White Queen to E2⁺⁺
An Architectural Fairytale

David Flett, B.A.S.

A Thesis submitted to the Faculty of Graduate Studies and Research
in partial fulfillment of the requirements for the degree of
Master of Architecture

Carleton University, Ottawa, Canada

January 2010

David Flett © 2010

Library and Archives
Canada

Published Heritage
Branch

395 Wellington Street
Ottawa ON K1A 0N4
Canada

Bibliothèque et
Archives Canada

Direction du
Patrimoine de l'édition

395, rue Wellington
Ottawa ON K1A 0N4
Canada

Your file *Votre référence*
ISBN: 978-0-494-63830-9
Our file *Notre référence*
ISBN: 978-0-494-63830-9

NOTICE:

The author has granted a non-exclusive license allowing Library and Archives Canada to reproduce, publish, archive, preserve, conserve, communicate to the public by telecommunication or on the Internet, loan, distribute and sell theses worldwide, for commercial or non-commercial purposes, in microform, paper, electronic and/or any other formats.

The author retains copyright ownership and moral rights in this thesis. Neither the thesis nor substantial extracts from it may be printed or otherwise reproduced without the author's permission.

AVIS:

L'auteur a accordé une licence non exclusive permettant à la Bibliothèque et Archives Canada de reproduire, publier, archiver, sauvegarder, conserver, transmettre au public par télécommunication ou par l'Internet, prêter, distribuer et vendre des thèses partout dans le monde, à des fins commerciales ou autres, sur support microforme, papier, électronique et/ou autres formats.

L'auteur conserve la propriété du droit d'auteur et des droits moraux qui protègent cette thèse. Ni la thèse ni des extraits substantiels de celle-ci ne doivent être imprimés ou autrement reproduits sans son autorisation.

In compliance with the Canadian Privacy Act some supporting forms may have been removed from this thesis.

While these forms may be included in the document page count, their removal does not represent any loss of content from the thesis.

Conformément à la loi canadienne sur la protection de la vie privée, quelques formulaires secondaires ont été enlevés de cette thèse.

Bien que ces formulaires aient inclus dans la pagination, il n'y aura aucun contenu manquant.

Canada

ABSTRACT

This thesis will investigate architectural narratives using the language of “comics”. The term “comics” refers to the use of a “series of juxtaposed static images in deliberate sequence”¹. This can include drawings, text, and collage. It is through the manner in which all three are composed that a narrative can be created. In this method space is used to denote not only physical relationships but also temporal ones.

The goal of this project is to use the language of comics as a tool to explore the existing architectural narrative of an abandoned industrial site and use that narrative as a guide to design the new architectural insertions to the narrative of the building.

The final product of this thesis is a proposed “adaptive-reuse” project within chosen abandoned industrial building. The project and theoretical elements of this thesis are represented in their entirety using the language of comics in a unified graphic novel as the final product.

¹ McCloud, Scott. *Understanding Comics*. P.9

ACKNOWLEDGEMENTS

This thesis would not have been possible if it were not for the help of several people: my Parents, my Girlfriend, my advising professor Yvan Cazabon, Dave LePage, Mark Brennan, and Lori Thorton. I would like to thank you all for your support, information, and advice.

Thank you

TABLE OF CONTENTS

i.	Title Page
ii.	Abstract
iii.	Acknowledgements
iv.	Table of Contents
1.	Prologue
2.	White Queen to E2 ⁺⁺ , An Architectural Fairytale: The Graphic Novel
4.	Chapter 1, Pawn
24.	Chapter 2, Rook
40.	Chapter 3, Knight
56.	Chapter 4, Bishop
74.	Chapter 5, Queen
92.	Chapter 6, King
107.	Epilogue
108.	White Queen to E2 ⁺⁺ , An Architectural Fairytale: Text Only
141.	Bibliography

PROLOGUE

What is a fantasy? A fantasy is the free play of ideas and imagination, not excluding factual information, but not bound to it...

You are about to enter the mind of Bag-Face, a masked architect, who has taken it upon himself to understand Architectural Narratives. What is their role in design? How can they be read? How can architects act as editors of architectural narratives? Through a series of discussions with wiser men, Bag-Face searches for answers. These men include Marco Frascari (Architect and Architectural Theoretician), Eero Saarinen (Architect), Alan Arkin (Actor-Author), Louis Kahn (Architect), and Ludwig Mies Van Der Rohe (Architect). Each discussion offers Bag-Face a different perspective on the idea of architectural narratives.

In parallel to his discussions, Bag-Face wanders through an abandoned cardboard mill. He is exploring the life of the building through the effects of time, decay and human interaction. During his exploration Bag-Face fantasizes about the past, present and future narratives of the building. The “past” and “present” elements are based upon his observations of the existing building. They are his attempt to understand what events may have led the building to its current state. The “future” elements are his insertions into the narrative of the building. They are all diverging potentialities in the narrative, each based upon Bag-Face’s observations of the building’s past and present. Bag-Face’s discussions and spatial explorations draw inspiration from and compliment each other; it is within this relationship that the narrative unfolds.

Welcome to his fantasy.

White Queen to E2**

An Architectural Fairytale

by David Flett

A hollow shell...

...filled with nothing...

What a delightfully
deceit . piece

but possibilities

Dictionaries define 'detail' as a small part in relation to a larger whole.³

So the details in architecture are all the small elements of the building?

A column is a detail as well, it is a larger whole, and a whole classical round temple is sometimes a detail...⁵

In architectural literature, columns and capitols are classified as details,....

[Not quite you see] In Architecture this definition is contradictory, if not meaningless⁴

...when it is a lantern on the top of a dome.⁶

...but so are...

THE PAWN.

There must be some logic to how we can determine what is a detail in architecture and what is not.

Then just what is a detail in Architecture?

It seems that anything could be considered a detail.

[Well] ...details can be 'material joints' ... or they can be 'formal joints'⁸

So a 'material joint' is a connection between two physical elements of a building.

Such as a steel beam being bolted to the top of a concrete column, and as... [Yes but I would prefer to use the similar example of] ... a capital, which is the connection between a column shaft and an architrave.⁹

And a 'formal joint' is what then?

[An example of a 'formal joint' would be] ... a porch, which is the connection between an interior and exterior space.¹⁰

So a 'formal joint' is more phenomenological.

It's more of a connection between spaces or conditions that is mediated by architecture.

Than an architectural detail is all about joining things, at any scale.

[Yes,] the art of detailing is really the joining of materials, elements, components and building parts in a functional and aesthetic manner.¹¹

OK, so details and architecture can exist on any number of levels and can play a role in the form and function of the building, but what can we really learn from them, what is their role in the narrative?

What kind of monster was this place designed for?

swish swish

swish swish

SWISH SWISH SW

H SWISH SWISH

A hand-drawn diagram of a simple pendulum. It features a circular bob at the top, a vertical string, and a dashed circle representing the path. Labels include "Copper dross", "Copper wire", "Wooden box", and "Copper base".

[and yet,] each detail represents an interim result that cannot be considered a final result. ¹⁴

Do you mean to say that the details form the narrative of a building?

What?

Scarpa's architecture, is a perfect realization...¹⁸

Each detail tells us a story of its making, of its placing, and of its dimensioning. The selection of the appropriate detail is the result of singling out its functional roles. The details of Scarpa's architecture solve not only practical functions but also historical, social, and individual functions.¹⁹

In architecture the detail is the minimal unit of production, yet an architectural detail can exist on almost any scale as long as it is a joint between two materials, spaces, or functions.

So this Scarpa guy uses architectural details to tell stories?

His buildings are texts wherein the details are the minimal unit of signification. The joints between different materials and shapes and spaces are pretexts for generating texts. The interfacing of commentaries with preceding texts in the architecture of Scarpa is always a problem of joints, and in the joint he achieves the change of conventions.²⁰

(let me get this straight.

If a building is a narrative, then the details are the words that compose it, and through the appropriate selection of these words one can write poetry.

And this Scarpa guy is one such poet?

[ummm hmmm... yes, and there are many more, such as Alberti] Who is Alberti?

Alberti sees architecture as the art of selection of appropriate details whose result is beauty, which is a meaningful goal.²¹

Tell me more.

[Perhaps another time... for our match is complete.]

[chekmate]

Not to be believed,

this blunt savage wind

Blowing in chill empty rooms,

this tornado

Surging and bellying across the oily floor

These fingers
placed to lips
saying shshsh:

Keep silent,

keep silent,

keep silent;

Not to be believed
hardly,

this
clammy silence,

Where once feet
stamped over the
oily floor,

Dinnerpails
clattered,

voices rose and fell
In laughter, curses and songs.

Now the guts Of this mill have ceased

and red changes

to black,

Steam is cold water,

silence is rust,

and quiet

Spells hunger.

CLOSED
NO :
TRY

Look at these men, now,

Standing before the iron gates,

mumbling,

Who could believe it?

Who could believe it?²²

What other scars does this building hold?

"Indian and Proud" proclaims the hand-lettered sign on the wall where the Indian People's Caravan has billeted itself. Reporters are asked repeatedly to show press cards and warned against taking photographs and writing notes.

23

OCT 2, 1974

They've come from across Canada, heralded by stories in the establishment press about disunity and disagreements along the route, to make some sort of hard and important protest in Ottawa. Inside the makeshift embassy Tuesday afternoon, a child is mearing a slice of bread with jam from a small bucket on the food table. It looks as though it might be strawberry.

24

There's not much evidence of the tension which broke into violence on Parliament Hill Monday, when Indians fought club-wielding Mounties and set fire to shrubbery and a Canadian flag. 25

He gave his name first as Luke Warmwater, he said. It took police a while to catch on.

He and others are reading newspaper accounts of what happened on the Hill Monday. Stories about themselves.

Later a CBC reporter arrives with a group of other reporters and as he plays for them a tape of a news conference held earlier that day by Prime Minister Trudeau, some of the Indians gather round, listening intently.

"My government will never negotiate under the threat of violence," the prime minister's voice says from the tape and two of the Indians shake their heads. 26

Every one of the estimated 400 persons now living in the 62 year-old, concrete cardboard mill is assigned a job. Some work in what a cardboard sign calls the "security and information" section just inside the entrance at the top of wooden stairs leading to the second floor.

Others cook, work in the treasury department, look after press relations or help care for the 20 or so children. 27

Ken Dennis of British Columbia, a leader of the native caravan which came from the West Coast, said yesterday that many of the occupants are suffering from headaches brought on by RCMP clubbings during Monday's violent clash in front of Parliament.

One Indian male, whom neither Dennis nor hospital authorities would identify, was taken to hospital Tuesday night after he collapsed in the mill, spitting blood. 28

Forty Indians continue
to occupy █ building₂₉

Some church groups still are providing food to the Indians, the last of the several hundred young militants who staged the Sept. 30 violent demonstration on Parliament Hill in protest of poor housing and health conditions on Indian reserves, along with other complaints.

The █, owners of the occupied building, has never faltered in its invitation to allow the Indians to remain

in the building after they moved in on the eve of their demonstration.

30

Criminal charges against 12 of the demonstrators, including obstruction of justice and assaulting a police officer, are to be heard in Ottawa courts in January.

The charges carry sentences of up to two years imprisonment.

31

How each one is beautiful but different thus adding to the area?

[NO NOT QUITE. BOY WHAT YOU HAVE TO SEE IS THAT,] THE TOTAL ENVIRONMENT IS ALWAYS MORE IMPORTANT THAN THE INDIVIDUAL BUILDING...³⁵

It's all about the collage of the different buildings then, how they compliment or contrast each other in order to create a greater space overall in the surrounding environment.

IN ARCHITECTURE, JUST AS IN COLOUR, YOU EITHER CONTRAST OR YOU COMPLIMENT.³⁶

THAT'S THE SITUATION, BUT IT IS NOT AS EASY AS THAT.³⁷

It's never 'as easy as that' when it comes to architecture.

You are basically talking about the overall composition of architecture, how a single building is not an isolated event, but part of a larger whole.

[YES, &] I AM REALLY VERY ENTHUSIASTIC ABOUT THAT PHASE OF ARCHITECTURE, HOW THAT PHASE OF ARCHITECTURE WAS REALLY SORT OF A COMPLETELY FORGOTTEN ONE, HOW WE IN AMERICA HAD SORT OF TERRIBLE BLUNDER IN THAT.³⁸

....JUST SUPPOSE WE DECIDED TO DO A GEORGIAN BUILDING EXACTLY LIKE THE OTHERS THERE. WELL, THIS IS AN EMBASSY. THE OTHERS ARE APARTMENT HOUSES. IT WOULD NOT ONLY BE WRONG AGAINST OUR TIME, BUT IT WOULD ALSO BE WRONG AGAINST THE MEANING OF THE BUILDING.⁴³

Because the building had a very different or special program in comparison to its surroundings you chose to contrast it, to make it the jewel of the square.

So through the way a building interacts with its surrounding environment one can potentially read its program or its relation to the site.

[POTENTIALLY]

Do you think I could use this to help with my problem?

I THINK YOU HAVE AN OBLIGATION TO LOOK AT THE PROBLEM VERY, VERY CAREFULLY.⁴⁴

[CHECKMATE]

FEB. 1, 1975

The Bath Board Mill.

owners of this historic building, said the Indians have agreed to leave by Wednesday.

But an Indian spokesman said they are being evicted.

45

assistant general property and finance manager.

"They expressed a desire to leave and we agreed. It was a mutual agreement," he said. "We wanted to make sure help was available to them."

46

"When we first moved in there they agreed they wouldn't bother us through the whole winter and now they're evicting us," said Mr. Graham, who has not yet decided whether he will return to his Yukon home.

47

FEB. 3, 1975

'Beat us to the ground'

Indians won't quit 'embassy'

48

The few remaining Indian occupants of the unofficial "Native People's Embassy" on Victoria Island say they will not heed a 6 p.m. eviction deadline given by the [redacted] mill's owners

[redacted] and police will have to force them to leave.

In a statement issued at noon today, the Indians said "we must continue to resist . . . even if your police beat us into the ground."

Police not asked

RCMP and the Ottawa police say they have not been asked by the [redacted] owners of the building, to intercede if the Indians refuse to leave. 49

The [redacted] owners said they made an arrangement with the illegal tenants last week. In return for free airline tickets home, the Indians agreed to move out by 6 p.m. today. 50

The Indians vowed to stay in the 62 year-old historic building until their grievances were met. Their demands include land claims, medical care, education and economic development. 52

Building officials were meeting today to decide what to do should the Indians not depart tonight.

Should the militants ignore the owners' deadline, the RCMP may be called in to remove the Indians from the building.

53

INDIANS BARRICADE MILL DOORS⁵⁴

Indians occupying the [redacted] Mill on Victoria Island have barricaded themselves inside the building, apparently in anticipation of an attempt by authorities to forcibly evict them. ⁵⁵

A group spokesman for the Indians who called himself A.J. threatened "that things will really start happening" if the owners try to freeze out the occupants by cutting heat and water supplies.

It was not made clear how many Indians live in the building. A. J. reported there were 50, contradicting earlier reports of a dozen. But "white visitors" were not allowed past a hallway into living quarters and few Indians made an effort to meet them.

56

"It is better than home to all of us," he said. "We don't have to go out to the bathroom when it's 40 below and we have heat and hot water. It is home now."

57

• WARNING • WARNING
NO OUTSIDE WHITE VISITORS
ALLOWED PAST THIS POINT
BECAUSE OF YOUR FAILURE TO OBEY
THE LAWS OF OUR PEOPLE AS
WELL AS YOUR OWN THISE
BUILDING IS HEREBY CLOSED

58

"if we don't get the building
no one is going to get it." 59

FEB. 7, 1975

MAR. 21, 1975

Let the Indians
take their time 60

36

⁶¹ Fire destroys
native people's
island embassy

Firemen fought the blaze
for more than three hours be-
fore bringing it under control.
The flames, which at one
time leapt up to 40 feet, were
fanned by a strong wind.
No injuries were reported. ⁶²

He estimated that the blaze
started at about 1 a.m. ⁶³

Arson is suspected 64

The original structure is easy enough to spot,
it's industrial, concrete, steel and grime.

Those must be
cardboard boxes,

or what's left of them.

Even nature seems to be making a home here, growing out of the filth.

flying rats.

This place may be yours now, but that will change in time.

Everything always does.

Uh, a little bit, I think.

[Ok, we'll play slow then, if ya got any questions don't keep quiet.]

[All right, so do you know how to play?]

Who goes first?

[You're white so you go first.]

How old are you?

[I am seventy-five.]

Am I imagining this?

That's old.

[Maybe it is.]

What do you do?

[I am an actor among other thing, I also direct, produce, write and play music, and write books. But these things are what I do, not who I am.]

Huh? What do you mean?

When people say, 'tell me about yourself,' we immediately talk about our career as if that is a complete and perfect definition of who and what we are.⁶⁵

Who are you then?

[I am Alan, and] I am something other than, and maybe more important than, what I do.⁶⁶

Don't you like your job?

[Of course, but] my work is an outgrowth of who I am.⁶⁷ [Not what defines me. It's your

How does

[That's how.]

Ok. I know what I want to be, I want to be an Architect!

[That's nice, but not really what I am talking about. There need's to be] a recognition of the separation between who the person is and the activity they are preforming.⁶⁸

I don't understand.

[Don't worry about it kiddo, most young people don't either.]

[It's your turn again.]

Check!

[Very good kiddo, you almost got me, but now I got your queen.]

Awww...I didn't see that!
[Don't worry too much about it. You just learned something new. And next time you play, you'll be better.]

But I thought I had it all figured out!
[Never assume you have it all figured out.]
Why not?

[Because things change.]
ummmm...
[Listen,] I had a very, very clear picture of what the world was when I was in my early twenties and I knew how to fix it up and I knew what everybody should do.⁶⁹[I thought I had it all figured out.]
Then by the time I was in my early thirties I had a totally different picture of what the world was and how to fix it up and what everybody should do.⁷⁰

So you were wrong when you were 20?

[It's not that I was wrong, it's that things changed.]

[And you know what,] it happened again when I was about forty-five.⁷¹

So I reached a point when I looked back and I said, "God, I had very complete and lucid philosophies three times in my life and three times I've had to abandon them and move on. So what do I live by now?"⁷²

One of the things I try to do is not to believe in too much.⁷³

What do you believe in then?

To try and keep fluid and flexible with what's left of my beliefs.⁷⁴

Why?

Because belief systems are nothing more than things I would like to be true.⁷⁵

[You look like your brain is going to drip out your ear.]

I just thought when you get old you would know everything.

[You know,] I sat at my computer one day and said, "What do I know that's absolutely, incontrovertibly true?"⁷⁶

I sat there for about an hour and a half and all I could come up with is that everything changes.⁷⁷

That's all I know with any degree of certainty.⁷⁸

It's all going to change, and following within changes keeps us flexible and helps to develop a sense of humor about everything.⁷⁹ [And check.]

Um, I think I get it. [Checkmate.] ...Crud

[Kiddo, you did pretty good, play it enough and you could probably beat me, you just need to be a little less rigid with your moves.]

[You seem to try and plot it all out ahead of time, which is fine to a point, but you gotta be flexible, adapt to the changes on the board.]

ok...

[You need to always be growing, ever changing.] Either you're growing or you're decaying; there's no middle ground. Even if you're standing still, you're decaying.⁸⁰

[Good Luck.]

Thanks to this building, I think I finally get it Alan.

What are you
doing in here?

NOW WHEN I DID THE BATH HOUSE, THE TRENTON BATH HOUSE, I DISCOVERED A VERY SIMPLE THING.⁸¹
What is that?

I DISCOVERED THAT CERTAIN SPACES ARE VERY UNIMPORTANT AND SOME SPACES ARE THE REAL RAISON D'ETRE FOR DOING WHAT YOU'RE DOING.⁸²

I assume that you are talking about the distinction between primary and secondary programmatic elements in a building.

[YES, BUT THERE IS SOMETHING MORE TO THAT RELATIONSHIP] THE SMALL SPACES WERE CONTRIBUTING TO THE STRENGTH OF THE LARGER SPACES.⁸³

How were the secondary spaces contributing?

THEY WERE SERVING THEM.⁸⁴
I REALIZED THERE WERE SERVANT AREAS AND THERE WERE AREAS SERVED.⁸⁵

So what did that mean for your architecture?

[WELL,] AT THAT MOMENT, I REALIZED THAT WHAT I HAD DISCOVERED IN THE WAY OF THE HIERARCHY OF SPACES, OF THE SERVANT AREAS AND THE AREAS SERVED, THAT I HAD DISCOVERED SOMETHING THAT BELONGS TO EVERYBODY ELSE, BUT FROM WHICH I WOULD BASE MY OWN DESIGNS VERY CLEARLY AND STRONGLY AS A WAY OF LIFE.⁸⁶

With this system, this hierarchy, you could really tell the story of your buildings, you could weave a tale of the programs through the way they interacted. [YES]

Now, lay designing from the ground up, you can easily create the relationships of the serving and the served of your whim; design the spaces around the program. But what if you had the spaces already, could the existing relationships be read? Could you design a new program for the building lay reading the spaces as to create a new relationship of serving & served? [PERHAPS YOU COULD DO THIS...]

YES, I THINK YOU COULD.]

Excellent. I believe you are in check.

If it were not for the fire this space would not exist, it would still be filled with floors.

THIS IS PERFECT!

So you're interested?

The mill is being 'adaptively reused'. The mess has been cleared. The soil has been treated. And the property is being cut and sliced into smaller more affordable sections for investors to buy and develop.

I'M MORE THAN INTERESTED,

I'LL TAKE IT.

The original structure is to remain, that has been made clear.

So you will be purchasing the red sections, which have a fine mix of large multi-story and small one-story rooms.

EXCELLENT! I CAN'T WAIT TO FILL THIS PLACE WITH WALLS AND BOULDERS.

Walls and boulders, high and low. One is about endurance, like long distance jogging, using harnesses and ropes to explore high vertical spaces. The other is high intensity, like sprinting, with no ropes exploring a lower region of climbing space in all directions.

Could they be the server and the server?

AND WHAT
WAS HERE?

This area was the storage
facility for the chemicals
used in the mill.

The acid towers were
once located here. But
the site has been cleaned
of all remnant toxins.

Steel, wood and concrete. This will be the material pallet.

IT'S THE PERFECT SITE FOR
A SERIES OF TOP ROPEING
WALLS!

Wood will be used for all the
climbing surfaces, as well as a
variety of other elements with which
people directly interact with.

May I ask you how you
intend to build all the
structure for these walls?

METAL BRACKETS, SCREWED RIGHT
INTO THE CONCRETE, IT'S ALL THE
STRUCTURE I WILL EVER NEED.
JUST GOING TO BUILD ANY EXTRA
FRAMING I NEED OUT OF STEEL
SECTIONS AND ATTACH THE WALL
TO THAT. DONE. INSTANT
CLIMBING WALL!

Steel will be the mediator between
the wood and concrete. It will
also work as a secondary struc-
ture system where needed.

The concrete is already here, it will be the structure, the shell in which the
caves shall grow. Like the shell of a hermit crab this building had other
inhabitants, other lives that helped shape it to the form it holds today.
And it is that form that guides which crabs shall choose this shell
and how he shall inhabit it.

pursuing, dilute

toxins,

degrade

time, heat.

The old mill already had a decent mix of high and low spaces, however, the fire allowed for several areas to be opened up, and filled with huge vertical rooms.

The original window openings will have the brickwork removed and once again be opened to natural light. Skylights will be inserted into sections of the roof too damaged to repair.

When you derived this system of serving and served, I assume you implemented it into your building design methodology?

[I MOST CERTAINLY DID.]

It is safe to assume that the Salk Institute is one such building where you used this system?

[YES, THERE] I MADE A DISTINCTION BETWEEN THE WONDER AND KNOWLEDGE CAREERS.⁸⁷

How so? [YOU SEE,] IN A BIOLOGICAL LABORATORY, AS DISTINGUISHED FROM OTHER LABORATORIES, THE AIR MUST BE AS FREE OF SPORES AS POSSIBLE BECAUSE IT'S NOT ONLY INJURIOUS TO THE MAN BUT IT'S INJURIOUS TO THE...⁸⁸

...EXPERIMENT, WHICH MANY CONSIDER MORE IMPORTANT THAN THE MAN. SO THE ARCHITECTURE MUST BE A COMPLETELY CLEANABLE ARCHITECTURE.⁸⁹ IT MUST BE THE ARCHITECTURE OF STAINLESS STEEL. IT MUST BE THE ARCHITECTURE OF CLEAN AIR.⁹⁰

BUT THE STUDY, THE PLACE WHERE I HANG MY HAT AND JUST BROOD OVER THINGS, AND EVEN GO TO SLEEP, IS A ROOM WHERE YOU GET AWAY FROM THE LABORATORY. IT IS REALLY THE ARCHITECTURE OF THE OAK TABLE AND THE RUG. IT IS COMPLETELY DIFFERENT.⁹¹ THEREFORE, I DIVIDED THE STUDIES FROM THE LABORATORY ITSELF.⁹²

I PUT THE STUDIES OVER
ARCADES WHICH ENTER FROM
GARDENS. THE LABORATORIES
OVERLOOK THE GARDENS. A
LIBRARY OF IMMEDIATE USE TO
THE LABORATORIES OVERLOOKS
THE CANYON.⁹³ [SO DO YOU

Yes UNDERSTAND NOW?] This method of design, the one
you utilize, it denotes programs
and spaces quite specifically.
Which makes the architecture
readable, makes its function
clear. But isn't this quite opposite
to Mies's ideas on universal
space?

I AM AT COMPLETE
VARIANCE WITH IT...⁹⁴
...I DON'T WANT TO SAY
ONE IS BETTER OR LESS.⁹⁵ [YOU
WILL HAVE TO SPEAK WITH HIM
ABOUT IT. CHECKMATE.]

Perhaps if the events of the past had been slightly different this space would be something else entirely.

*It really is impossible to know
what will happen to our buildings.*

*Anything can happen...
...good or bad.*

A new entity.

a new life.

Carving out its place in this old wall.

Another chapter, but certainly not the last.

Queen

Since I understood that, I would not be for fashion in architecture. I would look for more profound principals.⁹⁷

Architecture belongs to the epoch and not even to the time, to a real epoch.⁹⁶

So would you look to make architecture more interesting or not?

I don't want to be interesting. I want to be good.⁹⁸

They should do it with reason. If they would work with reason and would not have fancy ideas, particularly architectural ideas, everything would be much better.⁹⁹

How would one design with reason?

You know, you often find in books,¹⁰⁰

they have nothing to do with architecture, the very important things.¹⁰¹

Erwin Schrodinger, you know, the physicist, he talks here about general principals, and he said the creative vigor of a general principal depends precisely on its generality.¹⁰²

That is exactly what I think about when I talk about structure in architecture. It is not a special solution. It is the general idea.¹⁰³

But wouldn't everything more or less be copies of everything else if all architecture was general?

Yes, that is what I call the common language,¹⁰⁴

That would make for such uninteresting architecture!

[Well,] I am not working on architecture,
I am working on architecture as language.¹⁰⁵

That is what I am
concerned with as well,
but I do not see how
what you are talking
about aligns with reading
architecture.

I think you have to
have grammar in
order to have a
language.¹⁰⁶

It is a discipline. And then you can use it, you
know, for normal purposes and you speak in
prose. And if you are good at that, you speak a
wonderful prose, and if you are really good, you
can be a poet.¹⁰⁷

But it is still the
same language,
that is the
characteristic.¹⁰⁸

So you are not talking about
all buildings being the same
general thing...

but using the
same general components?

[Exactly]

A poet doesn't produce a different language for each poem. That's not necessary; he uses the same language, he uses even the same words.¹⁰⁹

And you are saying that it is the same thing in architecture?

[But of course it is.] You know, if you have to construct something you can make a garage out of it or you can make a cathedral out of it.¹¹⁰

Then, with this common language one could create almost anything, and by understanding the grammar the building could be read.

[Precisely, just remember,] It has to be a living language...¹¹¹

Living language?

[Sorry, but you will have to figure that out on your own.]

[Checkmate]

What program could possibly fill this space?

What could compare to the thing that once filled this grand hall?

We have hardwood floors in all the rooms with exception to the 2 bathrooms.

In those spaces there are stainless steel floor tiles, which are incredibly durable and easy to clean by the way.

The kitchen comes with brand new appliances including a dishwasher. And there is lots of counter space.

Don't let the steel and wood wall paneling fool you. These units are very well soundproofed. There are layers of drywall and insulation between each unit, ensuring maximum privacy and fire safety.

Each unit is also equipped with central air, radiant floor heating, their own water heater, and a storage locker in the basement. Now if you own a car, a parking space can be purchased as well.

As you may have heard the Lebreton Flats have recently been rebuilt as a very nice mixed use community. They are very close to here, so all the amenities are near-by. Also, the immediate surrounding buildings are scheduled for similar mixed use adaptaions soon.

You are also incredibly close to the bike path along the river and just a hop skip and a jump from Parliment and then downtown.

Now, most of the units have already been bought up, so the sooner you make an offer the better. So what do you think?

I think there must be a better solution.

Am I imagining this?

Or has it been here all along?

Is this another potential new program?

It appears to be a library of sorts, perhaps a cultural center.

A realm of the mind, a contrast to the gym's realm of the body, perhaps.

It is strange, the rest of the mill was constructed around dimensions to fit very specific machines and thus has a variety of shapes and forms, however, none of them are particularly regular or symmetrical.

This space appears to be perfect.

ideal...

So, where is my opponent?

Details,
Context,
Time,
Program,
and
Grammar

REALITY

MASK

Intrinsic to every detail is a story, including everything from its creation to its execution and its materiality. How an architect appropriately selects and places these details tells a story about the building.

When looking at a building one could when read these details?

IMAGINATION

Yes, and as an architect working with an existing building, one would edit these details.

Sometimes one would subtract from the existing, adding his own details to negotiate the void. Other details could be selected to remain untouched.

By doing so, the architect has created a new story without negating the existing one. He has transformed it.

The next one you mentioned was program correct?

Yes, the program of a building can have a direct influence upon how a building is made and what shape it takes. By reading its form you can learn about its intended use.

How does that help introduce new programs to the building?

By understanding the original program and its effect on the building's form you can determine what other programs would fit, and what, if any, changes are required to make said new program fit perfectly.

Ok, then how does grammar figure into the architectural narrative?

Like Mies van der Rohe said, when it comes to designing a building you can make a garage or a cathedral out of it, either way both are made from the same parts.

They are both written in the same language. What matters is how you compose those parts.

All buildings are basically comprised of similar elements, so when it comes to architectural narratives it is how those elements are composed that can tell another level of a building's story.

So by combining an understanding of all five elements of architectural narratives you believe that one could use them as a design tool?

Yes, I believe that.

stammer...

EPILOGUE

What is an Architectural Narrative? It is the experience of all the spatial and temporal elements of a building by a person or people. It is interactive, and changes throughout time ...

Bag-Face has removed his mask. He no longer is unsure of his identity in architecture and can now visualize his fantasies without the filter of the bag. With his journey complete and his questions answered he is ready to move forward. He now has a greater understanding of the use of Architectural Narratives and by combining this knowledge with the language of comics he can communicate architectural ideas more clearly. The language of comics was chosen because it is more universally understood than traditional architectural communication. Unlike text or images alone, comics utilize both spatial and temporal relationships, much like Architectural Narratives. This is why the combination of Architectural Narratives with comics is an improved method to communicate architectural ideas to the public.

With regards to the abandoned cardboard mill, Bag-Face did not choose what the most appropriate insertion to the building was. It was not his goal to decide what insertion was the most appropriate, but to explore where the past and present narratives of the mill led his fantasies. These fantasies were his way of showing a series of potentialities, each grounded upon specific readings of components of the narrative of the mill. No one specific solution was intended to be “the” new insertion for the mill. It is possible that all the insertions that he proposed could occur in the life of the mill; some could even occur simultaneously. Single events in the life of a building have drastic effects upon what happens to it in the future. Pending the right circumstances, the building will evolve and the appropriate insertion will be selected. The mill’s narrative will continue to be edited through time as new chapters are added.

White Queen to E2 ⁺⁺

An Architectural Fairytale

Chapter 1:

Section 1 – Birth of Bag-Face:

CAP: "The illustrations are not really illustrations of what's going on. The narration isn't really describing what's going on, either. There's a gap there and somewhere in the gap is reality." Frank Miller.¹

BAGF: A hollow shell, filled with nothing but possibilities.

Story opens to find a man standing in a dark room, the space is damaged, abandoned, filled with dirt, broken parts, and memories. He is looking down at an empty shopping bag, not much can be seen of him as he is shrouded in shadows. He places the paper bag over his head. A clearer view of the character is now shown; he wears a white collared shirt with tie and dress pants. The character looks around curiously, searching the room for inspiration.

BAGF: What a delightfully decrepit space.

Bag-Face looks out from his room to see another space with windows.

BAGF: {I wonder what this place is?}*

He comes to a section of a column; the concrete is broken away over a section exposing the structural steel inside. The steel column is worn, and slightly rusted.

BAGF: {what it was?}

Bag-Face walks through the threshold peering into the vast space.

BAGF: {what it could be?}

Section 2 - Defining Detail

This section links to the previous one via a joint. The layout is a two page style being linked together using a third medium (staples are being used to connect the two sections). This joint is a visual representation of the joining of the project and theory narratives.

MARCO: "it is possible to observe that any architectural element defined as detail is always a joint."²

Concrete floor meets metal base.

MARCO: "Dictionaries define 'detail' as a small part in relation to a larger whole."³

Metal base welded to metal center support.

BAGF: So the details in architecture are all the small elements of the building?

¹ Sabin, *Comics, Comix & Graphic Novels*, 9.

* Note: By adding { } around character text symbolizes that it is thought, not spoken by the character

² Frascari, *The Tell Tale Detail*, 24.

³ Ibid.

Metal center support meets wooden table.

MARCO: Not quite, you see* "in Architecture this definition is contradictory, if not meaningless."⁴

Wooden table meets concrete chessboard.

MARCO: "A column is a detail; as well it is a larger whole, and a whole classical round temple is sometimes a detail."⁵

MARCO: "When it is a lantern on the top of a dome."⁶

Concrete chessboard meets metal base of chess piece.

MARCO: "In architectural literature, columns and capitols are classified as details, but so are piani nobili, porches, and pergolas."⁷

Images of a piani nobili, a porch, and a pergola are shown with relation to each - drawn in a more diagrammatic manner.

Metal base of chess piece meets wooden handle of chess piece.

BAGF: Then just what is a detail in architecture?

BAGF: It seems that anything could be considered a detail.

Wooden handle of chess piece meets hand.

BAGF: There must be some logic to how one can determine what is a detail in architecture and what is not.

The next few panels explore the characters, their posturing, their relationship to the table, their expressions, gestures, and how they use the chess pieces as they play the game.

MARCO: Well..."details can be 'material joints'... ...or they can be 'formal joints.'"⁸

BAGF: So a material joint is a connection between two physical elements of a building.

BAGF: Such as a steel beam being bolted to the top of a concrete column, and a

MARCO: ~interrupting~ Yes, but I would prefer to use the similar example of "...a capitol, which is the connection between a column shaft and an architrave."⁹

BAGF: And a formal joint is what then?

MARCO: An example of a 'formal joint' would be "...a porch, which is the connection between an interior and exterior space."¹⁰

The whole space where the two are playing their game is shown; there is a noticeable difference between the sitting spaces and the playing area. Not entirely sure how this will be presented, perhaps the background will create a relationship. But there needs to be a visual example of how a formal joint works through the way this game of chess is set up.

* In comic text by author to appear in []

4 Frascari, *The Tell Tale Detail*, 24.

5 Ibid.

6 Ibid.

7 Ibid.

8 Ibid.

9 Ibid.

10 Ibid.

BAGF: So a formal joint is more phenomenological.
 BAGF: It's more of a connection between spaces or conditions that is mediated by architecture.
 BAGF: Then an architectural detail is all about joining things, at any scale.
 MARCO: Yes, "the art of detailing is really the joining of materials, elements, components and building parts in a functional and aesthetic manner."¹¹
 BAGF: Ok, so details in architecture can exist on any number of levels and can play a role in the form and function of a building, but what can we really learn from them, what is their role in the narrative?

Section 3 - Bag-Face and the Machine:

Bag-Face continues into the new space, it is a colossal room, over 2 stories tall and incredibly long. The panels are spliced between big overwhelming images of the entire space, and small up close details of materials and parts. [perhaps like Marco's ideas, the overall images can be lost as another detail in the smaller close up images]

BAGF: What kind of monster was this space designed for?

SE: (almost silent) *swish swish*

He touches scraps of steel, leaving a handprint in a layer of grime and dirt, exposing the once shining metal. In a corner he finds what looks like a large gear.

SE: (quietly) *swish swish*

He picks it up; the thing is bent, broken at an unnatural angle. A security panel is shown requesting the use of hearing protection, like everything else in this place; it is bent, broken, and forgotten.

SE: (louder) *Swish Swish Swish*

In the frame immediately following the security panel, the same image is shown, however, the colours have changed, the sign is now new, and the space is illuminated.

SE: (screaming) *SWISH SWISH SWISH SWISH*

Section 4 - The Machine:

The mill has changed, it is no longer the abandoned shell that Bag-Face explores, but the busy, loud, dirty, and productive cardboard mill it once was in the late 1940's. Bag-Face is merely observing the story that plays out in front of him, unseen.

Show an image of the Kamyr, now filling the great hall that was just empty; the creature, the machine, and the source of the infernal racket. Roaring - people scrambling to feed it, to keep it happy, moving, and productive.

SE: (very loud) *SWISH SWISH SWISH SWISH*

Images of the mill and its components contrasted in varying scales, showing the smallest to the largest details all with the same level of prominence. The following text

¹¹ Frascari, *The Tell Tale Detail*, 24.

under KALAR is a section of a poem. The images of this section follow the poem, exploring the nature of the machine.

KALAR: "Stink from papermill, sulfur dioxide,
burns the nose and wreathes the mind
with thoughts of beaters to be filled
pumping jordan's, swish swish of hot rolls,
paper to be made, the crash of spruce,
furred branches stabbing here and there,
the arm caught pulping in the rolls,
the finger, lost; faces young, floating in steam,
shouting, cursing, seen now,
haggard in the sun, remembering flowers."¹²

The word 'paper' whenever it appears it is crossed out and then the word cardboard is scribbled in above it. This is done to retain the poem in its original format, while at the same time; Bag-Face is editing what he observes to fit the context of his situation.

This section is meant to show the mill at its height of production, to highlight what it was made for. Every element of this building was constructed for a very specific purpose, and it was these initial requirements that guided the design of this building.

Section 5 - The Role of Detail:

The images for this section explore the chess pieces, each individual piece, how it moves, how the hand meets it, and how it meets the chessboard. Similar to section 3, the style is that of a series of design sketches, drawn with no frames.

BAGF: What is the role of detail in determining the narrative of a building?

MARCO: You see, "...the detail is the minimal unit of production..."¹³

MARCO: and yet "each detail represents an interim result that cannot be considered a final result."¹⁴

BAGF: the final result being architecture?

MARCO: [grins] "architecture is a result of the resolution, substitution and design of details"¹⁵

MARCO: "From this point of view architecture becomes the art of appropriate selection of details in the devising of the tale. A plot with the appropriate details becomes a fully developed and successful 'tale.'"¹⁶

BAGF: Do you mean to say that the details form the narrative of the building?

MARCO: I mean the analogy of 'speaking architecture.'

BAGF: What?

12 Kalar, *Papermill*. 37. Note, poem used titled "A Warm Day in Papermill Town"

13 Frascari, *The Tell Tale Detail*, 23.

14 Ibid. 32.

15 Ibid. 23.

16 Ibid. 26.

MARCO: "In the analogy of 'speaking architecture,' the architectural details are seen as words composing a sentence. And, as the selection of words and styles gives character to the sentence, in a similar way the selection of details and style gives character to a building."¹⁷

BAGF: So through reading the details, their selection, and treatment, one could then read a building. One could get a greater understanding of what the place is.

MARCO: "Scarpa's architecture, is a perfect realization..."¹⁸

MARCO: "Each detail tells us a story of its making, of its placing, and of its dimensioning. The selection of the appropriate detail is the result of singling out its functional roles. The details of Scarpa's architecture solve not only practical functions but also historical, social, and individual functions."¹⁹

BAGF: So this Scarpa guy uses architectural details to tell stories?

MARCO: "his buildings are texts wherein the details are the minimal unit of signification. The joints between different materials and shapes and spaces are pretexts for generating texts. The interfacing of commentaries with preceding texts in the architecture of Scarpa is always a problem of joints, and in the joint he achieves the change of conventions."²⁰

BAGF: Let me get this straight...

BAGF: In architecture the detail is the minimal unit of production, yet an architectural detail can exist on almost any scale as long as it is a joint between two materials, spaces, or functions.

MARCO: Yes (while making a studied move on the chess board)

BAGF: If a building is a narrative, then the details are the words that compose it, and through the appropriate selection of these words one can write poetry.

BAGF: And this Scarpa guy is one such poet?

MARCO: umm hmmm...yes, and there are many more, such as Alberti

BAGF: Who is Alberti?

MARCO: "Alberti sees architecture as the art of selection of appropriate details whose result is beauty, which is a meaningful goal."²¹

BAGF: Tell me more.

MARCO: Perhaps another time...for our match is complete, checkmate.

17 Frascari, *The Tell Tale Detail*, 24.

18 Ibid. 29.

19 Ibid.

20 Ibid. 31.

21 Ibid. 26.

Section 6 - Death of the Mill:

Several years have past; something has changed at the mill. No longer does smoke rise from it belly. The mill is shutting down; this section looks at the last day of production for the mill. Another poem by Joseph Kalar is used as the text accompaniment to the images.

KALAR: "Not to be believed, this blunt savage wind
Blowing in chill empty rooms, this tornado
Surging and bellying across the oily floor
Pushing men out in streams before it;
Not to be believed, this dry fall
Of unseen fog drying the oil
And emptying the jiggling greasecups;
Not to be believed, this unseen hand
Weaving a filmy rust of spiderwebs
Over these turbines and grinding gears,
These snarling chippers and pounding jordsans;
These fingers placed to lips saying shshsh:
Keep silent, keep silent, keep silent;
Not to be believed hardly, this clammy silence,
Where once feet stamped over the oily floor,
Dinnerpails clattered, voices rose and fell
In laughter, curses, and songs. Now the guts
Of this mill have ceased and red changes to black,
Steam is cold water, silence is rust, and quiet
Spells hunger. Look at these men, now,
Standing before the iron gates, mumbling,
'Who could believe it? Who could believe it?'"²²

Empty rooms, images of shut down machines, clutter just left all over the place. There is an eerie stillness to the frames. The workers are exiting the building, gathering outside, opposite a fence.

Chapter 2:

Section 1 - Scorched Concrete:

Present day, Bag-Face is standing in the beaters' room. Seeing the shadows on the ground that the machines left behind after years of use. The space is quite dark, sparse rays of light float in from the Kamyr hall and through cracks in the boarded windows by the river. There are some strange markings on the walls by a doorway.

²² Kalar, *Papermill*, 51. Note, poem used titled "Papermill"

BAGF: {What other scars does this building hold?}

Bag-Face walks towards the doorway, as he gets closer it becomes clear that the markings are soot. The walls are coated with layers of black soot. Looking into the room from which the markings originated he sees a space scorched with black. Images of a series of rooms, all scorched, destroyed ceilings, collapsed floors are shown. As he begins to take a step into the room, to continue exploring he steps on a pile of papers. Bag-Face looks down. The paper shows no signs of burning, so it must be something that was left here after the fire. It is a collection of newsprint articles cut and pasted. They appear to be about the fire.

Section 2 - On the House:

The imagery for this chapter is to be all watercolour painting; the text is overlaid in the format of the newsprint articles that it originated from.

- Oct. 2 1974

Open with view of the surrounding area of the mill, its fall in the evening the abandoned buildings all over Victoria Island are dark, but there are lights on in the mill, someone is staying there.

ART2: "'Indian and Proud' proclaims the hand-lettered sign on the wall where the Indian People's Caravan has billeted itself. Reporters are asked repeatedly to show press cards and warned against taking photographs and writing notes."²³

Young faces look out the windows of the concrete building.

ART2: "They've come from across Canada, heralded by stories in the establishment press about disunity and disagreements along the... ..text missing... .., to make some sort of hard and important protest in Ottawa. Inside the makeshift embassy Tuesday afternoon, a child is smearing a slice of bread with ham from a small bucket on the food table. It looks as though it might be strawberry."²⁴

Inside you see groups of reporters speaking with a few natives, while in the background mothers and children eat a meal on a makeshift table by the conveyor belt. Large numbers of Natives spread out through several sections of the abandoned mill.

ART2: "There's not much evidence of the tension which broke into violence on Parliament Hill Monday, when Indians fought club-wielding Mounties and set fire to shrubbery and a Canadian flag."²⁵

Two to three images flashing the events, yelling natives, Mounties on horses, and a burning flag.

ART2: "He gave his name first as Luke Warmwater, he said. It took police a while to catch on. He and others are reading newspaper accounts of

²³ Moore, "The Embassy," Oct. 2, 1974.

²⁴ Ibid.

²⁵ Ibid.

what happened on the Hill Monday. Stories about themselves. Later a CBC reporter arrives with a group of other reporters and as he plays for them a tape of a news conference held earlier that day by Prime Minister Trudeau, some of the Indians gather around, listening intently. 'My government will never negotiate under the threat of violence,' the prime minister's voice says from the tape and two of the Indians shake their heads."²⁶

A woman helps a man with his bandages; reporters are being forced to leave.

- Oct. 3, 1974

Images of people lining up for food, children sitting on the floor with young adults, and the outside of the building where a guarded door is surrounded by cars from all over Canada.

ART3: "Every one of the estimated 400 persons now living in the 100-year old, long stone federal building is assigned a job. Some work in what a cardboard sign calls the 'security and information' section just inside the entrance at the top of the wooden stairs leading to the second floor. Others cook, work in the treasury department, look after press relations or help care for the 20 or so children."²⁷

The food, lots of it, stored on wooden shelves in cardboard boxes with hand written labels next to pistons, and gears.

ART3: "Ken Dennis of British Columbia, a leader of the native caravan which came from the West Coast, said yesterday that many of the occupants are suffering from headaches brought on by RCMP clubbings during Monday's violent clash in front of Parliament. One Indian male, whom neither Dennis nor hospital authorities would identify, was taken to hospital on Tuesday night after he collapsed in the mill, spitting blood."²⁸

People, sitting around, with bandages, a close up of some dried blood stains on the floor.

Nov. 6, 1974

Exterior of the building, its becoming winter now. A thin layer of snow coats the property.

ART4: "Forty Indians continue to occupy NCC building"²⁹

The word NCC has been blacked out by a marker. Bag-Face continues to edit what he sees to fit his views.*

26 Moore, "The Embassy," Oct. 2, 1974.

27 Montreal Starr, "Ottawa mill held..." Oct. 3, 1974.

28 Ibid.

29 Lake, "Forty Indians continue..." Nov. 6, 1974.

* Note, the newsprint articles that Bag-Face is reading are about a series of events surrounding the occupation of a National Capital Commission building, the Carbide Mill, by Native Americans in the 1970's. Although these events transpired in another building, Bag-Face uses them to create his explanation of the events that put the building in the condition he sees it in now. Similar to the poems previously, Bag-Face edits out words that don't match (such as NCC, Carbide, etc.) and replaces them with his own.

ART4: "Some church groups still are providing food to the Indians, the last of the several hundred young militants who staged the Sept. 30 violent demonstration on Parliament Hill in protest of poor housing and health conditions on Indian reserves, along with other complaints. The National Capital Commission, owners of the occupied building, has never faltered in its invitation to allow the Indians to remain in the building after they moved in on the eve of their demonstration."³⁰

Almost no cars remain outside the building. The lights are still on inside, the flag is upside-down.

ART4: "Criminal charges against 12 of the demonstrators, including obstruction of justice and assaulting a police officer, are to be heard in Ottawa courts in January. The charges carry sentences of up to two years imprisonment."³¹

Section 3 - It's all about context:

The artwork in this section will be a series of the exact same image. The individual drawing will never change, just the background. Over four pages this section will explore differing figure ground studies of Piazza San Marco as the backgrounds.

EERO: "Not only do you have to be in scale, in material, in mass, and in plan, not only do you have to do that, but do it in relation to the surroundings. Boy, you also have to be a proud builder of your time. Don't show weakness."³²

BAGF: Ok then, what example would you give to demonstrate that kind of place?

EERO: Piazza San Marco.

BAGF: In Venice?

EERO: Yes, "Piazza San Marco is the most beautiful place in the world."³³

BAGF: Why is that?

EERO: "It has four different kinds of architecture, built during a period of one thousand years, four or five different materials. But in its space, in the mass of the surrounding buildings, in the ultimate use to which each style is put to emphasize the total, it's probably the best."³⁴

BAGF: How each one is beautiful but different thus adding to the area?

EERO: No not quite. Boy what you have to see is that, "the total environment is always more important than the individual building..."³⁵

30 Lake, "Forty Indians continue..." Nov. 6, 1974.

31 Lake, "Forty Indians continue..." Nov. 6, 1974.

32 Saarinen, interview. 195.

33 Ibid.

34 Ibid.

35 Ibid. 203.

- BAGF: It's all about the collage of the different buildings then, how they compliment or contrast each-other in order to create a greater space overall in the surrounding environment.
- EERO: "In architecture, just as in colour, you either contrast or you complement."³⁶
- EERO: "That is the situation, but it is not as easy as that."³⁷
- BAGF: Its never 'as easy as that' when it comes to architecture.
- BAGF: You are basically talking about the overall composition of architecture in our built environment, how a single building is not an isolated event, but part of a larger whole.
- EERO: Yes, and "I am really very enthusiastic about that phase of architecture, how that phase of architecture was really sort of a completely forgotten one, how we in America had made sort of terrible blunder in that."³⁸
- BAGF: Do you think then that we in America should start building our cities in such a manner that everything matches, everything flows in some way or another?
- BAGF: Would that really solve any of the problems? I sincerely doubt it.
- EERO: "But these kind of problems become really terribly complex. If you get all enthusiastic about just conforming with the surrounding buildings, what do you really do?"³⁹
- EERO: "Are you then apt to weaken the architecture by adding some little frills and little things?"⁴⁰
- EERO: "Really the problems are mass, material, scale, and how do you answer those? Do you carry any lines around? Do you put a Georgian roof on it? Do you make it out of brick? Do you have the same kind of base..."⁴¹
- BAGF: Why did you mention a Georgian roof? Are you talking about a specific building?
- EERO: The U.S. Embassy in London
- BAGF: So how did you approach the relationship of that building to its surroundings?
- EERO: "The embassy really has to, in a sense, capture the square. The other three sides are really the setting for this most important building in the square."⁴²
- EERO: "...just suppose we decided to do a Georgian building exactly like the others there. Well, this is an embassy. The others are apartment houses.

36 Saarinen, interview. 194.

37 Ibid.

38 Ibid. 195.

39 Ibid.

40 Ibid.

41 Ibid. 198.

42 Ibid. 199.

- It would not only be wrong against our time, but it would also be wrong against the meaning of the building."⁴³
- BAGF: Because the building had a very different or special program in comparison to its surroundings you chose to contrast it, to make it the jewel of the square.
- BAGF: So through the way a building interacts with its surrounding environment one can potentially read its program or its relation to the site.
- EERO: Potentially
- BAGF: Do you think I could use this to help with my problem?
- EERO: "I think you have this obligation to look at the problem very, very carefully."⁴⁴
- EERO: Checkmate

Section 4 - Everything Burns:

The imagery for this section is to be all watercolour painting; the text is over-laid in the format of the newsprint articles that it originated from (same as section 2).

- Feb. 1, 1975

- ART5: "The National Capital Commission, which owns the historic stone building, said the Indians have agreed to leave by Wednesday. But an Indian spokesman said they were being evicted."⁴⁵

It's winter now and snow covers the site. Smoke and light still filter out of small sections of the building. The river is frozen, all of the other buildings on the island lay dormant, and Capital Hill can be seen lit in the background.

- ART5: "...assistant general property and finance manager. 'They expressed a desire to leave and we agreed. It was a mutual agreement,' he said. 'We wanted to make sure help was available to them.'"⁴⁶

- ART5: "'When we first moved in there they agreed they wouldn't bother us through the whole winter and now they're evicting us,' said Mr. Graham, who has not yet decided whether he will return to his Yukon home."⁴⁷

A Native American is talking to the press just inside the entranceway to the building.

- Feb. 5, 1975

- ART6: "'Beat us to the ground' Indians won't quit 'embassy'"⁴⁸

10 a.m. Winter morning, some natives are hanging a sign on the entrance of their doorway. What the sign says is obscured.

43 Saarinen, interview. 199

44 Ibid. 195.

45 Ottawa Citizen, "Caravan Indians:" Feb. 1, 1975.

46 Ibid.

47 Ibid.

48 Ottawa Citizen, "'Beat us to the ground'" Feb. 5, 1975.

ART6: "The few remaining Indian occupants of the unofficial 'Native People's Embassy' on Victoria Island say they will not heed a 6 p.m. eviction deadline given by the National Capital Commission and police will have to force them to leave. In a statement issued at noon today, the Indians said 'we must continue to resist ... even if you police beat us to the ground.' Police not asked. RCMP and the Ottawa police say they have not been asked by the National Capital Commission, owners of the building, to intercede if the Indians refuse to leave."⁴⁹

12 noon. Angry Natives speak to the press, the main speaker stands with an upside-down Canadian flag sewn onto his jacket.

ART6: "The NCC said they made an arrangement with the illegal tenants last week. In return for free airline tickets home, the Indians agreed to move out by 6 p.m. today."⁵⁰

3 p.m. The media is questioning the police.

ART6: "Recent arrivals?"⁵¹

ART6: "The Indians vowed to stay in the 100-year-old historic building until their grievances were met. Their demands include land claims, medical care, education and economic development."⁵²

5 p.m.

ART6: "NCC officials were meeting today to decide what to do should the Indians not depart tonight. Should the militants ignore the NCC deadline, the RCMP may be called in to remove the Indians from the building."⁵³

6 p.m. The door to the mill is still closed, and the lights are still on.

- Feb. 6, 1975

The door is closed. It is barricaded shut. Light still filters out the boarded windows and smoke still empties out of the makeshift chimney.

ART7: "Indians Barricade Mill Doors"⁵⁴

ART7: "Indians occupying the Carbide Mill on Victoria Island have barricaded themselves inside the building apparently in anticipation of an attempt by authorities to forcibly evict them."⁵⁵

A reporter looks to find a way in, but all entrances are sealed, the way is shut.

ART7: "A group spokesman for the Indians who called himself A.J. threatened 'that things will really start happening' if the NCC tries to freeze out the occupants by cutting heat and water supplies. It was not made clear how many Indians live in the building. A.J. reported there were 50, contradicting earlier reports of a dozen. But 'white visitors' were not

49 Ottawa Citizen, "'Beat us to the ground'" Feb. 5, 1975.

50 Ibid.

51 Ibid.

52 Ibid.

53 Ibid.

54 Gravelle, "Indians barricade mill doors." Feb. 6, 1975.

55 Ibid.

allowed past a hallway into living quarters and few Indians made an effort to meet them."⁵⁶

The same native with the inverted flag speaks with other natives by his side outside the entrance to the building.

ART7: "It is better than home to all of us,' he said. 'We don't have to go out to the bathroom when it's 40 below and we have heat and hot water. It is home now.'"⁵⁷

The conference ends, the door closes. The sign can now be read. It states "Warning Warning, No outside white visitors allowed past this point because of your failure to obey the laws of our people as well as your own; this building is hereby closed"⁵⁸

ART8: "'if we don't get the building no one is going to get it.'"⁵⁹
- Feb. 7, 1975

ART9: "Let the Indians take their time"⁶⁰

Days pass, weather changes, the natives still hold the property, the police do not intervene. After a few weeks the lights go out. The natives inside have to decide what to do now. The owners have cut off the power.

- Mar. 21, 1975

It is very early, a fire has started in the building. The blaze quickly consumes large areas of the building.

ART10: "Fire destroys native people's island embassy"⁶¹

Fire fighters attempt to put out the blaze, sections of roof collapse, the night sky glows in the blaze.

ART10: "Firemen fought the blaze for more than three hours before bringing it under control. The flames, which at one point leapt up to 40 feet, were fanned by a strong wind. No injuries were reported."⁶²

ART10: "He estimated that the blaze started at about 1 a.m."⁶³

The fire is being brought under control; the building lies exposed, damaged, scarred.

ART11: "Arson is suspected..."⁶⁴

⁵⁶ Gravelle, "Indians barricade mill doors." Feb. 6, 1975.

⁵⁷ Ibid.

⁵⁸ Brennan, "Indians snub NCC deadline..." Feb. 6, 1975.

⁵⁹ Ibid.

⁶⁰ Ottawa Citizen, "NCC 'sit-in' let the Indians take their time." Feb. 7, 1975.

⁶¹ Nanji, "Fire destroys native people's island embassy." Mar. 21, 1975.

⁶² Ibid.

⁶³ Ibid.

⁶⁴ Forster, "Mill fire set?" Mar. 21, 1975.

Chapter 3:

Section 1 - What's old is new:

Leaving the scarred section of the building behind, Bag-Face wanders the second level of the mill. This floor is cluttered with dirt, garbage, and signs of life. Everywhere he looks there are traces from a variety of sources - a collage of inhabitation through time.

BAGF: {The original structure is easy enough to spot, it's industrial, concrete, steel and grime.}

Perhaps grey out elements that he is not focusing on, and colour those that he is.

BAGF: {Those must be cardboard boxes, or what's left of them.}

The boxes are everywhere, arranged as if for a colony of refugees, however Bag-Face does not notice this just yet. Then there are the plants growing out of the dirt.

BAGF: {Even nature seems to be making a home here, growing out of the filth.}

A pigeon flies in front of Bag-Face, startling him. *cooruuu, cooruu* He looks up to find a whole colony of them.

BAGF: Flying rats (muttering)

Most of the windows have been bricked up, what is not covered in brick is either filled with broken glass or boarded up. Even some of the openings within the space have been closed off.

BAGF: {This place may be yours now, but that will change in time. Everything always does}

A small table and 2 chairs can be seen sitting in the light under a ray of light.

Section 2 - It's not what I do:

In this section, the style used for when Bag-Face is wandering the building is maintained when Bag-Face is in the frame, however, the characters Alan and Jimmy, and their immediate surroundings will be done entirely in black and white.

ALAN: All right, so do you know how to play?

JIMMY: Uh..a little bit, I think

ALAN: Ok, we'll play slow then, if ya got any questions don't keep quiet

The two players sit at the table, one is an old man and the other is a young child. The child is maybe 6 to 8 years old. On the table is a chess board, two glasses of water, and a brown paper bag, on which the kid is drawing something with some crayons. Bag-Face watches them set up the chessboard from a distance.

JIMMY: Who goes first?

ALAN: You're white so you go first.

JIMMY: How old are you?

ALAN: I am seventy-five.

BAGF: {Am I imagining this?}

Bag-Face keeps to the shadows, uncertain of what he is observing. He was certain that no one else was in this building. He listens.

JIMMY: That's old.

ALAN: Maybe it is

JIMMY: What do you do?

ALAN: I am an actor among other things; I also direct, produce, write and play music, and write books. But these things are what I do, not who I am.

JIMMY: Huh? What do you mean?

ALAN: "When people say, 'tell me about yourself,' we immediately talk about our career as if that is a complete and perfect definition of who and what we are."⁶⁵

JIMMY: Who are you then?

ALAN: I am Alan, and "I am something other than, and maybe more important than, what I do."⁶⁶

JIMMY: Don't you like your job?

ALAN: Of course, but "my work is an outgrowth of who I am..."⁶⁷ not what defines me. It's your move by the way.

Jimmy points to the knight.

JIMMY: How does this one move?

ALAN: Um...here look.

Alan takes a piece of charcoal from the ground and draws on the concrete wall how a knight can move.

ALAN: That's how.

JIMMY: Ok, I know what I want to be. I want to be an Architect!

ALAN: That's nice, but not really what I was talking about. There needs to be "a recognition of the separation between who the person is and the activity they are performing."⁶⁸

JIMMY: I don't understand.

ALAN: Don't worry about it kiddo, most young people don't either. It's your turn again.

Jimmy makes another move on the board and goes back to drawing on the bag; he appears to be drawing a house.

Section 3 – Memories:

Bag-Face walks towards the light that is flooding into the center of the space. He passes garbage bins covered in rust and filled with burnt things. Mixed in with the dirt

⁶⁵ Arkin, interview, 30.

⁶⁶ Ibid.

⁶⁷ Ibid.

⁶⁸ Ibid.

and rotten cardboard are plastic bags, empty food cans, newspapers, magazines, broken glass (most likely from alcohol bottles) and a rather abused looking teddy bear.

The opening is obviously caused by a collapse of the roof, most likely many of the timbers in the building that were not outright destroyed by the fire had been damaged. Bag-Face begins to look through the rubble; to his terror he finds a skull, partially crushed lying in the wreckage.

Section 4 - Forgotten:

It is a cold winter day, the mill is covered in snow and much more is piling up around it. It's been several years since the fire. And due to the damages it has largely been forgotten, abandoned by the city and its people. But it is not empty. A very small amount of light can faintly be noticed through a crack in what used to be a window opening. Even some smoke is filtering out.

- The snow gets deeper

Inside there is a rather large group of homeless people who have found their way into the old building. They have created what almost looks like a home here. There are cardboard huts scattered throughout the space. Big metal garbage bins are alight with small fires for warmth. Three people quietly huddle around one such bin, one sits holding a white teddy bear.

shhhhhhhhet something is being dragged *shhht!*

KOMI: What the hell is that guy doing?

The homeless people around the fire all look in the direction that Komi is pointing. They see another homeless person dragging a big stack of cardboard, while simultaneously carrying some wood planks in his hands and some rope in his mouth.

CAS: Oh that's just Rick, he's insane, thinks he is some kinda master builder. He never stops working on his shelter, flips out if anyone goes near it.

- The snow piles higher

Perspective switches to that of Rick. He is working on his shelter, adding layers of cardboard making the walls. Several panels of him working on making the additions to his home muttering as he works, splice these with images with exterior shots of the roof, where more and more snow is piling onto the roof of the mill.

RICK: (muttering) Never finished, always changing, new layers, new layers...

- The snow piles higher, small cracks begin to form in the roof structure... snowflakes filter down

RICK: (muttering)...less is more...BULLSHIT...only in summer, in winter need layers, too cold...cardboard excellent insulator...changing, always changing...lighting must be perfect...new layers

Rick completes his additions and gets inside his home, he begins to write on the cardboard walls with some charcoal. Still he mutters to himself.

RICK: (muttering) you have to read it...never finished, the mill, buildings tell stories...mine tells a story...ever changing...it's in the walls...details...

RICK: (muttering as he writes on his shelter)...stone is old, old and cold...new layers...metal is for stone and wood is for metal...wood is warm, can touch wood...not stone...never finished

- The snow gets ever deeper, snow is steadily falling into the mill now, right overtop of Rick's shelter. The other homeless people who are watching him begin to notice. Perspective switches back to that of the three homeless people sitting around the fire bin.

KOMI: Hey...look at the roof, it don't look so good.

CAS: It looks like it might collapse. Rick's gotta get outta there.

CAS: (shouting) RICK! You might want to move, the roof looks like its gonna cave!

RICK: (screams back) MY HOUSE! NOT WELCOME...CARDBOARD IS MADE OF WOOD! LEAVE ME ALONE, IT WORKS!

CAS: See what I mean...crazy.

KOMI: You never know; it may not collapse; this place has survived many winters already.

CRACK a beam snaps, the roof is teetering on collapse. All of the homeless people scatter away from the noise. They are shouting at Rick, telling him to get out of there.

GROUP: (shouting) MOVE RICK!

RICK: NOT FINISHED!

BOOM the entire ceiling in the center of the space collapses right on top of Rick's shelter. Snow, concrete, wood all piled on what used to be a home. The rest of the homeless people carefully look at the wreckage for a bit before moving on to find a new warm place to spend the night...away from the cold.

Section 5 - Things change:

Bag-Face is still watching the old man and the child play their game of chess; he is standing by the pile of rubble that sits where Rick's shelter once was.

JIMMY: Check!

ALAN: Very good kiddo, you almost got me, but now I got your queen.

JIMMY: Awwwww...I didn't see that.

ALAN: Don't worry too much about it. You just learned something new. And next time you play, you'll be better.

JIMMY: But I thought I had it all figured out!

ALAN: Never assume you have it all figured out.

JIMMY: Why not?

ALAN: Because things change.

JIMMY: um...

ALAN: Listen, "I had a very, very clear picture of what the world was when I was in my early twenties and I knew how to fix it up and I knew what everybody should do."⁶⁹ I thought I had it all figured out.

ALAN: "Then by the time I was in my early thirties I had a totally different picture of what the world was and how to fix it up and what everybody should do."⁷⁰

JIMMY: So you were wrong when you were 20?

ALAN: Its not that I was wrong, its that things changed. And you know what, "it happened again when I was about forty-five."⁷¹

ALAN: "So I reached a point when I looked back and I said, 'God, I had very complete and lucid philosophies three times in my life and three times I've had to abandon them and move on. So what do I live by now?'"⁷²

ALAN: "One of the things I try to do it not to believe in too much."⁷³

JIMMY: What do you believe in then?

ALAN: "To try and keep fluid and flexible with what's left of my beliefs."⁷⁴

JIMMY: Why?

ALAN: "Because belief systems are nothing more than things I would like to be true."⁷⁵

Jimmy makes a very confused face as he attempts to absorb all this new information while simultaneously defending his king.

ALAN: You look like your brain is going to drip out your ear.

JIMMY: It's just that I thought when you get old you would know everything.

ALAN: (chuckles a bit while grinning) You know, "I sat at my computer one day and said, 'What do I know that's absolutely, incontrovertibly true?'"⁷⁶

ALAN: "I sat there for about an hour and a half and all I could come up with is that everything changes."⁷⁷

ALAN: "That's all I know with any degree of certainty."⁷⁸

ALAN: "It's all going to change, and following within changes keeps us flexible and helps to develop a sense of humor about everything."⁷⁹ And check.

Jimmy stares at the board; he starts to move his king up one place.

JIMMY: Um, I think I get it

ALAN: Checkmate.

JIMMY: Crud...

69 Arkin, interview, 30.

70 Ibid.

71 Ibid.

72 Ibid.

73 Ibid.

74 Ibid.

75 Ibid.

76 Ibid.

77 Ibid.

78 Ibid.

79 Ibid.

ALAN: Kiddo, you did pretty good, play it enough and you could probably beat me, you just need to be a little less rigid in your moves.

ALAN: You seem to try and plot it all out ahead of time, which is fine to a point, but you gotta be flexible, adapt to the changes on the board.

JIMMY: ok

ALAN: You need to always be growing, ever changing. "Either you're growing or you're decaying; there's no middle ground. Even if you're standing still, you're decaying."⁸⁰

ALAN: Good luck

The old man then gets up and walks off, he fades out as he moves away from the table. The kid remains in his seat, looking thoroughly confused. He also slowly fades out. Bag-Face is left, once again alone in the building. He walks up to the table.

BAGF: {thanks to this building, I think I finally get it Alan}

Bag-Face spots a small sapling growing by his feet; it is rooted in a crack in the concrete. He bends down for a closer look at the plant.

BAGF: What are you doing in here?

Section 6 - The green grass grows all around:

It's the spring after the roof collapsed. The snow has melted. This short section will occur over many years of the life of the building from this starting point. Plants will begin to grow, a small sapling will grow out of an area of the building into a tree. Vines will take to the walls, plants begin to grow inside the space where the homeless people once gathered. In the end a single pigeon finds its way inside and lands on a pipe.

This section should be 1 to 2 pages long, no longer. Its purpose is to show yet another one of the list of inhabitants of the building in its life.

Chapter 4:

Section 1 - Serving and Served:

This section begins where the previous chapter ends off. Bag-Face is sitting in a garden; a rather large tree is shading him and his opponent, Louis Kahn. They are in a section of the building. It has been transformed, not only by nature but by man as well. What was once an interior storage area for the mill has now become an external square garden surrounded by exposed concrete walls. The garden is organized in a very geometric manner and has small tables for people to sit at. Bag-Face makes a studied move on the board.

Stylistically for this chapter, the cells would each be subdivided when text is inserted. There will be areas for images and areas for text; this relationship will hopefully help illustrate Kahn's ideas.

⁸⁰ Arkin, interview, 30.

KAHN: "Now when I did the bath house, the Trenton Bath House, I discovered a very simple thing."⁸¹

BAGF: What was that?

KAHN: "I discovered that certain spaces are very unimportant and some spaces are the real raison d'etre for doing what you're doing."⁸²

BAGF: I assume that you are talking about the distinction between primary and secondary programmatic elements in a building.

KAHN: Yes, but there is something more to that relationship "the small spaces were contributing to the strength of the larger spaces."⁸³

BAGF: How were the secondary spaces contributing?

Kahn, gives a light smile, shifts his weight in his chair and then moves his rook.

KAHN: "They were serving them."⁸⁴

Bag-Face looks puzzled, is about to say something, but is interrupted by Kahn.

KAHN: "I realized there were servant areas and there were areas served..."⁸⁵

BAGF: So what did that mean for your architecture?

KAHN: Well, "at that moment, I realized that what I had discovered in the way of the hierarchy of spaces, of the servant areas and the areas served, that I had discovered something that belongs to everybody else, but from which I would base my own designs very clearly and strongly as a way of life."⁸⁶

BAGF: With this system, this hierarchy, you could really tell the story of your buildings, you could weave a tale of the programs through the way they interacted.

KAHN: Yes

BAGF: Now, by designing from the ground up, you can easily create the relationships of the serving to the served at your whim; design the spaces around the program. But what if you had the spaces already, could the existing relationships be read? Could you design a new program for the building by reading the spaces as to create a new relationship of serving and served?

KAHN: Perhaps you could do this...yes, I think you could.

Section 2 - The Shaft:

BAGF: Excellent. I believe that you are in check.

81 Kahn, interview, 215.

82 Ibid.

83 Ibid.

84 Ibid.

85 Ibid.

86 Ibid. 216.

The first image for this section should be one that shows the tower from the outside, it should be a very vertical frame; the next frame should show an equally vertical image of the inside of the empty tower.

Bag-Face is now standing at the base of the shaft space. The image should be a perspective section of the space, in order to show the full height in relation to Bag-Face. He has discovered another tremendous space in the building. The tall shaft that once was a vertical storage space has been entirely gutted by the fire. Even the roof barely remains. The concrete walls are coated with soot.

Images of the space, at least 1 filling the entire height of the page, a few other images of up close details of the points where floors used to be attached to the barren concrete walls.

BAGF: {If it were not for the fire this space would not exist, it would still be filled with floors.}

He sees an opening a level up, but there is no direct way to get up there. Bag-Face grabs a ledge and begins to climb up the wall. He just barely scrambles into the opening.

Section 3 - Beta:

This story line of chapter 4 contains two separate narratives. Each narrative will be occurring simultaneously in the three sections of this story line. In the comic this whole story line should occur over 6 pages. The two narratives will shift in dominance throughout the 6 pages. On page 1 Narrative A will be the dominating content, while on page 6 Narrative B will dominate. All of the pages in-between will gradient the two. Also in the comic, the colouring method should be utilized to make it clear which Narrative you are reading. During these sections Bag-Face is not present physically, however he is narrating his views on the architectural design.

Narrative A:

Roman is standing right in the opening that Bag-Face crawled into (but in a different timeline). He is looking into the shaft space. There is a realtor at his side.

ROM: This is perfect! (Please note that Roman's speech will be written phonetically in the comic to represent a Russian accent)

REAL: So you're interested?

BAGF: {The mill is being 'adaptively reused'. The mess has been cleared. The soil has been treated. And the property is being cut and sliced into smaller more affordable sections for investors to buy and develop.}

It is a summer day, the mill is still abandoned, but it is cleaner. This is because the mill is up for sale.

ROM: I'm more than interested, I'll take it.

BAGF: {The original structure is to remain, that has been made clear.}

The realtor pulls out a document that has a small series of diagrams of the building. They are colour coded, most of the colours are grayed out, but some are filled

in with bright red. He points to the red section. It would be nice to have the full panel viewing this collection of documents

REAL: So you will be purchasing the red sections, which have a fine mix of large multi-story spaces and small one-story rooms.

ROM: Excellent! I can't wait to fill this place with walls and boulders.

BAGF: {Walls and Boulders, high and low. One is about endurance, like long distance jogging, using harnesses and ropes to explore high vertical spaces. The other is high intensity, like sprinting, with no ropes exploring a lower region of climbing space in all directions.}

Narrative B:

A climber grasps for a hold at the top of the route.

BAGF: {Could they be the served and server?}

Narrative A:

Roman and the realtor are in a new section of the building,

ROM: And what was here?

REAL: This area was the storage facility for the chemicals used in the mill.

Roman points to huge gaps in the floor where something over 3 stories tall used to be located

BAGF: {Steel, wood and concrete. This will be the material pallet.}

REAL: The acid towers were once located here. But the site has been cleaned of all remnant toxins.

ROM: It's the perfect site for a series of top roping walls!

BAGF: {Wood will be used for all the climbing surfaces, as well as a variety of other elements with which people directly interact with.}

REAL: May I ask you how you intend to build all the structure for these walls?

ROM: Metal brackets, screw 'em right into the concrete, its all the structure I will ever need. Just going to build any extra framing I need out of steel sections and attach the wall to that. Done, instant climbing wall!

Narrative B:

A climber is lowered down the wall. In the foreground people can be seen bouldering. Some new patrons are signing in at the front desk. The spaces that this is taking place in are the same as where Roman was planning for this gym's creation.

There needs to be a visual/tectonic difference between the vertical climbing spaces and the bouldering areas in the comic.

BAGF: {Steel will be the mediator between the wood and concrete. It will also work as a secondary structure system where needed.}

Section 4 - The Acid Towers:

BAGF: {The concrete is already here, it will be the structure, the shell in which the caves shall grow. Like the shell of a hermit crab this building had other inhabitants, other lives that helped shape it to the form it holds today. And it is that form that guides which crab shall choose this shell and how he shall inhabit it.}

Bag-Face stands by the old acid towers. He is imagining what the space was like back when the building was fully functional.

BAGF: {poisons, dilute}

BAGF: {toxins, degrade}

BAGF: {time, heals}

This section is a two-page interruption into the climbing gym narrative. It is meant to give the reader a flash of this space's history and how it was used.

Section 5 - First Attempt:

Narrative A:

Construction on Roman's rock climbing gym has begun. The main boulder room is being constructed in the lower region of the mill. The tower space will be filled with scaffolding and construction on the change-rooms will be under way.

BAGF: {The old mill already had a decent mix of high and low spaces, however, the fire allowed for several areas to be opened up, and filled with huge vertical rooms.}

Narrative B:

Corresponding images of the completed gym should be shown on the pages. An image of how the climbing wall will negotiate window spaces should be shown.

BAGF: {The original window openings will have the brickwork removed and once again be opened to natural light. Skylights will be inserted into sections of the roof too damaged to repair.}

Section 6 - Salk Talk:

Bag-Face is back continuing his chess match with Louis Kahn in the exterior garden space.

BAGF: When you derived this system of serving and served, I assume you implemented it into your building design methodology?

KAHN: I most certainly did.

BAGF: It is safe to assume that the Salk Institute is one such building where you used this system?

KAHN: Yes, there "I made a distinction between the wonder and knowledge careers."⁸⁷

BAGF: How so?

KAHN: You see, "in a biological laboratory, as distinguished from other laboratories, the air must be as free of spores as possible because it's not only injurious to the man, but it's injurious to the..."⁸⁸

KAHN: "...experiment, which many consider more important than the man. So the architecture must be a completely cleanable architecture."⁸⁹

KAHN: "It must be the architecture of stainless steel. It must be the architecture of clean air."⁹⁰

Bag-Face moves his bishop, and takes Louis's rook.

KAHN: "But the study, the place where I hang my hat and just brood over things, and even go to sleep, is a room where you get away from the laboratory. It is really the architecture of the oak table and the rug. It is completely different."⁹¹

KAHN: "Therefore, I divided the studies from the laboratory itself."⁹²

KAHN: "I put the studies over arcades which enter from gardens. The laboratories overlook the gardens. A library of immediate use to the laboratories overlooks the canyon."⁹³

KAHN: So do you see how it works now?

BAGF: Yes.

BAGF: This method of design, the one you utilize, it denotes programs and spaces quite specifically. Which makes the architecture readable, makes its function clear. But isn't this quite opposite to Mies's ideas on universal space?

KAHN: Oh, "I am at complete variance with it..."⁹⁴

KAHN: "I don't want to say one is better or less."⁹⁵ You will have to speak with him about it. Checkmate.

Section 7 - What if:

It was once where the workers of the mill had their lockers and washrooms. Which is why it makes sense for Roman to build his gym's change rooms there. Bag-Face stands in this room, looking at the remnants of the old mill. The Native Americans never came down here, nor did any of the homeless people, it is preserved. Wooden

⁸⁷ Kahn, interview, 217.

⁸⁸ Ibid.

⁸⁹ Ibid.

⁹⁰ Ibid.

⁹¹ Ibid.

⁹² Ibid.

⁹³ Ibid.

⁹⁴ Ibid. 216.

⁹⁵ Ibid.

lockers hinge open, Bag-Face looks inside to find old pieces of clothing, books, and garbage. The insides of all the locker doors are coated with pinup models.

BAGF: {Perhaps if the events of the past had been slightly different this space would be something else entirely.}

Bag-Face imagines this potential future. The mill converted into a building of sin. Strippers, gambling, anything and everything is happening here.

This section should only require a single page. The last frame should be Bag-Face again in the abandoned mill.

BAGF: {It really is impossible to truly know what will happen to our buildings. Anything can happen, good or bad.}

Section 8 - Flash:

Narrative A:

Construction of the gym is nearing completion; holds are being screwed into the walls. A sign is being attached at the front of the gym; it's a diagram of all the areas (a floor plan of the climbing spaces). The final image on the last page should be a front elevation of the gym entrance.

BAGF: {A new entity, a new life. Carving out its place in this old mill.}

Narrative B:

Perhaps the small image of the floor plan could be enlarged (at least a section of it) and switched to a perspective image (looking down) of the gym up and running. Roman is sitting at the front desk and welcoming some new members to the gym.

BAGF: {Another chapter, but certainly not the last.}

Chapter 5:

Section 1 - A Sum of Parts:

Bag-Face is back in the grand hall. He is at the opposite end that he started in, walking in-between the enormous columns that support this space. His gaze follows the column up to the beam, and into the steel structural system above, there is a very strict logic to it. It's functional, efficient and rigid. The lines become more abstract, slowly transforming into a series of black lines (no colour remains, only black and white).

Section 2 - Architectural Grammar:

Those black lines become a grid. The grid gets denser. Squares are filled in black in a checker pattern.

MIES: "...architecture belongs to the epoch and not even to the time, to a real epoch."⁹⁶

Zoom into a section of the grid.

MIES: "Since I understood that, I would not be for fashion in architecture. I would look for more profound principals."⁹⁷

A black square begins to get some white in it. It is a chessboard. Two white squares connecting to it have some black in them; they are people sitting in chairs.

BAGF: So would you look to make architecture more interesting, or wou... *Mies cuts him off*

MIES: "I don't want to be interesting. I want to be good."⁹⁸

The perspective switches from plan to elevation of the two chess players. Bag-Face is now facing Mies van der Rohe as his opponent.

BAGF: Then what is good architecture?

Mies takes a puff from a cigar filling the space with black smoke.

MIES: "They should do it with reason. If they would work with reason and would not have fancy ideas, particularly architectural ideas, everything would be much better."⁹⁹

BAGF: How would one design with reason?

MIES: "You know, you often find in books..."¹⁰⁰

MIES: "...they have nothing to do with architecture, the very important things."¹⁰¹

MIES: "Erwin Schrodinger, you know, the physicist, he talks here about general principals, and he said the creative vigor of a general principal depends precisely on its generality."¹⁰²

MIES: "That is exactly what I think about when I talk about structure in architecture. It is not a special solution. It is the general idea."¹⁰³

BAGF: But wouldn't everything more or less be copies of everything else if all architecture was general?

MIES: "Yes, that is what I call the common language,"¹⁰⁴

The space begins to become more defined; columns, beams and walls all start to materialize (but still in black and white).

BAGF: That would make for such uninteresting architecture!

MIES: Well, "I am not working on architecture, I am working on architecture as a language,"¹⁰⁵

96 Mies van der Rohe, interview, 159.

97 Ibid.

98 Ibid. 160.

99 Ibid. 161.

100 Ibid. 160.

101 Ibid.

102 Ibid.

103 Ibid.

104 Ibid.

105 Ibid.

BAGF: That is what I am concerned with as well, but I do not see how what you are talking about aligns with reading architecture.

MIES: "I think you have to have grammar in order to have a language."¹⁰⁶

MIES: "It is a discipline. And then you can use it, you know, for normal purposes and you speak in prose. And if you are good at that, you speak a wonderful prose, and if you are really good, you can be a poet."¹⁰⁷

MIES: "But it is still the same language, that is the characteristic."¹⁰⁸

BAGF: So you are not talking about all buildings being the same general thing, but using the same general components?

MIES: Exactly

MIES: "A poet doesn't produce a different language for each poem. That's not necessary; he uses the same language, he uses even the same words."¹⁰⁹

BAGF: And you are saying that it is the same thing in architecture?

MIES: But of course it is. "You know, if you have to construct something you can make a garage out of it or you can make a cathedral out of it."¹¹⁰

BAGF: Then, with this common language one could create almost anything, and by understanding the grammar the building could be read.

MIES: Precisely, just remember, "It has to be a living language..."¹¹¹

BAGF: Living language?

MIES: Sorry, but you will have to figure that out on your own. Checkmate.

Mies blows out a large bellow of black smoke, which floats upwards, slowly transforming into a series of vertical black lines. These black lines turn back into columns and colour returns to the frame.

Section 3 - The Flats:

Bag-Face is back in the great hall of the mill. He walks along the side of the wall, looking at all the boarded/bricked up windows.

BAGF: {What program could possibly fill this space?}

He looks at the empty hall.

BAGF: {What could compare to the thing that once filled this grand hall?}

He sees a pamphlet laying on the ground. He picks it up. It is a brochure for the Lebreton Flats, showing the new development plans for the area. The pamphlet should be shown in full, but look a little dirty and rough around the edges.

BAGF: {I am not quite sure of what program should be placed in this space. But I think I have an idea of what is most likely in today's market.}

The view of the room switches to a plan layout, (taking a whole row of the page).

106 Meis van der Rohe, interview, 160.

107 Ibid.

108 Ibid.

109 Ibid.

110 Ibid.

111 Ibid.

Section 4 - Two Tales of Living:

The image transforms into a schematic plan. The plan is of residential lofts. A finger appears and points to one of the units.

REALT: So this is the unit we are now in.

BAGF: {Residential Lofts are the popular choice these days when it comes to the adaptive reuse of abandoned industrial sites. Seems kind of perverse, but then maybe that's why people pay big bucks to live in it.}

The plan zooms into the single unit and shows a much more detailed diagram including a series of markers for people standing in the living space.

A family is standing in a newly constructed loft condo, a father, mother and one teenage girl. With the exception of the first few images (which are of the whole space when it is completely devoid of furniture in order to get an understanding of the room) the majority of the images in this section are designed to tell the story of how one would live in the apartment. These images will occur in conjunction with (or contrast to) the standard sales talk that the realtor (Radim) is giving about the space.

Concrete ceiling exposed with steel beams supporting it.

REALT: It is a 2 bedroom deluxe loft, with a gracious 2,000 square feet, and waterfront balcony.

Wood blinds open to view the Ottawa River and the Hull Shoreline.

REALT: We have hardwood floors in all the rooms with exception to the kitchen and two bathrooms. In those spaces there are stainless steel floor tiles. Which are incredibly durable and easy to clean by the way.

The bathroom, toilet, shower, sink. A furry pink bath-matt sits on the steel floor. Water, toothpaste, clutter over the countertop.

REALT: The kitchen comes with brand new appliances including a dishwasher. And lots of counter space.

Stove, eggs in frying pan. Cupboards, filled with food items.

REALT: Don't let the steel and wood wall paneling fool you. These units are very well soundproofed. There are layers of drywall and insulation between each unit. Ensuring privacy and fire safety.

Dining space, light source from the window, see living area in the background. Posters/paintings on the wall.

REALT: Each unit is also equipped with central air, radiant floor heating, their own water heater, and a storage locker in the basement. Now if you own a car, a parking space can be purchased as well.

Front door, shoes, door handle, and floor mat.

REALT: As you may have heard the Lebreton Flats have recently been rebuilt as a very nice mixed use community. They are very close to here, so all the amenities are near-by. Also, the immediate surrounding buildings are scheduled for similar mixed use adaptations very soon.

Exterior walkway, interior garden space, stairwell.

REALT: You are also incredibly close to the bike path along the river and just a hop skip and a jump from Parliament and then downtown.
 Bike racks.
 REALT: Now, most of the units have already been bought up, so the sooner you make an offer the better. So what do you think?
 Exterior of the building, and bike path.
 BAGF: {I think there must be a better solution.}

Section 5 - The Ideal?:

The opening image of this section should be that of an up-close image of the mouth of a roaring animatronic dinosaur. The grand hall has been filled with a completely new program. The mill is now inhabited by the new Museum of Science and Technology.

BAGF: {What if it were to become the new location for the Museum of Science and Technology. This building once housed all kinds of technological devices, why not continue the tradition.}

Exterior images of the building, showing the War Museum in close proximity.

BAGF: {The War Museum is close to here, so a museum program would make sense in the area.}

There are platforms and displays interspersed throughout the grand hall like a giant 3D puzzle.

BAGF: {The new program could include large open exhibition spaces, mixed with smaller media rooms and lecture spaces.}

Images of these kinds of spaces.

BAGF: {A steel skeleton would be inserted into the concrete shell, supporting all of the displays, screens, activity rooms and circulation paths.}

In the grand hall, sections of the great Kamyr machine are preserved in-between layers of the exhibition. A sectional drawing (similar to the one used in chapter 1) should be used.

BAGF: {Wood elements mark the pathways for visitors to the museum, with planked catwalks and warm handrails.}

Perhaps somewhere in the page include a small floor plan or section of the building showing the areas taken over by the museum program.

Next series of images to appear on a two page spread, split horizontally to have 6 frames (between the two pages). Each frame is the same perspective of the building.

The Museum

BAGF: {But is this program likely? Is it even the best option? Who is to say?}

Storage Facility

BAGF: {That really depends upon the complex series of events, conditions, and parameters that come to pass; leading to the new program.}

Residential Lofts/Sports Facility/Community Center

BAGF: {The narrative of a building is ever evolving from the moment the first detail is imagined by the architect who creates it.}

Rave Club/Adult Entertainment/Bar

BAGF: {Each time another architect edits the building, he is transforming that narrative, and influencing the interactions of future inhabitants, and architects with the building.}

Park Space

BAGF: {This story will continue to grow, until it comes to an end. And then it becomes a memory.}

Existing Building

BAGF: What the hell is that doing there?

Bag-Face is back in the abandoned building; he is looking from the grand hall into the room where he first started. In that room is a tripod.

Chapter 6:

Section 1 - The Tripod:

Bag-Face is in the room where he first awoke. But something has changed, there is now a tripod sitting in the middle of the room. Bag-Face walks up to the tripod. He touches it to confirm its existence.

BAGF: {Am I imagining this?}

The room begins to change, it shifts from the abandoned building into a photo gallery. Unlike any of the visions before, in this version Bag-Face is present in the new program.

BAGF: {Or has it been here all along?}

Bag-Face begins to walk around the new space, confused as to how his surrounding has changed. The walls are of polished concrete, faceless people browse the artworks, but Bag-Face is having difficulty seeing what any of the images are. Even the text on the labels appears to be garbled.

He finds a doorway out of the room and walks through it. As he transitions from the one room into the next the gallery space shifts back to its abandoned condition. The new space is a lecture hall. But like the gallery space, the people seem garbled, not really there. The architectural elements have the same textures and materiality that they should, but are de-saturated, unfinished. Bag-Face works his way down along a staircase. As he does this the room shifts to a small movie theatre space and back to the abandoned mill as he exits the room through an opening.

BAGF: {Is this another potential new program?}

The next room that Bag-Face walks into is a library. Book stacks line the space. They too, shift in and out of existence as Bag-Face works his way through the room. The stacks give way to gallery spaces and then reappear. It is as if this section of the building is unsure of its future, or that its future is more fluid than the rest.

BAGF: {It appears to be a library of sorts; perhaps a cultural center. Or some sort of gallery space.}

Of all the shifting spaces, a doorway seems to be the only thing that does not change. Bag-Face works his way towards that door. He passes study nooks that turn to seating for the gallery and back.

BAGF: {A realm of the mind, a contrast to the gym's realm of the body, perhaps.}

As Bag-Face moves through the doorway, this room, like the ones previous, shifts back to the state of the abandoned mill. The new space that Bag-Face enters is one like nothing he has seen in the mill yet. It is completely empty, devoid of any mess, clutter, or damage. The only items in the room are a small table with a chess set and two chairs.

Section 2 – End game:

The table is lit from sunlight coming through a single window that has not been sealed shut with concrete blocks. The space is relatively dark, but it can be seen that it is constructed in the same materials and manner as the rest of the Booth Board Mill.

BAGF: {It is strange, the rest of the mill was constructed around dimensions to fit very specific machines and thus has a variety of shapes and forms, however, none of them are particularly regular or symmetrical. This space appears to be perfect, ideal...}

Bag-Face slowly walks towards the table and he examines it. The table is set up for one final game of chess. He takes a seat.

BAGF: {So where is my opponent?}

Bag-Face looks across from himself at the empty chair.

OPP: I will be your opponent.

The opponent character at first appears to be unclear, blurry almost, but as the discussion progresses the character will become more clear, until the end of the discussion when he becomes fully visible.

BAGF: Ah, there you are.

OPP: Here I am.

BAGF: Where is here by the way? It does not seem to be part of the mill.

OPP: It may or may not be part of the mill, but that is of little consequence at this point.

Bag-Face looks confused.

OPP: I believe that it is your move to start the game.

BAGF: Hm, yes.

OPP: So why are you here?

BAGF: Well I wanted to know if architectural narratives could be used to as a design tool.

OPP: And can they?

BAGF: Yes, I believe they can.

OPP: How did you learn this? Was it from the building?

BAGF: I learned from my discussions. I think the mill on the other hand is an example of how a building's narrative can influence its design.

OPP: What specifically did you discover during your discussions?

BAGF: I learned there are several aspects that are involved in the creating and reading of architectural narratives.

OPP: Such as.

BAGF: Details, context, time, program, and grammar.

OPP: So what role does the detail play?

BAGF: Intrinsic to every detail is a story, including everything from its creation to its execution and its materiality. How an architect appropriately selects and places these details tells a story about the building.

OPP: So when looking at a building one could then read these details?

BAGF: Yes, and as an architect working with an existing building, one would edit these details.

BAGF: Sometimes one would subtract from the existing, adding his own details to negotiate the void. Other details could be selected to remain untouched.

BAGF: By doing so, the architect has created a new story without negating the existing one. He has transformed it.

OPP: What about the context? How does that affect the narrative of a building?

BAGF: A building is not just some isolated event. It is surrounded by an environment filled with other buildings, nature, and people. All these things have a relationship with the building and can greatly affect its existence.

BAGF: This is not just about choosing the right facade treatment in order to compliment or contrast the surrounding buildings.

OPP: Then what is it about?

BAGF: It is about how the surrounding environment can give clues to the nature of a buildings program. What it was, why it is the way it is now, and what it needs to be.

OPP: And what of time?

BAGF: Time...time changes all things. Buildings age just as people do. Concrete cracks, steel rusts, and wood rots. Eventually all materials will need to be replaced to some degree.

BAGF: Not only that, but buildings change hands, and programs become obsolete as communities transform.

BAGF: Thusly, a building has to evolve through time in order to remain functional. If it does not, then it will die.

OPP: And these things are part of the architectural narrative?

BAGF: It all enters into the story of the life of the building, so yes. Everything that it was, everything that happened to it has a direct affect on what it is now and what it could be later.

OPP: The next one you mentioned was program, correct?

BAGF: Yes, the program of a building can have a direct influence upon how a building is made and what shape it takes. By reading its form you can learn about its intended use.

OPP: How does that help introduce new programs to the building?

BAGF: By understanding the original program and its effect on the building's form you can determine what other programs would fit, and what, if any, changes are required to make said new program fit perfectly.

OPP: Ok, then how does grammar figure into the architectural narrative?

BAGF: Like Mies van der Rohe said, when it comes to designing a building you can make a garage or a cathedral out of it, either way both are made from the same parts. They are both written in the same language. What matters is how you compose those parts.

BAGF: All buildings are basically comprised of similar elements, so when it comes to architectural narratives it is how those elements are composed that can tell another level of a building's story.

OPP: So by combining an understanding of all five elements of architectural narratives you believe that one could use them as a design tool?

BAGF: Yes, I believe that.

OPP: Hmmm...

BAGF: Oh and that's check, by the way.

OPP: You seem to have it all pretty much figured out. It's a good thing too, because that is actually checkmate.

BAGF: Heh, so it is. Looks like I won for once.

OPP: Now what?

BAGF: Well I would like to know who you are.

OPP: Who I am?

BAGF: Yes, who are you? You seem so familiar.

OPP: Well who are you?

BAGF: I am me.

OPP: Well so am I.

The opponent disappears. Bag-Face looks around but there is no one else in the room. The next image should be large, and of the first room shown in the mill. In the room there will be the chess table, a single chair, and an empty paper bag.

BIBLIOGRAPHY

- Abe, Kobo. *The Box Man*. New York: Random House Inc., 2001.
- Arkin, Alan, interview by Andrew Zuckerman, 28-30. *Wisdom*. New York: PQ Blackwell in association with Abrams, 2008.
- Brennan, Bill. "Indians snub NCC deadline to leave Victoria Island site." *Ottawa (ON) Journal*. Feb. 6, 1975.
- DeMatteis, J.M., and K. Williams, *Blood a tale*. New York: Epic Comics, 1987.
- Dodds, George. "On the Place of Architectural Speculation," *Journal of Architectural Education* 46, no.2. (1992): 76-86.
- Eisner, Will. *New York, The Big City*. New York: W.W. Norton & Company, 2006.
- Evans, Robin. "Translations from Drawing to Building." In *Translations from Drawing to Building and other Essays*, edited by Mohsen Mostafavi, Cambridge, MA: The MIT Press, 1997.
- Forster, Steve. "Mill fire set?" *Ottawa Citizen*. Mar. 21, 1975.
- Frampton, Kenneth. "Towards a Critical Regionalism: Six Points for an Architecture of Resistance." In *The Anti-Aesthetic: Essays on Postmodern Culture*, edited by Hal Foster, New York: New Press, 2002.
- Frascari, Marco. "A New Angel/Angle in Architectural Research: The Ideas of Demonstration," *Journal of Architectural Education* 44, no. 1. (1990): 11-19.
- _____. "The Silent Architect and the Unutterable Nature of Architecture." In *The Culture of Silence: Architecture's Fifth Dimension*, edited by Malcom Quantrill, 67-94. Texas: Texas A&M Univ Pr, 1998.
- _____. "The Tell-Tale Detail." *Via*, no.4 (1984): 22-37
- Gaiman, Neil, and Dave McKean. *The Sandman, Preludes and Nocturnes*. New York: Vertigo, 1995.
- Glass, Ira, Tim Samuelson, and Chris Ware. *Lost Buildings*. Chicago: WBEZ Chicago for Public Radio International, 2004.
- Gravelle, Barry. "Indians barricade mill doors." *Ottawa Citizen*. Feb. 6, 1975.

- Jarmusch, Jim. *Coffee and Cigarettes*, DVD. Directed by Jim Jarmusch. Los Angeles, CA: Metro Goldwyn Mayer, 2004.
- Jenkins, Phil. *An Acre of Time*. Toronto: Macfarlane Walter & Ross, 1996.
- Journal. "On the house, NCC footing bill for accommodation." *Ottawa (ON) Journal*. Sept. 30, 1974.
- Kahn, Louis, Ludwig Meis van der Rohe, and Eero Saarinen, interviews by John Peter, 154-175, 192-223. *The Oral History of Modern Architecture*. New York: Harry N. Abrams, Incorporated, 1994.
- Kalar, Joseph. *Papermill: poems 1927-35*. Edited by Ted Genoways. Illinois: University of Illinois press, 2006.
- Karasik, Paul and David Mazzucchelli, *Paul Auster, City of Glass*. New York: Picador, 2004.
- Lake, Stuart. "Forty Indians continue to occupy NCC building." *Ottawa (ON) Journal*. Nov. 6, 1974.
- Linklater, Richard. *Waking Life*, DVD. Directed by Richard Linklater. Los Angeles, CA: Fox Searchlight Pictures, 2001.
- McCloud, Scott. *Understanding Comics*. New York: HarperCollins, 1993.
- _____. *Reinventing Comics*. New York: HarperCollins, 2000.
- Moore, Alan, Dave Gibbons, and John Higgins, *Watchmen*. New York: DC Comics, 1987.
- Moore, Anne E. and Chris Ware, *The Best American Comics 2007*. New York: Houghton Mifflin Company, 2007.
- Moore, Elwin. "The Embassy, an old mill becomes a symbol of Indian pride." *Ottawa Citizen*. Oct. 2, 1974.
- Montreal Star. "Ottawa mill held by Indians a smoothly-running commune." *Montreal Star*. Oct. 3, 1974.
- Morrison, Grant, and Dave McKean, *Arkham Asylum, A Serious House on Serious Earth*. New York: DC Comics, 1997.

- Nanji, G.A. "Fire destroys native people's island embassy." *Ottawa (ON) Journal*. Mar. 21, 1975.
- Ottawa Citizen. "Beat us to the ground' Indians won't quit 'embassy." *Ottawa Citizen*. Feb. 5, 1975.
- _____. "Caravan Indians: NCC evicting us." *Ottawa Citizen*. Feb. 1, 1975.
- _____. "NCC 'sit-in' let the Indians take their time." *Ottawa Citizen*. Feb. 7, 1975.
- Piranesi, G. B. *The Prisons [le carceri] the complete first and second states*. New York: Dover Publications Inc, 1973.
- Sabin, Roger. *Comics, Comix & Graphic Novels: A History of Comic Art*. New York: Phaidon Press Limited, 2002.
- Schutz, Diana. *Autobiographix*. Milwaukee: Dark Horse Books, 2003.
- Smith, Kendra. "Architectural Sketches and the Power of Caricature." *Journal of Architectural Education* 44, no. 1 (1990): 49-58.
- Spiegelman, Art. *Maus: A Survivor's Tale, Vol.1 My Father Bleeds History*. New York: Pantheon Books, 1986.
- Walchyshyn, Kurt. "Victoria Island – Ile Chaudière, J.R. Booth Boiler Room and Board Mill" *Chaudière Historical Documentation*. Prepared for National Capitol Commission, August 1982.
- Ware, Chris. *The ACME Novelty Library Number 18*. Chicago: The ACME Novelty Library, 2007.