

**Scope for the Imagination: Cultivating Craft in the Abandoned  
Farmscapes of Prince Edward Island**

by

Jennifer MacCoul

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

at

Dalhousie University  
Halifax, Nova Scotia  
March 2022

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

© Copyright by Jennifer MacCoul, 2022

# Contents

Abstract .....	iv
Acknowledgements .....	v
Chapter 1: Introduction .....	1
Thesis Question.....	2
Chapter 2: Island: Reality and Metaphor.....	3
Paradise and the Island Appeal.....	3
Depiction in Artwork.....	5
Chapter 3: Prince Edward Island: Land and Scape .....	8
Landscape .....	8
Farmscape.....	9
Patterns .....	12
Rural .....	12
Abandoned .....	14
Chapter 4: Prince Edward Island: Art and Craft.....	16
The Island's First Artisans.....	16
Literature .....	16
Imagery.....	23
Tourism .....	24
Adaptations.....	25
Textiles.....	27
Pottery .....	28
Contemporary Practices .....	30
Chapter 5: Architecture: Crafting Scapes .....	33
Literature .....	33
Textiles.....	34
Pottery .....	36
Chapter 6: Methodology .....	39
Level I - Narrative .....	39
Physical .....	39
Interpersonal.....	40



Arbitrary .....	40
Level II - Design Motives .....	40
Epperly's "Ways of Seeing" .....	40
Contextual Influence .....	42
Reinterpretation .....	42
Level III - Enactments .....	44
Sculpting .....	44
Stitching .....	45
Chapter 7: Site.....	48
Chapter 8: Program .....	56
Seasonality .....	58
Characters .....	58
Artisans .....	58
Operators .....	58
Chapter 9: Design.....	60
Site Strategy .....	60
Artist Resident Spaces .....	60
The Homestead .....	60
The Harvest Hall + Recreation .....	65
The Studio .....	75
The Field Pavilion .....	85
Visitor Spaces.....	85
The Art Store.....	85
The Tea Barn .....	87
The Workshop .....	89
The Gallery .....	95
The Yards .....	95
Chapter 10: Conclusion .....	101
Appendix A: Text Collages.....	104
Appendix B: Image Collages .....	109
References .....	113

# Abstract

In the year 1908, Lucy Maud Montgomery published the widely known novel, *Anne of Green Gables*. Taking place on Prince Edward Island, a major theme throughout the story is the act of establishing a meaningful connection to place. As the chosen setting for many fictional stories, islands continue to fascinate and inspire individuals to utilize their imaginative and artistic instincts by providing spaces for reflection and expression of place consciousness.

This thesis intends to investigate and implement a method of design based in translation from Montgomery's written descriptions of space by introducing built interpretations performed through material strategies attributed to island artisans. An artist retreat and community workshop is proposed so as to encourage communal and personal development of the crafting arts. An adaptive re-use approach is executed to allow for a template of an existing rural island farm to act as a site authentically rooted in its place.

# Acknowledgements

Thank you to my supervisor Roger Mullin and advisor Steve Parcell for your thoughtful guidance and willingness to push me to design the best I could. I appreciate your dedication to this project and support in bringing it to its full potential.

To my architecture friends, thank you for the laughs and incredible memories that I will never forget. I truly appreciate every one of you. To Rachael, my remote thesis pal and biggest support system, I can't imagine having done this without you.

To my family, I cannot thank you enough for your constant encouragement. To my cousins, thank you for the late-night talks and virtual hangouts. To Tash, my study buddy, thank you for always being there. Dad and Dee, thank you for your immense support and teaching me the values of learning. To Grammie, thank you for watching over me during this journey. I attribute the magical data recoveries and calming presences to you.

Most of all, thank you to Mom and Dave for all of your support throughout my educational career. You have instilled in me the mindset to believe that I am capable of anything.

## Chapter 1: Introduction

Our fascination with islands stems from their unique physical features as well as their fantastical depictions in media. These self-contained places sustain communities whose devotion to their home is evident, as practices are often dedicated to elemental tasks. They exist as areas to escape when one is searching for a place secluded from the mainland to practice activities dedicated to a leisurely pace. Popular among writers and artists alike, islands have been chosen as the fictional setting for stories to take place so that there are less limits, physically and socially, for characters to perform more freely. This places islands at the intersection of reality and metaphor. An example of this intersection exists as L.M. Montgomery's *Anne of Green Gables*. Written as a fictional story, based in the real environments of Prince Edward Island (PEI), the story of Anne has acted as a major contribution to the island's global identity. Published in 1908, the story's romantic narration describes the Island in such a way that the reality of the setting is transformed into a place one could only imagine. Montgomery has been praised for her descriptions of landscape and her ability to evoke place consciousness. Her artistic analysis of the landscape abstracts its features into shapes, colours and metaphors. Along with L.M. Montgomery, other artists have played a role in both the portrayal of the Island in their art as well as contributing to the development of PEI's crafting practice.

In the modern art community of PEI, artisan shops that exhibit and sell local crafts are situated across the Island. In contrast to these vibrant shops, there exists many abandoned buildings and structures. These structures are an underutilized resource that pose a safety hazard

to humans if left without adaption. Activating abandoned places can offer a new life to a site with existing buildings offering an authentic template from which to work upon.

By acknowledging the Island's enticing refuge features as well as its existing vibrant art community, an artist retreat and community workshop that utilizes an abandoned farm site is proposed. The design is intended to manifest through a method of performing architectural analogies of literature, textiles and pottery for a built conclusion.

### Thesis Question

How can culturally significant art forms of PEI infer a method of architectural revival in its abandoned farmscapes?

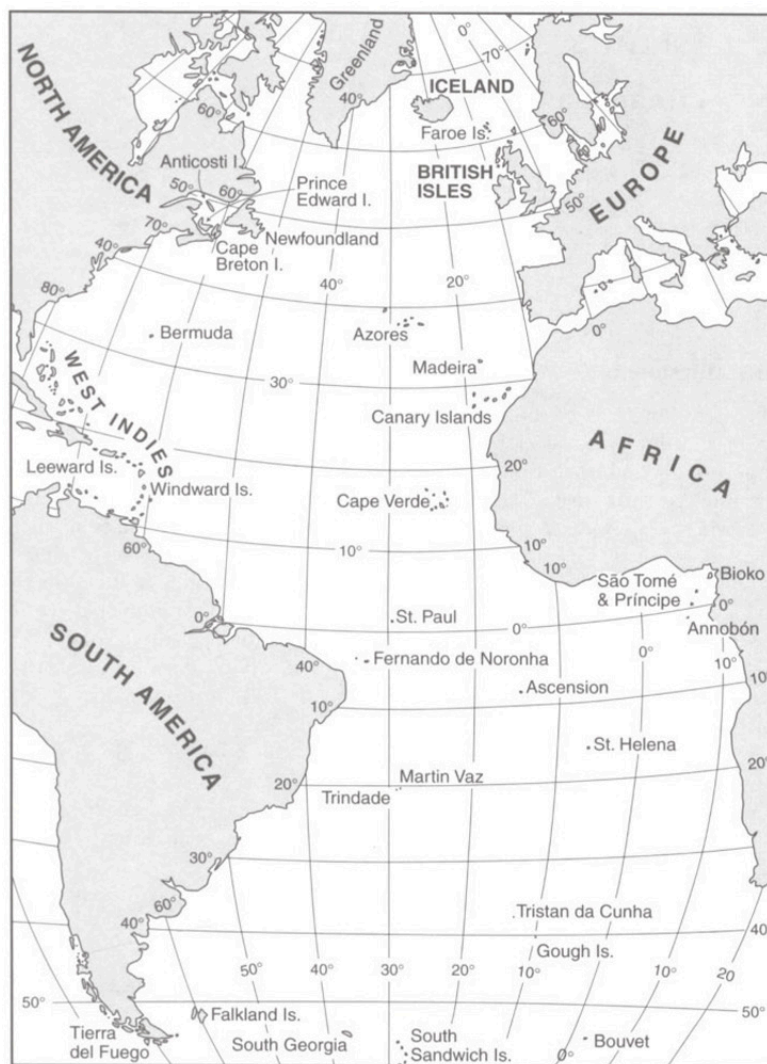


An Island and its comprehensive boundary.

## Chapter 2: Island: Reality and Metaphor

### Paradise and the Island Appeal

When we think of an island, what comes to mind is a landscape with comprehensible boundaries secluded from the mainland and usually entails an independent set of cultures. They are considered ideal in nature, as their remoteness and unique physical features lend themselves to a feeling of refuge. This temporary dissociation from the fast-paced modern world is appealing to many. Their



Islands of the Atlantic Ocean. (Royle 2001)

physical disconnection positions islands at the forefront of the concept of 'paradise.' In 1939, the Governor-General of Canada stated what he believed gave islands their "special charm", he said, "I think the main reason is that an island has clear physical limits, and the mind can grasp it and make a picture of it as a whole" (Royle 2001, 11). We, as humans, are comfortable with what we understand. The exploration of the cosmos, for example, is a topic that frightens people simply because we cannot physically measure where it begins and ends nor comprehend the scale at which it exists. Its limits are genuinely arbitrary, whereas an island on Earth is in a location we know with clear limits and a comfortable scale that we can accurately measure. That, amongst other characteristics, places islands in our minds as the ultimate getaway. Part of their appeal also lies in the act of the journey. One must travel over water in some capacity to get there. This can be done by car over a bridge, by airplane, or even better, by boat.

Part of the island attraction tempts individuals seeking exploration and equanimity to travel away from the familiar mainland and find refuge (Royle 2001, 11). This act of escapism is often performed by writers and artists who feel they need a more primitive setting to get inspired. Author William Sutcliffe was suffering from writer's block, and to combat this, he travelled to the Greek Cyclades where he believed he could "relax and think things through" (Royle 2001, 14). This strategy ended up working in his favour, as he finished his novel and dedicated the final chapter to Amorgos, the place that aided him past his block (Royle 2001, 15).

## Depiction in Artwork

The portrayal of islands in art and fiction often begin with the travel sequence. The main character performs either involuntary or voluntary isolation (Le Juez 2015, 1). Involuntary isolation comes in the form of shipwrecks or plane crashes. A dramatic event occurs at the beginning, resulting in the character being stranded. This devises the ultimate goal as escaping the island. Voluntary isolation, however, depicts the character's willingness to travel to a remote location to purposefully explore.

Writers use islands in their stories to portray a setting with more freedom to enact events with limited restraint. By using islands as a contextual strategy, the writer creates their world from a blank slate to which they can apply attributes. The island setting allows the characters freedom from normal society, fewer constraints, and the ability to practice more primitive activity in a place with natural limits (Royle 2001, 13). An example of a story that portrays involuntary isolation on a fictional island is William Shakespeare's, *The Tempest*. Printed and assembled in 1623, the tempest depicts a group of characters forced to dock their ship on a nearby island due to a sea storm created by Prospero, a Duke who has the ability to control the weather (Shakespeare 2019). Mythical themes are present throughout the story, and do not require much justification as the main setting for the story is an island.

This duality of using islands both as inspirational reality and fictional context remains an exciting concept. The reality and metaphor, or as Baum would put it, "perfection of an island" and "fact of difference," places islands at a state in-between reality and metaphor. Baum combines his





Painting depicting the character Miranda from Shakespeare's *The Tempest*. John William Waterhouse, *Miranda*, oil on canvas, 1916, private collection. (De La Iglesia Ramos 2021)

statements to make sense of the boundedness feature and claims this is the appeal that draws in writers and artists (Royle 2001, 12). Perhaps between the real and the fantasy exists a metaphysical sector where attributes of both extremes exist simultaneously. A purgatory of sorts, where there are physical characteristics with a fantastical presence and metaphorical thoughts that are concrete and tangible. In his article, Taylor Eggan uses the term 'landscape metaphysics', which implies an abstraction of the landscape and a "transmuted reality," which ultimately secures a sense of belonging (Eggan 2018, 407). Landscape, according to Eggan, is ideological and philosophical as well as political and ontological (Eggan 2018, 407). These labels describe the landscape as much more than a physical naturalistic setting but insinuate it strongly influences the viewer and their conscious acknowledgement of their surroundings. In *The Poetics of Space*, Gaston Bachelard speaks to a writer's communication of his fictional world. He relates that the influence of the environment on man is much

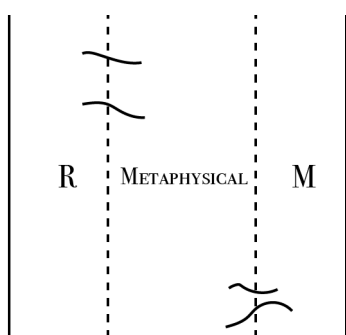


Diagram of reality, metaphysical and metaphoric levels.

more impactful than that of the characters on each other (Bachelard and Jolas 2014, 68).

He comes to realize that the cosmos molds mankind, that it can transform a man of the hills into a man of islands and rivers, and that the house remodels man. (Bachelard and Jolas 2014, 68)

This transmission of 'man of the hills' to 'man of islands and rivers' speaks to the sense of belonging that everyone is striving to find. This is perhaps an example of the 'reality' and real-life implications of an island's physical boundaries on us. Metaphor is then attributed to the fictional depiction of islands as presented earlier. As islands dominate our conscious tangible understanding of context (body) as well as the stimulation of reverie (soul), they exist as landscapes that can encompass multiple levels of our consciousness. Acknowledging the all encompassing experience of an Island sets the stage for further exploration and acts as a fundamental base on which this thesis is based.

## Chapter 3: Prince Edward Island: Land and Scape

According to the 2021 Prince Edward Island visitor's guide, "islandness" is defined as,

That special something that you feel when you're on Prince Edward Island. You'll recognize it the moment you arrive, but you may not be able to put your finger on exactly what it is. ... Our way of life here on the Island is unique; you will feel relaxed yet excited, stress-free and alive! Prince Edward Island might be small, but we're surprisingly abundant in adventure and activities. The feeling you get on the Island is one of a kind. Everyone can use a little Islandness in their life, and we can't wait for you to experience it when the time is right. (PEI Department of Economic Growth, Tourism and Culture 2021, 4)

### Landscape

Prince Edward Island (PEI) is located in the eastern Maritimes of Canada and exists as the country's smallest and most densely populated province. It has been given many names



Prince Edward Island's context in Canada. (Base map from Free Vector Maps n.d.)

throughout its life including 'Garden of the Gulf', 'Million Acre Farm', and 'Abegweit', which is Mi'kmaq for 'Cradled on the Waves' (Baldwin 2009, vi). These titles describe the islands naturalistic reputation. An iconic attribute of the island is its geological uniqueness. Rich red soil and sand cover the landscape, getting its colour from iron oxide, otherwise known as rust. The Island's dynamic edge is made up of expansive beaches and cliffs, all adorning the signature red colour. Its inland attributes consist of low undulating hills, dotted with homesteads and carved into with running waterways.

Navigating the landscape can involve various forms of transportation. Road networks span the Island and allow for both inland and coastal exploration. Island coastal drives are marked on maps to allow for a constant view of the water and easy access to coastal destinations. The Confederation Trail travels the length of the island and serves as a pedestrian and bike corridor. The trail begins on the eastern end of the Island in Tignish and finishes in the western town of Elmira, with a total length of about 435 kilometres (Tourism PEI 2021c). The constant motion on these marked trails and roads provide evidence of landscape exploration occurring internally and coastal throughout the province.

### **Farmscape**

Early settlement on PEI occurred slowly, as harsh winters made it difficult for incomers to build. As PEI's population began to increase, it was noticed early on that the geological makeup of the land had agricultural potential (Baldwin 2009). Forests were cleared to allow for more fields dedicated to harvesting and pasturing. This instilled agriculture as the Island's top economic practice, and remains so to this





Map showing PEI's coastal exploration through its coastal drives. (On The World Map 2021)



Map showing inland exploration through the Confederation Trail. (On The World Map 2021)





Postcards found with the title "Prince Edward Island". (Culhane n.d.)





Image showing patterns of farm fields and road networks. (Google Earth 2021)



A closer look at the patterns of farm fields and road networks. (Google Earth 2021)



An even closer look. (Google Earth 2021)

day as over 40% of the land is dedicated to farming fields (Government of PEI 2021). Since almost half of the Island's land is used for cultivation and livestock programs, there is much to be explored on the potential evolution of these spaces. Their direct engagement with their landscape sets up an established relationship that can be built upon.

Its aquaculture is also a major resource as PEI is considered the top global tuna exporter and one of the top lobster-fishing locations. The island's ability to independently provide for its communities and trade resources with other provinces and countries gives PEI a practical identity on a global scale.

## Patterns

The landscape formations of the Island exists as dramatic dunes and cliffs that line the Island's edge, while inset grasslands and pastoral fields gently roll along. Manipulation of earth comes in various forms and is performed by farmers. Their systematic analysis of their fields and crops result in patterns of manipulation that allow their growth to flourish. The recognizable sculpting of ridges and furrows allows for water to run through channels to properly irrigate crops (Brouwer et al. n.d.). At a larger scale, berms and mounds create proper and efficient edges and division of spaces. This digging and piling of earth create patterns that blend into the rhythm of the low-lying hills and add to the overall image of the landscape. The scale and aesthetic qualities of these patterns are challenged and experimented in this project, with the intention of exploring their full capabilities.

## Rural

According to the State of Rural Canada Report, PEI is Canada's most rural province (Randal, Desserud,



A diagram and photo comparison of the ridge and furrow pattern. (Diagram from Van Dijk n.d., photo from Tourism PEI 2021a)

and, MacDonald 2015, 57). They surveyed Islanders to understand what their definition of rural was. According to Islanders, rural is attributed to any place outside of the four major municipalities of Charlottetown, Summerside, Stratford and Cornwall. This results in 53% of the population living in areas that have been deemed rural. Unlike the other provinces where experiencing rural land is rare, Islanders see it as the usual way of life.

An element of rural towns that lends themselves to steadily paced activity is their history of embracing natural rhythms based on pre-modern modes of living. This primitive way of using the movement of the sun as well as seasonal progressions related to nature further connect its inhabitants to the place. Although there are some cons to living far from a municipality, there are many pros that justify the advocacy of a rural way of life. One is that people are more in tune with their circadian rhythm, which has been connected to working and productivity and could be something harnessed to benefit work. Other advantages include reduced noise and light pollution, which allows for enhanced natural acoustics as well as provides a clear view of the starry night



skies. This pollution reduction favours a deeper connection to one's natural surroundings. Incorporating a facility into the Island's rural landscape has the ability to bring more traffic to an otherwise isolated location and disperse traffic concentrated in the denser populated towns.

## Abandoned

Prince Edward Island has many abandoned buildings, which are perhaps the best examples of nature dominating structure. Some have their roofs caved in, and others remain as a pile of rubble. Unutilized structures can become a threat to human safety and waste valuable materials. Farms are often abandoned due to the inability to sell land or pass on a family farming business. Building and nature begin to merge as they literally intertwine over time, while natural elements begin to mesh with built elements. This resembles the hierarchy of nature that Montgomery often viewed in the world around her. Photographs from the 1800s, exhibit her pictorial perspective, which places nature as the main subject, and buildings as the supporting characters.



Image comparison showing an abandoned structure (left), and photograph taken by L.M. Montgomery (right), highlighting nature in the foreground. (left photo from Abandoned PEI 2018, right photo by L.M. Montgomery 1890 as cited in Epperly 2007)

The community of PEI has voiced their admiration for unused buildings in the form of social media posts. On a Facebook page entitled, “We Love PEI”, members are welcome to share and comment on topics about the province. Members have documented the collapse of a house in various stages of decay. The comments range from their emotions toward the unfortunate collapse as well as statements showcasing that they have been keeping tabs on this building that they have grown to care about it.

By providing a method that not only includes modern practice but activates a structure that would otherwise collapse, the project emerges with traditional Island construction acting as a template from which contemporary ideas can be incorporated.

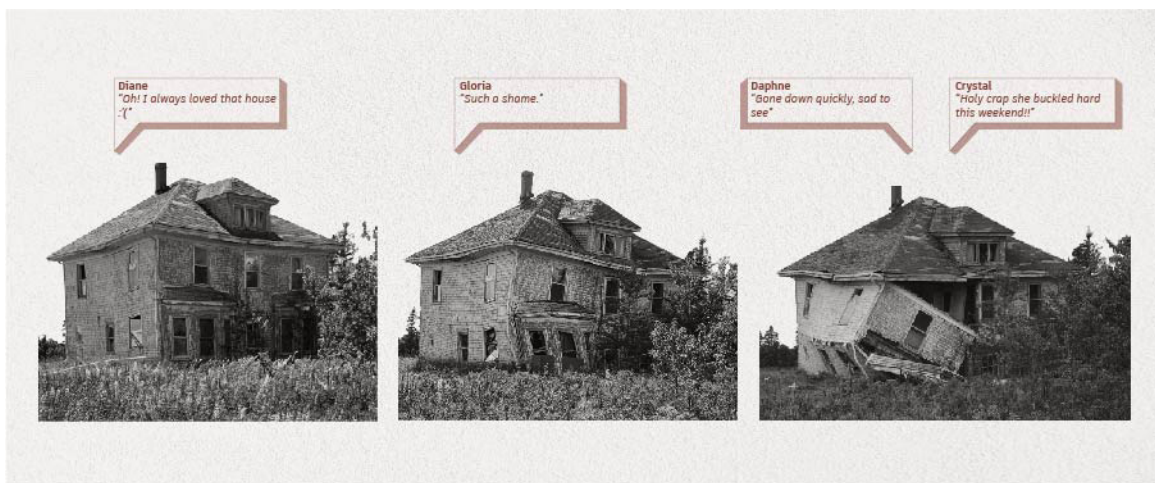


Image series depicting a home at various stages of decay, associated with relevant comments from community members. (Images from Schneider 2021)

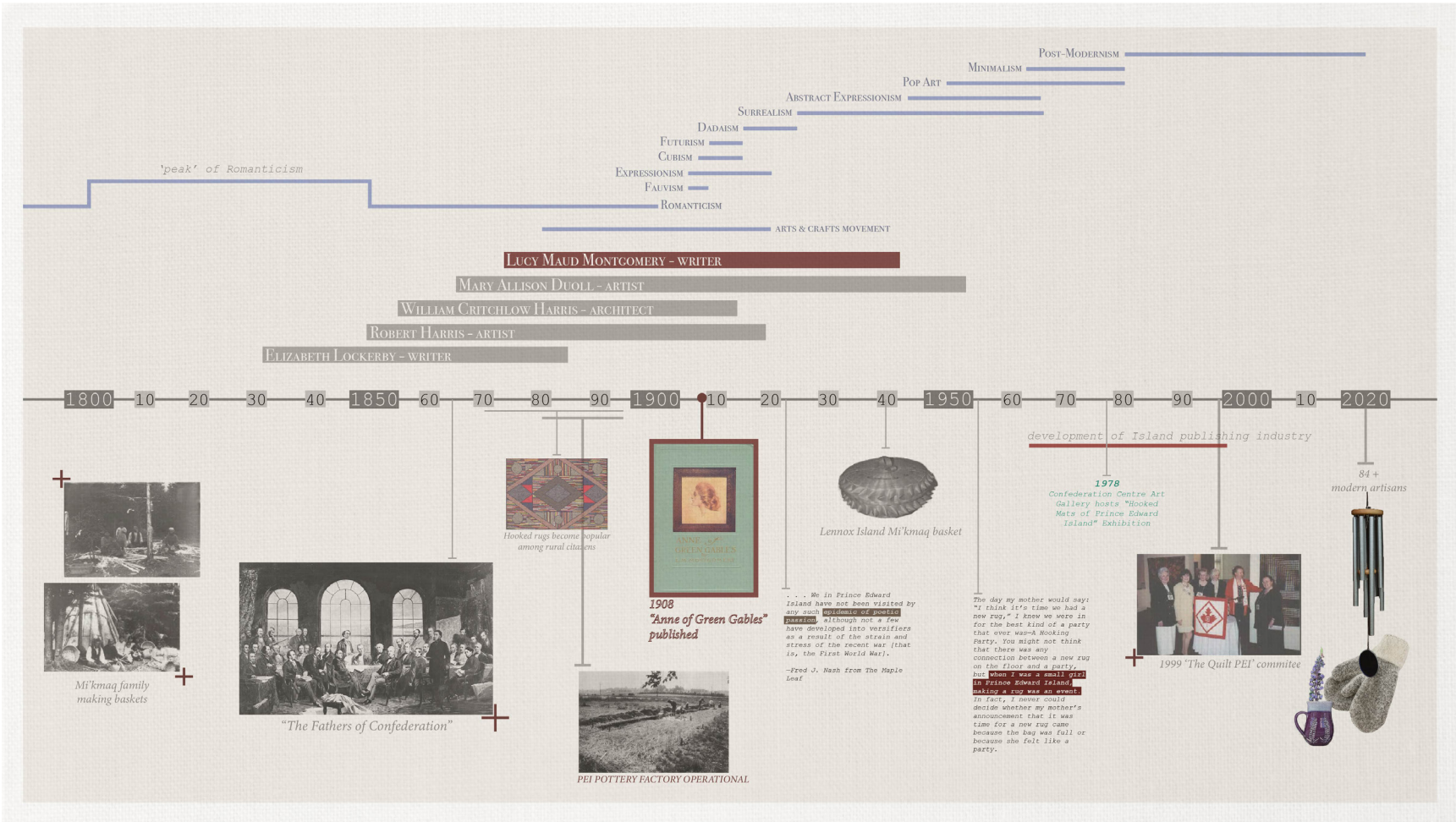
## **Chapter 4: Prince Edward Island: Art and Craft**

### **The Island's First Artisans**

One of the first examples of culturally significant art practices on PEI was performed by the Mi'kmaq community and remains an important part of their culture. Basket weaving was practiced, particularly by women, to serve their families. Their products were created with the intent of providing for survival needs rather than for money or a desire to produce a product of self-expression (Sark 2000, 12). Baskets acted as a way to carry food as well as aid in fishing. These practices ended up aiding in the prevention of their displacement by the European settlers. A trading system was introduced so that resources were swapped to protect their community from being uprooted (Sark 2000, 12). The ritual of basket weaving entails much more than the action itself. The weaving process is accompanied by oral history passed down through generations. To live in harmony, youth learn from their elders (Sark 2000, 13). This tradition, along with the Mi'kmaq's conscious way of connecting to nature provides an example that art truly encompasses the individual as well as the collective experience in its creation. It is also a timeless practice, where old traditions are appreciated and new techniques are welcome to add to the diverse network.

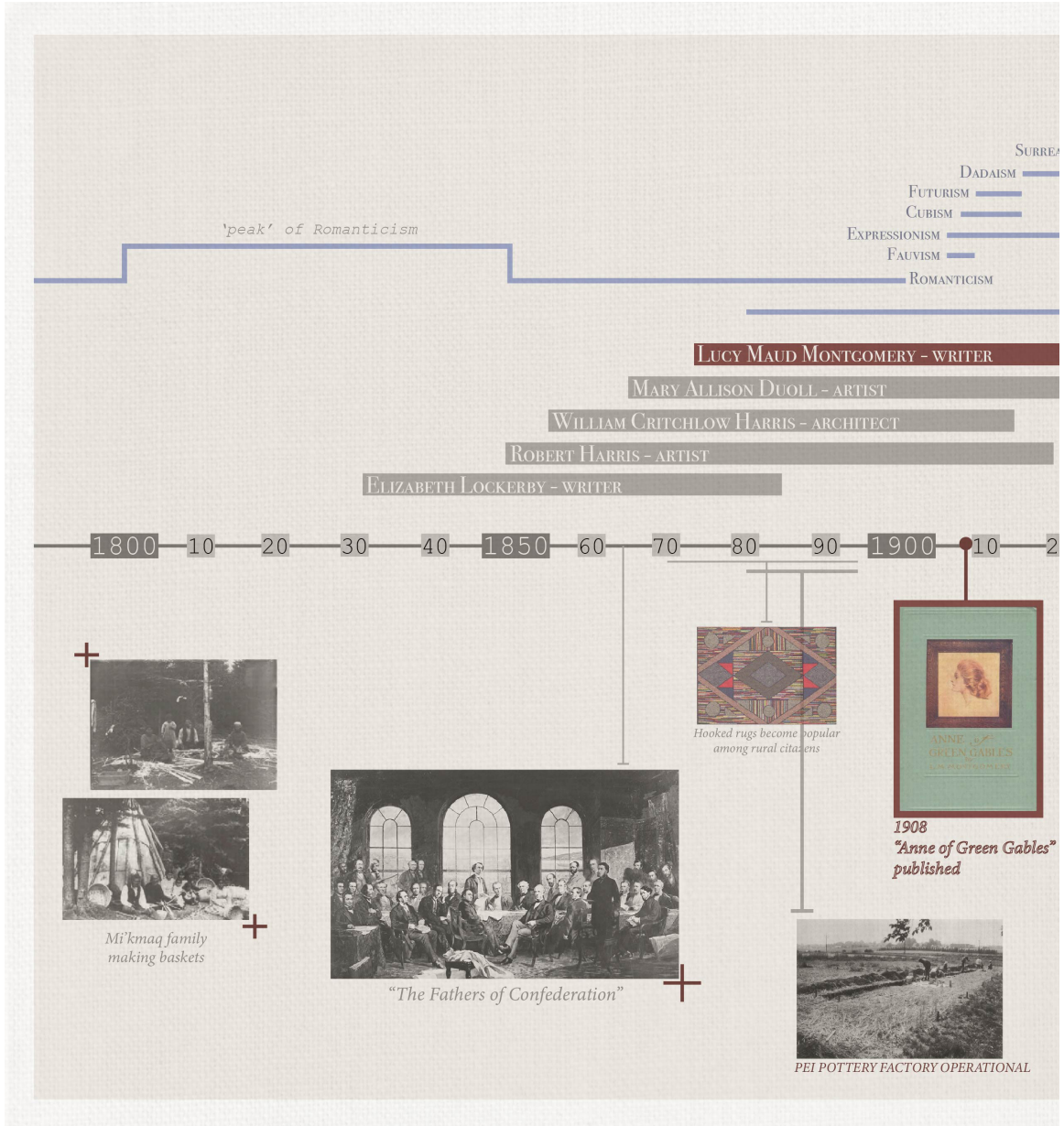
### **Literature**

PEI possesses a global identity related to its aesthetic features and compelling atmospheric qualities as conveyed through depictions of various artists. The most notable creation that places Prince Edward Island as its contextual

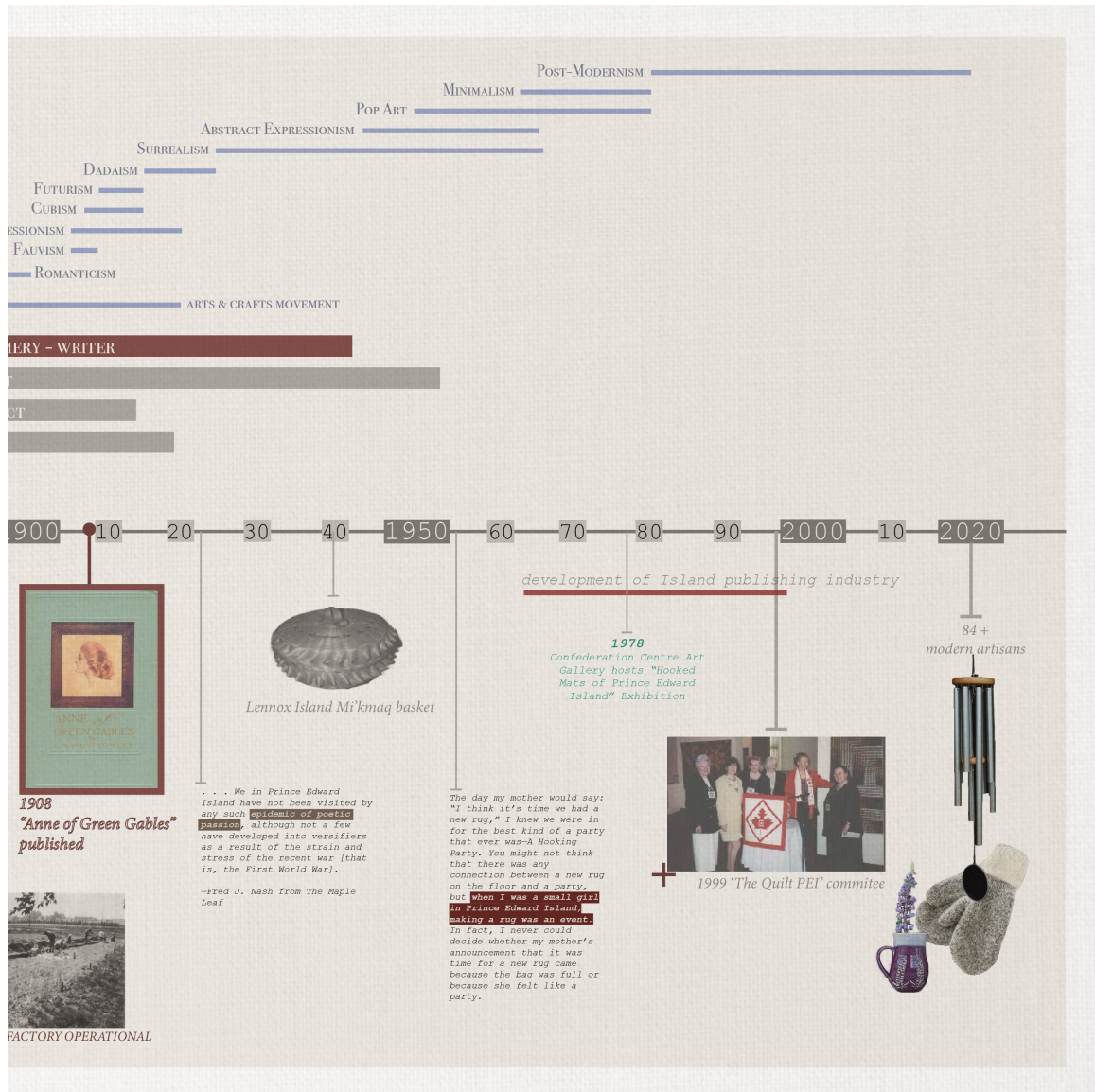


Timeline of artisan historical context on PEI.





The first half of the timeline displaying relevant historical moments in art up to, and including, the publishing of *Anne of Green Gables*.



The second half of the timeline displaying relevant historical moments in art after the publishing of *Anne of Green Gables*.

subject is L.M. Montgomery's *Anne of Green Gables*. Gaining global recognition through its various forms of consumable media, the story of Anne has resonated with many people and has been translated to over 30 languages. Published in 1908, the story depicts the heroine's journey as an orphan girl who travels to Prince Edward Island from Halifax, Nova Scotia and grows up in the fictional town of Avonlea. A common theme throughout the story is the presence of landscape in all that Anne does and its ability to exert an influence onto the characters. Montgomery has been praised for her ability to evoke the landscape and elicit a sense of place consciousness, providing the reader with the ability to imagine a picturesque PEI with ease.

To begin translating literary themes, we must first identify the major themes that contribute to the novel's central plot, and thus its appeal. The overarching theme here is the sense of belonging. An orphan girl travels to a neighbouring province, only to find out that she was not whom her supposed adopted guardians had sent for. She strives to prove herself to them, and prove that she does belong in this place. A place that she makes an immediate connection with when she lands at the train station. The enacting of creating a sense of belonging relates to connections that span multiple groups. This belonging is projected onto other characters as well as the natural world around her. In her article titled, "Embodied Landscape Aesthetics in Anne of Green Gables", Irene Gammel speaks to the reciprocal nature of Anne's experience as, "creating a narrative about the landscape and forming a sensuous relational interplay between the human and vegetation worlds" (Gammel 2010, 228). This interplay is all-encompassing, as she admires and appreciates the place and its people as they are. She



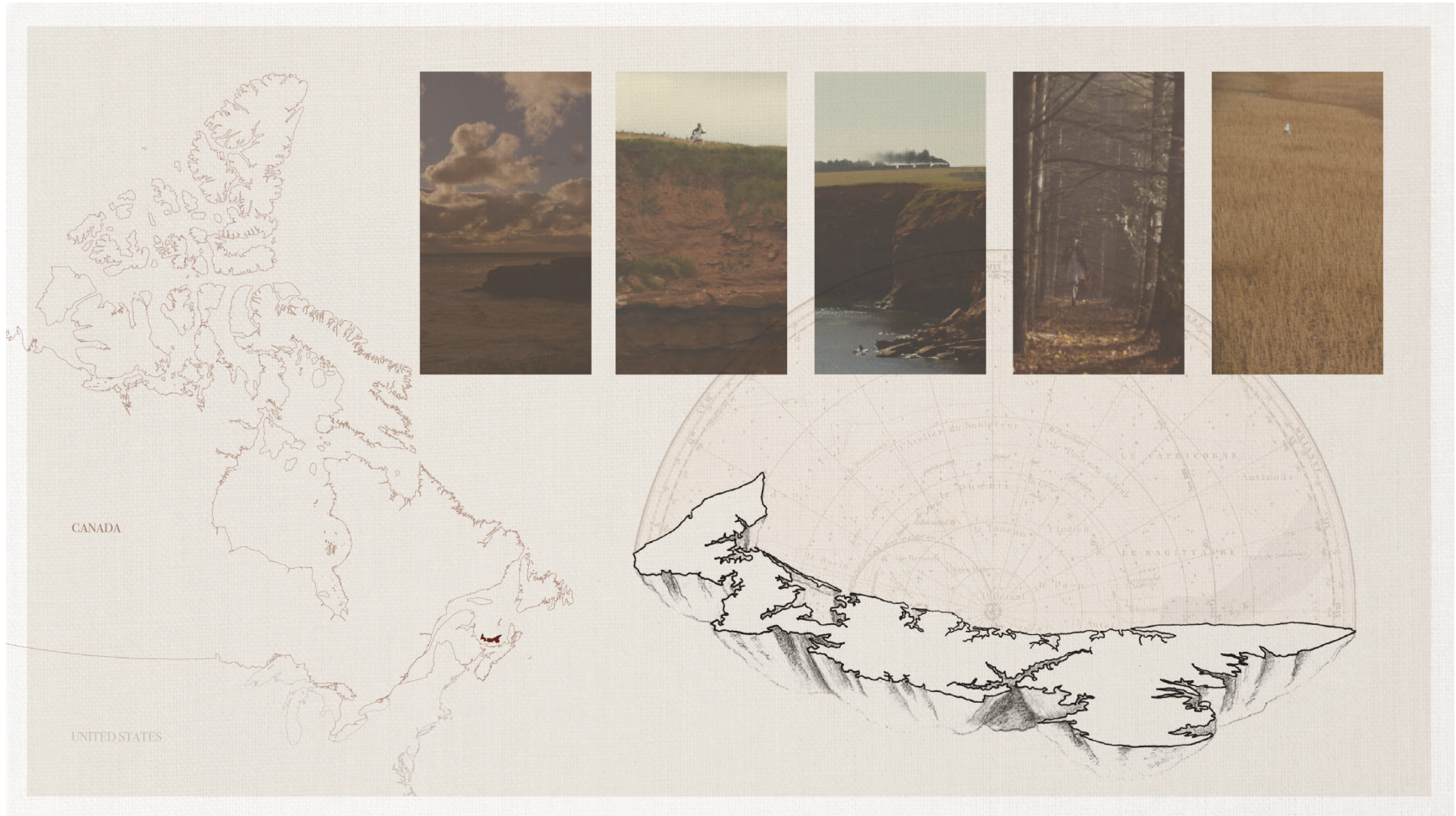


Image showing PEI's context within Canada alongside a sketch depicting its islandness. (Base map from Free Vector Maps n.d.)



enters this new world with an objective, not to change this world, but to see it for its beauty and let the world change her. Anne's character poses as a newcomer who has never seen Prince Edward Island before, nor any place like it. To its inhabitants, it is a place with flora, fauna and geology that is suited for cultivation. It is a land of production and maintenance. When Anne enters this place for the first time, we begin to see her visual analysis of these productive spaces. Her conclusion is that of an aesthetically beautiful palette of shapes, colours and metaphors. We see this especially when she travels down *The White Way of Delight* for the first time as she expresses her emotion toward the place.

The 'Avenue,' so called by the Newbridge people, was a stretch of road four or five hundred yards long, completely arched over with huge, wide-spreading apple-trees, planted years ago by an eccentric old farmer. Overhead was one long canopy of snowy fragrant bloom. Below the boughs the air was full of a purple twilight and far ahead a glimpse of painted sunset sky shone like a great rose window at the end of a cathedral aisle. (Montgomery 1908, 24–25)

Although her potential guardian, Matthew, agrees it is indeed pretty, Montgomery writes of Anne's evaluation as a thorough analysis of her sensual experience. Montgomery portrays an analysis of the landscape that abstracts its features, yet remains detailed to form a mental picture. This is an example of positioning an artistic lens on the visual analysis of space. The mental conclusions drawn from ones surroundings are filtered and analyzed through new patterns. Contrary to the systematic analysis of the farmer as previously mentioned, the painterly view of an artist allows for a new perspective on the landscape to emerge, and for new information to be extracted.



Collaged image superimposing the ridge and furrow ground with abstracted shapes to challenge its meaning and scale.

## Imagery

Writing was L.M. Montgomery's primary mode of expression, however she also partook in the art of photography. This proved to be a helpful addition to the study of her writing. Much comparison was performed between the way Montgomery wrote about the world, and saw it through a lens. In her chapter of the collaborative article *First Hand: Arts, Crafts and Culture Created by PEI Women of the 20th Century*, Sasha Mullally speaks to the work of female photographers practicing on the Island. As "shooting" was becoming a popularized hobby, with Kodaks available for purchase for one dollar, many middle-class individuals were attempting the photographic arts (Mullally 2000, 75). This hobby also required a considerate amount of dedication, as the process of developing photos during this time involved the use of dark rooms along with time and money. Mullally claims that photographs "are often taken as testaments to the truth of a person place or thing" (Mullally 2000, 76). She also claims that Montgomery's imagery resembled the

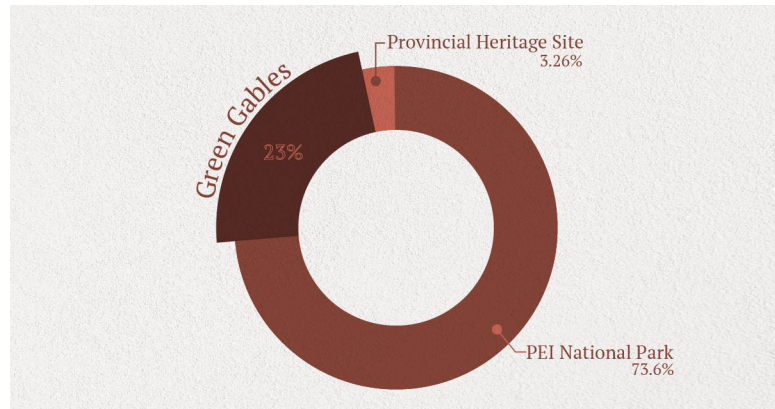


Photographs by L.M. Montgomery superimposed with abstracted shapes drawn from the environment. (Photos by L.M. Montgomery 1900, as cited in Epperly 2007)

way she wrote and titled them both as “romantic”. When we regard Montgomery’s writing and photographic style, there is an inherent connection between the two. As much as she described the layered environments in her text, there are elements of foreground, mid ground and background in the images. If we consider Mullally’s observation of the power of the photograph, coupled with Montgomery’s text, there exists a large amount of evidence on how Montgomery regarded and processed sensory information. This holistic observation of the environment infers the potential to create a layered set of spaces articulated through an architectural approach.

### **Tourism**

The major contributors that draw tourist to the island each year are heritage sites, green gables, and national parks. As the most recognized figure of PEI, Anne of Green Gables draws in a large portion of tourists to the Island each year. The tourist district of Cavendish acts as a popular destination, as it is the birthplace of L.M. Montgomery and is therefore home to many places that wear a “Green Gables” tag to



Graph showing popularity of tourist destinations on the Island in August of 2019 (Tourism PEI 2019).

draw attention and business. Facilities offering a Green Gables experience range from experiential destinations, to shops and entertainment (Tourism PEI 2021b). Their interpretations of the novel are quite literal, in that they often have a red haired women dressed as Anne walking around.

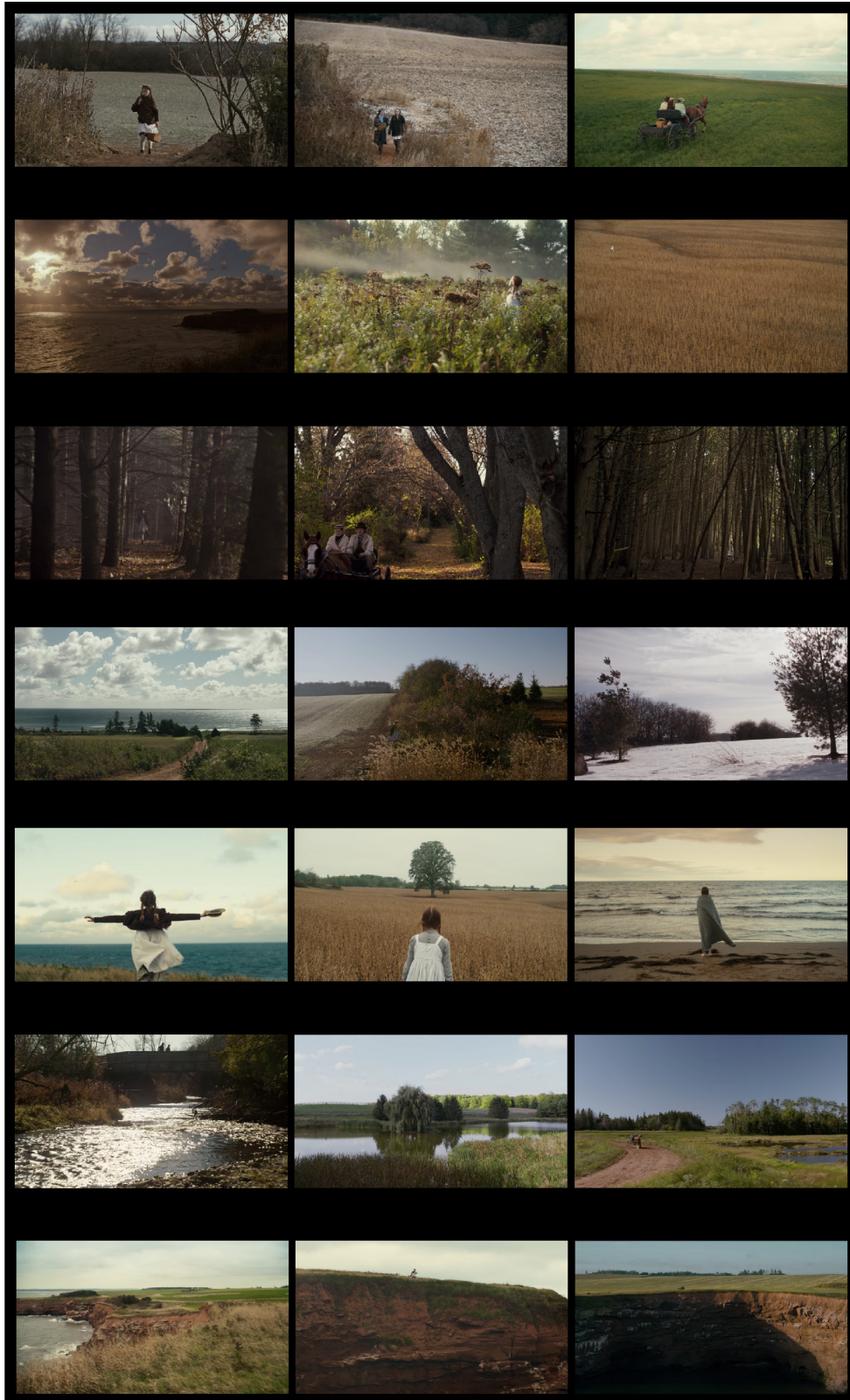
### **Adaptations**

Due to its overwhelming success, the story of Anne has been adapted to various forms of media during its growing popularity in the 20th century. Four movies have been made that depict Montgomery's story and span from 1985 to 2008. In the 1970s, an anime television adaptation was created which added to the existing large fan base in Japan.

Fans are welcome to experience the story live through the popularized musical portrayal hosted at the Confederation Centre in Charlottetown. Recognized in 2014 by the Guinness Book of World Records, "Anne of Green Gables - The Musical" is the longest running annual musical theatre production in the world (Tourism PEI 2021b).

The most recent adaptation is the television series *Anne with an 'E'*, which first aired on Netflix in 2017, over 100 years after the original novel was published. Currently, with three



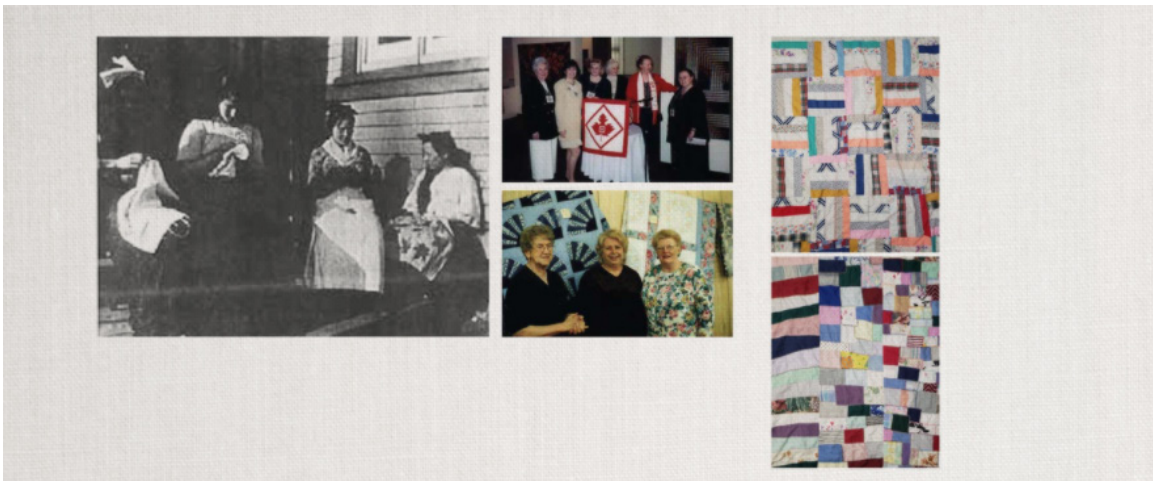


Series of screenshots from the show *Anne with an 'E'*. Landscape shots signify character movement and/or change of scene.

seasons available to watch, the show depicts Montgomery's story as it is written, with a few more characters and situations added varying slightly from the original. The videography of Anne's story intends to capture PEI's landscape to do Montgomery's prose justice. Transitions of settings showcase wide shots of PEI's cliffs and fields as characters travel across them, exaggerating the perpetuity that Montgomery conveys in her descriptions. As the story of Anne is continuously adapted and re-imagined for each new generation, it argues that the themes presented, as well as Montgomery's descriptions of place, remain timeless and endlessly inspiring.

## Textiles

The term 'textile' refers to a wide variety of activities involving fibrous materials. According to the Oxford Dictionary, textile is defined as, "any type of cloth made by weaving or knitting" (*Oxford Advanced American Dictionary* 2021). On PEI, the art of textiles has its roots in rural culture. This can be attributed to the large distance between rural sites and city centres, as rural inhabitants had less access to textile commodities that



Images of quilting bees and the traditional gathering of textile making. (Images left and center from Beaumont and Zakem 2000, 95)

were imported (Nicholson 2000, 58). Both mats and quilts could be made using recycled materials found in the home. Quilts can be stitched of unused clothing, scrap fabrics and blankets that no longer serve their purpose. Mats were considered to be less precious, and therefore rags were often used. These methods of “productive leisure” allowed rural inhabitants, most often women, to artistically express themselves in a way that also served their home (Nicholson 2000, 58). The house ultimately becomes an informal gallery. The popularity of adorning a handmade textile piece in the home began to grow in the late 1900s. Nostalgia for “rustic homemade items” began to increase for mats and quilts, as they were now being recognized as commodities (Nicholson 2000, 60). PEI’s Holland College of Visual Arts was now offering classes in visual arts including quilting, weaving and pottery (Nicholson 2000, 61).

Textile art on the Island has long been recognized as a community practice, and a way for communities to come together and learn from each other. The tradition of quilting bees and hooking parties gave women in rural communities an opportunity to gather and create together. By performing this repeated tradition, it became a social ritual. Along with the creation of textile products came storytelling, conversing, bonding and creating ties of friendship (Ledwell 2000, 3).

## **Pottery**

Pottery has a long history on the island. Before freelance artisans was a factory in Charlottetown named the PEI Pottery Company, which operated from 1880–1898. Although its activity was short-lived, it remains as a significant part of PEI’s history. It produced many pieces of earthenware including jugs, jars and bowls (PEI Museum and Heritage





Detailed shot of most common PEI Pottery Company maker's stamp. Donated by Dr. Norman Hubbard. Photographed by Meg Preston. (PEI Museum and Heritage Foundation n.d.)

Foundation n.d.). A significant component to the factory was the clay used in brick and pottery making was harvested on-site. A newspaper article outlined the geological makeup of the earth.

A short distance from the surface is a layer of superior brick clay, from four to six feet deep. Under this is a layer of sand and sandstone, beneath which is a layer of fine red clay, which is used for pottery purposes. The thickness of the latter layer has not yet been discovered, but in digging a well a short distance from the last the same clay was found to be thirty feet thick. (Webster 1982)

The artifacts created in the factory, now reside in museums across Canada. Although they are all engraved with an identifier, the colour alone manages to signify the artifacts place of creation.

Known for her use of island clay, Mary Allison Duoll (1866–1935) is considered to be PEI's first professional female artist (Kowalik 2000, 116). She had a long and prosperous career including the study and practice of painting and pottery (Kowalik 2000, 116). Her work was known across Canada, as well as in the United States. While in New York, she initiated a painting and teaching studio, which



Excavation of PEI pottery site. (Webster 1982)





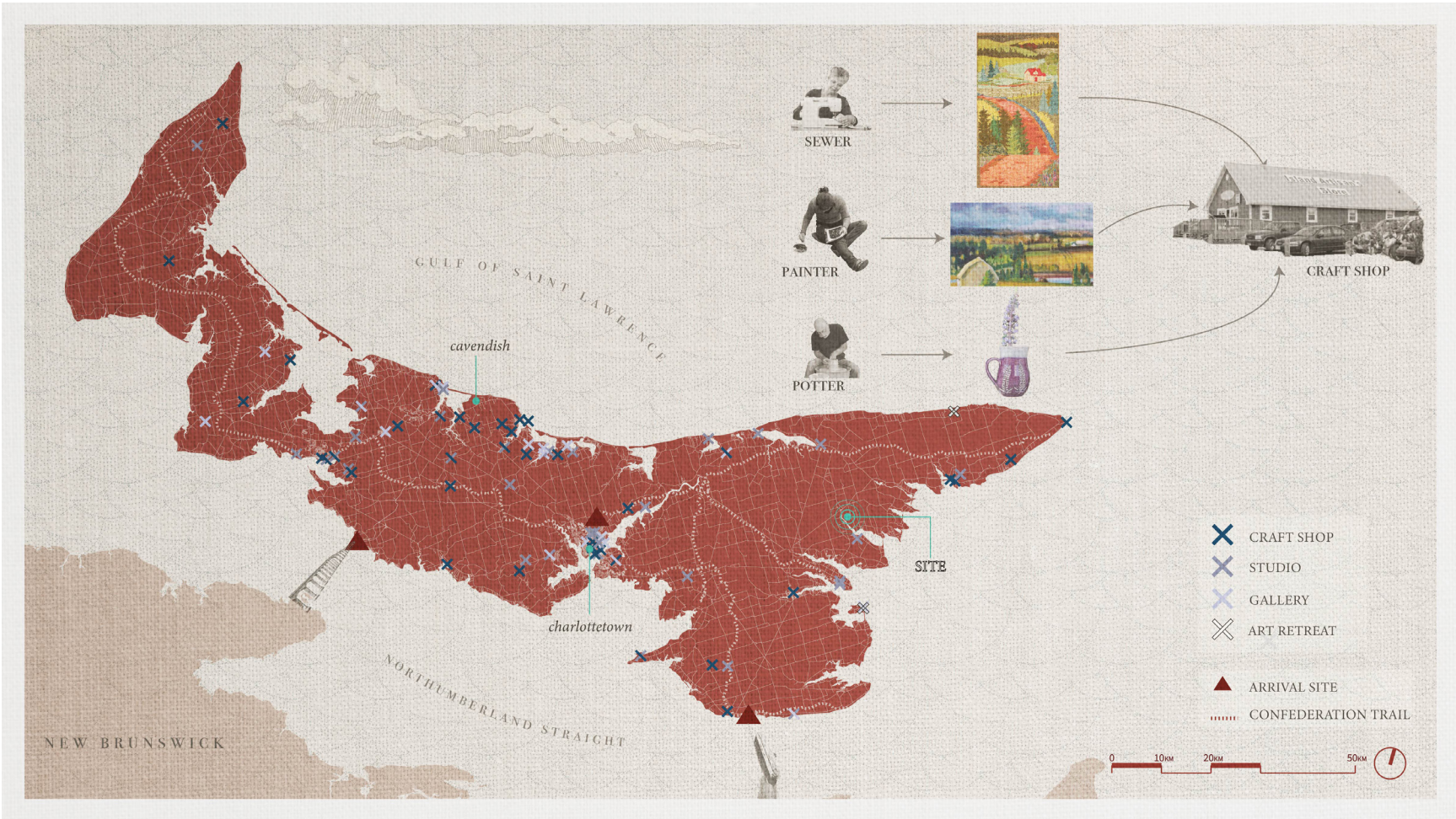
A two-handled pot featuring blue and turquoise glaze commonly used in Doull's pottery practice. (PEI Museum and Heritage Foundation n.d.)

garnered her attention and eventually became a member of the Women's Art Association of Canada (WAAC)(Kowalik 2000, 116). In 1920 at the age of 54, Duoll set up a personal studio in Cape Travers where she used pottery as a primary medium as arthritis began to set in. Mary was an important figure in paving the way for many more female island artists to achieve success in their work along with establishing PEI as a place of renowned artwork.

### **Contemporary Practices**

PEI has been the subject of artistic creations that encompass various mediums including paintings, pottery, textiles, jewelry, metalwork, woodwork, glass and much more, all while using local inspirations. PEI's affluent art community has over 84 locations island-wide that make and sell pieces of visual art (Tourism Industry Association PEI 2021). Although most exist as independent studios and shops for art purchase, there are few that offer classes and/or demonstrations of their specialty work. There is a lack of participatory activity among the affluent art community that has the potential to welcome visitors from away by inviting them into the curation stage of art making. Their hours of operation are often seasonal or operating on a 'by appointment or chance' basis. This results in an open and active art scene in the summer months, and obsolete activity during the remainder of the year. By encouraging visitors to engage in the creation of art year round, the connection to place is enhanced. Operating in various seasons allows visitors to achieve further satisfaction during their stay while contributing to the diverse creative community of the Island.

Art installation events also take place and encourage local business for submissions to create an exhibit. For



Map of PEI showing current artisan sites and the process of independent artisans selling their work at local craft shops . (Data from Tourism Industry Association PEI 2021)



example, ‘Art in the Open’ is an annual event dedicated to transforming Charlottetown’s outdoor spaces into exhibitions with contemporary art (Art in the Open n.d.). Experienced artists as well as community members and local businesses are encouraged to provide entries that could potentially be selected to partake in the event.

Currently, the Islands most popular art centre is the Confederation Centre of the Arts, located in the province’s capital of Charlottetown. Mainly known for its display of performance art, it also includes a gallery as well as classes devoted to art education and kids camps (Confederation Centre of the Arts 2021). The urban location of the centre allows for more frequent and passive interactions from users. The pace of the town functions well with the center as the duration of stay is limited to a single class, show, or gallery viewing. The rate of intake and outflow of user activity and circulation is relevant to that of a fast paced town center. A center operating in a rural setting, however, would include programs devoted to durations for longer periods of time as the pace of the area regulates.



A table showing the average months that artisan shops are open and operating. Solid lines show set hours, dotted lines portray businesses open on an appointment or ‘by chance’ basis. (Data from Tourism Industry Association PEI 2021)

## Chapter 5: Architecture: Crafting Scapes

### Literature

Literature and Architecture are connected in that they both manage to deliver information. As David Spurr phrases it, they are “the most unlimited of all art forms in relation to their comprehension of human existence itself, and this fact alone justifies the task of putting them into relation with one another” (Spurr 2012, 3). This nod to their understanding of human existence allows for a dualism approach, recognizing the human soul performing in literature and the human body performing in architectural space. If we think of these practices existing in opposition to each other, then where they begin to merge is in a metaphysical realm where the imagined becomes tangible. Spurr also writes, “Literature occupies a borderline position between sheer aesthetic contemplation and the material mediation in space and time represented in architecture” (Spurr 2012, 2). Literature provides enough information so that the image curated in one’s mind is completely imaginary, and therefore without limits of what can manifest. Architecture and its concreteness perhaps provides a similar way of imagining, but with physical elements. Bachelard and Jolas make a point about this literature-architecture connection by providing the simple phrase “reading a room” as a way of showcasing houses and rooms as “psychological diagrams” guiding writers in their pursuit of conveying intimacy (Bachelard and Jolas 2014, 59). Eyes move across, and up and down whilst analyzing a room, just as one would read text on a page, only perhaps not as linearly choreographed. This process of data intake differs in the amount of information provided.

Reading descriptions allows the imagination to take over and to create space and sensorial contemplations. The act of being in physical space, however, provides the user with enough information so that the action taken is comprehensive of the space and sensory cues already given. Spurr argues that “architectural interpretation of literature is rare, the representation of architecture is everywhere in literature” (Spurr 2012, 5).

L.M. Montgomery is praised for her ability to evoke landscape and a sense of place in her writings. As a figure closely tied to Prince Edward Island’s identity, her literary translations of place have the ability to inform a method of translation, resulting in an architectural product. This product then has the capability of establishing a narrative that will then be defined as design motives. Spurr provides elements of architecture and literature analogous to one another. This begins the discussion around what elements of each practice can be deemed mutual in their purpose, and therefore derived from one another. For example, he claims architectural type corresponds to literary genre, and that typology refers to the basic archetypes of the hut or the cave, and also forms such as temple, fortress, bridge, arch, door and wall (Spurr 2012, 5). This translation can then begin with an understanding of the novels main themes and start to recognize components worthy of extraction and analysis.

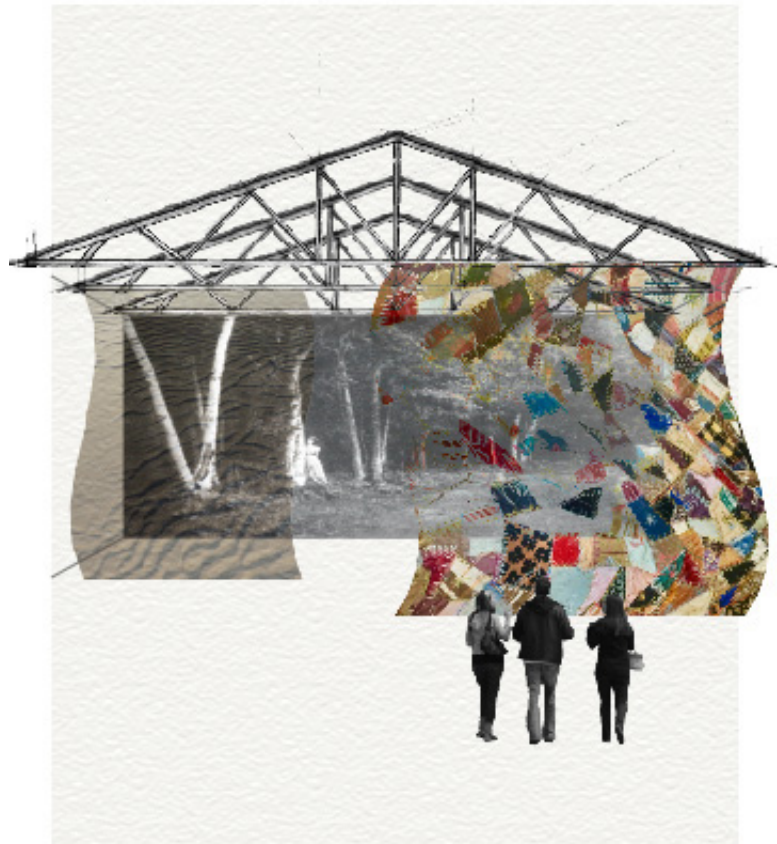
## **Textiles**

Textile, as an element in architecture, is most famously used by Gottfried Semper. He believed that architecture was comprised four key elements including ceramics, carpentry, masonry and textiles (Semper 1989, 100). He implemented

the use of Gesamtkunstwerk, otherwise known as “synthesis of the arts”. In his novel, *The Four Elements of Architecture and Other Writings*, he states,

Hanging carpets remained the true walls, the visible boundaries of space. The often solid walls behind them were necessary for reasons that had nothing to do with the creation of space; they were needed for security, for supporting a load, for their permanence, and so on. Wherever the need for these secondary functions did not arise, the carpets remained the original means of separating space. Even where building solid walls became necessary, the latter were only the inner, invisible structure hidden behind the true and legitimate representatives of the wall, the colorful woven carpets. (Semper 1989, 104)

Semper’s focus was mainly in textiles, as he proclaims that it is the origin of architecture (Houze 2006, 294). The performance of a textile component depends on its function. When a certain functional requirement is demanded by the



Practice collage, imagining the textiles interaction with structure.

textile, it must conform. The materiality of the component must adapt, leaving the fibrous malleable fabric to be manipulated. Elements of textiles such as pattern and binding strategies have the opportunity to come forward. Actions attributed to textile performances such as sewing, stitching, weaving and hooking all have the potential for an architectural interpretation. Beyond the act of performing as walls and separating space, like Semper has mentioned, there is also the strategy of connecting space. Threading material and structure through internal rooms as well as interior and exterior space, can allow for an integrated system of spaces to take shape.

## **Pottery**

Pottery is much more than just the final fired and glazed product. Its life begins as a mound of clay, excavated from earth. There is an innate connection to place, and a grounding to the work. In the Groundwork section of Site Matters, Robin Dripps states, “Within his textural density edges, seams, junctures, and other gaps reveal moments of fertile discontinuity where new relationships might grow” (Dripps 2005, 71). This mention of new relationships with the ground has much potential to be explored on PEI. Its ground is linked to its identity. Coasts garner most of the attention with its naturally shaped steep cliffs and expansive beaches. There is much to discover with inland soil, ranging from its ability to shaped into vessels, built into walls and formed to create new places.

Integrating the landscape into an architectural design narrative establishes an interesting dynamic between the building and its associated ground. Many works of landscape art have challenged the capabilities of landscape as they are



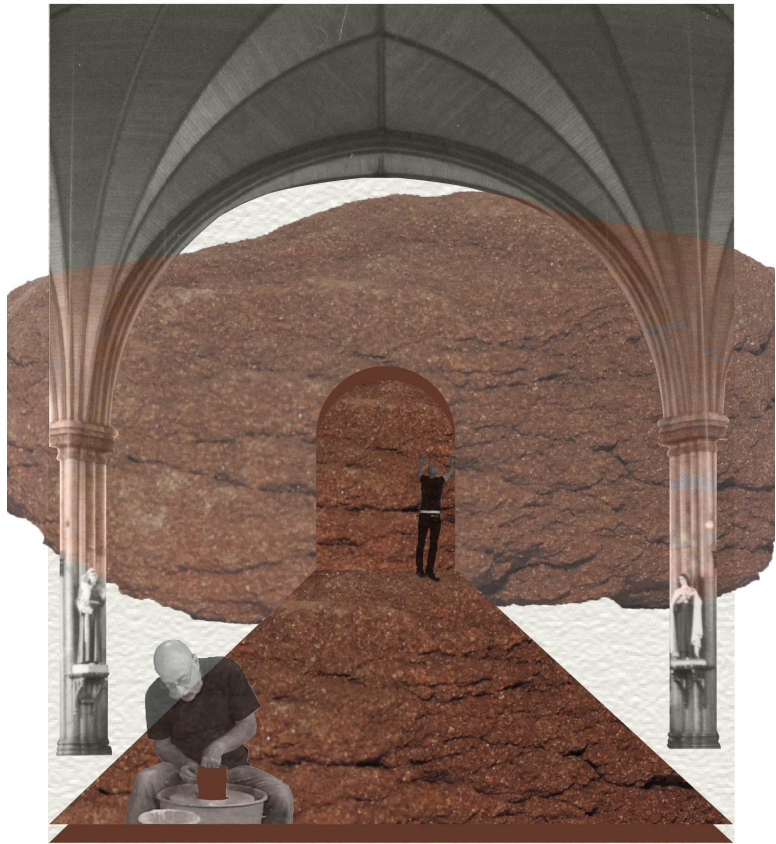
sculpted into shapes that demand new meaning. A portion of a 3 part series of land art installations, Maya Lin's *Storm King Wavefield* covers four acres of land in undulating grass-covered waves. The works take earth and manipulate them to mimic that of an ocean wave. What was once stereotomic and flat to the ground, now appears light and to have movement, though it is still static. The immersive sculpture park invites participants to climb and explore the waves as they please. Their scale places the waves at 10–15 ft high, at times reaching far over people's heads (Deitsch 2009, 3).

Lin claims she has been exploring the “place where opposites meet”, a strategy that is quite evident in these works (Deitsch 2009, 3). These ‘opposites’ come in the form of material and discourses. As she pushes the boundaries of landscape aesthetics, we also see a shift in the observation of land



Maya Lin, *Storm King Wavefield* (2008), earthwork covering 4 acres of 11-acre site. Collection of the Storm King Art Center, Mountainville, New York. Photo by Jerry L. Thompson (Deitsch 2009, 11).





Practice collage, imagining the earth's interaction with structure.

as a feature to be sculpted, manipulated and explored in alternate forms.

## Chapter 6: Methodology

Independent of all rationality, the dream world beckons.

—Gaston Bachelard, *The Poetics of Space* (Bachelard and Jolem 2014, 68)

The design method of this project is situated as the translation from artworks of PEI that hold cultural significance, into an architectural manifestation. The three practices selected are literature, textiles and pottery.

### Level I - Narrative

The first step in establishing a methodology is identifying the primary information source. L.M. Montgomery's captivating written descriptions of space and portrayal of connection, prove to be a thorough outline of the Island and its spatial attributes. The novel will act as a narrative map from which to reference and extract information to inform the principles of the project. Three major themes have been identified that will be further narrowed down to specific design motives.

First, the overall theme is established as a sense of belonging. When Anne, the newcomer, travels to Avonlea, she does not have a family, nor a place to which she belongs. Her journey on the Island is comprised of a series of events and curated connections. The Island slowly begins to belong to her, as she belongs to it. Under this umbrella of belonging, exist three types of connections, physical, interpersonal and arbitrary.

### Physical

The first is physical, a first-hand account and acknowledgement of one's body in space and the experienced patterns throughout.

## **Interpersonal**

The second is interpersonal connections, or emotional responses. The affluent reciprocity that is occurring between character-character and character-place excerpts an influence in both directions and ultimately creates change.

## **Arbitrary**

And finally, arbitrary connections or meaning. The meaning of something is put into question and analyzed from a new perspective, and from that, new outcomes emerge.

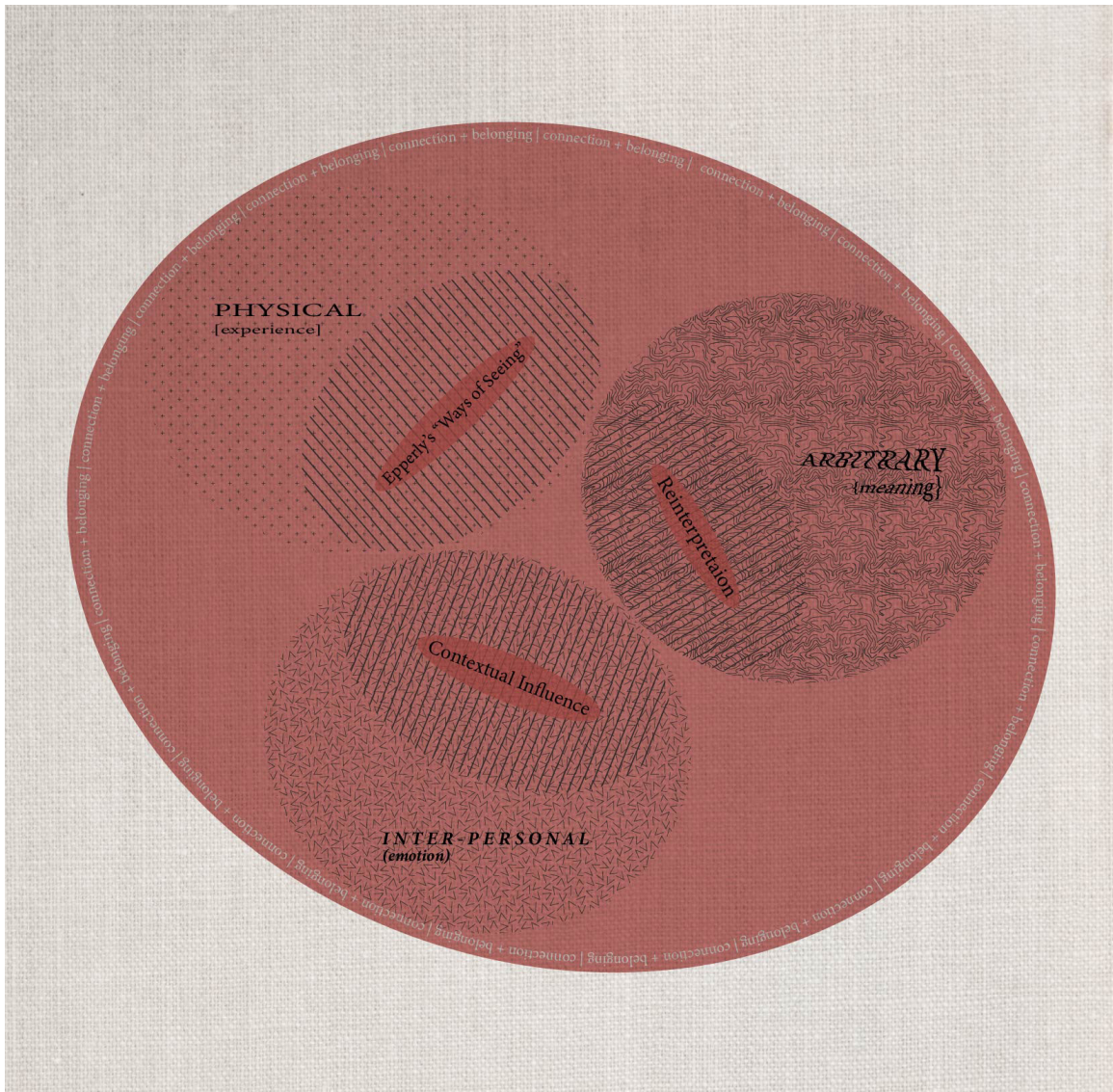
## **Level II - Design Motives**

From these three connection categories, design motives are articulated that will be performed as part of the overall strategy.

## **Epperly's "Ways of Seeing"**

Physical connection is exhibited as recognized patterns in the environment. Previous analysis was performed by Elizabeth Epperly, who identified common visual arrangements and shapes described by Montgomery. In her essay, analyzing Montgomery's photography and visual imagination, Elizabeth Epperly states, "The shapes organize her compositions and suggest her ways of seeing through (arches), into (circles and frames), and beyond (around a curve) what is present, recalled and created" (Epperly 2007, 229). Through implies the element of the threshold. Into implies the element of the aperture. Beyond implies the element of vantage point.

The first way, through, implies porosity, movement and being constantly drawn to something. Looking through and actively engaging with a threshold signifies the transition of space and celebrates motion.



Method diagram, showing level one and the themes within.

The second way, into, speaks to the movement towards something, followed by a pause. The element of the aperture is a primary example, as its frame establishes the boundary of a particular view.

The third way, beyond, implies the subject is in a position to view multiple layers of information. The perspective angle is in a position to allow for a new way of perceiving space and gives the subject the opportunity to position themselves within a larger context. This can occur at the scale of seeing

around the curve of a wall, or experiencing elevation and viewing the curvature of the earth.

### **Contextual Influence**

Inter-personal connection is exhibited as contextual influence. Adopting vernacular instills the style of the project based on the existing architecture.

Ruralness informs attributes that support self-sustaining strategies and emphasize the retreat aspect of the project. Natural neighbours reveal the acknowledgement of natural surroundings.

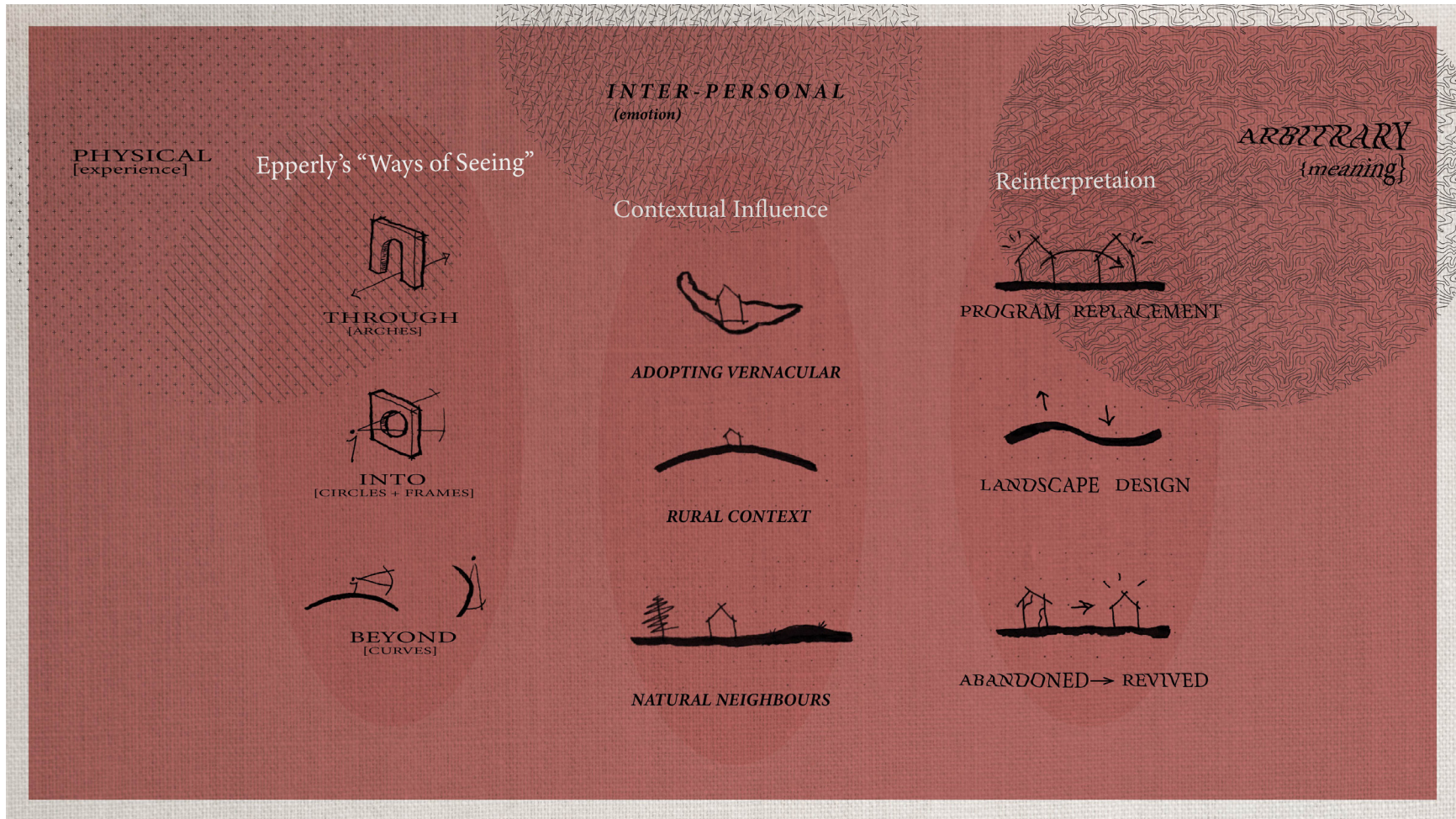
Contextual influence represents the bond and reciprocal relationship of the character to their environment. Characters not only look at the world around them but are immersed in it.

### **Reinterpretation**

Re-interpretation takes the existing site and re-imagines its capabilities when new programs are introduced. Much like how Anne enters Avonlea and talks of the beauty of the pastures and field while the inhabitants saw it purely for its practical value. Program about art practice is placed into the hollowed-out shell of a farm, and a new place is born. It takes the typical attributed character group (farmers) and replaces them with artisans. What emerges are land-use strategies that benefit art-making and retreat dedicated activities.

Program replacement takes the existing farm, with its buildings and yards, and gives it new meaning. The farmer and artisan characters switch their respective spaces for a new outcome.





Method diagram, showing level II and their associated terms and graphics.



Designing landscape incorporates land into the shaping and sculpting of new space. This creates a dynamic site by adding elevations, plummets and ultimately a new set of vantage points.

Reviving the abandoned takes an empty and obsolete site and gives it a new life.

### **Level III - Enactments**

To enact this translation, materials are selected to act as couriers of information. Existing barn buildings are introduced to new materials, strategic cuts and shifts to alter their functions and their performance. Two art curation methods are selected to perform as design couriers. The first, textiles, due to their connection to rural sites, history of establishing community engagement and range of textures, colours and thicknesses. The second is earthwork, due to its direct connection to the rich red earth of PEI, and range of configurations. Both of these material groups have history on the island, one with its people and one with its landscape. The result poses a tectonic versus stereotomic relationship between these two material groups, both interacting with the existing palette as well as with each other. The overlap and separation of all three groups provide a wide range of spaces to be created.

### **Sculpting**

According to Semper's philosophy, working with earth enables architecture to be authentically grounded in its context. The motivation to use earth as a primary design element, stems from its recognizable colour feature as well as its connection to pottery work on the Island. Sculpting earth comes in two forms, carving and adding.

Carving earth is performed through clay excavation, providing subsoil to the potters to make their working dough. Excavation is performed on-site, and dug in the formation of trenches. The trenches mimic the same method used by the PEI pottery factory, while also acknowledging the way land is formed by farmers crops. In traditional farming practice, crops are planted on fields in a pattern similar to that of a sin wave. The peaks are referred to as 'ridge' and the valleys are known as the 'furrow'. The trenches sloping walls allow for interaction with the ground, and as time continues and all clay is excavated to a depth of 8 feet, the residual trench is left to overgrow with grass and natural occurring plants. The ridges can be used as paths to navigate the site in a north-south orientation, while bridges are placed over the furrows to allow for east-west circulation.

The action of adding can be seen in the formation of mounds, earth walls and hearths. Mounds act as natural pedestals on which structures can sit atop. Earth walls help divide spaces while acting as trombe walls to help heat interiors. Hearths sit central or flanking buildings to provide heat and function such as pottery firing.

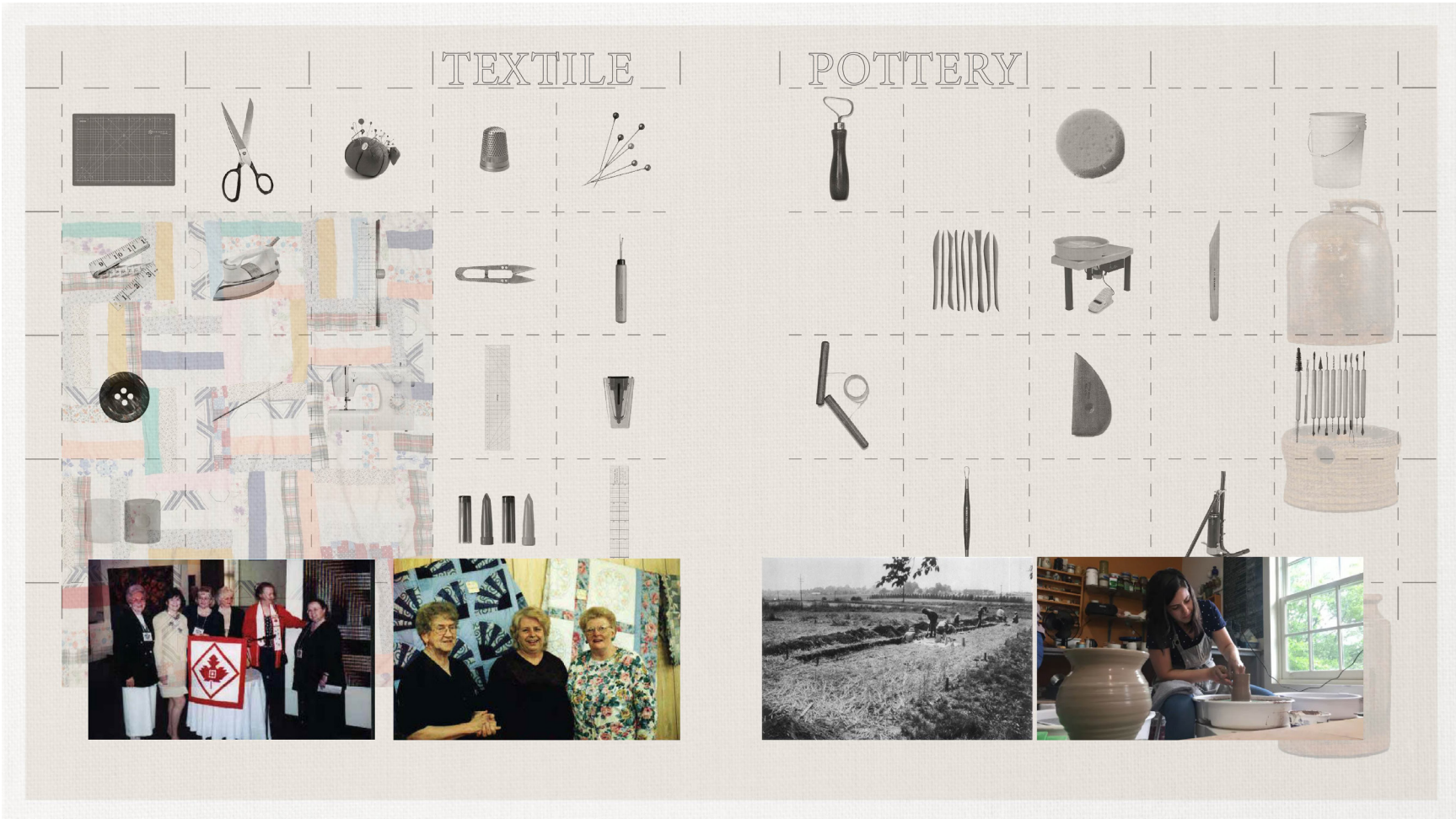
### **Stitching**

Actions of laying, hanging, suspending and stitching are performed in order to allow the existing static structure to come alive and perform to its full potential. The dynamic palette of actions, material and overall qualities possessed by textile elements will be explored and incorporated into the design.

Textile related interventions have the opportunity to be performed in varying degrees and interact with a multitude of planes. Laying fabric provides texture and muffled noise

under one's feet, hanging fabric vertically suggests spatial separation and suspending it above allows it to perform with light.

Incorporating a textile method involves its ability to be performed at various scales. While the literal use of fabric is part of the strategy, there is also an opportunity to apply the associated act of stitching into the structure. Existing structures act as a base from which to work on. This allows for act of stitching new wall components, floor plates and roof lines into the existing. What begins to emerge is a system consisting of original and new elements, integrated into a homogenous arrangement.



The two enactment modes of craft making, textiles and pottery, are showcased with their associated materials, tool sets and imagery.



## Chapter 7: Site

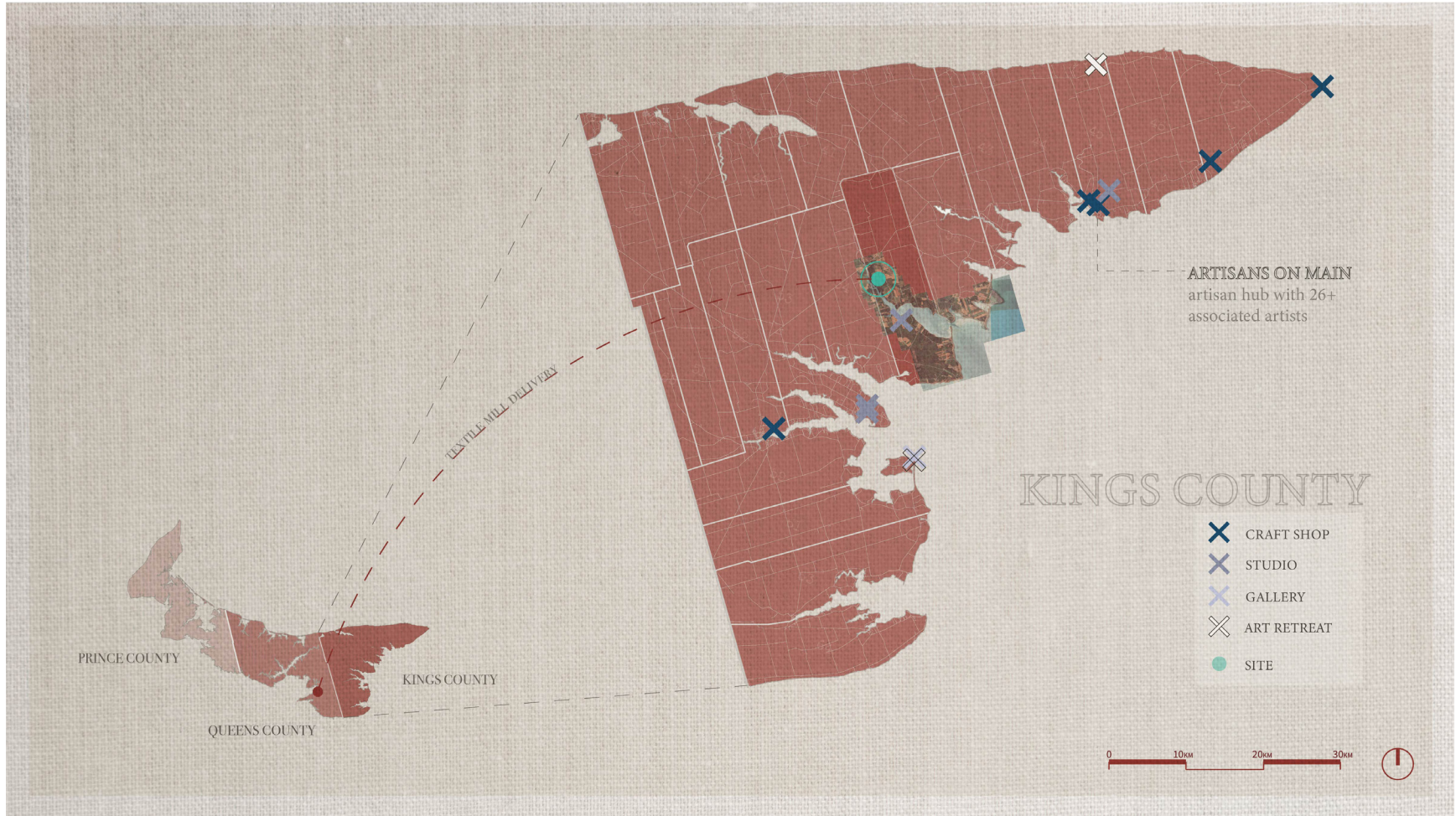
The chosen abandoned farm is located in Dundas, PEI, a small town situated in eastern Kings County. Its location benefits from the surrounding pre-established art programs. In the nearby town of Souris, an artisan shop named “Artisans on Main” is associated with 26 local practicing artisans. This positions the project’s ability to link into pre-existing networks of artists in the Kings County region.

The amenities immediately surrounding the site consist of typical programs that one would find in the average PEI town. Shops, services, amenities and places of worship cluster into town centres. The main intersection of Dundas, located just north of the site, consists of three churches and an auto shop.

The site’s existing conditions offer a dynamic palette of material, nature space and circulation. Its multitude of layered information makes for a setting that invites exploration and consideration. The road to the east and river to the west bound the site between the static asphalt and kinetic river.



Site photographs showing existing path conditions.



Map showing the site's location in eastern Kings County. The nearby 'Artisan's on Main' shop exists as a hub of artists for the project to link into. (Data from Google Earth 2021)

The site is positioned between Annandale Road and Boughton River that has a hiking trail running parallel, with a total width of about 2km. On-site you'll find various conditions of landscape including fields, grasslands and forest. A notable attribute to the site is the existence of paths and boundaries created by natural and artificial elements. The paths exist as flattened areas marked by tire tracks of the previous farm program. The paths are articulated by the wearing down caused by continuous usage over time. These features play an interesting role on the site as it provokes curiosity and thoughts attributed to all the workers and machines that have once travelled here.

The original house, believed to have been constructed in the late 1800's in the style of Queen Anne, is maintained. According to PEI's Heritage House document, the Queen Anne style which was popular on the Island from the 1880s–1900s, “emphasizes asymmetry and intricate ornamentation” (PEI Museum and Heritage Foundation n.d., 9). This unique style also includes decorative wood shingles, irregular inserts, verandahs and porticos (PEI Museum and Heritage Foundation n.d., 9). The homestead follows the formula of the Queen Anne style as it features a



Photograph of the existing Queen Anne homestead. (Jeffrey 2014)



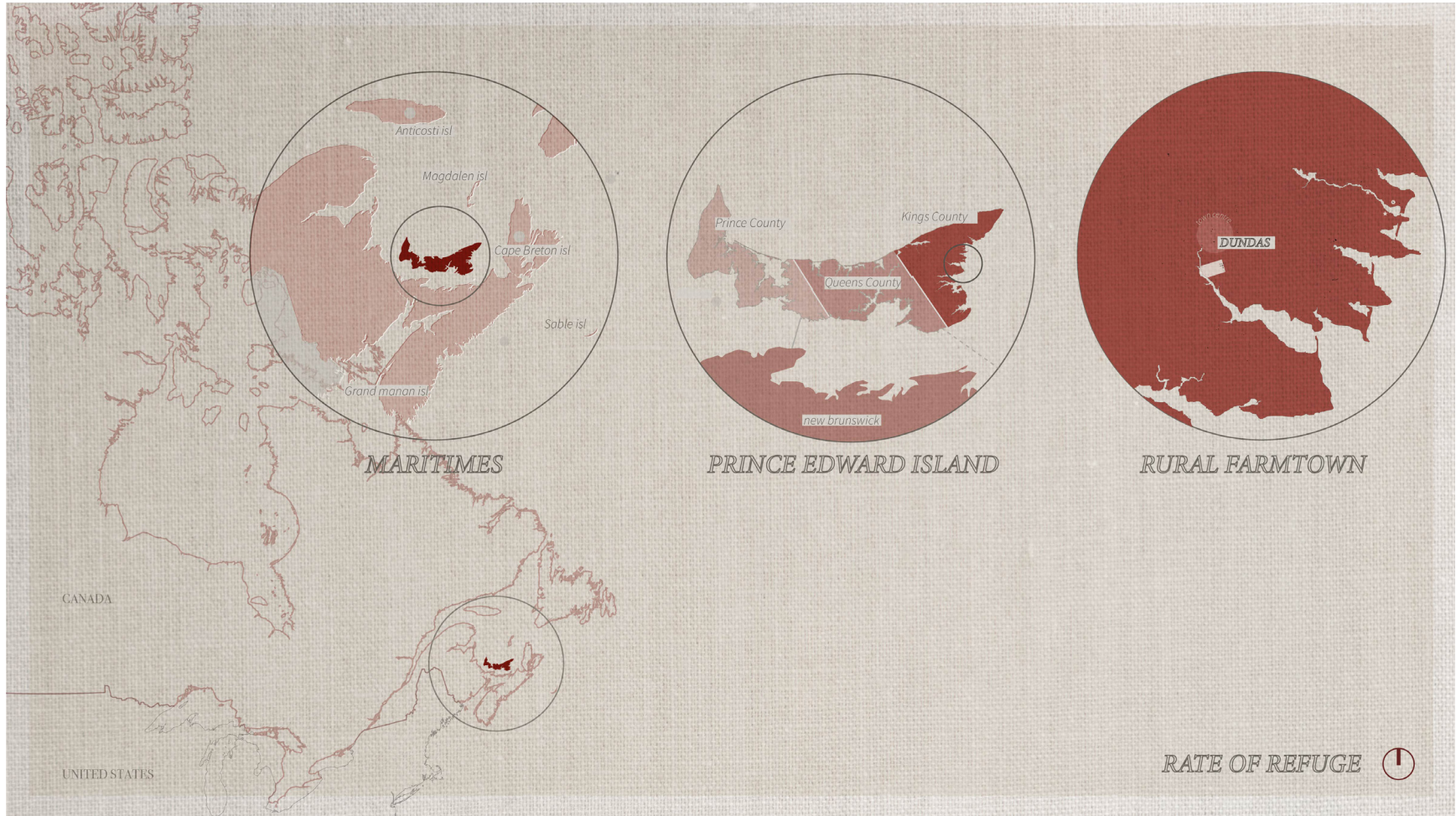
tower, various bump-outs, bay windows and a small porch on the west side.

The barns were built with post and beam construction and used to house cattle. They have existing optimal southern exposure as well as large spaces separating the buildings to allow for the development of the exterior space.



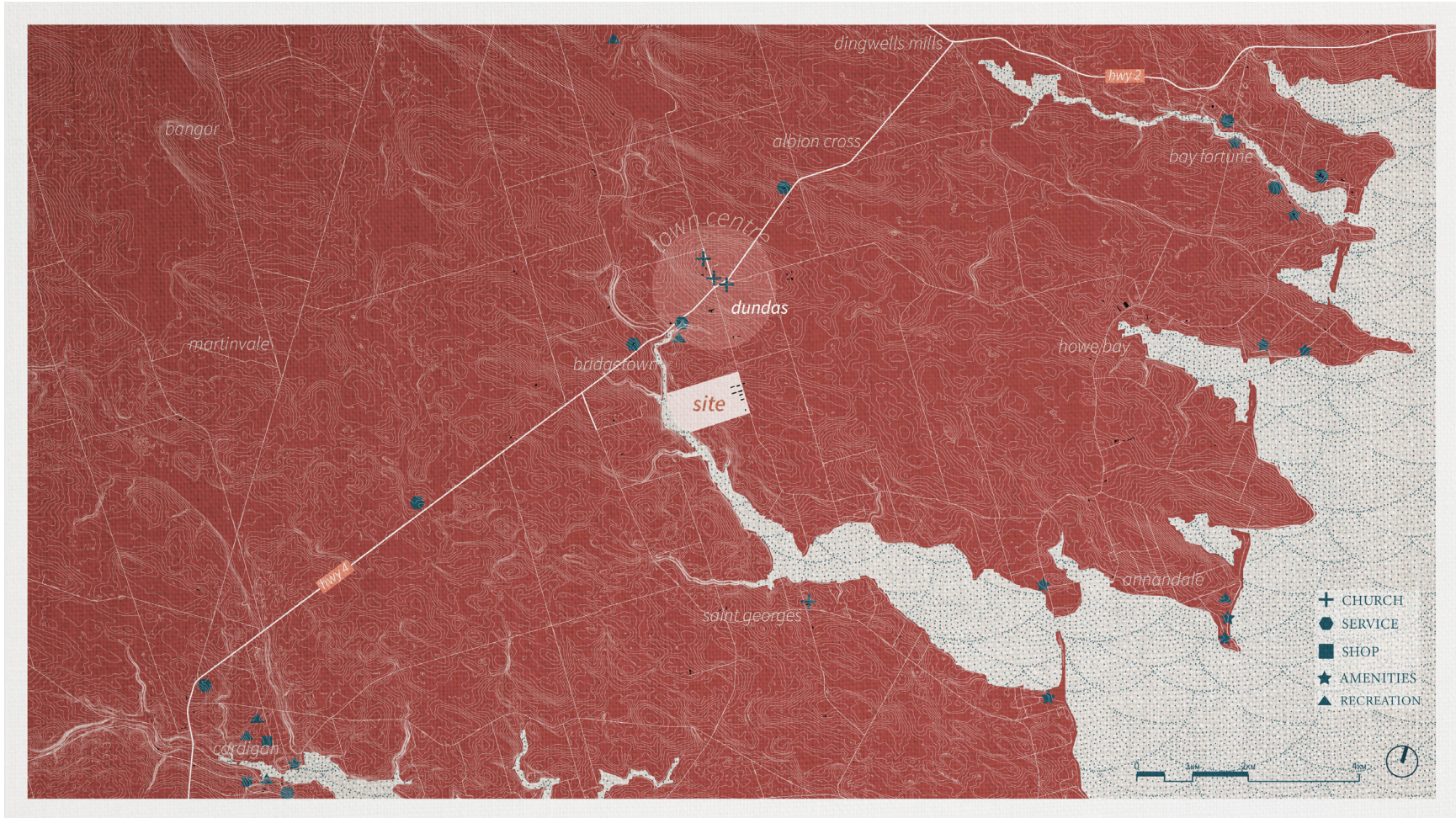
Photograph of the existing barn buildings.





Map showing the 'rate of refuge' performed. Scales range from the Maritimes, to the Island and land at the rural farm town.





Map showing the site's context at the scale of the farm town. (Data from Google Earth 2021)



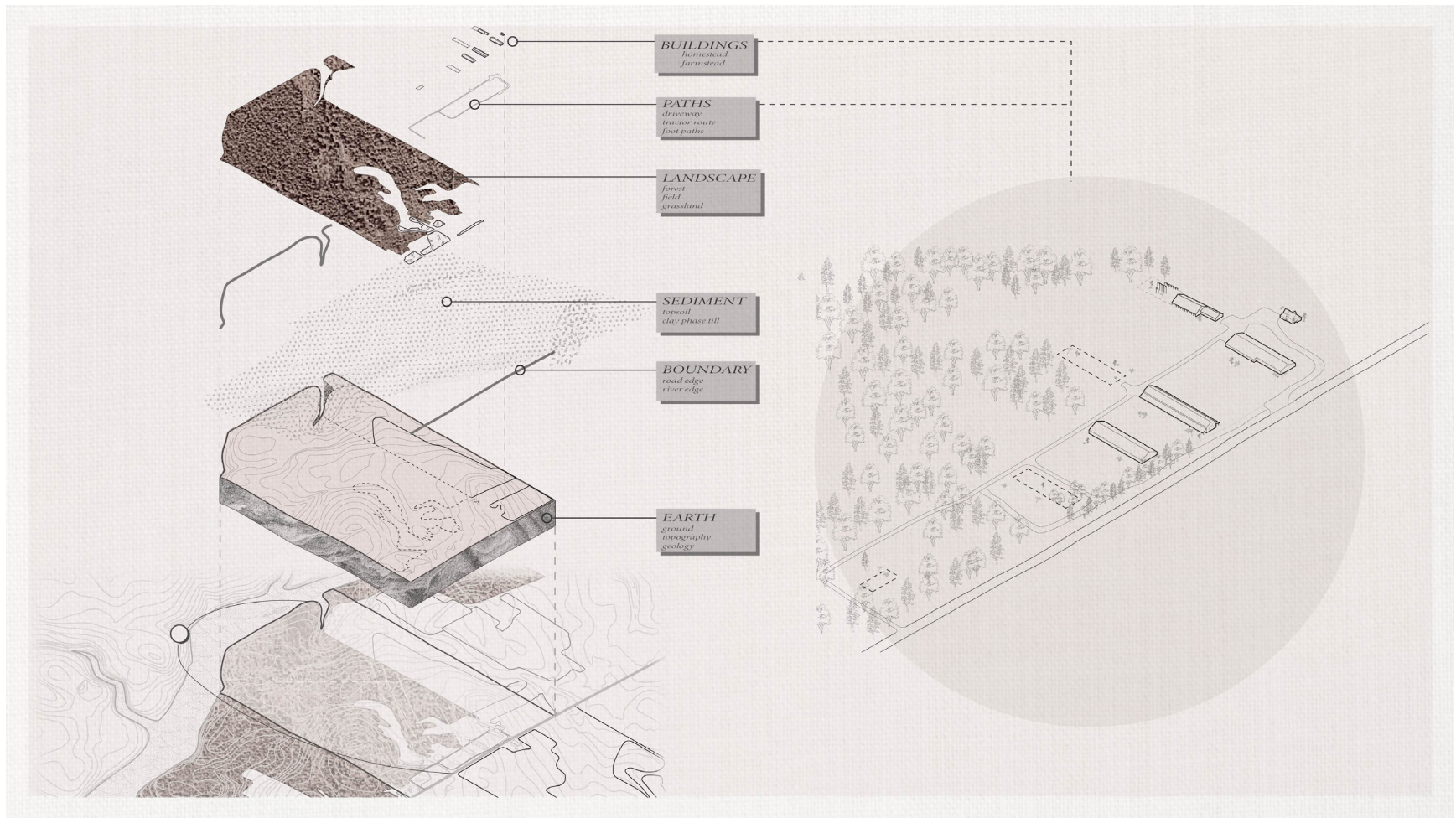
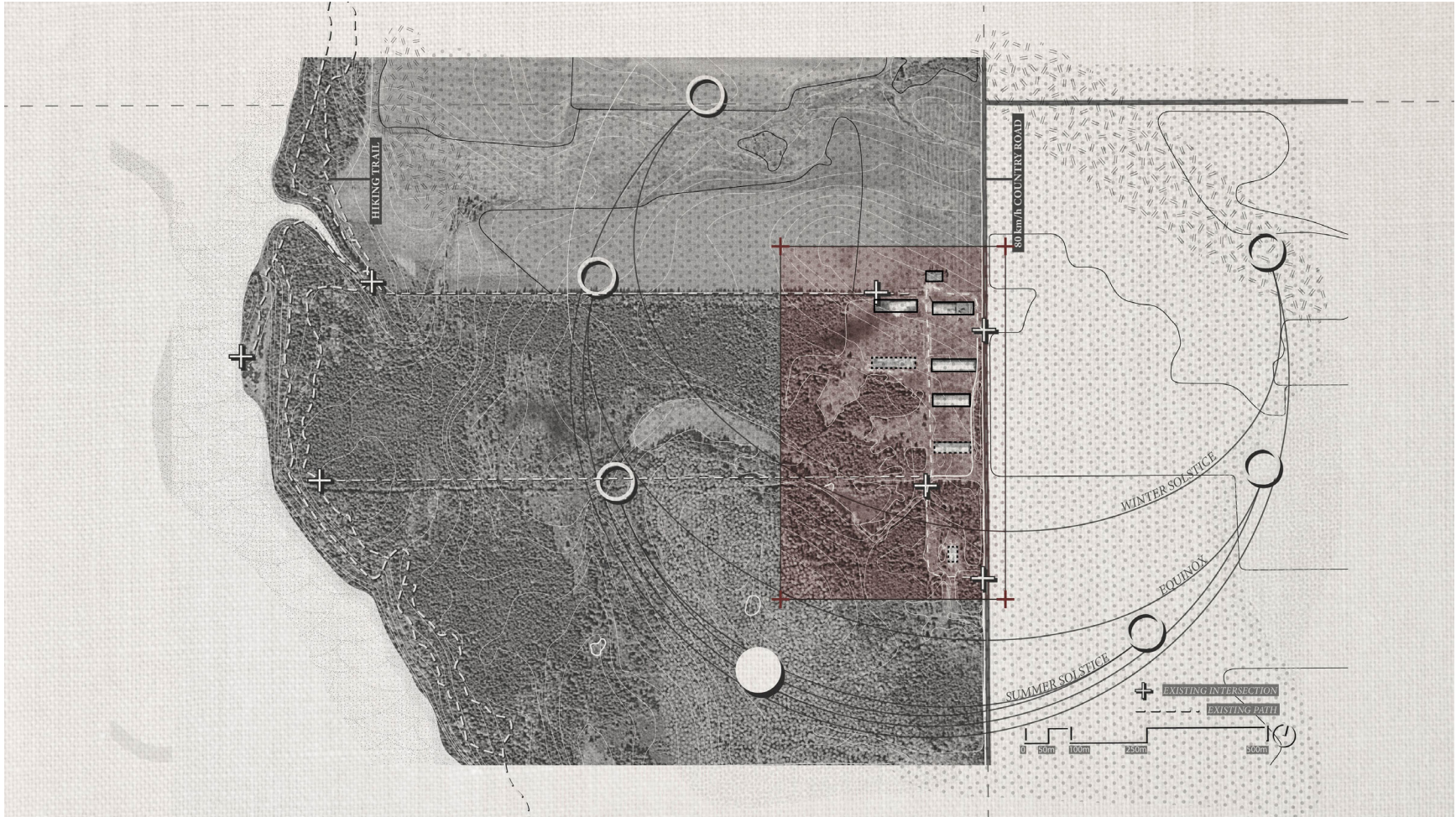


Diagram showing the site and its set of layered spaces. (Data from Google Earth 2021)





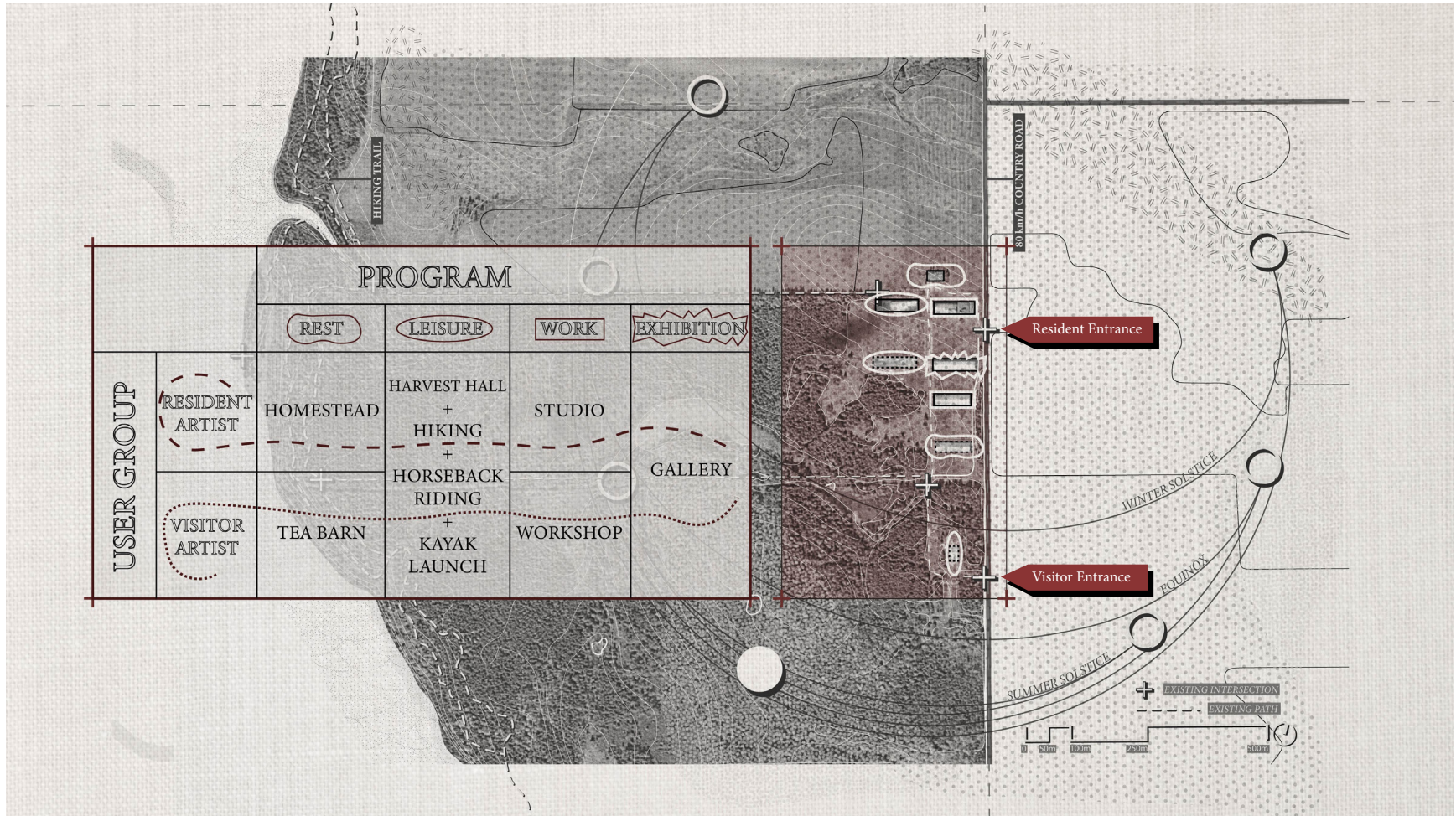
Map showing the site's major features including its existing paths, intersections and building locations. (Base image from Google Earth 2021)



## Chapter 8: Program

The program of an artist retreat and community workshop is proposed to encourage the personal development and education of craft through individual and collective opportunities. Working in an island setting, the site already lends itself to the act of refuge one would perform when travelling from the mainland, and this is therefore the argument towards the retreat portion of the project. This proposal is intended to provide a space to exhibit and host contemporary practice, adding to the continuously evolving art scene on PEI. The artist community would benefit from a communal space designated to the display of local art as well as offering locals the opportunity to teach their craft to others. Existing artist retreats have limited capacity and have selective processes when considering members. The intent of this retreat will include an open-door policy and welcome individuals who perhaps have never attempted art before as well as experienced artists who wish to develop their craft.

The program will have space provided for rest, work, leisure and exhibition. Rest is located in the rooms that the residents will stay in. Work occurs in the studio for residents and one for public communal classes. Leisure occurs in the harvest hall and tea barn where people can share a meal and relax. The harvest hall will also have equipment rental available to encourage activity and travel to the river and hiking trail. The exhibition occurs in the gallery building that is shared by both user groups, located centrally on the site.



Map showing the site's programs and their associated buildings. (Base image from Google Earth 2021)

## **Seasonality**

There is attention to the seasons in hopes that the building can adapt along with the surrounding landscape characteristics. The primary buildings will include a hearth element so that when the yard spaces become obsolete, artists may comfortably gather around a fire.

## **Characters**

### **Artisans**

The demographic of the project is anticipated to host two groups of people at a time. The first, artists in residence, and the second, visiting artists. Artists in residence have several options for their duration of stay, including week-long, month-long, and season-long stays. At the end of each of these intervals, a gallery event will host an exhibition of the work produced by the artists. The visiting artists will participate in classes that run for a full day. Moments of crossover between these two groups occur in varying degrees. Resident artists are encouraged to teach classes in the workshop so that visitors may learn from locals and “come from aways”. Both groups have the ability to explore the site and participate in recreational activities. An exhibition will be held at the end of the day to allow for the two user groups to converge and interact, and converse about their creations.

### **Operators**

In consideration of the scale and land work proposed for this project, there will be operators of the landscape to work concurrently with the artisans on site. Local landscapers, tractor drivers, bushwhackers and other maintenance type labourers will be performing their duties as the program develops. Islanders are welcome to contribute to the site

in ways other than craft-making. These operators will also stay in the homestead residence as their contribution to the maintenance of this post-agricultural landscape is critical. The performance of digging, mounding and sculpting the earth is productive as it is performative. The same goes for trail-making in the forest and gardening in the yard. It is recognized that the landscapes new shapes, paths and spaces created are rooted in the story of how they came to be and the characters involved.



## Chapter 9: Design

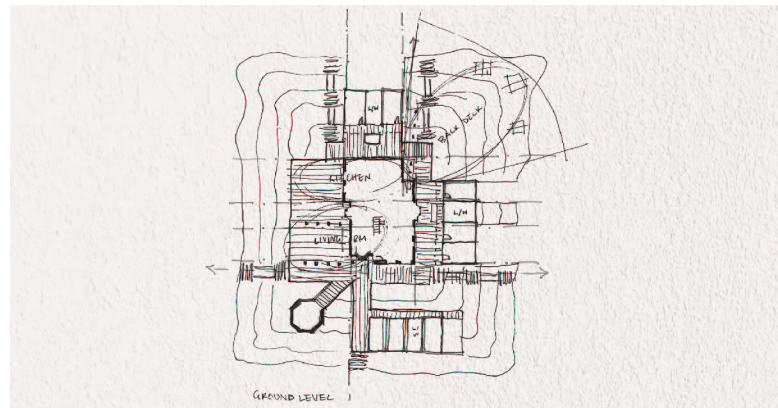
### Site Strategy

The strategy of the site is to recognize the potential of each building in order to infer its new program. The scale and previous program are taken into consideration and adapted into new space. Each building will be associated with an adjoining yard to allow for activities to be performed in both interior and exterior spaces.

### Artist Resident Spaces

#### The Homestead

The homestead acts as the place of rest for the users. The existing homestead is positioned at the northernmost point of the site. Its placement establishes a hierarchy, placing the house as the overseer of the working buildings. Its tradition of acting as the site's refuge will remain, as it is developed into the resident's rooms. Its position as the overseer is emphasized by accompanying it with Epperly's 'beyond' theme. To portray this, the house is elevated an extra storey. It takes the concept of the homestead as a critical part of

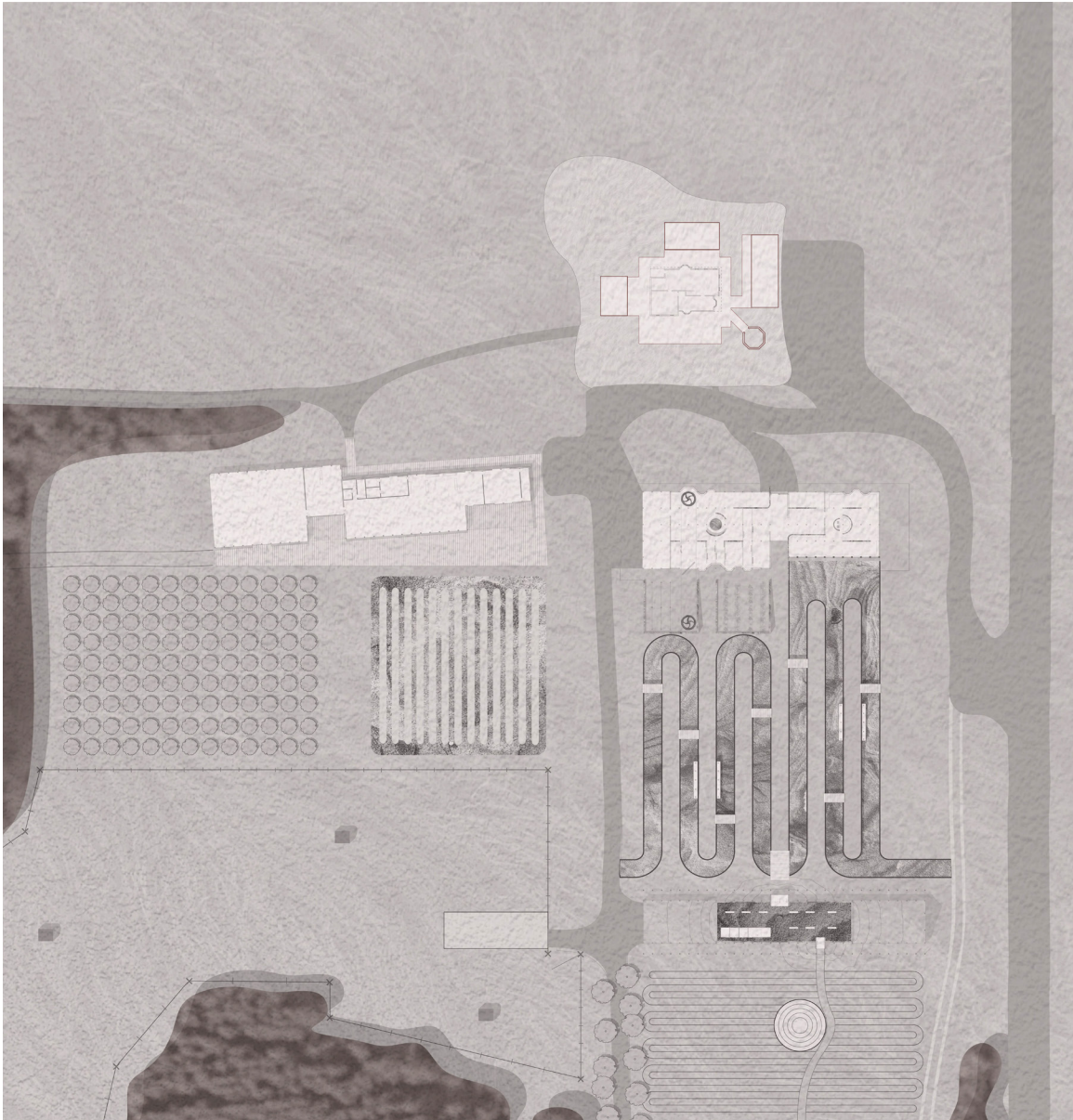


Preliminary house sketch.



An overview of the designed site showing its scale and spaces created.

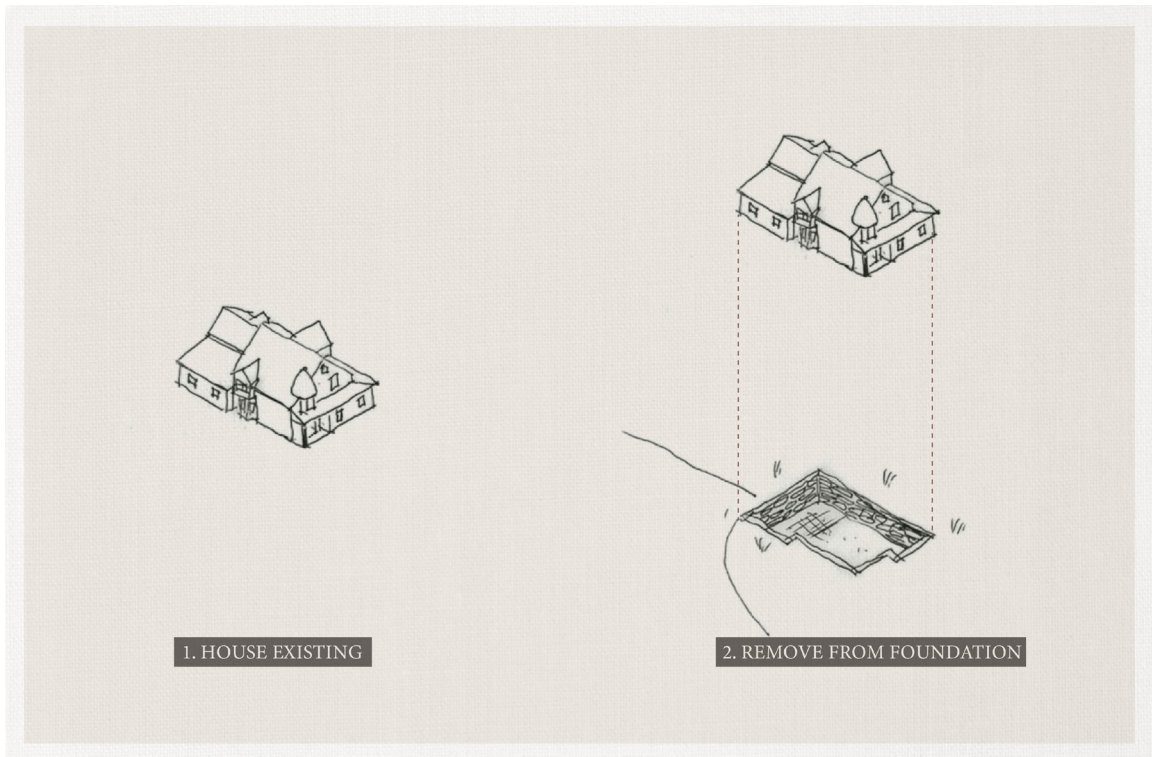




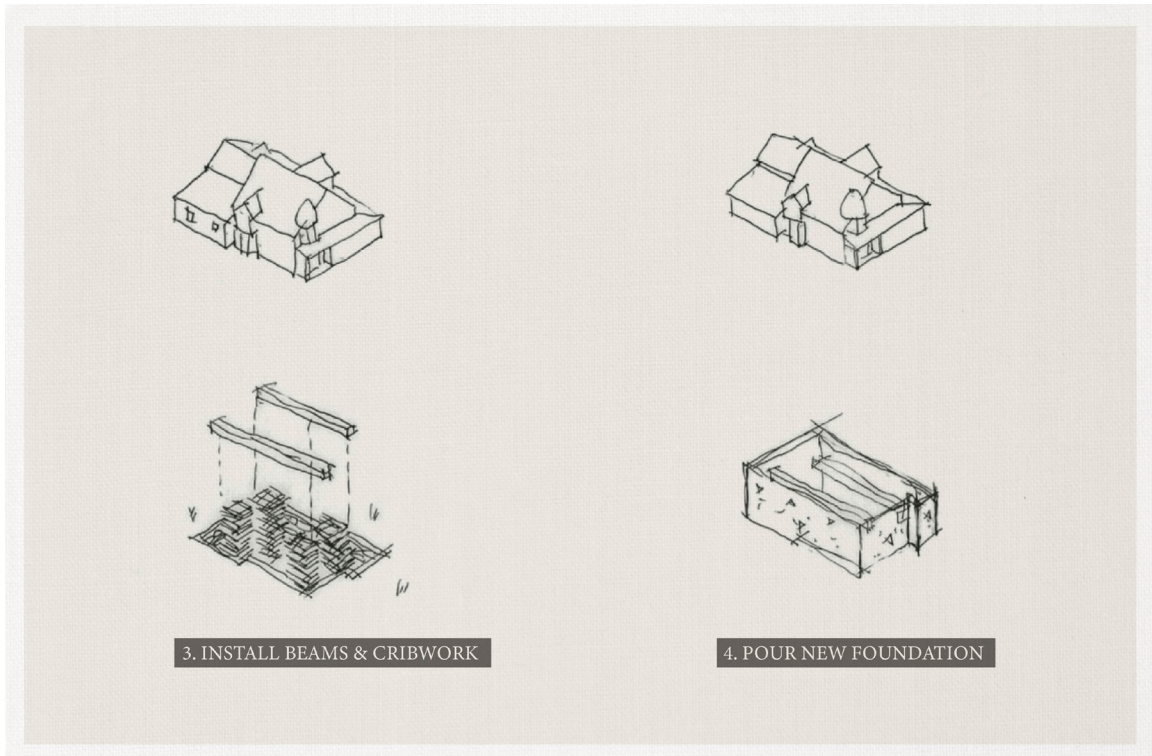
The northern portion of the site with buildings dedicated to the artists in residence.

the low-lying rolling hills of the island and positions it on a pedestal. This symbol of rural life is re-interpreted and given a new vantage point, allowing those within to see the site with a holistic lens, as well as position themselves within a larger context.

The process of raising the house is performed throughout a series of steps. The house is removed from its foundation, installation of beams and cribwork is performed, a new

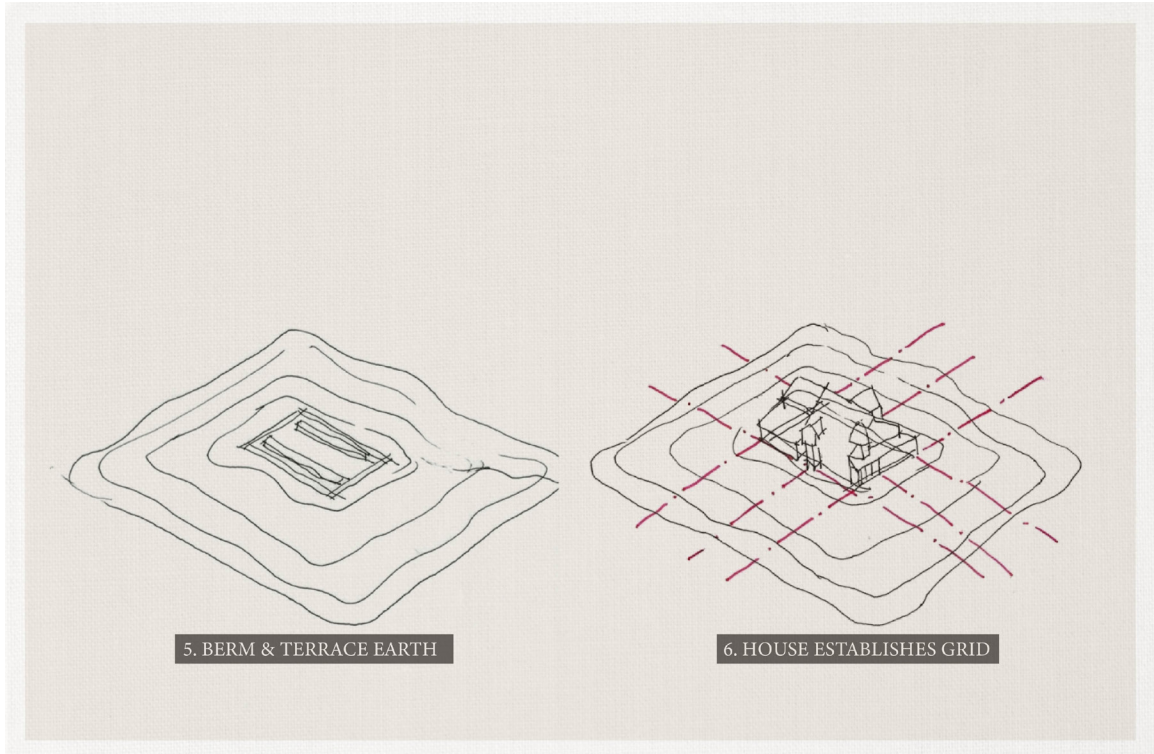


The first two steps of the house raising process.

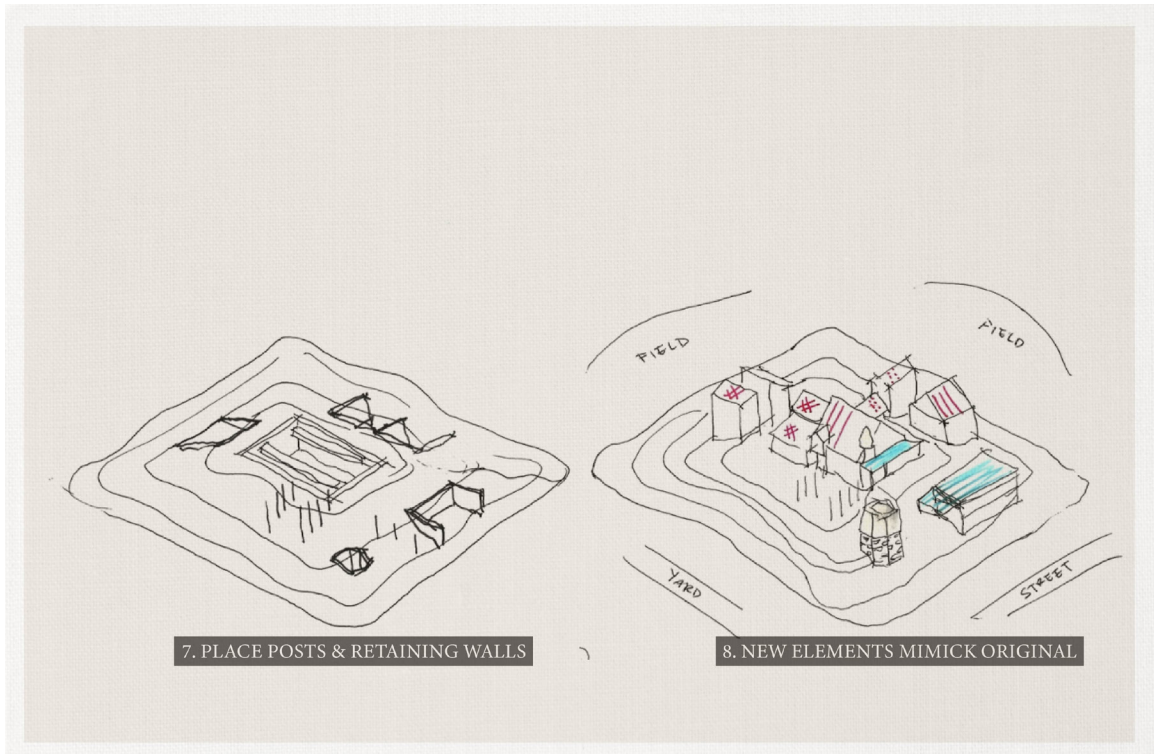


The second and third steps of the house raising process.

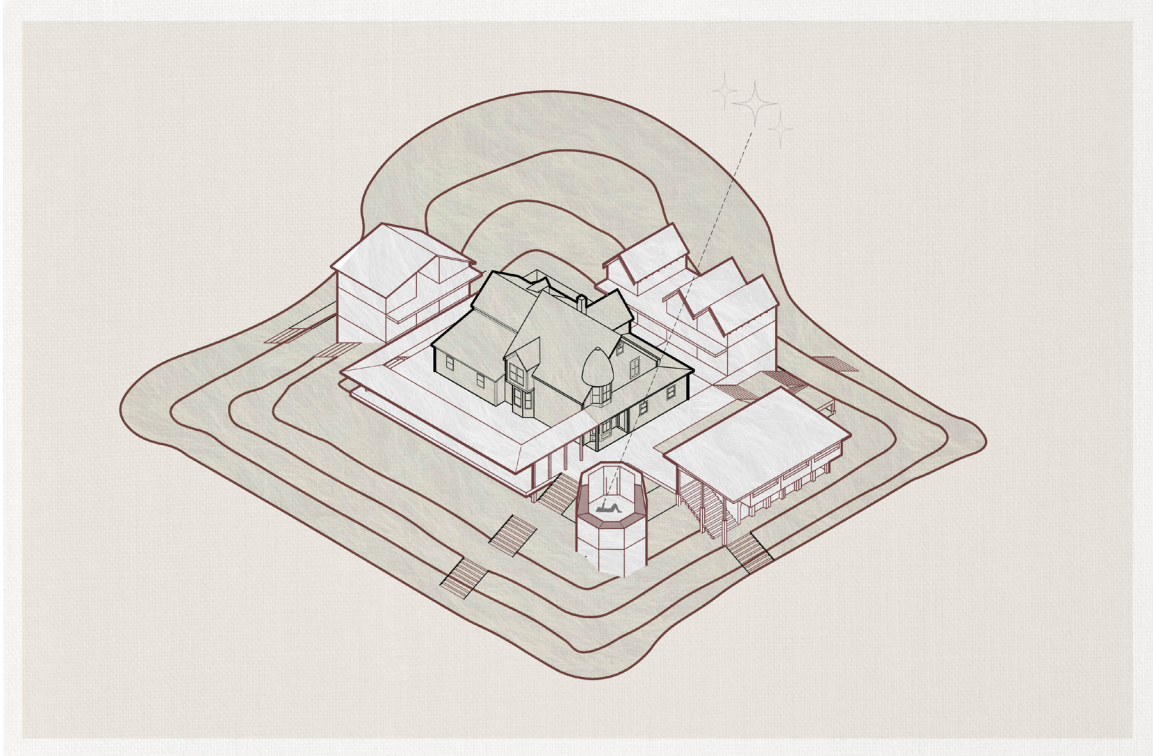




The fifth and sixth steps of the house raising process.



The seventh and eighth steps of the house raising process.



The final state of the homestead after the raising process.

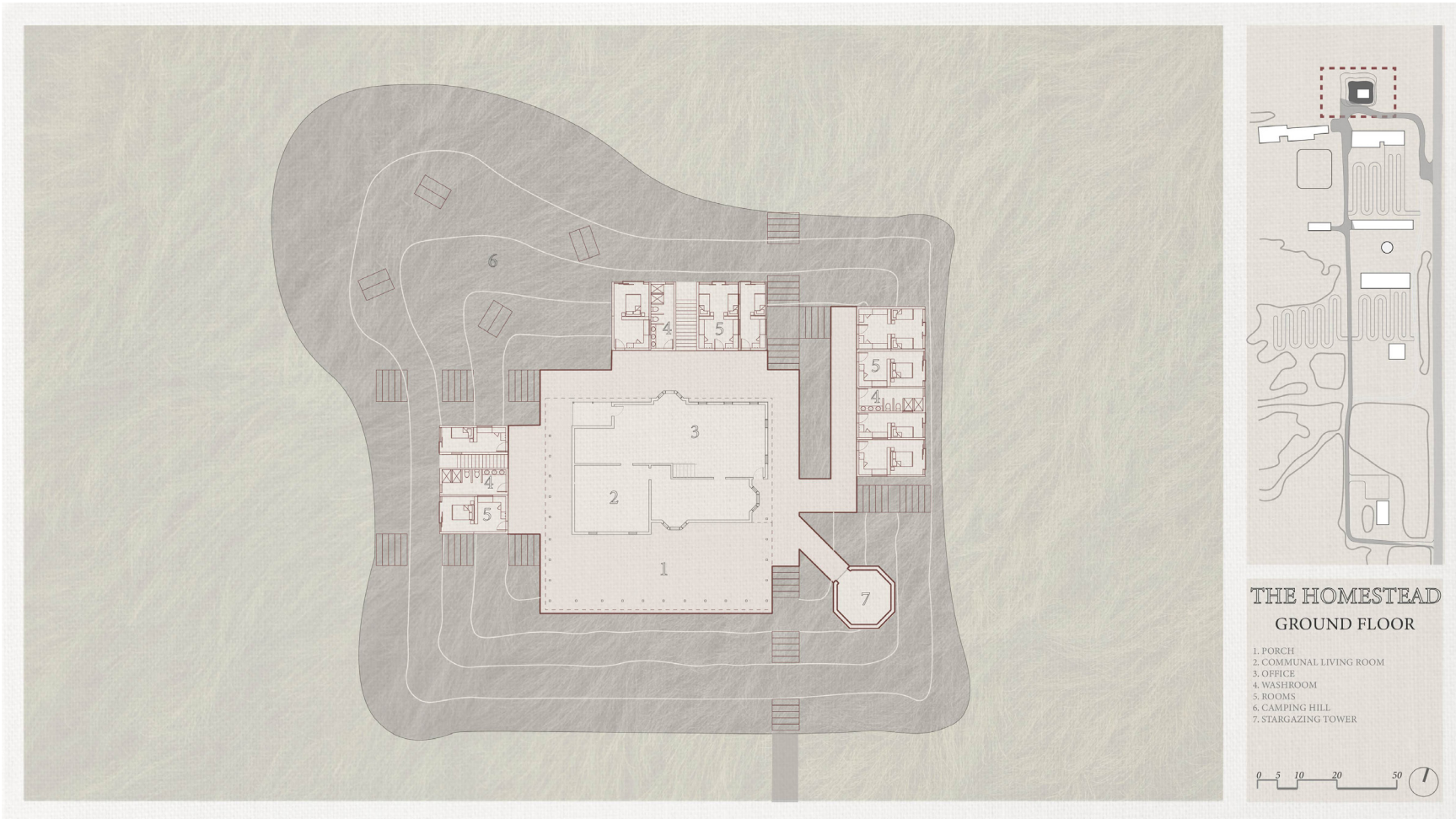
foundation is poured, the earth is piled in the form of a terraced berm to allow for moments of incline and plateau, the house establishes the grid and room adjacencies, posts and retaining walls are placed accordingly, the new elements mimic the original house forms and material, and finally, defined planes reach and ultimately bridge the original with the new. The planes are defined as the cellar, ground level, and attic.

The berm surrounding the house is confined except for where it releases on the north-west corner. Residents are welcome to pitch tents and observe the setting sun.

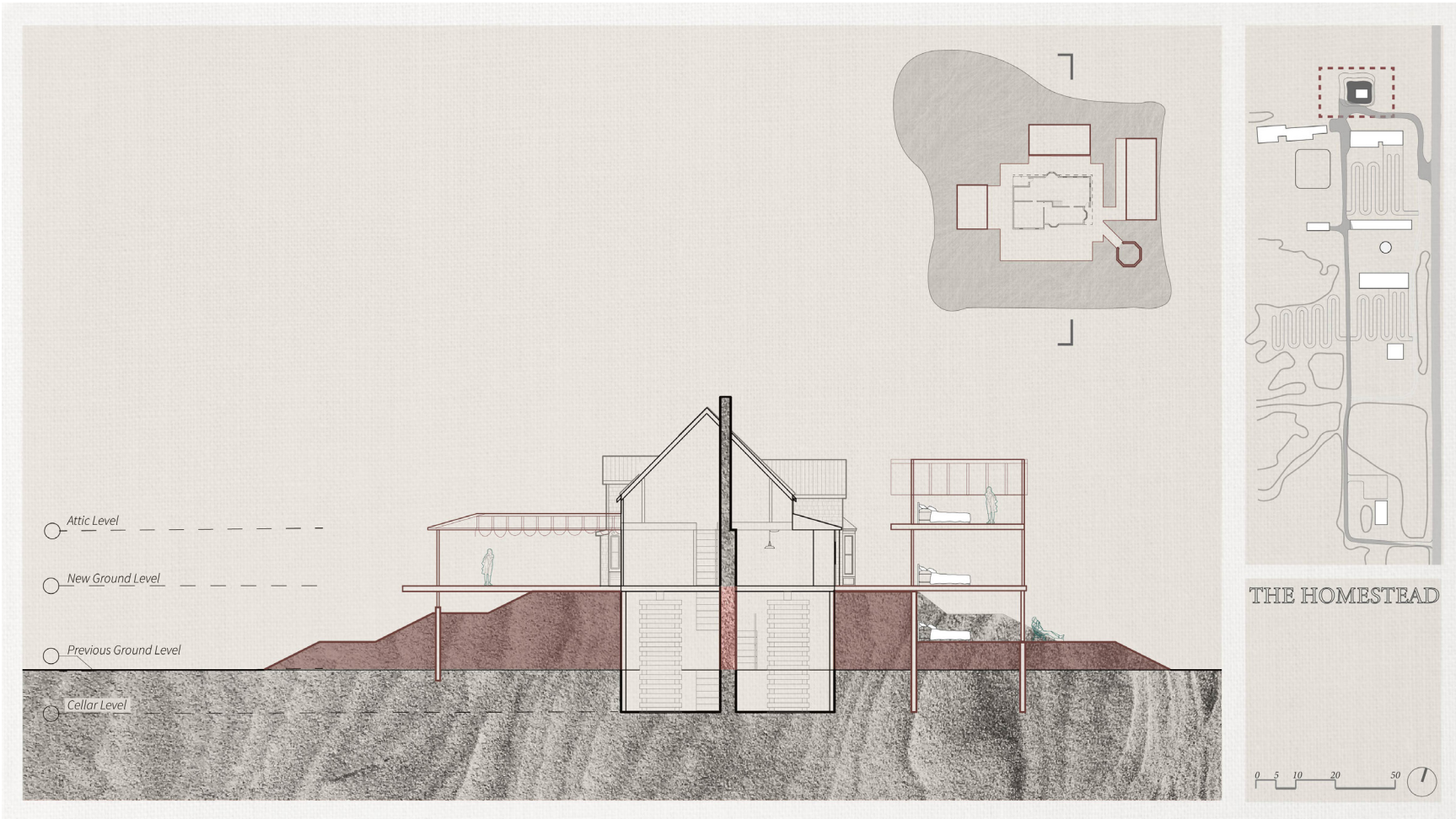
### **The Harvest Hall + Recreation**

The harvest hall is the designated food building of the site. It maintains the existing post and beam structure, with new construction added onto the end that had collapsed. The first





The ground floor plan of the homestead showcasing the centre gathering space and circulating rooms.



A section through the homestead showcasing the previous ground line, new mound and connected spaces.





A view from one of the attic level units. The elevated vantage point allows for an expansive view of the surrounding landscape.

area houses a fitness room for the residents, where they can stretch, practice yoga, and use light exercise equipment.

The central zone is for food prep and consumption. An open kitchen allows for the residents to cook independently, in a group, or enjoy a meal prepped by a visiting chef. As residents have a meal next to the south-facing windows, they are able to admire the garden and orchard field adjacent.

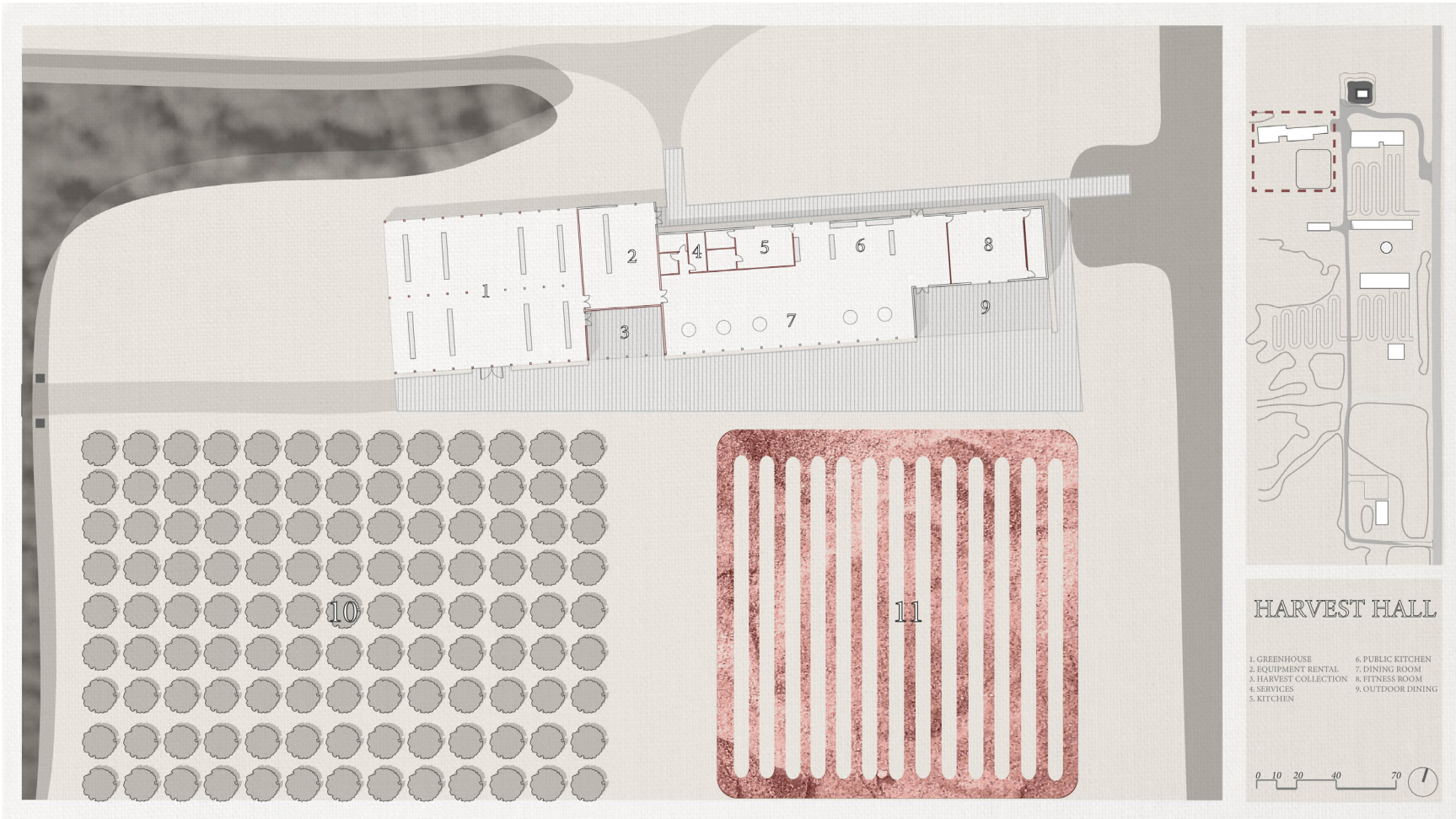
The rear section has a greenhouse and bike-rental station. The greenhouse will grow food for the kitchen, and plants that are used to decorate each building. Bike and snowshoe rentals allow for an alternate form of travel during the seasons.

All three areas are wrapped by a wooden platform, allowing for outside dining, and space for harvesting and food gathering to be collected and transported inside.

To the south of the hall are the site's garden and orchard, offering freshly grown fruit and vegetables. Due to the site's seclusion, this will allow for easy access to food for the residents as well as allow them the opportunity to learn local harvesting methods.

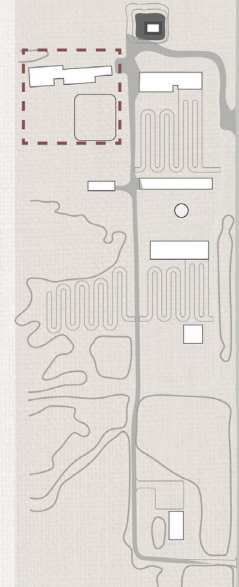
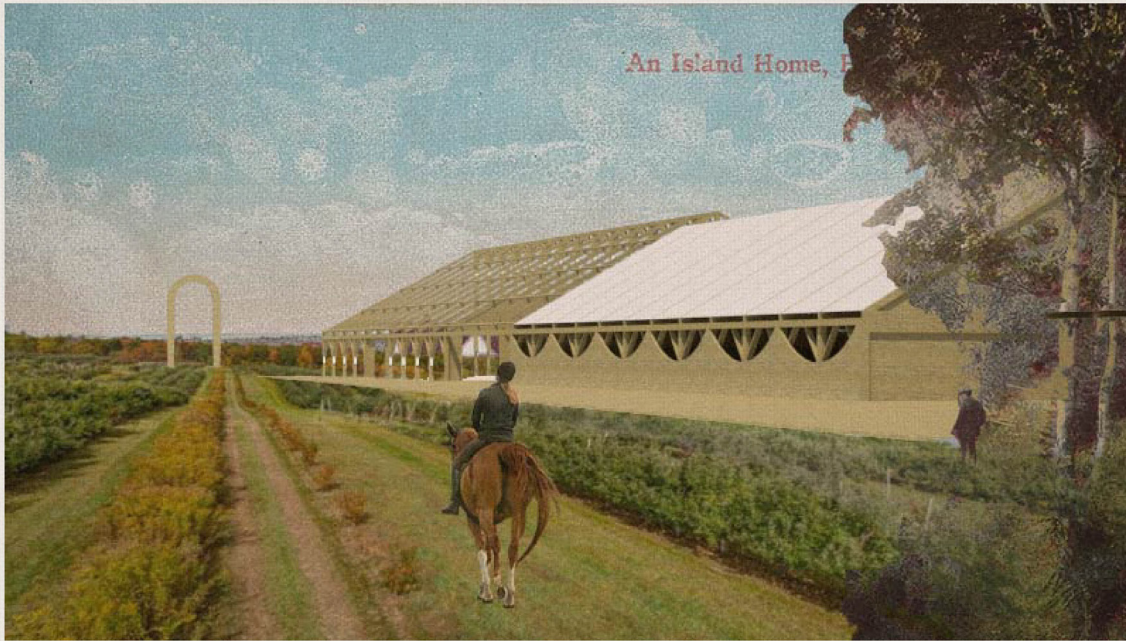
There will be two horses on-site for the residents to help take care of and take on rides through the forest. Nodding to the previous program of the site that involved animals.

To connect to the river, there are satellite kayak launches dotting the shoreline. It uses the same post structure as the barns but is manipulated and stretched on the tree side to compete with them.

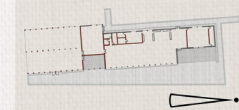


The floor plan of the harvest hall showcasing the new interior rooms and associated garden and orchard spaces.



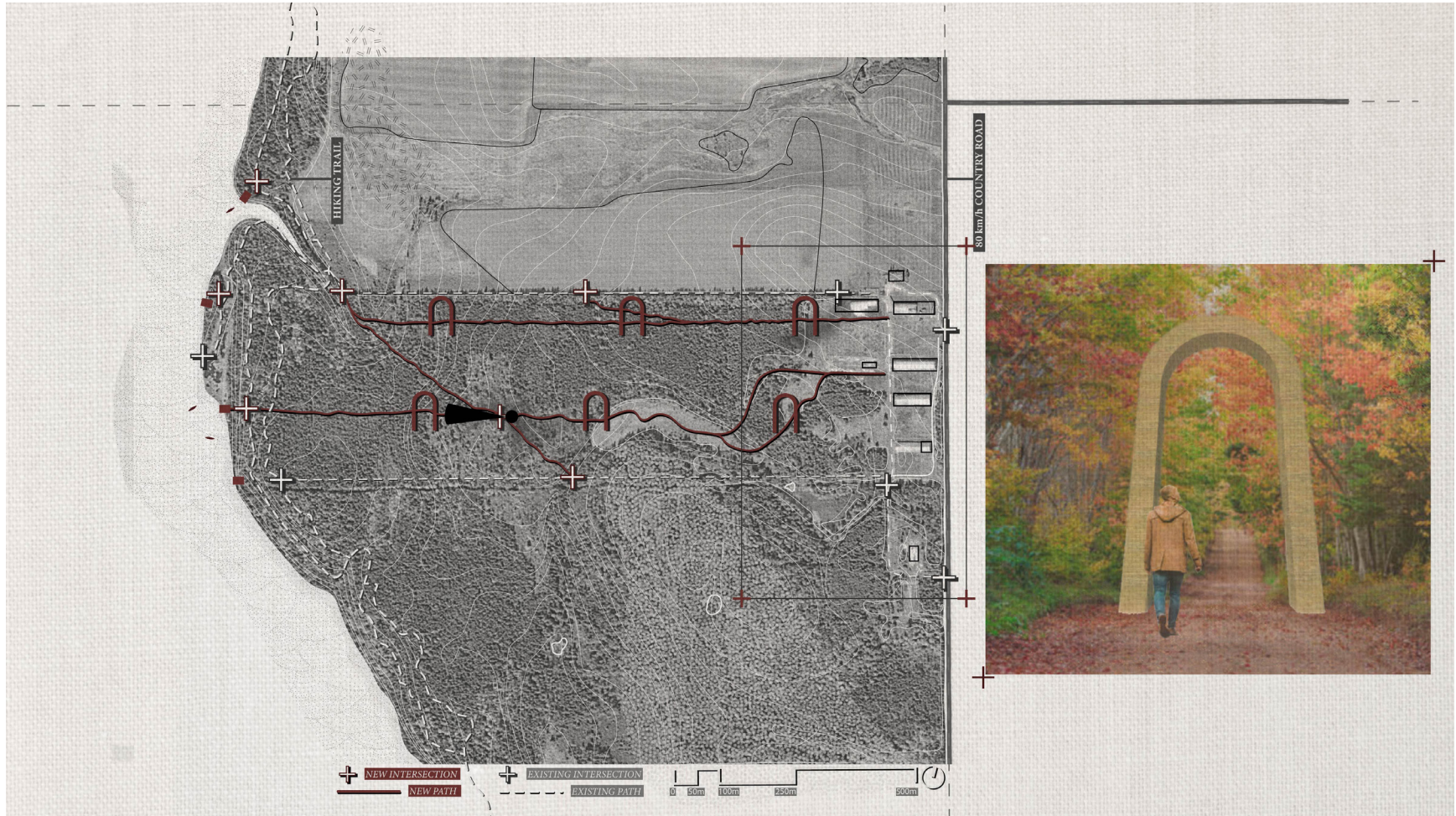


HARVEST HALL



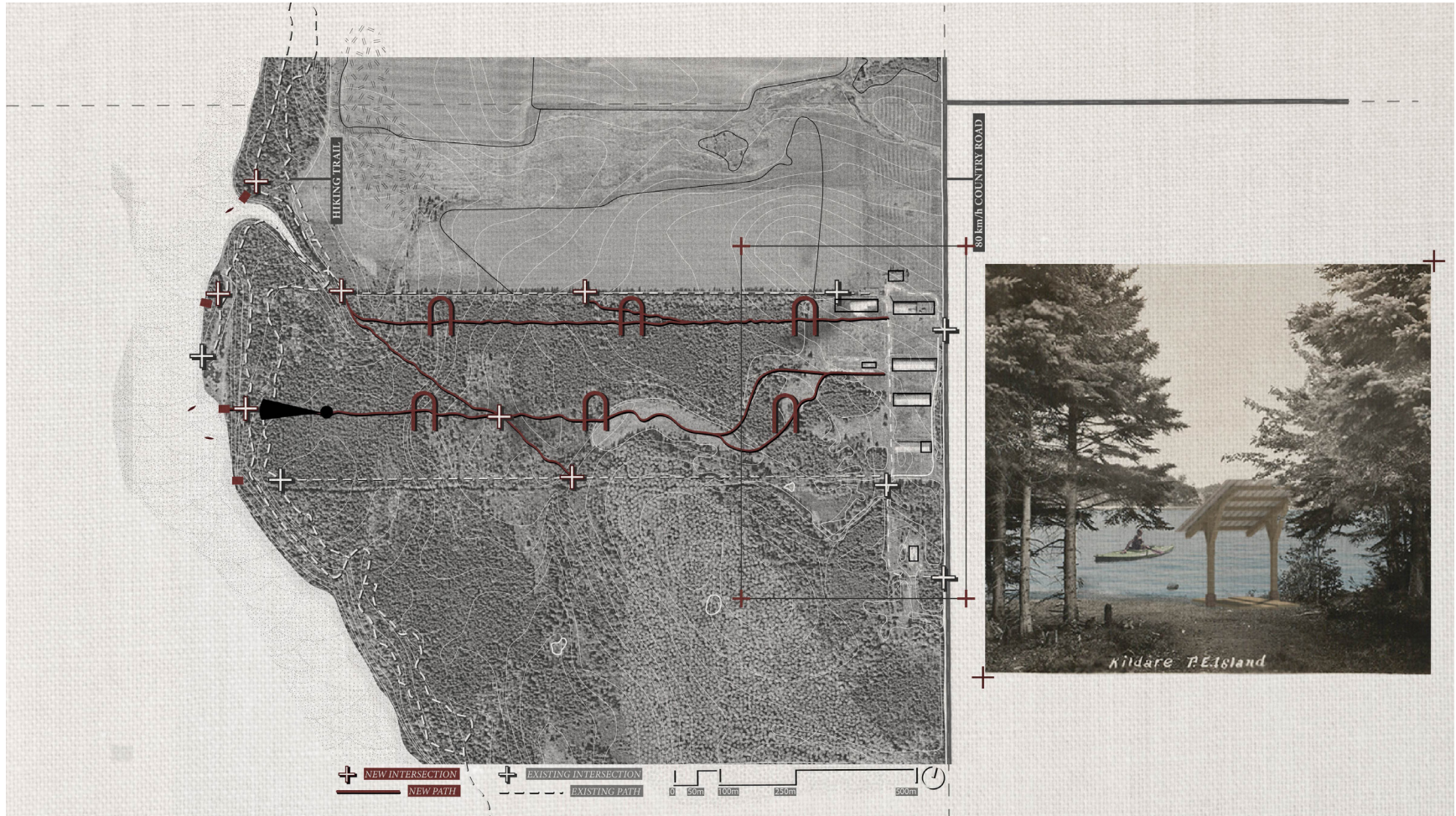
A view in front of the Harvest Hall looking toward the forest and its arched way finders.





Site plan showing the new forest trails as they connect to the site and existing hiking trail. The associated view shows an arch in the forest as someone makes their way to the river.





Site plan showing the new forest trails as they connect to the site and existing hiking trail. The associated view shows a kayak launch situated along the river bank.





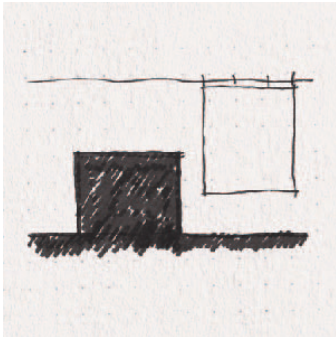
Rendering of the archways as they help guide travelers through the forest.



Rendering of the kayak launch as it is positioned along the riverbank.

## The Studio

The studio building is divided into two wings belonging to textile and pottery programs. Each end exhibits a strategy of extending its program through the planes of the wall and the floor to enact a sense of stitching into its surroundings. Each end is flanked with hearth elements that bring heat to the building.



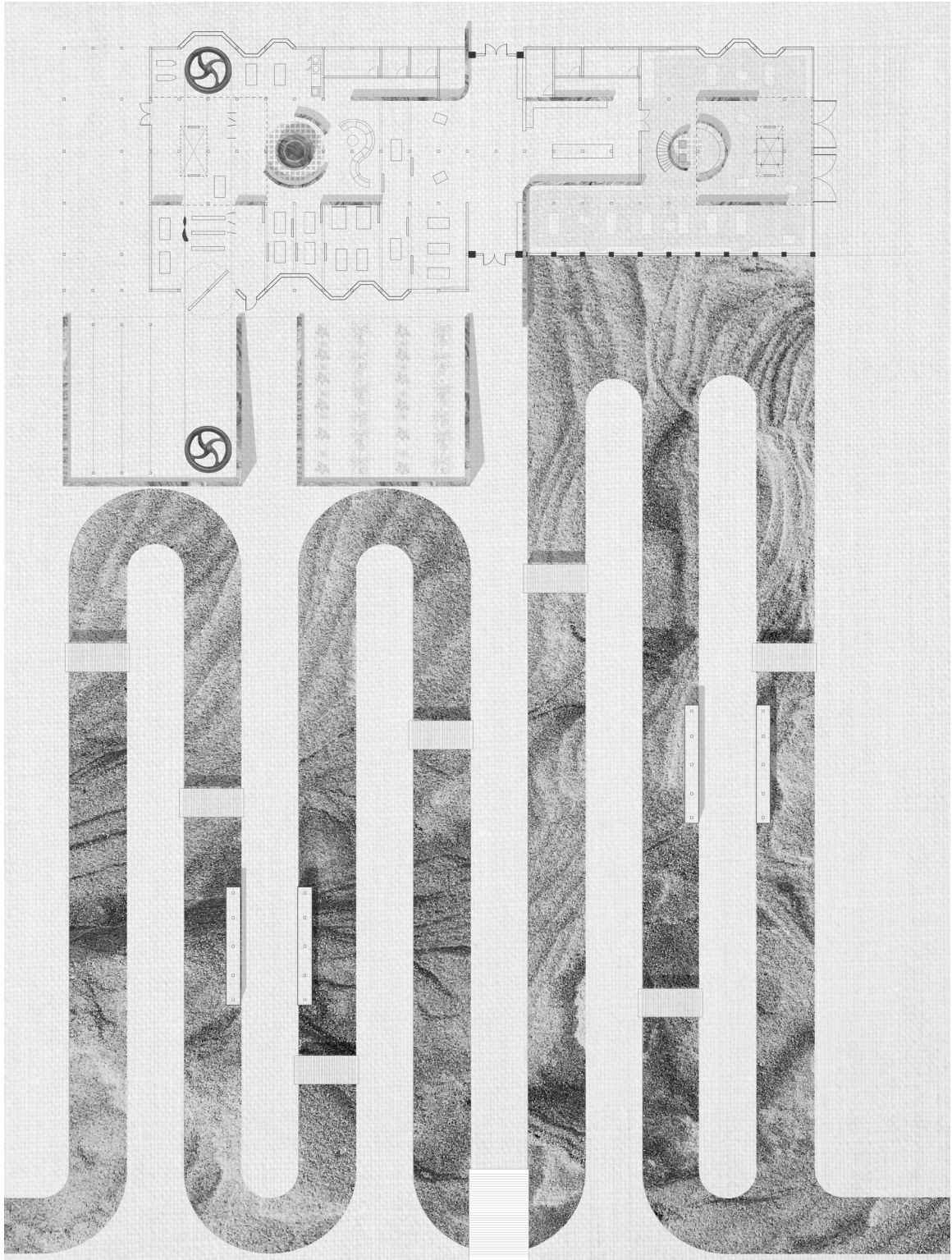
Process sketch detailing the studio walls and their dedicated planes.

The textile side uses an oversized clothesline to move through the wall and into its yard. Static and kinetic elements mimic that of the warp and weft of weaving. Static is the existing structure and kinetic is the line of garments and blankets that pass through. Just outside is the exterior close lines and textile garden. The garden grows local wildflowers that are picked and made into fabric dyes. The textile hearth provides warmth and the ability to dry garments in the winter months. Interior partitions continue the motion of a moving clothesline through a portion of the building. They function as pin-up walls and personal tool storage for users and will be adorned with cork, pegboards, and hooks. The partitions hang from an installed track above. An upper loft space provides for open storage of fabrics and fibres, doubling as a colourful aesthetic feature. They are layered and stacked the same way hay is often stored in its lofts.

Acting in opposition to the active partitions are the firmly grounded rammed earth walls. Positioned so that their faces look south, the earth walls act to divide spaces as well as perform as Trombe walls. Their positioning and stereotomic presence act in opposition to the lightly framed and mobile partitions.

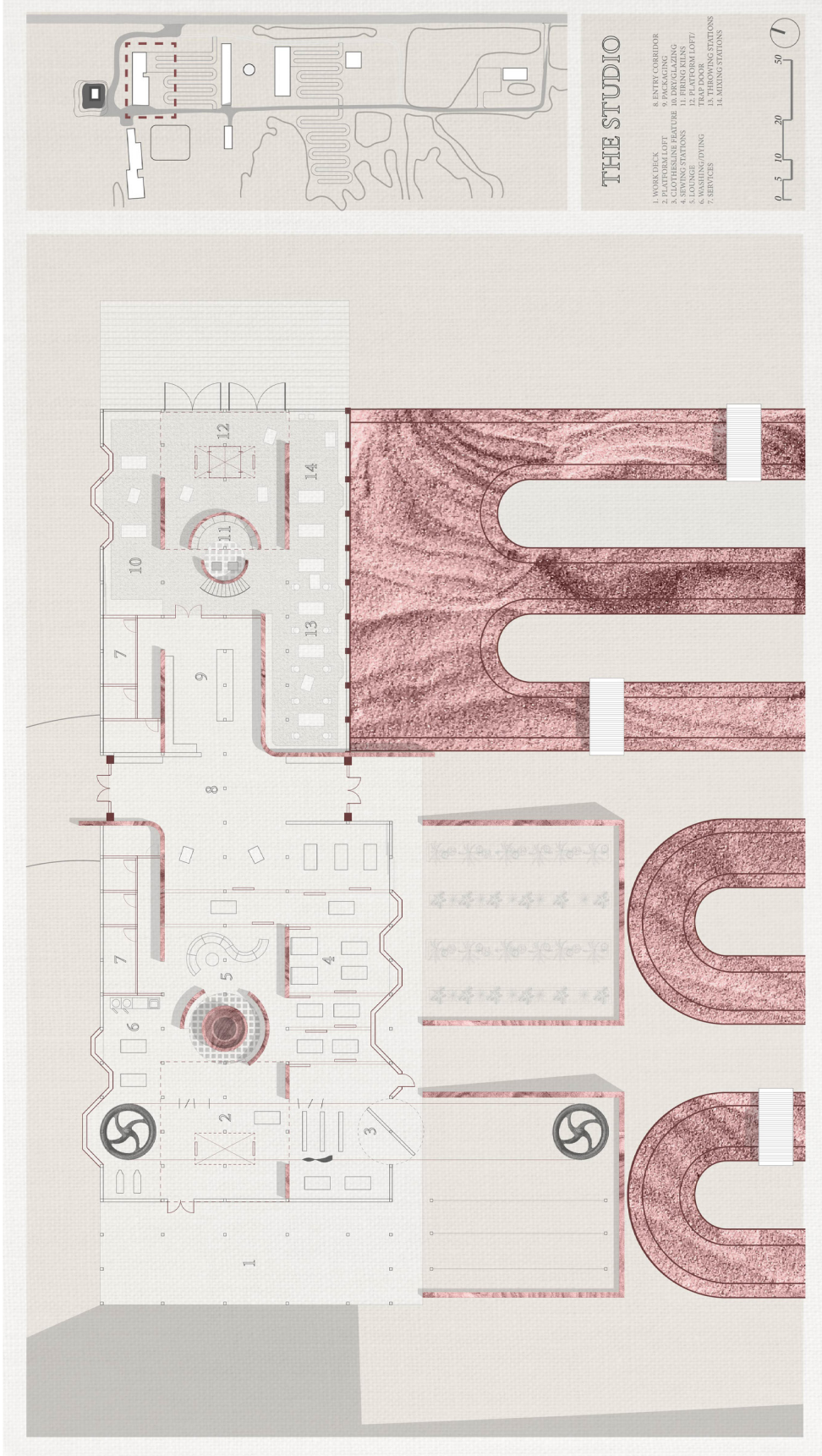
On the pottery side is a similar concept, only the active pulley system is incorporated vertically. Breaking through the barn





A plan view of the studio and its associated yard.



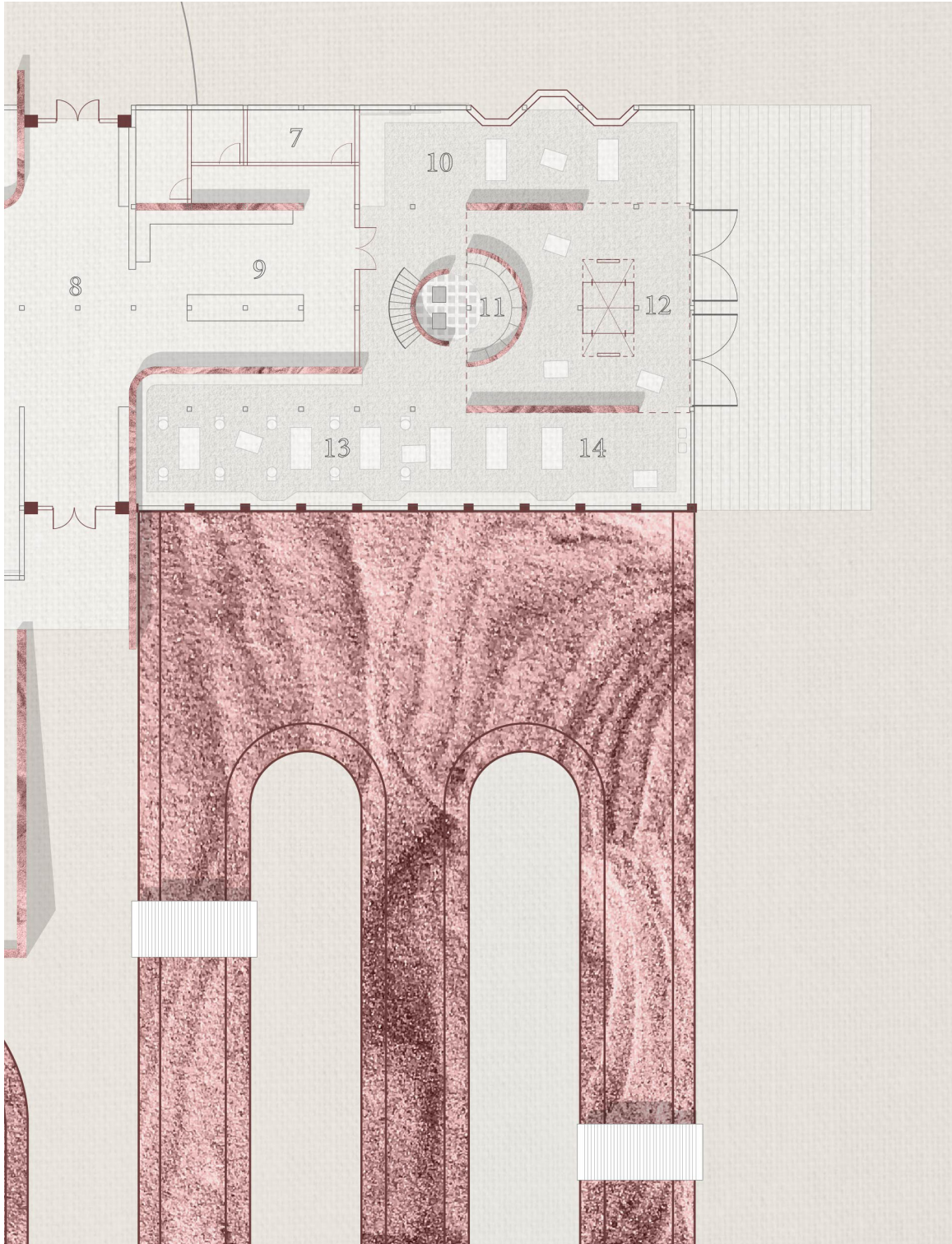


Floor plan of the studio showing the two ends, earth wall dividers and immediate yard spaces.



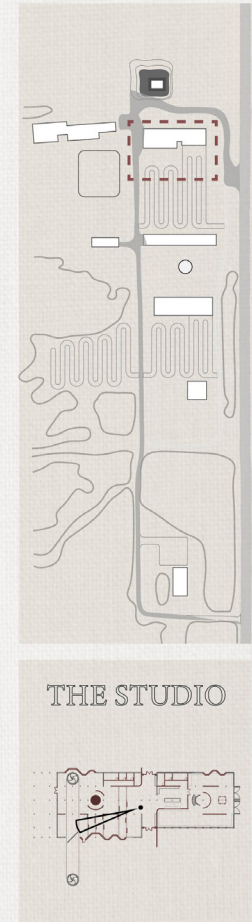
A close-up of the studio plan showing the western textile wing. Moving partitions continue the movement of the clothesline.





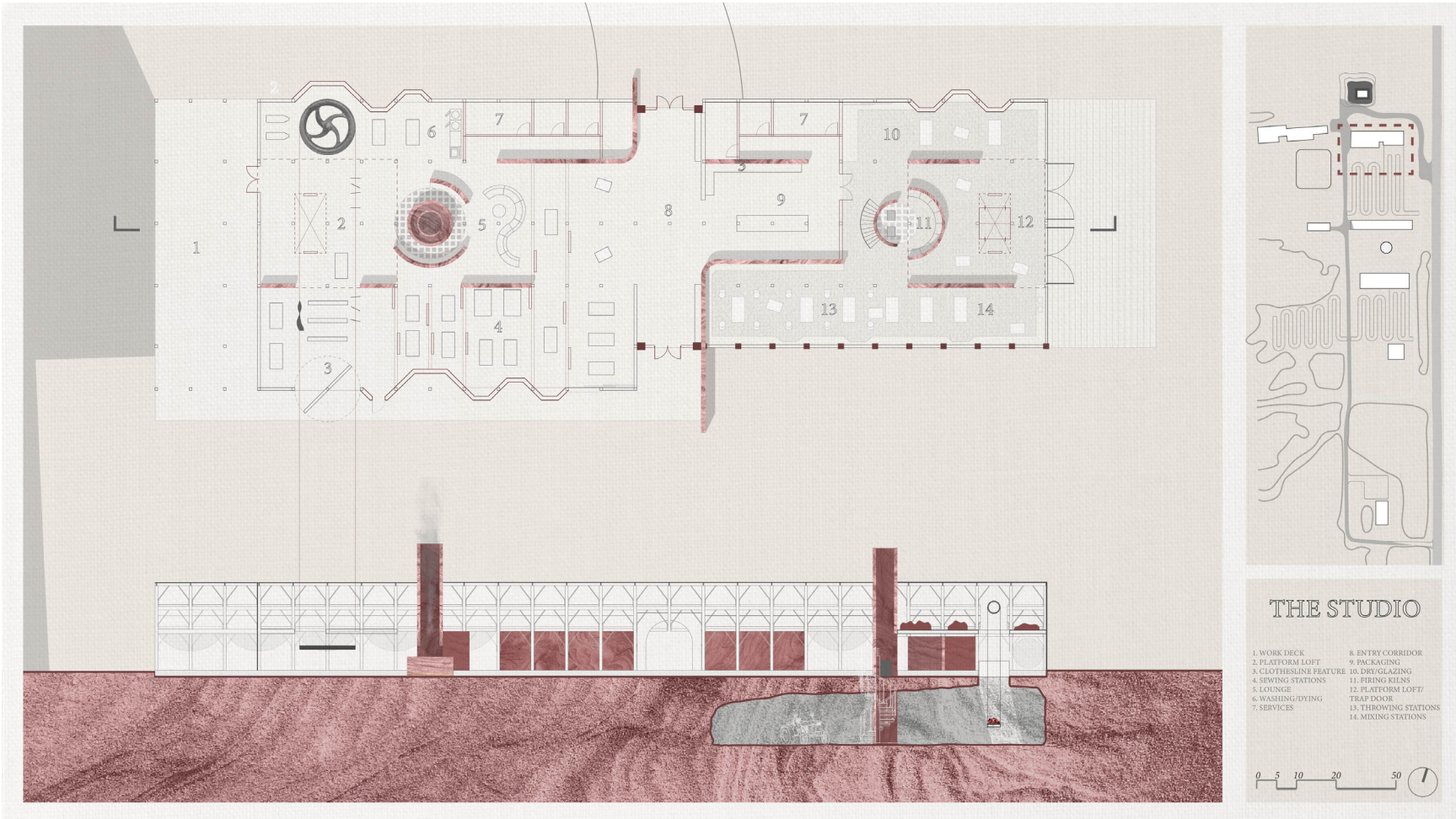
A close-up of the studio plan showing its eastern pottery wing. A central kiln grounds the space as south-facing arches allow for light to flood into the workspaces.



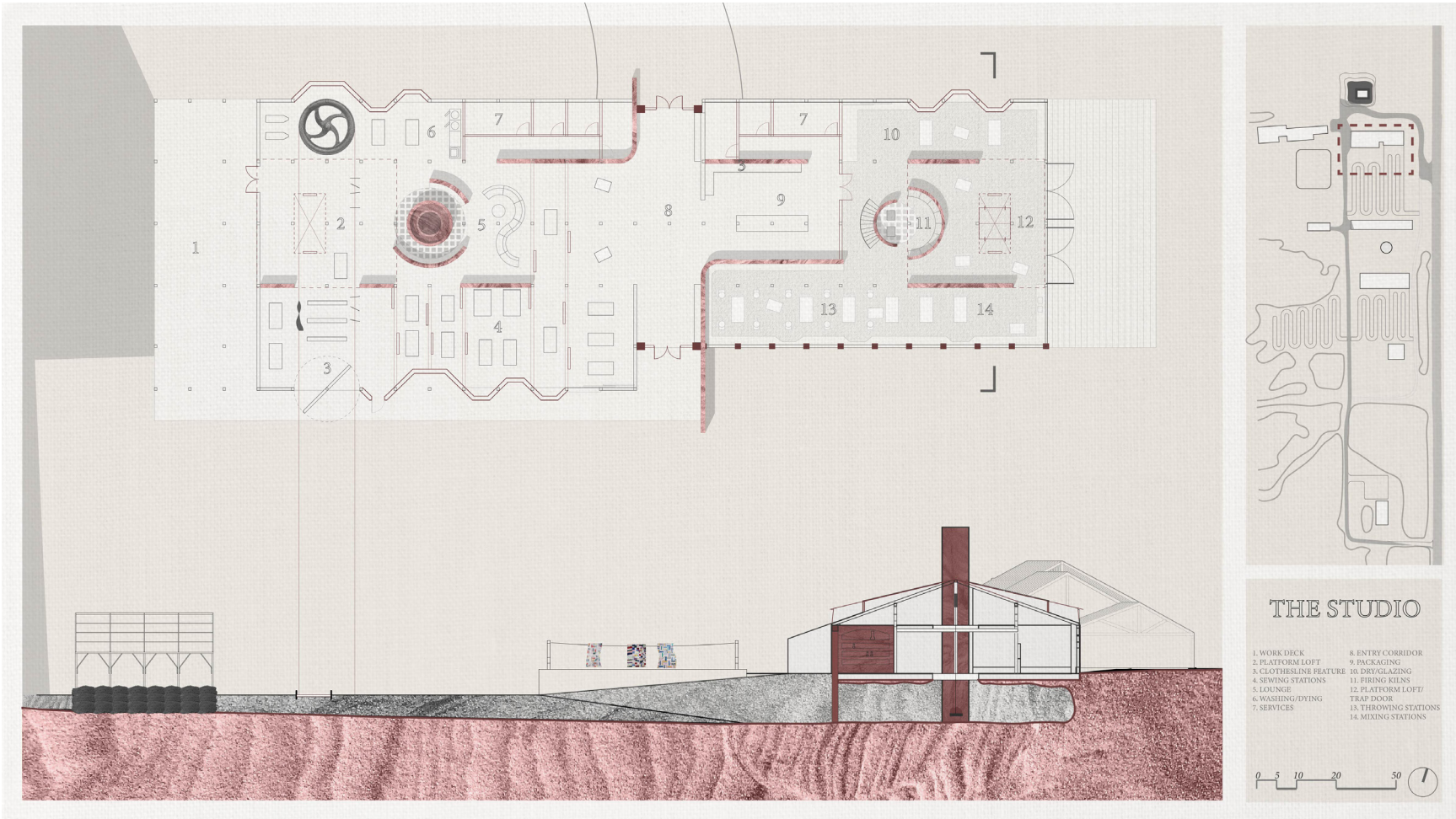


A view inside the textile wing showing artisans moving the clothesline and partition walls.



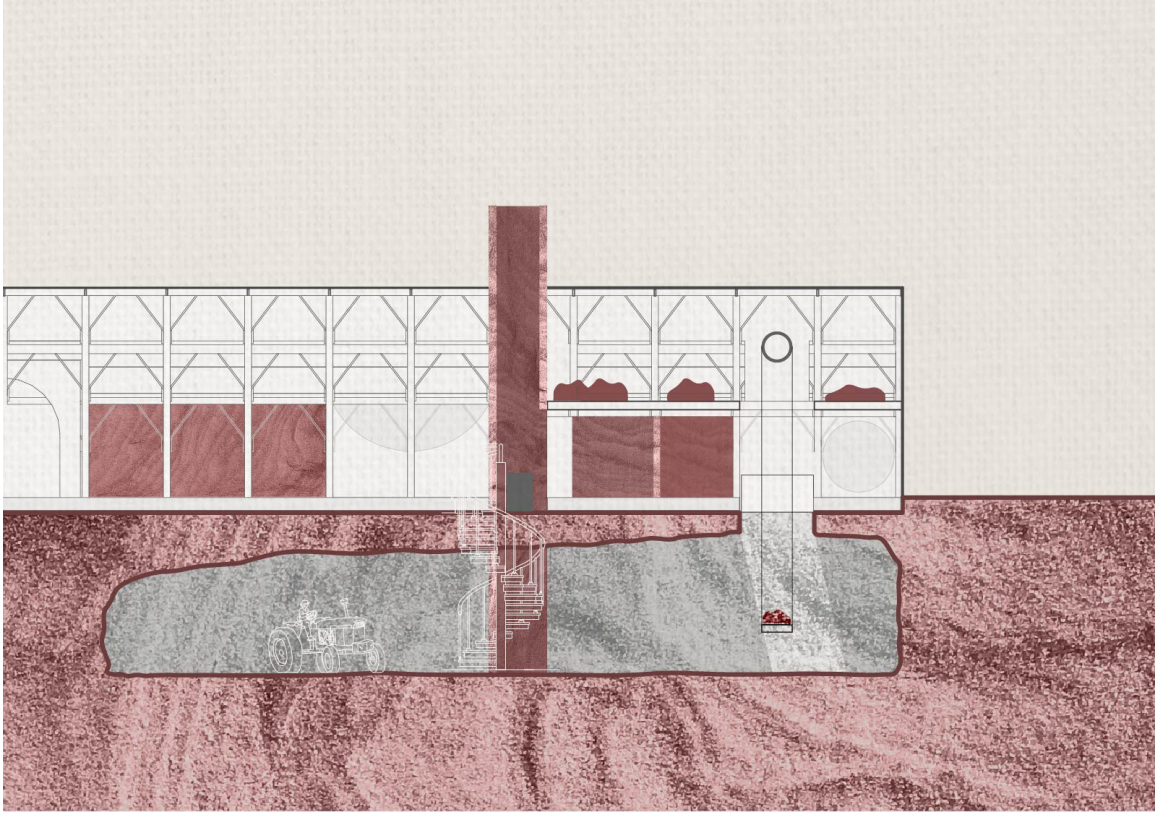


Floor plan of the studio with a section taken through the full length of the building.

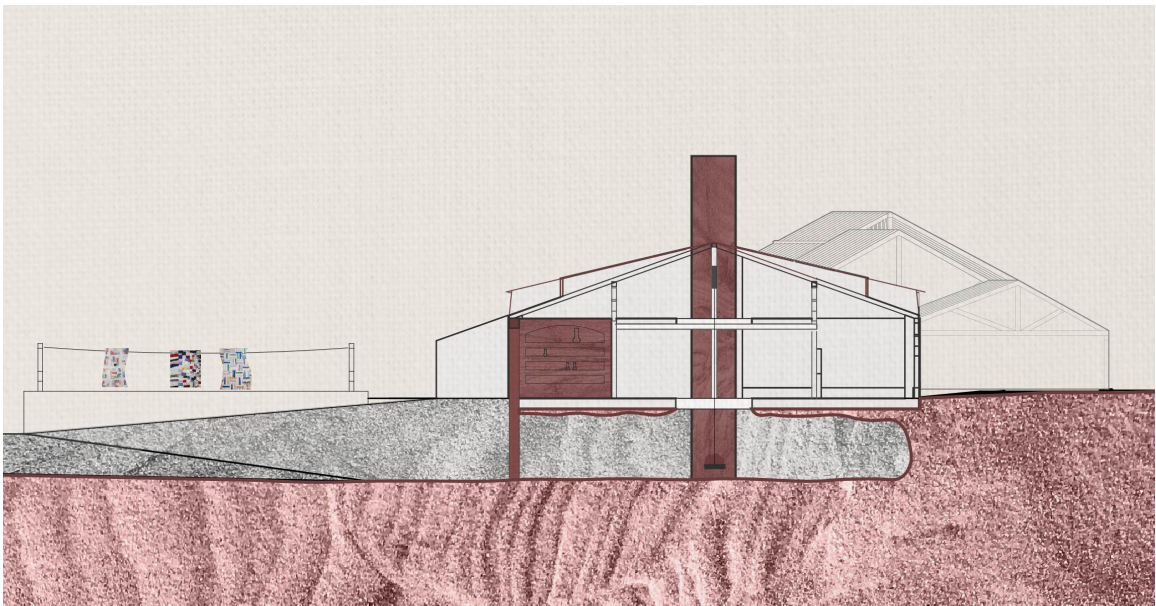


Floor plan of the studio with a section taken through the pottery wing highlighting the carved-out basement to allow for clay transportation to travel under the barn and up through the floor.



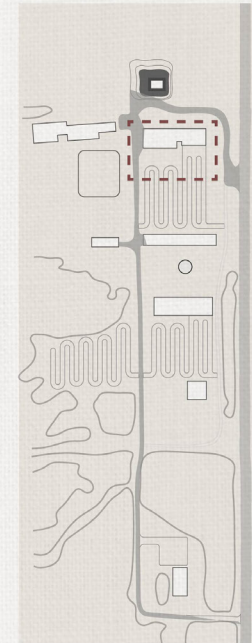


A close-up of the first studio section, highlighting the barns interaction with the ground.

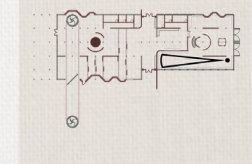


A close-up of the second studio section, highlighting the barns interaction with the ground.





THE STUDIO



A view inside the south end of the pottery wing. Artisans prep a proper sculpting dough and begin to throw.

floor via trap door, the clay is collected by machines and driven to the hollowed-out basement. Exterior basement access is achieved by machines passing through the large brick arcade. Clay is then placed on the tray and hoisted up through the floor. Clay is transported off to the mixing area to begin making a proper sculpting dough. What is left over is lifted to the upper loft where it is kept until needed. In the winter, an overstock of clay is collected and kept in the loft so that the rising heat keeps it malleable enough to use.

### **The Field Pavilion**

In the associated field situated just south of the studio is the area dedicated to clay extraction. The earth on site is of a clay phase till which is appropriate for pottery making. As the earth is dug it is shaped into the familiar ridge and furrow pattern typically found in irrigation practices. The furrows round off and remain a continuous path, connecting the main driveway and delivery lane. Wooden platforms sit over the depths to allow for foot circulation access to the field pavilions. The field pavilion offers outdoor workspace during the warmer months. As the furrows are dug, once a path is created, a pavilion is added. Using rock extracted from the furrow digging process, they are collected and formed into gabion wall bases. Sitting atop is a post and beam constructed gable and burlap curtains are hung to shade those inside.

### **Visitor Spaces**

#### **The Art Store**

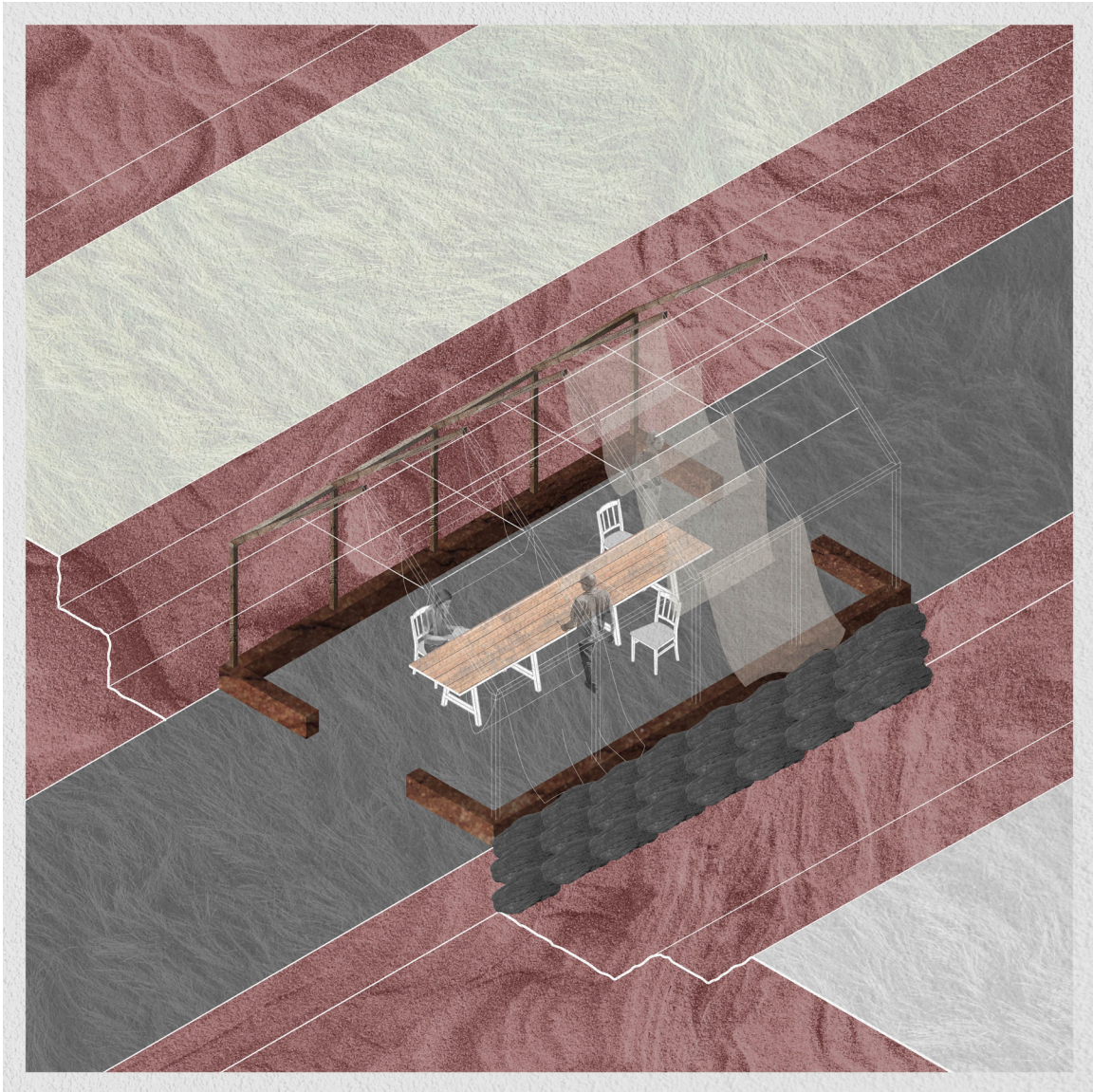
Visitors will first come upon an art store. Taking the place of a residual foundation from the previous program, the art store consists of works created by the artists in residence.





A section of the furrows showing their shaped walls and the field pavilions that are placed.





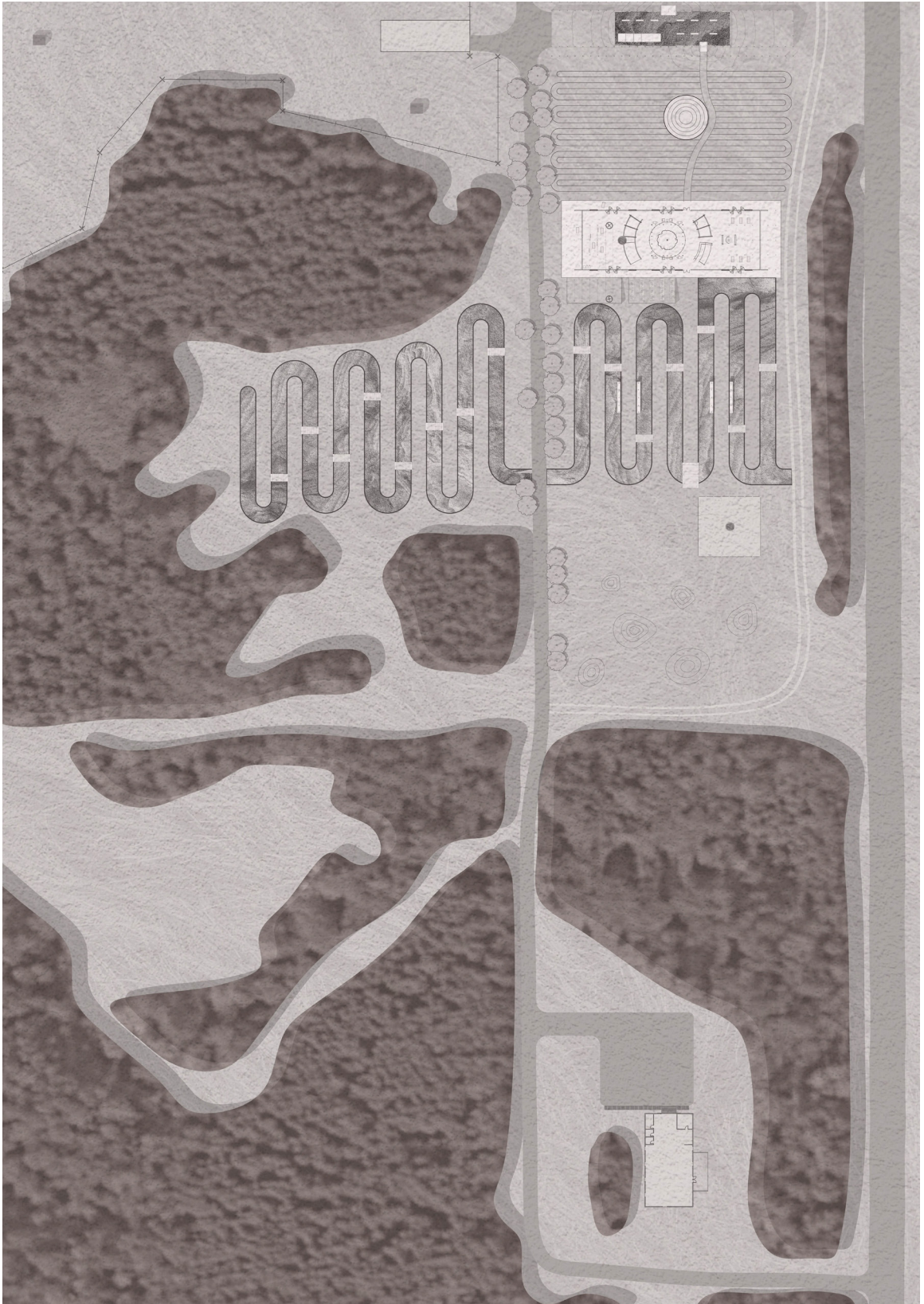
Axo of the field pavilion, showing artists working inside.

They sell kits consisting of the proper materials and tools one would need to begin making art of their own. Exterior decks and open areas allow for demonstrations and markets to be held to encourage traffic to the site.

### **The Tea Barn**

After travelling further into the site, visitors will encounter the tea barn. A new building that uses the traditional post and beam construction of the barns, with three levels. The





The southern portion of the site with buildings dedicated to the visiting artists.



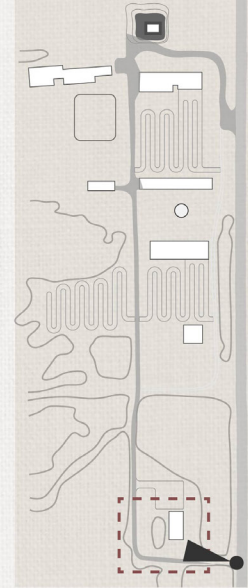
previous footprint of a barn that used to be there, establishes the width. The predicted previous structure is segmented into three parts and stacked atop one another to create a vantage point and ultimately bookend the site along with the house. The height allows for users to see the surrounding landscape from a new vantage point.

The trees planted around the building will allow users inside to experience the presence of nature at three levels. Under the canopy, within the canopy, and atop the canopy. Interior quilt curtains allow for control of light, and the central hearth grounds the structure. The kitchen serves tea, coffee, and pastries to allow for visitors to relax from completing a workshop, anticipate the commencement of one, or even just for a visit.

In the yard just south, residual topsoil dug from the clay extraction process is mounded and grown over with grasses. This offers an interactive landscape feature for those who wish to frolic on its features.

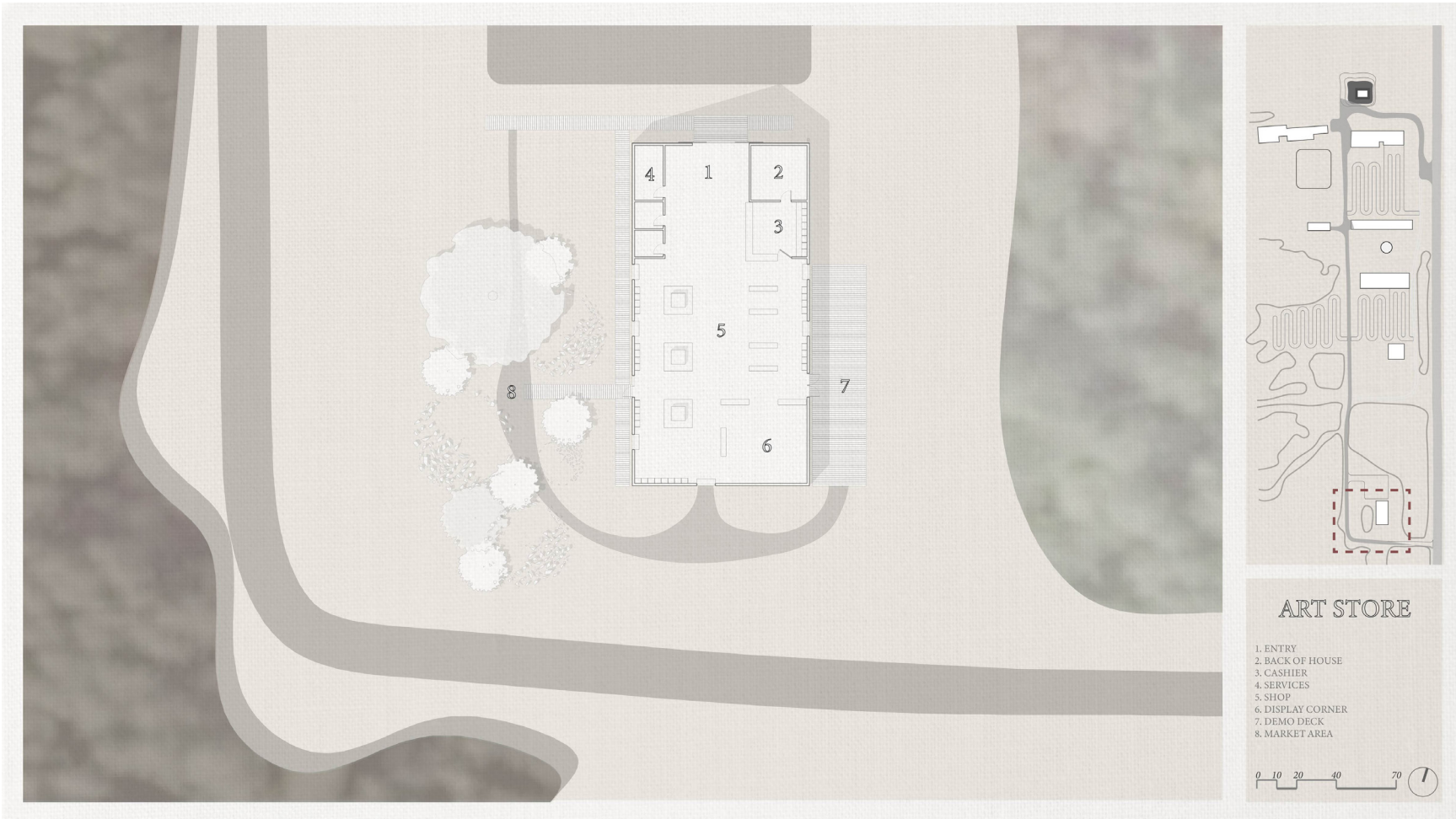
### **The Workshop**

The public workshop will allow for art classes to take place and be hosted by local artisans or visiting artists. Mimicking the layout of the studio, the building is divided into spaces based on the intended practice so that essential equipment is provided. A tree planted at the center dictates the new walls inside. As the geometry radiates from the centre, the middle area gathers its users before they travel to a classroom. Hinged walls rotate to open and connect the interior and exterior spaces. An exterior platform wraps the perimeter of the building to allow for classes to occur outside.



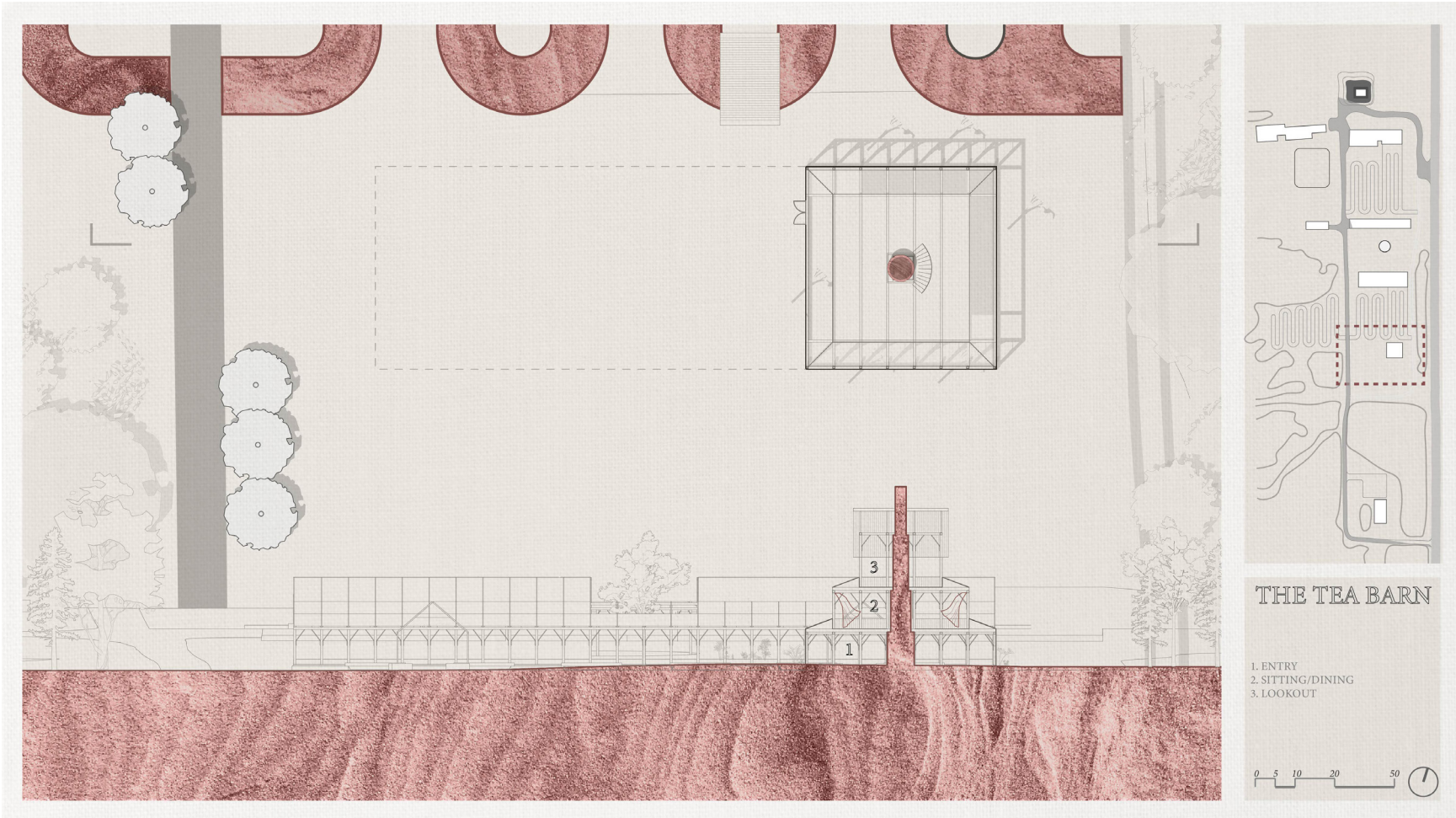
ART STORE

A view of the art store as visitors would see it when approaching from the street.

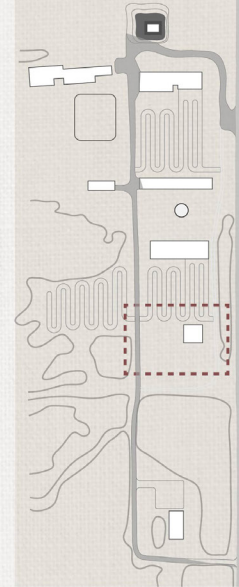


Plan view of the art store showing the spaces laid out internally and externally.

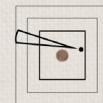




Plan and section of the tea barn showing the central hearth and stacked floors around it. A new vantage point is achieved.

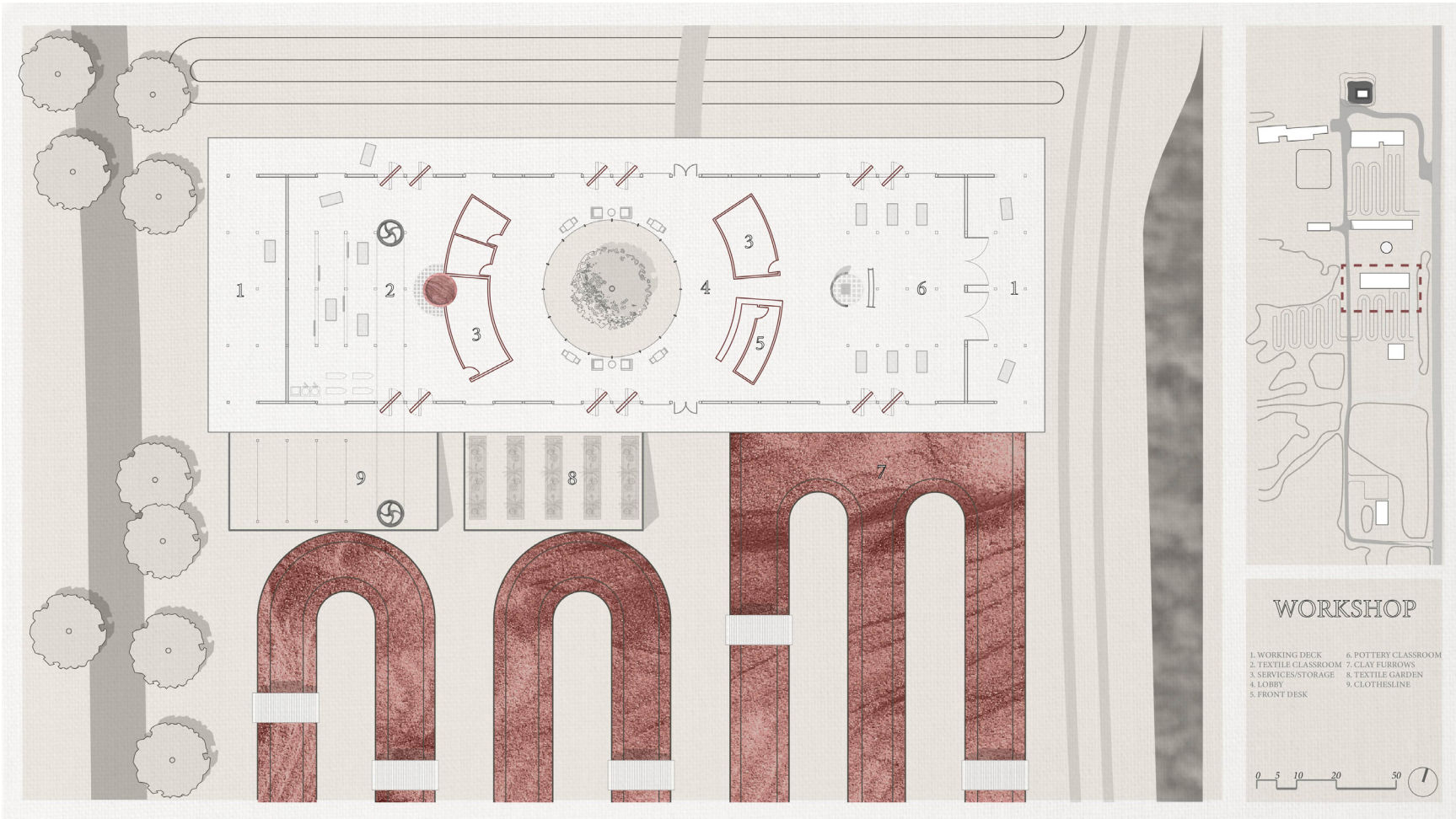


THE TEA BARN



A view from the lookout in the tea barn facing the western forest and river.





Plan view of the gallery showing the central tree and its effect on the new interior walls as well as the active rotating facade.



The south yard consists of the same furrow paths, clothesline and textile garden as the studio, except at a smaller scale.

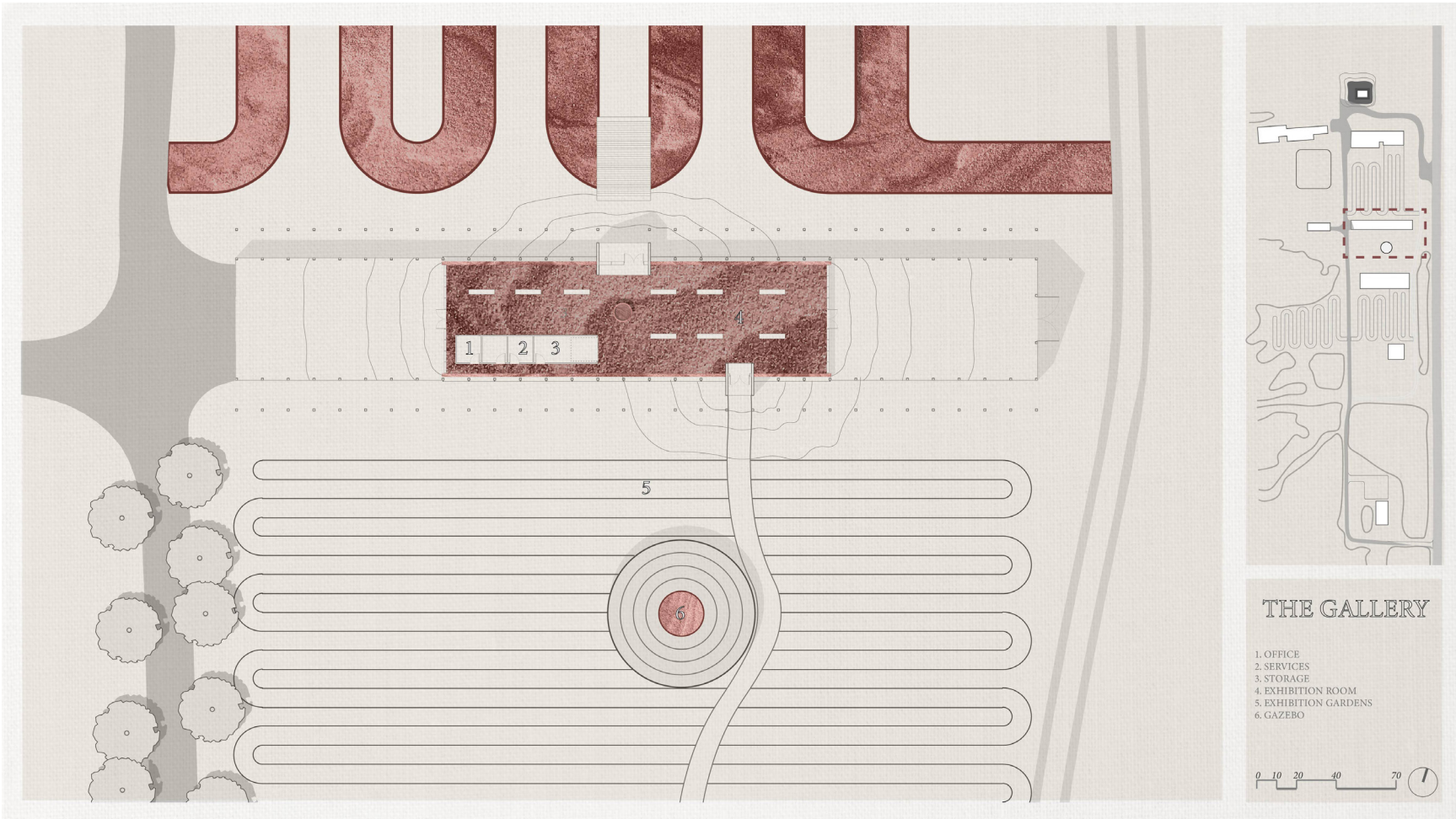
### **The Gallery**

The gallery will host exhibitions by both the residents and visiting artists. The earth gradually carries its users up into the interior earthen complex that sits just inside of the shell of the existing barn. Metal lightwells carry in the natural light from outside, further diffusing it with burlap sheets hung above. The red earth walls act as a backdrop for artwork, which grounds the creation and exhibition of art practice to its place. Two gable-shaped thresholds sit on either side of the building that penetrates its layered walls to allow access inside.

In the summer months, exhibitions can occur in the southern gallery garden. The maze of wildflowers will have installed portable partitions and tables to display works. Breaking the maze pattern is the gazebo that terraces down in the earth and hosts a spot for residents to gather around the campfire.

### **The Yards**

The methods performed throughout the site apply to the spaces between the buildings as well. As the architecture of the barns are articulated and edited to serve the new program, the yards situated between them are also sculpted into new spaces. The adaptation of the structures have an equivalent effect on the spaces outside of them as they do inside of them. Each building has its associated yard space where there is potential for more interaction between the artisan and operator character groups.



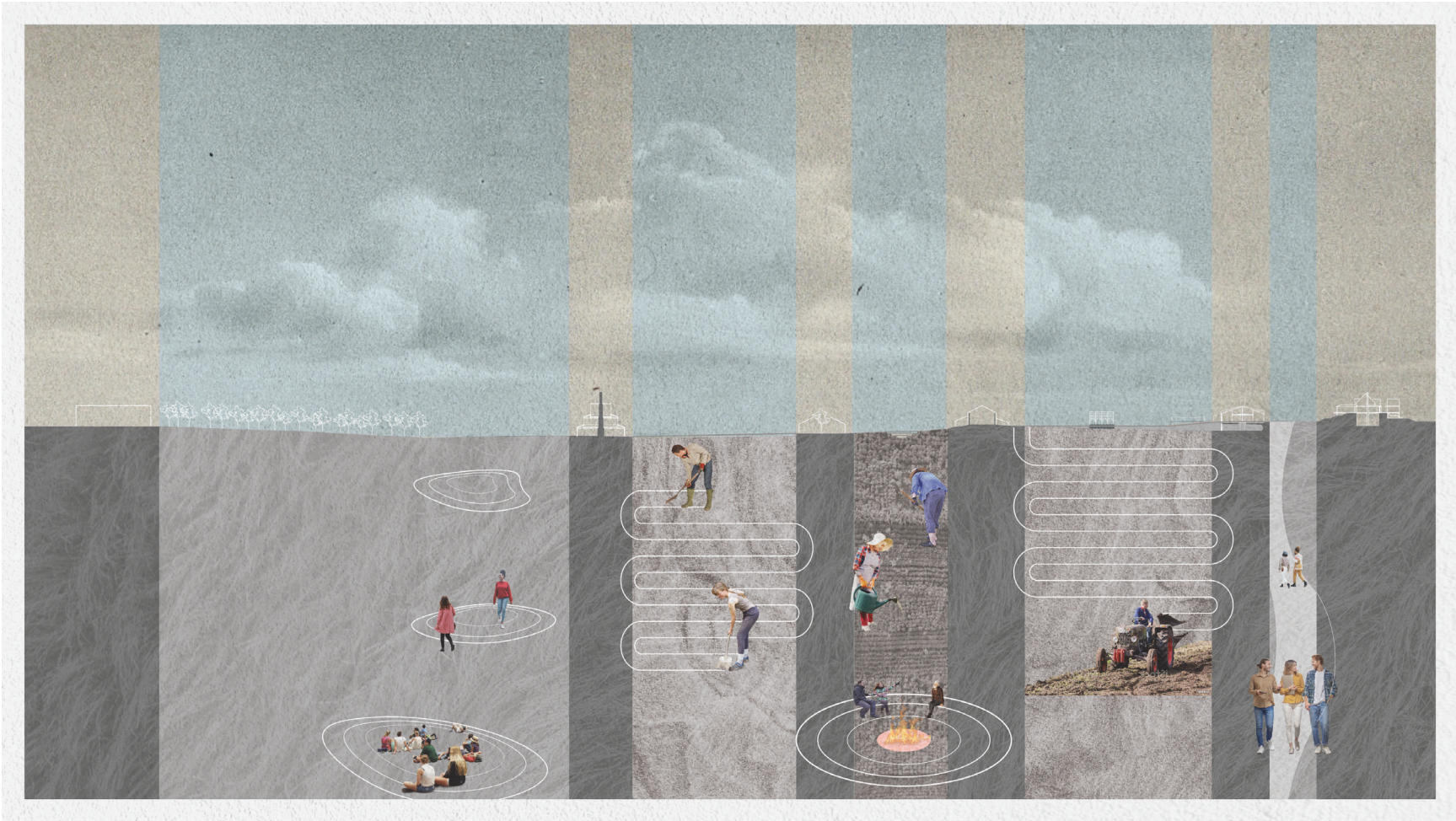
Plan view of the gallery highlighting the interior earthen complex and mounds that guide users inside. A gazebo is placed into the southern garden, disrupting its pattern.





A section perspective view of the gallery showing the artist groups coming to gather to exhibit their work at the end of the day.



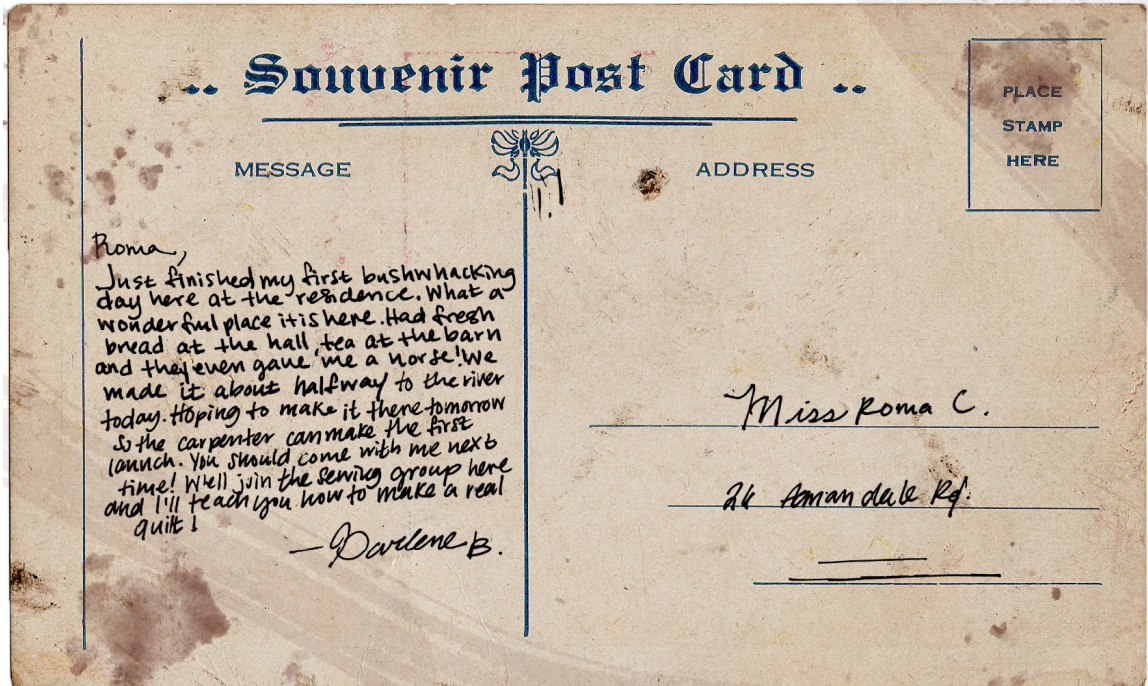


Site section highlighting the yards and operator characters in action.





Front of a souvenir postcard from an operator character.

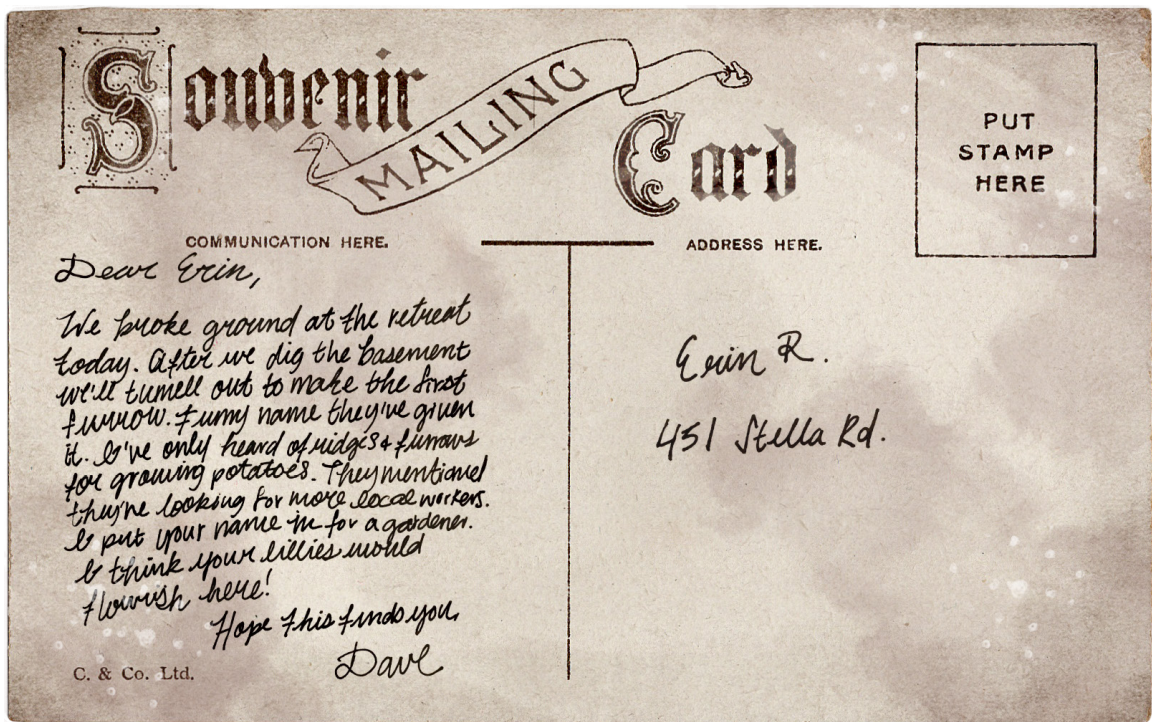


Back of a souvenir postcard from an operator character. Darlene recounts her day as a bushwhacker in the forest, as she creates the trail to the river. She hopes to return to the site again, but next time, as a sewer.





Front of a souvenir postcard from an operator character.



Back of a souvenir postcard from an operator character. Dave the local farmer talks of carving the ground. He donated his excavator to help begin digging the studios basement. He writes to his friend Erin and encourages her to come practice her gardening in the field.



## Chapter 10: Conclusion

Art and its practice should be acknowledged as dynamic and deserving of a space that provides for independent and community-building activities to take place. Prince Edward Island's connection to art throughout its history is evident and continues to evolve as methods are passed down and new techniques are introduced. This, coupled with the existing refuge features portrayed by the Island, provides for an adventure of escape and reflection.

Residents of the island who perhaps experience regular isolation on their rural properties deserve a community-designated space where they are encouraged to participate in art activities. Visitors to the Island who wish to practice their craft in an area suitable to do so, also deserve a space that is able to host this.

As much as this project has accomplished, the methods proposed have much opportunity to be continuously explored. As time passes and the land is further explored, additional buildings can be added to provide for the operator's tools and equipment to allow for proper maintenance and landscape care to occur.

By re-using an abandoned farm, the design can build upon pre-existing roots that ensure an authentic attachment to place and offer a template for future development to occur. The methods proposed of utilizing traditional crafting practices to inform underutilized zones of land provide the opportunity for further exploration to be performed. Abandoned land that has been previously utilized offers a place rich in memory and previous action. By introducing new ideas while acknowledging the previous programs,

what begins to emerge is a project that recognizes its past in order to inform its future. The ability for this template to be applied to various sites, programs and user groups provides for much more exploration to take place. The enactment section of the method has the potential to be practiced by other crafting methods such as painting, woodwork, and any other known craft practiced on the Island. As the novel would continue to infer the narrative of design, the practices that bring it to life can be performed by various craft techniques resulting in a dynamic template that has much opportunity to be further explored.

Montgomery's portrayal of place as a metaphor derived from reality positions the Island as a romantic portrait. Giving artists the opportunity to share and harness their craft in a place dedicated to a creative stimulus can allow for further exploration and stimulation to occur. The architecture that is translated from these themes ultimately reflects refuge and romanticism while acting as a frame for spatial and temporal realities.



The site plan associated with views from the project's spaces throughout.



## Appendix A: Text Collages



Text collage that references an excerpt from the *Anne of Green Gables* novel.



Text collage that references an excerpt from the *Anne of Green Gables*' novel.

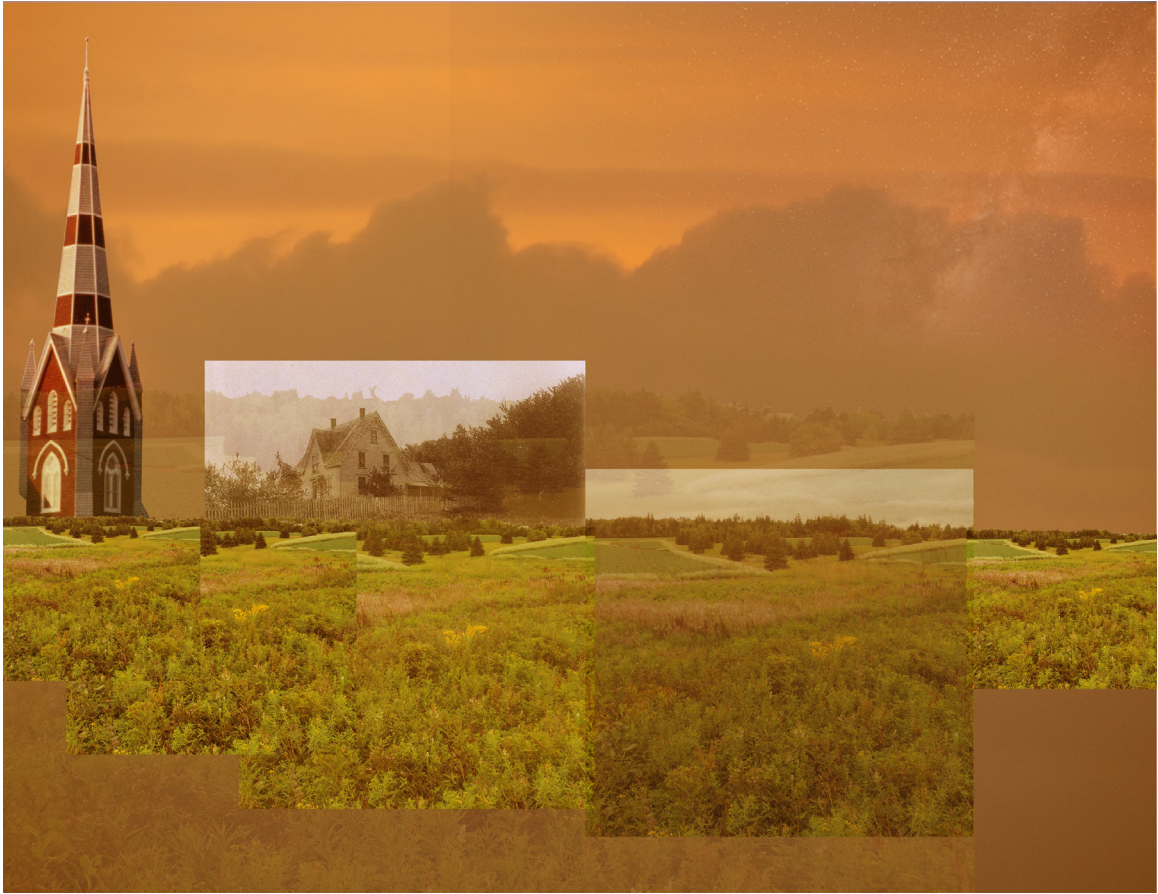


Text collage that references an excerpt from the *Anne of Green Gables*' novel.





Text collage that references an excerpt from the *Anne of Green Gables* novel.



Text collages that reference an excerpt from the *Anne of Green Gables* novel.

They were on the crest of a hill. The sun had set some time since, but the landscape was still clear in the mellow afterlight. To the west a dark church spire rose up against a marigold sky. Below was a little valley and beyond a long, gently-rising slope with snug farmsteads scattered along it. From one to another the child's eyes darted, eager and wistful. At last they lingered on one away to the left, far back from the road, dimly white with blossoming trees in the twilight of the surrounding woods. Over it, in the stainless southwest sky, a great crystal-white star was shining like a lamp of guidance and promise. (Montgomery 1908, 29)

## Appendix B: Image Collages



Cliff image collage from the *Anne with an 'E'* show extending the image past the edge. Imagining the perpetual landscape beyond the frame.





Field image collage from the *Anne with an 'E'* show extending the image past the edge. Imagining the perpetual landscape beyond the frame.



Forest image collage from the *Anne with an 'E'* show extending the image past the edge. Imagining the perpetual landscape beyond the frame.





Garden image collage from the *Anne with an 'E'* show extending the image past the edge. Imagining the perpetual landscape beyond the frame.



## References

- Abandoned PEI. 2018. "A shot from behind warns of not much time left..." Facebook, September 15, 2018. <https://www.facebook.com/Abandoned-PEI-351704324856663/photos/2380964838597258>
- Art in the Open. n.d. "About the Festival". Accessed October 20, 2020. <https://www.artintheopenpei.org/en/the-festival>
- Bachelard, Gaston, and M. Jolas. 2014. *The Poetics of Space*. New ed. Penguin Classics. New York, New York: Penguin Books.
- Baldwin, Douglas. 2009. *Prince Edward Island: An Illustrated History*. Halifax, NS: Nimbus Pub.
- Beaumont, Anne-Louise and Edie Zakem. 2000. "Pieces of History: 20th Century Quilting in Prince Edward Island." In *First Hand: Arts, Crafts and Culture Created by PEI Women of the 20th Century*, 89–109. Charlottetown: PEI Advisory Council on the Status of Women and PEI Interministerial Women's Secretariat. <http://www.gov.pe.ca/photos/original/firsthand2017.pdf>
- Brouwer, C., K. Prins, M. Kay and M. Heibloem. n.d. "Furrow Irrigation." In *Irrigation Water Management: Irrigation Methods*. Food and Agriculture Organization of the United Nations. Accessed July 30, 2021. <https://www.fao.org/3/s8684e/s8684e04.htm>
- Chestnova, Elena. 2017. "The House That Semper Built." *Architectural Theory Review* 21, no. 1: 44–61.
- Confederation Centre of the Arts. 2021. "About Us." <https://confederationcentre.com/about/>
- Culhane, Phil. n.d. PEI Postcards: A Collection of PEI Postcards. Accessed April 21, 2021. <https://www.peipostcards.ca/collection/>
- De La Iglesia Ramos, Marta. 2021. "Painting of the Week: John William Waterhouse, Miranda." *Daily Art Magazine*, February 2, 2020. <https://www.dailyartmagazine.com/painting-of-the-week-john-william-waterhouse-miranda/>
- Deutsch, Dina. 2009. "Maya Lin's Perpetual Landscapes and Storm King Wavefield." *Woman's Art Journal* 30, no. 1: 3–10. <http://www.jstor.org/stable/40605217>
- Dipps, Robin. 2005. "Groundwork." In *Site Matters*, edited by Carol J. Burns and Andrea Kahn, 59–92. New York: Routledge.
- Eggan, Taylor A. 2018. "Landscape Metaphysics: Narrative Architecture and the Focalisation of the Environment." *English Studies* 99, no. 4: 398–411.

- Epperly, Elizabeth. 2007. *Through Lover's Lane: L.M. Montgomery's Photography and Visual Imagination*. Toronto, ON: University of Toronto Press.
- Free Vector Maps. n.d. "Map of North America with Countries – Single Color." Accessed November 10, 2020. <https://freevectormaps.com/world-maps/north-america/WRLD-NA-01-0002>
- Gammel, Irene. 2010. "Embodied Landscape Aesthetics in Anne of Green Gables." *The Lion and the Unicorn* 34, no. 2: 228–247.
- Google Earth. 2021. Maps of Prince Edward Island. <https://earth.google.com/web/>
- Government of Prince Edward Island. 2020. "Agriculture on PEI". <https://www.princeedwardisland.ca/en/information/agriculture-and-land/agriculture-pei>
- Government of Prince Edward Island. 2021. "Hiking and Cycling on the Confederation Trail". <https://www.princeedwardisland.ca/en/information/economic-growth-tourism-and-culture/hiking-and-cycling-on-the-confederation-trail>
- Houze, Rebecca. 2006. "The Textile as Structural Framework: Gottfried Semper's Bekleidungsprinzip and the Case of Vienna 1900." *Textile: The Journal of Cloth and Culture* 4, no. 3: 292–311.
- Jeffery, Carter. 2014. "Abandoned House and Barn, Dundas". PEI Heritage Buildings. <https://peiheritagebuildings.blogspot.com/2014/01/abandoned-house-and-barn-dundas.html?m=1>
- Kowalik, Sandy. 2000. "Home Is Where the Art Is: 20th-Century Women Visual Artists of Prince Edward Island." In *First Hand: Arts, Crafts and Culture Created by PEI Women of the 20th Century*, 113–128. Charlottetown: PEI Advisory Council on the Status of Women and PEI Interministerial Women's Secretariat. <http://www.gov.pe.ca/photos/original/firsthand2017.pdf>
- Le Juez, Brigitte. 2015. *Shipwreck and Island Motifs in Literature and the Arts*. Leiden: BRILL.
- Ledwell, Mullally. 2000. "Introduction." In *First Hand: Arts, Crafts and Culture Created by PEI Women of the 20th Century*, 11–24. Charlottetown: PEI Advisory Council on the Status of Women and PEI Interministerial Women's Secretariat. <http://www.gov.pe.ca/photos/original/firsthand2017.pdf>
- Montgomery, L. M. 1908. *Anne of Green Gables*. IssueHub. <https://issuhub.com/view/index/4130>

- Mullally, Sasha. 2000. "Perspective Is Everything: Women Photographers of the 20th-Century Prince Edward Island". In *First Hand: Arts, Crafts and Culture Created by PEI Women of the 20th Century*, 73–87. Charlottetown: PEI Advisory Council on the Status of Women and PEI Interministerial Women's Secretariat. <http://www.gov.pe.ca/photos/original/firsthand2017.pdf>
- Nicholson, Anne. 2000. "Rags and Bags: Functional Art from Sacks and Worn Clothing, Hooked Mats of Prince Edward Island." In *First Hand: Arts, Crafts and Culture Created by PEI Women of the 20th Century*, 55–72. Charlottetown: PEI Advisory Council on the Status of Women and PEI Interministerial Women's Secretariat. <http://www.gov.pe.ca/photos/original/firsthand2017.pdf>
- On The World Map. n.d. Prince Edward Island Road Map. Accessed July 30, 2021. <https://ontheworldmap.com/canada/province/prince-edward-island/prince-edward-island-road-map.html>
- Oxford Advanced American Dictionary*. 2021. "Textile". Oxford University Press. [https://www.oxfordlearnersdictionaries.com/definition/american\\_english/textile](https://www.oxfordlearnersdictionaries.com/definition/american_english/textile)
- PEI Department of Economic Growth, Tourism and Culture. 2021. "Islandness." In *PEI Visitors Guide 2021*. [https://issuu.com/tourismpei/docs/2021\\_visitors\\_guide\\_web\\_version](https://issuu.com/tourismpei/docs/2021_visitors_guide_web_version)
- PEI Museum and Heritage Foundation. n.d. "Prince Edward Island Pottery Company." Accessed July 10, 2021. <https://www.peimuseum.ca/collections/prince-edward-island-pottery-company>
- Randal, James E., Don Desserud, and Katherine MacDonald. 2015. "Prince Edward Island." In *State of Rural Canada 2015*, edited by Markey, Breen, Lauzon, Gibson, Ryser, Mealy. 57–64. Canada: Canadian Rural Revitalization Foundation. <https://sorc.crrf.ca>
- Royle, Stephen A. 2001. *A Geography of Islands Small Island Insularity*. Routledge Studies in Human Geography. London; New York: Routledge.
- Sark, Tiffany. 2000. "Mi'kmaq Baskets: Our Living Legends." In *First Hand: Arts, Crafts and Culture Created by PEI Women of the 20th Century*, 11–24. Charlottetown: PEI Advisory Council on the Status of Women and PEI Interministerial Women's Secretariat. <http://www.gov.pe.ca/photos/original/firsthand2017.pdf>
- Schneider, Elizabeth. 2021. "The old house on route 2 is falling." Facebook, September 5, 2021. <https://www.facebook.com/photo/?fbid=10165423813590534&set=gm.4254304371355656>
- Semper, Gottfried. 1989. *The Four Elements of Architecture and Other Writings*. Cambridge: Cambridge University Press.



- Shakespeare, William. 2019. *The Tempest*. Edited by John Mahon, John M. Mucciolo, and James H. Lake. New Kittredge Shakespeare Ser. Cambridge: Hackett Publishing Company Incorporated.
- Spurr, David. 2012. *Architecture and Modern Literature*. Anne Arbour, MI: The University of Michigan Press.
- Tourism Industry Association PEI. 2021. "Arts & Heritage Trail: Prince Edward Island." [https://artsandheritagepei.com/categorytype/visual\\_arts](https://artsandheritagepei.com/categorytype/visual_arts)
- Tourism PEI. 2019. "2019 Tourism Indicators." <https://www.princeedwardisland.ca/sites/default/files/publications/201912tourismindicatorsrptfin.pdf>
- Tourism PEI. 2021a. Photograph of Farm Field with the Confederation Bridge. <https://www.tourismpei.com/trip-ideas/coastal-drives/central-coastal-drive>
- Tourism PEI. 2021b. "Anne of Green Gables." <https://www.tourismpei.com/what-to-do/anne-of-green-gables>
- Tourism PEI. 2021c. "Confederation Trail in Prince Edward Island." <https://www.tourismpei.com/what-to-do/outdoor-activities/confederation-trail>
- Webster, D. B. 1982. "The Prince Edward Island Pottery, 1880–1898". *Material Culture Review* 16 (December). <https://journals.lib.unb.ca/index.php/MCR/article/view/17148>.