

# *A Non-Frivolous Pleasure Park*

Revisiting Truro's Tidal Bore Motel Site.

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## ***Abstract***

Along an inlet of the Bay of Fundy, centrally located in Nova Scotia, a remarkable tidal phenomenon known as the *tidal bore* has long captivated locals and tourists. The tidal bore is sudden, its first wave advancing like a wall of water over the empty inlet until it gradually fills with seawater. Beyond its powerful beauty, this natural occurrence holds a very dominant sense of control over humans and the landscape - dictating the conditions of use, enjoyment and an ever-changing site.

This thesis asks how the opposing spatio-temporal pulls of local culture and tourism can be reconciled on this liminal landscape.

Revisiting the site's long history of tourism, the design explores the crossing together of a littoral park, an RV campground and a motel. While acquiescing to humans' desire to get close to the tidal bore experientially, the architecture seeks to reveal, not obscure, the site.

## *Acknowledgements*

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And to my friends, Samuel, Mike + Caroline.

Trailer Park Boys: Season 9, Episode 10.

*“You Don’t Need a Fancy Shed—Just Your Friends and Family”*

# ***Table of Contents***

<b><i>Abstract</i></b> .....	II
<b><i>Acknowledgements</i></b> .....	III
<b><i>Table of Contents</i></b> .....	IV
<b><i>List of Illustrations</i></b> .....	VI
<b><i>Introduction</i></b> .....	1
<b>ONE <i>Canada’s Ocean Playground</i></b> .....	3
1. Reliance on the Landscape .....	3
2. Tideview Motel .....	3
3. Current Standings .....	6
<b>TWO “<i>Come from Aways</i>”</b> .....	8
1. The Site as a Tourist Destination .....	8
2. Nova Scotia Tourism .....	8
3. Culture of Tourism – Defining the Province.....	9
4. Tourism Nova Scotia Today + Towards the Future .....	10
<b>THREE <i>East Coast Vernacular</i></b> .....	13
1. Vernacular of the Landscape .....	13
2. Case Study: Fogo Island Inn .....	15
<b>FOUR <i>Architecture + the Body</i></b> .....	19
1. Human Scale .....	19
2. Time + Tide Wait for No Man.....	20
<b>FIVE <i>Nova Scotia’s Own</i></b> .....	23
1. ‘The Motel can’t live at the Motel’, Season 9 .....	23
<b>SIX A <i>Short Term Stay</i></b> .....	25
1. Automobile .....	25
2. RV .....	25
3. Motel.....	26
<b>SEVEN <i>Variations on a Theme (Park): The Site Design</i></b> .....	28
1. The Fundy Gateway Site .....	29
2. Preliminary Exploration and Process Work.....	34
3. Design Proposal, A Non-Frivolous Pleasure Park.....	37
3.1 The Littoral Zone as Public Park.....	37

3.2. Motel, Interpretation Centre and RV Park.....	44
<b>Conclusion</b> .....	45

## *List of Illustrations*

Figure 1. Tideview Motel, Tourism Postcard – Colchester Historical Society, Truro Nova Scotia ...	4
Figure 2. Closing of the Tideview Motel, Colchester Historical Society, Truro Nova Scotia .....	5
Figure 3. Maritime Vernacular, Architectural Details .....	13
Figure 4. Fogo Island Inn, Saunders Architecture 2013 .....	15
Figure 5. Walter Pichler's "Sitsgruben", 1970 .....	19
Figure 6. Tidal Bore Arriving on the Fundy Gateway Site, August 2016 .....	20
Figure 7. Trailer Park Boys, HBO - Season Nine Filming on the Fundy Gateway Site .....	23
Figure 8. Trailer Park Boys, HBO - Season Nine Filming on the Fundy Gateway Site in front of the original Tideview Motel .....	23
Figure 9. Sketch Perspective of Fundy Gateway Section .....	28
Figure 10. Map of Nova Scotia .....	29
Figure 11. Site Plan, Sun and Wind Diagram.....	29
Figure 12. Site Sections illustrating the High and Low Tide + Water Levels .....	30
Figure 13. Site Sections demonstrating Three Zones on the Fundy Gateway Site. ....	31
Figure 14. Map of the Town of Truro, Nova Scotia.....	32
Figure 15. Site Plan demonstrating Pre-Existing Buildings and Water Levels .....	33
Figure 16. Sketch Model - Hotel and Boardwalks, November 2016 .....	34
Figure 17. Sketch Model - Hotel, November 2016 .....	34
Figure 18. Process Sketch - Massing .....	35
Figure 19. Process Sketch, Program.....	35
Figure 20. Visitors observing the Tidal Bore along the Liminal Landscape of the Site .....	36
Figure 21. Axonometric Drawing of Site Organization .....	38
Figure 22. Pedestrian Boardwalk Axonometric, Cross Section and Longitudinal Section .....	39
Figure 23. Legend - Architectural Interventions .....	40
Figure 24. Still from Moving Image Illustrating 'First View' .....	41
Figure 25. Still from Moving Image Illustrating the Belvedere .....	41
Figure 26. Still from Moving Image, Previous Design Exploration.....	43
Figure 27. Fundy Gateway Design Proposal, Three Zones.....	44
Figure 28. Public Zone - Shared Pool, Amenities, Change Rooms .....	45
Figure 29. Motel Render - Boardwalk, Pool, Ferris Wheel .....	46
Figure 30. RV - Convenience and Amenities Area .....	47

## *Introduction*

Maritime tourism is a delicate industry: picking up where fishing left off, tourism brings much needed income to the Canadian Maritime provinces. Nonetheless, the Maritimes, including Nova Scotia, struggle to offer reasons for people to settle in the long term. Yet, with its rugged Atlantic coasts, the maritime landscape is compelling to so many; perhaps no place exerts more fascination than the Bay of Fundy. A ten hectare site located on the north-west edges of Truro, in central Nova Scotia, provides the subject for this thesis. Located on the south-east bank of the Salmon River inlet which flows out of the Bay of Fundy, and nested between this inlet and the 102 highway, the site is today the subject of a comprehensive planning effort led by the Municipality of Colchester.

Accessible and visible along the most highly travelled highway for visitor traffic in Nova Scotia, the Fundy Gateway (as the site is commonly known, and will be referred to in this thesis), cyclically fills with a tidal bore. There, some of the highest tides in the world cause masses of water to rush in and out of the inlet in a very unusual and remarkable manner. Arriving as a single wall of seawater, filling the inlet in one slow wave. So dramatic is this event that it is recognized as one of the seven natural wonders of North America. Approximately one hundred people visit the site each day to witness the tidal bore. Beyond its powerful beauty, this natural occurrence holds a very dominant sense of control over humans and the landscape - dictating the conditions of use and enjoyment of an ever-changing site.

Once the site of a motel that featured views of the famous tidal phenomenon, and a partner restaurant, the low lying land mass is frequently the starting point for travelers' journeys into the Maritime Provinces. Changes in tourism habits led to the demise of the motel ensemble, which was demolished in October of 2015. Perceiving the site as a gateway into Colchester County and as a landmark for the province, the Municipality of Colchester purchased it in April of 2015 with future intentions of developing it as a tourist destination and interpretation centre adapted to contemporary travelers. Titled the "Fundy Gateway Project", and led by the County of Colchester and the Town of Truro in partnership with Tourism Nova Scotia and the Atlantic Canada Opportunities Agency (ACOA), the Fundy Gateway Master Plan is currently being developed through consultation with stakeholders and the public.

Truro has seen very little economic growth in the last decade, and the inlet site has been a state of quiet suspension since the motel's closure, its potential to transform the area hanging in the future. A thoughtful master plan that consolidates both the paths and places of the local population with those

travelling from much further away is now required in this location. Truro's identity and cultural significance must be brought to bear upon visitor experience. This said, the fine line between tourism and the erasure of local culture must here be carefully negotiated. The example of Fogo Island Inn in Newfoundland is a necessary comparison in such an endeavour. The formula that uses maritime tourism as motor of local economy is tied to the risk of dividing communities. A gap between the economies of luxury travelers and local dwellers is almost inevitable. But the as yet undeveloped Fundy Gateway site in Truro feels accessible and attainable to the masses today, and this thesis proposes that, with careful planning and architecture, this could always be so.

Revisiting the site's long history of tourism and physical traces of the former motel buildings, the design explores the crossing together of a shoreline pedestrian path, a recreational vehicle (RV) park and a motel. The thesis examines how to organize the site to maintain its publicness. Further, the question of an architectural language that is informed by the landscape and even activated by it, drives this work. In a search for a meaningful and inclusive redevelopment of the Fundy Gateway Site, this thesis turns to the tidal bore itself to reconcile the opposing pulls of local life and tourism.

# ONE *Canada's Ocean Playground*

## 1. Reliance on the Landscape

Coincidentally shaped like a lobster, the province of Nova Scotia has long relied on its landscape as a means of endurance since its beginnings. Thriving through means of agriculture, farming, fishing, hunting and woodcrafts including boat building, paired with a deep respect for the land and sea.

The site is exemplary of Nova Scotian heritage and its dependence on the landscape. The area was first settled by the Mi'kmaq indigenous people who travelled to the site to hunt and fish during the summer months.<sup>1</sup> By the early 17th century the Acadians had settled a small farming village in the county through the use of dykes. In the early 1800s the site became a shipbuilding platform, establishing itself as a hub for the transport of goods and for travel in and out of the town, following the rise and fall of the tides.<sup>2</sup>

The site has the potential to transform the area once again through its identity, cultural significance and visitor experience, all reliant on the landscape. A new tourist landscape holds the promise of raising the profile and presence of the Bay of Fundy region, and to stimulate economic growth in Truro and surrounding municipalities.

## 2. Tideview Motel

During the last decade, the site and surrounding area became a tourist destination to view the tidal bore with the construction of the Tideview Motel in the early 1940s, and a partner restaurant in 1953.<sup>3</sup> These were operated seasonally from May to late October and employed forty to fifty people, and was a favourite tourist destination for decades. Visitors viewed the tidal bore from the banks on the motel property alongside the Salmon River inlet.<sup>4</sup> The first rooms for what would become the motel, later known as sections 11-25 and 26-40, first existed as roadside cabins for travellers.<sup>5</sup> They were turned into motel rooms ten years later when the site officially became the Tideview Motel in 1953.<sup>6</sup> During the same

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<sup>1</sup> Palliser Restaurant, Motel and Gifts site Historical Review, report, Colchester Historical Society (Truro, NS, 2015), 3.

<sup>2</sup> Ibid.

<sup>3</sup> Jason Malloy, "End of an Era – Community Landmark Motel/Restaurant Shutting its Doors," *Truro Daily News*, April 11, 2011.

<sup>4</sup> Ibid.

<sup>5</sup> Palliser Restaurant, Motel and Gifts site Historical Review, report, Colchester Historical Society (Truro, NS, 2015), 3.

<sup>6</sup> Ibid.



year, rooms section 1-10 were built, as well as the adjoining gift shop/restaurant. Its name, 'The Palliser', would later become the local nickname for the entire property.<sup>7</sup>

The 3,200 square foot restaurant opened daily for lunch and dinner with a capacity of 94 people. There was also a small gift shop and banquet room.<sup>8</sup> Although the restaurant catered primarily to the many tour buses and tourists during the summer months, the restaurant was also a local favourite. The Palliser was a place of intermingling and meeting between those who have lived in the town and those only visiting for a short time, sharing a meal and watching the water slowly rise into the bay.

The business operated a small tidal bore interpretive centre, this centre provided tourist information and explained the tidal phenomena. The tidal predictions and arrival times of the tidal bore were displayed prominently on a sign near the restaurant so as not to miss the next wave of water expected on site that day. Temporary seating and picnic benches were left on site, as well as floodlights so the site could be accessed during the early evening.

*Figure 1. Tideview Motel, Tourism Postcard – Colchester Historical Society, Truro Nova Scotia*

<sup>7</sup> Ibid.

<sup>8</sup> Jason Malloy, "End of an Era – Community Landmark Motel/Restaurant Shutting its Doors," *Truro Daily News*, April 11, 2011.



On April 10<sup>th</sup>, 2011, the motel/restaurant was officially closed and its windows and doors boarded up.<sup>9</sup> Many factors, including increased competition in the market, high fuel prices, a struggling economy and new laws regarding travel across the border, and finally, a sharp decline in the number of visitors after the September 11<sup>th</sup> attacks, contributed to the closure.<sup>10</sup> The site remained as a destination during the years following, but with little to no facilities to support the flow of visitors during the tourist season, tourism dwindled. The town has seen very little economic growth in recent years.<sup>11</sup> In April of 2015 the ten-acre site was purchased by the County of Colchester; all remaining buildings were demolished shortly thereafter.<sup>12</sup>

The motel and restaurant had been host to several celebrities and high-ranking politicians over its many years in business, including at least two former Prime Ministers – Pierre Trudeau and John Diefenbaker.<sup>13</sup> Just before its demolition, Season 9 of the popular ‘mockumentary,’ *Trailer Park Boys*, based loosely around a parody on Nova Scotian life in one of the province’s many trailer parks, was filmed there. The motel is featured in the show as a temporary residence for the characters after they are forced to leave their home, the Sunnyvale Trailer Park.

*Figure 2. Closing of the Tideview Motel, Colchester Historical Society, Truro Nova Scotia*

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<sup>9</sup> Ibid.

<sup>10</sup> Sherry Martell, "Palliser Owner Reminisces after 42 years in Business - Prime ministers, other high-ranking officials have visited the Lower Truro landmark," *Truro Daily News*, April 19, 2011.

<sup>11</sup> Palliser Restaurant, Motel and Gifts site Historical Review, report, Colchester Historical Society (Truro, NS, 2015), 3.

<sup>12</sup> Harry Sullivan, "Colchester County purchases former Palliser Motel Property," *Truro Daily News*, April 15, 2015.

<sup>13</sup> Ibid.

### 3. Current Standings

In April of 2015, the Municipality of Colchester County made its intentions for the land known through a Request for Proposals. The forlorn site was to become a major tourist destination and a gateway into the Bay of Fundy region – in sum, a provincial landmark.<sup>14</sup> Soon after the purchase, the Central Nova Tourism Association placed a temporary structure on the site with an information centre that distributes tourist information such as the tidal bore times and schedules to the public. The centre was in service during the 2016 season from mid-August until the late October for the first time.<sup>15</sup> In the longer term, the Municipality's goal for the Fundy Gateway Project is to act as a much more ambitious attraction that will serve as a point of departure from which to discover the Fundy region.<sup>16</sup> As stated in their request for proposal, the Municipality's mandate for the site is to offer "an enticing landscape plan and captivating activities, that can offer an outstanding Bay of Fundy visitor experience and bring Nova Scotia tourism to a whole new level", as well as hands-on learning about the tidal phenomena, and the cultural and natural history of the region.<sup>17</sup> The Bay of Fundy Gateway Project will transform the identity significance and future of its often underappreciated jewel, the Bay of Fundy.

The risks of the future development nevertheless are obvious: loss of local culture, segregation between locals of modest means and tourists of greater means, and the overshadowing of the site by tourism installations. How to avoid these pitfalls? As an initial step towards this end, the Municipality of Colchester and the town of Truro Councils wish to embark on a planning exercise as a means of determining an appropriate approach that will help establish the Region as a leading provincial tourist destination. This endeavour is intended to build on previous work, and to culminate in a comprehensive master-plan that consolidates the wide ranging interests and pursuits throughout the Region and raises the profile and presence of the Bay on the world stage.

The Municipality of Colchester and the town of Truro Councils released an RFP – 'Consulting Services for Brand & Media Development, Phase 2', in December of 2016. Still in preliminary stages, the project has been awarded to UPLAND Design – Park Planning and Landscape Architects. The conglomerate is currently

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<sup>14</sup> Harry Sullivan, "Colchester County purchases former Palliser Motel Property," *Truro Daily News*, April 15, 2015.

<sup>15</sup> Tourism Development & Design Consulting Services - Phase 1 - Product Development, Bay of Fundy Gateway Project, RFP. (Truro, Nova Scotia, 2016).

<sup>16</sup> "Fundy Gateway Draft Master Plan", in ABLE Engineering and Economic Growth Solutions Special Presentation, 1-41. (Truro, NS: 2016), 7.

<sup>17</sup> Paul Smith, "The Fundy Gateway," *The Fundy Gateway*, <http://www.fundygateway.ca/>.

leading a multi-disciplinary consulting plan to prepare a master plan for the project. The team will consist of tourism and economic experts, urban planners, landscape architects, engineers and architects.

The outcomes are hoped to be far-reaching and long lasting, benefiting the many communities and organizations that fall within its reaches:

“The masterplan attempts to strike a balance between creating economic opportunities through tourism growth while at the same time providing amenities and preserving site qualities that local residents have come to enjoy. Collectively, these principles will underpin the ultimate goal of establishing a well-performing destination that is positioned for sustainable growth and increase the number of first time visits to the Region and increasing tourism expenditures.”<sup>18</sup>

The proposition presented in this thesis is intended as a reflective contribution to this planning process.

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<sup>18</sup> Paul Smith, "The Fundy Gateway," The Fundy Gateway, <http://www.fundygateway.ca/>.

## TWO “*Come from Aways*”

### 1. The Site as a Tourist Destination

Strategically located along the most highly travelled corridor for visitor traffic in Nova Scotia, the site is highly accessible and visible along the 102 highway that traverses all corners of the province linking Halifax, Truro, Yarmouth and Sydney. The site has long been a hub and rest stop for tourists and locals alike, who stop to visit the site and watch the tidal bore come in.

During the 2016 tourist season, staff recorded points of origin of visitors. These ranged from local communities to the west coast of Canada, and included many parts of the United States, the United Kingdom, Europe, South Africa, Australia and New Zealand.<sup>19</sup> Staff also observed an average of approximately 150 visitors on a daily basis, and during the single super moon high tide more than two hundred spectators lined the water’s edge to watch the tidal bore roll in.<sup>20</sup> What is most impressive about these numbers is the site is not actively advertised and little to no signage or amenities are to be found on the site at this time.

### 2. Nova Scotia Tourism

Dating back to 1871, the completion of the W&AR Railway provided unprecedented access to many parts of Nova Scotia.<sup>21</sup> The railway ran from Windsor to Annapolis Royal, with connections to the capital city of Halifax. This railway sparked the potential for new commercial and economic ventures as well as the introduction of tourism to the province. By sea, the province became a location in the port-of-call for the transatlantic passenger trade. Travellers by cruise ship or boat would briefly stop in the port cities of Halifax and Yarmouth for resources and to embark and disembark passengers.<sup>22</sup> There are, however, no records of visits to the Salmon River inlet at that time.

Up to this point, only the elite and those who could afford the rail or steamship fares were able to travel to Nova Scotia. The advent of the automobile democratized tourism and radically changed the industry as

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<sup>19</sup> Tourism Development & Design Consulting Services - Phase 1 - Product Development, Bay of Fundy Gateway Project, RFP. (Truro, Nova Scotia, 2016), 1.

<sup>20</sup> Ibid.

<sup>21</sup> Ivan Smith, "Significant Dates in Nova Scotia Railway History," Significant Dates in Nova Scotia Railway History (1850-1899), July 22, 2007, <http://ns1758.ca/rail/sigdates-rail02.html>.

<sup>22</sup> "Cruising to Canada - 'Canada's Ocean Playground' The Tourism Industry in Nova Scotia, 1870-1970," Government of Nova Scotia, Canada, January 11, 2008, <https://novascotia.ca/archives/tourism/results.asp?SearchList1=3&Language=English>.

we see it today. The opportunity to travel became available to the masses via the family car. Nova Scotians themselves were now able to explore unfamiliar parts of the province and surrounding areas. By the end of the 1920s, over one million cars traveled throughout Canada, and the tourism industry had to shift drastically to accommodate this transition and cater to the large influx of motor vehicle traffic across the country and within the province.<sup>23</sup> Diners, motels, roadside gas stations and rest stops were all part of the commercial infrastructure of emergent car culture and the new tourism era. This infrastructure was often built along major traffic corridors in places much like the Fundy Gateway site along the Salmon River in Truro.

Additional factors that facilitated the growth of tourism both in the province and in North America include a period of economic growth from the 1940s to the early 1970s.<sup>24</sup> Increased disposable income allowed for more freedom to travel and the ability to own personal luxuries, such as a car or summer home. A shift in perspective towards leisure – historically the privilege of the upper class – occurred. Free time and leisure activities such as travel became attainable for the middle class.

### 3. Culture of Tourism – Defining the Province

Tourism can be defined as a “temporary movement of people to destinations outside their normal places of work and residence, the activities undertaken during their stay in those destinations, and the facilities created to cater to their needs”.<sup>25</sup>

Nova Scotia, like many provinces in Canada and locations in North America has invested in its appeal as a tourist destination and into creating a “folk culture”. The tourism industry finds success in promoting the folk idea and image, and in the notion that the province is removed from the fast-paced changes occurring in North America at large, from technology, to industrialization and urbanization. Encouraging a reputation that positions the region’s way of life as idyllic, untouched and uncomplicated, the tourism industry underscores the province’s deep connection to the land and sea.<sup>26</sup> Much like the provincial motto, Nova Scotia has become “Canada’s Ocean Playground” – a place in which overworked and over-civilized residents of the big cities can escape the many stresses of modern day life.

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<sup>23</sup> John Douglas Belshaw, "Canadian History: Post-Confederation," 10.18 Tourism in 20th Century Canada | Canadian History: Post-Confederation, October 2012.

<https://opentextbc.ca/postconfederation/chapter/tourism-in-20th-century-canada/>.

<sup>24</sup> Ibid.

<sup>25</sup> Robert A. Lawrance, "Defining and protecting cultural and heritage tourism authenticity in rural Nova Scotia" (Master's thesis, Dalhousie University, 1998). 4.

<sup>26</sup> Peter Thompson, "The Mississippi of the North: Trailer Park Boys and Race in Contemporary Nova Scotia," *Journal of Canadian Studies* 49.1 (Winter 2015), 183.

Although the folk image has encouraged tourism, some argue this representation has been exploited past the point of credibility, “it does so by radically cancelling the effects of time and space and by requiring the host society to adopt the techniques of mass marketing in order to succeed in this most global of all possible markets”.<sup>27</sup> The identity of “land of folk festivals and handicrafts” ultimately undermines the province’s full potential to be both a leisure destination and a place with substance, where one might choose to spend extended periods of time and even settle for the long term.<sup>28</sup> The tourism industry is now called to organize services and experiences that offer an authentic entry to the province that go beyond the folk stereotype, but which are also unique. For the purposes of social and economic stability it is important to market the province to a wider demographic of tourists and travellers while at the same time supporting local, year-round, living. There remains a fine line between staying competitive and providing services and products that tourists will travel for, while still remembering who you are as a community. Maintaining the authentic characteristics of the community and attracting is a delicate equation.

#### 4. Tourism Nova Scotia Today + Towards the Future

Today, tourism in Nova Scotia is a fundamental and ever growing industry. Beyond economic impact, the industry helps define the province, perhaps more than any other single economic sector. Tourism accounts for almost \$800 million in annual income to Nova Scotian’s, generating \$173 million a year in tax revenue that help pay for public programs and services.<sup>29</sup> The preliminary estimate for 2016 tourism revenues for the province is approximately \$2.6 million.<sup>30</sup>

2016 marks the third consecutive year of tourism growth, with an increase of 8% in non-resident travel compared to 2015. Overall, 2016 saw significant growth in travel by air (+11%), with more moderate growth in visitation by road (+7%).<sup>31</sup> By location, the largest increases in visitation during the 2016 season came from Atlantic Canada (+62,000 visitors), Ontario (+56,000 visitors), and Western Canada (+14,000 visitors). Visitation from the US has increased by 28,000 visitors, while International visitation has

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<sup>27</sup> Ian McKay, *Quest of the Folk: Antimodernism and Cultural Selection in Twentieth-century Nova Scotia* (Montreal: McGill-Queen's University Press, 2014), 280.

<sup>28</sup> Robert A. Lawrance, "Defining and protecting cultural and heritage tourism authenticity in rural Nova Scotia" (Master's thesis, Dalhousie University, 1998). 1.

<sup>29</sup> Nova Scotia Tourism Agency and Department of Economic and Rural Development and Tourism, *A Tourism Strategy for Nova Scotia* (Beaconsfield, Quebec: Canadian Electronic Library, 2014), 2.

<sup>30</sup> "'Canada's Ocean Playground' The Tourism Industry in Nova Scotia, 1870-1970," Government of Nova Scotia, Canada, January 11, 2008, <https://novascotia.ca/archives/tourism/results.asp?SearchList1=2&Language=English>.

<sup>31</sup> "Industry Overview," Tourism Nova Scotia, <https://tourismns.ca/research/industry-overview>.

increased by 1,000 visitors.<sup>32</sup> Accommodation activity for 2016 also increased by 2%, achieving an overall occupancy rate of 52% and a total of 2,620,000 room nights sold throughout the province.<sup>33</sup>

Looking towards the future, there is a vast potential to continue growing the tourism industry in Nova Scotia. The industry has been undergoing a critical self-assessment. The establishment of the Nova Scotia tourism Agency in 2012 offers a forum for collaborative initiatives between industry and government. The latter has established a five-year strategy based around a visitor-centered plan with planned improvements to digital presence, marketing the province as a whole instead of in geographic segments, and highlighting events and specific attractions.<sup>34</sup> “Experiential tourism”—these memorable experiences help to connect various attractions and resulting in longer visits -- is also a key component of the renewed tourism vision. The long term goal is to inspire and attract first time visitors who spend more, and stay longer. For the Agency, the creative challenge is to connect emotionally with potentially first time visitors, creating the desire to travel to Nova Scotia. The province wishes to be seen in a new light, one that conveys a sense of vibrancy, excites the avid traveller, and helps to differentiate the province from its global competition.<sup>35</sup>

The following list is taken from secondary sources provided by Tourism Nova Scotia based on survey data for tourists to Nova Scotia. Eight main criteria emerged regarding what tourists are seeking when travelling the province.<sup>36</sup> The list is presented as a series of points ranging from having a keen awareness of the site’s merits and interest, to the quality of its maintenance and servicing, and the need to make the visitor feel truly welcome. In essence, the ARA Consulting Group Inc. provides pointers for a cohesive, convenient, high quality and fair-priced tourism industry at each site it promotes. The last point, “need to feel welcome,” underlines the issue of visitor experience: that the visitor should feel welcome and not simply feel that they are a source of income. The document has a didactic tone, and one senses that the province is at work “maturing” their tourism industry. The proposition presented further on in this thesis interprets these goals in a specific way: by making the experience of the landscape one that provides cultural orientation and experiential pleasure. Further, by organizing an experience of the site and tidal bore that is “embodied” – that is to say, where visitors are welcomed by places and configurations that physically place them in an intimate relationship with the littoral zone of the site –the site will remain a

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<sup>32</sup> "Industry Overview," Tourism Nova Scotia, <https://tourismns.ca/research/industry-overview>.

<sup>33</sup> Ibid.

<sup>34</sup> Nova Scotia Tourism Agency and Department of Economic and Rural Development and Tourism, *A Tourism Strategy for Nova Scotia* (Beaconsfield, Quebec: Canadian Electronic Library, 2014), 3.

<sup>35</sup> Nova Scotia Tourism Agency and Department of Economic and Rural Development and Tourism, *A Tourism Strategy for Nova Scotia* (Beaconsfield, Quebec: Canadian Electronic Library, 2014), 6.

<sup>36</sup> ARA Consulting Group Inc. and LORD Cultural Resources Planning and Management Inc., *Nova Scotia Cultural Tourism*, report, Tourism Nova Scotia (1997).

shared realm. Regardless of what accommodations one can afford, the experience of the landscape is decidedly in common.

**Awareness:** There needs to be an awareness of whatever cultural site, event, or product is being presented by a community to the tourist. This advertisement can come from recommendations from friends, travel associations, or some other group that the cultural tourist can access about travel within the province.

**Quality:** Communities wishing to capitalize on increased tourist traffic need to create a high standard of quality in the heritage landmarks visited, products produced, and the experiences created during events. In this regard, quality could be seen as developing culturally and historically accurate portrayals of whatever product or event is identified by a community. This is a key component in defining the authentic.

**Uniqueness:** Given the growing level of world competition for tourism, the need for communities in the province to develop unique aspects of their local cultures is important to ensure the visitor will come, spend money and perhaps visit longer. It is important to be perceived as unique, but also to have enough 'depth' in that uniqueness to be able to sustain the interest of the visitor.

**Entertainment Value:** The perception of a cultural product's 'entertainment value' will determine if a visitor (who is primarily traveling for pleasure) will want to stop. What entertainment value means specifically to a tourist could be the ability to have more of a 'hands on' approach to things like local craft making, access to on-going archeological digs, or the ability to learn and interact with musicians, artists and the landscape.

**Convenience:** There has to be recognition of the need to work within time-frames and schedules that are convenient for the tourist. This would imply seasonal considerations, but it also means that events and sites are accessible over longer periods during the day. This kind of criteria would suggest that more rural communities need to be willing to alter their normal business operating hours, at least for tourism-related businesses, perhaps seasonally. This would be in order to solve potential time restrictions in traveling from one community to another so the traveler has time to reach an event to make the trip worth the effort.

**Value for Time:** This would relate to the issue of whether an event or site developed by a community has the capacity to attract tourists and satisfy the criteria mentioned above on its own, or in combination with other tourism assets in the area. This depends on whether there is enough co-operation between communities to 'pool' tourist assets and co-market them to better ensure tourists become interested and see a particular community as a 'link' in a chain of communities with unique attractions.

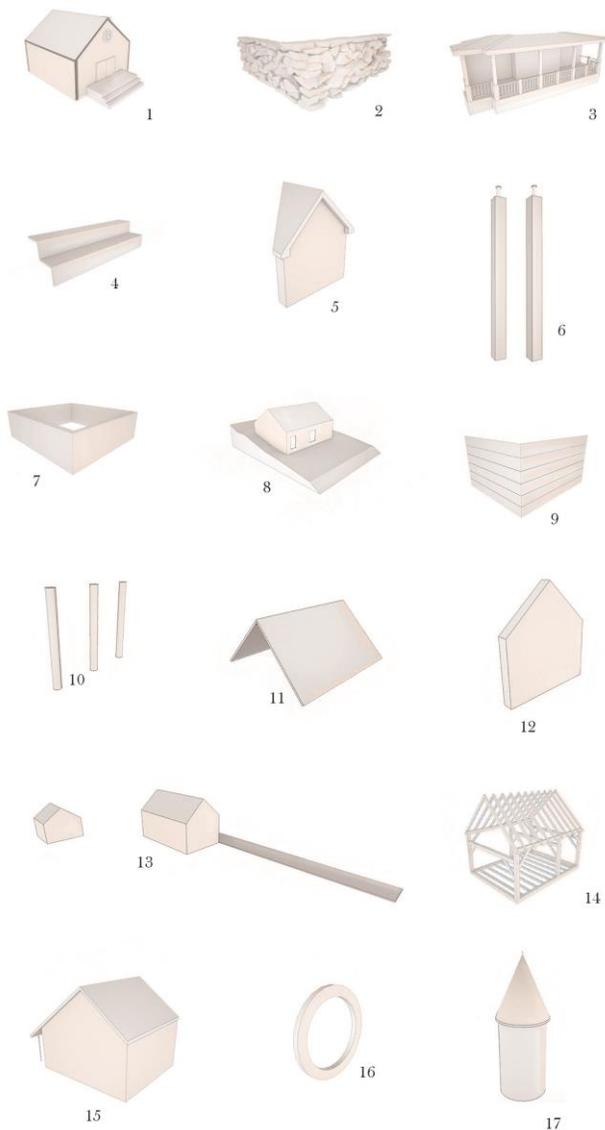
**Value for Money:** Despite the suggestion that the tourist is willing to pay more while traveling, this still remains dependent on whether the tourist is receiving his or her 'money's worth'. This raises issues of what communities should do to ensure that the relationship between quality and integrity of a cultural product is established and maintained to ensure a fair price.

**Need to Feel Welcome:** The final criterion suggested by the ARA study recognizes that tourists also want to feel they are being treated as a person with respect and not simply as a source of money. This criterion depends as much on how the community feels about itself as it does about the traveler. There needs to be enough space between the visitor and the community to allow both to enjoy their own lifestyles, without too much congestion, possibly causing 'friction' between the two.

# THREE *East Coast Vernacular*

## 1. Vernacular of the Landscape

One of the defining elements of East Coast culture is a building know-how based upon the region's naturally available wood resources. During settlement, persons from different origins and cultures were brought together by the woodcrafts. Additionally, shipbuilding and house construction were practiced by the same craftsmen. Building was seasonal: those who built were often those who fished during the summer months. As a result, one finds constructional parallels and formal cross-references everywhere in vernacular architecture.



Adjacent are a series of architectural details commonly found in East Coast vernacular.

1. Black Trim
2. Stone Foundation
3. Covered Veranda
4. Double Steps to Entrance
5. Gable Window
6. Double Chimney
7. Rectangular Plan
8. Embedded in the Landscape
9. Shake Shingle Siding
10. "Resting" on Stilts
11. Peak Roof
12. Minimal Form
13. Secondary Structure
14. Timber Construction
15. Covered Overhang
16. Port Window
17. Turret Detail

Figure 3. Maritime Vernacular, Architectural Details

A grasp of the vernacular characteristics of the native building culture leads to an understanding of current building styles. Lighthouses, barns, farmhouses and shipyards, as well as the shapes and construction of boats and ships, together define an efficient architecture that is bound to the landscape and that responds to maritime climate conditions.<sup>37</sup> Vernacular modes of construction, materials, siting strategies, all derive from sympathetic understandings of the landscape and climate. The landscape informs them and comes first. This is why a new development of the Salmon River inlet would do well to embody vernacular traditions. Those visiting the tidal bore site are invited to find momentary joy – treading lightly on the land and littoral zone – before leaving the site as they found it.

“It is about being less obtrusive in the landscape, making a building sit comfortably in its place without having to rebuild the landscape to fit the building. It is about designing a building to fit the place, not the place to fit the building.”<sup>38</sup>

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<sup>37</sup> Brian MacKay-Lyons and Peter Buchanan, *Ghost: building an architectural vision* (New York: Princeton Architectural Press, 2008), 62.

<sup>38</sup> Michael Eury, "Touching the Earth Lightly," *Stickylearning*, May 11, 2011, <http://www.stickylearning.com.au/stickylearning/2011/05/touching-the-earth-lightly-10-thoughts-for-learning.html>.

## 2. Case Study: Fogo Island Inn

Architects: Saunders Architecture

Location: Main Street, Fogo, NL A0G, Canada

Local Architects: Sheppard Case Architects

Design Team: Todd Saunders, Ryan Jørgensen, Joseph Kellner, Attila Béres, Nick Herder

Area: 4500.0 Sq. Meters

Total Guest Rooms: 29

Completion Date: 2013

Completed between 2010 and 2013, the artist residences and the Fogo Island Inn were built as a means towards the island's economic and cultural survival. The brainchild of Fogo Island native and successful high tech executive Zita Cobb, Fogo Island artist community has put the former fishing town on the world stage. The artist-in-residence studios – beautifully designed by Todd Saunders, and impeccably constructed – provide dramatic seaside work settings for a now internationally known program. The five star hotel expands the vision to the public at large, providing an upscale restaurant, lobby, library, a small theatre, art gallery and spa facility, to those wishing to discover Fogo Island.<sup>39</sup> Often, these patrons are members of the arts community and have heard of Fogo Island and its luxury inn via the artist studios.

While the studios are remarkable works of architecture, we focus here on the hotel due to its kinship with the project at hand. The latter sits lightly on the earth: not one blueberry bush was to be interrupted during its construction. The skills and talents of local builders and artists were an essential means of



Figure 4. Fogo Island Inn, Saunders Architecture 2013

<sup>39</sup> "Fogo Island Inn / Saunders Architecture," ArchDaily, October 21, 2013, accessed January 11, 2017, <http://www.archdaily.com/441419/fogo-island-inn-saunders-architecture>.

establishing a sense of place within the hotel.

Conceived with the intention of giving a new identity and income source for Fogo Island, Cobb's vision and her partnership with the Shorefast Foundation and Saunders Architecture has never wavered: the new architecture was to be a reinterpretation of East Coast vernacular, and was to reveal its site more deeply and poignantly than typical construction.

The Shorefast Foundation, founded in 2003 by Zita Cobb, is a registered Canadian charity.<sup>40</sup> Their model shares in the intentions implemented during the design proposal for the Fundy Gateway project and should be strongly considered during this thesis. "We use business minded ways to achieve social ends. We use a new model for economic and cultural resilience that may hold lessons for small communities everywhere. Our model is based on social engagement, strategic investment in community capital, and inclusive local economies".<sup>41</sup> The development model is intended as a strategy for today's and tomorrow's rural communities, to inspire regional planning partners to develop local economies through tourism and development.

The working definition of the Fogo Island Model is as follows, taken directly from 'A Model for Rural Development: An Experiment from Fogo Island, Newfoundland.'<sup>42</sup>

Unlike many other rural and small community development strategies, the Fogo Island Model explicitly embraces the development possibilities of the external world, i.e., beyond the islands region. In order to revive, diversify and have a sustainable local economy, the globalized economy and society are being engaged by means of attracting high-end geotourists to the Fogo Island Inn and its world-class level of dining and hospitality. The Inn's role is to be an additional economic engine for Fogo Island and the Change Islands region.

The presence of these geotourists are expected to stimulate spillover effects into the local legacy fisheries-based economy; to nurture business startups, expansions, profitability, job formation and the production of quality services and products for visitors, especially as these economic outcomes complement and advance ecotourism, local culture preservation-celebration and the responsible utilization of natural resources resulting in sustainable environments.

Rural communities often struggle to accommodate immediate changes involving technology, the global economy and globalization forces. These changes cause challenges, but can also represent opportunities. The design proposal for the Fundy Gateway project has the ability to incorporate this model, while also ensuring all those who visit feel a sense of place. Where unlike Fogo Island Inn, primarily looking to attract

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<sup>40</sup> Kenneth E. Corey, Mark I. Wilson, and Marie J. Corey, *A Model for Rural Development: An Experiment from Fogo Island, Newfoundland* (East Lansing, Michigan: Michigan State University, 2014), 32.

<sup>41</sup> Kenneth E. Corey, Mark I. Wilson, and Marie J. Corey, *A Model for Rural Development: An Experiment from Fogo Island, Newfoundland* (East Lansing, Michigan: Michigan State University, 2014), 31.

<sup>42</sup>

“high-end geotourists” and unattainable to the local population, the design is intended to be inclusive and accessible to all levels of income.

### 3. How “designed” should the new development be? – The Merits of the Ordinary

“The simplicity of a building also represents an aspiration to find ones place near the origin of architecture itself, to look as if one had always been there, firmly fixed to the earth and to the sky, in an open discussion with the surroundings that starts with the recognition and critique of the identities and distances of each.”<sup>43</sup>

Vittorio Gregotti’s reflection on ordinariness is a useful starting point here. The “ordinary” considers the everyday, and accepts the recurrent, the unremarkable, the boring and the average as inherent and important parts of life, indeed, the large portion of a human’s life that makes possible the appreciation of the extra-ordinary. In a culture of spectacle architecture, the ordinary is often overlooked and underrated. Scholars have named this phenomenon “the Bilbao effect.” The tourism industry has come to expect a level of glamour and sheen to all tourism and cultural destination architecture. And yet, it is in ordinary daily experiences that very satisfying tourism experiences are had. The design proposal must be context-sensitive while creating a visual dialogue between the vernacular and the contemporary.

Robert Venturi and Denise Scott Brown’s pivotal work *Learning from Las Vegas (1982)* considered the ordinary architecture of strip malls, rest stops, gas stations and commercial buildings as valid and noteworthy parts of architectural culture and history. Stating that “many architects find the vernacular of the middle class to be so repugnant, distasteful, and unappealing that they have a difficult time in examining it open-mindedly to discover its true functionality”.<sup>44</sup> Venturi and Scott Brown’s writing sheds light on the fact that lesser known places from North American middle class vernacular hold valuable lessons. They call traditional architects (trained to recognize only “high culture” buildings) to observe situations and spaces with this is mind, to question how they look at built culture, and to give ordinary architecture a chance. When we choose ordinariness over extra-ordinariness, we are able to convey a building’s meaning and function more efficiently.

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<sup>43</sup> Vittorio Gregotti, *Inside Architecture* (Chicago, IL: Graham Foundation for Advanced Studies in Fine Arts, 1996), 86.

<sup>44</sup> Robert Venturi, Denise Scott Brown, and Steven Izenour, *Learning from Las Vegas: The Forgotten Symbolism of Architectural Form* (Cambridge, Mass.: MIT Press, 1982), 3.

In the example of the site in question, Venturi and Scott Brown's approach would suggest that the footprint of the now demolished motel that once demarcated the site could be given value and a role in the new design.

How to do enough but not too much? A successful development of the Fundy Gateway site should convey an understanding of the context in which the design proposal is to take place, including the cultural context, the economics and the future of the site. There is a risk of an overdesigned architecture that introduces a disconnection between the new and the existing fabrics, where the destination, once a normal place to go to, comes to feel unattainable to the local population, and where the new architecture separates what it is meant to connect. Is a new tourism centre made of ordinary and simple buildings possible? With no interventions upon it, the site is already stunning. But when buildings are built there, there is a dilemma. A strategy where the tidal bore is an active agent that affects and modifies the building ensemble offers both a way of honouring the site and making architectural assertions. Without trying to be invisible (this is an impossibility), we will imagine an architecture that is cyclically affected by the tidal bore.

The challenge in this design proposal is to advance a site organization and an architectural language that are bold enough to demonstrate a grasp of new tourism culture, and modest enough to sit sensitively in the landscape. Even more, the proposal could perform an active role in raising awareness of tidal cycles, and of the worrisome rising sea level trend. The project must be conceived as a reader and registering device of the landscape, and the tidal bore must here be a giver of architectural form.

## FOUR *Architecture + the Body*

### 1. Human Scale

Beyond the discourse of form and shape of the built environment, the human body plays a central role in seaside architecture since the experience of the saltwater, the sea, and in our present situation, the tidal bore, is so compelling from the point of view of scale and the senses.<sup>45</sup> How might the tidal bore become, through architecture, a place of convergence between the human body and the landscape? How might a reconfiguration of the site and a building ensemble at this site set up strong experiences of inhabitation of the Bay of Fundy territory?

Austrian architect and sculptor Walter Pichler (1936-2012) explored the construction of environments that were completed only when they were inhabited by a human being. His body art and land art works in particular eschewed becoming autonomous objects that could be exhibited and commodified.<sup>46</sup> The "Sitsgruben", or seating pits, are an example of this: inhabiting the earth through an architectural intervention into the ground. The grid of recessed concrete five-sided cubes organizes a focused experience of the ground's surface and its first ninety centimeters of depth, and makes the ground habitable in a manner not usually possible. Sitting in a seating pit, the visitor feels the difference between embeddedness into the earth and the breeze above the ground's surface. Isolated from the world, and able to focus on the immediate surroundings, the primary conditions of surface and depth here become clear to the person, and to the body.<sup>47</sup> The proposition presented in this thesis is interested in organizing such experiences.



Figure 5. Walter Pichler's "Sitsgruben", 1970

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<sup>45</sup> Mohd S. Abd.Manan and Chris L. Smith, *Beyond Building: Architecture through the Human Body*, University of Sydney, (Sydney: Faculty of Architecture, 2012).

<sup>46</sup> Mariabruna Fabrizi, "Inhabiting the Earth: Walter Pichler's "Sitzgruben", " SOCKS, July 11, 2016

<sup>47</sup> Ibid.

## 2. Time + Tide Wait for No Man



The tidal phenomenon in which the leading edge of the incoming tide forms a wave of water that travels up a narrow bay against the direction of the water's natural current is called "tidal bore" (Figure 3). The tide is one of nature's most phenomenal spectacles but it is also one that people feel in their bodies. Tides are created by the gravitational pull of the Moon, the Sun, and the Earth. While the Moon generates the most forceful pull against bodies of water, the Sun and the Earth's gravity also play key roles.<sup>48</sup> In the Bay of Fundy, tides are especially high due to its distinct coastal geography, the size of the bay is just right to match the natural gravitational pushing cycle of the Moon that causes the tides.<sup>49</sup>

These tides occur when water molecules are attracted to each other, and join together to act as a single body. As the Earth rotates, it pulls bodies of water away from its surface in a centrifugal force.<sup>50</sup> The centrifugal force causes the oceans to get thicker around the equator, and thinner towards the poles. If this were the only force affecting bodies of water, there would be no tides.<sup>51</sup>

*Figure 6. Tidal Bore Arriving on the Fundy Gateway Site, August 2016*

<sup>48</sup> Keith Cooley, "Moon Tides - How the Moon Affects Ocean Tides", *The Moon and Tides*, 2002, <http://home.hiwaay.net/~krcool/Astro/moon/moontides/>.

<sup>49</sup> Robert Hawkes, "BayFundy.net," *Why Bay of Fundy Hides so High?*, <http://www.bayfundy.net/hightides/hightides.html>.

<sup>50</sup> "How does the Moon control the Tides," *UCSB Science Line*, 2015, <http://scienceline.ucsb.edu/getkey.php?key=353>.

<sup>51</sup> *Ibid.*

The Moon's strong gravitational forces and proximity to Earth make it the dominant factor in controlling the tides. The Earth and the Moon are constantly being drawn to each other. The Moon tries to pull everything on the Earth closer; the Earth's gravity is able to hold everything in place against the Moon's force, except water. While the Sun is extremely distant to Earth, it still holds an effect on its bodies of water.<sup>52</sup> Although the Sun is twenty seven million times bigger than the Moon, its distance from Earth makes solar tides weaker than lunar ones. The sun exerts 46 % of the lunar effects on Earth's oceans.<sup>53</sup> The sun's gravitational forces, similarly to the moons, pull Earth's water towards it.

As the Earth itself orbits, the Moon also orbits around the Earth, and they both travel around the Sun. These orbits and gravitational forces cause both high tides and low tides.<sup>54</sup> This cycle happens once, but usually twice a day. The cycle takes just over a day, at twenty four hours and fifty minutes.<sup>55</sup> A high tide occurs when the gravitational forces cause water to bulge together, whereas a low tide will have a decreased water level, sometimes even exposing the ocean floor. Water on the opposite side of the Earth, on the side facing away from the Moon, will experience a high tide, with low tides occurring on the other side.<sup>56</sup>

While all bodies of water are affected by the lunar cycle, oceans have the most gravitational attraction. High and low tides times vary, as do their heights. The closer the Sun and Moon are to the Earth, the greater their gravitational pull, resulting in more extreme tides.<sup>57</sup> As the Moon rotates around the Earth and the position of the Sun changes, water levels can shift over sixteen meters.<sup>58</sup> In the open ocean tidal ranges are around two feet, and get larger closer to the shore.<sup>59</sup> Tides can be predicted by looking at the rotational patterns of the Earth, Moon, and Sun. While these astrological calculations are helpful in

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<sup>52</sup> Carl R. Nave, "Tides - Tidal Influences", HyperPhysics Mechanics, August 2000, <http://hyperphysics.phy-astr.gsu.edu/hbase/tide.html>.

<sup>53</sup> Lauren Cox, "What Causes the Tides?", Live Science, August 05, 2010, <http://www.livescience.com/29621-what-causes-the-tides.html>.

<sup>54</sup> Keith Cooley, "Moon Tides - How the Moon Affects Ocean Tides", The Moon and Tides, 2002, <http://home.hiwaay.net/~krcool/Astro/moon/moontides/>.

<sup>55</sup> "Ocean Tides - Cycles of a Tide," Ducksters Educational Site, 2017, [http://www.ducksters.com/science/earth\\_science/ocean\\_tides.php](http://www.ducksters.com/science/earth_science/ocean_tides.php).

<sup>56</sup> Keith Cooley, "Moon Tides - How the Moon Affects Ocean Tides", The Moon and Tides, 2002, <http://home.hiwaay.net/~krcool/Astro/moon/moontides/>.

<sup>57</sup> David Rose, "The Ocean's Tides Explained - Gravitational Forces of the Sun and Moon", Moon Connection, 2017, <http://www.moonconnection.com/tides.phtml>.

<sup>58</sup> US Department of Commerce, National Oceanic and Atmospheric Administration, "Where is the highest tide?", NOAA's National Ocean Service, October 08, 2008, <http://oceanservice.noaa.gov/facts/highesttide.html>.

<sup>59</sup> "Ocean Tides - Cycles of a Tide," Ducksters Educational Site, 2017, [http://www.ducksters.com/science/earth\\_science/ocean\\_tides.php](http://www.ducksters.com/science/earth_science/ocean_tides.php).

determining tidal patterns, tide prediction tables most commonly are formulated from data that has been observed locally, taking into consideration the geographic factors.<sup>60</sup>

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<sup>60</sup> David Rose, "The Ocean's Tides Explained - Gravitational Forces of the Sun and Moon", Moon Connection, 2017, <http://www.moonconnection.com/tides.phtml>.

## FIVE *Nova Scotia's Own*

### 1. 'The Motel can't live at the Motel', Season 9



The well-known Nova Scotian mockumentary series *Trailer Park Boys* filmed their ninth season on the Fundy Gateway site, with the motel featured prominently therein as the protagonists' place of temporary residence shortly before its demolition. The satirical show references the tradition of situational comedies having to do with struggle and socio-economic class. With humour as its narrative structuring device, the show underscores a common plight and coping mechanism among Nova Scotian people - living with humble means and collaborating to survive – demonstrating values of making the best of what you've got.

Created by Nova Scotian screenwriter Mike Clattenburg during the mid-1990s, *Trailer Park Boys* aired for seven seasons (2001-2007) on Showcase and was recently revisited on Netflix for seasons 8 to 11.<sup>61</sup> The motel is featured in the show as a temporary residence for the characters after they are forced to leave the Sunnyvale Trailer Park after the community had done "dry" (meaning no drugs or alcohol allowed on premises). One comes to know the motel as a rough, unmaintained place that is a space of isolation from the town adjacent. The television series brought out the motel's pathos by camera angles that made it seem as if the motel had been abandoned and deteriorating for years, far from the popular tourist destination it once was.

As stated above, the show casts Nova Scotian people in a situational comedy about social class. The show demonstrates values of making the best of what you've got and an underlying theme of a genuine

Figure 7. *Trailer Park Boys*, HBO - Season Nine Filming on the Fundy Gateway Site

Figure 8. *Trailer Park Boys*, HBO - Season Nine Filming on the Fundy Gateway Site in front of the original Tideview Motel

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<sup>61</sup> Peter Thompson, "The Mississippi of the North: Trailer Park Boys and Race in Contemporary Nova Scotia," *Journal of Canadian Studies* 49.1 (Winter 2015), 182.

concern for friends, family and community.<sup>62</sup> One cannot help but feel compassion for the absurd trials and tribulations of the Sunnyvale Trailer Park's residents, nor resist embracing their ethos, best spoken by resident rapper J-Roc, "In this park it's one mafucka for all and all mafuckas for all mafuckas".<sup>63</sup>

The show is deeply rooted in the very specific geographic and cultural space of small town Nova Scotia. The show's ambivalent approach to stereotypes based around poverty and class carries over to its interpretation of Nova Scotia's supposedly quaint culture and landscape, successfully rejecting the typical folk-infused reading of the East Coast that we often see.<sup>64</sup> This refreshing approach to stereotypes surrounding small town East Coast and the "trailer trash" reputation brings with it an unexpected sense of dignity. Each episode gives its attention to a social group that usually receives only judgement and casts them in an overall positive light.<sup>65</sup> "The idea isn't to make trailer parks look bad or have fun at their expense," series creator and director, Mike Clattenberg discusses, "It's about the people on the show playing the cards they're dealt."<sup>66</sup>

The social reality the show has been portraying Nova Scotia's trailer culture for fifteen years and the representation of the working class is more relevant than ever. Even with a lack of income, education or religion the *Trailer Park Boys* were able to effectively model Sunnyvale Park into more of a "communitarian dreamland" rather than a divided space where everyman is separated by class, race or competition.<sup>67</sup> It is this achievement of a socially integrated community that this thesis underscores. The former Fundy Gateway site begs to remain a place for trailers and luxury travellers alike. Also, because the television series has such a strong following, it is itself a motor of tourism in the Truro area. The thesis makes a gesture to this fact by including, in the program, an interpretation center and museum devoted to the filming of the show.

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<sup>62</sup> Ryan Diduck, "From Back Bacon to Chicken Fingers: Re-contextualizing the 'Hoser' Archetype", *Off Screen - From Sprocket to Pixel* 10, no. 1 (January 2006).

<sup>63</sup> Dean DeFino, "From Trailer Trash to Trailer Park Boys", *Post Script - Essays in Film and the Humanities* 28, no. 3 (2009), 54.

<sup>64</sup> Peter Thompson, "The Mississippi of the North: Trailer Park Boys and Race in Contemporary Nova Scotia," *Journal of Canadian Studies* 49.1 (Winter 2015), 183.

<sup>65</sup> Dan Kagan-Kans, "The Redneck Arcadia: The Unheralded Genius of 'Trailer Park Boys'" *Vice*, August 12, 2016, [https://www.vice.com/en\\_ca/article/the-redneck-arcadia-the-unheralded-genius-of-trailer-park-boys](https://www.vice.com/en_ca/article/the-redneck-arcadia-the-unheralded-genius-of-trailer-park-boys).

<sup>66</sup> Ryan Diduck, "From Back Bacon to Chicken Fingers: Re-contextualizing the 'Hoser' Archetype", *Off Screen - From Sprocket to Pixel* 10, no. 1 (January 2006), 47.

<sup>67</sup> Dan Kagan-Kans, "The Redneck Arcadia: The Unheralded Genius of 'Trailer Park Boys'" *Vice*, August 12, 2016, [https://www.vice.com/en\\_ca/article/the-redneck-arcadia-the-unheralded-genius-of-trailer-park-boys](https://www.vice.com/en_ca/article/the-redneck-arcadia-the-unheralded-genius-of-trailer-park-boys).

## *SIX A Short Term Stay*

### 1. Automobile

The technology developed during the war helped achieve a more affluent population in the postwar years. Shorter workweeks, increased leisure time, and a newfound freedom to travel, all were elements of the new mobile culture.<sup>68</sup> What is more, as highway systems and road improvements continued to develop after the popularization of automobiles, long distance journeys and travel opportunities became more common and attainable. An increasing number of people chose to take their cars on the road to enjoy the freedom of highway travel during their vacations. The need for affordable and accessible overnight accommodations ensued. Travelers driving short or long distances often preferred the convenience of stopping overnight en-route and along major travel corridors and highways. RV parks and motels – which the traveler could ‘drive up’ to -- became popular as a result. Along with the rise of the motel came the decline of the hotel and railroad, signifying not only a shifting preference for more informal, less systemized leisure time, but a change in demographics as well.<sup>69</sup> Typically, hotels catered to men or commercial travelers. In contrast, the new infrastructure of motels and RV parks recognized women as an influential factor in determining where a touring family might chose to spend the night or leisure time.<sup>70</sup>

### 2. RV

The mass produced, manufactured recreation vehicle made its appearance by the beginning of the 1900's. The early versions were typically simple, wooden frame structures that were built and installed in the back of the automobile or on top of truck beds. The goal was to create a home to go on the road.<sup>71</sup> Today, technological advances in design and innovation have modernized the culture of mobile homes. The industry can be divided into sub-categories: the motorized RV otherwise known as the ‘Recreational Vehicle’ and the ‘Trailer Home’ or ‘Caravan’ which is often transported by car.<sup>72</sup>

The large influx of motor vehicle traffic and RV culture brought about the establishment of new travel infrastructures including rest stops and RV parks. Before formal RV Parks became popular, however,

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<sup>68</sup> Stephen Rushmore and Erich Baum, "Growth and Development of the Hotel-Motel Industry," *Appraisal Journal* 70.2 (April 2002): 148, the Appraisal Institute.

<sup>69</sup> Warren James Belasco, "Americans on the Road: From Autocamp to Motel, 1910-1945," *State Historical Society of Iowa - The Annals of Iowa* 45, no. 8 (Spring 1981): 665, Iowa Research Online.

<sup>70</sup> Ibid.

<sup>71</sup> "The brief history of RVs in America and the World," Wohnmobilcenter Am Wasserturm, <http://www.wm-aw.de/the-brief-history-of-rvs-in-america-and-the-world/>.

<sup>72</sup> Ibid.

travelers would often stay in campgrounds or “auto camps” catering to those who could not afford to stay in a hotel. There, travelers could either sleep in their cars or pitch tents alongside the road. More modern campgrounds that catered to both campers and RVs during the 1920s and 1930s provided amenities such as restrooms, running water and refreshments. Over time, some RV parks have transformed into trailer parks where residents have established long term or semi-permanent dwellings. Plots or areas are rented to the occupants on a monthly or yearly basis. These structures are often supported on semi-permanent foundations but can be relocated if necessary.

Facilities and Amenities within an RV Park may include a number of the following:

Hot Spot (Wi-Fi)	Laundry	Showers	Swimming Pool
Restrooms	Power Connection	Activities (Mini-Putt)	Bar/Restaurant
Picnic Area	Playground	Parking	Green Space
Communal Space	Security	Front Desk/Check In	Camp Grounds
Recreation	Water Connection	Barbeque/Fire Pit	Sewer Connection

### 3. Motel

Like the RV Park to the RV, the motel developed in response to the car. A new type of “highway oriented lodging” that was able to offer inexpensive, adequate and easily accessible accommodations was required to meet the demands of car travelers. Typically, motels were quite simple in comparison to hotels, but humble rooms and efficient design meant that they were attractively priced and therefore successful. A step above the relatively basic tourist cabins of the 1920s and a step below the often unattainable hotels of the time designed for men and commercial business, the motel provided comfortable amenities and an unassuming place of rest.<sup>73</sup>

The majority of early motels were single story buildings built on slabs with approximately twenty to fifty units.<sup>74</sup> The rooms were built with inexpensive building materials and had humble furnishings, but they came equipped with small washrooms and radios. They offered minimal food and beverage services. The business model of a motel was different from hotels in this sense: its size, operating costs, land value, inexpensive construction, stripped down facilities and minimal amenities kept costs low. The peak of the motel model was during the 1950s and 1960s, where most motels were able to offer the same facilities and comforts typically found at hotels while still at a relatively affordable cost to the guest.

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<sup>73</sup> Stephen Rushmore and Erich Baum, "Growth and Development of the Hotel-Motel Industry," *Appraisal Journal* 70.2 (April 2002): 148, the Appraisal Institute.

<sup>74</sup> Ibid.

It seems important to include a motel in the new development at the Fundy Gateway site for several reasons. First, a motel recalls the site's tourism history and the Tideview Motel itself. Secondly, a motel is compatible with a larger goal of maintaining social diversity on the tidal bore site in the sense that it invites "ordinary" and non-luxurious tourism while still maintaining an architecturally pleasing aesthetic.

## SEVEN *Variations on a Theme (Park): The Site Design*

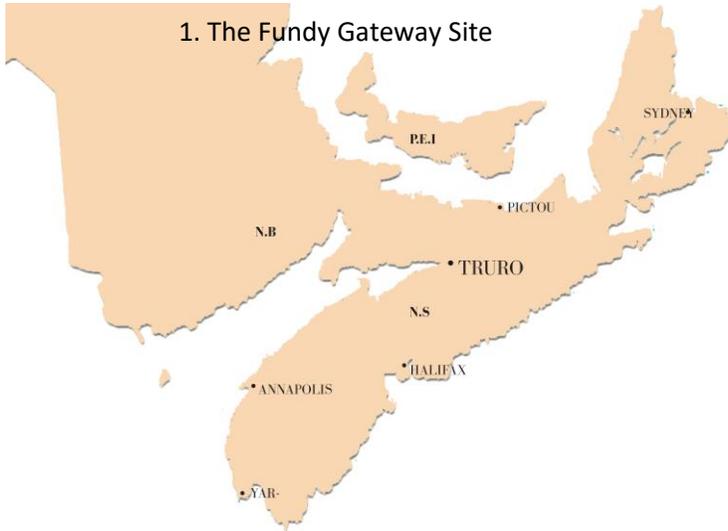
Design Proposal, Introduction:

The liminal landscape of the inlet lends itself to a very strong experience of the power of the landscape and the threshold between land and sea where visitors can get their feet 'a little wet'. Revisiting the site's long history of tourism and the former traces of the motel that once stood there, the design proposes a body-oriented experience of the shore and tidal phenomenon. The Fundy Gateway proposition envisions the site as a geotouristic destination for the province of Nova Scotia. The thesis project organizes a series of habitable architectural manipulations of the landscape and overnight lodgings (specifically, a motel, an RV camp ground, and a public park, as will be seen below) to bring visitors and locals close to the littoral zone of the inlet. The proposal is at two scales: a site design, and individual architectural interventions. The following describes preliminary studies and the final proposal.

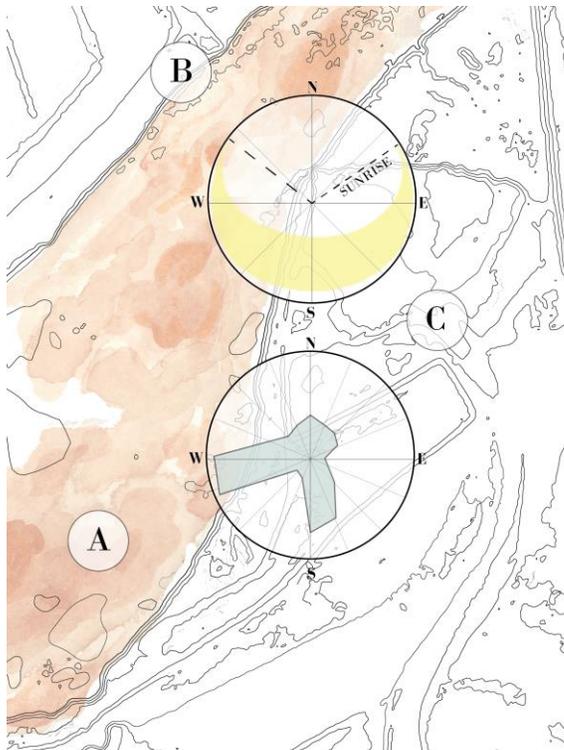
Figure 9. Sketch Perspective of Fundy Gateway Section



## 1. The Fundy Gateway Site



Centrally located in Nova Scotia, the site is located on the south side of the Salmon River floodplain, a tidal inlet of the Bay of Fundy. The Bay of Fundy is a large bay off of the Atlantic coast feeding into the town of Truro from the Atlantic Ocean. The following section presents a series of site explorations and analyses.



### Weather Conditions

The Fundy Gateway site has a humid continental climate and is located in an area that experiences fairly mild summers and winters. Winter temperatures, on average, stay around  $-10^{\circ}\text{C}$ , while the average summer temperature is approximately  $17^{\circ}\text{C}$ .

### 1. Sun Path

During the peak tourist season (July, August) the site receives large amounts of natural light rising in the East and setting in the West.

### 2. Prevailing Winds

The prevailing year round winds are consistently westward. During the peak tourist season (June, July) there are occasionally southern prevailing winds. The wind can be moderately strong at times due to the sites geographic location next to a body of water.

- A. Salmon River Inlet off of the Bay of Fundy**
- B. North West bank of the Fundy Gateway Site**
- C. South East bank of the Fundy Gateway Site**

Figure 10. Map of Nova Scotia  
Figure 11. Site Plan, Sun and Wind Diagram

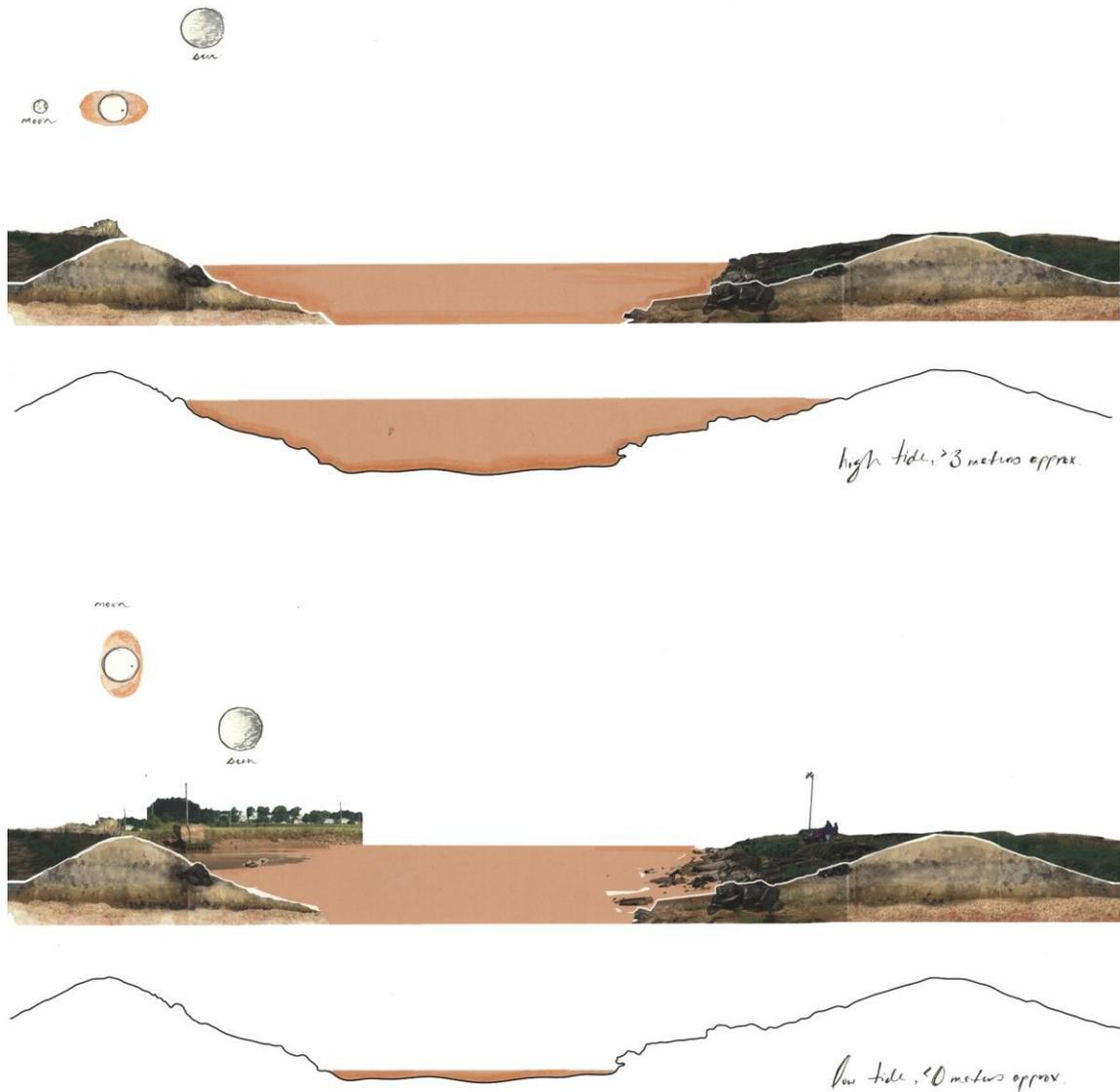


Figure 12. Site Sections illustrating the High and Low Tide + Water Levels

### Rise and Fall of the Tides:

The liminal landscape of the Fundy Gateway is home to some of the highest tides in the world, with a difference of approximately three to four meters between low and high tide (Figure 11). At high tide, the extraordinary volume of water fills the narrow inlet rushing in at speeds close to 15km per hour. When the wave of the tidal bore arrives at this speed it may seem as if there is a flood of water quickly encompassing the void.

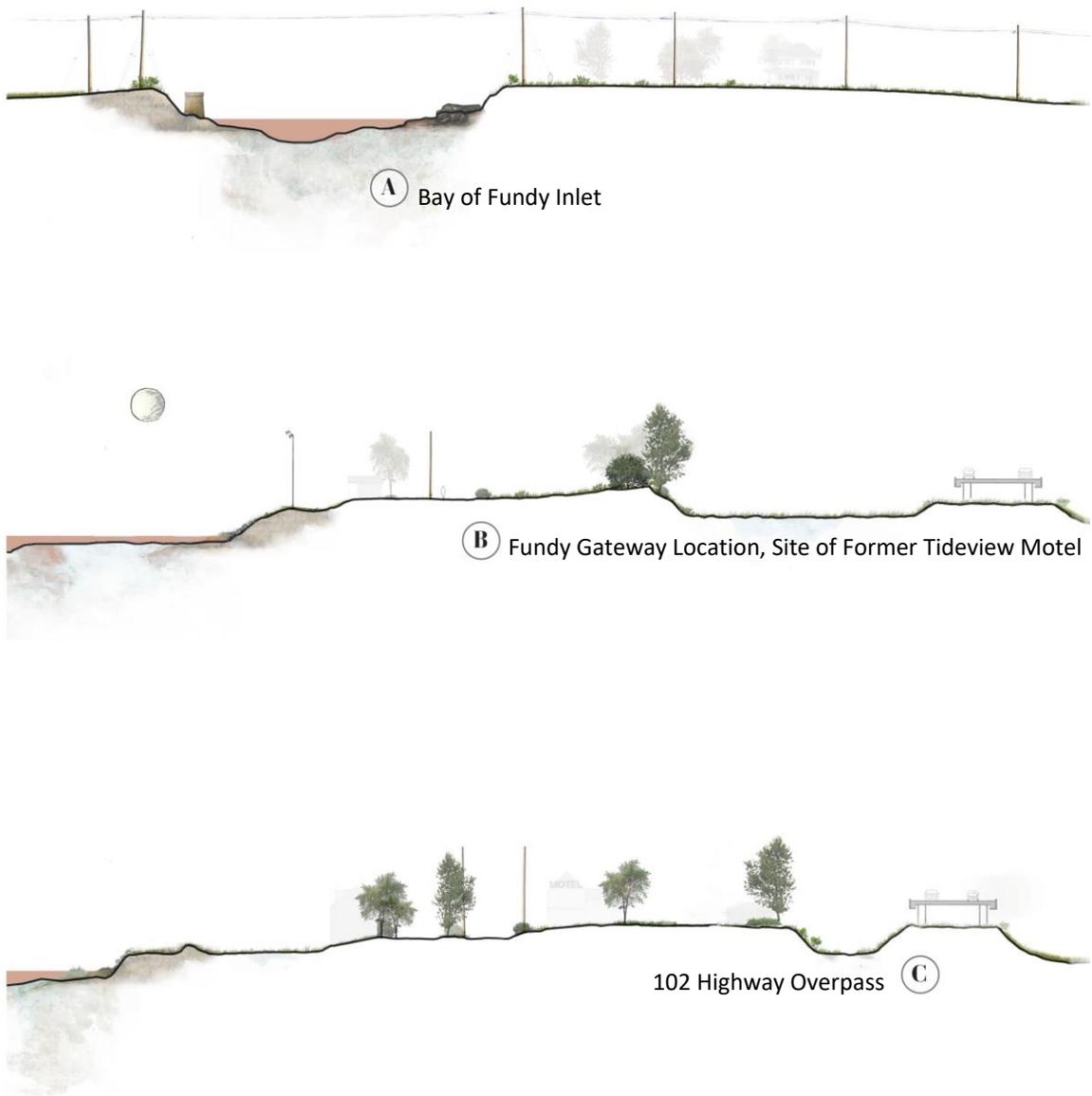


Figure 13. Site Sections demonstrating Three Zones on the Fundy Gateway Site.

**Zones on Site:**

On the Fundy Gateway site there is a choreography creating three distinct zones: **the inlet coming from the Bay of Fundy (A)**, **the built representing the pre-existing motel (B)** and **the provincial 102 highway (C)**. Although all three zones are very different spatially from one another -- the natural phenomena of the inlet, the touristic history of the motel and the visibility from the major travel corridor of the highway -- these qualities come together to provide an ideal opportunity for a geotouristic design intervention.



Figure 14. Map of the Town of Truro, Nova Scotia

- A. Salmon River inlet off of the Bay of Fundy
- B. Cobequid Trail Walking Path
- C. Fundy Walking Path
- D. Fundy Gateway Site
- E. 102 Highway
- F. Town Centre
- G. Kiwanis Park
- H. Residential Neighbourhood

**Fundy Gateway Site and its Surroundings:**

Within the urban scale, the Fundy Gateway site is situated near a number of beneficial factors shown in the map above. There are two walking paths within a relative distance from the site, the 16km Cobequid trail that travels through central Colchester country (B), and the Fundy walking path (C), an offshoot of the Cobequid trail that travels 3 km along the Salmon River Inlet and to the site. The town centre is directly adjacent to the site and overpass that travels along the 102 Highway, connecting traffic to the rest of the province with a park and residential neighbourhood only a short distance away.

The design proposal acts as a unifying device connecting the town of Truro with the site. Added visitor traffic to the site and surrounding area leads to increased economic growth for the town, more employment opportunities, and overall more social interactions between the local and the global.



*low tide*  
 Figure 15. Site Plan demonstrating Pre-Existing Buildings and Water Levels

**Lessons Learned from the Site:**

The site presents a number of challenges. A raised freeway separates it from Truro’s town centre. There is little activity on the site now that the motel is gone. Finally, the inlet is not safe for swimming or boating due to the tidal bore’s rapid undertow. The tidal bore here must become the unifying device linking the water edge with the site and freeway, and a master plan for the site must take advantage of the rise and fall of the water. This design proposal and its experiences are further explained in the following sections.

## 2. Preliminary Exploration and Process Work



The organization of this preliminary exploration positioned the buildings close to the water's edge. In the early stages of design, the program was for a hotel, and it appears here as a linear band built on the water's edge.







*Figure 20. Visitors observing the Tidal Bore along the Liminal Landscape of the Site*

While this first site strategy brought visitors very close to the tidal bore, it also seemed to crowd the landscape and obscure the inlet. There was also the risk that the hotel would behave as an obstacle for the local population on their traditional paths to the inlet edge (to view the tidal bore). In a subsequent site plan, the littoral zone of the site is left to breathe, and the amount of built program along the water edge is limited (to a boardwalk as we will see). The following section presents this second approach.

### 3. Design Proposal, A Non-Frivolous Pleasure Park

#### 3.1 The Littoral Zone as Public Park

The littoral zone, also known as the intertidal zone, stretches from the high tide water (spring tide) to low tide water (neap tide). The design proposal begins here, with the notion of delight in the littoral zone. To this end, the first element in the site design is a fully public pedestrian walking path there. No portion of this path is closed to public circulation so that the boardwalk can be a daily part of long term residents' lives while providing a feature destination for visitors. The pedestrian path organizes a series of habitable architectural manipulations of the landscape, acquiescing the desire to interact with the rise and fall of the seawater cyclically filling the inlet. The latter links all the architectural interventions together, both physically and socially. Intended to benefit all users, the path acts as a neutral space uniting the local population and those just temporally visiting the Fundy Gateway site. The overarching goal is to organize an intimate experience of interactions between the human body and the interchanging landscape. A phenomenological approach to the design interventions – an approach that accepts Maurice Merleau-Ponty's idea of the body as "our general medium for having a world" and as the vessel through which all humans discover the world around them -- will aim to bring site and body into a meaningful dialogue.

The site organization is illustrated further on the following page.

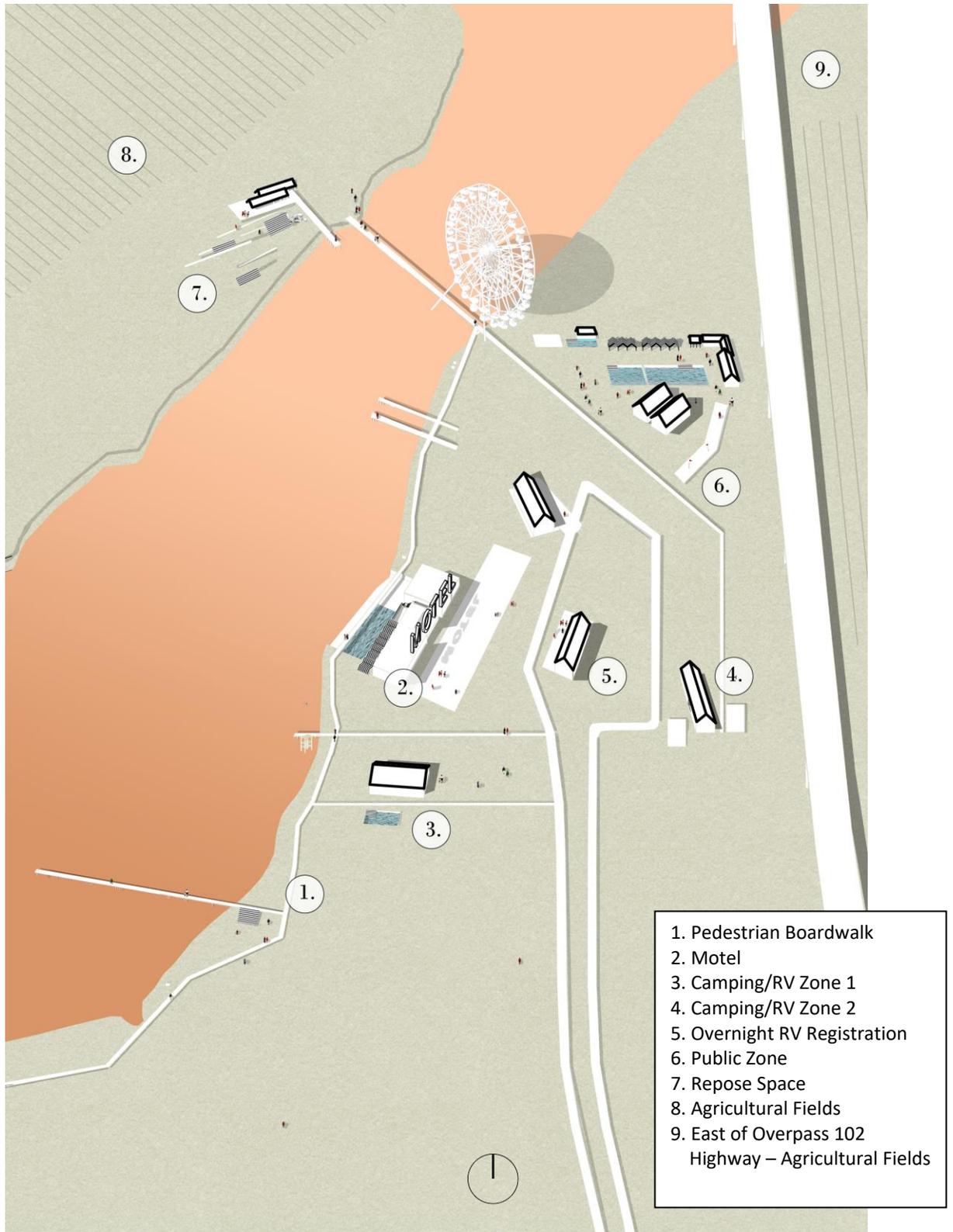
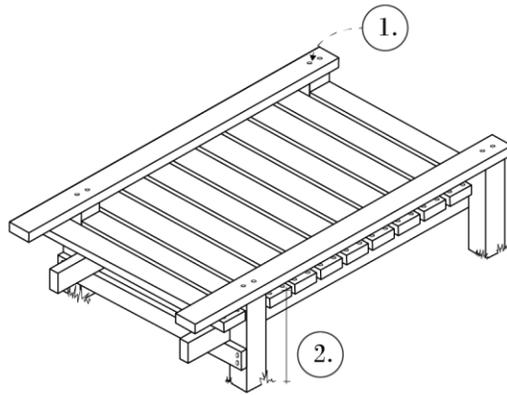
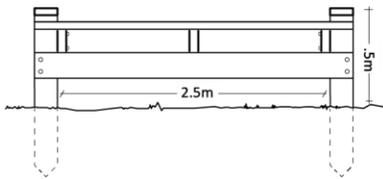


Figure 21. Axonometric Drawing of Site Organization

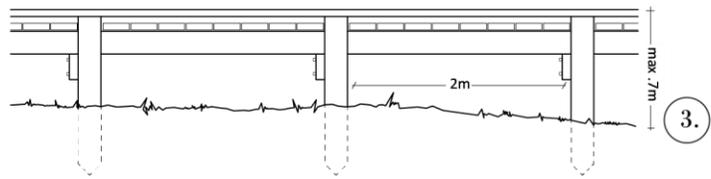
Figure 22. Pedestrian Boardwalk Axonometric, Cross Section and Longitudinal Section



1 Axonometric Detail - Pedestrian Boardwalk



2 Cross Section - Pedestrian Boardwalk



3 Longitudinal Section - Pedestrian Boardwalk

1. The pedestrian boardwalk is constructed of timbre and connected by dowel joints, a carpentry method valued as a distinctive example of Maritime vernacular style. The construction method and material is reminiscent of the Acadian shipbuilding that once occurred on the Fundy Gateway Site in the early 1800s.
2. The pedestrian boardwalk is intentionally raised above the landscape, resting just above the grass on short stilts. The boardwalk is raised to encourage its use as the primary walking route on the site, lessening the amount of disruption along the liminal edge. By limiting the amount of space where foot traffic will often occur it also encourages social interactions between the local and the visiting.
3. The maximum height of the pedestrian boardwalk is not to exceed .7 m, allowing for accessible ramp access and safety while still protecting the connection to the earth below.

The following is a list of architectural interventions on the site that create strong embodied experiences for the visitor, and place him or her in a vivid relationship with the site. In the following section, these discrete architectural elements or “body-site interventions,” some of which are kinetic, are accompanied by descriptions of how they participate in augmenting the site’s liminal condition and experiential qualities.

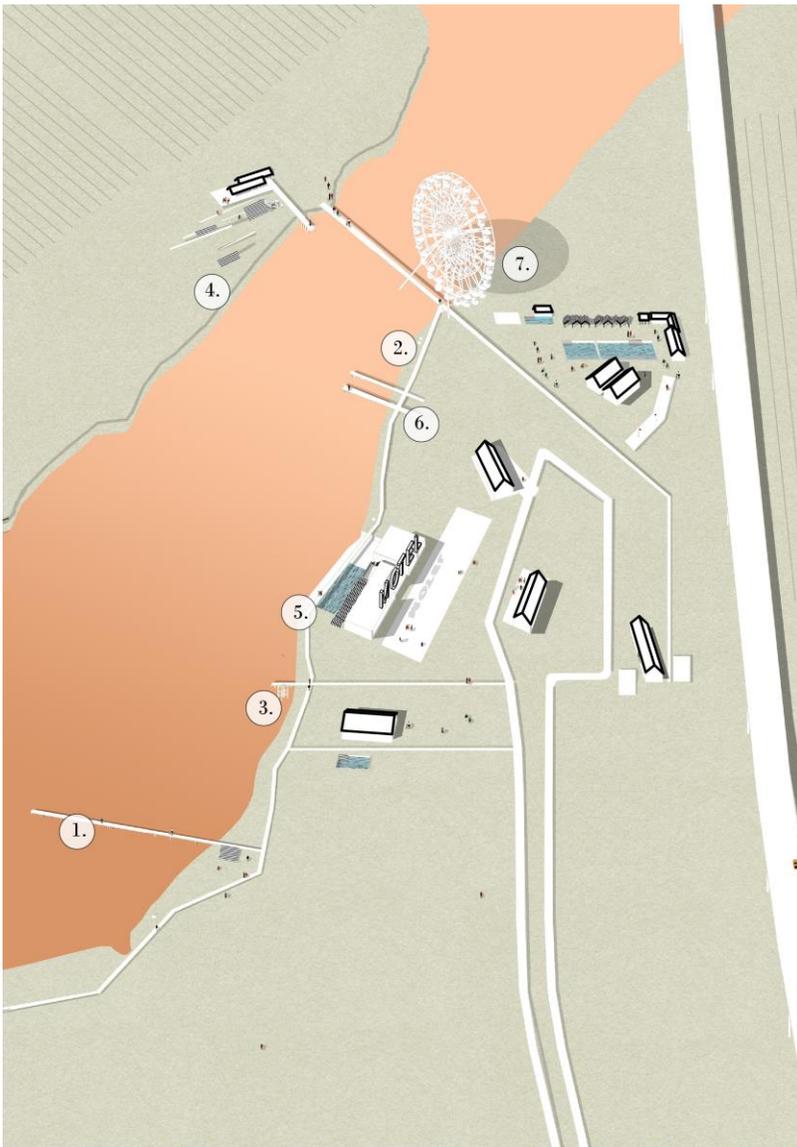


Figure 23. Legend - Architectural Interventions

### 1. 'First View'

A long, expanding boardwalk that stretches far into the inlet in order to view the first glimpse of the wave of water arriving on site. The first boardwalk is also an excellent point of reference to view the entire park and surrounding areas.

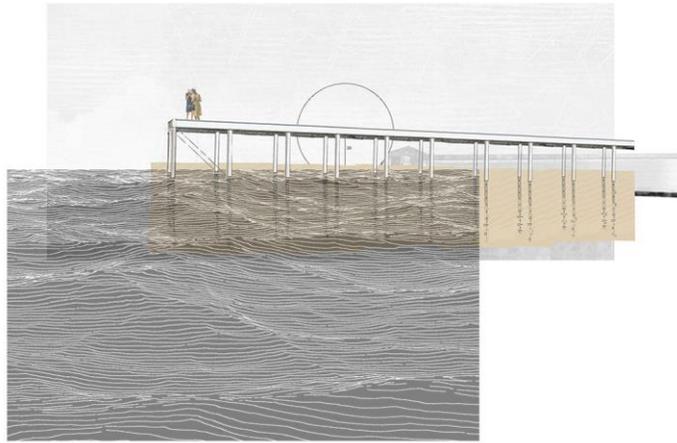


Figure 24. Still from Moving Image Illustrating 'First View'

### 2. Memory Pools

Along the walking path there are cast concrete basins sunken into the landscape, simply designed to catch water and keep it. There, the tide is collected in small pools. These would quietly register the tidal bore's passage and act as a memory of the high water that was once there during low tide. Even if the visitor is only quickly stopping at the site, he or she is able to imagine how high the water reaches. A ramp etched into the water's edge acts as a measurement tool to demonstrate how high the tide had reached that day.

A hidden canal system filling tidal pools is dispersed throughout the site. The tidal pools are larger, and are reminiscent of Alvaro Siza's *Leça Swimming Pools*, located in Leça de Palmeira, Portugal and completed in 1966. Siza's project gracefully reconciles his own design with the principles of the changing ocean tide, blurring the understanding of the man-made limit and the natural pool formations along the water's edge.

In this proposition, the main tidal pool anchors the space between the motel and the water's edge, subtly nested in the landscape, where at times the water levels of the pool and the inlet appear to be equal. Two other large pools located in the primary and secondary RV/Trailer zones will also be filled through the hidden canal system. These bring the memory of the tidal bore deeper into the site, and re-create prized tidal bore views inland for the campground tenants.

### 3. Belvedere

Only accessible at certain times when the tide is low, the nine meter tall steel framed belvedere is a high point to gain a contrasting perspective of the landscape and surrounding area. There are opportunities to stop on each individual platform as the visitors make their way up to the top point.



Figure 25. Still from Moving Image Illustrating the Belvedere

#### **4. Terraced Seating**

On the opposite side of the inlet, a small isolated area accessible by footbridge is provided for reflection or a quiet viewing of the impending tidal bore. A small seasonal pavilion also provides sheltered seating or a public viewing space for lectures, readings or plays. The seating is built into the landscape, inhabiting the earth (in a manner recalling Walter Pichler's *Sitzgruben, 1970*).

#### **5. Moving Platform**

A dock built into the inlet bed, and connected back to the land with a bridge, offers a kinetic ride of the tidal bore: designed as *pont roulant* of sorts (similar to the one in Paxton's Crystal Palace which allowed visitors to "roll over" the exposition floor to view it from above), the tidal ride carries visitors in a moving platform pushed by the bore as it fills the inlet. The "ride" (guided by an arm or bridge guided by a track) runs along the façade of the new motel, dropping visitors off beyond the point of embarkation. The track provides a reminder of the tidal bore between tidal occurrences.

#### **6. 'Double Vision'**

Two narrow boardwalks adjacent to one another, within the other's reach, allow for private moments while enjoying the walking path along the site. The set of boardwalks is located between the motel and a Ferris wheel.

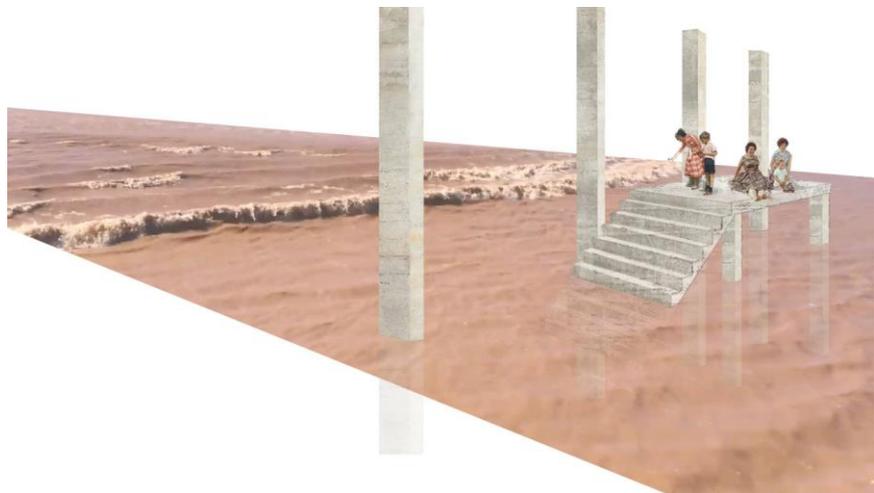
#### **7. Ferris Wheel**

The Fundy Gateway site *is* intended as an extraordinary place to view the tidal bore and inter-tidal landscape. Yet, as stated above, there is no way for the new tourist-oriented architecture to disappear. An important element of the design proposition is to accept its own intrusive nature. On a site that needed nothing to be made more beautiful, architectural interventions can only aim to provide deeper awareness and understanding of the landscape, and, on a more whimsical note, to place the visitor in an augmented relationship with it. In this spirit, the site plan positions a 40 meter diameter Ferris wheel on the site's northern tip adjacent to the pedestrian bridge across the inlet.

Sparkling the nostalgia of a theme park, the motion of being swept upwards and downwards moves the rider in cyclical motions much like the tide. The ride provides a special highpoint in which to view the tide and the surrounding areas; the rider feels as if they can see all of Nova Scotia when they reach the top. In addition to the breathtaking views afforded when the basket is high, the ride allows for a tantalizing brush with the water's surface, and even a quick dip at high tide, when the basket is low.

**Representations of the littoral park:**

Grounding the desire to get close to the tidal bore experientially, I chose the medium of projected moving images to demonstrate these experiences with the changing landscape and the rise and fall of the tide. I believe this means of representation speaks to the project in an effective way, demonstrating the interchanging conditions and establishing the landscape as a place of joy and play.



*Figure 26. Still from Moving Image, Previous Design Exploration.*

### 3.2. Motel, Interpretation Centre and RV Park

Inland from the pedestrian walking path and boardwalks, the remainder of the site hosts and organizes RV's, travel trailers and campground sites. The footprint of the old motel and restaurant inspires the contour of a public outdoor pool and an interpretation-center and museum. A series of small pools and cabana pavilions provide more private places of rest and water therapy. The site is anchored by the more permanent motel program, housing a restaurant and bar, spa facilities, and conference centre.



#### **A. Public Zone**

Interpretation Centre + Museum, Amenities (Drinks, Snacks, Take-Away Food, Fish and Chips etc.), Cabana Pavilions, Public Pool, Change Rooms, Restrooms, Activities Space (Mini Putt, Bocci Ball, Playground), Eating Areas

#### **B. Motel**

Conference Centre, 38 Guest Rooms, Spa Facilities, Restaurant + Bar, Lobby, Reception

#### **C. RV Park**

Communal Amenities, Restrooms, Showers, Shared Social Spaces, Park Office

Figure 27. Fundy Gateway Design Proposal, Three Zones

The motel and interpretation centre are oriented to allow both the permanent residents of the town, those occupying the motel/RV Park and those simply visiting the site temporarily, to move freely throughout. All elements of the program are designed to be accessible via public paths, the idea being that this new touristic compound can be beneficial to both locals and visitors from away who are just passing through.

#### A. Public Zone

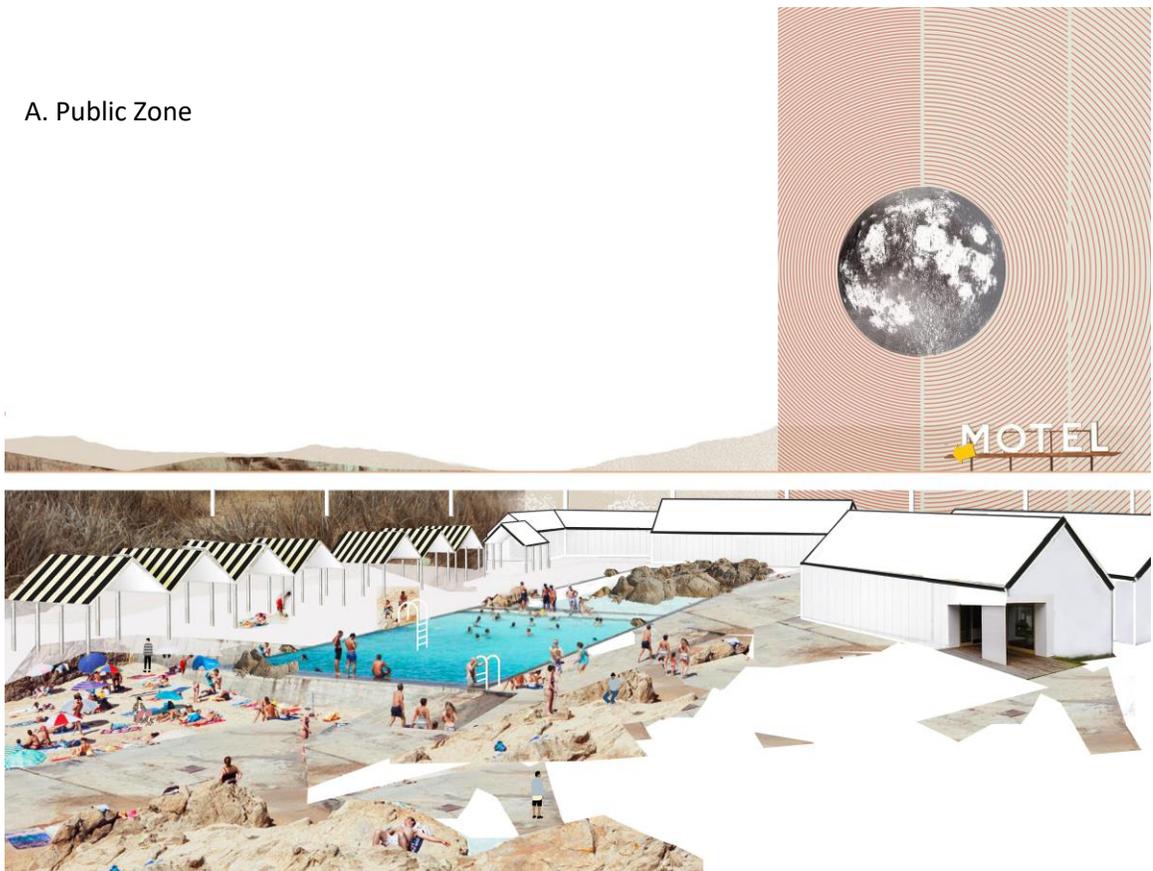


Figure 28. Public Zone - Shared Pool, Amenities, Change Rooms

B. Motel



Figure 29. Motel Render - Boardwalk, Pool, Ferris Wheel

C. RV Campground



Figure 30. RV - Convenience and Amenities Area

## *Conclusion*

This thesis reflected on economic revitalization of maritime towns through tourism, and considered the related dilemma of separating people who have lived in a place all their lives from their landscape with elaborate touristic interventions. The Fogo Island experiment, a development that combines great architecture and creative vision to reimagine a humble fishing town, is the standard today in the Maritimes. The Fogo Island thesis is one that must be continued and evaluated as time passes. Further research on architecture's role as a bridging device between local and global cultures is needed at this time. How can architecture reconcile these two poles? How can buildings belong to two realms: the "humble here" and the special destination there? Here at the Fundy Gateway site, it is important to ask these questions. In general, we can even say that working on Maritime sites opens larger questions for Architecture about the link between the generic and the specific.

The town of Truro and province of Nova Scotia has seen very little economic growth in the last decade. Local youth are often faced with having to leave their home provinces in search of employment, contributing to a cycle of decline in local economy and community life. Tourism and developments like the Fundy Gateway project have the potential to bring back much needed income and employment opportunities to the Canadian Maritime provinces. It is important to seize these opportunities. This, however, must be done with care, so that the act of celebrating the unique attractions of a given place does not bring about their demise.

The thesis advanced the idea that embodied experiences of the Maritime landscape hold the power to perform this difficult bridging action. Site specific interventions that rekindle historic memory and celebrate topographical phenomena can raise awareness and understanding of places, and can orient humans in their world, regardless of how long they have lived in a place. The intention of this thesis proposition is that tourists and locals can partake in the tidal bore event and feel it in their bodies in a manner that is shared and communal. Site and urban scale strategies that maintain publicity of access are crucial. So are architectural interventions that operate at the scale of the body and create delight in landscape's specific and sublime qualities. An architecture that focuses on embodied experiences of the tidal bore points to a possible approach for the area once occupied by the Tideview Motel in Truro, Nova Scotia.

The as yet undeveloped Fundy Gateway site – devoid of high-end hotels and only minimally equipped to indicate the tidal bore’s schedule to passers-by -- currently feels widely accessible and attainable to anyone who drives through this part of Nova Scotia, regardless of social class. This thesis proposes that, with careful planning and the right kind of development, this could always be so. A new Motel and RV campground in Truro, with carefully positioned and well-crafted interventions through which visitors could participate more fully in the landscape, offers a unique geo-tourism destination that not only bridges the disconnection between the local population and the visiting one, but also becomes a place for delight and pleasure. And because these works of architecture are designed to register and reveal the landscape and tidal bore phenomenon, the pleasures they would bring to people would be immense, but non-frivolous.

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