Projet | Aboiteaux | Project

by

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Author’s Declaration

I hereby declare that I am the sole author of this thesis. This is a true copy of the thesis, including any required final revisions, as accepted by my examiners. I understand that my thesis may be made electronically available to the public.

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Abstract

This thesis is about the journey of an Acadian "*architect*" discovering the essence of his homeland in Caribou Harbour, Nova Scotia. This thesis is a way of contributing back to the Acadian community and honouring the Acadian heritage based in the area of study.

The results of the dialogue between present and past have been recorded in the following pages and represent the discoveries made along this journey. Observations have been noted of the ancestral heritage of the inhabitants of this place. Visual representations in combination with oral histories and material artifacts have been the main methods in reconstructing and understanding the living cultures of the place of study for this thesis.

This thesis also examines questions on the subjects of place, time and memory. Through this examination it is expected that an interpretive portrait of the place known as Caribou Harbour has been created.

This thesis also proposes a vision of future inhabitation for the area. This proposal is accomplished through means of an architectural design for several pieces of architecture.

As a poetic interpretation of the place known as Caribou Harbour, Nova Scotia, this thesis brings together the current and past inhabitants of the area through means of architectural interventions on the lands, waterfront and harbor waters of the eastern-most point of the now enclosed harbour.

Acknowledgments

I would like to take this opportunity to thank the incredibly supportive group of friends and colleagues who have seen me through this wonderful journey over the past few years. Without their help this would never have been as enjoyable as it has been to discover the incredible things that I have been able to learn throughout this process.

Special thanks go to Katherine Knight and David Craig for inspiring me and providing a wonderful location to land my thesis and play for a while in their beautiful backyard.

Additionally I am largely indebted for the generous support over the years from faculty and staff at the School of Architecture, University of Waterloo, for their patience and insight as I moved through the onerous task of constructing a thesis.

Special attention needs to be made for the incredible support of my committee; I am thankful for Elizabeth English as my supervisor and for her caring nature in constantly seeking out the best solution for many of the various iterations that this thesis has gone through, for Ryszard Sliwka and for his many inspiring conversations that inevitably led to new discoveries in architectural design, for Anne Bordeleau and for her patience as I attempted to understand the importance of my French heritage and for Don Mckay with his stoic acceptance of my many eccentricities.

I would also like to acknowledge the wonderful insight provided for by my close interaction with David Thompson and for his help with many things in regards to the large world of architecture.

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Introduction

The Aboiteaux Project is the title of this thesis, in which I examine closely the place known as Caribou Harbour and propose a series of architectural designs as means of envisioning future inhabitation for the eastern-most edge of the harbor. The intent is to use the design as a vehicle for unifying the information that I have collected over the past several years about this specific place. In addition, the thesis helps relate the culture of this place with my own personal musings on the processes that occur while designing. In this instance the design for the thesis revolved around a desire to find an authentic[1] sensibility for an architecture that would relate to its site and cultural context. Upon reflection it became clear that the site for my thesis could support the underlying questions in my mind on the nature of place and its relationship to architecture and its ability to influence qualities and characteristics of architecture. Even the process by which I found the site reinforces the intangible nature of the creative process and how design decisions lead in directions that are extremely hard to predict from the outset. In a real way, this thesis embodies the way that designing a building can easily be related to an adventurous journey in which the final destination is only vaguely mapped out at the start.

As briefly mentioned in the previous paragraph, this thesis is on the nature of place and an architect's ability to create and design that place through a process of investigation and observation. I based this thesis on an intuitive desire to free myself from the conventions of good architecture that I had become accustomed to accepting. I needed to be able to create an awareness of place, its defining attributes, its current position in society, and the qualities of that place. My understanding of place involves a more philosophical discourse based on the understanding that place can be more than a physical location but can as well inhabit a conceptual space within people's imagination and become a concept laden with memories and connections to a community. This deeper understanding

1 By authentic I mean to define a genuine search for an architecture connected to the place on which it rests. It has more to do with the process itself than with the final architectural artifact.

of place started with readings of Heidegger and Gadamer[2]. These readings, and the desire for a sense of architecture that would be truer to my own personal feelings on architecture, led to an investigation of vernacular architecture. The investigation was based on the assumption that the results would somehow be able to produce a more authentic architecture when compared to modern, postmodern, or super modern classifications of architecture. This research led to the realization that vernacular architecture does not always equal authentic architecture. Although the vernacular certainly has a feel of authenticity to it, I believe this happens because the designer/builder typically has only surrounding references of architecture and landscape to refer to which might or might not have a level of sophistication to them. The traditions passed on from generation to generation invariably would end up with alterations and modifications to suit the contemporary situations with which it was presented. Yet when examining the process that the builder/designer goes through to achieve the vernacular architecture, there appears a lack of critical reflection on the work being undertaken. This absence of critical reflection during the process leads to the sense of naiveté about the resulting architectural artifact. However, to create authentic architecture shouldn't necessitate being naïve about the process. After additional research, I realized that the process I was searching for would not follow the path of a vernacular tradition. In this way, this thesis is not a Ruskinian enterprise that seeks to chronicle the architectural styles of the Nova Scotian heritage. Nor is this a search for a systematic response based on *genus loci* as advocated by Rossi. My design does not seek to revive an architectural method from the past or categorize architectural trends, but

2 To briefly expand on this, it is often heard that to design you need to play with it. I often wondered what this meant, having little to relate to from personal experience, and I struggled to identify how it was that I could improve on something by playing with it. I found this quote in *Truth and Method* by Gadamer that helped clarify this connection of art/architecture with the idea of play: "The 'subject' of the experience of art, that which remains and endures, is not the subjectivity of the person who experiences it, but the work itself. This is the point at which the mode of being of play becomes significant. For play has its own essence, independent of the consciousness of those who play. Play also exists - indeed, exists properly- when the thematic horizon is not limited by any being-for-itself of subjectivity, and where there are no subjects who are behaving 'playfully'. The players are not the subjects of play; instead play merely reaches presentation through the players." At the same time, I remembered Heidegger and wanted to be part of a time when I could dwell in a place. These two independent thoughts fused together and became a search for a place to allow for play to happen, and allowed for an enduring artifact to present itself through the place and the author.

instead learns from and understands past influences, to create an approach to place-making that is appropriate to the current cultural influences of my time. In this way, it does adhere to a sort of critical regionalism[3] in an architecture searching to acknowledge site. Through this acknowledgement of its context and its relationship to place, the design is able to articulate the differences between a designed approach and a vernacular one. It is made explicit that by articulating these differences, it becomes possible to understand better the nature of a place and the nature of an architect's influence on that place.

Caribou Harbour is the chosen place, because it is here that I am able to feel connected to my own personal journey as a designer. This place was inhabited by a people known as the Acadians. The first Arseneaults in Canada landed and began to build a community for themselves in a pre-industrial world not far from this location over 400 years ago[4]. Through collaboration and intermarriages with their new found neighbors, the Mi'kmaq, the Acadians would come to find a new way of life that would be passed on for generations to come. It is this history that allowed me to feel I had something to contribute to my chosen site in an authentic way that would relate to me personally and to a larger audience as well. The choice of this place for my thesis was important because it created a specific reaction to my own intuitions about what I imagined my thesis becoming. The design is much a result of looking and asking about

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3 Alexander Tzonis and Liane Lefaivre provide an excellent description of Critical Regionalism in their *Introduction to Architecture in Europe since 1968, Memory and Invention*,(Thames & Hudson, 1997). They mention that "The distinctive character of contemporary regionalism is not only 'adversary', as with romantic regionalism; it is 'critical' as well. This sounds like a contradiction in terms, since 'regionalism' connotes positive if not conservative values, while 'critical' implies negativism if not radicalism. Critical, in the sense we use this term, is closer to the Kantian *critique*, and also to the agitated writings of the Frankfurt School; it challenges not only the actual world, but also the legitimacy of *possible* world views. In other words, it challenges, it critiques, habits of thinking and the role of clichés. In terms of architecture, this critical viewpoint is based cognitively, and aesthetically, on 'defamiliarization'. Defamiliarization, a concept closely related to Brecht's *Verfremdung* ('estranging'), but also to the Aristotelian *xenicon*, was coined by the literary critic Victor Schklovsky in the 1920s. He defined it as aiming to 'prick consciousness' and destroy the hypnotic effect of contemporary consumer culture." Note that this differs slightly from Kenneth Frampton's later use of the term.

4 Port Royal was founded in 1605, by Pierre Dugua, Sieur de Mons, and Samuel de Champlain.

what this place needed in the way of architecture. It is this process of back and forth between place and myself that is the essence of this thesis.

Using the technique of hand drawing, digital rendering, photography and model making, I have filled the thesis with examples of textures and emotions connected to the place. These techniques provided a sense of authorship to the materials collected from the various observations of the place. The techniques have helped to conclude the body of work undertaken in the past few years with a sense of accomplishment in achieving a design that evokes thought and feeling. Personalizing the work and using a process that was created specifically for this thesis allowed me to reflect on the overall product of the thesis with pride. The following drawings, stories, excerpts and insights are meant to aid the reader in understanding the implications of this thesis design on the idea that an architect can have a direct and thoughtful influence on place-making that results in an architecture connected to its surroundings and cultural context.

PLACE...

An Introduction to Caribou Harbour

The site for this thesis is based on an anchor point (namely Caribou Harbour) and its surrounding context. The existing wharf crucial to the makeup of the site becomes the physical artifact from which to launch the design. It ties the past with the present and future design potentials. The site has many layers to it that influence the process of the design. These layers provide information on the previous inhabitants of the land. The first step in this thesis was to establish a deeper understanding of the site. As a result, the design was then able to emerge more naturally from the context and intrinsic values of this place.

To accommodate the design processes, the “place” is often frozen for a moment so that the site can take over as a conceptual construct. This conceptual construct can then be subjugated to the necessities of function and production. To choose a site makes what was there before something different than what it is now and will become. I have chosen to examine the boundaries located on the eastern shorelines of Caribou Harbour as part of the process of creating a site for my design (See Figures 1&2).

Here on this site, outlined by a series of drawings and narrations, the place became frozen in time where I could develop architectural interventions for real or imagined uses. This process of freezing time is what I am calling “place making”. Having spent time reflecting on and drawing out imagined scenarios, I was able to create the final designs. When examining the act of building through the parameters of the site and the site constraints, I discovered that to further understand this place I needed to create a thesis that would allow me to articulate the connections between my investigations, observations and final vision for this site.

Through my investigations I was able to discover one of the trademark engineering innovations of the Acadian settlement tactics. *Aboiteaux* are wooden sluices located at the bottom core of dirt mounds acting as dike systems to rising waters due to tidal fluctuations.(See Figures 3&4) Typically found in marshy locations along the Nova Scotian shores, the original dike systems were an Acadian innovation specific to the salt marshes found in Nova Scotia. As many Acadian families were coming from Northern France and were typically of the working class, it was likely that the *Aboiteau* was an adaptation of the dike farming techniques used in the Netherlands to this day and would be a common settlement tactic. A significant innovation was the introduction of a wooden clapper

that would close when the tides rose and would open to let the fresh water out when the tides were down. This allowed for the marshes to be slowly desalted and provided prime farming land in the newly settled lands. I would also speculate that it avoided any likely territorial disputes with the Mi'kmaq since the marshes would have been of no value to them. This ability to desalinate the marshes was a significant accomplishment characteristic of the Acadian people. In a larger sense it also illustrates the Acadian cultural trait of taking something of little value to others and increasing its value by a large factor. This resourcefulness combined with the success of the Acadians settlement practices also was the likely root-cause of friction with later settlers from English-speaking countries. The less-successful settlement tactics of the second wave of settlers attempting to farm the rocky landscape of mainland Nova Scotia led to a natural envy of the earlier successful settlers. The ensuing friction between populations would lead to the English eventually rationalizing the need for the Acadian deportation as a means to claiming the rich farming soils as their own.

The success of this small wooden box inspired my desire for the aboiteau to become the primary parti for the overall thesis and resulting design. Beyond its physical construction, the *Aboiteau* has also been used in literature to represent the metaphoric condition of the Acadian diaspora as will be examined in further detail later in this chapter (see Chapter 1, Section vii - *Summary of Caribou Harbour*), yet it seems pertinent to mention at this time that the Aboiteau as a parti can be both literal and metaphysical.

When examining the site it is best to understand it at several different scales. The largest scale relates to its position in space as a crossroads between PEI and Nova Scotia; the site is part of the harbour front at which the terminal for the ferry is located. At the largest scale the harbour acts as a node to a waterway network that connects far reaching ports in Newfoundland to the rest of mainland Canada via the Trans Canada highway. At a closer scale to the building design and its neighboring context, the site relates to several zones of usage that have been specified by policy and social customs. These zones are as follows: on the north boundary of the site is located a small conservation area on Munroes Island; connecting the island to the mainland is the eastern boundary of the site known as Munroes Island provincial park; nestled between the provincial park and the physical footprint of the remaining wharf are a small number of homes along Simpson drive, known as Caribou Shores Condominiums; and finally on the south-western boundary are the lands of the current owners of Site Media Inc. The owners are inspiration for future artistic uses of the area. These zones create a density that gives the site a focus and allows connections to be made to the place and final design. At the smallest scale, the specific

locations of the final design interventions are a hybridization between the existing and the new zones. This hybridization creates a unique threshold condition between land and sea and builds on a rich cultural tradition found in the *Aboiteau* metaphor.

The final condition of the site depends largely on the project's influence on the site. Using existing materials and structures to establish a clear distinction from the purely modern exercise of "tabla rasa", the design proposes a new use for the site and hopes to distinguish itself as a new approach to an old place. Clearly there are remnants within the site that recall a past history and provide clues to previous uses of the site. This history, though no longer appropriate for contemporary functions of space, can still exist in a hybrid form through the melding of geometry and site placement for the new design. This hybridity adds depth to the final design by making it an explicit exercise to approach pre-existing conditions of the site with a desire to give attention to the past influences on the site, while still setting a positive tone that speaks of a different future to come.

To create a portrait of this place, I have used written prose and vignettes to help provide social and interpretive visions of the site through the lens of language and mythic paradigms.


Northumberland Strait
NFL Ferry Terminal
Munroes Island
Caribou Harbour
Nova North Seafoods Inc.
Caribou - Munroes Island
provincial park
Site for Aboiteaux Project

Figure 1

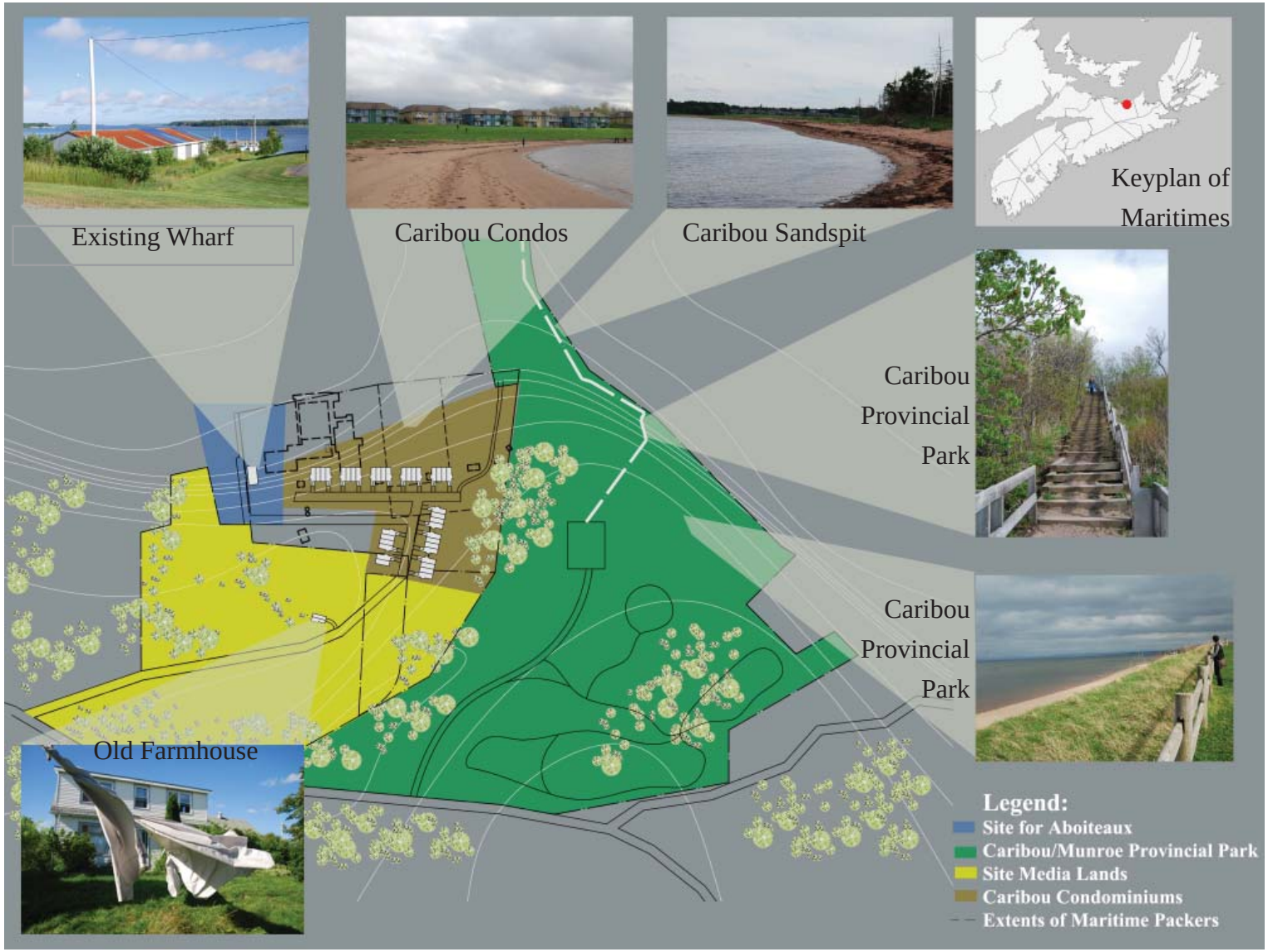
Existing Wharf
Caribou Condos
Caribou Sandspit
Keyplan of Maritimes
Caribou Provincial Park
Caribou Provincial Park
Old Farmhouse
Legend:
Site for Aboiteaux
Caribou/Munroe Provincial Park
Site Media Lands
Caribou Condominiums
Extents of Maritime Packers

Figure 2

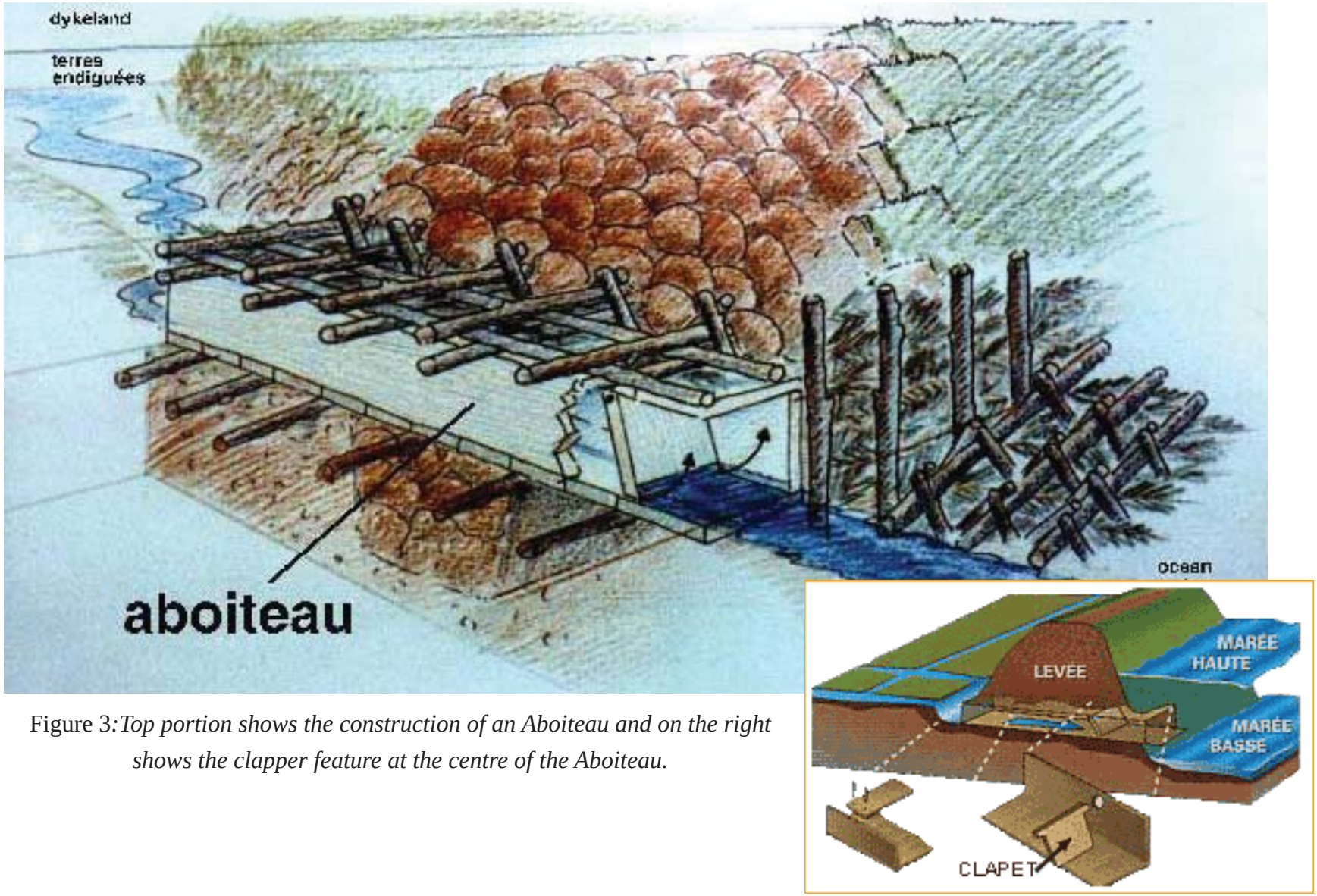

Figure 3:*Top portion shows the construction of an Aboiteau and on the right shows the clapper feature at the centre of the Aboiteau.*

Figure 4: *Top Image of final excavation of the West Pubnico Aboiteau with the image on the right showing the site for the West Pubnico Aboiteau.*

History of Caribou Harbour

There are two key influences on the historical context of this site. The first is the remains of the world's largest lobster factory. The second is the more ethereal presence of the Acadian community and their continued participation in the shaping of the site. It is my belief that the two connect in an invisible way and are crucial players in forming the harbour as a place to remember.

Having first visited the site out of a desire to work with Site Media (owners of the lands adjacent to the existing wharf) on their documentary project about the Maritime Packers Lobster Factory, I was distressed to find out that the original buildings of the factory had been bulldozed to allow for the construction of the Caribou Shores Condominiums. The initial spark for choosing this place for my thesis was the prior existence of the world's largest live lobster factory. The lobster factory provides a vivid narrative of the historic and cultural context of Caribou. The Factory was an extension of what used to occur in the home when the industry first started. Instead of having one family in one dwelling, the factory brought the same process into one structure. The process itself was never overly mechanized (See Chapter 1, Section iiia - *History of Canneries and Factories*). It remained pretty true to the original process: that process being to bring the catch of the day into the kitchen, and prepare the lobster for canning by hand. The advantage that I can see in bringing the individual kitchens into one common space was the ability to do this process side by side and move it down a line. However, this entire process consisted of manual labour, for this reason I could imagine a lot of socializing and community building occurring for the summer season. It is said that the French-speaking ladies from out of province would come down each summer, and would can in the factories along the shorelines to help provide the manual labor needed for the large quantities of lobster and fish being shipped out during the summer season. There are many stories which tell of the summer hours spent at the factory. The positive impression and mark it left behind on those who worked at the factory were hard to describe. There is no doubt their lives were diminished by its removal from their landscape.

When industrialization came to the shores of Caribou, it resulted in the emergence of what became known as lobster factories. The Maritime Packers Lobster Factory appears to have been one of the more successful factories of the region. This factory would come to be known as the world's largest live lobster factory. The factory also became the hub of activity for the shipments of lobster and

other fish products north and south of the border. Developed from the strategy used in local fishermen's homes that once were based on subsistence fishing, the new "factory" would mimic a maritime kitchen. It would allow for many workers of Acadian heritage to come from Montreal (in Maritime Packers case) each summer to prepare and can the fishermen's harvest from the surrounding fishing areas going as far north as Newfoundland and Labrador. These canned goods were then destined for areas all over Europe and North America. The success of this particular idea was attributed to Samuel Brody (See Chapter 1, Section iiib - *Summary of an Interview*), a local businessman of the area with the good sense to capitalize on the growing popularity of lobster.[5]

The following pages illustrate the history of the factory by using a combination of historical photos, current photography, and renderings created from a digital model. This is intended to interpret the effect that the lobster factory had and continues to have on the site chosen for my thesis.

.....

6 An alternative narrative states that the success of the factory, which grew rapidly during the early twenties when a ban on alcohol was enforced in the States and not in Newfoundland, was attributed to the idea that the whole business was a front for smuggling booze across to the U.S. where the North/South border was still weak, especially in the Maritime provinces, and family connections ran deeper than national identities.

Figure 5 - *This image provided by the Northumberland Fisheries Museum shows the location of the factory and how this end of the harbour was open with Munroes Island being disconnected. It is also possible to see small house-like structures known as bunkers that would house the fishermen while working at the factory.*

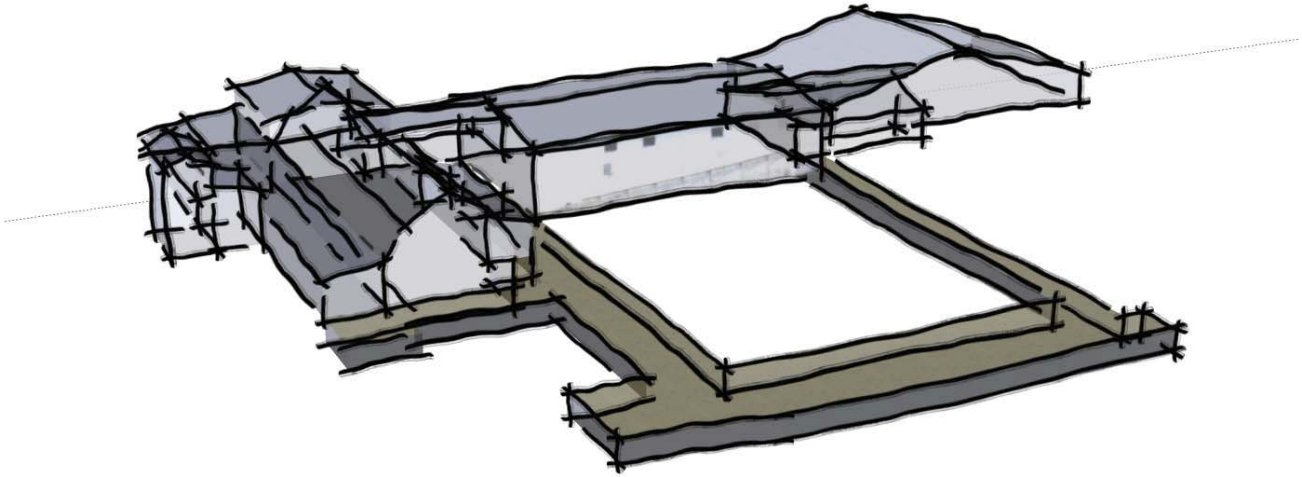

Figure 6 - *The top rendering shows the main structures of the factory. The far right structure still stands today but has been relocated to the North Nova Seafood Plant location a couple kilometers away.*

Figure 7 - *On the right is a photo taken of the activities on the wharf before the lobster where transported to the kitchens to be canned.*

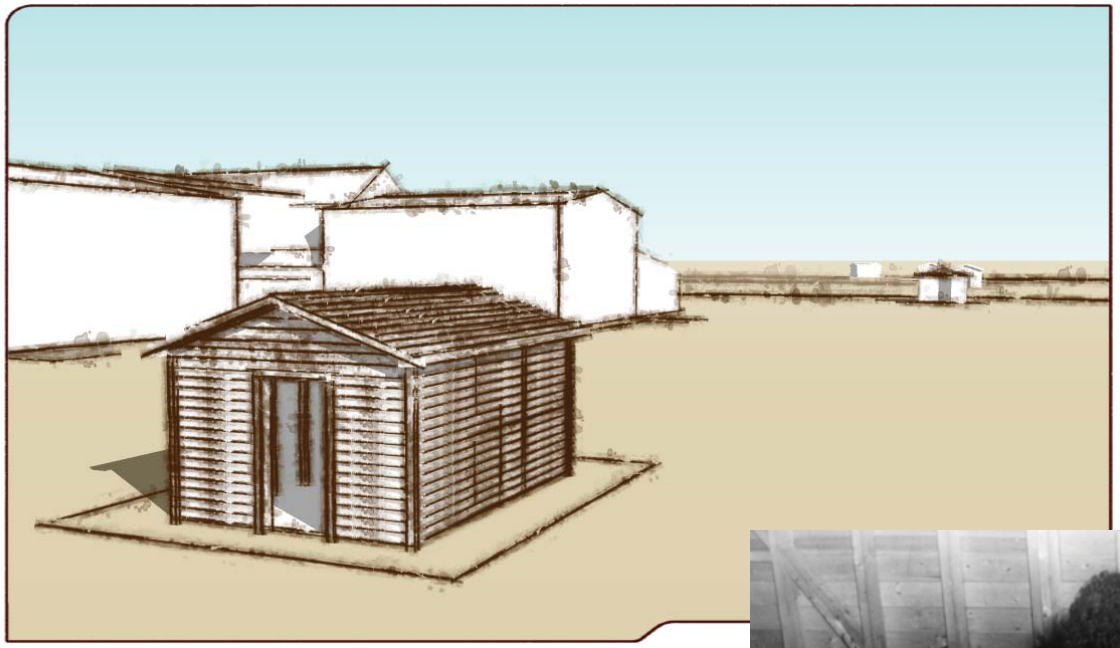

Figure 8 - *The top rendering shows an example of what a bunker would have looked like. This one is based on dimensions taken from an existing structure in the Northumberland Strait Museum.*

Figure 9 - *The photograph on the right shows the shelling process that occurred in the main kitchen of the factory.*

Figure 10 - *This image shows the factory at a later date with the spit filled in. Also on the bottom left portion of the image is the location for the Aboiteaux. Many of the trees shown in the foreground have been thinned or cut and young birch groves have been able to regrow in their place.*

Figure 11 - *This image shows the remains of rails that were used on the spit. They have now become rusted and are decomposing quickly. There are many such "ruins" left behind in the landscape.(See Chapter 1, Section iiic - History of Floats for a more detailed explanation of the rails and their relationship to the factory.)*

Figure 12 - *These brick shards were found located on beaches in front of the condominiums. When I went back a year later, I was unable to find them again, and it reminded me how the earth has a tendency to cover and then reveal hidden objects throughout the seasons.*

Figure 13 - *Sitting in front of the condominiums, the remains of a large concrete pad of approximately 60'x30' show how recent it has been for the harbour to have undergone its change from industrial landscape to touristic destination.*

Figure 14 - *These rails were used to haul waterlogged floats out of the water once the season was complete for lobster fishing. Similarly my design for floating cottages could reuse this simple system for winter storage during the off season.*

The presence of this particular factory has added to the character of the harbour and contributes additional layers of memory to this place. The harbour has become a significant crossroads between the ocean and the mainland. In addition to the harbour being a natural crossroads between PEI and Nova Scotia, a cultural crossroads also becomes part of its history as illustrated by the existence of a sister factory on Magdalen Island. The sister factory seems to be consistent with a pattern of industry that has been repeated over many centuries. The island is home to one of the oldest continuous Acadian settlements and shows how cross-cultural ties permeate present-day lives in the area. It is especially significant that Caribou has been a hub of activity for most of the Maritime fishing network, reaching as far north as Newfoundland and Labrador. From Caribou, shipments were made across the US border and overseas. It is clear that this site has been invested with a special significance charged by the repeated crossings that have marked this harbour as a special place to dock. As the "Walbiri people in Australia, a society of contemporary hunter-gatherers, demonstrate how habitual passage over traditional lines of movement invests landscape with significance and mythic content"[6], so too have the patterns of cross-provincial and cross-national passage of families for generations given Caribou Harbour an identity of its own, invested with a significance that transcends time.

To explain the significance of embodied myths within a landscape, I will use an excerpt from James Hollis about the word myth and its connective powers:

> When I use the word myth here, what I am asserting is quite different. Myth derives from the dramatically embodied imagos which our soul serves, whether we know them or not, whether they are helpful or not, whether culturally imposed or individual in origin. In short, our personal myth is our implicit value system, those internalized authorities and controlling ideas that govern our life, whether we know them or not, like them or not, chose them or not.
>
> On any given day, chances are high that much of our life is a reflexive response to the activation of these imagos.

6 Elizabeth Barlow Rogers. 2001. *Landscape design : A cultural and architectural history*. New York: Abrams, 504

Indeed, it is quite possible to imagine a life lived mostly unconsciously, governed by reflexive responses, conditioned and reinforced over time, which create patterns and libido fixations…

In fact, most of the time one's life serves one's complexes, those deep-seated value systems derived from another time, another place. On any given day, one is more likely than not to be reenacting a mythological system internalized from popular culture or one's family of origin. Our collective ways of understandings are conditioned by the Zeitgeist[7]. Were we born to another civilization, another era, our conscious values and our conditioned reflexes would be wholly different…

…Whenever we dance to the seductive tune of money or health, we are living a mythological system which has little to do with the journey of the soul. But while these two imagos constitute the prevailing myth for many, there are other submyths as well.

Even more ubiquitously than money and fitness, we are bewitched by the charged imagos of our family of origin. These mythologems are loaded with primal, often unanalyzable energy, generated when we were most vulnerable, least capable of rational reflection, least aware of the possibility of alternatives. The foremost of these highly charged mythological ideas, as mentioned above, is: 'The world is large and powerful, and I am not'. We have all internalized this message, though with a thousand variations and strategies for survival. We seek to control the world, through learning or power, or we stay out of harm's way, or we finesse the power inequity through a thousand nuanced adaptations.

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7 Zeitgeist is a German language expression literally translated: Zeit, time; Geist, spirit, meaning "the spirit of the age and its society". The word zeitgeist describes the intellectual, cultural, ethical and political climate, ambience and morals of an era or also a trend. In German, the word has more layers of meaning than the English translation, including the fact that Zeitgeist can only be observed for past events. (Taken from http://en.wikipedia.org/wiki/Zeitgeist on April 24, 2009.)

The interplay of the value systems of our culture and family of origin constitutes the operational personal myth at most moments of our lives. Given the fact that we chose neither our family of origin nor the culture into which we were born, and that both exercise enormous power in our lives, just how much has our operational myth been "chosen"?

Our ancestors intuited these autonomous powers, and sometimes even named them. In the Greek imagination, for example, such formative forces had a virtual personality: Moira, fate; Dike, justice; Nemesis, retribution; Sophrosyne, compensation; Proerismos, destiny. These great implacable powers opposed and often thwarted the unfolding of one's destiny. Moreover, the collision of these forces plays out within the human soul through what we call character, which etymologically means markings inscribed on the soul. Despite the impersonality of these limiting powers, in the classical mythopoesis humans are nonetheless affirmed as responsible for the conduct and consequences of their life. While our character may predispose us to certain choices, and therefore consequences, the lens given by Moira, through which we see a distorting picture of the world, biases those choices and alters the course of our life.

Our ancestors' capacity to personify these forces enabled them to honor their power. Blessed with such images, and with the tragedies depicting their influence rippling through generations, who could not believe that life was lived on both mythological (that is, psychological) and mundane planes? Who could not respect, even tremble before, these great divinities? If destiny sweeps up wise Oedipus, or the powerful Agamemnon, what then of me?

We all still live on this mythological plane, for we are creatures of depth, not surface, whether consciousness is willing to acknowledge the invisible agencies or not…

…We can only begin to discern these mythologies through close, ongoing attention. Sober reflection on the patterns of one's life may bring hidden mythologems to the surface. Recall that by "mythologems" we mean affectively charged ideas or motifs; or clusters of motifs, and the value system and enactment which they jointly generate. This

> sort of reflection is intermittently possible in the first half of life, but much more so, and more necessary, in the second half…
>
> Since nothing is ever lost to the psyche, all the charged experiences of our history are present, active to a greater or lesser extent, and are potentially able to usurp consciousness and repeat the original paradigm. No wonder we are creatures of habit. I have sometimes been accused of being pessimistic about growth and change. To that I would reply that it is not pessimism but realism which avers that the more we learn of these buried ideas and the energy attached to them, the more we realize the immensity of the task of rendering them conscious and of staying conscious in any given moment so as to have a possibility of a new choice…
>
> …Of course, however conscious we are, we will continue to encounter the suffering and struggles of life, but through self-examination one may also be able, from time to time, to actually live one's own journey, not that of one's parents or one's culture, or one's trauma. We are, inescapably, mythological beings. The only questions are: what myth and whose, ours or someone else's?[8]

The importance of one's myth, and its connection to how reflexive our lives can be at times is a large part of this thesis. Understanding and discovering more about the Acadian myths have helped in the creative portion of this thesis and allow the thesis work to connect with the place in which it has been situated.

To continue with this concept of myth as presented by James Hollis, I have recreated the myth of Caribou Harbour so that it can be linked to both factory and Acadians. A clear theme and identity can be found in the way a continued effort was made in past times by the Acadian community to stay in the land known as Acadie (See Chapter 1, Section iiif - *The New Acadie*). If there was a way to remain, the Acadians found this way. This may have been a purely reflexive activity based on the Acadian myths but for whatever

8 James Hollis. 2003. *On this journey we call our life : Living the questions. Studies in Jungian psychology by Jungian analysts*. Toronto: Inner City Book, 48-56.

the reason for coming back, the land and the ocean were the only means to sustain their community. The establishment of the sister factory within one of the oldest remaining Acadian communities shows how the two heritages of factory and fisherman are definitely connected. In this same pattern one can see how a continued presence through their labour would allow for the Acadian community to stay connected with their roots. James Laxer in his history of the Acadians states:

> With the conclusion of the Seven Year's War, Acadians were accorded the right to return to Nova Scotia. This right, however, was subject to severe restrictions that made those who returned second-class subjects to the Crown, both legally and as a result of the dire circumstances to which they had been reduced. Acadians were forbidden to resettle on the lands from which they had been deported. The colonial regime in Halifax was determined to reserve the best lands in Nova Scotia, including the fertile farming regions along the Bay of Fundy coast, for immigrants from New England. Not only were Acadians forbidden to occupy lands their families and communities had wrested from the sea over the previous century and more, they were limited to settling in small groups in separate locations. Colonial authorities did not want Acadians to reconstitute themselves in large enough numbers that they could assert themselves as a people. In addition, until June 1768, a Nova Scotia government regulation formally stipulated that grants of blocks of land in the colony would be made only to persons who undertook to settle the land with Protestant inhabitants. To relax, if not abolish, this regulation, British authorities announced that in the colonies, unlike Britain itself, Catholics could own and inherit land. This stance opened the door to the return of Acadians to Nova Scotia, even though the law that prohibited Catholics from owning or inheriting land was not repealed until 1783.
>
> …Those who returned were required to swear an oath of allegiance to the Crown. The plan of the authorities was to keep the Acadians on the margins of society throughout the Maritimes, in Nova Scotia, Cape Breton Island, Prince Edward Island and in New Brunswick, once it was established as a separate colony in 1784. Immigration of English-speaking settlers was key to marginalizing the Acadians. By 1763, twelve thousand migrants from New England had settled in Nova Scotia.
>
> There is a tragic irony in the fact that some Acadians were hired by the new settlers to assist them in restoring the

aboiteaux that had been essential to the success of Acadian farming in the days before the deportation. The wanton destruction of Acadian communities had not only involved the burning of houses and churches, it had resulted in the wrecking of much of the system of water management on the marshy soil that had been reclaimed from the sea. To make the aboiteaux operational again, the New England settlers, who were not schooled in the form of agriculture, soon realized that they needed advice and assistance from former Acadian farmers.

Acadians returning to Nova Scotia sought new land to occupy. By the end of the eighteenth century there were about four thousand Acadians living in Nova Scotia. The largest number of these settled on the Bay of Fundy coast, west of the territory of old Acadie, in the area that lies between Digby and Yarmouth, at the tip of the peninsula. Although the new land was picturesque, affording spectacular views of the sea, its scrubby soil and rocky outcroppings forced the Acadians to turn to the sea for their livelihood. Just as the original Acadians, many of whom had been townspeople, had mastered the art of transforming marshy soil into rich farmland, the resettled farmers had to learn to become fisherman. For over two centuries, since their settlement in this part of Nova Scotia, Acadian fishermen have sailed out of their tiny ports in search of scallops, lobster, shrimps and codfish.

The decision of the British Board of Trade in 1764 to permit some Acadians to resettle in Nova Scotia was prodded along by a Huguenot fish merchant who hailed from the English Channel Island of Jersey. Jacques Robin, who was setting up long-term fishing posts on Cape Breton Island and on the Baie des Chaleurs, regarded the Acadians as especially useful because of their vast experience in the territory, and also because their close relationship with the Mi'kmaq could add a fur-trading component to his commercial ventures. A letter from the Colonial Office to Governor Wilmot in Halifax showed that, while the imperial authorities did not object to the return of Acadians to work in the fishery, London continued to regard the Acadians as a threat to the tranquility of Nova Scotia.'…[W]e see no objection to their [Acadians] being accommodated with small lots of land amongst the other settlers,' the letter stated, 'provided they take the Oath of Allegiance and that great care is taken to disperse them in small numbers that it may not lie in their power to disturb and annoy that Government, which was in its first establishment obstructed and brought into so

> great danger by their rebellious and turbulent disposition.[9]

In the spirit of Laxer's observations about Acadians, I desire to help cultivate the region with my own contribution and imagine that it can help to produce a sustainable future that stays connected with its past. The old farmhouse, located on the southern most point of the boundaries of study for this thesis, acts as a place of retreat and reflection or contemplation for what this place is. The land and sea combined to create a sense of place that on many different levels spoke of worlds that were, that are and that might become. The symbolic passage of time can be seen in the remnants left of the factory, the new architecture of the condos and the beautiful landscape that is slowly changing from agricultural landscape to something more wild. Today, the mythological and symbolic worlds of generations before have been replaced with a technological reading of the world that is dehumanizing in nature. This thesis is a statement of resistance to this dehumanizing effect.

The existence of this factory is what brought me to this place, and allowed me to ask the question of what could be designed for this site. This is where the start of the process of place crystallizing into site commenced. Having then investigated the subject further, I was pleasantly surprised to find that my own family of origin connected me to this place, in addition to the recent history of the lobster factory. This gave me inspiration, memories, and cultural context to provide an avenue for siting my design along the shoreline adjacent to the remains of the lobster factory, and connected by an existing federally owned wharf. The design also speaks to an environment and seasonal existence that is distinct from contemporary global culture (See Chapter 1, Section iiie - *Acadian Economy*). A rethinking of site context imbues this thesis with a specific discourse on architecture from my own perspective. As Kristina Hill states in her essay entitled *Shifting Sites*;

> As designers participating in a contemporary intellectual milieu, we can no longer see sites as evidence of equilibrium states. Sites are not what we humans once thought they were, and probably are also not what we will come to think they are. Sites matter precisely because it is in place that we can prop the windows open on the past

9 James Laxer. 2006. *Acadians : In search of a homeland*. Toronto: Doubleday Canada, 113-116.

> and be specific about what is known and how. At the same time, sites allow us to gain insights about the ways things are changing in both the world and our own theories by allowing us to examine the nature of those theories in relation to human experience. The comparison of theories as they change over time, in relation to social and cultural contexts, provides an intellectual device that can act as a periscope, allowing us to peer out over the reifications that might otherwise limit our capacity for insight.[10]

At the heart of the design rests the embodied myth of the Acadian tradition of homeland, and a desire to return to an Acadian birth place. The formation of this homeland can be attributed not only to the geography and environment, but in addition has a strong influence from the existing cultures that have helped in forming the identity of Acadie. (See Chapter 1, Section iiid - *Floating Nation*) The design takes the aboiteau and uses it as a parti for the design and metaphor for the past and future currents of time through this place. This thesis shows the connections from past and present influences and envisions a future that can honour the past and allow opportunities of growth and success, anchored to this wonderful place.

10 Kristina Hills. 2005. “Shifting Sites”, *Site matters : Design concepts, histories, and strategies*, ed. Carol Burns & Andrea Kahn. New York: Routledge, 151-152.

HISTORIC NOTES...

History of Canneries and Factories

The following short history, provided by the Northumberland Fisheries Museum, shows the fluctuating nature of the local economy and how the region has had to redefine itself several times in the past century.

> When the shipbuilding industry began to fail in the early 1800's people living along the shore of the Northumberland Strait began to look at the lobster and fishing industry for a way to support their families. In the mid 1800's, many fisherman worked for cod, herring, salt fish and lobster and took them to the factories to sell. At this time, fish was much cheaper than compared to today's costs, and more plentiful. Lobster was considered a 'poor man's meal' and fisherman even used the lobster to fertilize their fields, and often children were teased when they would take lobster sandwiches to school.
>
> The lobster fishery was slow to grow because of the difficulty in preserving the meat. Other fish could be dried or salted but lobsters were only edible for a short time after they were caught. Before factories became popular along the North shore of Nova Scotia, lobsters were canned in the homes of the fishermen by their wives. The women would boil the lobster, extract the meat and pack them into cans. Each can contained one pound of meat, and were usually sold in packs of 48 … 'green in the sea, red in the pot, and black in the can.'
>
> The lobster fishery began to boom in the 1870-1880's, and since lobster meat would go bad quickly the meat had to be canned immediately. Most wharves and ports had a cannery or factory on site so that the lobster could be canned as quickly as possible. Canning lobster allowed the delicacy to be exported to other countries and the lobster industry suddenly became an important economic anchor to the Atlantic economy.
>
> Fishermen would haul in their traps and nets in a considerable shorter amount of time since lobster was so plentiful. They would then take the fish to canneries where they were packed into cans, and the covers were soldered on with a stick of solder and a hot soldering rod. Then, the cans were put into a hot water bath for a couple of hours. When the

> cans were taken out, a small hole was punched in the top to allow the steam to escape. The hole would be soldered back in and the cans were put back in the water baths. Since each can had to be done individually, canning the lobster was a long process.
>
> In the 1930's the export of fresh lobster became available because of new technology, such as the railroad, gas engines and refrigeration. The number of canneries soon dropped as live lobsters could be transported to other parts of the world for processing.[11]

Evidently there is much that has occurred to transition the economy from a regional to a global, beyond the shorelines of this harbour. Yet it is interesting to see how the advancement of technology has always had a direct impact on the process of fishing. I can imagine with the newer technologies of global positioning systems and radar capabilities, that selective fishing for controlled amounts could be achieved and suddenly the ocean would become much more of a farmed seascape with segregated plots and farmed fish stock being a likely plausible way of continuing to harvest fish as a main staple. Already there have been programs created to help restock the lobster population in the area with hatcheries being built in nearby Pictou. This and many more tactics are being encouraged for a more sustained fish count to allow for long-term fishing careers for generations to come. That said there are still many changes that need to happen before the wage of a fisherman can sustain a family in today's global economy.

11 Northumberland Fisheries Museum. (unpublished manuscript, July 24, 2008). "History of Canneries and Factories", Microsoft Word file.

Summary of an Interview

On September 14, 2007, Bill MacDonald agreed to an informal interview with someone at the Northumberland Fisheries Museum[12]. The following is my summary of the notes from this interview, provided here with the intention of creating a better understanding of the community of this place.

Bill MacDonald is the son of Maurice MacDonald who was the Maritime Packers' foreman and designer. Maurice's mother was Maude MacDonald and was known for her strong personality and as a strong advocate for women's rights. She owned several businesses and helped manage the women workers at the Factory. Maude's mother was Lib who was originally from Scotland and had provided the venture capital for Maritime Packers so that Sam Brody could start the business. Lib's influence on the area extended to the local Indian population, who would often camp on her property in the 1840-50's. Maurice MacDonald was married to Orphy who was from Magdalen Islands. They had met when Maurice's ship was close to sinking in a storm but Maurice managed to come to shore unharmed. Eventually Maurice was convinced to become the foreman of both the Caribou and Magdalen factories.

Eventually Maritime Packers became successful with local competitors being Magees and Burnell & Morrell, although it is mentioned that they were still friends in the business community. Prior to Maritime Packers involvement, each community would have their own Lobster Carnival, however this changed when Maurice suggested to bring everything together into one location and produced some exciting boat races. With the increased need for floats, Maurice and Lauren Hemlow (who had a college degree) were able to design a system that would pump seawater through the floats, as the current was not always enough to keep lobster alive. The design led to an idea of creating glass tanks, however Maurice died before he could see it to fruition and the idea was eventually developed by someone else 5-7 years later.

A common pattern with the invention of the floats was to find that the biggest lobsters were always at the bottom of the floats with the

12 Northumberland Fisheries Museum. (unpublished manuscript, July 23, 2008). "Bill MacDonald interview", Microsoft Word file.

good ones at the float holes, the weak and smaller lobsters were used for processing. “Runners” was the name given to the men who would have to bring up the crates that held the lobster. They had to be quick and able to lift 150 lbs on a regular basis.

Workers at the factory were always fed a full meal with big helpings and always had enough to eat. The name of a popular cookhouse was the Sea Hawk. Fond memories of the Sea Hawk were mentioned to me by people from the area as a fun memory. I would hope that the plan for a cafe on the main floor in my thesis design, could resonate with some of the popular memories of the old cookhouse. It would seem appropriate to call the cafe after the “Sea Hawk Cookhouse” in its memory and for it possibly to be able to offer some of the same meals that were served there before.

History of Floats

Bill MacDonald is the son of Maurice MacDonald who was the Maritime Packers' foreman and designer. He has been gracious enough to provide Northumberland Fisheries Museum with a series of notes from various interviews. Below is a wonderful description of the nature of the floats that would fill the harbour in the summer months. Says Bill on the subject of floats:

> These were large holding cages for storing the live lobsters until they were packed and shipped by truck to the USA. I can't remember the total number of floats but there had to be 15-20. The approximate size of these holding cages was about 40' x20'. They were constructed to accommodate 20-25 trays. Each tray was filled with lobsters and sunk. Each hole that held the lobsters was numbered and dated. The floats were located in the Caribou Harbour at its deepest location and in the middle of the channel. The floats were locked together and formed a large artificial island. After the lobster season ended, the floats were towed to Munroes Island for storage. Narrow gauge railroad tracks were in place to allow the engine to move the floats to dry land. A Powerful 8 cycle engine was used to haul the floats up on the ramp. During lobster season the caribou plant ran 18-20 hours a day/ 7 days a week. Lobsters were trucked in from all over the Maritimes where the season coincided with the Pictou area. During the peak lobster season 350-500 employees worked at the Plant site. These employees came in from all parts in 3 of the 4 Maritime Provinces and Magdalene Islands.[13]

As has been mentioned previously, these floats have become an architectural remnant in my mind. The design incorporates this idea by reintroducing a floating structure in the harbour as a memorial and floating dock where different activities could play themselves out. Some of the photography shows the remains of the railroad tracks lying on the shores of Munroes Island and creates a beautiful portrait of landscape and ruins.

A memory of my arrival at the shorelines of the harbour in July 2008 was my amazement at the stark contrast between shoreline and

13 Ibid.

the developed lands of the condominiums. It appeared as though a chunk of suburbia had been cut out and flown over to sit in an uncomfortable way on the shores of Caribou Habour. In its descent it performed the customary function of flattening the landscape and evening out its edges to allow for the green pastoral look of a mowed lawn to flourish. However as I ventured near the outer edges of the lawns I was pleasantly surprised to find remnants of the Maritime Packers' Factory still showing through some of the sand and rocky outcropping at the harbour's edge. Immediately I thought of Rome and Europe's affinity with the decaying remains of old buildings scattered through a traditionally picturesque[14] landscape. I could see now why it was so important to have these ruins still visible, even to allow the mere glimpse of the past activities. The more I have delved into the past of this area, the more I have discovered the importance of the harbour.

14 According to the Penguin Dictionary of Architecture and Landscape Architecture, the "picturesque" was originally a landscape or building which looked as if it had come out of a picture in the style of Claude or Gaspar Poussin. In the late C18 it was defined in a long controversy between Payne Knight and Uvedale Price as an aesthetic quality between the Sublime and the Beautiful, characterized in the Landscape Garden by wild ruggedness (chasms, dark impenetrable woods, rushing streams, etc.), and in architecture by interesting asymmetrical dispositions of forms and variety of texture – as in the *Cottage Orne* and the Italianate or castellated Gothic country houses of John Nash and later in the mid-C19 Domestic Revival in England. The notion of the 'picturesque' was the most important English aesthetic idea to have influenced architecture. (John Fleming, Hugh Honour & Nikolaus Pevsner. 2000. *The Penguin Dictionary of Architecture and Landscape Architecture*. Fifth Edition. Toronto: Penguin Books Canada.)

Floating Nation

The final design, entitled an Aboiteaux Project, uses the work of Acadians as inspiration. In my mind Acadie is still a place that can spread beyond physical boundaries and national identities. It is meant to inspire an image of a people bound together by community. That community is not limited to language or genealogy necessarily. Ideally I would envision the design being used by the people living in the area, yet allowing any who would like to participate to experience the design independently of national identity.

As Calixte Duguay, poet, musician, composer, explains;

> The word poreux in French means full of holes. I think "porous" is the same thing in English. I wanted to make a pun, a kind of play on words. Starting with the idea l'Acadie is full of holes, we have to decide whether l'Acadie is going to be l'Acadie diasporique, with all the constructive part of it - or are we going to be l'Acadie diasporeuse, with all the negative part of it, all the disillusions, and maybe disappearance at the end.
> It's very mixed up. Some people say "L'Acadie is the Acadian peninsula in the north" and they mean it! They say l'Acadie is nothing more than a small corner of northeastern New Brunswick. I've heard people from Caraquet say, "L'Acadie, you know, Calixte, is Caraquet"; and some people say l'Acadie is New Brunswick; and some people say l'Acadie is les provinces maritimes; and people from Louisiana, when they come here and they hear that, well: "Listen, we have l'Acadie down here too." It's not clear what Acadie is; it's a floating notion...[15]

Hopefully the fact that the design is inspired from Acadian innovation would not hamper anyone from using its resources. In the end the design started from a specific source and identity, yet could easily grow to allow many more influences that would help the development of the overall community engaged with the Aboiteaux Project.

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15 Clive Doucet. 1999. *Notes from exile : On being Acadian*. Toronto: M&S, 187-188.

The Acadian Economy

The plan for the Aboiteaux Project is to be able to provide a space for the potential creation of an economically viable usage of the remaining wharf, that would provide services and functions to help encourage further growth beyond this thesis design. There are previous Acadian models of cooperation that give hope for the success of such a proposition. As recorded by Aurèle Young;

> For a very long time, fish were abundant and no one thought of protecting the stocks since catches were limited, given the relatively small labour force employed in the industry.
>
> At the beginning, the Acadians regarded fishing as a family business in which each member performed a set task. This traditional fishery was a way of life, a subsistence economy carried on within a small community group. Such a conception of the fishery favoured a certain stability in the Acadian population.
>
> So long as this practice lasted, it was natural that fish marketing would not be considered an important factor by the fisherman. This created a kind of barrier between market requirements and what the fisherman were prepared to provide. It also explains why few companies were interested in setting up fish-processing plants in Acadian areas. Marketing only reached our communities in the form of a barter system, whereby fisherman exchanged their fish for consumer goods in company stores. Unfortunately, this system of trade, which was often disastrous for the fisherman, lasted until the 1930's.
>
> About 1930, fisherman became aware of their precarious position and sought to correct it. The organizers of the cooperative movement realized that the fisherman would have to abandon their subsistence economy in favour of a market economy. There was confusion among fishermen at first, because the market economy required production to be organized so as to provide maximum benefit for producers of goods. However, in the face of growing needs and the necessity of securing enough income to meet them, the fishermen agreed to coordinate their efforts to increase the profitability of the entire industry.

> To succeed, they had to introduce new techniques that would increase the quantity of fish while decreasing their unit cost. Confronted with this development, Acadian fisherman found themselves in a perplexing situation: for lack of sufficient capital they could not launch a modernization program to meet the requirements of a competitive economy.
>
> To meet these new needs, fishermen's cooperatives arose in various Acadian localities. These cooperatives showed vitality, and strove to keep up with the march of progress. However, we must stress the fact that with a few exceptions, the fishing industry is still suffering from backwardness in its administrative, technical and research personnel. We have reason to believe that this phenomenon is more pronounced in the Francophone areas. Even though the number of fisherman is bound to diminish, the industry will experience considerable growth in the future. New Brunswick alone has 5484 fishermen, distributed in 230 villages. Of this number, 1768 live in the northeast. In addition 87 plants which specialize in fish processing hire 5000 to 6000 people each year.[16]

Hopefully with the introduction of a new use for the wharf at this end of the harbour, there will be potential for future envisioning exercises that would help several similar maritime communities to flourish and help retain their local population. The current trend for many is to seek employment elsewhere with the desire always to return upon completion of their careers abroad. This could easily be avoided if there were convincing evidence for a sustainable lifestyle that would compare to other more economically successful regions of Canada. The potential for future collaboration with the more "creative class" as a base for economic growth in the area is a real and strong possibility. Undoubtedly there would be many creative solutions that would appear with such a partnership.

16 Aurèle Young & Jean Daigle. 1982. *The Acadian Economy, History and Development, Acadians of the Maritimes : Thematic studies*. Moncton, N.B.: Centre d'études Acadiennes, 200-201.

The New Acadie

To provide another perspective on the site, it may be helpful to realize that there exists not too far from the harbour a Mi'kmaq reserve. Although there can be much discussed on the eventual existence of the reserve and the human tragedies that led to the domination of different cultures in the area, I would like to focus on the positive contributions that the Mi'kmaq peoples have given to the formation of an Acadian culture. Says Clive Doucet on the subject:

> The new Acadie had echoes of the old, especially in the language of seventeenth-century France and the curious mixture of local democracy, co-operative projects, and individual entrepreneurship and the love of place and community which would all continue to characterize the new Acadie. But the Deportation destroyed three of the original pillars of old Acadie - the elder generation, the marsh farms, and the long friendship with the Mi'kmaq people. The friendship with the Mi'kmaq had been essential to the independent character of old Acadie and was central to the Acadian ability to resist the political persuasions of France and Britain. Taking the oath to bear arms for the British Crown would have thrown the Acadians into war with the Mi'kmaq, who were bitterly opposed to the English. Again and again Acadian deputies used this argument as one of their excuses to refuse the English requests to bear arms.
>
> After the exile, this long friendship disintegrated. Partly because disease and war reduced the aboriginal population from about 30,000 to a few thousand. As with the Acadians, the trauma of the long war and the annihilation of their people would plunge them into the grim business of daily survival. The loss of elders for an illiterate society is always a body blow. In a culture where governance, religion, history, traditions, songs, and stories are held only in the people's memories, the elders are the conductors, linking the past, the present, and the future. Without them, the society's spinal cord is ruptured.
>
> The young Acadians who returned not only came to a different place, one which would require new ways of earning a living, but they also came without their elders to recall the past... More than two centuries later, Acadians are beginning to be aware again of the long shared history between the Acadians and the Mi'kmaq. We are beginning to remember we

> have Mi’kmaq ancestors in our family trees. We are beginning to remember the acts of kindness the Mi’kmaq people showed us during the Deportation, evident because Mi’kmaq names often appear as godparents to Acadian children; and that there was a sharing of skills, trade goods, and homes from the earliest days of the Acadian colony. But in the long aftershock of the exile all of this was forgotten, and later, Acadians adopted the attitudes of the dominant society. The Mi’kmaq people were apart. They were the Indians. The Acadians were not connected to them. [17]

My hope is the creation of the Aboiteaux Project could be an additional resource to the local Mi’kmaq population and create a resonance with the past habits of cooperative trade. The need for economic growth goes beyond the individual cultures of the region. Likely a successful approach to seeing this growth would involve past models of collaboration and cooperation that were once the primary mode of survival in Acadian colonization.

17 Clive Doucet. 1999. *Notes from Exile : On being Acadian.* Toronto: M&S, 84-85.

CURRENT CONTEXT
OF CARIBOU HARBOUR...

Just as writers use descriptive adjectives and similes to express their reaction to things, so photographers communicate their feelings by the way they photograph the world around them. But with photography the metaphor is not always clear; images do not convey meaning with the same precision that words do. By photographing a building or a tree, can you show more than a building or a tree? On the surface it would appear not, but just as a photograph of a face can reveal the identity of an individual more clearly than a full-length image, it may be possible for a close-up detail of a building or tree to express more than a picture of the whole. The 'substance' of an object can be conveyed most strongly by moving in closer, until there is an almost tactile relationship between the photographer and the subject. The close-up abstracts by cutting out the extraneous information through careful framing.[18]

18 Paul Hill. 2004. *Approaching Photography.* Lewes, England: Photographers' Institute Press, 2nd ed., 27.

Birch Grove - Site Media Inc. Lands

Figure 15

Front View of Rusted Rail - Caribou Harbour Sandspit

Figure 16

Wooden pilons - Munroes Island provincial park

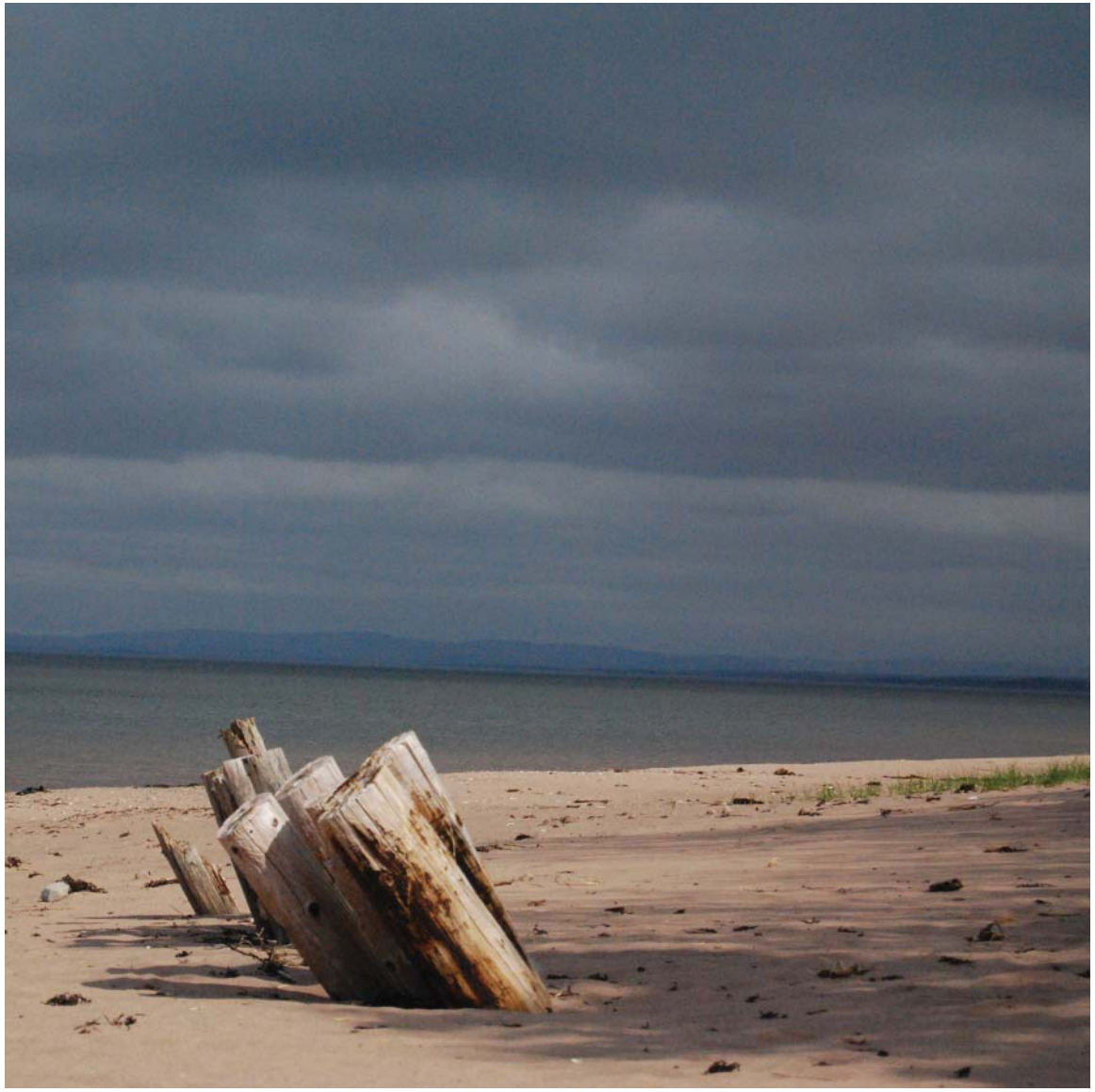

Figure 17

Waterways - Munroes Island

Figure 18

PHOTOGRAPHIC NOTES...

The Federal Wharf

Likely to be decommissioned in the coming decade, the federally owned wharf becomes the anchor point for the design of this thesis. Although the federal government governs the physical structure of the wharf, it is my understanding that the land underneath the water is owned by Caribou Shores Condominiums and that the construction of an actual building would need to be negotiated from the start with a variety of property owners. This project is self-initiated and so there is not the typical client-driven scenario that one would find in a regular architectural practice. That said, the need for collaboration with the community from the outset is a large part of the design philosophy I am advocating. My hope would be that enough interest in the design could be generated in the community, that local stakeholders in the project could be found, and that a willingness to build the design based on the merit of the design would be a plausible scenario. The wharf in this regard becomes a logical starting point for the design, as it is still in use today and allows local fishermen to dock alongside as they prepare for their sometimes-lengthy journeys out to sea. In addition to the practical reasons of wanting to find an economically sustainable use for the wharf, the wharf is an architectural inspiration with its use of wood as its main building material. On a metaphorical level, the wharf becomes an amphibious structure that is partially on land and partially in water and acts as a transitory space between water and land, sort of like the threshold of a door between inside and outside. It is here that the architecture can act as a connective tissue between past, present, and future uses.

Placed at the centre of the design, the wharf would be allowed to continue to function as the docking point for local fishermen. In addition to its initial function, it can become the location for a new platform for fishermen to sell their catch independently at the open air market. This helps create a more artisanal approach to fishing and also attracts tourists to the area during the summer seasons. As well, I imagine that future development of amphibious structures along the shoreline and into the harbour would allow for the wharf to act as a connecting point to a series of floating walkways between cottages and nearby tourist destinations.

The wharf in the final design no longer exists only as a threshold condition, but becomes a destination point as well. Like an inn being built alongside a major crossroad, the design allows for the creation of a inhabitable space where once only travellers

crossed paths. The beauty of the wharf is in its material construction with wooden pilons and water stained sides, marking the rise and fall of the tide. It is a sort of passageway, like the Aboiteau, that creates space at the ends of its linear frame.

Figure 19 - Wharf observation location

(arrow placed on map indicates the location of the photographs shown in the following series)

Seen here from the view of a boat, I was able to take this picture of the end of the wharf from the waterside. If you look behind the ladder you get a glimpse of the length of the wharf itself by counting the crisscross structures stiffening the whole structure.

Figure 20

Taken while still on the same boat ride, this image gives a sense of scale for the different heights of water-level to ground above. In the background the blue metal sided building would be removed, and a space for a new open air market would be created. The new café and gallery space would use the wharf as an edge condition and frame the views beyond.

Figure 21

Taken from the roadside leading down to the wharf, the image shows the proximity of the condominiums on the right and the expansive views through the vistas provided. It also shows the steep incline of land from shoreline to mid-point elevation of the overall site. Behind me is still another 25' or so in elevation to the top of the hill where the original farmhouse remains today.

Figure 22

Standing at the start of the wharf, I can imagine the lobster traps being replaced with tables laden with the day's catch during fishing season, and the wharf humming with activity as people go over the different options available hoping to find a good deal.

Figure 23

The Harbour

Over the years Caribou Harbour has housed many industries. The factories that developed over the years have left their mark and one is still located along the shorelines of Caribou Harbour, the North Nova Seafood Ltd. plant. This factory still uses the same techniques from previous generations to transfer the catches from boat to land. The simple floating wood decks are constructed with holding bays that are submerged on the underside of the deck to create a floating assembly that acts as a temporary way station. The natural buoyancy of the wood is the only mechanism used to create the 'floats' and so they can become easily waterlogged over prolonged usage. Near the end of the lobster season, the waterlogged floats are hauled up onto the beach and allowed to dry out until needed for the next year. Rails along the shoreline were used for this process of hauling the floats out of the water. Located along the sandspit connecting Munroes Island to the mainland are remnants of these railway tracks. Having already discussed this in the previous section (see Chapter 1, Section iiic - *History of Floats*), I will add here that these floats would have filled a large portion of the waterway that used to be open between the site of the design and Munroes Island.

In addition to housing the floats, the harbour can be imagined as safe waters for the location of future structures and vessels. On the eastern shore of the harbour, where rests what is now a sand spit, there used to be an opening to the strait beyond. It is spoken of how the tides used to be quite strong and the harbour had a fast flowing current at some points. Now that it is filled in, the harbour has mellowed greatly: the fishermen I talked with felt that because the harbour no longer has the same fast paced current flowing through it, the local fish population is dying off. At one point in the 1800's, the harbour was so full of lobster that it was possible to stand at the side of a wharf and dip down a net to catch the lobster off the wharf side.

Figure 24 - Harbour observation location

(arrow placed on map indicates the location of the photographs shown in the following series)

This example of a floating dock is located at the North Nova Seafood Ltd., and is an excellent example of the natural ingenuity of the local fishermen. The view beyond the dock: the harbour and Munroes Island create a nice juxtaposition of the industrial feel of the dock with the natural vista beyond.

Figure 25

One of the fishermen was nice enough to let me get down on the dock and take a picture of the open holding bay. He kindly warned me to watch that I didn't get my feet wet, as the water could come up onto the deck from time to time with the waves. Fortunately, I managed to keep my feet dry.

Figure 26

I was amazed to find out how easily the whole structure floated even though it was only made of wood. They all laughed when I asked if there were any styrofoam floats underneath to help keep it up. “No ... Just wood” was the reply. It was also interesting to see the vibrant blue colour jump out when revealed from the wood trap doors.

Figure 27

I couldn't resist attempting to capture the experience in one panoramic view. This close to the water and with the trap doors down, it seemed like I was standing on something quite solid. It showed me how simple it was to create a floating platform.

Figure 28

PEI Ferries (Les Navire D'Ile St. Jean)

On the opposite end of the Harbour, located about three kilometers down the road, is the terminal for the Northumberland Ferries Limited (NFL). Prior to the completion of the Confederation bridge in 1997, the ferry system was the only means of accessing Prince Edward Island or as the Acadians use to call it, Ile St. Jean. Although not recognized today as Ile St. Jean, the island is home to many Acadian families who were able to escape the 1755 deportation by hiding on the island. Having discussed my thesis with a friend of mine who grew up on the island, she mentioned how there used to be many kitchen parties in the summer, where people would travel from across the strait to come and join up with friends and family and vice versa. The ferry link is more than simply a means of travel, it identifies the continuous community connection between island and mainland that has been established for centuries.

To help introduce the site location, I have often used the ferry terminal as a landmark to indicate the site for my thesis. The ferries themselves have become a destination point for some tourists, and the experience of simply crossing via ship is worth the trip in and of itself. In addition, the harbour is experienced in a unique way when seen from water. The experience of the movement of the waves and the vastness of the open sea create a sense of awe. Edward Casey describes this sense of awe as an, "experience of desolation"[19] which adds to the sense of wilderness that is typical of the region. This experience, combined with the open seascape, left its mark on my soul.

To quote Northrop Frye; "Canada has, for all practical purposes, no Atlantic seaboard. The traveler from Europe edges into it like a tiny Jonah entering an inconceivably large whale, slipping past the Straits of Belle Isle into the Gulf of St. Lawrence, where five Canadian provinces surround him, for the most part invisible. Then he goes up the St. Lawrence and the inhabited country comes into view, mainly a French-speaking country, with its own cultural traditions. To enter the United States is a matter of crossing an ocean; to enter Canada is a matter of being silently swallowed by an alien continent."[20]

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19 Edward S Casey. 1993. *Getting back into place : Toward a renewed understanding of the place-world*. Bloomington: Indiana University Press, 195.

20 Northrop Frye. 1971. *Bush garden : Essays on the Canadian imagination*. Toronto: Anansi, 217.

Figure 29 - Ferry observation location

(arrow placed on map indicates the location of the photographs shown in the following series)

Katherine Knight has created an amazing film depicting the buoy seen here. She was kind enough to have me join her, and a group of students and friends, in getting a tour via boat in the summer of 2009.

Figure 30

I only had a few moments to capture the passing of the ship with only the buoy as a marker for movement. Strangely, the distances were pretty much flattened with the lack of landscape features in between the buoy and ferry.

Figure 31

At one point I thought for sure the ferry was going to collide with the buoy, before I realized that what appeared close was actually quite a significant distance away, the sheer mass and size of the ship was what made the distance appear much smaller than it actually was.

Figure 32

According to their website, the actual length of the ferry is 114.2m long. Considering that a commercial truck is about 20m long, it's hard to imagine the size until walking inside the cargo hull. At some point in the future I plan on going to PEI to see more of what is on the other side of the strait.

Figure 33

Caribou-Munroes Island provincial park

The provincial park becomes another close and important connection to the mainland, which acts as a buffer between the vast seascape of the Northumberland Strait[21] and the sheltered harbour. Turned into a wildlife conservation area, the island is home to a variety of animals, and as the park brochure states;

> On Munroes Island, visitors can view one of the few remaining natural stands of beech in this region, while white spruce, balsam fir and maple are common throughout the park. Small mammals such as the red fox thrive on this island sanctuary. Along the beach, vegetation such as marram grass and beach pea protect the fragile dunes. Visitors who keep a careful watch on the skies above Munroes Island may be rewarded with a sighting of a soaring bald eagle or osprey. The park is also a common nesting area for migratory shorebirds and waterfowl, such as the black duck, mergansers and the green- and blue-winged teal. Grey seals can be spotted in the waters here, occasionally coming up on shore. At low tide, tidal pools abound and are filled with many varieties of sea life. Hermit crabs are commonly found as are shellfish and jellyfish, which migrate along the coast in large numbers. In the bay behind the beach, great blue herons can be seen swooping down with majestic seven-foot wingspans to feed in shallow pools or at the water's edge. An hour spent along the shore will reveal the busy scurry of sandpipers and the feeding habits of gulls and terns as they skim the sea, diving with grace and ease.[22]

Approximately twenty years ago, the harbour was accessed by either the west or east entrance and the island was an independent land mass. However due to the high tides and reduction in use of the harbour, the east entrance has now filled in completely, forming a connecting sand spit that allows park visitors to hike along the northern shoreline of the island.

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21 The Acadians would have called the strait 'La Mer Rouge', translated directly as the Red Sea. This likely comes from the fact that the sand in the area has a strong red tinge. It is rumored that the famous potatoes from PEI are so good because of the specific makeup of its red sand.

22 *Nova Scotia provincial parks Brochure*. August 2009. Information Circular PKS-63.

This contemporary function of the island adds to the presence of the harbour as a destination point, and builds on the wilderness factor that was described briefly in the previous sub-chapter entitled ‘PEI Ferries (Les Navire D’Ile St. Jean)’. It is a common desire in today’s highly urbanized culture to want to find a place that is outside the city. The site that is the focus of my thesis can thus become a sort of extension of the touristic function, encouraged by the presence of the provincial park. Additionally, the amphibious cottage structures designed as part of this thesis could be used to add to the sleeping capacity of the existing campground.

Figure 34 - Park observation location

(arrow placed on map indicates the location of the photographs shown in the following series)

Munroes Island is a great example, in my mind, of the desire to capture the wilderness in the ever-expanding landscape of industrialization. For many years, it has been the location of industrial objects like the rails and floats. With the designation of provincial park it now is the site for a more touristic landscape.

Figure 35

The other portion of the park is devoted to tourism and beach front. There is actually a good twenty-foot drop from this rail to the lower beach level. The worry is that the sand cliffs are slowly eroding further every year and are reshaping the whole shoreline significantly. The last fifty years have already shown how the spit has filled in to connect Munroes Island to the mainland.

Figure 36

The fastest way to access the beach is via the stairs. Nevertheless there is also a nice ramped gravel pathway for handicap accessibility. The stairs are hidden near the edge of the cliffs by the trees and shrubs growing along its side; once at the bottom, the vista opens suddenly to display a long horizon with natural sand cliffs.

Figure 37

On the right is the mainland portion of the provincial park and Aboiteaux site location. On the left is Munroes Island. In between is a fifteen to twenty minute walk from tree to tree along the sand spit. This side of the spit is Caribou Harbour and on the other side of the spit is Northumberland Strait.

Figure 38

Caribou Shores Condominiums

On the east side of the existing wharf, and proposed site for the Centre, are a series of suburban style homes organized to capitalize on the surrounding views of nature. The following email conversation over an inquiry I sent about the site states:

> …the condos are laid out like a “T”...with Simpson Road (a paved county road) being the upright of the “ T “ and Oceanglen lane ..a paved road owned by the condo corporation, forming the cross bar of the “ T “...the sixteen units...8 duplexes are on Simpson Road and are 2 bedrs...approx 1500sqft... the 9 (duplex) units on Oceanglen Lane face the beach (north/south) ..the Northumberland strait...PEI on the horizon....and these units vary from approx 2000 sqft to just over 2700 sqft... our unit has some upgrades...3 full bathrooms 2 bedrooms as per floor plan...and a large store room that is actually laid out for potential use as a bedroom...all units are equipped with in-floor hot water heat and airexchangers.... our unit also has 7 ceiling fans.....over 16 feet of counter space..14 pullout drawers in the kitchen plus 2 lazysusans and 2 cookiesheet/platter storage areas..we also have a stand-up freezer in the kitchen which is out of sight behind cupboard doors...[23]

My own experience about the layout of the homes gave rise to a feeling of strangeness and ‘out-of-placeness’ to the development. As I approached the condominiums for the first time, I was struck by the way they stood out of place from the beautifully orchestrated landscape that had been shaped by centuries of passage from its earlier inhabitants. It was clear that the latest construction had yet to settle into place and be comfortable in its new surroundings. With the paving on the driveways still looking new and fresh, the dust from the gravel road to the wharf reminded me that there were two different worlds overlapping each other. Eventually as the wind blew the sand up the golf green grass and the ice storms passed over the years, a more worn and sun dried look would paint the new faces of the clapboard-clad homes. There was a memory evident in the landscape of a previous occupant on the site, as the trees would end abruptly at the edge of the sod laid grass lawns. I could still feel a sense of the wild and displacement in the surrounding vistas of the residences. The small community of sixteen homes was not necessarily more out of place than any other suburb ‘village’ being

23 Caribou Shores Condominium Contact Us. Oct. 31, 2008. cariboushorescondominiums.com.

constructed on the ever-expanding edges of Ontario's mid-sized cities. These suburban 'villages' sprawl into agricultural land holdings along the 401 highway and create a disconnect between traditional city centres and the new construction, further alienating these dwellings from place.

As mentioned in the introduction, the need for a connection to place is at the root of the thesis question. In my observations of the housing types and siting, it is appropriate to say that the condos are the antithesis of what I am searching for in creating the Aboiteaux Project. Strangely enough, their presence only strengthens the position that there is need for a return to being connected to the place in which one resides.

Figure 39 - Condo observation location

(arrow placed on map indicates the location of the photographs shown in the following series)

In the background are some of the condominiums fortunate enough to have water frontage. The green grass stops right at the edge of the rocky beach. The concrete footings seen here were used for the Maritime Packers Factory. On the far upper right corner a small storage shed still remains. This is the site of my Aboiteaux Project.

Figure 40

The close proximity on the left to the provincial park removes any potential for further development in that direction. I also think that the spacing of the condos and heights are quite generous on this side. Although it appears as two storeys, these condos are more of a walk-out condition as there is only one storey for the front entrance and garage.

Figure 41

From this view, it is possible to better gauge the proximity of the condominiums to the site of the Aboiteaux. On the far right of the picture, it is possible to see the remnants of a wharf that was used for the Maritime Packers Factory. Just behind this, about thirty feet away, lies the remaining wharf which will be enveloped by my design. My design also replaces the existing storage shed seen here.

Figure 42

Standing on the deck of the old farmhouse, I was able to capture a photo of the deer that was only about twenty five feet away. It is also possible to see how the front entrance of the condos is only one storey. On the left are some telephone poles at the edge of the site for my design. A better view of these poles can be seen in the pictures shown under the Federal Wharf heading of this chapter (see figures 21,22 & 23). The background also shows how the spit connects to Munroes Island.

Figure 43

The Old Farmhouse

This thesis expresses some of the qualities and experiences that were so impressed upon me during my stay in Caribou. The wind is a different wind than any that I am used to, it is filled with seawater and the air has an almost thick feel to it as it passes over you. On many different levels this thesis brought to my attention many unspoken memories of my past and connected me to my family of origin in a new way. The passage of time in this place can be seen in the remnants of the factory still dotting the landscape. There is a sense of change that is inevitable as witnessed in the way the tides move the sand from one place to the next.

Having stayed for a week in the summer of 2008, in the old farmhouse that is now owned by Katherine Knight and David Craig of Site Media Inc., I was afforded the rare luxury of being able to stop and reflect on the nature of this place. The surrounding land is beautiful and rustic, it appeals to my desire to stay connected with nature and live in a manner that satisfies a physical existence. The wind, the smells, the rain and the sun all helped to inspire a sense of being that generated this thesis.

One of the fondest memories of my stay was the time of seeing a deer come out and eat not fifty feet away from the side window of the house where we were staying. A more intense memory is the story told by our neighbour up the street, of how a black bear was roaming their yard and had fallen out of a tree after being scared the night before, breaking a branch as thick as my leg in the fall. These memories spoke to an instinct imbued in my genes and warranted a closer look simply for their emotional potency.

This thesis proposes a design inspired by place and connected by memories and narratives. The deepening of its content occurs when looked at through a lens that allows one to envision the image into a creative space that draws on common experiences. As mentioned in the introduction for The Invisible in Architecture; “Architecture is a social and cultural process. It not only fulfills a functional need for shelter and territorial boundaries, it also gives expression to the prevailing values and standards in a particular society. Architecture not only renders a service, it is also a narrative form.”[24]

24 O. Bouman and R. Van Toorn, 1994. *The Invisible in Architecture*. London: Academy Editions, 1.

The search for an authentic response to the surrounding context validates the idea that architecture can be seen as more than the materials from which it is created. Through this design and additional input from other community members, a rebuilding of the harbour could lead to future spaces that would be anchored to the harbour and provide additional uses for Caribou Harbour.

Figure 44 - Farmhouse observation location

(arrow placed on map indicates the location of the photographs shown in the following series)

I continue to be amazed at the close proximity of different landscape types all bundled in one area. In addition to the provincial park, suburban style residential plots, industrial shoreline, active wharf and fishing harbour, there exist still-used farm lands between my site and Nova North Seafood Plant. This farmhouse is now owned by Site Media Inc. and is being considered for its potential as a film studio location.

Figure 45

This side view shows the different stages the house has gone through. The left shed roof portion is an addition to the original house that sits on stone foundations and has a second storey, with a ceiling height at its highest of about seven feet six inches.

Figure 46

The original front of the house has now become another side yard space. On the far right of the house is located the new entrance off the driveway, and it is much more accessible by car then this greened entrance.

Figure 47

With the house being located at the top of a hill close to the open sea, the wind is constant and provides a wonderful respite from the high humid temperatures of the summer months.

Figure 48

Sketches

The following pages include sketches scanned in from the sketchbook I filled in the last months prior to completion of my thesis. They are a collection of ideas and more notably a way of being able to position myself inside the landscape as I strove to remember the physical experiences of walking through the landscape. There are two themes to the sketches. The first helped to position myself in time and brought me closer to the present condition of the site. The second theme revolved around using the sketching process to help create a design that was context sensitive and helped materialize the underlying design philosophies I had researched throughout the development of the thesis.

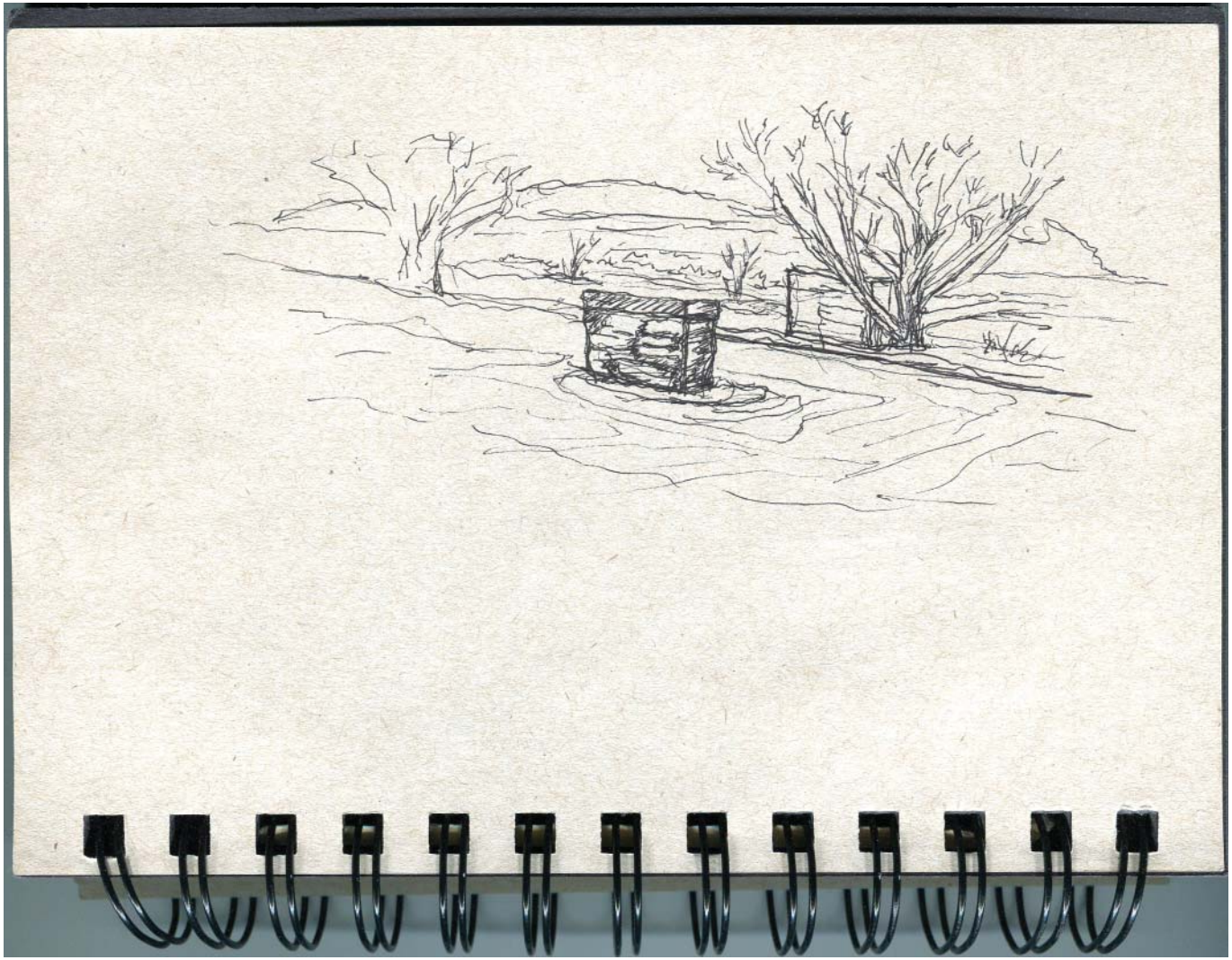

Figure 49 - Study of ruins in a river

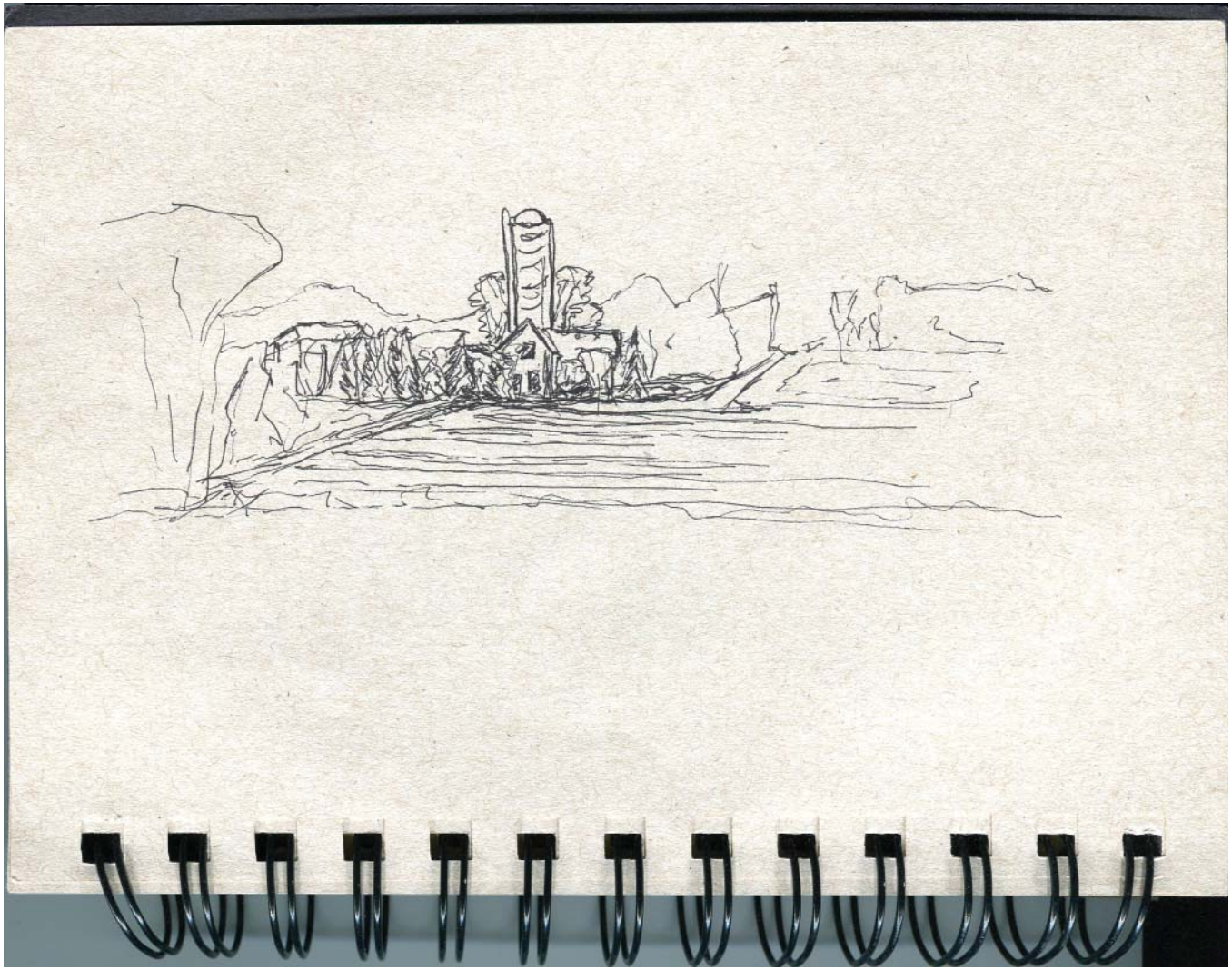

Figure 50 - Romantic Landscape

Figure 51 - Imagined arrival scene

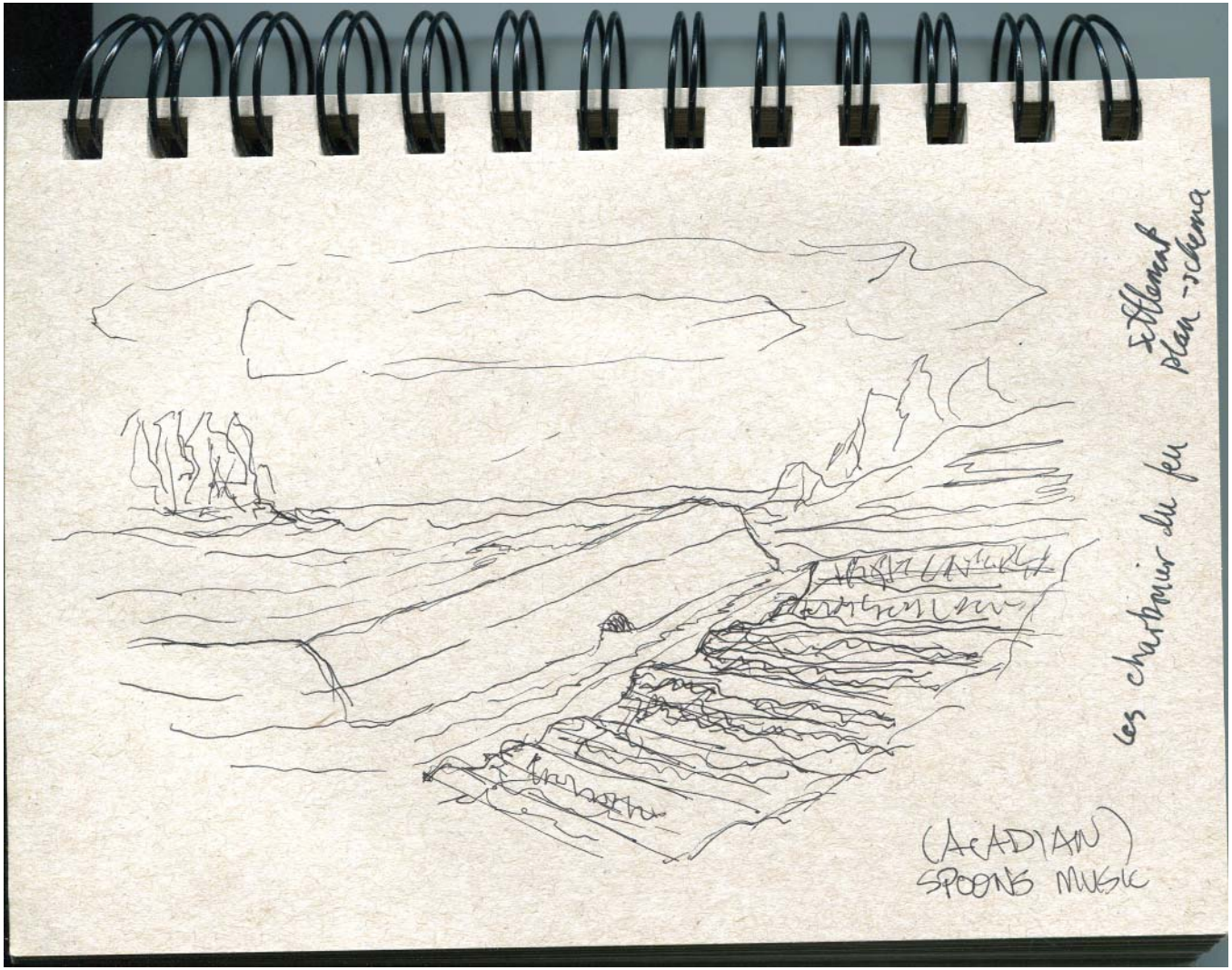

Figure 52 - Acadian landscape

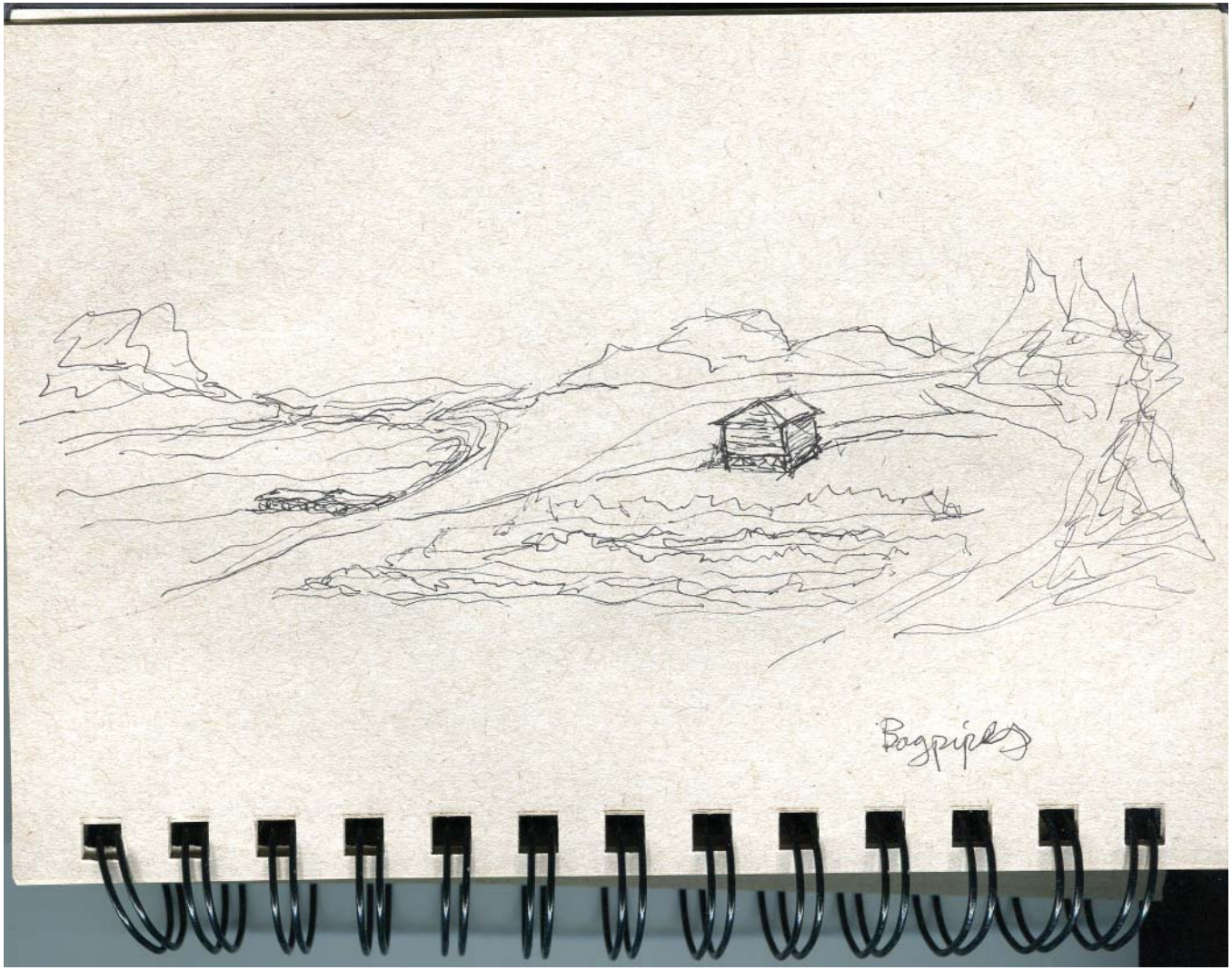

Figure 53 - Scottish Landscape

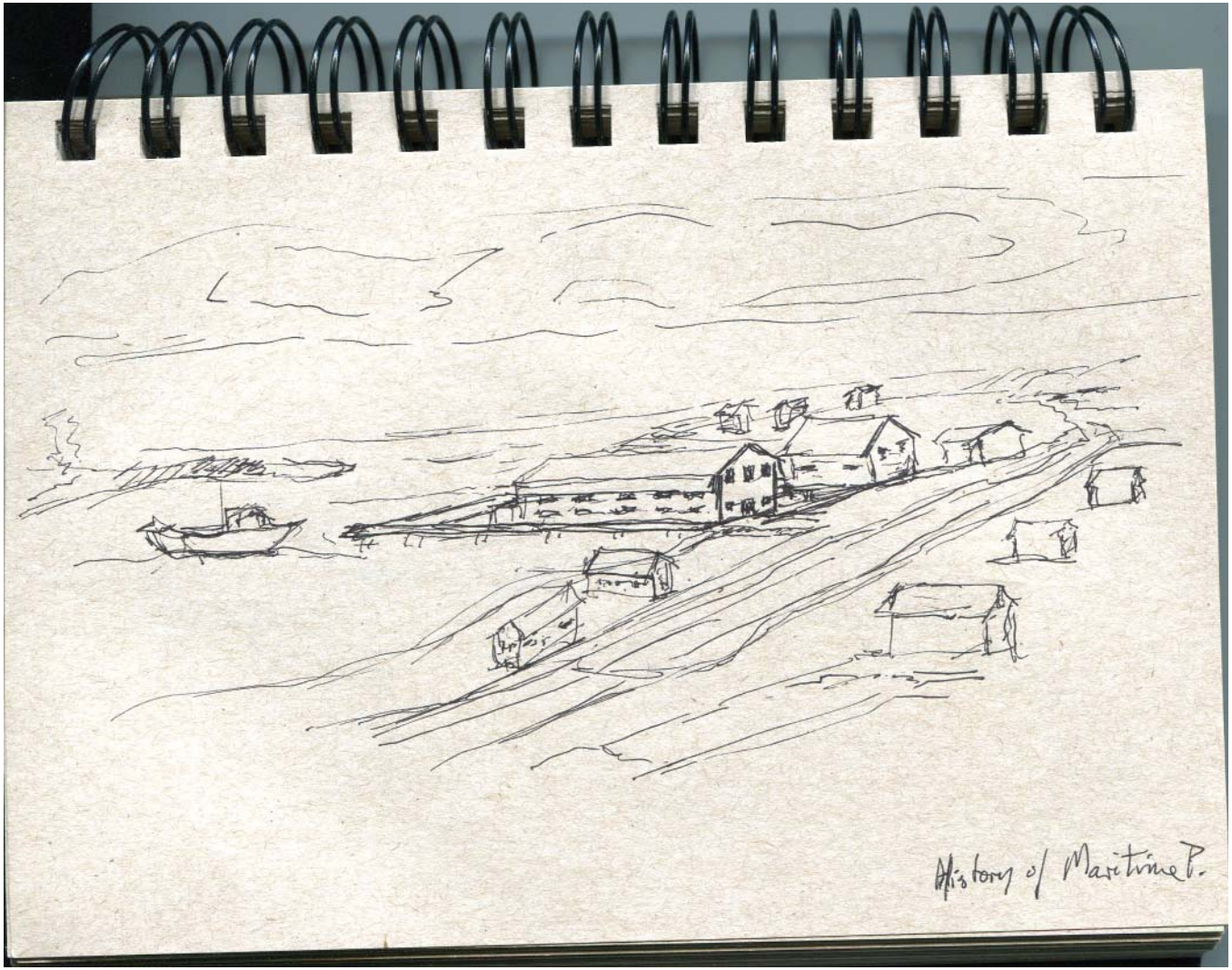

Figure 54 - Maritime Packers Landscape

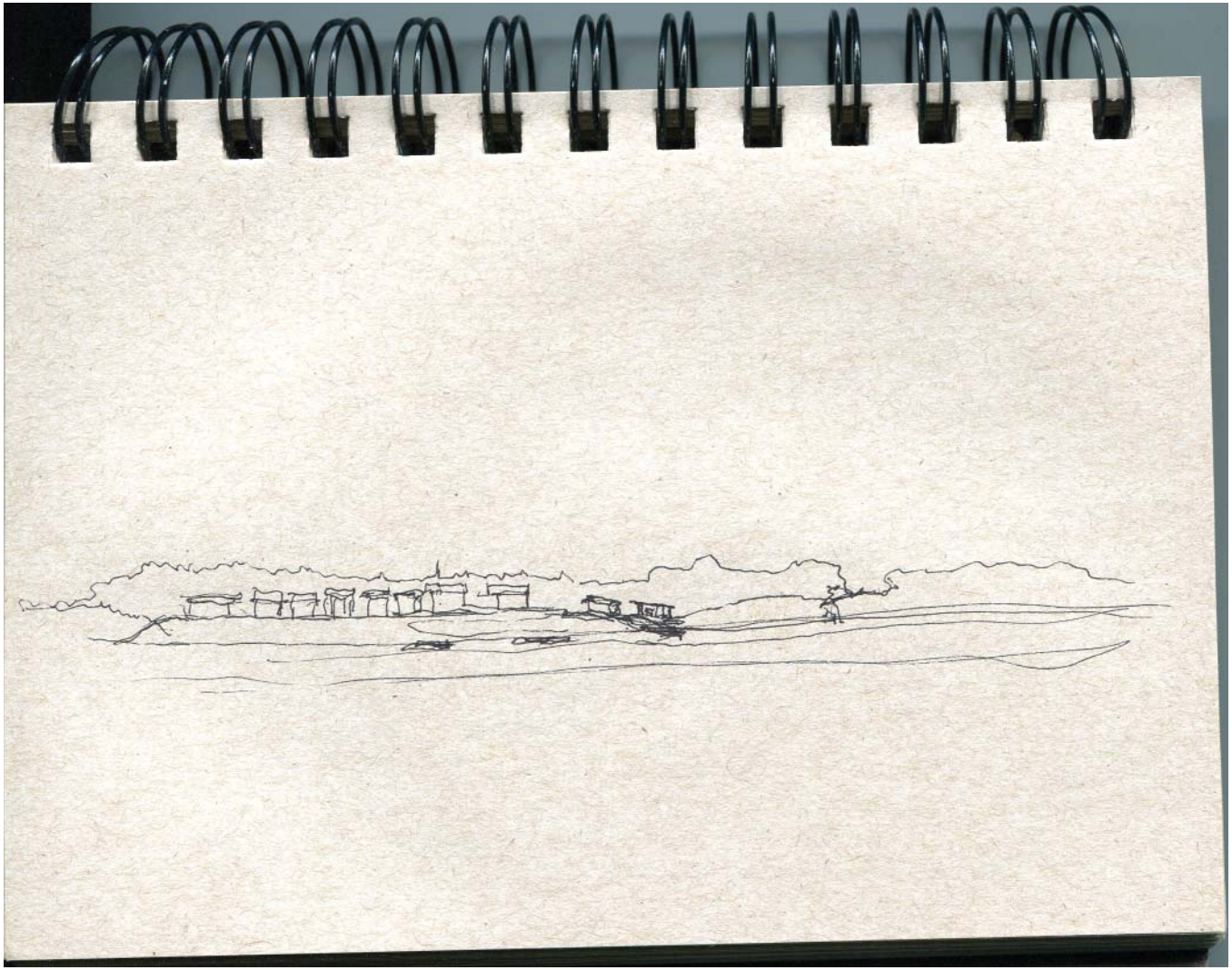

Figure 55 - View from Harbour

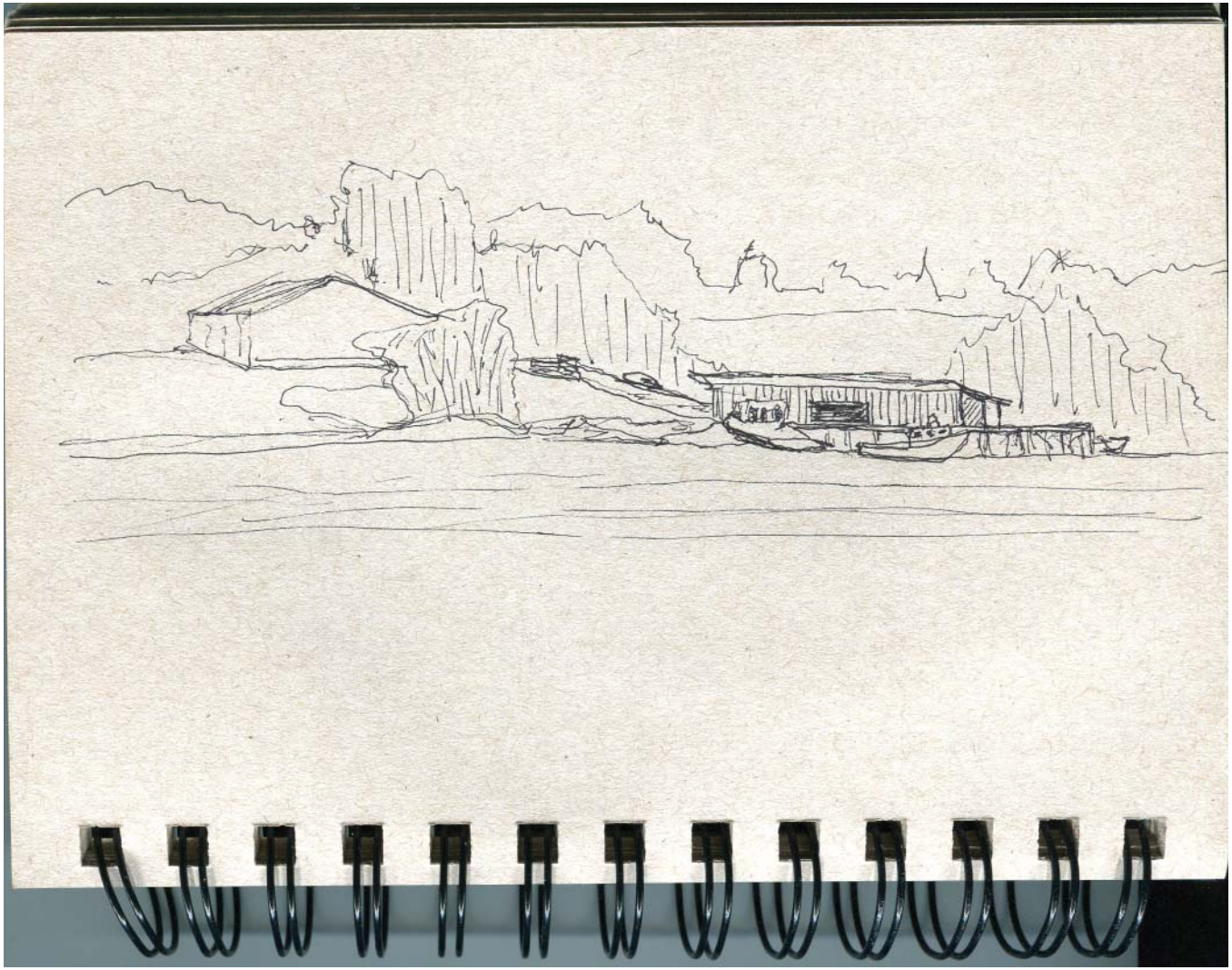

Figure 56 - Potential for wharf

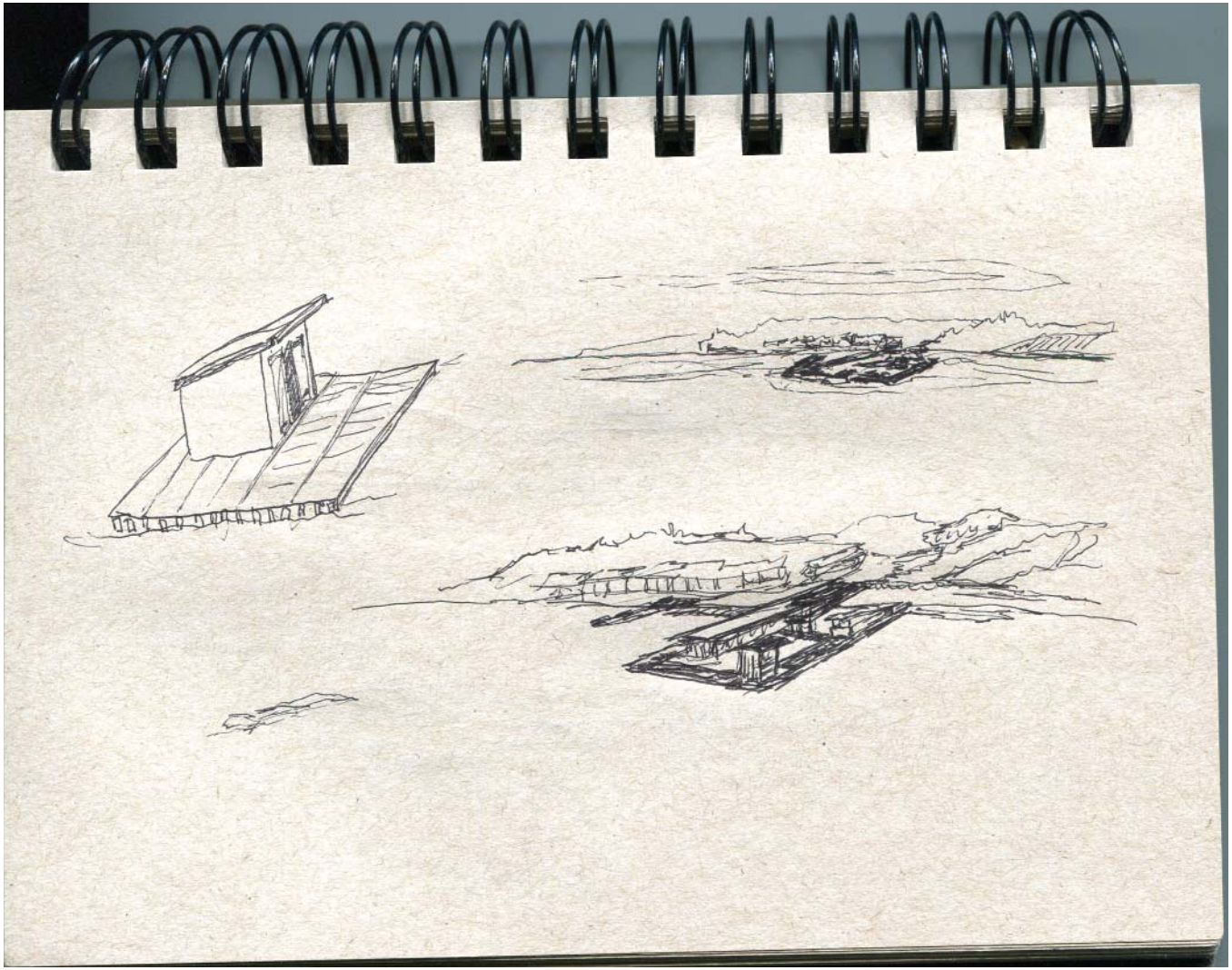

Figure 57 - Study of Floating Docks

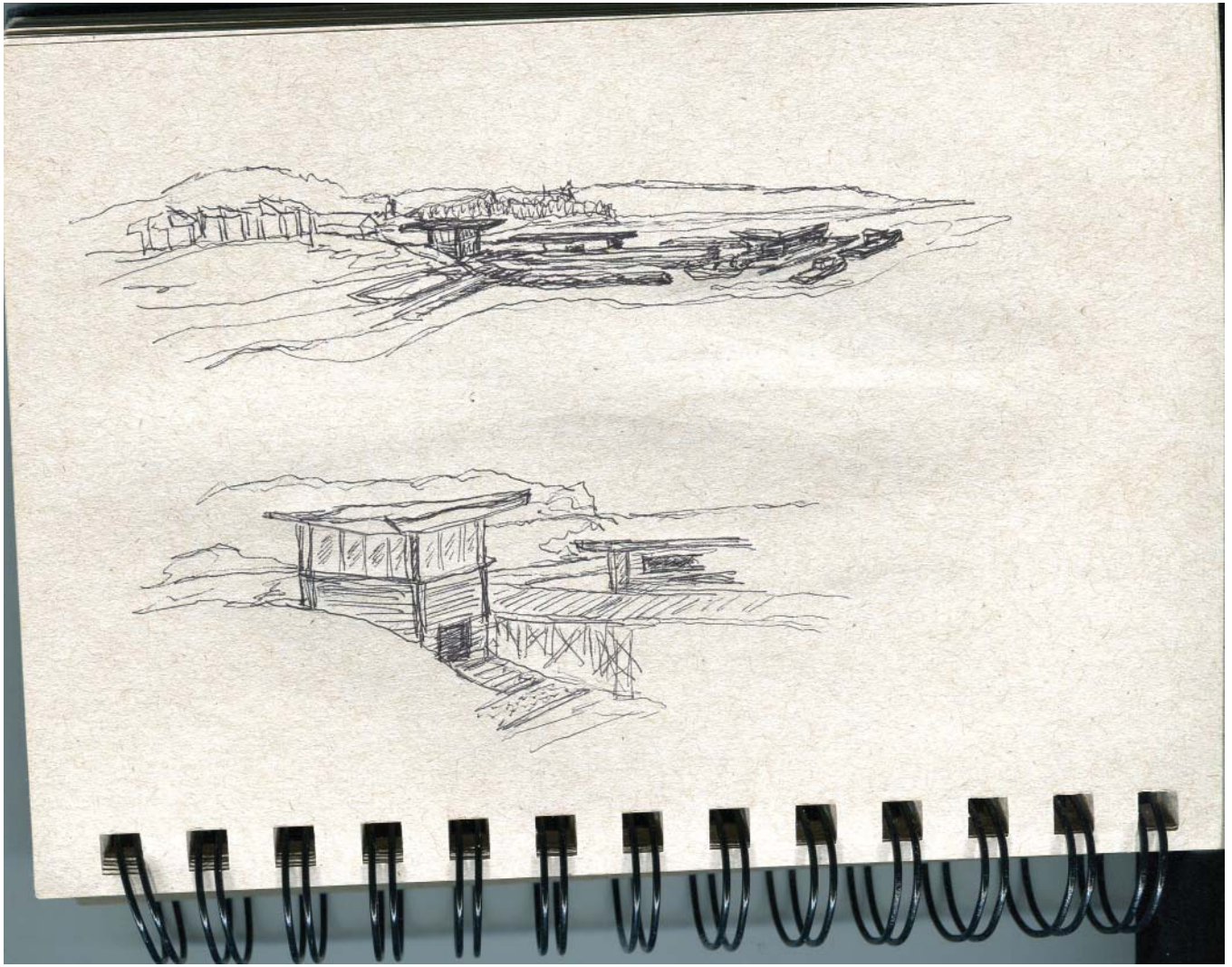

Figure 58 - Wharf development

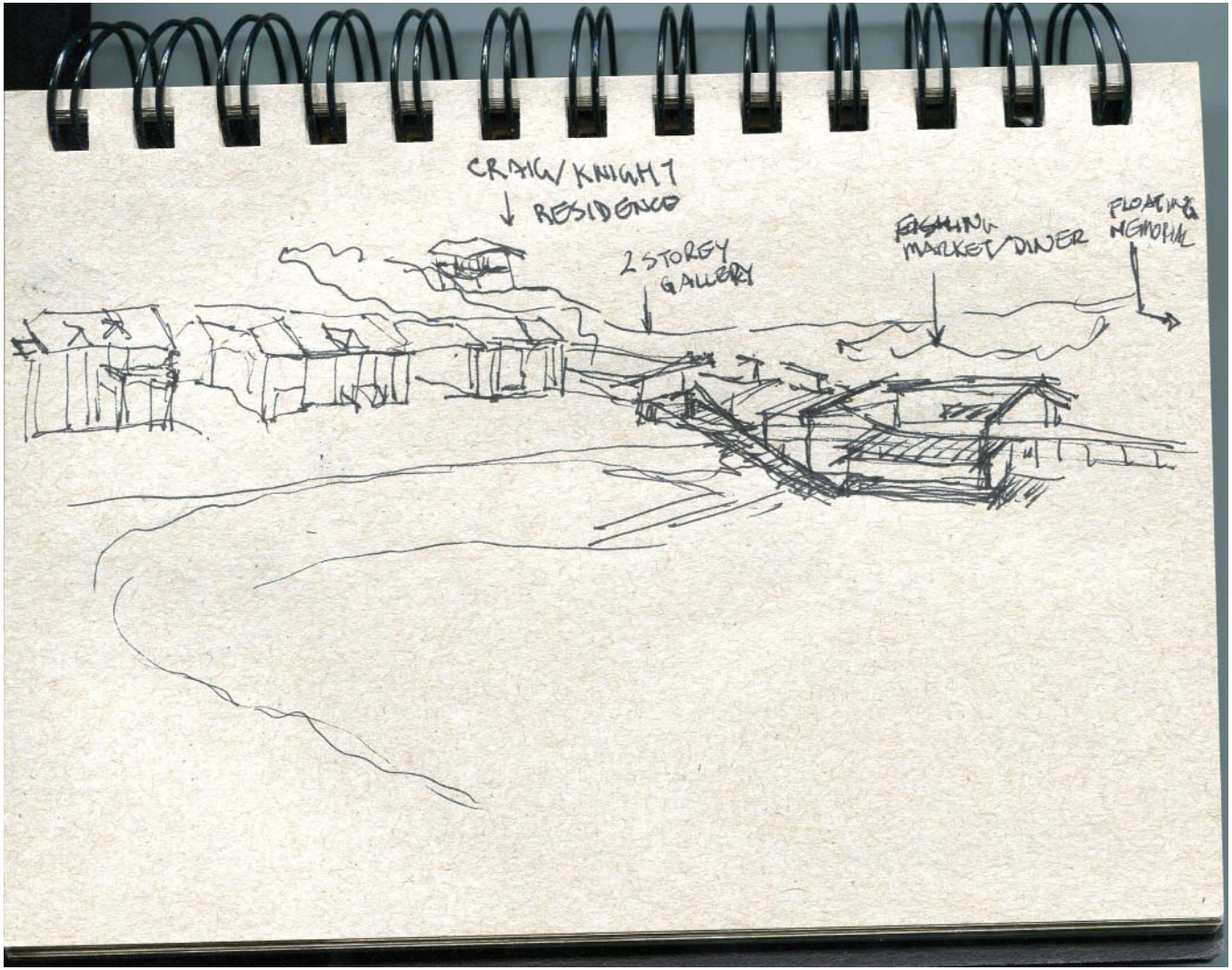

Figure 59 - Idea for several structures

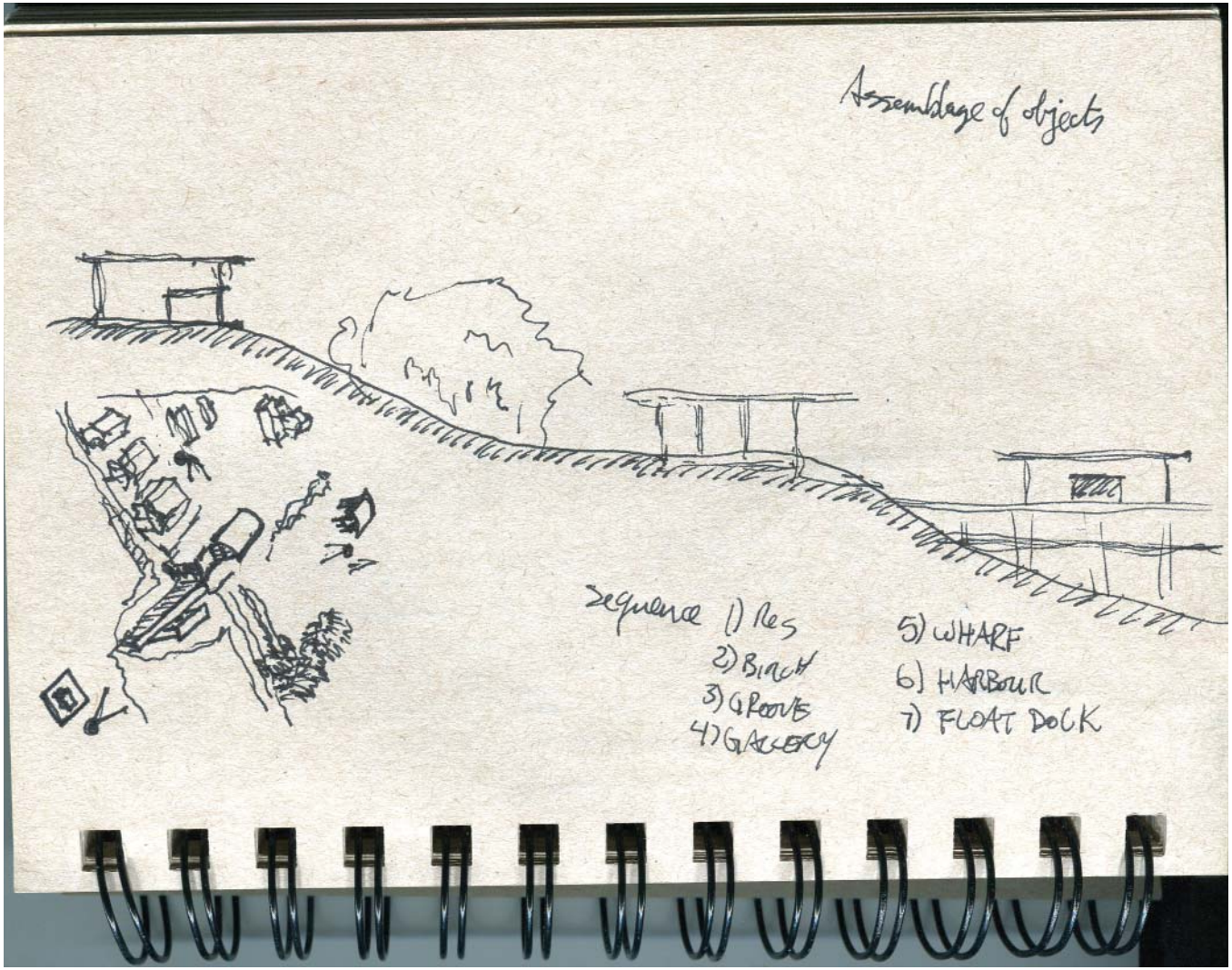

Figure 60 - Sequencing and spatial program

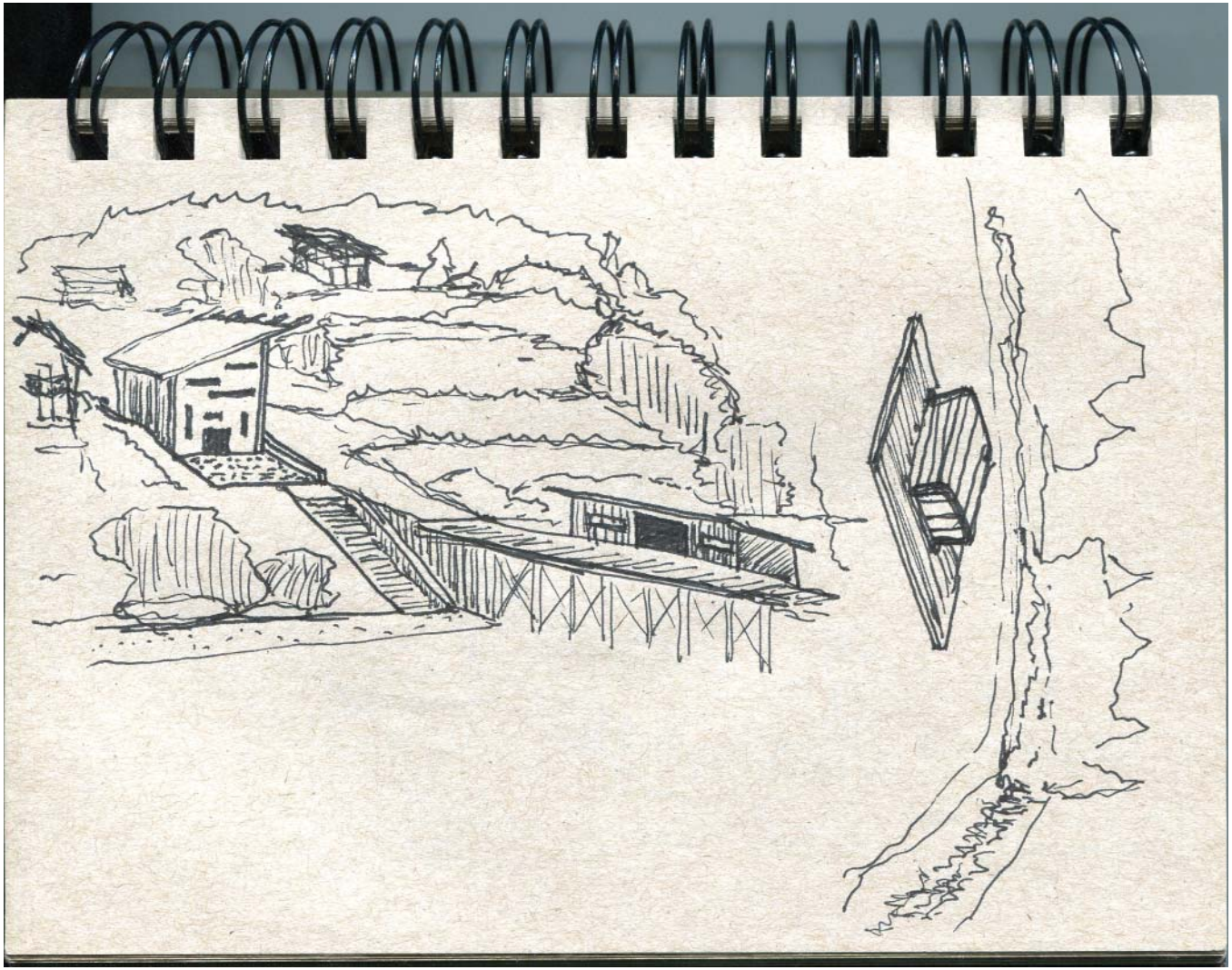

Figure 61 - Memorial and sequencing

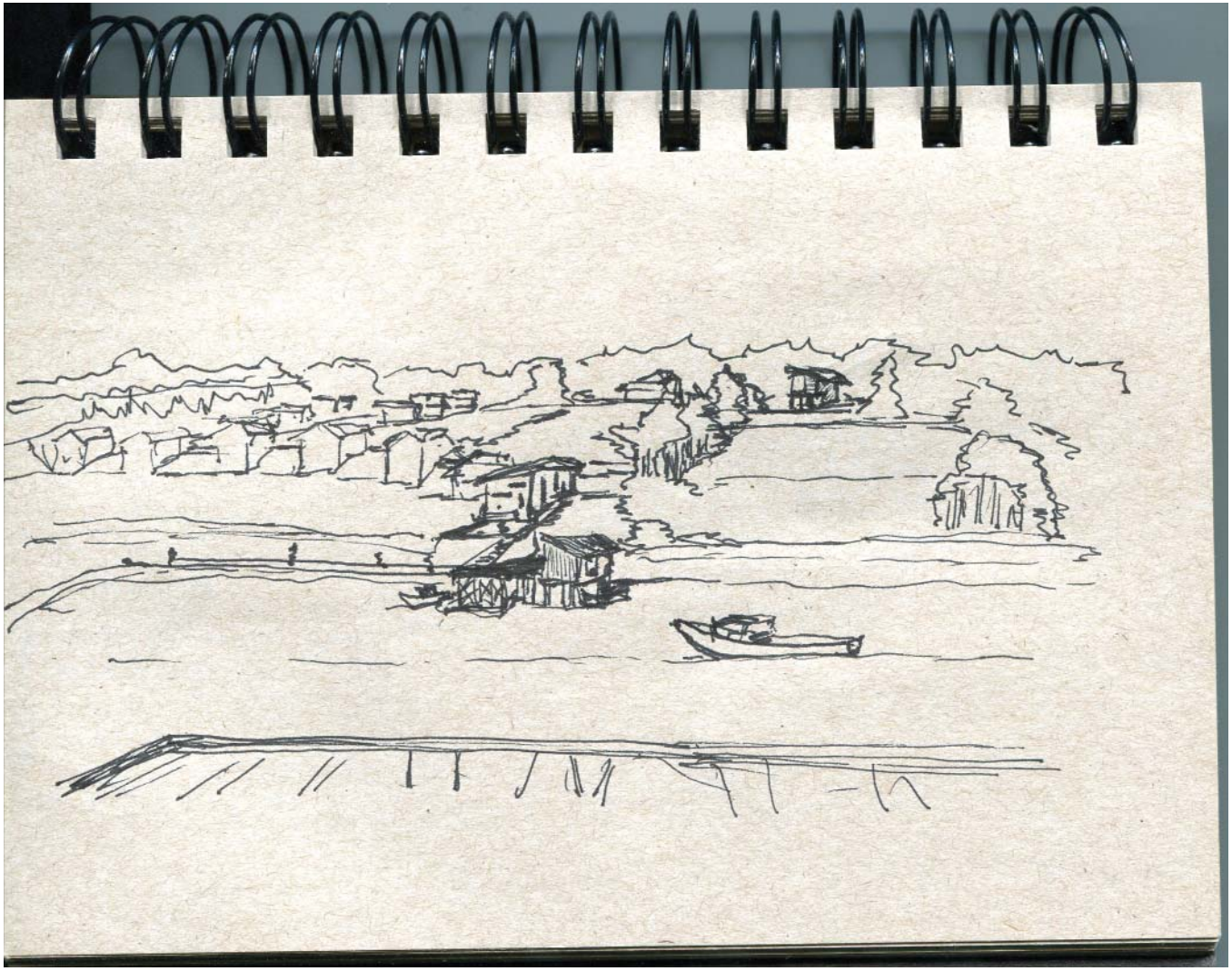

Figure 62 - View from Memorial

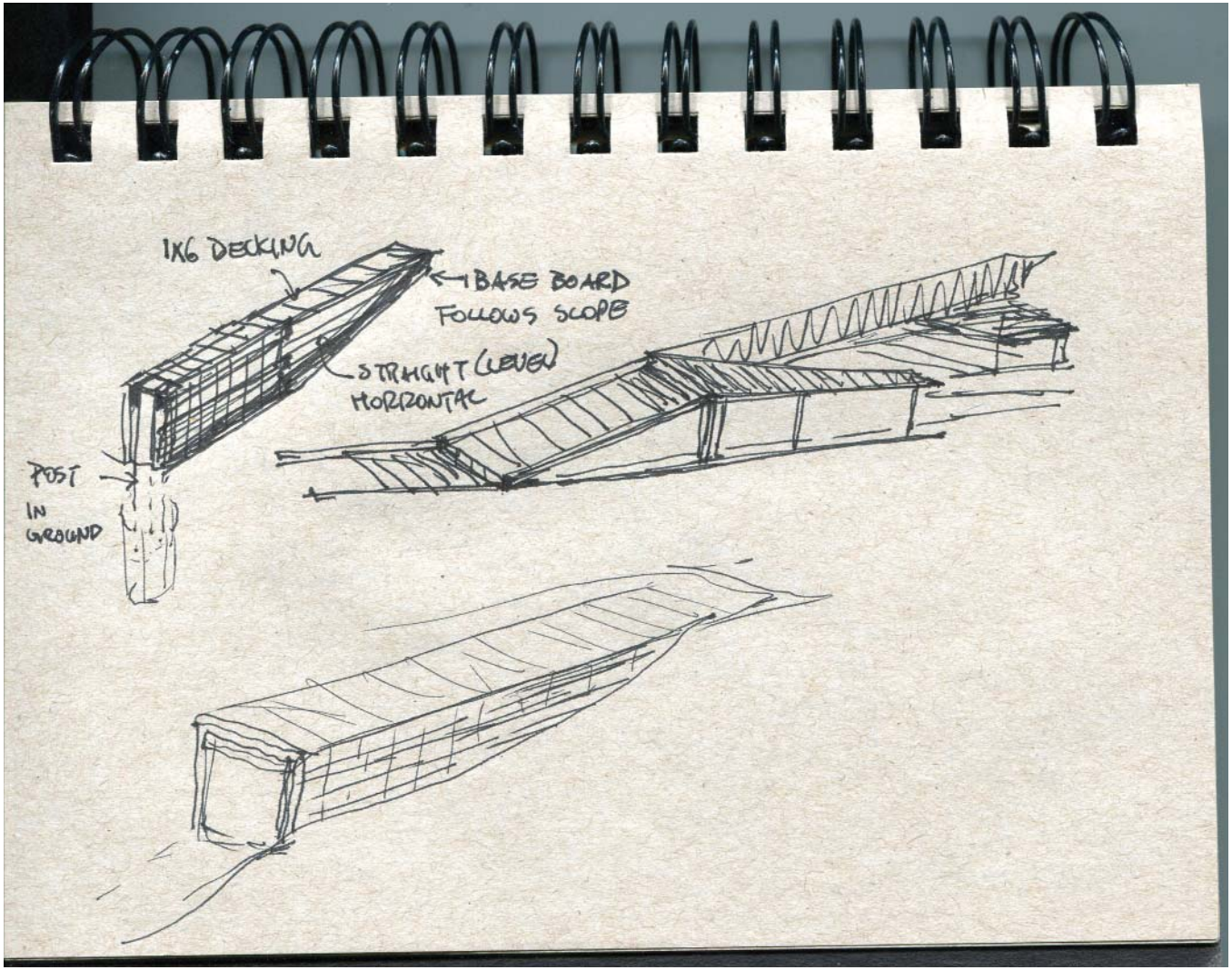

Figure 63 - Structural development

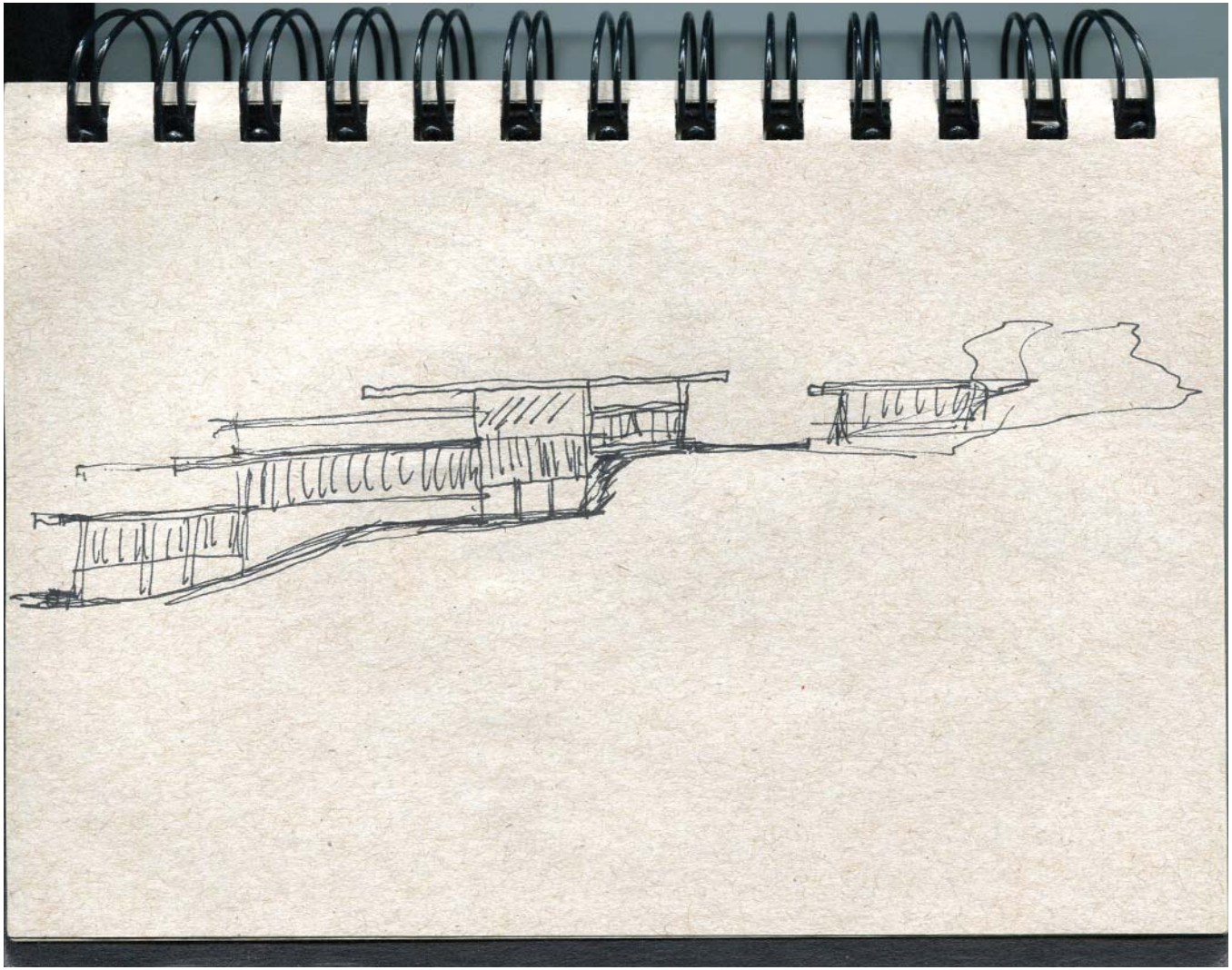

Figure 64 - Section thru market

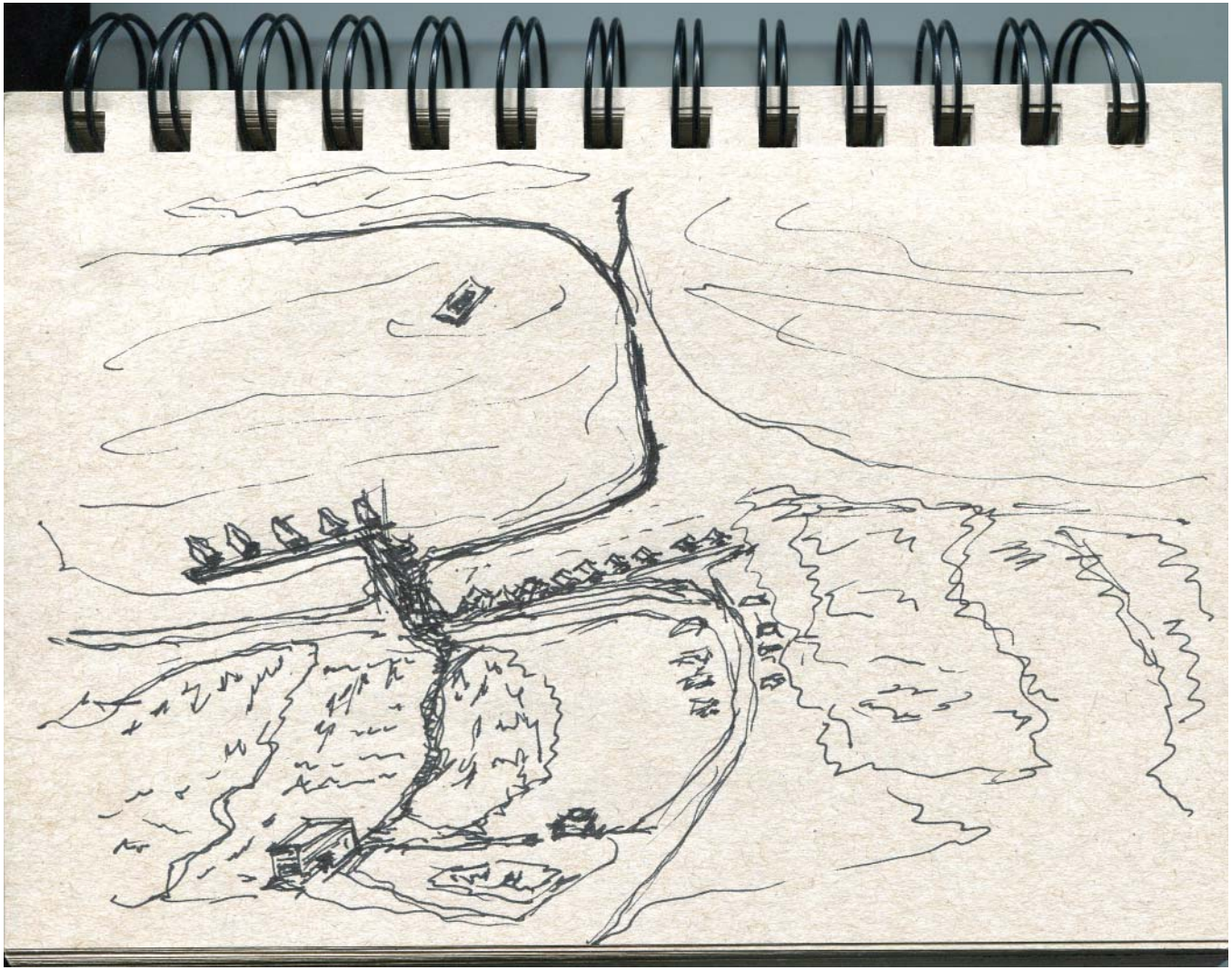

Figure 65 - Bird`s eye view

Figure 66 - Knight/Craig Residence

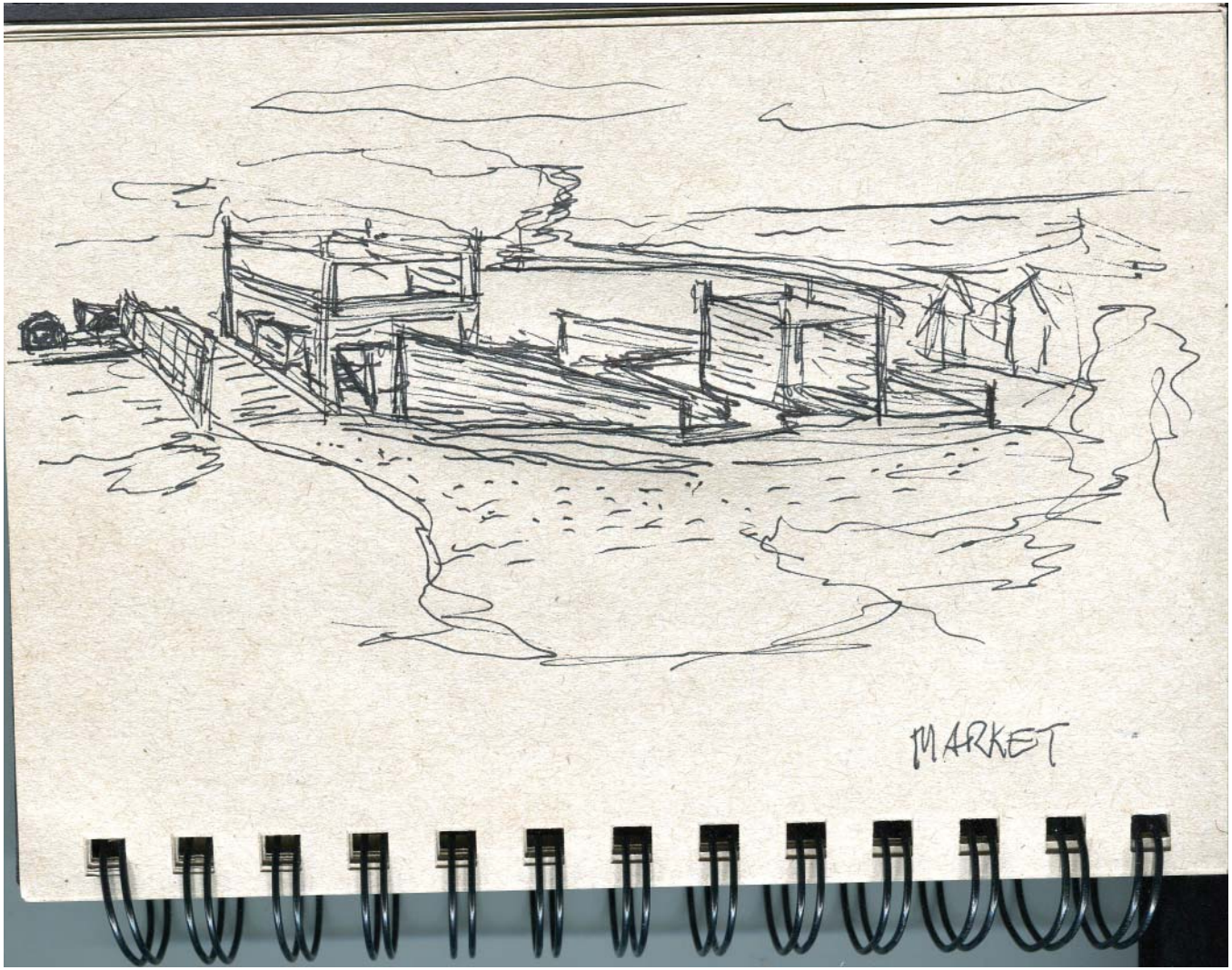

Figure 67 - Open Air Market

Figure 68 - Gallery and Café

Figure 69 - Floating Cottages

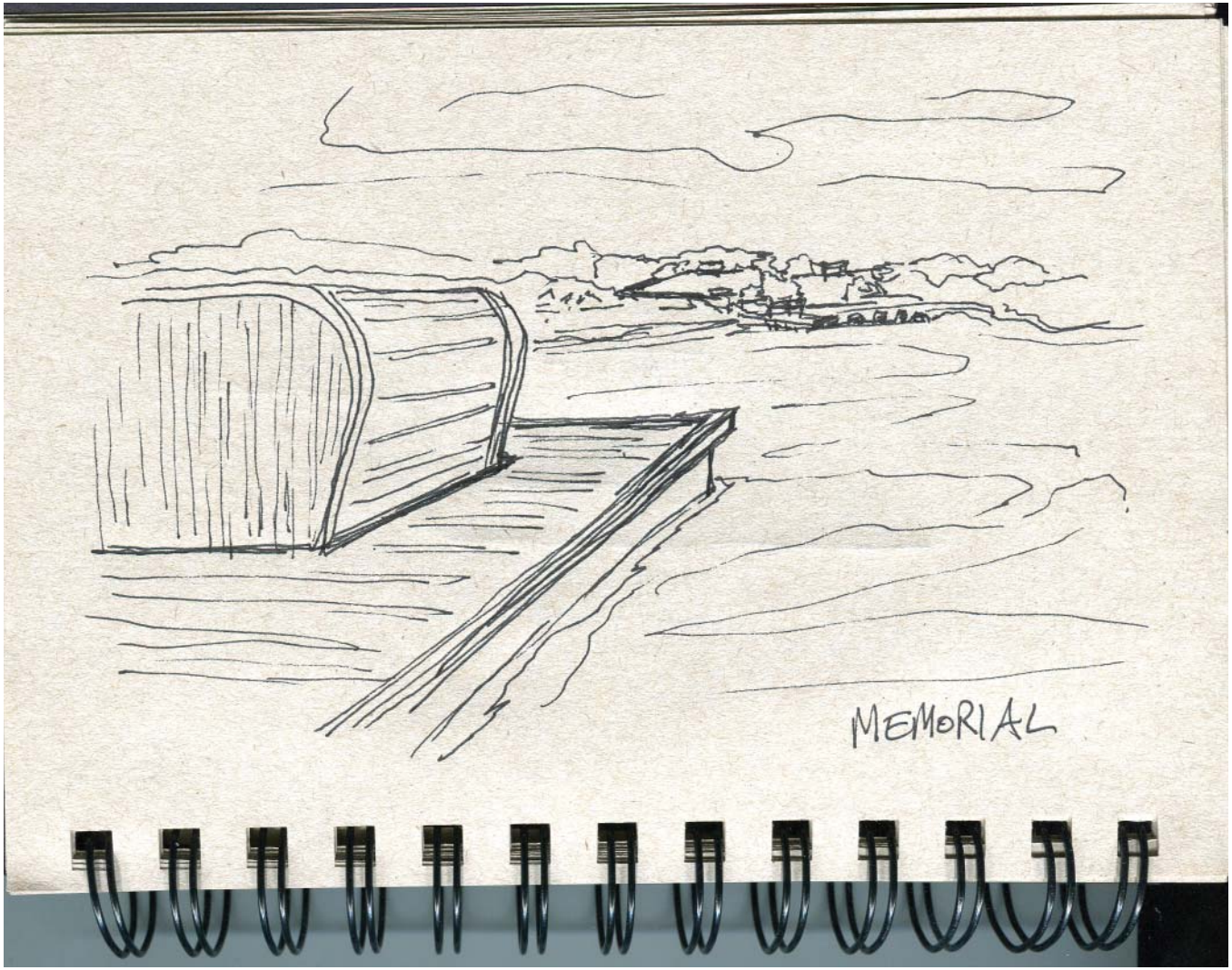

Figure 70 - Memorial and view beyond

Summary of Caribou Harbour

The thesis uses the Acadian Aboiteau as parti and creates a liminal space between ocean and land. The design is anchored to the shoreline and provides an opportunity for discussion on future potential for this place. It is a space that is designed to allow for maximum enjoyment with the inspirational vistas and fluid movements below. Drawing on the symbolic power of the Aboiteau, Jane Slemon aptly descibes its potency as parti in the following excerpt;

> Antonine Maillet's novel, Pelagie-la-Charette, which won the Prix Concourt in 1979, is rife with tall tales, fantastic fables, and lessons of "History," all of which have come through an opening as small as a clapper in the aboiteaux: the mouth of a storyteller (7). The aboiteaux - clever one-way valves in a dike that once characterized the shores of Acadie - function as metaphor for a trickle of people surviving deportation (in 1755), exile and return (in 1764), and a century of silence before being recognized as a people at "Ie premier congres" in 1881 (Le Blanc 27) such that there are now over 300,000 Acadians in Canada. The gap at the centre of each aboiteaux constitutes the space where change occurs: fresh water becomes salty, a weak trickle becomes the strength of the tide. These gaps represent liminal space, the '"in-between space' in which cultural change may occur," and this exile and pilgrimage represents a time of ambiguity and change (Ashcroft et al., Post-Colonial 130). But survival of a people is not simply the survival of its stories. Maillet's novel lets readers experience, by taking them to the feet of an accomplished storyteller, that sometimes survival is a releasing of the storyteller's hold on the details of an old story so that it may flow with the present times. And the clever storyteller can mark changes, enabling her listeners to remember the old version, the new version, and the event for which the change occurred. In the novel, a good deal of argument occurs regarding "what's authentically old" (Maillet, Pelagie 68), and such argument invites readers to examine the terms of authenticity as well as the distinctions between fiction and "History" (3), which is capitalized in the novel as if she were a character who needs the life breathed into her by a storyteller.
>
> To understand just who is talking, and from which century, requires active listening, as readers imagine themselves, by turns, on the pilgrimage in the eighteenth century and at the feet of the storyteller in the twentieth. The novel's

several narratives comprise an "'invention' of a collective past" for a people whose sacred centre, its identity, has had to become storytelling itself (Pache 64).

Graeme Wynn offers a fragment written by a French visitor to Port Royal in 1699 that chronicles the complex system of the Acadian aboiteaux, saying, "five or six rows of large logs are driven whole into the ground at the points where the tide enters the Marsh, & between each row, other logs are laid, one on top of the other, and all the spaces between them are so carefully filled with well-pounded clay, that the water can no longer get through. In the centre of this construction, a Sluice is contrived in such a manner that the water on the Marshes flows out of its own accord, while that of the Sea is prevented from coming in" (qtd. in Wynn 47). While open, the clappers of the aboiteaux create a gap-a liminal space between farmland and sea-in which fresh water is transformed to sea water, flowing waters to tidal waters. But for Maillet, the aboiteaux offer the complex metaphor of transition and pilgrimage that her narrators require: just as water trickles back to the sea, altered from fresh to salt water along the way, so people trickle back to their lands after The Expulsion, their identities detached from the lands they knew, and their stories altered in the process. The image is also gap, space, state of ambiguity, and transition, and, as anthropologist Victor Turner puts it, the "'no place' of a society" (qtd. in Tucker 97). In identifying a space as liminal, Turner refers to the "midpoint of transition in a status-sequence between two positions" (237), saying that one's transition through it is characterized by three stages: "separation" (232) or detachment from the group; a state of ambiguity "betwixt and between all fixed points," where the subject "passes through a symbolic domain that has few or none of the attributes of his past or coming state"; and a re-entering of the social structure. Scattered such that, according to Colonel Charles Lawrence in 1755, they would be "out of power to do any mischief" (qtd. in G. Griffiths 27) and detached from "amputated Acadie, a land that existed only in memory, those Acadians who assembled along the sides of Pelagie's cart to travel north were in a state of ambiguity" (Maillet, Pelagie 37): what made them Acadian if not Acadie? No society awaited their return and re-entry; no fixed point was going to present itself without Acadians creating or inventing one.[25]

25 Jane Slemon. 2003. "Liminal space of the Aboiteaux: Pilgrimage in Maillet's Pelagie". *Mosaic 36,* Winnipeg: University of Manitoba, (4): 17.

Caribou Harbour is a multifaceted place that goes beyond the superficial reading of its latest layer of existence. There is certainly a need for this existence but because of its strong presence in the world, Caribou is a place that can house so many more uses. In the process of developing this thesis a desire manifested itself to create a space that can act as a gathering point for memories. Within this place the possibility of creating new memories is essential. It also becomes a manifestation of the mythic content of the Acadian peoples both in traditional and contemporary understandings of what it means to be Acadian today. The harbour as safe haven for the many cultural heritages of the region calls for a design that can respond to the many different layers of this place. This thesis uses the rich context of Caribou Harbour to produce a vibrant design that connects to the place and makes a new space for the future.

DESIGN...

Aboiteaux Project Siteplan

As has been mentioned in the previous chapter, the site for the design is situated in a unique place with many factors influencing the context and siting of the final design. What this chapter will be focusing on is what the design is in terms of architectural presence, character, and qualities of space. I have chosen to represent this through a series of orthographic drawings and photorealistic renderings in the hopes that an understanding of the design concept can be clearly conveyed. The design has five key interventions: the Knight/Craig residence, the open air market, the café & gallery space, the floating cottages, and the floating memorial. All of these architectural interventions work together to interpret this special place. As a means of presenting the design in this thesis, I have chosen to work through the designs in a sequential manner to help experience the site as if one were walking or exploring it on foot. The only aerial renderings will be in this first introductory stage to help better understand the site from a birds-eye view.

Whenever possible I will attempt to present the designs from two perspectives, from land and from sea. These two perspectives help shape the discussion of how to best approach the site and understand the interventions. I always envision that there are two front doors to each design. Depending on the mode of transportation in arriving to the destination, it can allow for two distinct experiences of the site.

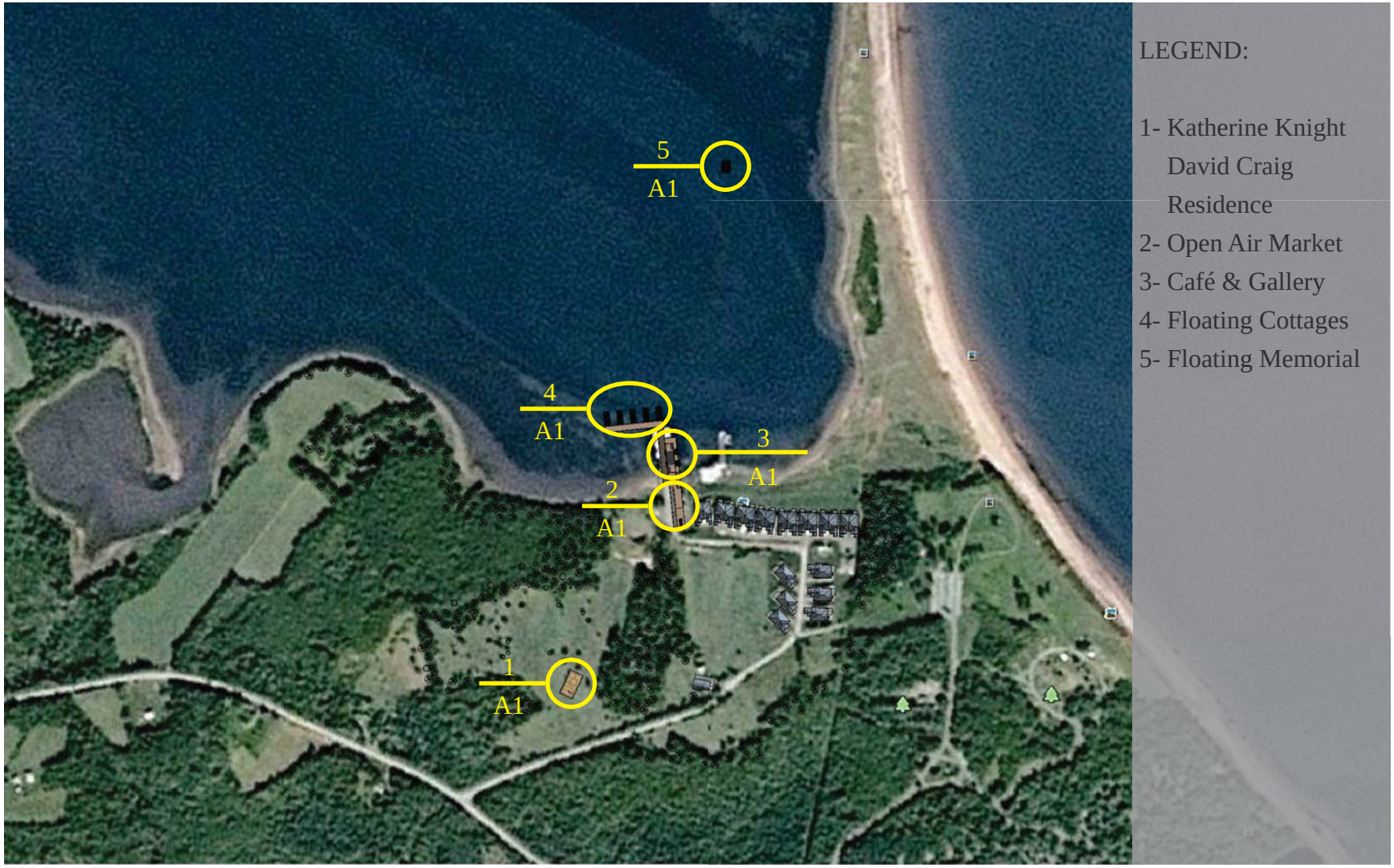

Figure 71 - Siteplan (Scale 1”=400’)

Figure 72 - Site Render 1

Figure 73 - Site Render 2

Knight/Craig Residence

Having enjoyed the experience of staying at Caribou Harbour for a week with my family, the necessity of having a permanent structure residing on its shores is without question of primary importance. The design for this residence is inspired by Katherine Knight and David Craig as a work/rest place that would allow for their work to continually be rejuvenated by their surroundings.

The residence is poised at the top of the highest point overlooking this portion of the harbour and affords them a direct view of the wharf, while remaining secluded enough that the residents can choose to retreat into a quiet calming space if need be. The residence has a two storey mezzanine space with central hearth for the heart of the home. Multiple vistas are discretely afforded while allowing for separate areas of privacy when needed on the second floor.

The materials are a natural extension of the space. They wrap around the whole facade as screen and cover for the interior shell of the building. The use of wood allows for a natural pattern to play itself out as a theme for all of the designed structures in this thesis. It is the use of wood that creates a meaningful connection to place and culture and undoubtedly lends itself to a more authentic connection to its context. Cladding the buildings with a weathered wood allows the different seasons of the year and the surrounding vegetation to colour the residence in a variety of ways.

This design allows for those wishing to survey and experience the place from afar the natural beauty of the place before walking down to the shoreline and interacting at a closer distance.

Figure 74 - Residence Perspective 1

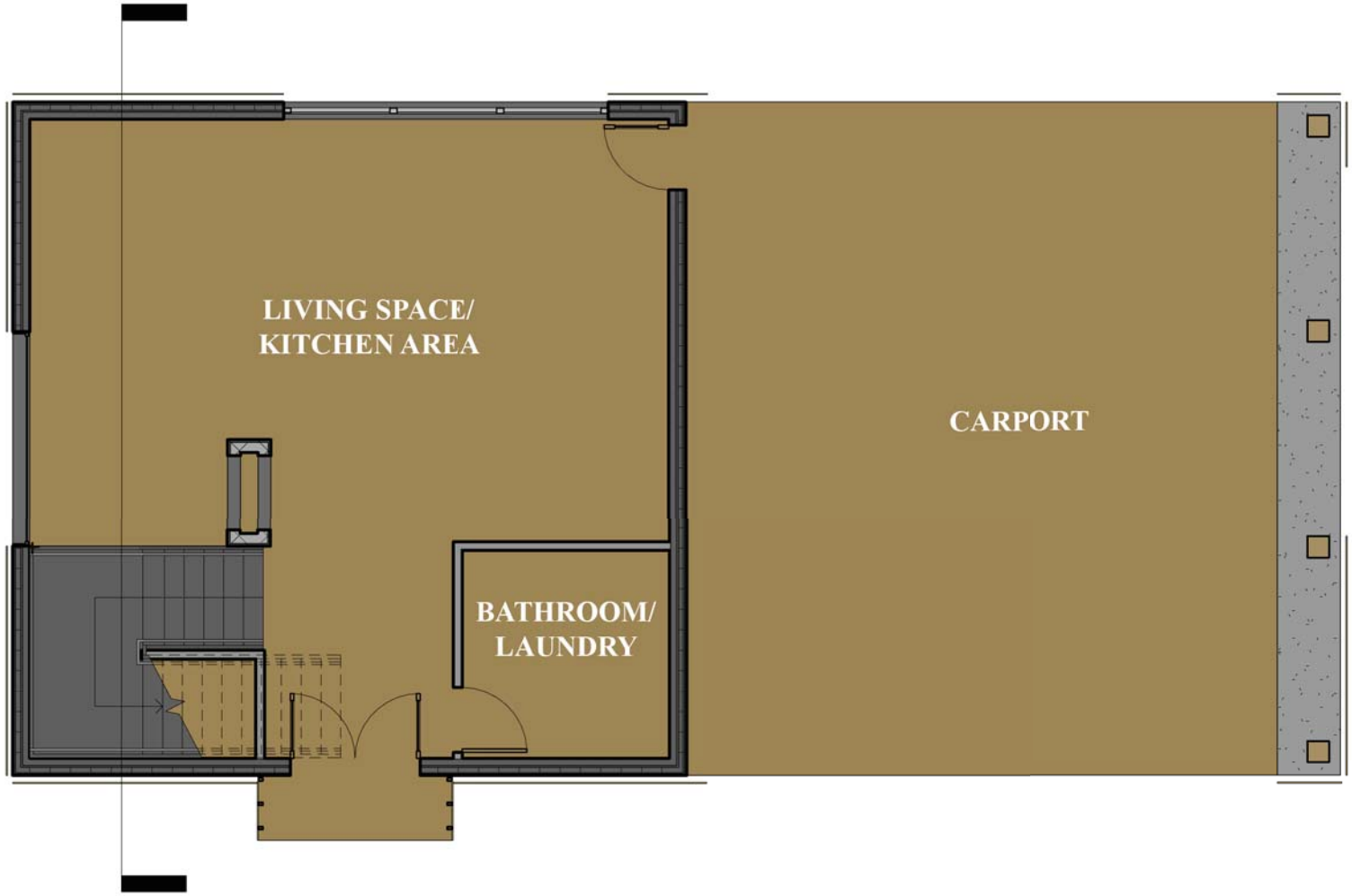

Figure 75 - Main Floor

Figure 76 - Second Floor

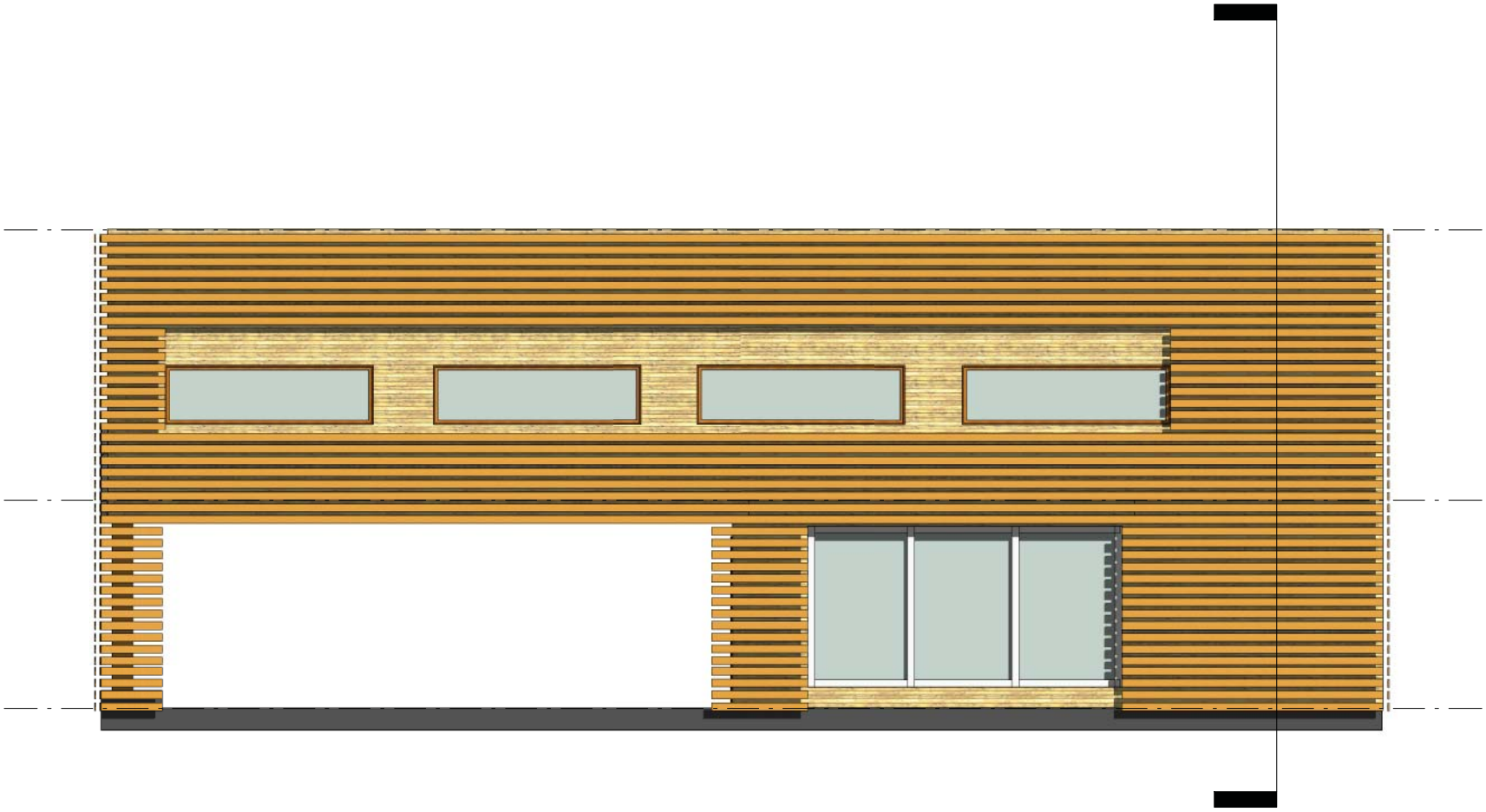

Figure 77 - West Elevation

Figure 78 - North Elevation

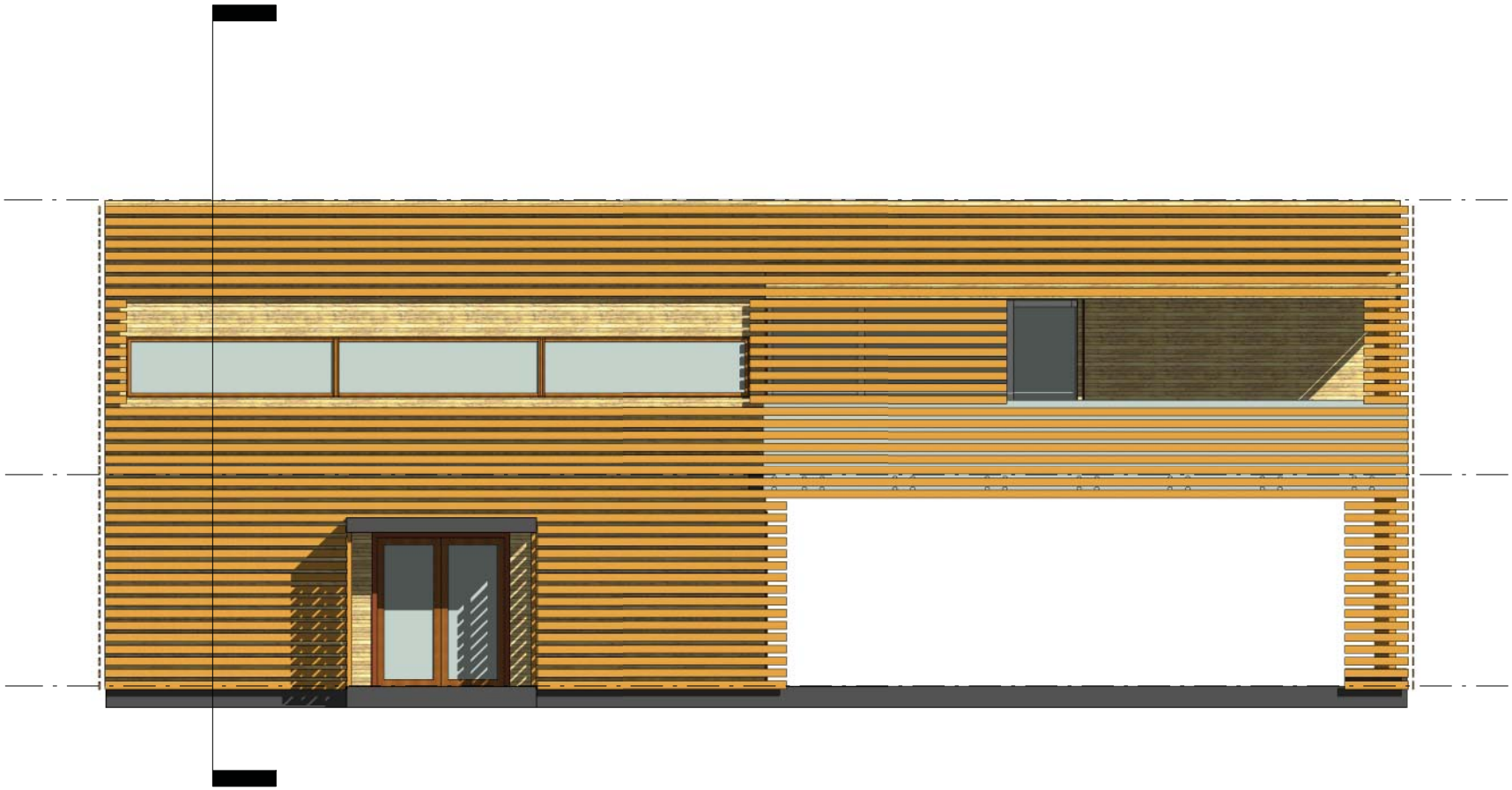

Figure 79 - East Elevation

Figure 80 - South Elevation

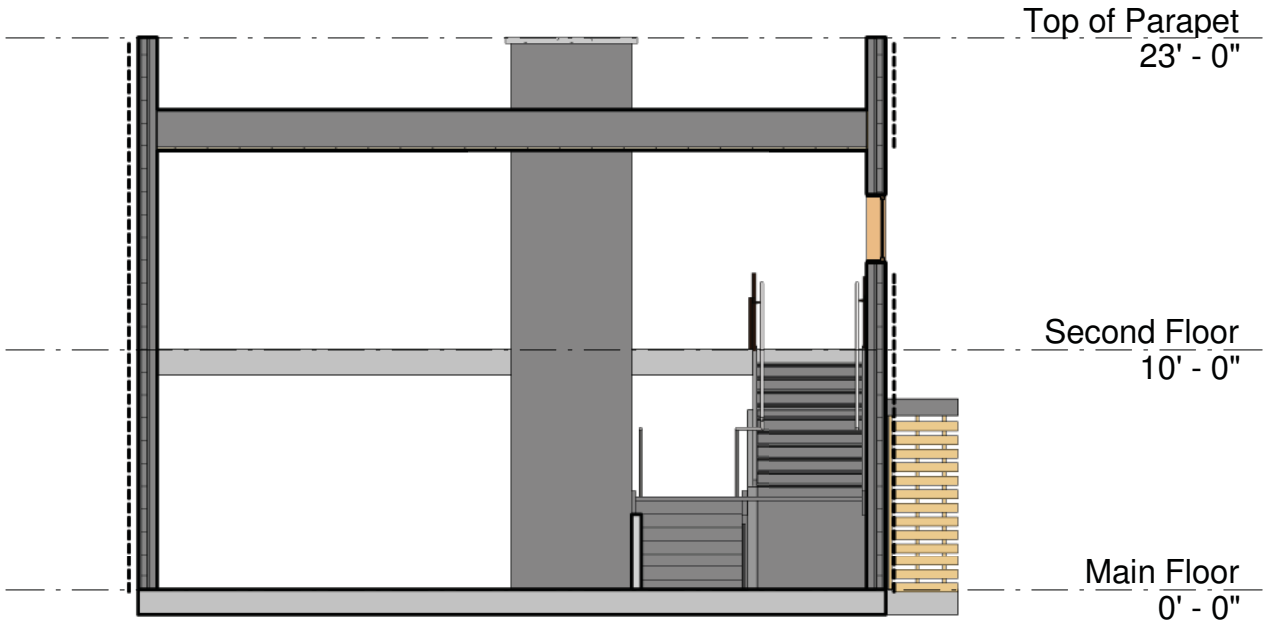

Figure 81 - Section AA

Figure 82 - Residence Perspective 2

Open Air Market

The new address to the existing wharf and aboiteaux inspired design, the open air market creates a transitory space between land and water where it is imagined that local fisherman could sell their wares. Additionally the space creates a semi-enclosed area to allow for a variety of outdoor activities to take place in the public realm.

The linear patterns created by light and shadows change with the time of day and create a simple measurement of time that can be marked out by the lengths of the shadows. This structure celebrates the passage of travellers through its realm and acknowledges on a metaphorical level the passage of centuries of history under its feet.

These wood structures continue the theme first created at the top of the hill and are exposed unclad with only the weather to change its mood. Exposed to the elements, the market can act as a semi-ruin in the landscape and create a liminal space as has been outlined in the previous chapter.

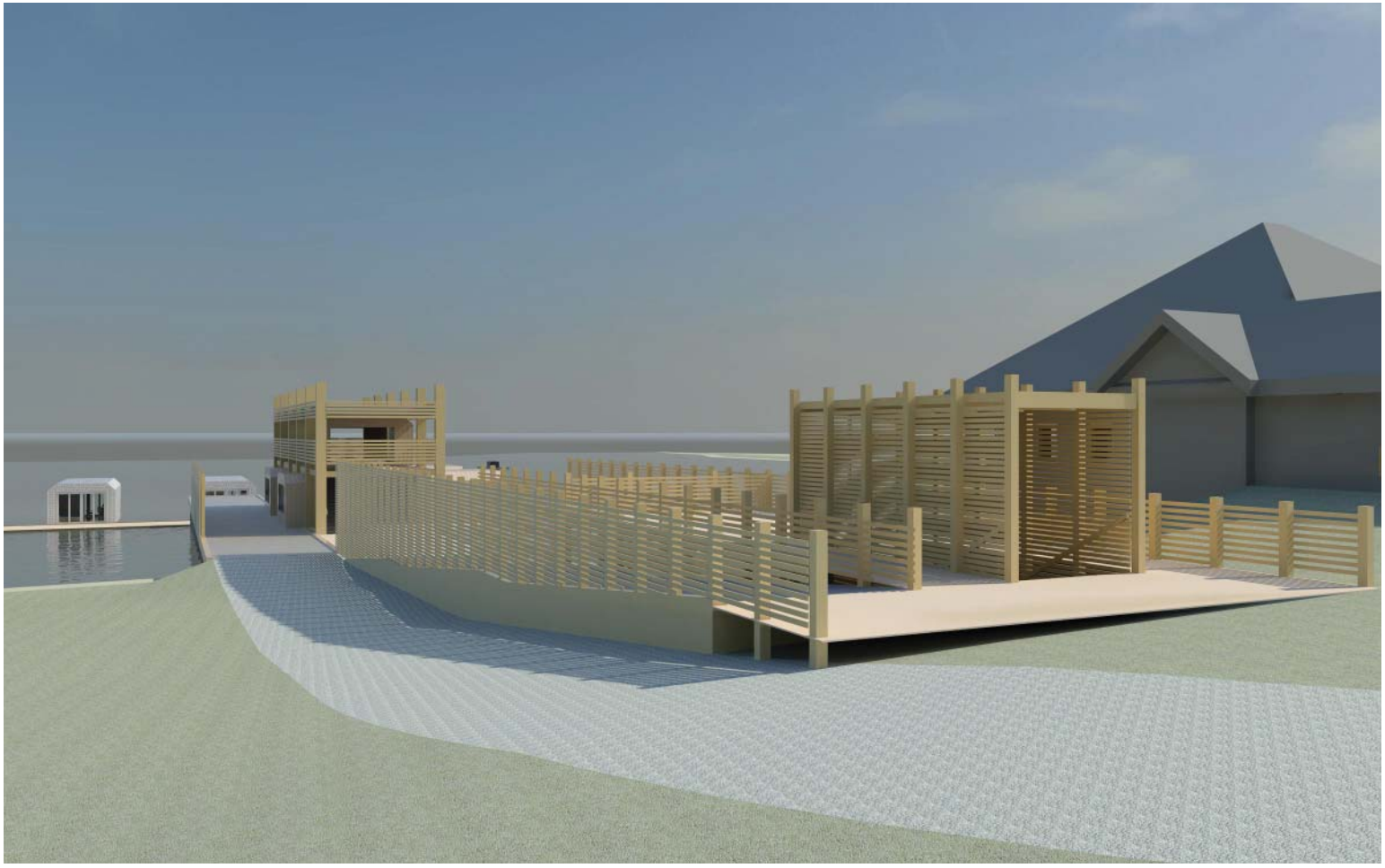

Figure 83 - Market Perspective 1

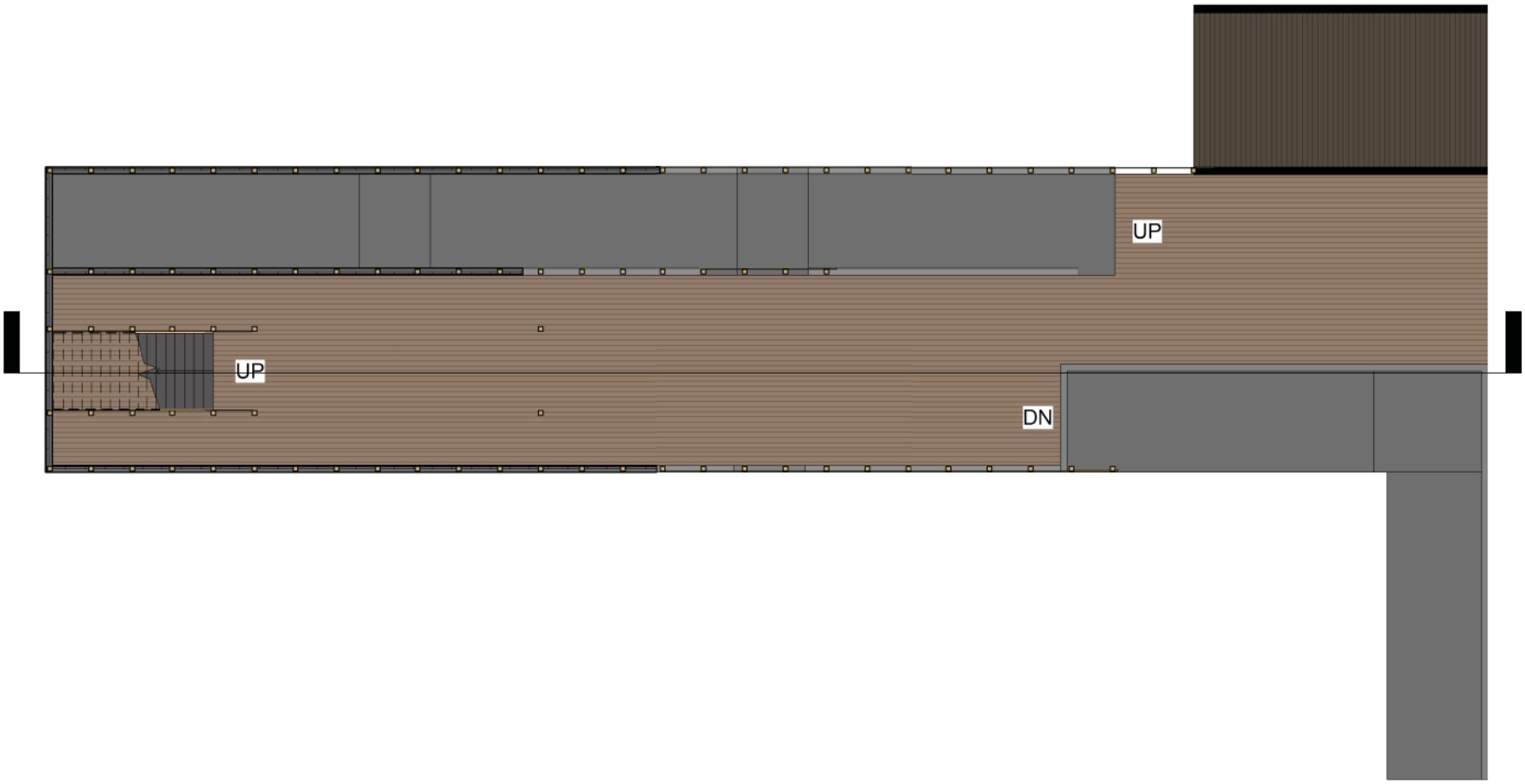

Figure 84 - Market Lower Deck

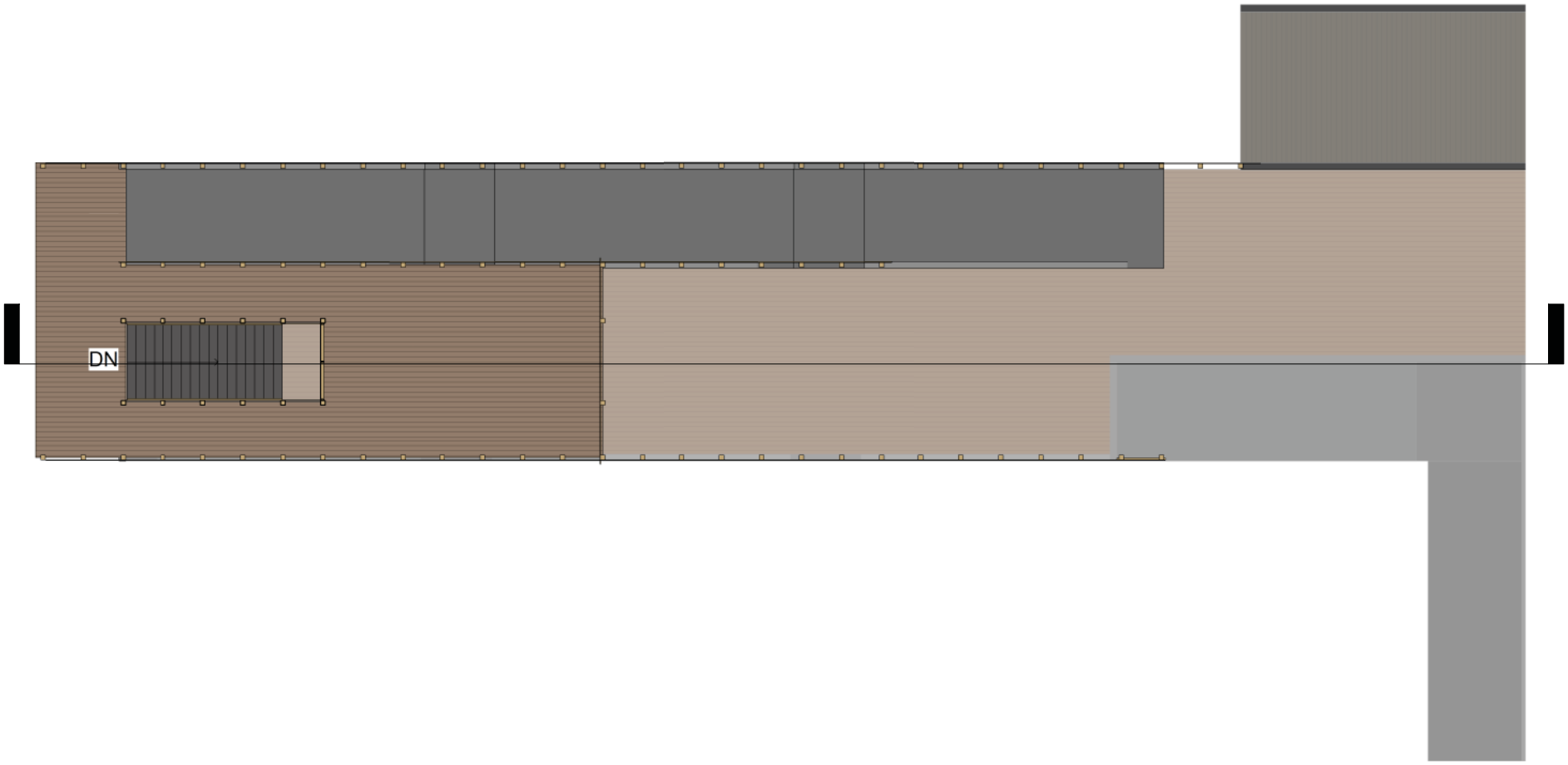

Figure 85 - Market Upper Deck

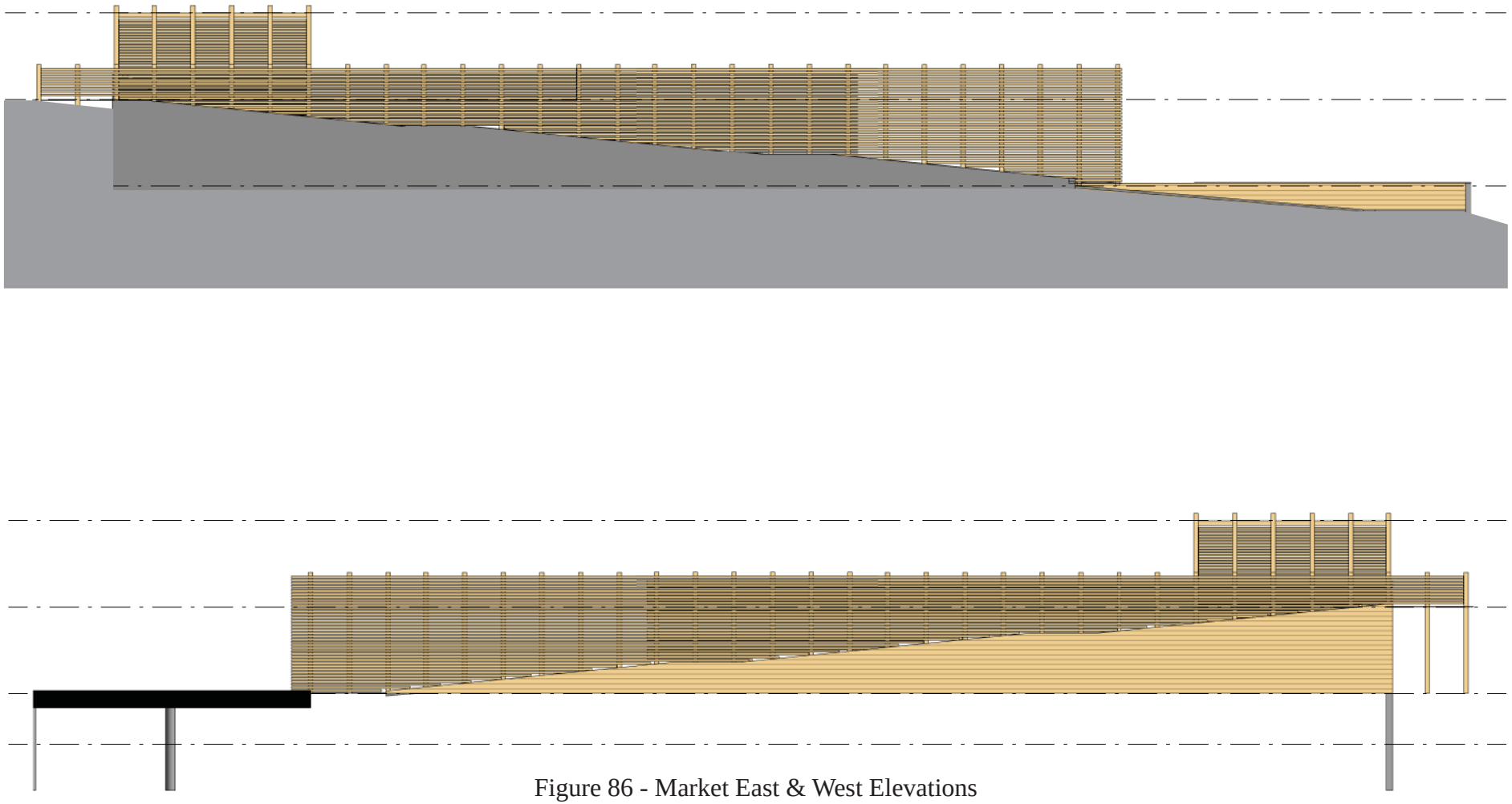

Figure 86 - Market East & West Elevations

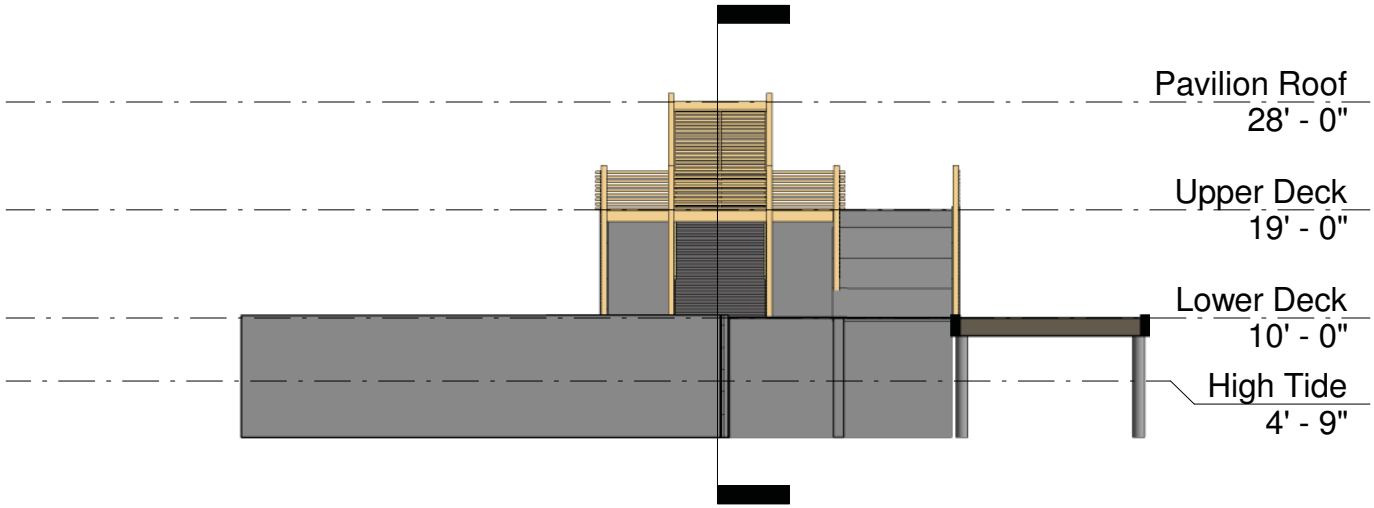

Figure 87 - Market North Elevation

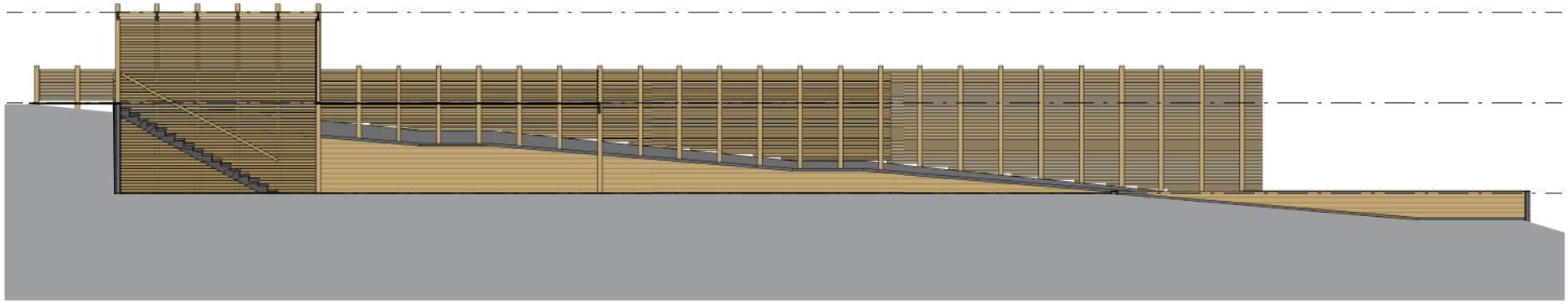

Figure 88 - Market Section AA

Figure 89 - Market Perspective 2

Café and Gallery

Named after the popular cookhouse at the Maritime Packers Factory, the Seahawk Café creates a place for those visiting and those who permanently reside in the nearby community. The wharfside café also creates a more enclosed space that can allow for travellers to stay protected from the many rainy days that visit the shores of Caribou.

Creating a main exoskeleton structure inspired by wharf engineering, allows for three interior shells where main activities of eating and conversing can occur. The second floor above continues the market theme and creates a semi-enclosed space where local artifacts can be exhibited year round open to the general public.

Overall it is intended that the architecture introduce a more amphibious nature that is appropriate for a wharf-side structure. The amphibious nature also allows for an address of both landside and seaside. It is this intentional duality that creates a strong dialogue between architectural grammar of enclosed and open space.

This gallery is also the only point where travellers would be able to look out above the water and see the surrounding landscape. Likely the view would also afford them the opportunity to see the ferry coming and going on the other side of the harbour.

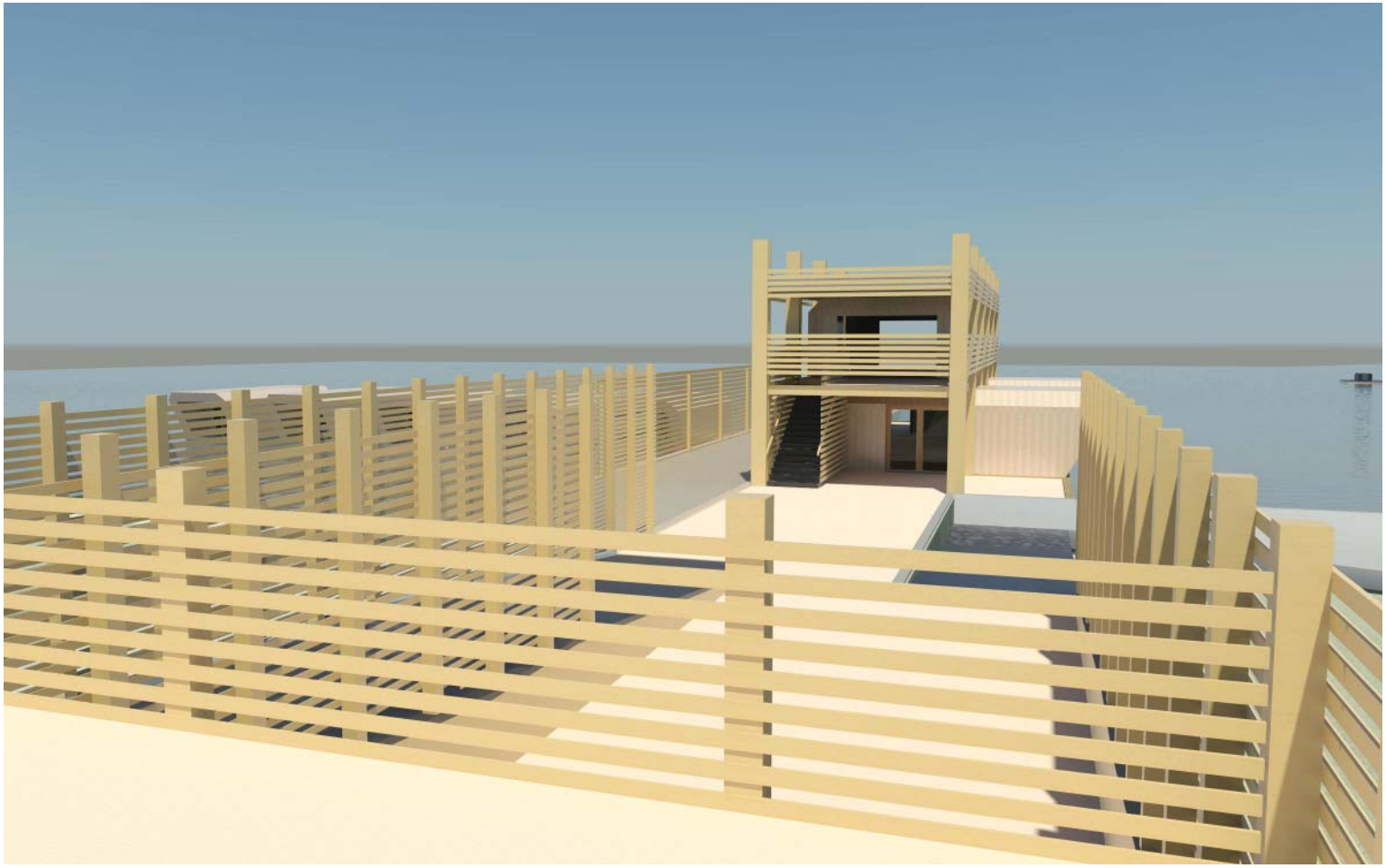

Figure 90 - Gallery Perspective 1

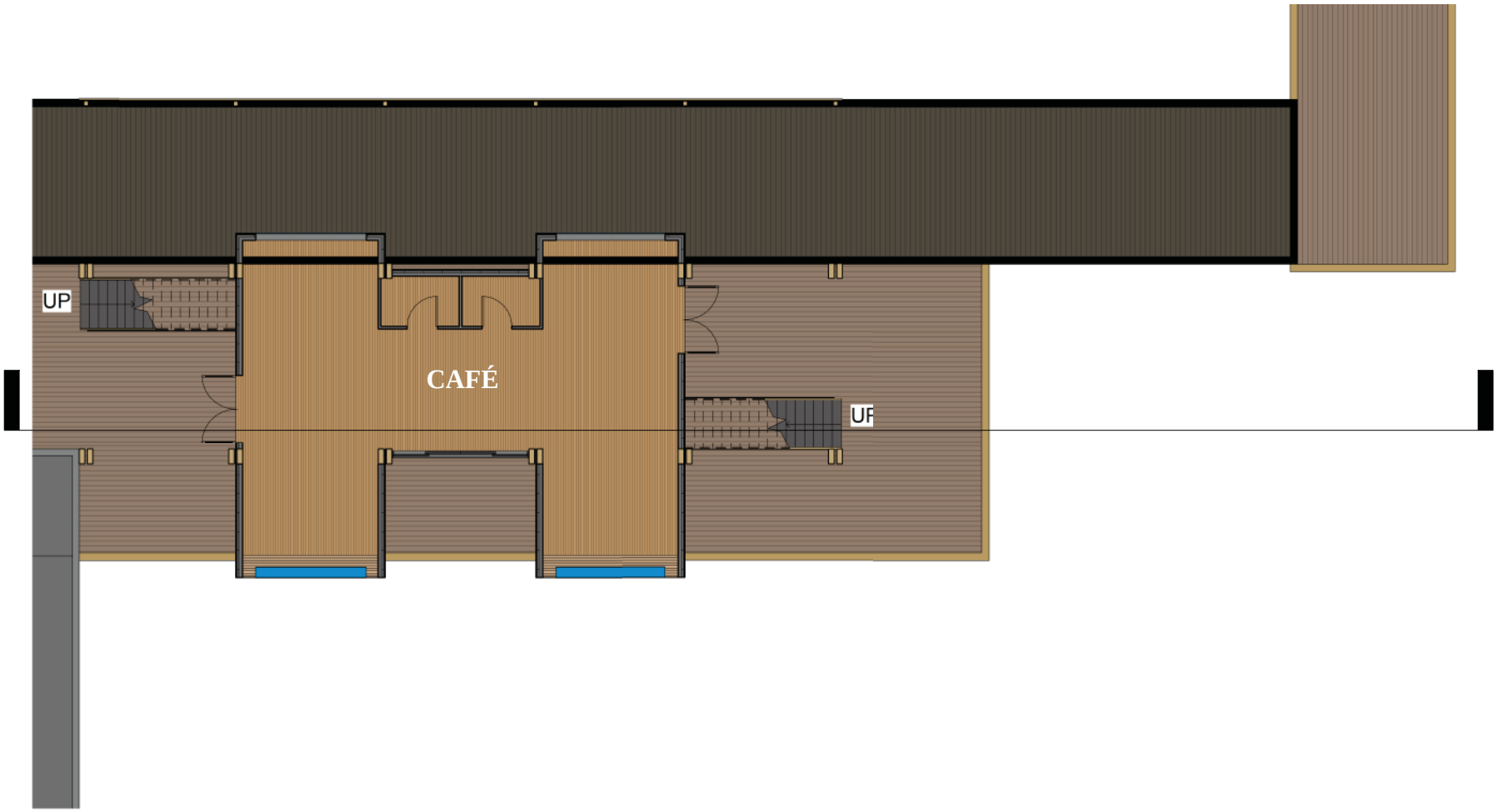

Figure 91 - Gallery Lower Deck

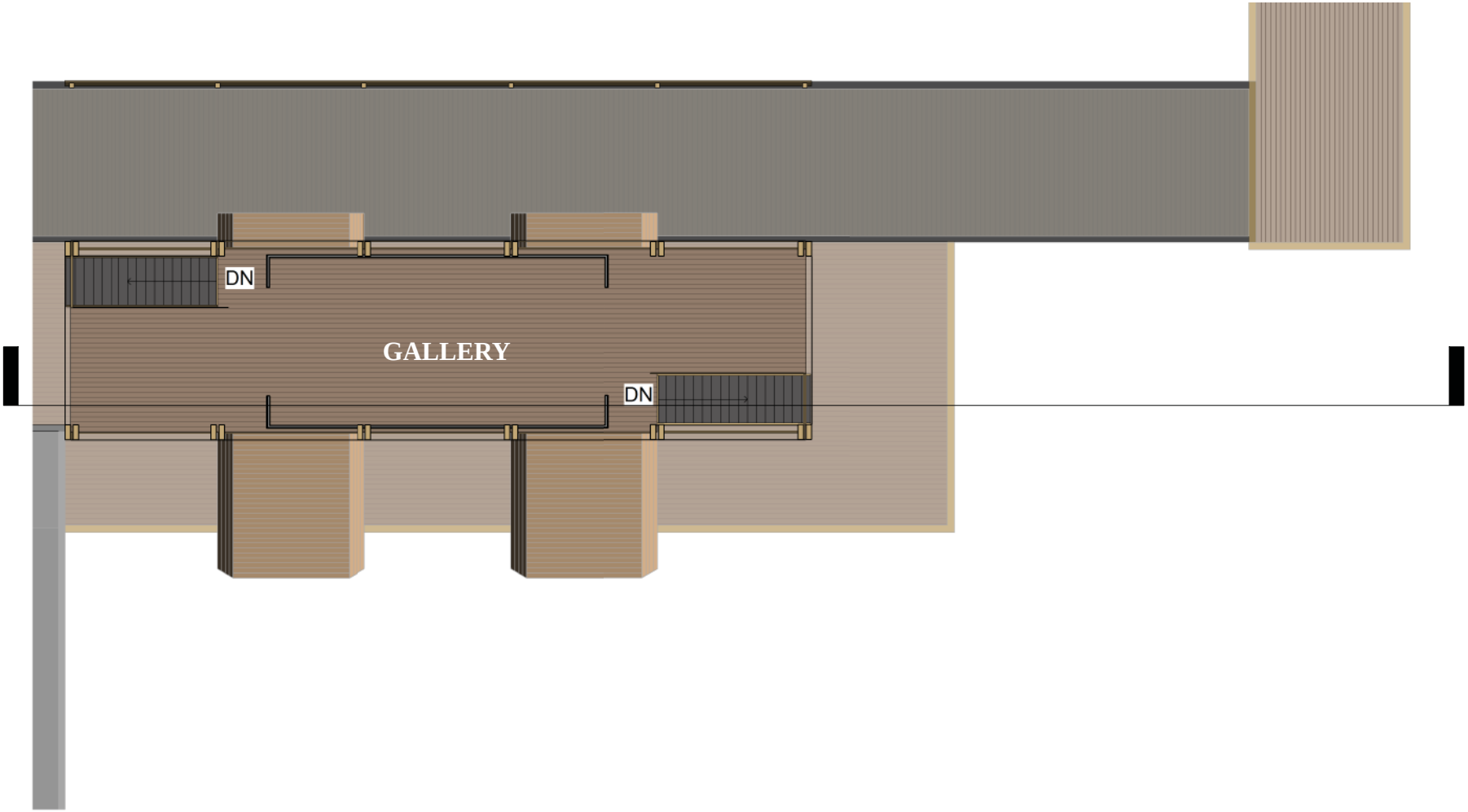

Figure 92 - Gallery Upper Deck

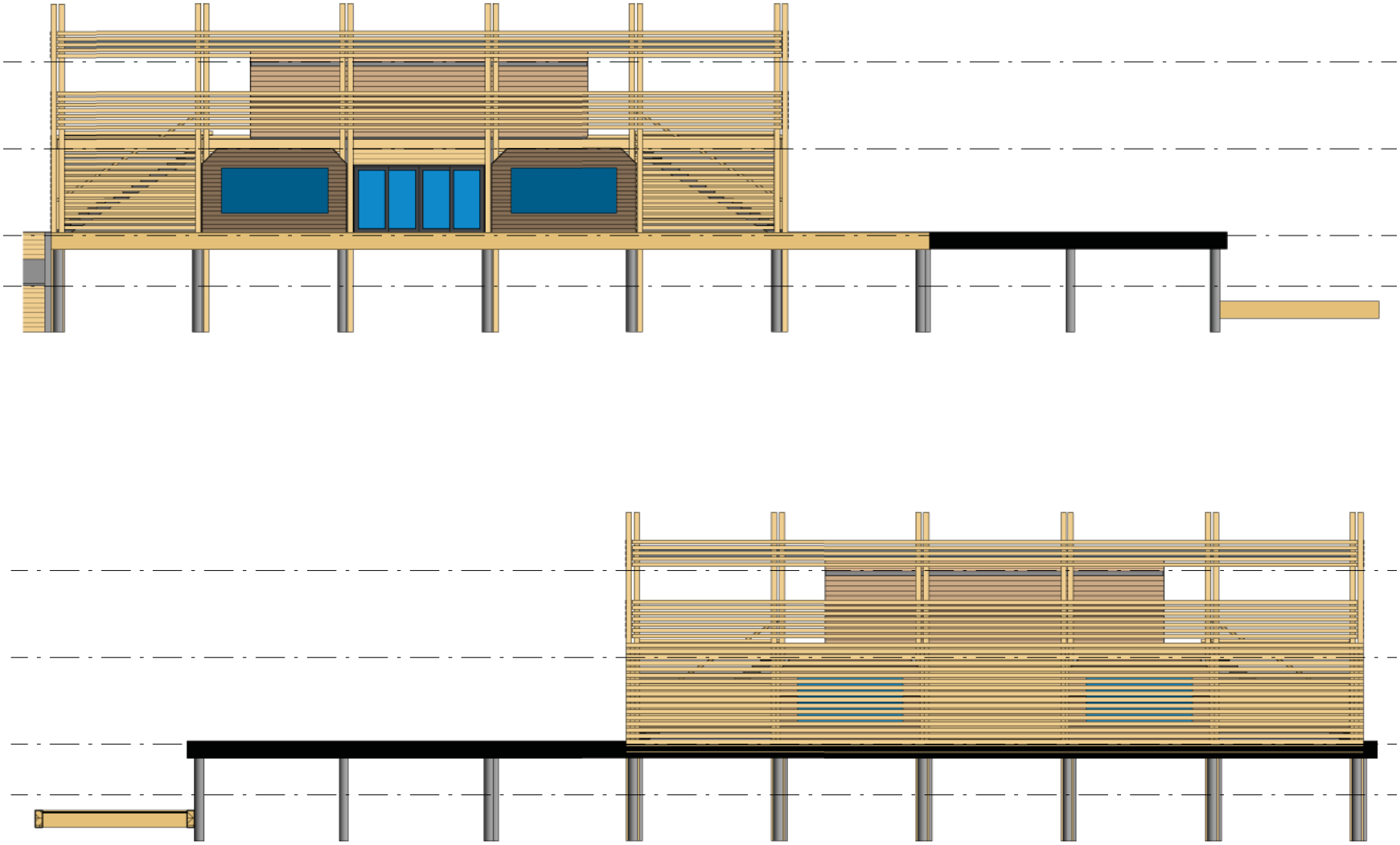

Figure 93 - Gallery East/West Elevations

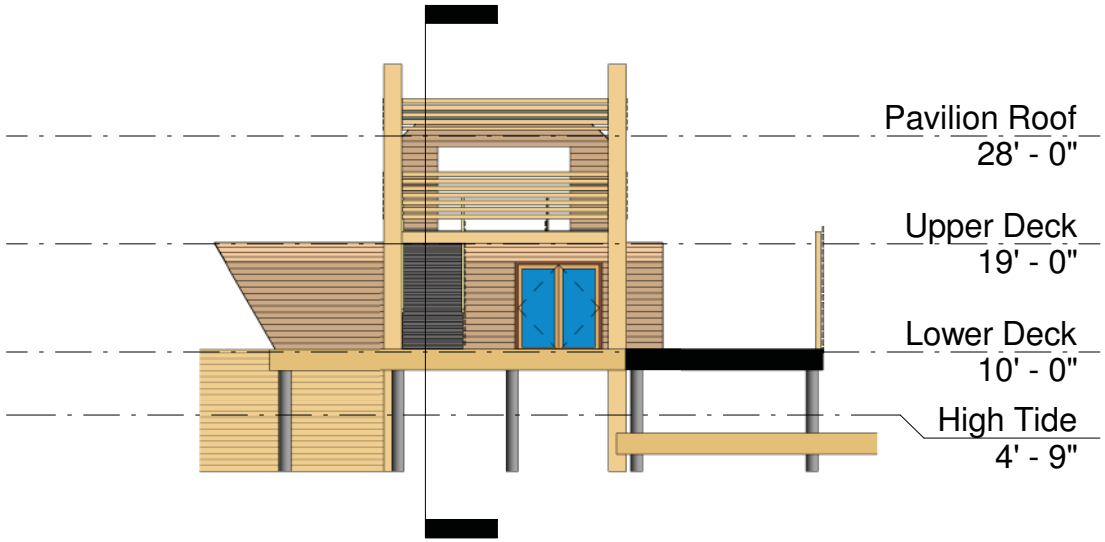

Figure 94 - Gallery North Elevation

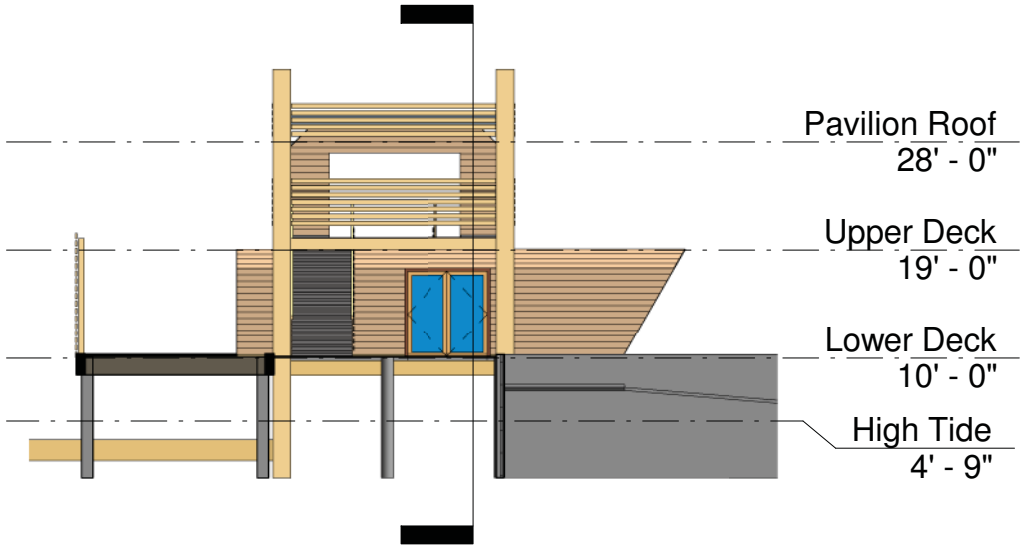

Figure 95 - Gallery South Elevation

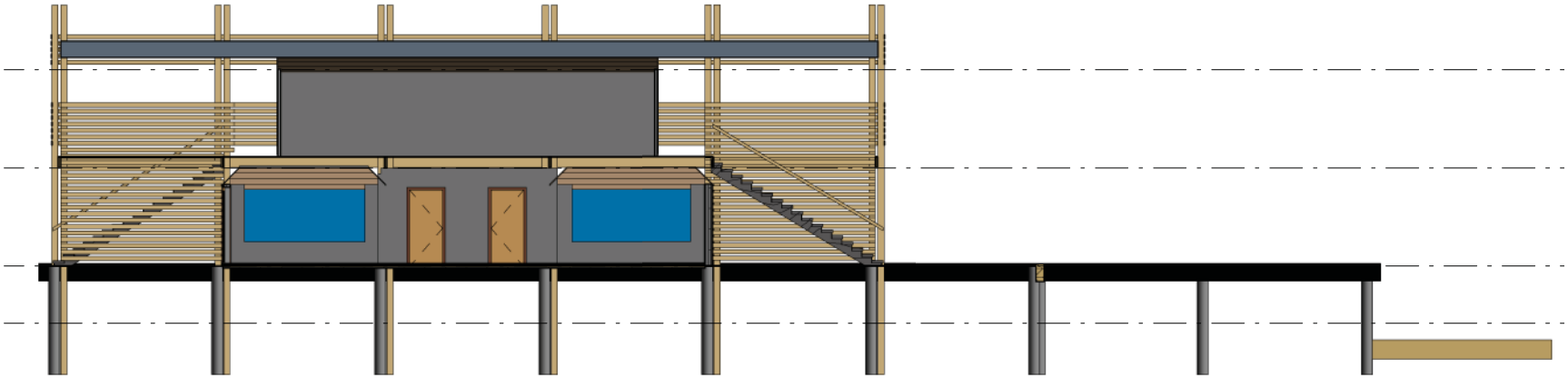

Figure 96 - Gallery Section AA

Figure 97 - Gallery Perspective 2

Figure 98 - Gallery Perspective 3

Floating Cottages

The floating cottages are partially immersed in water and allow for the possibility of inhabiting the harbour fully. The intention of the cottages is to allow those visiting the provincial park an opportunity to stay without needing to camp. Inspired by the more traditional wood cottages found in some of Ontario’s provincial parks, the floating cottages create a connection to nature while still remaining a safe distance from the wilderness portion of the retreat.

The two glazing options of the cottage create a more binocular vision of the harbour and landscape and allow for several cottages to be side by side while creating a sense of privacy that is often sought out by those staying at the provincial parks of Canada. With the waterside view also comes the opportunity to step out from the cottage directly into a kayak and go for a trip around the harbour.

Overall the cottages are viewed more as floating objects inside the landscape and are meant to be experienced as vessels on the journey. Small and compact, they have a programmatic simplicity that reflects the cottaging theme of wanting to experience ‘wilderness’.

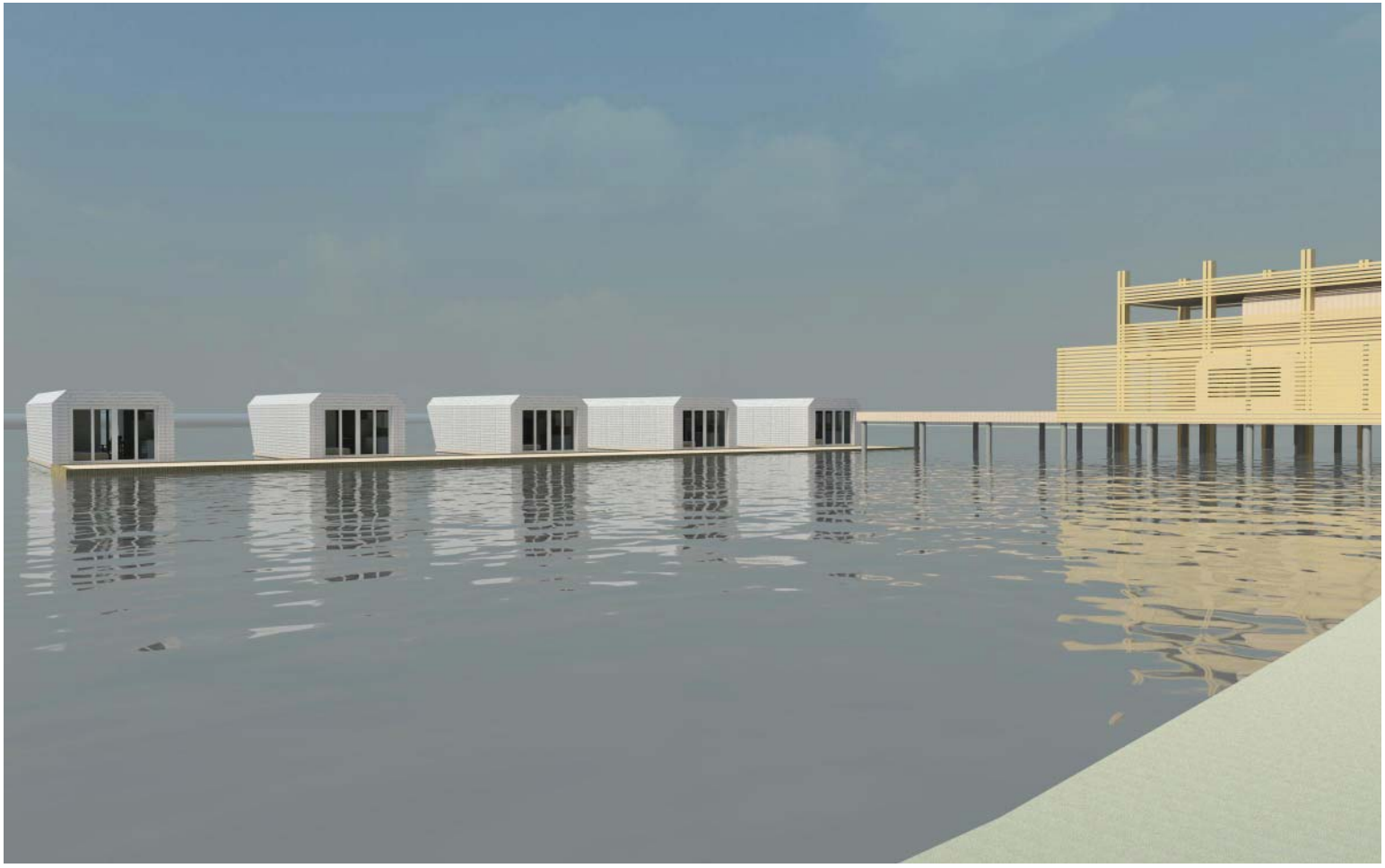

Figure 99 - Cottage Perspective 1

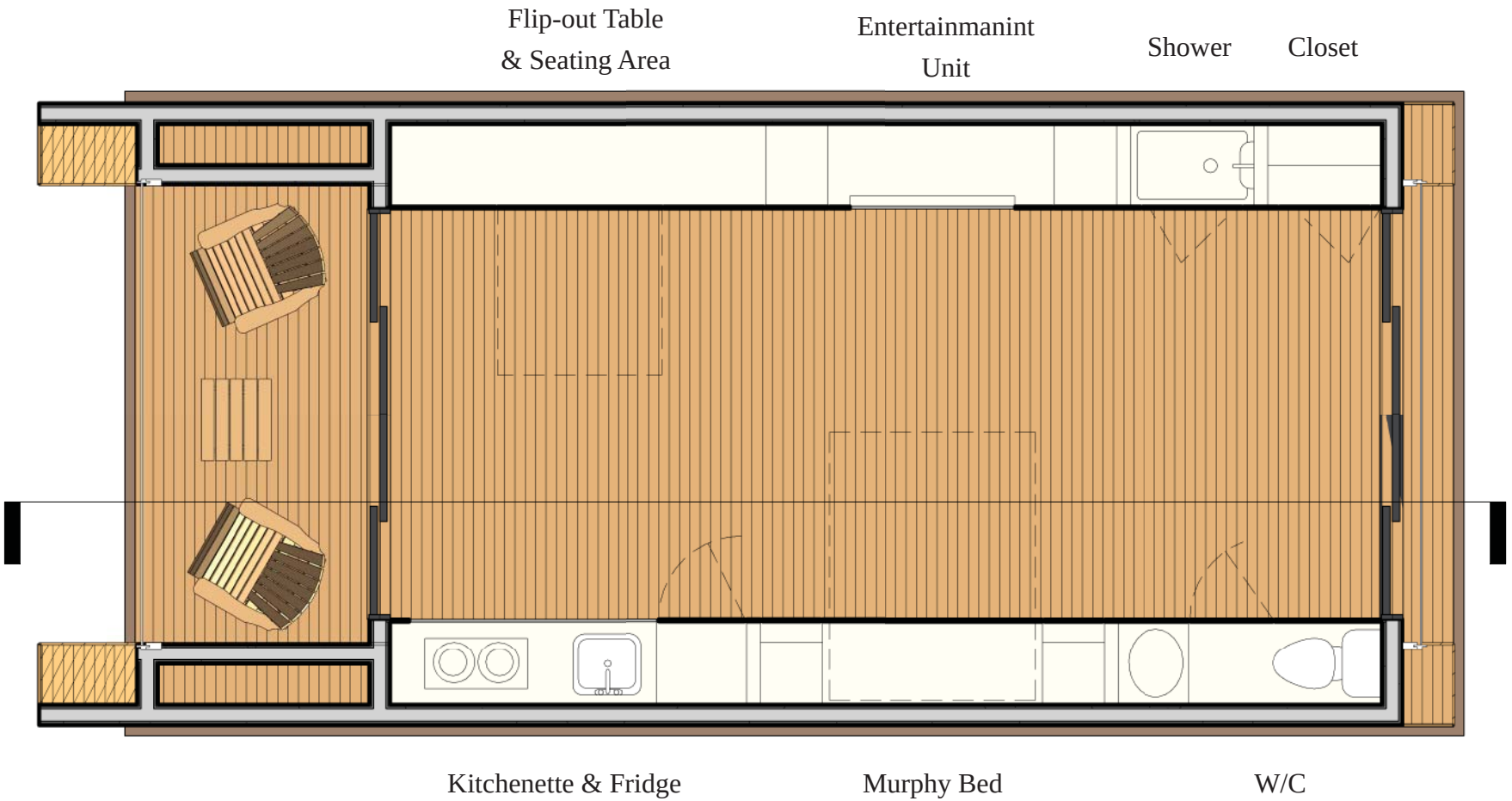

Figure 100 - Cottage Main Deck

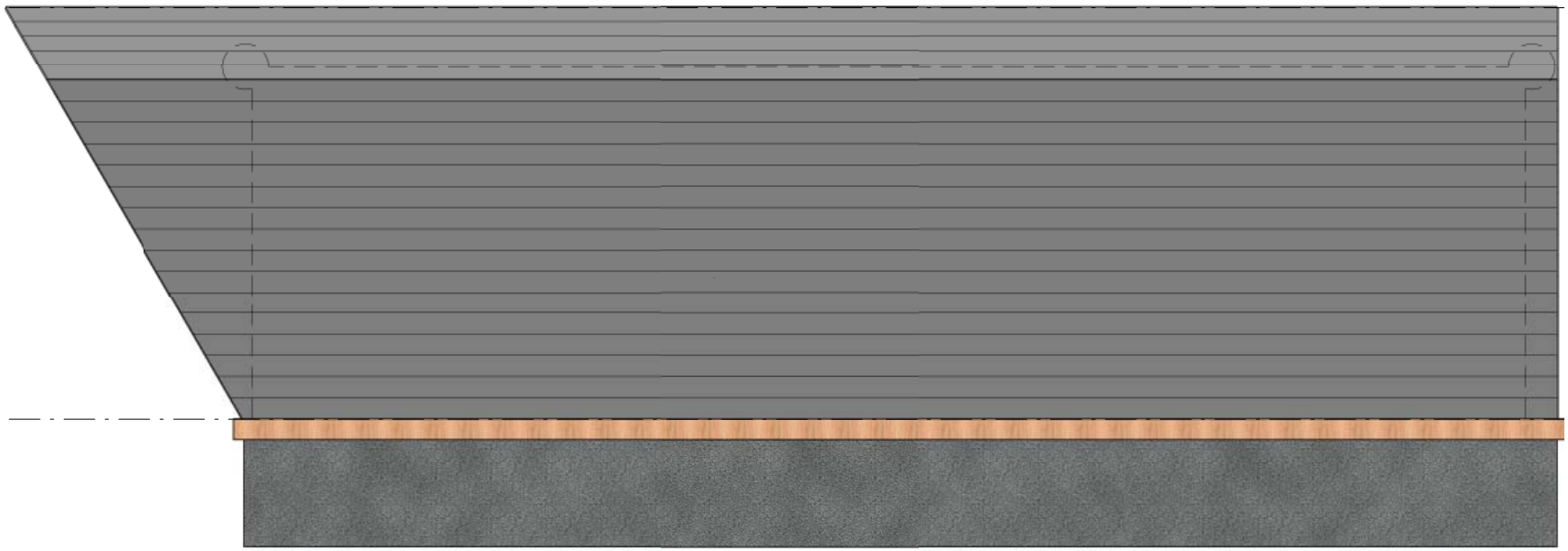

Figure 101 - Cottage East Elevation

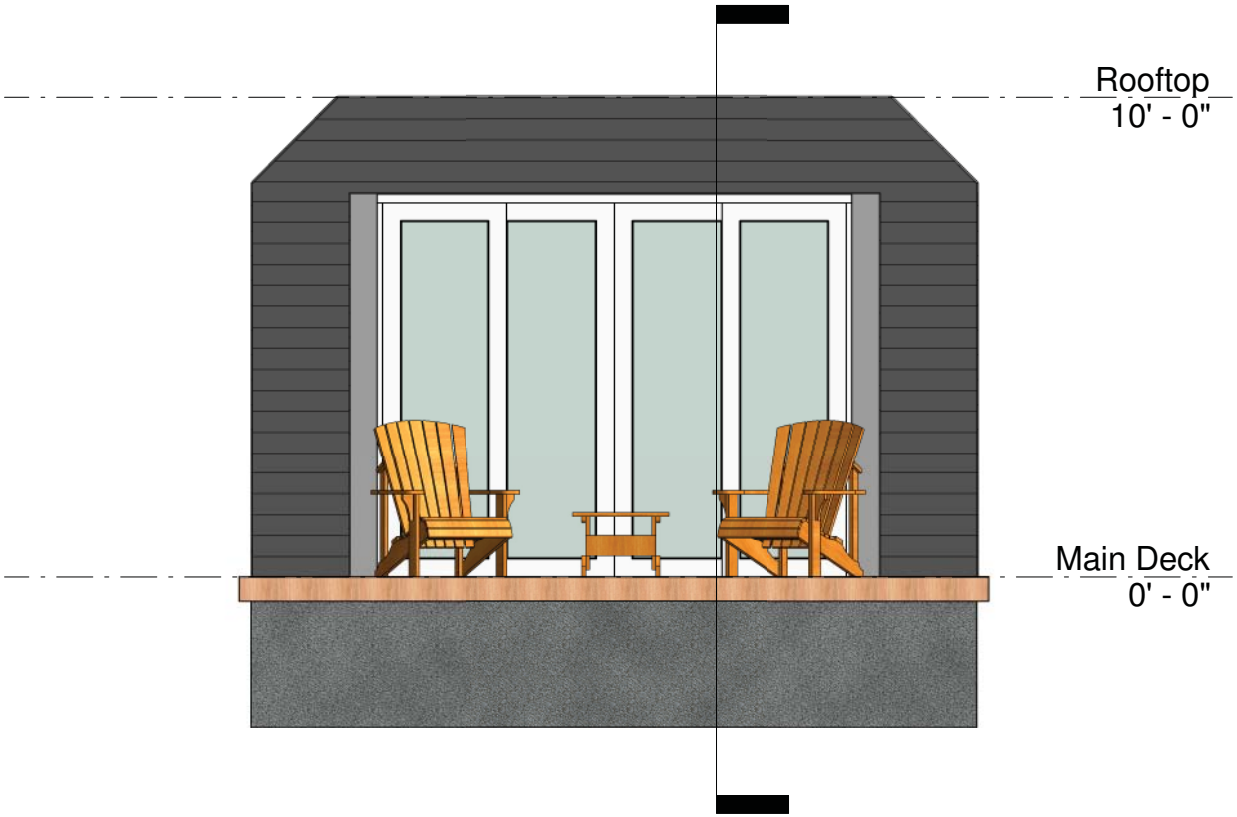

Figure 102 - Cottage South Elevation

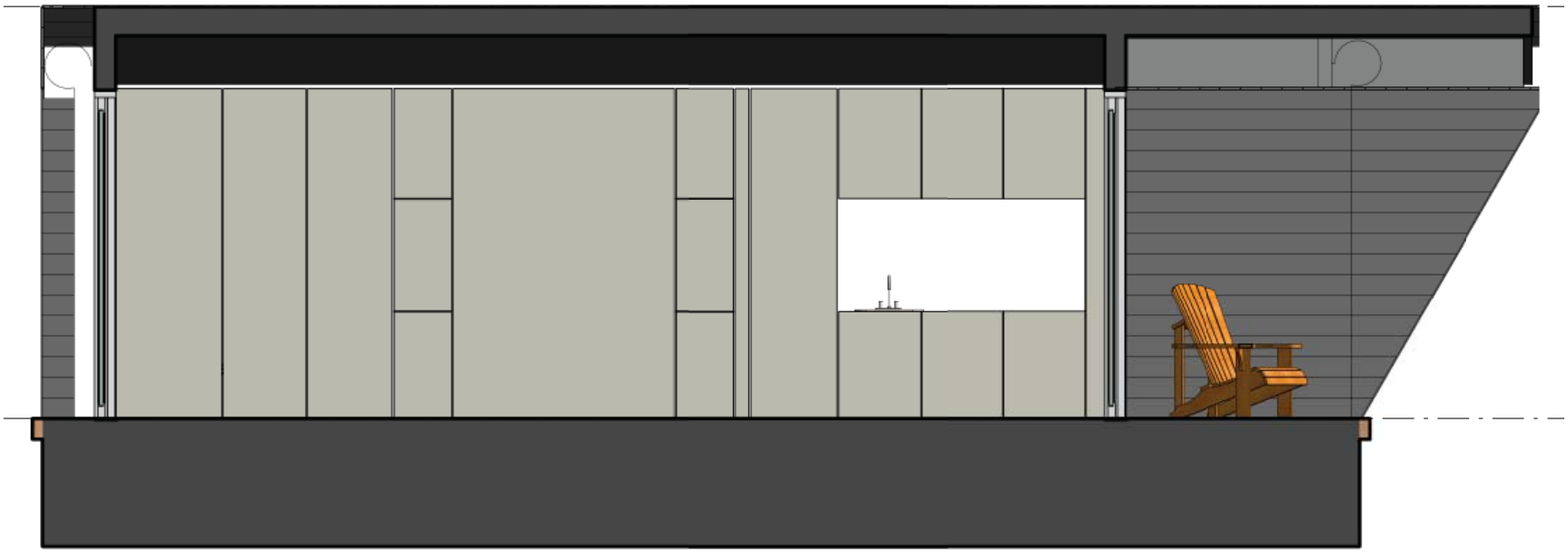

Figure 103 - Cottage Section AA

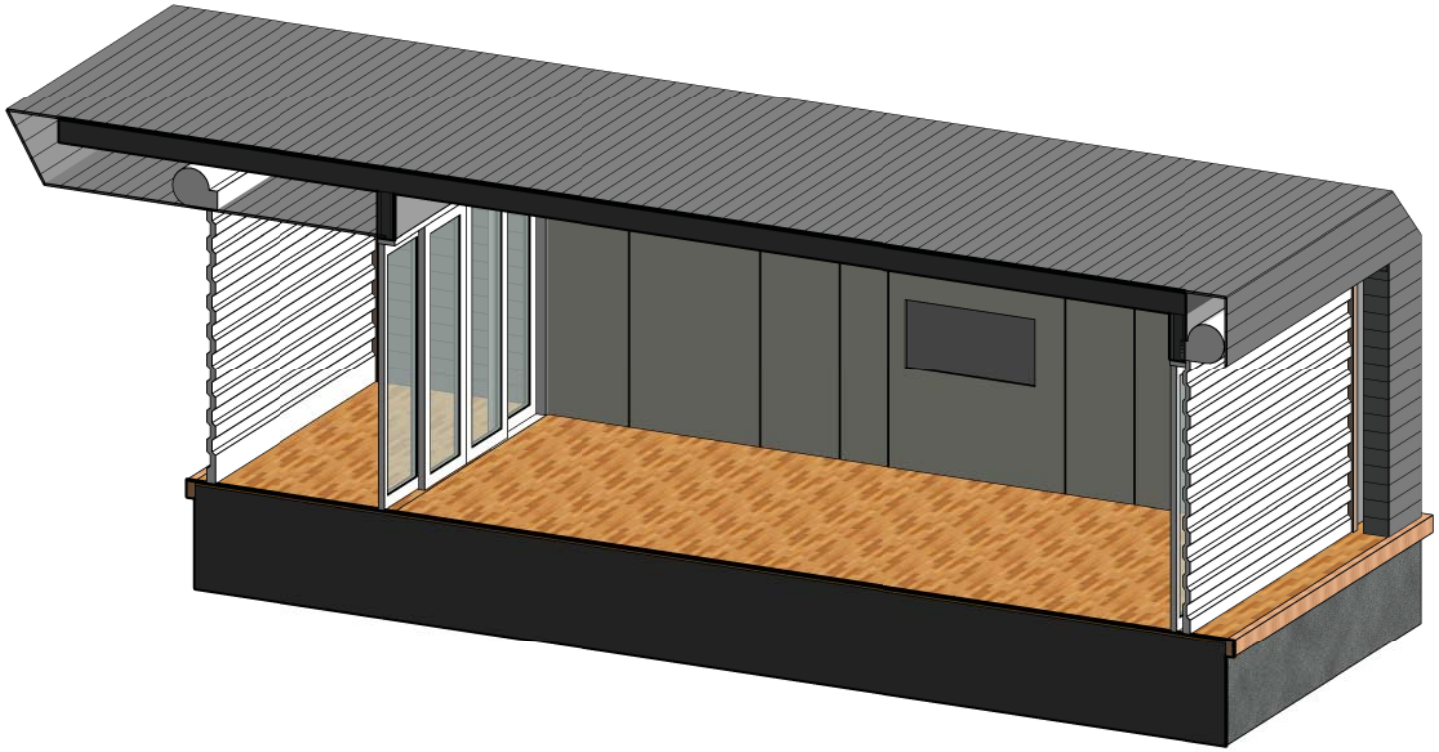

Figure 104 - Cottage Sectional Axo - Showing winter storage option

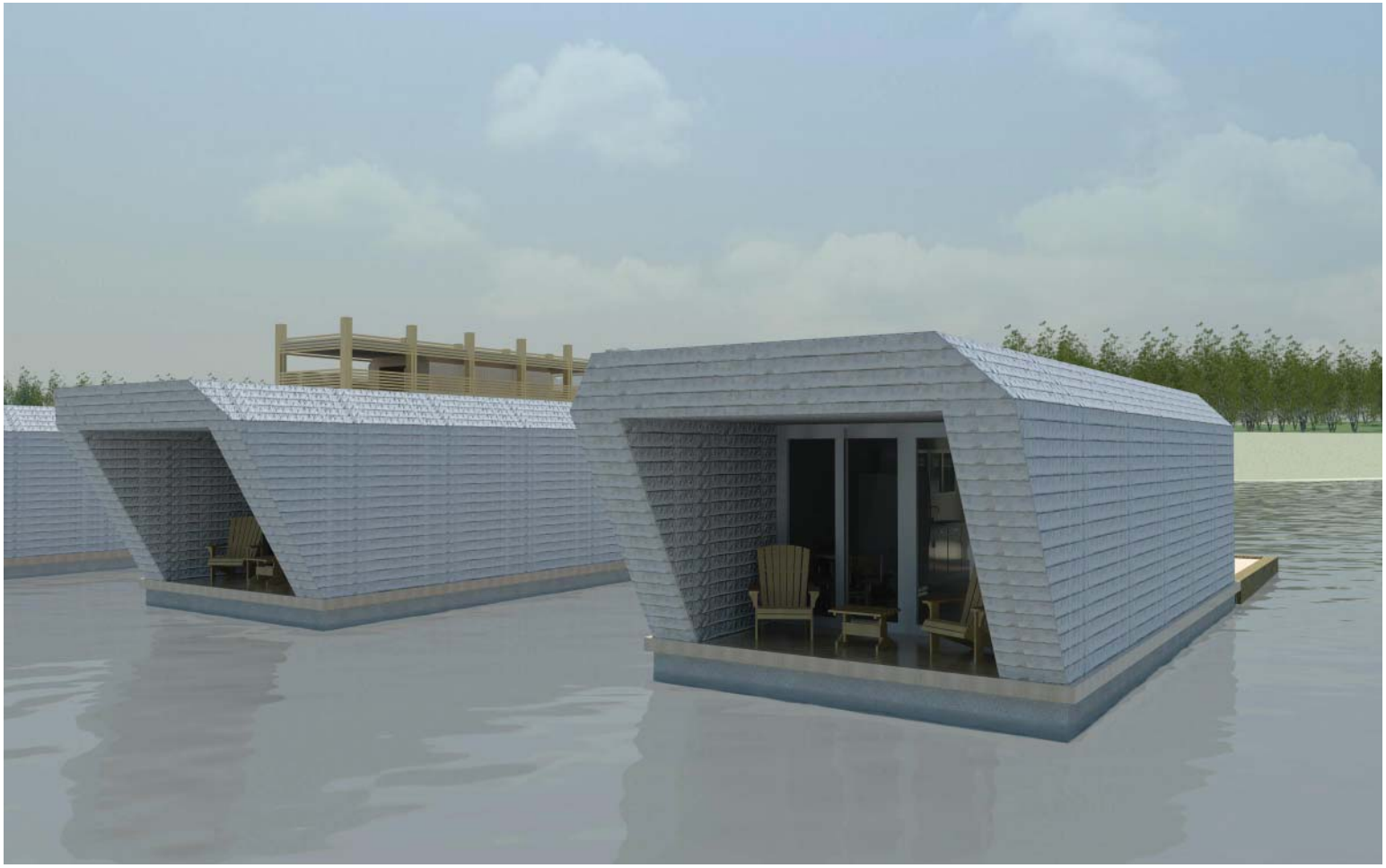

Figure 105 - Cottage Perspective 2

Floating Memorial

The floating memorial is meant to honour the memories of many of this place. My own memories are connected by the process and resulting experiences undertaken in fulfillment of my thesis requirements. This final architectural intervention is about the symbolic power of architecture and its ability to create a place where human emotions are allowed a place to rest.

The location of the memorial would be more transient and allowed to move around the harbour depending on time of year and levels of activity within the harbour. Only accessible by watercraft, the memorial would be a place to be able to view the surrounding landscape by water only and truly place the viewer in a place of vastness with an ever stretching horizon beyond.

Keeping with the theme of seasoned wood, the memorial would a purely wood structure that would house solar powered lights able to light up throughout the night and allow for the memorial to be a continuous reference point. Although not so useful for positioning oneself for navigational purposes, the memorial allows for a metaphorical positioning in time where a person is able to understand one’s place in the overall timeline of history.

Figure 106 - Memorial Perspective 1

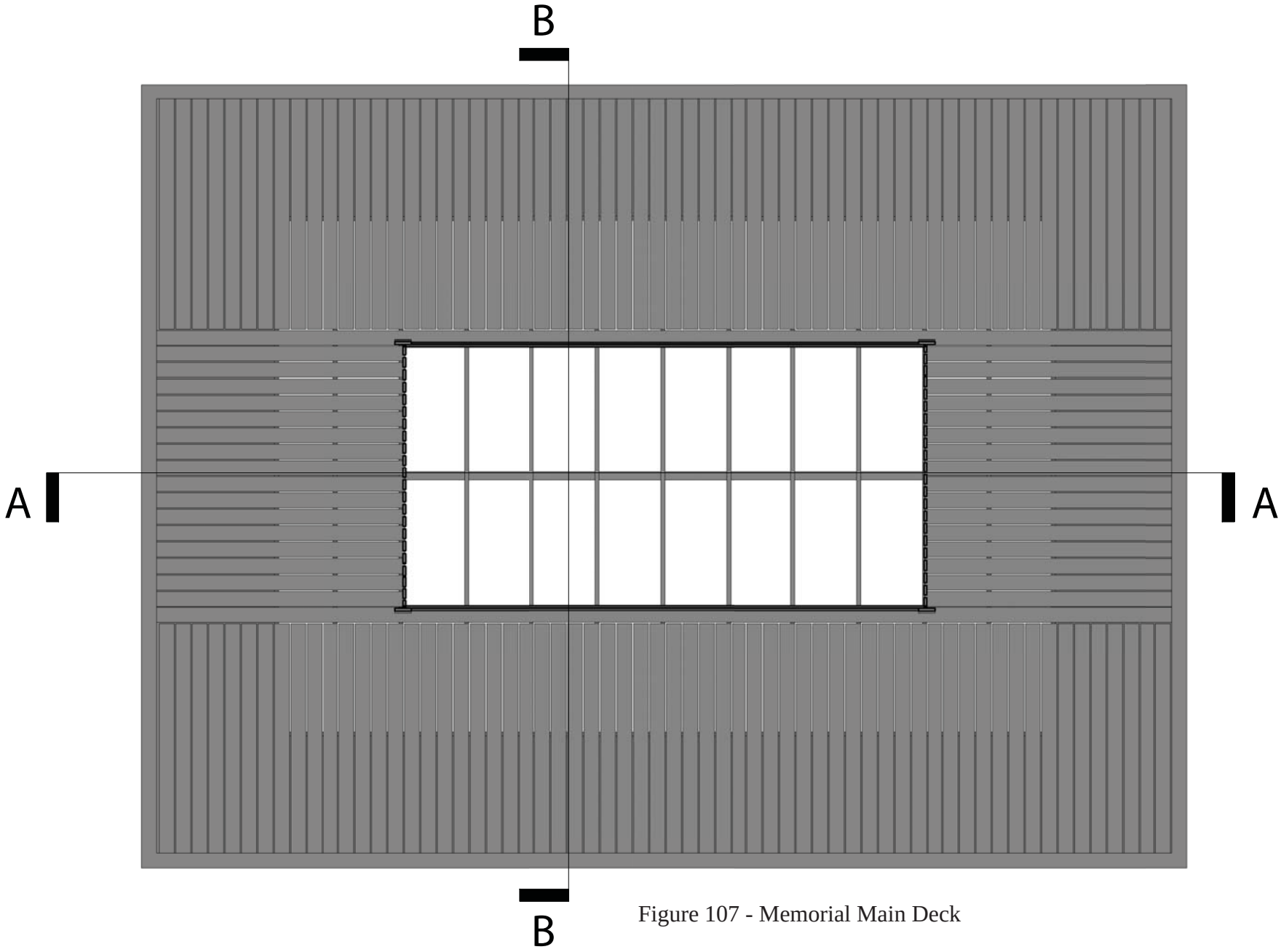

Figure 107 - Memorial Main Deck

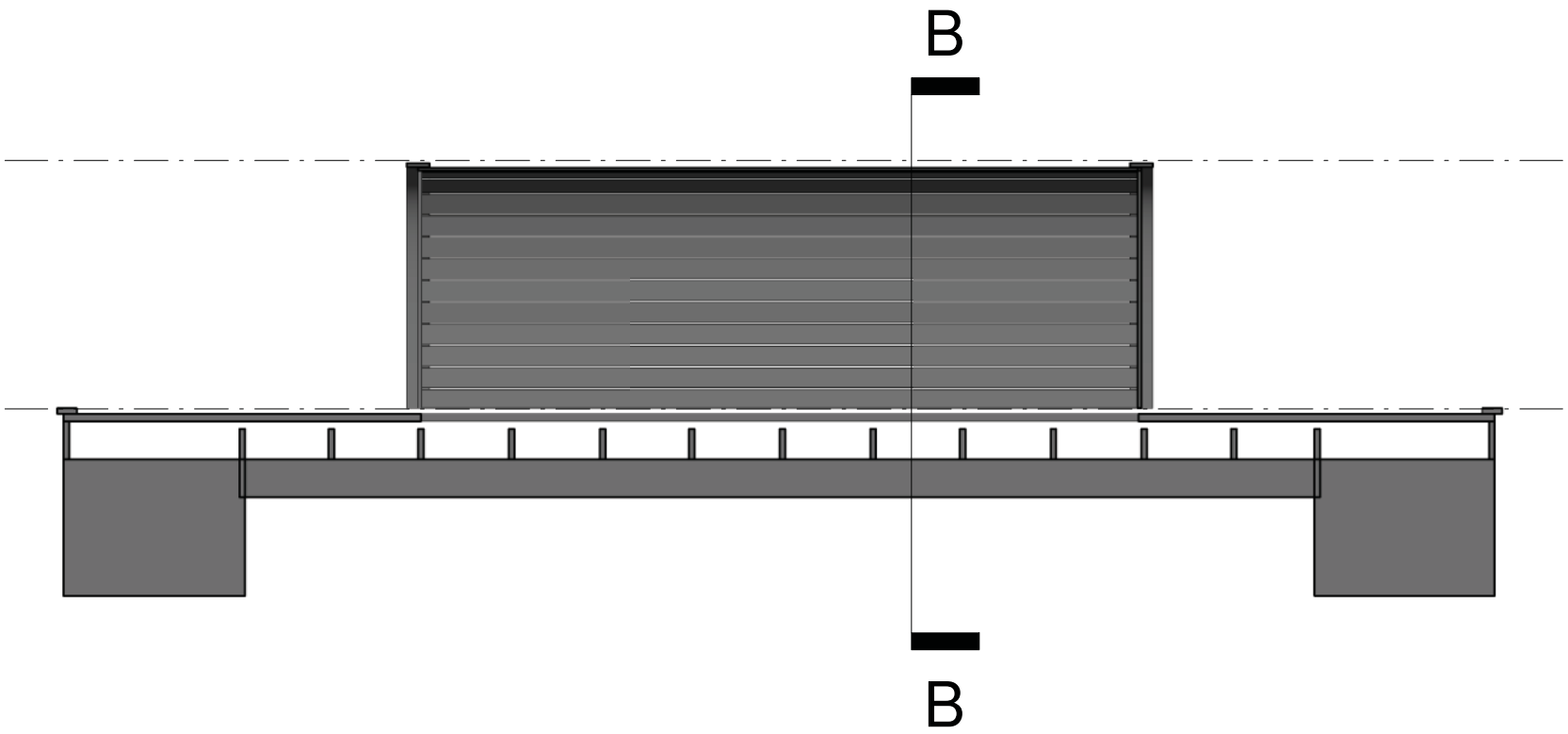

Figure 108 - Memorial Section AA

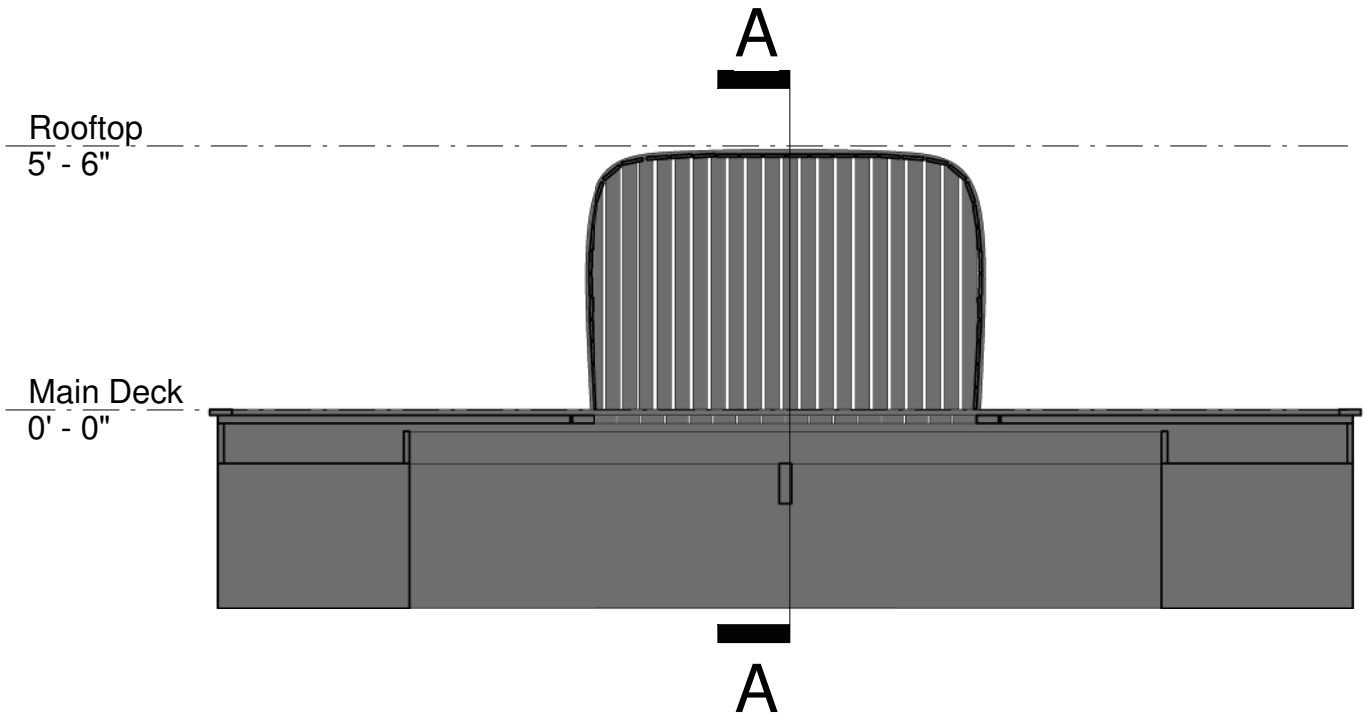

Figure 109 - Memorial Section BB

Figure 110 - Memorial Perspective 2

Conclusion

My expectations when I started this thesis have been completely redefined and reshaped in an exhilarating way and I am encouraged by the discovery that where there is an ending there is also a beginning. The fact that I was able to discover this place through my own questioning on authenticity in time and place creates an assurance for the right of an architect to provide input on how things should be built.

The Aboiteaux Project relates the culture of this place to my own personal musings on the processes that occur while designing. In this instance the design for the thesis revolved around a desire to find an authentic sensibility for an architecture that would relate to its site and cultural context. The process by which I found the site reinforces the creative nature of architectural design. In a real way, this thesis embodies the way designing a building can easily be related to an adventurous journey in which the final destination is only vaguely mapped out at the start.

The need to be able to create an awareness of place, its defining attributes, its current position in society, and the qualities of that place are a crucial part of this thesis. I feel through defining several architectural interventions, I have come closer to bringing an awareness and creating an interpretive portrait of this place. I have chosen to strive for a genuine response to this place and to influence it in a way that allows for a plausible future of continued inhabitation. Examining it in a variety of paradigms has resulted in an interpretive understanding of this place, which has then allowed for a more in-depth response through architectural design.

If this thesis is successful it is because it is based on principles of critical thinking and investigation, not on predefined concepts of architectural styles. Through means of skill and experience the architect is able to create architecture that can have strong impact both in aesthetic and cultural realms.

It is anticipated that with the design presented through this thesis, a dialogue can been continued about this special place. I envision that this discussion can only be enriched through time as more people are able to engage with this special place and create additional visions from their own perspectives of Caribou Harbour.

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APPENDIX A: A Memory from Acadians

The nature of a harbour reminds me of the need for safe havens in a ‘wild’ country or landscape. The fact that its form has changed over the years, still does not take away from the essential nature of the harbour being a place for ships to stow away from the fierce winds of an oncoming storm or other dangers that the open seas provide. The following account shows another perspective on the positive influence that water can sometimes have and hopes to connect with the existence of the harbour as it is today.

> L’Histoire de ses ancêtre par Célina Bourque
>
> … Grand-père Maximin (Bourque, 1781-1878, établi à Bas-Cap-Pelé vers 1818) avait très bonne mémoire pour son âge et souvent il nous racontait ce qui avait arrive à la vieille Acadie. Quand il oubiait, papa lui aidait. Déjà ces histories étaient connues de papa car son père et son grand-père lui en avaient très souvent parlé.
>
> Grand-père nous disait un soir: “Quand j’étais jeune, mon père, Michel (1750-c1840), me disait si bien ce qu’il avait vu et ce qu’il avait entendu des siens, qu’il n’était pas possible d’oublier.” Cette histoire il nous la raconta bieen des fois. Grand-père répétait les paroles de son père. Michel:
>
> Un jour, disait l’aïeul Michel (ceci se passait à Baie-Verte en 1755), nous arrivions de l’ouvrage. C’était vers l’automne. Le grain était dans les greniers; les pommes en réserves etc. Nous nous mettions à table pour diner et j’avais faim! C’était un diner bouilli, avec pommes cuites à lla crème; quand soudainement on voit venir vers notre maison quatre soldats anglais, habillés en rouge. L’ennemi entre, armé comme des bandits, en disant à haute voix: Vous êtes nos prisonniers. Hâtez-vous de sortir d’ici! Ne finissez pas votre diner. Emportez seulement ce que vous pouvez porter dans vos bras. Les bateaux sont ancrés et vous attendent.
>
> Nous n’avions plus faim, disait Michel. Le chagrin nous étouffait. Ni plaints ni suppliques ne purent attendrir ces coeurs anglais. Il a bien fallu partir avec l’épée presque au dos. À peine dix minutes de marche, on se retourne et on voit notre maison en flammes et les autres maisons du village. Quelle détresse! Plus d’espoir de retourner dans notre

village! Hélas! Rendus aux bateaux, il a fallu monter pêle-mêle. Et ce qui aggravait notre situation, c'est d'avoir à se séparer des siens, de nos amis et de nos familles. Dieu sait comment de familles se sont rencontrées plus tard. Encore une fois nous avons été protégés. La Providence aidait.

Grand-père et les vieillards disaient que, avant de partir dans ces bateaux, la brume, "protection du ciel", est devenue si épaisse que beaucoup ont fui après ou avant de monter en bateau. Ils ont pu se sauver à travers les forêts et suivre les rivages. Il y avait avec eux des femmes, des enfants des vieillards et, pour guides, des sauvages. Grand-père disait que c'etait peut-être ces groupes qui ont plus souffert.

Heureusement, disait Michel, qu'en filant les rivages il y avait du poisson en abondance. Après de longues marches à travers forêts, nou avons rencontré d'autres groupes d'Acadiens qui se sauvaient comme nous!

Nous étions fatigués et épuisés, disait ce vieillard. Nous sommes arrêtés prendre un peu de repos et nous étions assez nombreux. Nous croyions être en sûreté. Les femmes, les enfants et les vieillards surtout se mirent sur l'herbe pour se reposer, mais à peine quelques minutes de repos qu'un bruit nous fit comprendre que l'ennemi arrivait sur nous.

Il y avait beaucoup de troncs d'arbres couchés sur terre, le dedans pourri mais très gros comme des barils et grands assez que chacun put y entrer et même cacher les canots. Ce fut l'affaire de rien d'y entrer dans ces creux d'arbres et de sse cacher. D'abord la brume nous protégeait une fois de plus. Nous étions tous disparus aux yeux des soldats, qui nous passèrent et se rendirent près du rivage non loin de nous. Ne voyant aucun bateau, ni personne, ils retournèrent sur leurs pas, un peu mortifiés et fâchés d'avoir manqué leur coup. Un de ces soldats, en passant près d'un de ces arbres morts, dans sa déception, planta son épée dans le corps de cet arbre pourri et l'enfonça très près d'une mère de famille qui ètait là couchée. L'épée s'est plantée à quelques pouces d'elle.

Quand ces soldats furent assez éloignés, les Acadiens sortirent de leur cachette en remerciant Dieu. Alors ils prirent leur repos et leur repas avant de continuer leur chemin. Ils se dirigeaient vers Menoudie, Memramcook, Cap-Pelé ou d'autres villages, car ils savaient que bien des parents et amis, qui les avaient devancés, y étaient groupés. Guidés par

les sauvages, ils purent joindre ces groupes où il y avait déjà bien des Acadiens d'établis.

… Malheureusement, Célina Bourque n'avait pas un tas de documentation à la portée de la main pour authentifier les pérégrinations de son aïeul Michel Bourque. Or, celui-ci, comme bien d'autres Acadiens, ne réussit que pour un temps à échapper à la vigilance des soldats britanniques. Il fut capturé et amené en prison au fort Beauséjour. En 1765, avec d'autres Acadiens, il se réfugia aux îles Saint-Pierre-et-Miquelon. En 1767, Michel Bourque accompagna Joseph Gueguen, François Arsenault, Jean Bourque, Charles Gautreau, etc., qui firent voile sur une goélette vers la côte est de Cocagne. En novembre 1767, une pétition au nom de Michel Bourque, de René Terriaux et de 22 familles acadiennes leur obtint permission de s'établir à Cocagne et à Gédaïque.

Mais il semble que quelques rares Acadiens réussirent à tromper la vigilance des soldats du conquérant. En 1761, lors d'un voyage qu'il fit de la Miramichi jusqu'au fort Beauséjour, un Anglais du nom de Smethurst s'arrêta à l'embouchure de la rivière Aboujagane, où un Acadien lui offrit le gîte pour la nuit dans sa chaumière: Thursday, December 10. Last night frosty, the moon shone very bright when we went to sleep; but when we awoke this morning, it was a violent storm at east. Stayed in the cabin all day.[1]

1 Brun, Régis, Bernard Blanc, and Armand Robichaud. 1988. *Bâtiments anciens de la mer rouge*. Moncton: M. Henry. p.21-23

APPENDIX B: Fisheries School

Fisheries school "has made a difference" Pictou Advocate
Oct. 6, 2006
The Evening News (New Glasgow)

Allen Tobey was sitting in a restaurant when a young fisherman approached him, a baby in his arms.

It was 1979, and Tobey was teaching his first course as an instructor for the School of Fisheries. He was showing newcomers to the ground fishery in a southern Nova Scotia community how to make and mend nets.

The fisherman was having trouble with his net and asked for Tobey's help. They met the next morning and solved the problem.

Twenty-three years later, Tobey found himself back in the same community, giving a navigation course. Into his classroom walked the baby of that young fisherman. He was preparing to captain a boat belonging to his father.

The legacy of the School of Fisheries "is not what the school has accomplished but rather it is the lives in which we have made a difference," Tobey said during a celebration this week of the school's 60th anniversary.

The school, based in Pictou, started as part of the Nova Scotia Department of Fisheries in 1946 and became part of the Nova Scotia Community College system in 2001. It delivers diploma, certificate and customized programs in such areas as marine safety, aquaculture, marine navigation and fishing gear maintenance.

The school trains about 1,500 people a year, including participants in First Nations fisheries.

Tobey recently retired as academic chairman for the school after 27 and a half years with the facility.

APPENDIX C: Tilting Case Study

Tilting Case Study

This case study of Tilting is one based on an in-depth reading of a specific paradigm born through close reading of Robert Mellin's "Tilting: House Launching, slide hauling, potato trenching, and other tales from a Newfoundland fishing village" Throughout this study three key themes have emerged as focal points for understanding the vernacular architecture born in this area of the world. Built on traditions of past Irish settlement patterns, the architecture of the region allows for a view of a people and place that is untouched by global culture and gives hope of an understanding of post-war survival techniques outside of the realm of populism and current architectural culture. Structured on the three core architectural themes of connectivity, situs and endurance it is possible to gain an understanding of the everyday life and architecture of the community of Tilting. As Heidegger states "Everydayness is a way to be – to which, of course, that which is publicly manifest belongs. But it is more or less familiar to any 'individual' Dasein as a way of existing which it may have as its own, and it is familiar to it through that state-of-mind which consists of a pallid lack of mood."[1] Here in Tilting a close examination of the everyday aspects of life lead to understandings of its architecture. The three themes I have chosen are by no means meant to be comprehensive but instead can provide for a foundation upon which further iterations could be built up.

"From wherever they caught their fish, Tilting men brought it home to their fishing stages. James Candow aptly describes fishing stages as amphibious structures 'which served as a bridge between land and sea'. He notes their obscure ancestry and their architectural form, characterizing them as enclosed wharves, or hybrids of wharves and ships, similar in structure to the 'North American Iroquoian' longhouse and the 'Beothuk' smoking or drying house for fish and game."[2] Thus it seems appropriate to comment on how Tilting's architecture connects with the land and sea. The fishing stage is a key typology in which this bridge connection becomes a place of 'being' where the threshold condition becomes stretched to allow for a sense of occupancy.

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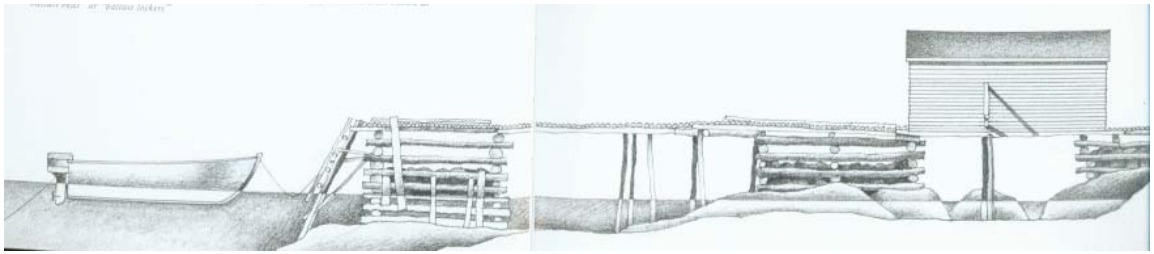
1 Martin Heidegger. 1962. *Being and time.* Translated by John Macquarrie & Edward Robinson. London: SCM Press.

2 Robert Mellin. 2003. *Tilting: House launching, slide hauling, potato trenching, and other tales from a Newfoundland fishing village.* New York: Princeton Architectural Press.

The following illustrations and drawings give a glimpse of the imagined movement of tide and people as they come and leave from this junction point.



(Robert Mellin. 2003. *Tilting: House launching, slide hauling, potato trenching, and other tales from a Newfoundland fishing village.* New York: Princeton Architectural Press. 156-157)

(Robert Mellin. 2003. *Tilting: House launching, slide hauling, potato trenching, and other tales from a Newfoundland fishing village.* New York: Princeton Architectural Press. 29)

The structures themselves are typical in a generic sense yet each one is individually suited to the occupants needs. Uses vary from generation to generation but it could be imagined that the current generation uses them in the way one might find a garage attached to the typical suburb house in North America being used. With a collection of various equipment and an occasional anchoring location for their boats, the fishing stage has become part of the shoreline fabric to the extended ocean infrastructure, creating a seaside address for the once primary mode of travel. This mode of travel has now been supplanted by the typical car culture found elsewhere in the world today.

So strong an impact has the car culture had on this small town that changes to the actual physical address of local homes have been implicated in the most curious way. “Rose Burke’s house originally faced the harbor but was turned on its site to face people entering the community by road.” Other homes were similarly rearranged to allow for the front door to be off the new roads coming into the community as opposed to the harbor. This illustrates then the second theme I wish to focus on, that of the concept of situs so strongly differing in paradigm from that of the current North American paradigm.

(Robert Mellin. 2003. *Tilting: House launching, slide hauling, potato trenching, and other tales from a Newfoundland fishing village.* New York: Princeton Architectural Press. 173)

“In Tilting the topography does not influence house form. The house has autonomous value and its relation to its site is enigmatic… The immediate site is nearly ignored in the placement of the house, and houses are placed in gardens or on rocks in what appears to be a casual manner. Houses rarely go beyond a tentative acknowledgment of their site, such as fitting a foundation skirt to the rocks, extending a porch with a bridge, or placing an ornamental garden adjacent to the house.”[3]

This relationship follows much more closely the ideological manifesto of Le Corbusier when he states:

> A seriously-minded architect, looking at it as an architect (i.e. a creator of organisms), will find in a steamship his freedom from an age-long but contemptible enslavement to the past. He will prefer respect for the forces of nature to a lazy respect for tradition; to the narrowness of commonplace conceptions he will prefer the majesty of solutions which spring from a problem that has been clearly stated - solutions needed by this age of mighty effort which has taken so gigantic a step forward. The house of the earth-man is the expression of a circumscribed world. The steamship is the first stage in the realization of a world organized according to the new spirit.[4]

Of course the reference to Corbusier is done with tongue in cheek as clearly the spirit of our age is one that is now looking upon Le Corbusier’s as the past to which current serious minded architects are striving to resolve the problems created by the machines produced from Corbusier’s generation. However the underlying principles, which were able to introduce an era of change, can still apply in this case. Forces of nature have not only shaped the landscape but as well influence the community and people who have landed their ships at this natural harbor. Buildings are treated as movable property and can easily switch ownership and as well will move locations in a ritual known as “house launching”. Their relationship with land and sea is much more one of respect for the forces of nature and have learned to navigate through the various challenges presented with living in such a rugged region of the world.

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3 Robert Mellin. 2003. *Tilting: House launching, slide hauling, potato trenching, and other tales from a Newfoundland fishing village.* New York: Princeton Architectural Press.

4 Le Corbusier, and Frederick Etchells. 1986. *Towards a new architecture.* Translated from the French by Frederick Etchells. New York: Dover Publications.

Use of these developed skill sets for survival over generations, has also created a new sense of durability through renewal instead of permanence.

“House launching demonstrates the community’s connection with its past by reusing an old house rather than demolishing it. Perhaps more importantly, house launching ensured that land, always scarce around the harbor, would remain in the family.” Which then brings up the last theme I would like to focus on, endurance. Since there are a limited amount of natural resources available to the residents of Tilting, a sense of frugality and respect for nature has evolved into a very practical community economy. Not only is there a focus on reuse of building materials but as well constant upkeep is needed because of the fragile nature of the architecture. Typically structures are being continuously rebuilt and renewed because of the building techniques used. A great sense of care for land and place has developed as illustrated through agricultural practices and associated structures to facilitate food gathering. Numerous small scale buildings were typically owned by a family and displaced throughout the landscape so that a decentralized network of housing facilities for food, wood, equipment has developed that creates a stronger sense of integration with the landscape than one would think at first glance. If one were to imagine a centralized farmstead for each of the buildings per family then it would immediately create a distance between neighbors that would have disrupted the community and additionally created a less egalitarian sharing of the limited harbor frontage.

Because of the decentralized and preservative nature of the community it has created a stronger resistance to natural and cultural forces that creates a type of endurance in face of these strong forces.

With these three themes and direct examples from Tilting, one could create a new practice of architecture based on connectivity, situs and endurance. As mentioned from the start, these are not meant as comprehensive in nature, yet they nevertheless provide a broad overview of possibilities learnt from this distant community. The connection with their environment provides for an awareness of ‘self’ defined strongly by that environment. The temporary nature of the structures situated in a landscape scraped of almost all life provides a constant reminder of the forces at hand in their everyday lives and gives them conversely a strength in the face of seemingly impossible odds to continue and adapt to whatever circumstances may present themselves to their small community. It is with definite admiration that the architecture and people of Tilting can be an example of architecture with meaning and depth.

(Robert Mellin. 2003. *Tilting: House launching, slide hauling, potato trenching, and other tales from a Newfoundland fishing village.* New York: Princeton Architectural Press. 42)

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APPENDIX D: Literature Review

This review focuses itself on concepts that surround a core desire for an ontological inquiry of the vernacular architecture of eastern provinces of Canada. Research in this area has focused mainly in a historical manner and focuses on more prominent building structures as opposed to the everyday human activity of the Maritime Provinces. Additionally these studies have been focused on a stylization of the typologies found and their references to other European architecture of the time periods. Without taking away from the value of these approaches I would like to follow a different path in this survey that can hopefully help to enlighten the subject and possibly give references to the past that will give a larger overview of the subject of architecture and its influences.

Architectural theory appears to be filled with connections to culture, site and art. Discussions of form and function have surrounded architecture from its roots; says Vincent Scully on the subject:

> The shape of Architecture is the shape of the earth as it is modified by the structures of mankind. Out of that relationship, human beings fashion an environment for themselves, a space to live in suggested by their patterns of life and constructed around whatever symbols of reality seem important to them. Most of all, that environment and these structures invest the vast "indifference" of nature with meanings intelligible to, indeed imagined by, mankind, and they involve in the end all those complex relationships of human buildings with each other that shape within nature a new manmade topography: the human city entire.[1]

If we accept that the human city can become a new topography to the face of the earth then it follows that a study of this topography would be understood by an analysis of its parts. Hence Rossi attempts an understanding that resonates with the topography described by Scully. "The city in its totality and beauty is made up of numerous different moments of formation; the unity of these moments is the urban unity as a whole… the unity of these parts is fundamentally supplied by history, by the city's memory of itself."[2] Whether

1 Vincent Joseph Scully. 1991. *Architecture : The Natural and the Manmade*. New York: St. Martin's Press.

2 Aldo Rossi and Peter Eisenman. 1982**.** *Architecture of the City.* Oppositions Book. Cambridge, Mass.: MIT Press.

population density is a factor in shaping architecture can be left for another discussion, however what is the shape and how it comes about are primary concerns of this investigation. Now that shape is defined by a “memory of itself”, references to philosophical discourses on self immediately jump to mind. More recently Heidegger’s Dasein have become a reference point for understanding the influence of self and its expansion into space and time. Constructed through time the city is able to create an image of itself related by the physical now and cultural iconographical past of the city. “It should be admitted that, say, an ancient image of the gods that was not displayed in a temple as a work of art in order to give aesthetic, reflective pleasure, and is now on show in a museum, contains, in the way it stands before us today, the world of religious experience from which it came; the important consequence is that its world is still part of ours. It is the hermeneutic universe that embraces both.”[3] This universe then can be filled with a clearer perception of the self of the universe as it is a more inclusive approach to past and present, with additional insight it can become a way of understanding that includes the possibilities of the future city topography. By having time serve the functions of the city self, it becomes another tool for the architect to apply in the design of architecture. Other influences on the contemporary city have been eloquently described in Space, time and architecture : the growth of a new tradition;

> Social, economic and functional influences play a vital part in all human activities, from the sciences to the arts. But there are other factors which also have to be taken into account – our feelings and emotions. These factors are often dismissed as trivial, but actually their effect upon men’s actions is immense… Techniques, sciences, the arts – all these are carried on by men who have grown up together in the same period, exposed to its characteristic influences. The feelings which it is the special concern of the artist to express are also at work within the engineer and the mathematician. This emotional background shared by such otherwise divergent pursuits is what we must try to discover.[4]

This discovery is the current process in which architecture is developing as it continues forward in creation of the topography of

3 Martin Heidegger. 1962. *Being and time.* Translated by John Macquarrie & Edward Robinson. London: SCM Press.

4 Sigfried Giedion. 1967. *Space, Time and Architecture : The Growth of a New Tradition.* The Charles Eliot Norton Lectures ; 1938-1939. 5th ed., Rev. Cambridge, Mass.: Harvard University Press, 430.

human cities. What may have been trivialized in the past must now come to the forefront in order to satisfy the demands that human activity puts on architecture and its role in the human universe. In the broadest sense of the use of the term ‘city’, where the origins of the city and its mythology can be remembered through ancient text from various cultures around the world, the city will always be a source of inspiration where fundamental processes of architecture will have a place to be expressed and understood by humanity.

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