

**Celebrating the Overlap: Expressing Canada's Plurality Through  
Collective Ceremony in Charlottetown Harbour**

by

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## **Abstract**

Charlottetown, Prince Edward Island, is popularly regarded as Canada's "Birthplace of Confederation." It was the site of the 1864 Charlottetown Conference, which led to Confederation in 1867. This new national narrative reframed Canada as a largely Anglophone country, suppressing its Francophone and Indigenous histories. Since then, Canada still struggles with the discrepancy between this singular mythology and the country's tripartite foundations.

This thesis addresses the incomplete expression of Canada's identity and shares the opportunities afforded when all identities are represented by creating an ephemeral celebration for all Island people in unequally represented places. It proposes architectural designs for annual events that incorporate historic sites, mobile structures, and ritual participation through Charlottetown harbour and up to Province House, the site of the 1864 conference. These events celebrate the Island's tripartite history and consider how tangible associations at this local scale contribute to a more complete understanding of Canada's national identity.

## Acknowledgements

I want to begin by acknowledging that my time at Dalhousie University and the study of this thesis have benefitted from and occurred on the traditional and unceded territory of the K'jipuktuk and Abegweit Mi'kmaw First Nations, within Mi'kma'ki. We all are, and will always be, treaty people.

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# Chapter 1: Introduction

## Identity in the Anthropocene

Humanity has entered a time period geologically titled 'the Anthropocene' which assigns individuals an active role in forming history as geological forces (Latour 2017). This new geological epoch, spurred by advancements in industry and technology, directly links culture with nature into a united entity (Prominski 2014, 6). Western values of dominance and growth, and the tendency to view resources through potential for exploitation, have altered beyond measure our historical relationships with nature, formed our culture in ways that are often damaging to nature, and denigrated the role that land and place have in our lives (Tishmack 2018). As identity is partially derived through one's connection to place and strengthened through cultural practices, the negative human activity in the Anthropocene has led to a weakening in collective identity throughout the West (Policy Horizons Canada 2018). The exploitative treatments of particular places and cultures at the beginning of the epoch no longer serve humanity, and new ways of reconciling diminished environments and cultures are being considered. As a global awareness of human impacts grows, and certain place-based cultures continue to be poorly treated, the Anthropocene affords a new lens through which we critique not only the treatment of land, but also the treatment of others. Social activism and conversations supporting equitable, diverse, and inclusive spaces have become more frequent, and the Anthropocene has become a time period which can foster reparative conversations regarding the treatment of place and culture in efforts to strengthen and include all placed-based cultural identities.

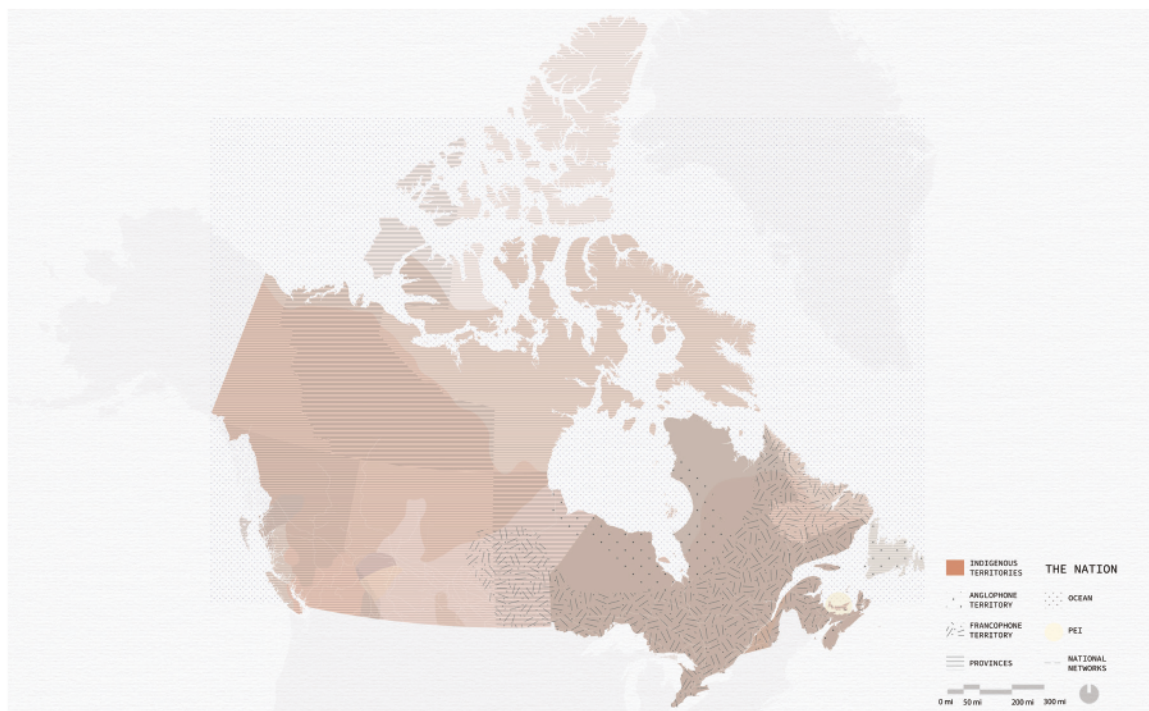
## **Island Identity**

Prince Edward Island (PEI) holds a unique role within the greater nation due to its circumstance of being an Island. Islands have hard, well-defined boundaries which allow them to test interests related to larger scales (Callejas 2013, 42). These boundaries allow for Islands to be seen as rooms where comprehensible-sized places can be studied. The small-scale nature of the inner workings of an island offers the possibility for testing, intervention, and hope for radical difference to occur (42). As such, the identities which are considered on an island can be defined and therefore receive appropriate focus due to their boundary provided by the land's geology. This delimitation of local conditions distinguishes an island from its larger territory, with the distinction between what is then 'of the island' and what is 'not' is heightened at its boundary condition: the land-water edge (50). The edge condition places emphasis on the experience of arriving to an island and landing upon it. The act of landing indicates the physical, spatial, and experiential change one perceives when moving from the unknown into the known, and on an island, it reinforces one's understanding of it as a separate place (Tuan 1979, 16). To land on an island, one has to first navigate towards it, using "intimate personal ways of knowing with conceptual knowledge," a learned experience afforded to islanders (81). As an island, PEI displays these characteristics and the various cultural identities of PEI residents, known as Islanders, have been shaped by its islandness.

## **Research Question**

This thesis then looks to PEI as an island representing a nation where cultural practices and identities can be





Map of Indigenous groups, French, and British colonial territories, and provincial boundaries on Canada (Native Land Digital 2021).



Map of prominent entry locations on PEI with emphasis placed on the Island edge.

considered. Studies of navigating and wayfinding through a harbour inform an understanding of cultural readings of place whilst in motion and how identity and place operate at various scales when read from the water. Existing island celebrations are studied to learn of the ceremony and programs of cultural events, as well. The mobile architecture and its supplementary furniture which support these celebrations are considered to understand the details of temporary assemblies and traditional joineries which the various cultures use in celebration. A new tripartite ceremony is then proposed which integrates into the existing scales and readings of the harbour and uses tripartite ephemeral architectural details to perpetuate collective celebratory action upon tripartite land.

The thesis then asks the question: how can architecture align intertwined histories with reality to support the continuum, opportunity, and awareness of identity through place-based collective cultural celebration.

This thesis proposes a set of architectural interventions on historic sites alongside and within the historically celebrated naval route through Charlottetown Harbour and up to Province House. The sites collectively inform a ceremonial procession which revisits its Indigenous, Francophone, and Anglophone histories to inform a more accurate understanding of Canada's national identity, which Canadian political philosopher John Ralston Saul claims that the nation was founded upon (Saul 1997, 23). For those who do not identify with any of these ancestries, the place is also significant to the history of the nation, particularly in more recent history. Their identities and cultures too are integral to the Canadian identity and the programs, proposals, and overall concept offered by this thesis could easily expand

to include any and all Canadians. John Ralston Saul's perspective provides a limit to the research within the thesis, as the cultural information studied to inform the project and focus its attention towards the Island's three most prominent demographics when Canada was established, which were those of Indigenous populations, francophones, and anglophones.

The architectures operate at various scales, to support an acknowledgment of historic overlap of these three identities at differing scales. The large interventions operate at the scale of the harbour and indicate from the route the location of historic overlap and cultural identity practice. The medium interventions work at the scale of the event and support collective celebration by hosting specific celebratory programs. Small interventions, which operate at the scale of the moment, promote an awareness of the initial perceptions of place which one may have by placing attention on the experience traversing an edge during the act of landing.

The varied permanence of the interventions learns from historic mobile celebratory architectures and their supporting pieces of furniture. The primary architecture uses historic forms to permanently host events on the site; however, during the celebration they are brought to life by the transformative pieces of furniture. Outside the event, the architecture remains supportive to the existing programs of each site and exists as a lasting representation of history. The furniture pieces rely on the cultural knowledge of the Islanders' individual assemblies and joineries and combine them into tangible and functional pieces.

Recent public advocacy highlights the immediate need for the appropriate representation of those who have

been forcibly unseen. As a place which holds power in representing its nation, Charlottetown and its harbour do not properly represent the histories of all Islanders. This thesis offers the possibility of celebrating the plurality of the nation through a more accurately represented, collective place.



## Chapter 2: Origins of Landing

### Living with the Land: The Mi'kmaq

The Island's first inhabitants, the Mi'kmaq, have called Abegweit (Epe'kwitk) home for over two thousand years (Baldwin 2009, 3). Mi'kma'ki, the national territory of the Mi'kmaw people, exists throughout the Northeastern Woodlands as a loose confederacy within Canada's Atlantic provinces, the Gaspé Peninsula in Quebec, and in northern Maine, which all used to be connected by a land bridge (8). Prince Edward Island, most commonly known to the Mi'kmaq as Abegweit or Minegoo, derived its names and all of their translations from oral histories shared through myths. One Island origin legend tells the story of the Great Spirit molding a fertile piece of clay into the shape of a crescent before placing it in the lively waters of the Gulf of Saint Lawrence for the Mi'kmaw people (3). The translation of Abegweit within this story is that of "cradled in the waves" (vi). Other oral traditions, such as the one shared by Chief William Benoit Paul and Mike McCooney, follow the story of a Mi'kmaw man named Sebanees who crafted a large ice boat for all Mi'kmaw people and the animals they would need for sustenance to shelter from an imminent flood. The flood water was high, but once it began to settle and land began to rise, the iceboat settled and melted into what is now PEI (Whitehead 1991, 6). In this story, Abegweit translates to "the-side-of-a-boat-when-you-see-it-seems-to-be-low-in-the-water" (6).

The Mi'kmaq lived a rhythmic, nomadic lifestyle that was intimately tied to the seasons and deeply respectful of animals, nature, and natural forces (Baldwin 2009, 3). They believe that both animate and inanimate objects have

a spirit, and therefore must be appropriately respected. When an animal's life was taken, hunters apologized to it and followed prescribed rituals to properly respect its body and sacrifice (3). Similarly, Mi'kmaq governing relied on the voluntary actions of individuals acting to support the best interest of the group. Their organization followed ideas pertaining to sharing and cooperation with customs and tradition suggesting how one should best act (7).

Indigenous ways of knowing, both historically and currently, use storytelling as a pedagogical tool to remain connected with their ancestors and offer individuals opportunities to come to their own conclusions about their experiences (Kovach 2009). Indigenous storytelling primarily exists in two types. One type focuses on the personal experiences of storytellers and evolves over time to adapt to the relevancy of their current audience (Kovach). The second type follows origin or creation stories which inform listeners of their spiritual beginnings and change less over time (Kovach). The stories hold great power in, sharing essential knowledge, and offering a cultural framework to help guide healthy communities and engage with the world.

The four principal roles of the storytelling are to connect generations, acknowledge change over generations, operate as a moral guide in social mechanisms, and transmit history and culture (Bear 2021b). As important mechanisms in the transmission and perpetuation of Indigenous culture, the social culture surrounding storytelling have great impact on the Indigenous world views that manifest from them.

Despite their variety, Indigenous world views have four underlying commonalities. Indigenous world views suggest an interconnectedness and belonging between all things,

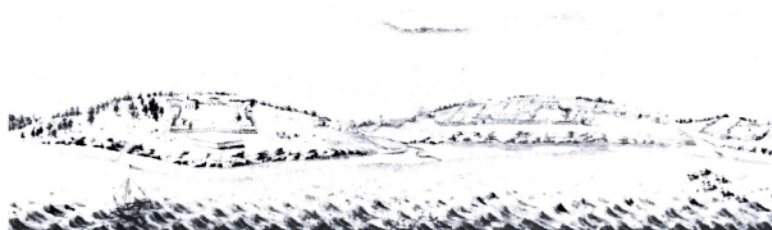
a unity through collaboration, and a distinct relationship with the land extending to environmental stewardship (Bear 2021a). These guiding principles left Indigenous populations, Mi'kmaq included, to live gentle lives on the land, which were in tune with its changes.

Prior to European settler arrival, the Mi'kmaq moved throughout the Island following food sources and establishing temporary, seasonal camps as they moved. When Jacques Cartier came upon the Island in 1534, he thought it was a part of the mainland and remarked about the lushness and fertility which existed in what he called "the best tempered region one can possibly see" (Baldwin 2009, 11). Despite having "discovered" Prince Edward Island, Europeans had no interest in returning to PEI for any purpose beyond stopping to trade with the Mi'kmaq or acquire supplies until 1603 when the French began establishing Acadia in present-day Nova Scotia and New Brunswick (15). In attempts to secure the Mi'kmaq as allies, the French frequented PEI to offer them gunpowder and other gifts along the shores of Charlottetown Harbour, which they called *Book-Sak*, meaning 'narrow passage between cliffs' (Rider 2009, 2). Trade with the Mi'kmaq was reciprocally beneficial for European settlers, who were supplied with fish, vegetables, firewood, and local hunting and fishing knowledge. As European settlements developed and rigid grids were applied to the lands, the goods offered by the Mi'kmaq became less essential for European survival (2). The British surveyed their land throughout Atlantic Canada and offered small parcels of it to the Mi'kmaq in New Brunswick and Nova Scotia, but on PEI it was all given to British proprietors, leaving no place on the Island for the Mi'kmaw people. The rapid clearing of land and erecting of

fences following the survey rapidly reduced the populations of wild animals and the Mi'kmaw peoples' ability to freely follow animal and place food sources about the Island, among many cultural identity practices, was lost (53).

### **Assembling an Outpost: French Acadians**

In 1604, the French settled the colony of Port-Royal in present-day Annapolis Royal, Nova Scotia, and began establishing the greater region of Acadia (Baldwin 2009, 16). Île Saint-Jean, as PEI was known at the time, remained unsettled by the Acadians until 1720, when an expedition of 250 French and Acadian settlers in search of fertile lands founded an outpost at Port-La-Joye on the western side of the mouth of Charlottetown Harbour ("French Settlement in the 1700s" 2015). Despite the outpost's prime position to surveil the harbour, it was primarily a farming settlement, with military and civil establishments to maintain order (Rider 2009, 4). The agrarian lifestyle remained difficult, as, despite certain bountiful years, the settlers faced years of crop failure and poor yields (Rider 2009, 4). The winter weather in the Maritimes was severe, and the French Acadians relied upon trade with the Mi'kmaq to acquire information and resources to survive (Baldwin 2009, 16). Port-La-Joye became the location for annual meetings to renew friendship, military alliances, and share goods and



1734 Representation of Port-La-Joye with additional proposed fortifications. In the bottom right are a group of Mi'kmaq people approaching by canoe for annual congregations. (Rider 2009, 3)

was given the Mi'kmaq name of 'Skmaqñ', which translates to 'the waiting place' (Government of Canada 2018b). In 1755, when the British began deporting Acadians from mainland Acadia, the Acadian population on the Island grew by over 2000, with many of them fleeing to PEI to seek refuge. This rapid increase in demand for food atop already inconsistent agricultural yields prompted many French and Acadian Islanders to move to other larger and more established, inland Island Acadian settlements, ultimately slowing the growth of Port-La-Joye. As such, Port-La-Joye did not develop into a significant military establishment to protect itself or the harbour, leaving it defenseless.

### **Applying a Grid: British Conquest**

In August of 1758, following the fall of Fort Louisbourg to the British, Port-La-Joye was overtaken and reestablished. Le Grand Dérangement, translated to 'The Great Upheaval', began in Nova Scotia in 1755 with British troops burning Acadian homes, destroying their crops, and deporting them to England's southern colonies in the United States (Baldwin 2009, 31). When British ships loaded with 500 soldiers, artillery, and enough material to build a fort arrived, the Acadians at Port-La-Joye surrendered without a fight (32). Port-La-Joye was quickly renamed Fort Amherst, in honour of the commander of the British forces, and the Acadian possessions and establishments which remained were overtaken (33). The Acadians were allowed to pack only essentials before being crowded onto ships and deported to France. Of campaigns during Le Grand Dérangement, the Île Saint-Jean campaign resulted in the highest percentage of deaths of deported Acadians due to inhospitable living conditions and the sinking of densely packed ships (Lockerby 2008, 70).



Following the cleansing of the Island of its Acadian population, the Island was renamed St. John's Island and the construction of a military fort began (Baldwin 2009, 34). The fort was built on the same bluff in Fort Amherst where the Acadian outpost had been, and in 1763 a blockhouse and battery were erected to further protect the harbour's entrance (35). In 1764 Captain Samuel Holland surveyed the Island to best inform how to allocate and utilize it, as well as to establish a local administrative centre to regulate the gulf fishery practices (38). Holland divided the Island into 67 lots within three counties, and indicated the locations of major cities with Charlottetown, named after King George III's wife, indicated as the Island's capital (38). Located across the harbour from Fort Amherst, the site selected for the capital was centrally located, had gentle topography, and could easily be connected to the rest of the island by roads. One disadvantage, however, was its location in relation to the direction of the harbour's prevailing winds, which forced ships to tack up to 12 times to enter (Rider 2009, 5).

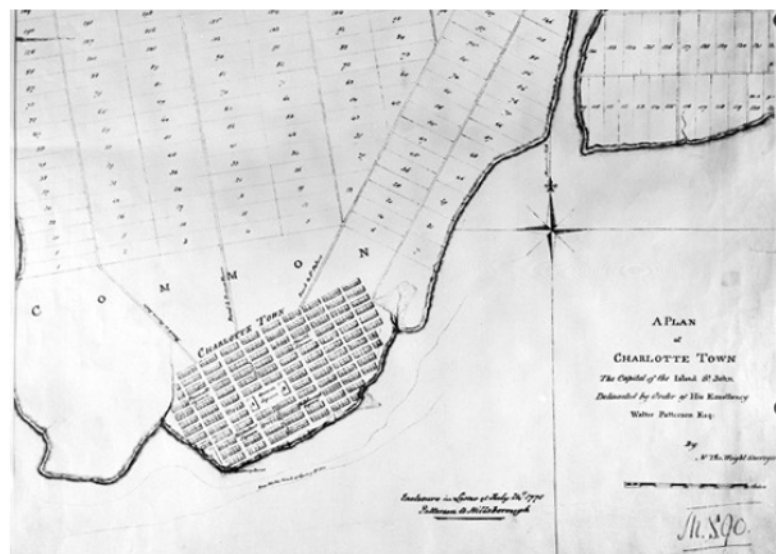
### **Establishing the Province: To be an Islander**

The initial town plan was drafted in 1769 by Thomas Wright and followed English town planning strategies that intended to provide nature with structure (Rider 2009, 5). The European treatment of landscape was one of alteration, exploitation, enclosure, and exhaustion, leaving landscapes scarred from intervention (Cosgrove 1998, 5). The application of rigid boundaries to the island was intended to divide the urban and rural, and assigned a programmatic order to the capital. This imposition of structure manifested in ordered blocks and organized programmatic zones within the city. Charlottetown's city plan was arranged in a grid following a Union Jack layout, with Queen Square located centrally

in the town and squares for green space in each of the four quadrants surrounding it (Baldwin 2009, 75).

Queen Square was reserved for important government buildings, and in 1847 architect Isaac Smith's neoclassical design for a legislature and courthouse, called the Colonial Building, was built in its centre (Government of Canada 2018a). Built using primarily Island materials, the building, which is now called Province House, acts as a monument to its time of economic and demographic growth and alongside national enthusiasm (Rider 2009, 15).

As the city grew, so did its port. As the Island's primary entrepôt both physically and economically, Charlottetown Harbour facilitated the majority of water-based industries, trades, and communications (Rider 2009, 19). Located between naval routes traveling from Halifax and Quebec, Charlottetown's harbour worked hard to become an important port of call. The growth of the harbour and the economic, military, and agricultural opportunity afforded



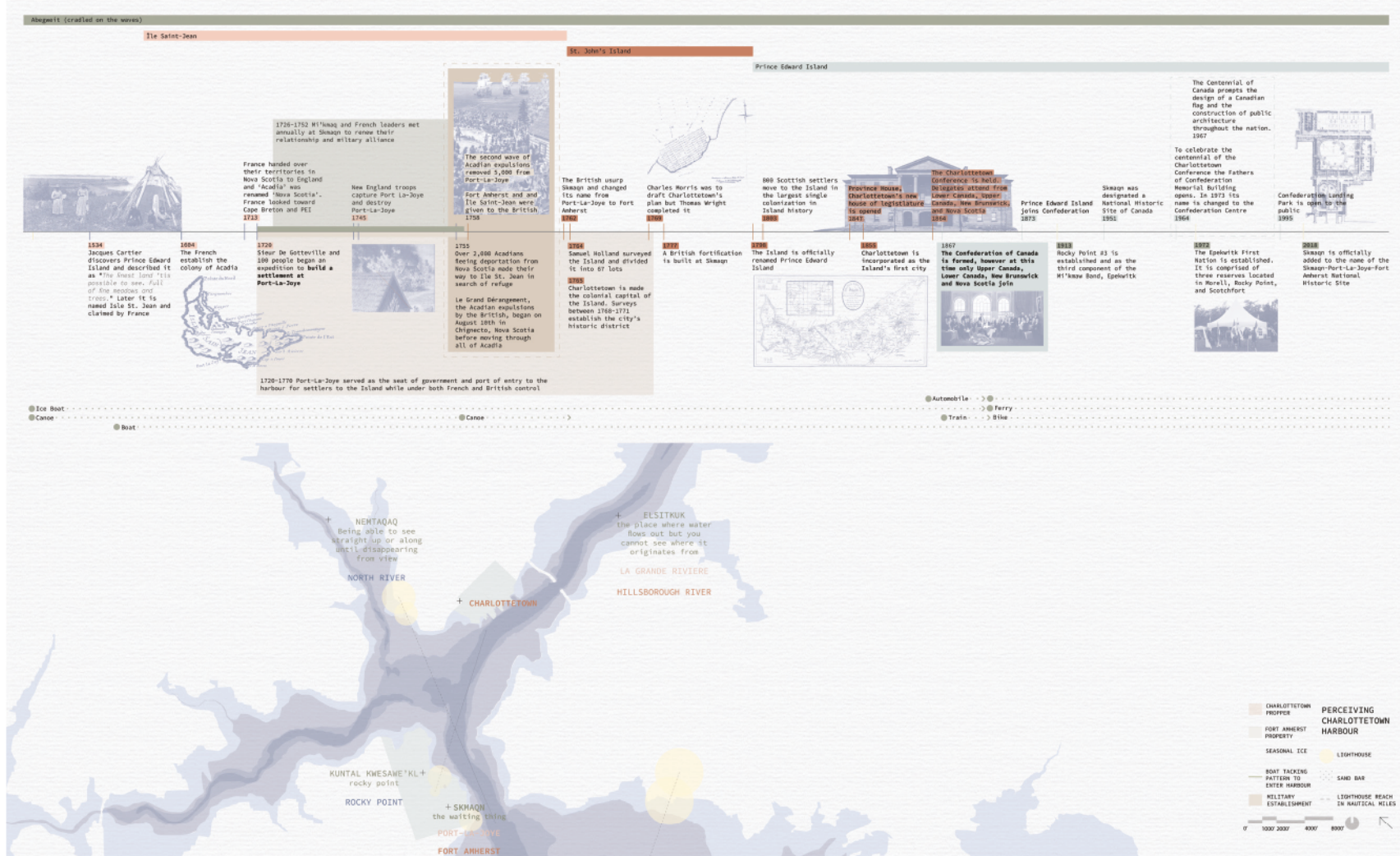
Thomas Wright's 1768 plan of Charlottetown. Queen Square is centrally located as indicated. (Wright 1771).

by Charlottetown and its harbour made it a considerably valuable destination along existing naval routes, which the surrounding provinces considered as they began discussions of becoming a dominion.

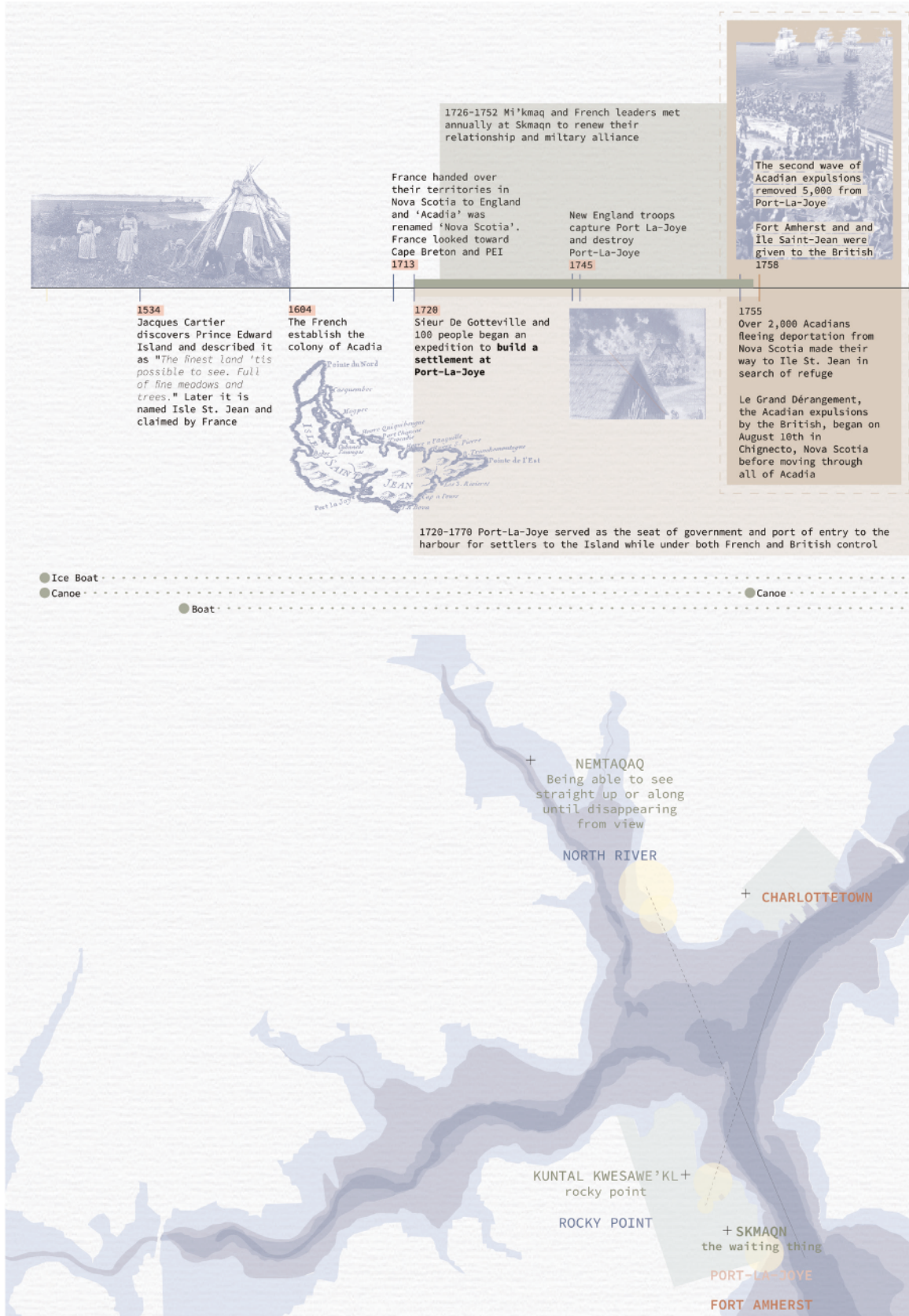
Conversations of a Maritime union had begun with Nova Scotia and New Brunswick, and soon Upper and Lower Canada (present-day Ontario and Quebec respectively) became interested as well (Rider 2009, 98). Once a date had been set, the provincial delegates boarded their individual boats and sailed through the Northumberland Strait and into Charlottetown Harbour, to be met by the provincial secretary, William Henry Pope in a rowboat, who brought them to land. Island politicians were originally unenthusiastic about the concept of a union and agreed to participate in a discussion only if it occurred on the Island (Waite 2020).

When the delegates arrived, they sailed in through the mouth of the harbour to the port, unknowingly establishing the route which would later become historic. The port was empty and the hotels full as Slaymaker's and Nichol's Olympic Circus was visiting the Island for the first time in over 20 years (Waite 2020). The Charlottetown Conference began on September 1st, 1864 and lasted a total of eight days behind closed doors within the legislative chamber in Province House. The week-long conference was full of celebration, with delegates being fed feasts and attending a festive ball (Waite 2020). Despite the enthusiasm following the conference, in 1865 the Island delegates declined to enter into confederation due to a growing Island pride, sense of identity, and understanding of their circumstance as an island within a nation (103).





Timeline of major historic Island events within the Charlottetown Harbour area atop of map of significant places with all of their place names (Inglis 2007).



The first third of the timeline and map of significant places within Charlottetown Harbour.



Prince Edward Island



The British usurp Skmaqn and changed its name from Port-La-Joye to Fort Amherst  
1762

Charles Morris was to draft Charlottetown's plan but Thomas Wright completed it  
1765

800 Scottish settlers move to the Island in the largest single colonization in Island history  
1803

Province House, Charlottetown's new house of legislature is opened  
1847

1764 Samuel Holland surveyed the Island and divided it into 67 lots

1765 Charlottetown is made the colonial capital of the Island. Surveys between 1768-1771 establish the city's historic district


1777 A British fortification is built at Skmaqn

1798 The Island is officially renamed Prince Edward Island

1855 Charlottetown is incorporated as the Island's first city



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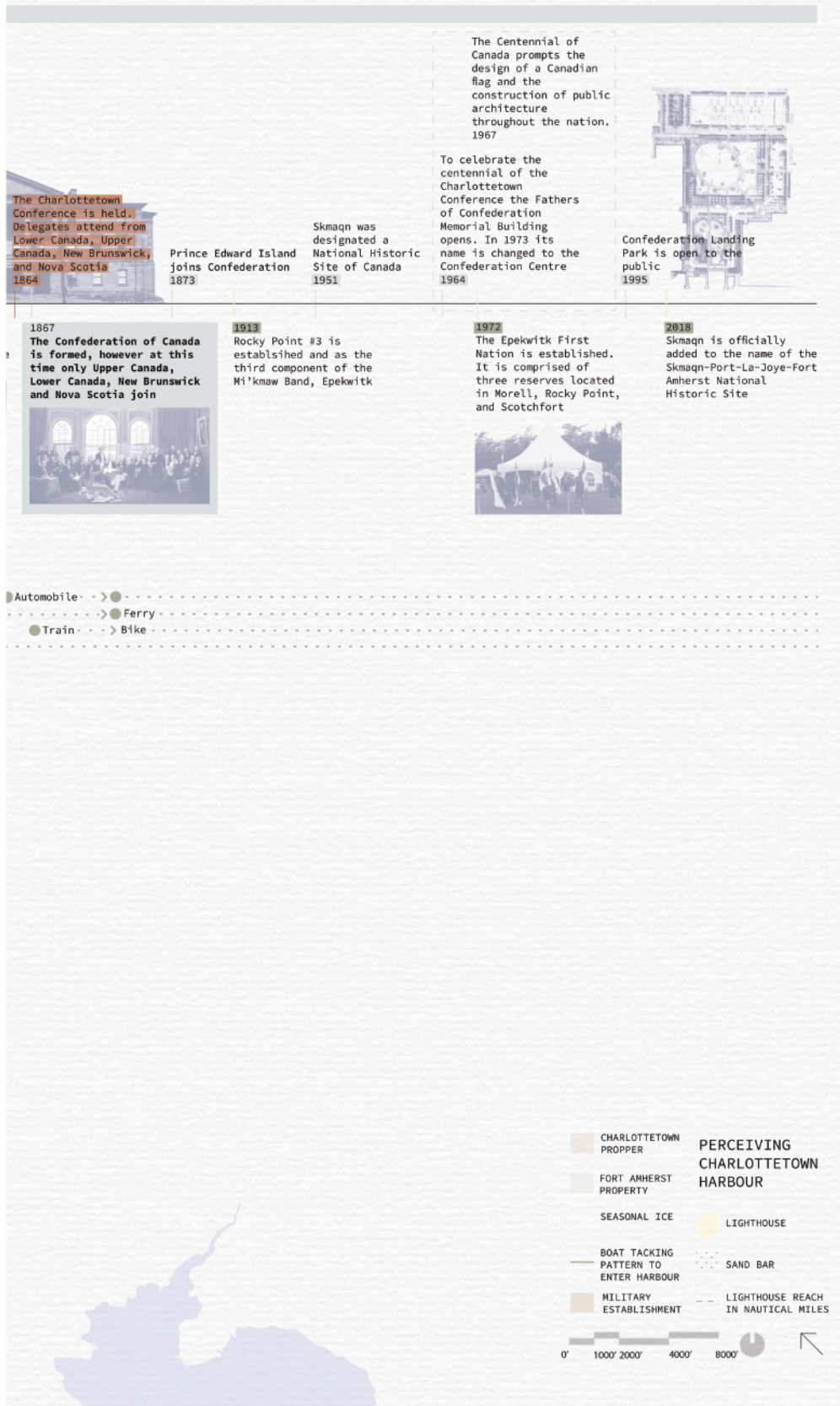


+ ELSITKUK  
the place where water flows out but you cannot see where it originates from

LA GRANDE RIVIERE

HILLSBOROUGH RIVER

Continuation of the drawing of significant places in Charlottetown Harbour.



The remainder of the drawing of significant places in Charlottetown Harbour.

## Chapter 3: Informing Identities

### A Tripartite Place

The cultural identity of Canada is nuanced and complex. As a nation that refuses to simplify its identity to become monolithic, the lack of conformity suggests it as a place of layered plurality (Saul 1997, 23). As a colonized nation which includes Indigenous populations, francophones and anglophones, the principal undertones of the Canadian identity can be seen as a tripartite of peoples, both indigenous and settled. The resulting complexity of the national identity and the breadth of myths that surround the idea of the nation have left Canadians suffering from contradictions between their myths and their realities. These contradictions support a simplification of Canadian mythologies which not only would eliminate the history of the nation but would efface experiences and ultimately true identities (55). As identity outweighs simplification, the Canadian existence has become one of living within several levels at once – to both embrace complexity yet strive for simplicity. This overlap of opinions has fostered the Canadian identity, which is one of tripartite origins that embraces the acceptance of its differences to strengthen it (586).

Nations, as places, are centres of felt value that become significant to groups of peoples through symbology and political ideas (Tuan 1979, 176). Places begin as undifferentiated spaces until their landscape is humanized by settlement and becomes ritually curated (166). In these acts of defining place, settlers establish cultural values through their repeated treatment of the land and each other and these rituals begin to indicate their values (36).

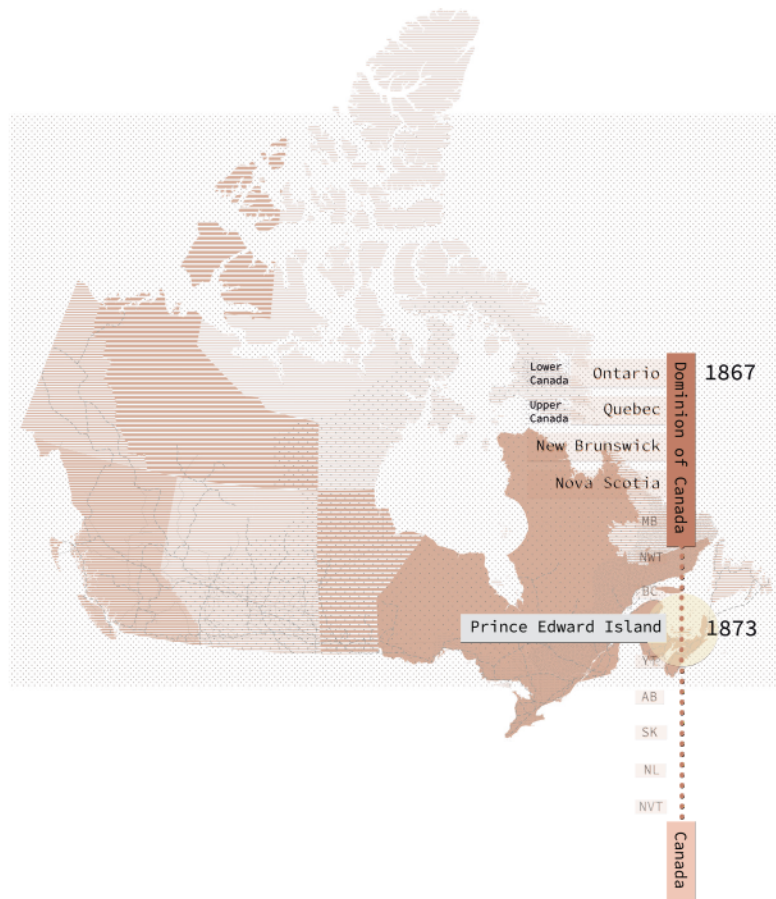


Charlottetown as the 'Birthplace of Confederation' acts as a microcosm for the nation and its beginnings and is able to be studied as a representation of both national and Island identity. To understand the history of these identities and how they have changed over time, the representations of these identities are studied during significant moments temporally from pre-confederation, confederation, the centennial, and into the Anthropocene to understand the changing relations between myths and realities.

Both the nation's and the island's identities have changed over time; however, many of the lasting monuments and remaining representations of these identities have not changed alongside their populations. Respectively, as Canada changed from an accumulation of colonies into a unified country, and Charlottetown from a city state to a city supported within a greater nationhood, changes in identity manifested. These moments of change were marked by ceremony and the shift in status for the town of Charlottetown and its power structure. At key celebratory moments in Canadian and Island history, manifestations of identity were created which represent prominent values, included and excluded narratives, and identities.

### **Confederation**

Although people lived collectively upon land that is now understood as 'Canada' long before Confederation, the historic signing of the constitution operates as the nation's 'beginning' and instills a symbolic connection across its land. For the purpose of this thesis, Confederation will mark the start of the nation and the first significant moment in history when national identity was abundantly documented and manifest.



Map of Canada indicating the order in which each province joined the Dominion of Canada.



Photograph of Province House's Legislative Chamber with original furniture pieces (Mitchell 1899.)

The Charlottetown Conference, held in PEI's Province House in 1864, remains the Island's largest contribution to the nation's founding. The week-long event was full of conversations and celebrations within Province House's Legislative Chamber. There, the 23 delegates in attendance sat at chairs around a long rectilinear table and discussed the national union.

Following the Charlottetown Conference, the Dominion of Canada was finally established in 1867, yet the colony of PEI did not join until 1869, when external military pressure revealed PEI's value as an island and increased the Canadian desire to incorporate it into the nation. The intentions of Confederation were to provide the individual colonies with support and security, both physically and economically, through unity. For Prince Edward Island in particular, joining Confederation was a means to escape debt and acquire expensive technologies and services to increase the quality of life of Islanders. Once PEI joined, buildings were decorated with flags and streamers, boat owners celebrated by adorning their vessels with ribbons and sailing throughout Charlottetown's harbour, and church bells rang (Baldwin 2009, 106). Representations of the Charlottetown Conference in paintings and maps began



Photograph of Robert Harris' 1884 painting, *Meeting of the Delegates of British North America* ("1884 Reopening History").



to circulate, with the Island memorializing its significant participation in fostering the beginnings of the nation. Two famously celebrated documents used to represent this time period include a painting by Robert Harris and a map by Peter Reynold Furse.

Depictions of the country at the time of Confederation show the nation as a united front spread across a magnificent unadulterated landscape. The best-known representation of Confederation is Robert Harris's 1884 painting titled *Meeting of the Delegates of British North America to Settle the Terms of Confederation*. The painting depicts the 33 male delegates who had attended the conferences leading up to Dominion, sitting around a table at which their meetings were held in Quebec's parliament building. In the painting the delegates look strong, confident, affluent, and proud, and in the background the vastness of the St. Lawrence River can be seen through the windows, prompting a sense of wonder and possibility about the expanse and beauty of the newfound nation.

Maps, used to orient users in the natural world, facilitate our reading of place first as we see them, and then as we engage in movement as we follow them (Casey 2002, xiv). In Peter Reynold Furse's 1964 pictorial map of Canada, which traces the history of the nation from the fifth century to the middle of the twentieth century, the nation is displayed by its natural characteristics, with the history of the provinces illustrated beneath. Framing the image and willing the nation into existence are two Aboriginal characters, who occupy prominent but peripheral positions in the drawing.

Both of these representations offer how the dominion of the country was primarily enacted by the anglophone population



Peter R. Furse's 1964 map of Canada (Furse 1964)

with francophone and Indigenous voices being excluded from these conversations, regardless of their existence and histories on the same lands. As Confederation was the coming together of primarily anglophone colonies, these representations suggest the existence of other peoples but not their integration. PEI land and much of that in the Maritimes remains the traditional unceded territory of the Mi'kmaq, and all Canadians remain treaty people.

### **The Centennial**

In 1967, at the time of the Canadian Centennial, representations of the nation were being rapidly produced to acknowledge its 100 years as an informed collective. Following the World Wars, there began a development of Canadian self-hood once the ubiquitous maple leaf followed Canadian soldiers to Europe and developed importance as an emblem that had acquired lived experience (Durrell 2018). The maple leaf emblem manifested into the Canadian flag, which became the most significant expression of national identity at the time. Primarily designed by George

Stanley, the flag stands as a national emblem for the country and features a singular, well-stylized maple leaf centered between red panels to represent unity (Durrell 2018).

At this time the demographics of Canada were comprised of a significant number of British, German, and French emigrés who had moved to Canada after fleeing the Wars. Despite being a nation founded on immigration and represented as a multicultural society, the land belonged to the multitude of First Nations throughout the region, who remained underrepresented and excluded from most political conversations. The maple leaf shown on the flag is that of a sugar maple, whose usefulness was only discovered and shared through the practices of the Indigenous peoples (Durrell 2018). Even the nation's name of "Canada" came from an Indigenous understanding; as the Iroquoian word of 'Kanata' meaning village or community (Elliot 1888). Despite the Indigenous and immigrant populations' legitimacy in the population, and the Indigenous impact on the success of the colonizers, their representation remained minimal in comparison that of francophone and anglophone Canadians.

The 1967 Centennial celebrations called for their own symbol that was representative of national progress, innovation, and inclusion and would further the national energy manifest in the sixties (Durrell 2018). Stuart Ash's winning design simplified the 11-pointed sugar maple from the national flag into a stylized 6-pointed leaf formed out of 13 equilateral triangles and a stem. Each triangle represented one of Canada's 10 provinces and three territories. This symbol became indicative of the nation at the time, yet its nod to the anglophone divisions on the country into provinces and territories again excluded many perspectives, primarily those of Indigenous people.



Stuart Ash's 1967 Centennial logo design (Durrell 2018)

One main celebration during Canada's Centennial year was the Montreal Exposition (Expo), which became a pivotal moment in defining Canadian identity and manifested as "the social expression of what the maple leaf flag represented; it was a celebration of who [Canada] had become as a country" (Durrell 2018). As a world-wide exposition, its role was significant in depicting the Canadian identity and innovation which it could afford on a global platform. Around the time of the Expo, post-war liberal democracies were struggling with navigating the ambitions of their respective indigenous populations, and the Expo presented Canada's 'successful' Indigenous Policy. The Aboriginal artists had their own space in the Expo called the Indians of Canada Pavilion, which was significant as the first time that aboriginal peoples were in control of their representation within a globalized fair (Durrell 2018). The inclusion of Indigenous Canadians on a national platform was at the time seen as progressive, yet within daily lived experience their treatment and inclusion was not equal.

Regardless of the Aboriginal perspectives offered during the Expo, the nation of Canada still prioritized white Anglophone



Kent Monkman's 2016 painting titled *The Daddies*, which interjects Miss Chief Eagle Testicle in front of the Fathers of Confederation (Monkman 2016).



and Francophone Canadians. The Canadian circumstance existed out of immigration, but until the late 1960s Canadian interests remained focused primarily on white immigrants (Durrell 2018). These ideals remained a part of Canada until immigration regulations introduced in 1962 condemned the overt racial discrimination of immigrants. Similarly, during this time the nation had passed a federal statute to make English and French both official languages of Canada, a gesture that began to include and preserve the manifold identities of inhabitants, but did not include all. Tripartite acknowledgements had begun however, progress was slow and serious reparations and overarching socio-cultural changes remained necessary.

### **The Anthropocene**

The Anthropocene and its understanding of human impacts on both nature and culture has prompted a revisiting of the inhumane historic acts to a variety of inhabitants and their lands upon which they were enacted. This new geological epoch affords an awareness of our impacts and offers an opportunity for critical self-reflection and collective betterment (Latour 2017). The Anthropocene aligns the human treatment of environments with the treatment of others, affording humanity a time period of reparation and redirection to move forward with. Globally and within Canada, conversations of ongoing environmental threats coincide with discussions of necessary reconciliations for the underrepresented, unseen, and erased.

The work of Cree artist, Kent Monkman, redeploys representational historic paintings of Indigenous Canadian interactions to unsettle viewers and reinform peoples' national memories of historic events. In 2017, the Canada

150 celebrations, and their emphasis on and celebration of the colonial history of the nation, contrasted the Truth and Reconciliation Commission and their 94 calls to action which aimed to enact all levels of government to begin reconciliation with Indigenous survivors of residential schools. Inspired by the lacking Indigenous presence within the national celebration and its juxtaposition to the ongoing demand for reconciliation, Monkman began to curate a collection of his works titled "Shame and Prejudice: a story of resilience excerpts from the memoirs of Miss Chief Eagle Testicle" which offers ten chapters of memoirs and accompanying art pieces to call viewers to activism (Museum of Anthropology 2020). The best-known piece from the exhibit is that of Kent Monkman's 2016 painting, titled *The Daddies*, which displays these anthropocenic critiques of the beginnings of Confederation by redoing the classically known Robert Harris painting of the event. Monkman provokes viewers to reflect on the founding acts of these 'historic' Euro-Canadian settlers by inserting the nude aboriginal character, Miss Chief Eagle Testicle, in front of the gaze of the 'Fathers of Confederation' as a provoking representation of the aboriginal bodies which were actively excluded from these conversations (Museum of Anthropology 2020).

Throughout his work Monkman uses Miss Chief as a representation of not only aboriginal sexuality, but also as a sexuality that is non-binary as a way to counter the very patriarchal, cisgendered, male-dominated origins of the founding of Canada (Museum of Anthropology 2020). Miss Chief's counter-positioning to the founding fathers is comparable to the current Canadian demographic, which is currently the most ethnically diverse it has ever been. Future projections indicate the increase of immigration alone will

result in the doubling of visible minority populations within the next ten years (“Ethnic Diversity and Immigration” 2018). Now more than ever, the Canadian identity is rapidly evolving and no longer remains comparable to that upon which the nation was founded. The monolithic myths which exist as ‘representation’ of the Canadian identity are more inaccurate than ever. Beyond accepting new diverse cultures into the country, Canadians are looking to repair problematic histories within the nation and the ongoing ill treatment of certain demographics and cultures. Monkman’s work illustrates how the representations of the nation and the people who comprised it at its onset are not appropriate indications of those who have lived and continue to live within Canada now. Monkman’s clear indication of the contradiction between myth and reality provokes opportunities within the Anthropocene to readdress these inaccuracies and inadequacies by actively including and pursuing reparative action.

### **The Island within the Nation**

Prince Edward Island’s role within the nation began from a position of reciprocal affordances; however, its role has advanced beyond that to offer itself to the nation as a place of possibility and of experimentation. Due to its scale and its islandness. PEI is truly able to be known intimately, whereas one can only know about the nation as it is very large (Tuan 1979, 6). Despite the inability to know the entirety of a nation, there exist many parallels between the status of being a nation and the circumstance of being an Island which allows for the Island to be seen as a representation of its greater country. Physically, the edges of the Island can be understood and clearly illustrate that which *is* and that which *is not* a part of it. This boundedness fosters an opportunity



Map of PEI showing locations of prominent historic harbours used in arriving to the Island and photographs of Charlottetown Harbour (top to bottom: “Ferry dock, Borden” 1920; Sterling 1984a; “Wood Islands dock” 1949; “Souris Prince Edward Island” 1908; all with colour enhanced)

for local cultural practices to thrive and be defined. These conditions too exist within the nation, as its boundaries are identifiable and its nationhood affords it an insular quality within which its culture can be distinguished. As such, the Island can be used as a vehicle for representing the nation as a whole, whose tripartite cultures can be analyzed.

Within the nation PEI exists as an island acting in a separate state in conjunction with Canada’s mainland. Within mainland Canada there exist locations of different conditions, each with its own definable identity. With over 50 different languages indigenous to Canada, and more than 630 First Nation communities throughout, the variety that exist within the nation remains evident. From the West Coast to the East, there current provincial borders indicate



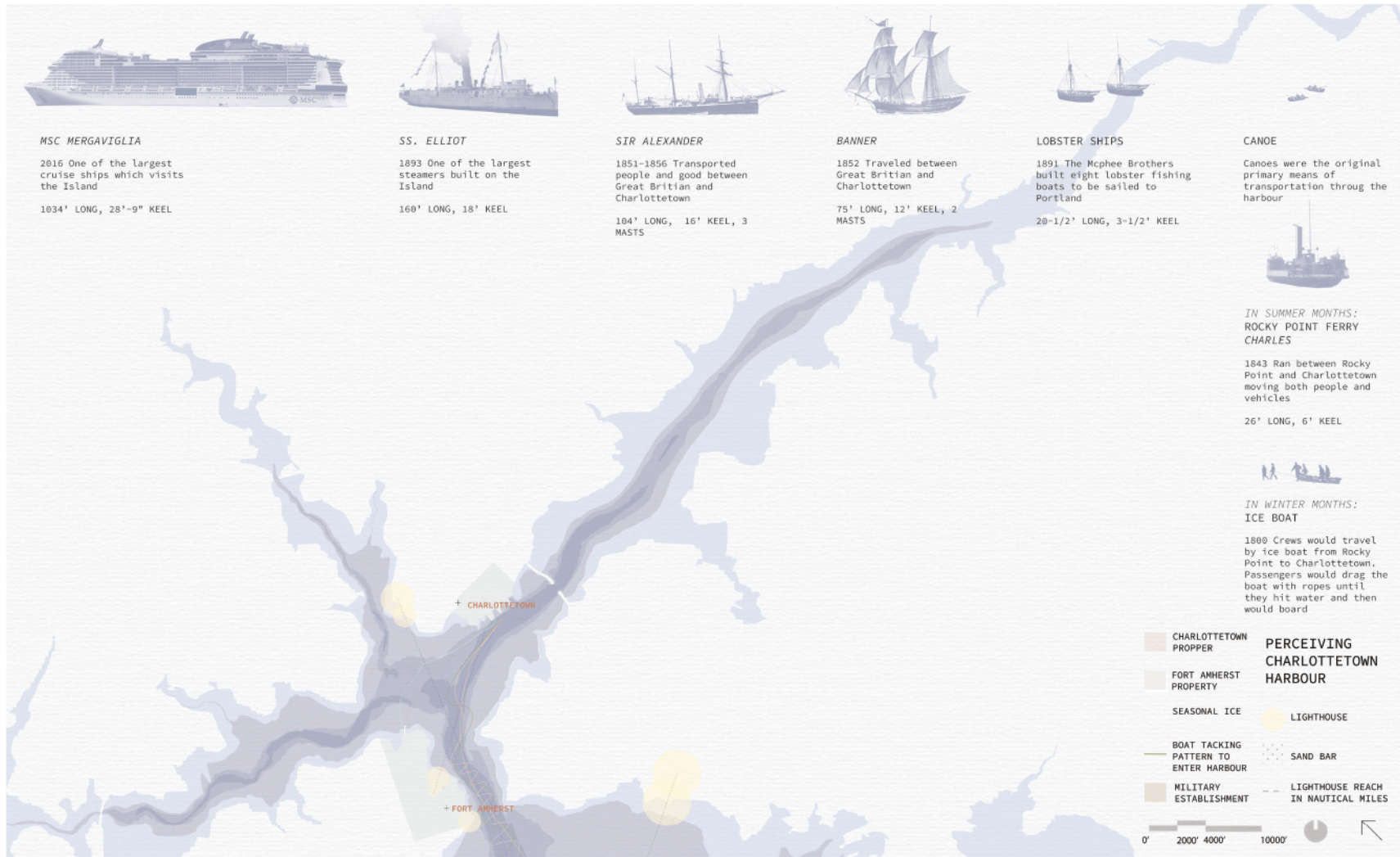
the Territories, the Pacific region, the Rocky Mountains, the Prairies, French Central Canada and English Central Canada, and the Maritimes. The Maritimes consist of New Brunswick, Nova Scotia, and PEI who, together with Newfoundland and Labrador, as a series of islands, make up the Atlantic Provinces.

PEI is distinctly separated from the mainland by its hard and distinguishable boundaries which manifest from the Atlantic Ocean. The physical connections that PEI has to the mainland are few and place emphasis on the experience of getting to the island and the act of landing (Girod 1999, 61). The significance of landing is that it distinguishes a *place* from surrounding *space* and informs what it is to be there. Islands then in their self-contained circumstances operate as self-sustaining living entities and can be considered as hybrids of water-proximate urbanism and islandness (Callejas 2013, 42). PEI's harbours are the most active representations of the circumstance of its islandness, as they directly display urbanism at the Island's geological threshold condition: the land/water edge.

### ***Island Harbours***

The first establishments on PEI began as ports where surveillance, security, and resources were abundant. Island inhabitation flourished at ports, as their location upon littoral lands often within inlets found shelter from open waters and winds, and provided resources from both the land and sea. Even today the Island's most significant natural resource remains the ocean, where industry, economy, and identity originate (Baldwin 2009, 191). The Charlottetown Harbour, as the province's central and largest entrepôt, can be studied as a manifestation of Island identity. Due

to its clear original processional route used in the city's founding, the Charlottetown Harbour affords Charlottetown with a distinguished 'front' and 'back'. The clarity in the directionality of which the harbour offers the city allows for it to be seen as a portal (Tuan 1979, 42). Charlottetown's harbour therefore acts as a gateway between the island, its identity-defining fulcrum of Province House, and the nation.



Map of Charlottetown Harbour, showing various paths taken by different types of boats (left to right: Sterling 1895; Sterling 1894b; all with colour enhanced).

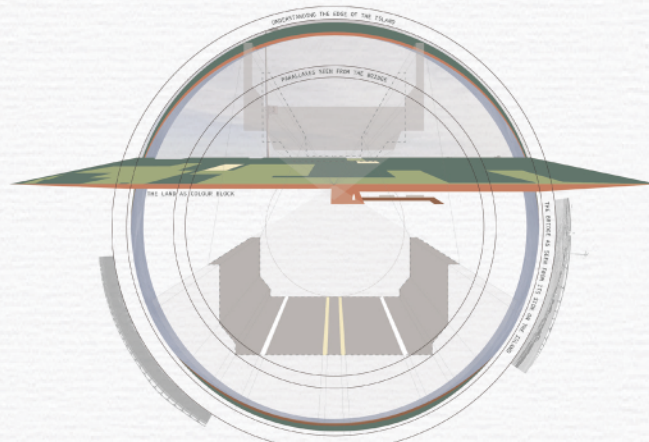
## Chapter 4: Identity in Motion

### Place in Motion

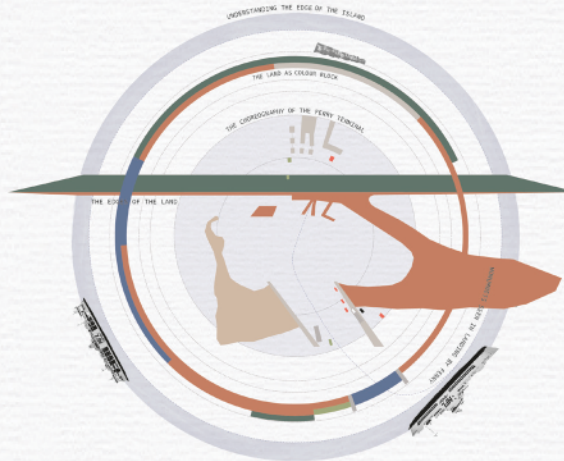
To effectively perceive a place, one must physically experience it by crossing through it. Singular representations of a place in isolation do not offer the sequential experience of a place in its entirety (Holl 2000, 26). As commuters move through space they observe the objects moving alongside them to orient themselves within the world around them, and in doing so, read meaning into that world (Appleyard 1964, 5). Along transit routes, whose primary function is the transport of people and goods, remains a visual landscape designed to guide observers. This curated landscape has the opportunity to educate viewers of the function, history, and value of the place (17). The continuous flow of transitways mandates that guiding components be read in motion, which places emphasis on their positions, highlights the occurring motion, and affords meaning to their existence (17). The sequence of components along transitways collectively informs a reading of being in and moving through a place prior to landing upon it.

To understand what it is to arrive somewhere and land, an understanding of what it means to know a *place* is first required. Space, unlike place, is able to be understood by its vastness and its motion (Tuan 1979, 16). Despite not being able to perceive the extreme area of space, one is still able to understand its large scale through its “enormous horizon” (16). Place has an edge to it that confines its condition and allows for it to be defined and bounded. The edgeless space, therefore, is something able to be constantly moved through and allows for unstopped and unbounded movement (6). Place then is the pause within movement that is often

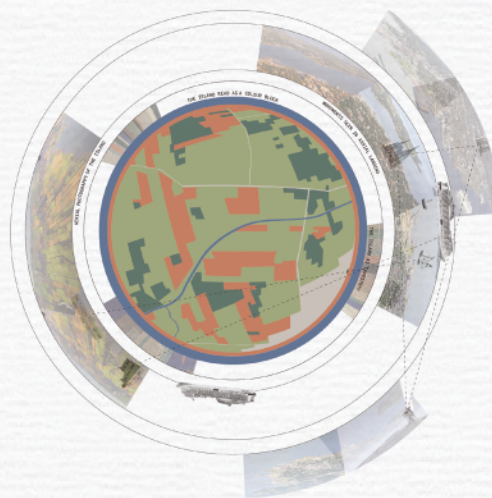




LANDING BY BRIDGE



LANDING BY PLANE



LANDING BY FERRY

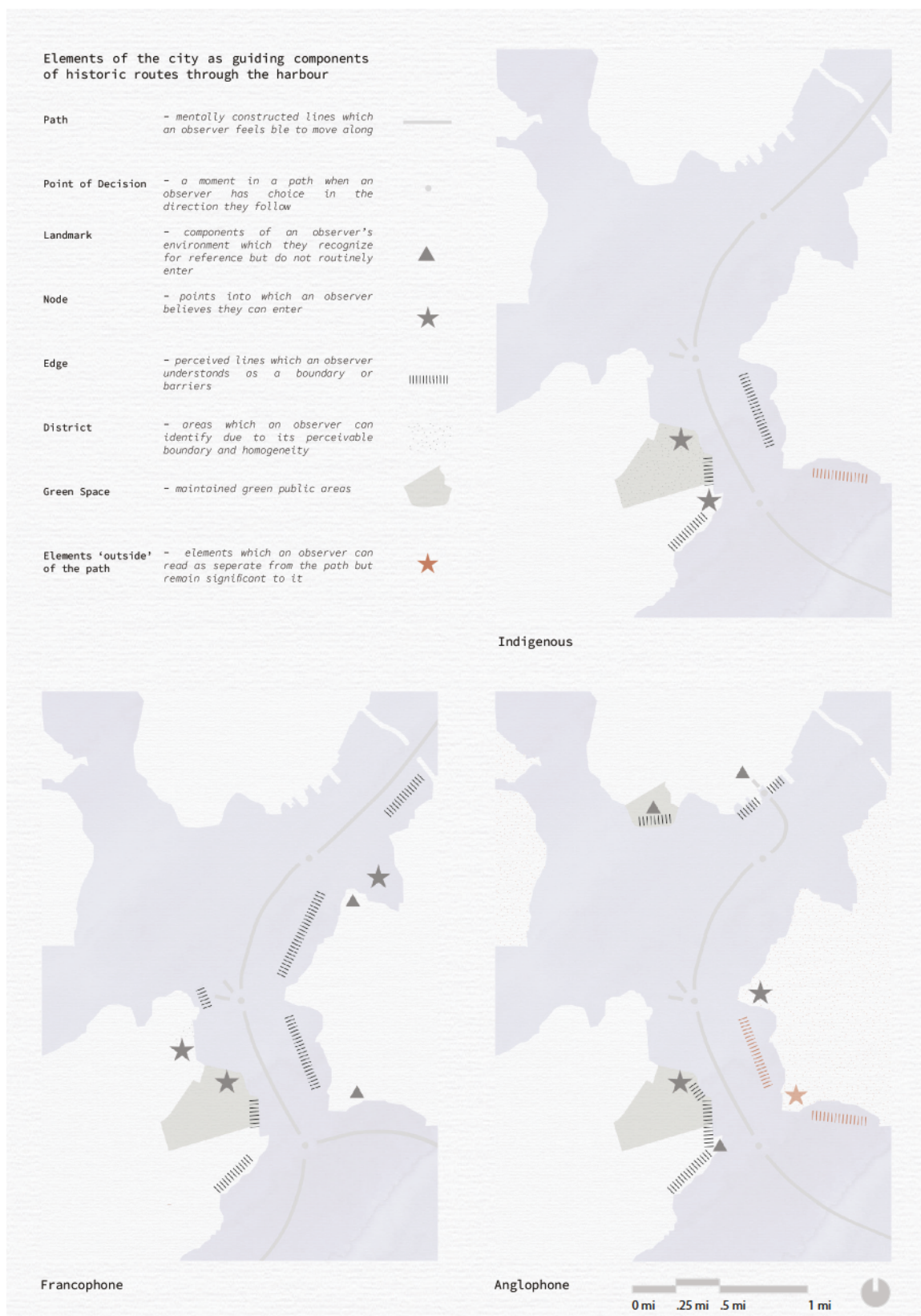
Representations of what is perceived of the Island as seen when landing by bridge, airplane, and passenger ferry.

created by the existence of amenities which cannot be found in the peripheral space (6). The boundary, pause, and amenities of places collectively make them distinguishable and afford them an identity.

In approaching a place, it is the act of landing which is “the first act of site acknowledgement” that promotes one’s initial reading of a place (Girof 1999, 61). Landing is the moment when one’s movement through space is altered by changes in speed and medium, as they arrive. The physical change is met by a perceived change, as one first looks to where they have landed. As one is landing, so much remains uncertain that the even during the specific instance when they touch new ground and take their initial first steps, they have yet to entirely perceive their new location (61). These initial perceptions are crucial in perceiving a place, as they require the user to actively describe it, rather than just experience or visualize it for the physical objects of which it is composed. It is in the act of describing a place and having its description met or challenged that it can be fully perceived (Holl 2000 13). The act of landing at a place can only happen once, and as it occurs it mandates for initial individual perceptions of place and identity to manifest.

As different people perceive different aspects of place as they move through and land upon it, the drawing of the perceived components of the same route as seen through differing perspectives highlights what is or is not read of a place by each group. Donald Appleyard and Kevin Lynch propose a notation of orientation which uses Lynch’s ‘image elements’ to unpack the approach and attainment of successive goals experienced in a linear forward-directed procession along a route. This mapping technique uses a shorthand to indicate the experience and general image of a pathway and its





Maps of elements of the city as read by tripartite peoples as they enter the Charlottetown Harbour (graphics based on Appleyard 1964).

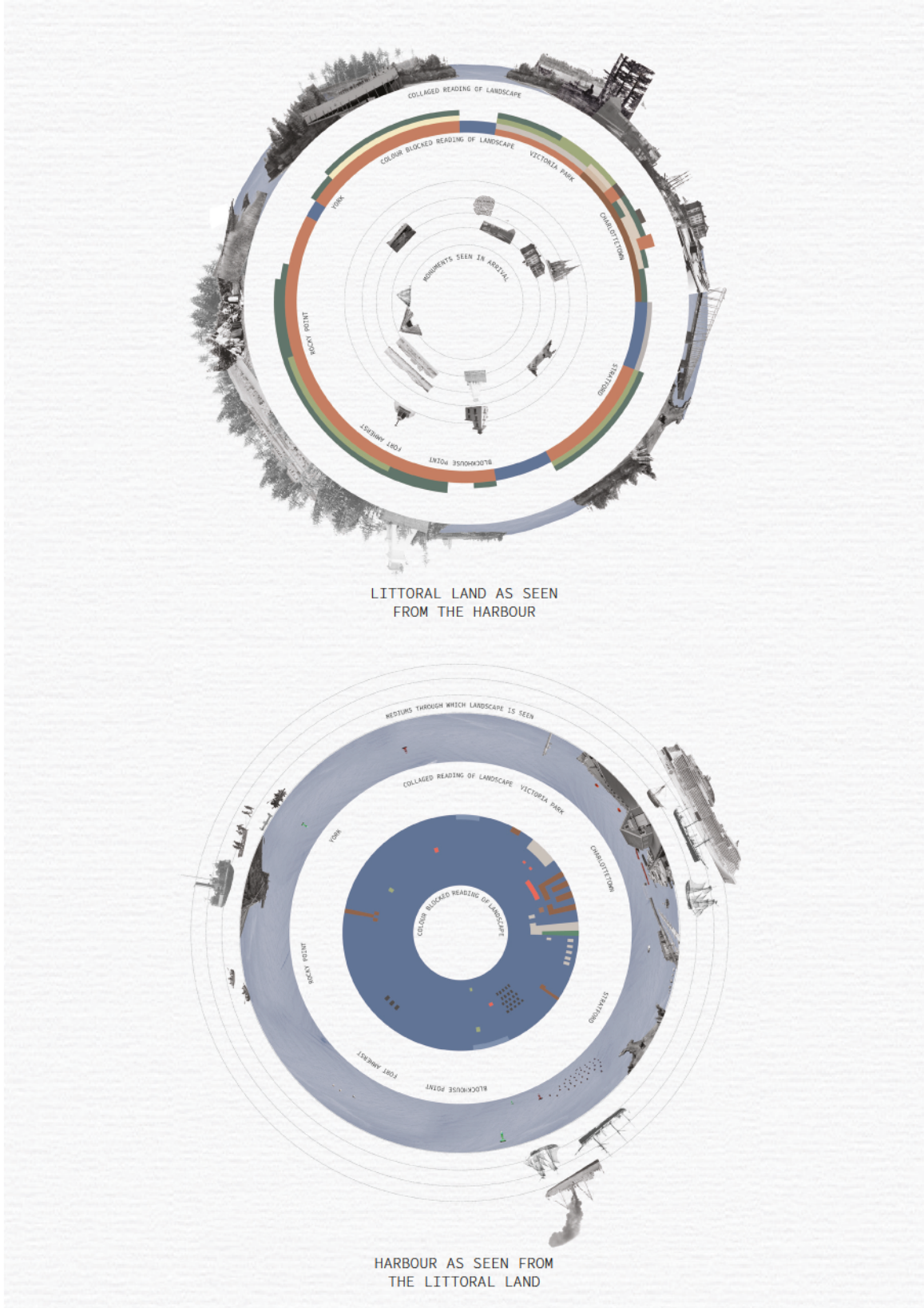
peripheral landscape (Appleyard 1964, 24). The Indigenous ways of knowing which are transmitted through stories and focus of place characteristics and names, various landforms and place-based experiences are able to be understood as places. This contrasts the settler approach to identifying a place, which is something committed to ownership through control and indicated in written records on maps, in letters, and paintings. Using this method, areas of importance are able to be indicated and their role and qualities as perceived from the route informed.

### **Island Places**

When applied to the Charlottetown Harbour, the majority of its littoral lands can be understood as places; however, only a few have been impactful in the perception of place to the majority of Islanders. That which is perceived has been distilled from documents which indicate names and arrivals to the area. The palimpsest of the perceptions of Island navigators left in maps, diaries, and place names informed the readings of the Harbour and its littoral lands as places.

From the Northumberland Strait, the natural edge of the landscape at the mouth of the harbour is perceived by all. The settled populations read the cliffs as things to avoid, as indicated by their lighthouses which act as guiding landmarks for wayfinding. The Indigenous populations read the edges for their natural characteristics, as densely forested red cliffs with fertile waters beneath them. This can be seen in the Mi'kmaq name for Charlottetown Harbour, which is *Book-Sak*, meaning 'narrow passage between cliffs' (Inglis 2007). Once in the mouth of the harbour, Skmaqñ-Port-La-Joye-Fort Amherst National Historic Site becomes the next place read by all. For the Indigenous and





Representations of what is perceived of the harbour as seen from land, and vice versa.

early Francophone populations the site was important for annual gatherings for trade and to renew friendships. Once it grew to a fortification as the colonial struggle for Canada grew, the British then became interested in it and overtook the area before settling a large farmland around it. Its name indicates its significance, beginning with Skmaqñ, meaning “the waiting thing”, the site’s perception as a meeting place is perpetuated (Inglis 2007). The sloping land which was cleared and maintained for the fort and subsequent farms was visible from the water and was read as a node and a district. Following the National Historic Site, few elements aligned amongst tripartite readings until Charlottetown was settled. Once established as the provincial and colonial capital, it became the collective destination for trade and even today is the focal point within the Harbour. From the water, the church spires of St. Dustin’s Basilica act as beacons, indicating the city from afar. Once near, the wharves gesture sailors to the base of Great George Street,



Photograph showing the axis from Charlottetown Harbour through Great George Street to Province House (Cundall 1860, with colour enhanced.)

where Confederation Landing Park invites them to land. The Park is a place acting as a node, from both the land and water, where cultural celebration and congregations happen throughout the year. Great George Street and its National Heritage District jurisdiction is a place full of colonial history. Confederation Landing's existing signage and historic monuments act as wayfinders toward Province House. Province House too is a place as the fulcrum of the historic downtown, a disruptance to the city grid, and an exclusive property. It acts as a node in the centre of the town and its representation makes both the province and the nation understood in their vastness.

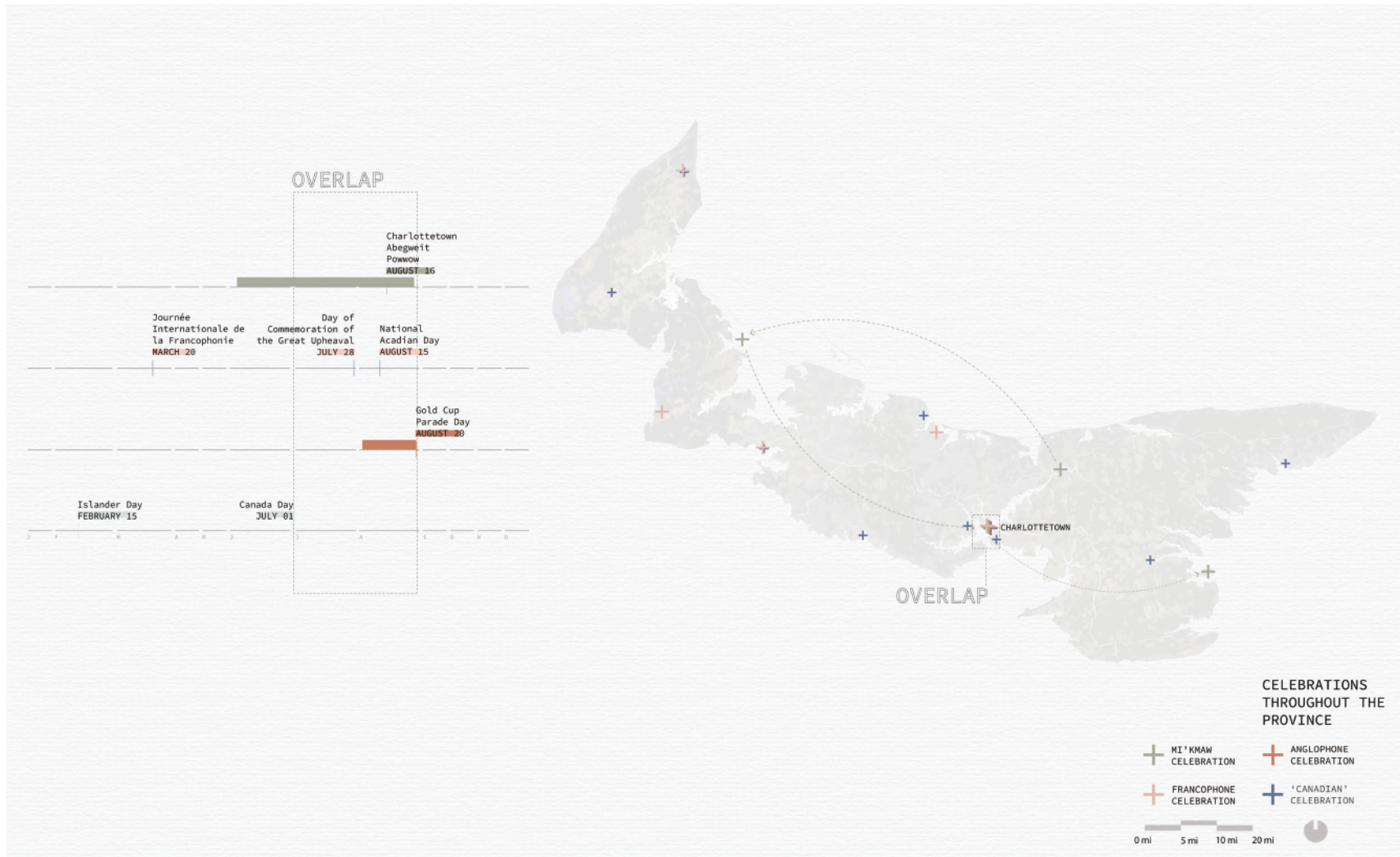
### **Celebration in Motion**

Ceremonial rites throughout history have been used to validate, indicate, and perpetuate human existence and myth, as well as establish places spiritually (Rykwert 1976, 70). Ritual processes such as regular recurring festivals help to perpetuate identity through repeated celebration and tie the built environment which supports them to their land (27). There even comes a point when the architectures used in rite can communicate the ritual ideas effectively on their own, without the repeated ceremony (Tuan 1979, 112). Rites have the capacity to validate and perpetuate the myths which they support by involving the ideas of those who participate in them or watch the rite unfold (Rykwert 1976, 157). The simple rite has a greater role than just a performative display; it instead becomes a function of life of a society that is crucial to inform identity (157).

### **Island Celebrations**

The tripartite peoples of PEI use celebrations to uphold historic practices and revisit their individual identities.



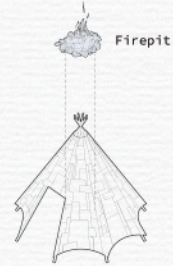


Drawing of the temporal and spatial locations of existing celebrations across the Island with suggestions of the opportunity of the 'overlap,' when collective celebration could interject to revisit shared tripartite identity.



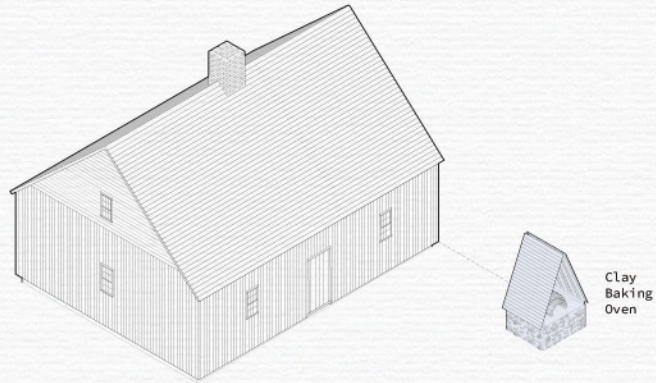
### CONICAL WIGWAM

Mi'kmaw mobile shelter  
12,000 yrs ago - Rocky  
Point, PEI



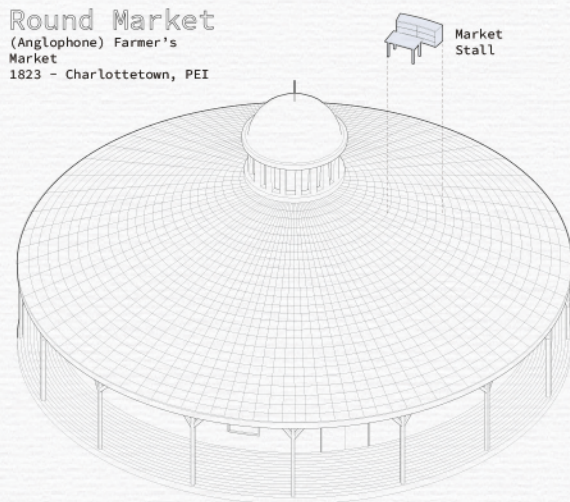
### DOUCET HOUSE

(Francophone) Acadian Log  
House + informal Acadian  
church  
1772 - Rustico, PEI

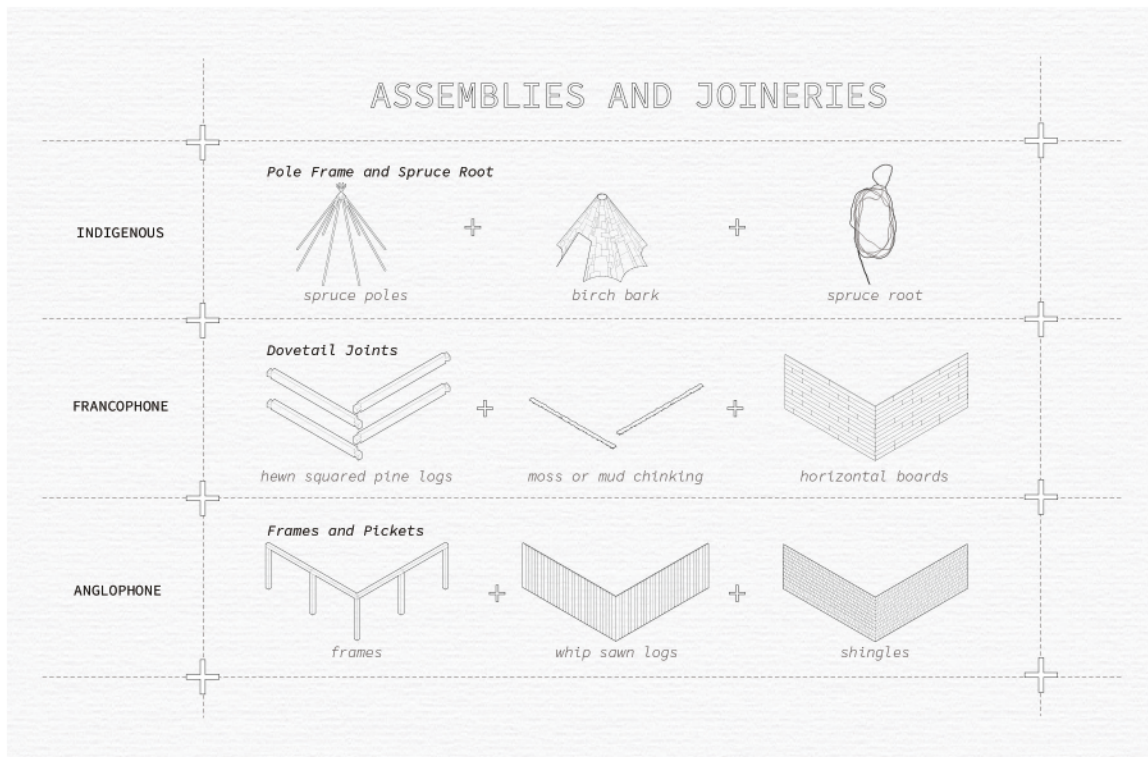


### Round Market

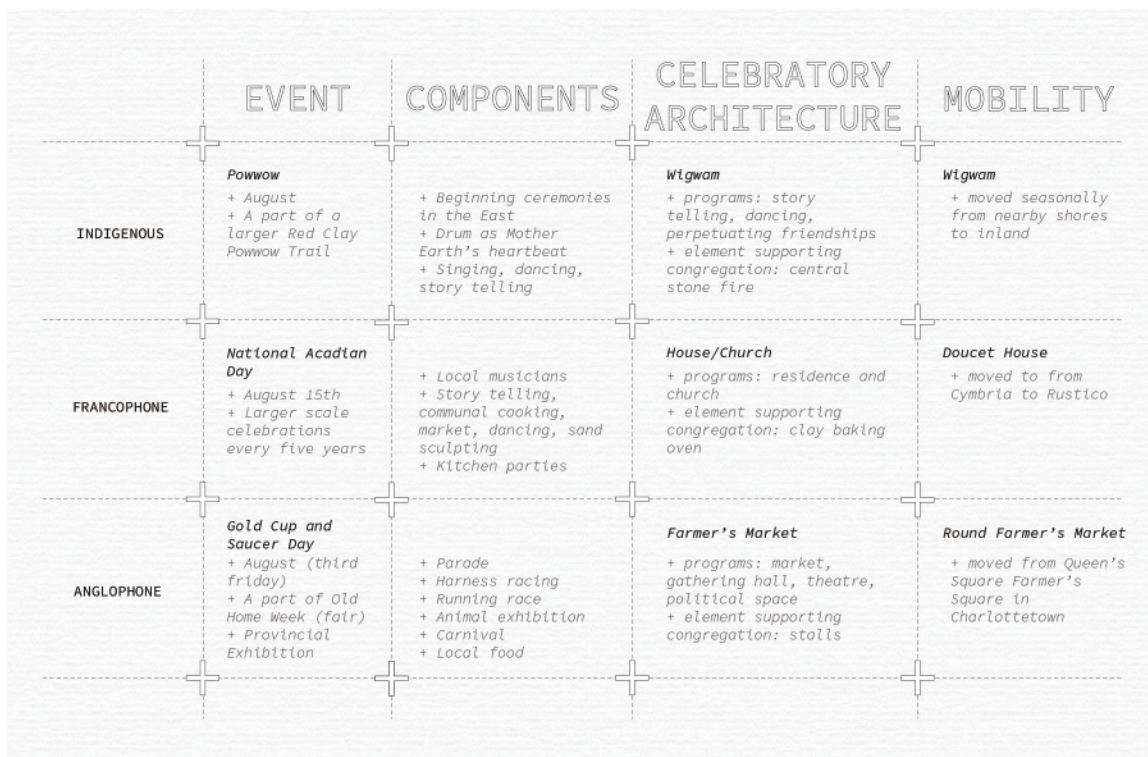
(Anglophone) Farmer's  
Market  
1823 - Charlottetown, PEI



Historic mobile celebratory architectures and their supporting  
furnitures which were used by Island tripartite groups.



The assemblies and joineries used in the precedent celebratory architectures organized into a material palette from which to design.



Components of each celebration, their architectures, programs, and historic movements.



Although celebrations happen all over the Island throughout the year, spatially and temporally the majority overlap within Charlottetown during the summer months. The architectures used to facilitate these celebrations and perpetuate identity practice speak to the cultures of the people as well. Each group has an example of a congregational architecture which moved during its time of use. The ephemeral nature of the mobile architectures' constructions provides a material palette to use in designing a collective celebratory architecture. Further, to support its celebratory program, each architecture had a corresponding furniture item which propagated the success of the celebration within it. Each Island celebration and its history share individual celebratory programs, architectural assemblies, and the role of a supporting furniture item to support the celebration.

### ***Mi'kmaq***

The traditional Mi'kmaw celebration, the mawi'omi, or more commonly, powwow, is an annual celebration of traditions, cultural crafts, drumming, and dancing (Bourque 2018). Powwows are gatherings of friends and family to celebrate life and Mother Earth. Traditional powwows begin with the lighting of a sacred fire and an opening of the ceremony is held from the east with Grass Dancers flattening the grass and blessing the space. On the first day of ceremony the Grass Dancers open the space through a dance beginning in the east, and on the final day they close it to the west. Following the opening ceremony, the Chiefs first enter with staffs, and are followed by flag carriers. An opening prayer is held, and then dancing begins. A central drum is played to represent Mother Earth's heartbeat, and dances and songs follow along to its beat. Dances focus around central arbors within which the drummers sit. Having been

illegal within Canada until 1951, powwows grew in their importance as representations of Mi'kmaq culture and still remain important representations of Indigenous identity and freedom. Frequently, Mi'kmaq crafts such as baskets, beaded jewelry, and porcupine quillwork pieces are sold alongside the performances. A feast is held with locally made bannock and traditional seafood stews (Bourque 2018).

Historically, powwows would happen in summer months, when large groups would move together to the Island's coast to prosper from the fertile littoral lands and the abundance of fish and waterfowl within the tides (Baldwin 2009, 4). The Mi'kmaq would set up long, oblong wigwams with long spruce poles and sheets of birchbark that were sewn or knotted together with dried spruce roots, within which they would gather to hold powwows, renew friendships, share stories, and solidify military alliances (5). When fall began, the Mi'kmaq would disassemble their wigwams, and compile their belongings before heading inland for shelter in smaller groups.

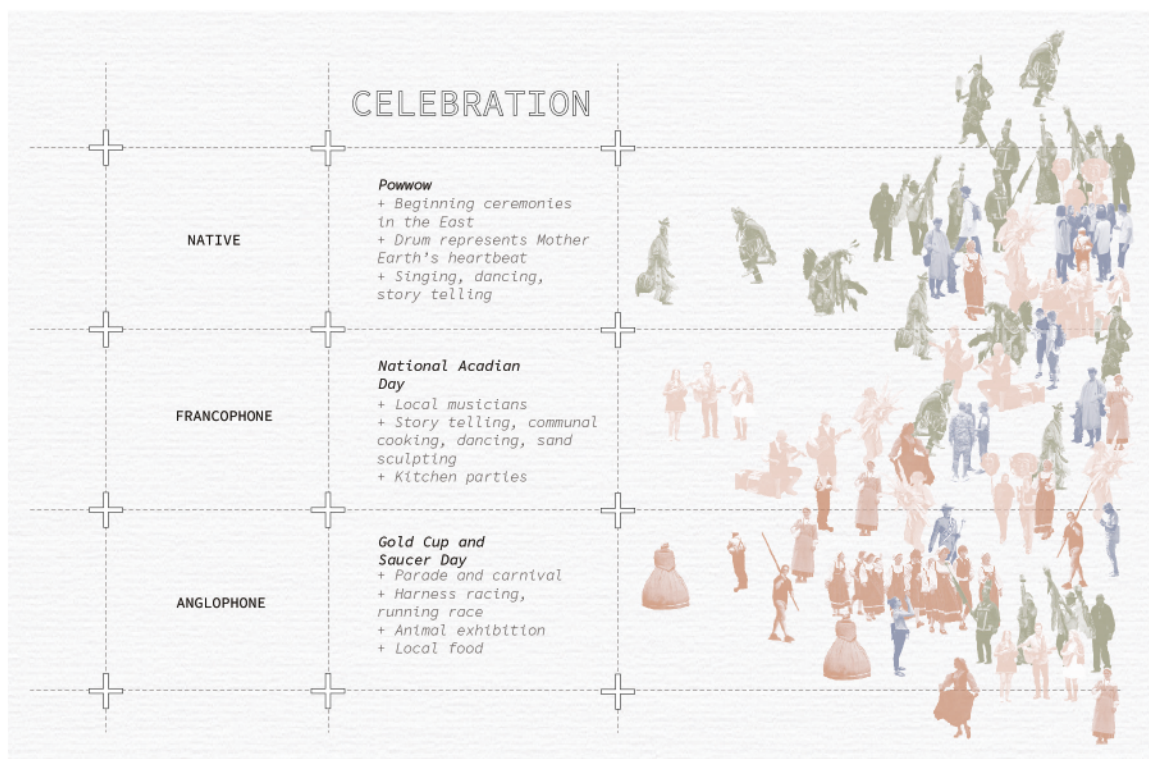
Currently, Island powwows follow the Red Clay Trail on the Island and travel between individual Mi'kmaq bands throughout the summer months. Mi'kmaq members from outside the province travel to the Island to join the celebrations which are public and open to all.

### ***Acadian***

Acadian culture remains vibrant on PEI, particularly in the western Evangeline region. August 15th marks National Acadian Day, an annual holiday which celebrates Acadian history, resilience, culture, and craft (Nova Scotia 2021). The day is full of cultural celebration all throughout Acadia, with dancing, performances, parades, and food shared.



Early Acadian homes on the Island fostered congregation. Without the money, materials, or labour required to build public architectures, homes doubled as congregational spaces. The Doucet house, built in 1772 in Cymbria by Acadians returning to PEI following their deportation, is indicative of the building methods of early Acadians (“Doucet House” 2010). When the property owners decided they wanted to construct a new home on the lot they moved the Doucet house to Rustico (Farmers Bank n.d). Built out of local 8” hewn-square pine logs with dovetail joints and clad in vertical boards, the building’s construction made it not overly complicated to move (“Doucet House” 2010). Once in Rustico, the Doucet house acted both as a place of residence and as an interim church and became the place of congregation for the surrounding area.



Significant cultural celebrations, as indicated by their programs.

Today Acadian celebrations remain vibrant across the Island with an Acadian Festival, an Evangeline Area Agricultural Exhibition, and National Acadian Day fostering cultural celebration through the summer and fall. These events typically feature local music, performances, dances, and traditional cuisine.

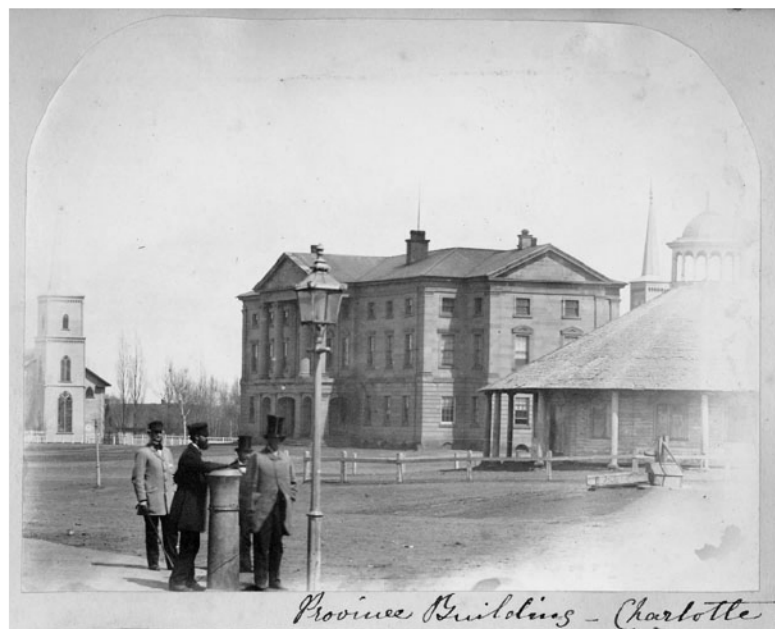
### ***Anglophone***

The Gold Cup and Saucer Race happens at the end of PEI's Old Home Week, an agricultural festival located in downtown Charlottetown that runs annually during the third week of August (Old Home Week n.d). The week ends with a highly anticipated parade and a harness race at the Charlottetown Driving Park. The tradition of horse racing on the Island has been upheld since 1888, with annual races still drawing large crowds from all over the nation and beyond. The Charlottetown race track and the annual Gold Cup & Saucer Race have been nicknamed the 'Kentucky of Canada,' with the track's judging stand receiving National Historic Site status. The greater Old Home Week is filled with performances, live music, local vendors and local cuisine, yet the parade epitomizes the celebration.

The Gold Cup and Saucer Parade and greater Old Home Week became so important to local culture that a provincial holiday was established annually for the parade on the third Friday in August. The parade route weaves through the historic downtown by Province House in Queen's Square and ends at Founders Hall marketplace (Old Home Week n.d).

Founders Hall, which is located near the end of the Island's train track system by the ferry terminal, began as a train repair station but was converted into a public marketplace in

2001 (CADDC 2012a). The marketplace type, both historically and currently, holds a prominent role in the culture of the Island, with farmers markets supporting local industry and culture. Despite being allocated land near the waterfront when the city was initially planned, a round farmers market was instead originally built in Queen Square (Cullen 1979, 27). Built in 1823, the round market operated throughout the year and became an important central congregational space for Islanders to receive imported goods that they relied on, and later to buy and sell produce. By 1842, as political developments grew, the market needed to move 294 feet outside Queen Square to make space for Province House. The market was constructed using the common British style, with whip-sawn frames clad in pickets which made it easy to disassemble and move to the new Market Square (28). The market developed into a place for congregation over music, performance, and even occasionally political conversation and was an important public space for celebration.



Charlottetown's Round Market beside Province House in Queen Square ("Province House" 1860) with colour enhanced.



Despite being replaced by the Confederation Centre of the Arts building, the market type remains important for local congregation and celebration. Currently, the Gold Cup Parade remains a prominent annual celebration and the local farmers markets continue to support congregation.

### ***Island Celebrations***

Islanders today celebrate the majority of these holidays to remember and connect with their histories and ancestors. Although the distinction between tripartite identities is less rigid as it used to be, Island celebrations remain predominantly only fully understood by individuals within the celebrating culture. Islanders now are a diverse group of people with increased cultural backgrounds and the opportunity to integrate cultural celebrations as a means to connect and learn from one another is abundant.



Kevin Lynch's 'image elements' as guiding factors within the harbour which interact with it at different scales (graphics based on Appleyard 1964).



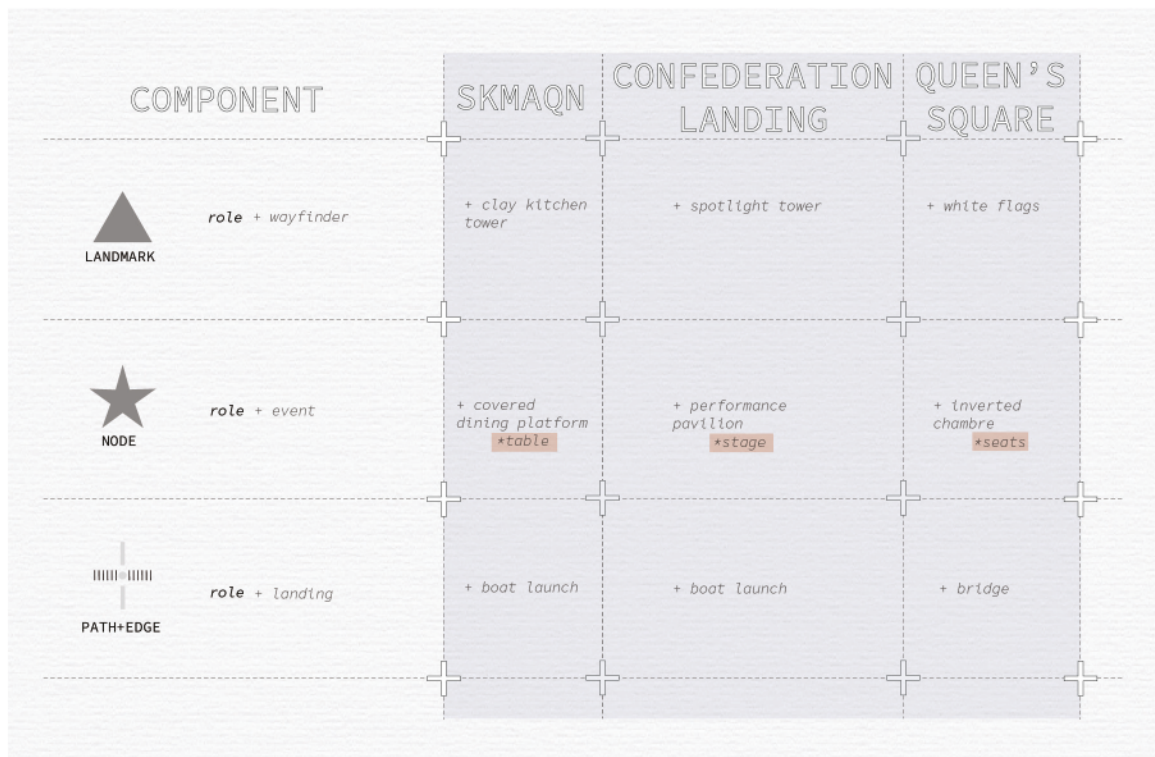
## **Method**

This information informs a methodology which looks at the scales apart of procession in motion to inform the components of each site of intervention and considers how they fit into the entirety of the larger route. Routes which connect places have sequential forms that are read by their observers. The continuity of the principal pathway allows for variety in the peripheral components surrounding it. These varieties offers both a familiarity and excitement to a route as it is followed. The rhythm of elements strengthens the continuity of the pathway and collectively offer meaning to the route as a whole. Changes or additions to the components of a route should support its overall goal or heighten the experience which it afforded. The study of celebrations in motion informs an understanding of the programs, components, locations, and dates of existing celebrations, and determines programmatically and temporally 'the overlap' in existing celebrations. Analysis of the assembly details of ephemeral congregational architectures used to support these celebrations offers temporary joineries to be used to mandate collective action in the undertaking of the proposed celebration.

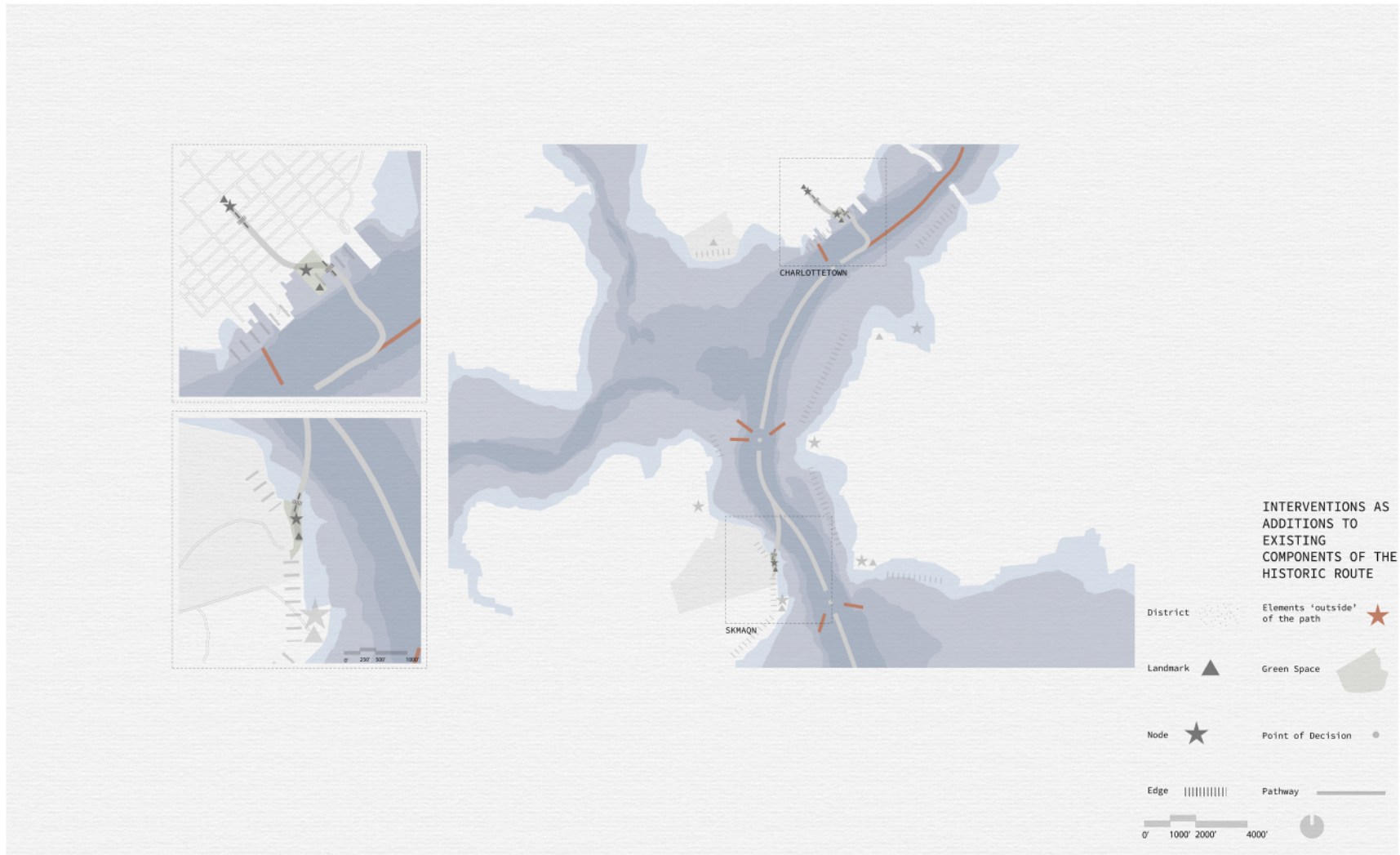
## Chapter 5: Celebrating the Overlap

### The Celebration

Three sites are selected alongside and within the historic naval route to Charlottetown as locations for celebration. SkmaqN-Port-La-Joye-Fort Amherst, Confederation Landing, and Queen Square collectively inform the mythologies of the Island, yet do not accurately convey them. The method which interjects three elements into the route upon each site responds to the scales of the procession at its various scales to curate the event sequence. A landmark, which operates within the scale of the harbour, acts as an indicator of historic circumstance. A node, which creates congregational event space and speaks to the scale of the event, holds the celebration's program. Lastly, a pathway



The application of Kevin Lynch's elements to the three sites and the resulting architectural interventions and corresponding pieces of furniture.



Application of Appleyard and Lynch's elements into the existing historic route to curate the event sequence (graphics based on Appleyard 1964).

traversing the edge of each site speaks to the scale of the moment of landing and transitional boundaries. Collectively, they inform a multimodal procession through Charlottetown Harbour and up to Province House, the site of the 1864 conference. The architecture is permanent, whereas the supporting furniture needs to be assembled for use during the celebration. The pieces of furniture are disassembled and reassembled in new forms as the celebration moves between the sites, to mandate a collective action using historic joineries that offers completeness of myth and place when all parties are together.

Prior to the event, the individual pieces that are to be used in the celebration and assembled into furniture are crafted. The production of the pieces engages island crafts peoples in a tacit learning and revisiting of historic assemblies and joineries. The architecture engages with the various cultures by acknowledging and interacting with not just the qualities of the materials used, but also the joineries and production of the pieces the furniture. In this way, even when the ceremony ends, the engagement in the production of its pieces and the tacit knowledge employed for their creation has lasting impact. The qualities of these pieces is to be communicated verbally between craftspeople, engaging them in a collective storytelling of what they are to construct annually. The lack of written record of their qualities also allows for them to be adapted per craftspeople, culture involved, and per year, as the celebration returns annually.

The individual artisans prepare the pieces needed for the celebration. Indigenous craftspeople prepare birchbark sheets, spruce roots, and spruce poles. The francophone Islanders prepare dovetailed boards, and the anglophone artisans prepare frames and pickets from hand-hewn



timbers. Once prepared, the individual pieces are collected by a barge and towed by a tugboat to the first site of the celebration; Skmaq.

## **Skmaq**

Attendees arrive from around the Island and its neighboring provinces, sailing to just outside the mouth of the harbour in the Northumberland Strait. Once moored, participants no longer need to sail the route individually as three naval vessels have been organized prior to the event to move the participants and materials between sites and curate the collective procession. A barge, pulled by a tugboat, carries and transports the pieces of furniture between the sites. A passenger ferry collects participants from their moored boats at preestablished congregational areas within the mouth of Charlottetown Harbour to be brought to the site for the beginning of the procession.

The first site of the celebration lies on the littoral lands of the mouth of the Charlottetown Harbour at Skmaq-Port-La-Joye Fort Amherst National Historic Site (Skmaq). As an area historically inhabited by First Nations, francophones, and anglophones with fertile soils and a vantage overlooking the entrance to the harbour it was historically a prominent spot for early congregations and was the site of the first settlement on PEI (“French Settlement in the 1700s” 2015). The Mi’kmaq and Acadians would meet at Skmaq in the summer to renew friendship and strengthen their alliances through trade. In 1720 the Acadians built a fort and established small farms in the area while continuing to trade peacefully with the Mi’kmaq. In the colonial battle for the Island, Skmaq became the site most desired by the British for its military capacities within the harbour. In 1758



Representation of the celebration concept, with individual furniture pieces awaiting assembly on Skmaq.

when the British overtook Port-La Joye, they destroyed the Acadian fort and built their own prior to deporting Acadian and Mi'kmaq inhabitants as part of Le Grand Dérangement (Acadian Expulsion). As a site with a heavy layered history of all Island peoples located within the entrance of the harbour, the revisiting of Island identity through celebration begins here.



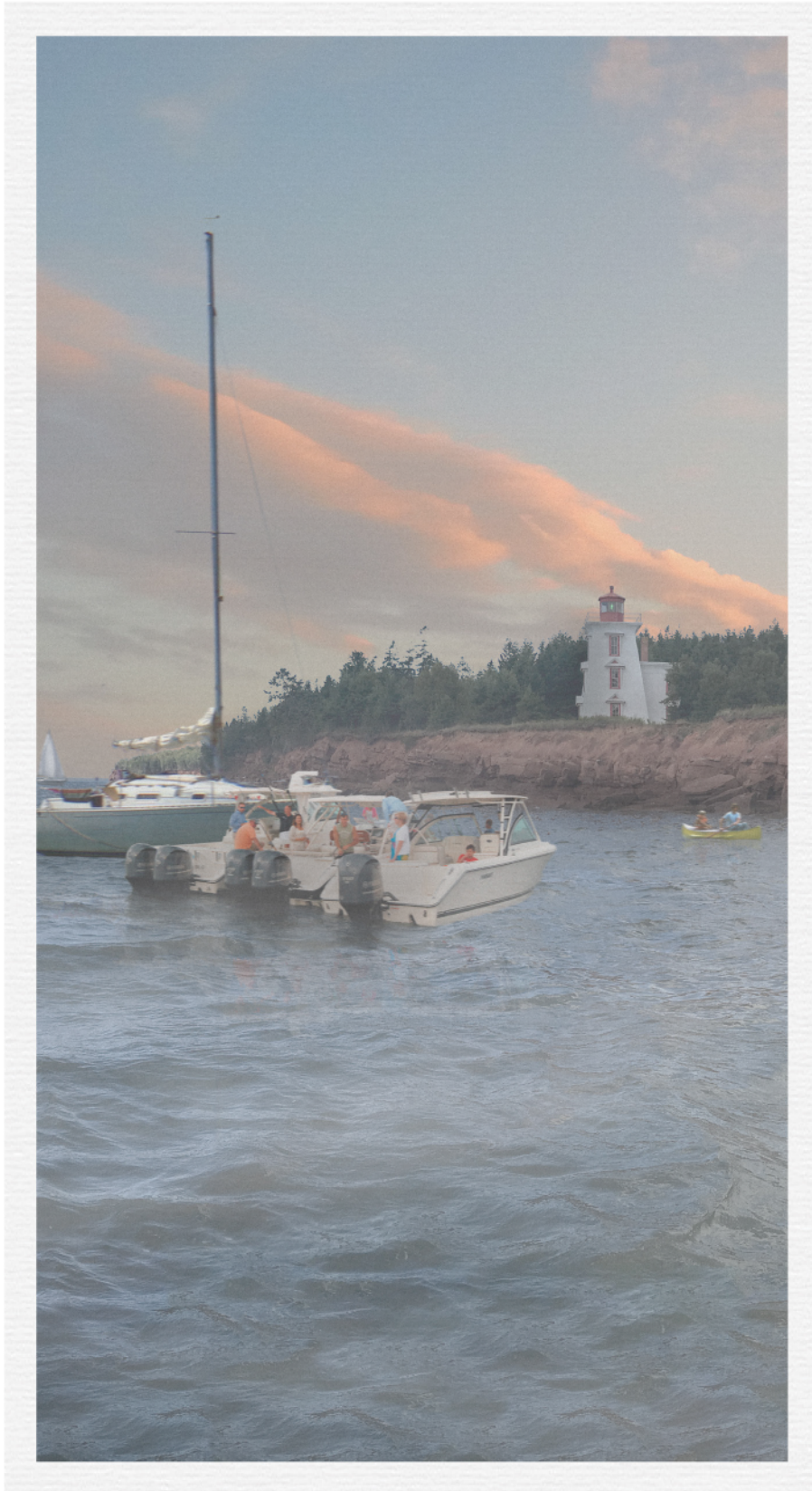


Drawing of Island tripartite artisans and principal existing artisan locations for the crafting of furniture pieces prior to the beginning of the event.

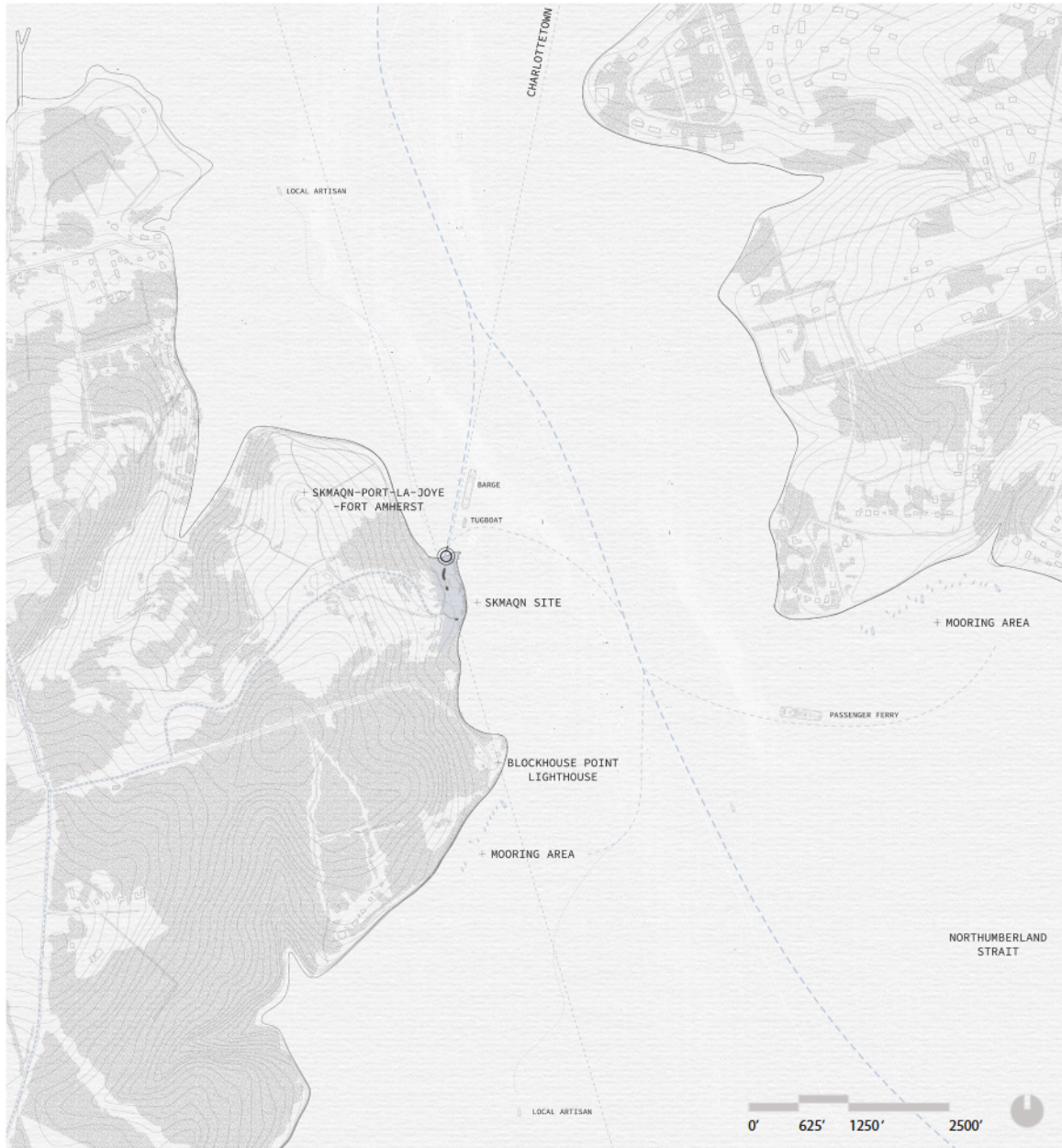


Perspective and site plan of the beginning of the celebration, with participants mooring their boats in the mouth of Charlottetown Harbour (Google Maps n.d).





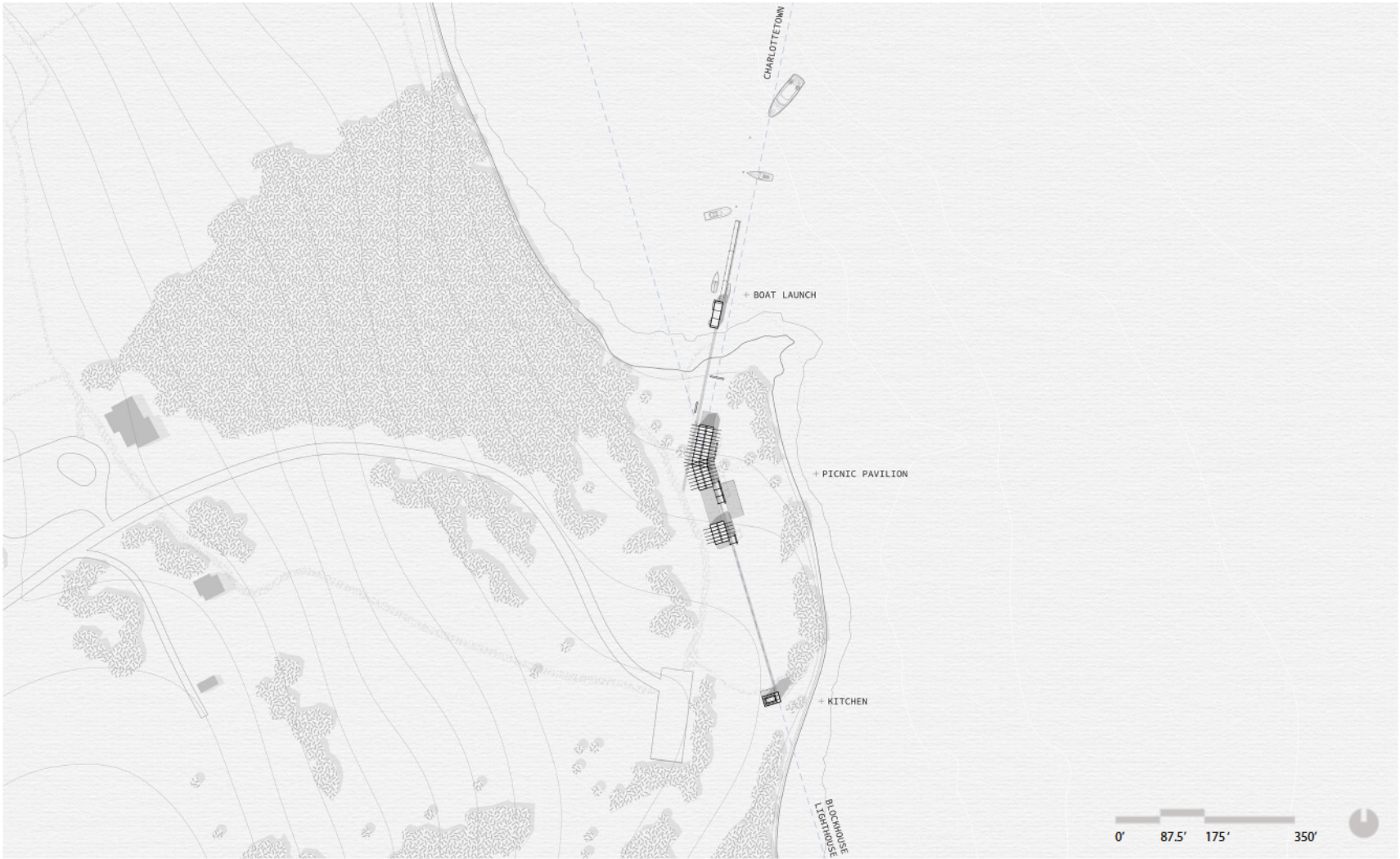
Perspective of the the boats moored for the beginning of the celebration in front of the Blockhouse Point Lighthouse within the mouth of Charlottetown Harbour.



Site plan indicating the components of the celebration and how both participants and furniture pieces arrive to the first site, Skmaq, in relation to the historic naval route (Google Maps n.d).

The layers of history atop of the site offer an opportunity for positive collective revisiting of the place through the act of breaking bread. Programmatically, this site is designed to facilitate a collective meal. The celebration opens in the morning when the Acadian clay oven is assembled, and the first fire is set to bake the clay and illuminate the





Site plan of Skmaq's Alchorn Point with designed programs and significant site axes indicated.



Site plan of Skmaq's Alchorn Point with designed programs and significant site axes indicated.





Perspective of the experience of boating toward the kitchen, once illuminated, for the beginning of the celebration.





Plan and perspective of the kitchen, indicating its relation to the Blockhouse Point Lighthouse and materiality.



Plan of the kitchen





Perspective of the kitchen, its relation to the Blockhouse Point Lighthouse, and materiality.

landmark. Inspired by the form of traditional clay brick ovens, the kitchen operates as a landmark and wayfinder within the harbour, using its light as a beacon and indicator of ceremony. From the water sailors see the clay kitchen, whose smoke and illumination suggest the beginning of the celebration. They sail toward the mouth of the harbour and moor alongside other participants and share stories before the event begins. The passenger ferry collects them and sails to the boat launch. Once docked, participants ascend





Perspective of the kitchen in use, with participants cooking bannock, fricot, and seafood stew for the celebration.





Plan and perspective of the picnic pavilion.



Plan of the picnic pavilion



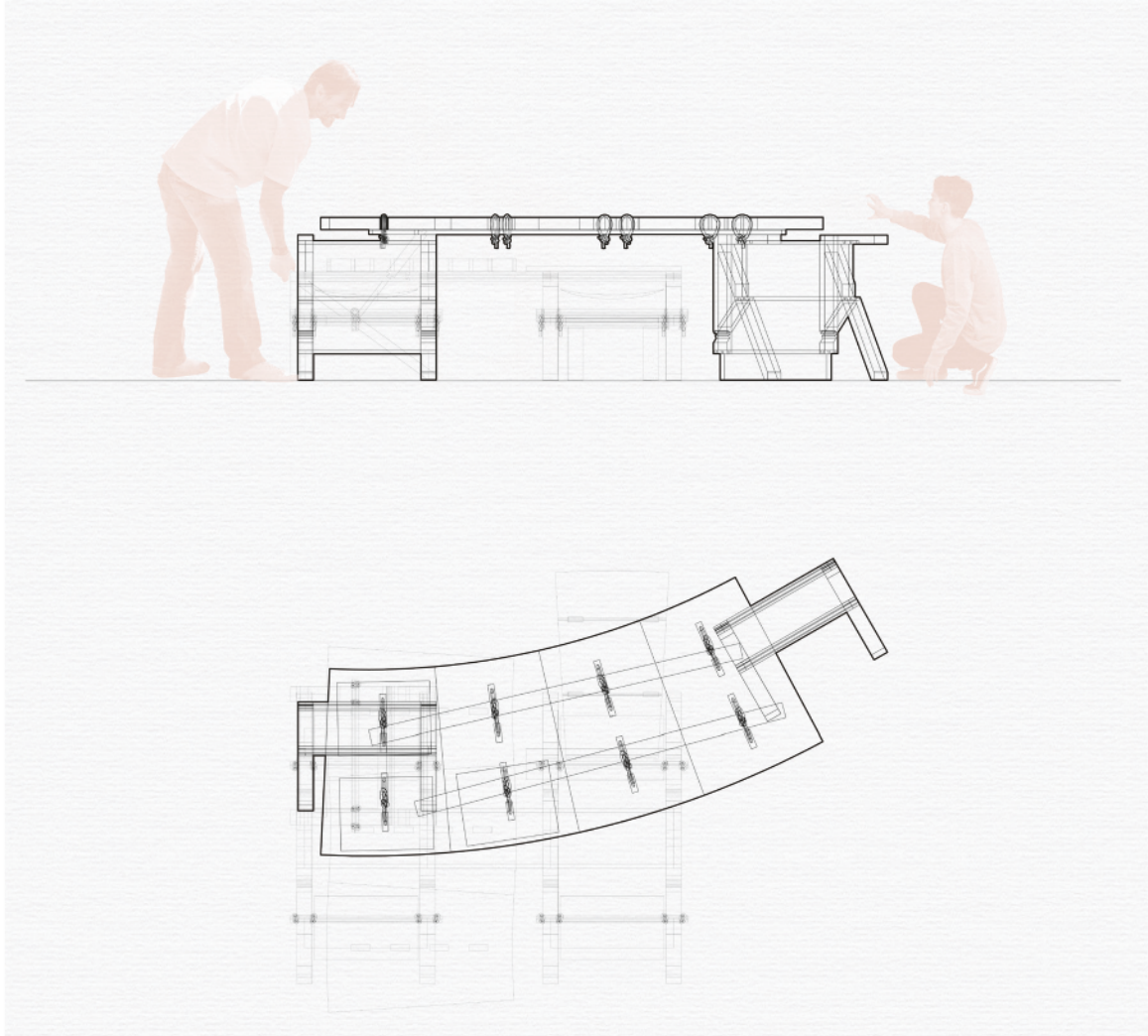


Perspective of the picnic pavilion

toward the site ready to share their collective meal which is made in the kitchen.

The kitchen is sited along one of the existing site axes which extends from the Northumberland Strait through the historic Blockhouse Point Lighthouse. This line informs the direction of a new boardwalk which spans the length of the site and connects the individual components with it. The first architectural intervention along the boardwalk is the kitchen. Built with a traditional fieldstone foundation and a stick





Section and plan of the furniture pieces assembled into the table, as shown in relation to its alternate assembled forms.

framed structure surrounding an enclosed chimney, the kitchen formally speaks to historic Acadian bread ovens yet is built using British and Mi'kmaq construction methods. As the first architecture experienced in the project, it exposes the material palette and construction approach which uses tripartite building methods to clad and support each building.

Within the kitchen traditional meals are prepared on the clay oven atop of the fieldstone plinth including bread, bannock,



Perspective of the meal shared within the picnic pavilion.



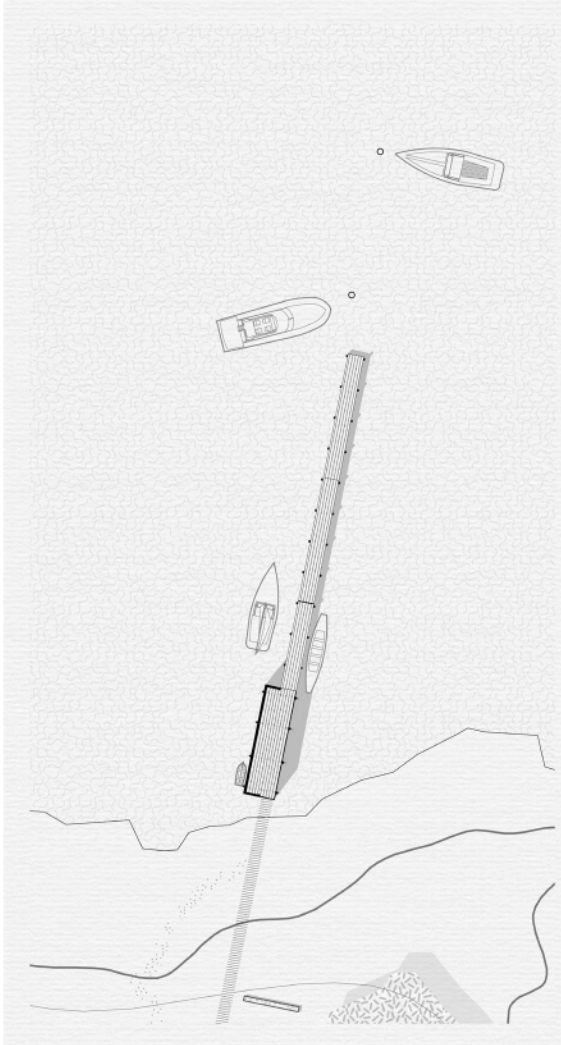
fricot, and seafood stew. Once ready the food is carried to the picnic pavilion along the length of the boardwalk.

The picnic pavilion follows the line reinforced by the kitchen and cranks at its intersection with the axis pointing towards Charlottetown to frame the rest of the ceremonial route. At the fulcrum point of these two axes upon the site, bread is broken and the axes and participants are connected. The building's gable form, which resembles the anglophone and francophone forts that existed on the site, is supported by a pole exoskeleton inspired by Indigenous wigwam assemblies that when in use expands to host larger congregations. Here the prefabricated pieces are assembled for the first time into round tables.

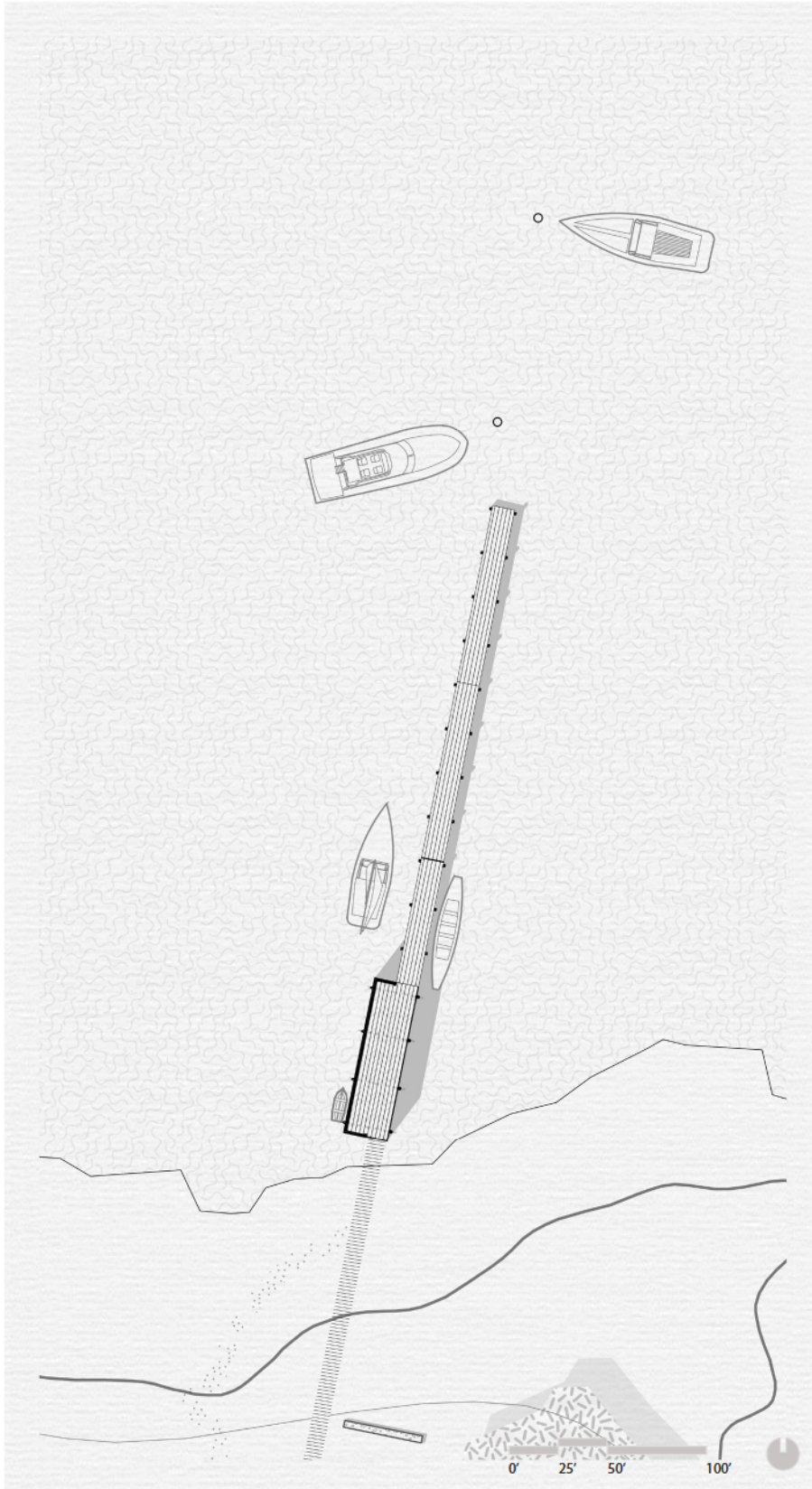
The base of the table is made by sliding the dovetailed boards between two portal frames and knotting them in place with a spruce root. Once flipped upright and placed in a circle two long poles are then tied to each pair of bases, and the tabletop planks are knotted to the spanning members. The tables are set with birchbark place mats and table clothes. The extra table cloths are hung from the rafters to create shade and enclosure and splayed on the grass for picnickers.

On this site the participants meet friends, fill their bellies, and share a picnic in a place of intertwined histories at a table made using intertwined joineries. The relief of lack of rigid program is welcome as the remainder of the procession increases in its engagement with difficult political histories. The boardwalk extends into the building and bends with the plan to direct participants towards the water. After the meal the group disassembles the table and carries the individual pieces along the boardwalk towards the boat launch.





Plan and perspective of the boat launch



Plan of the boat launch





Perspective of the boat launch

The boat launch is built similarly to the pavilion, with an internal construction inspired by British building frame and picket types, and an external structure added on from an Indigenous material palette. The wooden docks of the boat launch follow the axis of the site towards Charlottetown and moves up and down with the tides. The participants' movement from the end of the boardwalk onto grass, sand, the docks, and lastly to the ferry heightens their awareness of the edge they are crossing and the boundary of the site.





Perspective of the experience of boating toward the spotlight tower, once illuminated, for the second portion of the ceremony.

They then collectively sail the historic route across the harbour toward Charlottetown's Confederation Landing.

### **Confederation Landing**

Confederation Landing remains a prominent location at the edge of Charlottetown Harbour which helps to connect the city to the water. Once the city was established, the six-acre park was first used for repairing and selling naval steam engines, and then became a Texaco oil tank farm prior to being converted to a public park space in 1995 (CADC 2012b). The location holds historic significance as the site where the Fathers of Confederation first landed for the Charlottetown Conference, the location of the historic ferry terminal which received Indigenous, francophone, and anglophone islanders from all other parts of the harbour for almost 120 years, and the place where waterfront trade brought islanders together to congregate. Confederation Landing currently supports the annual Charlottetown Powwow, multicultural festivals, concerts in the summer months, and family festivals in the winter. The new design of the site hosts collective celebration through music, dance, and other performance with traditional crafts being sold in the market hall.

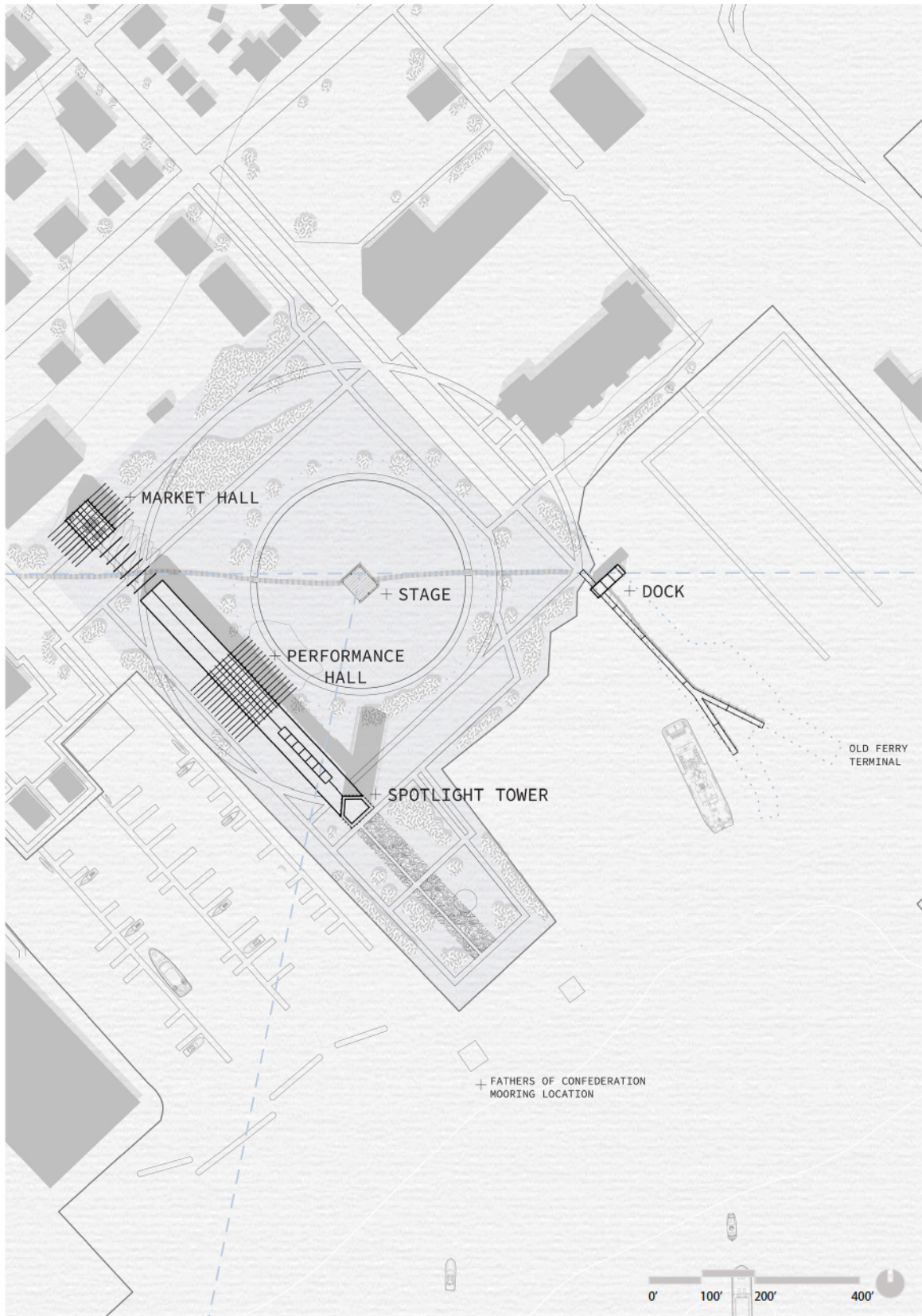
From the water the participants see a new beacon indicating the next part of the event at Confederation Landing. The wooden lookout tower is illuminated from the inside by spotlights which brighten the site performances once in use. The tower, built using a similar exo-skeleton approach, follows the form of the performance hall and cranks vertically into a tower. An external stair wraps the exterior of the building for users to climb to the lookout platforms and framed views on each level.



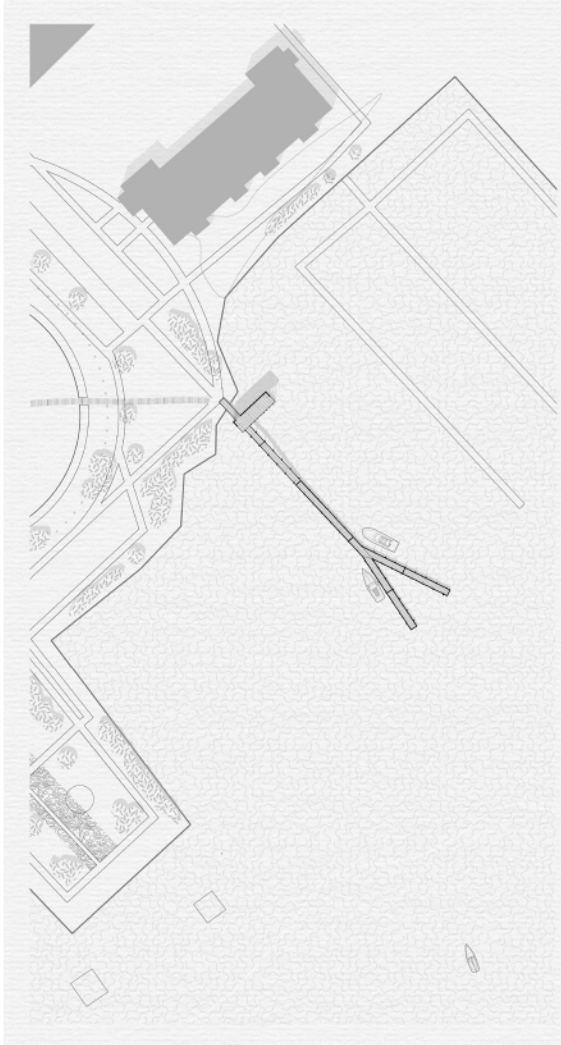


Site plan of Confederation Landing with designed programs and significant site axes indicated (Google Maps n.d).



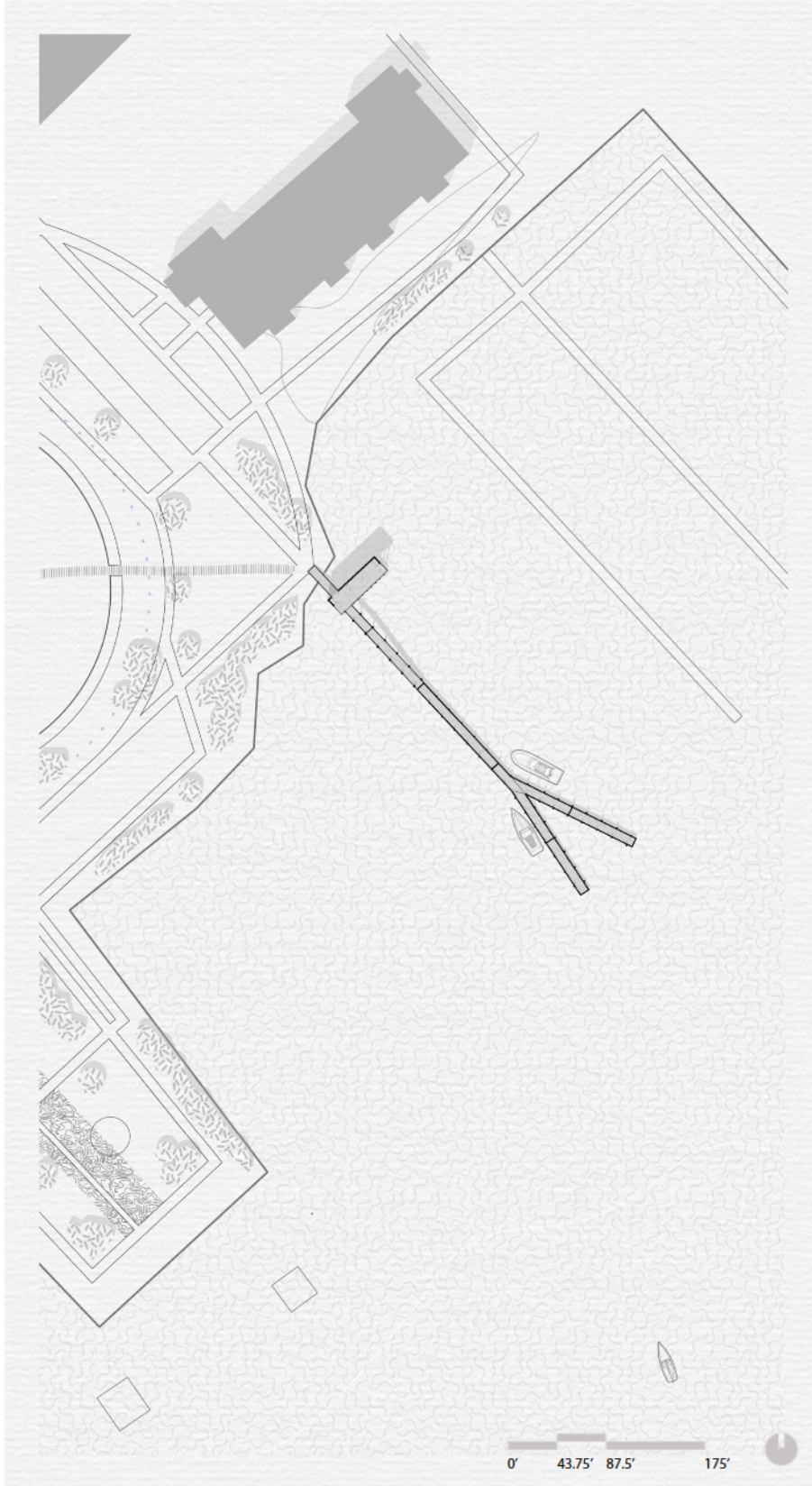


Site plan of Confederation Landing with designed programs and significant site axes indicated.



Plan and perspective of the wharf





Plan of the wharf





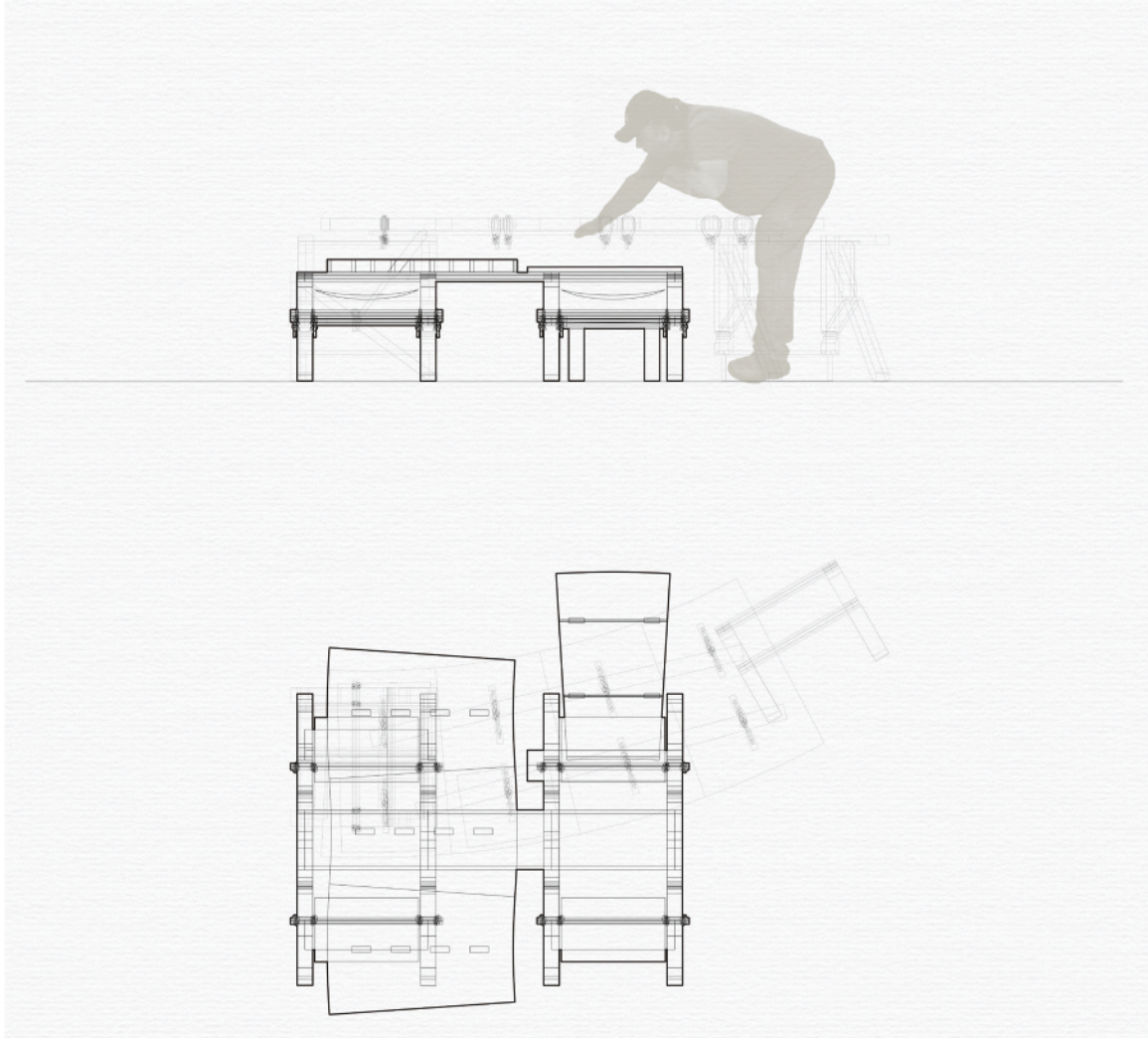
Perspective of the wharf

As the participants near the site, the ferry veers away from the location where the Fathers of Confederation would have anchored and entered the town, and instead heads toward the site of the old ferry terminal which received all Islanders of various backgrounds in its lifetime. The dock here is similar to the previous one; however, its form and materials identify it and its place as different. The dock's form follows the Y-shape of the historic ferry terminal and is built using steel tubes for flotation. This change in form and material from the previous site alters the sound and feel of the dock as





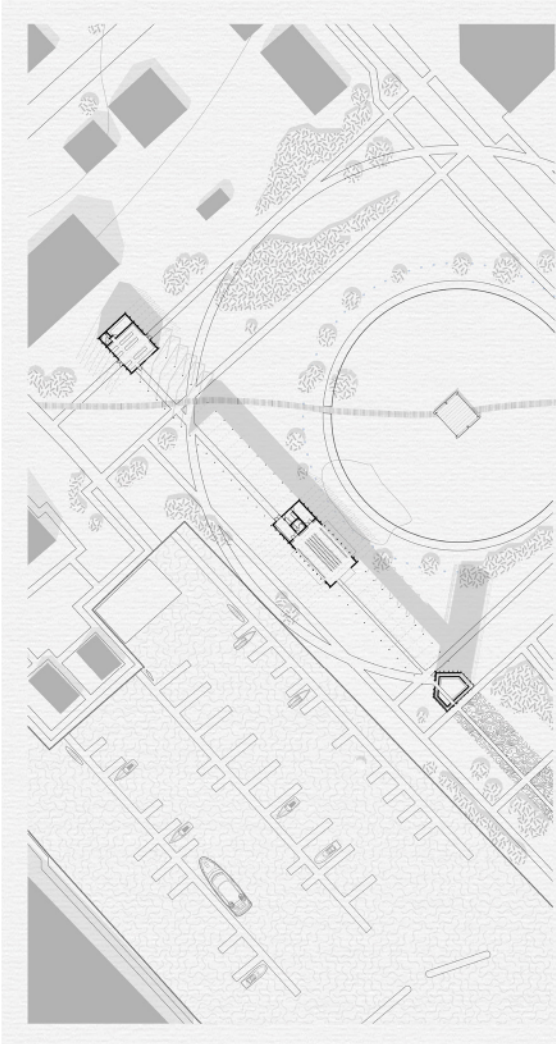
Perspective of the designed interventions on the site as seen from the wharf.



Section and plan of the furniture pieces assembled into the stage, as shown in relation to its alternate assembled forms.

passengers disembark and alert them to their new location. The participants disembark onto the dock, and proceed up to the site, where they then step onto soil, and lastly, the boardwalk. The boardwalk, which runs from east to west in traditional Mi'kmaw ceremonial order, directs everyone to the centre of the site, across from the celebration hall, where the furniture pieces are reassembled into a stage. This location, atop of a new raised, round earthen mound that is aligned with the seating in the celebration hall, operates as a central arbor of performances.





Plan and perspective of the performance hall, as shown in celebration.



Plan of the market hall, performance hall, and spotlight tower with the stage shown as assembled for celebration.





Perspective of the celebration hall and stage assembled and in use for performances during the celebration.

The portal frames, dovetailed boards, and poles are joined again, however this time the planks are tied atop of their shorter sides. These bases are connected in pairs with what previously acted as a dovetailed table leg connecting them. Once the stage is prepared, the participants head toward the performance hall, where the sheets are hung between the portal frames to shelter viewers and vendors and laid on the grass for additional seating.





Perspective of the participants leaving Confederation Landing in the direction of Great George Street for the third, and final, portion of the celebration.

The hall is built similarly to the picnic pavilion however, it remains linear and spans the length of the site before inverting upwards into the spotlight tower. The construction too is similar to the previous site however, the permanent performance space and market hall are fully insulated spaces, allowing for them to host activities throughout the year. The integration of steel at this site transitions the similar form established by its predecessor into this urban setting. The walls of the theatre, which is located in the middle of building, fold down for the performances, allowing for seasonal presentations of different scales to happen around either side of the seats as needed. The market provides an end to the building and allows for the sale and celebration of traditional goods. On this site the groups collectively dance, perform, learn, and sell traditional meals and crafts. Once the dances are over and the site ritually closed, the stage is disassembled and carried west to ritually closed the site. As the participants travel through the hall toward Great George Street for the final leg of the journey the event becomes more political in nature. They follow the boardwalk which has temporarily been placed along the length of the road to indicate and continue the collective ceremony in the direction of Queen Square.

### **Queen Square**

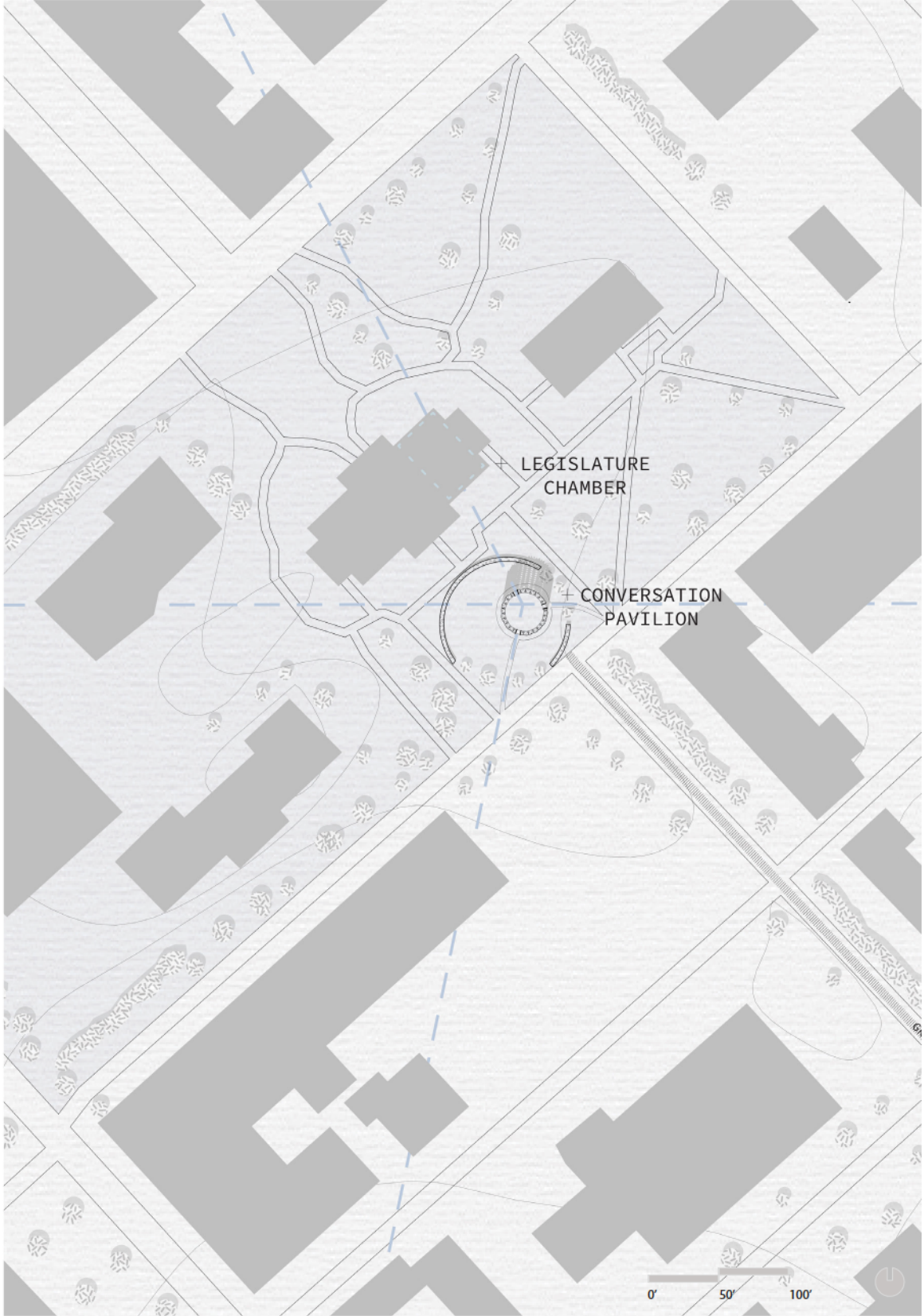
Great George Street follows the colonial axis from the harbour to Province House, within which exclusionary conversations with implications for the identity and experience of all Canadian people were held. The new conversation pavilion and its surrounding fieldstone seating offer a necessary public space on this very private site for open dialogue.





Site plan of Queen Square with designed programs and significant site axes indicated (Google Maps n.d).



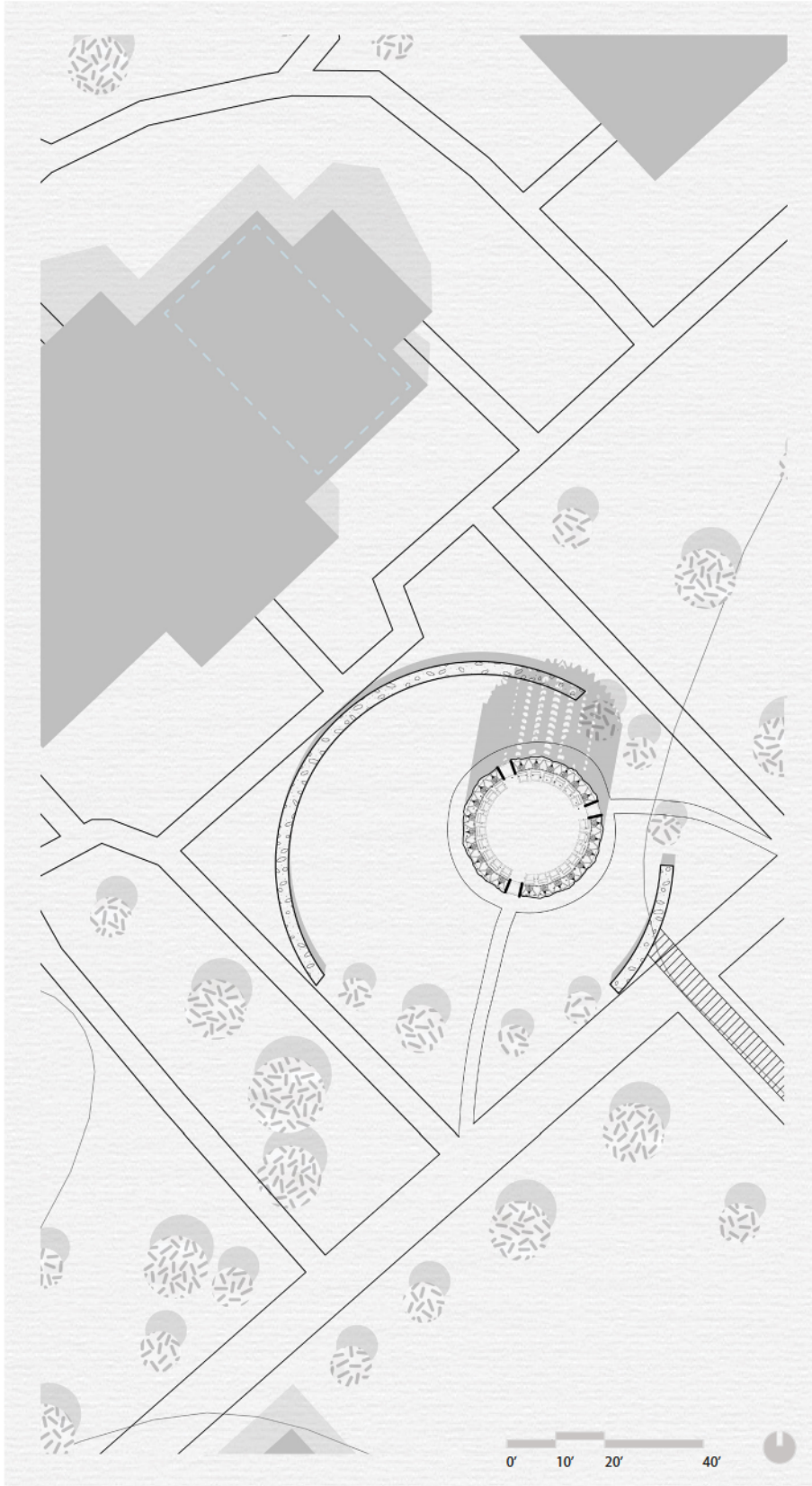


Site plan of Queen Square with designed programs and significant site axes indicated.



Plan and perspective of the conversation pavilion, yet to be assembled.





Plan of the conversation pavilion.



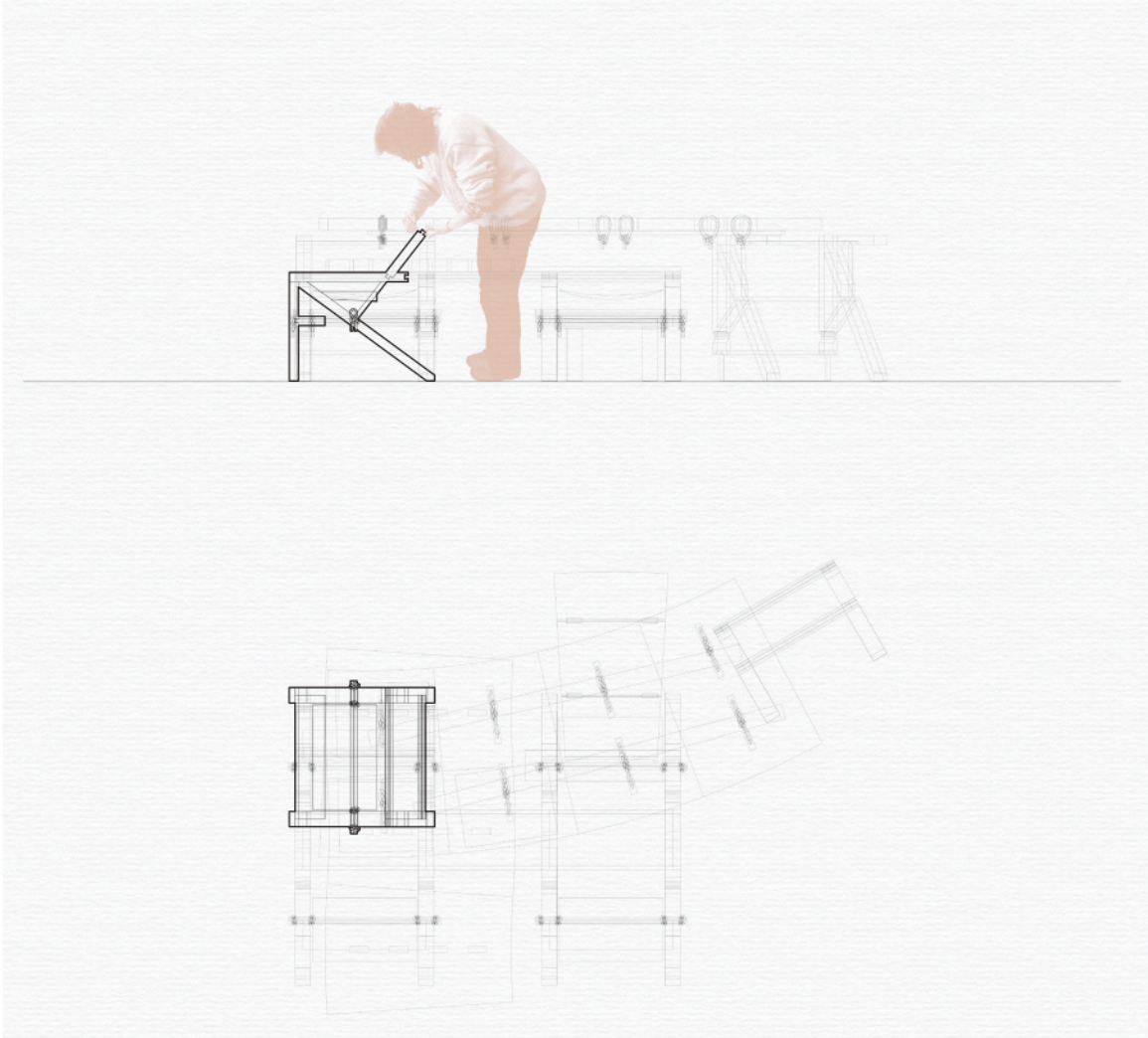


Perspective of the approach to the corten hoops, which operate as doorways for the pavilion about to be assembled.

Province House, built in the centre of the Union Jack plan of Charlottetown, was constructed as the colonial capital of the Island (Government of Canada 2018a). The building's central location, which intersects the grid of the roads, gives it a direct view of Charlottetown Harbour down Great George Street. Built in 1843, Province House houses the Supreme Court and Legislative Council, and the legislative chamber within which initial conversations of Canadian Dominion were held (Cullen 1979, 29). Both Province House and much of Queen Square, however, are places only for anglophone

elites and Province House's doors were and remain closed to many. Even though Province House is typically open for curated guest tours, the property still remains privatized and holds a history of exclusion. As of January 2015, the building went under its third renovation and has remained under construction since then (Government of Canada 2018a). To allow visitors to learn of the history of Confederation, a replica of the tables and chairs used during the Charlottetown Conference are available to be toured in the neighbouring Confederation Centre of the Arts. As the furniture remains indicative of the nation's historic beginnings there exists an extreme interest in them as relics of the past. These pieces of furniture have acquired a role in representing the procedures of the event, and when placed near their original site, they remain indicative of the legislative chamber.

A temporary boardwalk is laid along the length of the Great George Street upon which the participants travel. It has become familiar as they move along it. They proceed up Great George Street toward three 8' tall corten steel hoops in front of Province House where conversations are to be had in an open manner in front of a historically politically closed space. The hoops operate as doorways for the pavilion about to be assembled. From their center, they orient toward the Legislature Chamber for direct conversation with inaccurate and harmful pasts, toward Skmaq, for historical beginnings and overlaps, and to the east for possible new beginnings. The participants traverse the edge onto the politically charged grounds of Province House and step off the boardwalk to engage with it. This third and final landing reminds them of their journey and the edges they have collectively crossed.



Section and plan of the furniture pieces assembled into the chair, as shown in relation to its alternate assembled forms.

Here, the furniture pieces are reassembled for the third and final time as chairs. 23 chairs are used as seats and the remainder are flipped back-to-back and bound to become the pavilion's enclosure. The 23 seats reference those held by the fathers of Confederation, who spoke wrongly on behalf of others, and upon them the participants collectively enact what it now means to have a seat at the table.

On the site, interlocking steel poles await assembly. They are pinned to one another and slid into the fieldstone





Perspective of the conversation pavilion being assembled by participants.





Perspective of the conversation pavilion in use, with a central fire lit.





Perspective of the end of the celebration with the conversation pavilion lit on fire, and participants leaving with chairs as reminders of their tripartite island's true myth.

foundation to become a scaffold upon which the bound chairs are stacked and wrapped. Once stacked, their temporary volume is equal to that of the legislature chamber within which closed conversations remain held. The pavilion is porous, temporary, and without doors, opposing the political architectures of the site. This guerilla architecture temporarily controls the site and despite only existing during the ceremony it has long-term impact.



Once the chairs are lifted into place their temporary volume is equal to that of the legislative chamber in Province House, within which closed conversations remain held. The remaining 23 chairs are arrayed within the ephemeral space and help to create this final destination for the celebration as a place for listening. The enclosure, made up of collectively built chairs which use tripartite skill sets, speaks to and counters the extreme delicacy with which the Province treats Province House, and particularly its furniture.

A central fire is lit and, as the sun begins to set, this open, outdoor space for discussion located in front of Province House hosts conversations which aim to equalize an unequal site. Here voices are able to be heard and collectively the Island's tripartite myth is able to be enacted and actualized as a collective, strengthened by its plurality. Formally inverting the form of the Chamber of Confederation from which many people were excluded, this pavilion is intended for music, conversation, and most importantly, listening. The congregation speaks and listens on previously exclusionary lands in front of the national and provincial starting point. As the night nears its end the 23 chairs are removed and the fire is fed, engulfing the pavilion in flames. As the temporary space burns in front of Province House and the ceremony ends, the participants disperse with pieces of their journey as reminders of their tripartite island's true mythologies. The charred grass and ashes remain as a scar to the land, indicative of the reality of the peoples, and their stories, awaiting their annual rebirth and reoccurrence. The day was long, yet their collective acts remind them that in this time of possible reconciliation and combined betterment we must take every opportunity afforded to us to dismantle what we think we know, break bread, celebrate, and listen.

## Chapter 6: Conclusion

Over the course of this thesis, global social activism and protest stressed the immediacy with which our systems and representations remain contradictory and unfair. It is not only about the existence of places but is also about what they represent. Very little space is benign and very few myths are fully represented. This thesis looks to the representation of the myths of a Nation and an Island to share the collective opportunities available when all identities are represented and offers an ephemeral architecture to celebrate all Island people in unequally represented places.

Through the study of architecture of identity, a number of interesting ideas worth continued study surfaced. To begin, architecture is not a single solution. Architecture can operate as the best solution when done in a simple enough way that it takes advantage of the rest of the world and existing efforts of the peoples inhabiting it. The buildings we design are never enough, yet their intentions and engagements offer possibility.

Second, architecture sometimes is not the solution. Maybe this point is moot to particular readers however to me it was a point worth learning and stating. The Western approach to design still aims to control and is design-forward and design-heavy at times. In this way it can be easy to over-design or even simply prompt design when unnecessary. This thesis looked to landmarks, nodes, and pathways, and there is a possibility that in assumptions were made regarding what needed to be built, whereas there is a likelihood that they did not. The inclination to build as an answer prevents spaces from remaining littoral and in doing so hinders their capacities to exist as they may and include as they could.

Lastly, architecture need not be rigid. The underlying pragmatism of a lot of Canadian architectures makes them successful environmentally and maybe even programmatically but allows for them to be hindersome culturally. The conversations brought up in the thesis shared the affordances available when architectures remain fluid in a sense and operate as user groups change and their understandings and needs of their times fluctuate alongside them. The North American climate leaves little room for opportunities of transformative architectures, but the outcomes of adaptive place should require space in architectural design left for dreams.

It is exciting to see that during the time of this thesis reparative change has begun within Charlottetown and across the Island. The Sir John A. Macdonald statue, which was centrally located within historic Charlottetown, has been permanently removed. Similarly, heritage signage across the island of popular place names has been amended to include the names in the Mi'kmaq language. These changes are small in comparison to the history they are attempting to repair, yet they indicate inclusion and positive action in the right direction.

The thesis has more than anything offered me a valuable time to learn about a place which I call home and reflect on my shortfalls in knowing and advocating for the unrepresented from the same place. I feel it necessary to acknowledge the extreme privilege which I hold for learning about the underrepresented rather than living their truths. This thesis afforded me the opportunity to listen, learn, and find my voice to move forward with and use for others. It is only a beginning, but it is an enormous awakening.



I will conclude with a reminder that the spaces which we design are designed for people and have the opportunity to include, exclude, or often negate. As designers, we must design spaces for all, as ultimately, we are all treaty people.

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