



**Vancouver's Lost Community**



**Carnegie Controversy**



**Bedaux's Strange Safari**

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## Get in step with your city

**T**he late urban activist and writer Jane Jacobs has inspired a series of neighbourhood walking tours that will take place in cities across Canada May 3 and 4. The first "Jane's Walk" was held last May in Toronto, with twenty-seven guides leading about 1,500 people on explorations of the neighbourhoods where they live, work, and socialize. Following walks in New York last September, planning is underway for walking tours this May in Vancouver, Calgary, Winnipeg, and Ottawa — as well as in Toronto.

All walks are free and are led by locals who share their unique insights and knowledge of an area's history. The idea is to raise urban literacy,



instill a sense of belonging and civic engagement, and permit citizens to meet the people with whom they share their part of the city. Participants are encouraged to share their own observations.

Jane's Walk is coordinated by the Toronto-based Centre for City Ecology, which is influenced by Jacobs' writings and was established in 2007 to cultivate the understanding of cities. The centre will assist anyone who is interested with planning and promoting a Jane's Walk in their own city. See [www.janeswalk.net](http://www.janeswalk.net).



Christine Kirouac's *Sentry* at Toronto's Bathurst Quay.

### Creative Class

## Bridging the waters

**U**ntil Ireland Park opened in June 2007, the condominiums and walking paths along Lake Ontario bore few traces of the more than 38,000 Irish famine survivors who arrived at Toronto's waterfront between May and October of 1847. For the most part they were welcomed to the city, which had been preparing for the influx, yet authorities were forced to scramble to accommodate the many sick and destitute immigrants.

The new park at the southeast corner of Bathurst Quay is just west of where the newcomers landed and not far south from where the "fever sheds" were located. It features a set of sculptures by Ireland's Rowan Gillespie, entitled *The Arrival*, that matches the *Departure* series he created earlier for Dublin. For Gillespie, however, the site's dominant feature is the Canada Malting Company grain elevators that he sees as symbolizing "the abundance of food in Canada."

The now-condemned silos struck another artist, Winnipeg's Christine Kirouac, in an entirely different manner. To Kirouac, the cavernous facility with its

long-hollow interior is a monolithic reminder of famine and hunger, and she envisioned a beacon-like work that would connect the weathered architecture with the history and legacy of famine survivors.

For three evenings in May 2007, Kirouac projected her five-minute video *Sentry* in a continuous loop across the water to the silos. The work contrasts images of the perilous sea with the promise of new harvests and silhouettes of famine ship descendants currently living in Toronto. It also offered passersby a rare glimpse of the silos' spectacular but hazardous insides (to obtain these images, Kirouac and a videographer donned protective suits, respirators, and hard hats, and were accompanied by city workers).

Most of the 1847 arrivals soon made their way beyond Toronto in search of work or relatives who had come before them. Besides the few who stayed, more than a thousand died in the city due to illnesses carried from home or contracted on the journey. If Gillespie's sculptures recall the hopes and struggles of newcomers and their relief at having arrived in Canada, Kirouac's work links their journeys with their futures in Canada while connecting the new park with the historic silos. See [irelandparkfoundation.com](http://irelandparkfoundation.com). — Phil Koch