Re: Settlement (or The Story of a House)
Architecture and the Resilience of Cultural Narrative

by

Mark White

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ABSTRACT

On the Island of Newfoundland, the story of resettlement parallels the formation of the national and provincial parks: as coastal communities were abandoned through a governmental top-down redistribution of the island population, parks were created to preserve interior landscapes promoting geographical phenomena. During resettlement, the loss of Newfoundland identity was replaced with a new Canadian identity.

Drawing on theories of tangible and intangible cultural heritage, *lieux de mémoires* by historian Pierre Nora, and critical regionalism, the thesis stresses the importance of physically presenting intangible cultural heritage in situ. Focusing on abandoned resettled communities, a case is made for establishing a new park system preserving coastal landscapes with historic and cultural value. Within this proposed system of parks, architecture becomes an active performer in a cultural narrative about resettlement. The design of a floating intervention, called "The Home Boat," allows for the sharing and learning of traditional crafts. "The Home Boat" becomes a place for celebration marking the opening of each park. In so doing, the thesis attempts to answer the question: how can architectural design contribute to the resilience of a cultural narrative?

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CHAPTER 1: INTRODUCTION

As Canada prepares to celebrate its sesquicentennial, Canadians across the country are frantically checking the mail for their free 2017 Parks Canada Discovery Pass. This pass grants patrons free access to all Parks Canada places including national parks and historic sites. It is the Government of Canada's gift to all Canadians to help celebrate the country's 150th birthday. In the letter which accompanies the pass, the Honourable Catherine McKenna, Minister of the Environment and Climate Change, and Minister responsible for Parks Canada, states: "Canada's national parks, historic sites, and marine conservation areas tell the stories of who we are as a country. They represent not only Canada's natural beauty and diverse heritage, but the history, cultures, and contributions of Indigenous Peoples."[1] And while this is true, the stories they tell are selective and do not represent the full spectrum of what it means to be Canadian.

In 1949, Newfoundland joined Canada in Confederation becoming the country's tenth province. This decision to join Canada was a difficult one, pinning neighbour against neighbour and family member against family member, divided by those who wished to return to self-government, and those who wished to avail of the benefits of being Canadian. At that time the majority of the island population was inhabiting the rocky coastline, a way of life directly tied to the North Atlantic Cod Fishery. A better way of life was promoted with the campaign for Confederation, each outport community being promised schools, doctors, electricity, communications, roads, etc. Once the newly formed provincial government, under the leadership of Joseph R. Smallwood, realized it would be too expensive to deliver these services to the far-flung reaches of the island the debate to resettle began.

Resettlement was a process of redistributing the island population to more centralized locations in an effort to provide essential public services. Between 1954 and 1975 over three hundred communities were resettled through government sponsored programs. The debate to resettle ripped families and communities apart, similar to the vote for confederation,

1. Catherine McKenna (Minister of the Environment and Climate Change, and Minister responsible for Parks Canada), letter to author, January, 27, 2017.

divided between those who wished to leave and those who wished to stay independent in these isolated settlements. Many families floated their houses to growth centres—municipalities deemed appropriate for increased populations due to the opportunities for employment. However, when jobs were not as plentiful as promised, many of these families decided to move off the island in search of a better life. Many families moved to major cities across Canada and south to Boston in search of employment. Consequently, there are generations of descendants who have lost touch with their Newfoundland roots.

To know where we are going we need to know where we are coming from. Juhani Pallasmaa wrote: "...more than ever, we need visions of culture and experiential rooting that make us again capable of grasping the epic story of culture and our humble role in the making of that great narrative."[2] With the vast amount of cultures comprising the Canadian tapestry, the country's narrative is rich with clues to our collective past, both good and bad.

In 2012 the story of resettlement under the Smallwood administration received an official Provincial Historic Commemoration as an "Event of Provincial Significance" under the Provincial Historic Sites committee.[3] This means it was officially recognized as an important part of both provincial and national intangible cultural heritage. This story will be used to help answer the question: how can architectural design contribute to the resilience of a cultural narrative?

Intangible cultural heritage is the traditions (stories, songs, methods and rituals—both new and old) that represent a community with collective interests and experiences.[4] As the name suggests it does not take a physical form. Tangible cultural heritage is the artifacts and materials created by a community and holds on a physical form. Often, without intending, tangible cultural heritage acts as a representation of intangible cultural heritage. This is material culture.

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2. Juhani Pallasmaa, "Inhabiting Time," *Architectural Design 86,* no. 1 (2016): 59.
3. Provincial Historic Commemorations Program, *Resettlement Under the Smallwood Administration*, accessed February 4, 2017, http://www.seethesites.ca/designations/resettlement-under-the-smallwood-administration.aspx.
4. UNESCO, *Intangible Cultural Heritage*, accessed November 28, 2016, http://www.unesco.org/culture/ich/.

Henri Glassie defines material culture as "the conventional name for the tangible yield of human conduct…Material culture is culture made material." [5] Material culture can be a very powerful tool in the telling and retelling of significant cultural narratives. They can help create an atmosphere for storytelling, and give the narrator and audience something to experience on many different scales. Their physical formation tells us something about the culture who created it, making it a tangible representation of intangible cultural heritage.

Tangible does not necessarily mean the hand needs to touch to appreciate or comprehend. Tactility exists within the other senses as well. Scents, colours and sounds help us understand the object in front of us, its importance and cultural weight. "Touch is the unconsciousness of vision," wrote Juhani Pallasma, "and this hidden tactile experience determines the sensuous quality of the perceived object, and mediates messages of invitation or rejection, courtesy or hostility."[6] The smell of baking bread and the sounds of a harbour fog horn can transport us, if only for a brief moment, to a time and place we have only inhabited in our collective memories.

Perhaps the most common form of tangible representation of intangible cultural heritage is art. Though there have been many artists, including David Blackwood, Al Pittman, Michael Crummey and Caroline Nicholas-Gordon, who have created work based on the story of resettlement, it is my opinion that in order to fully grasp the gravity of this historic event we need to return to the landscapes and walk amongst the ruins. This home coming allows for an experiential tactility which cannot be gleamed from any other form of tangible representation. And to understand this experience, we need to start at the beginning.

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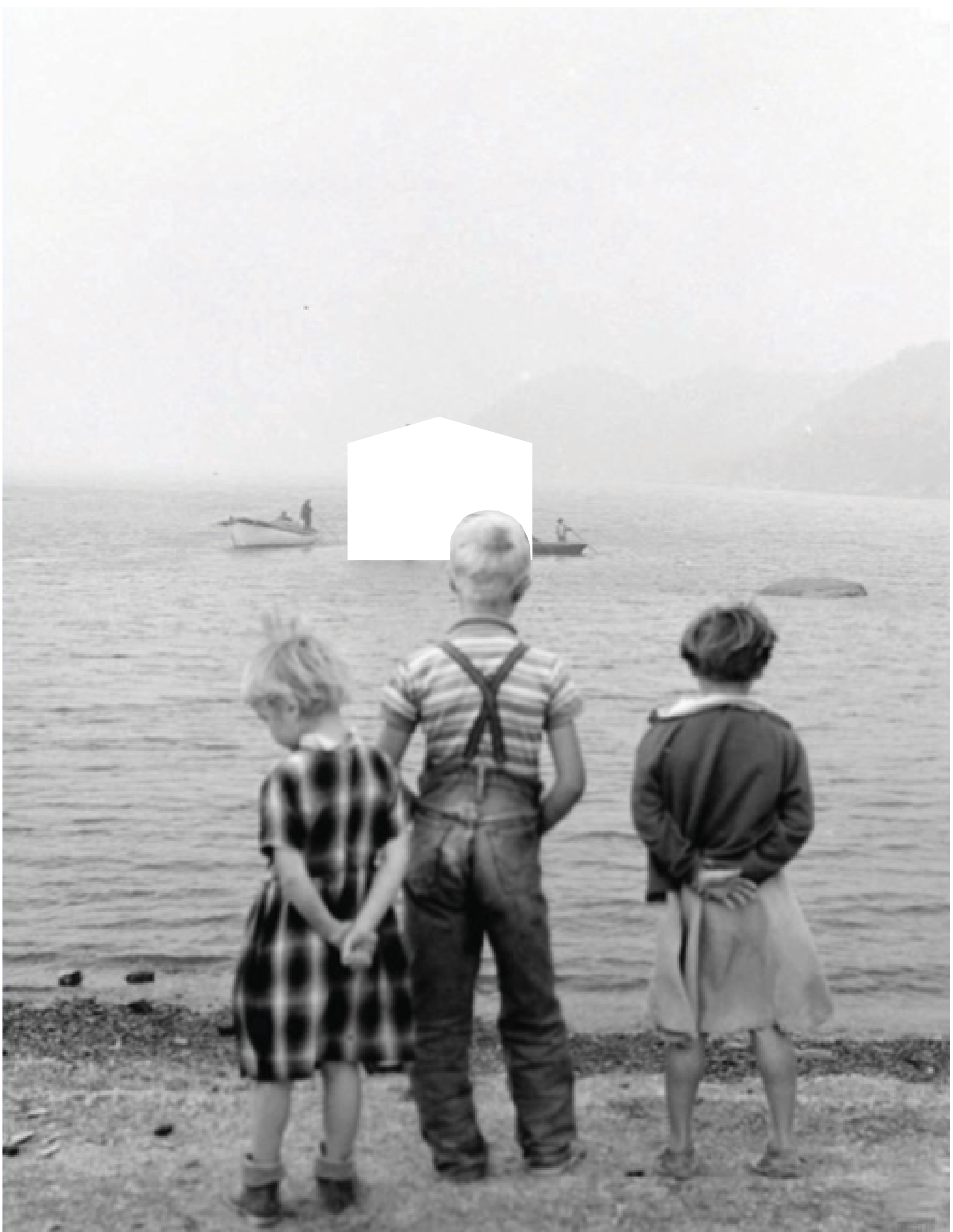
5. Henri Glassie, *Material Culture* (Bloomington: Indiana University Press, 1999), 41.
6. Juhani Pallasmaa, "Hapticity and Time: Notes on Fragile Architecture," *The Architectural Review 207,* No. 1239 (2000): 79.



Conceptual collage depicting the loss of home, base image, 1957; from Town of Dover.

CHAPTER 2: WHERE ONCE THEY STOOD

Newfoundland is no stranger to tragedy. The history of Canada's youngest province is fraught with events that have had a lasting effect on the island and its inhabitants. From the Battle of Beaumont Hamel on July 1st, 1916 to the Cod Moratorium of 1992, Newfoundlanders have dealt with hardships that have forever changed the culture of the place. And perhaps the event to have the most lasting effect on culture and way of life is resettlement.

Resettlement is not unique to the island of Newfoundland. During the construction of the Canadian Pacific Railway in the 1880s the Government of Canada proposed to move the First Nations People living on the prairies to newly formed reserves, clearing a path for the new track to be laid. Lead by Louis Riel, the Metis, Cree, Blackfoot, Blood, Peigan and Saulteaux peoples rebelled against the governments plan in an effort to save their established way of life and the fragile Buffalo habitats this life depended on.[7] Ultimately, the rebellion failed, men were imprisoned and families were forced to relocate to newly established reserves.

It would appear as though those groups of people who rely upon a natural landscape, whether solid or liquid, are at the mercy of a governments wish to modernize and expand. Whereas the First Nations People were farmers on the prairies—Harvesters of the Land; Newfoundlanders living in isolated coastal communities were fishers of the ocean—Harvesters of the Sea.

Settlement

In the beginning, Newfoundland was a granite slab in the middle of the North Atlantic Ocean. Its seeming infertile lands and ragged coastline have helped bestow it's much loved nick name "The Rock." And though this barren windswept island seems as though it could never sustain life it has, and became a major player in the settling of North America.

7. Port Moody Station Museum, *Building the Trans Canada Railway*, accessed January 27, 2017, http://www.vcn.bc.ca/pmmuseum/Programs/Building%20the%20Trans%20Canada%20Railroad.pdf.

Pre-contact

While the first to inhabit the province of Newfoundland and Labrador were settlers of "The Big Land"—also known as Labrador, the mainland portion of the province, some 7500 years ago (5500 BCE)—archeological explorations have determined the first know settlers on the island of Newfoundland were the Maritime Archaic Indians, approximately 3500 years ago (1500 BCE).[8] The Maritime Archaic Indians were hunters, fishers and farmers, living along the coastlines following seals and caribou to sustain themselves year round. It is unclear as to what happened to these people, whether they continued to migrate south or if conflict with a new unknown people led to their extinction, thus ending their 4000 year residency on the island, the longest of any culture to present day.

Around 1500 years ago (500 CE), a new culture of people emerged on the horizon: the Dorset Eskimo or Late Paleoeskimo. While the Early Paleoeskimo people were migratory, moving from site to site in search of caribou, seals, fresh water salmon and trout, the Late Paleoeskimo were more stationary, dividing their dwelling into semi-permanent seasonal settling.[9] The advanced hunting technology, such as the detachable toggle harpoon head, allowed them to adapt to the island and hunt more efficiently than ever before, and may be the reason the Dorset population was the largest of any aboriginal population on the island.[10] After a few centuries of inhabitation, the Dorset no longer existed on the island.

Contact

Though there is great debate over who the first European settlers were to make contact with the island of Newfoundland, there is archeological evidence to prove it was the Norse via a previous settlement in Greenland.[11] In 1964, ten years after the start of the first resettlement program in Newfoundland, archeologists Anne Stine and her husband Helge

8. Kevin Major, *As Near To Heaven By Sea: A History of Newfoundland and Labrador* (Toronto: Viking, 2001), 10.
9. Ibid., 12-13.
10. Heritage Newfoundland and Labrador, *Paleo-Eskimo People*, accessed January 27, 2017, http://www.heritage.nf.ca/articles/aboriginal/palaeo-eskimo.php.
11. Heritage Newfoundland and Labrador, *The Norse in the North Atlantic*, accessed January 27, 2017, http://www.heritage.nf.ca/articles/exploration/norse-north-atlantic.php.

Ingtsad discovered the remains of a Norse settlement at L'Anse Aux Meadows on the tip of the Northern Peninsula of the island. Their discovery of heavy timber framed, sod covered roofed structures proved the Norse were not only the first European settlers to arrive in Newfoundland but the first Europeans to arrive in North America.

According to Norse sagas, the Norse only inhabited the island for a few decades. Around the year 1000 CE, while surveying the shoreline of their newly established homestead, the Norse encountered nine men. "By virtue of this contact, the human race had circled the globe. This meeting closed the final gap, that between the Americas and Europe/Asia."[12] Out of fear of the unknown, eight of the nine men were captured and slaughtered by the Norse, leaving one man free to escape by canoe.

The Norse abandoned their settlement when Torvald—brother to Leif Erikkson and son of Erik the Red, the first to discover the New World—was killed by an arrow. His body never made it back to Greenland. Though attempts were made to recover his body and settle the land once again, fear of dispute kept the Norse from returning permanently.[13]

In 1975 L'Anse Aux Meadows became a National Historic Site and three years later, in 1978, it became a UNESCO World Heritage Site. In addition, a new archeological site has broken ground in Point Rosee on the west coast of the island, uncovering "an iron-working hearth partially surrounded by the remains of what appears to have been a turf wall."[14] It has been said that this new site has the potential to rewrite what we known of the Norse existence in North America.

Colonization

It is unclear when the Beothuk first appeared on the island, or if they were in fact the aboriginal culture which forced the Norse out of this new found land, however we do know they were inhabitants of the island when John Cabot and his crew sailed from Bristol,

12. Major, *As Near To Heaven By Sea*, 22-23.

13. Ibid.

14. Mark Strauss, *Discovery Could Rewrite History of Vikings in New World*, published March 31, 2016, http://news.nationalgeographic.com/2016/03/160331-viking-discovery-north-america-canada-archaeology/.

England, on *The Matthew*, in 1497. While there was no direct contact, Cabot did return to England with artifacts recovered from the land and stories of the sights found upon setting foot on the shore.[15]

Though his logs and maps have long since disappeared, he is believed to be responsible for the start of the great North Atlantic Cod Fishery which put Newfoundland on the map. Upon his return to England in 1497, Cabot, in an effort to convince wealthy merchants of London to support future missions across the ocean, bragged about how thick the schools of codfish were, claiming they stayed the progress of his ship, a bounty to be taken for Europe, reducing their dependence on Iceland. As Harold Innis says:

> Cabot and his companions 'practically all English, from Bristol...affirmed' wrote Soncino, 'that the sea there is swarming with fish, which can be taken not only with the net but in baskets let down with a stone, so that it sinks in the water. I have heard Messer Zoane (John) state so much. These same English, his companions, say that they could bring so many fish that this kingdom would have no further need of Iceland, from which place there comes a very great quantity of the fish called stock-fish.'[16]

Cod was a very important staple to the diet of the good Catholic European. Forbidding the eating of meat on Fridays as well as during lent created a healthy market for fish. And in the 1500s the "church decrees designated many other days of saintly observance as 'meatless.'"[17] The North Atlantic fishing industry was born.

To commemorate this historic moment, the Matthew Legacy was founded in 1997 in Bonavista on the North East coast of Newfoundland, the site of John Cabot's first landing. This interpretation centre provides information on the voyages of John Cabot and the settling of Bonavista, including a replica of *The Matthew*. In addition, the Ryan Premises National Historic Site in Bonavista tells the story of 500 years of the cod fishery in Newfoundland, the result of Cabot's adventurous work.

On that first journey John Cabot claimed the island of Newfoundland for King Henry VII

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15. Ibid., 41.
16. Harold A. Innis, *The Cod Fishers: The History of an International Economy* (Toronto: University of Toronto Press, 1978), 11.
17. Major, *As Near To Heaven By Sea*, 49.

of England. However the Portuguese and Spanish heard of the abundance of cod in the waters and made voyages themselves, Portugal having claim to the territory from the Treaty of Tordesillas in 1494.[18]

Upon returning from a voyage in 1501, the Portuguese crew presented, along with their cargo of pine, spruce and an array of fish, to the King of Portugal "seven native men, women, and children... excellent for labour and the best slaves that have hitherto been obtained.'"[19] The following year the English too presented a gift to King Henry: three Beothuk men "like to brute beasts."[20] The process of colonizing the new found land had begun.

The New Found Land

Though fishing vessels from England, Spain, Portugal and France were regularly fishing the coasts of Newfoundland, permanent settlement was discouraged. In 1582, Sir Humphrey Gilbert, explorer and politician, refused to grant fishermen rights to their stages, flakes and other structures built in Newfoundland because he "believed that such land might contain minerals, but probably because of the protests of West Country fishing ships."[21] And so settlements on the island remained seasonal until the value of these became evident in the growing cod fishery.

The first English settlement in Newfoundland occurred in 1610. John Guy, a Bristol merchant, along with thirty-nine crew were given instructions to settle Cuper's Cove, Conception Bay (present day Cupids). These orders were given by The Newfoundland Company, established by Bristol and London merchants to protect the fishing trade. Permanent settlement by colonies proved difficult due to the problems establishing agriculture, lack of minerals and the harsh climate.

In 1612, John Guy wrote of his first encounter with the Beothuk saying "they were broad

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18. Innis, *The Cod Fishers*, 12.
19. Major, *As Near To Heaven By Sea*, 46-47.
20. Ibid.
21. Innis, *The Cod Fishers*, 53.

breasted, and bould, and stand very tall!"[22] The meeting proved to be a pleasant one with trade, singing, dancing and joy:

> More Beothuk showed up, more gifts were exchanged, and eventually they all sat down, to dine on biscuit and raisins, 'beer and aquavitae.' One of the Beothuk, perhaps a little heavily into the aquavitae, blew on the top of its bottle and made a sound 'which they fell all into a laughter at.' The Beothuk offered dried Caribou meat, and some plant root which Whittington [Captain of vessel] washed and shared among his crew. All agreed 'it tasted very well.'[23]

The following day the Beothuk traded furs, John Guy and his men traded "a hatchet, a knife, and some thread and needles."[24]

This newly built trading relationship was spoiled the following summer, however, by a migratory fisherman (migratory fishermen were those who fished seasonally, as opposed to John Guy who was a settler). The Beothuk, expecting to meet Guy and his crew, arrived on the beach with furs. The fisherman opened fire and the Beothuk fled. A report from 1639 said the Beothuk "have sought all occasion every fishing season to do all the mischief they can"[25] as a form of retaliation.

The Cuper's Cove Plantation did not last, however many seasonal and non-seasonal settlements began to develop along the coastline of the island. A distinct English and French shore developed and England and France fought for the rights to Newfoundland. It wasn't until the Treaty of Utrecht in 1713 that Newfoundland was officially under the control of the English, as stated in Article 13:

> The Island called Newfoundland, with the adjacent islands, shall, from this time forward, belong of right wholly to Great Britain; and to that end the town and fortress of Placentia, and whatever other places in the said island, are in the possession of the French, shall be yielded and given up .... Moreover it shall not be lawful for the subjects of France to fortify any place in the said Island of Newfoundland, or to erect any buildings there, besides stages made of boards, and huts necessary and usual for fishing and drying of fish; or to resort to the said island beyond the time necessary for fishing and drying of fish. But it shall be allowed to the subjects of France, to catch fish, and to dry them on land, in that part only, and in no other besides that, of the said Island of Newfoundland, which stretches from the place called Cape Bonavista, to the northern point of the said island, and from thence

22. Major, *As Near To Heaven By Sea*, 81.
23. Ibid., 82.
24. Ibid., 83.
25. Ibid.

> running down the western side, reaches as far as the place called Point Riche. But the island called Cape Breton, as also all others, both in the mouth of the river St. Lawrence and in the Gulf of the same name, shall hereafter belong of right to the French ....[26]

Years of battle between the French and English have been commemorated in Placentia on the Avalon Peninsula at Castle Hill National Historic Site, a preserved stone fortress once occupied by French battalions. This occupation is also celebrated at Signal Hill, a National Historic Site in St. John's, the capital city of Newfoundland.

In 2010, to mark the 400th anniversary of the first English Settlement in Canada, the Cupids Legacy Centre opened on the site of the original Cuper's Cove Plantation. Having been discovered in 1995 on an archeological dig, the site has been designated as a Provincial Historic Site.

Birth of a Colony, Death of a Daughter

As the island population began to rise, the Beothuk remained weary of the offerings of the European settlers. They began to retreat farther inland along the Exploits river to Red Indian Lake, an area which "had been a sanctuary for their people."[27] However, they did learn to live around the migratory fishermen stations. Instead of trading with the European settlers, the Beothuk "fell into a pattern of pilfering from the premises of the migratory fishermen after the fishermen had returned to Europe for the winter."[28] One group of Beothuk settled in Boyd's Cove, an area in between the French Shore and the English Shore.

The distrust between the two groups increased as access to traditional hunting grounds decreased due to the European occupation of the land. There were often attacks from one group on the other with reports of the Beothuk beheading fishermen and aboriginal families being slaughtered in revenge.[29] This fighting increased until the Beothuk population

26. Heritage Newfoundland and Labrador, *The Treaty of Utrecht, 1713*, accessed January 27, 2017, http://www.heritage.nf.ca/articles/exploration/utrecht-treaty-1713.php.
27. Major, *As Near To Heaven By Sea*, 146.
28. Ibid., 147.
29. Ibid., 148.

dwindled to almost extinction.

In 1824 the island of Newfoundland was officially made a British colony. Through the development of the island, St. John's had become the seat of political and economic power. The news of this official status didn't matter to the rest of the island: "It was not as if copies of the St. John's newspapers were showing up in most of the outports. The people in... the hundreds of far-flung outports were too busy in the struggle to catch and dry their codfish."[30]

And in 1829, Shanawdithit, daughter of Demasduit who was abducted by the English in 1819, died in St. John's. The obituary in the London Times read:

> DIED-At St. John's, Newfoundland on the 6th of June last in the 29th year of her age, Shanawdithit, supposed to be the last of the Red Indians or Beothicks...In Newfoundland... there has been a primitive nation, once claiming ranks as a portion of the human race, who have lived, flourished, and became extinct...[31]

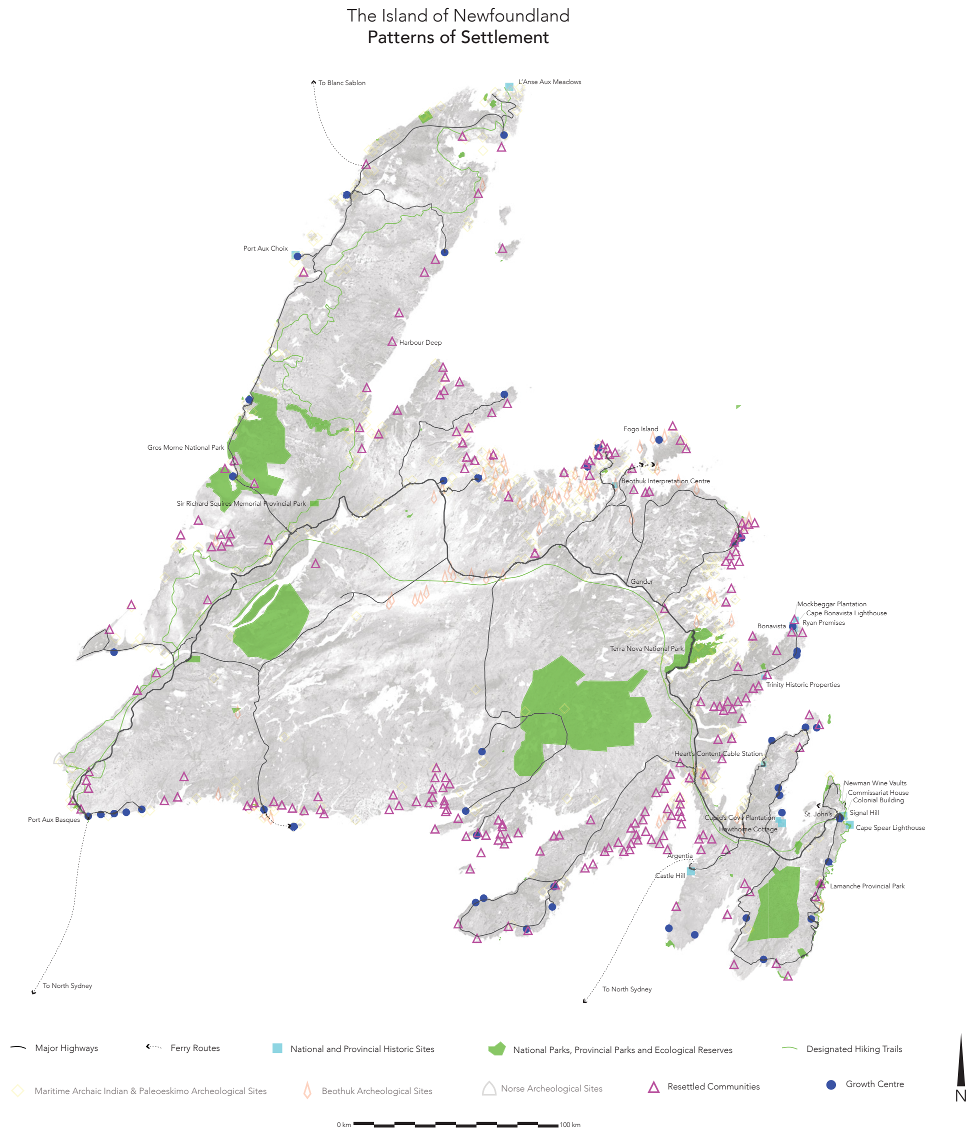
In Boyd's Cove you will find the Beothuk Interpretation Centre, a designated Provincial Historic Site complete with the remains of a Beothuk settlement, commemorating this aboriginal population, their struggles, way of life and eventual extinction.

From Colony to Province

Self government in Newfoundland only lasted for a century and in 1933, after a corrupt government swindled its people out of millions, voluntarily gave up power and returned to be a settlement under British rule. This is the only place in North America to freely give up their sovereignty.

British rule continued until after WWII, when two referendums were held. The choices on the ballot were a return to responsible government, continued rule by Britain or Confederation with Canada. After the first referendum, continued British rule was dropped from the ballot, being seen as less desirable that the remain two options. Then, in 1948, a final referendum was held and Confederation with Canada won with a vote of 51% to 49%.

30. Ibid., 196.
31. Ibid., 210.



Map of Newfoundland depicting patterns of settlement, and sites of commemoration and preservation, base image, 2016; from Bing Maps.

On April 1, 1949, Newfoundland and Canada were officially joined in Confederation. Some call this the greatest April Fools joke of all time. Whether the view was positive or negative, this action signalled the end of the coastal identity once held by the little island that could.

Commemorative Sites of a Growing Colony

As can be noted from this brief history of the island, as the colony developed, moments of historical significance are marked by national or provincial designations: the Newfoundland

Railway becoming a designated linear park traversing the island; the mercantile fishery of the East Coast by the designation of Trinity Historic Properties; and the Colonial Building, a provincial historic site in St. John's, the site of the 1932 riots and the seat of government when Newfoundland joined Canada in Confederation.

These sites are directly linked to the formation of Newfoundland as a settlement. These events contribute to the culture of the people who have lived and will continue to live there. These moments of intangible cultural heritage have received a tangible representation allowing our collective memory to connect with our own ancestral narrative and each other.

Why is this so important, to preserve and designate these historic moments? Why isn't it enough to just write it down in a book and leave it at that? Why do we feel the need to re-inhabit the spaces of those who've come before?

Sites of Memory

Pierre Nora assembled three volumes defining the concept of *lieux de mémoire*, the tangible and intangible places of memory:

> Indeed, there are lieux in three senses of the word—material, symbolic, and functional. Even an apparently purely material site, like an archive, becomes a lieu de mémoire only if the imagination invests it with a symbolic aura. A purely functional site, like a classroom manual, a testament, or a veterans' reunion belongs to the category only inasmuch as it is also the object of a ritual. And the observance of a commemorative minute of silence, an extreme example of a strictly symbolic action, serves as a concentrated appeal to memory by literally breaking a temporal continuity. Moreover, the three aspects always coexist.[32]

Places of memory are not solely locations; they are objects, events, people, stories and relationships that invoke and inspire collective memory. They take shape through formal and informal means, always acting as a connection between people, places and things. One object or event may hold a seat in all three lieux, however the dominate position is arrived at by the way a culture views that object or event. A war memorial, though a physical object and therefore a material place of memory, serves as a place of functional memory due to its nature to gather people.

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32. Pierre Nora, "Between Memory and History: Les Lieux De Mémoire," R*epresentations,* No. 26 (1989): 18-19.

The Material

The material place of memory is potentially the most common. Museums and archives house artifacts of the past telling the stories of lives lived. These objects hold the ability to evoke and invoke memory. Perhaps one of the most powerful places of material memory is the photograph. These tangible items often cause evocative reactions from the viewer, eliciting emotional responses. They place the viewer within the story.

The Functional

The second most common place of memory is the functional memory. It manifests itself in the forms of gathering such as the family reunion, the high school reunion and home coming events. Festivals too are members of this category, gathering people for a common purpose and event. The functional place of memory often becomes a celebration such as a funeral (celebration of life) or a wedding (celebration of love).

The Symbolic

The symbolic place of memory is the most intangible. This encompasses the rituals of ceremony and pilgrimages. Hiking the Camino de Santiago is a symbolic place of memory recreating the journey of the remains to St. James to his final resting place in North-West Spain. Other popular symbolic places of memory are the moment of silence commemorating lives lost and the twenty-one-gun salute.

The place of symbolic memory is often rooted in solemn events and are imposed by an authority figure. "One attends them rather than visits them."[33] Whereas the material place of memory situates us as a witness and the functional place of memory situates us as a participant, the symbolic place of memory situates us as both a witness and participant.

No other story of settlement has shaped the cultural identity of Newfoundland, lending itself wholly to all three sites of memory, than the story of Resettlement.

33. Ibid., 23.

Resettlement

When Newfoundland joined Canada in Confederation in 1949, Joey Smallwood, the province's first Premier and chief campaigner for the vote for Confederation, promised all Newfoundlanders the benefits of being Canadian. Every resident in every community was to receive medical care, electricity, telephones, education and public infrastructure to aid Newfoundland in competing internationally. However, this infrastructure did cost money and a lot of it.

At that time, the island was mainly inhabited along the periphery with small isolated communities dotting the coastline. The only way to get to these communities was by boat and the cost of putting in roads was just too high. If roads were not a possibility, then supplying these much-needed services to these communities was also not a possibility. With the province's predominately one source economy (North Atlantic Cod Fishery) there was not enough revenue to support the development of infrastructure in these parts. And with the advancements in fishing technologies (large freezer factory trawlers) it was becoming more and more difficult for fishers in these small isolated outports to compete economically. So, the debate to resettle these communities was born.

On February 14th, 1957, three years after the provincial governments sponsored Centralization Program started, Smallwood released a statement:

> For some years past there has been a lot of talk about the way the population of Newfoundland are scattered into so many hundreds of settlements along so many thousands of miles of coastline. It has long been felt by thoughtful people that the terribly scattered nature of our population has made it very expensive for the Government to provide public services to all people, such as post offices, telegraph offices, telephones, coastal boats, hospitals, roads, snow clearing, schools and many other services. Many people have felt that there are hundreds of settlements more than there should be, and this feeling has been expressed by a great many people in recent years.[34]

Prior to this, small isolated outports were already voluntarily resettling through the Centralization Programme but at a very slow rate. It was said that it would take 50 years

34. Maritime History Archive, *Smallwood Statement, Feb. 1957*, accessed September 30, 2016, https://www.mun.ca/mha/resettlement/documents_full_view.php?img=001_1957feb_smallwood_statement&galleryID=Doc1.

for “any considerable amount of settlements to close down.”[35] A sub-committee was struck to complete a survey for the purposes of developing a formal program:

> ...how many settlements there are containing small numbers of families, the names of the larger settlements to which families might wish to move, whether enough land and other conveniences are to be found in such larger places, whether by moving to such larger places people would still be as well able to make a living as before, whether sufficient school and church accommodation already exist in such larger places, and a considerble [sic] number of other factors that would need to be known before an actual program could be formulated.[36]

On March 5th, 1965, after 8 years of meetings, surveys, research and investigations the *Resettlement Act, 1965* was announced to the public, outlining the regulations and process for community resettlement.[37]

Resettlement was voluntary and the government wanted the entire population to be completely aware of this fact. In a 1958 letter outlining the procedures for moving, the government makes it very clear that resettlement is and always will be voluntary:

> Please take special note of the fact that the Government do not ask people to move. If the people decide themselves to move, without any request or suggestion from the Government, well and good but they must never be in a position to say that the Government asked them to move or suggested to them to move. The decision to move must be voluntary, and made with their own free minds.[38]

For a community to avail of financial support to resettle, 90% of householders in the community must sign a petition in favour of resettling, and only then financial support would be provided under certain conditions including relocating to a government approved “growth point.”[39]

Growth points, or growth centres, were municipalities whose prospects for employment, access to health and education, electricity, telephone and radio communications were

35. Ibid.
36. Ibid.
37. Maritime History Archive, *Resettlement Act, 1965*, accessed September 30, 2016, https://www.mun.ca/mha/resettlement/documents_full_view.php?img=059_resettle_act&galleryID=Doc1.
38. Maritime History Archive, *Letter Stating Procedure for Moving, ca. 1958*, accessed September 30, 2016, https://www.mun.ca/mha/resettlement/documents_full_view.php?img=039_letter_stating_procedure_for_moving&galleryID=Doc1.
39. Maritime History Archive, *Smallwood Statement, Feb. 1957*, accessed September 30, 2016, https://www.mun.ca/mha/resettlement/documents_full_view.php?img=001_1957feb_smallwood_statement&galleryID=Doc1.

greater than that of small isolated outports.

In total, more than three hundred isolated communities were resettled over a twenty year period, forever changing the coastline of Newfoundland.

Desettlement

As part of the *Resettlement Act, 1965*, when a community availed of government financial assistance this meant their land and any remaining structures were the property of the Crown and they were not permitted to return to live in these settlements. The Federal-Provincial agreement states the Province agrees "to reclaim all lands and buildings evacuated in the name of the Crown in the right of Newfoundland and to prohibit re-entry thereto."[40] K. M. Harnum, then Director of Fisheries and Household Resettlement Division, drove the point home when he outlined the policy saying "it should be clearly understood that after a community has been abandoned all land including structures return to the Crown."[41] Land returned to the crown become crown lands: publicly owned land, a unique form of public land ownership that exists in the Common Wealth. Gone was their home and native land and gone were the hopes of one day returning.

The Cost of Being Canadian

The cost of the once independent self-governing nation of Newfoundland becoming Canada's tenth province was beginning to show along the empty coastlines as homes were floated from their original stone footings to newly prepared foundations in larger, more accessible communities nearby. Many families agreed to resettle for the opportunities it gave their children. "Better school did lead to greater chance at employment, though in many cases the jobs took the children farther away, far from the communities into which their parents had migrated. They became part of the continuing stream of Newfoundlanders

40. Maritime History Archive, *Agreement, Minister Fisheries Canada and Minister Fisheries Newfoundland, 1965*, accessed September 30, 2016, https://www.mun.ca/mha/resettlement/documents_full_view.php?img=063_agreement&galleryID=Doc1.

41. Maritime History Archive, *Outline of Policy, ca. 1965*, accessed September 30, 2016, https://www.mun.ca/mha/resettlement/documents_full_view.php?img=068_outline_of_policy&galleryID=Doc1.

Archival image, *A House Being Moved by Floating it from Silver Fox Island, Bonavista Bay, to Dover, Newfoundland,* 1961; from Bob Brooks.

driving U-Hauls over the highway to mainland Canada."[42] Costs too were felt by both the federal and provincial governments, each family receiving an allowance to abandon their isolated community.

Families torn apart in search of the opportunities promised by resettlement, Newfoundlanders fled to mainland Canada and south to Boston for work, leaving their children behind to be raised by grandparents. And many elderly whose lives were content in these isolated

42. Major, *As Near to Heaven by Sea*, 420.

communities found themselves useless and without purpose in these new modern urban areas. Daydreams of a way of life taken from them by the government filled the days, along with coming to grips with who they were and who they had become.

Resistance

Not every community on the chopping block resettled. In fact, three in particular managed to thrive in the midst of the resettlement debate: Fogo, Twillingate and Moreton's Harbour. Immortalized in the chorus of the traditional Newfoundland song "I's da B'y,"they became growth centres themselves. And in the years that followed one in particular has proven worthy of international acclaim: Fogo Island.

The Fogo Process

In the late 1960s, the National Film Board of Canada teamed up with Memorial University of Newfoundland to produce a documentary film series about life in isolated outports on the island of Newfoundland. The idea was to "train isolated populations with little exposure to media in the use of film (and later video) so that they could create a collective image of themselves and their social problems."[43] This participatory media experiment became known as the "Fogo Process" due to the fact that it was on Fogo Island that this form of making films-about-the-people-by-the-people was pioneered.[44]

Colin Low, producer and filmmaker of a previous documentary about poverty in Canada through the NFB, teamed up with Donald Snowden, a community development worker, to tour the island and find a community in isolation for the first experiments. They chose Fogo Island, not only because of its isolation but how isolated it is to itself and to the rest of the province:

> On Fogo, five thousand people lived in ten communities in relative isolation from each other, and were further divided again by religious denomination. The communities had neither a common voice amongst themselves, nor an effective channel of communication

43. Stephen Crocker, "Filmmaking and the Politics of Remoteness: The Genesis of the Fogo Process on Fogo Island, Newfoundland," *Shima: The International Journal of Research into Island Cultures,* Vol. 2, No. 1 (2008): 59.
44. Ibid.

> with the government to address the enormous political and economic forces bearing down on them.[45]

Low produced twenty-eight short films about life on Fogo Island.[46] Some of the titles include *A Woman's Place, A Wedding and Party*, and *Jim Decker Builds a Longliner*.[47] Through the process of filmmaking Fogo Island managed to resist the wrath of resettlement. Not because of the content of the films but on the community collaboration it provided. "What was political about these films was not only the messages they generated about specific problems but the sense of community and cooperation necessary to make the films."[48] The films themselves became tangible representations of intangible issues the people of Fogo were facing, and became the precursor to a resurgence in the importance of the island's culture.

The Shorefast Foundation

In 1974, twenty years after the start of the government sponsored resettlement, when Zita Cobb was 16 years old, her family left Fogo Island in search of something better. Thirty years later, after doing very well financially in the Silicon Valley IT industry, she returned and created the Shorefast Foundation, a charitable organization dedicated to promoting and preserving the cultural identity of Fogo Island. They operate on three principles:

> There is inherent, irreplaceable value in place itself and that the key to sustainability lies in nurturing the specificity of place; in the intellectual heritage and cultural wisdom, talent, knowledge and abundance that exists naturally in each place;
>
> That with an initial investment, viable enterprises and businesses can be developed so that the surpluses from these businesses (social enterprises) contribute to the resilience and economic wellbeing of the community;
>
> That art is a way of knowing, of belonging, of questioning, of innovating. It is a way of participating in a global conversation and a way of making sense of the world. As such, it has the potential to contribute to positive social change.[49]

The Shorefast foundation has placed a value on the tangible representations of intangible

45. Ibid., 65.
46. Ibid.
47. The National Film Board, *The NFB and Fogo Island, Newfoundland: A Continuing Story,* accessed February 6, 2017, https://www.nfb.ca/playlist/fogo-island/.
48. Crocker, "Filmmaking and the Politics of Remoteness," 66.
49. The Shorefast Foundation, *About Us*, accessed March 24, 2017, http://shorefast.org/about-us/overview/.

The Squish Studio, Tilting, Fogo Island, NL, : from Bent René Synnevåg.

cultural heritage. They have shown people that what you know and create with that knowledge matters. Where once you would buy your grandmother the wool and she would knit you a pair of socks, now those socks are being sold to the highest bidder for prices well into the hundreds. Architecture has played a large role in drawing attention to this social enterprise. Architect Todd Saunders designed a series of artist studios in the landscape of Fogo Island. When speaking about the structures in the documentary *Strange and Familiar*, he said:

> This is the Squish Studio in Tilting. The reason why it's called squish, you'll see from the outside form, it's a very pure clean form and it's just kind of (erk) twisted, squished. A lot of these buildings were... very simple, almost like viewfinders, where you focus on one vista... if you ask Zita why we did what we did here, what she reflects on is finding new ways for old things.[50]

No where else is this more apparent than in the Fogo Island Inn, a five star luxury hotel built upon the rocks of Joe Batts Arm on Fogo Island. The internationally renowned building is the focal point of the community driven enterprise. Every detail is created to bring attention

50. Todd Saunders, *Strange and Familiar: Architecture on Fogo Island*, directed by Katherine Knight and Marcia Connolly (2015; Toronto, ON: Site Media Inc., 2016), DVD.

to the traditional methods ingrained in every resident of Fogo Island. From the furniture to the paint colours, everything screams "place." International artists and designers were invited to create something new from old things, designing furniture, prints, quilts, etc.

The success of the Fogo Island Inn and the Shorefast Foundation speak to the importance of preserving culture in a participatory manner. It is not a museum but an active place. Using hundreds of years of old methods to market and promote place has created a renaissance in the province with young folk picking up the old crafts and methods. Fogo has become a tourist destination. As a community of people who resisted resettlement they are thriving in a globalized world. All because of the creation of tangible representations of intangible cultural heritage and showing us that what we do matters.

To put the story of resettlement in context of identity and place, we need to go back to the beginning and examine another major event taking place: the creation of a new national identity.

CHAPTER 3: THY PINE CLAD HILLS

In 1954, the same year as the first round of resettlement, the province opened its first provincial park: Sir Richard Squires Memorial Provincial Park.[51] To some this may be a pure coincidence but to others this was seen as imposing a new national Canadian identity to cover up the extinguishing identity bound to the coast. Where the Newfoundland identity was built upon the backs of hearty folk living off the land and sea on craggy rocks in the North Atlantic, the Canadian identity moved inland to the forests and wilderness on the interior of the island.

National Parks, National Identity

On November 2, 1885, an order in council read:

> ...it is hereby ordered, that whereas near the station of Banff on the Canadian Pacific Railway, in the Provincial District of Alberta, North-West Territories, there have been discovered several hot mineral springs which promise to be of great sanitary advantage to the public, and in order so that proper control of the lands surrounding the territory including said springs may remain vested in the Crown, the said lands in the territory including said springs and their immediate neighbourhood be and they are hereby reserved from sale or settlement or squatting.[52]

Though funny to read now, providing public hygiene was appropriate during these pioneering days to resist disease and sickness. However, this move led to the protection of a fragile landscape and the start of the national conservationist movement. And in 1887, just two years after the Banff Hot Springs Reserve was founded, the meager 10 square mile landscape expanded to 260 square miles to become Canada's first National Park through the Rocky Mountains Park Act.[53]

Between 1885 and 1907 five National Parks were established along the Rocky Mountains from Alberta to British Columbia. J. B. Harkin, the first Commissioner of the National Parks of Canada (established in 1911), believed the parks were established for "people to

51. Government of Newfoundland, *Parks and Natural Areas: Newfoundland and Labrador*, accessed November 4, 2016, http://www.env.gov.nl.ca/env/publications/parks/parks_web.pdf.
52. James Gordon Nelson and R. C. Scace, ed., *The Canadian National Parks: Today and Tomorrow* (Montreal, 1970), 38.
53. Ibid., 39.

share in the use and enjoyment of the noblest regions in their own land. He also believed that they constituted another expression of the great principle of conservation—the duty of a nation to guard its treasures of art, natural beauty or natural wonders for the generations to come."[54]

To convince political figures of the importance of parks to Canada, Harkin began to promote the economic prosperity of tourism which had been gaining in numbers during that time. In the 1911 Annual Report of the Commissioner of Dominion Parks, Howard Douglas, Harkin's predecessor with the Department of the Interior, planted this seed by making a comparison to Yellowstone National Park in the United States stating:

> During the year 63, 494 visitors registered at the hotels and summer cottages in Banff, an increase of 7,042 over the previous year and more than double the number registered in the year 1907. These represented, so far as ascertained, twenty-six different nationalities.
>
> I have before me the annual report of the superintendent of the Yellowstone Park in the United States for 1910, which gives the total number of visitors to that resort as 19,575 for the year. From this it will be seen that more than three times as many people visit Canada's national park as visit the favourite tourist resort of the United States.[55]

An increase in number means an increase in revenue, so Harkin followed this comparison with financial figures in his 1912 Report stating:

> The commercial potentialities of tourist traffic are almost startling. In 1907 and article, 'The Toll of the Tourist,' was published in the *American Review of Reviews*. This article gave the annual income of France from tourists as $500,000,000, the tourist toll of Italy as $100,000,000. It placed the expenditures of American tourists in England as $25,000,000. During the past five years there has been a constantly increasing tourist traffic, so the above figures are probably much lower that the amounts now spent. Other figures which have been secured indicate that Switzerland's annual revenue from tourists last year was $150,000,000...Canada has twenty Switzerlands in one. Maine's Adirondacks cannot be compared to Canada's national parks. There is now a powerful movement in the United States to 'See America First.' With the natural advantage Canada possess in her national parks there appears to be no reason why she should not get a good share of the hundreds of millions of dollars that tourists annually spend.[56]

With that compassionate plea, funding was secured and the National Parks continued to

54. Ibid., 40.

55. Howard Douglas, "Dominion Parks No. 1: Report of the Commissioner of Dominion Parks, 1911," *National Park Branch Annual Reports 1912-1921*, accessed January 24, 2017, http://parkscanadahistory.com/publications/NPBr_annual_reports_1912-21.pdf, 5-6.

56. James Bernard Harkin, "Dominion Parks: Report of the Commissioner of Dominion Parks., 1912," *National Park Branch Annual Reports 1912-1921*, accessed January 24, 2017, http://parkscanadahistory.com/publications/NPBr_annual_reports_1912-21.pdf, 5.

expand. The 11,136 square miles of park land expanded to 29,359 square miles, encompassing seventeen parks, fourteen of which resided in Western Canada and three others in Ontario, described as Eastern Canada.[57] The move east was slow and it wasn't until 1936, six years after the National Parks Act of 1930, which formally recognized the administration and provisions for the park system, that Atlantic Canada received it's first National Park, Cape Breton Highlands National Park.[58]

The National Parks Act of 1930 also included legislation allowing for the establishing of National Historic Parks, landscapes protected for their historic value.[59] Still to this day, the governing body administering and protecting landscapes on a National and Provincial level are the same body administering and protecting history, and thus our cultural heritage.

Terra Nova National Park

Terra Nova National Park in Newfoundland opened in 1957, a mere three years after resettlement began. Terra Nova was the start of the evolution of Canada's National Park system. The area was chosen not for a particular formal value but for its Newfoundlandness: "Its blending of land and sea was considered fine in itself, and its bogs, its miles of spruce and fir forests, its inaccessible islands and dark shorelines, and its sometimes dismal views never threatened its creation."[60] The plans to develop the park were also different from that of other National Parks in the Atlantic Provinces. Those who depended on the park land for livelihood were to be accommodated as were those who lived near the park. Even the design of the park was different:

> The new park was not to be heavily developed: there was to be no tennis court, no heated pool, and—the sharpest break with tradition—probably not even a golf course. Terra Nova National Park was established without the cultural associations of Cape Breton highlands, the obvious scenic attractions of Prince Edward Island, or the sheer developmental imperative of Fundy.[61]

57. Nelson and Scace, ed., *The Canadian National Parks*, 40.
58. Ibid.
59. Ibid., 41.
60. Alan Andrew MacEachern, *Natural Selections: National Parks in Atlantic Canada, 1935-1970* (Montreal, Que.: McGill-Queen's University Press, 2001): 126.
61. Ibid.

In 1950, when James Smart, Controller for the National Parks Branch, visited Newfoundland to examine the landscape of Canada's newest province to establish guidelines for a park he said "it should be an area typical of the province, embracing sea-coast country, the habitat of indigenous wildlife, forest and fisheries, and with scenic value."[62] He dismissed a number of possible areas to become parks because they were not located on the coast; they were near water but not on the coast and for an island park, coastal access was the highest importance.

When Smart settled on an area in Bonavista Bay encompassing all of Newman Sound and reaching down to the Terra Nova River, he made several concessions which were not seen anywhere else in the National Park System. These included "'special conditions' on behalf of the people who would be dispossessed by a park. Fishermen should be allowed to maintain camps on the park seashore. Timber and wood permits should be available to locals. The Terra Nova River should remain open to log runs that begin outside the park area, and the river should be considered for possible hydroelectric development to serve both park and community."[63]

There was confusion over why such concessions were made. Some suggested it was due to the tradition of "liberal access rights"[64] to the land, and others thought Smart felt the "compensation paid to landowners at Fundy had been insufficient."[65] It is my opinion that Smart was more than aware of the process of centralization and resettlement and refused to displace the people of the island from accessing and working the land and sea they'd worked for centuries. He concluded the concessions would not hinder the operation of a National Park but would be "a benefit to Park administration through the cultivation of friendly and appreciative co-operation of the neighbouring settlements."[66] While the sentiments above were Smart's based on his time on the island, they were not shared by the government of Newfoundland.

62. Ibid., 129.
63. Ibid.
64. Ibid., 130.
65. Ibid.
66. Ibid.

Premier Smallwood did not want the National Park established. He was "too mesmerized by the thought of developing every bit of the province's hydro potential and forest resources to favour a national park which would lock up a portion of the woods and water forever."[67] Yet with the strategic location of the proposed national park site along the yet to be completed Trans Canada Highway, the potential development of the park sparked interest in federal government money to help alleviate the cost of this major, cross country vehicular infrastructure. Jack Pickersgill, MP for Bonavista-Twillingate, the electoral district where the proposed park was meant to sit "pointed out to the premier, if the highway were to go through a national park, it would become a completely federal responsibility, and save the province twenty to thirty miles of highway costs."[68]

In 1955 the highway across the island of Newfoundland was connected from the west in Port Aux Basques to the east in St. John's, save for a "twenty-two mile stretch from Alexander Bay to Bunyan's Cove—the proposed national park area."[69] By 1957, the year the park opened to the public, the federal government contended with a number of concessions requested by the provincial government including swinging "the Trans Canada highway closer to the coast (to accommodate communities like Charlottetown), in violation of the Trans-Canada Highways Act which demanded that roads go in as straight a line as possible between well-populated areas."[70] The provincial government also pushed the park boundaries to fully enclose the national transportation route.

A Road Runs Through It

The completion of Terra Nova National Park coincides with the completion of the Trans Canada Highway. Whereas the park is seen as the imposition of a new Canadian identity on the countries youngest province, the completion of the cross country transportation route physically connects the island province with the mainland of Canada. Like an artery pumping blood to the body's extremities, the highway can be seen as a life line to Canada,

67. Ibid., 131.
68. Ibid., 132.
69. Ibid., 136.
70. Ibid., 140.

connecting the island province to a global community, all because of a mere 150 square mile patch of coastal landscape.

The fact that the highway was diverted closer to the coast to help access isolated settlements also speaks to the parks influence in the story of resettlement.

Minchins Cove

In Terra Nova National Park there are two backpacking trails: Dunphy's Pond Trail and The Outport Trail. The Outport Trail snakes along the coastline for 35km return with two outback camp sites: Minchins Cove and South Broad Cove. Minchins Cove is an abandoned community whose life was cut short as a direct result of the establishment of the national park.

From the 1870s to the 1950s, Minchins Cove was a thriving community involved in the Labrador Fishery. At about the 1920s, years after the Minchin family of Bonavista had abandoned the settlement for a cove closer to their original home, the King family moved in and established a community to support logging and a saw mill.[71] In the 1950s, while waiting for Forestry Service to develop a management plan, park wardens were told "to look the other way when it was discovered that a mill in Minchins Cove was still in operation."[72] Shortly thereafter, the residents of Minchins Cove had no choice but to abandon the community, citing the lack of timber permits within the park and the depletion of timber resources.[73] It is clear that from the beginning, the park system on the island and the act of resettlement are more closely linked than first thought, and continues to this day.

New Parks, Old Identity

In recent years, the establishment of park land and resettled communities have been intertwined, the latter being promoted as a destination for adventure tourists and outdoor

71. Ross Mair, *The Rise and Fall of Minchins Cove*, published October 11, 2012, http://www.thepacket.ca/news/2012/10/11/the-rise-and-fall-of-minchins-cove-3096932.html.
72. MacEachern, *Natural Selections,* 149.
73. Mair, *The Rise and Fall of Minchins Cove*.

enthusiasts alike. The East Coast Trail, located on the Avalon Peninsula of Newfoundland, is a hiking trail system of varying difficulties. On the trail maps, among the trail names, camp sites, locations of various water formations and isolated coves, are the names and locations of resettled communities. These places act as destination points for backpackers the same way the ruins of ancient cities act as destination points for world travelers. Even the East Coast Trail's website promotes "abandoned coastal settlements"[74] as one of its points of interest. Many hikers, kayakers and backpackers plan their adventures based on the locations of these resettled communities. There is a desire to walk among the ruins, similar to the ruins of Rome or the Great Pyramids.

Lamanche Provincial Park

Perhaps the most popular resettled-community-turned-park on the Island of Newfoundland is Lamanche. Located on the East Coast Trail, Lamanche was resettled after a devastating winter storm in January 1966. The community was built upon a system of elevated suspension bridges, stages and walkways due to the rocky terrain upon which it was founded. To honour this pedestrian infrastructure, the East Coast Trail Association raised funds and erected a suspension bridge, allowing hikers to access the former community and its ruins.

Humans have a need to inhabit the past. Similar to the exploding popularity of such stage productions and podcasts like *Mortified* and *Grown-Ups Read Things They Wrote as Kids,* where adults read through their childhood diaries and journals, exploring ruins allows us to learn something about ourselves, where we come from and where we could eventually be.

What if there is a way to preserve these resettled communities from development or restoration and allow people to return to them, if only for a day, and experience what remains after resettlement has taken place?

Resettlement Parks

In 2015 the provincial government conducted public meetings in an effort to revise the

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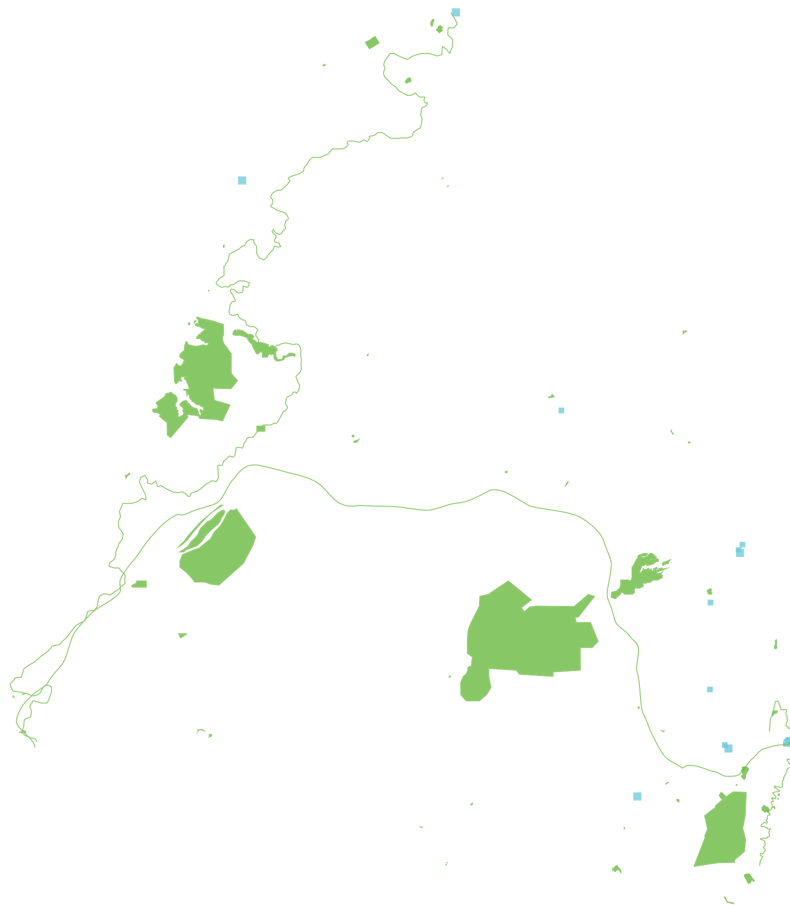
74. The East Coast Trail Association, *Points of Interest*, accessed March 28, 2017, http://www.eastcoasttrail.com/en/choose-your-path/points-of-interest.aspx.



Abstracted map showing interior focus of current national and provincial park system on the island of Newfoundland.

Lands Act. A published document was released with the findings entitled *What We Heard: Lands Act Review*. What is encouraging are the amount of individuals across the island who wish to have the abandoned communities protected from development.

To protect these lands this thesis proposes to establish a new park system based on the historic and cultural value of coastal resettlements. By protecting these coastal landscapes, we not only resist forgetting this important provincial and national cultural narrative, we protect the ecology of the coastline, thus marrying the dichotomies of ecological

Abstracted map showing exterior focus of the proposed resettlement park system on the island of Newfoundland.

preservation and cultural preservation. In addition, the establishment of resettlement parks along the coastline moves the focus of the existing park system from the interior to the exterior coastline of the island, reviving an identity upon which all islands are built. And that is cause for celebration!

CHAPTER 4: COMING HOME

In an attempt to respond to the thesis question, program comes to the forefront of the answer to create an in situ experience. Resilience of cultural narrative requires traditions, methods, stories—intangible cultural heritage—to be gathered and passed on from person to person. The gathering and transfer of knowledge creates tangible artifacts of the lived experience in these isolated outport communities.

Vernacular Celebration

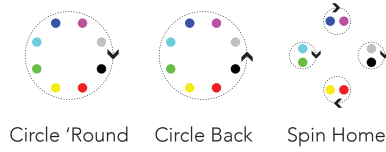
To mark the opening of a new park system, a celebratory event will take place commemorating the place and the story of resettlement. This event must be inspired by the traditional forms of celebrations which have taken place on the island for hundreds of years. The kitchen party and shed party are two very common events that have been around as long as the island has been settled. The shed party was born from the tradition of celebrating on the stage or in the stage head, forms of vernacular architecture which will be discussed in the following chapter.

Running The Goat

Three elements of celebration are common amongst all forms of celebration: music, food and dance. As an exploration, I analysed a traditional Newfoundland dance to see if there are any clues to inform the programmatic elements.

Running the Goat is a traditional set dance for eight people consisting of a series of figures with a recurring chorus throughout. The chorus has three parts: circle 'round, circle back and spin home. At the end of each figure, the dancing couples always return home (defined as each couples starting position in the dance). This returning to home becomes a metaphor for a temporary re-inhabitation of these coastal resettled communities, allowing people to experience for a brief moment the remnants of the story of resettlement.

Vernacular Celebration
Running The Goat



Chorus

Couples Out Around

Chorus

Ladies Step Out

Chorus

Men Step Out

Chorus

Couples Cross Over

Chorus

Around the House

Chorus

Cart Wheel

Chorus

Through the Woods

Chorus

The Whip

All In

Diagram of Running the Goat.

Come Home Year

A traditional form of temporary returning still prominent on the island is the come home year. A come home year is a Canadian civic event that invites ex-pats to return home to celebrate place and culture. Rural communities benefit from government funds to refurbish infrastructure and attractions, while local businesses see a regional economic boost with the influx of tourists. In 2016 alone thirteen communities across the island produced come home year festivals including the 2016 Resettlement Festival in Arnold's Cove. This event commemorates the 50th anniversary of resettlement in Placentia Bay and included the recreation of a floating house, symbolically returning to the resettled community of Marasheen.[75]

Collage representing the re-inhabitation of abandoned landscapes heavy with memory, base image, 2013; from Michael Flaherty.

Sites and Sites of Memory

Building upon the theories of *lieux de mémoire* by Pierre Nora, and tangible and intangible cultural heritage, the come home year will focus on the sharing of traditions and methods to promote the story of resettlement within two locations: the growth centre and the resettled community.

The celebration begins in the growth centre with activities centered around the arrival.

75. The Telegram, *Floating House Launched for Resettlement Fest in Arnold's Cove*, published July 22, 2016, http://www.thetelegram.com/news/local/2016/7/22/floating-house-launched-for-resettlement-4595913.html.

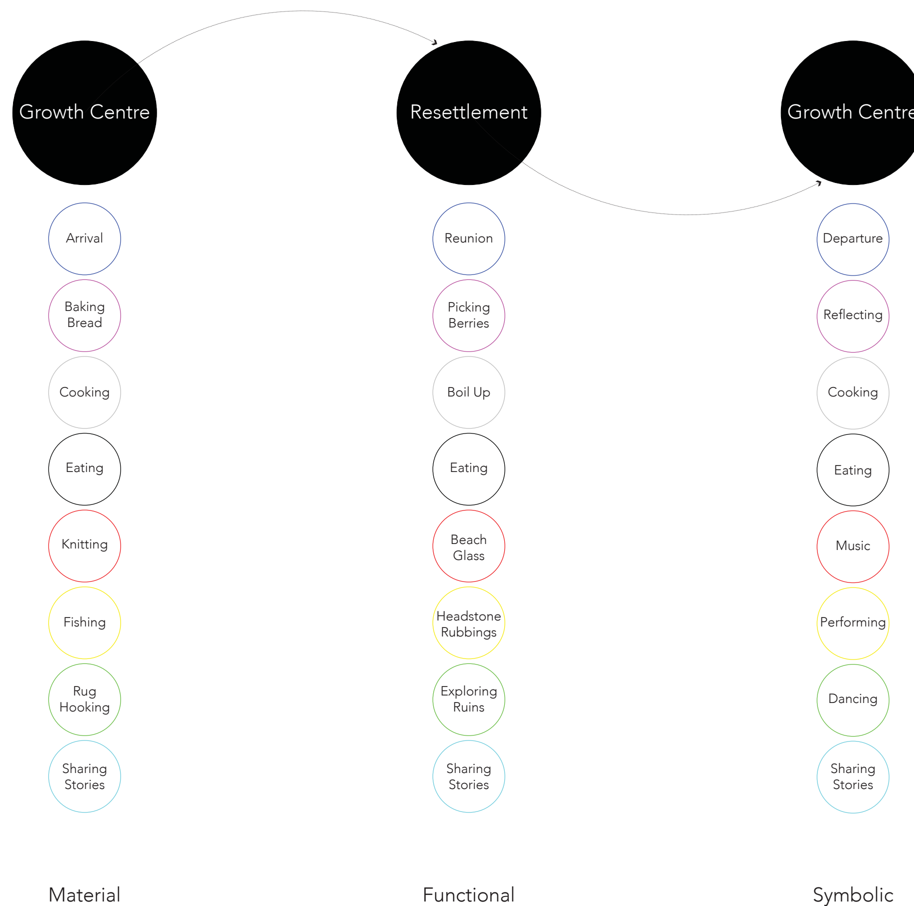


Diagram of the proposed come home year process.

People will cook and eat together, learning traditional methods of preparing food as well as knitting, rug hooking, songs and recitations, and so on. As Pierre Nora would say, this is the material site of memory: the physical artifacts.

From there we return to the resettled community. The focus here is on the reunion: the reunion of people and the reunion of people with place. Activities include hiking, berry picking, a boil up, hunting for beach glass, rubbing of headstones, and exploring ruins. And while this temporary inhabitation is within the material site of memory, the act of reuniting and returning is rooted in the functional site of memory.

An abandoned community as it appears fifty years later, *Shoe Cove, NL*, 2012; from Adam Simms.

The final part of the event is leaving the resettled community, or the departure. This symbolic site of memory requires reflection: reflecting on the experiences of those who lived there, and your own brief experience in the landscape.

The celebration ends upon returning to the growth centre with more food, music and dance. And the whole time, there is always the sharing of stories.

To facilitate this temporary returning, an architectural intervention must be created that tells the story of resettlement, from the formation of these original settlements to their eventual deaths. To do this, we must look at the vernacular architecture associated with settling the landscapes, the settlements themselves, and the act of resettlement.

CHAPTER 5: DESIGN

Similar to the vernacular understanding of the celebration process on the island of Newfoundland, an understanding of the vernacular architecture must be gained in order to propose an authentic response to the researched context. This is done, first, by framing the research within the theory of Critical Regionalism as proposed by Lewis Mumford.

The Five Poles of Critical Regionalism

Historian, sociologist, philosopher and critic, Lewis Mumford, proposed a regionalism that broke with the centuries old regionalist movement. Whereas regionalism was "critical of an outside power wishing to impose an international, globalizing, universalizing architecture against the particular local identity, whether the identity is architectural, urban or related to landscape,"[76] critical regionalism, as described by Mumford, is "critical not only of globalism, it is also critical of regionalism."[77] Through their research, Liane Lefaivre and Alexander Tzonis have broken down Mumford's theory into five poles.

No Duplication of History

The first pole of Mumford's theory is no duplication of history, meaning no reconstruction of the past:

> If one seeks to reproduce such a building in our own day, every mark on it will betray the fact that it is fake, and the harder the architect works to conceal that fact, the more patent the fact will be... The great lesson of history—and this applies to all the arts—is that the past cannot be recaptured except in spirit. We cannot live another person's life; we cannot, except in the spirit of a costume ball.[78]

Reproduction becomes historicism, a kind of architecture which plays upon the kitsch. This had been the case for many years within the practice of regionalism, however in our contemporary times, such architectural expressions can be seen as a mimic and, depending on their execution, a mockery. As Mumford said: "our task is not to imitate the past, but to

76. Liane Lefaivre and Alexander Tzonis, *Critical Regionalism: Architecture and Identity in a Globalized World*, (Munich; London: Prestel, 2003): 34.
77. Ibid.
78. Ibid., 36.

understand it, so that we may face the opportunity of our own day and deal with them in an equally creative spirit."

Adapt Landscapes to Deal With Reality

Landscapes, in this sense, are both the tangible and intangible. Physical landscapes and all of their context—sun, wind, climate, etc.—must be understood in order to properly design a responsive architecture, as well as the cultural contexts, past, present and future. "Regional forms," states Mumford, "are those which most clearly meet the actual conditions of life and which fully succeed in making people feel at home in their environment: they do not merely utilize the soil but they reflect the current conditions of the culture in the region."[79]

Regional means something more than genius loci, a term which has followed regionalism from the beginning. This poses a question for the temporary inhabitation of the abandoned resettled communities: to build on the land or to not build on the land? While a park system requires certain infrastructure to operate, such as toilets and access to water, the very point of preserving these landscapes is to reduce the amount of interventions, leaving the communities to live out the rest of their days without the disturbance of new buildings.

Use Technology Wisely

Mumford believed in using the "most advanced technology of the day, as long as it was functionally optimal and sustainable."[80] This would explain his love of the air conditioner, stating "mechanical air conditioning might be a useful auxiliary to nature under special conditions."[81] What technology might be useful in the design of this architectural intervention? Is there a way to look towards the old technology to develop something new?

Diversify the Community

Buildings, over time, are not used by one group, but by a number of different people from different backgrounds and experiences. The way we design buildings should reflect this:

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79. Ibid.
80. Ibid., 37.
81. Ibid., 38.

> We have treated the art (of building) not as a simple means of providing shelter, not as a clumsy kind of scene painting, but as an effort to reflect and enhance the purposes and ideals that characterize a particular age and people. This effort takes form in meeting the particular demands for an environment modified for human use; but the modifications that are made serve something more than the immediate needs: they testify to the degree of order, or co-operation, of intelligence, of sensitivities, that characterize community.[82]

With a story like resettlement, how then can we make it accessible to a number of people of different backgrounds, cultures and ethnicities? What is relatable about this story for others around the world? These questions reflect back on the program and building use, hinting towards the need for something flexible in its accommodation.

Balance the Regional and the Global

Simply put, Mumford's final pole is think globally, act locally:

> The philosophical problem of the general and the particular has its counterpart in architecture; and during the last century that problem has shaped itself more and more into the question of what weight should be given to the universal imprint of the machine and the local imprint of the region and the community.[83]

Communities are always influenced by other cultures and societies. How can this influence the design process and product?

Everything, Including the Kitchen Sink

The questions surrounding these five poles begins to develop a matrix for what an architectural intervention must be in order to facilitate the overall goals, and provides a context for examining the vernacular. In brief, the architecture must:

- respond to the narrative context of resettlement;
- respect the abandoned landscapes; no intervention shall be placed on, in or around a ruin;
- provide refuge from climatic elements of wind, rain and sun, however given the temporary nature of the returning, the refuge does not have to be winterized;
- be flexible and allow for the gathering of large groups of people in celebration involving food, music and dance;

82. Ibid.
83. Ibid., 39.

- provide kitchen and toilet facilities;
- provide storage for tools and equipment required for making and craft;
- provide seating for spectators;
- speak to the vernacular and not replicate it;

From here, the design process begins through a series of models, drawings and exploratory research into the vernacular elements of Newfoundland architecture.

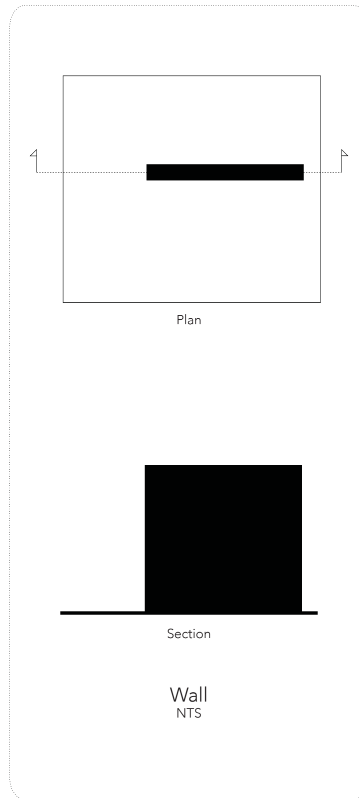
What Remains: Design Charette

In resettled communities along the coast of Newfoundland, the remains of the past consist of the building materials necessary to sustain life in isolation: stones, brick and wood (though some metal elements remain in the form of rusting beached boats and equipment). These were the elements available in these areas when they were settled. Examining the ruins of abandoned communities through images, stories and personal memories provided a context to explore the ideas of support, refuge, community, rooting, lifting and floating. These conceptual models served as an exploration of a site inspired material palette.

The models were abstracted into simple diagrammatic plans and sections, depicting them as architectural structures. The drawings, which are not to scale, show solid and void: areas of non-inhabitation and inhabitation. From this, ideas about structure begin to emerge. The first three drawings depict solid walls (structure) and areas of refuge, while the last two depict the vernacular use of small wooden members to support structures above. In outports today, this architectural technology can be seen supporting wharves, homes and other structures along the coastline.

As part of the design methodology an understanding of Newfoundland folk architecture is necessary to develop a response to the local condition.

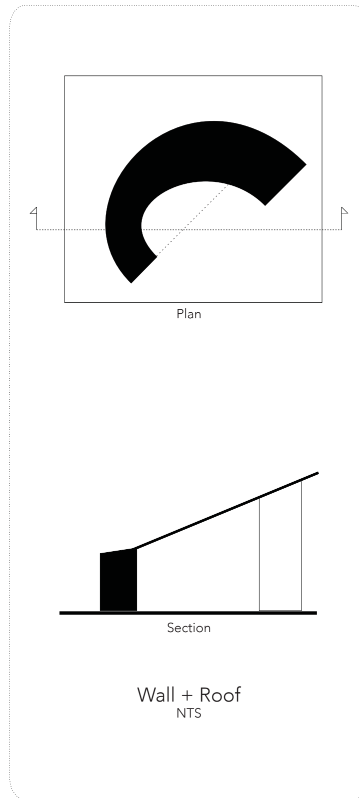
The Design Charette was completed with the help of Tim Badiuk.



Wall
Stone

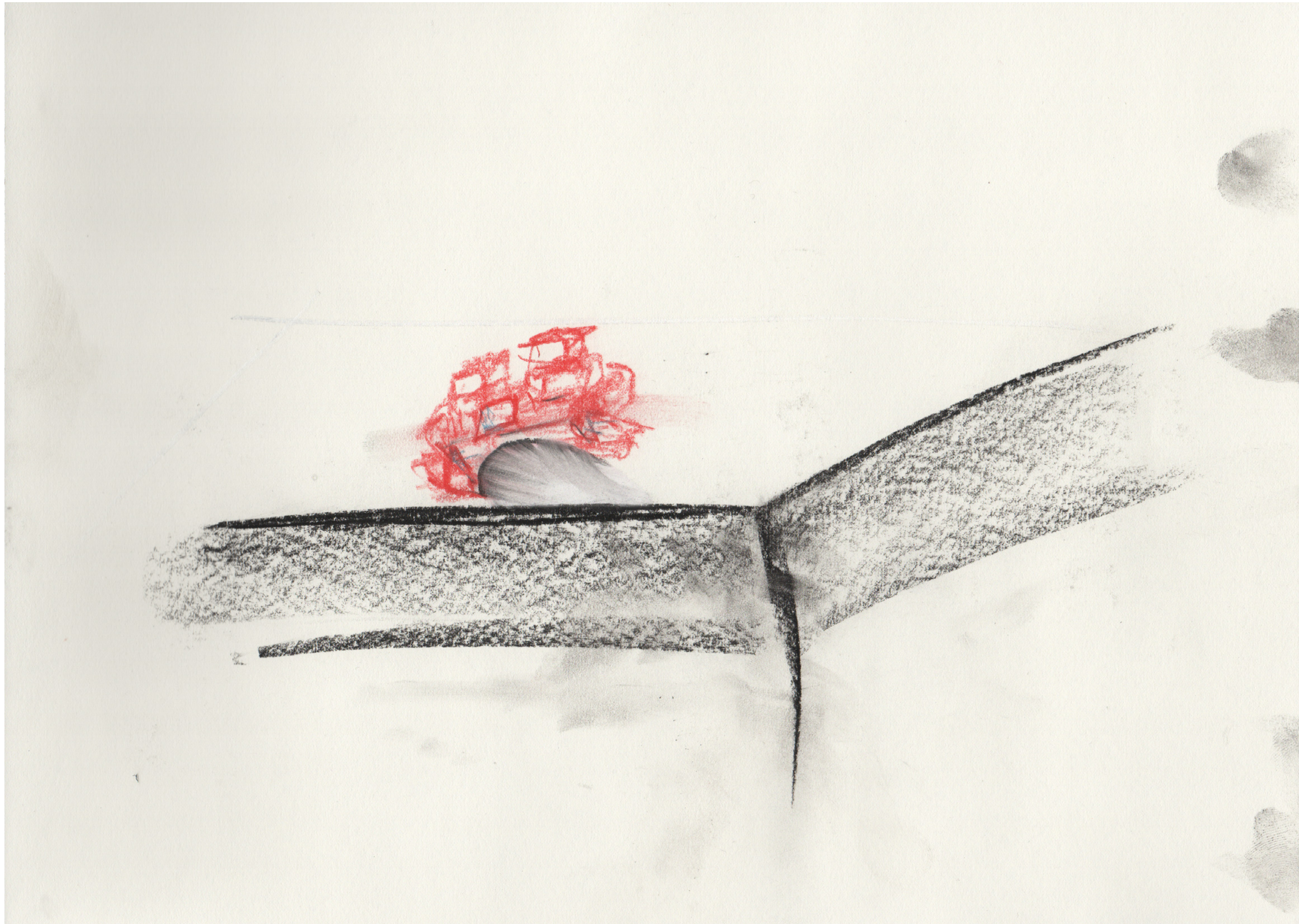
Model #1 exploring the use of stone.

Drawing #1 exploring the use of stone, drawing by Tim Badiuk.



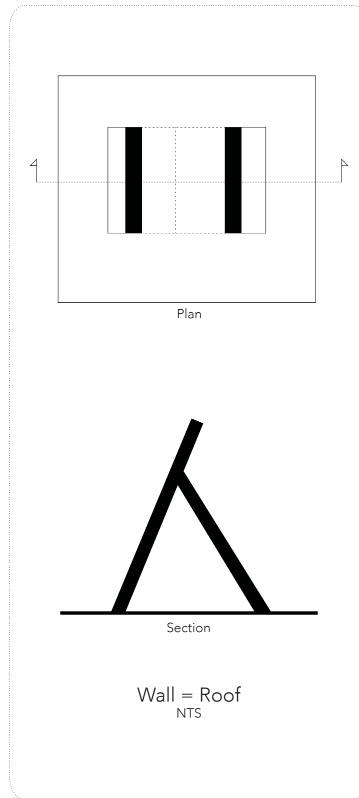
Wall + Roof
Brick + Wood

Model #2 and #3 exploring the use of brick and wood.



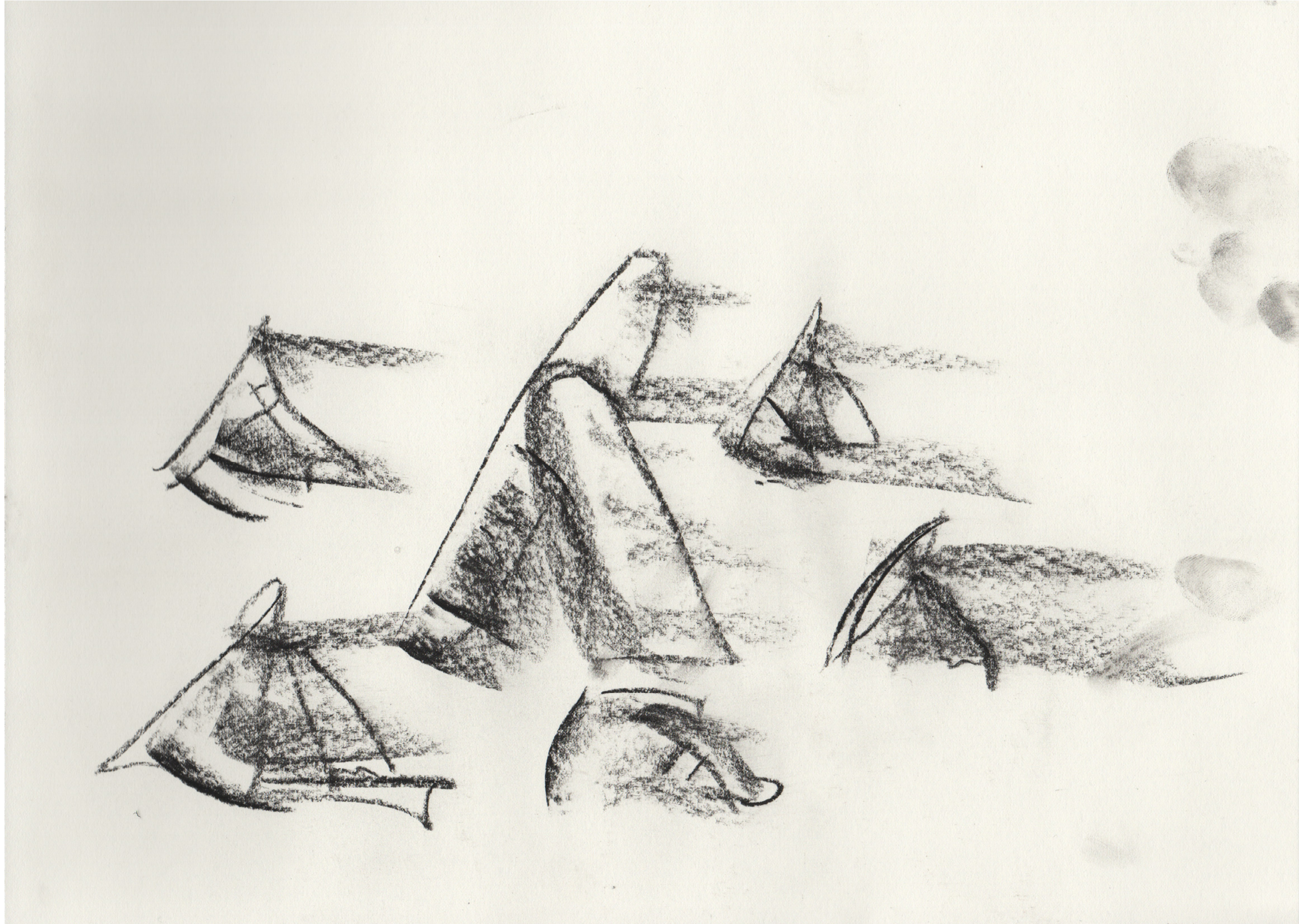
Drawing #2 exploring the use of brick, drawing by Tim Badiuk.

Drawing #3 exploring the use of brick and wood, drawing by the Tim Badiuk.

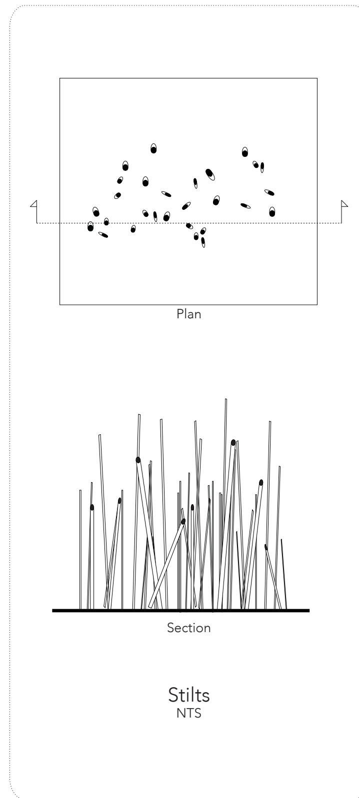


Wall = Roof
Stone

Model #4 exploring the use of stone.



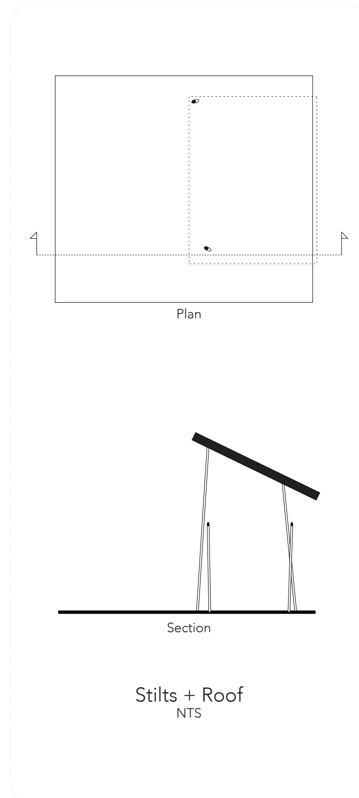
Drawing #4 exploring the use of stone, drawing by Tim Badiuk.



Stilts
Brick + Stone + Wood

Model #5 exploring the use of brick and stone as foundation, and wood as a vertical member.

Drawing #5 exploring the use of brick and stone as foundation, and wood as a vertical member, drawing by Tim Badiuk.



Stilts + Roof
Wood + Stone

Model #6 exploring the use of stone as foundation, wood as a vertical member, and stone as a roof.

Drawing #6 exploring the use of stone as foundation, wood as a vertical member, and stone as a roof, drawing by Tim Badiuk.

Re: Architectural Typology

The iconic image of resettlement is the house floating along the coastline, being towed to a new community to live out the rest of its days. In this image we see the house typology, floating on a new typology which emerges with the story of resettlement: the barge.

Resettlement

In 1969, fifteen years after the start of resettlement, the Industrial Development Branch of the Department of Fisheries and Forestry in Ottawa published a document detailing the findings of G. M. Sylvester's study of the barges designed and built to float homes during resettlement. The issue at the time was to find a cost effective means of building these barges with local skilled labour and materials. And above all the barges had to float properly. Many of the images during resettlement depict a house floating on or in the water, sometimes halfway up the first storey, damaging the structure and belongings of families in transition.

> After some study, their answer was a wooden pontoon, which depended on commercial gasoline storage tanks for flotation. The wooden structure was so designed that it could be constructed from local materials by local labour, thus providing both a cheap barge and additional employment for the eventual users.[84]

Though contrary to popular belief, isolated outports did have power in the form of gasoline generated electricity. As such, a plentiful local material was the oil drum:

> The concept of using tanks for flotation is not new, in fact many of the houses moved during the past few years have been moved on rafts filled with standard 45 gallon oil drums. Many of these rafts have tended to be rather poorly built and it is probably more by luck than good management that some of homes haven't been lost. So it was from this concept that the idea of a safe, economical, barge built with local labour was evolved.[85]

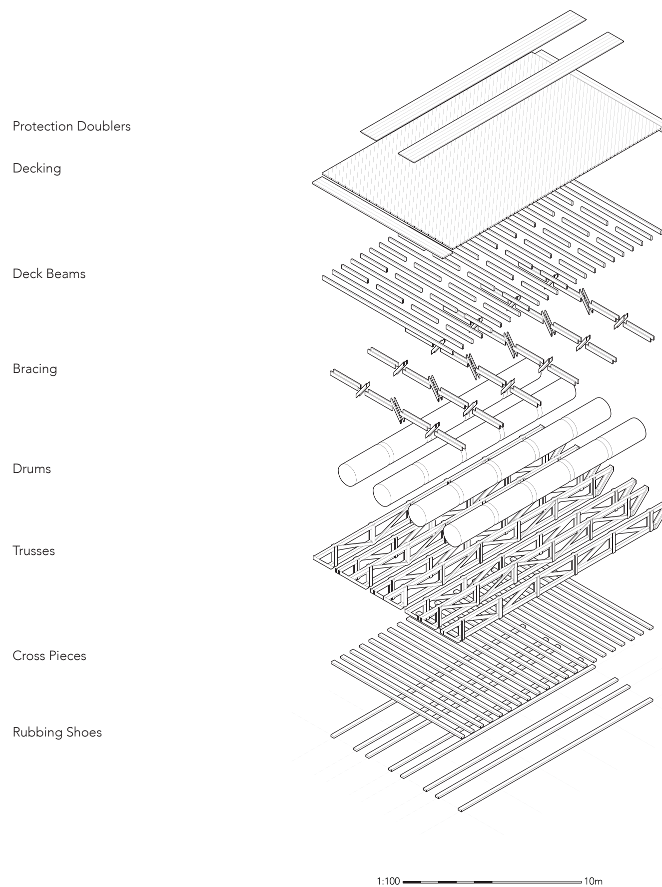
The barge was constructed of local spruce except for the rubbing shoes which were constructed from 2" x 8" laminated planks. To deal with the corrosive nature of salt sea water, "the barge is not painted but is coated with creosote as a measure of protection against marine growth and wood borers. The tanks are coated at the factory for protection against corrosion."[86]

84. G. M. Sylvester, *Barge Construction Manual for Fed./Nfld. Fisheries Household Resettlement Programme*, (Ottawa: Department of Fisheries and Forestry, 1969), 1.

85. Ibid., 2.

86. Ibid.

Architecture of Resettlement
Barge Typology



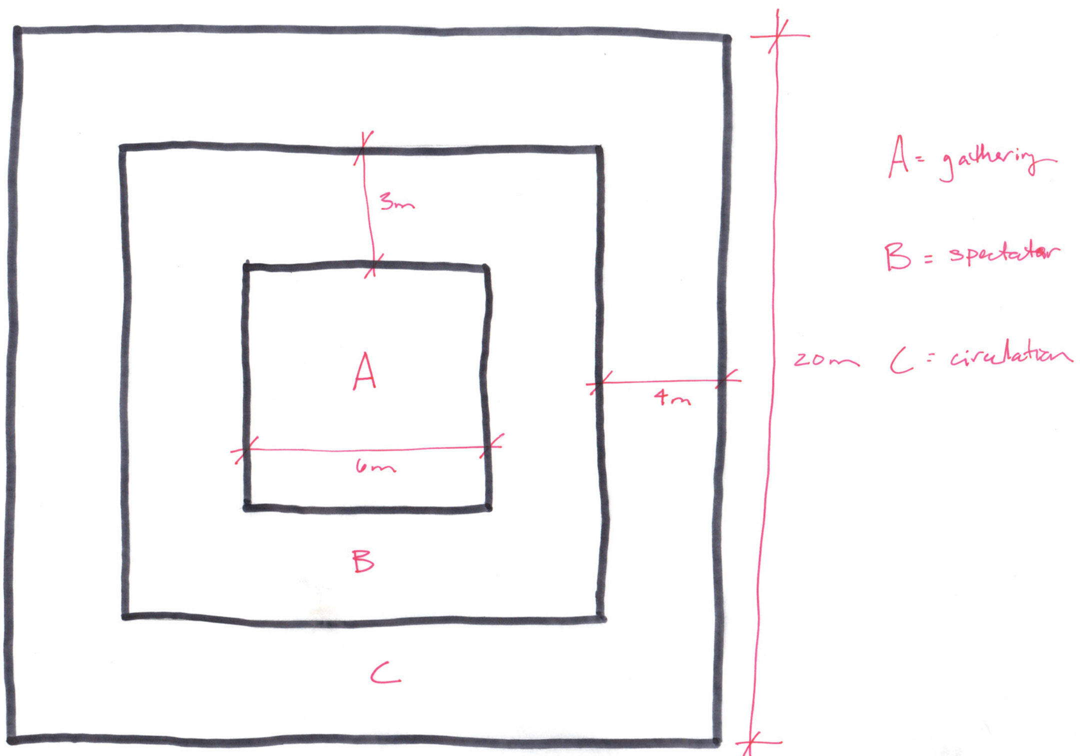
Top: archival image of house being floated from Silver Fox Island, from Town of Dover. Bottom: exploded isometric drawing of G.M. Sylvester's barge assembly.

This document becomes the foundation for the design of a floating barge called "The Home Boat" able to accommodate a large gathering of people as a means of returning them to the resettled community.

Re: Resettlement

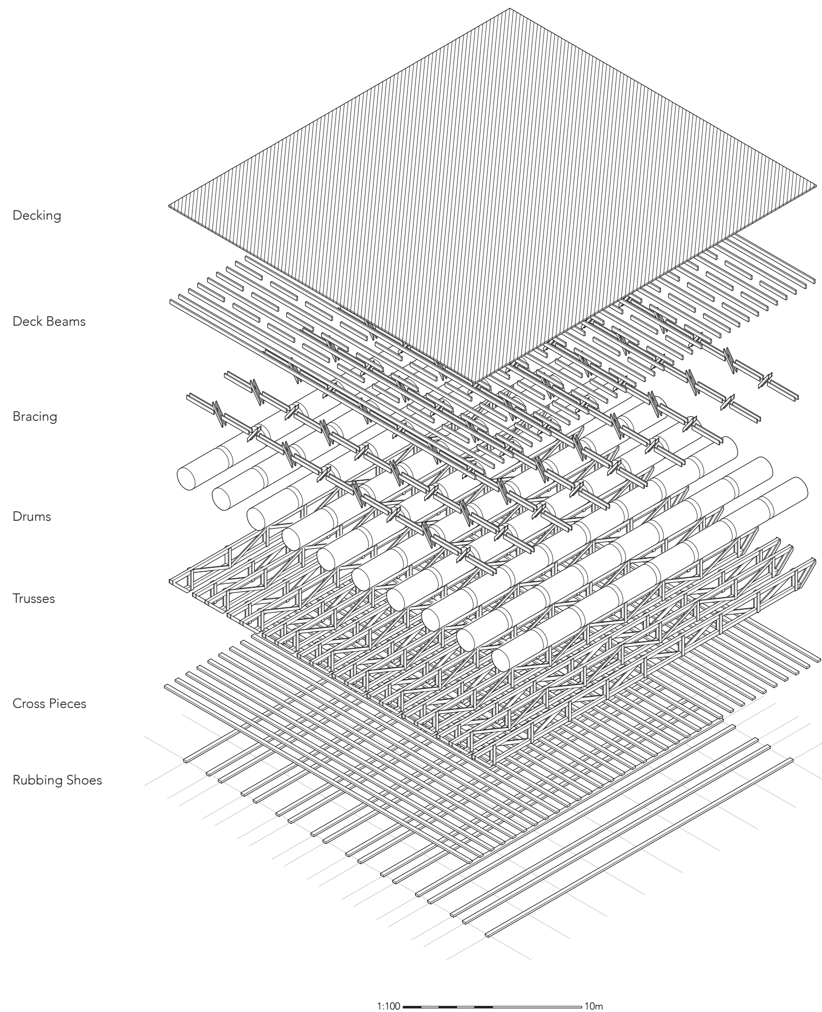
The scale and size of the barge is determined by the amount of space required to perform the traditional dance as described in chapter 4. This equates to a 6m by 6m square, allowing room for dancers, musicians and participants to tightly fit. To ensure a flexible space, the spectator area is located outside this square, allowing for seating and movement. Finally, uninhibited circulation is moved to the exterior.

The construction method is the same as the historical barge. This requires the transfer of



Process sketch of spatial elements and dimensions.

Re: Resettlement
Flotsam and Jetsam



Top: archival image of house being floated from Silver Fox Island, from Town of Dover. Bottom: exploded isometric drawing of the barge design for "The Home Boat," inspired by G.M. Sylvester's findings.

traditional knowledge, intangible cultural heritage.

Settlement

As the iconic image of resettlement is that of the floating house, it is important to examine the evolution of the house typology in Newfoundland. This provides an opportunity to research household activities and how the architecture influenced them and vise versa.

In his article "The Outport House," architect Joe Carter provides a case study of a traditional Irish Catholic Hearth House: a small house with a large, inhabitable central hearth. Carter notes that in small isolated settlements "each family functioning as a social and economic unit, occupied sufficient land and sea territory (or fishing berth) to achieve subsistance and a small surplus for a few luxuries."[87]

The hearth house typology was one of the first permanent homes in Newfoundland, built by Irish Catholic servants planted over the winter by their English masters during the 1600s. The house consists of a large central hearth, large enough to inhabit with an open fire in the middle. The hearth was both kitchen and heating and became the central focus of all household activities:

> The kitchen was the most public space in the house. The door was never locked and neighbours did not have to knock before entering. Of the time spent in the house, nearly all waking hours were spent in the kitchen. Eating, talking and snoozing on a "day-bed" all took place here. Most of the chimney's capacity is thrown towards the kitchen. A community event like a wedding results in the kitchen packed with well wishers. House parties today in Newfoundland often have a kitchen crowded with talking, singing and drinking, while other rooms are empty. Crowdedness is an important part of celebration.[88]

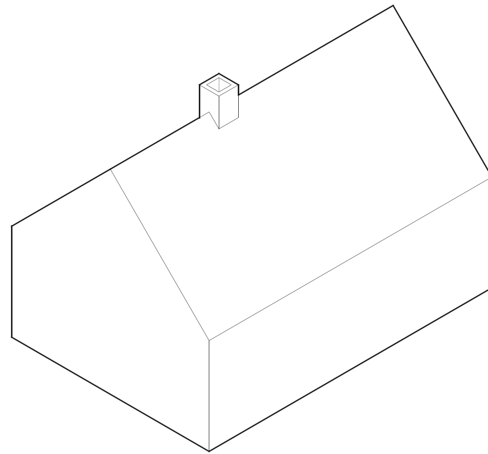
The house studied by Carter was typical of a hearth house found in the 1800s, after Newfoundland became a self-governing nation. The house is:

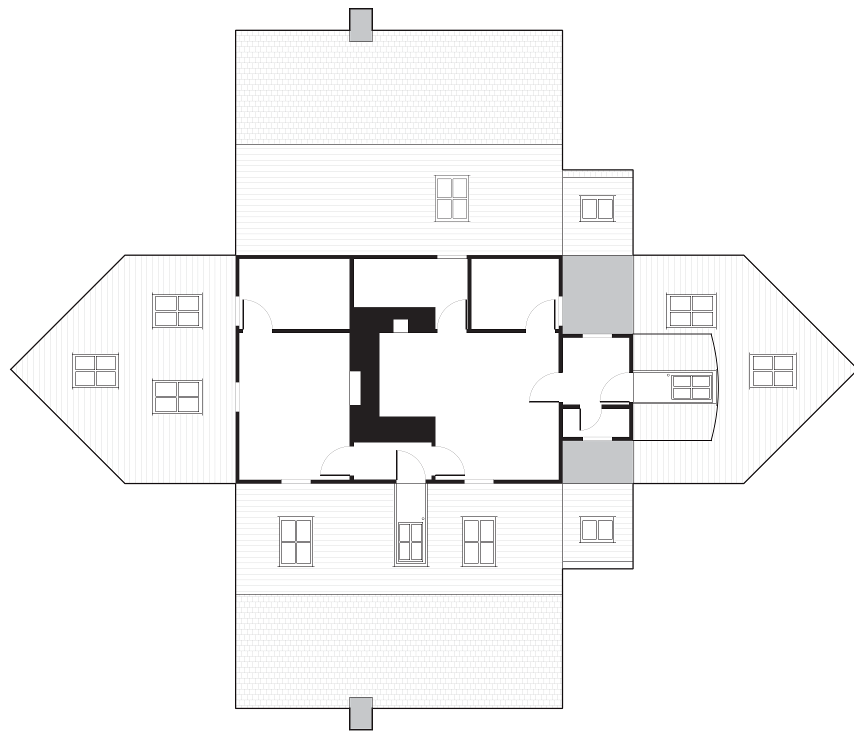
> supported by a wooden sill on field stones with vertical logs forming the exterior walls. These logs were slightly flattened inside and out to receive wood sheathing and clapboard respectively. Rafters and collar ties support roof sheathing and wood shingles. A massive two-flue chimney provided heat for warmth and cooking.[89]

87. Joe Carter, "The Outport House," *The Fifth Column* 6, No. 1 (1985): 29.

88. Ibid., 30.

89. Ibid., 31.





The hearth house typology with large inhabitable central hearth.

As the permanent island population began to rise, the house typology began to evolve. And while the form of the house changed, the activities remained the same.

The first generation house was the direct evolution of the hearth house: a simple wooden structure with a single hearth. The settlers house, or the first generation house with attached linney, was built frequently from 1835 to 1910.[90] A linney is a wooden structure similar to a lean-to, in this case, attached to a preexisting house.

The second generation house is better known as the Newfoundland saltbox, built between 1865 and 1920.[91] The house was larger than the first generation, made from the same materials but of better quality. The saltbox was a logical evolution, incorporating the attached linney into the actual design and construction of the home, making it all one. Both the first and second generation houses were one and a half storeys, the half storey referring to an uninhabitable roof space above the linney.

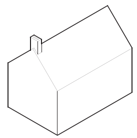
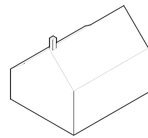
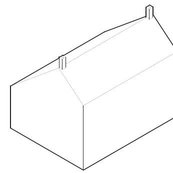
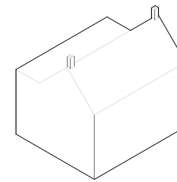
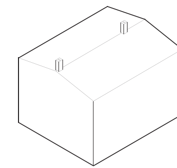
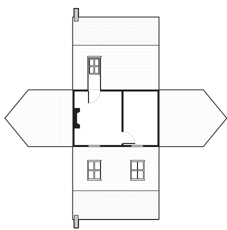
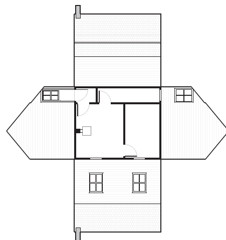
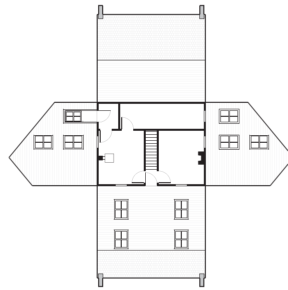
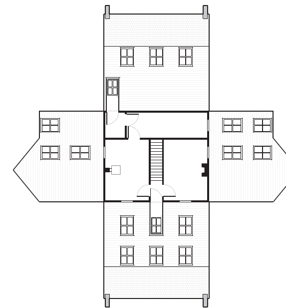
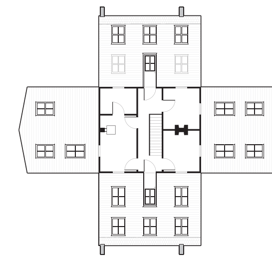
The third generation house became a full two-storey dwelling, raising the back slope of the saltbox roof to create an inhabitable space. The roof over this area was flat, saving costs and increasing living space. These homes were built between 1880 and 1935.[92]

The fourth generation house is the largest of the folk houses and is known as the biscuit box, due to its resemblance to a box of biscuits.[93] The house features two full storeys and a flat roof. The house also has a more square shape, a direct result of the evolution from the original rectangle.

As can be noted from this evolution, the hearth moved from the interior to the exterior and was divided from one flue, to two or three, often one in the kitchen and one in the parlour.

> In contrast to the public nature of the kitchen, the parlour was off-limits to the community and even to the children of the household. Visitors from outside the community if the local

90. Heritage Newfoundland and Labrador, *Newfoundland Folk Architecture*, accessed September 24, 2016, http://www.heritage.nf.ca/articles/arts/newfoundland-folk-architecture.php.
91. Ibid.
92. Ibid.
93. Ibid.

1:200 10m

First Generation

1:200 10m

First Generation
with Linney

1:200 10m

Second Generation

1:200 10m

Third Generation

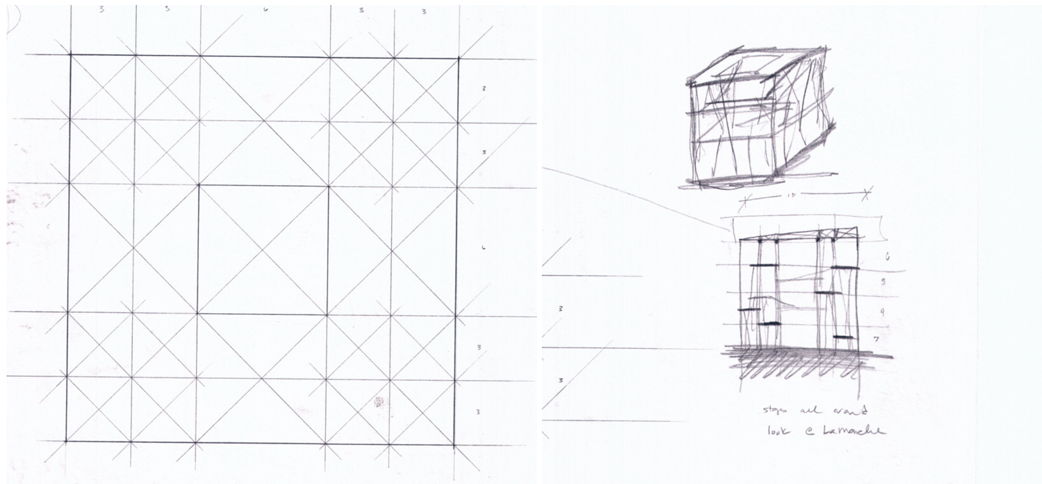
1:200 10m

Fourth Generation

The evolution of the Newfoundland house typology.

> priest were brought to this room through the "front" door, on the longest wall of the house, and presented with family treasures and the best of everything the family could provide. The parlour (derived from the french *parler*) would have store-bought furniture, finer room finishes, fine dishes, family pictures, a pump organ, and in more recent times, graduation photographs and sports trophies.[94]

The hearth still remained the central focus of the parlour, with formal gathering taking place around the centre of warmth in the room.



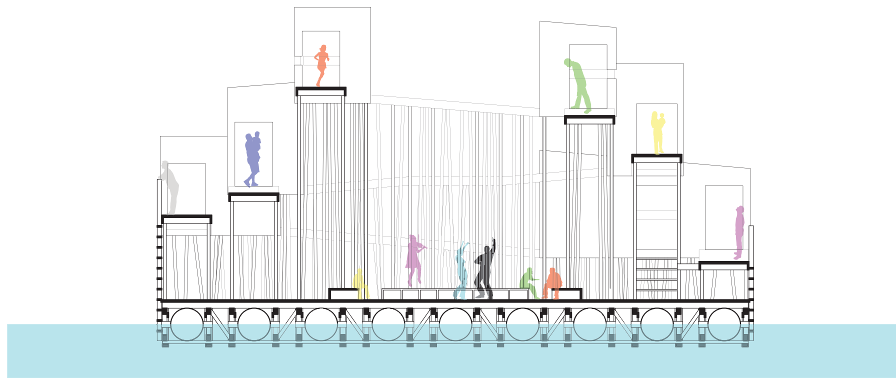
Process sketch of central plan development.

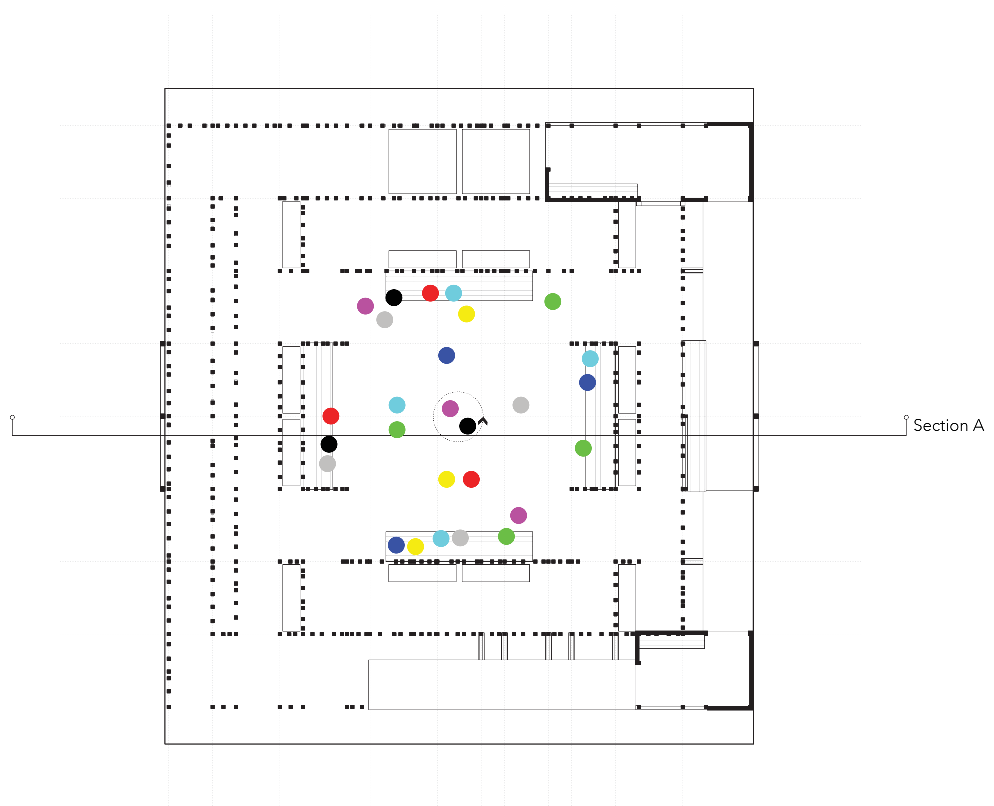
Re: Settlement

The central hearth and evolution of the house typology promoted a central plan for "The Home Boat." As the central focus of the community gathering, the central plan provides an open, flexible space for social activities such as cooking and eating, making of theatre and performance, and celebrating through dance and music.

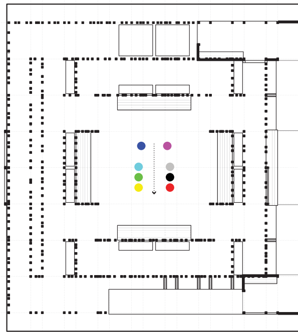
To facilitate the cooking and making process, small moveable items are positioned around the central hearth. These objects, inspired by the work of Alan Wexler, derive their form from the geometry of the house and guiding lines pulling from these elements. These objects include a cooking station, a wood working station, sewing and rug hooking materials, etc. In this manner, these moveable objects become miniature hearths around which the transfer of knowledge, intangible cultural heritage, can be used to create tangible representations.

94. Carter, "The Outport House," 31.





Top: section of "The Home Boat" through the cental hearth.
Bottom: ground floor plan of "The Home Boat."



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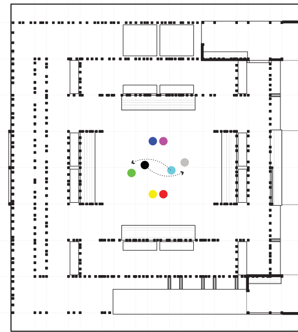
Eating



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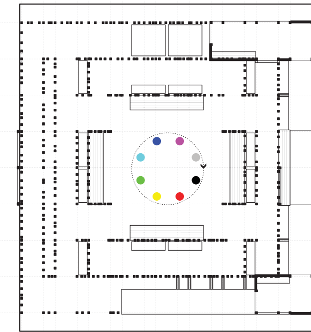
Making



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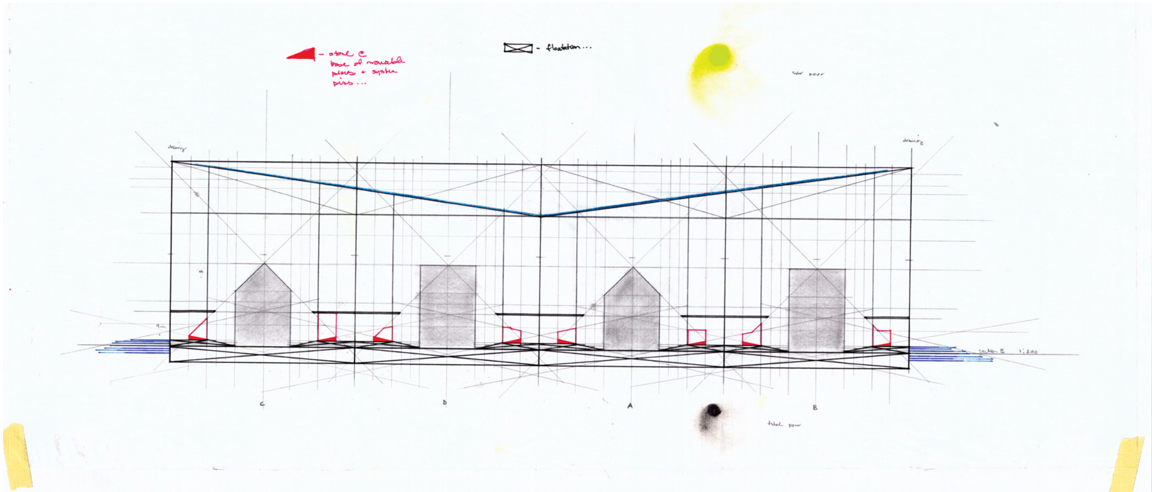
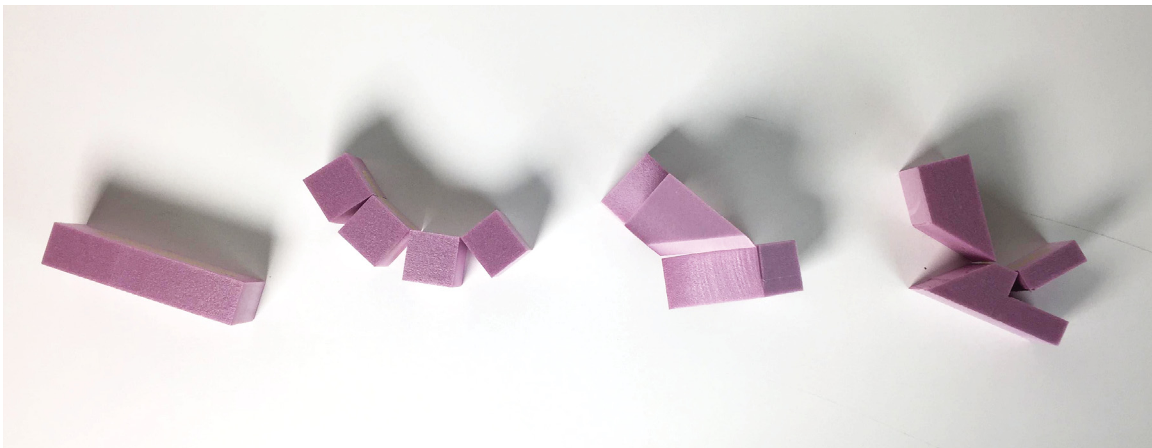
Celebrating

The central hearth is used for various social activities revolving around eating, making and celebrating



Process sketch of formal development of moveable object hearths.



Conceptual models exploring the mechanics of the moveable object hearths.

Settling

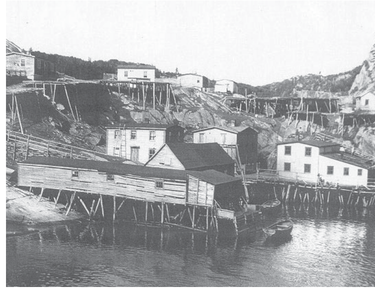
Another word for home is community. And if we think of the floating home as a floating community, then an investigation into the typologies associated with the settling of coastal communities must be undertaken to help create the architectural response.

The tilt, the stage and stage head were some of the first structures built in the new world. The tilt "is generally a temporary structure with walling composed of unrinded vertical logs set in the ground."[95] As a temporary structure, they sometimes had an interior floor of just earth or, in some cases, a floor of rough wooden planks.

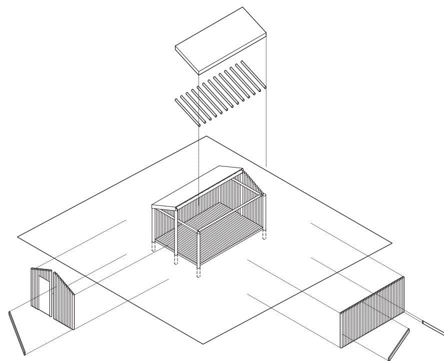
95. Shane, O'dea, "Work in Progress: the Tilt: Vertical-Log Construction in Newfoundland," *Perspectives in Vernacular Architecture* 1 (1982): 55.

Architecture of Settling

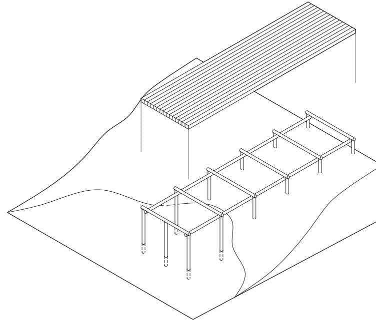
Tilt, Stage and Stage Head Typology



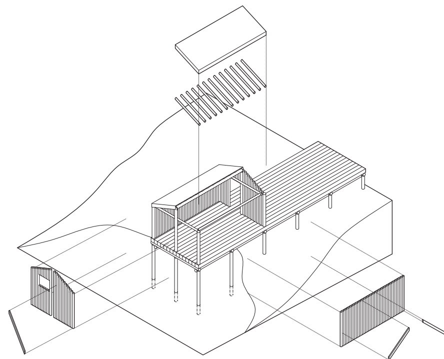
The Tilt



The Stage



The Stage Head



1:100 10m

Top: archival image, *"Black Mat" Melvin house and fishing premises at La Manche*, 1945; from Maritime History Archive. Bottom: exploded isometric drawing of the tilt, stage and stage head typologies.

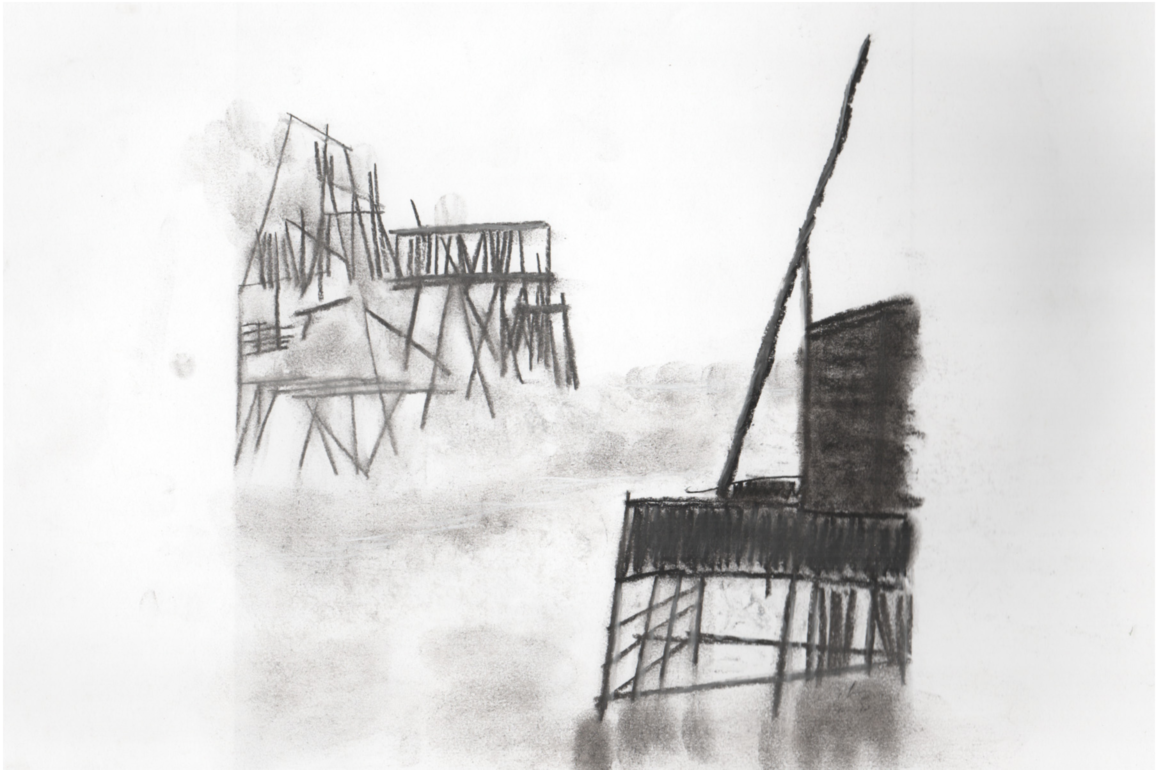
Vertical-log construction was prominent during early settlement with many of the houses built with full-studded vertical construction.

The stage, or what we would call today a wharf, was the place where fish were landed and processed. The structure is similar to that of the tilt, with vertical posts being embedded into the earth or shore line, connected with horizontal poles. Atop the horizontal poles is decking to provide a surface for circulation and work. The vertical construction of the stage has become an icon of Newfoundland architecture in the form of the stilt.

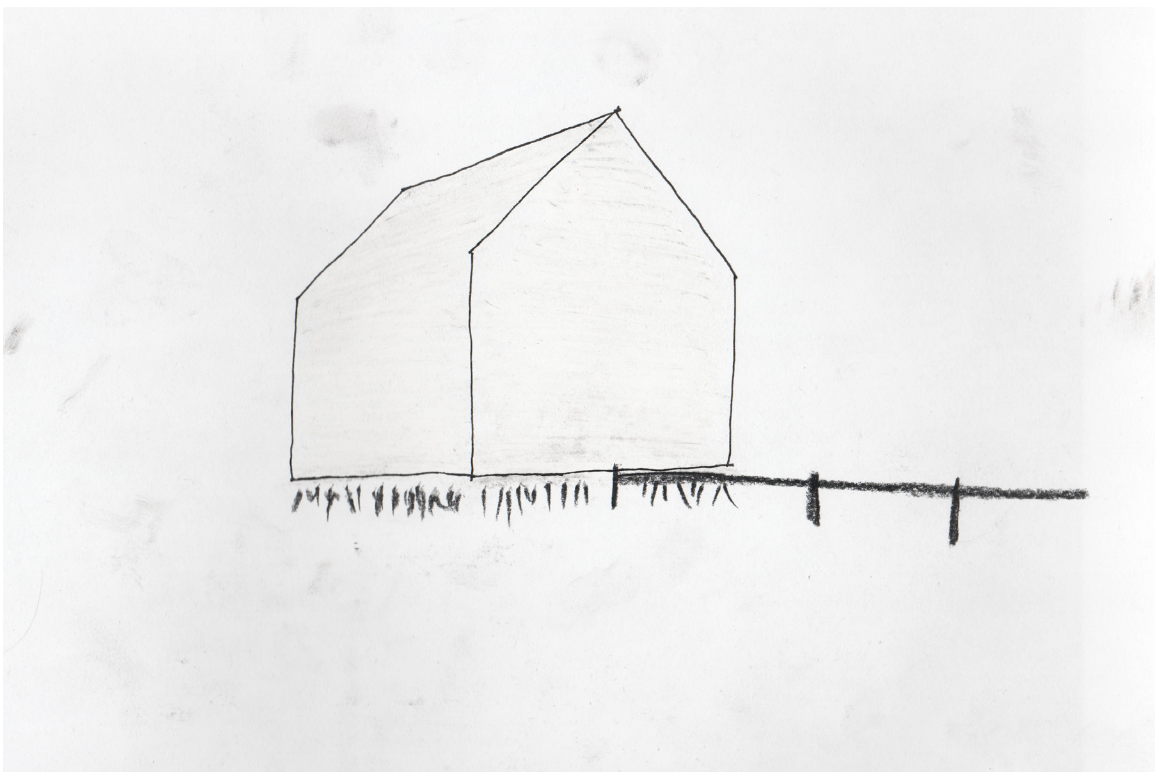
The stilt is a long slender wooden member used to elevate structures above the water line. Their hap-hazard placement is a direct result of the rocky terrain upon which many of these settlements were built. In Lamanche, for example, the community was elevated on a series of stilts and suspension bridges which served as pathways in and around buildings and houses.

In recent years Todd Saunders used stilts to elevate a portion of the Fogo Island Inn. Though made of steel, they embody the memory of traditional stages and stage heads seen along the coastline. This attention to the vernacular inspired many locals, who were initially weary of a modern building proposed for their small town, to say upon completion: "you made it old."

I studied the stilts through charcoal drawings. In small isolated outports, the space under the stages and flakes (structures used to dry fish) was just as important as the spaces above. Through the drawings I was able to connect to the experiential quality of inhabiting the underside of the structures elevated by stilts. The way light plays through these structural members is very similar to the way light plays through the trees in a forest, creating slices and dapples along the surface underneath. This quality became a driving force behind the design process. How can these slight wooden members create a feeling of enclosure while remaining open to their surroundings? Can a "community" be created, elevated above the barge floor and the ocean upon which it floats?



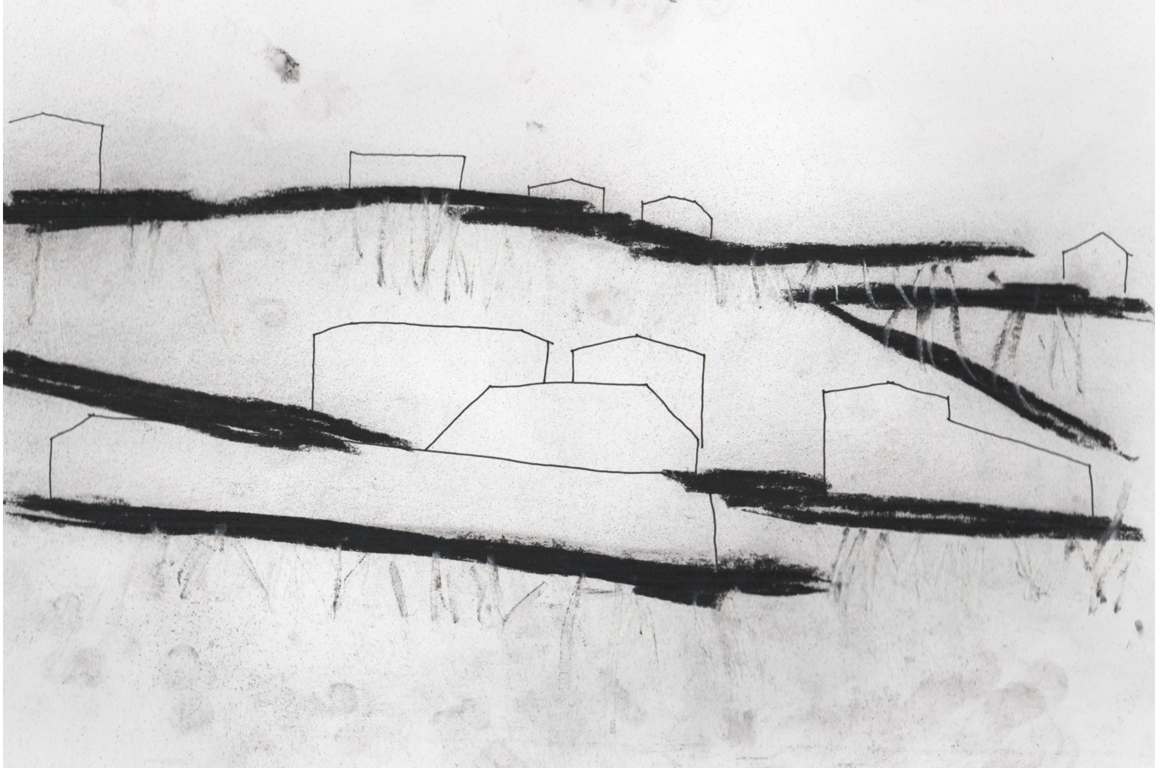
Stilt Analysis #1.



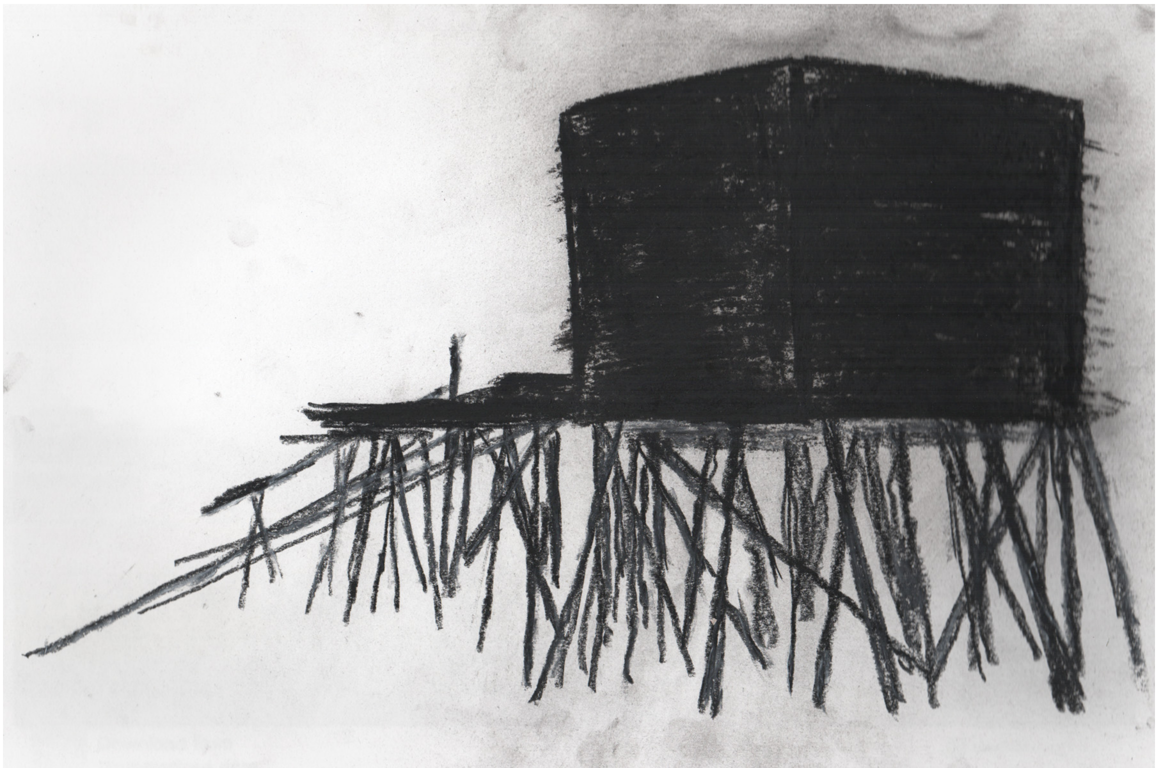
Stilt Analysis #2.

Stilt Analysis #3.

Stilt Analysis #4.

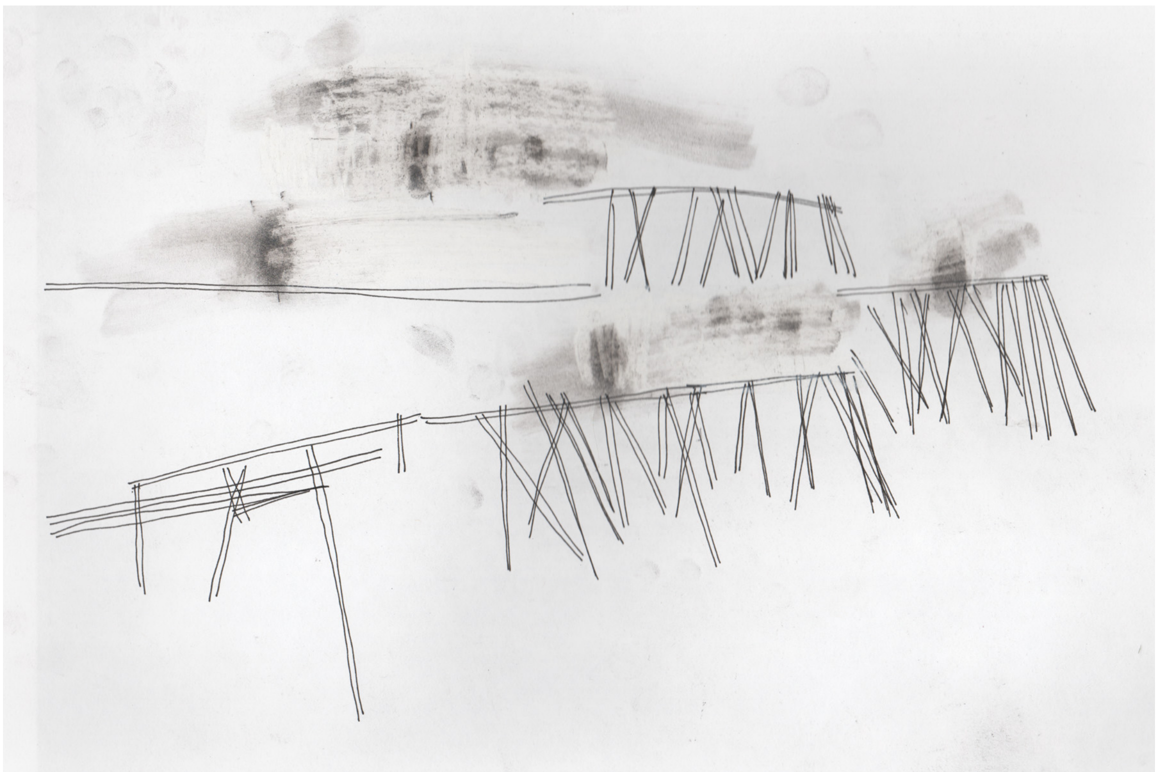


Stilt Analysis #5.



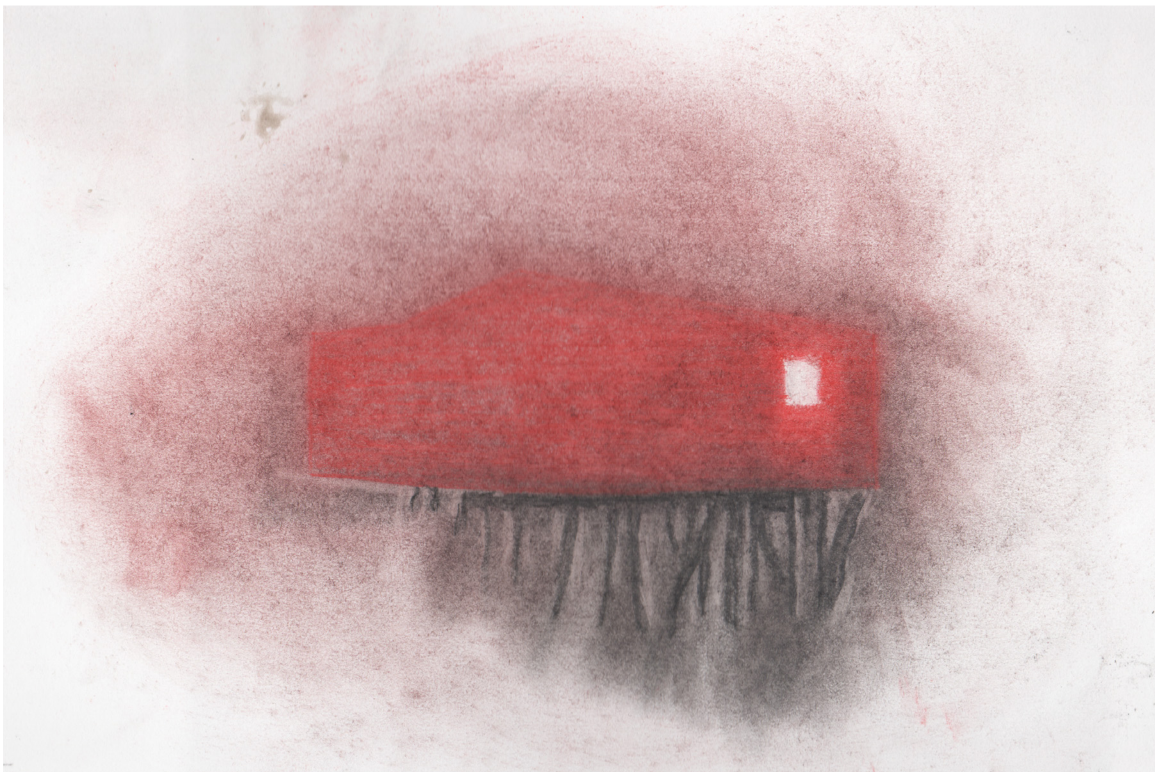
Stilt Analysis #6.

Stilt Analysis #7.



Stilt Analysis #8.

Stilt Analysis #9.



Stilt Analysis #10.

Often times, at the end of the stage there would be a stage head: a small permanent structure similar to the tilt, made of vertical construction. Much like the stage itself, the stage head was a place of work and gathering, often including a table for gutting the fish.

Re: Settling

The stilts and stage become the circulation path and the tilt becomes rooms along this path, promoting small gatherings where guests can share stories and traditions. The tilt and stage head rarely had windows, and if they did, there was only one. The windows in the rooms become devices for framing the views in either a vertical, horizontal or panoramic direction. This allows inhabitants to remain inside while viewing the exterior coastlines and ocean-scapes.

Benches along the path and in the rooms provide areas of relaxation and gathering, places where strangers can meet, share stories and build relationships to help strengthen their memories.

The path itself harkens back to the analysis of the traditional Newfoundland dance, Running the Goat. The repeated chorus of the dance contains three figures: circle 'round, circle back, and spin home. In the same way, the path of "The Home Boat" circles the user in one direction, turns back on itself directing them in the opposite direction, and finally turning back once more. Every time you encounter a room you change direction, whether it is a turn to the left or a complete change of orientation.

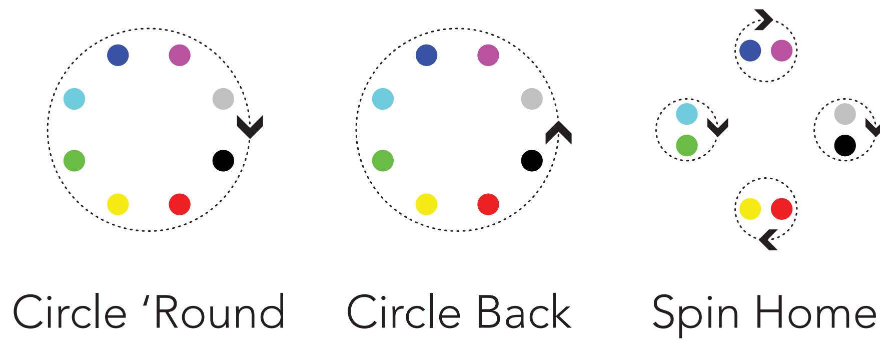


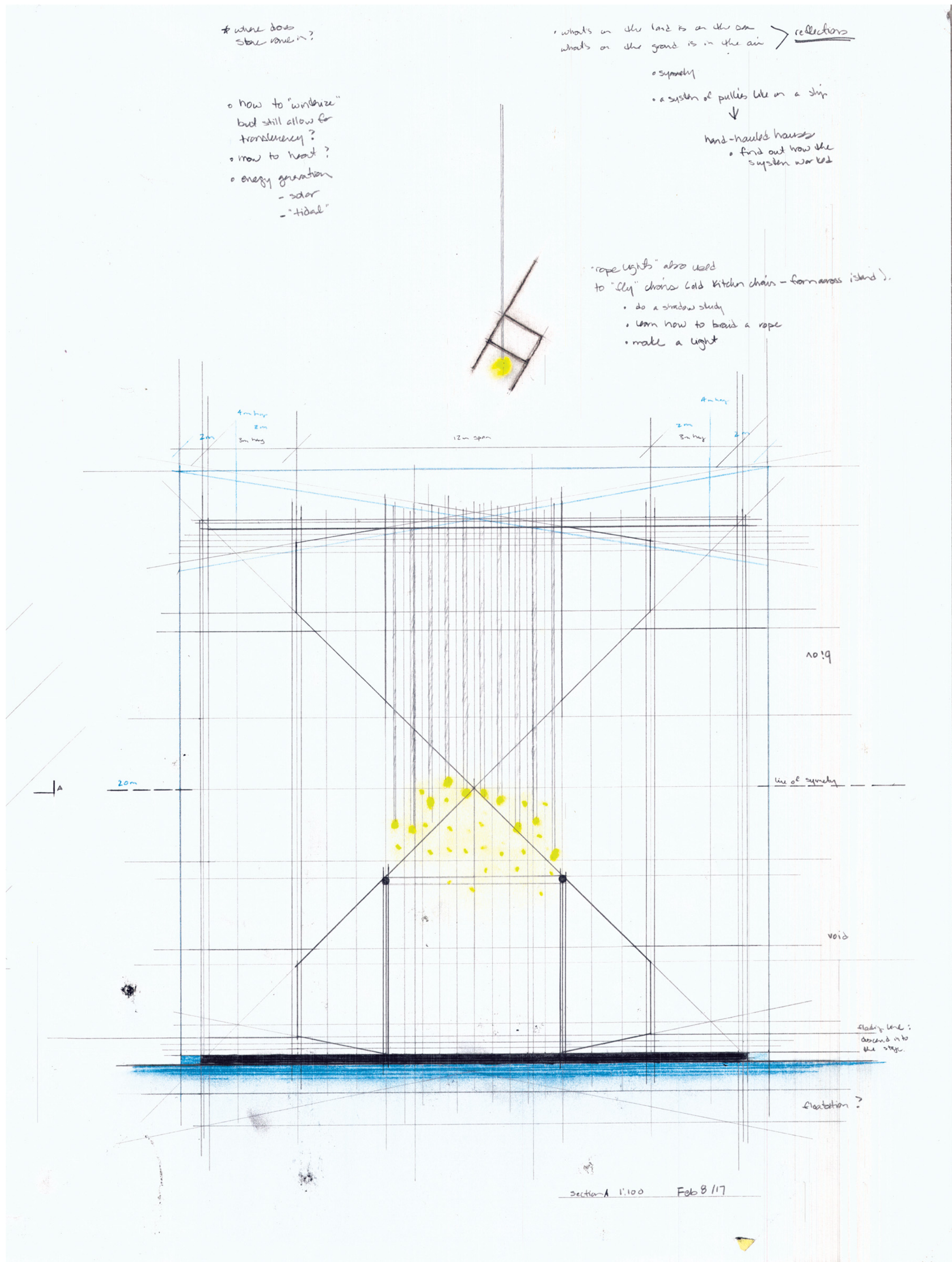
Diagram of Running the Goat chorus.

Conceptual models exploring the spiraling up and down of the circulation path for “The Home Boat.”

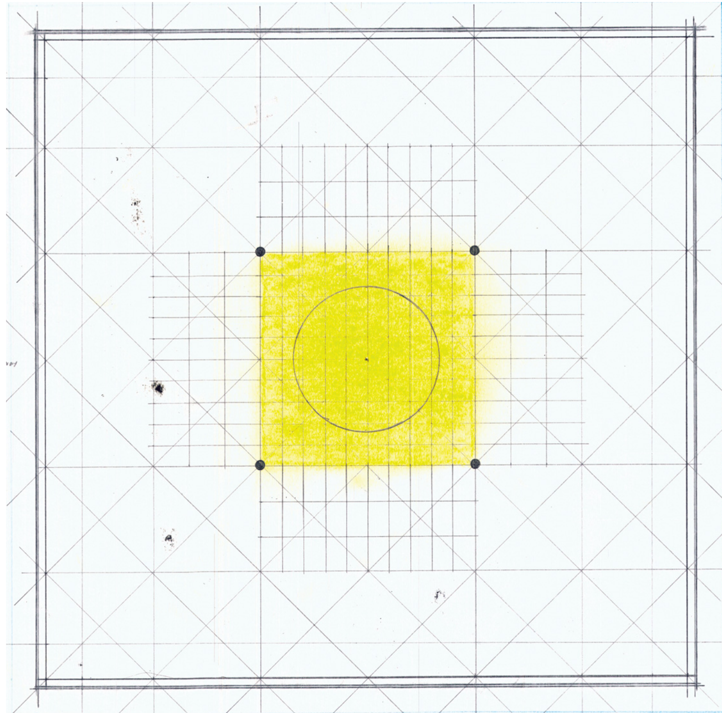
At the highest point is the Widow’s Walk. In traditional Newfoundland houses along the south coast, the Widow’s Walk is a lookout point on the roof. It is named in honour of the wives who would stand there gazing out to the ocean waiting for their husbands to return home from fishing. As the name suggests, many times they did not and the women were left to care for large families all on their own.

The Home Boat

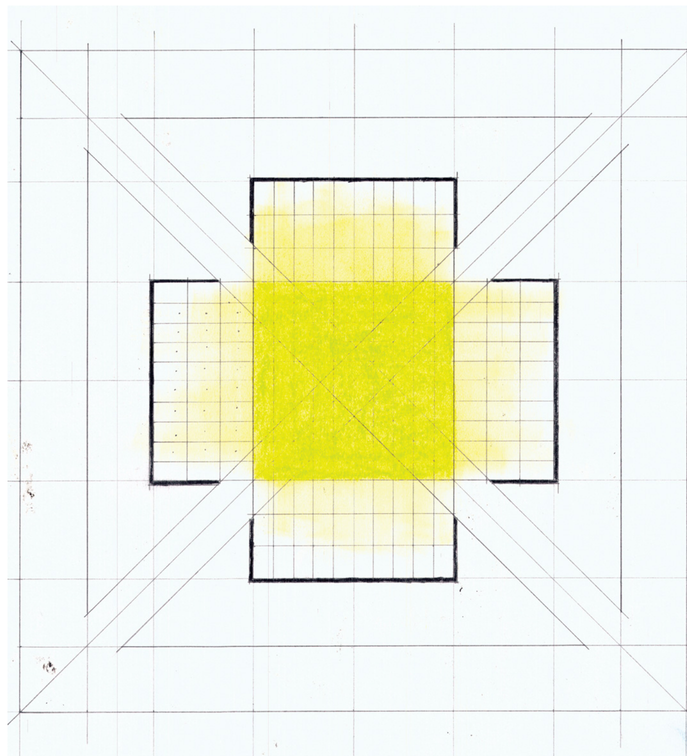
These three typological elements combine to create “The Home Boat,” named after the boat which would bring people to and from England during settlement. As you move through the circulation path, you encounter a series of rooms. As can be seen from the unfolded section, the path acts as a hilly landscape, similar to that of these isolated coastal communities, and all rooms act as houses stilted on the rocks. As you pass through each room, you have the opportunity to meet strangers, or neighbours you don’t know yet, and build relationships by sharing food, stories and making traditional artifacts and crafts. The frames in the rooms provide views which allow us to take in our surroundings and recognize our place on the edge of the North Atlantic, floating in the vast ocean below.



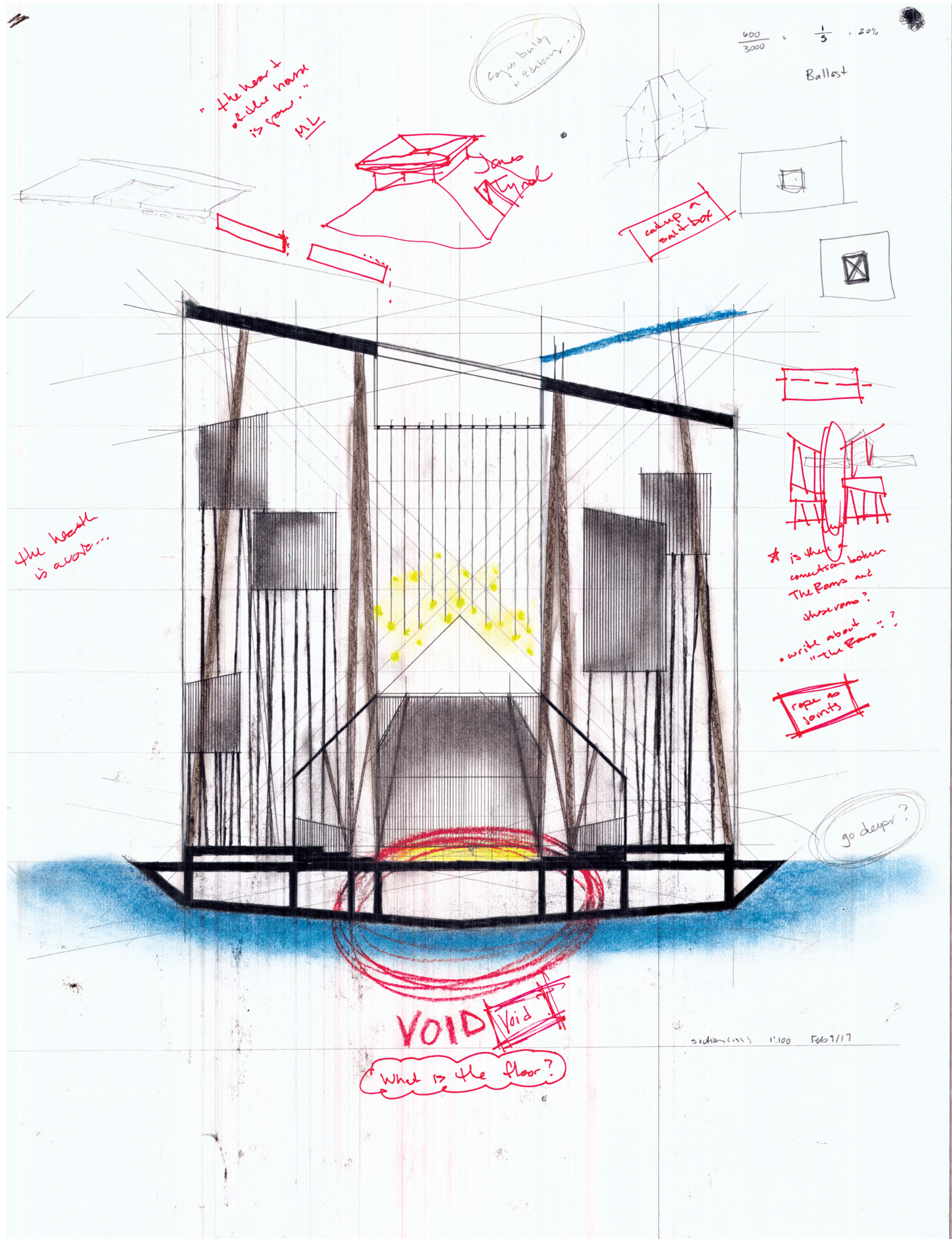
Process drawing of "The Home Boat" development, exploring lighting and furniture.



Process drawing of “The Home Boat” development.

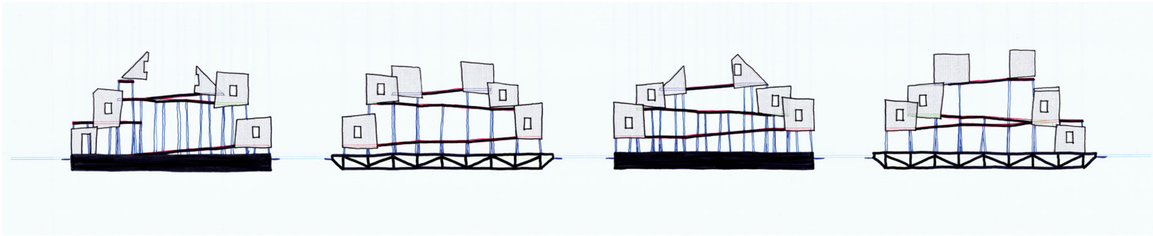


Process drawing of “The Home Boat” development exploring the spilling of activity outward.

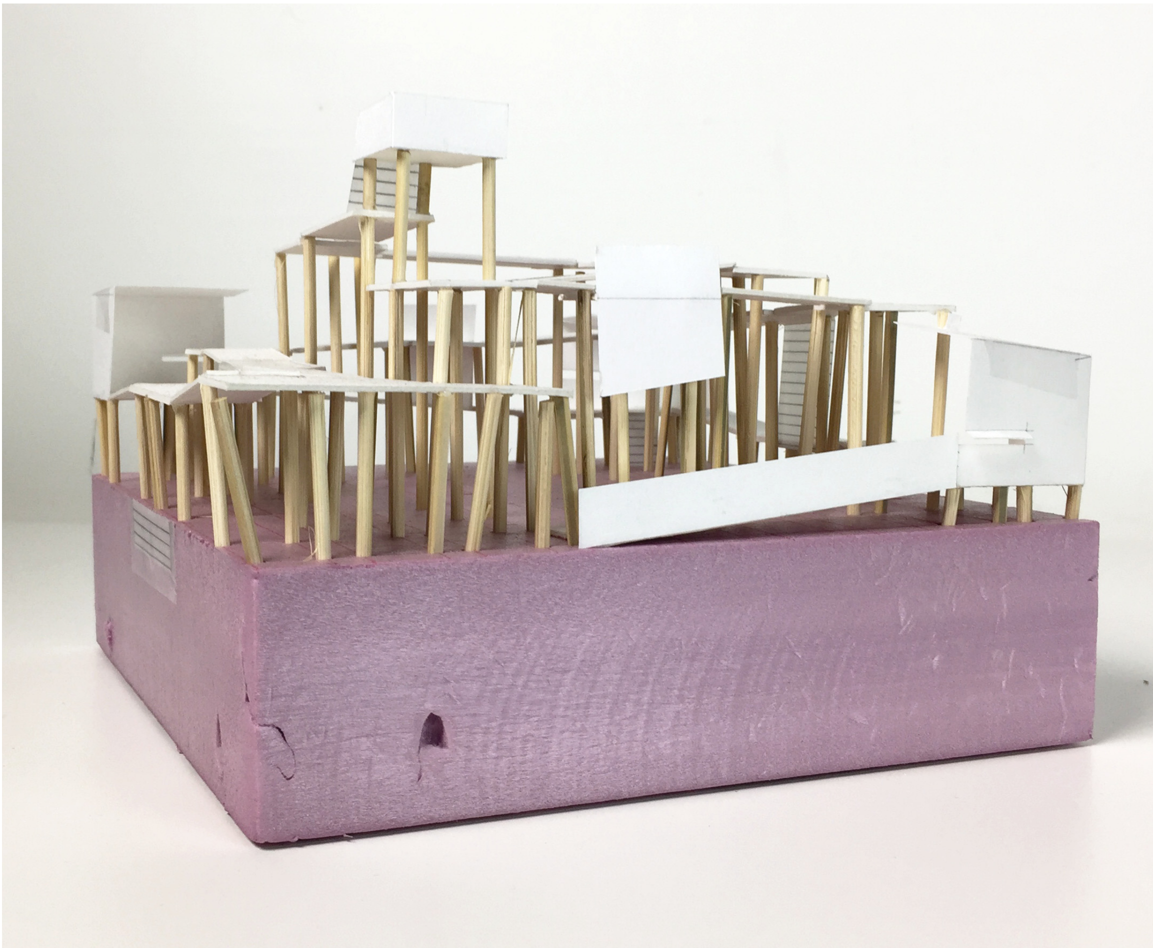


Process drawing of "The Home Boat" development the rooms surrounding the central hearth.

"The Home Boat" provides opportunities to reflect and engage with the past through its use of architecture to create inhabitable spaces with otherworldly qualities. Being under the flakes, the spaces between buildings and the hearth, harken back to a time when settlements lived and died by the ocean. "The Home Boat" becomes a ghost floating around the island remembering events which shaped the identity of Canada's youngest province. With the current cultural renaissance in Newfoundland, "The Home Boat" serves as a reminder of what can be learned from the past.

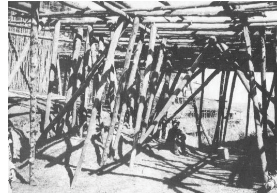


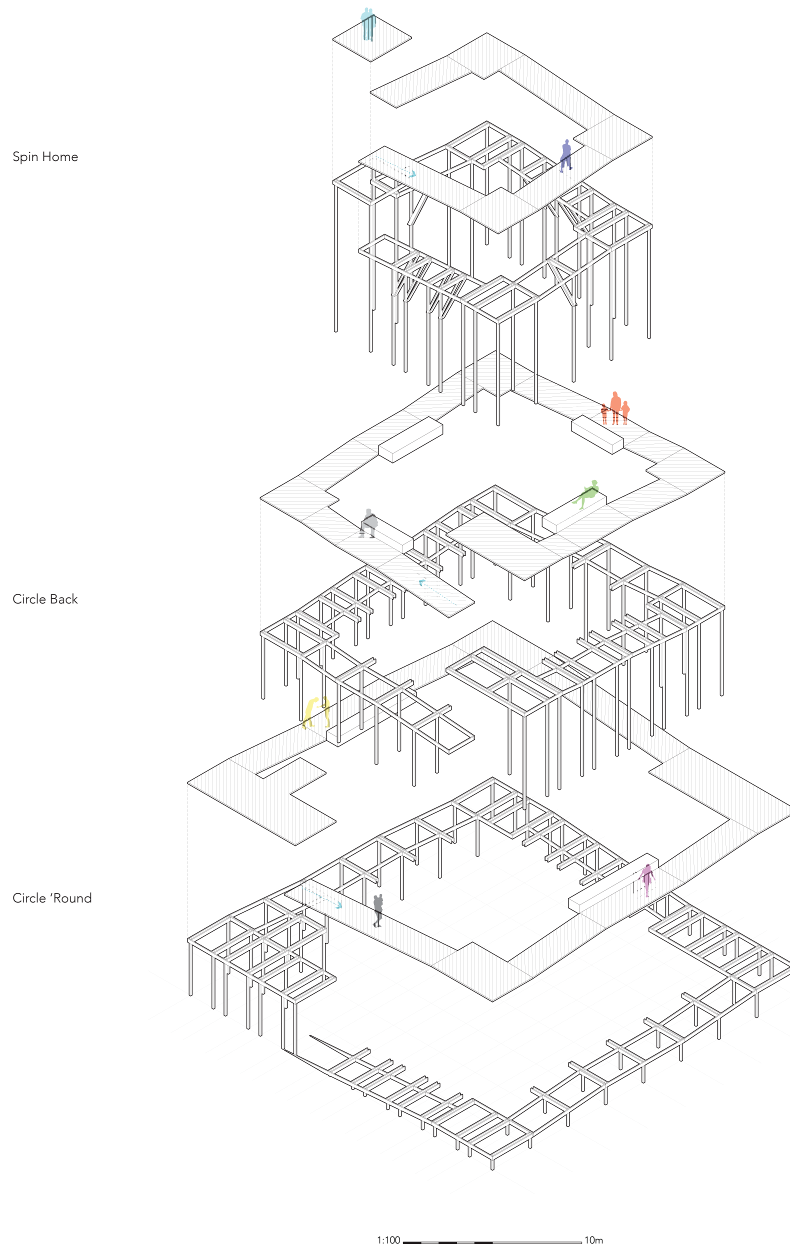
Process drawing of The Home Boat development exploring various elevations.



Sketch model exploring "The Home Boat" assembly, circulation and views.

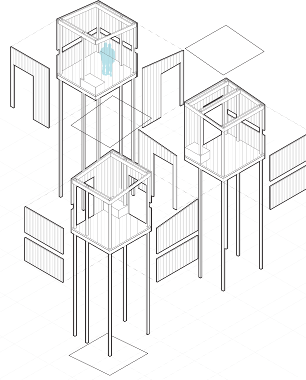
Re: Settling
All Around the Circle

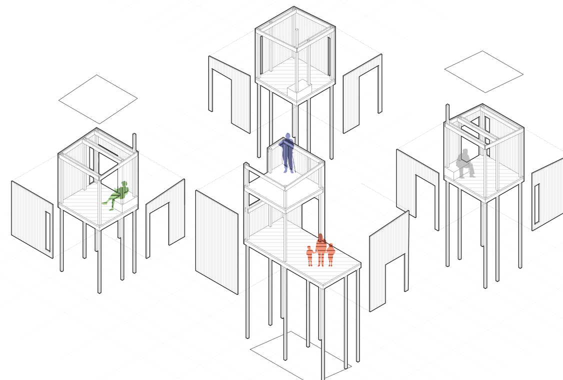


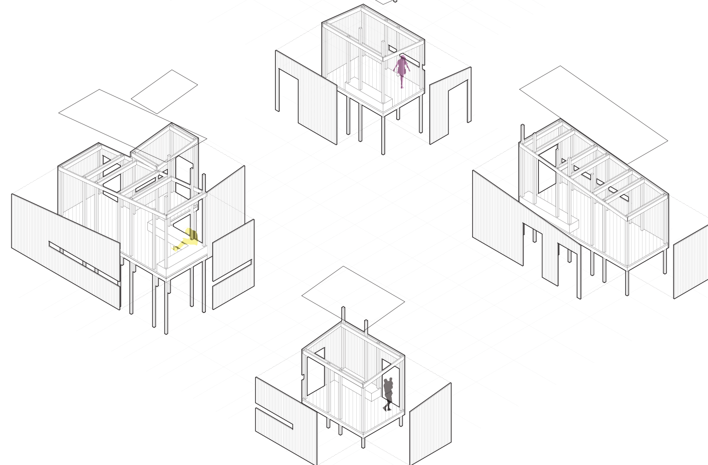


Top: archival image, *Flakes at Lamanche,* 1930; from Maritime History Archive. Bottom: exploded isometric drawing of "The Home Boat" circulation path.

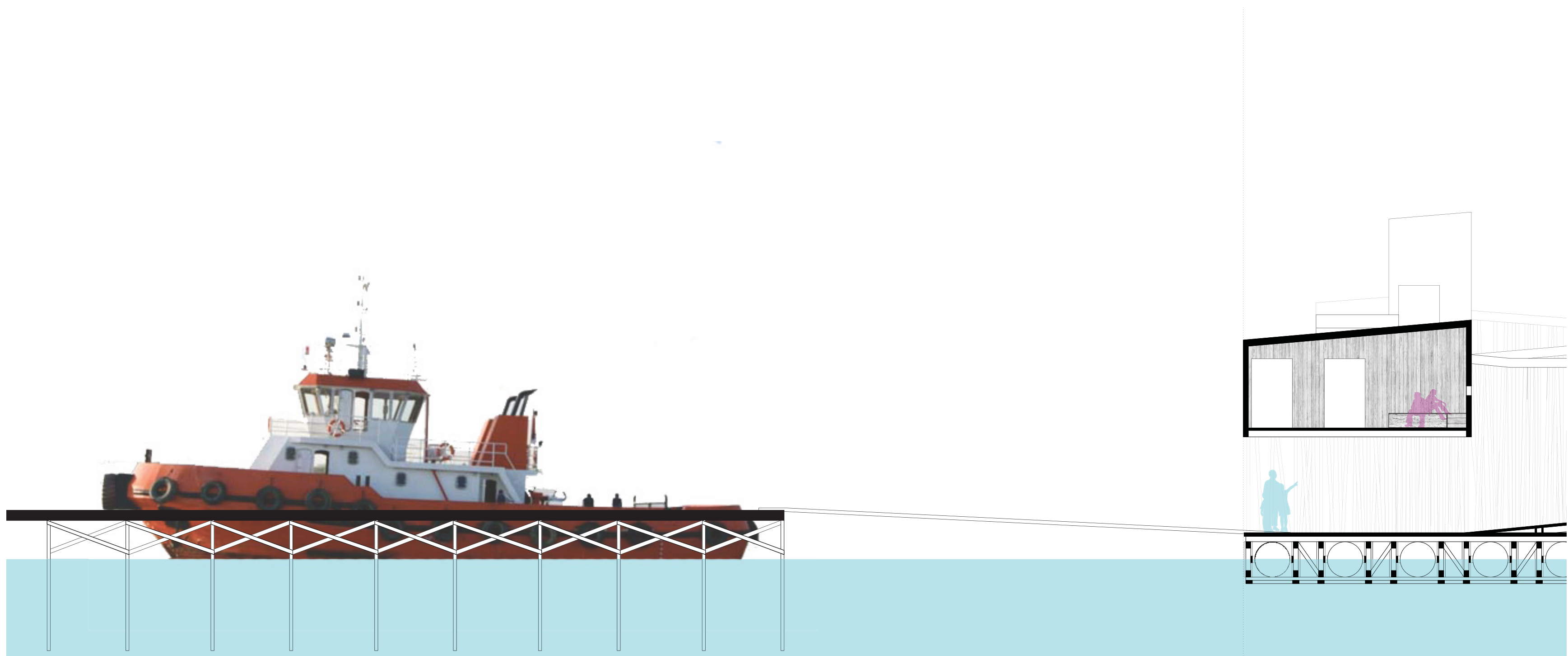
Re: Settling
The Rooms





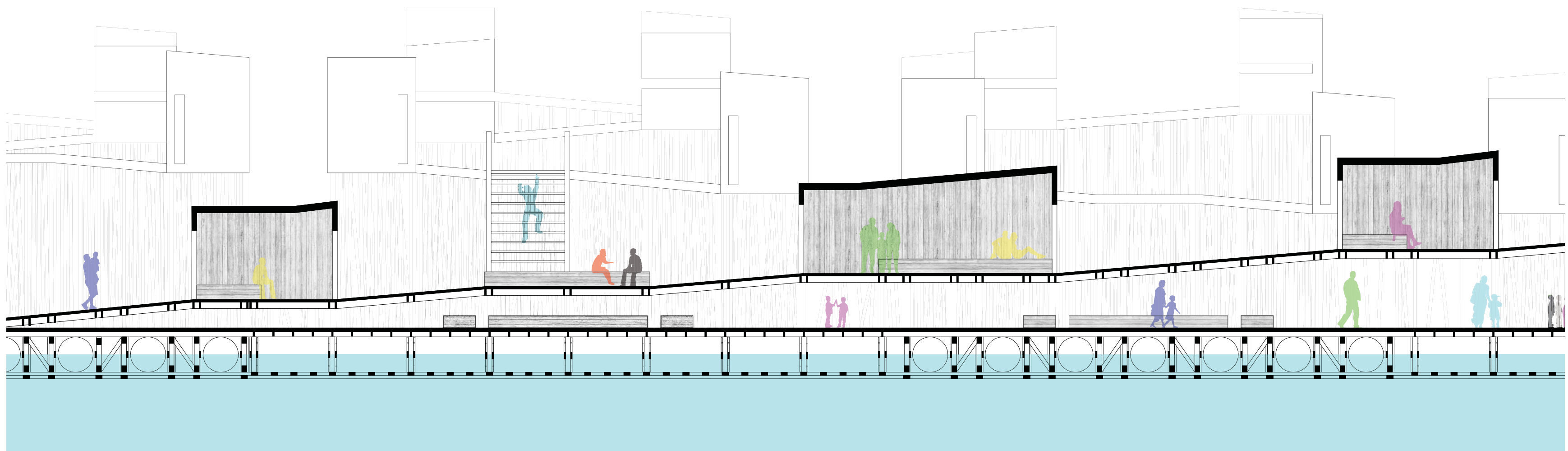


Top: archival image, *La Manche*, 1890; from Maritime History Archive. Bottom: exploded isometric drawing of the "rooms."



Growth Centre

1:50 Section of “The Home Boat” celebration. Part 1 of 5, original drawing fifteen feet in length.

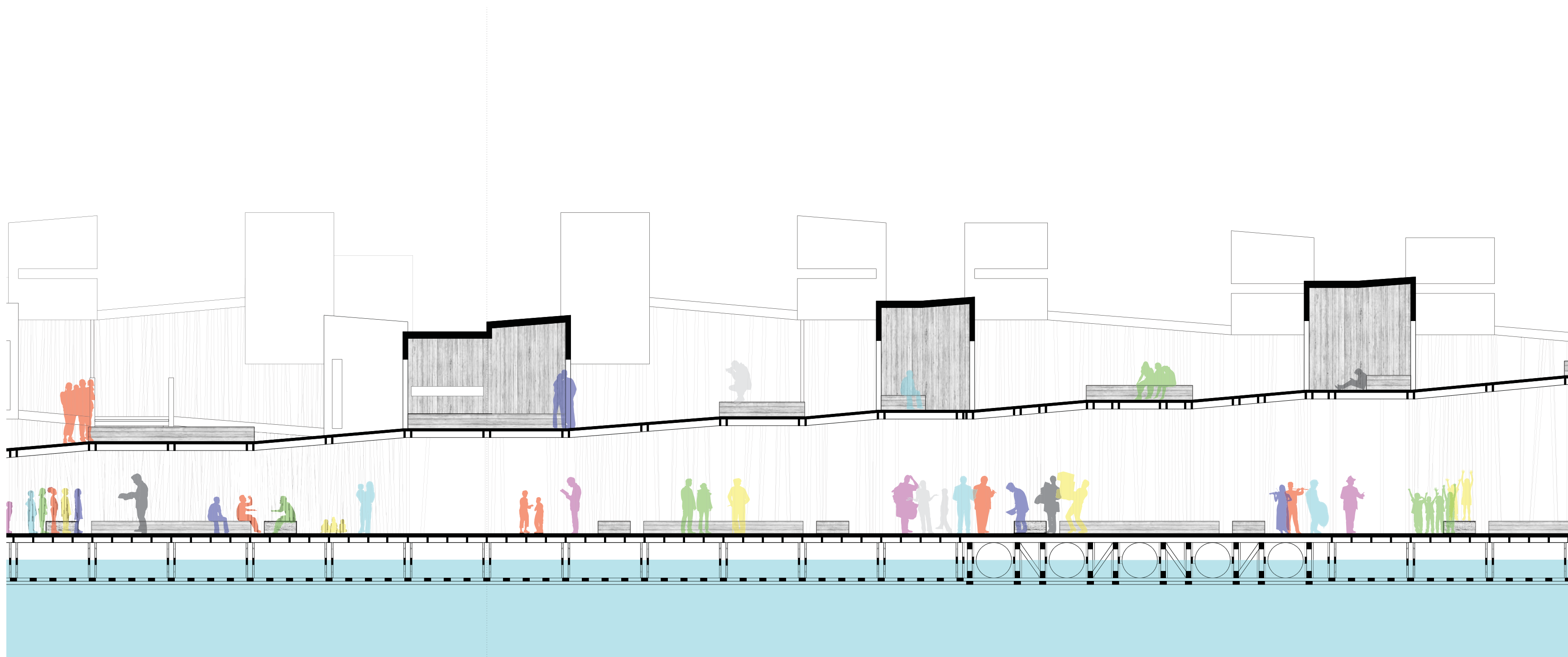


Morning

1:50 Section of “The Home Boat” celebration. Part 2 of 5, original drawing fifteen feet in length.

Re: Settlement

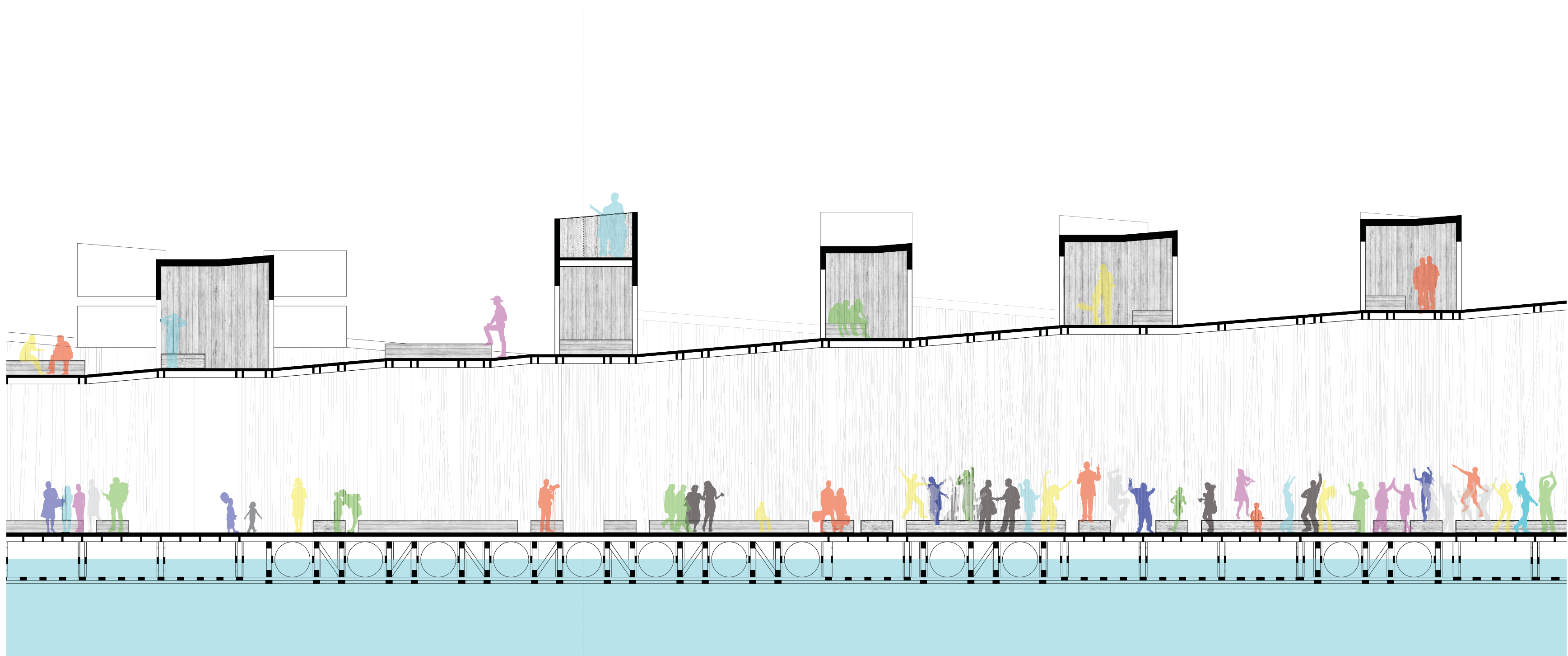
The Home Boat



Afternoon

1:50 10m

1:50 Section of “The Home Boat” celebration. Part 3 of 5, original drawing fifteen feet in length.

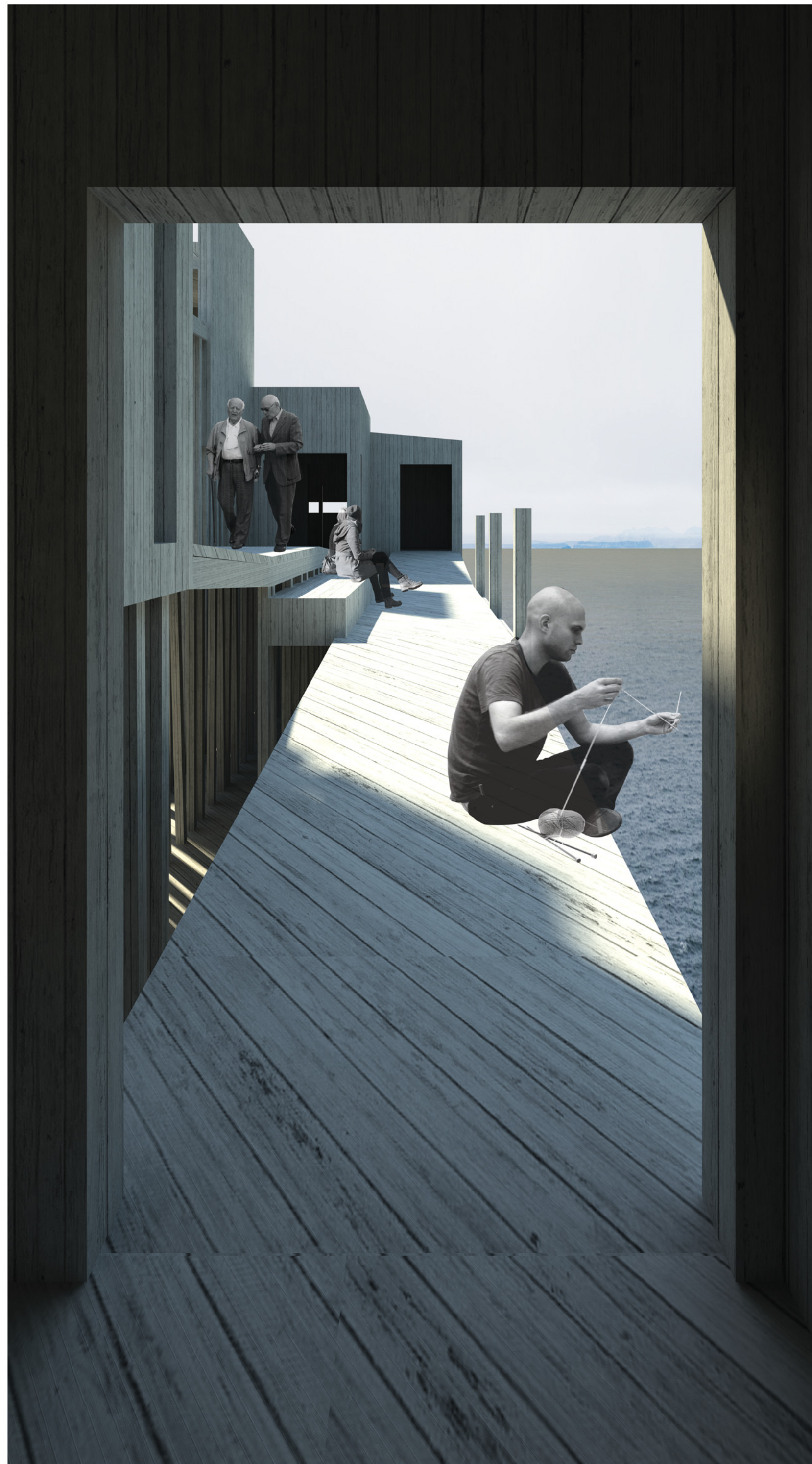


1:50 Section of “The Home Boat” celebration. Part 4 of 5, original drawing fifteen feet in length.

1:50 Section of "The Home Boat" celebration. Part 5 of 5, original drawing fifteen feet in length.

Under the Flakes

Looking out from under the “flakes.”



The Space Between

Knitting in the “space between rooms.”

In the Hearth

Experiencing the celebration in the "hearth."

Indian Burying Place
Scott Walden, 1998

Exploring the abandoned community of Indian Burying Place; base image, *Unsettled #29*, 1998; from Scott Walden.

Experiencing “The Home Boat,” a ghost on the ocean, from shore.

CHAPTER 6: CONCLUSION

Aldo Rossi suggested that “architecture is simultaneously a site, event and sign. It is both structure in the traditional sense of the word, as well as the way in which the structure is deployed. Inherent to this definition is the process of mediation.”[96] Incorporating the traditional methods of construction and assembly into the architectural intervention, “The Home Boat” becomes an urban artifact acting to mediate between the Then and the Now. It provides a space where time stands still, allowing traditions and methods to be passed on to a younger generation in the hope they will survive. Perhaps it is not the object itself that is important, but the methods used to create the object.

As Newfoundland’s resettled communities continue to deteriorate, one’s experience of being in the ruins will continue to change. It will evolve just as the architectural typologies of Newfoundland houses have evolved over 400 years of settlement. By preserving these landscapes as park land, we are continuing their narrative, adding to the story of what it means to be a Canadian today.

This thesis set out to explore a means of resisting the decay of cultural narrative. As societies age, traditions and methods are lost unless there is a means of remembering. And while archiving and documenting traditions is a worthwhile activity, inhabiting the ruins of the past offer us the opportunity for an even stronger connection to our history and heritage. Connecting to the past, provides us a greater understanding of our current identity in the world. Perhaps this may help us navigate our ever changing existence.

96. D. Medina Lasansky, “Introduction,” *Architecture and Tourism: Perception, Performance and Place*, ed. D. Medina Lasansky (New York:Berg, 2004): 3.

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