

# **A Literary Landscape** for Canada's Next One Hundred & Fifty Years

*A Proposition for LeBreton Flats, Ottawa.*

by

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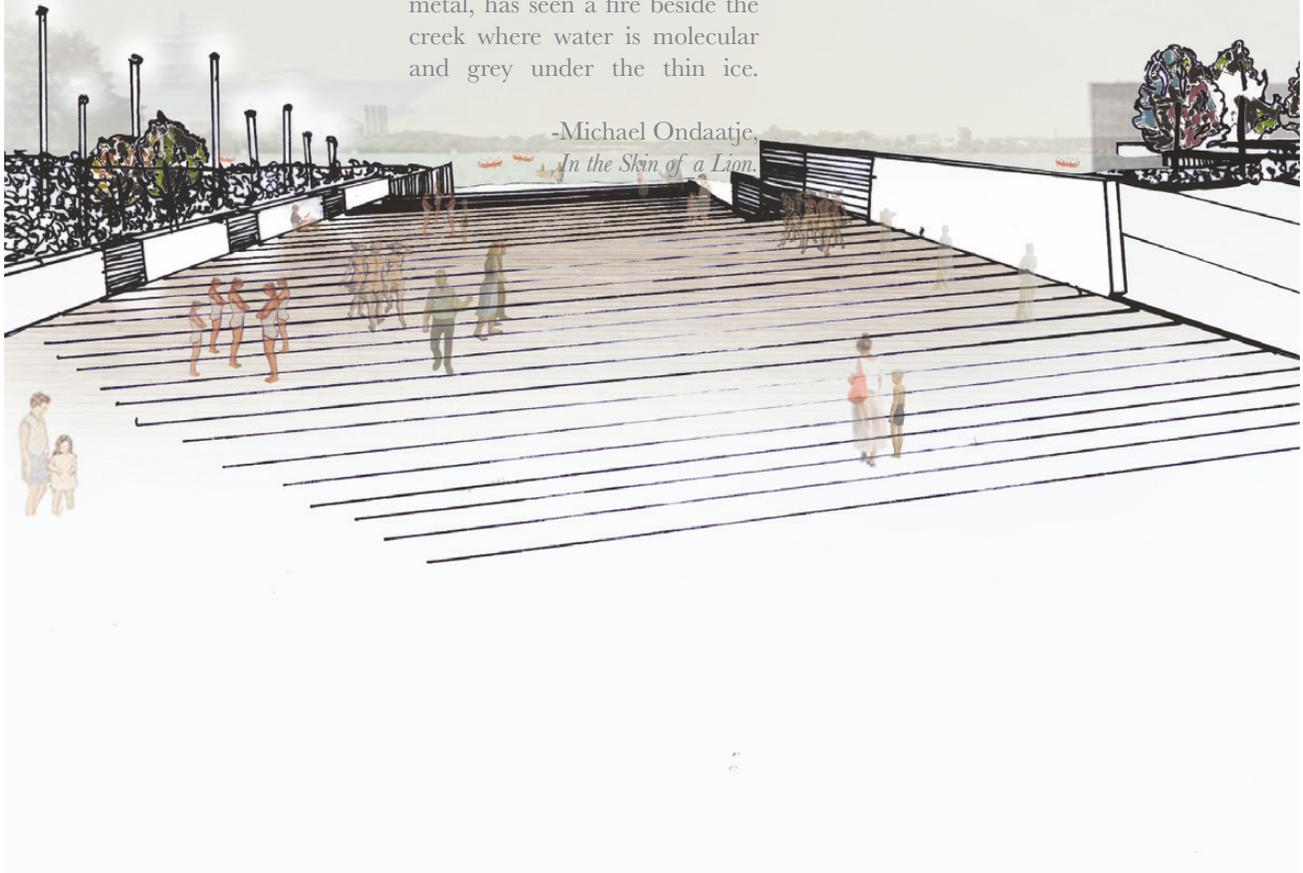
Taylor Hammond.

This thesis document is best read as a two page layout. After opening the file in Acrobat, please select "View" - "Page Display" - "Two Page View" and ensure that "Show Cover Page in Two Page View" is selected.

[He] has also watched the men  
working a mile away in the  
grey trees. He has heard their  
barks, heard their axes banging  
into the cold wood as if into  
metal, has seen a fire beside the  
creek where water is molecular  
and grey under the thin ice.

-Michael Ondaatje  
*In the Skin of a Lion.*

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Looking out on the Ottawa River from the new plaza.

## **Abstract.**

The upcoming 150th anniversary of Confederation provides Canadians with a unique opportunity for cultural and architectural exploration, fifty years after Expo 67. This thesis inhabits the intermediary space of expositions, between celebration and permanent imprint. It explores the architectural potential of Sesquicentennial through the proposal of a new public landscape on a contested site, one razed in preparation for Centennial projects in the 1960s: LeBreton Flats, Ottawa. A critical approach to the literature program “CanLit” (a legacy of Centennial), and more specifically to literary depictions of Canadians’ relationship to landscape, conceptually structures the proposition. Elevated walkways recovering the lost neighborhood’s street grid, new pavilions and soil remediation gardens, provide the template for the 2017 celebrations while also establishing a viable infrastructure for a future neighbourhood. July 1st 2017 provides an occasion for citizens to reflect on what Canadian identity means to them, as they celebrate as a nation.

## Acknowledgments.

Thank you foremost to my advisor, Janine Debanné for your careful editing and constant support. You have truly helped to shape this thesis into a deeply thoughtful project.

Thank you Inderbir Riar for helping to frame my thesis topic early on. Specifically, for not being phased in the slightest when I stated my primary interest lay in the realm of fairgrounds.

Thank you Kaili Brown for early on sharing your love of fairground architecture with me, as well as your fondness for dresses. I have fallen in love with both.

Thank you especially to my parents for encouraging me to always pursue what I love no matter where that happens to lead.

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Miss Centennial at Expo 67.

Mine is the undertone;  
The beauty, strength, and power of the land  
Will never stir or bend at my command;  
But all the shade is marred or made,  
If I but dip my paddle blade;  
And it is mine alone.

-E. Pauline Johnson, *Shadow River*.

Among these wilds treads not  
The foot of fashion, all the littleness  
Of social living dies away forgot,  
And scorned by him who seeks this wilderness  
For majesty that lies so far beyond  
The pale of culture, and its trivial bond.<sup>1</sup>

-E. Pauline Johnson, *Bass Lake*.

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<sup>1</sup> E. Pauline Johnson, *Shadow River, in Tekahionwake: collected poems and selected prose*, (Toronto: University of Toronto Press, 2002), 43, 46.

[T]he traveller's Wordsworthian and European Christian fantasies are only wishful thinking, and of a destructive kind: they prevent him from making meaningful contact with his actual environment. Perhaps this is why he remains a stranger: he's looking for the wrong thing in the wrong place...

Nature seen as dead, or alive but indifferent, or alive and actively hostile towards man is a common image in Canadian literature. The result of a dead or indifferent Nature is an isolated or "alienated" man; the result of an actively hostile Nature is usually a dead man, and certainly a threatened one.<sup>1</sup>

-Margaret Atwood, *Survival: A Thematic Guide to Canadian Literature*.

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<sup>1</sup> Margaret Atwood, *Survival: A Thematic Guide to Canadian Literature*, (Toronto: House of Anansi Press Ltd, 1972), 60.

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## Introduction.

There exist, in every city, sites that invite development of a higher order. Certain historic moments also beg to be given form. And sometimes both happen at the same time. Today, LeBreton Flats, a “slum clearance” site fifty years ago, attracts our attentions. As the city of Ottawa prepares to celebrate Sesquicentennial, this thesis begins with a question about the shape that a Sesquicentennial fairground located on LeBreton Flats, Ottawa would take.

This thesis finds its roots in Canada’s last major national celebration – Centennial, the one hundredth anniversary of Confederation. The very years that produced a rich collection of modern architecture across the country in anticipation of Canada’s 100th birthday also brought about demolitions. While Centennial projects and buildings were underway, and as the capital was preparing for a national celebration, LeBreton Flats - a working class community located just west of Parliament precinct– was razed. A community was expropriated and scattered, memories were lost, and the site’s historic continuity interrupted. The story is eloquently recounted by Phil Jenkins in *An Acre of Time*.<sup>1</sup> Centennial, meanwhile, provided an opportunity for the creation of a new architectural language for Canada. Thanks to a generous federal funding program, Centennial projects and memorials sprang up everywhere, from monuments, to pools, libraries, arenas and galleries - anything that

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<sup>1</sup> Phil Jenkins, *An Acre of Time*, (Toronto: Macfarlane, Walter and Ross, 1996).

would contribute to a feeling of national identity and lasting cultural significance.<sup>2</sup> Many of these were rendered in the “brutalist” idiom, to signify a departure from the past colonial styles and possibly even signal a new national identity, one that found its true self within the native landscape of the country.<sup>3</sup>

This thesis seeks out a new national identity for Canada fifty years after Centennial. This thesis returns to a site that, rather than being elevated by the Centennial celebrations, found in Centennial its demise. The question will be of course: how to commemorate, how to signify, how to represent Canada in 2017, on that site? And it is to literature that this thesis will find interesting guidance for the creation of a landscape that represents the Canadian nation, while remaining open to being rewritten, and transformed over time. In a most simple and immediate way, *Literary Landscape* proposes a park at the site of LeBreton Flats that brings about the rehabilitation of LeBreton’s contaminated landscape as a whole. The Sesquicentennial fair is at once an opportunity for national celebration as well as the means for healing and repairing the neglected site.

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<sup>2</sup> Helen Davies, *The Politics of Participation: Learning From Canada’s Centennial Year*, (Toronto: MASS LBP & Helen Davies, 2010), 52-4.

<sup>3</sup> Marco Polo and Colin Ripley, *Architecture and National Identity: The Centennial Projects 50 years On*, (Nova Scotia: Dalhousie Architectural Press, 2014,) 21-3.

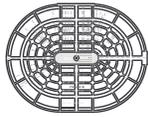
Dye work took place in the courtyards next to the warehouse. Circular pools had been cut into the stone - into which the men leapt waist-deep within the reds and ochres and greens, leapt in embracing the skins of recently slaughtered animals...

Their bodies standing there tired, only the heads white. If he were an artist he would have painted them but that was false celebration. What did it mean in the end to look aesthetically plumaged on this October day in the east end of the city five hundred yards from Front Street? What would the painting tell? That they were twenty to thirty-five years old, were Macedonians mostly, though there were a few Poles and Lithuanians. That on average they had three or four sentences of English, that they had never read the Mail and Empire or Saturday Night. That during the day they ate standing up. That they had consumed the most evil smell in history, they were consuming it now, flesh death, which lies in the vacuum between flesh and skin, and even if they never stepped into this pit again - a year from now they would burp up that odour. That they would die of consumption and at present they did not know it.<sup>1</sup>

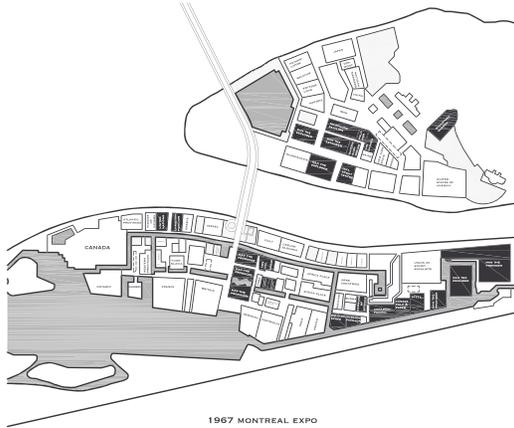
- Michael Ondaatje,  
*In the Skin of A Lion.*

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<sup>1</sup> Michael, Ondaatje. *In the Skin of A Lion*, (Toronto: Vintage Canada, 1987), 64.



1867 PARIS INTERNATIONAL EXPOSITION



1967 MONTREAL EXPO



2015 MILAN EXPO

# Part One: Canadian Identity & Expositions



Crowds in the Katimavik at Expo 67.

## **Chapter One: The Complexity of Canadian Identity.**

In just over a year Canada will be celebrating 150 years of Confederation. Integral to preparations for the upcoming celebration will be a review of our national history. As government committees sort through the life of our nation in an attempt to frame exactly what it is that we are celebrating as a whole, Canadians will work out what Sesquicentennial means to them. As a third-generation Canadian whose family moved here 90 years ago, my personal history in Canada generally aligns quite closely with the history of Confederation. The wars, crises and accomplishments that formed Canada's history were ones experienced by grandparents and great-grandparents. However, Canadian identity is not always so easily framed. Canada is fortunate to have a diverse and rich population, but for new immigrants to Canada, personal history does not often find its roots in the French/English division that characterizes so many junior-high school history and geography textbooks. The Aboriginal population also falls outside this divide. For original inhabitants of the land, the confederation of a British colony on already occupied soil does not hold a great amount of positive meaning.

3

While the term “diversity” is often used to describe the positive, welcoming nature of Canada, the country has not always extended equal and fair treatment to its citizens. Canada struggles with its diversity still. In 1967, when Canada celebrated its 100th birthday, organizers chose to ignore unsavory historical events. Instead, the celebrations focused on the bright future that lay ahead for Canadians, as citizens banded together

as a unified, proud nation.<sup>1</sup> Centennial provided a ground for involvement and participation on a personal level that went beyond simply spectating. Fifty years after Centennial, going beyond naive idealism, *Literary Landscape* builds on this momentum of participation and proposes a public landscape of renewal, recognition and healing.

Necessarily in flux, Canadian identity evades fixed definition. Yet one must ask, what are the elements of Canadian identity in 2017? What are the common, unifying threads that tie citizens together? To begin to explore these questions *Literary Landscape* turns to depictions of landscape in Canadian literature (“Canlit”).

The Canadian landscape is an integral part of national identity. Spiritual, guiding force for the Aboriginal people, expansive wilderness that overwhelmed early European settlers, romanticized escape from urban life, or commodified natural resource, the Canadian landscape is a central character in dwellers’ lives. Therefore it is no surprise that it appears centrally as a character in

<sup>1</sup> Helen Davies, *The Politics of Participation: Learning From Canada’s Centennial Year*, (Toronto: MASS LBP & Helen Davies, 2010), 51.

**Confederation  
Train in Vancouver  
during Centennial  
celebrations.**



Canadian literature.

Canlit originated as a subject in the late 1960s as Canadians possessed a growing desire to know the literary voices of their country. This increased interest stemmed in part from Centennial's focus on national identity and culture, and led to the formation of Canlit as a subject.<sup>2</sup> Canlit served as a framework for Centennial culture-building, and provided a tool to negotiate the diverse experiences and interpretations of Canadian identity. What is more, Canadian literature today has arrived at a moment where authors are increasingly drawing on their diverse heritage as a means of negotiating a country of shared and broken histories. This makes it a provocative tool for examining national identity today, at the eve of 2017.<sup>3</sup>

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<sup>2</sup> Margaret Atwood, "Margaret Atwood on Canadian literature," *CBC Television*, originally aired July 22, 1973. Accessed February 26, 2016, <http://www.cbc.ca/archives/entry/margaret-atwood-on-canadian-literature>

<sup>3</sup> W.H. New, "Literature in English," *The Canadian Encyclopedia*, Revised March 4, 2015, <http://www.thecanadianencyclopedia.ca/en/article/literature-in-english/#related-articles>

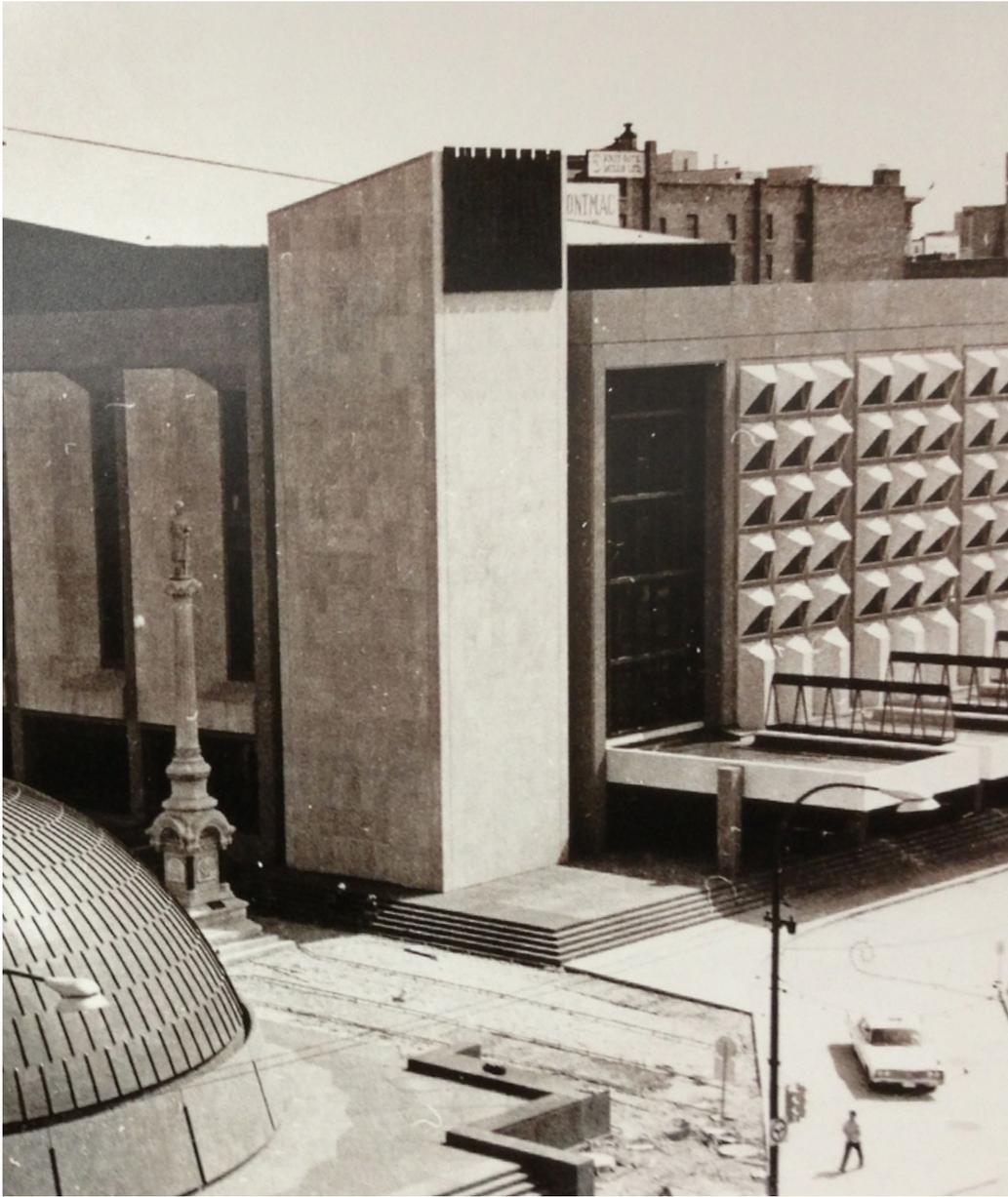


I ask that you, the members of this profession, should play a most important part, and I ask you to do that, to present to the Centennial Committee...something to touch the hearts of Canadians, something to represent the unity of our country, something to embody the paradox of two great national stocks which joined together to make Confederation possible, something that will well represent the tremendous contributions of persons from all races and creeds who have come to Canada from all parts of the world.<sup>1</sup>

-John Diefenbaker, 1960,  
*Winnipeg RAIC meeting.*

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<sup>1</sup> Marco Polo and Colin Ripley, *Architecture and National Identity: The Centennial Projects 50 years On*, (Nova Scotia: Dalhousie Architectural Press, 2014,) 7.



Centennial Concert Hall. Winnipeg, Manitoba.

## Chapter Two: Centennial Architecture – Commemoration and Celebration.

What exactly Canada was celebrating in 1967 was a bit vague. To the Aboriginal population, the confederation of lands they had lost was not necessarily a positive event. On the eve of the election of the separatist party in Québec, 100 years as a British colony was not a date to be celebrated for many in French Canada. Organizers of the festivities accepted such ambiguities and by 1964 the Centennial program still lacked an overarching theme. Rather, the Commission chose to promote Centennial as “one single major project which [would] captivat[e] the imagination of the Canadian Population.”<sup>1</sup> Without a primary theme, 1967 was promoted as a year of learning, celebration and active engagement, and an invitation for people to come together as a nation, and take part in collective acts and projects of celebration. As such, Centennial projects were key to the success of this celebration.

9

As recently recounted by Marco Polo and Colin Ripley in their documentary work about Centennial, *Architecture and National Identity: The Centennial Projects 50 Years On*, Centennial was a defining moment in Canadian architecture. Individual projects were encouraged, and citizens took up the task fervently: inventing hairstyles, crafting rugs and building alien landing pads.<sup>2</sup> But it was the architecture of Centennial that had the largest and most enduring impact. In a few short years, the ideals and desires of a country

<sup>1</sup> Helen Davies, *The Politics of Participation: Learning From Canada's Centennial Year*, (Toronto: MASS LBP & Helen Davies, 2010), 49.

<sup>2</sup> *Ibid*, 10.

were embodied in buildings that spanned across the communities of Canada.

Supporting this focus on the bright prospects of a young nation, the Centennial project directed a large portion of funding towards architecture. A budget of 100 million was allocated to new construction across Canada and as a result by 1967 over 2000 buildings had been completed. These fell into three separate tiers: Capital, the Grants Program, and Memorial Projects.<sup>3</sup> Capital projects focused on renewing Ottawa, and included such projects as the National Arts Centre and the National Library and Archives. The Grants Program encouraged smaller local projects by funding one dollar for every person towards a “Centennial project of lasting significance.”<sup>4</sup> The amount was matched by the province and city, and resulted in many smaller, local projects developed by a community. Lastly the Memorial Project, which funded half the cost of a provincial confederation project, was the driving force behind several larger projects located primarily in the provincial capitals. As a result, theatres, community centres, libraries and recreation halls appeared rapidly across the Canadian landscape, creating prominent landmarks within cities while also establishing contemporary Canadian Architecture on a vast scale. Never before had Canadian architecture been promoted on such a level, as the primary means of identifying and promoting national Canadian identity, and never has it since.

As Marco Polo and Colin Ripley astutely point out, few of the projects focused on the history of Canada.

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<sup>3</sup> Ibid, 52

<sup>4</sup> Ibid.

Instead they emphasized Canada's modernity and future, often through Brutalist inspired forms and materials set powerfully in a dialogue with the expansive Canadian landscape. The overarching intention of the Centennial Commission was to use architecture to merge the diverse histories and experiences of Canadians into one unified vision.<sup>5</sup> Additionally, it was not a coincidence that the provincial Memorial Projects were primarily theatres, galleries and libraries. These buildings materialized an intentional effort to build, both literally and figuratively, a national culture and identity for Canada.<sup>6</sup>

Currently the celebrations for 2017 include large-scale events and celebrations, and local "legacy projects." Within Ottawa, this translates to a new Light Rail Transit system, a new technology building at Bayview Yards (the "Innovation Centre"), a re-development of the Arts Court, renovations of the NAC, and of the Science and Technology and Currency museums, a "scaling down" of Main Street, and a new Global Centre for Pluralism.<sup>7</sup> As the list suggests, the "legacy projects" are necessary life-cycle projects, but not really dedicated visions for 2017 celebrations. The Currency Museum project, for example, is necessary because its original space was demolished as part of recent renovations to the Bank of Canada - renovations that also transformed a beloved public space - the landmark tropical garden by Arthur Erickson, into a private meeting area devoid of its lush plant life.<sup>8</sup> What is very evidently missing from the list is a space of critical reflection dealing with national identity. Centennial projects embodied a remarkably articulate

5 Polo, *Architecture and National Identity*, 12, 23.

6 *Ibid.*, 14.

7 "Ottawa 2017 Legacy Projects," Celebrations Ottawa Inc, accessed December 31, 2015, <http://www.ottawa2017.ca/legacy/>

8 "Overview: Head Office Renewal Project," Bank of Canada, accessed April 2, 2016, [http://www.bankofcanada.ca/wp-content/uploads/2014/01/overview\\_horp.pdf](http://www.bankofcanada.ca/wp-content/uploads/2014/01/overview_horp.pdf)

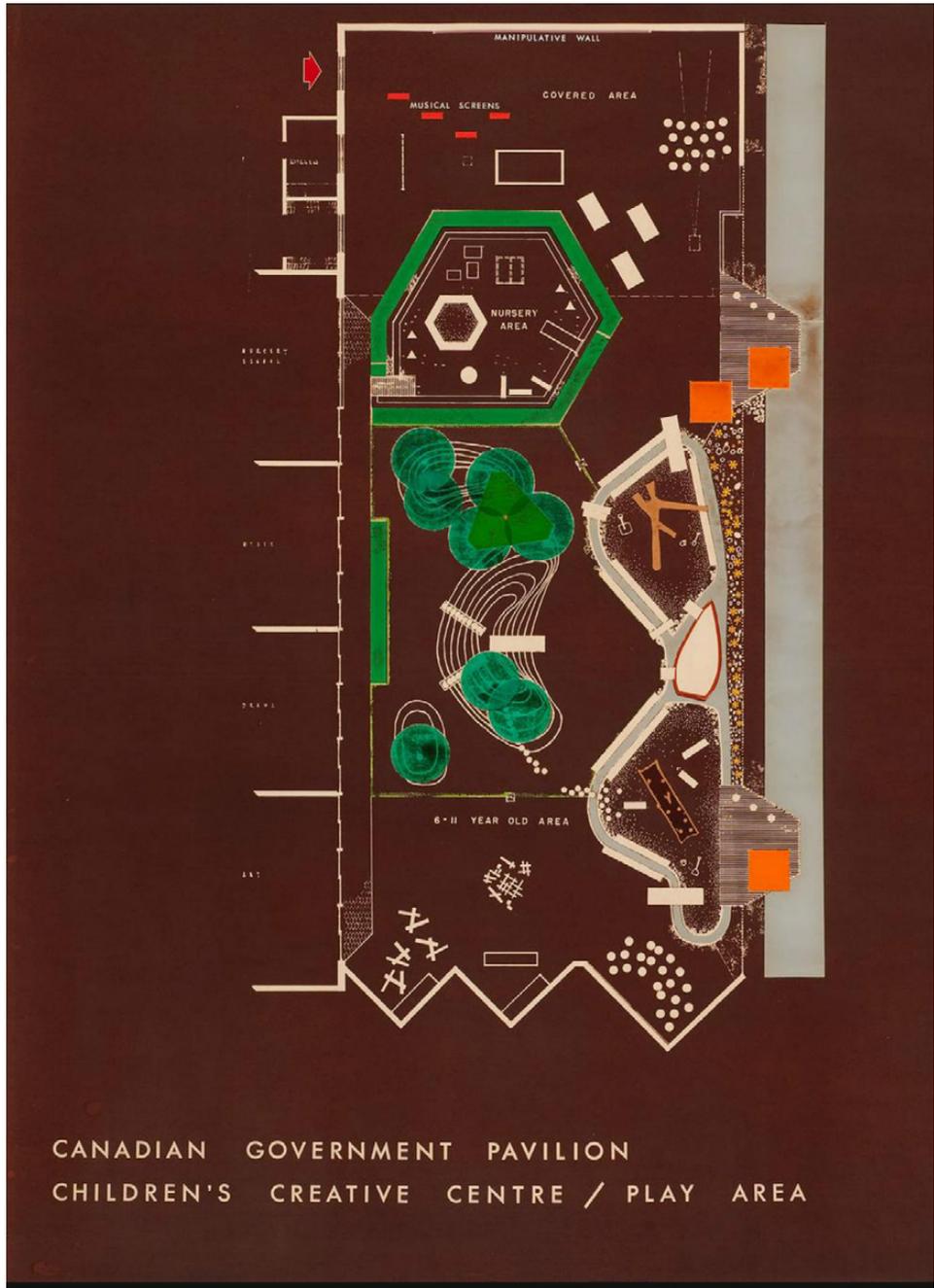
vision, and it is this clear intention that is lacking from the 2017 proposals that are either renovations or private programs. Sesquicentennial in Ottawa should be seen as a chance to implant an articulate provocative, open landscape that is intimately local and also resonates at the scale of the nation. The funding provided by the federal government<sup>9</sup> provides a rare opportunity to make this idea a reality.

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<sup>9</sup> Similar to Centennial, Sesquicentennial has three forms of funding. The Canada 150 Fund funds national, provincial and local activities in celebration of Sesquicentennial. The Community Fund provides grants for community organizations in support of initiatives that build community and encourage participation. Lastly the Community Infrastructure Fund supports renovations and improvements to existing cultural and community facilities. See: "Canada 150: Join the Celebration! - Funding," Government of Canada, accessed April 2, 2016.



Confederation Centre of the Arts. Charlottetown, PEI.



Children's Creative Centre - Plan by Cornelia Oberlander.

## Landscapes of Celebration: The Parks and Public Spaces of Centennial and Expo 67.

The Centennial Grants Program primarily funded buildings. While the Grant Program did not fund the construction of parks themselves, it bolstered the presence of parks within communities by providing them with programmatic supports for community life. As such, one can argue that Centennial left many lasting “open spaces” in Canadian municipalities. However, one example of a funded “open space” stands out. Coronation Pool, constructed within the existing Coronation Park in Edmonton, Alberta, is a curvilinear form appearing to extend out of its surroundings. Built of concrete, glass, heavy timber and tensile structures, Coronation Pool unfolds an architectural language that is at once highly modern and deeply rooted in its prairie context.<sup>1</sup>

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Public spaces are an important aspect of celebration, yet they are often forgotten, overshadowed by the spectacle of the event. This is exemplified by the landscape of Expo 67. Examining the site plan more closely, one discovers several small green spaces, interspersed amongst the pavilions on île Notre-Dame. These small pockets of park are designated “Rest Gardens” and conceived as part of the master plan. Amongst the spectacle, the crowds and the excitement, the master architects: Bedard, Charbonneau, and Langlois, have acknowledged that periods of rest are integral to the visitor’s exploration of the expansive fairground.

<sup>1</sup> Polo, *Architecture and National Identity*, 82.

As a result, small lots of green space and plazas have been tucked amongst the pavilions offering visitors a welcome space to sit. The second island, île Sainte-Hélène, was an equal part park and fairground. An expansive space was given over to a public park bordered by a sculpture garden, rose garden and a series of outdoor swimming pools.

Île Notre-Dame also featured a green space dedicated to the youngest Expo visitors, the Children's Creative Centre and playground, constructed as part of the Canada Pavilion. The playground, designed by Cornelia Hahn Oberlander, features gentle mounds, hedges and pine trees that define the play space from its hard, concrete surroundings. Extending out over the water, the playground organizes itself into a series of activities, including a storytelling area, a place for playing in the sand, and a wooded area with a secret treehouse.<sup>2</sup> The centre is a carefully designed miniature landscape, oriented towards the children of Canada, yet it is seldom spoken about in relation to Expo 67. In fact, the majority of discussions regarding the architecture of Expo 67 are in relation to either Habitat or the pavilions themselves. Little is said about the public spaces that connected the pavilions together. Yet just as public gathering spaces were integral to the success of municipal Centennial projects, the parks at Expo 67 were beloved moments of rest and play. The rest gardens, the cafés, the extensive beer garden that complimented the Brewers' pavilion, the children's garden – these were significant spaces where visitors gathered to watch the celebration.<sup>3</sup> Therefore, it is fitting that the role of the public park be revisited

<sup>2</sup> Cornelia Hahn Oberlander, "Spaces for Creative Play," *Journal of Canadian Landscape Architects*, (1966), accessed March 3, 2016, [http://www.corneliaoberlander.ca/download/i/mark\\_dl/i/4006347719/4520155650/spaceforcreativeplay1.pdf](http://www.corneliaoberlander.ca/download/i/mark_dl/i/4006347719/4520155650/spaceforcreativeplay1.pdf)

<sup>3</sup> "The Brewers of Canada Pavilion," Expo Lounge, September 30, 2012, <http://expoulounge.blogspot.ca/2012/09/the-brewers-of-canada-pavilion.html>

for Sesquicentennial. As a playful nod to Expo 67, the Children's Centre is recreated as part of the *Literary Landscape* at LeBreton Flats.



Children's Creative Centre - Perspective.

An admirable example of such a conjuncturely modelled space, modified by the actions of a group: the site of large expositions, especially that of Montreal; an ephemeral city rose up from a trasformed site, a magnificent city, where everydayness was absorbed in festival, where the urban was transparent in splendor.<sup>1</sup>

-Henri Lefebvre, *The Urban Question in Expo 67: Not Just a Souvenir*.

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<sup>1</sup> Rhona Richman Kenneally, and Johanne Sloan, eds. *Expo 67: Not Just a Souvenir*. (Toronto: University of Toronto), 89.

A new and deadly influence was at work; the pursuit of wealth through the new increase in the power of production became an end in itself...Leisure vanished; no one had the time to live gracefully; life lost its equilibrium. The result was a deep spiritual uncertainty - and the more uncertain of himself man became, the more he tried to bolster up the belief in the rightness and stability of things through the creation of buildings in the grand, pseudo-monumental manner.

[T]he point when leisure vanished from daily life [t]he ability to develop an original form for festivals vanished with it...The exhibitions had their practical function to fulfill also, but they operated in an atmosphere far removed from the rush of everyday life. And were able to sustain a festive character.<sup>1</sup>

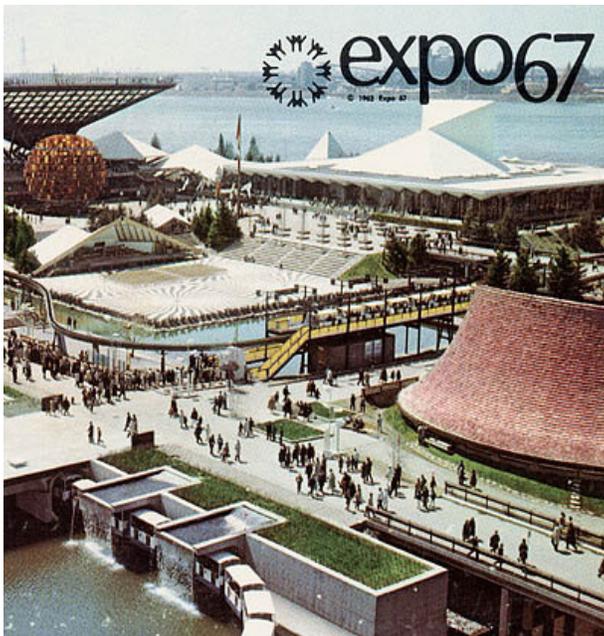
-Siegfried Giedion, *Space, Time and Architecture*.

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<sup>1</sup> Sigfried Giedion, *Space, Time and Architecture*, (Cambridge: Harvard University Printing Office, 1949),94-5, 182.



Habitat 67. Montreal, Quebec.



Postcard from Expo 67.

## Chapter Three: World Expositions as Triggers of Permanent Neighborhoods.

The era of international expositions began with the Crystal Palace at the Great Exhibition of Works of Industry of All Nations of 1851, held in London, England.<sup>1</sup> The exposition created a global meeting place for countries to showcase the best of their industry and inventions, and the primary themes of “peace and progress” emerged.<sup>2</sup> In 1928 the impermanent nature of the exposition became regulation with the formation of the Bureau International des Expositions (BIE). The BIE provided a strict framework for expositions, limiting expositions to once every five years, for a maximum of six months – after which all structures must be removed.<sup>3</sup>

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The question of expos’ lasting influence of expositions within the city fabric, and more specifically, in how world fairs have – in certain cases – managed to create new neighbourhoods that have outlasted the exposition proper, is an interesting one. The 1929 Barcelona International Exhibition, the 1939 New York World Fair and the 1967 Montreal Expo, have in common that they all left a permanent imprint on the residential landscape of the city– as social housing, renewal of the landscape and urban dwellings. Some of these new neighborhoods were created as integral “events” of the fair, while others were conceived out of necessity. Bon Pastor, Flushing Meadows–Corona Park, and Habitat 67, have all become fully integrated into the fabric of the city of which they are a part.

<sup>1</sup> Anna Jackson, *Expo: International Expositions 1851 - 2010*, (London: V&A Publishing, 2008), 101

<sup>2</sup> *Ibid*, 24.

<sup>3</sup> “Our History,” Bureau International des Expositions, accessed October 26, 2015, <http://www.bie-paris.org/site/en/bie/our-history>

## 1929 Barcelona International Exposition

The Barcelona Exposition produced three residential neighborhoods near the exposition site: Aunós, Baro de Viver and Milans del Bosch –which was later renamed Bon Pastor. The new neighbourhoods were constructed in 1929 along the Besós River at the Northern edge of the city. The new communities were strategically situated to hide the immigrants who then inhabited the future fair site as well as to visually conceal the construction site proper, and all the workers involved in preparing the infrastructure for the expo. The new construction had little to do with the City of Barcelona's concern with the welfare of its poorer residents. Rather, it stemmed from the city's desire to protect its image while acting as host to a highly public, international event. Entirely disconnected from the city, they quickly fell into disrepair, and became the home of the poor and marginalized. As a result of the small home size, the streets became the site for social interaction and the home of festivals, celebrations and conversation. A rich community culture emerged. Yet, because the new districts were neither integrated into the existing city, nor intentional parts of the fairground site, they did not endure into the present. Beginning in the 1970's and on into the 1990's, two of the estates were demolished and rebuilt as new public housing. The rest has fallen prey to market pressures. But there are still lessons to be drawn from Bon Pastor.<sup>4</sup> The project's shortcomings were

4 Adolf Sotoca, *After the Project: Updating Mass Housing Estates*, (Barcelona: Universitat Politècnica de Catalunya, 2012), 105-7, accessed September 21, 2015. The renovation of Bon Pasteur occurred with complete disregard for the occupants. Currently, the remaining neighbourhoods that remain stand at an intersection. Pockets of the original homes remain, but as the younger generations move out, condo towers and multi-storey housing complexes move in [https://books.google.ca/books?id=WANpBQAAQBAJ&dq=Bar%C3%B3+de+Viver+Groups+in+Bes%C3%B3s&source=gbs\\_navlinks\\_s](https://books.google.ca/books?id=WANpBQAAQBAJ&dq=Bar%C3%B3+de+Viver+Groups+in+Bes%C3%B3s&source=gbs_navlinks_s)

rooted in the project's inception, as the new districts were not fully integrated as an intentional element of the fairground site plan. A fully integrated strategy, where the neighbourhood is integrated into the city, is likely to produce a more satisfying result.

## 1939 New York World's Fair

The New York World's Fair of 1939 provides an example of a large-scale landscape project through the renewal of an urban industrial site. The Corona ash dump which has been forever immortalized as the "Valley of Ashes" in F. Scott Fitzgerald's *Great Gatsby*, was in-filled and levelled to become the site of the fair.<sup>5</sup> Although only the New York Pavilions from both the 1939 fair and the subsequent 1964 World's Fair remain, the Flushing Meadows–Corona Park has become one of the largest parks in Queens. Today the park houses a zoo, science museum, theatre and playgrounds as well as being the home of the US open. Here exposition provided an opportunity to transform a neglected industrial site

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5 "The Corona Ash Dump: Brooklyn's Burden on Queens, a Vivid Literary Inspiration and Bleak, Rat-Filled Landscape," *The Bowery Boys*, accessed September 28, 2015, <http://www.boweryboyshistory.com/2013/05/the-corona-ash-dumps-brooklyns-burden.html>

**Bon Pastor.  
Barcelona, Spain.**



into a much needed park space, now beloved by its community.

## 1967 Montreal's Expo 67

Montreal's Expo 67 is perhaps the most potent example. Although not directly funded as a Centennial event, it is nevertheless strongly associated by Canadians with Canada's 100th birthday. Like the expositions before it, the pavilions of Expo were constructed to be temporary. However, fragments have endured – most notably Moshe Safdie's Habitat 67. Built across the Saint Lawrence River from Île Sainte-Hélène, this remarkable exploration of a new form of urban dwelling provided a backdrop to the expo, and is a lasting example of the fair's theme, "Man and His World."<sup>6</sup> This theme provided an environment to explore all the potential of the future through new technology, new structures and new environments.<sup>7</sup> Even its site, dredged out of the St. Lawrence and completed with detritus from the construction of the city's new metro, was artificial. In the end, Expo 67 would increase Montreal's landmass via the artificially built island of Île Notre Dame. Expo 67 lasts in two ways. First, in the memory of a now legendary "new world" laid out on a fantastical landscape, with extraordinary pavilions that visitors, architects and philosophers alike, flocked to with excitement, in awe of the new modern age that beckoned them. Secondly, Expo 67 persists into the present via what is left of its buildings, its built residues, in particular, the Île Notre

6 Amy Frearson, "Brutalist Buildings: Habitat 67, Montreal by Moshe Safdie," *Dezeen Magazine*, September 11, 2014, accessed September 21, 2015. <http://www.dezeen.com/2014/09/11/brutalist-buildings-habitat-67-montreal-moshe-safdie/>

7 Helen Davies, *The Politics of Participation: Learning From Canada's Centennial Year*, (Toronto: MASS LBP & Helen Davies, 2010), 111.

Dame, Buckminster Fuller's geodesic dome (constructed as the US Pavilion), and Safdie's Habitat.

As a result of world expositions' ephemeral nature, many fair sites struggle with how to re-purpose the constructed landscape once the expo has officially ended. The city, opened up and decorated for the delight of its guests, must be stitched back together after half a year. The intention of the exposition is that the only remaining imprint is to be left within the minds and memories of its visitors. However, often pavilions too big and too expensive to move, lay discarded on abandoned fairground sites. Over time, it is these abandoned pavilions that become the memory of the fair. In this way, expositions - ephemeral events in a permanent landscape - are contradictory. The idea of a festival site that would not collect discarded pavilions but that instead would be continuously engaged by local residents, is a compelling one.<sup>8</sup>

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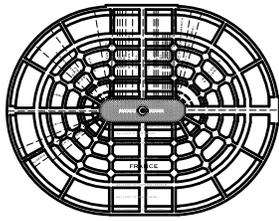
8 Rob Wilson, "Live Fast, Die Young: Hanover Expo 2000", *Uncube Magazine* 32 (2015): 51. Accessed October 26, 2015. <http://www.uncubemagazine.com/sixcms/detail.php?id=15358283&articleid=art-1424895125725-9fcabbec-6a8e-4092-a5c5-91f64040dec6#/page48>



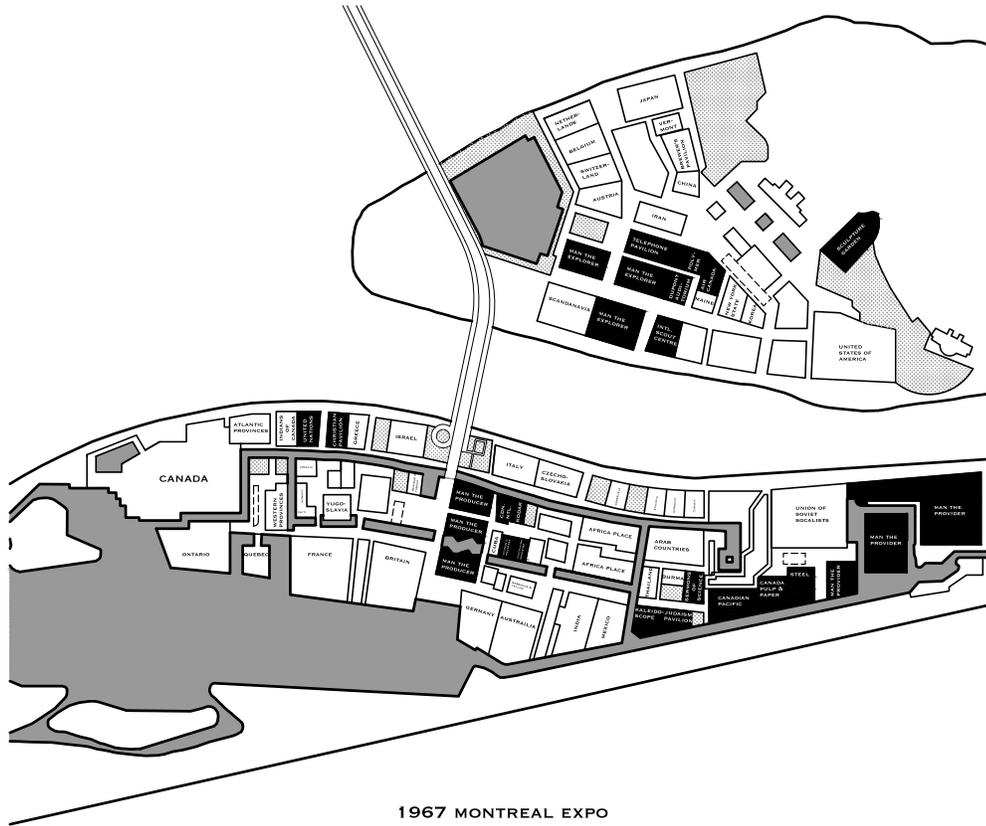
Pavillon de la France et le mirail à l'Expo 67.



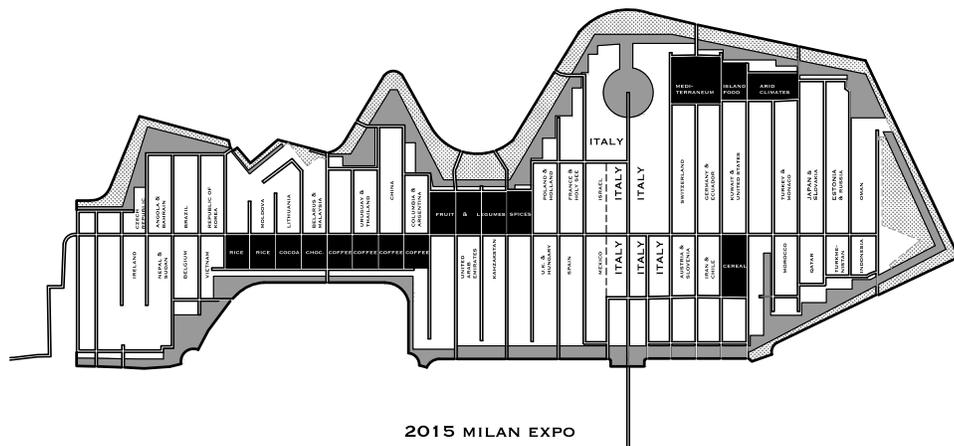
Foule à La Ronde à l'Expo 67.



1867 PARIS INTERNATIONAL EXPOSITION



1967 MONTREAL EXPO



2015 MILAN EXPO

## **Chapter Four: Planning National Identity: Organizing Exposition Sites.**

This thesis proposes a vision for 71 acres at LeBreton Flats. Fundamental questions about how to organize this site must be answered. It is useful here to reflect on the question of “overall organization” of exposition sites as symbolic journeys. The exposition site is after all an ideal city of sorts, that organizes the landscape and people’s movements through it in a manner than orients the visitor in a meaningful and deliberate way.

How does the layout inform one’s movement? How does the site plan relay information about the ideals of the host country? How can a cohesive theme be discussed through a collection of individual pavilions? How does the layout of a temporary fair relate to a permanent site and city? How can an exposition be used to express national identity? – such are the questions that any exposition site must answer. As it is not within the scope or time-frame of this thesis to examine every exposition, the site plans of three significant fairs are here examined. Those of the Paris International Exposition of 1867 (the year of Canada’s Confederation), the 1967 Montreal Expo 67 (Canada’s Centennial) and the most recent exposition - Expo Milano 2015. These expositions align with significant events pertaining to this thesis, while also demonstrating three specific types of fair ground layouts: that of the Object, the Organic and the Grid.

The design of the 1867 Paris Exhibition, a representation of the world, was intended to be symbolic

of the exposition's global scope. Unlike the expositions that would follow, the multiple pavilion format was not yet popular and all nations were housed under one roof. However, within the hall was a fantastic world of international displays, tastes, colours and textures. As Sigfried Giedion documents in his chapter "The Great Exhibitions" in *Space, Time and Architecture*, following the elliptical form of the building, countries were given pie-shaped exhibition spaces, the size of their piece based on the country's power and influence.<sup>1</sup> France, the host of the exposition, took up almost half of the exhibition hall. The hall was further divided into seven concentric rings arranged by theme, moving from the outmost Gallery of Food and Drink, inwards. The journey traversed the largest Gallery of Machines, into the Gallery of Raw Materials, Gallery of Clothing, Gallery of Furniture, on through the Gallery of Liberal Arts and the Gallery of Artwork on into the final, smallest ring, the Gallery of the History of Labour. At the very centre of the ellipse was a serene central garden of palms. This arrangement of rings and wedges allowed the visitor to "travel the world" in an afternoon. By walking through a country's exhibition space one would be traveling through the outer ring into the central one, passing through all seven themed galleries and therefore experiencing everything that country had to offer. Alternately, walking all the way around an entire Gallery would allow the visitor to experience each country through the lens of a common themed exhibit.<sup>2</sup> The arrangement of galleries within the singular hall set up the framework for journeying through the relatively small space in a multitude of ways.

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<sup>1</sup> Sigfried Giedion, "The Great Exhibitions" in *Space, Time and Architecture*, (Cambridge: Harvard University Printing Office, 1949), 195.

<sup>2</sup> *Ibid.*, 192-95.

The Montreal Expo 67, a century later, shows quite a different use of site. Expo 67 was an entirely new landscape, an organic layout of many individual pavilions on a manufactured island.<sup>3</sup> The many individual pavilions aligned with the contours of the island, separated by pockets of water and canals that edged the main pathways. The desire of Expo 67 was to create a futuristic world, filled with the most exciting technological and architectural explorations. This was communicated through its organization. The site plan's gridded arrangement of pavilions provided the basis for a lively spatialization of the fair, complete with geometric pavilions and a sinuous elevated monorail. Photographs of the exposition capture an island in the middle of the St. Lawrence filled with a colourful variety of pavilions, cafés and parks through which one imagines oneself wandering.<sup>4</sup>

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Most recently, Expo Milano 2015 put aside the 19th & 20th century industrial exposition model. Herzog & DeMeuron were invited along with several other architects to design a new form of exposition. Although the team disbanded before the opening of the fair, the site plan and organization of the grounds remained quite similar to their original design. The architects drew from Milan's Roman traces, using a typical city grid organized along two primary axes to organize narrow, uniform plots for each country. The intention was that this limited and repetitive pavilion site would force each country to focus on the expo theme of "Feeding the Planet," rather than on trying to outdo the neighbouring country's pavilion.

<sup>3</sup> Helen Davies, *The Politics of Participation: Learning From Canada's Centennial Year*, (Toronto: MASS LBP & Helen Davies, 2010), 103.

<sup>4</sup> Tom McDonough, "Obsolescence as Progress and Regression: Technology, Temporality, and Architecture at Expo 67," in *Expo 67: Not Just a Souvenir*, eds. Rhona Richman Kenneally and Johanne Sloan, (Toronto: University of Toronto Press, 2010), 86-8.

In this new form of expo, architecture and buildings were secondary to the themes and intentions of the exposition.<sup>5</sup> In the end, only the site plan was implemented, and countries constructed pavilions in the same tradition as what they had been constructing for the past 150 years. The linear arrangement of the site nonetheless sets up the pavilions in a clear and uniform fashion for the visitor.

*Literary Landscape* will also be, before all else, an interpretation of the site that strives to “orient” visitors both geographically and in terms of a shared national identity. As will be discussed later, the site plan shall begin with the recuperation of Lebreton’s street grid. From there, it will be a matter of finding ways to open up the site for multiple forms of participation and habitation.

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5 Florian Heilmeyer, “Putting an End to the Vanity Fair: Exclusive Interview with Jacques Herzog About the Expo 2015 Masterplan”, *Uncube Magazine* 32 (2015): 53-6, accessed October 26, 2015. <http://www.uncubemagazine.com/sixcms/detail.php?id=15358283&articleid=art-1424895125725-9fcabbec-6a8e-4092-a5c5-91f64040dec6#!/page53>

All his life Patrick Lewis has lived beside novels and their clear stories. Authors accompanying their heroes clarified motives...After Clare leaves him, Patrick cleans his room on Queen Street obsessively... Then he sits in the only dry corner...Sometimes he leaves a book in this corner. He has already smelled the pages, touched the print's indentations. Now he can devour it like a loaf of bread with his bare hands.<sup>1</sup>

- Michael Ondaatje,  
*In the Skin of A Lion.*

Books had been my safe place all the time I'd been in the school and they still represented security, and whatever corner I huddled in to read was a safe one to me.<sup>2</sup>

- Richard Wagamese,  
*Indian Horse.*

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<sup>1</sup> Michael Ondaatje. *In the Skin of A Lion*, (Toronto: Vintage Canada, 1987), 82.  
<sup>2</sup> Richard Wagamese, *Indian Horse*, (Vancouver: Douglas & McIntyre, 2012), 158.

# **SURVIVAL**

A THEMATIC GUIDE TO CANADIAN LITERATURE

MARGARET ATWOOD

ANANSI TORONTO

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*Survival*, an iconic Centennial text.

## Chapter Five: Literature and the creation of identity.

### Centennial and the formation of “CanLit”

In the 1960s, as Canada was preparing for Centennial, it was also searching for its own identity. A relatively young nation, the country was finally beginning to stand on its own, separate from its British monarch. Along with the creation of a new flag and anthem, and architecturally progressive Centennial buildings, Canada sought to further strengthen its identity through the creation of a uniquely Canadian literature. As a result, the Canada Council for the Arts, ten years old at this point, launched several national literary projects leading up to Centennial including the establishment of several writer’s grants. As well, McClelland and Stewart Publishing started a “New Canadian Library” series of paperbacks that would serve to provide a comprehensive collection of Canadian texts for teachers and students.<sup>1</sup> For although Canadian literature existed before the 1960s, Canadian literature – Canlit – did not exist as a subject, or as part of the school curriculum. As Margaret Atwood explains in a 1973 CBC interview:

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I was doing quite a lot of travelling about the country that year [1972] and a lot of the people that would come out to hear poetry would be teachers and students and what they would be saying is ‘where is it?...what do we read? How do we get at it? What is the shape of it? How is it different from American literature?’...They wanted

1 Michael LaPointe, “What happened to CanLit?,” *Literary Review of Canada*, May (2013), accessed February 26, 2015, <http://reviewcanada.ca/magazine/2013/05/whats-happened-to-canlit/>.

to know about it but had no access route...the teacher would not have studied it themselves as it was not taught.<sup>2</sup>

This strong desire for Canadians across the country to access and study a literature that was strictly Canadian led to the release of several guidebooks to Canadian literature, marking the advent of “Canadian thematic criticism.” Margaret Atwood’s 1973 book *Survival: A Thematic Guide to Canadian Literature*, was the first highly acclaimed text and was quickly followed by several more Canadian-authored guides. Finally, Canadian literature was becoming accessible to its own nation, and the public received it enthusiastically. Atwood’s *Survival*, sold over 30,000 copies in its first year, a remarkable number for an academic text.<sup>3</sup>

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The primary intention of Atwood’s text was to analyze the key patterns, imagery and attitudes that both defined Canadian Literature as Canadian, and reflected the current national state of mind.<sup>4</sup> As suggested by the title, Atwood’s analysis showed a nation that was “in the process [of surviving].”<sup>5</sup> The books she highlights are not about triumph, but depict the gratitude felt after finally making it out of a terrible experience.<sup>6</sup> Many of these stories of survival featured nature. Set in vast expanses of the Canadian landscape, often negotiating the winter – which was and still is viewed as the true season of Canada – these pieces of literature featured “Death by Nature...[with]...startling frequency.”<sup>7</sup>

2 Margaret Atwood, “Margaret Atwood on Canadian literature,” *CBC Television*, originally aired July 22, 1973. Accessed February 26, 2016, <http://www.cbc.ca/archives/entry/margaret-atwood-on-canadian-literature>

3 *Ibid.*

4 Margaret Atwood, *Survival: A thematic Guide to Canadian Literature*, 12-13.

5 *Ibid.*

6 *Ibid.*, 33-4.

7 *Ibid.*, 54.

Significantly though, while the text was published as a national guide to Canadian literature, the tone of survival, of barely making it through long winters and unfamiliar environments, was a primary reflection of the attitudes of the early European settlers. Atwood herself admits that this obsession with survival was selectively a Romantic picturesque tradition of the 18th and 19th century English settlers.<sup>8</sup> *Survival* provides a chapter on “Indians and Eskimos as Symbols” but it does little more than proudly point out that Canadians were slightly kinder to their Aboriginal populations than Americans before proceeding to explain all the ways white people portray Aboriginals in their literature.<sup>9</sup> *Survival* portrays two primary roles for Aboriginal characters: either as hostile tools of nature torturing the white people, or as victims, which the white people occasionally are empathetic towards but generally don’t know how to help and alas must leave to die.<sup>10</sup> This vision of Canadian Literature is highly selective.

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Margery Fee elaborates on the role of literature in the relationship between Canada’s indigenous population and early settlers in her text *Literary Land Claims*. Fee makes the uncomfortable but defensible argument that Canadian Literature played a prominent role in claiming Canada for the English. Until the end of the 20th century the voice of Canada was predominantly white. The stories of the First Nations were generally told in a way that complimented the English literary intentions. This usually meant that Indigenous stories were only partially told. Many important Indigenous authors themselves were not part of the canon. In discussing the role of

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8 Ibid, 49.

9 Margret Atwood, *Survival, Chapter Four: Early People - Indians and Eskimos as Symbols*, 107.

10 Ibid, 87-96.

an Indigenous author, another problem Fee points out is the problem of eligibility for telling Indigenous stories. Who is Indigenous enough to write Indigenous stories? Regarding the problem of authentic identities for Indigenous authors, Fee makes a compelling statement about identity: “I believe no one has a pure or innate identity. Identity is always produced through discourse, law, social convention, and embodied experience and then anchored by the belief that authentic identities exist – impossibly – outside of power relations” asking “Where is the line between biological ancestry, experience and cultural attainments to be drawn? Who should draw it? Who has the power to draw it?”<sup>11</sup> Fee’s question is primarily directed towards Aboriginal authenticity. More broadly, however, her inquiry encapsulates the central dilemma regarding Canadian identity. A country of constant arrivals, Canada is in a continual process of being defined. This happens in a usually peaceful, but yet unresolved, tension with Indigenous presence. Chapter eight will illustrate how this question takes shape in the design of a Sesquicentennial garden.

As W.H. New states in his comprehensive analysis of the evolution of Canadian literature, CanLit has arrived at the point where an “increasing numbers of writers...[draw] on their...heritage both to reflect on adaptations to difference and to dramatize the challenges and rewards of a fractured or shared history.”<sup>12</sup> This is where Canadian literature most often exists, in the space between cultures, between traditional and contemporary life, commenting on the situation we have found ourselves in with trademark irony.

<sup>11</sup> Margery Fee, *Literary Land Claims: The “Indian Land Claim” from Pontiac’s war to Attawapiskat*, (Waterloo: Wilfrid Laurier Press, 2015).

<sup>12</sup> W.H. New, “Literature in English,” *The Canadian Encyclopedia*, Revised March 4, 2015, <http://www.thecanadianencyclopedia.ca/en/article/literature-in-english/#related-articles>

Centennial created a new, independent identity and culture for Canada and with it came a growing desire to communicate and learn about this uniquely Canadian perspective, especially through literature.<sup>13</sup> Therefore, it would follow that Canada's Sesquicentennial would again return to literature as a means of exploring and creating identity. Sesquicentennial CanLit, though, must be an expanded and more inclusive version of Centennial's. While the literature of Centennial is an important part of Canada's literary tradition, it is not representative of Canada's breadth of authors. The mythology of Sesquicentennial strives to be pluralistic, and accepts uncomfortable chapters about a history that was not always fair or particularly equal. The search for Canadian identity cannot take place without acknowledging the portions of Canada's history that have been wrong, harmful and damaging. By becoming aware of the many stories and perspectives our literature holds, there is a much greater chance that we will be better positioned for understanding our identity as a nation.

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<sup>13</sup> Ibid.

This little work on the flowers and native plants of Central Canada is offered to the Canadian public with the hope that it may prove a means of awakening a love for the natural productions of the country, and a desire to acquire more knowledge of its resources. It is not a book for the learned. The aim of the writer is simply to show the real pleasure that may be obtained from a habit of observing what is offered to the eye of the traveller,—whether by the wayside path, among the trees of the forest, in the fields, or on the shores of lake and river.<sup>1</sup>

-Catharine Parr Trail,  
*Studies of Plant Life in Canada*, 1906.

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<sup>1</sup> Catherine Parr Trail, *Studies of Plant Life in Canada: Wild Flowers, Flowering Shrubs, and Grasses*, (Toronto: William Briggs, 1906), vii.

A curious thing starts happening in Canadian literature once man starts winning, once evidence starts piling up of what Frye in *The Bush Garden* calls “the conquest of nature by an intelligence that does not love it.” Sympathy begins to shift from the victorious hero to the defeated giantess, and the problem is no longer how to avoid being swallowed up by a cannibalistic Nature but how to avoid destroying her.

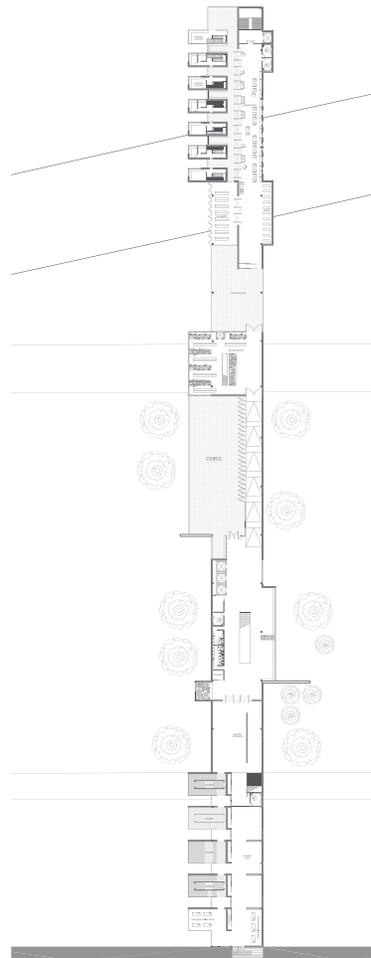
The war against Nature assumed that Nature was hostile to begin with; man could fight and lose, or he could fight and win. If he won he would be rewarded: he could conquer and enslave Nature, and, in practical terms, exploit her resources. But it is increasingly obvious to some writers that man is now more destructive towards Nature than Nature can be towards man; and, furthermore, that the destruction of Nature is equivalent to self-destruction on the part of man.<sup>1</sup>

-Margaret Atwood, *Survival: A Thematic Guide to Canadian Literature*.

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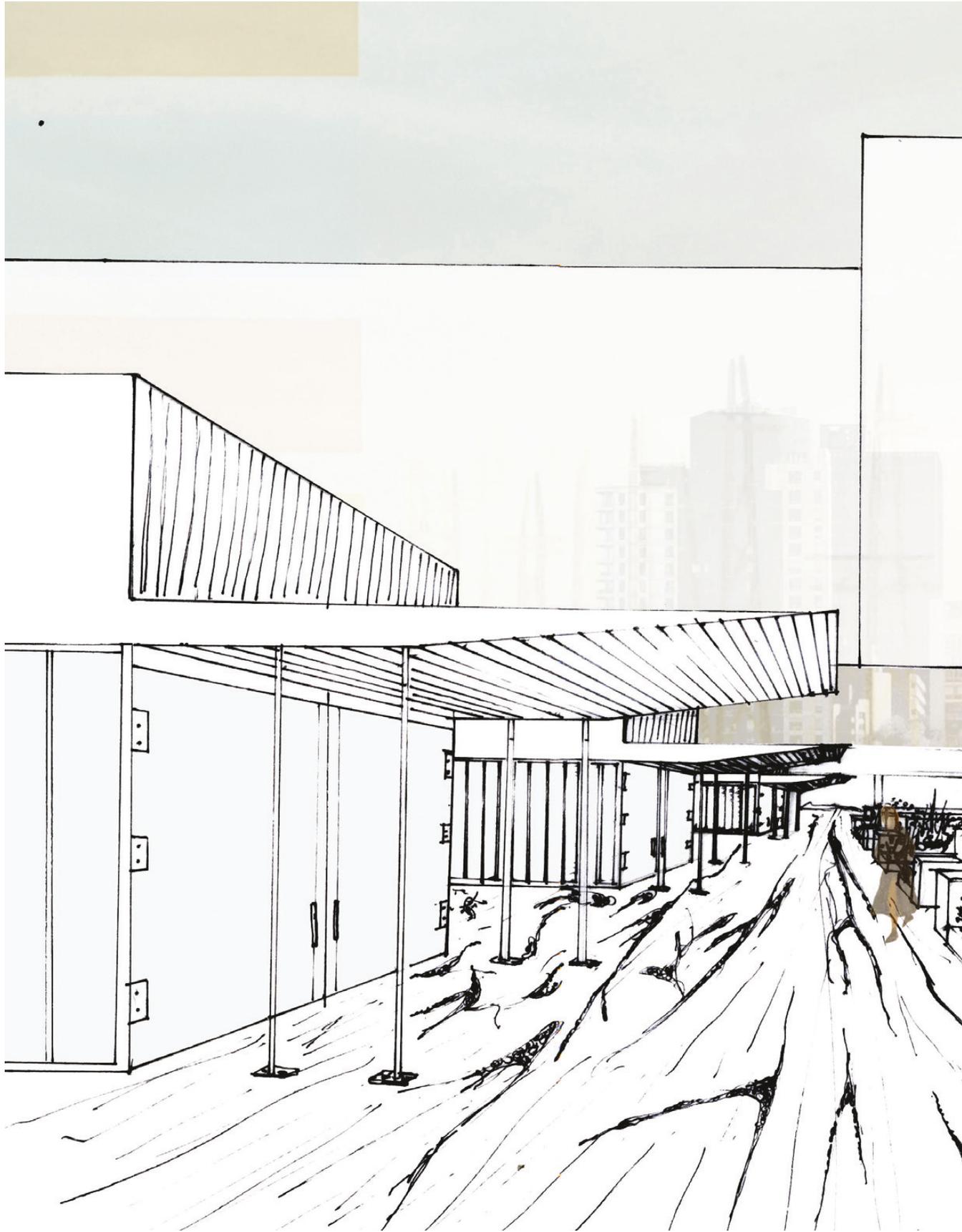
<sup>1</sup> Margaret Atwood, *Survival: A Thematic Guide to Canadian Literature*, (Toronto: House of Anansi Press Ltd, 1972), 60.

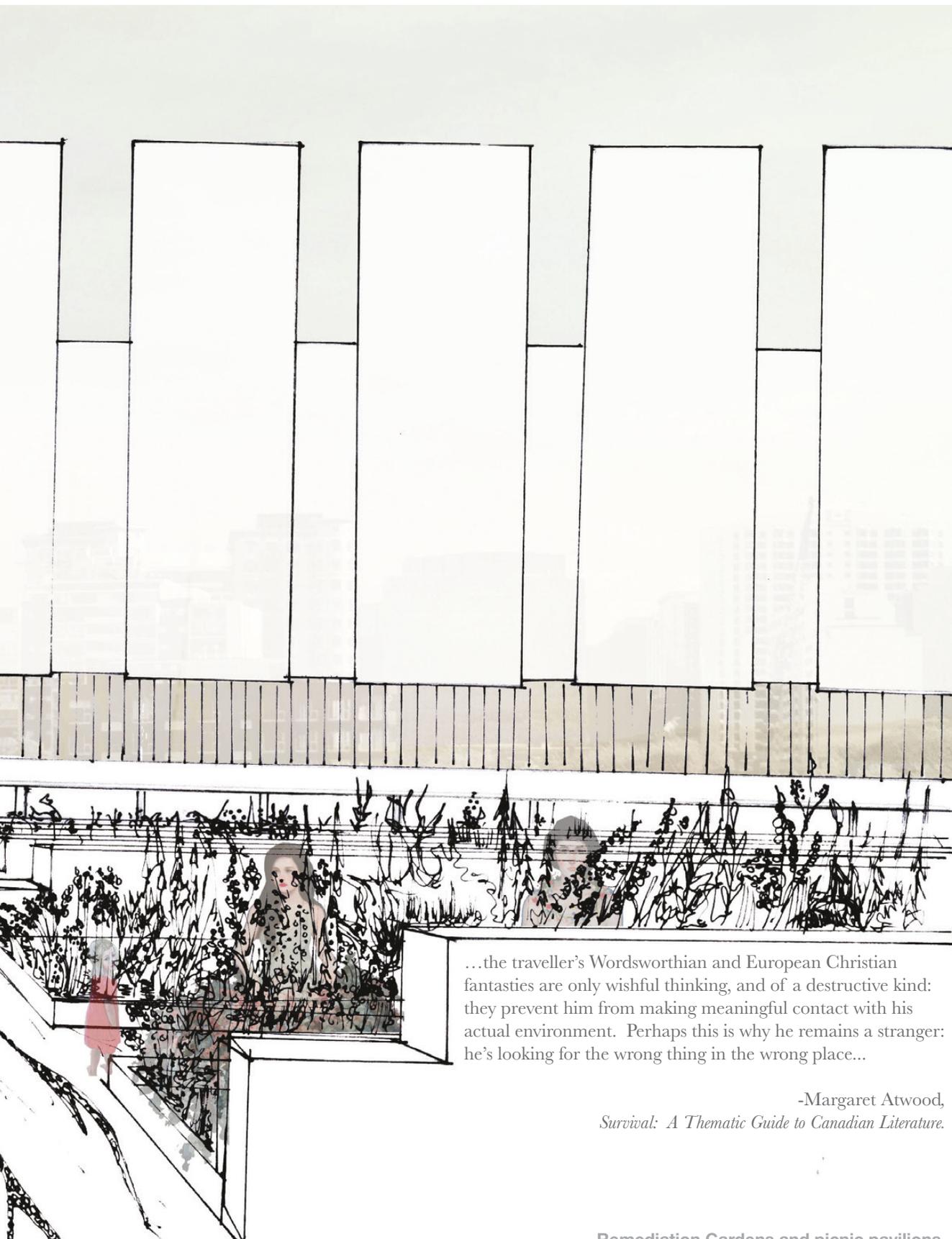




## Part Two: A Literary Landscape

*LeBreton Flats.  
Ottawa, Ontario.*





...the traveller's Wordsworthian and European Christian fantasies are only wishful thinking, and of a destructive kind: they prevent him from making meaningful contact with his actual environment. Perhaps this is why he remains a stranger: he's looking for the wrong thing in the wrong place...

-Margaret Atwood,  
*Survival: A Thematic Guide to Canadian Literature.*

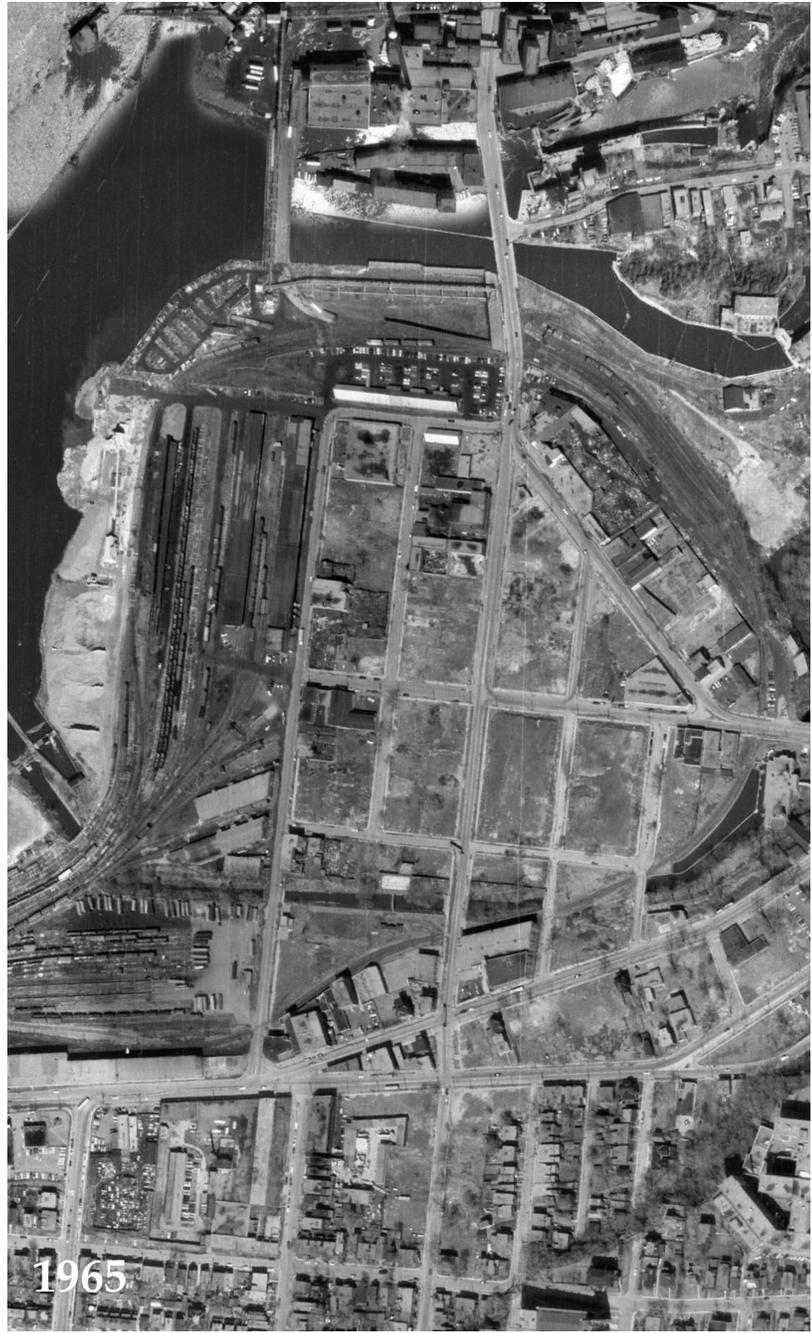
Remediation Gardens and picnic pavilions.



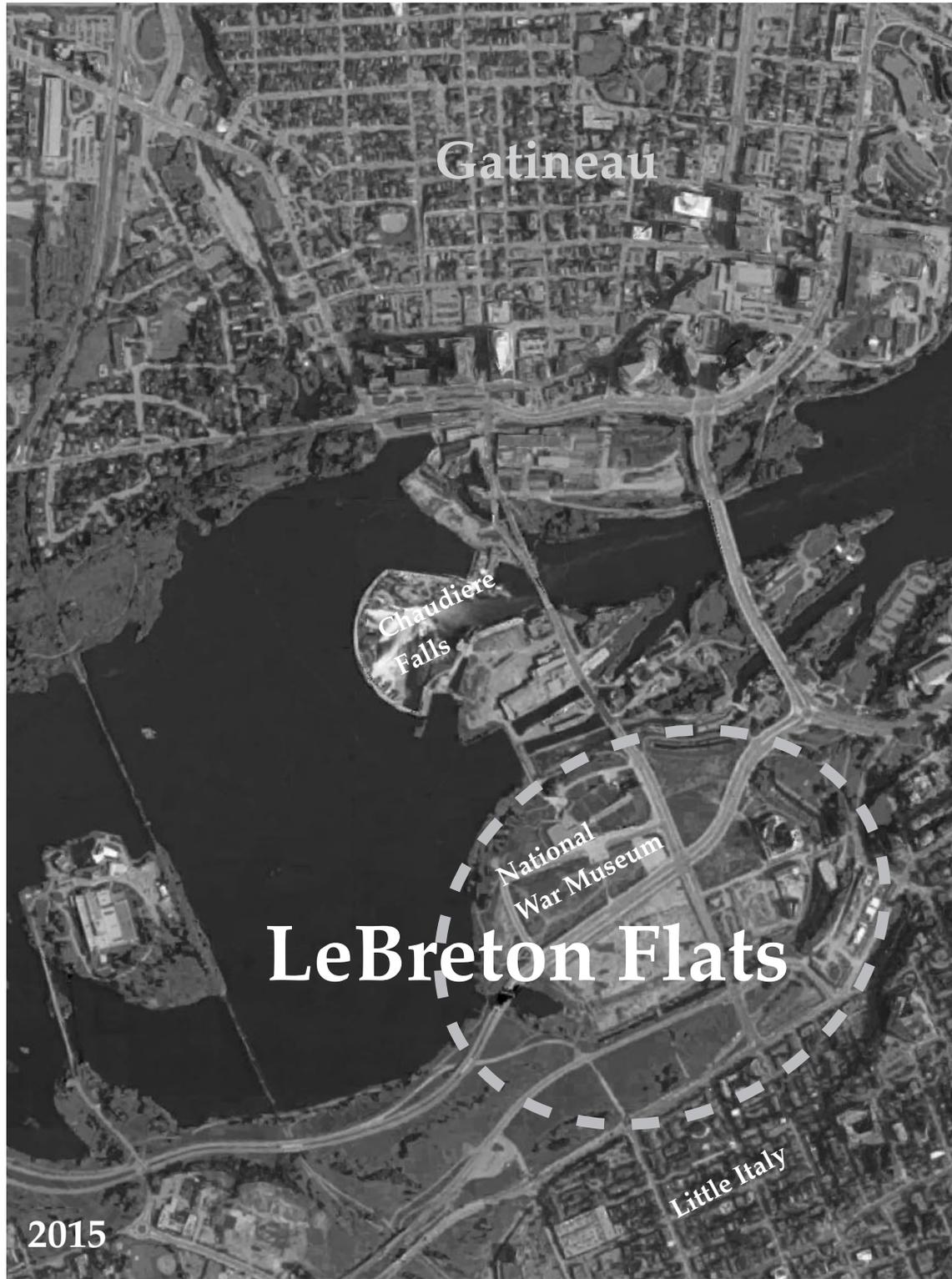
46



1928



The evolution of the LeBreton Site Plan.





Current-day LeBreton Flats and surrounding context.



Looking East from Preston Street across the central block.

## Chapter Six: Site Stories: The History of LeBreton Flats.

A newcomer to Ottawa visiting the Canadian War Museum will justly wonder why a national institution is located in the midst of a barren field.<sup>1</sup> Walking through fields of tall grass, past deep holes in the earth, it is hard to understand that one stands on the ruins of LeBreton Flats. Seventy five years ago this scene would have been strikingly different. Instead, the scarred fields would have been filled with a dense mix of lumber and mason yards, warehouses, timber and flour mills and the Canada Pacific train yard. Small brick homes and townhouses housing the workers filled the Southern edge of the site, and tucked themselves in amongst the industrial buildings. The history of the neighbourhood aligns itself closely with the industrial development of the neighbouring Chaudière Falls, which became the heart of the Ottawa timber industry. With its network of sawmills, warehouses, log chutes and factories, the Chaudière Falls became the first industrial landscape in the Ottawa River Valley.<sup>2</sup>

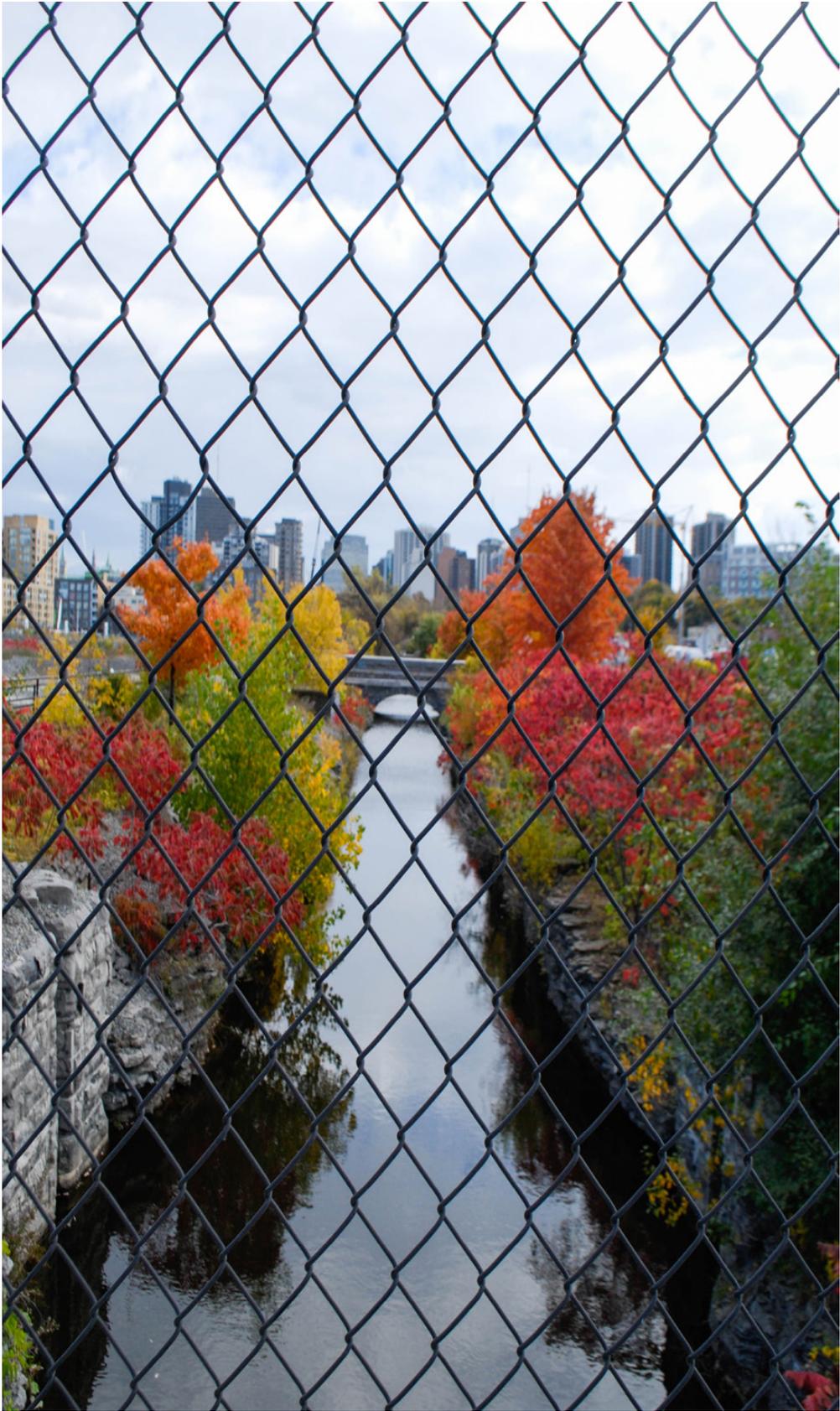
51

However, prior to the beginning of the timber trade the site was not continuously populated. Although the land was part of Algonquin territory, it was not a permanently inhabited site, unlike the large settlement across the river in the Gatineau delta. In 1613 the Europeans first caught a glimpse of the site as Samuel de Champlain paddled up to the Chaudière Falls.<sup>3</sup> As the French and English realized the potential of

<sup>1</sup> This was my own experience upon moving to Ottawa from Winnipeg in September of 2014, and visiting the Canadian War Museum for the first time.

<sup>2</sup> Harry Foster, "E. B. Eddy manufacturing building: The First Industrial Site in the Ottawa Valley," Canadian Museum of History, accessed November 21, 2015, [http://www.historymuseum.ca/cmhc/exhibitions/hist/hull/rw\\_26\\_je.shtml](http://www.historymuseum.ca/cmhc/exhibitions/hist/hull/rw_26_je.shtml).

<sup>3</sup> *Ibid*, 48.



The historic open aqueduct.

the Ottawa River for transportation and fur trade the waterway became increasingly active, but LeBreton remained indigenous forest.<sup>4</sup> In 1808 the first sawmill was constructed by Philemon Wright on the shores of Gatineau, and as the falls slowly transformed into an Industrial landscape, so to would LeBreton Flats.<sup>5</sup> The neighbourhood would continue to develop, eventually housing a train station, hospital, fire station, and the city waterworks along the aqueduct that was fed from Nepean Bay.<sup>6</sup> By 1855 the neighbourhood was officially part of the City of Ottawa, and it reached its highpoint at the turn of the century, before being largely destroyed by the fire of 1900.<sup>7</sup> LeBreton slowly re-built itself after the fire, but its negative portrayal in Jacques Gréber's *Plan for the National Capital* (1950) set its demise in motion. Industrial programs were seen as unfitting for the heart of a national capital, and the report recommended that all sites of industry, including the timber trade of the Chaudière Falls and the train yards and mills of LeBreton, be removed and relocated to the outskirts of the city.<sup>8</sup> While the plan for transforming the Chaudière Islands into a central park for Ottawa was never realized, the plan resulted in the complete demolition of LeBreton Flats.

53

In 1962 the land was expropriated by the National Capital Commission and by the end of 1965 all of the buildings on the site had been demolished. The NCC's intention was for the land to be used as the site for a

<sup>4</sup> Ibid, 68.

<sup>5</sup> Mark Brandt, "National Treasure: The Chaudière District In Canada's Capital," *Heritage Ottawa Newsletter* Spring (2006), accessed December 12, 2015, <http://mtbarch.com/firm/writing-publications/national-treasure-chaudiere-district-canadas-capital/>

<sup>6</sup> Chas. E. Goad, "Insurance plan of the city of Ottawa, Canada, and adjoining suburbs and lumber districts, January 1888, revised January 1901," Library and Archives Canada. Accessed October 31, 2015, [http://collectionscanada.gc.ca/pam\\_archives/index.php?fuseaction=genitem.displayItem&lang=eng&rec\\_nbr=3816143](http://collectionscanada.gc.ca/pam_archives/index.php?fuseaction=genitem.displayItem&lang=eng&rec_nbr=3816143)

<sup>7</sup> Jenkins, *An Acre of Time*, 79.

<sup>8</sup> Jacques Gréber, *Plan for the National Capital: General Report*, (Ottawa: National Planning Service, 1950), accessed December 9, 2015, [https://qshare.queensu.ca/Users01/gordond/planningcanadascapital/greber1950/Full\\_text\\_Greber1950.pdf](https://qshare.queensu.ca/Users01/gordond/planningcanadascapital/greber1950/Full_text_Greber1950.pdf), 230.

new complex of government buildings, the first of which would be completed in time for Canada's Centennial in 1967.<sup>9</sup> However, the plans for the new complex laid out in the Gréber Plan were never constructed, and although several proposals have been put forth, none have been fully realized. In April of 2015, the NCC once again issued a new call for proposals and in the end invited two teams to submit schemes for the Flats.<sup>10</sup> On January 26th and 27th of 2016, hundreds of Ottawa citizens gathered in the Canadian War Museum foyer to attend public presentations (with images of the designs projected on large screens), visit the display rooms pertaining to the two proposals, and ask questions about them.<sup>11</sup> Proposals by RendezVous LeBreton Group (*IllumiNation LeBreton*) and DCDLS Group (*Canadensis*) each contain residential towers, a new stadium on the shore of Nepean Bay, along with a collection of "cultural" components in a dense arrangement.<sup>12</sup> Both schemes provide open public spaces, but these are arguably only secondary to the elaborate built developments.<sup>13</sup> Significantly, a demonstrator representing the "Free the Falls" movement - a movement which seeks to have the Chaudière Falls and surrounding islands returned to the stewardship of the Anishinaabeg as a place of healing and reconciliation - stood quietly on the first night of presentations, handing out pamphlets as attendees

9 "NCC Blunders: LeBreton Flats," NCC Watch, accessed January 8, 2016, <http://nccwatch.org/blunders/lebreton.htm>

10 Don Butler, "Both proposals for LeBreton Flats redevelopment include NHL-calibre arena," *Ottawa Citizen*, December 16, 2015, <http://ottawacitizen.com/news/local-news/four-teams-file-proposals-for-lebreton-flats-redevelopment>

11 The redevelopment of LeBreton was widely covered in the local newspaper, The Ottawa Citizen. The NCC also maintains a website with official updates and information. <http://www.ncc-ccn.gc.ca/planning/master-plans/lebreton-flats>

12 Rendezvous LeBreton Group: Senators Sports & Entertainment and Trinity Development Group. Architects: Perkins + Will, Barry Hobin, Schmidt/Hammer/Lassen architects and KPMB. Landscape architect: Daoust Lestage.

DCDLS Group: Devcore, Canderel and DLS Group. Architects: bbbArchitects, Moriyama & Teshima, and Provencher\_Roy. Landscape Architect: PFS Studio.

13 "Canadensis" and "Illumination LeBreton," (proposals presented at Public Consultation on LeBreton Flats, Ottawa, Ontario, January 27, 2016.)

entered into the crowded hall.<sup>14</sup> For some of the visitors to the LeBreton redevelopment unveiling, this image of Kevin, a member of Cree Nation, standing next to a large and worn canoe, with the dark field of LeBreton expanding behind him, was surely poignant.<sup>15</sup>

LeBreton Flats lies at both the physical and cultural intersection of French, English and Aboriginal histories. The land itself bears the physical scars of its recent past. As a site of both physical and cultural injury, it becomes a relevant backdrop for this thesis proposal, which is as much about learning and healing as it is about celebration.

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<sup>14</sup> See "Plant closing ends chapter in Ottawa's lumber history - One of the last links to Ottawa's lumber-town past is set to fade away," *The Ottawa Citizen* August 1, 2007. On the Free the Falls movement, see <https://freethefalls.ca/about/the-falls/>

<sup>15</sup> My thesis advisor Janine Debanné witnessed this scene and spoke with Kevin on the first night of presentations, Tuesday January 26th and was kind enough to share her experience with me.



Looking North from Preston Street towards the War Museum.  
//The site has become home to a vast variety of wildflowers.



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Looking East at the exposed bedrock of the Central Block  
//Purple Vetch growing amongst the overgrown boulevards.

## Figure-Ground Studies: Industrial Site Evolution.



Industrial LeBreton flats layout. (1888-1962.)

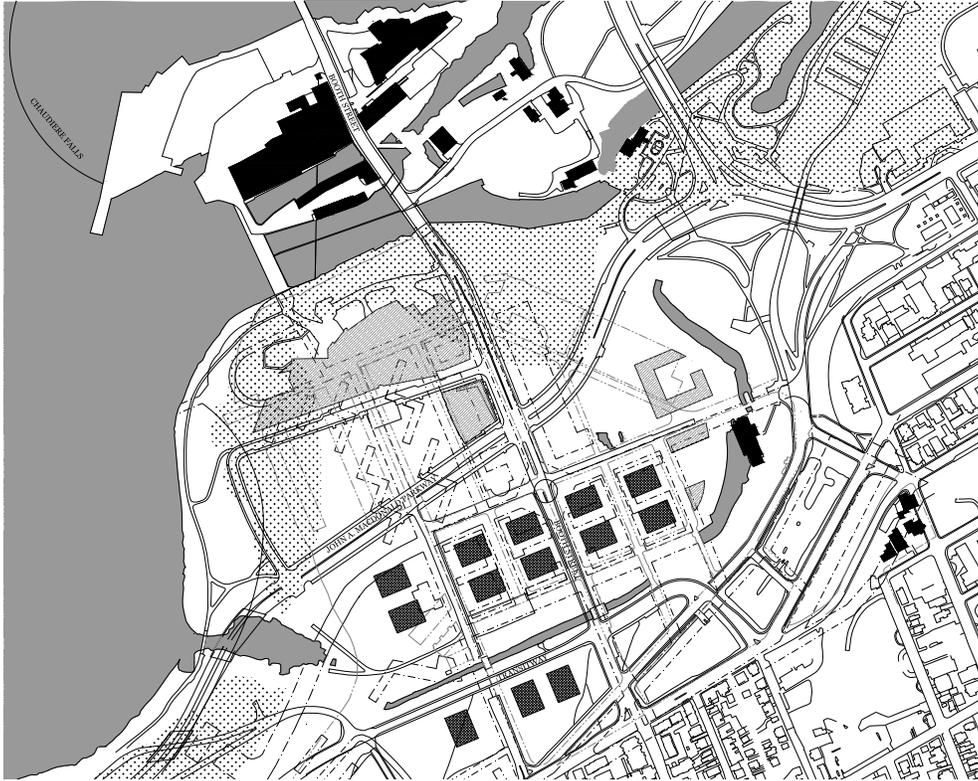
58



Gréber plan - "open space" & master plan. (1950-unbuilt.)



Current Canadian war museum & condos. (2014.)



Layered plans of the past with initial pavilion structures.



**A map of the NCC's previous soil remediation efforts.**

*Soil remediation for LeBreton Flats began in the early 2000's with the decontamination of the future War Museum site. In 2012, under the directive of the NCC, the central blocks of LeBreton were also decontaminated. The contaminated soil was excavated down to the bedrock and hauled across the city to the former Ridge Road Landfill. The landfill, which has not been used since 1975, is located in the midst of the greenbelt and several ski paths currently pass through it.*

## Chapter Seven: A Literary Landscape of Remediation: The Proposition.

The central focus of this architectural and landscape proposal is on the creation of a new public, accessible landscape for LeBreton Flats in celebration of Canada's Sesquicentennial that will occur in 2017. *Literary Landscape* has two timelines. The first is one of ephemeral celebration that begins July 1st, 2017, and ends one year later when Sesquicentennial comes to a close in 2018. The second applies to the site as permanent cultural landmark and new neighbourhood. *Literary Landscape* is a living landscape that is intended to be used temporarily as a celebratory festival ground, but also to support a valid public space long after Sesquicentennial is over. It is a landscape that is intended to continue on long after Sesquicentennial, for Canada's next one hundred and fifty years. As an accessible landscape that is at once commemorative landmark and public park, the proposition aims to make the site habitable in as many ways as possible.

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When reflecting on the question of how to represent Sesquicentennial in the built realm – the central focus of this thesis - the choice of site is decisive. LeBreton Flats seems destined, even “given”, by history to welcome this built event. This site is fitting for the proposition for many reasons, including historical memory, the meaning imbued by its topographical relation to Parliament, and for the fact that it is connected controversially to the Centennial celebrations of 1967. As alluded to in Chapter Two, this thesis proposal amplifies the public spaces of 1967's celebrations. The scheme focuses on the design

of the gardens, the storytelling areas, the cafés, the seating areas, the art installations and swimming pools. No glamorous temporary pavilions are proposed. The scheme does position two linear buildings on the site to compliment the landscape, framing and supporting the surrounding environment.

As a first gesture, the previous city street grid of the old industrial-residential neighbourhood, expropriated in preparation for Centennial, has been re-instated as the primary organization principle for the site. This gesture begins to stitch the site back to its surrounding context by re-opening the paths of circulation between the residential neighbourhoods. The exposed bedrock of the central block (bound by the Parkway, Preston Street, the transitway and Booth Street), revealed during the National Capital Commission's previous attempt to remediate the site by excavating and removing the contaminated soil, becomes the new ground plane of the proposal, three metres below the surrounding streets.

## Physical Remediation.

The NCC has completed soil remediation in two areas, the central block – bound by the Parkway, Preston Street, the Transitway and Booth Street – and a smaller section to the east - bound by the Parkway, Booth Street, Lett Street and Fleet Street.<sup>1</sup> Meanwhile, remaining portions of the site are still contaminated. Metals and petroleum hydrocarbons (PHC) from the site's past life as a centre of industry, and contaminants from urban snow

<sup>1</sup> "LeBreton Flats Interim Open Space Improvements," *National Capital Commission*, April 9, 2014, accessed December 31, 2015. <http://www.ncccn.gc.ca/sites/default/files/pubs/e06.0-2014-d37-lebreton-flats-interim-improvements.pdf>

(for years after the site was razed, it served as a city snow disposal area) leached into the ground over the course of decades.<sup>2</sup> Many tons of contaminated LeBreton soil are today stored at the Ridge Road landfill within the Ottawa Greenbelt to the East.<sup>3</sup> (See map on page 60.) Soil remediation in the central block above the buried aqueduct and South of the open historic aqueduct is still needed. Rather than being excavated and dealt with out of sight, however, the remaining contaminated soil is here a central and tangible part of the new landscape. This thesis proposes that soil remediation be an integral part of the celebrations.

The portion of the site that is designated to become a residential housing district is planted with wild licorice and fringed brome. These plants are native to Ontario and have been shown to be capable of degrading the hydrocarbon within the contaminated soil.<sup>4</sup> This process of plant-life breaking down contaminants is known as phytoremediation. In this process the microorganisms that lives amidst the roots of the plant (rhizosphere) release enzymes that increase the break-down of the contaminants.<sup>5</sup>

The remaining contaminated soil from the central block is excavated and placed in eight “remediation gardens” that extend in a long row on the exposed bedrock, just North of the open aqueduct. These

2 National Capital Commission, “LeBreton Flats Remediation and Infrastructure Project,” *Canadian Environmental Assessment Agency*, August 23, 2011, accessed March 1, 2016, <http://www.ceaa.gc.ca/052/details-eng.cfm?pid=63727>

3 “LeBreton Flats Remediation,” *Tomlinson Times*, Fall (2013): 1-3, accessed January 2, 2016, [http://www.tomlinsongroup.com/documents/times/2013/fall/english/pdf/Tomlinson\\_Times\\_ENG.pdf](http://www.tomlinsongroup.com/documents/times/2013/fall/english/pdf/Tomlinson_Times_ENG.pdf)

4 D.B. Robson, et al. “Phytoremediation of Hydrocarbon-Contaminated Soil Using Native Plants” (University of Saskatchewan, 2001.) accessed March 31, 2016, [http://www.usask.ca/soilscrops/conference-proceedings/previous\\_years/Files/2001/2001docs/551.pdf](http://www.usask.ca/soilscrops/conference-proceedings/previous_years/Files/2001/2001docs/551.pdf)

5 Richard E. Farrell and James J. Germida, “Phyto-technologies: Plant-based Systems for the Remediation of Oil Impacted Soils,” (University of Saskatchewan, 2015.) accessed March 31, 2016. <http://www.esaa.org/wp-content/uploads/2015/06/02-09FarrellPaper.pdf>

beds exemplify the many ways soil can be cleaned. As gardens, they also allude to the slow passage of time. They make evident the amount of time it takes for soil to heal, and the fact that the processes of transformation are not instantaneous. The methods used will include the aforementioned phytoremediation, which can take several years, as well as biopiles, which uses bacteria to break down the PHC's into carbon dioxide and water in a faster process.<sup>6</sup> The new park narrates the process of remediation in a secondary way also. As the soil is cleaned, it is transferred to various garden beds throughout the site in which black spruce trees are planted. Indigenous to the region, black spruce can grow in remarkably shallow soil on rocky surfaces. They are therefore ideally suited for this new landscape.<sup>7</sup>

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As with the other elements of the park program, soil remediation follows two timelines as both Sesquicentennial celebratory event, and ongoing process continuing well after the celebrations are over. On July 1st, 2017, visitors will participate in the sowing of seeds and the planting of wildflowers within the numerous gardens. Adults and children will participate in the excavating of the wall of contaminated soil that runs through the centre of the site. As the soil is removed the gardens are formed and openings in the wall of soil are created, connecting the two halves of the site at the level of the bedrock.

<sup>6</sup> "Biopiles," Ferro Canada, accessed March 1, 2016, <http://www.ferrocanada.com/soil-remediation/ex-situ-remediation/>.

<sup>7</sup> "Black Spruce," University of Minnesota, accessed March 1, 2016, [http://woodlandstewardship.org/wp-content/uploads/ch6/types/ch6\\_types\\_blackspruce.html](http://woodlandstewardship.org/wp-content/uploads/ch6/types/ch6_types_blackspruce.html)

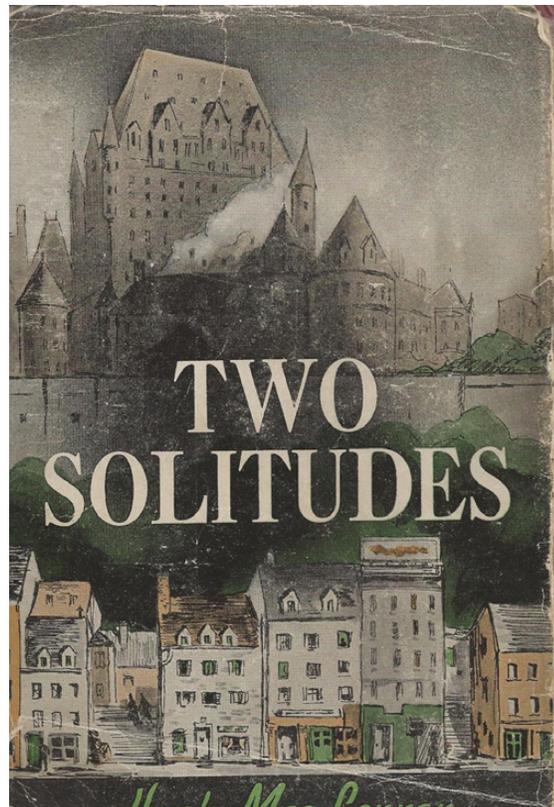
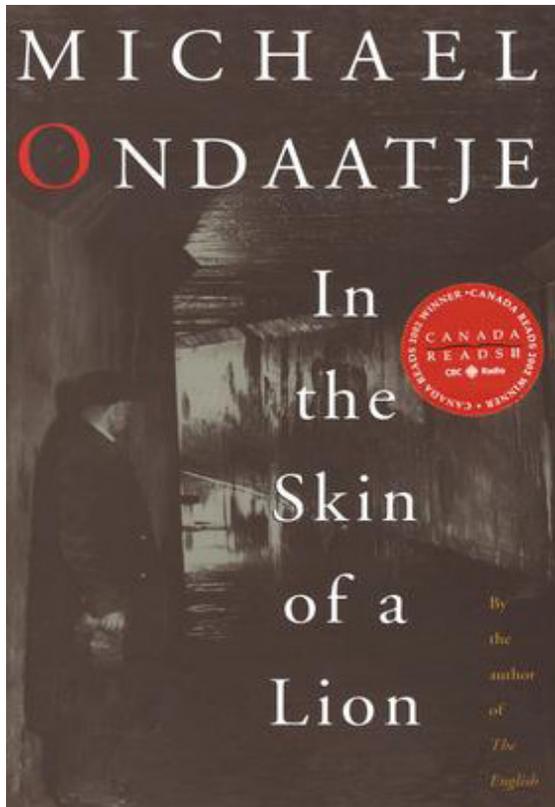
## Literary Landscape.

The design proposal, *Literary Landscape*, shows ways that architecture, landscape and literature can be intertwined to create a new place for reflection and learning. This project builds on the notion that literature offers a formidable program for the design of a public landscape. In the design proposition here presented, the architectural program is, in part, extracted from pieces of Canadian writing (for a full list of texts that this thesis draws from please see appendix two.) Specifically, novels that contain descriptions of Canadian settings built predominantly through images of the environment of the place. These settings, both urban and rural, encapsulate ideas of Canadian identity as they are necessary “characters” in the story, influencing the formation of both the character’s perceptions as well as the story’s central ideas. In these stories, the environment is always present throughout the narrative. Themes of migrant experience, of ordinary life and of navigating cultural boundaries, reoccur in these texts. As one example, Michael Ondaatje’s *In the Skin of a Lion* vividly depicts the role of Macedonian immigrants in the construction of 1930’s Toronto in contrast to the main character - Patrick Lewis - who, born in Canada, does not hold strong distinctive cultural attachments. Instead he finds himself drawn to the community of Macedonian-Canadians. This community exists autonomously within the larger city; the environment and the landscape are constant, often foreboding, backdrops.

It is texts such as these that begin to form the program and Sesquicentennial park design. The new literary park organizes itself around many spaces



that invite one to engage either individually or as a community. Large pivot doors, or glazed, sliding walls, separate exterior and interior spaces and allow the use of the rooms to become fluid. The series of solariums and outdoor spaces serve to divide the program, but also allow it to expand. In the warmer months, large community events spill out of the reading rooms on the North end of the western bar building (taking its name from the street that generated its footprint, it is called “Broad Building”) onto the outdoor terraces, the individual collection of rooms now linked. In the cooler months the rooms become closed, either to be used by a collection of individuals spending an afternoon with their favourite book, or they may house smaller events. The two bar buildings combine formally programmed rooms and generous interstitial spaces conceived for multiple uses. The community can appropriate these spaces and use them in many different ways. In this way,



a person visiting a reading room will find themselves in the midst of dynamic and diverse community gatherings. Formal paths cross informal ones, as new experiences occur. The architecture sets up potentialities. One may, for example, come across a large barbecue hosted by the Somali Centre for Family Services on one of the open terraces one day, and discover, the following week, that the reading rooms have been given over to a children's program run by Chinese Family Services of Ontario. Several weeks later, a visitor may find the rooms filled with individuals and small groups leisurely spending an afternoon reading amongst the indoor gardens. This constant, and unexpected rotation of uses invites a visitor to wander and become involved in a variety of community groups. The Broad Building becomes a microcosm of the nation in 2017.

The value of constructing the Sesquicentennial

Park's program through literary excerpts rather than a definitive program of uses lies in the fact that texts can be layered, removed or re-interpreted through the project, creating an environment that is able to evolve. This fluidity is best illustrated through the hand drawings found throughout this book. Excerpts of Canadian Literature float in front of sketches of significant moments from the project. These texts are representative of the tone and intention of these moments, but are also open to interpretation by others who may not read the meaning of the text in the same way.

Literature in its many forms also inspires many of the formal programs. A "democratic library" containing all types of Canadian literature selected by Canadians during Sesquicentennial, becoming a literary imprint of national interests anchoring the western boundary of the site. A centrally positioned outdoor amphitheatre provides a space for performances: plays, dances and storytelling. Pavilions scattered throughout the grounds – in gardens, within the trees and along the open aqueduct – provide covered spaces for picnics and gathering as well as small galleries.

As stated above, a grid of walkways referencing the former street pattern of the LeBreton neighborhood organize the site. In particular, the trace of Broad Street and Sherwood Street guide the form and placement of two bar buildings extending above the park. The one that is closest to current-day Booth street is reserved for active and communal events, while the one located internally is intended to house more contemplative programs. Both buildings organize journeys in the north-south axis, and connect the residential neighbourhood

to the south with the commons and War Museum to the North. Visitors would experience a number of events and places successively as they walked the length of the buildings.

In the Western bar, Broad Building is devoted to writing and contemplative activities. The primary programs include writing pavilions, reading rooms, exhibition space and a winter garden. Along the main level a restaurant and a bookstore/café, oriented toward the glazed East face of the interior, book end the floor. The restaurant breaks through the façade creating a deck that extends into the growing forest of spruce trees. The upper level is devoted to gallery and exhibition space, displaying interpretations of the landscape in various mediums from across the country. As one moves North through the building one enters a series of reading rooms and writing pavilions interspersed with outdoor plazas. Although the building runs North to South, the interior spaces are oriented towards the West, looking out across the Ottawa River. Portions of the reading room walls are replaced by large glass pivot doors that allow the space to adjust to the weather. The pivot doors are able to be opened during warmer months, closed in the winter, and can partially be opened or adjusted throughout the day as the temperature changes, in the milder seasons, thus accentuating seasonal temperatures. A glass solarium can be opened up in the summer to the cooler breezes from the river, and provides an opportunity to inhabit a warm sunlit space on a winter afternoon. On the highest level of the building, facing South, are a series of greenhouses and winter gardens hold a lush variety of plants.

The Northern edge of the building extends out over the Parkway, and leads back down to grade through a series of staircases. Across the parkway, nestled into the shore of the Ottawa River is a natatorium. The large public outdoor swimming pool extends out over the surface of the Ottawa River. A change-room building is partially embedded in the ground, its roof extending outward to create a covered walkway that leads from the bridge-staircase towards the river. Alternating wood and stone walkways that follow the tangents of the old shoreline which existed before the neighbourhood was demolished, create an outdoor plaza for the natatorium. Vertical concrete walls positioned at the line of the old shoreline - marking the expansion of the coast that coincided with the demolition of LeBreton Flats - are etched with scenes depicting Indigenous life prior to settlement. Narrow strips of the plaza extend outwards into the River, creating piers where one can gaze at the Chaudière falls or across the water to Gatineau.

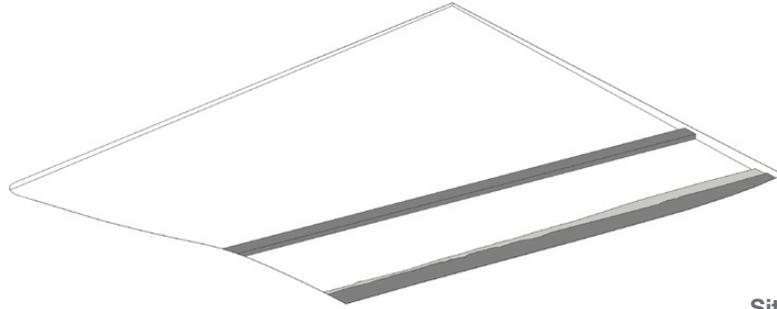
To the South of the Natatorium the irregular triangle of land bound by the parkway, Preston Street and the transitway is designated as a community garden for traditional medicines and plants, such as sweet grass, wild licorice, berry bushes and tobacco plants, inspired by Algonquin medicinal planting practices.

The bar building to the East – the Sherwood Building (again holding the name of the old street) - addresses the city. It is devoted to education and learning, containing two auditoriums and several classrooms for language classes and workshops of all kinds, from book making to creative writing to painting. Similar to the Broad

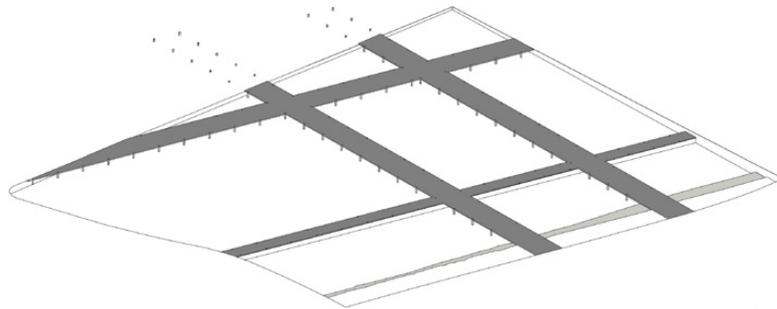
Building, the main floor holds informal gathering space complimented by a coffee bar and a small exhibition space. Along the East façade a long bench runs along a wall of glazing, looking out over the main entrance to the park. The Southern portion of the second level is filled with three classrooms that look out over the heart of the park, as well as a study lounge that opens up onto a long deck that sits above the main entrance. To the North are two large auditoriums for lectures and performances. Nestled between the auditoriums is a foyer space that opens up in the warmer months to an outdoor space that looks towards the Broad Building. The top floor holds additional classrooms as well as a small outdoor stage, nestled between the roofs of the two auditoriums, the skyline of Parliament a poignant backdrop.

South of the transitway is a residential zoning. Linear, terraced buildings stretch out above fields wild licorice and fringed brome in the process of remediation the soil. The buildings contain both condo and rental units, including affordably priced units catered towards students.

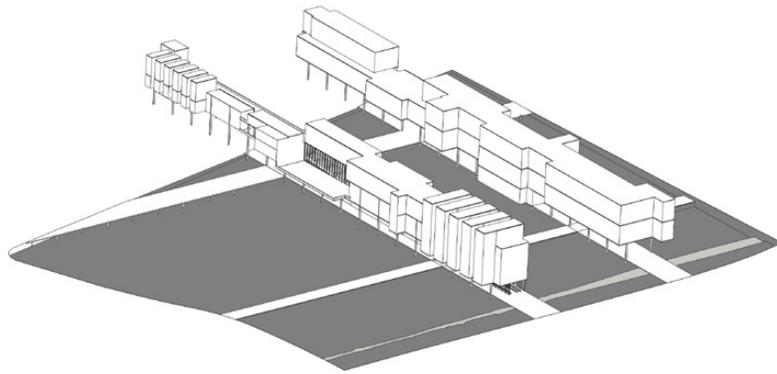
Lastly, along the Southeast edge of the site are a collection of public greenhouses holding plants required for the cuisines of Canada's immigrant populations, and plants that simply trigger memory and a sense of home. The greenhouses at once present a tangible representation of Canada's diverse population through a medium fundamental to the nation's identity – flora – while also providing a familiar element of home to some of the country's newest citizens.



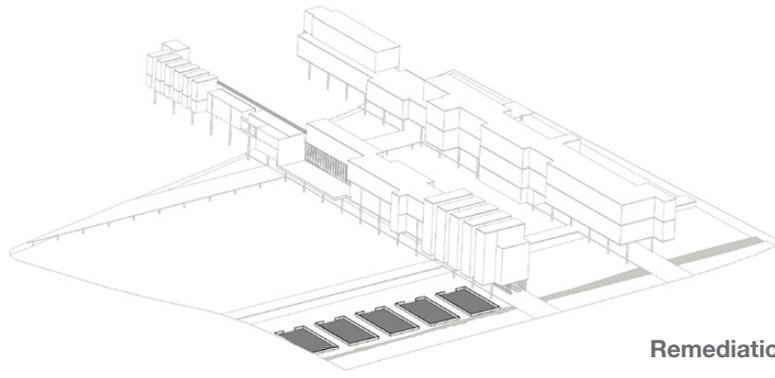
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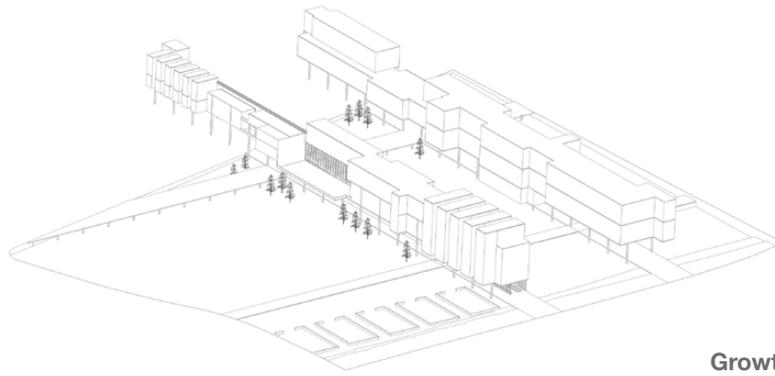
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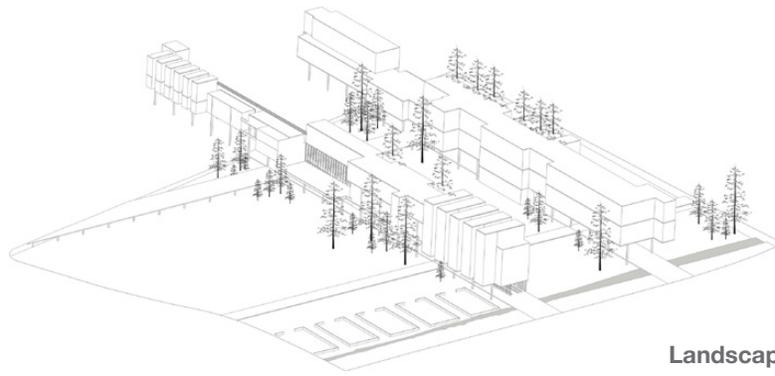
Infrastructure.



**Remediation.**



**Growth.**



**Landscape.**



*Untitled, (Flood, black triangle).* Wanda Koop. 2004.



*Cold Quiet.* Laura-Lynn Bolan. 2011.



*Honouring my Spirit Helpers.* Christi Belcourt. 2014.



**Canada is turning 150!** That means 150 years of history, 150 years of stories, 150 years of achievements and 150 years of experiences. But the true value of our country lies in its people, and each of their unique contributions that together form our nation, so we want to celebrate with you!

There are so many things to celebrate that we have festivities planned across the country for an entire year.

Participate in this historic day as we proudly gather with our community on **July 1, 2017** to begin the celebrations!

**July 1, 2017.** LeBreton Flats. Ottawa. Ontario.



*British Columbia Forest.* Emily Carr. 1940.



*North Shore, Baffin Island.* Lawren S. Harris. 1930.



*Chemin d'hiver.* Jean-Paul Riopelle. 1973.



**Le Canada a 150 ans!** Cela signifie 150 ans d'histoire, 150 ans de récits, 150 ans d'exploits et 150 ans d'aventures. Toutefois, la vraie valeur de notre pays réside dans ses habitants et dans la contribution unique de chacun d'entre eux, et c'est cela que nous souhaitons célébrer avec vous!

Il y a tant de choses à célébrer que nous avons prévu des festivités à travers le pays pendant une année entière.

Participez à cette journée historique et exprimez votre fierté canadienne en vous joignant à votre communauté le **1 Juillet, 2017** pour le lancement des célébrations!

**1 Juillet, 2017.** LeBreton Flats. Ottawa. Ontario.



July 1st 2017.

LeBreton Flats, Ottawa.

**7:30 a.m.**

Morning canoe trip to Upper Duck Island. Picnic breakfast to be served on island at 8:30 a.m. *Launch to take place at Sesquicentennial River Plaza, East of War Museum.*

**9:00 a.m.**

Sesquicentennial Pool officially opens. Activities held throughout the day. Check the pool schedule for more information on today's events!

**10:00 a.m.**

Opening Ceremonies. *Sesquicentennial Theatre, main block.*

Welcome speech by Prime Minister Justin Trudeau.

Flags are raised at Main Entrance.

Prime Minister Justin Trudeau reads from his favourite Canadian book.

**Throughout the Day:**

*Main Outdoor Theatre & Pavilions Throughout Site (see map for locations):*

*Readings* by Margaret Atwood, Marie-Louise Gay, Richard Wagamese, Rupi Kaur, Jane Urquhart, Wayson Choy, Michael Ondaatje, Elizabeth Hay, Joan Thomas, Patrick De-Witt, Eden Robinson, Kenneth Opel and Deborah Ellis.

*Performances* by Royal Winnipeg Ballet, Cherish Violet Blood (storyteller and comedian from Toronto, Ontario), Kaha:wi Dance Theatre and Toronto Dance Theatre.

*Remediation Gardens:* Visit the remediation gardens to learn how our industrial landscapes have impacted the land. Participate in the healing of the site by helping with the excavation of the remaining contaminated soil and the filling of the new garden beds. Plant your own wild licorice or fringed brome in the gardens and take a seedling with you to plant at home!

*Classrooms & Outdoor Pavilions:*

**Workshops:** book making, poetry writing, how to write short stories, flower pressing, Anishinaabe landscape painting, sketching in the city, French, English, Omàmiwininimowin (Algonquin) language classes, using edible and medicinal wild plants and gardening with indigenous Ontario wildflowers.

*Sesquicentennial Library:* Vote for your favourite Canadian book and come pick out a new favourite from the thousands of books Canadians selected for the library over the past year!

*Gallery:* Come explore how Canadians have captured the vast landscape of our country throughout history by visiting the exhibit of Canadian landscape paintings that span from hundreds of years ago up to today!

*Greenhouses:* Wander through a vast array of greenhouses and learn about the flowers and plants that grow in home countries of Canada's newest citizens.

*Indigenous Plants Garden:* Learn the significance and uses of wild plants within traditional Aboriginal medicines and ceremonies.

*Children's Garden:* The youngest visitors can come play in a recreation of the Children's Centre from Expo 67 and plant their own flowers in the children's remediation garden. Members of the women's National Volleyball team will be running workshops all day at the volleyball courts for children over 12.



***Bring a picnic to enjoy in one of the many garden pavilions, visit Ottawa's best food trucks or spend the afternoon in one several cafes within the park!***



Remediation Gardens. July 1, 2017.





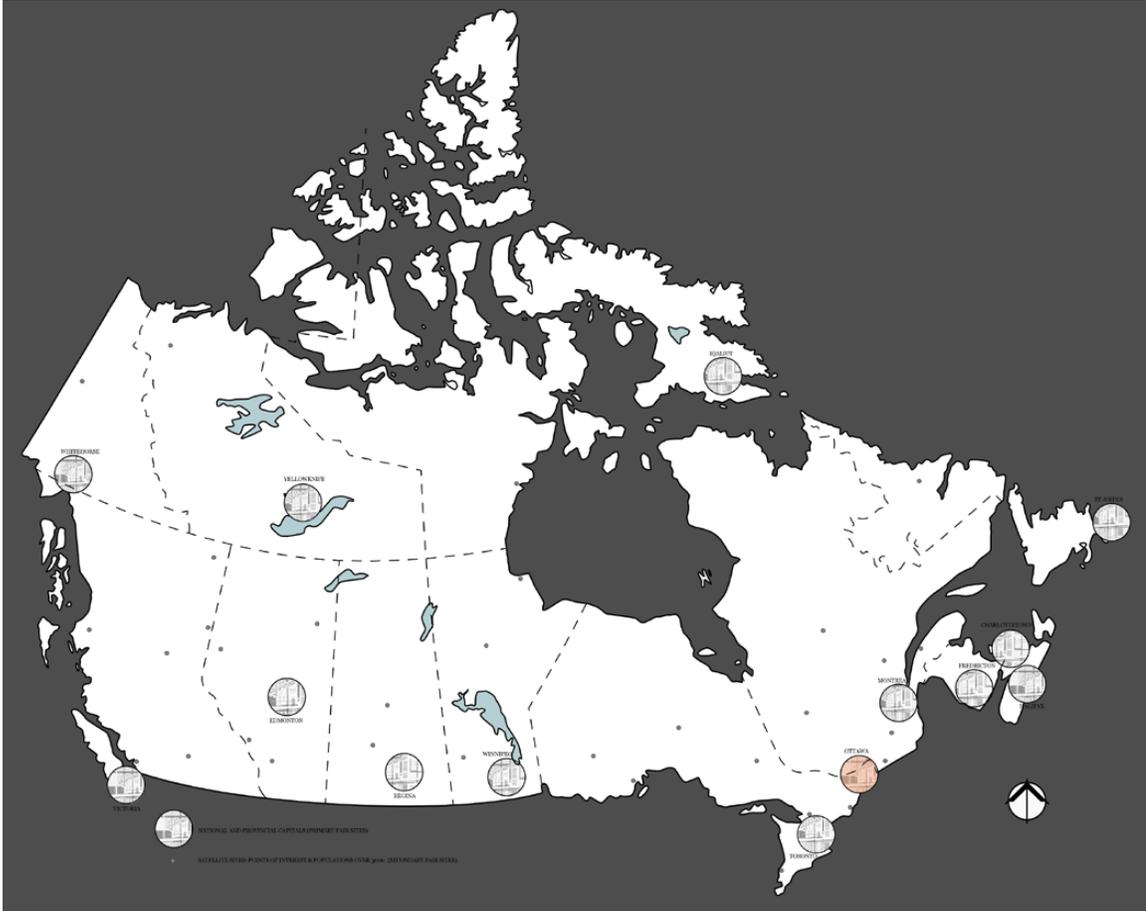
Families gathering in the Central Courtyard. July 1, 2017.





Prime Minister Justin Trudeau reads one of his favourite books in the Outdoor Amphitheatre. July 1, 2017.

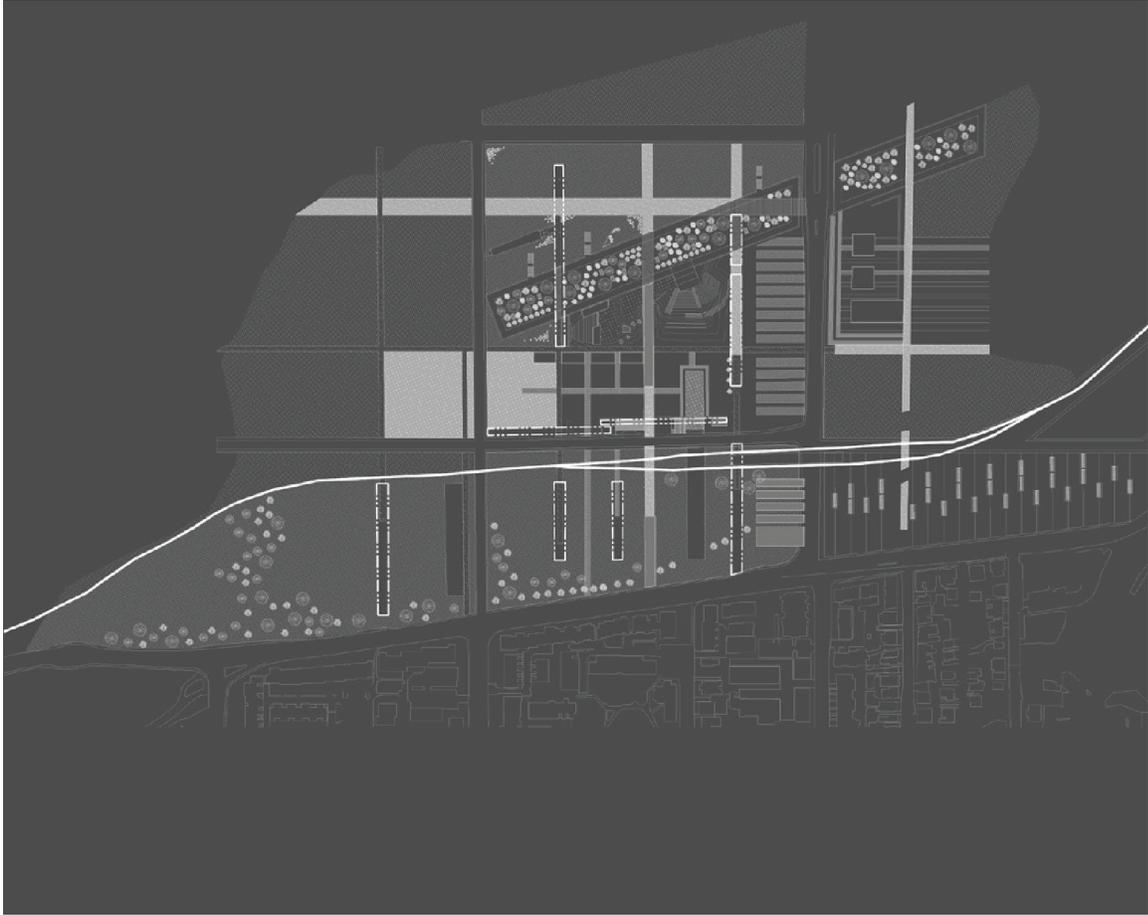




National SesquiCentennial Plan of Primary and Satellite Sites. n.t.s.

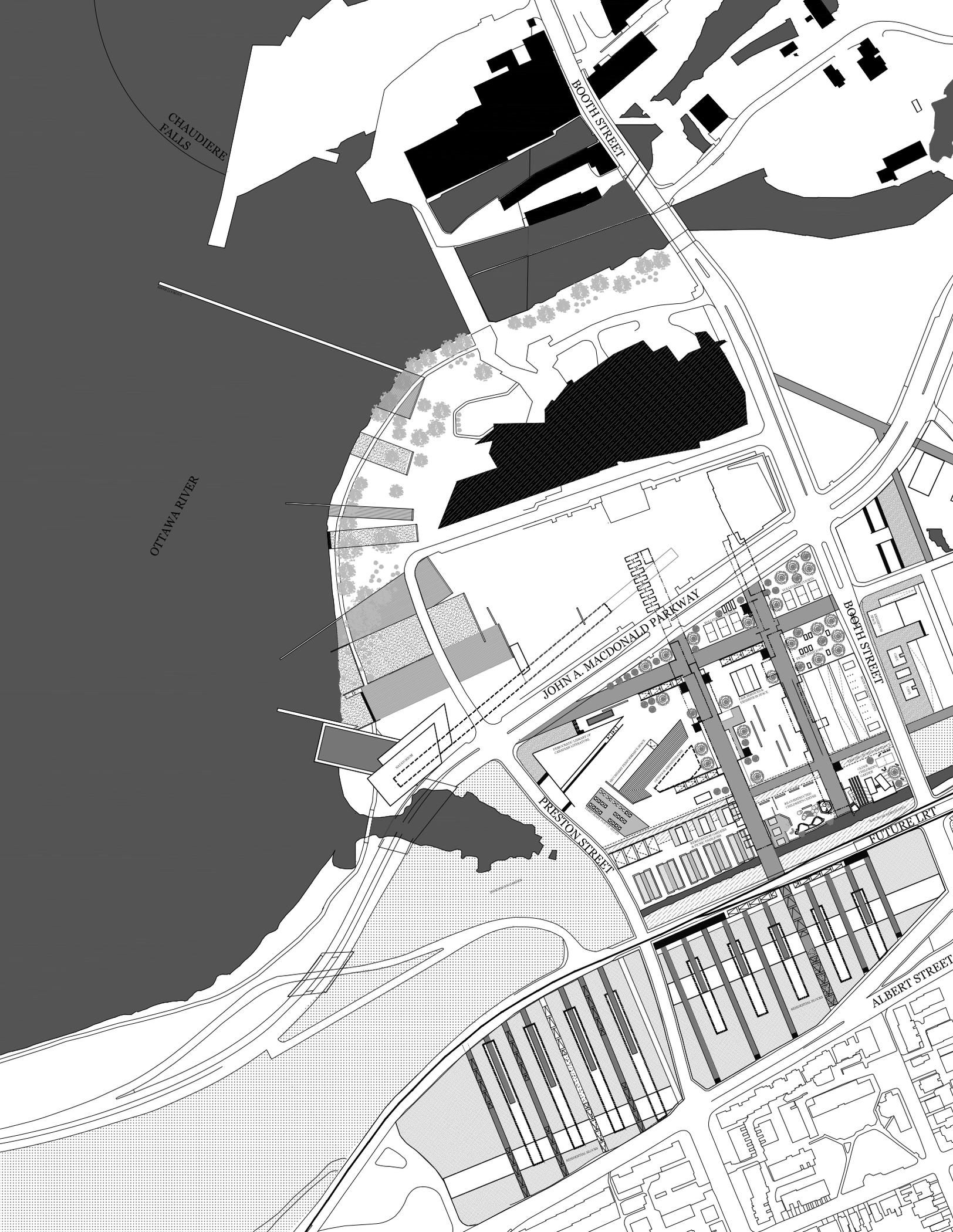
## A National Plan for Canada's Sesquicentennial.

As Sesquicentennial nears, celebrations will be held across the country in recognition of Canada's 150th birthday. The park at LeBreton Flats proposed by this thesis will act as the fair site for the national capital, part of a network of festivals that will unfold across the country as 2017 approaches. Each of these fair sites will begin from a template (right) of reading rooms, writing pavilions, gardens, shops and exhibition spaces, and will then be adapted to suit the specific site, city and climate.



A Template for Provincial Capital SesquiCentennial Celebrations. n.t.s.

- SESQUICENTENNIAL FAIR TEMPLATE: LEGEND:
- BUILDINGS ABOVE GRADE
  - BUILDINGS ON GRADE
  - BUILDINGS BELOW GRADE
  - ▨ LOCAL LANDSCAPE (EXISTING PLANT SPECIES)
  - ▨ REHABILITATED LANDSCAPE (PLANTED WILDFLOWERS)
  - ▨ LAWN
  - ▨ INDIGENOUS TREES
  - ▨ GREENHOUSE
  - ▨ PLAZA
  - FAIR TRANSIT LINE
  - ▨ ELEVATED WALKWAYS



CHAUDIÈRE  
FALLS

OTTAWA RIVER

BOOTH STREET

JOHN A. MACDONALD PARKWAY

PRESTON STREET

BOOTH STREET

FUTURE LRT

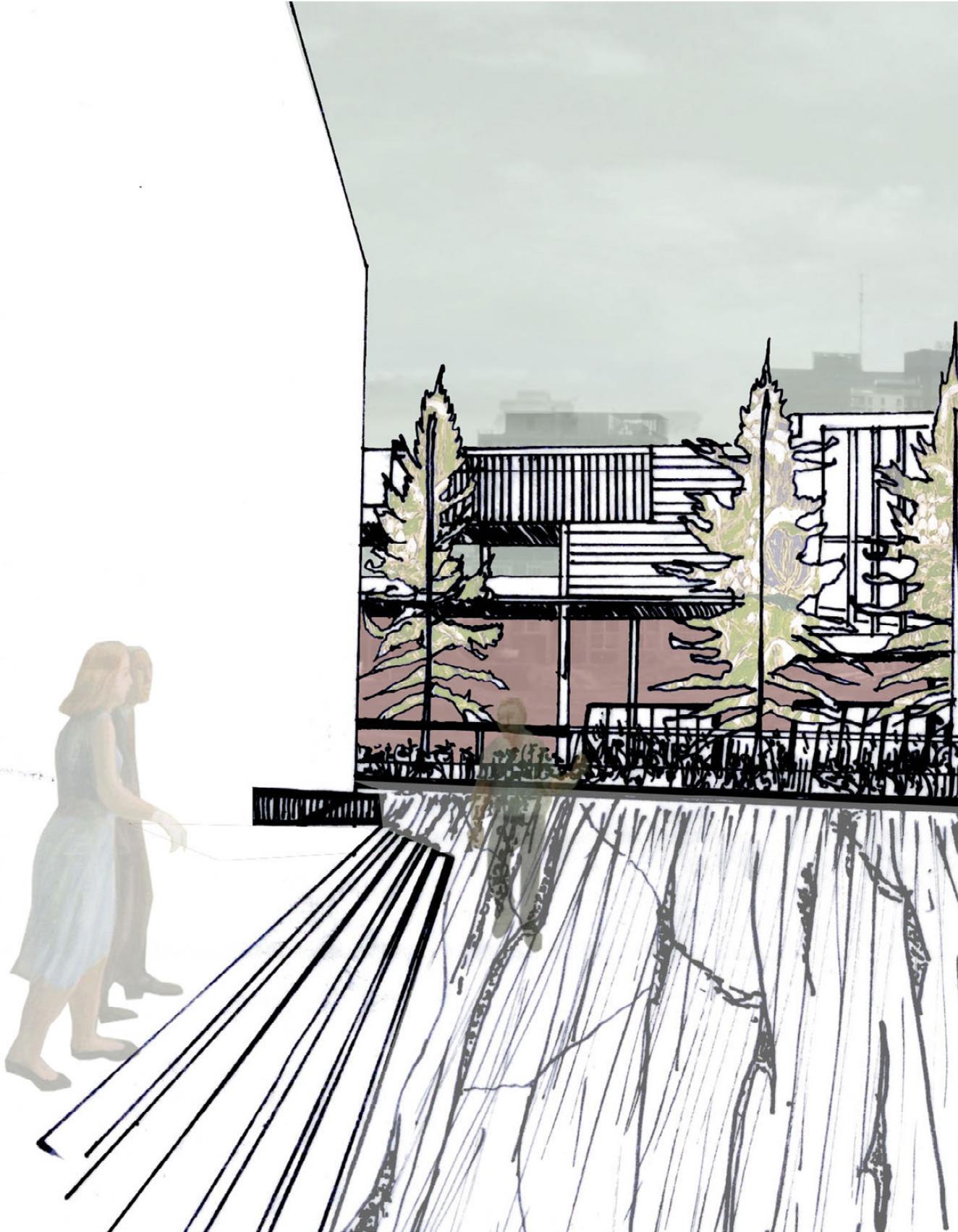
ALBERT STREET

PRESTON STATION

PRE



A Literary Landscape at LeBreton Flats 1:4000





I'd stand on the  
rocks in the dim  
hours before any  
of the others had  
woken and feel it  
enter me like light.  
I'd close my eyes  
and feel it. The  
land was a presence.

-Richard  
Wagamese,  
*Indian Horse.*

Standing beside the democratic library, on the exposed bedrock.

We need mystery...Mystery fills us with awe and wonder. They are the foundations of humility, and humility...is the foundation of all learning.'

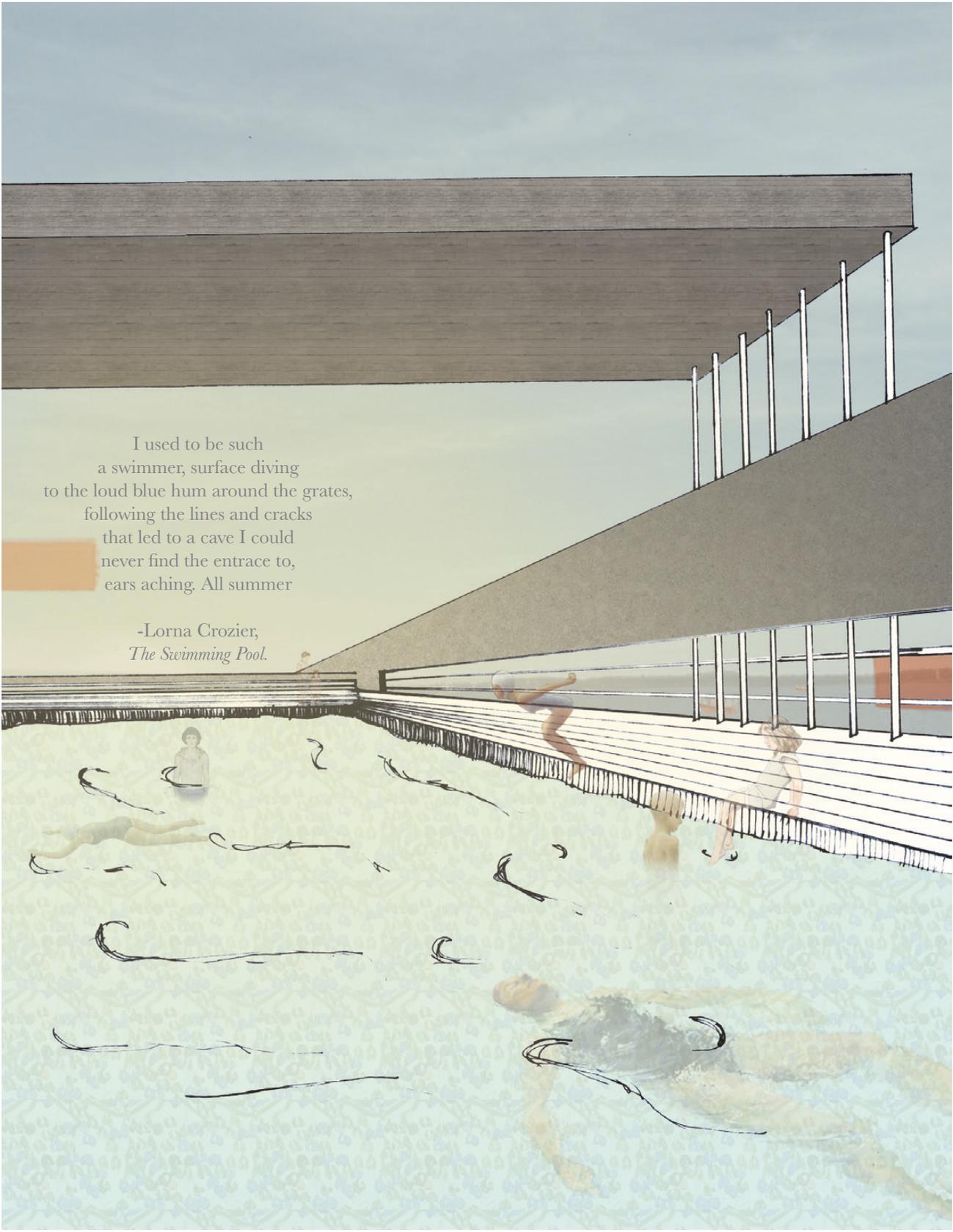
Richard Wagamese,  
*Indian Horse.*



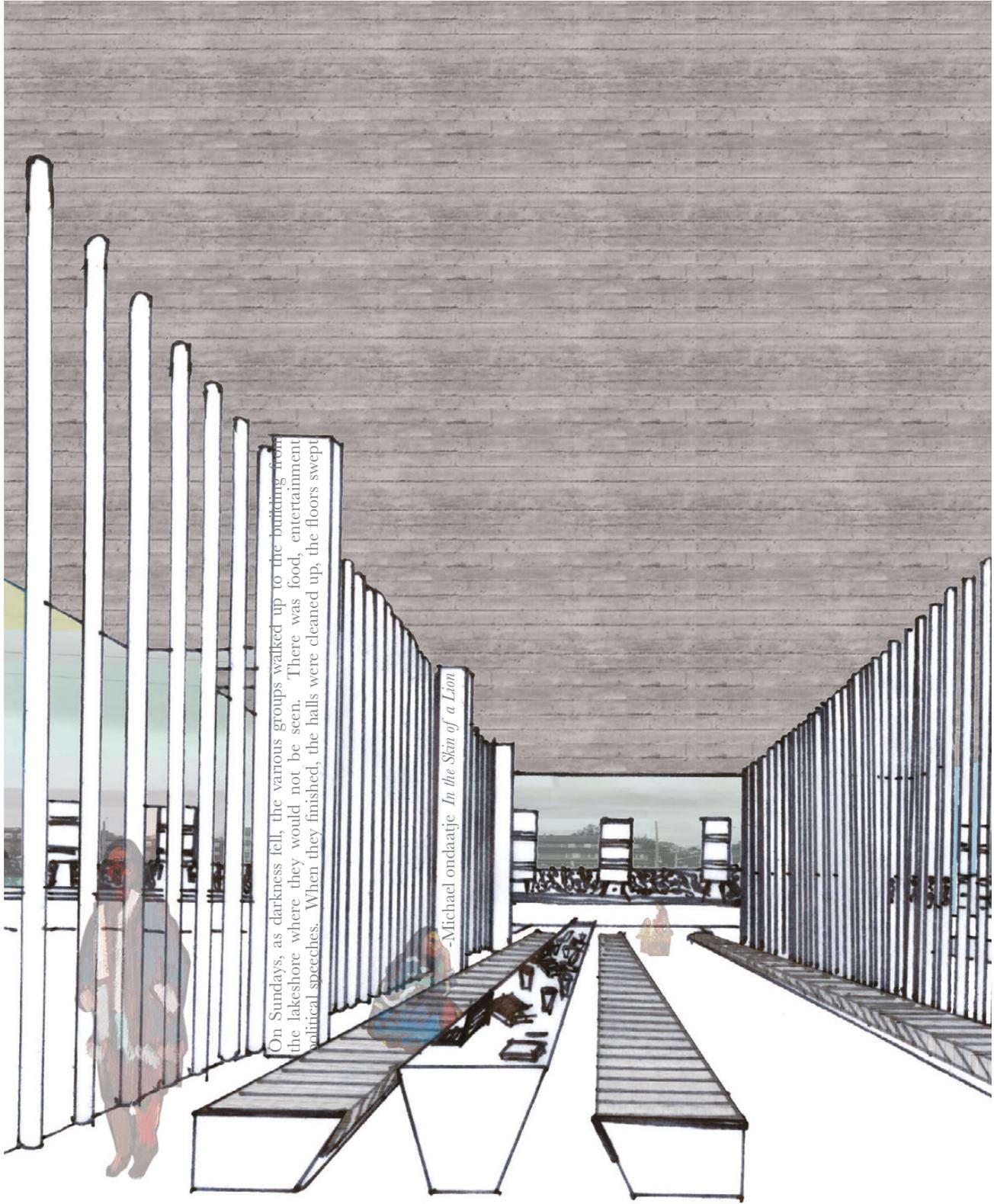
Picnic pavilion amidst the forest of black spruce trees.

I used to be such  
a swimmer, surface diving  
to the loud blue hum around the grates,  
following the lines and cracks  
that led to a cave I could  
never find the entrance to,  
ears aching. All summer

-Lorna Crozier,  
*The Swimming Pool.*



At the outdoor swimming pool, looking out over the Ottawa River.



On Sundays, as darkness fell, the various groups walked up to the building from the lakeshore where they would not be seen. There was food, entertainment and political speeches. When they finished, the halls were cleaned up, the floors swept

-Michael ondaaije *In the Skin of a Lion*

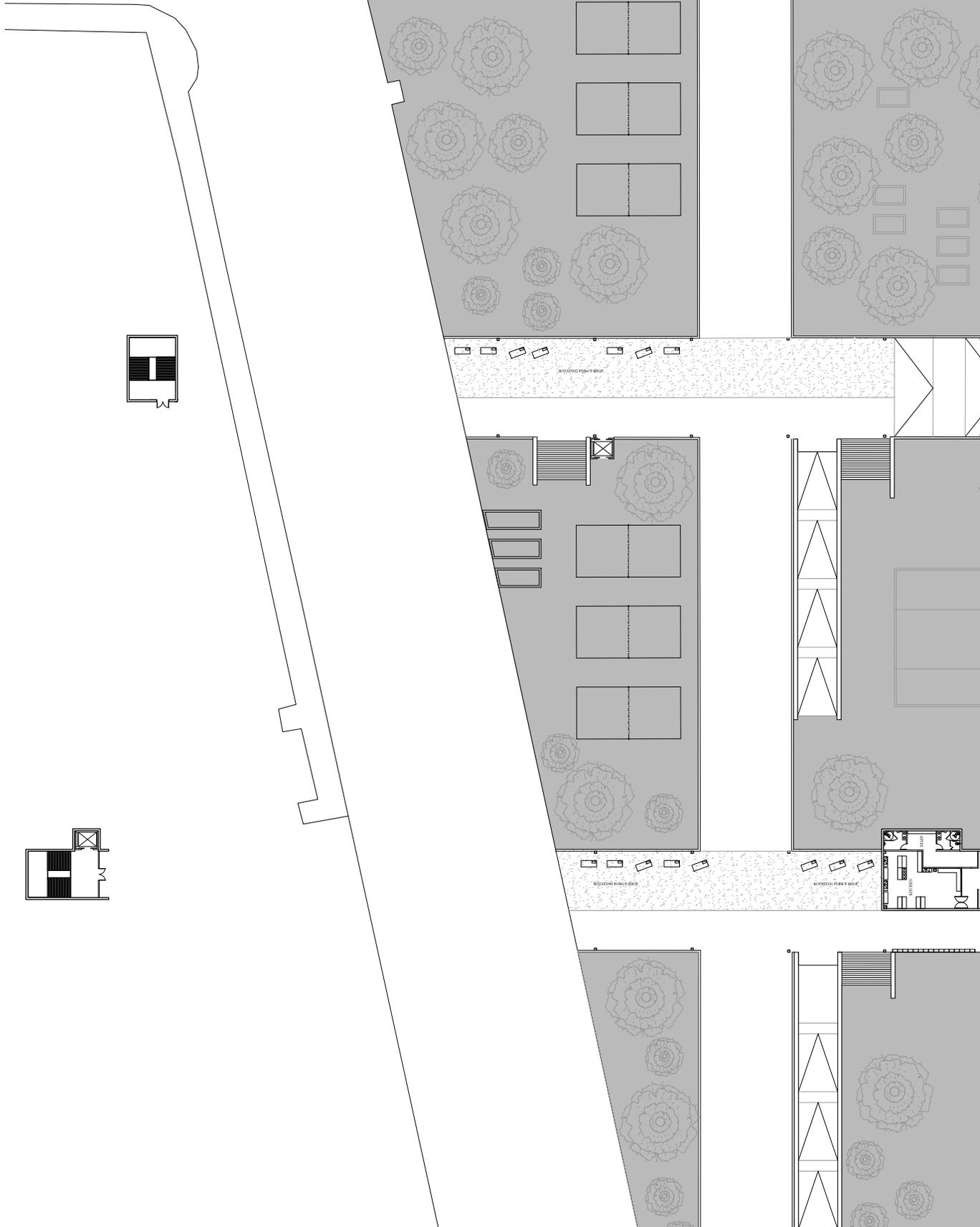
The covered seating area below the Broad Building.

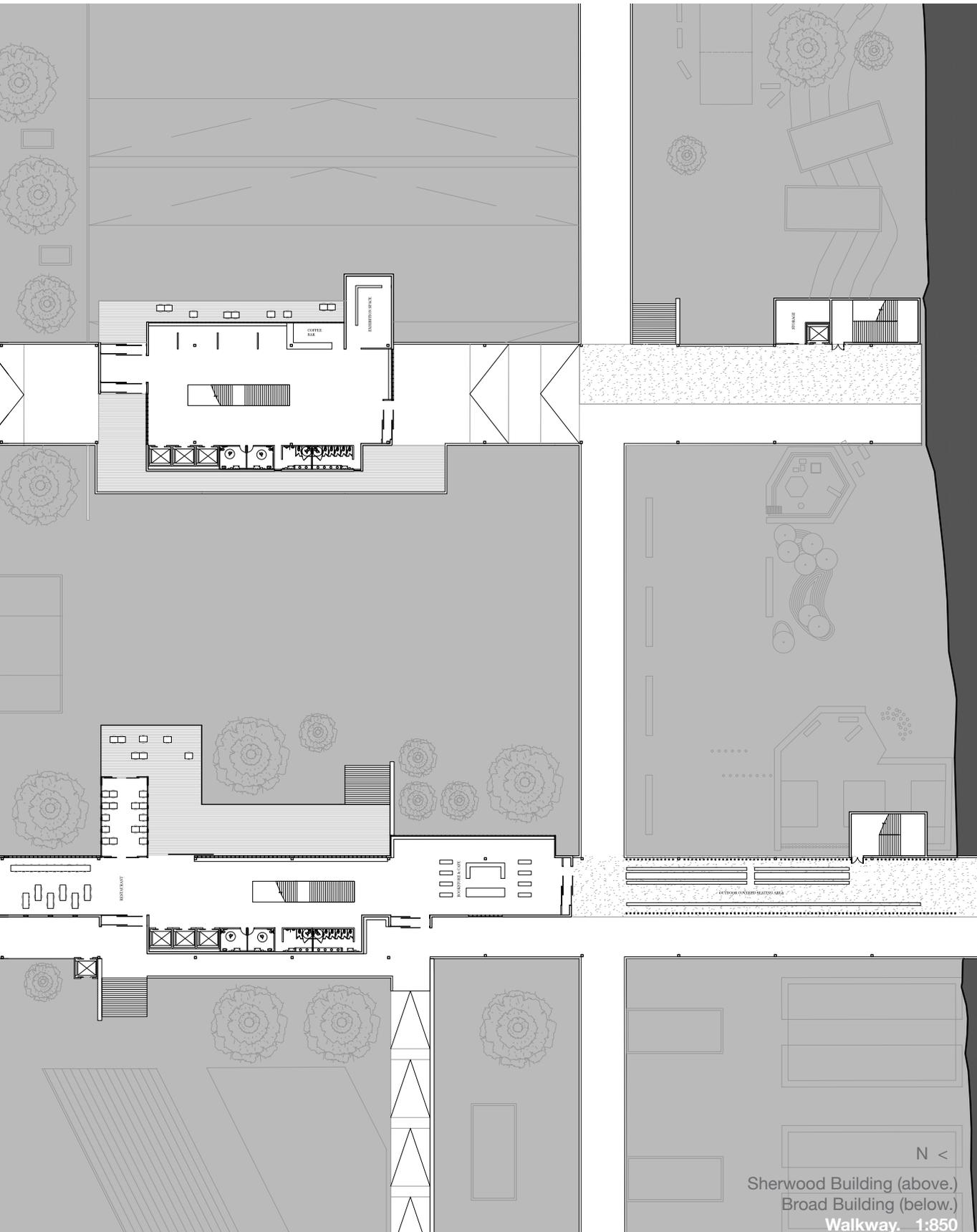
An architectural rendering of a residential street. The street is paved with wooden planks and leads towards two modern, multi-story residential blocks. The buildings have a stepped, cantilevered design with horizontal slats on the upper levels. A woman in a long, light-colored dress is walking away from the viewer down the center of the street. The sky is a pale, overcast grey. On the left side of the image, there are four horizontal rectangular blocks of color: a light tan block at the top, followed by a light blue block, a light pink block, and a light yellow block at the bottom.

Before the real city  
could be seen it had  
to be imagined,  
the way rumours  
and tall tales were  
a kind of charting.

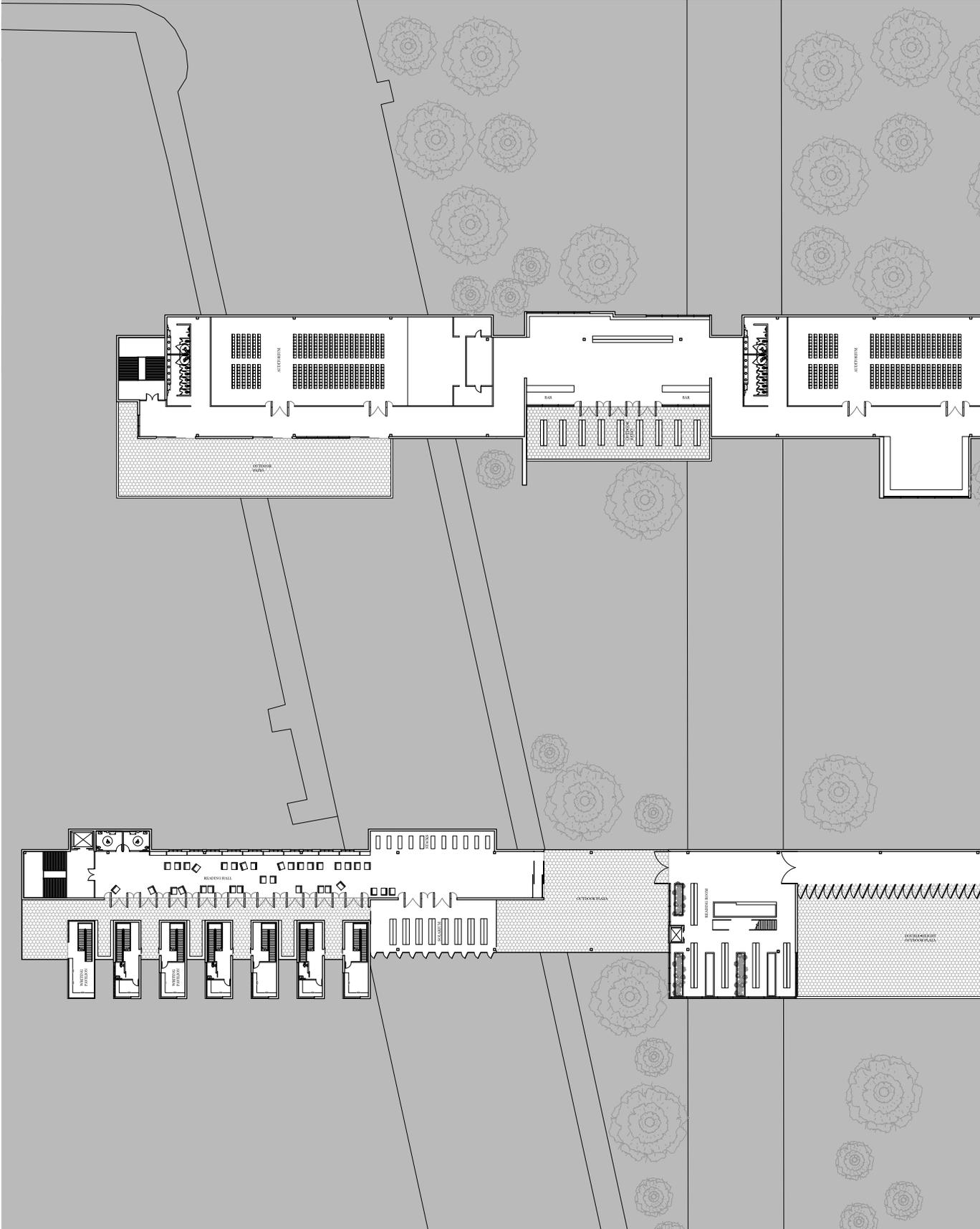
What she will  
become she  
becomes in that  
minute before she  
is outside, before  
she steps into the  
6. a.m. morning.

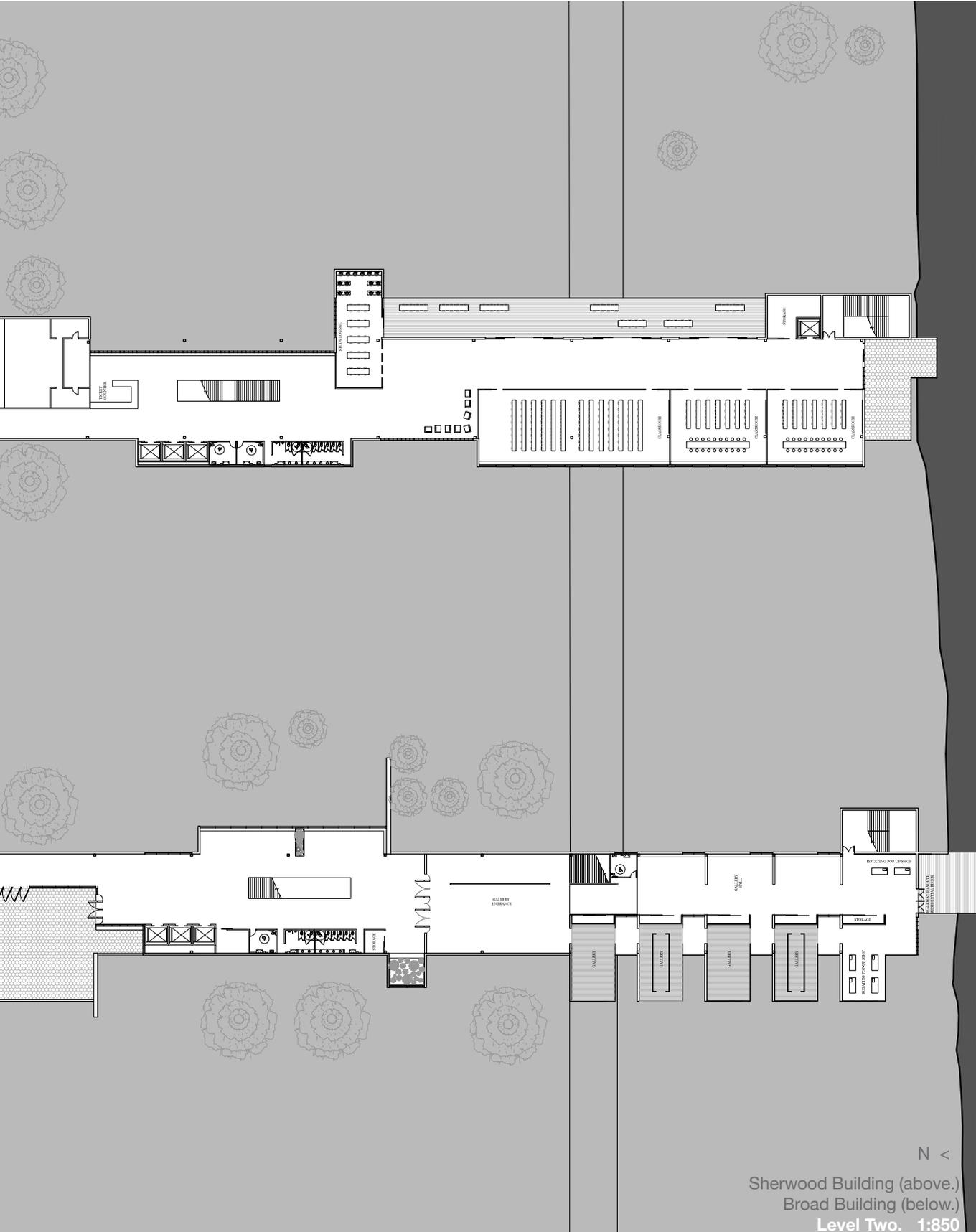
-Michael Ondaatje,  
*In the Skin of a Lion.*





Sherwood Building (above.)  
Broad Building (below.)  
Walkway. 1:850





N <  
Sherwood Building (above.)  
Broad Building (below.)  
Level Two. 1:850



The woman's winters are long and bright and silent...She has come to rely on the predicatability of the season, its lengthiness, its cold. She doubts she would be able to understand a life without it.

-Jane Urquhart, *The Underpainter*.

The central ramp of the Broad Building.

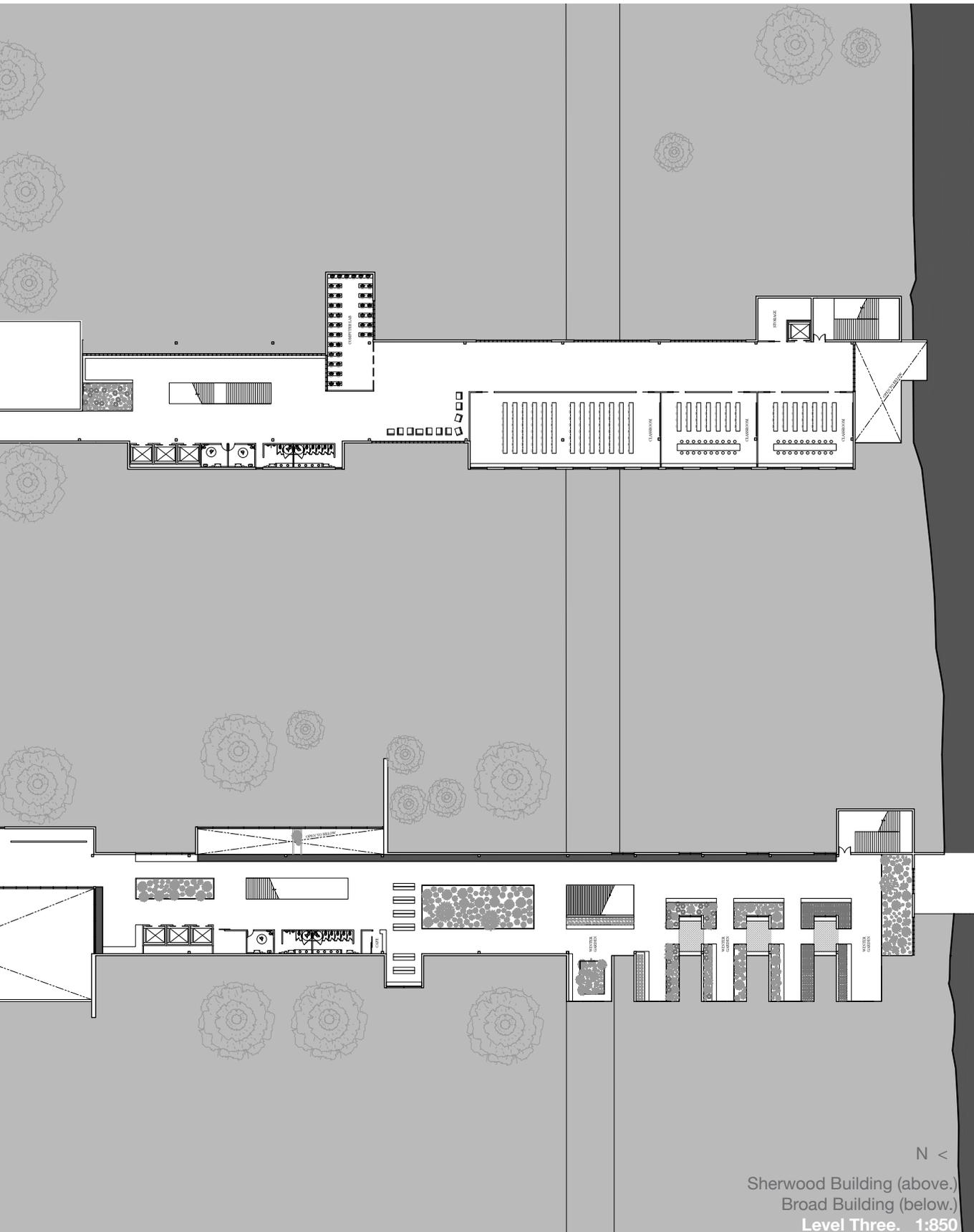


All his life Patrick Lewis has lived beside novels and their clear stories. Authors accompanying their heroes clarified motives...

-Michael Ondaatje,  
*In the Skin of a Lion.*

The Garden Reading Room within the Broad Building.





N <  
Sherwood Building (above.)  
Broad Building (below.)  
Level Three. 1:850





**Broad Building - North South Section. (Ottawa River to Albert Street.) 1:2500.**

But it was a spell of language that brought Nicholas here, arriving in Canada without a passport in 1914, a great journey made in silence

Books had been my safe place all the time I'd been in the school and they still represented security, and whatever corner I huddled in to read was a safe one to me

So this is what I want an office for, to write, as everyone knows, you need a typewriter, or at least a pencil. But now I wanted an office as well.

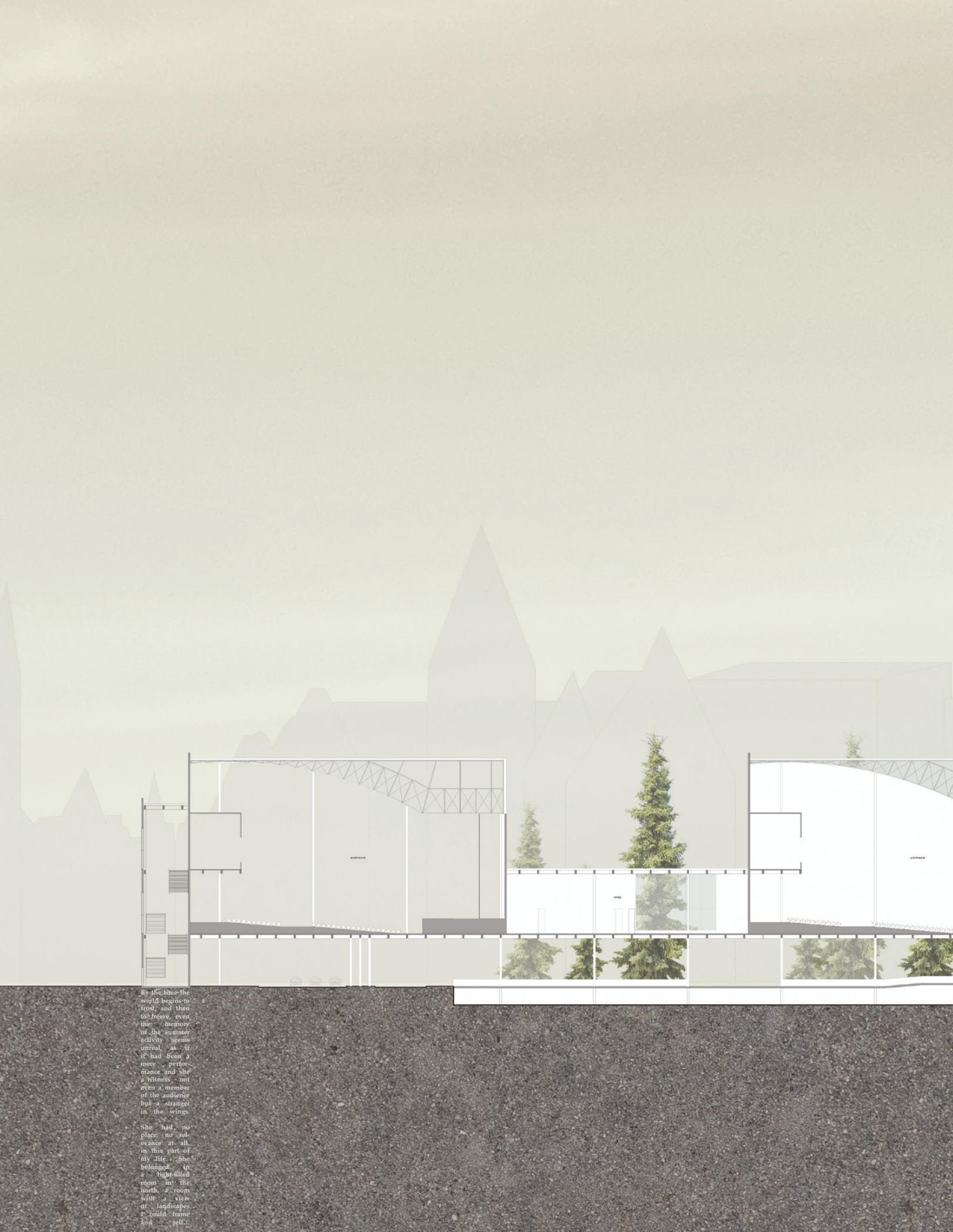








Sherwood Building - North South Section. (Ottawa River to Albert Street.) 1:2500.

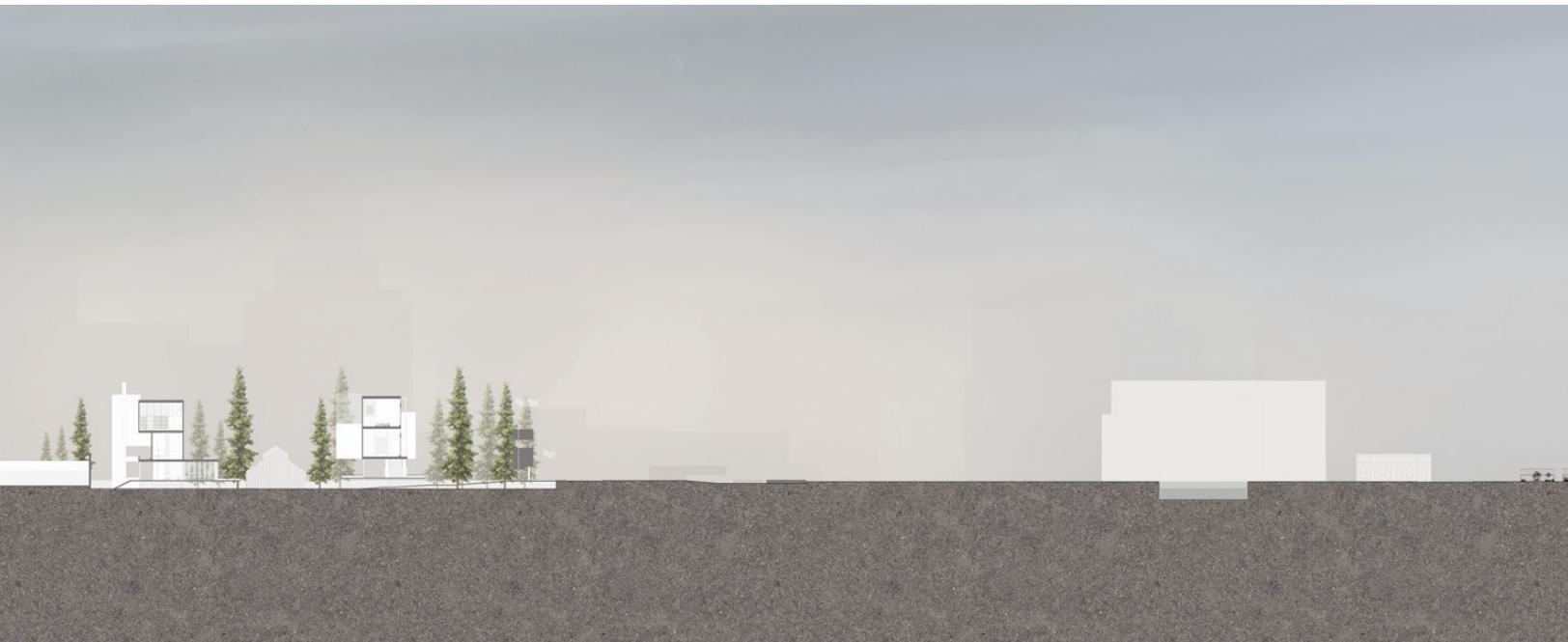


By the time the world begins to frost, and then to freeze, even the memory of the summer activity seems unreal, as if it had been a mere performance and she a witness – not even a member of the audience but a stranger in the wings.

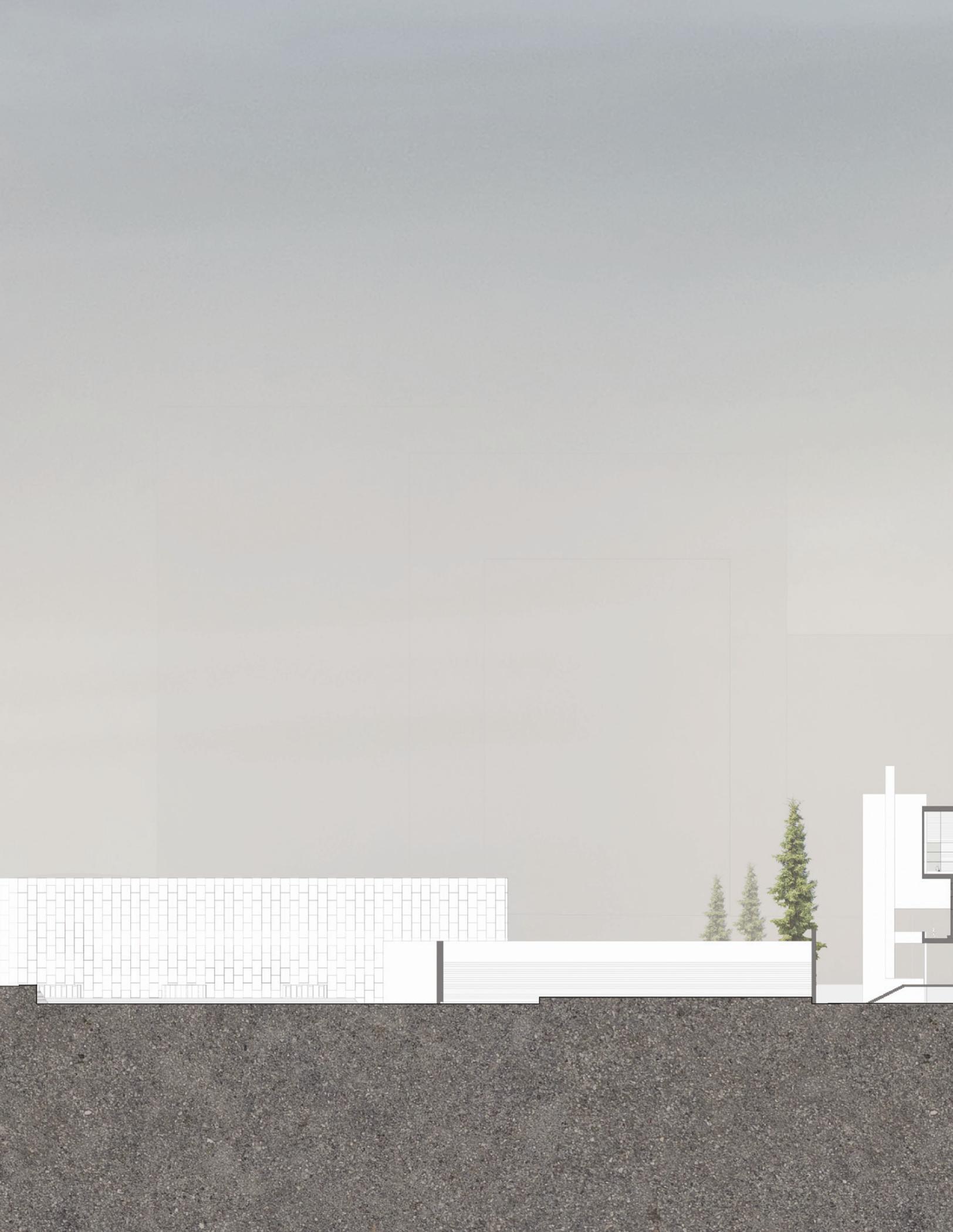
She had no place, no relevance at all, in this part of my life. She belonged in a light-filled room in the north, a room with a view of landscapes that could frame and sell.

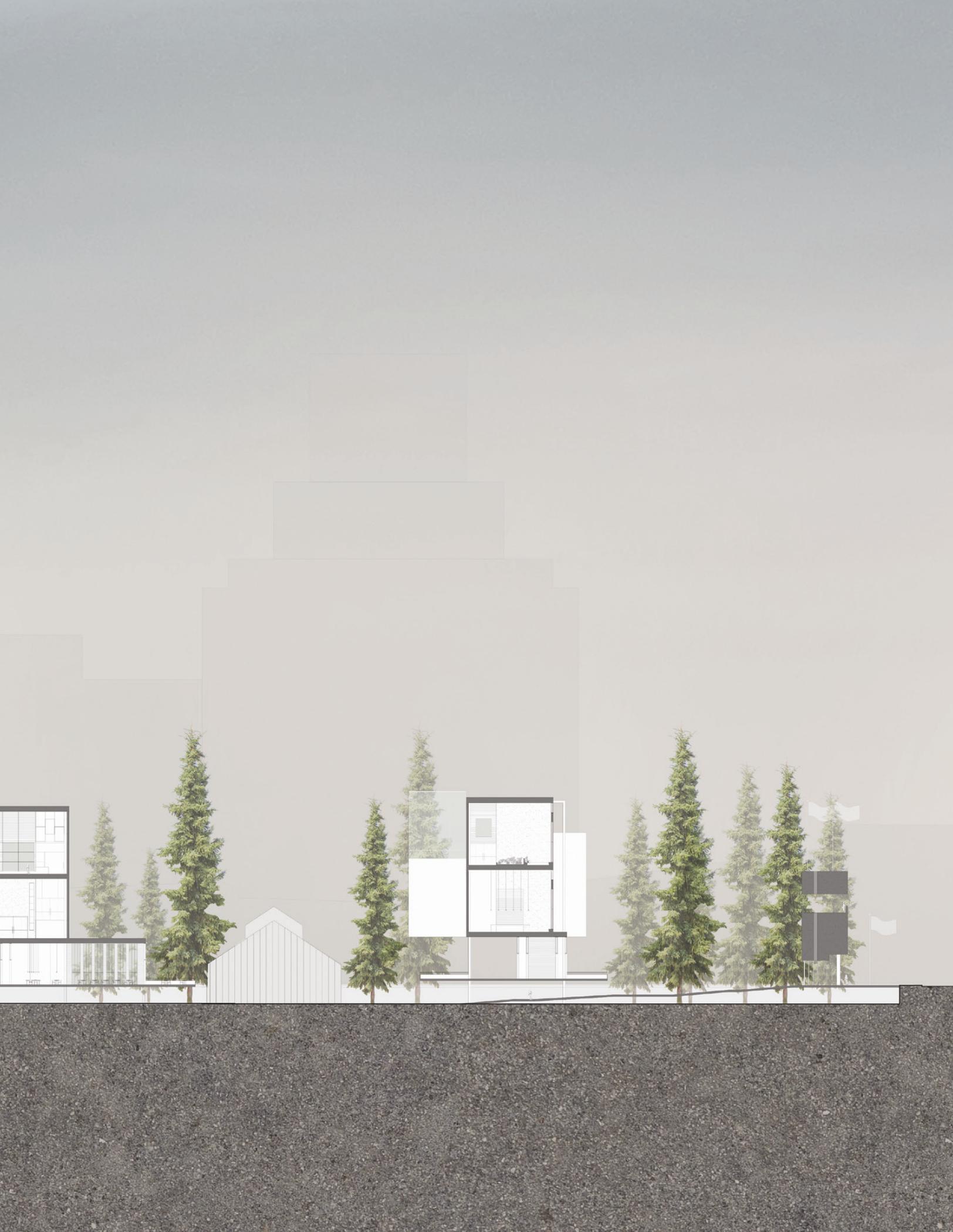






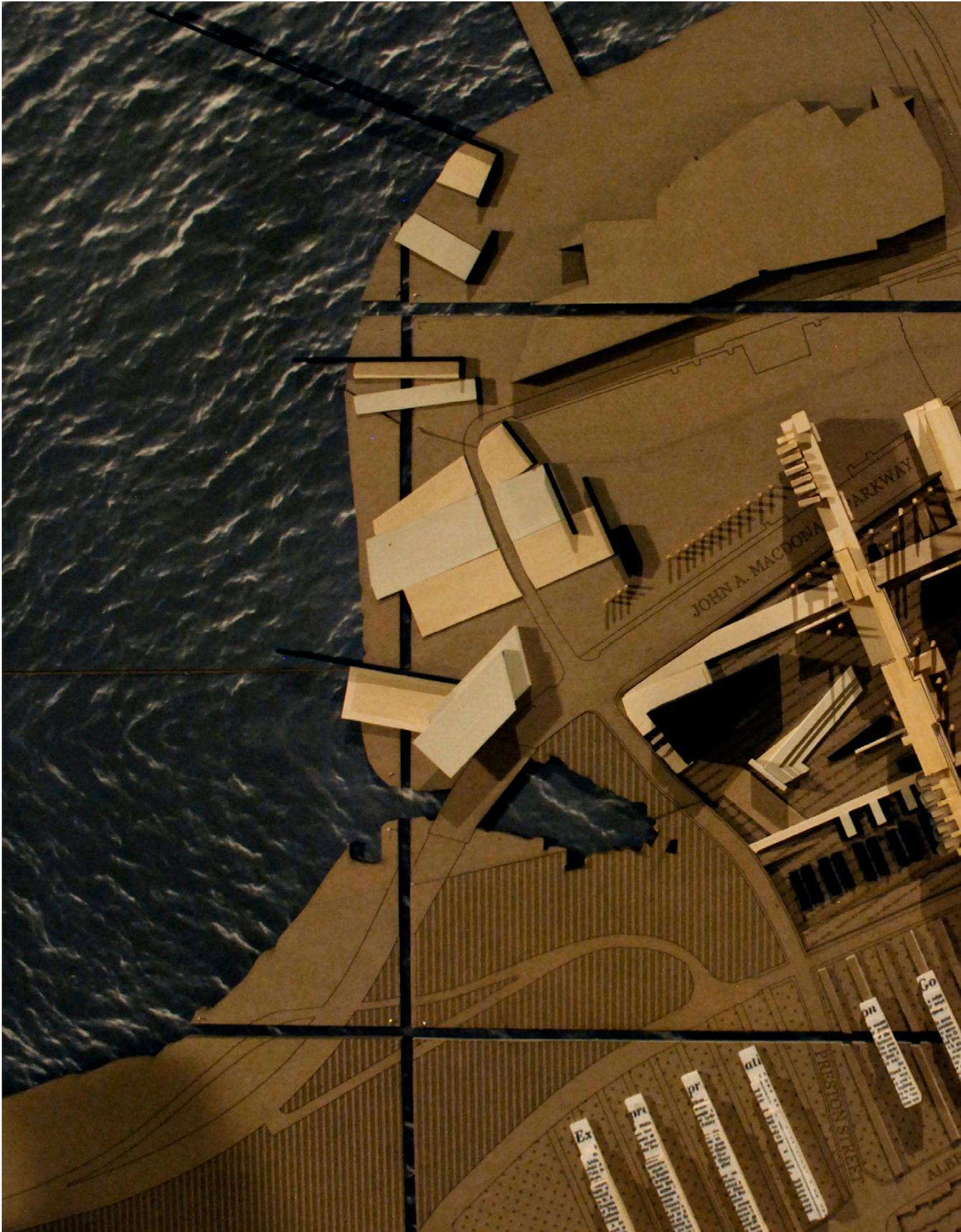
West East Section. (Ottawa River to Lloyd Street.) 1:2500.

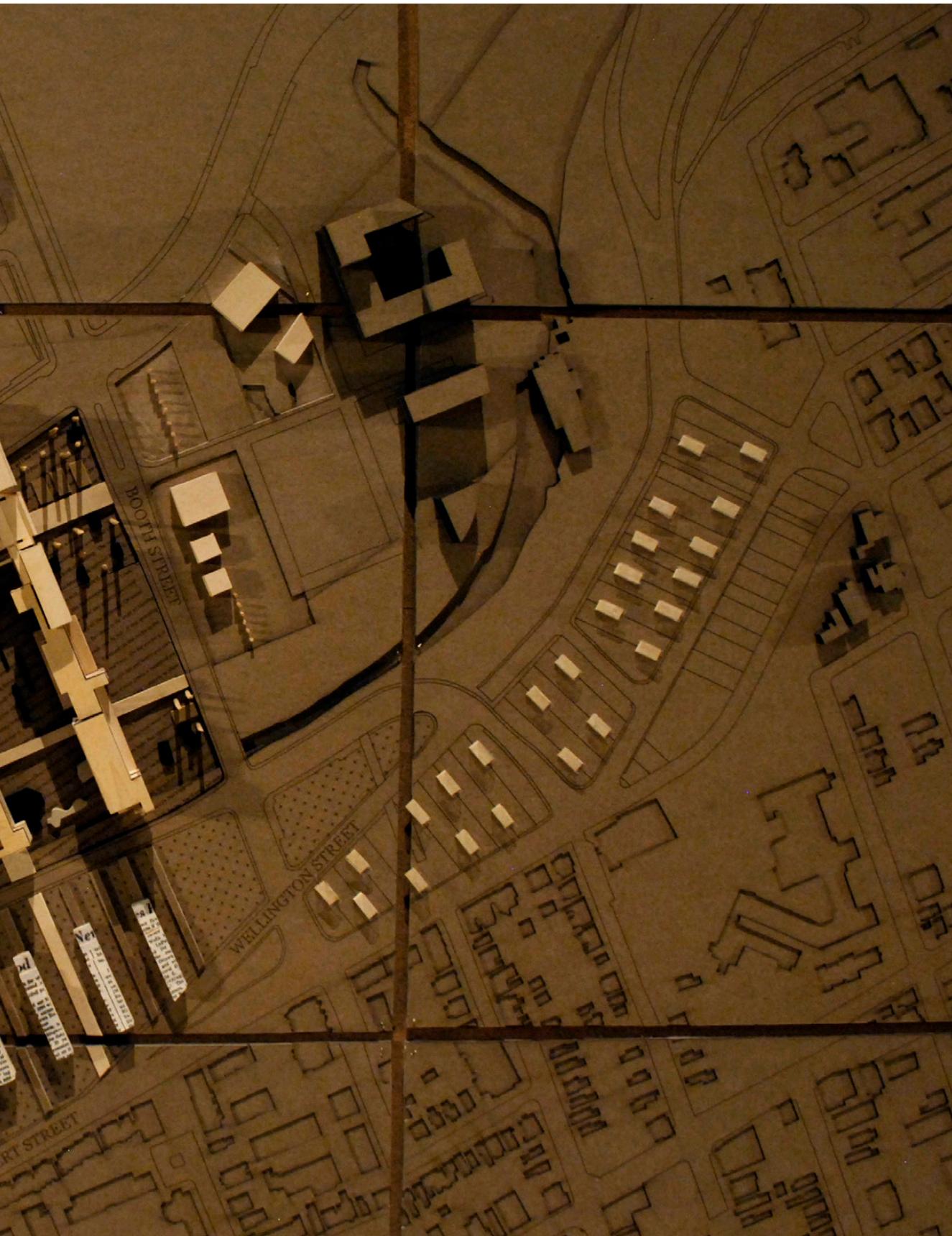




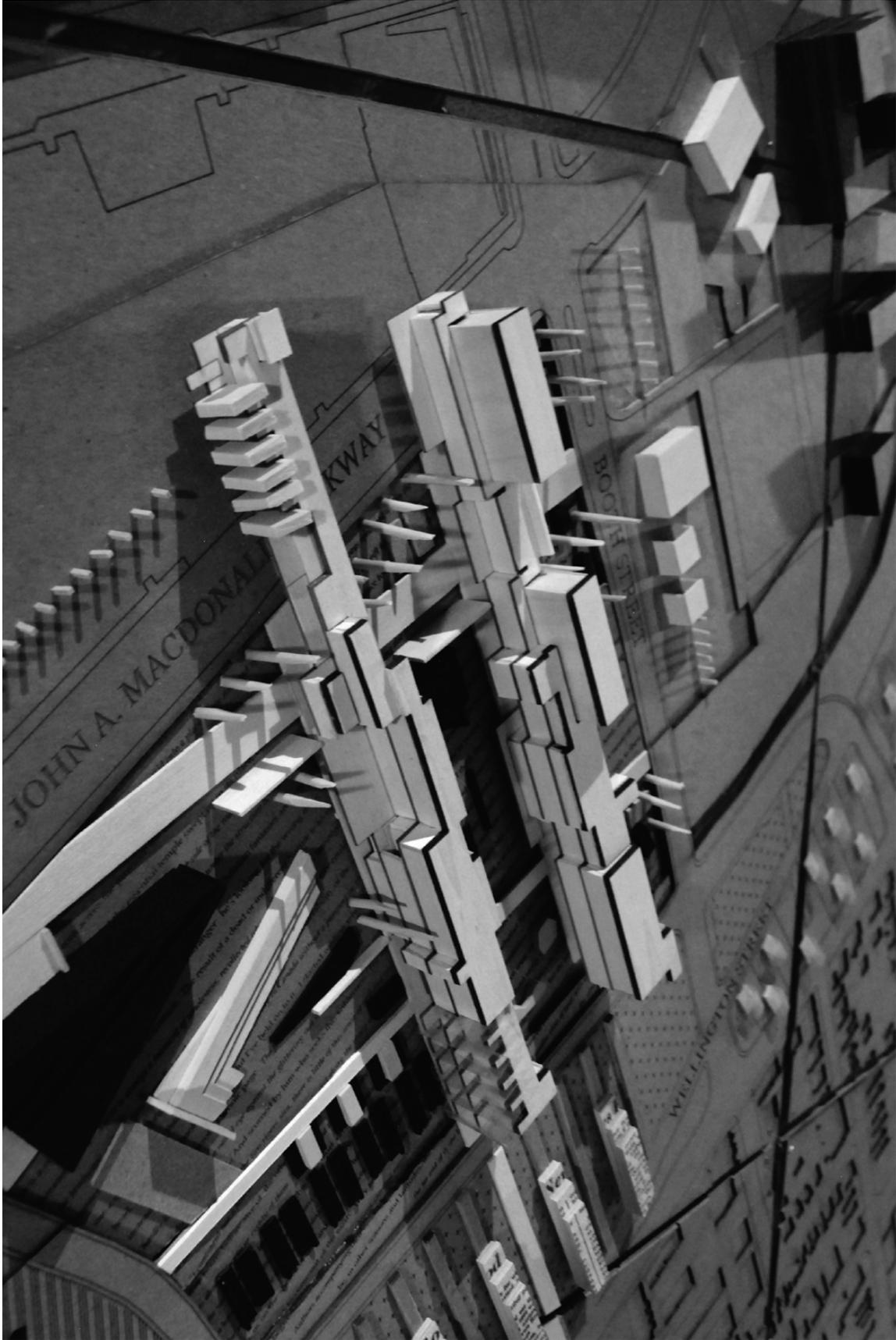


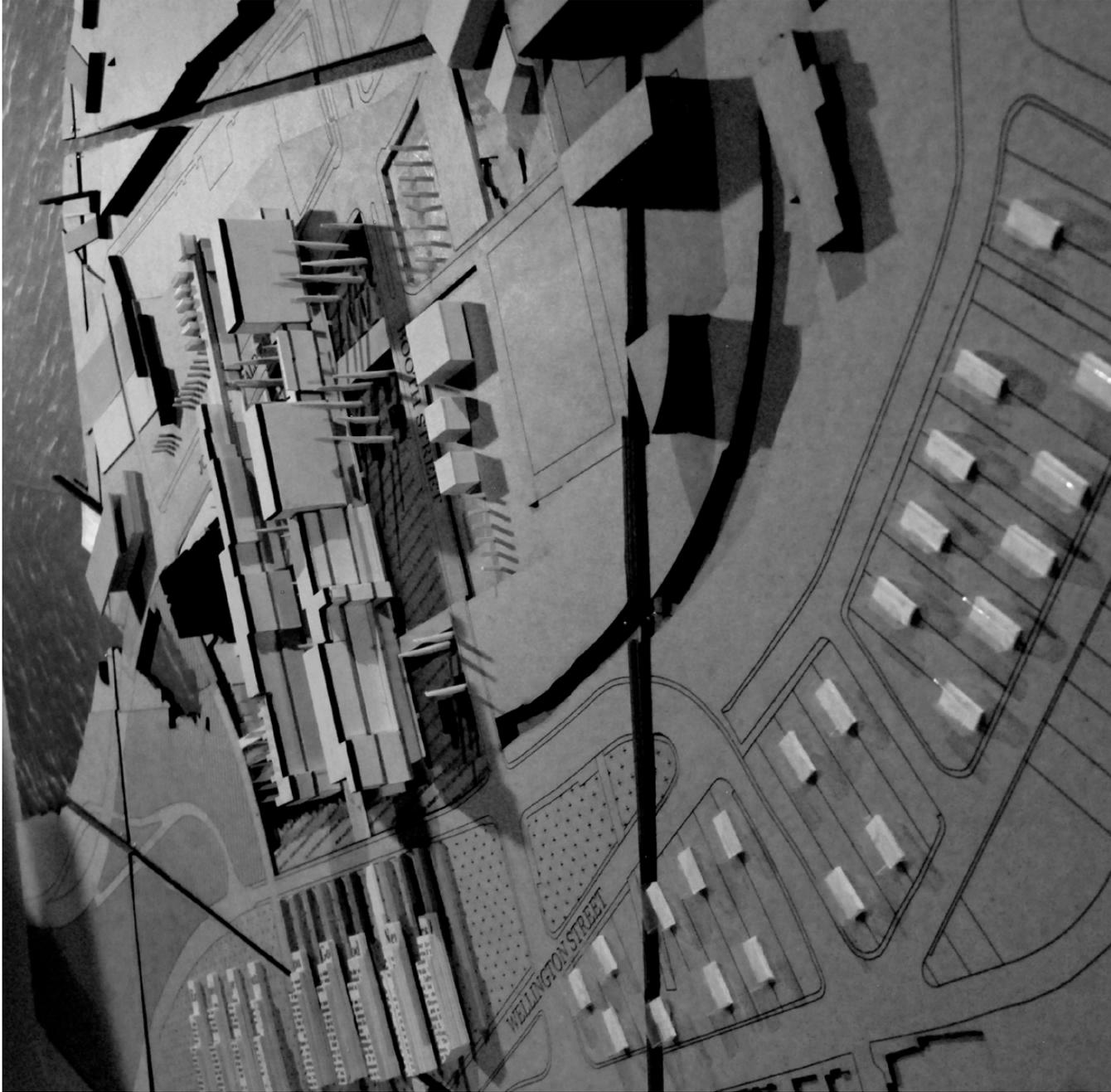


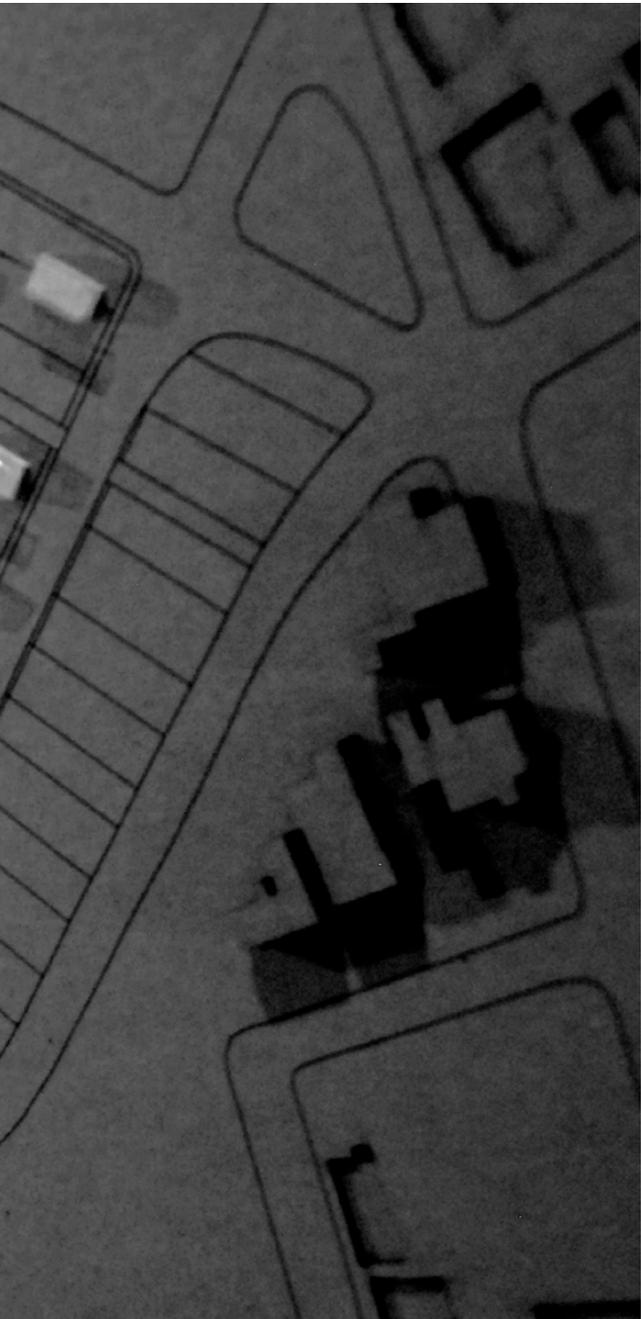












## **Appendix One: A personal Memory of Canadian Literature.**

During my school years, Canadian authors were not a primary part of the curriculum. The only Canadian books I read were those I selected myself. Those I read voraciously. Not because they were Canadian, but because they were written in the vast prairies I grew up in. Their characters lived in the dusty Saskatchewan towns I visited with my family over summer break and they negotiated the cultural and religious issues that only someone growing up as a Mennonite in Manitoba would understand. I learned many things about the history of my country that I was not taught in school. I fell in love with Canadian literature because it at once immediately felt familiar but also provided me with vivid images of portions of the country I had yet to visit. It made me feel connected to this immense land.

Sesquicentennial provides the opportunity to re-consider Canadian Literature as an important part of our nation's identity. The design for a sesquicentennial park at LeBreton thus incorporates excerpts from Canadian literature. The park design, as shown in Chapter eight, is in a dialogue with these texts. It is important to note that this thesis does not attempt to provide a complete new canon of Canadian literature, representative of every detail of Canadian experience today. It is far from exhaustive. The texts that have been selected constitute a small sample of the ways in which Canadians have used literature to share their experiences and negotiate their relationship with the country. We start with what we know: I selected many of the texts because of my personal affinity for them and their relationship to my own experiences.

## Appendix Two: A Short Summary of Selected Canadian Texts and Their Authors.

Below is a short summary of Canadian authors who inspired this thesis. Their texts can be found throughout this book.

### **Stephen Leacock. *Sunshine Sketches of a Little Town*. 1912.**

Stephen Leacock was born in England but grew up in rural Ontario near Orillia. During his time he was one of the most well known humourists within the English world. His works still remain a prominent and well-known example of Canadian humour with his trademark dry wit and use of irony. *Sunshine Sketches* takes place in the fictional town of Mariposa which humourously embodies the daily life of typical small town Canada in the early 20th century.<sup>1</sup> Leacock's works were introduced to me at a young age and have continued to be amongst some of my favourite works of humour.

### **Catharine Parr Traill. *Studies of Plant Life in Canada*. 1906.**

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Traill was a Canadian botanist and writer who emigrated from England to Canada in the early 19th century. She wrote detailed and factual accounts of her experiences in the Canadian wilderness.<sup>2</sup> *Studies of Plant Life* is a comprehensive, illustrated book of plants and flowers of Central Canada aimed at instilling an appreciation and love of the natural world in other Canadian immigrants.

### **Alice Munro. *Dance of the Happy Shades*. 1968.**

Alice Munro grew up in rural Ontario and is well known as an important author of short stories. Her stories often revolve around the domestic and daily life of a region. Writing within the conventions of "literary realism," her characters "must remain satisfied with momentary illumination rather than life-changing revelations."<sup>3</sup> This text was selected in part for its depiction of daily domestic life in the time period surrounding Centennial.

<sup>1</sup> Gerald Lynch, "Stephen Leacock," *The Canadian Encyclopedia*, last modified March 4, 2015, <http://www.thecanadianencyclopedia.ca/en/article/stephen-leacock/>

<sup>2</sup> Marian Fowler, "Catharine Parr Traill," *The Canadian Encyclopedia*, last modified March 4, 2015, <http://www.thecanadianencyclopedia.ca/en/article/catharine-parr-trail/>

<sup>3</sup> Dennis Duffy, "Alice Munro," *The Canadian Encyclopedia*, last modified March 4, 2015, <http://www.thecanadianencyclopedia.ca/en/article/alice-munro/>

**Richard Wagamese. *Indian Horse*. 2012.**

Wagamese is from Wabaseemoong First Nation in Northwestern Ontario and is one of the country's prominent Native authors. *Indian Horse* examines themes of abuse, displacement and alienation as it traces the fictional story of Saul Indian Horse from his life growing up with his grandmother on the land of his ancestors, to residential school, to finding his identity as he re-enters the Aboriginal community.<sup>4</sup>

**Michael Ondaatje. *In the Skin of a Lion*. 1987.**

Ondaatje was originally born in Sri Lanka and emigrated to Canada in 1962. His novels often combine real and imagined events in unlikely and fascinating ways that revolve around the exploring the interactions of cultures.<sup>5</sup> *In the Skin of a Lion* was the first novel of his that I read, and one of few novels I have read several times. I was drawn in by his descriptions, of people, of actions, of environments and of buildings. They are enticing and rich and paint a haunting and dark series of picture of the interactions of cultures and classes in 1930's Toronto, told by a series of individual narrators.

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**Margaret Atwood. *Survival: A Thematic Guide to Canadian Literature*. 1973.**

Atwood was born in Ottawa, but has lived across Ontario and Quebec.<sup>6</sup> *Survival* exemplifies the Centennial canon of literature and played a prominent role in launching a interest in, and the establishment of, Canadian Literature – CanLit – as a subject. Primarily focusing of the writing and attitudes of English European settlers and their descendants, it describes a literary tradition fascinated with surviving and seemingly obsessed with the role of the victim, in relation to the landscape, climate and Indigenous people of Canada. Although evidently not comprehensive of all views within Canada, it was an important gesture in the creation of a Canadian literary identity.

4 Liisa Hannus, "VBC 'Views – A Talk with Richard Wagamese," *Vancouver is Awesome*, February 24, 2012, <http://vancouverisawesome.com/2012/02/24/vbc-views-a-talk-with-richard-wagamese/>

5 Sharon Thesen, "Michael Ondaatje," *The Canadian Encyclopedia*, last modified March 4, 2015, <http://www.thecanadianencyclopedia.ca/en/article/michael-ondaatje/>

6 "Biography," Margaret Atwood, accessed February 29, 2016, <http://margaretatwood.ca/biography/>

**Jane Urquhart. *The Underpainter*. 1997.**

Urquhart was born in northern Ontario. Her work often mixes poetic depictions of her character's lives with dream-like allusions to the surrounding landscape and geography. The stories of her Irish immigrant ancestors have influenced several of her works. In *The Underpainter* Urquhart seamlessly intertwines the world of art and the emotion of human relationships through depictions of Ontario's landscapes and lakes.<sup>7</sup>

**E. Pauline Johnson. *Tekahionwake: collected poems and selected prose*. 1888-1913.**

Johnson was born on the reserve of the Six Nations of the Grand River in Ontario. Born to a British mother and Mohawk father she inhabited a duality between both cultures. A famous poet and performer, she traveled the world, sharing her work that spoke to survival, culture and embodied the dual nature, the Tekahionwake (double life) that she existed within.<sup>8</sup> Several of her poems and short stories have been used within this thesis, as they not only include interpretations of the landscape, but embody this cultural duality that is so significant to the Canadian identity.

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**Hugh MacLennan. *Two Solitudes*. 1945.**

MacLennan was born in Glace Bay, Nova Scotia. He was one of the first English-speaking authors to attempt to tackle the country's national identity within the realm of fiction. *Two Solitudes* is an iconic Canadian novel that vividly depicts the relationship and tensions of English and French Canada.<sup>9</sup>

**Michel Tremblay. *Crossing the Continent*. 2011.**

Tremblay was born in Montreal, Quebec. Besides authoring several well received novels, he is also a prominent playwright. Tremblay is one of the most produced playwrights in the history of Canadian theatre. His work centres around strong characters who often find their roots in Quebec, negotiating the social effects of the often uneasy relationship between the province and Canada.<sup>10</sup>

<sup>7</sup> "The Underpainter," *Penguin Random House Canada*, accessed February 29, 2016, <http://penguinrandomhouse.ca/books/182071/underpainter#9780771086243>

<sup>8</sup> Rosanna Deerchild, "Mohawk poet Pauline Johnson's historic home tells a story of duality," *CBC Radio*, February 28, 2016, <http://www.cbc.ca/radio/unreserved/unreserved-heads-to-six-nations-of-the-grand-river-1.3459885/mohawk-poet-pauline-johnson-s-historic-home-tells-a-story-of-duality-1.3466631>

<sup>9</sup> "Hugh MacLennan," *CBC Books*, accessed March 28, 2016, <http://www.cbc.ca/books/booksandauthors/hugh-maclennan.html>

<sup>10</sup> "Michel Tremblay," *Talon Books*, accessed May 3, 2016, <http://talonbooks.com/authors/michel-tremblay>

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