Mend: Engaging a Divided City

by

Edwin Alexander Saunders

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CONTENTS

ABSTRACT

At the behest of industrial and government demands in the 1960s, Saint John [NB] engaged in an urban renewal initiative to increase transportation efficiency and remove urban blight. The resulting impact was a congestion of infrastructure between the *North End* and *South End* which severed pedestrian traffic and engagement between the two neighbourhoods after a near two hundred year history of connection. The construction of the Harbour Passage trail has begun to erode the existing separation created by infrastructure but has the potential to be developed further into a connective public landscape through the addition of buildings and landscaping tools which take advantage of the site's qualities. These interventions involve engaging the interstitial terrain vagues created by the infrastructure and developing programs within physical landscapes that encourage citizens from both the North and the South to intermingle through the advancement of democratic public spaces.

ACKNOWLEDGEMENTS

CHAPTER 1: INTRODUCTION

> Once the greatest asset to serve the modern urban landscape, infrastructure has now created cities in perpetual crisis beholden to the seemingly irreconcilable differences between its system and its objects.[1]

As was the case across much of North America, Saint John engaged in a mid-20th century effort to modernize through urban renewal. This renewal involved the completion of the Harbour Bridge and the highway it serves, the expansion of Long Wharf to accommodate increased industry, and the conversion of Main Street from a two lane commercial hub into a six lane expressway. The lasting impact of this infrastructure is most visable in the space between the North End and South End; an area defined by Main Street, the residual spaces of the throughway, and the waterfront of Long Wharf and Fort La Tour [see Fig.1]. Once a neighbourhood, the area was demolished in favour of bridge infrastructure and larger buildings. The pedestrian connection once provided by Main Street was severed, causing the former heart of the city to no longer run Uptown [the city's central business district] via the Mill Street bridge but instead through a six lane causeway to overpass the bisecting highway and rail lines into the South End.[2] Within a decade of the work's completion, a report by the Provincial government was aghast with the polluted "scar across the city" that the renewal had generated.[3]

The transformation of a neighbourhood of residences and downtrodden tenements [which fed a once thriving Main Street] becoming a convoluted knot of bridge infrastructure, active highway, and a dead Main Street has generated a series of interstitial residual spaces scattered across the landscape. These include such spaces as the underside of the overpass, the overgrowth surrounding a dilapidated railroad, and acres of unused wharf. Many of them are identifiable as "lost spaces" or "terrain vagues," all existing on "the subtle boundary between oblivion and potential in leftover areas of low significance, which lie waiting to be decoded."[4] The central nature of these spaces permits them an opportunity for becoming conduits of activity between the North and South.

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1   Marion Weiss and Michael A. Manfredi, *Public Natures: Evolutionary Infrastructures* (New York: Princeton Architectural Press, 2015), 9.

2   Gregory Marquis, "Uneven Renaissance: Urban Development in Saint John, 1955-1976", *Journal of New Brunswick Studies* no. 1 (2010): 97.

3   Ibid., 98.

4   Ellen Braae, *Beauty Redeemed: Recycling Post-Industrial Landscapes* (Riskov: Ikaros Press, 2015), 48.

The potential of these spaces generates the thesis question that will be explored in the following pages: "How can residual spaces be used to connect two parts of a city that have been separated through previous urban planning?"

In approaching these residual spaces of terrain vague and waste [or drosscape], a strategy to engage them into a connective landscape between the North and South is required. An initial reclamation of the waterfront has been made through the Harbour Passage, a trail running along the harbour with the potential to expand and provide pedestrian access for many of the city's neighbourhoods. This initial reclamation initiates the act of reusing the area, a theory argued for by Alan Berger in Drosscape and demonstrated by the Zollverein Coal Mine Industrial Complex. Zollverein was a former industrial site which was converted to a park following years of citizens usage for recreation and direct passage to the other side of town.[5] Through an exploration of the socioeconomic situation of the city, parameters for programming can be established which, in conjunction with the passage, terrain vagues, and an assembly of architectural tools, will develop the area into an accessible public space, a connective landscape between the North and South.

Fig 1. The Significant Features of the Area of Interest. Aerial photo from 2011. Courtesy of the City of Saint John. Yves Leger [Manager Geographic Information Systems/ Data Analytics for the City of Saint John] email, September 13 2017.

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5   Braae, *Beauty Redeemed: Recycling Post-Industrial Landscapes,* 256.

CHAPTER 2: REGION & HISTORY

North End / South End

Located where New Brunswick's St. John River meets the Bay of Fundy, Saint John is a city steeped in over three hundred years of history with an inherently divisive and colloquially defined geography. In 1785, Saint John became the first incorporated city of [what is now] Canada through the amalgamation of Carleton [now known as the 'Lower West'] and Parrtown [in the '*South End*'], two settlements divided by the river with no physical connection. Over the course of two centuries, Portland [the '*North End*'], Lancaster [the '*West Side*'], and Simonds [the '*East Side*'] would also become part of Saint John, generating a "city of neighbourhoods" that fall under their own geographic umbrellas.[6] For example, a drive through the *North End* could involve the Old North End, Crescent Valley, and Milledgeville, while passing through the *South End* would mean going Uptown, through the Village, and finally into the neighbourhood known as the South End. The *North End* and the *South End* are the focus of this study due to their geographical proximity along the north side of the harbour and their division by the city's infrastructure and planning.

Urban Renewal in the 1960s

From the 1950s through to the 1970s, many of North America's cities engaged in urban renewal initiatives like slum clearance and modernizing transportation infrastructure, much of which led to a slew of negative repercussions for those municipalities. This list included a decrease in affordable housing, deterioration or destruction of neighbourhoods, diminishment of centralized shopping and small businesses due to large retail stores on the peripheries becoming accessible by car, and the displacement of thousands of residents.[7] From 1960 to 1976, Saint John engaged in renewal, despite the rising awareness of its negative effects on the city and its poorest citizens. This continued due to a strong desire by business, political, labour, and media interests to better attract potential industry by becoming a more efficient city through transportation infrastructure and the removal of urban blight. These efforts were driven by a series of "growth fantasies" that had enveloped the Saint John business community at the time and were bolstered by the Provincial and

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6   City of Saint John, *Neighbourhoods,* Accessed November 08, 2017. http://www.saintjohn.ca/en/home/living/oursj/neighbourhoods.aspx.

7   Marquis, "Uneven Renaissance", 93-94.

Fig. 2. Understanding Saint John's Colloquial Geography.

Federal governments, all of whom believed the future of Saint John was reliant on the manufacturing industry at the exact time it was in decline across North America.[8] An enabler of these "growth fantasies" can be seen in the city's population increase between 1961 and 1971 of 61.6% from 55,153 to 89,115. This was due to the amalgamation of aforementioned towns but [along with the impetus being placed on industrial growth] led to city planners predicting a preposterous population of 250,000 for the metropolitan area by the mid-80s.[9]

As noted by local professor Greg Marquis, "social welfare or humanitarian arguments influenced the growth coalition, but they were secondary to economic justifications."[10] Saint John had long been aware of its issues with poverty and the conditions in which residents were living. The idea of slum clearance had been floated in the 1940s and again in a report made in 1957. Amid the urban renewal of the 1960s, Saint John took the opportunity to engage in slum clearance in two areas, the East End [a term which was erased the vernacular when the neighbourhood was demolished] and the area of study around Main Street.[11] The former is entirely forgotten, the latter has become the become the "in-between" for the *North End* and the *South End,* an area seemingly lost to those afforementioned demands of transportation infrastructure and removing urban blight.

> To varying degrees, the area was dominated by older, poorly-maintained multi-family rental units whose residents had lower levels of education and income than the city's average. In typical "classic" urban renewal thinking, the consultants advocated a simple solution for poverty and low education levels of neighbourhood residents: destroy their housing and force more than 2,000 of them to relocate.[12]

That area is where the support structure for the Harbour Bridge is found as it returns to the ground and flows into the throughway that bisects the city. This area was also enveloped by the growth of Long Wharf and fencing off of the waterfront. The neighbourhood, once known as Portland Point, was torn down and replaced by the infrastructure that we see today as well as the large scale remnants of a half-hearted attempt to keep Main Street economically relevant through business centres. It had been an area of working

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8   Greg Marquis, "Growth Fantasies: Setting the Urban Agenda in Saint John, New Brunswick, 1960-1976" *Acadiensis* 57, no.1 (2010): 122-130.

9   Ibid., 103.

10   Marquis, "Growth Fantasies", 122.

11   Marquis, "Uneven Renaissance", 94-95.

12   Ibid., 96.

class tenements and slum conditions; an area that former residents acknowledge had its share of difficulties but they also mourn its loss and replacement with a "wasteland" of infrastructure and residual spaces.[13] Within years of completing the renewal work in the area, a remorseful provincial study found "industrial development and modern traffic planning had left an unfortunate legacy: 'large unattractive and polluting industries [flanking] the downtown area and the throughway has left an ugly scar across the city.'"[14]

Repercussions: Death of Main Street

The addition of the highway between the *South End* and *North End*, the fencing off of the waterfront for industrial purposes, and removal of a large amount of tenements did have a significant impact on the relationship between the two areas by creating a "wasteland" between them. This area had previously been bordered by a series of rail lines and the workings of an active harbour, but they were still accessible to one another. If we look at map produced in 1946 [see Fig. 3] by the Saint John Town Planning Commission we can see that the city actively planned to rezone what were residential areas into industrial sites, including where the bridge would meet the ground and the entire shoreline of the Chesley Drive area. This had been entirely residential but continues to be industrial today. The plan surrounded the *South End* with industry, essentially converting the peninsula into a residential and commercial island. Although the Harbour Bridge benefitted major employers in Saint John, the removal of the adjoining neighbourhood and local clientele threatened many of the businesses on Main Street.[15]

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13   Marquis, "Uneven Renaissance", 96.
14   Ibid., 98.
15   Ibid., 96.

Fig. 3. Area of Industry. Planning map of the city from 1946 drawn on to show the intial concept for a formalized industrial area [orange added] cleaving the city in half. Image generated with Planning Map from the New Brunswick Museum/ Musee de Nouveau-Brunswick *Saint John: An Industrial City in Transition* virtual exhibition.

Main Street had been one of Saint John's commercial cores since the 1700s when trade would occur between the British stationed at Fort Howe and the First Nations Settlement that existed in the present day Old North End. By the 1900s the street was the commercial envy of any town in Atlantic Canada and according to former Mayor Ivan Court "it was the heart and soul of Saint John."[16] In the 1950s, the influence of the car on Saint John had taken hold, and as a result a viaduct was put in place to travel from Main Street to the South End above the existing railway infrastructure. Amidst the period of renewal, this was expanded resulting in the half of Main Street running from Chesley Drive to the viaduct swelling to six-lanes to accommodate higher traffic flow. When you combine this with the fencing off of the waterfront for industrial purposes and the impenetrable barrier of the throughway, the results are an elimination of pedestrian access from the *North End* to Uptown and therefore the *South End*.[17]

16   Julia Wright, "This is Main Street: Rise and Fall of a Once Thriving Commercial District," *CBC News,* October 8, 2016, http://www.cbc.ca/news/canada/new-brunswick/this-is-main-street-rise-and-fall-of-a-once-thriving-commerical-district-1.3794276.

17   Marquis, "Uneven Renaissance", 97.

Fig. 4. Main Street before Urban Renewal and Today. Top: View of Fort Howe from Chesley and Main. Bottom: View of end of Main Street. Pre-Renewal Photos from *Urban Renewal Saint John: A City Transformed* by Brenda Peters McDermott. Photos of today via Google Maps.

Today, access to the Old North End is definitively marked by the Chesley-Main intersection [See Fig.5]. If you follow the two lane half of Main Street through the Old North End and down to the water you will see that many of the manors are boarded up or abandoned. The area has been in decline for years, hastened by the renewal of the 1960s but also an aging demographic and a decrease in home ownership.[18] Many of the abandoned homes in the North End have been bought up by a holding company with some promise of renovation,[19] but many of the concerns identified by the Dalhousie School of Planning's

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18   Wright, "This is Main Street: Rise and Fall of a Once Thriving Commercial District".

19 Julia Wright, "What's happening to 47 boarded-up buildings in Saint John?" *CBC News*, November 4, 2017, http://www.cbc.ca/news/canada/new-brunswick/north-end-waterloo-village-saint-john-1.4386198.

Cities & Environment Unit are still relevant today: "The [Old North End] is a special place. Every day struggles with poverty, high unemployment, absentee landlords and local drug abuse undercut the collective sense of place. Individual efforts to make a living, take care of the kids, pay the rent and cope with each new crisis tend to undermine any shared sense of purpose."[20]

Fig. 5. The Old North End. Main Street continues through the intersection of Chesley and Main [Circle] to an inlet of the St. John River.

Repercussions: Long Wharf Expands

In Elizabeth W. McGahan's *The Port of Saint John: From Confederation to Nationalization 1867-1927*, the author presents the city of Saint John through a walking tour one may have experienced during the year of Confederation, 1867. McGahan notes how the city's reliance on the river and Bay of Fundy for trade resulted in city development over a divisive geography of peninsulas. In her analysis, the city develops off of three areas; Reed's Point-Lower Cove, West Side Waterfront, and the Market Slip-Long Wharf area.[21] McGahan stresses the significance of the latter area through historical anecdote and analysis.

The Market Slip-Long Wharf area has undergone several changes over the years. The area between the bridge infrastructure and Long Wharf through which the Harbour Passage travels is known as Fort La Tour, a Provincial Historic Site designated for its

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20 Cities & Environment Unit, *Old North End Community Action Plan* (Halifax: Faculty of Architecture and Planning, 2005), 11.

21 Elizabeth W. McGahan, *The Port of Saint John: From Confederation to Nationalization 1867-1927* (Saint John: McMillan Press Ltd., 1982), 21.

archeological history. The site of Charles de Sainte-Etienne de La Tour's trading post from 1631 to 1645, the area has undergone many changes over the years.[22] By the mid-1700s the site of the bridge overpass [and much of the demolished neighbourhood] was known as Portland Point, a settlement of workers from the Simonds, Hazen and White trading company, which helped to ease the burden on the Loyalists who arrived following the Revolutionary War.[23] The arrival of the Loyalists led to the city growing and beginning to develop into something more recognizable to today's city following twenty years of street and pier construction.[24] In a map from 1840 [Fig. 5] we can see a long pier between Main Street and the South End in the vicinity of what would become Long Wharf.

McGahan's imaginary stroll starts and ends in the Market Slip-Long Wharf area. Upon returning, the narrator, now travelling by coach on the Main Street-Mill Street connection from North to South [which would shortly thereafter include a street railway], would be able to see Long Wharf. This, along with "the Market Slip wharves, the harbour front which they encapsulated, and the surrounding surface area constituted the focal point of the internal and external transport systems at the mouth of the river."[25] As the railroad began to enter the city, a series of events lead to a terminus point at Long Wharf allowing for the loading and unloading of transported goods which bolstered the commercial interests of Uptown and its control over the city.[26]

As mentioned earlier, a part of the urban renewal initiative in Saint John was the expansion of Long Wharf into the 19 acre behemoth of drosscape that it is today. This was part of a focus on port modernization, funded primarily by the governments of Canada and New Brunswick. Gone was the warehouse terminal that covered most of Long Wharf [see Fig. 7], soon to be replaced by a terminal for perishables at the tip of the new Long Wharf [see Fig. 8]. Over the course of the 1960s, not only did the port expand in order to add to its annual total of millions of tonnage of cargo but the the number of rail lines grew as well. In conjunction with these, access to the waterfront was minimized, contributing not only to

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22 Canada's Historic Places, "Fort LaTour," accessed November 29, 2017, http://www. historicplaces.ca/en/rep-reg/place-lieu.aspx?id=5728.

23 McGahan, *The Port of Saint John: From Confederation to Nationalization 1867-1927,* 31.

24 Ibid., 21.

25 Ibid., 31.

26 Ibid., 32-35.

the split between North and South but also the divide between the citizen and the water.[27]

Poverty and Population Decrease

Many of the issues effecting the Old North End and South End are symptomatic of larger concerns involving population statistics and poverty throughout the city. The population of Saint John has been in decline since it reached its peak of 89,115 [second largest in Atlantic Canada at the time] in 1971 following the amalgamation of the *West Side* and *East Side*.[28] With the most recent census the city is at 67,575, meaning that for the first time since incorproation it is no longer the largest city in New Brunswick. Of that population, 46% of the metropolitan area lives outside of the city.[29]

Concerning poverty in Saint John, the city has designated five priority neighbourhoods based on poverty levels, unemployment and education levels. These five neighbourhoods are the Old North End [+40% poverty rate], the Village [+50%], Crescent Valley [+60%], the South End [+30%] and the Lower West Side [+30%]. According to *Living SJ*, these neighbourhoods only house 40% of the impoverished residents of Saint John; Saint John's total poverty rate being 19.8%. This same community organization also reports that Saint John has a child poverty rate of 28.3%. This is an abysmal statistic in desperate need of intervention because of the increased likelihood of a child who has grown up in poverty continuing the cycle of poverty. This has been generational in Saint John. Changing it will be a lofty endeavour given Saint John also has the highest poverty rate in Canada for single parent families at 60%.[30]

The unwieldly poverty statistics in Saint John coupled with the continued population decrease has created many issues in town planning, among them the direction of recreational spaces. The city's most recent municipal plan, *PlanSJ*, stresses that accessibility is a priority in future planning, meaning that services must not be hindered

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27 Marquis, "Uneven Renaissance", 96.

28 Ibid., 91-93.

29 Mackenzie Scrimshaw, "Moncton Bigger than Saint John, census confirms," *CBC News*, February 8, 2017, http://www.cbc.ca/news/canada/new-brunswick/moncton-passes-saint-john-largest-city-1.3971897.

30 Living SJ, *Priority Neighbourhoods and Poverty*, accessed November 30, 2017, https://www.livingsj.ca/resources, 2-7.

Fig. 6. John Cunningham's "Plan of the City & Harbour of St. John, N.B. with the Adjoining Country" from 1840. A long wharf is visible as well as Mill Pond, which was filled in the 1860s. Image via the New Brunswick Museum/ Musee de Nouveau-Brunswick *Saint John: An Industrial City in Transition* virtual exhibition.

Fig. 7. Aerial Photo of Saint John from 1927. Note the Long Wharf terminal, Portland Point neighbourhood to the west, and dry area caused by the tide being low. Yves Leger [Manager Geographic Information Systems/ Data Analytics for the City of Saint John] email, September 13 2017.

Fig 8. Aerial Photo of Saint John from 1967. Taken during period of urban renewal. Note expansion of Long Wharf and change to slips that had been in the Uptown area [See Fig. 7] and congestion of rail lines under causeway. Yves Leger [Manager Geographic Information Systems/ Data Analytics for the City of Saint John] email, September 13 2017.

Fig 9. Satelite Image of Saint John from 2017. Long Wharf is vacant, rail congestion has been replaced by an arena and parking lot, and the Portland Point neighbourhood is now a sparse business district. Image via Google Maps.

by economic or social barriers and issues of geographical distance.[31] This correlates to *Living SJ*'s finding that transportation is a major concern for access to programs amongst parents.[32] *PlanSJ* also noted limited access to the waterfront and the reality of school closures due to decreasing student numbers meaning a potential loss of recreational services.[33]

31 City of Saint John, *PlanSJ Fact Sheet*, accessed on Novemebr 8, 2017, http://www.saintjohn. ca/site/media/SaintJohn/PlanSJ%20Fact%20Sheets%20-%20English.pdf, 19.

32 Living SJ. *Recreation and Culture*, accessed November 30, 2017, https://www.livingsj.ca/ resources, 4.

33 City of Saint John, *PlanSJ Fact Sheet*, 19*.*

The Village
+50% Poverty Rate

Crescent Valley
+60% Poverty Rate

The Old North End
+40% Poverty Rate

The South End
+30% Poverty Rate

Lower West Side
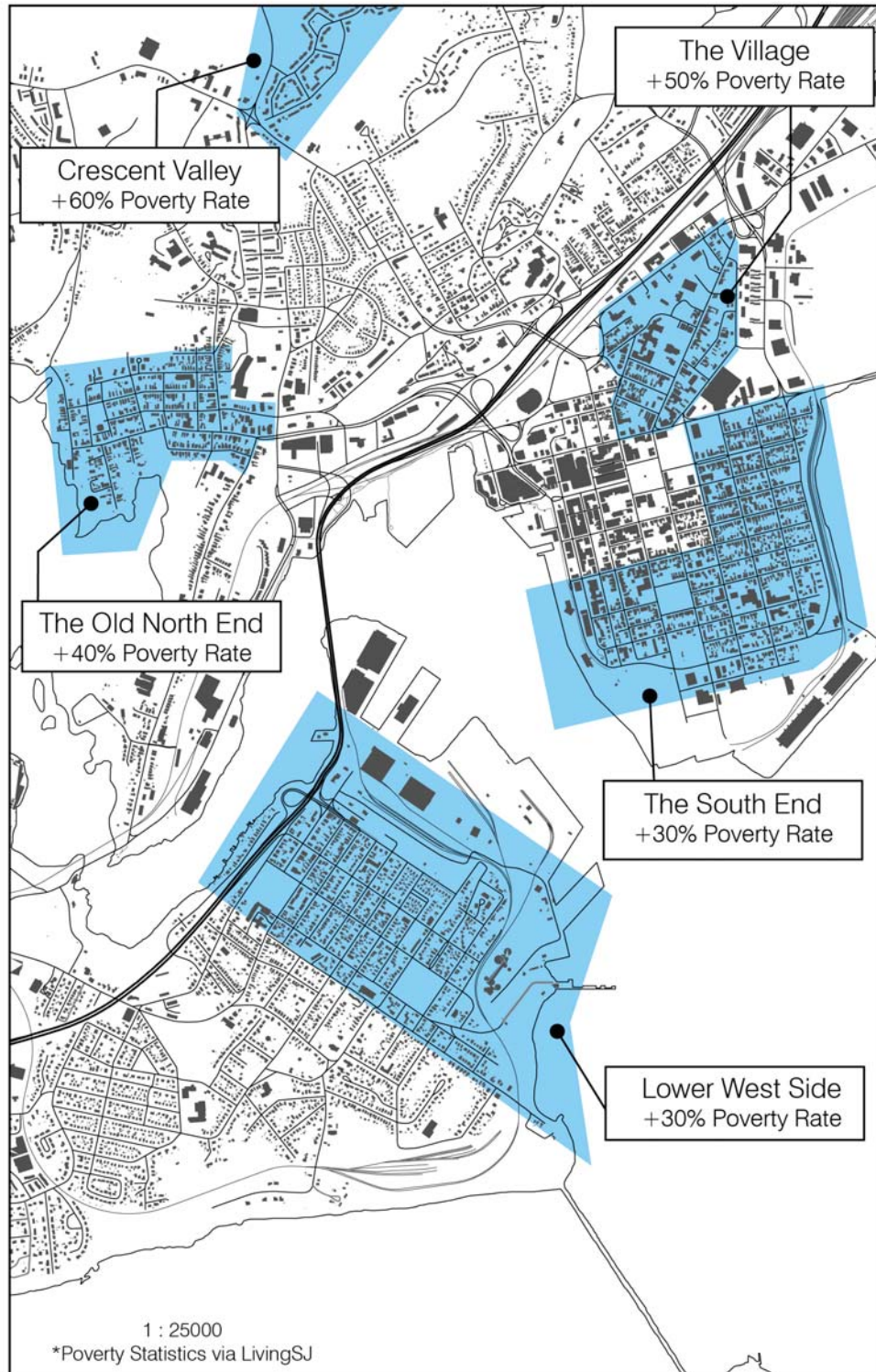+30% Poverty Rate

1 : 25000
*Poverty Statistics via LivingSJ

Fig 10. The Five Priority Neighbourhoods of Saint John.

CHAPTER 3: THE THEORETICAL FRAMEWORK

References/Overview

Having established the history of the site of urban renewal and the residual spaces disconnecting the *South End* and *North End* of Saint John, a theoretical framework needs to be explored to develop a solution to the situation. As the area has often been referred to as a "wasteland," there is a need to explore existing strategies and theories on dealing with "wasteland" areas and the residual spaces within them following a previous large scale intervention. This requires an understanding of the meaning behind the terms "drosscape" and "terrain vague". The work of Ellen Braae, Alan Berger, and Roger Trancik offers insight into analyzing these types of areas as well as possible development solutions.

Due to the economic situation of Saint John, the concept of designing with decency and consideration must be taken into account to ensure that any programs populating the space between the *North End* and *South End* generate a democratic, connective landscape that is accessible to all regardless of physical or financial capacity. This democratic space belongs to the public and they should be able to use it. In dealing with a shrinking, post-industrial city like Saint John, the work of Charles Waldheim demonstrates that individual architectural interventions are no longer a viable solution and strategies of landscape urbanism need to be used to establish and ensure the appropriate use of horizontal space.

Drosscape & The Terrain Vague

> Infrastructural systems are the enduring forms of urban evolution, multiplying as cities grow and requiring expanding swathes of territory to accommodate more and more monofunctional requirements.[34]

In advocating for their hybrid approach to infrastructure, Marion Weiss and Michael A. Manfredi of Weiss/Manfredi, the firm behind the Seattle's Olympic Sculpture Park [see *Case Studies*], conclude that "once the greatest asset to serve the modern urban landscape, infrastructure has now created cities in perpetual crisis beholden to the seemingly irreconcilable differences between its systems and its objects."[35] Many cities have had to deal with the repercussions of infrastructure and urban renewal which, as

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34 Marion Weiss and Michael A. Manfredi, *Public Natures: Evolutionary Infrastructures*, 8.
35 Ibid., 9.

demonstrated in Saint John, provided a means for removing urban blight and increasing efficiency for transport and industry. However, renewal also contributes to the residual spaces which landscape architects have been trying to define for decades. Two of the more prominent terms used have been "drosscape" and "terrain vague".

Both "drosscape" and "terrain vague" can be tied to the etymology of the terms used to describe residual spaces that occur within a city. In her critique of the two terms, Ellen Braae distills all of the descriptors used in landscape architecture concerning residual spaces into waste, *brachland,* and terrain vague. "*Brachland*" is a German term referring to an agrarian field that is allowed to go untilled so that it can regenerate and be used to farm at a later time, which can be understood in an urban context as the transitory phase a previously used space undergoes between functions.[36] "Waste" connects to drosscape, which Alan Berger describes in his book *Drosscape* as "planned and unplanned horizontalizations around vertical urban centers [that] are neither intrinsically bad nor good but a natural result of industrial growth."[37] The argument being that drosscapes can be indicative of healthy growth, be they deindustrialized zones, parking lots, highways or any other overly massive piece of infrastructure. Braae argues that drosscape suffers from being very abstract and Berger's work contributes to the difficulties in understanding the concept as little has been contributed to the discussion of how drosscape can be used to benefit its surrounding environment through aspects like new programming.[38]

> …the subtle boundary between oblivion and potential in leftover areas of low significance, which lie waiting to be decoded.[39]

"Terrain vague", originating from a description of Paris by Victor Hugo, "denotes unclear coding, or something indefinite, different and piquant, and comprises an extremely complex phenomenon."[40] Berger discusses the term in conjunction with the work of Ignasi de Sola-Morales Rubio as an opportunity for architecture in the city to better use abandoned spaces.[41] Braae praises the work of Willy Ørskov, a sculptor, for further clarifying the terrain vague by exploring "the subtle boundary between oblivion and potential in leftover

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36 Braae, *Beauty Redeemed*, 47.

37 Alan Berger, *Drosscape* (New York: Princeton Architectural Press, 2006), 12.

38 Braae, *Beauty Redeemed,* 47-49.

39 Ibid., 48.

40 Ibid., 48.

41 Berger, *Drosscape ,* 33-34.

areas of low significance, which lie waiting to be decoded."[42] Though descriptions of terrain vague are often more poetic in nature than concrete, it does offer a potential for understanding what can be done with the space. As Braae noted "the phenomenological decoding with poetic overtones is the point of departure, while the next step, from a landscape-architectural and urbanist point of view, must be to develop strategies that take action in these areas, but do not eliminate every trace of the qualities that give them their own special status."[43] In "Terrain Vague: A Case of Memory," Irena Fialova discusses the potentials for the terrain vagues of the Moldau river to serve as a new central area to better connect the city of Prague following the fall of the Soviet Union and Socialism.[44]

In pursuing a better sense of connection between the *South End* and *North End* through the use of the residual spaces of Saint John's urban renewal and the dross of the industrial waterfront, there needs to be an initial reclamation. In *Drosscape*, Berger argues that deindustrialized sites "are all transitional places [awaiting] some form of reclamation prior to reprogramming and reuse."[45] An initial reclamation has already occurred, loosening the obstructive nature of the area. This takes the form of the Harbour Passage, a 4.4km asphalt trail that navigates the harbour, from the tip of the *South End* passing through the Uptown, Long Wharf, and under the Harbour Bridge with an ultimate goal of connecting to the Reversing Falls bridge [access point to the *West Side*].[46] An access point to the Harbour Passage can also be found behind the Lord Beaverbrook Rink on Main Street. The Passage has the potential to extend far beyond its current perimeter though and could connect to the Old North End.

Evolutionary Infrastructures

> Larger than life but part of it, infrastructure has an immediate presence; it shapes our environment and urban life in vital, authentic, and often messy ways. Tabula-rasa beginnings are rare for cities; hence, infrastructure, of both movement and culture, must evolve and activate pre-existing conditions.[47]

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42 Braae, *Beauty Redeemed,* 48.

43 Ibid., 49.

44 Irena Fialova, "Terrain Vague: A Case of Memory," in *Present and Futures: Architecture in Cities*, eds. Ignasi de Sola-Morales and Xavier Costa (Barcelona: Actar, 1996), 270-273.

45 Berger, *Drosscape*, 51.

46 SJ Waterfront, "Harbour Passage," accessed on Nov 11, 2017, http://www.sjwaterfront.com/harbour-passage.html.

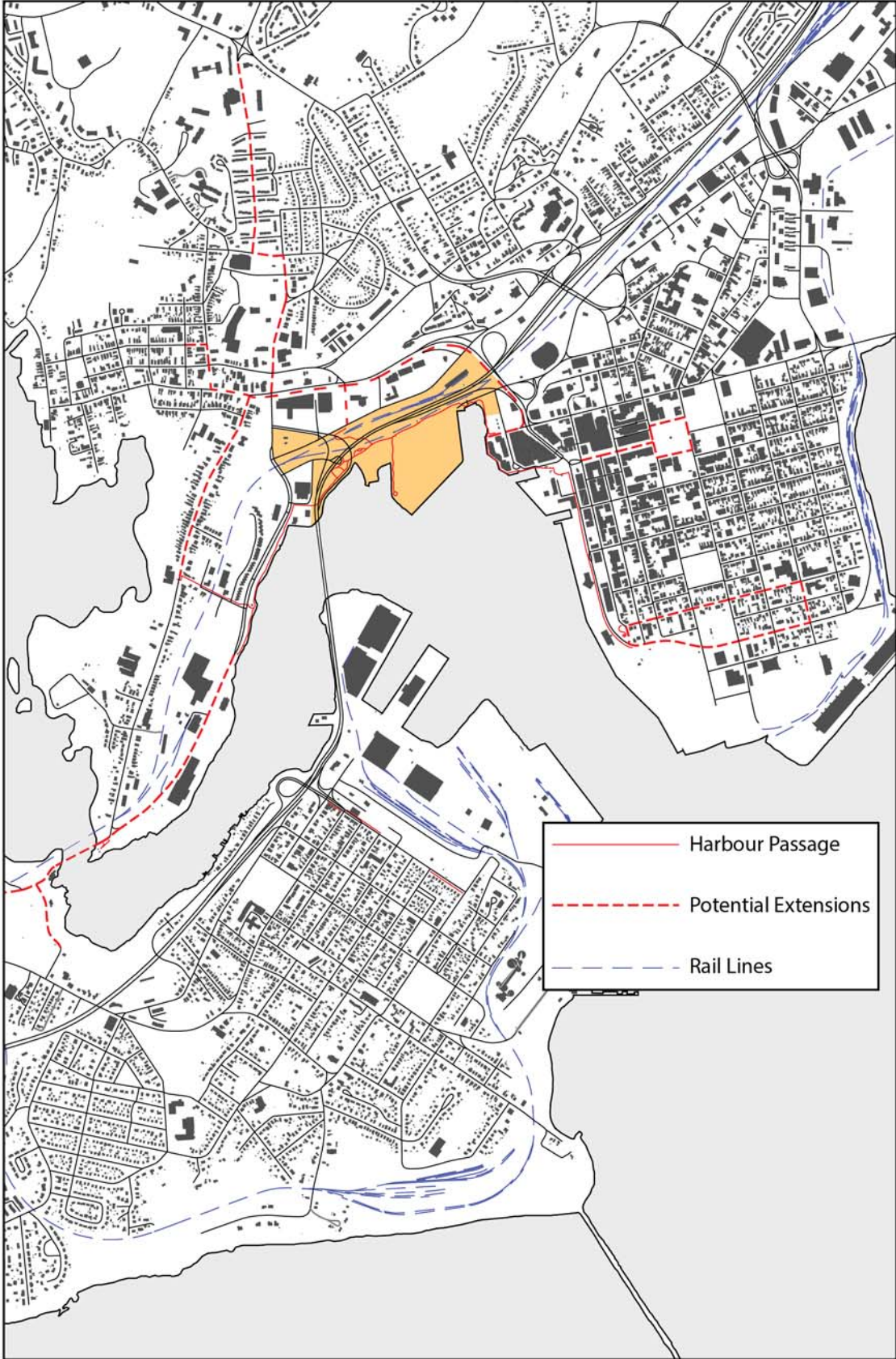47 Weiss and Manfredi, *Public Natures: Evolutionary Infrastructures*, 8.

Fig. 11. Harbour Passage.

In exploring strategies for creating connection and engaging with the existing infrastructure, the work of Weiss/Manfredi is very informative given their commitment to "evolutionary infrastructures". The intermingling of systems and architectural disciplines can be seen in their projects, specifically Seattle's Olympic Sculpture Park and their designs for Toronto's Lower Don River area and the East St. Louis waterfront. As noted by the partners of the firm, "in each case, [they] engaged with projects expressly committed to expanding the capacity of infrastructure to host new programs while connecting communities to waterfronts previously defined by the imposing footprint of industry and transport."[48] This "evolutionary infrastructure" requires a hybridization of architecture, landscape architecture, urbanism and engineering but allows for "new reciprocities between pre-existing systems and more ecologically resilient territories suited to contemporary demands."[49]

Decency and Public Amenities

> Economic and geographic research must go hand-in-hand with visual observation in order to know what lies in the picture. [50]

Decency, as demonstrated through the work of Auburn University's Rural Studio and Architecture for Humanity, provides an impetus to design to the benefit of the community regardless of individual financial means or physical abilities. As demonstrated above in "Poverty and Population Decrease", the economic situation for much of Saint John is one of poverty. This is particularly true of the five priority neighbourhoods, three of which [Old North End, South End, and the Village] are within a twenty minute walk of Long Wharf. Regardless of economic means, citizens need and deserve access to recreational facilities.

Johann Olav Koss is a former Norwegian speedskater and founder of the humanitarian organization 'Right to Play' which promotes recreational activities for children in need and provided programming for up to 700,000 children a week in 2011, generating multiple success stories including helping children affected by Sierra Leone's civil war. Koss uses a story to discuss the importance of sports and recreation. Following his 1994 gold medal finish, Koss actualized a promise he had made to the small country of Eritrea by bringing

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48 Weiss and Manfredi, *Public Natures: Evolutionary Infrastructures*, 13.

49 Ibid., 9.

50 Alan Berger, *Drosscape*, 39.

13 tonnes of sports equipment to its impoverished citizens. The day before he went to Eritrea, a Norwegian newspaper mocked his charitable effort due to his choice of bringing balls and shoes to a place where children required food. This caused Koss to question his decision but he was spurred on to continue this work by the Eritrean President's insistence that "this is the greatest gift we have ever received. This is the first time we've been made to feel like persons and not just things to be kept alive."[51]

There is an inherent responsibility in public design to ensure that decisions are made to the benefit of the public and to the space itself. Given the socioeconomic situation of the city and the potential for recreational programs to provide connection along a path, priority will be given to recreational programs that generate interaction between citizens from all parts of the city with a secondary attention to community outreach programs.

Landscape Urbanism: Architecture and Shrinking Cities

> …architecture as the building block of the traditional city finds itself incapable of responding in the wake of the decreased density and friction of social interaction, the increased horizontality and dispersion of urban events, and the attenuation and deterioration of building fabric as the traditional city recedes.[52]

In Landscape as Urbanism, Charles Waldheim covers the historical and intellectual discourse concerning landscape urbanism while developing and defending the argument that architecture does not demonstrate the same potential for dealing with urban planning in a post-industrial society. This is shown to be particularly true concerning the management of the "formerly urban" and "shrinking cities" caused by decentralization. Waldheim argues that "as building fabric, street wall, and traditional public space recede as the primary determinants of urban order, landscape emerges as uniquely capable of restoring some form of spatial or social order."[53] As discussed earlier, Saint John is a city with a declining population, posting a loss of 3.5% of its population from 2011 to 2016, a span that also saw the net population of the province of New Brunswick decrease by 0.5%. Amidst this province-wide loss, it is important to note that the largest of the townships on Saint John's periphery, Rothesay and Quispamsis, posted a net growth in population of 2.4% over the

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51 Alexander Wolfe, "Still the Boss," *Sports Illustrated*, September 26, 2011, 70.

52 Charles Waldheim, *Landscape as Urbanism* (Princeton: Princeton Architectural Press, 2016), 92.

53 Waldheim, *Landscape as Urbanism*, 93.

same period.[54]

In exploring the potential for landscape urbanism to reactivate a decentralized city, Waldheim uses the best known example of a shrinking city in North America: Detroit. It had a population of 680,000 in 2015 but had been at 1.8 million in the mid-twentieth century. This decrease came from the loss of manufacturing jobs and 'white flight' to the periphery neighbourhoods. Detroit remains the largest city in American history to file for bankruptcy. According to Waldheim, "for the architectural profession, the city of Detroit in the '90s entered a condition of meaninglessness because it no longer required the techniques of growth and development that had become the modus operandi of the discipline."[55] In that same decade, Detroit entered into a phase of "unbuilding" which was brought on by the post-industrial de-densification that is a standard of cities defined by industry. Abandoned buildings were razed, resulting in swathes of vacant lots across the city.[56]

Pulitzer Prize winning architecture critic, Blair Kamin explored the road to recovery for Detroit beyond its resurgent downtown and into its neighbourhoods where there is over 25 square miles of vacant land. According to Kamin, Detroit's planning department, under the supervision of Maurice Cox, has a simple strategy "Turn emptiness into opportunity. Make a new kind of city — still urban, but more spread out [and] while you're at it, avoid the gentrification that typically goes hand-in-hand with redevelopment."[57] Kamin acknowledges that Detroit is not out of the woods yet but has implemented strategies for an "equitable" redevelopment of the city through the vacant space. This is being done not only through the insertion of programming but also in taking advantage of the economic value the vacant land lots provide in maintaining the affordability of property due to the sheer amount of availability.[58]

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54 Stats Canada, "Census Profile, 2016 Census," accessed November 29, 2017, http://www12.stacan.ca/census-recensement/2016/dp-pd/prof/index.cfm?Land=E.

55 Waldheim, *Landscape as Urbanism*, 92.

56 Ibid., 89-91.

57 Blair Kamin, "Detroit's Downtown Revival is Real, but Road to Recovery Remains Long," *Chicago Tribune*, April 15, 2017, http://www.chicagotribune.com/news/columnists/ct-detroit-revival-kamin-met-0416-20170414-column.html.

58 Ibid.

Landscape Urbanism: Horizontality

Landscape urbanism stresses the significance of the horizontal surface to help remediate the issues being faced by deindustrialized cities. This is the approach that will serve best to help reconnect the *North End* and *South End* of Saint John in this thesis. As noted by Waldheim, "the ability to produce urban effects traditionally achieved through the construction of buildings simply through the organization of horizontal surfaces-recommends the landscape medium for use in contemporary urban conditions."[59] Unlike an architectural intervention, an approach through landscape provides a more contemporaneous effort that allows for the potentiality of changes in the future which is a must in planning for our current urban environments.[60] The appeal of landscape urbanism and its openness to change can be seen in a pivotal moment of landscape urbanism's beginning, the competition for Paris' Parc de la Villette. This competition actualized critiques on planning being floated by postmodernists in the 1970s.[61] In each of their entries, the winner [Bernard Tschumi] and runner-up [Rem Koolhaas/OMA] demonstrated the potential for landscape to redefine a space that had lost its function and also be prepared for future usage.

In his winning entry, Tschumi's Parc "formulated landscape as the most suitable medium through which to order programmatic and social change over time, especially complex evolving arrangements of urban activities." [see[62] Koolhaas' entry is now well-known for reconceiving the horizontal as a recreation of the vertical building. With the Parc laid out in horizontal strips ready for the possibility of an ever-changing programming, OMA employed a strategy reminiscent of the floors of a skyscraper.[63] In comparing the two, Waldheim recognized that "both schemes offered a nascent form of landscape urbanism, constructing a horizontal field of infrastructure that might accommodate all sorts of urban activities, planned and unplanned, imagined and unimagined, over time."[64]

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59 Waldheim, *Landscape as Urbanism,* 13.

60 Ibid., 15.

61 Ibid., 7.

62 Ibid., 16.

63 Ibid., 16.

64 Ibid., 16.

Fig.12. Model of OMA Parc de la Vilette. Note the visibility of the differentiation between the various horizontal strips of programming. Image via Lebbeus Woods. https://lebbeuswoods.wordpress.com/2009/10/24/another-rem/.
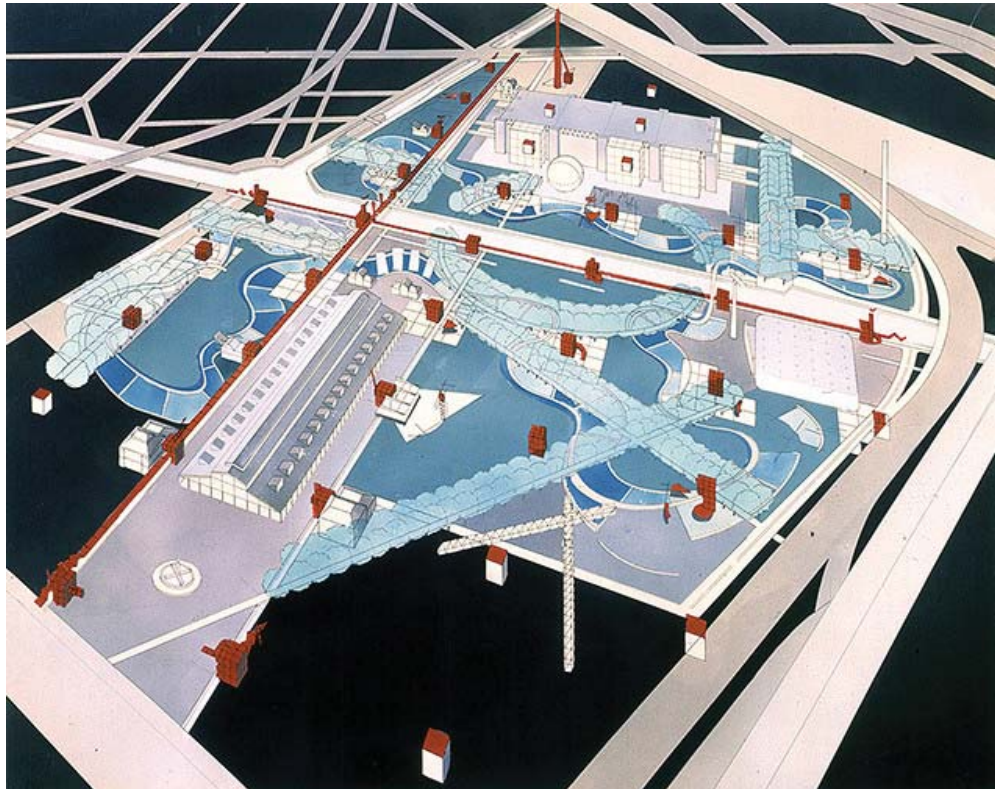
Fig. 13. Drawing for Tschumi's Parc de la VIllette design. Image via archdaily.com https://www.archdaily.com/548021/bernard-tschumi-on-his-education-work-and-writings.

CHAPTER 4: SITE STUDIES

Fig. 14. Lord Beaverbrook Rink [LBR] on Main Street. The rink signified the benefits and hopes of the renewal period. Across the street is a lingering artifact of Main Street's stolen prominence.

Surroundings: North End

> Many people who do live in the North End may look at some of the statistics and think it is a community in crisis; based on the statistics, it is. But beyond the statistics and background information there is a real community with many wonderful people that are trying to make it a better place.[65]

It is difficult not to be weighed down by statistics when addressing the Old North End. As stated above [in "Poverty and Population Decrease"], the neighbourhood is one of Saint John's five priority neighbourhoods and has a poverty rate of over 40%. It has a history that goes back to the earliest days of British settlement but does not receive the same recognition as the South End or Uptown; the Canadian Register of Historic Places identifies 332 buildings in the South, but none in the Old North End.[66] When Dalhousie's Cities & Environment Unit published their Old North End Community Action Plan in 2005 they identified a series of issues and strengths within the area. Unfortunately, many of the issues identified such as housing [over 80% of residents rented at the time of the study], poverty, lack of activities, crime, safety, and inaccessible green spaces are all still issues.[67] Concerning housing, 33 apartment buildings in the North End changed hands

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65 Cities & Environment Unit, *Old North End Community Action Plan*, 17.

66 The Canadian Register of Historic Places, accessed December 6, 2017, http://www. historicplaces.ca/en/home-accueil.aspx.

67 Cities & Environment Unit, *Old North End Community Action Plan*, 22-33.

over the past two years following the bankruptcy of their owner. Many of them are boarded up and some will be demolished. The crux of this thesis, the separation of the North and South by infrastructure, continues to be an issue. The majority of the vacant lots noted in the Action Plan continue to be vacant and new vacancies have developed. However, a land bank has begun to develop under the direction of the non-profit group Rehabitat Inc., and with the participation of the new owner of those 33 buildings, with the goal of creating a mixed-income community.[68]

The strengths identified by the action plan remain but have been subject to difficult realities. The schooling situation has changed as Centennial Elementary continues to be an active part of the community but Lorne Middle has closed. The Nick Nicole Community Centre [formerly the North End Community Centre] continues to be an important part of the community but is no longer operated by the City of Saint John; they ceded operation of it to the One Change community group. Washing their hands of a heavily used community resource contributes to the feeling that the City actively neglects the North End.[69] In spite of all this, the neighbourhood maintains an aura of potential that is akin to the architecture of the area, "neglected… but you can still see evidence of its beauty and character."[70]

Fig. 15. View of the St. John River from the Old North End Waterfront.

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68 Connell Smith and Julia Wright, "Saint John's north end poised for transformation," *CBC News*, October 6, 2016, http://www.cbc.ca/news/canada/new-brunswick/saint-john-north-end-buildings-pmv-huggard-1.3792530. One these buildings was assessed at $700. Several others wer under $4000.

69 Cities & Environment Unit, *Old North End Community Action Plan*, 30-33.

70 Ibid., 33.

Fig. 16. St. Luke's at the Corner of Chesley and Main. Gateway to the Old North End.

Fig. 17. Nick Nicolle Community Centre. Victoria Street in the Old North End. Recently renovated and now benefitting from a new playground.

Fig. 18. Intersection of Bridge and Main. The Main Street terminus in the Old North End.

Fig. 19. The *South End*. Photo taken from Martello Tower on the West Side. Left of photo is Uptown area. Right of photo [lower building heights] is the South End.

Surroundings: Uptown and the South End

Although they are facing many of the same issues and concerns, there are some striking differences between the Old North End and the South End. The most predominant difference has been mentioned several times over the course of this document, the South End's adjacency to the central business district of Uptown. Thanks to an influx of Irish and Scottish immigrants, Saint John became British North America's fourth largest city . Many of the historic buildings mentioned in the previous section are buildings that either survived or were constructed as a result of the Great Fire of 1877 which destroyed over half of the built environment Uptown.[71] This destruction though led to a massive rebuilding effort by many of the city's wealthiest residents who lost their homes in the fire. While walking through the area today, an explorer can note the amount of different designs and materials used by architects and builders brought in from across North America.[72]

The overwhelming aesthetic of these homes, mostly built of brick, not only has been the defining postcard image of the city but when viewed with neighbouring residences will cause the explorer to denote the discrepancy in income in the South End. While homes

71 City of Saint John, "South End Walking Tour of Historic Places," *Historic Walking Tours*, accessed on May 15, 2018, http://www.saintjohn.ca/site/media/SaintJohn/South%20End%20 EN.pdf.

72 City of Saint John, "Three Historic Walking Tours," *Historic Walking Tours*, accessed on May 15, 2018, http://maps.saintjohn.ca/othermaps/Walking%20Tour%20Final%20-%202013.pdf.

in the North End are often cheaper than $100,000 [some on Main Street were valued at less than $5000 recently],[73] homes in the South End in a similar range are often flanked by buildings anywhere from three to ten times their value, while also being within walking distance of waterfront condominiums.[74] Much like the North End however, the South End is not without its own community resources that make the area special. Along with acting as both an elementary and middle school, St. John the Baptist/ King Edwards also serves as the local community centre operated by the Boys and Girls club and has benefitted immensely over the years from the donation of time and money made by volunteers and business to provide programs that benefit families with low incomes.[75]

Fig. 20. Facade of Market Square Uptown. Photo by Cameron Fraser.

Fig. 21. The Corner of Water and Princess. Typical topographic change of a road in the South End.

73 Connell Smith and Julia Wright, "Saint John's north end poised for transformation".

74 Remax Real Estate, "Saint John, NB Real Estate & Homes for Sale," accessed June 4, 2018, remax.ca/nb/saint-john-real-estate/.

75 Connell Smith, "Parents push for early learning centre in new Saint John school," *CBC News,* December 20, 2017, http://www.cbc.ca/news/canada/new-brunswick/saint-john-central-peninsula-school-1.4456792.

Fig 22. Imperial Theatre at King's Square. Photo by Cameron Fraser.

Fig 23. Granan Street. The new darling of the Uptown area. Photo by Cameron Fraser.

Surroundings: Recreational Spaces

There is a clear and present dearth of affordable recreational facilities in the centre of the city. The predominant recreational centres are the Lord Beaverbrook rink on Main Street, Harbour Station on Station Street, and the Thistle St. Andrews Curling Club on Dufferin Avenue. These three arenas all require a substantial investment in order to participate. The Saint John Youth Minor Hockey Association charges $410 for participation in novice [house league] with the price increasing with the level of competition; the total cost is also subject to the amount paid for equipment and travel.[76] An adult membership to Thistle St. Andrews is $440 while a child under the age of 12 would pay $105.[77] Both the *North End* and *South End* have colonial squares that could be seen as recreational space and community centres. The Old North End has the recently renovated Nick Nicolle Community Centre [run by the One Change community group], however that centre is attached to the now closed Lorne Middle School and has relied on their gymnasium. There is an uncertainty with that gym now due to the unknown future of the school building. The South End neighbourhood has the aforementioned St. John the Baptist/ King Edward elementary and middle school, the heart of the neighbourhood.

Concerning larger park spaces, the South End has Rainbow Park, home of a splash pad and identified as a high priority neighbourhood playground for future investment by the city; a recent trend has been to divest from playgrounds.[78] Another high priority playground has been identified as the one in Shamrock Park, an expansive space in the Old North End which houses tennis courts, several athletic fields, and community gardens but was identified by local children as an area in which they felt unsafe.[79]

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76 Saint John Youth Minor Hockey Association, "Registration for New Players," accessed on December 6, 2017, http://www.hometeamsonline.com/teams/?u=SJYMHA&s=hockey.

77 Thistle St. Andrews Curling Club, *"*2017-2018 Membership Structure," accessed on December 6, 2017, http://www.tsacurlingclub.com/join-the-club.html.

78 "4 Saint John playgrounds targeted for decommissioning or community management", *CBC News*, May 30, 2017, http://www.cbc.ca/news/canada/new-brunswick/saint-john-playgrounds-playsj-divest-1.4137431. The city has engaged in divestment due to its current economic standing but also due to the unmanageable number of playgrounds it has.

79 Cities & Environment Unit, *Old North End Community Action Plan*, 31.

Fig. 24. Shamrock Field. A plethora of potential activity but viewed as unsafe by locals.

Fig. 25. Victoria Square. A typical park square of the British North American mold.

Fig. 26. Playground at Old North End Waterfront. Note Irving pulp and paper mill in background.

Fig. 27. Private Recreation (orange), Public Recreation (green) and Schools (blue) Near the Saint John Harbour.

Method of Site Analysis

> If the first kind of movement, procession, has a definite destination and prescribed route, the latter, wandering, has neither. Strolling, by contrast, aims at a destination. Yet it also welcomes unexpected incidents along the way.[80]

In order to determine the best programs with which to activate the residual spaces existing between the *North End* and *South End*, a method has been developed to analyze the sites in question. Observations and inferences were made of the site through both research and a series of observational walks in the area both along the harbour passage and off of it. These walks re reminiscent of John Dixon Hunt's strolls or wanders as described by David Leatherbarrow. "Wandering" being a movement without a delineated route or pre-determined destination. In "strolling", which Leatherbarrow noted is a precursor to many of the ideas used by modern architecture to address movement, observations were made while making use of the available Harbour Passage to travel to a predetermined location. However this was open to the possibility of distractions that resulted in leaving the trail.[81] These explorations were always made with a camera in hand and a notebook readily available; occassionally, a second set of eyes were on hand which, particularly when paired with a camera, provided additional ways of viewing the space as well as experiencing it with company as opposed to solitude.

Through research, the site was able to be viewed through an historical lens, providing an understanding of what has existed in the site before and how the site was generated. Given the age of the city and the immensity of change that has occurred on the site in one concerted effort [urban renewal] this was a very helpful form of analysis. Through strolls and wandering, the site was able to be viewed through an experiential lens of observation, recording, and learning to appreciate the special qualities of the terrain vagues which Braae suggested safeguarding [see "Drosscape & The Terrain Vague"]. Observations from the site were used to create a series of vignettes to be used as a tool for understanding the site, designing on the site, and demonstrating the narrative of passing through a site with changes made by architectural and landscape interventions to develop a cohesive, connective landscape.

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80 David Leatherbarrow, *Architecture Oriented Otherwise* (New York: Princeton Architectural Press), 275.

81 Ibid., 275.

Investigation and Development Through Vignettes

> Although from a scientific or commercial point of view the town may be a unity, from our optical viewpoint we have split it into two elements: the existing and the emerging views.[82]

As the goal of this thesis is to develop a connective landscape between the North End and South End by identifying and engaging the residual spaces left over by urban renewal, there is a need for understanding these spaces, how they emerge for the explorer traversing the area, and how new interventions will impact this procession. The impact of a landscape intervention on existing and emerging views can be found in the innovative usage of simple elements by Richard Serra; for example, his outdoor works involving wayfinding, be that through the immensity of a work like "East-West/West-East" in the Qatari desert or the precise layout of a work like "Áfangar" in Iceland [see "Appendix: Case Study 1- The Works of Richard Serra] Serra has stated that many of his sculptures are designed with the idea of removing the sculpture from the traditional pedestal showcase as well as moving the role of subject from the work to the viewer and their interactions with it.[83] Perspectival drawing allows for interventions like Serra's to be understood in correlation with the special qualities of the terrain vagues which Braae discussed as well as the topography.

In exploring methods of teaching how best to understand the urban realm, Allison Dutoit found that "the reductive nature of orthogonal drawings used alone results in prescriptive practice." Dutoit argues that the perspective allows the explorer to develop an elementary understanding of the space.[84] Elementary, in the sense that it serves as an initial foray into understanding the characteristics of the site, which can be coupled with an orthogonal understanding of the site to capture the special qualities of the route being traversed.[85] This is the approach referred to as "serial vision" by Gordon Cullen in which the orthogonal plan is moved across and recorded through a series of vignettes which together evoke a bande dessinée. Cullen emphasizes the significance for town planning of gaining this type of understanding, noticing the events and relationships between elements that have

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82 Gordon Cullen, *The Concise Townscape* (New York: VNR, 1961), 9.

83 Richard Serra, "Richard Serra." interview by Charlie Rose, *Charlie Rose*, PBS, December 14, 2001, Video, 54:33, https://charlierose.com/videos/18060.

84 Allison Dutoit, "Looking, Inquiring, Drawing: The Implied Urban Realm," *Architecture Research Quarterly* 11, 3-4 (2007): 313.

85 Ibid., 314.

occurred through happenstance, and developing an understanding of what can be done next; all while knowing that the generation or discovery of a "here" also creates a "there".[86]

> Suppose, however, that we take over this linking [the existing and emerging views] as a branch of art of relationship; then we are finding a tool with which human imagination can begin to mould the city into a coherent drama.[87]

In the spirit of Cullen's work, vignettes have been generated from the afforementioned strolls along the Harbour Passage and wanders across the site. These have been collected and organized into their procession from *South-North* or *North-South* while being bolstered by associated plan views. Along with recording the experience of the site, these vignettes provide a basis from which to design and develop interventions with an awareness to subsequent interventions that are emerging in the background of the chosen vignette.
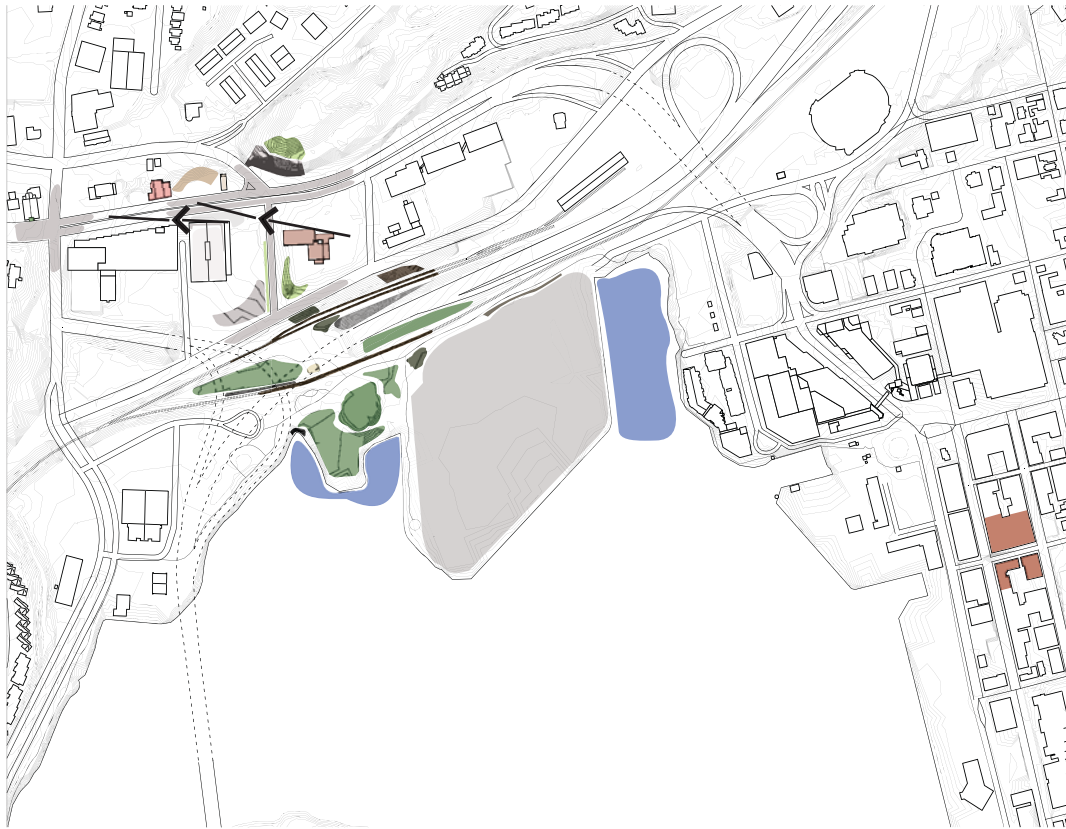
Fig. 28. Key Map for Vignettes. Arrow acts as key for vignettes and projects trajectory of the direction of explorer. Arrows projecting to North End from across Main Street.

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86 Gordon Cullen, *The Concise Townscape*, 9-17.

87 Ibid., 9.

Fig. 29. Vignette from processional arrows in Fig. 28. LBR in middle ground and St. Luke's in background.

Fig. 30. St. Luke's. Corner of Chesley and Main. Vignette from processional arrows in Fig. 28.

Fig. 31. Site of Connective Landscape [in colour]. Aerial photo courtesy of the City of Saint John. Yves Leger [Manager Geographic Information Systems/ Data Analytics for the City of Saint John] email, September 13 2017.

Analysis: Main Street & Simonds Street [The Conduit]

Fig. 32. Simonds Street. Runs from Maint Street [right] to Hilyard [left]. Lord Beaverbrook Rink and its adjacent parking lot also in colour. Yves Leger [Manager Geographic Information Systems/ Data Analytics for the City of Saint John] email, September 13 2017.

Historical Lens

Much of the history of Main Street has been covered already [see "Repercussions: Death of Main Street"], but it is important to reitierate the enormity of change that occured in the area due to urban renewal and the loss of a pedestrian connection to the South End when the citizen with a car was prioritzed over the walking citizen. In *Finding Lost Space*, Roger Trancik opines that the decline of Main Street in small towns, at one time their epicenter, is indicative of "the pervasive disregard for urban space" which contributes to the growth of lost space.[88] The area surrounding Simonds Street is interesting in that regard given its pre-urban renewal existance as a residential area feeding Main Street stores and its post-renewal existence as a rarely traversed street enclosed by a hotel on one side and the Lord Beaverbrook Rink [LBR] on the other. Having been the city's main arena before the opening of Harbour Station, the LBR remains one of the North End's more prominent landmarks; itself a call back to more prosperous times with its signage for evening newspapers, lingering odours, and what can politely be called "vintage" heat lamps hanging over seats. A key feature of the street that should also be noted is the gateway to Harbour Passage that was put in place at the intersection of Simonds and Hilyard, acting as the connection point to the *North End*.

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88 Roger Trancik, *Finding Lost Space* (New York: VNR,1986), 44-45.

Experiential Lens

The sparse amount of buildings on Simonds leaves it exposed to the sun for much of the day. A sense of horizontality can be felt while heading in the direction of Main Street not only due to the minor slope, but because Simonds lead directly into the towering rockside of Fort Howe. However, it is most important to note the lack of a feeling of presence on the street. Traffic there is rare, save for people coming out of or entering the LBR as there are few reasons to change streets between Hilyard or Main. The buildings that are on Simonds do not present their facade towards it either, but instead one is able to view the side entries of the LBR and hotel.

Developing a Program

In determining a program for Simonds Street it is important to note its significance as a potential gateway from the North End to a connection with the South End. It has both the existing Harbour Passage entry and is adjacent to the LBR. In addition to this there is also ample parking provided by the LBR and the neighbouring Place 400 business office. The existing Harbour Passage can serve as an inspiration for a surface treatment of Simonds that would flow from that North End entry to the South End entry. This can also be done with an emphasis on pedestrian traffic and the elimination of vehicular traffic on the street and a limitation to its usage on Hilyard; perhaps in latter through the use of a Woonerf where pedestrians rule the road but cars are allowed to meander through as long as they maintain a maximum speed of 10km/h. When involving recreation, the Superkilen park can serve as an inspiration.

Concerning the intersection of Main Street and Simonds, Main Street is in need of a gathering space. There are no centrally located community spaces in the area which operate without making a profit. Some outdoor playing surfaces in the summer that can become an outdoor rink in the winter would be a useful addition to the area. An overhead canopy could create a sense of entry to the connective landscape as well as provide shelter for outdoor events and create a sense of presence in the space at night if creating a lantern effect.

Fig. 33. Simonds Street Before and After Urban Renewal. Both images taken from Fort Howe. Before image from Brenda Peters McDermott's *Urban Renewal Saint John: A City Transformed*, 340.

Fig. 34. Vignette with site map. LBR.

Fig. 35. Vignette of Conduit site.
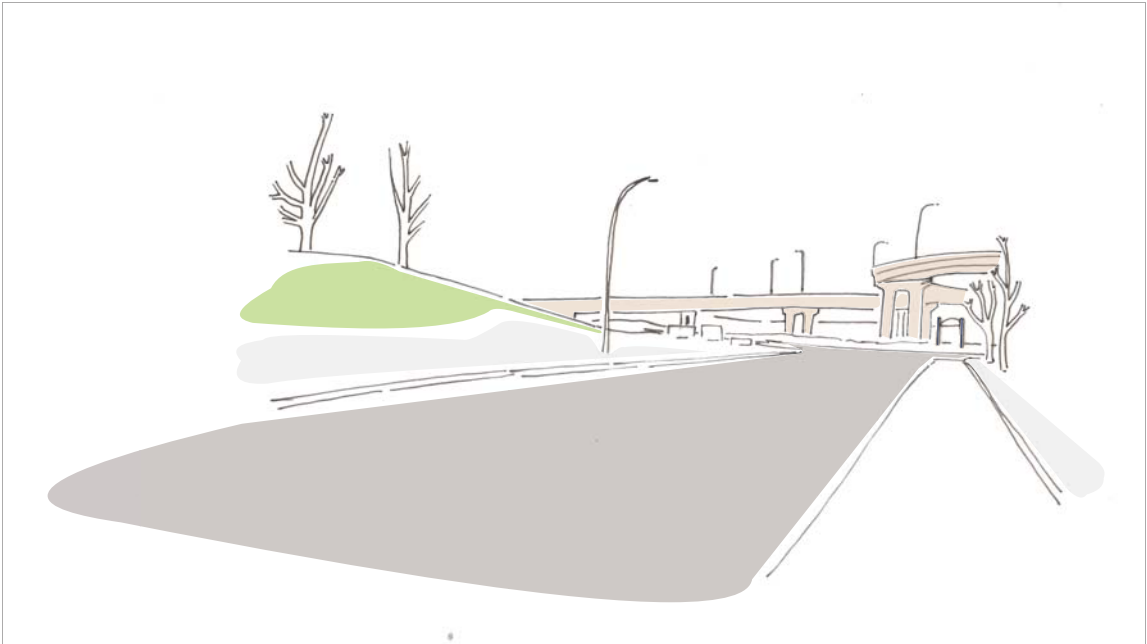
Fig. 36. Vignette of Simonds Street.

Fig. 37. Vignette of Simonds and Hilyard intersection.

Analysis: The Cradle [Under the Throughway and the Trench]

Fig. 38. The "Cradle" [in colour]. Yves Leger [Manager Geographic Information Systems/ Data Analytics for the City of Saint John] email, September 13 2017.

Historical Lens

Two of the key features at work in the site are the roads and rail lines as modernizing transportation was a major goal for the urban renewal movement. When Saint John became Canada's first incorporated city, with the merger of Parrtown [South End] and Carleton [West Side], it was a bold decision given the two towns being separated by the St. John River's point of arrival at the Bay of Fundy. For much of the 19th century the primary means of travelling from the South End to the West Side was by ferry or the bridge over Reversing Falls.[89] The idea of a bridge running across the harbour from the West Side using Navy Island and then landing near Long Wharf had been under discussion at the beginning of the 20th century but was met with funding concerns from the provincial government.[90] The Harbour Bridge as it is today was opened in September of 1968 after three years of construction and was viewed as a "proud day for all of New Brunswick."[91] Although detrimental to the connection between South and North, the Harbour Bridge did officiate a more rapid means of transportation from the South to the West. However, the throughway did not invite any highway bound drivers to turn off and enjoy the city, but

89 McGahan, *The Port of Saint John: From Confederation to Nationalization 1867-1927*, 24-25.
90 Ibid., 189-191.
91 Brenda Peters McDermott, *Urban Renewal Saint John: A City Transformed* (Ottawa: Library and Archives Canada Cataloguing in Publication, 2008), 169-185.

rather zoom through it in a matter of minutes.

Concerning the rail line, Union Station, Saint John's train station that thrived off of the passenger rail service, was located near Long Wharf at the current location of the city's major arena, Harbour Station. The Union Station closed in 1970 following a decade which saw an increase in industrial rail line construction, further complicating the city's connection to its waterfront.[92] In a depression on the northern side of the highway, between the west bound lane and Hilyard Street, lies a set of unused rail tracks which have split off from the operating line just after the Chesley Drive. This trench was created by the addition of the highway and Hilyard Street and leads to an offloading storehouse for the exchange of goods between rail and transport trucks.

Experiential Lens

Harbour Passage has done a lot to give the space beneath the bridge a positive atmosphere. In the open space between the main bridge and the off-ramp, the passage has benches and sculptures on its harbour side and an overgrown pond between it and the underside of the bridge. The sensory experience of this space is driven by light, temperature, and sound. Unlike Fort La Tour or Long Wharf, areas under the bridge provides a great deal of shade throughout most of the day which contrasts to the openings created by off and on ramps. Coupled with its proximity to the harbour, this darker space can provide either a refreshing cool feeling in the summer months or a bitter maritime cold that forces oneself to question their decision to ever live in this city the other nine months of the year. The auditory experience of the space is driven by vehicles travelling overhead [particularly the heavier trucks which cause a notable "thump" and "click" sound every time they pass over a connection between two spans]. However, there is also the sound of the tide lapping ashore as it comes in, the occasional train rolling by, the traffic of Main and Uptown, and the industrial cacophony of the West Side port that carry across the water.

The offshoot of the trench presents an interesting site as it no longer serves its definitive function of rail transportation. The trench is often covered in overgrown vegetation in the summer months, save for a patch that is clear cut to ensure access to a subterranean oil line running through the area which is demarcated by a series of oft-vandalized warning

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92 Marquis, "Uneven Renaissance", 97.

signs. Above the pipeline is the winding Harbour Passage, between the curves of which an informal path of travel has been worn into the ground by citizens cutting across the space to save time. To the east of this informal path lies the maw of the trench, into which the dilapidated tracks run and disappear under shrubbery and tall grass. At its apex, the height of Hilyard Street in relation to the trench is 10m, while the height on the highway side is 5m. At the end of the trench is a flat space occupied by the unused storehouse.

The shrubbery and muck produced by the highway drains is often a refreshing experience when passing through. Overgrowth and the allowance of nature to run its course adds character to an area when seen in alignment with more manicured landscapes and pathways. Trancik notes the impact and sterility of pristine planning, particularly in new communities, continues to validate Aldo van Eyck's belief that the "inconvenience of filth and confusion, [has been replaced with] the boredom of hygiene [and has made] the spirit gone into hiding."[93]

Developing a Program

The area [which will be referred to as "the cradle" due to the basinet like nature of its rising edges] combining under the bridge and the trench is one of the more intriguing terrain vagues on the site. The central location of the Cradle and the crossroads that could become more pronounced between the Harbour Passage and rail line creates a very important and powerful spot that can serve as an allocentric focal point of a broader area acting in servitude to the space rather than dominating it. Given the emphasis on recreation that has been established and the poverty rates with the city, this site could serve as a distribution point for recreational equipment [with a flexibility to switch to other community needs should the programming change] in the form of a library style loan system. Equipment such as rock-climbing gear could be made available for scaling the redeveloped supports of the overpass, cross-country skis for use along the trench in the winter, or equipment like starting blocks that impoverished young runners may not have access to.

Concerning the trench, the strip of unused track could be seen as a cul-de-sac or connect to Main Street through Hilyard but needs to embrace the overgrowth that has been occurring

93 Trancik, *Finding Lost Space*, 58-59.

on it. The presence of the Irving Oil pipeline negates any ecological approach centered on edible plants but the presence of coniferous trees growing over years could reclaim the area for an urban forest. The propagation of green space works in conjunction with a recreational program like a bike trail and promoting the significance of New Brunswick's forests in an inner-city area. The flat space near the storehouse can be terraformed for cyclocross or mountain biking which promotes a connection to the existing Station 1 skate park across the highway. The unused rail line itself can define the path through the site either for walking or cycling.

Fig 39. View of the Throughway from the Cradle. Photo courtesy Cameron Fraser.
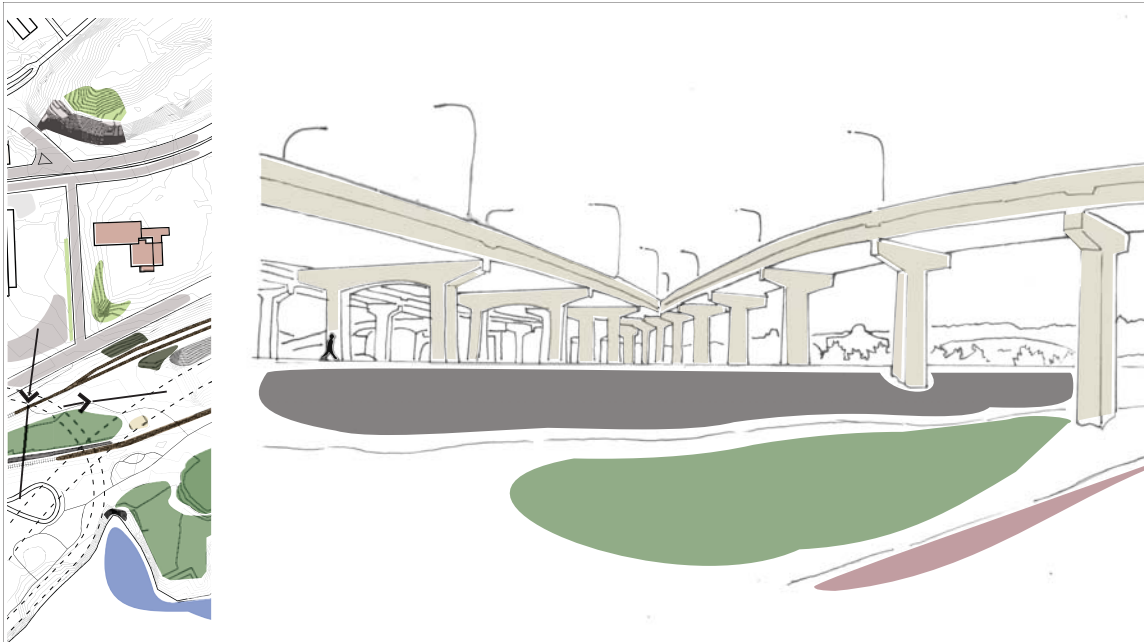
Fig 40. Vignette with Site Map. Rail line running under bridge infrastructure.
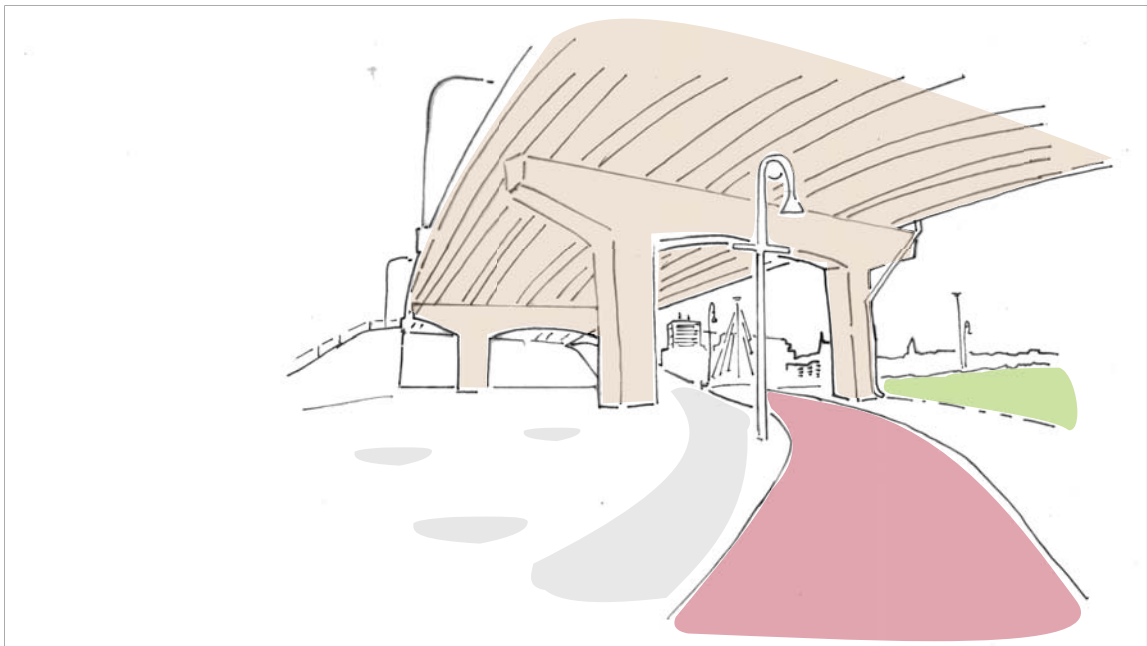
Fig 41. Vignette of Bridge Launch over Harbour Passage.
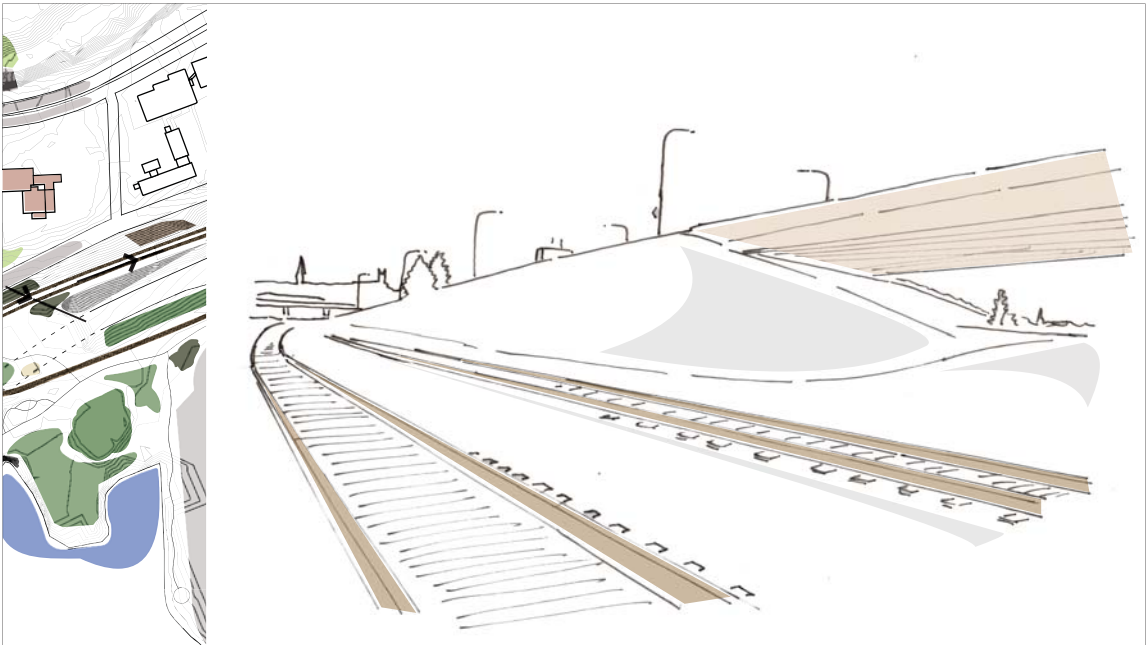
Fig 42. Vignette with Site Map. Trench.

Fig 43. Vignette of Unused Tracks in the Trench.

Analysis: Fort La Tour

Fig. 44. Fort La Tour [in colour]. Inception point of the city and province. Yves Leger [Manager Geographic Information Systems/ Data Analytics for the City of Saint John] email, September 13 2017.

Historical Lens

Fort La Tour has been a registered Federal Historical site since 1923. The site was once home to a fortification constructed under the oversight of Charles de Saint-Étienne de La Tour in 1631 at the beginning of his governorship of Acadia. The fortification served as a centre for the fur trade and allowed tactical control over access to New Brunswick's key transport route, the St. John River.[94] The area had historically been used by the Susquehanna and their descendants [Wolastoqiyik, Mi'kmaq, and Passamaquoddy] as a burial ground and a place for trade before the French arrived. La Tour took advantage of the latter usage to establish an epicenter for trade between the his group and the First Nations.[95] In 1645, the Fort was attacked on two occasions by Charles de Menou d'Aulney, a rival of La Tour's based out of Port-Royal, while La Tour himself was away. La Tour's wife, Françoise-Marie Jacquelin, successfully defended the fort during the first attack but was defeated in the latter, following which d'Aulney executed her men in spite of the conditions of surrender. Madame La Tour died while prisoner of D'Aulney which has led to her being a local folk hero.[96] The fort was gone before the 1700s but provided

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94 Canada's Historic Places, "Fort La Tour National Historic Site of Canada," accessed on December 4, 2017, http://www.historicplaces.ca/en/rep-reg/place-lieu.aspx?id=17522&pid=0.

95 Canada's Historic Places, "Fort LaTour."

96 Canada's Historic Places, "Fort La Tour National Historic Site of Canada."

the inception point for the city as Portland Point would develop there later. Fort La Tour is also registered as a part of the Saint John Harbour Defensive Network along with 16 other historic fortifications and batteries, including Fort Howe which overlooks the harbour from atop the eponymous hill near Fort La Tour.[97]

Phenomenological Lens

Two key observations of the site: the greenery and the scenery. Fort La Tour is a green space in sharp contrast to the concrete sprawl of Long Wharf with which it shares a tremendous amount of southern exposure to the sun. At the heart of the space is a mound of earth [a character defining element] under which is located remains of the original fort.[98] Another designated character defining element is the uninterrupted views of the Bay of Fundy and St. John River.[99] The site has a typical rocky North Atlantic beach with the exposed supports of no longer existing building jutting out of it. The beach is subject to the 7 meter tidal changes of the Bay of Fundy and swimming is not permitted by the City in this area; presumably due to the extreme change in tide and industrial activity in the harbour.

Developing a Program

With the overall goal of the thesis being a connective landscape between the *North End* and *South End,* Fort La Tour can play an important role due to its being the most historically significant site in the area of study [based on a decision to engage in cross-cultural commerce with the local First Nation and secure a place in the New World]. As the area is a historical site, it is important not to disrupt its value and promote the site's character defining elements. Elements which can be celebrated through design decisions include the sightlines to the Bay of Fundy and Reversing Falls, a visual connection with Martello Tower [*West Side*] and the Fort Howe blockhouse. The lawn like quality of the space allow for a freedom of programming to fit the users' needs, much like the backyard of a suburban home. However, the existing beach presents an opportunity to provide engagement with the water's edge by soliciting people who are using the passage to cross the lawn and interact with one of the few accessible natural parts of the city's harbour.

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97 Canada's Historic Places, "Saint John Harbour Defensive Network," accessed December 4, 2017, http://www.historicplaces.ca/en/rep-reg/place-lieu.aspx?id=10054&pid=0.

98 Canada's Historic Places, "Fort La Tour".

99 Ibid.
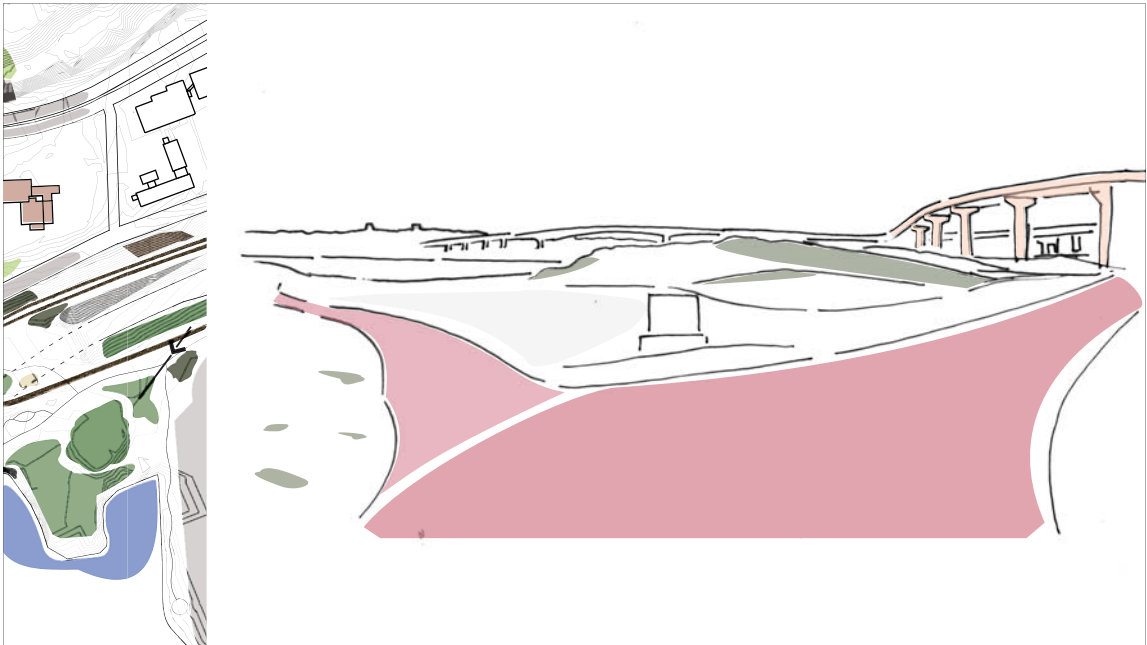
Fig. 45. Vignette of a Fork in the Harbour Passage.

Fig. 46. Vignette of Fort La Tour.
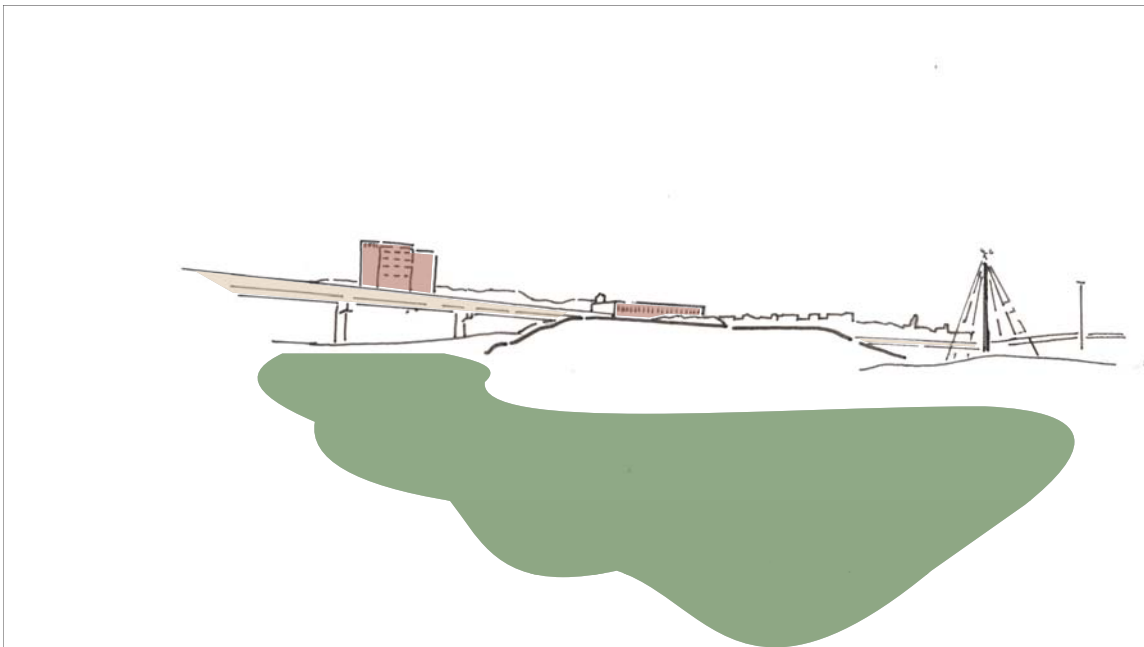
Fig. 47. Vignette of the Mound.
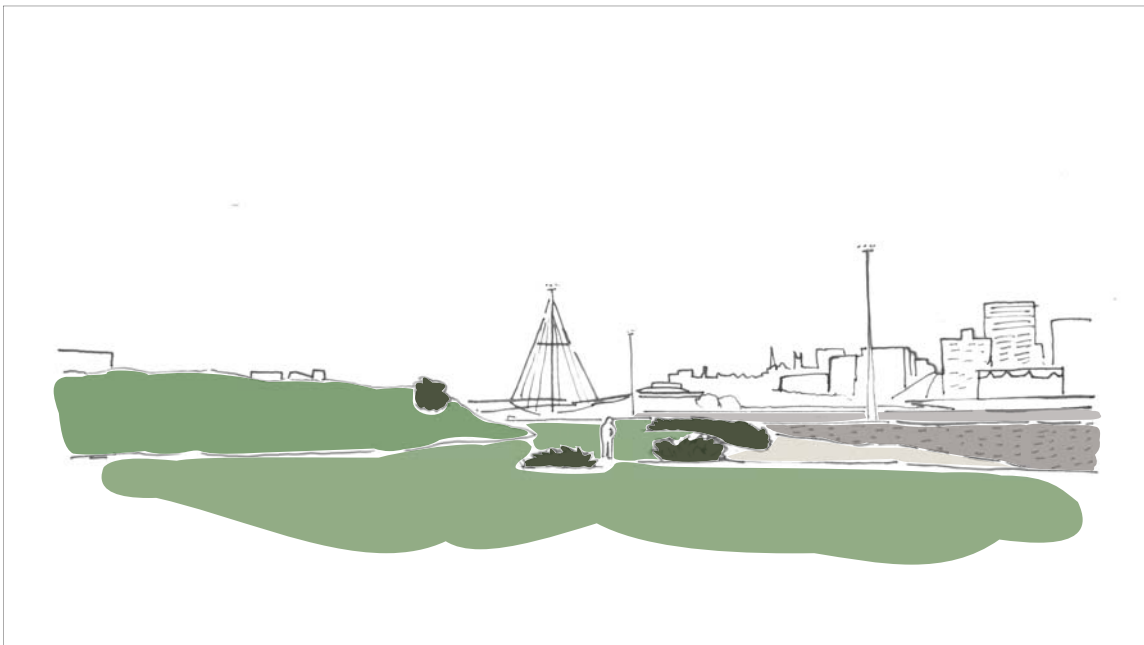
Fig. 48. Vignette of Fort La Tour. Important marker: "Christmas Tree" used for annual "Harbour Lights" event can be seen in middle ground.

Analysis: Long Wharf

Fig. 49. Long Wharf and the Long Wharf Slip [in colour]. Yves Leger [Manager Geographic Information Systems/ Data Analytics for the City of Saint John] email, September 13 2017.

Historical Lens

As noted in the section above entitled "Repercussions: Long Wharf," Long Wharf has existed in some capacity since the turn of the 19th century when the outline defining the waterfront for the next century and a half was established.[100] In the decade before Confederation, a series of events had led to Long Wharf becoming a railway wharf where trains could exchange cargo with ships, an important development for the area surrounding Saint John as it further prioritized the Uptown financial district as the heart of transportation and business.[101] Until the urban renewal initiative caused it to be expanded to a 19 acre paved wharf, Long Wharf existed only as a singular lengthy pier upon which was set a long warehouse terminal. Today it is sparsely used; equipment associated with the cruise ship industry is stored there [tour buses and unloading ramps] despite acting as a dock for these ships only on the rare occassion when three are in the harbour simultaneously. The wharf has a recent history of being used for events including the Area 506 music and craft festival, driving courses, and the occasional sporting event.

Experiential Lens

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100 McGahan, *The Port of Saint John: From Confederation to Nationalization 1867-1927,* 21.
101 Ibid., 34-35.

Long Wharf also benefits from ample exposure to the sun. This is subject to Saint John's 70 days of fog on average every year due to to daily rush of cool water brought in by the tides of the Bay of Fundy.[102] The wharf is woefully unused given the immense 19 acre size that has come to define it, failing to justify its size unlike the wharves on the *West Side* which are still in use for transport and industry. Coupled with the latter wharves, Long Wharf pinches the throat of the river taking up space the water would claim instantly in its absense. The site can be defined as a drosscape given its vast horizontality and proximity to the city core. As noted earlier, Long Wharf becoming a railway wharf provided strength to the Uptown's claim to being the focal point of the region. Long Wharf in its present state hampers any such claim.

Developing a Program

In tackling Long Wharf, the question that needs to be addressed is what matters more to the city, the land or the sea? As noted through historical research, Long Wharf expanded in preparation for an industrial boom that never happened and has served no purpose to justify its immensity. Therefore, it makes sense to remove it to allow for a renewed sense of purpose at a manageable scale. A decision involving the removal of segments could refer back to the forms that have existed in the space in the past, but would need to exist on its own terms in the present. Any coastal space that the wharf is removed from will be reclaimed by the ocean atleast twice a day through the immense tidal change in the harbour. At times of low tide, parts of the shore or a planned step would be temporarily accessible for meandering and travel, a common experience in the Bay of Fundy; for example, Navy Island in St. Andrew's is accessible twice a day.

Even with adopting an excavation tactic, a landscaped Long Wharf can still present an opportunity for multiple programs. Over the past few years, the site has shown a great potential as an event space through the Area 506 festival due to its availability and central location. If Fort La Tour becomes a site for engaging with the natural waterfront, then a segment of Long Wharf could be given over to interacting with the water front through manmade interventions such as a pool to provide a centrally located outdoor swimming area or a pier for private boats to dock. Excavation also provides a source of materials with

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102 Discover Saint John, *Fog Blog*, accessed on December 4, 2017, http://www.discoversaintjohn. com/fog-blog/.

which to develop landscape formations such as mounds and retained walls.

Fig 50. Long Wharf Slip. High tide on November 5th, 2017. 7.9m [25.9ft]

Fig 51. Long Wharf Slip. Low tide on November 5th, 2017. 0.8m [2.6ft]
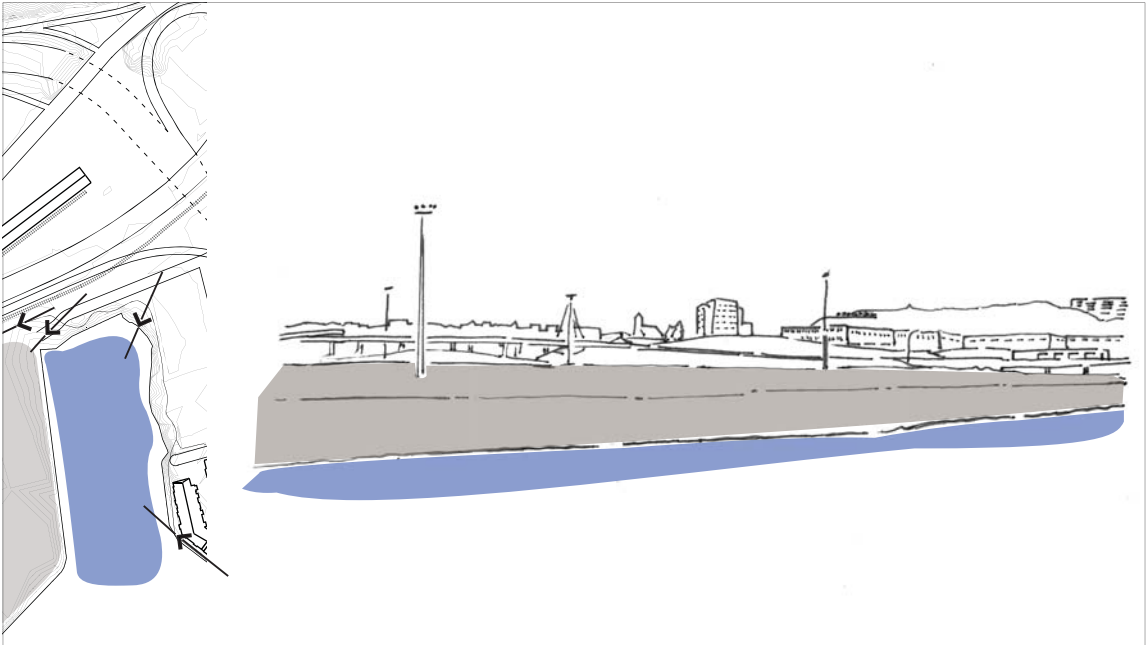
Fig 52. Vignette of Long Wharf. Map and subsequent views moving from South to North.
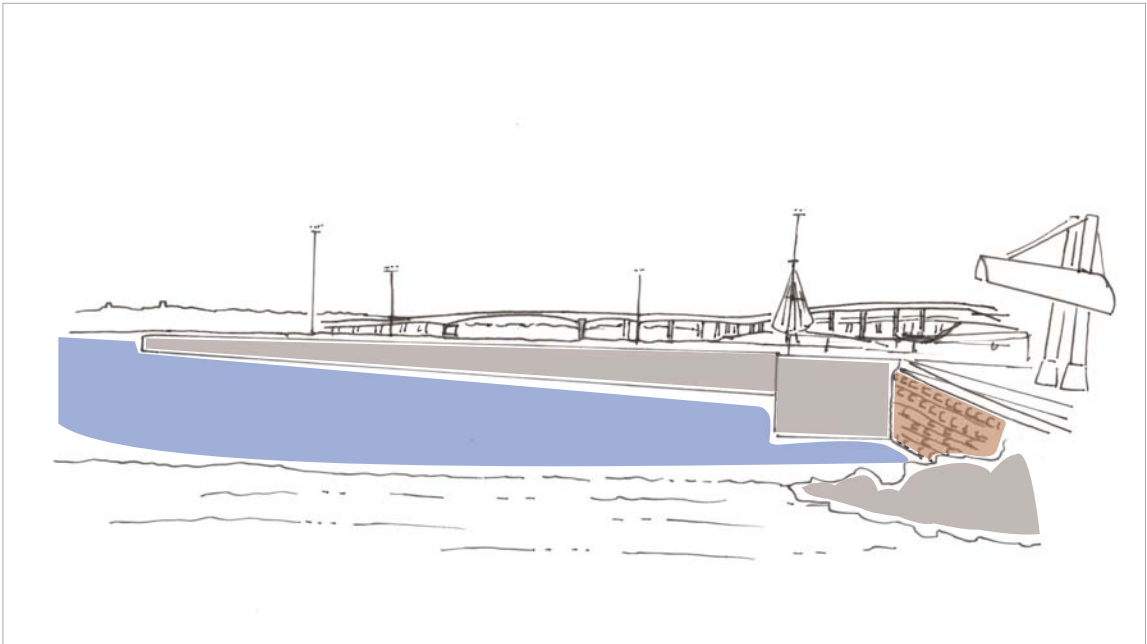
Fig 53. Vignette of the Long Wharf Slip.
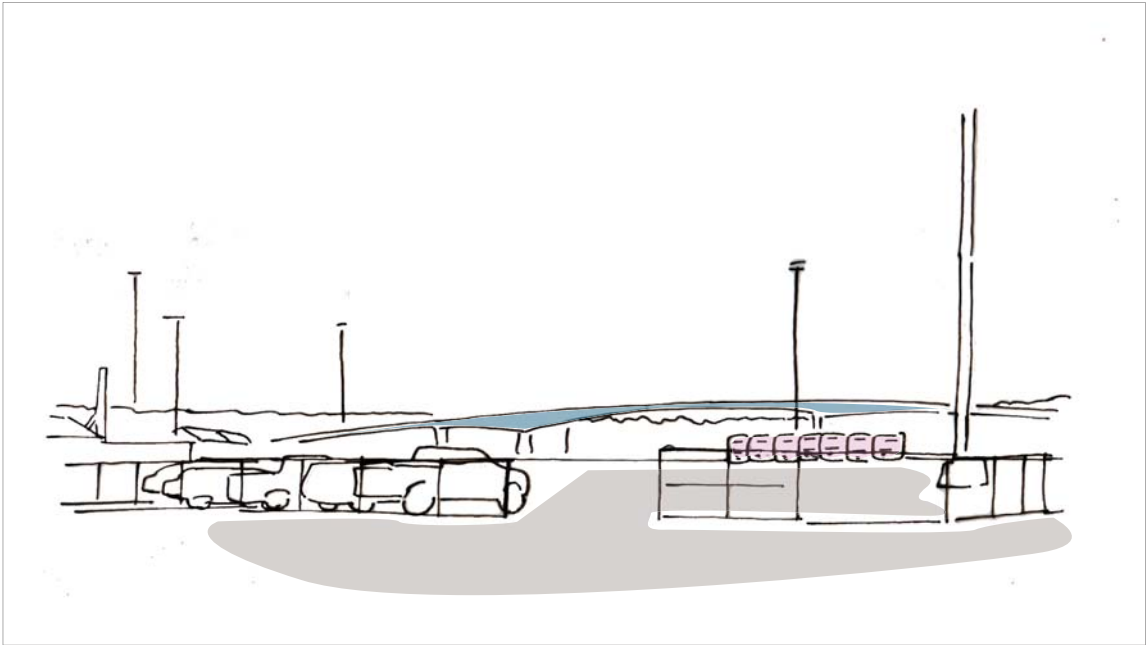
Fig 54. Vignette of Parking on Long Wharf.
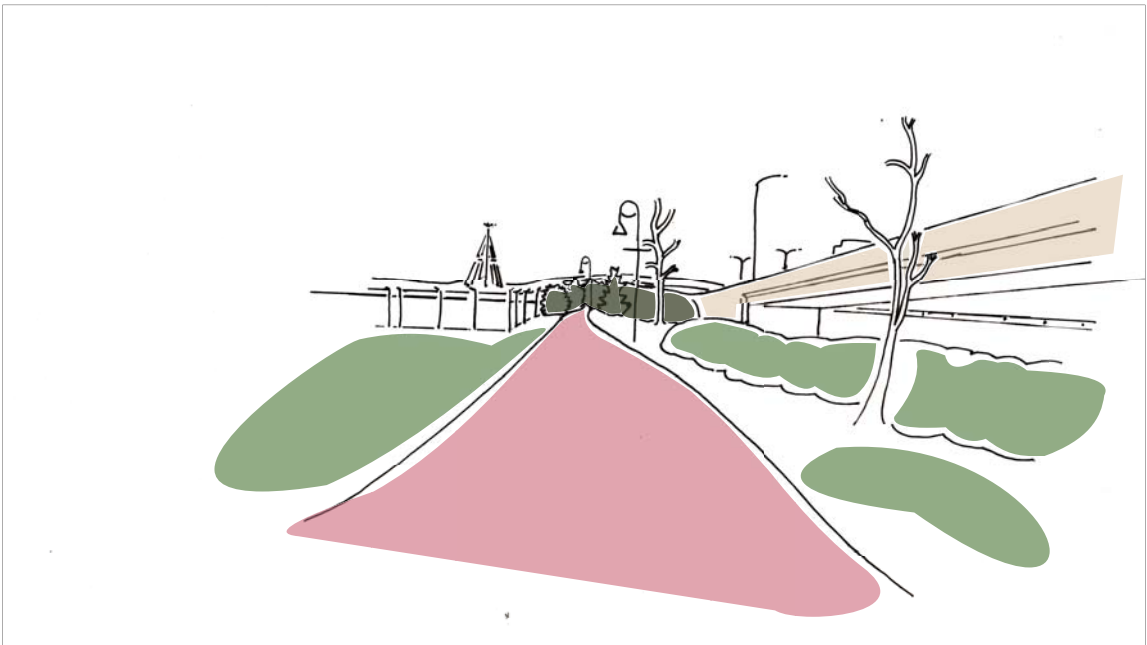
Fig 55. Vignette of the Harbour Passage.

CHAPTER 5: DESIGN

Devices

As established earlier [see "Landscape Urbanism: Architecture and Shrinking Cities"], architecture alone cannot repair the hole in urban fabric presented in a site of this scale. Therefore, the design presents a solution driven by a combination of architectural interventions as well as landscape devices. These devices are spread out across the site in response to the traits of the four areas analyzed in the previous chapter, with varying levels of impact. The devices are divided into three categories, each presented as a metaphor that, when seen in conjunction with the others, creates the main concept for the connective landscape running from North to South.

New Harbour Passage: "River and Streams"

Main Path
"River"

Auxiliary Path
"Streams"
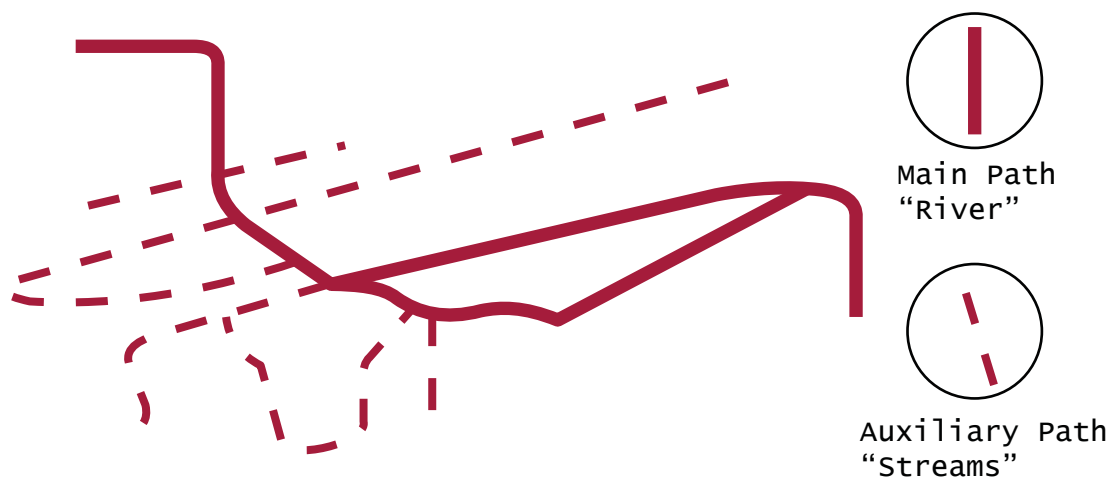
Fig. 56. Diagram and Icons for New Harbour Passage.

As discussed earlier, the "initial reclamation" discussed by Berger is an excellent means for exploring and discovering the potential of a residual space. The current Harbour Passage is the initial reclamation and has the potential to expand and better connect the community. The design reimagines the passage as having expanded both in length and width [averaging 5 meters] to provide a direct route from the *North End* to the *South End*. This includes creating a main path ["river"] which envelops Simonds street and the existing passage to provide a larger avenue to travel along and creating a series of auxiliary paths

["streams"] which depart from the main path to other places of interest such as the trench or the edge of Fort La Tour. As in the case of flowing water, the passage is directed and occasionally divided by shifts in the landscape such as hills.

Landscape Devices: "Hills and Valleys"

The following landscape devices play upon the city's dramatic shifts in topography, creating high points and low points that are used to provide new opportunities for interaction between citizens, new perspectives on the area, and a more fulfilling experience of travel along the passage. Each of these devices are constructed from infill provided by the excavation of the existing Long Wharf, which will be partly demolished with the new design creating a balance between scale and purpose that has not existed on the wharf since before urban renewal occurred.

As opposed to the previous "River and Streams" device and forthcoming "Forest and Trees," these landscape devices have the capability to generate the most dramatic impact on the existing physical landscape and need to be used in a cohesive way which recognizes the consequences of their usage. For example, the aforementioned excavation of Long Wharf and drastic reimagining of the physical landscape involved in the design comes about after having recognized that this particular example of a drosscape has very few redeeming qualities, is mired in a history of vacancy, and takes up a great deal of space that can be returned to the river itself. Simultaneously, the design for the terrain vague of the cradle area recognizes that the space has qualities that need to be preserved and celebrated [see "Analysis: The Cradle"] which would benefit in no way from a wholescale destruction and reimagining. The devices at play in that design are geared to creating the core connection of the new passage and restricting any drastic interventions to the immediate space of said passage.

Fig. 57. Diagram and Icon for Wall.

Wall

As a device, the wall provides a means of directing flow from one location to another. This is used in conjunction with the passage to allow for the explorer to know they are travelling on the fastest route available to them between the North and South End.
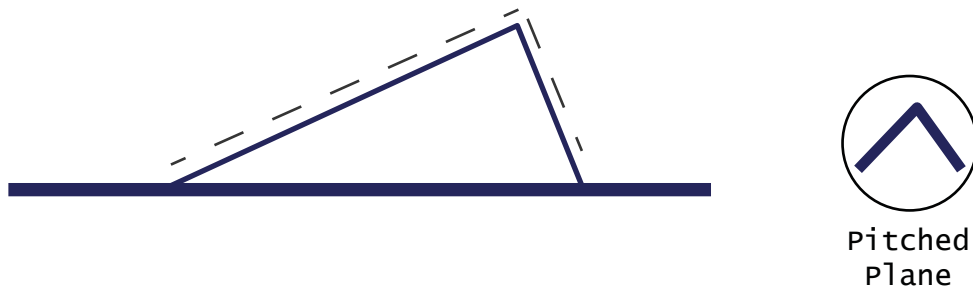
Fig. 58. Diagram and Icon for Pitched Plane.

Pitched Plane

The pitched plane provides a means of travelling up or down as well as creating a surface to rest upon and observe [when the surface of the pitched plane has been seeded with grass it creates the experience one gets from sitting on a gently sloped hill]. The pitched plane can be used in either direction, both the narrow end or broad end could be placed at the highest point. When used in conjunction with walls on either side, the plane can also create a cone of vision that frames a specific view.
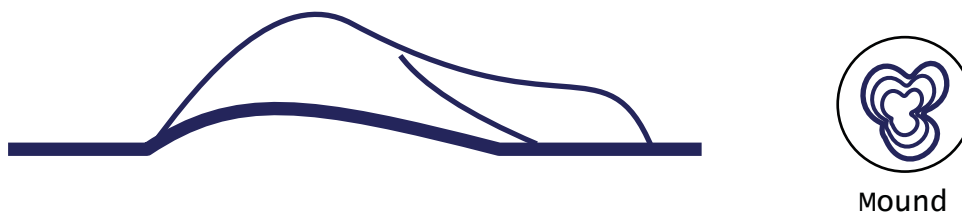
Fig. 59. Diagram and Icon for Mound.

Mound

The mound creates an object that can divide a path, create a raised view of the area when climbed, and also provide a means of locating oneself in the landscape as, when sizeable,

it can act either as an immediate obstacle in the foreground or a constant presense in the background.
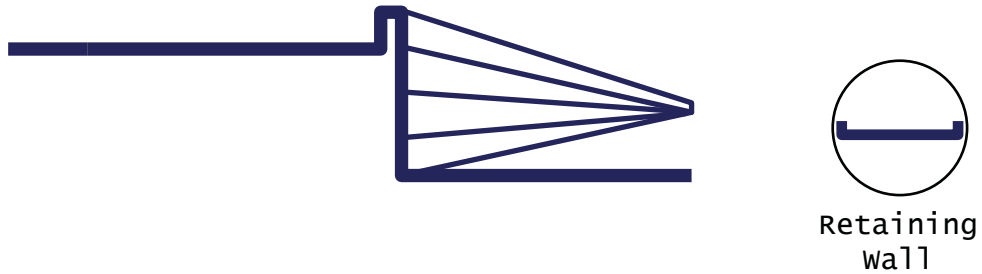
Fig. 60. Diagram and Icon for Retaining Wall.

Retaining Wall

The retaining wall already has an existing presence on the site as it currently meets the water and defines the edge of Long Wharf. This usage can be continued; it provides a means for creating level surfaces as well a perch from which to look out on the space below.
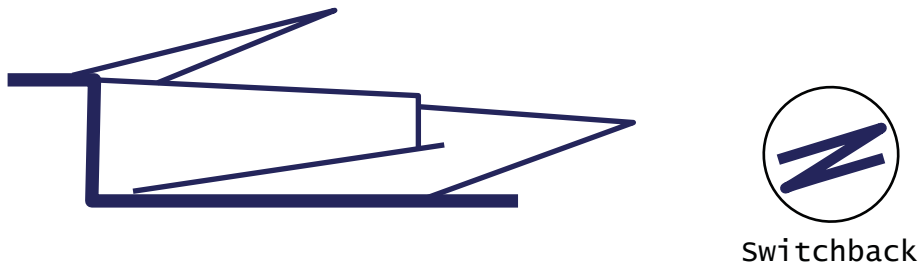
Fig. 61. Diagram and Icon for Switchback.

Switchback

The switchback presents a means of moving downhill on an accessible slope in a concentrated area rather than casting itself across a wide space to meet the accessibility requirements of a singular ramp or path moving down a substantial shift in topography.

Fig. 62. Diagram and Icon for Shifting Steps.

Shifting Steps

Much like the pitched plane, the shifting steps device allows for a space to be scaled while also creating a plane that can be used to rest or observe. However, the horizontal planes this generates form set spaces that can be used for other functions as well such as gathering for picnics or events.

Posts: "Forest and Trees"

The final set of devices consists of series of wooden posts organized in various fashions to create different experiences for the explorer involving direction and emerging views. Each post has the potential to be interacted with and act as a marker on the site. They can act as the basis for a light system or help to the tell the story of an area through being painted on or having information, like the digital option of QR codes, engraved into them. These devices are the least drastic in terms of physicality but could have the most impact in creating connection.
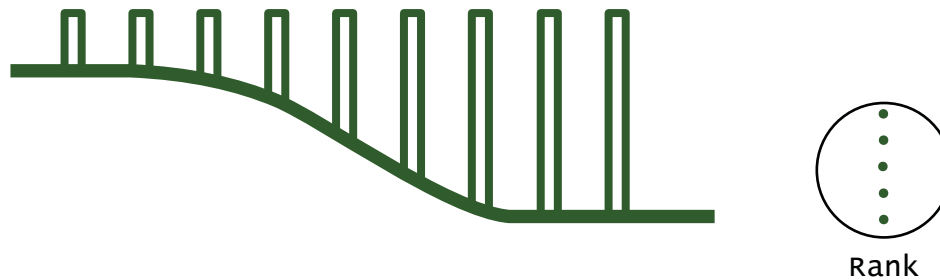
Rank

Fig. 63. Diagram and Icon for Rank.

Rank

Inspired by the work of Richard Serra [see "Case Study 1- The Works of Richard Serra"], the rank of posts acts in the way a windschutz or row of trees works along the side of a road. A single line helps to suggest a path to be travelled in spots where the "river" does not run or create a line of differentiation between the built environment that has been created and the special areas of a terrain vague that are to be left alone. For this design, each post has a set datum height of 6 meters [meaning that the base of the top of every post is equal but that their height is dependent on the topography which they are crossing].
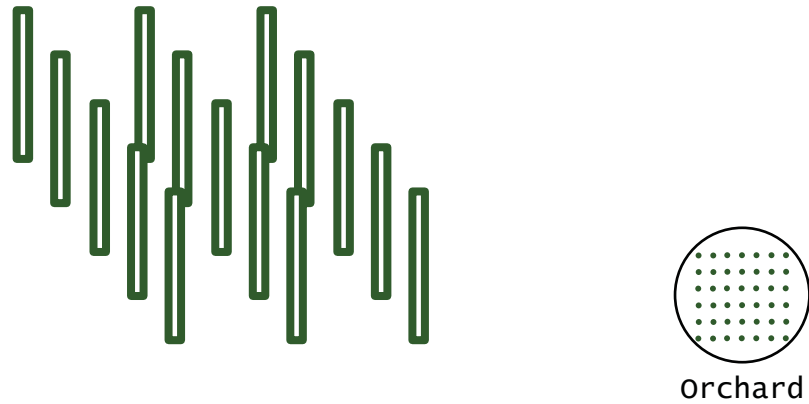
Fig. 64. Diagram and Icon for Orchard.

Orchard

The orchard is a rank and file ordering of posts designed to celebrate the landscape by draping across it. Each post shares the datum requirement of the rank as well as a 10 meter separation between itself and neighbouring posts. The orchard creates a series of lots which can be used for other activities or connective events while also providing the opportunity to push the idea of telling a story through one post to multiple posts.
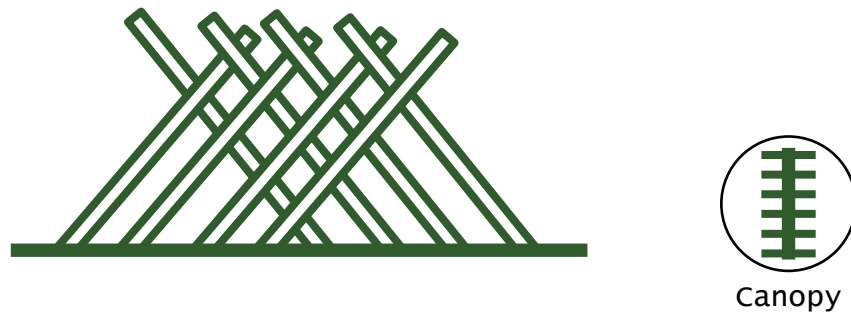
Fig. 65. Diagram and Icon for Canopy.

Canopy

The final device in the series, the canopy reflects the creation of overhead shelter provided in the forest by trees. This acts as a different form of demarcation and can be used to create an overhead sense of direction in synchrocy with the passage on the ground or walls to the side.

Concept for Landscape

In creating a connective landscape between the North and South Ends, the following diagram demonstrates the devices at work to produce the final product. Devices are used in conjunction with the site studies of the previous chapter to determine proper interventions across the landscape.
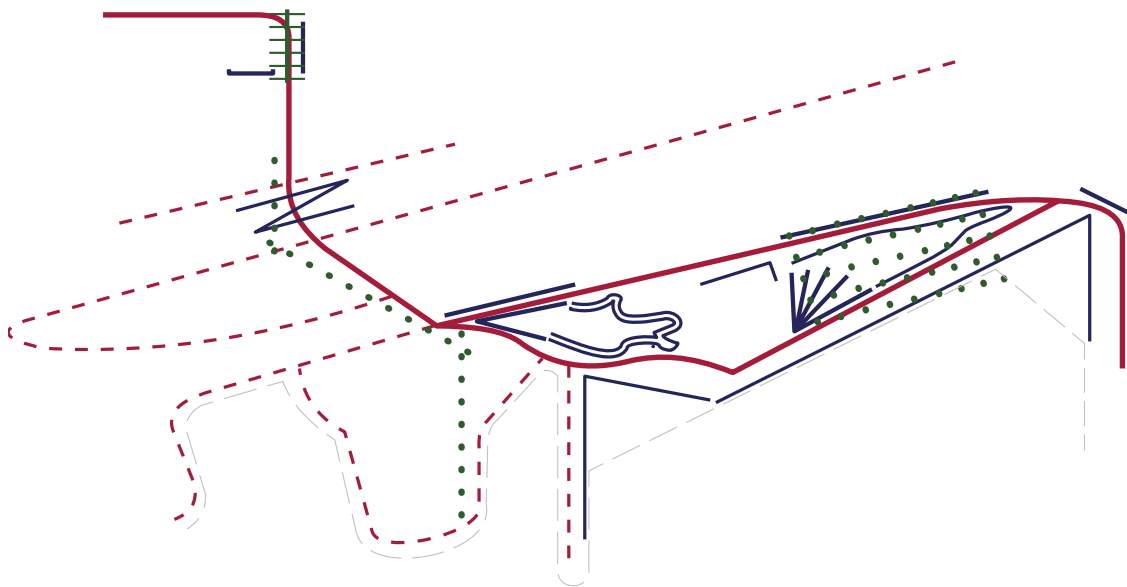
Fig. 66. Concept Diagram.

Axonometric: Deployment of Devices in Site

This axonometric and the portions that are spread throughout this design chapter demonstrate how devices are deployed across the final design with a focus on the locations where they had the largest impact. As mentioned earlier, alterations to the Long Wharf portion of the design are significant.
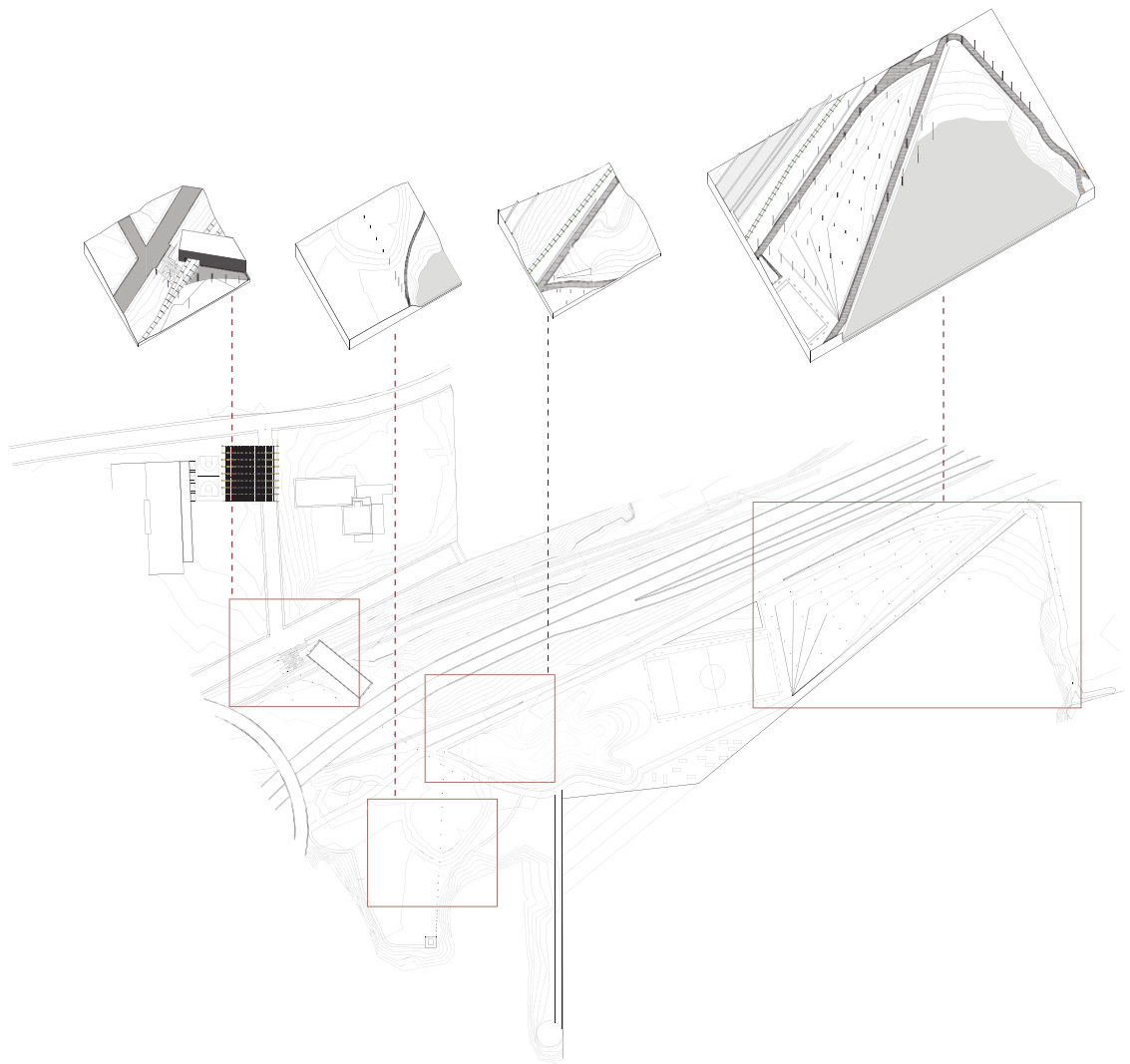
Fig. 67. Axonometric: Deployment of Devices.

Design Overview

As discussed in the previous chapter, four key areas were identified during site analysis that would be best suited to create a connective landscape from the *North End* to the *South End*: Simonds Street [The Conduit], Under the throughway and the trench area [The Cradle], Fort La Tour, and Long Wharf. Each area has been subject to interventions that were designed to benefit the surrounding neighbourhoods, provide incentive to travel between North and South, and respect the qualities that make these sites special or eliminate the qualities that hamper them. Together with devices described earlier, these interventions develop a connective landscape from the *North End* to the *South End* which is driven by recreation and community gathering [see Fig.71]. Across the landscape there are three architectural interventions [see Fig. 72] based on the programs and traits discussed during analysis. In order to maintain a common language, each building is based on the idea of an internal core and an external screen. These interventions are sited towards the *North End* due to both the geographical circumstance and the need for more programming in the *North End* side of the landscape. Due to the Uptown area providing the *South End* with a bounty of reasons to be visited [shopping, restaurants, leisure] the *North End* favoured layout of the landscape seeks to provide incentive for explorers to move in both directions by bolstering activities in the *North End*. The closest site to the *South End*, Long Wharf, focuses on creating a park, something that End is lacking.

The following discussion of the design will take place in the sequence of travelling from the North to South. At each stop both the architecture and devices that have been deployed will be discussed. The first project discussed will be the Conduit, a space for community gatherings and recreation on the corner of Main and Simonds that acts as gate to the connective landscape. The second project is the Cradle, the landscape's equipment library designed to draw explorers in by providing them with equipment to be used throughout the site and maintain the special qualities of the terrain vague that it is located within. At Fort La Tour an observation tower has been developed which also helps the community celebrate and acknowledge for special occasions. Finally, as a response to the wastefulness of its present state, Long Wharf has been redesigned as a smaller and more focused park space through the use of excavation and the more dramatic of the landscape devices.
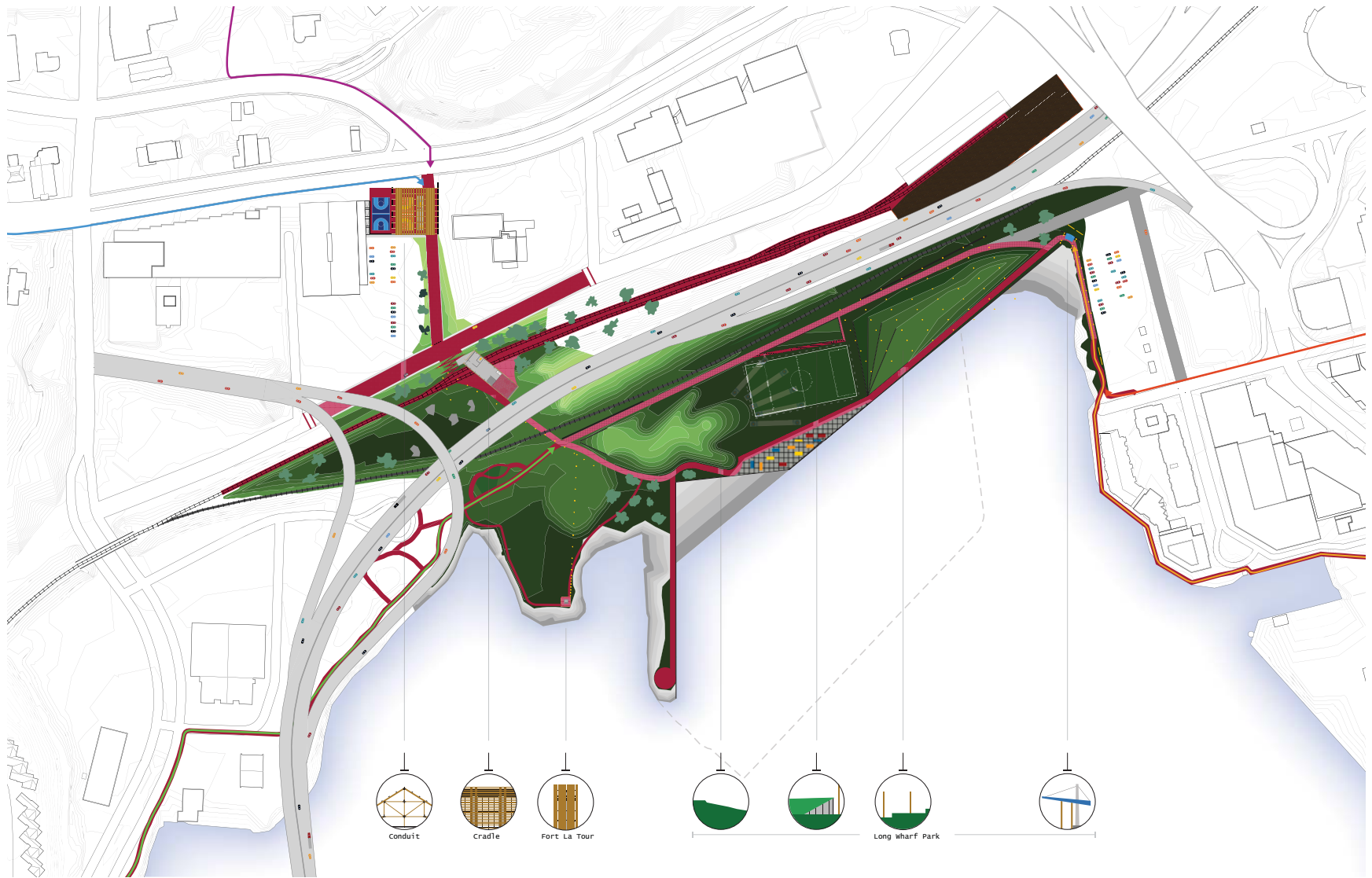
Fig. 68. Site Plan of Design.

Conduit

Cradle

Fort La Tour

Long Wharf Park

Fort Howe   Conduit   Cradle   Long Wharf   Fort La Tour   Saint John Harbour
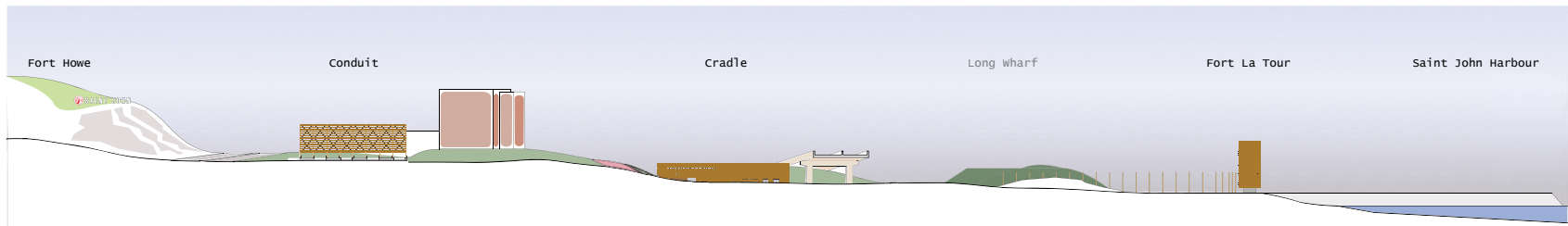
Fig. 69. Section Showing Architectural Interventions

The Conduit
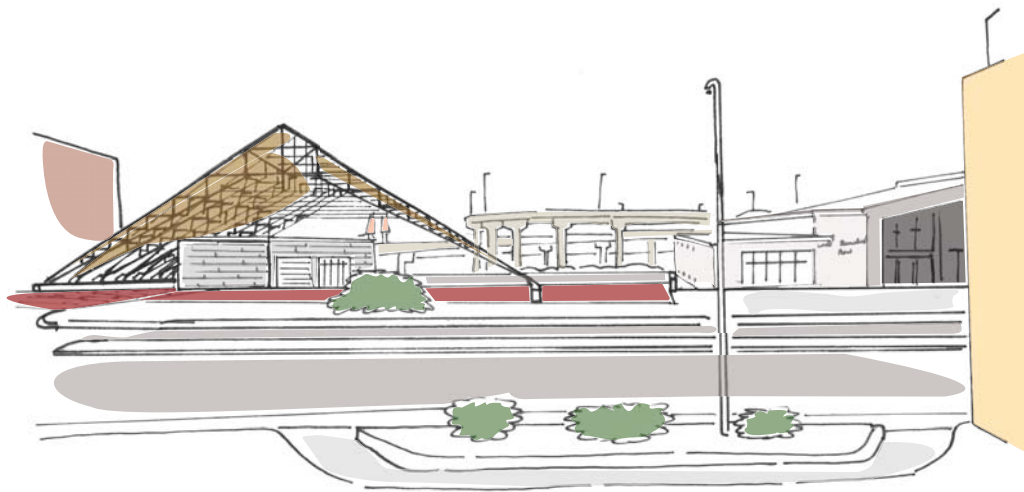
Fig. 70.Vignette of Design for Conduit.

The first project, the Conduit, acts as the gate to the connective landscape between the *North* and *South* for explorers approaching from the *North End*. The design takes advantage of Simonds Street's proximity to the LBR and the existing entry point to the current Harbour Passage. The new Harbour Passage of the design claims the entirety of Simonds as its own, running from Main Street to Hilyard before continuing towards the *South End*. As established during analysis, Simonds is a street of very little significance due to the rarity of traffic and lack of any presence on its sides. The design dictates that traffic no longer be allowed on Simonds as the street is being given to the landscape and pedestrians. Due to the layout of the new Passage, the corner of Main and Simonds gains a significance that it has not possessed in the past and can become a focal point for the design.
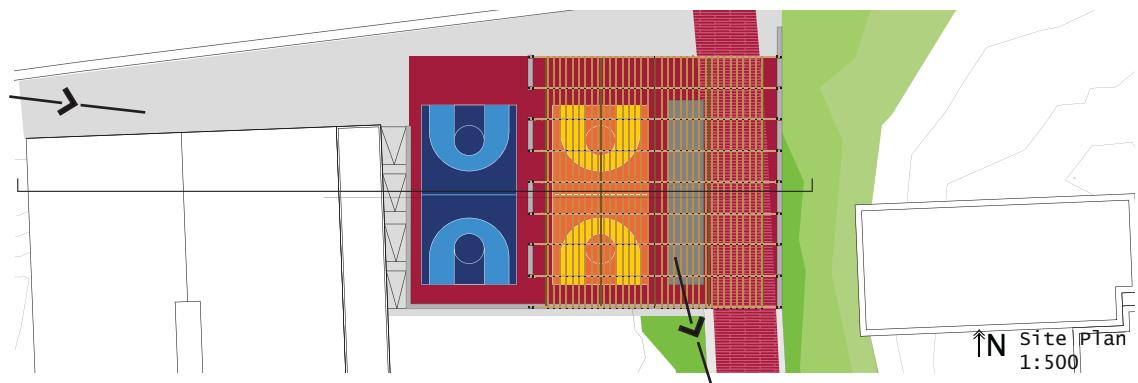
Fig. 71. Site Plan of Conduit. Sightline arrows indicate Fig. 72 and Fig. 78.

Fig. 72. Approaching the Conduit from Main Street.

The design for the Conduit responds to the cost of recreation in the area as well as the large-scale buildings that emerged following the urban renewal phase that altered Main Street and demolished its surrounding neighbourhood. The programming of the space relies on its surface which consists of the new Harbour Passage and designated areas for outdoor recreation; a skating rink in the winter and basketball courts for the remainder of the year. Although designed with recreation in mind, the beauty of a recreational surface is that it is merely a series of lines and the space can act as a plaza to be used for other events such as a farmer's market [which the North End does not have] or outdoor concerts [which the North End does not have].

Fig. 73. Corner of Simonds and Main (present day).
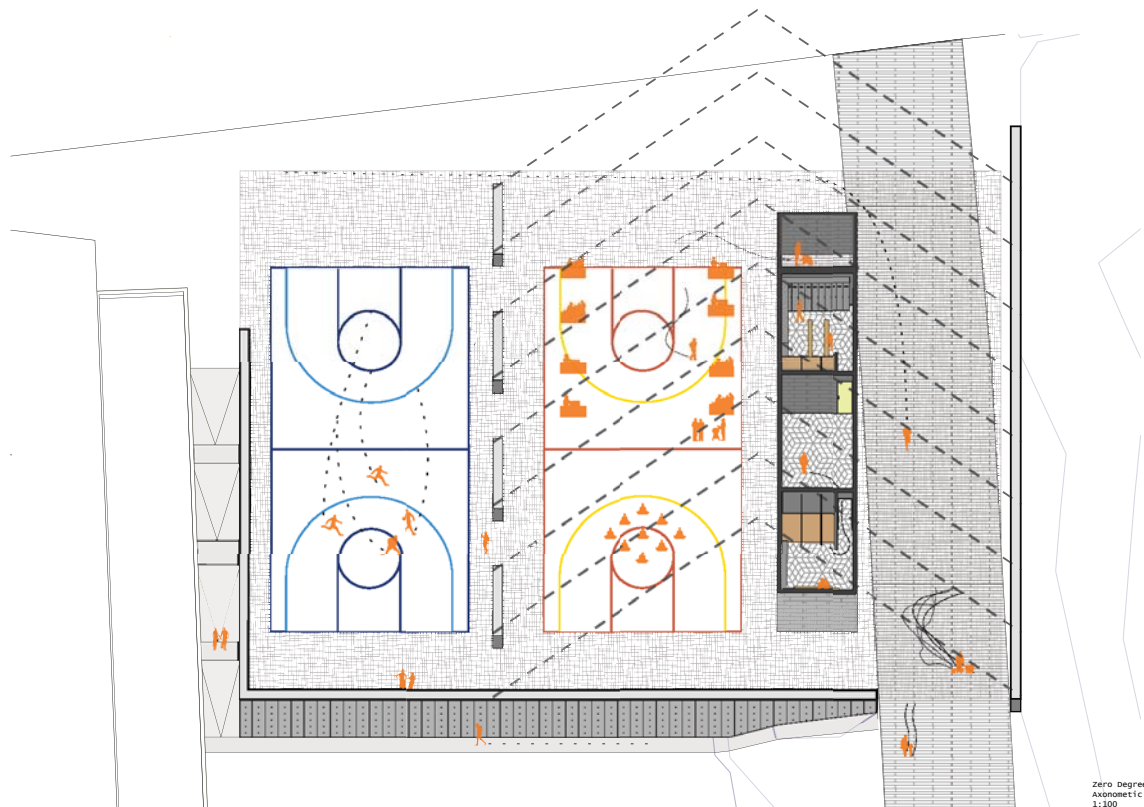
Fig. 74. Zero Degree Axonometric of the Conduit.

The plan of the Conduit focuses on the recreational surfaces, the new Passage, and a concrete core building which separates the two. Inside of the core, constructed with board form concrete to represent the residential buildings that were once prominent on Simonds, provides washing and changing rooms with lockers for those using the space. The core also provides a central room intended to provide warmth for explorers in the winter months who are taking a break from skating or the elements. There is also a storage room in the core to benefit any events that are occurring.

Devices at work in the Conduit also include a canopy and retaining walls. The retaining walls work to create a level surface for the building but also act as guides which direct the flow of explorers towards the Passage if they are south bound or, in the event of north bound explorer, welcomes them to the North End by opening up like the mouth of a river. The final device at work in the Conduit is the canopy, which acts as the screen for the project.
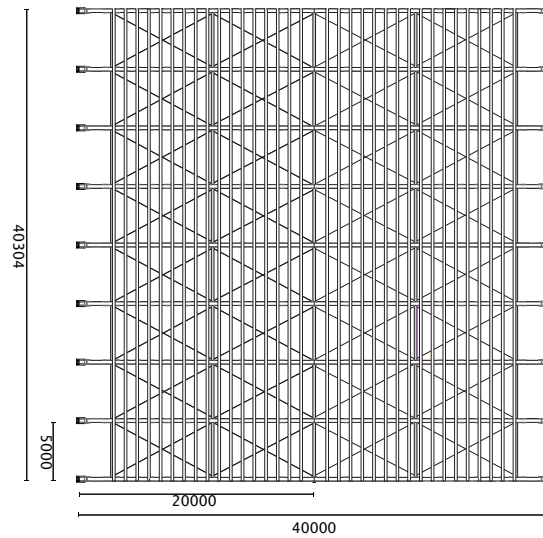
Fig. 75. Plan of Roof.

The pitched canopy of the conduit is 14 meters high at its peak and spans over the passage, core, and one of the basketball courts leaving the other uncovered. The design consists of 9 wooden trusses constructed using 12" beams to span across 40 meters. This immensity is brought about by an idea of gesturing towards the immensity of the neighbouring LBR without creating yet another large-scale project on Main [see Fig. 80]. The trusses are clad solely in purlins, meaning that the structure is open air, creating a canopy overhead rather than an enclosed roof structure. The trusses run in the same direction as the Passage strengthening the channeling of explorers established by main path and the retaining walls.
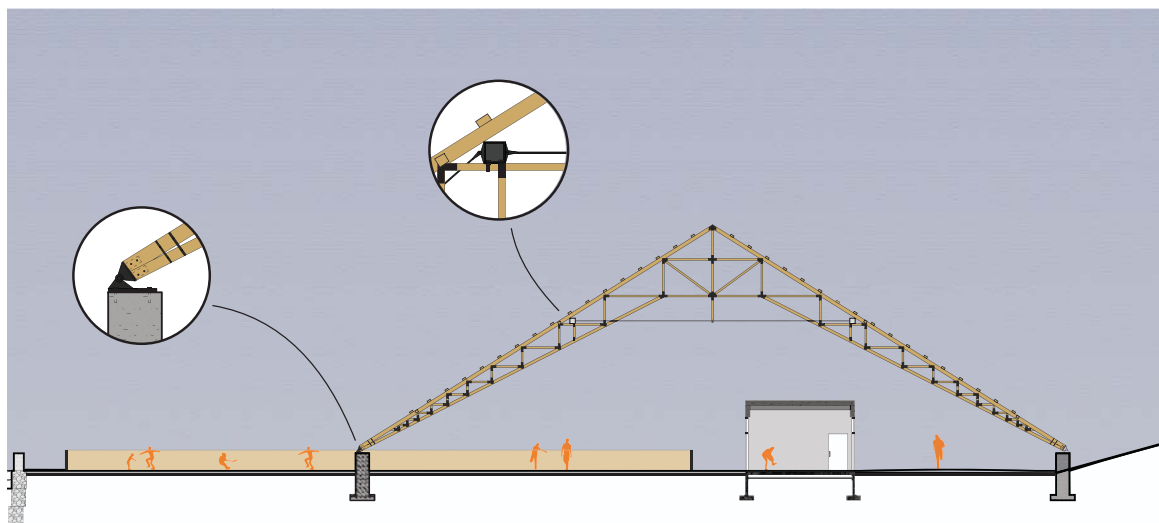
Fig. 76. Section of Truss in Winter. Surface being used for outdoor skating.

Lord Beaverbrook Rink   Conduit
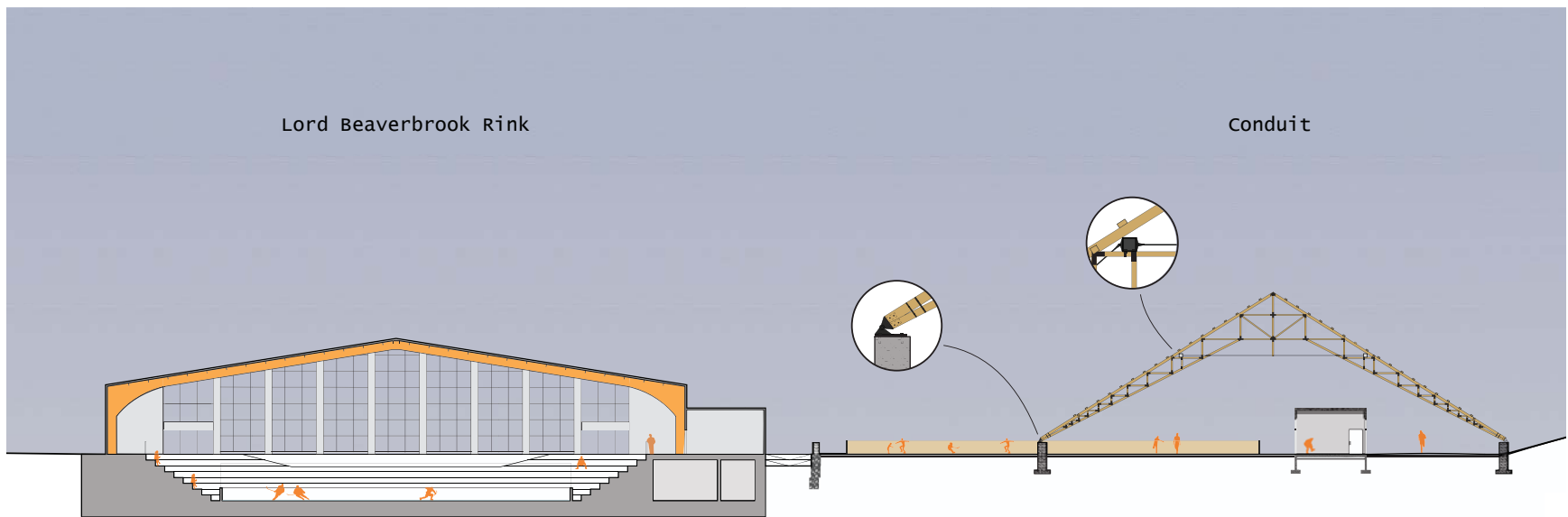
Fig. 77. Section Through Truss and LBR. Skaters outdoors enjoy a free skate while players indoors enjoy their costly league.

Headed towards the *South End*, the explorer leaves the Conduit and follows the Passage. Where Simonds Street was once rarely used, the Passage provides a street-long playground which ends at a barricade on Hilyard Street. A portion of Hilyard Street has also been taken over by the passage but, rather than exist solely for pedestrians, acts a a *woonerf* which still allows for vehicles to travel along it so long as they go no faster than 5km/h. As the explorer walks down Simonds and approaches the *woonerf*, they begin to see the next building, the Cradle, along with a rank of posts leading down into the terrain vague where it sits.

Fig. 78. Walking down Simonds. Approaching the Cradle.

Fig. 79. Corner of Simonds and Hilyard (present day).
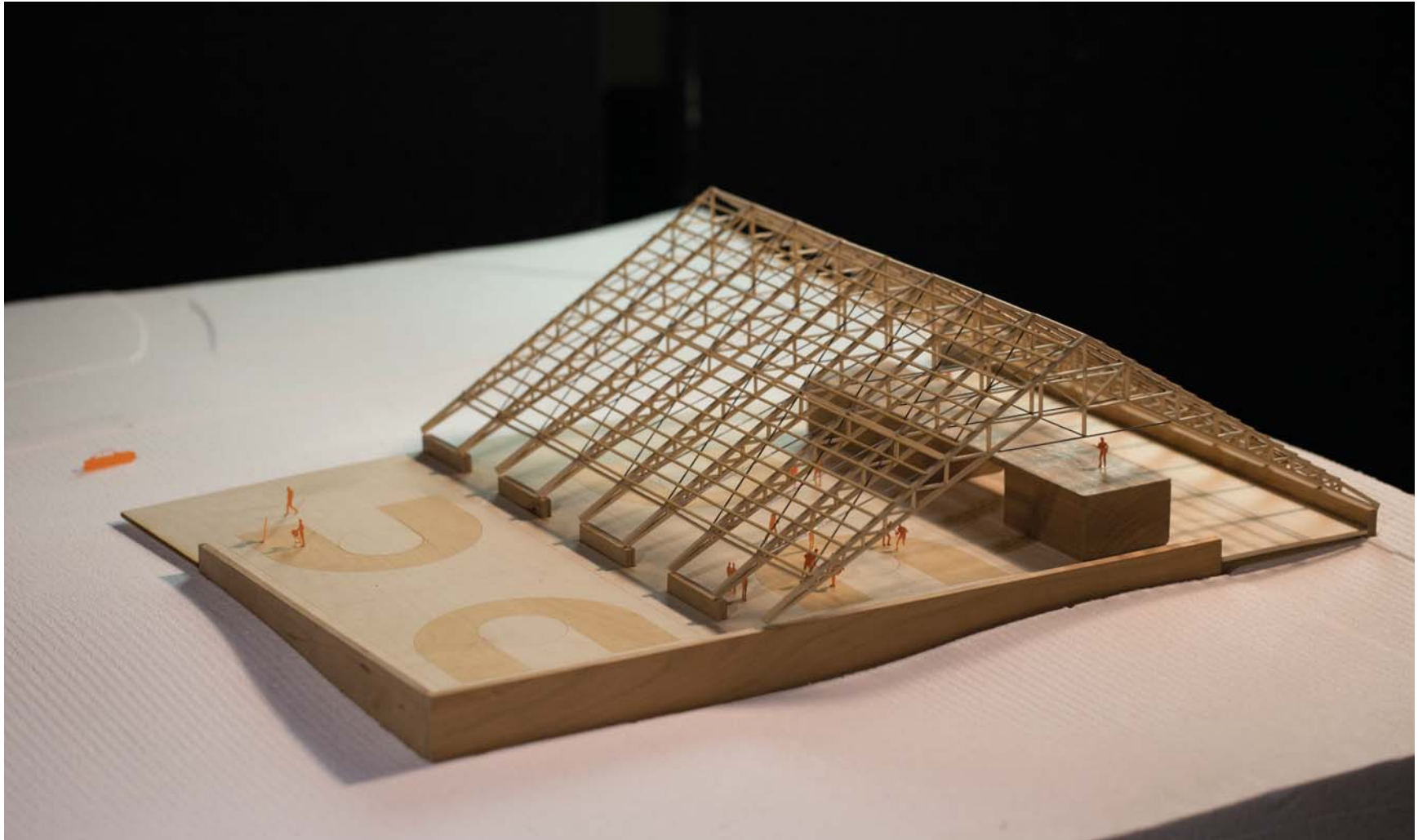
Fig. 80. Model of Conduit. Photo courtesy of Coner Cruz.
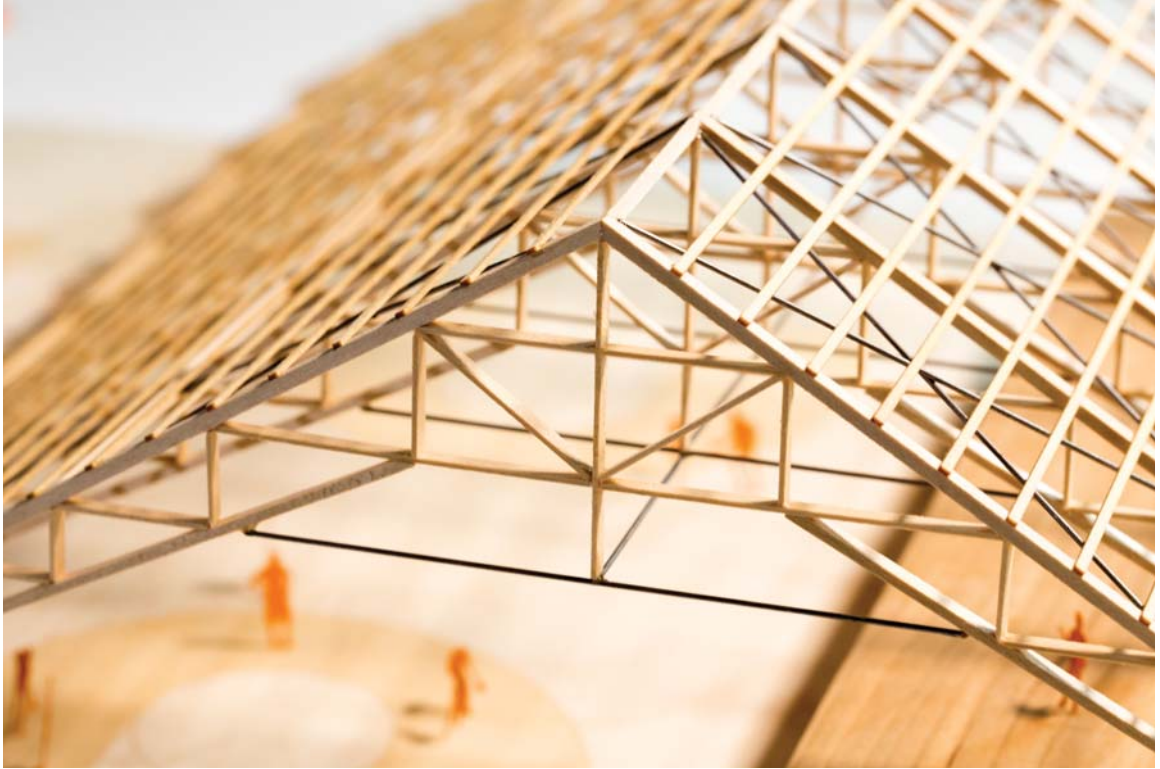
Fig. 81. Focus on Truss. Photo courtesy of Conor Cruz.
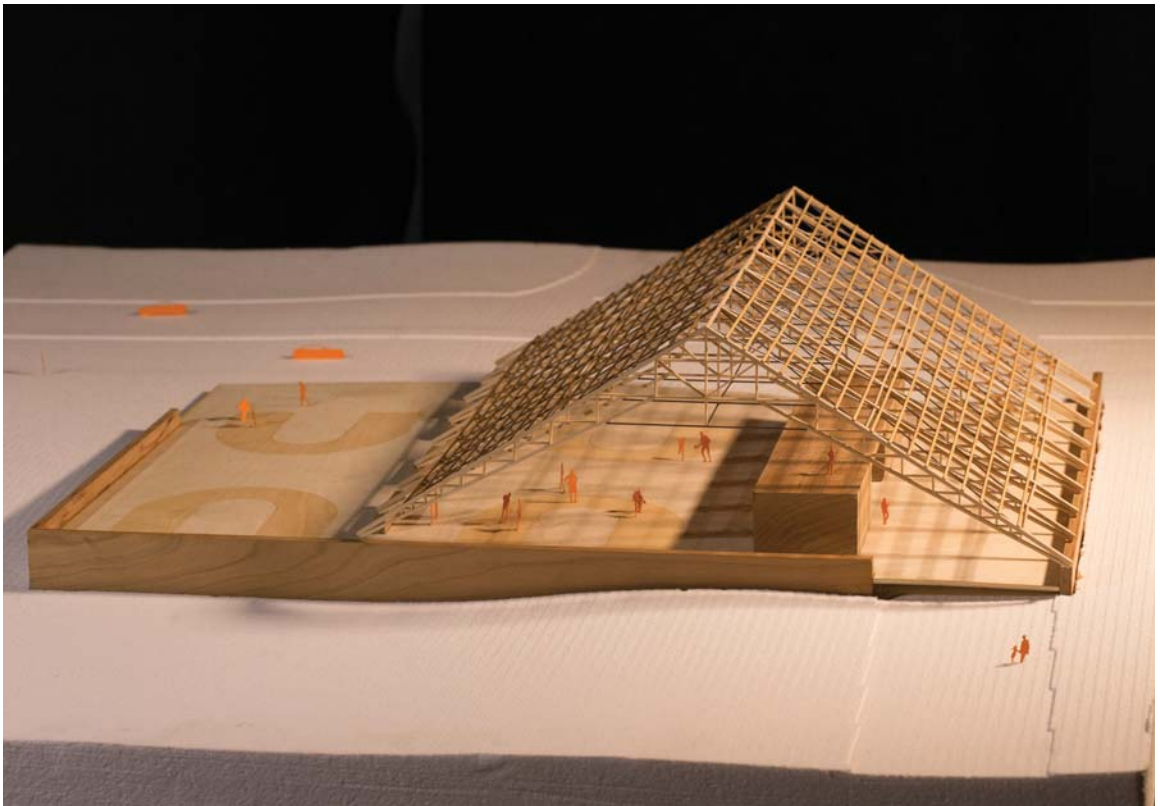
Fig. 82. Model of Conduit. Photo courtesy of Conor Cruz.

Fig. 83. Canopy. Photo courtesy of Conor Cruz.

Fig. 84. Conduit. Photo courtesy of Conor Cruz.

Fig. 85. Collage for the Conduit.

The Cradle

Fig. 86. Vignette of Design for Cradle.

The focal point of the infrastructural knot that came about from the urban renewal period, the Cradle is the most difficult of the four areas along the connective landscape to decode. The design utilizes the space that lies at the bottom of the slope from Hilyard, opens up to the trench, and exists below the throughway. It is a terrain vague which, as discussed earlier [see "Drosscape & The Terrain Vague"], is a difficult space to understand due to the inherent issues of providing it with a clear definition. Is it a transitional space waiting or a new purpose or a requisite part of any large-scale development? The design treats this space as the former, following Braae's suggestion that "the phenomenological decoding with poetic overtones is the point of departure, while the next step, from a landscape-architectural and urbanist point of view, must be to develop strategies that take action in these areas, but do not eliminate every trace of the qualities that give them their own special status."[103]

As established during analysis [see "Analysis: The Cradle], the qualities that make the cradle special are tied to the circumstances of the space. Light is deferential to the highway infrastructure overhead which can create incredible moments of elysian quality [see Fig. 39] but also make the space drab when it absent. Another defining character of the space is the overgrowth in the area caused by a lack of any interest in creating a contrived suburban idea of "landscaping". The idea of an overgrown area at the centre of a city is almost unheard of unless found in relation to infrastructure and should be treated

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103 Braae, *Beauty Redeemed: Recycling Post-Industrial Landscapes,* 49.

as a positive contribution to the connective landscape as it provides a calming stillness to the space while motorists shoot through the city overhead at 80km/h. As noted by John R. Stillgoe in *Outside Lies Magic,* "the explore walking in the maze made by converging interstate highways smiles at the stream of traffic stopped far above and knows the privilege of walking into almost secret enclaves."[104]
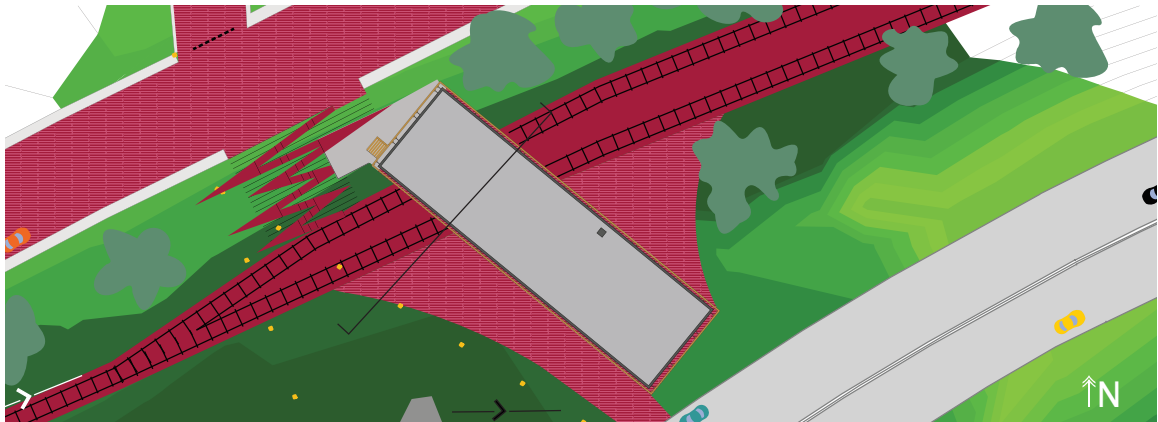
Fig. 87. Site Plan of Conduit. Sightline arrows indicate Fig. 86 and Fig. 97.

Due to requirement to not take away from the special qualities of the space, the design for the cradle relies on less impactful devices geared at creating a direct flow though a prescribed part of the space rather than redeveloping it in its entirety. The main path continues down from Simonds, across Hilyard, and descends into the cradle via a switchback that has been integrated with stairs to create a means of travel that is more concentrated than the existing passage. The switchback follows existing pedestrian travel through the area as many explorers who are able-bodied will simply walk down the embankment and then return to the passage. At the base of the switchback there is a point where the main path intersects the inactive train tracks of the space.

These inactive tracks have been claimed by an auxiliary path which travels down the trench to a pup track for dirt bikes and up the tracks before ending at the juncture where it meets the active tracks. As the main path continues through the landscape it is followed by a rank of posts. This rank of posts runs from the switchback past the throughway to create an emerging view for explorers coming from the *South End* to follow around the corner

104 John R. Stillgoe, *Outside Lies Magic: Regaining History and Awareness in Everyday Places* (New York: Walker Publishing Company, 1998), 101.
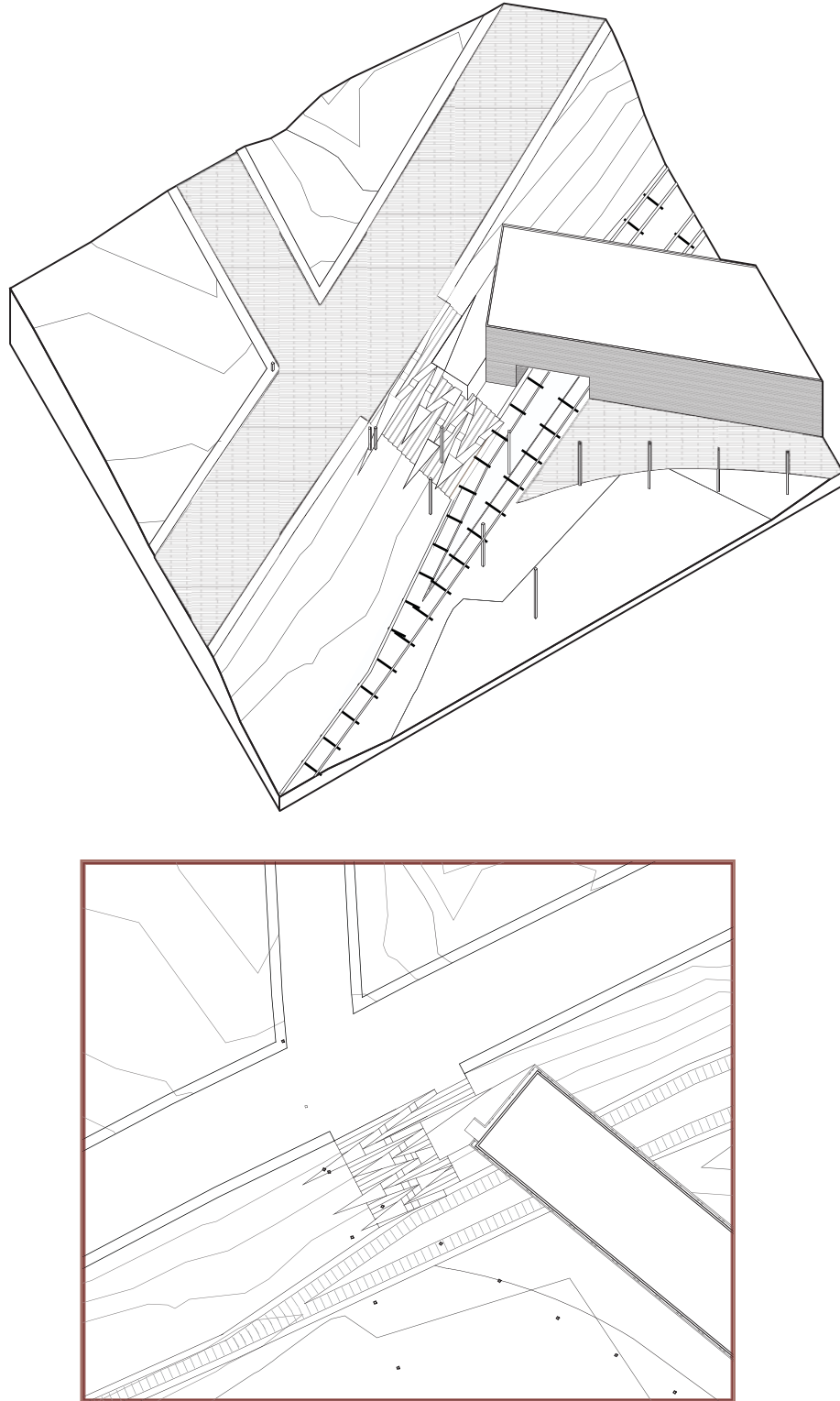
Fig. 88. Axonometric: Deployment of Devices in Cradle. Switchback and Ranks.

Fig. 89. Train. Moving on the active track heading west. Photo courtesy Cameron Fraser.

Fig. 90. Following the Inactive Track. Moving east down the trench.

Fig. 91. Overgrowth in Cradle. Inactive tracks are covered but active tracks are visible.

Fig. 92. Pedestrian Route. Shortcut worn into the grown.

and onward to the *North End*.

Fig. 93. Section through Site. Screen of building creates a passive presence in the quiet area.

The architectural intervention for the site is a bar building that follows along the main path in order to limit its footing in the area. Playing with the core and screen motif, the core of the buildings interior creates program spaces while the screen cladding provides a passive presence to the project. In order to meet the needs of the area and the presumption that these needs and the requirements of the park can change over time, the building is designed to be flexible in its programming. However, following analysis of the needs of the area, the function presented for the building is primarily that of an equipment library which occupies the bottom floor. Given the financial means of many people in the area, it is reasonable to provide them with equipment to use in the park, particularly concerning recreation such as balls and bike, but also items like easels or telescopes.
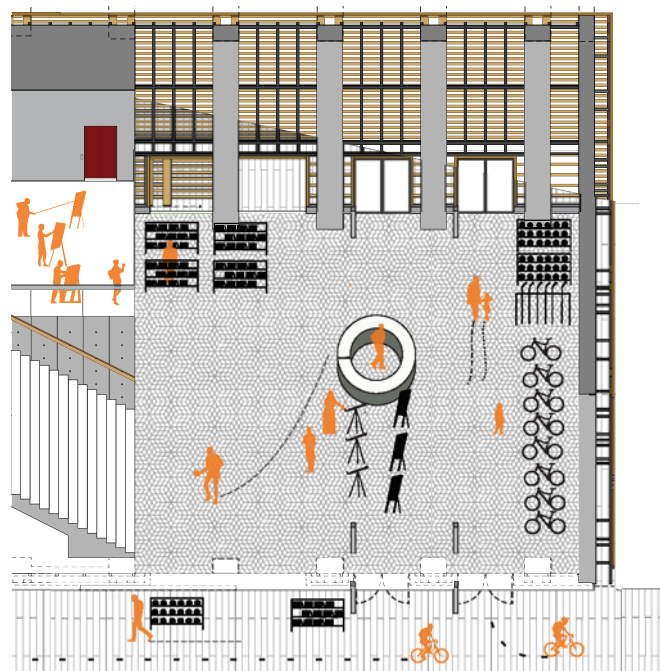
Fig. 94. Zero Degree Axonometric of the Equipment Library.

Fig. 95. Plans for the Equipment Library in the Cradle.
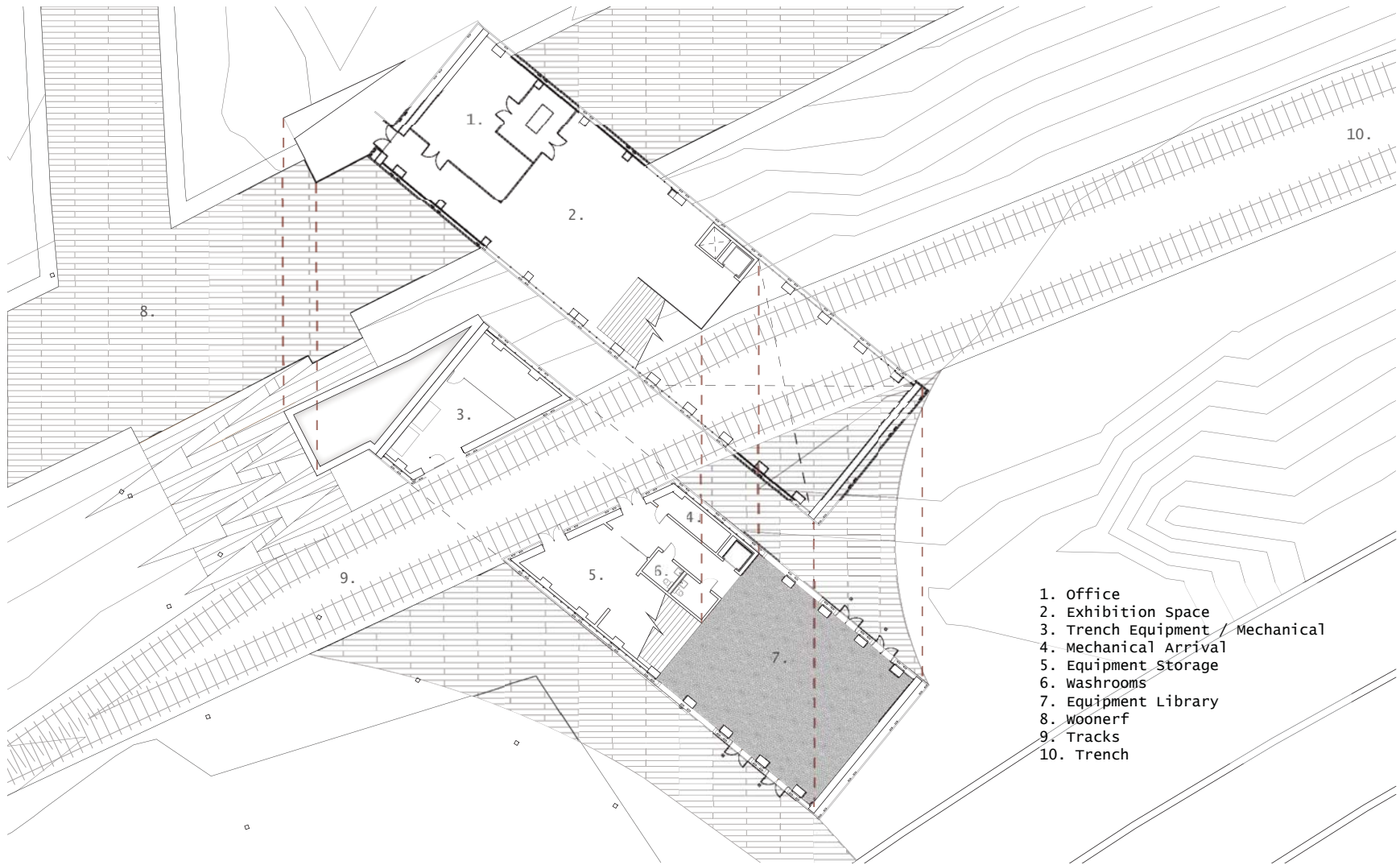
1. Office
2. Exhibition Space
3. Trench Equipment / Mechanical
4. Mechanical Arrival
5. Equipment Storage
6. Washrooms
7. Equipment Library
8. Woonerf
9. Tracks
10. Trench

A large sliding door designed from the same wood as the cladding system opens the library to the public as well. The floor tiling pattern of the library is a simple tessellation of rhombus that can be found in the other architectural interventions as well to mark that the space is a public building. The nature of the tessellation allows for multiple different patterns to emerge so that spaces can have the shared connection of the pattern but with their own signature; this can continue with the implementation of any future interventions as well.
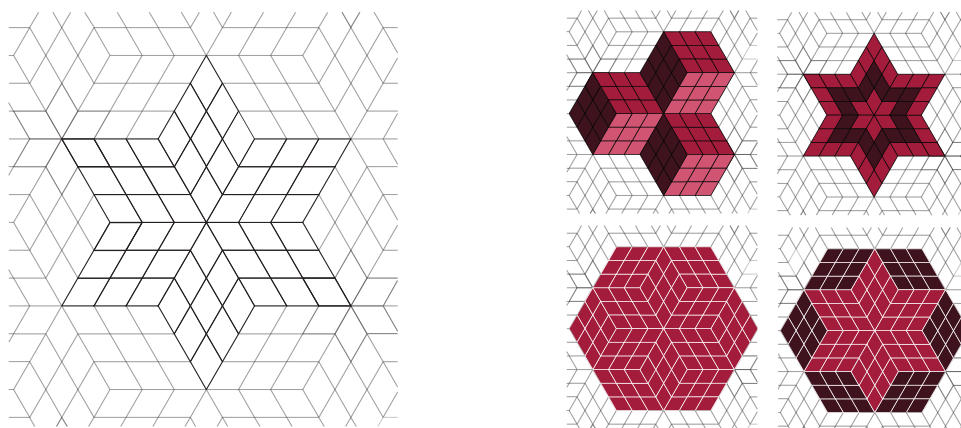
Fig. 96. Floor Pattern and Possible Colouring Options.

In addition to the double height equipment library, the top floor of the building consists of an exhibition space [an element which is again lacking in the *North End*] and small office for the city's leisure services department to have a presence in the park. Below the exhibition space runs the inactive tracks which have been claimed as part of an auxiliary path running down the trench; Stillgoe discusses the power abandoned rail lines can have when exploring a site due to their requiring very little maintenance having been constructed with permanence in mind.[105] This space runs through the building, dividing the first floor and creating a threshold over which the second floor bridges. The space to the north of the threshold has been designated for mechanical services [which run through the overhead hollow core slab to the rest of the building] and small equipment that benefits dirt bikers, BMX riders, and cross-country skiers who are intended to make the most usage of the trench which has become akin to a drag strip through the implementation of the auxiliary path. At the end of the trench lies a pup track which can be used by bikers in the summer

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[105] Stillgoe, *Outside Lies Magic: Regaining History and Awareness in Everyday Places*, 42.

months and cross-country skiers in the winter.

The explorer leaves the equipment library and continues to head to the *South End* via the main path, following along the rank of posts at the edge of the path which present themselves as permeable barrier into the overgrowth of the cradle.
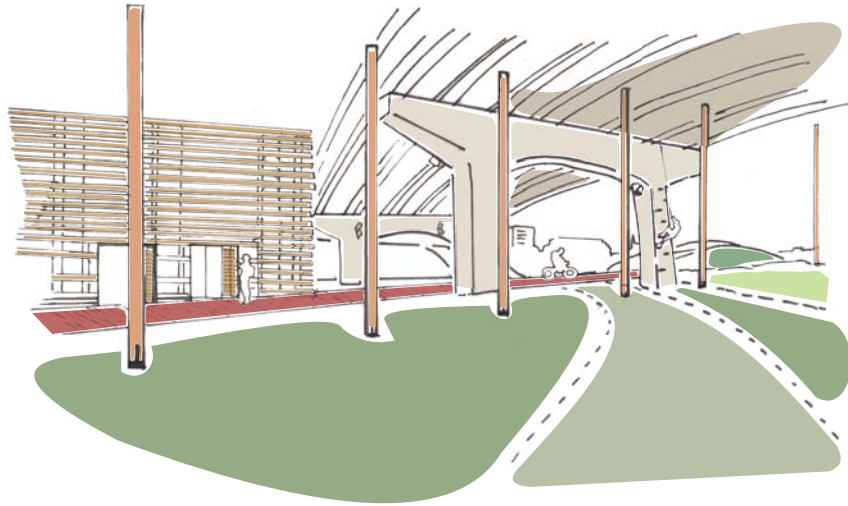
Fig. 97. Walking in the Overgrowth of the Cradle.

Fig. 98. Existing View of Throughway from Harbour Passage.
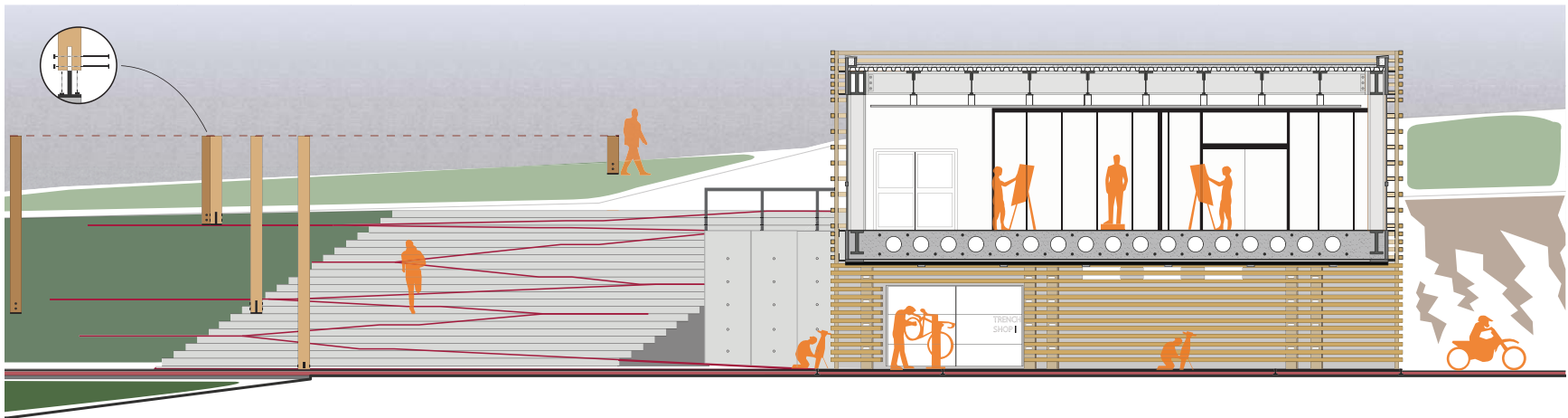
Fig. 99. Section through Threshold to Trench. Exhibition space on second floor and small repair space at ground level. Section line in Fig. 87.
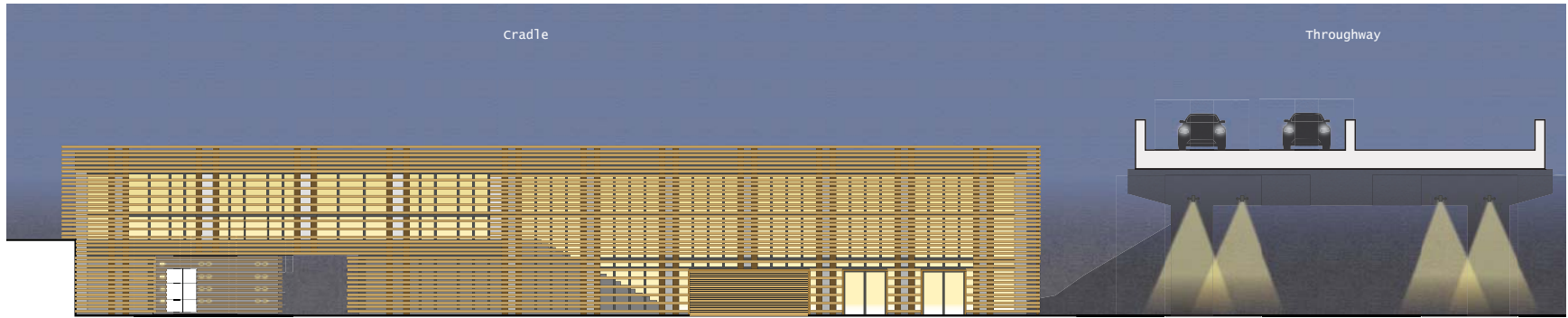
Fig. 100. Elevation of Cradle at Night.
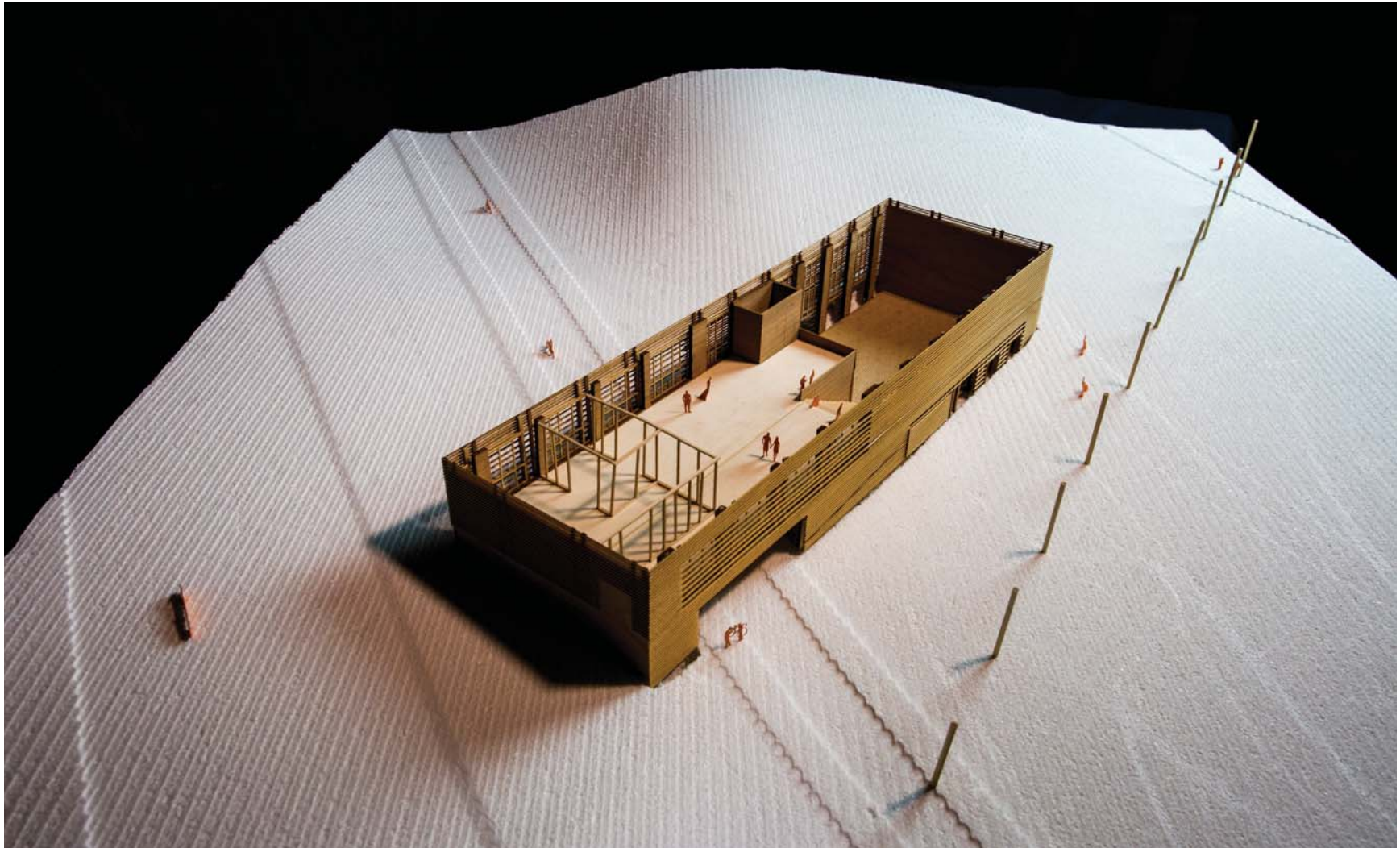
Fig. 101. Cradle Model. Photo courtesy of Conor Cruz.

Fig. 102. Model of Cradle with Lighting. Photo courtesy Conor Cruz.

Fig. 103. Collage for the Cradle.

Fort La Tour

Fig. 104. Vignette of Design for Fort La Tour.

In the previous chapter [see "Analysis: Fort La Tour"], the matter of Fort La Tour's historical significance to the area was discussed. The site offers the possibility to become a special place of gathering within the connective landscape due its central location and role as the inception point of the city. As a registered historical sight, Fort La Tour has character defining elements that need to remain unscathed by development but can be further celebrated. For the architectural intervention at Fort La Tour the character defining elements that made the site valuable to the original fort, the clear lines of sight to the Bay and the river bend at Reversing Falls, have driven the design of an observation tower that also serves as a place to commemorate community events.

Fig. 105. Site Plan for Fort La Tour.
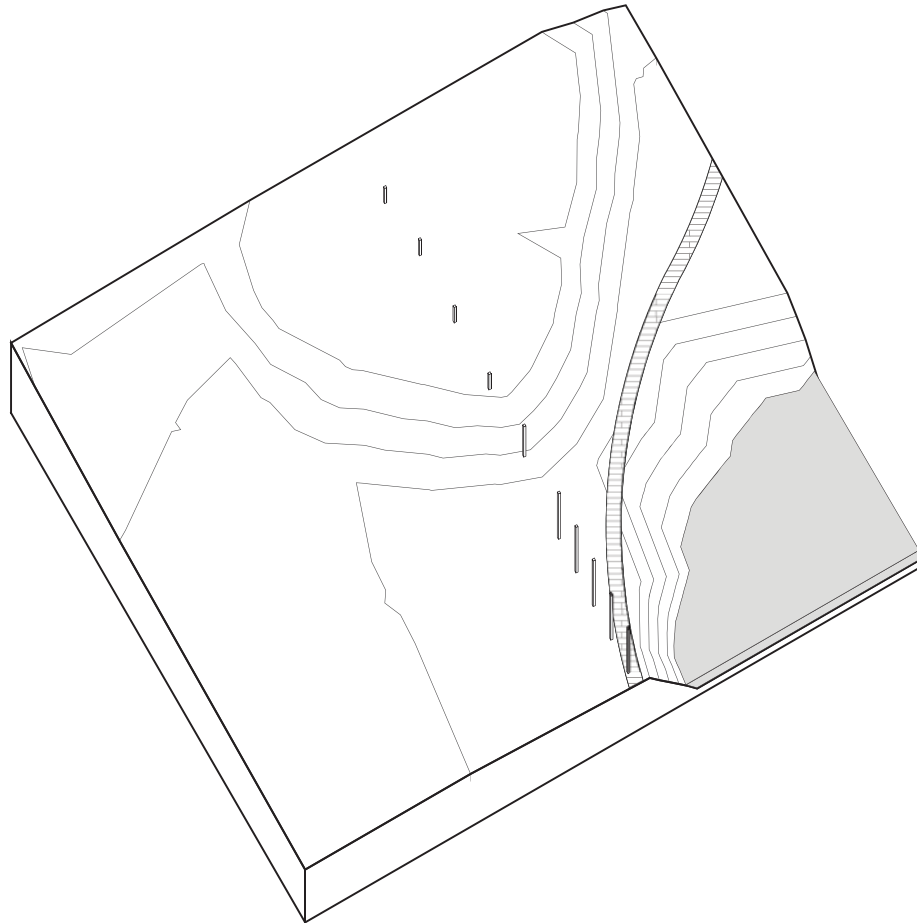
Fig. 106. Axonometric: Deployment of Devices at Fort La Tour. Ranks and an Auxiliary Path.

Fig. 107. Fort La Tour.

Fig. 108. Harbour Lights on Long Wharf.

Fig. 109. Fort La Tour and Beach. Photo courtesy of Cameron Fraser.

Fig. 110. View from Fort La Tour Mound.

Due to the significance of the site, the choice of devices being used must, once again, be limited to those that will create the least disturbance of the area. For this design the two being used in conjunction with the tower are a rank of posts to guide explorers over the mound to the tower [equipped with post lights as well] as well as an auxillary path to provide a more conventional means of travel. The tower itself utilizes a concrete core for explorers to travel to the observation deck where openings in the screen allow for optimal views of the St. John river and Bay but also the *South End* and looking back towards the Conduit and equipment library.
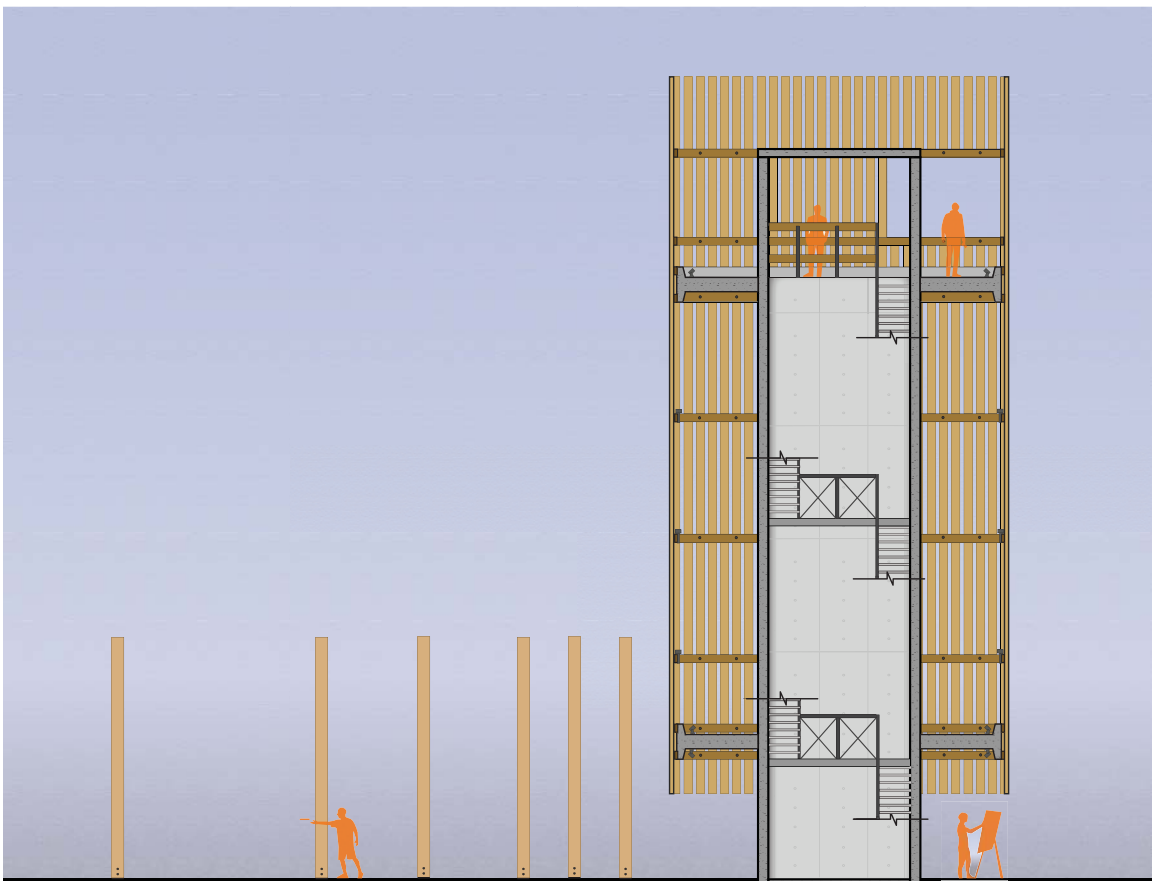
Fig. 111. Section through Tower. Section B of Fig. 105.

A platform at the top floor of the core creates the observation deck and point to secure the wooden cladding to along with the platform at the second floor. The screen creates the blind for the lantern effect that occurs through the use of LED lights connected to the screen.
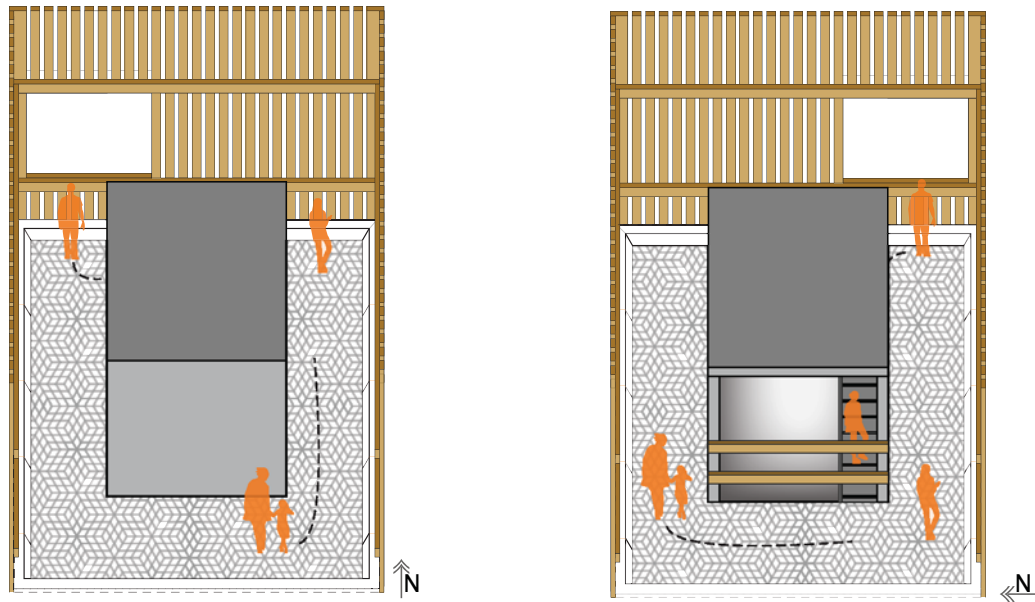
Fig. 112. Zero Degree Axonometric of Observation Deck. Showing different directions.

An important feature of the Long Wharf area as it presently exists is an industrial light to which streamers of Christmas lights are tied in the form of a Christmas tree. The purple hue created by the lights is immediately recognizable at a distance. However, the "tree" is usually behind the fence and has not become the kind of iconic element that it could be if it was in a more accessible location. This is the impetus for having the tower illuminate. A standard illumination has been designed that would be used on nights when there are no significant events. However, the towers lighting system also allows for the commemoration of various other events be they festive in nature such as the winter holidays or St. Patrick's Day, or commemorative in nature such as Remembrance Day or the mourning of a loss in the community.
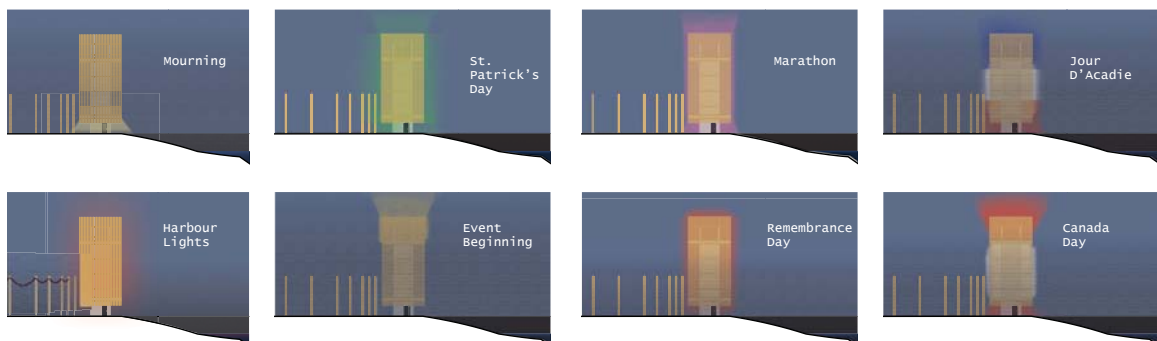
Fig. 113. Light Study for Various Events.
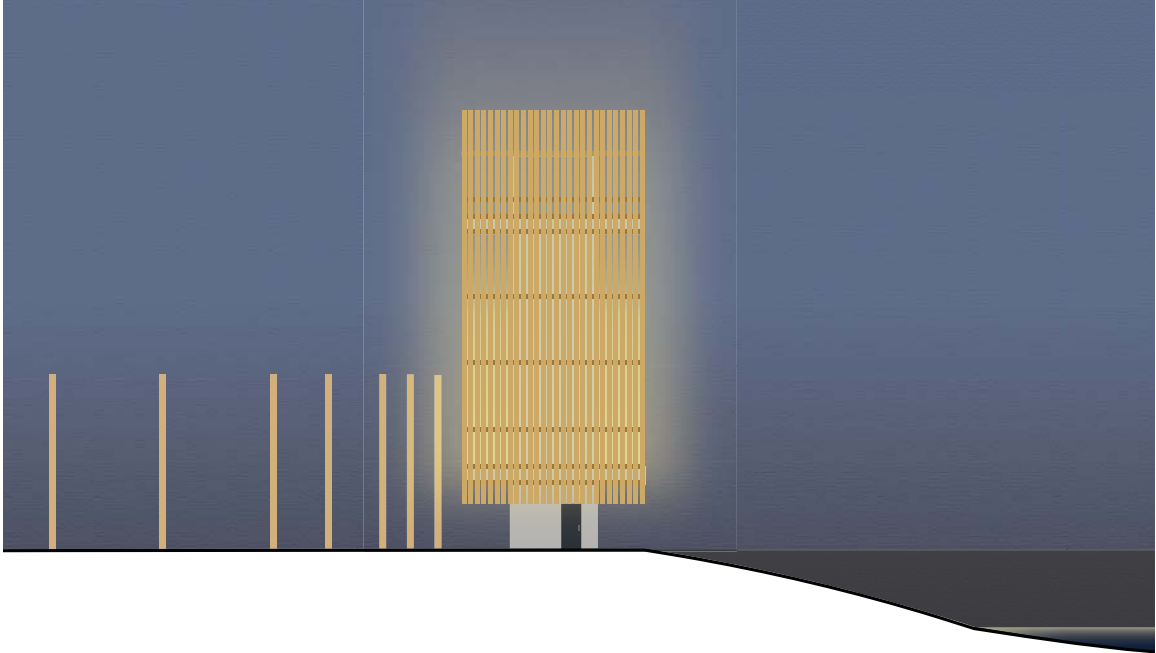
Fig. 114. Typical Lighting Study. Section A from Fig. 105.

As the path to the Fort La Tour tower veers away from the main passage it will require leaving that route. Upon returning to the path, the explorer is greeted by the final but largest portion of the connective landscape, the Long Wharf park which begins where a pitched plane divides the passage into two routes; one along the water's edge and the other a straight line to the Long Wharf slip.
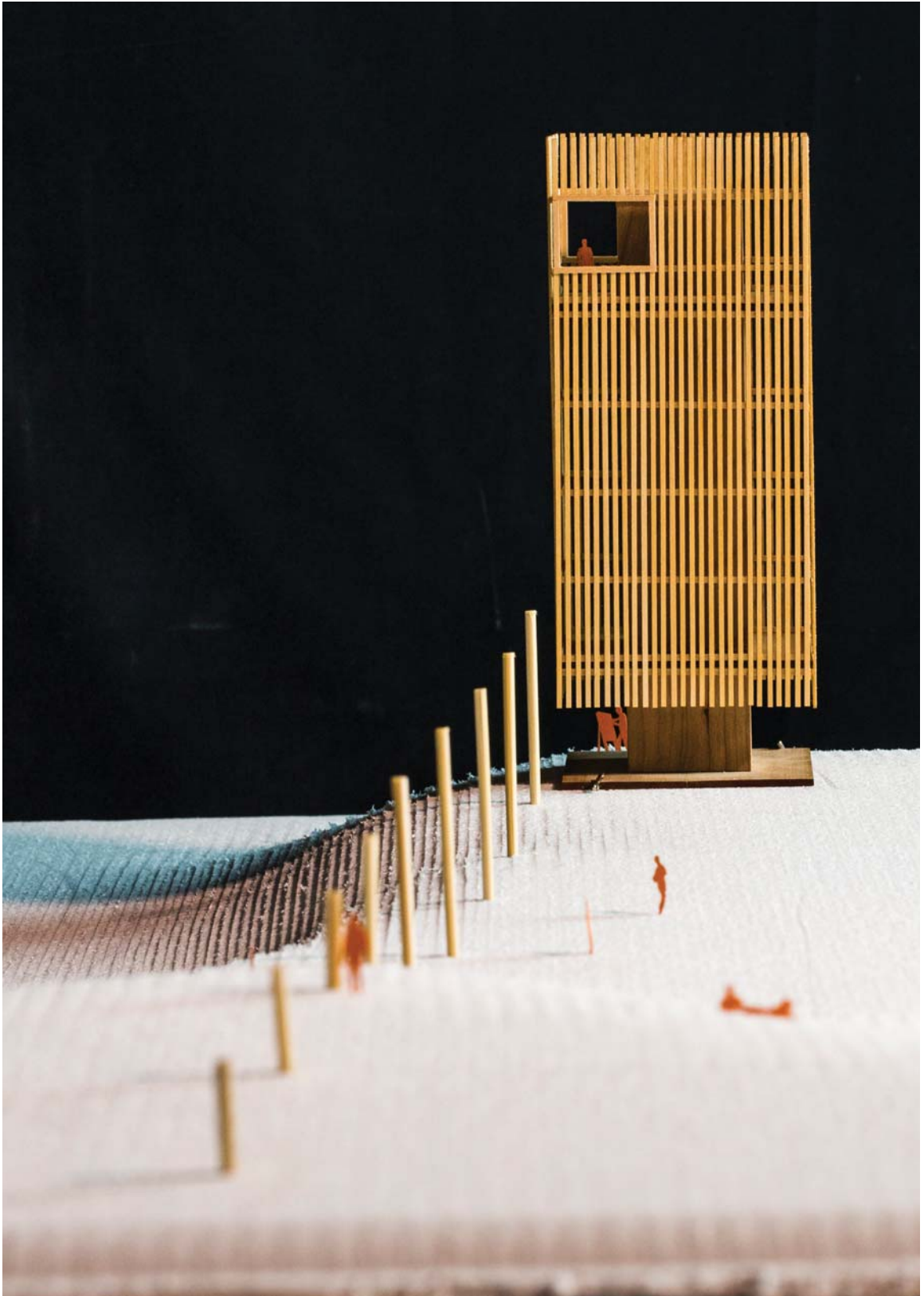
Fig. 115. Model of Fort La Tour Tower. Photo courtesy of Conor Cruz.
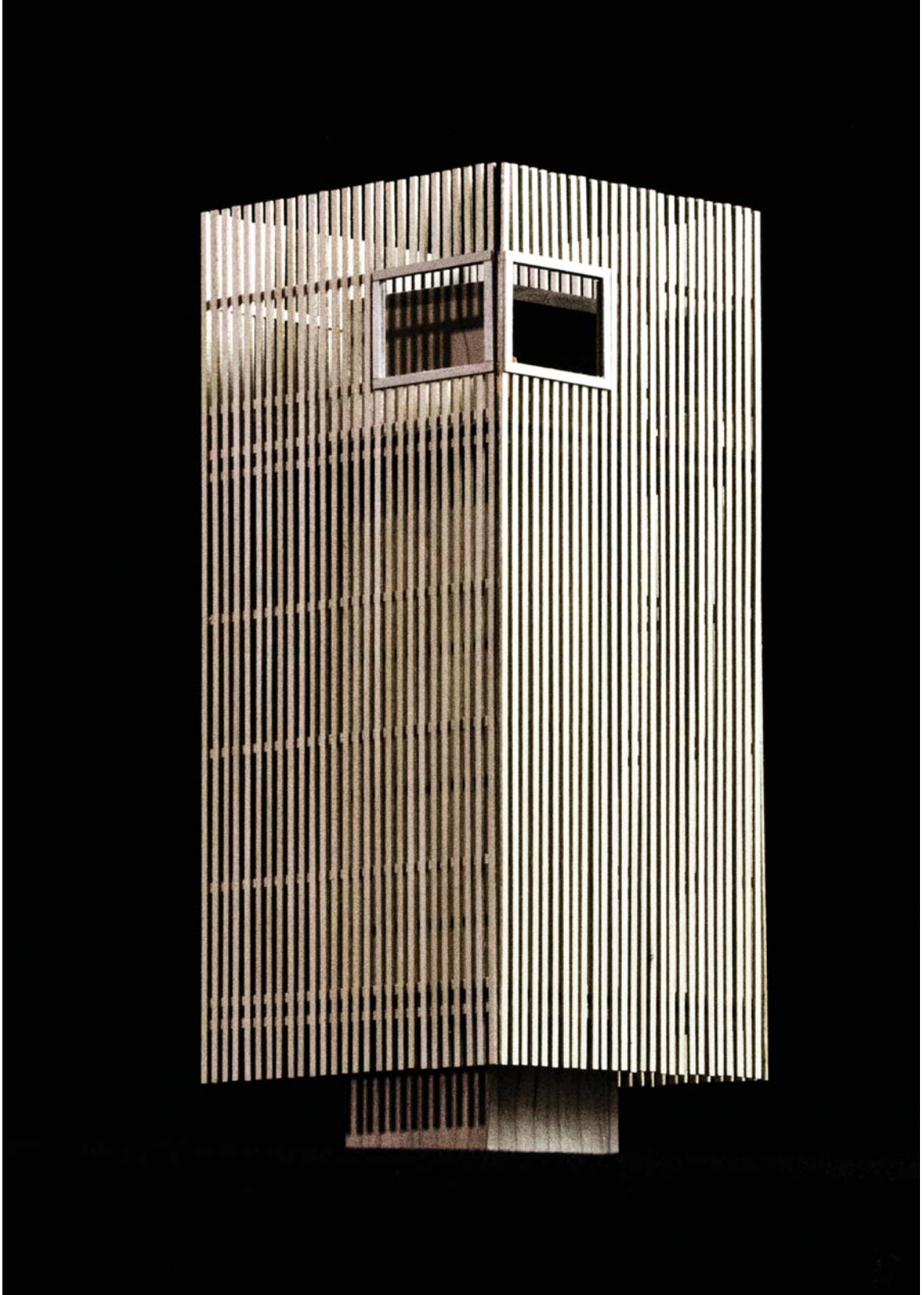
Fig. 116. Model of Fort La Tour Tower. Photo courtesy Conor Cruz.

Fig. 117. Collage for Fort La Tour.

Long Wharf

As discussed earlier [see "Drosscape & The Terrain Vague"], the work of Alan Berger in *Drosscape* is diminished by the lack of his providing any solutions to the problem of post-industrial space that is "neither intrinsically bad nor good but a natural result of industirial growth."[106] Certain types of dross lend themselves to repurposing quite efficiently due to the qualities and elements of their previous usage, like an airport runway being converted to a drag strip. Braae discusses the success of Duisburg-Nord's Landscaftspark as a repurposing of an industrial site [in this case a steelworks] into a park through taking advantage of the available qualities of the dross and repurposing them. Here elevated rail lines became pedestrian bridges and casting sites were given new life as climbing surfaces ["klettergarten"]. It si an interventional approached based on observation and reinterpretation of the existing components.[107]
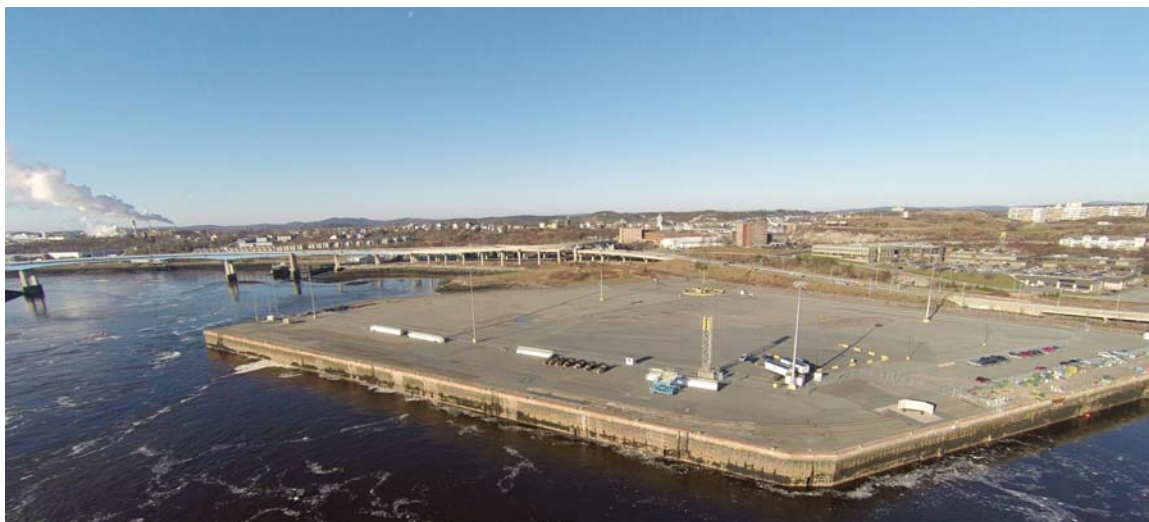
Fig. 118. Aerial View of Long Wharf (present day). Jody Potter [Manager of Engineering Projects for Port Saint John] email, September 29 2017.

Since the strength of successfully repurposing a drosscape is the ability to reimagine the peculiarities that it offers, it is futile to make the case that Long Wharf should remain in its present state. The site has nothing in the way of additional aspects to reimagine, has never been used for a purpose that justifies its size, and is in essence a 19 acre parking lot which hampers the resident of Saint John's experience with the water. Therefore, it is the position of the thesis that when dealing with a case of dross like this there needs to

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106 Berger, *Drosscape*, 12.

107 Braae, *Beauty Redeemed: Recycling Post-Industrial Landscapes,* 106-111.
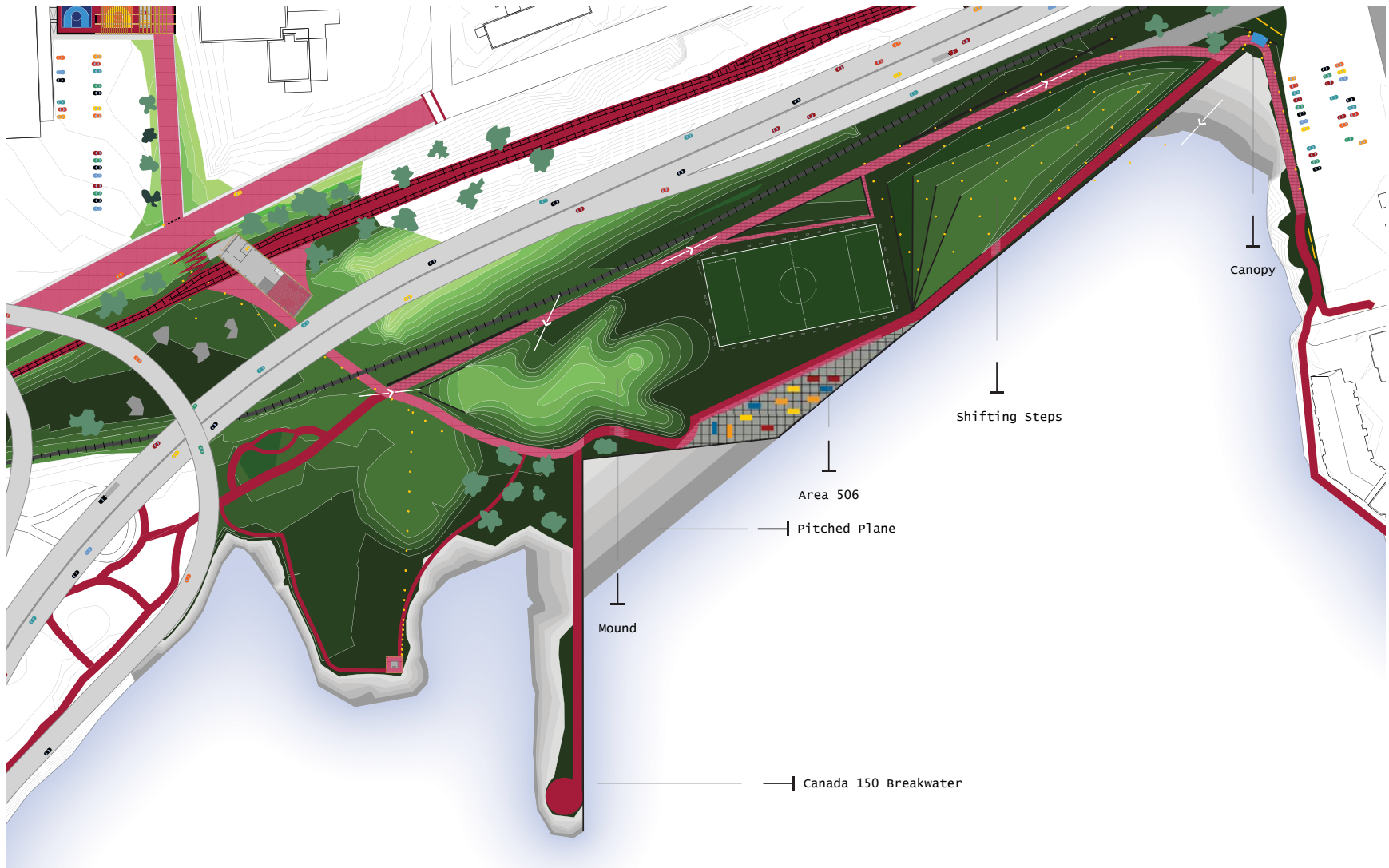
Fig. 119. Long Wharf Park. Arrows indicative of procession for vignettes in this portion.

Canopy

Shifting Steps

Area 506

Pitched Plane

Mound

Canada 150 Breakwater
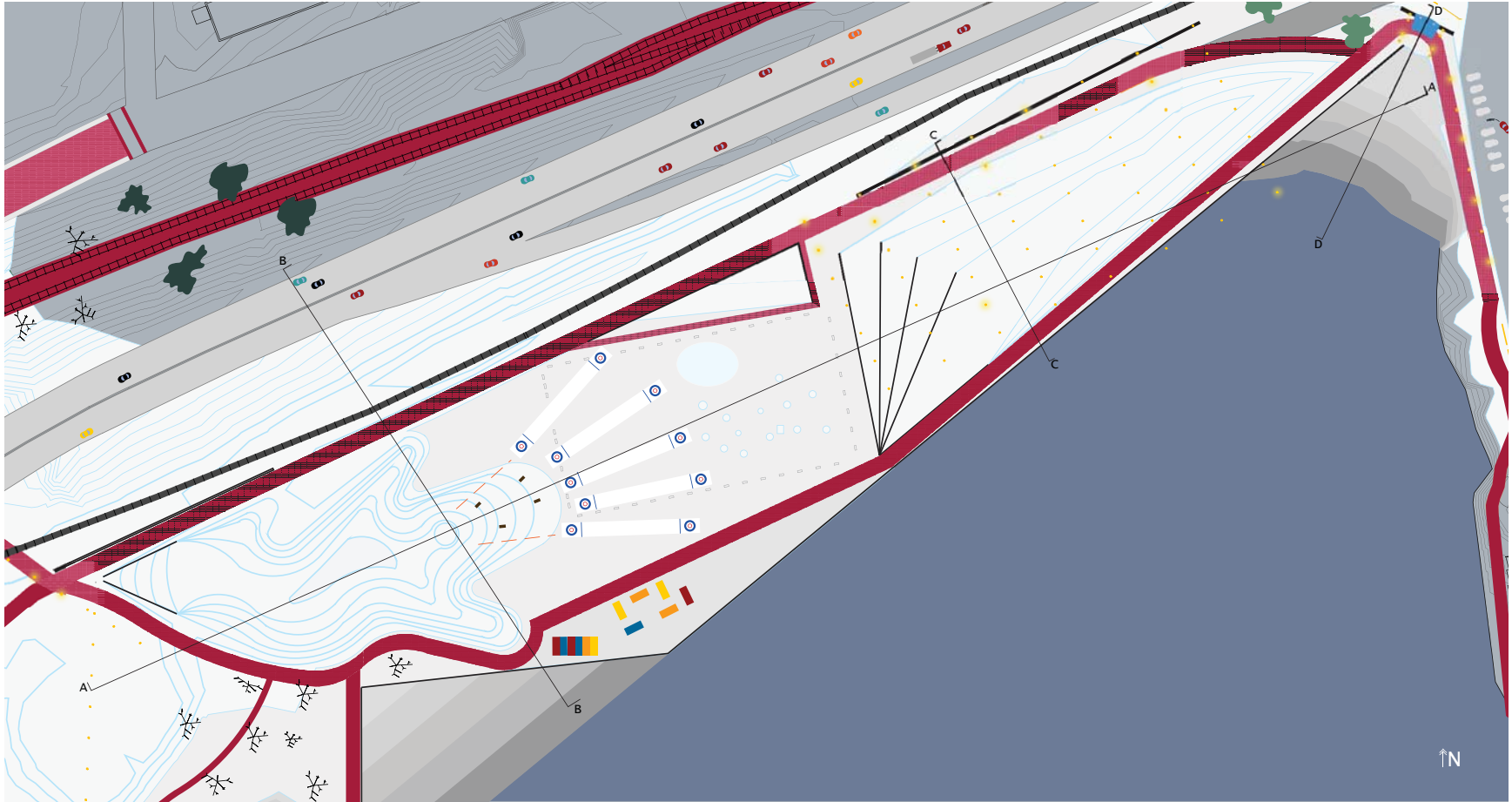
Fig. 120. Long Wharf Park in the Winter Months.
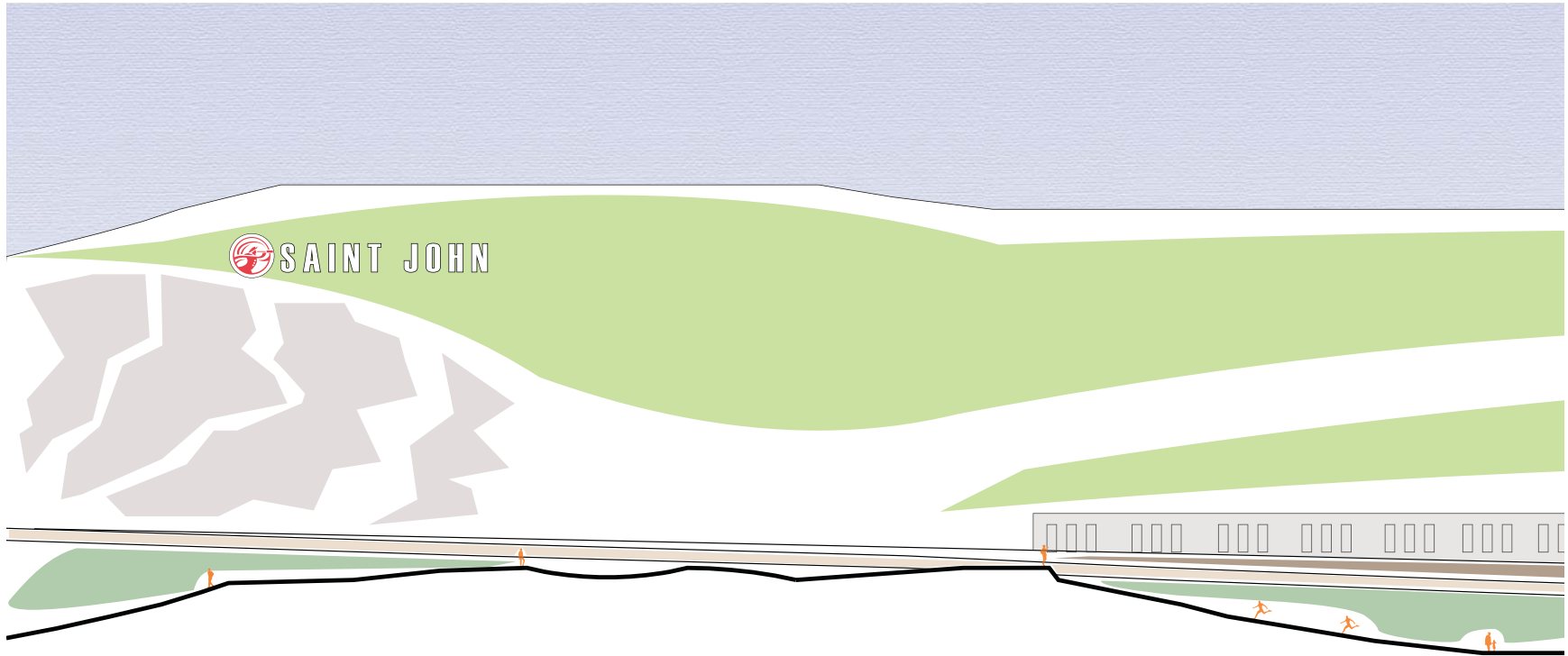
Fig. 121. Section A. Part One.
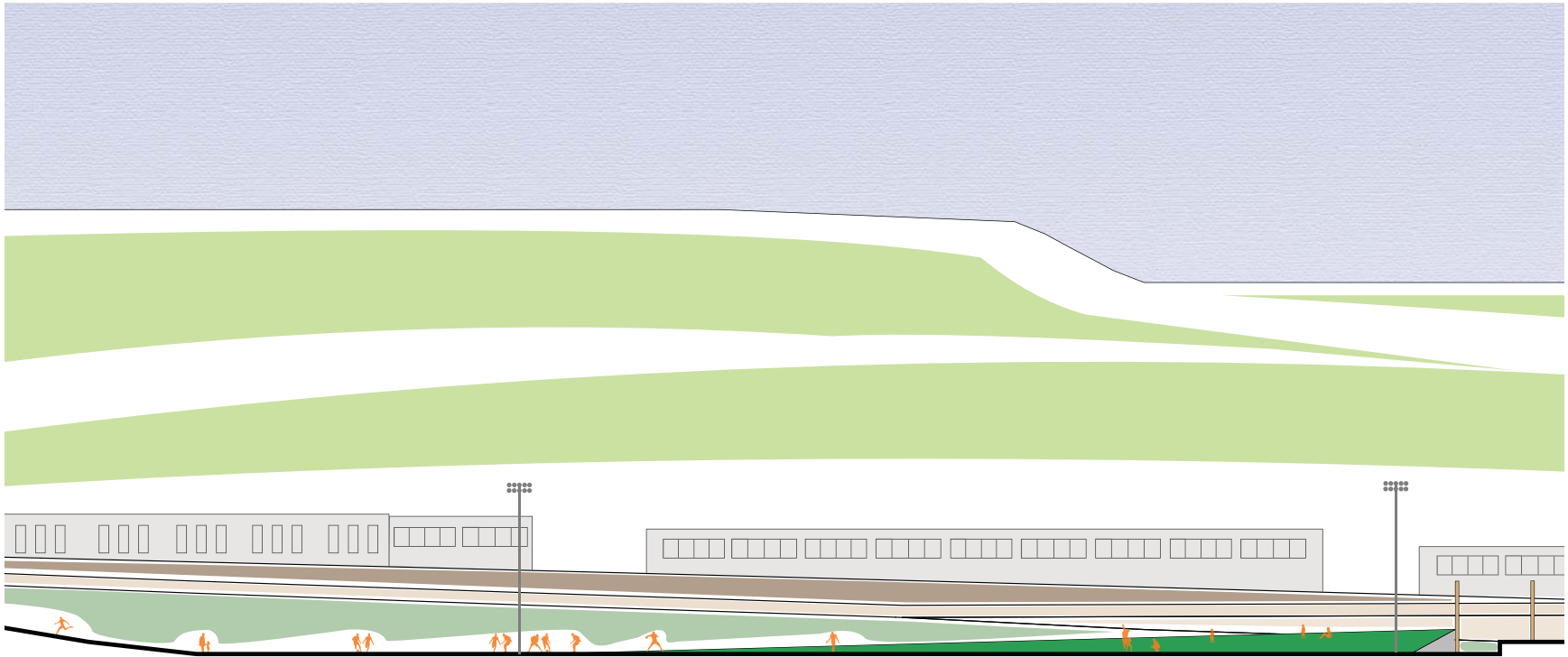
Fig. 122. Section A. Part Two.
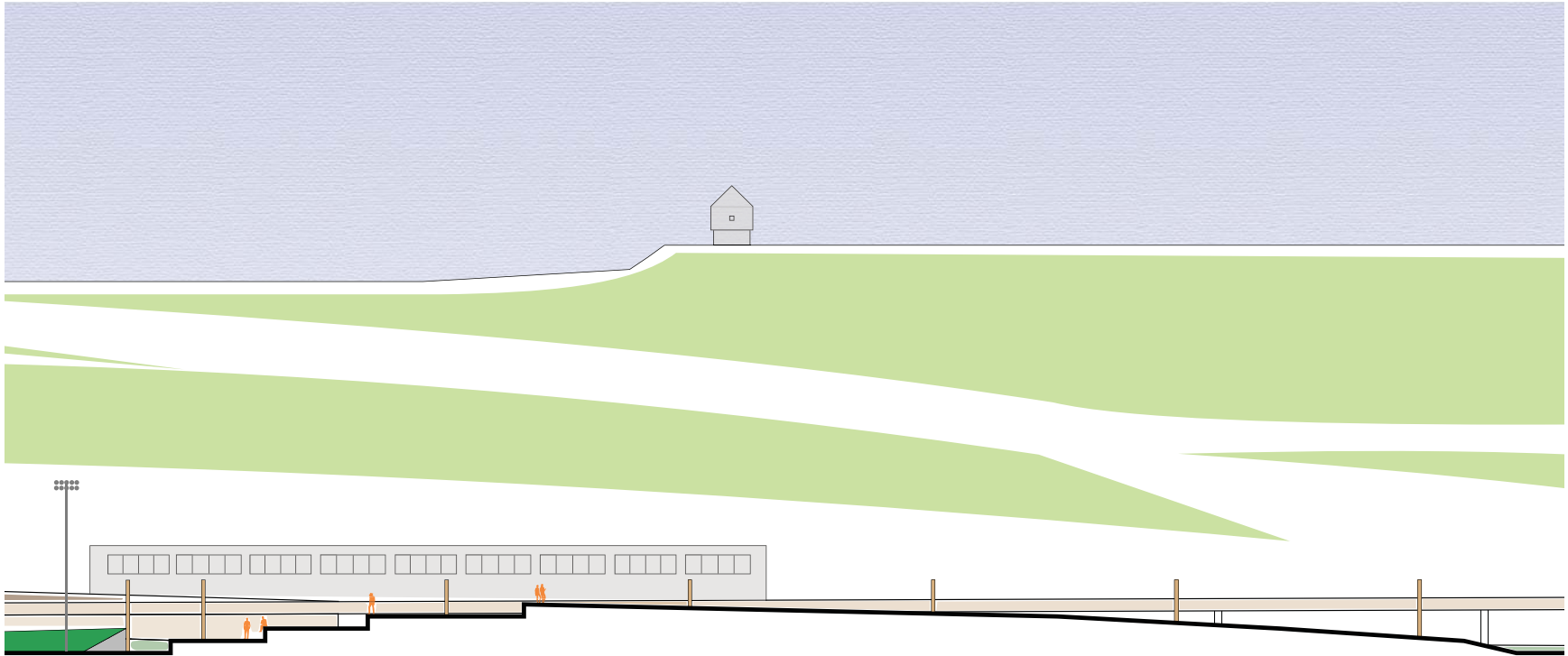
Fig. 123. Section A. Part Three.
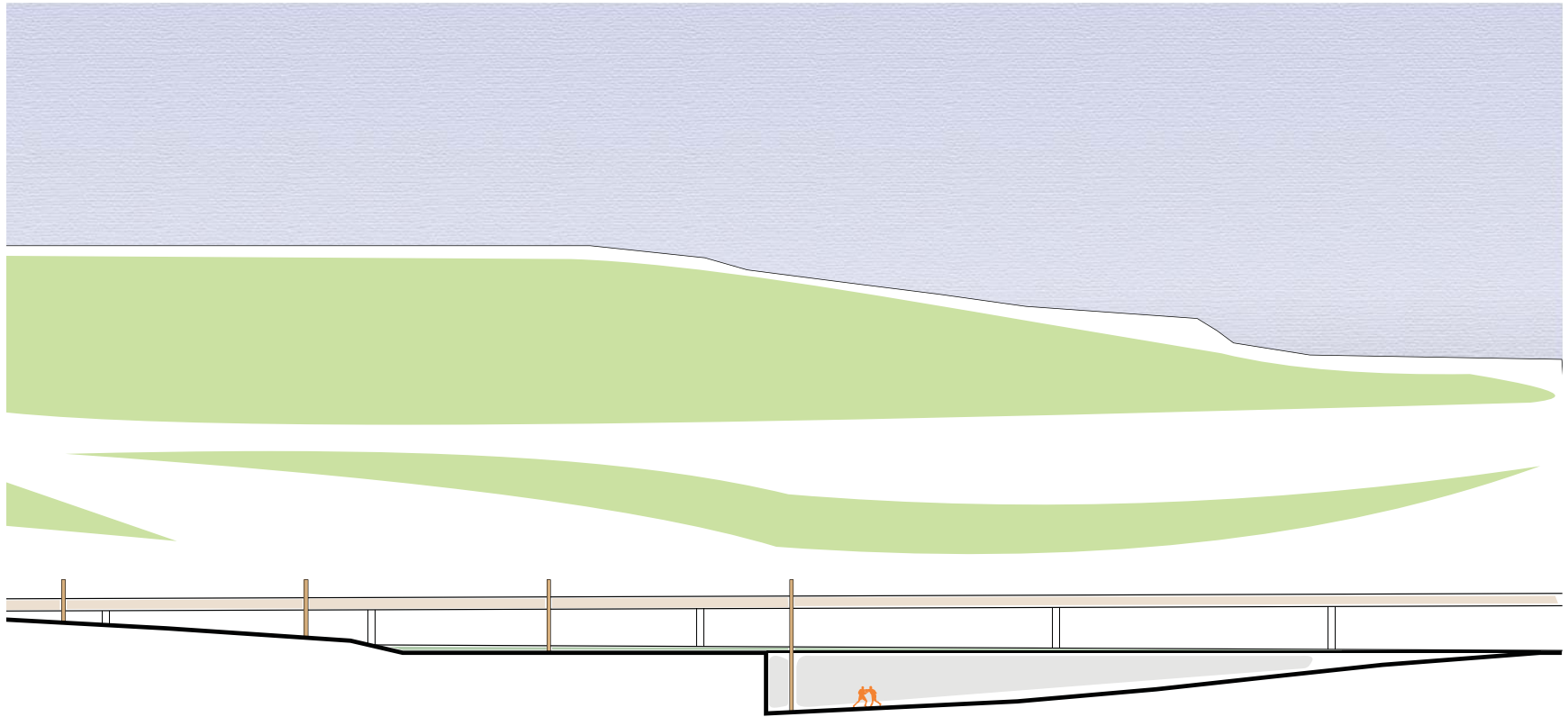
Fig. 124. Section A. Part Four.

be a drastic overhaul of the site. For this purpose, the most impactful of the devices have been selected in order to redesign the area into a park, which is a standard solution in dealing with dross [usually due to the fact that these sites become the a central point that residential growth gathers around and remains following the cessation of any industrial function] and provides the South End with the type of space it is lacking.

Having turned the corner following the Cradle, the explorer continues their journey to the *South End* by travelling through the Long Wharf park, a combination of large scale devices and greenery that bolster the connective landscape by providing open, democratic spaces for whatever recreational use suits the imagination of the wandering traveller. The first device encountered is a pitched plane, widening upwards towards the mound. The mound in the Long Wharf park continues a sequence that runs across the space, beginning with the Fort La Tour mound, of mound valley mound valley mound valley. This pitched plane creates an option to choose between the faster direct route to the South End or a more meandering path along the newly formed edge of the park where retaining walls elevate the park above the constantly changing tidal mark.
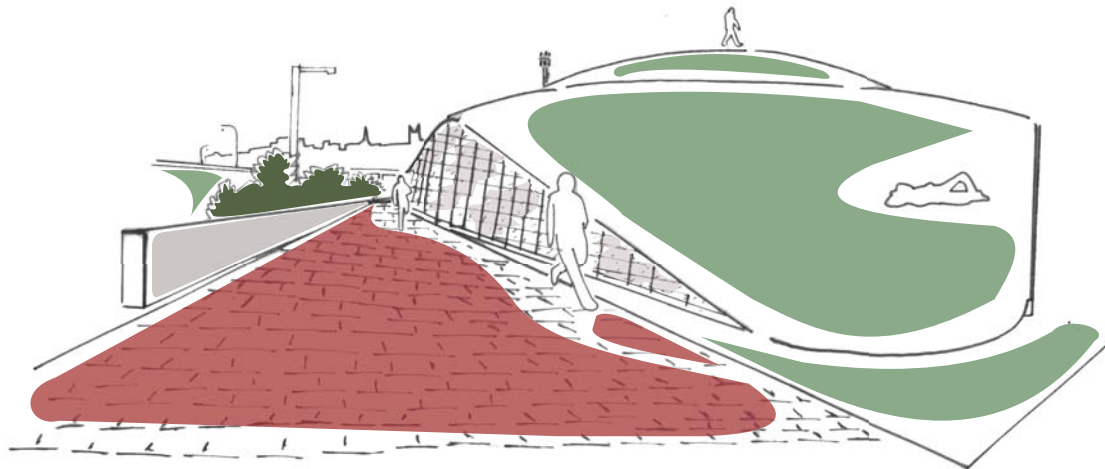
Fig. 125 . Arriving at the Long Wharf Park. Pitched plane dividing passage to right.
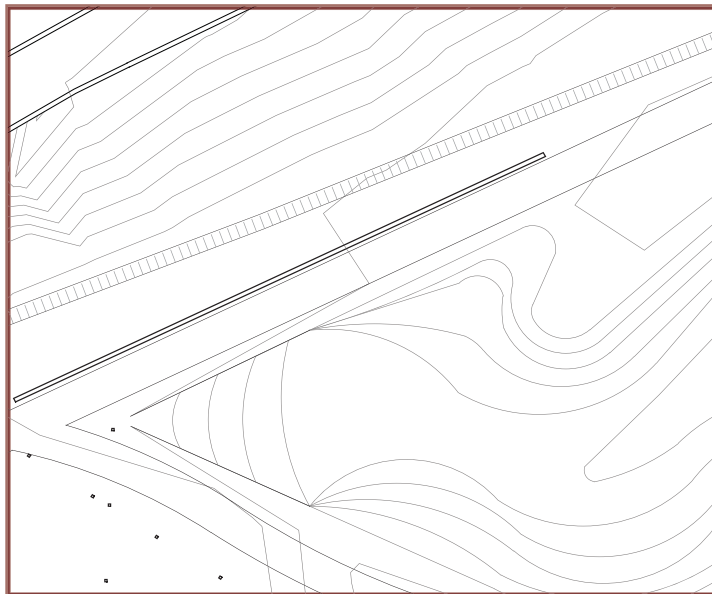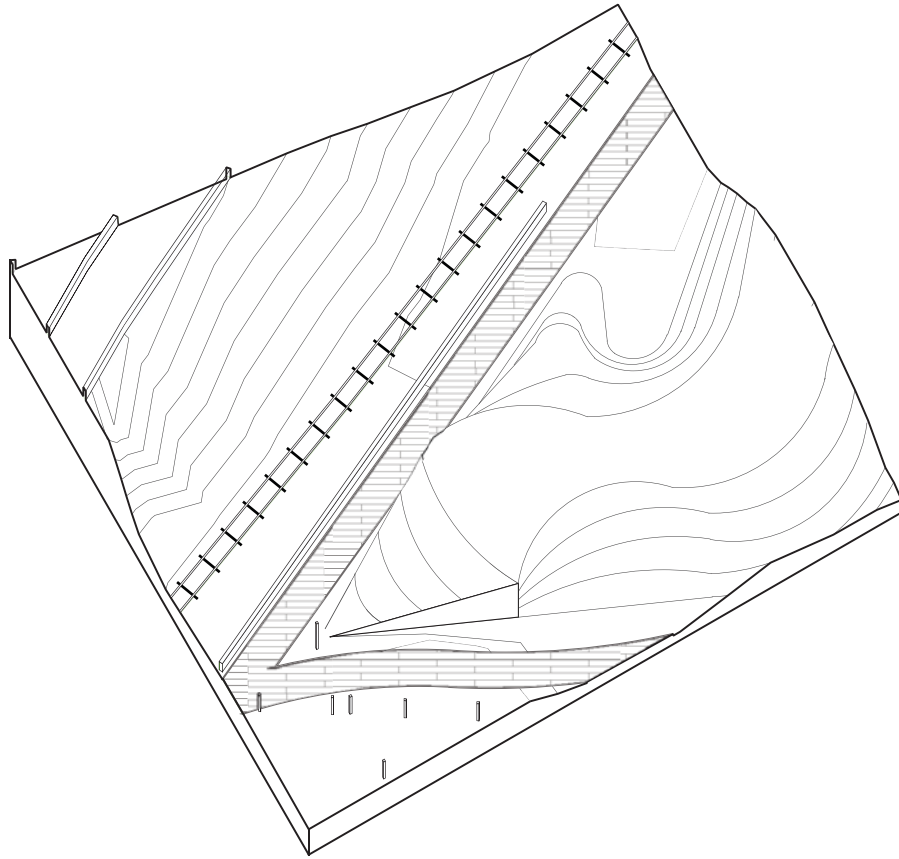
Fig. 126. Axonometric: Deployment of Devices at Long Wharf. Pitched Plane connecting to Mound and causing a division in the Main Passage.

Fig. 127. Existing View. Leaving Fort LaTour and heading towards Long Wharf.

The flowing fingers that form the mound create a series of crevices and hills that allow for impromptu events like concerts or rests from the winter wind coming off the bay. The peak of the mound creates an experience which addresses a current issue with walking through the area, that of the unseen cars driving overhead. Rather than allow motorists domain over the area by zipping across the Harbour Bridge, explorers are able to gain the higher ground and look down at the oncoming traffic. This also serves to draw interest in the area from motorists.
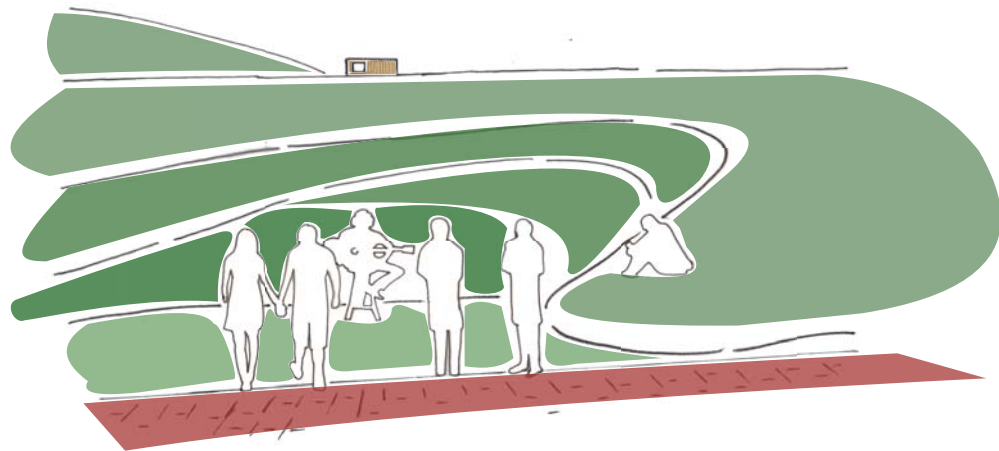
Fig. 128. Knook. Knook in mound being used for impromptu concert.
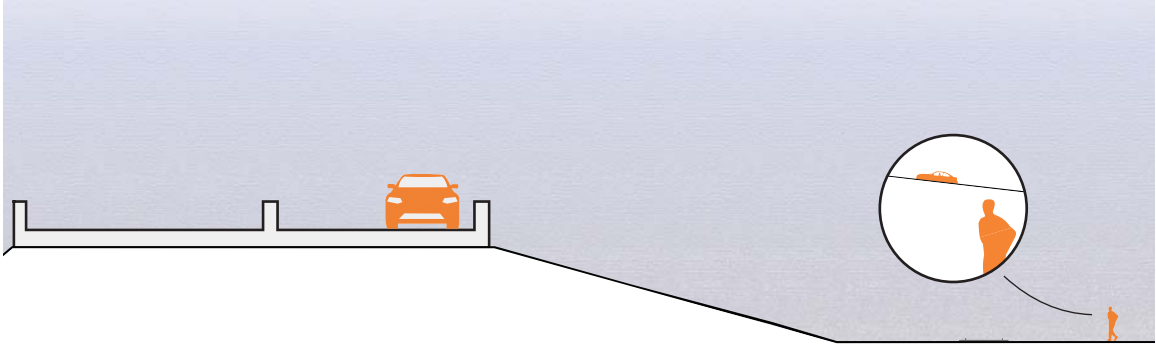
Fig. 129. Section. The automobile dominates the conversation with pedestrians on the current passage.
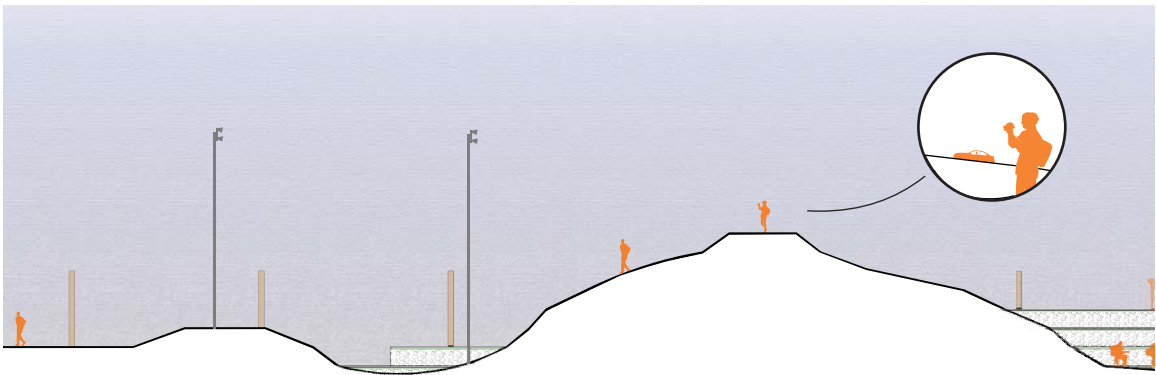
Fig. 130. Section. The mound provides the explorer with dominion over the highway.
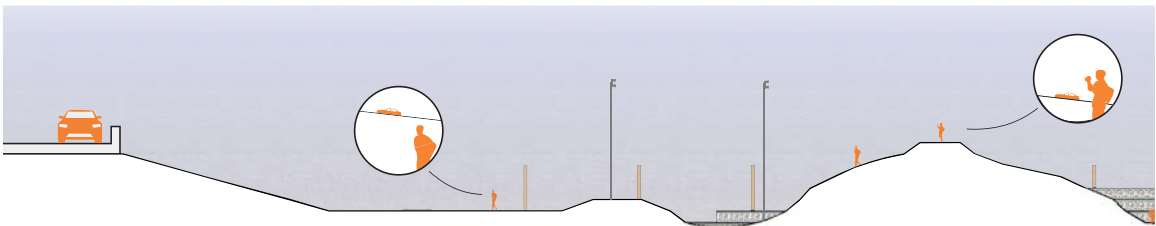
Fig. 131. Section. Relationhip between motorist, pedestrian, and explorer. View of the shifting steps emerging in the background.

In taking the meandering path, explorers are first presented with the option of travelling down to the Canada 150 breakwater that juts out of the park. The installation of this extension of the Harbour Passage is recent and is frequently in use, therefore, rather than removing it along with the majority of the existing wharf, the path rests on a breakwater created through excavation. The eastern wall of the breakwater runs back to one of two pitched planes in the park that run towards the water. These water based pitches demonstrate the massive tidal shift in the area by filling and draining twice daily and also create a cone of vision. Along the way south on the meandering path, explorers also travel by the Area 506, a paved remnant of the old wharf left for use during the Area 506 festival which uses shipping containers as venues.

Returning to the express route, having passed the mound, the explorer walks past a "valley" in which is found a soccer field. A pitched plane emerges to the north of the field to provide a viewing space; however the shifting steps nearby will have the same role. Having the open "valley" is a stark contrast to the existing predicament of the Harbour Passage being fenced apart from the wharf. In the winter the space is designed for curling sheets and playing in the snow.
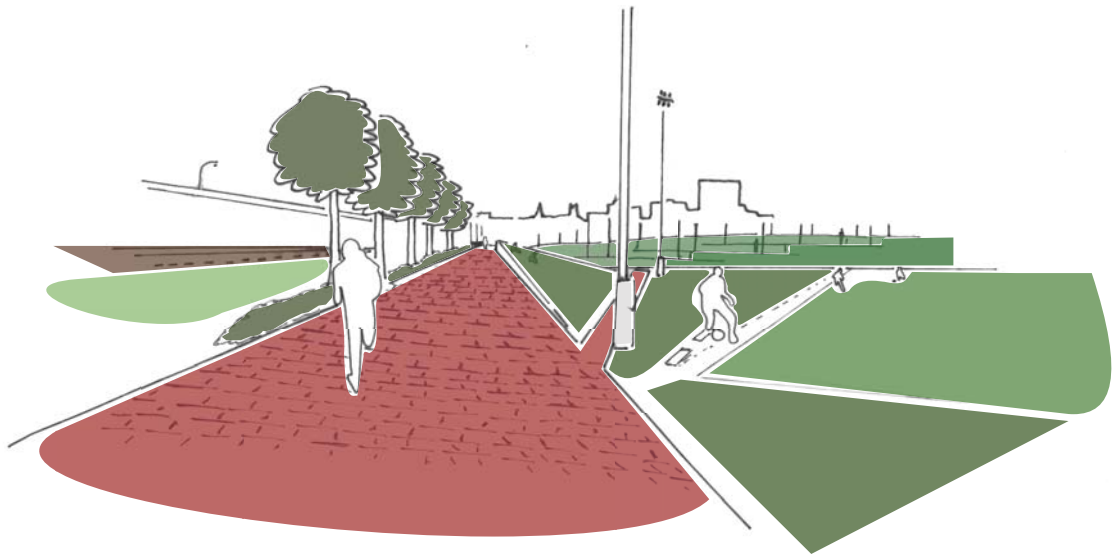
Fig. 132. Vignette of Main Path. Running along soccer field.

Immediately following the mound, one is capable of viewing the shifting steps that serves as the last mound in the sequence. The base of the four steps face the soccer field but twist upwards so the the peak is facing the harbour. Each step provides ample space
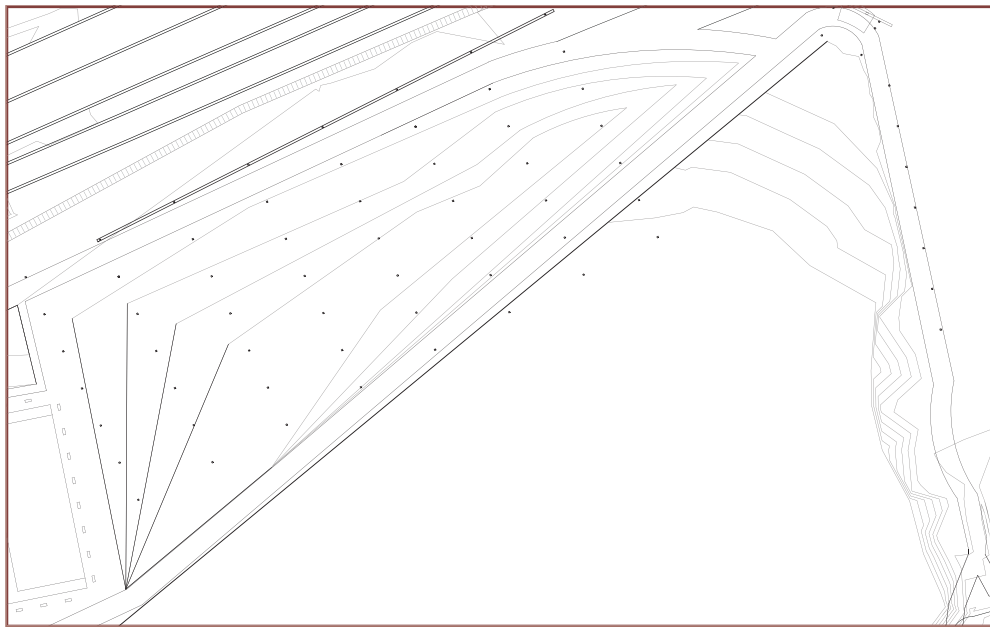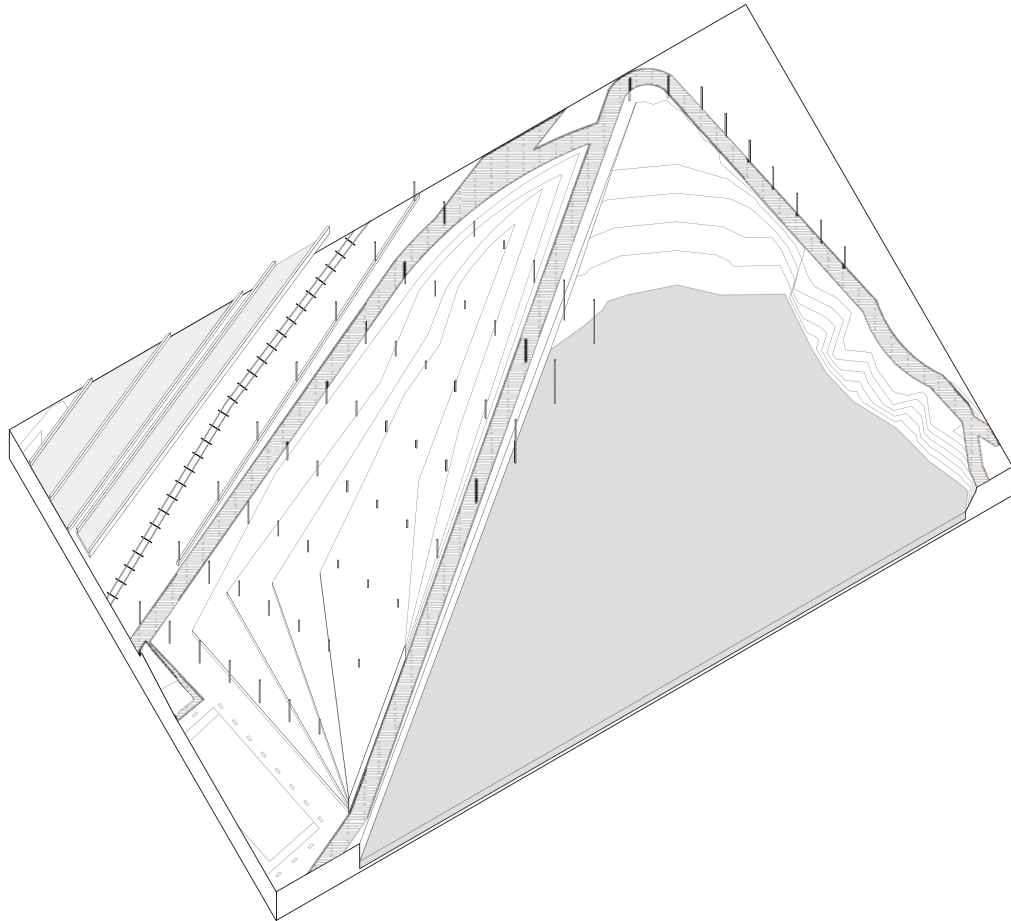
Fig. 133. Axonometric: Deployment of Devices at Long Wharf. Shifting Steps merge with Mound. Orchard is placed onto the two. Divided passage merges back together or is seprated depending on direction explorer is travelling from.

for gatherings and events. Along with morphing into a mound as the explorer moves further south, the steps are also at work [see Fig. 133] with an orchard of posts, each one following the 6m datum line so that 2m high posts can be found at the peak of the mound and 6m posts at the base. These posts work together to divide the mound into lots for exhibitions but are also periodically marked by qr codes that tell the story of the space through archival photographs. As the mound meets the ground, the separated streams of the passage converge together once again running to the South End.
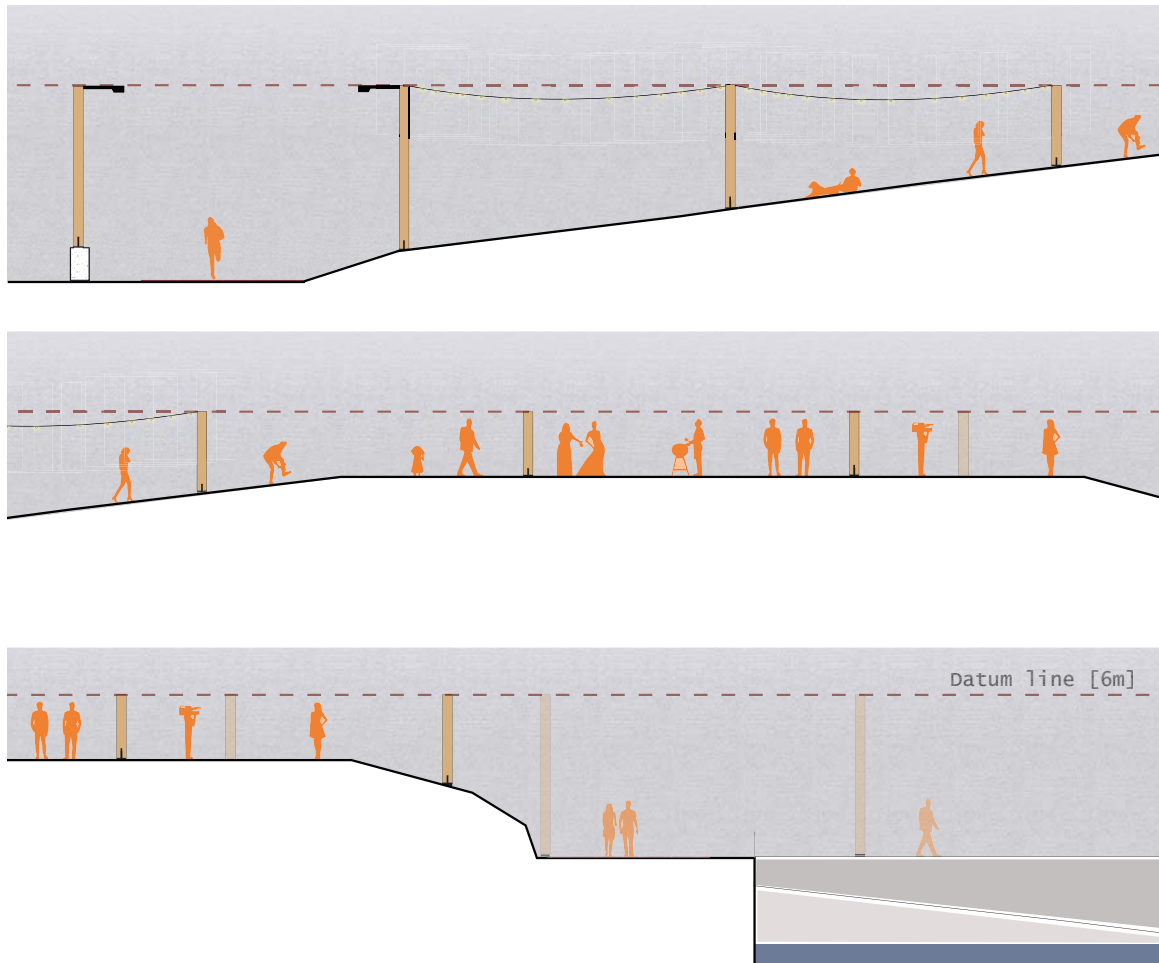
Fig. 134. Section C. Seperated in three segments.

The final elements, or first if travelling in the opposite direction, at work in the park are the second water based pitched plane which replaces the Long Wharf slip but maintains the typical North Atlantic beach surface of rocks. This pitched plane offers a view of many elements of the edge of the park all the way to the tower at Fort La Tour and looking beyond the Harbour Bridge. This Harbour Bridge view is also celebrated by the canopy installation along Harbour Pasage which has been relocated for that view rather than its

current view of the side of a hotel. A final rank along the passage guides the explorer into the *South End* boardwalk.

Fig. 135. Last Turn to the *South End*.
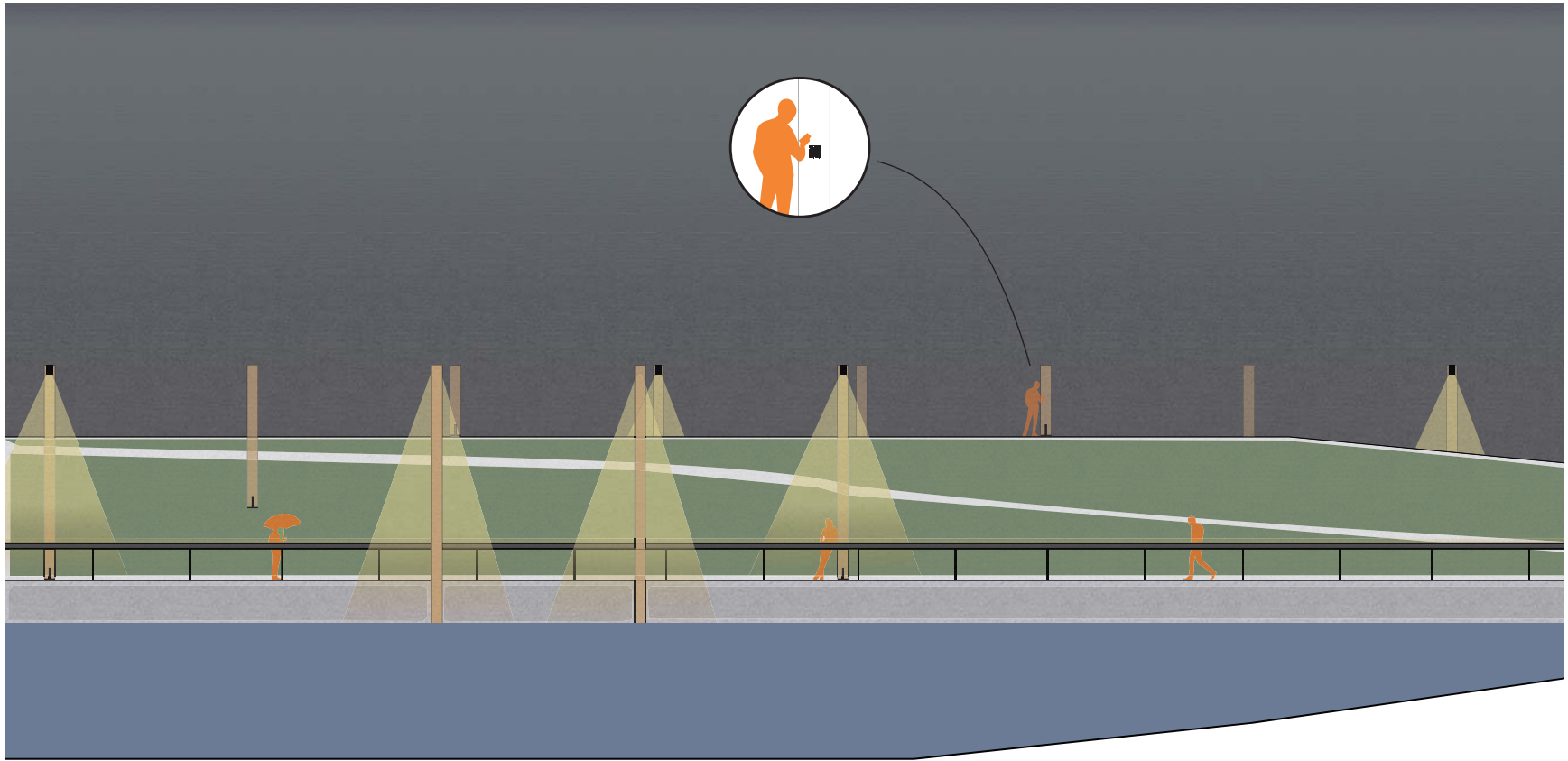
Fig. 136. Section D. Part One.

Low Tide   High Tide
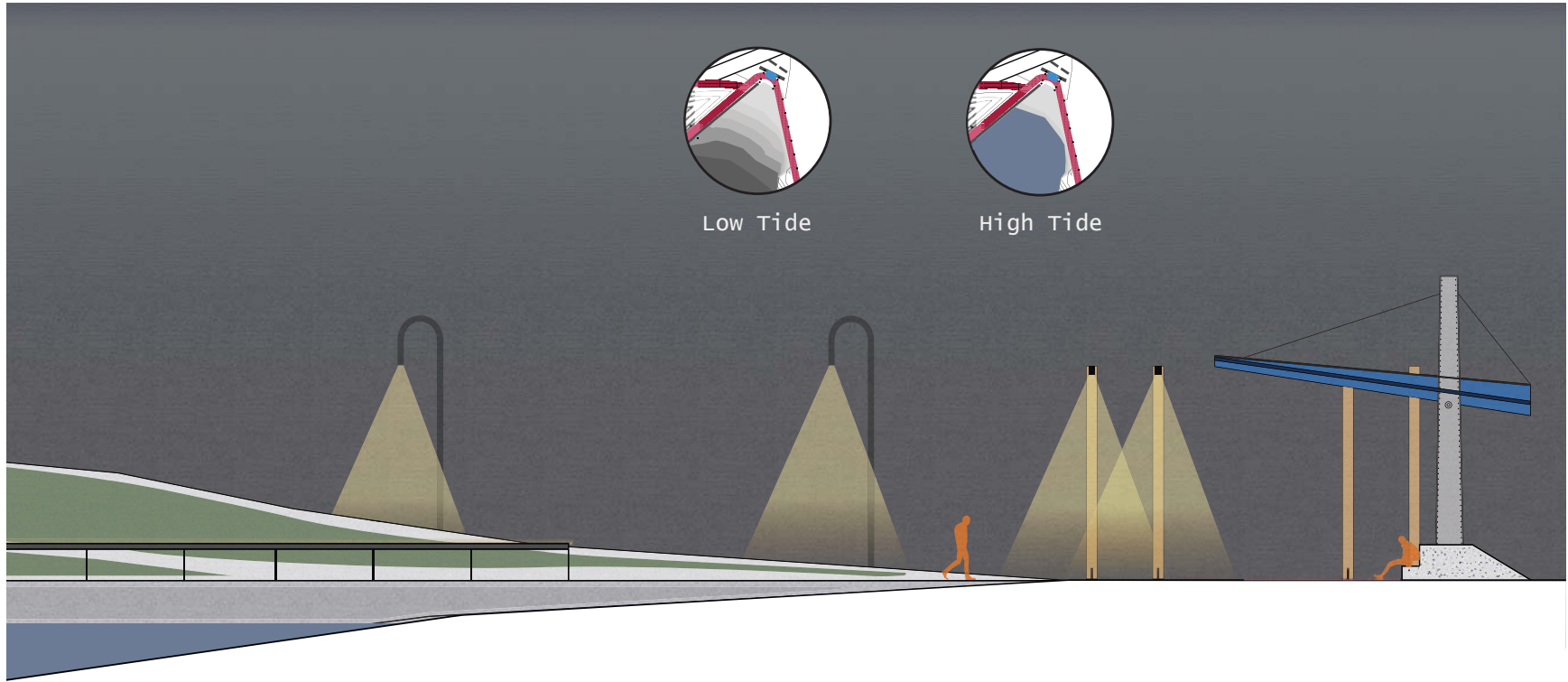
Fig. 137.Section D. Part Two.
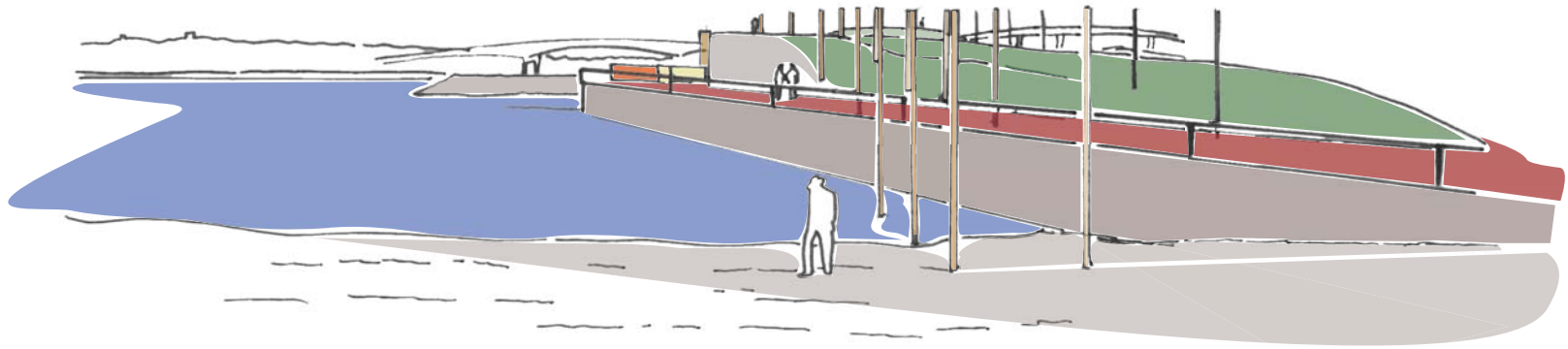
Fig. 138. Pitched Plane of the Long Wharf Slip.

CHAPTER 6: CONCLUSION

The residual spaces created by Saint John's urban renewal period are ripe with possibilities and a potential that can be effectively harvested to re-establish the lost connection between the *North End* and *South End*. The connective landscape that was designed for this thesis embraced the urban landscape approach that multiple interventions across a large space can be used effectively when residual spaces within the site are recognized for their own history and experiential qualities. By identifying these traits, the interventions that are designed can have a basis in both theory and site. Developing the proper intervention for a residual space requires an understanding of the type of space being worked with [drosscape, terrain vague, purposeless street] and adopting an approach that benefits the community while also celebrating the qualities of the space or committing to a complete alteration after thoughtful consideration.

APPENDIX

Case Study 1- The Works of Richard Serra

Trying to maintain a visual relationship between the foreground, middle ground, and background of the explorer's view became a key component of the maintaining a sense of connection across such a large undulating site. A key resource in dealing with this was going beyond architecture at looking at other landscape interventions. In particular, the work of Richard Serra is incredibly useful. Serra often engages the landscape to create not only works that draw the viewer towards them but also create a view or emerging view as the meander towards it continues.

Serra's works draw the viewer to experience space and gain an awareness of the topic by engaging with the work. This can be seen in his "Torqued Spiral", where one can travel through the space created by the spiraling material or in his larger exterior projects like "Shift" where concrete installations set in a field demonstrate the changes in elevation that are occurring over acres.[108] In taking sculpture off of the pedestal and enlarging the material, he is best known for working with massive sheets of steel, Serra has made a career out of reversing the subject of art from the view to the viewer; "So it reversed… how one looked at art, where the looking became the subject and the subject became the person and that person's behaviour."[109] As discussed earlier, two projects in particular were of interest to this study, the basalt monoliths installed at Áfangar and "East-West/ West-East" in the Qatari Desert. Both projects adhere to ideas Serra has developed which were inspired by zen gardens due to their being "about walking and looking in time and space, and they're not about an object. They're about a field…. In most of those gardens, you're walking curvilinear paths, and things appear and disappear. So it's not about the containment of one object, it's about the notion of time, space and movement being simultaneous."[110]

In that same interview, Serra goes on to describe the necessity of maintaining a view

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108 Randy Kennedy, "Serra Work Gains Protected Status in Ontario," The *New York Times*, May 31 2013, https://artsbeat.blogs.nytimes.com.

109 Richard Serra, "Richard Serra." interview by Charlie Rose, Charlie Rose, PBS, December 14, 2001, video, 54:33, https://charlierose.com/videos/18060.

110 Ibid.

of the landscape where the interventions are rigorously planned so that they are still comprehensible.[111] There is a great deal of bluntness involved with the work in terms of materiality and how it directs the viewer, but this benefits the complexity of the subject matter [time, space, and the field] by making them not only accessible to the public but also by creating emerging views that draws one toward the sculpture. Concerning "East-West/West-East," Serra strove for an engagement to the sculptures through walking or driving which was "without any apprehension."[112] In part because of the simplicity, the work is incredibly powerful when viewed at a distance due to the pieces [all roughly 50 ft high] following the topography and seemingly disappearing beyond the horizon.

Fig. 139. Profile of Richard Serra's "East-West/West-East". Image via archdaily. https://www.archdaily.com/626191/richard-serra-s-east-west-west-east-rises-in-the-qatari-desert. Accessed on June 20 2018.

111 Richard Serra, "Richard Serra." interview by Charlie Rose, *Charlie Rose*, PBS, December 14, 2001, video, 54:33, https://charlierose.com/videos/18060.

112 Nicholas Niarchos, "Richard Serra in the Qatari Desert", *The New Yorker,* April 16 2014, https://www.newyorker.com/culture/culture-desk/richard-serra-in-the-qatari-desert.

Fig. 140. Emerging view of Richard Serra's "East-West/West-East". Image via archdaily. https://www.archdaily.com/626191/richard-serra-s-east-west-west-east-rises-in-the-qatari-desert. Accessed on June 20 2018.

Fig. 141. Richard Serra's installation in Afangar. Basalt monoliths that are laid out across the island in pars each share the same datum line meaning that the the height of the piece is based on the topography upon which it is installed. Image via the Reykjavik Art Museum. http://artmuseum.is/events/guided-tours-through-richard-serras-afangar

Case Study 2- Superkilen

Less an exercise in connection, more an exercise of wedging into a space, Superkilen is a park in Copenhagen that promotes movement through it as well as engaging with the recreational activities within it and the diversity of the community it supports within. This trilogy of interactive landscapes developed by Topotek 1, BIG Architects, and Superflex is located within the Nørrebro neighbourhood, a neighbourhood known for its cultural diversity which is celebrated through eccentric and practical items gathered from around the globe including a Thai boxing ring and American neon signs.[113] The smattering of eccentricities inform and blend together with formed landscapes like asphalt hills and the basketball court centered in a concrete bowl, all of which is readily visible but also locatable via smartphone app if overlooked.[114] The park is divided into three separate landscapes which are easily recognizable by their surface treatment: the red bitumen square for recreational activities and a market, the black asphalt square acting as a living room with furniture and outdoor cooking facilities, and the greenery park serving as a traditional park with attention to sports and all the trapping of a traditional park [benches, BBQ, playground]. In each of these areas, bicycle and pedestrian traffic moves through it in service to the programmatic spaces.[115]
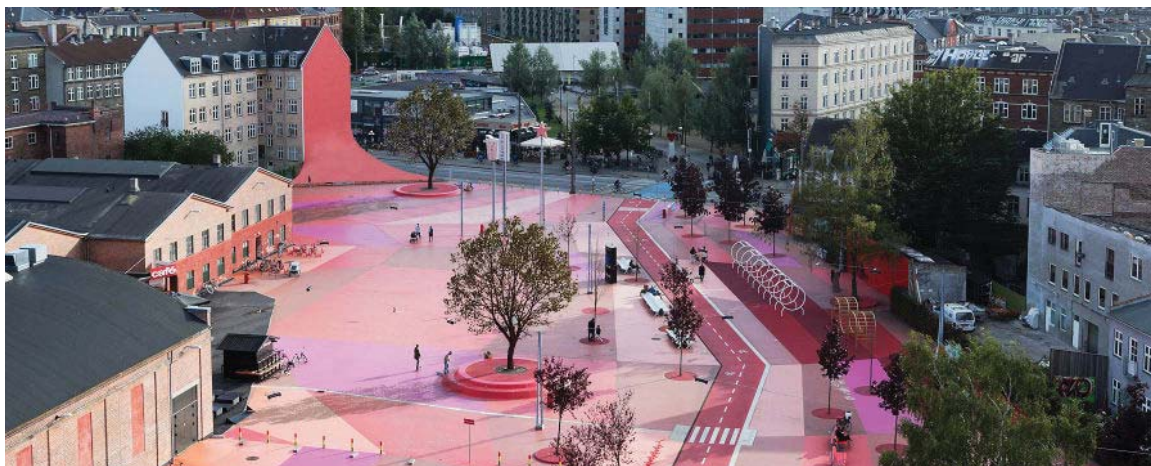
Fig. 142. Topotek and BIG's Superkilen Park [the red area]. Image via CNN. http://www.cnn.com/travel/article/copenhagen-surreal-park/index.html.

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113 "Superkilen / Topotek 1 + BIG Architects + Superflex," *Archdaily*, October 25, 2012, https://www.archdaily.com/286223/superkilen-topotek-1-big-architects-superflex.

114 Lars Hinnerskov Eriksen "Superkilen: Welcome to Europe's Strangest Public Park," *CNN,* October 6, 2014, http://www.cnn.com/travel/article/copenhagen-surreal-park/index.html.

115 "Superkilen / Topotek 1 + BIG Architects + Superflex," *Archdaily*.

Fig. 143. Topotek and BIG's Superkilen Park [From top of image: Green space, asphalt conduit, and red area]. Image via CNN. http://www.cnn.com/travel/article/copenhagen-surreal-park/index.html.

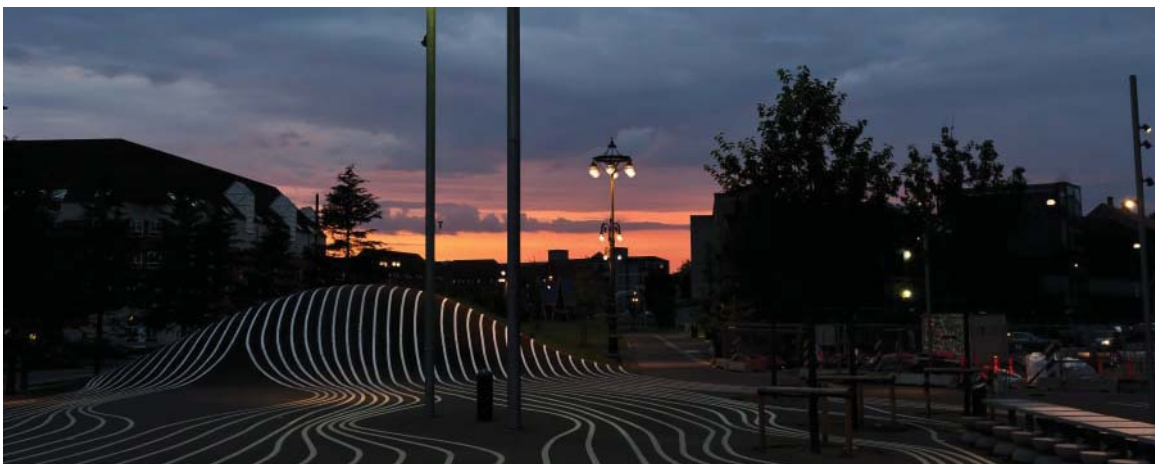Fig. 144. Topotek and BIG's Superkilen Park [the asphalt space]. Image via CNN. http://www.cnn.com/travel/article/copenhagen-surreal-park/index.html.

Fig. 145. Topotek and BIG's Superkilen Park [the asphalt space.] Note how the lines follow the topography. Image via CNN. http://www.cnn.com/travel/article/copenhagen-surreal-park/index.

Case Study 3- Olympic Sculpture Park [Weiss / Manfredi]

> …a zigzag visual path orders complex sectional thinking, a connection between disparate spaces and social settings; it serves equally as a device to resolve a host of complicated programmatic needs on a confined site.[116]

Seattle's Olympic Sculpture Park was the inception point for Weiss/Manfredi's delve into evolutionary infrastructures. The 8.5 acre park is directed path built with the intention of healing the divide between Seattle's urban environment and waterfront by working in-step with the existing infrastructure and expanding upon their previous role to involve new programming.[117] From the indoor gallery space on the city side to the shoreline a full forty feet in grade change below, the park's zigzagging pedestrian path is interspersed with artwork and spaces that are capable of hosting various programs throughout the year.[118] In their quest to bring together multiple disciplines through evolving infrastructure, Weiss/ Manfredi forged a "rhythm of slipped concrete retaining walls, infrastructural in scale, [providing] a metering device that links architecture, earthwork, landscape, and art."[119]

Vignettes: North to South

Fig. 146. Lord Beaverbrook.

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116 Weiss and Manfredi, *Public Natures: Evolutionary Infrastructures*, 6.

117 Ibid.,13-33.

118 Ibid., 33.

119 Ibid., 34.

Fig. 147. Looking down SImonds.
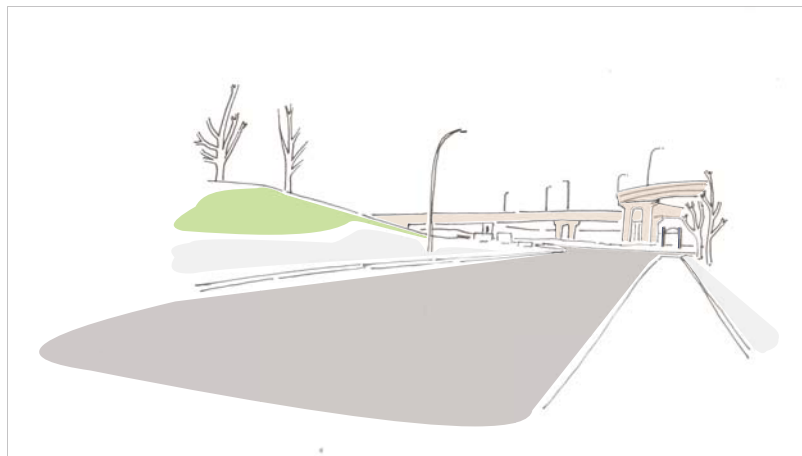
Fig. 148. Simonds.

Fig. 149. Simonds-Hilyard.

Fig. 150. Active Tracks in the Cradle.

Fig. 151. Under the Throughway.

Fig. 152. Long Wharf Emerging.
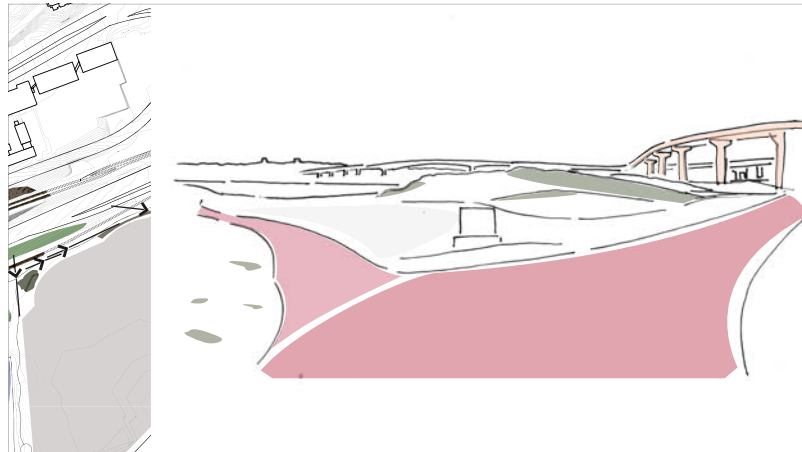
Fig. 153. Fort LaTour Mound.
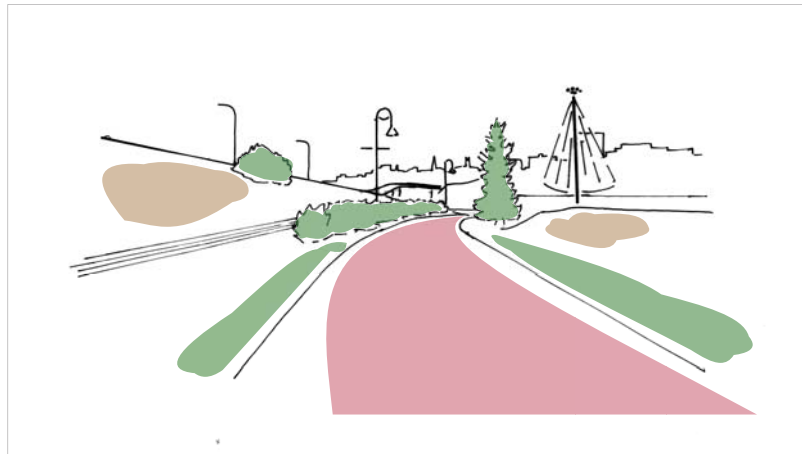
Fig. 154. Harbour Passage.

Fig. 155. Fence along Long Wharf.
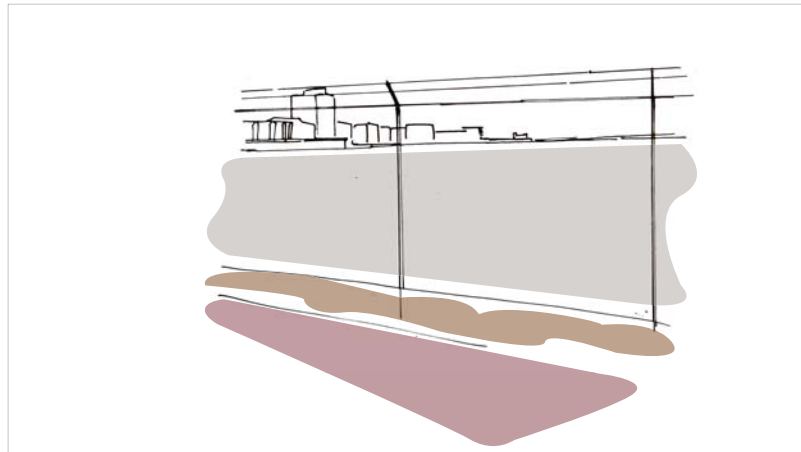
Fig. 156. Continuous Long Wharf.
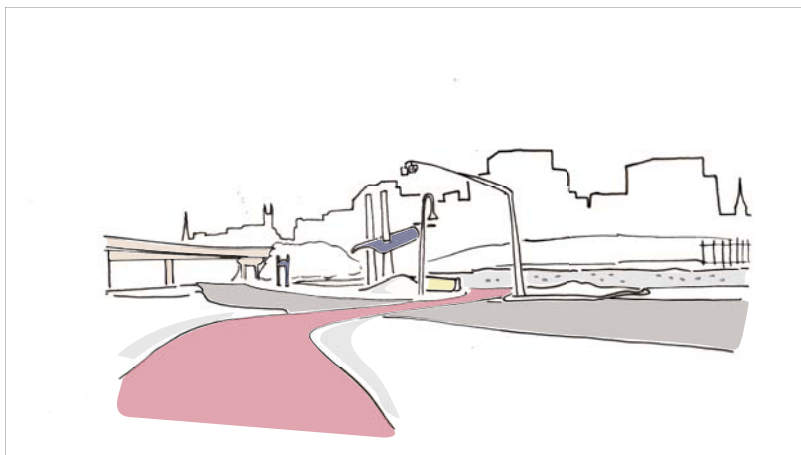

Fig. 157. End of the wharf.

Fig. 158. Access road to Long Whar.
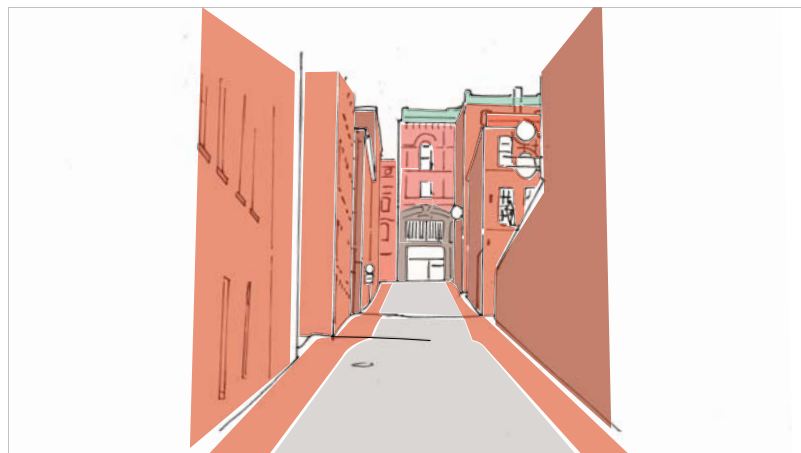
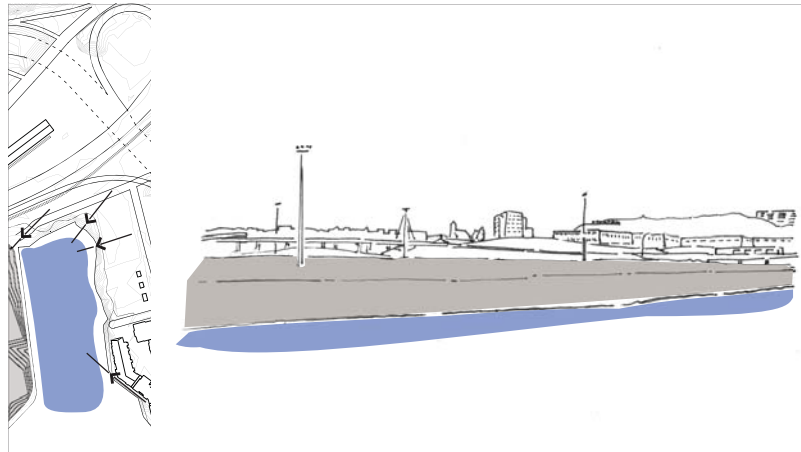Fig. 159. Long Wharf Slip.

Fig. 160. Water Street.

Fig. 161. Grannan Street.

Vignettes: South to North

Fig. 162. Long Wharf.
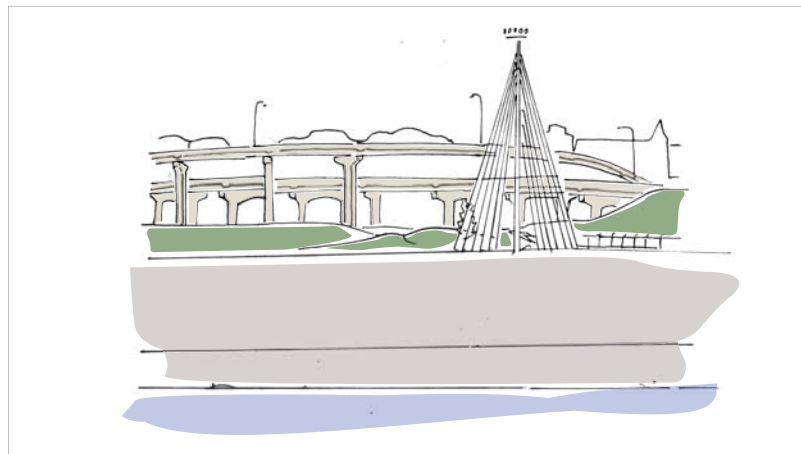
Fig. 163. Looking across Long Wharf.
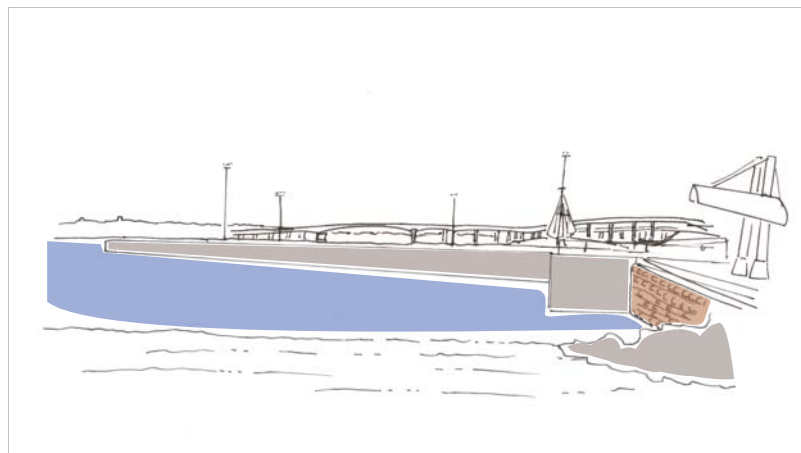
Fig. 164. Long Wharf Slip.
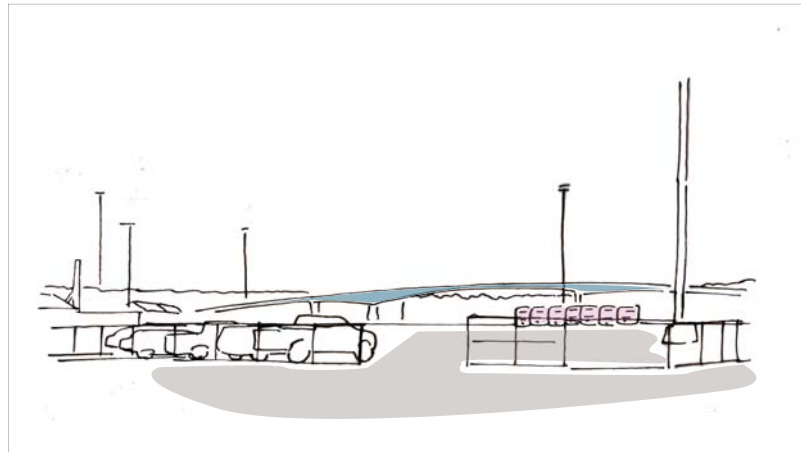
Fig. 165. Long Wharf Parking.
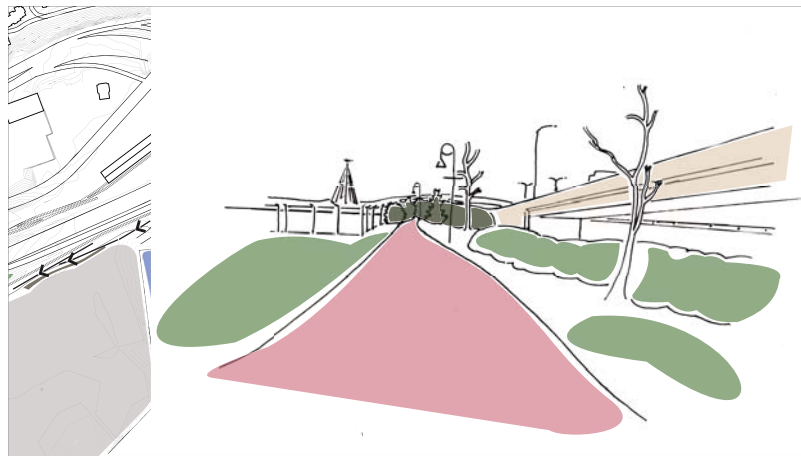
Fig. 166. Harbour Passage.

Fig. 167. Harbour Passage.
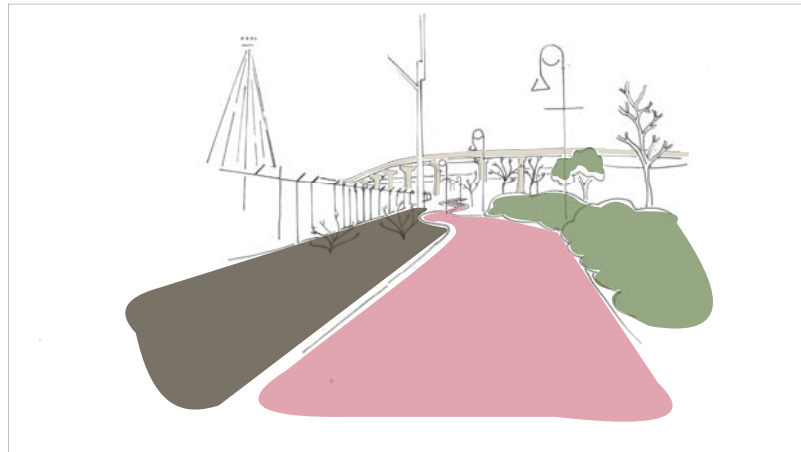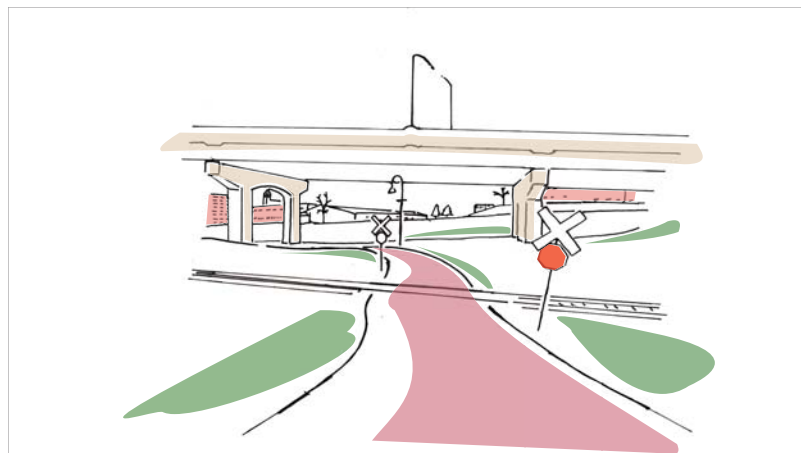
Fig. 168. Harbour Passage.

Fig. 169. Railroad Crossing.

Fig. 170. Railroad Crossing.
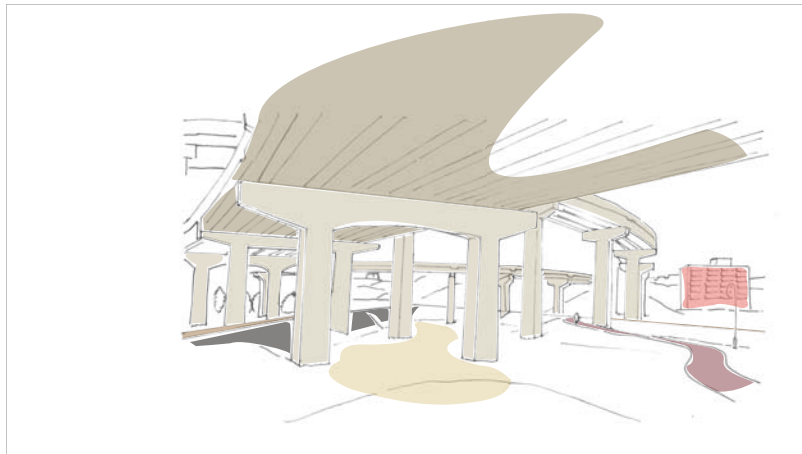
Fig. 171. Under the Throughway.
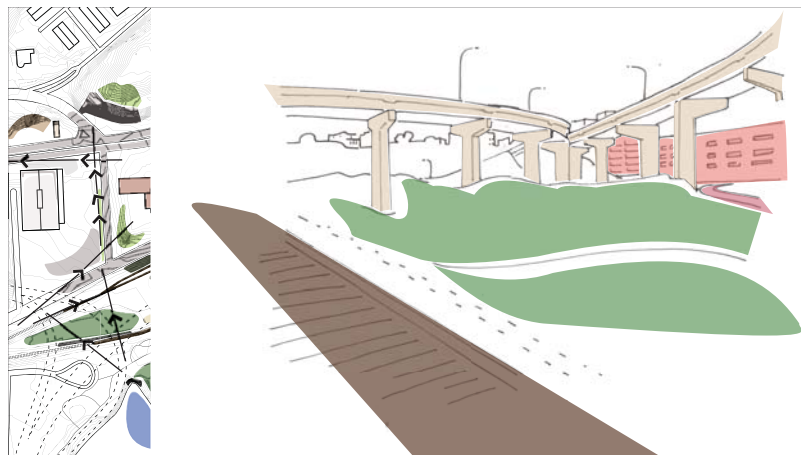

Fig. 172. Off the Passage.

Fig. 173. From the Active Track in Cradle.

Fig. 174. North End Gate to Harbour Passage.

Fig. 175. Inactive Tracks.

Fig. 176. Hilyard Street.

Fig. 177. Simonds Street.

Fig. 178. Looking towards Fig. 147.

Fig. 179. Facing Fort Howe.

Fig. 180. Main Street heading North.

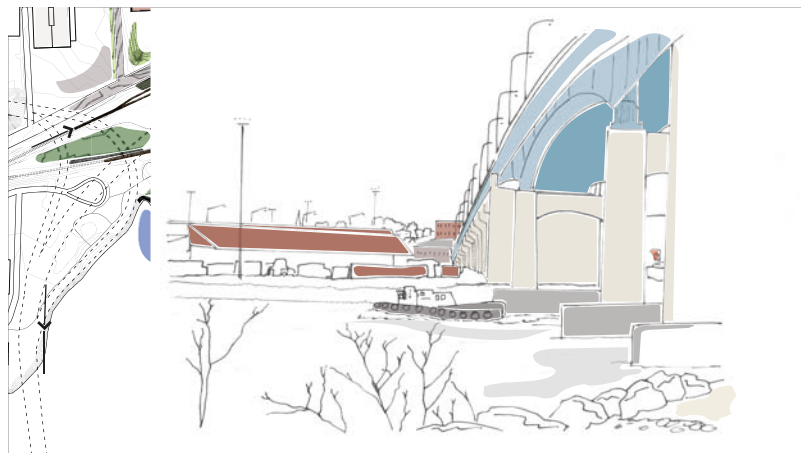Fig. 181. St. Luke's in the Old North End.

Vignettes: Wanderings
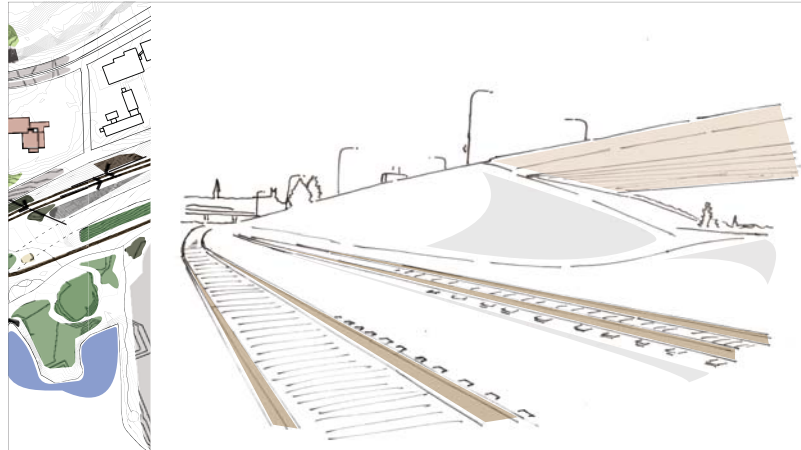

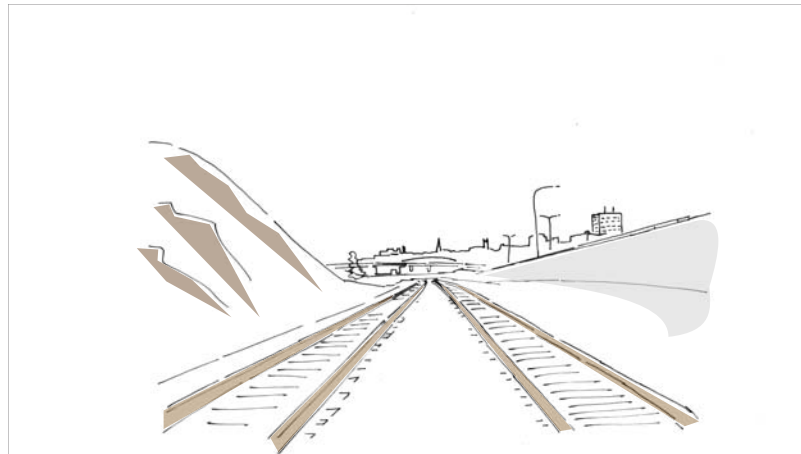Fig. 182. Harbour.

Fig. 183. Start of Trench.
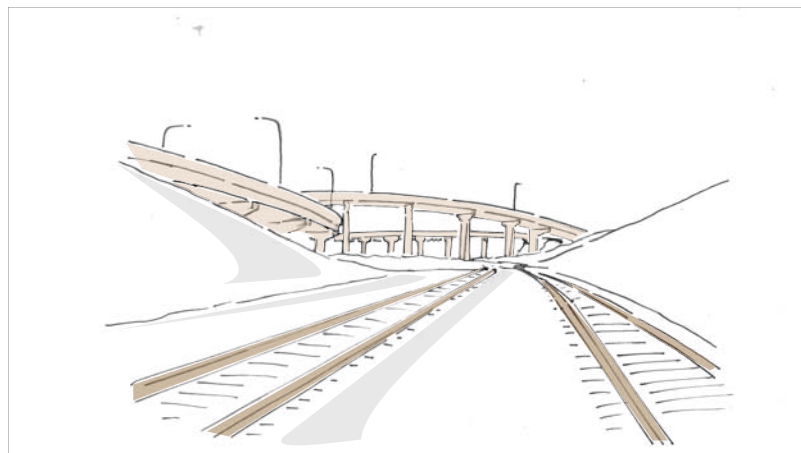

Fig. 184. Trench Heading East.

Fig. 185. Trench Heading West.

Fig. 186. Arriving at Fort La Tour from the West Side Passage.
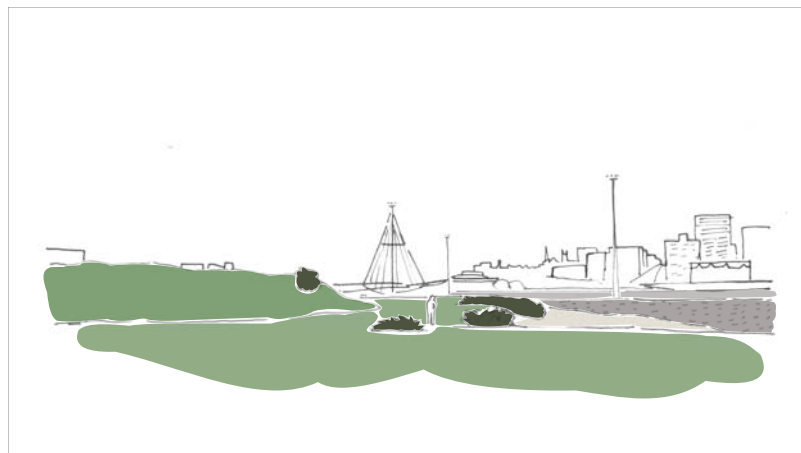

Fig. 187. Fort La Tour Mound.

Fig. 188. Fort La Tour facing Long Wharf.

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