

**A Search for Memory: The Spirit of the Canadian Rural West
Homestead**

by

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Abstract

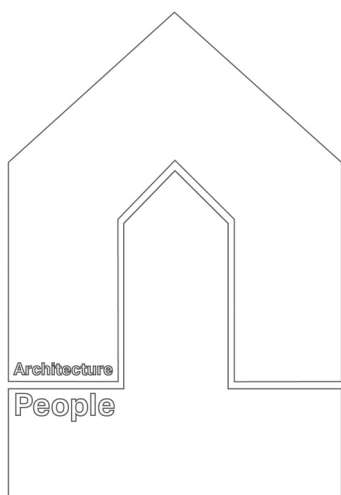
A Search for Memory: The Spirit of the Canadian Rural West Homestead questions the tension between memory and historical preservation within the discourse of architecture. This thesis looks at how the memory of the early 1900s Canadian rural west homestead can be framed using architecture. Discussing historical monument and counter-monument theory, this project is a reaction to an open air historical museum, *Ukrainian Village*, located outside of Edmonton, Alberta. The design references projects by the architects, Bruno Fioretti Marquez, artist, Rachel Whiteread and a religious Japanese shrine, and emphasizes the possibility of architecture going beyond historical preservation. The proposal is a counter-monument that uses a method of casting to highlight the evolving memory of the 20th century homestead in western Canada.

Acknowledgements

Dad for your memories. Mom for your love. Ozana for your constant support. Jeff, Paul & Kevin for your laughs. Sarah, Elisa & Neil for your guidance. And the people at Dal who keep me constantly inspired, thank you.

Chapter 1: Architecture & Memory

There exists a two-way relationship between people and architecture. Buildings influence memory, and our memory influences how buildings are remembered. This impacts how we reflect upon our past culture; buildings can become symbols of our ancestors lives. Aldo Rossi has described architecture as "the outward shell of our being."¹ There is a deep connection between how we live and what we live in; architecture is the imprint of people and their culture.



Relationship between architecture and people.

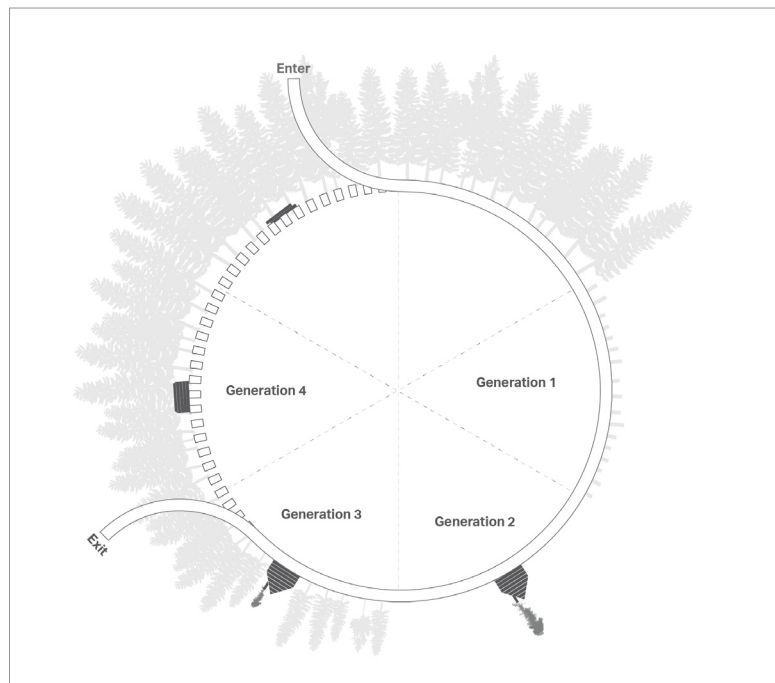
Once a building disappears, a piece of our culture also fades away. The rituals that architecture supports become forgotten. What remains is a fragmented representation of culture: through language, text, images, etc. This is not a complete memory or history. Once the architecture becomes unused and disappears, not only is there a physical void, but also a cultural void.

This thesis, *A Search for Memory: The Spirit of the Canadian Rural West*, seeks to understand how the memory of everyday rituals can be accessed and supported through architecture. To better understand how everyday memory can be captured, I turn to my own past of the 20th century Canadian rural west. My ancestors were a part of this era, and this past affects me personally, and many others across the Canadian Prairies. More specifically, around Edmonton, Canada, there is a large number of people who came to this region by train in the early 1900 and settled in rural areas surrounding the city.

I am the 4th generation of the original settlers in my family.

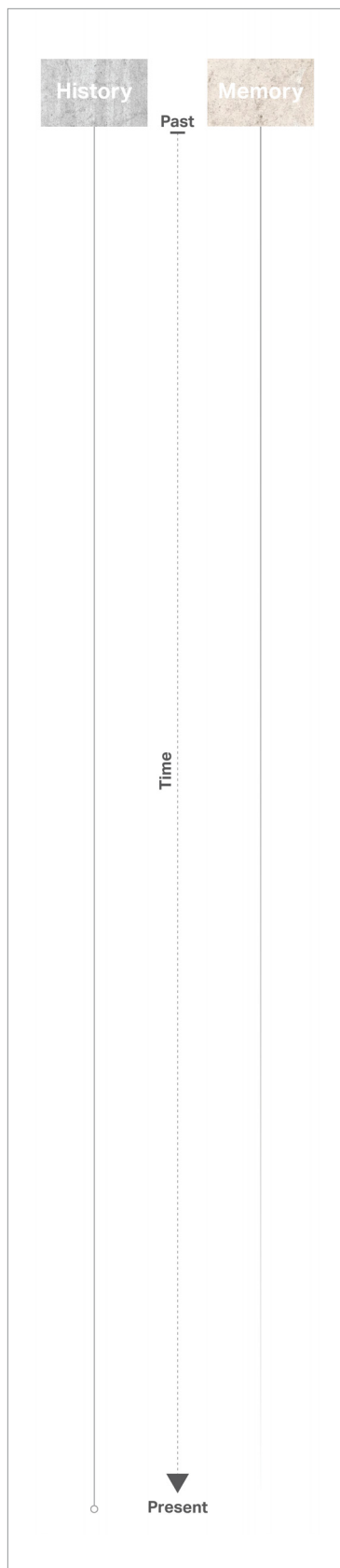
¹ Aldo Rossi, *The Architecture of the City* (Cambridge, Mass: MIT Press, 1982), 131.

When I make the pilgrimage to return to my family's old farmstead, as Rossi suggests, I am among the "shells" of my ancestors; these buildings are an expression of a generation I have never met, and of the landscape they occupied. As time moves forward, these traces in the landscape will surely fade completely. All that will remain are historical writings, images, artifacts and faded memories (and memories of memories). What can the people of the 21st century do when trying to recall of a rural life of the past. Can architecture express a fading memory?



Evolution of a typical homestead from generation to generation.

This thesis develops a method of framing memory, through discussion of its counter part, history. Furthermore, it presents how the relationship between history and memory is manifested in architecture through monuments and counter-monuments. Applying this discussion to the area of Wildwood, Alberta, I work from a variety of case studies that I call "counter-monuments" from Rachel Whiteread, Bruno Fioretti Marquez, to the Japanese Ise



History versus memory.

Grand Shrine. I extract methods of building with memory a mode of architectural expression, and then I apply these methods to the ruins on the site and I design counter-monuments with the goal of provoking memory-thoughts.

History vs Memory

To discuss architecture's impact on our memory in general and my history in particular, I must think through what memory means in relation to history. Historian, Pierre Nora argues, although memory and history are linked, they are in "fundamental opposition."² This is highlighted by how each exist; a history resides within the non-human: language, images, text, films, etc. whereas, memory resides within the human: our mind. Nora suggests that history is a static representation of the past, whereas memory remains in permanent evolution.³ I propose a "spectrum" between history and memory; there is no pure memory or pure history, only attempts to move closer to them. History is framed as being objective, whereas memory as subjective. Historical writing is a compilation of memory that is meant for a general audience. Memory tends to be more personal; it is spontaneous and dwells within our mind.

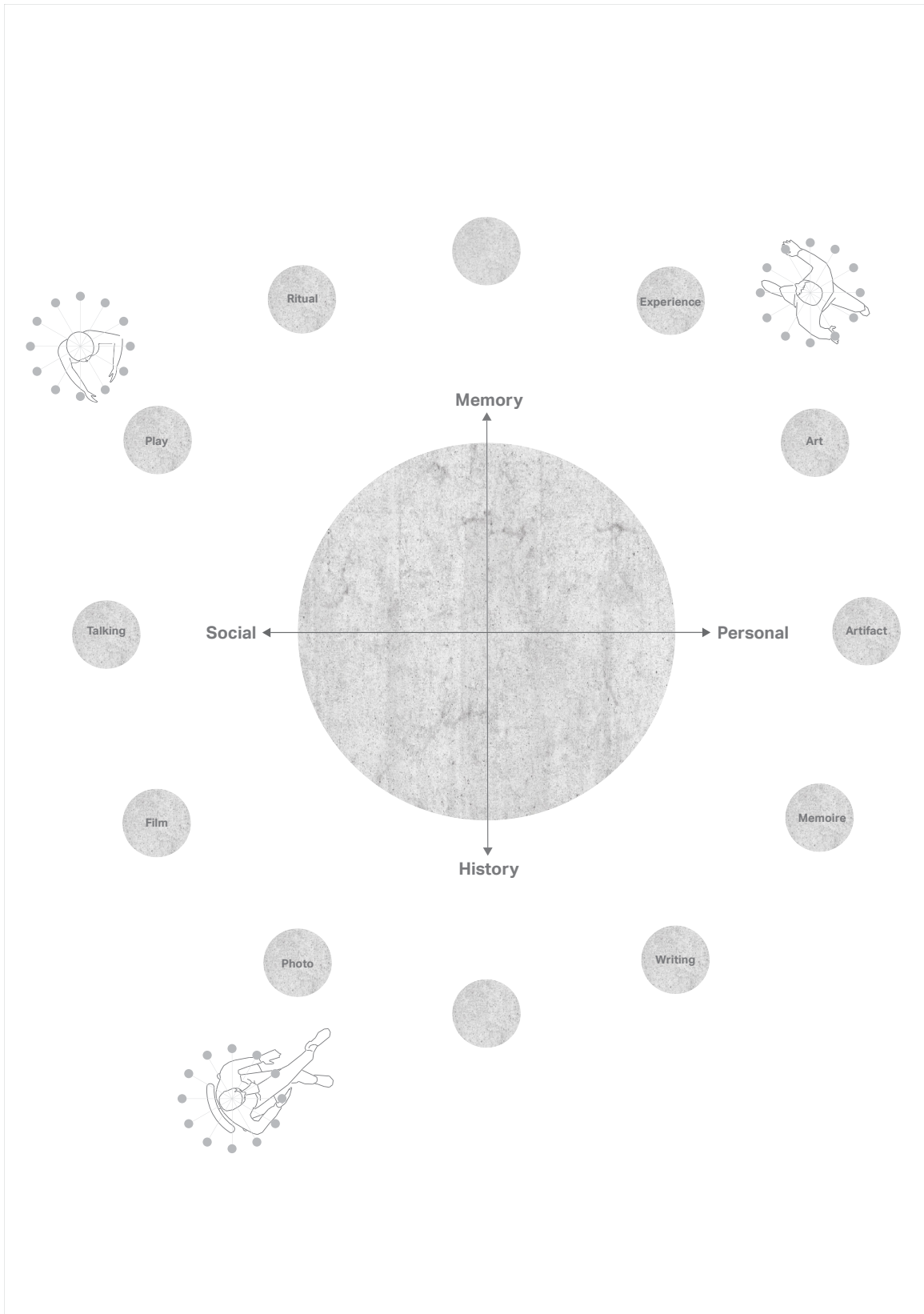
History

Nora suggests that history is an intellectual and secular production that is an attempt to organize representations of the past, of our "hopelessly forgetful modern society."⁴ It is a documentation of the past, which presents itself as absolute and factual. History manifests itself through a

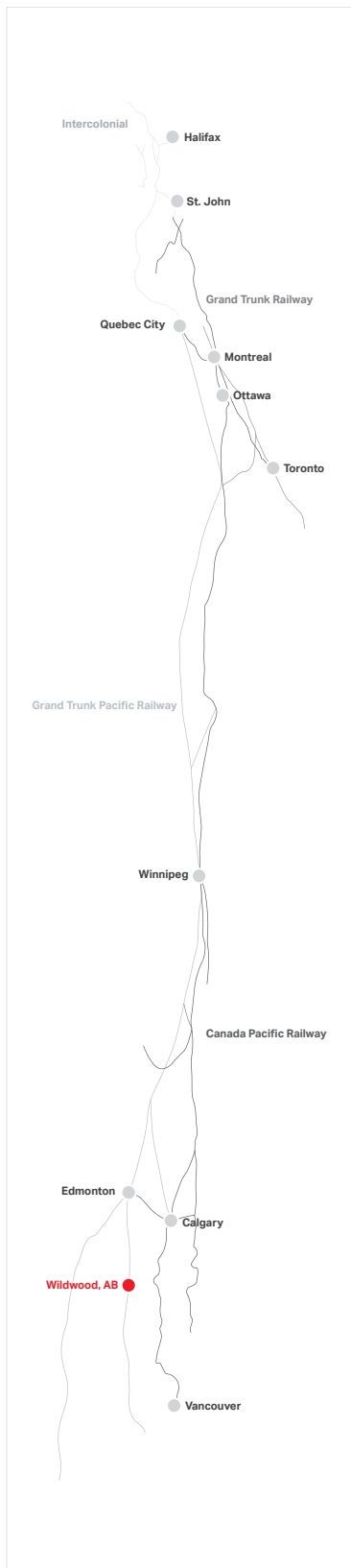
² Pierre Nora, "Between Memory and History: Les Lieux De Mémoire," *Representations*, no. 26 (1989): 8.

³ *Ibid.*, 8.

⁴ *Ibid.*, 9.



This diagram shows the many ways an event or an idea can be represented. This presents a spectrum that hovers between personal and social to memory and history.



Interpretive map of Historic Canadian Railway in 1905.

variety of different mediums. The most common is printed text and images; it can be copied, duplicated, and can last forever.



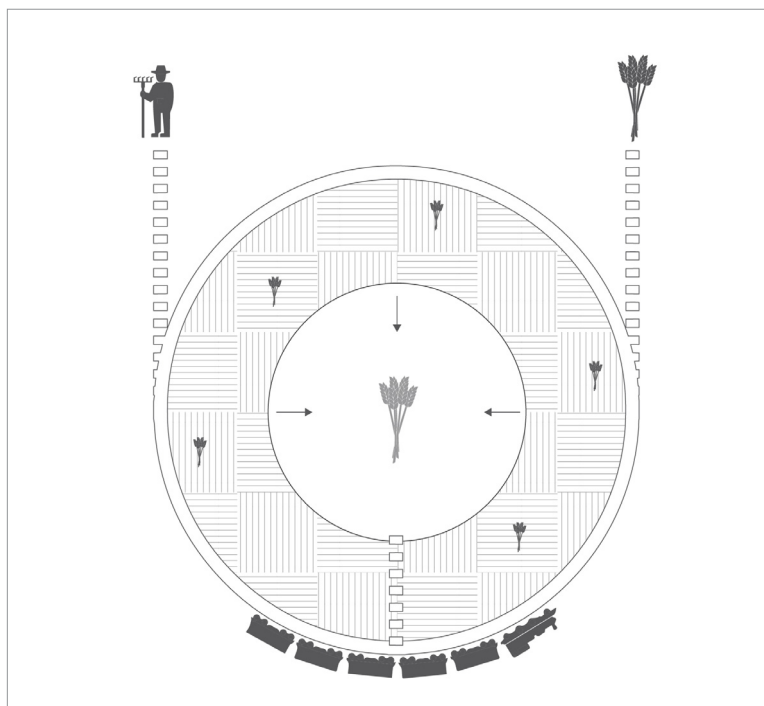
Historical railway map from *Where the River Lobstick Flows: From Mackay to Styal, 1930*.

My ancestors settled in an area west of Edmonton in Wildwood, a small town along the Grand Truck Pacific Railway. A two-volume book that has been compiled by people from the region, *Where the River Lobstick Flows: From Mackay to Styal*, contains a general history, personal stories, images, maps, and poems. These two 700 page volumes were compiled and written to preserve the history of the pioneers and the first homesteaders of this region.⁵ This book is a valuable resource to gain a better understanding of the Wildwood area. Curated with a general history of the area, it has discusses specific family histories. Of all the histories, none include our family homestead. There is a gap in this history that must be filled with my own family memories.

A reoccurring narrative in this region would be: people immigrated to Canada, took a train to the prairies and bought pieces of land from the government. They then

5 Chip Lake Historical Society, *Where the River Lobstick Flows Vol. 1 & 2* (Wildwood, Alberta: Chip Lake Historical Society, 1987 - 2005), Index II.

farmed the land to provide for their family and to pay off their land debt. Their children or grandchildren eventually moved away (typically to the city), and the former homesteads slowly disappear, returning to the land once they are no longer in use. This is a reoccurring story across the prairies along Canadian railway.



The process of economic gain by moving people to the western Canada to grow agricultural products.

Historian Harold Innes' *A History of the Canadian Pacific Railway* describes that the "opening of the railroad to western Canada was followed immediately by immigration."⁶ He argues that the global rise in wheat price initiated a rush to western Canada where people settled across the landscape to begin producing agricultural products.⁷ Homesteading in the west began as an effort by the Canadian government for economic development.

6 Harold Adams. *A History of the Canadian Pacific Railway* (Newton Abbot: David and Charles, 1972), 197.

7 *Ibid.*, 292.

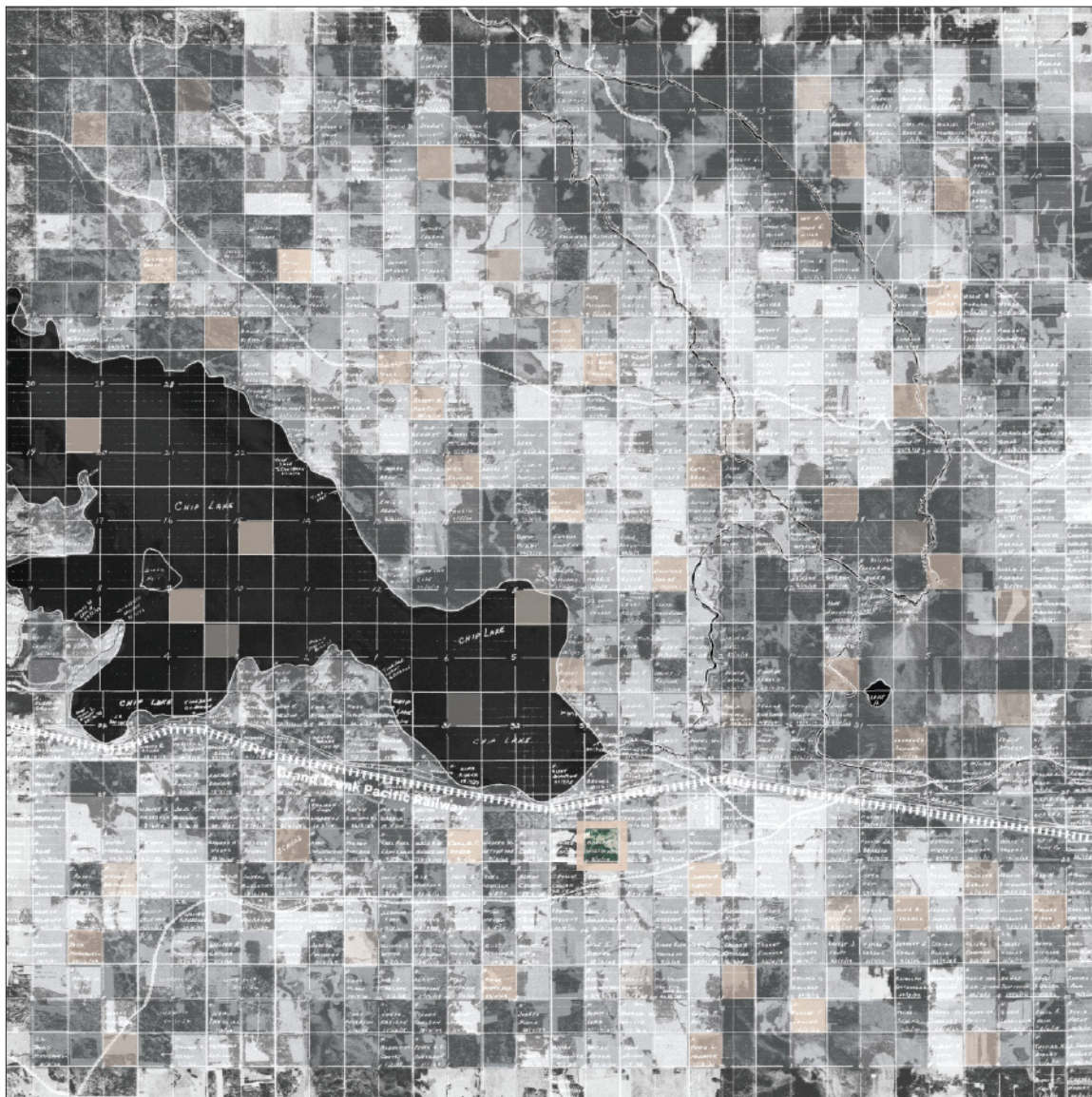
As agriculture becomes more industrialized, the small self-sustaining family farm has become obsolete.



Kalinowski family photo taken in front of the Main House; Photograph from Kalinowski family archive.

Learning about the history of the region within Canada, I gain a broader perspective on the major events that led to a settlement in Western Canada. I must rely on this history to be accurate. But as the built landscape fades, the memories embedded within the old homestead can “only be recorded in the history books.”⁸ Does this mean if our past is not significant enough to be recorded, it becomes erased? We can only know the information that is available to us. I am aware that the history can only provide a limited view of significant historical events and cannot communicate the memories of every family farm. I imagine that there are many other people in my generation who have a similar desire to meaningfully connect with their past. Future generations will not be able to access the memories that are embedded within the rural landscape once buildings completely erode.

⁸ Sarah Bonnemaïson and Ronit Eisenbach, *Installations by Architects: Experiments in Building and Design* (New York: Princeton Architectural Press, 2009), 115.



T53 R9 (SECTION 21)

Map of the town, Wildwood, and the surrounding farm landscape. As well, a call out of the Kalinowski Homestead lot (T53 R8 LOT 21). Base map #1 from *Bing Maps*. "Wildwood, AB." Base map #2 from *Where the River Lobstick Flows: From Mackay to Styal, 1905*.

Memory

Behind history's objectivity; lies individuals who decide what part of history is to be included or omitted. Memory is difficult to objectify. Where history exists in language, images, symbols, etc., memory exists within our minds. Nora defines memory as:

A perpetually actual phenomenon, a bond tying us to the eternal present... It remains in permanent evolution, open to the dialectic of remembering and forgetting, unconscious of its successive deformations, vulnerable to manipulation and appropriation⁹

Memory remains elusive, it recalls, evolves, vanishes, and is closely tied to the human condition. Memory is not presented to us as a whole, but as fragments that are influenced by our present view of the past. For example, I have memories of going to the old family homestead. This memory, is not of a functioning homestead, but a decaying place that has no other function than being a ruin. The memory of a functioning homestead remains with my elders.

Collective Memory

Historian Maurice Halbwachs first introduced the term "collective memory" in *On Collective Memory*. He suggests that we, as individuals, use "external signs as reference points" to trigger internal memory.¹⁰ We cannot always recall the past; forgotten memories can be accessed through the help of people or symbols. For example, my father can recall his childhood memories upon returning to the farm walking through the building ruins where he once lived, and talks to me about it. Collective memories are

⁹ Nora, *Representations*, 8.

¹⁰ Maurice Halbwachs, *On Collective Memory*, edited by Lewis A. Coser (Chicago: University of Chicago Press, 1992), 54.

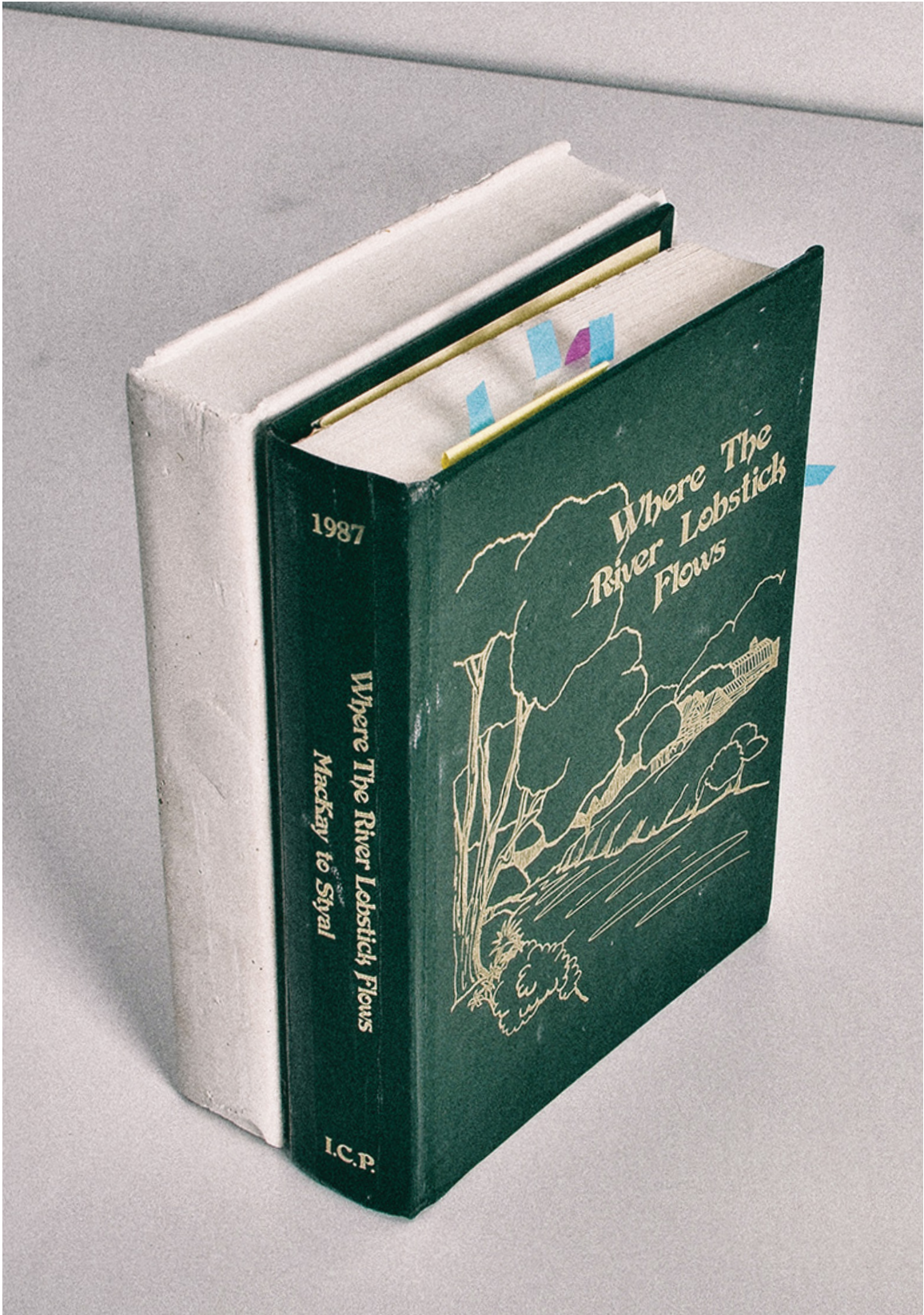


Image of *Where The River Lobstick Flows: Mackay to Styal Vol. I*, along with a plaster cast replica of the book.

maintained by our relationships in society (family, friends, etc.) and our ability to communicate these memories to the next generation.

To remember the act of homesteading in the rural west is a search with no hard answer. The memory of settling in the rural west remains an abstract idea within the minds of older generations of this region, most of whom are no longer alive today. A memory of a functioning farmstead has been communicated mostly to me through my father. With time, this memory will continue to fade and change as it is communicated. Many people in this region are presented with a similar fragmented and fading memory of the rural west. Is there a way to have architecture to acknowledge the fading aspect of memory for a larger public?

Historical Monument vs Counter-Monument

Within the discourse of architecture, history and memory are manifested in monuments. This section introduces monuments and counter-monuments and their relationship to history and memory. I then argue how a counter-monument can serve as a method to frame memory.

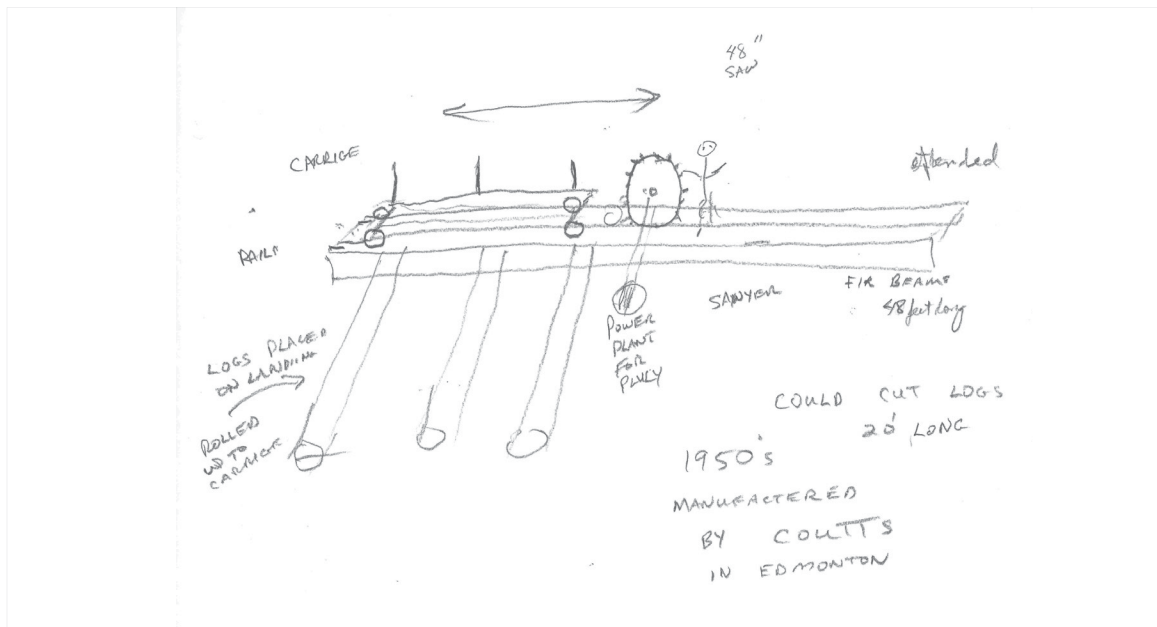
Historical Monument as History

Monuments have a clear relationship to history. Alois Riegel has described a monument as an attempt to keep an idea or history "alive and present in the consciousness of future generations."¹¹ Their creation is intended to form a

11 Alois Riegl "The Modern Cult of Monuments; its Essence and its Development," *In Historical and Philosophical Issues in the Conservation of Cultural Heritage*, trans. by Karin Bruckner (Los Angeles: Getty Conservation Institute, 1996), 69.



Collapsed lumber mill at Kalinowski homestead, Wildwood, Alberta, 2018.



A sketch of my father's memory of the lumber mill at the Kalinowski homestead.

link between the past and the future; with the intention of outliving the period in which they originated.¹² A historical monument stands for an idea with the intention of physically embodying an idea. Similar to a historical document, they stand as a present day marker, as a way to communicate a certain point of view of the past. A monument is often erected to remember victors of history and the victims who have built memorials to recall their martyrdom.¹³ The author of a monument has control over what information is communicated to future society.



Historical monument diagram.

Historical monuments express history through consideration of form and materiality. Every detail within a monument has the potential to change the perception of history. Through form and material, the author can impact how people perceive the past and consider the future. Similar to history, a monument holds the power include or omit information.

The authorship of the monument presents a dilemma for the public. A monument is presented as a whole, but it does not present the whole history. For example, a colonial monument celebrates the conquest of land and disregards the suffering imposed on the country natives. The public responds to the information that they are aware of. A monument existence within the public realm generates a dialog regarding the significance of its meaning. Given the two-way relationship between architecture and people, the public has the power to decide if a monument, and the ideas it represents, are compatible with present day ideals.

¹² S. Giedion, *Architecture, You and Me: The Diary of a Development* (Cambridge: Harvard University Press, 1958), 48.

¹³ James E. Young "The Counter-Monument: Memory Against itself in Germany Today," *Critical Inquiry* 18, no. 2 (1992): 270.

However, the public can only make decisions based on the information that they have access to.

Counter-Monument as Memory

Nora suggests that the less “memory is experienced from the inside” the more that it is “experienced through its exterior scaffolding and outward signs.”¹⁴ He is arguing that as memory fades from us as humans, we rely on “signs” to account for our “memory.” This is a non-memory, for our memory is being absorbed by our attempt to frame it within a physical object. These symbols are thought to hold our memories, when they actually only serve as reference points.



Counter-monument diagram.

A counter-monument is a direct reaction to the “whole” and “objective” way in which history and monuments are presented to the public. Counter monuments question the notion of a historical monument, and are built with a keen awareness of the contemporary viewer. This is done through contemplating the nature of forgetting, through use of negative form, absence and abstraction.¹⁵ They aim to represent the individual rather than large power structures through an awareness of the human scale. Historian, James Young argues that we turn to “monuments as such that we turn for remembrance, as much as the reflective space they open up” for us as viewers.¹⁶ Counter-monuments seek to connect the past with the present with an awareness of the constant evolution and individuality of human memory.

¹⁴ Nora, *Representations*, 8.

¹⁵ James E. Young, *At Memory's Edge : After-Images of the Holocaust in Contemporary Art and Architecture* (New Haven: Yale University Press, 2000).

¹⁶ James E. Young, *The Texture of Memory: Holocaust Memorials and Meaning* (New Haven, Conn.: Yale University Press, 1993), 64.

For this reason, my aim is to create counter-monuments to honor the memory of the family homestead.

Site as Reaction

Historical monuments focus on great triumphs and great loss, the memory of the "everyday life" is not typically monumentalized in physical form. Geographer, J.B. Jackson argues that historical preservation (memorials) center around of significant events rather than the preservation of reminders of a bygone domestic existence and its environment.¹⁷ There is a need for preserving the memory of the "everyday" such as the rural Alberta settler. Their "everyday story" is monumental in its scale, as it affected so many people within the Alberta region.

Ukrainian Village as a Monument

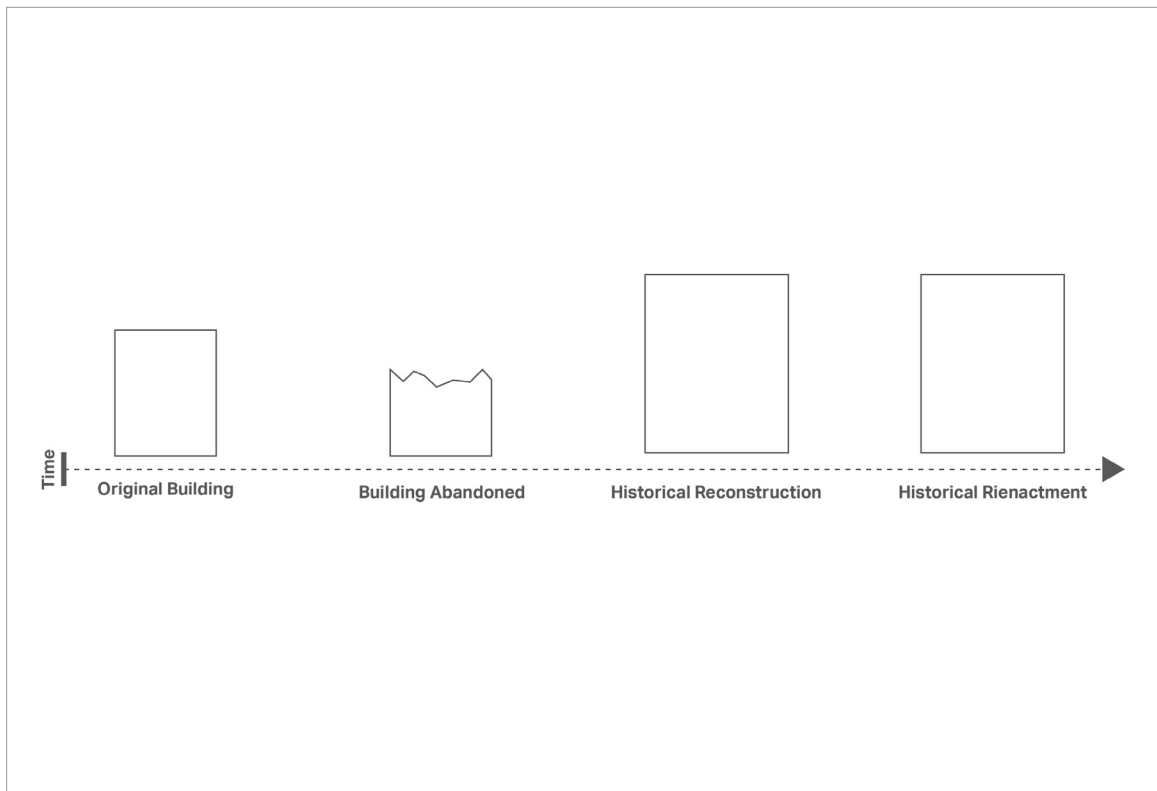
Located east of Edmonton there exists a historical monument to the vernacular past. 'Ukrainian Village' is an open air museum that is interested in preserving the "everyday life" of the early 20th century rural settler. As described on their website, it is a "heritage village commemorating the settlement of east central Alberta by Ukrainians."¹⁸ On the site there are over 40 buildings that have been "researched, restored and furnished" to their early 20th century appearance. There is a multi-purpose history center with exhibition spaces to provide a closer understanding of early Ukrainian settlement in central Alberta. The costumed interpreters perform different everyday tasks for visitors from May to September.

¹⁷ Jackson, John Brinckerhoff, *The Necessity for Ruins, and Other Topics* (Amherst: University of Massachusetts Press, 1980), 90.

¹⁸ "About," *Ukrainian Village*, accessed: Dec. 8, 2018, ukrainianvillage.ca/about



Overhead view of the *Ukrainian Cultural Heritage Village*, Lamont County, Alberta. Photograph from *Wikipedia*. "Ukrainian Village."



Interpretive diagram of the *Ukrainian Cultural Heritage Village* in relation to history.

The site is presented to the viewer as a historical monument, with the main purpose of communicating a lost history. The project was conceived in 1970 with the intent to display a culture of the past using the historical buildings as a stage. All the buildings were originally built for the functions they served (ie. church, barn, house) are now used solely for the purpose of communicating the lifestyle of the past. Actors and actresses are payed to use these buildings to pretend to live in the past.

This site looks backwards without considering the present day situation; it is in opposition to a fading memory of 20th century rural experience. The surrounding landscape is adapting to the modern day, whereas this site remains isolated from reality. Jackson is critical of this form of preservation in his book *Necessity of Ruins*; he says there is no lesson to learn:

Costumed guides in historical show places, candlelight concerts of period music, historical accurate dinners and feasts, re-enactments of historic episodes are gradually changing the new reconstructed environments into scenes of unreality, places where we can briefly relive the golden age and be purged of historical guilt...There is no lesson to learn, no covenant to honour; we are charmed into a state of innocence and become part of the environment. History ceases to exist.¹⁹

This living museum claims to bring history to life by its costumed interpreters, claiming to portray the lives of "actual pioneers."²⁰ It objectifies history which ignores the essence of tradition by disregarding reality. This way of representing history is not sustainable. Young argues the attempt to "sear memory into the public consciousness" will inevitably do the exact opposite by sealing of memory

19 Jackson *The Necessity for Ruins and Other Topics*,102.

20 "About," *Ukrainian Village*, accessed: Dec. 8, 2018, ukrainianvillage.ca/about.

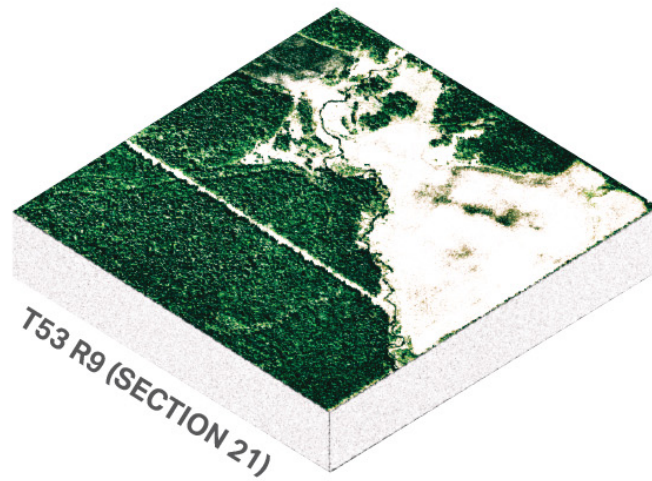
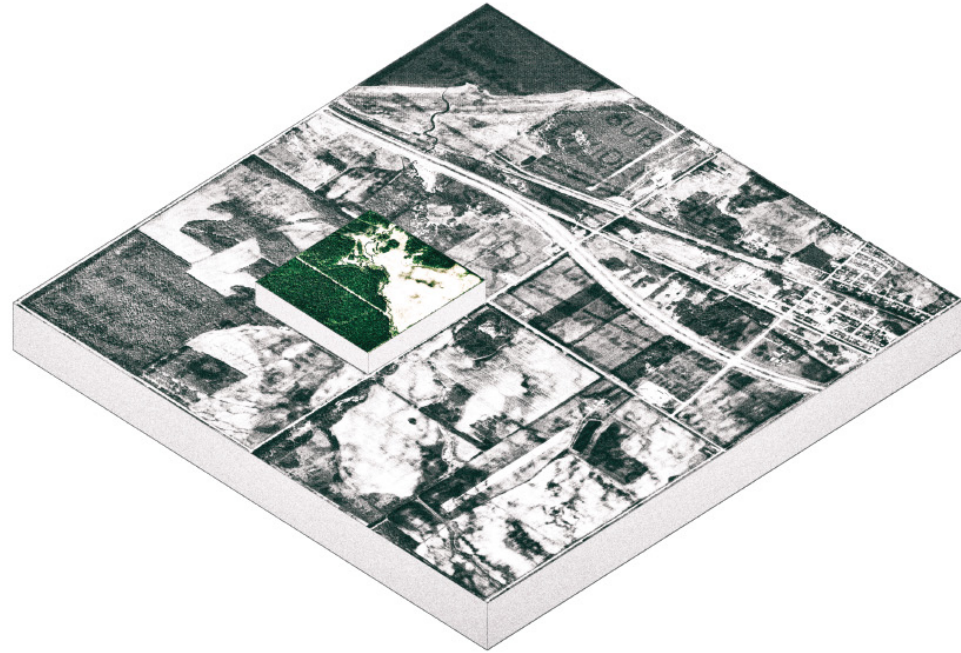
for future generations.²¹ This way of presenting a history disregards the constantly changing social and physical landscape. Paid actors, representing the original homesteaders, will teach future generations of paid actors how to act like the original homesteaders. This becomes problematic as it “charms” the viewers into a fictional reality that never existed; a historical monument imposing its version of the past on the collective memory of the public. *Ukrainian Village* is history disguised as memory.

Family Homestead as a Counter-Monument

This thesis project is a reaction to *Ukrainian Village's* approach toward historical preservation. This research focuses on memory and the act of remembering the rural Western Canadian Settlers in the early 20th Century. Farming activities from these communities have impacted my life and hundred of thousands of other people. The farming rituals that took place in, and around the old farm buildings have become lost as the buildings become uninhabitable. This project seeks to frame stories and lost rituals that are embedded within the ruins of my family homestead in Wildwood, Alberta.

I have discussed history and memory in relation to each other. Using architecture, I established a relationship between monuments (history) and counter-monuments (memory). Applying this discussion to Wildwood, Alberta, T53R9 (Section 21), I will use a variety case studies that I have identified as counter-monuments by Bruno Fioretti Marquez, traditional vernacular Japanese Shinto Shrine, and Rachel Whiteread to extract specific methods. I then will apply these methods to the ruins of a typical farm and

²¹ Young, *Critical Inquiry* 18, 272.



Map of the town, Wildwood, and the surrounding farm landscape. As well, a call out of the Kalinowski Homestead lot (T53 R8 LOT 21). Base map #1 from *Bing Maps*. "Wildwood, AB."

use the template of a counter-monument to inform the approach to the site. The goal of this thesis is to provoke memory with architecture. Writer Dolores Hayden suggests that when dealing with the preservation of memory:

Finding creative ways to interpret modest buildings as part of the flow of contemporary city life. A politically conscious approach to urban perseveration must go beyond the techniques of traditional architects preservation (making preserved structure into a museum) to reach broader audiences. It must emphasize public processes and public memory.²²

My goal is to emphasize memory of a rural homestead through a site that can speak to many, but it's specific enough to connect with the public on an individual level. I am interested to address my family farm not for its uniqueness, but for its generalities. The purpose is to bring people back to into the rural land and highlight the fading memories of rural life.

Thesis Question:

How can a counter-monument approach towards memory of the Canadian rural west homestead promote a meaningful connection to the past rituals?

22 Dolores Hayden, *The Power of Place: Urban Landscapes as Public History* (Cambridge, Mass. : MIT Press, 1995), 11.

Chapter 2: Framing Memory

A counter-monument is a reaction to the historical monument, and seeks to focus on the evolving nature of memory. In this Chapter, I introduce a series of case studies that rely on human memory source for design. I provide an analysis of each project using a memory verb: recalling, casting and ritualizing.

Recalling

Recall: Verb

a : to call back

b : to bring back to mind

c: to remind one of: resemble²³

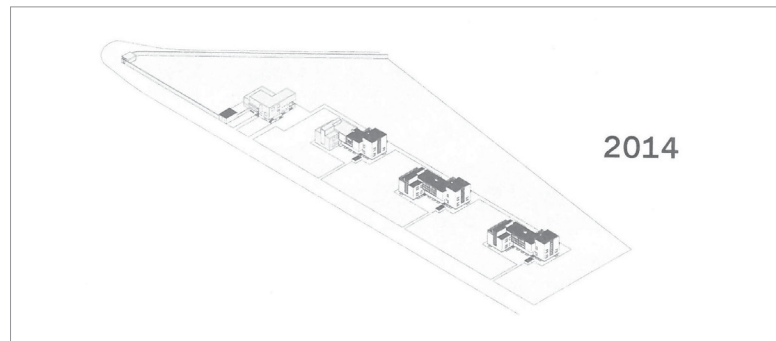
Recalling is an action of calling upon the past, desiring a return of something or someone that had been present prior. It suggests and anticipates a reconnection with the past in the present moment. Memory is a process of recalling, using our mind to interpret the past by a psychological 'reconstruction'. Recalling is the process of accessing our previous memories.

***Masters' Houses* by Bruno Fioretti Marquez**

The *Masters' Houses* by the architects Bruno Fioretti Marquez located in Dessau, Germany is an example of a project that "recalls." It was a response to the original set of four Masters' houses which were designed by Walter Gropius in the 1920. Of the set of four buildings, the "Directors House" was completely destroyed in WWII, and the "Maholy Nagy House" was partially destroyed. The original intention of these buildings was to showcase the Bauhaus design ideas, and demonstrate how their schools

²³ "Recall," *Merriam-Webster*, accessed Dec 10, 2018, <https://www.merriam-webster.com/dictionary/recalling>.

concepts perform in reality.²⁴ The Bauhaus Dessau Foundation decided to commission an architectural intervention that was not a historical “reconstruction” but an “urban repair.”²⁵ The requirement by the committee made it clear the intention of the new building should reference the past building, but not be a piece for piece reconstruction.



*Masters' House ensemble in Dessau, from *The New Masters' Houses in Dessau, 1925 - 2014*.*

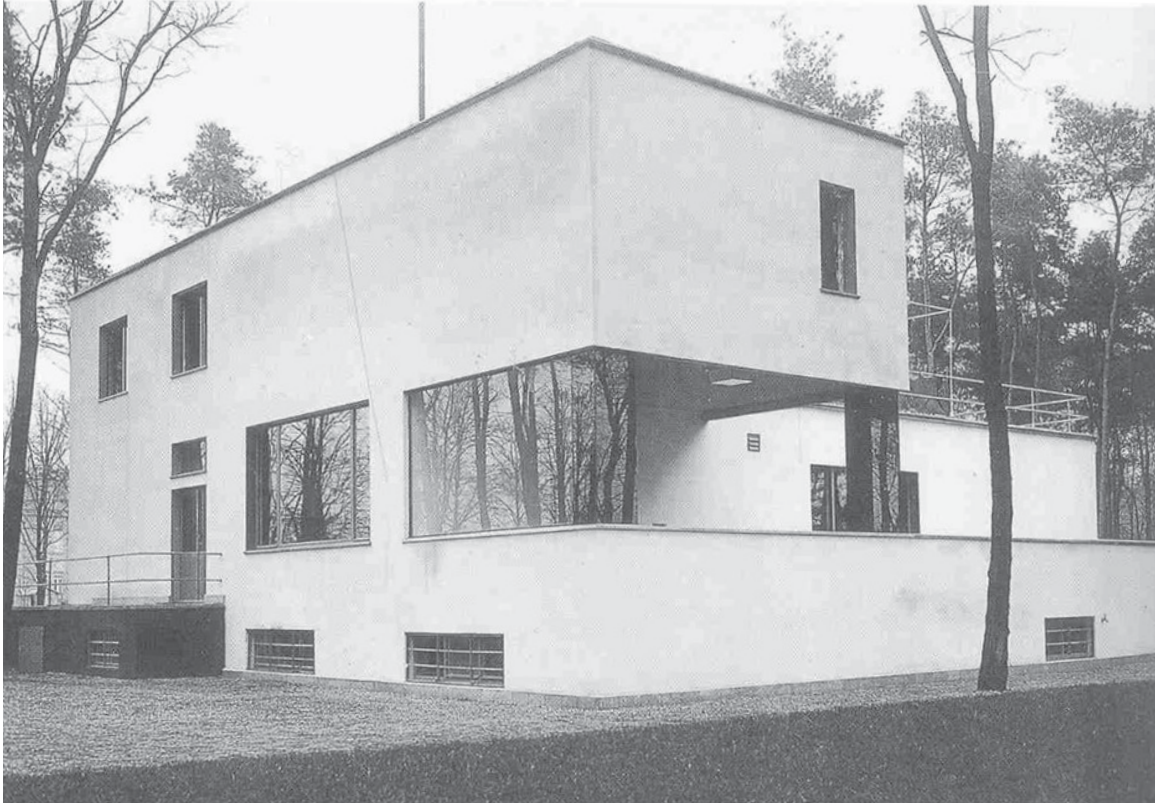
The architects view the two additions as more as an interpretation rather than a historical reconstruction. In this project they used the fragmented and unclear historical information as a form of expression. In search of a form that expressed a memory, they relied on “blurriness and impreciseness” that is associated with forgetting. They believe that “forgetting” is an “ineluctable component of remembering”²⁶. They used this process of recalling memory (remembering and forgetting) as a way to develop form.

This building serves as a counter-monument to a destroyed modernist building by addressing the human ele-

²⁴ Torsten Blume, Rebecca Bittner, Boris Friedewald, and Monika Markgraf, *The New Masters' Houses in Dessau* (Dessau: Spector Books, 2017), 259.

²⁵ *Ibid.*, 259.

²⁶ *Ibid.*, 259.



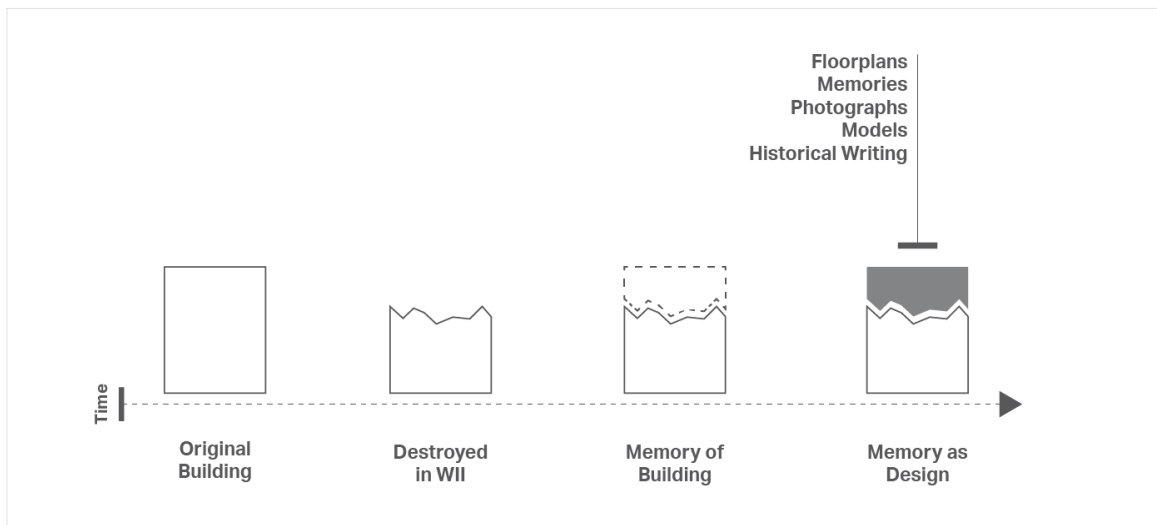
Walter Gropius, *Master's House* in Dessau, Germany, 1920. Photograph of "Gropius House" or "Directors House" from *The New Masters Houses in Dessau*.



Bruno Fioretti Marquez, *Masters' House*, Dessau, Germany, 2014. Photo named "Gropius House" or "Directors House" from Bruno Fioretti Marquez' website.



Study model of Bruno Fioretti Marquez response to the destroyed *Masters' House*.



Interpretive diagram of Bruno Fioretti Marquez *Masters' House* in relation to memory.

ment of forgetting. Architecture that frames the past does not have exclusively to preserve past buildings. By acknowledging that a historical replica would not justify the original building, the architects decided to pursue a different route by addressing the memory of the original building. This interpretation serves as a point of view from the Bauhaus Foundation regarding their approach towards the past; to have proposed a historical reconstruction would have gone against the ideals of Bauhaus.

This interpretation of a historical building serves as a foundation for “positions, debates and narratives” that revolve around historical preservation.²⁷ The Masters’ House succeeds as a architectural template on how memory is an essential piece for historical preservation. As a catalogue of the project, the Bauhaus Foundation developed a book, *The New Masters Houses in Dessau, 1925-2014: Debates, Positions & Contexts*. It documents the history of the project, explains the process, and explores the critical responses to the building. The houses speak to a larger audience, the architectural community, and generates a conversation how to acknowledge memory using architecture.

Ritualize

Ritual: noun

a : Ritual observance

b : A ceremonial act of action

c : an act or series of acts regularly repeated in a set precise manner²⁸

Religious rituals are closely linked to culture and tradition.

²⁷ Blume, Bittner, Friedewald, Markgraf, *The New Masters Houses in Dessau*, 259.

²⁸ “Ritual,” *Merriam-Webster*, accessed Dec 10, 2018, <https://www.merriam-webster.com/dictionary/ritual>.

Rituals in general have the power of transcending the limitations of language, text, images. Pierre Nora suggests:

True memory, which has taken refuge in gestures and habits, in skills passed down by unspoken traditions, in the body's inherent self-knowledge, in unstudied reflections and ingrained memories.²⁹

Nora is arguing that memory dwells within the act of ritual. The act of repetition allows a person to participate in a way that does not require conscious mental engagement; rituals engage a broader consciousness by activating unconscious parts of our mind.

Ise Grand Shinto Shrine

The *Ise Grand Shinto Shrine* located in the city of Ise, Japan, is an example of architecture that is a manifestation of repeated ritual. As part of the tradition, the shrine is rebuilt every 20 years, a renewal process called the "Sengu." The site rotates between the two adjacent sites, and is disassembled once a new one is completed. Within this process, the main goal is to "renew their mind and faith in the deities" but as a part of it, "traditional Japanese culture and skilled are [also] passed on to the next generation."³⁰ The repeating generational exercise actively calls for newer generations to engage with the ritual of building this shrine.

Rambelli argues that the success of this shrine is that its ambiguity allows for a variety of meanings. He suggests that central to the preservation or memory of the shrine

²⁹ Nora, *Representations*, 14.

³⁰ Fabio Rambelli. "Floating Signifiers: The Plural Significance of the Grand Shrine of Ise and the Incessant Re-Signification of Shinto." *Nichibunken Japan Review: Journal of the International Research Center for Japanese Studies* 27, (2014): 222.

is the emphasis on the ritual of rebuilding as the "quest for significance."³¹ This approach places emphasis on continuity, which allows for it to be flexible within a contemporary context. Furthermore, if any changes do occur, there is a "voluntary erasure of traces of historical and conceptual change" that only affect "superficial, lesser aspects of the tradition"³² The idea and the ritual of physically building the shrine is more important than the shrine itself. The memory of the shrine relies on the participation of the people as a constant memory renewal process. Historical preservation presents a fixed iteration of the past, whereas, the Grand Ise Shinto shrine constantly evolves with the people and can therefore participate in contemporary Japanese culture.

Casting

Casting: Verb

- a: The act or process of making casts or molds.
- b: Something cast off or out.
- c: A piece of excrement produced by an earthworm.
- d: The selection of actors or performers.³³

Casting is the process of using a solidifying liquid to take shape of another object. Two traces are created: one of the cast and one of the original object.³⁴ There is exchange between the positive and negative that requires the viewer to change their perspective to understand the origin of each object. The mold (the positive of a negative object) presents an evocative suggestion of the object that is

31 Fabio, "Floating Signifiers: The Plural Significance of the Grand Shrine of Ise and the Incessant Re-Signification of Shinto," 222.

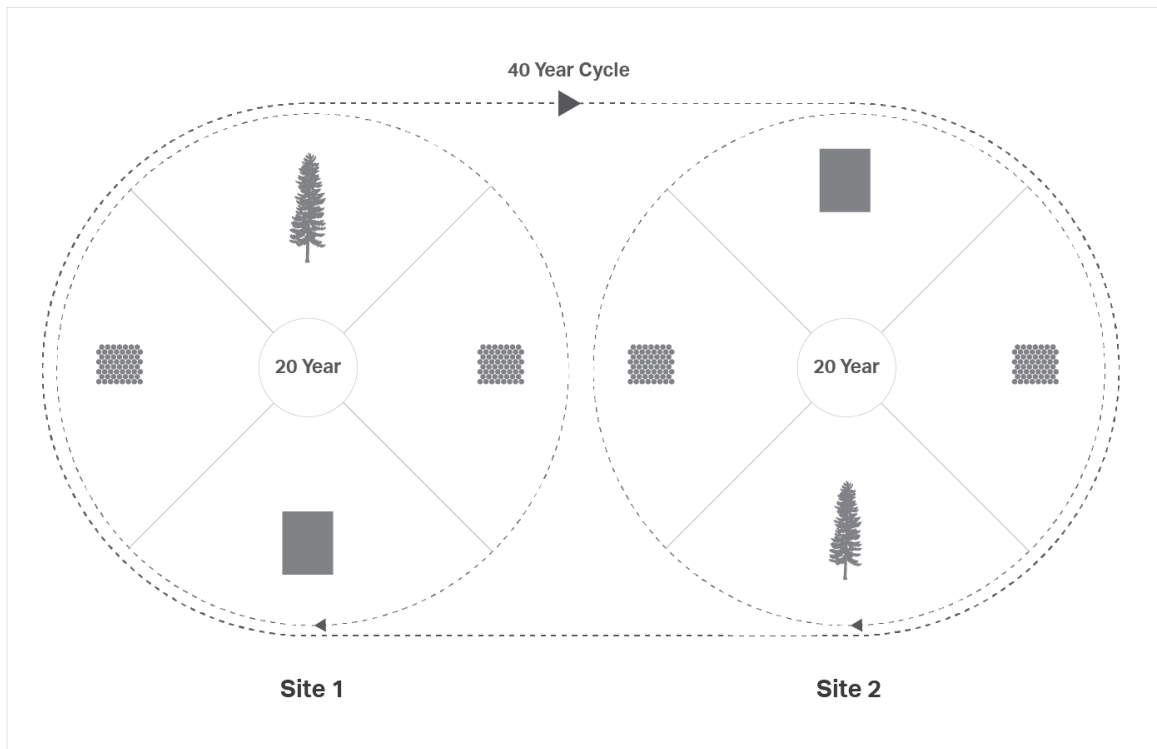
32 Ibid., 222.

33 "Casting," *Merriam-Webster*, accessed Dec. 10, 2018, <https://www.merriam-webster.com/dictionary/casting>.

34 Rachel Whiteread, James Lingwood and Jon Bird, *House* (London : Phaidon, 1995), 52.



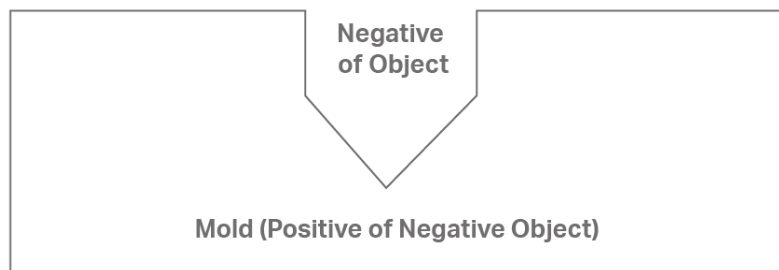
Ise Grand Shinto Shrine in transitional period. Photograph from *Technology: The Workshops at the Grand Shrine of Ise*.



A diagram showing the 20 year ritual cycle (40 years between each site) of the Ise Grand Shinto Shrine. From harvest, to building, to dissembling.

missing. The object's absence can be explored physically. The absence gives form to the invisible.

There exists a relationship between casting a mold and making a memory. A memory could be seen as an imprint on your mind from a previous event or idea. Similarly, a cast is an imprint of an object from before, it is the physical 'memory' of the object. This engages the viewer to 'fill' the void spaces with their imagination to recreate the whole. The process of casting promotes questions about the past within the present context.



A diagram showing the positive part of a cast and the negative part of the object which was cast.

***House* by Rachel Whiteread**

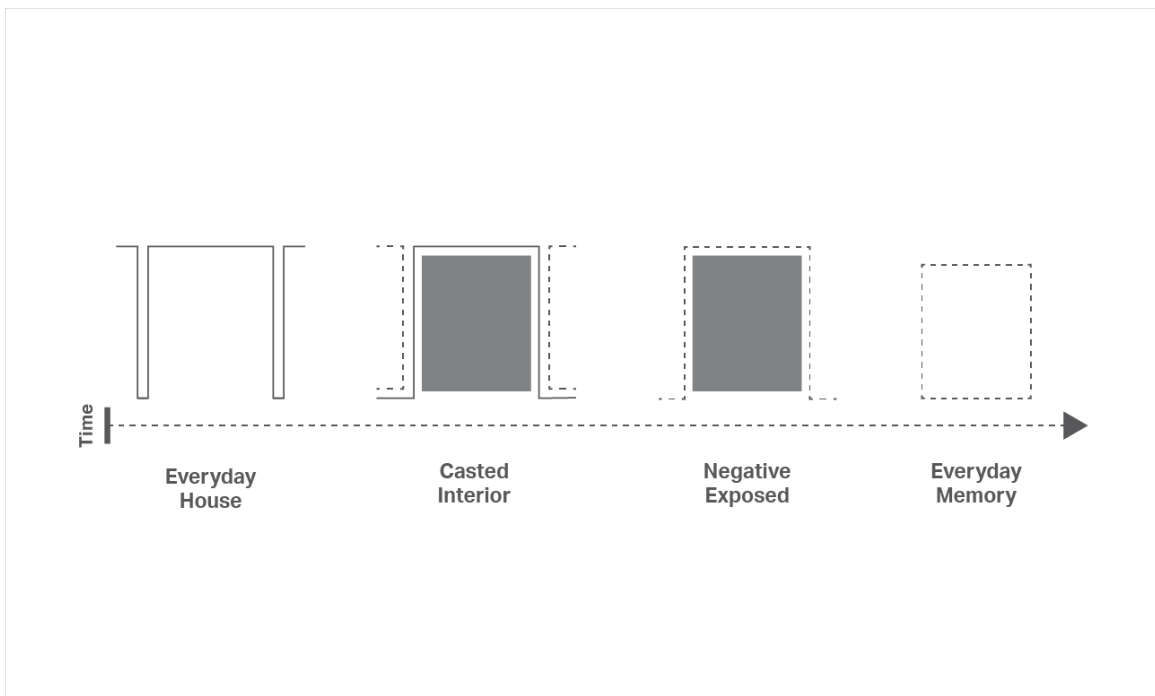
Rachel Whiteread is an artist who works casting as her primary mode of expression. She positions her work critically, and uses casting as a metaphor for how we experience the world. She compares casting to the making a death mask, suggesting a "solidification of memory."³⁵

Rachel Whiteread's *House* was a response to the destruction of typical terraced row house in London. The project was conceived as a piece to highlight the shifting demographics. However, it was presented in a way that left it open for the viewers own interpretation. Whiteread did

³⁵ Whiteread, Lingwood, and Bird, *House*, 52.



Rachel Whiteread, *House*, in situ, London, 1993. Photograph by John Davies.



Interpretive diagram of Rachel Whiteread's *House* in relation to memory.

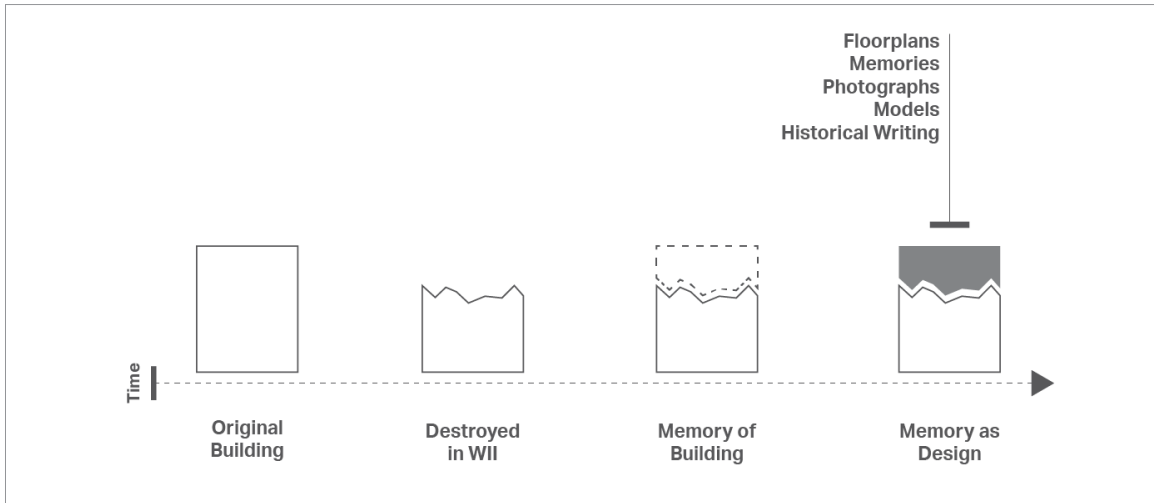
not cast the memories within the house, however, she drew attention to memories that surrounded house life such as childhood and family values.³⁶ The debate that surrounded the house kept the memory of what it represented long after it was demolished. The negative cast of the house was a vehicle for our 'positive' conceptions of what a house means to us. The project summons humans as we are presented with the death masks, we are then called to put them on and "occupy the place, the space from which it was cast."³⁷ We become a part of the building by allowing it to enter our mind.

Case Study Conclusions

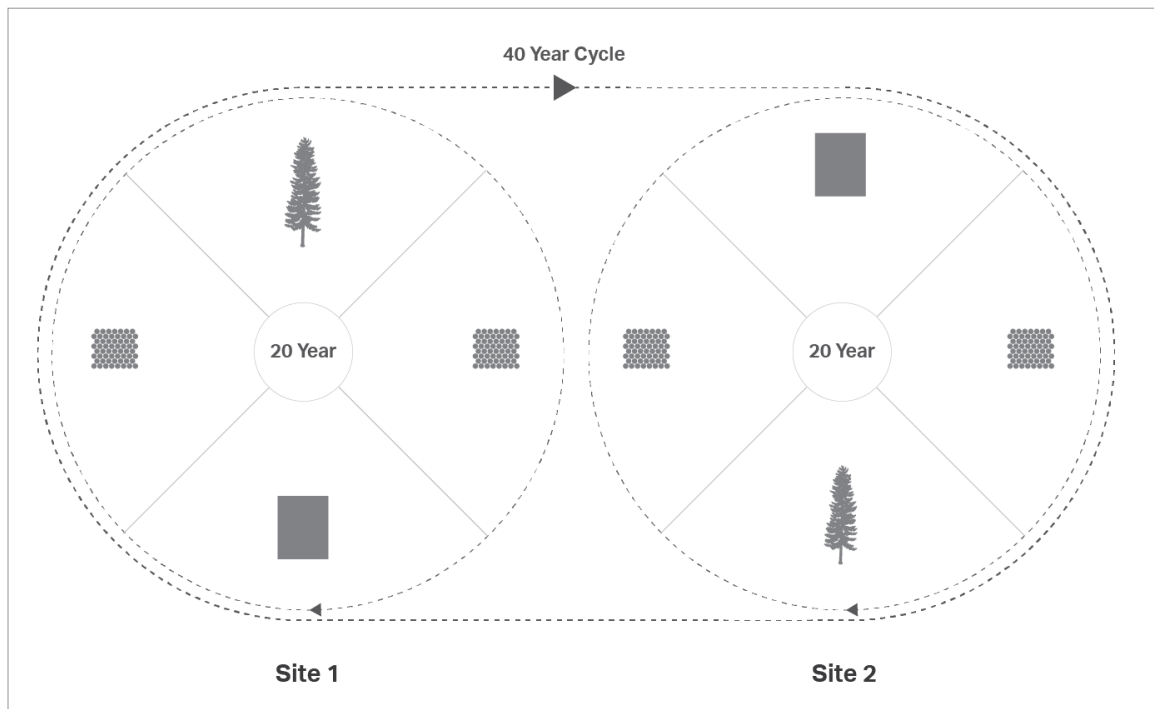
These three case studies demonstrate how memory can be used in architectural expression. All projects remain conscious of the contemporary viewer while reflecting upon the past. Bruno Fioretti Marquez's *The Masters' House* does this through an expression of form that communicates the fragmented and blurry act of "recalling" memory. The Japanese *Grand Ise Shinto Shrine* translates memory through the generational "ritual" of rebuilding the shrine every 20 years. Rachel Whiteread's *House* uses "casting" as a way to highlight a fading memory of a domestic lifestyle. In the following chapters, I apply these methods to the thesis project.

36 Whiteread, Lingwood, and Bird, *House*, 52.

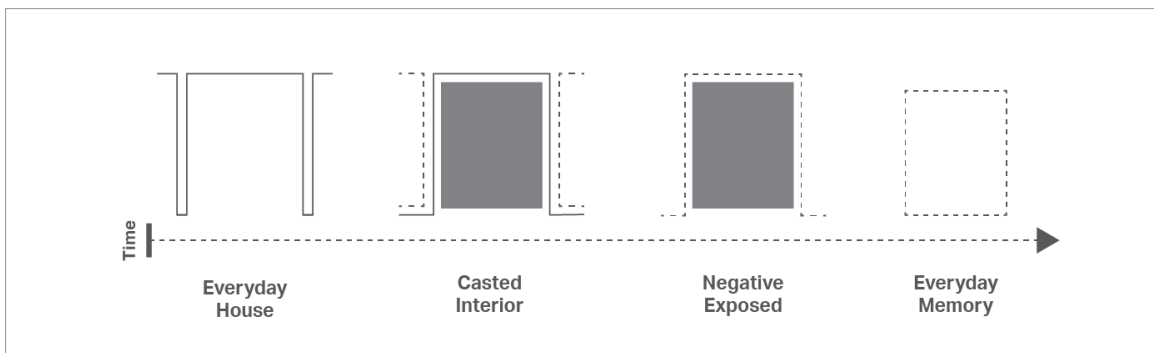
37 Rachel Whiteread and Rosalind E. Krauss, *Rachel Whiteread: Shedding Life* (New York, N.Y. : Thames and Hudson, 1997), 14.



"Recalling" diagram of Bruno Fioretti Marquez' *Masters' House*.



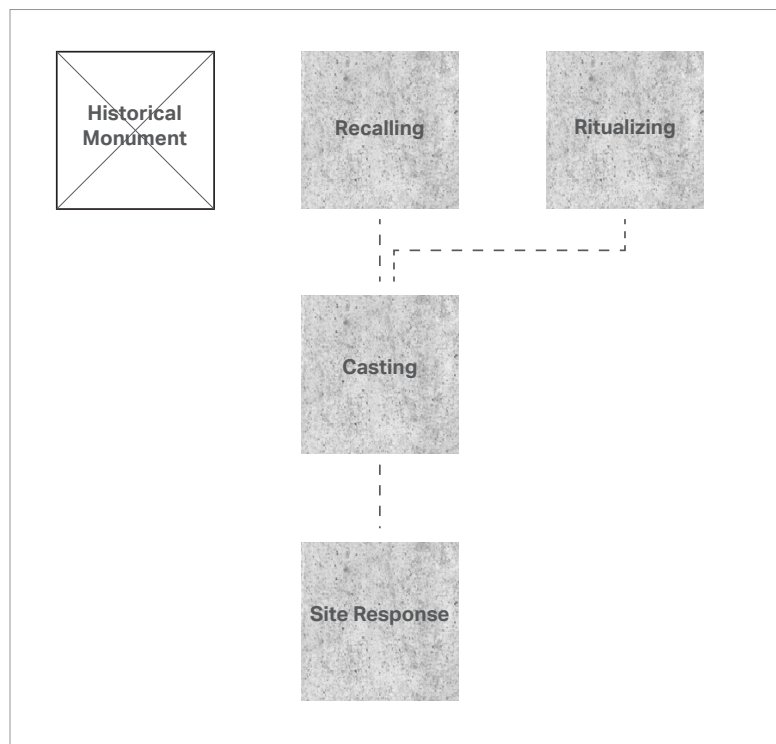
"Ritual" diagram of Japanese *Grand Ise Shinto Shrine*.



"Casting" diagram of Rachel Whiteread's *House*.

Chapter 3: Interpreting Memory

In the previous sections I have introduced 4 different projects. As I develop a site response to the fading memory of rural west homesteads, I will reject the findings of a historical monument (*Ukrainian Village*), and will incorporate the findings made in the three counter-monuments (*Masters' House, Ise Grand Shrine and House*). Furthermore, using the three case studies in the previous sections generated three different approaches towards framing memory: recalling, ritualizing and casting.



A diagram highlighting the different findings from the case studies and how they will be included in the site response.

Recalling the Rural West

The family farm is a special place for me. Every year we return to the farm in early December to cut down a Christmas tree. This ritual has brought us back at least once

a year. During these trips, my father would offer stories of different moments of his childhood on the farm. This past December, I returned to the farm with my dad, and he walked me through the old farm. I followed in his footsteps with a heightened awareness, listening to his stories. I use this experience as the foundation for my design response.

When recalling the past, it is not a linear experience, but it is influenced by a variety information, by fragments of the past. How we recall the past is impacted by information that we are presented with. Our ability to remember is influenced by what fragments make up the past. Over the course of this research I have compiled many different resources of information. The process in itself has been the action of recalling, The fragments of information that I have been working from are the following:

1. General History: Within the larger discourse of history (Great Depression, WWII, etc.)
2. Existing Buildings on Site: Buildings remain on site, in partial or complete decay.
3. Historical Photos From Region: Photographs of early settlers in the region (with names).
4. Childhood Memories: In my mind exists ideas of the farm based from my childhood experiences.
5. "Where the River Lobstick Flows": A book curated by people from the region of Wildwood, AB, with the intention to preserve its history.
6. Ukrainian Village: An open air museum about the

settlement of Ukrainians in central Alberta.

7. Kalinowski Family Photos: There is a collection of photos that exist from when my ancestors settled in the region during the 1940s.

8. My Father's Sketches: My father generated memory sketches of the old farm and of buildings individually.

9. On Site Artifact: There are artifacts on site that I was able to collect to study further.

10. My Childhood Photos: Our family have a variety of photographs that have been taken on the farm throughout my childhood.

11. Father's Memories: My father has memories from having lived on this site for part of his childhood.

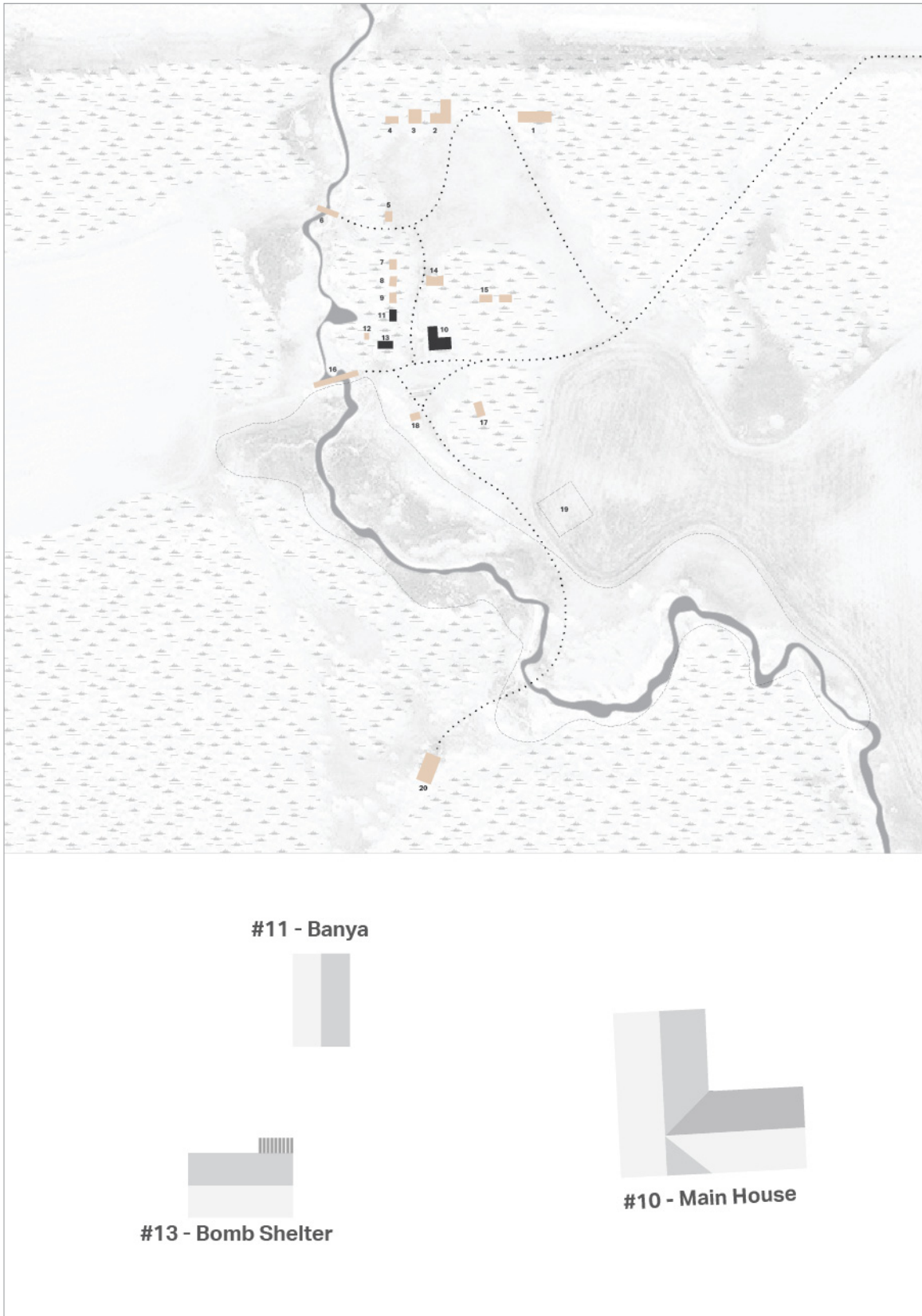
12. History of Region: Settlement of Canada and the importance of the railway in the development throughout the 1900s.



Photograph taken during a research trip back to the original farm in Wildwood, AB, (T53R9 Section 21). December 2019.



Different fragments influence our perception of the past, this diagram identifies some of the different elements.



Route on trip back to the old farmstead with my father on December 27, 2018. Of the buildings included, more than half are either completely collapsed or gone.

Building Fragments

An architectural intervention on this site would be influenced by the fragments of history and memory that surround it. Similarly, on the site there is a compilation of buildings that are partially standing or vanished; the site presents itself in a fragmented manner. The buildings that remain on site can impact the discussion that my father is able to have. Like the memories of the past, the buildings are fading into the landscape. As a result, our experience in the moment was impacted by the buildings that were left to be discussed. Buildings that were completely missing, were left to my imagination to replace.

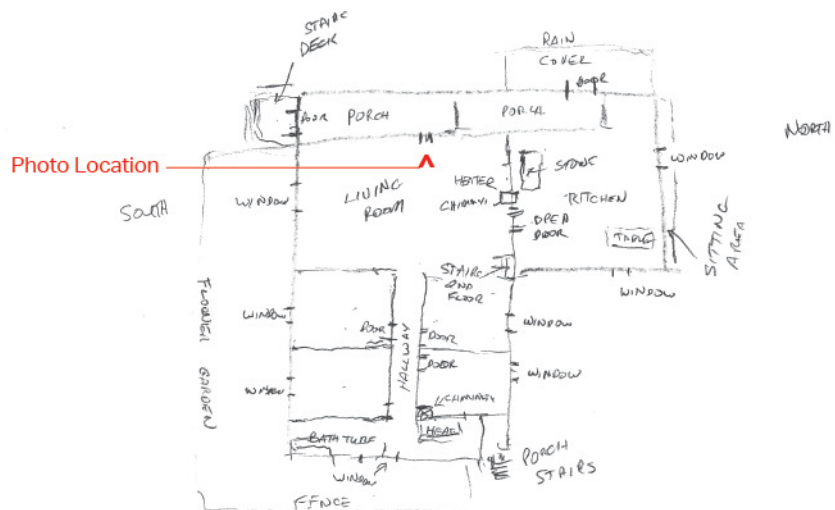
Of the buildings remaining on site, I will focus on three different buildings: Building #10 (Main House), Building #11 (Banya) and Building #13 (Bomb Shelter)

Memory in the Present

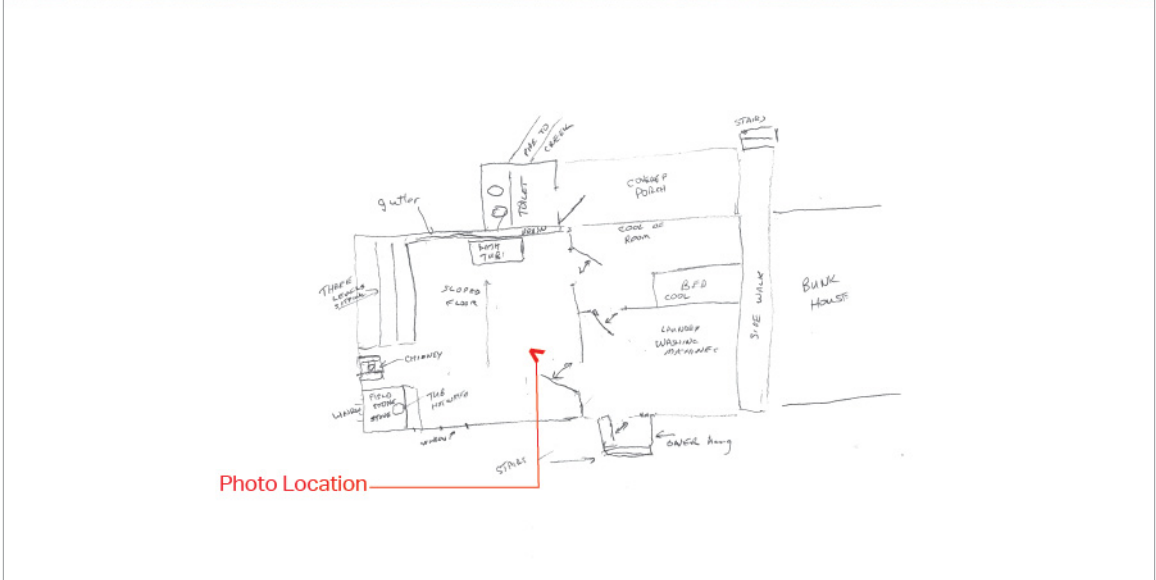
Our ability to recall is a fleeting moment, our memory of the past constantly evolves in the present. Nora suggests memory as an "perpetually actual phenomenon, a bond tying us to the eternal present."³⁸ The various "fragments" of the past will inform our experience during the present moment. The quest for memory of the rural homestead is therefore an endless journey that can never be fully captured.

To use "recalling" as a method for design on this site, I must acknowledge the evolving nature of memory. Rather than attempting to capture a particular memory, an impossible task, I will develop a method that raises awareness of the memories that surround buildings #10, #11 and #13.

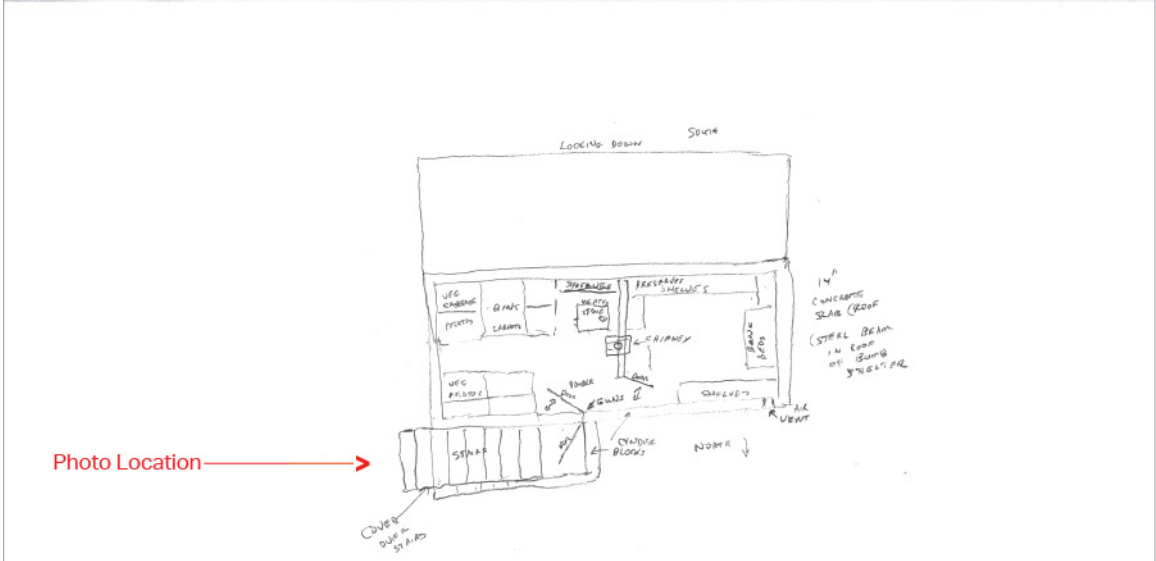
³⁸ Nora, *Representations*, 8.



Building #10 (Main House) at the Kalinowski homestead, Wildwood, Alberta, 2018. The image is showing the decaying space within the building. Hand sketch of a memory drawn by my father.



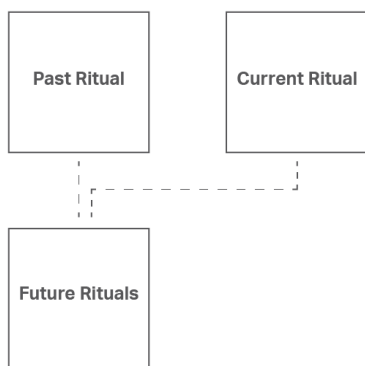
Building #11 (Banya) at Kalinowski Homestead, Wildwood, Alberta, 2018. Image showing the decaying space within the building. Hand sketch of a memory drawn by my father.



Building #13 (Bomb Shelter) at Kalinowski Homestead, Wildwood, Alberta, 2018. Image showing an overgrown tree in the entry, making it not possible to enter the space. Hand sketch of a memory drawn by my father.

Ritualizing the Rural West

Nora suggests that “true memory” has taken refuge in gestures and habits.³⁹ Embedded within the site are rituals that took place within, and around these buildings. In the past, the buildings on the selected sites were constructed to support rituals. In the process of the buildings decaying, the rituals have also disappeared. Rituals serve as a way to interpret the land, and as a way to remember. Without the buildings supporting the rituals, the memory of the experienced past is lost.



Combining both past rituals and current rituals to suggest future rituals.

Rituals are embedded in time. They are a series of actions that are repeated, and require a length of time to complete. The 3 selected buildings on the farmstead site each support a set of rituals in the past that link to different time cycles (daily, weekly, annual, etc.). These past rituals have been lost due people having left the site and buildings having decayed. This has brought emergence of a new one; a ruin as a reminder of the past. In the following sections I will list both the past and current rituals of each building:

Building #10 (Main House): Past Daily Rituals: Cooking, eating, sleeping, socializing. Current Ritual: Ruin (reminder of the past)

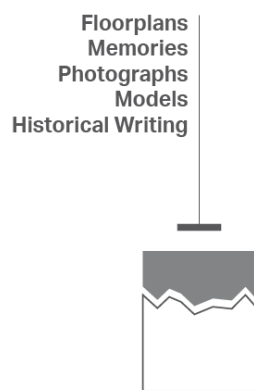
Building #11 (Banya): Past Weekly Rituals: Hygiene, relaxation, socializing, etc. Current Ritual: Ruin (reminder of the past)

Building #12 (Bomb Shelter): Past Annual Ritual: Protection, safety, food storage etc. Current Ritual: Ruin (reminder of the past)

³⁹ Nora, *Representations*, 14.

Construction as Ritual

The Japanese Ise Grand Shinto Shrine is an example cultural building that has adapted with time. The close link between construction and ritual has allowed the memory of the past to transcend decay. Material and construction become an expression of the culture's "quest for significance."⁴⁰ Similarly, the goal on the farmstead site is to establish a method that anticipates the evolving nature of memory. Through material and construction, past rituals and current rituals will synthesize. In the following sections I will further develop a method that supports rituals and recalling.



Using the fragments of the past as a design tool.

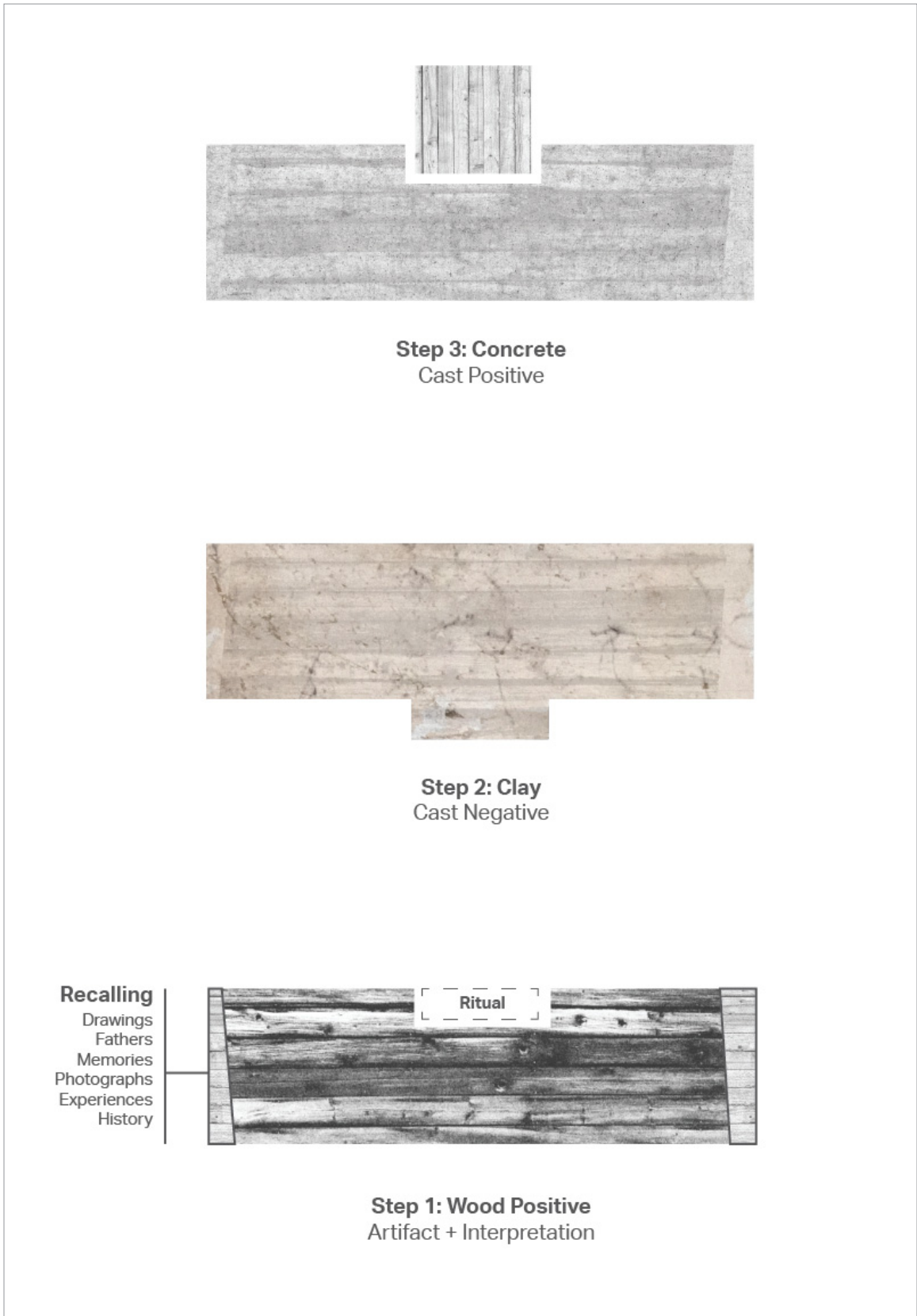
Casting the Rural West

In this section I will start to develop a method of casting in relation to the farmstead. Buildings support rituals, and rituals support memory, therefore, the construction method is crucial towards the goal of framing memory. Referencing the work of Rachel Whiteread, casting is a process that is closely linked to memory. In the context of the rural west homestead, the method of casting will be described simultaneously with memory. The process for casting an existing building will be described in the following section:

Casting, Recalling and Ritual

Step 1: Artifact and Interpretation (Wood Positive): As we recall the past, fragments of past information are interpreted in the present. During this step, the present and the past intersect as we attempt to complete our

⁴⁰ Fabio, "Floating Signifiers: The Plural Significance of the Grand Shrine of Ise and the Incessant Re-Signification of Shinto," 222.



Method diagram highlighting the steps 1,2 and 3 of an approach of casting an existing building on my family homestead, T53R9 Section 21.

experience as a single thought. Memory is constantly changing as our interpretation of the past is influenced by the present moment. This is exemplified materially when past buildings (old thoughts) intersect with new buildings (new thoughts).

Step 1 rebuilds the existing ruin in a way that interprets the present state of decay while considering the variety of past fragments (artifacts, memories, experiences, etc.)

Step 2: Cast Negative (Clay): Casting symbolizes the action of making memory. I cast clay against the intersecting past (old wood) and present (new wood). The result is a negative form, implying an absence. The moment they are pressed into the clay, the past and the present both become the past. In the exchange, details blur and can break away. Clay eventually will solidify, but if left unprotected, will erode and fade, much like our memories of the homestead.

Step 2 is the negative form of step 1. This step suggests the fleeting nature of our interpretation and is a reflection of my experience of recalling the past on site.

Step 3: Cast Positive (Concrete): It is impossible to fully capture memory, however, form suggest it. Since memory dwells within our mind, to generate a form that is embedded in the past and a suggestion of the present, it will challenge the viewer to reconsider their perspectives of both. The object, although geometrically similar, is different. Casting it in concrete suggests a permanent relic that will move forward as a reminder the present and the past.

In step 3, I cast against step 2 to spatially recreate step 1. This 'recreation' allows users to experience the traces



Models showing the casting process. Step 1 (bottom): an existing artifact made "whole" with new wood intervention. Step 2 (middle): negative cast of step 1. Step 3 (top): recast positive of step 2.

of past to consider in the present moment, knowing the casting process abstracts the timeline.

Construction Method an Expression of Memory

The process of casting suggests the process of making memory. The steps of constructing specific moments on site, is similar to how we recall the past. These steps suggest the process of memory making through material and spatial expression. The goal is to frame the intangibility of memory into a tangible form.

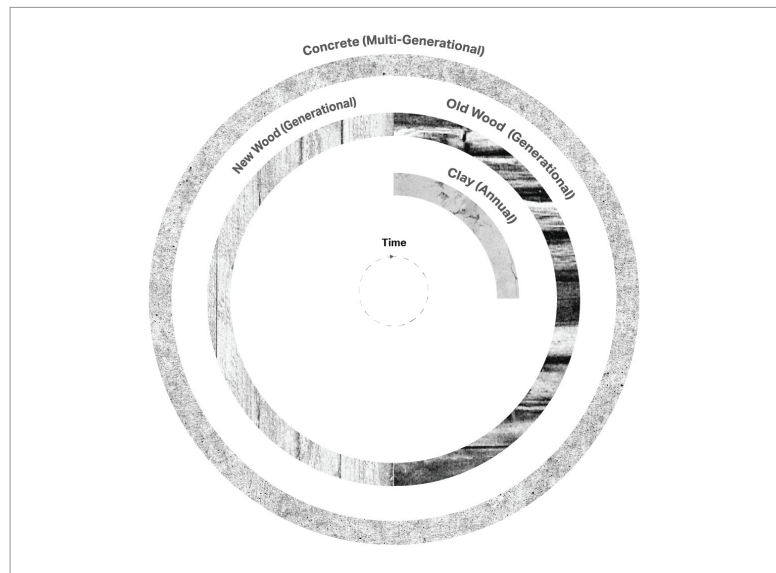
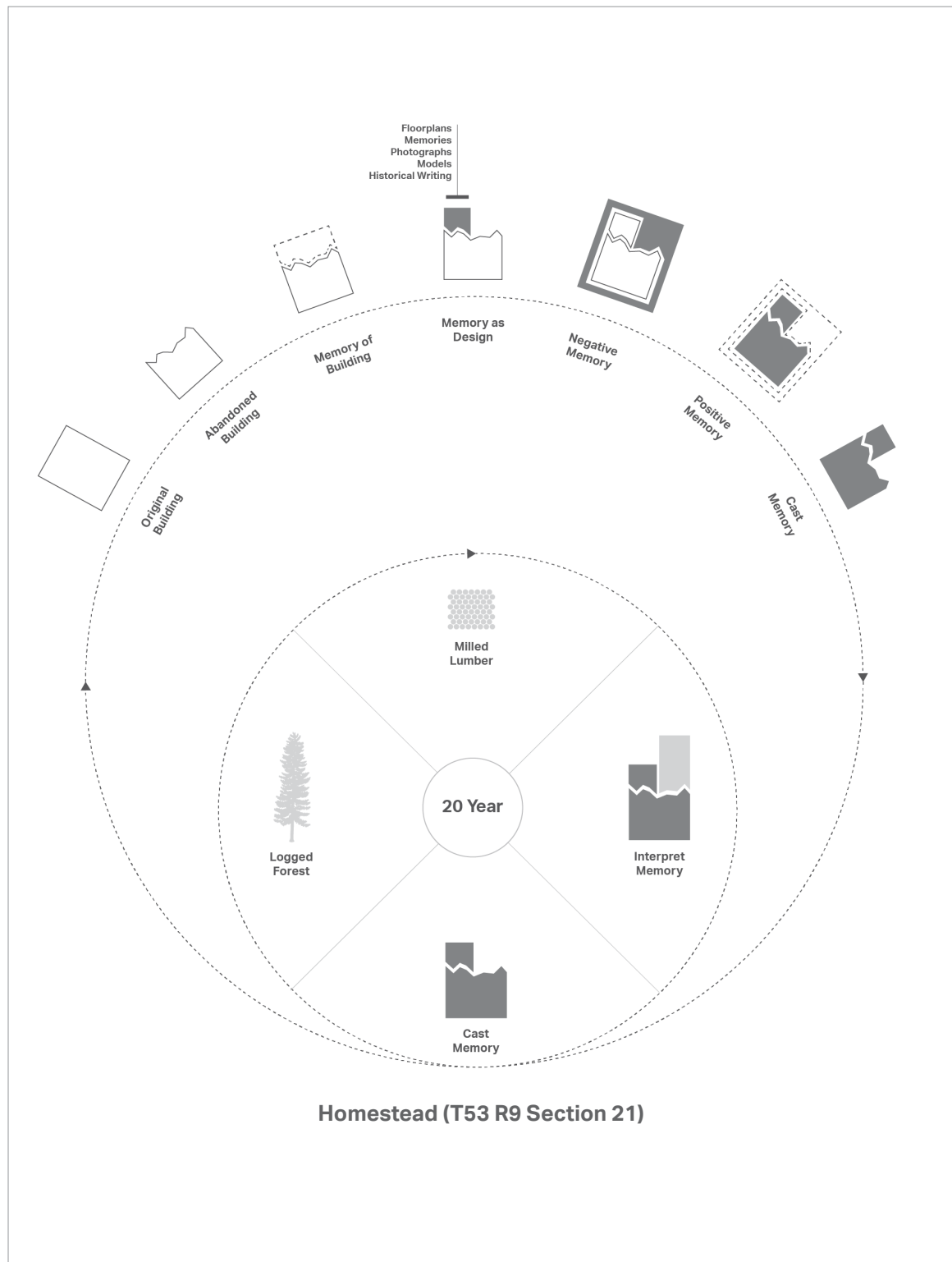


Diagram showing the relationship between time and materials.

The materials I use in steps 1, 2 and 3 are closely linked to time. As memories are exchanged from generation to generation, the longevity of these ideas vary. Step 1 uses wood which will last 50-100 years or 2-3 generations. Step 2 uses clay which, if exposed to the elements, will last less than 20 years or 1 generation. Step 3 uses concrete which can last 500-1000 years or many generations.

In the following section I demonstrate how this method applies to my family homestead, T53R9 Section 21.

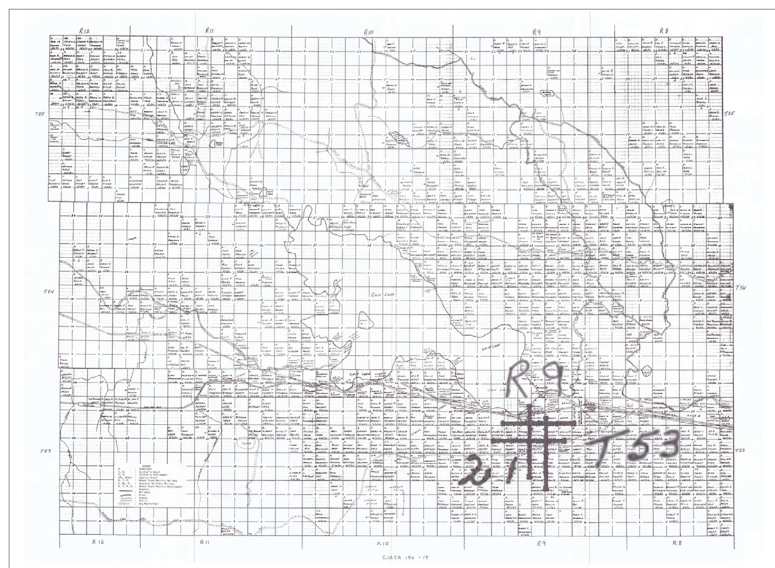
Chapter 4: Design Response



This diagram is a compilation of all of the case study diagrams: *Masters' House* by Bruno Fioretti Marquez, *Japanese Ise Grand Shinto Shrine and House* by Rachel Whiteread. Combining the methods recalling, ritualizing and casting in the previous chapter, the design will aim to address the fleeting memory of the rural west.

Homestead T53R9 Section 21

In response to the open air historical museum, *Ukrainian Village*, the site name for this thesis project is "Homestead T53R9 Section 21," which references the historical map that is included in *Where the River Lobstick Flows: From Mackay to Styal*. The name is chosen because it places this project into a larger context, and calls out to other homesteads across Canada to acknowledge the fading memory the rural west homestead.



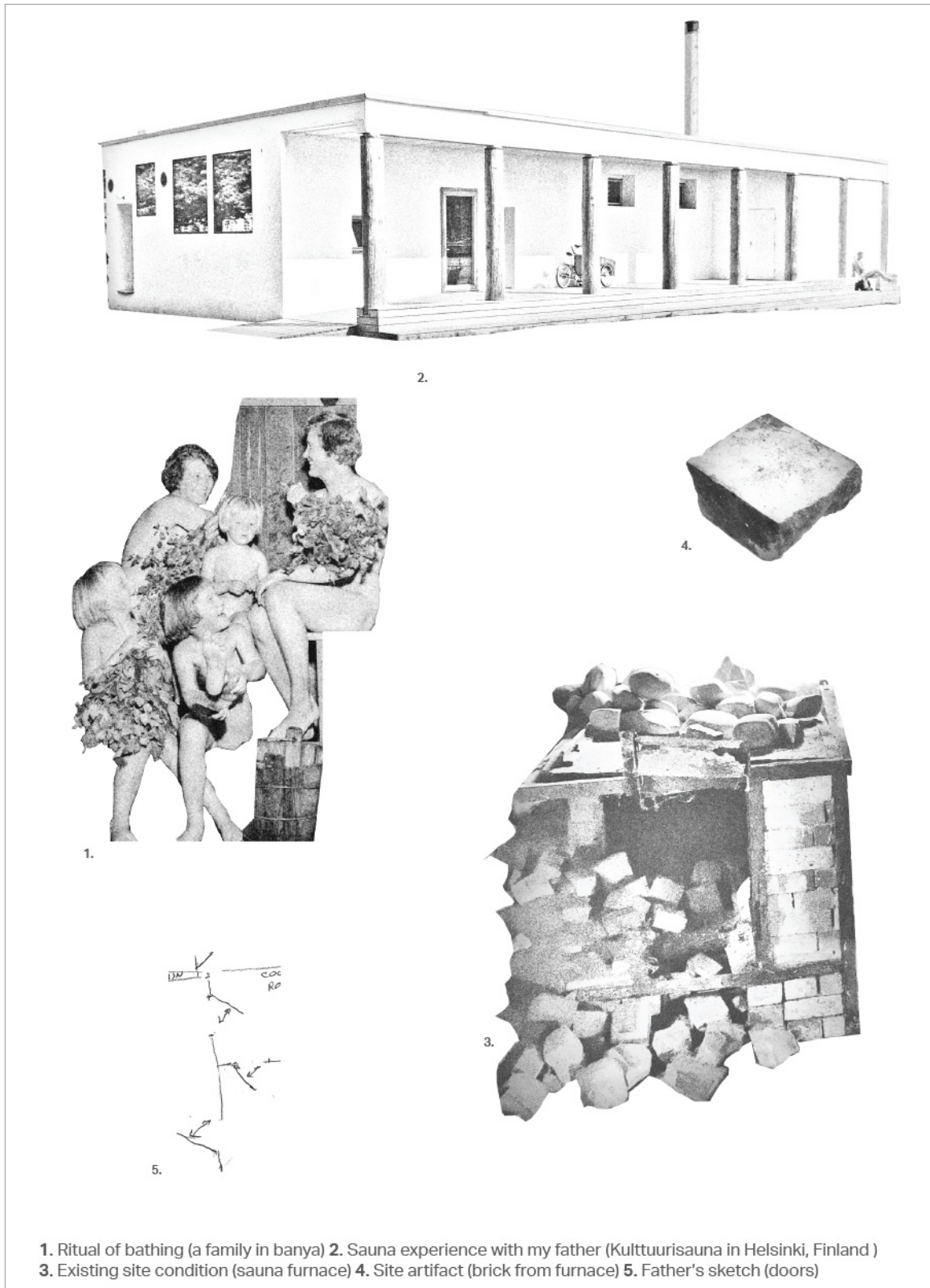
A modified historical map from *Where the River Lobstick Flows: From Mackay to Styal, 1905*. This locates the proposed thesis site using the map coordinate system (T53R9 Section 21).

In the following section, I use the casting method developed in the previous chapter, and I apply steps 1,2 and 3 to the three sites: Building #10 (Main House, Building #11 (Banya) and Building #13 (Bomb Shelter). I use images and drawings to illustrate the different 'past fragments' that influenced my experience on site, the process of construction, and the design intention. The result is three site interventions that use recalling, ritualizing and casting as a method to express and seek to comment on the fading memory of Homestead T53R9 Section 21.



A site map of Homestead T53R9 Section 21, showing the 3 proposed sites for an intervention: #10 Main House, #11 Banya, #12 Bomb Shelter. The concrete textured hatching indicates the areas of each building that I will use a casting method to intervene.

Building #11 (Banya)



Step 1: Some of the past fragments when recalling Building #11 (Banya). It is not presented to us in a linear and organized way and can be triggered by experiences in the present moment.



1. Building Positive Form



2. Press Clay Into Form



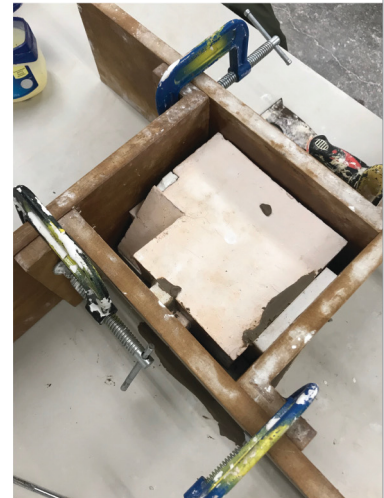
3. Fill Form



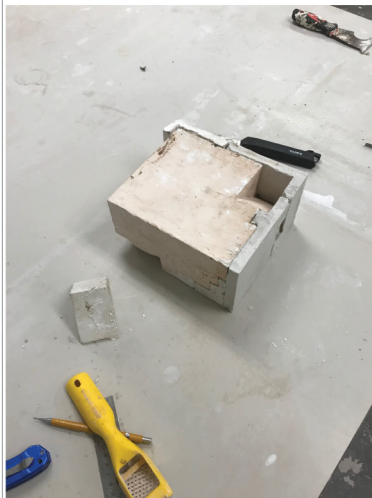
4. Failed Attempt



5. Solidify



6. Cast Against Negative



7. Reassemble New Positive

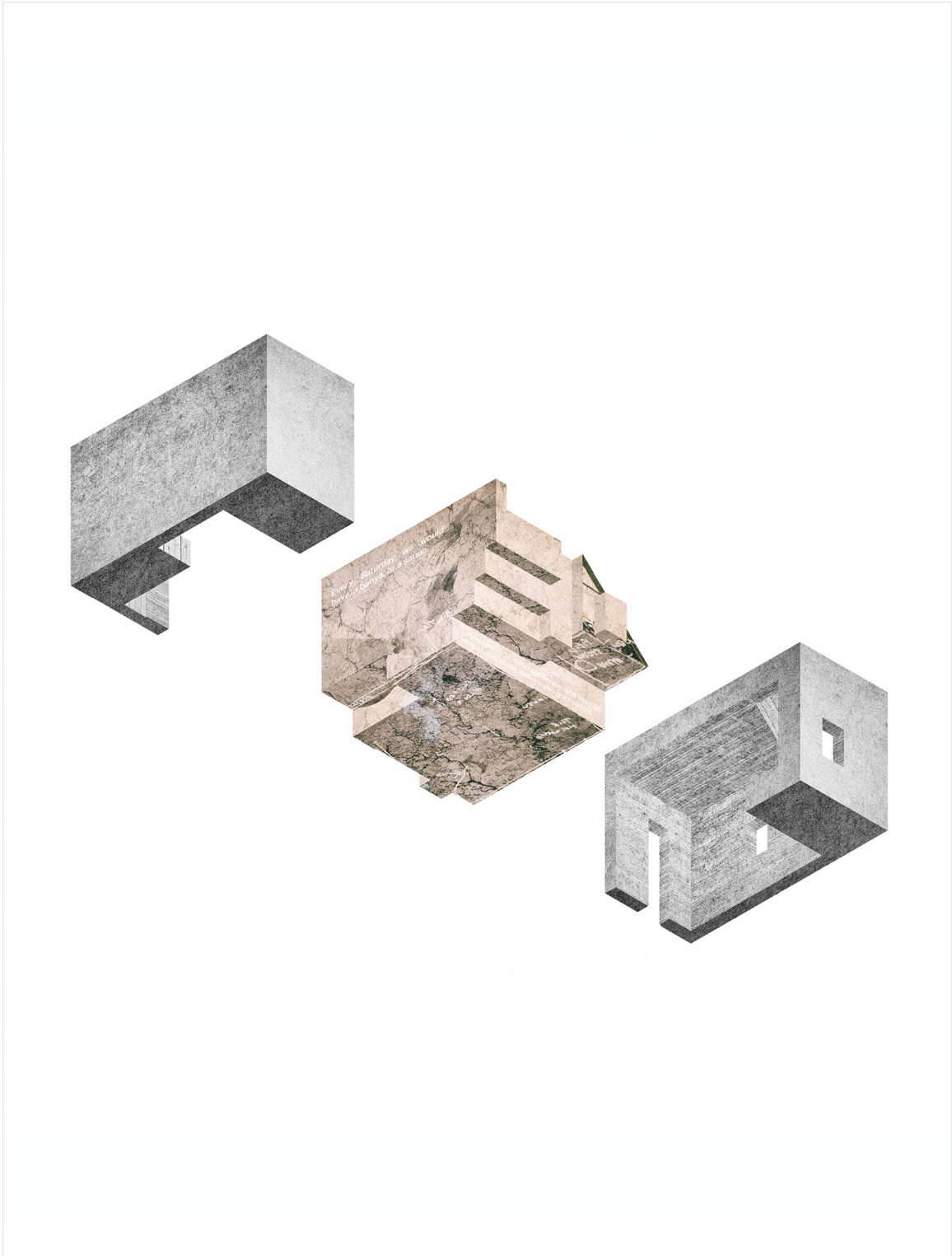


8. Fragments of Casts



9. Positive Casts Assembled

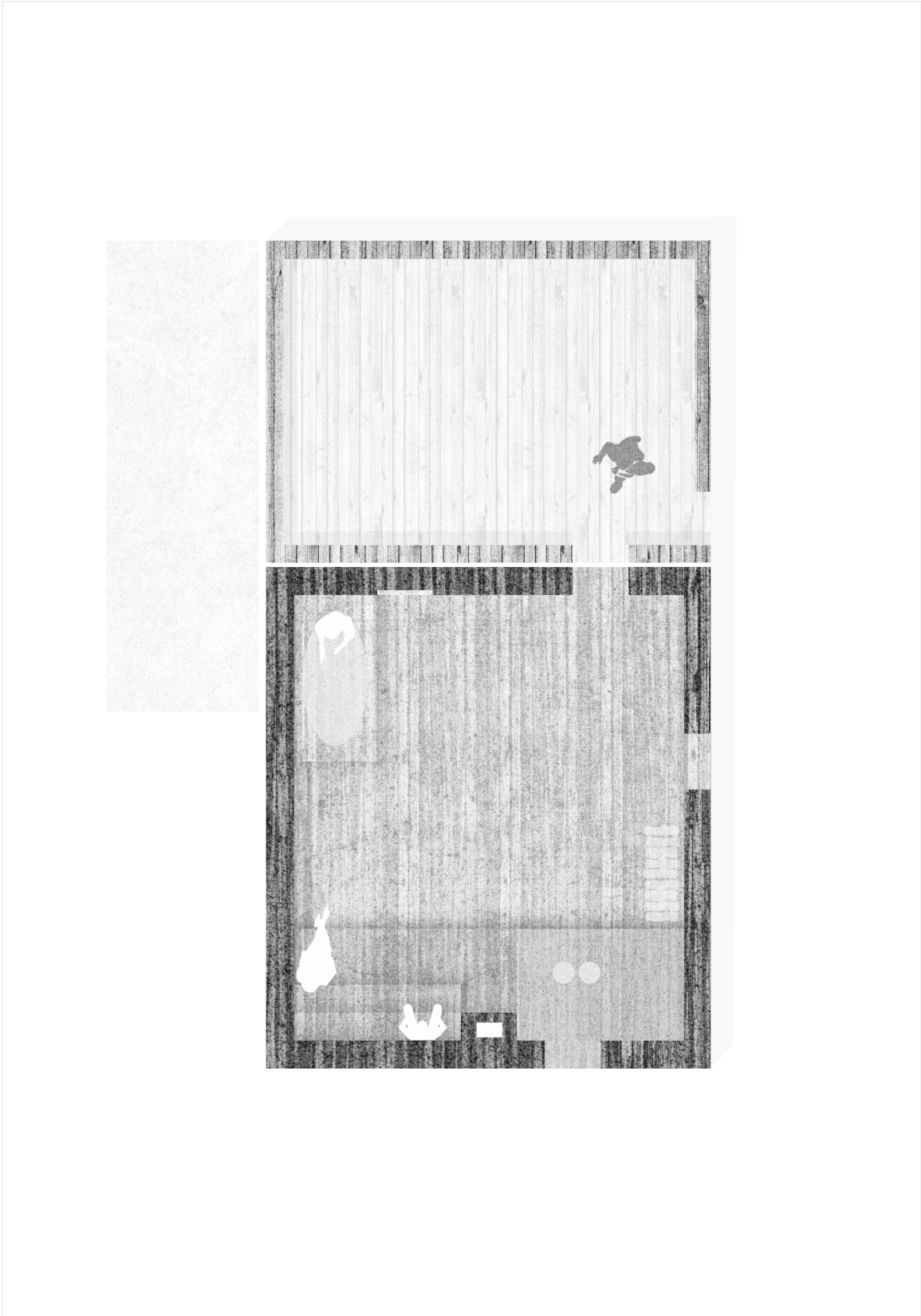
All Steps: Casting process of Building #11 (Banya). Casting impacts how I consider the form through its limitations. Based on the requirements of casting plaster (tight seal, no undercuts, material cohesion, etc.), the process generated a series of fragments of different moments within the Banya. During the bisque firing (#4) I had a failed attempt, where the form exploded in the kiln.



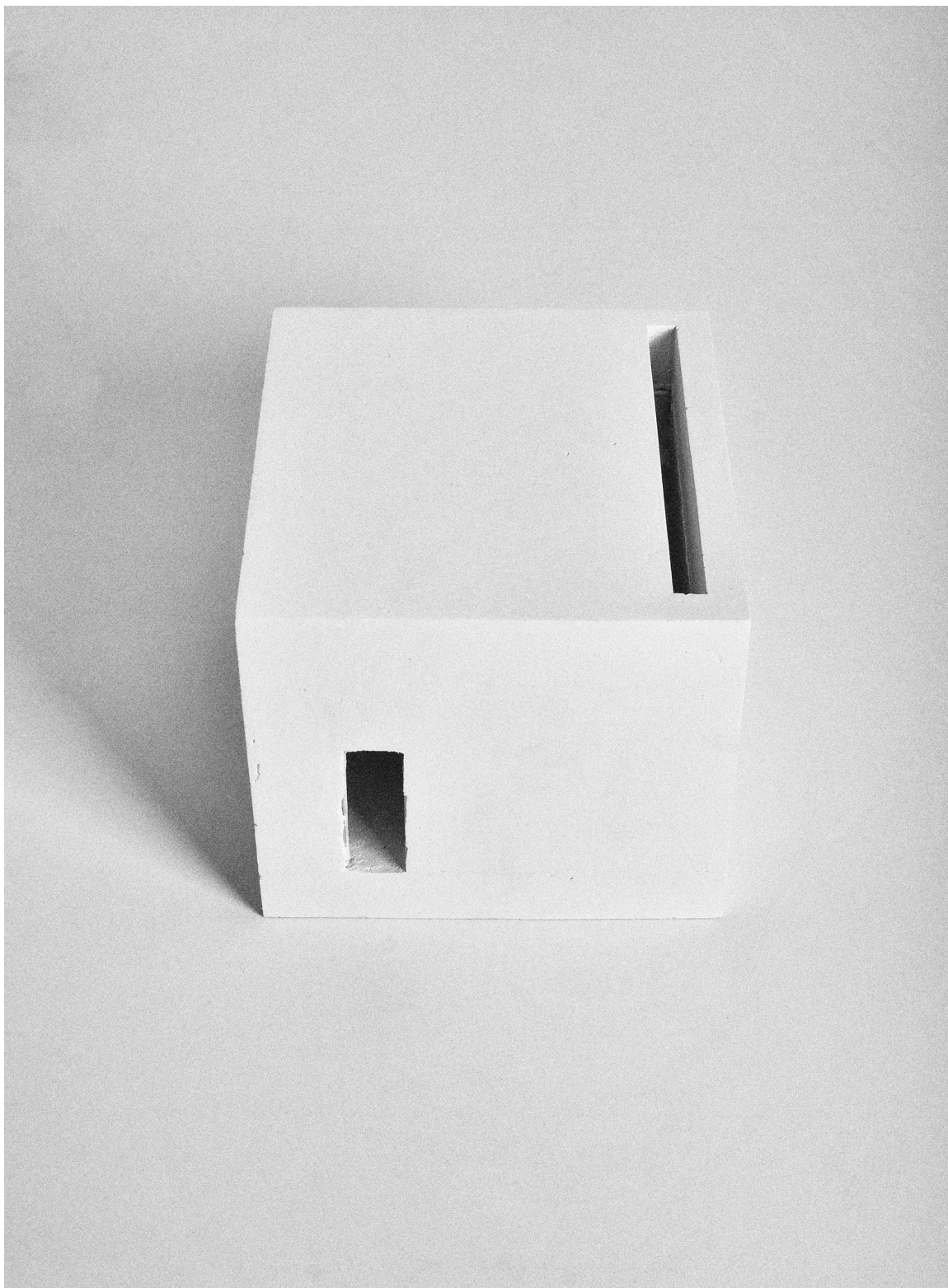
All Steps: Axonometric showing the building process for Building #11 (Banya). I have placed different fragments of information and experiences on the cast negative (pink clay) to highlight how the information influenced the geometry of that particular experience. For example, my father having explained the heat deflector above the stove, and its relationship to the seating, he help construct a mental image of his past experience. The resulting form (grey concrete) is impacted both by the existing physical space, and the imagined space my father construction for me.



Step 2: A clay negative of Building #11 (Banya). The resulting form was impacted by both the existing space and how it was interpreted in the moment. Due to the form exploding in the kiln, this version model does not have a skylight (see step 4 on page 52).



Step 3: Floor plan of Building #11 (Banya). Darker area represents the cast area, and the lighter is a potential future intervention.

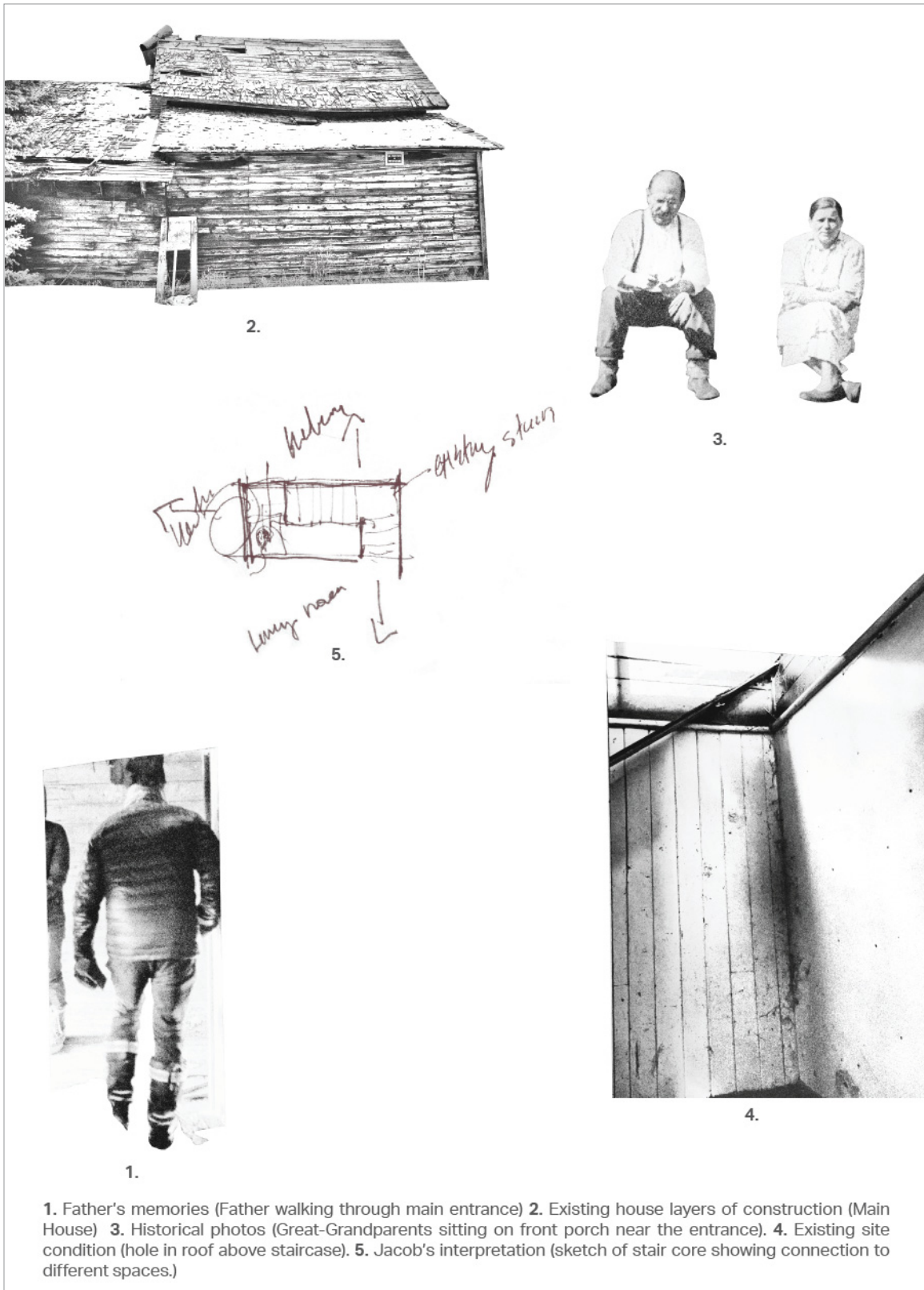


Step 3: A multi-part plaster cast positive of Building #11 (Banya). Casting plaster against the negative (pink clay) took 8 separate pours. I reconstructed the space as it was imagined before. The seams on the outside are hidden, indicating a singular experience, whereas, the interior keeps the seams exposed to suggest the different 'fragments' that compose the whole experience (see next image).



Step 3: A view inside Building #11 (Banya) showing a subtle blend between old and new. The user is able to see the seams of the different layers of the construction. This reveals timeline of the different interventions, but it is left to the viewer to try to make those conclusions. The space offers the users a place to perform rituals in a similar way to the ancestors, while the space encourages our imagination to fluctuates between the past, present and the future.

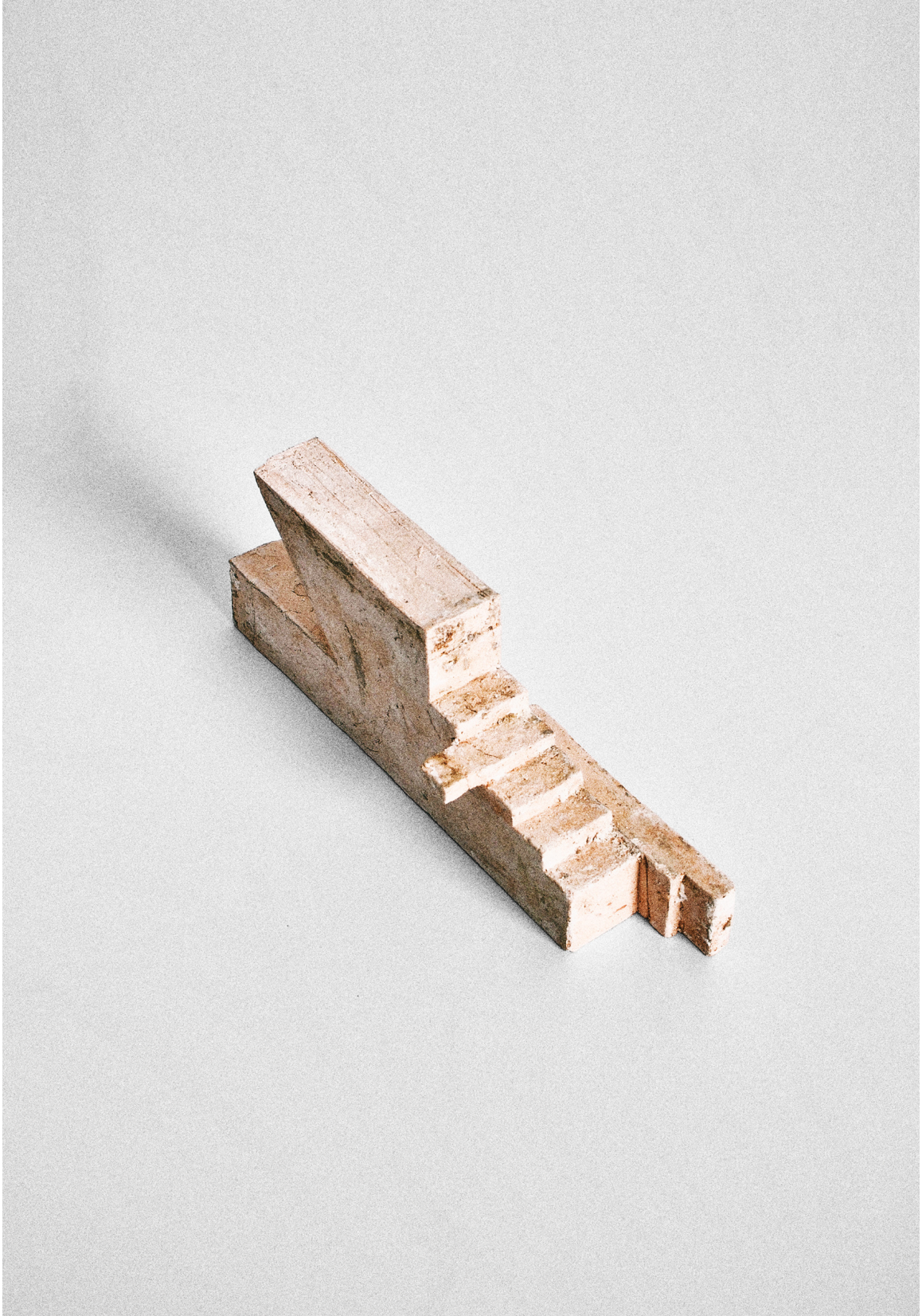
Building #10 (Main House)



Step 1: Some of the past fragments when recalling Building #10 (Main House). It is not presented to us in a linear and organized way and can be triggered by experiences in the present moment.



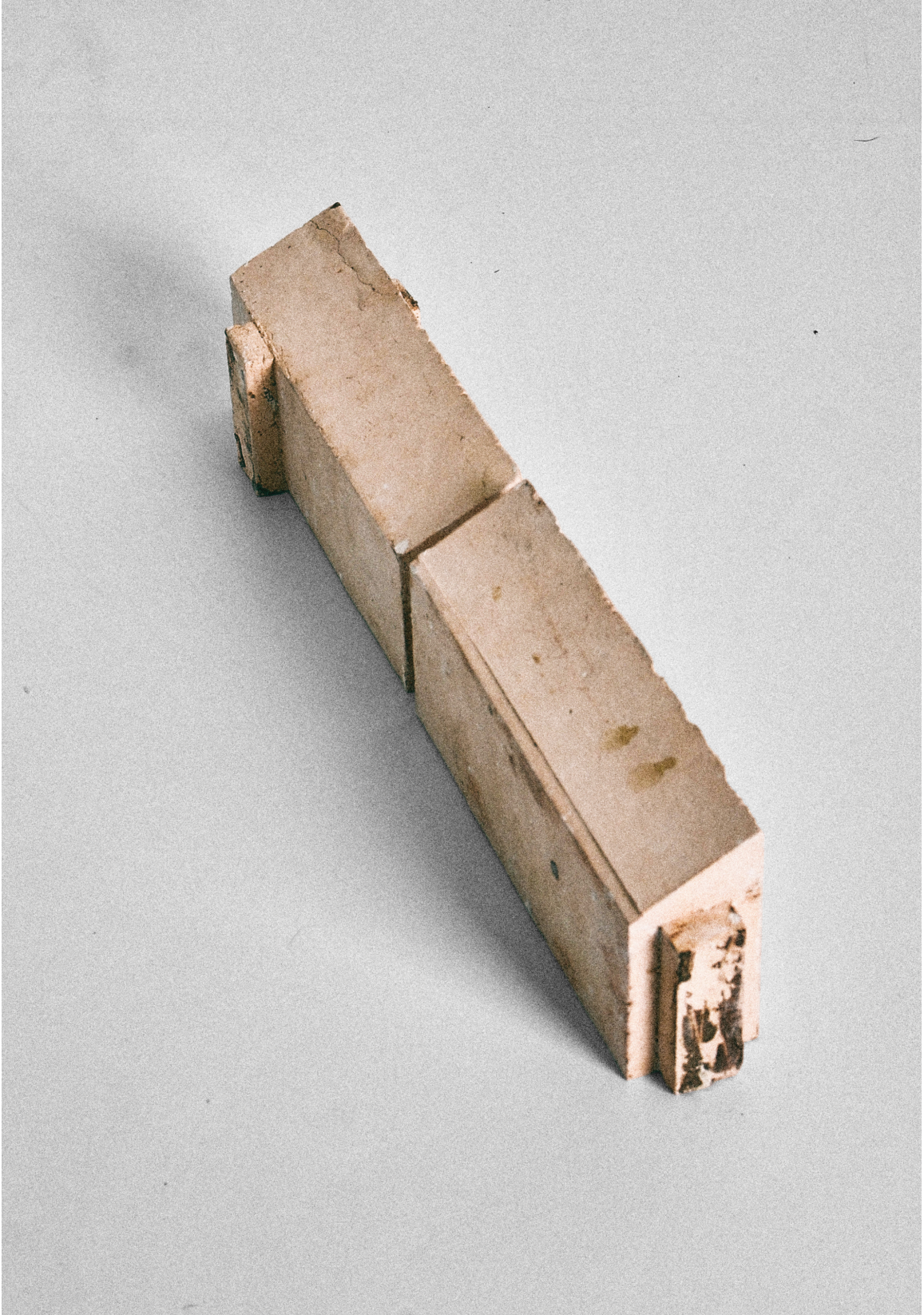
All Steps: Axonometric showing the building process for Building #10 (Main House) staircase. A variety of information has been placed on the cast negative (pink clay) to highlight the influences of past experiences on the geometry of that particular experience. For example, on my trip to the farm on December 27, 2018, there was a light well created by a hole in the roof above the staircase. This experience affected my reading of the space, how my father remembered it and how I will remember it in the future.



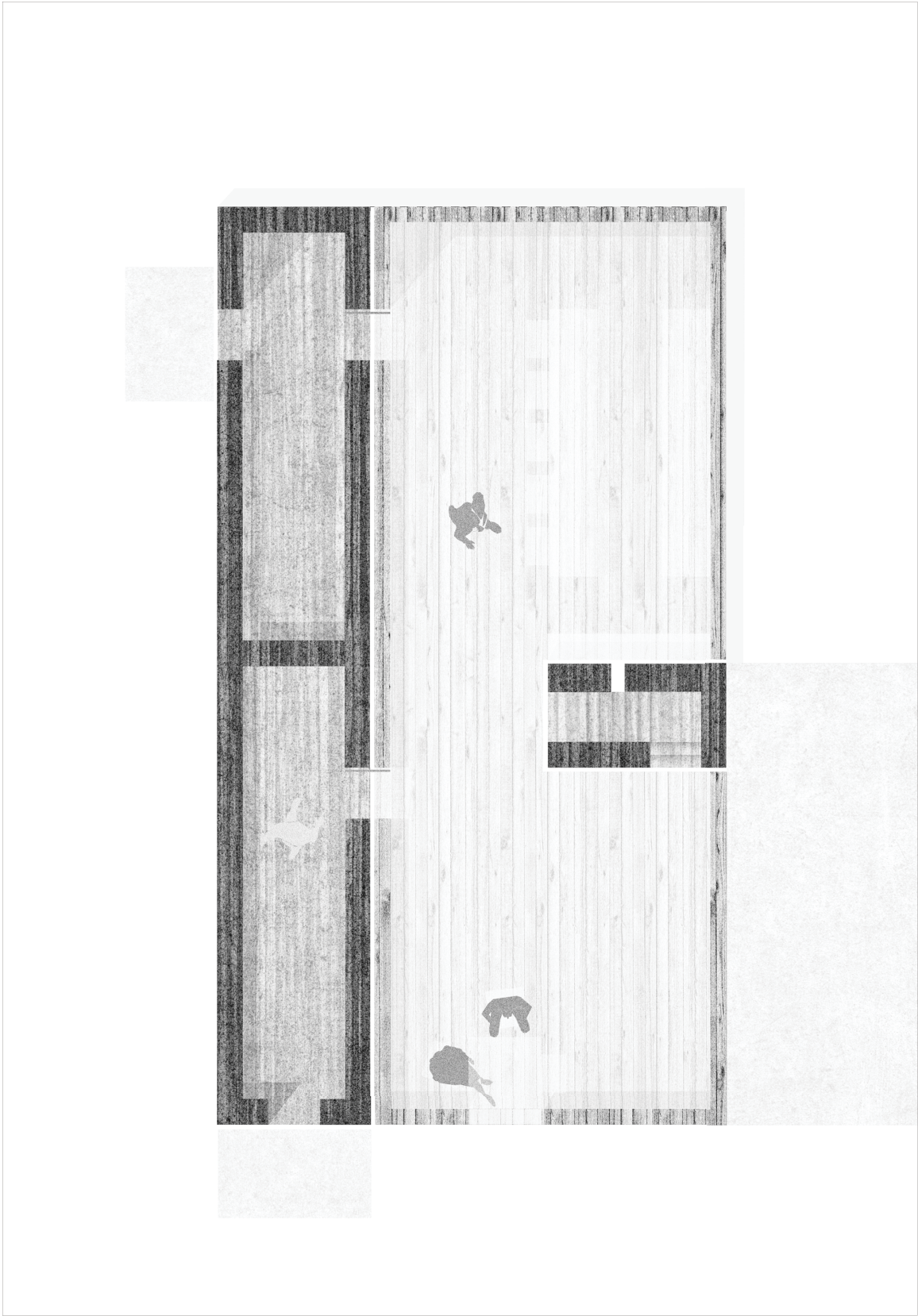
Step 2: A clay negative of Building #10 (Main House) staircase. The resulting form was impacted by both the existing space and how it was interpreted in the moment.



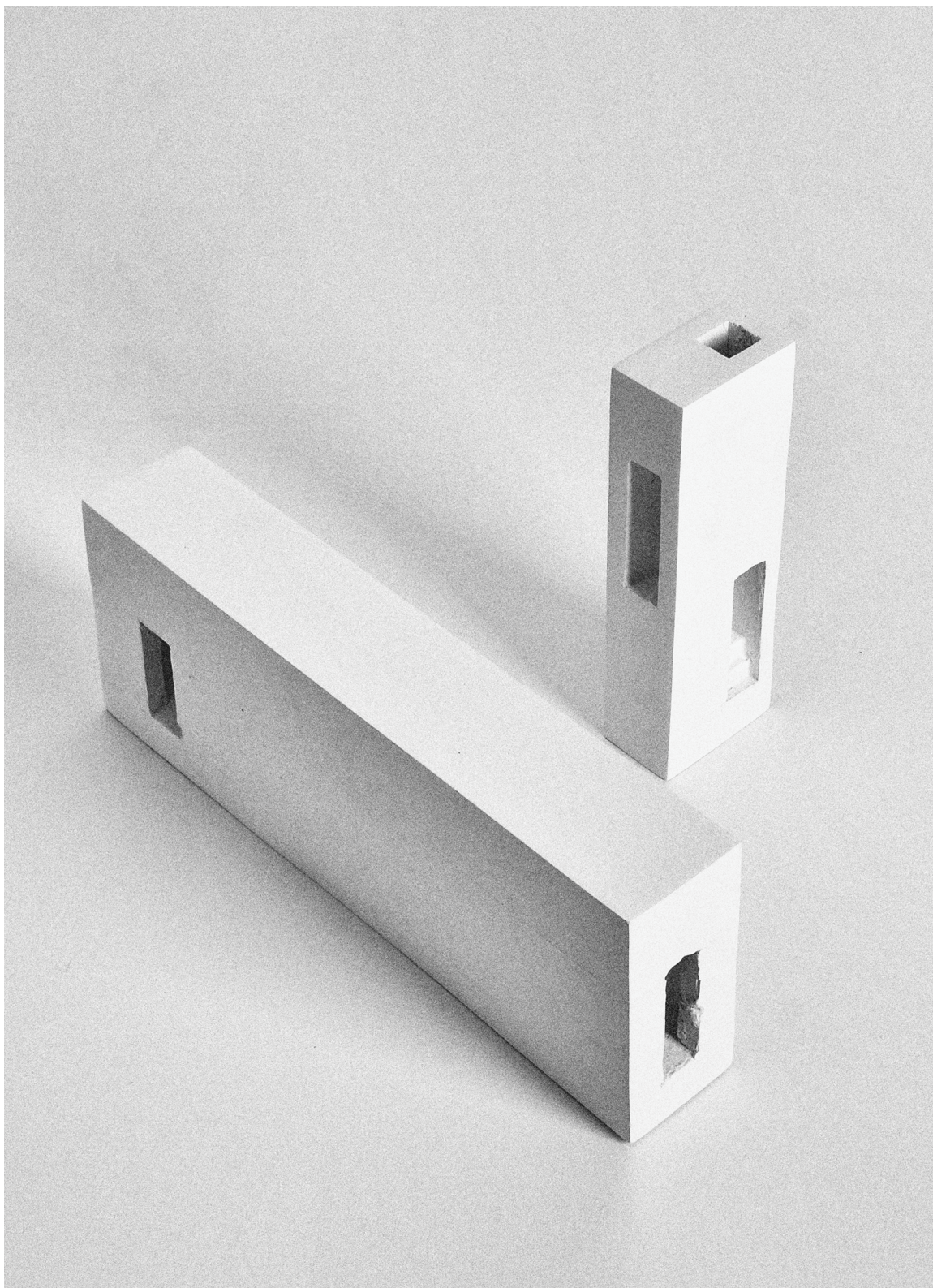
All Steps: Axonometric showing the building process for Building #10 (Main House) entrance. A variety of information has been placed on the cast negative (pink clay) to highlight the influences of past experiences on the geometry of that particular experience. For example, during my trip to the farm on December 27, 2018, my father recounted, "there used to be a porch here and a cherry tree, and I used to eat cherries off of it; I used to lie in the sun and keep warm. As we walked out of the front door he described this moment, which focused my attention to the entrance space.



Step 2: A clay negative of Building #10 (Main House) entrance. The resulting form was impacted by both the existing space and how it was interpreted in the moment.



Floor plan of Building #10 (Main House). Darker area represents the cast area (present interpretation), and the lighter area represents a potential future intervention (step 4: future interpretation).



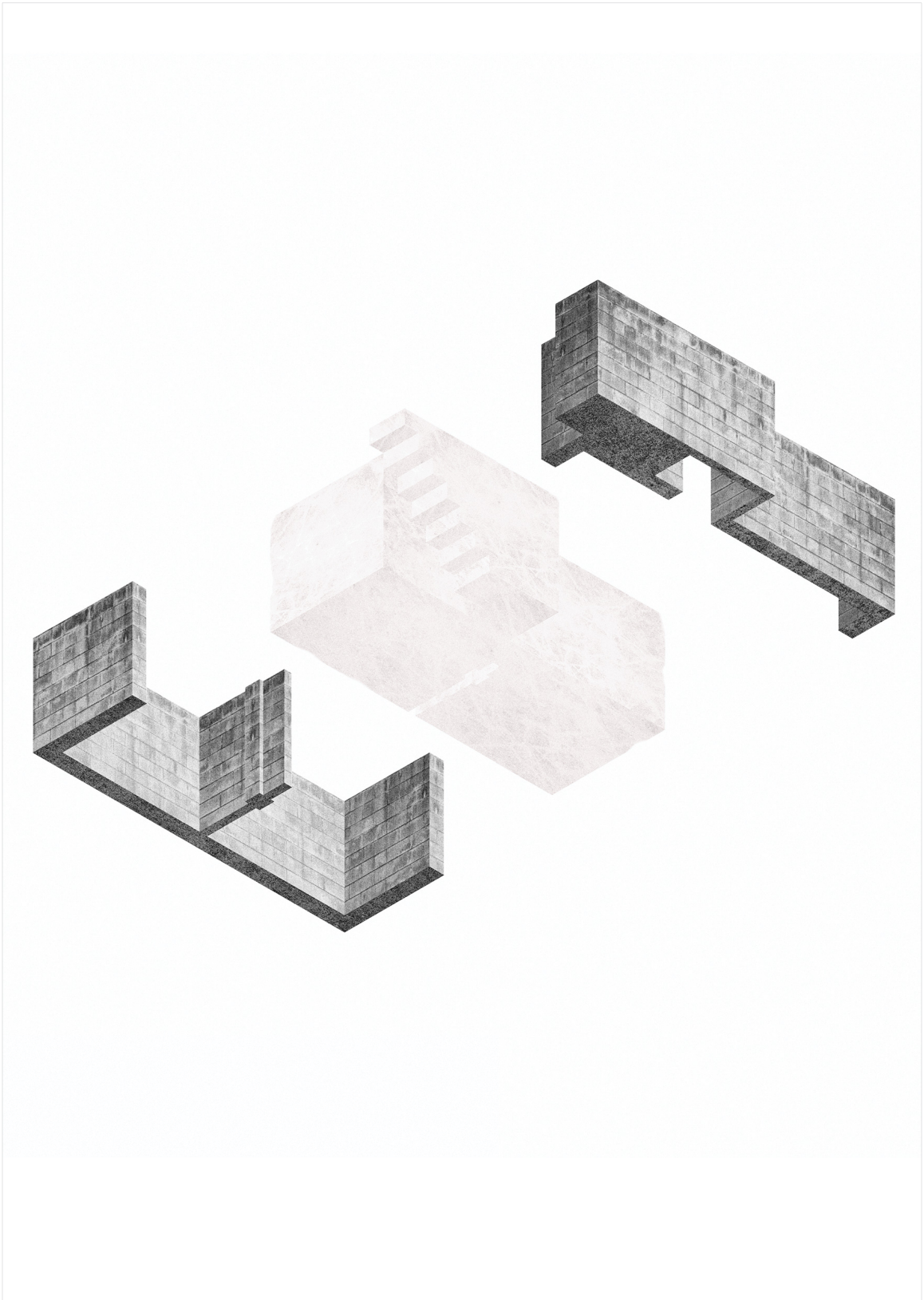
Step 3: A multi-part plaster cast positive of Building #10 (Main House). I cast plaster against the negative (pink clay). The space in between the two forms implies a missing form that we must construct ourselves to imagine the two interventions together. This speaks both to what was preserved and what has been forgotten.



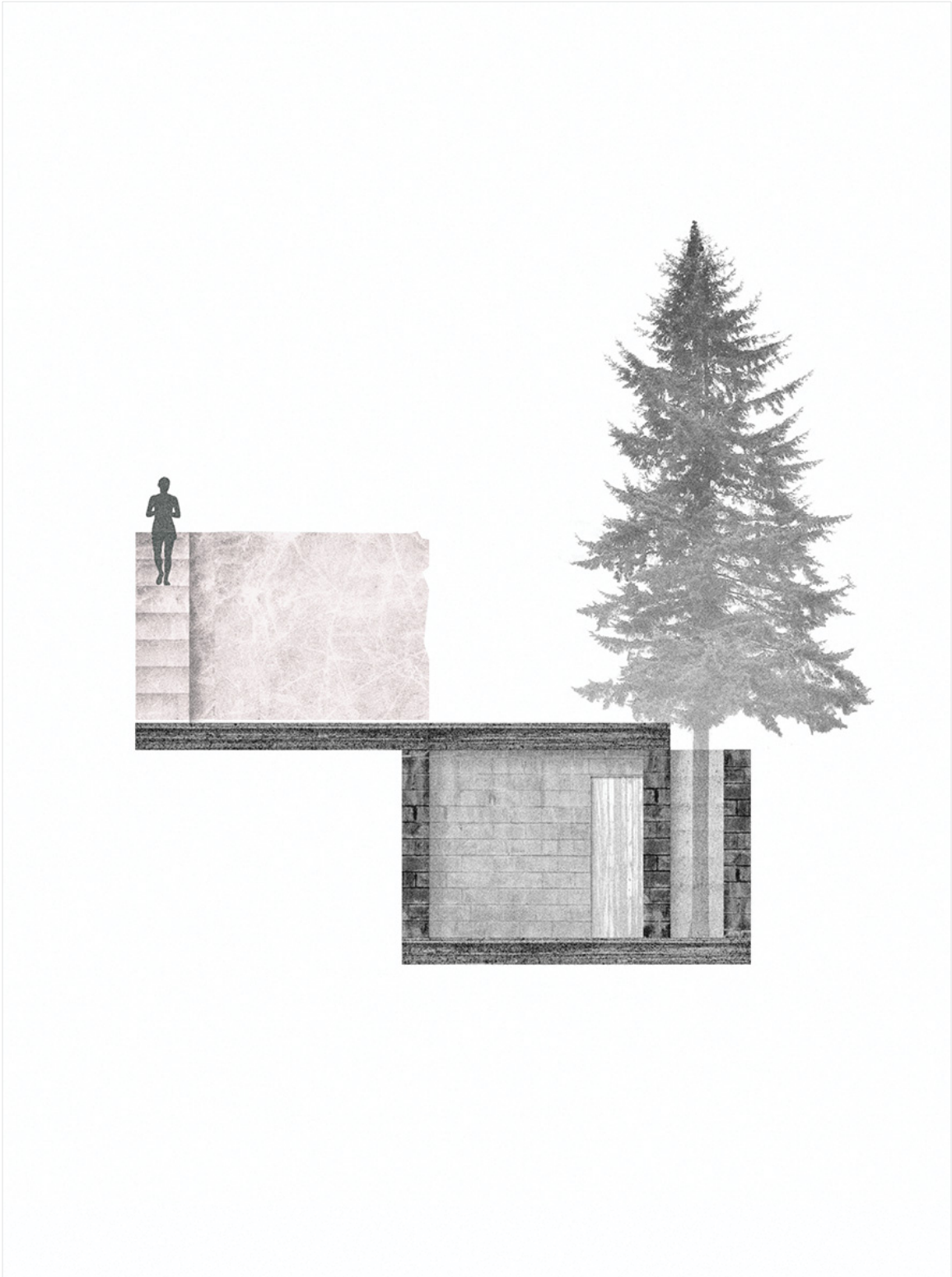
A detail view of Building #10 (Main House) showing the relationship between the entrance and the staircase within the landscape.



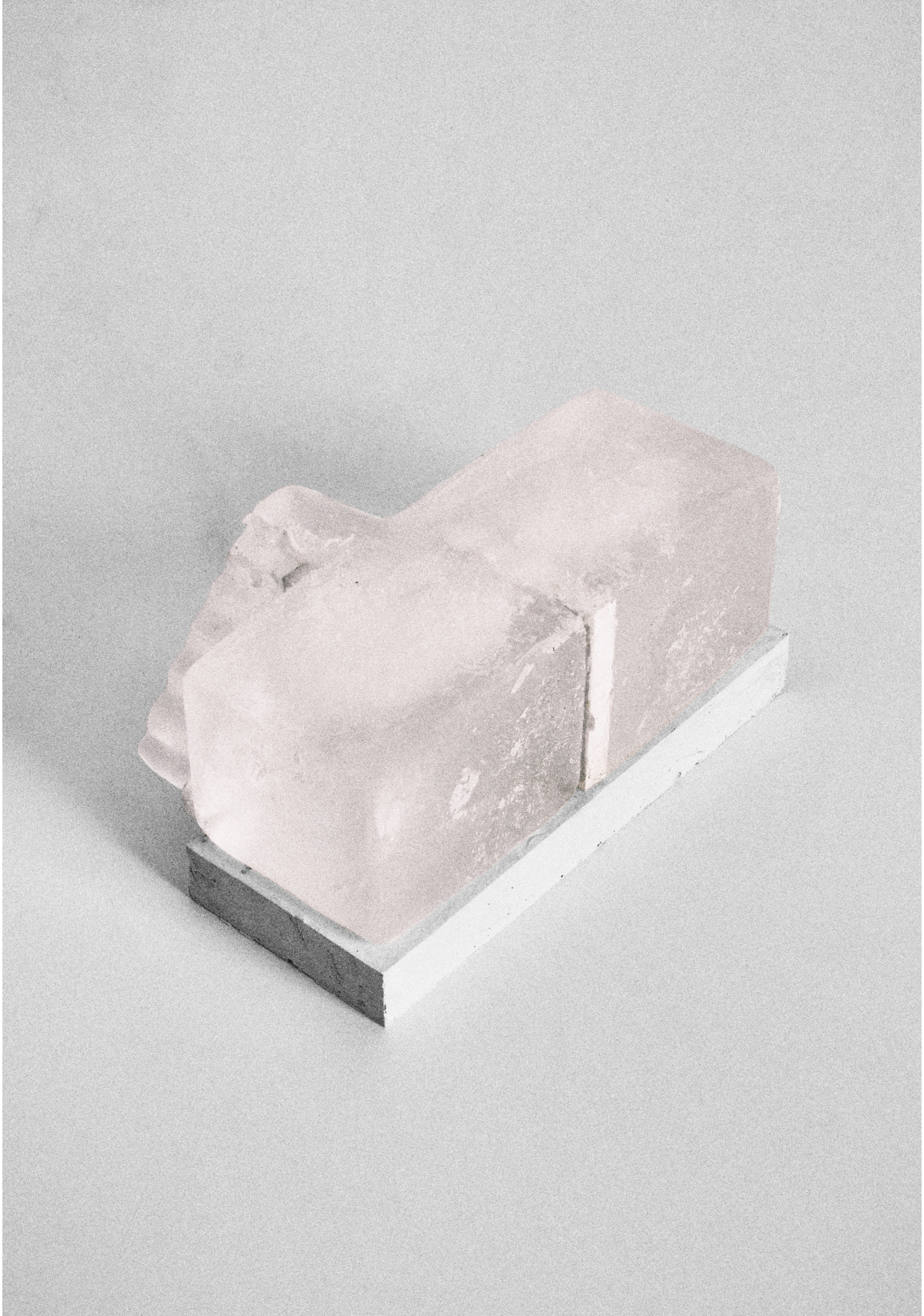
A view of Building #10 (Main House) depicting the threshold between the inside and outside.

Building #13 (Bomb Shelter)

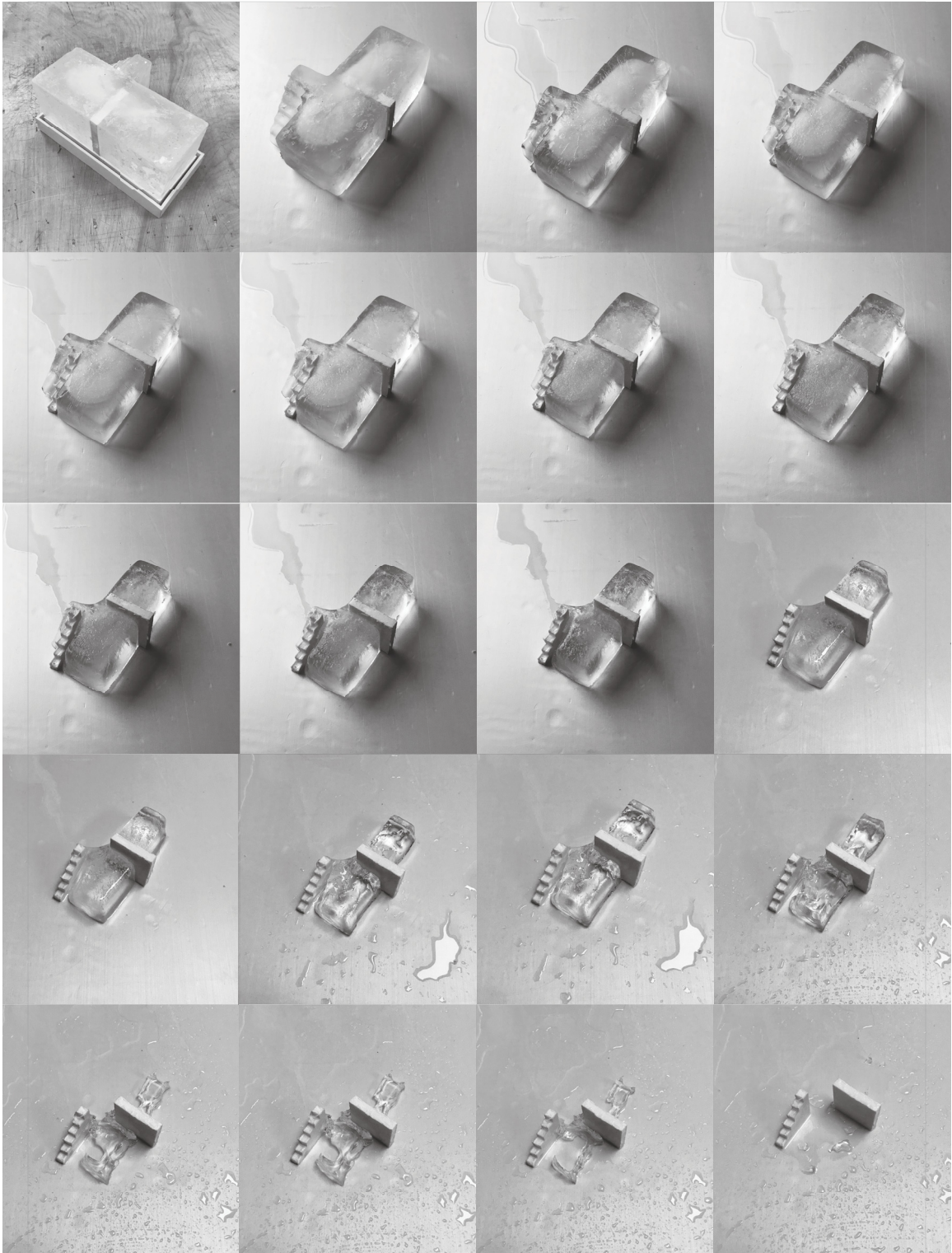
Steps 1 and 2: Axonometric showing the building process for Building #13 (Bomb Shelter)



Step 2: Building #13 (Bomb Shelter) section showing the existing condition of the space, along with a proposed intervention of casting ice into the space. I was not able to enter this space because a had a tree grown in the entrance and it impacted my experience. Rather than using clay similar to other site interventions, I wanted to capture the ephemerality of the bomb shelter memory using a material such as ice. A memory of the bomb shelter does not exist for me.

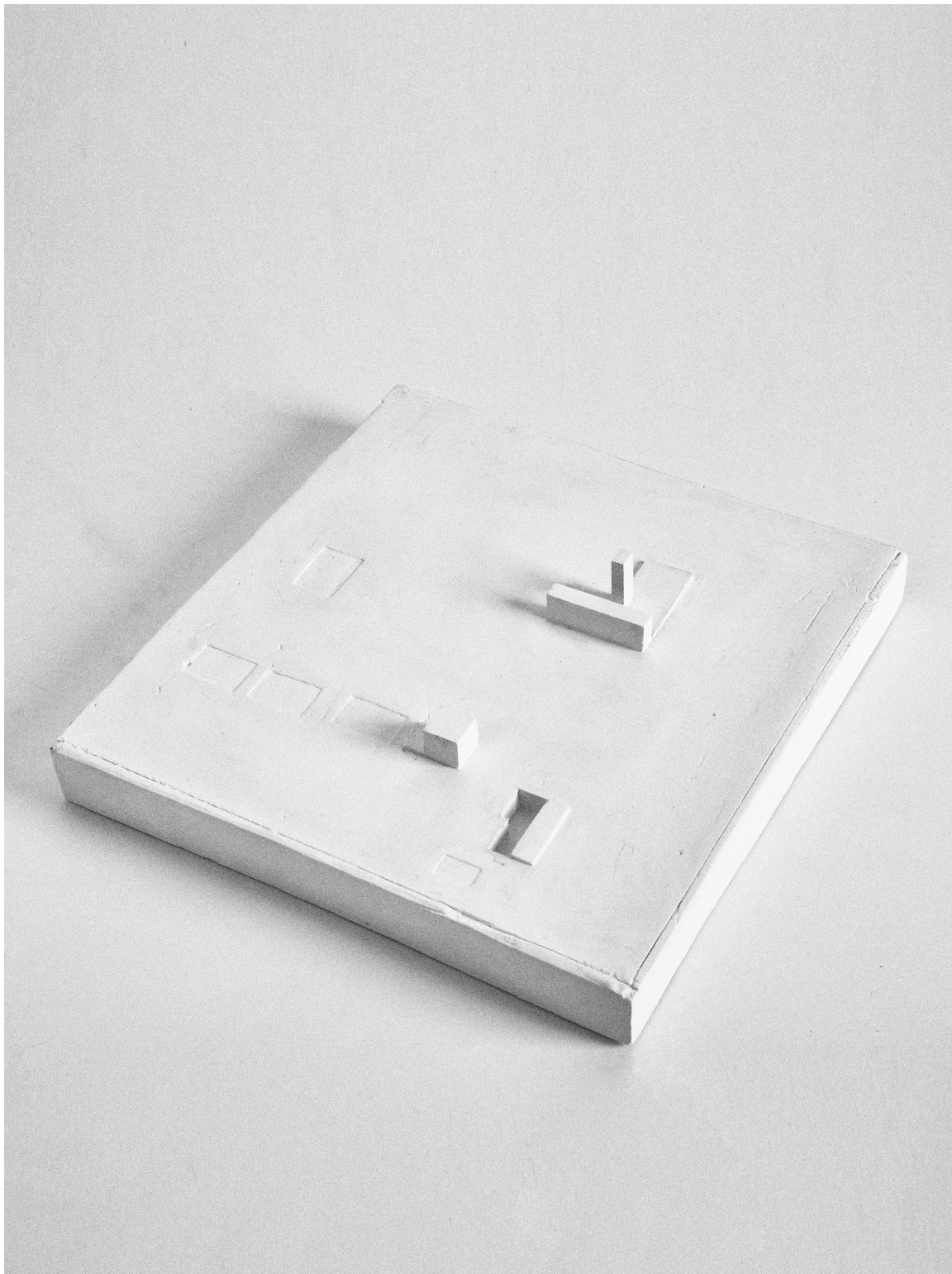


Step 2: A cast ice negative of Building #13 (Bomb Shelter), which was cast into an interpretive model (step 1).



Step 2: A melting sequence of Building #13 (Bomb Shelter) ice negative cast, The different slides highlight the slow disappearance of the form as time moves forward. Like our memories, eventually the form fades completely. I am proposing this intervention on Homestead T53R9 Section 21 as a way to exemplify the process of loss. Since many of these interventions would take generations to change, this intervention would take place over a relatively short period of time which would highlight the larger intention of the project in a faster way.

Step 4 (Site Use)



Step 3: Plaster cast model of the site, showing the relationship between Building #10 (Main House), Building #11 (Banya) and Building #13 (Bomb Shelter) in the landscape. As part of the project, the spaces in between present a suggestion of the past form and challenge viewers to imagine complete form while referencing their own memories (step 4 future interpretation).

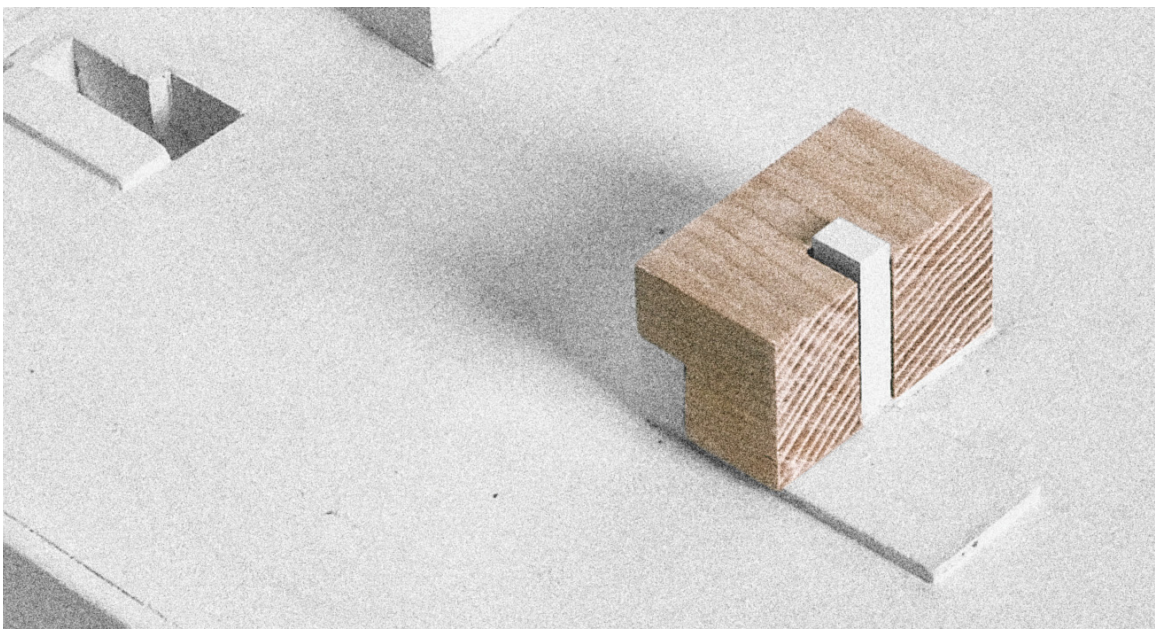
People will be able to experience Homestead T53R9 Section 21, performing similar rituals that were done in the past. This allows users to move through similar motions to ancestors, while constantly being reminded by the architecture that we are in the present.

Different than a historical reconstruction, the 'memory' reconstruction of these spaces will constantly challenge the viewer to consider the evolving nature of memory rather than having a fixed view point of the past. Through use, the users will bring their own meaning and draw their own conclusions. The goal is to offer a platform for the public of this region to reconsider their own relationship to the past and encourage a discourse around the topic of a fading homestead landscape in Canada.

Beyond step 1, 2 and 3, Homestead T53R9 Section 21 is designed with the intention that it will continually evolve. Step 4 is left open ended for the next generation. Future interventions can attach to the project as it reaches out for new readings of the site. This project develops a framework for a connection to the past in the continual present moment. People will be able to reconsider and reinterpret the site as they see fit. This site will continue to change, similar to our memory.



Building #10 (Main House) potential future intervention (step 4).



Building #10 (Main House) potential future intervention (step 4).

Chapter 5: Conclusion



Layout of models at thesis defense on March 18, 2019. The layout shows the evolution of the process.

The memory of the 20th century rural west homestead is constantly evolving. As it changes from generation to generation, I believe that architecture should change as well. Referencing three case studies, *Masters' House*, *Ise Grand Shrine and House*, *A Search for Memory: The Spirit of the Canadian Rural West Homestead* anchors itself within memory.

Having gone through the experience of this thesis was a rewarding process that brought me closer to my ancestors. This rural past had always been an abstract idea for me since I did not grow up on the farm. I have vivid memories of going to the site, and this was the first time that I was able to piece together some of those past moments. Having the opportunity to contemplate the spaces (both present and non-present), impacted my relationship to the site. It challenged me to not only to consider what remained, but equally what has been lost. I believe that I am not the only one from this region who seeks the past beyond *Ukrainian Village's* interpretation. Homestead T53R9 Section 21 is a call to the public with the goal to create an awareness of the present state of the rural landscape; encouraging a reconnection to the fading memories we all still have.

At the core of *A Search for Memory: The Spirit of the Canadian Rural West Homestead* is an emphasis on intergenerational memory and the built environment. This strategy could be used to address other fading cultural landscapes. In a different context, different forms would emerge but the design approach would remain the same. The design reflects the people and their relationship to memory and each culture could provoke different results.

Appendix I

TRIP TO KALINOWSKI HOMESTEAD DEC 27, 2018

DAD: Lawrence I know know the guy // JACOB: Alright, camera. I found that the iphone takes better photos, for the low light stuff. // DAD: Good to go. So this is where the bus would pick us up, the bus would go, that way! To Wildwood. My Grandpa used to walk us to this place so the coyote wouldnt get us, or lynx. See the deertracks, lots and lots of deer go through here. What's he doing? (laughing) So people are skidooring here it looks like, they went to the left. (sounds of walking on snow) (inaudible mumbling) (Sounds of trucks in the distance) // JACOB: The camera is acting weird // DAD: OHHH (sound of walking on snow) (DAD coughing) // DAD: Is the battery charged up? // JACOB: I wanna grab a few things, like maybe a doorknob // DAD: Doorknob how are you gotta get a doorknob // JACOB: Or a piece of wood... Where did the skidoo's go // DAD: they took off into the field... So they were gonna drill an oil well here but they say no, so they directional drilled so they are sucking oil from the other property... This could be Georges tracks from when we got the Christmas tree. // JACOB: Think so? It hasn't snowed that much // DAD: It hasn't snowed at all... This here is the county road, at this point, owned by the provincial government. // JACOB: This road here? // DAD: Yep this road here. // JACOB: What's down there, was this ever a road? // DAD: Nope! This used to be a gate here, and they would maintain this road. There were short trees here, it is all grown in now. They would put down shale here and make a good road... They would pick mushroom in there. And there too... See all the tracks, see the squirrel tracks, and these are Coyote tracks... This is why I did come here, too many ruts. // JACOB: You drive over the logs last time? // DAD: Yep. I broke this off last time... But there was no ruts here before, there was a nice road, and frogs singing in the ditches here. // JACOB: (Inaudible) // DAD: There used to be another road going this way. Uh, for the hay wagons and stuff they would cut across and go that way! There used to be barn there with a hay loft, we used to play in all the time. It all got burned down by skidoors. Another shed back there that has a thrashing machine in it. You wanna go see that or not?... See all this used to be loose hay, they would take the hay and put it in the hay loft. // JACOB: There was a road? // DAD: It was sort of a tail, a grass trail, they cut it down and, it used to be right here. Had sort of a hill here, a loading dock. So they could load a cat, a caterpillar on to the truck. I wonder if that thrashing machine is still there. That is why it is still open, cause there used to be traffic going through here. I wonder if that thrashing machine is still there? We can go check it out I guess. That is why the field is open, cause there used to be traffic going through here. They could go down this way... that is where we got the Christmas tree over there. Soo, lets go see if the thrashing machine is still there. This canola didn't come off this year cause it was a bad fall. This way! (walking in snow) So this kind of like the industrial corridor, used to be a bridge down there that was functional, and... that is an eagle, that's a bald headed eagle... Used to be a big barn here, hay loft, horses, cows, used to have 90 head of cattle every year. They would eat grass, this is where the mushrooms would grow. This used to be like a machine shed where they would put their equipment in. (walking in snow) So here, this is functional where they parked it. This is a thrashing machine they used to... and this here beside this, is a seed drill, right here, to the right, they used to plant their seed with this, see the disk? So they would plant grains of some sort. Wooden wheels, kind of cool. So this shed here caved in cause of snow, I'd imagine you (inaudible) Why didn't the thrashing machine out to preserve it, you still can I guess. But this is a fairly old one, you can see a lot of it was made out of wood, eh? So there were more tree's here before (poplar) And here, is a binder. Talking about a binder... watch your step. // JACOB: What are this foot prints // DAD: I don't know, sasquatch? Haha. Not human. I told you about binders, how they made the stooks. Cool, the other thing here, is how they cut hay, is over here. Right there, they used to toe that behind the horses and cut hay down. That is a cutter, a sicle. // JACOB: Ya // DAD: Seed drill, Binder, hay cutter, and thrashing machine. That one is an old antique one, the newer ones had all metal. Hey you want something, here it is! // JACOB: It is hard to get off // DAD: (Inaudible) So this was open, nothing here I guess. This used to have tin on it, it looks like someone came and took it. See that tin over there, there used to be a whole bunch of tin, like that, and once you took the tin away it rotted. People come here and steal stuff. // JACOB: Who's car is that // DAD: I dunno who's car that is. Anyways, they put power in here about nineteen, let's see, I would have been about 6-7 years old. So 1959-1960 the power went in. See before that you had no power. // OZANA: Right // DAD: Uhh, see the barn was here on this hill, all (inaudible), and didn't use any coal, cause coal would burn too hot and cause chimney fires. Here is the actual road that would go across the creek. We use to store all the horse collars and toeing equipment for logs, and. In these sheds, that log cabins thing right there, there were 2 or 3 of them, one was a pig house, that probably fell down, but. (Inaudible) Used to be only 1 or 2 trees now there are trees galore. This is how, most of the construction was, for the building, made them out of 4x6's or 8x8's. So this here. Oh you might find some artifact's in here. In here, what do you find in here? Oh this was part of his seed cleaning this, this part here. It's part of an old wheel. Pales, cables, binder twine... its all part of it. So it won't be long until it falls down. So this was made out of poplar. Old pales. // JACOB: (Inaudible) // DAD: Here's an old belt that grandpa made. It is made out of leather. This is where they would store the house collars... Gotta go this way if you wanna see. You could make wall hangers out of this stuff... So this was more for horses (Inaudible) pig barn // DAD: Used to be a storage shed, bunkhouses for the people that worked here, and it had a heater in there. And that is the actual banya, that is what they would call it, it was the washing place. Right here, right by where this pole is and used to be a clothes line, and it would be connected to another pole here. I used to play on that tree. I used to swing off those branches... You'll see that this is all grown in, there used to be no trees here at all... The woman used to sit on this back side and clean mushrooms. You guys warm enough?... So what do you guys wanna see then, do you wanna see the banya. (Train in the distance) // JACOB: (Inaudible) // DAD: I am in the way then, ill stand over here. This is yard site. There was no trees then, these are all new trees. This was wide open. (Inaudible). Wild, even those spruce trees wild. It was wide open, there was no trees here at all. Just the power line and just the clothes line. // JACOB: (Inaudible) // DAD: Some kind of part, think its made out of birch. (pointing at old house) So the attic there, it was cold storage, so you walk into the house, the main door for the kitchen, which was right here without getting wet. So you should be able to walk through the house, its safe, I was just in there... There is no root cellar in here or nothing. You see some ripped

BUILDINGS
#1-4

BUNKHOUSE
#5.

#10 MAIN HOUSE

#11 BANYA BUILDING

#12 BUNKHOUSE
#7-9.

Transcription of the dialogue between my Dad and I on our trip to family farm, December 27, 2018 (page 1 of 5). Additional notes have been made to highlight moments of interest, and to indicate when we were in different buildings.

off the door. There is one place you should watch, there is a well here, there used to be a pump jack, there a well here and another well here, two wells... so I don't know how safe that is. On the left hand side the stairs go up. On the right hand side, this is cold storage. This is where we kept our stuff in the winter time. Foods, creams anything. The stove used to be right here. That thing in the back is where they use to keep the wood. It was used to keep their kindling. And, they would fire up the stove. The cupboards were all handmade, there was no furniture at all. It was all (inaudible) The floors are in good condition, it was tongue and groove, and we used to wash it every three or four months, with a broom wash it, and scrub it, because no buddy took their shoes off. // OZANA: Right // DAD: They all walked (inaudible) This is the, what do you call it, the family room and dining area, the kitchen had a table in the corner, and this is where Uncle John and Olga stayed, there was a bedroom upstairs... and you'll see a big heater right here the stove pipe right there... this here used to not be right here in the corner, but somebody has moved it (pointing to heater) its in the wrong room. The stove pipe used to be running back and forth to warm it up in the attic. Now this is where we stayed down the hallway here, um, and, at there end there, that window there always had a big great germanium, the plant germanium, it grew quite well. (Talking about rooms) The one on the left here, that was grandpas, this is where we stayed, the neat this about this one, the hole, the hole in the wall, the heating through the heater. So that's grammas... and you can see the attic had sawdust, that was the insulation. This room here was special, it had a door, so the grown ups could have stuff going on. Hehe... Here is kind of like a (inaudible) There is doorknobs right here. // JACOB: This one? // DAD: It's gone // JACOB: There is one here (trying to remove doorknob) It's pretty on there. // DAD: See that's probably some of the wood we brought in in fact. We used to everyday, after school drag in piles of wood with a sleigh. And he would keep the fire going all night to keep everything warm. So we had two stoves, two heaters, one here and one in front room and the kitchen stove, and it would be quite warm in here. // OZANA: and there would be piping to transfer the heat? // DAD: No, no just the stove. The only place he had the piping was here, and he had asbestos to stop the wall from burning. (walking) // JACOB: Are those the stairs? // DAD: Yeah that's the stairs I told you about, they used to be coming all the way down here (stairs on the outside of the house.) And you use to be able to climb in that, and there used to be a little porch up there... I think squirrels have been chewing on this... That right, I think he used to have a five gallon pale and have a toilet there. This use to be kind of a pantry and likewise here... there used to be a bathtub in here and people would have sponge showers. (Creaking floor) This used to be the front room entrance, and, sort of a, you use to hang your coats in here, and they use to smell like moth balls. So it's sort of like a porch on the other side, so its not part of the main building it is an addition. // OZANA: Has it shifted? // DAD: Oh its shifted alright, everything has shifted. You see, There use to be porch here and a cherry tree, and I used to eat cherries of of that, I use to lie in the sun here and keep warm. I think there was a power pole here at one time, its gone. So that is an addition yeah. Main building, addition, addition. And here, that shack there, was built over top of a bomb shelter, in 1962, there was talk about war, so grampa built a bomb shelter... Of which he had a root cellar, so he kept all his cabbage, carrots and potatoes underneath the shack, and its as long as the shack is, so its about 30 feet long, and as wide as that is. And here is the main entrance to it, where the tree has grown. That would be the main entrance to the bomb shelter. You come in the middle. The right would be the warm part, the left would be the cold part. The right we had preserves. a lot of canned goods, jars. // JACOB: Was the bomb shelter the whole way, or was is half of it? // DAD: All of it // JACOB: Did you go in there // DAD: We used to go in there all the time. Not and more though, its all caved in. But it was made out of cinder blocks, and the neat thing about that, there was a slab of concrete underneath there... the concrete is the roof of the bomb shelter, and the rule was you had to have, I don't know how many inches of concrete, to keep out the radiation, I guess. But you can see it was, poured concrete. You can see the rebar eh? To hold it up. // JACOB: It looks like its half. // DAD: Oh only half? Well okay. And right where you are standing is where his black smith shop used to be. Right there. I guess your right it is only half. But, it was all about, being safe I guess. It used to be a pretty good shack actually at one time. They use to have a wedding here or something... They would have there reception area in there. He was quite proud of this thing, because he used to have quite a lot of vegetables in there, that would be good for the whole year. And also what they had here was, right about here, a well, a dug down well, it went down about 15-20 feet, down to the creek level... it had a one of those cantilevered things that would lift a platform, it would go all the way down to the bottom or top... and it would keep their creams and stuff... if you'd look down the hole there would be ice down there, in the middle of summer... so that was there fridge, if you wanna call it that way. So all that is missing, I don't know where it is. So, the blacksmith shop burned down in a windstorm, there was too much sawdust... and we used to run the pedals, so we would jump go and down, and the wheel would go round and round, and he had coal and he would melt the metal... and would make he made tools. // OZANA: What kind of wood is this? // DAD: Its just pine, just ordinary pine. That's what happens when it weathers. It oxidizes. // OZANA: Why are these sides different? // DAD: They are both the same, this side had no sun, exact same wood. Some people come and steal and make wall hangings and stuff. Cause it take like 50 years for it to look like that or more. Cause was built in, i'd say, late 40's early 50's, and this is where the steam bath. That is where they had their steam bath. And that there behind was his toilet, and he was very proud of his toilet because, it was, he had, tiling or, it would never fill up. A part of our duties and chores, every so often, pump a whole bunch of 5 gallon pales full, and pour it down the in to the toilet, there was a weeping tile, and 8 inch tile going that way, so all the poop would get washed into the creek. So his toilet would never get full, and it didn't stink. So that was, the neat thing about it, it had a his and hers toilet. The women's one had sheep fur around it, which would keep things warm, and the men weren't allowed to use that one. Every Saturday we would have, a banya, or a sauna if you wanna call it that way. It would take about a half a day, so in the afternoon, after 3 or 4 hours of heating, the water would be warm enough, the water would be hot enough. (Entering into the banya) Here you have to watch it a little bit cause there is a root cellar part of it underneath here. But you can go in, but you have to watch it, this was the wash house. It had gas engines on these, under-

Transcription of the dialogue between my Dad and I on our trip to family farm, December 27, 2018 (page 2 of 5). Additional notes have been made to highlight moments of interest, and to indicate when we were in different buildings.

neath was a hole, and that there was the steam bath, you could fire in birch wood, and it would heat up quite good. // OZANA: Where would you sauna? // DAD: See the benches on the right hand side? You would sit at different levels, or lay at different levels, and you would be able to stay basically as long as you could, before you got too hot. And then you would wash yourself off, this is kind of neat, he had the floor sloped and there was a gutter on the back wall there when you use the bath tub, so the water would drain into his toilet. So that was part of how he, how things. // OZANA: Collected water? // DAD: Collected water, and there was a gutter on the end wall about 4 inches deep, and it would drain into the toilet. And, so the wash house was here, the room in the back was the cooling down, when you wanted to relax and lay down and cool off, you'd go into the back room, have a snooze or a sleep. And the work man use to do it all the time, he had about, back in the day, about 8 people working in the lumber mill... They used to have a planar and planar shack, and a sawmill, the sawmill is still here, the original one my DAD bought in the 50's. When I was 14 we cut 300000 board feet one summer, with my brother victor, myself, my uncle john and my DAD... So there is a hole there so that's, its only where you see it. // JACOB: The hole, its solid on the ground? // DAD: I believe so, i dunno. Yeah // JACOB: I didn't realize that there was leveled, tiered seating here. // DAD: Yeah, and that is what they called, "deholka"... you would open and raised that deflector, and he had a big wash tub on there, and you'd have a big dipper, and you'd throw water on the stones and the steam would shoot over, and, and uh, and you'd get drunk with steam. And you'd sat to high up you'd almost pass out. So it would hold. // JACOB: So what is that thing there. // DAD: That's a chimney // JACOB: Chimney? How does the steam go of there? // DAD: You see that thing hanging over top of this counter weight thing? See the counter weight? You could easily adjust this with the counter weight pulley system and it would stay lock in whatever position you put it in. So all you had do was adjust. // JACOB: So where is the chimney intake I guess, cause those are shelves there right? // DAD: Well that's exhaust is where the chi... // JACOB: That is where the fire was? // DAD: Yep, the fire was there. Nope! The fire was in front here, but the chimney would connected to that somehow, with piping // JACOB: And that would go intake? It looks like there would be shelving in there. // DAD: That did have dippers on there. It had storage for clothes and stuff... but you can see the actual stacking here, and you would be able to sit. // JACOB: So there is two sides to it? // DAD: It was on great big room, and that there that was hanging down over the hearth there, used to be on the wall up in the ceiling. And it was, masonite so it wouldn't burn... And you see that thing right there, to the right, down on the floor, you see that thing with the handle on it? // JACOB: To the right? // DAD: Yeah, right down on the floor, see that thing with a handle on it? // JACOB: Yep // DAD: That would be your draft control. But anyways, and that is the opening to the actual hearth, that would control, that would control, one would be for the chimney, and the other one would be for how much air gets in. And this here, what you see on the ground over here, would be, a part of the fire box. That actual metal that kept the wood. That would be in the chimney to control how much draft there is, that you got in your hand, and the other one over there was the opening to the fire, would be on the hinge, and thats where he would throw, he would throw the wood in, I remember him throwing 4 ft pieces of birch in there. Again this is all stuff that he made (Picking up door for wood fire). It would fire up pretty good. (clanking sounds) And, so when the water got hot, you could sponge yourself off in the tub and wash yourself really well. // JACOB: I am going to try to grab on of these... pretty heavy. // DAD: Well we will take it at the very end. Bring it to the. I would think the other one? // JACOB: The other one? This one is pretty cool too. I'll take both for now. // DAD: Take them out of here and put it by the house. Put them by the house... You don't want a piece of washing machine? The banya itself caught on fire one time, and uh, grandpa something called the "sahuka" which means pisser, what he did, a plane crashed and there was some aluminum or magnesium tubing, which he made like a big syringe thing, and it would take half a pale of water and shoot it thirty feet, and when he climbed up in the attic can the banya caught on fire, cause there was a chimney fire, he was able to climb up in the attic and put it out without any kind of fire hose cause there was no running water here. So, this was a common area, people would come and park there cars right here, and along there. There used to be a fence here, and there was another garden in there. Flowers, poppy seeds. So lets talk about the bridge, here, the main bridge. This was the main road through here. We lived, our house, was kind of in that opening. That is where our house was, and I would walk across this road, it was quite muddy, I remember coming half way, and my boots got stuck in the mud, and I walked out of my boots and I kept walking... so i kept walking. I got heck for it. I was probably only 3 years old. // OZANA: Okay // DAD: That bridge there, that is something that Victor bought, he's gonna make a bridge out of that, that's new. So let's talk about this bridge. It part of a conveyor systems they used for slabs for the sawmill. We planted those trees, and some of those trees, but these tree are all new. Here's where I played in the creek for many, many hours, playing with frogs. This here, this here, what grandpa did, in the 50's, he took the soil from over there, and he built a road across, this to be all open, but he filled it in and made this road for two reasons: he built it to haul the lumber and to also build a dyke, the dyke he built was to control all the water in here. This was all a great big lake, and you can see the concrete there. He had kind of like a pulley system, that would open up the water, like a weir, and he let the water through or stop it, depending how much water he wanted. And then he had a paddle boat, and he would take us for rides in there. In the winter time, he would pound a stake in there, and he'd have a 30 foot pole, hooked to the stake, and on the end of it he would have a sleigh, and he would walk around, he had sawdust next to the pole, so when he walked, he would have grip, and then the kids would swing around it like a merry go around. And you would go really fast. So that thing destroyed itself, what happened, it had a one in one hundred year rain, and it filled up so much with water that it overflowed and washed out everything. So all this concrete and all this pouring all got destroyed. So if you are here in the summer you will see a piece of concrete down here too, it all got pushed back. You can see a little bit of where his draw system was, cause you could walk over there and there was a wheel, you would turn a wheel and it would lift up a metal thing up and down. So it was kinda... I remember they had lumber floating around in there, cause what happened it flooded up so much, that, as this was in tact somewhat, the lumber was floating around, so they were out there chasing the lumber with

Transcription of the dialogue between my Dad and I on our trip to family farm, December 27, 2018 (page 3 of 5). Additional notes have been made to highlight moments of interest, and to indicate when we were in different buildings.

a boat, collecting it, and Victor, my brother, was allowed to go and I was not, because I was to young, I remember looking out the window, which was right over here, looking at the lumber being picked up. I didn't feel very good, because I didn't have my turn to go play. // OZANA: Right, how did they pick the wood... how did they pick the tree's to cut? // DAD: Well at one time, this had all been pre-cut. Like you can see, this is all new growth, these are only, 20-25 years old. Those ones in the back, those taller ones are, those taller ones, are 80,90 to a 100 years old. Those would be ready for cutting, they are about this big around, um, typically 2 foot diameter are about 100 years old, so, any-ways. And the sawmill that we existed is over there, and we cut this open field here, we cut some of the bush out of there, and that one year when I was 14 I remember, cause I was just going for grade 9 to grade 10. I developed really strong wrists, so when I hit the Evansburg boys, I was able to arm wrestle them, and beat them, cause I had strong wrists. Let's go over here, there are some old trucks. // JACOB: Well you should show me where the old garden was too, the big garden. // DAD: The big garden? Okay, I kind of showed you that before, where that was... they used to have a root cellar there too, so they would dig the potatoes, before this one here, they had another one inside the hill. And there was a hole dug in, and you were able to, drive up beside it, with a sack of potatoes, and there was a hole, and would just throw them in the hole, and they would go into the bin, on the one side there was a hole, and they had sawdust all over it so it wouldn't freeze. (Train Sounds) So my DAD used to come out here 5 days a week, sometimes 6 and work on the equipment, he had a couple cats, caterpillars, and fork lifts, and he would take them apart and put them back together, rebuild them every summer, so he could use them. So right in the is where our house was, in there. // OZANA: Was it that buiding in there? // DAD: That is a garage, when my DAD was courting mom, there used to be hay up there. And mom told him, she didn't want to have nothing to do with him, and she gonna marry somebody else. And he stayed up there for 3 days and cried, according to my... but then she told the other guy to go away, I forget his name. So my DAD married the farm-ers daughter, where the crow flies from here, is about mile. This here used to be a field shed, we kept our gasoline. I remember pouring, had to bring some gasoline, to start a fire or something, I was pouring it in a bucket, and what happened when I was tipping it over, and a whole bunch of gasoline pour in my crotch, in it burnt so much, and I was running around, it was just raw gas, it didn't feel very good, I think I kind of burnt the skin. So I went in the house, I ran in, and I tried to take my clothes off, and grandma said "what's wrong, you stink," I said I poured a bunch of gas on myself, "well get out of the house she says, don't come in here!" // JACOB and OZANA: (Laughing) (Walking in snow) // DAD: This is a white truck, I remember they used it in fox creek also. A wench truck to haul logs And here is how they hauled the logs. They would hook on to them with a cable system, pull them in, set them on the apron for weight, and it would have enough traction to pull, the butt end of it would be dragging on the ground. So you'll only have to lift on site... So there is 3 trucks here, a GMC, a White, and another White. So that's the sign there JACOB, the Kalinowski Lumber. // JACOB: Yeah Yeah // DAD: 3 ton. I used to play in this thing, alot... until I got stung by a bunch of bumble bee's, cause the bumble bee's had a nest inside the seat. (Laughing) So, this was all cleared off, like I say, the house, in the opening right there, that's where our house used to be... and there used to be, we used to go, skinning dipping in the creek here, it used to be quite deep actually, about six feet deep, and quite a big creek actually. (walking in snow) Now you are approaching where the main garden was, it was over an acre at least. And it would be on this hill. And the root cellar, used to be, right around here... right about here, right where it slopes. So there was mostly potatoes and carrots... and like I said, they had this little thing with a roof on it, and a hole in the roof, and they had put a whole bunch of sawdust on it, and they had a door on this side of it cause it was sloped, so they would be able to open the door, and go in and get there potatoes and stuff and gunny sacks. // OZANA: Okay, and feed it from above? // DAD: He poured it into the hill. So if you can imagine, this being, this soil has not been modified, this slope is the same, nobody came here and dug around. But if you can cross and go over there, there is a sawmill over there right now, but you have to cross it, and that was put in sometime in the 70's, the actual sawmill cover was actually put on. But before that, it would have been 1968, or 65... we cut those bush... there was no bush there there at all, this is all new, this has all grown in, all those trees, spruce trees. Cause that was the landing, and there was no bush there at all, there was a planar shed over there too. And here is where I got stung by a hornet, right where those spruce trees are, uh, full of black jackets. It was this high, and my grandpa said, get rid of that hive... So my brother and I, Victor, we got some used oil, some gasoline, a bucket and rag. We got a great big long pole, a spruce pole, about 30 feet long, and we lit that rag on fire, we took the gas, poured it on the hive, waited to night fall, we poured it on the big hive, and put the rag, and lit the bees (hornets) on fire. It burned for a long time, because there was a lot of gas, so I came next morning this is on a Saturday night, the next morning I came here to see how it was, believe it or not, the beehive was still in tact, as far as the outside was gone, but the actual cones was still there. So there where a few bees going zoom, zoom, zoom, they were black jackets, so I was standing there, I was standing right about here actually. I said don't move, cause I know they will chase you. Anyways, he didn't land on my nose, but he stung me on the end of my nose, eh, and it paralyzed my eyes right off the bat... cause he was big, he was quite long, eh. So that was the black jacket story, I couldn't close my eyes for the longest time, my nose kind of drooped down and kind of had a hook on it. So. // JACOB: So I think it good really. // DAD: You wanna go across, maybe it's too hard to go across? // JACOB: Is it? // DAD: I haven't been there, for years, I used to come around the other way. // OZANA: We could try // JACOB: Well is the river frozen // DAD: I don't think so? It's not a river, it's a creek. // JACOB: Creek // OZANA: It looks frozen // DAD: It's pretty hard to climb up and down. I am just telling you. But there is a planar shed there and a sawmill. // JACOB: Okay we are here, we might as well go. // DAD: You wanna go? // JACOB: Well its not like we will be coming back // DAD: Well let's go to the left // JACOB: Yeah, you lead it. (walking sounds) // DAD: This will warm you up. There used to be a man bridge here, we called it "kladka," we used to pick mushrooms in that bush there, plenty of mushroom in that bush there... That's deer, mooses have got bigger poop. There is lots and lots of deer here. According to George there is 30-40 deer here. // JACOB: (inaudible) // DAD: It's safe... The unique thing about this is where two creeks join, this is the one

TREE
AGUES

#17

#19

HORNET
STORY

DAD
RETURN

Pick
mushrooms

Transcription of the dialogue between my Dad and I on our trip to family farm, December 27, 2018 (page 4 of 5). Additional notes have been made to highlight moments of interest, and to indicate when we were in different buildings.

called hobo's and the other one come from that way, they join right here. // JACOB: The deer are leading us // DAD: Well this is where they cross, this is a spring... All these trees are new... Oh the sawmill fell down. (approaching sawmill) Caved in too... that's no good. DAD built this in the 80's before he died... He put cover on top of the sawmill... he put a blower in... or is this the planar... this is where the sawmill was... and he put a cover on it. The rails are still here, yeah, this is the sawmill, was the sawmill, it has had it. That is the original sawmill that he had in the 50's. The draw works, the cable. And there would be a pulley and a shaft. // JACOB: Can we go around? // DAD: Yeah. Cause of all the snow it caved in. And here's... okay... how's your feet? So here's where they would bring in the logs in there, you'd have, you'd have the actual power plant tractor right here... Oh the saw is still here, cool, nobody stole the saw. It was worth while coming over here. So I would take the lumber from here and stack it over there. Victor would throw the slab over there... and we would pull it over and burn em, over there... See DAD made that cover, it would have been late 70's or early 80's. When we worked on it there was no cover. // OZANA: And the cover was for weather? // DAD: Yeah weather, he wanted to preserve it. Keep the... cause all these structure are either fur... the main carriage, if you wanna call it that way. // JACOB: The issue was the columns // DAD: Too much weight, snow probably. // JACOB: Well I think if he would have not used the wood columns, he kind of just used trees... cause this structure is quite substantial. // DAD: That's fur... He made this all by himself, nobody helped him, that I know of, maybe sam did... I remember the tractor would sit right here, hooked up to that pulley... so you hooked up a blower to suck the sawdust out... And he would sit right here... saw... and this here... you pull on this... and it would pull on that... and it would move the main carriage, this here thing... the log would sit here against this... the tree was right here against this... and as you pull this would move back and forth... and it would move the tree in closer... so when you across this way... it would pull the tree... actually this way... // JACOB: it would make 2x12? // DAD: Yep 2 inches at a time. Or how you would set it up... it would click in... that there you would set the clicker, it would move... and the cable system, there used to be a clutch, over there... see carriage now is in the wrong spot, the carriage when you set the log up is on that side... // JACOB: it was a little track // DAD: It runs that way // JACOB: It was wide open before? // DAD: It would still be functional the way it is. If you see that pole there... you know where the... he would stand up here on this, he could walk across... here... and that was the clutch... the clutch was running off of this... and it would hook the cables up and it would move the carriage back and forth... So, nobody stole the... Well there people wandering around steeling stuff all the time... And here used to be the planar shed... there used to be a road that went into the bush... that way... and from there you could all the way the road that goes in. // JACOB: Yeah, I've seen it on google maps // DAD: So this was the planar shed that, back from the 50's, actually. It was used at that time. // JACOB: (inaudible) // DAD: I am glad we came... this used to be a road this way... this used to be a road this way... we would pile the trees up here, and drag them in over here, and they would cut them pile of lumber that way, slabs that way... there is a birch tree there. // JACOB: When was the last time you came here? // DAD: Oh, my guess would be, 1975? // JACOB: Being here? // DAD: 1976? Thereabouts.

*QUESTION
WAS
ASKED.*

*GRANDPA WANTED
TO PRESERVE
LUMBERMILL*

#120

Transcription of the dialogue between my Dad and I on our trip to family farm, December 27, 2018 (page 5 of 5). Additional notes have been made to highlight moments of interest, and to indicate when we were in different buildings.



Building #10 (Main House): The family stands to pose for a photo, as the laundry dries along the fence. Photograph from Kalinowski family archive, 1950.



Building #10 (Main House): An image of my brother using the old well on the family homestead. The well still functioned but the main house a long been abandoned. Photograph from Kalinowski family archive, 1990.

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