

An Invitation
Performing Architecture

by

Yousra Zaki

A thesis submitted to the Faculty of Graduate and Postdoctoral
Affairs in partial fulfillment of the requirements
for the degree of

Master of Architecture

in

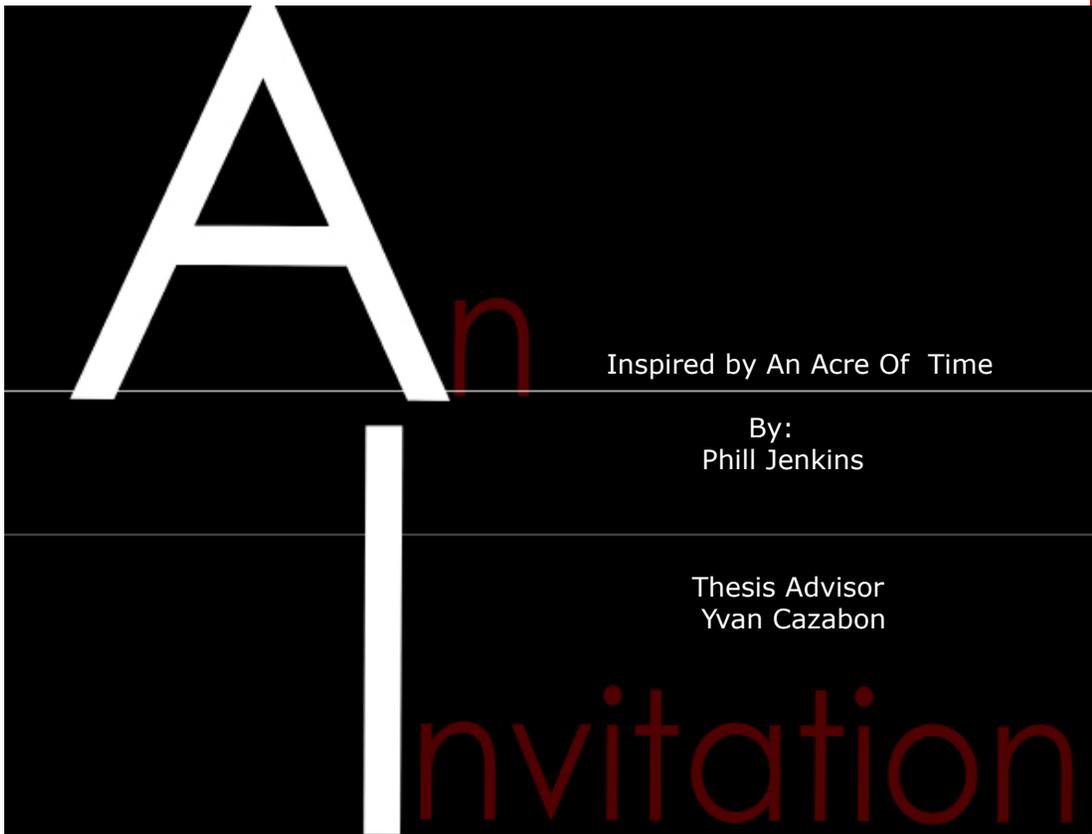
(M.Arch Professional)

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Ottawa, Ontario

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 *An Invitation* 



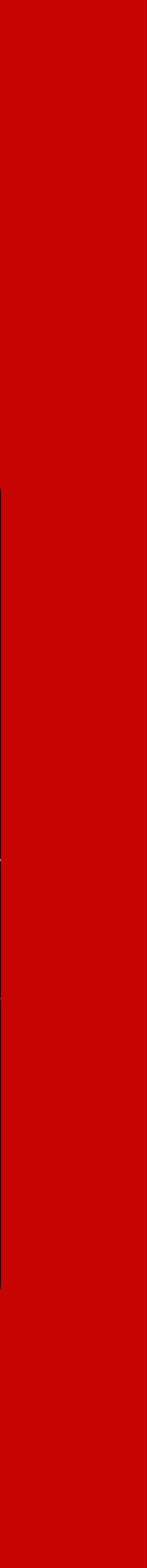
An

Inspired by An Acre Of Time

By:
Phill Jenkins

Thesis Advisor
Yvan Cazabon

Invitation



ABSTRACT

This thesis sets out to research, study and design a mobile, hybrid, **performative architecture** that can be adapted to different locations on LeBreton Flats, a site in central Ottawa adjacent to the Canadian War museum. Research will be based on analyses of past theatre traditions, as well as the current urban design proposals for LeBreton Flats, while considering the heritage and historical context of the site, its landmarks and transportation networks.

The proposed **ephemeral architecture** — **a space box** — will accommodate different modes of performance meant to engage with new and existing outdoor performance and gathering spaces, integrated within the redefined landscape. As a landmark with an industrial legacy LeBreton Flats was known in the mid-19th century for its timber industry and its railroad transportation network. In the summer seasons the proposed space-box will unfold to create theatrical opportunities framed by the cityscape in response to festivals such as the, **Buskerfest**, **Jazz Festival** and **BluesFest**. The LeBreton site is known to have many historical layers and memories recorded by historical, geological, political and social artifacts and documents. These have been researched and recoded in "**An Acre of Time**", a book by Phill Jenkins that inspired the conceptual narrative of the seven Acts in this thesis proposal. By creating theatrical ephemeral forms, engaging light, sound and landscape the seven Acts presented herein will act as animated architectural experiences emphasizing the site's historical narrative as a dialogue between performers and audience.

KEYWORDS:

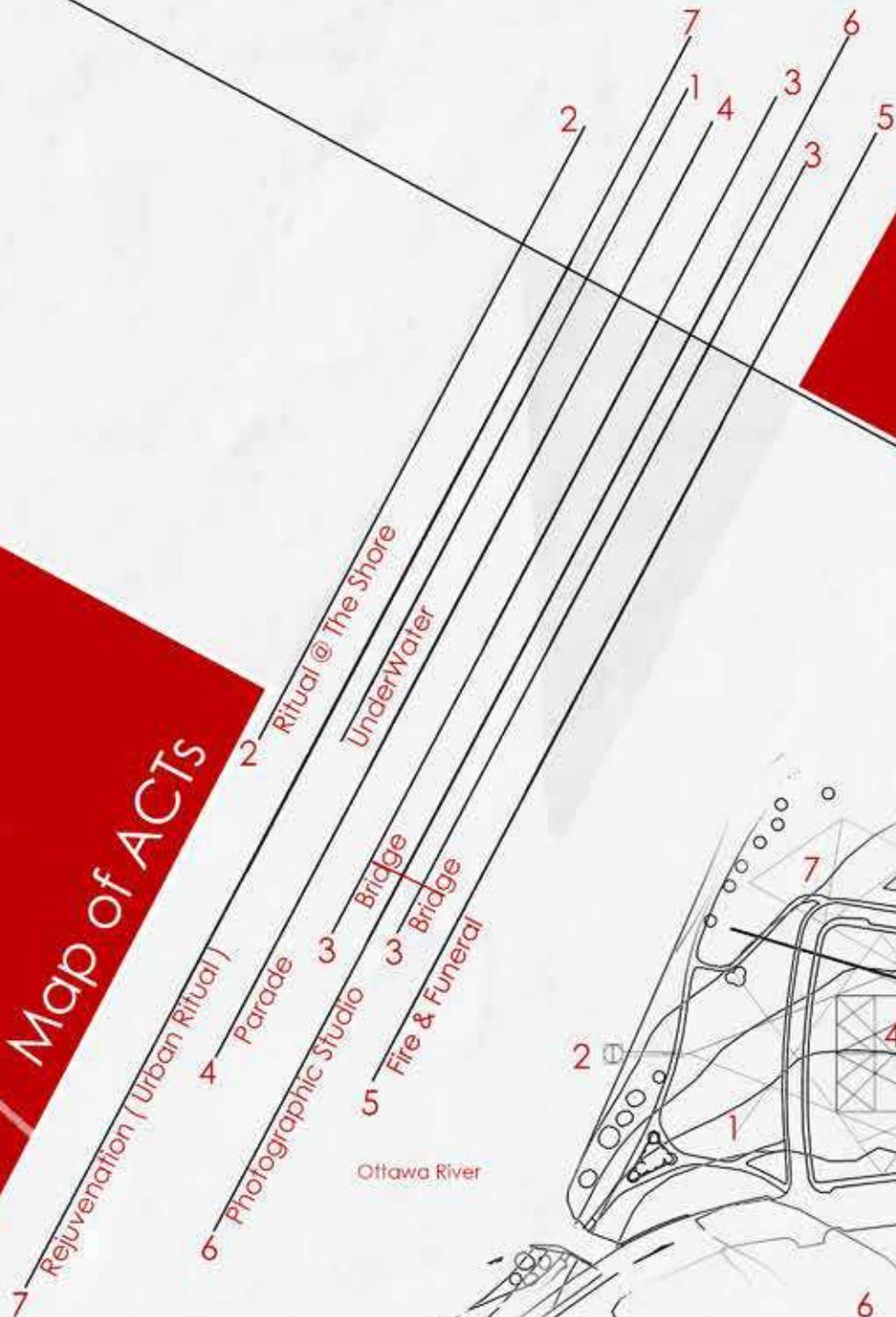
Mobile, ephemeral, fragility, Theatre, stage, Performance, hybrid structure, Landscape design, Festival architecture, Fourth wall, interaction, Environmental theatre, Memory Theatre, Emancipated spa, animation, tensile structure, railroad.

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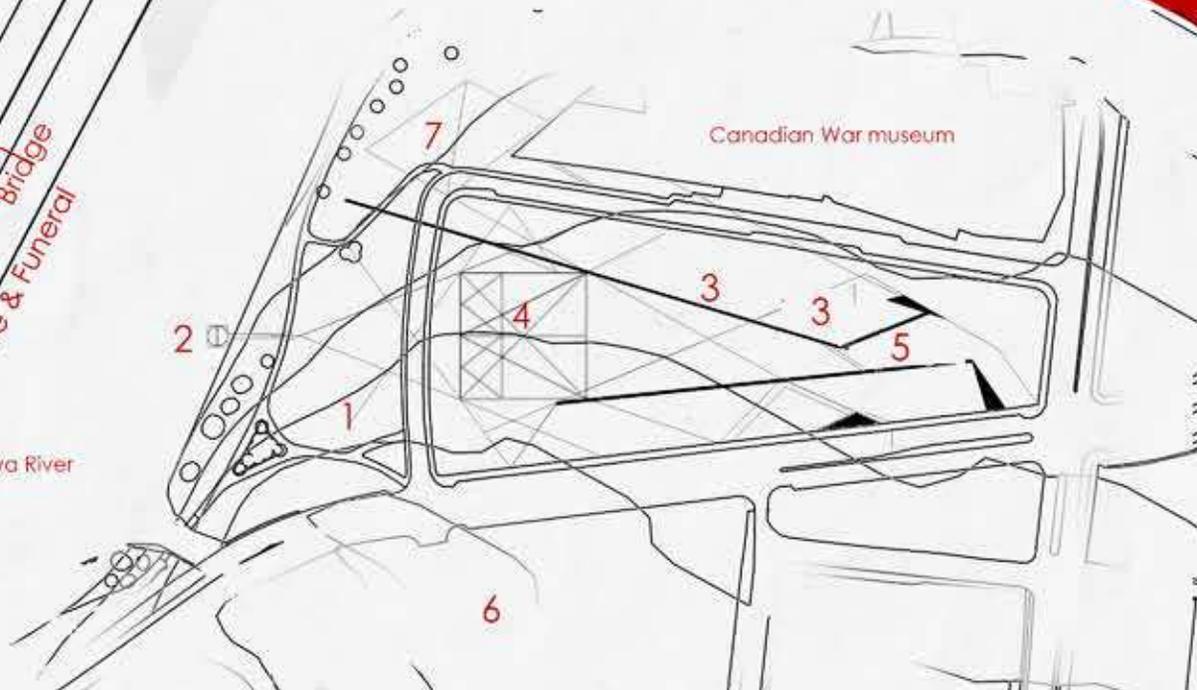
I would also like to thank the faculty at Carleton, and in particular Prof. Roger Connah and Prof. Claudio Sgarbi for their support and important critiques throughout the process. Lastly, a special thank-you to author Phil Jenkins whose powerful narrative inspired me to write a new chapter in the story of LeBreton Flats.

Map of ACTs



Ottawa River

Canadian War museum



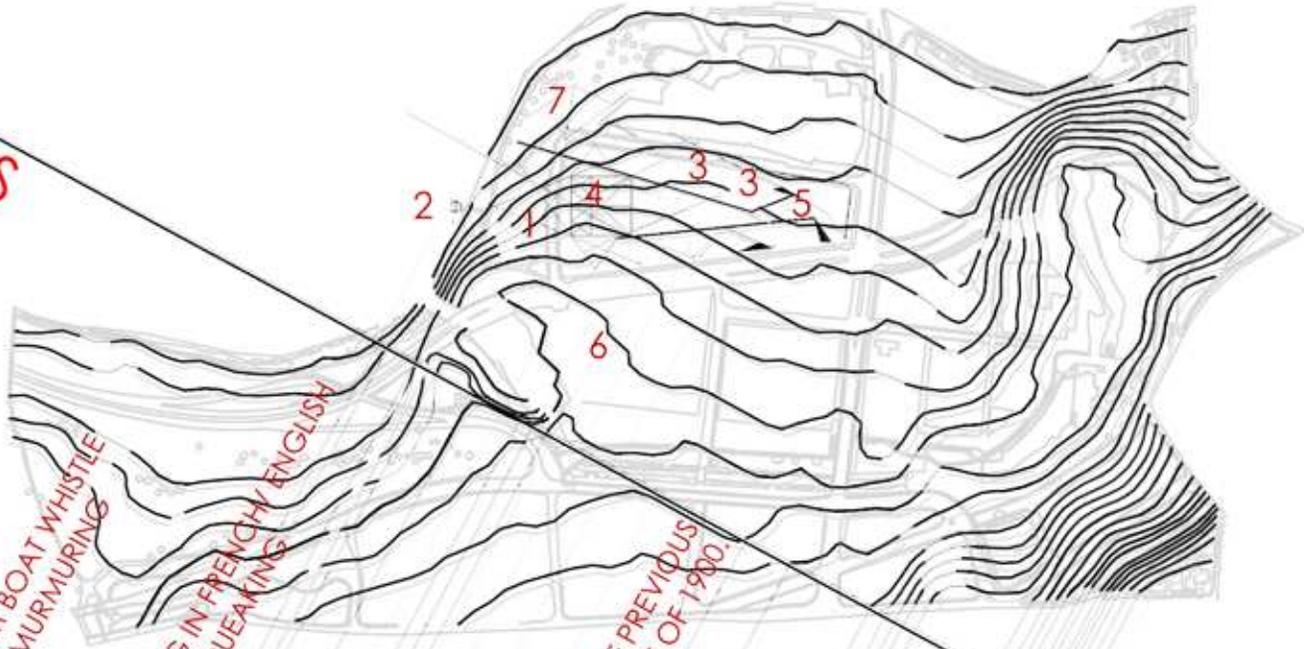
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ACTs

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7

CONTENTS

- P.11 INTRODUCTION
- P.12 ACT I UNDERWATER
SCENE 1 – BIRDS
SCENE 2 – WIND
SCENE 3 – WAVE
- P.20 ACT II RITUAL AT THE SHORE
SCENE 1 – WAVE
SCENE 2 – MOTOR/ FIRST NATION MURMURING
SCENE 3 – STEAM BOAT WHISTLE
- P.28 ACT III BRIDGE
SCENE 1 – WIND
SCENE 2 – PEOPLE WHISPERING IN FRENCH/ ENGLISH
SCENE 3 – SOUND OF METAL SQUEAKING
- P.38 ACT IV PARADE
SCENE 1 – PEOPLE MARCHING
SCENE 2 – STREET PREFORMERS
SCENE 3 – TRANSIT SYSTEM SOUND
- P.58 ACT V FIRE AND FUNERAL
SCENE 1 – TRANSIT SYSTEM SOUND
SCENE 2 – FUNERAL SPEECH
SCENE 3 – BROADCAST ANNOUNCEMENTS OF PREVIOUS PROPOSALS FOR LEBRETON FLATS, LEBRETON FIRE OF 1900.
- P.73 ACT VI PHOTOGRAPHIC STUDIO
SCENE 1 – SILENCE
SCENE 2 – SIDE TALK BETWEEN GUESTS
- P.81 ACT VII REJUVINATION (URBAN RITUAL)
SCENE 1 – SIDE TALK BETWEEN GUESTS AND LAUGHS
SCENE 2 – REMINISCING ABOUT PREVIOUS PROPOSALS, COUNTRIES.
SCENE 3 – SIDE TALK BETWEEN GUESTS AND LAUGHS
- P.91 APPENDIX
P.106 BIBLIOGRAPY
P.108 LIST OF ILLUSTRATIONS



PREMISE

A last supper invitation has been sent to **seven guests/ghosts** that once lived on the LeBreton flats site, each with different backgrounds, stories and memories to share as I (as an archeologist/architect) describe my thesis proposal to them in a private **dinner setting**. I will firstly announce the seven titles of the ACTS to my guests and await their responses of what memories these titles conjure.

The LeBreton Flats site will be used as a space defined by human activities as performance where anyone can be a performer or a spectator, a place for celebrating art, history and memory of the site as well as for staging different types of performance art. The aim of this project is to create an architectural narrative that produces a sequence of **seven ACTS** defined by programming conditions particular to the site's historical and current urban context while emphasizing a direct relationship between performers and audiences. Borrowing from Jenkins' strategy, this proposal has collected data in a manner akin to an archeologist digging into the layers of history of the LeBreton flats site. By celebrating and revealing the **layers of time** and **memory** embedded in the site, a spatial and temporal narrative re-imagines past events within seven ACTS. Expressing the heritage of the LeBreton Flats as well as the cultural and political memories of the site, the proposed space box will be transformed into a set of **"environmental theatre"**¹ programs where audience and actors cannot be immediately distinguished. Thus, a cultural narrative defined by the seven ACTS creates a spatial and temporal storyboard inspired by the Book "An Acre of Time". Further, in each ACT, sound will be one of the main transitional elements between one scene and the next. Studies have shown that sounds can act as memory triggers reinforcing memories that are otherwise expressed through **story-telling** conversations between the guests gathered for the dinner celebration.

For this Thesis project, LeBreton Flats was researched through a reading of past uses and experiences as documented in the recorded history of the site as well as a direct analysis of how the site is presently experienced while considering current proposals for its eminent development. Using both ends of the time spectrum, the recorded history of the site as railroad hub and the multi-faceted rejuvenation proposals encourages a strategy for the site's re-use as a theatre/festival area. Central to this proposal lies the question: Can a hybrid structure/architecture allow for the transformation of the landscape into a sequence of narratives? Theatrical tradition may offer a clue. Precedents show that theatrical festivals during the 16th century – the troubadours - presented public performances in piazzas and public spaces framed by an ephemeral architecture thus temporarily transforming the city into social festival setting. As Marcia Fauerstein observes: "Ephemeral architecture derives its power to impose

1. A branch of the New Theatre movement of the 1960s that aimed to heighten audience awareness of theatre by eliminating the distinction between the audience's and the actors' space .
 "Environmental Theatre Theatrical Movement," <https://www.britannica.com/art/environmental-theatre>.

an imagined place and moment upon a merely given one from the fact that it is incomplete and is seen to be so”². With this in mind, previous case studies of hybrid constructions, landscape and outdoor performance spaces, as well as a history of such forms in theatre will be analyzed in order to inspire a hybrid performance space within LeBreton Flats, Ottawa.

Characters:

1. An artist/performer/dancer/Trapeze artist: AKA: A
2. Business owner/Ex- Politician: AKA: B
3. Carpenter/handy-man/painter: AKA: C
4. Dolores Couillard: AKA: D
5. Train engineer/Mechanic: AKA: E
6. Fire Fighter/Veterans/Kichesipirini Algonquin First Nation/Activist: AKA: F
7. Gardner / landscaper: AKA: G
8. Myself: AKA: Y

2. Marcia Feuerstein, Gray Read, Eds. Architecture as a Performing Art (Surrey: Ashgate Publication limited, 2013). P.99.

Introduction

“The working families of the Old Flats have long scattered like dandelion seeds across the city, many of them to the south, or into the eastern French quarter, dropping away from the river which had been their border. They will not demand a rewind of history and insist that they be allowed to take up the story again where it left off”³. “All the people who have lived here, paused here, or passed by, all the myriad events that have happened here, are part of a community; a neighborhood of years”⁴. Some of these people will include my seven guests/ghosts whomight have their roads cross with one another; some not. Some may not know it, while others cannot imagine the possibility of diverse events happening in the layered past of Lebreton Flats. A number of these people, as souls/ghosts with memories, have been invited to my “Last supper” so that I may share my proposal with them.

“History is a cat’s cradle of interesting lives. With hindsight, it seems some lives were born to intersect, while others had intersections thrust upon them. The moment when one way of life crosses another can be a blessing, or a curse, atragedy or a comedy, a win or a loss”⁵. The site is full of surprises, irony and moments of happiness, festivity, dispersal and total destruction. “What is history? It’s an ever-growing collection of events past their due date. Its leftovers, the crumbs of something time ate. It’s a shoebox stuffed with facts, waiting to be sorted out. But putting those facts in the right order is not always easy, because facts have hidden personalities”⁶. This dual nature of history—part fact, part interpretation—has led to such sayings as “History is a written by the winners,” or “All of history is gossip,” or my favourite, “History is a set of lies agreed upon. None of these are strictly true, but they all serve as useful taps on the historian’s shoulder”⁷. The seven guests will share their memories and how they observed, lived and remembered their experience as residents of the site. “The observer is actually a variable, able to affect the outcome. Change the observer and you change the result, the acre, at the beginning of the nineteenth century, performed its first act of service as part of such a landing”⁸. “Large imaginary lines were tacked onto an area, then reduced and lifted onto a map in identical relation to one another”⁹, creating previous and current imaginary proposals for the site. “When Randall stood here in 1809, the landscape would have been designed by only one architect, nature. Now the cliffs are crowded with palaces of government, art, justice, business, and tourism”¹⁰. “Even as the street life of the acre flourished, it was always overshadowed by the gothic peaks and the towers of Parliament Hill. After the capitalizing of Ottawa, the two areas drifted further apart, Parliament Hill became a national figure, the centre of the country’s adolescence ego”¹¹.

3. Phil Jenkins, *An Acre of Time* (Ottawa: Chelsea Books, 1996). P.249.

4. *Ibid* P.234.

5. *Ibid* P.88.

6. 7. *Ibid* P.219.

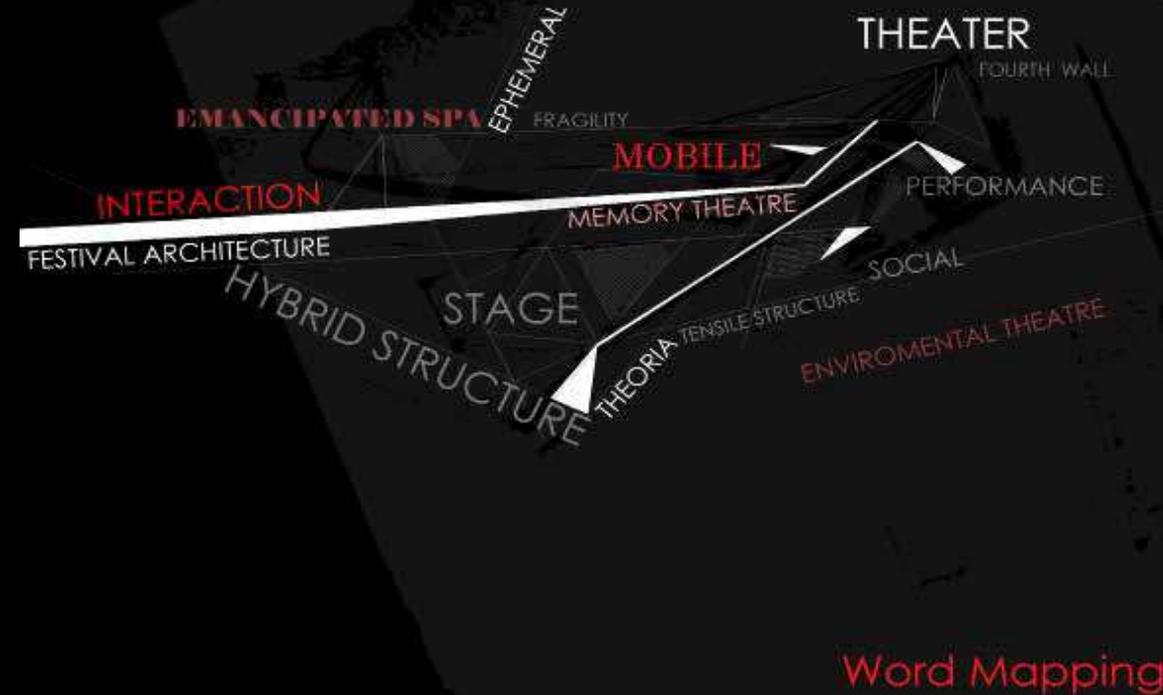
8. *Ibid* P.219.

9. *Ibid* P.97.

10. *Ibid* P.108.

11. *Ibid* P.180.

What I am proposing to my seven guests is a year-round urban festival setting "... and that most wonderful of interventions, the festival, can bloom like a well-planned garden throughout the year, within sight of the seat of governance, alongside the waterfall that was the magnet that initially aligned human filings here in the first place"¹². "What a better symbol, in the centre of the capital that thinks its part, to have acres devoted to that concept, alongside a major river"¹³. "But that is also a good reason to put a park inside the city, to allow the urbanities the chance to get a quicker fix of park-ness without leaving the perimeter"¹⁴.

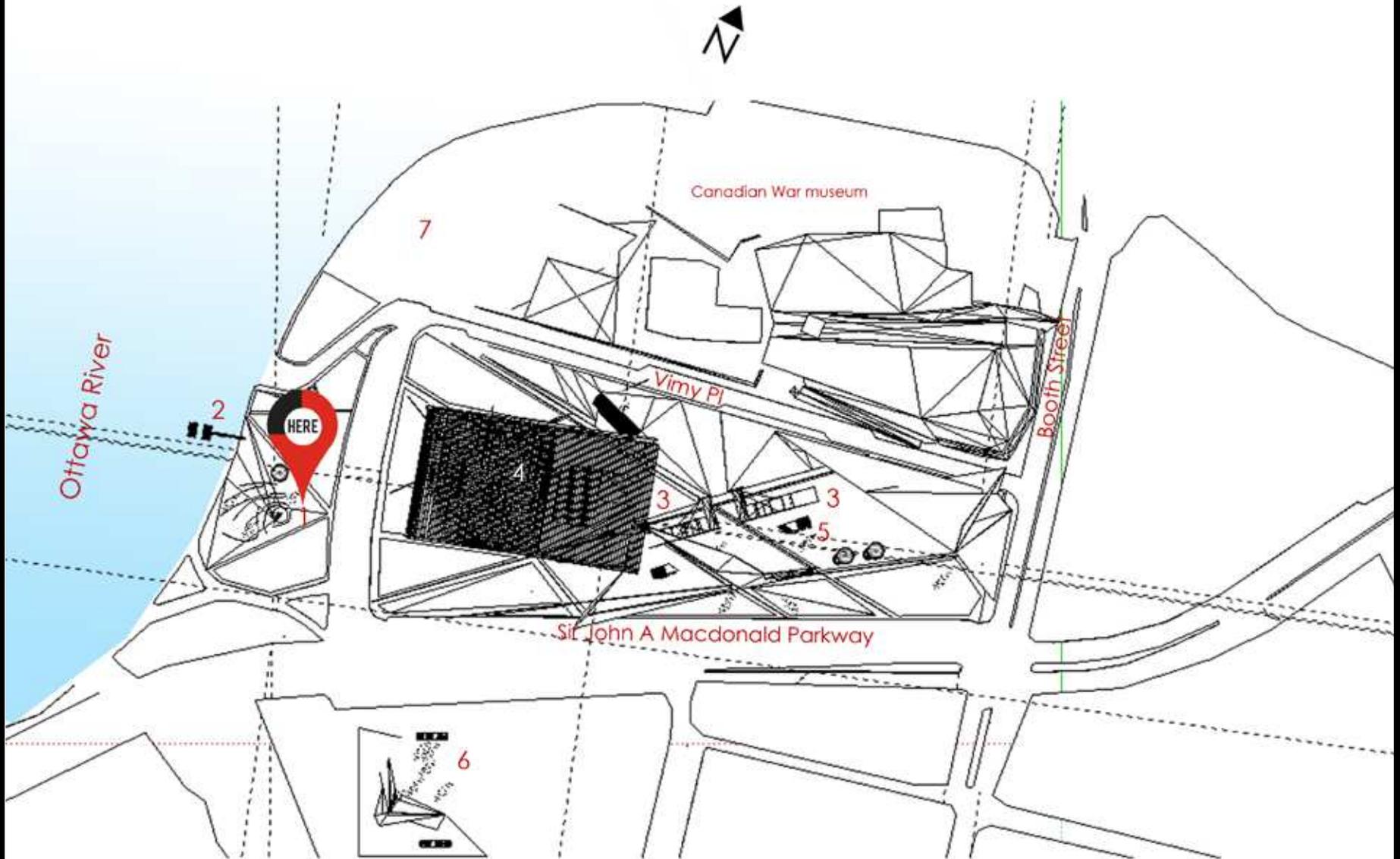


“On such a spring day, a hundred miles east of the acre, a flock of passenger pigeons, and a tiny segment of the vast clouds of passengers that moved then on the winds, has reached the end of its spring flight. Tired and hungry, they settle into a stand of budding oak trees where two rivers meet, the northern edge of their summer territory”¹⁵. “The acre becomes part of a seabed. Geologists, who give names to the ghosts of the sea, continents, and mountains, call it the Champlain Sea, after the French explorer who saw it but will travel along its old bed ten thousand years after it has dried up. In its heyday, the Champlain Sea rose six hundred feet above the acre, level with the proudest Ottawa skyscraper. Every time I stand on the acre, I am haunted by the fact that over my head, where now there are seagulls, bowhead whales, belugas, and ring seals once swam”¹⁶.



15. Phil Jenkins, *An Acre of Time* (Ottawa: Chelsea Books, 1996). P.23.

16. *Ibid* P.19.



SCENE 1 – BIRDS

Restaurant interior - rustic stone walls and timber frame construction. A large table is set downstage centre. From a large window at stage-left, the sun's rays shine through the space and onto the central table. All guests/ ghosts arrive to the restaurant and find cards with their names on them designating their seat for the evening. They all eventually arrive (at different times). "Myself" welcomes everyone to supper.

- Y: it's an honour to have you all here. It's a beautiful day outside and I am sure it will bring so many good memories for you to share with each other tonight. Allow me take you close to the northwestern shore. "I can just make out a low line of trees, erratic horizon that is beginning to fill with birdsongs. The sound of running water burbles behind the trees. Rising above the tree line, a modern city is slowly coming awake"¹⁷.
- E: I can see "Some of the weakened branches break off under the sheer mass of birds"¹⁸. [*E lets out a sigh while looking outside of the big glass window on the opposite side*]
- A: Listen... "There is the melody of birdsongs, the drone of insects. The sound of the waterfall roars in the background"¹⁹.
- A: Yeah, I recall that, it was beautiful, hearing and sitting next to the waterfall and watching the sunset. Oh how I wish to bring back those days. [*smiles and looks at Y*]
- B: "Summer, spring, winter, fall. Years, decades. Tall buildings vanish, while others, smaller, rise up around me, age from old to new, and are replaced like teeth"²⁰.
- F: "The chain of people passing on the story of the acre, its transition from hunting territory to British real estate, goes back two hundred years"²¹, we hope you are NOT one of these people .
- Y: You will be the judge of that by the end of the evening.

[*Everyone laughs ending with a pause, then everyone contemplates looking at different things on the table, outside the window, while a waitress approaches*]

17. Phil Jenkins, *An Acre of Time* (Ottawa: Chelsea Books, 1996). P.3.
 18. *Ibid* P.23.
 19. *Ibid* P.24.
 20. *Ibid* P.9.
 21. *Ibid* P.74.

SCENE 2 – WIND

Restaurant; same setting - the table is in disarray with empty plates and glasses. The sun strikes the room at a shallower angle. A breeze hits the window and shakes the trees outside, (it felt like the wind was dancing and revolving around the tree from top to bottom sending goosebumps down the stem of the tree shedding few leaves here and there). A song plays in the background amid the clatter of dishes.

- A: That's my favourite song, I love to dance, and I spent my life wanting to dance but never did. [*rasies his hand like a music conductor with the rhythm of the song*].
- F: "Nine thousand years ago, the world's winds blow across the acre much as they do today"²²." It was an eerie echo of the days and weeks after August 1818 when the four hundred Richmond settlers had camped out on the forested Flats through to November, then upped stakes and followed the trail through bush and by river to their home"²³.
- A: "Cycles of freeze and fire, while the continent itself begins to drift, one of the vast scales on the skin of the earth, colliding with others. Millions to billions. Water gone, life gone, and back, all the way to myth"²⁴. [*Silence*].

SCENE 3 – WAVE

Restaurant; same setting - the table has been set for the 1st course . The sun strikes the room at a shallower angle such that only a long band remains along the floor. A waitress approaches with water and pours sequentially into each glass (bringing memories of the waterfall as a side comment by A to the rest of the guests/ ghosts).

- A: "The seas fill with primitive evolutionary life- doodles, shelled and unshelled. On the sea bed where they die, they leave their hardened outlines locked in rocks. They are signed and dated postcards from the acre's past"²⁵. [*A looks down on the table and moves his index finger on the table cloth drawing a random shaped-like creature out of his imagination*]
- Y: From a distance you will view... "A box is forming; it has three sides so far. On the remaining, open side, one hundred miles to acre's east, a solid wave appears in the land, running north- south like a low dam. The box is complete"²⁶.
- D: That's right!... "Sea level dropped, and land level rose. A grassy boom of tundra, hundreds of miles wide, linked west and east"²⁷.
- Y: "Centuries fly by, millennia, and the forest yields to a sea that deepens, fills with life, and grows shallow. Then a tidal wave of pure ice passes over and retreats, then another and another"²⁸. "A vast wedge of rock rises suddenly back into place and the river valley disappears. A huge basin, ringed by the hills and folds, is washed and dried several times; life itself simplifies to a single cell, as the basin rises and falls as though breathing, shedding layers of rock like coats of varnish stripped back"²⁹.

22. Phil Jenkins, *An Acre of Time* (Ottawa: Chelsea Books, 1996 P.23.

23. *Ibid* P.246.

24. *Ibid* P.9.

25. *Ibid* P.16.

26. *Ibid* P.17.

27. *Ibid* P.20.

28, 29. *Ibid* P.9.

A number of descending paths between curvy walls leading into the ground, the horizon is fading from my view as I descend into the ground to view the Basin's base at the bottom of the ground like a sparkling glass chandelier where the sky is reflected on the glass floors above, with people's feet at the top as if they are walking on the clouds. As I take you all to walk around the embedded basin that was washed away by the sea waves as a foreign creature from another planet buried half way into the ground like a sea creature fossil that has been discovered from different eras. "Eras and ages the land buckles and bends, cracking and healing. Rocks flows like candle wax, boils appears and burst, showers of rock, movement on a ground scale even life becomes infinitesimal"³⁰.

[D closes her eyes and tries to imagine the space Y is describing with a calm look on her face as she imagines the sound of the waves]

E: how are you planning on supporting these curvy walls close to the shore against the strong winds? *[with an anticipated look on his face for the answer and rubbing his chin]*

Y: These walls will have footing supports deep in the ground. The walls themselves are made of wood framing covered with canvas, like the wrecks of boat sails that have been washed ashore by the Ottawa River. *[E waves his head up and down as Y speaks as a sign of agreeing with what she is explaining]*

C: I like the symbolism of those walls as well as the structure that you describe... As you know I'm a carpenter and have been working all my life on LeBreton dealing with lumber mills on site.

Y: Exactly! Those walls are a recollection of when the lumber used to travel down the river to be put and stacked... like poker chips. "Wooden transport ships with forests in their bellies moved like loom shuttles across the ocean"³¹. "Logs arriving at the fall from up the valley were carried overland on Philemon Wright's side of the river and reassembled in clam water further down, in Rafting bay"³².

[C grabs a knife and spreads a piece of butter on bread and takes a bite while nodding his/her head agreeing with a smile]

30. Phil Jenkins, *An Acre of Time* (Ottawa: Chelsea Books, 1996) P.9.

31. *Ibid* P.128.

32. *Ibid* P.132.



Fig 1: View from edge of Vimy Pl and across the Ottawa River, a view of the curved wooden walls with different experimental journey for each user.

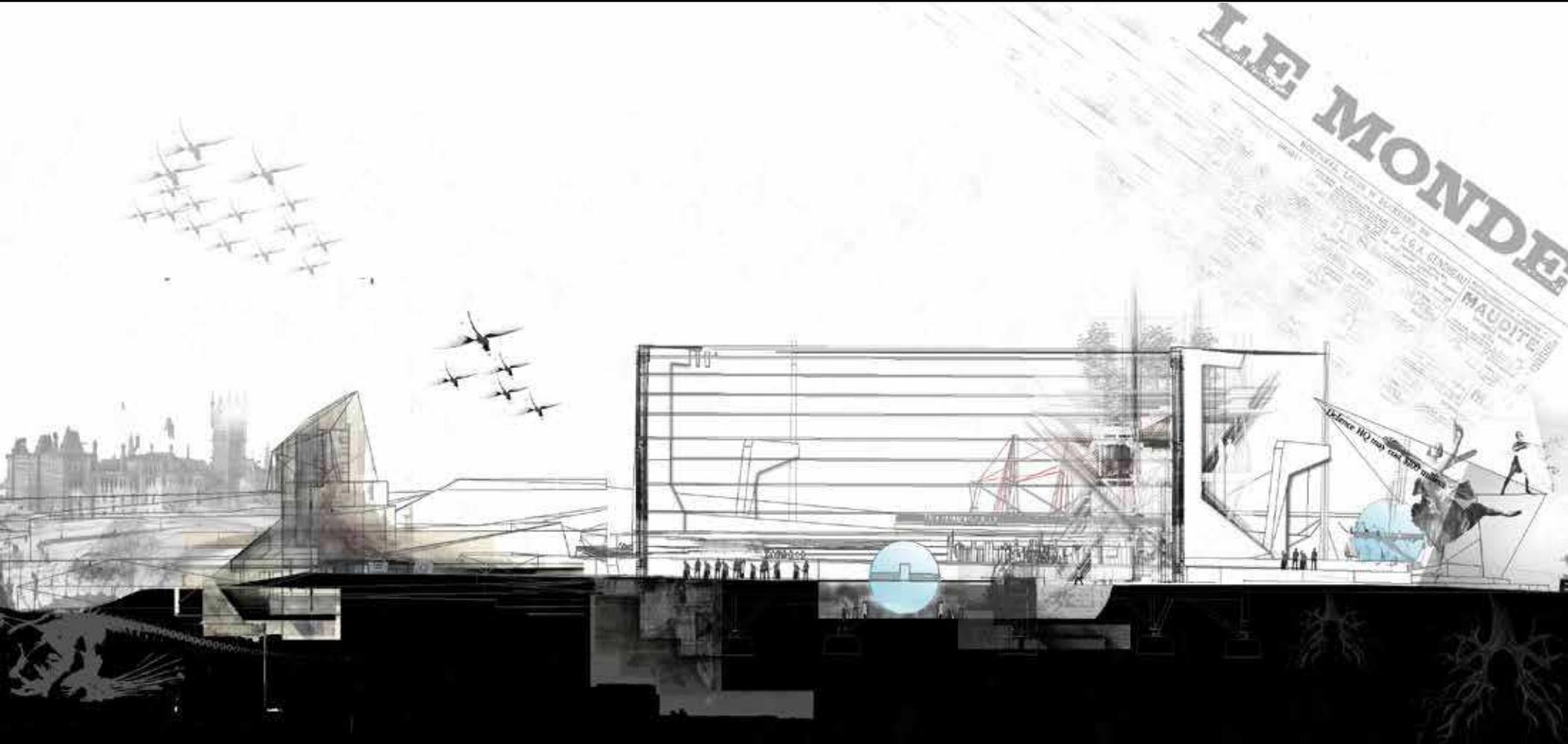
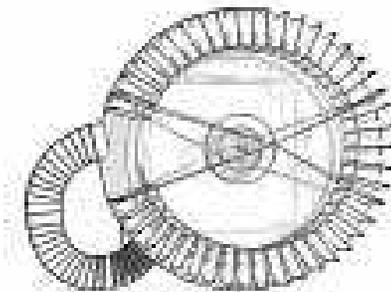


Fig 2: Section view of back of the Canadian War Museum on the left side and a view of the embedded basin facing East while the sound of the Ottawa River echos from the back as a backdrop.

Washrooms

Structure

Sphere



Components

- 1 ETFE structure
- 2 Steel frame structure
- 3 Central water fountain
- 4 43 stalls
- 5 Bottom water tank storage
- 6 Steel structure support
- 7 Stair

The Portable Washroom Sphere will host 43 stalls w/ middle shared water fountain. The Sphere will be elevated on steel frame pliers, but for accessibility, some spheres will be half embedded into the ground level for wheelchair accessibility.

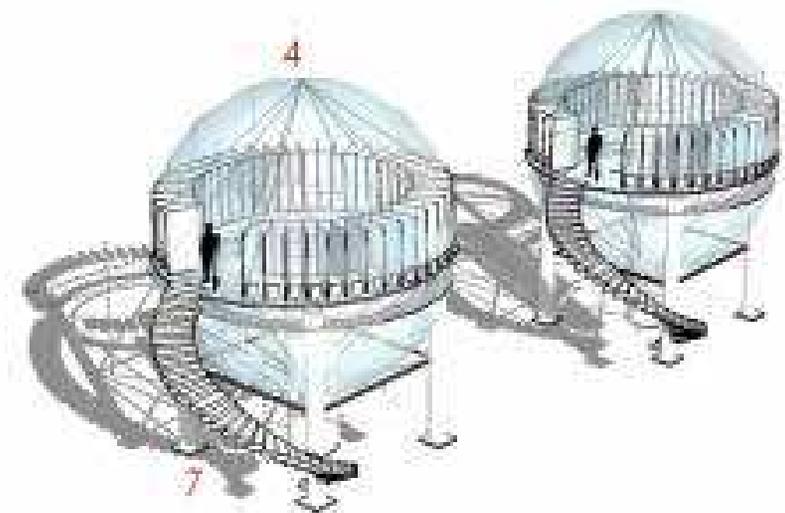


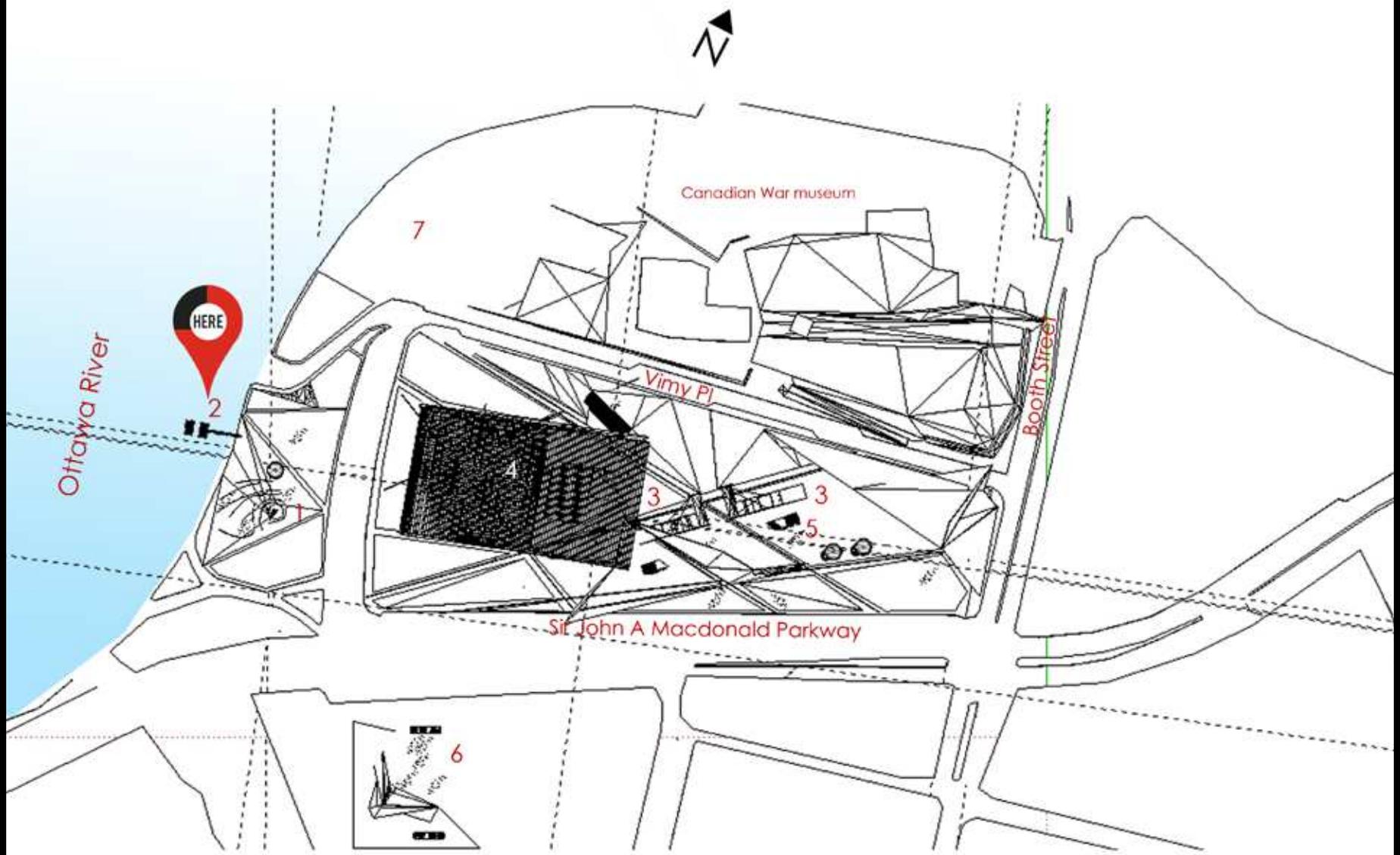
Fig 3: Exploded Axonometric view of “Basin” or Washroom stalls with a list of its structural components.



"The view begins to change, irreparably, when it includes, for the first time, a human being"³³. The birch bark canoe was an echo of the forest. The basic shape seemed lifted from nature, a crescent moon reflected on the water. Midway through construction it resembled the backbone and ribs of a filleted fish"³⁴. "Construction started with the skinning of a tree, as clothing began with the skinning of a carcass"³⁵. " Kichesippirini perform at waterfalls, which involved throwing tobacco into the churning water. A gift of tobacco was known to calm angered woodlanders, so it was logical to assume it likewise calmed an angry water spirit that had no doubt claimed lives"³⁶.

33. Phil Jenkins, *An Acre of Time* (Ottawa: Chelsea Books, 1996). P.28.
34, 35. *Ibid*P.33.

36. *Ibid*P.48.



SCENE 1 – WAVE

Still at the table, a waitress is dropping menus for each person at the table, everyone opens it and reading through while the waitress is pouring red wine and F suggests a moment of silence for all who lost their lives on the Lebreton Flats whether they were firefighters, veterans, Kichesipirini Algonquin First Nation person or any soul that has been lost into the angry water.

- F: “Behind that city there are soft, low hills. River, city, hills—the ancient trinity of settlement”³⁷. My late wife was a Kichesipirini Algonquin First Nation person and she used to share with me the importance of rituals in her life in every decision she takes throughout her day. It was fascinating to me to understand, respect and appreciate that concept till it started to be a part of my life as a French Canadian. We brought up our children to appreciate it as a way of thanking a higher power for all the good that come our way in life. For simple things that people now take for granted such as a beautiful view of ... “A sky river of pigeons, they flow past limestone cliffs and into the noise of the waterfall”³⁸. *[gazes out of the window]*
- B: I remember... “Dan Sarazin is famous for his canoes. This being July, it is time for Dan to go into Algonquin park and harvest the birch bark used to cover the two or three canoes he produces each year. Algonquin is one of the few protected wilderness areas left near Golden Lake that have birch of sufficient quality and girth”³⁹. “When the canoe is finished, a short walk will carry it to the Sarazins’ dock. Traveling across the Golden Lake and down the Bonnechere River, it could reach the Ottawa River at a wide stretch called Lac des Chats”⁴⁰.
- Y: Imagine Dan Sarazin dock with a longer pathway supported on wooden piers as they are getting taller according to the increase of distance away from the shoreline and into the depth of the Ottawa River. A dock that hosts a semi half sphere like a rib -cage framing structure inspired by the canoe ribs and fillet fish ribs, as I would call it component 1. “It [the birch bark canoe] is the first of so many artifacts that will profoundly alter the acre’s future”⁴¹, celebrating “The first timber raft, assembled from some thousand trees surrounding the acre, on the Ottawa River”⁴².
- C: what about component 2? *[Steam whistle sound ... “must be kettle at the back of the kitchen” said by a whistle sound fads]*

37. Phil Jenkins, *An Acre of Time* (Ottawa: Chelsea Books, 1996). P.3.

38. *Ibid*P.24.

39, 40. *Ibid*P.227.

41. *Ibid*P.33.

42. *Ibid*P.126.

SCENE 2 – MOTOR/STEAM BOAT WHISTLE

A whistle sounds. Everyone is anticipating the arrival of component 2 as they imagine how it may relate to component 1 affixed to the shoreline.

Y: “And there it is, a smudge on the horizon, moving in an odd fashion on the river` against the current, parallel to the river bank”⁴³. Component 2 would arrive like a boat from a distance on a wooden platform powered with an engine with the same semi sphere structure on top, carrying actors or audience or a mix of both. Component 2 will slow down like a boat trying to gently dock against component 1 creating a sphere shape in plan view, and creating a full moon reflected on the water next to the real crescent moon reflection in a perspective view. The whole structure is ephemeral except for the dock and the piers,... “An entire raft could be disassembled one side of the falls and reassembled the other in a matter of days”⁴⁴.

C: “The sheets of birch bark and the wooden framing were sewn tight with the split roots of black spruce or white pine. On Land, overturned, it was shelter from the storm”⁴⁵... as I recall.

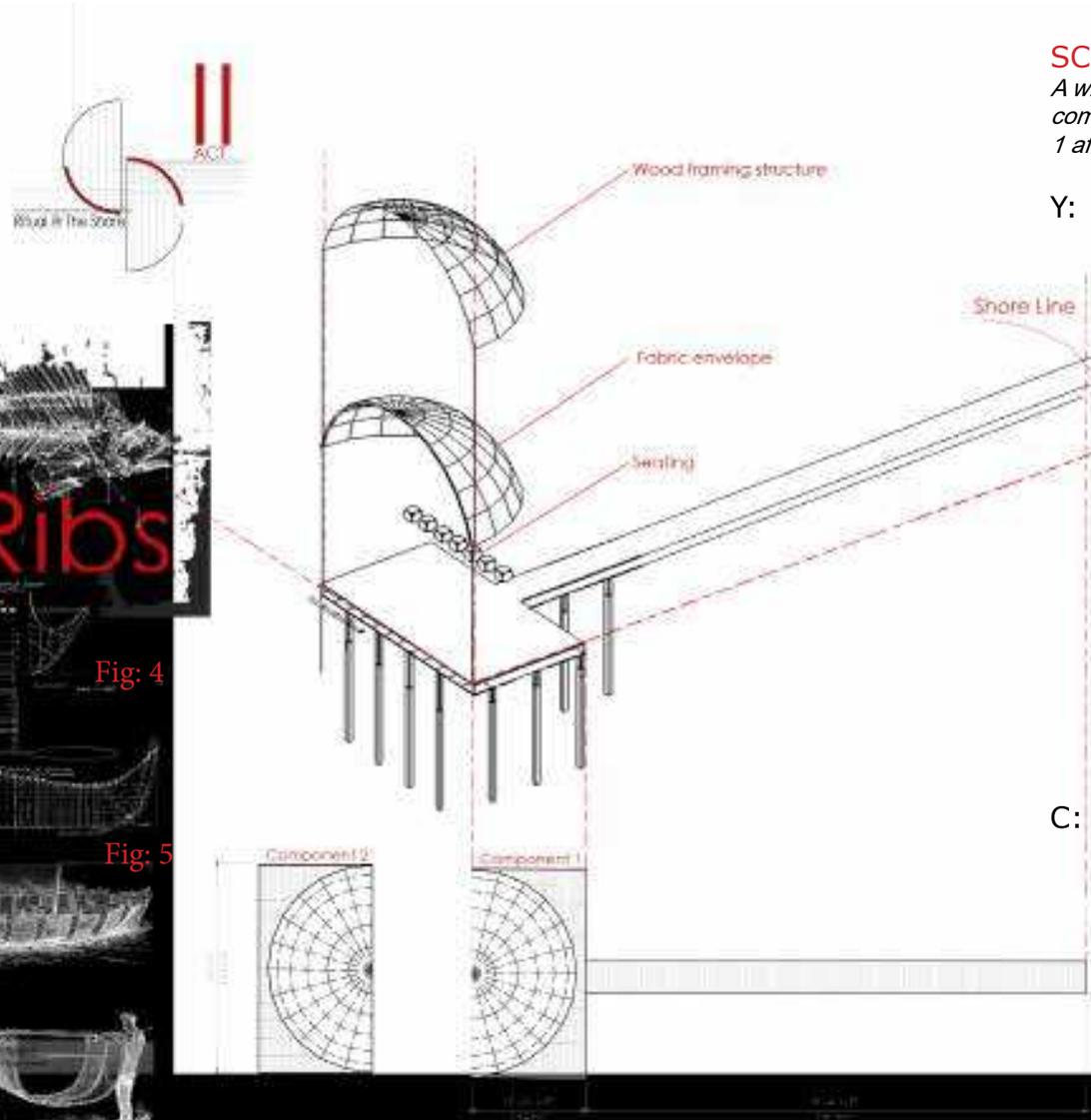


Fig 6: Exploded Axonometric view of component 1. (Top image)
Plan view of both component 1 and 2. (Bottom image)

43. Phil Jenkins, An Acre of Time (Ottawa: Chelsea Books, 1996 P.32.

44. Ibid P.132

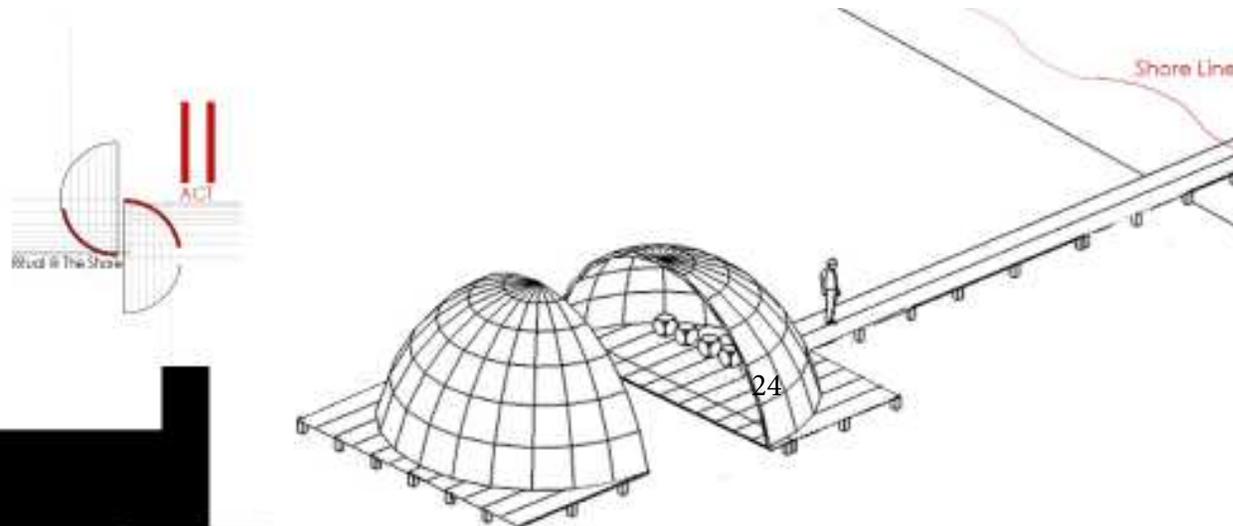
45. Ibid. P.33.

Fish Ribs

Fig: 4

Fig: 5

Indigenous Boat Structures 124



F: “There was humor (laughter was a prized pharmaceutical), hospitality (showing a lack of it was criminal behavior), fashion (body paint, shaved hair)...., ritual (tobacco thrown into the river to influence spirits in water and rapids)”⁴⁶.

E: “The early steamboats were like river tractors, wooden side wheelers with pencil- thin chimneys”⁴⁷.
[Pause].

SCENE 3 – FIRST NATION (Kichesippirini) MURMURING

F starts to hum a song his wife used to hum as a lullaby for their children. Which brings back the subject of the lost lives in the water.

F: “The blood descendants of the first people, the native people, are linked to their origins by a chain of mouth, a relay of stories stretching back beyond the earshot of history. That chain, they would say, is anchored here, as the trees are anchored by their roots”⁴⁸. For example, those lullaby’s were transferred from a generation to the next by repeating them. My daughter sings the same lullaby to my grandson. It is such a beautiful message carried in the memory of each generation to the next like a passing pole in a running competition or sport.

Fig 7: Perspective view of both components with component 1 attached at the shoreline

46. Phil Jenkins, *An Acre of Time* (Ottawa: Chelsea Books, 1996 P.35.

47. *Ibid* P.142

48. *Ibid*. P.30.

D: yes is it *[with a smile on her face thinking of her grandsons]*

F : “The guide with them seems to have explained in detail the ceremony the kichesippirini performed at waterfalls, which involved throwing tobacco into the churning water. A gift of tobacco was known to calm angered woodlanders, so it was logical to assume it likewise to calm an angry water spirit that had no doubt claimed lives”⁴⁹. “They left traces, sharpened stone and the bones of a kill, twelve thousand years old and seven hundred miles from the continental crossing point”⁵⁰.

Y : Since we are talking about the concept of sailing boats and their history related to the Lebreton Flats. If I take you further away from where we are on the site and go on the opposite end on Booth Street, there will be ticket, vendor as “Cartier’s [Jacques Cartier] came three times from France to the woodlands, pushing his ships further west each time”⁵¹ ... but this time to the east of the Lebreton Flats. *[Pause and each looking at the menu]*

49. Phil Jenkins, *An Acre of Time* (Ottawa: Chelsea Books, 1996 P.48.

50. *Ibid* P.30.

51. *Ibid*. P.36.

 *Menu* *Appetizers*

Garden Spring Rolls filled with mixed vegetables n a sweet chili sauce.

Breaded Portabello Mushrooms fresh with mozzarella, sautéed red onions roasted peppers, arugula, olive oil, honey balsamic vinaigrette

Fried eggplant and green peppers, coriander, fresh parsley, honey garlic soy sauce.

Fried calamari served with pesto sauce.

À La carte

Chicken Cordon bleu, breaded chicken stuffed with ham, Swiss cheese with creamy white wine sauce with side of sautéed asparagus.

Linguine pasta with garlic, black olives, grilled red peppers and onions, fresh parsley and hint of blue cheese

Grilled salmon with honey garlic soy sauce, black peppers, rosemary topped with avocado sauce with garlic, onions and lemon.

Surf and Turf, sea scallops and filet mignon with rosemary - wine pan sauce with side grilled zucchini, sweet potatoes and red onions

Steak for you sake grilled beef steak with black peppercorn, butter, chopped sautéed shallots, cherry tomatoes and coriander topped with creamy Cognac sauce

Coconut shrimp with creamy sauce with Chives and white mushrooms.

Mixed vegetables eggplant, green peppers red onions, sweet potatoes carrots sautéed, olive oil, walnuts, Quinoa and honey balsamic vinaigrette

Deserts as sweet as you like them

Fudgy chocolate soufflé cake

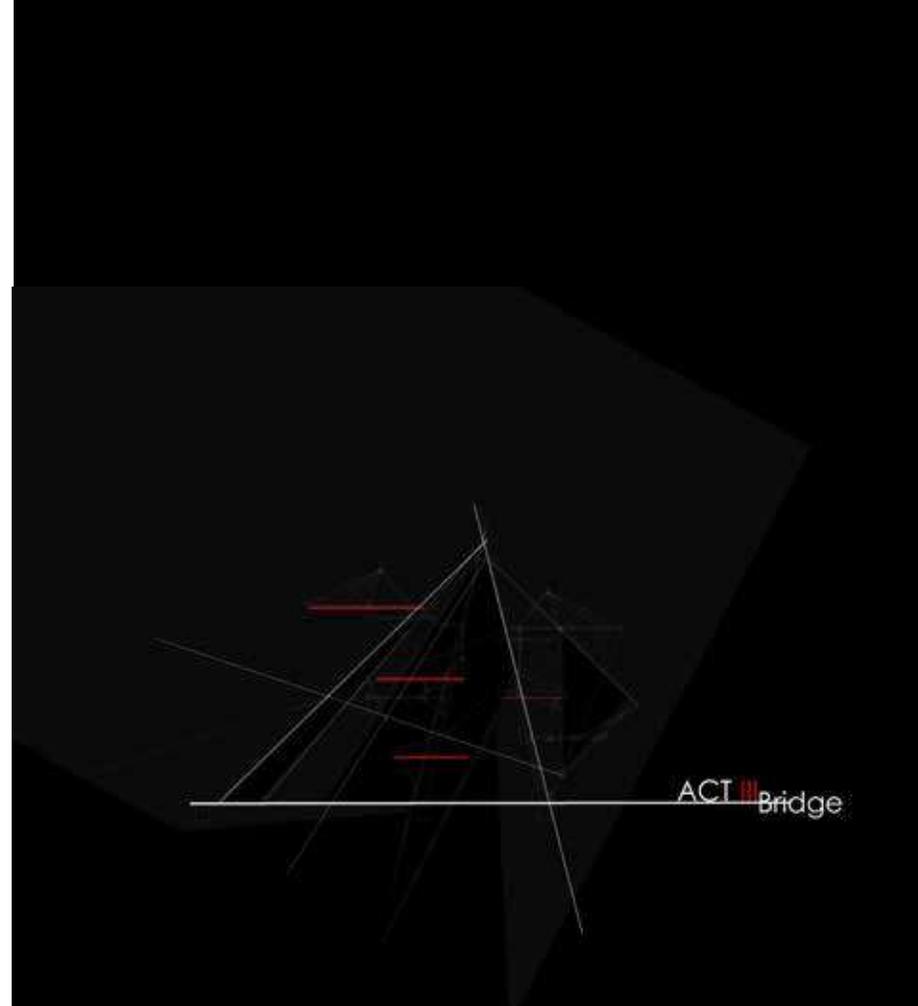
Ice-cream, pistachio, vanilla and walnuts with hot chocolate sauce.

Baklava with chocolate and whipped cream with dark chocolate sprinkle on top

Chouquette filled with custard and covered with roasted coconut

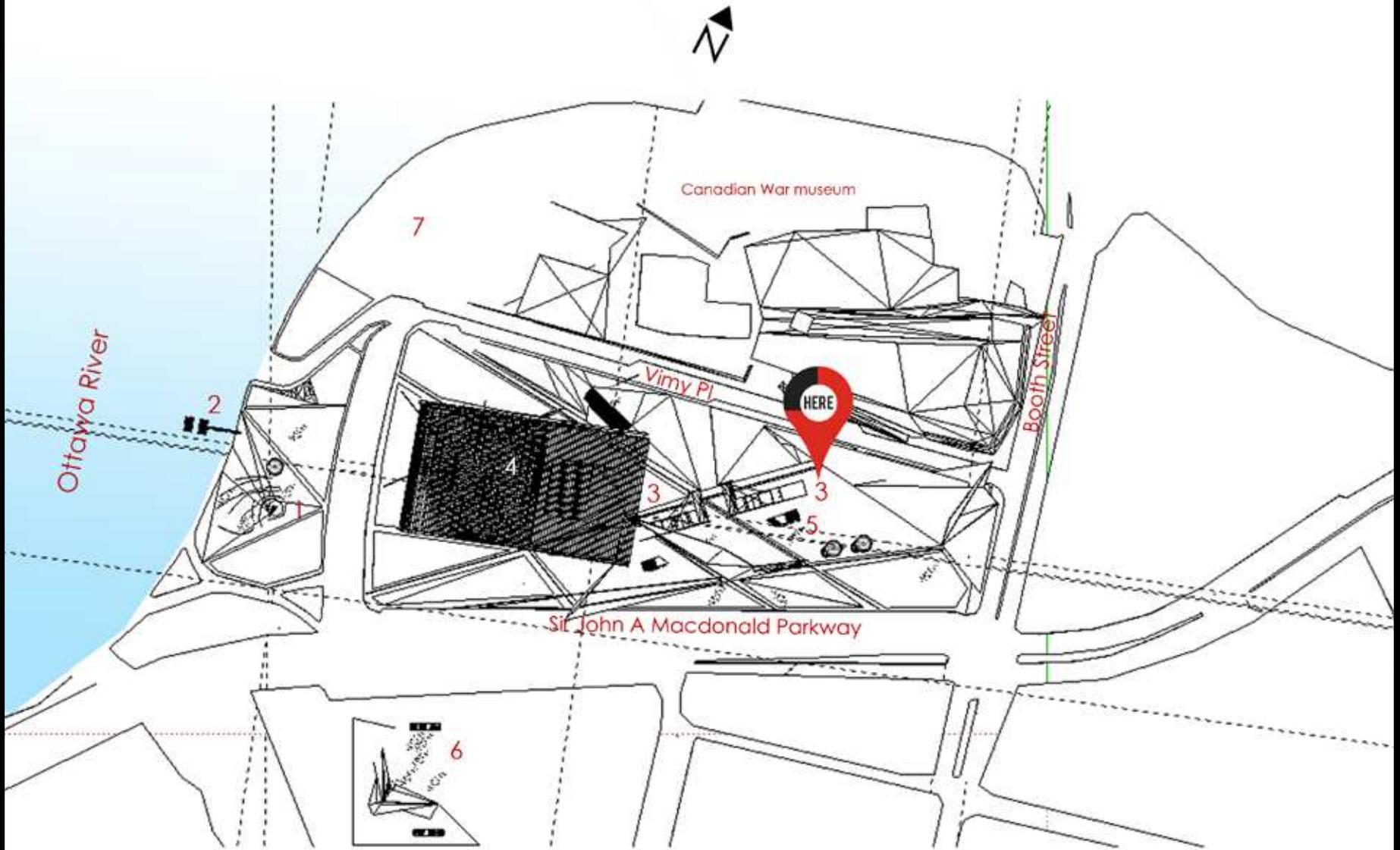
3 squares of dark chocolate with, whisky, orange zest and a cigar at the bar

For wine our sommelier will assist you in your selection



"It was christened the Union Bridge, and in the course of its construction, the land gave up a secret"⁵².

52. Phil Jenkins, *An Acre of Time* (Ottawa: Chelsea Books, 1996). P.134.



SCENE 1 – WIND

Restaurant interior; late evening — candle-light illuminates the rustic stone walls. Lights up on two tall mullioned windows at stage left adjacent to the stone fireplace. The scene starts in silence, each player reflecting on the memory of the lives lost in the turbulent waters as they look outside through the tall windows. Outside the wind is blowing, and although there is an impermeable layer of transparent glass it does not inhibit the sound of the wind as it slaps the window panes. The sound resonates in the guests' imaginations bringing back memories of driving down the Union Bridge a cool breeze on their faces. waitress approaches collecting menus and taking each guest's order.

B: “For a time, it looked as though a bridge built across the Ottawa River at the North end of the acre might perk things up. At least the acre would have some north-south traffic, some commerce with Wrightstown”⁵³. *[says with a disappointed look on his face]*

A: “... Lord Dalhousie slipped some silver coins under the foundation stone of the first span, hoping the seed coin would grow to commercial abundance”⁵⁴. *[says with a sarcastic tone at B]*

B: Unfortunately... “Hip, hip, hurrahs!” were literally still in mid-hurrah when the span collapsed”⁴⁸. “That span [the union bridge], the biggest of the seven needed to traverse from island to island across the river, was finished three weeks later”⁵⁵.

E: My fellow engineers,... “The red-faced engineers had it quickly rebuilt, and everyone called it the Chaudière Bridge”⁵⁶.

G: Did you know that there was another bridge built too? *[looks at E]*

E: Yes... “One of Colonel By’s engineers, Lieutenant Henry Pooley, built a cedar log bridge in the small gorge beside the acre, to cut down travel time from Wrightstown to the canal site. But until there was work right by the acre, until someone built a mill, it was never going to catch up”⁵⁷.

B: The truth is that at that time there was a funding issue... “the obstacle was the lack of investments needed to solve a major problem for the southern Chaudière region”⁵⁸. *[E says mmm and interrupts B]*

Y: [*Y interrupts E and says*]. The Union Bridge from what I read was meant to connect upper and lower Canada, to create a strip of land at the water level to unite both lands as one. I see it as a thread trying to sew two pieces of cloth to make something grander such as a quilt, bridging together all the pieces of land that are tagged as... "Canada" which are otherwise floating on the water like maple leaves scattered on the surface of the lakes in the fall season.

E: "The Bridge that stayed up across the Ottawa was built of iron in 1843; it was the first suspension bridge in Canada"⁵⁹.

Y: That idea of the Union Bridge as the first suspension bridge in Canada inspired me to tell you about my idea for my proposal for the Lebreton Flats.

G: lets see what you came up with this time... Y you are full of surprises this evening, first of all I want to thank you for creating such a lovely evening for us. You've managed to gather the lives of the scattered people who used to live on Lebreton Flats into one big family tree of souls. We left the site when we were asked to but our roots are still here, spreading into the layers of the ground of this acre. [*Smiles and looks to Y.*]

SCENE 2 – PEOPLE WHISPERING IN ALGONQUIN/FRENCH/ENGLISH

Restaurant interior; activity becomes increasingly busy. Conversations between people enjoying their evening as much as the central characters (guests/ghosts) starting to get louder and warmer with a mix of Algonquin, French, English and other foreign languages resound like well-orchestrated pieces of music in the background.

G: The Union Bridge was like a white flag creating peace between the English and the French as I remember. "While the acre stood vacant, with neither pelt nor pagans to offer to the passing trade, a turf war that would last 150 years was developing between the English and French"⁶⁰. But enough of all that ... it's all in the past... that's what they call "HISTORY".

A: let's talk about the secretes revealed by the Union Bridge.. shall we?

59. Phil Jenkins, *An Acre of Time* (Ottawa: Chelsea Books, 1996).P.134

60. Ibid P.65.

G: It was and is still a mystery to me, some will claim that... "Spotting something in the water under the bridge, the son had gone in, and come up to report that there was a graveyard below, a jumble of tombstones"⁶¹ ... You know this saying: "Three things cannot be long hidden: the sun, the moon, and the truth".

A: whose son?

G: The lawyer who was part Algonquin (but a very small part)... his son used to work on the renovation of the bridge, that's how both knew about the underwater graveyard under the span⁶².

A: I totally agree or in other words as I may say: "Hidden truths are unspoken lies" or "the truth always comes out, one way or another". Right! ... "There were twenty bodies, arranged haphazardly like pick-up sticks, many of them children. None of the bones showed any sign of attack, and there were no arrow heads or broken weapons"⁶³.

G: What a secret to reveal to the public! Children! I was heartbroken when I first heard the story back then, still brings tears to my eyes with just the thought of it. [*expresses her sorry and says and leans forward with her head resting on her arm*]

E: "The support piers for the Union bridge were built of stone blocks mortared together and the sand for the mortar came from nearby, to the east of the acre. It was pure, deep sand; as the bridge builders dug down into it, they began to uncover the jumbled remains of human skeletons"⁶⁴.

G: Can we please change the subject? My heart is now even heavier thinking about those poor innocent souls and about their devastated parents. [*puts her two hands on the table as a sign of discomfort and ready to stand up and leave*]

A: Yes let's talk about your proposal to lighten up the evening for G. [*Waitress passes by asks if we need anything else and says "your orders will be ready in few mins". G asks her for a glass of water. Silence.*]

SCENE 3 – SOUND OF METAL SQUEAKING

Waitress comes next to G and puts the glass of cold water on her right side just before the glass of red wine. Silverware clink into each other accidentally by G when she picks up the glass of water to drink. The sound of silverware resonate across the restaurant, reminding the guests/ghosts of the sound of squeaky streetcars on the railroad tracks going back and forth on Lebreton.

G: *[Takes a sip of the water ,looks at Y and she says]:* Tell us about your bridge proposal idea.

Y: Before I do so G, I know that you are interested sustainable, green approaches, therefore you might actually like my bridge idea. But before we get to that... don't you find it ironic that the Union Bridge that was meant to connect upper and Lower Canada was also the mean by which the great fire crossed from Hull to the Flats! "The old narrow wooden bridge across Ottawa [were] divided again"⁶⁵.

G: Another point too, everyone was cutting down trees for the lumber mill industry, and then, by the wood that they cut down, fire went through each grain of that wood like blood flowing out of suicidal cut veins; drying up and collapsing like the 3,000 buildings that were destroyed on the Flats... I see it as KARMA... Mother Nature is getting back at us for cutting down her trees for our greedy needs.

E: I agree too. What do you think F?

F: I believe that everything has a soul and cutting down trees is as bad as taking the life of any living creature no matter how small it is to our naked eyes. Even though my wife as a native believed in reenacting rituals ahead of all of life's actions, such as killing animals for a meal, a Ritual doesn't bring back the lost lives of these animals. Rituals might be a way of trying to make peace with nature in an apologetic way, but we can never know if Mother Nature accepted our apology or not. We make the rules and at the same time eventually we may be the ones breaking them.

A: true.

Y: let me tell you about my idea then...
I still want to build a bridge, but it's
a type of bridge that doesn't really
bridge from one end to the other.

E: Mmmm interesting... please go on

Y: A bridge that is made of scaffolding
structure, with wooden platforms to
connect the middle street of the site
without interruption. The middle
street is where all the action
happens. Also, that bridge with a
gap in the middle will be used as a
type of balcony for spectators or
actors, to view the urban area from a
higher level.

G: Does that gap in your bridge have a
particular meaning?

Y: Yes... Symbolically I am trying to
follow the same footprint of the old
Union Bridge as a structure and a
function. But this time it's not used
for cars but for pedestrians who . can
be actors, or audience. The bridge
can also be used as a venue for
acrobatic shows, since it has two
opposite platforms with a middle
gap... A circus net can be installed
in that gap, where people on the bridge
and on the ground level can enjoy
the acrobats flying from one end to
the othe. This gap has a meaning;

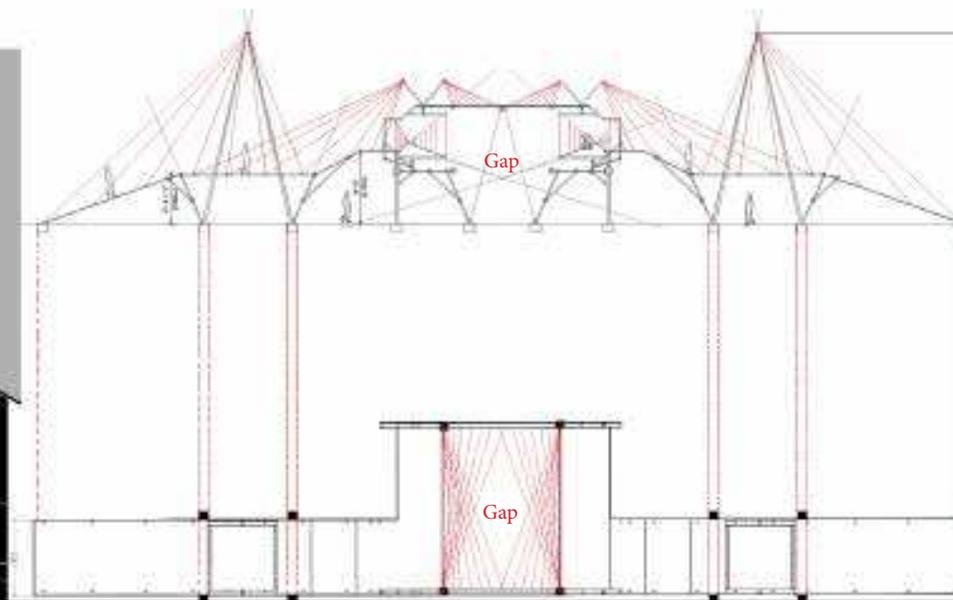


Fig 8: Section view of the bridge structure. (Top image)
Plan view of bridge. (Bottom image)

Fig:5



Fig: 9



Fig: 10



Fig: 11

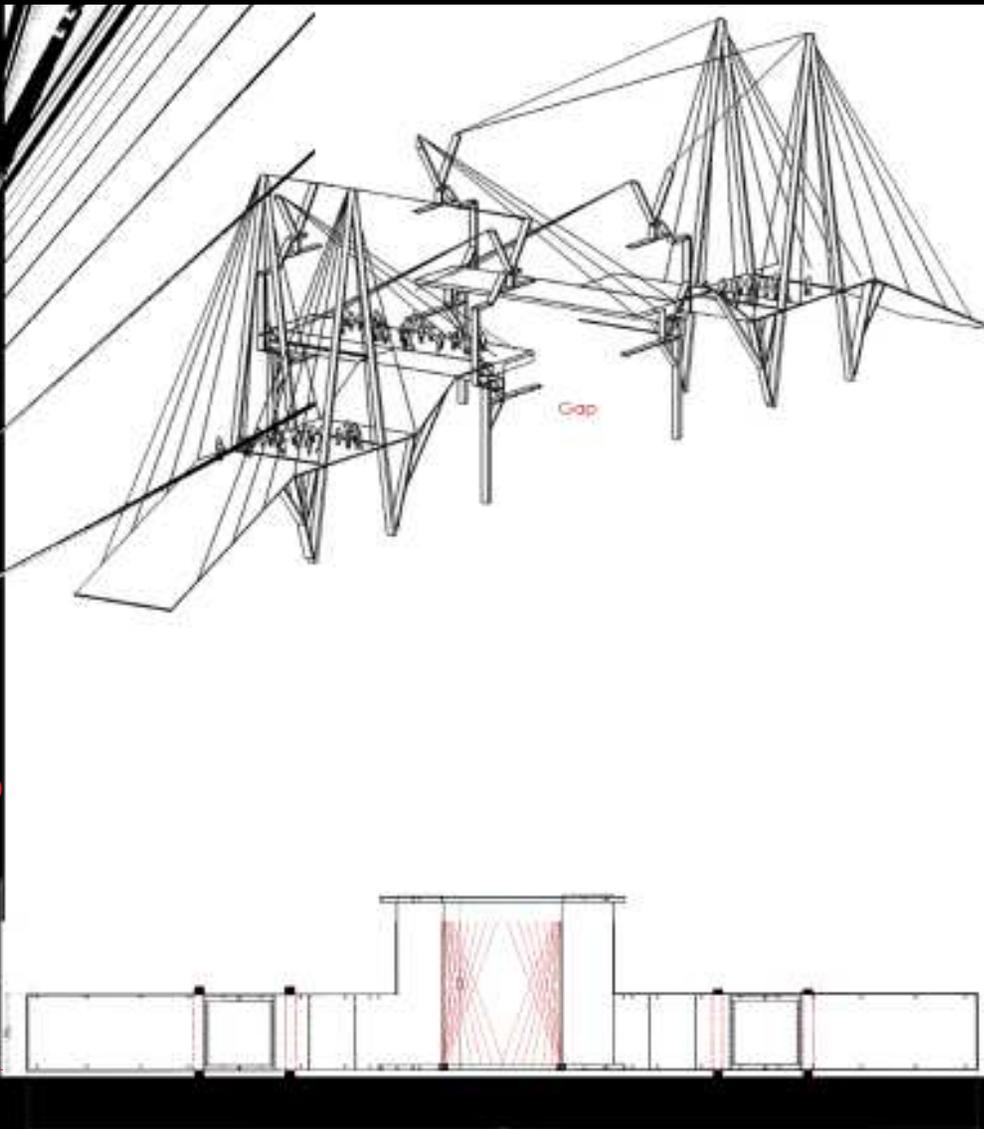


Fig 12: Perspective view of the bridge structure . (Top image)
Plan view of bridge. (Bottom image)

it is a metaphor for the Union Bridge's failure, after the fire in 1900, to connect upper and Lower Canada in the end.

E: *[Interrupts Y and says]* why did you use scaffolding structure?

Y: I used scaffolding structure as well as tensile members for two reasons. Firstly, scaffolding is temporary structure so it has less impact on the environment.

E: *[Interrupts Y again and says]* Ok

Y: *[Continues]*..It can be assembled and disassembled without leaving a permanent mark on the site. The only permanent structure left will be the concrete footing set deep into the ground. I was also inspired by the fragility of the building skeletons in the images of the Great fire of Lebreton in 1900.

G: So you have a green "sustainable" approach... That is interesting, you want to maintain the site to be always free of buildings that are normally committed to sit in one spot for years until, course, a new project comes in and

sweeps it all away to start anew. Your approach will always be "NEW" because it's seasonal, changeable and flexible.

A: I really like the idea of the middle gap. Performers from "cirque du soleil" would actually come and perform there. Wow!. It would bring the site back to life by celebrating art and performance as an interactive social experience.

E: Your idea of scaffolding and the tension cable structure might have been inspired too by the circus tents but without using the tent itself... It's the same idea of seeing the skeleton of buildings without their skin or flesh.

Y: E you are starting to have a new appreciation of structure that is more poetic than merely the functional engineer-like one.

[Everyone starts to laugh and F gives him a pat on the shoulder. lights dim]

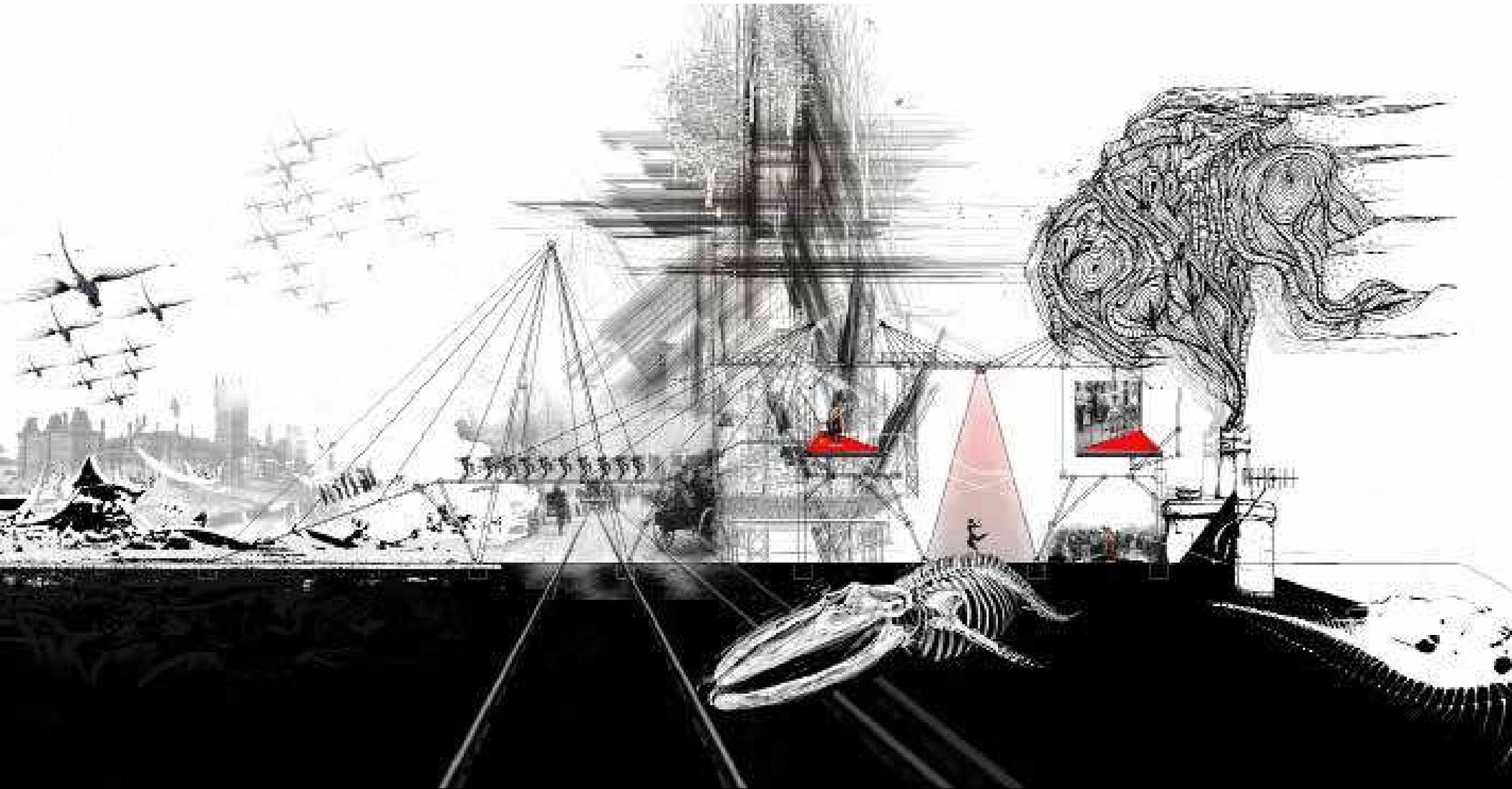
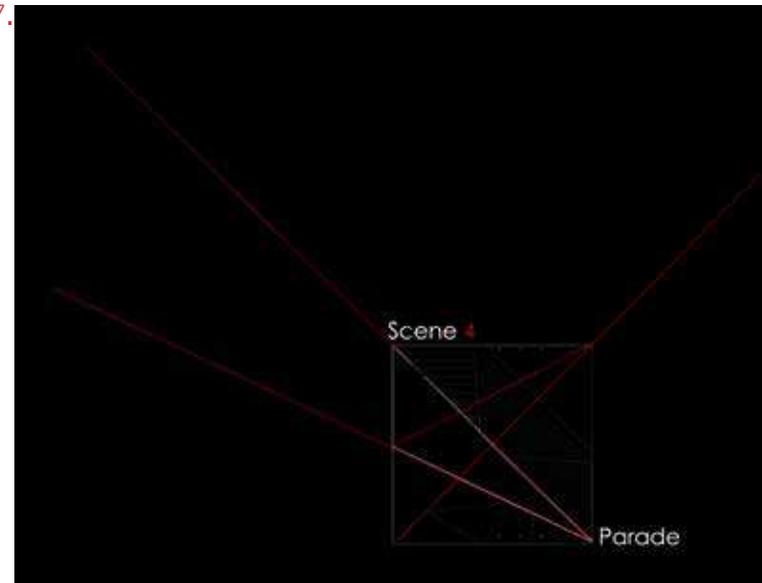


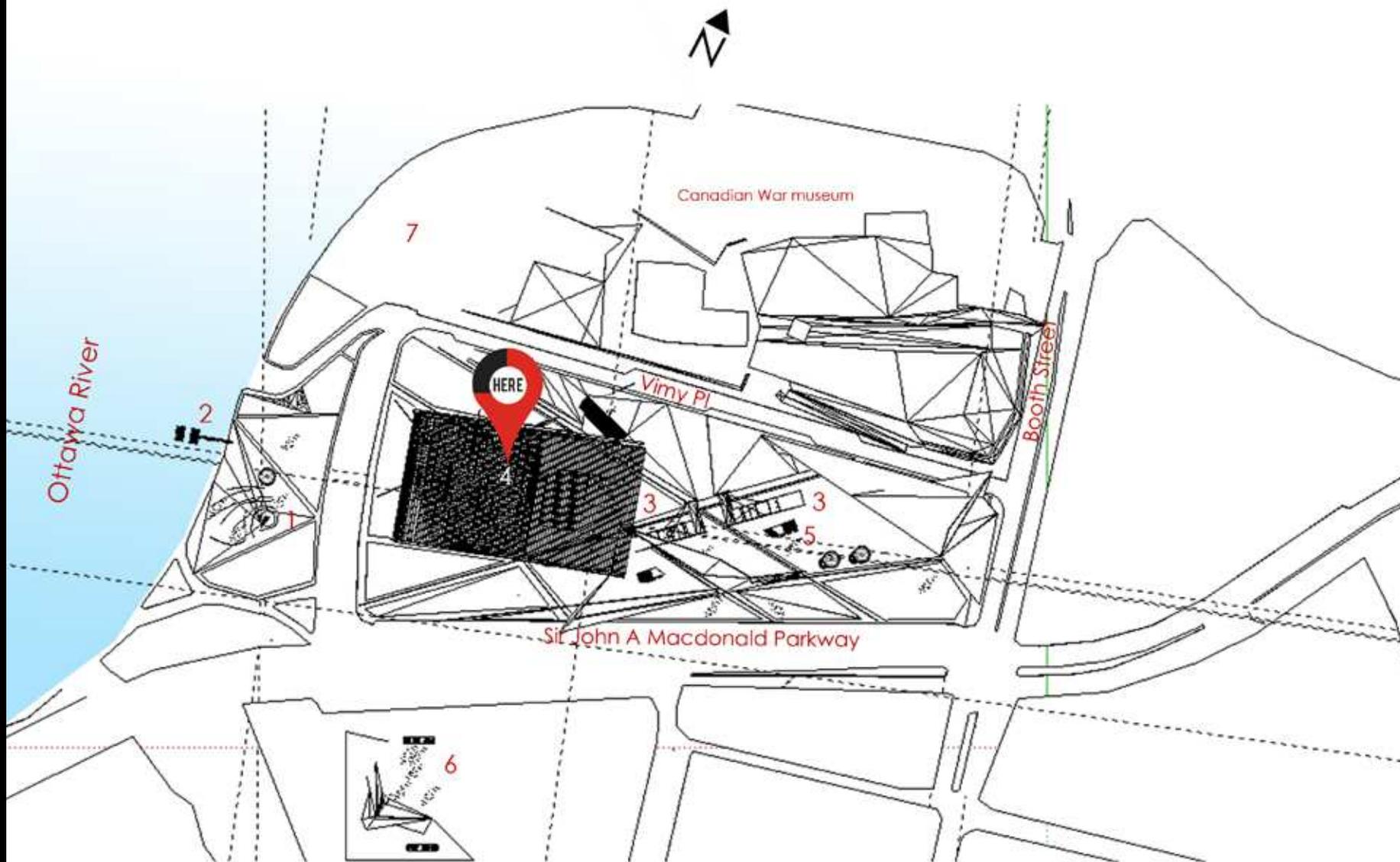
Fig 13: Section view of the bridge structure facing East with the Canadian War museum as a backdrop as dancers on the platforms on both sides of the bridge, while middle gap on the ground level a solo dancer is under the spotlights with audience all around.

“Across the landscape electrons began running down wires, between poles, and through the walls of factories and telegraph offices”⁶⁶. From the Booth Street tram station it was a twenty-minute journey; the avenue leading to the park was lit with electric bulbs, and arc lamps brightened the nightly acrobatic displays and band concerts”⁶⁷.



66. Phil Jenkins, *An Acre of Time* (Ottawa: Chelsea Books, 1996).. P.145.

67. *Ibid* P.148.



SCENE 1 – PEOPLE MARCHING

Starts with view of each guest with thier main course on the table and enjoying thier meal while,waitresses passing by in different directions helping guests with their orders making imaginary footprints that after few seconds disappear and evaporates into the space as sound waves. If you could isolate the rhythm of the steps of only one waitress, it would sound like the uniform marching steps of a street parade on LeBreton Flats.

A: The Lebreton Flats site has always been known as a land for celebrations, social activities and interaction. It all goes back to the first footsteps at the shores of the waterfall by the aboriginals... the land itself is considered a land of action and happenings.

D: Feels like it was just last week! “The last time I was down here was a week ago, when the biggest women’s march in Canadian history arrived at Le Breton Flats and set up a tent city on the acre”⁶⁸. Everyone who used to live on the Flats was there, joined by locals and people from away. The sun was shy hiding behind the clouds; birds were flying around in different directions like helium balloons that were accidentally let go by a street vendor.

F: Are you talking about the *Bread and Roses* caravan?

D: Yes.*[D says with a smile]*

F: I was there too with my wife and kids.

E: Me too. It was massive! *[says with a hand gesture implying how massive it was]*

C: “They were singing their way across, a bunch of different protest songs all at once, as though someone had pushed all the buttons on a jukebox. They were not unhappy, they were glad to be heard, and their expression of past injustices was infectious. The segment nearest me sang:

*“As we come marching, marching, unnumbered women dead,
Go crying through our singing their ancient songs of bread
Small art of love and beauty their drudging spirits knew,
Yes, it is bread we fight for — but we fight for roses too!”⁶⁹*

D: Oh yes! That rings a bell... brings back so many memories. "At five the following morning, under a sky cloudy and full of rain, the early birds began arriving. They filled the largest corrals nearest the stage, then worked their way back. It was the greatest weight of humanity the acre had ever felt. By mid-morning fifty-three corrals were packed tight. In among the quarter-million were hundreds of ex-Le Bretoners; people recognized one another and talked of now and then"⁷⁰... It was like this evening right now, all of us "ex-leBreton" residents coming together as one to share past memories and imagine future plans to come.

F: *[Interrupts D and says with a smile]* Do you all remember the *Popemobile* driving around the acre?

D: You are talking about Pope John II,... "He was late, but dry and visible inside the bulletproof bell-jar on the back of the *Popemobile*... PopeJohn Paul II travelled down Duke Street, waving his arms. The crowd chanted and waved gold and white flags at him. The Pope then looped around behind the acre, disappeared into the changing room at the back of the stage, and emerged in a crocodile line of bishops"⁷¹.

E: Oh god, remember those egg salad sandwiches they were serving? or the Ham and cheese? ...Those were my favourite.

A: "On the day of the dance, the committee spent the afternoon making sandwiches at the navy club. They figured four hundred people would show, so they piled up enough ham and cheese and egg salad to feed an ark"⁷² *[said with a sarcastic tone]*

F: An ark!

A: Yes. *[Takes a sip of wine]*

70, 71. Phil Jenkins, *An Acre of Time* (Ottawa: Chelsea Books, 1996). P.214.

72. *Ibid* P.217.

SCENE 2 – STREET PERFORMERS

Increasingly, music in the restaurant shifts to happy music, full of energy. People chatting, laughing and getting louder and louder as the evening goes by.

- A: Personally, the best thing, I find, at those events is the food. I remember... “I fell into talking with a woman who had started her own business that day, selling hot dogs and hamburgers from a little cart. It was the first new business on the acre in thirty years”⁷³.
- B: That’s a good start for a business, good for her. I’m sure she sold out, she was competing with... “one of the big tents [that] was a food market, another was a kids’ playground, and the third hall there was a fresh bread and roses on the front of the stage”⁷⁴.
- E: I remember the hot dog lady, oh man those hot dogs were delicious! ... “She sold out, and was happy and tired”⁷⁵
[continues eating while talking..and says]..by the way this food is amazing.
- F: What is ringing in my head right now from that whole event is the sound of the street cars going back and forth, loading and dropping off people as they went... “The last one to collect fares ran on May 1, 1959, and three day later there was a parade of all the streetcars, like circus elephants in a farewell tour of the ring, with twenty-five thousand people to see them off”⁷⁶... It was really fun to watch people getting off too excited and the people getting on too tired.
- E: “The streetcars were the moving force in the redesign of cities—they made suburbs possible”⁷⁷.
- Y: I am actually using railroad tracks integrated into the landscape for two reasons: first, to guide people through, secondly they will also be used as a mobile circuit for transforming spaces by moving wooden framed walls with canvas on the site... like sails that flutter on the land for specific intimate theatrical performances, such as live venue for singing, or for street artists to stop by and preform their numbers and so on. It’s an opportunity to discover and appreciate street talent meant to be seen and heard.
- F: Hahahah... what about the pantomime performances, still want them to be heard? *[says with a sarcastic tone]*

73. Phil Jenkins, *An Acre of Time* (Ottawa: Chelsea Books, 1996). P.233.

74. *Ibid* P.232.

75. *Ibid* P.233.

76. *Ibid* P.149.

77. *Ibid* P.147.

Y: Yes but although they perform silently... we are nonetheless moved by their art and the audience/spectator connection they create through everything but sound.

A: I know what you mean. I am a performer myself and the way people interact with us during a performance can change the whole experience from one night to the other. Even though we can be doing the same thing, saying the same words every night, the audience's interaction with us from night to night is a variable that cannot be predicted which is really exciting and scary at the same time. *[Waitress arrives with first course]*

SCENE 3 – TRANSIT SYSTEM SOUND

Waitress accidentally hits two silverware together while putting down the first course for E. The sound makes G make a face. Waitress apologizes and aligns both silverware parallel to each other which made E starts the conversation about the railway on LeBreton.

E: "The railway system in Ottawa was well established. The first train, pulled by the steam engine Oxford, rode into Bytown on December 25, 1854, at five o'clock"⁷⁸, but the funny thing was that the trains were so slow that kids selling berries would jump in and back out and there was no specific stops, the train would stop whenever people felt like it⁷⁹.

G: In the 1950s it was a good way of connecting different parts of Canada... "The Ottawa and Prescott Railway joined Ottawa to the Grand Trunk, which ran along the St. Lawrence between Montreal and Toronto"⁸⁰; "As well as getting people to work, the streetcars could carry them on their days off to the rural amusement parks that became an outlying feature of streetcar cities"⁸¹.

E: "Almost as soon as steam railways began crossing the countryside, the idea arose of urbanizing them, of running rails down the middle of the city streets"⁸².

78, 79, 80. Phil Jenkins, *An Acre of Time* (Ottawa: Chelsea Books, 1996). P.142.

81. *Ibid* P.147.

82. *Ibid* P.146.



Fig: 14

Fig: 15

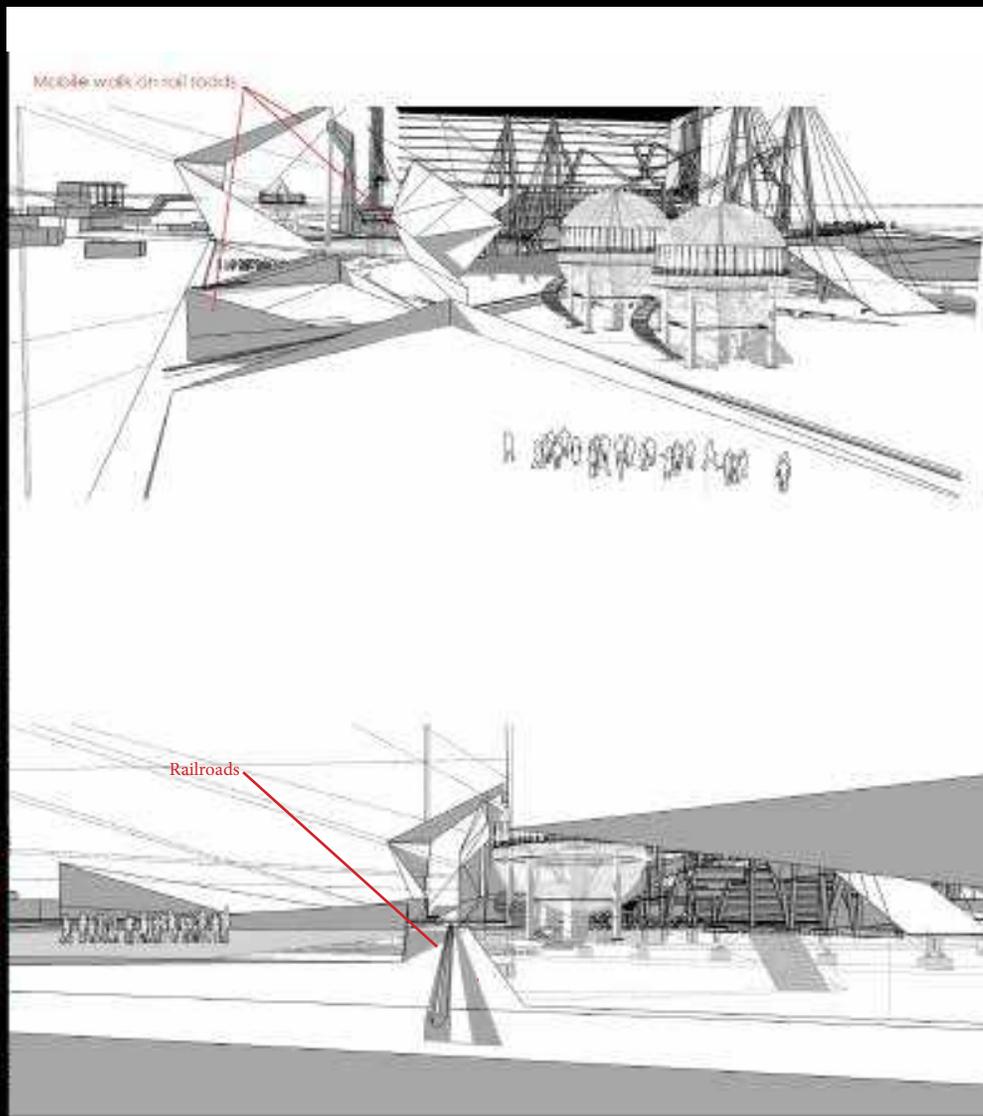


Fig 17: Perspective view of the mobile panels on road tracks.

B: Yes there was lots of traffic coming in and out even from places like New York, which started a new trade business between here and the USA... "The electrified streetcars worked fine in snowless cities, but they clogged up in northern fridges like Canada"⁸³.

B: It's all thanks to Perley. "[His] empire had grown, and the acre had been put to work, the century around it had been reshaped by a revolution in power"⁸⁴. He had so many businesses [everything] started to boom with lumber and "by 1865, the Perley and Pattee mills were churning out 16 million board-feet of lumber a year"⁸⁵. As I mentioned, with a way of transporting it to the US,... "most of the lumber actually went to the United States, to make the walls and floors of New York's new buildings"⁸⁶.

Y: you really know a lot about the business that was on the Lebreton,

B: Yes. I used to work with Perley in his lumber business.

83. Phil Jenkins, *An Acre of Time* (Ottawa: Chelsea Books, 1996) P.140.

84, 85. *Ibid* P.154.

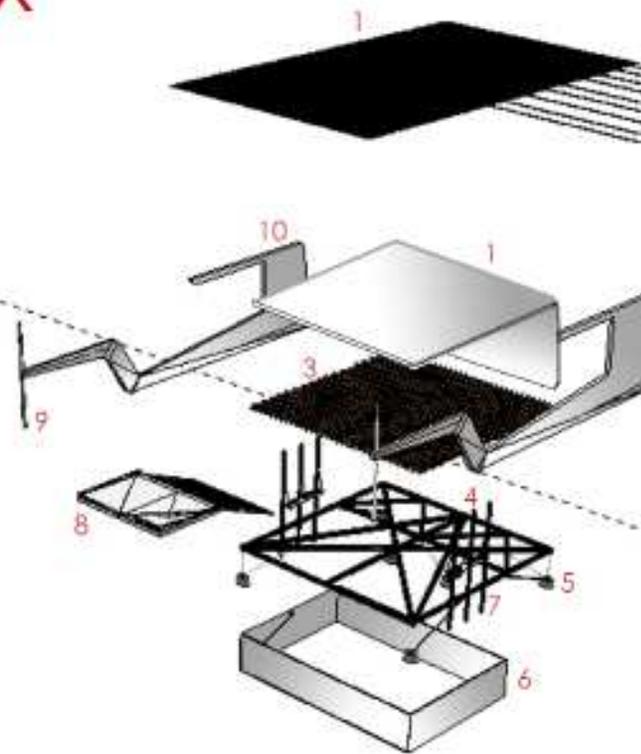
86. *Ibid* P.155.

Space Box

structure

Components

- 1 Roof on track system covered w/Fabric envelop
- 1 Stage (plywood panels 6' X 12') Grid
- 3 Glue laminate floor system
- 4 Steel beams framing system
- 5 3 column supports on each corner embedded into concrete footing
- 6 Underground level for storage
- 7 3 columns for exterior wall support & mezzanine level
- 8 Audience seating area
- 9 Concrete support column
- 10 Exterior wood frame structure covered w/ waterproof fabric



B: Yes yes [*Interrupts*]. I used to work with Perley in his lumber business.

Y: Since we brought up lumber, wires, electricity and railroad tracks, parades and street performances; this gives me the opportunity to tell you about my "Space-Box" idea. I've designed a transformable space-box, made of hybrid construction including lumber, steel beams, tension cables and an ephemeral exterior envelope that can move on tracks to engage the urban surroundings with the box. This space-box will be customized through alterations of its platform floor to change the audience and performers' experience. Also there will be a separate audience space set on a higher level, much like a mezzanine, on both north and south sides of the space-box for bigger audiences and live shows like Blues-Fest during the summer season.

E: So can you tell us more about the tension cables and how they are used?

Fig 18: Exploded Axonometric view of Space- Box with a list of its structural components.

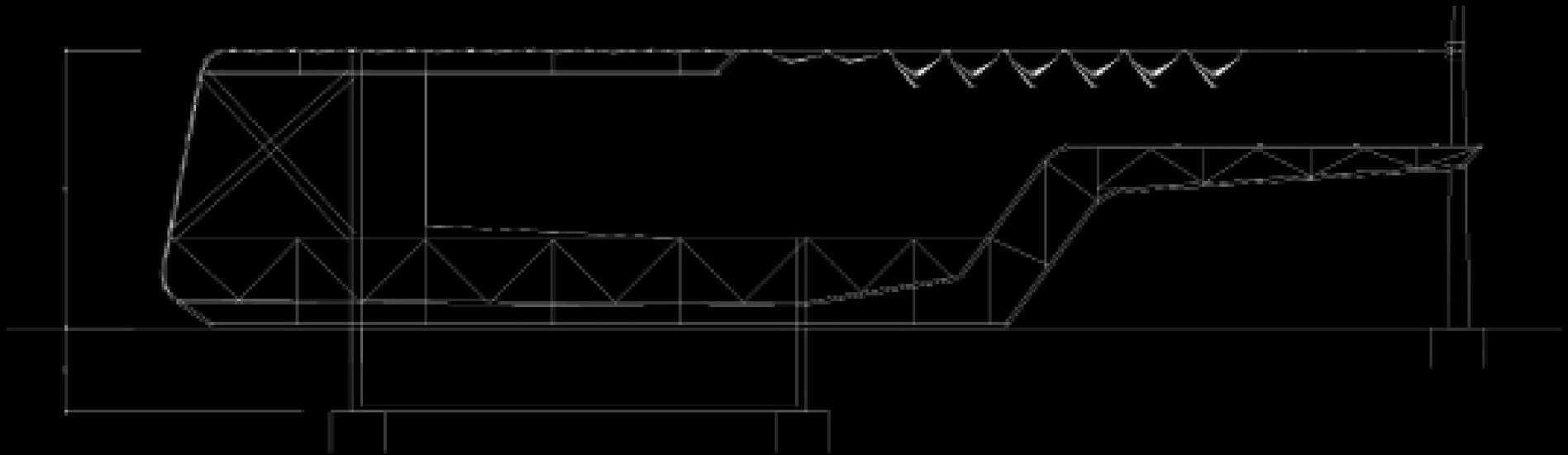


Fig 19: Section view of Space- Box Glulam timber structure system.

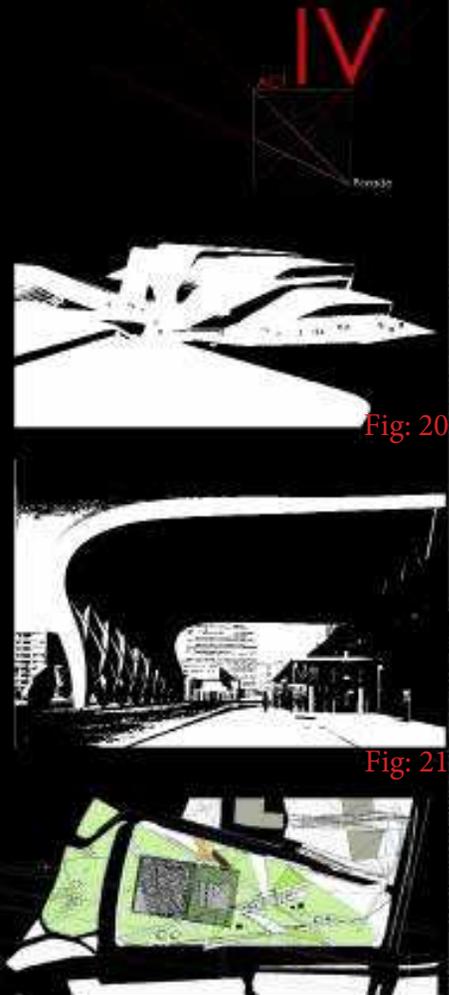


Fig: 20

Fig: 21

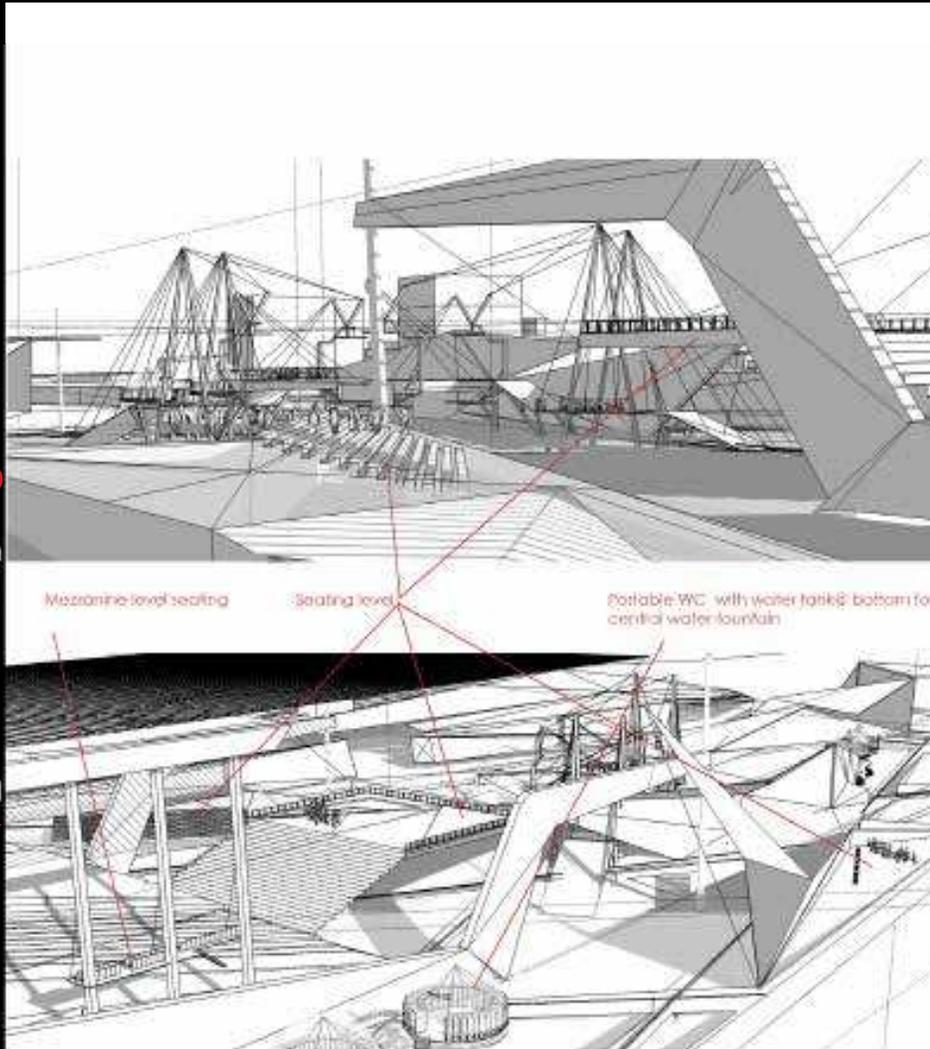
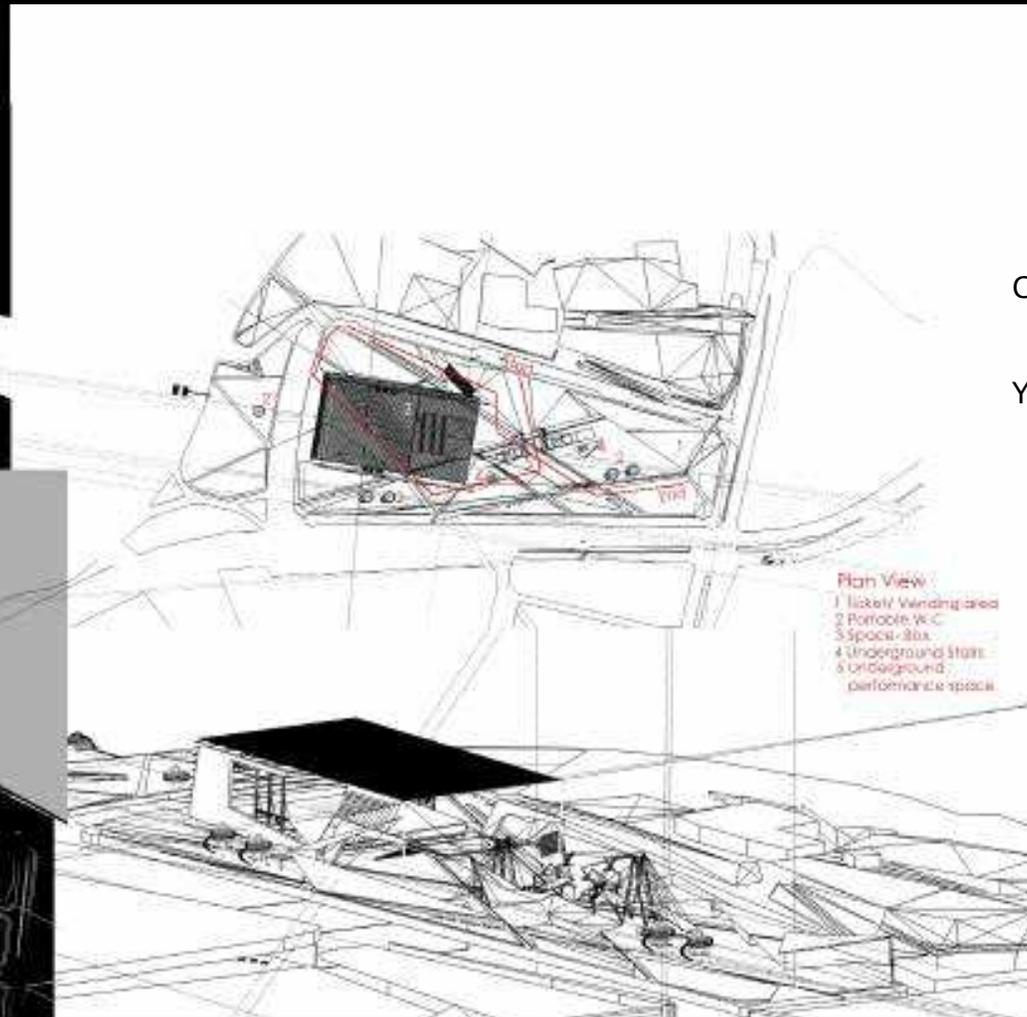


Fig 22: Perspective view of tension cables supporting audience seating area.

Y: The tension cables will be used as a way to build a non-permanent structure like the audience area or the audience mezzanine level that I just mentioned. Also the tension cables will be used for the photographic tent that I will explain later. The idea of using "WIRES" has also a meaningful reference behind it in addition to its structural function. Historically, it was through tensile wires that electricity flowed to light poles, telephone poles and streetcars cables and thus "across the landscape electrons began running down wires, between poles, and through the walls of factories and telegraph offices"⁸⁷. People started a new way of communication with each other through wires.

A: It's like the invention of the iPhone nowadays but in a not-so-wireless sense.

Y: For sure... As naive as it might seem wires did change people's lives in so many ways. They communicated by phone calls and transmitted sound;



their night-life changed through the availability of street lights and visibility that they provided in late evenings; and finally by actually physically moving from one place to another by electrified street cars.

- C: What about Lumber, how are you using it in the design of your space-box?
- Y: The transformable platform is actually inspired by old school theatre platforms that can be altered from one scene to another. But this time I'm actually using it in some scenarios as "audience space" not just for performance stage-like space. The space-box is supported on three columns at the front edges, but at the back those points are inverted inwards so as to show that the space-box is floating from the back end to give it lightness. These columns will be carrying a steel-frame beam with glue laminate joists set in a grid pattern (6' X 12') topped with same size plywood panels.

Fig 23: Plan view of the parade journey of both performers and audience as one (Top image)
Perspective view of the site facing West (Bottom image)

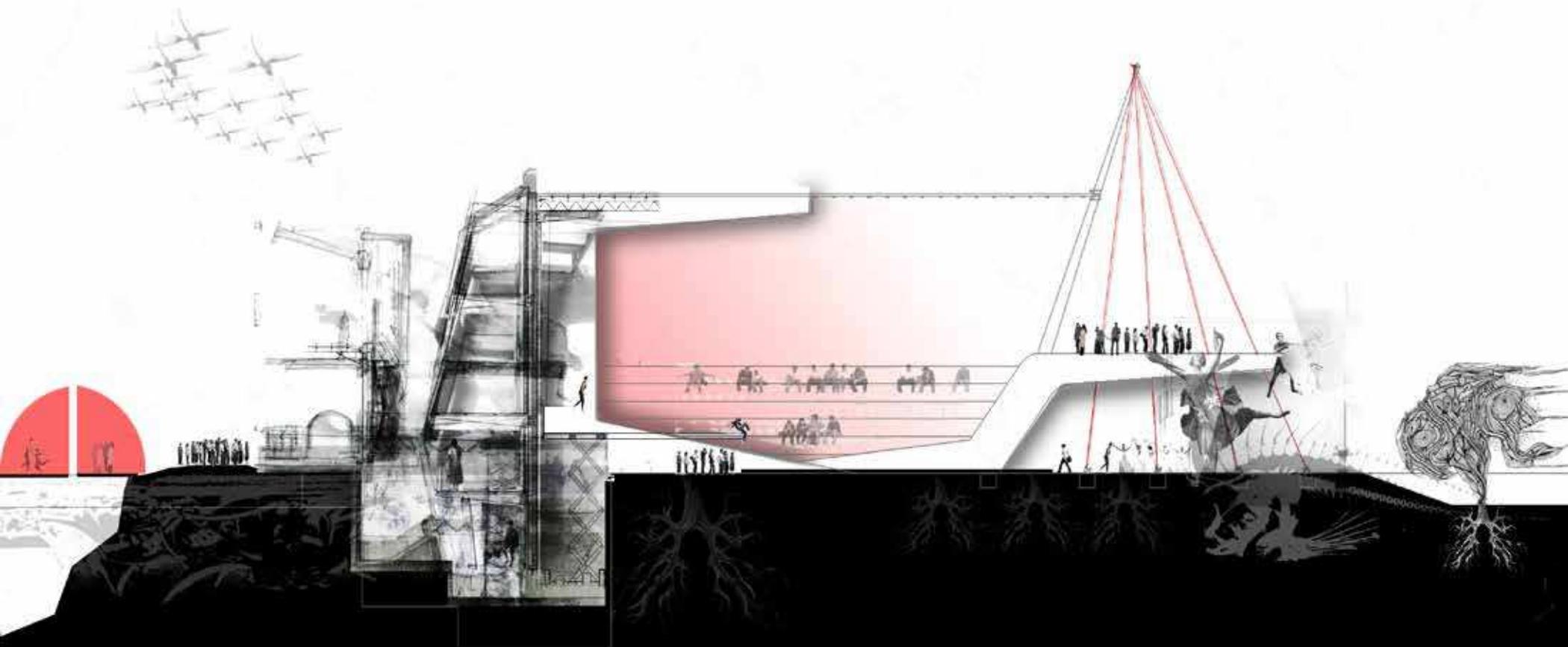


Fig 24: Section view of the Space- box with audience space supported with tension cables, on the far left the two components 1 and 2 floating on the surface of Ottawa River.

C: What about the exterior structure of the space-box? *[says with nod with his head]*

Y: It will be made of a glue-laminate wood framing structure with an exterior waterproof envelope on the sides. The top and back will be made of the same material installed on tracks to slide and open to the view to the Ottawa River and at the same time can be shifted to cover the audience space as the front.

A: It's like curtains in a box theatre but instead of sliding vertically, in your case it's sliding horizontally on the box itself. I really like that effect as well as its functionality.

C: Can you show us how the platform can be altered for different scenarios?

Y: Here are some diagrams to show you the alterations that can accommodate a variety of configurations including proscenium, thrust, area, traverse, and studio, flat floor, and opened to the urban surroundings. The variations are described in diagrams A and B. *[Everyone starts to pass around the diagrams and have side chats about the possibilities of the Space-Box.]*



Fig 25: Diagrams A showing different configurations that can accommodate different theatrical Venues

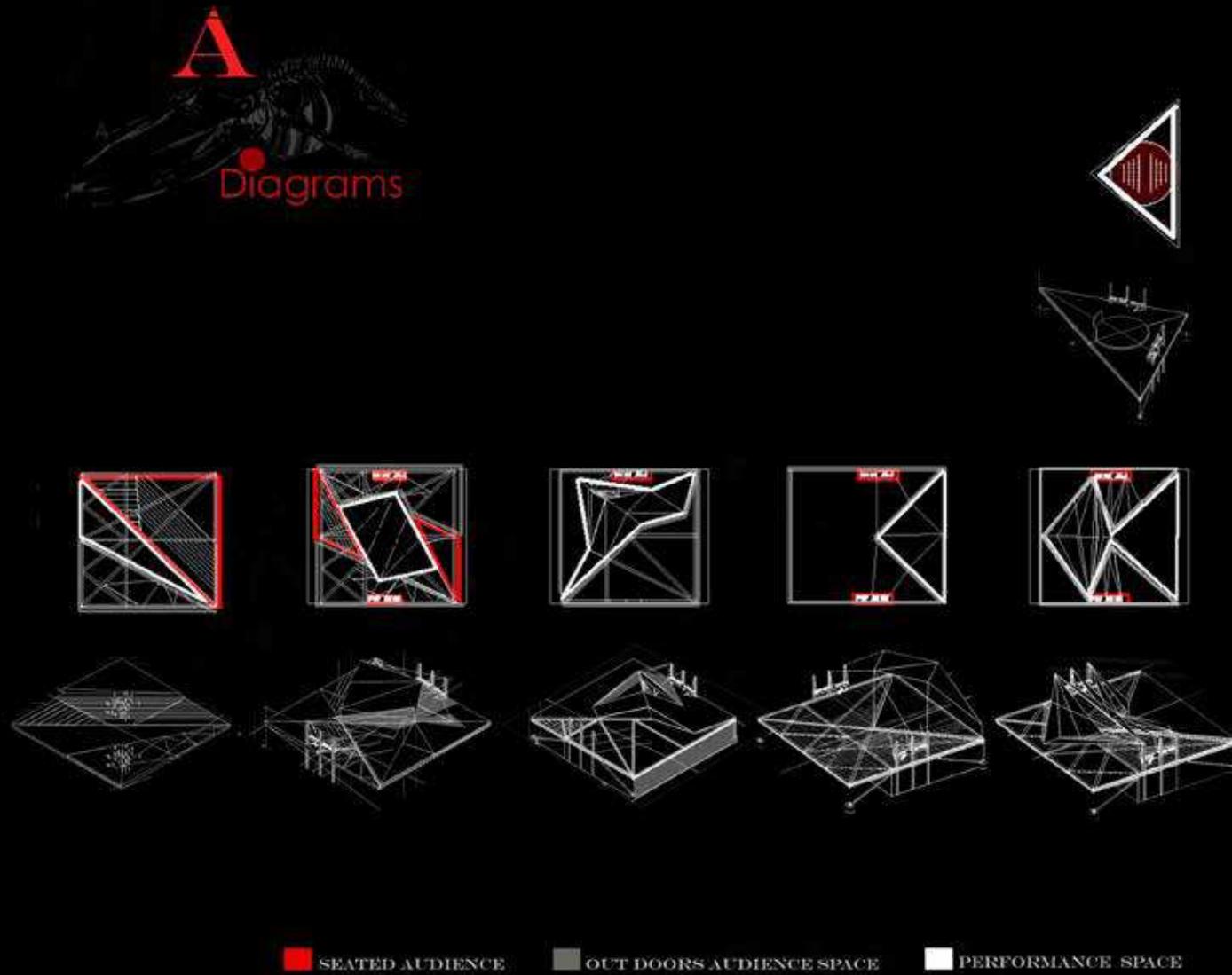


Fig 26: 3D of Diagrams A showing different configurations that can accommodate different theatrical Venues

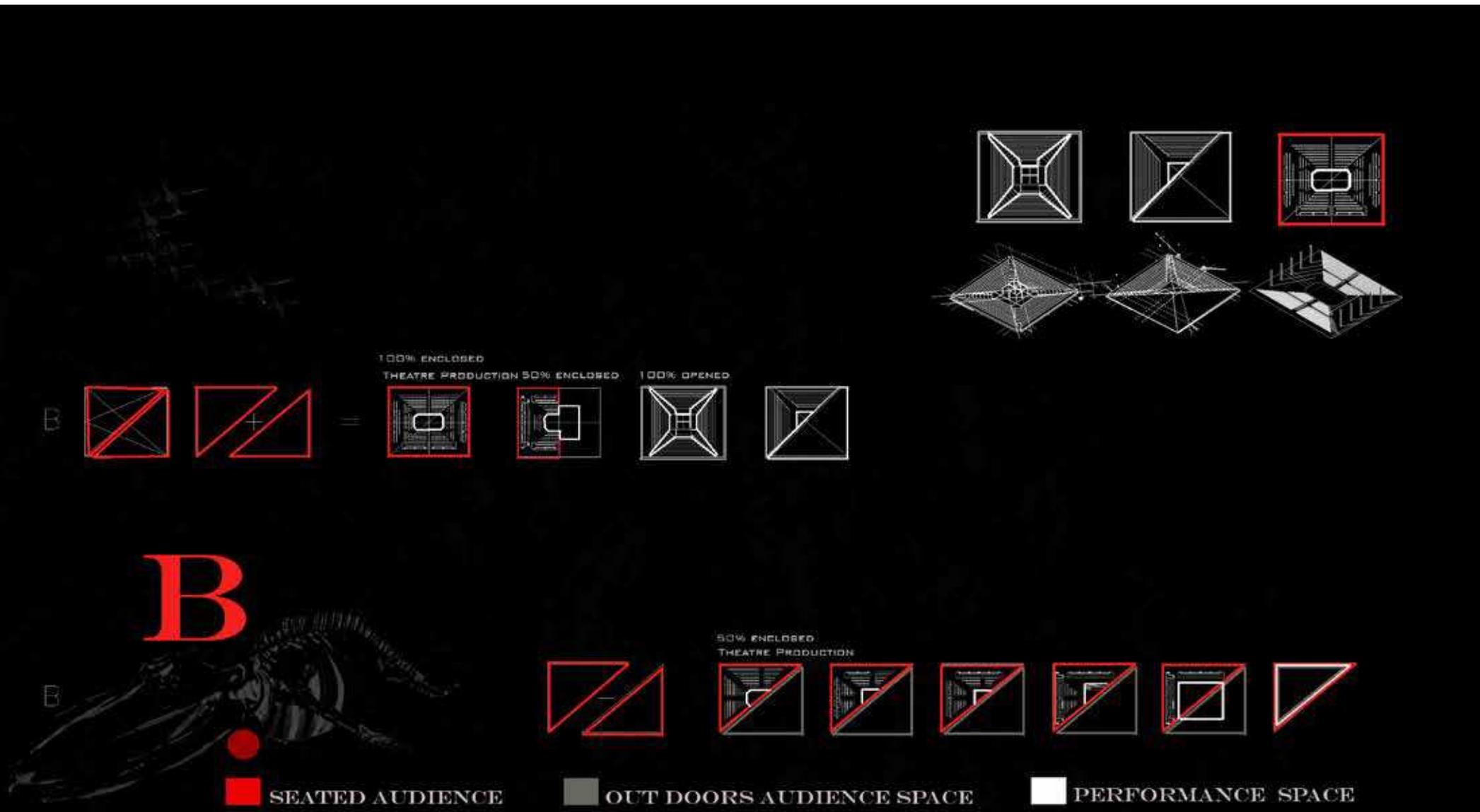


Fig 27: 3D of Diagrams A showing different configurations that can accommodate different theatrical Venues (Top images)
 Diagrams B showing different configurations that can accommodate different theatrical Venues. (Bottom images)

Ephemeral VS Permanent Components

Structures on
LeBreton site

Ephemeral

- 1 Space- box walls
- 2 Scaffolding bridge system
- 3 Reception/ Ticket area structure
- 4 Audience seating area w/ cables
Landscape excavations
- 5 Washroom - Spheres
- 6 Mobile panels on tracks

Permanent

- Space- box walls foundation piers
- 7 Dock and pathway @ the shore structure
- 8 Tunnel w/ stairs used for Fire & funeral Act
- Audience seating area posts footing
- 9 Train Tracks

note:

- 7 as a structure can be used as sailing dock for public who own boats during all times when festival duration is over.
- 8 Tunnel can have an extension to the future developed transit system.

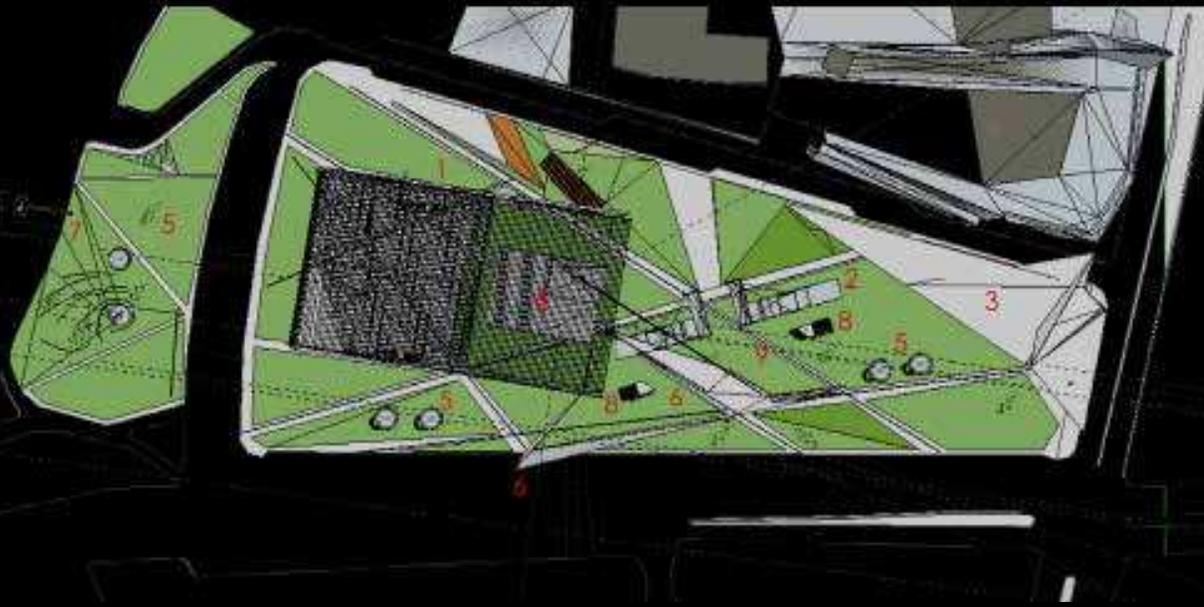




Fig 29: View from Booth Street towards the Ottawa River, The Space- Box with fabric envelope completely opened and the Ottawa River is used as a backdrop for the stage for music fests.

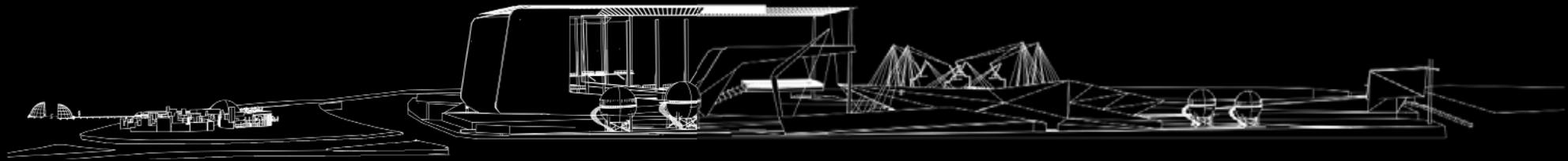
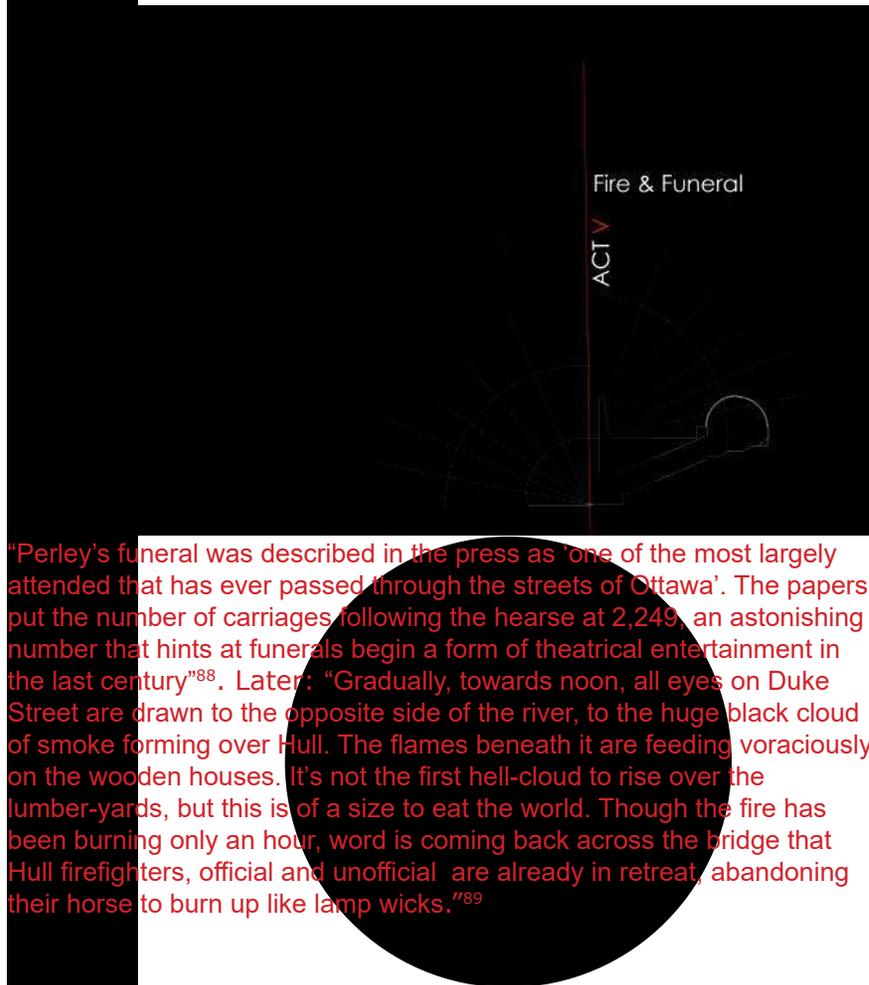


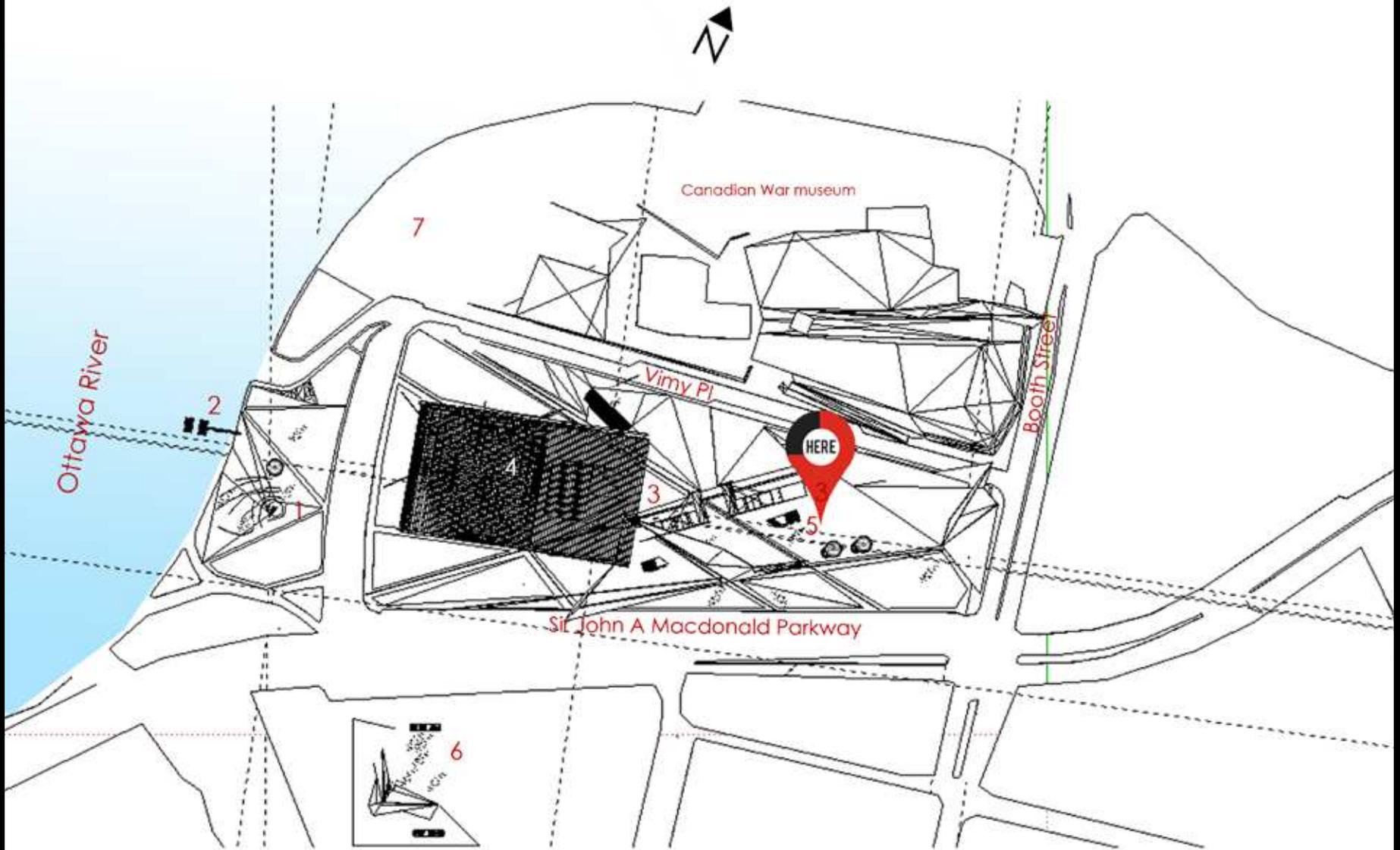
Fig 30: Longitudinal elevation of the whole site from Sir John A Macdonald Parkway.



“Perley’s funeral was described in the press as ‘one of the most largely attended that has ever passed through the streets of Ottawa’. The papers put the number of carriages following the hearse at 2,249, an astonishing number that hints at funerals begin a form of theatrical entertainment in the last century”⁸⁸. Later: “Gradually, towards noon, all eyes on Duke Street are drawn to the opposite side of the river, to the huge black cloud of smoke forming over Hull. The flames beneath it are feeding voraciously on the wooden houses. It’s not the first hell-cloud to rise over the lumber-yards, but this is of a size to eat the world. Though the fire has been burning only an hour, word is coming back across the bridge that Hull firefighters, official and unofficial are already in retreat, abandoning their horse to burn up like lamp wicks.”⁸⁹

88. Phil Jenkins, *An Acre of Time* (Ottawa: Chelsea Books, 1996).. P.144.

89. *Ibid*P.154.



SCENE 1 – TRANSIT SYSTEM SOUND

Waitress approaches the table has been cleared of the main course and a new course has been set . Looking outside the window seeing an O-train car passing by and imagining the new LTR on LeBreton.

- B: Perley was a visionary, “Perley’s solution was to form a consortium to give Ottawa its first urban transit system”⁹⁰. He wanted to create the means to open up importing and exporting between Canada and the U.S;... “His initial problem was to get his product across town to the shipping stations on the Rideau Canal, and to the Ottawa and Prescott Railways”⁹¹.
- G: I read in the papers that... “Perley’s timing in coming to Bytown was especially good; the year after, the Canadians and North Americans signed a deal allowing Ottawa Valley lumber into the States duty-free”⁹². “Perley leased some substantial pine forest up the valley and built his mill on the Chaudière”⁹³.
- D: Did you know that W. G. Perley was originally from New Hampshire?
- B: Yeah even before coming here,... “W.G Perley was already a wealthy man... he moved to the acre in 1853 from Lebanon, a thriving New Hampshire town. He had started in the lumber business as a teenage clerk, bought land in northern New York State, took the trees from it, and fed them to the busy construction industry in Boston and New York”⁹⁴.
- F: Too bad that after the great empire he’d created... “The normal end of the journey, the Canadian pacific Railway yards and station, has fallen to the fire they have come to fight, so they disembark at the fire’s edge”⁹⁵. [*Looks at the centrepiece candle and blows it away, smoke starts to dissipate and elevate into the air leaving nothing behind but the scent of burning wax*]

90. Phil Jenkins, *An Acre of Time* (Ottawa: Chelsea Books, 1996). P.142.

91. *Ibid* P.141.

92, 93, 94. *Ibid* P.140.

94, 95. *Ibid*P.154.

SCENE 2 – FUNERAL SPEECH

D looks at the dissipating smoke and contemplates how short life can be; one day you are out and about, the next you are gone. She recalls the radio announcements of the Great Fire and the 7 lost lives, 3,000 destroyed buildings and 15,000 homeless people. D gives a small speech about lost lives on Lebreton.

F: D are you thinking about the Great fire? *[looks at her and puts his hand on her shoulder]*

D: Yes I am. I'm thinking how devastating it was for everyone, the rich as well as the poor. In only a few hours everything had turned and from that moment on, everything really changed. It was more like a natural disaster... no one to blame.

A: True. "The fire [was] democratic in its appetite. The fancy stone homes and their imported luxuries received the same treatment as the cheap boarding-houses of the millworkers"⁹⁶, "Two buildings on the acre, however, didn't need resurrecting. The No.1 Fire Station, by virtue of its function, was able to effect its own escape. In the process, the Couillard Hotel next door was spared. The twin refuges stood at one end of the acre, like two teeth in an otherwise well-punched jaw"⁹⁷. *[laughs out loud but with a tone of sadness]*

E: The Union bridge didn't unify anything for long... as it was intended to; after the fire "The old narrow wooden bridge across the Ottawa River [was] gone, except for the stone pedestals; Hull and Ottawa were divided again"⁹⁸. "The limits of the 1900 fire were a rectangle three miles long and half a mile wide. Inside the rectangle, more than three thousand buildings were destroyed. Of Ottawa's sixty thousand citizens, eight and a half thousand were homeless that night, including everyone on the acre"⁹⁹.

A: It's like Hull has its own pedestal of rules and laws while Ottawa defines its own. Each one has its own street rules... don't you think it's funny? That driving rules are different here from there and there from here even though it's under the same country?

D: The traffic lights orientation are the ones always telling me which rule to follow, when turning right on red is an option or not. *[Everyone laughs and looks at D]*

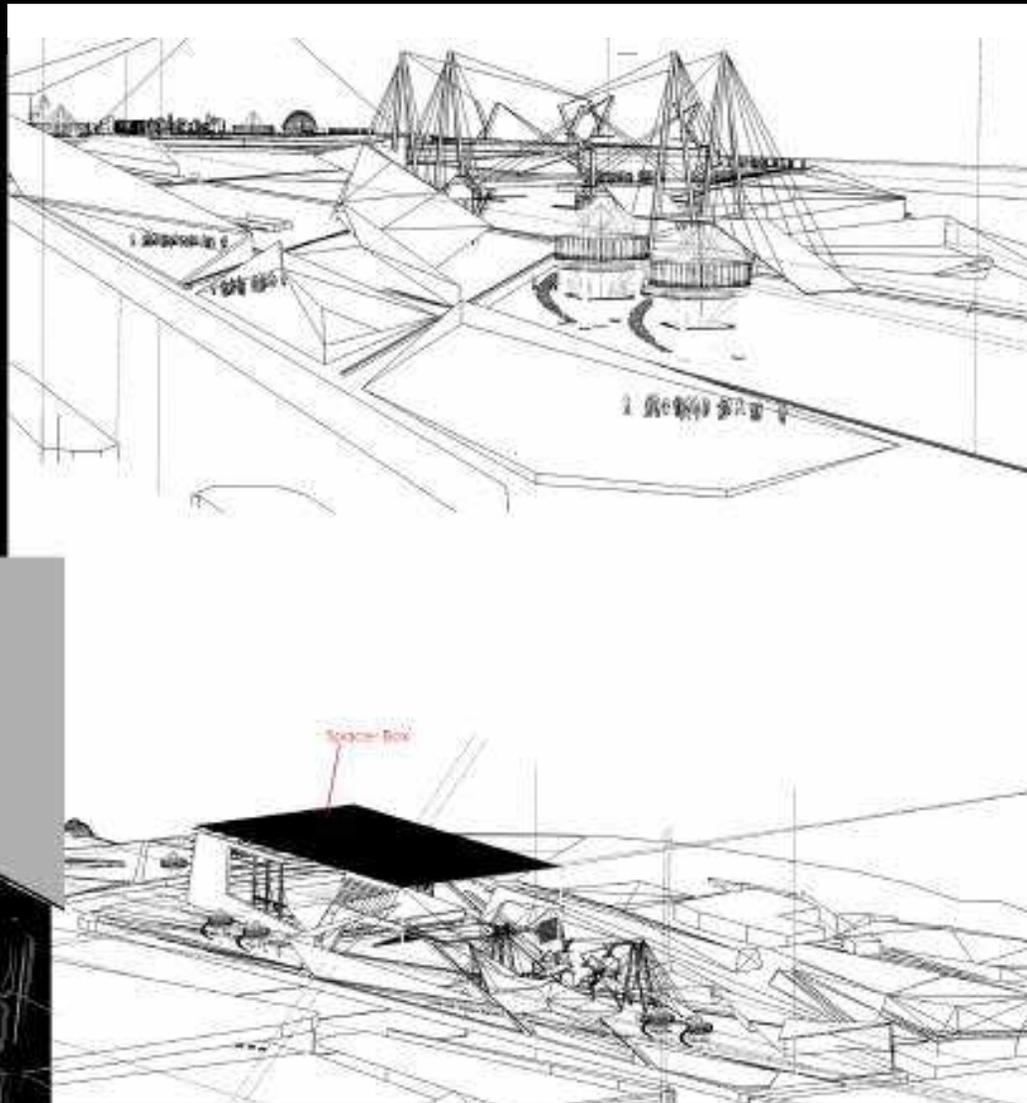
B: Back to the Great fire... as you mentioned D, it just turned everything to ashes equally for Perley himself and for the simple worker working in his lumber mills. Perley was a kind man"... Almost everything he did when he left the front door of his fine stone house was devoted to making lumber as cheaply as possible, and selling it to

96. Phil Jenkins, *An Acre of Time* (Ottawa: Chelsea Books, 1996). P.154.

97. *Ibid* P.155.

98. *Ibid* P.154.

99. *Ibid* P.155.



people for the most it would fetch, with as few obstacles to the equation as money could buy”¹⁰⁰.

E: And because of him too,... “the Canadian Atlantic Railway, with its terminal right in the heart of Ottawa was an immediate financial success”¹⁰¹ ... for the whole country. [*says with a proud tone*]

B: As I mentioned I worked with him and I’m of the opinion that he was a great and generous man who wanted to do the best for his workers as well as for his family.

D: “The newspaper headline summed him up as having had ‘AN UNEVENTFUL BUT SUCCESSFUL LIFE’”¹⁰².

Fig 31: Perspective view of different scenarios with mobile walls. (Top image)
Perspective view of the site facing West (Bottom image)

100. Phil Jenkins, *An Acre of Time* (Ottawa: Chelsea Books, 1996). P.141.

101. *Ibid* P.143.

102. *Ibid* P.144.



Fig: 32

Fig: 33

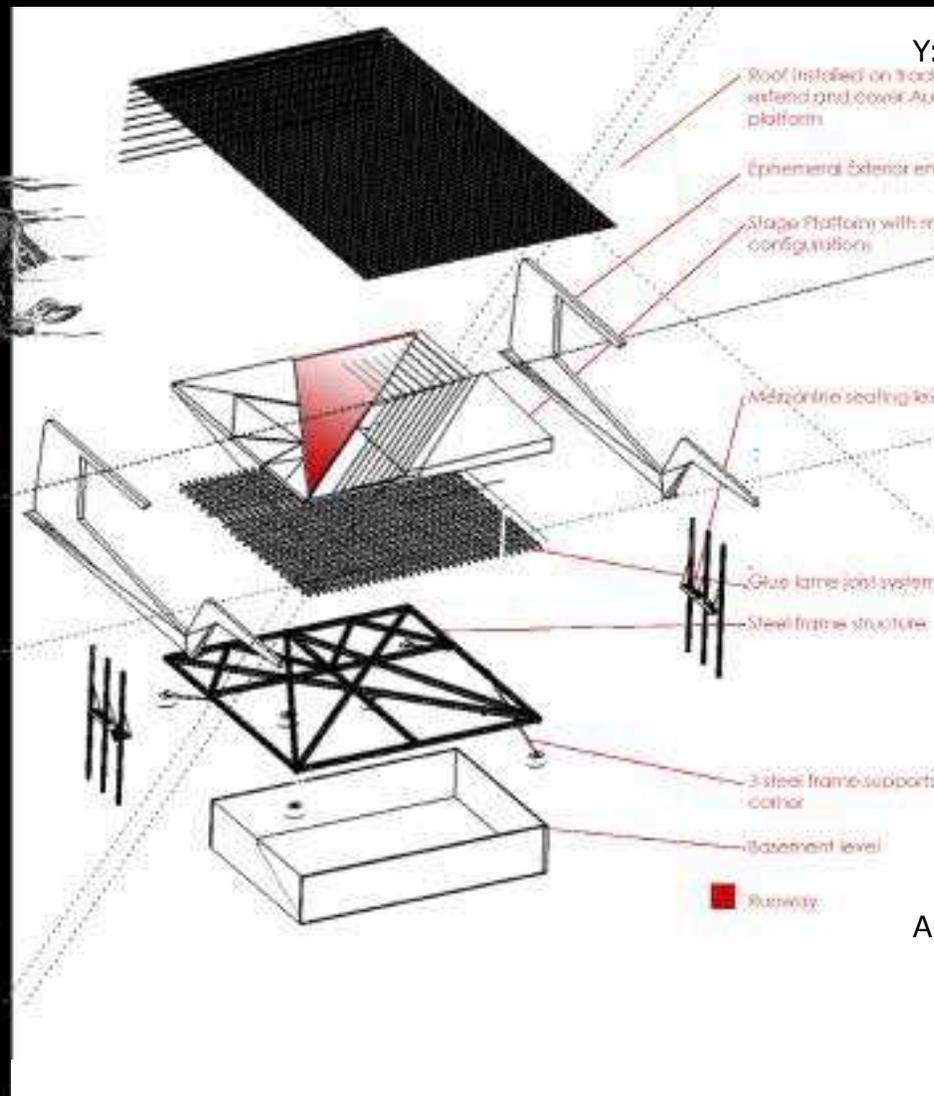


Fig 35: Exploded axonometric view of the structure showing the Runway configuration with Audience area on both sides

Y: *[Interrupts D and says]* I read a lot about Perley, and of his good reputation as man who was generous, honest and always willing to help people. I dedicate part of my proposal to people like him and others such as Grand Algonquin Chief Pierre Louis Constant who “earned the description “very deserving and possessing the entire confidence of his tribe”¹⁰³. Therefore, I’m proposing a memorial and fashion show experience on the Lebreton site. It starts on the East side on the edge of Booth Street and goes all the way to the West to the Ottawa River overlooking a great sunset view. The Journey would begin by walking down the middle street on the site where people will be viewing the **fashion show** along the sides of the bridge until the show reaches the platform on the stage of the space-box. But before taking you, there will be some stops on the way.

A: What stops? *[says with a tone of anticipation]*

103. Phil Jenkins, *An Acre of Time* (Ottawa: Chelsea Books, 1996). P.189.

Y: Beginning at the catwalk, you will start to walk on the middle street leading to a descending staircase. Leaving the ground level, the cityscape will disappear and your journey will fall into darkness. A narrow path with floor sidelights will lead you to the bottom central space where skylights cast light rays down onto the middle ground.

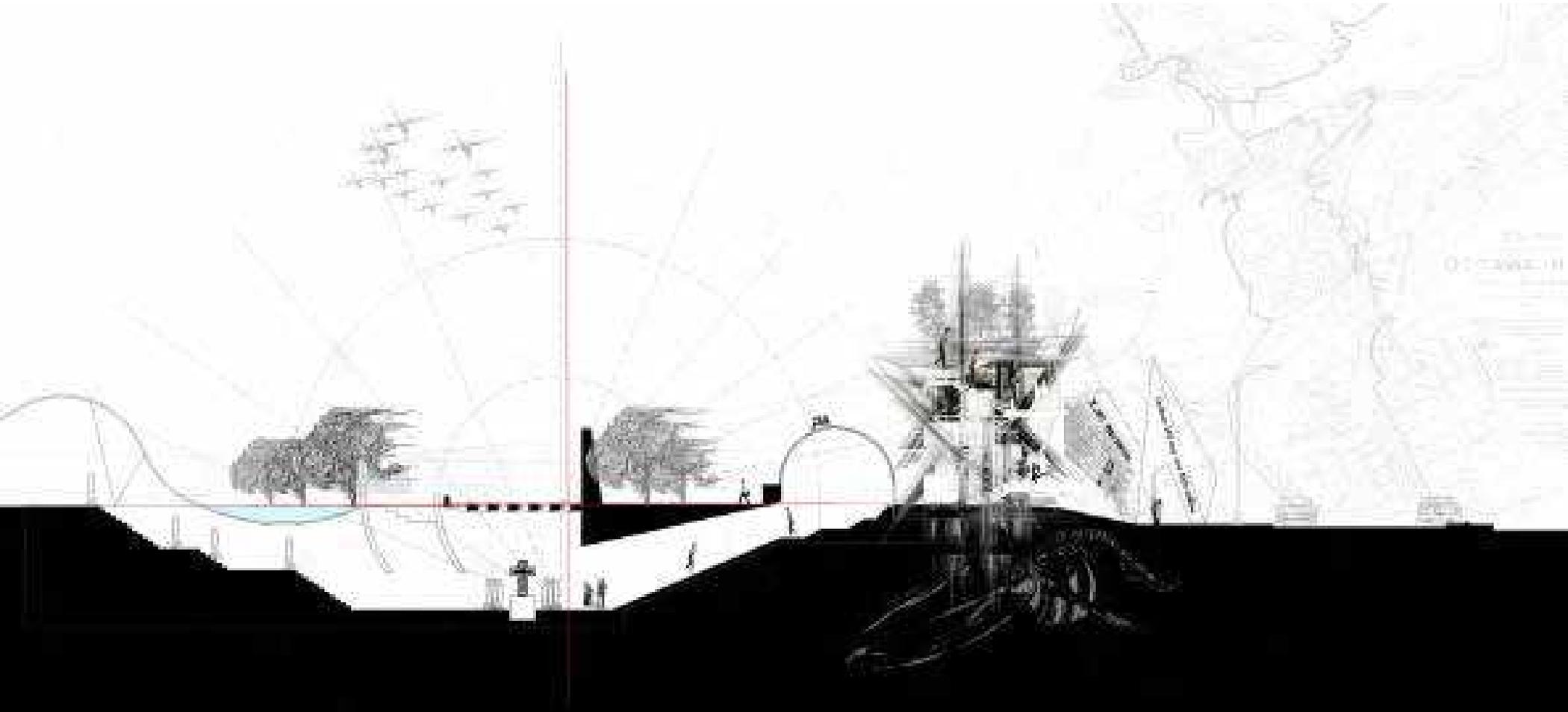
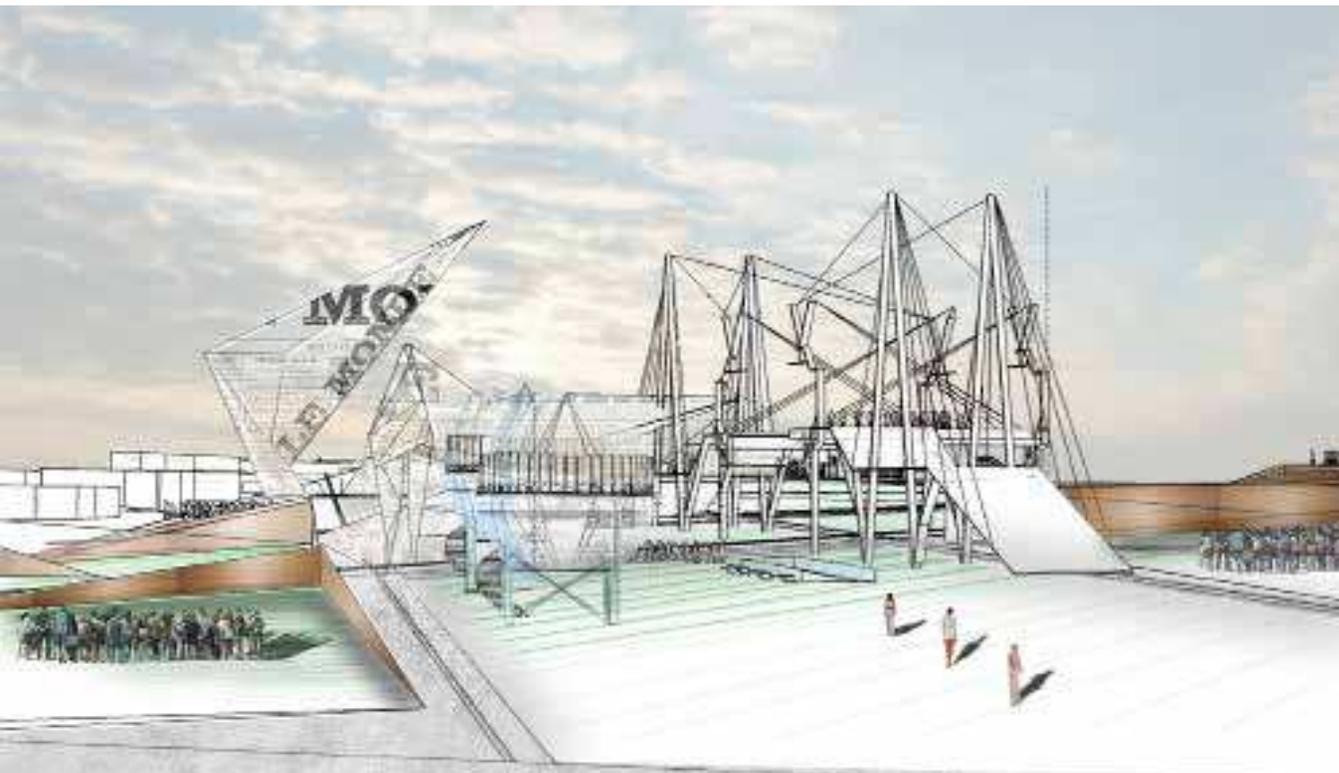


Fig 36: Section view of the journey of the fashion models and audience from ground level to the underground where the symbolic box will be held underground as a memorial gesture for all the lives lost on Lebreton.

Sound and **light** will be your guide in this journey that you will take with the fashion show models. As you gradually descend, light will start to fade and sound will call you towards a middle central space where prayers, and speeches will echo, vibrate and bounce back at you. The central space will host a Coffin and a nameless stone.



With a piece of chalk, visitors will be allowed to write the name of a lost soul that they might have known on Lebreton. People may also gather around the coffin and say a prayer in groups. From here you may follow the floor lights leading you to the West and to an ascending staircase taking you back to the ground level. The journey will continue in the same direction and towards the Space-Box. People may choose to sit around the catwalk in the various seating areas that are built into the landscape. Some moments are accentuated by framed canvases on railroad tracks that will come across providing lighting and sound on the models. At the far end where the models will take steps up to the platform and runway the configuration is based on the diagrams that I explained before. This platform will be set up with seating on both sides for the public and a bisecting diagonal catwalk path with a view of the Ottawa River, where the models will take a few steps down and vanish into the Water in the background like diving mermaids.

Fig 37: Perspective view of the fashion models taking the stairs underground to the symbolic box as a memorial for all lives lost on Lebreton.



Fig: 38

Fig: 39 a

G: What made you decide to make a fashion show?

Y: I like the theatricality of catwalk shows and the seriousness of such events from the start to finish.

D: [*Lifts one of the sketches and says*]. Those customs are lovely. What inspired you?

Y: My main inspirations came from the Lebreton Flats images of the fire... Although the destruction left by the fire can be sad and devastating, it also has a beautiful raw side that informed my costume designs. For example, some of the costumes are inspired by the neighboring architecture of the "Canadian War Museum," Skeleton structures that were left on the site after the fire, such as the railroad tracks, I used as a motif on the waist lines, and here as a corset.

E: So you will excavate the landscape and form kind of a tunnel path?

Y: Yes and the tunnel can be later connected to the lower levels of the LRT where it connects people from different regions in Ottawa bringing them together to celebrate national events and festivals on the site. [*Mmmmm E says*]



Sketches of Fashion designs for the Funeral fashion show on the LeBreton site.

Fig: 39 b



Sketches of Fashion designs for the funeral fashion show on the LeBreton site.

Fig: 39 c



Sketches of Fashion designs for the Funeral fashion show on the LeBreton site.

Fig: 39 d

SCENE 3 – BROADCAST ANNOUNCEMENTS OF PREVIOUS PROPOSALS FOR LEBRETON FLATS; LEBRETON FIRE OF 1900.

A song in the restaurant starts with an announcement-like intro then leads to a beat creating the rhythm for the chorus and then the bridge and back again to the chorus then the bridge... and so on. A metaphor for all the proposals that had been submitted to the NCC; none of them loud enough to be heard, noticed or taken seriously.

A: There were so many proposals for Lebreton Flats... I remember them all. “The designers came up with a clever designer phrase for the mix-and-match urban planning: “Town and Crown” ”¹⁰⁴.

G: Yes I remember them all too. In 1962, ten Government buildings were planned to “beautify” Ottawa’s central areas. It was a huge proposal with 150-200 acres, more than 1000 residences, hundreds of businesses, and a wide swath of industrial land.

B: “As for the statistics of demolition, Clark wrote that, as of May 1964... “the commission has been able to demolish seventy-five buildings, which may contain as many as twenty-five families, out of a total of 215, and the balance are being removed as quickly as possible”¹⁰⁵ and unfortunately our homes were included in the list of seventy-five buildings to be razed.

E: “Word was that the acre was going to be drafted: it would become part of the country’s National Defence Headquarters [replacing] thirty-five tired buildings scattered around town like an occupying army. The nation [it was argued] could be better defended from one big building”¹⁰⁶, I remember... it was in 1968 and the federal Government’s intention was to build an office complex on the Flats for the Headquarters of the Department of National Defence, or as it was called ‘Pentagon of the North’ at a cost \$100 million.

Y: Lastly there were two proposals in 2016, presented at the War museum: the *Illumination Lebreton* and *Canadensis LeBreton Re-Imagined* by DLS group.

G: Yes I came to both presentations, I liked the last one more. *[says with a smile]*

Y: According to the *Illumination LeBreton* proposal the design would consist of three phases of development, creating waterfall attractions incorporated with public spaces such as parks, plazas, as well as residential and commercial amenities in a sustainable, inclusive green approach designed to celebrate the programs all year round ¹⁰⁷. These programs include Blues Fest during the summer season adjacent to the developed site, holiday

104. Phil Jenkins, *An Acre of Time* (Ottawa: Chelsea Books, 1996). P.201.

105. *Ibid*P.188.

106. *Ibid*P.198.

107. *LeBreton Flats Negotiations to begin with RendezVous LeBreton Group*. Retrieved from <http://www.ncc-ccn.gc.ca/planning/master-plans/lebreton-flats>

events such as Canada Day, Winterlude and other civic and national events. The proposal also incorporates a Nation's Plaza, which represents a gateway to cultural and public space, an Innovations Promenade which is a hub for visual installations all year round and a path for social interactions with visual art, while in the winter it transforms into a skating path and a place for enjoying the lights of the cityscape ¹⁰⁸. The scheme also provides public amenities such as cafes, retail spaces for public gathering and easy access to buy personal items and goods ¹⁰⁹. The Lebreton Square will have water shows filled with colour, and light with innovative technologies, celebrating the heritage of the Aqueduct in the site ¹¹⁰. All these Amenities (Nations Plaza, Innovations Promenade, Lebreton Square) will take into consideration adjacency and utility by creating a dynamic interaction of pathways, and bridges to and from the [thesis} site. Based on these ideas, my project will explore theatrical spaces as a sort of preliminary definition of an unpredictable urban space of LeBreton with its layers of memories through the years, and as a setting to explore the possible reuse of the entire site. Also, the concepts of theatricality, based on performance of visual presentations aim to stimulate the senses through ACTs by the use of sound, light, movement, smell and touch. The idea of devising theatrical spaces provides an occasion to imagine and experiment on the stage of a dynamic future city.

D: The second proposal by DLS group, *Canadensis LeBreton Re-Imagined*, is also a proposal consisting of three phases of development and construction ¹¹¹. Their vision was to encourage the celebration of social spaces, and create a world-class destination for locals as well as tourists from all over the world with innovative ideas to implement a sustainable approach into their vision and into the LeBreton Flats' future ¹¹². From this proposal, there are four interesting elements that are being considered and connected spatially with paths to and from your proposed thesis project. These destinations are The Bandshell and Central Stage that can hold 2,500 structured seating with additional 6,000 seating on a grassy hill strategically located to your proposal making an interesting connection as a performance space ¹¹³. The second element is the Canada Square, an open gathering space for great celebrations such as Canada Day, Winterlude, and National Aboriginal Day ¹¹⁴. The third element is Canada Circle with its pathways and unobstructed panoramic view to the cityscape beyond. Lastly, the LRT Station LRT connects people through Canada's transit system as you mentioned Y, and can later be a connection to the your proposed site through the excavation you mentioned earlier for the funeral installation underground ¹¹⁵. I prefer this proposal more. *[A, E and G agreed with her and note their heads as a sign of agreeing]*

G: How would your proposal correspond to these two proposals? Mmmm... that would be interesting to see.

Y: I have drawings with the my proposal having a great parallel connection in terms of public use to enhance the public experience for current residence as well as tourists coming to Ottawa for the first time. [Y passes the drawings to show each one with a bottom legend indicating locations of Y's interest of each elements in each proposals the *Illumination Lebreton* and *Canadensis Lebreton Re-imagined*].



Fig 40: Map of *Illuminations Lebreton* elements that can act as public spaces integrated with Y's proposal

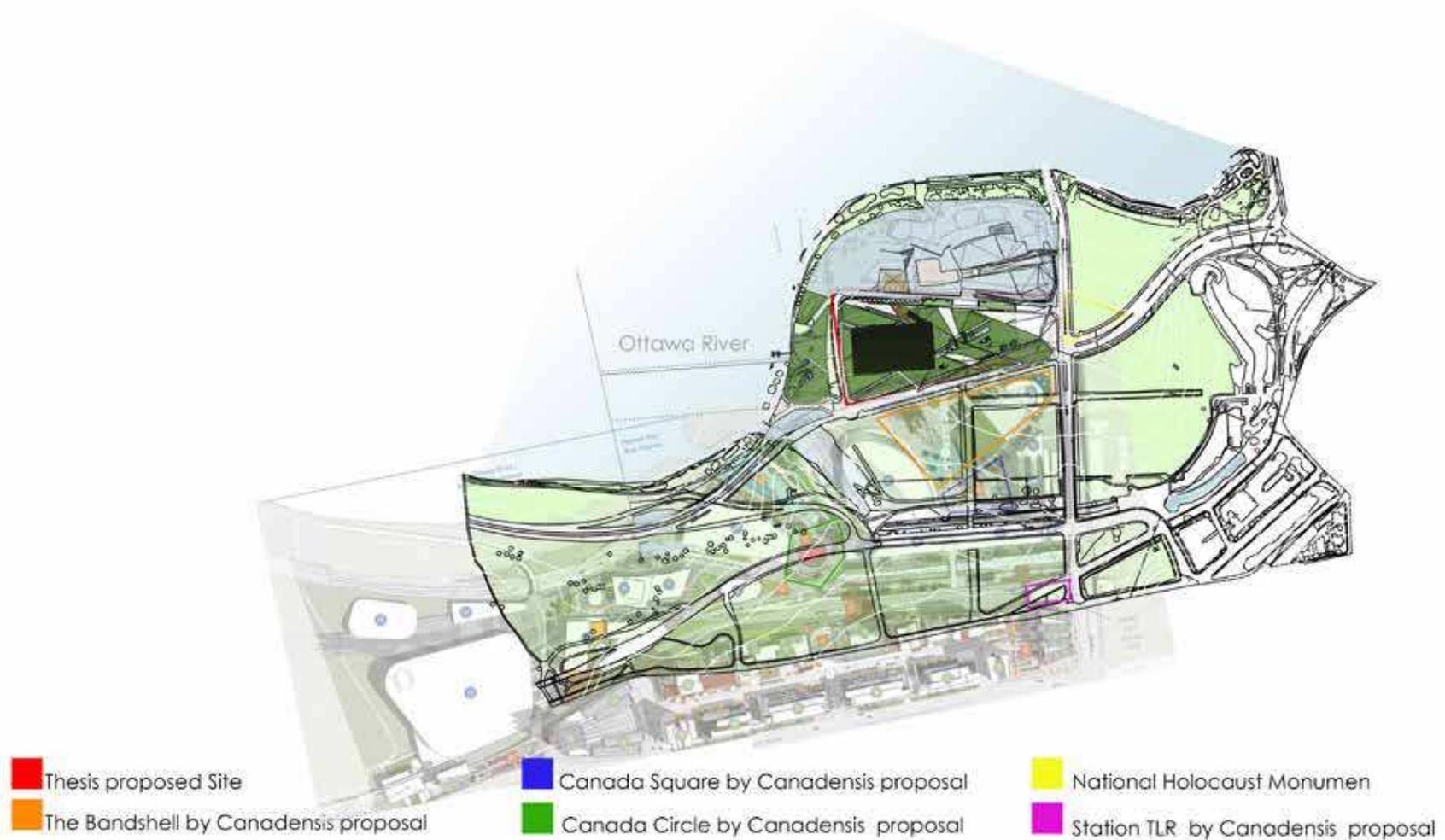
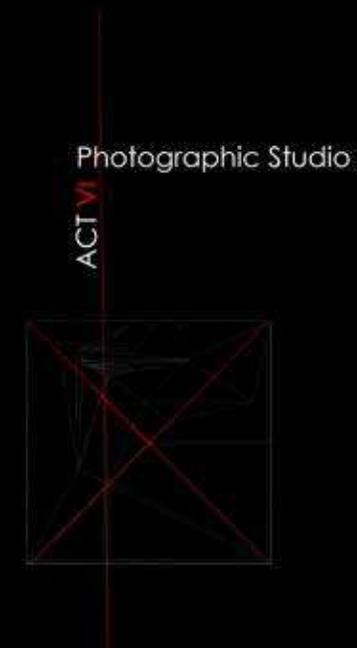


Fig 41: Map of *Canadensis Lebreton Re- Imagined* elements that can act as public spaces integrated with Y's proposal

“ By 1900, professional photographic studios in Canada were an idea already two generations old” 116. Documenting the... “aftermath is a word we’ve come to use to describe the residue of war-torn skeletal buildings, the sense of vertical reduced to the horizontal, the homeless and the grieving”¹¹⁷. “Two buildings on the acre, however, didn’t need resurrecting. The No. 1 Fire Station, by virtue of its function, was able to effect its own escape. In the progress, the Couillard Hotel next door was spared. The twin refuges stood at one end of the acre, like two teeth in an otherwise well-punched jaw”¹¹⁸. “Cities have always been cannibalistic. They eat large chunks of their own pasts. Chewing up landscapes and buildings and regurgitating them. This municipal mastication implies a kind of hunger, the hunger to replace then with now, to recycle stale visions of a city with fresh ones”¹¹⁹.

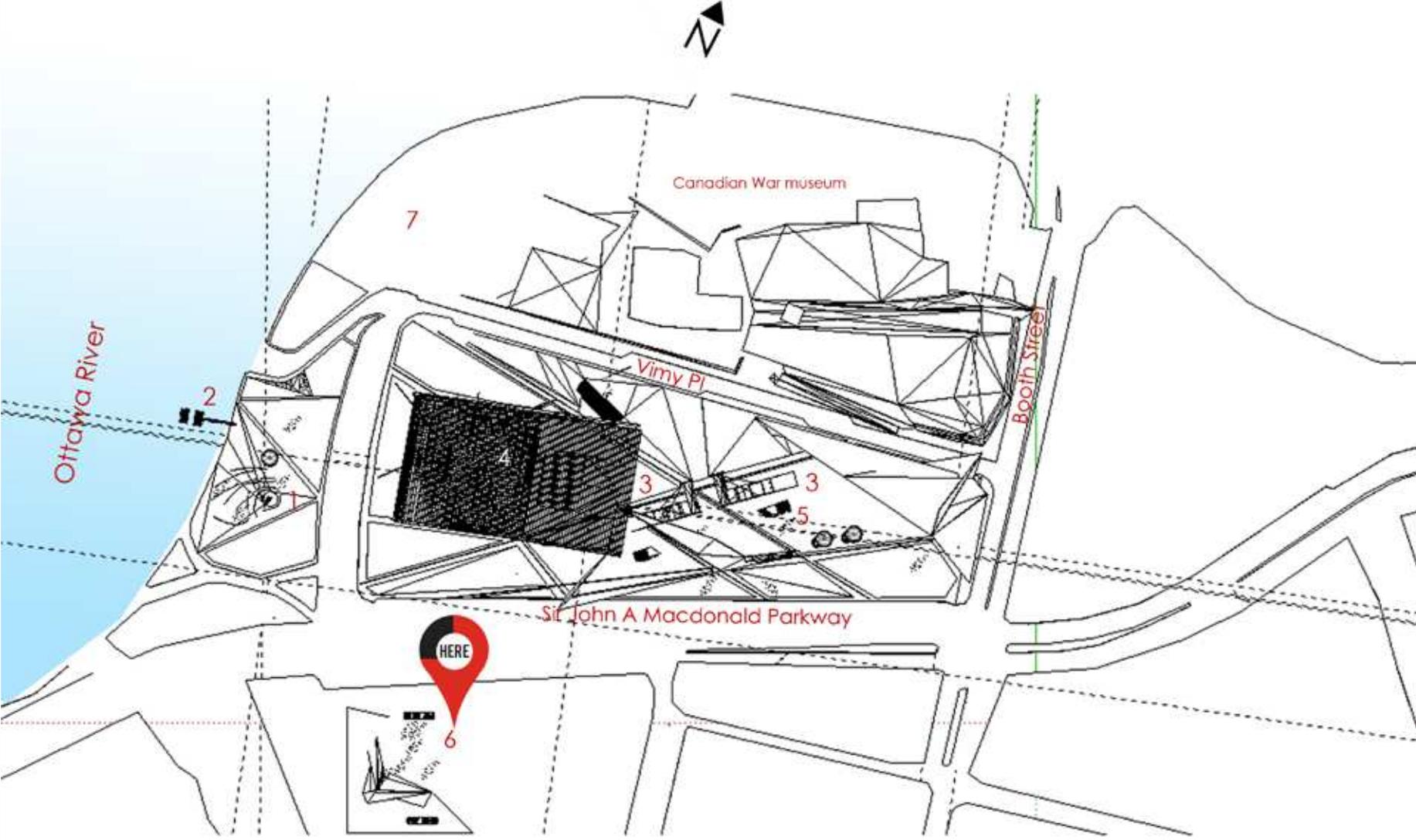


116. Phil Jenkins, *An Acre of Time* (Ottawa: Chelsea Books, 1996).. P.164.

117. *Ibid* P.155.

118. *Ibid* P.156.

119. *Ibid* P.179.



SCENE 1 – SILENCE

Everyone is sitting at the table in silence after a long reflection on all of the old and new proposals for Lebreton Flats. A long pause in silence from all the guests, followed by a waitress approaching to break the silence by picking up the plates and asking taking desert requests.

D: *[I can not have desert ill pass says to the waitress] turns her face towards a painting on the opposite wall followed by a pause then says*: A picture is worth thousand words.

A: Did any of you ever visit Willam Nortman’s photographic studio?

D: Yes, yes... He was a friend of mine; he used to take beautiful pictures of my family. He was definitely “one of the most famous Canadian photographers, an émigré Scotsman; he had opened a branch studio in Ottawa in 1868, directly opposite the Parliament Buildings”¹²⁰.

G: *[Interrupts D and says]*: There was another famous one too, the French Canadian?

A: I think I know who you are talking about,... “ The smoky air of Montreal tormented his asthma, and when he turned twenty-one, in 1886, Auguste de Champlain moved to Ottawa and went into business for himself as a photographer”¹²¹.

D: “At first he moved onto Duke Street at number 89, operating out of a second-floor studio; he kept his eyes cast down onto the street, waiting for a shopfront to come clear” ¹²².

A: He moved to number 77 later on, but too bad... “The fire of 1900 darkened his business, but his was the first store on the block to open up again”¹²³.

D: I was always interested in photography but not as a photographer myself but for the idea of the camera or the box as it originated from the ‘Camera Obscura’¹²⁴ (Latin” for dark room), which I find fascinating in so many ways.

120. Phil Jenkins, *An Acre of Time* (Ottawa: Chelsea Books, 1996). P.164.
121, 122, 123. *Ibid* P.165.

A: Yes, Camera Obscura changed everything even in performance... Because it enlightened people about perspective by creating the illusion of depth in space and later on stage. The first time it was used was by Arnold of Villanova who was a physician and was interested in magic and illusion in performances ¹²⁵. He used the Camera Obscura to present moving shows or cinema. He created a box like theatre as a dark room for his audience while performers would perform outside... The images of the performance would cast on an opposite wall inside the box in front of the audience. He also used noise and **sound effects** according to the scene such as the hunting of animals or the re-enactment of wars ¹²⁶. He was the first to be credited for using Camera Obscura in live performances during the thirteenth century ¹²⁷. The idea of projection itself is very interesting on stage whether to project what the performers do on stage as characters or personae or by a scenographer setting the mood, the lights, and the costumes to enhance the performance and making it more believable. The idea of projection and perspective has also been used since the sixteenth century by artist and philosophers such as Brunelleschi's who, through his art, invented the one-point linear perspective ¹²⁸.

G: Wow... Fascinating.

Y: Very interesting A, you really know a lot about the history of cinematography and all that jazz... *[smiles and looks at A]*

A: Sure I do. It's my profession, I am a performer. *[says with a proud tone and a big smile]*

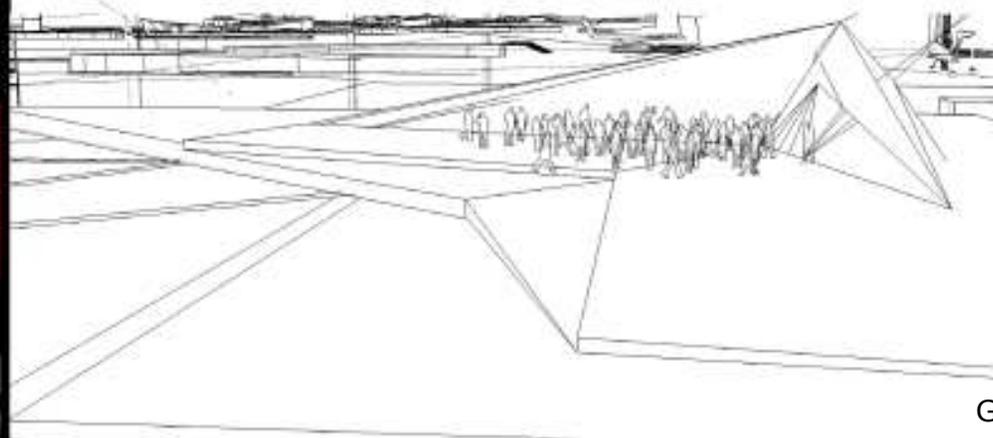
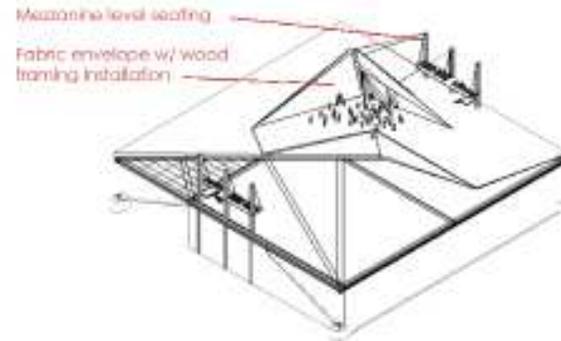
Y: I am fascinated by the idea of Camera Obscura too and how photography led to motion pictures and cinematography. Therefore, I am creating a video installation inside a pyramid-like tent structure with two narrow entrances. The video installation will be made of images of Lebreton Flats such as those of the 1900 great fire, the lumber mills, as well as ads and proposals that will be projected inside where visitors can watch and learn more about the history of the Lebreton site.

E: How are you supporting the pyramid-like tent structure?

VI
Photographic Studio



Fig: 42



Y: It will be mostly supported by the columns on three sides that are also used in other shows as supports for the mezzanine level.

A: Will there be any sound to this video installation?

Y: mmm... I still haven't made up my mind about that part yet; but it's a good question. However, from the inside, you will experience something like: "When I close my eyes, white noise comes from the traffic on all sides; busses pulling away, car wheels on summer tarmac. It's as though they've been hired to just drive around and around, striving to keep the decibel level constant"¹²⁹. So it will feel like silence eventhough it won't be.

G: Why did you choose that shape specifically; the pyramid?

Y: Subconsciously I think... I thought of it as an interpretation of The

Fig 43: Perspective view of audience lining up at the entrance of the photographic studio tent to view an video installation composed of images of the history of the LeBreton Flats.



Fig 44 : Perspective view of audience lining up at the entrance of the photographic studio tent with sunset view of the Ottawa River.

VI
Photographic Studio

Great Pyramids of Giza in Egypt... such grandiose structures that have narrow interior paths to a small interior burial chamber that is full of secrets from 5000 years ago. But in this situation it's more of a gathering intimate space to celebrate the history and memories of the site with twenty-first century technologies. *[Ends with silence]*

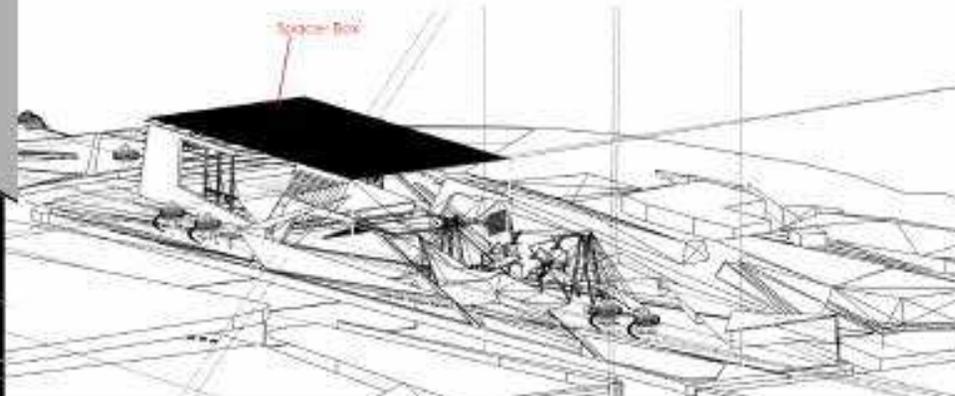
SCENE 2- SIDE TALK BETWEEN GUESTS

E, B and C decided to go over to the bar to have a drink together. Meanwhile G and D in the restroom looking at the mirror and sharing some small talk.

E: Some of the images she showed us in that video installation were horrifying. *[says with a sad tone]*

B: Yes, the ones relating to the fire took me back to that day; the black smoke, the smell of it and the sound of the fire. I remember exactly where I was when it all started and made me feel like... this is it.

C: Yes, the smoke was everywhere it was like a black halo hovering over us. I remember where I was too and I felt the same when the heat and the fire were crawling on the buildings like a vine plant growing over them.



where I was too, I was home with my wife and we looked out of the window and we saw the fire coming from Hull and coming towards us. We thought it would give up and die along the way but it just kept coming closer and closer as the smoke was getting thicker and thicker. And I remember that billboard getting eaten by the fire as we saw it from the other side of our house; "Paradise Just Two Minutes from Downtown" style of today. The last paragraph read,... "the situation is most beautiful and salubrious, being on the South side of the Chaudière falls, with the Grand union Bridge abutting on the centre of the front and leading through the main street"¹³⁰. The fire was so hungry to eat all that was in its way and it threw it out in the form of smoke and ashes... ashes nothing but ASHES, ASHES.

E: ... and ended with flat horizon and silence as "The Language of Silence is Getting Louder". *[Ends with silence .Lights dim]*

[At the opposite corner on the stage , lights shine down on While G and D went to the bathroom looking at the mirror and sharing some small talk]

G: Some of the images she showed us in that video installation were horrifying.

D: yes the ones related to the fire took me back to that day. The black smoke, the smell of it and the sound of the fire. I It was like a nightmare that I could not wake up from i still remember exactly where I was when it all started.

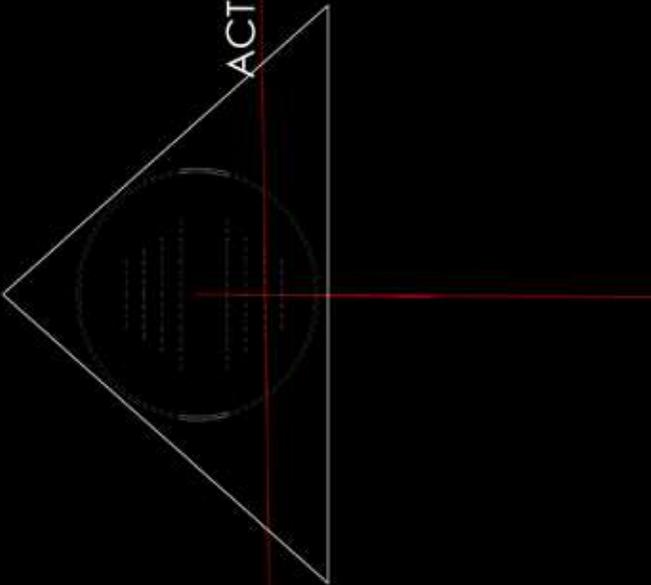
G: yes the smoke was everywhere it was like a black halo hovering over us and getting inside us slowly like a drug taking control over ourbodies and suffocating us bit by bit. I remember where I was too and I felt the same like a nightmare.

D: Yeah I remember when I was too I was home alone i though my life was about to end As every beautiful moment in my life came back flashing in my mind like snap shots of best memories of my life with best people that were in it, as i looked outside the window and read the last paragraph... "the situation is most beautiful and salubrious, being on the south side of the Chaudière falls, with the Grand union Bridge abutting on the center of the front and leading through the main street"¹³¹. it was all gone in minutes and turned into ashes, ashes nothing but ASHES, ASHES. *[G hugs D and tap her back till she calms down..]*

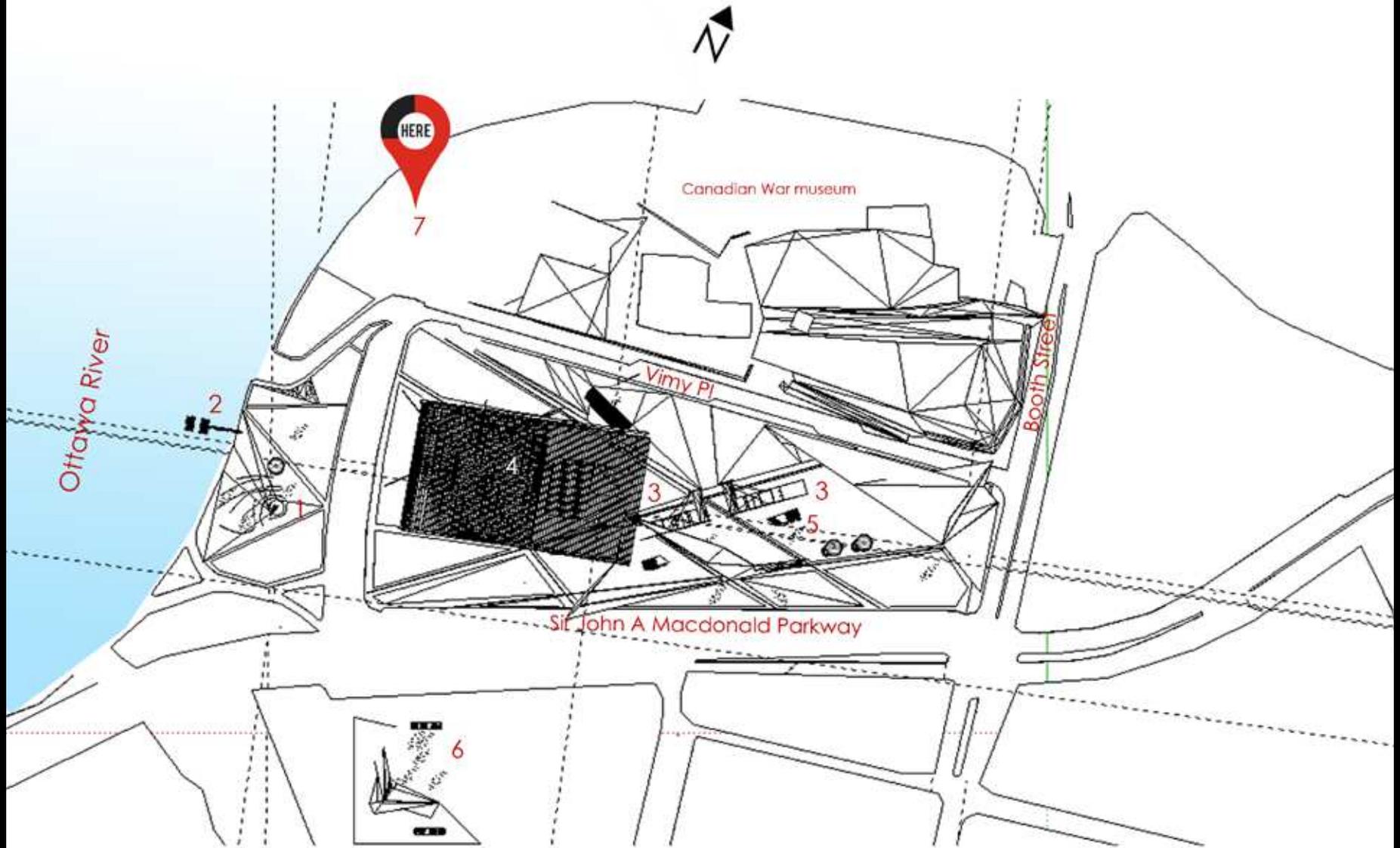
"The fascination with native ceremonies, music and philosophy was rejuvenating, but in the end it was nostalgic for something that, for the majority of Canadians who live in cities, was never theirs. A fresh set of rituals, urban rituals for urban acres, is what's required, to revive the idea of stewardship — we inherited the city and its foundation, we are guardians rather than owners, we are fleeting parts of something more vast and encompassing than we allow"¹³².

Rejuvenation

ACT VII



132. Phil Jenkins, *An Acre of Time* (Ottawa: Chelsea Books, 1996). P.212.



SCENE 1 – SIDE TALK AND LAUGHS BETWEEN GUESTS

E, B and C come back from the bar to the table, while D and G come return from the restroom at the same time but from opposite sides of the restaurant. Everyone is ecstatic to be with each other after sharing all these memories and finding more in common than what they had originally anticipated. The restaurant starts to feel like home. Waitress passes by and asks if anything else is needed .

E: We just had a great conversation at the bar over an Irish whisky on the rocks.

C: It was a great chat! *[says to everyone at the table with a smile]*

B: Definitely! Maybe we all should keep in contact with one another after this lovely evening. It was really wonderful to meet each and every one of you.

A: For sure we should do this more often.

D: *[Looks at everyone and gives a timid smile].*

G: *[Interrupts and says with a loud happy tone]* : I would love that too. That's an excellent idea.

Y: I am so happy we all had such a good time together. It was a spontaneous idea that came to me one night while I was working on this proposal. I thought to look for everybody's contacts and reach out and seek responses from all of you. Luckily, all of you are still living in the Ottawa/Gatineau area. It's like a dream that everything is working out just how I imagined it should. Maybe it is all a dream; who knows? . *[Everyone laughs out loud].*

F: At my age I still drive, and choose to live in Gatineau... actually very close to here, just across the bridge and about 10 to 15 minutes by car. I also like to stay active and visit the National Gallery of Canada every time they have exhibitions or lectures.

D: I enjoy them too and the best thing is that some of them are free.

G: Or you can ask for the senior's discount when they're not.

D: As they say: "everything happens for a reason." Maybe if we were still on Lebreton and didn't leave no matter how close we were to each other, our roads wouldn't have crossed and we wouldn't have met each other back then. Maybe it was written in the stars for us to be together on that specific day that Y has planned for us.

F: We will never know. It will remain a mystery lost in each and every one of our histories.

A: Maybe the reason behind this journey was so that each would have their full independent story to share with the others with the only common ground being, literally, the ground we all left our footprints on: Lebreton, our home and land.

F: We may not have shared the same flag as Quebec or Ottawa's but we shared the same land. *[Starts humming the national anthem of Canada]*

SCENE 2 – REMINISCING ABOUT PREVIOUS PROPOSALS, TALKING ABOUT SIMILAR RECENT PROJECTS IN OTHER COUNTRIES.

Everyone at the table having side chats with one another.

C: I have always been interested in building things with my own hands. I have a strong passion to shape, mold things. Therefore I was always drawn to architecture and buildings in general as well as ideas that shape spaces and voids. I used to go to the public libraries and read architecture books and magazines and update myself with what's current, such as new materials, or new construction techniques and so on. Maybe I've learned from it and can integrate it into my profession somehow, and perhaps introduce new ideas and concepts to my clients.

A: I was always more interested in theatre and the spaces that can enhance theatrical performances. There are so many examples I remember about using spaces as performance spaces whether on stage or in any type of space that can adapt to the needs of performers.

C: Since I'm a handy-man I remember reading about a DIY kind of theatre space in a park, as I remember it was called 'Theatre on the Fly' 'Theatre by Volunteers', ...something like that... oh I remember yes that's right it

was called 'Theatre on the Fly' and it was actually built by volunteers. It was constructed out of scaffolding, chipboard and plastic pond liner. It was an amazing idea in terms of structure and materiality. I think It was somewhere in England during the summer for the Chichester Festival Theatre... an event like the Fringe Festival in Ottawa ¹³³.

Y: Oh yes, I love the Fringe Festival; it's so much fun! I actually volunteered there a few years ago and it was such a blast!

D: Yeah, it's an amazing festival! Some of the productions are staged by Arts Court. There was a show a while ago that took my breath away; it was called 'Bye Bye Bombay' by Cara Yeates. It was very powerful... brought tears to my eyes. It was a mix-media type of show, with a solo performer, played by Cara, who also handled a puppet and played against a video installation... it was so beautiful! ¹³⁴.

E: Sounds like a great show.

G: Very interesting! ... I really like the impassioned theatricality... stimulating all the senses. It reminds me of a time in England, I don't remember which city exactly... there was a very interesting small travelling stage, I think it was called 'Tiny Travelling Theatre' which consisted of a small transient venue - a box space with a circular glass skylight and chimney, a huge funnel one side, and small area for like 3 audience members seated in front of a performer or a musician... it was a very intimate space, and sound could travel through the funnel and through the chimneys to the outside. It was, in effect, a live mobile juke box travelling around the city¹³⁵.

E: We are all sharing our personal experiences with performances, which really shows the importance of theatre in our lives. Life itself is a live improvised performance with social interactions... "All the world's a stage, and all the men and women merely players [*Y Interrupts*]"

133. "Theatre on the Fly by Assembly," Dezeen magazine, August 08, 2012, <http://www.dezeen.com/2012/08/08/theatre-on-the-fly-by-assembly/>

134. Yeates, C. Bye Bye Bombay. Retrieved from http://carayeates.com/shows_bbb.php

135. Tiny Travelling Theatre by Aberrant Architecture. (2012, May 31). Retrieved from Dezeen magazine, <http://www.dezeen.com/2012/05/31/tiny-travelling-theatre-by-aberrant-architecture-2/>

Y: OMG you just reminded me of this movie called 'The Truman Show' with Jim Carey. It's about a man whose life has been recoded and viewed live 24/7 ¹³⁶. There is a twist in it I am not spoiling it for you.

D: Do you think I can find it on Netflix, dear?

Y: Mmm... probably. The concept of this movie is very strong and as designers say: "it's out of the box", unpredictable and quite creative in terms of its premise.

G: Maybe that movie inspired all the crappy reality TV shows which are on all my cable channels! One cannot escape all the fake-ness and self-publicity.

F: Well Y, since you recommended it... I will look for it and watch it.

E: *[Diverging]* No-one is fascinated with structural elements such as beams, columns, trusses and whatever comes in between as much as I am. I remember this project that I read about, it's a transformable box close to what you are doing in your proposal here Y but more of a permanent heavy type that doesn't wander. It costs as much as its weight in money. Do you know the 'AT &T performing Arts Centre' in Dallas, Y? It was designed as multi-form theatre that can be transformed from proscenium, thrust-stage, arena... mmm what else? ... I can't remember all the other types of theatres ¹³⁷.

A: I can help you with that... *[pauses]* there is traverse, studio, flat floor, in-the-round...

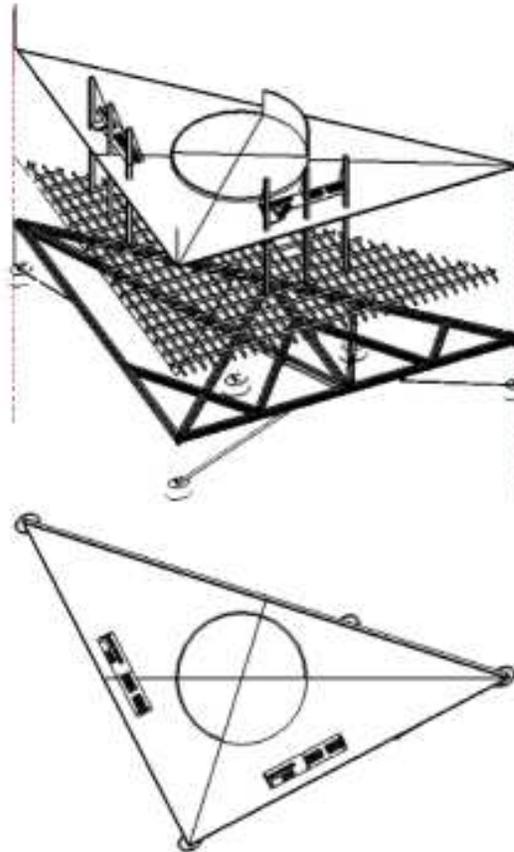
E: Yes I think it can accommodate all of these forms - like a perfect black-box theatre. It is a fascinating project! It reminds me of a big-ass machine like the ones in the movie 'Transformers', where giant man turns to a car and vice-versa.

G: someone has been informed of these types of movies by their grandsons.

136. The Truman Show," <http://www.imdb.com/title/tt0120382/>

137. REX. (2015). AT&T PERFORMING ARTS CENTER DEE AND CHARLES WYLY THEATRE. Retrieved from <http://www.rex-ny.com/wyly-theatre/>

VII
Rejuvenation



E: Hahahaha... yes that's true! I took my grandson to that movie and it almost gave me a heart -attack believe it or not!.

Y: That project is fascinating to me as well E. I love the idea itself and with today's technologies it confirms that everything and anything is possible.

Y: So let me tell you about my idea for this part. Since the space-box is transformable in terms of shape, and mobility, it can be transformed into a smaller setting that can be assembled and disassembled in different parts of Lebreton Flats. The intention is to create an urban celebration where audience and performers become one. For **First Nations** celebration centred around rejuvenation rituals... so why not engage this land's rejuvenation with a celebration by all people... of all ethnicities, colours, races, and genders.

Fig 45: Exploded axonometric view of the structure assembled on a different area on the site (Top image)
Plan view of audience space on mezzanine level, centered with circular stage (Bottom image)



A: We already did so much damage to the land itself! "... the most significant environmental impact related to the redevelopment of the LeBreton Flats/Bayview area concerns the contamination of the soils and underground water due to the areal extent of this contamination and presence of unacceptable levels for some of the identified contaminants"¹³⁸.

B: Its so sad... "The Flats had been dumped on repeatedly since the Depression... with refuse, snow and garbage"¹³⁹.

Y: This contamination residue is one of the reasons it's costing millions of dollars to just remediate the site and make it safe from petroleum products such as Benzene, toluene, xylene and lead. "The acre had no idea, after so many statics years, that it was partof a movement, any more than the stones of the church know that they house religion. While people were using it, the acre mutely received their by products; the crap went into the ground, and chemical catastrophes and plagues of pollution ran through the subterranean ecosystem, in mute acknowledgment of the human bustle up above"¹⁴⁰.

F: "The key to stopping the erosion of respect is ritual; I'm certain of it. The rituals of respect for birth, marriage, and death are still around, but the rituals of respect for the land beneath our city feet have faded"¹⁴¹.

Y: That's right!... "It is to our benefit to perform the rituals, to use our resourcefulness to understand and maintain the acre's resources"¹⁴².

G: I am sure... "There is a chance that someday we'll exhaust the land with our nagging energy and our growing numbers. A revival of respect, and the rituals that go with it, could govern our worst tendencies"¹⁴³.

D: mmm I agree. *[Silence]*

138, 139. Phil Jenkins, *An Acre of Time* (Ottawa: Chelsea Books, 1996). P.209.

140. *Ibid* P.208.

141. *Ibid* P.211.

142, 143. *Ibid* P.212.

VII

Rejuvenation

89

SCENE 3 – SIDE TALK AND LAUGHS BETWEEN GUESTS

Y wakes up from the sound of the brakes on the tracks and the rocking movement of the train and opens up her eyes slowly and realizes she had been dreaming all this time. She gazes outside the window through her reflection with a timid smile that no one else sees . She opens her laptop and checks her email.

Y: ah finally *[she says to herself]*

Whispering, she reads the email:

Dear Mrs/Mr. Y:

I am very sad to inform you that from the list of names you sent me, the seven individuals who once resided on Lebreton Flats, have all been confirmed deceased. Coincidentally, they all died on the same date of April 26, 1900. Please accept my deepest condolences to you and to their families.

sincerely ,
Time

Rejuvenation (Urban Ritual)

YOU ARE HERE

7

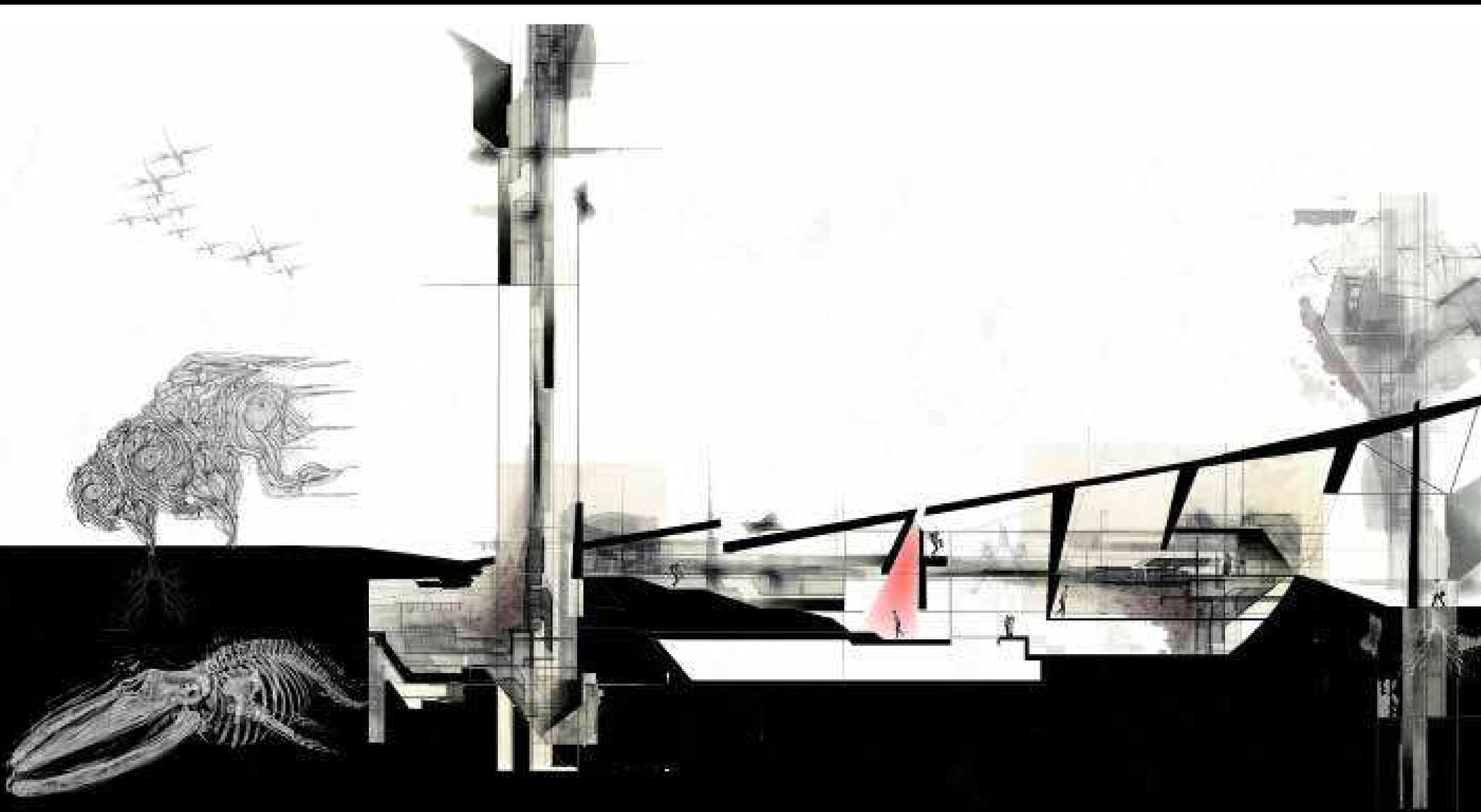


Fig 46: Section view of the temporarily structure used for utilities for festivals in summer seasons.

A p p e n d i x



History and Heritage

Site description

LeBreton Flats became an empty canvas after the Great Fire of 1900. LeBreton Flats is the city's cradle, was an industrial toxic site. The largest single land use on the Flats was for its railroad tracks and Lumber Mills.

By 1965 the demolition had come to end, and the Flats had at last been 'cleaned up'. The LeBreton flats site was known as a performance site as the indigenous people such as Algonquin, Huron, Odawa, Ojibwa, Iroquois and others who roamed the Ottawa river would camp to perform sacred ceremonies at the Chaudiere falls. LeBreton Flats as previously known as Lot 40 was bought by an industrialist called Robert Randall, and later on bought by one of the officers called Capt. John LeBreton who served in 1812 war. He built a house along with mills and shared the land with a lawyer called Livius Sherwood who divided the land into lots and sold them with great profit. Till the current day the land is called 'LeBreton flats and Sherwood Heights'. The landscape of the site and its setting overlooking the Ottawa river was most certainly considered a hub for rest, camp, and celebration of rituals and ceremonies by the natives. The roots of performance has always been embedded through the years in the layers of the site and in the mind of the artists as an important ceremonial moments.



Fig 47:1900 map of the fire in Hull

The 'Ugly' History of LeBreton Flats," Ottawa Life Magazine., February 18, 2016, <http://www.ottawalife.com/2016/02/the-ugly-history-of-lebreton-flats/>.

Old 1962

10 Govt. Buildings Planned to 'Beautify' Central Area'. It was huge - 150-200 acres, more than 1000 residences, hundreds of business concerns, and a wide swath of industrial land



Fig: 50

1968

The Federal Government's original intention was to build an office complex on the flats for the Headquarters of the Department of National Defence, or as it was called the 'Pentagon of the North' and it would cost **\$100 Million**.



This is second iteration, three towers, the tallest at over 400 feet.

Now

2016

LeBreton Flats Negotiations to begin with RendezVous LeBreton Group," n.d.)



Fig: 48



Fig: 49

SOUND

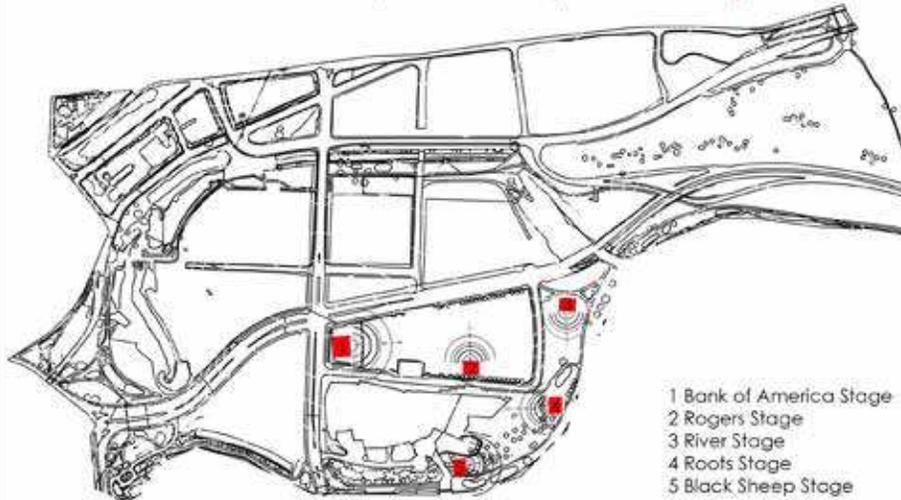
Sound is an important factor for this thesis study
Acoustic study on PREVIOUS Blues Fest stage orientations

Study for accoustics during Blues Fest

Fig: 51



A diagram indicating how sound waves and the orientation of the stages helps to create a successful outdoor performance experience for the public in 2010.



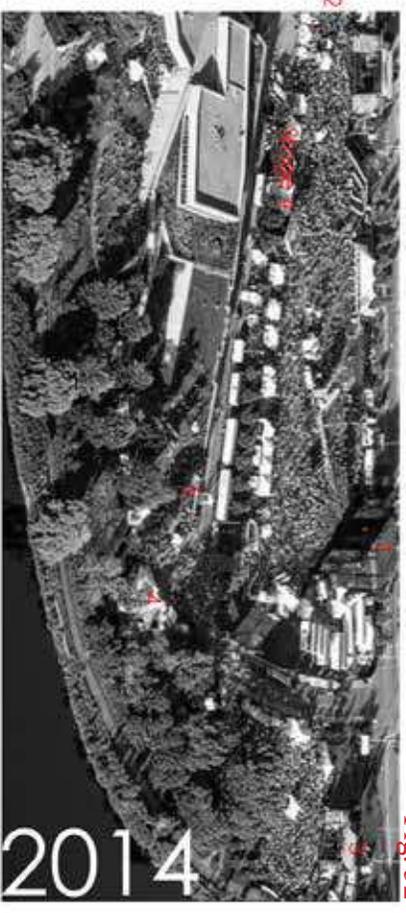


Fig: 52

A diagram indicating how sound waves and the orientation of the stage helps to create a successful outdoor performance experience for the public

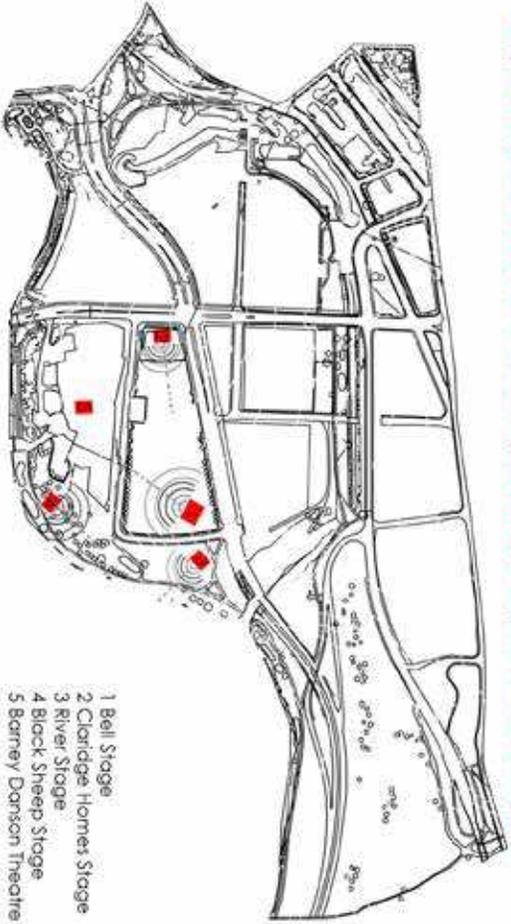
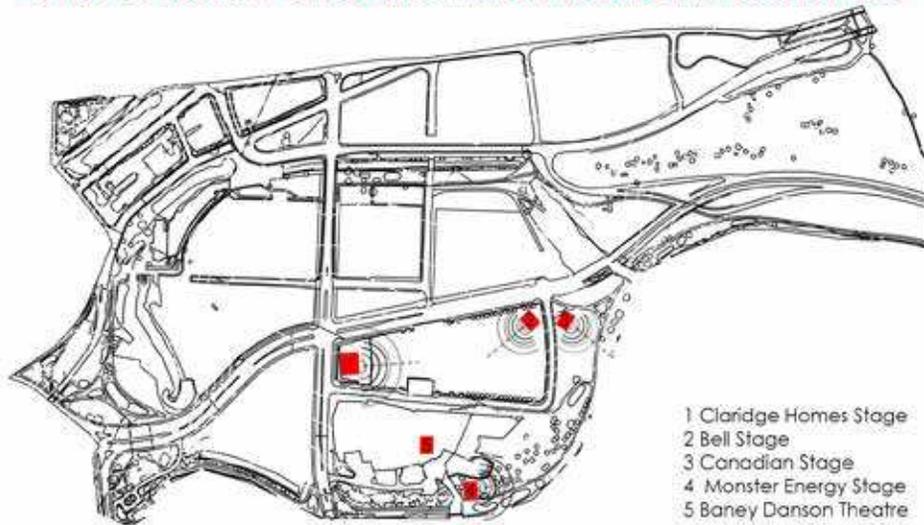


Fig: 53

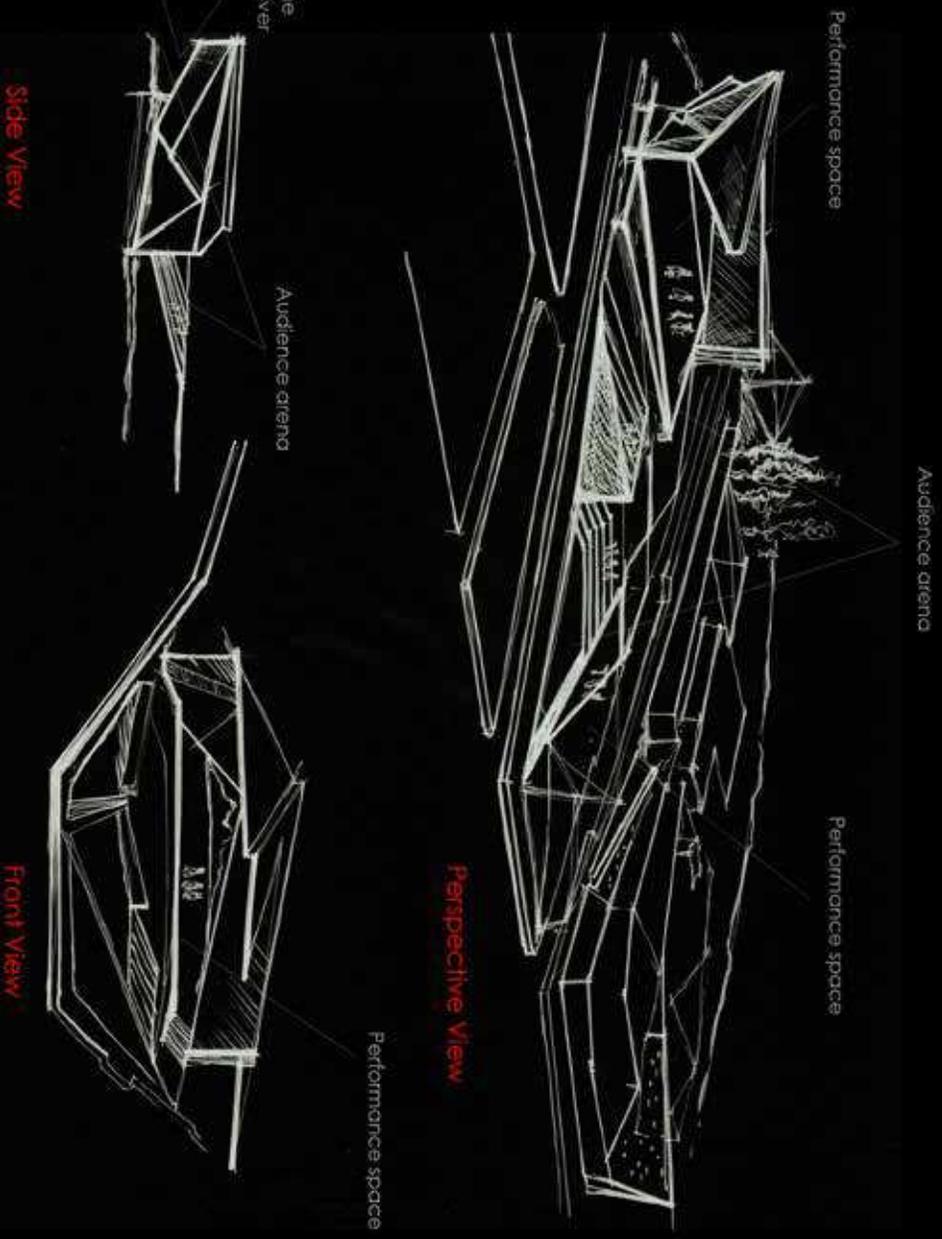


A diagram indicating how sound waves and the orientation of the stages helps to create a successful outdoor performance experience for the public in 2015

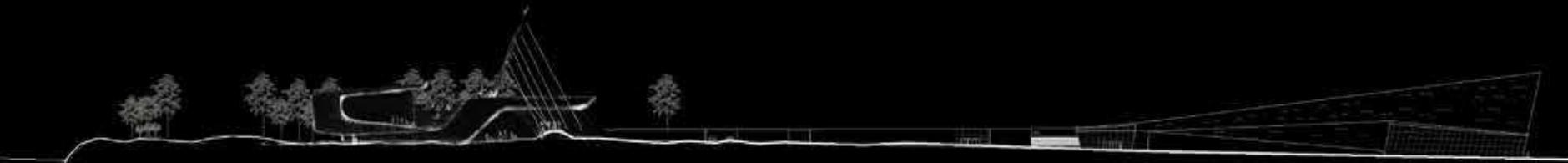


- 1 Claridge Homes Stage
- 2 Bell Stage
- 3 Canadian Stage
- 4 Monster Energy Stage
- 5 Baney Danson Theatre

Sketches

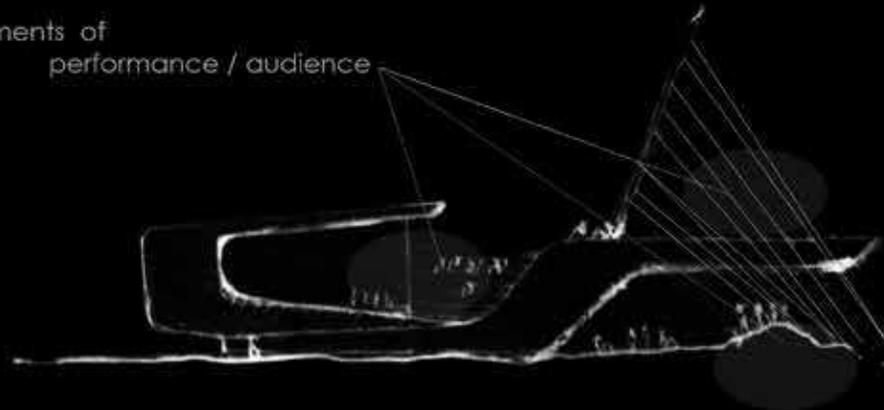


Sketches



Elevation view

Moments of
performance / audience



Precedent Studies

Sun Valley Music Pavilion
 IDAHO, US

FTL Design Engineering Studio
 The sky and mountain are captured by the free flowing roof, comprised of a seasonal translucent tensile membrane covering 1500 seats and a permanent steel cable net with wood shingled structure providing cover over stage and support facilities. Set into the surrounding landscape is a park gently elevated like a natural amphitheatre, providing views of the surrounding mountains, for visitor to enjoy orchestral music or performance.

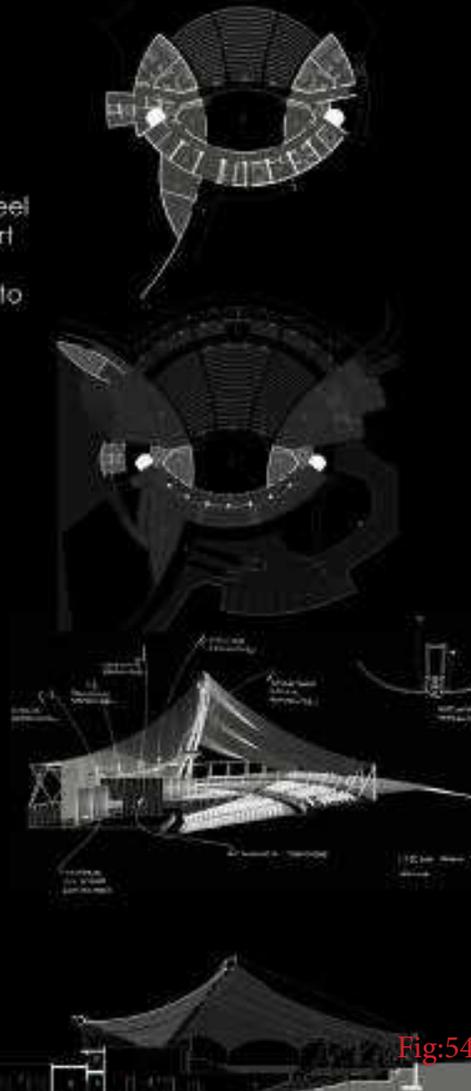
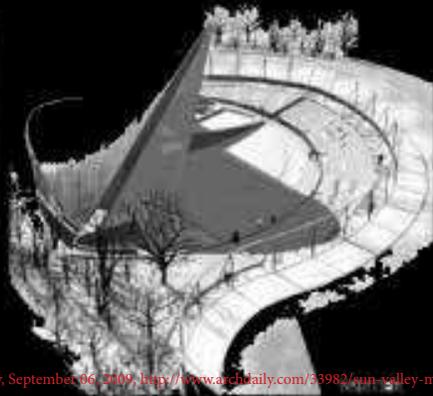
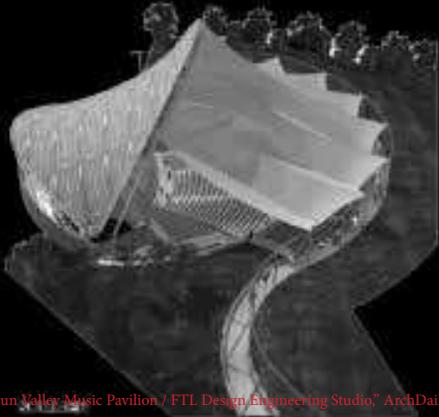


Fig:54

Precedent Studies

Reiser + Umemoto RUR Architecture PC

Taipei Pop Music Center Competition

Fig: 35



Fig:55

"Reiser + Umemoto's Taipei Pop Music Center Breaks Ground in Taiwan," ArchDaily, May 19, 2013, <http://www.archdaily.com/390851/reiser-umemoto-s-taipei-pop-music-center-breaks-ground-in-taiwan>.

Precedent Studies

REX Architecture

Program: 575-seat 'multi-form' theater with the ability to transform between proscenium, thrust, arena, traverse, studio, and flat floor configurations with only a small crew in a few hours; and to open the performance space to its urban surroundings.

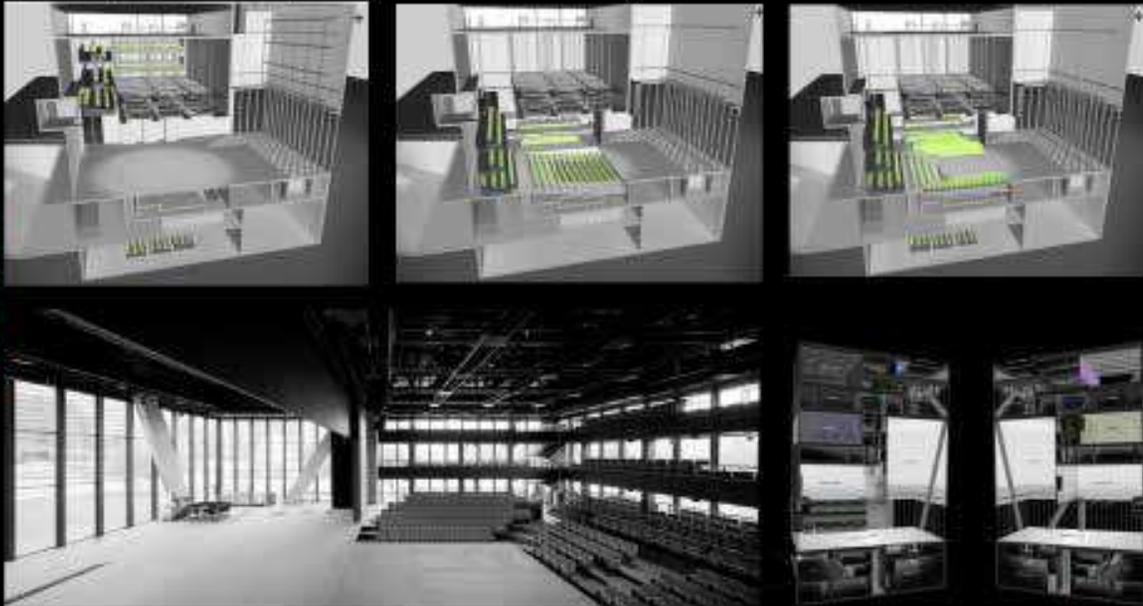


Fig: 56

Precedent Studies

constructed by volunteers .
 A temporary theatre in West Sussex, England constructed out of scaffolding, chipboard and plastic pond liner. Theatre on the Fly is filled with exposed ropes, pulleys, spotlights and scaffolding platforms. While the audience sit on chunky chipboard steps to face both the stage and a set of huge doors behind to accomdate performances taking place on the lawn outside. The theatre is hosting a nine-week programme of plays, workshops and talks over the summer and the Chichester Festival Theatre.

Fig: 37

Fig: 57



Fig: 58

Precedent Studies

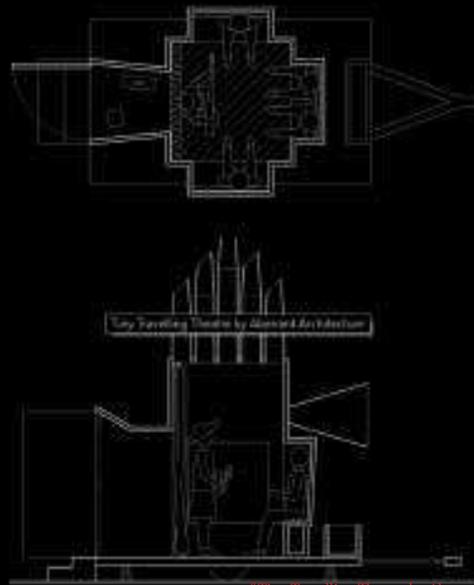
Tiny Travelling Theatre

Aberrant Architecture

the Tiny Travelling Theatre was inspired by contemporary accounts of the music club.

Consists of Circular skylights that were concealed within each of the theatre's chimneys. A huge funnel on one side channelled out sound from the performances taking place inside the small venue. A door with a large circular handle.

It was inspired by a miniature concert hall above a coal-shed that used to be in the area in the seventeenth century in London.



"Tiny Travelling Theatre by Aberrant Architecture," Dezeen magazine, May 31, 2012, <http://www.dezeen.com/2012/05/31/tiny-travelling-theatre-by-aberrant-architecture-2>

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- "The 'Ugly' History of LeBreton Flats." February 18, 2016. <http://www.ottawalife.com/2016/02/the-ugly-history-of-lebreton-flats/>.
- "Tiny Travelling Theatre by Aberrant Architecture." May 31, 2012. <http://www.dezeen.com/2012/05/31/tiny-travelling-theatre-by-aberrant-architecture-2/>.

List Of Illustrations

Fig 1:

- "World's Only Remaining 'Ghost Car' Headed for Auction... Incredible Images of the Plexiglas Pontiac Expected to Fetch Almost \$500,000

Read More:

[Http://www.Dailymail.Co.Uk/sciencetech/arti-](http://www.Dailymail.Co.Uk/sciencetech/article-2011154/Worlds-Remaining-Ghost-Car-Headed-Auction--Incredible-Images-Plexiglas-Pontiac-Expected-Fetch-500-000)

[cle-2011154/Worlds-Remaining-Ghost-Car-Headed-Auction--Incredible-Images-Plexiglas-Pontiac-Expected-Fetch-500-000.](http://www.dailymail.co.uk/sciencetech/article-2011154/Worlds-remaining-Ghost-Car-headed-auction--incredible-images-Plexiglas-Pontiac-expected-fetch-500-000.html) June 05, 2011.

[http://www.dailymail.co.uk/sciencetech/arti-](http://www.dailymail.co.uk/sciencetech/article-2011154/Worlds-remaining-Ghost-Car-headed-auction--incredible-images-Plexiglas-Pontiac-expected-fetch-500-000.html)

[cle-2011154/Worlds-remaining-Ghost-Car-headed-auction--incredible-images-Plexiglas-Pontiac-expected-fetch-500-000.html.](http://www.dailymail.co.uk/sciencetech/article-2011154/Worlds-remaining-Ghost-Car-headed-auction--incredible-images-Plexiglas-Pontiac-expected-fetch-500-000.html)

Fig 2:

- "An Illustration by Cristiana Couceiro." [https://arthurtaitwebb.wordpress.com/.](https://arthurtaitwebb.wordpress.com/)

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"[http://www.shutterstock.com/pic-74833108/stock-vector-tree-lungs-of-the-earth-realistic-sketch.html.](http://www.shutterstock.com/pic-74833108/stock-vector-tree-lungs-of-the-earth-realistic-sketch.html)

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- "X-Ray Fish." [https://www.pinterest.com/pin/327425835384735541/.](https://www.pinterest.com/pin/327425835384735541/)

Fig 4:

- Canadian Canoes 1 Alaskan Eskimo umiak, or open boat 2 Labrador Eskimo kayak 3 Dog-rib canoe 4 Malecite canoe 5 Algonquin canoe 6 Montagnais canoe. Photo and text: Waugh (1919).

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Fig 5:

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