

The City of Shadows

by

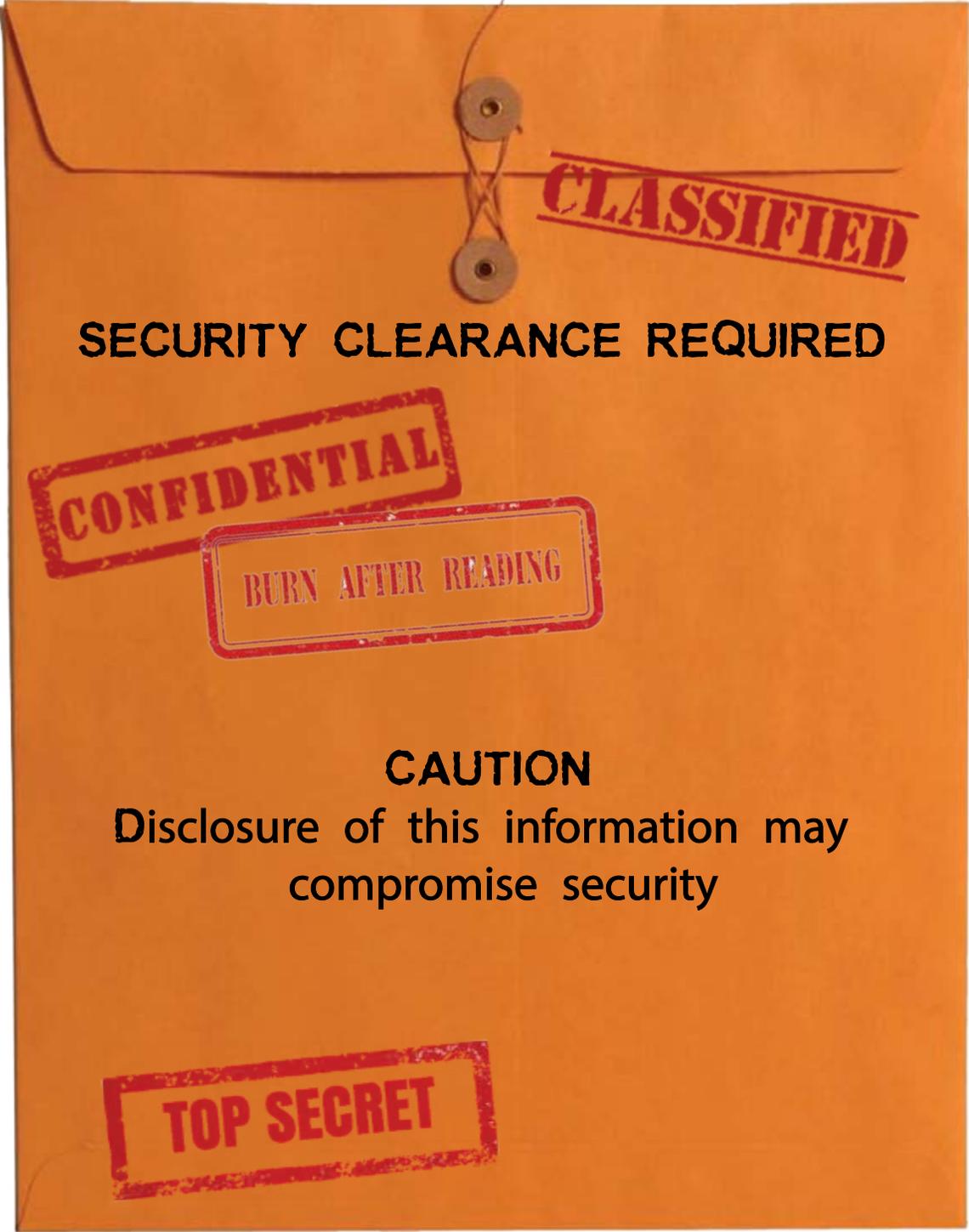
Alexandra Blanchet

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

Master  
in  
Architecture

Carleton University  
Ottawa, Ontario

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Alexandra Blanchet



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I have read this document and agree:

Signature: \_\_\_\_\_

Full name: \_\_\_\_\_



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April 1<sup>st</sup>, 2017

Azrieli School of Architecture and Urbanism  
Carleton University  
202 Architecture Building  
1125 Colonel By Drive  
Ottawa, Canada  
K1S 5B6

File Number 100904328

*This document contains confidential information and is intended only for the individuals named. If you are not the named addressees, you will be prosecuted for unauthorized access to secret information. A French version of this letter follows.*

**Object: The City of Shadows - Final report**

Dear members of the Faculty,

As requested by Mister Yvan Cazabon, Associate Director and Associate Professor at Carleton University, please find enclosed documents of the most importance. Above all, we wish to acknowledge Professor Cazabon's tenacity and perseverance in regards to obtaining these documents; his irrefutable arguments convinced us to share our information with you and establish a partnership with your institution.

We are part of [REDACTED] Ltd., an organization sponsored by the government to conduct studies on interprovincial affairs. You accepted to be our private consultant on the City of Shadows case. The City of Shadows is a codename for an operation that we currently have ongoing at Place du Portage in Hull, Québec, on the other side of the Ottawa River. We are finally able to share these documents with you.

In introducing yourself with the current case, it should be stated that the National Capital Region has been under political, cultural and social turmoil for more than half a century. Political instabilities occurred during Pierre Trudeau's prime-ministerial election in 1968 and then the establishment of Place du Portage in Old Hull, which was meant to represent an attempt at unification with Ottawa, our riparian neighbours. Stemming from reliable sources, the recent election of Trudeau junior as head of the Liberal party leads us to believe that other closed-door interventions regarding the future of Hull are happening again, without the Ministry of Quebec being consulted. Our plans to resist the advances of the Federal expansion into Hull were in vain 48 years ago; the early acquisition of lands

adjacent to expropriated properties were not enough to slow down the establishment of the Portage buildings. It is our duty to consider the possibility of a ramification or detachment of the cause of this identity crisis; to consider a thesis and an anti-thesis to the project, to propose a political change.

The following study considers the historical background of both Ottawa and Hull as well as the previous consultations between the NCC and both governments.

The intent of this investigation is to reconnect elements of the existing urban fabric at key locations that the Portage Complex somehow corrupted or discontinued. Strategies related to the original design of the government buildings by Etienne Gaboury are being used in the investigative process. For the sake of this study, we focused on a particular area by the shoreline below ground, in alignment with the Place d'Accueil to propose a thesis and anti thesis strategy. This new point of connection is meant to bring the inhabitants away from a governmental setup, set a different pace in order to experience the space at a more human scale. Mediums such as collage, drawing and printmaking are being used to express this sensorial approach. Printmaking plays an important role in the representational process as it intrinsically relates to the tension between the thesis and the anti thesis.

We are convinced that the actions undertaken to reconnect la Place d'Accueil with the shoreline contribute to reconcile the people and their land, the City with its history. The architectural intervention is a critique of the governmental apparatus, how it can be seen from the inside and the outside.

You will find attached all necessary documentation in order to proceed to the analysis. We are looking forward for the Azrieli School of Architecture and Urbanism to share their final recommendations.

We trust in your discretion, at all levels.  
Sincerely,



Sandra Blanche

 Ltd

*Ramification: Ottawa/national-centrique (thèse)  
Détachement: Québec/provincial-centrique (anti...)*

N.B. #1 The use of both official languages in this report is relevant to express the political, cultural and social dualities because things do get lost in translation.

N.B. #2 The non-disclosure of our organization is deliberated. Our confidentiality agreement with the government obliges us to keep some information classified in this report.

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1<sup>er</sup> Avril 2017

École Azrieli d'Architecture et d'Urbanisme  
Université de Carleton  
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Numéro de dossier: 100904328

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**Objet : La Cité des Ombres – Rapport final**

Chers membres de la Faculté,

Tel que demandé par Monsieur Yvan Cazabon, directeur associé et professeur associé à l'Université de Carleton, nous vous prions de trouver ci-joint des documents de haute importance. Nous tenons avant tout à saluer la ténacité et la persévérance de Professeur Cazabon tant qu'à l'obtention de ces documents ; ses arguments irréfutables nous ont convaincu de partager nos informations en toute confiance et établir un partenariat avec votre établissement.

Nous faisons partie de [REDACTED] Ltd., une organisation financée par le gouvernement pour mener des études sur les affaires interprovinciales. Vous avez accepté d'être notre consultant privé sur l'affaire Cité des Ombres. La Cité des Ombres est un nom de code pour une opération que nous avons actuellement en cours à la Place du Portage à Hull, au Québec, de l'autre côté de la rivière des Outaouais. Nous sommes enfin en mesure de partager ces documents avec vous.

Afin de vous familiariser avec le cas actuel, il convient de préciser que la région de la capitale nationale a subi des turbulences politiques, culturelles et sociales depuis plus d'un demi-siècle. Des instabilités politiques se sont produites au cours de l'élection ministérielle de Pierre Trudeau en 1968, puis l'établissement de la Place du Portage dans le Vieux-Hull, qui présentait une tentative d'unification avec Ottawa, nos voisins riverains. D'après de sources fiables, la récente élection de Justin Trudeau

comme nouveau chef du Parti Libéral nous porte à croire que d'autres interventions à huis clos se font présentement sur l'avenir de Hull, sans que le Ministère du Québec ne soit consulté.

Nos plans pour résister aux avancées de l'expansion fédérale dans Hull ont été en vain il ya 48 ans; l'acquisition anticipée de terres adjacentes aux propriétés expropriées n'a pas suffi pour ralentir l'établissement des bâtiments du Portage. Il est de notre devoir de considérer la possibilité d'une ramification ou d'un détachement de la cause de cette crise d'identité. Pour examiner une thèse et une antithèse du projet afin de proposer un changement politique.

L'étude suivante considère les antécédents historiques d'Ottawa et de Hull ainsi que les consultations antérieures entre la CCN et les deux gouvernements. L'objectif de cette enquête est de reconnecter les éléments du tissu urbain existant à des emplacements clés que le complexe du Portage a quelque peu corrompus ou abandonnés. Stratégies liées à l'originale conception des bâtiments du gouvernement par Etienne Gaboury font parties intrégrantés du processus.

Dans le cadre de cette étude, nous nous sommes concentrés sur une zone particulière au long de la rive, au niveau sous terrain. Le tout en alignement avec la Place d'Accueil afin de proposer une stratégie de thèse et d'anti-thèse. Ce nouveau point de connexion est destiné à éloigner les habitants d'une configuration gouvernementale, de proposer un rythme différent et ressentir l'espace à une échelle plus humaine. Des supports tels que collage, dessin et la gravure sont utilisés pour exprimer cette approche sensorielle. La création d'estampes joue un rôle important dans le processus de représentation, car elle se rattache intrinsèquement à la tension entre la thèse et l'anti-thèse.

Le rapport prend en considération le contexte historique des villes d'Ottawa et de Hull ainsi que les consultations entre la NCC et les gouvernements provinciaux et fédéraux. Le but de cet enquête est de reconnecter les éléments existants du tissu urbain aux endroits clés du Complexe du Portage ; celui étant corrompu et discontinué. Les stratégies urbanistes d'Étienne Gaboury pour la conception originale des bâtisses gouvernementales sont utilisées dans le cadre du processus.

*Ramification: Ottawa/national-centrique (thèse)  
Détachement: Québec/provincial-centrique (anti...)*

Nous sommes convaincus que les actions entreprises pour reconnecter la Place d'Accueil avec son rivage contribuent à reconcilier les habitants avec leur terre, la ville avec son histoire. L'intervention architecturale est une critique de l'appareil gouvernemental, comment il est possible de l'observer de l'intérieur et de l'extérieur.

Vous trouverez ci-joint toute la documentation nécessaire afin de procéder à l'analyse. Nous attendons hâtivement à ce que l'école Azrieli d'Architecture et d'Urbanisme partage avec nous leurs recommandations finales.

Nous avons confiance en votre discrétion, à tous prix.  
Cordialement,



Sandra Blanche

 Ltd.

N.B. #1 L'utilisation des deux langues officielles dans ce rapport est pertinente pour exprimer les dualités aux niveau politique, culturel et social, car les choses se perdent dans la traduction.

N.B. #2 La non-divulgaration de notre organisation est intentionnelle. Notre accord de confidentialité avec le gouvernement nous oblige à garder certaines informations confidentielles dans cette enquête.

# The City of Shadows - La Cité des Ombres

## Acknowledgements

This investigation would have not been possible without the precious contribution of knowledgeable and experienced agents.

First and foremost, to Agent Caz, also known as Mister Yvan Cazabon, associate Professor at Carleton University. Agent Caz accepted to become my main liaison agent in this operation and without him the City of Shadows would have not seen the light. His diligent and rigorous advice on tactics on a weekly basis were accompanied with eloquent architectural concepts that I could not all quite understand at first. They were riddles for me to resolve as I was going along this experimental process. In a timely manner, as he promised, all the pieces of the puzzle finally came together. All the answers were there since the beginning, just kindly waiting for me to decode them. I feel privileged to have worked under him for this past year and am grateful for everything I learned with him.

My fellow colleague agents were also an indispensable source of motivation and inspiration for the City of Shadows case. I truly value the expertise and moral support of my team. The never-ending hours of work in room 208 and the “Queen” just brought us closer together.

I infinitely appreciate the dynamism of our entire department. It was always nice to encounter any of my coworkers in the streets of Building 22, these little things that bring light to your day and teach you to bury negative thoughts with smile and kindness.

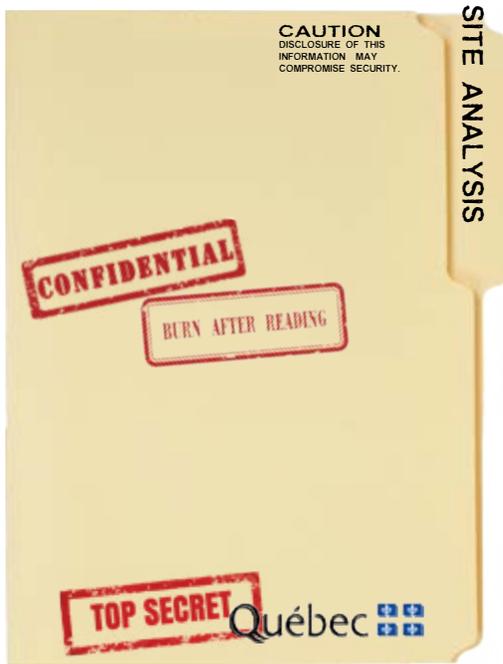
Although I was required to comply with the confidentiality agreement of this case, I was blessed by the unconditional love and moral support of my family, partner and closest friends. Their presence made me feel that I was not alone during the darkest moments of this investigation.

My experiments in printmaking would have not been successful without the help of Agent Rob, also known as Professor Robert Hinchley from the Ottawa School of Art. He helped to refine my technique in the research of light and shadows and the excavation of materiality.

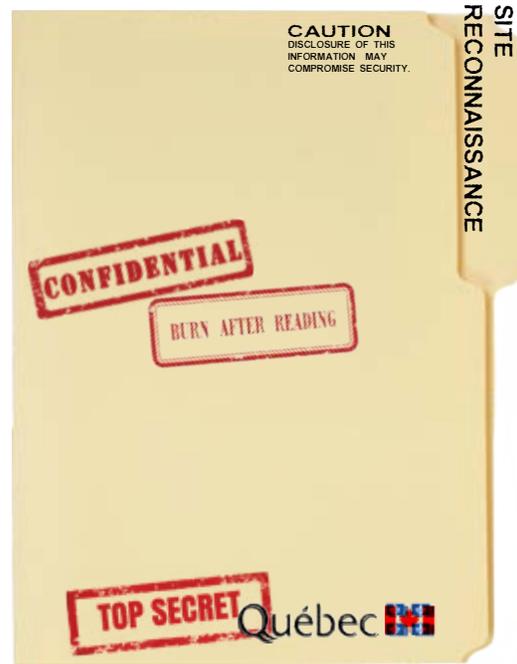
Truly and sincerely, thank you.

-AB

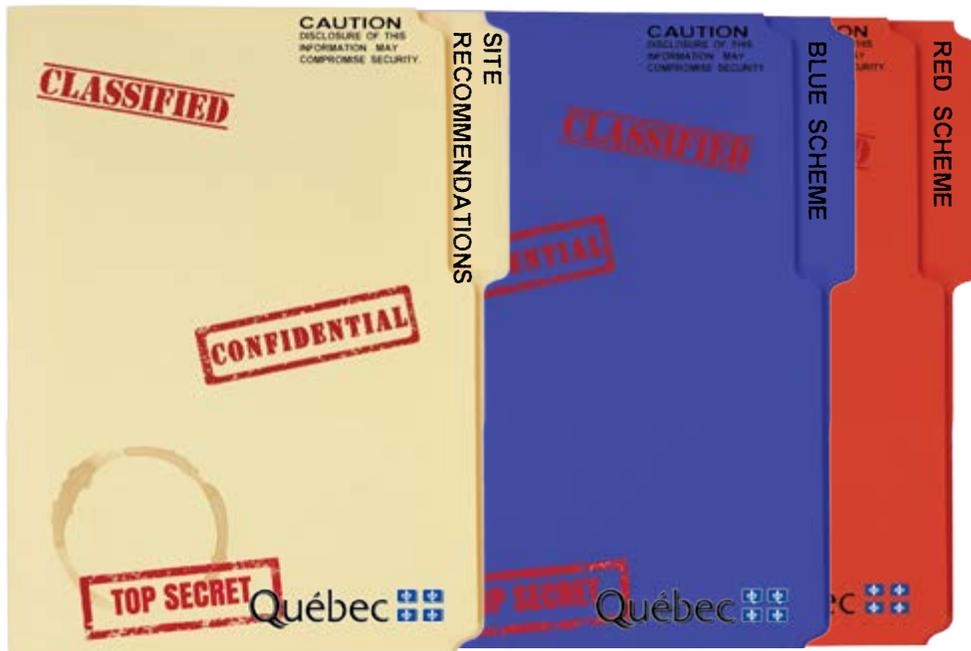
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# The City of Shadows - La Cité des Ombres

## Preface

*“There are two sides to every story. An inside and an outside.” – Mister X*

The City of Shadows is a codename. It holds the information of the medium, the key understanding of the thesis and of the anti thesis.

Printmaking employs techniques and methods that can express something more viscerally and sensorially. It is the intuitive excavation of materiality.

A carving, for the purpose of printmaking, is like an intermediate between drawing and sculpture. It produces a deeper feeling, a layering of impressions where an experience can be built. A special characteristic of printmaking is also in the printing process itself. The print is the transfer of the embossed impression of the carved surface. Depending on the material used, wood or metal, the inscription of the etching will be translated in a certain way on paper. On one hand, working with wood leaves the hand to more intuitive gestures in accordance with the fibre of the material. On the other hand, the use of metal such as zinc and steel allows for more accuracy and multiplies the possibilities for etching techniques and mixed textures of increased depth.<sup>1</sup>

The print is also shifty. It is the mirrored image inscribed on a surface by only its shadows. The carving and the print together represent the positive-negative phenomenon of an impression. Thus, printmaking is the impression left on a material by another material; a binary tension is established. Ottawa and Hull have a similar binary tension or bipolar connection.<sup>2</sup> Ottawa, enlightened by its power has extended its reach with the development of the Portage buildings, casting their shadows across Hull.

The construction of the Portage building has aseptified the neighbourhood, depriving it from a real, continuous, and quality pedestrian experience. The proposed reconciliations set within the Portage Complex are meant to bring the inhabitants away from a governmental setup, to dwell at a different pace while allowing them to experience the spaces at a more human scale.

Printmaking plays an important role in the representational process as it intrinsically relates to the tension between the thesis and the anti thesis. The creation of new moments as such will contribute to reconnections between the people and their land, the City with its history.

-AB

**CAUTION**  
DISCLOSURE OF THIS  
INFORMATION MAY  
COMPROMISE SECURITY.

THE CITY OF SHADOWS  
SITE ANALYSIS

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**TOP SECRET**



## GEOGRAPHICAL LOCATION

Coordinates of the site: 45.425560, -75.714143

Approximate population of Hull: 69,004

80% French as first language 9% English as first language<sup>3</sup>

Hull is geographically considered an Island

Illustration 1 Site map



## HULL HISTORY

### Wood & Fire



Hull is the oldest district in the city of Gatineau, located north of the Ottawa River shore. Founded in 1800 by Philemon Wright, the city was originally called “Wright’s Town”.<sup>4</sup> Hull is first known as a worker area. A majority of Hull’s inhabitants are employed by the EB Eddy factories and the city’s Lumber companies. All aggregated by the water, the industries are overlooked by the Parliament in Ottawa (formerly known as Bytowne ).

*Le cœur de la création de Hull est fondé sur l’industrialisation du bois d’œuvre, du papier et des allumettes qui a d’ailleurs monopolisé la rive québécoise sur plusieurs décennies. Le caractère industriel fait entièrement partie de l’identité hulloise. Plusieurs de ses vestiges occupent toujours la bordure de l’eau. Le métier de draveur dans la Rivière des Outaouais, principalement à Hull, a connu sa popularité dû au nombre son extinction d’ici 1990.*

[REDACTED]

[REDACTED] Philemon Wright did not really found [REDACTED]

[REDACTED] a secret partnership with EB Eddy<sup>5</sup> caused the great fire in 1900 [REDACTED]

[REDACTED]

*Suite à l’incendie du Parlement à Montréal en 1849, Ottawa est reconnue pour sa localisation géographique. Apparemment plus sûre pour recevoir le Parlement et éviter toute attaque surprise de la part de l’ennemi. Hull et Ottawa sont reconnues comme étant la région de la Capitale Nationale en 1850.<sup>6</sup> Un grand feu a causé la reconstruction de Hull et Ottawa en 1900.*

With the high demand for workforce, the area was populated and built very quickly. The dwellings, also called match houses, are flimsy and made of low cost materials. These same buildings are at the origin of multiple fires occurring between 1870 and 1971.<sup>7 8</sup>



Illustration 3a Great Fire in 1900 - View of Hull and Ottawa



The very inflammable substances from the factories acted as an amplifier for the Great Fire of April 26th, 1900. In a matter of a couple of hours, the fire has traveled South from Vaudreuil and St Redempteur street by the shore where Eddy Mills and Hull Lumber Company have been destroyed.<sup>9</sup>

The Laurier's family was involved in several  causing the death of hundreds of people.<sup>10</sup>   
  
  


<sup>11</sup> Over 3,200 buildings were destroyed; 1,300 in Hull and 1,900 in Ottawa. The event leaves 5,789 people without a place to live and to work.

The damages in Hull for this period is estimated at \$3,300,494 of which only 25% has been covered by insurance. In 2017-dollar value, the damages are estimated at \$89,283,317.<sup>12</sup>   
  
  
  

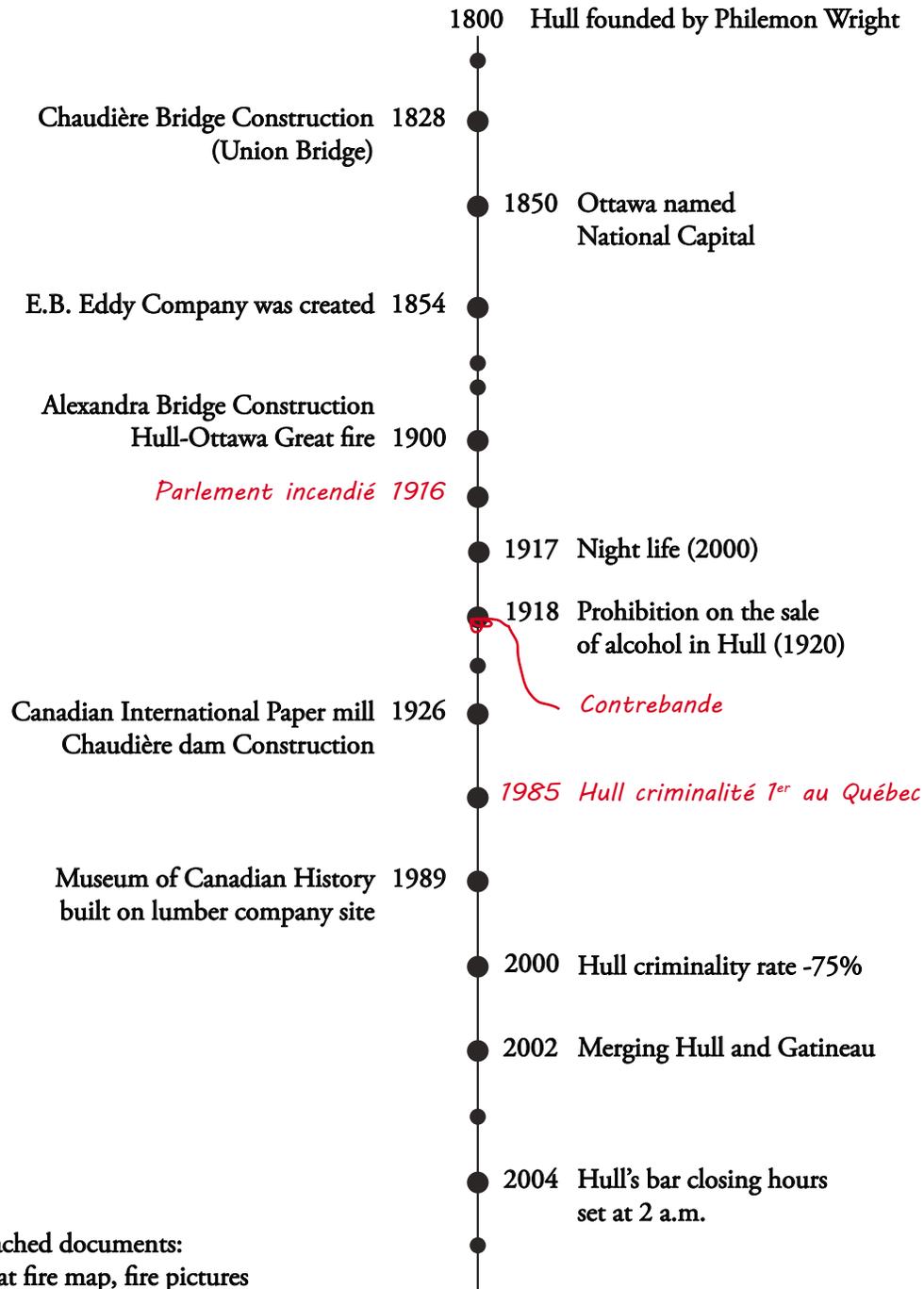

“Besides monetary assistance (\$956,962.77), great quantities of food and clothing were sent in from all over Canada and transported free of charge by the railroads.”<sup>13</sup>

The Great fire damaged 276 acres in Hull and 440 acres in Ottawa; millions of board feet of lumber were burned.<sup>14</sup>

# HULL TIMELINE

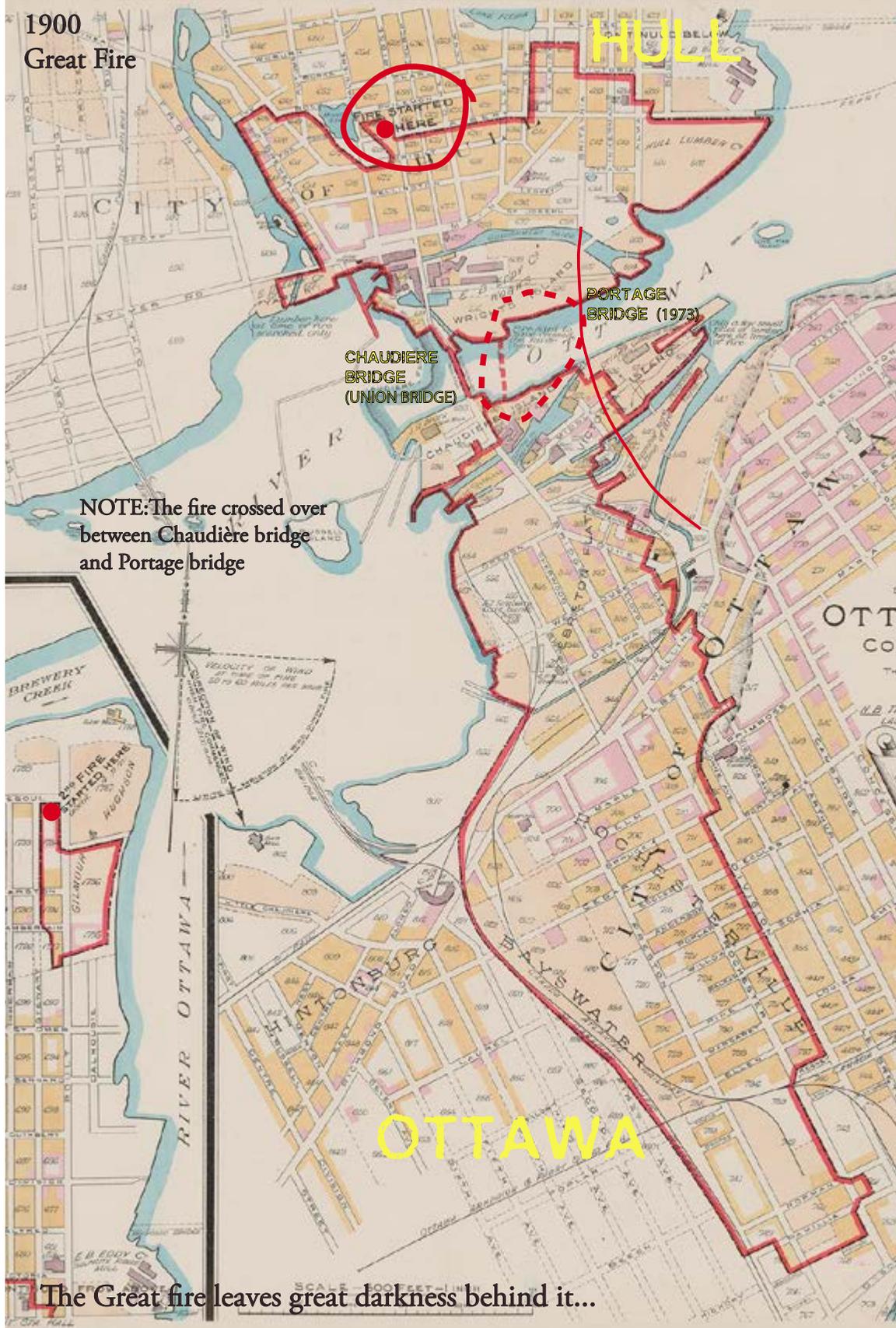
## Industrial/Fire

## Socio-Cultural



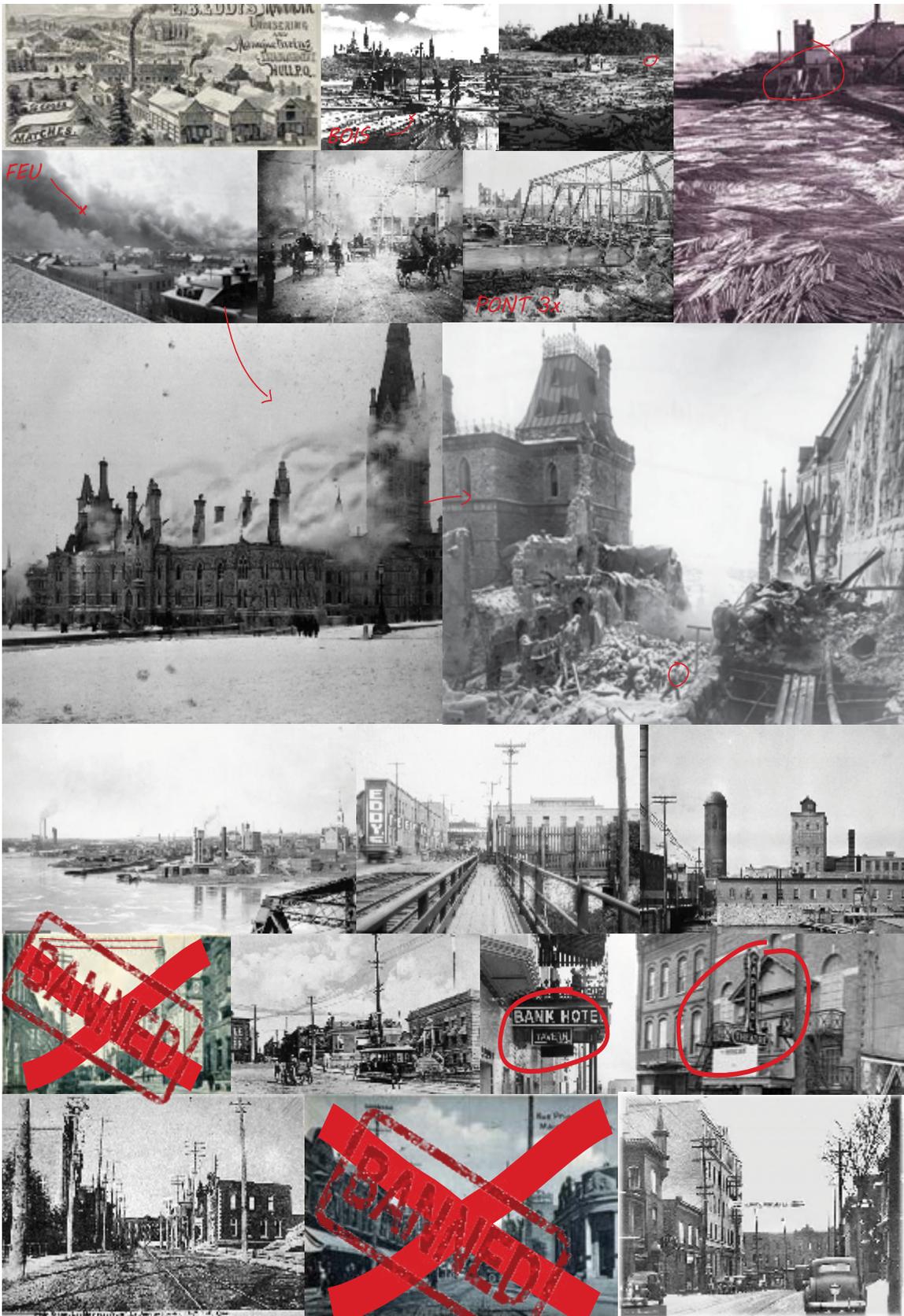
Attached documents:  
Great fire map, fire pictures

1900  
Great Fire



NOTE: The fire crossed over  
between Chaudière bridge  
and Portage bridge

The Great fire leaves great darkness behind it...



Multiple fires in Hull occurred in 1880, 1886, 1888, 1900 and 1913.

## HULL HISTORY

### Molotov cocktail at Le Petit Chicago



Prohibition of alcohol in Canada occurred in various stages. The country nationally banned the sale of alcohol from 1918 to 1920. A few provinces repealed the ban only in the late 1920's which allowed a fruitful trade with the US, obliged to the Eighteenth Amendment of the Constitution from 1920 to 1933.<sup>15</sup> One of the most renowned crime organizer, Al Capone, succeeded to the bootlegging business in Chicago; bringing fine products to Canadian drinkers.

Al Capone was frequently found in Hull, enjoying the pleasure of gambling houses, taverns and women. It is under these circumstances that Hull found the name of "Le Petit Chicago".<sup>16</sup>

Although prohibition is affecting albeit differently both provinces of Quebec and Ontario but differently; Hull lives under prohibition from May 1918 to July 1919 while Ottawa endures it from 1916-46. Although "prohibition overlapped in both provinces for a period of about fourteen months, the flow of Ontario-to-Quebec drinkers did not wane."<sup>17</sup> Clandestine bars and bootlegging activities are taking root in Old Hull. Production of illegal moonshine and underground bars are not stopped by public morality movements.<sup>18</sup>

*La relation incestueuse entre Hull et Ottawa est à l'origine de ses sombres mœurs. Hull grandit tel un rhizome, dans l'ombre et sous terre tandis que la grande sœur, Ottawa, s'élève de toute sa grandeur en prônant la paix en haut de sa tour. La ville de la capitale nationale resserre les écluses de la moralité chez ses gens et se débâcle avec effervescence dans chaque taverne, bar et maison de jeu, en aval, de l'autre côté de la rive.*

Many Ontarians head to Hull to drink and it results of numerous arrests for alcohol-related offences. Between 1920 and 1930, 75% of the people arrested in Hull were from out of province.<sup>19</sup> Although the number of arrests declined after 1946, Hull remains a center of attraction for its night life.

Taboo and prohibition only attract people to do acts in the shadows.

Alcohol traffic was arranged between Laurier and Godin by [REDACTED]  
[REDACTED]  
[REDACTED]

[REDACTED] The traffic would help sustain prostitution on Eddy street [REDACTED]  
[REDACTED]  
[REDACTED]

*Secteur de prostitution à l'intersection des rues Eddy et Wright*

Proportionate to the popularity of clubs and bars, the crime rate keeps increasing in Old Hull. The sale of alcohol, the extended bar hours generated the renown of this industrial district throughout the 20th century.<sup>20</sup>

With the rise of Quebec nationalism in the early 1960's, the popularity of the bars and the rise of criminality in Hull highly motivate federal politicians to severely transform the heart of Hull. The industrial character would change and become more aligned with Ottawa's city centre.<sup>21</sup> The issues related to the night life are seen by the federal government as a disease that needs to be exterminated. Thousands of expropriations are about to come, hoping for a wind of change in Hull. The opening of the McDonald-Cartier Bridge is one of the strategies to move bars north of Hull to St. Joseph and St. Raymond Boulevards. The construction of the new bridge is also part of a larger project meant to facilitate the movement of thousands of civil servants between the Ontario shore and the island of Hull.

*Tavernes toujours existantes*

*La noirceur demeure alors que la vie s'échappe*

*Il semble que Hull n'a toujours pas appris de son passé incendiaire; l'aseptisation totale des activités nocturnes ne fait que combattre le feu par le feu. Ces mesures drastiques laissent le Vieux Hull en état de choc. Vide la nuit, mais les ombres demeurent. C'est la Cité des Ombres.*

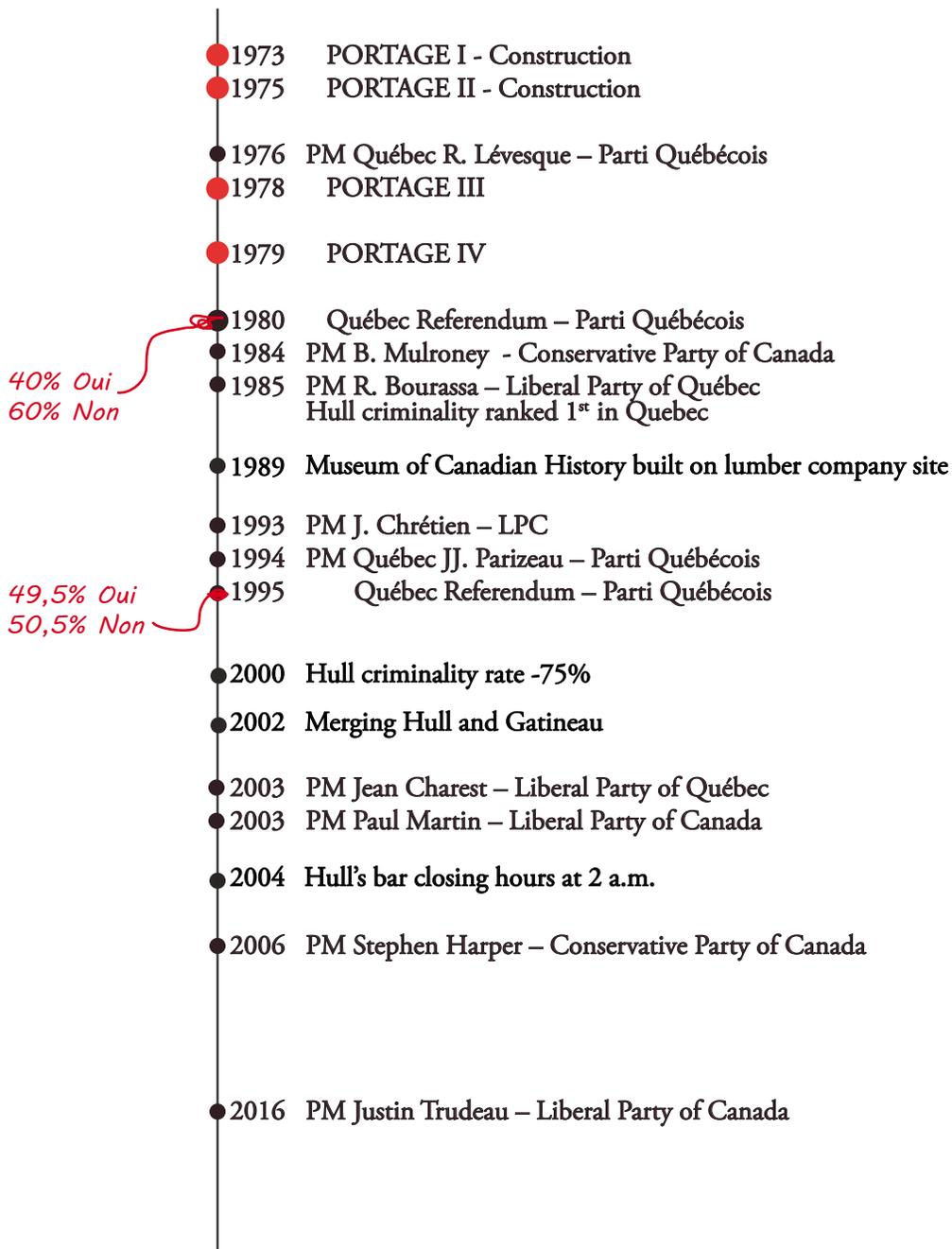
The Liberal Party of Canada is firmly convinced that the development of Portage Place is the cure for Hull's social ills and a trigger for the unification of the National Capital<sup>22</sup>. The solution to this working-class's deep moral deficiency. Since its inception in 1965, the federal complex has gradually extinguished the limelight, pushing Hull's nightlife to the background. Now empty at night, the shadows remain.

This is the City of Shadows.

## HULL MAIN TIMELINE

Industrial/Fire  
Socio-Cultural  
Political

- 1800 Hull founded by Philemon Wright
- 1828 Chaudière Bridge - Construction (Union Bridge)
- 1850 Hull & Ottawa - National Capital
- 1854 E.B. Eddy Company was created
- 1900 Alexandra Bridge - Construction  
HULL-OTTAWA GREAT FIRE
- 1916 *Le Petit Chicago*  Parliament fire  
PROHIBITION on the sale of alcohol in Ottawa (1927)
- 1917 Night life (2000)
- 1918 PROHIBITION on the sale of alcohol in Hull (1920)
- 1926 Canadian International Paper mill  
Chaudière dam - Construction
- 1960 PM Jean Lesage– Liberal Party of Quebec  
QUIET REVOLUTION
- 1963 PM Lester B. Pearson – LPC
- 1965 Macdonald Cartier Bridge - Construction
- 1966 PM Quebec – Union Nationale
- 1968 PM P-E Trudeau – LPC
- 1970 PM Robert Bourassa – Liberal Party of Québec
- 1972 NCC report - Master plan Place du Portage
- 1973 Portage bridge - Construction



**CLASSIFIED**

The following evidence contributes to the understanding the evolution of the implementation of the Portage Buildings Phases I-I-III-VI.

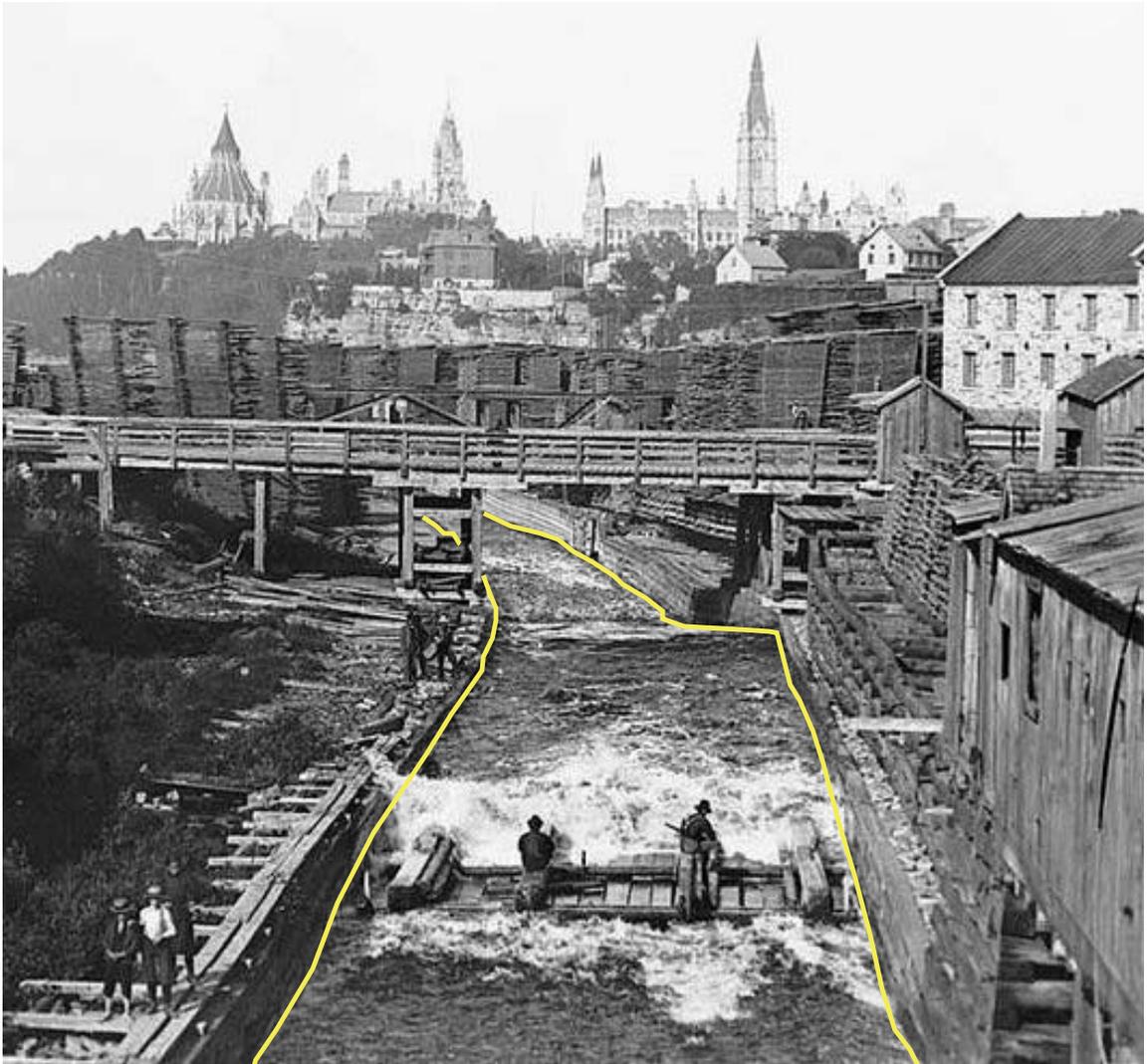
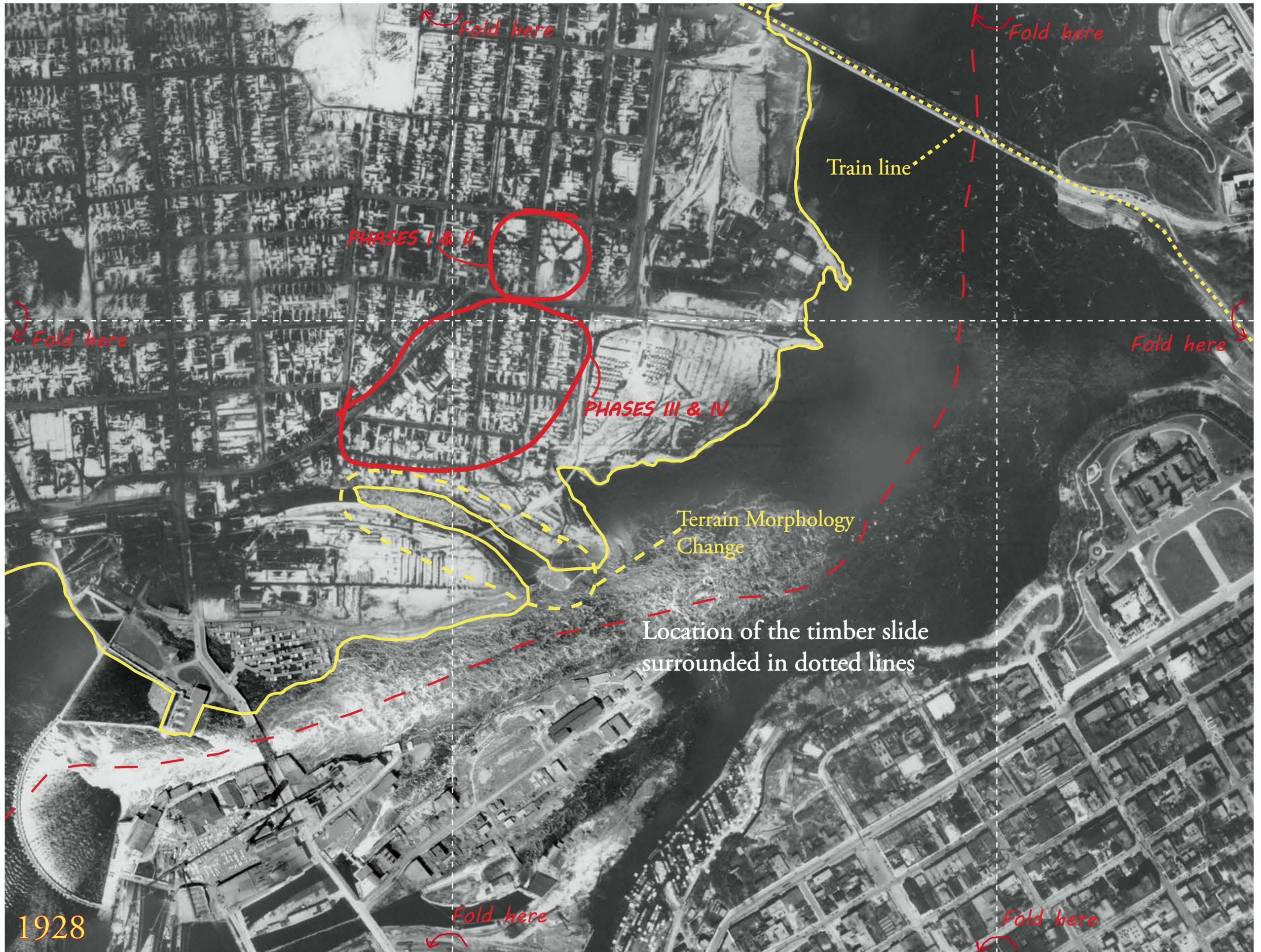


Illustration 7 Timber slide in Hull



Fold here

Fold here

Train line

PHASES I & II

PHASES III & IV

Fold here

Fold here

Terrain Morphology Change

Location of the timber slide surrounded in dotted lines

1928

Fold here

Fold here



Fold here

Fold here

Train line

PHASES I & II

PHASES III & IV

Terrain Morphology Change

The gap is being filled over time

Fold here

Fold here

1965

Fold here

Fold here



Fold here

Fold here

PHASES I & II

PHASES III & IV

Terrain Morphology Change

This important change in morphology is the result of the evolution of the wood industry.

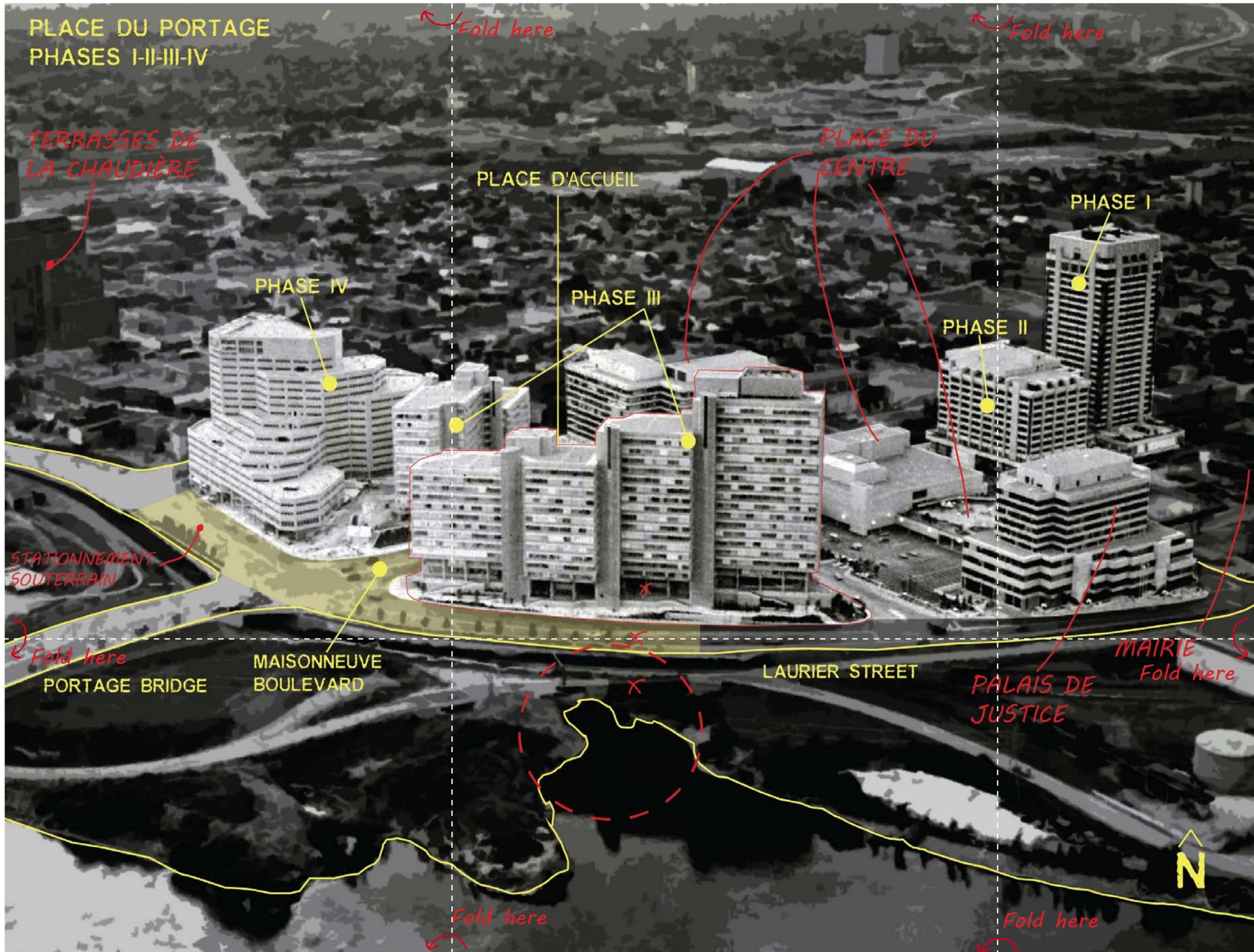
1965

Fold here

Fold here

Fold here

Fold here



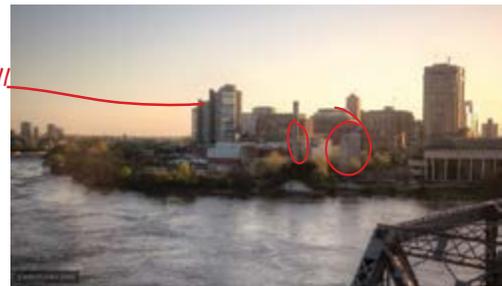
BEFORE & AFTER

The aerial photographs clearly show the varying delineations of the shore between 1928 and today. The match, wood and paper industries have greatly affected the morphology of the terrain. The railroad system originally connecting Hull and Ottawa saw drastic changes on the Hull side with its replacement by bike paths and the creation of new main roads.

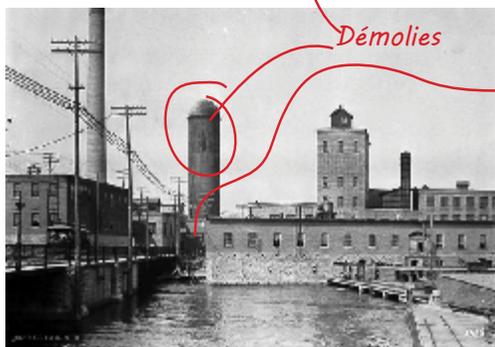
Illustrations 12 a,b View of Hull from Ottawa  
Few industrial vestiges remain



*Phase III*

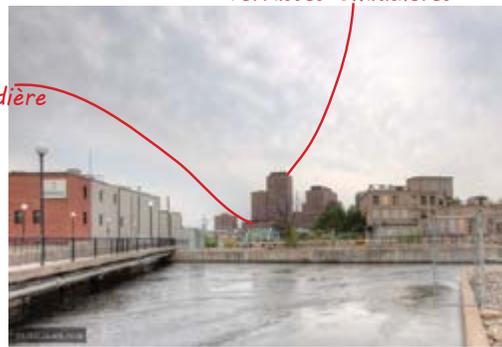


*Terrasses Chaudières*



*Démolies*

*Pont  
Chaudière*



Illustrations 12 c,d View of Hull from Booth Street  
(Chaudière bridge)

**BEFORE & AFTER**

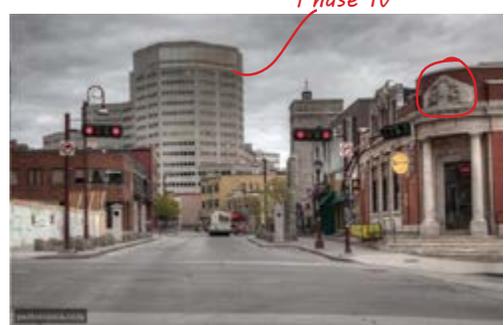
*Malgré la démolition et l'éradication d'emblèmes industriels historiques au niveau de la surface, les ancrages demeurent... Bien que seulement 48 ans ont passé depuis l'établissement des bâtisses Portage, l'allure topographique est méconnaissable. (Voir photos aériennes)*

With the examination of the historical pictures of the wood industries, the opening in the terrain identified on the maps signify a timber slide at the river's shore. That opening and timber slide are filled over time.

**Illustrations 13 a,b View #1 Promenade du Portage (Main street)**



*Train/Voie ferrée*



*Phase IV*



*Place du Centre Phases I & II*

**Illustrations 13 c,d View #2 Promenade du Portage ( Main street)**

## HULL HISTORY Ô Canada



*La Révolution tranquille consiste en une réorientation de l'État québécois qui adopte les principes de l'État-providence. Une séparation entre l'Église catholique et l'État, et la construction d'une nouvelle identité nationale québécoise s'éloignent du nationalisme traditionnel canadien-français.<sup>23</sup>*



The Quiet Revolution is an important break in the history of Quebec. It is the continuation of an evolution that began in the nineteenth century by the advent of industrialization and urbanization. The Revolution begins after the death of Quebec's Prime Minister Maurice Duplessis of the National Union in 1959. The next provincial election of 1960 brings to power Jean Lesage of the Liberal Party. The Quiet Revolution spans from 1960 for almost two decades. During this short period of history, Quebec defines a new identity detached from religious beliefs.<sup>24</sup>



*Depuis la dissolution de l'Union Nationale en 1970, une tension politique se continue entre les partis Libéral et Québécois sur plusieurs décennies. La croissance de l'appareil gouvernemental provincial interventionniste frictionne avec la philosophie centralisatrice du gouvernement fédéral.*



Lester B. Pearson leader of the Liberal party of Canada starts his mandate as the Prime Minister of Canada in 1963. Pierre Elliott Trudeau takes over the mandate for the same party in 1968 until 1979.



English-Canada is concerned about the changes taking place within Quebec society and the demands of its population. In 1963, Prime Minister Lester B. Pearson asks the question: "What does Quebec want?"  
*"Que faire pour assimiler le Québec?"*

Canada institutes the Royal Commission on Bilingualism and Biculturalism in an attempt to answer the question to satisfy the demands of Quebecers. However, the implementation of the proposed measures only increases the division between English-speaking Canadians and Francophone Quebecers.<sup>25</sup>



[REDACTED]  
[REDACTED] study gives an objective [REDACTED] of the histo[REDACTED]  
[REDACTED] the  
observations of the analysis and the resulting recommendations.  
land expropriations.

*Les Canadiens-anglais considèrent que les mesures mises en place par le gouvernement fédéral sont des concessions inacceptables allouées aux francophones. En contrepartie, les Québécois francophones considèrent que les mesures établies sont loin d'être suffisantes pour répondre à leurs aspirations.*

Meanwhile from 1963-1970, the paramilitary group Front de Libération du Québec is conducting [REDACTED] the Quebec government of that time. These attacks culminated with the bombing of the [REDACTED] 1970, which [REDACTED] British Trade Commissioner James Cross. In the subsequent negotiations, Quebec Labour Minister Pierre Laporte was kidnapped and murdered by a ce [REDACTED]  
[REDACTED]  
[REDACTED]s of support, with a small number of FLQ members being granted refuge in Cuba.

With the new federal elections in 1968, Pierre Trudeau has the mandate to preserve national unity against the rise of Quebec sovereignty and condemning any terrorist actions. The Prime Minister is implementing officially bilingualism and the Charter of Rights and Freedoms. Although the institutional reform is for the greater good, many people are critical of the decisions taken, seen as detrimental to Quebec's culture.<sup>27</sup>

[REDACTED]  
[REDACTED]  
it will be a question of estab[REDACTED]  
[REDACTED] a question  
of establishing and blahlkjfer [REDACTED]  
[REDACTED]  
[REDACTED] overall to especially  
focus on the [REDACTED]  
[REDACTED] articulation represents anyuyrw hfksj ahsuyr  
hs heyoiurt ekjkd ghhg eue..

**TOP SECRET**

## HULL MAIN TIMELINE

### Political

*Liberal Party of Canada : LPC  
PM: Prime Minister*

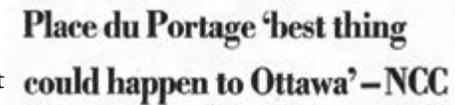
- 1800 Hull founded by Philemon Wright
- 1850 Hull & Ottawa - National Capital
- 1916 Parliament fire
- Le Petit Chicago* ● 1960 PM Jean Lesage – Liberal Party of Quebec  
X QUIET REVOLUTION
- X ● 1963 PM Lester B. Pearson – LPC
- 1966 PM Quebec – Union Nationale
- X ● 1968 PM P-E Trudeau – LPC
- X ● 1972 Rapport NCC - Master Plan Place du Portage
- 1970 PM Robert Bourassa – Liberal Party of Québec
- 1973 PORTAGE I - Construction
- 1975 PORTAGE II - Construction
- 1976 PM Québec R. Lévesque – Quebecois Party
- 1978 PORTAGE III
- 1979 PORTAGE IV
- 40% Oui  
60% Non* ● 1980 Québec Referendum – Quebecois Party
- 1984 PM B. Mulroney - Conservative Party of Canada
- 1985 PM R. Bourassa – Liberal Party of Québec
- 1993 PM J. Chrétien – LPC
- 1994 PM Québec JJ. Parizeau – Quebecois Party
- 49,5% Oui  
50,5% Non* ● 1995 Québec Referendum – Quebecois Party
- 2002 Merging Hull and Gatineau
- 2003 PM Jean Charest – Liberal Party of Québec
- 2003 PM Paul Martin – Liberal Party of Canada
- 2006 PM Stephen Harper – Conservative Party of Canada
- 2016 PM Justin Trudeau – Liberal Party of Canada



**1968 Vision** Pierre-Elliott Trudeau exclaimed: "It is time to unite the destinies".<sup>28</sup> The implementation of the massive federal complex in Hull is meant to correct the inequalities "that have existed for too long"<sup>29</sup> between the two cities. To promote bilingualism in Hull, the City would accommodate civil servants in new federal office buildings. This in turn would connect both sides of the Ottawa River.



**1969-1995 Goal** In the next 25 years Hull is meant to accommodate 36,000 government officials at the heart of the City, representing a quarter of all government employees. The National Capital would finally become a more accurate representation of Canada's population. For this to be achieved, about 2/3 of the core City must be expropriated along with the restoration of sewer and water systems.

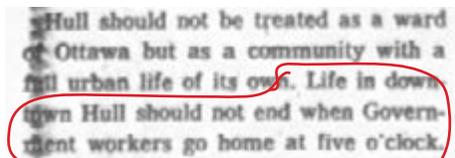
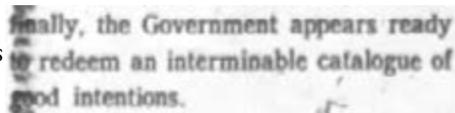
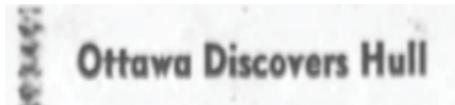


*Avec les importantes coupures gouvernementales, le fédéral amène l'occupation des bâtisses à seulement 12,000 fonctionnaires.<sup>30</sup>*



**The Beginning** The Government of Québec, hearing rumors about the massive construction project on the Hull side, purchased two blocks of the proposed expropriation zone, two days before the Federal government proceeded to appropriate the lands. The proposed programme for the provincial government lands are a courthouse and provincial office building complex which hitherto had no prior conversation with the Federal government.

*Adversité entre la CCN et Québec*



*What happened?*

\$10,000,000 are invested for the Hull expropriation process, inviting 5,000

residents and storekeepers to leave their properties. Ottawa City Hall is worried about Federal government budgeting for Hull while Ottawa's rejuvenation for Lebreton flats are being stalled by the NCC. Adding to the confusion, Public Works Canada wishes to take over the federal project, competing with the NCC.<sup>31</sup>

*Une adversité entre le provincial et la CCN se crée quant à l'appropriation improvisée des terres expropriées. Hull n'a pas été consulté à propos des nouveaux plans que le Canada a pour sa région Capitale. L'expropriation amène le rasage complet de ces 12 acres.<sup>32</sup> La ville doit tout reconstruire de nouveau au lieu de bâtir à partir de ce qui est déjà existant. La terre dépourvue de son histoire exprime dûment une difficulté à trouver son identité.*

The NCC has submitted a Master Plan report in 1969 proposing the potentiality of some "avenues" for the future of Hull.

**"Gaboury does Hull"**

In 1972, the architect Étienne Gaboury is commissioned to conceptualize the Federal complex. Most aspects of the suggestions from the NCC have been considered and realized in his plans.<sup>33</sup>

*Lasosky  
Cayer  
Gaboury*

Various architects are in charge of the detailed design of each phase of the Federal complex. The final version of the project unfortunately shifts away from Gaboury's main vision; This famous bipolar strategy is only theoretically implanted.

Following evidences: NCC Report letter  
Ottawa Journal article



*Tensions between both provinces*

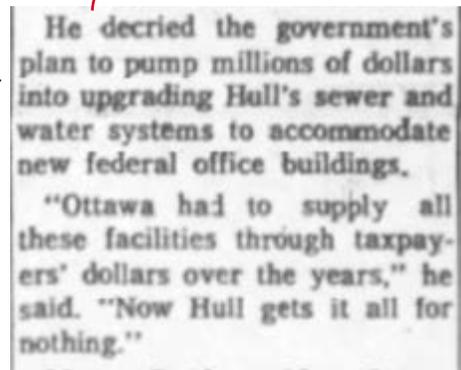
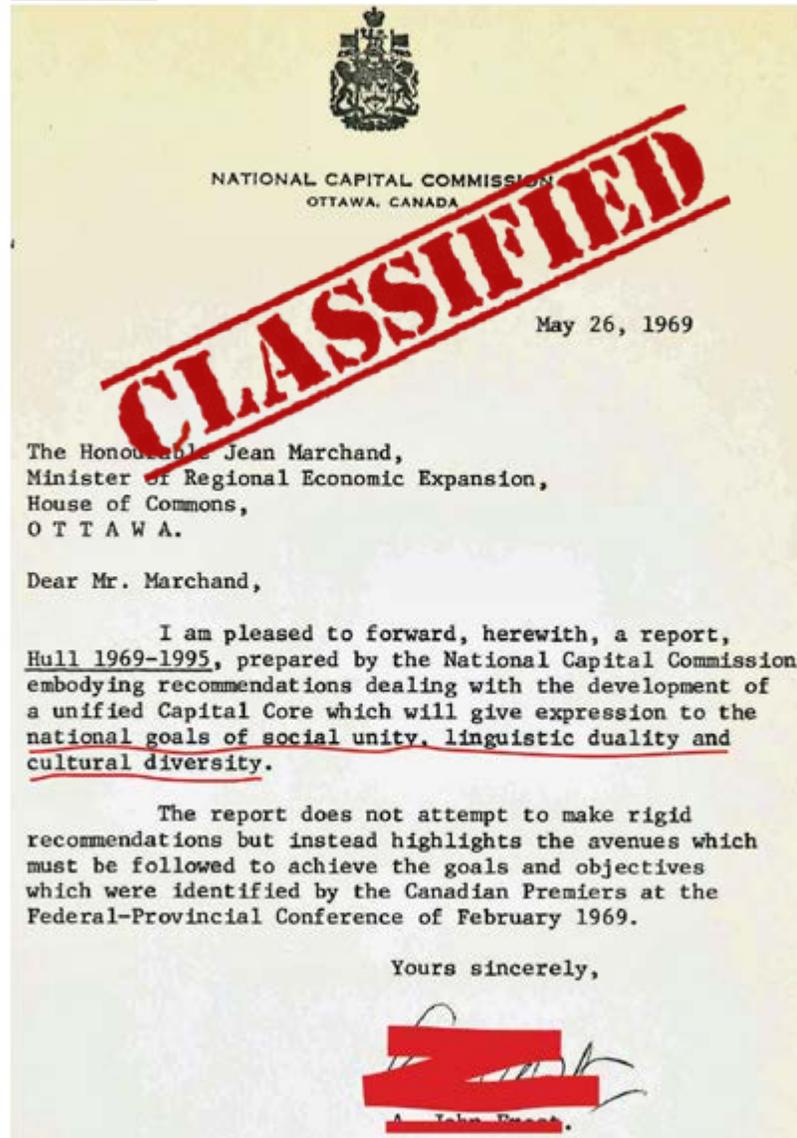


Illustration 17 NCC Letter



# Gov't Unveils Huge Building Plan for Hull

CONFIDENTIAL

PARLIAMENTS...  
 The federal government has announced plans to build a new multi-million dollar building complex in Hull, Quebec, as a step towards equalizing the economic development between the two Montreal-Quebec centers of the national capital area, which was outlined in the House Thursday by Regional and Economic Expansion Minister Marchand, in a debate on the subject.

Additional stories on the long range development of Hull appear on Page 1.

## Hull Plan Worries Ottawa

Heit Wonders What's in Store For La Breton Flots

By DON ELLINGEN

## 2 Killed

By SCOTT BUTTON  
 COLLINGWOOD, Ont. (CP) — An enormous steel-hull ship, grinding numbers like matchsticks, stopped down a main



Overhead spectators saw the mad scramble and heard the alarmed cries as the stern began to slip toward the water

## Separate School Taxes Up

Federal government plans to dump untold millions of dollars into Hull have kindled new worries in Ottawa City Hall. Two senators were interviewed after hearing word of Regional Economic Expansion Minister Marchand's announcement in the Commons they slipped into a late afternoon press conference to go. (The Star Staff)

Considers Murray Heit and Ernie Jones as to as Mr. Marchand said \$10,000,000 will be spent in the next five years for federal expenditures in Hull, clearing the way for construction of new government buildings.

"Increased activity in Hull will help all surrounding municipalities," Mr. Marchand claimed.

Turn to Page 3—BULL.

He said the matter was another "aspect" of federal participation in Hull. If the company "is taken

## Quebec Beat Gov't To Draw on Land

By RICHARD CLEROUX  
 The Quebec government pulled a quickie and expropriated part of the land the federal government was eyeing for its massive Hull project, it was learned Thursday.

Regional Economic and Expansion Minister Marchand said Thursday "our plan was to expropriate the whole area but one week earlier the Quebec government decided to expropriate two blocks of it."

ings are up, the company's plant will lie directly between the Hull "core" and Parliament Buildings.

de Ville, Notre Dame and Vercheres streets.

The federal government Thursday expropriated everything available around it.

Some observers believe the Quebec government probably will have to revise its plans because of the new federal project.

Mr. Marchand said the Quebec move does not jeopardize the federal project in any way.

The Quebec expropriation was filed Tuesday, sources at the registry office in Hull, told The Journal and the federal expropriation came two days later — Thursday.

The Quebec government expropriated the land for a new courthouse and provincial government office complex. It is bounded by Maisonneuve, Hotel

"In fact they may find the land is more trouble than it's worth," he said with a chuckle.

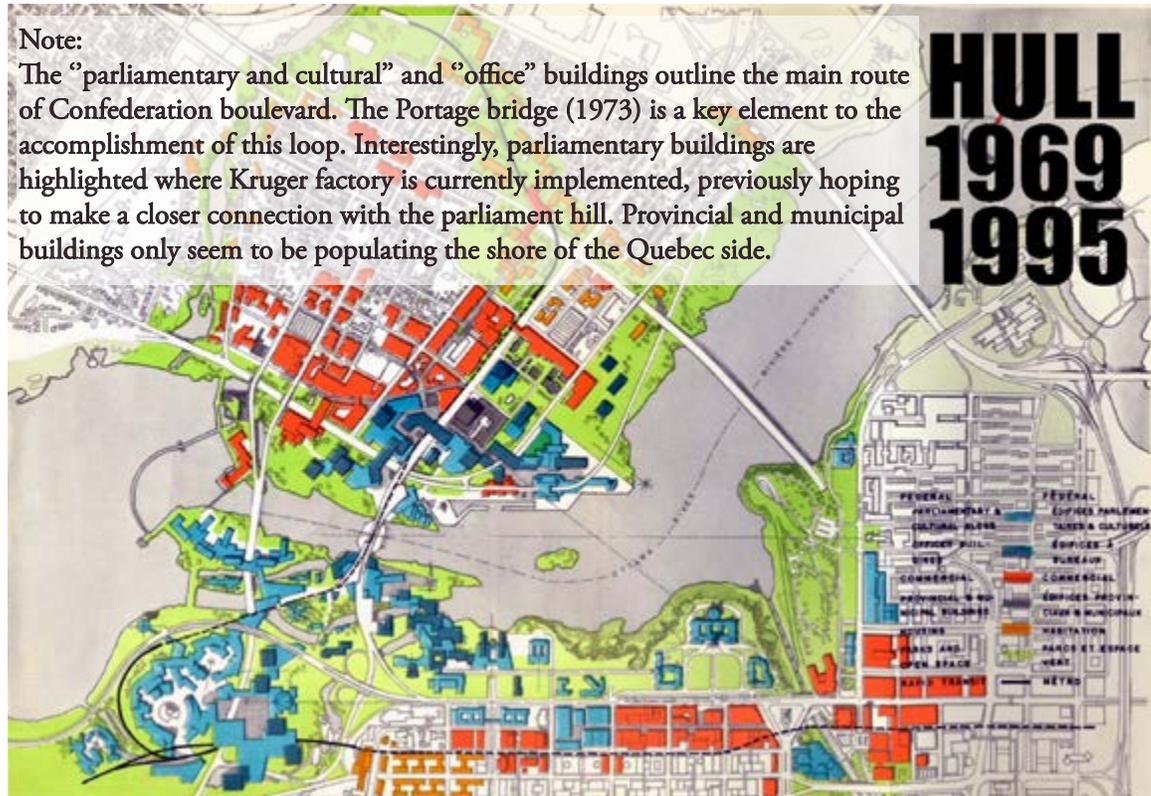
A National Capital Commission spokesman said the NCC did not learn of the Quebec move "until we read it in the papers." He said the federal government had informed the Quebec government "for some time" about the federal project.



**MASSIVE HULL PROJECT**

The map shows the 15 acres of downtown Hull the federal government is expropriating. The black section (upper left) is where the \$18,000,000 Place du Portage project was to have been built. The government is taking it over. The square chunk in the middle is the planned Quebec government project. It includes a \$2,000,000 new courthouse and provincial building complex. The bottom and left side of the larger black area borders on E. B. Eddy company land.

**Illustration 19 a** NCC demographic diagram



**Illustration 19 b** NCC transportation diagram

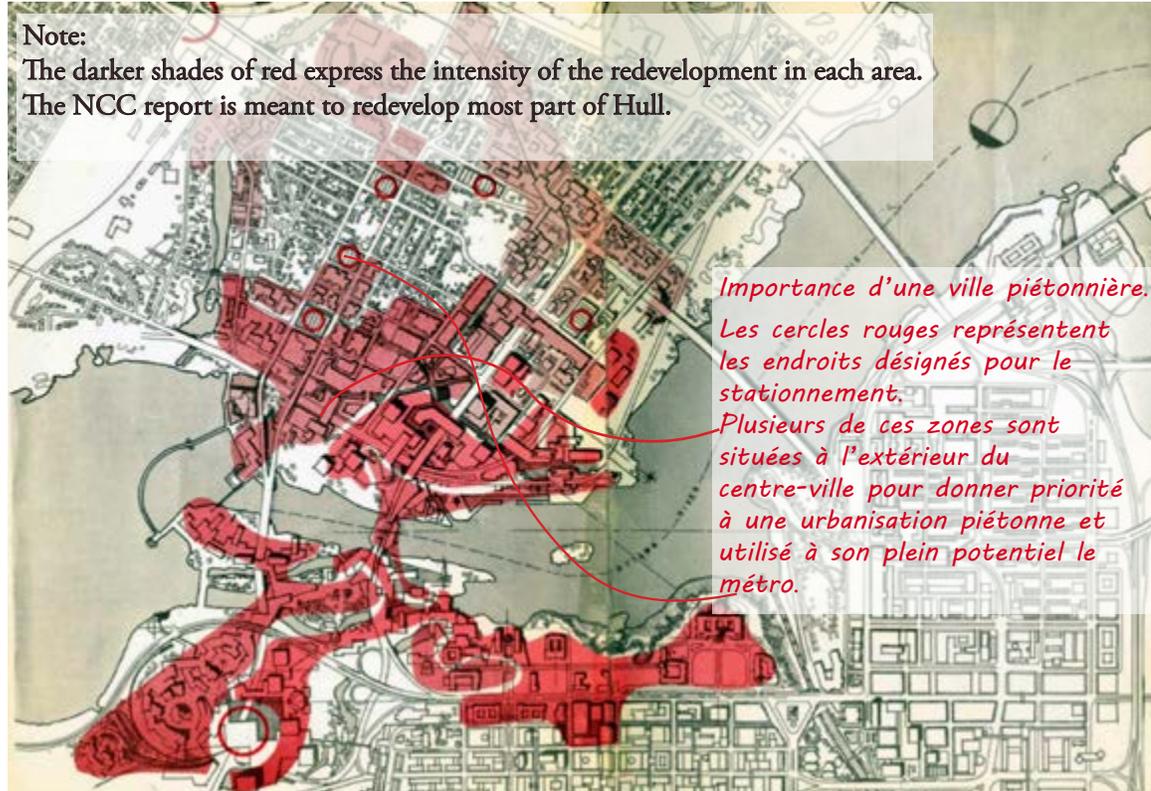


Illustration 20 a NCC rapid transit diagram

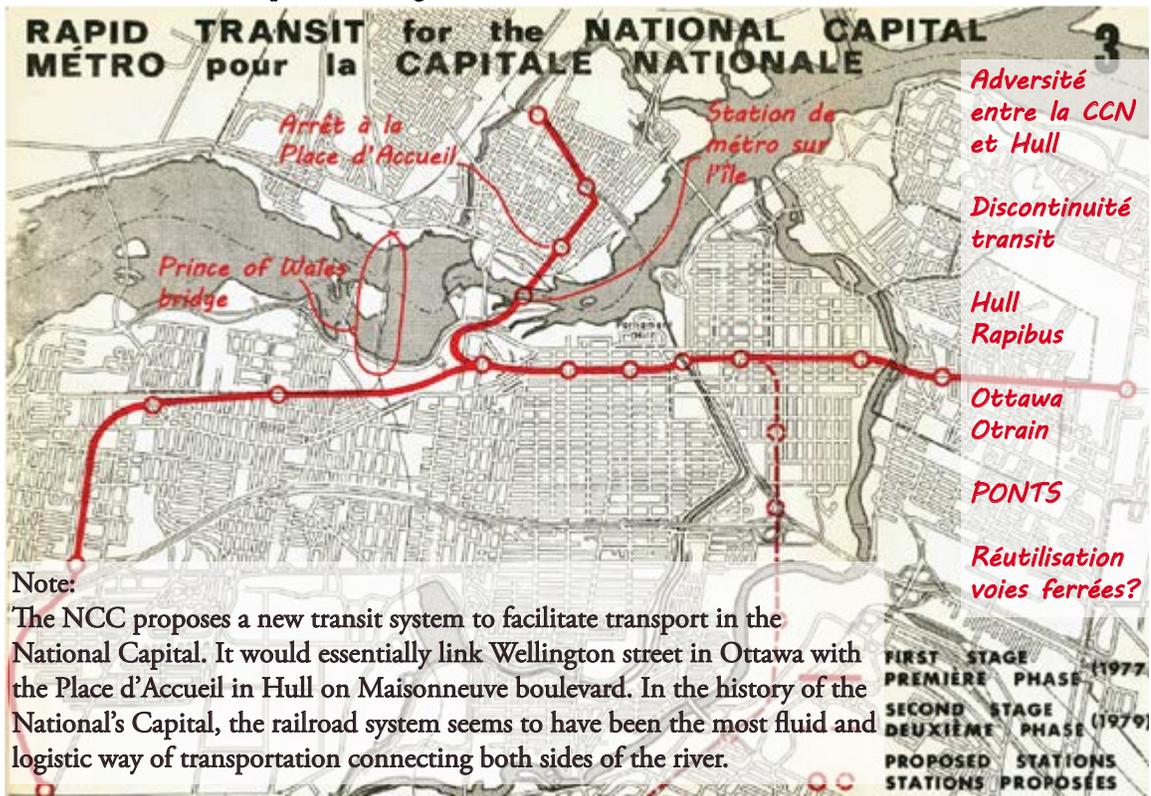
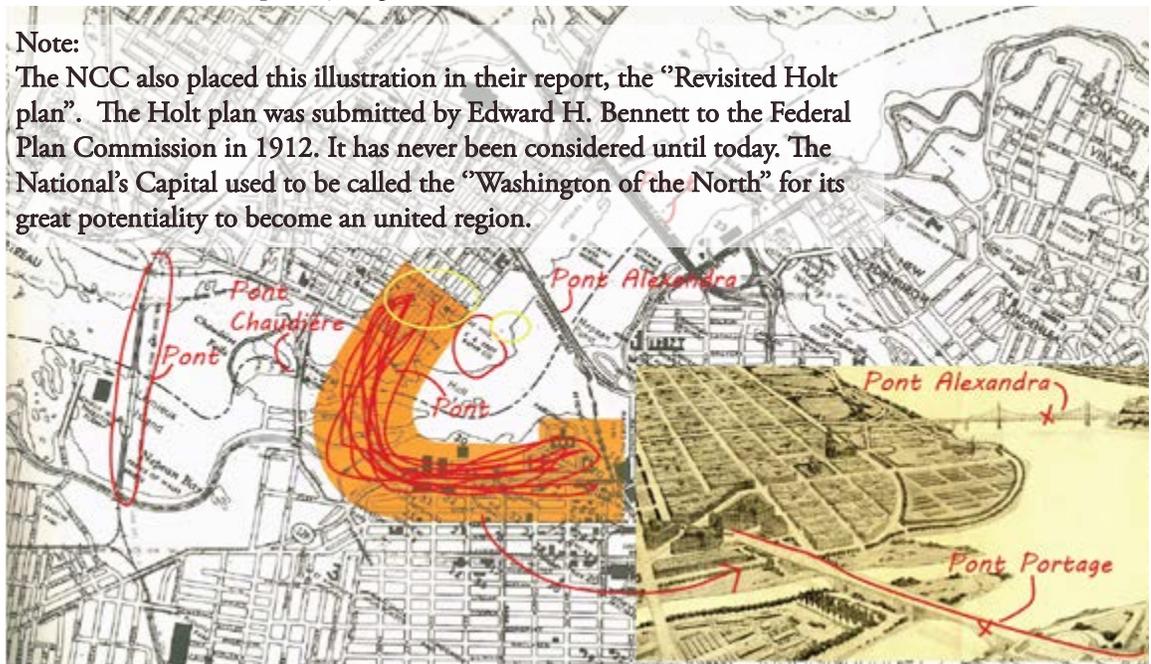


Illustration 20 b NCC polarity diagram



*Le dessin du Plan Holt par Edward H. Bennett*

*Le boulevard de la Confédération forme une boucle par le pont Portage, la rue Laurier, le Pont Alexandra, à Hull, et la rue Wellington, à Ottawa. Ici, le Plan Holt propose la forme d'un "V" afin de relier le Parlement avec son extension jumelle en territoire francophone. Ce "V" met en évidence ce qu'est aujourd'hui le pont Portage et la rue Wellington.*

**Mise en  
Oeuvre**

For political reasons, it is not possible to engage an architect from Quebec or Ontario to initiate the mise en oeuvre.

*Choisi par le  
fédéral*

The decision to select Étienne Gaboury as the head designer for the master plan of the Portage complex was seen as most diplomatic for the project. This franco-manitoban architect was already recognized for his accomplishments in the field.

Gaboury is in partnership with Jean Issalys, forming the URBAPLAN consortium.

In accordance to the NCC report, Gaboury means to conceive a "Bi-Polar Development Strategy"<sup>35</sup> to strengthen the relationship between the Parliament and its extension, or metaphorical reflection, to unite both sides of the Ottawa river.

URBAPLAN is mostly in charge of conceiving Phases III-IV and relate these phases to the existing Phases I-II.

Phases I-II of the project took over the site after a few failed attempts. Local developers first committed to make these Place du Portage buildings of multiple uses including: a hotel, shopping mall, movie theater and office spaces.

In the first Winter of its construction, developers and workers abandoned the project.



**Illustration 21** La Place du Portage

*Pont Portage = Portail (Gateway)*

Mise en Oeuvre

The construction continued at the end of the following Summer. The brutalist design is a creation of the Montreal architect Daniel Lasosky.

*\*\*Place d'Accueil is the key*

While URBAPLAN oversees the conceptualization of Phases III-IV, David, Boulva and Dimakopoplous Architects are commissioned for the construction of Phase III, and Papineau, Gerin-Lajoie, Rene Leblanc architects for Phase IV.

Accordingly, URBAPLAN explicitly demonstrates how the Bi-Polar development strategy can be possible with all the elements implemented.<sup>36</sup>

The construction cost of the entire Federal complex is estimated at \$190,000,000 in addition to the \$100,000,000 invested in the reconstruction of water and sewers systems required to receive these buildings.<sup>37</sup>

Attached documents:  
URBAPLAN concept drawings  
Photographs

*\$10,000,000 en expropriation*

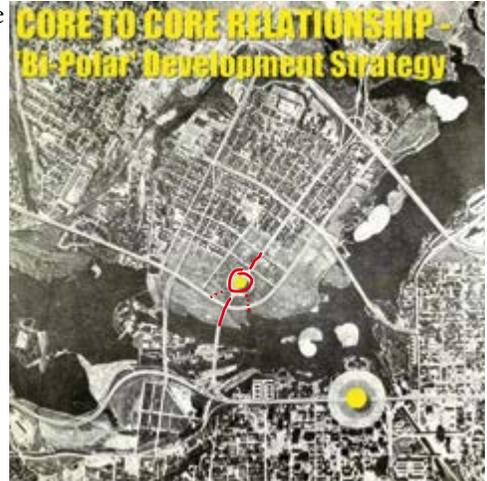
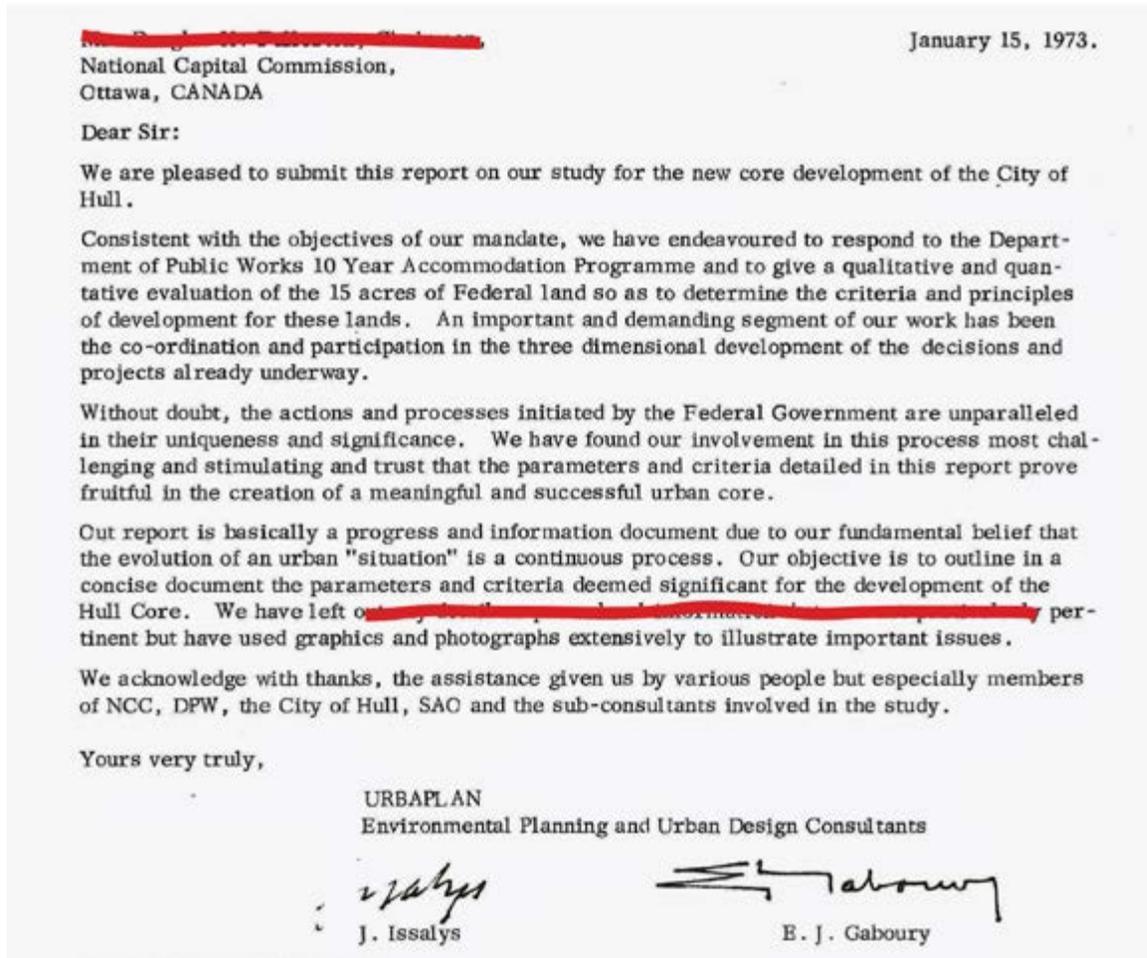


Illustration 22 a Bipolarity diagram



Illustration 22 b La Place d'Accueil

Illustration 23 Gaboury's letter to the NCC



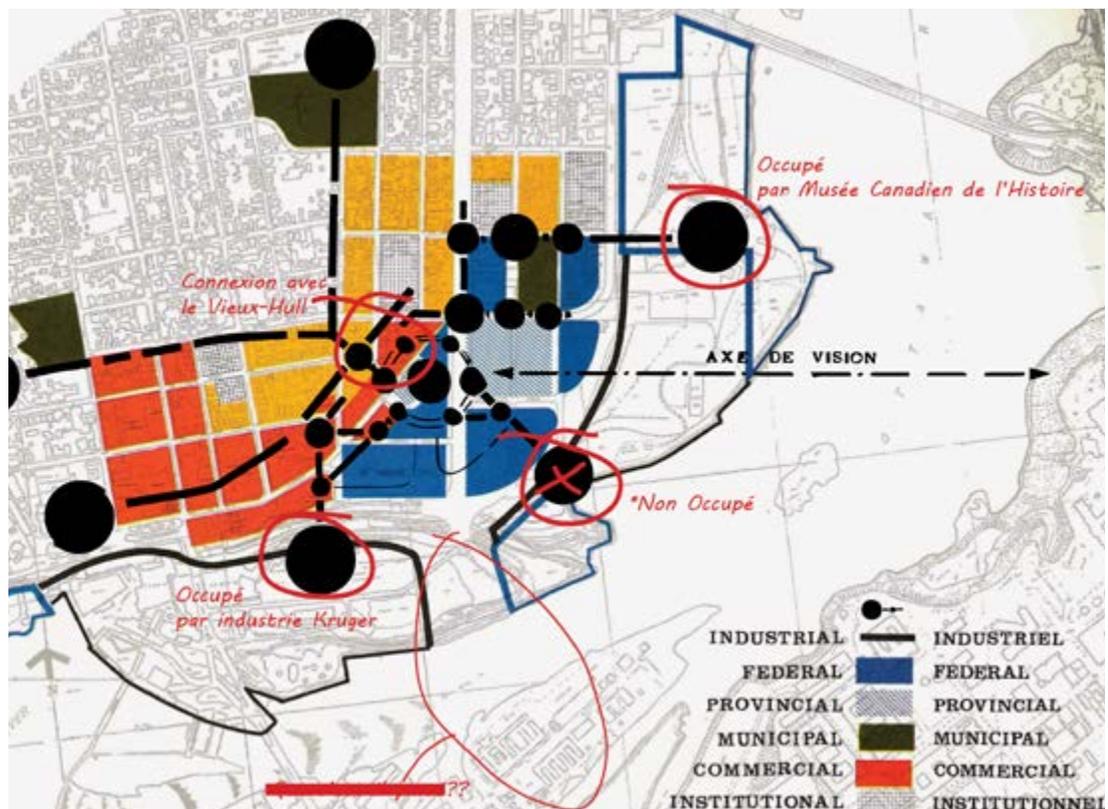
SITE CIRCULATION DIAGRAM

Note:

This circulation diagram aims to express the multiple connections possible between Hull and Ottawa, the riverside, la Place d'Accueil, Hull Old Triangle and the surrounding areas. These connections to the shore were made with the assumed acquisition of EB Eddy factories.

Pedestrian bridges are meant to reinforce the connection with the new center to the shore.

Illustration 24 Gaboury's demographic & pedestrian circulation diagram



*Ces passages piétonniers illustrés en bleu sont des connexions importantes pour le tissu urbain et la rive, entre la place du Portage, les commerces environnants et les bâtiments industriels.*

*Aucune de ces passerelles piétonnières a été construite pour établir une telle relation.*

*See Study #1*

*in Site Reconnaissance "experimental carving"*

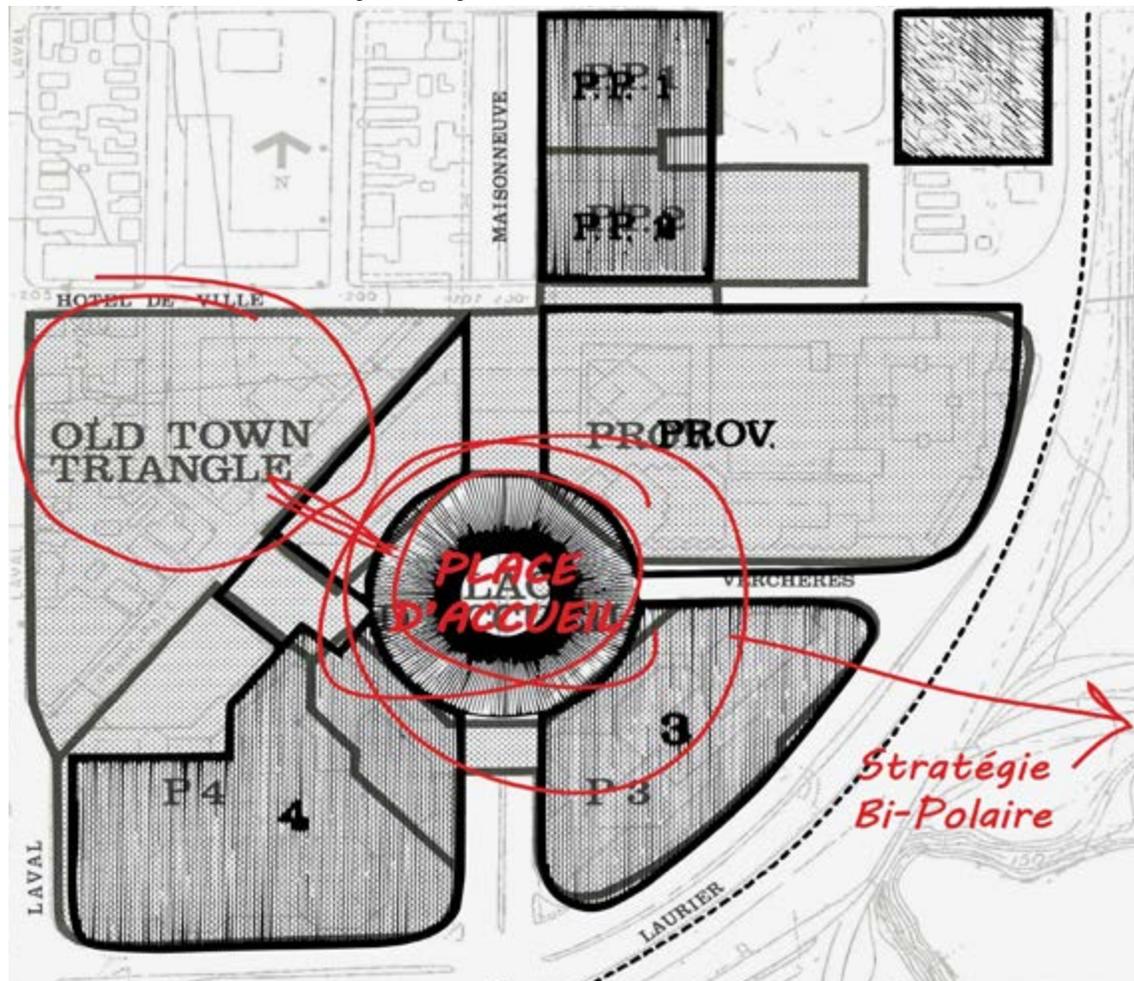
*Exploration of that "complimentary" relationship between Hull and Ottawa*

SITE DIAGRAM

Note:

Using circular forms among straight geometries is a recurrent pattern in Gaboury’s work. The Place d’Accueil is meant to be a place of gathering, a hub, a communal space where the outside and the inside, ground and underground are connected. This “bipolar” strategy consists of two extremities, thus located in opposite directions: The Place d’Accueil and the Parliament being these bipolarities, are meant to be intimately related by different agents; visual axis, roads, transportation, urban pattern, programme, circulation, architecture, ...

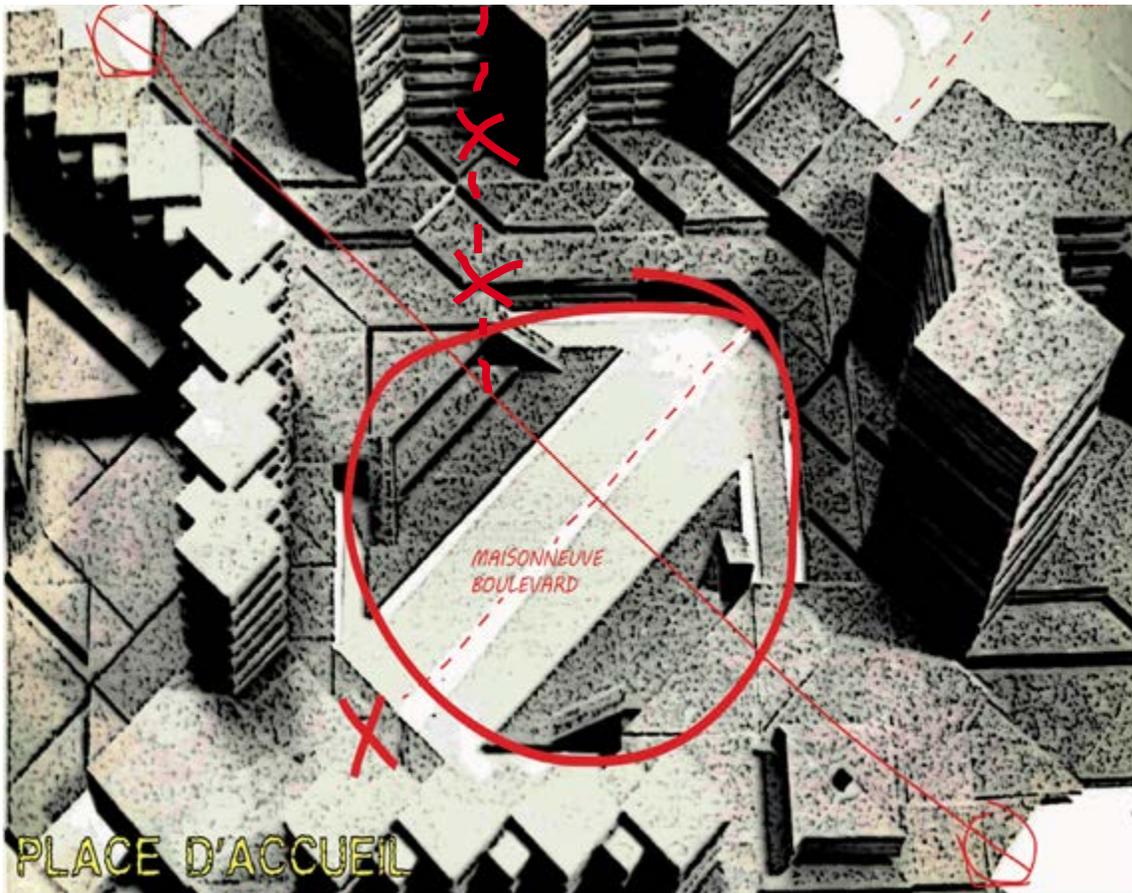
Illustration 25 La Place du Portage site diagram



*Une stratégie bipolaire peut s’avérer bien délicate; idéalement les pôles doivent être en équilibre afin d’assurer une unité.*

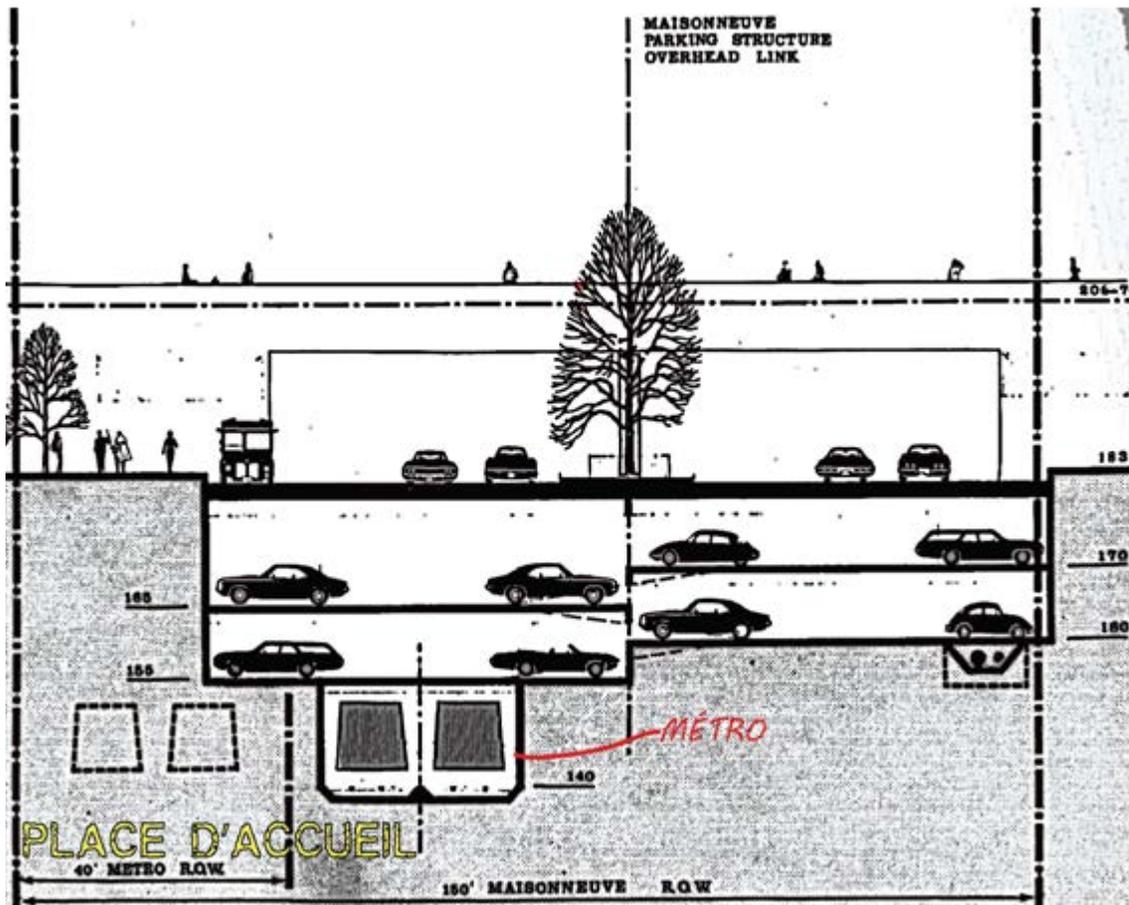
*La Place d’Accueil n’est pas ce qu’elle aurait dû être et a perdu de son magnétisme au gré du temps. Cette soi-disant connexion entre les deux rives s’arrête à leur frontière.*

Illustration 26 La Place d'Accueil diagram 



*Section - next page*

Illustration 27 La Place d'Accueil section diagram





## Observations

The aerial photographs clearly show the shifting delineations of the shore line between 1928 and today. The industries of wood, match and paper have strongly worked the morphology of the terrain. Despite the demolition and the eradication of industrial emblems at the level of the surface, some anchorages in the ground remain.

The addition of the massive Federal complex to the urban topography makes Hull unrecognizable when comparing before and after. The multiple fires in 1880, 1890 and 1900, are mostly caused by the inflammable substances used by EB Eddy factories; causing the eradication of several buildings on both sides of the Ottawa River.<sup>38</sup>

The expropriations in Hull in the 1960's represent another wave of destruction, another layer of its heritage fading away. The city is conflicted between the federal and the provincial; between the aspirations of Quebec dreaming of independence and Canada wanting to keep all its provinces united. Interestingly, this friction between both parties is inscribed deeply into the foundations of the site under study; the building configuration tells the rivaled story of the expropriation and acquisition of lands.

During the same period, the Quiet Revolution is happening in Quebec. Many changes occur in politics, the economy, culture and education. The presence of the Catholic Church's role diminishes and a Quebec-nationalism is growing.<sup>39</sup>

The election of Prime Minister Trudeau, francophone leader from the Liberal Party of Canada, eventually calms the neo nationalist aspirations that would clash with the National Capital's goals. In the late 1960's Canada's constitution recognizes the two official linguistic communities. The construction of the Portage complex is one of the strategies to promote bilingualism on both sides of the river and expand the work locations of thousands of government officials.



The challenge is to unite two entities that are separated geographically, linguistically, culturally and politically.

Still today, all the efforts have been inefficacious; Hull lives, under the shadow of Ottawa, as a ghost town.

On week days, the officials leave work hastily by the thousands, running away from their cubicles and routines; leaving Hull a husk of its daytime hustle. The Portage buildings are disconnected from the rest of Old Hull, a towering fortress of productivity whose inner courtyards are left dormant.

~~Reveal /~~  
~~Unreveal~~  
Révéler /  
Non Révéler

Hence, through interventions in the existing urban fabric and architecture, this project aims to redefine the integration of transitional urban spaces and implement architectural adaptations of the Portage buildings.

~~Temporary~~  
~~Vs~~  
Inhabitation  
Temporaire  
Vs  
Habitation

Many architectural negotiations need to happen on the entirety of the site. Given its large scale, it is crucial to start the operation at a key location where the City of Shadows can reconnect with the public, the topography and its history.

~~Bike path~~  
Piste cyclable

Considering the political tensions, the intervention leads to ideological bridges, in a more and less diplomatic manners. It is the duty of [REDACTED] Ltd. to consider the “thesis” as a link, a reconciliation, between la Place d’Accueil and the shore line; and the “anti thesis” as a subversive inhabitation in Phase 3 of the Portage building. Phase 3 is at a key location where Place d’Accueil can truly connect to pedestrian circulation.

## END NOTES

1. Refer to Appendix on printmaking
2. “ETIENNE GABOURY DOES HULL,” Urbsite, accessed Fall 2016, <http://urbsite.blogspot.ca/2014/01/etienne-gaboury-does-hull.html>.
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7. “Civilization.ca - Architecture of Old Hull - Fire Station - History,” Civilization.ca - Architecture of Old Hull - Fire Station - History, accessed Fall 2016, [http://www.historymuseum.ca/cmce/exhibitions/hist/hull/rw\\_33\\_ie.shtml](http://www.historymuseum.ca/cmce/exhibitions/hist/hull/rw_33_ie.shtml).
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10. G. W. Shorter, *Ottawa-Hull Fire of 1900* (Ottawa: National Research Council, 1962).
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12. G. W. Shorter, *Ottawa-Hull Fire of 1900* (Ottawa: National Research Council, 1962).
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14. Idem.

15. Gerald Hallowell, "Prohibition in Canada," The Canadian Encyclopedia, accessed Fall 2016, <http://www.thecanadianencyclopedia.ca/en/article/prohibition/>.
16. "Le Petit Chicago - A Bit of History," Le Petit Chicago - Urban Tavern, accessed Fall 2016, <http://www.petitchicago.ca/en/apropos>.
17. Sean P. Hier, *Panoptic Dreams : Streetscape video surveillance in Canada* (UBC Press, 2011), 49-50.
18. *Ibid*, 50.
19. Sean P. Hier, *Panoptic Dreams : Streetscape video surveillance in Canada* (UBC Press, 2011), 50.
20. Marc Brosseau and André Cellard, "Un siècle de boires et de déboires : Hull aux prises avec son histoire et sa géographie," *Érudit*, April 08, 2004, accessed Fall 2016, <https://www.erudit.org/en/journals/cgq/2003-v47-n130-n130/007967ar/>.
21. Edgar Boutet, *Le bon vieux temps a Hull: Tome II, notes historiques sur l'Outaouais* (Hull: Gauvin, 1971).
22. "HULL 1969-1995," *Urbisite*, accessed Fall 2016, <http://urbisite.blogspot.ca/2013/12/hull-1969-1995.html>.
23. René Durocher, "Quiet Revolution," The Canadian Encyclopedia, accessed Fall 2016, <http://www.thecanadianencyclopedia.ca/en/article/quiet-revolution/>.
24. Pierre Louis Lapointe, "Les archives gouvernementales : Un éclairage essentiel sur quelques mythes fondateurs du Québec contemporain", *À Rayon Ouverts* 84 (2010) : 5-10.
25. René Durocher, "Quiet Revolution," The Canadian Encyclopedia, accessed Fall 2016, <http://www.thecanadianencyclopedia.ca/en/article/quiet-revolution/>.
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28. Richard Cleroux, “Unite Ottawa, Hull Destinies - Trudeau,” *The Ottawa Journal*, May 30, 1969.
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32. Richard Cleroux, “Quebec beat Gov’t to draw on land,” *The Ottawa Journal*, May 30, 1969.
33. “ETIENNE GABOURY DOES HULL,” *Urbsite*, accessed Fall 2016, <http://urbsite.blogspot.ca/2014/01/etienne-gaboury-does-hull.html>.
34. Alexandre Laquerre, “Ottawa past & present,” *Holt Plan - Ottawa Past & Present*, accessed Fall 2016, <http://www.pastottawa.com/holt/>.
35. “ETIENNE GABOURY DOES HULL,” *Urbsite*, accessed Fall 2016, <http://urbsite.blogspot.ca/2014/01/etienne-gaboury-does-hull.html>.
36. *Idem*.
37. *Idem*.
38. G. W. Shorter, *Ottawa-Hull Fire of 1900* (Ottawa: National Research Council, 1962).
39. René Durocher, “Quiet Revolution,” *The Canadian Encyclopedia*, accessed Fall 2016, <http://www.thecanadianencyclopedia.ca/en/article/quiet-revolution/>.

**CAUTION**  
DISCLOSURE OF THIS  
INFORMATION MAY  
COMPROMISE SECURITY.

**CLASSIFIED**

THE CITY OF SHADOWS  
SITE RECONNAISSANCE

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*Study #1 p.46*  
*Demo Map p.47*  
*Highlights Map p.48*  
*Site Photos p.49*  
*Study #2 & #3 p.51*  
*The Flipbook p.53*  
*Shadow Map p.57*  
*Site Section p.58*

**CONFIDENTIAL**

*Study #4 p.59*  
*Study #5 p.60*  
*Study #6 p.61*  
*Study #7 p.62*  
*Study #8 p.63*  
*Study #9 p.64*  
*Precedent Studies p.65*

**TOP SECRET**

Québec 



## SITE RECONNAISSANCE

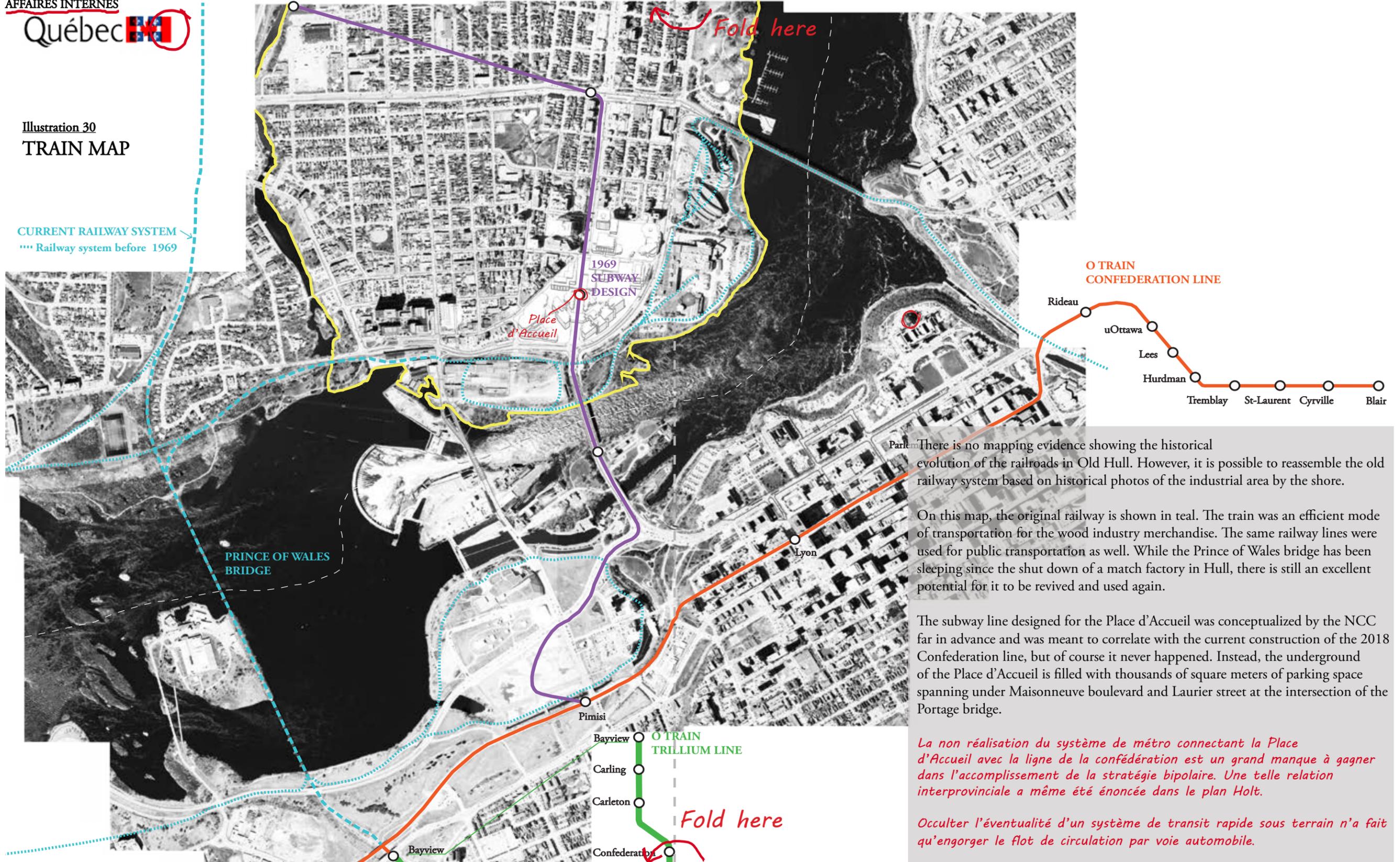
The conceptual drawings and diagrams of the federal complex showed in the previous folder capture the essence of the vision and the intention of Étienne Gaboury. The collection of more evidence is crucial for the continuation of this investigation. This folder contains a site reconnaissance performed by Ms [REDACTED] from [REDACTED] Ltd.

The experience of the site is relevant to research and locate key moments in the different layers of circulation and social interaction in the City of Shadows. This survey is completed in anonymity to preserve the objectivity of the work.

Illustration 30  
TRAIN MAP

CURRENT RAILWAY SYSTEM

..... Railway system before 1969



Fold here

1969  
SUBWAY  
DESIGN

Place  
d'Accueil

PRINCE OF WALES  
BRIDGE

Lyon

Pimisi

Bayview

Carling

Carleton

Confederat...

O TRAIN  
TRILLIUM LINE

O TRAIN  
CONFEDERATION LINE

Rideau

uOttawa

Lees

Hurdman

Tremblay

St-Laurent

Cyrville

Blair

There is no mapping evidence showing the historical evolution of the railroads in Old Hull. However, it is possible to reassemble the old railway system based on historical photos of the industrial area by the shore.

On this map, the original railway is shown in teal. The train was an efficient mode of transportation for the wood industry merchandise. The same railway lines were used for public transportation as well. While the Prince of Wales bridge has been sleeping since the shut down of a match factory in Hull, there is still an excellent potential for it to be revived and used again.

The subway line designed for the Place d'Accueil was conceptualized by the NCC far in advance and was meant to correlate with the current construction of the 2018 Confederation line, but of course it never happened. Instead, the underground of the Place d'Accueil is filled with thousands of square meters of parking space spanning under Maisonneuve boulevard and Laurier street at the intersection of the Portage bridge.

*La non réalisation du système de métro connectant la Place d'Accueil avec la ligne de la confédération est un grand manque à gagner dans l'accomplissement de la stratégie bipolaire. Une telle relation interprovinciale a même été énoncée dans le plan Holt.*

*Oculter l'éventualité d'un système de transit rapide sous terrain n'a fait qu'engorger le flot de circulation par voie automobile.*

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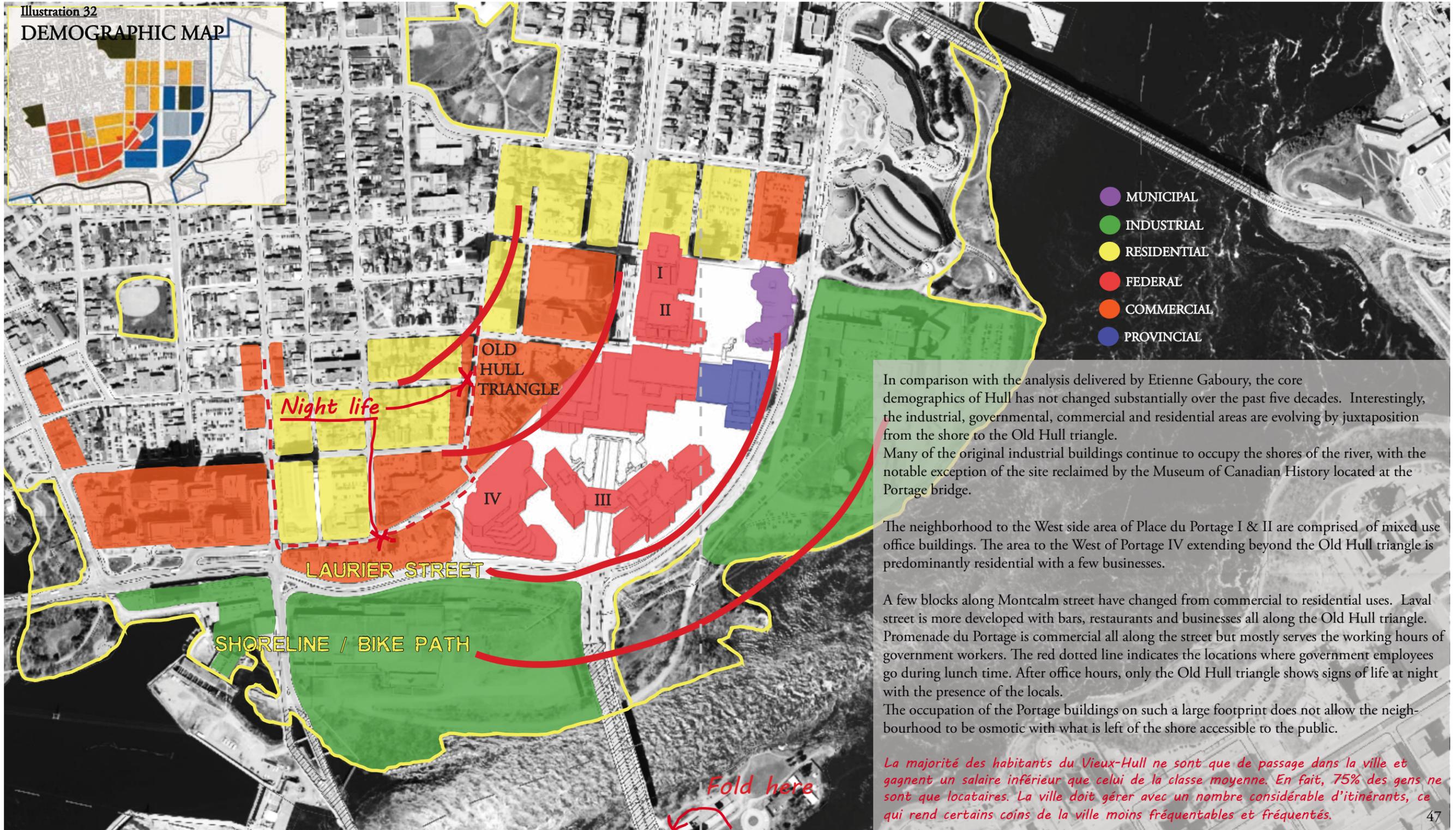
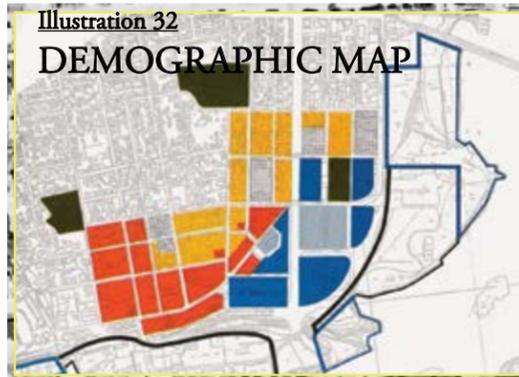
**City of Shadows  
Study #1**

This representation is composed of three defined panels. The central piece represents Hull while the right panel depicts Ottawa. A system of colored treads, yellow and red, represent both distinct city grids intersecting each other. The left panel is more abstract. It is the result of superimposition of both matrices, both cities under the influence of each other at different levels.

Illustration 31



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-  MUNICIPAL
-  INDUSTRIAL
-  RESIDENTIAL
-  FEDERAL
-  COMMERCIAL
-  PROVINCIAL

In comparison with the analysis delivered by Etienne Gaboury, the core demographics of Hull has not changed substantially over the past five decades. Interestingly, the industrial, governmental, commercial and residential areas are evolving by juxtaposition from the shore to the Old Hull triangle. Many of the original industrial buildings continue to occupy the shores of the river, with the notable exception of the site reclaimed by the Museum of Canadian History located at the Portage bridge.

The neighborhood to the West side area of Place du Portage I & II are comprised of mixed use office buildings. The area to the West of Portage IV extending beyond the Old Hull triangle is predominantly residential with a few businesses.

A few blocks along Montcalm street have changed from commercial to residential uses. Laval street is more developed with bars, restaurants and businesses all along the Old Hull triangle. Promenade du Portage is commercial all along the street but mostly serves the working hours of government workers. The red dotted line indicates the locations where government employees go during lunch time. After office hours, only the Old Hull triangle shows signs of life at night with the presence of the locals.

The occupation of the Portage buildings on such a large footprint does not allow the neighbourhood to be osmotic with what is left of the shore accessible to the public.

*La majorité des habitants du Vieux-Hull ne sont que de passage dans la ville et gagnent un salaire inférieur que celui de la classe moyenne. En fait, 75% des gens ne sont que locataires. La ville doit gérer avec un nombre considérable d'itinérants, ce qui rend certains coins de la ville moins fréquentables et fréquentés.*

*Fold here*

Illustration 33



### HIGHLIGHTS MAP

The Portage complex consist of a system of six different courtyards. All courtyards except the purple one can be accessed through exterior pathways. The yellow, blue and green courtyards are on different elevations and connected by stairs. The blue and green courtyards represent the outline of the Place d'Accueil. The yellow courtyard does not give access to the red courtyard. It is separated by a corridor and mechanical rooms.

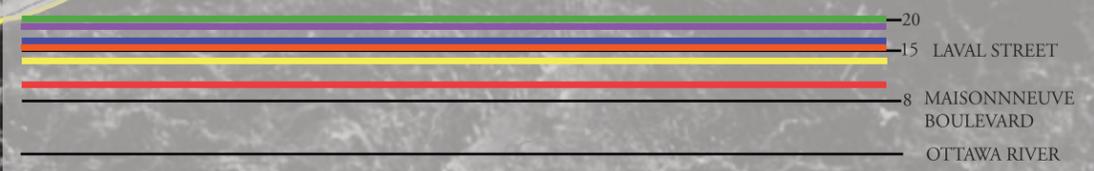
However, the red courtyard is accessible from the outside at the intersection of Maisonneuve boulevard and Laurier street; it is at a higher elevation than the street level, making the public space almost invisible from the street.

The buildings cover a considerable amount of land, their large scale and brutalist look make the courtyards unwelcoming and intimidating. Also, the courtyards are designed on different elevations which can make the journey somehow non-contiguous.

Only a government official would have full access to the interior and exterior pathways around the buildings. It renders these public spaces elitist while they should be more transparent and democratic. Ultimately, the objective is to find new ways of promoting public interactions within these courtyards and to improve the osmotic relationships between the urban fabric, the people, the courtyards and the shore.

*La Place du Portage phase III représente un obstacle physique qui empêche de relier la Place d'Accueil avec la berge. Seuls les espaces à bureaux, membres de l'élite fédéral, bénéficient de la vue et ce que la Cité des Ombres peut offrir.*

#### DIAGRAMMATIC ELEVATION – COURTYARDS (METERS)



- RED:** Non-connected to another courtyard. Isolated with trees and greenery. Only outdoor access from Maisonneuve boulevard.
- YELLOW:** Connected to GREEN and BLUE with stairs. YELLOW directly connects to Old Hull triangle, on Promenade du Portage.
- GREEN:** "U" shaped, it is an intermediate connection between the "axe de vision" and Old Hull triangle. Most elevated pathway, non-connected to a street.
- BLUE:** "U" shaped, connected with stairs to Maisonneuve boulevard. Bridging connection between Phase III & IV.
- PURPLE:** No access from the street, only from Place du Centre or from the pedestrian walkway between PURPLE and ORANGE.
- ORANGE:** Access from street level from Hotel-de-Ville or Victoria streets.



SCALE 20m

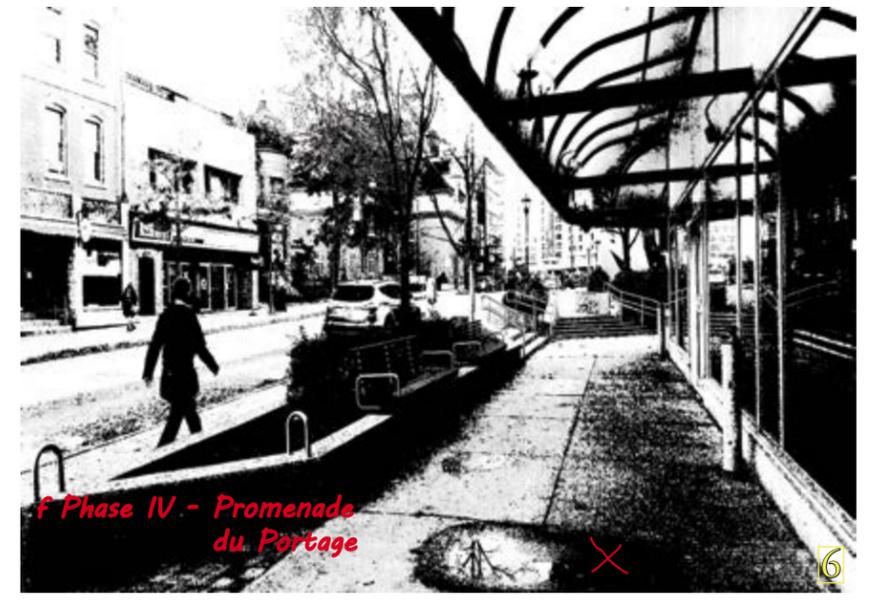
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## SITE PHOTOS

This collection of site photos illustrate the current conditions of the government buildings. Surrounded by 20 to 30 storey office buildings, the courtyards are left empty, increasing the feeling of trespassing on private space or of being watched. Parts of these transitional spaces have the potential for more human scale moments.

*Il est possible de proposer des interventions en s'inspirant d'éléments déjà existants dans les cours intérieures et les alentours.*

### Illustrations 34 a-f

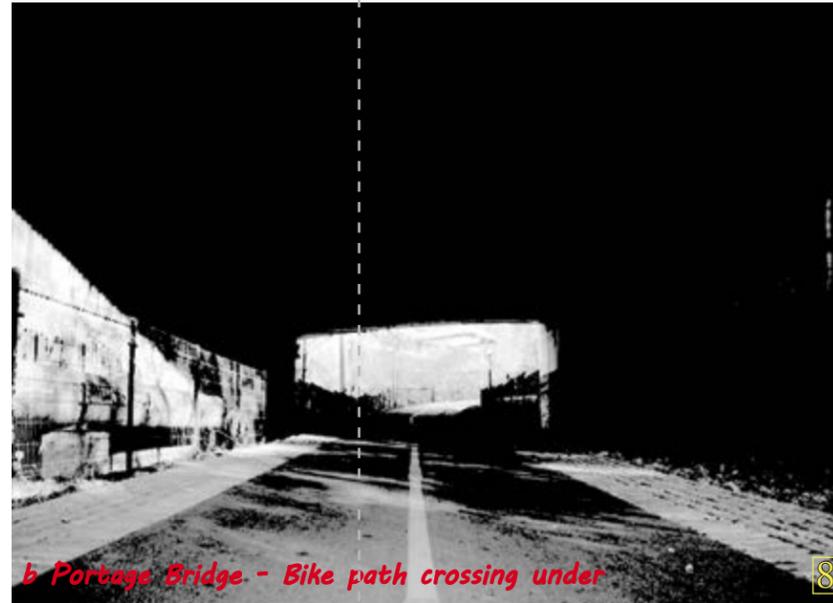
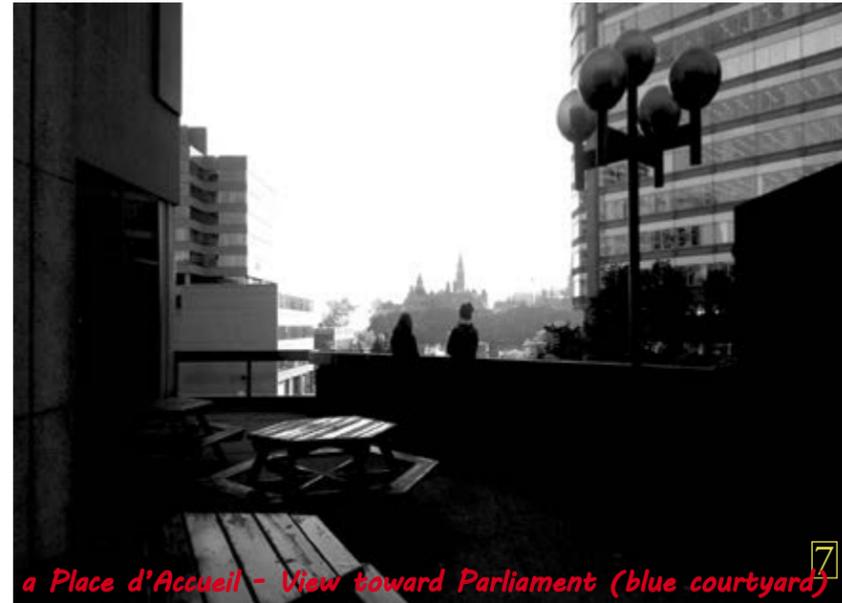


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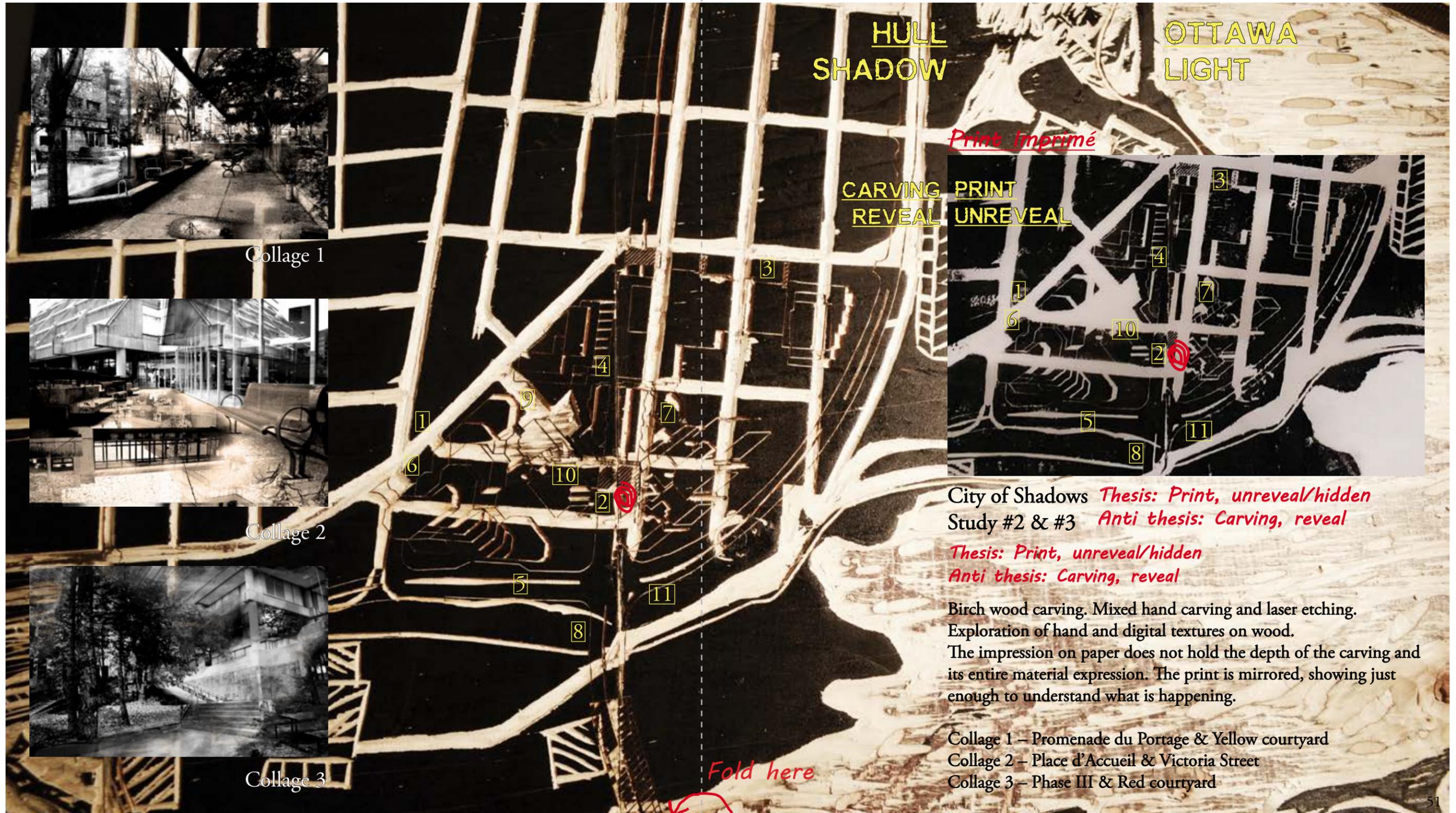
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SITE PHOTOS

Illustrations 35 a-e



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**HULL SHADOW**

**OTTAWA LIGHT**

*Print Imprimé*

**CARVING REVEAL**  
**PRINT UNREVEAL**

Collage 1

Collage 2

Collage 3

City of Shadows *Thesis: Print, unreveal/hidden*  
Study #2 & #3 *Anti thesis: Carving, reveal*

*Thesis: Print, unreveal/hidden*  
*Anti thesis: Carving, reveal*

Birch wood carving. Mixed hand carving and laser etching.  
Exploration of hand and digital textures on wood.  
The impression on paper does not hold the depth of the carving and its entire material expression. The print is mirrored, showing just enough to understand what is happening.

- Collage 1 – Promenade du Portage & Yellow courtyard
- Collage 2 – Place d'Accueil & Victoria Street
- Collage 3 – Phase III & Red courtyard

*Fold here*

*Fold here*

### City of Shadows Study #3

Illustrations 37 a-c



Collage 1 *Promenade du Portage & Yellow courtyard*



Collage 2 *Place d'Accueil & Victoria Street*



Collage 3 *Phase III & Red courtyard*

Study #3 is an exercise about the possibility of merging existing elements on site to improve the space quality within the courtyards. Using at a higher potential what already exists.

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## THE FLIPBOOK - PLACE D'ACCUEIL

With the abandonment of rapid transit during the construction of the Portage buildings, the circulation through the Place d'Accueil is left stagnant. Government officials occasionally use the "Blue" and "Green" courtyards to pass from Phase III to Phase IV. Directly below, the public bus transportation offers transit on Maisonneuve boulevard during week days.

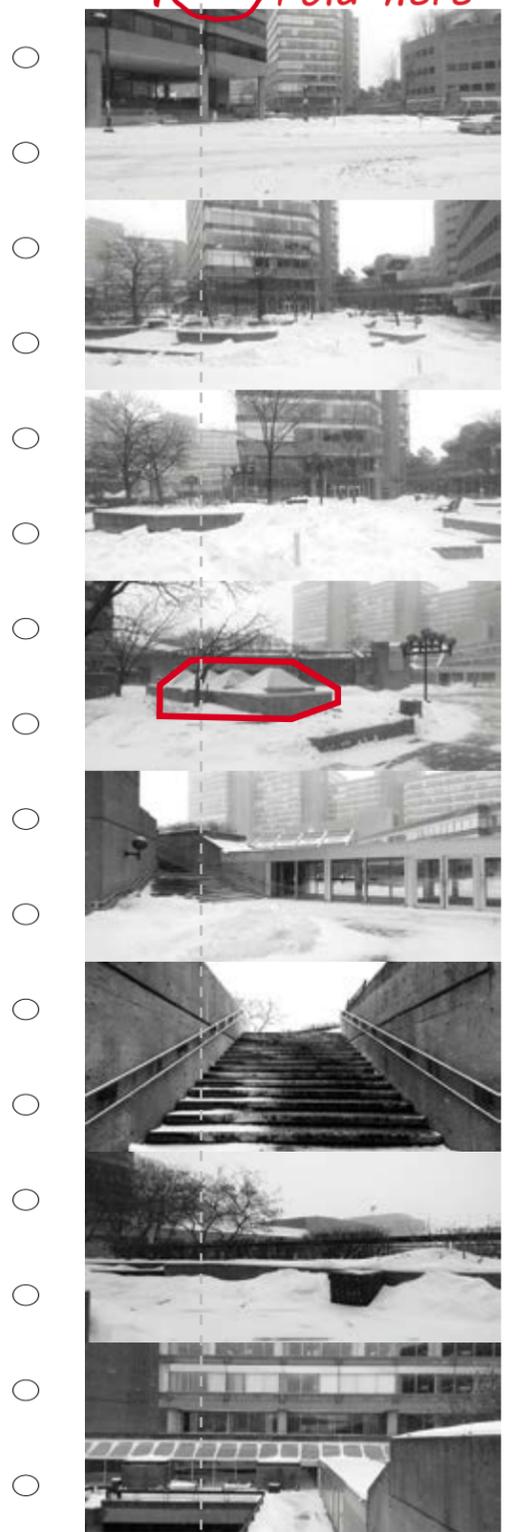
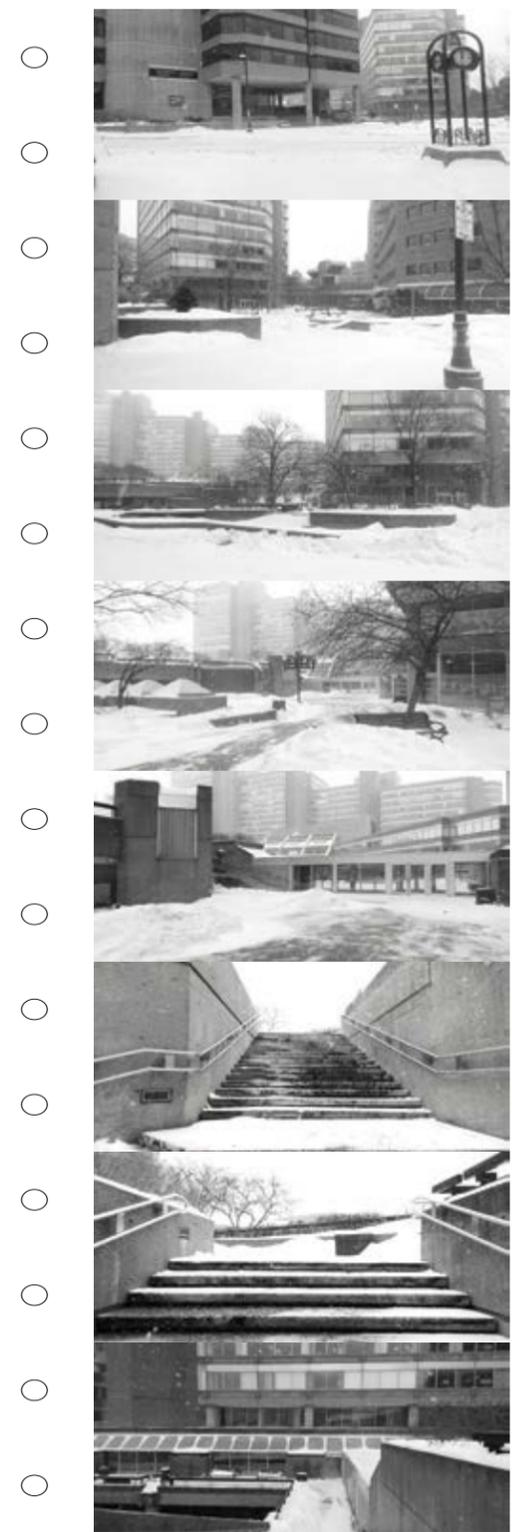
The Place d'Accueil is meant to present more than a concrete platform overlooking the Portage bridge. It was intended to be a core of circulation between the underground, the street levels, the intermediate courtyards, the buildings and the surrounding neighborhood. Most importantly, it was designed to radiate from its circularity to reach the shoreline.

*Le parcours actuel qu'emprunte la Place d'Accueil n'est qu'ennuyant. Il ne fait pas honneur aux convictions de Gaboury, responsable de sa création. À quoi bon sélectionner un architecte à l'extérieur du Québec et de l'Ontario si on n'applique pas un tant soit peu l'essence de son concept.*

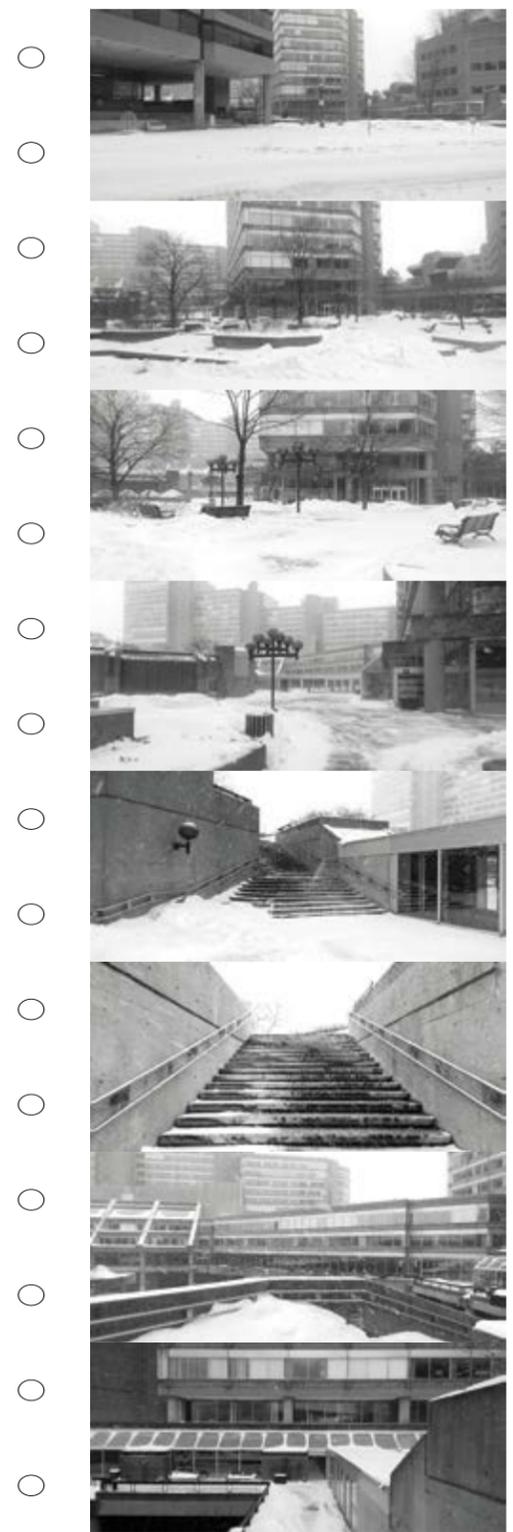




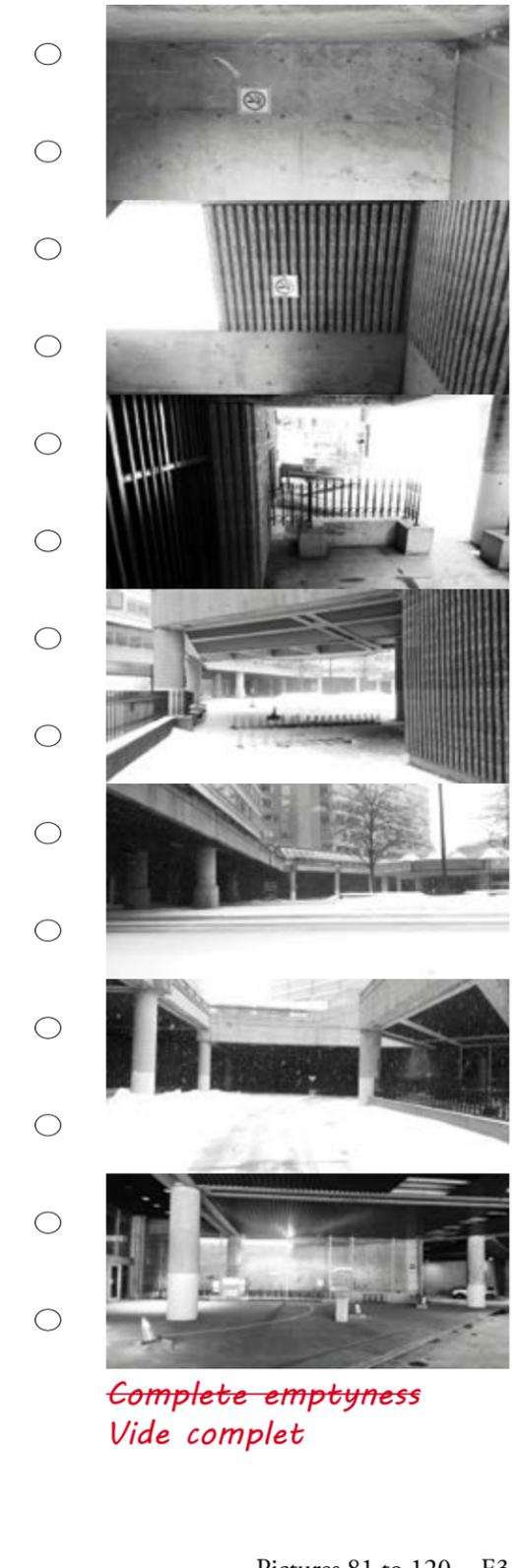
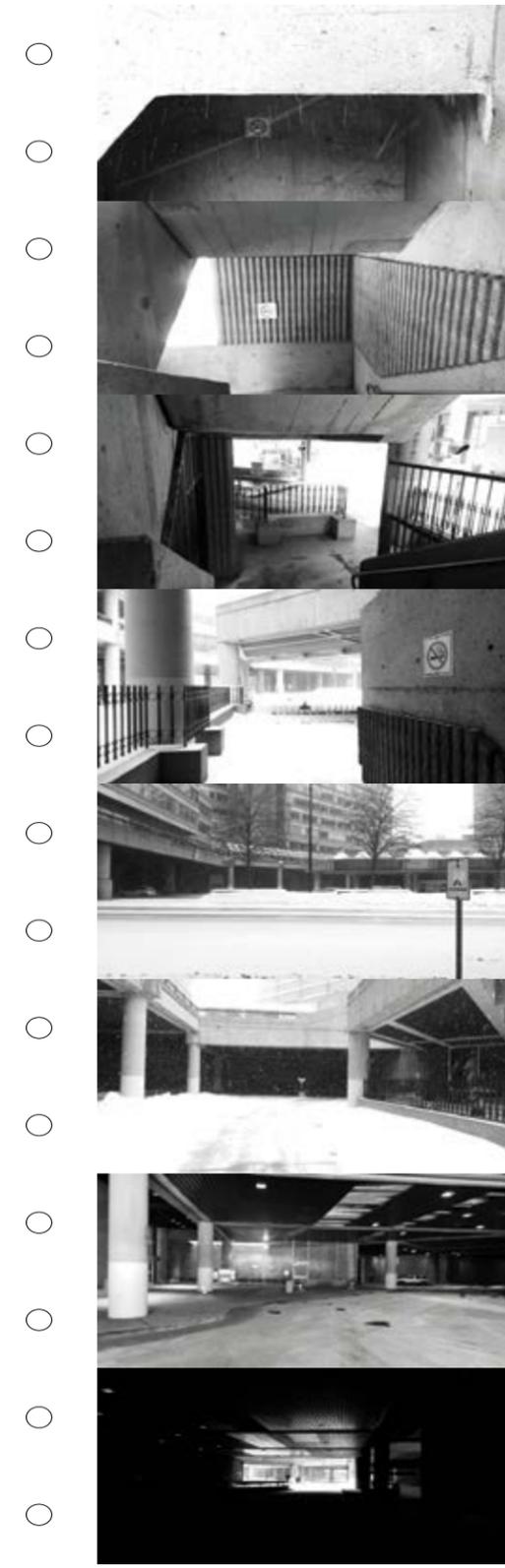
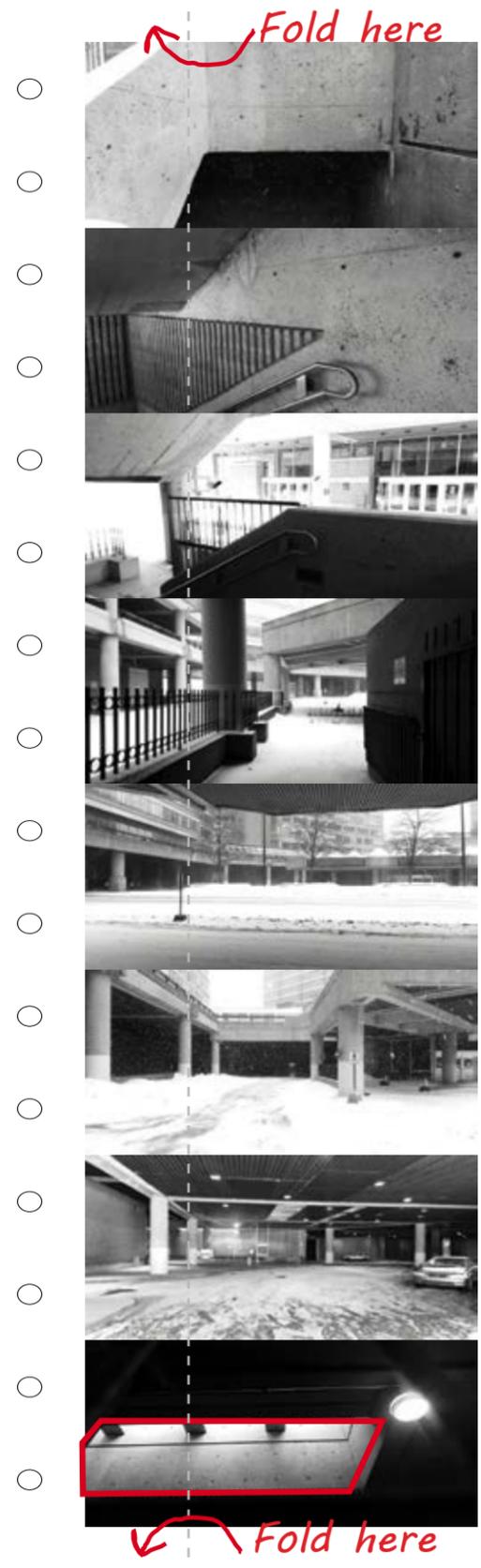
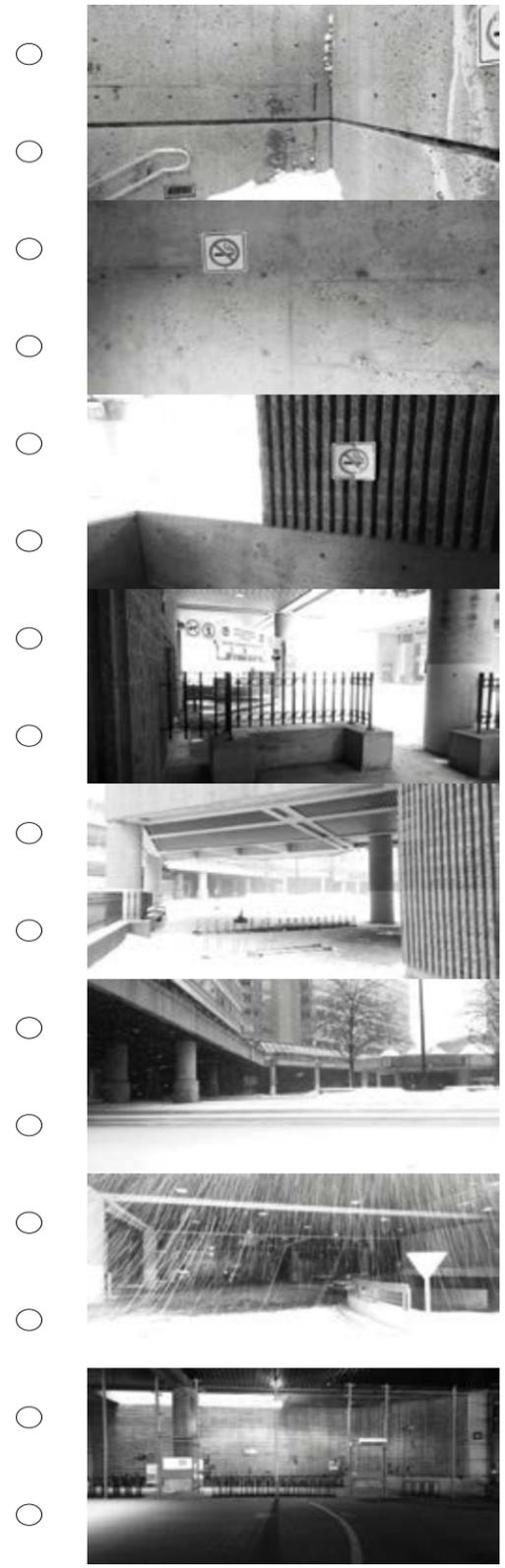
*Absence humaine*



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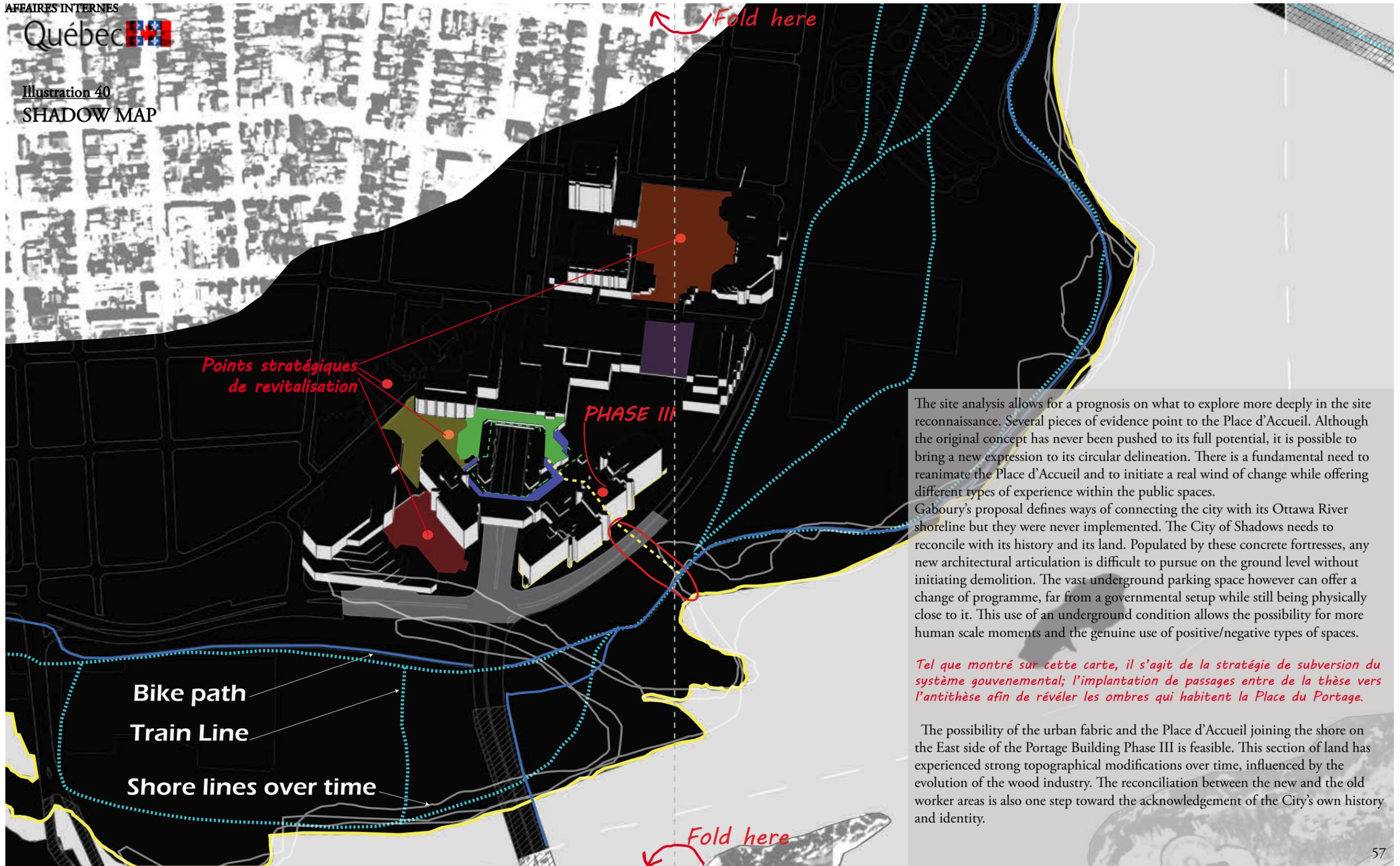






*Complete emptyness  
Vide complet*

Illustration 40  
SHADOW MAP



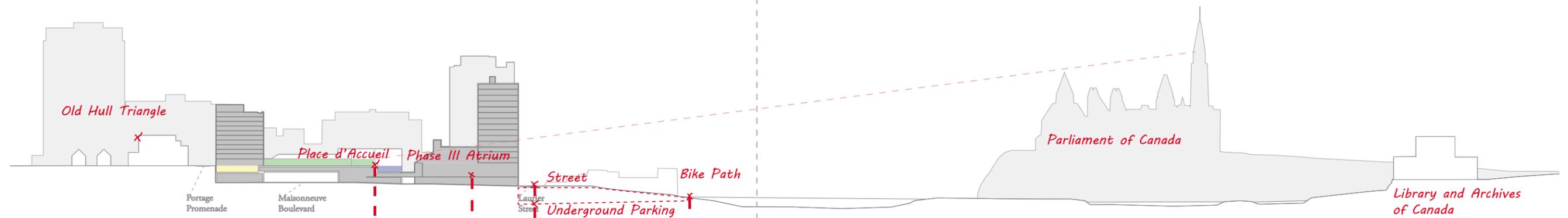
The site analysis allows for a prognosis on what to explore more deeply in the site reconnaissance. Several pieces of evidence point to the Place d'Accueil. Although the original concept has never been pushed to its full potential, it is possible to bring a new expression to its circular delineation. There is a fundamental need to reanimate the Place d'Accueil and to initiate a real wind of change while offering different types of experience within the public spaces.

Gaboury's proposal defines ways of connecting the city with its Ottawa River shoreline but they were never implemented. The City of Shadows needs to reconcile with its history and its land. Populated by these concrete fortresses, any new architectural articulation is difficult to pursue on the ground level without initiating demolition. The vast underground parking space however can offer a change of programme, far from a governmental setup while still being physically close to it. This use of an underground condition allows the possibility for more human scale moments and the genuine use of positive/negative types of spaces.

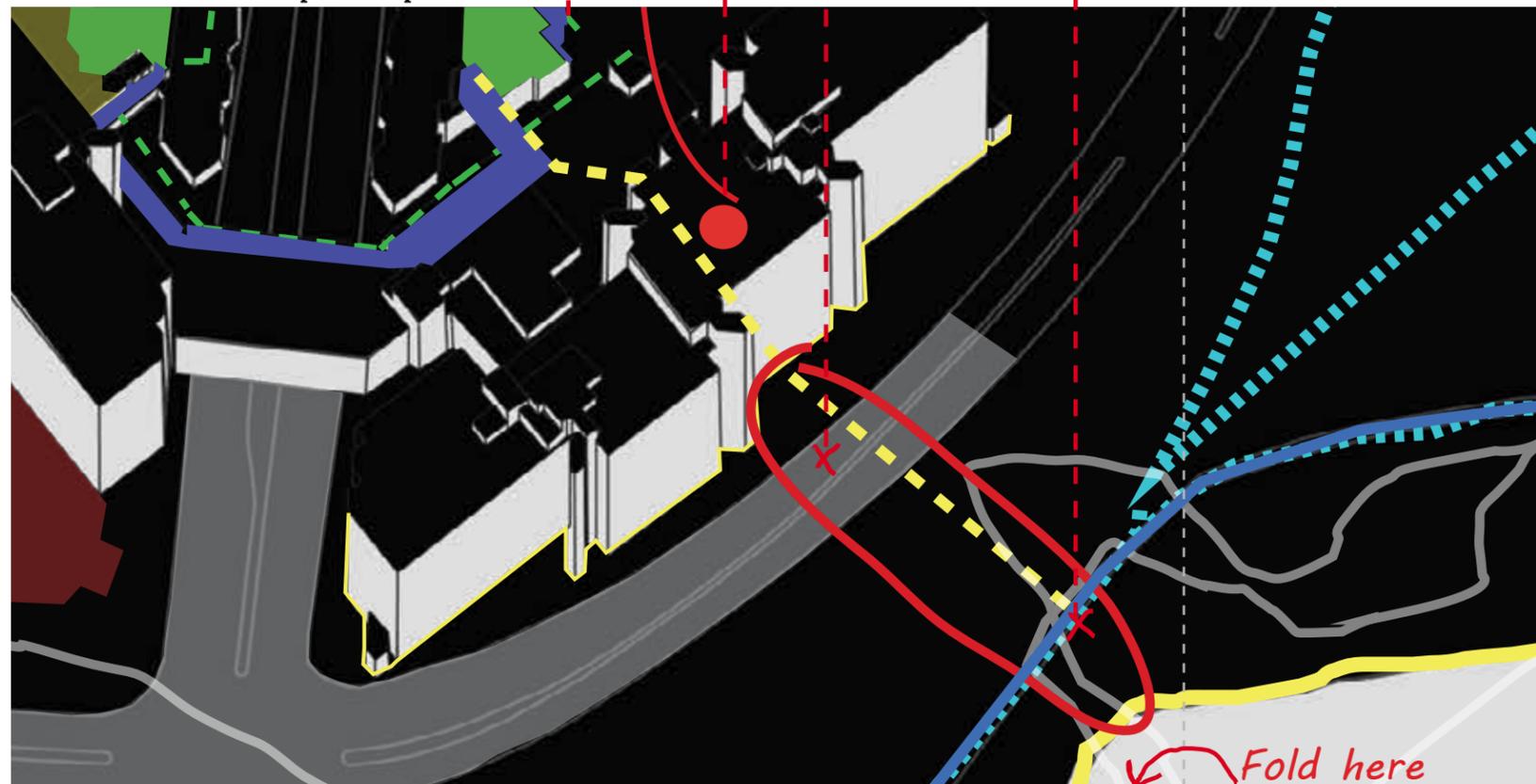
*Tel que montré sur cette carte, il s'agit de la stratégie de subversion du système gouvernemental; l'implantation de passages entre de la thèse vers l'antithèse afin de révéler les ombres qui habitent la Place du Portage.*

The possibility of the urban fabric and the Place d'Accueil joining the shore on the East side of the Portage Building Phase III is feasible. This section of land has experienced strong topographical modifications over time, influenced by the evolution of the wood industry. The reconciliation between the new and the old worker areas is also one step toward the acknowledgement of the City's own history and identity.

**Illustration 41a**  
**SITE SECTION**



**Illustration 41b** Shadow map - close up

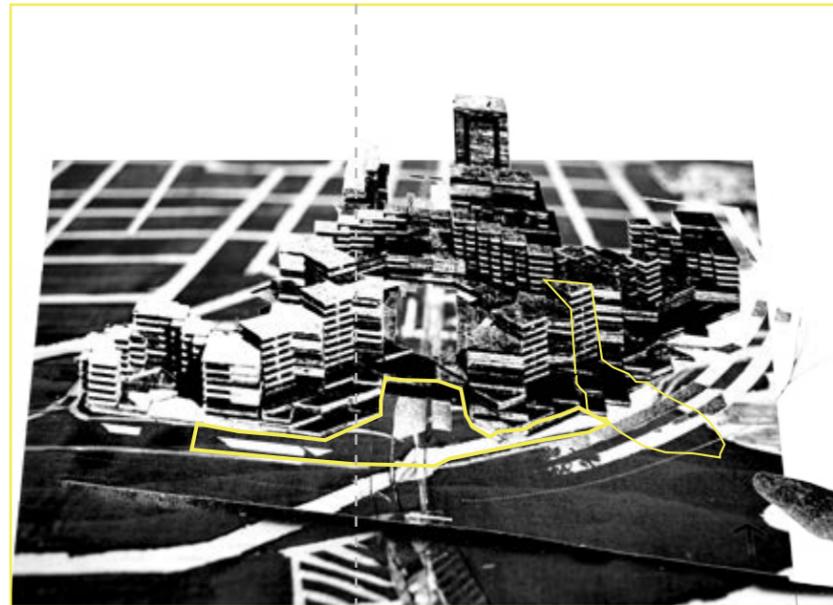
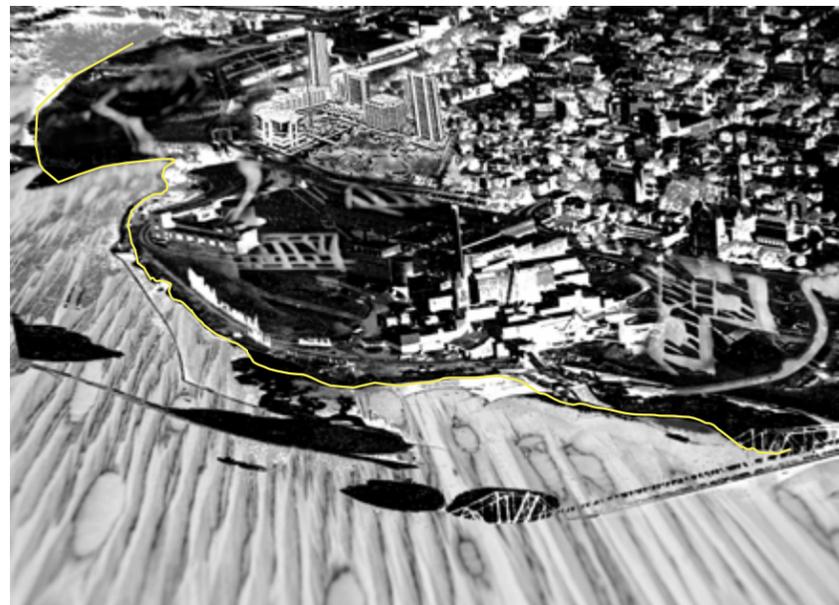


This section shows the “axe de vision” between the Place d’Accueil and the Parliament. On different layers are the residential, industrial and governmental areas. The high-rise architecture disrupts the low-rise dwellings and factories. The monumentality of the buildings and the multiplicity of the working spaces amplify the banality of the government bureaucrats’ daily routine. Also, the different elevations of the courtyards make the circulation confusing and discouraging.

Certain sequences of moments need to happen underground in order to disturb this banality. Hence the introduction of a positive-negative concept, borrowed from printmaking, in support of this interruption and contrast.

THE CITY OF SHADOWS  
STUDY #4 COLLAGE-CARVING

Illustrations 42 a-e



*Fold here*

This sequence of collages represents different negotiations between the current conditions of the Portage buildings and printmaking.

*Carving "out" = underground  
Exploration of material*

*Fold here*

## THE CITY OF SHADOWS

### STUDY #5 : Shadow study “Black market”



Illustration 43 Zinc etching, black ink on BFK paper

## THE CITY OF SHADOWS

### STUDY #6 : Shadow study of Phase III



Illustration 44 Zinc etching, black ink on BFK paper

*Study on etching plates with mixed hand & digital techniques.*

AFFAIRES INTERNES

Québec 

## THE CITY OF SHADOWS

### STUDY #7 Shadow reflections

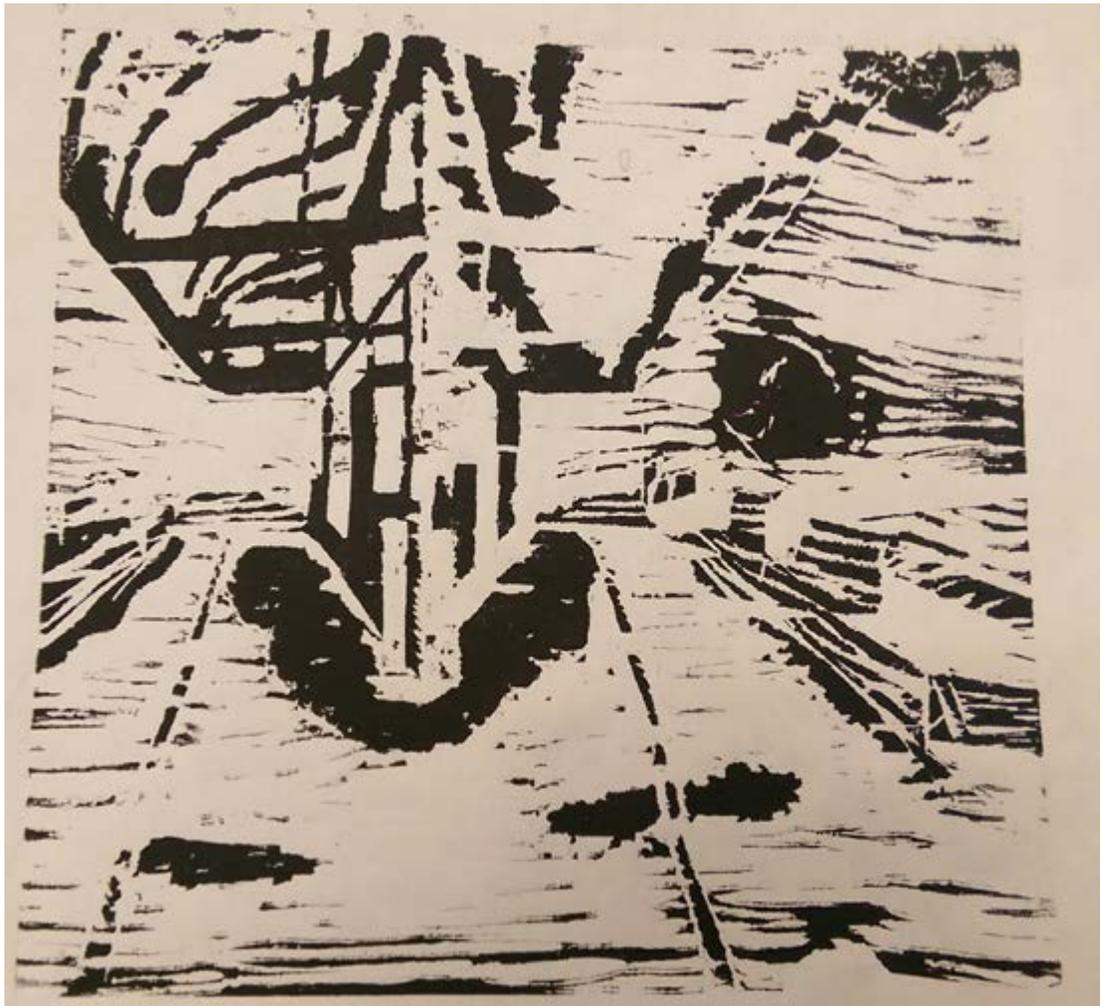


Illustration 45 Woodcut, black ink on newspaper

*Shadow study inspired from Collage #1*

## THE CITY OF SHADOWS

### STUDY #8 Shadow foundation

As per Confidentiality Agreement clause 44b this evidence cannot be shown to private consultant.

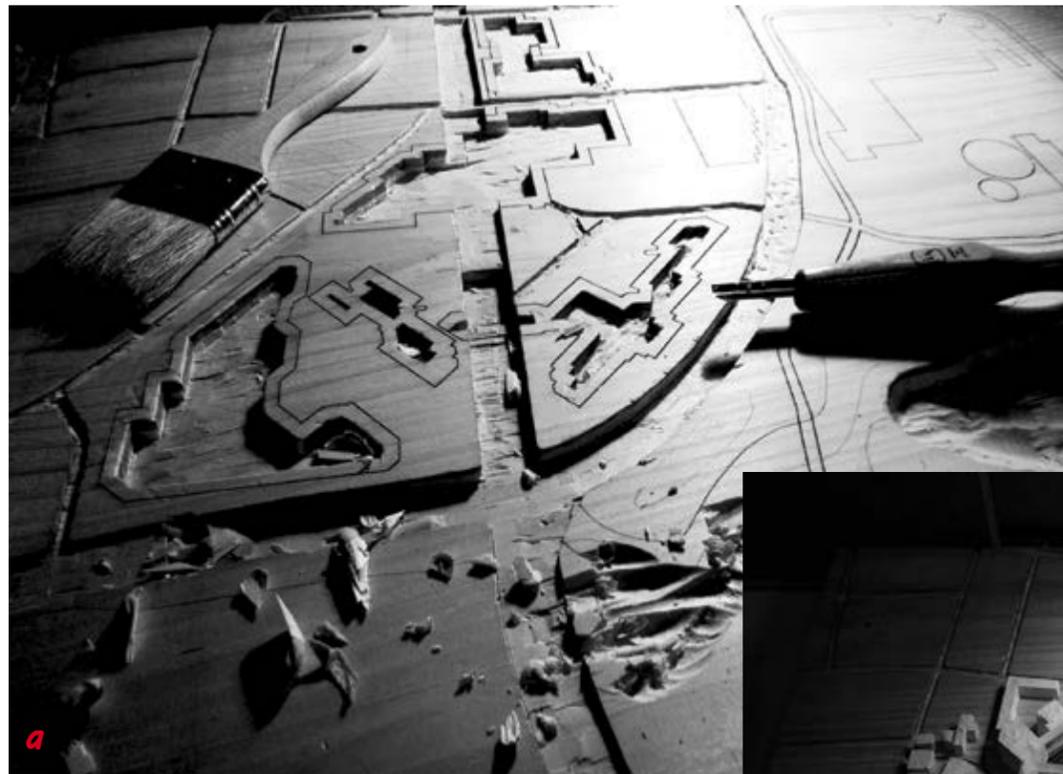


Illustration 46—Woodcut, reduction technique, ink on rice paper

*Shadow study inspired from Collage #2 & #3*

## THE CITY OF SHADOWS

### STUDY #9 : MASSING MODEL



Illustrations 47 a,b,c 18"x24" pine block  
The carving serves as a massing model but can also be printed.

*a Mixed use of hand carving and digital etching. Emphasis on grid and interruptions, where the hand technique meets with the laser etching. Hand carving focuses on topography and underground massing.*

*Fold here*

*b Use of hollow acrylic as a paradoxical way to express the heaviness of the federal and provincial buildings at the heart of the city. Only the topography of the focused site was carved out.*



*Fold here*

*c The hollow acrylic massing casts shadows while absorbing light. Research on providing transparency into the building and governmental system.*



*Fold here*

## PRECEDENT STUDIES

This part of the research is an extended investigation beyond the geographical limits of the proposed site. Precedent studies in selected cities are chosen to draw a parallel with the City of Shadows regarding similarities in cultural and historical challenges.

The cities under survey are Quebec City, Montréal, Baltimore and Washington D.C.

*As per Confidentiality Agreement clause 46c this evidence cannot be shown to private consultant.*

Illustrations 48 a-d



*a Documented in Washington DC. Interesting architectural moment captured on a busy street.*

*Note the extension of the building to facilitate the transition of programme.*

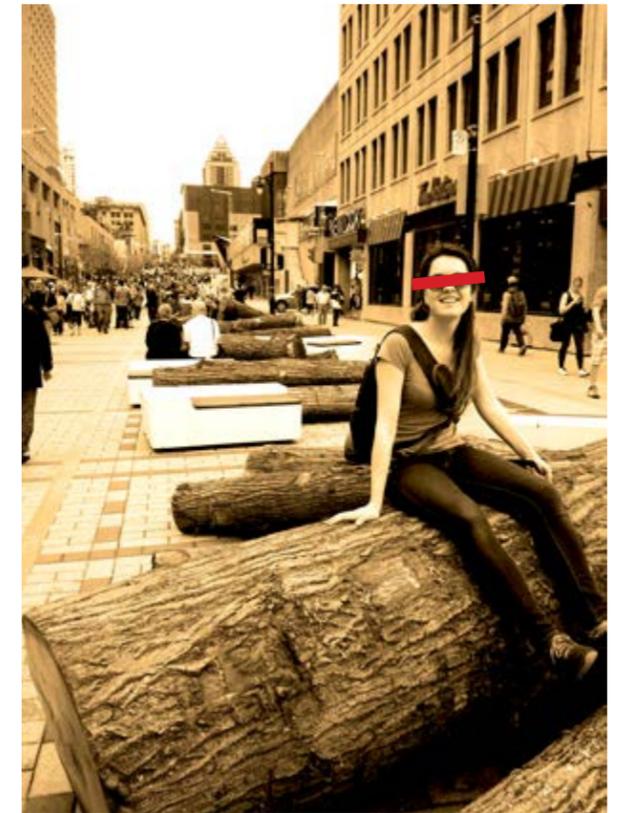


*b Documented in Washington DC in Georgetown. Triple height volume in an intimate courtyard.*

*Note the verticality of the gesture catching the attention of the viewer.*



*c Documented in Montreal, Qc. Hidden entrance of an underground bar on Saint-Denis street. A password is required to get in and access the establishment.*



*d Documented in Montreal, Qc. Temporary exhibition on timber industry and the expression of the extensive journey along Saint Lawrence River.*

*Fold here*

Illustrations 49 a-e



 Fold here

As per Confidentiality Agreement clause 46 b,c the evidences cannot be shown to private consultant.

*a In DC. Interesting continuity with play of reflection with the actual structure of the building. Can be interpreted as vertical or horizontal space.*

*b In QC. Documentation of public interaction in a transitional space surrounded by large scale buildings.*

*c In QC. Vertical light penetration between an underground sanctuary and the street level. Discrete but effective.*

*d In QC. Archeological site underneath a public plaza overlooking on Saint Lawrence River. The lightwells allow the viewers on the plaza to observe the underground site.*

*e In DC. The National Art Gallery has two buildings and the connection to both buildings is underground. Architectural play with the skylights and landscape.*



 Fold here



**CAUTION**  
DISCLOSURE OF THIS  
INFORMATION MAY  
COMPROMISE SECURITY.

**CLASSIFIED**

SEE BLUE (thesis)  
& RED (anti-thesis)  
SCHEMES FOLDERS  
INSIDE

THE CITY OF SHADOWS  
SITE RECOMMENDATIONS

**CONFIDENTIAL**

**TOP SECRET**

As per Confidentiality Agreement clause 68a this page cannot be shown to private consultant.

## THE CITY OF SHADOWS - LA CITÉ DES OMBRES

The thesis and anti-thesis vignettes are exclusively made from site visit photos of the Portage buildings and precedent studies documentation.

~~\_\_\_\_\_~~  
~~\_\_\_\_\_~~  
~~\_\_\_\_\_~~  
~~\_\_\_\_\_~~  
~~\_\_\_\_\_~~

~~\_\_\_\_\_~~. Interesting human scale moments have been documented to find  
~~\_\_\_\_\_~~  
~~\_\_\_\_\_~~ inspiration in urban and historical  
memories.

~~\_\_\_\_\_~~ Washington D.C.  
~~\_\_\_\_\_~~ d as a primary material  
~~\_\_\_\_\_~~  
~~\_\_\_\_\_~~  
~~\_\_\_\_\_~~

**TOP SECRET**

~~The word Portage means also a passage, a transition from a state to another.~~

~~Implementation of an underground connection & dissection of the land and building.~~

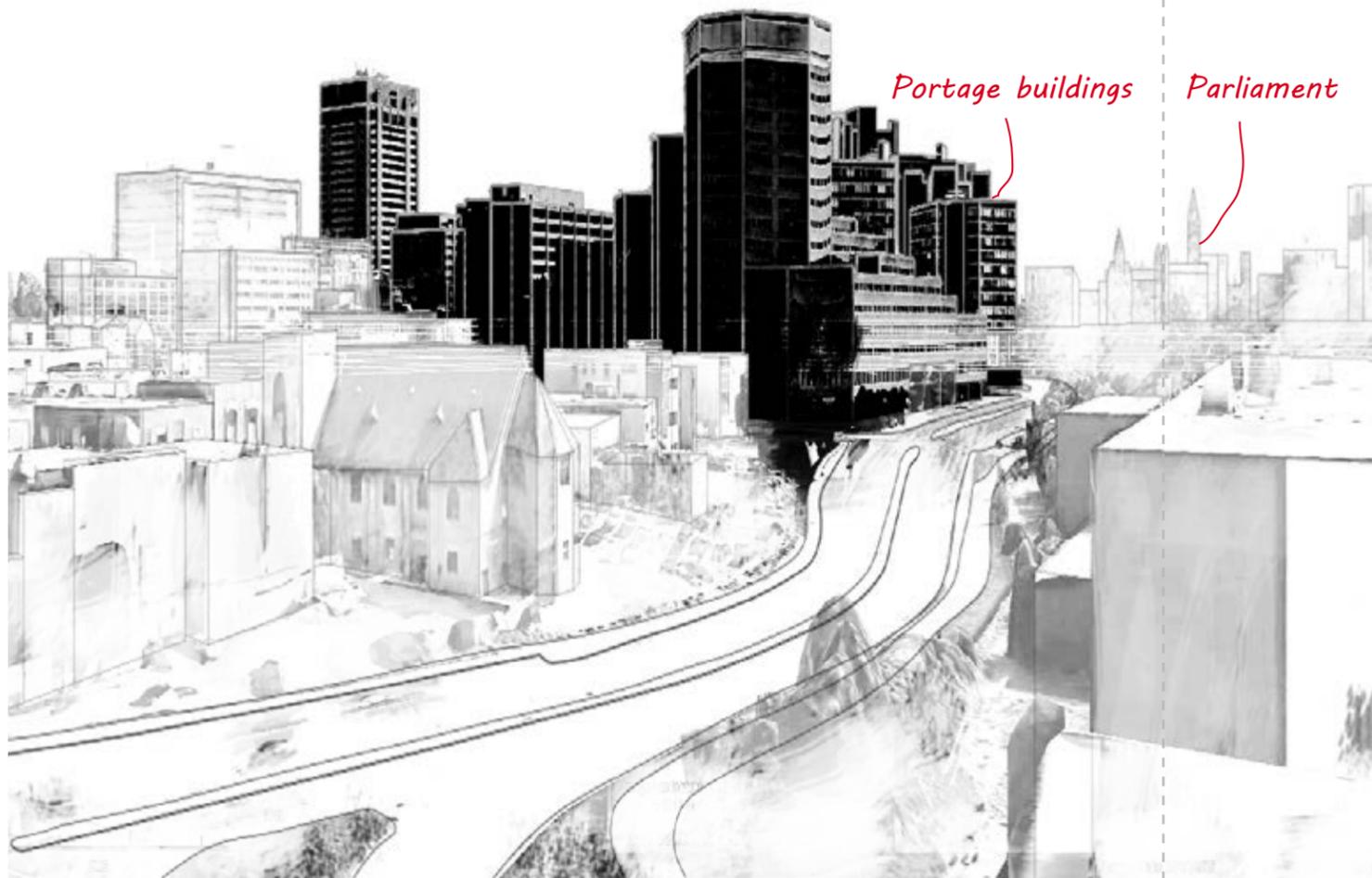
~~Product of an architectural expression and its impression; metaphore from the carving and print.~~

~~A part of the experience consists in a backdrop; intention to reveal what is usually unrevealed.~~

PRELIMINARY DRAWINGS

Illustrations 50 a,b Perspectives

 Fold here



*a* Disruption in the urban fabric - between neighbourhood and shoreline caused by monumental scale of the Portage buildings  
Government "overlooking" on the masses

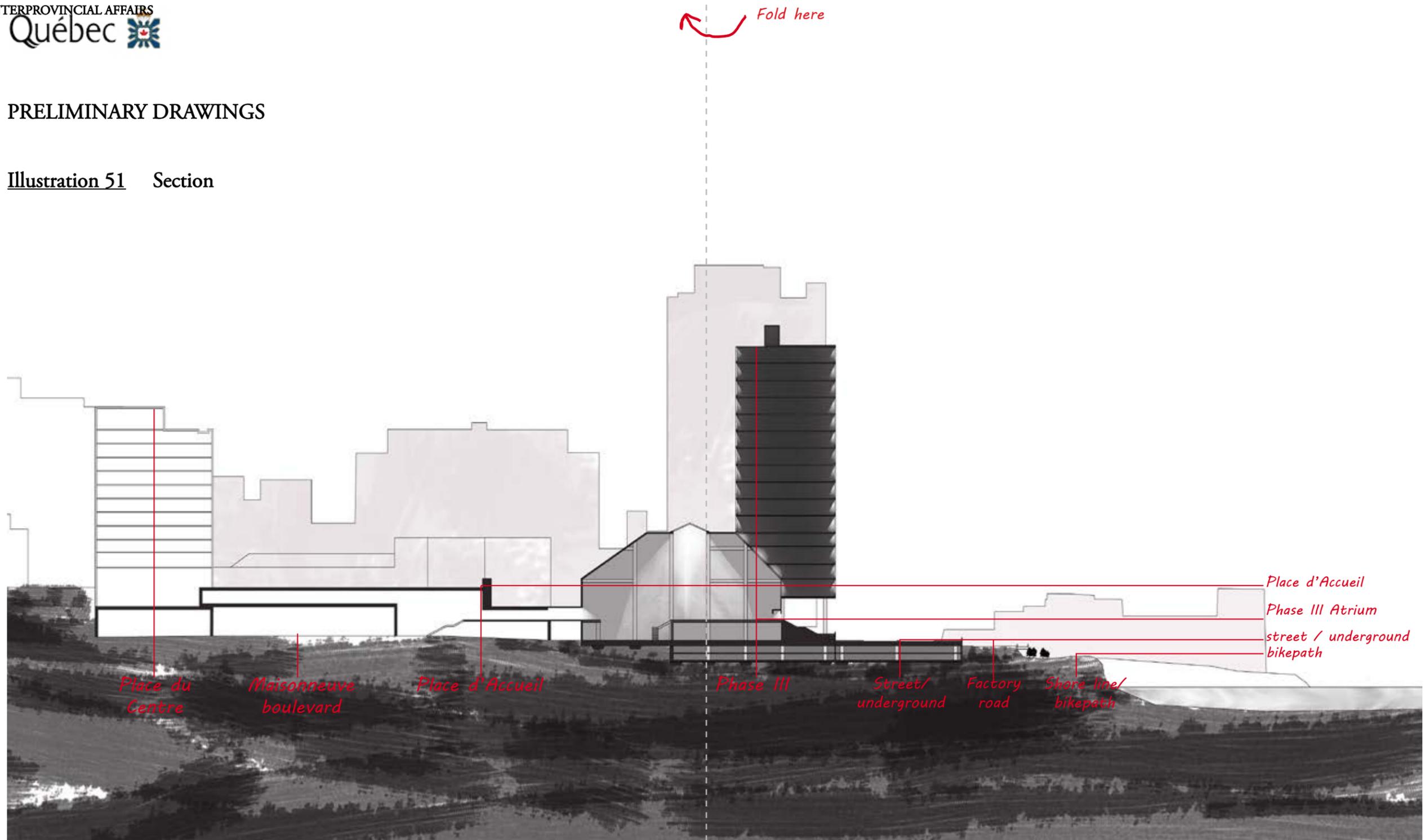


*b* Section of the Phase III of the federal complex (office floors, atrium, underground parking P1 & P2)  
Underground parking is the place of operation

 Fold here

PRELIMINARY DRAWINGS

Illustration 51 Section



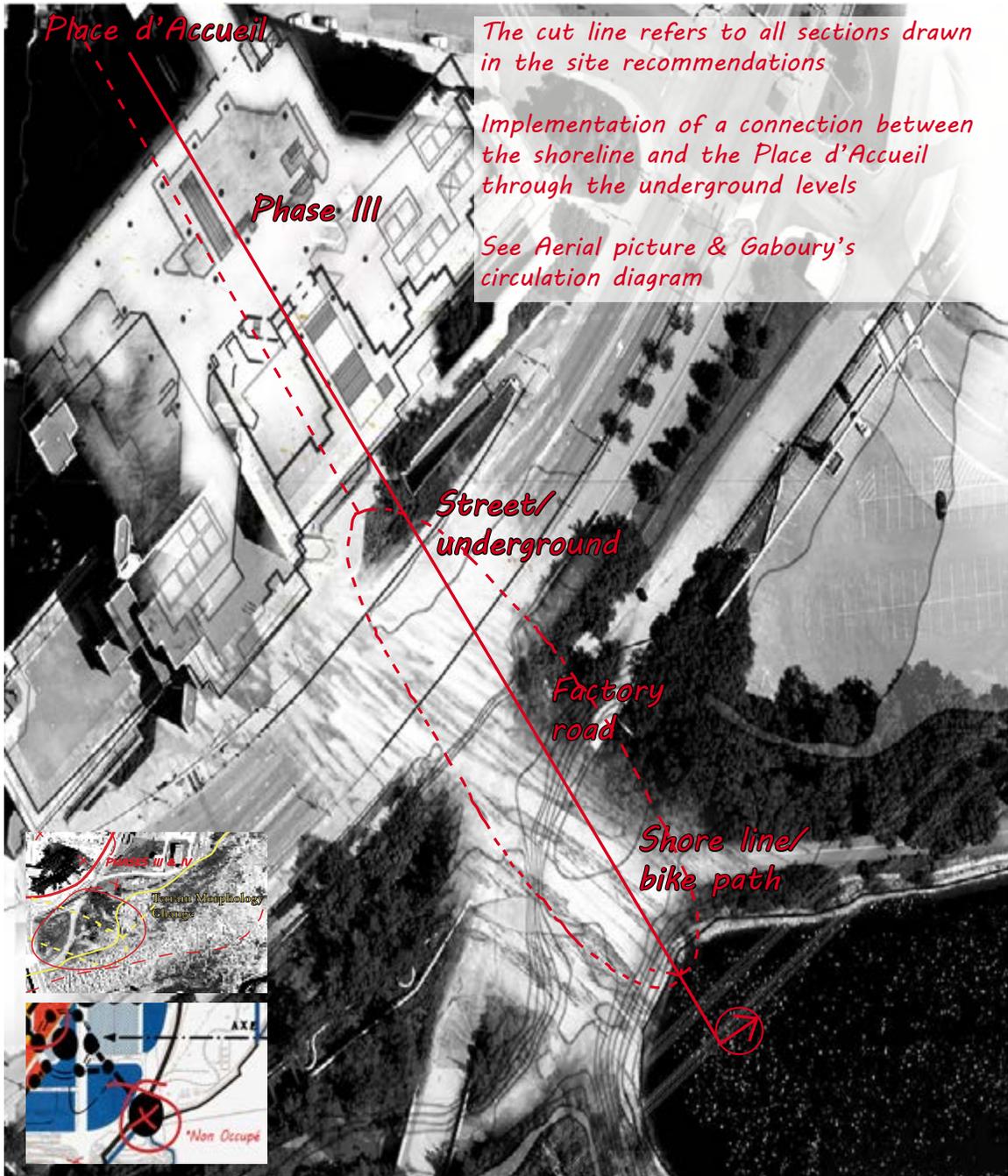
*Transparency? : Should people have the possibility to see what is happening? ...Alienation of work and "management" of society  
Intent of operating on vertical and horizontal points of reference to penetrate through the underground*

*See Ground plan...*

*Fold here*

## PRELIMINARY DRAWINGS

### Illustration 52 Ground Plan



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COMPROMISE SECURITY.

THE CITY OF SHADOWS  
BLUE SCHEME - THESIS

**CLASSIFIED**

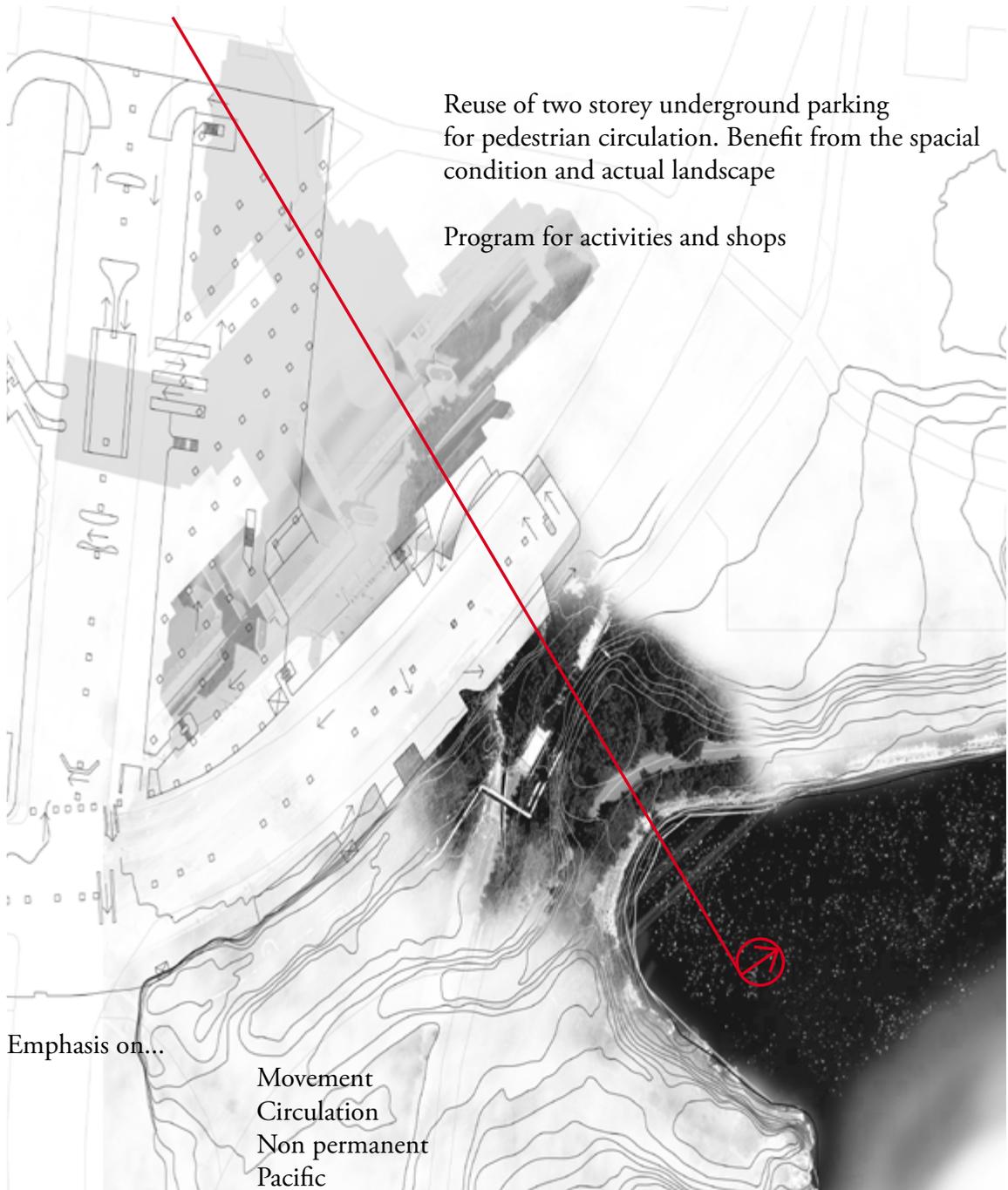
**CONFIDENTIAL**

**TOP SECRET**

Québec 

## BLUE SCHEME - THESIS

### Illustration 53      Underground parking (P1 & P2)



BLUE SCHEME - THESIS

Illustration 54 Longitudinal Section



Fold here

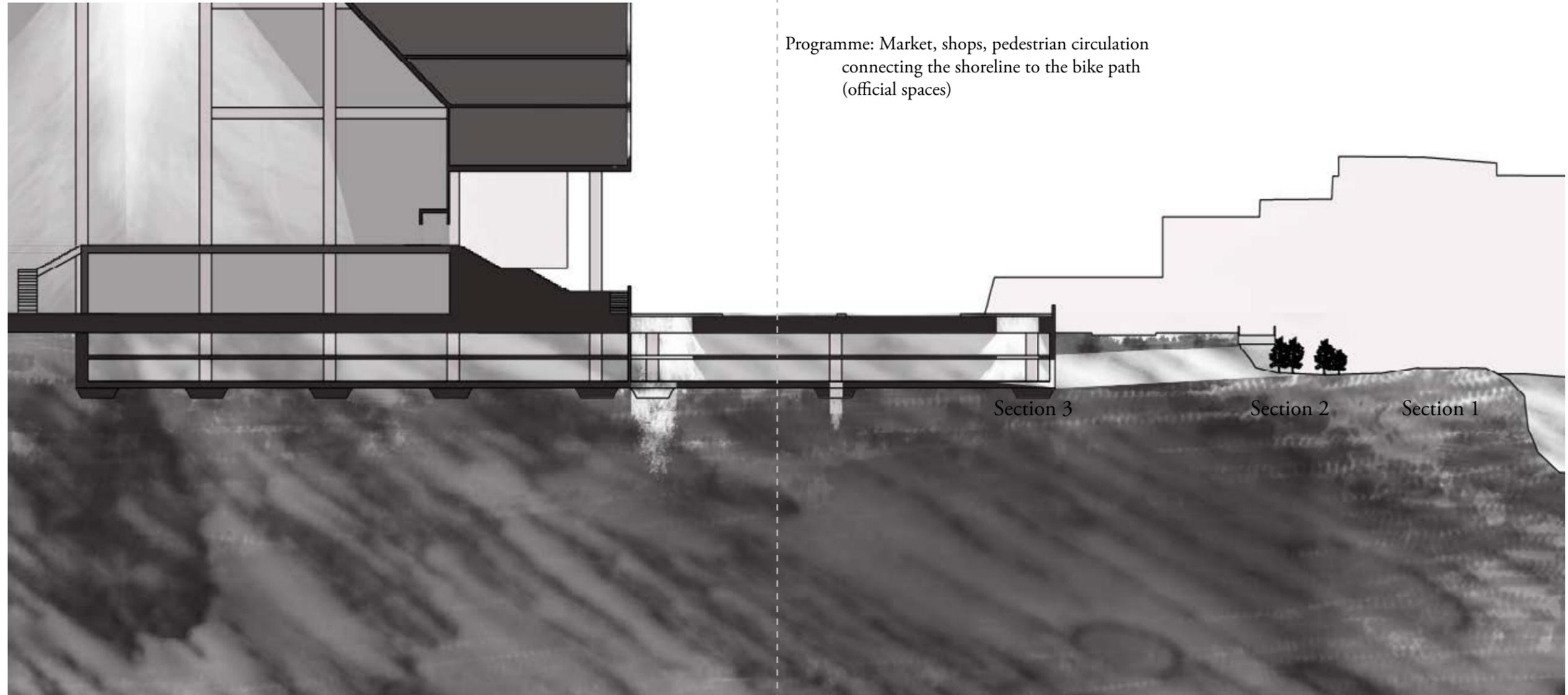
Section drawing "thesis" oriented

Transparency and circulation:  
Allowing vertical and horizontal openings to happen in the  
underground.

Fold here

BLUE SCHEME - THESIS

Illustration 55 Longitudinal Section - Underground



Although the Truth is happening in disguised and non-official spaces...

Fold here

*Fold here* 

**BLUE SCHEME - THESIS**

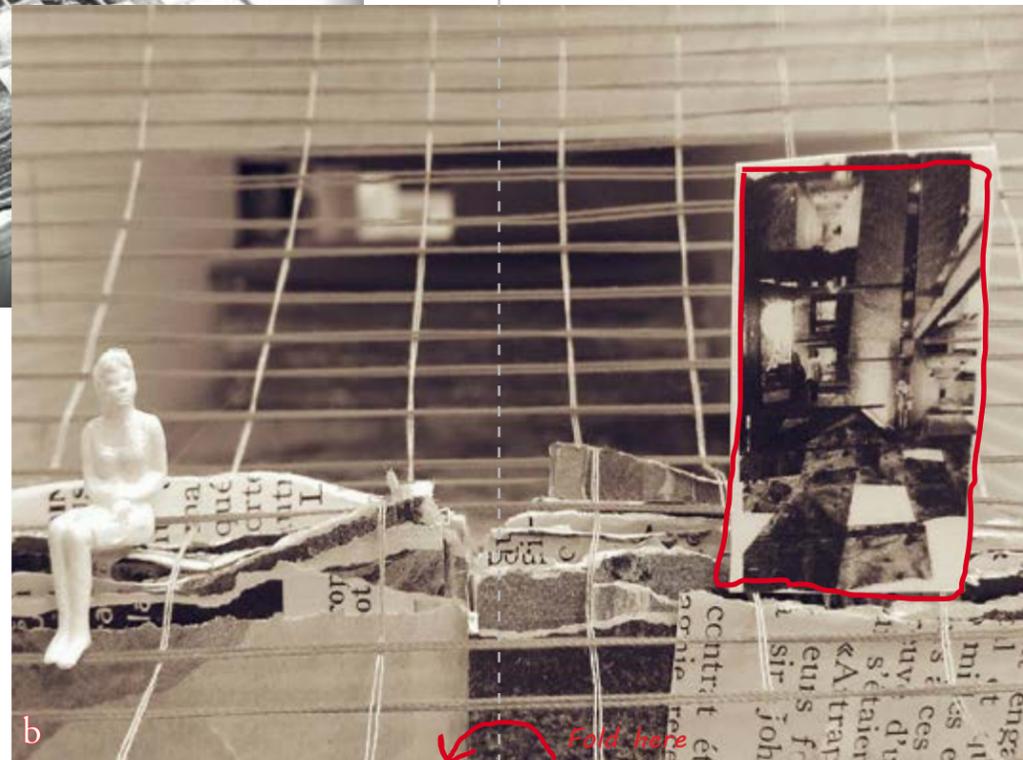
**STUDY #9 : SECTIONAL MODEL**

The sectional model offers two point of views: cross section and longitudinal section. There are at least four different points of interaction: Building level, street level, underground parking level(s) and bike path level.

Illustrations 56 a-c



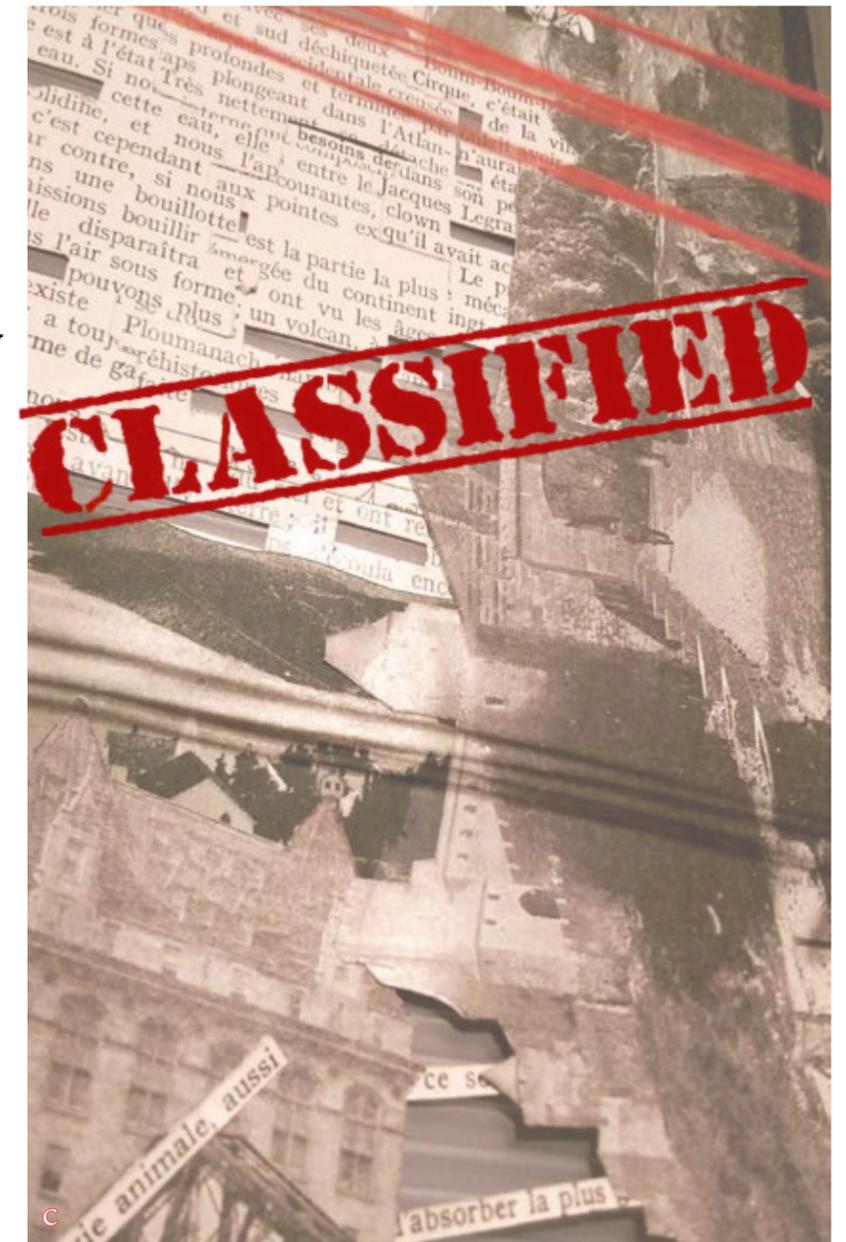
**a** Relationship with Study #1 & #2 (reuse of golden and red threads to express the crossing of vertical and horizontal points of reference)



**b** The threads allow transparency into the sectional model, to see what is happening below the surface the ground

**As per Confidentiality Agreement clause 51c this evidence cannot be shown to private consultant.**

c Collage hidden below the tread topography. It informs about the history of the land and how it influences social interactions



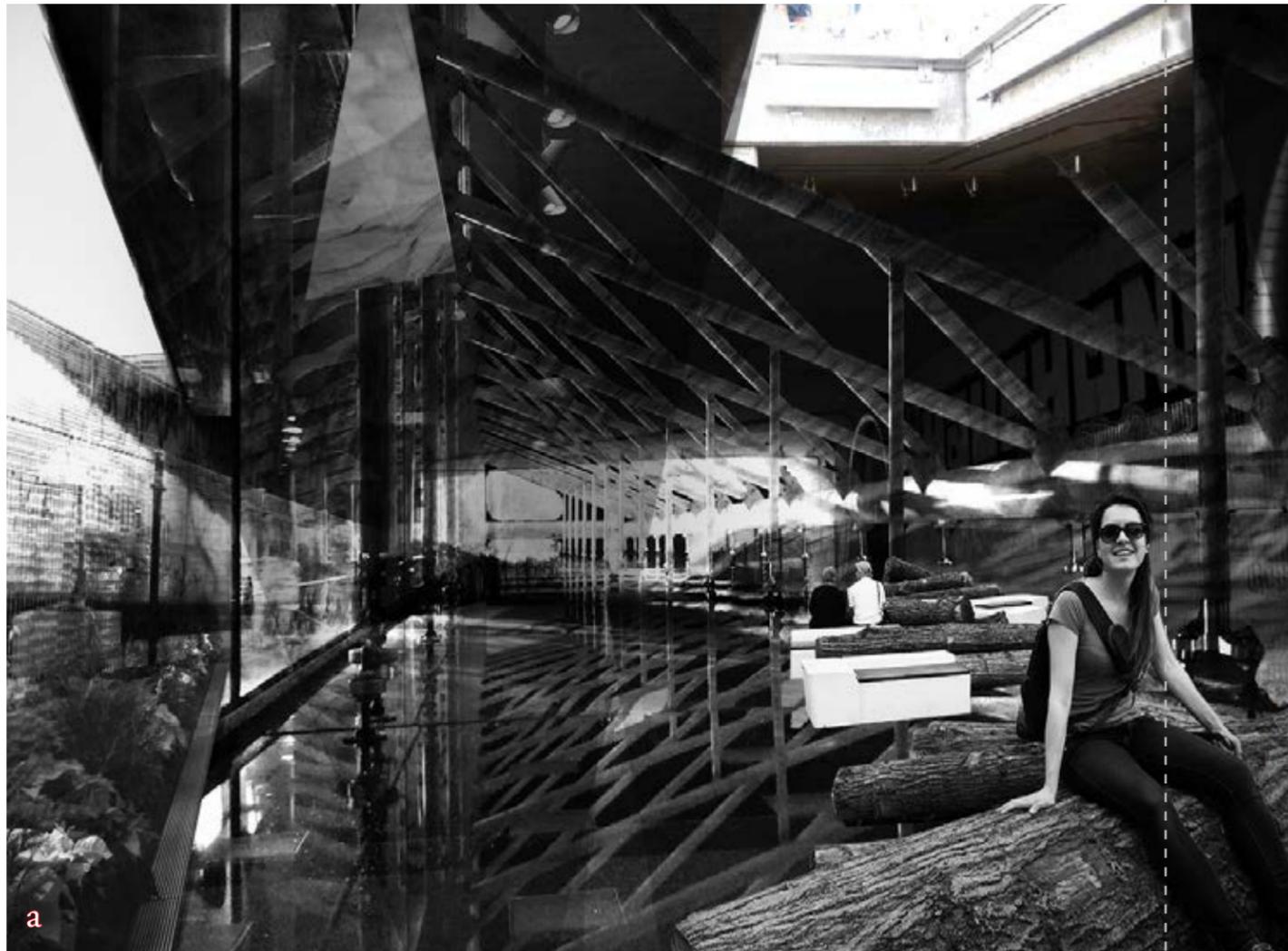
*Fold here* 

Fold here

## BLUE SCHEME - THESIS

### Illustrations 57 a,b Vignettes 1 & 2

Each vignette relates to a moment happening in each section.  
The section drawings help to structure the sequence of events.  
Compare vignettes with sections.



Underground below Laurier street looking toward Portage Phase III

Fold here



Point of entrance between underground parking and outdoor

Fold here

## BLUE SCHEME - THESIS

### Illustrations 58 a,b    Sections 1& 2

Vignettes:

Soft treatment of light, low contrast, excavation of materiality, sensorial experience

Section drawings:

Emphasis on Movement, Circulation, Ephemeral, Passivity



BLUE SCHEME - THESIS

Illustration 59 Vignette 3

Vertical opening linking the underground level with Laurier street



## BLUE SCHEME - THESIS

### Illustration 60 Section 3

This section drawing relates to Vignette 3. The section provides a context to frame the experience.



Meanwhile...“Movement is felt from P2; vibration, noise...there must be something else happening below our feet...”

**THE CITY OF SHADOWS  
RED SCHEME - ANTI THESIS**

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**CONFIDENTIAL**

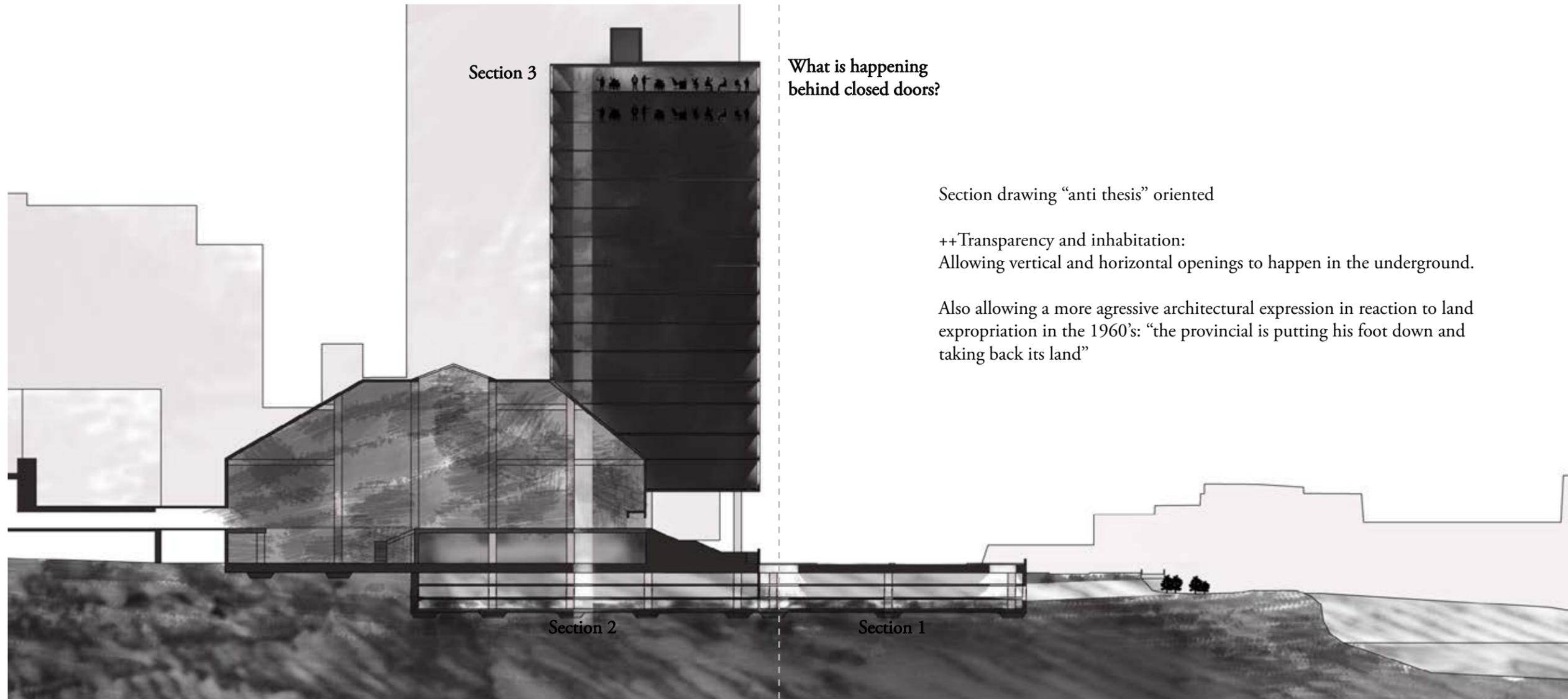
**TOP SECRET**

Québec 

## RED SCHEME - ANTI THESIS

### Illustration 61 Longitudinal Section

Questions:  
How to give back to the individual?  
How to raise the viewed to the same level of power?



Fold here

Fold here

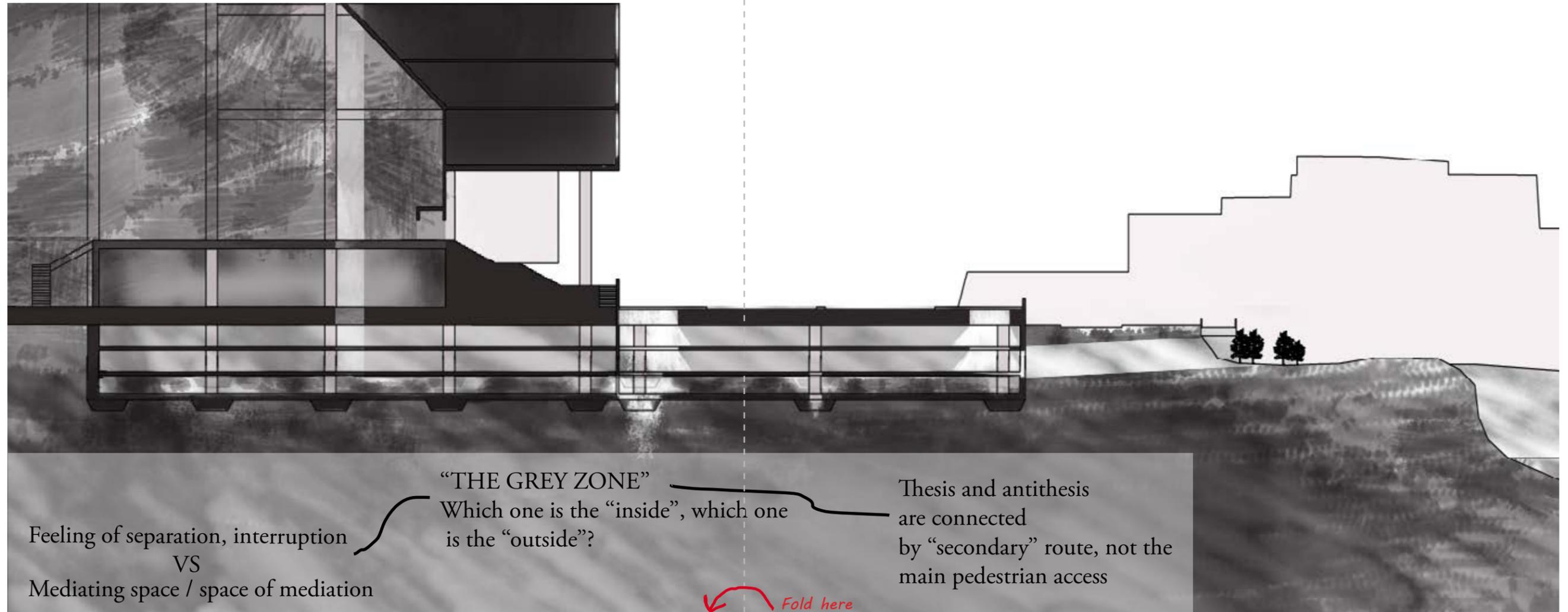
## RED SCHEME - ANTI THESIS

### Illustration 62 Longitudinal Section - Underground

A third level of underground is accessible through disguised openings from the second level of underground parking. This is the transition between the thesis and the anti thesis; between a public space and a BLACK MARKET.

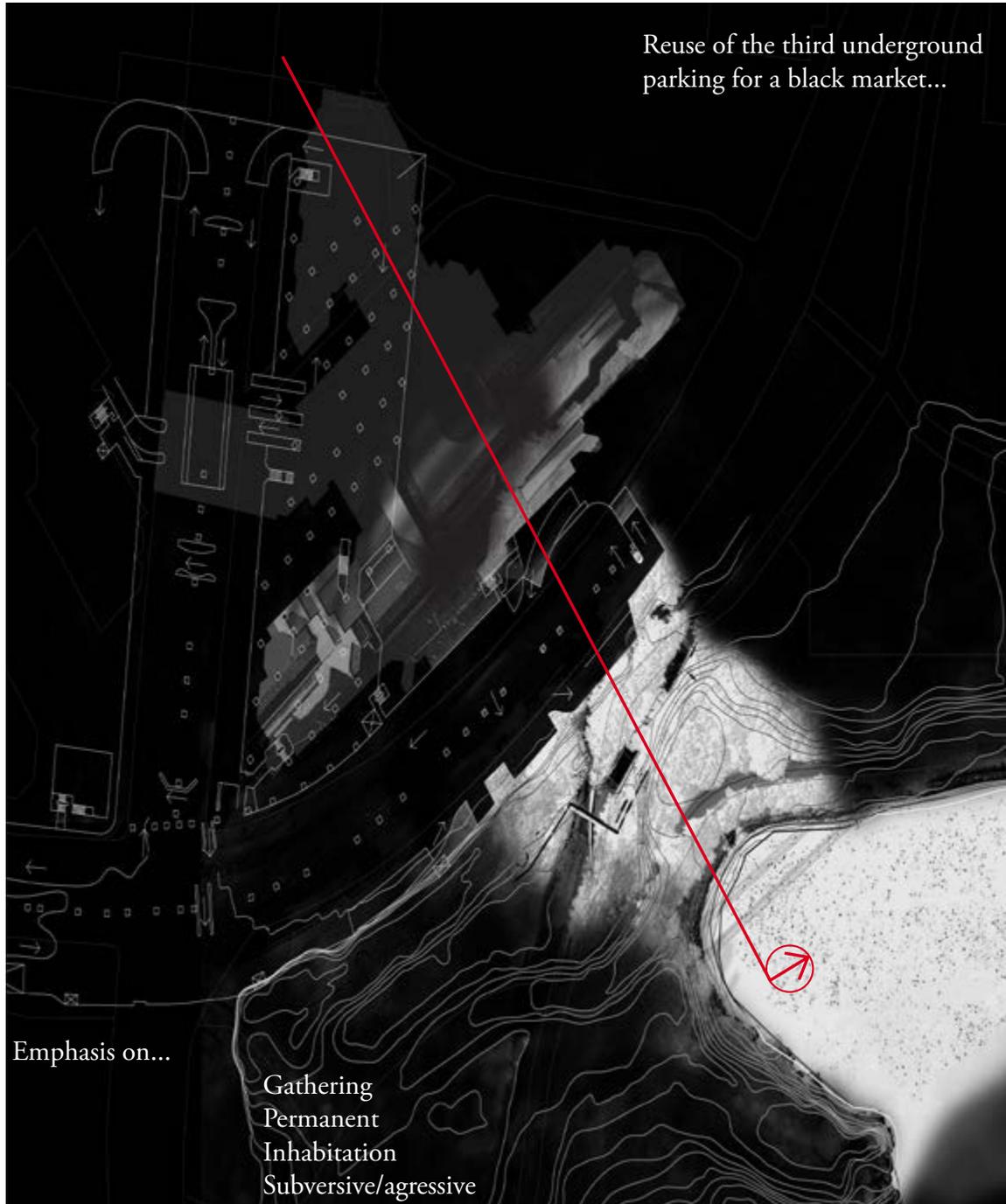
Allowing to show to the public things kept behind closed doors (“Unreveal”)

The moment of transition is the “Grey Zone” (... beginning of synthesis...)



## RED SCHEME - ANTI THESIS

### Illustration 63    Underground parking (P3)



Fold here

## RED SCHEME - ANTI THESIS

### Illustration 64 Section 1 (for Vignettes 1-2-3)

Each vignette relates to a moment happening in this section drawing.  
The collages section drawings help to structure the sequence of events.

Compare vignettes with this section.



Fold here

## RED SCHEME - ANTI THESIS

Illustrations 65 a,b      Vignettes 1 & 2

Allow the access into non official spaces through disguised entrances...  
Vignettes: Hard treatment of light, high contrast, sensorial experience

Section drawings: Emphasis on inhabitation through subversion,  
journey into the darkness of society



**a** “The first impression is not necessarily the reflection of reality”

**b** Activities related to prohibition, activism, speakasies...

Fold here

RED SCHEME - ANTI THESIS  
Illustration 66    Vignette 3

Compare the vignette with section 1



## RED SCHEME - ANTI THESIS

### Illustrations 67 a,b Sections 2 & 3

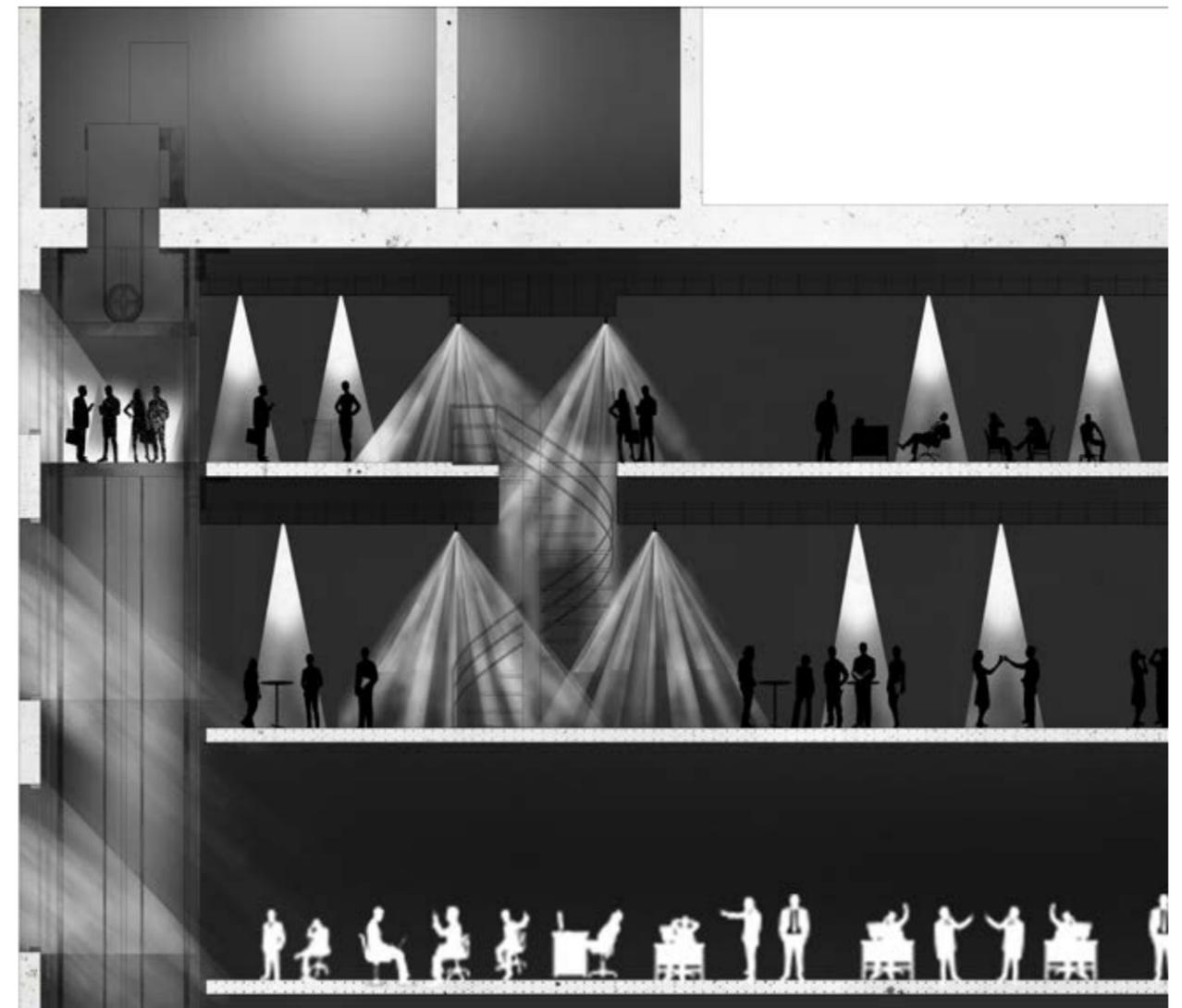
**a** The glass elevator penetrates through the atrium of Phase III  
(which connects to Place d'Accueil)



*Fold here*

“As you go deeper into the darkness, deeper in the underground of the Portage building, you get to an elevator. It has one stop; which is the top floor of the building (penthouse). This is the transition between the darkest depth (Section 2) of the building to its darkest moments (Section 3).”

“On this floor, most important persons of the government system are making most important decisions influencing our life, community and most importantly the relationship between Hull (provincial) and Ottawa (federal).”



**b** Darkest moment of Portage buildings

*Fold here*

## THE CITY OF SHADOWS - LA CITÉ DES OMBRES SYNTHESIS

As per Confidentiality Agreement clause 87a this evidence cannot be shown to private consultant. This part relates to the “Classified “ evidences in this report. Our organization cannot risk a breach of information.

[REDACTED]

[REDACTED] a synthesis between [REDACTED] industrial

The cities under study  
[REDACTED]  
[REDACTED] memories of the present underground site. [REDACTED]

Our organization looks forward for the Azrieli School of Architecture and Urbanism to share their final recommendations.

*Middle ground between OCCUPATION and CIRCULATION*

End of report.

Note: Burn document after reading as per Confidentiality Agreement clause 90.

# The City of Shadows - La Cité des Ombres

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# The City of Shadows - La Cité des Ombres

## Appendices

Appendix A - Essay

*La Place du Portage : Public courtyards & the Panopticon effect*

Appendix B - Essay

*Printmaking: Exploration of digital and traditional techniques*

# Appendix A

## INTRODUCTION

*“We shape our buildings; thereafter they shape us” – Winston Churchill*

The Portage buildings in Hull, Québec, were built in the early 70's by Prime Minister Pierre-Elliott Trudeau to bring bilingualism across the Ottawa river. Federal work in the city would make Hull a national and provincial cultural landmark. It was meant to provide a new breath to Hull, a new identical sense with better conditions and aspirations. The effort was inefficacious; the Portage buildings are not attracting people and tourists across the Ottawa river as intended.

On week days, the officials leave hastily work by thousands, running away from their cubicles and routine; leaving Hull a husk of its daytime hustle. The courtyards are meant to be a transitional space to connect the office space with the public but instead the Portage buildings are disconnected from the rest of the urban fabric. A towering fortress of productivity whose inner courtyards are left dormant. These public spaces do not serve their purpose of social gathering as they should be. Even though there is no physical presence of monitoring, the monumentality of the governmental buildings leaves somehow an intimidating feeling of an omnipresent surveillance.

Architectural aesthetic and meaning of the Portage buildings will be discussed to understand the tensions between the government office buildings and the courtyards; these courtyards meant to be a public space throughout the complex.



Place du Portage, West courtyard.

Photo credit : Alexandra Blanchet, 2017.

## The Complex

The four phases of the Portage buildings were built between 1973 and 1979. The federal buildings consist in a total of 232 000 m<sup>2</sup> of office space on a 12 acres' site near the Ottawa River shore line.<sup>1</sup> The Franco- Manitoban architect Étienne Gaboury was commissioned by the National Capital Commission to conceptualize the complex.

## Materiality and Public Space

The aesthetic follows a pure brutalist architecture. Each building has its own exterior concrete pattern to differentiate itself. The textured variations go from wood framework to heavy sandblast and corduroy. The roughness of the exterior concrete facade absorbs the moisture and turns black overtime, adding to the austerity of the complex.<sup>2</sup> The space between the buildings are filled with courtyards, also made of concrete. The implementation of the federal buildings on these expropriated lands have aseptified the site, banning anything else to grow. The flow of pedestrian circulation is almost inexistent. Pedestrians prefer taking the longer route surrounding the government buildings instead of taking advantage of the shortcuts that the federal complex can offer through the urban fabric. The use of the same heavy material and brutalist architecture seem to repel the viewer, intimidated by the cold monumentality. The courtyards are designed to be a busy public space but are also conflicting with the program of the federal buildings that is highly secured and not allowing any kind of transparency on its activities. In *Space: Social Product and Use Value*, Henri Lefebvre describes well the idea of the space used as a political instrument:

*"Space has become for the state a political instrument of primary importance. The state uses space in such a way that it ensures its control of places, its strict hierarchy, the homogeneity of the whole, and the segregation of the parts. It is thus an administratively controlled and even a policed space."*<sup>3</sup>

The federal buildings extend their power onto the public courtyards, regimenting a spatial condition devoted to urban freedom. Which destabilizes the assumption of heterotopia in a public space:

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<sup>1</sup> "La Place Du Portage." Place Du Portage. N.p., n.d. Web. Accessed Spring 2017. <http://www.placeduportage.ca/> .

<sup>2</sup> "Brutalism." Washington State Department of Archaeology & Historic Preservation ~ Protect the Past · Shape the Future. N.p., n.d. Web. 25 Apr. 2017. <http://www.dahp.wa.gov/styles/brutalism> .

<sup>3</sup> "Space: Social Product and Use Value," Henri Lefebvre. In *State, Space World: Selected Essays*, p.188.

“The heterotopia has the power of juxtaposing in a single real place different spaces and locations that are incompatible with each other.”<sup>4</sup>

In that regard, the concept of heterotopia by Michel Foucault is not compliant with the reality of the phenomenon happening in these courtyards. The element of power is fracturing the potentiality for social interaction. The viewer is aware of what can await for him if he chooses to walk through the courtyards. The transitions between the urban fabric, the federal buildings and the courtyards need to be more blended: The courtyards should act as a space of transition, a grey zone, without marking the territory between the office buildings and the neighborhood.

*“...a function that takes place between two opposite poles. On the one hand they perform the task of creating a space of illusion that reveals how all of real space is more illusory, all the locations within which life is fragmented. On the other, they have the function of forming another space, another real space, as perfect, meticulous and well arranged as ours is disordered, ill-conceived and in a sketchy state.”<sup>5</sup>*

The uncertainty of space is not inviting and thus not allowing complete freedom of movement. The exterior space can be seen as elitist, non-democratic, as it favors government officials to take advantage of the courtyards while it could also be adapted to the use of the neighborhood for different time of the day and week. *“In acting and speaking, men show who they are, reveal actively their unique personal identities and thus make their appearance in the human world.”<sup>6</sup>* Lack of these actions create only shadows, non-entirely existent “unique personal identities”.

#### An inverted Panopticon

Surrounding the public space, the countless office windows are overlooking on the courtyards, witnessing every single pedestrian passing through. The federal towering fortresses represent power

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<sup>4</sup> “Panopticism,” Michel Foucault, from Discipline and Punish, in Rethinking Architecture, p. 334.

<sup>5</sup> Ibid, p. 335.

<sup>6</sup> Hannah Arendt and Margaret Canovan. The Human Condition. Chicago: U of Chicago, 2012, p. 179.

and authority and they are acting as an “inverted” panopticon. The traditional panopticon proposed a, non-transparent, central tower of surveillance within a space, monitoring each cell or cubicle <sup>7</sup>:

*“It reverses the principle of the dungeon; or rather of its three functions – to enclose, to deprive of light and to hide... Full lighting and the eye of a supervisor capture better than darkness, which ultimately protected. Visibility is a trap.”<sup>8</sup>*

In this case, four federal towers are looking over a central space where courtyards are intersecting at different elevations. The large scale and the political meaning of the buildings are constantly reminding the viewers that they are being watched.

*“This enclosed, segmented space, observed at every point, in which the individuals are inserted in a fixed place, in which the slightest movements are supervised, in which all events are recorded, in which an uninterrupted work of writing links the centre and periphery, in which power is exercised without division, according to a continuous hierarchical figure, in which each individual is constantly located ...”<sup>9</sup>*

The Portage buildings consist in a function this disciplinary mechanism where the government officials are systematically assigned to a task on the specified floor, in a cubicle and must work without interruption from 9 a.m. to 5 pm., Monday to Friday.

This mechanism should reflect only the inside of the infrastructure, not the outside; to allow freedom to happen in the public spaces surrounded by the buildings. In this case, the exercise of blurring the lines between the urban fabric and the federal office buildings would bring the courtyards to their real use: a common ground where the public and private, the reveal and unreveal can coexist.

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<sup>7</sup> “Panopticism,” Michel Foucault, from Discipline and Punish, in Rethinking Architecture, p. 340.

<sup>8</sup> Idem.

<sup>9</sup> “Panopticism,” Michel Foucault, from Discipline and Punish, in Rethinking Architecture, p. 338.

## CONCLUSION

The Portage courtyards are not monitored nor protected by any security devices. At night, the exterior lighting is minimal which makes it easy for anybody to hide in the shadows. Not being able to locate a physical device of monitoring in the courtyards, at the ground level, makes the viewer question about him being watched anywhere from the federal towers; without being able to locate the observers.

The use of heavy material and oppressive surveillance does not allow the courtyard to achieve its purpose of public space. The courtyards are in fact lacking of welcoming elements to improve movement, circulation and transparency between the Portage buildings and its courtyards with the rest of the neighborhood. As Foucault says: *"The liberty of men is never assured by the institutions and laws that are intended to guarantee them."*<sup>10</sup> It is crucial for public space to detach itself from the influence of the governmental apparatus.

Even the implementation of an illusion of safety within the space could attract people: the use of a different material such as wood and the scaling up of green spaces in the courtyards could be the perfect distraction to the panopticon phenomenon.

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<sup>10</sup> Panopticism," Michel Foucault, from Discipline and Punish, in Rethinking Architecture, p.350.

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## Appendix B



**Figure 1. Zinc etching, black ink on paper.**

Printmaking is the art or the technique of making prints, more specifically as performed traditionally in engraving, etching, dry point, woodcut or serigraphy.<sup>1 2</sup> Printmaking methods range from simple to complex. With a variety of types and techniques, an artist can select the medium based on the kind of impression that they are looking to create. Modern printing technologies have evolved print making from the conventional processes. A few of these techniques include digital printing, photographic mediums and the combination of both digital and the conventional process.<sup>3</sup> This paper will discuss the relationships between conventional and digital etchings on metal plate. First, it is relevant to understand how printmaking works to discuss its potential for mechanical reproduction and the understanding of its matrix, the image and the print.

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<sup>1</sup> Oxford Dictionary

<sup>2</sup> Walter Benjamin, Hannah Arendt and Harry Zohn. *Illuminations* (New York : Harcourt, Brace & World, 1968), 2.

<sup>3</sup> Abidin, Mursyidah Zainal, Daud Wan Samiati, Andriana Wan Mohd, and Mohd Razif Mohd Rathi. "Printmaking: Understanding the terminology," *Procedia - Social and Behavioral Sciences* 90 (2013): 407.

The basic idea and advantage to the printmaking processes is the ability to make more than one specific image in a limited edition; the quantity of prints may be affected by the preciousness of the edition.<sup>4</sup> The nature of printmaking requires that the entire edition to be printed simultaneously because the artist must print one colour at a time on each piece of paper. Prints are meant to be relatively inexpensive and many people can afford them which enhances the accessibility of the medium.

The term printmaking is referring to the process of making artwork by printing, normally on paper, which is called a print.<sup>6</sup> The print is the imprint of a mark on a surface, produced by applying ink on a piece of paper. The terminology also refers to a mould into which a liquid substance is poured to set or cool in a desired shape. The use of matrix or mould in which a thing, an image, is cast or shaped can clearly relate to the print process itself.<sup>7</sup>

One can say that each piece is not a copy but an original since it is not a reproduction of another work of art and is technically understood as an impression.<sup>8</sup> As mentioned, the original piece or the matrix is made by hand, as opposed to a reproduction which is made by a photomechanical method.<sup>9</sup> One can also say that with the attempt to make visible the hand of the artist in an assertion of craft; printmaking like photography and other media has the potential for mechanical reproduction.<sup>10</sup> "A remote experience must either extend the reach of the body and the body's senses, or assert that the divorce of body from medium is complete."<sup>11</sup> Printmaking is a medium floating in a grey area of visual representation. The different techniques and tools used are redefining relationships between the matrix and the image, the original and the paper. For the case of metal etching in printmaking, everything starts with the

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<sup>4</sup> Idem.

<sup>5</sup> Walter Benjamin, Hannah Arendt and Harry Zohn. *Illuminations* (New York: Harcourt, Brace & World, 1968), 10.

<sup>6</sup> Abidin, Mursyidah Zainal, Daud Wan Samiati, Andriana Wan Mohd, and Mohd Razif Mohd Rathi. "Printmaking: Understanding the terminology," *Procedia - Social and Behavioral Sciences* 90 (2013): 408.

<sup>7</sup> Oxford Dictionary

<sup>8</sup> Abidin, Mursyidah Zainal, Daud Wan Samiati, Andriana Wan Mohd, and Mohd Razif Mohd Rathi. "Printmaking: Understanding the terminology," *Procedia - Social and Behavioral Sciences* 90 (2013): 405.

<sup>9</sup> Walter Benjamin, Hannah Arendt and Harry Zohn. *Illuminations* (New York: Harcourt, Brace & World, 1968), 17-18.

<sup>10</sup> Slaven, Michael. "Out of print," *Afterimage* 23 (1996): 5.

<sup>11</sup> Slaven, Michael. "Out of print," *Afterimage* 23 (1996): 5.

creation of a drawing or a sketch that will be transferred on the plate with wax. It can also be done the other way around where the plate is entirely covered with wax, then directly etched freestyle on the plate. As the plate is being engraved, it removes the wax. The positive/negative space process starts here. The etching work will be properly "settled" through a chemical reaction with nitric acid; the metal plate is immersed in acid for a certain amount of time to obtain desired etch depth. What is covered by wax is not intended to be touched by the chemical reaction. This step is repeated as many times as needed, using different etching techniques to bring texture, lightness, darkness, depth into the piece.

The matrix or the metal plate acts as an intermediary with many characteristics; flat, hard and rigid surface containing a picture and/or message. The image receives ink and the inked image will transfer to the paper by pressure with a printing press. The result of the image is its mirror. What is etched or "carved out" from the plate is what will be shown on the paper. Depending on the depth and pressure from the printing press, a relief will appear on the impression. When the metal plate is completed, the printing process can be repeated many times with the same plate to produce almost exact copies, called an edition. Also, the versatility of the medium encourages variable editions.<sup>12</sup>

The print is "perhaps the ultimate work of simulation," and blurs the distinction between the virtual and the real. The processes that come between the artist's hand and the finished product raise the issue of authenticity, a key concept for a discussion of virtuality.<sup>13</sup> In other words, without the intent, there is no real way to define if the print has been produced by hand or a product of mechanical reproduction.

Now that it comes to combine conventional and digital processes together, what happens to the status of the image and its authenticity, its potential for mechanical reproduction<sup>14</sup>?

The use of digital etchings adds another layer of complexity in the process. The steps of the process need to be calculated more precisely to ensure superimposition between hand and

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<sup>12</sup> Abidin, Mursyidah Zainal, Daud Wan Samiati, Andriana Wan Mohd, and Mohd Razif Mohd Rathi. "Printmaking: Understanding the terminology," *Procedia - Social and Behavioral Sciences* 90 (2013): 409.

<sup>13</sup> Slaven, Michael. "Out of print," *Afterimage* 23 (1996): 6.

<sup>14</sup> Walter Benjamin, Hannah Arendt and Harry Zohn. *Illuminations* (New York: Harcourt, Brace & World, 1968), 11.

digital etchings. Digital etching on metal plate can be performed through a CNC machine; however, a lasercutter is not likely to work depending on the toxicity level and rigidity of the metal. Digital etching can perform any depth of cut into the metal and offers a very clean and structured engraving. The CNC machine will respond to a certain type of drawing, a specific file format, that will translate the line works into engraving movements, a matrix. The hand etching is left to the intuitive interpretation of an atmosphere, a feeling; the digital can offer a frame or a grid to that sensorial experience. At this point it can be suggested that the collaboration work between the hand tools and the CNC machine brings the matrix also on another level of complexity; it is doubled. The two matrices coexist together when they intersect but are also independent when they don't touch. Like a screen, a depth into the two-dimensional plate is being created. The negotiations between traditional and digital techniques vary depending on the printmaking techniques and the material of the plate. For example, it will be necessary for a hybrid woodcut to receive the digital etching or carving first to direct the hand carving. A uniform wood thickness is required to use digital equipment.

*“ In the woodcut, where the traces of the carving are impossible to obscure after the panel has been passed through the printing press. The physical, direct working process may be seen as a comment on the degrees of alienation in our own time.<sup>15</sup>*

For a metal plate, no major part of the material is being removed as it is a finer type of etching; hand and machine can be mixed for a more versatile design. When one says “etching made by hand” it really refers the etching tools that the hand is using to do the work. With this hybrid technique, it is suggested that the creation of the image is a combination of two apparatuses; human and mechanical hands. Both apparatuses are performing the same program which the action of etching.<sup>16</sup> However, there is some uncertainty in regard of the information; the print. The print is the mirror result of the image. Again, the image is the metal plate that was etched by a combination conventional and digital techniques. The print does not necessarily expose every little topographic details of the engraving; the print mostly captures the ink inscribed on the surface.<sup>17</sup>

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<sup>15</sup> Kierulf, Caroline. “Printmaking and multiple temporalities.” *Journal of Visual Art Practice* 14 (2015): 179-180.

<sup>16</sup> Vilém Flusser, *Towards a Philosophy of Photography* (England: Cromwell Press, 2000), 76.

<sup>17</sup> *Ibid*, 8.

It is also suggested that hybrid printmaking can offer a potentiality for architectural exploration of space and sensorial experience: "The potential for dialogue between experiment, design and fabrication is now incredibly sophisticated. We can generate and manipulate geometries too complex to imagine without digital technology and then use that same technology to rationalise our designs."<sup>18</sup>

There is no such thing as digital shortcut or substitute for talent or intelligent thinking. The appropriation of digital technologies as tools for design and fabrication may have given us great liberties in form-making but it comes with a lot of responsibility. The quality of a form can never replace the integrity and intent of a carefully developed concepts. It is crucial to preserve that connection between the hand and the brain; and printmaking is a way to preserve it. Being engaged with an etching tool on a horizontal surface, just like a pencil on a piece of paper, engages you in a different way from looking at a vertical screen.<sup>19</sup>

*"When digital technologies are used with clever conceptual thinking and imagining, they are transformed from being merely tools. Innovation comes from harnessing this digital power with creative and intellectual rigour."*<sup>20</sup>

There are two aspects to consider; the intent and the difference between original prints and reproductions. If the work is conceived to be digital and printed as a digital work, it can be the same principle as using an etching plate or a wood block. The digital device becomes a matrix from which the prints find their origins and can be considered as original as prints created from a printing press.<sup>21</sup> The digital work has to exist as the intended print; it is not to be confused with a photographic reproduction of already existing works such as painting or drawing. Printmaking has always been inclined to embrace new methods and technologies often evolving from other ends. This is one of many techniques that can provide a balance between reality and virtuality.

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<sup>18</sup> Levete, Amanda. "Fusing Digital Technology with the Hand-Made." *Architects' Journal* 233 (2011): 22.

<sup>19</sup> Idem.

<sup>20</sup> Levete, Amanda. "Fusing Digital Technology with the Hand-Made." *Architects' Journal* 233 (2011): 23.

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Alexandra Blanchet, *City of Shadows: Study #3*, 15cmX20cm, Zinc etching, black ink on BFK paper, 2017.

**The City of Shadows - La Cité des Ombres**

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