte Madera: Ginko Press Inc., 1997) 120.

Three artists—Ivan Johnsson, Otte Skold and Sven Erixson—worked in the three different chapels and provided the interior decorations. The John Lundqvist's Resurrection monument stands beneath the compluvium to the main hall and is seen against the landscape when the mourners emerge from the ceremony. Erixson explains that “the design has been kept as bright as possible and is intended to accentuate the immediate impression of the room, which is one of light and space.”⁹ In the *Woodland Cemetery* there is no reminder of punishment and promises of salvation typical to religious practice, instead there is the dual message of decay and eternity. Asplund manages to dissolve the separation of participation and the distance which exists between the believers and others. In this room, no one has priority and no one can be excluded.

The *Woodland Cemetery* is a designed cultural landscape that blends landform and natural vegetation. Architectural features create a landscape that is ideally suited to its purpose as a cemetery. The cemetery transcends any dependence on traditional Christian iconography. It relies primarily on attributes of the landscape—hill and valley, earth and sky, forest and clearing, meadow and marsh, and invokes associations of death and rebirth in a landscape of psychic dimensions. The minimal intervention of threading paths lined with graves through the pine forest has primitive and romantic associations. Molding the existing gravel pits into terraces lined with graves and the built up earthen mounds, reaffirms the essential qualities of the natural terrain.

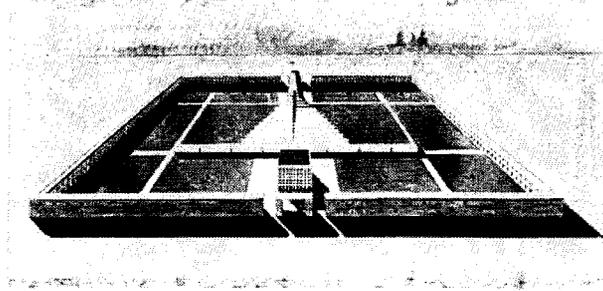
⁹ Claes Caldenby & Olof Hultin, *Asplund* (Corte Madera: Ginko Press Inc., 1997) 33.

2.5 SAN CATALDO CEMETERY

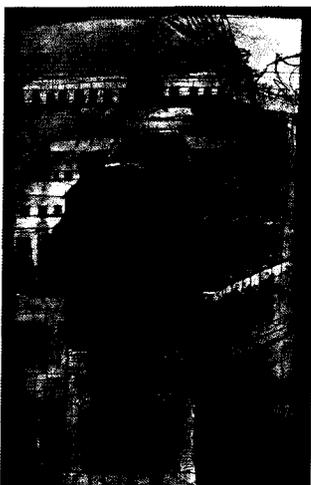
MODENA, ITALY 1971.

Aldo Rossi

San Cataldo Cemetery is a metaphor for the urban theories in *The Architecture of the City*, a book written by Aldo Rossi in 1966. The cemetery represents the “stark forms and the mundane rituals of daily life.”¹ The



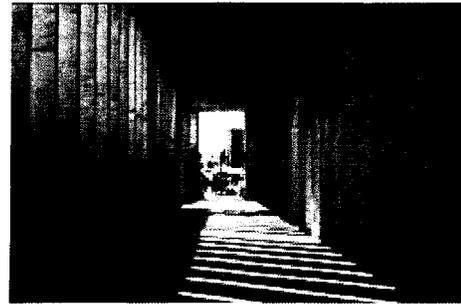
project consists of a colonnade that separates the new *San Cataldo Cemetery* from the Jewish burial ground, and an adjacent cemetery by Andrea Costa, constructed in 1858. The Costa cemetery was neoclassical in form, and the Jewish cemetery was surrounded by a low brick wall. Rossi’s design won first prize in the 1971 competition and is like Costa’s cemetery in that it is completely enclosed by a continuous columbarium.



Aldo Rossi’s design includes a red cube, a giant ossuary with mass graves, industrial sheds, a roofless red house, and a factory chimney. The red cube is a shrine—a house of the dead, with unglazed openings, one metre square, and without floors or a roof. Beyond the cube are the ossuaries, designed to form a triangular shape in plan and elevation. The series of ossuaries terminate at a large conical chimney-like structure over a common grave for the homeless and abandoned. The imagery paired with the

¹ Morris Adjmi, ed. *Aldo Rossi: Architecture 1981-1991* (New York: Princeton Architectural Press, 1991) 18.

adjacent plot segregated for Jews unintentionally conjures the death camps of World War II.² A colonnade path bisects the site and connects the red cube to the brick chimney. The colonnade acts as shelter for the grounds keeper, stone cutters, and flower vendors; and the gable-topped pavilion



located above has niches for urns, and are for the living to tend to the remains of the dead. The upper floor structure is connected to the adjacent columbarium by iron bridges. Passing through the *San Cataldo Cemetery* is a simple, direct experience, with a long high corridor punctuated by shafts of sunlight, industrial stairs and passageways in the columbarium with small square vistas to the surrounding cemetery.



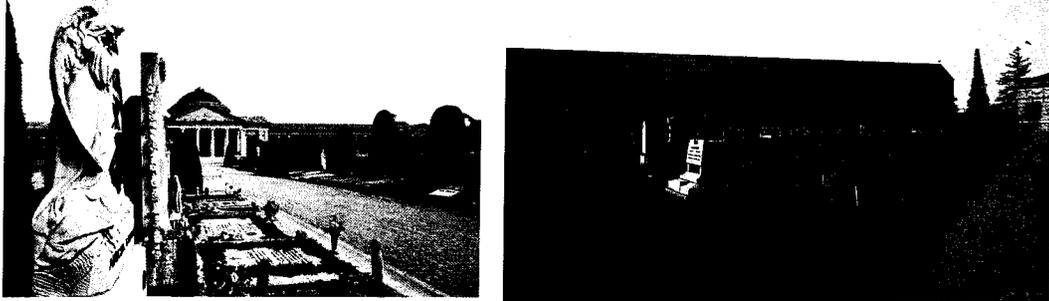
A few months before Rossi and Braghieri entered the Modena competition; Rossi had a serious car accident, and was immobilized in a hospital bed, aware of the displacement of his bones. He wrote in his journal, “I saw the structure of the body as a series of fractures to be reassembled... [the accident caused] youth to reach its end.”³ This discomfort was analogous to his theory of architecture—as the sum of parts arranged in a metonymical framework. Rossi gives his own interpretation of mortality, as something episodic and fleeting, with the cemetery as a physical link to the dead. The cemetery was built in stages, and in the process of realization, some functional and formal relationships have changed. Rossi explained his attitude present in his work, in his acceptance speech of the Pritzker Prize,

“I have never believed that any profession could be disjointed from culture... I am fascinated by the possibility of building in different places and countries. It is as if all the

² Morris Adjmi, ed. *Aldo Rossi: Architecture 1981-1991* (New York: Princeton Architectural Press, 1991) 18.

³ Morris Adjmi, ed. *Aldo Rossi: Architecture 1981-1991* (New York: Princeton Architectural Press, 1991) 18.

cultures of these diverse countries make up my architecture and come together to form a whole—a unity that has capacity to recompose the fragments of those things that were originally lost. Like many architecture today, I am working in many places around the world—in Italy, Germany, England, America, and Japan. This is a sign of a new architecture that supersedes style and personal character, a universal architecture.”⁴



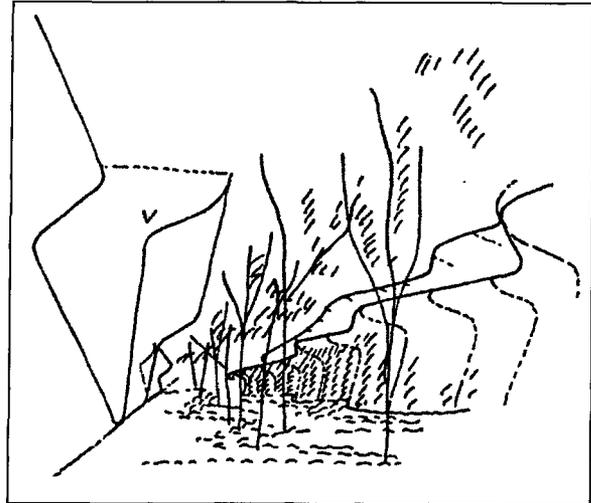
⁴ Morris Adjmi, ed. Aldo Rossi: Architecture 1981-1991 (New York: Princeton Architectural Press, 1991) 9.

2.6 IGUALADA CEMETERY

IGUALADA, 1985-1994.

Enric Miralles and Carme Pinos.

The *Igualada Cemetery* by Enric Miralles and Carme Pinos addresses issues shaped by twentieth century architecture. The architects demonstrate a highly respected design that follows modernist codes of conduct, while defining an architectural language of their own. Using a language of symbols, they transform themes represented by architectural plan, geometry, surface, form, and space into a non-static experience.

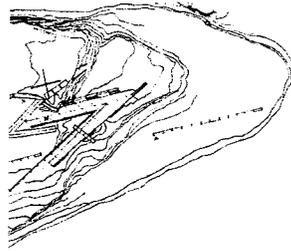


Taking into account the important, though silent communication between architectural space and its viewer as it relates to the physical boundaries established through site manipulation and building, one may only begin to understand the properties that Miralles and Pinos incorporate in their architecture. Miralles said, “It’s a question of

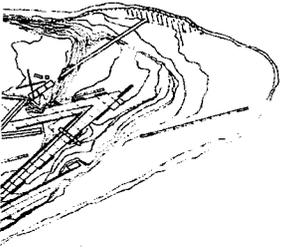
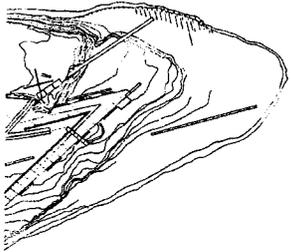


where and how a building begins and ends. How it shapes the course of circulation—the point of entry, not only of a single element nor function—but as the point where light, people, and building enter an architectural composition.”¹

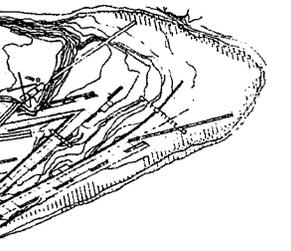
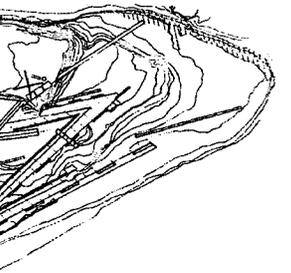
¹ Dennis L. Dollens, “The Drawing, Sitework, and Architecture of Enric Miralles and Carme Pinos,” The Architecture of Enric Miralles and Carme Pinos (New York: Sites/Lumen Inc., 1990) 6.



Igualada, a long time in construction provides a chapel, a service building, and burial places within a park. It redefines an abandoned landscape. Sitting on the edge of the city, it shuts out the industrial neighbourhood and focuses on the topography of this place—a dried-up river valley isolated in the middle of an untouched setting. From the plaza entry, the walls start their descent, wrapping around the service building. A path leads to the chapel, the real entrance to the central enclosure. Changes in level are achieved by using the excavated material to construct a system of earth retaining walls. Construction is based on small concrete units fabricated on site.



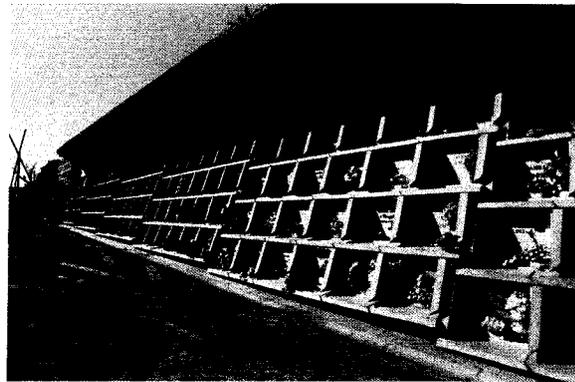
The architectural language of *Igualada* attempts to engage with the pre-existing history of the site by combining a variety of elements from the disciplines of landscape design, architectural elements from the disciplines of landscape design, architecture, urban design, sculpture, and land art. The work takes into account cultural consideration and works towards overcoming typological barriers. The critic William Curtis stated “Miralles creates a social landscape where his designs are placed,”² adopting the form of streets, a public social route that descends towards the burial area. *Igualada Cemetery* achieves an ambiguous relationship between figure and ground, through the use of slashing diagonals, overlapping planes, floating horizontals, sloping walls, and dynamic structures, where in steel; wood; or concrete, are embedded into or piercing through space. Relationships such as man to architecture, architecture to site, site to landscape, and man to landscape forces us to identify ourselves.



² Anaxu Zabalbeascoa, “Igualada Cemetery: Enric Miralles and Carme Pinos.” *Architecture in Detail* (London: Phaidon Press Ltd, 1996) 23.

The routes created by the concrete burial niches and the cast-iron partitions of the entrances to the mausoleums serve to set up a tension between discrete parts, creating a movement through the site that guides the visitor. During the design process, the use of the niche system for burial chambers by excavating the ground contrasted Spain's more traditional cemeteries, where a wall encloses the site with trees in it. In this project the natural growth of the trees is intended to define rather than enclose the cemetery. While construction elements such as ramps, decks, and concrete benches relate directly to the human movement. By allowing the trees and other planting to grow and in time to cover the cemetery, effectively burying it, the notion of death as the end and as a denial of life is challenged. Although created for the dead, the *Igualada Cemetery* is not a dead site. For if one is truly alive, one is aware of death and its inevitability, its nearness, and its powerful presence. "It is the *denial of life*, for all things that live, that are born, *must* die. Thus it is arguable that so much watered-down religion (and those who seek to banish the realities of death from experience and feeling) is really blasphemy (and are blasphemers) denying the facts of creation."³

Once again, *Igualada* displays an acceptance of the cycle of life and time, linking the past, present, and the future. The cemetery is designed in the form of a path and not an architectural monument, rather a route that people follow exposed to the elements. The dead buried here are neither neglected nor monumentalized; they simply occupy their place in the landscape, side-by-side along the path. The dead themselves become part of the site. The necropolis has been transformed from a city of the dead into a park where the living can stay awhile and walk alongside the place of rest of their deceased loved ones.



³ James Steven Curl, Death and Architecture. (Cambridge: Sutton Publishing, 1980) x.

The layout of the cemetery allows for a multitude of readings. One of the simplest interpretations is concerned with the notion of the passing of time represented by the known, although hidden, reality of the dead and their own time, the visitors who come for a limited period and the direction which they both follow, the planting, textures, and materials. For example the rusting of lamps and weathering of concrete serve to relate the passing of time. The life cycle of this transformation is reflected in the project because it is life that makes the cemetery 'die'. This is expressed with the optimistic reminder of the continual transformation of nature and matter. The shape of the site could even be attributed to a natural, geological cause—an earthquake may have caused the rifts in the landscape and the piling up of stones to form the slanted walls. Miralles recalls trying to imagine the trace of a giant's fingers along the land in an attempt to visualize how the site might be excavated. With time and weather intervening in the work, covering and eroding it, allowing it to become part of the natural landscape, the cemetery is perceived less and less as a burial ground and is seen more as a field, an area in which all natural cycles of life, and alongside it, death, take place.



The work of Miralles and Pinos is filled with architectural devices and forms that engage the body in silent architectural transactions. Lauren Kogod, who wrote on Miralles and Pinos' work, asks—"Does 'architectural phenomenology' only offer an ersatz consolation, a utopian and perhaps merely nostalgic humanism on the micrological scale, in a brutal and depleted world."⁴

⁴ Lauren Kogod, "How Not to Theorise This Work," *Architecture Monographs* No. 40. (London: Academy Group Editions Ltd, 1995) 121.

2.7 CANADIAN CEMETERIES AND MEMORIALS

2.7.1 Beechwood Cemetery, Ottawa 1873.

Beechwood Cemetery is one of the oldest and largest cemeteries in the National Capital Region, covering more than 160 hectares (647,000 m²) in central Ottawa. The Parliament Buildings are clearly visible from the high ground of the cemetery, which makes the cemetery an



ideal location for the National Military Cemetery. The cemetery is also one of the largest veterans' burial sites in Canada, making the creation of the National Military Cemetery a symbolic link connecting members who have served in the past to those who serve today. *Beechwood Cemetery* was declared a National Historic Site in 2001. In 2004, the National Memorial Cemetery of the Royal Canadian Mounted Police was opened. The cemetery works as a fully bilingual, non-denomination institution, that operates as a non-profit organization.



The design and landscaping of the National Military Cemetery was completed jointly by the Department of National Defence and Beechwood Cemetery management. The main entrance at the west end of the section has a ceremonial area featuring two flagpoles and a commemorative National Military Cemetery Monument. The inscription on the front of the monument reads, “The National Military Cemetery of the Canadian Forces,” and on the back “To the men and women of Canada’s Armed Forces who have served their country with distinction in war and peace.” The design of the monument was based on four Canadian First World War

monuments—Courcelette; Le Quesnal; Hill 62; and Passchendale.¹ It most closely resembles the Passchendale Monument, as an imposing yet simple and dignified monument. The monument is made of light Barre granite, it weighs over 20,240 kilograms, it is 2.59 m wide with a 2.13 metre deep solid concrete base 84 centimetres thick, and measures 2.26 m in height.² A large tri-service monument dedicated to the army; navy; and air force, was erected in 2004, and is made from stone from the same quarry as the main monument.

Canada has a long and distinguished military history, and *Beechwood Cemetery* maintains three existing veterans sections, one of which is amongst the largest in Canada. Veterans interred in the cemetery include those of the Northwest Rebellion, the Second World War, recent United Nations campaigns and other conflicts.³ Section 27 was purchased by the Department of Veterans Affairs in 1944, and over 2,400 graves are laid out around a central feature—the Cross of Sacrifice. On the perimeter of the section are artillery pieces that serve as a reminder the difficult task of the men and women who served our country. The National Military Cemetery serves as a national focal point to demonstrate Canada's commitment to peace and security both internationally and at home. The cemetery honours the sacrifices made principally by all current and former Canadian Forces members who have been honourably discharged. In addition, an immediate family member may also be interred in the same plot as the service members. Each grave stone is marked by annual and/or perennial plantings, common to



¹ "About the Cemetery," *Beechwood Cemetery* Sept. 2005 <http://www.forces.gc.ca/hr/nmc-cmn/engraph/about_e.asp>

² "About the Cemetery," *Beechwood Cemetery* Sept. 2005 <http://www.forces.gc.ca/hr/nmc-cmn/engraph/about_e.asp>

³ "Veterans," *Beechwood Cemetery* Sept. 2005 <<http://www.beechwoodcemetery.com/hilites.htm#commit>>

many of the Commonwealth war graves cemeteries around the world. The main entrance features red maples as a central planting, and an exterior avenue planting of red oaks with columnar oaks.

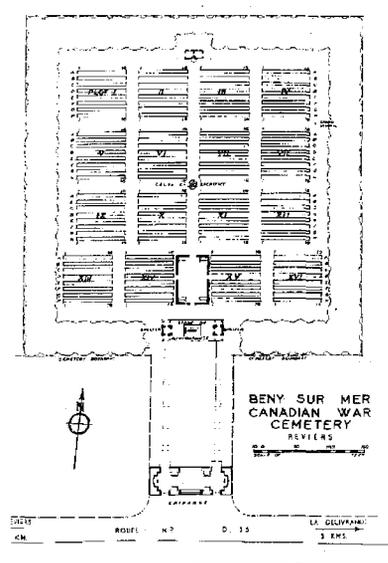
As a non-denominational cemetery, *Beechwood Cemetery* represents many ethnic and religious groups, reflecting the unique needs of each community. Many members of Italian, Latvian, Greek, German and Lebanese communities have chosen this cemetery as a final resting place. The cemetery has a section now known as the Chinese Cemetery of Ottawa marked by a pagoda; the Moslem faith has two areas reserved facing Mecca; the Portuguese community has a section dedicated with a statue of Fatima erected in 1999; and St. Charbel Lebanese Catholic Church erected a ten-foot marble statue of Saint Charbel in 1996. The cemetery also features a chapel, crematorium, and a neo-gothic mausoleum. A private ceremony was conducted by the Chaplain General, as representative of all faith groups in the Canadian Forces, on 21 June 2001.⁴ The interfaith ceremony served to recognize and respect the multicultural nature of the Canadian Forces and Canadian society. The Chaplain General read a number of interfaith prayers during the ceremony, each religious representative read a portion of a holy writing from their faith group, and each blessed the National Military Cemetery according to their own unique traditions. The faiths represented at the ceremony included Buddhist; Christian; First Nations; Hindu; Jewish; Muslim; and Sikh.



2.7.2 Beny-Sur-Mer Cemetery, Reviers, France

The Canadian 3rd Division landed at Juno Beach on June 6, 1944, they fought their way inland, and heavy casualties were suffered. The majority of the burials at *Beny-Sur-Mer* are men from 3rd Canadian Division, and among them were nine pairs of brothers, a record for a cemetery of the Second World War.⁵ *Beny-sur-Mer Canadian War Cemetery* is about one kilometre east of the village of Reviers, on the Creully-Tailleville-Ouistreham road. Reviers is a village and commune in the Department of the Calvados, it is located fifteen kilometres north-west of Caen; eighteen kilometres east of Bayeux; and three kilometres south of Courseulles, a village on the sea coast.⁶ The village of Beny-sur-Mer is some two kilometres south-east of the cemetery.

It was on the coast just to the north of the cemetery that the 3rd Canadian Division landed, and on that day, 335 officers and men of that division were killed in action or died of wounds. In this cemetery are the graves of Canadians who gave their lives in the landings in Normandy and in the earlier stages of the subsequent campaign. Canadians who



⁴ "Interfaith Ceremony Consecrated," Beechwood Cemetery Sept. 2005 <http://www.forces.gc.ca/hr/nmc-cmn/engraph/about_e.asp>

⁵ Beny-Sur-Mer Canadian War Cemetery Sept. 2005 <http://battlefieldsww2.50megs.com/beny_canadian_war_cem.htm>

⁶ Beny-Sur-Mer Canadian War Cemetery Sept. 2005 <<http://www.vac-acc.gc.ca/general/sub.cfm?source=feature/Normandy/memorials/beny>>

died during the final stages of the fighting in Normandy are buried in *Bretteville-sur-Laize Canadian War Cemetery*. There are a total of 2048 burials in *Beny-sur-Mer Canadian War Cemetery*. There is also one special memorial erected to a soldier of the Canadian Infantry Corps who is known to have been buried in this cemetery, but the exact site of whose grave could not be located.

The men who fell on the beaches and in the bitter bridgehead battles are buried in *Beny-sur-Mer Canadian War Cemetery* which, despite its name, is near the village of Reviers. The mayor and people of Reviers take a special interest in the cemetery even though it bears another name, they feel it to be their own. The entrance is decorated by fine hedges, and flanking the registry buildings are platforms from which the visitor can view the whole area.



2.7.3 Mount Royal Cemetery, Montreal 1852.

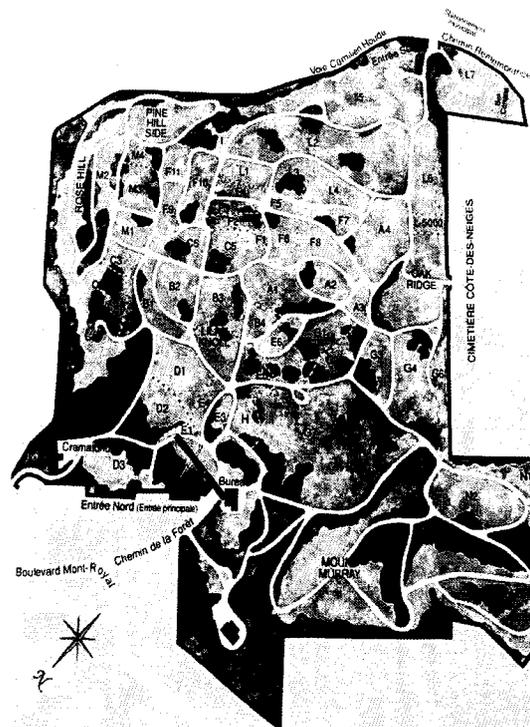
Mount Royal Cemetery opened in 1852 and is a terraced cemetery on the north slope of Mount Royal covering 165 acres (668 000 m²), on the site of an old farm. The burial ground shares the mountain with the *Notre-Dame-des-Neiges Cemetery*, a much larger and predominantly French-Canadian cemetery. *Mount Royal Cemetery* is one of the first rural cemeteries in North America, to be incorporated in 1847 under an Act of the Provincial Parliament of Canada. It was consecrated June 8, 1854 by the Anglican Bishop Francis Fulford, after the first burial of Reverend William Squire, a Methodist Minister.⁷ The consecration was administered by 21 Trustees elected as representatives of the six founding denominations, thus it is open to persons of all faiths and races. The Cemetery has had more than 162,000 burials, which include a veterans section with several soldiers who were awarded the British Empire's highest military honour—the Victoria Cross. Lots purchased by various organizations, subsidized by The Mount Royal Cemetery Company. The St. Andrew's Society is an organization that buried 15 Scottish casualties who died when the steamboat *Montreal* caught fire and sank near Quebec City in 1857. The Cemetery is laid out in a series of terraces following the topography of the mountain; so that the grounds are crisscrossed by footpaths, natural woodlands and floral groupings. *Mount Royal Cemetery* is one of the oldest rural garden cemeteries in North America, taking inspiration from *Père Lachaise* in Paris and promoting the writings of J C Loudon, cemeteries could be beautiful gardens used for meditation. Species in the landscape



⁷ "A Historical Perspective." *Mount Royal Cemetery* Sept. 2005.
<http://www.mountroyalcem.com/cemetery/nature_history/historical_heritage.aspx?lang=en-CA>

include Crab apple trees; Japanese lilacs; several species of annual and perennial flowers, including peonies and roses. In winter, it is a haven for birds, counting more than 145 species, including warblers; other migrating song birds; screech owls; hawks; and nesting mocking birds.

In 1901, the Mount Royal Cemetery Company established the first crematorium in Canada; despite the significant demand crematoriums were non-existent in Canada. At the turn of the century, on June of 1900, Sir William MacDonald of the tobacco empire, a strong supporter of cremation, came forward with a generous donation for the construction of an appropriate building. And for many years this was the only crematorium in Canada. "In contrast to the place given in the past to public grieving and memorializing in the cemetery, cremation was promoted as discreet, sterile and essentially private... The purging fire of cremation had clear links to purity, soap,



and what the Methodist Christian Guardian called 'the gospel of the toothbrush.'⁸

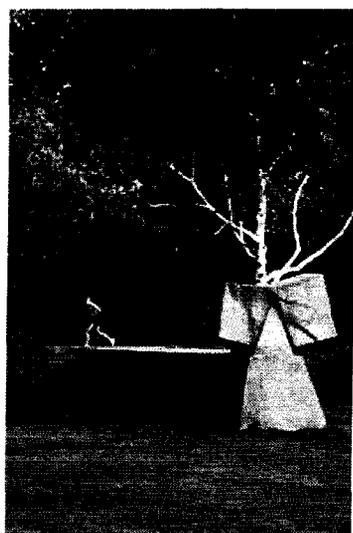
"The evidence of cremation dates from antiquity. Pottery vessels from the Neolithic period, filled with the ashes of several individuals, have been found throughout Europe. Between 1400 BC and AD 200, cremation was the preferred burial custom, especially among Roman aristocrats. The Caesar family was one of many to choose cremation as a means of disposition. Between the 3rd and 19th centuries, Christianity became widely accepted and its doctrines forbade cremation because of the belief that the body could not be resurrected if it were destroyed. Early Jews also prohibited cremation believing it was the desecration of a work of God. Orthodox Jews, the Eastern Orthodox Christian churches, and Muslims are still forbidden to cremate their dead. Other cultural groups, especially in India, continue to practice cremation."⁹

Today, cremation is practiced by some Jews, Christians, Buddhists, Sikhs, and Hindus. In 1998, the Mount Royal Funeral Complex was opened. The building is attached to the

⁸ "Respectable Burial: Montreal's Mount Royal Cemetery," MRB Sept. 2005
<<http://www.aelaq.org/mrb/article.php?issue=11&article=282&cat=4>>

Mount Royal crematorium, and blends into the cemetery landscape, with its primary focus the interior. The main features include a wide variety of dignified indoor niches in a large marble columbarium and a spiral staircase that connects the two floors of glass encased niches. The program includes three visitation rooms and two fully equipped reception rooms, one of which offers a panoramic view of the city below.

In the book *Respectable Burial*, by Brian Young explains how the original conception of *Mount Royal Cemetery*, putting it in context within a broader background of social history. In the 1760s, Montreal's most important burial ground was inside the walls of the city,



between St. Francois Xavier and Victoria Square. In 1797 the Protestants bought land for their own burial ground outside the city, in what is now the site of the Guy Favreau complex on boulevard René-Lévèsque. As graveyards became overcrowded, the trustees of the Protestant Burial Ground “toward the end of 1845 began to promote the idea of building a new non-denominational cemetery well outside the city's suburbs. A spot should be chosen, the *Montreal Gazette* argued, that was far enough away from town to be out of sight and large enough to meet the needs of Montrealers for a century or more.”¹⁰ The first meetings for developing the cemetery involved Protestant denominations; Roman Catholics; and the Jewish community. “Despite the trustees' sectarian convictions and their ambivalence to Catholicism, their burial grounds were marked by an inclusiveness that offered burial to all Montrealers —suicides and the

⁹ “Cremation,” *Mount Royal Cemetery* Sept. 2005. <<http://www.mountroyalcem.com/cremation/index.aspx?lang=en-CA>>

¹⁰ Brian Young, *Respectable Burial* (Montreal: McGill-Queens University Press, 2003) 20.

excommunicated, for example— who did not find place in a consecrated Catholic burial ground."¹¹ They wanted to extend inclusion to the indigent dead, those without a faith, and Catholics who chose cremation. Land on Mount Royal was purchased in the 1850s, and the Victorian ideal of the time is detailed that this was to be a rural cemetery, and not an urban graveyard. Over the next century, the cemetery as a garden became a more fashionable model. The superintendent Ormiston Roy turned against the 'unkempt' nature of the rural cemetery. "His generation was uncomfortable with the Victorian exaggerations of Death, Classicism, Religion, and the Individual... He used blasting, forest-clearing, and construction technology to create a more secular and park-like setting,"¹² even though the ideal at this time rejected mausoleums and overt signs of death, admonishing flowering shrubs and headstones to be laid flush on the grass to facilitate mowing. Technology brought forth many advancements including— computerized record keeping, a unionized workforce, backhoes that could open a grave in 20 minutes in winter or summer weather. The company also faced environmental and business concerns, with the growing Quebec nationalism, the cemetery was no longer for the English, rich, and elite, and to survive, Mount Royal Cemetery Company had to enter the funeral business and market itself.



¹¹ Brian Young, *Respectable Burial* (Montreal: McGill-Queens University Press, 2003) 20.

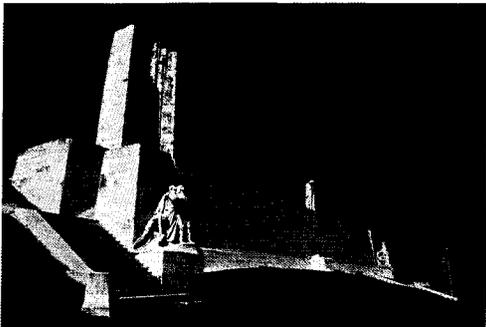
¹² Brian Young, *Respectable Burial* (Montreal: McGill-Queens University Press, 2003) 25.

2.7.4 Vimy Memorial, Vimy Ridge 1925-1936.

The *Canadian National Vimy Memorial* in France commemorates the Battle of Vimy Ridge during World War I. The war memorial is one of Canada's most important and well known overseas monuments, it serves as a remembrance to those who served their country in battle and risked or gave their lives during the war. The memorial is



located on Hill 145 near the towns of Vimy and Givenchy-en-Gohelle, in northern France. The land for the site of the memorial, which is about 1 square kilometre, was given to Canada by France in 1922, in recognition of the sacrifices made by the Canadian Armed Forces during the war and for capturing Vimy Ridge in April 1917.¹³ It is built into the side of the hill at the highest point of the Ridge, the monument rests on a bed of 15,000 tonnes of concrete, reinforced with hundreds of tonnes of steel. The excavation had to be done with great care as the ground was littered with live bombs and shells



The memorial was designed by Walter Seymour Allward, a Canadian architect and sculptor. His design was selected from 160 entries by Canadians who participated in a competition held in the early 1920s. The construction of the memorial began in 1925 and took eleven years to complete. The memorial was officially unveiled on July 26, 1936 by King Edward VIII, in the presence of French President Albert Lebrun and over 50,000 Canadian and French veterans and their families. The two main towers of the memorial, represent Canada and France, and rise twenty-seven metres above the base of the monument. On the tower is a Cross, and in the centre of the base is the Spirit of Sacrifice that throws the torch to his comrades. The base and twin towers contain almost 6,000 tonnes of a special type of durable limestone brought to the

¹³ "Vimy Memorial," [Wikipedia: The Free Encyclopedia](http://en.wikipedia.org/wiki/Vimy_Memorial) Sept 2005 <http://en.wikipedia.org/wiki/Vimy_Memorial>

site from Yugoslavia. The memorial includes various stone sculptures that use symbolism to assist visitors in contemplating the memorial as a whole. These twenty sculptured figures were actually carved where they now stand from huge blocks of stone. The highest stone sculpture represents peace, and is approximately 110 metres above the Lens Plain to the east. The sculptures were created by Canadian artists, they act as a record of the sacrifices of all who served during the war and, and in particular, to the more than 66,000 men who lost their lives.

Visitors approaching the front of the monument will see one of its central figures, a woman that is hooded and cloaked. The woman is a mourning mother, facing eastward toward the new day, her eyes are down cast and her chin is resting on her hand. Below her is a tomb,



draped in laurel branches and bearing a helmet. This saddened figure represents Canada as a young nation mourning her fallen sons. Today the site is designated by the Canadian government as a National Historic Site. The memorial site includes a small museum, an area of preserved trenches and tunnels, and nearby cemeteries of those killed in the battle. In recent times the memorial has come to symbolize many important values for Canadians, including peace in the world, liberty, the rule of international law, and standing against aggression. Other figures include Justice; Peace; Truth; Knowledge; Gallantry; and Sympathy.

Around these figures are shields of Canada, Britain and France. Beside the steps leading down on each side of the front walls are two groups of carved figures. These are the Defenders including 'Breaking of the Sword'



and 'Sympathy for the Helpless'. Above each group are cannons that are silent now and draped in laurel and olive branches to symbol Victory and Peace. On the exterior wall of the monument are the names of 11,285 Canadians who were killed in France and whose final resting places are unknown.

2.7.5 Korean War Memorial, Ottawa.

The *Korean War Memorial* is in tribute to the 516 Canadians who lost their lives in the Korean War and the peacekeeping operations that followed. The memorial situated in Confederation Park is commemorative to a war that is known as Canada's forgotten war, where more than 30,000 Canadians have served, beginning in 1950 and ending with an armistice in 1953, with soldiers remaining in the area continuing peacekeeping until 1955.¹⁴ The monument is a gift from the Canadian Korean War Commemoration Committee, and is a duplication of the monument in the United Nations War Memorial Cemetery in Korea. It depicts a lone soldier neither armed nor wearing a helmet, carrying one Korean child and standing beside another. Prime Minister Jean Chretien said, "It has been said that Korea is the forgotten war... The depth of your sacrifices compels us to make sure that this is not the case. This commemorative monument will ensure that the memory and the story of Canada's military and civilian contributions and efforts during the Korean War will never be forgotten."¹⁵ He told thousands of veterans that the memorial embodied the Canadians values of tolerance, freedom and democracy. John Martenson in the August 1992 *Canadian Defence Quarterly* wrote—

"Canadians can be justly proud of the enormous contribution to global peace and stability our peacekeepers have made since the end of the Second World War. That pride is reflected in the magnificent Peacekeeping Monument... [as] a fitting and perpetual tribute to dedication and excellence."¹⁶

¹⁴ "Korean War Memorial Unveiled in Ottawa," *CNews* 5 Dec. 2004
<<http://cnews.canoe/CNEWS/Canada/2003/28/211957-cp.html>>

¹⁵ "Korean War Memorial Unveiled in Ottawa," *CNews* 5 Dec. 2004
<http://cnews.canoe/CNEWS/Canada/2003/28/211957-cp.html>

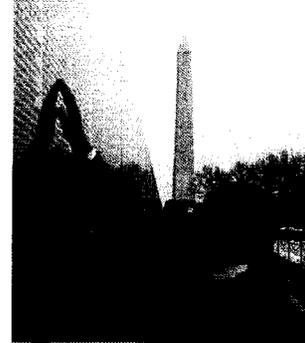
¹⁶ John Gardam, *Canadians in War and Peacekeeping* (Burnstown: General Store Publishing House, 2000) 231.

2.8 THE VIETNAM VETERANS MEMORIAL

WASHINGTON, 1982.

Maya Ying Lin.

The Vietnam Veterans Memorial on the Mall in Washington has played a central role in helping Americans come to terms with the past. But how has this memorial become so effective when there has not been a general agreement on the war's meaning? The memorial is effective because of its presentation of the names of the dead, thereby defining the memory of war by the Americans who gave their lives in it. The memorial emphasizes the individual rather than a national symbol, and visitors are encouraged to touch the memorial; to take rubbings of names from it; and to leave objects before the Wall, which are preserved in a national archive.



The *Vietnam Veterans Memorial* is a national war memorial that honours members of the U.S. armed forces who served in the Vietnam War. The Memorial consists of three separate parts—the Three Soldiers statue; the Vietnam Women's Memorial; and the *Vietnam Veterans Memorial Wall*, which is the most recognized part of the memorial. The *Memorial Wall* is made up of two black granite walls 75 metres long. The walls are sunk into the ground, with the top flush with the earth behind them. At the highest point, the apex where the walls meet is 3 m high, and they taper to a height of 20 cm at their extremities. Granite for the wall came from Bangalore, India. One wall points toward the Washington Monument, the other in the direction of the Lincoln Memorial, meeting at an angle of 125°. Pointing to both memorials refers to both a “good” war—the American Revolution; and a tragic

one—the Civil War.

The wall's form appears to grow larger as it recedes from the viewer. There is a pathway along the base of the Wall, where visitors may walk, read the names, make a pencil rubbing of a particular name, or pray.¹ The names are listed in chronological order, but are arranged in a circle, the beginning and the ending are in the centre. This memorial is also unique in that it does not record death through traditional heroism, service, or sacrifice. In the past, death in war has commonly been set in the context of religion or patriotism, the *Vietnam Veterans Memorial* is usual because it rejects these traditional elements of contextualization. In fact, the organizers for the competition outlined that should not be any representation of the purpose or meaning of the war, instead the memorial was to be a monument to all Americans who served in the war. It was private Jan Scruggs' idea that the memorial would feature the names of all those who died in the war.



The philosopher Charles Griswold said, “In looking at the names one cannot help seeing oneself looking at them. On a bright day one also sees the reflection of the Washington or Lincoln Memorials along with one's own reflection. The dead and the living thus meet, and the living are forced to ask whether those names should be on that wall, and whether others should die in similar causes.”² Fredrick Hart said the symbolism in the Wall's dark polished surface was intended to “effect an interplay between image and metaphor... I see the Wall as a kind of ocean, a sea sacrifice that is overwhelming, and nearly incomprehensible in its sweep of names. I place these figures on the shore of that sea, gazing upon it, standing vigil before it, reflecting the human face of it, the human

¹ “Vietnam Veterans Memorial,” *Wikipedia: The Free Encyclopedia* Aug. 2005
<http://en.wikipedia.org/wiki/Vietnam_Veterans_Memorial>

² Charles L. Griswold, “The VVM and the Washington Mall: Philosophical Thoughts on Political Iconography,” *Critical Inquiry* 12 (summer 1986) 669-719.

heart.”³ The next day in the *Washington Post* James J. Kilpatrick, a conservative columnist wrote, “On this sunny Friday morning, the black walls mirrored the clouds of a summer’s ending and reflected the leaves of an autumn’s beginning, and the names—the names!—were etched enduringly upon the sky.”⁴ Less than a month later, Maya Lin responded to Hart in the *Journal of American Institute of Architects*, “as each person enters the memorial, seeing his face reflected amongst the names, can the human element escape him? Surely seeing himself and the surrounding reflected within the memorial is a more moving and personal experience than any one artist’s figurative or allegorical interpretation could engender.”⁵

The Wall becomes a stage of mourning, and the reflection of individuals together with the names forms a community in which the mourners find release from the past. President Reagan at the official ceremony on Veterans Day in 1984 emphasized the Wall’s reflectivity saying, “The memorial reflects as a mirror reflects, so that when you find the name you’re searching for, you find in it your own reflection. And as you touch it, from certain angles, you’re touching, too, the reflection of the Washington Monument or the chair in which great Abe Lincoln sits... Those who fought in Vietnam are a part of us, part of our history. They reflected the best in us... it’s good that we (can honour them) in the reflected flow of the enduring symbols of our country.”⁶ The Wall integrates the living and the dead; and present with the past, implying a healing of the divisions of war. The changing interpretation of the polished surface of the Wall reflects the nation coping with disruptive memory of the war.



³ Benjamin Forgey, “Hart’s Statue Unveiled,” *Washington Post* 21 September 1982, B4.

⁴ James J. Kilpatrick, “The Names,” *Washington Post* 21 September 1982, A19.

⁵ “Proposed Viet Sculpture Shown As Architects Fight Addiction,” *Journal of the American Institute of Architects* 71 (October 1982):22, 27.

⁶ Ronald Reagan, speech on Veterans Day, 11 November 1984, *Records of the Vietnam Veterans Memorial Fund* container no. 51, Manuscript Division, Library of Congress.

CHAPTER SUMMARY

The cemetery is a collective representation of shared attitudes and assumptions in the cities they inhabit, proving that there exists a strong relationship between cities and their cemeteries. Paris as a medieval city understood that a city was not socially functional without a cemetery. *Père Lachaise Cemetery* became the first cemetery designed with a social function in mind—as a public garden for leisure-seeking visitors. This cemetery became influential to other North American cemeteries including *Arlington National Cemetery* and *Mount Royal Cemetery*. *Arlington* was chosen as a case study because it is a non-denominational cemetery with over 100 military funerals conducted every week. The Tomb of the Unknown Soldier became an effective method of representing a collective identity. *The Woodland Crematorium* transformed the traditional setting of a funeral using symbolism and imagery in architecture, causing movement to stand still, provoking the visitor to pause and contemplate. The mechanical lift for the coffin is also incorporated in the design of the *National Cemetery of Canada*. The *San Cataldo Cemetery* and *Igualada Cemetery* are both cemeteries with mass graves. In both case studies the graves are neither neglected nor monumentalized and the dead become a part of the site. The Canadian cemeteries and memorials were chosen because they are distinctively Canadian—using local materials, catering to multi-cultural needs and expressing Canadian symbolism. These memorials symbolize Canadian values including commitment to peace, sacrifice, tolerance, democracy, rule of international law and standing against aggression. Despite all the transformations in the form and use of cemeteries, the cemetery will always reflect the interactions between individual and collective identities.

3.1 DEATH AND NATIONAL IDENTITY

Bones and corpses, coffins, and cremation urns are material objects that can confirm to exist by our senses of sight, touch, and smell. Since notions of ‘nationalism’ and ‘identity’ are metaphorical in nature, a body’s materiality can be as important as symbolic references, with the advantage that bodies can be moved around, displayed, and strategically located in specific places. Bodies are concrete, they can transcend time, and make the past immediately present. Now, it is not the body’s specific derivation that is important, but what is significant is the people’s belief in that derivation. For example, the relics of St. Francis of Assisi put together is just the material remains of a dead man. “A dead body is meaningful not in itself but through culturally established relations to death and through the way a specific dead person’s importance is (variously) construed.”¹ Thus, bodies are symbols.



The bodies of political leaders are symbols of political order. And a body’s symbolic effectiveness much like Canadian identity does not represent one particular thing, instead it represents something ambiguous; multi-vocal; and pluralistic. However, bodies can have more than one single meaning, but are open to many different readings. “Because corpses suggest the lived lives of complex human beings, they can be evaluated from many angles and assigned perhaps contradictory virtues, vices, and intentions. While alive, these bodies produced complex behaviour subject to much debate that produces further ambiguity.”² Thus, it makes sense for the *National Cemetery* to represent ideals of Canadian collective nationalism and personal identity in its many interpretations. Dead people often come with a résumé and often several possible

¹ Katherine Verdery, *The Political Lives of Dead Bodies: Reburial and Postsocialist Change* (New York: Columbia University Press, 1999) 28.

² Katherine Verdery, *The Political Lives of Dead Bodies: Reburial and Postsocialist Change* (New York: Columbia University Press, 1999) 28.

résumés, depending on which aspect of their life is being considered, and these résumés give analogy to common people's own résumé. Dead bodies encourage identification with their own life stories and to those of the public.

Dead bodies also evoke awe, uncertainty, and fear associated with the meaning of life and death. "For human beings, death is the quintessential cosmic issue, one that brings us all face to face with ultimate questions about what it means to be—and to stop being—human, about where we have come from and where we are going."³ In Benedict Anderson *Imagined Communities*, his approach to nationalism begins with the explanation of the fate of the human condition—death. Death is the threat of oblivion and "[i]n a secular age we increasingly look to posterity to keep our memory alive; and the collective memory and solidarity of the nation helps us to overcome the threat of oblivion."⁴ Nations are characterized by symbols of commemoration, suggesting that we take death and suffering seriously. Nationalism transforms fatality into continuity, by linking the dead to the yet unborn. What is unavoidable is self-referentiality as a symbol, because all people have bodies there is identification through one's own body, evoking personal losses or identification with specific aspects of the dead person's life. Dead bodies are heavy symbols because they were once human beings with lives that are to be valued. Thus, they make effective political symbols and are a means for political transformation. Human beings have characteristic organizations, or what we call 'identities'. In Canada, people hold several identities—the most common being class; occupation; race; gender; and ethnic identity. The identities produced in nation-building processes do not displace individual identities, but instead reinforce and are parasitic upon them. In fact national ideologies are filled with reference to the individual—fatherland and motherland; sons of the nation; mothers of worthy sons; the land is also the land of our ancestors; etc. And many national ideologies celebrate founders, great politicians, and cultural figures, not just as heroes but forefathers or ancestors. Thus,

³ Katherine Verdery, *The Political Lives of Dead Bodies: Reburial and Postsocialist Change* (New York: Columbia University Press, 1999) 32.

⁴ Anthony D. Smith, *Nationalism and Modernism* (London and New York: Routledge 1998) 132.

nationalism is a kind of ancestor worship. When a dead body is buried as an ancestor there is a lineage, a connection to honoured forbearers.

The human community consists of the living, the ancestors, and the anticipated descendants and to set up the right relations between the living and their ancestor is dependent on proper burial. “Ancestors are made from remembering them. Remembering creates a difference between the deadliness of corpse and the fruitfulness of ancestors. The ancestors respond by blessing their descendants with fertility and prosperity.”⁵ In Fustel de Coulanges’ *The Ancient City* the burial practices of Romans and Greeks demonstrates ancestor worship as the link between individuals and the land they live on.⁶ Ancestors were buried in the soil around the dwelling, they were thought to live underground, and required nourishing with food and prayers, in return for protection. While, in Transylvania and Hungary villagers believed that the soul of the deceased person watches the funeral and if it was dissatisfied it would return and punish the living.⁷ Thus, nationalism is a form of ancestor worship in that to bury a dead person is to reassess his place in history; to revise national genealogies, and to insert the person in a lineage of honoured forefathers. Nationalism and the urge to possess land is not confined to political properties, there are shared symbolic values as well.⁸

⁵ Gillian Feeley-Harnik, *A Green Estate: Restoring Independence in Madagascar* (Washington: Smithsonian Institution Press, 1991) 47, 51.

⁶ Katherine Verdery, *The Political Lives of Dead Bodies: Reburial and Postsocialist Change* (New York: Columbia University Press, 1999) 104.

⁷ Katherine Verdery, *The Political Lives of Dead Bodies: Reburial and Postsocialist Change* (New York: Columbia University Press, 1999) 104.

⁸ Anthony D. Smith, *Nationalism and Modernism* (London and New York: Routledge 1998) 92.

3.2 THE MEANING OF NATIONAL IDENTITY

The concept of nationalism was coined in the latter half of the eighteenth century.¹ From mid-twentieth century to the 1970s, there was an optimistic view of nations and nationalism. Scholars and theorists spoke of the need to “build” nations through communications, urbanization, mass education, and political participation, much like building machines through the application of technology. In the late 1980s and 1990s, this optimism seemed naive, the increase in immigration, communication, and information technology questioned whether a single civic nation could produce a homogenous national identity and whether or not this was the direction national development should be heading.² The deconstruction of the nation brought forth the theory of nationalism. Although it has been established that nationalism is a modern invention, it is concluded that there is no unified theory of nationalism.

The Modernity Thesis argues that nations and nationalism are not deeply rooted in history, but are in fact the inevitable consequences of the revolutions that constituted modernity.³ Ernest Gellner uses three main stages in history to explain nationalism as a modern phenomena—the pre-agrarian, the agrarian and the industrial are plateaus of human civilizations that transition from one stage to the next.⁴ In the first hunter-gatherer stage there was no polity of state, thus no possibility of nations and nationalisms. In the second stage there was a variety of types of society, some of which had states of their own, but the fact is that nations and nationalisms were never realized. It was in the third stage—the industrial stage that every society aspired to have a state of its own. Nations became functional for industrial society because modern growth required “both widespread fluidity and patterned homogeneity, individual mobility combined with cultural standardization.”⁵ The most widely accepted event and period of nationalism’s first full blown manifestation is the French Revolution.⁶ Hans Kohn argues in the *Idea of*

¹ Anthony D. Smith, *Nationalism and Modernism* (London and New York: Routledge 1998) 1.

² Anthony D. Smith, *Nationalism and Modernism* (London and New York: Routledge 1998) 3.

³ Anthony D. Smith, *Nationalism and Modernism* (London and New York: Routledge 1998) 21.

⁴ Anthony D. Smith, *Nationalism and Modernism* (London and New York: Routledge 1998) 30.

⁵ Anthony D. Smith, *Nationalism and Modernism* (London and New York: Routledge 1998) 35.

⁶ Anthony D. Smith, *Nationalism and Modernism* (London and New York: Routledge 1998) 17.

Nationalism that what existed before the French Revolution were states and governments, what emerged after were nations and people.⁷

The next paragraph will address the main theoretical problem of nationalism having no unified theory and briefly outline a couple definitions in this complex and divided field. The first analysis of this term nation was contained in the 1882 lecture by Ernest Renan, to counter the militarist nationalism of Heinrich Treitschke.

“A nation is great solidarity, created by the sentiment of the sacrifices which have been made and of those which one is disposed to make in the future. It presupposes a part; but it resumes itself in the present by a tangible fact: the consent, the clearly expressed desire to continue life in common. The existence of a nation is a plebiscite of every day, as the existence of the individual is a perpetual affirmation of life.”⁸

The members of a state have shared experiences and common memories, which makes the state a nation. Max Weber’s definition of a nation is a “community of sentiment which would adequately manifest itself in a state of its own; hence, a nation is a community which normally tends to produce a state of its own.”⁹ A nation is a relation by sentiment, a group of people who believe they have more in common with each other than with others. The state becomes a place where a nation is institutionalized; by a political community that successfully monopolizes the use of force within a given territory. While for Ernest Gellner nationalism is a theory of political legitimacy—“National sentiment is the feeling of anger or of satisfaction aroused by the violation or fulfillment of this principle, while nationalist movements are ones actuated by this sentiment.”¹⁰ It is important to differ between national sentiments and nationalism, because national sentiments are harnessed and manipulated to create nationalist movements. Nationalism, molded by the intellectual elite and mass public education is the product of transition from agrarian societies regulated by structure to industrial societies integrated by culture. For Anthony Giddens nationalism is a psychological phenomenon—“the affiliation of individuals to a set of symbols and beliefs emphasizing communality among the members of a political order.”¹¹ Thus a nation only exists when

⁷ Hans Kohn, The Idea Of Nationalism: A Study In Its Origins And Background (New York: Transaction Publishers 2005) 573.

⁸ Anthony D. Smith, Nationalism and Modernism (London and New York: Routledge 1998) 10.

⁹ Anthony D. Smith, Nationalism and Modernism (London and New York: Routledge 1998) 14.

¹⁰ Anthony D. Smith, Nationalism and Modernism (London and New York: Routledge 1998) 29.

¹¹ Anthony D. Smith, Nationalism and Modernism (London and New York: Routledge 1998) 72.

there is a set of institutional forms of governance maintaining it and an administrative control over a territory with demarcated boundaries.¹² At the other extreme, Eric Hobsbawm regards nations as “tradition invented” by which political elites legitimize their power. “‘Invented tradition’ is taken to mean a set of practices, normally governed by overtly or tacitly accepted rules and of a ritual of symbolic nature, which seek to inculcate certain values and norms of behaviour by repetition, which automatically implies continuity with the past.”¹³ As a result, the method of defining nation and nationalism can lead to a distinctive style of politics, which are loose and inexact, and too diverse for classification. However, one conclusion remains unchanged—the definition for nations and nationalism is an evolving concept; it means different things to different people and for nations and nationalism to exist there must be a governing body, whether it is the intellectual elite, the military, a form of government, mass media, or mass education.

There is little difference between identity and nationality: nations and ethnic communities are similar and even identical. For Johann Gottfried Herder ethnicity is ‘being’, ‘doing’ and ‘knowing’.

“Ethnicity has indeed a biological dimension and bodily, or “being”, dimension. It also involves ‘doing’. The “doings” of ethnicity preserve, confirm and augment collective identities and the natural order, and include verbal expressions like songs, chants, rituals, sayings and prayers. Unlike ‘being’, ethnic ‘doings’ can change the direction of ethnicity; they can reinterpret and redirect the past, provided that the change is ‘authentic’. Ethnic ‘knowing’ too, the wisdom of the collectivity, needs to be authenticated, and expressed in authentic media.”¹⁴

Thus, the meaning of identity is to go through change in a preserved manner that is deeply rooted in belonging. The living reality of identity or the cultural ‘doings’ and ‘knowings’ are authenticated by government leaders and elites, to control national populations as a whole. According to Gellner, national identity is simply “the identification of citizens with a public, urban high culture, and the nation is the expression of that high culture in social and political spheres.”¹⁵ Nationalism in turn can be identified as the aspiration to obtain and retain high culture and make it congruent

¹² Anthony D. Smith, *Nationalism and Modernism* (London and New York: Routledge 1998) 72.

¹³ Anthony D. Smith, *Nationalism and Modernism* (London and New York: Routledge 1998) 118.

¹⁴ Anthony D. Smith, *Nationalism and Modernism* (London and New York: Routledge 1998) 160.

¹⁵ Anthony D. Smith, *Nationalism and Modernism* (London and New York: Routledge 1998) 38.

with a state. National identity is the sum of sentiments, cultural attributes, and structural arrangement people share which gives them the feeling that they belong together. But how do we explain the case of Canada and the formation of different identities within a nation, with the consequences of mass migration, the effects of large-scale inter-marriage and the possibility of mixed heritages and dual-ethnic belonging? There is hesitation when the word 'nation' is applied to Canada, because Canada as a nation is not defined as "[a] distinct race of people, characterized by common descent, language or history, organized as a separate political state and occupying a definite territory."¹⁶ We have no common descent or language, and many of us have only shared a history for a brief period. In this respect, Canada does not fit the conventional definition of a nation, but a confederation can exist in any country united by common interests and can prosper without becoming a nation-state. Walker Conner argues that a nation is not limited to a group of people who feel that they are ancestrally related.

"The sense of unique descent, of course, need not, and *in nearly all cases will not*, accord with factual history. Nearly all nations are the variegated offsprings of numerous ethnic strains. It is not chronological or factual history that is the key to the nations, but sentient or felt history. All that is irreducibly required for the existence of a nation is that the members share an intuitive conviction of the group's separate origin and evolution."¹⁷

Nations and nationalism are coextensive and even symbiotic to multiple identities. An important analytical concept is that we have the capacity to have multiple identities. Identity can have an 'onion character', having the capacity to forge concentric circles of identity and loyalty; the wider circle encompassing the narrower.¹⁸ Dictators and power-hungry politicians shuffle these identities using identity politics, where one identity is pushed over another, which is the transformative power of nationalism.

National identity has a collective and individual component, and is essentially shaped by the private and the public. The private identity is a "crystal mosaic of constantly shifting pieces. It can be grasped for only a moment before it slips away; reshaping itself into something subtly altered: by circumstance, by experience, by

¹⁶ George Woodcock, *The Canadians* (Toronto: Fitzhenry and Whiteside Ltd., 1979) 296.

¹⁷ Anthony D. Smith, *Nationalism and Modernism* (London and New York: Routledge 1998) 162.

¹⁸ Anthony D. Smith, *Nationalism and Modernism* (London and New York: Routledge 1998) 291.

information gained and belief proven or disproven.”¹⁹ Individual identity is constantly evolving, shaped by history that locates itself in time, place, and tells you who you are. On the other hand, public identity is shaped through collective social attitudes and structures, through flags, anthems, speeches, that are meant to evoke feeling rather than inform. For example, we are moved when the anthem is played for a winning athlete, or when abroad we meet a stranger who is not so strange after discovering a shared nationality and a frame of reference. Public identity is shared reference, using the common ground of ‘we’. The image of a nation provides the focus for personal identities of its members—both as a component and a counterpart of personal identity.

“The quest for nationhood, the awe of politics, and the widespread ambivalences of personal identity are clearly related phenomena, but it is not clear by what logic they are related. At the least, a circuitous pattern is present: the search for individual identity hinges on the existence of a national identity, and the latter calls for a coherent and consensus-bound political process; but people cannot fundamentally respect themselves, and so back to the issue of personal integrity and identity. A dilemma is framed: the need for self-identity produces the need for a nation-state, and the need for reassurance of individual worth produces the need for a politics of status—and yet such a politics is inconsistent with the requirements of nation-building.”²⁰

There is an interplay between personal identity, the image of the nation, and the collective identity. The influences affecting the formation of national identity operates with constant interaction between identifications with the nation, the public image of the nation, and the collective identities of its members. Influences on the definition of national identity include “social groupings, organized or not, with special reference to intellectual elites and the military; political parties, both as organizations and as aggregates of voters; circumstantial factors including historical events and governmental action; the mass media; and the nature of education.”²¹

Borders demarcate territory in which “people transform simple space into places where they live and share relationships with others inhabiting that space.”²² An identity emerges when people engage in place-making. In conclusion, it is through place-making,

¹⁹ Neil Bissoondath, “Dreaming of Other Lands,” *Great Questions of Canada* ed. Rudyard Griffiths (Toronto and New York: Stoddart Publishing Co. Ltd., 2000) 28.

²⁰ Lucien W. Pye, *Politics, Personality, and Nation Building: Burma's Search for Identity* (New Haven: Yale University Press, 1962) 4-5.

²¹ Mildred A. Schwartz, *Public Opinion and Canadian Identity* (Berkeley and Los Angeles: University of California Press, 1967) 8.

²² Randy William Widdis, “Borders, Borderlands and Canadian Identity: A Canadian Perspective,” *International Journal of Canadian Studies* 15 (1997) 24-66.

that we can identify major consensual elements which make up a nation's identity and the collective identities of its citizens.

3.2.1 Social Groupings: The Intellectual Elite and the Military

If opinion is affected by position in the social structure, then social positions can affect common conditions of life that correlate with patterns of behavior. It is through shared opportunities that lead to the development of common attitudes and values. However, the impact of these views can be restricted by the degree of commitment of their members. Social groups can affect the development of national identity, because of their capacity and potential for leading views on national problems or their solutions. Thus, in every social setting there is a relationship between social groups and specific points of view, and the implications that this has for national identity.

The intellectual elite is a group of intellectuals that act as innovators and promoters of values and ideas. They were the first to acquire a national culture, which is then communicated to the rest of society. However, the intellectual elite are restricted in contribution to collective identity because their ideas are often derived from foreign sources. This in turn allows for a position as a critic in opposition to politicians and perhaps an old value system, influencing the development of collective identity. We are confined to intellectual elites in the promotion of distinct identity; this group can be separated into English-speaking Canadian intellectuals who have often rejected American culture, and often look to Britain as a model; and French-speaking intellectuals, who also have looked outside the boundaries of their society. For writers, artists, educators, and others concerned with the creation of ideas, survival as Canadians is a crucial problem. And for these intellectual elite, they are concerned with the state of Canada's identity and like to define it as distinctly different from any other country.

The military has played an important role, providing a centre of stability, even though it is lacking in political skills. Even though the military is strengthened by existing social, cultural, and personality systems, the military also prevents the

emergence of strong political and intellectual elites, which aids the unification of nations. The army has no political control, but militarism contributes to a definition of identity by providing a focus for national pride and an integration of different groups into a nation. Canada lacks a revolutionary tradition, and gives less significance to the military than the United States. However, veterans' organizations such as the Canadian Legion still present annual briefs to the Prime Minister and Cabinet. The Canadian Legion also came up with the adaptation of the Red Ensign as Canada's official flag.

3.2.2 National Political Parties

National political parties contribute to identity by offering solutions to the central problems, transcending other group loyalties, while under the influence of the public's awareness of controversy. A political party is defined as the respondents who have indicated that they would vote for that party in the next election. In nations where there are more than one party, parties have the ability to "nurture consensus"²³ Multi-party systems allow greater degree of peaceful controversy, in the resolution, agreement, and the legitimacy of a political system. This is all controlled by the parties desire to get elected, and post-election to govern all citizens in a system democracy.

3.2.3 Other Influences: Mass Media and the Educational System

Mass media influences political opinions and behavior. First challenged by *The People's Choice*, media has served as reinforces of opinions and as influences on opinion leaders. Studies have shown that mass media has political impact extending beyond political campaigns: "Not only during the campaigns but also in the periods between, the mass media provides perspectives, shape images of candidates and parties, and define the unique atmosphere and areas of sensitivity which mark any particular campaign."²⁴ And, because of the political consequences of mass media, many societies have been

²³ Austin Ranney and Willmoore Kendall, *Democracy and the American Party System* (New York: Harcourt Brace, 1956) 508-511.

²⁴ Kurt and Gladys Engel Lang, "The Mass Media and Voting," *American Voting Behavior* ed. Eugene Burdick and Arthur Brodbeck (Glencoe: Free Press, 1959) 226.

concerned with controlling the content and reception of the communication. Mass media has brought about the emergence of nationalism, whether or not the media is controlled by the government. We must remember the intentions and the conditions under which they operate are factors in the formation of opinions on national problems.

The educational system makes a contribution to the definition of national identity by deciding and accepting decisions made elsewhere—what should be taught and who should be educated. Since each province develops its own system of education, differences can be found in historical events, heroes, and social values. For Gellner, a mass public education system is given the task of “instilling ardent loyalty to the nation in its citizens and sustaining the high cultures necessary for industrial societies.”²⁵ However, the purpose of national mass education is not so much to homogenize a population, but to “unify them in certain shared values; symbols; myths; and memories, allowing minorities to retain their own symbols; myths; and memories, to accommodate or incorporate them within public culture.”²⁶ Benedict Anderson’s approach to nationalism begins in his book *Imagined Communities* and the explanation of a great fatality of the human condition—Babel.²⁷ Nations and nationalism cannot be understood if there is diversity in language, otherwise known as Babel. Particular languages can die or be wiped out, but there is no possibility of national identity without a general linguistic unification. An important aspect is the language of teaching, which is an instrument for communicating national unity. A “single national language as one of the central cores of the national being... [t]he nationalist must seek to derive his language solely from its own native roots without the intrusion of terms and constructions which have an alien flavor.”²⁸ Schools not only educate language, but through the education of history and social studies there are great implications for national identity. And in determining what should be educated, a decision is also made with the social implications and values that will be permitted.

²⁵ Anthony D. Smith, *Nationalism and Modernism* (London and New York: Routledge 1998) 39.

²⁶ Katherine Verdery, *The Political Lives of Dead Bodies: Reburial and Postsocialist Change* (New York: Columbia University Press, 1999) 32.

²⁷ Anthony D. Smith, *Nationalism and Modernism* (London and New York: Routledge 1998) 132.

²⁸ Rupert Emerson, *From Empire to Nation* (Cambridge: Harvard University Press, 1960) 135-136.

3.3 CANADIAN IDENTITY

The question of Canadian identity has obsessed the media, politicians, and many ordinary people. Douglas Coupland in *Generation X* called the next generation “futurelessness” and “storeylessness”. Their narratives of experience having dissolved into borderless and denationalized states.¹ But how do we see the next generation of Canadians? Are we Canadians just because we share a similar past? Do the expressions of Canadian workers, artists, business people, social activists, and politicians have a common desire? Is there a philosophy that is distinctive to this country? National identity would be to extend some meaning of their personal experience forward into a collective purpose, wanting something as Canadians in their own time and place. The *National Cemetery* would identify Canadian nationalism, and become a form of mass communication.

A Canadian nationalist is someone who “assesses the virtue of any action by its impact on the residents of Canada as a collectivity.”² For example, a person may enjoy going to a concert and judging the music or musicians, but a nationalist will ask whether the concert is helping Canadians develop their own unique music style. Furthermore, a nationalist will ask whether schools are promoting knowledge and love of country; or whether corporations are using their organizations to strengthen the Canadian economy and provide opportunities for Canadians. But, for the majority of the population, the experience of nationalism is inevitably through a minimal level of national consciousness, whether it is exposure to the news, even the weather map, the Canada-Russia hockey series, Olympic competitions, national elections, disasters or wars. While nationalism may heighten one’s consciousness of being a part of a national fabric, ‘patriotism’ is the strong positive sentiments or attitudes towards one’s country, and is not as demanding as nationalism.³ Patriotism is love of one’s state or country and its institutions; while nationalism is love of one’s nation. It is important to note that Canadian society is both

¹ Douglas Coupland, *Generation X: Tales for an Acceleration Culture* (New York: St. Martins Press, 1991) 86.

² Harry H. Hiller, *Canadian Society: A Macro Analysis* (Toronto: Prentice Hall Canada, 2000) 275.

³ Anthony D. Smith, *Nationalism and Modernism* (London and New York: Routledge 1998) 162.

‘multinational’ and ‘polyethnic’ at the same time. A ‘multinational state’ is the result of involuntary incorporation of previously self-governing territorially concentrated cultures into a larger state.⁴ Minorities wishing to maintain themselves as distinct societies alongside the dominant culture and demand various forms of self-government or autonomy to ensure their survival. The French and Aboriginal communities are examples of Canada as a multinational state, these were communities incorporated into Canada involuntarily by the British, and have renegotiated their own autonomy within a broader society as national minorities—the recognition of Quebec as a distinct society in the Charlottetown Accord or Aboriginal self-government. A ‘polyethnic state’ is the result of immigrants who arrive as individuals or families and seek to be fully accepted as members of the society in spite of their differences.⁵ They seek modifications of the dominant society to accommodate their own identities. Canadian society is polyethnic, because of its high rates of immigration.

As discussed in the previous chapter, nationalism occurs when people based on commonality want their own state to be under their own control, and by harnessing shared experiences and common memories the state becomes a place where a nation is institutionalized. Echoing this, Hans Kohn argues that nationalism is

“a state of mind, permeating the large majority of a people, and claiming to permeate all its members; it recognizes the nation-state as the ideal form of political organization and the nationality as the source of all creative cultural energy and economic well-being.”⁶

In this light, nationalism can be seen as a form of secular millenarianism, and an extremely powerful force replacing religion. The debate concerning whether or not Canada has a Canadian nationalism continues, because there is not one single Canadian nationalism, nor one single Canadian identity. Yet it is important to distinguish between two forms of nationalism: first, nationalism and the second, nationalistic tendencies. Nationalism is the “affiliation of individuals to a set of symbols and beliefs emphasizing

⁴ Harry H. Hiller, *Canadian Society: A Macro Analysis* (Toronto: Prentice Hall Canada, 2000) 269.

⁵ Harry H. Hiller, *Canadian Society: A Macro Analysis* (Toronto: Prentice Hall Canada, 2000) 269.

⁶ Hans Kohn, *The Idea Of Nationalism: A Study In Its Origins And Background* (New York: Transaction Publishers 2005) 573.

communality among the members of a political order,”⁷ while nationalistic tendencies are traditions invented for the artificial ideology of high culture. Both nationalisms can be used to define Canadian identity, but in Canadian culture we see ourselves more through nationalistic tendencies than nationalism itself. Nationalistic tendencies “design a myth of origin, rewrite history, invent traditions, rituals, and symbols that will create a new identity,”⁸ and nationalism discovers a common goal. While both nationalisms exist in Canada, there are more nationalistic tendencies than nationalisms. Yet, it is more so in nationalism that diversity, pluralism, change, tolerance, and communality gives the country a sense of togetherness. It is through nationalism that Canadian citizens can identify multiple identities, truly learn their own history, and allow the country to unite without negating other identities and identities laid down by original Canadians.

The *National Cemetery of Canada* would satisfy a nationalistic urge, serving as another symbol for our country and becoming a form of mass communication. Nationalism could reinforce the idea that people can demand to form a government based on national identity. In a century of revolution and democratization, Canadians can successfully monopolize nationalism to direct the government and lead the country to reject mediocrity. Fostering a celebration of national identity, the *National Cemetery* would engage its citizens through nationalism to reinforce the realities of power and our place in the world. We can re-equip ourselves to assume a more meaningful role internationally by tapping into values already inherent in our national identity. This chapter will attempt to list the diverse attributes of Canadian identity.

Sir John A. MacDonald said Canada has “too much geography and too little history.”⁹ The problem that has always existed is collecting the common interests that draw Canadians together and the historical and geographical imperatives that separate them. Canada has always been a nation in search of its own identity; however it is difficult to state in straightforward terms what it means to be a Canadian. Visitors to

⁷ Anthony Smith, *Nationalism and Modernism* (London and New York: Routledge, 2000) 72.

⁸ Anthony Smith, *Nationalism and Modernism* (London and New York: Routledge, 2000) 217.

⁹ G.B. Madison, Paul Fairfield, and Ingrid Harris, *Is There a Canadian Philosophy? Reflections on the Canadian Identity* (Ottawa: University of Ottawa Press, 2000) 13.

Canada readily ‘sense’ the difference between Canadians and Americans—“[Canadians] have a particular way of life, a particular way of looking at things, that they share with other Canadians but not with foreigners.”¹⁰ And, Canadians also project this ‘sense’ wherever they go, every Canadian knows that a Canadian passport, or a Canadian flag sewn on your backpack will win a welcome anywhere you go. At first this was a way to distinguish ourselves from the Americans in the 1960s and 1970s. Now it has become a symbol that works in opening doors and establishing friendships. This is because Canadians are often highly regarded elsewhere in the world and are seen as non-threatening.

Geographically Canada has remained unchanged from the 1950s, it is still the world’s second largest country after Russia. The country’s longest serving prime minister, William Lyon Mackenzie King once wondered aloud whether Canada had too much geography, its 10,000,000 square kilometer rectangle, bigger than Europe, extends from the Pacific Ocean to the Atlantic west to east, and from the polar icecap in the north all the way to the 42nd parallel.¹¹ Canada is a land of diversity; geographically it includes different topographies and climatic zones.

“[T]he rugged, wind-swept coastline of Labrador and the Maritimes, the dense forests, rich farm land, and vineyards of Eastern and Central Canada, the rolling grasslands and wheat field of the Prairies, the awe-inspiring mountain ranges of the West, and the vast expanses of the Arctic.”¹²

The Journalist Bruce Hutchinson wrote in 1942, “Who can know our loneliness, on the immensity of prairie, in the dark forest and on the windy sea rock? ... All about us lies Canada, forever untouched, unknown, beyond our grasp.”¹³ And Canada’s philosophy does mirror its geography, in a country so large and varied in its physical conformations, it is inherent that there is a pluralism in Canadian identity.

“We have been shaped, mentally as well as physically, by the climatic rigours of our land, by the oppressive presence of a cold and empty north pressing down towards our

¹⁰ G.B. Madison, Paul Fairfield, and Ingrid Harris, *Is There a Canadian Philosophy? Reflections on the Canadian Identity* (Ottawa: University of Ottawa Press, 2000) 13.

¹¹ Norman Hillmer, “Introduction,” *The Atlas of Canada and the World* (Vancouver, Toronto, and New York: Whitecap Books, 1999) 7.

¹² G.B. Madison, Paul Fairfield, and Ingrid Harris, *Is There a Canadian Philosophy? Reflections on the Canadian Identity* (Ottawa: University of Ottawa Press, 2000) 14.

¹³ Norman Hillmer, “Introduction,” *The Atlas of Canada and the World* (Vancouver, Toronto, and New York: Whitecap Books, 1999) 7.

frontiers, by the proximity of a wilderness which we have largely despoiled without taming, by the very distances that separate us and the geographical barriers of mountain and sea that make the extremities of our land—British Columbia and Newfoundland—perpetually conscious of their differences from the central provinces even when language does not enter the question.”¹⁴

Canadian identity is not only pluralistic and diverse; pluralism is a defining characteristic and is an overriding theme. Canadian identity contains many faces, and if an identity in real life can be multi-faceted, the search for unity in diversity is inevitable. Given our past history of relationship between Francophones, Anglophones, and Aboriginals and our present-day demographics, there exists a constant and never-ending need for the accommodation of ‘others’. Three themes consistent in Canadian identity are tolerance, restraint, and mutual respect. Tolerance and mutual respect invoke the concept of the ‘other’ and to teach tolerance is to help people see themselves as individuals and then to see others. These themes are apparent in the nature of our reasoning and our idea of federalism. All “national costumes”¹⁵ are officially recognized to create a cultural mosaic.

A popular element of Canadian nationalism is anti-Americanism. S.D. Clark, a leading Canadian social scientist said “Canadian national life can almost be said to take its rise in the negative will to resist absorption in the American public.”¹⁶ Often when a Canadian is asked what it means to be Canadian, they will define themselves negatively, as being something other than what Americans are. America is the much cliched “melting pot” that dissolves all ethnic and cultural differences into one homogenous American identity, while Canada is a “mosaic” that respects and nourishes multicultural differences. And a fact is that for almost two centuries Canada has provided an alternative in North America to the “American Way of Life”. The English writer V. S. Pritchett described the Canadian spirit as “[c]autious, observant and critical where the American is assertive; the foreign policies of the two nations are never likely to fit very conveniently, and this, again, is just as well, for the peace of the world depends on a

¹⁴ George Woodcock, *The Canadians* (Toronto: Fitzhenry and Whiteside Ltd., 1979) 297-298.

¹⁵ Neil Bissoondath, “Dreaming of Other Lands,” *Great Questions of Canada* ed. Rudyard Griffiths (Toronto and New York: Stoddart Publishing Co. Ltd., 2000) 29.

¹⁶ Seymour Martin Lipset, *Public Opinion and Canadian Identity* (Berkeley and Los Angeles, 1967) vi.

respect for differences.”¹⁷ It makes sense that when you have a country so large and so varied in its origins of people, diversity is its very nature, in fact there would be an identity crisis if we attempted to relate uniformity and unity as the same, and equally desirable.

However, if you step back it is difficult to identify in objective terms what the true differences are between Canadians and Americans. The differentiation of identity is one of negation rather than affirmation. What must be realized is that Canada can express national interest by recognizing our geography, our history, and our commerce with our neighbour. Everyday more than \$1 billion in trade circulates between Canada and the United States, we are each others biggest trading partners.¹⁸ Canada’s exports to the United States accounted for \$345.4 billion, which is about 87 percent of the goods shipped out of the country in 2002.¹⁹ Conversely, about 71 percent of the goods we imported arrived from the U.S. Decision to refuse entering into treaties or join alliances should be made not out of pique, pride, or pettiness, but as an expression of national interest and affirmation of independence as a separate self-aware people. Canada has a global influence because we are friends with and have influence on one of the world’s most powerful countries.

Canada is no longer what it once was “a highly conformist society, in which the vast majority was of European descent and the social standard was that of the dominant, Anglo-Scottish culture.”²⁰ Canada has become a sophisticated and cosmopolitan nation through immigration and globalization. Canadian economic life is closely linked to the political structure of the country. The political and economic structure works between American and English values and methods—Canada is a parliamentary democracy modeling Westminster, and does not have a presidential system like that of the United States.

¹⁷ George Woodcock, *The Canadians* (Toronto: Fitzhenry and Whiteside Ltd., 1979) 299-300.

¹⁸ John McHutchion, “Smoothing the Bumps in the Road,” *CBC News Indepth: Summit of the Americas 2004* Jan. 2006 <<http://www.cbc.ca/news/background/summitofamericas/bumps.html>>

¹⁹ John McHutchion, “Smoothing the Bumps in the Road,” *CBC News Indepth: Summit of the Americas 2004* Jan. 2006 <<http://www.cbc.ca/news/background/summitofamericas/bumps.html>>

²⁰ G.B. Madison, Paul Fairfield, and Ingrid Harris, *Is There a Canadian Philosophy? Reflections on the Canadian Identity* (Ottawa: University of Ottawa Press, 2000) 18.

“To the federal Parliament in Ottawa and to the ten provincial assemblies Canadians elect their representatives, and, under the accepted theory of responsible government, the majority party in each house forms the government whose ministers are picked from among the chosen members.”²¹

This formality and symbolism signifies a link to reality rather than power, the Parliament is conducted with the ceremonial evolved in Westminster centuries ago—the throne speech, the robed Speaker, and the Black Rod, that fits in with Ottawa’s Gothic architecture and the Footguards that parade the lawns of the Parliament. These images all convey a sense of traditionalism, Thoreau claimed that Canada seemed an older country than the United States:

“All things seem to contend there with a certain rust of antiquity, such as forms on old armour and iron guns, the rust of convention and formalities. If the rust was not on the tinned roofs and spires, it was on the inhabitants.”²²

However, the Canada of Confederation and the Canada after the two great wars was a different country. Canadians were beginning to realize that British elements were becoming useless, and in 1947 we established a definite Canadian citizenship, distinct from Britain. The way Canadians vote is another example of pluralism, Canadians often vote in federal elections on grounds of principle rather than in hope of seeing their party forming an actual government, and they express regional feelings by electing a provincial government that contends with the federal government. Canada is one of the few countries that actually appears to have benefited from periods of minority government. Allowing various political philosophies to interact is another example of the country’s diverse political range suited to the varied historical roots of its people and to the varied patterns of its geography. Thus, the diversity of the country emerges in its political patterns, one can feel their own regional identity as strongly as their Canadian nationality, and interest in one position may modify the interest of another.

George Woodcock in *The Canadians* says that Canadians are a less spiritual people than people whose lives have been affected by formal religion.²³ He does not claim that there is an absence of spiritual or religious groups of people, but our society has never been permeated by religion like that of the European Middle Ages. Canada

²¹ George Woodcock, *The Canadians* (Toronto: Fitzhenry and Whiteside Ltd., 1979) 249.

²² George Woodcock, *The Canadians* (Toronto: Fitzhenry and Whiteside Ltd., 1979) 249.

does not put “In God We Trust” on its coins, efforts to create established churches have failed, and attempts to allow existing churches to influence non-religious affairs have always in the end created resentment. Canadian religions express a unity of feeling, but a complete lack of uniformity in service. In general, Canadian life has become less constrained, but the essential moral condition of the nation has not changed greatly.

Kostash Myrna argues that the common desire we have as Canadians is to become a community, whether it is a ‘community of the poor’, the ‘street people community’, or as politicians committed to a ‘community of tolerance’.²⁴ Murry Dobbin referred to these communities as the “necessary revolution of the things we do together.”²⁵ We are a compassionate society, and have faith that it is good to live the Canadian life. Somehow our publicly funded health care always ends up representing Canadian national identity. Secondly, it is a value that is referring to the ideal of social justice. But what will be the Canadian identity and nationalism of the next Canada? George Grant’s *Lament for Nation* was “a lament for the romanticism of the original dream of Canadian nationalism,” because of the “ignoble delusions” of our public men.²⁶ But we all want a “good society” provided under the “umbrella state”, a state that has universal social and economic programs that allow new social identities to prosper.

Canadian culture is—“A big tent... where everything is in flux and nothing is nailed down... [it is an] arena, a crossroads circus of jugglers and blind folded tightrope-walkers that defies both gravity and common sense...[it is a] market filled with caravan tents jumbled stalls, chaotic, messy and alive...”²⁷ Canadians have multiple identities, and the boundaries of identity overlap, as new cultures force the re-thinking of traditional values. Charles Taylor argues in *Globalization and Future of Canada* that “[r]ecent arrivals to a democratic society want to be part of a process whose real history is the future, not the past.”²⁸ Canada’s political traditions “examine a plurality of inter-woven

²³ George Woodcock, *The Canadians* (Toronto: Fitzhenry and Whiteside Ltd., 1979) 241.

²⁴ Kostash Myrna, *The Nest Canada: In Search of the Future Nation* (Toronto: McClelland & Stewart, 2000) 248.

²⁵ Kostash Myrna, *The Nest Canada: In Search of the Future Nation* (Toronto: McClelland & Stewart, 2000) 249.

²⁶ George Grant, *Lament for a Nation: The Defeat of Canadian Nationalism* (Toronto: McClelland and Stewart, 1965) 255.

²⁷ “Post Survival,” *Canada Globe and Mail* (Toronto: 28 February 2000).

²⁸ Charles Taylor, *Future of Canada* (Kingston: Queen’s Quarterly, Fall 1998).

relations between particularity and universality, and which could provide us the resources to defend our society against the ravages of globalism.”²⁹ And it is because of interwoven relations between that spur anti-colonial, socialist, feminist, ecological, and antiracist movements that represent Canadian identity and work at the level of nation and state. The relationships between individual identity and collective identity is one of negotiation and change, this gives rise to the concept of “translational identity”, meaning that we are always trying to relate, translate, adjust, and readjust our own interpretations of reality to those around us. For example, our ethnic identity; our linguistic identity; our regional identity; or our personal identity comes from our world view and is in constant interaction with identities around us.³⁰ Thus, identities are dynamic, possessing individual and collective aspects; they change and adapt to negotiate with other identities. Multiple identities and inter-woven relations are created by immigrant culture, but it is not to say that identities laid down by “original” Canadians are negated, instead immigrant culture should serve as an example of how a country can evolve. “It [is the] sense of togetherness or community, to include even those who, with different memories and myths and languages, may argue with or contradict our sense of who ‘we’ are.”³¹ And the development of cultural distinctiveness can strengthen, broaden, and deepen Canadian identity. But, it must be understood that there is not one Canadian identity, because “[t]here is no such thing as a general public, all publics... are specialized,” each with their own set of cultural texts.”³² Because, a public is interpreted and imagined, and not pre-determined as a set of givens, they “emerge from lines of desire.”³³ With this framework in mind, Canadian society will never be a single unified entity. Canada has advanced towards a ‘polycentric nationalism’, with a tolerance and openness to contending ideals and identities, in contrast to a ‘ethnocentric nationalism’, where “exclusive power is given to the pursuit of one national ideal, and where differences and divisions are viewed as defects in the society.”³⁴ It could be argued that living with one

²⁹ Kostash Myrna, *The Nest Canada: In Search of the Future Nation* (Toronto: McClelland & Stewart, 2000) 255.

³⁰ Sherry Simon, “National Membership and Forms of Contemporary Belonging in Quebec,” ed. Andre Lapierre, Patricia Smart, and Pierre Savard, *Language, Culture and Values in Canada at the Dawn of the 21st Century* (Ottawa: Carleton University Press and International Council for Canadian Studies, 1996) 121-131.

³¹ Kostash Myrna, *The Nest Canada: In Search of the Future Nation* (Toronto: McClelland & Stewart, 2000) 249.

³² Claude Denis, *We Are Not You—First Nations and Canadian Modernity* (Peterborough: Broadview, 1997) 37.

³³ Kostash Myrna, *The Nest Canada: In Search of the Future Nation* (Toronto: McClelland & Stewart, 2000) 249.

³⁴ Harry H. Hiller, *Canadian Society: A Macro Analysis* (Toronto: Prentice Hall Canada, 2000) 290.

single national identity is out-of-date, and instead learning to live with more than one identity may be more adaptive in the new millennium. The challenge is then to allow differences to be preserved at the same time larger social collectives are sustained, and to recognize that people hold multiple identities.

Lastly, no single race or united people are totally independent and Canada still has an international presence. While Canada is able to adapt its national identity as reflecting a cosmopolis identity, other countries feign to invest international interests. This is not to say that Canada does not involve any self-interests in handling conflicts around the world, but being Canadian means defending Canadian ideals internationally. It is through international recognition that has enabled Canada to play a crucial role in the UN during the Suez crisis in 1956. In 1994, The United Nations declared Canada to be the best place in the world to live, second was given to Switzerland, and third to Japan. And this is not some casual judgment; it is because of our careful assessment of our economy, our treatment of senior citizens; women; and minorities, our environmental standards, among other factors, that Canada leads the world. The judgment here does not mean that we have the perfect society, but that we are more successful than other countries. “[W]e seek to continue to improve the quality of Canadian life, with initiative ranging from human-rights laws to an acid-rain treaty, to literacy programs being pursued now by ministers of the Chrétien government.”³⁵ One of the sincerest form of flattery is imitation, when other countries try to make their systems more like ours. The United States has given priority to creating a health care system that is more like Canada’s. Japan is becoming involved in international peacekeeping and is learning from the Canadian International Development Agency what to do. South Africa is copying our judicial and political systems in hopes to bring together diverse and divided communities. Vietnam is moving from a collectivist past to a market-economy future and draws on the Canadians *caisses populaires*. Mexico enters the world trading community with the advice from Canada on the General Agreement of Tariffs and Trade (GATT) and incorporates into the North American Free Trade Agreement (NAFTA) principles created in the Canada-U.S. Free Trade Agreement. And, China is maintaining national policy in

a large land of strong provinces and is interested in Canada's federal experience.³⁶ Canada is not only skilled at mediation and consensus on world inquiries, but respected enough to provide leadership and influence to international events.

In conclusion, Canadian identity is constantly redefining its goals, but it is because our politics, values, cultures, and desires are disconnected from the actual market driven globalizing corporations, that make our regional office the House of Commons.³⁷ The *National Cemetery of Canada* would satisfy a nationalistic urge by filling a gap in Canadian culture, nationalism could reinforce the idea that people can demand the government to rebuild our military, replenish and streamline our aid, liberalize our trade, and renew our foreign service. Canadians can successfully harness nationalism to direct the government and lead the country to assume meaningful roles in environmental concerns, international financial institutions, mediation, peacekeeping, or reforming the United Nations. The *National Cemetery* would engage the reality of our power existent in the values of our national identity.

³⁵ Joe Clark, *A Nation Too Good to Lose: Renewing the Purpose of Canada* (Toronto: Key Porter Books Ltd., 1994) 181.

³⁶ Joe Clark, *A Nation Too Good to Lose: Renewing the Purpose of Canada* (Toronto: Key Porter Books Ltd., 1994) 181-182.

³⁷ Kostash Myrna, *The Nest Canada: In Search of the Future Nation* (Toronto: McClelland & Stewart, 2000) 251.

3.4 CANADIAN SYMBOLIC REPRESENTATION

First, we must look into the nature and significance of political symbols in general—the most basic attribute of political symbols is that they are “easily recognizable communicative devices,”¹ but more important is their emotional content. Because symbols have roots in the traditions of the people they represent, they can help to enforce respect for authority and for existing institutions.

“The ultimate foundation of a free society is the binding tie of cohesive spirit. Such a sentiment is fostered by all of those agencies of the mind and the spirit which may serve to gather up the traditions of people, transmit them from generation to generation and thereby create that continuity of a treasured common life which constitutes a civilization. “We live by symbols.” The flag is the symbol of our national unity, transcending all internal differences, however large, within the framework of the Constitution.”²

Symbols can in fact test legitimacy, for example if a symbol has a divisive effect, it would indicate that part of the population does not agree with the legitimacy of the state. However, in Canada the number of unambiguous or unifying symbols is few: these different forms include the flag; anthem; the Governor-General; and other symbols. Contemporary trends show that the public has an increasing desire for specifically Canadian symbols. And competition over the symbolic order will occur over defining words (such as “distinct society” or “founding peoples”); language use (bilingualism, monolingualism; “non-official languages”); public policies (immigration, multiculturalism); objects (flags, monuments); special holidays (Canada Day, St-Jean Baptiste Day); or constitutional issues (self-government, decentralization, or agreements such as the Charlottetown Accord).³ These Canadian symbols such as flags, anthems, and speeches are meant to stir feelings rather than inform, and this is the underlying aspect of public identity. However, meeting the basic needs of public identity go beyond fostering a sense of belonging. Distributing free flags is a politician’s answer and painting a maple leaf on your face is a clown’s.⁴ We must return private and public

¹ Mildred A. Schwartz, *Public Opinion and Canadian Identity* (Berkeley and Los Angeles: University of California Press, 1967) 40.

² *Minersville School District v. Gobitis* (310 U.S. 586, 60 S. Ct. 1010, 84 L. ed. 1375, 1940).

³ Harry H. Hiller, *Canadian Society: A Macro Analysis* (Toronto: Prentice Hall Canada, 2000) 271.

⁴ Neil Bissoondath, “Dreaming of Other Lands,” *Great Questions of Canada* ed. Rudyard Griffiths (Toronto and New York: Stoddart Publishing Co. Ltd., 2000) 30.

identities to their proper domains, so that they can grow and strengthen to find common ground.

Secondly, in evidence to the scarcity of national symbols, Canada is also ambivalent about its heroes. Our old currency featured prime ministers and birds representing once again our identity of political culture and our love of landscape. Nature is present in every aspect of Canadian life—the symbol of our nation is a maple leaf, our anthem holds praise to nature, and our coinage is also drawn from the natural world. The old dollar bill depicts nature as complex, full of symbolism, and significant to the Canadian experience.



“The Ottawa River is thick with logs cut upriver, while a logging boat keeps the timber moving. It is an idealized representation of the productive landscape. This image has however, another component. The Houses of Parliament, perched on an escarpment overlooking the river, survey the scene: the *productive* landscape is dominated by the *ordered* landscape, a dichotomy exemplifying the dialectic between an arcadian vision of the land and an imperialist view.”⁵

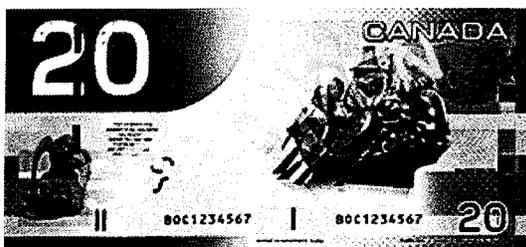
We have Sir Wilfrid Laurier is on our \$5 bill; the loon on our \$20 bill; William Lyon Mackenzie King on our \$50 bill; and Sir Robert Laird Borden on our \$100 bill; but these are hardly figures that conjure up strong feelings of national pride.



Perhaps our new currency is a better representation of Canadian identity. Sir Wilfrid Laurier is on our \$5 bill, he was the first French-Canadian prime minister and held office from 1896 to 1911. On the back of the \$5 bill are children playing hockey. The portrait of Sir John A. Macdonald, Canada's first prime minister and one of the Fathers of Confederation is on our \$10

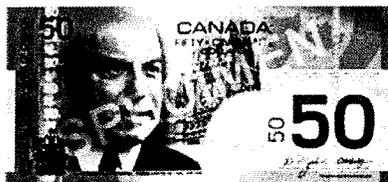
⁵ George Thomas Kapelos, Interpretations of Nature: Contemporary Canadian Architecture, Landscape and Urbanism (Kleinburg: McMichael Canadian Art Collection, 1994) 11.

bank note. Macdonald held office from 1867 to 1873 and from 1878 to 1891. He is best remembered as a nation builder for his role in creating Canada, and for realizing his dream of building a transcontinental railway. On the back of the \$10 bank note a veteran and two young people observe a Remembrance Day service as members of the Land and Naval Forces stand vigil. The first verse of John McCrae's poem, *In Flanders Fields*, and its French adaptation, *Au champ d'honneur*, by Jean Pariseau, are featured together with doves and a wreath of poppies, which symbolize peace and commemoration. The portrait and watermark on the \$20 note are of Her Majesty Queen Elizabeth II. Canada is a constitutional monarchy and a member of the Commonwealth, with Queen Elizabeth II as its reigning monarch and head of state. The Spirit of Haida Gwaii is on the back of the \$20 note. The Canadian Embassy describes the work as follows:



"The canoe contains both Raven and Eagle, women and men, a rich man and a poorer man, and animals as well as human beings. Is it fair, then to see in it an image not only of one culture but of the entire family of living things? Not all is peace and contentment in this crowded boat. . . . But whatever their differences, they are paddling together, in one boat, headed in one direction."⁶

William Lyon Mackenzie King is on our \$50 bill, he is Canada's longest-serving prime minister. He held power for almost 22 years, from 1921 to 1926, from 1926 to 1930, and from 1935 to 1948. Under King's administration, the Government of Canada introduced



unemployment insurance in 1940 and the family allowance in 1944. Part of the Canadian Journey series currency features Canada's history, culture, and achievements, the theme of the new \$50 bill celebrates



nation building, with an emphasis on the shaping of the political, legal, and social structures for democracy and equality. The portrait of Sir Robert Laird Borden is on our \$100 bank note, Canada's prime minister from 1911

to 1920. Borden led the country during the First World War and successfully promoted

⁶ "Bank Notes: 2001-2004 Series, Canadian Journey," [Bank of Canada](http://www.bankofcanada.ca/en/banknotes/general/character/background_20_spirit.html) Aug. 2005
<http://www.bankofcanada.ca/en/banknotes/general/character/background_20_spirit.html>

Canadian interests during the treaty negotiations that followed it. In the realm of international affairs, he enhanced Canada's diplomatic reputation and status as a sovereign nation. The themes of exploration and innovation are illustrated on the back of the \$100 bank note with images of Canadian achievements in cartography and communications. A map of Canada created by Samuel de Champlain in 1632 is paired with a birchbark canoe. An excerpt from Miriam Waddington's poem, "Jacques Cartier in Toronto," and its French translation by Christine Klein-Lataud, summarizes humanity's eternal quest for discovery.

The majority of Canadians have only been in the country for two or three generations and finding common ground for heroes is a challenge when we live in a country weak in national culture and strong in regional identities. We cannot glorify explorers like Jacques Cartier when he treated the First Nations as savages; and Generals Wolfe and Montcalm fought each other. In a peculiar way, we do not acknowledge living heroes—all Canadian heroes are dead, even when they deserve recognition, maybe because that would hint boasting. For example, Ottawa has three Canadian medals for bravery in the military, almost our own version of the Victoria Cross—the Star of Military Valour and the Medal of Military Valour—have never been awarded. Another consensus we have reached for choosing Canadian heroes is that they are not politicians. We do not celebrate the anniversary of our founding father, Sir John A. Macdonald, yet we celebrate Queen Victoria's birthday. But what should be celebrated are collective values—the bravery of our peacekeepers, the compassion of all Canadians for Manitoba's flood victims; the Group of Seven, our best known artists.

We should celebrate collective strength; quiet competence; respect for the land; common decency; creative brilliance; humour; commitment to the common good; and self-invention.⁷ In international affairs, there have always been Canadians who wanted a better world. John Humphreys drafted the Universal Declaration of Human Rights in 1948; and Prime Minister Lester B. Pearson developed the idea of a peace-keeping force.

⁷ Charlotte Gray, "No Idol Industry Here," *Great Questions of Canada* ed. Rudyard Griffiths (Toronto and New York: Stoddart Publishing Co. Ltd., 2000) 95-98.

One soft-spoken hero is Louis Rasminsky (1908- 1998), an economist who observed the monetary chaos of the 1930s and 1940s, and quietly designed the International Monetary Fund, which stabilized the global financial system. Because he was Canadian, he never took credit, and because the Bretton Woods 1944 conference was in New Hampshire, the Americans took credit. Dr. William Osler revolutionized the practice of medicine not by any scientific breakthrough, but by insisting that physicians treat the patient and not the disease. He was an inspirational leader at McGill University in the 1880s, at Johns Hopkins University in Baltimore in the 1890s and early 1900s, and at Oxford University from 1905 until his death in 1919. On a lighter note, Canadians never earned the reputation of being boring, comedians are one of our greatest exports, including Mike Myers, Martin Short, Jim Carey, and John Candy.

3.4.1 The Canadian Flag

At Confederation, Canada was given permission to fly the Red Ensign, the flag of the British Merchant Navy. By 1891, the Commonwealth countries were allowed to use either the Red or Blue Ensign with the addition of their own coat-of-arms. It was not until 1925, that Prime Minister MacKenzie King introduced a new flag, which was met by opposition, and a parliamentary committee met to consider more than two thousand designs to select a new flag. A unique Canadian flag was adopted in 1965 and still met with great controversy. An example of the public's desire for specifically Canadian symbols is the surveys conducted in 1943, 1945, 1946, and 1947 allowing the choice between a new flag and the Union Jack. In the first survey, 51 percent favoured a new flag and 42 percent the Union Jack, and since that time there has been a decreasing favour for the Union Jack. And in 1958, the question was asked whether Canada should have an entirely new flag, 79 percent were in favour of this.

Choice of National Flag, 1943-1963⁸

Date	Question	Percent
21/7/43	Canada should have a national flag of its own Continue to use the Union Jack	51 42
3/11/45	Canada should have a national flag of its own Continue to use the Union Jack	68 26
20/3/46	Canada should have a national flag of its own Continue to use the Union Jack	68 28
5/3/32	Canada should design a new national flag of its own Use Union Jack Use Red Ensign	46 30 14
30/6/53	Canada should design a new national flag of its own Use Union Jack Use Red Ensign	39 35 15
6/7/55	Canada should design a new national flag of its own Continue to use Union Jack	64 28
8/58*	Approve of Canada having entirely new flag, different from that of any other country	79
3/62*	Canada should design a new national flag of its own Use Union Jack Use Red Ensign	46 26 18
25/5/63	Canada should design a new national flag of its own Use Union Jack Use Red Ensign	45 25 16

* Month of interviewing rather than newspaper release date.

⁸ Mildred A. Schwartz, Public Opinion and Canadian Identity (Berkeley and Los Angeles: University of California Press, 1967) 107.

3.5 TOWARDS A NATIONAL CANADIAN ARCHITECTURE

Building the foundations for a national architecture, Percy E. Nobbs summed up the feelings of all Canadian architects. He expressed a vision of an architecture nationalist in expression, based on French and English precedent. W.S. Maxwell in 1908 wrote on him,

“[T]here has been a distinct advance made in McGill University, under the able direction of Professor Nobbs, a comprehensive course given which, while making use of some of the principles in vogue France, aims distinctly to foster in the students an appreciation of the fact that our architecture should have its roots in the English school, and yet frankly be more expressive of Canadian life and climatic limitation.”¹

Percy Nobbs thought the goal of Canadian architecture should aim to develop

“along lines which recognize our country and its tradition and association. We can well in our designing seek to assimilate that which is good and suitable in Great Britain and at the same time leave ourselves open to the many excellent influences which emanate from France and other countries. In the province of Quebec the best old work suggests a satisfactory solution of the climatic problems and a starting point which should supply us with inspiration.”²

Two years later in Winnipeg, architect S. Frank Peters expressed similar sentiments to the Royal Architectural Institute of Canada:

“I cannot help expressing the hope, that the RAIC will be recognized as the parent organization so to speak, and that we should continue to work together to serve the ends in which we are all so much interested viz, the establishment of a national style of architecture which while necessarily varied according to the different sections, will all maintain the elements of good design and national characteristics.”³

Canadian architects hold the elements for creating a national style—the use of historical styles and local materials, defence to climate, and the design of ornament based on Canadian themes. It was after the 1920s, that the use of traditional Quebec styles and manners of building developed into a localized movement. Perhaps the Second World War had an effect on Canadian life and brought about an awareness of Canadian nationality. Detlef Mertins points out that the emergence of Canadian nationalism alongside Canadian Modernism “was reserved and moderate, free of the revolutionary

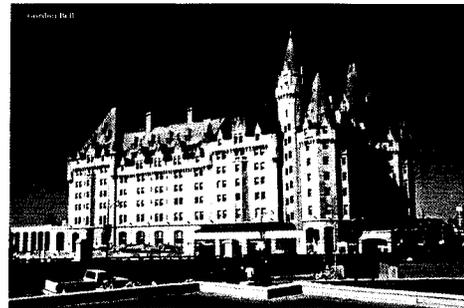
¹ Kelly Crossman, *Architecture in Transition: From Art to Practice, 1885-1906* (Kingston and Montreal: McGill-Queen's University Press, 1987) 136.

² Kelly Crossman, *Architecture in Transition: From Art to Practice, 1885-1906* (Kingston and Montreal: McGill-Queen's University Press, 1987) 136.

³ Kelly Crossman, *Architecture in Transition: From Art to Practice, 1885-1906* (Kingston and Montreal: McGill-Queen's University Press, 1987) 136.

rhetoric and utopian zeal that characterized the movement in the 1920s Europe.”⁴ Canada seemed to promote a socially relevant approach to design, without adhering to a dogmatic set of formulas. This produced a modernism that “acknowledged the onset of the machine age, but did not exalt the machine aesthetic,”⁵ allowing architects to introduce modernist and nationalist architecture without breaking from local traditions; and without breaking radically from architecture of the past. Marc Baraness argues that the late and gradual arrival of Modernism to Canadian architectural practice allowed for the construction of significant and enduring buildings that were sturdy enough for the harsh local climate.⁶

Canadian nationality must be embodied in some kind of cultural expression common to the whole country. When it comes down to distinctive examples of Canadian architecture, most would cite first the ‘chateau-style’ railway hotels, and grain elevators. Grain elevators took a new aesthetic interest because they embodied qualities admired by modern taste—a simple shape, straightforward use of materials, form follows function. But to argue that grain elevators are Canada’s most distinctive architectural expression would be a little demeaning. However, the final question is not—are grain elevators distinctly Canadian? The final question is—are grain elevators architecture at all? Grain elevators are “incidental by-products of commerce, built simply as shelters to service immediately practical needs, can ever be anything more than accidentally art.”⁷ It was obvious that



⁴ Marco Polo, “Re-Introduction,” *Toronto Modern Architecture, 1945-1965* (Toronto: Coach House Press, 2002) x.

⁵ Marco Polo, “Re-Introduction,” *Toronto Modern Architecture, 1945-1965* (Toronto: Coach House Press, 2002) x.

⁶ Marco Polo, “Re-Introduction,” *Toronto Modern Architecture, 1945-1965* (Toronto: Coach House Press, 2002) x.

⁷ Alan Gowans, *Looking at Architecture in Canada* (Toronto: Oxford University Press, 1958) 217.

neither imitations of American or French 16th century castles or grain elevators realized Canadian aspirations. Canadian architecture in genuine cultural expression must grow out of the life of people, reflecting how a distinctive national character has been molded through historical experience. Canada was often described as “spectacular ordinariness”⁸. Donald Creighton describes, although Confederation was achieved in 1867,

“Canada started off on its career without arousing the slightest enthusiasm or winning more than perfunctory goodwill. The attitude of even Great Britain and the United States... was an attitude of complete indifference, qualified on the one side by a bored sense of obligation and on the other by an unmistakable feeling of hostility. When the debate on the British North America Act was on, the English Parliament could scarcely conceal its excruciating boredom; and when the ordeal was over, it turned with great relief to a really national problem—the English dog tax.”⁹

But around 1955, there was a need for change, and for nationalistic reasons, new architects and new buildings emerged using new ideas and principles distinctively Canadian. As mass media made it possible for easier communication, closer interrelationships connected provinces, and smaller nationalities felt smothered thereby reacting by idealizing past history.¹⁰ If architectural tradition is found in the expression of life of a people—Canadian nationalism has always been affected by diversity; by geography; and is distinctly unpretentious.

Each period of architectural history reflects a particular world view and each country contributes a further distinction to a set of more widely used ideas. For nationalistic architecture in the Modern Canada, a new dialectical position was being demanded between old and new, public and private, stability and fluidity, reason and myth. Canadian architecture expresses a cultural aspiration that is influenced by the world view of International Modernism—characterized by “a spirit of vigorous optimism, a belief that science, technology and mechanization would surely improve the quality of life.”¹¹ With the introduction of Modernism in Canada, history and convention were still held in high regard, reflecting the adaptability of the country. Ernest Cormier argued that

⁸ Alan Gowans, *Looking at Architecture in Canada* (Toronto: Oxford University Press, 1958) 218.

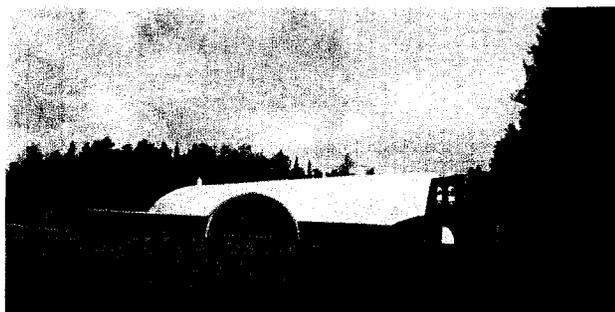
⁹ Alan Gowans, *Looking at Architecture in Canada* (Toronto: Oxford University Press, 1958) 218.

¹⁰ Alan Gowans, *Building Canada: An Architectural History of Canadian Life* (Toronto: Oxford University Press, 1966) 163-166.

¹¹ Marc Baraness, “Building Modern Ideas,” *Toronto Modern Architecture, 1945-1965* (Toronto: Coach House Press, 2002) 20.

Modernism meant using practical and up-to-date technologies—buildings “are modern in design yet not modernistic.”¹² In 1930, Montreal architect Percy E. Nobbs recognized that identity is the result of historic struggle, in the dialectic that change and continuity, progress and tradition exist simultaneously. Vincent Massey said, “Modernism can never be every extreme or traditionalism very pedantic in a country so happily given to moderation as this.”¹³

“Spectacular ordinariness”¹⁴ describes *Marial Chapel*—a simple piece of modern design, using concrete arched construction introduced to Quebec church architecture. *Marial Chapel* was designed by Henri Tremblay in 1952, as the south



transept of a projected pilgrimage church at the Marial and Antonian shrine of Notre-Dame de Lourdes at Lac Bouchette, Quebec. This church represents unpretentious modern architecture that is distinctly Québécois in cultural expression. A steep silver smooth roof makes up two-thirds the height of the building, contrasted with rough stone walls. The high transept has been common in Québécois tradition since 1654, along with the interior façade which is of traditional Québécois balanced arrangement of solids on a central axis with voids flanking it. The building is nationalistic because of its proportions; choice of materials; and overall design, that remind us how traditional the building is, but not how it imitates traditional form.

“The building belongs to Québécois tradition, not because there was some deliberate attempt at imitation, or even any particular awareness of what the Québécois tradition was, but simply because the architect instinctively worked within it. By environment and training he came to feel that certain feature and proportions were more ‘right’ and desirable than other; and because he was handling the modern idiom freely and unaffectedly, this underlying inherited taste was expressed in his choice of forms and general design.”¹⁵

¹² Detlef Mertins, “Mountain of Lights,” *Toronto Modern Architecture, 1945-1965* (Toronto: Coach House Press, 2002) 11.

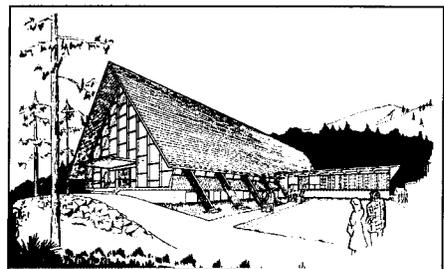
¹³ George Thomas Kapelos, *Interpretations of Nature: Contemporary Canadian Architecture, Landscape and Urbanism* (Kleinburg: McMichael Canadian Art Collection, 1994) 13-14.

¹⁴ Alan Gowans, *Looking at Architecture in Canada* (Toronto: Oxford University Press, 1958) 217.

¹⁵ Alan Gowans, *Looking at Architecture in Canada* (Toronto: Oxford University Press, 1958) 224-225.

The result was a building traditional in spirit and not traditional in form. *Marial Chapel* was a translation of Québécois tradition into modern form vernacular. Church architecture is where functionalism is realized, churches need to be functional in all respects—physically, psychologically, and symbolically. Churches must be physically functional in structure and plan, psychologically functional in the embodiment of free space and light, and symbolically functional by embodying materials and structure that contrast between exteriors and interior.

St. Hilda's Anglican Church in Toronto and *Kitimat United Church* in Kitimat, British Columbia are both effective examples of genuine cultural expression of modern Canada. *St. Hilda's Anglican Church* was designed by Philip Johnson in 1954, and is like the *Marial Chapel* in that the basic structural form is a parabolic arch in reinforced concrete. Keeping with the Anglican Gothic tradition, the arch is much sharper and higher, and more inclined to a point. An added feature of this design is the use of the stained glass windows from the previous church set into the windows of *St. Hilda*, giving a sense of continuity between the new and old building. *Kitimat United Church* was designed by McCarter, Nairne, and Partners in 1955. There is no direct imitation to traditional small protestant churches in Canada, but in the same unpretentious way, the use of materials provides an unobtrusive setting for congregational worship.



Using climate and nature as a design principle was the precise opposite of the classical architecture predominant in Canada in the 1940s, observing the idea of a building totally integrated with its surroundings became a new inspiration. For artists, the experience of land and wilderness formed attitudes, beliefs, subjects, and styles that were indigenous to Canada and Canadian identity. Nature is complex, full of symbolism, and significant to the Canadian experience. However, nature is also full of ambiguity,

Raymond Williams distinguishes three meanings “[1] the essential quality and character of something... [2] the inherent force which directs either the world or human beings, or both... [3] the material world itself, taken as including or *not* including human beings.”¹⁶ In search for Canadian cultural expression, architects looked away from the self-contained building, separate and distinct from the environment. Nature used to be something external to man—viewed as chaotic and hostile, man had to subdue it’s power, and classical architecture was an expression of this clear-cut distinction between orderly forms and untouched surroundings. Yet in fact, nature is nothing more than another creation of ours, as an indefinite extension of himself, nature was no longer an opponent to be conquered, but an instrument to be used and enjoyed. This divergent attitude of nature was expressed as dialectic by Max Horkheimer and Theodore Adorno, two philosophers of the Frankfurt school. Their essay, *The Dialectic of Enlightenment*, written at the end of the Second World War, questioned humanity’s purpose in light of the holocaust and atomic bomb.¹⁷ At one end of the spectrum we have Enlightenment demystifying nature and alienating man from nature, and at the other Enlightenment transcending nature, where nature becomes a means for humans to understand themselves and their place in the world. Neil Evernden explores the relationship of humans to nature in his book *The Social Creation of Nature*, by identifying three conditions of nature in contemporary society: nature as ‘norm’, nature as ‘sign’, and nature as ‘history’. Nature as ‘norm’ defined nature as “not simply a description of a found object: it is also an assertion of a relationship.”¹⁸ For nature as ‘sign’, Evernden turns to Roland Barthes, equating nature to myth—where signifier and signified are juxtaposed and transposed. Lastly, nature is historical, because it is “fully vulnerable to human control,”¹⁹ having a narrative that tells us something. Nature was man’s opportunity for creation in practical aesthetic terms.

¹⁶ George Thomas Kapelos, *Interpretations of Nature: Contemporary Canadian Architecture, Landscape and Urbanism* (Kleinburg: McMichael Canadian Art Collection, 1994) 13-14.

¹⁷ Max Horkheimer and Theodore W. Adorno, *Dialectic of Enlightenment* trans. John Summing (New York: Herder and Herder, 1972) 3.

¹⁸ Neil Evernden, *The Social Creation of Nature* (Baltimore: Johns Hopkins University Press, 1992) 21.

¹⁹ Neil Evernden, *The Social Creation of Nature* (Baltimore: Johns Hopkins University Press, 1992) 28.

Vitruvius reprimanded the builder to “set the site of a city to be healthy with regard to wind and sun.”²⁰ While, Alberti stated, “We ought to be careful, then, to avoid any undertaking that is not in complete accordance with the laws of Nature.”²¹ Frank Lloyd Wright argued that “[a] building should appear to grow easily from its site and be shaped to harmonize with its surroundings.”²² Inspired by Wright, Richard Neutra wrote on the reconciliation of the site with its spirit or *genius loci*. “Unlike the man who depends on fashion, the man who invites the *genius loci* into his place has made a permanent alliance.”²³ Neutra had a significant influence on modern national architecture in Canada; he gave a lecture series in Vancouver, in April 1946, responding to a new role for the designer, using nature to interweave the structure and terrain of the human habitation, he lectured to Arthur Erickson and Ron Thom, both students at the Vancouver College of Art. Nationalist architects explored the right to have no division between their works and environment, recognizing the reciprocity of nature and design. They left materials in their natural state, made their design simple, having no real architectural division between inside and outside spaces. “[W]ith classical tradition: in the one case square white box arbitrarily set on top of the ground—an architecture that shuts out Nature; in the other, an architecture that encompasses nature, that creeps out over the land, enveloping it, sinking deep roots into it.”²⁴ Buildings should be constructed like trees or bodies, because man and nature are one. The environment we shape reflects our values and in turn our values are expressed in the places we inhabit.

Climate and nature have inspired a very different architectural response in Canada. For Canadians climate is the most problematic in the human-to-nature dialectic. Indoor pedestrian systems, walkways, and atria have allowed the crossing but rarely the meshing of the two realms—indoor and outdoor. The Prairie environment includes a

²⁰ Vitruvius Pollio, The Ten Books on Architecture trans. Morris Hicky Morgan (New York: Dover Publications, 1960) Book 1, chpt. 4.

²¹ Leon Battista Alberti, On the Art of Building in Ten Books trans. Joseph Rykwert, Neil Leach and Robert Tavernor (Cambridge: MIT Press 1988) Book 2, chpt. 2, 35-36.

²² Frank Lloyd Wright, “In the Cause of Architecture,” Essays by Frank Lloyd Wright 1908-1952 ed. Frederick Gutheim (New York: Architectural Record Press, 1975) 55.

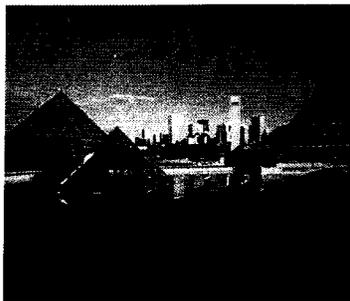
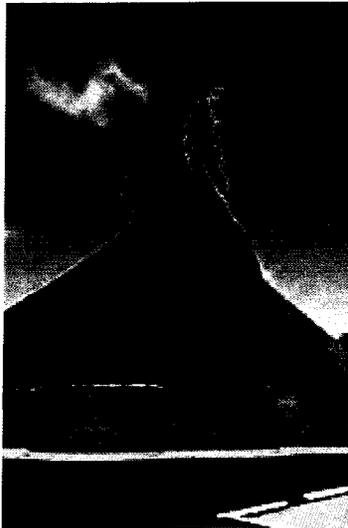
²³ Richard Neutra, Mystery and Realities of the Site (Scarsdale: Morgan and Morgan, 1951) 51.

²⁴ Alan Gowans, Building Canada: An Architectural History of Canadian Life (Toronto: Oxford University Press, 1966) 159.

land that is flat, a climate that is hostile, and a society that is rigid. Edmonton architect Peter Hemingway wrote,

“[T]he most powerfully original buildings in the post-war era have come from here. I would go further and say that perhaps the only truly Canadian—as against adopted—architectural images have been created on the Prairies, out of this harsh necessity for strong forms in a landscape wide as Heaven or Hell.”²⁵

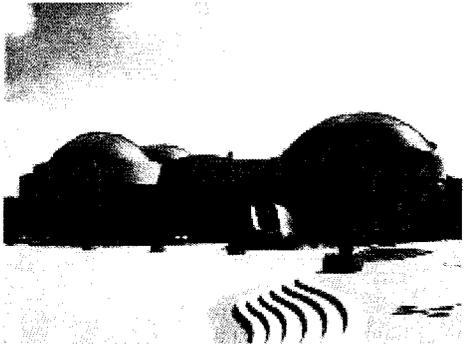
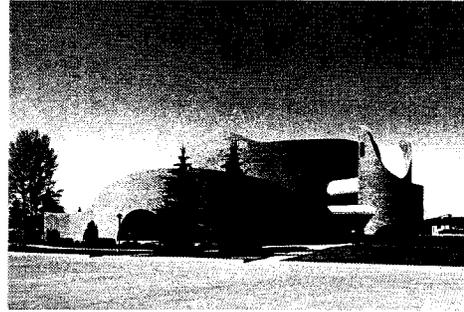
A number of architects have contributed to the creation of strong forms, among them are Etienne-Joseph Gaboury in Manitoba; Peter Hemingway and Douglas Cardinal in Alberta; and Roger D’Astous and Jean-Paul Pothier in Quebec. Etienne-Joseph Gaboury’s *Eglise du Précieux Sang* (Church of the Precious Blood) was built in 1967-1968 for a Métis congregation. The tipi provided a source of inspiration for the bold,



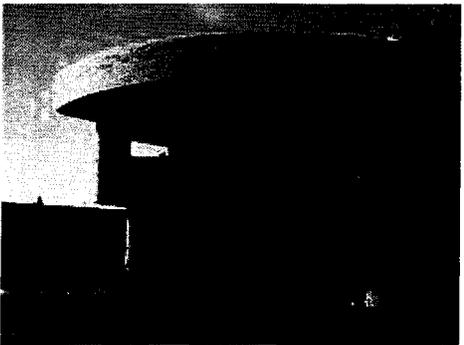
sculptural design. The church was constructed of twenty-five glue-laminated beams, which supported the roof of rough cedar shakes like a frame for a tipi. The smoke hole is represented by a contorted skylight, which allows a controlled entry of light to accent the sculptural building. Gaboury seemed to be inspired by Corbusier’s *Chapel Notre-Dame-du-Haut* at Ronchamp, France, however his forms, materials, and appearance is entirely Canadian. The *Muttart Conservatory* in Edmonton designed by Peter Hemingway (1929-1995) with Paul Chung, faced the challenge of providing controlled environments in an extreme climate. The solution was to bury the concrete walls of four linked conservatories and roofing them with glass pyramids of prefabricated steel and aluminum. Hemingway’s glass pyramids anticipated I.M. Pei’s renovation in the Louvre’s central courtyard.

²⁵ Harold Kalman, *A Concise History of Canadian Architecture* (Toronto: Oxford University Press, 2000) 574.

Douglas Cardinal (1934-) revealed his individual architectural approach on his first public commission, *Mary's Roman Catholic Church*, at Red Deer, built during 1965-1968. The newly appointed Father Werner Merx saw Cardinal's deviation from classical architecture compatible to the reformations of Vatican II. The focus inside the church is the altar, made of a six-ton block of Tyndall limestone that is raised on a stepped podium and illuminated from above by a cylindrical skylight, the church exterior façade is moulded like a soft seashell. The structure is a double red-brick wall, with reinforced concrete in the cavity, and is covered by an amorphous post-tensioned concrete roof. His design demonstrates fluidity in form, inspired by the recurring curvilinear theme in Catholic religious architecture, expressed in Baroque churches of Italy and Mexico, and Art Nouveau work in Spain.



Douglas Cardinal's first project out of Alberta and the Northwest Territories was the *Canadian Museum of Civilization*, in Hull, Quebec, built during 1983-1989 in association with Tetreault, Parent, Languedoc et Associés of Montreal. The museum was originally named the Museum of Man, expressing the emergence of this continent, by winds, rivers, glaciers, and man living in harmony with the forces of nature. The museum reflects the way people first learned to cope with the environment, understanding the power to shape their own environment. Bringing Prairie expressionism to central Canada, the museum consists of two curved blocks that characterize rugged rock strata and outcrops rising at the river's shore, and being eroded by the forces of nature. Cardinal wrote that

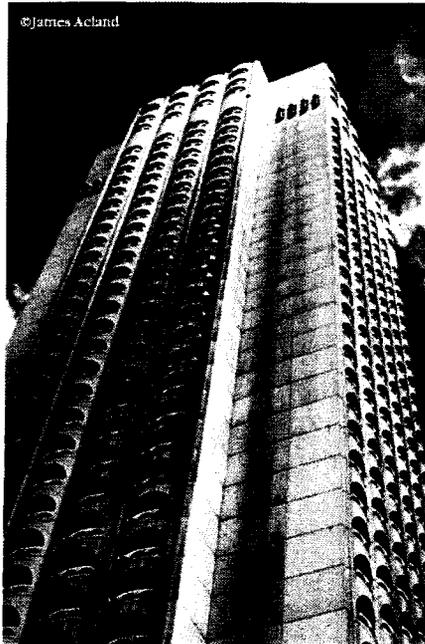
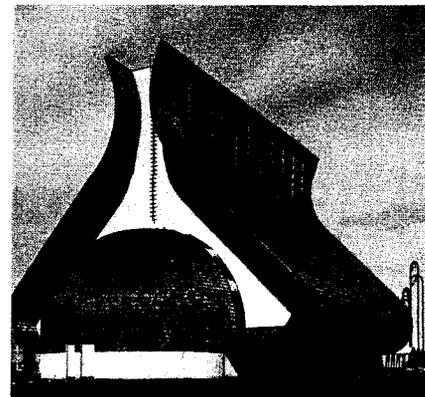


architecture is a living sculpture intended to symbolize the goals and aspirations of our culture.

“The Museum is a symbolic form. It speaks of the emergence of this continent, its forms sculptured by the winds, the rivers, the glaciers... [It] truly aspired to be... a celebration of mans’ evolution and achievement.”²⁶

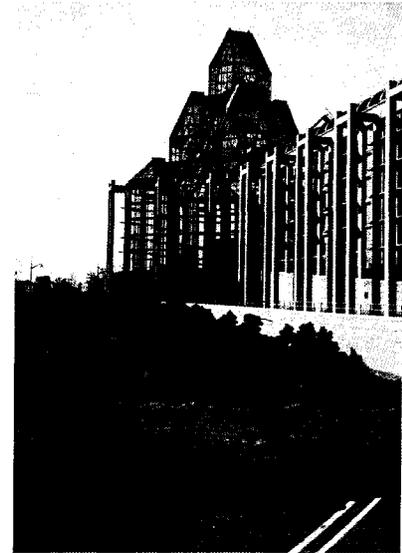
The building is a metaphor of the natural landscape in Canada—the right wing represents the Canadian Shield, identified by tall column and glazing; the left wing represents the Glacier, articulated by undulating walls faced in rusticated and smooth-dressed Tyndall limestone; the Grand Hall is identified by a series of copper vaults; and beneath is large and curved Canada Hall.

Roger D’Astous (1926-1998), a student of Frank Lloyd Wright, built the church of *Notre-Dame-des-Champs*, in Repentigny, Quebec, in partnership with Jean-Paul Pothier, in 1962-1963. The roof is a counter-curved surface made of cedar-shingles that envelopes the nave, and is pierced with skylights on top. This gives the illusion to the worshippers that the roof opens into the heavens, like the vault of a Baroque Church, with the added function of a horizontal cooling tower. D’Astous and Pothier were also the architects of *Château Champlain* in Montreal, built in 1967. This was an addition to the Canadian Pacific Railway’s chain of landmark chateau hotels. The structure of the thirty-eight storey hotel is reinforced concrete foundation, with a structural steel frame, rather than the glass and metal curtain wall cladding typical to the International Style dominant at this time. The frame is covered with curved precast concrete units that provide

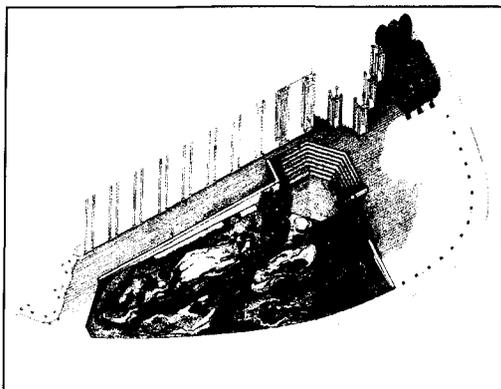


²⁶ Harold Kalman, *A Concise History of Canadian Architecture* (Toronto: Oxford University Press, 2000) 580.

every room with a semi-circular bay window, resulting in a modern expression of the Chateau Style. This was the first tower in Montreal designed by francophone Quebecers, reflecting Quebec regionalism in contrast to prevailing international modernism.



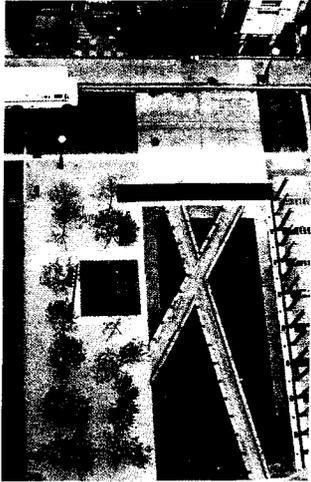
The garden as a traditional interpretation of nature is another means of creating a connection in the human-to-nature relationship. “The garden represents the human will to order in the face of immovable nature and acts as a point of reconciliation between the human and natural worlds.”²⁷ The *Taiga Garden* in the *National Gallery of Canada Landscape* in Ottawa, and *Cumberland Park* in Toronto are successful in their inventiveness and determination in pushing landscape art. The *Taiga Garden* (1984-1985) designed by the landscape architect Cornelia Hahn Oberlander used the concept that the National Gallery’s landscape grew out of a rocky site. Excavations on the site showed slabs of rock that looked like the rugged terrain of the Canadian Shield painted by the Group of Seven. It was through these painting that Canadians came to know a unique part of Canada, in biogeographic terms called the taiga. The taiga is a zone characterized by subarctic or boreal forests, consisting typically of coniferous trees and low undergrowth, which exist throughout western Alaska to Newfoundland. Native plants to the *Taiga Garden* include bog rosemary, dogwood, Arctic grasses, blue flag iris, and stunted, windswept pines, they



were chosen and arranged to provide colour and seasonal change. Congruent with the variety of gallery displays, different gardens were chosen for the landscape—for the European galleries a Crabapple Courtyard with grey gravel and rocks in a minimalistic style, for the Garden Court tropical fig trees, ferns, and seasonal flowers to

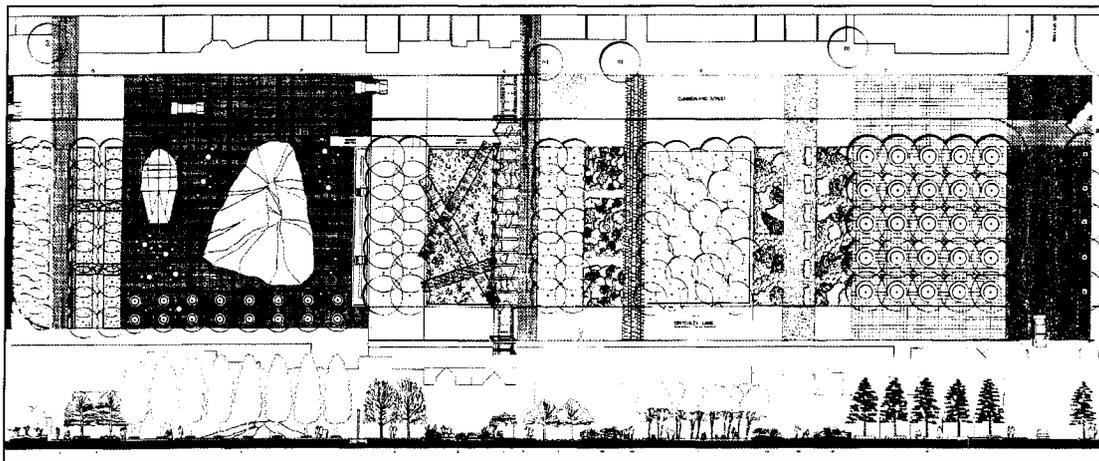
²⁷ George Thomas Kapelos, *Interpretations of Nature: Contemporary Canadian Architecture, Landscape and Urbanism* (Kleinburg: McMichael Canadian Art Collection, 1994) 27.

celebrate the monastic heritage of early Canadian settlement, and a Winter Garden with pin oaks for the separation the old War Museum and the Administration Wing, The *Taiga Garden* expresses the philosophy articulated by J.B. Jackson—“[N]ature is omnipresent in the city, but also the landscape as a work of art.”²⁸



Another nature painted garden is *Cumberland Park* (1990), also known as *The Village of Yorkville Park*, designed by the collaboration of landscape architects Schwartz/Smith/Meyer, Inc and Oleson, Worland, Architects. The garden design reflects the Victorian practice of bringing species of native plants to the city, specifically referencing the agricultural division of the countryside and the east to west landscape of the country. The Park creates a series of spaces that can be experienced either as a modulated whole—

representing the structural order and ownership of the site; or individually as a set of mini-parks—colourful, leafy, an urban refuge. Plant communities ranging from upland species, lowland/wetland varieties, to shade gardens divide the Park in a series of zones. The major site features include a sculptural outcropping of “Canadian Shield”, and a ‘summer-rain curtain/ winter-icicle’ fountain. The designs for the both these gardens are important transitions in the reinterpretation of the human-to-nature relationship.



²⁸ George Thomas Kapelos, *Interpretations of Nature: Contemporary Canadian Architecture. Landscape and Urbanism* (Kleinburg: McMichael Canadian Art Collection, 1994) 86.

Two important competitions held in 1906-1907 show how national expression has come to affect architectural practice. The first was a competition for new government buildings in Ottawa. In 1906, the federal government announced the building of a new justice building to house the federal courts as well as a departmental office building. This was received with great interest by Canadian architects, and it was customary for the Government of Canada to hold a competition for the design of important buildings, thereby educating those who have an indirect interest in the profession. Maxwell urged architects to continue participation in the competitions for public buildings—“If representative architecture is to be produced, political patronage must be abolished and every encouragement given to the profession at large.”²⁹ And by fall in 1906, the competition programs were printed and mailed to every architect in the country. The government planned to build the new buildings on the east side of *Majors Hill Park*, they could be designed in any style of architecture, but it was suggested that some phase of Gothic would give harmony to existing building. A total of twenty-nine designs were received by the competition closing date in July 1907, and the competition winner came as a surprise. Third and fourth places were given to the two Montreal firms of Saxe and Archibald and Brown and Vallence, and first was given to E. and W.S. Maxwell, over the favoured firm of Darling and Pearson, coming in second.

All the winning competitors carried out the design incorporating a Gothic phase, but this presented problems in that it was a style that was no longer in fashion for public buildings. Darling and Pearson, both skilled in Gothic design, avoided direct historical references, only using Gothic elements for visual punctuation. They created a group of buildings centred like the existing buildings of Parliament Hill, with a well designed exterior that harmonized with existing building. However, the Maxwells won the competition because of good planning. The plan and elevation were defined by a series of primary and secondary axes, giving consistency and order to their design, “one grand connected design that might have been planned at one time by a master mind.”³⁰ They

²⁹ Kelly Crossman, *Architecture in Transition: From Art to Practice, 1885-1906* (Kingston and Montreal: McGill-Queen's University Press, 1987) 137.

³⁰ Kelly Crossman, *Architecture in Transition: From Art to Practice, 1885-1906* (Kingston and Montreal: McGill-Queen's University Press, 1987) 141.

created two separate circulatory systems—one for the public, one private; and each were given its own character—one monumental, one workmanlike. Natural light was maximized and the effects of the climate were minimized, providing a flat roof, draining to the centre, as the safest solution to the problems of heavy snowfall, ice, and rain. The demands for natural light determined the exterior elevations, high bay windows that were three storeys high opened the library, and natural light in the courtrooms were balanced with high and low lights, and a flat ceiling. The Maxwells stated that they chose to avoid following the strict Gothic style, because it was not suitable for the lighting of rooms and offices. They also designed an advanced modern building, employing sophisticated systems of construction and ventilation; this reflected Canadian architects' desire in adapting modern forms of construction to all manner of buildings. And in July 1905, the minister of public works announced, "If I have the carrying of the work I intend to erect a modern building with modern offices and not, as in the present building, where clerks have small rooms. I think we should adopt the most modern methods in the erection of the new buildings."³¹ The Maxwell design was different in that it was a methodical solution to a design problem, they used Beaux-Arts principles, adapted to Canada, with a Gothic representation. At this time, Beaux-Arts was being introduced and understood in the country as a system of design. The difference between the two entries was one of approach and not detail; this reflected the rival influences in Canadian architecture at the turn of the century.

However, in the end, the Government decided to forgo the winning design in favour of a less costly office building designed by the Department of Public Works. For Canadian architects, this was another example of the reluctance of the government to give private practitioners public commissions. The Manitoba Association of Architects protested—"In our opinion the architectural style characteristic of a country can only be developed when encouraged by the Government and fostered by the nation, and that as it is to the Government that most large undertakings of a monumental nature may be looked for, it can be well understood that without the Government's aid in the most liberal spirit,

³¹ Kelly Crossman, *Architecture in Transition: From Art to Practice, 1885-1906* (Kingston and Montreal: McGill-Queen's University Press, 1987) 141.

the growth of the national architecture must be materially retarded.”³² This became the rehearsal for another competition, one with a more successful ending.

The competition was for a legislative building for the new province of Saskatchewan. In 1905, the federal government granted provincial status to Saskatchewan and Alberta, and in the five years between 1901-1906 the population grew 300 percent, from 49,000 to 153,000. In the following five years the population doubled, making Saskatchewan the third most populous province in the country after Ontario and Quebec, and by 1916 its population had risen to 363,797.³³ Regina, the former capital of the North-West Territories, was chosen as the capital of the new province. There was needed a large enough structure to house the assembly and bureaucracy of the provincial government. In April 1907, Walter Scott, the premier of the province commissioned and received a proposal for the development of the building site from Frederick Todd, the Montreal-based landscape architect. The land surrounding the building was developed as a park, and Scott seemed to offer the design of the legislative building to John Lyle, only for Lyle to refuse the offer, and thus Scott decided to hold a competition.

Walter Scott turned to Percy Nobbs to lead the competition on behalf of the Saskatchewan government, and Nobbs accepted on the condition that the competition would follow the guidelines of the Royal Institute of British Architects (RIBA). In accordance with RIBA recommendations, the contest was limited to a number of selected architects, seven architects including one United States; another Great Britain; one from Regina; and four others across Canada were chosen to keep costs to a minimal. The American architect chosen was Cass Gilbert, the architect of the Minnesota state capitol; the British architects chosen were Mitchell and Raine; along with the architect Francis Rattenbury from British Columbia who designed the British Columbia legislature; Storey and Van Egmond from the home province Regina; Darling and Pearson, E. and W.S. Maxwell; and Marchand and Haskell of Montreal. Nobbs drafted a competition program

³² Kelly Crossman, *Architecture in Transition: From Art to Practice, 1885-1906* (Kingston and Montreal: McGill-Queen's University Press, 1987) 142.

³³ Kelly Crossman, *Architecture in Transition: From Art to Practice, 1885-1906* (Kingston and Montreal: McGill-Queen's University Press, 1987) 142.

following RIBA regulations, which reminded contestants that climate; availability of local materials; attention to site; the expression of history and culture through style; and conditions of the labour market should be taken to account. The building was to be of red brick with buff stone dressings, with some outstanding feature such as a dome or tower because of the distance of the new building from the city, but the style was left open to the architect. While a competition was being played out, Alberta chose to appoint an architect for a provincial legislative building in Edmonton; they considered offering the commission to Francis Rattenbury. However in the end, Rattenbury was not offered the commission and the new legislative building in Alberta was turned over to Allen Merrick Jeffers of G.W. Cady and sons.

Returning to Regina, Percy Nobbs; Frank Miles Day, the president of the American Institute of Architects; and New York architect Bertram Goodhue who won the Halifax Cathedral competition, became the panel of adjudicators for the competition. Goodhue wrote, “[T]he thing I like best about them was that they seemed to me to call for a building that should reflect ethnically the people for whose use it is to be built.”³⁴ Once again the winners of the competition were E. and W.S. Maxwell, but this time without a doubt they had won on the merits of their design. Only two design truly reflected Nobb’s ideas in the competition programs—Darling and Pearson and the Maxwells attempted to synthesize the formal organization of the Beaux-Arts with the free, inventive forms of the English Baroque. Even though the government buildings in Canada were traditionally constructed in the Gothic style, Maxwell’s use of English Renaissance was unusual, but “from the historical point of view just as suited to Canada and more readily available to modern conditions.”³⁵ The Maxwells introduced English detail in a Beaux-Arts manner, with the dome and its square drum; broken corners; and segmental pediments, while Darling and Pearson’s design was free and inventive, reworking historical motifs in a contemporary English manner. Darling and Pearson placed a close second in the competition, but the Maxwells took the American state capitol and gave it British

³⁴ Kelly Crossman, *Architecture in Transition: From Art to Practice, 1885-1906* (Kingston and Montreal: McGill-Queen’s University Press, 1987) 147.

³⁵ Kelly Crossman, *Architecture in Transition: From Art to Practice, 1885-1906* (Kingston and Montreal: McGill-Queen’s University Press, 1987) 148.

character that captured the nature of the new western provinces—British societies on the plains of North America. It was also a modern building designed with sensitivity to climate, on the main floor the offices were set to the south, with the library and reading rooms to the north, making use of the soft northern light. The elevation consisted of a dome rising from the lake, moving towards the lake across a bridge, along the main axis through a park and a broad flight of stairs. The entire building is organized hierarchically, according to function and proximity to vice-regal authority, a relationship expressed through space and decoration. The competition served to bring the Maxwells to the pinnacle of their career and circulated ideas among Canadian architects including—architectural professionalism; the power of Beaux-Arts theory and planning; the possibilities of new building technology; and the spread of nationalist sensibility. Canadian architects were being called upon to design a national architecture for a new nationality.

“Alberta’s population climbed from 185,000 to over 375,000 in the six years following the achievement of provincial status. Construction of public building became a major priority of the Provincial Administration during this period of rapid settlement. The numerous schools, institutions, telephone exchanges, court houses, and Legislative Assembly which were accordingly built came to be perceived as tangible yardsticks for measuring Alberta’s process in comparison to American states to the south, symbols of rapid strides by which Western Canada had been transformed “from a primeval wilderness into a civilized territory” within a few short years. Thus a contemporary writer was moved to remark: “...it was in completed and prospective structures of a governmental type that Western Canada as a new country is strictly transcendent in the building line. No other country to youthful has ever seen work of this kind carried on in such a thorough manner... There is absolutely no comparison between these buildings and the early public buildings of the western section of the United States. The public buildings of the Canadian West are planned along far more substantial lines, and are more monumental in design and better adapted to the purpose for which they are intended.”³⁶

Twenty years early, J.C.B. Horwood observed the problem facing Canadian architecture, and now this idea permeated public and professional views of architecture—that architects and public should see in their own building the expression of national life. Architects had the climate to explore opportunities and ideas in real form, and the public’s eagerness to create an advance, civilized culture equal to that of the United States and Europe. Architects responded by designing infrastructure that was modern,

³⁶ Kelly Crossman, *Architecture in Transition: From Art to Practice, 1885-1906* (Kingston and Montreal: McGill-Queen’s University Press, 1987) 150.

industrial in numbers, under extraordinary conditions, reflecting the varied tastes of Canadians and the skill of Canadian designers.

CHAPTER SUMMARY

The *National Cemetery of Canada* is an investigation into the relationship between the built environment and political purpose through themes of nationalism, national identity and death. However, it is important to understand that nations, nationalism, and identity are not concrete and evolving concepts. This thesis will define nationalism as what happens when people based on commonality want their own state to be under their own control. By harnessing shared experiences and common memories the state becomes a place where a nation satisfies a natural urge to assert commonality. Nationalism is

“a state of mind, permeating the large majority of a people, and claiming to permeate all its members; it recognizes the nation-state as the ideal form of political organization and the nationality as the source of all creative cultural energy and economic well-being.”³⁷

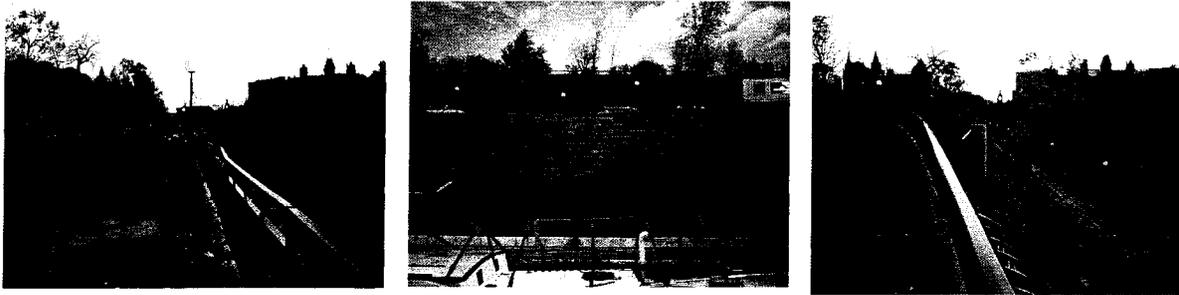
While national identity is not limited to factual history, in the case of Canada, identity accords with sentient or felt history—the sum of sentiments, cultural attributes, and structural arrangement people share which gives them the feeling that they belong together. Another important analytical concept is that we have the capacity to have multiple identities. Identity can have an ‘onion character’, having the capacity to forge concentric circles of identity and loyalty; the wider circle encompassing the narrower.³⁸ The *National Cemetery of Canada* will define Canadian identity using Canadian geography and climate—as something pluralistic, diverse, and ever-changing. In a country so large and varied in its physical conformations, it is inherent that there is a pluralism in Canadian identity. “We have been shaped, mentally as well as physically, by the climatic rigours of our land.”³⁹

³⁷ Hans Kohn, *The Idea Of Nationalism: A Study In Its Origins And Background* (New York: Transaction Publishers 2005) 573.

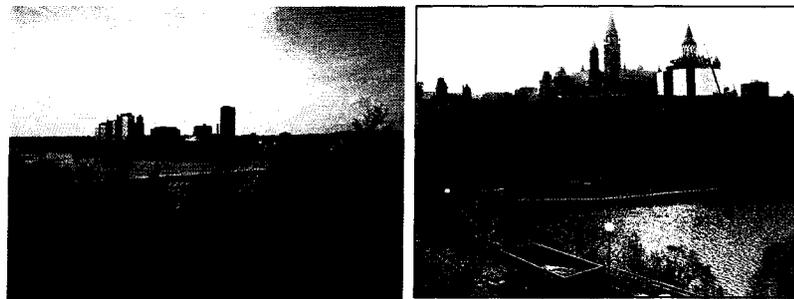
³⁸ Anthony D. Smith, *Nationalism and Modernism* (London and New York: Routledge 1998) 291.

³⁹ George Woodcock, *The Canadians* (Toronto: Fitzhenry and Whiteside Ltd., 1979) 297-298.

cliff alongside *Majors Hill Park*. Railway traffic ran along this line until the 1960s, when the National Capital Commission chose to relocate Ottawa’s Main railway station in accordance with the Greber Plan. A derelict piece of land, a void created in the wake of a railway that was pushed through the city centre, the terrace became redundant as a transportation link and now remains unused, coming to an end at the Chateau Laurier tunnel.



Historically the boundaries of *Majors Hill Park* have always seemed to be on the periphery of the action; it has always served as a passive green space from which to view its surrounding elements. Its elevated position has always allowed one to experience the beautiful surroundings unhindered by obstacles or distractions. The railroad terrace provides solitude and offers many good vantage points along its length for views towards the *Museum of Civilization*, *Nepean Point* and Champlain’s statue, *National Gallery of Canada*, *Parliament Hill*, and the Ottawa River. The *National Cemetery* will use this terrace as a platform, improving the connection between *Majors Hill Park*, the Rideau Canal and the advantageous views along the railroad terrace. Traditionally one method of harnessing vistas and views was through the development of a belvedere. Translated from Italian origins, it literally means “beautiful view”. The Cemetery as a belvedere can frame such views and interface the natural aspect of the park to the limestone cliff terrace.



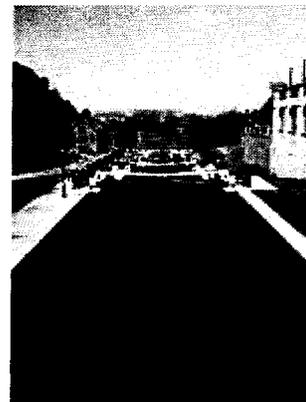
4.2 HISTORY AND USES OF MAJORS HILL PARK

4.2.1 Background, 1800-1826.

Majors Hill was acquired by Philemon Wright upon his arrival in 1800s when the plateau was a virgin forest. It was later sold to Jacob Carman, the son of a United Empire Loyalist from Upper Canada. He also purchased land along the south side of the Ottawa River. In 1812, he sold the land to Rice Honeywell, who had a twenty-one year lease on all land along the river. Then it was passed to Thomas McKay, the founder of New Edinburgh and builder of Rideau Hall. In 1823, the Governor Chief of Canada, the Earl of Dalhousie, purchased 400 acres, anticipating the construction of the Rideau Canal.

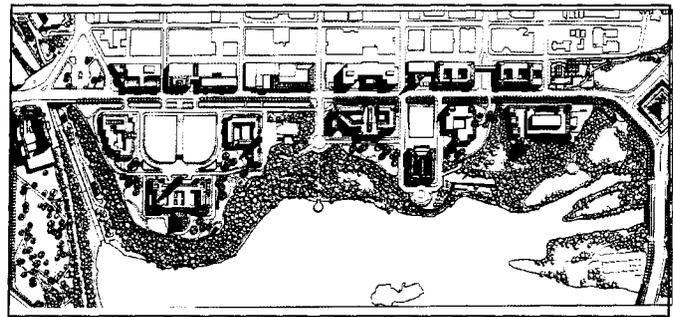
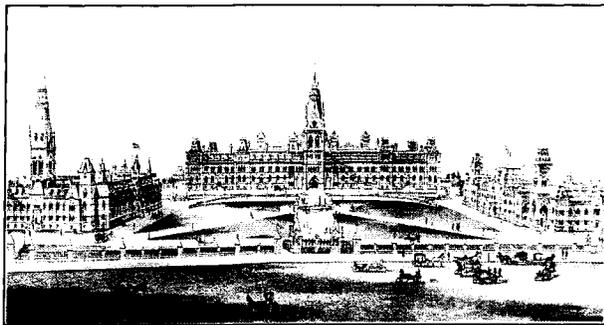
4.2.2 The Early Years, 1826-1860.

The landscape of the present-day *Majors Hill Park* was constructed in 1826, by the British Royal Engineers and Lieutenant-Colonel John By. As a supervising engineer, Colonel By also constructed a home for himself here. After making a permanent settlement at By Town, he began dividing the landscape into a grid formation. He was also in charge of constructing a defensive canal for the protection of the town. The property was passed down to Major Daniel Bolton who served as commanding officer of the Royal Engineers until the completion of the canal. The land provided grazing for cattle, and open space for the public's enjoyment. By 1855, Colonel By's settlement had grown into more than a town, and civic leaders chose to change the name to Ottawa. Two years later, the Governor-General, Sir Edmund Head made a personal recommendation that influenced Queen Victoria to choose Ottawa as the new capital of the Canada.



4.2.3 The Push for a Park, 19600-1874.

The site became a formal park, after locating the new seat of government at Barrack's Hill. The government wanted to preserve the picturesque quality of *Majors Hill Park*, and favoured it as the property for the resident of the Governor General. In the late 1860s, there was resurfacing interest in developing *Majors Hill* as a public park; the city established a committee on public parks to beautify the capital. By 1867 Ottawa had developed beyond its lumber town beginnings into a maturing city, and the capital of the Dominion of Canada. July 1, 1867 was celebrated with a large brushwood and log fire and a 101 gun salute executed from *Majors Hill* to welcome the new Dominion. *Majors Hill* continued to grow as a park and grew in popularity through the 1870s, attracting citizens to regimental band concerts and other activities.

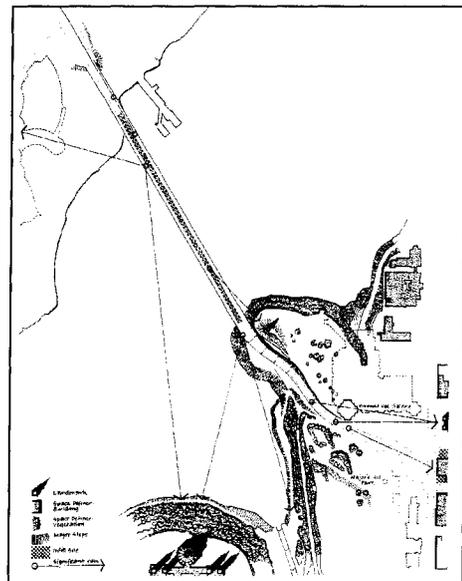


4.2.4 Dominion Park, 1874-1876.

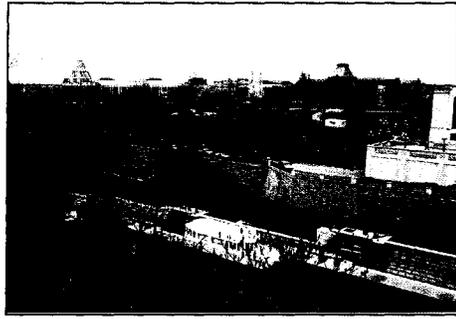
In 1874 *Majors Hill* was considered a site for the new City Hall, however the government later dropped the idea of erecting a city hall here and was in favour of developing *Majors Hill* as parkland. The following year with the permission of Prime Minister Alexander Mackenzie, the City of Ottawa designated the site as the first public park and named it *Dominion Park*. City Engineer Robert Surtees began the park's formal development, transforming it into a plateau with winding paths, and gardens that echoed those found at Rideau Hall. The park featured a semi-circular carriageway, a glass pavilion, mounted cannon and several fountains. However by 1875, citizens and politicians did not want to dispense the \$35,000 allotted for the summer resort. *Dominion Park* was still used regularly by the band of Governor-General's Foot Guards. It was a matter of time, before park's control was passed onto the Federal Government.

4.2.5 Majors Hill Park, 1876-1930.

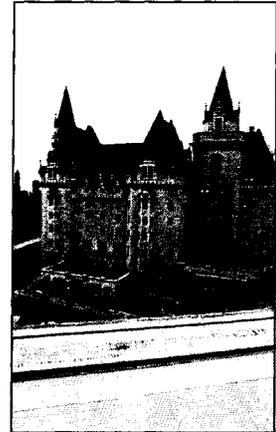
Throughout the late 1870s, the City of Ottawa criticized the federal government for its lack of concern over *Dominion Park*. Local residents voiced their complaints to *The Daily Citizen*, while vandalism and decay continued to take their toll. The park and all of its responsibilities was handed to the Department of Public Works on June 17, 1885. The bronze Sharpshooter's Monument became the first memorial on Park. It was unveiled on November 1, 1888, by the Governor General Lord Stanley. The monument was dedicated to the "native sons falling in the service of the nation" during the Riel Rebellion in 1885. However, the construction of Chateau Laurier Hotel from 1908 to 1912, relocated the statue to the property of Old City Hall, now Confederation Park on Elgin Street. In 1901, the Alexandra Bridge was officially opened, allowing railway traffic to pass between Quebec and



Ontario. A terrace was carved out of the limestone cliff alongside *Majors Hill Park* for placement of railway tracks. At the site today, the railway tracks have been removed, and the terrace has been left without function or purpose, providing an advantageous site and platform for the *National Cemetery*.



Ottawa became a rapidly growing as a government centre, and in 1910 the Grand Trunk Railway lobbied the Canadian government for land to build a central railway station and a hotel. The Chateau Laurier Hotel was designed in the French Chateau style to harmonize with the Gothic vocabulary of the Parliament Buildings. Further isolating *Majors Hill Park*, the Connaught Building and the Daly Building were built on land that used to be a residential area. The tragic fire on February 3, 1916 burnt down the Centre Block of the Parliament. This caused the removal of the cast iron cannon known as the Noon-Day Gun, which later took a permanent position at *Majors Hill Park*. The cannon was fired daily at twelve noon and at ten in the morning on Sundays and holidays. Another park was constructed forming the natural extension of *Majors Hill Park* overlooking the Ottawa River, this park named *Nepean Point* commemorating Sir Evan Nepean (1751-1822), the head of the British Colonial Office. On May 27, 1915 a bronze statue of Samuel de Champlain was unveiled by the Governor General, the Duke of Connaught, in honour of Champlain's passage up the Ottawa River in 1613.



4.2.6 Changes, 1930-1950.

During the war years, there were a number of formal requests to use *Majors Hill Park* as a venue for public concerts; the park would be “a more suitable location for holding band concerts this summer than the parkway area adjoining the Driveway at Somerset on the Rideau Canal where driveway traffic would be a hazard to the large crowds.”¹ Formal requests to use the park during the war years include—

- A request for permission for the employees of Daly, R.C.A.F., Connaught and No. 6 War Buildings to eat their lunches in *Majors Hill Park*.
- A request from the National Film Board of Canada to use the cellar in the park’s small stone tool house for the storage of surplus film.
- A proposal by the Civil Service Recreational Association for an outdoor stage in the northeast section of the park.
- Another request regarding a stage in the park for the Ottawa Summer Theatre Association.
- An application by the Chinese Patriotic Association of Ottawa was granted permission to use the park for a fireworks display celebrating China’s National Day and Victory over Japan.²

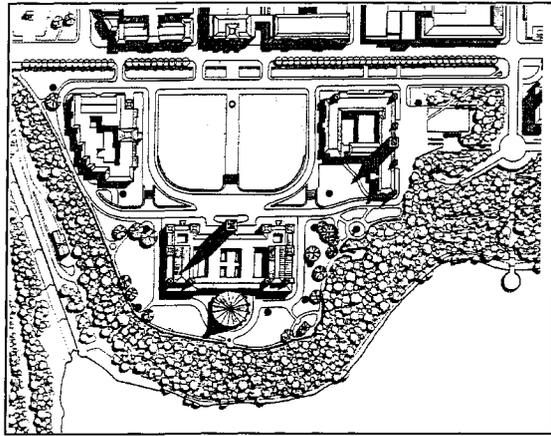
In 1945 the Chateau Laurier Hotel contacted the Federal District Commission to erect a platform next to the hotel for open air performances. In 1948, the French architect and garden writer, Jacques Gréber prepared a plan for the capital region of Ottawa and Hull. The plan was for the capital to exist as a memorial to Canadians killed serving their country, and to force reconciliation between the division of French and English Canadians. It was proposed that on the site of the Gatineau Hills overlooking the city a *Memorial Terrace* would be built. The *Memorial Terrace* was to be built at the foot of a large wall, made of the site’s natural stone and have inscriptions and symbols that would commemorate war heroes. While the *Memorial* was never built, it represented the spirit of modernity in Canadian architecture at that time. The *Memorial* would have been a



¹ John Zyonar, *Major’s Hill Park: A Study in Adaptive Rehabilitation* (Manitoba: University of Manitoba, 1988) 58.

² John Zyonar, *Major’s Hill Park: A Study in Adaptive Rehabilitation* (Manitoba: University of Manitoba, 1988) 58.

dichotomy of urban and natural, material and other-worldly, pointing to the future and rooted in the past. The Gréber plan represented modernism in the remaking of the city giving attention to the public. Over the years, the plans for the Parliamentary Precinct Area have questioned national identity, relating the physical dimensions of Parliament



Hill to traditions found within culture and literature. Parliament Hill is the Canadian acropolis. Another proposal was de Toit Allsopp and Hillier's *Parliamentary Precinct Area* plan to remove parking lots along the natural edges of Parliament Hill, and to reorganize and reforest the government precinct with native vegetation.

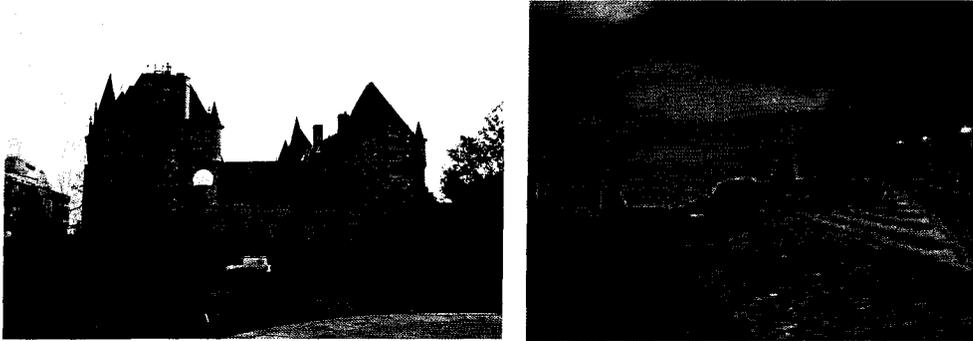
4.2.7 Further Changes, 1950-1980.

In 1951 the Canadian Tulip Festival was inaugurated in the Capital and found a home in *Majors Hill Park*. In preparation, more than sixteen hundred square yards of pathway were removed and seeded. In 1958, fifteen thousand tulip bulbs were presented to the capital by the Associated Bulb Growers of Holland and were planted at the park. In 1956 *Nepean Point* was chosen as “new permanent site for national observances in memory of all Canada’s war dead.”³ The site was to accommodate up to 200 people, house the Books of Remembrances from the wars in which Canada participated, and was to have a cenotaph “to keep alive the remembrance of all those who have given their lives for Canada.”⁴ A competition was held for the design, but the plan never materialized, and Remembrance Day continued to be held in Confederation Square. In 1957, the Federal District Commission received a request from the Chateau Laurier Hotel to purchase three acres of *Majors Hill Park* adjacent to the hotel for a guest parking. Although the parking complex exists today, the proposal then was turned down. Later in

³ *Ottawa Citizen*, 1 May 1956, 3

⁴ *Ottawa Citizen*, 1 May 1956, 3

An amphitheatre was developed at *Nepean Point* in 1967 for the staging of the Sound and Light Festival. During the 1960s *Majors Hill Park* became the focus for redevelopment as a part of a larger plan to redevelop the capital's central area. In 1967, *Nepean Point* was redeveloped into an 800 seat amphitheatre with Parliament Hill as its backdrop



4.2.8 Majors Hill Park in the 1980s.

Robert Legget wrote on the potential of *Majors Hill Park*,

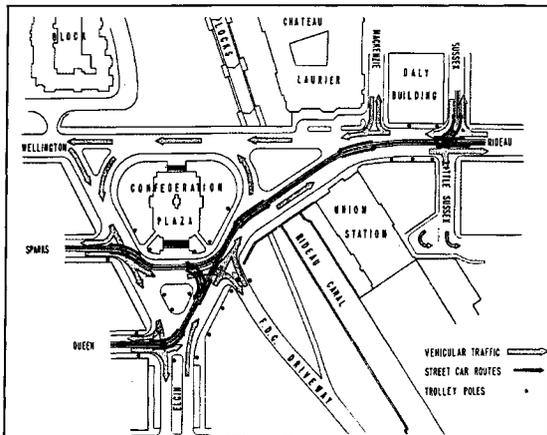
“It was once suggested that the residence of the Governor-General of Canada should stand on this site to the east of the entrance locks, with its magnificent panorama of the Ottawa River and high cliff of Parliament Hill across the way, the majestic buildings upon which now fill the skyline. It is surely better, however, that this area has been kept as an open space in the midst of the steadily expanding city, for the enjoyment of citizens and guests alike.”

From this perspective, the current configuration of *Majors Hill Park* has not changed much from its original design in 1876. The National Capital Commission is now responsible for the maintenance of the park. It is used by NCC and by the City of Ottawa on multiple occasions throughout the season for festivals and concerts. *Majors Hill Park* remains as one of the National Capital's Regions most historical and scenic parks. In 1982, Moshe Safdie won the competition to design the *National Gallery of Canada*. The museum has generated greater pedestrian traffic at *Majors Hill Park*.



4.2.9 Confederation Square

The city of Ottawa revolves around Confederation Square, a space that is not square, but triangular. It has come to represent the “centre of the nation, physical pivot of the city and links two parts of Ottawa once known as Upper Town and Lower Town.”⁵ The square was produced as a result of bridging the Rideau Canal in between Upper Town and Lower Town. The two earlier bridges were replaced in 1912, with a single bridge, which is still part of the plaza, and has gradually transformed to its present more open state. In the process, the square served only to break the continuity from Rideau to Sparks Street, giving priority to vehicular traffic flow, rather than representing the heart of the city. Its organic openness, steep slope of landscape, and traffic pattern further isolates the triangle and also compromises its relationship with Elgin Street. The War Memorial added in 1939, contributes to the bleakness of the plaza, discouraging public use except on Remembrance Day. Nan Griffiths remarks, “It is unfortunate that a place of such symbolic and physical importance cannot celebrate the vitality of the country while at the same time commemorate its dead heroes.”⁶



⁵ Nan Griffiths, “Ottawa Changing Public Realm,” *Metropolitan Mutations: The Architecture of Emerging Public Spaces* (Boston, London, and Toronto: Little Brown and Company Ltd.) 23.

⁶ Nan Griffiths, “Ottawa Changing Public Realm,” *Metropolitan Mutations: The Architecture of Emerging Public Spaces* (Boston, London, and Toronto: Little Brown and Company Ltd.) 23.

4.3 MEMORIALS AT MAJORS HILL PARK AND VICINITY

4.3.1 Sharpshooter Monument, 1888.

Historical events have taken place at *Majors Hill Park* and people are commemorated by collective memorials. On November 1st, 1888, the Governor General Lord Stanley of Preston unveiled the monument designed by artist Mr. Percy Wood, it was erected by the citizens of Ottawa on *Majors Hill Park* to the memory of Privates Osgood and Rogers. They were of the Guards Company of Sharpshooter, who died in action at Cut Knife Hill during the North West rebellion of 1885.¹ The monument is located just inside the Park gate, looking towards Rideau Street, it was later moved to Confederation Park. “It is typical of a Guardsman, in an attitude of mournful repose standing with hands clasped upon the butt of his rifles. A bronze plate on the front of the pedestal read, “Erected by the citizens of Ottawa to the memory of privates John Rogers and William B. Osgood, who fell in action at Cut Knife Hill on May 2nd, 1885.”²

This monument in the City of Ottawa honoured the dead, while giving assurance and sympathy to those who endanger their lives in public service. Erected here was a soldier in repose, expressing sorrow for what had passed and the best hopes for the future.³

“They were both men who had something to give up by going to the campaign. They had both before them in their separate ways in all probability, a life of utility to themselves and to the city. But when considered that their duty stood in front of them, the same feeling which unites all classes in the Dominion...”⁴

This memorial commemorated forever, two citizens who came forward in service to their country and who were loyal to their Queen, they have done their duty for us “faithful even unto death,” and the memory of these men will be in public view, to bring the

¹ “Ceremony of Unveiling a Bronze Statue Erected on Major Hill Park,” *Ottawa Citizens Committee* (Ottawa: Mason & Jones, 1889) 3.

² “Ceremony of Unveiling a Bronze Statue Erected on Major Hill Park,” *Ottawa Citizens Committee* (Ottawa: Mason & Jones, 1889) 4.

³ “Ceremony of Unveiling a Bronze Statue Erected on Major Hill Park,” *Ottawa Citizens Committee* (Ottawa: Mason & Jones, 1889) 14.

⁴ “Ceremony of Unveiling a Bronze Statue Erected on Major Hill Park,” *Ottawa Citizens Committee* (Ottawa: Mason & Jones, 1889) 20.

emotions of hope and respect.⁵ Those Canadians who in their best to their duty the Queen and country will not be forgotten or unhonoured by their fellow citizens.

“[B]uidling up in the most prominent places, in the public squares, where the public can read history from the names that we build up, monuments as an example, as a recognition of the memory of the departed, bur more especially as a lesson and an example to those who are called upon to follow and to accomplish in the same way and under similar circumstances deeds which can be as useful to their country and as honourble to themselves...”⁶

4.3.2 Royal Canadian Artillery Memorial, 1959.

The public and government united to erect the Royal Canadian Artillery Memorial on the park’s northwest side, the unveiling by the Governor General George P. Vanier, took place on September 21, 1959. This memorial honoured gunners killed in military service, it was designed by the Department of Public Works and constructed by the new-born National Capital Commission. The monument was made of a marble wall flanking one side of an open terrace and a 25-pounder gun used by the Royal Canadian Regiment of Artillery during WWII and in Korea.

4.3.3 The National War Memorial, 1939.

The National War Memorial commemorates the response of Canadians in the First World War. It has come to symbolize the sacrifice of all Canadians who have served in time of war in search of peace and freedom. Following World War I, 1914-1918, there was a strong sentiment that a memorial should be erected, because it was a war which called for sacrifice from the people of a young and struggling nation. The dates 1939-1945 and 1950-1953 have been added in bronze numerals on each side of the memorial.



In 1925, a world-wide competition was held to choose a design for the monument to be erected in the capital of Canada. It was to be "expressive of the feelings of the

⁵ “Ceremony of Unveiling a Bronze Statue Erected on Major Hill Park,” Ottawa Citizens Committee (Ottawa: Mason & Jones, 1889) 22.



Canadian people as a whole, to the memory of those who participated in the Great War and lost their lives in the service of humanity."⁷ The competition program suggested that "the spirit of heroism, the spirit of self-sacrifice, the spirit of all that is noble and great that was exemplified in the lives of those sacrificed in the Great War, and the services rendered by the men and women who went overseas" would be expressed by the memorial. The competition was open to architects, sculptors and artists resident in the British Empire. A total of 127 entries was received—66 from Canada; 24 from England; 21 from France; seven from the United States; five from Belgium; two from Italy; one from Scotland; and one from Trinidad. Seven finalists were then chosen to submit scale models of their designs. In January 1926, the jury panel selected the model submitted by Vernon March from England. His theme was 'the Great Response of Canada', represented by uniformed figures from all services passing through a granite arch. March wrote, the idea was "to perpetuate in this bronze group the people of Canada who went Overseas to the Great War, and to represent them, as we of today saw them, as a record for future generations..."⁸ The contract on the work of the surrounding area was awarded to A.W. Robertson Limited, from Toronto, for the terraces, walks, and grading of the site for which seven varieties of Canadian granite were used. The National War Memorial was officially unveiled by King George VI at eleven o'clock on the morning of Sunday, May 21, 1939. King George spoke of the symbolism and the sacrifice to which it is dedicated:

"The memorial speaks to her world of Canada's heart. Its symbolism has been beautifully adapted to this great end. It has been well named "The Response". One sees at a glance the answer made by Canada when the world's peace was broken and freedom threatened in the fateful years of the Great War. It depicts the zeal with which this country entered the conflict."⁹

⁶ "Ceremony of Unveiling a Bronze Statue Erected on Major Hill Park," *Ottawa Citizens Committee* (Ottawa: Mason & Jones, 1889) 28.

⁷ "The Response," *Veterans Affairs Canada* Sept. 2005 < <http://www.vac-acc.gc.ca/general/sub.cfm?source=memorials/memcan/national/Response> >

⁸ "The Response," *Veterans Affairs Canada* Sept. 2005 < <http://www.vac-acc.gc.ca/general/sub.cfm?source=memorials/memcan/national/Response> >

⁹ "The Response," *Veterans Affairs Canada* Sept. 2005 < <http://www.vac-acc.gc.ca/general/sub.cfm?source=memorials/memcan/national/Response> >

The memorial symbolizes something deeper than chivalry, it is the spontaneous response of the nation's conscience. Peace and freedom stand side by side, because they cannot be separated from each other—without freedom there is no enduring peace, and without peace no enduring freedom. Peace and



freedom are represented by bronze figures at the top of the monument, the sculptor wanted to express the idea that they are "alighting on the world with the blessings of Victory, Peace and Liberty in the footsteps of the people's heroism and self-sacrifice who are passing through the archway below".¹⁰ The memorial is made of a granite arch, with twenty-two bronze figures piercing through it, symbolizing the 'Great Response' of hundreds of thousands of Canadians who answered the call to serve. All the branches of the service engaged in the war are represented. The figures are one-third greater than life size, each standing about 2.44 metres tall, and can be seen at ground level from any point of view without fore-shortening the sculptured group. Each figure is historically correct in detail of uniform and equipment and typical of the branch it represents. In the faces of the marching figures there is character and purpose, sincerity and good intent. The figures are not shown in fighting attitudes, glorifying war in any way, but rather express movement and the enthusiasm and eagerness of the people.

"Leading the way are infantrymen, the mainstay of the army. On the left is a Lewis gunner, on the right a kited soldier with a Vickers machine gun. They are followed by a pilot in full flying kit and an air mechanic. A cavalryman emerges from the arch, and at his side is a mounted artilleryman. There is a field artillery piece, an 18-pounder in the rear. A sailor marches on the pilot's left. Two riflemen press through the arch, and behind them are the men and women of the support services including nursing sisters, a stretcher bearer and a lumberman with his cant hook."¹¹

¹⁰ "The Response," *Veterans Affairs Canada* Sept. 2005 < <http://www.vac-acc.gc.ca/general/sub.cfm?source=memorials/memcan/national/Response>>

¹¹ "The Response," *Veterans Affairs Canada* Sept. 2005 < <http://www.vac-acc.gc.ca/general/sub.cfm?source=memorials/memcan/national/Response>>

The pedestal was designed to depict a central group of figures passing through the archway, symbolizing the going forth of the people and the triumph of their achievements overseas. The general lines of the pedestal were kept as simple as possible to show the natural beauty of Canadian granite. Rose-grey granite from the Dumas Quarry at Rivière-à-Pierre near Quebec City was chosen for the base of the memorial and for the arch, because of its non iron composition, reducing the possibility of staining. Seven varieties of Canadian granite were used for the terrace, walks, and grading of the site. These included grey granite from Scotstown, Quebec, for the curbs, lower steps, wide borders and mosaic work; Lacasse white granite from Beebe, Quebec, for the narrow borders and upper steps; pink granite from Rivière-à-Pierre, Quebec, for the square tile panels; pink granite from Guenette, Quebec, for the pink mosaic work; Mackenzie green granite from Scotstown, for the green mosaic work; Rivière-à-Pierre granite for the dark pink mosaic work; and red granite from Vermillion Bay, Rainy River District, Ontario for the red mosaic.



4.3.4 The Unknown Solider, 2000.

In the year 2000, Canada brought unidentified remains of a First World War soldier to Ottawa, to be buried at the base of the National War Memorial in a granite sarcophagus. The National War Memorial and the Unknown Soldier has been the focus of Remembrance Day ceremonies since 2000. The final burial of the Unknown Soldier on May 28th, became the significance of ‘sacrifice for country’, representing all sailors, soldiers, and airmen who have done their duty to Canada. The story of Canada’s Unknown Soldier is not a new one, in 1984 in the North American office in Ottawa, there was plans to repatriate an Unknown Soldier, the idea was brought up again in 1996 by

Jean-Yves Bronze, and in 1997 the Royal Canadian Legion proposed a tomb for the Unknown Soldier for 2000.¹²

Here is an account of the ritualization of the Canadian Forces supporting the Tomb of the Unknown Soldier Ceremony. The occasion was envisioned by the Royal Canadian Legion as a project marking the millennium, involving over 1,000 Canadian Forces personnel. The Unknown Soldier began his journey home from the Vimy Ridge Memorial on May 25, 2000, and in the evening about twenty member of Perley and Rideau Veterans' Health Care Centre gathered at Cartier Square Drill Hall in Ottawa to view the coffin before it was moved to Parliament Hill. And on Sunday May 28, a cloudy, overcast day, Governor General Adrienne Clarkson gave a eulogy—

“He is every soldier in all of our wars... Wars are as old as history. Over 2,000 years ago, Herodotus wrote: In peace, sons bury their fathers; in war, father bury their sons. Today, we are gather together as one to bury someone's son... We do not know where he came from... We cannot know him... In honouring this Unknown Soldier today, through this funeral and this burial, we are embracing the fact of the anonymity and saying that because we do not know him and we do not know what he could have become, he has become more than one body, more than one grave. He is an ideal. He is a symbol of all sacrifice. He is every soldier in all wars.”¹³

The Unknown Soldier is able to remind us that anyone can have the capabilities of being a good Canadian citizen and the ideal quality of a citizen is one of sacrifice. Clarkson continued to read Major Talbot Papineau writings in 1916:

“Is their a sacrifice to go for nothing or will it not cement a foundation for a true Canadian nation, a Canadian nation independent in thought, independent in action, independent even in its political organization—but in spirit united for high international and humane purposes...”¹⁴

This sacrifice also symbolizes Canada as an independent nation, independent in thought, action, and political organization, it is because we are brought together through sacrifice that we have a nation united for the reason of international humanity. The Unknown Soldier represents us not only as peacekeepers, but as warriors as well, and remind us that our military is important, that is worth supporting and that is worth spending and expanding the military budget.

¹² John Gardam, Canadians in War and Peacekeeping (Burnstown: General Store Publishing House, 2000) 213.

¹³ John Gardam, Canadians in War and Peacekeeping (Burnstown: General Store Publishing House, 2000) 216-217.

4.3.5 The Peacekeeping Monument, 1991.

The monument in Ottawa was produced by the Department of National Defence (DND) and the National Capital Commission (NCC). DND had been working on a plan to commemorate peacekeepers, even before the Nobel Peace Prize was awarded to peacekeepers in 1988. Colonel Andre Gauthier, a well-known military sculptor



proposed the memorial to be situated on 101 Colonel By, in an open landscaped circle at Sussex and St. Patrick, in front of the National Art Gallery. The NCC opened a competition and chose the a B.C. submission, the team included a sculptor Jack Harman, an urban designer Richard Henriquez, and a landscape architect Cornelia Oberlander. The competition called for a monument that would be

“a tribute to the living, not a memorial to the dead. The intent of the monument is to recognize and celebrate through artistic, inspiration and tangible for, Canada’s past and present peacekeeping role in the world. In that sense it will represent a fundamental Canadian value: no missionary zeal to impose our way of life on other but an acceptance of the responsibility to assist them in determining their own future by ensuring a nonviolent climate in which to do so.”¹⁵

John Roberts wrote in his 1998 Master’s thesis, “The monument would be Canada’s answer to the Nobel Peace Prize and would be visible commitment of Canada to the United Nations.” Jean Pigott who was chairperson of the NCC was the one who pushed the monument to be built, upon the suggestion if Brigadier General Clay Beattie. The cost of the structure ended being shared, with DND providing 2.3 million and the NCC providing 2.8 million.

Here is a brief description of the monument and unveiling ceremony. The Governor General Ramon Hnatyshyn said, “The monument being unveiled today will stand as lasting tribute for generation of Canadians and visitors alike, calling us to keep

¹⁴ John Gardam, Canadians in War and Peacekeeping (Burnstown: General Store Publishing House, 2000) 218.

¹⁵ John Gardam, Canadians in War and Peacekeeping (Burnstown: General Store Publishing House, 2000) 226-227.



working for peace and diversity.”¹⁶ And because this monument was a tribute to peacekeepers and not a memorial for the dead, service people who die as peacekeepers were engraved on the wall under “Their Name Liveth For Evermore.”¹⁷ The first mission on the monument is Korea in 1947, representing the date that the initial disengagement team tried to prevent a confrontation.¹⁸ These ceremonies renews Canada’s commitment to peacekeeping, while recognizing those who have died in peacekeeping missions. At the Peacekeeping Monument parade on Oct 23, 1999, the minister of national defence Art Eggleton said that—

“In the decade since the end of the Cold War the number and the complexity of peace support operations has grown. Between 1948 and 1989 the Canadian Forces were deployed in twenty-five operation. In the years since 1989, they have been deployed no fewer than sixty-five times. That commitment to international peace and security is recognized through today’s commemoration of ten more missions carved on the wall of peacekeeping monument.”¹⁹

¹⁶ John Gardam, *Canadians in War and Peacekeeping* (Burnstown: General Store Publishing House, 2000) 228.

¹⁷ Jack Harman, Richard Henriquez, and Cornelia Oberlander, *The Peacekeeping Monument* (Ottawa: 101 Colonel by, 1991).

¹⁸ John Gardam, *Canadians in War and Peacekeeping* (Burnstown: General Store Publishing House, 2000) 230.

¹⁹ John Gardam, *Canadians in War and Peacekeeping* (Burnstown: General Store Publishing House, 2000) 230.

CHAPTER SUMMARY

Site analysis conducted confirms that the location is rich in history, diverse in past uses, and abundant with existing memorials. *Majors Hill Park* was once a virgin forest, as settlement progressed in this area, many trees were used in the construction of the canal, these upland species included—beech; maple; elm and white pine; birch; ash and pine. In the twentieth century the park has seen the decline in vegetation, therefore it is imperative to preserve existing vegetation and promote new growth in the design of the *National Cemetery*. The *National Cemetery of Canada* represents an opportunity to remind ourselves of the long human history at this site and put us back in touch with the dynamics and phenomena of the natural forces around us—earth, water, climate, seasonal changes and the solar system. *Majors Hill Park* always seemed to be on the periphery of the action; it has always served as a passive green space from which to view its surrounding elements. The *National Cemetery* will use this terrace as a platform, to frame views and interface the natural aspect of the park.

5.1 FUNERAL CUSTOMS THROUGH HISTORY

Any serious consideration of a funeral must have its basis from the practices that are commonly found in our society. However, a difficulty arises when we bring to generalize on the basis of too limited experience. An adequate funeral has to be a composite of perspectives and angles of experience, while being sufficiently broad to include the majority of significant variables. Regional differences in our nation need to be examined and ethnic differences must be taken into account, recognizing that traditions of various national and racial groups influence some funeral practices. Finally, there are variations of requests that are produced by and considered through the individuals and families most centrally involved in a particular funeral.

A funeral is social in nature, however there are shifts and problems in defining precisely what it is. One changing shift in funeral practice is the custom of paying respect to the deceased and conveying sympathy to the bereaved by going to the mortuary for the visitation or viewing, rather than attending funeral service. Another emerging problem is the calling of ministers to conduct funeral services for families who are unrelated to the religion. The pastor is then faced with the choice of leading a burial service which may be meaningless or irrelevant to the mourners, or reducing the service to biblical clichés. This problem arises because of the difficulty in defining a funeral—is it a religious service, a cultural ritual, or both? Is it worship, superstition, custom, or therapy? The dissatisfaction with the modern funeral is unquestionable; also, ancient forms and rituals for marking death are no longer meaningful in the present era.

“A dead lion may be a more impressive sight than a dead mouse, yet with the hand of death heavy upon them there is little to be said for any difference between the two, and even less when Nature has finished the task.”¹ Although our concept of the sacredness of human life and the equality of people is very different from region to region and different from the primitive idea, feelings of sympathy and pity are shared.

¹ Bertram Puckle. *Funeral Customs: Their Origin and Development* (London: T Werner Laurie Ltd, 1926) 191.

Generally, funeral customs included the gathering, procession, burial, and feast. Historically, the purpose of gathering was largely to offer prayers for the soul in actual presence of the body, until the burial. The ceremonious viewing of the body by friends and relations before the burial is often an obligation. While the procession conducting the body to the grave has always been an opportunity to display pomp, circumstance, and grief. If the average man can claim public attention only at marriage and burial, each of these occasions becomes the center of attraction in a ceremonial procession.

Many beliefs have existed affecting the conveyance of the body to the grave. For example, it is considered very dangerous to take the corpse twice across a bridge from the house where the death had taken place to the church and back again to the burial place. If this rule was broken, it was thought the bridge would break, so to avoid this chapels were often built on the bridge itself. The origin of this belief is not very clear, but the crossing of water is a superstition preventing against the return of the wandering spirit. Another reason for this belief is the crossing of troops over a bridge and the order is given to “break step” to prevent any damage to the structure caused by the rhythm of their steps. The band stops playing discouraging a unison movement.² Thus, in this case, funeral procession custom forbade singing or playing of musical instruments on a bridge.

The importance attached to the disposal of the body is universal: the dead would ‘walk’ unless the body is disposed of with appropriate ceremony. In ancient times, burials always took place in the fields outside the walls of cities and towns, before the advent of Christianity it was against the law to bury the dead within the city. Also, the burial ground needed a definite boundary to fix an enclosure of the graves, isolated by walls and other means, special care was taken so that the ground enclosed did not become neglected. Another observation made is the arrangement of bodies lying with their heads to the west and their feet to the east. For example the cemetery at Charvaise built in the earliest iron age, containing more than seventy graves, had all but two or three graves

² Bertram Puckle, Funeral Customs: Their Origin and Development (London: T Werner Laurie Ltd, 1926) 123-24.

oriented so that the head lay at the west end.³ However, orientation is not only of Christian origin, but also a rite of the early sun worshippers. Christian churches and pagan temples also arranged the altar in relation to the rising sun. Many churches are built not only in the eastward direction, but towards that point in the east from which the sun would rise on the feast day of the Saint to which the particular church is dedicated. Thus, the Christian burial of bodies with their faces to the east is not only a belief of the resurrection of body, but also that the final summons to Judgement will come from the east. In Wales, the east wind is known as the “wind of the dead man’s feet.”⁴

Looking into disposal methods of the dead body, it is evident that cremation is more often practiced than any other method. Reason being, for so many primitives, cremation appears to be the most efficient means of getting rid of the dead, more efficient than burial, exposure, or preservation. Burning not only destroys the body effectively, it prevents the possible return of the ghost, it is regarded as a purifying agency, and prevents hostile tribes and wild animals from getting possession of the corpse.⁵ The last funeral customs is the feast, which was originally considered not so much as a commemoration of the dead, but as a banquet to welcome the new heir to the title or property. In the Christian sense, the distribution of food and drink is the larger spirit of hospitality.

Lastly, religious concepts are not prominently identified with burial rites. Although there are few connections with religion in regards to the disposal of the body, religious beliefs are hardly connected to the death-complex. Religion at funerals should be inclined to consider emotional states only. In conclusion, traditional funeral customs are only worth conserving so far as they are beautiful from an artistic standpoint, or when the value of symbols carry greater truth to which they subscribe.

³ Bertram Puckle, Funeral Customs: Their Origin and Development (London: T Werner Laurie Ltd, 1926) 148.

⁴ Bertram Puckle, Funeral Customs: Their Origin and Development (London: T Werner Laurie Ltd, 1926) 149.

⁵ Bertram Puckle, Funeral Customs: Their Origin and Development (London: T Werner Laurie Ltd, 1926) 273.

5.2 A DEFINITION FOR A FUNERAL

The funeral is multidimensional and requires a multidimensional definition. Using an anthropological outlook, the funeral is an effective means for deepening the understanding of a people and their conception of existence. David Mandelbaum wrote—

“Certain things must be done after death, whether it occurs in a very simple or in a highly complex society. The corpse must be disposed of; those who are bereaved—who are personally shocked and socially disoriented—must be helped to reorient themselves; the whole group must have a known way of readjustment after the loss of one of its members. These things “must” be done in the sense that they are done. When people find that they have no set pattern for dealing with death—as may occur in newly coalesced groups—or when they discover that the former pattern is no longer a feasible one, they tend quickly to establish some clear plan for coping with the occasion of death.”¹

Cultural anthropology understands the funeral as a means of coping with death and the effect of death upon the deceased, the mourners, and the social group.

The funeral is also a process by which the mourner restructures his relationship with the deceased, which involves recognition of change in both the deceased and the mourner. The deceased has changed because he has died and is no longer a part of existence, and the mourner has changed because his life is now lived without the relationship to the deceased. The new relationship is one of recollection, memory, and the residue of past experience. Social psychology understands the funeral as a ritual in which the social group provides support for the individual. An important part of the funeral is the mourner’s rite of passage: the separation or isolation, the transition to life without the deceased, and reunion with the group. Mandelbaum wrote—“Rites performed for the dead generally have important effects for the living. A funeral ceremony is personal in its focus and is societal in its consequences. The people of every society have a pattern for dealing with the death of their fellows.”² Psychology understands the funeral as a public ritual, which is a part of the process of emotional reorientation of the bereaved.

¹ David G. Mandelbaum, “Social Uses of Funeral Rites,” *The Meaning of Death*, ed. Herman Feifel (New York: McGraw-Hill Book Company, 1959) 189.

² David G. Mandelbaum, “Social Uses of Funeral Rites,” *The Meaning of Death*, ed. Herman Feifel (New York: McGraw-Hill Book Company, 1959) 189.

In conclusion, funerals reflect a people's reaction to death, their hierarchy of values and threats of loss, their worldview, their religious understanding of life and death; or the absence of such a view, and their status in life. Certain important occasions in life need a ceremony to interpret their significance; death is a major reordering of meaningful relationships of life.

→ A funeral marks with dignity the conclusion of life and testifies to the life that has been lived as it separated the dead from living.

→A funeral provides an opportunity for people who have sustained loss to express their feeling in a pattern of symbolic and community acceptable actions.

→A funeral offers an occasion for concerned persons to gather in a context of shared loss to support those who have sustained the greater loss and to assist them in their return to normal social existence.

5.3 A HUMANIST FUNERAL

Modern man has changed his views on death, sometimes altogether hiding from reality, denying the significance for life. In contemporary literature, art, and philosophy there offers an existentialist solution. It proposes that it is only in the confrontation of death that brings a new confrontation of present life. “Only as man acknowledges death as a part of life and faces his very own death does true authenticity come into his living. He learns in this way truly to care for others. He begins to appreciate the depth which is possible in the relationships of life. His life becomes filled with purposeful contributions to ongoing existence.”¹

One problem we face is that even those who are not religious themselves see funerals as ‘religious’. Robert L. Fulton’s survey sent to 160 ministers indicated that scarcely more than 10 percent of those polled saw the primary function of the contemporary funeral as religious.² There also seems to be a general agreement that funerals are shifting from the church to the funeral home, from the same survey less than one third of funerals were conducted in a church. Often, it does not make sense in that the pastor has little or no contact with the bereaved family apart from the funeral hour, and have no previous acquaintance with him. If the mourners sincerely desire a religious ministry to bring a measure of comfort to them, then the first part of the funeral can be held at the religious location of their choice and the second public and secular part of the funeral will be held at *The National Cemetery of Canada*. The ‘religious funeral’ will be essentially oriented to the deceased Canadian’s religious community, and the service taking place would assume the mourner have a basic regard for that community of faith. If there is no viable relationship between the deceased and the bereaved and a community of faith, a pseudo-religious ceremony at the *National Cemetery* would be superficial in form, employing imported ritual acts that are devoid of meaning for the mourners, because they are foreign to the community.

¹ Paul E. Irion, *The Funeral: Vestige or Value?* (New York: Abingdon Press,) 121.

Canada is generally a Christian country, but fair-sized minority of Canadians follow other religions other than Christianity. They often congregate in localities, such as Chinese and Japanese Buddhists and Indian Sikhs in and around Vancouver, and Jews in Montreal and Winnipeg. There are increasing numbers of Muslims, Hindus, Confucians, native peoples who are incorporating Christian and pagan elements, and Ojibways; Prairie Indians; and Coast Indians who are recreating pre-missionary Indian religions. The Roman Catholic Church is now the largest religious community in Canada, but one can no longer differentiate between a Catholic Quebec and a Protestant English Canada.

Population by Religion, by Provinces and Territories (2001 Census)³

	Canada	Que.	Ont.	Man.	Sask.
	number				
Total population	29,639,035	7,125,580	11,285,550	1,103,700	963,150
Catholic	12,936,905	5,939,715	3,911,760	323,690	305,390
Protestant	8,654,850	335,590	3,935,745	475,185	449,195
Christian Orthodox	479,620	100,375	264,055	15,645	14,280
Christian not included elsewhere	780,450	56,750	301,935	44,535	27,070
Muslim	579,640	108,620	352,530	5,095	2,230
Jewish	329,995	89,915	190,795	13,040	865
Buddhist	300,345	41,380	128,320	5,745	3,050
Hindu	297,200	24,525	217,555	3,835	1,585
Sikh	278,410	8,225	104,785	5,485	500
Eastern religions	37,550	3,425	17,780	795	780
Other religions	63,975	3,870	18,985	4,780	6,750
No religious affiliation	4,900,090	413,190	1,841,290	205,865	151,455

Source: Statistics Canada, Census of Population.
Last modified: 2005-01-25.

² Robert L. Fulton, *The Sacred and the Secular: Attitudes of the American Public Toward Death* (Milwaukee: Bulfinch Printers, 1963) 2.

³ "Population by Religion, by Provinces and Territories," *Statistic Canada* Sept. 2005
<<http://www40.statcan.ca/101/cst01/demo30b.htm>>

It is proposed that the type of funeral that will take place at *The National Cemetery of Canada* be a 'humanistic funeral'. The humanistic funeral is nontheistic in both structure and content. Rather than reflecting the ritual and meaning of a community of faith, it will reflect the faith of the secular community. "The Humanist view rejects the idea of personal immortality and interprets death as the final end of the individual conscious personality. The philosophy of religion of Humanism sets up the happiness and progress of mankind on this earth as the supreme goal of human endeavor."⁴ This proposition is a response to the pluralistic situation in Canadian society, only about 60 percent of our population are affiliated with any religious group, this would mean that nearly half attending a funeral would be forced upon values that are not shared by them and not meaningfully received. It would be justifiable to define a Christian funeral as a religious service, but to justify that all funeral are religious is to ignore the nontheological norms for the funeral.

5.3.1 State Funeral: Laying in State

In Canada, current and former governors general, prime ministers, cabinet ministers and other Canadian icons are entitled to State Funerals. The last state funeral was held for Ernest Alvia "Smokey" Smith, Canada's last surviving winner of the Victoria Cross, the highest and most prestigious award for gallantry in the face of the enemy that can be awarded to British and Commonwealth forces. He was also appointed as a member of the Order of Canada in November 1995. His ashes were placed in the foyer of the House of Commons to lie in state on August 9, 2005, making him only the ninth person to be accorded this honour.⁵

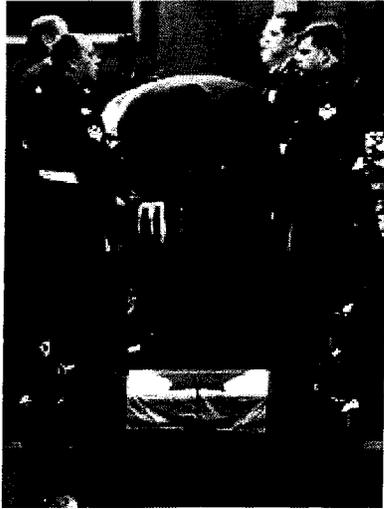


In a Canadian State Funeral

"the body arrives on Parliament Hill by hearse rather than by caisson or gun carriage. On arrival, an honour guard meets the hearse and escorts the body into the centre block of Parliament Hill in a simple ceremony. The honour guard is drawn from the RCMP for a prime minister or from the Governor General's Foot Guards for a governor general. Lying in state occurs in the Senate Chamber in

⁴ Corliss Lamont, *A Humanist Funeral Service* (New York: Horizon Press, 1954) 8.

⁵ "Ernest Smith," *Wikipedia, the Free Encyclopedia* Jan. 2006 <http://en.wikipedia.org/wiki/Ernest_Smith>



the case of a governor general, or in the Hall of Honour for a prime minister, and usually lasts for two days. Unlike in the United Kingdom and the United States, public viewing isn't allowed continuously until a certain time. There are designated hours each day of the lying in state. In certain cases, everyone may be allowed access despite the deadline, but only after police officers tour the lines.

Similar to the United States and the United Kingdom, there are guards at each corner of the casket. The guards are from the RCMP and Canadian Forces. In the case of the governor general, their foot guards also guard the casket. With prime ministers, the other guards are from Parliamentary security and Senate security.

As the body is escorted from Parliament Hill to the hearse, a 21-gun salute is fired for governors general or a 19-gun salute in the case of a prime minister. The funeral service is usually held at Christ Church Cathedral in Ottawa.”⁶

The state funeral of Pierre Elliot Trudeau took place in September 2000, as his casket arrived on the hill, the Peace Tower bell tolled 81 times, one for each year of Trudeau's life. Trudeau was 80 when he died, but the bell tolled 81 times because he died three weeks short of his 81st birthday. About 60,000 people paid their respects over the 2 days while the former prime minister lay in state in the Hall of Honour.⁷



5.3.2 General Procedure

1. Often the first step is calling of a funeral director who removes the body of the deceased to the funeral establishment. As soon as it is convenient, members of the family will meet with the funeral director to make the arrangements for the funeral.
2. Following the preparation of the body, the family may privately see the body in the casket that they have selected. Then hours are stated for public visitations at the funeral establishment. Friends and relatives will call at hours when members of the family are present to receive their condolences,

⁶ “State Funeral,” Wikipedia, the Free Encyclopedia Jan. 2006 <http://en.wikipedia.org/wiki/State_funeral#Canada>

⁷ “Death and State Funeral of Pierre Trudeau,” Wikipedia, the Free Encyclopedia Jan. 2006 <http://en.wikipedia.org/wiki/Death_and_state_funeral_of_Pierre_Trudeau>

few hours are set aside for such visitations usually during the afternoon and evening hours of the days before the funeral.

3. The funeral is most commonly held on the afternoon of the third day following the death.
4. Following the funeral service, which is conducted at a religious location of the choice of the deceased, and then at the funeral establishment, there is a procession of friends and family to the place of interment.
5. Neighbors, friends, and family for the bereaved family may serve a supper before they return to their homes.

5.3.3 The Role of the Funeral Director

The funeral director is a professional role with little ambiguity and confusion. The funeral director enjoys high social status, considerable community prestige, political power, and personal respect. Generally he is anonymous and impersonal to the public, but develops close ties with bereaved families and is involved with them as a friend as well as a service professional. Over the years, the funeral director has incorporated more and more duties into his role. Robert Fulton and Gilbert Geis explain that “[w]ith the exception of the funeral eulogy... the modern-day funeral director is prepared to assume all activities associated with death...”⁸

Funeral directors have also additionally taken on new duties, such as grief therapy, identifying with professions that engage in therapy. Grief therapy is one of the more controversial duties which is assumed by the funeral director. However, the therapy is not in a traditional psychotherapeutic sense, but consists of advice concerning funeral practices, the creation of a suitable atmosphere for bereavement, and the providing of counseling services aimed at helping the bereaved to understand loss through death. As a therapist, the funeral director is concerned with the overall problems of the bereaved family rather than specific aspects of funeral-related tasks. It is common for the funeral director to be consulted for advice on grieving and bereavement by

⁸ Vanderlyn R. Pine, *Caretaker of the Dead: The American Funeral Director* (New York, London, Toronto, and Sydney: Irvington Publishers, Inc. 1975) 141.

bereaved families and their friends. However, there is often disagreement and confusion with duties of the funeral director, because those duties are not clearly defined. For example, the funeral director is expected to mask the reality of death for the survivors, but he must also give attention to the special services he is rendering. Thus, he must both be blunt and sharpen the realities of death at the same time, without offending or engendering ambivalence and hostility. Because the funeral director is in charge of many roles, his role is not unified, but is rather a set of actions which revolve around numerous activities.

5.3.4 The Multiple Dimensions of Funeral Directing

The funeral director defined as someone that directs funerals is not sufficient. The funeral director handles all the details that go into the final disposition of the dead, but this still is not a complete and accurate description. The National Funeral Directors Association provides this definition in their *Proposed Single License Law*—

“[the funeral director is] a person engaged in the care and/or disposition of the human dead and/or in the practice of disinfecting and preparing by embalming or otherwise the human dead for the funeral service, transportation, burial or cremation, and/or in the practice of funeral directing or embalming as presently known, whether under these titles or designations or otherwise. It shall also mean a person who makes arrangements for funeral services and/or who sells funeral supplies to the public or who makes financial arrangement for the rendering of such services and/or the sale of such supplies whether for present or future need.”

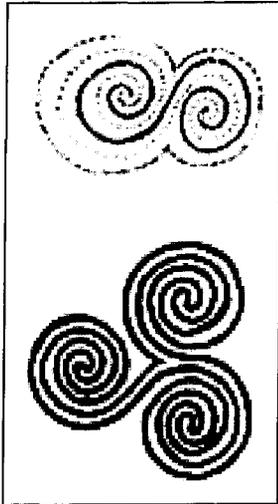
Thus, the funeral director carries a mixture of roles including professional, administrator, coordinator, and businessman. Ideally the single role of the funeral director combines and integrates a mixture of roles: the professional tasks of providing advice and counsel to bereaved families and caring for their dead member; the administrative tasks of managing the intertwined elements of the funeral and providing a setting in which funeral arrangements may be carried out; the coordinating tasks of handling the movements and activities of those involved in the funeral; and the business tasks of handling the merchandise sales and the economic interconnection which arise because of the overall combinations of arrangements.⁹ He provides an important function in society by advising

⁹ Vanderlyn R. Pine, *Caretaker of the Dead: The American Funeral Director* (New York, London, Toronto, and Sydney: Irvington Publishers, Inc. 1975) 145.

and counselling, providing a role of importance to the mental health and well-being of the bereaved families, considering the long-range social-psychological problems arising from mishandling a death situation. The funeral director also has administrative tasks and acts as a host, providing facilities; personnel; and equipment which are needed to carry out funeral arrangements. There are coordinating tasks in that the funeral director coordinates the movement and activities of those involved in the funeral—the deceased; the bereaved family; and the social group which gather to surround and support the family at this time. Lastly, there are several business tasks, which are a product of the combination of services; facilities; and merchandise provided. Thus, with the multiple dimensions of funeral directing, there are different conceptions of the proper role of the funeral director.

6.1 CONCEPT

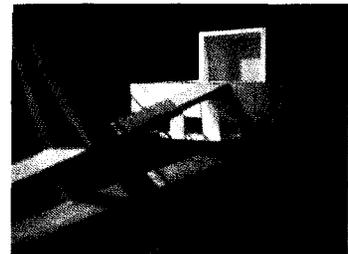
Canadian identity mirrors our geography and climate—thus *The National Cemetery of Canada* represents national identity as something pluralistic, diverse, and ever-changing. Looking at the spiral as a symbol related to the sun, afterlife, and time, it became indicative that the design would contain two anchoring elements and a bridge



that connected them. This triple spiral or triskele example comes from the Neolithic tomb at Newgrange dating back 2500 BC. It is known as the spiral of life, where the sun describes a spiral in its movements. It is drawn in one continuous line, suggesting a continuous movement of time, and the domains of material existence—earth, water, and sky, and their interrelations.¹ “From magnetic fields to vast galaxies swirling in space, spirals can be seen in every aspect in nature. We see them in the physical forces which shape the Earth—the tides of the ocean, the winds in the atmosphere—and within life itself.”²



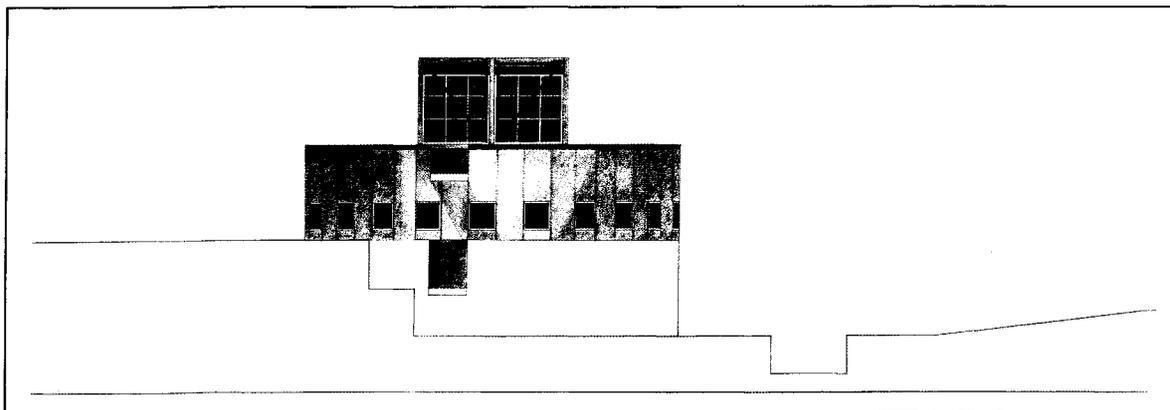
The *Wake Rotunda* is a circular building that mirrors the Library at Centre Block. It represents cosmos or the universe as something that is not measurable, only having a centre and periphery, while the *Funeral Hall* is an orthogonal building representing Earth as something measurable. The



¹ “Triskele (triple spiral, triskelion),” *About Religion and Spirituality* Dec. 2005 <<http://altreligion.about.com/library/glossary/symbols/bldefstriskele.htm>>

² Megan Balanck, “Spirals,” *Ancient Spiral* Dec. 2005 <<http://www.ancientspiral.com/spirals.htm>>

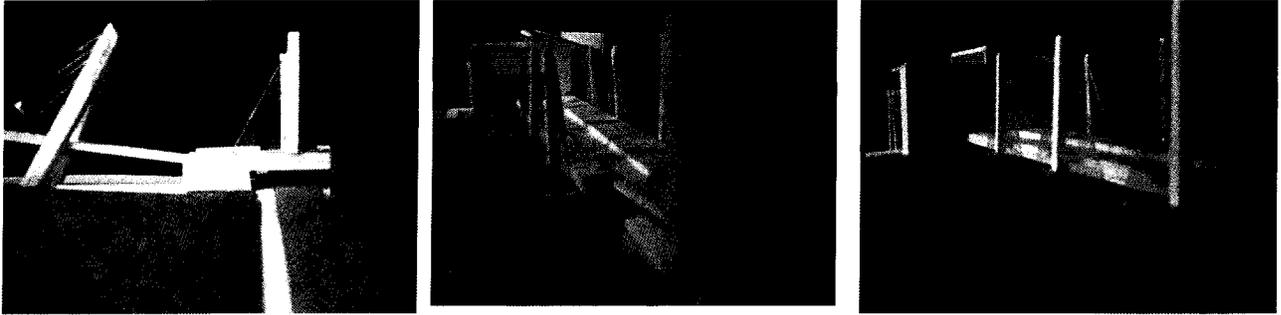
ceremonial procession travels from the unmeasurable towards the measurable, yet there is nothing about man that is truly measurable, he is completely unmeasurable. We must employ the measurable to make it is possible to express something. In the choreography of the funeral procession, the body rests in the *Wake Rotunda* for period of three days; here the public visits and stays with the body in a space that receives the presence of the deceased and allows the spirit of the deceased to reside. The *Wake Rotunda* has a central light well, which opens onto the roof of the building, at the end of the Wake the body is lifted up through the light well and transported on a ramp from the roof of the building to the bridge. This part of the procession marks the symbolic representation of the separation of the spirit and body.



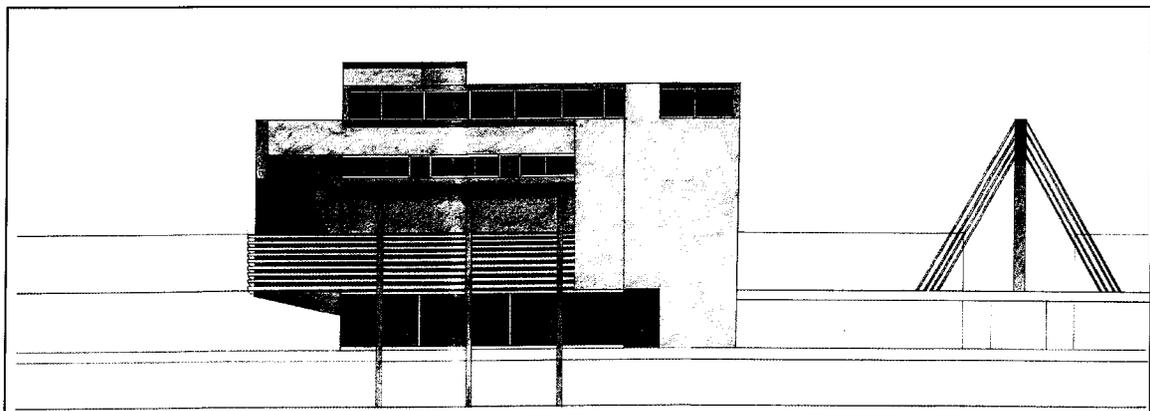
Wake Rotunda Elevation

The bridge is where the public awaits for the arrival of the body in the procession to the *Funeral Hall*; on one side are planters with plant species representing each province and on the other one large planter with different species of plants from all provinces; representing individual and collective identity. The bridge also connects to the rows of column burials. For Plato, the father of all Western religion, death allows for the return of borrowed elements to nature—the body is returned to earth; blood returned to water; mind to fire; and spirit to air. These column burials become markers of time along the bridge, representing as time passes by each element is returned to nature. The

column burials are architectural elements inserted into the landscape and become instrumental in framing and revealing views.



The *Funeral Hall* is on the same axis as the bridge, with a central atrium used for the procession to the Funeral Chapel. Running the length of the atrium and Funeral Chapel is the Identity Wall, a glass block wall in which the names of Canadians buried at the *National Cemetery* are engraved. The names of 114,710 Canadians from the five Books of Remembrance located in the Peace Tower are also engraved on this wall, they lost their lives while servicing in campaigns outside Canada since Confederation. The five books record Canada's fatal casualties in the First World War; the Second World War; the Korean War; the South African War (1899-1902); and the Nile Expedition (1882-1885).



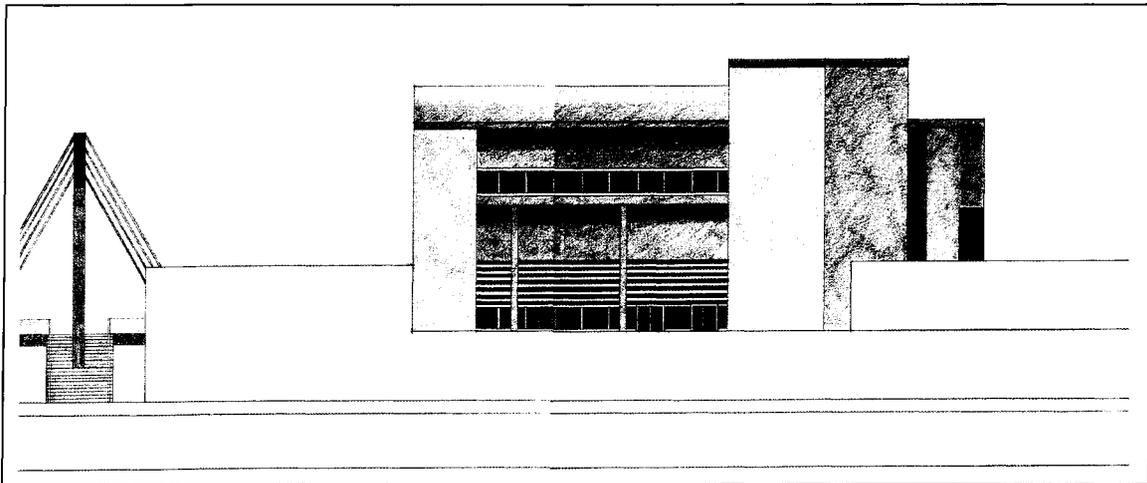
West Elevation

The national capital would be viewed from the terrace of the *National Cemetery*. Removed from urban congestion, one could comprehend the city as an act of human will—the Cemetery would be at once urban and natural, material and other-worldly,

pointing to the future, rooted in the past. The viewer would be a part of nature while in the city, both an observer and a participant, caught up in the flux of an evolving world.

6.1.1 *Theme of Separation and Transition*

The fact that death brings separation or isolation is obvious, in that funeral customs always convey this aspect of experience. There is invariably an indication that the deceased is separated from the life. Primitive societies practiced many elements that exemplify separation, for example—destroying the property of the deceased, killing members of his immediate family or his household, regarding the deceased as taboo and therefore outside the circle of relationship.³ More contemporary practices include the destruction of the body by cremation or placing the body in a grave and the accumulation of graves in special burial ground set apart from the living. There is also a transition, a transition from the state of living to the state of death. However, separation can be something very personal as well, because suffering produces a sense of isolation from the group. A suffering individual concentrates all of his personal energy to meet this crisis, and it is not uncommon for the bereaved to feel alone in his own sorrow.



East Elevation

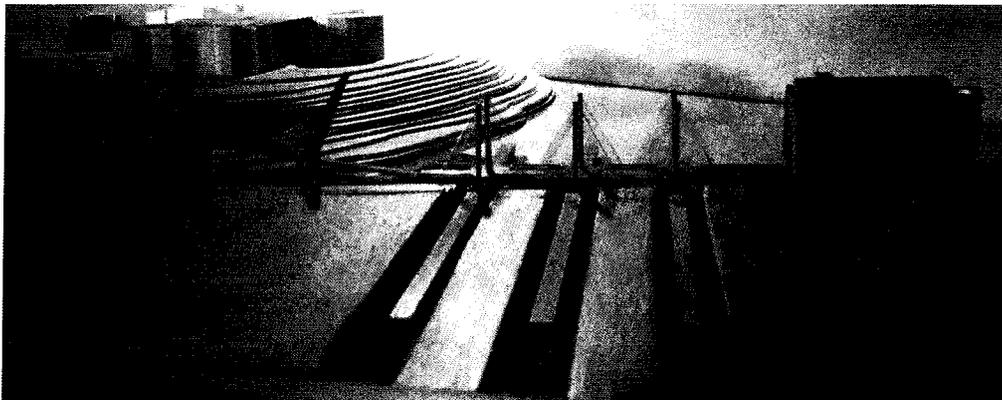
³ Paul E. Irion, *The Funeral: Vestige or Value?* (New York: Abingdon Press,) 93.

6.1.2 *Theme of Human Nature and Nature of the World*

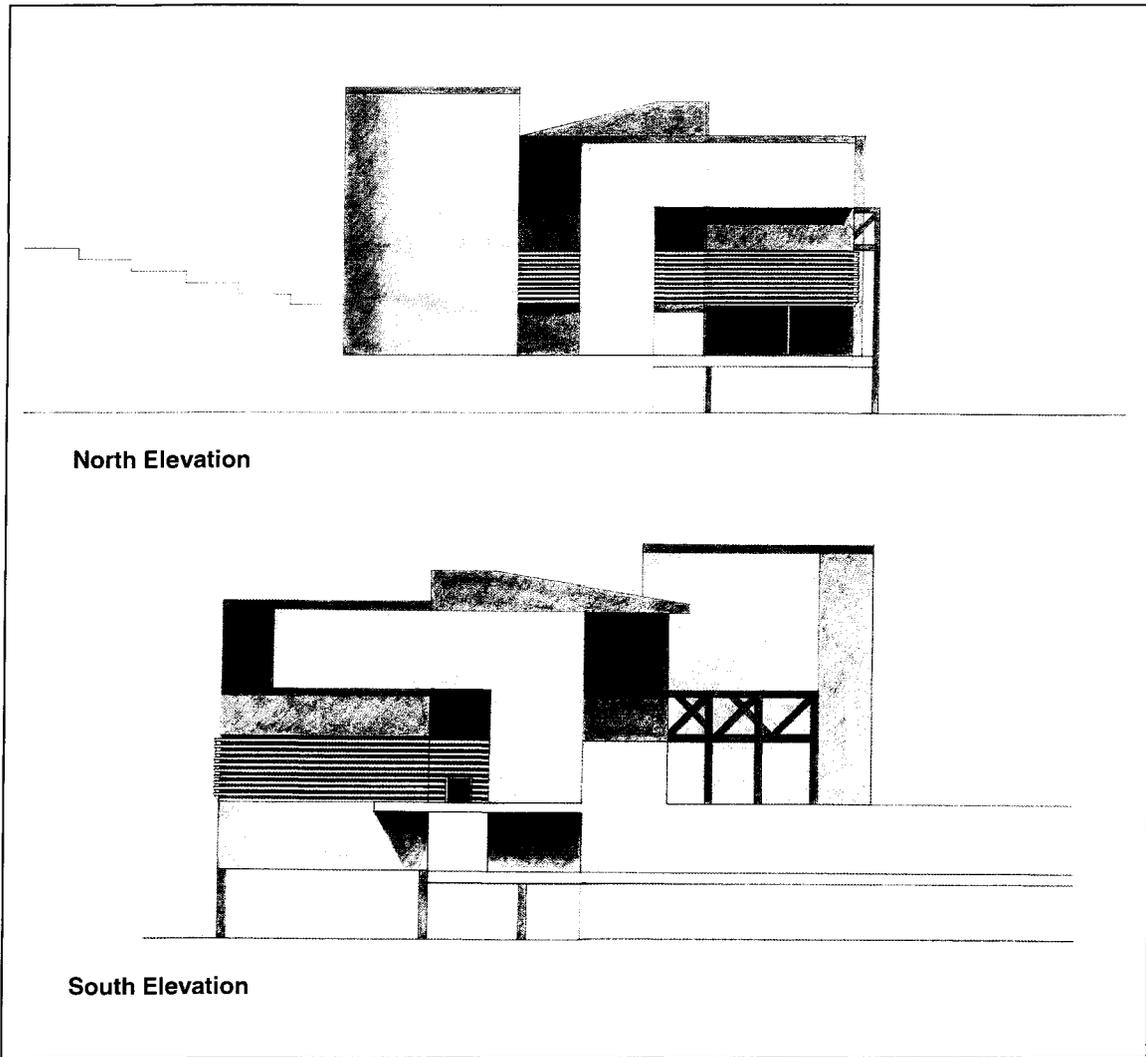
In a funeral there are a many symbols which portray the nature of man and the nature of the world, and these symbols may be very apparent and close to the surface or they may be deeply buried in the social structure. These symbols not only represent the values and beliefs of the group, but these beliefs also influence the formation and endurance of the symbols. “The funeral or *rite de passage*... symbolically translates the body from the world of the living to that of the dead and helps to reestablish the relations of living members of the group to each other and to the memory of the dead.”⁴ Death also occurs regularly, a repetition of funerals gives members in a community renewed opportunities for ritual connection with the dead. This allows for a cumulative experience of funerals in a community. A funeral as a public community rite, touches every participant triggering his own feelings toward death and the dead of his own relationship.

6.1.3 *Theme of Reunion*

In a funeral, the social group seeks to convey its understanding of experiences and seeks to lift up the values which it desires to preserve. The funeral is a ritual that symbolizes the indestructibility of the group in the face of death. There is recognition of a death of a member, however although the past relationship with the deceased is no longer present, the group has survived. It is changed because of death, but it still exists as a meaningful entity.



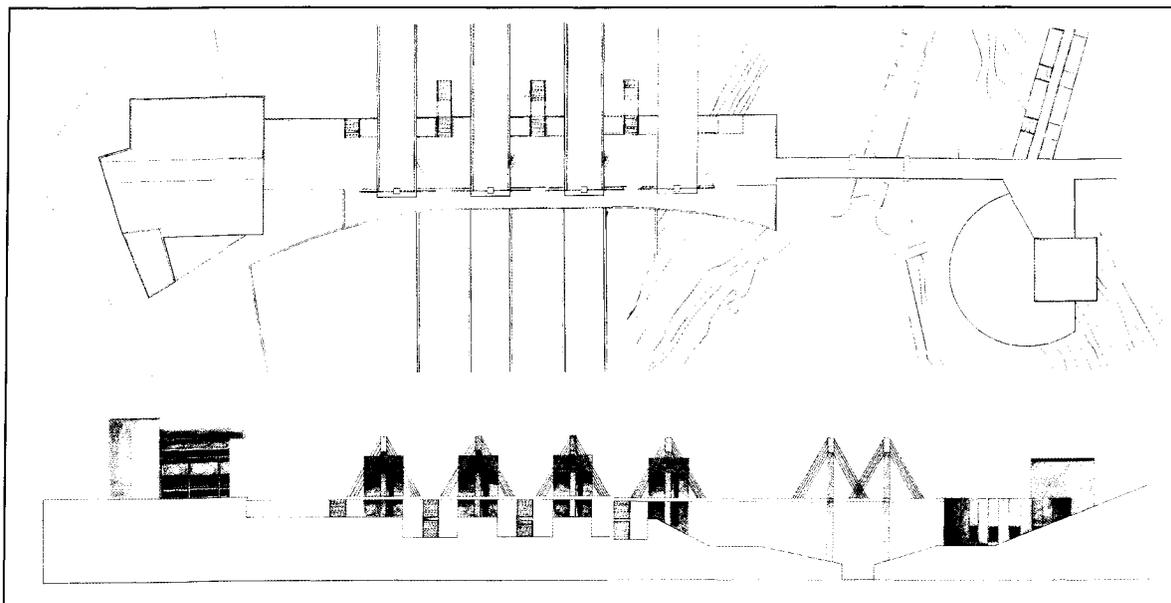
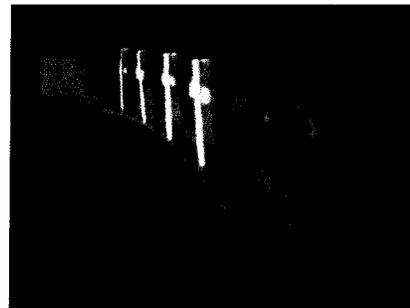
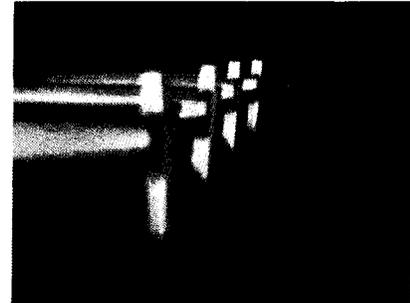
⁴ Paul E. Irion, *The Funeral: Vestige or Value?* (New York: Abingdon Press,) 95.



6.2 DESIGN SCHEMES

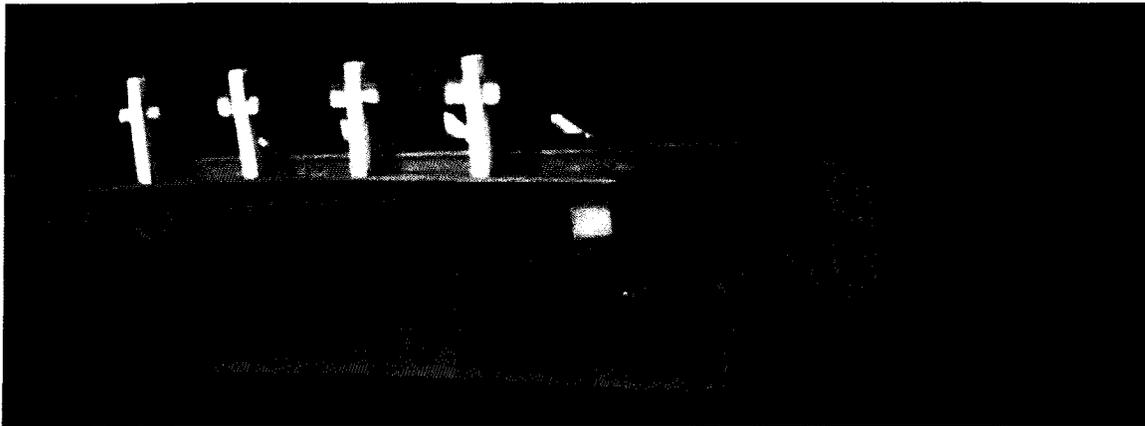
6.2.1 Design Scheme I

The first design scheme set the *Wake Rotunda* on Parliament Hill; cutting into the Hill, with a bridge that floated above the canal, and the *Funeral Hall* located on *Majors Hill Park*. This design allowed bridge to span on one axis and to remain on one plane. The monumental column burials float above the bridge, making the burial structures strong visual elements and markers of time. In between each column burial, the site was further excavated cutting a view towards the Ottawa River. The ceremonial procession begins at the *Wake Rotunda*, where the body is lifted onto the roof, making a left turn onto the bridge, carried across the bridge, passing under the monumental column burials and into the *Funeral Hall*. However, in this scheme there were several design issues that needed to be resolved—the left turn onto the bridge proved devoid of meaning as an indirect access to the bridge, and the bridge became a very long passage way for a procession on foot. Also, the bridge over



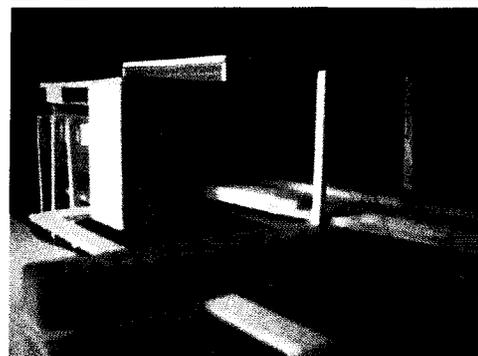
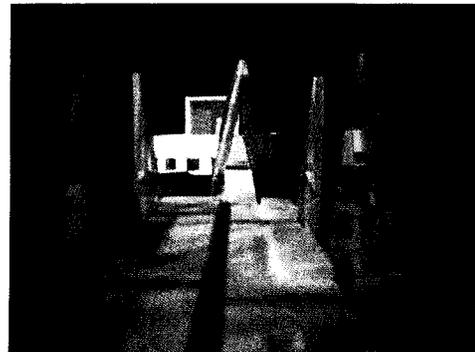
Design Scheme I

the canal needed to be reworked. Furthermore cutting into Parliament Hill and providing an artificial platform for the Funeral Hall proved unnatural and destructive to the site. With Canadian identity being so strongly influenced by geography and climate, and a location of such historical significance, it became obvious that the site needed to be engaged in a more respectful manner, be kept in tact and the structure be visually unobtrusive.

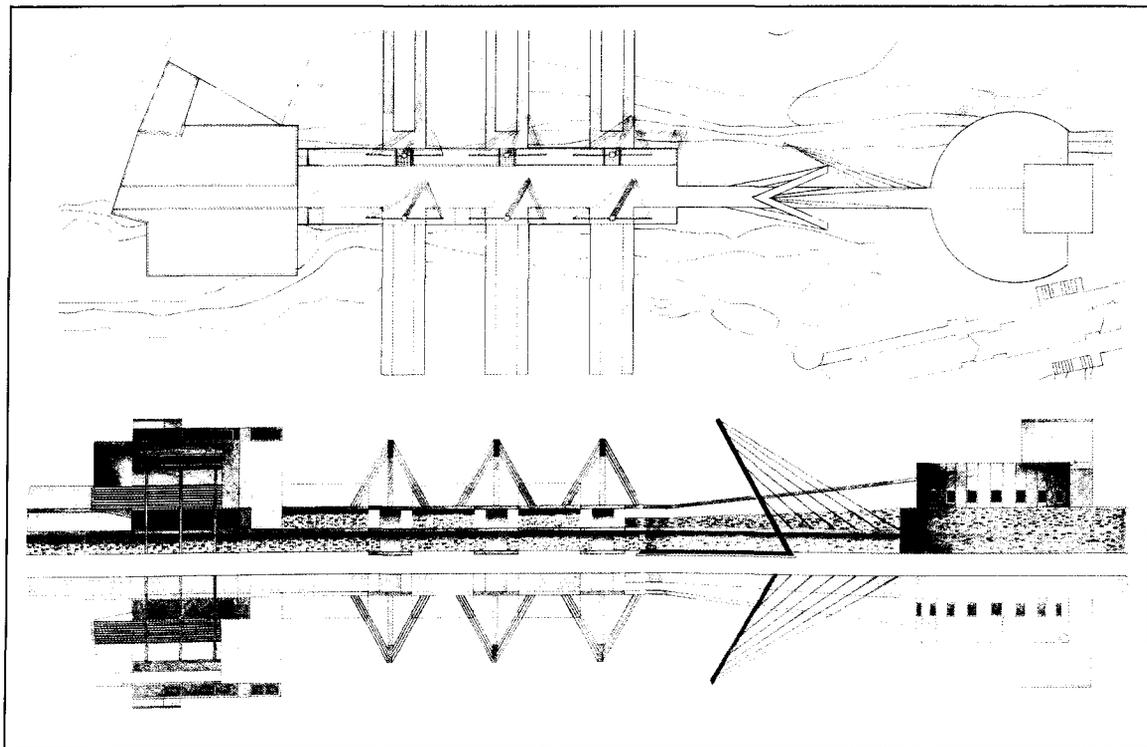


6.2.2 Design Scheme II

The second design set the same bridge along the escarpment on the railroad terrace of *Majors Hill Park*, facing the Ottawa River. The location of the *Wake Rotunda* and the *Funeral Hall* remained unchanged, as anchoring elements in the funeral procession. However the positioning of the column burials and bridge are altered. Instead of crossing over the bridge, the column burials traverse beneath the bridge. The burial niches stretch onto the Ottawa River and carve themselves into the site of the park. The bridge set over the existing railroad terrace is used for the ceremonial



procession, while the existing terrace connecting *Chateau Laurier* and St. Patrick Street functions as a service road for vehicular traffic within the cemetery. A grade change for the *Wake Rotunda* calls for a sloping ramp that connects its roof to the main bridge. The procession through the large concrete pyramid marks the symbolic representation of the separation of spirit and body; returning the spirit to air. The column burials become more appropriate markers of time compared to Scheme I, as they face east and west. As time passes by each element if returned to nature, the three column burials come to represent the return of body to earth; blood to water; and mind to fire. This scheme allows the *Wake Rotunda*, the sloping ramp, the main bridge, and the *Funeral Hall* all to align on one axis—a simple yet more elegant solution. The central axis then becomes the principal organizing element; spatial development along the axis is organized from north to south. The *Funeral Chapel* faces the Ottawa River; it is private yet open to the elements. A separate path takes the body directly from the *Funeral Chapel* to the site of committal.



Design Scheme II

6.3 THE CHOREOGRAPHY FOR A HUMANISTIC FUNERAL

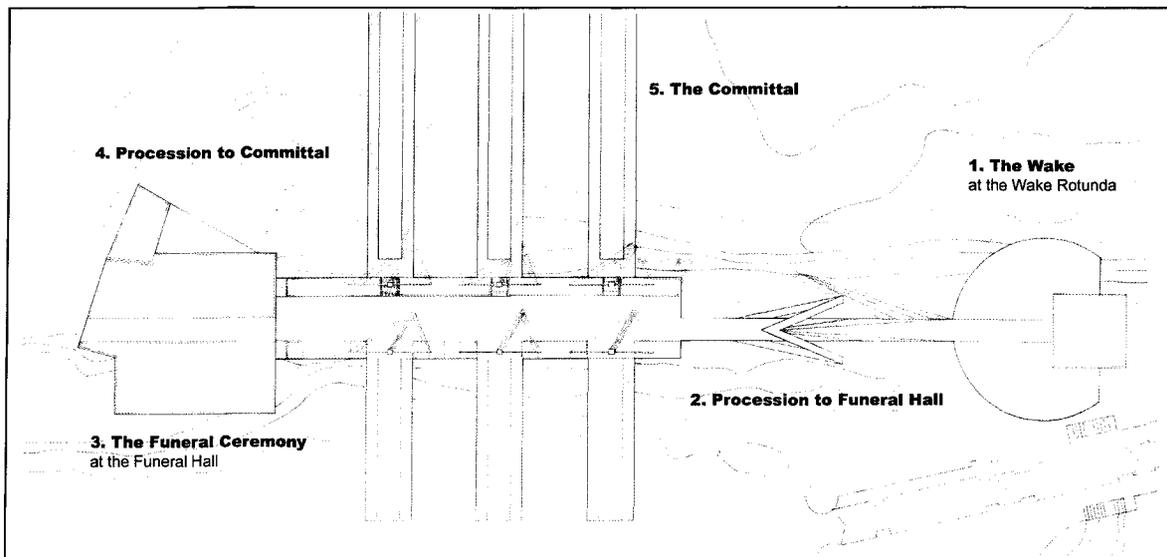
1. A period of private conversation between the Funeral Director and the immediate family prior to the Funeral Service.
 2. Body brought to the Wake Rotunda, consultation between the Mortician and immediate family.
 3. Private visitation of the body by immediate family before the Wake.
 4. **The Wake**, a period of public visitation with the body present and viewable.
 5. **The Procession to the Funeral Hall.**
 6. A final consultation between the funeral director and the immediate family prior to the Funeral Ceremony.
 7. **The Funeral Ceremony.**
 8. Music.
 9. The opening of the ceremony and a biographical statement about the deceased.
 10. Readings—expressing shared loss
 - Indicating acceptance and support
 - Acknowledging finality
 - Concerning death and its challenge to the living
 11. A short address.
 12. **The Procession to the Place of Committal.**
 13. **The Committal.**
-
- 1-2. Initial contact with the Funeral Director is made, to discuss the necessary preparation and arrangement of the Public Ceremony. Also, discussion with the Mortician for method of preparation for the body. Location: Funeral Director's Office.
 3. Consultation with the mortician for final decisions and last minute changes, and a private visitation of the body. Location: Wake Rotunda, Dressing Room.
 4. **The Wake**, or the public visitation, sometimes referred to as "calling hour", permits family and friends in presence of the viewable body to express their feelings about the deceased. This sharing experience can be important to mourners in their grief, rather than isolating in private grief. Location: Wake Rotunda, Reposing Room.
 6. A period of private conversation between the Funeral Director and the family is an important part of the funeral. An appropriate time for this conversation would be before the visitation and the night before to the funeral service. Location: Funeral Hall, Family Room.

7. Music is unifying, focusing medium that centers the attention of various members of the group. Music can guide emotions, and create a mood for activity. For the funeral, music can establish an emotional context of quietness and reflectiveness.

9. A biographical statement acknowledges the reality of that person. By describing the important events of the individual's life affirms that the life has significance for all who shared it.

12. **The Procession** to the place of committal emphasizes the finality of death. The family received much needed support when friends and acquaintances accompany them to and support them at the place of burial or cremation. Also, life can be characterized as a progression, continually moving towards the fulfillment and end of life. The procession then to the place of burial serves not only a ceremonial and symbolic function, but also “acting out” of this final phase of life.

13. **The Committal** uses concluding words spoken at the time of the actual disposition of the body—at the graveside or in the crematory. The act of placing the body of the deceased in its final resting place is symbolic of the reality of the separation that has taken place.



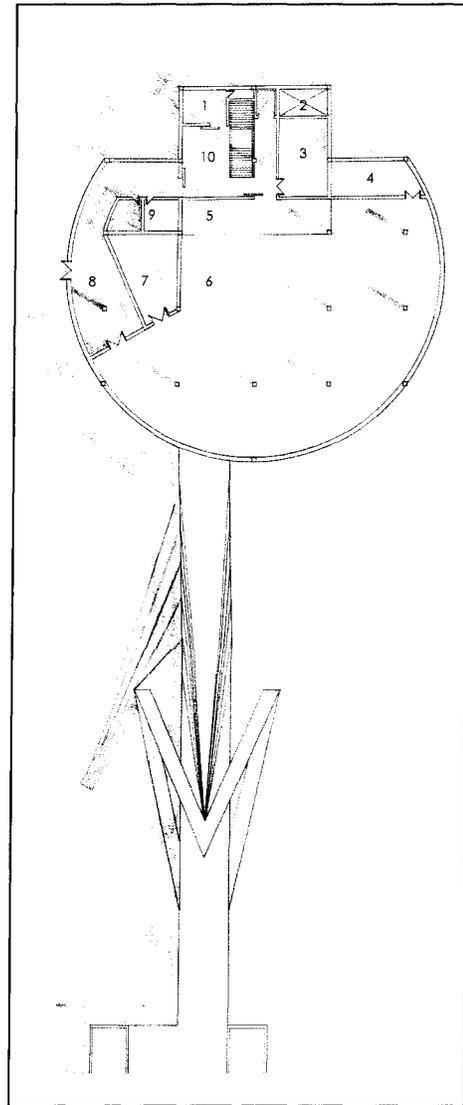
The Choreography

6.3.1 Functional Spaces in the Wake Rotunda

The Lobby Area is a focal point of public activity in the Wake Rotunda, it affords access to all other areas, and projects an air of comfort and welcome. It also serves as a buffer against weather, dirt, and noise. Bearing in mind that a lot of casual conversation occurs in this area, related function including Bathrooms and entry to the Dressing Room adjoins this space.

The Reposing Room is readily accessible from the Dressing Room and the Lobby Area. The space also provides a casket platform, floral pedestal, an Audio/Visual Room, and a Media/ Press Room.

The Preparation Room is located on the basement level set apart from all public areas of the building, but conveniently accessible for the movement of bodies to the Dressing Room. An elevator large enough for a casket connects the Preparation Room to the Dressing Room and Service Spaces above. This room contains cabinet space with lockable chemical storage, a sink/ drain bowl at the foot of each table, an arrangement for an aspirator, hot and cold water sources at the head of each table, convenient sink and sterilizer location, clean-up facilities including a shower, and adequate clothing hooks and storage space. The floors are tile with drains, and the surface extending partially up the walls of the room. A refrigerated Sanitary Room



The Wake Rotunda

- 1 Mortician's Office
- 2 Preparation Room
- 3 Dressing Room
- 4 Audio/ Visual Room
- 5 Casket Platform
- 6 Reposing Room
- 7 Media/ Press Room
- 8 Lobby Area
- 9 Washrooms
- 10 Reception

for refuse disposal is located adjacent to this room.

The Dressing Room is located one floor above the Preparation Room and is adjacent to the Reposing Room and other Services Spaces, this room serves as an area to complete the final preparations of the body prior to viewing. A countertop with sink is provided, with cabinet space for the storage of make-up and accessories, and clothing hooks and rods for the clothing to be used.

Other service spaces in the Wake Rotunda include the **Mortician's Office, Reception, Audio/ Visual Room,** and **Media/ Press Room** located on the ground floor. And at the basement level the service spaces include a **Staff Lounge,** a **Utility Room,** a **Sanitary Room,** and a **Flower Room.** The **Flower Room** is located near the service entrance, equipped to receive and store flower arrangements until their use in the Reposing Room. The room includes a sink with countertop space, a series of tall shelves for the storing of arrangements, storage space for vases, racks, and plant stands. The Wake Rotunda and Funeral Hall are connected by a service road with vehicular access, located directly beneath the main bridge. This service road is the existing railway path connecting Chateau Laurier to St. Patrick Street. Public parking is provided in conjunction with the National Gallery and the Chateau Laurier, and it is expected that a large number of people will be arriving on foot from the Market area. On-site public parking is not provided due to the unknown number of attendees at this large event and extensive on-site parking would remain unused and redundant during off-times.

6.3.2 Functional Spaces in the Funeral Hall

The Ground Floor:

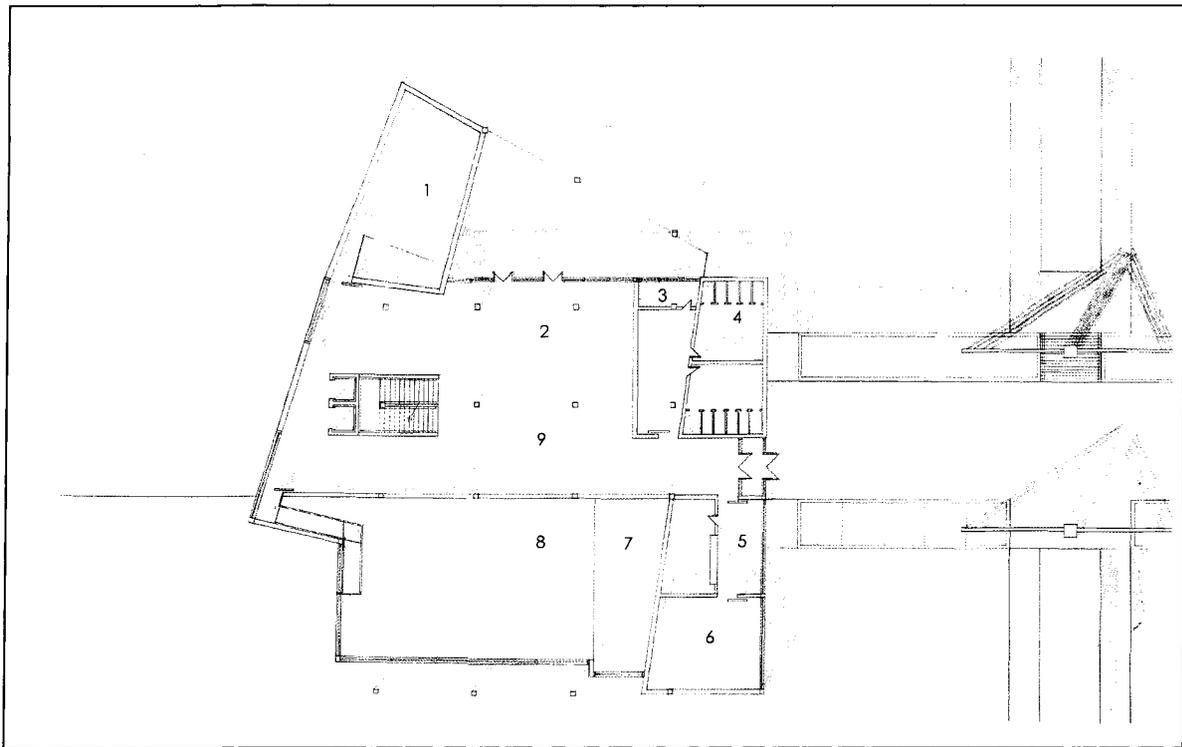
The Reception Area in the Funeral Hall provides coat check and acts as a vestibule to the Media/ Press Room. While the **Crush Space** can be used for a variety of functions and serves as a gathering area for public activity.

The Family Room is located in close proximity to the Funeral Hall; it is screened from public view, but allows the family to be aware of what is going on within the Funeral Hall. It is more than large enough for the average extended family and may occasionally serve as a visitation room. It is also located directly beneath and in close access to the Funeral Director's Office

The Funeral Chapel is directly accessible from the Crush Space, the Family Room, Funeral Director's Office, the Final Dressing Room, as well as the Garage for post-service movement of the casket, flowers, etc. The space is relatively free of columns and other structural elements, and includes a casket platform, a floral pedestal, and a pulpit.

The Final Dressing Room is where the body is stored the night before the Funeral Ceremony, and where final preparations take place. This room is directly accessible to the service road and to the Funeral Chapel and also includes a cremation facility on-site. This allows for on-site cremation after the funeral ceremony, with public viewing in the Funeral Chapel and exterior viewing through a translucent window and a smokestack.

The Screening Area is located at the exterior entrance to the Crush Space; its terracing steps are used to accommodate the overflow of people wishing to view the funeral ceremony. A live broadcast of the ceremony will be projected onto the black façades of the Family Room and Funeral Director's Office.



Funeral Hall: Ground Floor Plan

- 1 Family Room
- 2 Crush Space
- 3 Janitorial Room
- 4 Washrooms
- 5 Reception
- 6 Media/ Press Room
- 7 Casket Pedestal
- 8 Funeral Chapel
- 9 Atrium (Identity Wall)

The Second Floor:

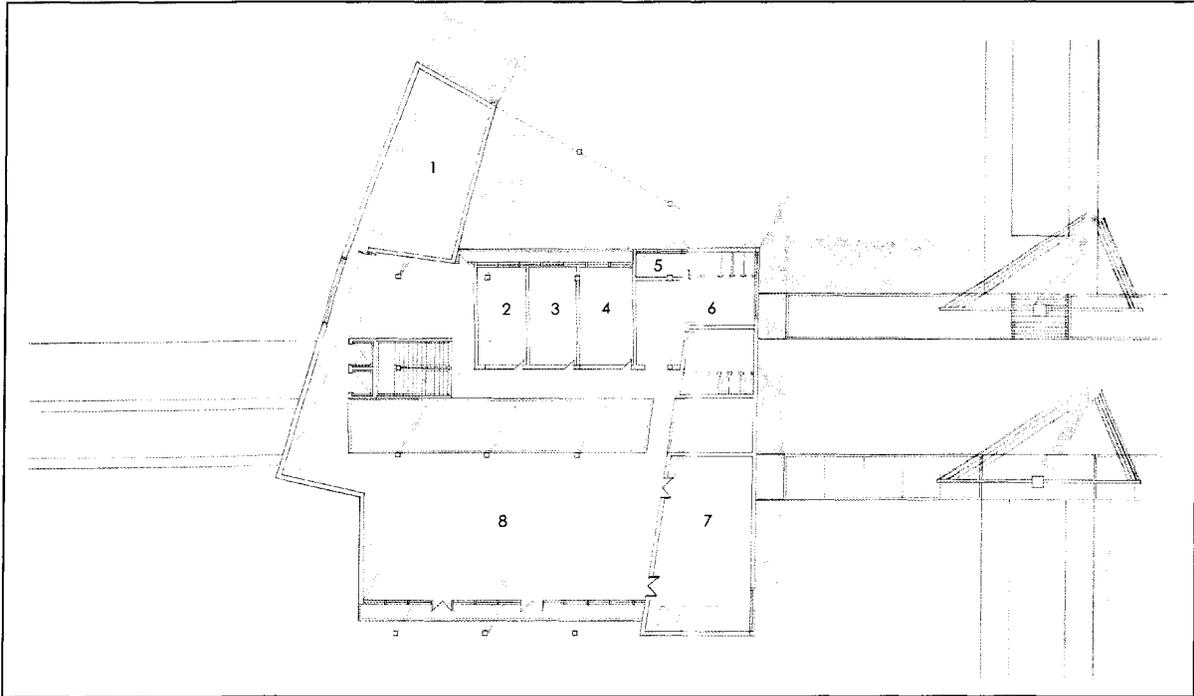
The Funeral Director's Office is a quiet secluded room that is conveniently located directly above the Family Room and in close proximity to the Funeral Hall.

The Business Office is the central control post for the entire operation. It is readily but separately available for those who come to conduct business only. Typical activities that occur in this office will be administration, book-keeping, mailing, accounting etc.

The Arrangement Office is used for the discussion of family arrangements and is adjacent to the Selection Room and Business Office. The room contains a lounge area, a closet for storing information as well as coats, and has ready access to a telephone, drinking water, and first aid. **The Selection Room** is privately accessible from the Arrangement Office, and is located in proximity to the Business Office. Its function is clearly marked to prevent unintentional access. The floor space is free from unnecessary partitions and obstruction and the have enough wall space for the display of caskets.

The Dining Hall is located directly above the Funeral Chapel; it is used for banquet services after the funeral ceremony. The Dining Hall includes a kitchen and is in proximity to bathrooms.

Other service spaces located at the basement level in the Funeral Hall include the **Staff Lounge**, a **Utility Room**, and a **Flower Room**. The service road that connects the Wake Rotunda and the Funeral Hall is conveniently located and used as a service entrance to both buildings, it is discreetly screened as a service area providing the receiving of bodies, caskets, and other deliveries. An area for the washing of hearses; vans; and cars, and storage of landscaping and snow removal equipment are located here as well.

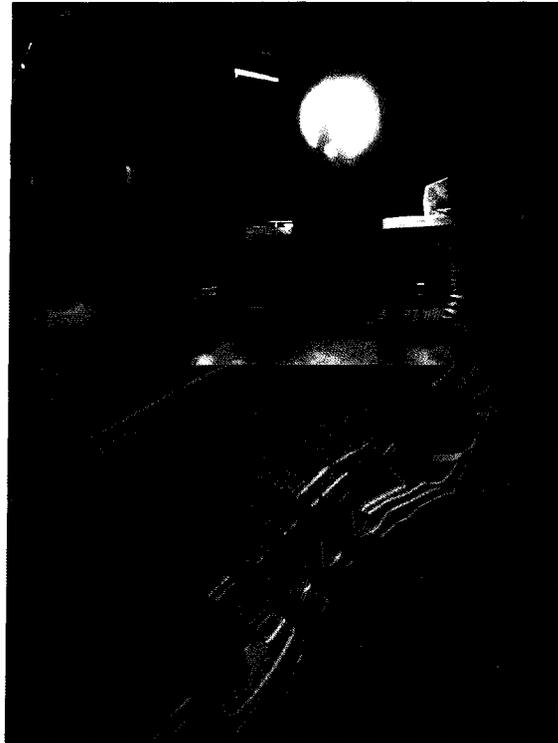


Funeral Hall: Second Floor Plan

- 1 Funeral Director's Office
- 2 Business Office
- 3 Arrangement Office
- 4 Selection Room
- 5 Janitorial Room
- 6 Washrooms
- 7 Kitchen
- 8 Dining Hall

6.4 SOCIAL AREAS IN THE CEMETERY

Kostash Myrna argues that Canadians have the common desire to become a community.¹ We are a social people and by enduring events together allows us to become a compassionate and tolerant society. The *National Cemetery of Canada* will serve as an event location that brings Canadians together. By enduring a tragic loss together the journey will allow the building of supportive relationships, the relating of the living with the dead, the reinforcement of reality, the bonding of memory, the sanctioning of authentic feelings and the affirming of finality. The *National Cemetery* will revitalize the city centre by setting into motion a series of social activities.

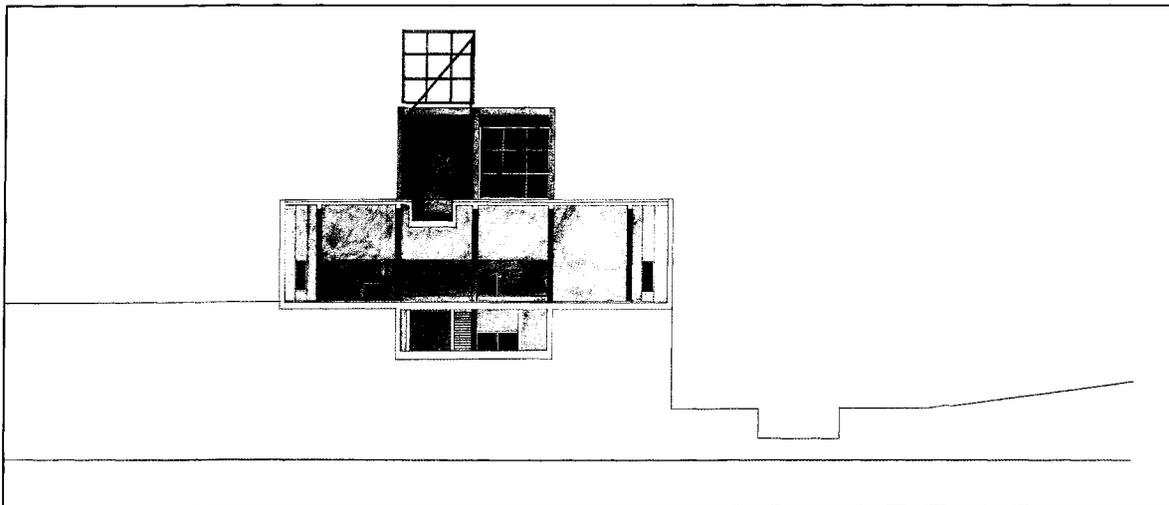


6.4.1 The Hero's Journey

Joseph Campbell describes the hero as one that is challenged to fight a battle, to save the life of another, or obtain a precious object, and then is called to begin their quest, passes through a number of trials, attains the goal or destination, and returns spiritually transformed. All those buried at the *National Cemetery* will be not only be heroes, but heroes who have advanced Canada as a nation. Campbell describes the hero as one that gives his life over something bigger than himself; the hero is characterized by the dual process of retreat from and the return to the world. The hero's journey is characterized by the sequence of separation, initiation, and return.

¹ Kostash Myrna, *The Nest Canada: In Search of the Future Nation* (Toronto: McClelland & Stewart, 2000) 248.

This journey is found in myths, religious texts, and folktales of cultures around the world. Christianity has many examples, including Jesus saying "I am the way, and the truth, and the life; no one comes to the father, but by me..."² Moses who ascends the summit of Mount Sinai to receive the Ten Commandments; Jonah who descends unto the belly of the whale and emerges transformed; and the Israelites who must journey from Egypt to the Promised Land. In the Koran it is written, "Do you think that you shall enter the Garden of Bliss without such trails as came to those who passed before you?"³ While in Buddhism, the first spiritual awakening is the story of "The Four Passing Sights" told in the legend Buddha Shakyamuni. There are numerous examples of the spiritual journey from the cultures of the world, from the Native American tribes' vision quests to Greek mythology containing the story of Psyche and Cupid, the tale of the twelfth labour of Hercules; the myth of Phreus and Eurydice; and the journey of Aeneas to find his father.



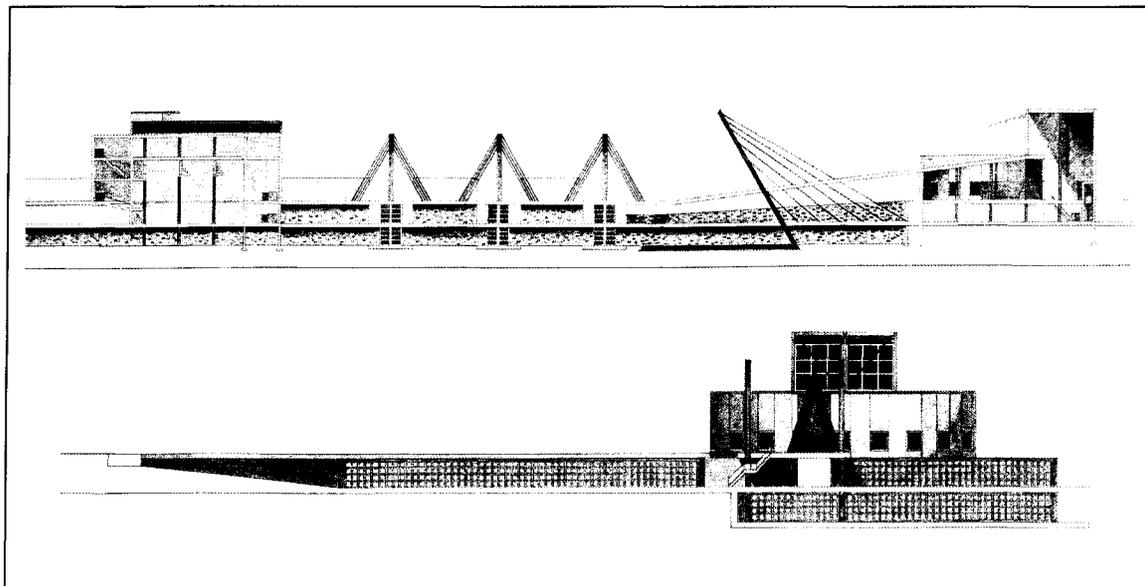
Wake Rotunda Section

The hero's journey or the procession of the deceased begins at the *Wake Rotunda*, where the body rests for a period of three days. In this cylindrical space there is only a centre and periphery, representing the cosmos or the universe as something immeasurable. A light well opens onto the platform where the deceased lies, giving a connection to body and spirit, allowing the spirit of the deceased to linger in this space,

² John, Chap. 14, Verse 6, The Holy Bible King James Version (Salt Lake City: The Church of Jesus Christ of Latter-Day Saints, 1979)

³ Thomas Barrie, Spiritual Path, Sacred Place: Myth, Ritual, and Meaning in Architecture (Boston and London: Shambhala Publications, Inc. 1996) 22.

while giving comfort to the mourners. At the end of the Wake, the body is lifted up through the light well onto the roof of the building, the body then continues on a sloping ramp from the roof of the building to the bridge. The body descends on the sloping ramp, while the public waits for its arrival on the main bridge; this ritual marks the separation of the spirit and body. The sequence of return is represented by the return body as borrowed elements to nature—the body is returned to earth; blood to water; mind to fire; and spirit to air. The first return occurs on the sloping ramp, passing through concrete pyramid the spirit returns to air. The column burials facing east and west become markers of time, along the continuum, executing the return of body to earth; blood to water; and mind to fire.



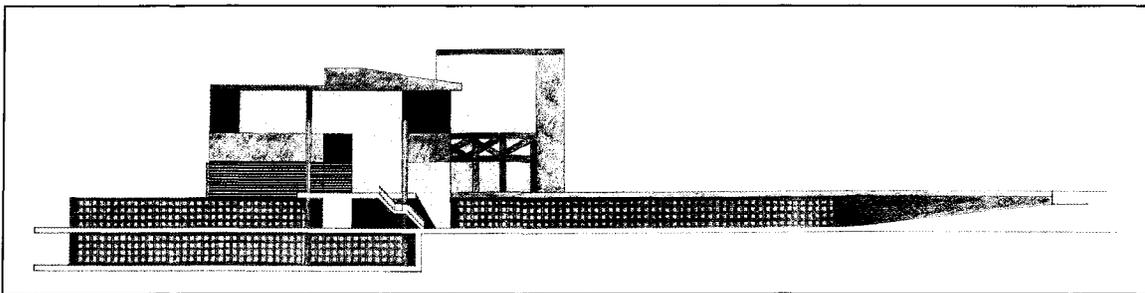
Site Sections

Campbell says, "Essentially it might be said there is but one archetypal mythic hero whose life has been replicated in many lands by many people."⁴ The hero's quest is a journey from the known to the unknown. In essence the hero's journey in life is honoured and exemplified as a great Canadian, in hopes that other Canadians can understand and learn from hero's life.

⁴ Thomas Barrie, *Spiritual Path, Sacred Place: Myth, Ritual, and Meaning in Architecture* (Boston and London: Shambhala Publications, Inc. 1996) 26.

6.4.2 The Public's Journey

The act of pilgrimage is centred on the individual, but often involves large groups of people. The pilgrim is represented by the general public retreats "from the world scene of secondary effects to those casual zones of the psyche where the difficulties really exist... his second solemn task and deed therefore... is to return then to us, transfigured, and to teach the lesson he has learned of life renewed."⁵ The public's journey is much like the hero's journey, in that is also a spiritual quest as a test or affirmation of one's faith, and is also an outer and inner journey, a physical journey to distant locations, that leads the individual to a deeper spiritual understanding. They share characteristics in spiritual preparation for the journey, separation from one's society and everyday life, trials and rituals along the pilgrim's way, arrival at the sacred place, and return in a changed state. Man has known few greater stimuli than to attempt to transcend his own mortality. The dead for the living have become a source of inspiration, the greatest of Canadians lives on forever, because the dead are remembered, copied, and built upon. Location of this cemetery at *Majors Hill Park* adjacent to the Parliament Buildings expresses a parallel between the living and the dead. The Parliament houses a concentration of the best and brightest of Canadians, while the *National Cemetery* will celebrate the legacy of all the "Greats", intellectuals, cultural, and like-minded individuals.



Site Section Facing the Funeral Hall

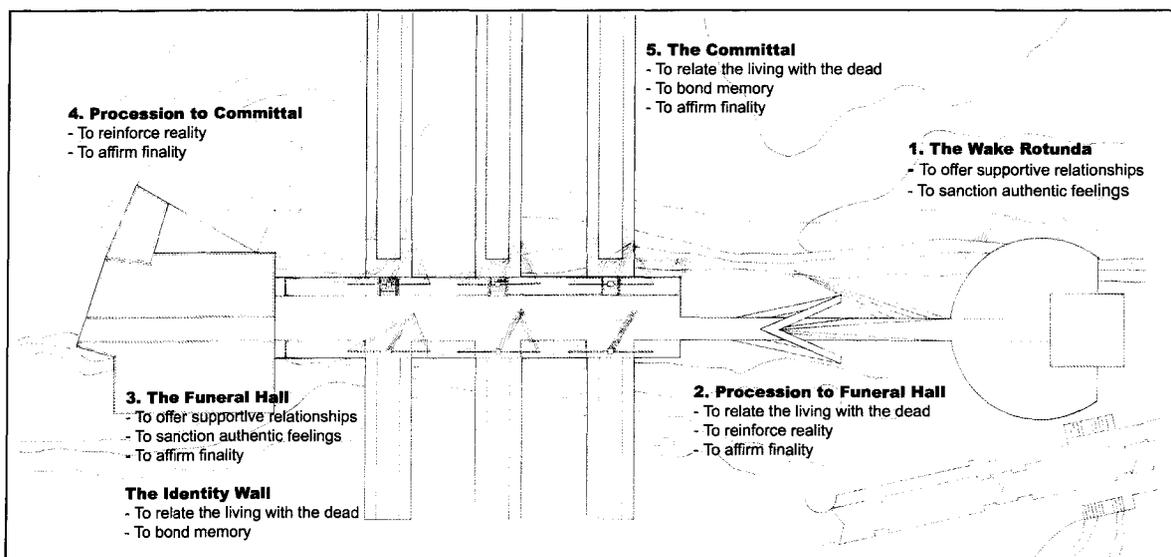
This cemetery will follow the tradition of the *memento mori*, a reminder that our mortality must not be taken for granted. Through mass education alone can endow

⁵ Thomas Barrie, *Spiritual Path, Sacred Place: Myth, Ritual, and Meaning in Architecture* (Boston and London: Shambhala Publications, Inc. 1996) 21.

citizens with self-respect and a sense of identity. “Modern man is not loyal to a monarch or a land or a faith whatever he may say, but to culture.”⁶ This cemetery will include people of all ages, from all ranks, forming a composite image of society, and a global vision Canadian nationalism.

“The millennial hope is of the inauguration and institution of a totally new order where love reigns and all men are brothers, where all distinctions and division, all selfishness and self regard are abolished. But a society in which the distinction between public and private is annihilated, in which ranks, orders, classes, association and families are all dissolved into one big family, a society in which all articulations and complexities have disappeared...”⁷

However, death is no longer an event to be celebrated by major ceremonial, and the grave is no longer a place to be marked by substantial architectural or sculptural monuments. Even in the late 18th and early 19th centuries there had been little room for pretentious monuments in the crowded graveyards of Europe.⁸ There will be dedicated space for every grave-plot to have its carved memorial.



Social Areas in the Cemetery

⁶ Anthony Smith, *Nationalism and Modernism* (London and New York: Routledge, 2000) 31.

⁷ Anthony Smith, *Nationalism and Modernism* (London and New York: Routledge, 2000) 104.

6.4.3 To Build Supportive Relationships

Manifestation of shared loss and the support of the community of mourners is conveyed to the bereaved. The identity of this group is constituted by the relationship with the deceased through kinship or association. As one of the group has died, the survivors lean upon one another for strength to assimilate their loss, and in their empathy they find support.

6.4.4 To Relate the Living with the Dead

Expresses the social understanding of the relationship of the living to those who have died. This refers most immediately to the person who has died and those who have died in the past. Man's existence is limited to the space and time relationship called life. Death brings these relationships to an end and marks the termination of personal identity. However, there is immortality in that those living on the deceased's influence through his descendants or his contributions to society. Strengthens the relational patterns along the living. The funeral is a part of the process of reorienting the relationship of life to adjust to the loss of relationship through death, finding a new orientation to life.

6.4.5 To Reinforce Reality

Assist in the reinforcement of reality of death for the bereaved. Without reinforcement of the whole painful process, mourning seems purposeless and without meaning. Acknowledging a loss through dramatizing the loss and what it means to the individual provides a supportive framework where reality can be tolerated and the process of reorientation can begin. The 'humanistic funeral' would not attempt to disguise reality, although parts of the funeral are provided to make it more aesthetically more pleasing, ie. the cosmetics applied to make the corpse more presentable, the simple flowers which relieve the starkness of the situation, and the artificial grass covering the excavated grave. The Danish philosopher Kierkegaard called humor the capacity to see

⁸ Howard Colvin, *Architecture and the After-Life* (New Haven and London: Yale University Press, 1991.) 373.

inadequacies and imperfection in something and still to maintain the capacity to hold it in high regard. Applied to the funeral these minor embellishments improve the appearances, but never hide the fact that death has occurred. The humanistic funeral does not need to disguise death, since death is seen as a natural process; it is reminded that death is a part of every man. The body of the deceased also has a place in the humanistic funeral, it is understood as a physical object, and is acknowledged as a dead body.

6.4.6 To Bond Memory

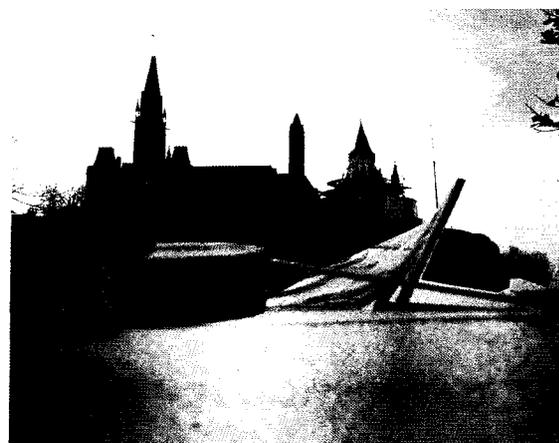
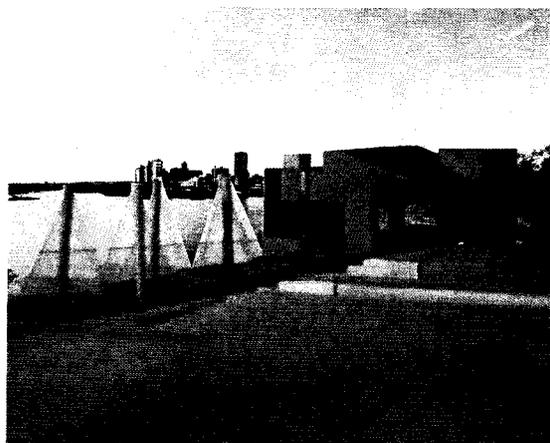
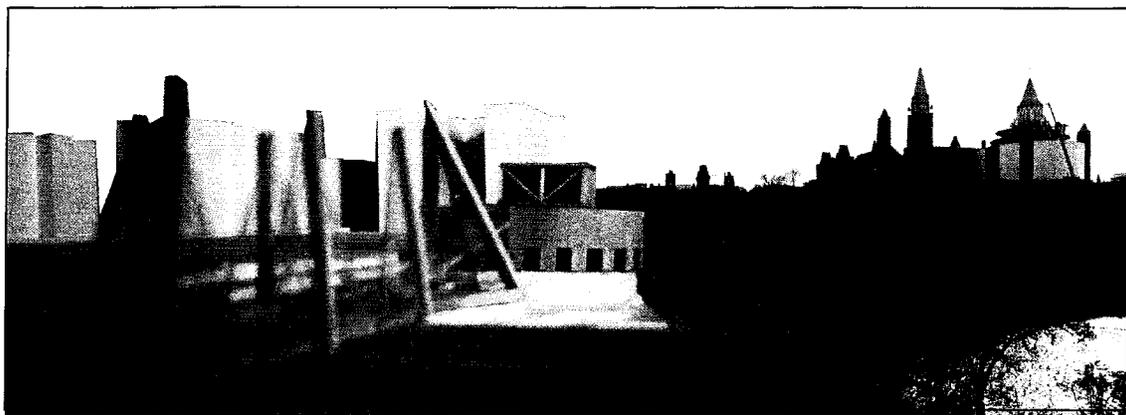
Aids the necessary recollection of the deceased, although a funeral does mark separation, it also marks the need for relationship in the dimensions of memory. Even though death is natural and universal, there is a personal quality involved as well. Death is intensely personal and should always have a personal dimension in the funeral. There is uniqueness in each man's dying, just as there is living. With the deceased there exists a bond of memory, they are not a means for recreating the past or restoring relationship, death has taken place and the past is irretrievable. As life has ended, relationships have been severed; memory is the only dimension in which anything resembling relationship can continue. While death is final, memory is possible; one who has died only exists in the past. One can give honour to the deceased without trying to create the illusion of present existence.

6.4.7 To Sanction Authentic Feelings

Offers the opportunity for the release of authentic feelings. The humanistic funeral is to make it possible for the bereaved to acknowledge and express their feelings. The mourners need to free and release authentic feelings, and it is the function of a funeral to provide freedom and openness, rather than restriction.

6.4.8 To Affirm Finality

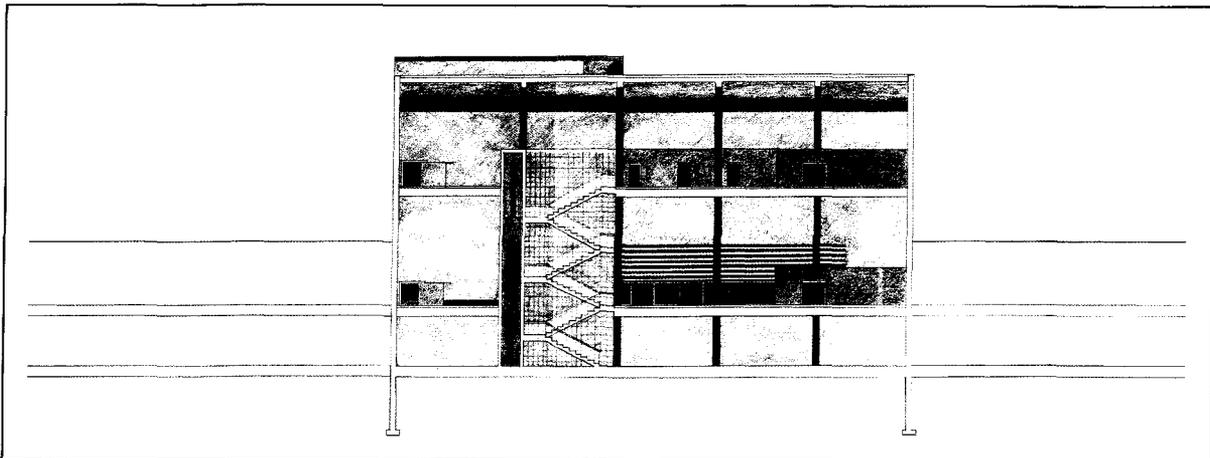
Conveys the element of finality in death. The humanistic funeral is to mark a fitting conclusion to the life of the one who has died. It may be through a ritual of separation and transition. Death is significant enough that there has been established some means of marking its occurrence. Death will be portrayed in terms of both continuity and discontinuity. Continuity rests upon the reorientation of the living after the deceased, and discontinuity is seen in the realistic acceptance of the fact that death brings life to an end. Marking the death of a person is a means of testifying to the worthwhileness of his living. There is an opportunity to honour and commemorate the contributions that have been made by the life of the deceased. However, it is not needed an elaborate eulogy, the simple sincere acknowledgment of that contribution has been made and has been received is tribute enough. The belief in social and biological immortality means that this contribution lives on in the mourners themselves.



6.5 ALLEGORIAL SPACES IN THE CEMETERY

6.5.1 The Identity Wall

The *Identity Wall* runs along the atrium of the *Funeral Hall* on the same axis as the bridge. In the atrium light is redirected from a light well that runs the length of the space, it is reflected off the ceiling and is diffused by the glass blocks that make up the *Identity Wall*. The *Identity Wall* is made up of large glass blocks etched with the names of Canadians buried at the National Cemetery of Canada. In this memorial, identity is represented as a translucent medium, constantly evolving, shaped by history, and located by time. Identity is shaped by the individual and the collective, with constant interaction between the private and the public; but the past is not dark. The memorial emphasizes Canadian identity as something pluralistic and diverse, with the individual having memories and the collective having shared experiences. The interpretation of the *Identity Wall* as a window, allows the individual to focus on the Wall as a window to the past. This Wall also acts a mirror, reflecting individuals standing in front of the wall, forming a community in which mourners find sanction for their sorrow and released from the past.



Section A-A

The names of 114,710 Canadians from the five Books of Remembrance located in the Peace Tower are also engraved on this wall, they lost their lives while servicing in

were used in the construction of the canal, these upland species included—beech; maple; elm and white pine; birch; ash and pine. In the twentieth century the park has seen the decline in vegetation, therefore it was imperative to preserve existing vegetation and promote new growth in the design of the *National Cemetery*. With Canadian identity so strongly influenced by geography and climate, the growth of plants on the bridge create a connection between human and nature, introducing the dimension of time—the cycle of seasons, decay, and generation. A gathering of nature offers a means to express individual and collective identity, with planters along each side of the bridge; separate planters with different species represent each province on one side and on the other one large planter with different species combined from all provinces.

Predominant Plant Species³

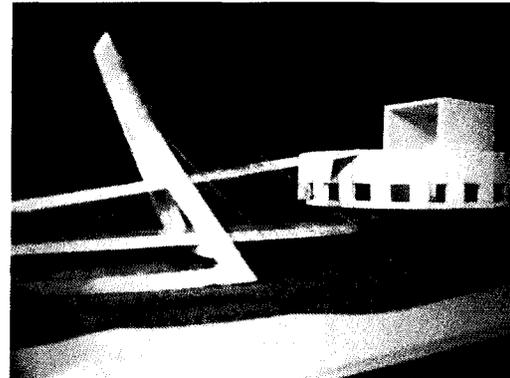
Botanical Name	Common Name	Botanical Name	Common Name
Tree Species include:			
<i>Acer ginnala</i>	Amur Maple	<i>Picea glauca</i>	White Spruce
<i>Acer negundo</i>	Manitoba Maple	<i>Picea pungens</i>	Colorado Spruce
<i>Acer platanoides</i>	Norway Maple	<i>Pinus strobus</i>	White Pine
<i>Acer rubrum</i>	Red Maple	<i>Pinus sylvestris</i>	Scot's Pine
<i>Acer saccharinum</i>	Silver Maple	<i>Quercus borealis</i>	Red Oak
<i>Acer saccharum</i>	Sugar Maple	<i>Salix</i> sp.	Willow
<i>Aesculus hippocastanum</i>	Horse Chestnut	<i>Syringa amurensis japonica</i>	Japanese Tree Lilac
<i>Fagus</i> sp.	Beech	<i>Tilia Americana</i>	Basswood
<i>Fraxinus americana</i>	White Ash	<i>Ulmus Americana</i>	American Elm
<i>Fraxinus pennsylvanica</i>	Green Ash	<i>Ulmus pumila</i>	Siberian Elm
Shrub Species include:			
<i>Cornus stolonifera</i>	Red Osier Dogwood	<i>Rosa rugosa</i>	Rugosa Rose
<i>Crataegus</i> sp.	Hawthorn	<i>Rhus typhina</i>	Staghorn Sumac
<i>Lonicera tatarica</i>	Tatarian Honeysuckle	<i>Spiraea</i> sp.	Spirea
<i>Lonicera</i> sp.	Honeysuckle	<i>Syringa vulgaris</i>	Common Lilac
<i>Pinus mugho mughus</i>	Mugho Pine		
Groundcovers include:			
<i>Parthenocissus quinquefolia</i>	Virginia Creeper	<i>Vitis</i> sp.	Wild Grape

² John Zyonar, *Major's Hill Park: A Study in Adaptive Rehabilitation* (Manitoba: University of Manitoba, 1988) 58.

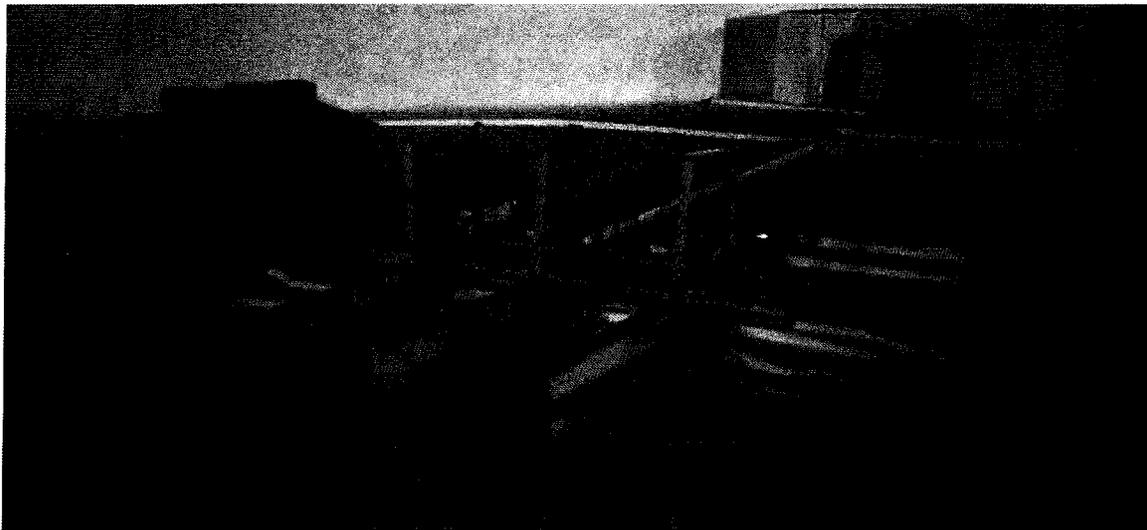
³ John Zyonar, *Major's Hill Park: A Study in Adaptive Rehabilitation* (Manitoba: University of Manitoba, 1988) 104.

6.5.3 The Pyramid Bridge

The ceremonial procession through the monumental concrete pyramid marks the symbolic representation of the separation of spirit and body; it is the first element returned to nature. For Plato death allows for the return of borrowed elements to nature—spirit is returned to air. The pyramid shape was chosen to mirror

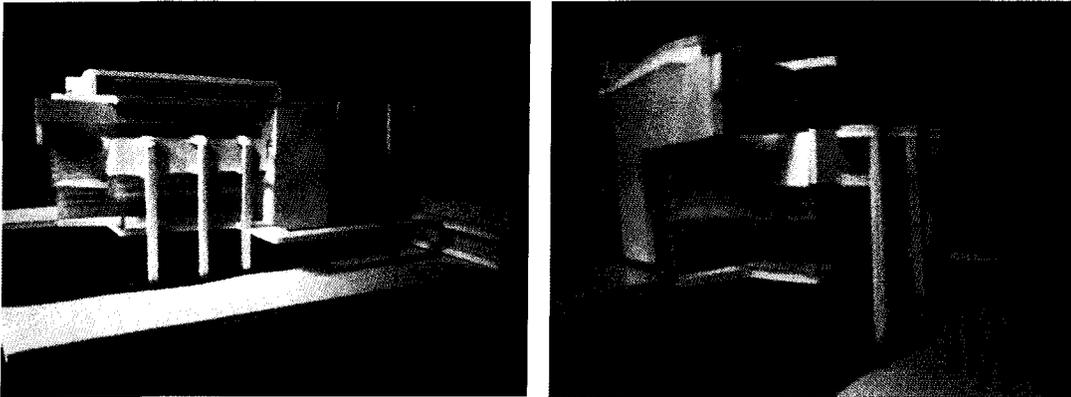


the cable supports of the main bridge. A classic fan configuration of cables supports the main span of the sloping ramp. The pyramid is symmetrical in configuration and worked out to equally balance the tension of the fanning cables, locating the centre of gravity at the mid-section of the vertical mast. The mast is made of reinforced concrete, a material that works well under tension. In construction the mast would be held up by false work, much like how concrete formwork is set.



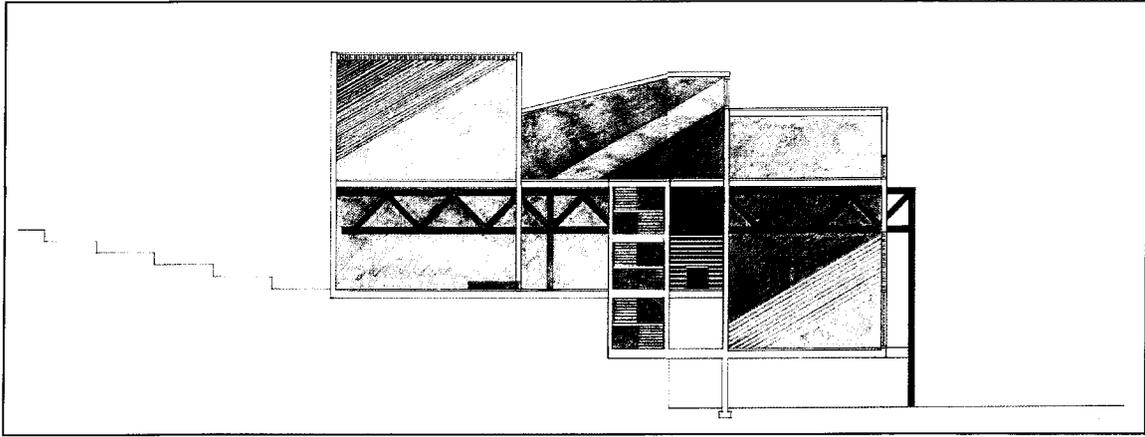
6.5.4 Funeral Hall Spaces

The *Funeral Chapel* faces the Ottawa River, providing a natural backdrop for the ceremony. It gives a sense of privacy, yet it is open to the elements at the same time. Crossing the width of the space are large wooden trusses, which are over-built to provide a sense of security and protection. The light from the atrium is diffused through the glass blocks of the *Identity Wall* which establishes a quiet and reflective atmosphere in the *Funeral Chapel*.



The *Family Room* used for family gathering before and after the funeral ceremony is a private space. To provide a sense of security and privacy there are no windows or openings in this room, except for a glazed opening at floor level which allows light to traverse into the room through a pool of water. This establishes a serene and reflective atmosphere in the *Family Room*.

The *Funeral Director's Office* is located directly above the *Family Room* and also has no windows or openings in its walls. Light floods the room from the roof through a glass and steel trellis, washing out the room in a uniform grill pattern. The glass and steel trellis can be controlled to let in the desired amount of light. The trellis pattern is reflected onto everything in the rooms, creating a uniformity and equality to all things inside the room.



Section B-B

7.1 CONCLUSION

It is because nations, nationalism and identity are evolving concepts that allow Canada to have neither one single Canadian identity nor one single Canadian nationalism. With our scarcity of national symbols and our ambivalence to our heroes, the *National Cemetery of Canada* would satisfy a nationalistic urge, serving as another symbol for our country. Canadian nationalism mirrors its geography and climate, in a country so large and varied in its physical conformations, it is inherent that there is a pluralism in Canadian identity. “We have been shaped, mentally as well as physically, by the climatic rigours of our land.”¹

In the *National Cemetery of Canada* symbols of diversity, pluralism, change, tolerance, and communality give us a sense of togetherness and allows for multiple identities. These symbols are articulated in the *National Cemetery* through the choreography of the funeral—using themes of separation, transition and reunion, the theme of nature, and the hero’s and public’s journey. These symbols convey meaning by denotation, exemplification, metaphorical expression and mediated reference. The themes of separation, transition and reunion show the plurality of the body being returned to various parts of nature. The journey through the cemetery frames and reveals different views and interfaces with the natural aspect of the park, allowing the visitor to engage the dynamics and phenomena of the natural forces around us—earth, water, climate, seasonal changes, and the solar system. The planters on the bridge with various plant species represent individual and collective identity, creating a connection between human and nature, introducing the dimension of time—the cycle of the seasons, decay, and generation. Lastly, the *Identity Wall* represents identity as a translucent medium, constantly evolving, shaped by history and located by time. The Wall acts as a window to the past and as a mirror, reflecting individuals standing in front of the wall.

¹ George Woodcock, *The Canadians* (Toronto: Fitzhenry and Whiteside Ltd., 1979) 297-298.

In a century of revolution and democratization, our national identity is an affirmation of our independence as a separate, self-aware people. While, other countries feign to invest international interest, Canada already has national identity that reflects global identity, and we can re-equip ourselves to assume a more meaningful role internationally by tapping into values already inherent in our national identity.

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8.1 SYMBOLS AND CONVEYING MEANING

According to Anthony Giddens, nationalism is a psychological phenomenon. Nationalism is “the affiliation of individual to a set of symbols and beliefs emphasizing communality among the members of a political order.”¹ And nowhere is the power of symbolism and imagery more evident than in the territorial dimensions of nationalism. We need symbols because of a separation between the conscious and unconscious mind, the use of symbols can bridge this gap between the two layers of unconscious and conscious. According to Carl Jung, symbols that are consciously perceived simultaneously resonate with the collective unconscious, and are timeless and universal. Even though we may be culturally different, psychologically we are very similar. There are two categories of symbols, which include the collective and individual. Paul Tillich states that a symbol needs to be perceived and accepted, thus it may arise from the individual, but ultimately it is a ‘social act’ and must have a power and significance shared by many. For Jung, there is a distinction between the ‘personal unconscious’ and the ‘collective unconscious’, the personal unconscious is limited to the state of forgotten elements and is called “the shadow”; while the collective unconscious is repressed at a deeper level.

"I have chosen the term "collective" because this part of the unconscious is not individual but universal; in contrast to the personal psyche, it has contexts and models of behavior that are more or less the same everywhere and in all individuals. It is, in other words, identical in all men thus constitutes a common psychic substrate of a supra personal nature which is present in every one of us."²

For Jung, all humans share a psychic "strata" that transcends the specifics of each individual and culture.

The Swiss linguist Ferdinand de Saussure also researched this dialectic between *langue* and *parole*, or language and speech. If language is the structure or rules, then speech is the individual use and interpretation. Each language has a specific structure comprised of vocabulary and its various relationships, but within this there is freedom to communicate personal ideas. Claude Levi-Strauss who was influenced by Saussure, studied the mythology of cultures. His theory was that there was a similarity between myths collected in different regions, and these similarities “cannot reside in the isolated elements which enter into the composition of the myth,

¹ Anthony D. Smith, Nationalism and Modernism (London and New York: Routledge, 1998) 72.

² Thomas Barrie, Spiritual Path, Sacred Place: Myth, Ritual, and Meaning in Architecture (Boston and London: Shambhala Publication Inc., 1996) 17.

but only in the way those elements are combined."³ Joseph Campbell described myths as "spontaneous productions of the psyche, and each one bears within it, undamaged, the germ power of its source."⁴ For him there was also similarities between different world mythologies, he termed 'universal mythic themes' as repeating themes that appeared pan-culturally but find unique expression in each particular culture. Campbell says that the myth "will always be the one shape-shifting yet marvelously constant story that we find, together with a challengingly persistent suggestion of more remaining to be experienced than will even be known or told."⁵

Nelson Goodman argues in his essay *How Building Mean* that architecture can convey a meaning before we are able to address the issue of what a building really means. Goodman discusses different meanings that buildings may convey, and different method of conveying the meanings. "A building may mean in ways unrelated to being an architectural work—may become though association a symbol for sanctuary, or for a reign of terror, or for graft."⁶ These symbols do not need to be architecturally representative, but is the choice of the architect of what message is conveyed.

There are four ways of conveying a meaning—denotation, exemplification, metaphorical, expression, and mediated reference. Some parts of the building's meaning may be read literally, while others are directly denoted. For example the meaning of the Lincoln Memorial in Washington, D.C is extracted from Lincoln's speeches which are carved into the walls and the large statue of Lincoln himself represents his presence. The memorial has communicated messages, which are direct, while open to multiple interpretation at the same time.

Secondly, the Lincoln Memorial conveys meaning using another method; by drawing attention to certain properties that exclude others. It is a self-contained building, which is a dramatic urban design gesture. Even the solid-void-solid rhythm of the facade draws attention to the centre of the statues even from a distance. The third method of conveying a message is the expression of metaphor. The memorial is treated architecturally like a temple with Lincoln taking the place of the classical deity. And just in case this message is missed a message is written, "In this temple as in the hearts of people for whom he saved the union the memory of Abraham

³ Thomas Barrie, *Spiritual Path, Sacred Place: Myth, Ritual, and Meaning in Architecture* (Boston and London: Shambhala Publication Inc., 1996) 18.

⁴ Thomas Barrie, *Spiritual Path, Sacred Place: Myth, Ritual, and Meaning in Architecture* (Boston and London: Shambhala Publication Inc., 1996) 18.

⁵ Thomas Barrie, *Spiritual Path, Sacred Place: Myth, Ritual, and Meaning in Architecture* (Boston and London: Shambhala Publication Inc., 1996) 18-19.

Lincoln is enshrined forever.”⁷ This method can be quite powerful, even though the average American citizen may not understand the details of classical systems of proportion and the rich meaning encoded into the temple’s entablature, the citizen will sense the metaphor of Lincoln as an enthroned deity and will know something of his deeds. And the fourth way of conveying meaning is through mediated reference. The memorial leads to the broader consideration of the values of national unity and racial equality that were promoted by Lincoln. This the memorial also comes to represent the process of advancement of civil rights, it is probably not a coincidence that many of Washington’s civil rights rallies are held in front of the Lincoln Memorial.

Thus, what a building may come to mean can lead to a meaning that is far from the physical architectural object. Goodman says, “Even when a building does mean, that may have nothing to do with its architecture. A building of any design may come to stand for some of its causes or effects, or for some historical event that occurred in it or on its site, or for its designated use; any abattoir may symbolize slaughter and any mausoleum, death; and a costly county courthouse may symbolize extravagance. To mean in such a way is not thereby to function as an architectural work.”⁸ Buildings that represent national identity can serve as several symbolic meanings, some may be traced to the designer’s or politicians intentions, while others meanings are unintended and unacknowledged. There is even a hierarchy of meanings that are legitimized at different levels of power, “[t]he scale of the structures remind the mass of political spectators that they enter the precincts of power as clients or as supplicants, susceptible to arbitrary rebuffs and favors, and that they are subjected to remote authorities they only dimly know or understand.”⁹

These hierarchies in levels of meaning have also produced dichotomies in meanings. For example, if the democratic government is made up by the government and the public, we can have a building that represents them equally, by removing barriers between them and the addition of increasingly greater amount of public seating. But we could easily just as well design a building that represents the government as higher than the people. Another dichotomy is the individual verses the collective. Charles Goodsell argues that a building can “generally convey concepts of promoting popular sovereignty and democratic rule, of viewing the people as

⁶ Lawrence Vale, *Architecture, Power, and National Identity* (New Haven and London: Yale University Press, 1992) 4.

⁷ Lawrence Vale, *Architecture, Power, and National Identity* (New Haven and London: Yale University Press, 1992) 4.

⁸ Lawrence Vale, *Architecture, Power, and National Identity* (New Haven and London: Yale University Press, 1992) 6.

⁹ Lawrence Vale, *Architecture, Power, and National Identity* (New Haven and London: Yale University Press, 1992) 8.

individuals rather than an undifferentiated mass, and of establishing the moral equality of the rulers and the ruled.”¹⁰ Alienation versus empowerment is another dichotomy that can be reinforced. For example in debating chambers, public access and participation are indirect, but offer the symbolic expression of a central government that does reach outside the parliament.

In conclusion, national buildings have the source to convey potential meaning that extends beyond its facades. Its spatial relation to other important buildings sends additional complex messages about how leadership wishes others to regard itself. Also the manipulations of its proportions and materials may be influenced by its degree of isolation and its accessibility to the public. The influence of urban design on the structure’s meaning is especially clear during dramatic events involving processions. All forms of procession—military review, presidential motorcade, celebratory parade, and civilian protest—consists of power moving through space. All parts of the setting the point of origin, the route, and the destination—may be symbol-laden and can become part of the meaning of the event.

¹⁰ Lawrence Vale, *Architecture, Power, and National Identity* (New Haven and London: Yale University Press, 1992) 8-9.

8.2 NATIONALISM AND CANADIAN PEACEKEEPING

Ever since the birth of the United Nations, supported by the Universal Declaration of Human Rights, Canada has participated in peacekeeping. Over the past years we have contributed more than any other country, more than 125,000 Canadian military personnel have served on peacekeeping missions for the United Nations. Although, the term peacekeeping was coined in 1956, peacekeeping is a Canadian phenomena directed by Lester B. Pearson, who established the Colombo Plan in 1950s, making the world's first initiation on foreign aid. The United Nations began using peacekeepers in the late 1940s, adapting Canadian peacekeeping internally. The Universal Declaration became a resolution of the United Nations as a law of sympathetic nations rather than an internationally enforceable law.¹

“It is necessary to build peace rather than keep peace, to create a civil society that will become an enduring protection against future tyranny. We have seen what happens when civil society does not exist, where there is no democratic and law-based system to fill the vacuum left by a dictator's fall.”²

We often take our democratic society for granted, yet it is the qualities of democracy and freedom, that we Canadians strive to resemble, and it has become a model for the development of other nations. It is in democracy that we can build peace, and it is through peacekeeping that we can build democracy and a system of laws. As Canadians, we are willing to be open to scrutiny, we are able to accept criticism, we act on it, we want to make “life a little less terrible and a little less unjust in each generation.”³ By establishing human rights culture within our own borders, and defining peace as a solution to the conflicts of the world, Canadians value peacekeeping as the accommodation of differences.⁴ And there is no better time for Canada to lead the future through peacekeeping, in a time when the United Nations itself is looking for answers.

If the Army is a reflection of society, then the role that Canada has created for itself is that of a mediator and peacemaker. Canada is known for its efforts to use quiet diplomacy to resolve international disputes.⁵ Peacekeeping has come to represent Canada's national identity, and may be one of the last nationalisms we have left, an identity that we still erect monuments for, that we still have ceremonies for, that we still highly respect. Our peacekeeping identity

¹ Satya Das, The Best Country: Why Canada Will Lead the Future (Edmonton: Cambridge Strategies Inc., 2002) 82.

² Satya Das, The Best Country: Why Canada Will Lead the Future (Edmonton: Cambridge Strategies Inc., 2002) 82.

³ Satya Das, The Best Country: Why Canada Will Lead the Future (Edmonton: Cambridge Strategies Inc., 2002) 82.

⁴ Satya Das, The Best Country: Why Canada Will Lead the Future (Edmonton: Cambridge Strategies Inc., 2002) 140.

⁵ “Military History: 19445 to Present: Peacekeeping,” The Loyal Edmonton Regiment Museum 5 Nov. 2004
<<http://www.lermuseum.org/ler/mh/1945topresent/canadasrole/html>>

embodies Canadian identity, because it expresses fairness, equality, justice, humanity, tolerance and sacrifice, qualities that we hold dear, and qualities that are evident in our peacekeeping monuments, our peacekeeping missions, and the individual serviceman and woman. With the fading of Canadian national identity, peacekeeping can reinvestigate national identity and bring awareness to its citizens.

The debate concerning whether or not Canada has a Canadian nationalism continues, however the romantic notion of Canadian nationalism is a delusion, because there is not one single Canadian identity nor one single Canadian nationalism. Yet it is important to distinguish between two forms of nationalism: first, nationalism and the second, what I shall term for the purpose of this paper, nationalistic tendencies. Nationalism is the “affiliation of individuals to a set of symbols and beliefs emphasizing communality among the members of a political order,” while nationalistic tendencies are traditions invented for the artificial ideology of high culture.⁶ Both nationalisms can be used to define Canadian identity, but in Canadian culture we see ourselves more through nationalistic tendencies than nationalism itself. Nationalistic tendencies “design a myth of origin, rewrite history, invent traditions, rituals, and symbols that will create a new identity,”⁷ and nationalism discovers a common goal. While both nationalisms exist in Canada, there are more nationalistic tendencies, viz. beer and hockey, than nationalisms. Yet, it is more so in nationalism that fairness, equality, justice, humanity, tolerance, and sacrifice gives the country a sense of togetherness. And it is through nationalism that Canadian citizens can identify multiple identities, truly learn their own history, and allow the country to unite without negating other identities and identities laid down by original Canadians.

There are Canadians that see the army oriented towards peacekeeping as an effective form of Canadian nationalism. On the other hand, even with all the positive contributions that peacekeepers make, there are Canadians that do not see peacekeeping in service to the interests of Canadian security, and is strictly something non-Canadian.⁸ Kofi Annan as the Secretary General in his April 1988 speech in Berkeley said—

“The evolution of United Nations peacekeeping from the traditional kind of patrolling buffer zones and cease-fire lines to the modern, more complex manifestations in the former Yugoslavia has been neither smooth nor natural. It has created conceptual confusions and inflated expectations, betrayed hopes and blemished reputations. It has made us review our responsibilities and question our most basic assumptions about the

⁶ Anthony Smith, *Nationalism and Modernism* (London and New York: Routledge, 2000) 72.

⁷ Anthony Smith, *Nationalism and Modernism* (London and New York: Routledge, 2000) 217.

⁸ Colonel R.B. Mitchell, “Peacekeeping and the Canadian Army in the 21st Century,” *The Canadian Army in the 21st Century* (Halifax: Dalhousie University, 1990) 29.

very nature of way and the very high price of peace in the post-cold war era... [W]hat is now recognized as a pioneering assessment of the new frontiers of peace. Peacekeepers were asked the impossible and sometime, therefore, even failed to achieve the possible.”⁹

It is known, even with diminishing faith in our Canadian Armed Forces, that peacekeeping in the past 45 years is the general purpose of our military forces, and that this commitment of collective defense is most the effective projection of national pride. Peacekeeping has come to form Canadian nationalism because it projects symbols and beliefs of a nation—fairness, equality, justice, humanity, tolerance, and sacrifice. Moreover, peacekeeping should stay as a form of nationalism because it represents anti-colonial, socialist, feminist, ecological and anti-racist movements that Canada is famous for.

To show what peacekeeping entails and why it is a Canadian invention, a definition of peacekeeping will be needed. The Canadian Institute for International Peace and Security defines peacekeeping as “the employment, under the auspices of a recognized international authority, of military, para-military or non-military personnel or forces in an area of political conflict, for the purpose of restoring or maintaining peace.”¹⁰ That is the purpose of peacekeeping is to give parties the confidence that their differences can be solved by negotiation.¹¹ Peacekeeping ranges from unarmed missions with a role of observation and reporting only, to roles of investigation, supervision and control, to the interposition of armed military units and formations between the parties.¹² The concept of peacekeeping comes from the international community as a practical means of limiting and mediating disputes, to avoid a major conflict. Lester B. Pearson invented peacekeeping and sent the United Nation peacekeeping force to the Suez Crisis in 1956, for a first ever peacekeeping mission. Something that Canada does represent is a nation able and willing to play the role of ‘honest broker’ in world affairs¹³. While Canada is able to adapt its national identity as reflecting a cosmopolis identity, other countries feign to invest international interests. This is not to say that Canada does not involve any self-interests in handling conflicts around the world, but we are one of the few countries within the G8 that use peacekeeping as an ideal for resolving conflict and a mean creating peace. Clearly, our monuments all over the world show appreciation to Canadian efforts in peacekeeping, our intensive involvement with United Nations

⁹ Satya Das, *The Best Country: Why Canada Will Lead the Future* (Edmonton: Cambridge Strategies Inc., 2002) 133.

¹⁰ Canadian Institute for International Peace and Security, *Factsheet 4—Peacekeeping* (Ottawa: CIIPS, 1988).

¹¹ Colonel R.B. Mitchell, “Peacekeeping and the Canadian Army in the 21st Century,” *The Canadian Army in the 21st Century* (Halifax: Dalhousie University, 1990) 29.

¹² Colonel R.B. Mitchell, “Peacekeeping and the Canadian Army in the 21st Century,” *The Canadian Army in the 21st Century* (Halifax: Dalhousie University, 1990) 29.

¹³ Colonel R.B. Mitchell, “Peacekeeping and the Canadian Army in the 21st Century,” *The Canadian Army in the 21st Century* (Halifax: Dalhousie University, 1990) 30.

in all peacekeeping missions proves our dedication in the obedience to a universal law, while our participation in peacekeeping missions internationally expresses our invested interest in aiding countries that return no benefits.

The first aspect of peacekeeping that expresses Canadian nationalism is the Canadian identity embodied in our peacekeeping monuments, particularly monuments in Ottawa, where the dead are revived and remembered through memorials and ceremonies. Benedict Anderson argued that it is through death that we are threatened to forget our past, and we look to the next generation to keep our memory alive.¹⁴ Peacekeeping monuments around the world serve as an eternal tribute to peacekeepers around the world, they are characterized by symbols of commemoration, making up the collective memory and solidarity of the nations overcoming the treat of oblivion.¹⁵ In addition to symbols of commemoration, our peacekeeping monuments use symbols of fairness, equality, justice, tolerance, and sacrifice, as a reminder for the reasons we fight for peace. Joe Clark in *A Nation Too Good to Lose*, wrote of his feelings about Canada—“Internationally, what causes other nations to turn to Canada when there are tensions to defuse, or differences to bridge, is that we prove ourselves consistently even-handed and pragmatic, and often successful.”¹⁶ While monuments tend to take the in-your-face approach to symbolism, Canadians have chosen to represent Canadian ideals symbolized in a more subtle way. To symbolize its inherent purpose in a non-direct manner is actually a better approach, and is similar to Canada’s method of quiet negotiating in peacekeeping missions.

The first example of a peacekeeping monument embodying Canadian nationalism is the Unknown Soldier, used as a symbol of sacrifice identified as the supreme Canadian identity.

“Without name or known remains, these tombs are filled with ‘ghostly *national* imaginings’. What this suggests is that nationalism, like religions, takes death and suffering seriously.”¹⁷

In the year 2000, Canada brought unidentified remains of a First World War soldier to Ottawa, to be buried at the base of the National War Memorial in a granite sarcophagus. The National War Memorial and the Unknown Soldier has been the focus of Remembrance Day ceremonies since 2000. The final burial of the Unknown Soldier on May 28th, became the significance of ‘sacrifice for country’, representing all sailors, soldiers, and airmen who have done their duty to Canada. The story of Canada’s Unknown Soldier is not a new one, in 1984 in the North American office

¹⁴ Anthony Smith, *Nationalism and Modernism* (London and New York: Routledge, 2000) 132.

¹⁵ Anthony Smith, *Nationalism and Modernism* (London and New York: Routledge, 2000) 132.

¹⁶ Joe Clark, *A Nation Too Good to Lose* (Toronto: Key Porter, 2002) 22.

in Ottawa, there was plans to repatriate an Unknown Soldier, the idea was brought up again in 1996 by Jean-Yves Bronze, and in 1997 the Royal Canadian Legion proposed a tomb for the Unknown Soldier for 2000.¹⁸

Here is an account of the ritualization of the Canadian Forces supporting the Tomb of the Unknown Soldier Ceremony. The occasion was envisioned by the Royal Canadian Legion as a project marking the millennium, involving over 1,000 Canadian Forces personnel. The Unknown Soldier began his journey home from the Vimy Ridge Memorial on May 25, 2000, and in the evening about twenty member of Perley and Rideau Veterans' Health Care Centre gathered at Cartier Square Drill Hall in Ottawa to view the coffin before it was moved to Parliament Hill. And on Sunday May 28, a cloudy, overcast day, Governor General Adrienne Clarkson gave a eulogy—

“He is every soldier in all of our wars... Wars are as old as history. Over 2,000 years ago, Herodotus wrote: In peace, sons bury their fathers; in war, father bury their sons. Today, we are gather together as one to bury someone's son... We do not know where he came from... We cannot know him... In honouring this Unknown Soldier today, through this funeral and this burial, we are embracing the fact of the anonymity and saying that because we do not know him and we do not know what he could have become, he has become more than one body, more than one grave. He is an ideal. He is a symbol of all sacrifice. He is every soldier in all wars.”¹⁹

The Unknown Soldier is able to remind us that anyone can have the capabilities of being a good Canadian citizen and the ideal quality of a citizen is one of sacrifice. It does this by “transforming fatality into continuity, by linking the dead and the yet unborn,”²⁰ it brings a country together, because it embodies something right, giving meaning to something secular, which is the basis for any nationalism. Clarkson continued to read Major Talbot Papineau writings in 1916:

“Is their a sacrifice to go for nothing or will it not cement a foundation for a true Canadian nation, a Canadian nation independent in thought, independent in action, independent even in its political organization—but in spirit united for high international and humane purposes...”²¹

This sacrifice also symbolizes Canada as an independent nation, independent in though, action, and political organization, it is because we are brought together through sacrifice that we have a nation united for the reason of international humanity. Our immemorial past will not be

¹⁷ Anthony Smith, *Nationalism and Modernism* (London and New York: Routledge, 2000) 132.

¹⁸ John Gardam, *Canadians in War and Peacekeeping* (Burnstown: General Store Publishing House, 2000) 213.

¹⁹ John Gardam, *Canadians in War and Peacekeeping* (Burnstown: General Store Publishing House, 2000) 216-217.

²⁰ Anthony Smith, *Nationalism and Modernism* (London and New York: Routledge, 2000) 132.

²¹ John Gardam, *Canadians in War and Peacekeeping* (Burnstown: General Store Publishing House, 2000) 218.

forgotten, instead it will be remembered in the future, because “[i]t is the magic of nationalism to turn change into destiny.”²² Even with influencing politicians and citizens uncomfortable with our military past, the Unknown Soldier represents us not only as peacekeepers, but as warriors as well, and remind us that our military is important, that is worth supporting and that is worth spending and expanding the military budget.

The second example is the Peacekeeping Monument used as a symbol of the Canadian identity of humanity and equality. The monument in Ottawa was produced by the Department of National Defence (DND) and the National Capital Commission (NCC). DND had been working on a plan to commemorate peacekeepers, even before the Nobel Peace Prize was awarded to peacekeepers in 1988. Colonel Andre Gauthier, a well-known military sculptor proposed the memorial to be situated on 101 Colonel By, in an open landscaped circle at Sussex and St. Patrick, in front of the National Art Gallery. The NCC opened a competition and chose the a B.C. submission, the team included a sculptor Jack Harman, an urban designer Richard Henriquez, and a landscape architect Cornelia Oberlander. The competition called for a monument that would be

“a tribute to the living, not a memorial to the dead. The intent of the monument is to recognize and celebrate through artistic, inspiration and tangible for, Canada’s past and present peacekeeping role in the world. In that sense it will represent a fundamental Canadian value: no missionary seal to impose our way of life on other but an acceptance of the responsibility to assist them in determining their own future by ensuring a nonviolent climate in which to do so.”²³

The Peacekeeping Monument recognizes Canada as a nation that is willing to accept peacekeeping as a responsibility, to resolve conflicts and establish peace with the United Nations, but without violence and without imposing our own beliefs. John Roberts wrote in his 1998 Master’s thesis, “The monument would be Canada’s answer to the Nobel Peace Prize and would be visible commitment of Canada to the United Nations.” Jean Pigott who was chairperson of the NCC was the one who pushed the monument to be built, upon the suggestion if Brigadier General Clay Beattie. The cost of the structure ended being shared, with DND providing 2.3 million and the NCC providing 2.8 million. There were a few changes during the sculpting phase, because even a peacekeeping monument must re-invoke Canada’s attitude towards peacekeeping. The United Nations Observer (UNMO) was made not to look just like an army figure, since UNMOs are selected from all three branches of the military, and was made to look more human.²⁴ While

²² Anthony Smith, *Nationalism and Modernism* (London and New York: Routledge, 2000) 132.

²³ John Gardam, *Canadians in War and Peacekeeping* (Burnstown: General Store Publishing House, 2000) 226-227.

²⁴ John Gardam, *Canadians in War and Peacekeeping* (Burnstown: General Store Publishing House, 2000) 227.

the radio operator was re-sculpted to be female, and made to appear more feminine, by moving the accoutrements on the belt around her waist.²⁵ Here the figures in the monument are made to look more life-like showing the softer side of peacekeeping, while showing a world where there is humanity and equality, that is achieved without violence and the imposing of a way-of-life.

Here is a brief description of the monument and unveiling ceremony. The Governor General Ramon Hnatyshyn said, “The monument being unveiled today will stand as lasting tribute for generation of Canadians and visitors alike, calling us to keep working for peace and diversity.”²⁶ As Canadians we believe a world of diversity can have humanity and equality. And because this monument was a tribute to peacekeepers and not a memorial for the dead, service people who died as peacekeepers were engraved on the wall under “Their Name Liveth For Evermore,”²⁷ once again connecting the dead to the unborn, allowing their names to live on forever. The first mission on the monument is Korea in 1947, representing the date that the initial disengagement team tried to prevent a confrontation.²⁸ These memorial ceremonies renew Canada’s commitment to peacekeeping, while recognizing those who have died in peacekeeping missions. At the Peacekeeping Monument parade on Oct 23, 1999, the minister of national defence Art Eggleton said that—

“In the decade since the end of the Cold War the number and the complexity of peace support operations has grown. Between 1948 and 1989 the Canadian Forces were deployed in twenty-five operation. In the years since 1989, they have been deployed no fewer than sixty-five times. That commitment to international peace and security is recognized through today’s commemoration of ten more missions carved on the wall of peacekeeping monument.”²⁹

It is for international peace that we are fighting for, and we have fought for this in our own country and now we are allowing peacekeeping to establish this in other countries, a world where humanity and equality are present, and where violence and the imposing of beliefs are not.

The third example, is the Korean War Memorial, which also demonstrates the humanity of Canadian identity. The monument is in tribute to the 516 Canadians who lost their lives in the Korean War and the peacekeeping operations that followed. The memorial situated in Confederation Park is commemorative to a war that is known as Canada’s forgotten war, where

²⁵ John Gardam, *Canadians in War and Peacekeeping* (Burnstown: General Store Publishing House, 2000) 227.

²⁶ John Gardam, *Canadians in War and Peacekeeping* (Burnstown: General Store Publishing House, 2000) 228.

²⁷ Jack Harman, Richard Henriquez, and Cornelia Oberlander, *The Peacekeeping Monument* (Ottawa: 101 Colonel by, 1991).

²⁸ John Gardam, *Canadians in War and Peacekeeping* (Burnstown: General Store Publishing House, 2000) 230.

²⁹ John Gardam, *Canadians in War and Peacekeeping* (Burnstown: General Store Publishing House, 2000) 230.

more than 30,000 Canadians have served, beginning in 1950 and ending with an armistice in 1953, with soldiers remaining in the area continuing peacekeeping until 1955.³⁰ The monument is a gift from the Canadian Korean War Commemoration Committee, and is a duplication of the monument in the United Nations War Memorial Cemetery in Korea. It depicts a lone soldier neither armed nor wearing a helmet, carrying one Korean child and standing beside another. Clearly, it is not the action of peacekeeping that is represented in this monument, but what is symbolized is the Canadian approach to peacekeeping as a quiet mediator and producing the result of humanity and freedom. Prime Minister Jean Chretien said “It has been said that Korea is the forgotten war... The depth of your sacrifices compels us to make sure that this is not the case. This commemorative monument will ensure that the memory and the story of Canada’s military and civilian contributions and efforts during the Korean War will never be forgotten.”³¹ He told thousands of veterans that the memorial embodied the Canadians values of tolerance, freedom and democracy. The first aspects of peacekeeping expressing Canadian nationalism are evident in monuments and ceremonies, these memorials recognize those who have died in peacekeeping missions. Characteristics of equality, humanity, tolerance, and sacrifice, are symbolized in our monuments and present in our Canadian identity. John Marteinson in the August 1992 *Canadian Defence Quarterly* wrote—

“Canadians can be justly proud of the enormous contribution to global peace and stability our peacekeepers have made since the end of the Second World War. That pride is reflected in the magnificent Peacekeeping Monument... [as] a fitting and perpetual tribute to dedication and excellence.”³²

The second aspect of peacekeeping in the expression of Canadian nationalism is in the Canadian approach towards the United Nations and the approach towards the peacekeeping mission itself. In this interdependent world, there are threats to security from small regional conflicts, and Canada has an interest to handle these conflicts as a middle-power state, before they become dangerous and large enough to involve supra-power states.³³ Canadian Forces have eased tensions from conflicts around the world, making an important contribution to peace, while supporting the United Nations. The third component in our Canadian security policy from the 1964, 1971, and 1987 Defense White Papers, is the “resolution of conflict through negotiation

³⁰ “Korean War Memorial Unveiled in Ottawa,” *CNews* 5 Dec. 2004.
<<http://cnews.canoe/CNEWS/Canada/2003/28/211957-cp.html>>

³¹ “Korean War Memorial Unveiled in Ottawa,” *CNews* 5 Dec. 2004.
<<http://cnews.canoe/CNEWS/Canada/2003/28/211957-cp.html>>

³² John Gardam, *Canadians in War and Peacekeeping* (Burnstown: General Store Publishing House, 2000) 231.

³³ Colonel R.B. Mitchell, “Peacekeeping and the Canadian Army in the 21st Century,” *The Canadian Army in the 21st Century* (Halifax: Dalhousie University, 1990) 30.

supported if necessary by peacekeeping operations.³⁴ This emphasizes peacekeeping as a one pillar of Canadian security policy, and a significant factor in the structures, roles and tasks of that Army. Canadian nationalism in peacekeeping is represented by our unique approach in adapting the UN mandate, and expressing Canadian values through individual missions.

In discussing the role of peacekeeping in the Canadian Army, Canadian military organizations are structured to meet United Nations commitments totaling 2,000 personnel, current commitments are just about half of this level.³⁵ Even though this number seems small, but United Nations guideline service can be given at intervals of not less than three years, the commitment for 2,000 must be based on 14,000 personnel.³⁶ Presently, force levels roughly equates the total of regular army personnel stationed in Canada, a substantially expanded peacekeeping commitment would require significant increased in force levels to provide for force rotation and sustainment.³⁷

First, our ability to reinforce existing strength under the UN mandate, and our ability to develop procedures to counter disadvantages is key to success in our peacekeeping missions is a unique to Canadians.³⁸ The highlights of advantages of being affiliated with the United Nations are the following—

1. The UN provides a degree of legitimacy and consensual support that cannot be achieved through regional and interested party participation.
2. Because the United Nations is able to focus world-wide attention on crisis situation, it can act as an agent of restraint on participants offering an avenue of armistice or mediation without loss of face.
3. The United Nations is also an effective buffer between the superpowers in direct confrontation situation involving client states.³⁹

The United Nations has a universal legitimacy, allowing it to confront super-powers nations, and enables it to concentrate on peacekeeping all over the world, with the expertise of focussing on a

³⁴ Colonel R.B. Mitchell, "Peacekeeping and the Canadian Army in the 21st Century," The Canadian Army in the 21st Century (Halifax: Dalhousie University, 1990) 30.

³⁵ Colonel R.B. Mitchell, "Peacekeeping and the Canadian Army in the 21st Century," The Canadian Army in the 21st Century (Halifax: Dalhousie University, 1990) 40.

³⁶ Colonel R.B. Mitchell, "Peacekeeping and the Canadian Army in the 21st Century," The Canadian Army in the 21st Century (Halifax: Dalhousie University, 1990) 40.

³⁷ Colonel R.B. Mitchell, "Peacekeeping and the Canadian Army in the 21st Century," The Canadian Army in the 21st Century (Halifax: Dalhousie University, 1990) 40.

³⁸ Colonel R.B. Mitchell, "Peacekeeping and the Canadian Army in the 21st Century," The Canadian Army in the 21st Century (Halifax: Dalhousie University, 1990) 32.

³⁹ Colonel R.B. Mitchell, "Peacekeeping and the Canadian Army in the 21st Century," The Canadian Army in the 21st Century (Halifax: Dalhousie University, 1990) 31.

wide range of crisis situations. The UN is moving towards the right direction, with the purpose of human rights and an international law, but internationally we really have no laws that govern all countries, and internationally there is no UN army that can enforce this. For example, the UN was not an effective buffer in stopping United States from invading Iraq, the superpower country entered Iraq upon violating all human rights. Thus, with the advantages there are also negative aspects that reduce the effectiveness of Canadian peacekeeping working alongside the United Nations, these highlights include—

1. The threat of veto to permanently or temporarily block the formation of peacekeeping forces.
2. The problem of ambiguous or unrealistic mandates arising from the requirement to achieve consensus coupled with insufficient resources or authority to implement.
3. The requirement for frequent consultations with and approval by the Security Council on most aspects of peacekeeping which can inhibit the ability of the Secretary General to respond quickly or develop new initiatives.⁴⁰

Canada views peacekeeping as not a means to an end, but there are other issues at stake other than resolving the conflict. The UN as an international legitimacy does force ethical and moral questions to be asked. Kofi Annan asks,

“Should we, in Rwanda, have done more to prevent the catastrophe? Should we have been able to seize the arms caches and eliminate the threat to the Tutsi population from the Hutu extremists when they began their campaign of genocide? ... Should we, in Bosnia, have been able to prevent the safe areas from falling and protected the populations of Srebrenica from terror and death at the hands of their enemies?”⁴¹

Looking back, he says yes we should have in both cases taken down the enemy, but how can we remove the obstacle when the United Nations mandate does not allow it.⁴² The UN mandate is not clear enough to give a solution to every situation, raising more ethical and moral problems, that cannot be referenced upon the mandate. Canada has involved the United Nations in every peacekeeping operation, and by 1988, over 80,000 soldiers have participated in peacekeeping operations, but a new assessment must be made of the United Nations peacekeeping, restoring its credibility and legitimacy. Annan continues, “No one laments the tragic incidents of Bosnia and Rwanda more than we [Canadians] at the United Nations do. We were asked to step in when all others had failed, and when no power or alliance equipped to act on behalf of the world has the political will to do so.”⁴³ Canadians have been the ‘doers’, when we are asked to ‘do something’

⁴⁰ Colonel R.B. Mitchell, “Peacekeeping and the Canadian Army in the 21st Century,” The Canadian Army in the 21st Century (Halifax: Dalhousie University, 1990) 32.

⁴¹ Satya Das, The Best Country: Why Canada Will Lead the Future (Edmonton: Cambridge Strategies Inc., 2002) 134.

⁴² Satya Das, The Best Country: Why Canada Will Lead the Future (Edmonton: Cambridge Strategies Inc., 2002) 134.

⁴³ Satya Das, The Best Country: Why Canada Will Lead the Future (Edmonton: Cambridge Strategies Inc., 2002) 134.

about it, whether we have the tools to or not.⁴⁴ The UN is currently the most effective, economic, and politically right way to guide the world from a 'state of nature', where an international government does not exist, to a world where international laws do exist. And Canada does have a responsibility in pushing the UN towards this direction, in legitimizing the UN, with the highest duty to make international laws and an international army force.

Secondly, all peacekeeping mission outcomes allow the expression Canadian values, three short examples will be described including—fairness and equality rights in Afghanistan, justice in Somalia with Canada disbanding a regiment over racism, and sacrifice and justice in NATO bombing in Bosnia-Herzegovina. With the establishment of a new government in Afghanistan, with aid of Canadian peacekeepers, changes involving democracy, fairness, and equality have occurred. By allowing women to vote, several headlines and news broadcasts show women regaining their lives. November 19th 2004, Mariam Shakebar welcomed back viewers to Kabul TV without wearing a burka.⁴⁵ November 20th, children including girls are beginning to return to school in a Kabul suburb.⁴⁶ November 21st, next week in Berlin, Afgan women representatives will discuss the future of Afghanistan with Afghan delegations.⁴⁷ Here in Afghanistan, Canadian peacekeeping interventions did not impose a Western model of democracy, instead fairness and equality rights were integrated into local political culture, making it more effective and less disruptive. If a political and military pressure were made present in a national authoritarian political culture, it may have led to a conservative, nationalist, and religious backlash.⁴⁸

The second example, is the fairness and justice in Canadian values that ordered the disbandment of the elite Canadian Airborne Regiment stationed in Petawawa, in 1998. The decision to disband the regiment was made after video recordings we shown on television of Canadian peacekeeping troops in Somalia talking about killing Blacks. One video showed a soldier saying "we ain't killed enough niggers yet," while another video showed a Black soldier being walked like a god with "I love the Ku Klux Klan" painted with excrement on his back.

⁴⁴ Satya Das, *The Best Country: Why Canada Will Lead the Future* (Edmonton: Cambridge Strategies Inc., 2002) 134.

⁴⁵ "Women Out of the Taliban Control," *Women Issues* 5 Dec. 2004
<<http://womenissues.about.com/library/weekly/aa113001a.html>>

⁴⁶ "Women Out of the Taliban Control," *Women Issues* 5 Dec. 2004
<<http://womenissues.about.com/library/weekly/aa113001a.html>>

⁴⁷ "Women Out of the Taliban Control," *Women Issues* 5 Dec. 2004
<<http://womenissues.about.com/library/weekly/aa113001a.html>>

⁴⁸ Oliver Roy, "Development and Political Legitimacy: The Cases of Iraq and Afghanistan," *Conflict, Security, and Development* (vol. 4, no. 2, August 2003) 167.

Also, Private Kyle Brown was convicted in the torture and death of a Somali teenager in an Airborne camp. However, Mr. Jack Frazer an MP for British Columbia, and a spokesperson of the Reform Party, with an ultra-right wing view said that the videos were not racist,⁴⁹ and many believed that mefloquine, and anti-malaria drug may have been responsible for the troops actions. The Canadian government did not take any excuses concerned with Canada's reputation in peacekeeping, because such a depiction of peacekeepers would harm Canada's national image. Canada broke up a unit, when they failed to show fairness and justice to people they were protecting, and instead of covering it up like so many other countries, we brought it to light and persecuted the responsible.

The third example is a peacekeeping mission that embodied the Canadian value of sacrifice and justice, where a Canadian peacekeeper was chained to a lightning rod as a hostage against NATO bombing in Bosnia-Herzegovina, in 1995. Captain Patrick Rechner, an unarmed United Nations observer was taken hostage by a Canadian-born Serbian terrorist Nicholas Ribich, in Pale outside of Sarajevo. In a video clip of the shot by one of his captors, Rechner and other UN observers were chained to bunker doors and lighting rods, Rechner could be heard saying, "If the bombing starts again, I have been instructed to tell you that we will for the sake of NATO. Over."⁵⁰ Canadian UN observers sacrificed their own lives NATO, and justice was served when Ribich faced four terrorist hostage-taking charges, accused of being a part of the Serb terrorist unit. All our peacekeeping mission are affiliated with the UN in one way or another. But, it is our approach in adapting the UN mandate in peacekeeping missions, and leading UN countries in the legitimization of the UN, that express all qualities of Canadian identity including fairness, equality, justice, humanity, tolerance, and sacrifice.

Lastly, when it comes down to the most valued military asset in peacekeeping, it is the individuals serviceman or woman that becomes a hero for Canadian identity. Individuals including military veterans embody tolerance and justice, Major-General Lewis MacKenzie and the fairness and equality in his leadership and Lieutenant-General Romeo Dallaire and the sacrifice of 15 UN soldiers who died in service of peace and humanity. The first example of the individual soldier is the veteran, as living proof of the Canadian identity of tolerance and justice in the fight for freedom. It is very seldom that veterans are seen gathered together, except for one hour in the year on Remembrance Day. *The Oxford Concise Dictionary* defines a veteran as

⁴⁹ Peter Worthington, "Did We Poison our Somalia Soldiers," *The Edmonton Sun* (3 January 1998).

“a person who has grown old in or had a long experience of (especially military) service or occupation.” The statistics at Veterans Affairs Canada (VAC) shows that one in four males over the age of sixty-five in Canada is a veteran and that at the end of 1999-2000 there was an estimated veteran population of 383,000.⁵¹ It is from peacekeeping and service in Canada that the veteran population grows, and it is the Royal Canadian Legion’s (RCL) spirit that is passed into history books. Edward C. Russell wrote in *Customs and Traditions of the Canadian Armed Forces*—

“Canadians in the past learned to their sorrow that sometimes a people must stand and fight for the principles they cherish. Essential characteristics of a military force charged with defence of a people are the standards of training, the levels of discipline, the quality of leadership, which together constitute professional competence. The goal, then, is to prepare the sailor, soldier and airman to face with confidence and spirit the stresses and demands of modern warfare.”⁵²

Through our veterans, we can learn from the past and cherish the principles that make us Canadian—our tolerance, discipline, leadership and professionalism, and remember what we fought for was justice, freedom, and peace. Jack Granatstein wrote on nations who fail to impart importance of the past in *Who Killed Canadian History*. He wrote—

“Somehow, without Canadians really noticing it, the debt owed to those who fought and died to secure our future has been swept aside. The sense grows that once the vets have all finally died and their embarrassing presence is no more, Remembrance Day observances will be allowed to lapse.”⁵³

With this awareness of the significance of veterans, public support is not as strong as it was in ‘their time’. A solid leadership and public concern is needed to bring more meaning to peacekeepers of the present. An epitaph from the WWII tells a story of veterans of today and tomorrow—“When you go home, tell them of us and say, for your tomorrow, we gave our today.”⁵⁴ It is the aspect of tolerance that veterans have made our country what it is today, one of justice and freedom.

Resolving conflicts under the mandate at the lowest possible level remains a key principle of practical peacekeeping. The Canadian view has been to use the selection process and leadership training to provide effective peacekeeping.

“Peacekeepers are motivated and trained to demonstrate initiative and common sense, resolving conflicts under “sensitive peacekeeping situation between opposing forces

⁵⁰ “Edmonton Man Tried in Bosnia Hostage Taking,” *Canadian Press* 8 October, 2002

<http://www.geocities.com/serb_terrorism/seerb.terrorist.nicholas.ribich.awaits.justice.in.cana...>

⁵¹ John Gardam, *Canadians in War and Peacekeeping* (Burnstown: General Store Publishing House, 2000) 223.

⁵² John Gardam, *Canadians in War and Peacekeeping* (Burnstown: General Store Publishing House, 2000) 223.

⁵³ Jack Granatstein, *Who Killed Canadian History?* (Toronto: Harper Collins Canada, 1999).

⁵⁴ John Gardam, *Canadians in War and Peacekeeping* (Burnstown: General Store Publishing House, 2000) 224.

where tension and the potential for renewed conflict are high, the presence of a demonstrably effective and capable military unit with superior standards of discipline, leadership, physical presence and confidence, and weapons skill is a key factor for successful peacekeeping.”⁵⁵

Canadian peacekeepers are known for being effective and capable, with high standards of discipline, leadership, physical presence and confidence. It was the experiences of fairness and equality that came to help Major-General Lewis MacKenzie at the start of the Bosnian Civil War, when he created and assumed the command of Sector Sarajevo. He called upon his experience in commanding troops in many dangerous places including 9 tours in—the Gaza strip, Cyprus, Vietnam, Cairo, and Central America, for this brutal civil war. It was his 1992 role as Chief of Staff for the United Nations Protection Force in Yugoslavia, which has made him the world’s reluctant hero. With the troops from 31 nations, under fire from all sides, they managed to keep the Sarajevo airport open for the delivery of humanitarian aid. This nation stumbled into conflict, without any democratic rights, the result was a humanitarian catastrophe, where even the delivery of goods was prohibited. “His expertise on conflict resolution combined with the courage to think for himself in a crisis, an unconventional streak a mile wide.”⁵⁶ His book, *Peacekeeper: The Road to Sarajevo* is a personal account of his peacekeeping experiences. He speaks on leadership through 36 years of experience, by giving 10 practical tips to enhance your leadership style. Lewis MacKenzie focuses on issues of trust, commitment to a common purpose, and the understanding of what you have to convince others to follow.⁵⁷

Lewis MacKenzie saw united Canada as truly blessed and “When the UN voted Canada the best country in which to live our first reaction was to apologize for the honour!”⁵⁸ He says, “On the contrary. We should be proud of our accomplishments. We paid a lot for them with the lives and limbs of young Canadian men and women.”⁵⁹ Canadians have made the world a safer, more peaceful, and better place, which is essentially what being Canadian is—fairness, equality, justice, humanity, tolerance, and sacrifice. However Canada’s role in peacekeeping is a difficult task, outlined in Carol Off’s book, *The Lion, the Fox, and the Eagle* is a story of the General McKenzie, General Romeo Dallaire, and Justice Louise Arbour, who was the judge who became

⁵⁵ Mitchell, Colonel R.B. “Peacekeeping and the Canadian Army in the 21st Century.” *The Canadian Army in the 21st Century*. (Halifax: Dalhousie University, 1990) 37.

⁵⁶ “Major-General Lewis Mackenzie,” *The Lavin Agency* 8 Dec. 2004
<<http://www.thelavinagency.com/canada/lewismackenzieprint.html>>

⁵⁷ “Major-General Lewis Mackenzie,” *The Lavin Agency* 8 Dec. 2004
<<http://www.thelavinagency.com/canada/lewismackenzieprint.html>>

⁵⁸ “Major-General Lewis Mackenzie,” *The Lavin Agency* 8 Dec. 2004
<<http://www.thelavinagency.com/canada/lewismackenzieprint.html>>

the Chief Prosecutor for War Crimes in Rwanda and the former Yugoslavia. Major-General MacKenzie had a proper understanding of and respected the inquiry process, testified in an honest and straightforward manner, understanding the necessity to acknowledge error and account for personal shortcomings. It was the fight for fairness and equality that we sent peacekeeping troops over to Yugoslavia.

Lieutenant-General Romeo Dallaire is another passionate leader of humanism and sacrifice and the necessary leadership of conflict resolution. He served 35 years with the Canadian Armed Forces, and wrote the book *Shake Hands With the Devil*, about his experience as the Force Commander of the United Nations Missions to Rwanda, and the failures of humanity to stop the worst genocide in the 20th century. He describes an environment where the government-sponsored forces went on a killing spree in 1994, murdering 800,000 people in the space of 100 days, and world leaders and UN bureaucrats failed to stop the genocide.⁶⁰ Dallaire's story is one of extreme results when given responsibility without authority; this responsibility was given by an organization that did not fully support the mission, which resulted in questions of ethics. The ethical and moral question he asks is, "Are all humans human, or are, some more human than others?"⁶¹ He shares his area of expertise on leadership and conflict resolution to audiences around the world. He states that "if our vision is our self-interest and the advancement of our nations, there should also be the strategic focus on that higher place called humanity. We are not allowed to abdicate that responsibility."⁶² The highest responsibility of Canadians is one of humanity and one of sacrifice.

In conclusion, the romantic notion of Canadian nationalism is a delusion, however peacekeeping has become to represent and symbolize Canadian nationalism. Although there is no one single Canadian identity nor one single Canadian nationalism, we have one nationalism that is common to all, it is the fairness, equality, justice, humanity, tolerance, and sacrifice that gives us a sense of togetherness and allows for a diverse culture. It does this without negating what has been laid down by nationalistic tendencies. And it is through peacekeeping monuments,

⁵⁹ "Major-General Lewis Mackenzie," *The Lavin Agency* 8 Dec. 2004
<<http://www.thelavinagency.com/canada/lewismackenzieprint.html>>

⁶⁰ Lieutenant-General Romeo Dallaire and Major Brent Beardsley, *Shake Hands With the Devil: The Failure of Humanity in Rwanda*. (Toronto: Random House Canada, 2003).

⁶¹ Lieutenant General Romeo Dallaire, "Canadian Initiative in Humanitarianism," Charles R. Bronfman Lecture Series, Ottawa University, Tabaret Hall, Ottawa, 20 Oct. 2004.

⁶² "Lieutenant Romeo Dallaire: Conflict Revolution, Leadership and Human Rights," *National Speakers Bureau* 8 Dec. 2004 <http://www.nsb.com/speakerbio.asp?i_speakerid=232>

peackeping missions, and individual peacekeepers, that serve a form of mass education to remind citizens Canada's national identity.