Invoking Memory: Traced Narratives of Mabou, Cape Breton

by

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

at

Dalhousie University
Halifax, Nova Scotia
June 2021

This thesis is dedicated to all those whose voices have been lost with time. Your story deserves to be reverenced, retold, and relived.

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Abstract

This thesis investigates how memory is stored and transferred in rural landscapes by analyzing fading cultural histories evidenced in a set of lines in Mabou, Cape Breton, in Nova Scotia, Canada. Traces of the past manifest in lines: tangible – documentation and historical record – and intangible – story and song. Examining lines unlocks a broader reading of place that strives not to favour one dominant narrative above others. The working method collects and interprets the lines of memory, and employs the reinterpretation techniques of two artists, whose processes intentionally shift away from unconscious bias. The proposed architecture emerges from these strategies, as a series of constructions that contain, frame, and reframe memories along a path of an old train line, creating the spine. The journey is experienced as an exhibition that displays artifacts, tells stories, and positions the visitor in the landscape and within the continuum of memory.

Acknowledgements

Chapter 1: Introduction

Personal Basis of Inquiry

As background and context to the thesis exploration, my own relationship to the work is described here.

On the Quiet of the Mabou Mine

Spending my childhood in Mabou, Cape Breton, my mother would take my siblings and me on long adventures. We would follow, sometimes barefoot, the old sheep trails along the coast that she had roamed as a child, as did her mother before her. We would dodge thistles, pick berries, and jump into the ocean to keep cool. She would tell us stories of the past, of how my grandmother would ride her horse, Jackie, bareback all over the hills, and how she and Jackie once fell asleep cradled in a nook in the grass. It was on such a journey that my mother and father told me the story of the Mabou Coal Mines. As we walked along the beach and climbed over the bulky rocks, they pointed up to a small shrubbed plateau atop the cliff and described how this quiet corner of the world once was a bustling cluster of industrial buildings and company houses in service of a suboceanic coal mine. Enraptured by the contrast between the quiet stillness and the noisy past, I spent the rest of the day exploring for any trace of what once was. Pieces of tarred wooden posts, rusty spikes, and black coal seams running down the bank were, to the imagination, evidence of a now lost past. To me, they held the secrets of what once was.

On Roads and Paths

There is an unwritten tradition in Mabou, that when driving on the back roads with an elder, stories of the place are
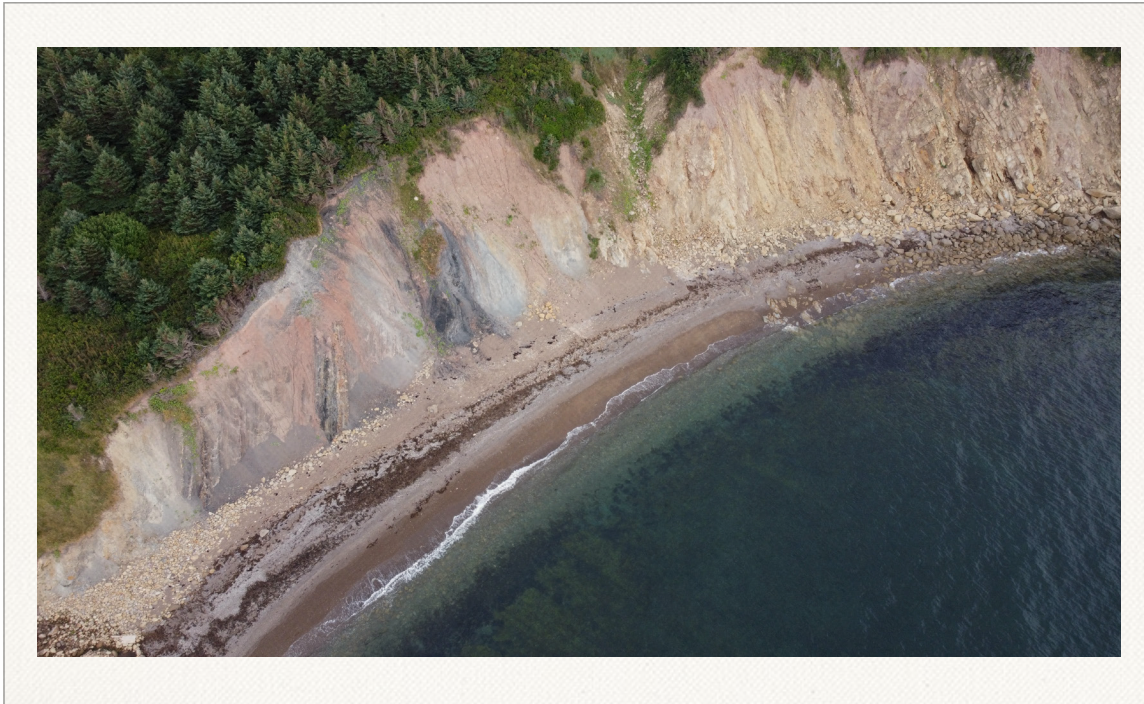
Natural growth at the Mabou Mine site has replaced the once bustling coal mining infrastructure that once existed on the site. The black smudge is a trace of the past. Photo taken summer 2020.

(top) Black coal, evidence of the mine.
(bottom) A rail from the mine shaft found in the bank.
Photo taken summer 2020.

told. "So and So lived in a house that used to be right there, where that tree is now." Passing by an old farmhouse might spark a lengthy story of a forbidden and unrequited romance ending in sadness, a fanciful tale of faeries dancing in the night, an account of the names of an entire family tree – as if by rote – or perhaps a hint as to who might haunt it now.

The navigation of Mabou's roads is based on natural elements. "After that bend, you'll pass a dip in the road, and after the oak tree, the house will be on the right, you can't miss it." And sure enough, after what seems like an eternity, there will be the bend, a very obvious dip, a tree, and you will have reached your destination.

My personal relationship with the routes of Mabou is intrinsically connected to the kilometer-long lane of my childhood home, which cuts first through the hayfield and then winds around the woods before opening to the

clearing where the house is. As a kid, I recall returning from my brother's hockey tournament or Christmas shopping in Halifax. Half asleep, I would know exactly where we were, based on the pacing and feel of the car. I probably still could know, to this day. The slowing down and turning left, the descent before the church, the rumble of the bridge under the tires, the veer to the right and the quick left, and the potholes, I knew them by heart. One-two-three, and the big one. Seven-eight-nine. Home. Often, I would put my orientation to the test, when dropped off by the school bus at the end of the lane. I would close my eyes while walking, the heaviness of my backpack giving me a sense of security. After a good trek, I would stop to guess where I was, and opened my eyes to savour in my exactitude.

The lane is significant for yet another reason, as at the edge where the hay fields end and the woods begin, there is a junction where the packed brown earth of the lane turns to black for a few paces. I was told growing up, that this was where the train tracks crossed, bringing coal from the

Evidence of the train track is apparent at the intersection of the author's present day lane and the black earthen remnant of the disused train track (Google Maps 2021).

mine to the pier. I would later discover, upon researching the archives at the An Drochaid Historical Society in Mabou, that this was indeed true. It was as if the memory of the mine itself, with a finger, traced along the earth's crust, dragging along with it the black coal, forging itself into the forefront of my curiosity.

This summer, upon reading the works of Ingold, Huyssen, and Rykwert, I reflected heavily on how the past manifests itself in the present, specifically through lines. One crisp morning, needing a break from the books, I set out to walk the familiar lane, and, upon second thought, decided to instead walk from the point of departure (the house) to the destination (the end of the lane) through the woods. The path, the cognitive scaffold so encoded in my psyche, now shifted to take new shape, to be rewritten.

On Stories and Song

My grandparents, whose first language was Gaelic, would laugh and converse over tea with the neighbours, pronouncing names, places, and moments that were laden with meaning, but lost on the ears of the younger generations. Of the twenty-three first cousins on that side, only two were raised to speak Gaelic fluently. Moreover, as the stories of that generation are lost to the graves, so too are the deeply visceral memories of the daily life of working with the seasons, harvesting the land, facing the brutal winters, and ordering supplies by post, and, of course, dancing away worries at the ceilidhs.

Those growing up in Mabou can relate to a sense of urgency that is felt when being told the history of the place from someone who is their senior. It feels as if there is a duty to be attentive, to scribe and retain, so as to pay homage to
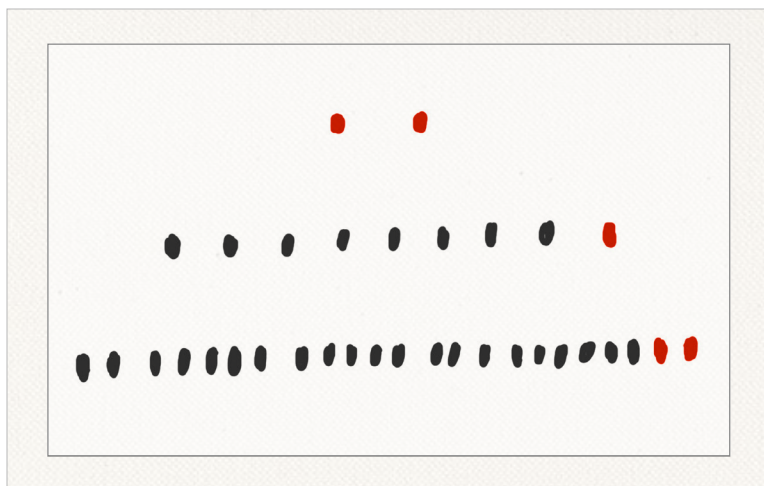
Diagram depicting the transmission of Gaelic fluency (in red) from grandparents (top line), to their children (middle line) and finally to their grandchildren (bottom line), demonstrating the loss of knowledge over time.

those we have lost. I used to regard that sharing as coming from a place of fear for what might be lost, but, with time, I have come to understand it more as my mother explained it. She said it instead comes from a place of care and identity, from love for the land and the people there. This manifests in many ways, but very obviously in the local tradition of storytelling and song.

The Lost Past

In this fascination with Mabou's loss of built history, the residue of the coal train's track in the land, and the concern for what is lost as the storytellers age and pass on, I also am the descendant of a European settler-colonial people. Despite concerns of major erasures to the Mabou Scottish narrative, it is still the dominant history of the region. The disappearance of some of Mabou's buildings over time is a metaphor to the forgotten stories of numerous groups of people who contributed to the making of Mabou. This thesis is a meagre attempt to reinvigorate just a handful of stories with the hope that through repetition and together with other

projects, it will cumulatively start unfolding more of the past that was lost. This is a study of the *Mulapukek*, Mi'kmaq for the town Mabou, meaning "At the Deep Bottom, Gouged Out", on the island of *Unama'ki*, Cape Breton, "Land of the Fog" (Sable 2021; Cape Breton University 2020). I situate it in the broader narrative of displacement and dispossession of the original dwellers, the Mi'kmaq people, whose history was erased by settler colonialism more violently than the buildings.

Thesis Description

Cultural homogenization, driven by globalization, has led to an acceleration of cultural and historical degradation in rural Canada (Policy Horizons 2018). Memories communicate to the next generation, but are rapidly fading alongside languages, traditions, and artifacts (Policy Horizons 2018). This thesis looks at themes within architectural theory: *memory*, *landscape*, and a concept of *lines,* to develop a theory where architecture can activate traces of the past amid this threat of erasure. It asks: *"How can architecture create new lines of connection to fading narratives?"*

Memory, an ongoing phenomenon of recollection, and history, which is formally documented, both tend to fall short. There is a tendency to prioritize certain versions of the past over others and, therefore, bring an incomplete version into the future (Nora 1989, 8). History has also disregarded storytelling as a valid method of relaying information from the past into the present, which leaves a void in recollection (Williams 1985, 147). Moreover, history can be "stored and accumulated in objects, people, and in the landscape" (Zumthor and Lending 2018, 18). These shortcomings by both memory and history have left massive voids in what is

known about the past. Collectively, humans hold memory together, and is also susceptible to voids on the group level. This can happen within the group regarding its own history and also from one group in respect to another's history. To fully develop a study on a memory, therefore, it is necessary to delve into where memory is stored in order to pinpoint not only the memories that are present, but also those that are not – the erased memories.

Landscape, as a repository of memory, must be defined beyond the physical notions of the land as ecological or geological, which too hold a certain level of memory. A broader understanding of landscape considers the human relationship to the land as it is constantly shaped and defined, not just physically but abstractly. Therefore, to investigate the many aspects at play and to explore that landscape's memory, would necessarily involve the tangible and intangible aspects of the landscape.

The concept of lines is used as a means to approach material and immaterial traces of the past. Symbolic and literal lines nurture an understanding of a rural landscape and its collective memory. Moreover, by invoking these lines, the collective memory is recalled, resurfaced, and in some cases, coaxed out of hiding. This memory invocation is not a mere nod to a frozen moment in time, but something that surpasses the constraints of time and knowledge. It also has the potential of bridging divides between the now and what has gone before. This proposal asserts that *by retracing the lines of the past, architectural intervention can be a tool of translation that tells a more inclusive story of place.*

The proposal tests this theoretical background against the faded past of Mabou, in Cape Breton, Nova Scotia, where

the built infrastructure of the geological coal mine site and its train line has been replaced by natural growth since its closure in 1964 (Barr and Raeside 1986, 258; Calder et al. 1993, 18; Nova Scotia Archives 2020). Since the fifties, the push for Celtic tourism in Cape Breton has commodified the Scottish Gaelic narrative for economic gain (McKay 1992, 8). Ian McKay, in his work "Tartanism Triumphant: The Construction of Scottishness in Nova Scotia" describes that "while a 'merry tartanism covered Nova Scotia,' the official neglect of the needs of Gaelic speakers led to a near disappearance of the Gaelic language in the province" (McKay 1992, 8). Additionally, author Katherine Alexander describes Cape Breton's "cast of almost exclusively white island representatives and touristic visitors that direct the visual promotions Cape Breton Tourism," stressing the ethnic narrowness of how Cape Breton represents itself (Alexander 2016, 100). By prioritizing the Scottish narrative and neglecting the island's ethnic richness, the local history of Mabou lacks a formal recognition of the roles played by numerous groups of people involved in the making of the place.

The thesis' method collects and interprets memories of the past by using a set of character studies to foreground what has been excluded from the dominant history of the place. Collection involves gathering existing documentation of the past in the form of songs, historical writings, and local archival photographs, artifacts, historic maps, along with writings by historians, geologists, folklorists and anthropologists. It also involves interviewing local knowledge-holders, keeping in mind the necessity of broadening the story being told. Interpretation is conducted by observing the elements along a disused train line segment and pays close attention to the

erasures along it: the lost elements. The reinterpretation technique involves deeper investigation, abstraction, and layering, which are applied to reading the lines of memory in the design process. The goal is to shift the narrative told by the resulting architectural proposal away from the risk of being one-sided. They also work to separate the design process from relying on automatic metaphors by challenging the relationship to the information being gathered.

The design translation emerges almost autonomously after tracing the lines of Mabou's memory, pursuing those not readily available, and countering my own experience and embodied memory with reinterpretation strategies. The lines of memory are teeming with spatial, sequential, and technological design strategies which can be extracted and applied in a new way, giving new life to old lines.

The proposed architecture draws upon lines of the past, giving them new life. The series of constructions along the spine of an old train line collaborate to contain memories, by enclosing specific stories in a room, framing the landscape and the past for the visitor, and reframing by shifting and layering perspective. Programmatically presented as an exhibition of the landscape and memory along an old train line, the proposal designates a system of tributary trails. As one walks the path, they do so in companionship with the characters of place who came before them, participating in defining the landscape. The journey's archive, amenities, memorials, gallery and path elements work cohesively as a dispersed exhibit that introduces the visitor to the story of Mabou and invites participation as they navigate between and within the constructions. The buildings themselves, as well as the paths, are mediators that extract from and manifest the lines of memory.

Chapter 2: Theoretical Basis

On Memory

When a person interacts with the natural or built world, they interact not only with the material matter of the object at hand, but also with the story embedded in the place or the making of a piece of architecture, whether that is recognized or not. In many cultures, artifacts of the past offer an almost mystical connection with those people who built, used, or inhabited the structure in a bygone era. The building, as a testimony to the past, is a material trace and a platform of engagement with what came before. Aldo Rossi, in his seminal work, *The Architecture of the City,* regards architecture as concrete data of real experiences, and therefore a launching pad off of which the city's collective history and problems can be assessed (Rossi [1984] 2007, 29). In this light, architecture not only to understands the past, but can address it.

Rural landscapes, specifically those with decreasing populations, experience overgrowth in former clearings and building decay. No longer having the "launching pad" to read the collective history and assess issues of the past, these regions of erasure are left at a loss. As objects or spaces from a bygone era are lost, so too is the potential for interaction with that narrative past.

Memory and History

To understand memory in a place of cultural or historical erasure, distinction must first be made between memory and history.

Raymond Williams, in his book, *Keywords*, describes the evolution of the term "history" from its earliest use, as

a narrative account of events both true or imagined, to a split into two categories: story and history. Story indicates a less formal account of the past (including the mythological) while history denotes an organized knowledge of the past emphasizing the narrative of humanity's self-development (Williams 1985, 147). This categorical split, albeit practical, overlooks the value of narrative as passed down from generation to generation in story format. This narrow conception of history overlooks the validity of oral history, which communicates the past through spoken memories, stories, and song. Therefore, in the relaying of history, sources that were deemed less reliable were cast aside, leaving voids in the overall story being told. Many cultures rely on storytelling to pass on knowledge to younger generations. Because formal historical record keeping long considered this form of information transmission less valid, much insight and nuance has been lost in the recollection of the past. In reinvigorating stories as valuable evidence of the past, the concept of history opens up to new avenues of learning about who and what came before.

Memory, too, offers an alternative and adds richness to the lens of history. In his work, "Between Memory and History: Les Lieux De Mémoire," Pierre Nora addresses the nuanced differences between memory and history. While memory "remains in permanent evolution," is open to remembering or forgetting, and is vulnerable to being manipulated or appropriated, history is a problematic or incomplete reconstruction of what is no longer (Nora 1989, 8). That is to say that while memory is an ongoing phenomenon of recollection, history has a more static nature. Memory and history also manifest uniquely. "Memory takes root in the concrete, in spaces, gestures, images, and objects; history

binds itself strictly to temporal continuities, to progressions and to relations between things" (Nora 1989, 9). Memory is captured by or dwells in the concrete, but is part of a larger continuum and not bound. History, on the other hand, focuses on causes and progressions, as well as looking at how one thing led to another. Both history and memory have aspects of the past that resurface in the present and involve fragments of the past that are left behind through forgetting or incompletion. The first exist as traces, and the second, erasures. These, in combination with the shortcomings of both memory and history – the narrowness of perspective in the recollection of the past – are what frame the propositions of this thesis.

Collective Memory

Prominent figures in various academic disciplines explore the memories that are held in common among people. Sociologists, anthropologists, historians and psychologists have grappled with the notions of a "public memory" (Wertsch 2008, 120). Maurice Halbwachs introduced the concept of a "collective memory." He stated that "memory is by nature multiple and yet specific; collective, plural, and yet individual" (Nora 1989, 9). In this line of thinking, individual memory is an aspect of group memory. Halbwachs connects the two by saying:

> Collective memory confines and binds our most intimate remembrances to each other. It is not necessary that the group be familiar with them. It suffices that we cannot consider them except from the outside- that is, by putting ourselves in the position of others- and that in order to retrieve these remembrances we must tread the same path that others would have followed had they been in our position. (Halbwachs and Coser 1992, 53)

Memory has the potential to connect, despite the constraints of time or the limited knowledge of the other person or their narrative past. But where is it that connection occurs? Or better yet, where is it that memory exists? In the mind, but also in physical space. Halbwachs already points out that to retrieve another's memories, even those with whom one has limited familiarity, involves walking the same path of those who came before. He also describes memories as necessarily anchored in spatial frameworks, meaning they exist, even in the imagining, in some sort of a space of reference (Halbwachs and Coser 1992, 52-54).

In an interview series with Mari Lending, entitled *A Feeling of History,* Peter Zumthor also suggests that recollection of the past exists in a spatial framework (Zumthor and Lending 2018, 18). He states that he is interested in history that is "stored and accumulated in landscapes, places, and things. The things I can see and feel in the landscape are physical and real, no matter how mute, hidden, and mysterious they might at first appear" (Zumthor and Lending 2018, 18).
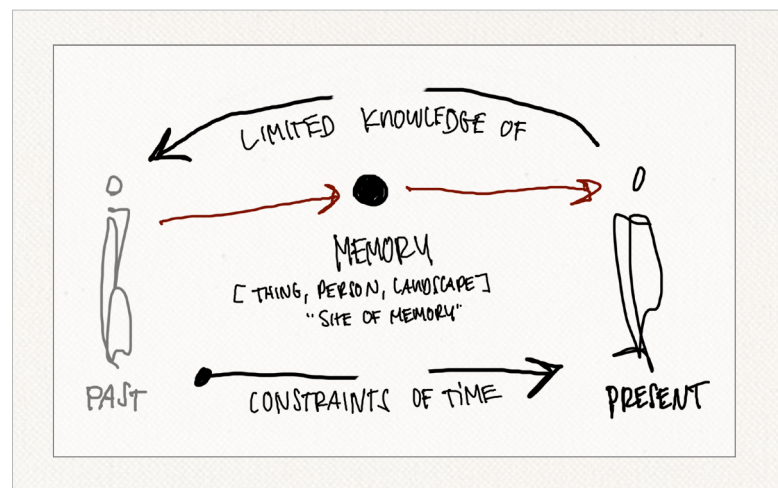
Affected by the constraints of time and limited knowledge, memory – as stored in a thing, a person, or a landscape, as Zumthor might say, or in a "Site of Memory" as Nora might put it – is the connector (Nora 1989; Halbwachs and Coser 1992; Zumthor and Lending 2018).

LIMITED KNOWLEDGE OF

PAST

ARCHITECTURE

PRESENT

CONSTRAINTS OF TIME
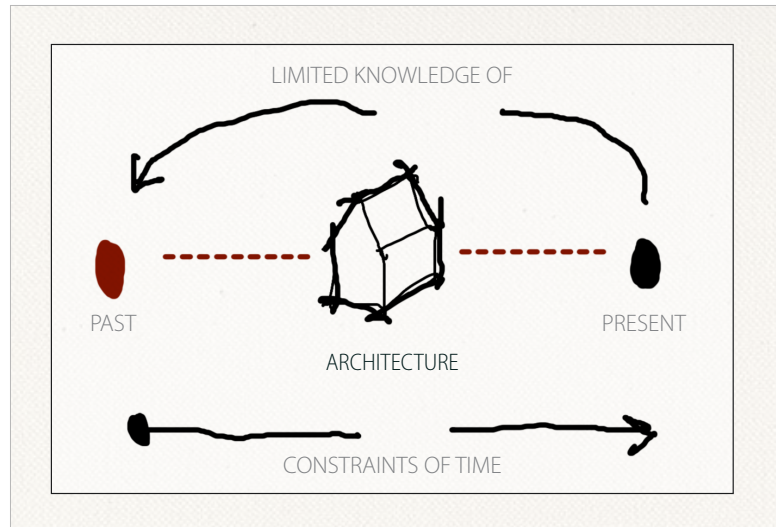
Architecture, as a site of memory, has the potential to connect present day persons to the past, but involves a complex understanding and reading of the cultural landscape.

In his description, he mentions that memories can be stored in the spatial frameworks of, firstly, tangible *things*: an object, an artifact, a building, or even a path, as Halbwachs might suggest. Secondly, in *people*, who hold a memory intangibly when, in their imaginary, spatial images reference, recollect, trigger, or describe a memory. In other words, in the mind, people construct a spatial reference in relation to the memory.

Nora also describes what he calls "sites of memory" (*lieux de memoire)* that are "simple and ambiguous, natural and artificial, at once immediately available in concrete sensual experience and susceptible to the most abstract elaboration" (Nora 1989, 18). To Nora, these sites of memory can be material, symbolic, and functional. Something that is purely material, for example an archive or a manual, can be elevated to the status of a site of memory if the imagination attaches to it a symbolic aura, a ritual, or a break in temporal continuity (Nora 1989, 18-19).

Thirdly, Zumthor mentions that memories exist within the landscape. Landscape's relationship with memory is a concept that has fascinated architectural theorists and is deserving of its own section in the following pages of this thesis.

To conclude the definition of memory, it is important to emphasize that memory connects a person to the past, and exists within spatial frameworks, which can manifest as a city, in architecture, in artefacts and even in things such as historical texts, images, songs, and stories. Cape Breton theorist, Richard MacKinnon, asserts the value of architecture and additional artifacts in understanding the landscape of a place: "Architecture is only one aspect of the material culture of a cultural region. The architecture and all other artifacts that people make and use can be diagnostic; these can reveal much about economy, tradition and changes in people's attitudes and values over time" (MacKinnon 2007, 349). In light of this understanding, architecture can be a mediator and a container for that connection, as memory, not bound to a temporality, does not stop or finish, but is ongoing. In this way, an architecture that deals with memory can enter the continuum of time and function as a revisiting of the past, within which each visit adds something. Indigenous beliefs echo a similar sentiment in regards to the past. The traditional Mi'kmaq people view time not as linear, but as "a space with no beginning and no end" where one walks (Marshall 1997, 9). Memory could be considered the instances of closing the loop of a non-linear time, where direct contact with a different time is possible in a spiritual way – a revisiting.

Before launching deeper into how memory relates to the landscape, however, an issue must be addressed while on

the topic of memory, that which this thesis refers to as "The Problem with Memory."

The Problem with Memory

In speaking of memory, it is important to address its shortcomings. Dolores Hayden, in *The Power of Place: Urban Landscapes as Public History,* acknowledges that humanity tells a one-sided version of the past that favours the story of those who hold power and overlooks the numerous perspectives that were involved in the occurrences of the past, which results in a built environment tailored for some and not others (Hayden 1995, 4-8). Nora sees a similar problem:

> Memory, insofar as it is affective and magical, only accommodates those facts that suit it; it nourishes recollections that may be out of focus or telescopic, global or detached, particular or symbolic-responsive to each avenue of conveyance or phenomenal screen, to every censorship or projection. (Nora 1989, 8)

The selective nature of how humans recollect memory begets a substantial loss to the human story. Nora recognizes the favouritism of some groups of humans over others, stating that memory is blind to all except the group to which it binds (Nora 1989, 9). In the same strain of inquiry, author Deborah Hauptmann in her piece "Interval & Image in the Embodiment of Memory: Over/On Henri Bergson's Matter and Memory" poses the question: *"*if it does itself possess memory- then what memory, whose memory can be said to endure within it" (Hauptmann 2001, 102).

Many of life's moments are temporal, resulting in numerous daily rituals, ceremonial acts, dull routines, celebrations, symbolic elements, and flows of ordinary life that are buried over time. Due to the manipulation that memory is prone to, the story celebrated in local identities often overlooks

many of those who partook in weaving the fabric of place. Halbwachs refers to these participants as "heroic actors" and this thesis will refer to them as "Actors in the Making of Place" (Halbwachs 1992, 25).

The pursuit of those very stories that get left behind would base itself on the belief that within the problem with memory, there lies potential. Hayden asserts that communities and professionals can tap the power of historic urban landscapes to nurture public memory, in a means of overturning the power dynamic of place (Hayden 1995, 9). This involves accessing the wealth of knowledge and experience of unconventional actors, and reinstating their roles as active players in the landscape. In this thesis, a method will be presented that asserts that architecture can tap into power of a historic rural landscapes in this way, to nurture memory.

On Landscape

Landscape, as mentioned previously, is one of the repositories of memory. For the purpose of setting up the ideological approach, two points will be made regarding landscape: first, that the landscape is a complex and ongoing process, and second, humans' relationship to the landscape as an extractive one. This point will be elaborated to explain that the act of stripping the earth for resources is embedded with complex racial power dynamics at a global scale.

Landscape as a Complex, Ongoing Process

Taking cues from Dennis Cosgrove and Simon Schama, this thesis approaches the architectural inquiry of the larger site to include a definition of landscape that is more than ecological (Schama 1996; Cosgrove and Daniels 2008). Schama's *Landscape and Memory* offers a clear insight

(top) Landscape can be read as more than geological or historical strata, to include memory, meaning, and myth.

(bottom) An even further understanding of landscape would imply that it is an interrelated complex web of factors, influences and outcomes: an ongoing process.

into the relationship between memory and landscape. To Schama, landscape is loaded with complicating memories, myths, and meaning. He states, "Landscape is the work of the mind. Its scenery is built up as much from strata of memory as from layers of rock" (Schama 1996, 7). This surpasses a more simplistic view of the landscape as solely a geological or ecological field. Cosgrove's navigates the human role in making and seeing a landscape through how people represent it and capture it over time through art and photography (Cosgrove and Daniels 2008, 257). He adopts Berger's words, reiterating that landscape can be a curtain behind which human "struggles, achievements and accidents take place" but also, "For those who, with the inhabitants, are behind the curtains, landmarks are no longer geographic but also biographical and personal" (Berger and Mohr 1976, 13,15; Cosgrove and Daniels 2008, 271). In this way, the understanding of landscape is deepened and is a source that holds the very story of a place, personal and collective.

This complex web of interrelated players, influences, and outcomes is one that is not as literal as strata or layers to be peeled away. It is instead an ongoing process where those factors feed into and off each other, combat each other, and even at times replace and overshadow one another.

This broader understanding of landscape first views the landscape as reaching beyond that which is evident superficially, to involve more complex aspects of the locale. Second, it considers the landscape as an ongoing process. Architecture, therefore, becomes simply an insertion into the process already underway, that acts to both solidify some of the story being told while peeling back the curtain. This relationship between architecture and memory harkens

back to Rossi's launching pad of engagement with the past and Zumthor's view of memory as stored in the landscape. It attempts to contribute to the landscape while simultaneously looking at it, celebrating it, and critiquing it.

A Landscape of Extraction

Understanding the site as one of *extraction* shifts the lens through which the landscape is read. An extractive landscape includes abstract relationships between human and land at macro and micro scales as part of a site's ongoing cultural, ecological, and geological story. Extraction is defined by Merriam-Webster Dictionary in three ways:

> 1: the act or process of drawing or pulling out something
>
> 2: ancestry, origin
>
> 3: something extracted or selected, as in an excerpt
>
> (Merriam-Webster Dictionary n.d.)

To do a reading of an extractive landscape, one must analyze how and what is drawn out of the landscape, considering the process behind it. Literally, it looks at the coal being fractured and shipped out. Figuratively, it considers as those who dwell in the land draw from their surroundings through the materials available to them, such as wood lumber or fertile land, to supply their existence. Inspiration for music, song, craft and story, is also drawn, allowing the landscape's beauty or its resulting hardship to enrich their lives and shape identity. In particular, coal mining is demonstrative of the life cycle of the physical stripping of resources from earth. Its boom and collapse has left a dramatic impact on regions built around its momentary success. In *Coal Mining in Canada: A Historical and Comparative Overview*, authors Muise and McIntosh describe the dynamic of coal mining: "It is the very nature of the coal mining industry that

resource exhaustion inevitably follow exploitation" (Muise and McIntosh 1996, 45).

This exhaustion, followed by exploitation, is evident in the collapse of the Mabou Mine, which geared up for success, but faced inevitable failure as "the seam on which this mine was built proved faulty and the mine was abandoned" (Muise and McIntosh 1996, 45). The impact of extraction extends beyond the mere physical and has long-lasting socio-cultural impacts. Moreover, severe working conditions at sites of extraction often fuelled violent and prolonged class conflict (Muise and McIntosh 1996, 34). The numerous dynamics at play in a site of extraction demand a shift in mind-set for designers approaching geological mining sites.

"Something extracted or selected, as in an excerpt" (Merriam-Webster Dictionary n.d.). This definition is interpreted in a straightforward way, as the method will extract documentation of the past from the landscape. It also has symbolic implications, as paragraphs of text, fragments of documents, and vignettes are pulled from the site's context to gain insight into the place and identity of Mabou.

The correlation of extraction to origin and ancestry, however, is at first glimpse unclear. Kathryn Yusoff sheds light on this relationship, "Geology is a transactional zone in which ideas of origins, subjectivity and matter are intertwined" (Yusoff 2018, 26). In her book, *A Billion Black Anthropocenes or None,* Yusoff describes the intrinsic tie between extraction and how humans came to the current world they find themselves in. She draws a sharp line of origin from the way humans viewed earth as something to be stripped of resources – without heed to consequence – to the present-

day climate crisis (Yusoff 2018, 23-33). She takes it one step further, however, as she describes that perspective of earth as riddled with racialized oppression, present in global systems of power today which has specifically impacted Black and Indigenous bodies (Yusoff 2018, 33-64). This relationship between extraction and racial oppression situates local geological landscapes within broader socio-political structures of oppression.

The reading of the mine as a landscape, therefore, involves addressing the literal soil content as well as human ideologies and systems that have fed resource extraction. Similar to Hayden, Yusoff recognizes the power dynamic that impacts memory, where the recollection of the past favours those who have held positions of power. However, Yusoff takes it further by relating the current geological epoch, the Anthropocene – the era geologically marked by human activity – to an extractive history, where some have selected only the excerpts that suit them. She states that "Anthropocene origin stories are broadly concerned not just with geological markers but with a genealogy that inscribes a historicity onto the planet and thereby constitutes the filiation of what and who gets to constitute the historical event" (Yusoff 2018, 66). If the thesis considers landscape as a holder of memory, then so too must it regard the origins

MEMORY AND HISTORY | NARRATIVE ┼ LANDSCAPE | LAYERS OF PLACE

LINES | THE TRACE AND THE CONNECTOR

Diagram of the relational theoretical basis of the study.

of place embedded in the geological landscape and its ties to the macro flows and oppressive displacement of peoples.

To Yusoff, the history of the unchecked white perspective of earth as an extractive resource is heavily laden with racial injustice. She makes the argument that this view of earth sought to strip earth for human gain and had direct impact on the treatment of other groups of people which manifested in colonialism and slavery (Yusoff 2018, 5, 30, 67). It is here that the site's history of geological extraction becomes morally, and racially, loaded: whether directly tied to global injustice, it is inherently ideologically tied, whether intended or not.

Following that race must be involved when speaking about the history of an extractive landscape, the thesis takes upon itself, as a moral call, to address issues of race simultaneously while reflecting on Mabou's intricate past. It proposes a shift to a racially inclusive perspective in its process of both reading the landscape and designing within it, specifically in those moments where the curtain is drawn tight.

Mabou's history as an extractive landscape due to the Mabou Coal Mines, therefore, is no longer considered just a mere geologically-charged coal mine. Nor is it just the broadened definition of landscape, where it is considered as involving local and temporal narratives of the town's economy, labour rights, and rural development. It is now considered as tied to global economic shifts and flows of settlement and fluxes in the search for resources, as well as tied, whether it desires to be or not, to the entire attitude of resource extraction, where earth is to be stripped, and immoral and often violent racialized oppression and injustices were employed to

pursue that extraction. In this way, a quiet rural village, such as Mabou, can have symbolic and socio-political ties to systems far outside its frame of reference. The designer, however, who seeks to develop an intensive read of the landscape views these macro flows of injustice as inherently stitched into the fabric of place. These injustices await unearthing. Metaphorically, the layers of sediment have buried the bodies and stories of those who were oppressed, and ocean water has encompassed the once active mine shaft.

On Lines

The focus on lines, or paths, in this thesis stems from the dilemma of accessing memory when the objects of memory have faded. Halbwachs asks, "But how can spatial memories find their place where everything is changed, where there are no more vestiges or landmarks?" (Halbwachs 1992, 54). This is evocative of my own personal bewilderment over the buildings of Mabou, those vestiges and landmarks that have faded and the memories with them.

When architecture of the past has been physically erased and stories no longer told, as is a phenomenon not just in Mabou but in many regions of the world, there are fragments left behind, such as images, maps, and songs. These can be considered evidence of the past, or, through the lens of Tim Ingold, called lines as trace or connector (Ingold 2016, 74-76). It is lines that connect the dots of fragmented memory. This thesis proposes a process of retracing those lines to invoke tangible and intangible memories. Halbwachs himself began to hint at this, perhaps unknowing as to what degree, when he suggested walking on a path as an act of memory (Halbwachs 1992, 141). Ingold proposes broadening the

LINES

ROLES OF THE LINE

CONNECTING

Between antiquity and the present

WAYFINDING

The activity in between

POSITIONING

Reminder of a human or geological event

TYPES OF LINES

ROADS

ROUTES

PATH

TRAILS

TRACKS

DRAWING

NOTATION

MATERIAL

GHOSTLY

Interpretation of the roles and types of lines, as described by Tim Ingold in *Lines* (Ingold 2016).

definition of lines to surpass the literal line as a pen trace on paper or a path etched into the land, to include figurative lines, such as strings, notations, and other manifestations of connectivity (Ingold 2016, 40-73). In this view, lines take numerous forms and can also manifest symbolically or intangibly (Ingold 2016, 50).

This thesis adopts this premise of lines by Ingold, who described lines as a launching pad off of which to examine human activity in a middle ground between an

anthropological study and an archeological one (Ingold 2016, 5). This harkens back to Rossi's architecture as a launching point to interact with the past. It becomes clear, when considering Ingold, that if, due to erasure, there is no longer architecture to connect to the past, then lines can step in to fill the void for the examination of human activity. It is here that the non-traditional approach to reading the memory through lines of a place is justified.

According to Ingold, the form of lines includes literal roads, routes, path, trails, and tracks, but also shifts into an abstracted category of lines such as drawing and inscription, along with music notation (Ingold 2016, 7-151). Furthermore, the concept of lines is stretched to include even materials and what he calls "ghostly" lines, those lines that do not manifest physically (Ingold 2016, 50). In revisiting Halbwach's path with this newly broadened definition, a range of immaterial and material traces – path, artifact, song, material trace, archival image, story, and ruin – are now figuratively walked to retrieve the remembrances of those who came before. The Mi'kmaq people, the Indigenous group who reside in Unama'ki (Cape Breton) believe that when one walks a footpath, they are not alone but walk alongside those who walked before them (Googoo 2021). In the same way, this definition of lines allows for connection to the people who touched, walked, sang, spoke, treaded or weaved those lines before. This act of walking a line in connection with a time before is an embodied experience of a memory, in the same way as the aforementioned personal experience of walking the familiar childhood lane as an adult. The act of walking a path previously trod is a mind, body, ground interaction that interrupts the continuum of time and allows

for an atemporal connection to oneself or to another person or thing in the past.

Ingold's theory offers insight into the role of lines and their ability. First, they enable *connection* between antiquity and the present; second, they activate *wayfinding*, the activity in between; and finally they *position* one in history – physically or theoretically – as a reminder of a human or geological event (Ingold 2010, 2016).

By using the concept of lines and applying it to traces of memory, the material and immaterial spatial frameworks that hold traces of the past can be considered equal in importance as evidence of the past to formal historical documentation. They may, perhaps, take on a more mythological or experiential nature, but are no less relevant. In retracing various types of lines, there is potential to salvage some of what is being lost amid erasures in rural Canada, and aging populations of traditional storytellers. This concept of lines offers a new middle ground to exploring the past, but also new platforms of engagement with knowing the past and interacting with it.

Chapter 3: Developing a Working Method

Collection, Interpretation, and Reinterpretation

The method of working involves a four step process: collection of the various forms of documentation, interpretation, and reinterpretation that culminate in translation of the lines of memory into design. This is where Ingold's lines can be tested as the way of examining a place in the middle ground between archaeology, anthropology and architecture (Ingold 2016).

Collection involves researching and gathering any evidence holding secrets of the past. It compiles the lines, as found in paths, tracks, maps, archival photos, stories, songs,

WORKING METHOD | DOCUMENTATION TO DESIGN

INTERPRETATION

[OBSERVE, READ, ANALYZE]

COLLECTION

[RESEARCH, GATHER, DOCUMENT]

TRANSLATION

[CONNECT, DESCRIBE]

SEQUENCE
TEXTURE
POSITIONING

DETAIL
TECHNOLOGY
MATERIALITY

REINTERPRETING

[DETACH FROM METAPHOR]

TRACES: PATHS, TRACKS, MAPS, ARCHIVAL PHOTOS, STORIES, SONGS, ARTIFACTS, MATERIALS, LANGUAGE

[INVESTIGATE]
[ABSTRACT]
[LAYER]

FORM
PROGRAM
ATMOSPHERE

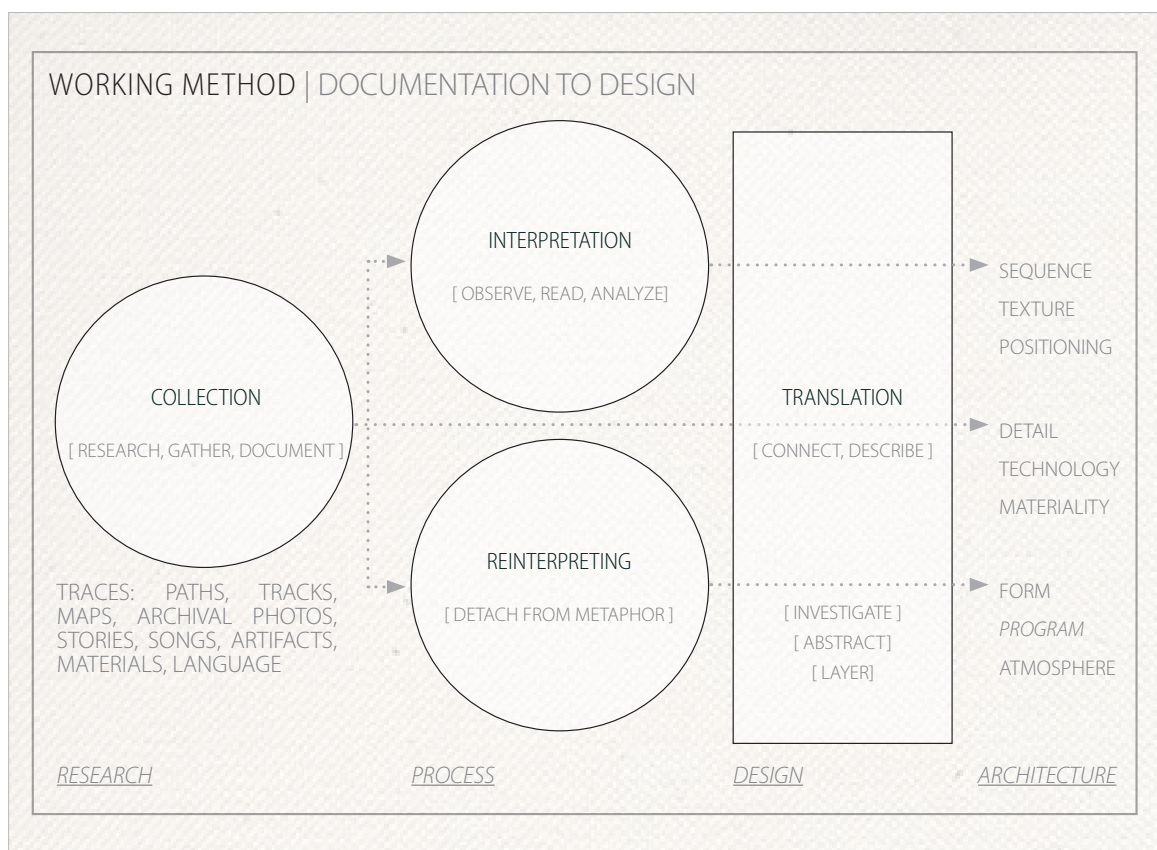*RESEARCH*   *PROCESS*   *DESIGN*   *ARCHITECTURE*

Diagram of the working method: collection, interpretation, reinterpretation and translation.
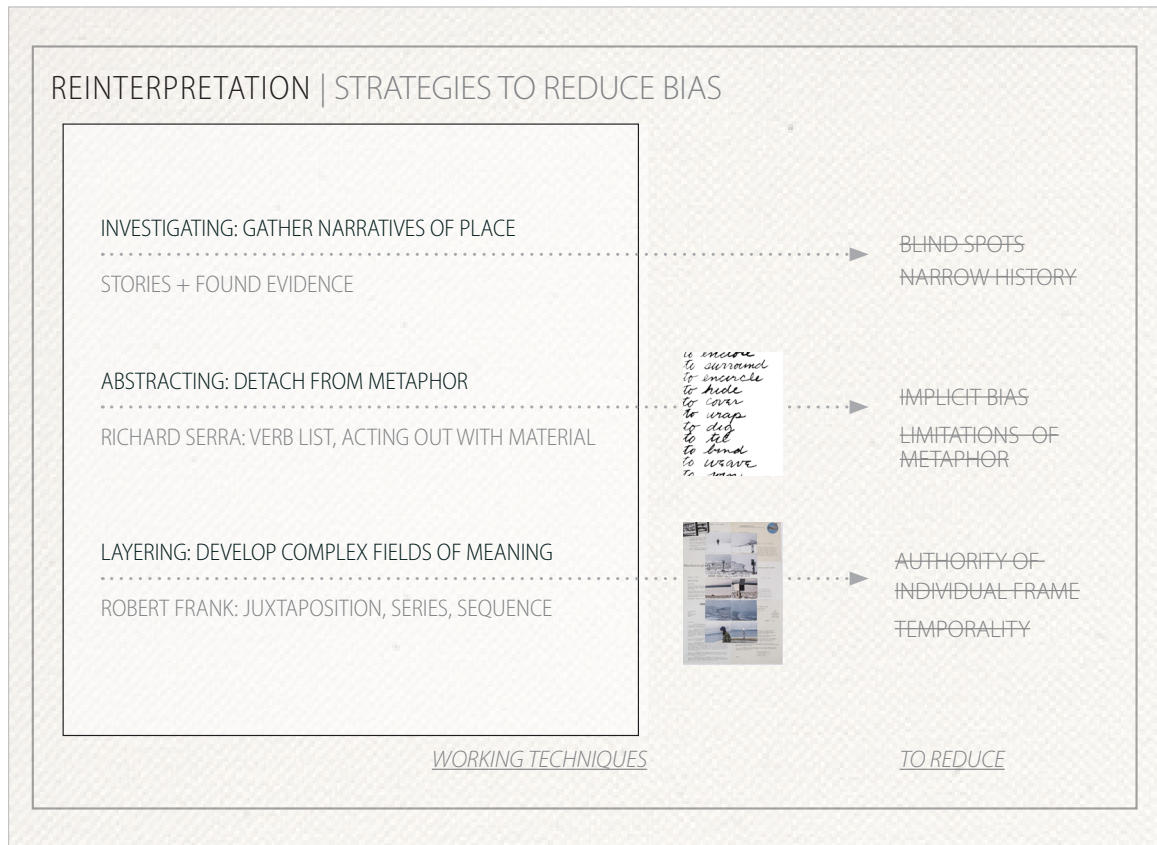
Diagram of the reinterpretation strategies: gathering stories through interviewing groups from various perspectives, abstracting through pulling out verbs, and layering grasp complexity (Art21 2013; Frank 1976).

artifacts, materials, and language, as well as recorded oral and written history. *Interpretation,* the observation of these lines, requires reading the evidence, analyzing it to bring out architectural techniques, and listening to the story of place being told. *Reinterpretation* takes the shortcomings of perspectival memory into account and strives to detach the process from bias or blindspots.

It must also be noted that, similar to the previous discussion on time as non-linear, so too, this working method does not move linearly from collecting to interpreting, then reinterpreting, then design. Instead, it sometimes revisits itself to complete a circle that was left open from earlier.

Translation into design begins to happen in the mind of the designer, but is already encoded in the lines of memory throughout the entire process. However, translation of the lines to design is particularly active within the reinterpretation process. It is here where the connection and description of the gathered lines of memory started to take new life. In translation, the pieces of information gathered throughout the entire process, such as images of old structures, stories, and traces, start to inform the technology, materiality, and details that will find new life in design intervention. In the same way, the stories collected hint at sequencing, texture, and light quality, and the memory evokes a positioning in the spatial framework. Finally, architectural aspects such as form and atmosphere are unravelled through the abstraction and layering processes.

Collection and Interpretation of the Lines of Mabou's Past

For the purposes of this thesis, and in the spirit of setting up the method as a demonstration to be further repeated, the collection phase has been synthesized excessively, despite having taken up a significant investment of time in the thesis process. Collection involved sifting through Mabou's local archival and heritage collection, the An Drochaid Gaelic and Historical Society. In the beginning, I, the researcher, did not make judgement calls as to which information was relevant, but instead gathered anything that could hint to the past. Later on, once interpretation started defining how the site would be approached (structured as a line with erasures along it), then only information pertinent to that investigation was collected.

This editing out of information was conducted with the idealistic notion in mind that the intent was not to do everything, but, as viewed as merely one piece in an ongoing method of working in the landscape. In this way, the same or additional historical evidence could be picked up by another who employs the same working method, collects new lines and stories, interprets them differently and draws further translative conclusions.

To give example to the collection stage, there was need to gather some context. Mabou is situated at an opportune point along the Great Canada Trail Network. In the following section, the reader will be introduced to the site's geographical and social context.

Context Information

Mabou is situated in a broader, Canadian context of ongoing national extraction and its relationship to history

Mabou's Coal Mine, although now defunct, sits in the context of ongoing national extraction.

Great potential lies in the possible connection of Mabou's smaller trails to the Great Canadian Trail, previously known as the Trans Canada Trail, which spans the country and connects three oceans and is almost 24,000 kilometres in length. (Data from Los 2017; Ford et al. 2009; Google Maps 2020)

NATIONAL SCALE | GREAT CANADA TRAIL NETWORK AND MINING
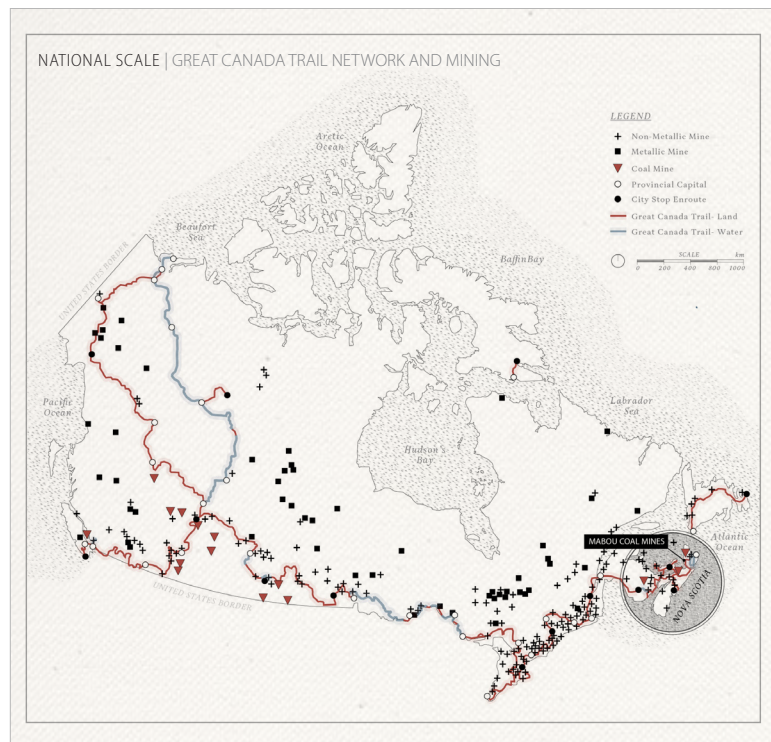
and landscape, considering that Canada came into being as a colonial power. The train tracks that scarred their way across the map of Canada were, in the spirit of industry, greatly afforded by the nation's numerous mines, and often at the great expense in its treatment of the train labour force. The Great Trail, previously known as the Trans Canada Trail, spans the country almost as the connective ghost
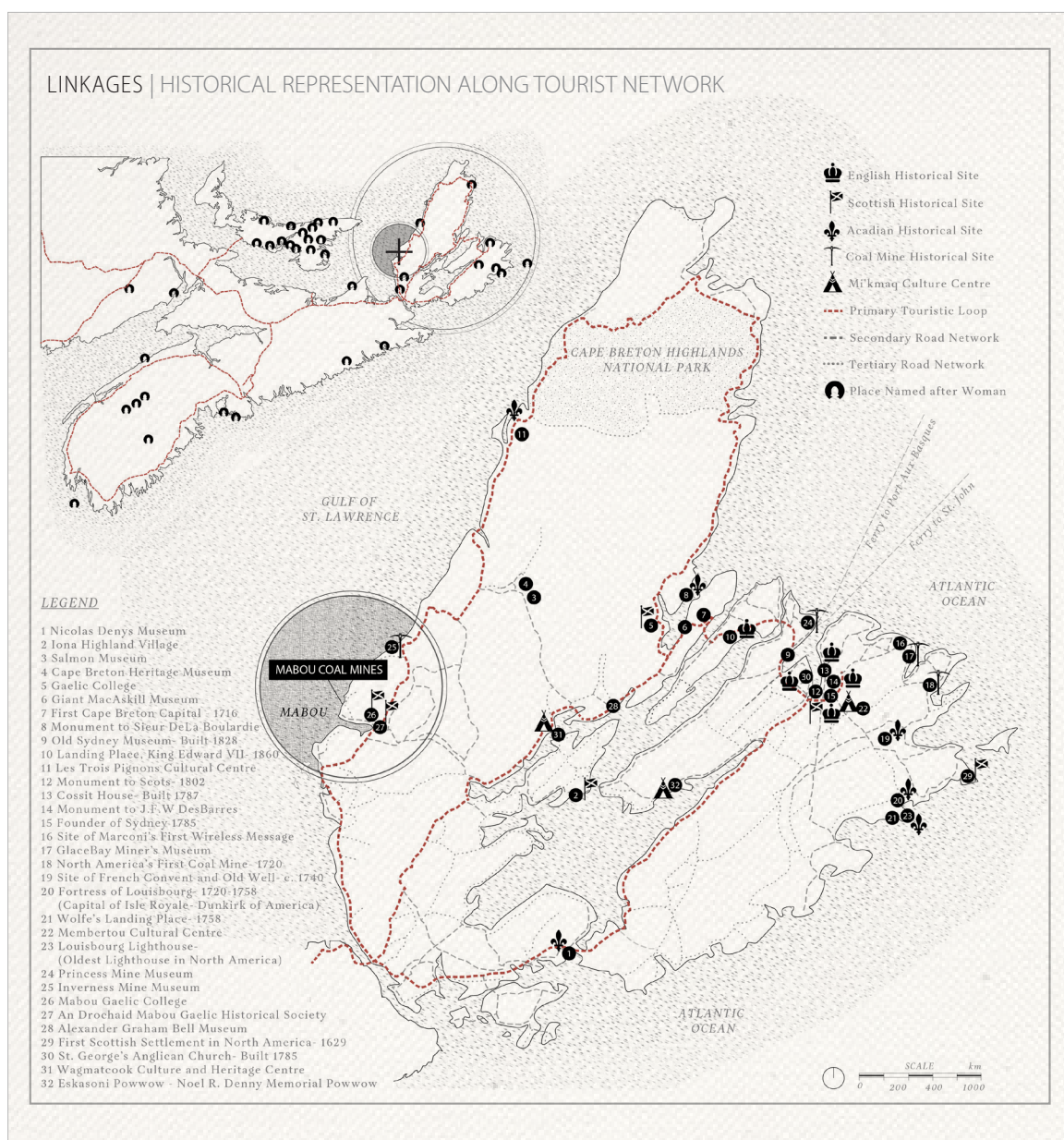
Map describing the contextual linkages by showing the historical representation along Cape Breton's main tourist route (Data from Google Maps 2020; GeoNOVA 2021; Ross 1992).

of the industrial era's extensive train network. In many locations, the trail itself has co-opted what were once train tracks. The trail spans the entire nation, connecting three oceans, and is almost 24,000 kilometres in length (Los 2017).

Introduction to Mabou

Mabou is ideally located at a point along the Cape Breton segment of the Great Trail, which acts as an artery of eco-tourism for the area. Mabou also lies along a main touristic route through the island. The main tourist loop connects many historical museums and cultural centres that highly represent the Scottish, British, and Acadian narratives (GeoNOVA 2021).

Also, i Mabou has high Scottish cultural representation, and that, despite once being the site of a coal mine, it does not have a coal museum as other places along the network.

The small coastal town on the west coast of Cape Breton is renowned for its natural landscape. The once bustling
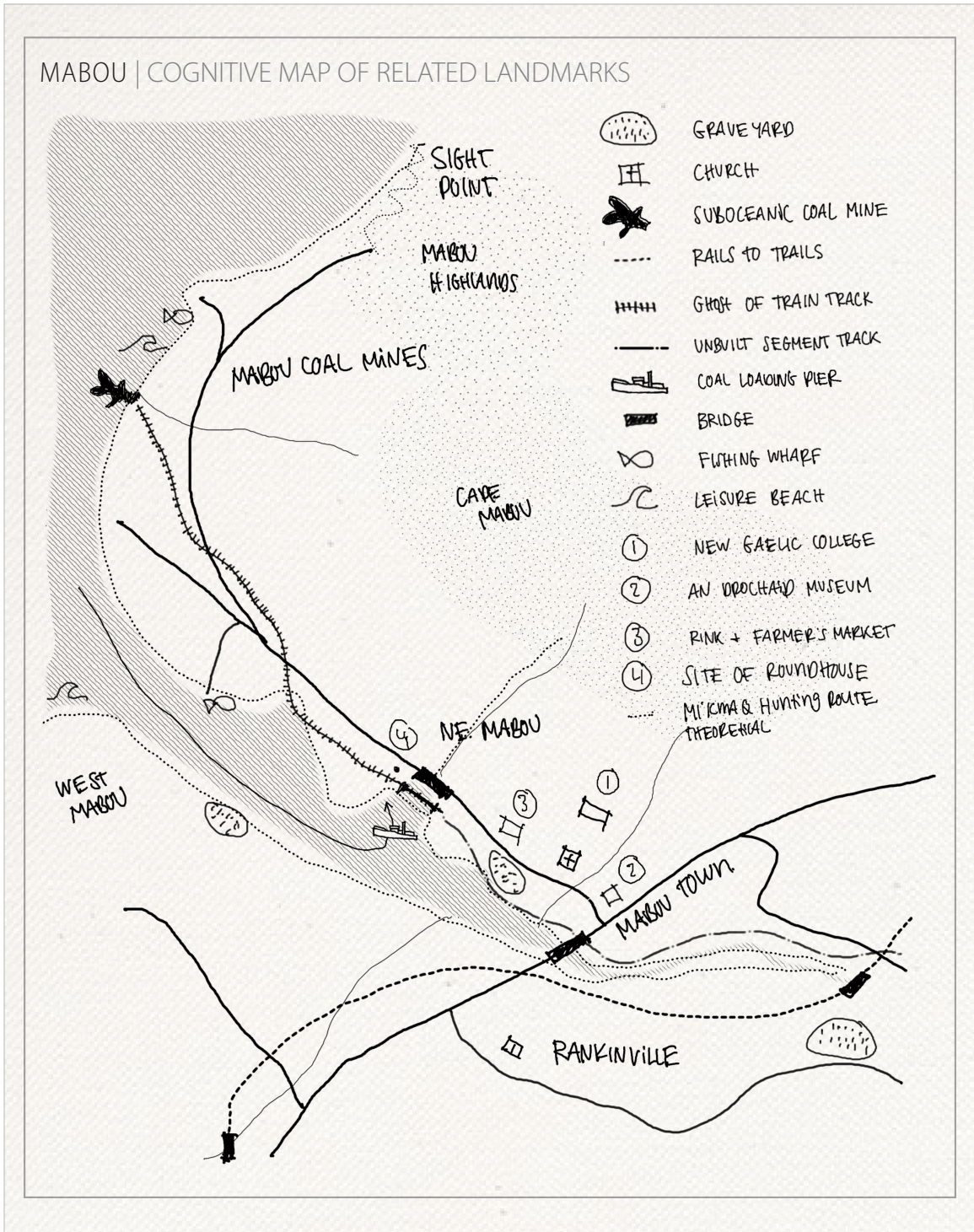
Mabou Coal Mines, Cape Breton, circa 1904. The mine was abandoned shortly after the photo was taken, and the site was stripped of all the buildings and reusable mine equipment, which was hauled to nearby Inverness. (Image and information from Muise and McIntosh 1996).

suboceanic coal mine shaft with its built infrastructure was abandoned in 1964 (Barr and Raeside 1986, 258; Calder et al. 1993, 18; Nova Scotia Archives 2020). The former site of industry, shops, and mining provisions is currently an uneventful, quiet coastal cliff, along a string of semi-connected sandy beaches, in close proximity to a popular hiking trail network and a fishing port (Beaton Institute 2002; Ivahkiv 2007, 128). The site is described as having factory-built company houses that "became common throughout Nova Scotia mining towns during that era" as well as "bunkhouses for the single men who came to work in the mine" and the "mine's bankhead looming over the landscape and dominating the tiny community" (Muise and McIntosh 1996, 45). This erasure exemplifies global and local shifts in economy and population decline, and is representative of the island's shift from a resource driven economy to a postindustrial one, refocused on tourism (Immigration, Refugees and Citizenship Canada 2019; Ivakhiv 2007, 113; MacKinnon 2007, 350). Moreover, it demonstrates how physical artifacts of that era are being lost, along with the local customs and stories that surrounded the site.

Southwest facing view of the scarcely documented Mabou Colliery, looking at the shaft and buildings over the gully. (Image courtesy of the An Drochaid 2020)

MABOU | COGNITIVE MAP OF RELATED LANDMARKS

Legend:
- GRAVEYARD
- CHURCH
- SUBOCEANIC COAL MINE
- RAILS to TRAILS
- GHOST OF TRAIN TRACK
- UNBUILT SEGMENT TRACK
- COAL LOADING PIER
- BRIDGE
- FISHING WHARF
- LEISURE BEACH
- ① NEW GAELIC COLLEGE
- ② AN DROCHAID MUSEUM
- ③ RINK + FARMER'S MARKET
- ④ SITE OF ROUNDHOUSE
- MI'KMAQ HUNTING ROUTE THEORETICAL

Map labels: SIGHT POINT, MABOU HIGHLANDS, MABOU COAL MINES, CAPE MABOU, NE MABOU, WEST MABOU, MABOU TOWN, RANKINVILLE

Cognitive map after time spent collecting information at the An Drochaid, sifting through old documents and photos in search of information regarding the old coal mine, its train line, and relevant landmarks.

Oral narratives of the making of place are endangered in the region, at risk of being lost due to an aging population of traditional knowledge-holders, difficulties in retaining a labour force, a severe lack of documentation, and a decrease in Gaelic fluency (Gaelic Nova Scotia 2004; Immigration, Refugees and Citizenship Canada 2019; Ivahkiv 2007, 114; MacKinnon 2007, 343). Here, there is an opportunity to test the theory of tracing the lines of memory in order to document, preserve, and communicate this intangible cultural heritage.

The Line Segment

For the purpose of this study, the Old Mabou and Gulf Train Line was retraced, as the spine of investigation. In the research conducted under the John D. Watson travel scholarship, the lines of Mabou were studied by camping and dwelling in the coastal path networks and collecting evidence of it by pulling up old photographs, hand tools, historic maps, and even store ledgers to gather the traces of the past at the An Drochaid in Mabou.

To interpret and organize the load of information into a clear framework, additional paths were considered as feeding into this main artery, just as the historical train line was to connect with the Inverness-Richmond line (now the Rails-to-Trails route) at Glendyr Station (An Drochaid 2020). The network from the Mabou Highlands Hiking Trails connects to the Coastal Sheep Trails, and follows the Mabou and Gulf train line from the mine to the town centre. It then meanders along the river, where the portion of the Mabou and Gulf train line was determined to be built, but was never completed.
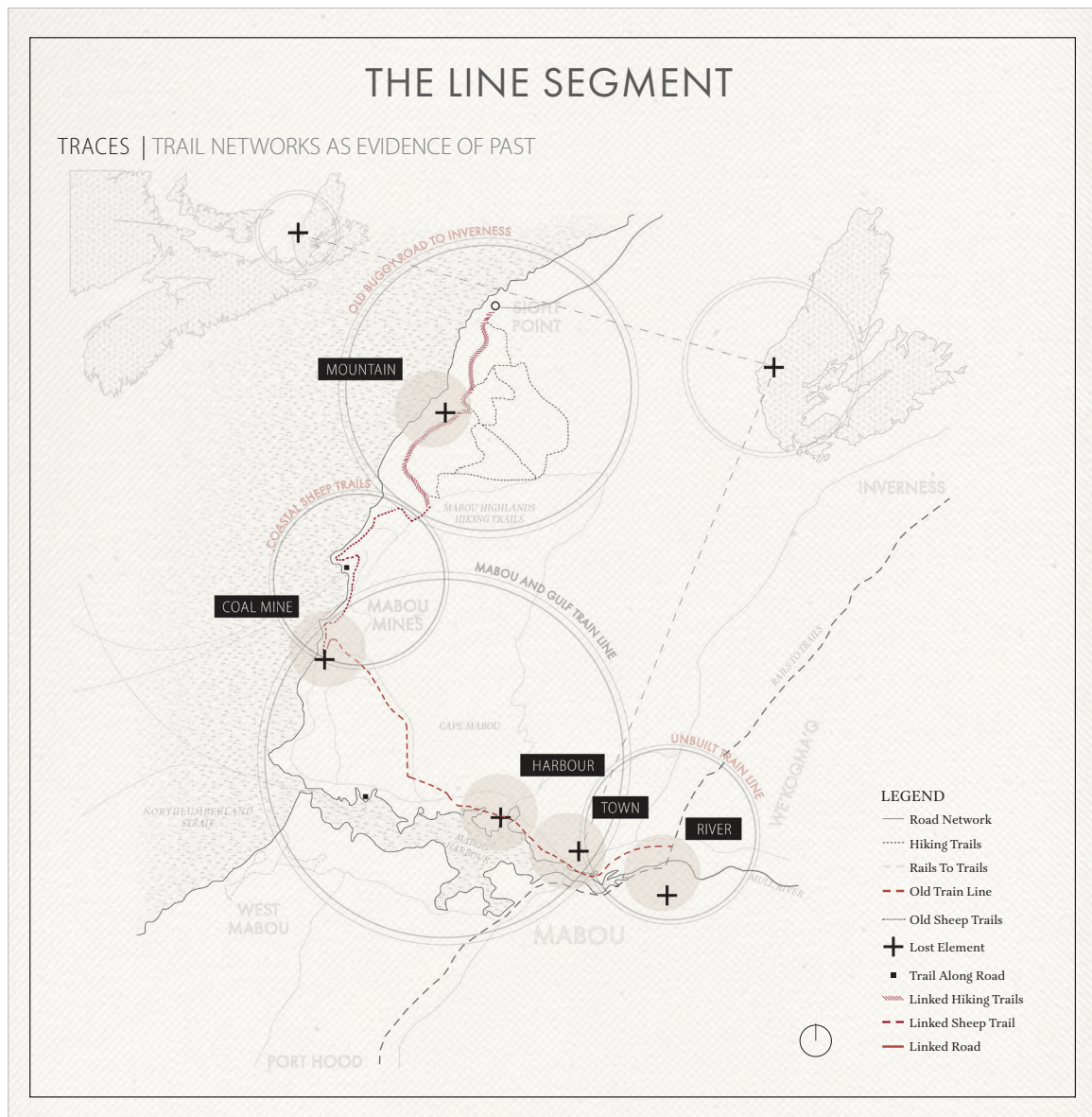
Map indicating an interpretation of line segment as the region of interest, locating the zones along it. The points of erasure, the lost buildings, along it are marked with the black cross. (An Drochaid 2020, Church 1884, Google Earth 2020, MacNeil 2007).

(left) Photo of the found traces of old pier footings in the harbour (Photo by Evelyn Cameron 2020); (right) Photo of metal artifact found at the site of the pier (Photo by Nancy Cameron 2017).

The Zones and the Lost Elements

In the act of tracing the line segment, found documentation indicated a pattern of erasures, which this thesis refers to as "the lost buildings." Around these erasures, the line segment is broken down into zones for legibility: mountain, mine, harbour, town, and river.
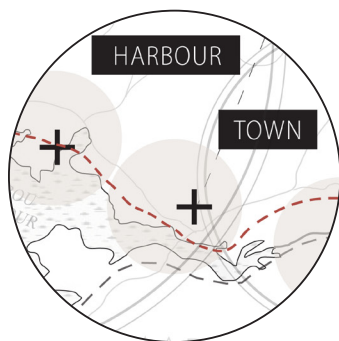
The Town

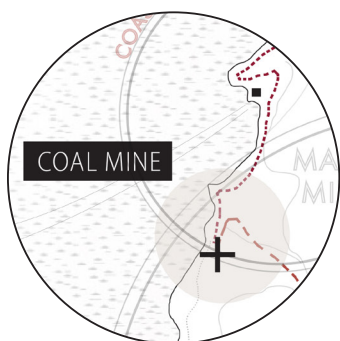The position of the town along the line segment.

The first zone, the town, or as many once called it, "An Drochaid," a Gaelic term meaning "the bridge." The bridge was built in Mabou, which established the present-day town as the centre of activity. Prior to that, the fishing ports were the focal point of population and activity. The lost building, the Old Convent School in the town, replaced the one room school houses that dotted the landscape and unified the education of the region under one roof. This amalgamation suggests another connection, as the school's academic setting drew paths to the past and future as well as the world at large through education, art, and music.
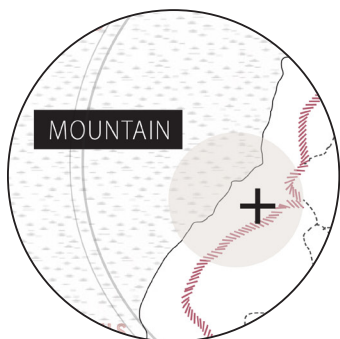
Photos of the found traces at three of the zones: (top) the MacPhee ruins in the Mabou Highlands mountain; (middle) the black smudge in the cliff at the coal mine; (bottom) the gravestones at the Rankinville Settler Cemetery where Pegg is buried.
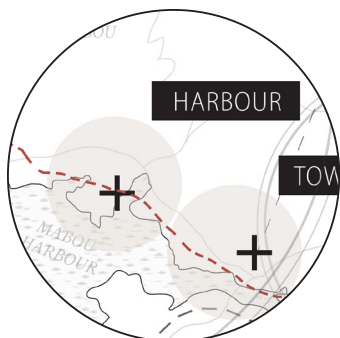
The position of the harbour and pier site along the line segment.

The position of the mine site along the line segment.

The position of the mountain and foundation ruins along the line segment.

The Harbour

Second, the *harbour*, is where the coal would be shipped by train to the shipping pier for export (An Drochaid 2020; Beaton Institute 2002). The pier was a massive structural feat and involved a round house that once served additionally as a dance hall (An Drochaid 2020; Beaton Institute 2002). It was also the site of the aforementioned bridge that was constructed to bring greater prosperity by linking the mine's tracks to the rest of the Island's industry. When the bridge failed, the Mabou and Gulf Company declared bankruptcy and abandoned the infrastructure (Inverness Miners' Museum 1976). This zone speaks of the connection to an envisioned future, a hope for success, and sudden break in that projected route ahead.
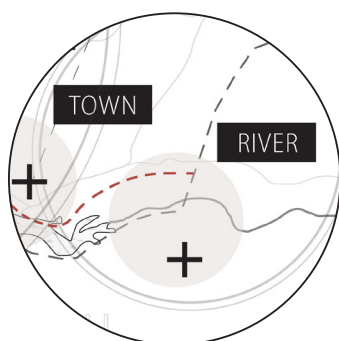
The Mine

The third zone, the *mine*, is a site where post-industrial decay has been taken over by nature. There is no trace of the once abundant mining buildings, shaft, company housing, hotel nor infrastructure. The numerous lost buildings at this site are indicative of how nature flexes its power over built form, and erases what humans have dug, etched, and carved (Inverness Miners' Museum 1976; Muise and McIntosh 1996). It is here that Yusoff's words involve the intrinsic tie of geological extraction to socio-political systems of oppression. It is also here where, in the rise of the mine to its collapse, there was an overlap of numerous ethnic groups who participated in the labour prospects.

The Mountain

Fourth, the *mountain*, contains the Mabou Highlands hiking trail, currently a network of day trails that once offered a

horse and buggy route over the mountain to Inverness via Sight Point (St. Clair 2014). It opened access to the outside world as the old land connection to the rest of Cape Breton. In recent years, it has become a place of connection where locals and outsiders, including the American expat artist community, joined forces to build and maintain the trail system (Cape Mabou Trail Club 2020). The spirit of connection to the outside world remains as the hiking destination draws tourists. Here, the foundational ruins of the old MacPhee settlement indicate an invisible past that this area was once the site of around twenty-five to thirty families who cleared the land and farmed and fished there for several generations (St. Clair 2014).

The River

The fifth zone is the *river*. Named Mull River, it is referred to as the Southeast Mabou River as it nears the ocean. This zone is teeming with wildlife of all varieties from bucks to fish, and is home to numerous birds such as herons, cormorants and bald eagles (Faubert 2012). Part of the research, and a catalyst for the shift from collection and interpretation into reinterpretation, was the discovery of the story of Pegg. Pegg, a Black woman, was among some of the first Mabou settlers and was brought to Mabou with a loyalist family as a slave (Office of African Nova Scotian Affairs 2020; St. Clair 2020). She is buried in the Rankinville Road Settler Cemetery, near the trestle bridge and south of the river. There is no object of memory for her story except for a memorial tombstone at her grave. There is not a lost building for the river zone. Instead, there are just memories of what once was, and further study will have to develop how this narrative is addressed.

The position of Pegg's tomb and the river zone along the line segment.
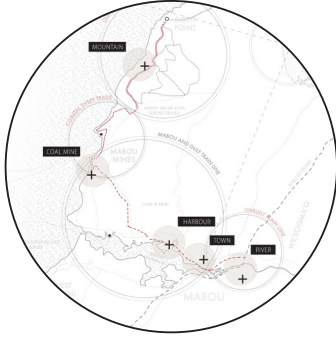
The overall line segment, demonstrating the zones along it (in black).

The line segment follows the coast that was once the seasonal route of resource harvesting for the Mi'kmaq people (Faubert 2012; Heritage Newfoundland and Labrador 2016). The entire *path*, therefore, is considered the symbolic spine that connects the region of summer encampment for the Mi'kmaq, even after they were pushed into the mainland amid the French-British fight for the coast (Faubert 2012; Googoo 2021; Hornsby 1992; Ivakhiv 2007; James 1999). The lost elements along this river are the lightly built dwellings of the Mi'kmaq people that were "built out of wooden poles, covered with birch bark and sewn together with spruce roots" (Heritage Newfoundland and Labrador 2016). The conical summer tents and wider winter structures centralized around fireplaces provided warmth and touched the ground lightly, leaving no deep imprint in the land. The path is the spine of the investigation, diminishing time, as it is retraced alongside those who walked before. The line itself already has different characters at different parts along the route: the industrial mine track, the ghost of the train track that never was, the hiking trails of the buggy road, the hardened path of the town. However, buried under the present day traces of the line, is its underlying physical and spiritual past: the quiet coexistence of the Mi'kmaq seasonal hunting settlements with the natural elements. The softness of that line on the earth contrasts greatly with the hard edges of the steel used by the mine, so too, the loud of the mine's industrial narrative contrasts with quiet of the overlooked Mi'kmaq story awaiting revival.

The five zones and the path each highlight a "lost element" which is most often a building. Where no building existed on the site, in the case of Pegg for example, her tombstone is the indication of the loss of her story.

THE PATH | OLD BUGGY ROAD TO SIGHT POINT

LOST ELEMENT | MCPHEE FOUNDATION RUINS

THE PATH | TRAIN LINE AND COASTAL SHEEP TRAILS
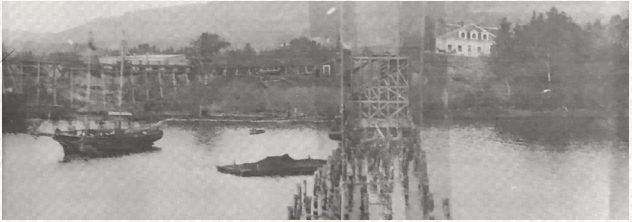
LOST ELEMENT | COAL MINE SHAFT AND INFRASTRUCTURE

THE PATH | MABOU AND GULF TRAIN LINE AND HAYFIELDS

LOST ELEMENT | LOADING PIER AND BRIDGE

MOUNTAIN

THE MINE

HARBOUR

The lost elements: the erasures along the line segment. The MacPhee ruin, photo taken in 2020 (top); (middle and bottom) historic photos courtesy of the An Drochaid (An Drochaid 2020).

THE PATH | GULF TRAIN LINE AND SCHOOL ROUTE
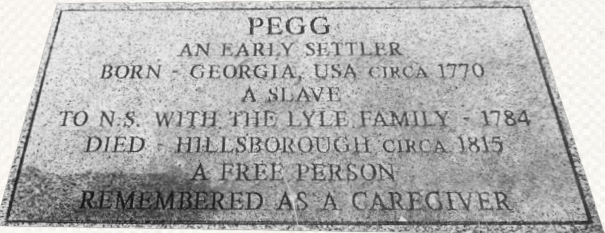
LOST ELEMENT | THE OLD SCHOOL AND BRIDGE

BEGINNINGS OF REINTERPRETATION
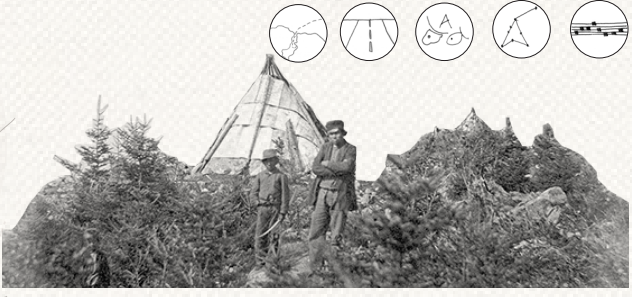
THE PATH | UNBUILT MABOU & GULF TRAIN TRACKS

PEGG
AN EARLY SETTLER
BORN - GEORGIA, USA CIRCA 1770
A SLAVE
TO N.S. WITH THE LYLE FAMILY - 1784
DIED - HILLSBOROUGH CIRCA 1815
A FREE PERSON
REMEMBERED AS A CAREGIVER

LOST ELEMENT | PEGG'S GRAVE,

THE PATH | MI'KMA'Q HUNTING ROUTES

TOWN

RIVER

THE PATH

LOST ELEMENTS | TEMPORARY SETTLEMENT, NO TRACE

The lost elements (cont'd): the erasures along the line segment. (Image taken from An Drochaid 2020 (top); by author 2020 (middle); McGee Jr. and Gallant 2008 (bottom)).

Chapter 4: Reinterpretation

Reinterpretation is applied in three ways, starting with first, *investigating*, which is intentionally pursuing diverse narratives of place from actor groups whose stories have been overlooked in the local history. Investigation is first developed by broadening the considered evidence of the past to include the less tangible lines of history, through a study on the "actors in the making of place". Here, the lines bring to light more than what the collection and interpretation phases were able to. Special attention is given to those groups where there is a void in available documentation. This void is supplemented by interviewing holders of traditional knowledge who shed light on their ethnic story in relation to Mabou. It also seeks parallel information to supplement the lack of information, which includes bringing in authors who speak to a common experience of people from a particular group.

The following two methods of reinterpretation, *abstraction* and *layering*, fold in the process work of two internationally acclaimed artists: Robert Frank and Richard Serra. These artists were chosen as they each have pieces associated with this particular region and both explored methods of shifting away from the traps of a limited perspective. Serra's piece, *Sight Point*, is named after a nearby cove, also one of the trail-heads of the Mountain Highland Trail network, which will be explored later in this thesis, in the "Mountain" zone (Stedelijk Museum Amsterdam 2012; Serra 1994). Robert Frank's photographic process took a major shift upon his move to the Mabou Coal Mines (Pollak 2017).

This thesis considers the process work of these artists as yet another aspect to be understood in the reading of the

Sight Point, 1972–75 by Richard Serra. Weatherproof steel, Stedelijk Museum, Amsterdam, NL. (Serra and Foster 2018)

landscape. Their work both extracted from and contributed to the place of Mabou. Attributes of their artistic working methods are employed as a further extrapolation in order to pull information from and add information back into Mabou's landscape, as part of this ongoing process of shaping the physical and socio-cultural landscape.

Investigating: To Pursue Diverse Narratives of Place

This section places specific emphasis on developing a deeper read on the landscape. Firstly, in order to gain insight into the intersecting stories of place, a timeline is developed that represents the arrival and presence of each actor group in the landscape. The specific rise and collapse of the coal mine is pulled into focus to shed light on the context of the mine's impact on the region's past.

Finding this insubstantial in conveying the complexity of the layered past, a further study is required. Throughout history, as each group of dwellers and newcomers laid down path networks and weaved their own stories into Mabou's landscape, they inscribed into it their narrative, materially and symbolically. The following two sections depict the act of retracing these narratives as lines in two forms, first through compiling a study of intangible lines into six categories of "actors in the making of place" and secondly, through gathering stories and vignettes of memory that are imbued with personal connection to place and the lost buildings.

The Actors in the Making of Place

The groups involved in Mabou's history are divided into six main categories. First, The Mi'kmaq, then Pegg, who is an individual, but represents a wider displaced people

A NON-LINEAR MINDMAP OF PLACE MULAPUKEK - MABOU

Surrounding labels:
- FISHING AND FORESTRY RESOURCES
- BRITISH DEFINITION OF PROPERTY
- SETTLER CLEARING OF THE LAND
- GAELIC SONG LORE AND TRADITIONS
- MI'KMAQ RELATIONSHIP WITH THE LAND
- EFFICIENT DUTCH FARMING
- STOLEN LAND OF UNA'MAKI
- SUMMER POPULATION INCREASE
- WEDDINGS, WAKES, AND FUNERALS
- AMERICAN EXPAT COMMUNITY
- OUTSIDERS, "COME FROM AWAYERS"
- SIGHT POINT DESCRIBED BY RICHARD SERRA
- MINE WORKER AND LABOR PAST
- PHOTOGRAPHS BY ROBERT FRANK
- ECO TOURISM AND TARTANISM
- ARRIVAL OF SYRIAN REFUGEES

EXTRACTION TIMELINE | MABOU COLLIERY HISTORY

CAPE BRETON COAL MINE EXTRACTION

MABOU COAL

MABOU COAL MINE EXTRACTION

DECLINE

Event	Year
MINING TO BUILD LOUISBOURG	1720
FIRST EXPOSED SEAM EXTRACTION	1766
COLONIAL SYSTEMIC COAL MINING	1784
SYDNEY COAL FIELD BOOM	1820
MABOU COALFIELD DEVELOPMENT	1850
MABOU COLLIERY OPENS	1887
INVERNESS-RICHMOND RAIL OPENS	1901
SEVERE COAL MINE LABOR DISPUTES	
END OF WORLD WAR II	1945
MABOU COLLIERY CLOSES	1951
TIJR COLLIERY OPENS	1961
TIJR COLLIERY CLOSED	1964

+ NE MABOU TRESTLE REMOVED 1905-06

+ 2001 CLOSURE OF THE LAST UNDERGROUND CAPE BRETON COAL MINE

TIMELINE OF HISTORIES | MABOU

Column headers: MARITIME ARCHAIC, MI'KMAQ PEOPLES, EUROPEAN EXPLORERS, BRITISH SETTLERS, FRENCH SETTLERS, SCOTTISH SETTLERS, DUTCH SETTLERS, MIGRANT WORKERS, AFRICAN DESCENT, EXPAT ARTISTS, SYRIAN REFUGEES

Timeline years: 2500 B.C.E, 1500 B.C.E, 500 B.C.E, 1520, 1659, 1713, 1770, 1763, 1820, 1850, 1920, 1950, 2020

Labels: ORIGINAL INHABITANTS, MI'KMAQ, COLONIZATION, EUROPEAN, ANGLO FRENCH COASTLINE DISPUTES, MI'KMAQ BRITISH LAND DISPUTES, TREATY OF PARIS, AMERICAN LOYALIST MIGRATION, SETTLEMENT, CELTS, AFRICAN, CELTIC TOURISM

■ Group represented in Mabou   ▦ Shifting state of presence in Mabou

Timeline and exploration of actors in the making of place. The timeline on the right shows the history of each group and their presence over time. On the left, the coal mine's specific history is pulled out (Alexander 2014, 2016; Barr and Raeside 1986; Calder et al.1993; Faubert 2012; Googoo 2021; Hornsby 1992; Ivakhiv 2007; James 1999; McKay 1992; MacKinnon 2007).

Closeup of the extraction timeline, showing the history of Mabou's Colliery: its initiation, decline, and closure (Barr and Raeside 1986; Calder et al.1993; Muise and McIntosh 1996; Nova Scotia Archives 2020).

as a member of the African diaspora. The Gaelic people, the Miners, and the Harvesters are broader groupings that together involve the European settler groups as well as the immigrant labour force. Finally, the Artists, which involves the work of Richard Serra and Robert Frank, as mentioned before, but also includes the broader story of any outsider who enters the landscape as separate from it, with fresh eyes. It also considers the artistic relationship with landscape as representative and participatory.

The numerous actors who contributed to the formation of Mabou's rural fabric can be better understood through an anthropological and archaeological approach. The study involves cataloguing the traces of each group, where song, language, story, and symbol assert that the intangible is of

01 MI'KMAQ

"History is written by non-natives. I can tell you what we had in our history by the words that we have today. And I can tell you what we didn't have. It's sad that our history is not written. I can only go as far back as my great grandfather... beyond that, I don't know"

— Rod Googoo, Former Chief Wa'kogmaq

They made use of a small piece of charcoal instead of a pen, and a piece of bark instead of paper. Their characters are novel, and so individual that one could not know or understand the writing of the other; that is to say, that they made use of certain marks according to their own ideas of a local memory to preserve the points and the articles and the maxims which they had remembered."

1652 Fr. Gabriel Druillettes

02 PEGG

"a map to the door of no return"
— Dionne Brand

Our inheritance in the Diaspora is to live in this inexplicable space. That space is the measure of our ancestor's step through the door toward the ship. One is caught in the few feet in between. The frame of the doorway is the only space of true existence."
— Dionne Brand

"— a monument for a former slave, one of Mabou's first settlers? Pegg as she was called, was born into slavery in Georgia, USA, around 1770. She came to Nova Scotia with a Loyalist family in 1784. Pegg died in 1815, a free woman, and was buried in the Mabou First Settlers Graveyard on the Rankinville Road."
— African Nova Scotian Tourism Guide

DESCRIPTION OF A SLAVE-SHIP.

03 GAELICS

"Highlanders of Cape Breton, naturally] are all broad shouldered creatures with pale-blue opaque eyes, high complexions, gnarled hands, and features so inelegant as to seem handsome. All of them, including their polite children, speak with a lilt in their voices that clings to one's memory like the odor of lavender or the sound of the sea...."
— Dorothy Duncan

" We take a walk along the trail known as MacKinnon's Brook.... Hugh Mackinnon and his wife, Mary MacNeil MacKinnon, who were originally from the Isle of Barra, in Scotland came to the area in 1817 or 1818. Now Hugh lost his life, by drowning in Sydney Harbour, where he came in order to get his hands on land grant, but Mary continued to live on the land, she got her own grant after that, she gained title to 200 acres of land and raised a family"
— Jim St Clair, Local Historian

04 MINERS

" They built houses, installed all plant and machinery, erected a shipping pier in Mabou harbour, and connected it by rail with their works."
— An Drochaid Archive

" To lay out, to acquire, build, construct, OWN, equip, maintain, and operate a line of railway from Mabou Coal Mines to a shipping point on Mabou Harbour ..... to transport.. to construct harbours and breakwaters, to purchase, to hire, build, equip and acquire... to mine, quarry, work, win and prepare for sale by any process and to carry, sell and deal in coal.."
— Mabou and Gulf Railway

PROPORTIONATE AREAS

05 HARVESTERS

TO TIE LINE TO LEADER

ATTACHING LEADER TO EYED FLIES OR HOOKS

"the wind whispered fiercely"
— John Gillis

*" You've just finished ten hot days of back breakin labor
And the hay...the hay is finally in
You're sitting around the kitchen table
Under the dim light of the carosine lantern
Everyone is laughing and joking and telling stories...
about their neighbors."*
— The Rankin Family, The Mull River Shuffle

06 ARTISTS

" ... analyzing and assimilating specific environmental components — boundaries, edges, buildings, paths, streets, the entire physiognomy of the site.... The placement of the sculptural elements in the open field draws the viewer's attention to the topography of the landscape as the landscape is walked... The result is a way of measuring oneself against the indeterminacy of the land."
— Richard Serra

" Frank used sequences of photographs to collapse time, to present multiple, layered meanings, to elicit numerous and often conflicting emotional responses, and to recreate experience rather than merely describe it ."
— Benjamin Pollack

to roll
to leave
to fold
to store
to bend
to shorten
to twist
to dapple
to crumple
to share
to tear
to chop
to split
to cut
to sew
to drop
to remove
to compress
to deflect
to open
to mix
to spread
to split
to drape
to flood
to cover
to lift
to inlay
to imprint
to force
to floor
to smear
to rotate
to swirl
to support
to hook
to suspend
to spread
to hang
to collect
of tension

Study of the actors in the making of place, who contributed to the making of Mabou's cultural landscape. In these studies, figurative lines of the past, such as material trace, notation, fiddle string, words and drawings are pulled out in a symbolic way to indicate the memories held in story, song, ways of life, and ways of knowing. These studies attempt to collect the fragments of memory for each of the groups and draw connection. (Mi'kmaw Spirit 2020; Googoo 2021; Brand 2002; Clarkson 1808; McKay 1992; Hicks and Stein 2019; Smith 2015; MacKinnon 1996; An Drochaid 2020; St. Clair 2014; Rankin Family 2012; ORCA 2020; Frank 1980b; Pollack 2017)

equal importance as the tangible. Stories are overlaid with material lines, such as train tracks for the mine, a stalk of wheat for the Harvesters, or a smudge of charcoal which resurfaced frequently in Mi'kmaq narratives. Each study was drawn while listening to songs associated with each group.

The Mi'kmaq People

The original occupants of the land, the Mi'kmaq people tread lightly on the landscape, while living in deep relationship with it. The fact that the Mi'kmaq structures left little mark on the landscape places added emphasis on this study of symbolic, figurative lines of the past. In the act of retracing the Mi'kmaq presence in Mabou, however, it is important that the study is set up, not as *research on* a collection of facts about the Mi'kmaq past. Instead, it must be approached as entering into a meaningful and respectful relationship with the Mi'kmaq world view. This re-framing of the approach is essential, as, in the past, Indigenous culture and tradition has been wrongfully extracted from by researchers with limited knowledge of Indigenous world views (Peltier 2018). The risk here is to fault on researching using the "helicopter approach" by withdrawing information and data but failing to build relationship with the people who hold the knowledge (Hall et al. 2015; Smylie et al. 2004; Peltier 2018, 1). To reduce this risk in the study, the research first, entered consultation with the Mi'kmaw Ethics Watch to reframe the language and intention around the approach and gathering of information regarding the Mi'kmaq past in Mabou. Secondly, this intangible line study as a whole is part of the process of adopting an Indigenous view of history, by broadening the formal study of what constitutes "documentation" to involve story, song, symbol, and figurative traces, which
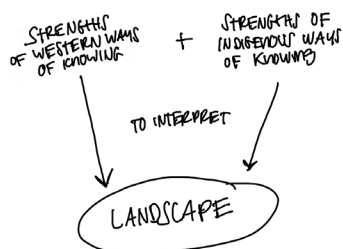
▶ Sarah Denny Singing I'ko Mi'kmaq Song
Sarah Denny | Beaton Institute

Sarah Denny singing "I'ko," the Mi'kmaq song (Beaton Institute Music 2010a).

adopts an Indigenous approach to history. Thirdly, the inquiry into the lines of the Mi'kmaq past is framed by Mi'kmaw Elder Albert Marshall's concept of Two-Eyed Seeing, which is "To see from one eye with the strengths of Indigenous ways of knowing, and to see from the other eye with the strengths of Western ways of knowing, and to use both of these eyes together" (Bartlett, Marshall and Marshall 2012, 335). This offers a framework that reconciles Western theory and method with Indigenous knowledge (Hall et al. 2015; Peltier 2018). And finally, the thesis explores reinterpretation steps as a methodical way of involving alternative ways of knowing and counteracting the designer's perspective, which de-prioritizes the settler-colonial world-view.

In this line study, charcoal and song are symbolically traced, along with evidence of influence adaptation to Western frames of reference in the notation of Mi'kmaq language in settler prayer, which is symbolic and laden with the pains of settler appropriation and the displacement of Mi'kmaq people from their land. In the line study's text, Roderick Googoo (former chief of We'koqma'q, the First Nations Community just inland from Mabou) is quoted speaking about how the presence or absence of words in his people's language gives indication as to what was present or what was not in the past (Googoo 2021).

Pegg

The story of a woman of African descent, Pegg, was not easily discovered. She was enslaved and brought to Mabou with the Loyalists. She died, in 1815, a free woman, and is buried in the Rankinville Road Settler Cemetery, near the trestle bridge in Mull River (date indicated by her tomb). Her story, lost over time, is symbolic as part of the African

The Two-Eyed Seeing frame of inquiry implies that the researcher considers Mabou's landscape by employing both the strengths of the Western ways of knowing and Indigenous ways of knowing. (Bartlett, M. Marshall, and A. Marshall 2012)

Song as historic trace, "No More Auction Block for Me" sung by William Riley, recorded in Nova Scotia by the Helen Creighton Folklore Society. (Riley 2019).

Nova Scotian narrative. With only a grave to tell the story, it speaks to displacement and racial injustice.

Author Dionne Brand's words are employed to supplement Pegg's weakly documented story. Brand speaks about the African diaspora in her book, A *Map to the Door of No Return: Notes to Belonging.* She notes the loss of identity of those taken from their homes, and communicates that they exist in a perpetual threshold space, which she refers to as "The Door of No Return" (Brand 2002). Descriptive words and verbs are used in the study, to be later pulled out and worked out with materials in space as part of the abstraction process.

The Gaelic People

One cannot speak of the making of place in Mabou without a nod to the strong Scottish presence. The Scottish language and culture is deeply embedded in the local identity, and is transferred through song and oral story, along with a sensitivity to craft, lore, textile, and tradition.

The traces of this actor group depict a longing for the lost home of a displaced people who have an intimate relationship with the rugged terrain and the sea. There is also reference to the Tartanism of the fifties, where a touristic push after the industrial decline in Cape Breton commodified the Scottish identity, bringing it to the forefront as the celebrated culture of the region (McKay 1992; Alexander 2014, 2016). Visualizing lines as narrative in Mabou Gaelic culture celebrates story and music written about the place, along with the lines of the fiddle strings.

Mabou Ceilidh Live Recording 1986
John Morris Rankin and Howie MacDonald

Song as historic trace: a live recording of a 1986 Mabou ceilidh by John Morris Rankin and Howie MacDonald (Rankin and MacDonald 2008.)

Mull River Shuffle
The Rankin Family

Song as historic trace: Mabou's Rankin Family sings about the back breaking labour of harvest in "Mull River Shuffle" (Rankin Family 2012).

Coal Town Road
Men of the Deeps

Song as historic trace: a "Coal Town Road" by Cape Breton group, Men of the Deep (Beaton Institute Music 2010b).

Metamorphosis 1
Phillip Glass

Song as trace of artist landscape: Philip Glass's "Metamorphosis 1" (Glass 2011).

The Harvesters

This group includes farmers, fishers, and later European settler and immigrant groups who took ownership of the land. They worked with earth and water systems for their livelihood. As participants in the natural flows and tides of their ecological setting, they live in a self-sufficient dynamic of seasons, flow and flux. Scottish descendants also harvested the land, so the line between the two is not distinct, as Celtic celebration was enjoyed by this group as well. For symbolic clarity and separation from the dominant narrative, the distinction was made. The lines traced for this group refer to the harvesting of the land and sea and the deep sense of arduous labour embedded in the local identity.

The Miners

The erased mine is symbolic of the lost stories of migrant labourers who diversified the population of Mabou and who deeply impacted the town socio-economically. Moreover, one cannot speak about resource extraction without acknowledging how interwoven it is with a world-view that is heavily laden with racial and climatic impacts.

The extraction, as mentioned before, is not neutral but is tumultuous at both a local and global scale through complex labor worker rights, complex relationships with land resources, and international power structures.

The Artists

The nostalgia for the past has potential to fall victim to a narrow perspective. Fresh perspective and relationship with the landscape can be traced through the lens of newcomers, but also through the process work of artists who spent time

living in the region and who allowed the setting to inspire their work and feed their process.

The traces of three major artists: composer Philip Glass; sculptor Richard Serra; and photographer Robert Frank, are considered as they had connection with this region in various forms. Particularly, both Serra and Frank developed process-working methods that seek to separate one from their usual metaphors and challenge oneself to broaden their perspective. Visualization of the artist's traces: Richard Serra's abstraction process through word list and Robert Frank's "Fire to the South, Mabou, 1980" (Art21 2013; Frank 1980b).

Richard Serra, *Arts And Objects* video describes his process, making a word list which he then works out with materials in space (Art21 2013).

MOUNTAIN
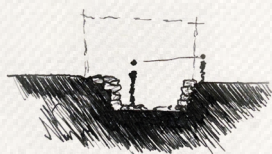
MACPHEE RUIN ON THE MOUNTAIN

" The banking of the house was put up in late fall, early winter to keep the house warm, because most houses didn't have a **proper foundation,** they just had a rock cellar. There would be openings in-between the old sills and the outside walls of the house, therefore the house would be very drafty. There would be so much draft coming in, so we always put the banking up, it was usually made of **eel grass we collected from the shore** or sawdust from a sawmill. The banking was made of **posts and boards**, and you'd put the banking behind that and we'd **tramp down** on that and make sure it was packed. It was insulation, that's what it was."

- Participant One, Mabou Resident

THE MINE

THE COAL MINE SHAFT

" I remember driving down there as a kid, on the back of my dad's truck. We just pulled up, under the chute. We pulled a latch and the coal just fell into the back of the truck, it was awful dirty, imagine, no sheet or anything, just coal, in the back of the pickup. I remember I could see **down into the shaft**, and **I saw a light, a helmet light, walking towards me**, getting closer and closer. And then the person walked into the light, and I could see it was a woman! Down there in the mine. I only ever heard of men."

- Participant Two, Out Wester

HARBOUR

SHIPPING PIER AND SUNKEN BRIDGE

" Well you know what they say about the old bridge in North East Mabou. They built it for the mine, they were trying to **connect** to the Inverness-Richmond **line**. So, once it was built, the train went on- it went halfway- and then the whole thing started to **sink**. You know, the locals told the engineers, 'that's not going to work, that will sink right into the Harbour', but the engineers said, 'No, we figured it all out.' Well. It did. It sank right there, and they took the whole thing down."

- Participant Three, Mabou Resident Three

Stories collected from the Mabou region along with sketches of the storyteller and listener in relation to the memory, prior to stages of abstraction and layering.

THE TOWN
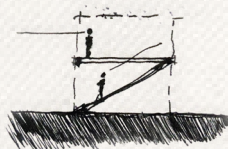
THE TOWN'S OLD CONVENT SCHOOL

*"Oh that school, it was a beautiful school, it was a shame they took it down. I remember being in school, wishing I could be out at the farm. Except for art class. Oh boy, I loved **walking up those stairs**, to the top floor, excited for art class. It was a beautiful room up there, the **light coming in**, and just the whole thing, and Sister was so cheerful, she just loved art. "*

- Participant Four, Author's Father

THE RIVER
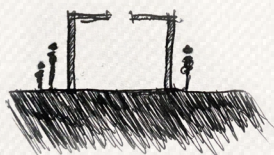
THE VOID, THE STORY OF PEGG

" Our inheritance in the Diaspora is to live in this inexplicable space. That space is the measure of our ancestor's step through the door toward the ship. One is caught in the few feet in between. The frame of the doorway is the only space of true existence... this door exists as through a prism, distorted and shimmering."

- Dionne Brand (Brand 2002).

THE PATH
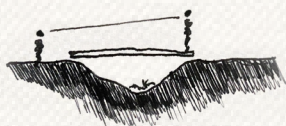
THE MI'KMAQ RIVER CROSSING

*" My great uncle told me the story of how he would go down to the river at **night**. You know the river, it's only up to our knees now. But it used to be flowing, before the clearcutting of the trees. They would roll up some **birch bark** to make a torch, and when they shone it on the **water**, there were so many **salmon**, so many salmon, he used to say, that you could have **crossed it without getting wet**- that's how many salmon there were."*

- Roderick Googoo, Former Chief of We'koqma'q

Collected stores continued, with sketches of initial response to spatial framework of the story, prior to abstracting and layering further for resolution (Brand 2002; Googoo 2021).

The Stories

The second step in the investigation stage of reinterpretation involves collecting stories from individuals, in relation to the line segment, and the lost buildings. Stories carry the history of Mabou, as described in the introduction, and hold secrets about the individual's relationship to the site and elements being investigated. Among numerous stories collected, the stories on the following two pages were selected, as they tied in particularly to the line segment and the lost buildings. As design translation begins, the memories – as stories – start to take spatial forms in the imaginary, as showcased in the sketches that accompany the stories, and work to situate the storyteller in a spatial framework.

Abstracting: To Detach from Metaphors

Abstracting takes from Serra's process, where he attempts to avoid his automatic metaphors when reading the landscape. One method that Serra employs is writing out a verb list and then acting those verbs out with materials in space to draw new conclusions previously unseen (Foster, Buchloh, and Hughes 2000, 7-12; Art21 2013). Reflecting on his process and its resulting sculptures, Serra brings in memory and walking: "Walking and looking, simple observation is my most important formal device. Observation later becomes transformed into memory" (Serra 1994, 172).

Adopting his method of working, this thesis involved abstraction in the process of pulling out pertinent information from the collection and interpretation process, as well as the abstract lines and stories of the investigative phase of reinterpretation.

ZONE	POSITION ALONG LINE	LINE AS TRACE	ELEMENTS	TRACES	STORY	CONNECTING	TRANSLATING INTO PROGRAM, DETAILS, AND TECHNOLOGY	WORKING THE VERB OUT WITH MATERIALS IN SPACE

The design matrix showcases the shift from the site's traces to reinterpretation and pulling out words from the lines of memory. It also showcases the beginnings of architectural translation of the fragmented lines of memory into spatial frameworks. This will culminate in design principles drawn from the study.

As demonstrated in the design matrix, the method of working is applied to the lines of memory so as to pull more design strategies from the past into the present. The goal of this exercise, which will be combined with the next phase, layering, is to force a shift away from personal perspective and comfortable metaphors when interpreting the landscape. In this case, the landscape has been broadened to include all the lines of memory.

The design matrix displays some of working method from collection to interpretation and then the reinterpretation

Robert Frank's "Mailbox + Letters, Winter 1976" uses layering of photos, text, and writing to shift the work away from the authority of the single image (Frank 1976; Pollack 2017).

process. The last two columns on the right indicate some conclusions drawn in the abstraction phase. Conducted along the line segment for each of the zones, the layering of information is already underway, which will be further expanded upon in the next section.

Layering: To Develop Complex Fields of Meaning

Layering, jumps into the process at a critical point. After the actor groups and stories of the investigation phase, it is necessary to combine the found formal documentation with the anecdotal and less formal story. In this way, the gaps will start to fill in, so that the designer can abstract further and translate into design.

This technique looks to celebrated photographer Robert Frank, who proudly spoke of how dwelling in the Mabou Mines shaped the development of his photographic process (Pollak 2017, 30-35). Frank used the juxtaposition of images with text and developed a method of series and visual sequence so as to remove the limits of temporality and shift away from the authority of the single image (Pollak 2017, 29).

By overlaying the traces of the past and creating informational juxtaposition and visual sequence, it is possible to involve the complexity of the landscape in the process. This process opens the reading of the site to the previously unseen narrative. For each zone, the collection of found evidence is combined to remove the reading of the past from the authority of the single image. The image on the previous page shows that in layering the reading of the mine site, the various lines of memory as seen in drawing, song, and image start to form a new image. This new layered reading of the mine
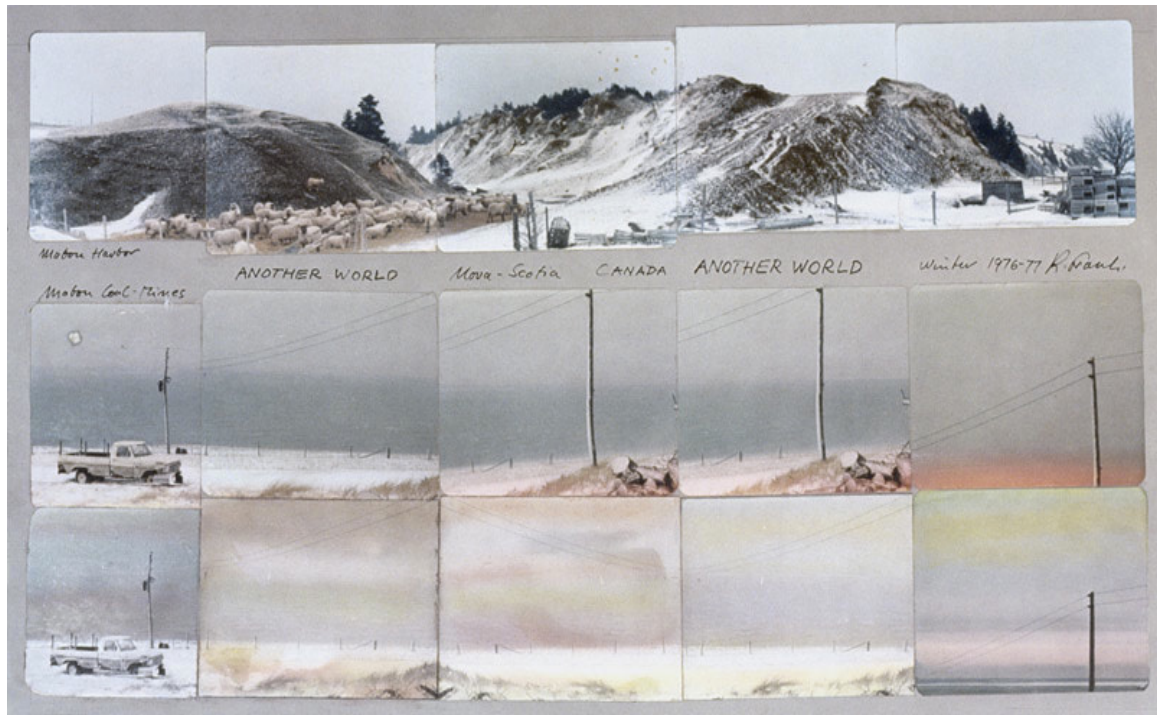
Robert Frank's collaged and layered photo sets of the Mabou Landscape.
(top) "Another World (Mabou Harbour, Nova Scotia)" 1976-77 (Frank 1980a)
(bottom) "Isn't It Wonderful Just To Be Alive" 1971 (Frank 1971)
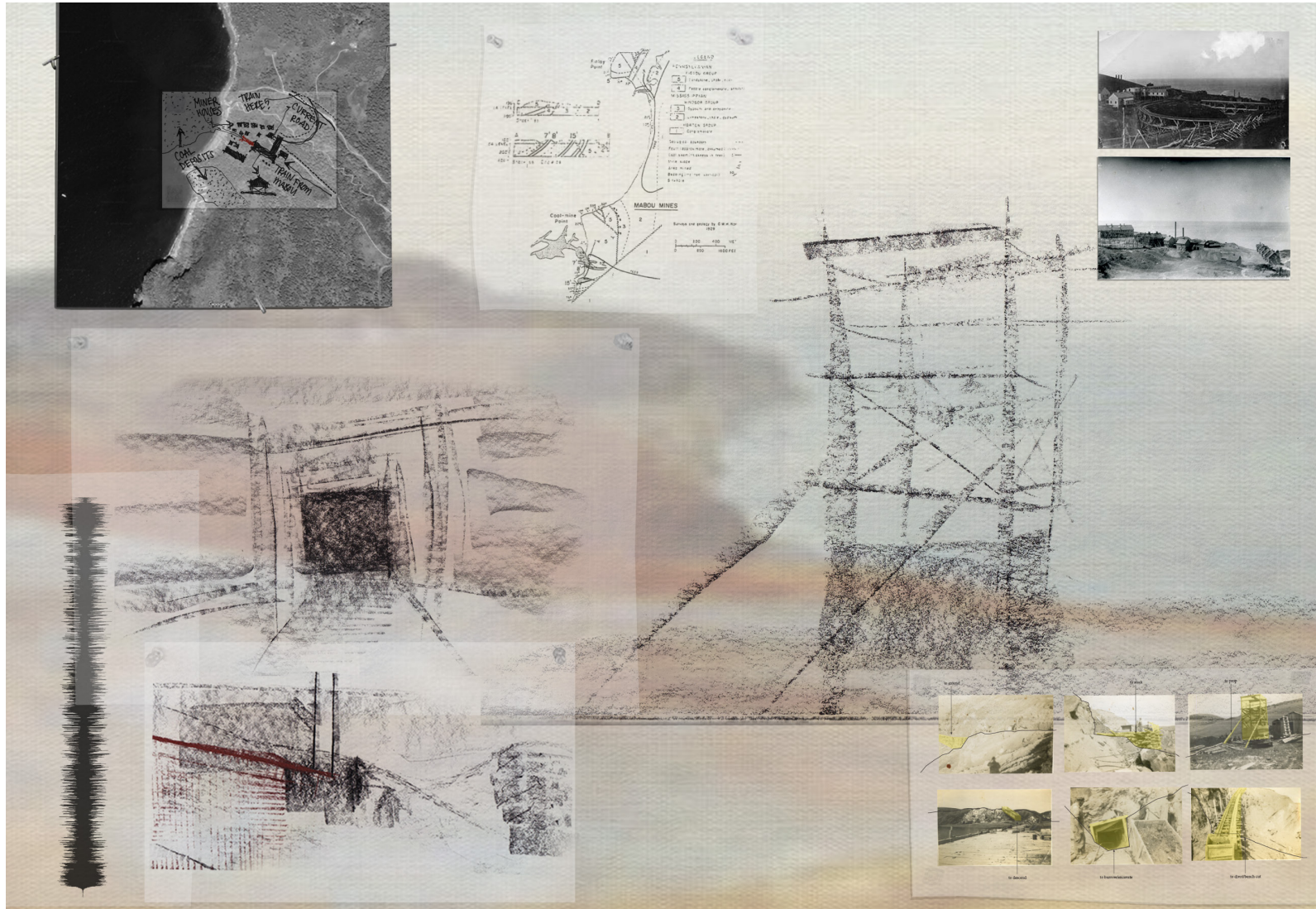
Layering of the collection and interpretation of found evidence at the mine site (Images from An Drochaid 2020; Calder et al.1993).

> " My great uncle told me the story of how he would <u>go down</u> to the *river* at night. You know the river, it's only up to our knees now. But it used to be flowing, before the clearcutting of the trees. They would roll up some *birch* bark to make a torch, and when they shone it on the water, there were so many *salmon*, so many salmon, he used to say, that you could have <u>crossed</u> it without getting wet- that's how many salmon there were."
>
> *- Roderick Googoo, Former Chief of We'koqma'q*

BIRCH WOOD

PINK STEPPING STONES

SHOREBANK

FENCE OF WOOD ON NARROWER RIVER TO STOP FISH

The story told of Mi'kmaq fishing by Roderick Googoo starts to layer with collection and interpretation of found evidence, and informs spatial decisions (Googoo 2021; Confederacy of Mainland Mi'kmaq 2007).

shifts away from a singular perspective as representational of the past and achieves the goal of broadening past formal historical documentation to develop a richer read of place.

In a similar way, stories begin to layer upon found documentation and translate into design. The stories collected often involve glimpses into the past, oral anecdotes, memories repeated from elders, or personal experiences. When recollecting a memory, the participants often spoke of the *movement* through the space, which hints towards design sequencing or procession (Mabou participants 2021; Googoo 2021). They also spoke of *materiality* and the atmosphere of *light* in the space, such as, in the case of the mine, the darkness of the mineshaft, or in the old convent school, the quality of the light entering the third floor art room (Mabou participants 2021).

Layering these stories with found evidence is where the articulation of design starts to unfold. For example, layering found evidence and Roderick's story sheds light on movement and crossing the river, but also elements of water and light (Googoo 2021). It also accentuates the material of the birch bark (Googoo 2021). Written documentation also speaks of weir technology employed by traditional Mi'kmaq fishers at the time, as they trapped fish at the narrow parts of the river (Confederacy of Mainland Mi'kmaq 2007). The stories and technological strategy of the past will find new life in symbolic design response.

In this example, the translation into design could take numerous forms. The above image, as an example of how the collected lines start to take shape is not yet fully developed, as a set guideline of design principles must be drawn up so as to set parameters. It is a way of thinking about how the stories and material traces, as well as found technological knowledge combine to act as the sounding board for further design decisions.

Translating

After having completed the stages of collecting and interpreting the documentation of the past and reinterpreting through investigating the overlooked lines of memory, abstracting the evidence by pulling out words and moments, and finally layering the findings, the designer has a load of material from which spatial implications naturally start to unfold. In addition to those, it is necessary to pull out some specific architectural moves that will be explored on each site so that they can be compared against each other as part of the ongoing reinterpretation. The framework on the following page helps set up the site-specific applications

of the various translation strategies. These will be adapted to the story attached to the site, with some constructions emphasizing one design over others, and in a different way.

Program

It is essential to note, regarding the translation into design, how program will be deciphered. Travel research, conducted over the summer months of 2020, analyzed historic trails sites that varied in intensity of trail activity and spanned different types of history along the west coast of Newfoundland, thanks to the Watson Travel Scholarship. The types of history being communicated to the visitor spanned from Paleo-Indigenous settlements, Maritime Archaic burial grounds, geologically historical landscapes, to a Viking archaeological site (Cameron 2021). Conclusions from this
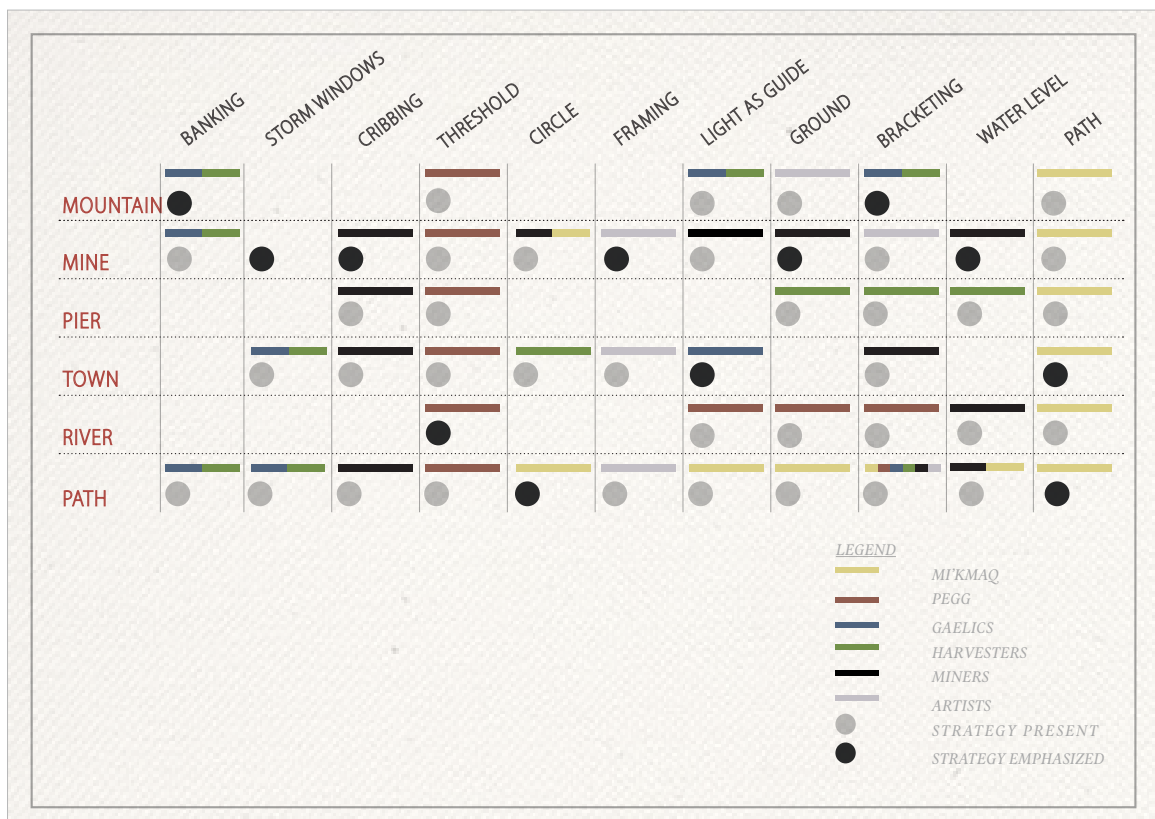
Table deciphering which architectural strategies are employed at which site, layered with the design strategy's articulation of the actor groups' stories
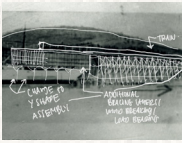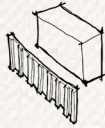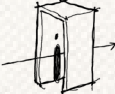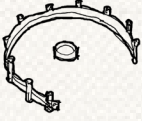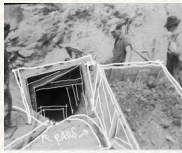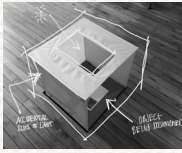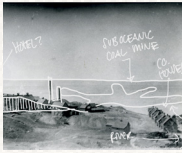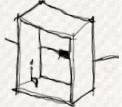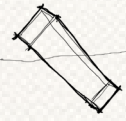
	BANKING	STORM WINDOWS	CRIBBING	THRESHOLD	CIRCLE
REFERENCE					
DESIGN STRATEGY	OFFSET/LAYERS	EXTRUDED WINDOWS	FRAMING ELEMENTS	THRESHOLD	GATHERING NODES ALONG PATH

	FRAMING	LIGHT IN STORY	GROUND	BRACKETING	WATER LEVEL
REFERENCE					
DESIGN STRATEGY	FRAMED VIEWS	LIGHT AS GUIDE	SHIFT GROUND LEVEL	ENCLOSURE AS CONTAINER OF MEMORY	WATER AS LINE

Table demonstrating the architectural strategies being pulled out of the collection, interpretation, and reinterpretation process, that will be employed by the constructions along the line.

study helped inform the requirements for touristic amenity along the line segment intervention, but more importantly informed program. For each of the sites, it was the story being told that drove the procession and program. In a similar way, the program of the intervention in Mabou at each of the sites of lost elements along the route will be driven by the story of that site, as indicated by the lines of memory. In this way, the fragments of memory become the program, overall

taking shape as *exhibition*, and *monument*. The figure below demonstrates a summary of the conclusions of the collection, interpretation and reinterpretation strategies, to determine how and what is shown at each locale along the line. Careful consideration of each site using the layering, abstracting, and story collecting naturally evolves into decisions about how the visitor is positioned in relation to the site and story.

Architectural Strategies

The above image depicts the architectural strategies that have been pulled out of the collection, interpretation, and reinterpretation process. These will be employed in the constructions along the line. For example, the story of the winter banking to insulate the foundation translates into a design move where there is an offsetting, or layering to the constructions' envelope or entrance sequence. Additionally, the light, wood constructions of the Mi'kmaq seasonal settlement along the coast and the fishing weirs used to gather fish along the river, transcribe along the path as circular nodes, made of light wood, offering moments of gathering. Similarly, the idea of bracketing through enclosure becomes essential, as though entering the process of documentation. The shadow box (indicated in the previous image under "bracketing") is used at the An Drochaid to document old photographs. In the same way, the enclosure on each site will be the container of memory, that which holds or communicates the story. The container is also that which allows the participant to enter into the documentation process as listener and storyteller.

Exhibition

The line and the lost elements along it will be approached as an exhibition, where the landscape and memory are on display. For the visitor, the completion of the route is a journey through coming to understand the place of Mabou and the way others have extracted aspects or elements out of this particular landscape and participated in shaping it. The architectural constructions along the line are fragments of memory: the conjunction of stories, artifacts, and actors on each site. The layering and abstracting of evidence is on display for the visitor through the memories being told in a spatial way that highlights the main essence of each site.

Walking the trail is a part of the exhibition, involving the visitor in performative participation, in the spirit of artists Richard Long and Hamish Fulton. As a walking artist, Fulton's work involves direct physical engagement with landscape, making short walks and documenting them (Tate Britain 2002). Long, too made the landscape his work, with walking as his medium (Tate Britain 2009). His walks resulted in traces in the ground or grass in a line, a circle, a cross or a spiral, the scale of which was determined by his response to each particular place or landscape (Tate Britain 2009).

These artists offer practical tools in which the path can reference back to the Mi'kmaq narrative, and involve the visitors in the formal simplicity of tracing a line between the fragmented elements. This echoes back to Roderick Googoo's description of walking on a path, not alone, but accompanied by those who walked it beforehand (Googoo 2021). The line is a series of small footpaths that lead to each construction, along with some moments of gathering or viewing the landscape. The path connects back into the

ARRIVAL - TOWN
Orientation in trail network
Introduction to local story, artifacts
Framed views of town and trail
Archival space for An Drochaid

REST STOP- PIER
Container tells the story of sinking
Body shifts in relation to story
Cafe and kayak launch add to cove
programming of Mabou Sailing Club

ART GALLERY- MINE
Culmination of Exhibition
Works of those who extracted from
landscape
Construction speaks to extractive past

HIKING

RUIN- MOUNTAIN
Pavilion- like covered area over ruin
Rest stop and shade from hike

HOUR LOOP

3+ KM SINGLE-DAY LOOP
Mabou Town- Glendyer

ONE DAY LOOP

5+ KM SINGLE-DAY LOOP
Mabou Highlands- Sight
Point

MABOU MINE GALLERY
[EXTRACTION] EXHIBITION

FORMAL GALLERY

DYNAMIC PROGRAMMING

SERVICE PROGRAM

RIVER STROLL

LARGE EXHIBITION ROOM
Robert Frank: *The Americans*
Art is center of room's focus

MEDIA ROOM
Richard Serra Process Video
Arts and Objects

FRONT DESK
Office and Reception

MONUMENT- RIVER
Journey along river
Culminates in a monument to Pegg
as representative of displaced people
of the African diaspora.

INTERSTITIAL EXHIBITION
Robert Frank: Collage Work
Views of Landscape

GLASS BOX GALLERY
Interactive Exhibit

WASHROOMS
Non-gendered facilities
Accessible washrooms

MUSIC ROOM
Layered view of Landscape
Small Music Performance
June Leaf's Statue, *Stepdancer*

STORYTELLING THEATRE
Interactive Exhibit

LOCKERS
Storage for visitors

NISHI READING ROOM
Dr. Setsuko Matsunaga Nishi's
transcripts and audio interviews
and desk

GATHERING CIRCLE
Tree in atrium
Circle seated area

COAT ROOM
Coat Storage Area

BOOKSTORE
Entrance area, items for sale

MECHANICAL
Mechanical Area

FIVE DAY LOOP

40+ KM MULTI-DAY HIKE
Rails to Trails Glendyer
- Inverness - Sight Point-
Mabou Highlands

RESTAURANT
Small food service area
Sitting and tables

THREE DAY LOOP

20+ KM MULTI-DAY LOOP
Rails to Trails Glendyer
- Cape Mabou - Mabou
Highlands

Diagram of programmatic elements along the route of exhibition.

main line segment, which is the spine of the entire proposal that curates the journey. Therefore, the driver of the path's program is the sequencing of the exhibition along the line, and an activation of activity in between through the performance of walking. The journey, fully immersed in the landscape, allows the visitor to observe and fill in the blanks between the scattered objects on display, while participating in the ongoing shaping of the land's relation to the body.

In developing the exhibition along the line segment, Patrick Geddes' Outlook Tower was considered, along with Carlo Scarpa's Castelvecchio and Maya Lin's Vietnam Veterans Memorial. Geddes' approach to curating the tower offered a multisensory educational experience for the viewer who "started with an overview of the city and region from a tower" and worked through a display collection included assembled maps, instruments, books, diagrams, episcopes, globes, plastics, herbariums, aquariums, and functioning models of geysers and lunar volcanoes (Ferretti 2017, 3; Ponte and Levine 1989, 55). In the same way, the Mabou landscape exhibition will start with an overview of the trail network, with an introduction to the local story, and then follow the line through a sequence of architectural containers that display artifacts, frame views and shift the body's relationship to the spatial framework and the landscape.

Scarpa's Castelvecchio demonstrates architectural intent, shaped around the sequence of an exhibition. In this project. Scarpa first showcases the "notion of balance and unity between the new function of the museum and the quality of the existing building in which it is placed" (Huynh and Claire 2016, 7). This will be adopted, but instead by placed the new constructions in balance with the landscape in which it is placed. "Second, is the idea of the particularity

of each object requiring individual thought and precise placing in a sequence" (Huynh and Claire 2016, 7). Again, similarly, each element along the line, an object so to speak, is carefully placed with consideration for the landscape and the lines of memory. "Third is the concern to make the visit a vivid and stimulating experience for the visitor, dramatizing the communication between object and viewer" (Huynh and Claire 2016, 7). Scarpa accomplishes this by heavily defining procession through the gallery spaces and anchoring each room around the art piece, using light and maximizing views to establish hierarchy and focus attention intentionally. These strategies will be employed in the Mine site's exhibition, which is the culmination of the lines of memory and programmatically functions as a gallery space to showcase the ongoing process of making the landscape as seen through the works of artists. This building and the entire sequence of constructions along the line will nod to Scarpa's involved sequencing of rooms, so that like Castelvecchio, visitors to the museum "are directed towards an understanding of the multiple moments and infinite voices of history" (Rab 1998, 443).

Maya Lin's Vietnam Veterans Memorial is referenced in respect to the histories in the project that hang heavy in the air. The Pegg Memorial at the river site is faced with the challenge of describing to the visitor the weight of human actions that still leave an impact to this day. Pegg's displacement and identity as a Black woman brought to Mabou as a slave, asks for a spatially sensitive and emotionally evocative moment along the trail network that forces the visitor to pause and reflect on this cruel and morally depraved aspect of the human story. Maya Lin addresses deep seated pain and violence in her minimalist

landscape piece in Washington. She describes her design sensitivity, "I had a simple impulse to cut into the earth … taking a knife … opening it up … the initial violence and pain that in time would heal" (Busse 2013, 36). Detailed thought and intention are inserted by Lin into the project, such as the black granite's highly reflective polish to allow visitors to see their own faces as they stare at the names of the dead engraved in this "window into blackness" (Busse 2013, 36). Her use of the ground plane, by sinking into the ground, brings visitors out of their daily routine and into a place of mourning (Busse 2013, 36). It is in a work so meticulously articulated, such as this, that human emotion surfaces as empathy is felt and the process of healing can begin. The Pegg Memorial adopts the attitude of Maya Lin, but so too will the entire sequence of constructions and they reverently nod to the painful Indigenous and African Nova Scotians, through path and threshold each in their own way.

To ensure an ongoing reinterpretation, the overall journey is prescribed but there is no determining whether someone chooses an entirely new entry point, starting at the end, perhaps, or midway through. Here, the participant is rewriting the script written by the curator of the entire exhibit.

Beyond the architecture, there is the land itself. The land, that has eschewed the violent markings of this extractive past, has allowed weather to strip away and growth to cover over what once was. Walking around the shore and shrubbery, the participant has relief from the spatial intensity of the sequence of stories and experiences, and now inhabits the un-extracted landscape: the one that was rummaged and now has reclaimed itself.

Chapter 5: Design

The architectural conclusions drawn here serve as a demonstration and are not meant to be conclusive or entirely inclusive in scope. The intent is to open conversation on the iterative and ongoing process of forming landscape and the designer's role as one participant, among many, in connecting memory and people to place.

The designer's unique role, therefore, is as *translator*: that person who listens and gives voice not just to the literal traces of memory (the traditional forms of historical documentation) but to intonation and nuance (through the intangible lines and story) as a means to communicate it back in another language through architectural intervention.

The proposed design operates at numerous scales simultaneously. From the regional scale of the path, to the scale of the room, and in detail – all the while connecting back to the trail system landscape that connects the nation. The interventions describe the stories of the site along with other aspects such as the light quality, movement through a space, or atmospheric moments. These are recollected, pulled out, and recreated abstractly in the new constructions. As demonstrated through the thesis' working method, each site actively collects the lines of memory, interprets, and reinterprets them by spatially articulating the way the story is held, layering and sequencing the arrival, and navigating how and where each architectural strategy comes to the foreground.

For the purpose of this thesis, the design approach will be demonstrated in the following pages by first looking at the path as the spine that connects the entire project, then the

town, the pier, the mine, the mountain and finally, the river along which Pegg's tomb is found.

The proposal allocates different characteristics along the path that narrate different actor groups and stories, such as the mine tracks, winding river walk, hiking trail, orchard walk, hay field stroll, and sheep trail. The linkage to the various histories is explored in the constructions along the line and with a particular exploration of the Mi'kmaq narrative along the entire path, as the viewer loosely follows the seasonal coastal hunting route.

The design proposal designates the town as the point of arrival. In the town, the journey commences as it introduces and situates the trail system and the exploration of landscape memory. The journey continues to the Pier, where recreational programming of the cafe and the kayak rental spot respond to the leisure activity that already exists around the site of the old roundhouse and loading dock. The mine is the former place of convergence of the actor groups due to the influx of industrial migrant laborers and the intersecting geological and socio-political histories. It is the site of culmination where multiple stories overlap and layer with the past in a museum anchored around the extractive landscape on exhibit. The adventurous visitor can continue the trek up the mountain to enjoy sweeping views and pause at the old McPhee foundational ruin, or journey in the opposite direction, back through town to the river walk. They wind along the river's ecologically rich route towards the tombstone of Pegg, where the path leads them through the memorial. Evoking feelings in this remote region about life and the gravity of the legacy of the slave trade, it demonstrates the far reaching repercussions of this painful history.

THE PATH

THE OVERALL ROUTE NARRATES THE STORY TO THE VISITOR AS A PROCESSION. THE PATH ITSELF ADOPTS VARIOUS CHARACTERISTICS: MINE TRACKS, RIVER WALK, HIKING TRAIL, ORCHARD PATH, HAY FIELD STROLL, SHEEP TRAIL. KEEPING IN MIND THE LINKAGE TO THE VARIOUS HISTORIES, THE ROUTE LOOSELY FOLLOWS THE MI'KMAQ SEASONAL COASTAL HUNTING ROUTE.

We would follow, sometimes barefoot, the old sheep trails along the coast that she had roamed as a child, as did her mother before her. We would dodge thistles, pick berries, and jump into the ocean to keep cool.

SIGHT POINT

4.4 KM

CAPE MABOU HIGHLANDS HIKING TRAILS

THE MOUNTAIN

1.8 KM

4 KM

"When you walk a path, you walk it together with every person who walked it before you"

-Roderick Googoo

THE MINE

1.4 KM

"The children used to walk to town for school, eating apples and tossing the core as they went, which is why you see these apple trees along their route"

-Mabou Participant Four

6.8 KM

3 KM

THE PIER

1.8 KM

THE TOWN

THE RIVER

3.2 KM

RAILS TO TRAIL

LEGEND

Orchard Walk | 1.8 KM

Hay Field Stroll | 3KM

Mine Track Trail | 6.8 KM + 1.4 KM

Sheep Trail | 4 KM

Hiking Trail | 1.8 KM + 4.4 KM

Winding River Walk | 3.2 KM

+ Wayfinding Element

--- Existing Trails

SCALE

The overall route narrates the story to the visitor as a procession. The path itself adopts various characteristics: mine tracks, river walk, hiking trail, orchard walk, hay field stroll, sheep trail, keeping in mind the linkage to the various histories as the route loosely follows the Mi'kmaq seasonal coastal hunting route
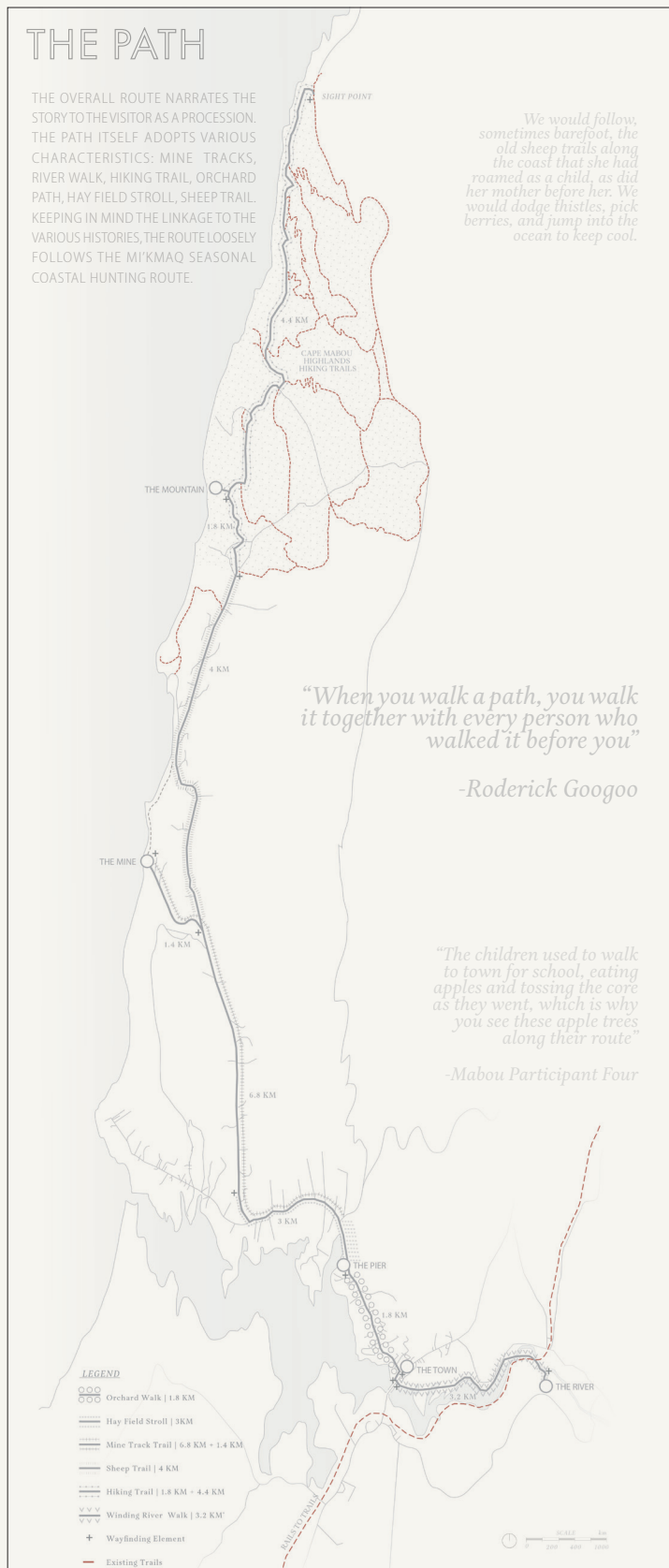
The Path: To Journey

The path, the spine that frames the entire intervention involves the visitor to engage as an artist in the overall exhibit. The visitor, with their medium, walking, joins the ongoing narrative of place by inscribing their journey into the land. This accents notions of temporality, as the mark left behind can be permanent, through the earth packing over time, or fleeting as a single instance that leaves little to no impact. Regardless of permanence, the memories of both actions are held in the landscape. The various visitors can choose unique entry points and alter the sequence, which in itself is an act of reinterpreting the overall narrative. Moreover, as discussed in the programmatic section of this document, there are options for additional single, three, or five day hiking loops, which allow for an indefinite number of reiterations.

The path itself is symbolic of the Mi'kmaq peoples' seasonal hunting routes and, harkening back to Ingold, it is a line that connects the past to the present, curates the activity in between, and positions the visitor within human and geological events. The act of walking is considered the deepest form of connection to the past in this intervention. As visitors navigate the trail network, they journey through the memories with the actors who made the landscape of Mabou. Additionally, in moments of arrival to the interventions, the path fades to make space for the act of walking to imprint new memories into the grass and earth.

A Journey in the Land

As one journeys the path, they form ideas and come to an understanding of the place, realizing Schama's landscape as a work of the mind as the walker participates in the ongoing
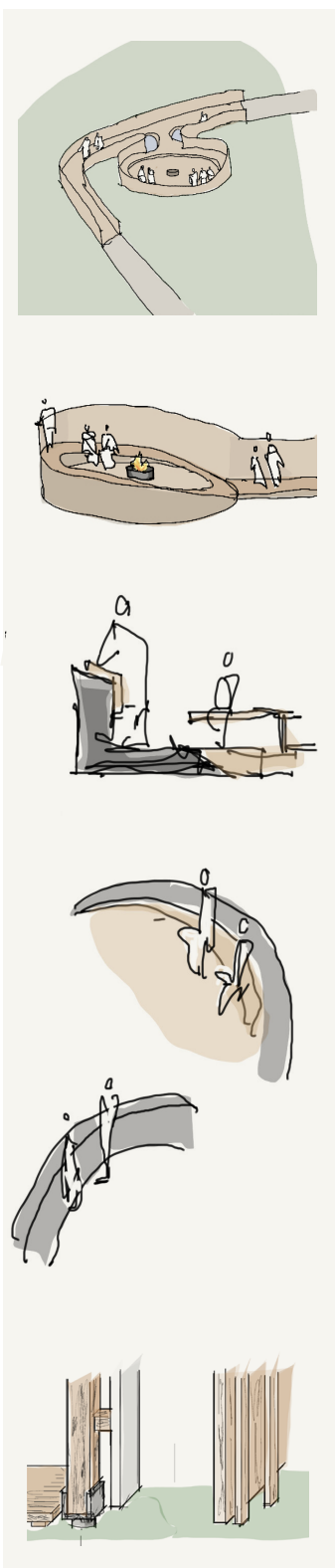
Weathered steel, timber and small wooden pieces contrast in variation along the path.
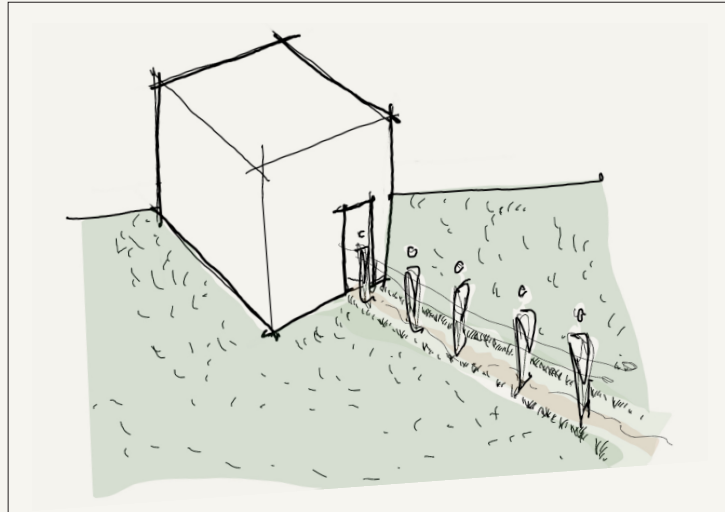
In moments of arrival, the constructed path fades to make space for the act of walking to imprint new memories into the earth.

reconstruction of the landscape. The proposed trail will act in loops physically, but also act to manifest in its entirety as a revisiting of the past. In this way, the figurative, and literal loop of the path is now opened to broader and ongoing perspectives. Immersing the visitor into the landscape makes space for connection to the indigenous story, as articulated by activist and scholar Haunani-Kay Trask, "Our story remains unwritten. It rests within the culture, which is inseparable from the land. To know this is to know our history. To write this is to write of the land and the people who are born from her" (Trask 1999, 121).

The Meaning of the Circle

The circle, in the Mi'kmaq tradition, is symbolic. In the interview with Roderick Googoo, he alluded to how history works in circles, completing what has come before in a non-linear way (Googoo 2021). In this way, temporal continuity is viewed as a revisiting or completing of what happened previously, a closing of the loop. Circles, then are used as looped path and along the route as gathering nodes,

WAYFINDING

THE MOUNTAIN

MOUNTAIN

1.8 KM

THE MINE

MINE

1.4 KM

THE PIER

PIER

1.8 KM

THE TOWN

TOWN

3.2 KM

ARRIVAL

THE RIVER

RIVER

HIKING TRAIL

The banking layers the sequence from path into the ruin's enclosure

Variations in the path's relationship to the ground speak differently

SHEEP TRAILS

The sheep trails offer distinct moments of lookout that accent scenic views

Signage and trails are mostly subtle, as natural cuts in the coastal slope

COAL MINE TRACK

Referencing back to the train's sequence of entry in to the mine site, wood along the curved bridge frames views and rest

Like the pier, the cribbing mediates the shift from path to mine entrance at the lookout, the arrival point

HAYFIELD STROLL

Uncut hay frames the path and contrasts with seasonal shift in haymaking

Cribbing structure is a layered threshold from field to building

ORCHARD WALK

Apple trees line the path that leads off the main route to the new building

Walking is the art medium as visitors etch a path into the grass over time

Black weathering steel is the threshold, marking arrival into town and trails.

The steel nods to the industrial past and frames procession

WINDING RIVER WALK

Light wood elements guide procession along river, framing the movement

Circular nodes offshoot along the river path as moments for gathering

Along the line, the path frames near and far views and cradles moments of pause.

referencing an eddy in the river and how the Mi'kmaq weirs collected fish.

Materiality

Mi'kmaq workers were brought back to the land that they were unjustly extradited as labourers in the mine. Story has it that their task was to cut and drive the piles, as part of the mine's infrastructure (Googoo 2021). The thick lumber contrasts with easily-bent wooden pieces used in the construction of the river weirs and seasonal hunting shelters, and further contrasts with the industrial steel material of the mine. This contrast will be explored as the material palette repeats in the interventions along the path.
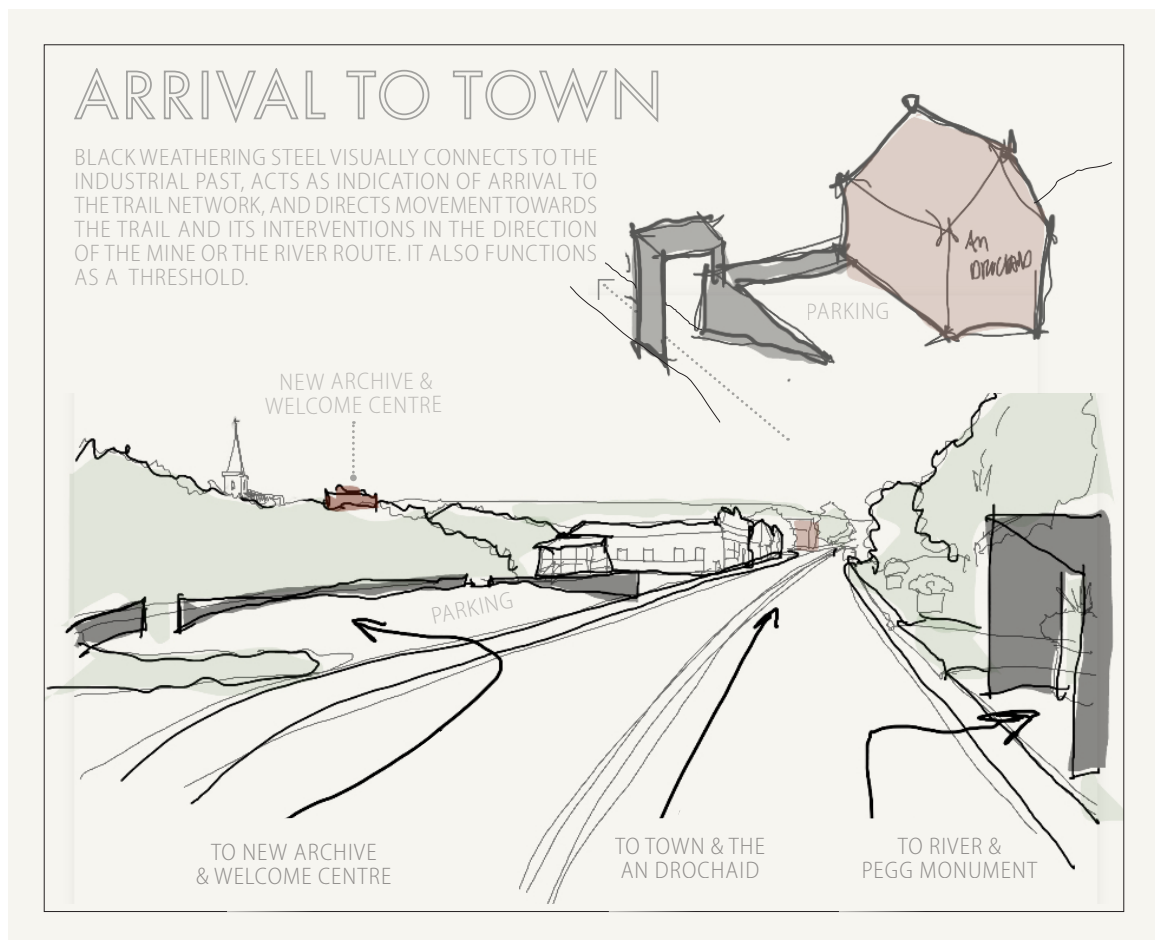
ARRIVAL TO TOWN

BLACK WEATHERING STEEL VISUALLY CONNECTS TO THE INDUSTRIAL PAST, ACTS AS INDICATION OF ARRIVAL TO THE TRAIL NETWORK, AND DIRECTS MOVEMENT TOWARDS THE TRAIL AND ITS INTERVENTIONS IN THE DIRECTION OF THE MINE OR THE RIVER ROUTE. IT ALSO FUNCTIONS AS A THRESHOLD.

An DROCHAID

PARKING

NEW ARCHIVE & WELCOME CENTRE

PARKING

TO NEW ARCHIVE & WELCOME CENTRE

TO TOWN & THE AN DROCHAID

TO RIVER & PEGG MONUMENT

Black weathering steel visually connects to the industrial past, acts as indication of arrival to the trail network, and directs movement towards the trail and its interventions in the direction of the mine or the river routes, as will be later discussed, it also functions as a threshold.

TOWN

THE HARVESTERS AND GAELIC ACTOR
GROUPS ARE PRESENT HERE BUT THE
VISITOR ADOPTS THE MI'KMAQ NARRATIVE
AS THEY NAVIGATE THE STORY BEING TOLD
AND SITUATE THE LINES OF MEMORY.

BANKING
STORM WINDOWS
CRIBBING
THRESHOLD
CIRCLE
FRAMING
LIGHT AS GUIDE
GROUND
ENCLOSURE
WATER LEVEL
PATH

LEGEND
MI'KMAQ
PEGG
GAELICS
HARVESTERS
MINERS
ARTISTS
STRATEGY PRESENT
STRATEGY EMPHASIZED

The Harvesters, Gaelic
and Mi'kmaq narratives are
present as visitors situate
within the lines of memory.

The Town: To Orient

The town of Mabou was not the main hub until the construction of the bridge, which allowed for inland travel in place of travel by water, allowing the town to slowly replace the mine and wharfs as the primary zones of activity. Further down the Mabou Harbour Road, a bridge was built that would connect the mine to the train line at Glendyer and bring about new economic growth (An Drochaid 2020). The town expanded to accommodate the expected influx of economy that the new Mabou and Gulf rail line segment would entail. However, the bridge's failure and collapse resulted in the last segment of the train line – between the town and Glendyer Station – to remain unbuilt. This did not reverse the town's new connection to the outside world completely, as the road through the town and the school would sustain connectivity with the outside world. Moreover, the school, when it was built, gathered students from the throughout the region. Through educational pursuit, it established intellectual connection to the rest of the world.

Various actor groups are present in the lines of memory presented by the intervention at the school site, as children throughout the region attended the school. Special attention, however, is given to the Harvester, Mi'kmaq, and Gaelic narratives, which overlap and intersect at this site. In the proposal, the Harvester/Gaelic narratives – having been dominant in the local history – are told alongside the Mi'kmaq history in Mabou. Despite customary recognition of the Mi'kmaq people as original inhabitants of the region, the Mi'kmaq narrative has largely been erased by the settler world-view over time. By purposefully recognizing the Indigenous narrative in the years since initial European settlement and occupation by marking the presence of

Mi'kmaq student and mine labourer, a broader story is told at the town and mine sites.

This design proposes a new construction that will act as the welcome centre to the trail network and archival space. In the spirit of Geddes' tower, its role is to introduce the story of Mabou and the landscape to the visitor and give an overview of its history and the different actors, exhibitions, and monuments that will be encountered. The archive and welcome centre will employ the following:

Procession Upwards

The sequence is curated as the path itself enters the building and navigates the route up the ramp, skirting around and in between the structure and finally entering the gallery room, the enclosure that brackets the moment and story. Symbolically, the Mi'kmaq narrative is the path and enters between the building, directing and framing views of the Euro-settler memory being told through objects on display. The visitor's observation of the artifacts – the tangible lines of the town's memory – is facilitated through how the path prescribes the journey and how light invites the visitor to view these historical items at critical moments. Marshall's framework of Two-eyed Seeing is adopted through how the path (Mi'kmaq narrative) employs natural light and frames views of the landscape while reframing the archived items (Harvester/ Gaelic narrative) in the visitor's mind. Similarly, Indigenous ways of knowing off opportunity to view western perspectives in new ways.

Orienting and Archiving

As the first construction in the exhibition, this building works to orient the visitor in the trail line and to introduce the
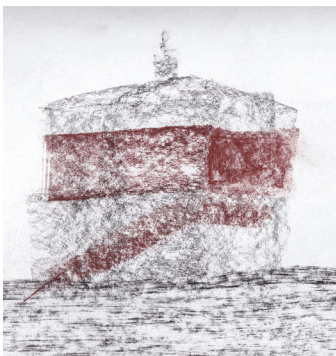
(top) Historical image of the old convent school, which no longer exists on the site (An Drochaid 2020). (bottom) Diagrammatic sketch of the old convent school in Mabou, based on a memory told in the form of a story by a local resident.

*"Oh that school, it was a beautiful school, it was a shame they took it down. I remember being in school, wishing I could be out at the farm. Except for art class. Oh boy, I loved **walking up those stairs**, to the top floor, excited for art class. It was a beautiful room up there, the **light coming in**, and just the whole thing."*

Visualization of the new archive and welcome centre building at the site of the old school in the town of Mabou. The architectural strategy of extruded windows is visible here, as well as a layering of the cladding assembly. The primary mass timber structure layers on the enclosed archive and gallery rooms, and is further layered upon by the light-timber screen envelope that wraps the entire mass. The ramp touches the ground lightly at an angle and marks the path's shift from outdoor to indoor exhibition.

exhibit of Mabou's memory by exposing the visitor to the lost elements and narratives of Mabou's past. The An Drochaid Mabou Gaelic and Historical Society is adjacent to the site and currently holds a strong collection of artifacts and an extensive library of ledgers, documents, school projects and photographs. The new intervention at the old school site relieves some of the archival programming from the An

Drochaid to free up their space for cultural programming. The new archive elevates objects of everyday life to the status of artifacts in the ever growing collection. These artifacts are displayed in display cases with the deference given to fine art along the ramped route to the top floor where historical photographs, excerpts of text, and items tell of the local past. Additionally, the visitor is introduced to the numerous traces of memory as artifacts, song, and other traces compile to layer their read of place. The circulation route upwards is accompanied by the songs used in the actor studies, benches that frame views into the inner
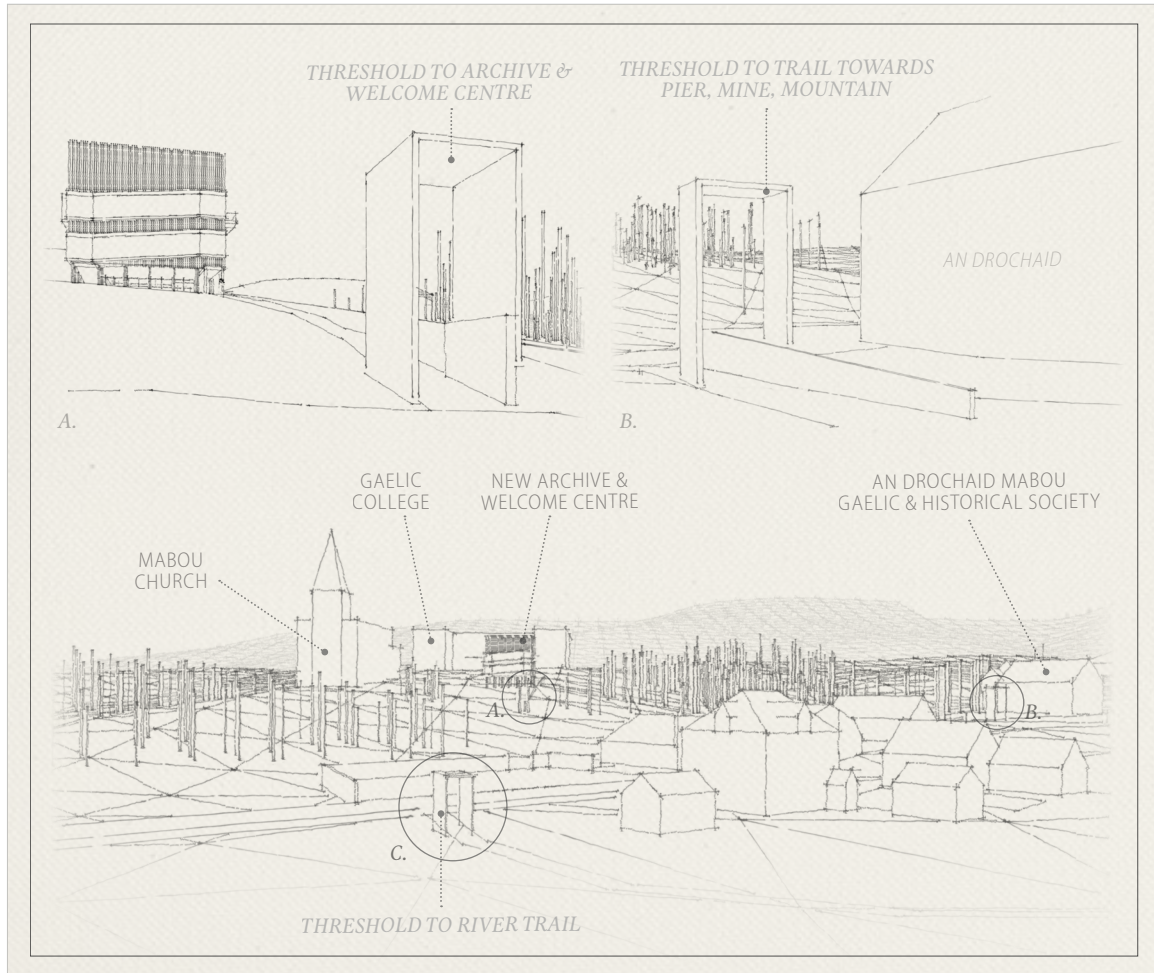
Throughout the intervention, thresholds harken back to the story of Pegg and the displaced persons' perpetual feeling of existing in the in-between. In the town, thresholds are exaggerated and experiential, marking the entrance to the trail network in the direction of the pier, mine, and mountain (B) or of the river (C), as well as the arrival to the archive and welcome centre (A).

The building orients the visitor in the entire trail system, and employs light to guide procession upwards to the climactic gallery space on the top floor, where light diffuses of off the white walls from the skylight above.

courtyard, display cases that hold the artifacts, and framed views of the landscape at key moments in the journey.

Light as Guide

The story associated with the old school tells of the student journeying upwards to the top floor room and the astounding light quality in that room. The materiality of light leads the journey up through the building. A line of light overhead guides the visitor up the ramp to the final destination, but the placement of light also curates activity and guides the eye on the route up. A reveal between the structure and ramp also allows light to wash the back seat of the benches, inviting the visitor to sit. In a similar way, it shines onto the items in the display case, with a large skylight overhead in the main room, highlighting a large topographic model of the region and images from the lost elements.

As displayed in the previous image, the strip of light overhead guides the linear travel up the ramp; B. Sunlight from above highlights a moment of rest that shifts outside the structural frame and gives the visitor a moment to look inward on the building accompanied by music; C. Light now shines down into a display case that exhibits tools, textiles, household items and pieces of rail from Mabou's past, elevating those items of everyday life to the status of artifacts; D. The destination is the top lit gallery introducing the actors in the making of place and exhibiting photographs of the lost elements and trail network to be explored. Also note the archival spaces indicated by E. and washrooms, F.

A.

B.

C.

The exaggerated connection detail of the ramp and the timber structure allows for a bead of light overhead light to guide procession up the ramp (A). Light hits the rest area's benches, encouraging the visitor to sit and observe as they take in the local song and story (B), while it falls from above on the display cases that hold artifacts and everyday items of Mabou's past and present (C).

BANKING

STORM WINDOWS

CRIBBING

THRESHOLD

CIRCLE

FRAMING

LIGHT AS GUIDE

GROUND

BRACKETING

WATER LEVEL

PATH

LEGEND

MI'KMAQ
PEGG
GAELICS
HARVESTERS
MINERS
ARTISTS
STRATEGY PRESENT
STRATEGY EMPHASIZED

The mine narrative is present in the cribbing and the enclosed story of the sinking of the bridge.

The Pier: To Sink

The collapse of the bridge at the pier had major repercussions, leading to the eventual demise of the mine. The forecasted industrial boom, permitted by the success of the bridge as the final link, had lasting impact on the lives of the harvesters, even after the bridge failed. Those lives that depended on the flux and flows of the tides and seasons were permanently altered by the growth of the town. A new hierarchy, placing the town as the hub, overshadowed the mine and the fishing ports and farm fields. The story of the train bridge sinking speaks to the insider versus outsider dilemma when approaching the history and culture of a local region, as locals warned the engineers that the bridge would sink. The following aspects will be accentuated on the site:

The Line of the Water

The harvesters, both fishers and farmers, were dependent on the cycles of earth and land. Here flux and flow of the seasons and the tides are important as the water line penetrates the building and focuses attention to the shift in water level over time. The kayak space is seasonal, contrasting with the cafe, which is not.

Bracketing Strategy

The enclosed space on the site is clad in black weathering steel and contrasts with the wood framing that holds it. The stark tone of the two black boxes draws a line of memory to the coal of the mine. The sharpness of the masses contrasts with the pristine natural setting that has hidden its industrial past through growth over time. The framing that holds the boxes relates to the weir by collecting the activity, but also to the timber bridge that once spanned over the water. The

*" So, once (the bridge) was built, the train went on- it went halfway- and then the whole thing started to **sink**. You know, the locals told the engineers, 'that's not going to work, that will **sink** right into the Harbour', but the engineers said, 'No, we figured it all out.' Well. It did. It **sank** right there, and they took the **whole thing down**."*
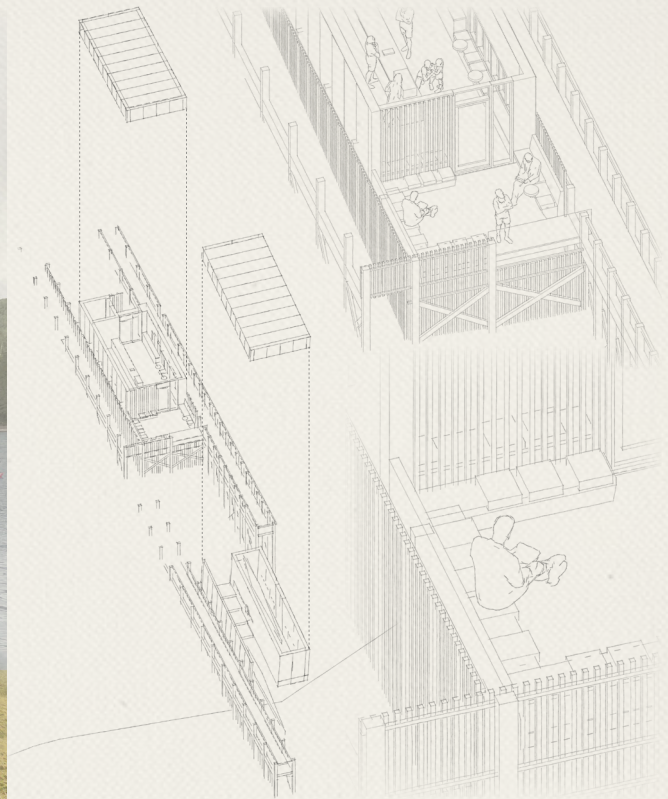
THE PIER: TO SINK

BLACK WEATHERING STEEL CONTAINS THE STORY OF THE SINKING TRAIN AT THE PIER. THE WOOD CRIBBING ECHOES BACK TO THE EXTENSIVE WOOD TRESTLE AND WHARF CONSTRUCTION THAT HAS NO TRACE IN THE COVE TODAY. RECREATIONAL TOURISM PROGRAMMTICALLY REFERENCES THE SHIFT AT THIS SITE FROM INDUSTRY TO LEISURE.

Black weathering steel contains the story of the sinking train at the pier. The wood cribbing echoes back to the extensive wood trestle and wharf construction that has no trace in the cove today. Recreational tourism programmatically references the shift at this site from industry to leisure.

positioning of the boxes themselves tells the story of the train sinking into the harbour.

Recreational Tourism

The bridge, at this site, was the lynch point in the decline of the mine. The words pulled out from the stories were, "to link, to sink, to shift," among others. As the coal export pier, this site is embedded with the memory of the economic shifts of industry and then subsequently to a post-industrial one. Today, it has born witness to yet another shift as a hub of recreation, with the Mabou Sailing Club and the beloved
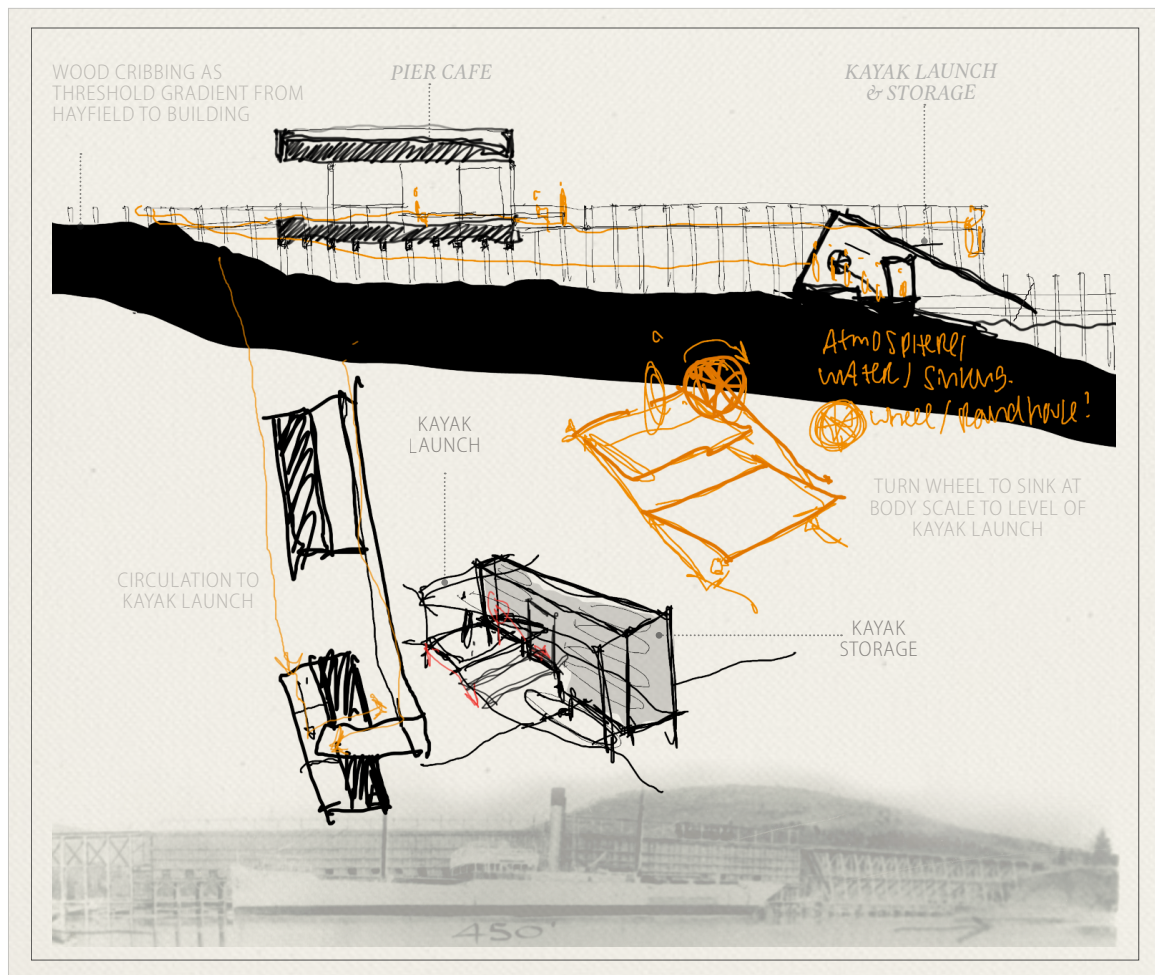
The material and industrial history of the site as a loading pier and the substantial infrastructure that served as transportation for the mine is layered with story, as the sinking of the bridge is referenced at two scales: the mass of the buildings and at the personal scale as one turns the wheel on the platform and interacts with the flux of the water's tide.

swimming spot referred to as "The Point". Therefore, it will serve programmatically as a site of recreational activity, speaking to another iteration of history's rewriting of the primary industry of the area.

WOOD CRIBBING AS THRESHOLD GRADIENT FROM HAYFIELD TO BUILDING

PIER CAFE

LOOKOFF DECK

KAYAK STORAGE

ADJUSTABLE PLATFORM

KAYAK SLIPWAY

BRACKETING THE STORY

THE TIMBER FRAMEWORK IS THE SCAFFOLDING OF THE MEMORY. WHILE THE ENCLOSURE IS THAT WHICH TELLS THE STORY. AS A NOD TO THE HARVESTER ACTOR GROUP, THE HAY WITHIN THE RING GROWS FREELY, WHILE THE SURROUNDING FIELD'S HAY IS CUT SEASONALLY, HELPING THE VISITOR DRAW A LINE OF MEMORY TO THE LABOUR OF PLACE AND ITS SEASONS.

The timber framework is the scaffolding of the memory. while the enclosure is that which tells the story. As a nod to the Harvester actor group, the hay within the ring grows freely, while the surrounding field's hay is cut seasonally, helping the visitor draw a line of memory to the labour of place and its seasons.

LAYERING AND SINKING

THE VIEW FROM THE CAFE LOOKS OVER THE SINKING MASS OF THE KAYAK LAUNCH PAD, WHERE A WHEEL ALLOWS ENGAGEMENT WITH THE PHYSICAL ACT OF SINKING A PLATFORM TO ADJUST TO THE WATER LEVEL WHILE INVOKING THE TURNING OF THE TRAIN AT THE SITE WHERE THE ROUNDHOUSE ONCE STOOD.

KAYAK STORAGE

MOVING PLATFORM

KAYAK BUILDING SINKING BEYOND

CAFE

KAYAK LAUNCH PAD

LOOKOFF DOCK

SINKING ACTIVITY

RESTING ACTIVITY

The view from the cafe looks over the mass of the kayak storage and launch pad, where a wheel allows engagement with the physical act of sinking a platform to adjust to the water level while invoking the turning of the train at the site where the roundhouse was stood.
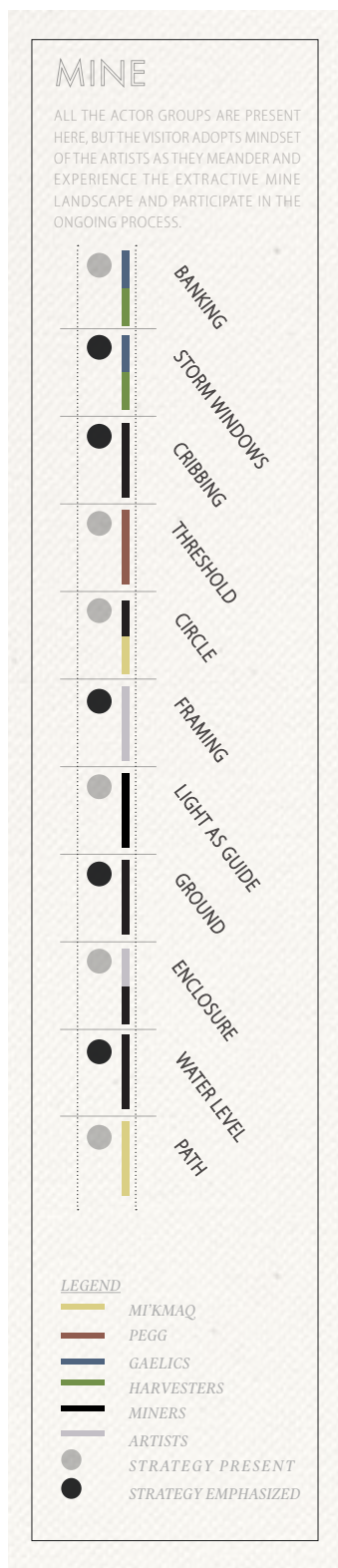
All the actor groups and strategies are present here, in different ways than the other constructions.

The Mine: To Extract

Here, extraction is interpreted both literally – in the geological digging up of coal in the mine – and symbolically, as the local identity and character of place is drawn out from the landscape itself, primarily through the artistic lens. The site sits along a segment of the coast that has drawn artists and expats. The natural setting fed their process as they simultaneously drew from and also helped shape the landscape. Metaphorically, so did the miners, as they took from and cut deep into the earth and under the ocean. The mine was a place where all the actor groups overlapped, as immigrant labourers, town folk and indigenous people alike participated in the industrial growth.

Layering Stories and Process

Frank's method is employed here, as the visitor is immersed in layers of landscape, history, architecture, and art, allowing their activity and their new perspectives to be an additional layer as they circulate within the building and around it. New physical lines are drawn by the building's structure and figurative lines by the exhibited works of a handful of artists who worked in and pulled from the region. The visitors themselves act to interpret these layers, as they gaze at the art pieces made from and about the landscape and connect the architecture and the ever changing nature beyond.

Collision of Architectural Strategies

The site is a collision of all the narratives and employs the strategies of cribbing, offsetting the envelope, extruding windows, using symbolic threshold, framing, guiding with light, bracketing a particular story as enclosure, and employing the motif of the circle. These strategies are

STEEL HOOP ENTRANCE

CURVED STEEL BRIDGE

LOOKOUT
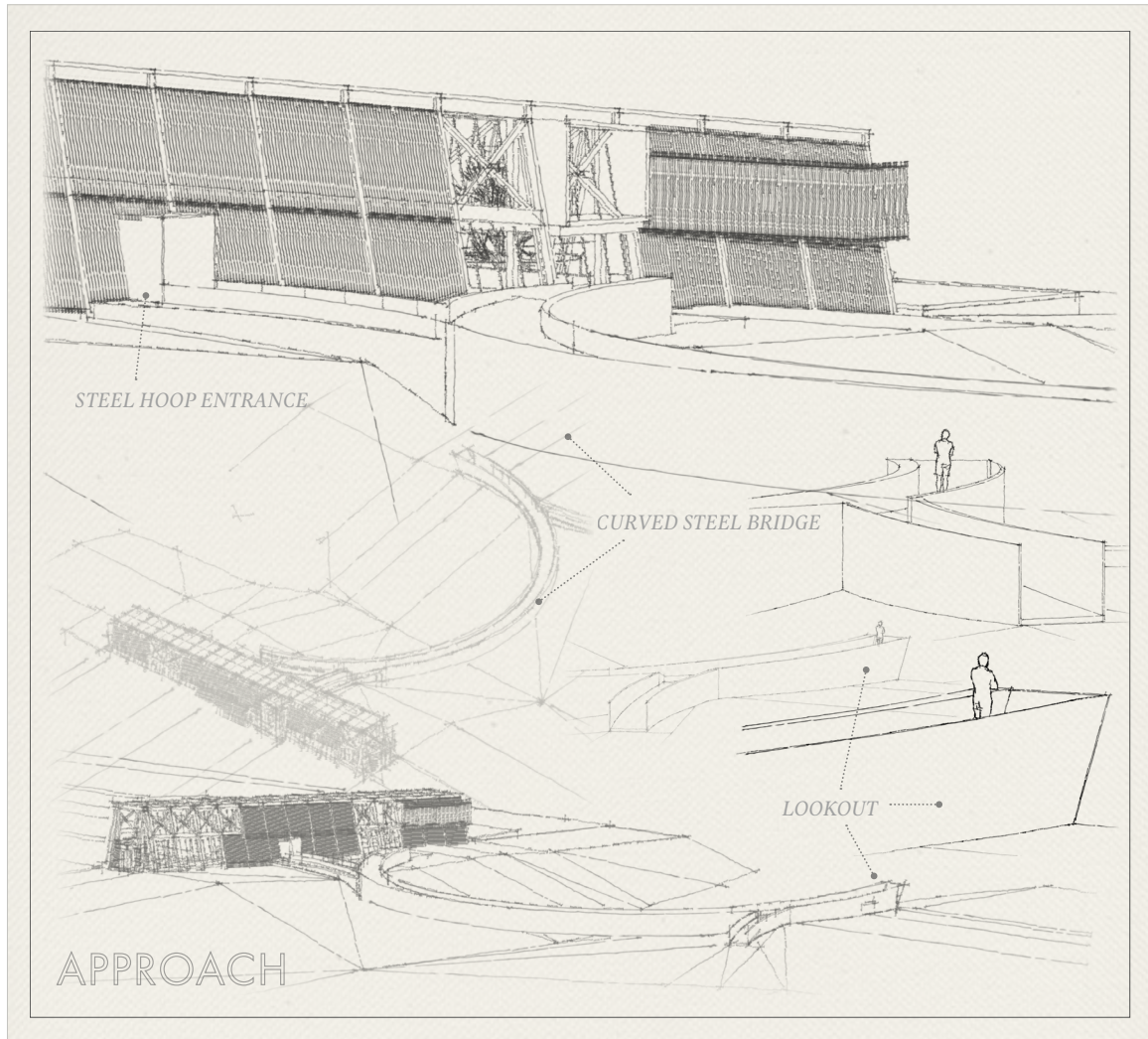
APPROACH

Frank's layering is adopted at the mine site, where artistic interpretation is layered with elements of the mine's architectural technologies. In the approach to the building, the original bend of the old train line is referenced by the curved, steel pedestrian bridge that spans the gully and brings the visitor into the timber structure through a steel hoop that indicates arrival and threshold.
As one enters the site, there is a lookout (as described above) that introduces the visitor to the crashing waves below, under which the suboceanic mine tunnels once stretched.

LAYERING AND EXTRACTION

THE GALLERY OF EXTRACTION IS A SITE OF EXPLORATION FOR THE VISITOR AS THEY INTERACT WITH EXTRACTIVE ART IN A BUILDING THAT FRAMES LAYERED VIEWS OF THE STRIKING NATURAL LANDSCAPE. THE STRUCTURE ITSELF MIMICS THE MASS TIMBER ASSEMBLY THAT ONCE EXISTED AT THE MINE SITE, WHILE A MASS CUTS THROUGH THE FORM AT AN ANGLE, EVOCATIVE OF THE SUBOCEANIC MINESHAFT.

The Gallery of Landscape Extraction is a site of exploration for the visitor as they interact with extractive art in a building that frames layered views of the striking natural landscape. The structure itself mimics the mass timber assembly that once existed at the mine site, while an mass cuts through the form at an angle, evocative of the suboceanic mine shaft.

GALLERY OF LANDSCAPE EXTRACTION

Culmination of Exhibition
Works of those who extracted from landscape
Construction speaks to extractive past

GALLERY AT MABOU MINES
[EXTRACTION] EXHIBITION

FORMAL GALLERY

LARGE EXHIBITION ROOM
Robert Frank: *The Americans*
Art is center of room's focus

INTERSTITIAL EXHIBITION
Robert Frank: Collage Work
Views of Landscape

MUSIC ROOM
Layered view of Landscape
Small Music Performance
June Leaf's Statue, *Stepdancer*

NISHI READING ROOM
Dr. Setsuko Matsunaga Nishi's
transcripts and audio interviews
and desk

DYNAMIC PROGRAMMING

MEDIA ROOM
Richard Serra Process Video
Arts and Objects

GLASS BOX GALLERY
Interactive Exhibit

STORYTELLING THEATRE
Interactive Exhibit

GATHERING CIRCLE
Tree in atrium
Circle seated area

BOOKSTORE
Entrance area, items for sale

RESTAURANT
Small food service area
Sitting and tables

SERVICE PROGRAM

FRONT DESK
Office and Reception

WASHROOMS
Non-gendered facilities
Accessible washrooms

LOCKERS
Storage for visitors

COAT ROOM
Coat Storage Area

MECHANICAL
Mechanical Area

Diagram of the program of the Gallery of Landscape Extraction

material and technological layers. It references the tall timber scaffolding of the original mine head but also the pier's bridge and loading dock.

Exhibition as Program

The mine site is the most formal gallery space in the ongoing exhibition. The other constructions act in unison with the landscape in dispersed curation, while here, the Gallery of Landscape Extraction celebrates the works of artists that pulled from and interpreted the landscape. The
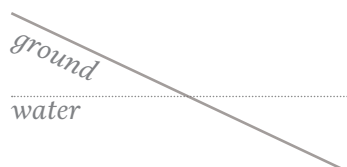
ground
water

Ground and water lines intersect at the water's edge.

UPPER LEVEL
3/64" = 1'-0"

BASEMENT LEVEL
3/64" = 1'-0"

GROUND FLOOR LEVEL
3/32" = 1'-0"

GALLERY OF LANDSCAPE EXTRACTION

THE GALLERY OF LANDSCAPE EXTRACTION SITS ON THE FORMER SITE OF THE MINE SHAFT AND
TAKES THE VISITOR THROUGH WORKS OF ARTISTS WHO PULLED FROM THIS LANDSCAPE, WHILE
REFLECTING ON THE STORY OF THE LANDSCAPE AS TOLD THROUGH ITS ARCHITECTURAL DETAILS.

LEGEND
1. Entrance
2. Front Desk
3. Bookstore
4. Music Room
5. June Leaf's Stepdancer
6. Interstitial Gallery
7. Large Exhibition Room
8. Nishi Reading Room
9. Media Room
10. Glass Box Gallery
11. Gathering Circle
12. Storytelling Theatre
13. Rooftop Reflecting Pool
14. Reflecting Pond
15. Eating Area
16. Restaurant Bar
17. Washroom
18. Lockers
19. Coat Hangers
20. Mechanical

The Gallery of Landscape Extraction sits on the former site of the mine shaft and takes the visitor through works of artists who pulled from this landscape, while reflecting on the story of the landscape as told through its architectural details.

Stepdancer 1999-2000 by June Leaf will stand in the music room and be framed by a large window, with the backdrop of the Mabou Harbour mountain road behind it (Leaf 2000).

gallery exploits and critiques both the extractive nature of the site and interpretation of it. The architecture acts as reinterpretation of these artist's works. It references the mine's structural timber in its shaft-like form, and in how it shifts below the water level. It also looks at figurative extraction through the lens of artists who worked within this landscape and pulled creative expression out of it. Here, the visitor meanders a path through exhibits with views of the landscape and sits to listen to stories that add to the ongoing narrative of place.

The building is designed as rooms and interstitial spaces within a mass timber structure that slants with the landscape, evoking the historic mine head. The lines drawn by the wood assembly maintain constant connection to the story and balance the atmosphere while interfacing with it. The constant communication between the indoor space, the horizon line, and the ground plane are visual indicators that situate the visitor and layer the new function of the gallery's rooms with the natural setting and its past. In this way, it aspires to emulate Scarpa's contextual attentiveness in Castelvecchio as great effort is made "to make the visit vivid and stimulating for visitor, dramatizing communication between object and the viewer" (Huynh and Claire 2016, 7). However, in this case, the object is not just the art piece on display, but also the landscape.

Keeping in mind the thesis' premise of exploring diverse actor groups, each exhibition room is framed around an artist's work. It includes the work of the two artists used in the process, Robert Frank, Richard Serra, but also brings in the work of two women who also have a connection with the site: June Leaf, and Dr. Setsuko Matsunaga Nishi. June Leaf's *Stepdancer* is the object that anchors the music room.
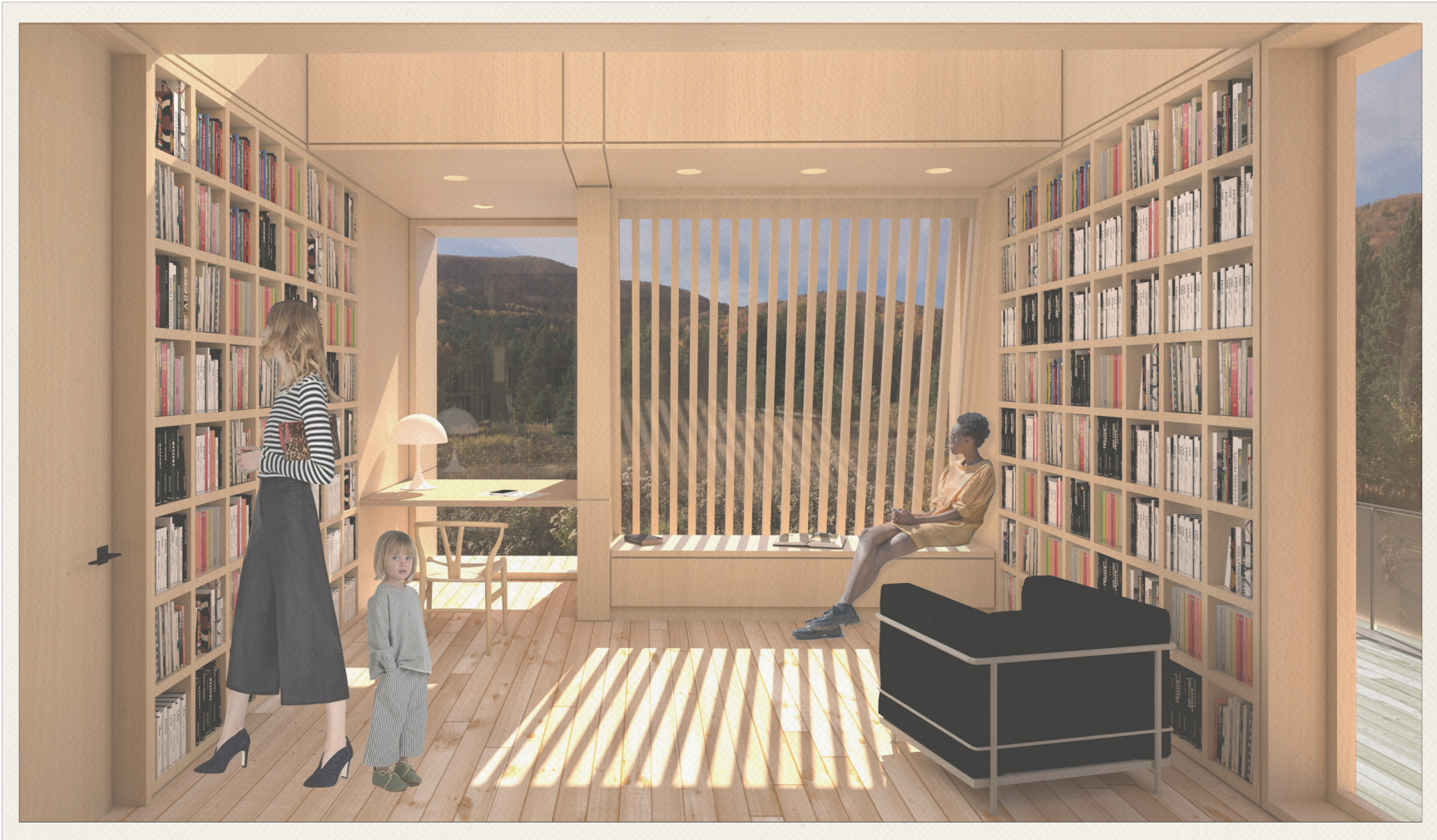
The Nishi Reading Room exposes visitors to Dr. Setsuko Matsunaga Nishi's *Facts About Japanese Americans* and the audio recordings of her research interviews (Nishi 1946). The visitor sits in a quiet room with layered views of the landscape that was a huge part of Dr. Nishi's life.

The Leaf Music Room layers song, art, architectural framing, and natural landscape. June Leaf's *Stepdancer* is framed by a window that invokes the horizon line and the natural landscape. The local music culture is extracted from the idea of identity and place. Leaf interprets the ritual of dance in her sculpture as she draws from that which has been nurtured in this landscape. The visitor's sit and listen to music as they as they view the artist's interpretation of the local dance, adding yet another layer as they reinterpret both the landscape, with the added layers of the architecture that frames it, the music that draws from it, and the art that has viewed that music.

Her visceral, kinetic sculpture interprets the traditional, local dance and is placed as a layer to be reinterpreted by the visitor (Jenker 2001; Leaf 2000; Yau 2008). In the music room, the visitor will sit and contemplate the layers of song, art, architectural framing, and natural landscape as music plays behind them in a live or recorded performance.

The Nishi Reading Room is similarly designed around the display of work of one person. In this case, it is the transcripts and audio interviews of distinguished scholar Dr. Setsuko Matsunaga Nishi, who focused her work on race relations as a Japanese American, and who was a summer resident in the Mabou Mine region (Densho 2019; Matsunaga 1963; Nishi 1946; Nishi Legacy Foundation 2012; Robinson 2013, 2018; Nishi 2011).

Nishi's extensive sociological research and racial advocacy, as well as her focus on institutionalized discrimination in what she referred to as "complex social systems," is what brings her work to a seminal place in the Gallery of Landscape Extraction (Matsunaga 1963; Nishi 1946). Harkening back to Yusoff's intrinsic tie between resource extraction and complex racialization and systems of oppression, Nishi's work adds a layer that further explores that phenomenon. To use Roderick Googoo's anecdote, her work on critical race theory and advocacy closes the loop, as it completes the circle between art and extraction. The socio-political nature of extractive processes is seminal in the understanding of the site's context and past. Dr. Nishi's work, showcased in the gallery, speaks to racial dynamics that are a part of conversations around extraction. This quiet reading room of contemplation is where one can sit at a desk, before a window, and read through her writings or listen to the audio of her extensive body of interviews.

STORYTELLING IN SECTION

ARCHITECTURE COMMUNICATES THE STORY OF SITE AS THE SHAFT-LIKE VOID CUTS THE BUILDING IN SECTION, ALLOWING LIGHT TO STREAM IN DISTANTLY FROM ABOVE AS IT WOULD HAVE IN THE MINE'S TUNNEL. THE SITE OF OVERLAP OF THE ACTOR GROUP'S, IT EMPLOYS THE VARIOUS ELEMENTS. THE REFLECTING POND FRACTURES LIGHT PRISMATICALLY ON THE CEILING OF THE STORYTELLING ROOM, RETELLING THE STORY OF PEGG IN A NEW WAY, WHILE THE TREE GROWS ORGANICALLY IN THE CIRCLE, SYMBOLIZING THE MI'KMAQ NARRATIVE AS IT ECHOES NATURE, AND NOT THE LINEAR STRUCTURE.

LEGEND
1. Entrance
2. Front Desk
3. Bookstore
4. Music Room
5. June Leaf's *Stepdancer*
6. Interstitial Gallery
7. Main Gallery
8. Nishi Reading Room
9. Media Room
10. Glass Box Gallery
11. Gathering Circle
12. Storytelling Theatre
13. Rooftop Reflecting Pool
14. Reflecting Pond
15. Eating Area
16. Restaurant Bar
17. Washroom
18. Lockers
19. Coat Hangers
20. Mechanical

BUILDING SECTION
3/32" = 1'-0"

Architecture communicates the story of site as the shaft-like void cuts the building in section, allowing light to stream in distantly from above as it would have in the mine's tunnel. The view from the restaurant is obstructed by the storytelling room, where a reflecting pond fractures light prismatically on the ceiling, retelling the story of Pegg in a new way (A). The tree grows organically in the gathering circle, symbolizing the Mi'kmaq narrative (11). The Leaf Music Room (4), the main gallery (7), the Nishi Reading Room (8), and the glass box gallery (10) offer variations in exhibition.
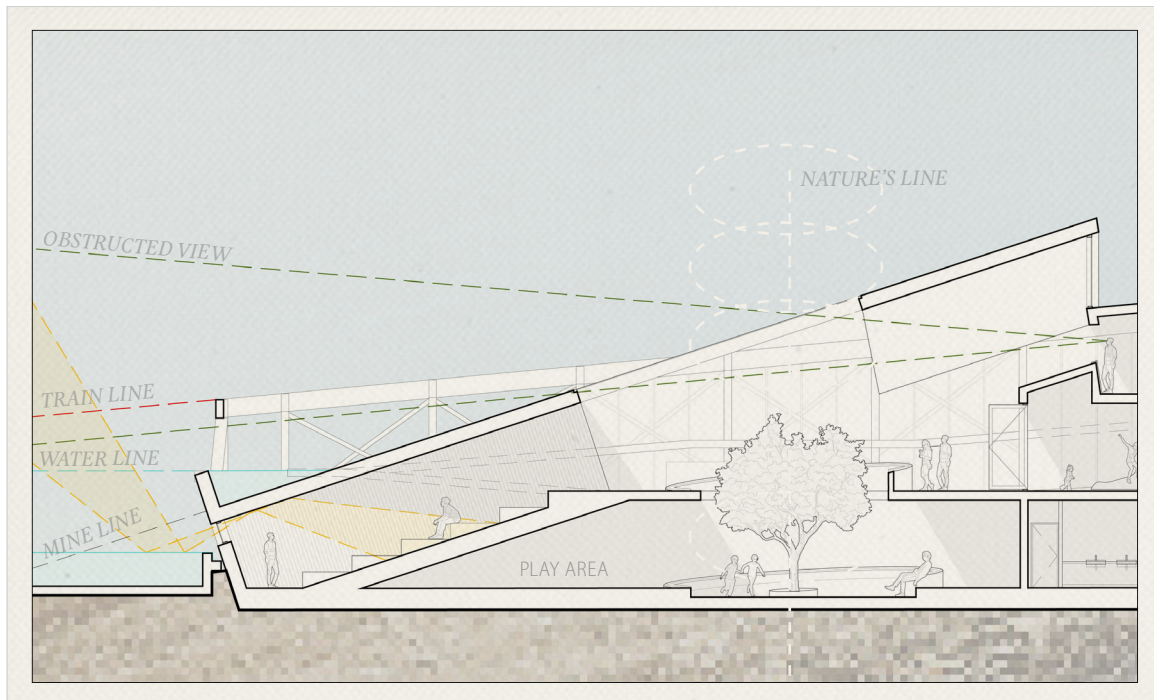
The lines of the train, the horizon, the water and the shaft interfere with the visitor's visual perception of the mine site.

Ground and Water Level

For a different reason than the harvesters, the miners have a relationship with the water level. They dug into the earth to carve out a suboceanic coal mine. The design of the building echoes this action and further exploits the extractive lines of memory on the site through an architectural gesture that cuts at an angle through the section of the building. This angled interruption mimics the mine shaft and digs down into the earth below the level of a reflecting pond, and is a visual indication of the water level. Here, the level of water explored on this site reflects a shift in the body's relationship to water and questions perspective within the lines of memory.

The exterior cribbing structure denotes the line of the train infrastructure that descended towards the shaft at a shallower slope, steadying the topography. The horizon
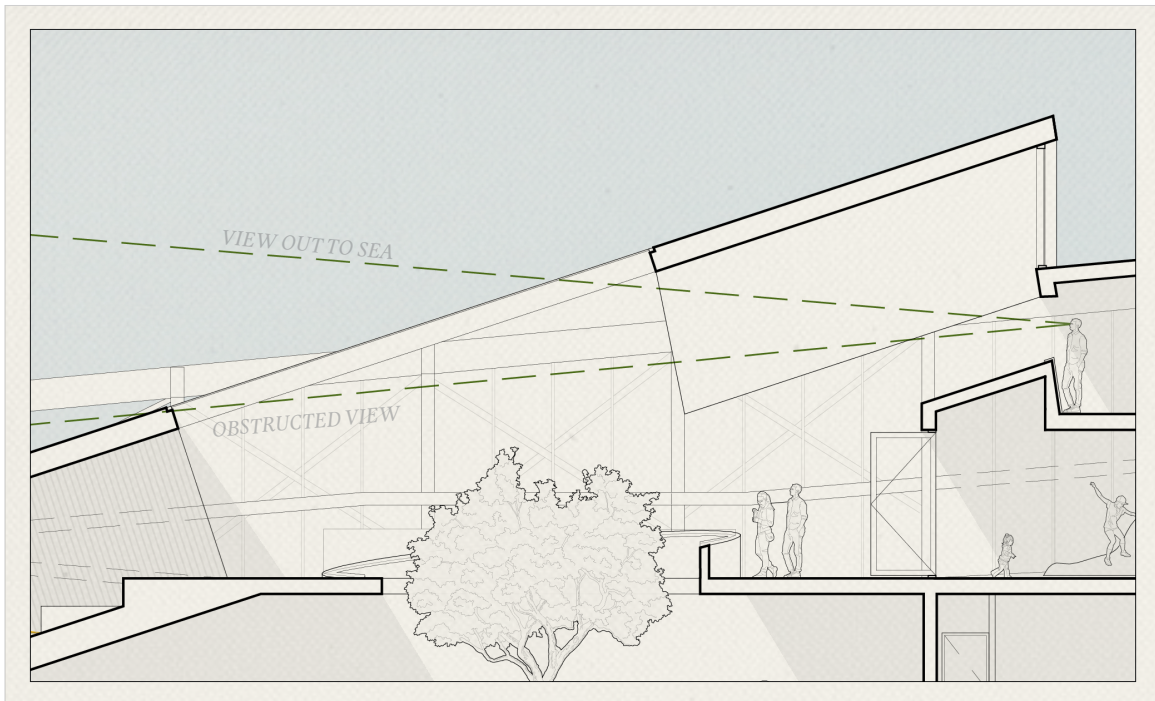
The view out over the horizon from the lookout balcony in the restaurant is obstructed by the storytelling room. In a similar way, the view of the sky through the dramatic skylight above the gathering circle is interrupted by the tree that grows up organically through the floor plates, symbolically free of the visual train, horizon, water, and shaft lines.

line is visible from vantages throughout, but obstructed by the mass of the storytelling room. The tree, representing the natural world, grows freely and overlaps the curatorial lines of memory. Indoors, it is a reminder of the dramatic seasonal changes outside. It is steadfast amid the complex ongoing transformations around it and is located in the circle of gathering to invoke the Mi'kmaq narrative. The tree is located as a focal point, and grows upwards, towards the light. As a strong manifestation of life, it contrasts with the lines of the surrounding structure and plays upon the viewers notion of lines of the past. This organic element tells a natural, quiet story and challenges the temporality of the site's built history. As it silently and respectfully grows, it replaces the loud scars of the industrial past and invites the visitor to reflect – to pause in the moment – as it catches light and spreads its leaves within the angular building.

THE BANKING AND ITS USE AS THRESHOLD IS THE MAIN FOCUS OF THIS SITE OF SETTLEMENT, AS THE PATH BRINGS THE VISITOR TO ENTER DOCUMENTATION AND VIEW IT WITH NEW EYES.

BANKING

STORM WINDOWS

CRIBBING

THRESHOLD

CIRCLE

FRAMING

LIGHT AS GUIDE

GROUND

ENCLOSURE

WATER LEVEL

PATH

LEGEND

	MI'KMAQ
	PEGG
	GAELICS
	HARVESTERS
	MINERS
	ARTISTS
⬤	*STRATEGY PRESENT*
⚫	*STRATEGY EMPHASIZED*
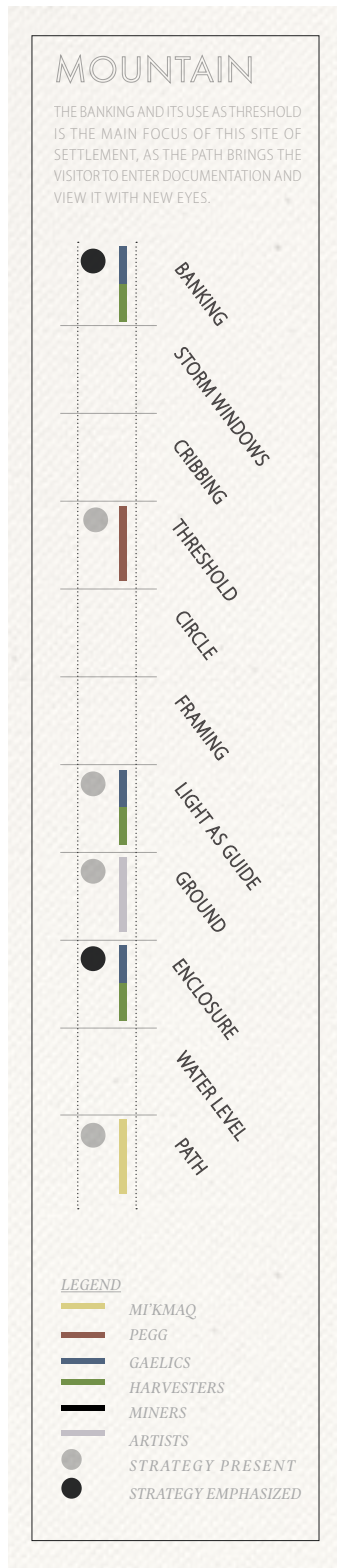
The path brings the visitor to enter documentation and view the story of settlement with new eyes.

The Mountain: To Document

The Mountain trail, once the buggy road delivering mail to Inverness, is currently part of a hiking network with little evidence of the livelihoods made on the highland plateaus by settler families. The foundation of the MacPhee family home can be seen impressed into the earth, whispering the history of inhabitation and a lost way of life. The enclosure offers a moment of reprieve from the strenuous hike, offering some shade and rest with benches, but also a moment of reflection. In developing this site, these aspects are used:

Bracketing as Live Documentation

The ruins that remain behind are a real size trace of the daily routines of the farm in the highlands. The shadow box that was used to document Mabou's historical image is scaled up, engaging with the evidence of the past in a tangible and spatial way. In this way, the ruin itself is documented as the visitor enters and experiences the space, which acts like a shrine to what once was and what remains today. The sky, filling the polished white-steel space from above, is the constant that fills the void left by the structure. The visitors themselves, even for a brief moment, fill the space left behind with activity and life. Lines are drawn between the McPhee family's small scale farm productivity and the visitors' own leisurely activity on this site.

Photo of the shadow box used as a device of documenting old photographs and artifacts while at the An Drochaid in Mabou.

"There would be openings in-between the old sills and the outside walls of the house, therefore the house would be very drafty. There would be so much draft coming in, so we always put the banking up, it was usually made of eel grass we collected from the shore or sawdust from a sawmill. The banking was made of posts and boards, and you'd put the banking behind that and we'd tramp down on that and make sure it was packed. It was insulation, that's what it was."

Visualization of the approach to the enclosure as a container of documentation. The enclosure is a figurative shadow-box over the ruin. The visitor enters into the act of documentation, guided by the wood elements that reference how people used to bank the foundation for the winter. This time, the banking insulates the activity and the visitor processes in and around the physical trace of the past, basked in light from above.
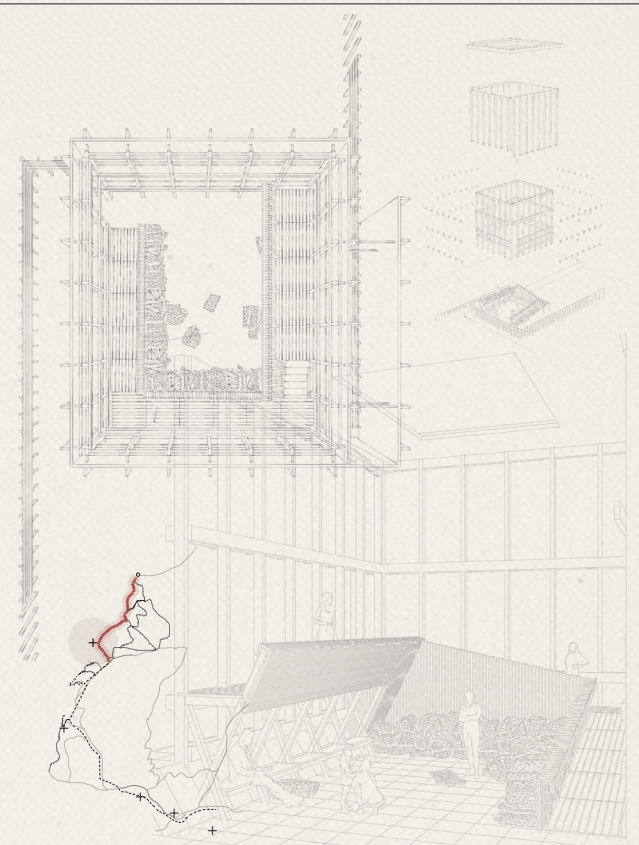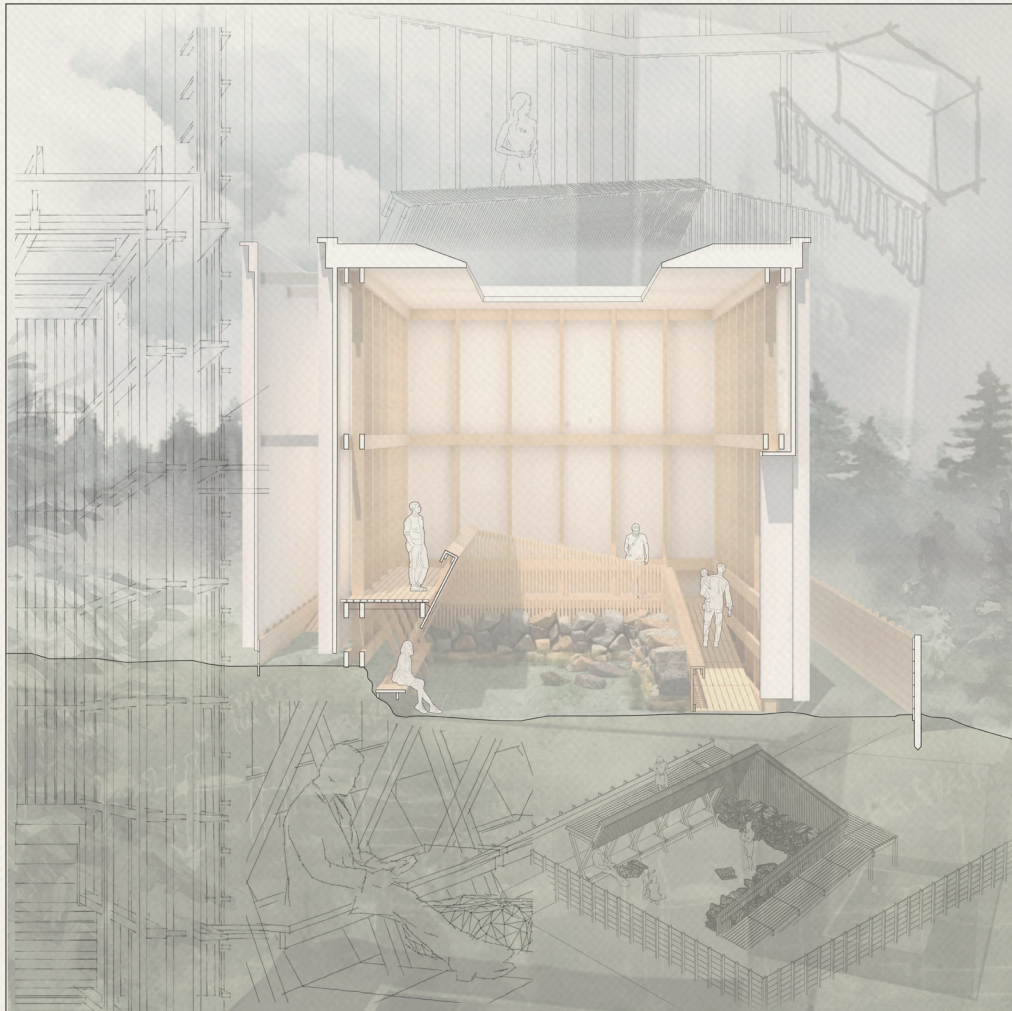
MOUNTAIN: TO DOCUMENT

THE ENCLOSURE IS A SHADOW-BOX OVER THE RUIN. THE VISITOR ENTERS
INTO THE ACT OF DOCUMENTATION AS THEY PROCESS IN AND AROUND
THE PHYSICAL TRACE OF THE PAST, BASKED IN LIGHT FROM ABOVE.

Section of the mountain site, where the enclosure sits on top of the ruin, but never touches it. The path is curated using an offset light wood structure that speaks to the foundational winter banking.

Analogy

The elements used are tied to techniques and details from the story. All that remains from the activity of farm life is the foundation. The story of the winter banking around the foundation will be communicated to the visitor in the way that the path guides the sequence off the trail and into the enclosure through a wooden assembly. Here, the wood, references how the banking skirted the foundation and leads the procession. The offset between the banking and the enclosure also allows the act of walking to take up the space between the existing remnants of the past and the act of documenting it. The metal enclosure itself does not touch the foundational ruin, exaggerating the stone-to-sill plate connection that required banking insulation.

Ground Plane

The indent of the ruin into the earth is highlighted by the path as it situates the visitor in the ground or above it as they stand in the story or from a vantage point. As they enter the building, they enter into the act of documenting the past at the ground height and the height of the path. They can then climb the stairs upwards towards the rectilinear opening that allow light in from above. From this vantage point, they view the evidence of the past as they did before, in the town, as an observer who takes in the full picture. They then shift perspective as they ramp down into the earthen depression that is skirted by the original ruin's stone. Now, inserted into the evidence of the past, they are free to sit on the bench and reflect, or to walk among the stones. As their body shifts in relation to the ruin, they are engaging in reinterpretation of the site. As they exit the space, they remain on the level of the ruin, where they must ascend back to the path.

BANKING

STORM WINDOWS

CRIBBING

THRESHOLD

CIRCLE

FRAMING

LIGHT AS GUIDE

GROUND

ENCLOSURE

WATER LEVEL

PATH

LEGEND

MI'KMAQ
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STRATEGY PRESENT
STRATEGY EMPHASIZED
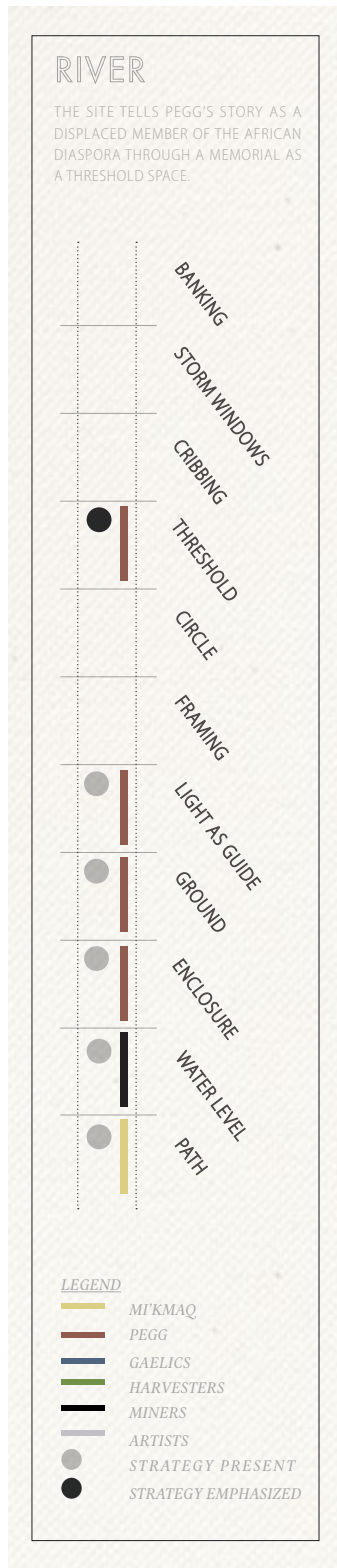
The site tells Pegg's story as a displaced person through a memorial as a threshold space.

The River: To Evoke

This segment of the trail winds along the river from the town to the Old Settler Cemetery, where Pegg's tombstone is found. This route leads in the opposite direction from the town and the other sites and links the new proposed trail to the existing Rails-to-Trails system.

Pegg's grave is all that remains of her story, however, her arrival to Mabou as a slave connects the settler narrative to a broader unacknowledged narrative of displacement and racial injustice. Pegg's memorial will be visited by those who intentionally make the journey to visit pay their respects.

Threshold

Brand describes the diaspora as trapped within the Door of No Return (Brand 2002). This theme of threshold is used with the intent of garnering an emotive response by creating a moment of empathy, spatially and atmospherically. The visitor is brought through an exaggerated threshold experience with two, striking vertical columns that mark the point of departure and the point of arrival. However, the strong emotional experience of slipping under the low hanging hull wedged between the steel plates of the center, sculptural piece is what lingers both spatially and materially. Through connecting Pegg's story, the visitor is brought into an emotional linkage with those displaced from their homes and with all those impacted as part of the African diaspora.

Weightiness

The tombstone is grave in its evocation of life and death, but the site also holds a weightiness in the moral implications of Pegg's story as a slave. Mabou, though seemingly distant from the marks of slavery on the surface, is not disconnected

THE RIVER: PEGG'S MEMORIAL

THE RIVER IS THE SEGMENT OF THE TRAIL WHERE THE GATHERING NODES– THE LOOKOFF AND
FIRE PIT – TELL AND RETELL THE MI'KMAQ STORY ALONG THE RIVER. THE RIVER WALK MEANDERS
ALONG THE IOTIC RIVERBED'S MARSHY ECOSYSTEM AND THEN UP THE WOODLAND SLOPE TO
PEGG'S GRAVE AT THE OLD SETTLER CEMETERY AND TO THE CLEARING AT THE MEMORIAL.
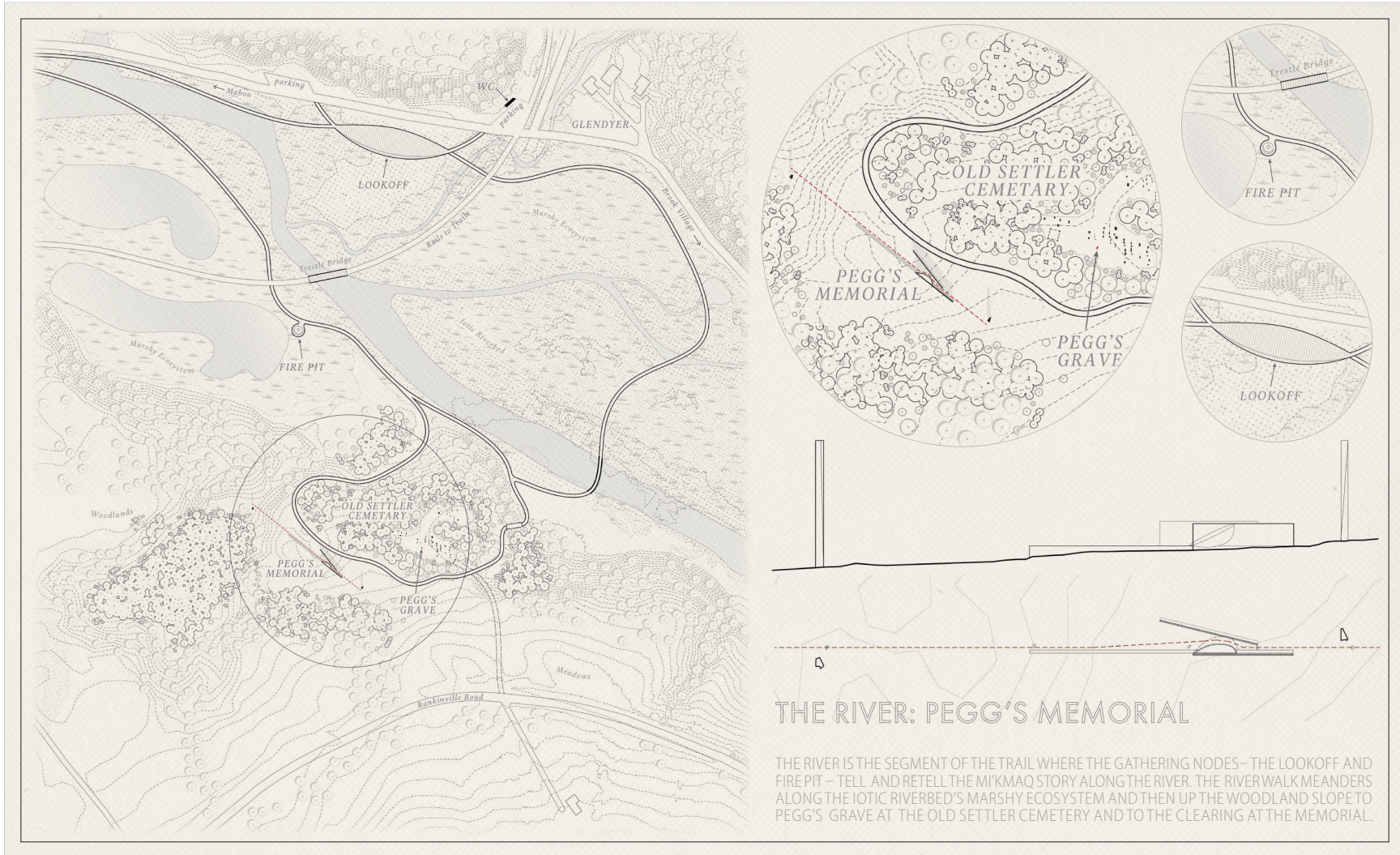
The river is the segment of the trail where the gathering nodes – the fire-pit and look-off – tell and retell the Mi'kmaq story along the river. The river walk meanders along the riverbed's marshy ecosystem and then up the woodland slope to Pegg's grave at the old settler cemetery and to the

Visualization of the arrival to the Pegg Memorial. The vertical markers stand at the same elevation nominally, but as one journeys toward the memorial and sinks into the ground under the enclosure, their heights shift in relation to each other. The line of travel occurs between these to vertical markers that pinwheel off the path, the point of departure and the point of destination. The construction is that space in between, where time stops and the void feeling of the threshold is quietly captured atmospherically.

" *Our inheritance in the Diaspora is to live in this* **inexplicable space**. *That space is the measure of our ancestor's step through the door toward the ship. One is caught in the few feet* **in between**. *The frame of the doorway is the only space of true existence... this* **door** *exists as through a* **prism***, distorted and shimmering.*"

- *Dionne Brand (Brand 2002).*

The memorial is a threshold, the in between space occupied by those persons ripped from their homes against their will. The slave ship was present in the lines of memory study on Pegg, and is present here too. The gravity and weight of that evil past hangs heavy from above, spatially crushing the space in the steel form of a hull. The journey through the memorial is guided by water. The black weathering steel is polished on the interior, reflecting the light off the water in a prismatic way, keeping in mind the words of Dionne Brand. The steel will weather at a quicker rate on the exterior and in the cracks and places where water and wind will impact more directly. This patina will tell the story of time. As the initial reflective qualities and texture will alter distance is created, furthering the exploration of the diasporic experience.

from that heavy legacy. In the same way that the mine site of extraction is connected to complex racial structures, so too is the narrative of settlement of Mabou. Pegg is a testimony to that connection. The steel drum hangs low – wedged between the two titled plates – and compresses the space from above, giving it a sense of moral gravity and severity. As the visitor stoops underneath the hull-like mass above, they are reminded of the moral depravity of past actions and how the threads of the past are present in the world today, whether or not time is taken to acknowledge it.

Elements of Water and Light

A sliver of light slips between the steel elements and reflects off a strip of water that is held in a long, narrow concrete pool. The water is collected in the hull-like steel mass that hangs from above. The refracted light hits the polished steel material to evoke Brand's description of this in-between threshold space as a prism (Brand 2002). In this intervention, it is not a stream of light directly that guides movement through the space. It is instead the element of water that pulls the visitor through. This intervention, in its sharp angles and stark material contrast, offers a departure from the everyday way of moving through life towards a solemn moment of reflection and empathy.

Chapter 6: Conclusion

This thesis proposal sets up a framework which enables a designer to read traces of the past, even ones that have been erased. In proposing an architecture of memory, it asserts that the tangible traces of the past are as important as the intangible, while emphasizing the necessity of an inclusive perspective.

This thesis is both an exhibition and a journey to reconnect landscape and memory. It designates a system of tributary trails with five architectural moments, telling the visitor the story of the Mabou landscape. As one walks the path, they do so in companionship with the actors of place who came before them and participate in the ongoing making of place. The journey's archive, amenities, memorials, galleries, and path elements work cohesively to involve the visitor in the interpretation and reinterpretation of local memory as they navigate between and within the architecture and path system.

The proposed architecture extracts from and manifests the lines of memory, giving these narratives new life within the concept of a journey. A series of interventions activate a path that connects an old train line to other trail networks and specific stories of place. These work together to evoke memories enclosed and framed by architecture. Within the landscape, the room is used to bracket, structure, and reframe relationships between artifact and symbolic or narrative elements to create layered perspectives of the past in the present. The buildings and routes also act as mediators between outsiders and locals, the individual with the collective, and a person with the landscape.

The goal of this thesis is to offer a methodology that can be repeated so as to draw non-biased readings of the past through a process of first, (a) collecting, (b) interpreting, and (c) reinterpreting a set of lines of memory. It uncovers new ways of viewing both celebrated and buried pasts through this method, specifically in the reinterpretation step. Second, special attention is given to the reinterpretation phase's translation of the lines of memory into design through the investigation, abstraction, and layering processes. Third, the activity of walking the path and exploring the lines of memory as presented in architectural interpretation, gives space to an ongoing process where the present connects to the past as the journey is made. This process reflects on a broader unfolding of how architecture can draw new lines of memory, trace them, and bring them together to inform and amplify a diverse reading of place which to counter the dominance of certain historical narratives over others.

The open method of working proposed in this thesis could be done by other groups throughout the broader trail system and repeated in the Mabou landscape indefinitely, potentially bringing about different results each time. Selecting different stories or focusing on alternative lost elements would, yet again, add to the ongoing process of the landscape with further reinterpretations. Moreover, the proposed trail system joins into a greater network, connecting the Mabou Highlands hiking trails to the Great Canada Trail by linking into the Rails-to-Trails route. Therefore, this approach could be repeated along the line that spans the entire country, so that erasures of rural cultures and voids in local historical accounts can be critiqued and summoned in new life through architecture across the nation. Idealistically, this

method could enable greater consciousness of the role of architecture in the truth and reconciliation of Canada's story.

The outcome and focus, therefore, must revolve around the idea of architecture as an open work, one that is decisively non-conclusive. This means the design intervention is one narration among many that serves to tell the local story, and does not assume a role of authority on the past. Instead of acting as a gatekeeper that determines what gets told and how, historical architecture as an open work can assert a system of reading the past that builds upon itself and involves the richness of inclusive perspective. Therefore, design is intended not as an isolated act, but as one that instigates and records along a spectrum that will continue to challenge what is stated or chronicled by each act of design. The ongoing interpretations and engagement of visitors, future designers, artists, and curators will ensure that through iteration, a more full story of place is told. In short, design is considered a tool of holding the human narrative of place and diverse stories across cultures and time. This view of design is to be adopted not in hindsight, but at the very start of the design's process and context analysis.

In this awareness, designing becomes a political act that intentionally defends those voices that have been silenced or buried. This notion permeates the process at every step of the design journey from its very conception, through the rigorous contextual analysis, and into architectural translation and reinterpretation through participation. It is an assertion that by invoking lines of memory – specifically those buried by dominant historical narratives – architecture can purposefully build a more truthful and more equal future.

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Appendix A: REB Approval

DALHOUSIE UNIVERSITY
Research Services

Social Sciences & Humanities Research Ethics Board
Letter of Approval

July 06, 2021
Paulette Cameron
Architecture & Planning\School of Architecture

Dear Paulette,

REB #:   2021-5611
Project Title: Lost Narratives: Erasures and Traces of Mabou's Physical and Oral History

Effective Date: July 06, 2021
Expiry Date: July 06, 2022

The Social Sciences & Humanities Research Ethics Board has reviewed your application for research involving humans and found the proposed research to be in accordance with the Tri-Council Policy Statement on *Ethical Conduct for Research Involving Humans*. This approval will be in effect for 12 months as indicated above. This approval is subject to the conditions listed below which constitute your on-going responsibilities with respect to the ethical conduct of this research.

Effective March 16, 2020: Notwithstanding this approval, any research conducted during the COVID-19 public health emergency must comply with federal and provincial public health advice as well as directives from Dalhousie University (and/or other facilities or jurisdictions where the research will occur) regarding preventing the spread of COVID-19.

Sincerely,

Dr. Karen Foster, Chair

Appendix B: MEW Approval

CBU Unama'ki College

May 17, 2021

Paulette Cameron,
Dalhousie University,
Halifax, N.S.

Dear Paulette,

I wish to inform you that the Mi'kmaw Ethics Watch committee has reviewed and approved" Lost Narratives: Erasures and Traces of Mabou, Nova Scotia."
As your project moves forward with the approval of the Mi'kmaw Ethics Watch, I must note that individual communities have their own perspective on research projects, and it is your responsibility to consult them to ensure that you meet any further ethical requirements. Governments, universities, granting agencies, and the like also have ethical processes to which you might have to conform.

When your project is completed, the Mi'kmaq Resource Centre at Unama'ki College would be pleased to accept the results in a form that could be made available to students and other researchers (if it is appropriate to disseminate them). Our common goal is to foster a better understanding of the Indigenous knowledges.

If you have any questions concerning the Mi'kmaw Ethics Watch review of your project, please do not hesitate to contact me and I will forward them to the committee members.

Sincerely,

Stephen J. Augustine,
Associate Vice President
Indigenous Affairs & Unama'ki College
Cape Breton University

SJA/sm

File# MEW 05/17/21/ 015