

| Kichesippi Blues |

Activating Indigenous memory through a journey on Ottawa's Great River

by Michael Stock

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

Master of Architecture

Azrieli School of Architecture and Urbanism  
Carleton University  
Ottawa Ontario

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Michael Stock

# | Kichesippi Blues |

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Figure 1

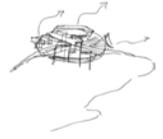


An aerial photograph of Ottawa, Canada, showing a dense urban landscape with various buildings, green spaces, and the Ottawa River in the foreground. A bridge is visible on the right side of the river. The sky is clear and blue.

## I Abstract I

One could live every day in Ottawa without awareness of the Indigenous history and contested nature of its land, still unceded by the Algonquin people. While the majesty of the Kichesippi River cannot go unnoticed by anyone who sees it, its significance for the Algonquin people is easily overlooked by non-Indigenous citizens or visitors. Today, Indigenous identity and presence in the nation's capital begs to be expressed. As a powerful territory that has eluded development, the river offers a vital starting point to this end.

This thesis envisions an inhabitation of the river via a four-part floating pavilion – known as the Migrating Spirits Pavilion – dedicated to language and cultural learning in the community. The pavilion parts journey toward seasonal resting places, engaging other parts of the community. This architectural inhabitation of the river accepts its role as a place for awareness of and reckoning with, Indigenous memory and identity.



# I Acknowledgements I

I would first like to thank my thesis advisor, Associate Professor Janine Debanne of the Azrieli School of Architecture and Urbanism at Carleton University. Although my thesis topic was highly political, challenging, and sensitive, Professor Debanne accepted the challenge. Always open to hearing my thoughts, questions and reasons for doing, Professor Debanne provided endless ideas of exploration and insight. She consistently inspired me to explore further, question further, and design further, steering me in the right direction whenever she thought I needed it. This thesis offers much of its success to Professor Debanne and her continued support throughout my final year of studies.

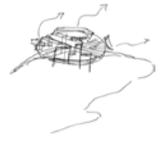
I would also like to thank my two friends and studio partners, Hannah Munroe and Samuel Dubois, for their support, ideas, and constant laughter during the many hours spent together in studio. They were always there when I needed them and ensured our last year together was one to remember.

Finally, I must express appreciation to my family for providing me with unwavering support and continuous encouragement; particularly, my mother, who was always there to answer the late-night phone calls through the year. This accomplishment would not have been possible without them.

Thank you.

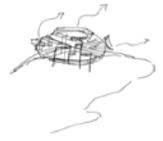
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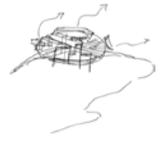
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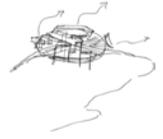
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**Appendix 1** | Grandfather William Commanda's Vision for Asinabka.

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# I Preface I

In my undergraduate degree, I spent my final year writing a thesis on the legal obligation by the Government of Canada to consult Indigenous communities during the Northern Gateway pipeline proposal. During this year of study is when I became interested in the subject of Aboriginal rights, presence and future in Canada. Although as a non-Indigenous Canadian, I have struggled to understand my place and what my role may be when confronting or understanding Indigenous questions in Canada. I have often felt that I had no ground on which to try to understand, comprehend or propose ideas regarding such a sensitive and politically-charged subject. It was at a presentation this fall in Ottawa where many of my concerns and questions were laid to rest.

On November 25, 2016, the National Gallery of Canada opened its exhibition of Indigenous contemporary artist Alex Janvier. The following day, I attended an event held at the National Gallery entitled, “In Conversation with Alex Janvier” where Mr. Janvier and the senior curator of Indigenous art, Greg Hill, spoke of his life, works and inspirations. I will describe some of the experience as it was a moment of motivation and inspiration for accomplishing my thesis.

As Alex Janvier walked out onto the stage the audience – which filled an entire auditorium at the National Gallery – stood up cheering and whistling, excited to be in his presence. Mr. Janvier introduced his family members who were in attendance and began to speak of his life, motivations and artwork. He referenced his pursuit of artwork while in a residential school and his time spent trying to enrol into university and college. Although denied admission several times to university, Mr. Janvier was finally accepted to the Alberta College of Art and Design where he excelled in painting and graduated with honours.

It was at the end of the talk with Alex that I found motivation to complete this thesis and to try and raise awareness of the Aboriginal issues currently facing Ottawa and Canada. It was during the question and answer period when a question was asked about Alex’s opinion on non-Indigenous people using Indigenous methods, inspirations and artistic styles to complete their works. It took no



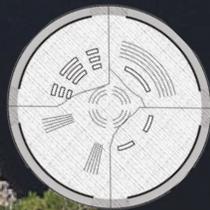
time for Alex to answer this question and enthusiastically shouted, “Go for it!”. The whole audience stood up and cheered.

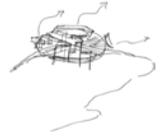
When I heard his words, I realized that as a Canadian – Indigenous or non-Indigenous – it was acceptable for me to try. It is not my intention to resolve these sensitive ongoing issues brewing in the under currents of our country’s cultural memory. Instead, it is my desire is to raise awareness of the ongoing issues between all Indigenous communities, the nation’s capital and all of Canada.

# I Prologue | Recollection



Figure 2

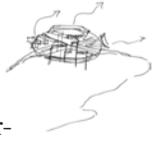




## I Introduction I

Victoria Island and the Ottawa River are today contested lands in Canada's capital. Arguably the most dramatic of its physical assets, the river at the point of the Chaudière rapids, and the islands in the middle of the river between Ottawa and Gatineau, beg to be honourably woven back into the people's daily lives and journeys in the national capital. Their past as meeting places of numerous Anishinabeg First Nations also begs to be remembered. In 2007, the last of the pulp and paper mills in this area, Domtar Inc., shut down its Ottawa-Gatineau operations. Developers and the public at large could not help but project new visions upon these lands: what would become of them? What might happen there now? Meanwhile, Indigenous communities of the Six Nations and other concerned citizens -- who had never ceased to hold this area as highly significant and sacred -- regarded the lands with renewed expectations: an Indigenous cultural centre could be built there, and the lands naturalized, at long last. In a most upsetting move, Domtar sold the lands to Windmill Development Corporation in December of 2013. Dreams of a public site where Indigenous culture could be powerfully expressed on the national stage were abruptly squelched. Huge numbers of Canadians including many non-Indigenous persons rallied to contest the sale, and continue to advocate for a fully public development of Victoria Island, Albert Island, Chaudière Island and the Ottawa River shore, seeing these places near the Chaudière Falls as high points of meaning, and a cultural landscape that defines them.

This thesis's design proposition contemplates the Ottawa River and its shores as architectural sites to be approached with great delicateness and caution. In a spirit of reflection, the proposition builds next to, rather than on, these contested sites. In its interest in activating embedded Aboriginal stories, the thesis explores seasonal migration, impermanence, and inter-relatedness of building and sites, as its preferred strategies of territorial inhabitation with a view to supporting the emergence a greater understanding of Ottawa's Aboriginal people, and to actualize Aboriginal memory.



The project is premised on a simple gesture: the setting up of meeting spaces at the intersection of the river and its settled shores, where Indigenous stories, traditions, and beliefs might be shared with the broader community. This thesis accepts its vulnerability; its author admits his status as a non-Indigenous person looking in at Indigenous culture from outside, yet declares his conviction that it is necessary for architectural interventions to create spaces of hope, remembrance and recognition. This thesis does not claim to propose a definitive vision for Victoria Island or the other islands in the former pulp and paper district at the Chaudière Falls. Instead, this thesis envisions places to share stories of Indigenous memory through language and cooking in Ottawa, until the future of this significant part of the river, its islands, and shores, is realized.



The establishment of a National Indigenous Centre in the National Capital Region, will ensure the recognition, celebration and visibility of a strong Indigenous presence, culture, values and voice in the fabric of Canadian society; the creation of a culture of inclusion and sustainable relationships; and the animation of a *Circle of All Nations, A Culture of Peace*.



## I Asinabka National Indigenous Centre: A vision of Grandfather William Commanda I

For many years, the lumber industry at Victoria Island, Albert Island, Chaudière Island, and Chaudière Falls, rendered them, in a sense, invisible, and obscured their potential to shape and identify the public landscape of the Canadian capital. Locals and visitors drove past them on the Eddy and Portage Bridges, on their way to and from work. Pedestrians and cyclists noticed the powerful hydro-dam at Chaudière Falls, but they remained inaccessible to most. Not all, however, had forgotten the lands' symbolic past and meaning to the Indigenous people of Canada.

The late Algonquin elder Grandfather William Commanda was born in 1913 and raised as a trapper, guide and expert maker of birch bark canoes at the Kitigan Zibi reserve near Ottawa.<sup>1</sup> Named an Officer of the Order of Canada and presented with the Key to the City for his environmental and peace initiatives, Commanda held the position of Chief of Kitigan Zibi Anishinaabeg.<sup>2</sup> Commanda was the keeper of three sacred wampum belts which commemorate treaties and meetings between Indigenous and European settlers. His legacy for advocating reconciliation and forgiveness between Indigenous communities and non-Indigenous Canadians led him to create the peace organization known as A Circle of All Nations (Appendix 1). The latter— a “global eco-community unified by (Commanda’s) fundamental and unshakeable conviction that as children of Mother Earth, we all belong together, with Nature, irrespective of our individual colour, creed or culture”<sup>3</sup> – aims at a paradigm shift in humans’ regard for their world. “Neither an organization nor a network,” but instead “a growing circle of individuals committed to respect for Mother Earth, promotion of racial harmony, advancement of social justice, recognition and honouring of Indigenous wisdom and peace building,” A Circle of All Nations aimed at influencing politicians, bureaucrats, organizations, and individuals.<sup>4</sup>

<sup>1</sup>Jennifer Clibbon, “Keeper of the wampum: William Commanda, Algonquin elder,” CBC News, accessed February 1, 2017, <http://www.cbc.ca/news/canada/keeper-of-the-wampum-william-commanda-algonquin-elder-1.988042>.

<sup>2</sup>Linda Heron, “Free Chaudiere Falls,” by Linda Lambert,” Ontario Rivers Alliance, accessed March 17, 2017, <http://www.ontarioriversalliance.ca/free-chaudiere-falls-lindsay-lambert/>.

<sup>3</sup> “A Quick Overview of Key CAN Work Over the Past Years,” A Circle of All Nations, accessed March 17, 2017, [http://www.circleofallnations.ca/http\\_\\_\\_circleofallnations\\_2014NEW\\_Welcome.html/Circle\\_of\\_All\\_Nations\\_Page.html](http://www.circleofallnations.ca/http___circleofallnations_2014NEW_Welcome.html/Circle_of_All_Nations_Page.html).

<sup>4</sup>Ibid., 1.



During his years of activity which began informally in 1967, Commanda hosted annual August gatherings at his lakeside home, and attended Indigenous people gatherings across Canada, until his death on August 3rd, 2011.<sup>5</sup> A Circle of All Nations solidified Commanda's lifelong work and the vision that inhabited him: a world built in reverence for Mother Nature, and a nation's capital that would, at some point in the future, finally embrace Indigenous presence and history. Commanda saw in Victoria Island and the Chaudière Falls the vessel to achieve this goal. Most concretely, he wished to establish the Asinabka National Indigenous Centre on Victoria Island – one part of the overall vision for Asinabka – to ensure the recognition and visibility of Indigenous communities and to celebrate their culture, beliefs and traditions (Appendix 1).<sup>6</sup>

Fully realized, Commanda's vision for Asinabka would contain: (i) a city park, (ii) a historic interpretive site, (iii) a conference centre, and (iv) an Aboriginal centre.<sup>7</sup> In his vision, which he captured in verbal descriptions, recorded in a document titled, "A Report on the Vision for the Asinabka National Indigenous Centre," from A Circle of All Nations, this would be a place of healing and reconciliation, for inclusive and sustainable relationships between all Canadians.<sup>8</sup> As a cultural landscape equipped with buildings for ceremonies and gatherings, Asinabka would reawaken Aboriginal memory in the nation's capital through culture, language and education. Although Commanda's vision for the Asinabka National Indigenous Centre has not been realized, its legacy continues through renowned Aboriginal architect and advocate Douglas Cardinal. Commanda shared his vision personally with Cardinal who in 1998, submitted conceptual plans to the NCC during consultations including Algonquin communities in Ontario and Quebec, and Indigenous and non-Indigenous people in realizing and supporting the comprehensive vision for Asinabka.<sup>9</sup>

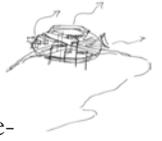
<sup>5</sup>Ibid., 1.

<sup>6</sup>"The Legacy Vision of William Commanda for The Sacred Chaudière Site and The Indigenous Centre at Victoria Island," Circle of All Nations, accessed February 1, 2017, <http://www.asinabka.com/geninfo.htm>.

<sup>7</sup>Ibid., 1.

<sup>8</sup>William Commanda OC, "A Report on the Vision for the Asinabka National Indigenous Centre," Circle of All Nations, last modified February 14, 2010, <http://www.asinabka.com>.

<sup>9</sup>Ibid., 1.



It is important to note, Commanda's vision for a place of inclusivity of all people, Indigenous and non-Indigenous, to celebrate and recognize the Indigenous presence in Canada, through the building of peaceful relationships with all humans. Commanda's vision was to heal relationships with one another that includes cross-cultural training and programs of experience for peacebuilding and the sharing celebration as described in his mission statement for A Circle of All Nations:

While the architectural proposition put forth in this thesis does not attempt to realize Commanda's vision, it does align itself with the goal of making Aboriginal culture more present in the life of Canadians in the capital, in anticipation of the vision's more complete fulfillment by Indigenous communities. With Commanda, this thesis accepts Victoria Island and the Ottawa River as fundamental locations to serve this end, and as privileged locations for remembrance, celebration and learning through awareness. Commanda's vision has not yet been fulfilled. This thesis is a direct response to this space of waiting.

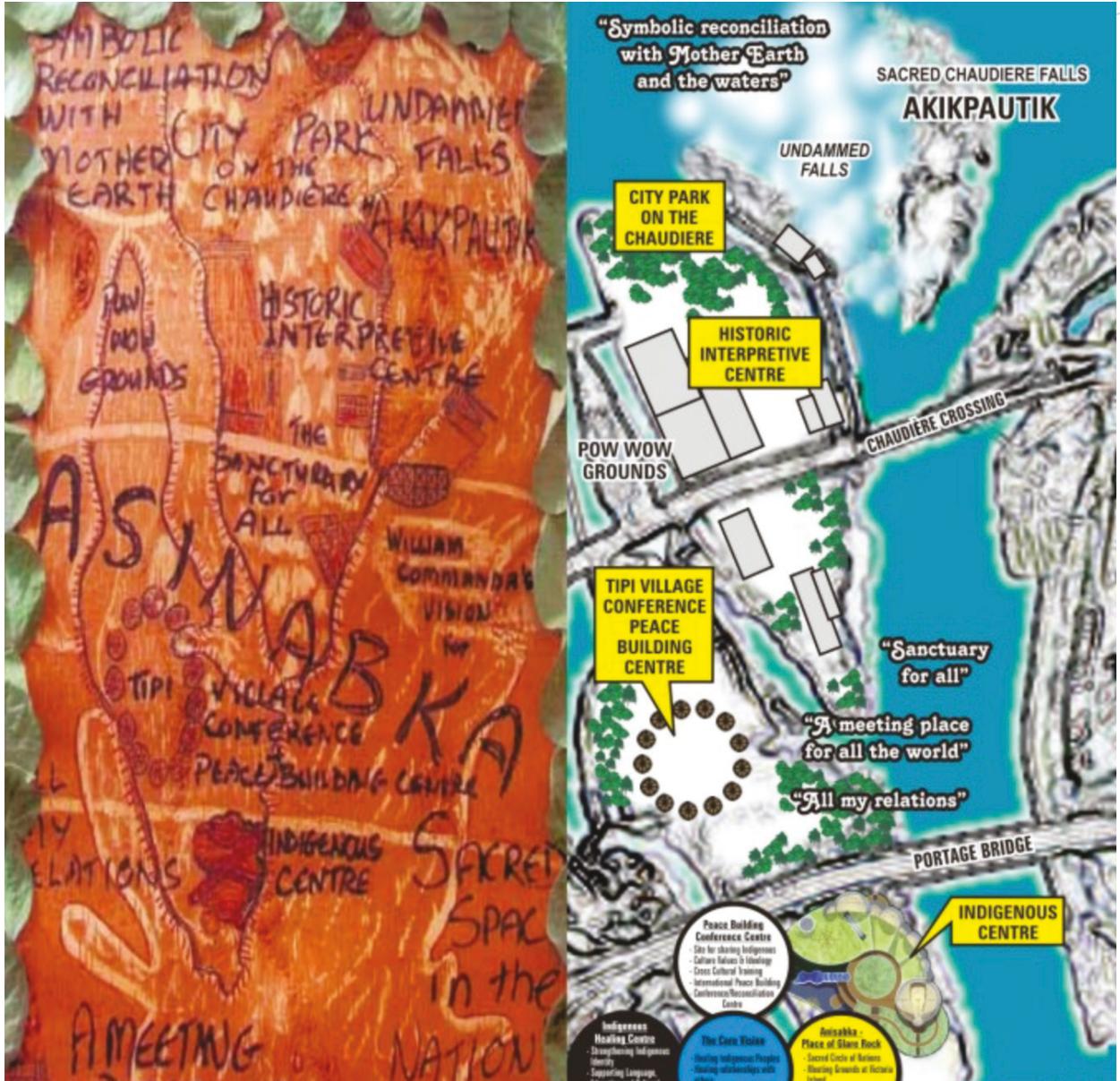


Figure 3 | A conceptual image of William Commanda's vision for Asinabka, a National Indigenous Centre on Victoria Island.



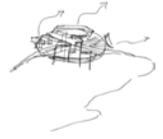
Figure 4 | Conceptual plans by Douglas Cardinal for Commanda's National Indigenous Centre submitted to the National Capital Commission.

# | The Ottawa River | A history of settlement



Figure 5





## | Activating Indigenous memory |

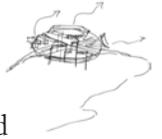
The Kichesippi River is a place that has eluded colonial development along its shores. Knowing no conventional boundaries – neither borders, fences nor walls – it is a place that flows freely through the nation’s capital. Un-built and un-touched by the urban grid, the river is free to flow and form spaces unaided by human intervention. The river is a radically different sort of space of habitation, often unfamiliar – a locum where common ideas of physical and psychological comfort are turned on end.<sup>10</sup> The river itself has been sacrificed, contaminated and altered from its natural form with man-made dams and hydro-electric stations like the station at Chaudière Falls. A vessel embedded with Aboriginal stories and seasonal changes, embracing change and movement on its ever-altering shore, the Kichesippi River begs to be remembered today.

The Algonquin used birch bark canoes to journey on the Kichesippi River for centuries during the fur trade. Many European traders used them as well. Samuel de Champlain appreciated the canoes for their speed and beauty, travelling the often-difficult rivers in the region alongside Algonquin guides.<sup>11</sup> There are many historic sites along the river used during canoe trips by both Algonquin and European traders for camping and portaging. Two significant locations in downtown Ottawa are Jacques Cartier Park, located in Gatineau, used as a camping ground for Indigenous travelers on the river and Victoria Island used by Indigenous travelers, European voyageurs and traders as a resting place before portaging the Chaudière Falls.<sup>12</sup>

<sup>10</sup> Linda Tuhiwai Smith, *Decolonizing methodologies: research and indigenous peoples*, 2nd ed. (New York: Zed Books, 2012) 53-54.

<sup>11</sup> “Birchbark Canoe,” *Historica Canada*, accessed December 16, 2016, <http://www.thecanadianencyclopedia.ca/en/article/birchbark-canoe/>.

<sup>12</sup> “A Background Study for Nomination of the Ottawa River Under the Canadian Heritage Rivers System.” *Canadian Heritage Rivers System*, accessed December 3, 2016, <http://www.ottawariver.org/pdf/0-ORHDC.pdf>, 52.

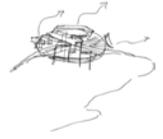


The Algonquin travelled the shores and the river in the summer months to fish, hunt and socialize, migrating to smaller camps on land in winter, often with larger families, on both sides of the river.<sup>13</sup> This semi-nomadic lifestyle and its patterns of migration on water and both shores underscores the holistic domain of the river prior to European arrivals and, of course, to the establishment of a border between present day Ontario and Quebec. Today, a fuller inhabitation of the river means returning to a sense of the river as an agent of gathering rather than of separation. Through actions of public engagement with, and inhabitation of the river, the provincial border would likely recede in importance, in collective consciousness. The design proposal, to be presented further on, takes this position.

<sup>13</sup>“Our Proud History,” Algonquins of Ontario, accessed November 25, 2016, <http://www.tanakiwin.com/resources/the-algonquin-presence/>.



**Figure 6 |** The Kichissippi River flowing through downtown Ottawa.



## I The Kichesippi River and the lumber industry I

The name Kichi Sibi is Algonquin and can be translated to mean, “Big River” or “Great River”.<sup>14</sup> Today, the river is known as the Ottawa River. There is little memory of its origins as the Kichesippi River or where the Algonquin name Ottawa was derived. The name Adawe – meaning “to trade” – was given to the river before it was given to the city.<sup>15</sup> The origin of its name reflects the river's importance and why its memory begs to be activated.

The Algonquin had been using the river for trading, migration and communication well before first contact with European settlers.<sup>16</sup> The river's source is located 250 kilometers north of Ottawa at Lake Capimichigama, Quebec, with 1,271 kilometers separating it from its source in the St. Lawrence River near Montreal.<sup>17</sup> The river's length made it an attractive starting point for European settlement and the building of the fur and lumber trade in Canada. The lumber industry began from the vast amount of white pines covering the Ottawa River Valley. New Englander Philemon Wright, the founder of Hull, Quebec, is considered the founder of the logging industry in Ottawa.<sup>18</sup> Wright began clearing white pine in the valley to make room for agriculture and farming, selling the wood locally to builders for infrastructure and construction of settlements.

When wood revenues declined in the early nineteenth century, Wright began to export wood to Montreal and other cities inland. The river became the main route for transporting lumber to markets outside Ottawa, it sparked the start of the lumber industry. Dams, canals and timber slides, required for production and export, would soon alter the river shores forever. Wright and his sons building the first timber slide in 1829 in Hull to bypass the Chaudière Falls, allowing the squared timber to be transported without being damaged.<sup>19</sup> The Rideau Canal, initiated by Colonel John By and built between 1826 and 1832, provided a way of transporting lumber to the many markets inland using the Rideau River.<sup>20</sup> With this infrastructure and the ever-expanding market, an increase in logging

<sup>14</sup> “Watershed Facts,” Ottawa Riverkeeper, accessed November 25, 2016, <http://www.ottawariverkeeper.ca/watershed-fact/>.

<sup>15</sup> *Ibid.*, 1.

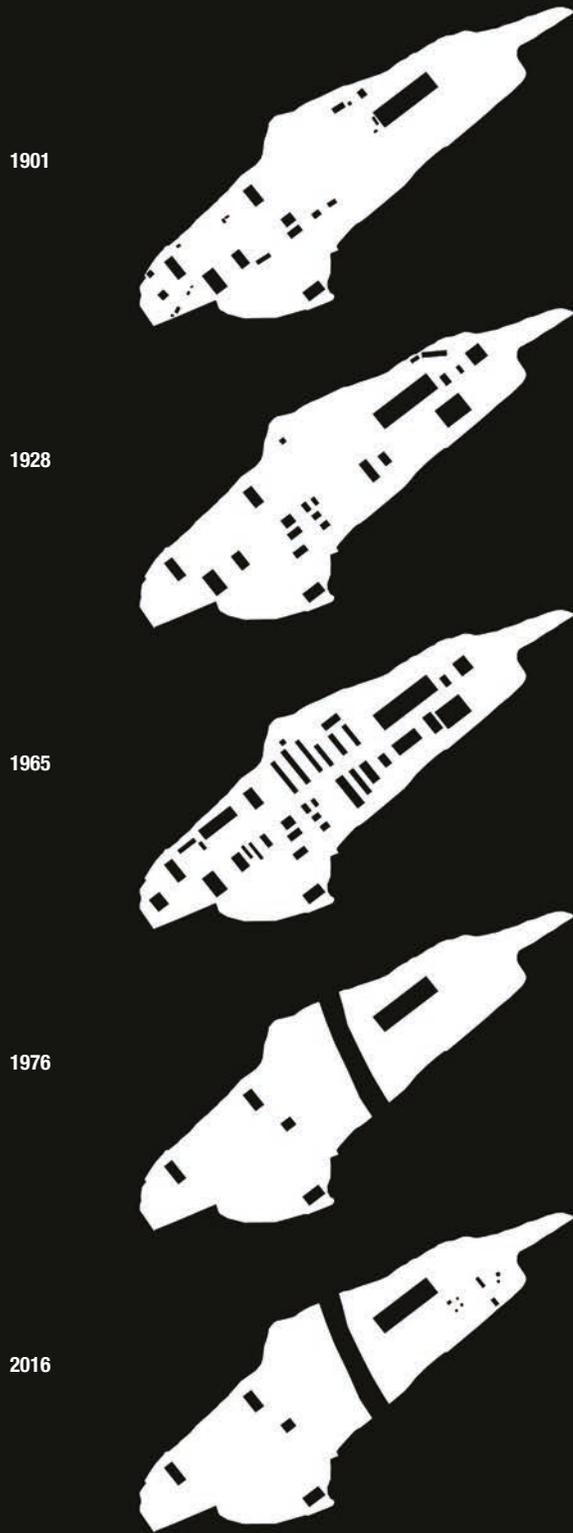
<sup>16</sup> “A Background Study for Nomination of the Ottawa River Under the Canadian Heritage Rivers System.” Canadian Heritage Rivers System, 20.

<sup>17</sup> *Ibid.*, 21.

<sup>18</sup> *Ibid.*, 70-76.

<sup>19</sup> *Ibid.*, 94.

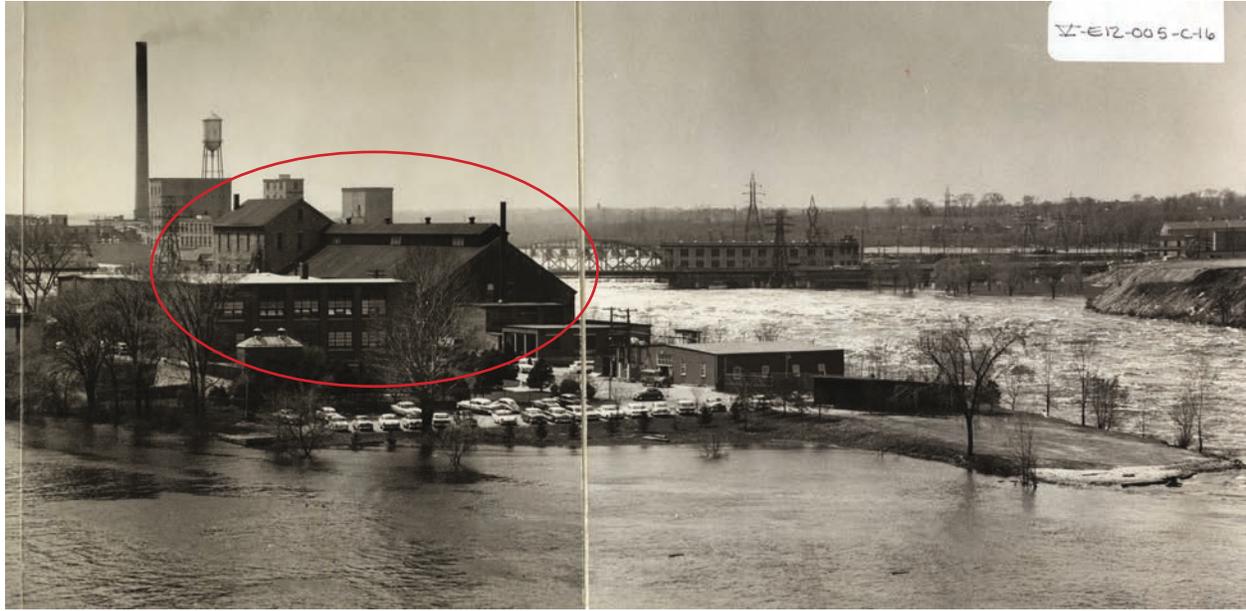
<sup>20</sup> *Ibid.*, 94.



**Figure 7 |** Historical figure ground plans of Victoria Island from 1901-2016.



Victoria Island during the 1950's, the full structure of the now abandoned Carbide Mill can be seen in the background.



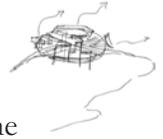
A view of *Asinabka* during the 1960's, showing the hydroelectric dam, the western shore of Victoria Island and Gatineau, Quebec.



Timber floating on the Ottawa River to the southeast of Victoria Island in the 1970's.



**Figure 8 |** Historical photographs of the lumber industry and its impact on the Ottawa River landscape and Victoria Island.



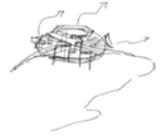
companies in Ottawa occurred. In 1866, Ezra Butler Eddy constructed his first sawmill above the Chaudière Falls; his factory would soon stretch to the Alexandra Bridge.<sup>21</sup> The factories took advantage of the quick moving waters of the falls, harnessing its power to operate the mills. In 1908, the Chaudière Falls were dammed, and in 1910 the first ring dam (forcing water into a hydroelectric plant) was built.<sup>22</sup> Since the early 1800's, the lumber industry reshaped the Kichesippi River, the Chaudière Falls and its surrounding islands, and profoundly changed their identity and their meaning for those living near them.

During its lumber years and in the control of the E.B. Eddy Company, pulp and paper were produced at Victoria Island. Domtar Inc. which purchased the E.B. Eddy Company in 1998, was its last industrial owner before Domtar closed operations and vacated the islands in 2007.<sup>23</sup> A rare opportunity to re-invest the islands with symbolic meaning presented itself at that moment. Tragically, this opportunity soon evaporated when, in December of 2013, the land was sold to housing and commercial developers. This thesis proposition dwells on the moment of opportunity for Victoria Island, Albert Island and Chaudière Island, and reimagines the space of the river and its shores as an active threshold wherein Indigenous culture is supported and stimulated in public consciousness.

<sup>21</sup> Ibid., 99.

<sup>22</sup> "Three Islands," Free the Falls, accessed November 25, 2016, <https://freethefalls.ca/about/three-islands/>.

<sup>23</sup> "Domtar sells former E.B. Eddy sites in Ottawa and Gatineau," Pulp and Paper Canada, accessed March 17, 2017, <http://www.pulpandpapercanada.com/sustainability/domtar-sells-former-mill-site-in-ottawa-1002792504>.



## I The Algonquin and the Chaudière Falls I

Records of human presence along the river are ephemeral and vulnerable. With the shores of the river constantly changing and receding over time, many of the historical traces and artifacts have been washed away. Nonetheless, archaeological evidence suggests human presence along the shores of the river dating back over 8000 years.<sup>24</sup> Today, there are ten federally recognized Algonquin communities, one in Ontario and nine in Quebec.<sup>25</sup> The Algonquin community in the Ottawa River Valley are the Algonquins of Pikwakanagan First Nation at Golden Lake.<sup>26</sup> Samuel de Champlain first encountered the Algonquin in 1603 along the shores of the Kichesippi River.<sup>27</sup> His diaries constitute the first documentation of Algonquin life. In them, he also gave names to places he encountered. As one example, after seeing the majesty and the force of the falls, Champlain named them, Sault de la Chaudière, meaning, “big kettle”.<sup>28</sup> This name, not the Algonquin name for the falls Akikodjwan, remains today. European writings were also acts of appropriation.

Written descriptions of Indigenous presence, particularly the Algonquin in the Ottawa valley, are difficult to find since Indigenous knowledge traditions were primarily oral, rooted in storytelling from generation to generation. These traditions were not well understood by European settlers, and the Algonquin believe that the history of Upper and Lower Canada leaves out many stories.<sup>29</sup> According to Joan Holmes who writes, “Omamiwinini: the Invisible People,” histories written by Europeans deformed oral traditions, and resulted in traditional Algonquin culture being misunderstood and inaccurately recorded, and even silenced.<sup>30</sup> Thus, while European contact resulted in the recording and documentation of Indigenous and Algonquin traditions, these records also introduced biases. Many Indigenous memories and untold stories beg to be expressed today.

<sup>24</sup>“Ottawa River,” Canadian Heritage Rivers System, accessed December 1, 2016, <http://chrs.ca/the-rivers/ottawa/>.

<sup>25</sup>“A Background Study for Nomination of the Ottawa River Under the Canadian Heritage Rivers System,” 19.

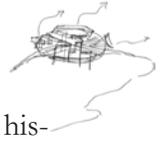
<sup>26</sup> Ibid., 20.

<sup>27</sup> Ibid., 20.

<sup>28</sup> Ibid., 22.

<sup>29</sup> Joan Holmes, “Omamiwinini: the Invisible People,” History of the Algonquins, accessed November 23, 2016, <http://www.thealgonquin-way.ca/pdf/Omamiwinini-InvisiblePeople-e.pdf>.

<sup>30</sup> Ibid., 1.



To the Algonquin, the Akikodjiwan falls remain a sacred place. As articulated by Ottawa historian and activist Lindsay Lambert and participants in the “Free the Falls” movement, the falls demand, today, to be undammed. A dramatic, almost circular, stone formation and waterfall, dropping fifteen meters in a rapids section of the Ottawa River—the falls recall a great peace pipe sending its mist up to the Creator.<sup>31</sup> The main page of the “Free the Falls” website declares: “Chaudière Falls began as a sacred site and meeting place for as many as 65 First Nations. It was subjected to 200 years of industrial use and abuse that mostly enriched the few. We cannot let for-profit development overpower the land and water again. It is time for three islands and the dammed water around them to heal. Sign our petition to Free the Falls. Here are 10 reasons to oppose the proposed commercial development.”<sup>32</sup> The site provides an in-depth history of the area, and provides convincing arguments not to develop the land commercially. To date, most donations to Free the Falls was to cover legal fees from the challenging of the Ontario Municipal Board (OMB) who voted to rezone the Chaudière Falls and Albert Islands from parkland to mixed-use commercial and residential which lasted from December 2014 to August 2015.<sup>33</sup> The Ontario Rivers Alliance also advocates for the undamming of the falls and the return of the lands to public domain.<sup>34</sup>

Below is a passage by Samuel de Champlain describing a ceremonial gathering at the Chaudière Falls he witnessed while travelling up the Kichesippi River alongside the Algonquin in 1613. It is noted that this passage is prominently featured on the fund-drive web site “Free the Falls” devoted to historical understanding of the Chaudière falls and to their “freeing” and preservation.<sup>35</sup>

<sup>31</sup> “The Falls,” Free the Falls, accessed November 25, 2016, <https://freethefalls.ca/about/the-falls/>.

<sup>32</sup> “Freeing Chaudiere Falls and Its Islands,” Free the Falls, accessed March 17, 2017, <https://freethefalls.ca>.

<sup>33</sup> “Donate to Support the Vision,” Free the Falls, accessed March 20, 2017, <https://freethefalls.ca/donate-to-support-the-vision/>.

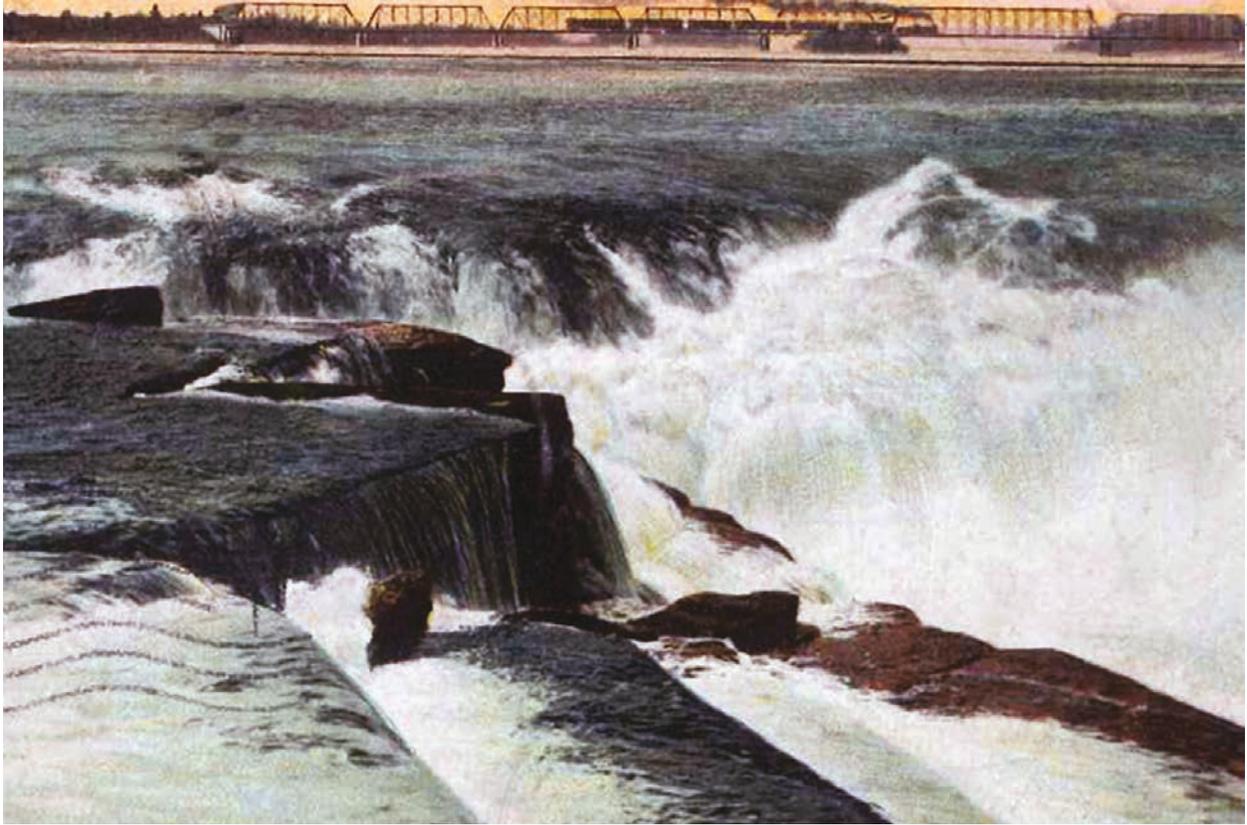
<sup>34</sup> Linda Heron, “Free Chaudiere Falls, by Linda Lambert,” Ontario Rivers Alliance.

<sup>35</sup> “The Falls,” Free the Falls, accessed November 25, 2016, <https://freethefalls.ca/about/the-falls/>.

Having carried their canoes to the foot of the fall, they assemble in one place, where one of them takes up a collection with a wooden plate into which each puts a piece of tobacco. After the collection, the plate is set down in the middle of the group and all dance about it, singing after their fashion. Then one of the chiefs makes a speech, pointing out for years they have been accustomed to make such an offering, and that thereby they receive protection from their enemies; that otherwise misfortune would happen to them, as the devil persuades them [...] When he has finished, the orator takes the plate and throws the tobacco into the middle of the boiling water, and all together utter a loud whoop.



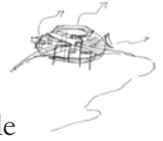
1900



1900



**Figure 9 |** Photographs of the Chaudiere Falls before its damming in 1908.



Champlain's account of what he witnessed, complete with details regarding tobacco's role in ceremonial gatherings, constitutes a valuable record of the moment when the Chaudière Falls' role in Algonquin sacred ritual was central. Used as an offering before taking something away from Mother Earth, its smoke carrying prayers to the Creator in the sky, tobacco is a significant element in Algonquin ceremonies; Champlain's mention of it provides an early account of the fall's sacredness.<sup>36</sup>

Since its damming in the early 1900s, traditional ceremonies at the falls ceased, and slowly fell from collective memory. In the last years of the twentieth century Elder Commanda's vision emerged as a disruptive force vis a vis the falls' appropriation by industry. Imagining the Chaudière Falls being freed, the dam dismantled, and returned to their former glory and majesty, Commanda drew attention to the falls' sacred nature, calling for the site to be reestablished into the identity of the nation's capital, and embedded into collective memory once again. Architect Douglas Cardinal has devoted much of his recent work – which began with the 1998 submission of conceptual plans to the NCC – toward realizing and advocating for Commanda's vision. In December 2014, Circle of All Nations began a legal appeal of the OMB's rezoning of the Chaudière and Albert Islands for the future Zibi Development. Douglas Cardinal was one of five appellants challenging the previously mentioned OMB rezoning, with the legal battle lasting until August 2015, with several delays leading to the final verdict in November 2015 resulting in the OMB striking down the appeal.<sup>37</sup>

<sup>36</sup> Traditional Algonquin Teachings," Omàmiwinini Pimàdjowin, accessed November 24, 2016, <http://www.thealgonquinway.ca/lessons/plan-lesson-4-e.pdf>.

<sup>37</sup> "Ontario Municipal Board dismisses appeal over Zibi development," CBC News, accessed March 23, 2017, <http://www.cbc.ca/news/canada/ottawa/omb-appeal-zibi-development-1.3323362>



## I The NCC's vision and possible future for Victoria Island I

As a Crown corporation, responsible for ensuring Canada's capital is a place of pride for all Canadians and as long-term planner of federal lands, the National Capital Commission (NCC) plays a central role in forming the image of the National Capital Region.<sup>38</sup> The NCC provides oversight to spaces of national significance, and notably ensures historical conservation and preservation of several river shore sites. The NCC recognizes Victoria Island as unceded Algonquin land.<sup>39</sup> As stated in their Fifty-Year Plan, the NCC recognizes the significance of the Island and suggests it will, “look to First Nations in developing a vision for the Capital to become a vibrant international city, a community, a capital and a city of strong values that promotes respect, harmony and caring for one another.”<sup>40</sup>

The eastern portion of Victoria Island has been designated as an Indigenous Centre for over four decades. The NCC had been consulting with Commanda about the proposal for over eight years before his passing, alongside renowned Aboriginal architect Douglas Cardinal. Unwilling to fulfill Commanda's vision for Asinabka, the NCC has since confined the Algonquin Elder's vision to only the island as the Chaudière and Albert Islands have been sold for development. This said, the NCC does officially recognize the need to, “recognize Victoria Island as Anishinabeg, as well as the Algonquin territory and create a healing and/or peace centre on Victoria Island.”<sup>41</sup> Additionally, the NCC states that, “there need to be places for people in the Capital to gather and enjoy, during the day and at night. We need to be creative in designing them, making use of the three great rivers in the region. Enhance the food presence, get youth mobilized around their passions, build on multiculturalism and bilingualism to create new cultural events – these are things that are going to bring vibrancy,”<sup>42</sup> which this thesis proposition hopes to realize.

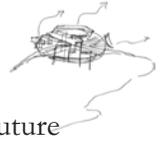
<sup>38</sup> “Horizon 2067: The Plan for Canada's Capital,” Public and Corporate Affairs Branch, National Capital Commission, accessed November 2, 2016, [http://www.ncc-ccn.gc.ca/sites/default/files/pubs/pfcreport.Englishweb\\_0.pdf](http://www.ncc-ccn.gc.ca/sites/default/files/pubs/pfcreport.Englishweb_0.pdf).

<sup>39</sup> Ibid., 59.

<sup>40</sup> Ibid., 42.

<sup>41</sup> Ibid., 41.

<sup>42</sup> Ibid., 47.



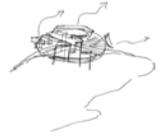
As the Algonquin and the NCC continue to debate the outcome of Victoria Island, its future lies in the balance. The NCC has not offered any specific deadline as to when further consultation or plans will commence, and has failed to relinquish its ownership or title of the unceded Algonquin land. Other than recommendations suggested in the fifty-year plan, little is known about a future for the site. This thesis proposition imagines a space to reignite visions for the future of Victoria Island.

# | From Cruise to Journey | The river as teacher



Figure 10





## I A Common Inhabitation | The Kichesippi River today

Today, a journey on the river primarily occurs as a leisure activity. River cruises tied to tourism are more frequent sights than canoes or kayaks. To access the river, there are three boat launches in the downtown core of Ottawa: the Gatineau Docks by Jacques Cartier Park, the Rockcliffe Yacht Club, and an unpaved launch located at Blair Road, northeast of Rockcliffe Park.<sup>43</sup> There are no permanent downtown locations to rent kayaks, canoes or paddle boats on the Ottawa River. Additionally, without destinations where one can easily exit a watercraft once on the river, individuals hesitate to take personal watercraft on unscripted river journeys. In accessing the river, many locals moor their boats at the Rockcliffe Yacht Club, which offers long-term boat slips. The Ottawa River exists as something to be crossed or viewed from a car but, but Ottawa's inhabited territory does not yet involve it as a full participant.

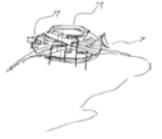
As stated earlier, the most common method of river inhabitation is by a boat tour with one of three chartered cruises based in Gatineau, Quebec and the Rideau Canal: Capital Cruises, Paul's Boat Lines Ltd., and Ottawa Boat Cruise. The tours do not include stops, nor do they provide opportunities to explore sites along the shores in any depth. Seeking entertainment value from the river, the cruises bring passengers within viewing distance of the sites before moving on. The Capital Cruises tour departs from Gatineau and the Rideau Canal and offers several different cruises (Appendix 2). As suggested by their names, these are essentially light-hearted and low-brow events, intended for fun and leisure more than education: Historic Sightseeing, Rock the River, Sunday Sunset, and Canada Day Fireworks.<sup>44</sup>

Capital Cruises thirty-one-meter-long ferry-style boat, known as The Empress, can accommodate three hundred passengers and provides live commentary by a guide, two covered decks, an open-air deck, washrooms and a full-service bar.<sup>45</sup> Overpowered by loud soundtracks and the sound

<sup>43</sup> "Ottawa River Boat Ramps – East Ottawa," Boating & Sailing, accessed January 11, 2017, <http://www.boatlaunches.ca/ottawa-river-east-ottawa>.

<sup>44</sup> "Our Cruises," Capital Cruises, accessed January 11, 2017, <http://www.capitalcruises.ca/en/cruises.html#.WHZyH7EZPdR>.

<sup>45</sup> "Homepage," Capital Cruises, accessed January 11, 2017, <http://www.capitalcruises.ca/>.



of the motor, the tours tend to demote the river to that of a background to a novel view of the shores. They are viewing opportunities more than encounters with the majestic river. This thesis envisions a very different kind of inhabitation of the river, one that triggers Indigenous memory and a deeper awareness of the river's power.



The Canadian  
Museum of  
History &  
Jacques Cartier  
Park

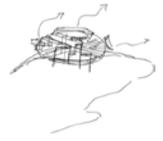
Rideau Falls &  
Green Island

Nepean Point

Victoria Island

**Figure 11 |** Kichissippi River through downtown Ottawa and the location of each of the four pavilion sites.

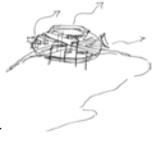




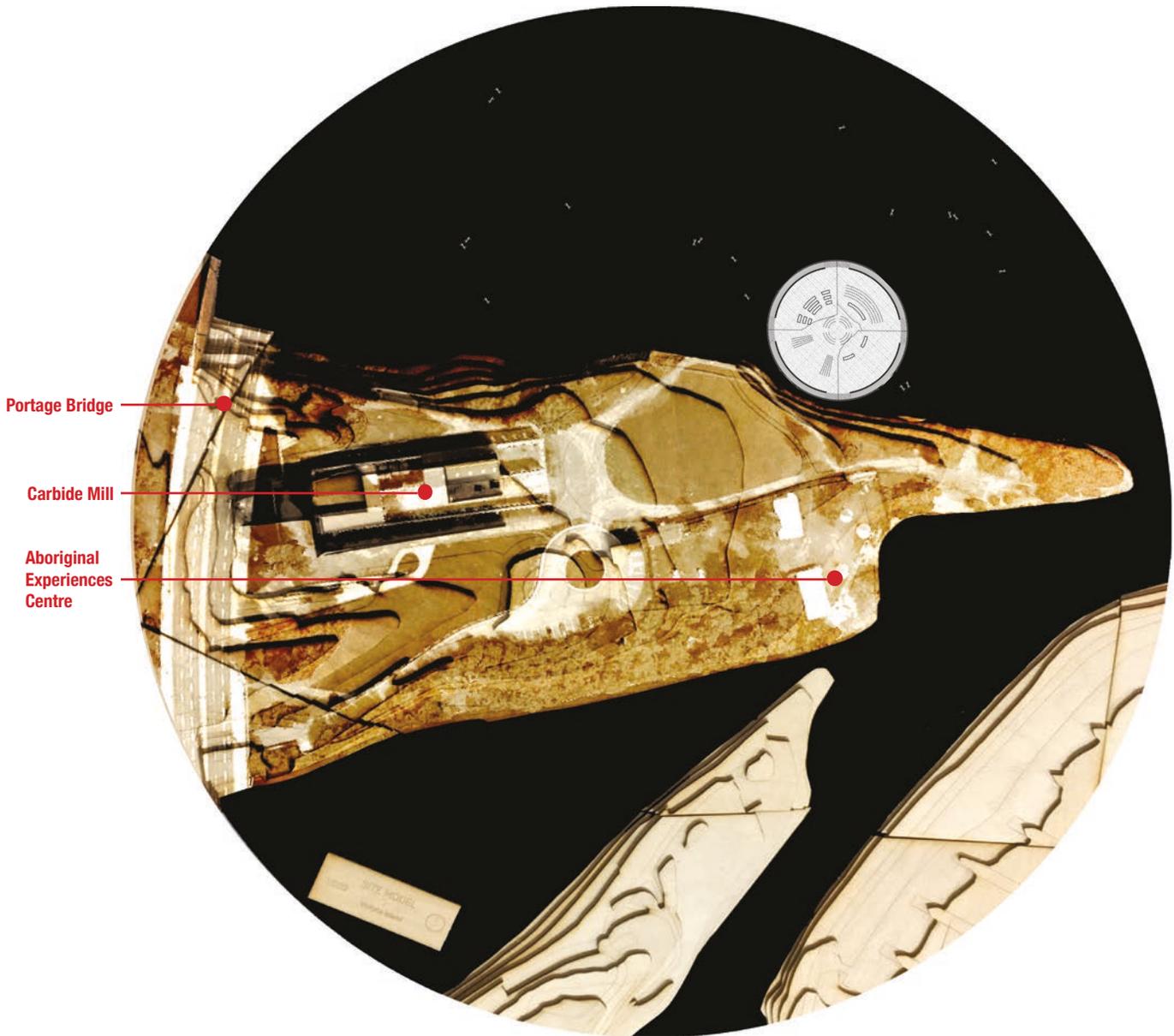
## | A Floating Pavilion on the Shore of Victoria Island | A design proposition

This architectural proposition hopes to support the memory of Indigenous people in Ottawa by envisioning a space where their language, stories, food and other traditions and beliefs can be shared with the community. Conceived as a series of four separate constructions at the threshold between land and water, the four-part pavilion named “Migrating Spirits Pavilion” is a gentle intervention upon highly contested land. A transient structure to navigate the river, it offers a new perspective on the Canadian capital and its boundaries. Its site is dynamic and involves both shores of the Ottawa River and an island in the middle of it. The pavilion does not impose itself onto the land, but instead, extends the intersection of land and River in a gesture of recognition of Indigenous memory and the site’s sacred role through time.

Programmatically, the Migrating Spirits Pavilion is a space of recognition and memory, and its role is to help Indigenous communities share their stories through language, cultural learning and celebration, at the gathering space that is Victoria Island, and in surrounding communities. When the individual sections of the four-part pavilion dock on the shores of Victoria Island during the winter months, they are assembled to form one building. In the summer months, when the building begins its migration, the southern pavilion and related boardwalk stay in place, providing a stable place of meeting and access point to the River. The other three sections migrate on water to mooring stations where they become part of other sites and neighborhood contexts. The four parts of the pavilion each extend their respective shoreline sites, to weave these into a stronger relationship with the river; they also insert themselves into existing travel paths, particularly the bicycle paths along the river. In this way, each pavilion organizes a new opportunity to bring people to the river, and to discover connections with pathways and histories they do not otherwise spend much time thinking about.



The migrating “partial” pavilions, finally, set up spaces where persons from inland neighbourhoods may be brought into Indigenous culture, cooking, and language traditions due to the amenities these provide (kitchens, meeting rooms, washrooms, etc.). Year after year, each time the pavilion is reassembled, or “reconnected” for the winter months, it has become more significant to people, more deeply imbued with stories and meaning, simply from people having participated in it, having used its kitchen and its meeting rooms, having recorded stories in its recording pods, and having weathered. The Migrating Spirits Pavilion is a place where locals and visitors can discover the River at a more personal level, and participate in the living out of the cultural life of Aboriginal communities. But what form should such a building take?



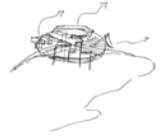
Portage Bridge

Carbide Mill

Aboriginal Experiences Centre

**Figure 12 |** 1:500 site model of Victoria Island with Migrating Spirits Pavilion - Lasercut and etched plywood with black plexiglass.

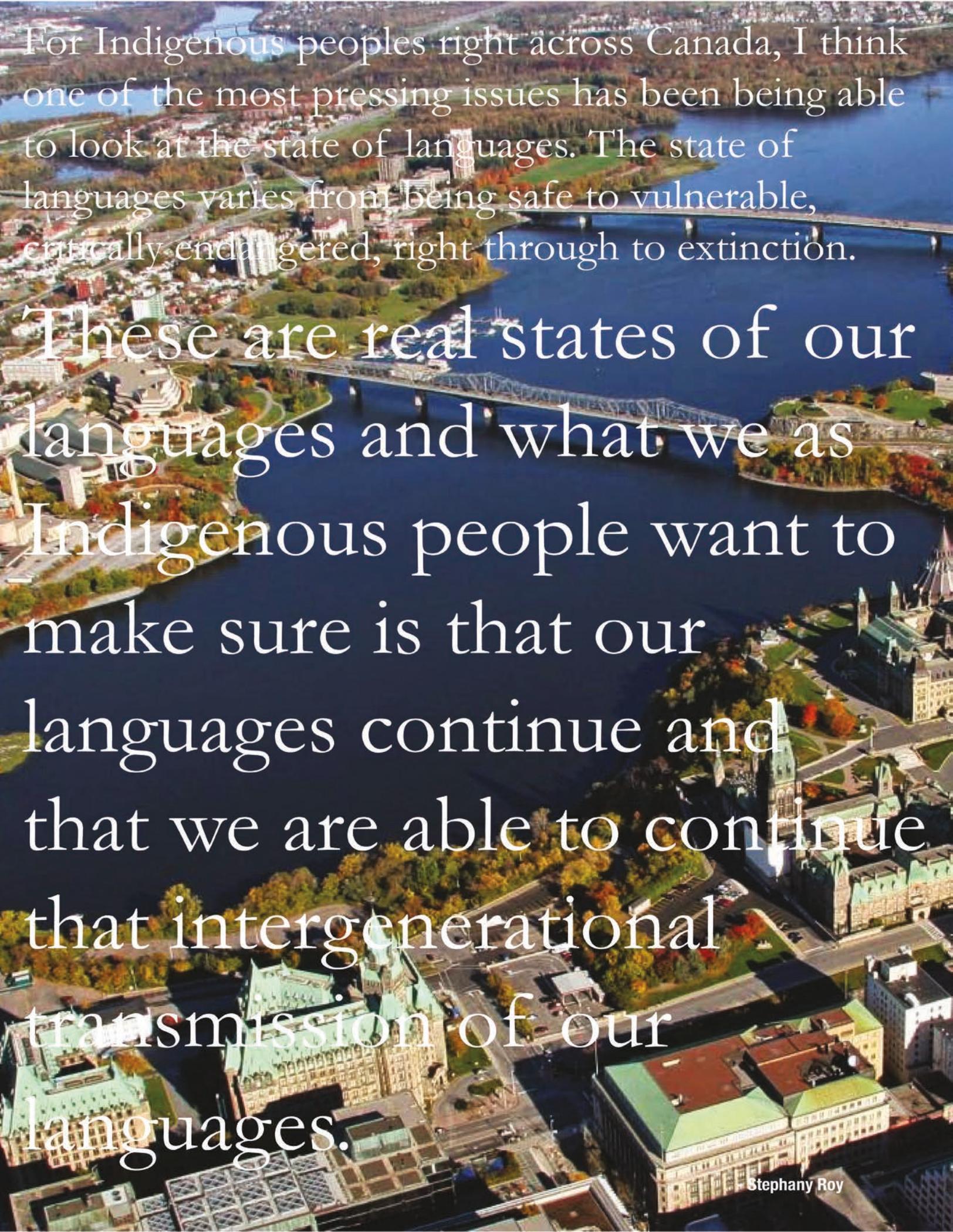




## | Indigenous Language | Supporting its survival

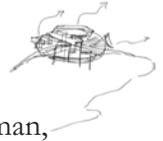
This thesis proposal imagines a program that contributes to safeguarding Indigenous languages, many of which are on the verge of extinction. A vessel of culture, thought and emotions, language is at the core of a people's identity. A central programmatic element of the Migrating Spirits Pavilion is a place where Indigenous leaders and language speakers could teach one or more of the two hundred Indigenous languages within Canada, to persons interested in learning them. Spaces for cultural exchanges are provided in each pavilion, complete with meeting rooms. With language, cooking is another primary vessel of cultural identity; the pavilions would also provide kitchens where people could gather to cook and share a meal and conversation.

Each pavilion also provides a recording space, where visitors can share stories or practice speaking a newly learnt Indigenous language. In a recent interview on CBC Radio, executive director of the Kenjgewin Teg Educational Institute (KTEI) in Manitoulin Island, Stephany Roy, described the difficult plight of many members of Indigenous communities wishing to learn Indigenous languages and gain a better grasp of their ancestral culture. Her efforts at the community-oriented Anishinabek school, to formulate learning programs that are framed by Anishinabek ways of knowing, aim to expand the space of Indigenous culture. Two of their programs are language immersion programs in, respectively, Anishinabemowin and Ojibwe, such that from kindergarten to post-secondary studies, these languages can be learned and practiced in a culturally safe environment (Appendix 4):

An aerial photograph of a city, likely Ottawa, Canada, showing a wide river (the Ottawa River) with several bridges crossing it. The city buildings are visible on both banks, and there are green spaces and trees. The text is overlaid on the image in a white serif font.

For Indigenous peoples right across Canada, I think one of the most pressing issues has been being able to look at the state of languages. The state of languages varies from being safe to vulnerable, critically endangered, right through to extinction.

These are real states of our languages and what we as Indigenous people want to make sure is that our languages continue and that we are able to continue that intergenerational transmission of our languages.



The co-founder of independent Indigenous media Red Rising Magazine, Lenard Monkman, described his desire to learn his ancestral language to be able to speak it with his aunt (Appendix 3). Anishinaabe from Lake Manitoba First Nation, Monkman is also an Associate Producer for CBC Indigenous. His work as an activist and advocate for non-racial inclusion, however, frequently takes him outside of Indigenous circles proper. A racism summit he helped organize in Winnipeg in 2015 was “open to anyone and everyone who is sincere about talking about racism in this city,”<sup>46</sup> and his “100 Basketball” initiative collected and distributed basketballs to Winnipeg youth in poverty, regardless of race or origin.<sup>47</sup>

As Monkman’s work underscores, Indigenous healing in contemporary Canadian society is entwined into a broader-scope commitment to inclusion at the societal scale. This thesis proposition wishes to occupy this space of inclusion. Another very useful model here is “Exeko” in Montreal, founded in 2006, and for whom the motto is “creativity for social transformation.”<sup>48</sup> Based on the laboratory model, and structured in inter-disciplinary teams, Exeko brings artists and researchers together to complete projects “in the streets, in shelters and in day centres, in prisons, in schools, in Aboriginal communities,” from their headquarters in a former textile mill in Montreal’s Mile End district, on de Gaspé Avenue. With activities ranging from symposia and summits to printing books with a restored printing press, Exeko reaches out to society’s edges to bring them into participatory spaces. Through its combination of “participatory research, creation-research and action-research” Exeko aims “to encourage accessibility to the institutional field of culture by identifying and spreading better practices of inclusion.” From their mission statement:

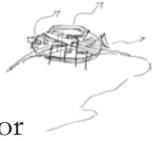
<sup>46</sup> “Activists hold alternative racism summit in Winnipeg,” CBC News (September 17, 2015), accessed March 30, 2017, <http://www.cbc.ca/news/canada/manitoba/activists-hold-alternative-racism-summit-in-winnipeg-1.3231283>.

<sup>47</sup> Melissa Martin, “How basketball is helping reshape Winnipeg’s North End,” Winnipeg Free Press (August 15, 2015), accessed March 30, 2017, <http://www.winnipegfreepress.com/sports/basketball/nothin-but-net-321945801.html>.

<sup>48</sup> “Our Mission,” Exeko.org, accessed March 30, 2017, <http://exeko.org/en/about-us#mission>.

Since 2006, we have been using creativity (art and philosophy) for the social inclusion of people who experience(d) or are at risk of exclusion. We acknowledge above all everyone's potential to think, analyze, act, create and be a stakeholder of society: we presume equality of intelligences.

We use both practical approaches of intellectual and cultural mediation, and systemic approaches inspired from social innovation, as motors of social transformation, to act positively on society, individually and collectively: intellectual emancipation, prevention of exclusion (homelessness, crime, suicide, drug addiction), citizen and cultural participation, inter-recognition, identity reinforcement, etc.

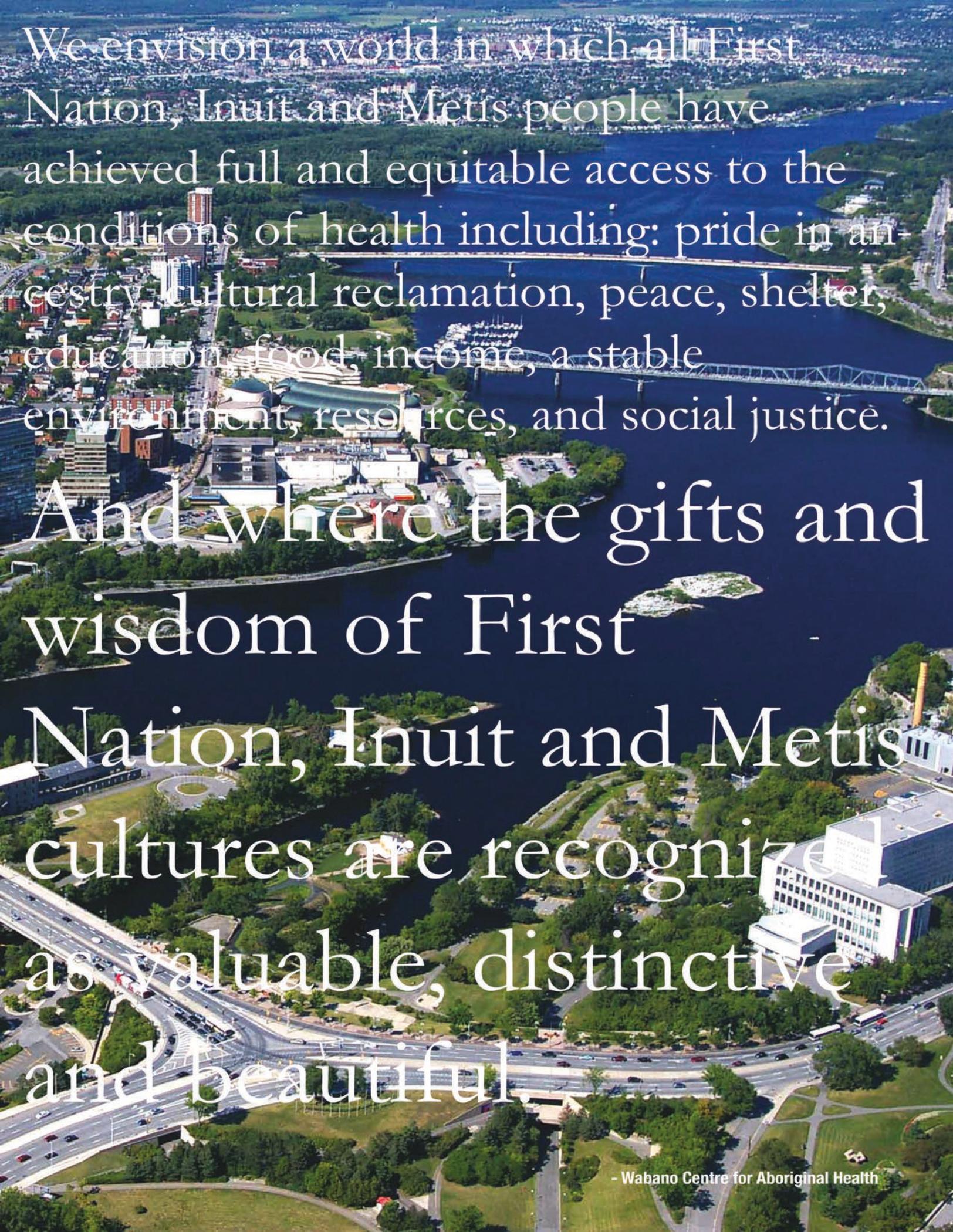


The large spaces within the Migrating Spirits Pavilion could certainly act as workrooms for creative, community-oriented projects. The fact that the building is moveable and related to the seasons, and that it is made of distinctive parts that alternately join and separate, and finally, that it floats on a river and belongs to it, makes the Migrating Spirits Pavilion a work of architecture that triggers associations and memory of a closeness to the landscape and a life oriented by the environment, regardless of the programs that it houses.

### **I Wabano Centre for Aboriginal Health I**

One of only ten Indigenous community health care centres in Ontario, the Wabano Centre for Aboriginal Health located in the Vanier neighborhood, offers holistic healthcare to the local Indigenous community within a culturally safe environment. The Wabano Centre is a twenty-five thousand square foot building, designed by renowned Aboriginal architect Douglas Cardinal, serving over ten thousand Indigenous people every year. As a culturally safe place, the Wabano Centre “promotes community building through education and advocacy” and “engages in clinical, social, economic and cultural initiatives that promote the health of all Aboriginal people” in Ottawa.<sup>49</sup> From their vision statement:

<sup>49</sup> “Who We Are,” Wabano Centre for Aboriginal Health, accessed March 30, 2017, <http://wabano.com/about/who-we-are/>.

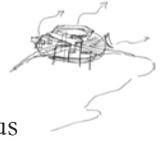
An aerial photograph of a city, likely Winnipeg, showing a wide river with several bridges. The city buildings are visible on the left and right banks, with green spaces and parks interspersed. The text is overlaid on the image in a white, serif font.

We envision a world in which all First Nation, Inuit and Metis people have achieved full and equitable access to the conditions of health including: pride in ancestry, cultural reclamation, peace, shelter, education, food, income, a stable environment, resources, and social justice.

And where the gifts and wisdom of First

Nation, Inuit and Metis cultures are recognized

as valuable, distinctive and beautiful.



The Migrating Spirits Pavilion aspires to be a work of architecture focused on Indigenous social wellness, language and culture engaging both Indigenous and non-Indigenous community members. In providing a space and program where Indigenous and non-Indigenous community members can learn a new language, eat a traditional Indigenous meal and share stories of their past intently supports the Wabano Centres vision to focus on holistic healthcare, social services and youth engagement to Ottawa's Indigenous community. As a culturally safe space where Indigenous leaders work closely with the community, perhaps one day, the Wabano Centre could support a vision like the Migrating Spirits Pavilion, bring a new partner into its far-reaching network.

### **I Wintergreen Studios I**

The not-for-profit wilderness retreat centre, Wintergreen Studios provides another example of a landscape-oriented program aiming at broader cultural and societal healing. Located in the Frontenac Arch Biosphere Reserve in Southeastern Ontario, Wintergreen Studios offer educational programming in the arts and on the environment. The retreats offered at Wintergreen range from day trips to overnight stays both in a public setting or a more intimate space. Some of the upcoming workshops in 2017 include: a medicine walk and salve making, drum and stick making and a three-day pilgrimage, all of which are based on the four seasons theme.<sup>50</sup> Like the Migrating Spirits Pavilion, Wintergreen is an example of spaces that relate to their landscape, bringing visitors into a culturally safe place where they can interact, share and build relationships with one another through engaging programs.

<sup>50</sup> "Workshops," Wintergreen Studios, accessed March 31, 2017, <https://www.wintergreenstudios.com/workshops/>.

# | The Medicine Wheel | *An architectural metaphor*

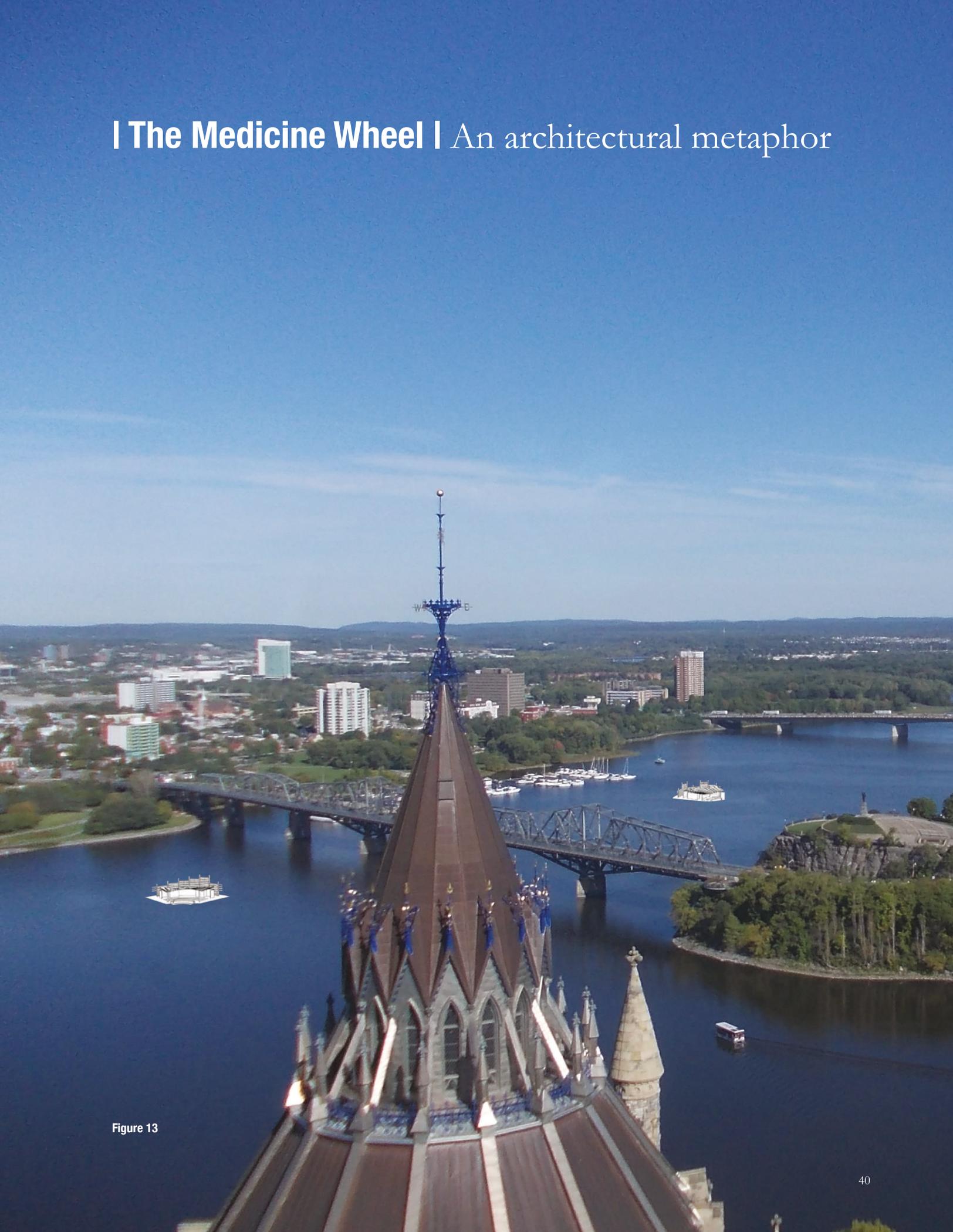
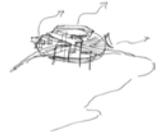


Figure 13





## | Four Directions of Traditional Algonquin Way-finding | Inspiring an architecture

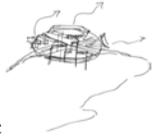
The proposal is based on the metaphor of the traditional Medicine Wheel. Its architecture reflects an abstracted version of each of the Medicine Wheel's teachings. The Algonquin use the traditional Medicine Wheel as a holistic guide to maintain personal balance; it is here abstracted in architectural language for the pavilion designs. Like the Medicine Wheel, which is balanced in its shape and form while embracing movement and change, the pavilion achieves wholeness during the winter months and accepts movement and change during the summer months. The traditional way-finding and healing circle play an important role in the conceptual design of the pavilion. The Medicine Wheel represents the cycle of life, the entirety of nature, time and spiritual connections.<sup>51</sup> It contains four directions of traditional cardinal way-finding – East, South, West, North – together representing the wholeness of Algonquin culture.<sup>52</sup>

The Medicine Wheel is used in combination with sacred ceremonies to offer healing, guidance in one's life and maintain personal balance.<sup>53</sup> The circular form of the wheel represents its continuity, it has no top, bottom, length or width and knows no end, while following the seasonal patterns of Mother Nature by embracing change and movement. It brings unity, peace and harmony into the lives of those who embrace its teachings through its Life Stage, Place, Season, Plant Medicine, Animal and Foods. The architectural proposition of the pavilions embrace these teachings in its suggestion of program for each Spirit, based on an abstraction of the Medicine Wheel. The foundations of each Spirit are comprised of a language that inspires future building, inhabitation, and creation by the communities who use it. The Migrating Spirits Pavilion appears incomplete, awaiting transformation by the communities who inhabit it, continuing to embrace change and movement over time to bring awareness to, and continue the activation of Indigenous memory in Ottawa.

<sup>51</sup> Cécile Capela-Laborde, "The Indians of Canada Pavilion at Expo 67: An Expression of Colonialism," Essay, McGill University, 2010.

<sup>52</sup> "Traditional Algonquin Teachings," Omàmiwinini Pimàdjowin, accessed November 24, 2016, <http://www.thealgonquinway.ca/lessons/plan-lesson-4-e.pdf>.

<sup>53</sup> Ibid., 17.



As explained above, the building is comprised of four sections that join to symbolize the four Spirits of the Medicine Wheel, each section intended to be floated to a specific site along the river, except the southern part, which stays in place on the shores of Victoria Island. Each of the four pavilions of the migrating structure takes the name of the Medicine Wheel Spirit associated with the four cardinal points. The architectural language of each is based on the associated teachings. The following section explains how each Spirit becomes architectural program and form.

**North | Rideau Falls and Green Island**

**West |** The Canadian Museum of History & Jacques Cartier Park

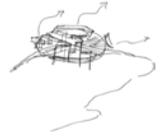
**East |** Nepean Point



**South | Victoria Island**



**Figure 14 |** Models of an abstracted Medicine Wheel and its teachings, used to explore an architectural intention and program for the pavilions.



## | Architectural translations of The Four Medicine Wheel Spirits | An architectural program

To delineate the programming for the Migrating Spirits Pavilion, research was completed on the needs of Indigenous communities within the Ottawa region. The program is motivated on one hand by the Medicine Wheel, and on the other, by the priorities for Indigenous youth in Ottawa as outlined by the Ottawa Aboriginal Coalition (OAC). Formed in 2001 to present a unified voice for the Indigenous community in Ottawa, consisting of many Aboriginal organizations and programs in the national capital region including, the Gignul Non-Profit Housing Corporation, the Odawa Native Friendship Centre, the Tewegan Transition House, the Ottawa Inuit Children's Centre, and the Wabano Centre for Aboriginal Health.<sup>54</sup> Its priorities are: (i) cultural and language training, (ii) programs for youth to learn from elders, (iii) a youth drop-in center and shelter with recreation facilities, (iv) capacity building for youth including training and employment support; and (v) public education to reduce racism.<sup>55</sup> In turn, descriptions of the Medicine Wheel spirits are drawn from the report by Omàmiwinini Pimàdjowin, an Algonquin nation in the National Capital Region.<sup>56</sup> Program descriptions for each of the four pavilions follow below, and synthesize the two sources of information.

<sup>54</sup> "Summary of Ottawa Urban Aboriginal Priorities," Ottawa Aboriginal Coalition, accessed February 6, 2017, <http://www.ottawa-aboriginalcoalition.ca/uploads/files/Documents/Community/Top%20Priorities-Community%20Forum.pdf>.

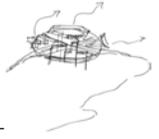
<sup>55</sup> Ibid., 2.

<sup>56</sup> "Traditional Algonquin Teachings," Omàmiwinini Pimàdjowin, accessed November 24, 2016, <http://www.thealgonquinway.ca/lessons/plan-lesson-4-e.pdf>.

# I Eastern Spirit I

Spirit Keeper of the East:	Wabanong
Life Stage:	Childhood
Challenges:	The challenges faced by the children
Place:	Spirit – A time of new beginnings and the inspiration to begin
Colour:	Yellow – The sun and a new day
Season:	Spring – New birth and creation
Plant Medicine:	Tobacco – Used when asking something from Mother Earth and provides clarity
Animal:	Eagle – Flies high while seeing the big picture and provides the inspiration to begin
Food Staples:	Maple syrup, fresh green food and eggs





The eastern Spirit is associated with birth and childhood. The corresponding pavilion is associated with spiritual birth, new beginnings and celebrations of beginnings. The site for this pavilion is Nepean Point at the base of the Rideau locks. The eastern pavilion's architectural language reflects its teachings to seek clarity, seeing the big picture of its surroundings in both landscape and its program. Practically speaking, the pavilion is dedicated to children's programs, a play area and a story telling space.

The Ottawa Aboriginal Coalition (OAC) outlined the need for cultural training and education for Indigenous youth and children in Ottawa. By educating children of their ancestral cultures and traditions, children become equipped to be carriers of culture, tradition and knowledge, able to share their learning with friends, parents, and future children who in turn will pass their knowledge along through generations.

This eastern Spirit pavilion contains foundational programming to inspire cultural training and education for Indigenous children and children from the broader community. An important program for this pavilion includes teaching the traditional cooking methods using Indigenous languages and engaging children in play with one another and visitors to the pavilion.

Program

Story telling space

Kitchen including a child height kitchen

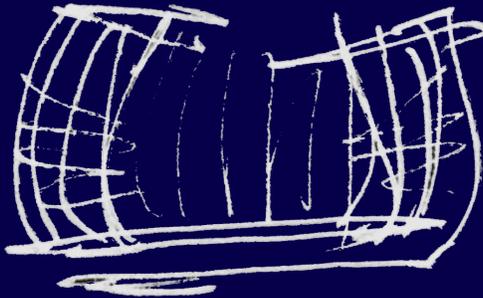
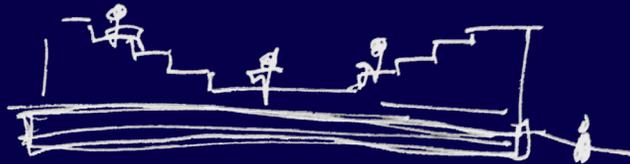
Play area

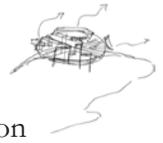
Quiet room

Recording pods

# I Southern Spirit I

Spirit Keeper of the South:	Shawanong
Life Stage:	Youth
Challenges:	The challenges faced by the youth
Place:	Emotion – A time to feel our hearts and play
Colour:	Red – Strength and protection
Season:	Summer – A time of growth, abundance and trust
Plan Medicinet:	Sage – Cleanses and holds positive energy when used as a smudge
Animal:	Coyote – The trickster, Mouse – Examiner and Porcupine – Trustworthy
Food Staples:	Berries, fish and fruits





The southern Spirit is associated with emotional growth and maturity. The corresponding pavilion is associated with youth challenges, changes and physical growth of themselves and their emotional relationships while celebrating their development. The site for this pavilion is the northwest shore of Victoria Island. The southern pavilion's architectural language reveals a place of growing, where the structure appears to extend the shore, playfully reaching toward the other three pavilions. As the home of the Migrating Spirits Pavilion, this Spirit embraces the migration of the three Spirits, allowing interaction and connection at the site through an inspired program of gathering and celebration to share Aboriginal stories, traditions and beliefs.

The OAC outlined a need for spaces where youth can develop, mature, and share the challenges they are facing. By providing a space for Indigenous youth to express themselves while trying to overcome the many emotional and physical changes occurring in their lives, Indigenous youth can instead focus on learning of culture, tradition and knowledge and participate in ceremonies. Additionally, providing spaces for youth to develop relationships and trust with one another and their community. By providing a space where youth can participate and engage in ceremonial and celebratory traditions, it brings them closer to their Indigenous community and sets an example for Indigenous children to follow, likely relating closer to their younger counterparts.

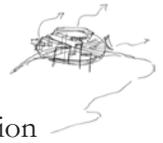
The southern pavilion contains foundational programming to inspire cultural training and education for Indigenous youth and youth from the broader community. An important program for this pavilion is the teaching of traditional celebration and ceremonial practices through Indigenous language to engage youth physically through active teaching and learning.

Program	Celebration and ceremony space
	Storage for ceremony and celebration dress
	Meeting room for learning and development
	Kitchen
	Recording pods

# I Western Spirit I

Spirit Keeper of the West:	Sha'ngabi'hanong
Life Stage:	Adulthood
Challenges:	The challenges faced by the adults
Place:	Physical – A time of maturity, experience and expertise where you review your life paths
Colour:	Black – Goals, achievements and inner strength
Season:	Autumn – Harvest, abundance and beauty
Plant Medicine:	Cedar – Protection and grounding
Animal:	Bear – Offers us strength, healing and protection
Food staples:	Corn, rice, vegetables, fish and meat





The western Spirit is associated with physical and experiential learning. The corresponding pavilion is associated with adult maturity and reflection, sharing their experiences with Indigenous children, youth and the surrounding community. The site for this pavilion is between Jacques Cartier Park and the Canadian Museum of History. The western pavilion's architectural language reflects its Spirit teachings as a low space, grounding itself and offering protection to its landscape.

The OAC outlined a need for spaces where the public can be educated on Indigenous culture and language thereby reducing racism and increasing the Indigenous presence in Ottawa. A CBC Radio interview with Leonard Monkman, showcased the importance of Indigenous language to the community as he shared his desire to learn the Anishinaabemowin language to speak with his aunt (Appendix 3). In language, there is influence and by offering a space to learn an Indigenous language or learn to write the language, Indigenous and non-Indigenous community members become more aware of the ever-present Indigenous culture in the city. Indigenous language is taught using syllabics and verbal dialogue through learning to cook a traditional Indigenous meal.

The western pavilion contains foundational programming to inspire the learning and exchange of Indigenous language through traditional cooking methods and preparations. An important program for this pavilion includes a kitchen with tabletops for visitors to participate in the cooking process, a room for visitors to learn syllabics and a language room for sharing stories with one another.

Program

Kitchen with teaching tables

Syllabics workshop room

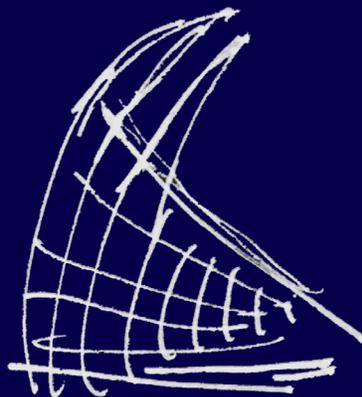
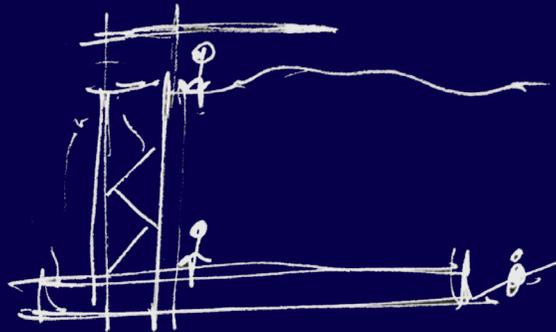
Storage for writing implements

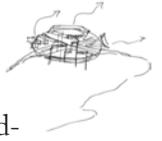
Small meeting rooms for conversations (Language rooms)

Recording pods

# I Northern Spirit I

Spirit Keeper of the North:	Keewatinong
Life Stage:	Elders
Challenges:	The challenges faced by the elders
Place:	Mind, Thinking and Wisdom – A time to giveaway the gifts of experience and return to the good life or second childhood
Colour:	White – Truth, completion and purity
Season:	Winter – Rebirth and understanding
Plant Medicine:	Sweetgrass – Whose teaching is kindness because it bends without breaking and attracts the wisdom of the elders
Animal:	Deer – Strength in gentleness, Moose – Self-esteem and Buffalo – Abundance
Food Staples:	Meat, fish and dried foods



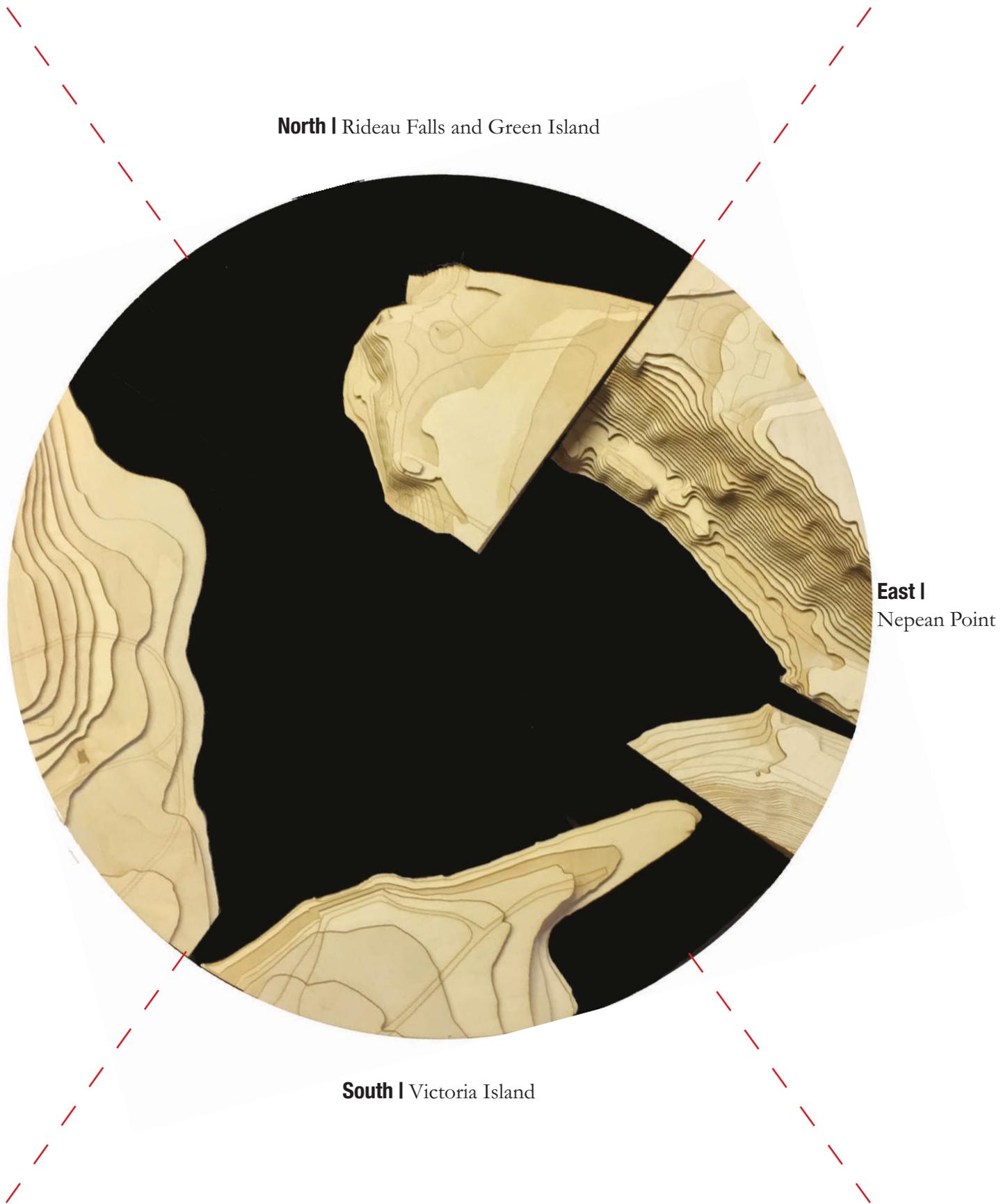


The northern Spirit is associated with mindful thinking, wisdom and knowledge. The corresponding pavilion is associated with teaching and learning from elders, a place for elders to share their life experiences with Indigenous children, youth, adults and the surrounding community. The site for this pavilion is at the base of the Rideau Falls and Green Island. The northern pavilion's architectural language reflects its Spirit teachings as the tallest of the four pavilions, showcasing its strength in dimension and standing out against the backdrop of the Rideau Falls.

The OAC explained the need for programs and spaces where Indigenous community members can learn from their elders. By creating a place where elders can share stories of personal experience, tradition, culture and beliefs, members of the Indigenous community can preserve such stories by sharing them with future generations. Visitors are invited to share stories over the course of a meal, learning from their elders through the making and preparing of traditional Indigenous cooking methods.

The northern pavilion contains foundational programming to inspire elder storytelling through oral exchange and cooking in an intimate, but public setting. An important program for this pavilion includes a communal table and 150 persons gathering space for elders' storytelling.

Program	Kitchen with communal table
	Food storage and food exchange
	Gathering space for elders' teaching
	Quiet room for elders' gatherings
	Recording pods



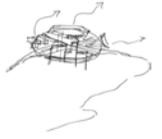
**North |** Rideau Falls and Green Island

**East |** Nepean Point

**South |** Victoria Island

**West |** The Canadian Museum of History & Jacques Cartier Park

**Figure 15 |** 1:500 scale models of each of the four pavilion sites - Lasercut and etched plywood with black plexiglass.



## | Choice of Sites | Three significant locations on the Kichesippi River

The north, east and west pavilions of the Migrating Spirits Pavilions reach three significant locations on the Ottawa River: (i) Nepean Point, (ii) the Canadian Museum of History and Jacques Cartier Park, and (iii) Rideau Falls and Green Island. These three locations offer lands with an Indigenous past, each accessing a different community inland, and organizing a point of connection to the river. With all sites being located on walk and bike paths, the three pavilions and their respective sites are accessible by visitors in both the winter and summer months. This section of the thesis provides detail of each sites location, history and significance to Indigenous communities of Ottawa.

# I Nepean Point I

The three-acre site named Nepean Point is located behind the National Gallery of Canada, offering panoramic view of Parliament Hill, the Canadian Museum of History and Victoria Island.<sup>57</sup> In 1967, an outdoor theatre was constructed, known as the Astrolabe Theatre, as a place for performances overlooking the Ottawa River, but in 1994 the theatre closed due to deteriorating infrastructure and safety concerns. Prior to the park's development, a large statue of Samuel de Champlain was placed at the site, created in 1915 by sculptor Hamilton MacCarthy to commemorate the 300th anniversary of Champlain's River expedition.<sup>58</sup> In 1918, following the completion of the Champlain statue, a sculpture of an Indigenous man kneeling in a canoe known as the "Anishinabe Scout" was created by Hamilton MacCarthy.<sup>59</sup> Although the sculpture was never fully completed, having only enough funding to complete the kneeling Indigenous man. The Anishinabe Scout was commissioned to signify the importance of Indigenous guides during Champlain's expeditions of the Ottawa River, helping him navigate the difficult waters and offer camping ground and portaging routes. Having originally been installed at the base of the Champlain statue, today, the incomplete Anishinabe Scout rests in Major's Hill Park; removed from a location of significance to a secondary place. Nepean Point is a place with an Indigenous past, at one time commemorating the importance of Indigenous guides in the exploration and permanent settlement of Ottawa.

As the eastern pavilion's summer home, Nepean Point should no longer be a place of forgotten memory and an unknown Indigenous past. Instead, the eastern pavilion offers a place for Indigenous and local communities to come together and share stories, participate in a communal kitchen and engage in play, offering a new place of performance once present at Nepean Point.

<sup>57</sup> "Nepean Point and the Astrolabe Theatre," National Capital Commission, accessed January 11, 2017, <http://www.ncc-ccn.gc.ca/places-to-visit/parks-paths/nepean-point-astrolabe-theatre>.

<sup>58</sup> "Samuel de Champlain Statue," Government of Canada, accessed January 11, 2017, [http://canada.pch.gc.ca/eng/144302543\\_5910](http://canada.pch.gc.ca/eng/144302543_5910).

<sup>59</sup> "Anishinabe Scout," Government of Canada, accessed on January 11, 2017, <http://canada.pch.gc.ca/eng/1443025436028>.



**Figure 16 |** Photo collage of Nepean Point with the eastern section of the 1:500 site model.



Figure 17 | Site plan of Nepean Point with location of eastern pavilion.

Parliament of Canada

# | The Canadian Museum of History | | Jacques Cartier Park |

This site is in Gatineau, Quebec on the shores of the Ottawa River, north of the Canadian Museum of History and south of Jacques Cartier Park. The Canadian Museum of History was designed by renowned Aboriginal architect, Douglas Cardinal, following a competition by the federal government under the governance of Pierre-Elliott Trudeau, to design a world class museum in the nation's capital.<sup>60</sup> Completed in 1989, the museum is a place to witness and understand Aboriginal memory through its three halls: (i) the Grand Hall, (ii) the First Peoples Hall, and (iii) the Canada Hall. Cardinal's design of the museum includes interior spaces with views toward the river and exterior plazas and greenspaces connecting visitors to the river.

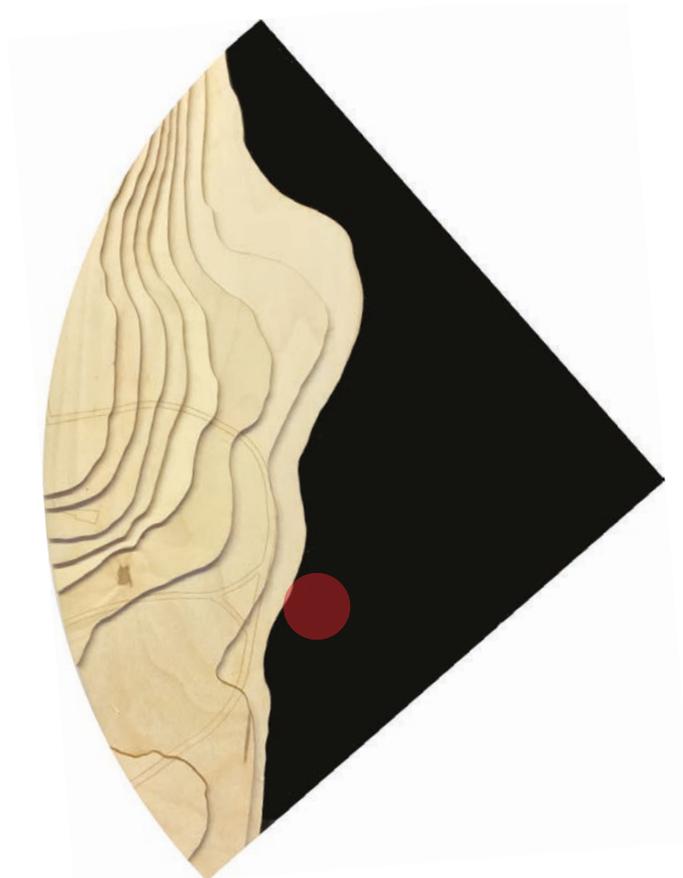
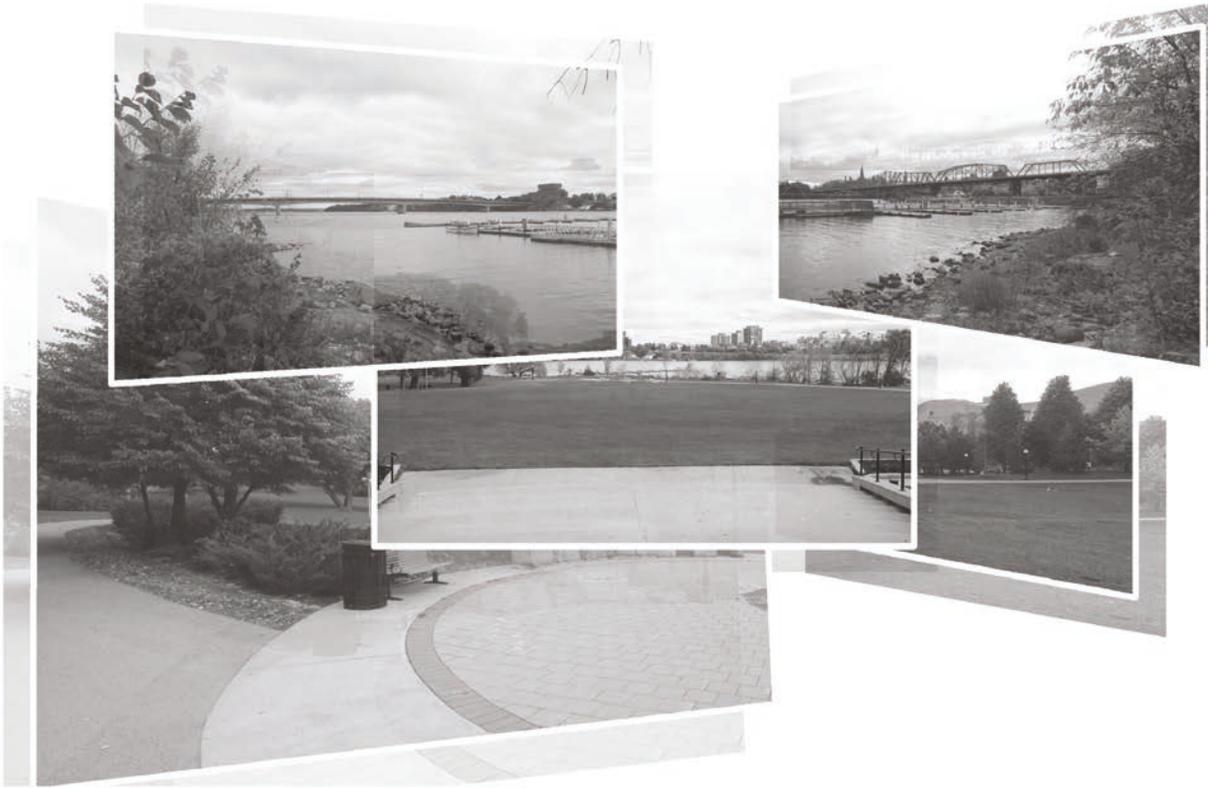
To the north of the Canadian Museum of History is Jacques-Cartier Park. Named after an early explorer of Canada, Jacques Cartier Park was created in the 1930s and covers almost twenty-three hectares.<sup>61</sup> The significance of the land comes from its past as an Indigenous camp site and place of rest, used by Indigenous guides and European explorers, before portaging the Chaudière Falls.<sup>62</sup> Today, it is a primary events park in the city, hosting events for Canada Day and the Winterlude festival. Its reputation and popularity come from its unique views of Parliament Hill, Nepean Point and the Rideau Falls, its shoreline accentuated by the Voyageurs Pathway attracting cyclists, joggers and walkers from the city.

As a continued advocate for fulfilling the future at Victoria Island, Douglas Cardinal's Museum of Canadian History and the historical camp site and resting place of Indigenous guides at Jacques-Cartier Park offer a significant place for the western pavilion to rest. The popularity of these two places means visitors can discover the western pavilion where visitors can learn of Indigenous languages and syllabics.

<sup>60</sup> "Museum of History," Douglas Cardinal Architect, accessed January 28, 2017, <http://www.djcarchitect.com/work/#/museum-of-history/>.

<sup>61</sup> "Jacques-Cartier Park," National Capital Commission, accessed January 17, 2017, <http://www.ncc-ccn.gc.ca/places-to-visit/parks-paths/jacques-cartier-park>.

<sup>62</sup> "A Background Study for Nomination of the Ottawa River Under the Canadian Heritage Rivers System," 17-18.



**Figure 18 |** Photo collage of the Canadian Museum of History and Jacques Cartier Park with the western section of the 1:500 site model.



Voyageurs Pathway

Gatineau Docks

Alexandra Bridge

The Canadian Museum of History

The Canadian Museum of History

Figure 19 | Site plan of the Canadian Museum of History and Jacques Cartier Park with location of western pavilion..



# | Rideau Falls |

# | Green Island |

Where the Rideau River meets the Ottawa River there is an elevation change of over thirteen meters, creating two majestic, cascading waterfalls on either side of Green Island known as the Rideau Falls. Named by Samuel de Champlain in 1613 while travelling the river alongside Indigenous guides, the falls are a place of significance in the nation's capital.<sup>63</sup> Almost three hectares in size and located between the two waterfalls is Green Island with the Rideau Falls Park, which is considered a landmark of Confederation Boulevard – the capital's ceremonial route surrounding downtown Ottawa and Gatineau.

Rideau Falls Park is understood as a space for remembrance and recognition overlooking the Ottawa River with several commemorative monuments and plaques including: (i) the Mackenzie-Papineau Monument, (ii) the Commonwealth Air Force Memorial, and (iii) the National Artillery Monument.<sup>64</sup> As a place for remembering Canada's history, this site is an important location for the northern pavilion to rest. The program of the northern pavilion brings elders together to share their experiences and life-long learnings with the surrounding community, analogous to the commemorative monuments and plaques located at this site. By bringing the northern pavilion to Rideau Falls Park, it adds a moment of Indigenous remembrance and recognition to a ceremonial place overlooking the Ottawa River.

<sup>63</sup> Ibid., 52.

<sup>64</sup> "Rideau Falls Park and Green Island," National Capital Commission, accessed January 18, 2017, <http://www.ncc-ccn.gc.ca/places-to-visit/parks-paths/rideau-falls-park-green-island>.

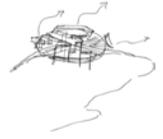


**Figure 20 |** Photo collage of the Rideau Falls and Green Island with the northern section of the 1:500 site model.



**Figure 21 |** Site plan of the Rideau Falls and Green Island with location of northern pavilion.

**T**he Inland Navigation from Montreal, by which the North-West business is carried on, is perhaps the most extensive of any in the known world, but it is only practicable for Canoes on account of the great number of Carrying places... Two sets of men are employed in this business, making together upwards of 500; one half of which are occupied in the transport of Goods from Montreal to the Grand Portage, in canoes of about Four Tons Burthen, Navigated by 8 to 10 men, and the other half are employed to take such goods forward to every Post in the interior Country to the extent of 1,000 to 2,000 miles and upwards, from Lake Superior, in canoes of about one a half Ton Burthen, made expressly for the inland service, and navigated by 4 to 5 men only, according to the places of their destination.



## | The Program in its Sites | An architectural story

For the months of November through April, a pavilion constituted of four parts, and sited on the northwest shore of Victoria Island, in the after-waters of the Chaudière Falls, welcomes gatherings, small and large. Hearths, kitchens, and convivial arrangements of tables and chairs, offer ideal spaces for the sharing of Indigenous cuisine and languages during the cold months. On May 1st, a large party brings members of the Indigenous community and Ottawa citizens at large together for a meal. The following day, elders and community members separate the pavilion into its parts, launching each of them on a journey on the Ottawa River, to a site – of significance to Ottawa’s Indigenous community – that has been awaiting it all winter. Ceremonial rabaska canoes and their crews each pull their heavy load – an exquisitely made and well-proportioned work of architecture – to a summer mooring place: a site along the Ottawa River.

For the next six months, the “partial” pavilions, themselves able to function on their own, bring a hearth, kitchen and gathering table to their destinations. Installed at their mooring places in the summer months, these pavilions, mediating devices between land and river, support the local Indigenous communities in their cultural life. Secondly, carefully woven into their respective landscapes, the pavilions open spaces of meeting and sharing between Indigenous community members, other locals, and visitors to Ottawa. Finally, equipped with boat launches, they organize access points to the Ottawa River, reinforcing the latter’s presence in people’s daily lives in the Canadian capital. The receiving sites are planted with gardens, yielding the ingredients for the traditional Algonquin Three Sisters’ Soup (beans, corn, and squash) recipe. Around food and table, conversations and Indigenous language learning and practicing can happen.



Rideau Falls & Green Island

The Canadian Museum of History & Jacques Cartier Park

Nepean Point

Victoria Island

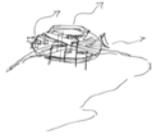
Figure 22 | Ottawa River with 1:500 site models overlaid on their respective sites.

# I Design Methodology I *Activating memory*



Figure 23



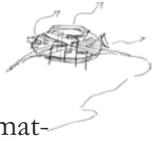


## I Driftwood Models | Preliminary design methodology

Choosing a language for the architecture of the Migrating Spirits Pavilion was a challenging task. The architecture needed to speak to Indigenous culture, but not fall into simplistic imagery of native architecture. The separate pavilions also needed to be able to float and be moored on a different site, following a seasonal schedule. This thesis is interested in capturing qualities rather than imagistic references to Indigenous culture. The ideas of migration, ephemerality, seasonal change, and reciprocity between built and landforms are central to the architectural language of the pavilion.

The design methodology began with study models using driftwood, a material affected by natural forces and weathering during its journey. Pieces of wood coming from a tree that had fallen over time, bringing life to the river through their breaking apart into smaller pieces, become softened and reshaped by water currents. The smooth edges of the wood models reflect the shoreline, both embracing and changing over time from the movement of water. An analogy can be made between the driftwood pieces' smooth forms and the projections of the sites' shores along the river. The pieces of wood were chosen because of their shape and natural form. In one study, a single piece was divided a single piece into four parts.

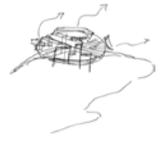
Wood is highly resilient, buoyant and recyclable, offering itself as a suitable material for this design while giving an aesthetic quality and warm feel to the spaces within the building. The material and structure must capture the movement and lightness of a floating pavilion. The soft, smooth shape of the curvilinear pavilion reflects the smoothed edges of the shoreline over time by water and wind, resembling a piece of wood that has washed ashore.



An idea driving the creation of the design intention is that each pavilion should be a dramatic, functional space with its own depth of architecture that can stand alone in the summer months during its migration to its destined site, and become a part of a larger structure during the winter months. The location on the shoreline of Victoria Island gives the “joined pavilion” a direct connection to open greenspace on the island and to the walking and biking trails that weave throughout the perimeter of the site. The smooth, curvilinear architecture is meant to directly contrast and contradict the harsh, square lines of the existing Carbide Mill. Unlike the mill, the Migrating Spirits Pavilion does not impose itself onto the landscape, instead it offers itself at the threshold between land and water.



**Figure 24 |** Photographs of driftwood pieces used in the preliminary and conceptual design process.



## I Destination | Docking on the Kichesippi River

At each of the significant sites along the river, a dock is proposed to receive its respective pavilion. The dock provides access to the water, and a link between shore and the nearby urban setting and community. Imagined as a two and a half meter wide, curvilinear wood platform that gives users a space to contemplate, walk, bike, and interact with one another and the river, the dock is anchored to the river bed at each site. It is a place to launch and tie kayaks, canoes and paddle boats. Performing as an extension of the landscape, respecting the fluidity of the shoreline while embracing change and movement, the latter attempts to reconnect the community with the river and indigenous memory. The curvilinear shape suggests continuity. When the pavilion is moored, the dock becomes complete. In turn, following a motif of alternating absence and presence, and seasonal migration, the dock captures and recalls the Migrating Spirits Pavilion when it is not on the site.

At each docking station is a garden and an outdoor frame covering a kitchen that could serve for cooking, gatherings, ceremonies, and storytelling. The landscape at each site will be naturalized to encourage visitors to interpret the site in their own way. Composting waterless toilets are positioned in a practical but discrete location on each site. A path connects the pavilion with the garden and shelter, all the way to the sidewalk of the adjacent inland urban edge. The site designs aspire to become integrated with their sites, and to be welcoming places for local flora and fauna.

At each of the pavilion's summer mooring sites along the Ottawa River, the pavilions bring a convivial destination to the awaiting community. As a place where Indigenous community leaders work together in creating a program, caretaking and preserving each of the pavilions, and serving the surrounding communities, these leaders are longing for a place of residency, reaching beyond the shores of the river.

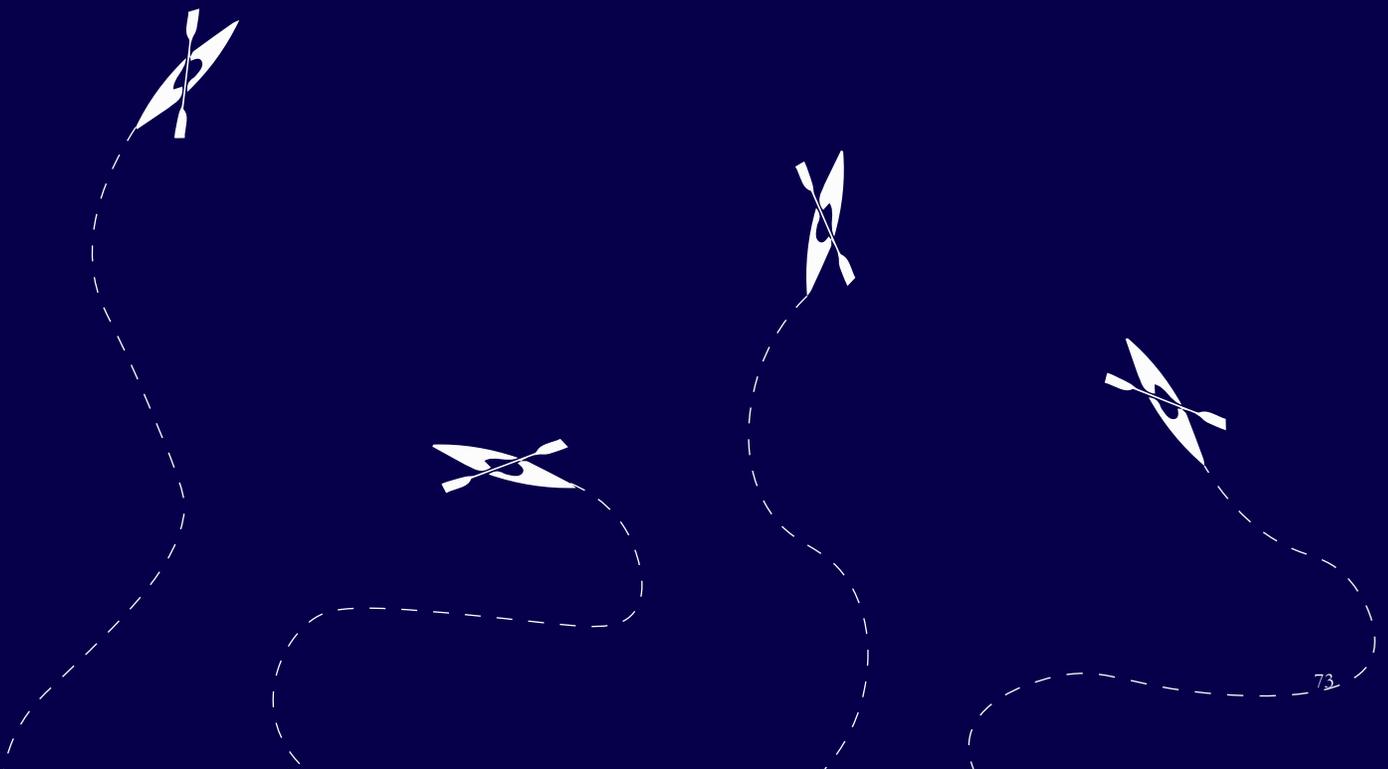
# | Design Methodology | Sections

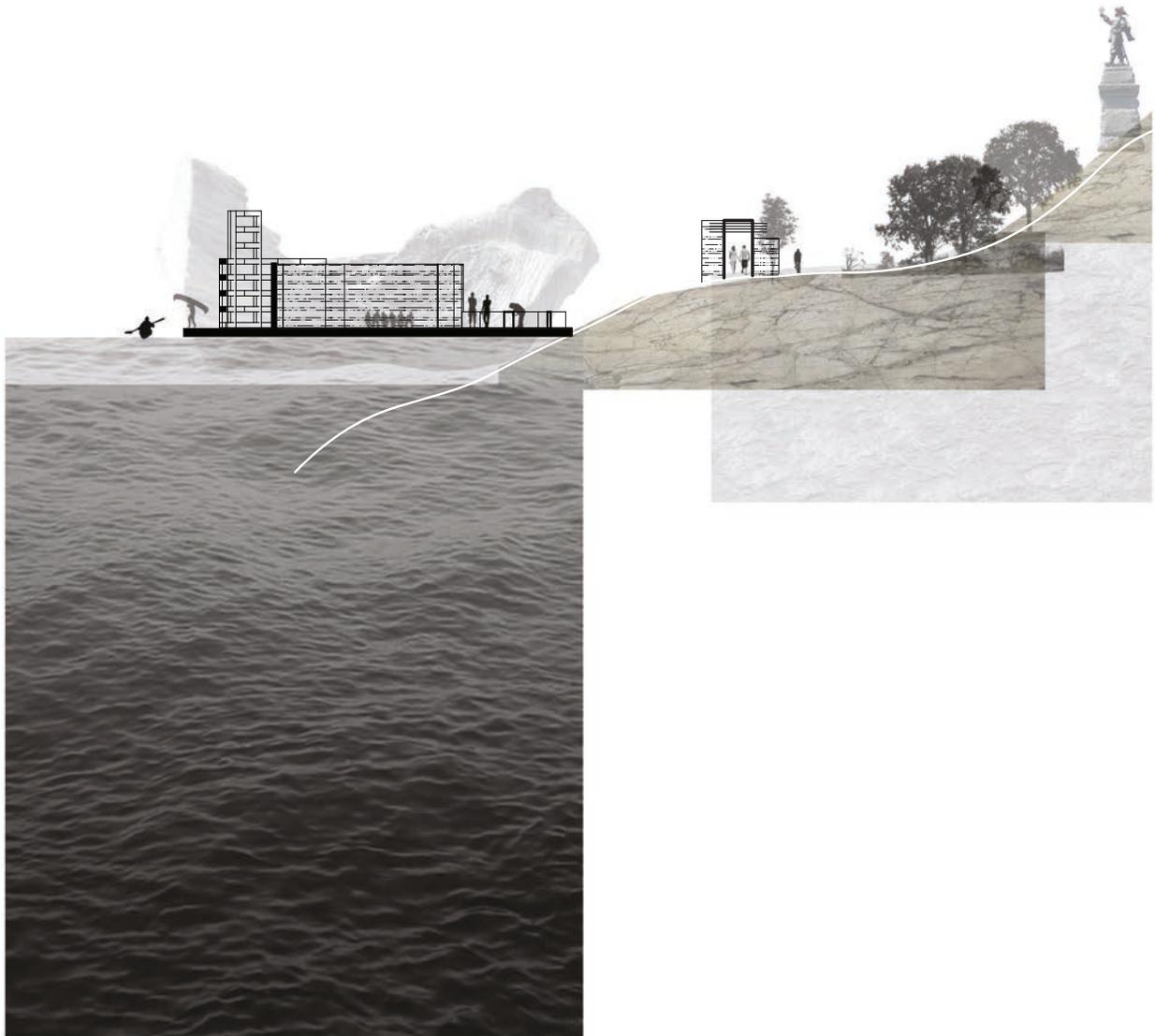
**Figure 25** | The eastern pavilion mooring at Nepean Point.

**Figure 26** | The souther pavilion resting at Victoria Island during the summer months.

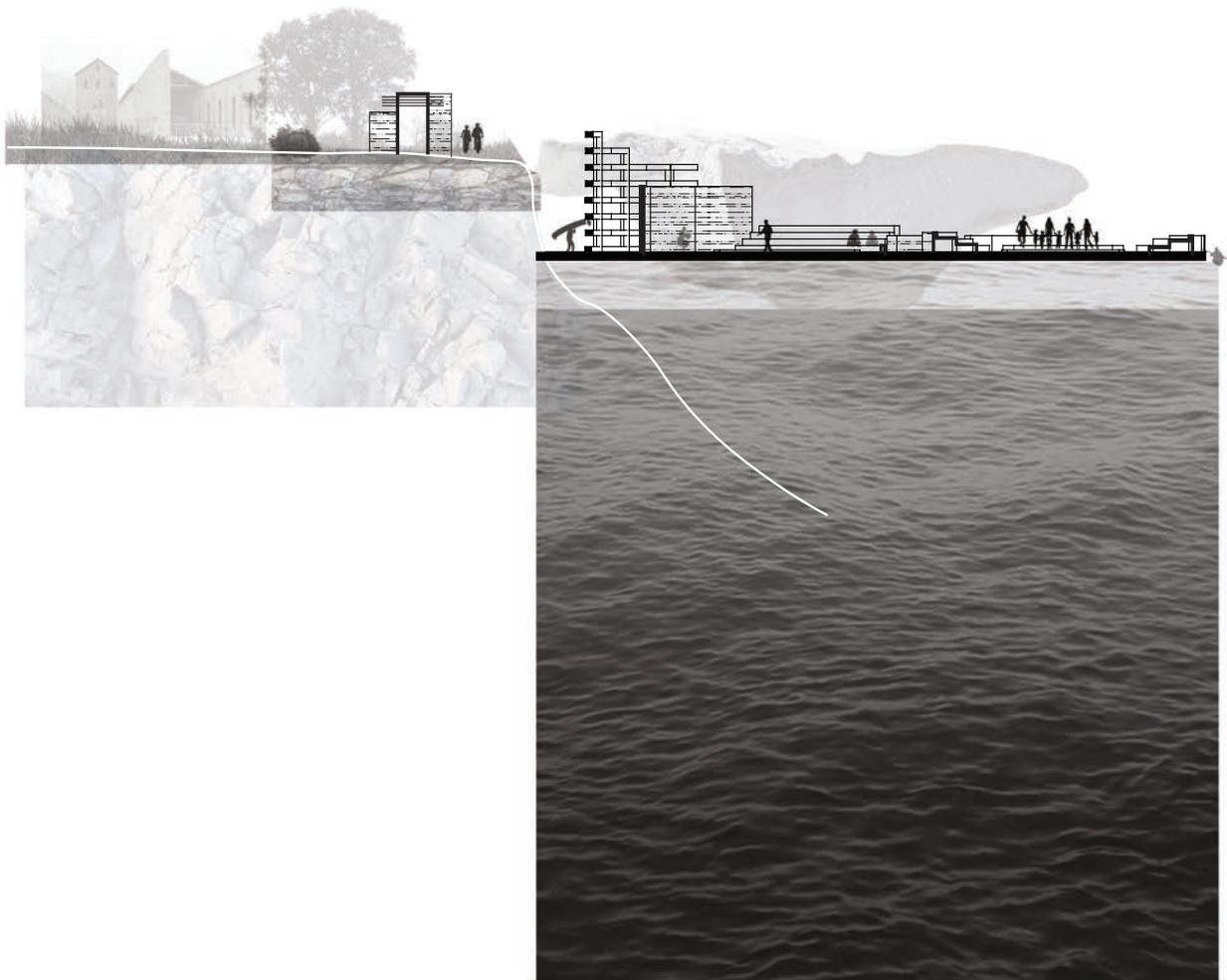
**Figure 27** | The western pavilion mooring at The Canadian Museum of History and Jacques Cartier Park.

**Figure 28** | The northern pavilion mooring at Rideau Falls and Green Island.

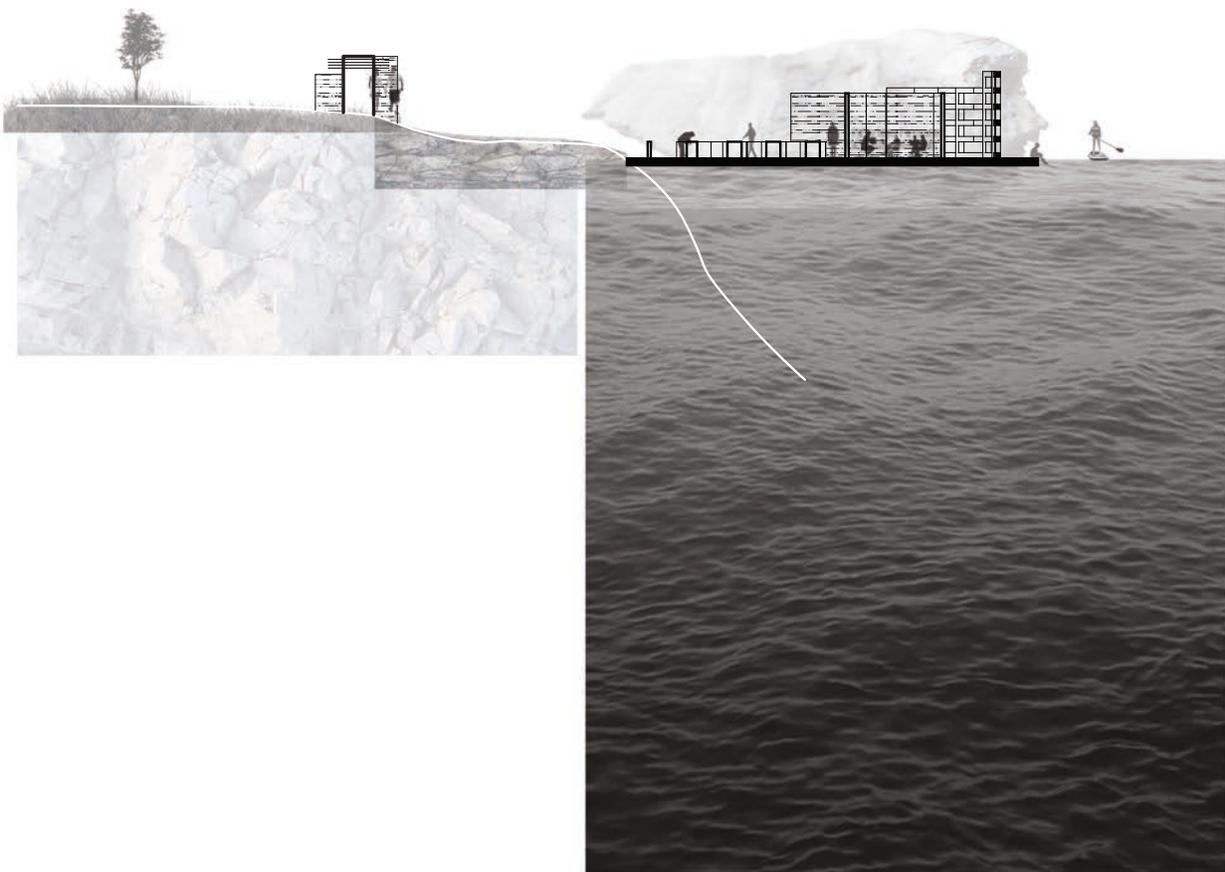




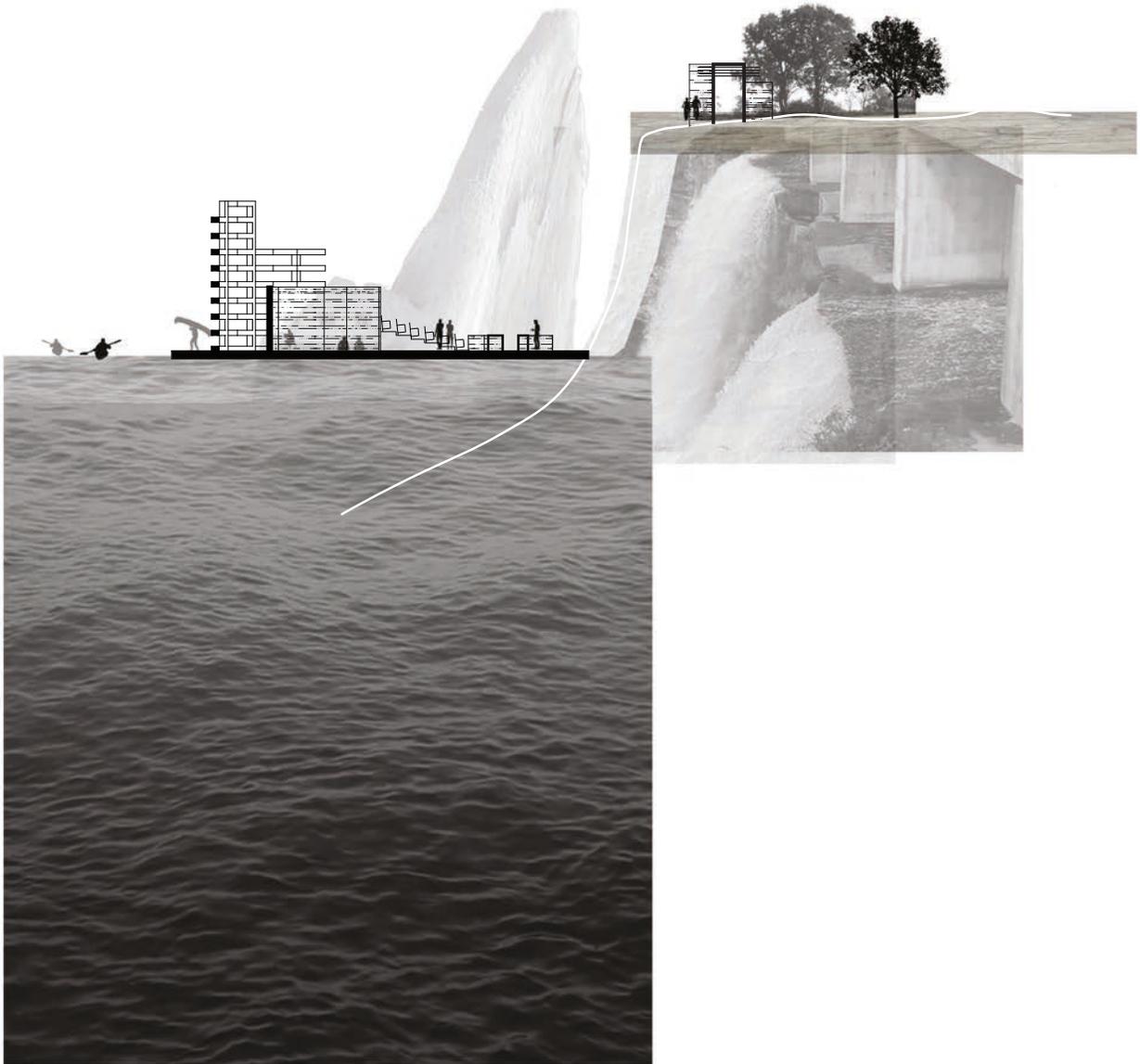
**Figure 25 |** The eastern pavilion mooring at Nepean Point.



**Figure 26 |** The southern pavilion resting at Victoria Island during the summer months.



**Figure 27 |** The western pavilion mooring at the Canadian Museum of History and Jacques Cartier Park.



**Figure 28 |** The northern pavilion mooring at the Rideau Falls and Green Island.

# I Design Methodology | Plans

**Figure 29** | Plan of the Migrating Spirits Pavilion joined together.

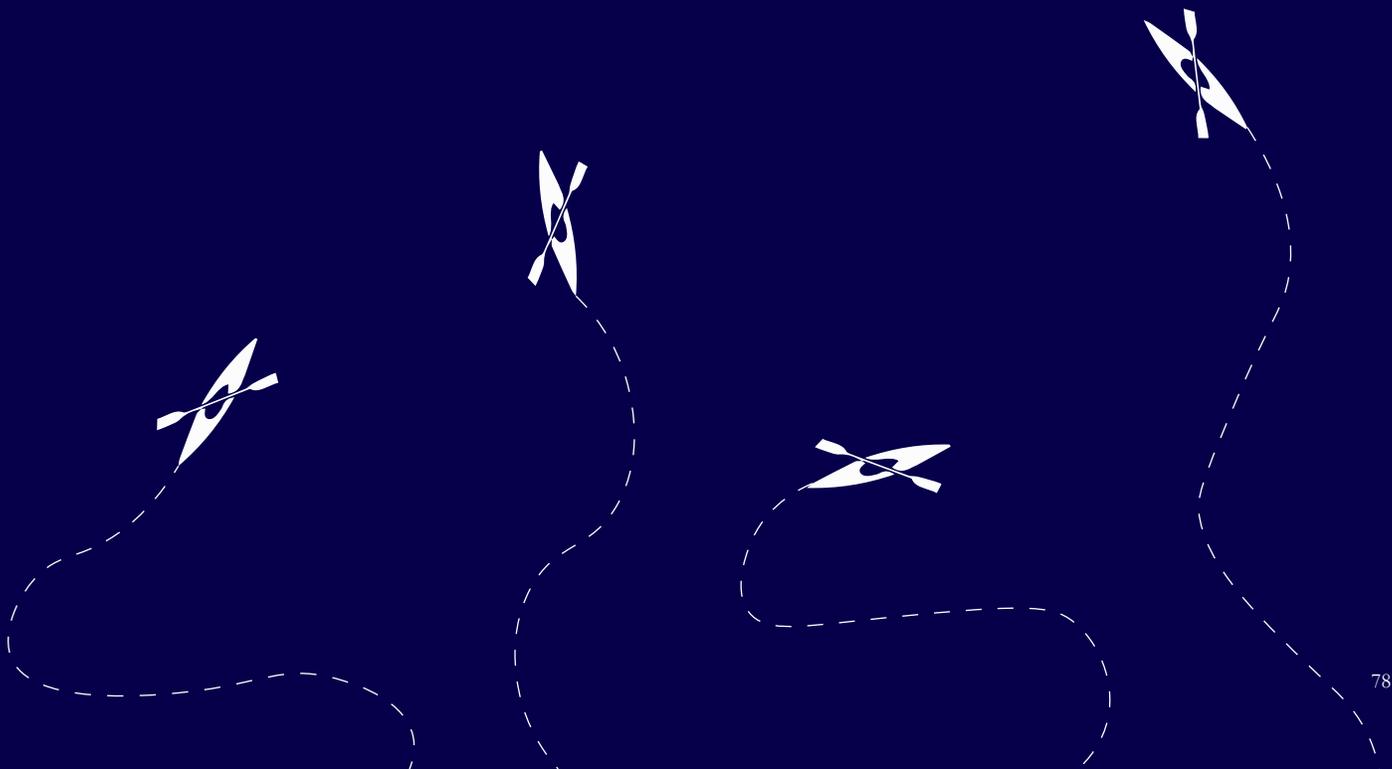
**Figure 30** | Plan of the eastern pavilion mooring at Nepean Point.

**Figure 31** | Plan of the southern pavilion moored at Victoria Island.

**Figure 32** | Plan of the western pavilion mooring at the Canadian Museum of History and Jacques Cartier Park.

**Figure 33** | Plan of the northern pavilion mooring at Rideau Falls and Green Island.

**Figure 34** | 1:200 scale model of the Migrating Spirits Pavilion.



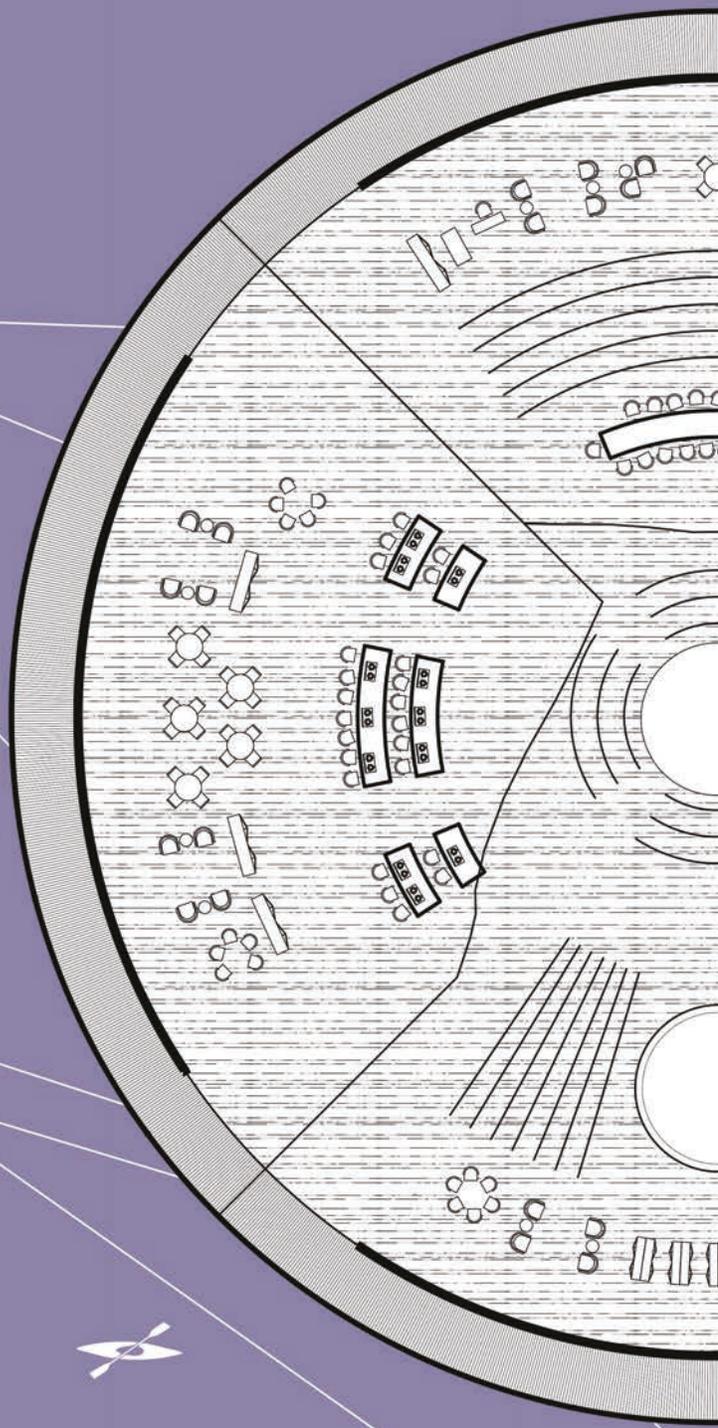
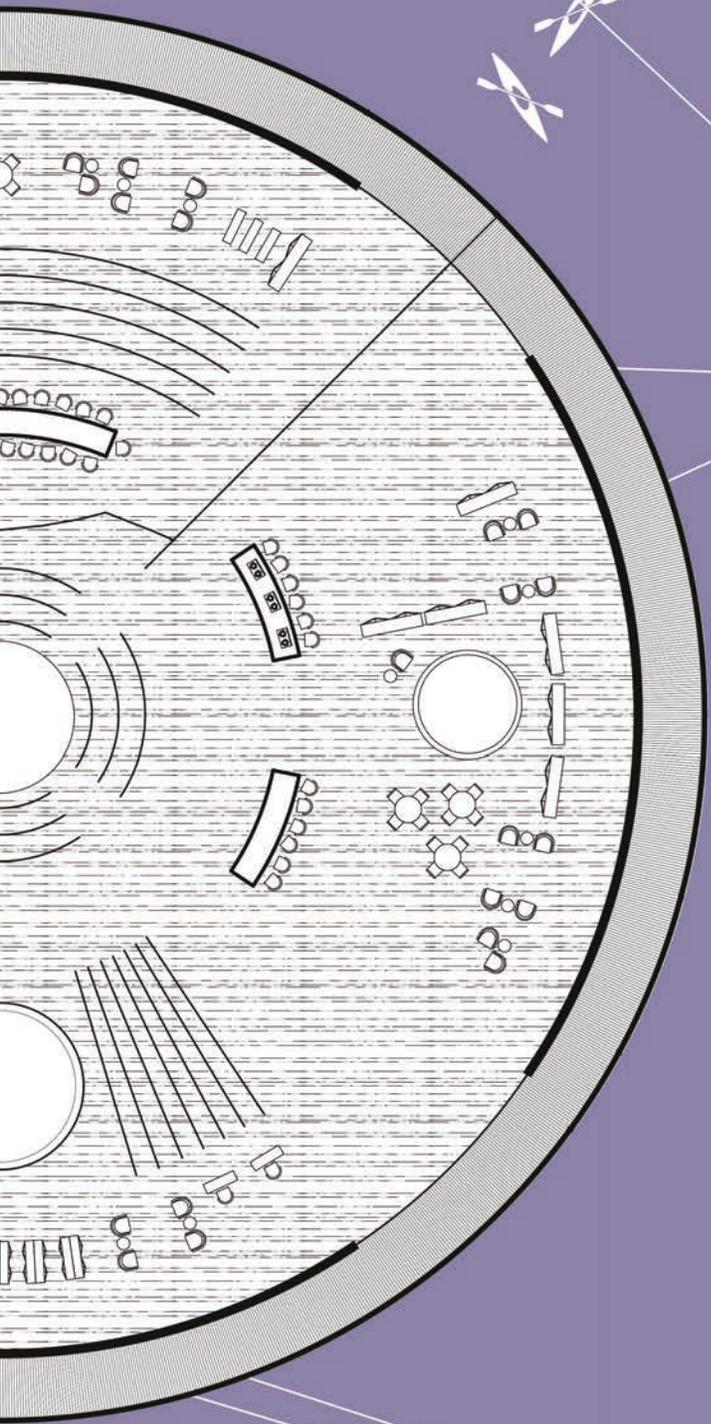


Figure 29 | Plan of the Migrating Spirits Pavilion joined together with suggested program of each pavilion.



- 1 | Kitchen
- 2 | Storytelling space
- 3 | Play area
- 4 | Storage
- 5 | Washroom
- 6 | Recording Pods
- 7 | Garden
- 8 | Installation framework

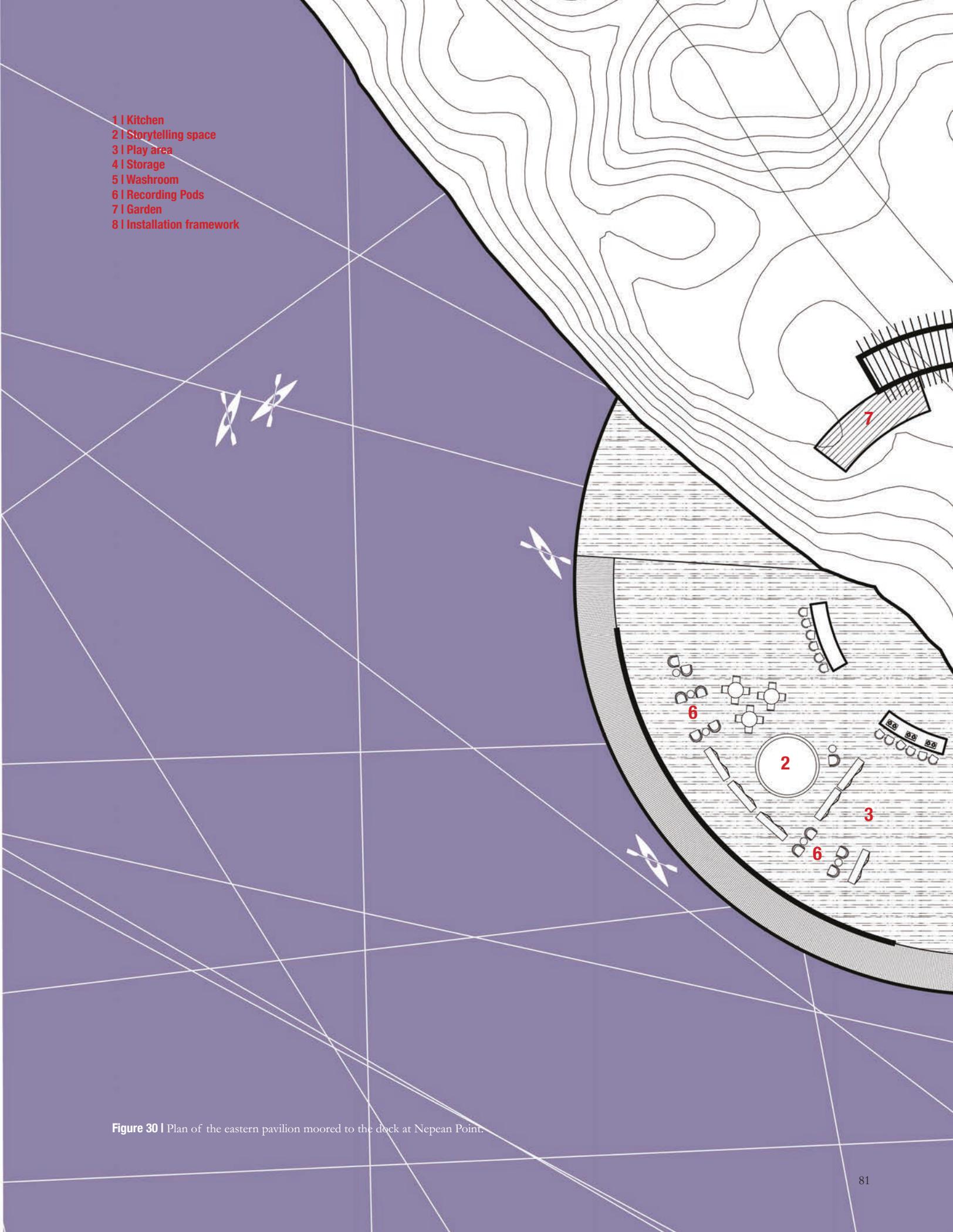
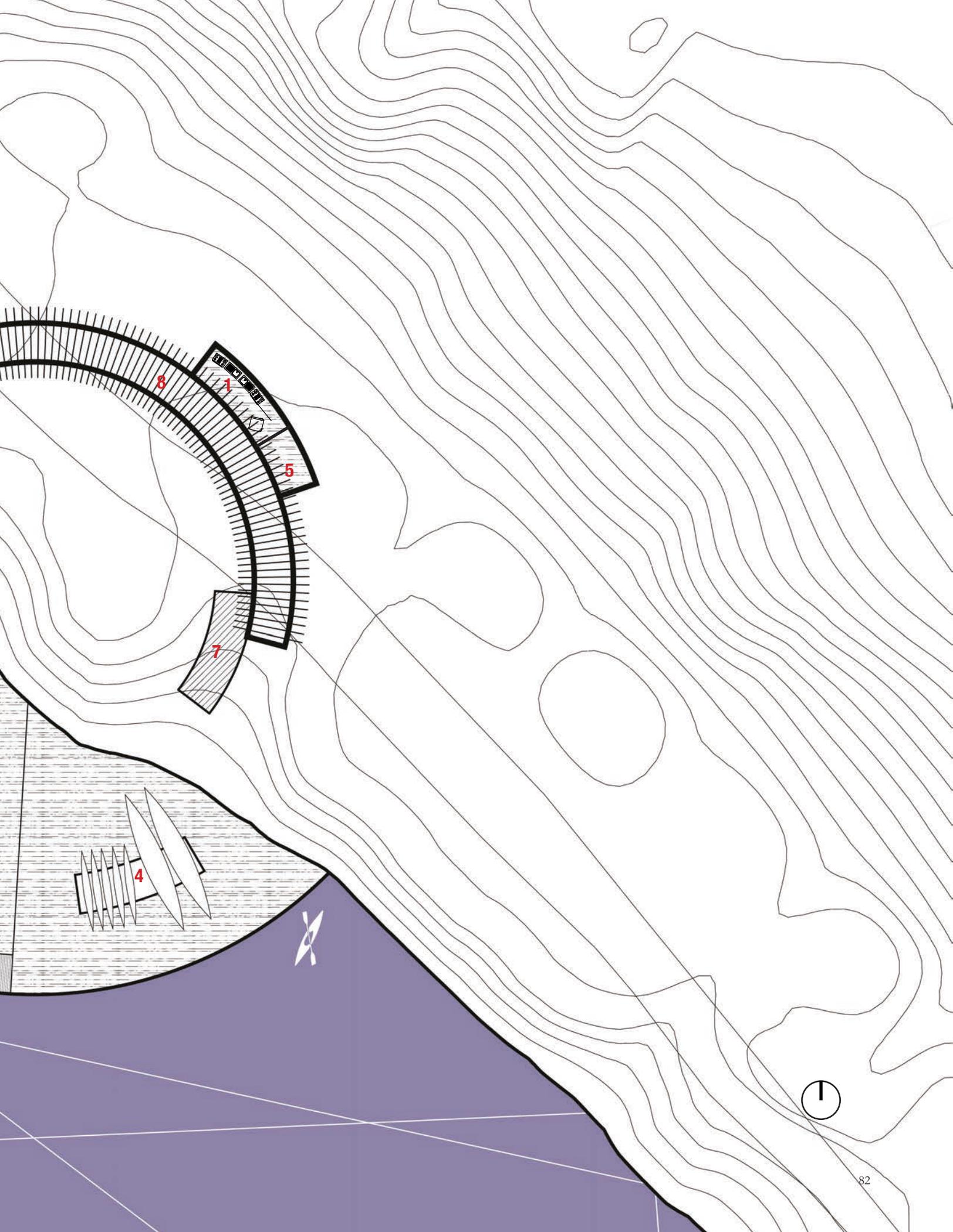


Figure 30 | Plan of the eastern pavilion moored to the dock at Nepean Point.



- 1 | Kitchen
- 2 | Celebration space
- 3 | Gathering space
- 4 | Storage
- 5 | Washroom
- 6 | Recording Pods
- 7 | Garden
- 8 | Installation framework

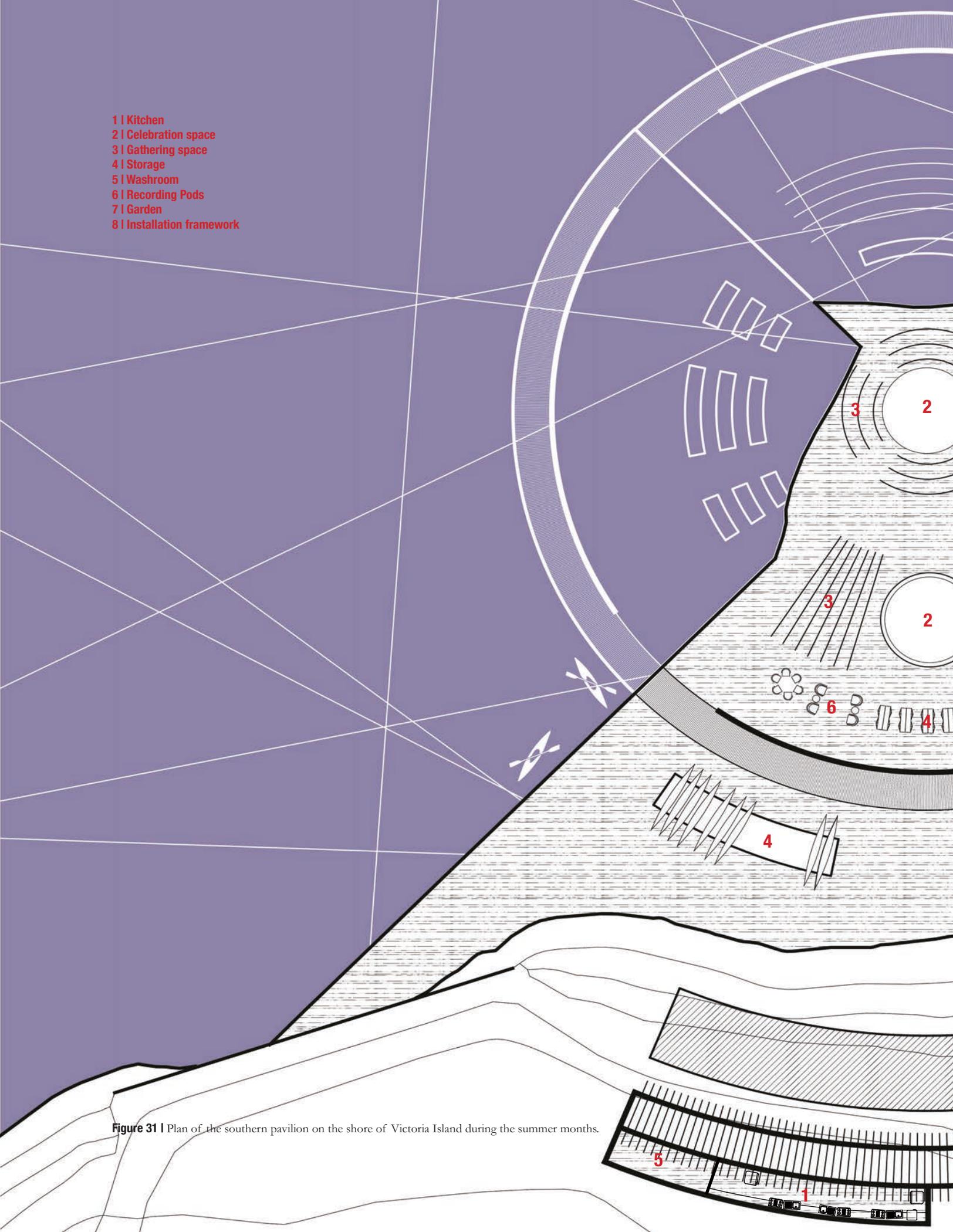
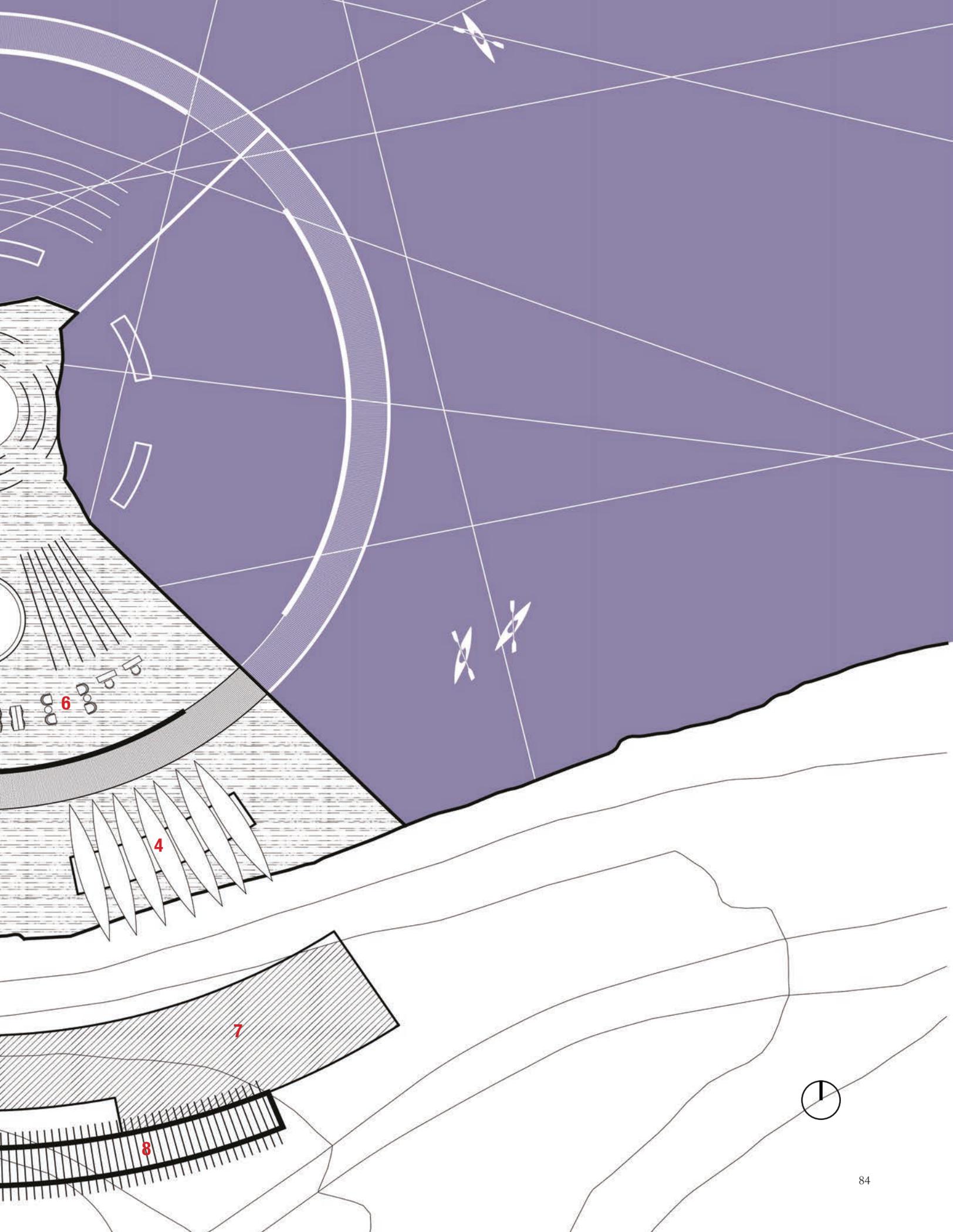
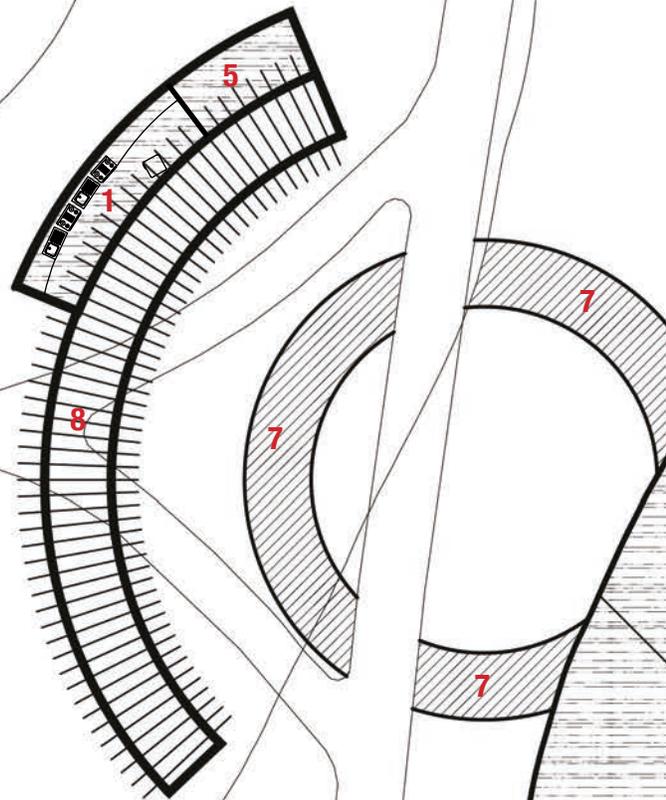


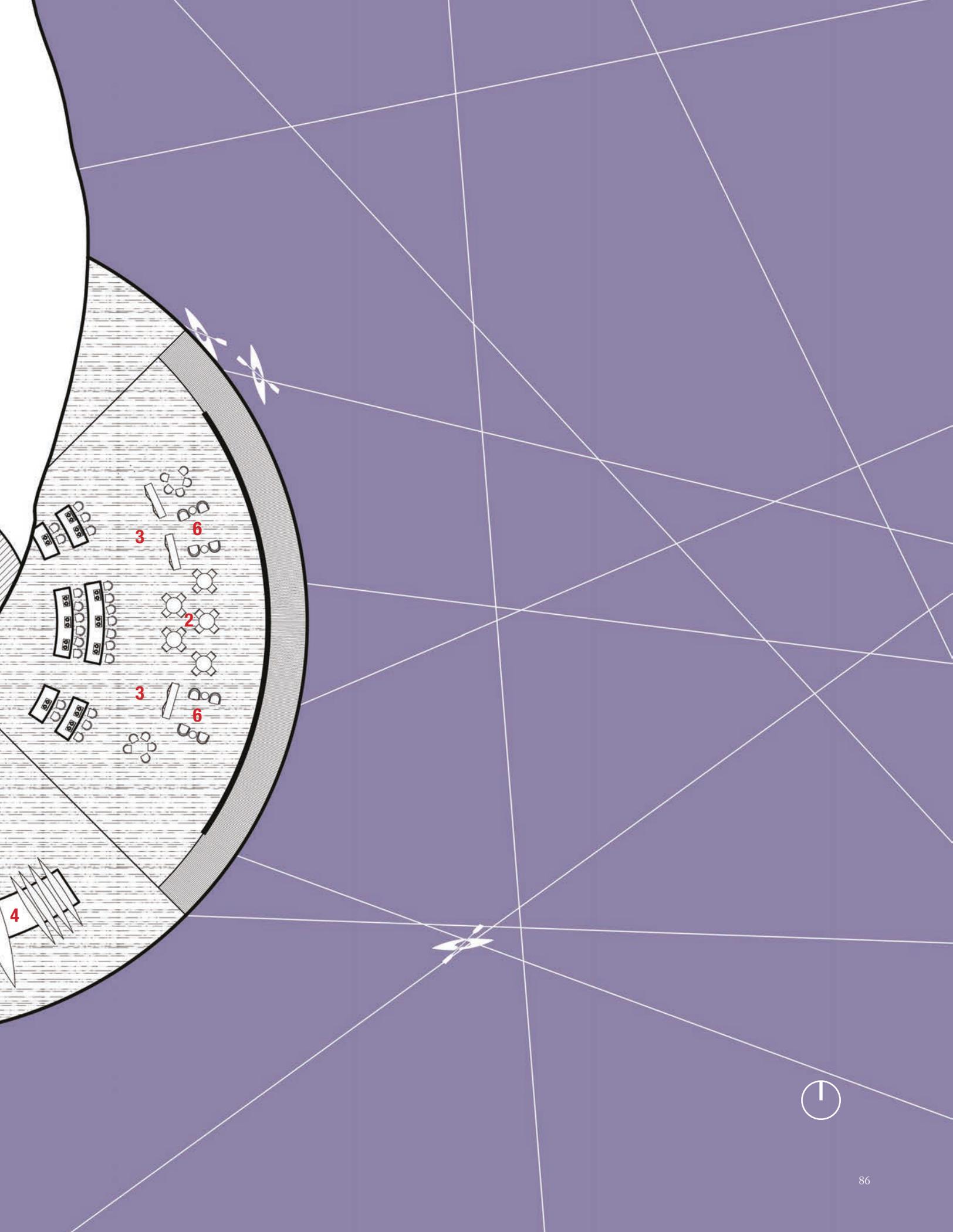
Figure 31 | Plan of the southern pavilion on the shore of Victoria Island during the summer months.



- 1 | Kitchen
- 2 | Syllabics workshop
- 3 | Gathering space
- 4 | Storage
- 5 | Washroom
- 6 | Recording Pods
- 7 | Garden
- 8 | Installation framework



**Figure 32 |** Plan of the western pavilion moored to the dock at the Canadian Museum of History and Jacques Cartier Park.



3

2

3

6

4



- 1 | Kitchen
- 2 | Gathering space
- 3 | Quiet room
- 4 | Storage
- 5 | Washroom
- 6 | Recording Pods
- 7 | Garden
- 8 | Installation framework

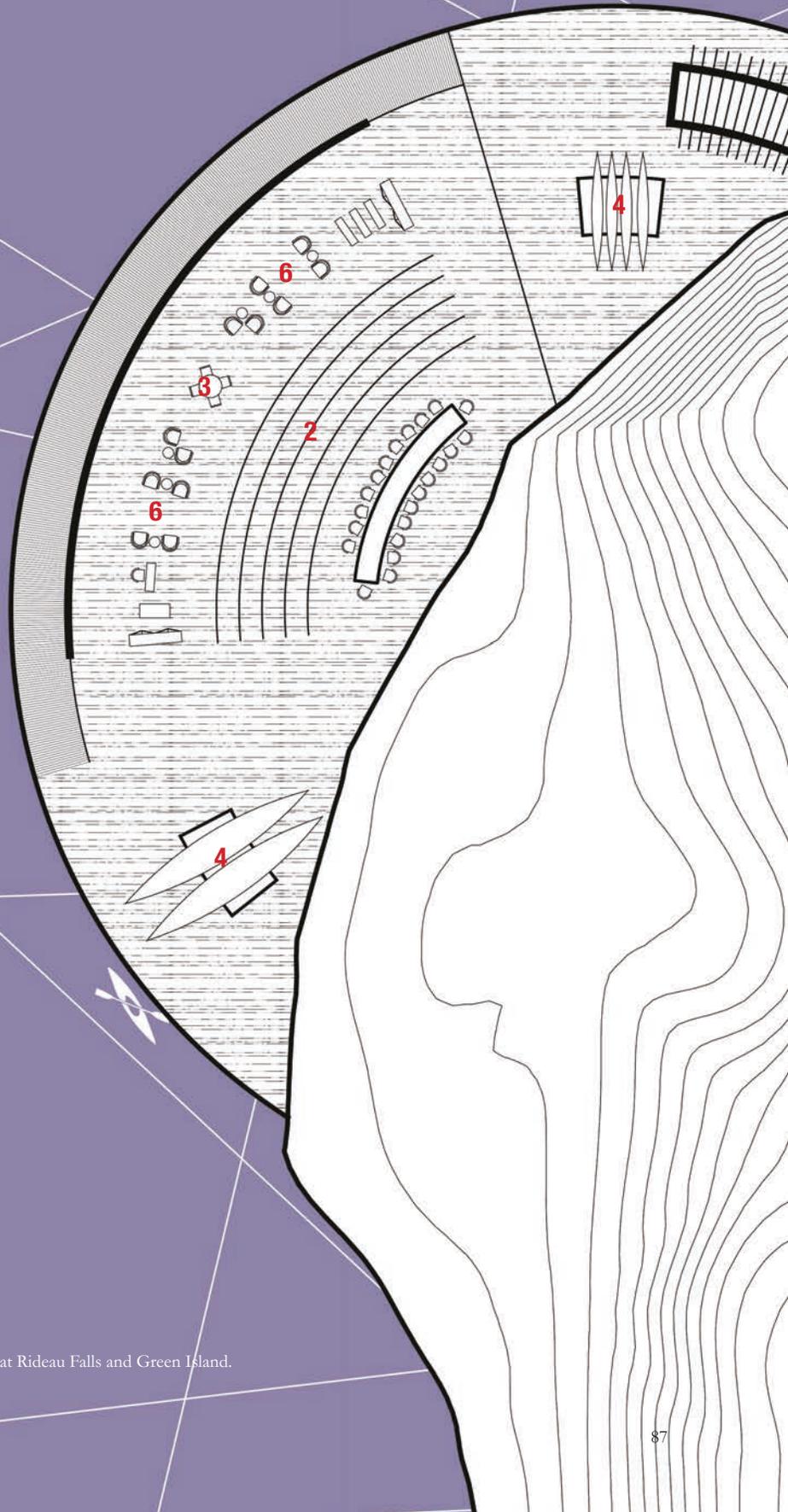


Figure 33 | Plan of the northern pavilion moored to the dock at Rideau Falls and Green Island.



- 1 | Eastern pavilion
- 2 | Southern pavilion
- 3 | Western pavilion
- 4 | Northern pavilion
- 5 | Celebration space
- 6 | Installed framework
- 7 | Kitchen
- 8 | Washroom

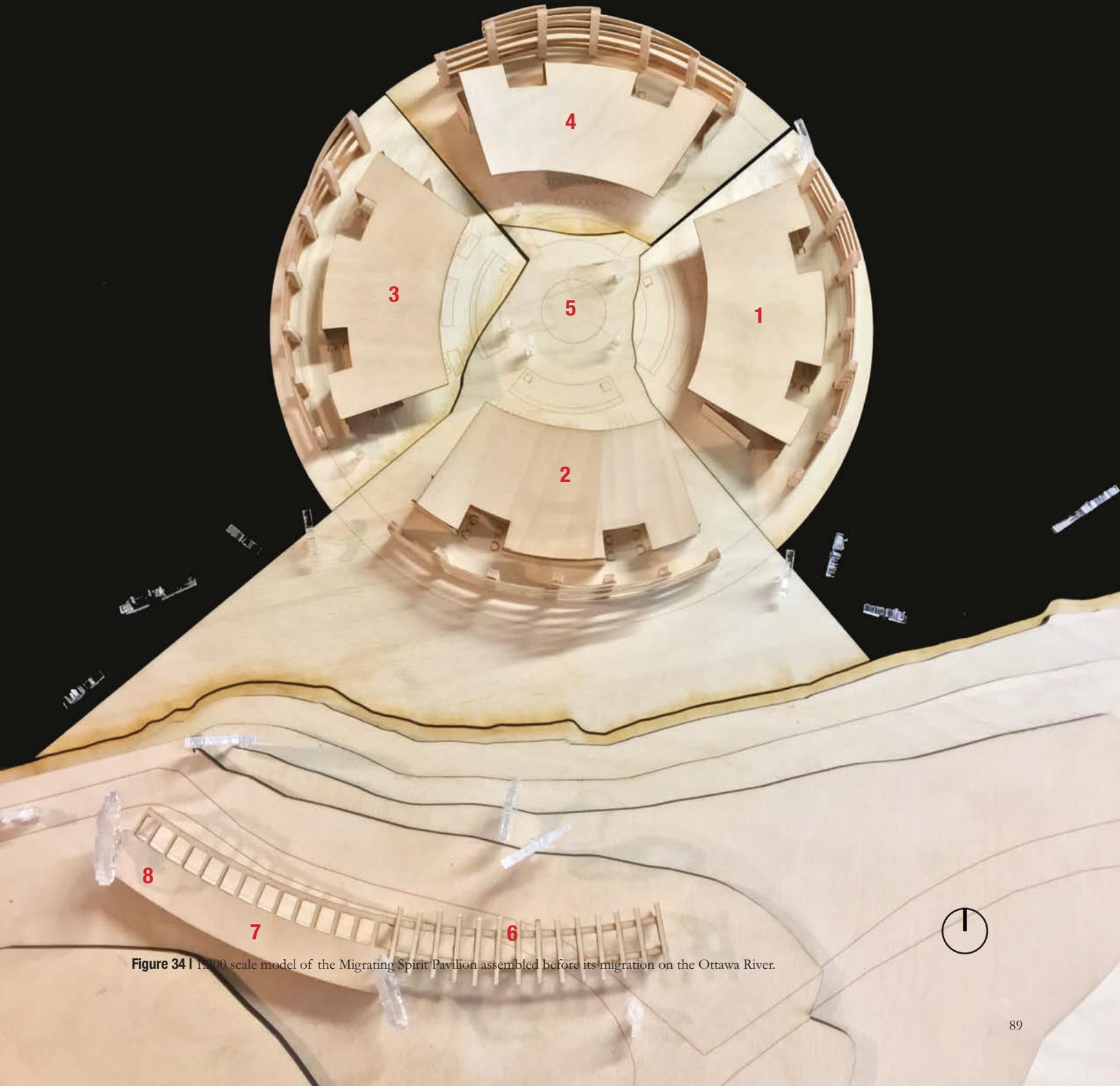


Figure 34 | 1:300 scale model of the Migrating Spirit Pavilion assembled before its migration on the Ottawa River.

# | Design Methodology | The story of a migration

**Figure 35** | Awaiting the start of the yearly ceremony to launch the Migrating Spirits Pavilion.

**Figure 36** | The yearly spring gathering to celebrate the migration of the Migrating Spirits Pavilion.

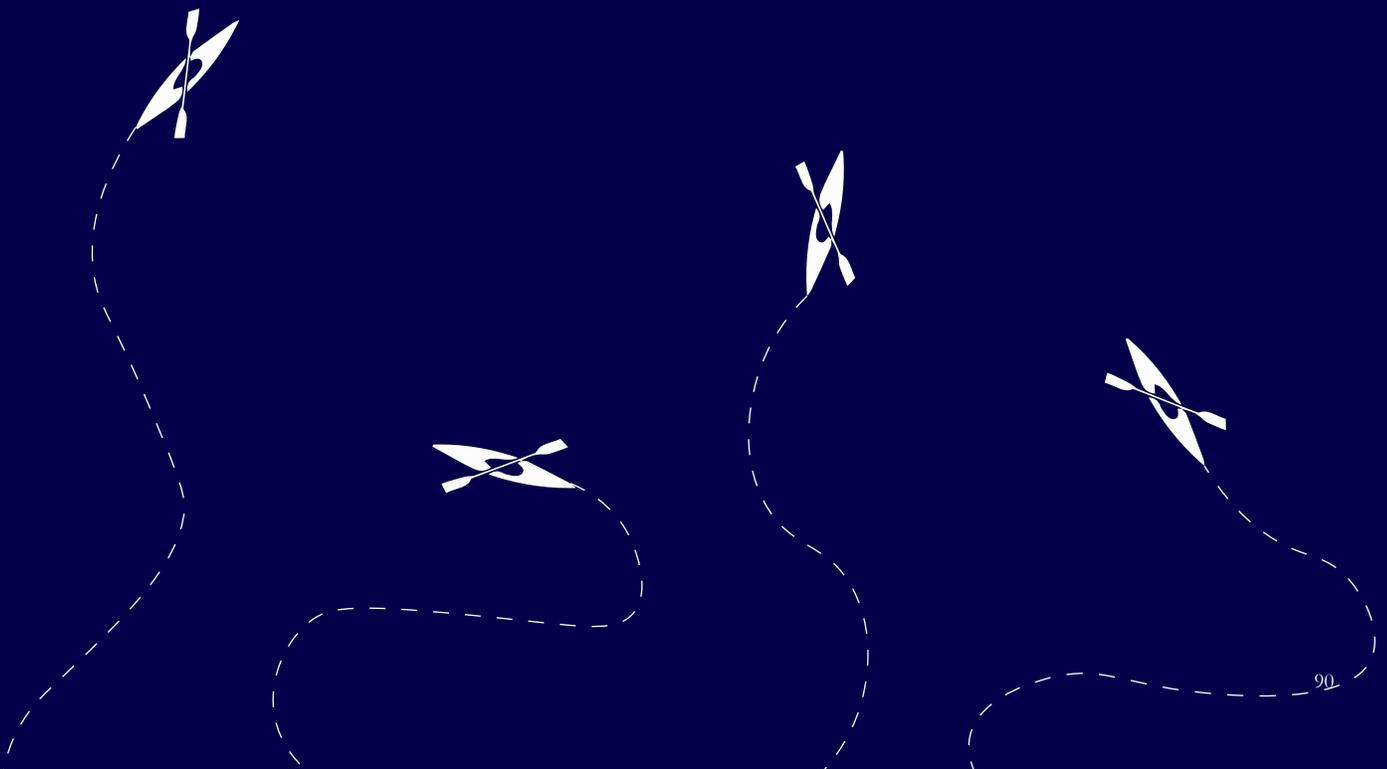
**Figure 37** | View from Nepean Point overlooking the Ottawa River as the pavilions migrate to their respective sites.

**Figure 38** | The eastern pavilion moored to its dock on the Ottawa River.

**Figure 39** | Overlooking the Ottawa River from Macdonald-Cartier Bridge as the western pavilion approaches its site.

**Figure 40** | The northern pavilion approaching its dock at the Rideau Falls and Green Island.

**Figure 41** | The seasonal return of the Migrating Spirits Pavilion to its winter home on the shore of Victoria Island.





**Figure 35 |** Visitors await the beginning of the annual launch ceremony and celebration of the Migrating Spirits Pavilion which begins early May.





**Figure 36 |** Indigenous community members and guests celebrating the annual launch of the Migrating Spirits Pavilion before its migration on the Ottawa River.





**Figure 37 |** Standing atop Nepean Point one can witness the migration of the east, west and north pavilions on the Ottawa River.



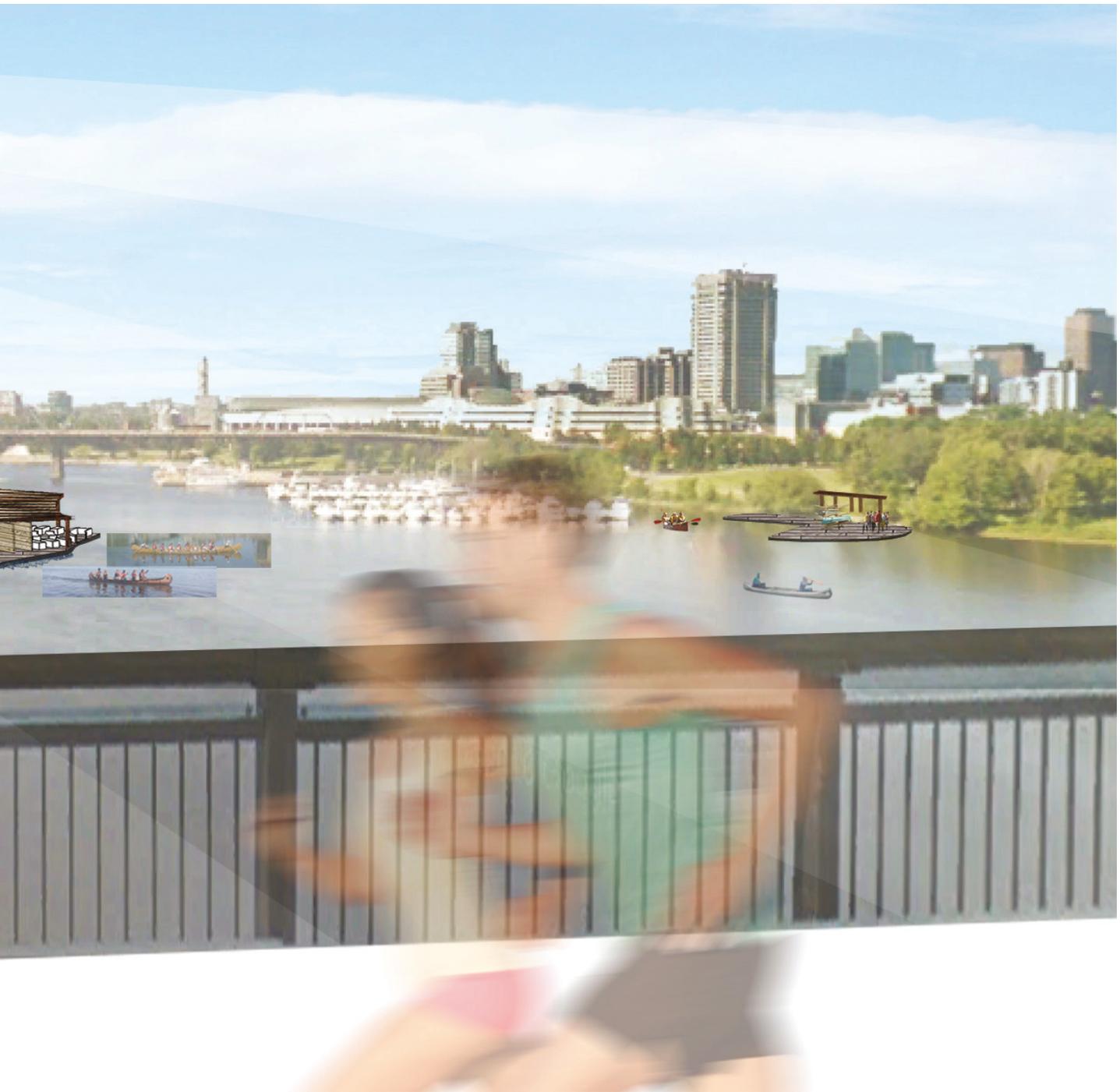


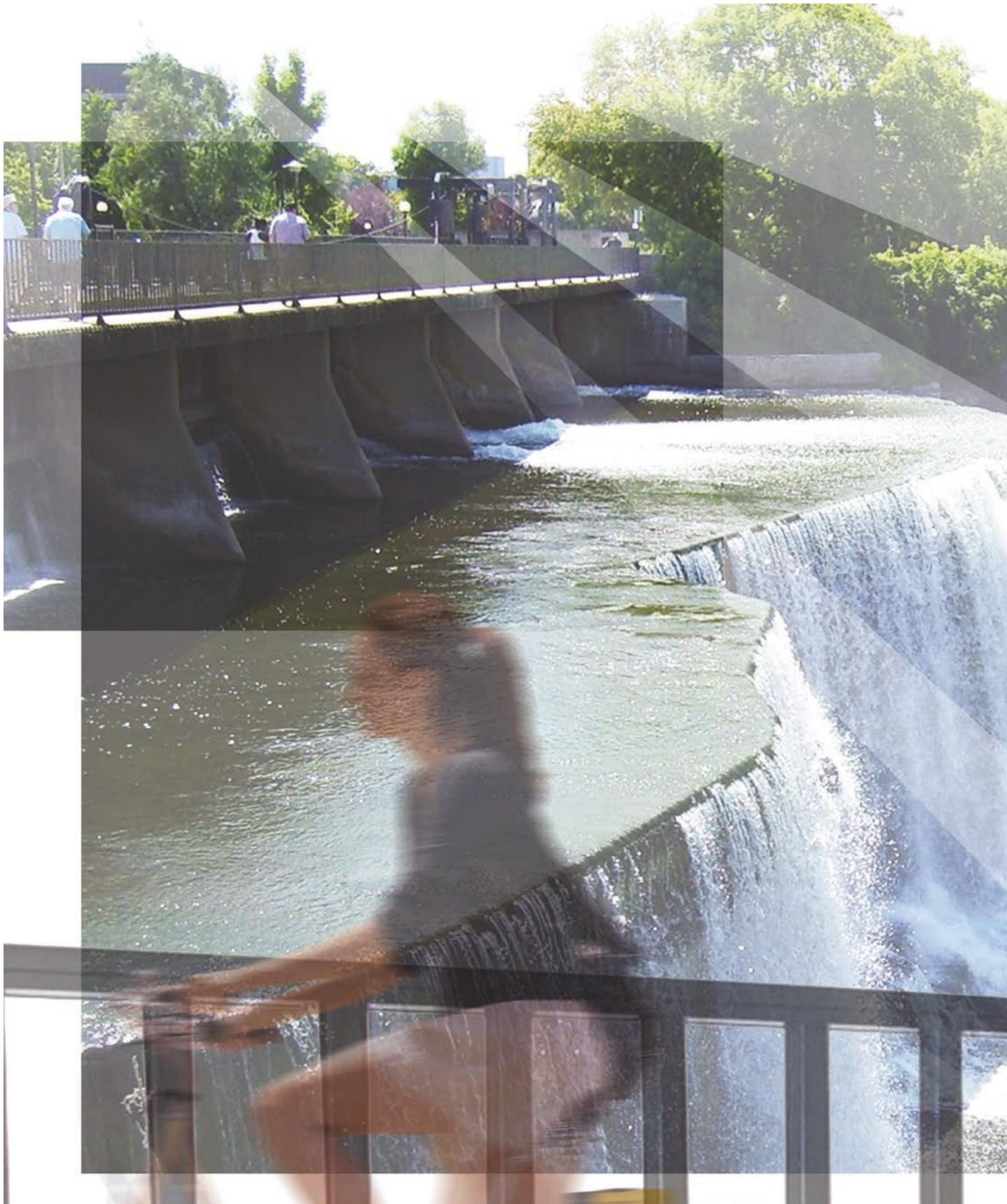
**Figure 38 |** Community members and visitors experience the eastern pavilion during a walk by the Rideau Locks in July.





**Figure 39** | Joggers and cyclists crossing Macdonald-Cartier Bridge can witness the spectacle of the western pavilion arriving at Jacques Cartier Park.





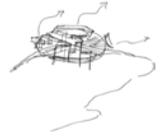
**Figure 40 |** Community members and visitors await the arrival of the northern pavilion to its site at the Rideau Falls and Green Island, embedding itself into the surrounding community for the next six months.





**Figure 41 |** The annual return of the Migrating Spirits Pavilion to its winter home on the shore of Victoria Island, after the east, west and north pavilions six month migration of the Ottawa River.

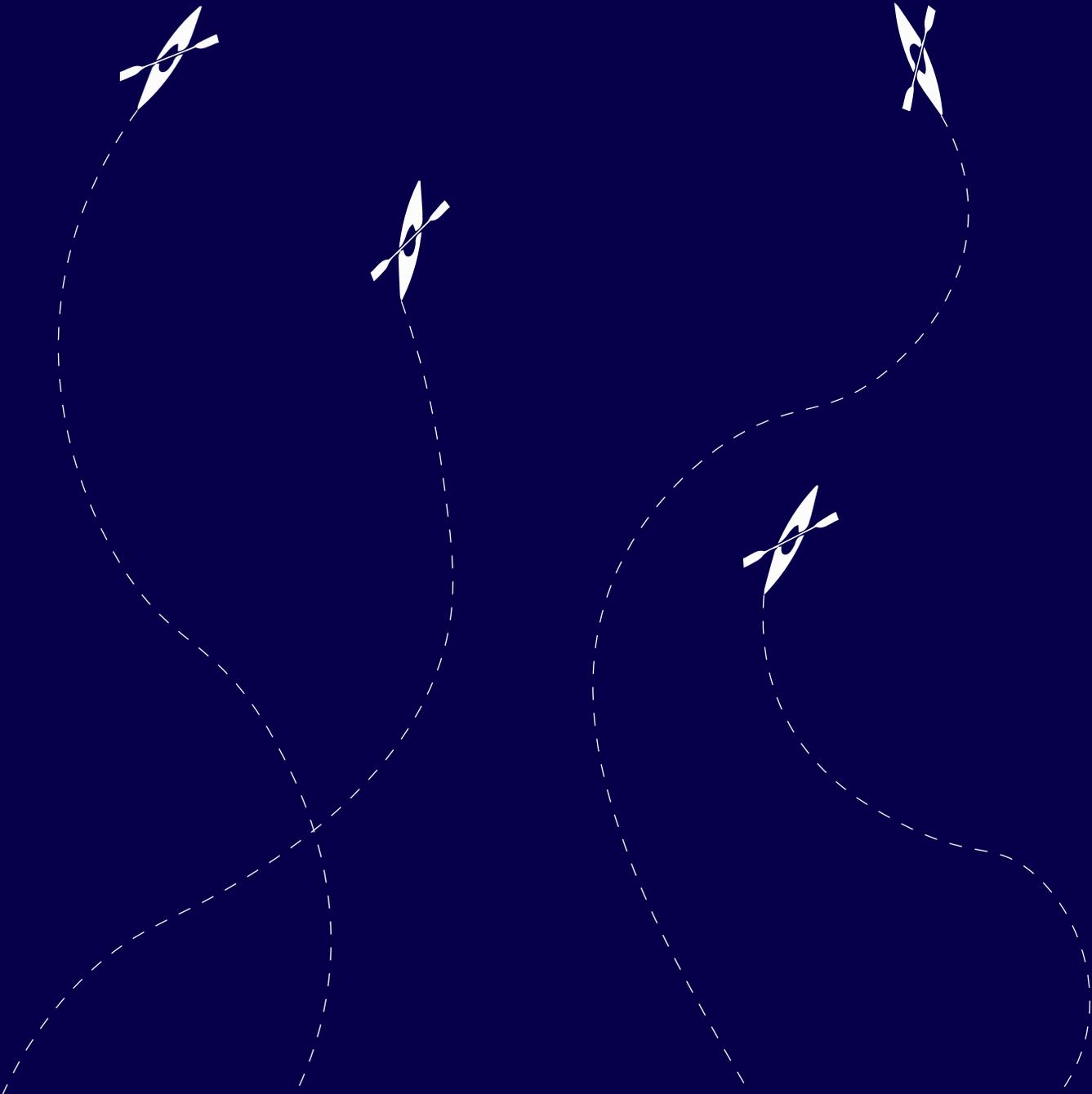




## I Architectural Memory | Holding a place for the future

The intention for this architectural proposition is to set up architectural cues that trigger a new reading of Ottawa's river landscape. The floating constructions and re-workings of their mooring sites aim to clarify the river, islands and shore, as a privileged territory of Indigenous memory. The four pavilions contain spaces for communities to share their stories, to transfer languages and traditional knowledge, from one generation to the next, and between Indigenous and non-Indigenous communities. The presence of this transformative four-part building, with its seasonal migrations and formal changes, provide a theatrical expression of community life. On the side of the mooring sites, a boat dock, gardens, washroom and framework installations, and the seasonal arrival and departure of the Spirit pavilion, provide legible and noticeable cycles of the landscape that are likely to provoke heightened awareness among those who live nearby. The architectural language and forms, with the use of wood materials and hand-crafted construction, speak of community participation and collaboration. As it awaits the fulfillment of a larger vision, Victoria Island provides the place to assemble the four Spirit pavilions together. These, with their cyclical migrations to other communities, are also gatherers of stories. The poetic movement of Spirits from their home at Victoria Island to three sites along the Ottawa River, respects the fluidity of the river, and celebrates its temporal nature. This is an architecture of change and movement in a place of constant flux. The Migrating Spirits Pavilion is also a place of continuity and orientation. At its best, it would provide a place for Lenard Monkman to meet with his aunt, to speak Ojibway and enjoy a bowl of corn, bean and squash soup.

# I Appendices I



## I Appendix 1 | Grandfather William Commanda's Vision for Asinbka<sup>65</sup>

A report on the vision for Asinabka outlined seven visions and future of the islands. They are written as follows:

1. It is a vision of potentially significant international influence for symbolic reconciliation with Nature, both water and land, by undamming the sacred Chaudière Falls to the extent possible, and returning it to its former magnificence; planting the Chaudière Island with trees and creating an educational eco-city park in the heart of the country, expressive of both of its history, and its future, offering a modern day reclaimed green sanctuary and pow wow grounds to offset concrete urban sprawl; it also calls for developing a historic interpretative centre to commemorate the history of settlement – pre and post contact: ceremony, ancient trade routes, exchange of goods, logging, hydroelectric power, industrial development, inventions etc.

2. Consistent with the ancient history as meeting place, and current need for creative meeting spaces designed to serve as collaborative think tanks for reflective contemplation on global and local issues during this UN Decade for Culture of Peace, for international cross-cultural exchange and training, the remaining portion of the vision calls for a Tipi Village pod-style conference hotel on the western portion of Victoria Island, fully accessible within the core area of the capital city.

3. Finally, for almost four decades, the Eastern portion of Victoria Island has been designated the site for an Aboriginal Centre; over the past eight years, Elder Commanda has worked to develop a vision for the Centre; Aboriginal Architect Douglas Cardinal, with support from Canadian Heritage, developed the conceptual architectural plans to the Level B; Elder Commanda negotiated a draft Memorandum to Cabinet with a consultant for the National Capital Commission, and at the Circle of All Nations International Gathering of August 2006, the NCC expressed full support for this proposal.

<sup>65</sup>William Commanda, "The Legacy Vision of William Commanda for The Sacred Chaudière Site and The Indigenous Centre at Victoria Island," Circle of All Nations. In A Report on the Vision for the Asinabka National Indigenous Centre, February 14, 2010.

4. The entire site will be a great attraction for Aboriginal peoples, citizens of the cities of Ottawa and Gatineau, the country at large, children, new Canadians and international tourists.

5. Though damaged over the years, the sacred Chaudière site of the Algonquin Peoples remains a beautiful natural and national treasure waiting to be recognized and honoured.

6. Elder Commanda's vision also offers a unique opportunity to Correct Mistakes of History and Look Towards the Future.

7. It is recognized that this work spans many federal departments, jurisdictions and responsibility centres. It needs a collective and collaborative national will and leadership to create the momentum for its successful realization.

## I Appendix 2 | Capital Cruises River Tours<sup>66</sup>

The sightseeing tour ranges in price from fifteen dollars to twenty-five dollars' dependent on age and family discounts. The tour is approximately an hour and fifteen minutes in length and is first come first serve at the departure gates.

**Historic Sightseeing Cruise:** This cruise offers a tour of several sightseeing destinations viewable from the river including: Parliament of Canada, Canadian Museum of History, Rideau Falls, and the Prime Ministers residence.

**Rock the River:** This cruise offers live music and entertainment while you cruise the River during the summer months. This event is for individuals over the age of eighteen. The general admission for this event is twenty-five dollars.

**Sunday Sunset:** This cruise is an all ages event that offers a cocktail party while you cruise the River. The guests are invited to see the sunset shine off the River and reflect onto the many buildings that can be seen from the water. There is live music offered during the cruise. The general admission for this event is twenty-five dollars.

**Private Events:** A cruise can be reserved for a private event such as a conference, entertaining, celebrations or weddings. The starting rate for a private event is four hundred fifty dollars per hour.

<sup>66</sup>“Our Cruises,” Capital Cruises, accessed January 11, 2017, <http://www.capitalcruises.ca/en/cruises.html#.WHZyH7EZPdR>.

### **I Appendix 3 |** CBC Radio interview with Lenard Monkman<sup>67</sup>

In an interview on CBC Radio, Lenard Monkman – an Aboriginal youth of the Anishinaabek Nation – expressed his desire to learn the Anishinaabemowin language, often known as Ojibway because it is the language of his family and ancestors, but it is quickly disappearing. Mr. Monkman is taking weekend classes where he will learn his language, so he can practice and begin speaking with his Aunt and community members in his ancestral language. He believes it is important to learn and to be able to speak his language in public after noticing how common it is for other cultures to speak their native tongue. This passage shows the importance of language to Aboriginal communities and gives inspiration for spaces of sharing and learning Aboriginal languages at Victoria Island.

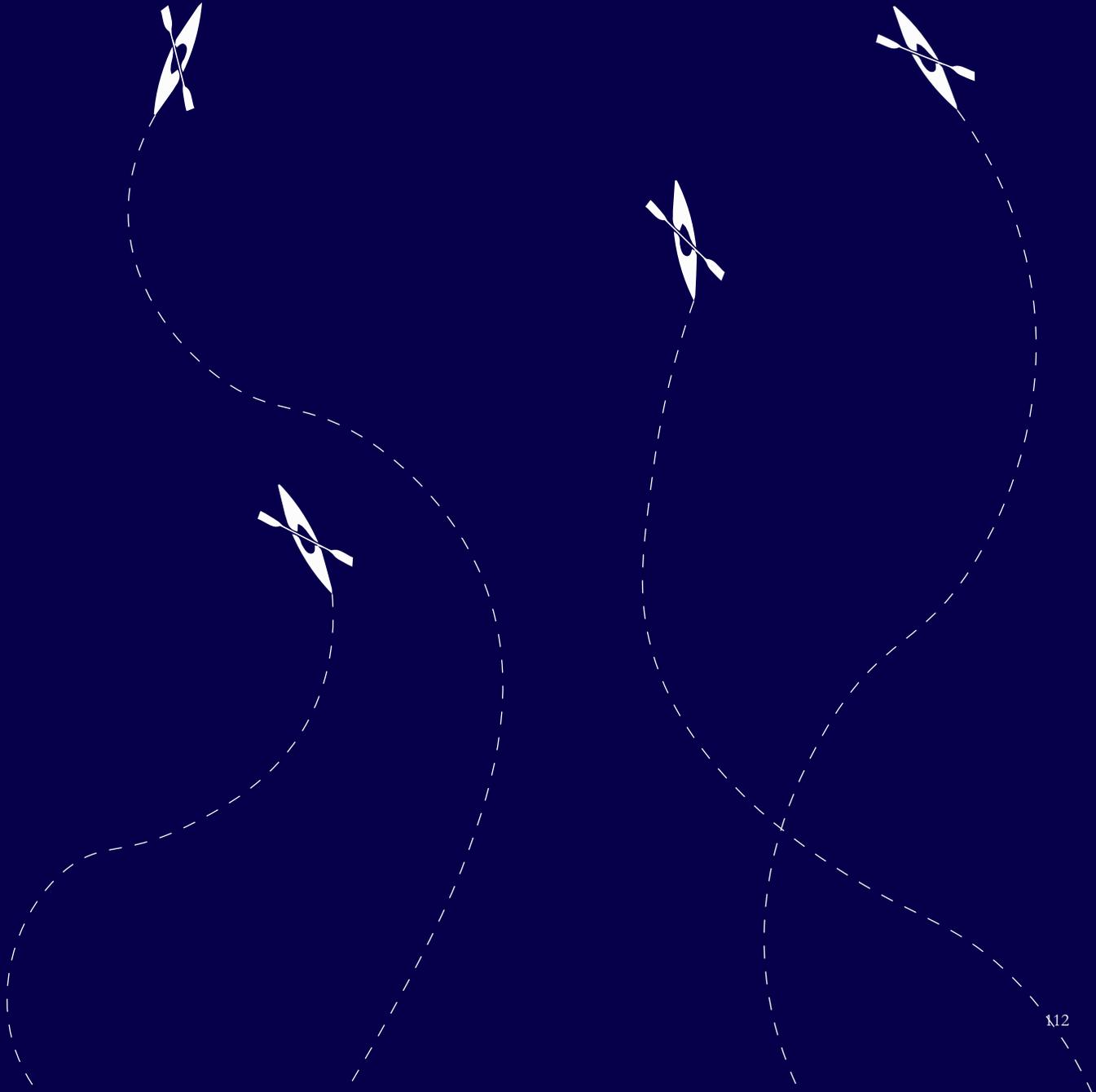
<sup>67</sup> Leonard Monkman, “Nmiswendaan nsitamyaanh Anishinaabemowin,” CBC Radio, accessed February 1, 2017, <http://www.cbc.ca/radio/nownornever/so-how-s-that-new-year-s-resolution-going-1.3920908/nmiswendaan-nsitamyaanh-anishinaabemowin-1.3924578>.

## **I Appendix 4 I** CBC Radio interview with Stephany Roy<sup>68</sup>

In an interview on CBC Radio, Stephany Roy – executive director of the Kenjgewin Teg Educational Institute at Manitoulin Island – expressed the goals of the institute in creating a place that is a culturally safe learning environment, where teachers can give back to the local community and contributing as a place of wellness. As director of the Kenjgewin Teg Educational Institute, Stephany Roy has seen an increase in adults wanting to learn an Indigenous language. The importance of having adults return to school, specifically returning to learn one of the two hundred Indigenous languages shows the significance of language to the Indigenous culture and its communities who are striving to pass along their knowledge to younger generations.

<sup>68</sup> Stephany Roy, “Nunavit’s delay of bilingual education a threat to Inuit language, says critic”, 1.

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