Body, House, Landscape: Re-Constructing Memory in Post-Resettled Newfoundland

by

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For My Dad.

Contents

Abstract

Body, House, Landscape: Re-Constructing Memory in Post-Resettled Newfoundland investigates collective memory in rural Newfoundland and the act of the Newfoundland Resettlement Program. The Newfoundland Resettlement, a government funded initiative, implemented a twenty-two year rule that relocated rural fishing communities to places with industrialized facilities. This resettlement of rural Newfoundlanders caused displacement and loss, leaving some resettled communities a mere memory. This thesis analyzes this relocation process and focuses on reclaiming loss through de-constructing and re-constructing memory as experienced through the body, the resettlement of the house and the relationships to landscape. Interdisciplinary methods are used combining choreography, fragmentation, and illusion to frame memory, emphasizing theories of performance and collective memory. The proposed site-specific installations, performing artist residence, community theatre and choreographed dance attempt to re-construct memory of one of Newfoundland's most significant resettled communities, Merasheen.

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Chapter 1: Introduction

The Newfoundland Resettlement was a government initiative that left rural Newfoundland in social turmoil and in most cases, physically abandoned. The resettlement program displaced those living in rural areas to larger towns, giving them little to no money, which forced families to physically float their homes to their new towns. This controversial event impacted and formed the cultural landscape of Newfoundland. From a cultural shift of predominantly traditional fishing and farming to a modern and industrialized way of life, Newfoundland was left with the collective memory of a displaced culture and loss of identity. Collective memory, although not always tangible, can be seen in depictions of the resettlement by Newfoundland artists who represent the event in a way that follows this narrative. This somatic event continues to evoke strong emotion in Newfoundlanders, past and present sustaining a collective memory of displacement and loss. Using interdisciplinary methods that frame collective memory, this thesis focuses on reclaiming loss by de-constructing memory as experienced through the body, the resettlement of the house and the activation of the abandoned landscape. Through these methods, proposed architectural interventions are designed as re-constructions of memory: site specific installations, performing artist residence, artist studio, community theatre and a choreographed re-enactment dance. These interventions attempt to answer the question: how can the collective memory of the resettlement be re-constructed through performance, re-enactment and architecture?

Chapter 2: The Newfoundland Resettlement

Newfoundland is home to a place that holds a history of one of the largest government changes of the last seventy five years, the Newfoundland Resettlement Program. The Newfoundland Resettlement consisted of a series of government funded programs that were aimed at improving social and economic security and to transform the small boat fishery to a 'fishery for modern times' (Loo and Hermansen 2018). Many argue the resettlement was unsuccessful in socio-cultural aspects, leaving many rural Newfoundlanders with no sense of belonging. According to Pocius,

> many of those at the forefront of a Newfoundland cultural revival, although they may have willingly left their home communities, later became disturbed by their resettlement and by the program generally. These cultural critics now have no home to go back to, no real place where they belong. (Pocius 1991, 21)

The Newfoundland Resettlement is an event that altered and defined the cultural landscape of Newfoundland. According to Wexler, "cultural history can have profound effects on an individual's sense of identity" (Wexler 2009, 270). By contextualizing rural Newfoundland during the timeline of the Newfoundland Resettlement, parallels are developed between historical narrative and memory.

History vs. Memory

According to Pierre Nora, history and memory are in "fundamental opposition" of each other. History is the incomplete representation of the past and what is no longer, while memory is in permanent evolution (Nora 1989, 8). History stays stagnant, is periodically problematic and memory is a bond tying us to the eternal present. The

relationship they have with each other is summed up by Nora as "history is a critical discourse that is antithetical to spontaneous memory" (Nora 1989, 9). Understanding through Nora's writing that history and memory live in two different realms, it is also noted that the two have a reliance on each other. Memory is necessary for the existence of history, if one chooses to forget, then history has the ability to cease to exist. The preceding statement also works the other way as "the quest for memory is the search for one's

CONFEDERATION:
J.R. Smallwood comes
into power as the first
Canadian Premier of Newfoundland

Federal-Provincial
Newfoundland Fisheries
Household Resettlement
Program ended

Goverment formulated a
"Centralization Program"
removal grants of $150 were
offered to households in
isolated communities

1949

1970

1953

1954

1967

Federal Provincial Newfoundland Fisheries
Committee brought out a report
recommending some centralization of the
fishing population relocate to places
with better fish handling and processing
facilities was desireable

Federal Provincial Newfoundland Fisheries
Household Resettlement Program ($1000 per
houose and $200 per person)
Revision of the Federal- Provincial
Newfoundland Fisheries Household
Resettlement Program (additional funding)

Historical timeline and major dates of the Newfoundland Resettlement. (Loo and Hermansen 2018)

history" (Nora 1989, 13). This quest determines the reliance memory has on history, as memory is "transformed by its passage through history" (Nora 1989, 13). By establishing a specific narrative of this moment in history, themes relating to the collective memory of rural Newfoundland are revealed.

History

History can be defined as "how our hopelessly forgetful modern societies, propelled by change, organize the

URBAN   RURAL

Collage depicting the dual narrative of the resettlement program.

past" (Nora 1989, 2). The organization of the history of Newfoundland during the resettlement manifests itself in a duality of two narratives that correspond to urban and rural life, before and during the resettlement. The first, of destructiveness and cultural erosion in terms of the loss of traditional, rural life and the second of urban modernization and industrialization. While towns were growing and prospering in the modern era, others were simultaneously being stripped of their traditional ways of life. The timeline of these two narratives began during Confederation, when Newfoundland joined Canada in 1949, to present day.

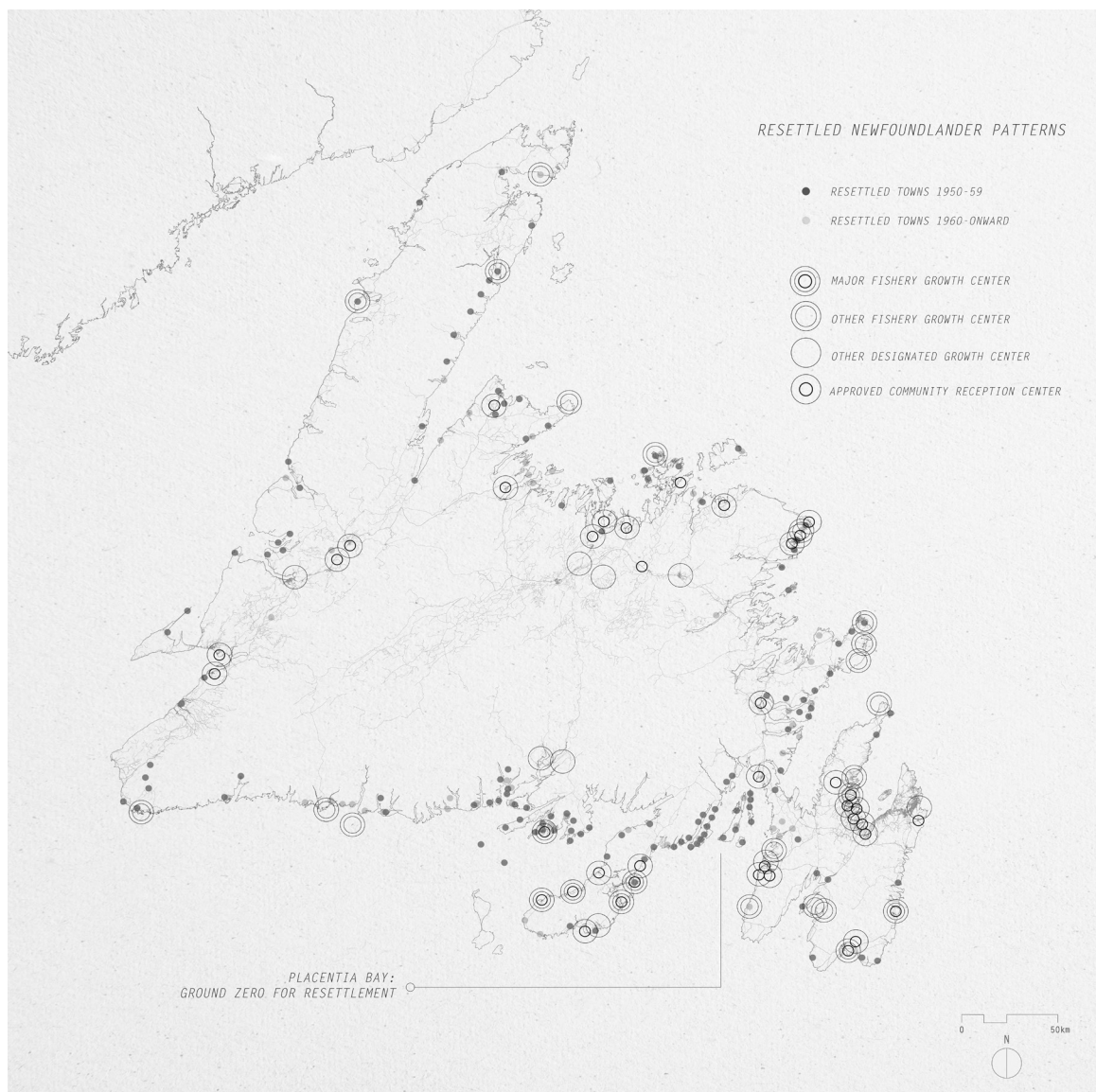## Pre-Resettlement (Traditional Identity)

Pre-Resettlement Newfoundland and its residents defined the term resiliency. The cultural landscape of Newfoundland in the decades preceding the resettlement provides insight to the identity of traditional rural life. Traditional Newfoundland identity was defined by the intimacy of body and landscape from habitual, embodied activities on the land and sea. This connection can be described by Pocius as 'landscape literacy' and relates to Raymond Williams' point that:

> We see and learn from the ways our families live and get their livings; a world of work and of place, and of beliefs so deeply dissolved into everyday actions that we don't at first even know that they are beliefs, subject to change and challenge. (Williams 1973, 198)

Williams suggests an idea of traditional living as being so attune to way of life that it is engrained in who we are, unknowingly subject to change. These traditional activities such as building, fishing and domestic living developed a ritualistic set of habitual movements within the landscape that exemplify the resiliency of the Newfoundlander. This way of life was prominent in Newfoundland at the time of the start of the resettlement programs, as the quantity of rural

towns dominated urban towns. Once the political climate began to change in Newfoundland, rural cultural identity was bound to change as well.

Newfoundlanders themselves were in danger of having the responsibility for their own assimilation. Over time, rural towns started to face an extinction of place. Between 1949 and 1972, 28,000 people from 307 outport communities were resettled to larger towns known as "growth centres". The small subsidies given to each family basically forced

RESETTLED NEWFOUNDLANDER PATTERNS

● RESETTLED TOWNS 1950-59
● RESETTLED TOWNS 1960-ONWARD

◎ MAJOR FISHERY GROWTH CENTER
◎ OTHER FISHERY GROWTH CENTER
○ OTHER DESIGNATED GROWTH CENTER
◎ APPROVED COMMUNITY RECEPTION CENTER

PLACENTIA BAY:
GROUND ZERO FOR RESETTLEMENT

0   50km
N

Map of Newfoundland representing resettled towns, growth centers, and transportation routes. (Base Map made using GIS data; information from Wadel 1960, 4 and personal research)

them to move, leading to a mass migration. The decision for families when migrating was twofold: abandon the house, or bring the house. Many opted to bring the house using the only means they could afford, their own physical body power. Pocius states, "when growing up, men realize that the broad spatial knowledge they acquire while working in the woods or on the water will be used throughout their lives" (Pocius 1991, 99). This was evident as the resiliency the rural Newfoundlanders acquired just by living day-to-

Photograph of local children watching the floating house approaching the shore, 1961;
photograph by Bob Brooks (National Gallery of Canada 1962)

day prepared them for the treacherous migration and the physical hauling of the house to resettle to new towns.

The Resettlement Process

The physical process of resettling the house underscored this resilient identity. The process involved detaching the house from the foundation or land, hauling the house to the shore, shifting onto the floating barge, launching and floating the house, then hauling ashore and re-assembling at arrival.

Photograph of a floating house approaching the shore, 1961; photograph by Bob Brooks
(National Gallery of Canada 1962)

This displacement of the house was also a representation of the emotional displacement experienced by the people who had a strong connection to place. The emotional and physical connection rural Newfoundlanders had to their landscapes were embedded in place, action, sound, touch, and light. Looking at the physical aspect of this relocation is important as the actions and movement of the body in relation to the house and the landscape reveals an important ritual that was completed by many rural Newfoundlanders

1 HOUSE REMOVING

"GOT A JOB FOR MOVING HOUSES - WE NEVER HAD NO MACHINERY - MAUL AND HANDRAIL, THAT'S IT. YOU PUT THE POLES UNDER NEATH THE HOUSES AFTER YE BEAT OUT THE CEMENT UNDERNEATH SOME OF 'EM" - RESETTLED NEWFOUNDLANDER

'biscuit box'

prises

foundation

runnners

2 HOUSE HAULING

house launching sled

runners

rope

50-100

3 HOUSE SHIFTING

sled

wharf

4 HOUSE LAUNCHING

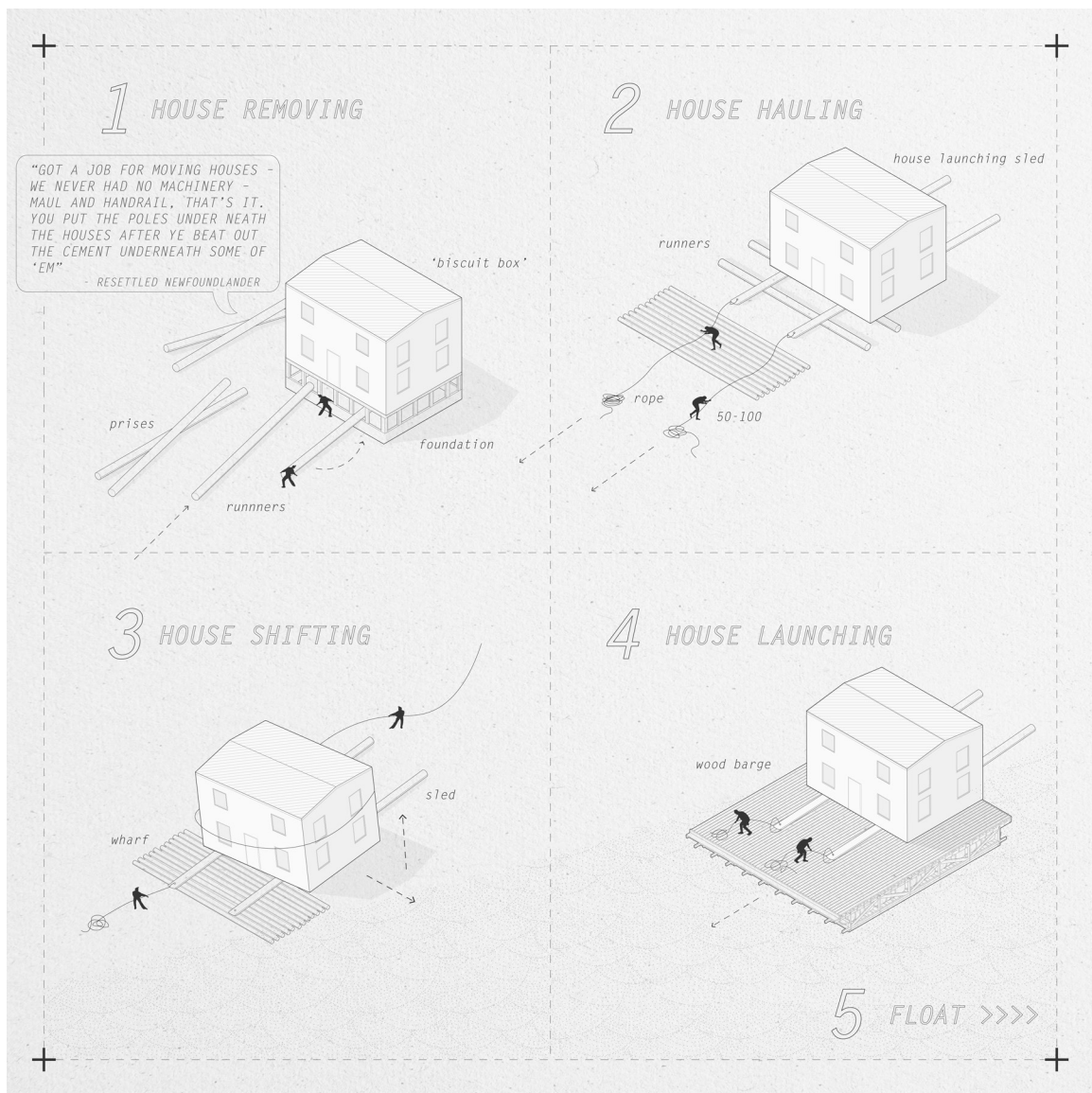wood barge

5 FLOAT >>>>

Diagram of the resettlement process defining the position of the body, the house and the landscape in each of the four stages.

during the resettlement. This house relocating process was an intense collective ritual that was performed by groups of people using solely their bodies to move the house. The different positions of the house and the body are organized into four categories: Step one - house *removing*: the house was removed from the land or foundation with logs and runners. Step two - house *hauling*: the house was hauled onto a sled and collectively hauled closer to the shore. Step three - house *shifting*: the house was shifted into place and up onto the barge. Step Four - house *launching*: the house was pulled onto the barge and into the water. The house was then *floated,* with the aid of five to ten boats, to the new community.

During Resettlement (Modernization)

While houses were being migrated from their rural hometowns, newly appointed premier Joey Smallwood had his attention on the set on the modernization of the province and re-distribution of economy. The government promised a "better life" in modernized communities known as "growth centers," however this perception of optimism and political vision was ultimately a destroyer of rural culture (Loo and Hermansen 2018). The downfall of this political move was felt individually but also throughout the community. According to Pocius, "confederation is considered the great catastrophe that is blamed for much perceived cultural decline, where people were forced to leave one way of life and accept another." (Pocius 1991, 20).

In the midst of the resettlement, while many rural towns were barely surviving, the second narrative simultaneously erupted. As families struggled to maintain their well-being by moving their houses to modernized towns, large

urban towns were prospering, industries were booming, and infrastructure was improving. The new fresh-frozen fish industry was taking over traditional fishing methods, establishing the modern era.

There are three variations of the resettlement over time, starting with voluntary migration from people to modernized and larger regional centers in the middle of the 1950's. Those that were willing to move, voted as a community to be resettled to new towns. The program beginning in 1954 was known as the 'Centralization Programme.' The Centralization Programme offered monetary assistance to people who wanted to move to larger centres of their own choosing, ultimately leading to many people with unemployment in new areas (Martin 2006). This program ended in 1965 and the 'Fisheries Household Resettlement Programme' began a year later, encouraging rural Newfoundlanders to move to designated receiving communities and growth centres, rather than to places that caused rates of unemployment in the first program (Martin 2006). This program ended in 1975, however, in a reduced capacity and smaller scale, the relocation of rural communities still exists today. In 2013, the government implemented the 'Community Relocation Policy,' that allows financial assistance to communities where ninety percent of residents wish to relocate.

This thesis focuses mainly on the Centralization Programme and Fisheries Household Resettlement Programme which were the most prominent and controversial of the historical shift. In the course of this paper, these two programmes will be referred to as the 'resettlement'. The 'resettlement' is a Newfoundland household term that is used to describe any of these migratory programmes and continues to evoke collective memory in many Newfoundlanders, past

and present. These tangible aspects of the resettlement ultimately played a large role in the intangible aspects of collective memory of place. Once the effects of the resettlement were in the past, the less concrete became a moment of the present and the memory of the resettlement became a large part of Newfoundland culture.

Memory

Memory as an intangible can be difficult to grasp, however, with influential present views of the past, one can be more inclined to a profound interpretation of memories. According to Nora, "memory takes root in the concrete, in spaces, gestures, images, and objects" (Nora 1989, 9). Therefore, this thesis focuses on Newfoundland art, prose, poetry and song, acting as cultural catalysts portraying the collective memory of the resettlement. Historian Maurice Halbwachs was the first to introduce the idea of collective memory suggesting that individuals use "external signs as reference points" to trigger internal memory (Halbwachs 1992, 54). Following Halbwachs' notion of collective memory, it is argued that art can be defined as this 'external sign', therefore concluding with the idea that art is a representation of memory. This thesis proposes that architecture in itself is an art form. Architecture in combination with performance and re-enactment can also be defined as triggers of memory. By looking at existing representations of memory depicted by Newfoundland artists, it can become more clear to how memory is framed in this thesis. Memory of the resettlement is framed through re-enactments which are accomplished through architectural interventions and ephemeral, performative moments.

Post Resettlement (Representations of Memory)

A large interdisciplinary community of Newfoundland artists depict the resettlement as the event that ultimately changed the cultural identity of Newfoundland, specifically rural Newfoundland. According to Pocius, "Newfoundland music, painting, and literature all increasingly focused on the themes of resettlement – what was essentially a disruption of place – as leading artists pointed to this particular government program as a destroyer of culture" (Pocius 1991, 21). Blackwood's painting titled "Hauling Job Sturge's House" portrays this notion of community and displacement. Rhonda Pelley's collage titiled "Hierophant" of Joey Smallwood exaggerates the ultimate goal of premier Smallwood and hungry for drastic modernization in a traditional world. The film "The Shipping News" depicts a sense of loss, displacement, and important role of the house throughout the film. The song "Outport People" by Simani depicts the feeling of the rural Newfoundlander post resettlement, disturbed by the memory of resettlement, as seen in this excerpt:

Depictions of the resettlement in painting, collage and film. David Blackwood, *Hauling Job Sturge's House*, 1979 (ArtCan 2021). Rhonda Pelley, *The Hierophant,* 2018 (Sandals 2018). Still image of *The Shipping News* (Hallström 2001)

They're outport people with outport ways,
But there's nowhere to use them, and now its too late,
And they curse on the ones who uttered the phrase,
Resettlement now while resettlement pays.
He sits on the dock and he looks cross the Bay,
And he watches his memories, as they pass on the waves,
And he wonders what cards fate might have dealt,
If he'd told those officials to go straight to hell (Simani, 1986)

As art in this case acts as an extension of memory, these depictions are arguably categorized in the first narrative of the resettlement, that of a destructive, extinction of traditional culture. Each embodies the cultural narrative of the resettlement with the same themes. This thesis represents these themes, proposing architecture as an art form that has the ability to give ritual performance, like the resettlement, a creative and emotional foundation. The ritual involving the body, the house and the landscape are representations of everyday life, and as Schecher states in his book of performance theory, "art imitates life" (Schechner 1985, 14). His idea that social life precedes theatrical life or even that they exist as a Möbius strip, each turning into each other provides this thesis with the notion of performance as the every day ritual (Schechner 1985, 14). This ritual in question is analyzed through methods that investigate the role of the body, the house and the landscape and the relationships formed with each other. This in turn will provide insight to how collective memory can be re-constructed through performance, re-enactment and architecture.

To understand how collective memory can be successfully re-constructed, the cultural landscape of the resettlement must be unpacked. This controversial event of the Newfoundland Resettlement, impacted and formed the cultural identity of Newfoundlanders as well as the cultural landscape of rural Newfoundland. Theories of cultural landscape such as Tim Ingold's notion of history and landscape as a 'taskscape',

suggests how one can read cultural landscape through collective activities. The activities relating to the ritual of relocating the house define the cultural landscape and the memory that remains linked to the resettlement.

Chapter 3: Resettlement Cultural Landscape

Landscape is a term that has a multitude of meanings and interpretations, leaving the term in an unclear state of confusion. According to archaeologist Julian Thomas, landscape can be defined by cultural, ecological and representational ideas. It can be interpreted as object, experience and representation as well as the topography, landforms, or a terrain within which people dwell, or a fragment of the land which can be overseen from a single vantage point and represented as such. (Thomas 2001, 166). He further describes landscape as:

> a network of related places which have gradually been revealed through people's habitual activities and interactions, through the closeness and affinity that they have developed for some locations, and through the important events, festivals, calamities, and surprises which have drawn other spots to their attention, causing them to be remembered or incorporated into stories (Thomas 2001, 173)

Following Thomas's definition of revealing the idea of landscape through people's habitual activities, noting 'event', the collective memory of the Newfoundland Resettlement is looked at as an event that has defined the landscape of rural Newfoundland. Landscape as 'lived landscape' embodies human practices: both habitual and unique activities are understandable in the context of past and future acts (Pearson 2015, 12). Just as landscapes are fabricated from the actions of people, people construct their landscape. Therefore, each constructed landscape has its own active, performed story or memory. This thesis focuses specifically on the embodied, performative actions of the resettlement, ultimately forming a collective memory of rural Newfoundland.

Moving Landscape

The notion of activities defining cultural landscape is one that is embedded into the work of anthropologist Tim Ingold. Ingold introduces the idea that landscape emphasized by human agency, allows the role of humans to be not spectators, but participants (Pearson 2015, 219). This notion of humans as 'part' of the landscape makes the relationship of humans to landscape based on social community and the interrelationships within a place. Ingold describes this as a 'taskscape', a term coined by himself that is defined as a "collective, social manifestation of activities that occur within a place, such as inscriptions and boundaries are placed within the landscape" (Ingold 1993, 154). Ingold's notion of taskscape argues that the movement of the body and the daily rituals and activities within a cultural landscape are what defines it. Just as the landscape is made up of features, the taskscape is made up of activities' (Ingold 1993, 158). The taskscape being researched in this case, is the Newfoundland resettlement. The activities defining
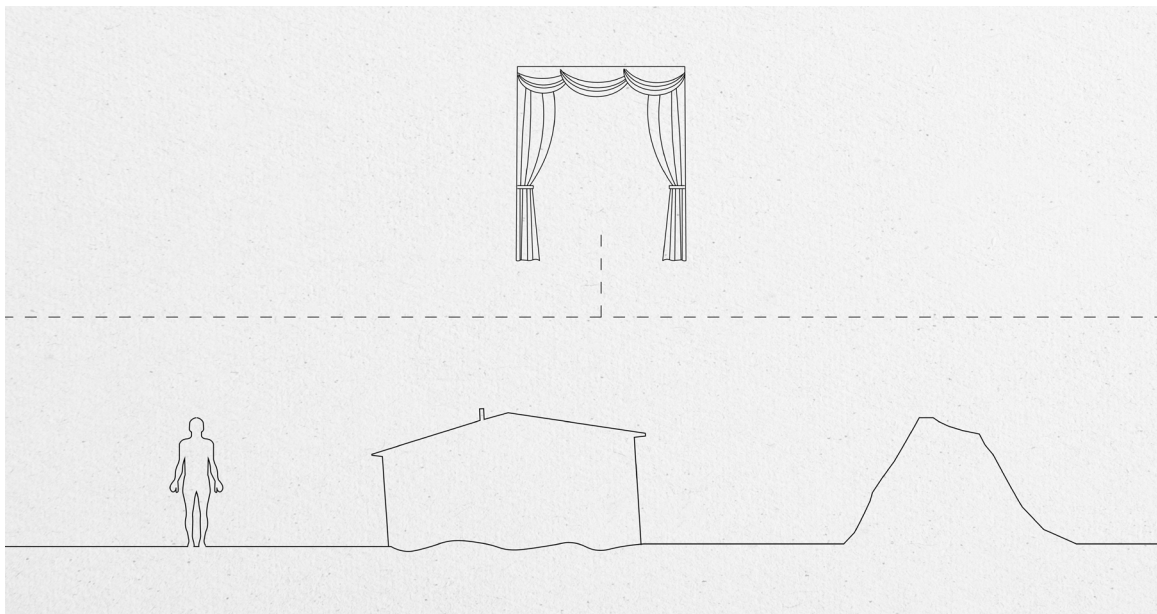

Diagram depicting then notion of intra-action of the resettlement. A landscape performance of the body, the house, and the landscape.

the movement of the house and the bodies moving it, is its 'taskscape'. Specifically the ritualistic actions of removing the house, hauling the house, shifting the house, launching the house and floating the house. According to Cosgrove: "such performative activities, it is suggested, constitute special opportunities to consider and explicate landscapes as 'nature, culture and imagination within a spatial manifold." (Cosgrove 2004, 69). These cultural activities within this specific 'spatial manifold' are what anthropologist Milton Singer describes as a 'cultural performance'.

Performing Landscape

According to Bell, cultural performance defines how performance can act as a paradigm for understanding how culture makes and remakes itself (Bell 2008, 115). In this case, performance can be understood as "an embodied process that produces and consumes culture" (Hamera 2011, 5). Performance is in this thesis refers to the 'taskscape' of the resettlement, which provides a 'remaking' of the rural Newfoundland cultural landscape. To borrow Sally Ann Ness' words, resettled towns are studied as a *stage* for the enactments of what Singer termed the "great and little traditions" of cultural performance (Singer 1986, 165).

These 'great and little traditions' are looked at through the lens of Sally Ann Ness' landscape performance theory. Landscape performance theory situates humankind in a universe composed of significant occurrences literally brought to life in embodied relations of performative movement. This doing-oriented notion of landscape performance theory underscores Tim Ingold's definition of the embodied and temporal, moving form of taskscape. These performances in question differ from the usual theatrical performance as

they are more improvisational and informal. According to Ness,

> they push at the boundaries of what 'performance' as a concept might best reference, as they often occur without any conventional sort of rehearsal process and without any human audience other than the [those] performing themselves (Ness 2016, 4).

According to Ness' theory, 'landscape performance' was named in relation to the subject being studied as performance, that being the landscape. In this scenario, the landscape is what is referred to as the taskscape, specifically the 'resettled taskscape' and it is through this primary subject matter that 'the [taskscape] itself is understood as something that is a kind of performance, something that is itself capable of performing' (Ness 2016, 6).

Embodied Landscape

Both Ingold and Ness's provide insight to the idea that movement within a performative landscape or taskscape relates directly to dance and performance. Ness states that "performative characteristics are dance-like" (Ness 2016, 14), whilst Ingold also states that "the intrinsic temporality of the taskscape is shown to lie in its rhythmic interrelations or patterns of resonance (Ingold 1993, 174). These references to dance in both Ness's writing and Ingold's writing of taskscape and performance theory drives this idea of cultural landscape as embodied. The embodied agents within the event of the resettlement (house and landscape) all define the movements of the body. According to agential realism theorist Karen Barad, the coined term 'intra-action' signifies the mutual constitution of entangled agencies (Barad 2007, 33). This notion of intra-action recognizes that distinct agencies do not precede, but rather emerge through, their intra-action (Barad 2007, 33). In

the event of the resettlement, the body, the house and the landscape are intra-acting, embodied agents. By analyzing each embodied agent and their relationships, methods are formed that de-construct the collective memory of the performance of the resettlement. Through these research methods, this thesis will examine the relationship between landscape performance and memory of the resettlement. As stated by Dening, "the past transformed into words or paint or dance or play – is always a performance" (Dening 2002, 117). This relationship between landscape and memory is then hypothesized to translate as a new performance of re-enactment.

Chapter 4: [De]constructing Memory

De-: prefix: remove (a specified thing) from (Merriam-Webster Dictionary 2021).

The event of the resettlement can be broken into elements that, as previously stated, take the identity of embodied agents: the body, the house and the landscape. Each provide unique roles in the collective memory of the resettlement and can be analysed using an interdisciplinary method of de-constructing memory.

De-constructing memory is termed in this paper as extraction or interpretations of constructed memories. According to Richard Schechner, de-construction is where raw material is researched, discovered, and examined (Schechner 1985, 287). This notion is relative to Vladimir Azarov's depiction of de-construction as being "the way something unknown becomes known" (Azarov 2015, 98). Following Schechner and Azarov, this thesis argues that de-constructing memory is extraction or interpretations of this 'raw material' that is 'unknown' of constructed memories. Each main element of the resettlement, the body, the house and the landscape each provide a method of de-constructing memory that can be eventually translated into design, or re-construction. By deconstructing the memory of the body through methods of choreography, the house through methods of fragmenting and collage and the landscape through methods of illusionism/parallax, a thoughtful analysis can be formed.

The Body

Choreography

The term 'choreography', according to Anderson and Kostelanetz, "refers to the notation systems that have served dance composers and motion designers hundreds of years as memory support" (Anderson and Kostelanetz 1992). Choreography is used in this thesis as a method of 'memory support', a term interpreted as an act of using the body as an instrument of investigation through positioning, re-enacting and meaning. Movement or dance-like movement can be a form of inquiry, a research tool, practice, or mode of doing research (Hunter 2018). By using systems of notation or transcribing movement through drawing, choreography can de-construct memory from the body. This interdisciplinary method of working, takes precedence from dancer and choreographer Merce Cunningham, dance artist and theorist Rudolf Laban, and dancer/choreographer William Forsythe.

Merce Cunningham

Merce Cunningham was an innovator in dance and choreography. He offered a fresh approach to dance in his own work, and made the following claims:

> 1) any movement can be material for a dance; 2) any procedure can be a valid compositional method; 3) any part of parts of the body can be used (subject to nature's limitations); 4) music, costume, decor, lighting, and dancing have their own separate logics and identities; 5) any dancer in the company might be a soloist; 6) any space might be danced in; 7) dancing can be about anything, but is fundamentally and primarily about the human body and its movements, beginning with walking. (Banes 1980, 6)

Number one and seven are relevant to this methodology as the event of the resettlement is looked at through the lens of a choreographed sequence in order to be de-constructed. These ritualistic movements become this 'material' for

a dance and the dance is 'about' the resettlement. The movements of the resettlement are broken down into categories that provide insight to the narrative, of the resettlement. The documentary film of the resettlement called 'Moving House' (British Pathé 2014) is used to study the movements of the body.

Rudolf Laban

The notation of the dance is supported by methods of dance artist and theorist Rudolf Laban. Laban created a series of geometric symbols and records that record every human move. He coined the term 'kinesphere' that defines the body's conception of space and the simple movements of extensions and contractions within one standing area which create the points of the body's kinesphere (Laban and Ullmann 1966, 18). Any move inside this kinesphere is what is translated as this language of movement notation known
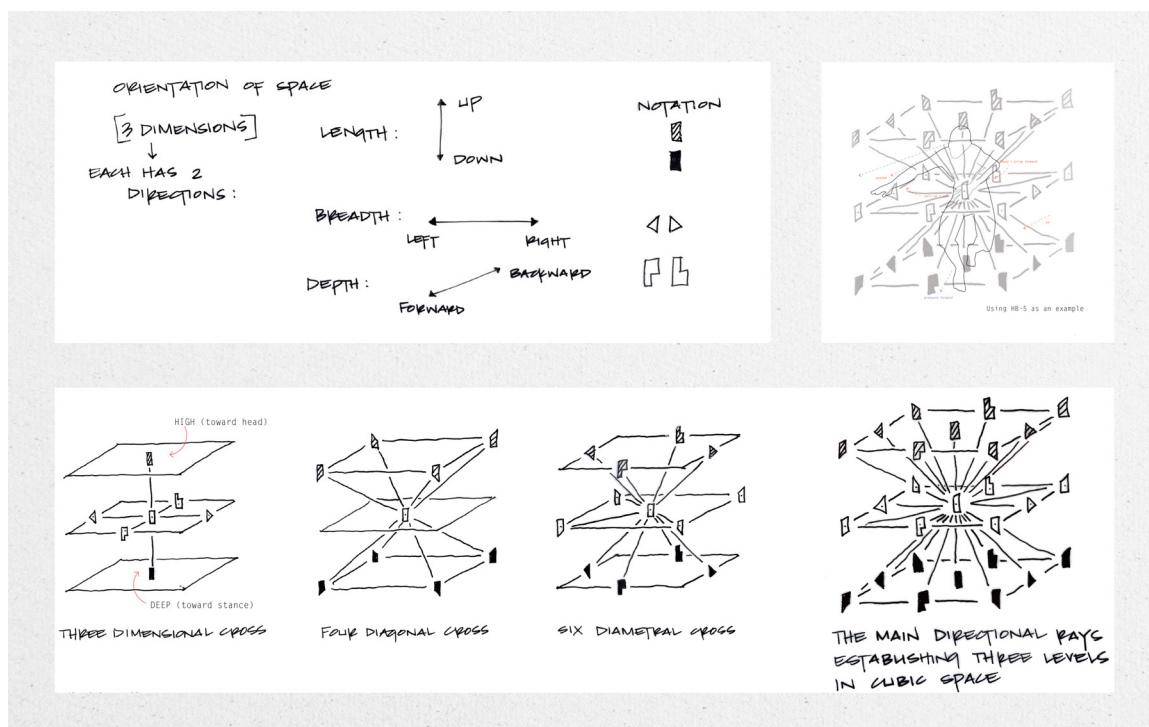
A sketchbook recreation of the basic principles of Labanotation (Laban and Ullmann, 1966).

as 'Labanotation.' Labanotation relates somatic movements to architecture, as every symbol stands for a specific instruction, similar to an orthographic drawing (Laban and Ullmann 1966, 5). According to Laban, "movement is, so to speak, living architecture…this architecture is created by human movements and is made up of pathways tracing shapes in space, and these we may call 'trace-forms'" (Laban and Ullmann 1966, 5). Interpretations of 'Labanotation' and 'trace-forms' are used similarly within this thesis and are embedded into the methodology.

Wiliam Forsythe

Following Laban's study, dance artist and choreographer William Forsythe attempts to reinvent his notational system by assuming that the movement can originate from any point in the body (Galicheva 2010). Forsythe examines the surface of the body and how lines form from improvised movement (Spier 2005, 359). His method of drawing these lines from still photographs of his reproductions, like his stills from Singerland and sketch of 'loss of small detail' aids in understanding the spatial qualities of the body and its place in three dimensions. Forsythe's notion of understanding lines, planes and vectors is essential to the study of the body's actions during the resettlement. His method of understanding lines and forms gave precedence to drawings of the proposed dance from still photographs and reproductions. These abstract representations inform architecture at the scale of the body, from the movements of the hand to the body as a whole and in turn will provide insight to how the body can influence architecture.


Overlapped stills from the dance Singerland, choreographed by William Forsythe. (Galicheva 2010).
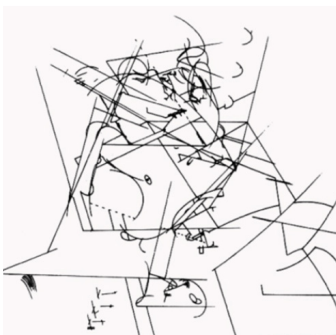
Sketch of 'Loss of Small Detail' (1991) from Forsythe's notebook circa 1990, William Forsythe. (Spier 2005).

Re-enactment Dance

The Halprins, architect Lawrence and dancer Anna, were leaders in choreography and interdisciplinary studies between dance and architecture. Similar to Cunningham's ideas, the Halprin's "choreographed a range of bodies and environments, challenged the boundaries between dance and day-to-day movement and claimed any and all human movement as potential dance" (Wasserman 2012, 36). For Lawrence Halprin, making these connections between the everyday, dance and architecture, he recognized the opportunity to use dance to inform spatial creation (Halprin 1969, 54). Many of the projects involved larger scale movements, informing the scale of the design. The team of dancer and architect provided them with knowledge of the skeletal system, the human structure and the building
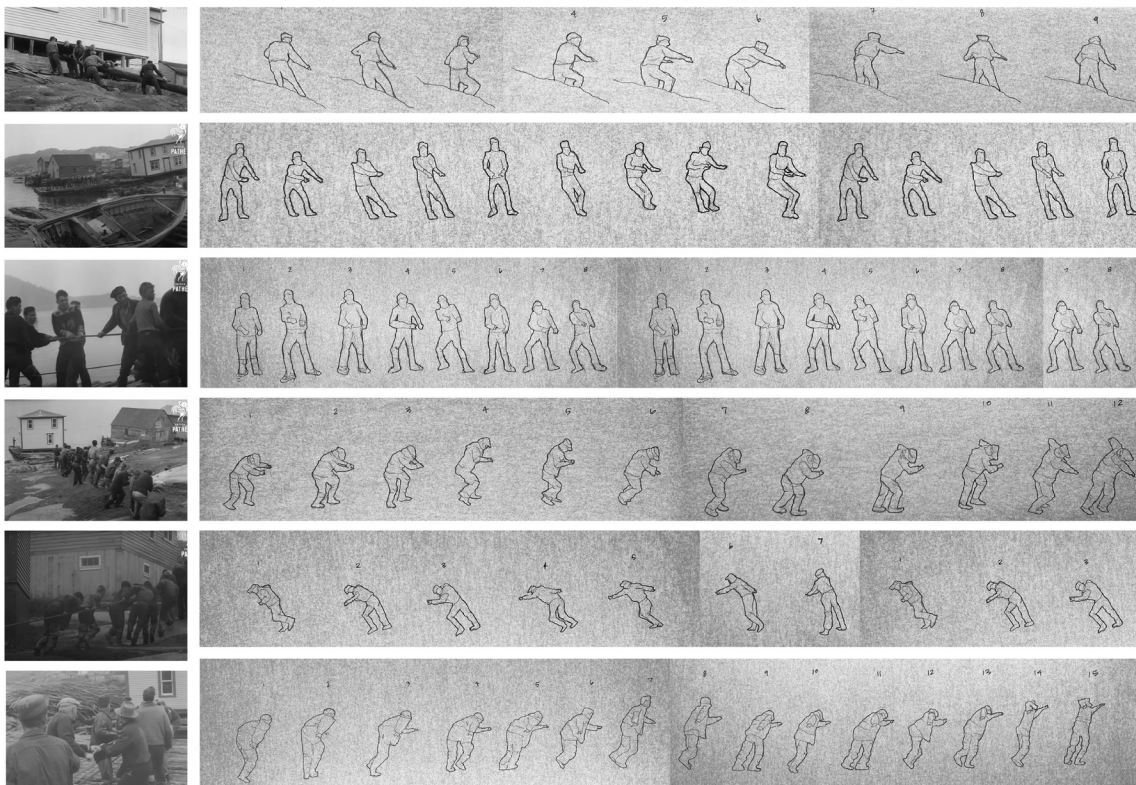
Gestural drawings from the documentary 'Moving House' (British Pathé 2014). These drawings translate to a choreography of ritualistic movements.

structure (Wasserman 2012, 47). Their projects were known to be "anatomically safe and sound" and they were pioneers in community engagement and movement, deepening the dialogue between designers and dancers.

Their method of working together gave Lawrence Halprin the knowledge of human motion, performance possibilities, and the potential of spatial patterns to support movement ideas (Wasserman, 2012). This integrative design approach foregrounded movement-derived form, creating tangible built environments from the memory support of a dance. Their work introduces the idea of architecture and performance living harmoniously and influencing one another. Similar to the Halprins, this thesis intends to synchronize performance and architecture and challenge the conventional methods of design. The movements of the resettlement choreograph a dance, establishing performance and insight for movement-derived architecture.

In Simon Schama's Landscape and Memory, he introduces a historian and iconographer, Aby Warburg, who terms "social memory," which is an idea that through ancient motifs in body gestures of classical art, profound insights of the past may be unveiled. This idea of social memory is perhaps the 're-construction' of memory that this thesis hopes to achieve through a re-enactment dance.

The dance is drawn in two dimensional gestural drawings and turned into a proposed choreography. As previously stated by Cunningham, any movement can be a dance, and it can be about anything (Banes 1980, 6). Choreography can then be used as a tool with a dual intention. It is used to abstract as a notation and be performed.
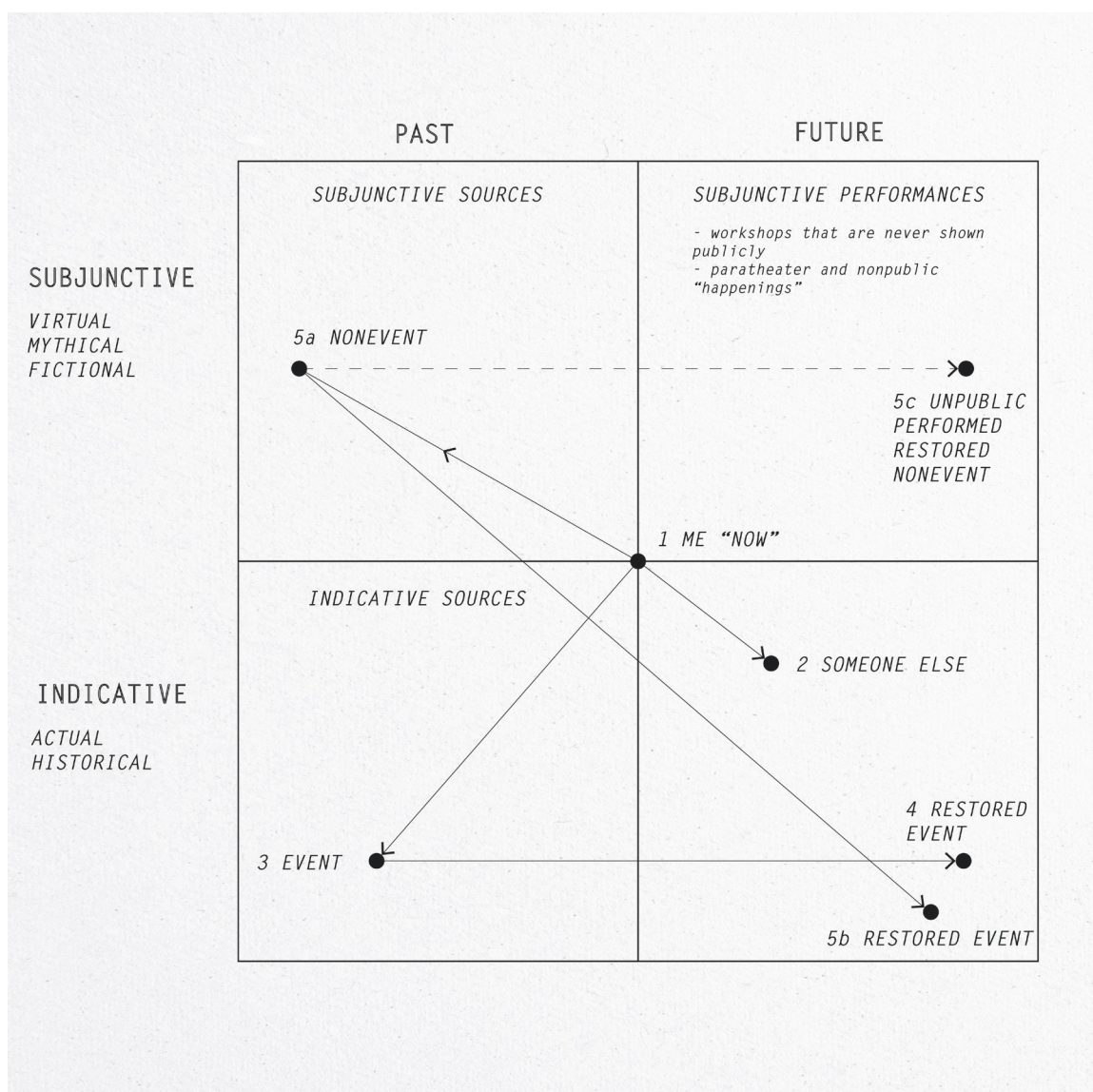
The choreography is used to abstract, translate and interpret. It is abstracted as a notation, providing insight on positioning and movement for a design language and it is translated as a performative dance, focussing on the relational and compositional aspects of the body. This implies performance as memorial and re-constructs memory as a dynamic, interpretive and engaging piece. Hagerstrand's notion of time-space geography expands on this:

> Each and every one of the actions and events which in sequence compose the individual's existence has both temporal and spatial attributes - not merely one or the other. More specifically, an individual's existence can be diagrammatically described as a trajectory, a "daily-" or "life-path" of movement - a weaving dance through time-space. (Pred 1977, 208)

This insightful notion of moving through life as a trajectory regards life as a dance, learning and knowing through every move. The goal of this dance is to inform an architecture and trigger or invoke memory to the viewer and/or participator.

This 'knowing' can be referred to as cognitive communication, a term borrowed from Judith Lynn Hanna. It is stated that nonverbal communication and the use of parts of the body to create patterns that command attention are found in ontogenetic and evolutionary perspectives (Hanna 1987, 65). Body language and gestural communication was the first form of human predicative or propositional communication, so dance has the ability to teach, transmit, and assert identity as its communicative efficacy lies in its full capability to engage the human being in all of its senses (Hanna 1987, 66). Dance in this case has the proposed intention to induce or transmit collective memory, while asserting the cultural identity. The re-enactment dance has the ability also to teach, depending on the viewer or spectator. This dance, according to Schechner's performance theory, is an example

of a dance being the main way of remembering. As noted in Schechner's book *Between Theatre and Anthropology,* pioneer of American modern dance Doris Humphrey, choreographed a dance of The Shakers by using research materials to actualize something of their culture (Schechner 1985, 47). Humphrey uses a "1-3-4" model of performance behavior as restored behavior, referring to a collective event that is re-created. This specific model defines a "restoration of a historically viable past" and describes the intent of the

PAST   FUTURE

SUBJUNCTIVE SOURCES   SUBJUNCTIVE PERFORMANCES

- workshops that are never shown publicly
- paratheater and nonpublic "happenings"

SUBJUNCTIVE

VIRTUAL
MYTHICAL
FICTIONAL

5a NONEVENT

5c UNPUBLIC PERFORMED RESTORED NONEVENT

1 ME "NOW"

INDICATIVE SOURCES

INDICATIVE

ACTUAL
HISTORICAL

2 SOMEONE ELSE

4 RESTORED EVENT

3 EVENT

5b RESTORED EVENT

Recreated diagram of Richard Schechner's 'performance behavior as restored behavior' (Schechner 1985, 38).

proposed re-enactment dance (Schechner 1985, 38). The diagram describes knowing through a dance referred to as a future, indicative restored event from the indicative (actual, historical) past of an event. The center of the diagram refers to a person in the re-constructive phase of the performance, perceiving the de-construction of the event and developing a restored event. This diagram ultimately describes the intent of this thesis: a past/indicative event translated into a future/present, restored event as memorial.

This multimodal methodology then informs program, a theatre that has the ability to support the specific dance, and other performances suiting the needs of the province. The details of the number of performers, the spatial attributes of the dance and other specifics are synchronously designed with the set of the theatre (see chapter 5).

The development of this re-enactment dance is choreographed by the performative landscape of the resettlement. The activities are analyzed through the body and the designed performance becomes a translation of the existing performance. The body, however, is moving in relationship to the house, an element of the performance to be de-constructed itself. As the body uses choreography as a tool for investigation, the re-settled house is de-constructed to extract and interpret memory of daily rituals and landscape. As well as the landscape, the house is the other embodied agent of the resettlement and requires an in depth analysis to understand he importance and role in this thesis.

The House

An excerpt from Gaston Bachelard's *The Poetics of Space* gives insight to the importance of the house and the

relationship to the body, in terms of the more emotional aspect of humans. Through vivid descriptions of this dual relationship, he writes:

> Now my aim is clear: I must show that the house is one of the greatest powers of integration for the thoughts, memories and dreams of mankind. The binding principle in this integration is the daydream. Past, present and future give the house different dynamisms, which often interfere, at times opposing, at others, stimulating one another. In the life of a man, the house thrusts aside contingencies, its councils of continuity are unceasing. Without it, man would be a dispersed being. It maintains him through the storms of the heavens and through those of life. It is body and soul. It is the human being's first world. (Bachelard 1964, 6)

Following Bachelard, the house is the 'body and soul' and the one of the 'greatest powers of integrations for memory'. The house is analysed to provide insight to the collective memory of the prominent spaces of the interior and exterior of the space. The house is an extension of self, as Bachelard states, without it one would be dispersed. The house is a vessel for internal thoughts, memories, daily routines and collective activities and becomes a "container for life activities" (Ingold 1993, 185). Pallasmaa describes the architecture of the house "in its fully embodied material and spiritual presence, with good architecture offering pleasurable shapes and surfaces for the eye, giving rise to 'images of memory, imagination and dream." (Pallasmaa 2005, 44).

Collage

Following Pallasmaa's idea of dwelling as a haptic experience, the house is defined as an embodied space. The architecture is fundamental to the experiences within and connections beyond, and are where memories are inevitably formed. This is embodied within the house and these experiential memories are depicted through collage.

Collages of the interior/exterior spaces of the typical Newfoundland home - the porch/staircase and the kitchen.

Collages of the interior/exterior spaces of the typical Newfoundland home - the bedroom and the exterior landscape/clothesline.

Collage has the ability to represent a connection using fragments from other images and medias to formulate the meaning of specific objects within a space. The compilation of elements within a fragment of the house has the ability to embody the relationship of the Newfoundlander and the resettled house.

The importance and poetics of this embodied relationship to home is suggested Bachelard's writing:

> thanks to the house, a great many of our memories are housed, and if the house is a bit elaborate, if it has a cellar and a garret, nooks and corridors, our memories have refuges that are all more clearly delineated. (Bachelard 8, 1964)

Referencing Bachelard's notion of the clearly delineated 'refuges of our memories', a set of collages of these most prominent spaces: the porch, the kitchen, the bedroom and the exterior are created to speak to the embodied activities and 'taskscape' of these spaces. The porch/staircase of the Newfoundland house represents an area that is communal and social. The porch is the social threshold for neighbours and residents and the stair is the portal to the rest of the house. The kitchen table represents the well known 'Newfoundland kitchen parties' and where visitors would come to share stories, exchange news, party, drink, eat and dance. The bedroom/bed represents dreams, tranquility and sleep. It is where the day starts and finishes, where one would bathe and share stories. The exterior/clothesline is where the freshly cleaned linens dry and where children would run through the fabrics and amongst the landscape.

Fragmentation

How one remembers memories of the house are never complete. The solidity of a memory is pieced together through fragments, carrying a memory of the house as a

whole, but not as concrete as one fragment of the house. Fragments of the house can be organized through objects related to each of the four prominent spaces: the stair, the table, the bed and the clothesline. Memories are attached to these fragments and can redefine and interpret the memory and meaning of the space, similar to the way Bernard Tschumi illustrates through analogy of the written language.

> The text instead is composed of fragments that relate only loosely to one another. These fragments … are all to be considered not only within the reality of 'ideas' but also within the reality of the reader's spatial experience: a silent reality that cannot be put on paper. (Tschumi 1996, 83)

In this case, memory is conveyed through a composition of fragments. Fragmentation is used in two ways: one is related to a mnemonic and the other is of perception in the landscape. Like fragmented words in text, fragmented architecture denotes an experience by evoking memory as elements in the landscape. The architectural fragments

THE PORCH STAIR

THE CLOTHESLINE
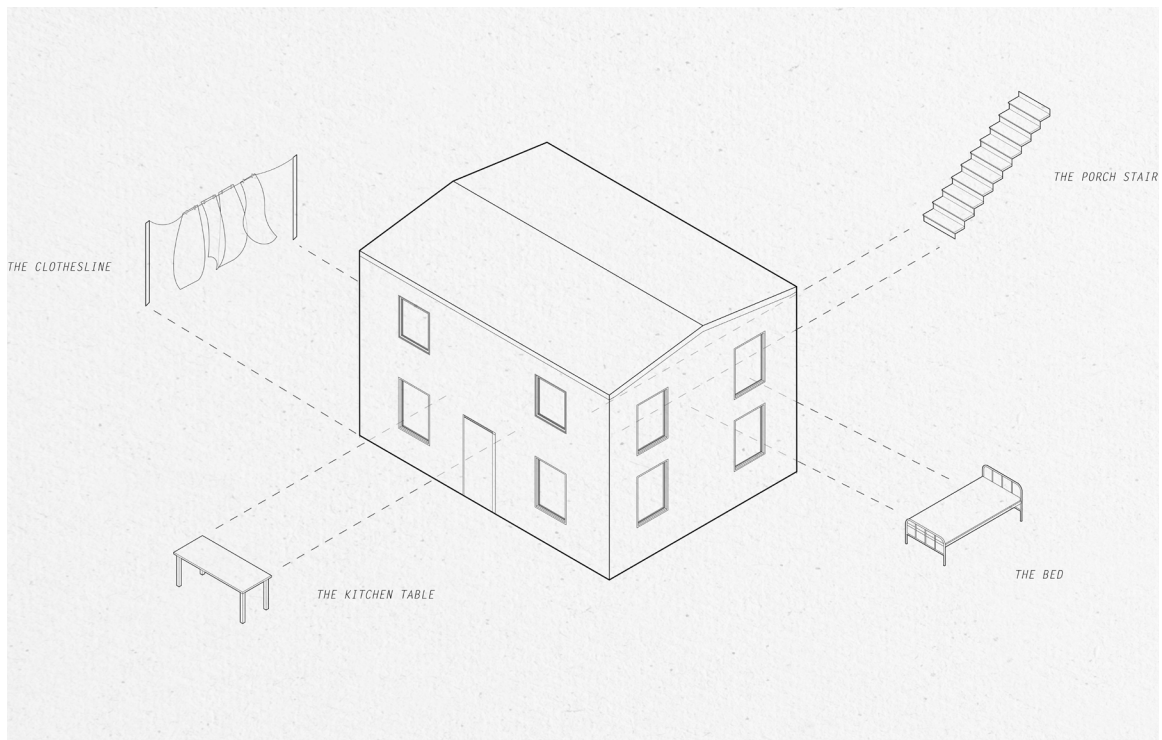
THE KITCHEN TABLE

THE BED

Diagram of the prominent fragments of the resettled home.

in question reference the greater whole of the house, but simultaneously allow for interpretations of the composition of a fragment.
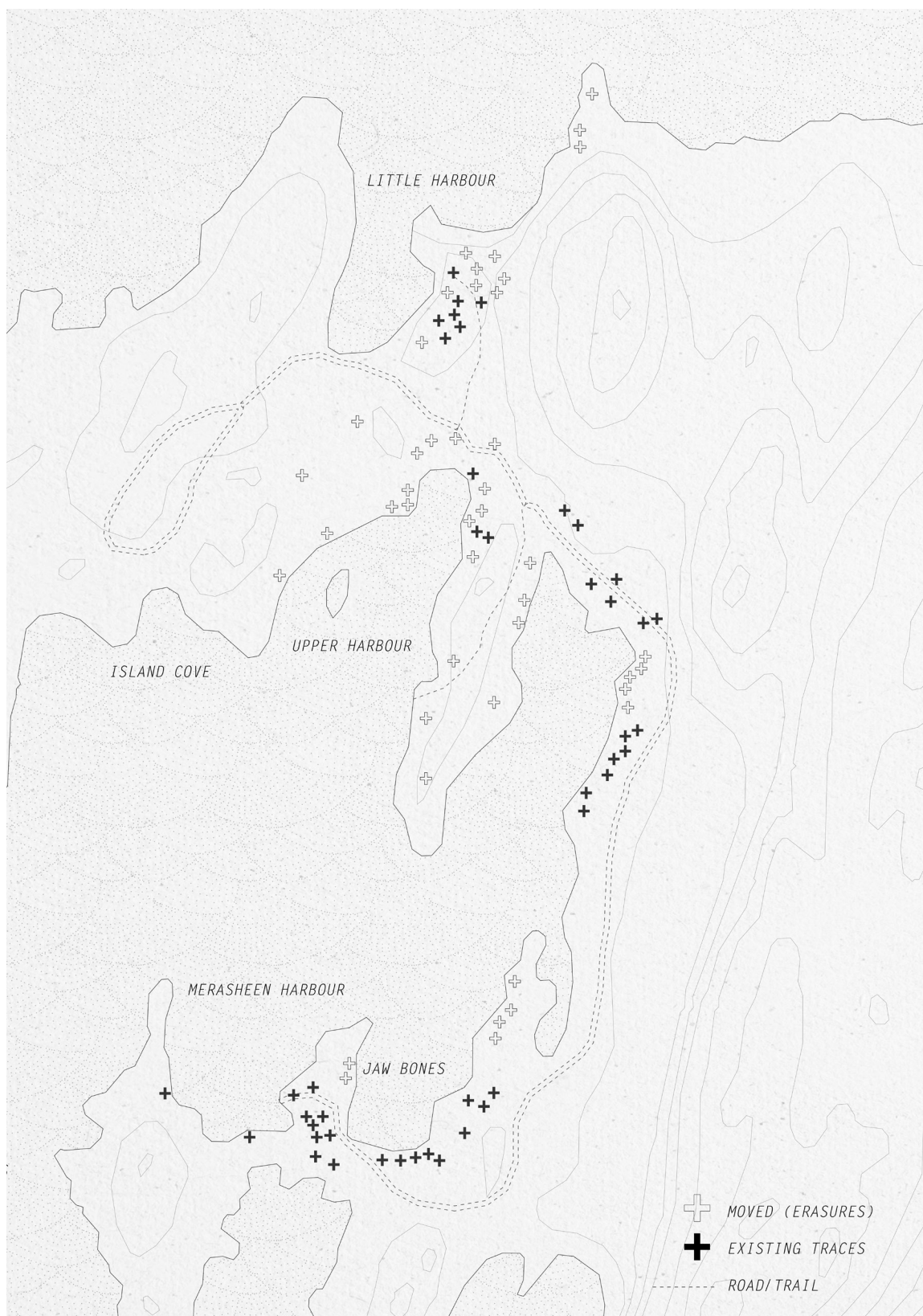
The fragment in its full form is the idea of something complete and yet essentially incomplete. The fragment is a form that in itself is self sufficient and is complete in its own incompleteness. According to philosopher Lacoue-Labarthe, each fragment stands for itself, as well as for the whole from which it is detached (Lacoue-Labarthe and Nancy 1988, 44). The fragments of the house, the stair, the bed, the kitchen table and the clothesline are not just detached pieces, but hold information and memories of the whole. In its detached isolation, fragmentation corresponds to totality or the whole (Lacoue-Labarthe and Nancy 1988, 63). The fragmented object and attached memory is always in flux, and is never complete. The de-construction of these fragments prompt the question: how can an architectural translation of these memories re-construct and re-enact the collective memory of the house? Similar questions are asked to understand the de-constructions of memory and landscape.

The Landscape

Erasures and Traces

> "an urban imaginary in its temporal reach may well put different things in one place: memories of what there was before, imagined alternatives to what there is. The strong marks of present space merge in the imaginary with traces of the past, erasures, losses, and heterotopias." (Huyssen 2009, 7)

In Huyssen's *Present Pasts*, the idea is conveyed of the imaginary markings of a space between the traces of what was once visible and what is currently invisible. This influences the method used for de-constructing the memory of landscape in terms of inhabiting through building and

LITTLE HARBOUR

UPPER HARBOUR

ISLAND COVE

MERASHEEN HARBOUR

JAW BONES

✛ MOVED (ERASURES)

✚ EXISTING TRACES

---- ROAD/TRAIL

Cartographic representation of erasures and traces of Merasheen acting as a microcosm for the other resettled towns of rural Newfoundland. Base map data from ArcGIS.

the body. The specific landscape in question, the resettled town of Merasheen, Newfoundland, is to be extensively explored in chapter five. Introducing this landscape solely as a cartographic representation of erasures and traces acts as a microcosm for the other resettled towns of rural Newfoundland. The landscape is de-constructed through a two dimensional map of previous and existing buildings and questions are asked as to how the specific traces can be re-imagined through methods of parallax.

Parallax

Parallax is a term used mainly in astronomy as the difference in direction of a celestial objects as seen by an observer from two widely separated points. Architect Steven Holl defines parallax as "the change in the arrangement of surfaces that define space as a result of the change in the position of
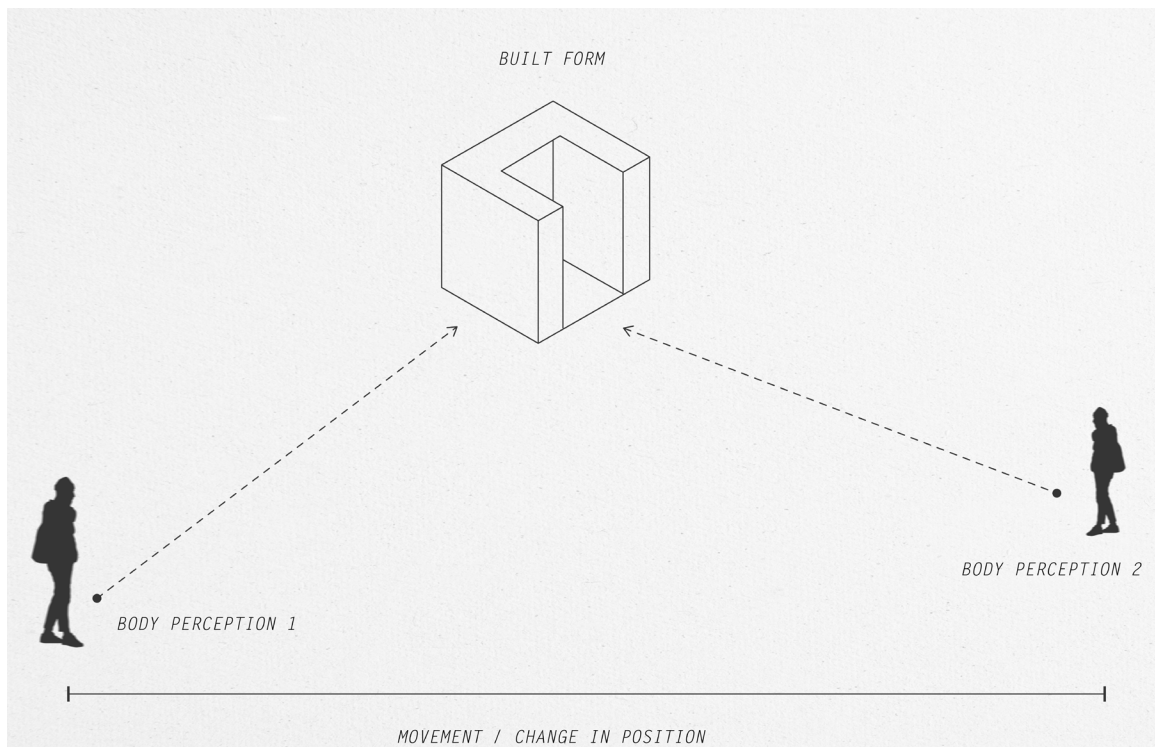
Diagram of the parallax concept

a viewer and is transformed when movement axes leave the horizontal dimension" (Holl 2000, 26). Holl states that spatial definition is ordered by angles of perception. In this thesis, the parallax method takes precedence from Holl's definition and is defined as a spatial experience determined by the body's position within the landscape. Similar to Ingold's 'taskscape,' the engagement of the landscape through walking, making and inhabiting, defines the body's role within the landscape. The root of the word, *parallaxis,* means change, and is argued that it is the changing form of the body's position in space and the organization of movement that formulates the concept of architectural parallax. The relationship between physical perception and space then reveals the differing formations of a built form. As defined by Holl, "a determinate point of view necessarily gives way to an indeterminate flow of perspectives."
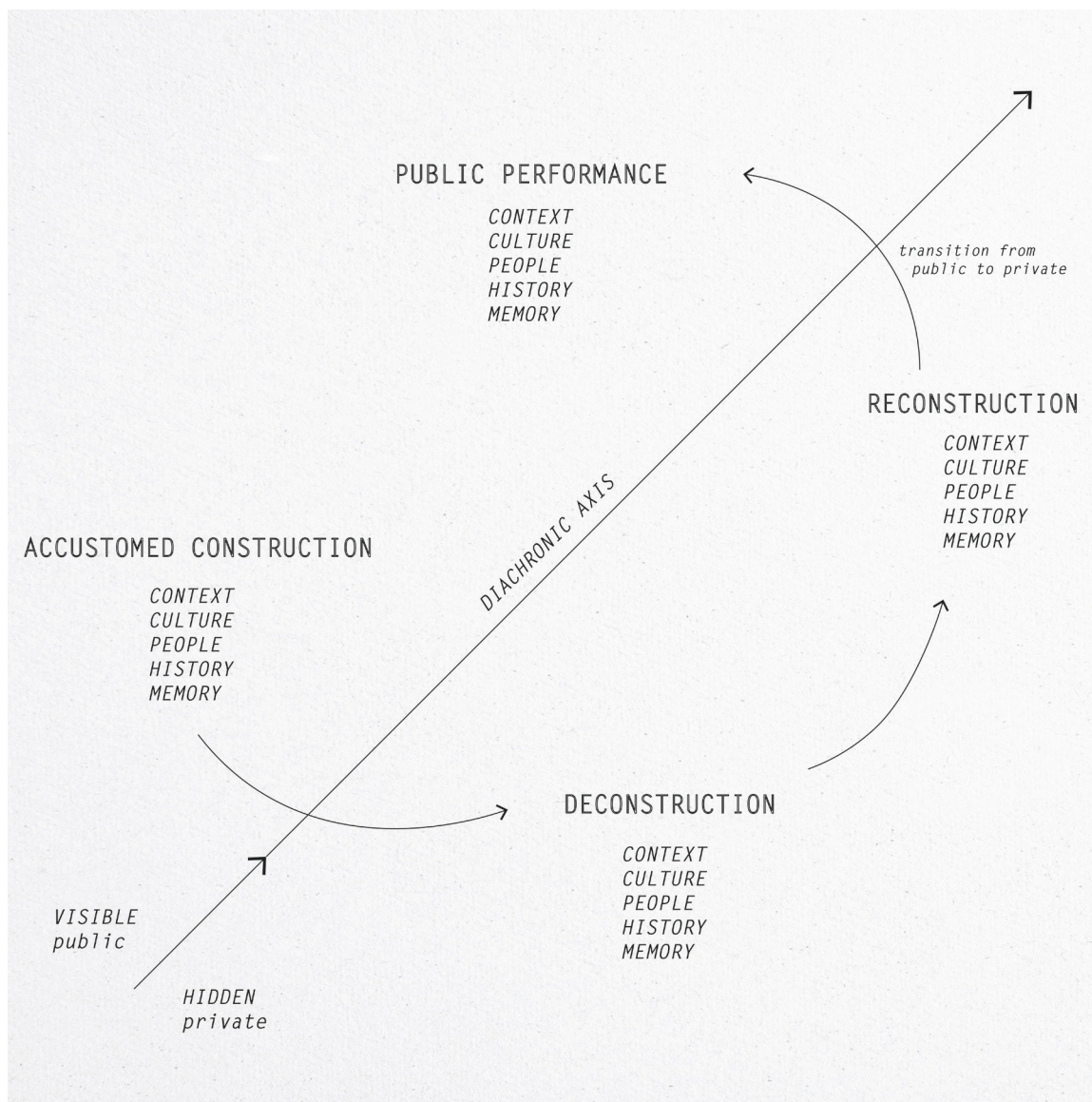
According to author Sir Uvedale Price, "intricacy in landscape, might be defined, through the disposition of objects which, by a partial and uncertain concealment, excites and nourishes curiosity" (Price 1810, 18). That being said, by analyzing the traces within the landscape, a new placement of forms or objects within landscape has the ability to ignite curiosity or memory within the user. By using the context of the body's position in space and perspectival site lines, the method of architectural parallax has the ability to re-imagine the invisible traces of the landscape.

The methodology of de-constructing memory is done through an analysis of a specific context, a site of the resettlement, Merasheen. This develops a framework for re-constructing the collective memory of all resettled Newfoundland towns. Each method, originally chosen as a specific analysis of each of the three elements: body, house and landscape

of the resettlement has provided the thesis the potential to intertwine with the others, providing a comprehensive use of the re-constructions of memory, both personal and collective.

[De]Construction vs. [Re]Construction

To further understand this notion of de-construction and re-construction relating to this thesis, performance

PUBLIC PERFORMANCE

CONTEXT
CULTURE
PEOPLE
HISTORY
MEMORY

transition from
public to private

RECONSTRUCTION

CONTEXT
CULTURE
PEOPLE
HISTORY
MEMORY

DIACHRONIC AXIS

ACCUSTOMED CONSTRUCTION

CONTEXT
CULTURE
PEOPLE
HISTORY
MEMORY

DECONSTRUCTION

CONTEXT
CULTURE
PEOPLE
HISTORY
MEMORY

VISIBLE
public

HIDDEN
private

Recreation of Richard Schechner's performance diagram. (Schechnner 1985, 288).

theorist Richard Schechner contextualizes the term diagrammatically. Richard Schechner's understanding of de-construction is examined through constructing performance on a diachronic axis, starting with accustomed construction, to de-construction, re-construction and ending in public performance (Schechner 1985, 288). Deconstruction in regard to Schechner is derived from what he terms 'accustomed construction' meaning: context and culture, people, history and arguably in this case, memory. The purpose of de-construction itself is to de-construct all elements such as stories, themes, experiences, actions and play of what is conceived from the accustomed construction that will later be reassembled in a new way to be re-constructed into a performance. Using this diagrammatic representation of performance, it can be seen how the constructed memories of the resettlement can be de-constructed, or analyzed, using the methods introduced. Re-construction then occurs which according to Schechner is the 'rehearsals', ie. the mise-en-scene, show, incorporation, reintegration and artwork translated from the deconstructions. Schechner takes the re-construction and forms a 'public performance', which in the case of this thesis, is the design proposal. He situates both de-construction and re-construction in private spaces, with re-construction having the ability to transform into a more public space (Schechnner 1985, 289). This notion of public and private arranges a spatial binary, suggesting that the private working methods of choreography, fragmenting and illusion are seen to the public eye through a re-constructed, material performance, otherwise known as the proposed thesis interventions.

Chapter 5: [Re]Constructing Memory

Re-: *prefix*: 'again : anew' (Merriam-Webster Dictionary 2021).

As suggested by Schechner, the idea of re-constructing is to re-introduce memory through a material way. Methods of de-constructing memory were used to analyze, while re-constructing becomes the translation of the methods into proposed interventions. This re-construction of memory forms tangible architectural interventions, performance and re-enactment. Using the theories of de-construction and memory, re-constructing tests the methods of choreography, fragmenting, and illusion. The testing of these methods means the translation of the event to mnemonic devices. These mnemonic devices are both tangible and intangible, being architecture, installation and performance. These interventions have the ability to re-construct collective memory and revive post-resettled towns.

Site

Placentia Bay

The resettlement affected most of rural Newfoundland, which resulted in a littoral pattern of resettled towns. Placentia Bay, located south of the island between the Burin and Avalon peninsulas, was an area known as 'Ground Zero' for Resettlement. Many of the island and coastal communities were sending communities, while others were receiving communities. The receiving communities were mainly those located on the east side of the bay, in close land proximity to the largest 'growth center', St. John's. As this area was so prominent for resettlement migration, numerous annual festivals occur throughout Placentia Bay to
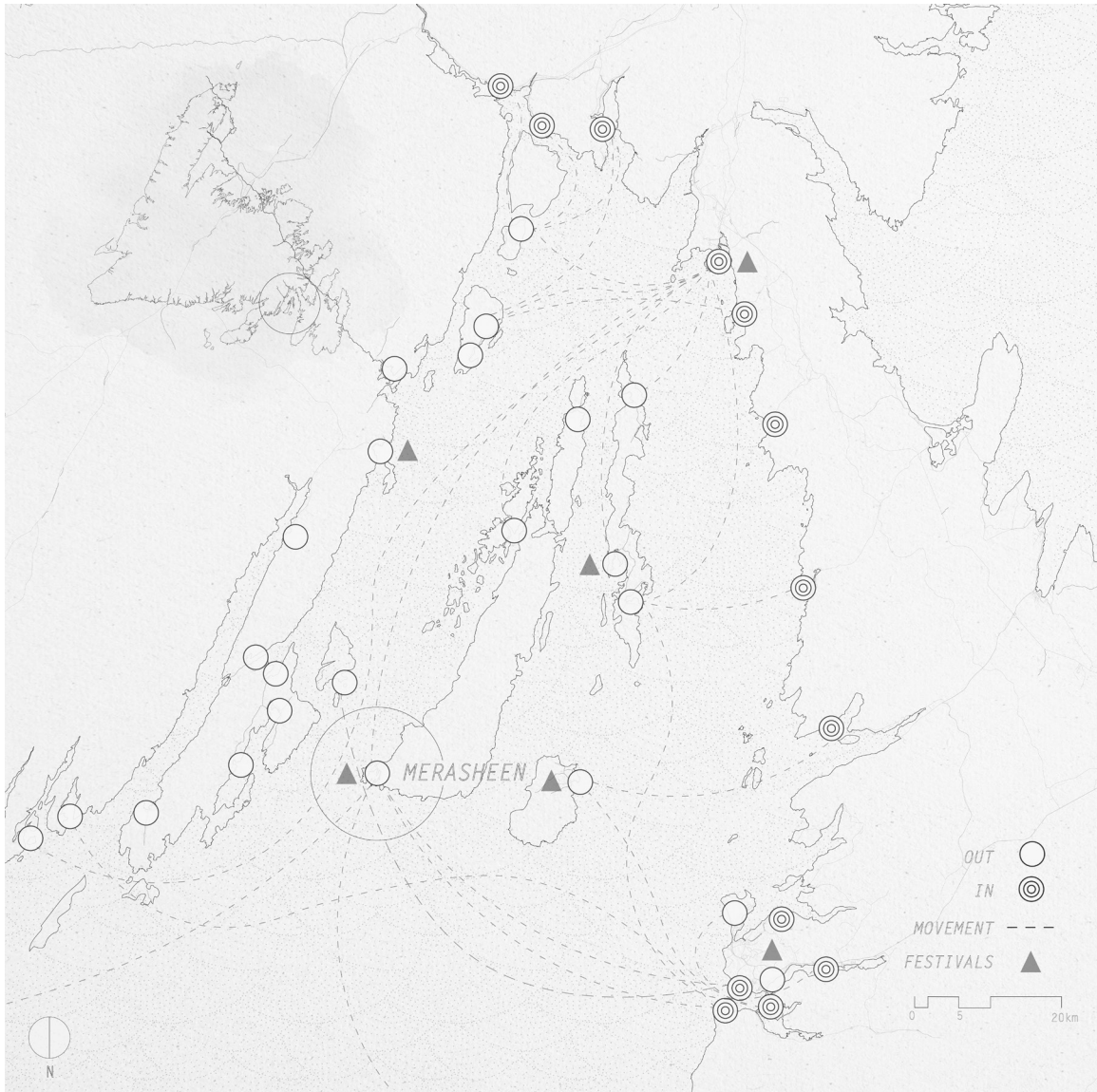
Map of Placentia Bay, NL emphasizing the resettlement patterns and areas that host annual festivals. (Base map from GIS data).

remember and celebrate the lives affected by resettlement, past and present. The most significant festival and reunion, is that in a town called Merasheen, on the Southern point of Merasheen Island, where this project is sited.
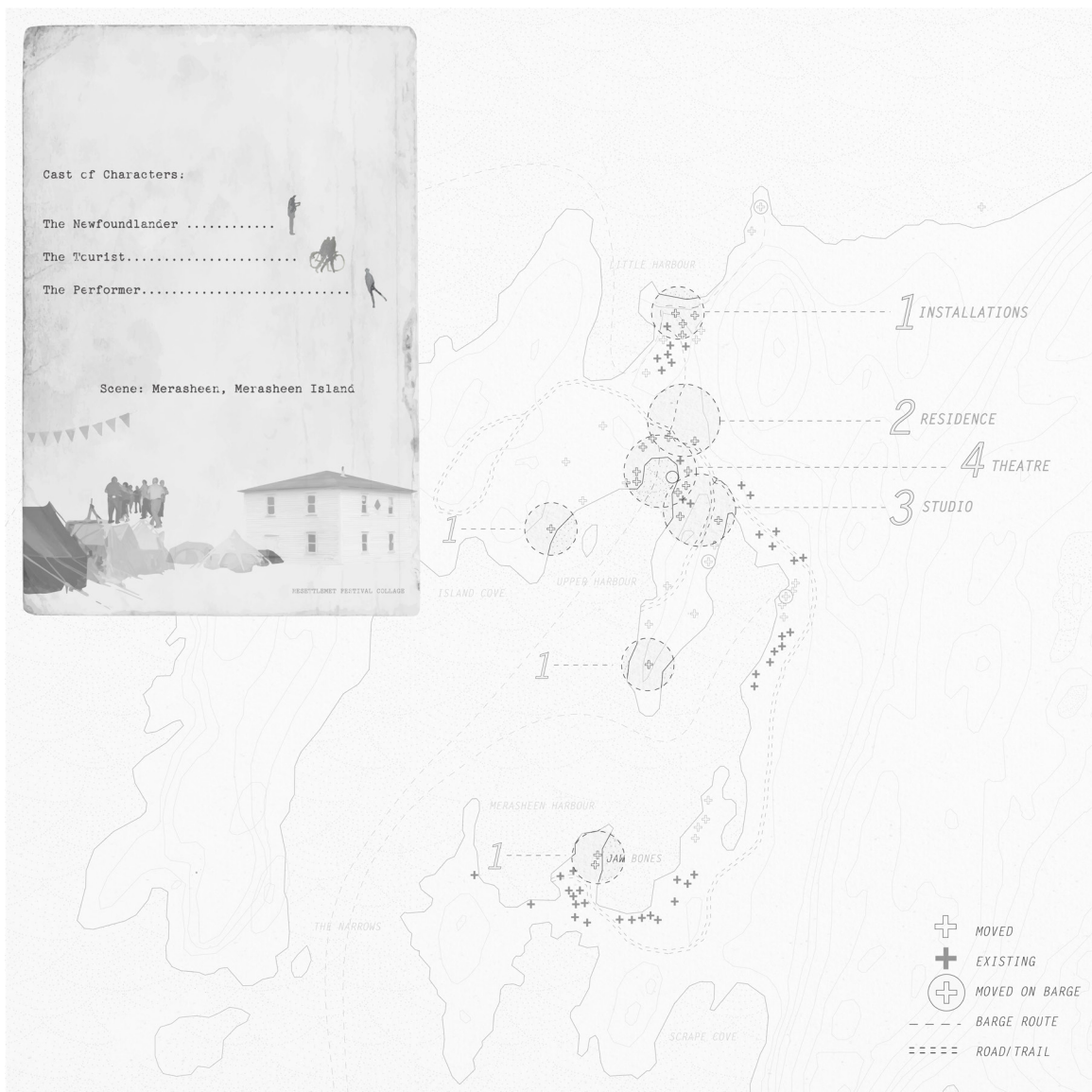
Merasheen

Merasheen was the first town during the resettlement to be completely abandoned in 1968. All three hundred and forty eight residents resettled to twenty one different towns, each

REVIVED HOMES
+ SUMMER HOMES

>> MERASHEEN HARBOUR <<

BELL ISLAND 1

ARNOLD'S 2
COVE

FRESHWATER 11

HARBOUR 2
GRACE

DUNVILLE 1

POINT VERDE 7

DESTINATION + NO.
OF PEOPLE RESETTLED

PLACENTIA 32

COME BY 2
CHANCE

RENEWS 3

JERSEYSIDE 5

MARYSTOWN 2

TORBAY 2

TORS COVE 4

JERSEYSIDE 5

GRANDFALLS 1

FERNDALE 3

LAMALINE 1

ST. JOHN'S 8

TREPASSY 2

Perspective drawing of Merasheen outlining the revived homes/summer homes and the destinations/number of people who resettled from Merasheen. (Data collected from Merasheen Facebook Page 2007).

depending on social and economic variables. Over the past twenty years, some residents have resided back in the town permanently and temporarily for the summers. The erasure of this beloved town draws back the resettled Merasheen population, other Newfoundlanders and some tourists for the annual festival. Merasheen was the first resettled town to incorporate a festival of remembrance and hosts the most per capita. The festivals become a catalyst for memory as what was lost can be reclaimed through celebrations of

Map of Merasheen, NL highlighting the proposed interventions. (Base map from GIS data)

song, dance and storytelling. This thesis proposes to revive the resettled town by implementing a series of architectural and performative interventions that respond to the festival as well as year-round programming. Site specific installations, performing artist residence and studio, a re-enactment dance and a community theatre establish and formulate this thesis as a whole. This thesis is told through the lens of three characters: the Newfoundlander, the tourist and the performer, each having unique roles and in moments,
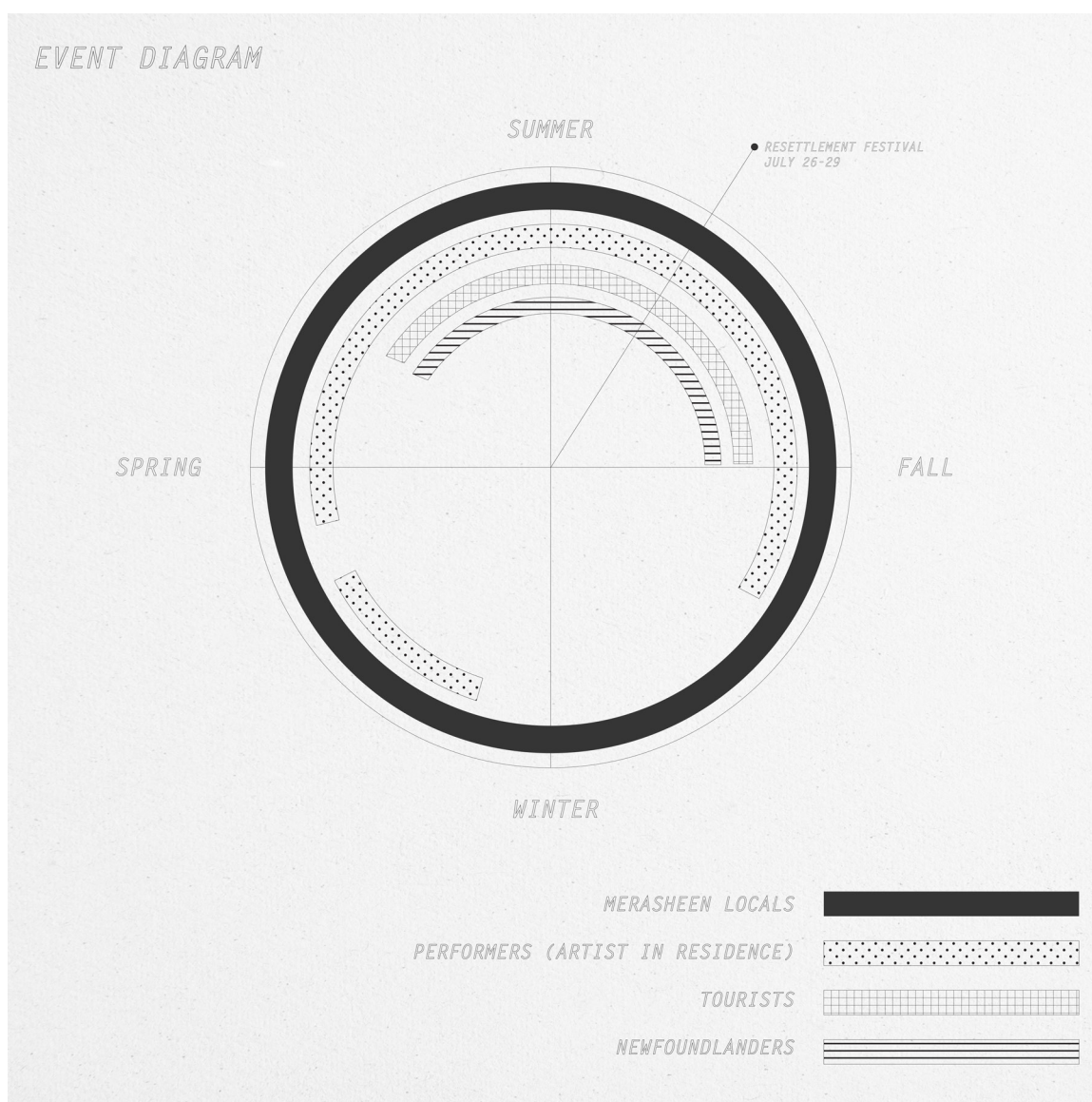

Diagram of the temporal/seasonal relationship between the proposed event and the Merasheen Islanders (locals) and three characters involved.

synchronize together. Each of the three groups start their visit on Merasheen Island together in the summer months as they begin working on the installations. Some of the locals of Merasheen reside on the island year round. The performer/artist in residence resides on the island in different time periods for year round residency programs, while the Newfoundlander and the tourist arrive in the summer.
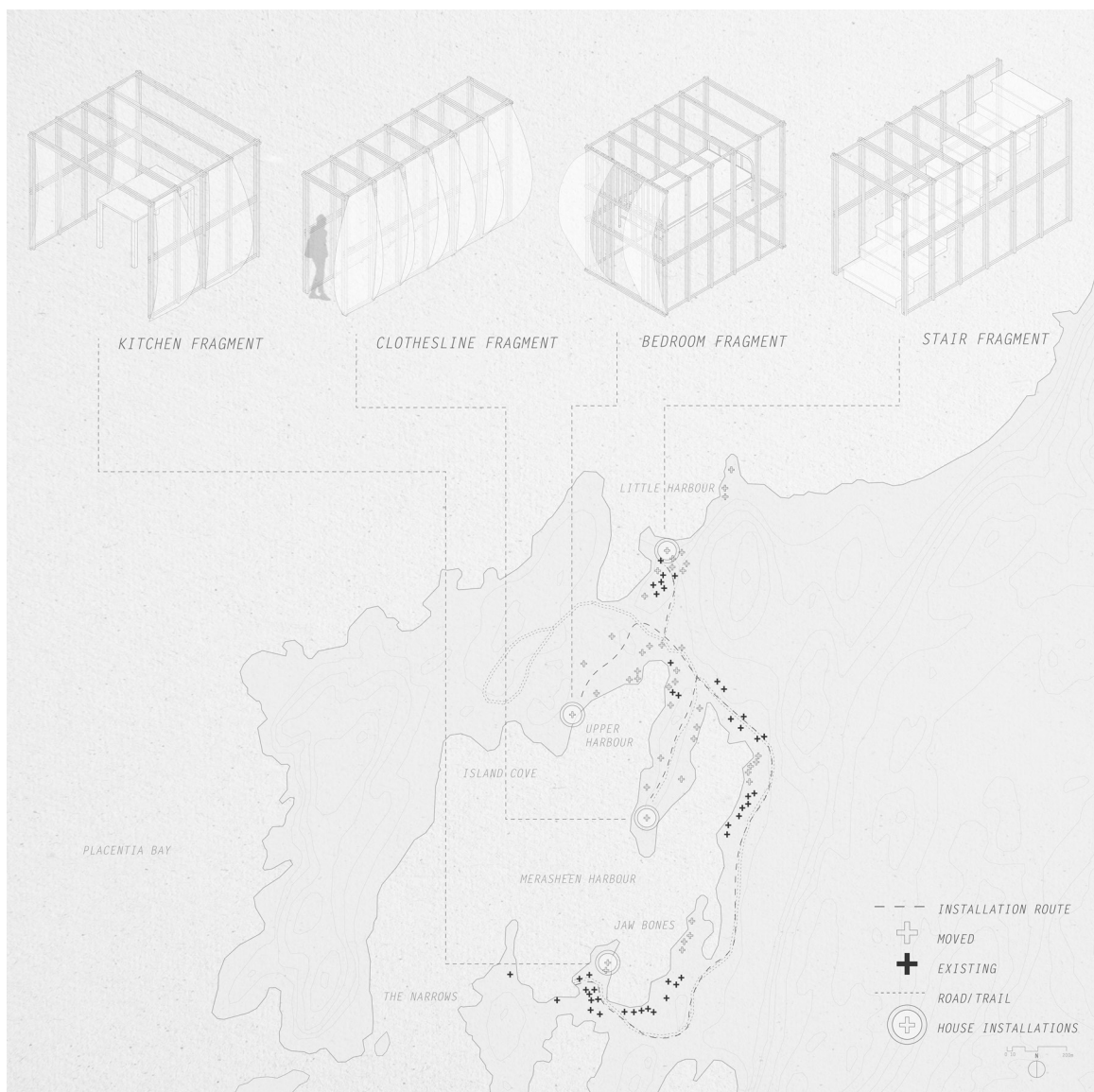
Hybrid drawing of axo drawings of the fragmenting installations and map of where they are sited in Merasheen. (Base map from GIS data)
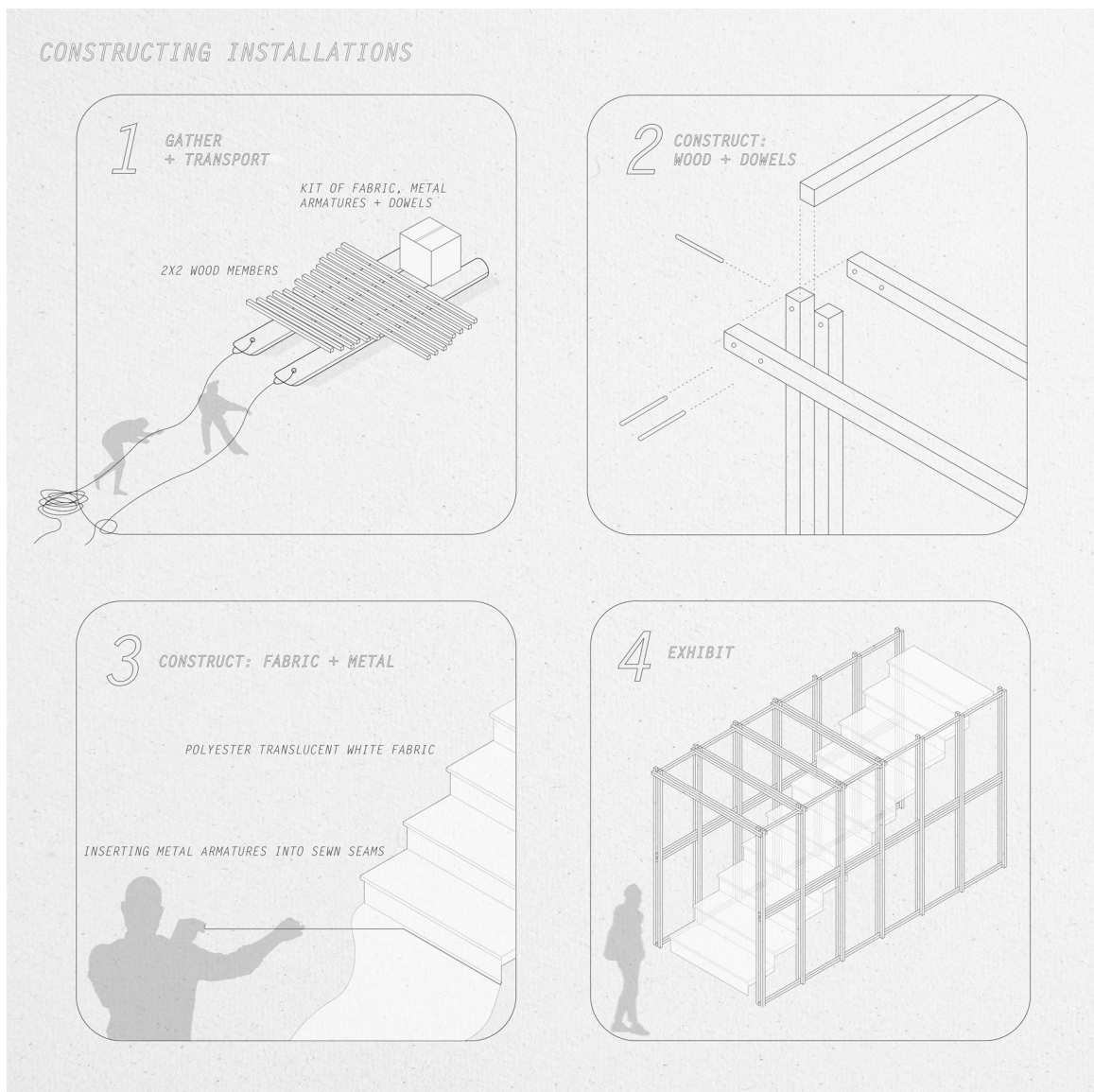
Installations

The festival in Merasheen has previously occurred in the month of July for a total of three consecutive days. A series of installations are designed for the festival that promote collective engagement and participation. These ephemeral exhibits are used as dynamic catalysts to celebrate the memory of the houses that were abandoned or moved during the resettlement. The exhibitions are ephemeral in nature as they are collectively constructed by each character: the Newfoundlander, the tourist and the performer as a collaborative event and exhibition that is part of the festival.

This installations will lead the viewer to experience memories of the house, by utilizing the fragmented parts of the house: the kitchen table, the clothesline, the bed and the staircase. Memories are evoked of the internal spaces of the house and external spaces of the landscape. Interaction with the installations promote story-telling, recollection, collective memory and personal reflection. The installations are constructed by the Newfoundlander, the tourist and the performer by gathering the materials, stored in the public spaces of the artist residence. The installations are then constructed inside the artist studio and eventually within the landscape. They are constructed using wood members and wooden dowels with a consistent assembly connection that creates a frame for the textile pieces. The textile pieces are constructed by sewing a translucent white polyester fabric with channels for the insertion of metal wire/rods. Each piece is sewn to a 1:1 scale of the specific fragment. This light polyester material framed with metal, acts as a mnemonic device, as it is both delicate and complex, giving the illusion of solidity and then transforming in the wind on the light.

The installation within the landscape changes each year depending on the abandoned or resettled houses that are memorialized. Therefore, each family has the opportunity to celebrate the memories of their house, or ancestors house (if the Newfoundlander is a family member from away, and visiting the town). The site-specific installations are situated in the landscape where the fragment was originally positioned in the house, as an invisible trace of the house as it existed.

CONSTRUCTING INSTALLATIONS

1 GATHER + TRANSPORT

KIT OF FABRIC, METAL ARMATURES + DOWELS

2X2 WOOD MEMBERS

2 CONSTRUCT: WOOD + DOWELS

3 CONSTRUCT: FABRIC + METAL

POLYESTER TRANSLUCENT WHITE FABRIC

INSERTING METAL ARMATURES INTO SEWN SEAMS

4 EXHIBIT

Drawing of the sequence of construction of the proposed installations (using the staircase installation as an example)

The exhibit of installations is when all of the visitors for the festival arrive in Merasheen. Each visitor is provided with a printed brochure that introduces the installations describing each piece and the intent around the installation. The brochure provides a map and a drawing of the installations and how to arrive at each. The brochure also provides contextual information of the resettlement through a series of photos of the houses being moved, and the abandoned
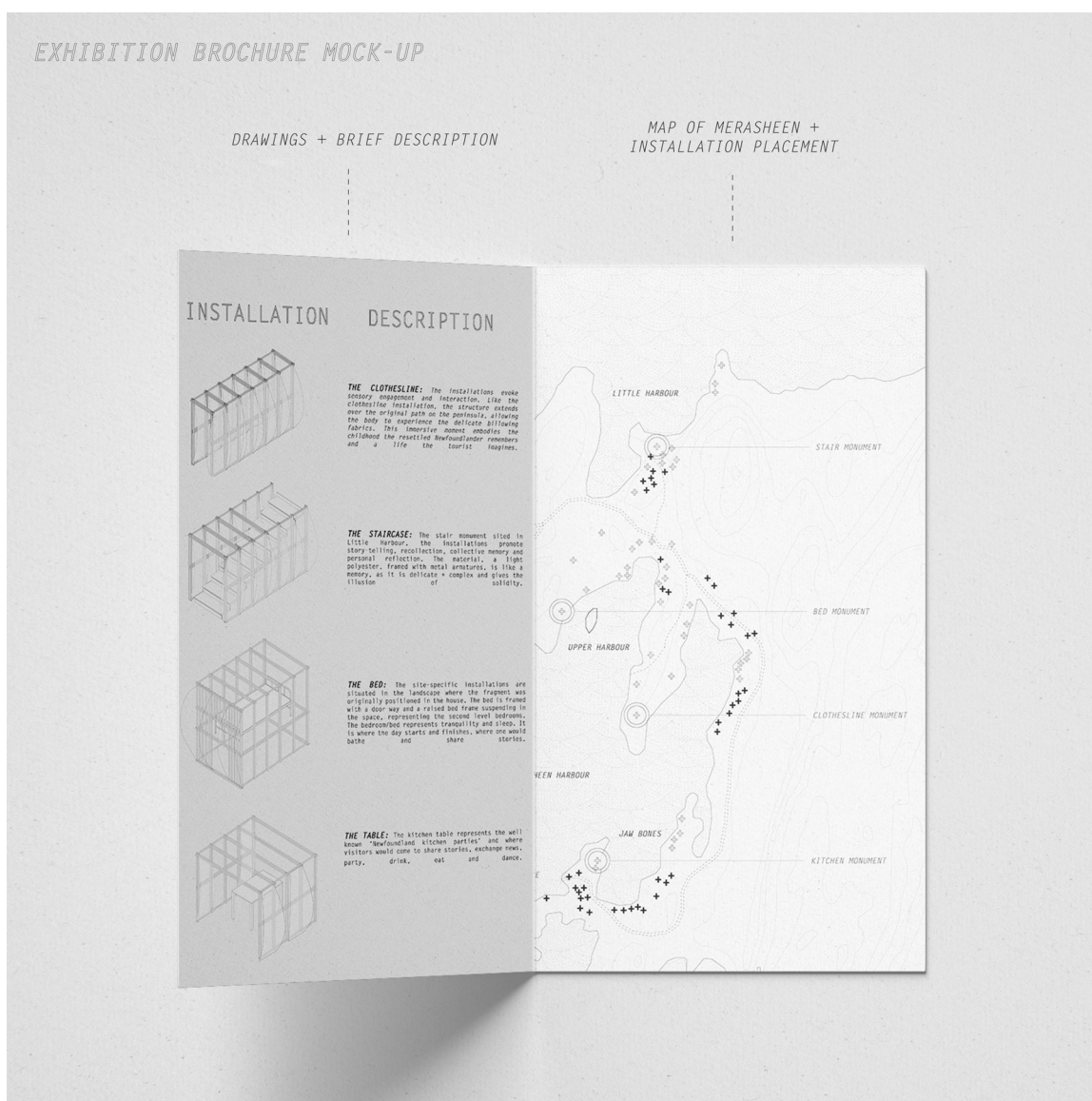
Mock up of the brochure to be given to the visitors of the Merasheen festival (Base map from GIS data)

homes left behind. The information also includes curator's suggestions of how to experience each installation and questions of reflection. For accessibility purposes, the brochure is digitized as a smartphone app, that provides location services so it can guide the visitor on where to proceed through visual and audio GPS services. When arriving at each installation, the smart phone scans the installation through the app's camera and plays a poem,

EXHIBITION APP MOCK-UP

1

THE APP SHOWS THE GEO-LOCATION OF THE INSTALLATION. IT GUIDES THE VISITOR/USER THROUGH VISUAL AND AUDIO GPS SERVICES.

2

WHEN ARRIVING AT EACH INSTALLATION, THE PHONE SCANS THE INSTALLATION THROUGH THE CAMERA AND PLAYS (THROUGH AUDIO) A NEWFOUNDLAND POEM, SONG, OR PROSE ABOUT THE SPECIFIC FRAGMENTED OBJECT.

"THE CLOTHESLINE"

ISLAND COVE

UPPER HARBOUR

MERASHEEN HARBOUR

JAW BONES

YOU ARE HERE

"High Wind in November" - Enos Watts

Strung taut on its spools
to one note
our clothesline is humming

Across a field a newspaper,
mad ragged bird,
spins into the air
clears the roof of a school

and everywhere tall
grass hissing
where thistles
like grizzled old men are
nodding, nodding...

Snagged on a branch all morning
a garbage bag,
anarchy's flag,
has crackled and buzzed

At midfield, solid,
a woman
in sweater and bandanna
leans into it
holding her own

Mock up of the exhibition app using the clothesline installation as an example (Poem by Watts 2005)

song or piece of prose relating to the fragment. The app also provides images of the original house that was at the specific site, as well as a narrative of the owners of the house and where and when they resettled their house.

The installations are set in the landscape as ephemeral pieces and can be visited during the extent of the Merasheen festival. In the case of this thesis, the four proposed installations are designed from the four prominent fragments

Drawing of the staircase installation sited in Little Harbour (Base map from GIS data)

of the house. The staircase, for example is sited in Little Harbour, which is north-west of Merasheen Harbour.

The installations evoke sensory engagement and interaction. Like the clothesline installation, the structure extends over the original path on the peninsula, allowing the body to experience the delicate billowing fabrics. This immersive moment embodies the childhood the resettled Newfoundlander remembers and a life the tourist imagines. The table installation allows the viewer to enter the framed


Drawing of the clothesline installation sited on the peninsula (Base map from GIS data)

space and imagine a kitchen party, while the bedroom exhibition is elevated and suspended, representing the room's relationship to the house and the ground.

Civic Ruins

The traces of the houses have been erased from the landscape, though memories of the past can still be found in two concrete foundation ruins of the largest civic buildings of Merasheen, the church and the schoolhouse. These ruins act as traces of a past, evoking memories of another time. The re-construction of these ruins will provide significant programming for a year-round artist residency as well as the annual festival. By analyzing these erased structures and existing concrete foundation ruins, methods of fragmenting and parallax are used to design thoughtful re-constructions of memory within the landscape. In re-constructing these ruins, history is re-enacted through landscape itself. The

BUILDING   EXISTING RUIN
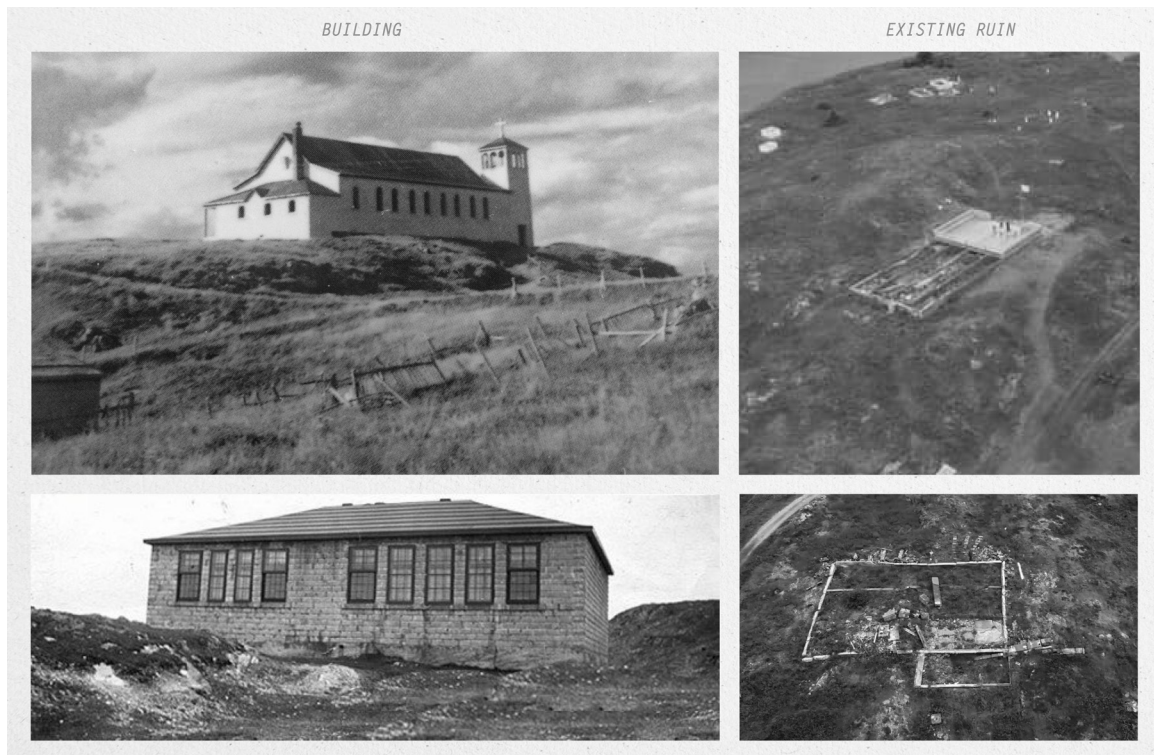
Photos of the church and the schoolhouse (Merasheen n.d.)

erasures of the past with new programming both reference the past and exposes in its transformation the combination of new program and meaning, constructed through fragmenting and re-assembly. The church ruin is designed as a performer residence and the schoolhouse ruin as an artist's studio.
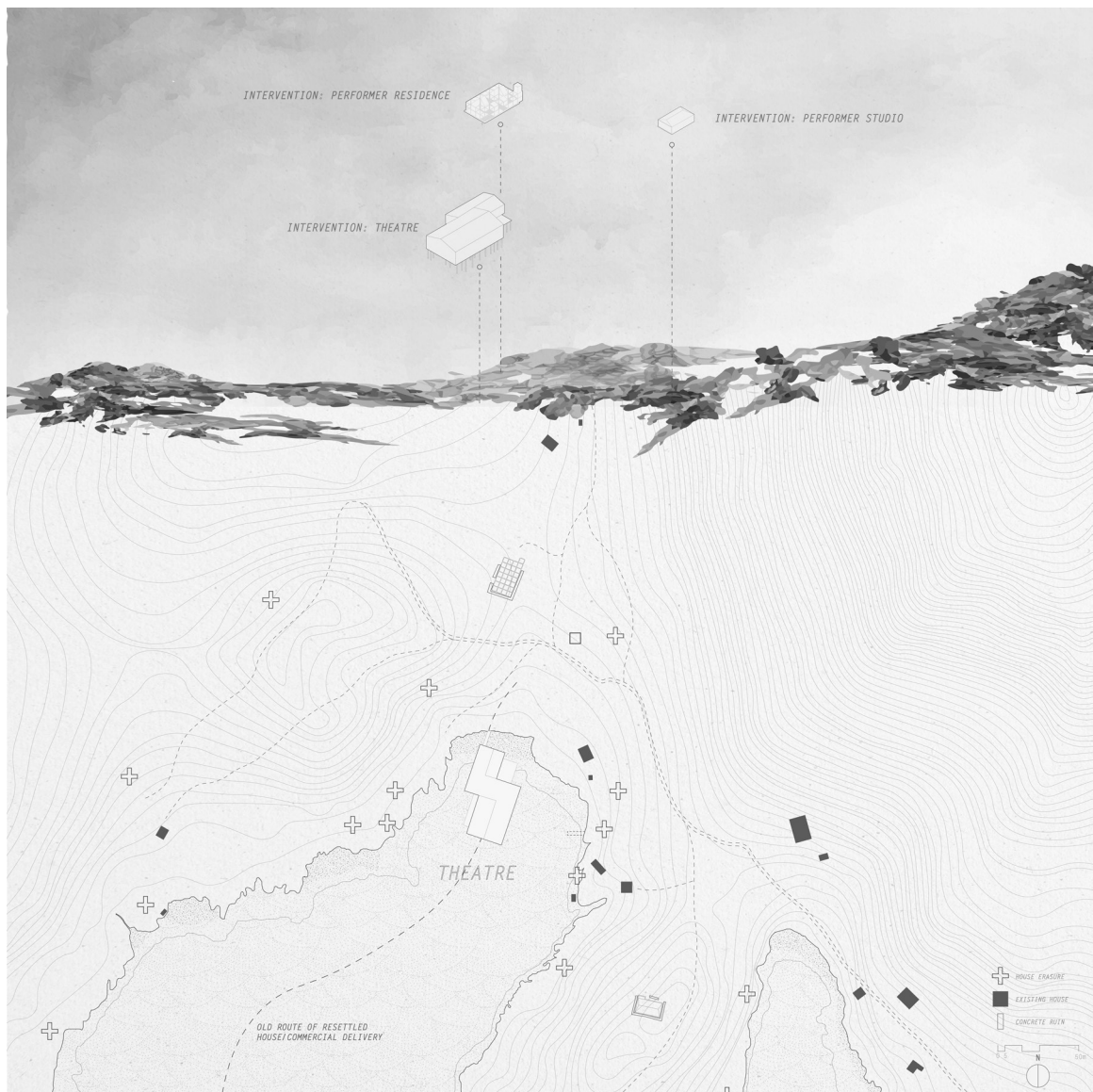
Site map and building axo indicating the church ruin as performer residence and the schoolhouse ruin as studio in relation to the final intervention of the theatre (Base map from GIS data)

Church as Artist Residence

Sited north west between Merasheen harbour and little harbour, the church ruin sits where the landscape plateaus, providing a high vantage point for the rest of the town. The church is sited in a central location, accessible from the main path and in between Merasheen Harbour and Little Harbour.

Site section drawing of the church ruin to residence intervention (Base map from GIS data)

The proposed performing artist residence imagines the erasure of the church from the existing foundation ruin. The church, a once important community building, can be seen from the arrival in the harbour and from the main path. The new form of the building creates a parallax, as the relationship between physical perception and space reveals differing formations of the built form. The view from the harbour creates the perspectival illusion of the church reappearing, while a change in observational position on

HARBOUR VIEW

Perspective drawing of the residence, emphasizing observational position on the water (Base map from GIS data)

the path provides a new line of sight. The spatial experience of the reconstructed church is determined by the body's position within the landscape. This method of illusion blurs the distinction between real and imagined, re-constructing the memory of the church through perception.
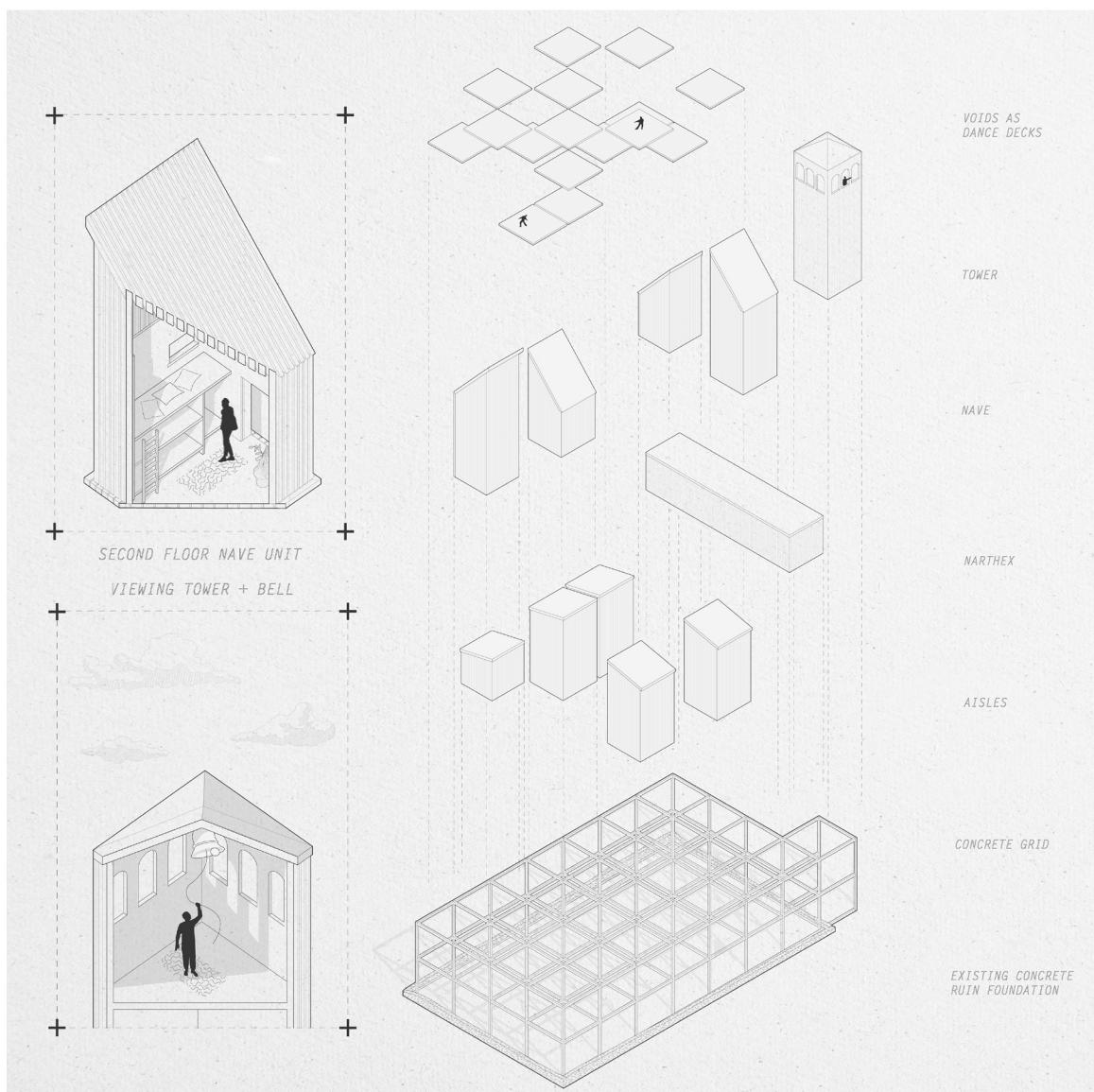
The building deconstructs the existing form of the church and reconstructs in fragments. These fragmented pieces sit in a structure that is resurrected from the concrete

Perspective drawing of the residence, emphasizing the change in observational position to the path. (Base map from GIS data)
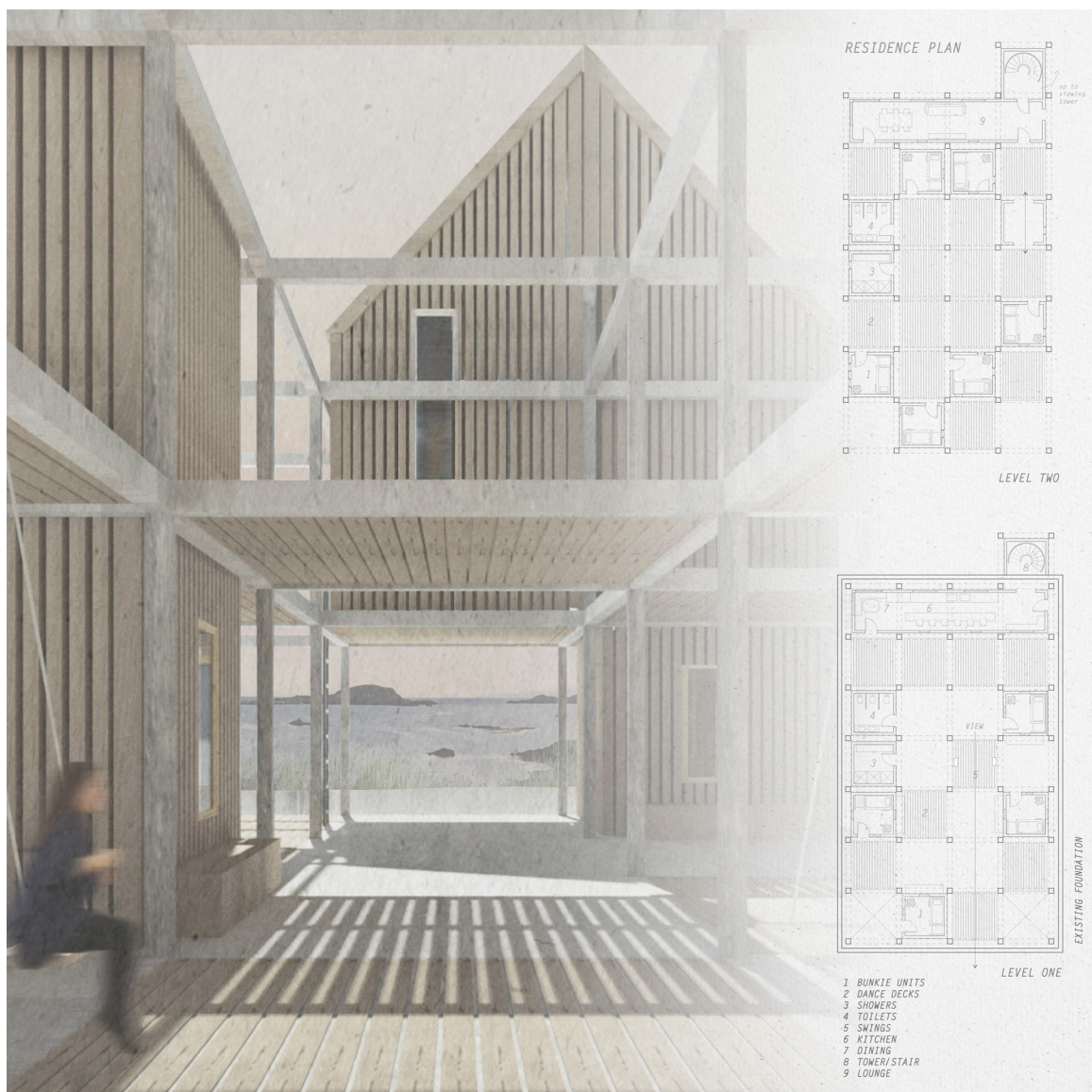
foundation of the church. The fragments are designed as living spaces by deconstructing the aisles, the narthex, the nave and the tower. The voids created by the fragments become open performance spaces and dance decks. The living spaces are designed with a shared built-in unit and the tower becomes a viewing pavilion with a bell that is rang in conjunction with the festival's schedule.

SECOND FLOOR NAVE UNIT

VIEWING TOWER + BELL

VOIDS AS DANCE DECKS

TOWER

NAVE

NARTHEX

AISLES

CONCRETE GRID

EXISTING CONCRETE RUIN FOUNDATION

Hybrid drawing of an exploded axo of the performer residence, the fragmented pieces of the church and vignettes of a residence unit and tower.

These fragmented elements are programmatically arranged within the structure to form solids and voids. With most solids as living spaces, others provide communal washrooms, showers, kitchen and lounge areas. The open void spaces provide room to socialize, perform, and form relationships with the surrounding units, developing a sense of community within the building.

RESIDENCE PLAN

LEVEL TWO

LEVEL ONE

1 BUNKIE UNITS
2 DANCE DECKS
3 SHOWERS
4 TOILETS
5 SWINGS
6 KITCHEN
7 DINING
8 TOWER/STAIR
9 LOUNGE

Hybrid drawing of an interior perspective of the performer residence and floor plans.

Schoolhouse as Studio

Sited on the peninsula between the two north coves, the schoolhouse ruin, also a remaining concrete foundation, is proposed as an artist's studio. The artist studio is used year round for locals and artists in residence, as well as the Newfoundlander and the tourist when the festival begins.

The studio uses methods of fragmenting by utilizing fragments of the original plan and the elevations of the existing school.

Site section drawing of the schoolhouse to artist studio intervention. (Base map from GIS data)

The studio also implements methods of illusion as the fragmented façade of the original concrete block school is mimicked, imagining a re-appearance of the old schoolhouse for those upon harbour arrival. The path view, similar to the church, offers a new line of site as the studio becomes an extension of the landscape when the operable exterior walls are raised. This changing façade creates a clear site line of the performers when opened, developing a relationship

Hybrid drawing of the south view/ harbourside view of the artist's residence and site map. (Base map from GIS data)

between the Newfoundlander and the tourist passing by. The plan is complete with a library, workspace and a dance studio for the performers in residence. The studio utilizes the ruin of the schoolhouse as an artifact as it sits within the remains of the concrete foundation. The building hovers on a timber stilt structure attached to reinforced concrete pad foundations with steel members that are bolted to the timber structure. It is here where the performer, the Newfoundland and the tourist synchronize together as the communal space

Hybrid drawing of the path view of the artist's residence and site map. (Base map from GIS data)

is used to make and create for the festivals, as mentioned previously. The studio space is where the installations are organized, partially constructed, sewn and prepared before they reach their site in the landscape. The interior of the studio takes advantage of the operable windows and walls during the summer to create an interior space that becomes an addition of the landscape. The studio is also where the performers will learn a choreographed dance proposed for

PLAN

1 PORCH
2 STORAGE
3 LIBRARY
4 STUDY
5 STUDIO

0   10 ft.

SECTION

Section and plan drawing of the artist's residence.

the finale of the festival which introduces the program of the final intervention, the theatre.

The Resettlement Dance

This dance, eventually rehearsed by the performers, is choreographed through translation of the ritualistic movements of the body during the resettlement process. The dance is then structured based on the phases of moving the house, as mentioned before: house removing, house

Perspective drawing of the Newfoundlander and the tourist working on the construction of the exhibition in the proposed artist's studio.

hauling, housing shifting, house launching. De-constructing the somatic movements of the resettlement is argued to extract collective memory from the body. When the dance becomes a re-enactment and a choreographed dance, memory is re-constructed. By performing this re-enactment, the spectator interprets the dance, and a memorial of sorts is formed within the theatre.

HOUSE

BODY

REMOVING

HAULING

SHIFTING

LAUNCHING
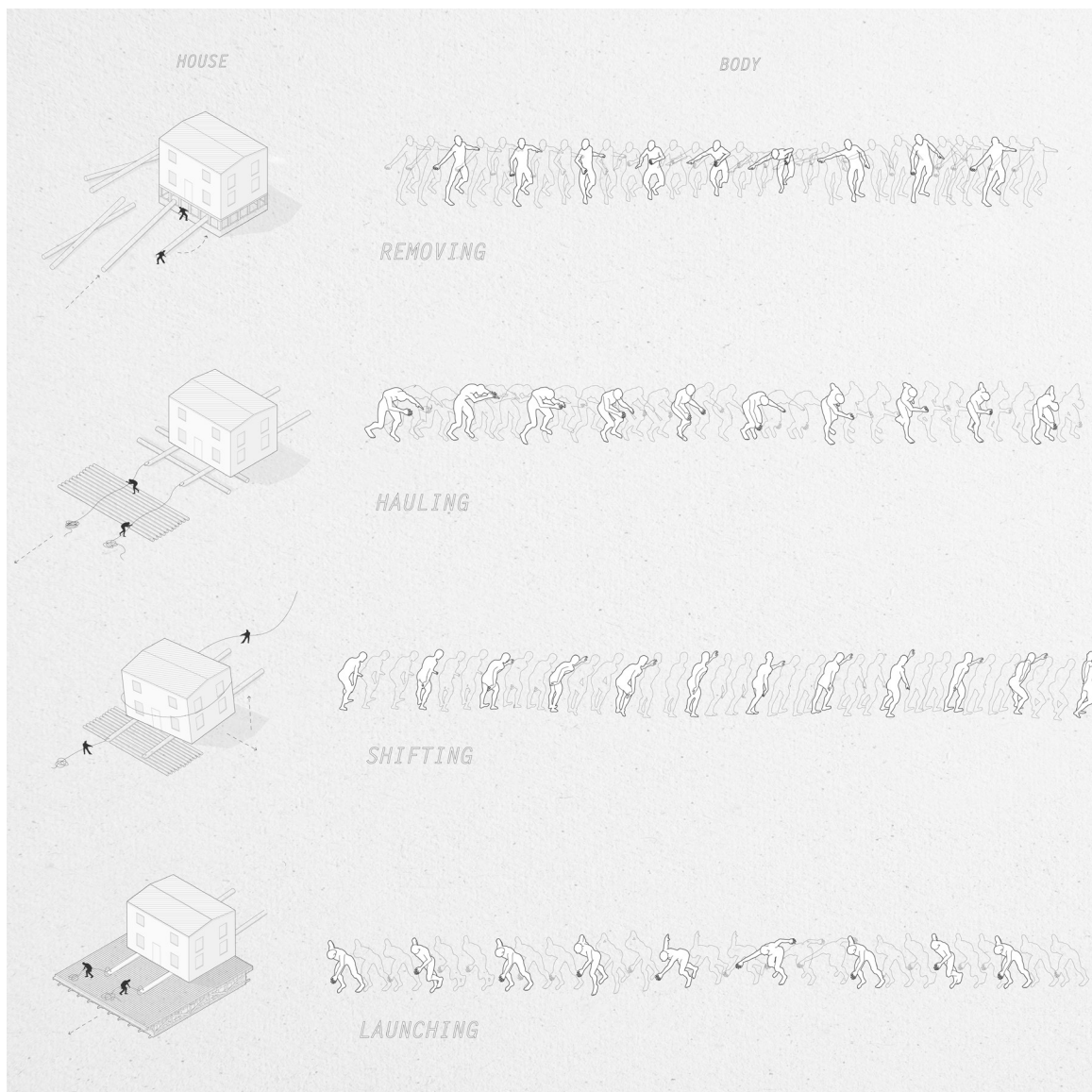
Drawing of the choreographed dance inspired by the movements of the house and the body during the resettlement.

Costume

The proposed costume specific to the choreographed resettlement dance is also designed using methods of fragmenting. Fragments of traditional Newfoundland textiles from the house and landscape are analyzed to create a costume for the dancers to perform on stage. The fragment of the house textile, a traditional hooked rug, re-constructs as a jumper. The fragment of the landscape or 'taskscape', a fishing net made of rope, re-constructs as a layered piece on top providing stability and structure to the design.

TEXTILES IN THE HOME

HOOKED RUGS

TEXTILES IN THE LANDSCAPE

NET

THERMAL LAYER
NETTED ROPE

BASE LAYER
QUILTED
"RUG-HOOK"

Collage of the proposed costume.

Theatre

The theatre is sited in a cove known to locals as "the bottom." This is where the houses were launched during the resettlement and where the community wharf once stood as the heart of the action in the community. The theatre is designed using methods of choreography as its circulation echoes the resettlement from house removing, hauling, shifting, launching, and eventually floating away. The plan of the building results in a rhythmic flow that configures
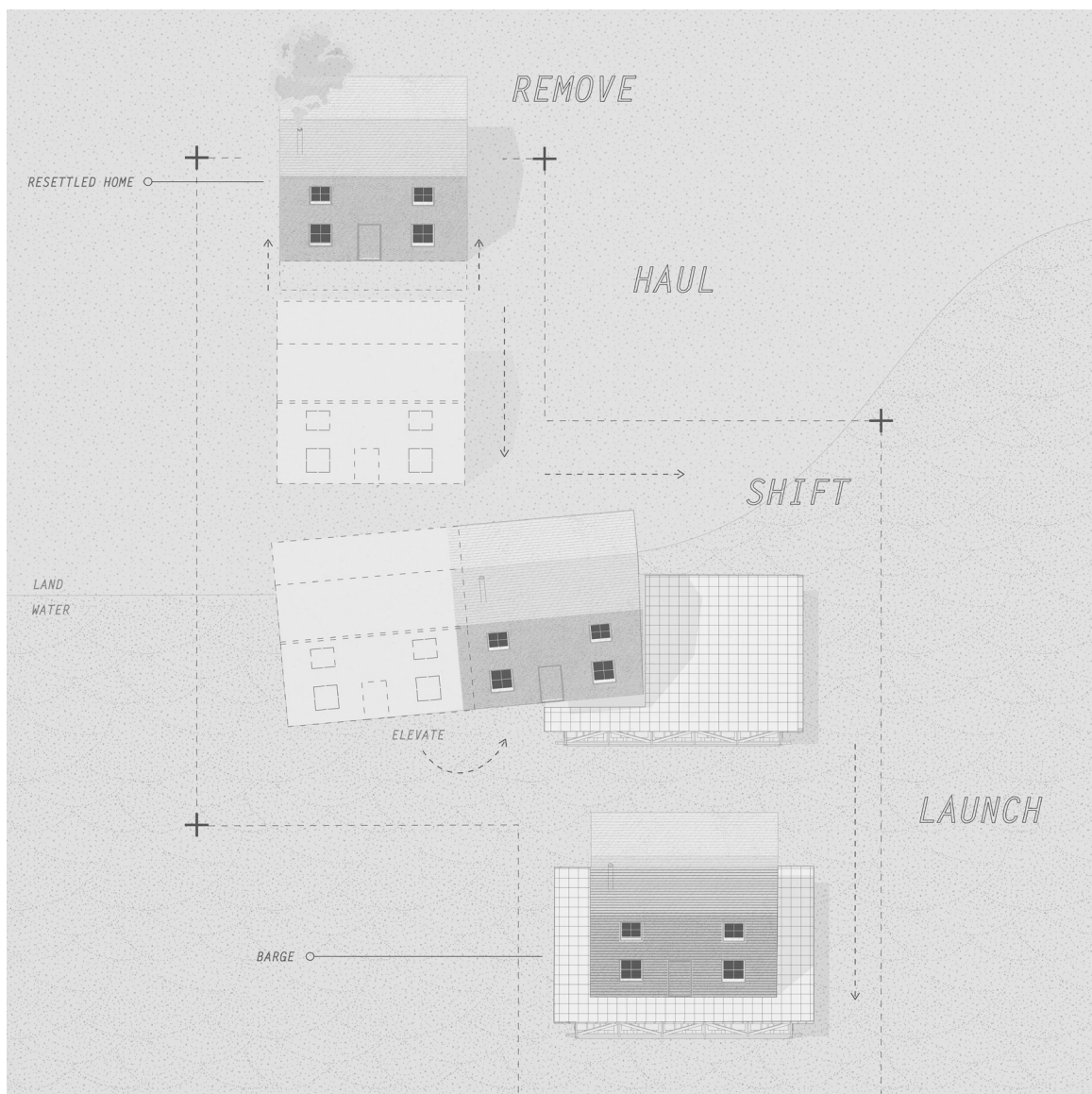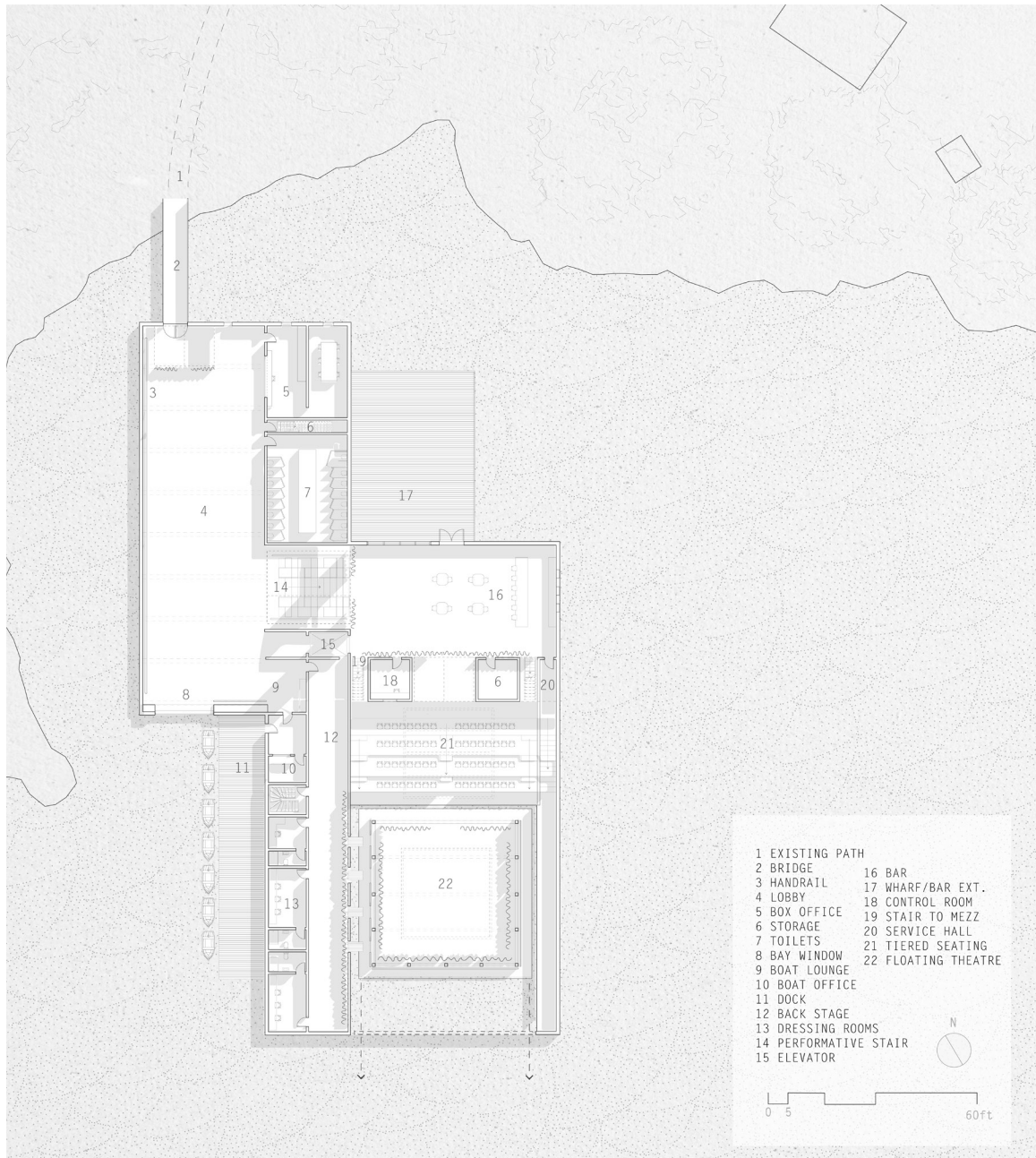
REMOVE

HAUL

RESETTLED HOME

SHIFT

LAND
WATER

ELEVATE

LAUNCH

BARGE

Diagram of the house movements informing the plan of the building.

the lobby to the theatre hall. The method of choreography ultimately defines a sequence of spaces where the body and the architecture interact.

The Newfoundlander and the tourist proceed to the theatre hall over a bridge designed as an extension of the existing path. They arrive as spectators, excited to see performers

1 EXISTING PATH
2 BRIDGE
3 HANDRAIL   16 BAR
4 LOBBY   17 WHARF/BAR EXT.
5 BOX OFFICE   18 CONTROL ROOM
6 STORAGE   19 STAIR TO MEZZ
7 TOILETS   20 SERVICE HALL
8 BAY WINDOW   21 TIERED SEATING
9 BOAT LOUNGE   22 FLOATING THEATRE
10 BOAT OFFICE
11 DOCK
12 BACK STAGE
13 DRESSING ROOMS
14 PERFORMATIVE STAIR
15 ELEVATOR

Plan drawing of the proposed theatre hall.

re-enact the resettlement. However, unbeknownst to them, the theatre itself will initiate performative movements, their bodies enacting and transforming the Newfoundlander and tourist into unwitting performers of the dance.

Throughout the building, a series of thresholds exaggerate the four stages of the resettlement choreography by mimicking the relationship between house and landscape during each specific stage. The thresholds begin from the

Perspective drawing of the bridge arrival of the building.

moment of external entry to the building and lead to the internal entry of the theatre hall. The initial threshold is met after the arrival from the bridge. Here, the house removing is echoed as the entry vestibule takes the form of the traditional Newfoundland house and is raised from the ground. The threshold is lined with stage-like curtains which extend to the floor, accentuating the raised vestibule and blurring the boundary between public and performative space.

Perspective drawing of the first threshold, the entrance vestibule.

The public space of the building evokes re-enactment performance and guides the user toward these moments in the building. A handrail designed from the path the hand travels in space during the resettlement choreography. The experience of the handrail is intended to transform spectator to performer, choreographing movement from the entrance of the building to the entrance of the theatre hall, while also performing the dance.
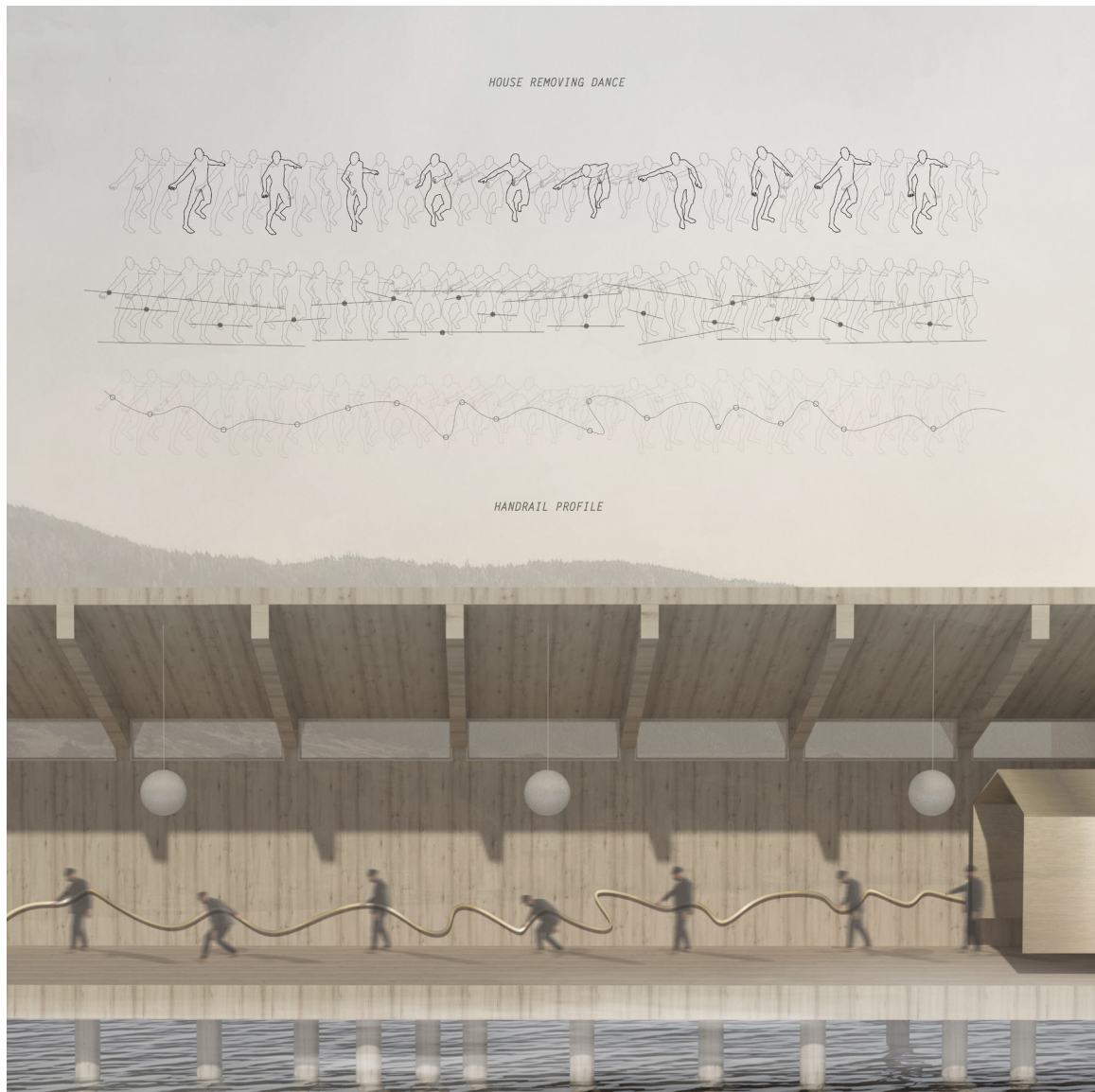
Hybrid perspective section drawing of the main entrance space and a diagram of the resettlement dance.

After emerging from the curtains in the first threshold, the handrail ushers the spectator along the west wall in a move that echoes 'house hauling'. From here, one is led to the second threshold which sits directly south of the first. This second threshold is informed by the bay window and connects the spectator to the landscape, framing the narrows and the horizon. This picturesque view recalls the memory of the resettlement as it accentuates the town's portal of arrival and departure where the houses would be

Perspective drawing of the second threshold, the South bay window.

floated from. The third threshold leads to the theatre and it becomes another performative moment. The shifting of the house is translated to rhythmic steps that together with the handrail choreograph movements of the house-shifting dance. Once again, spectator and performer blur as the architecture guides the visitor's body leading to the theatre hall.

Perspective drawing of the third threshold, the performative stair.

Merasheen Floating Theatre

The last threshold brings the spectator into performative space and prepares for the final performance. The theatre hall, a warm timber volume achieves a calm atmosphere through its material pallet and acoustic treatment concealed in the curtains and ceiling panels. The theatre, a transformative space, re-imagines performance and establishes innovation as it challenges traditional conventions. It is here where performance and architecture unite as the theatre itself is an

Perspective drawing of the final threshold to the theatre hall.

ephemeral, floating vessel and has the ability to dock and depart. When the theatre is docked, it fills the missing piece of the building and fulfills the program of the theatre hall. When the theatre leaves, its route becomes a performative tour as it visits the other resettled towns in Placentia Bay. The theatre takes precedence from Aldo Rossi's floating theatre, Teatro del Mundo. Rossi states that his theatre is "a theatre of memory, but memory in the sense of repetition: this was its magic" (Rossi 1981, 10). Rossi's theatre resembles

Perspective drawing of the theatre departing the building.

the house, creating a connection to the Merasheen floating theatre. He states:

> what pleases me above all is that the theater is a veritable ship, and like a ship, it is subject to the movements of the lagoon, the gentle oscillations, the rising and the sinking…I cut these windows according to the level of the lagoon, the Giudecca, and the sky..these windows make the theater resemble a house. (Rossi 1981, 67)

As Rossi's fenestrations create the resemblance of the house, this thesis' concept takes precedence from the literal floating house during the resettlement. Rossi's writing about
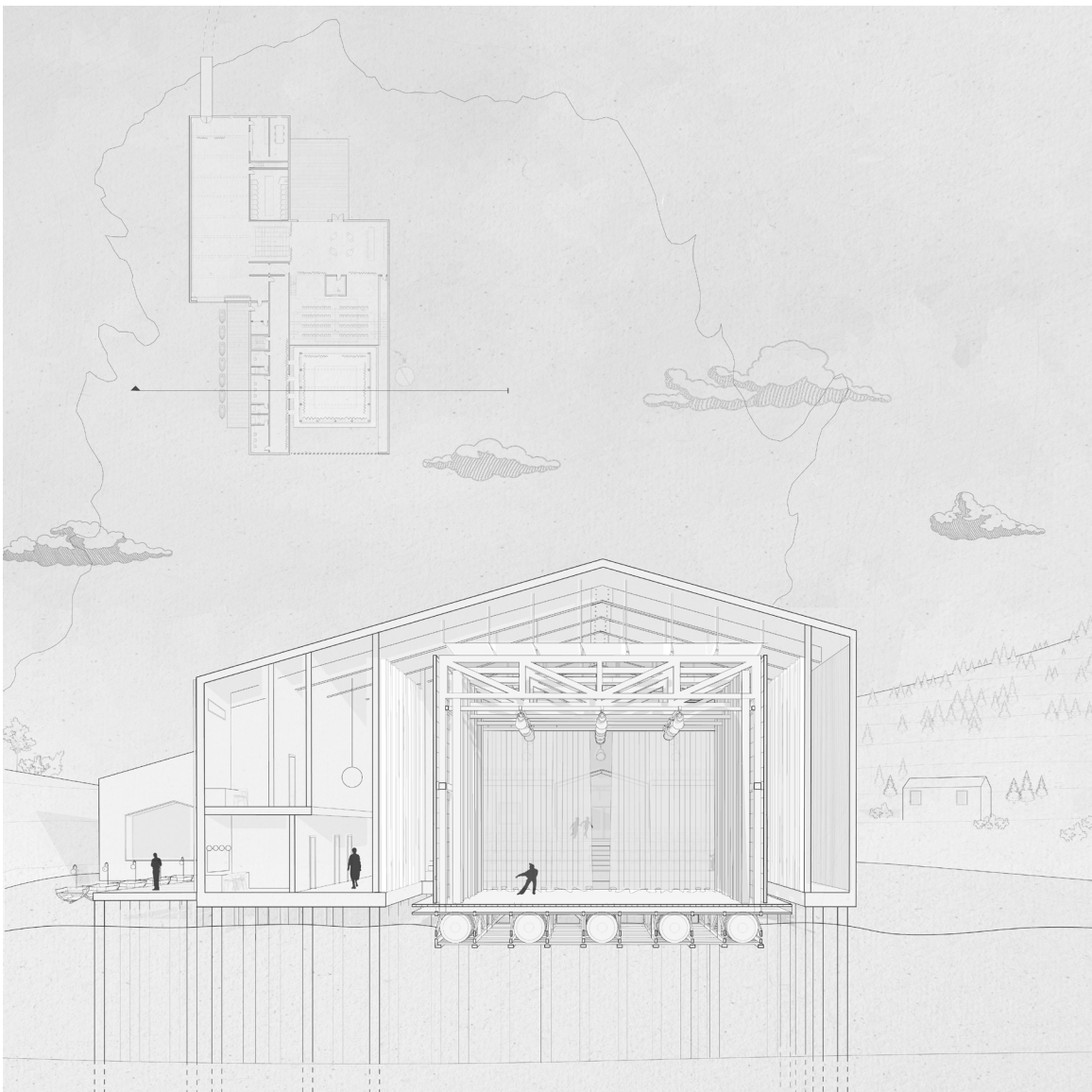
Perspective section of the theatre docked in the building.

the theatre underscores the feeling and emotion that this thesis has adopted through studying his work. He writes: "it also seemed to me that the theater was in a place where architecture ended and the world of the imagination or even the irrational began" (Rossi 1981, 66). Imagination is exactly what the concept of a floating theatre would need. However, it is within reach, as the construction of the theatre resembles traditional Newfoundland building methods.
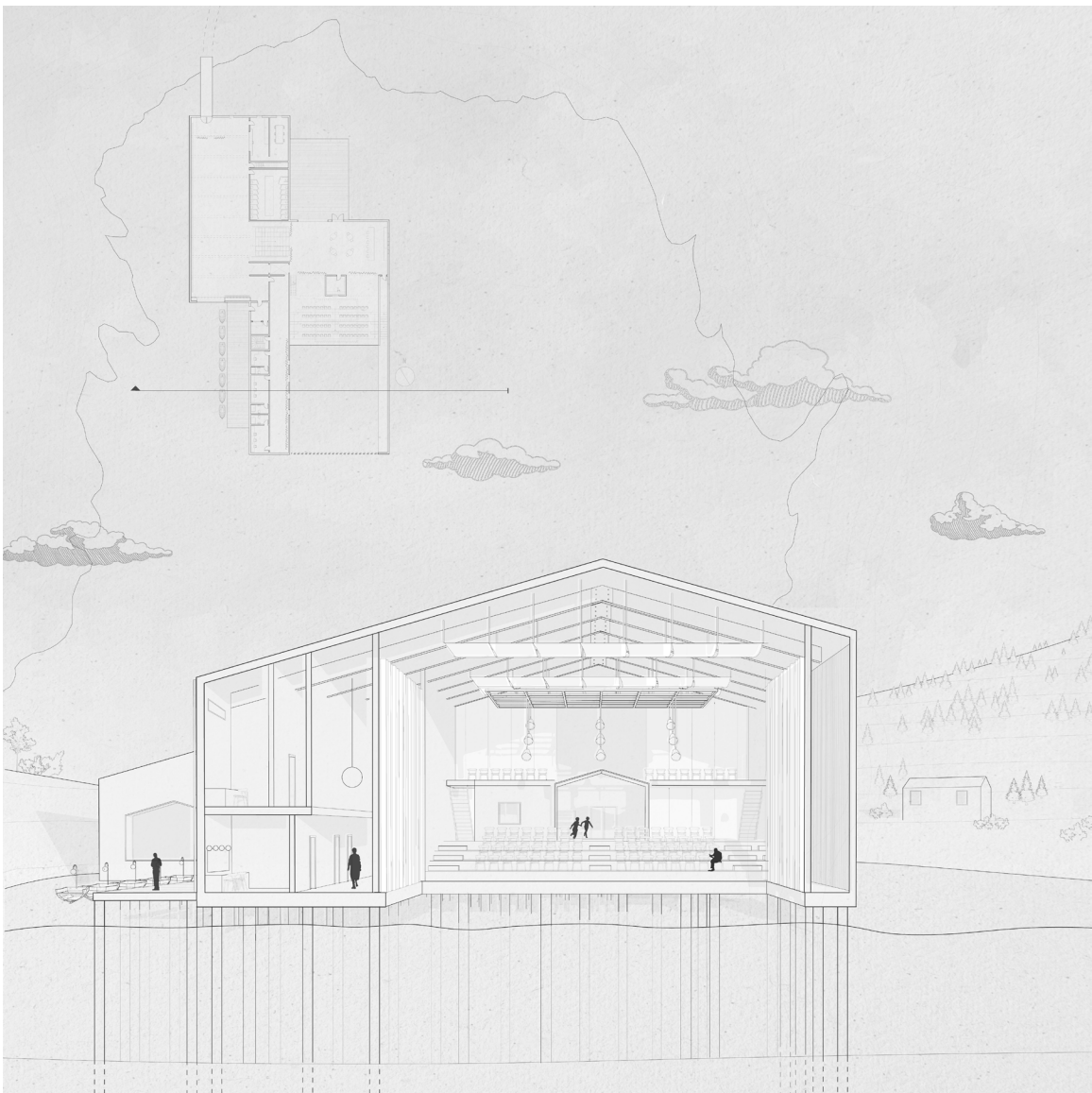
Perspective section of the theatre out of the building.

The floating theatre is a timber construction vessel containing trusses, suspended lighting grid, scrim/curtain systems, and a semi translucent polycarbonate façade that when lit, creates a sense of dream-like illusion eliciting the memory of the floating house on the water.

As the theatre mimics the floating house, the floating barge is designed using the same traditional methods of barge construction during the resettlement. The barge is a wood construction consisting of rubbing shoes, cross pieces,


TRUSSES

LIGHTING GRID

SCRIMS

CURTAINS

POLYCARBONATE PANELS

TIMBER FRAME

FLOATING BARGE
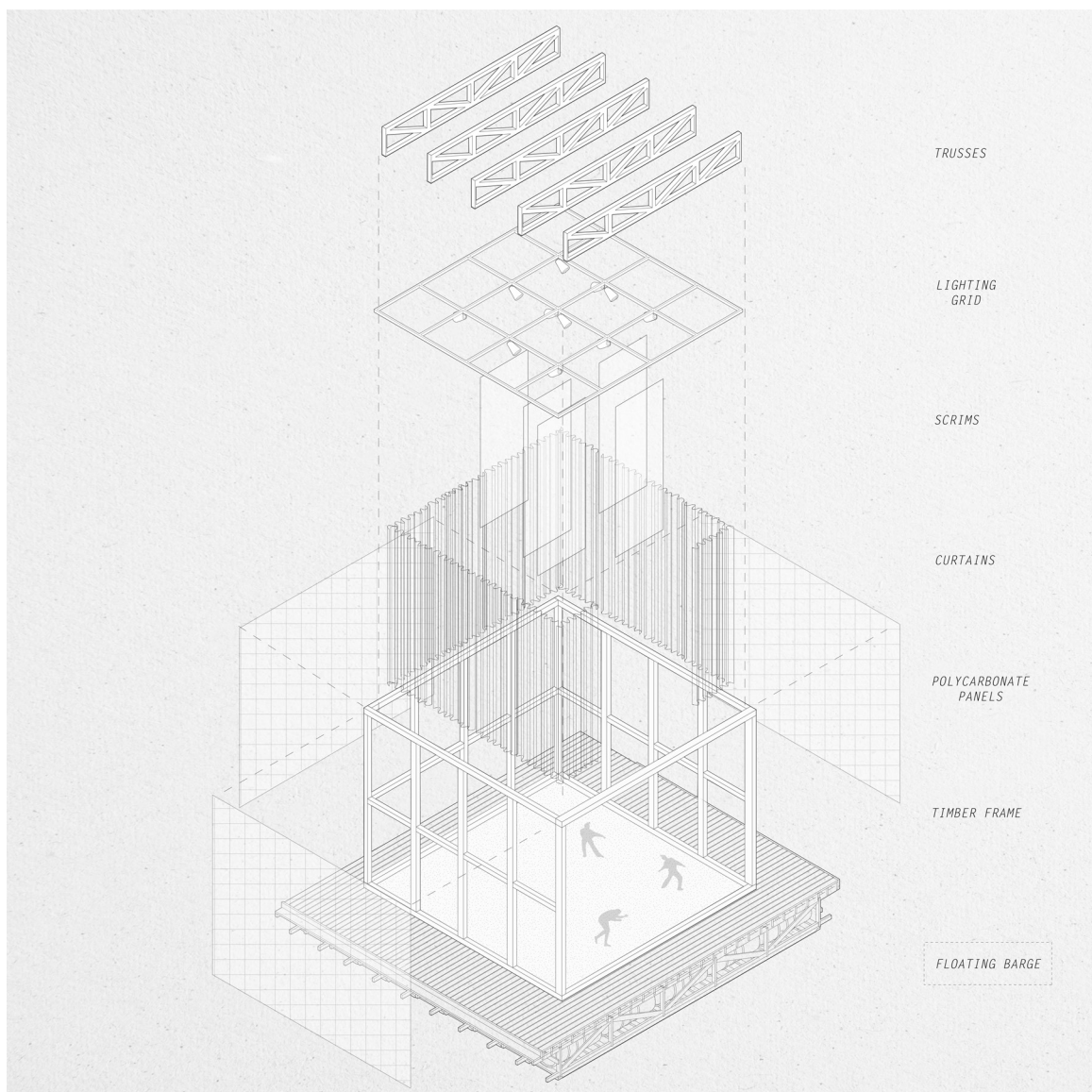
Exploded axonometric drawing of the proposed floating theatre.

trusses, oil drums, deck beams and decking, which would have been collectively constructed by the people of the town during the resettlement.

Set Design

In the performance on the proposed theatre, the performer's bodies dance the sequence: remove, haul, shift, launch. Lighting angles, prop arrangement and the scrims are adjusted according to the particular narrative and section of

DECKING

DECK BEAMS

OIL DRUMS

TRUSSES

CROSS PIECES

RUBBING SHOES
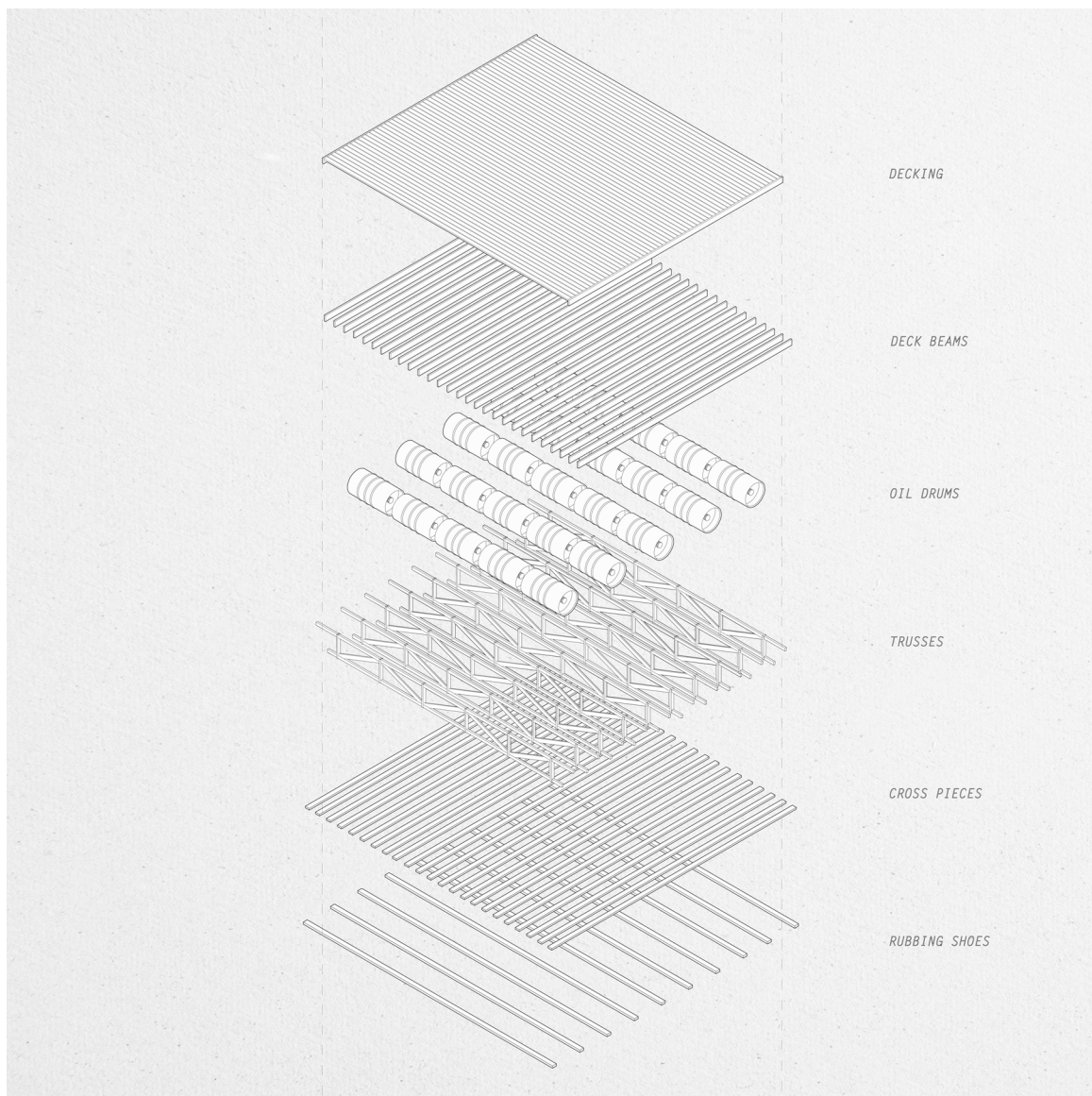
Exploded axonometric drawing of the floating theatre's barge construction (Drawing from information provided in Sylvester 1969).

the dance. Each act has the house prop and eighteen dancers on the stage at one time entering stage left. The plans read the types of lighting used and the angles that create illusion through shadows and silhouettes on the translucent fabric scrims. Looking specifically at the "removal" choreography, the back lighting creates a grand illusion of the house prop, and the elevation of the scrim represents the relationship between the house and landscape. The remaining dancers perform behind the scrims representing the collective. The
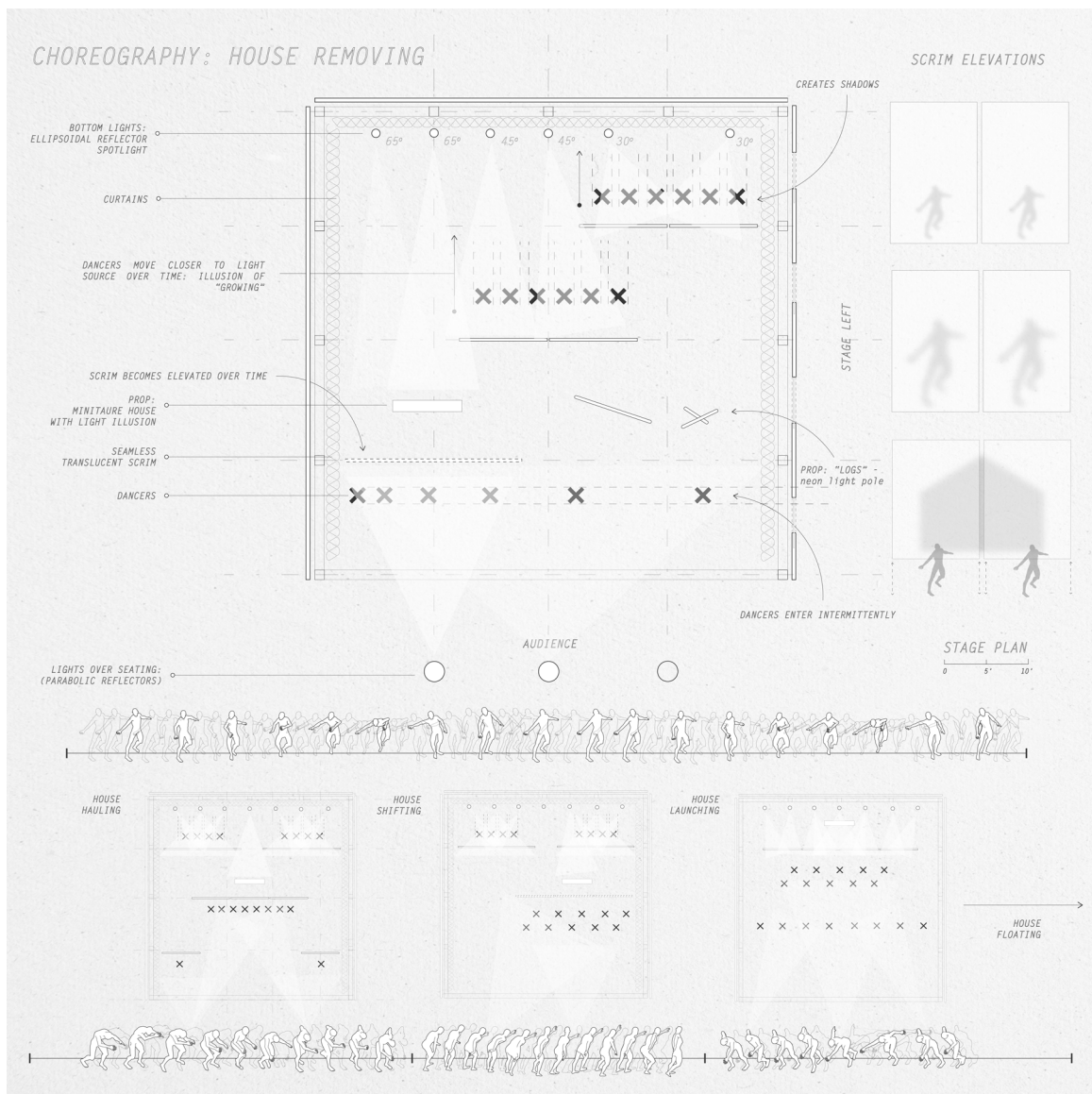
Plan and elevation drawings of the set and the choreography on the floating theatre.

neon light props are a translation of the logs. The scrims, the props, the lights and the bodies all have a synchronous relationship during the performance, translating the somatic movements of the resettlement.
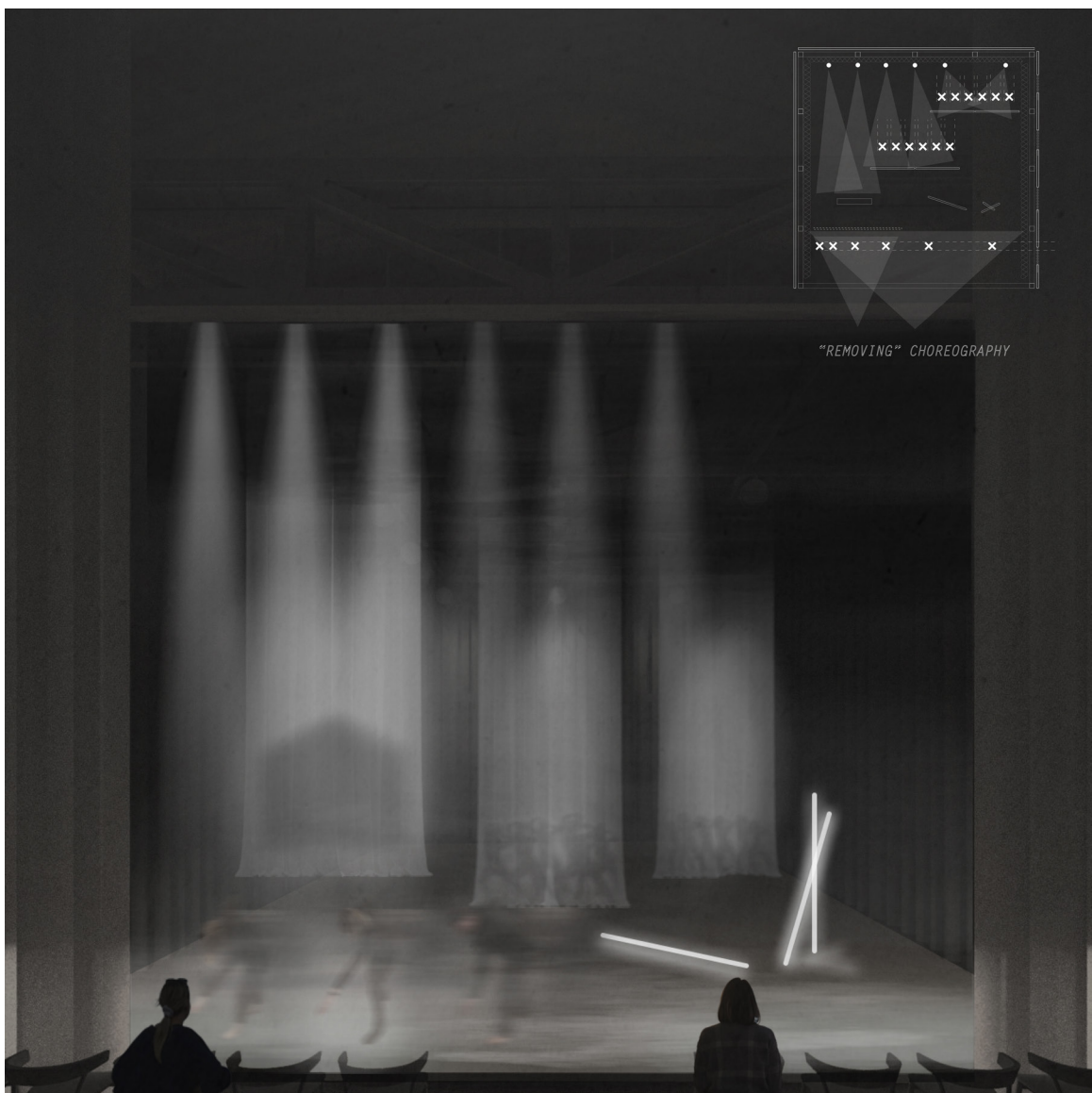
Perspective drawing of the "removing" choreography as seen in the previous plan.

Chapter 6: The Finale

After the main act, the spectators take an intermission, and they parallel the resettlement one last time for the finale of the performance. As the theatre begins to be launched out of the building and into Merasheen harbour, the audience boards the provided boats, and they float into the harbour. In this moment, the performance and the festival conclude on the water. The Newfoundlander, the tourist and the

Perspective drawing of the final of the performance in Merasheen Harbour.

performer are all floating and each character has uniquely performed the resettlement dance. Abounding with rich collective memory of the resettled town of Merasheen, the performers bow, the stage closes its curtains and the floating theatre sets sail to Placentia Bay.

In the following days, the Newfoundlander, the tourist and the performer work to de-construct the collaborative exhibition they constructed during their time on Merasheen Island. The installations are collectively de-constructed from their sites

Perspective drawing of the de-constructing of the installations in the landscape.

in the landscape. Each building then has the opportunity to play a role in the festival and can accommodate each character for specific reasons. Once the installations are taken from the landscape, they are pulled on the wooden runners to their place of storage in the performer's residence. The designed benches outside of each residence module have dual usage as they become storage spaces for the wood members. The fabric pieces with the metal armatures have been sewn with care and are hung from the ceiling of

Perspective drawing of the storing of the installation pieces after the festival.

the community theatre building. The grand ceilings of the gabled space provide a perfect opportunity to celebrate and exhibit the art that was created during the festival.

Conclusion

This thesis returns to a time in rural Newfoundland where the province was in turmoil, facing unsettling decisions of relocation. The resettlement process highlights the importance of the body, the house and the landscape during a time of displacement and loss, and demonstrates an analysis motivated by performance theory and memory.

The proposed re-enactment, performance and architectural interventions become new marks within the resettled landscape, becoming both visible and invisible traces and mnemonics of past events. The past and present become synonymous within the landscape as the interventions become re-enactments of the pre-resettlement towns. The participatory installations and performances that thread each character and intervention together, strengthen this thesis by highlighting the importance and role of the collective in the re-construction of memory.

This thesis is envisioned as a starting point and a framework for other resettled towns and festivals. With the memory deeply embedded through each intervention of this thesis, the revived festival in Merasheen provides a hope for the future of the landscapes of the resettled towns in rural Newfoundland.
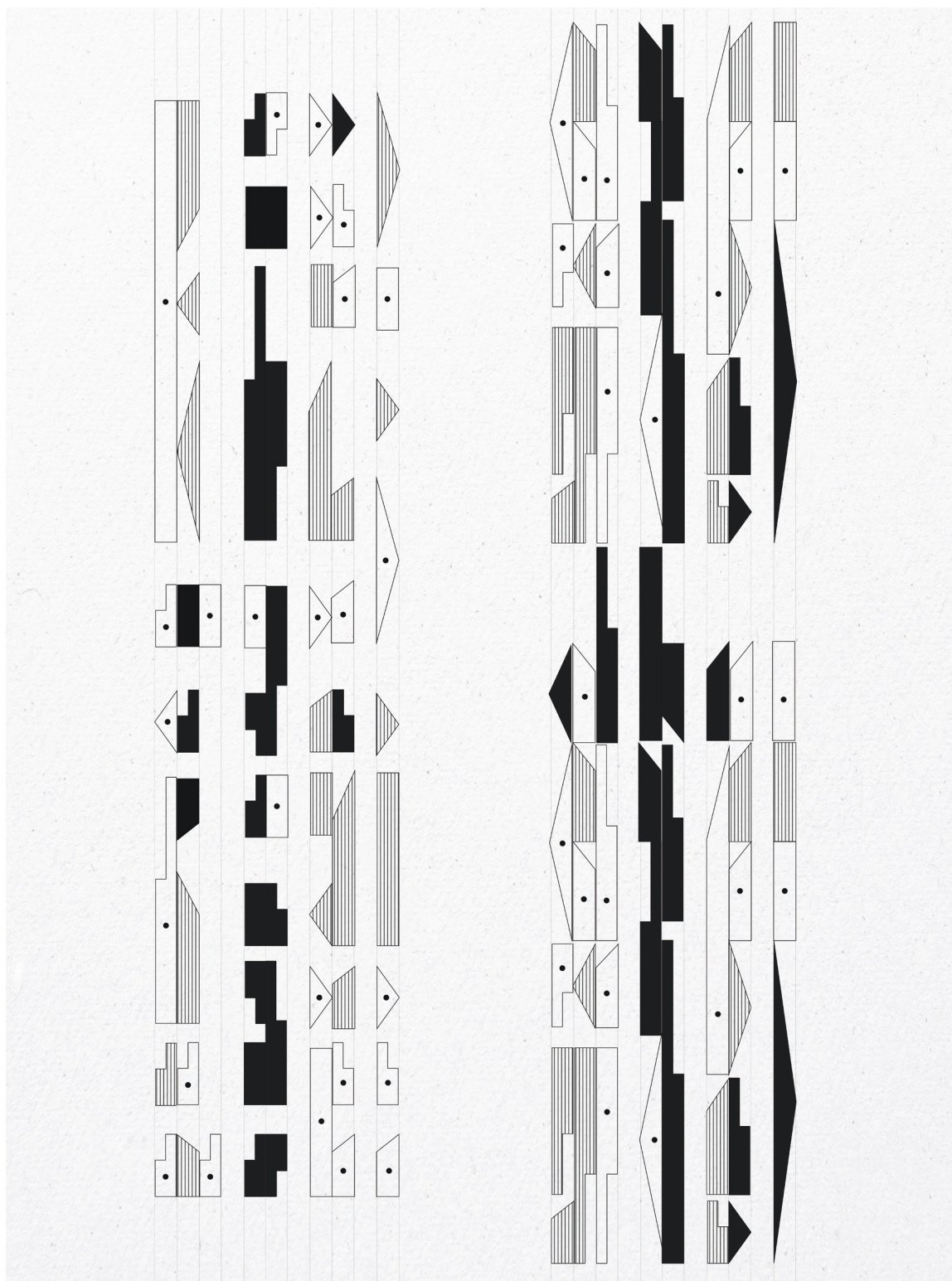
Appendix A: Wish Images
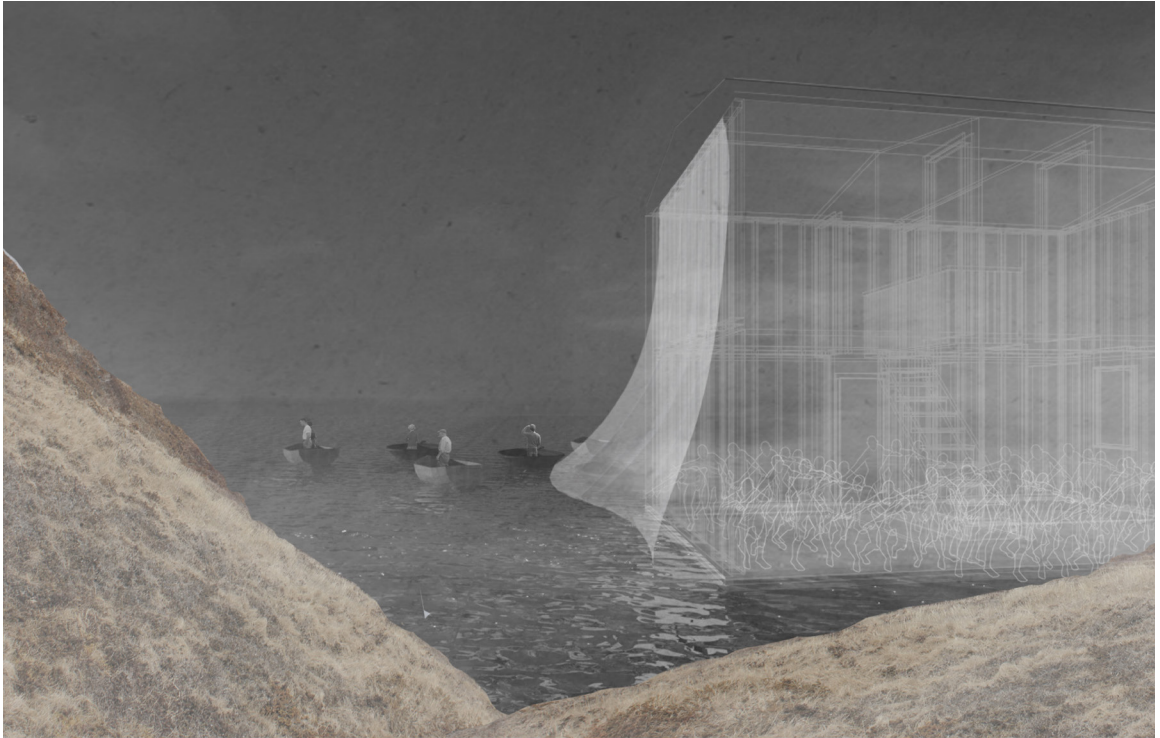
Conceptual wish images.

Conceptual wish image.

Appendix B: Labanotations

Labanotation drawings from house removing and house shifting choreographies.

Appendix C: Dance Re-enactment

Photographs of a group of students and faculty performing the choreography of the resettlement dance.

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