

**Barn Raising and the Imagination:
Experiencing Life through the Reimagined Barn**

by

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Submitted in partial fulfilment of the requirements
for the degree of Master of Architecture

at

Dalhousie University
Halifax, Nova Scotia
June 2023

Dalhousie University is located in Mi'kmaq'i,
the ancestral and unceded territory of the Mi'kmaq.
We are all Treaty people.

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Abstract

The mythical historic landscape of Kingsburg, Nova Scotia, Canada becomes a time and place to daydream, as long days spent in the sun end with red skies of sunset. This dream finds an end through a temporal shift to the waking reality of the contemporary. Framed through the social and material culture of the place, the contemporary landscape sits awake, as historic mythical traditions come to an end. This thesis responds to the decay of prototypical barn structures found in contemporary Kingsburg as only seven of the original eighteen barns are left standing. The imagined realm of Kingsburg proposes to bring new life to the rural community through imaginary events of community social gathering and dreaming, while embedding the tradition of imagining, working, and building upon the community. The work frames the familiar prototypical Kingsburg barn as a tool to study the social experience and material culture of the place.

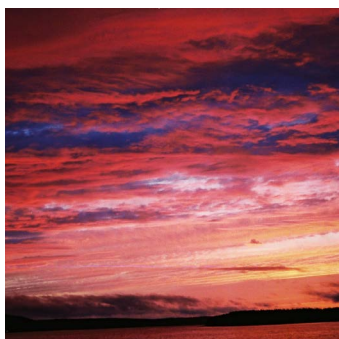
Acknowledgements

I would like to thank Roger Mullin and Ted Cavanagh, for your wisdom, mentorship, and for allowing me to dream. I could not have undertaken this journey without the ongoing support of my parents, brothers, family, and friends.

A special thanks to Emily and Otto for their unwavering and unparalleled support.

Chapter 1: Introduction

A trend of mass urbanization has left rural landscapes in a waking state of ruination, the shift to vast fast-paced urban cities, leaves little room for the imagination (Pallasmaa 2009, 133). The community of Kingsburg, Nova Scotia experiences a perception shift as the dream of an imagined historic landscape wakes to the cold reality of contemporary material culture. The reanimated historic landscape of Kingsburg becomes a time and place to daydream, as the long days spent in the sun end with red skies of sunset, covering an endless image of warm social gathering, this dream finds end as the landscape becomes isolated during a population shift to contemporary life, the alienated landscape sits awake, left cold and alone as mythical traditions found within the historic landscape die. The landscape yearns for social life and the warmth of a child-like dream.



The red skies of sunset

The optimistic act of building can be used to reimagine a Kingsburg landscape. The act of building can challenge the spatial and temporal perception of a landscape. A phenomenological relationship is achieved between the builder and the landscape through the process of building. During this, a metaphysical concept turns to a realized construction in the physical realm and a poetic landscape begins to form. Acts of building challenge the perception of the landscape as the builder becomes an alchemist of a construction that links a dream state with a waking state of reality. Building “invents reality”, allowing for a place of imagination, as the user stands intertwined in the physical state of waking and the imagined state of dreaming (Pallasmaa 2009, 133).

The building is imagined, constructed, poeticized, and experienced, though, like the precious life that inhabits the building, the construction too will come to an inevitable death. The process of building decay opposes life as the construction becomes a historical ruin, an allegorical symbol of death embedded within the landscape. Unlike natural life, the building is able to cheat death through acts of a continuous construction process which enables rebuilding, maintenance, and repair used to avoid weathering, a process that again changes the perception of the landscape as a newly imagined and layered perception of the building emerges. The neglect of this continuing process of building in shifting rural communities such as Kingsburg finds no rest to the process of decay. Alienated structures which no longer serve the population become ruins of the past. The common barn outbuilding becomes an example of a decaying structure that no longer serves the population of Kingsburg as the community shifts away from a situated working lifestyle.



The Kingsburg Barn



Stone foundation, marking a fallen barn

The barn is a piece of familiar architecture for the rural landscape, in which the essence can be rooted in the culture of the thing itself. A culture of community building through the community barn raising, and of refuge, as a place of warmth created by gathering during the wintertime. This thesis sets out to address the disappearance of this building type, as only seven of the original eighteen barns remain in the waking landscape of Kingsburg. The barn is used as a framework for reimagining the landscape through an imaginative working process of community model building (community building) and collage making (community dreaming) allowing the barn to be used to serve the community of Kingsburg as a place

to gather and dream, as the essence of the metaphysical
barn once did.

Chapter 2: The Dream of Raising a Barn

The Metaphysical Barn Raising

The metaphysics of barn-raising becomes about a historic community event to raise a structure. This social event of building brings together a community effort to fully realize the physical barn, continuing a traditional process of building. The programming of the barn may be meant to serve the individual's work (Mellin 2003, 184), but in its inception, the barn brings together the help of the community through the construction process. The unobtrusive barn, along with other outbuildings acts as an example of ordinary architecture which Holl refers to as the "celebration of the carpenter architect" (Holl 1989, 3), who in this case becomes the common builder and community member in the rural community.

The imagined life of the barn exists in a metaphysical realm of barn-raising, which blends vernacular technologies with community social gatherings, creating an experience of construction that could be seen as a performance taking place in the rural landscape (MacKay-Lyons 2008, 145). Holl says, "Buildings transcend physical and functional requirements by fusing with a place, by gathering the meaning of a situation" (Holl 1989, 9). Through the traditional process of raising the barn supported by the act of community building, the architecture becomes anchored to the place.

The metaphysical barn-raising intertwines the experience of the place with the physicality of the barn through the act of building and social engagement with the community. Pocius

explains that building in rural places becomes about the local help and uses pouring concrete as an example that often becomes a “community affair” (Pocius 2014, 217). The reimagined barn looks to explore creating social value through the working process and construction created for the life of the barn structure.

The metaphysical essence of barn raising is used as a conceptual framework to reimagine the barn as a scaleable, programmable outbuilding that when built, serves the alienated community of Kingsburg, Nova Scotia. The reimagined barn promotes a culture of building and social gathering through the experiential process of raising the barn which shifts our perception of the landscape as the metaphysical concept becomes a physical construction.

Scaling and Programming

Pallasmaa suggests that building can be used as a tool to rescale and redefine the landscape (MacKay-Lyons 2008, 145). An imagined rescaling of the large-scale barn type will continue to adhere to the grammar of the vernacular by keeping the conceptual essence of the barn while allowing the builder to rescale the construction to the form and size of space needed for the imagined experience of the structure. Rescaling is justifiable by allowing the metaphysical to inform the newly imagined physical, keeping the essence of the barn. Holl makes the argument that the architecture does not need to serve as a replication of its context, the architecture can reveal an aspect of the place but does not have to confirm its appearance. A customary way of “seeing” or “experiencing” the place may be interrupted to create an experienced, metaphysical, poetic link to the context (Holl 1989, 9).

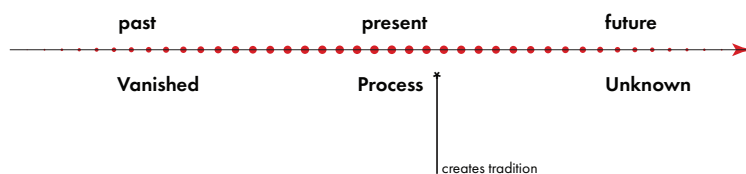
When rescaling the barn, like many other examples of outbuildings found in Atlantic Canada, the size of the space is often informed by the use of the structure, traditionally the barn would be at a larger scale to fit farm animals and supplies, whereas a hen house, according to Mellin, is found to be smaller in scale, as the function is intended for smaller animals (Mellin 2003, 184). A lesson of the outbuilding, as Mackay-Lyons describes is about modesty (MacKay-Lyons 1995, 9). The outbuilding only takes up as much room as is needed for the intended use of that space. Mellin says, "Outbuildings are a testament to the diverse and difficult work of the community" (Mellin 2003, 136), which aligns with Mackay-Lyons analysis, representing that the programming and scale of the outbuilding becomes a reflection of the community.

Many outbuilding types found in Atlantic Canada have been scaled for the intended use, adhering to the metaphysical idea of modest experience in architecture. Mellin identifies and examines agricultural and working outbuildings in the rural community of Tilting, Newfoundland such as stables, hay houses, root cellars, fishing stages, carpentry shops, chicken coops, pig pounds, and garages (Mellin 2003, 136, 184). Additionally, the small-scale Nova Scotian shed is examined as a significant outbuilding by Mackay-Lyons, described to have a quality like an architectural pavilion, as the outbuilding expresses moral ideas of simplicity, emphasizing the ordinary (MacKay-Lyons 1995, 12).

Temporal Process

Glassie argues that tradition is a temporal idea of the future being created out of the past, linking the vanished with the unknown. Tradition is a continuous process that is situated

in the experience of the present. History and tradition, which are often compared, both incorporate the usable past, although history is about a story being told, while tradition is about progress, happening through the processes of the present (Glassie 1995, 395).



The processes of the present linking the vanished past with the unknown future (Glassie 1995, 395).

Tradition and change are also often compared. Glassie explains that types of change may oppose traditional processes. When there is a break in the continuity of the process where the old can no longer follow the new, as the latter no longer reads as a clear innovative adaptation of the former. A traditional process dies when innovation, often new technology breaks the continuum, at this point the future is no longer being created from a vanished past (Glassie 1995, 396). This idea is reiterated by Buck-Morss in *The Dialectics of Seeing*, in which Walter Benjamin believed that there was a pattern in which once outdated, modern technologies would turn to “historical restitution”. “There is an attempt to master the new experiences of the city in the frame of the old ones of traditional nature” (Buck-Morss 1989, 110).

Ingold discusses that when the former tradition is broken, it becomes an art form, and the latter tradition becomes ingrained in our everyday life processes, as the former once

was. An example that Ingold uses to prove this point is the relationship between the carpenter and the architect, as the architect of the middle ages was well-versed as a carpenter and mason, as a “master-builder” (Ingold 2013, 49).

Technology

The traditional process opposes an industrialized economy as a local economy is able to support the continuation and innovation of traditional processes, this is a topic Glassie discusses framed by vernacular technologies, which can be seen as traditional building practices. An important factor of vernacular technologies is the intertwining of humans with nonhuman materials. Vernacular building and material culture become composed using local materials, which contrasts with the imported material of non-vernacular type buildings. There becomes a perception shift of materials between old and new, native and alien (Glassie 1999, 232).

Technology is the corollary of human existence. It is the means of our extension into space, as natural to people as swimming is to fish. As life unfolds, every technological act brings changes in two great relations: the one that always connects the human and the nonhuman spheres, the other that is built to connect people with one another. (Glassie 1999, 232)

The perception of the local material can be used as a way to show an interruption in a traditional process of building. Glassie uses the thatch roof material as an example to show a rich knowledge of traditional building practices which is lost as the local economy chooses a more permanent roof type, which supports the wealth of “distant capitalists”. There becomes a separation of vernacular homes, based on if the roof follows the grammar of the thatch material, or if the roof consists of metal, an alien to the local context. The thatching material requires constant maintenance when compared to imported materials such as metal. Imported material brings

cost-effectiveness and a level of permanence when building in the landscape. Losing the level of building maintenance comes with a cost too, bringing up the idea of the continual work of construction. A modernized culture may oppose this concept, moving away from local talent, knowledge, and social connection to local materials (Glassie 1999, 236).

Glassie describes a level of “novelty” brought on by the replacement of traditional methods (Glassie 1999, 232). Holl describes how our perception changes as we move away from the authentic material which anchors us to the landscape, bringing up the haptic realm of architecture, which defines our experience and touches our senses, often emphasized through the physicality of material. Holl discusses a synthetic type of architecture in which alien materials become “products” to fuel industrial and commercial forces. This material cheats the local material by simulating the weight of a stone, or the grain of the wood, draining the phenomenological relationship between us and the built world. “The sense of touch is dulled or cancelled with these commercial industrial methods. The texture and essence of material and detail are displaced” (Holl 1996, 16).

Transmission of Tradition

Glassie insists that the continuation of traditional processes happens as these practices begin to unfold and shape our own lives in a way that can be viewed as “performances”. These “performances” allow for the transmission of knowledge through the phenomenological perception of the immediate experience of the performance as a form of communication, a relationship begins to build between the performer and the audience. Glassie says, “One audience

member hears, enjoys, forgets; another absorbs the song, becomes a performer and a link in the chain of transmission” (Glassie 1995, 402). As this chain grows, an innovation of the tradition begins, connected to the past as the performer keeps in mind their “deceased teachers”, with the present as the performer engages with the audience, and with the future as the audience acts on what they have learned. The audience adapts the tradition in their own way as they move through lived experiences, performing for their own audience (Glassie 1995, 402).

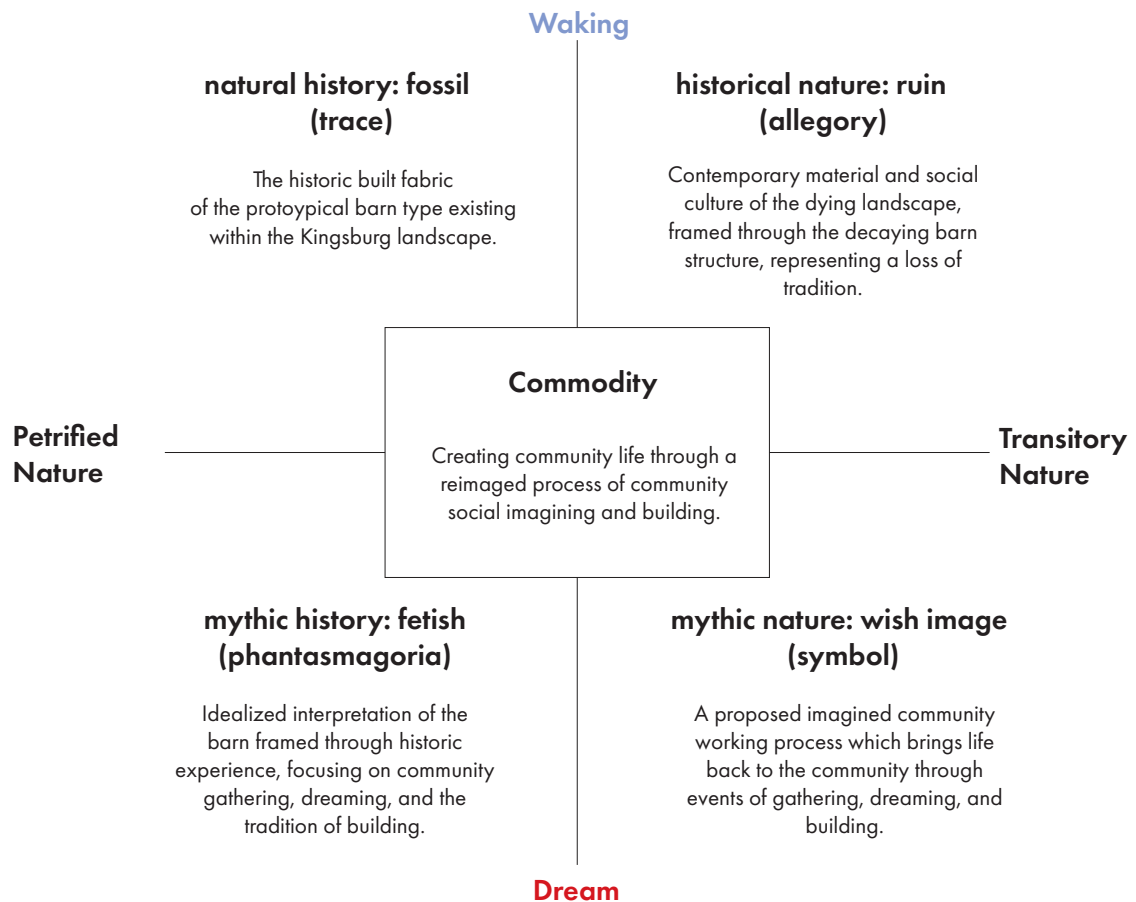
The idea of traditional building practices becomes linked to this process as the idea of the vernacular. For Glassie it becomes about marking the transition from the unknown to the known (Glassie 1999, 228). When discussing building, Glassie says, “resolution will come in performance, in dedicated, situated, instants of concentration, while planning meets accidents and learning continues” (Glassie 1999, 228). This idea of experiential performance as a way to continue traditional processes aligns with Ingold’s ideas of figuring things out “from the very inside of one’s being”. This can be applied to the act of building, as a different knowledge comes out of someone explaining something to you compared to actually doing a hands-on method of trying it for yourself, this way of doing, knowledge is guaranteed, as even if you fail at the task, you will still take something from that experience (Ingold 2013, 6). What Glassie is arguing is that traditional processes and knowledge is learned through the senses, perceiving the experiential act of building. The mind is learning by intertwining new ideas with old ones that remain in the memory informed by the student’s senses (Glassie 1999, 227). Ingold speaks of this transformational process of learning, the audience

is changed by the experience, a change which is carried forward into their own future experiences (Ingold 2013, 6).

Pallasmaa speaks to the performance of construction as a dance during the experience of Mackay-Lyons's Ghost workshop. The Ghost workshop can be seen to mimic a community barn-raising in the way that it assembles a group of novice and master builders, creating an event that through experience challenges our perception of construction while teaching traditional processes of building to an audience (MacKay-Lyons 2008, 145).

Dialectic Image

Within *The Dialectics of Seeing*, Buck-Morss introduces ideas from Walter Benjamin on the 'Wish Image' (Buck-Morss 1989, 110). These ideas have been developed on a visual axis diagram, which begins by making a clear separation between consciousness and reality. The horizontal axis acts on a temporal level of reality, petrified nature and transitory nature can be interpreted as a link between the vanished past and the unknown future. Buck-Morss places the idea of "commodity" between past and future (Buck-Morss 1989, 211), in Glassie's eyes, this would become about the processes that shape tradition (Glassie 1995, 396). The vertical axis represents states of consciousness, separated between waking and dreaming, summed up by the former representing reality and the latter representing an imagined state. Within this axis diagram, the in-between "coordinates" can be seen to describe one contradicting aspect of the commodity of the project. The objects of fetish and fossil, and wish image and ruin are used to show all of the "faces" of the "dialectic image" which become the commodity (Buck-Morss 1989, 211).

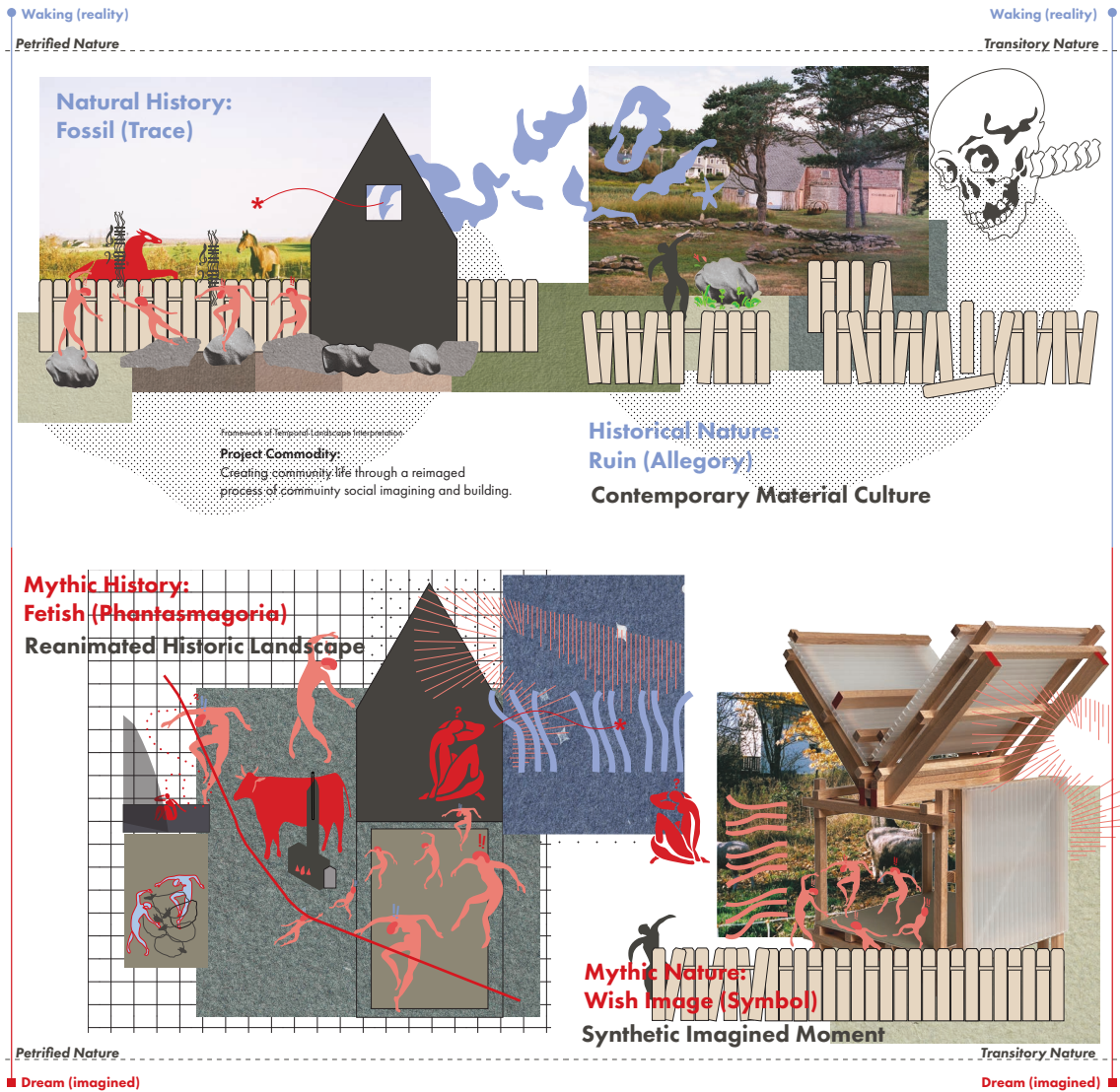


Dialectic image framework (Buck-Morss 1989, 211) with applied project commodity.

Fantasies are wish images, anticipations of the future expressed as dream symbols; Baudelaire's images are ruins, failed material expressed as allegorical objects. (Buck-Morss 1989, 212)

Employing the dialectic image framework by placing the Kingsburg barn as the commodity allows a deep understanding and interpretation of the physical and metaphysical barn within three imagined time frames: historic (past), contemporary (present), and imaged (future). A reanimated historic Kingsburg landscape exists in a petrified dream state and is imagined through mythic history as a fetishized version of the barn. The contemporary material culture of Kingsburg exists in a transitory waking

state, revealing itself as the historical nature of a ruin. An imagined life of Kingsburg exists as the wish image, becoming the transitory dream state of the potential of a fetishized form of the commodity.



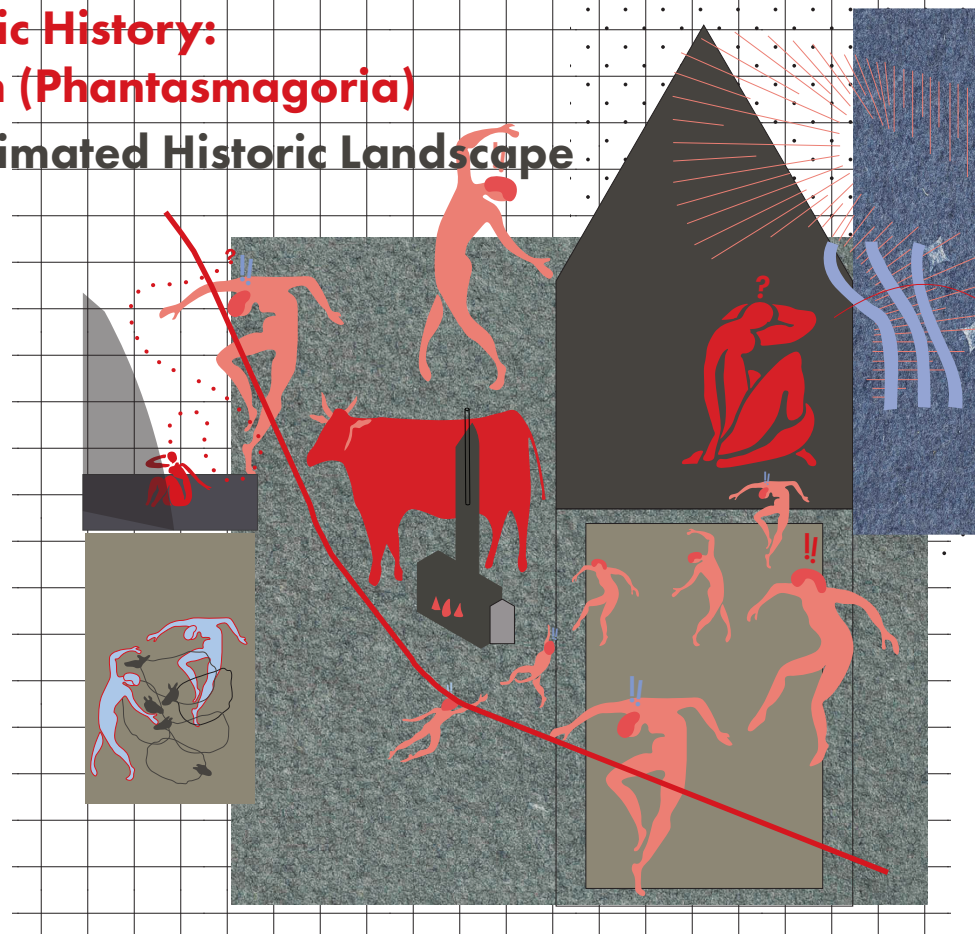
Illustrated Dialectic Image showing the four realms of interpreting the commodity; the image moves temporally through petrified nature and transitory nature on the horizontal axis, while moving from the realm of waking to a state of dreaming on the vertical axis.

Tension grows between the wish and the ruin, the former existing in a dream state, and the latter existing in the realm of waking. Buck-Morss describes the contemporary

ruin as, “the form in which the wish images of the past century appear, as rubble, in the present” (Buck-Morss 1989, 212). The historical ruin, existing in a waking reality can be used to represent an allegory of death which in this case is represented by the decaying barn structure. The barn of the past Kingsburg brought life by supporting the working and social conditions of the population. This can be used to imagine the wish image of the Kingsburg barn, a superimposition of life brought to Kingsburg through the use of the barn.

Chapter 3: Historic Reanimated Performance

Mythic History: Fetish (Phantasmagoria) Reanimated Historic Landscape



Petrified Nature

■ **Dream (imagined)**

Drawing showing the dream state of mythic history of Kingsburg.

Mythic History (Historic Interpretation)

The first interpretation of Kingsburg examines imaged historic experiences by extracting the mythic history from the dialectic image. The nature of mythic history exists within a dream state, an imagined historic account of the barn can be seen through reanimating experiences surrounding

the barn. This becomes a fetishized or idealized version of the metaphysical life that comes from the barn. Mythic history acts as a dream which sets up the wish image while becoming layered on the traces of natural history found within the landscape of Kingsburg (Buck-Morss 1989, 211). Historic events encapsulate the experience of the community gathering, which becomes a social form of barn-raising and the experience of the dreamer, who inhabits the barn, lost in thought through the daydream that the atmospheric setting of the barn creates.

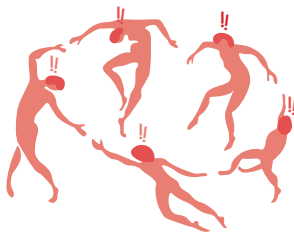


Figure of the social gathering

Gathering

The community gathering can be viewed as an element that gives life to the barn. Community gathering in Kingsburg brings not only a sense of social life to a landscape but also a process of working through a social practice of building. In this sense, the community gathering is crucial for the life of the barn. The image of mythic history uses the figure of a community gathering to represent a performance of the gathering to Kingsburg.



Figure of the dreamer

Dreaming

The community gathering supports the dreamer through barn-raising, creating an inhabitable space of atmospheric quality for dreaming. The experience of the dreamer opposes that of the community gathering, the gathering becomes a social experience and is interested in the tactile physicality of built objects within the realm of the waking. The dreamer experiences the intimate warmth of a place and begins to get lost in thought, exploring the idea of imagination and the metaphysical creation of thought. Bachelard describes the idea of the poetic daydream where “The mind is able to

relax, but in poetic reverie, the soul keeps watch, with no tension, calmed and active” (Bachelard 1994, xxi).

Pallasmaa explains that there is a phenomenological connection between the experience of our haptic senses in space with the memory of senses in past space, bringing us intense emotions of comfort and intimacy (Pallasmaa 2012, 45). Bachelard explores this idea of dreaming and frames it through the shelter created through memories of home. Bachelard uses ideas of phenomenology and imagination with the image of the house to study the intimate value of inside space. Bachelard uses images of “protected intimacy” as a metaphor for early and past memories of space (Bachelard 1994, 3). The feeling of warmth created by sunlight can bring us back to memories of a childhood experience (Pallasmaa 2012, 62). The importance of dreaming can be seen through the way it directly connects our haptic experience with the physical environment, bringing us back to the comfort of a childhood dream, opening our minds and creating situations in which our thought can wander, metaphysical thought begins to take over and we can freely create poetic works. The experience of the barn can be studied to help create a framework of how physical elements become intertwined with phenomena of the landscape such as temperature, sound, and light of a space.

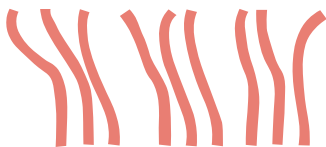


Figure about temperature
(warmth)

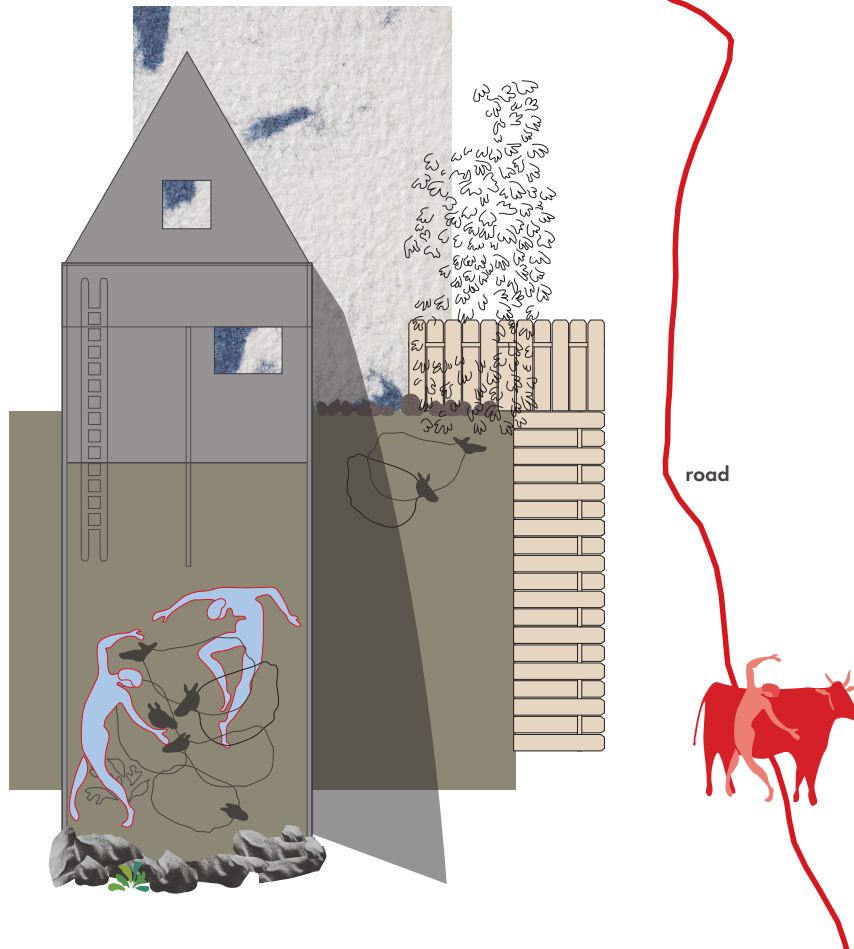
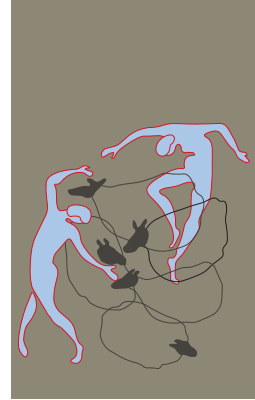
Reanimated Performance

The series of experience drawings attempt to describe themes of gathering through the threshing floor, dreaming through the loft, and tradition through the use of stone foundation in order to reanimate the mythic qualities of the barn. These themes can be used to frame the interpretation of the processes and experiences happening within the

Historic Experience * Interpretation: Gathering (threshing floor)

* **Activity (verb)** + **Physical Element (object)** = Experience

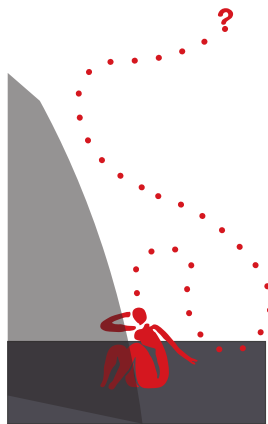
To **gather**, the **threshing floor** creates a place of work and gathering of human and non-human species.



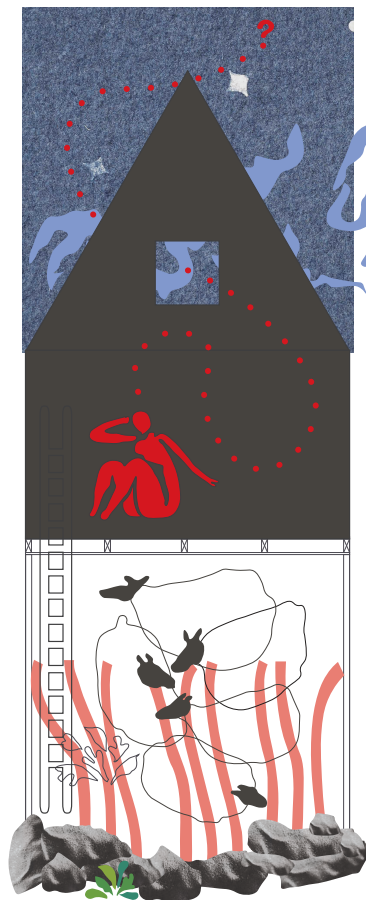
Experience drawing showing performance of gathering within the threshing floor of a barn.

Historic Experience * Interpretation: Dreaming (loft)

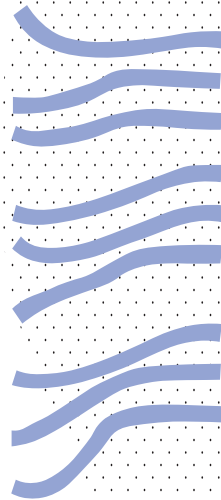
* **Activity (verb)** + **Physical Element (object)** = Experience



To **dream** through the **loft**, in the warmth created from the gathering below.



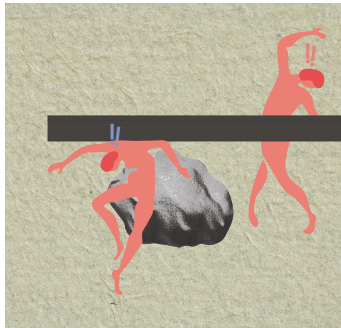
edge of the ocean



Experience drawing showing the dreamer inhabiting the intimate space of the loft.

Historic Experience* Interpretation: Tradition (stone foundation)

*Activity (verb) + Physical Element (object) = Experience



To **perform** an act of building upon **stone foundation** which marks a prop within the stage of the landscape, hosting performances of social building.

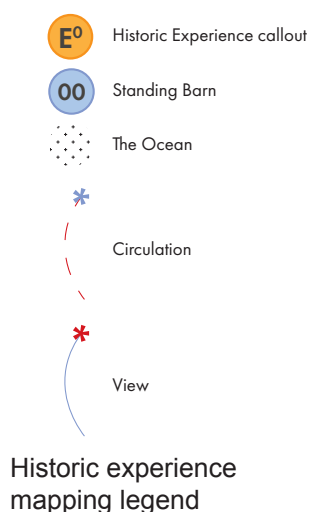


Experience drawing showing the stone foundation embedded within the landscape.

imagined historic realm of Kingsburg through the activity (verb) and the physical element of space (object).

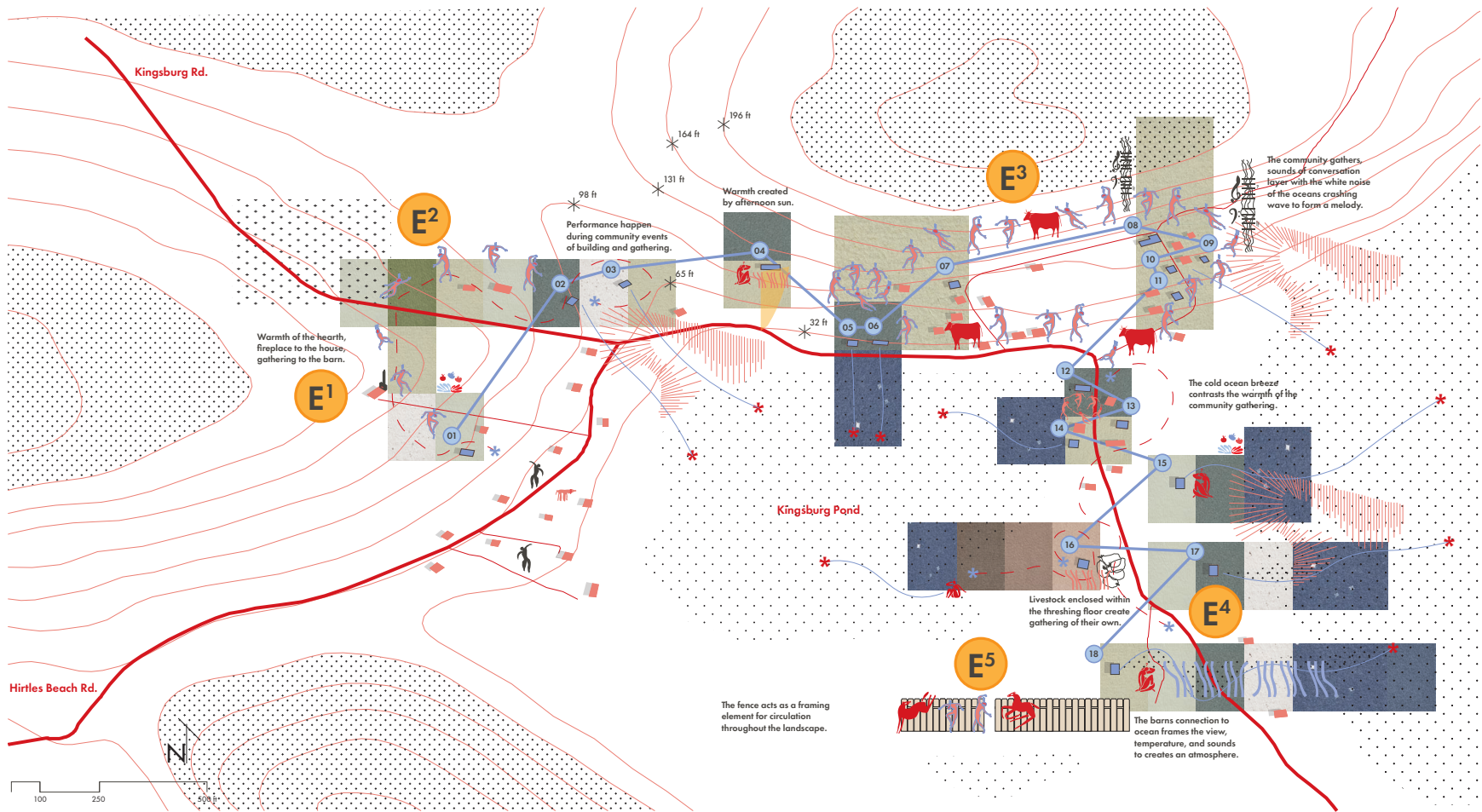
MacKay-Lyons outlines the vernacular elements of the prototypical barn type as a central threshing floor and upper loft space (MacKay-Lyons 1995, 17), these physical spaces become the essence of the metaphysical barn. The imagined activity of the threshing floor creates a place of gathering of Human and non-human species. Imagined folklore of the Kingsburg barn places the dreamer in the warmth of the loft of the barn, the sheep gathering in the threshing floor would keep the temperature of the space warm, and the performance then becomes about dreaming through the warmth of the barn.

The stone foundation becomes inlaid onto the landscape marking a place to be built upon. The stone can be translated to building foundation as it becomes the boundary of the architecture. The performance of barn-raising, an imagined community event of a social way of the building happens upon the stone foundation, the community would come together each member playing the role of builder. The tradition would teach community members about the acts of building, as the performers become what Glassie would describe as teachers, acting on what they have learned in the past (Glassie 1995, 402).



Reanimated Landscape

The mapping interpretation begins to introduce interactions of imagined characters found within Kingsburg, the warmth of the hearth of the house, the performance of barn raising and social gathering, the ox at work, hauling felled trees from the forests, the use of the fragile fence and how it sets constraints for circulation within the landscape,



Imagined historic mapping of Kingsburg, showing experience through figures.

Activity (verb) + Physical Element (object) = Experience



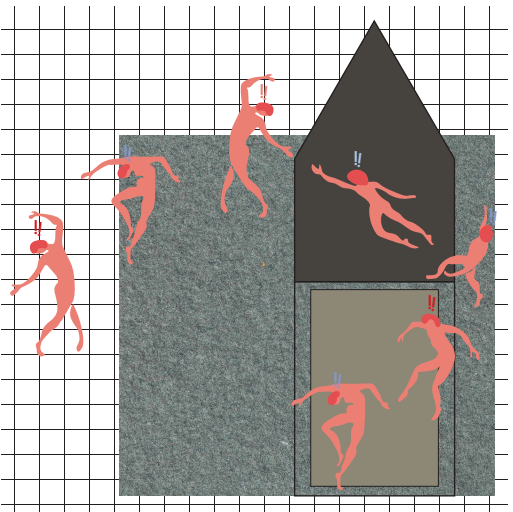
To Light + Hearth

E¹

A house holds a hearth, a central element such as fireplace, a generator of warmth for the scale of the house. The hearth of the barn becomes about the gathering within.

Imagined Experience 1: Warmth and hearth

Activity (verb) + Physical Element (object) = Experience



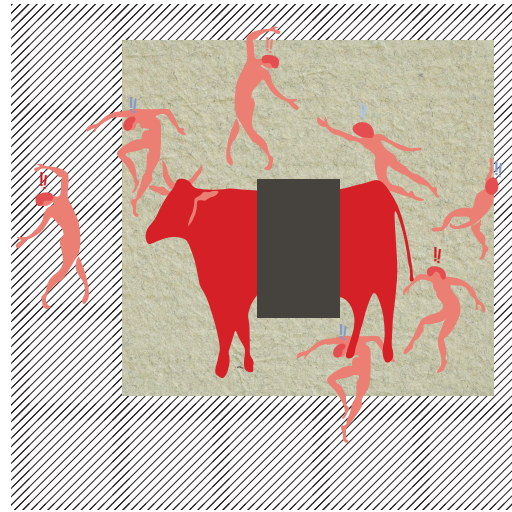
To Perform + Barn

E²

The raising of a barn is a type of community performance, changing our perception of the landscape through the act of building.

Imagined Experience 2: Performance and barn

Activity (verb) + Physical Element (object) = Experience

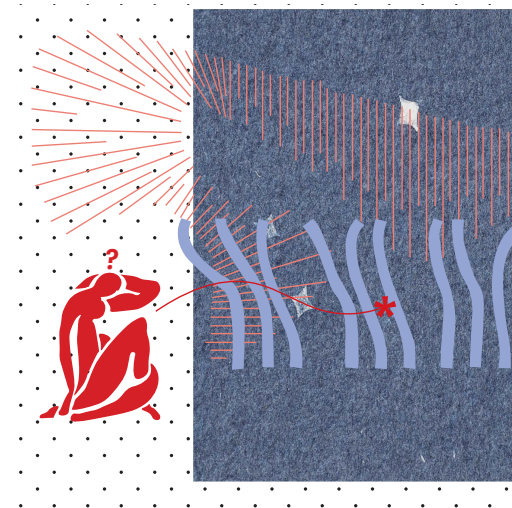


To Haul + **Ox**

The ox hauling felled trees from the forests and hay to the barn, as a way of circulating material throughout the community.

Imagined Experience 3: Hauling and the ox

Activity (verb) + Physical Element (object) = Experience



To View + **Ocean**

The view from land to the ocean reminds the community of the weight of the ocean, creating an atmosphere of temperature and sound.

Imagined Experience 4: View and ocean



Imagined Experience 5: Wandering and fence

the view of the ocean from within the loft of the barn, as a dreamer watches, listening to the white noise of waves crashing along the Kingsburg shoreline. The performances, elements, and experiences begin to form an atmospheric setting, the warmth of the sun on a southern-facing wall of the barn becomes a perfect setting for the barn cat, and the arrangement of properties and barns creates a path of circulation for the builder, a cold gust of wind blows in from the shores, luckily the gathering of the threshing floor supplies warmth to the dreamer in the loft keeping them warm, we can imagine the darkness from within an enclosed barn, as light only bleeds in through one aperture in the loft, the noise of the social gathering mixed with the white noise of the ocean is settling to the community, there is life.

Performance of Construction

The performance of building becomes framed as a traditional process, an experience happening in the present. When viewing the building as a process, the noun of the building can be turned into a verb, the action of configuring the physical world (Fenton 2011, 6). The process of building is informed by past teaching and practice and can be used to shape and change our perception of the future of the inhabitable space within a landscape. “Every man-made structure bridges time. It turns the builder’s attention simultaneously to the future and the past” (MacKay-Lyons 2008, 143), here Pallasmaa is presenting that building becomes a cyclical process, rather than linear, a construction places the builder in a relationship with past building processes. When this idea is applied to a social form of building process through the barn-raising, the present construction puts the builder in an unforeseen relation with the world which shapes the future but is being informed by past barn-raising and working processes.

As this thesis explores the mythic process of building and subsequently the contemporary ruin created through processes of building decay, the concept of the processes occurring in the present moment, can begin to be used to understand the physical and metaphysical nature of the life and death of a building. Merleau-Ponty explains that a customary gaze will view objects through a spatial perspective, revealing themselves in front of those who look. A temporal perspective however questions how we perceive that object over time through seeing (Merleau-Ponty 2014, 71). A temporal perception of a building can be linked to the changing physical state of a building. This changing state or weathering of the building can be viewed as the building being born, given life through construction, the building is

experienced, which is life, and finally death, through the building's decay. The performance of a building can be related to the phenomenological relation the builder has to the landscape, the act of building employs an experience that is directly related to how the material and built culture is shaping our experience of a place.

Chapter 4: Contemporary Material Culture

Waking (reality)

Transitory Nature



**Historical Nature:
Ruin (Allegory)**

Contemporary Material Culture

Drawing showing the waking state of the historical nature of Kingsburg.

Historical Nature (Contemporary Interpretation)

The contemporary material culture of Kingsburg can be interpreted by symbolizing found objects as allegorical representations of death. This way of interpreting is in direct contrast to the mythic history of the place, as the historical



Stone foundation, marking a fallen barn



Figure of the wanderer

nature of a place exists within the realm of waking and addresses a real landscape, compared to the realm of a dream which deals with a fetishized image of a place (Buck-Morss 1989, 211). The landscape lacks the infrastructure for social gatherings, offering little place of shelter to inhabit the dreamer. Traditions of building and gathering framed through the mythic history of the barn have disappeared, and the historical nature of the barn has lost the metaphysical life it once had.

No longer is the landscape a stage for performances of community barn-raising, this tradition has ended as the use of the barn has faded farther and farther away from the modern lifestyle. The image of the lonely wanderer seeking places to gather and dream but is only met with scenes of decay upon the built landscape. The marks left within the landscape are traces of stone foundations and decaying structures participating in a losing battle against the processes of nature. The mythic history of the stone foundation represented an object once built upon, which created life through the act of building.

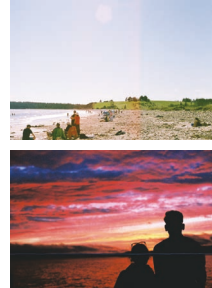
Material Culture

The representational device of captured imagery is used to describe the real events of Kingsburg, as the historic nature exists within the realm of the waking. The characters superimposed upon the images are used to depict the decay and neglect of the landscape. Images of informal gatherings break the tradition within the social elements of the barn such as the threshing floor, the dreamer is left unsheltered by the loft and is left to the shadow or to wander lost in thought. The barn is now overgrown, nature has left an impression of patina on the barn, leaving a mark of neglect. The stone

Contemporary Event Interpretation*: Gathering

*Interpreting Contemporary Material and Social Culture

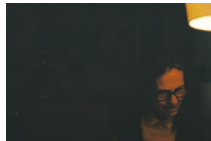
The gathering turns to informal spaces as there is a lack of community space programmed for the social gathering.



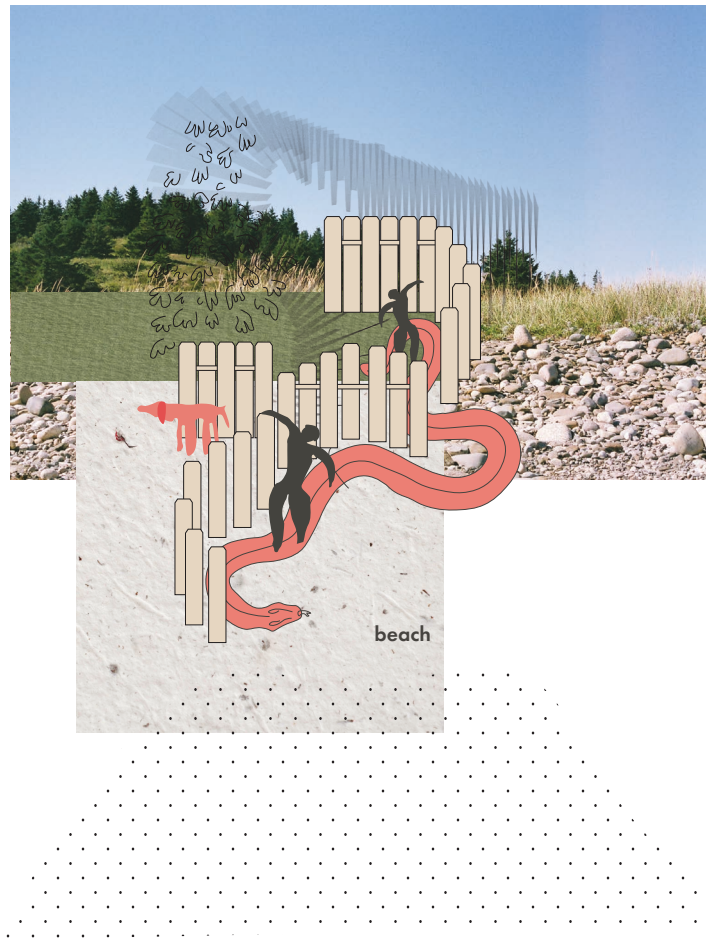
Experience drawing showing a social culture of informal gathering space.

Contemporary Event Interpretation *: Dreaming

*Interpreting Contemporary Material and Social Culture



The dreamer wanders, lost through serpentine paths within the landscape, daydreaming of warm community gathering.



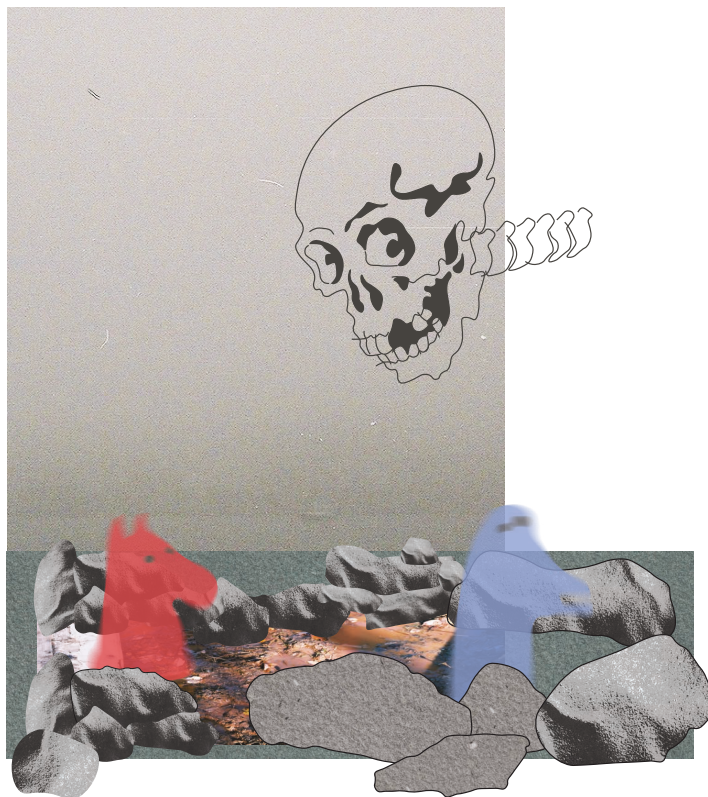
Experience drawing showing a lack of places to dream, as the dreamer seeks refuge.

Contemporary Event Interpretation *: Tradition

*Interpreting Contemporary Material and Social Culture



The death of the social tradition of barn-raising leaves a mark behind on the landscape, the stone foundation marks a memento mori on the landscape



Experience drawing showing the material culture of a decaying landscape.

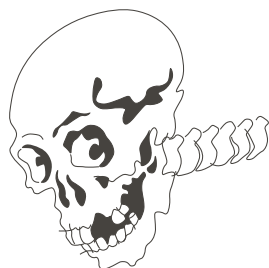


Figure of *memento mori*

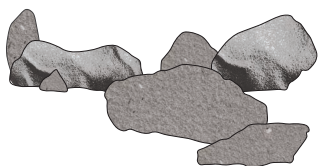
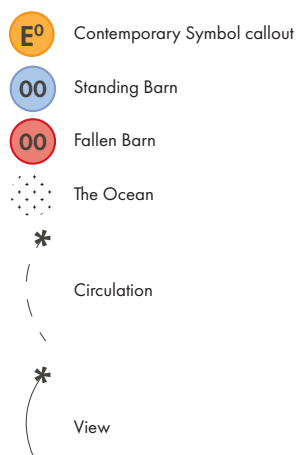


Figure of stone foundation



Contemporary experience mapping legend

foundation marks sites of fallen barns as an image of a skull is used to watch over the embedded stones, symbolizing *memento mori* (Cairns 2014, 2). As the stone foundation marks the sites of fallen barns, they continue to translate as a foundation, a mark within the landscape which is meant to be built upon, social events of community building have ended as there is a break in the traditional process, the stone foundations sit left untouched, waiting for life.

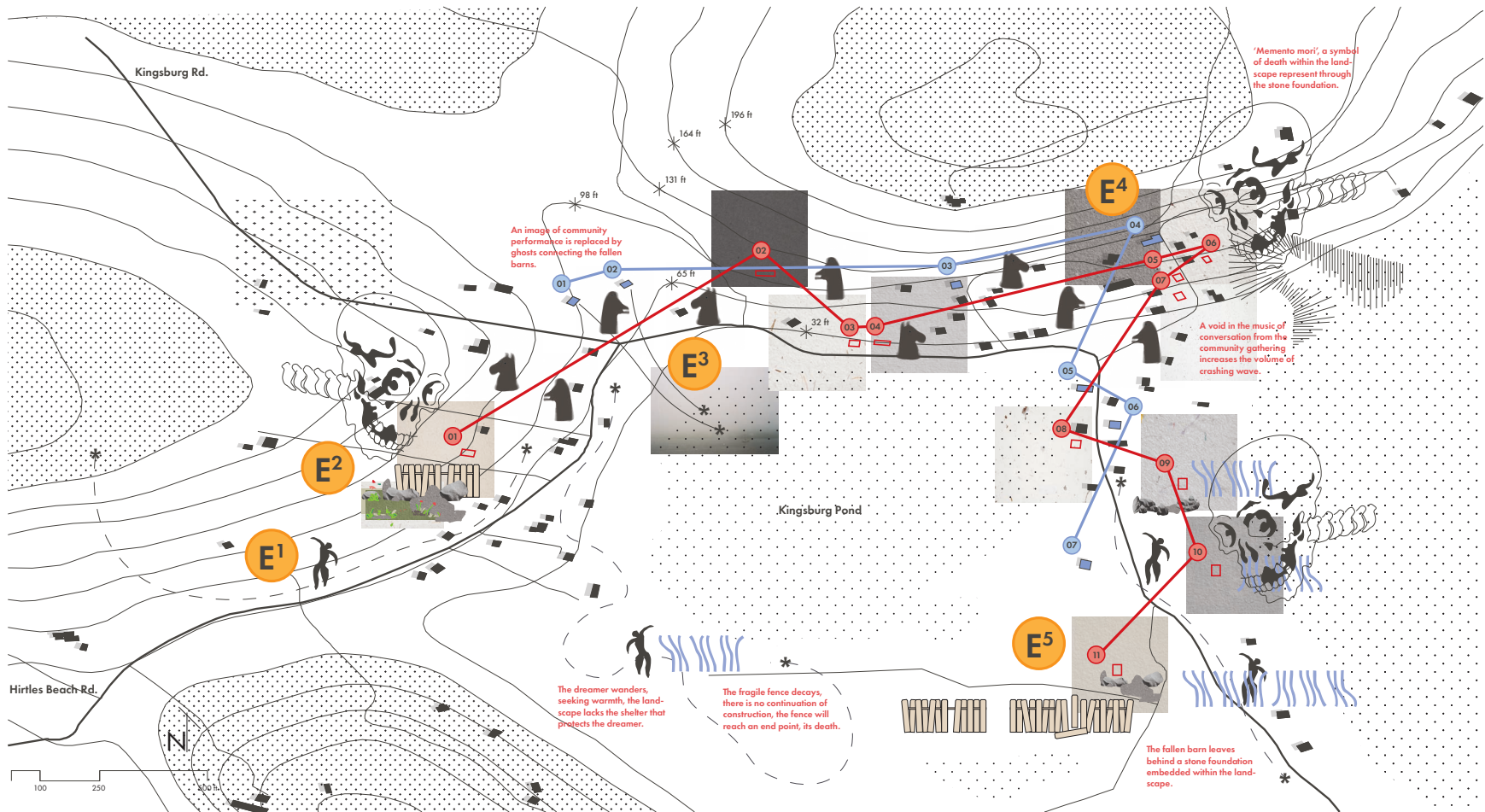
Contemporary Events

Mapping the contemporary experience of Kingsburg reveals that the performance of building and gathering is replaced by the image of ghosts crossing the landscape, connecting the sites of fallen barns. Seven of the original eighteen barns remain standing on stone foundations, these barns face decay and neglect as they stare at the eleven instances of left behind stone foundations from the fallen barns, knowing that death is close. The ghosts of deceased performers, teachers, community members, and builders follow a network of fallen barns. This network creates eleven sites of the original eighteen barns, all marked by the stone foundation, which through the lens of mythic history, fetishizes the stones as markers to be built upon.

The captured images are again used to show the material culture of the place, examining moments of interpretation of rust, patina, and neglect on the barn structures, while other images are used to show the emptiness of the contemporary social culture of Kingsburg.

Life and Death

The concept of a temporal process roots the processes of living and dying in the experience and perception of the



Contemporary material and social culture mapping of Kingsburg, showing experience through figures.

* Interpreting Contemporary Material and Social Culture



Lonely Road

The dreamer wanders through the lonely road, in search of the warmth of community gathering.

Contemporary Experience 1: Lonely road

* Interpreting Contemporary Material and Social Culture



Patina

Patina grows over the standing barns, acting as a sign of neglect upon the structure.

Contemporary Experience 2: Patina on barn

* Interpreting Contemporary Material and Social Culture

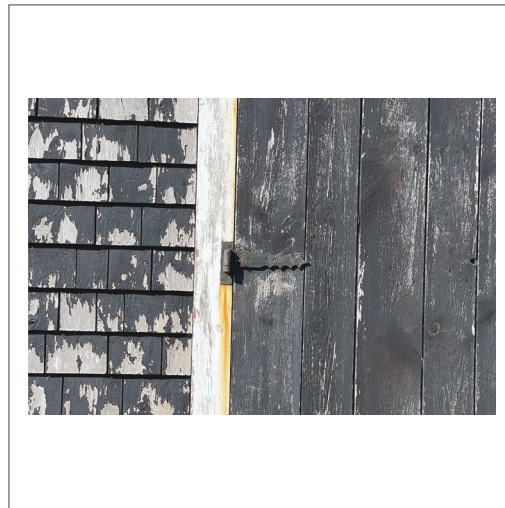


Empty landscape

The landscape yearns for social life, as a seasonal population shift leaves the landscape empty.

Contemporary Experience 3: Empty Landscape

* Interpreting Contemporary Material and Social Culture



Rusty Hinge

Material processes begin to leave a mark on the landscape, the rusty hinge stains the wood, marking experience through patina.

Imagined Experience 4: Rusty hinge on barn



Memento Mori

The fallen barn leaves a mark of memento mori on the landscape through the remaining stone foundation.

Contemporary Experience 5: *Memento mori* as stone foundation

building. Living is understood through the phenomenological relationship between architecture and landscape which can be supported through the act of building. Dying can be understood through the process of building decay, supported by symbols of death found within the landscape. The life and death of a building as a temporal process can be applied to experiencing the decay of the barn structure found within the contemporary alienated community of Kingsburg.

Cairns claims that buildings, as inanimate objects, are often associated with having “life”. The argument dictates the architect, through the metaphysical realm of design is the creator of that life (Cairns 2014, 69). The designer may bring life to a concept but the construction is not given life until it is fully realized through the physical realm. The perception and experience through that construction are what create a phenomenological relationship with the physical world

and are what give the building life. Therefore, the building is born through construction and lives through experience. Cairns discusses death as an unavoidable part of natural life, this idea can be applied to the temporal processes of a building through decay, deterioration, destruction, and ultimately death (Cairns 2014, 70). Unlike natural life, buildings, through traditional processes have the capacity to “cheat death”, where the physical is transplanted, and the metaphysical or myth of the construction stays alive.

Cheating Death

Cheating the death of a building through the continuous process of rebuilding questions the idea of the “endpoint” of construction. This poses the question of how rebuilding a weathered building changes how we perceive the built landscape over time. The idea of perception becomes relevant when observing how the building changes over time. Pallasmaa offers that this perception is first changed through the act of building (MacKay-Lyons 2008, 143), this then changes in the eyes of Le Corbusier through the mark showing human experience through the landscape (Mostafavi 1993, 110), and happens again as the neglected building, void of human experience begins to decay, creating a lasting effect of memento mori on the landscape, which serves in our perception as a reminder that an unavoidable death is near (Cairns 2014, 2). The Ise Grand Shrine can be used as a case study of a metaphysical concept, cheating death through the consistent rebuilding of a construction to preserve the traditional nature of the construction (Tange 1965, 14). A less extreme version of rebuilding can be seen in Tilting, Newfoundland through the constant rebuilding of fragile small-scale structures (Mellin 2003, 219). The cheating of the death of buildings can be related to keeping

alive a traditional knowledge of construction, similar to what is found in the Ise Grand Shrine, this can be done through material use, which can create a rich connection between the site, builder, and technology.

Choosing the permanence of material and support of an international cash economy over a social way of building and connection to the landscape through the use of local material can be seen as a shift from a continuation of traditional processes. The rural community of Tilting is viewed by Mellin as a community that has kept a culture of social building practices of a local economy through constant rebuilding.

During the restoration of projects in Tilting, there is an emphasis on traditional construction and material preparation techniques. Tilting becomes one of few Atlantic Canadian communities where this knowledge is known and practiced by current generations. “Many of the people working on Tilting’s restoration project work from firsthand knowledge about local construction techniques, dimensions, and details (Mellin 2003, 218). Many of these building techniques promote building techniques with durability and long-term performance in mind. This is to ensure that the structure will last as long as possible, minimizing the cost and need for maintenance while staying true to the integrity and materials of traditional building practices, due to the landscape this becomes challenging for some fragile structures.

Fragile structures within the landscape include fishing stages, fences, and root cellars, which are all small-scaled pieces of the built landscape with unique functions that serve the work of the landscape. Due to the fragile nature of some structures, there needs to be a continuous process of

rebuilding. For structures such as fences, the construction never ends, as the wooden fence is always in need of continuous maintenance and replacement due to the harsh climate. The climate forces an unexpected death to the structure, and the community responds to this through a continuation of traditional building practices (Mellin 2003, 219).

Chapter 5: Community Imagination

The Imagination

Pallasmaa discusses the lack of emphasis on imaginative and mental processes in contemporary life, causing neglect of the idea of the image, which can be closely related to creative exploration and artistic expression (Pallasmaa 2011, 33). Deploying the imagination and imaginative processes as a tool can function as a dream, which intertwines complex images of haptic sense to the physical experience of the place, linking our current situation to intimate memories of warmth (Pallasmaa 2012, 62). This rationale of thought protects an architecture that is about the authentic, opposing simulated experiences so often found in contemporary architecture (Pallasmaa 2011, 23). The architecture of the real inspires our imagination through the experience that is created by the space.

The design proposal for the project becomes interested in employing a series of imagined working methods to Kingsburg to help engage the imagination of the community. The working methods are meant to bring to Kingsburg, a culture of social gathering and intimate dreaming, an image which exists in a historic Kingsburg, embodied through the experience of the barn. The imagined methods invent a community imagining and working process of interdisciplinary methods, used to encourage creative thought to inspire architectural interventions to be placed where barns once stood. A conclusion can then be made based on the speculation of the imagined working process

within Kingsburg through the mapping of imaginary intervention, event, and process.

Community Imagining Process

The imaged community working method utilizes three approaches of communal imaginative design processes which are all concerned with the idea of experience. The first approach is a framework of atmospheric setting to help guide and be applied to design thinking. The second method designs an imagined community model store, which engages the community through an experiential model-making process. The third working process explores a method of community imaging through the use of collage postcards as a way of compiling and documenting the process of design thinking.

Atmospheric Framework

Zumthor outlines nine atmospheric qualities experienced through architecture, the sound of space may relate to the constant white noise heard in Kingsburg of the waves crashing into Hirtles Beach. When applying atmospheric quality to architecture, the architecture becomes deeply rooted in the experience of the place and the landscape (Zumthor 2006, 13). This idea of creating an atmospheric experience can be applied to the community postcarding and modelling process, which form a community design process, for example, designing for levels of intimacy that may fit the needs for moments of social gathering or a moment of repose through creating a space to dream. Framing the atmosphere enhances the use of the imagination for the dreamer, the architecture shelters the dreamer while the atmosphere connects the dreamer to the natural world,

creating moments of daydreaming possible, and fueling creative and poetic thought.

The images depicted below act as a description of each atmospheric quality set out by Zumthor to be applied to the Kingsburg landscape through the use of figures which exist within the imagined Kingsburg. This way of image-making through collage allows for a better understanding of the atmospheric quality in the context of Kingsburg as the community characters begin to propose events and processes that may be taking place. The images each offer three levels of interpretation, image, title, and text, each stage adding a deeper understanding to the framework. When reading through only the images, there is more information left up to the imagination of the reader, the image may give an abstract idea but does not fully flesh out the meaning. The intended understanding of the topic may be obtained by subsequently reading the title and text as a deeper level of information can be gathered. With each level of depth or “tempo” advanced, less understanding is left to the imagination of the reader.

Community Model Store

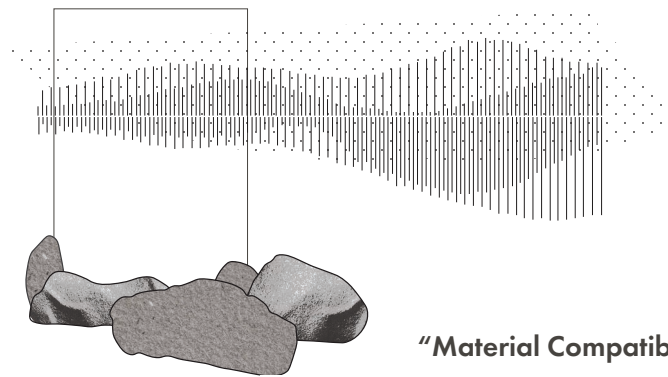
The proposed community working process employs an imagined way of community model-making through the community model palette store. The model store method differs from the process of the atmospheric framework and it becomes a physical process, intended to involve the community through acts of making and assembling. Community members utilize a 1:20 scale palette of dimensional lumber, sheet goods, and other physical collage which mix a mimic of the vernacular materials of the barn, with new materials proposed to begin imagining



“The Body of Architecture”

Material presence is strong. Objects collect and layer different things in the world and combines them to create a space. What story can this tell?

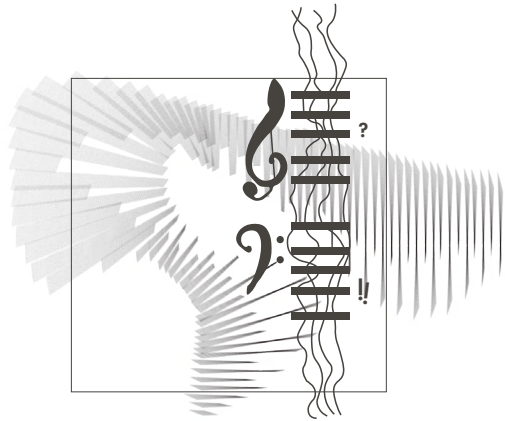
“The Body of Architecture” (Zumthor 2006, 21)



“Material Compatibility”

Materials enter a conversation with one another. A collage with thousands of possibilities. A light wooden frame, heavy-stone foundation crumbles to the weight of the ocean.

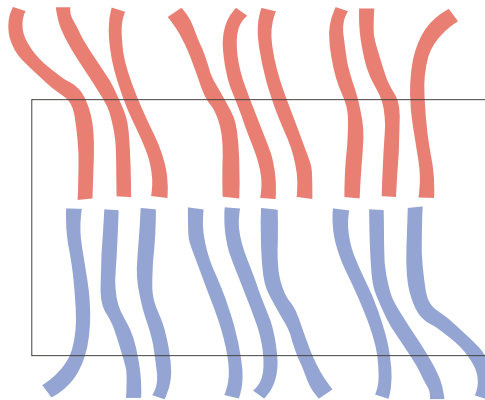
“The Temperature of Space” (Zumthor 2006, 23)



“The Sound of Space”

Making the object quiet to create a void in sound of crashing waves (for the silence of sleep). Open structure may echo the noise across the rural landscape, letting in the white sounds of the waves crashing inside from the coast. What noise is native to the barn? A space that's soundproofed has a certain stillness. How does space really sound? Zumthor speaks on the sound of a closing door.

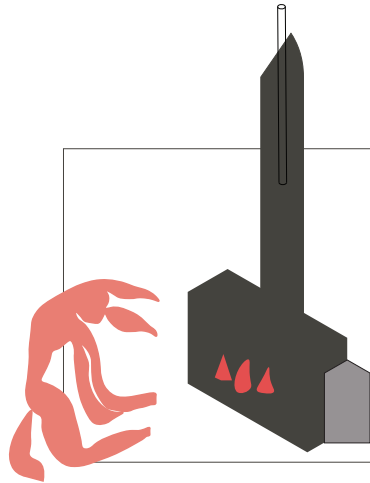
“The Sound of Space” (Zumthor 2006, 29)



“The Temperature of Space”

Every object has a temperature. There is a warmth to a wood framed structure. Temperature relates to folklore of dreaming in the barn as the warmth rises from the gathering below. The openness of a pavilion (relating to wind), draws people closer to gather around hearth, smell and the chilliness of fresh fall nighttime air. Materials extract the warmth from our bodies, we touch our feet to the floor, is this cold?

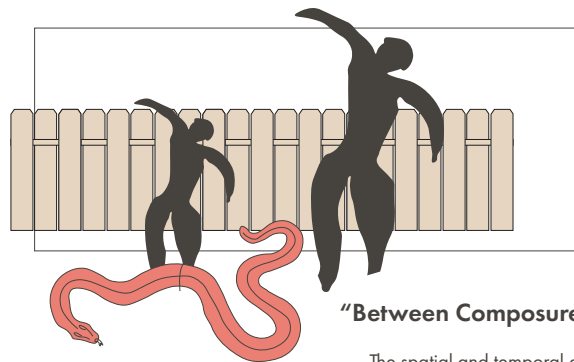
“The Temperature of Space” (Zumthor 2006, 32)



“Surrounding Objects”

Objects come together in a meaningful beautiful way, this creates a deep relationship. Thoughts into the temporal evolution of the building, that evolves without the architect. Imagine the future of rooms for a house and its objects. Imagining this as an experience gives us a sense of “home”.

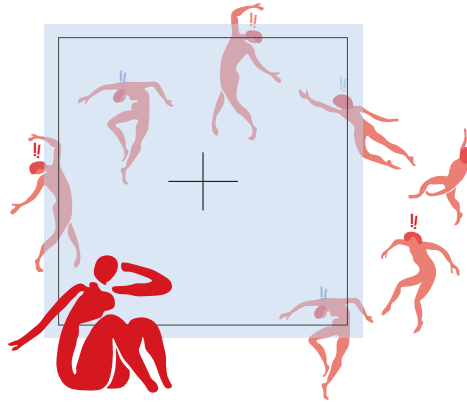
“Surrounding Objects” (Zumthor 2006, 34)



“Between Composure and Seduction”

The spatial and temporal art of movement, this is the idea of taking a stroll, the progression of the place is less about direction and more about seduction. Experience in space is not only for an instant. We saunter, stay in one space for a bit, and then something about the light around the corner catches our eye so we move on. Direction, seduction, letting go, granting freedom, a sequence in movement, a performance, guidance, preparation, stimulation, pleasant surprise, and relaxation.

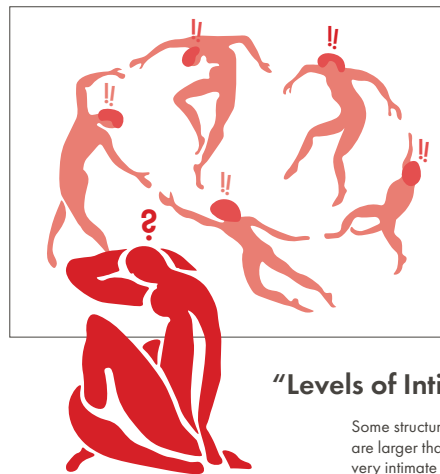
“Between Composure and Seduction” (Zumthor 2006, 41)



“Tension between Interior and Exterior”

“The almost imperceptible transition between the inside and the outside, an incredible sense of place, an unbelievable feeling of concentration when we suddenly become aware of being enclosed, of something enveloping us, keeping us together, holding us - whether we be many or single” (Zumthor, 2006, 23).

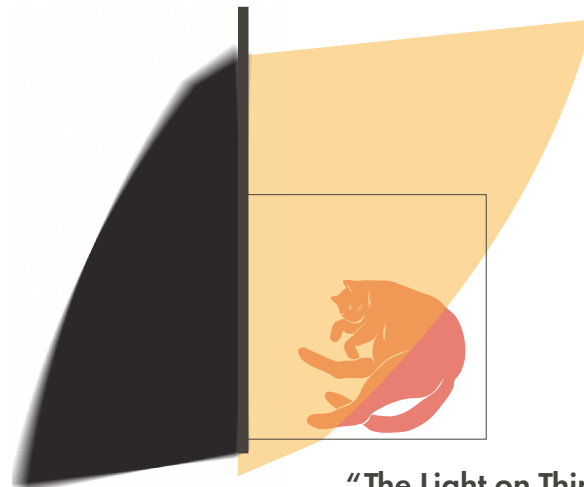
“Tension between Interior and Exterior” (Zumthor 2006, 45)



“Levels of Intimacy”

Some structure will make it clear that they are larger than you, in others, you may feel very intimate in the size of the space. Size, mass, weight and gravity of things. Creating an architecture where the interior mass is not just the threshold from the outside to inside, but rather “where you have this feeling of the interior as a hidden mass you don’t recognize” (Zumthor, 2006, 25). The interior of the space here becomes void from the outside, creating its own level of intimacy, its own atmosphere.

“Levels of Intimacy” (Zumthor 2006, 49)



“The Light on Things”

Light exists a spiritual level, something we cannot understand, something that does not belong here. Natural light over artificial light, as it gives this idea of spirituality.

“The Light on Things” (Zumthor 2006, 57)

a new material culture within the landscape of Kingsburg. The models are interested in creating elemental pieces of architecture, a wall or rood assembly, which focus on a specific experience of a moment of an assembly, rather than focusing on the design as a whole.

Corneil proposed the building store method during a design studio, which became an exercise in scaled modelling of an imagined building store which incorporates a refined palette of building parts. The participating user would set a small design problem and begin to use modelling to solve that (Corneil 1984, 46). The implementation of the atmospheric framework becomes a boundary for design, and the models become interested in creating a relationship with an atmospheric setting through design thinking.

The idea of the imagined building store working method opposes a way of modelling through non-tactile material such as foam, it offers a way of working where the designer must think about the moves made with real material (mimicked in scale model form), this allows for an understanding of how the material and assembly will be experienced, rather than focusing on the visual nature of the architecture (Corneil 2009, 20).

We introduced an imaginary 'building store'. As a game with rules, students were set small design problems and given a predetermined palette of rather awkward materials, with limits on cutting and gluing... This followed Matisse and Les Fauves, who had used their colours directly, unmixed, and gotten their paint or panel to have status as phenomena. Advancing their materials, they produced equivalent as much as an image, and shift their visual art form toward a more tactile one. (Corneil 2009, 20)

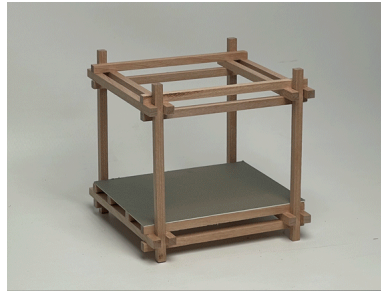
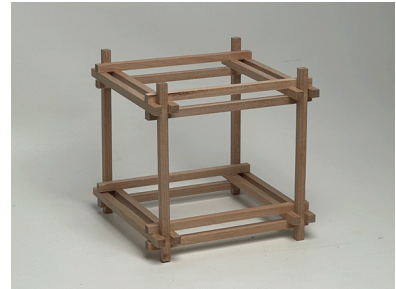
The modelling process encourages the use of imagination as the scale model is used to represent a moment in the landscape, applying the method of the atmospheric framework. The model process, alike the postcard collaging attempts to create architecture that is not a visual art, but rather an experiential one. An experiential type of architecture may suggest an action or reaction to the designed space. The imagined working methodologies proposed for Kingsburg exist within an imagined realm but act as a game setting that simulates real-world experiences and processes. The modelling process allows the user to explore the more tactile nature of the architecture by creating the mock phenomenological relationship between the object, the builder, and the landscape.

Community Imaging

The final imagined working method involves the circulation of community postcards within the imagined community



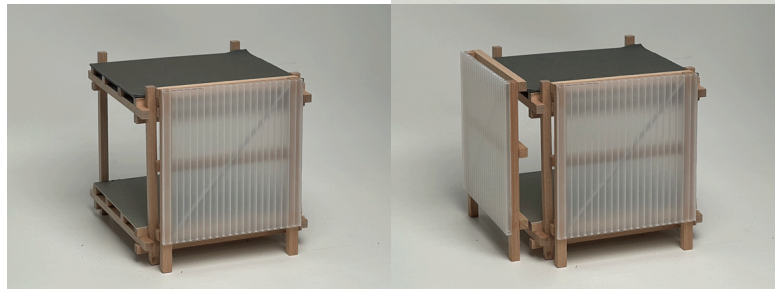
Array of 1:20 community model assembly. Building elements used to form an assembly.



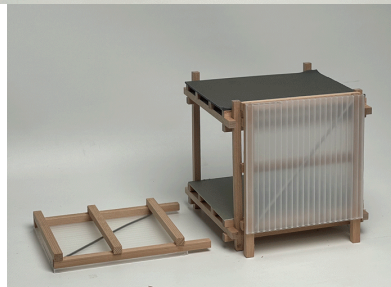
The loft space assembly frame, creating a place for dreaming.

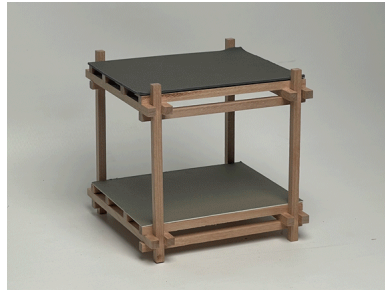


Model depicting reference to historic barn through the threshing floor, lost space, and gabled roof.

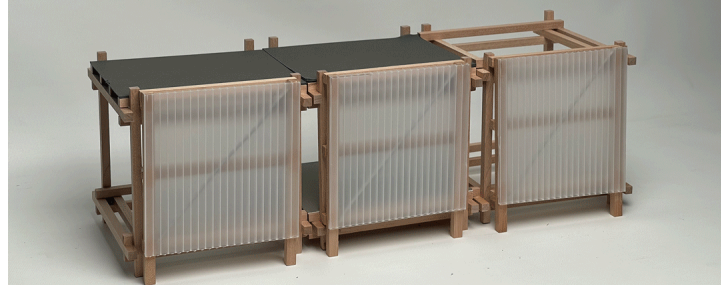
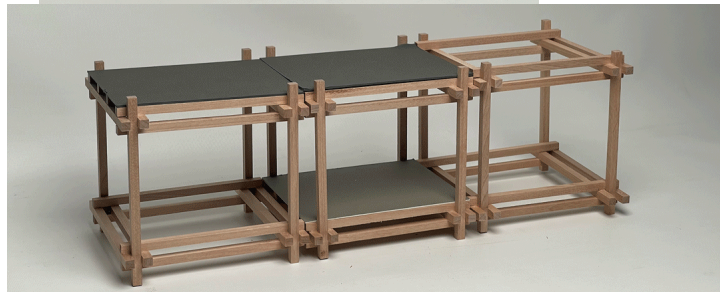
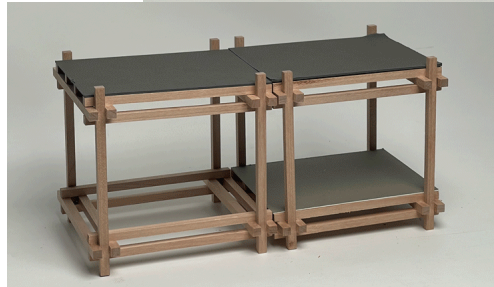


Semi-translucent sheet material used to create tension between interior and exterior space.

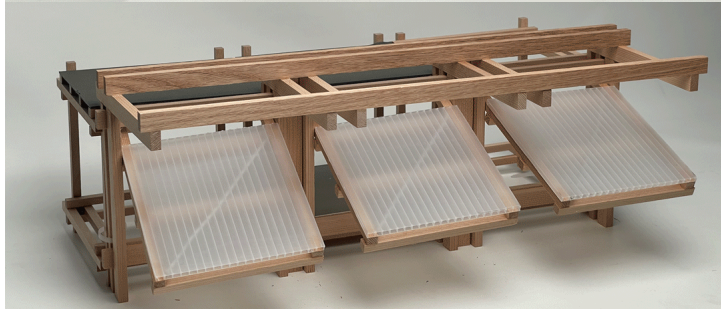
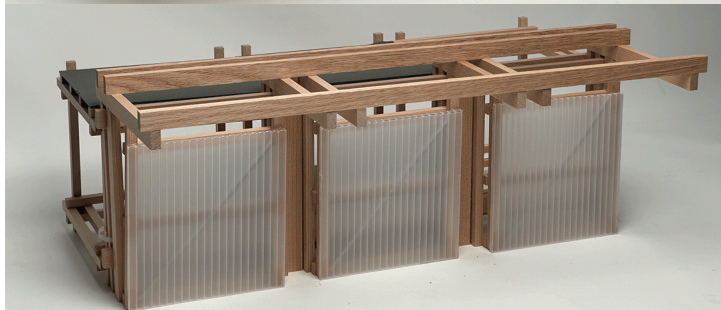




Roof assembly moments.

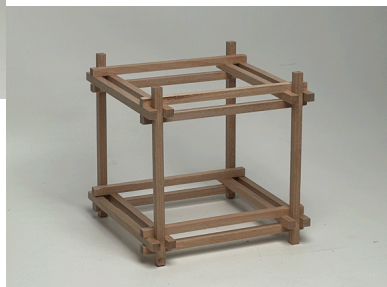


Scalable assembly with deployable elements.



Kinetic elements to imagine how assembly would change atmospheric qualities.

The model returns to the initial frame, leaving threshing floor and loft.



mailbox. The postcards are understood as open-ended collages which create a social experience. An empty postcard would first be received by a community member, who would contribute a layer of creative, poetic thought to the postcard in the form of artwork. The layers of collage, then act as a pop-up prompt to engage the user with communal past ideas, as the postcards are sent through the community mailbox, another community member picks up the postcards and adds another layer of design, the layers of design invite any endeavour, representation, or illustration of creative thought, ideas of atmospheric quality may be mapped over an image of a built model, which responds to the photograph of a buildable site.

Coleman defines the process of “imaging” as a way to use the making of an image as an outcome of a research project, with an emphasis on the process of actually making the creation of an image (Lury 2018, 61). The collage moves spatially and temporarily, as it remains an unfinished artifact within the community. Coleman says, “In some ways then, the research created images, in that the postcards can be understood as collages which could be analyzed both before they were mailed and after they were returned. They can therefore be treated as research data” (Lury 2018, 64). In this sense, the collage is not a static object, but rather a changing document, revealing the real and imagined experiences of the Kingsburg community.

This method similar to the community model store involves the process of making, assembling and circulating creating a way for community members to participate in the creation of their built surroundings (Lury 2018, 61). The postcards are considered unfinished but can be used as data for design decisions and documentation in the community. This

method creates a local network of artists and designers as the community participates in the creation of the artifacts (Lury 2018, 64).



Community Postcard 1. Dreaming in the warmth of the loft, created by the gathering below.



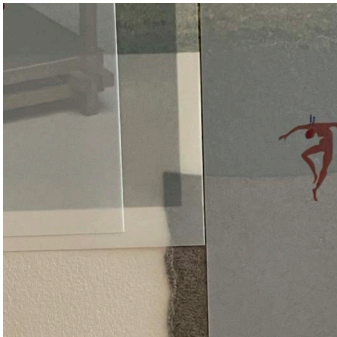
Collage moment showing a “pop-up” flip to reveal the layer underneath.



Pop-up postcard reveal



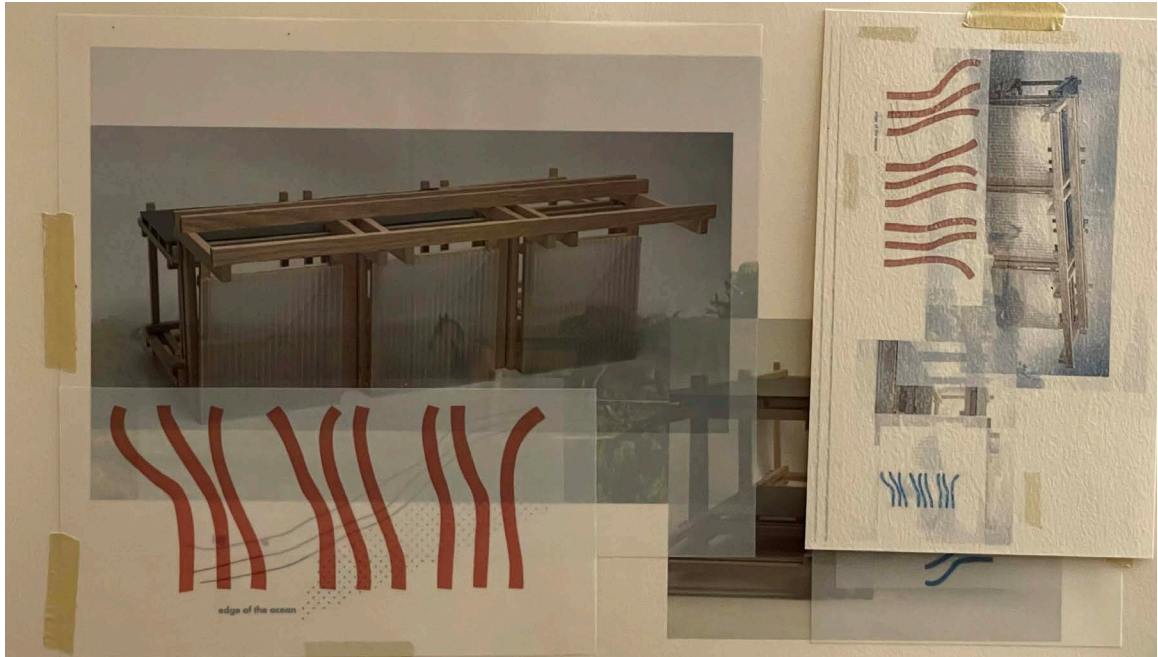
Community Postcard 2. The sun shining upon the threshing floor, hosting a community gathering.



Collage moment showing blending of color.



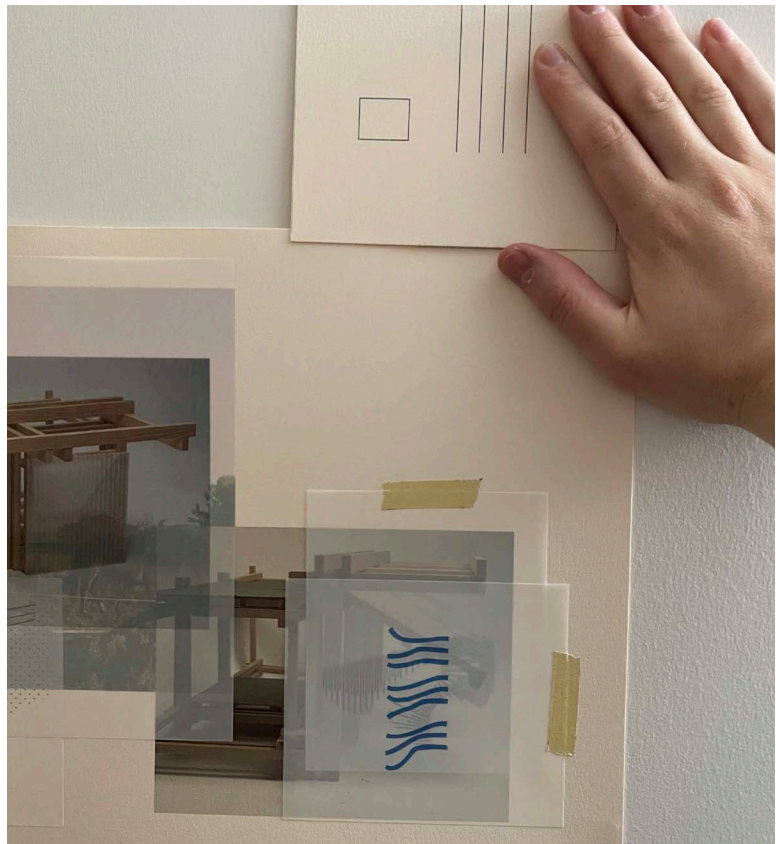
Pop-up postcard reveal



Community Postcard 3. Closed assembly blocks the cold ocean air.



Collage moment showing a "pop-up" flip to reveal site information.



Pop-up postcard reveal



Community Postcard 4. An assembly mimicking the historic barn.

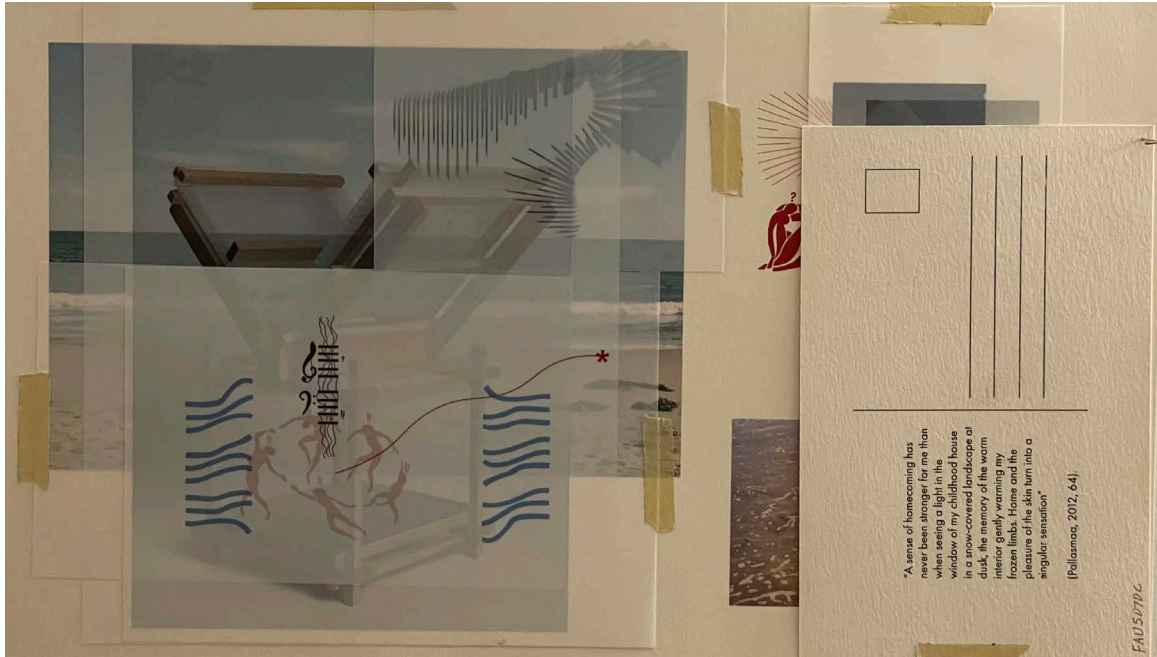


Collage moment of dreaming and gathering.

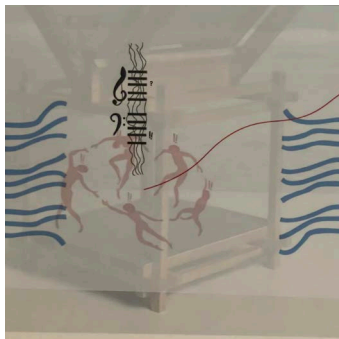


Pop-up postcard reveal





Community Postcard 5. Roof and frame assembly allowing the sound and breeze of the ocean to penetrate the structure, greeting the community gathering.



Collage moment of community gathering.

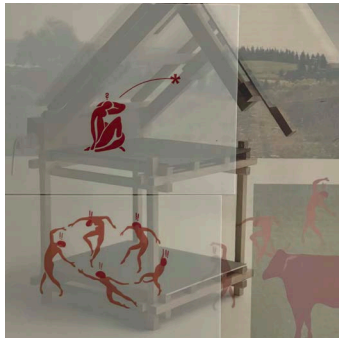


Pop-up postcard reveal

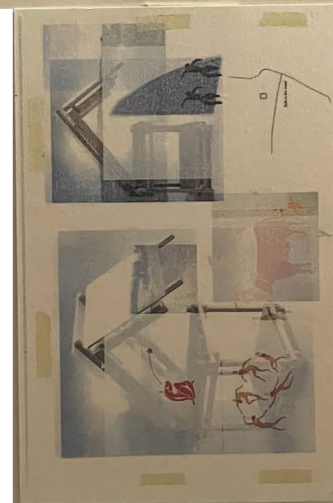




Community Postcard 6. Roof assembly creating tension between interior and exterior space.



Collage moment of roof assembly and dreamer.



Pop-up postcard reveal

Chapter 6: Imagined Synthetic Moments



Drawing showing the dream state of the mythic nature of Kingsburg.

Mythic Nature (Imagined Interpretation)

An imagined life of Kingsburg exists as the wish image of the project, becoming the transitory dream state of the potential of a fetishized form of the commodity (Buck-Morss 1989, 211). The wish image depicts a community social gathering occurring within an imagined assembly created by the community imagining process. The assembly is

in conversation with the landscape as the architecture emphasizes the atmospheric qualities that allow for spaces of dreaming, the warmth of the community gathering surrounds the structure, while the form of the roof assembly addresses the sound of the space, leaving space for the sound of the community and landscape to pour into the structure. In the foreground, the fragile fence structure sets circulation within the community, while allowing for an element that needs constant repair, keeping the tradition of the building alive.

Synthetic Moments

The imagined architecture references the physical and social culture of the historic barn, the idea of the threshing floor is set out through space to host community gatherings whereas the idea of the loft is translated by setting up spaces to dream. Similar to the social act of building performed as a barn-raising, the community leads the process of imagining which guides the creation of architectural thought, these metaphysical ideas are built by the community, and finally resolved through the experience of the built space.

Dreams are deployed within the physical realm, happening on stone foundations which are being utilized once again as stages for performances of building. The stone foundation acts as a boundary of where the architecture will exist, where structures are meant to be assembled and disassembled depending on the need of the community.

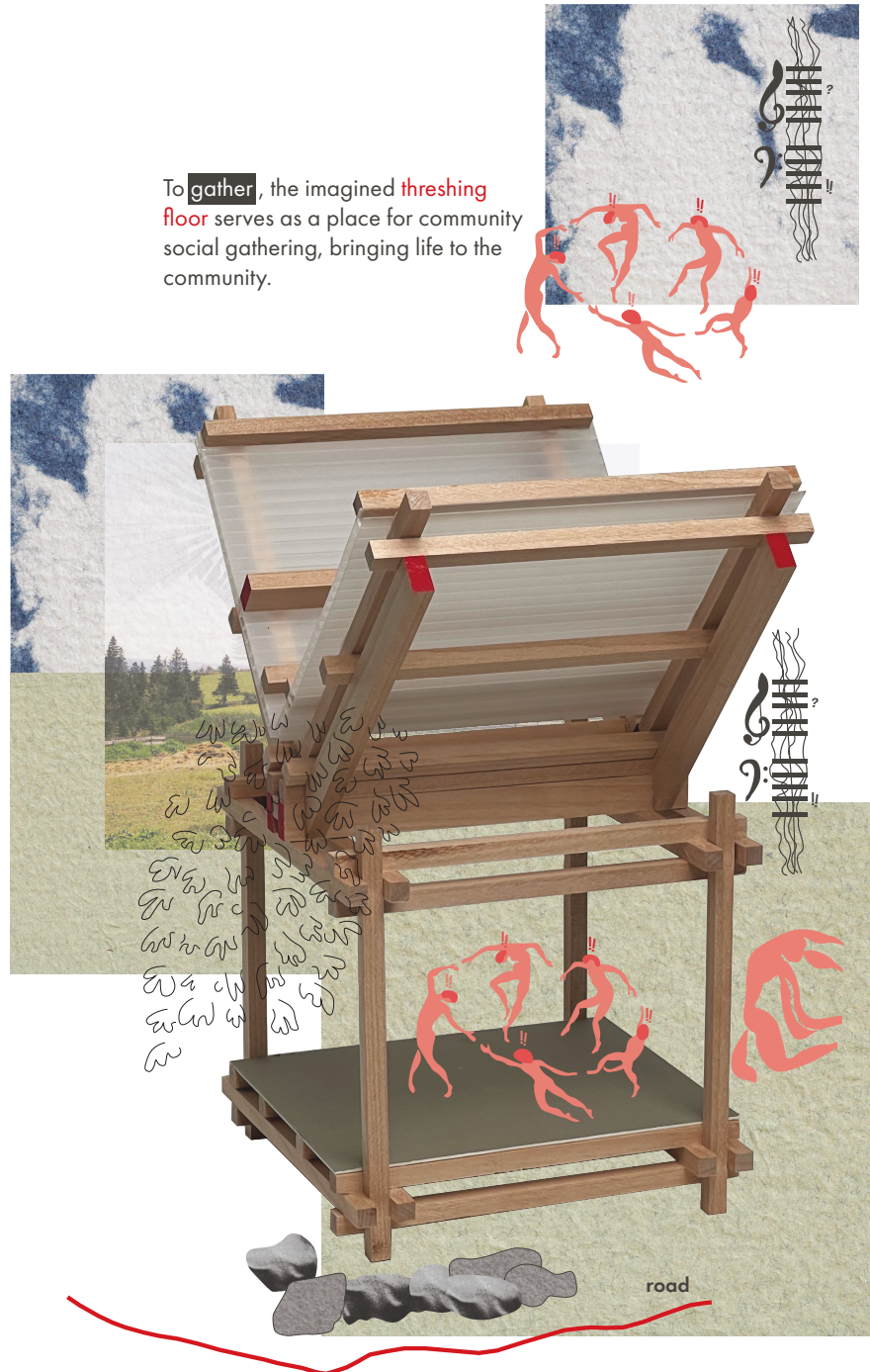
Imagined Landscape

The conclusion for the imagined community exists as an authored spatial site map and temporal work map created to conclude imaginary intervention, events, and processes

Imagined Experience * Interpretation: Gathering (threshing floor)

* **Activity (verb)** + **Physical Element (object)** = Experience

To **gather**, the imagined **threshing floor** serves as a place for community social gathering, bringing life to the community.



Experience drawing showing the community gathering within an imagined threshing floor.

Imagined Experience * Interpretation: Dreaming (loft)

* **Activity (verb)** + **Physical Element (object)** = Experience



To **dream** through imagined **loft** space, serving the community as a place of shelter for the dreamer.

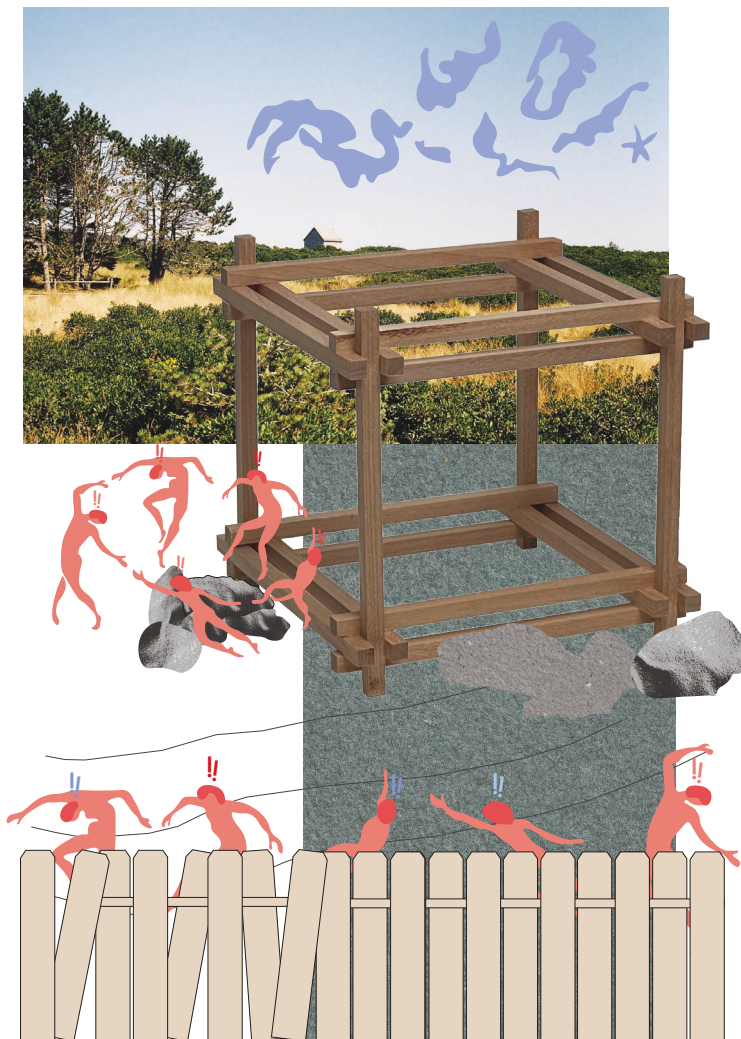
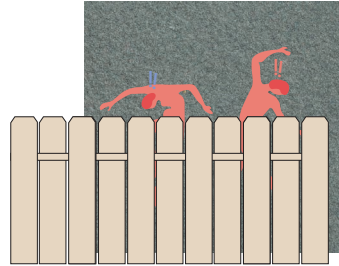


Experience drawing showing the dreamer in the shelter of the loft space.

Imagined Experience* Interpretation: Tradition (stone foundation)

*Activity (verb) + Physical Element (object) = Experience

To **perform**, continuing the process and performance of building upon the remaining **stone foundation**, to create places to gather and to dream.



Experience drawing showing the tradition of building upon stone foundation.

taking place in the imagined landscape of Kingsburg. The maps begin to use the word building in noun and verb form, in order to understand the event as a noun and the process as a verb, analyzing themes of imagination, community, and tradition. Building Imagination represents the place and events of dreaming, whereas Imagination Building represents the proposed methods of the community working process. Building Community represents places and events for gathering, whereas Community Building refers to the performance of social building practice. Building tradition refers to places to build, sited through mapping, whereas Tradition Building refers to a culture of continual practice of building existing in the imagined community. Other processes describing assembly, disassembly, and decay of built objects are represented within the mapping as well.

The mapping of imaginary events focuses on each month of the year, showcasing new annual traditions that exist in the community. The colder months can be seen as a time of dreaming, marking months for the imagination, community postcards float through the mail, and there is a decrease in events of community gatherings. The warmer months become a time of gathering, marking months for building as the population increase creates events for frequent social gatherings and social practices of building.

For example, the month of January sees a population decrease as the winter begins, and the community sees its last event of community gathering for the season marked through an event of Building Community, alongside events of Building Imagination as the dreamer experiences a moment of solitude in the landscape. The month of August experiences long summer nights and events of gathering

under red skies. Events of Building Community and Building Tradition are in full swing as the population increase for the warmer months create opportunity for the community to gather. Processes of Community Building and Tradition Building show that this is the time of year of building, gathering inspiration from the imagined design working methods. The imagined building sites are mapped upon the remaining sites of the stone foundation, marking where the fallen barn once stood, shifting the perception of the stone foundation as a decaying object to an optimistic object, which hosts events of building.

COMMUNITY CALENDAR SYMBOLS

Building as noun describing
a place or an event

Building as verb describing
an activity or process

IMAGINATION



Building Imagination (noun)
*Places to Dream /
Moments of Dreaming*



Imagination Building (verb)
*Imaginative processes of
Modeling and Imaging*

COMMUNITY



Building Community (noun)
*Places to Gather /
Events of Gathering*



Community Building (verb)
*Performance of
Social Building*

TRADITION



Building Tradition (noun)
Places to Build



Tradition Building (verb)
*Continual Practice
of Building*



Process of Siting
*A decision is made amongst
the community which site will
host the next structure.*



Process of Assembling
*The designed structure is
erected through the process
of community building.*



Process of Disassembling
*The standing structure is
disassembled as it no longer
serves the community.*



Process of Decay
*Natural forces deteriorate
the built structure, leaving a
ruin to the community.*

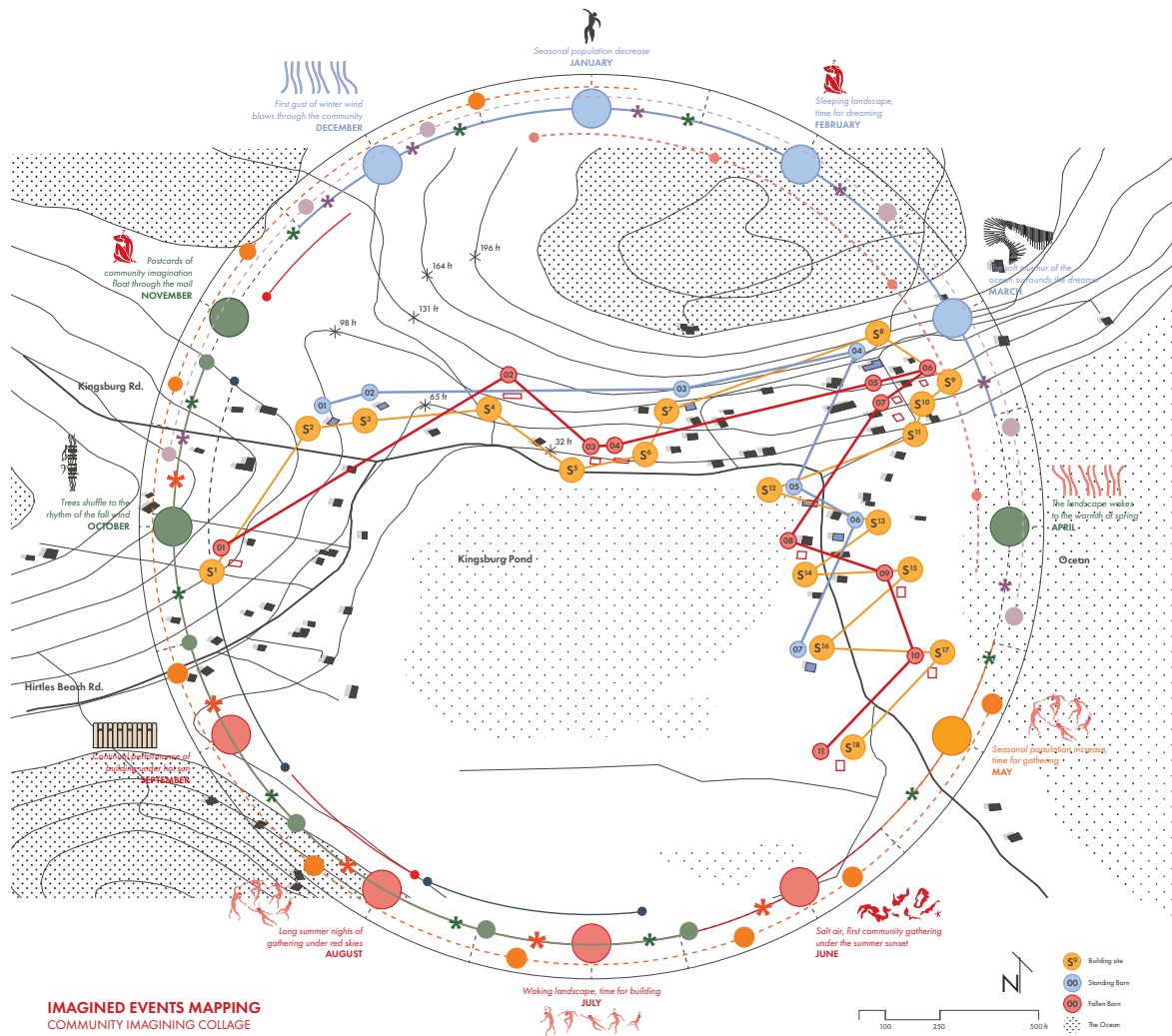


Participatory Events
*Imagined events of social
community gathering.*

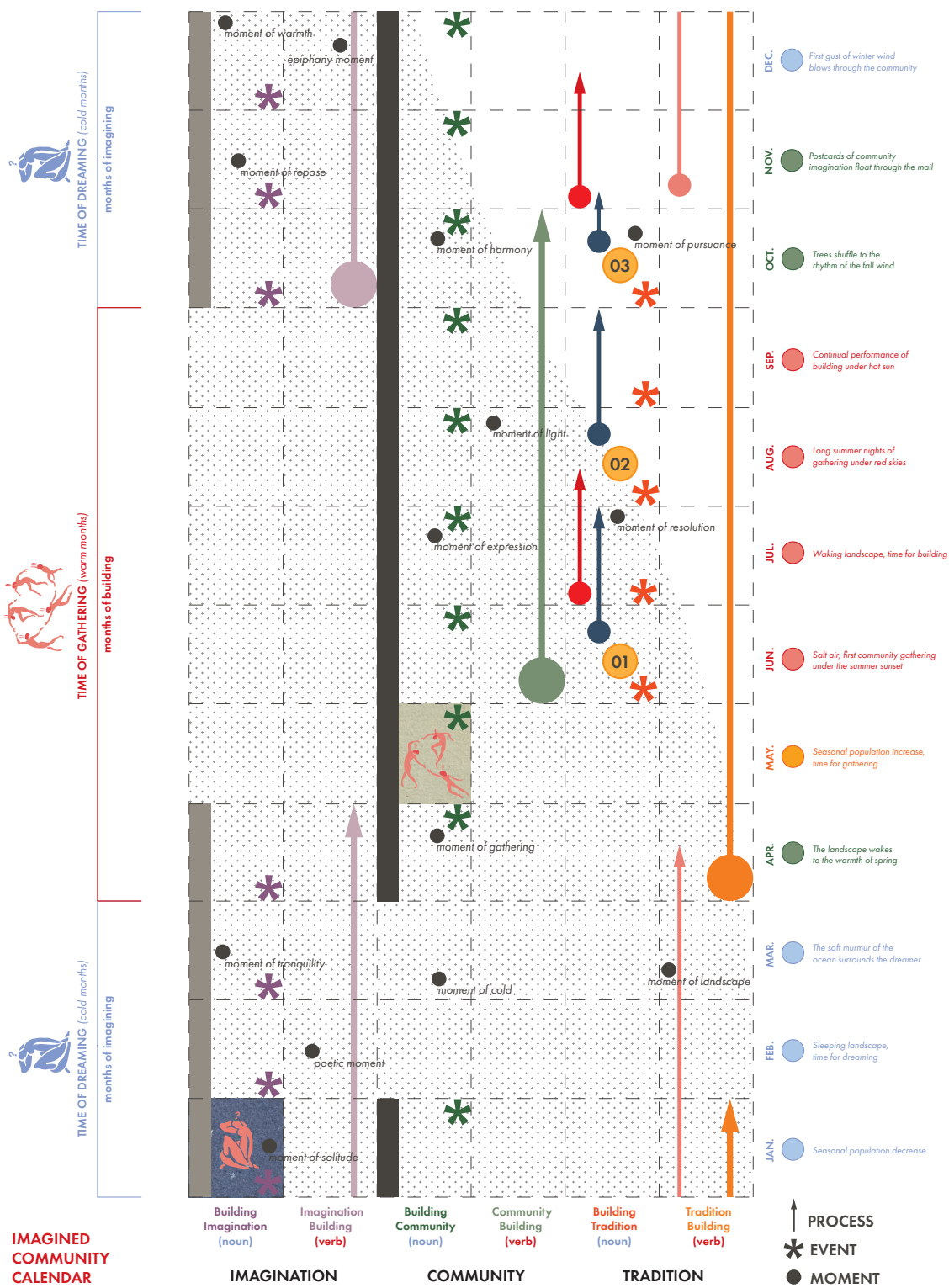


Atmospheric Moments
*Subjective moments of
daydreaming, framed
through built structure.*

Community calendar legend, showing events happening within imaged mapping.



Imagined community spatial mapping

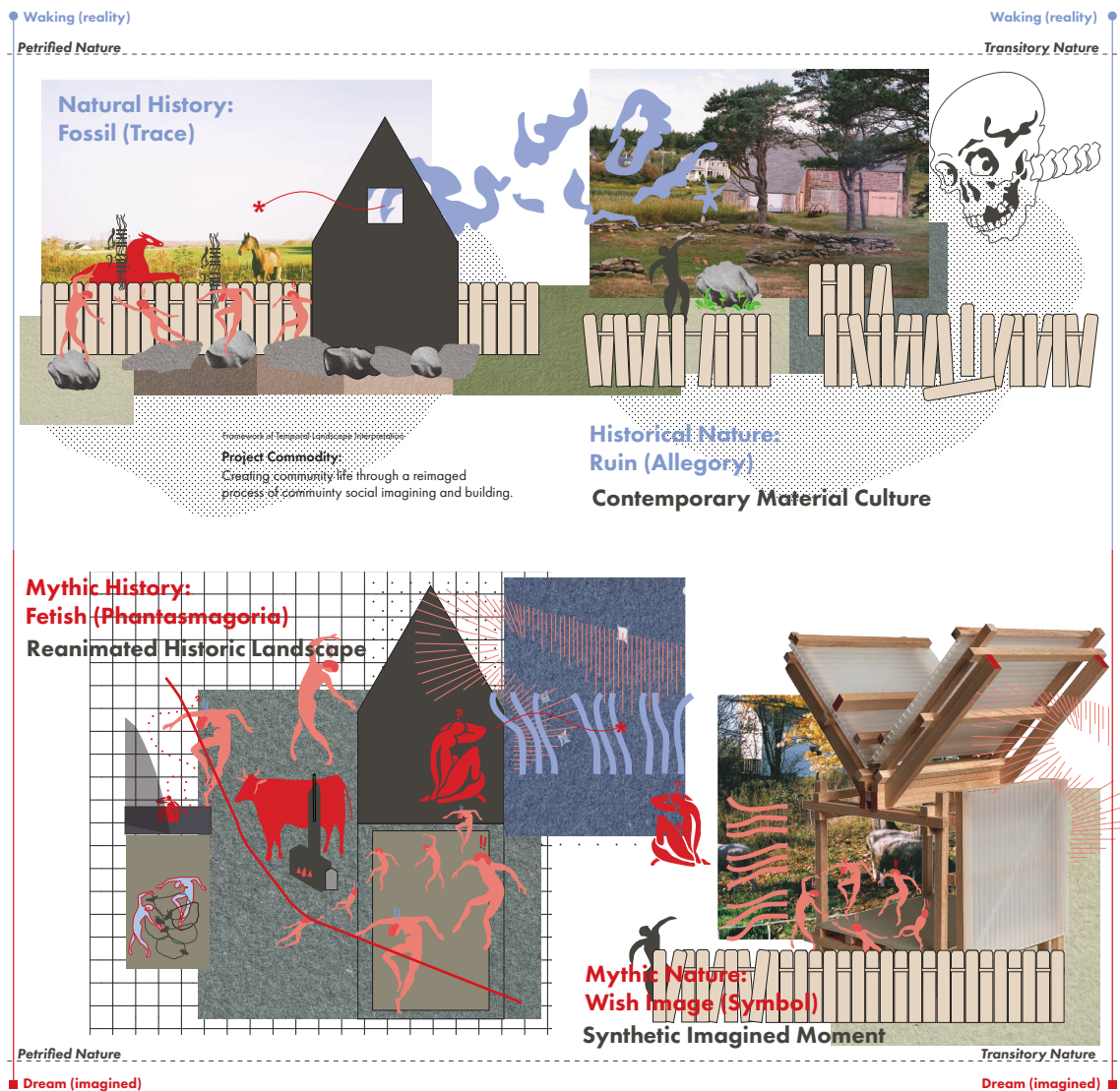


Imagined community workmap showing a framework of annual events.

Chapter 7: Conclusion

Dialectic Framework

This thesis employs a framework of the dialectic image developed by Buck-Morss as a way to interpret and reveal contradicting realms of Kingsburg, Nova Scotia (Buck-Morss 1989, 211). This framework allows the interpretation to transcend from dream realms of imagined qualities to the waking realm, forming a tangible understanding of the community. The dialectic image not only moves through levels of consciousness but also shifts temporally as the petrified nature of the past begins to frame the transitory nature which becomes the unknown. The petrified natures of the mythic history of Kingsburg exist in a dream, as a historic Kingsburg is examined through the physical elements and social cultures of the barn. The threshing floor, as a place to gather, the loft as a place to dream, and the stone foundation as a place to build begin to inform aspects of an imagined community. The waking historic nature of Kingsburg reveals the contemporary material culture of the place, acting as a ruin, an allegorical representation of death, as the scope of the thesis begins to position itself as a response to the contemporary decaying barn structure within the neglected community of Kingsburg. The dream state of the mythic nature sets up to propose new life to the community through imagined processes and events framed by imagination, community, and tradition. The imagined draws from the past and proposes themes of community gathering, the use of the imagination through the dream, and the repositioning of the representation of the stone foundation as memento mori, to an optimistic sign of building as performance.



Community Illustrated Dialectic Image.

Community Imagining

The imagined design proposal offers communal imagining practices as a way to bring community life back to Kingsburg. Community imagining proposes interdisciplinary methods to help guide poetic thought, intertwining the community deeper into the context of the place and allowing for moments of intimate dreaming. An atmospheric framework is set up to further connect the community to the experience of the place. The community model store creates opportunities

for the community to make and assemble, imagining tactile experiences within the landscape. The final proposed method deploys community postcards as a way of image making, as fragments of poetic thought are collected and represented through a layered collage through the communal making, assembling, and circulating of postcards within the community.

The design proposal for Kingsburg is concluded through the mapping (spatially and temporally) of imagined events and processes happening within the imagined community. Events of building and processes of imagining are mapped annually to speculate on the reimagined social culture of the place. A poetic landscape begins to form as months of imagining transition into warmer months of building, the metaphysical dream becomes fused with the physical act of community social building practices.

Community “Pop-up” Book

The format of the thesis explores existing in the form of an illustrated book. This “pop-up” book would act as an illustrated account of the community of Kingsburg, similar to the example of the community postcard, the contents of the book remain unfinished, flowing with the processes of the community. The standardized paper size of content elements would allow the “pop-up” book to fit loose within a standardized-sized case, matching the largest size print (50cm by 70cm prints). Larger than standardized scale maps may be folded within the case and reveal themselves as the reader unfolds the document. Collaged portions of the book such as the community postcard may have elements to be flipped up by the reader, revealing information underneath, and creating a more experiential drawing.

The loose-sheet nature of the book leaves the order of the set of documents up to the imagination and interpretation of the reader, they may start with a contemporary authored site map, stumble upon a set of community characters, and end with flipping through community postcards. The loose order of things allows for different readings of the community. The tempo at which the thesis may be read allows for moments of freedom within the information presented by the book. The image (acting as the first reading tempo) leaves an interpretation of information up to the imagination of the reader, this image may be supplemented with two other tempos of reading, title, and text. The tempo of text offers the reader a more in-depth reading of the intended contexts of the book. The book's overall representational organization is interested in how the information is being interpreted by the reader and encourages the imagination by offering different ways of reading the book.

Tempo 1: Image



Tempo 2: Title

Tempo 3: Text. The rate at which the body of work is viewed can be set to 3 different tempos / speeds. Tempo 1 is a glance, leaving much up to the imagination, Tempo 2 adds titles, and Tempo 3 adds text, each layer providing more descriptive information, leaving less to be interpreted by the reader.

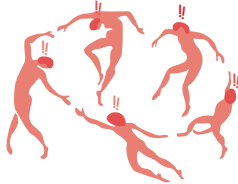
Diagram showing reading tempo.

References

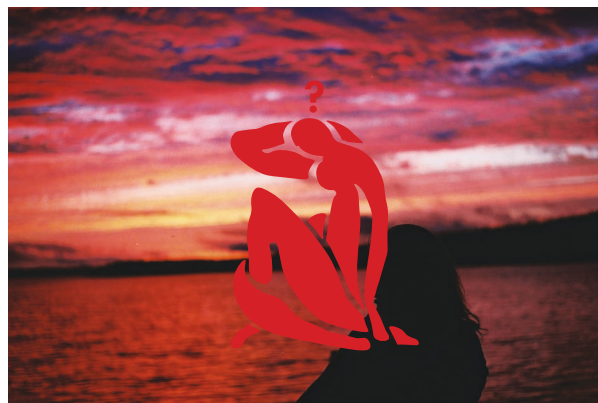
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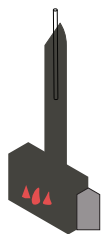
Appendix: Community Characters



Community gathering (In reference to Henri Matisse, *Dance* (1910) (Elderfield 1978, 55, 185))



Dreamer (In reference to Henri Matisse, *Blue Nude II* (1952) (Schneider 2002, 700))



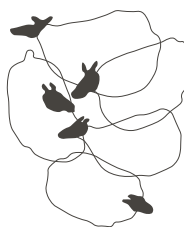
Hearth



Sound of music



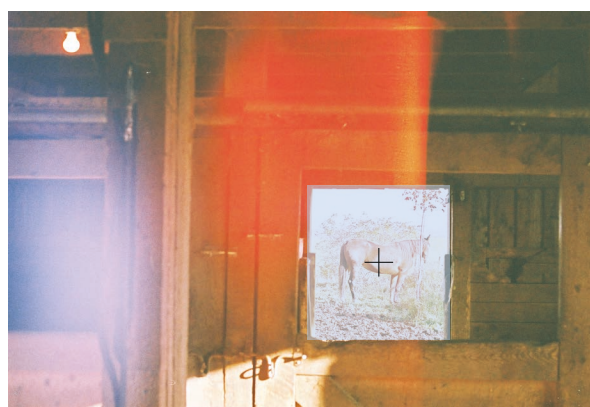
Lost dog



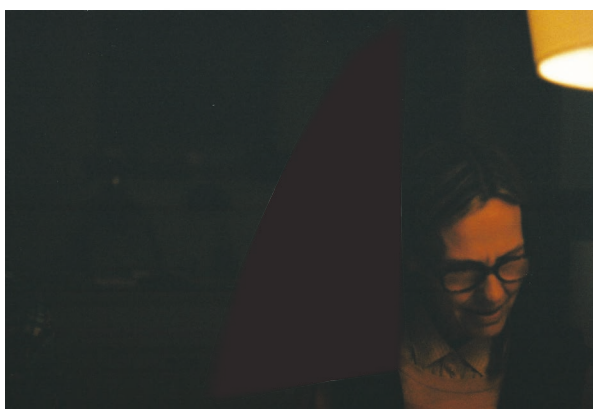
Herd of sheep



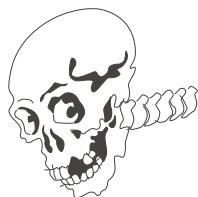
Barn cat



Window



Shadow



Memento mori



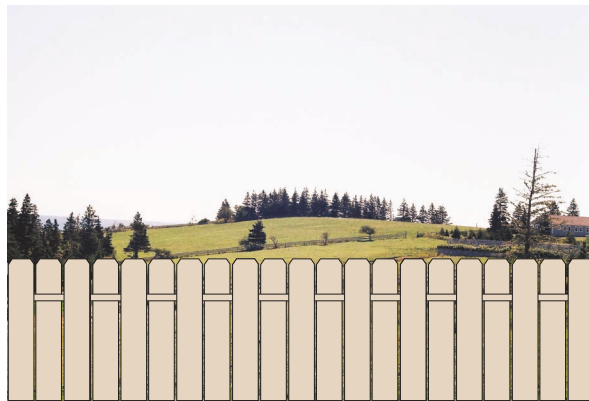
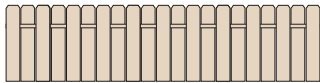
Sky at night (In reference to Henri Matisse, *The Swimming Pool* (1952) (Elderfield 1978, 165-166))



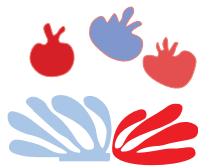
Sunset (In reference to Henri Matisse, *The Swimming Pool* (1952) (Elderfield 1978, 165-166))



Wanderer (In reference to Henri Matisse, *Icarus* (1947) (Elderfield 1978, 151))



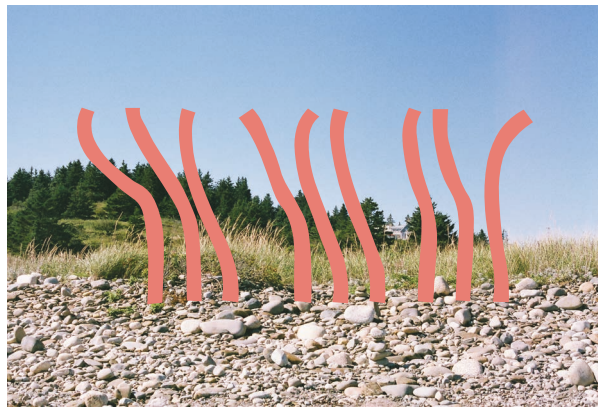
Fence



Vegetation



Dancer (In reference to Henri Matisse, *Blue Nude VII* (1952) (Elderfield 1978, 17))



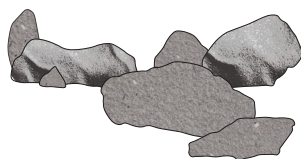
Warmth



Ghost



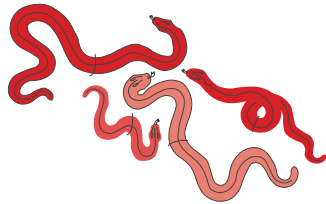
Sound of crashing wave



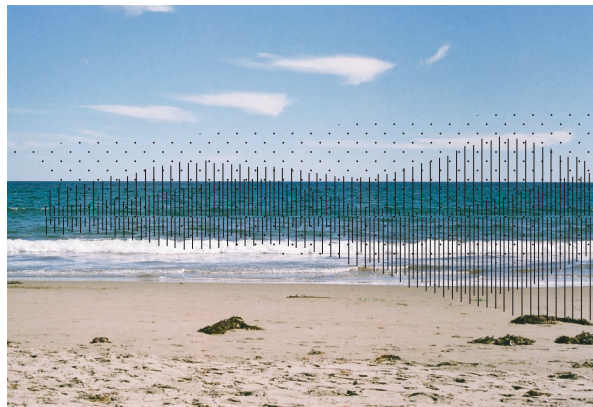
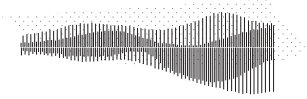
Stone foundation



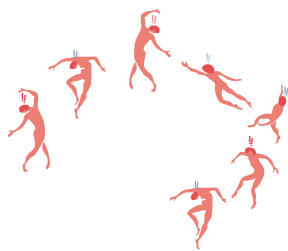
Dust bunnies



Snake



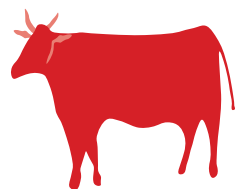
Ocean



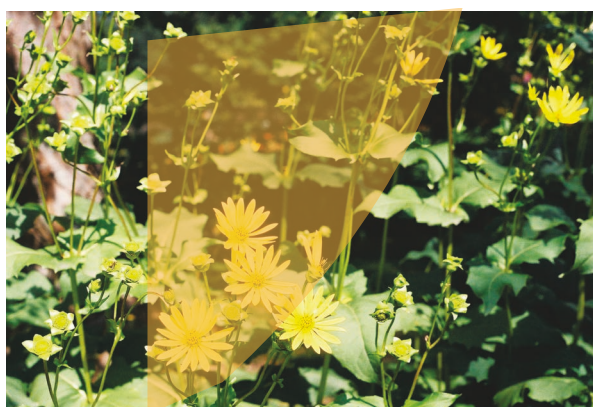
Performance (of building) (In reference to Henri Matisse, *Dance* (1910) (Elderfield 1978, 55, 185))



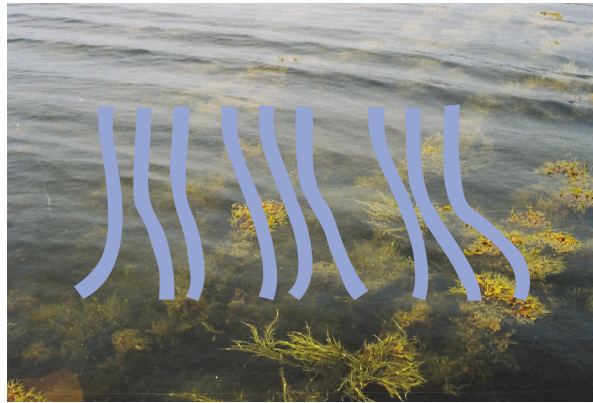
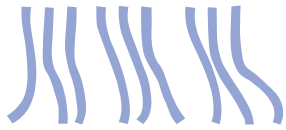
Horse



Ox



Sunlight



Cold