Bridging Tangible and Intangible Legacies Through Public Architecture in Gouyave, Grenada

by

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

To Grenada, the diaspora and the broader Caribbean community

Contents

Abstract

This thesis explores the relationship between the tangible and intangible cultural legacies particular to the Caribbean region. It explores the vast history and various cultural expressions specific to the Caribbean country of Grenada. It utilizes the context and ethnography of Grenada as a methodology to address the decline of heritage architecture. By extracting from the various means of cultural exchange and expanding on the existing urban and cultural fabric, a meaningful community space that catalyzes cultural exchange emerged. The resulting architecture is a cultural and educational hub that reflects the Caribbean locality.

Acknowledgements

I sincerely thank my supervisor, Diogo Burnay, for his enthusiastic support and thoughtfulness throughout my thesis journey. Your insights, encouragement, and guidance have been invaluable. I offer my gratitude to my advisor, Chevy Eugene, for your contributions during the development and completion of this thesis. Your expertise, invaluable knowledge, and advice have given this thesis great depth.

I would like to thank parents, Francis and Elizabeth Brookes, for allowing me to experience, celebrate and take pride in our culture from a young age. Thank you for exposing me to our culture's music, dances, food, language and sayings, as they have shaped how I experience the world. I would also like to thank my aunt, Eurice St. Paul, for always making Grenada feel like home. You have made immeasurable contributions to my understanding of the culture and heritage of Gouyave and Grenada. And lastly, thank you to my partner for the constant support and encouragement in school and life.

Chapter 1: Introduction

Personal Basis

This section provides a basis for my interest in this thesis topic.

Growing up, Grenada was always called “back home”. I didn’t understand why until my first trip to Grenada following Hurricane Ivan in 2004. During this trip, I was immersed in an entirely foreign yet eerily familiar place. I was able to recognize the various intangible aspects that my parents retained when immigrating to Canada. This familiarity stemmed from identifying aspects my parents exposed me to while living in Canada. For instance, I remember hearing and recognizing the music blasting in the streets and on the radio. It was the same music I had until then, believed only existed on the nameless CDs in my parents’ vehicle. I remember hearing sayings and slang throughout Grenada that I would rarely hear outside of my home in Canada. Drawing these connections between my experiences within my household and Grenada’s broader context allowed me to understand why Grenada was called “back home.” Experiencing what I have now come to realize as my culture within its original context has allowed me to develop a great appreciation for my culture and heritage.

Gouyave, Grenada

Spending time in Gouyave Grenada exposed me to a type of cultural expression in its original form: one of gathering and learning. I remember learning about Grenada's history, the types of foods attached to the culture, the music, language and other means of communicating. I remember the spaces where this type of cultural expression occurred — the pockets between buildings, rudimentary pavilions, or even the streets themselves. I recall Fish Friday in Gouyave as both a place and an experience of cultural expression. Local cuisine, live music, artisans and other vendors were all present. The community would inhabit two streets, but the festivities would often flow into different areas of the town. I remember how people attending Fish Friday would informally take on the role of educator for the younger generation. This role is distinct from that of a teacher in an academic institution as these lessons take place spontaneously by community members being in the same place at the same. I recall conversing with artists about painting or making jewelry from seeds or palm fronds and watching the percussionists play. I also remember reflecting on my experience with my culture while in Canada, understanding how only certain aspects of a culture can be carried over and shared while other elements are irreplaceable.

I have been able to experience Grenadian heritage in two ways: being immersed in it and observing it from a distance as a member of the diaspora. This provided the unique opportunity to observe how a specific culture can change over time. This position has also allowed me to contrast my experiences with the cultural heritage between Grenada and Canada. Spending time in Gouyave exposed me to a type of cultural expression that could only be experienced in curated spaces in Canada such as a cultural hall, or annual

event. In contrast, spaces for cultural expression in Grenada are tethered to the people and their lived experiences. The pockets between buildings, pavilions and streets hold different meanings for the community and context in which they are located. While these spaces exist in Canada, they often do not carry the same significance, nor are they a part of a broader network of similar spaces.

Observing how the spaces associated with certain aspects of culture change over time and how the meaning applied to places can shift, evolve or be lost led me to this thesis exploration. My interest in exploring this topic stems from the memory and nostalgia attached to place. Learning about my culture and strengthening my understanding of identity and community were grounded in place. An intrinsic connection can be made between culture, heritage, and areas unique to Grenada and other islands in the Caribbean. As Grenadian culture and heritage continue to evolve, I am curious about how to ensure the network of chance interactions, gatherings and accessibility to informal knowledge sharing is maintained.

Grenada’s west coast

Thesis Intention

This thesis explores the relationship between place, culture, and heritage specific to the Caribbean. It will analyze the impact and legacy of colonization on the development of the Caribbean and its communities, with a particular focus on the island of Grenada. This thesis aims to provide a design strategy that draws from the history, heritage and cultural practices to create a community space. An intervention in the form of a community centre will serve as an anchor for the community. This centre will work to rejuvenate the network of spaces that facilitate organic interaction between community members. This need for an intervention draws from and commemorates history while giving new meaning to the types of spaces the community inhabits. It is intended to bridge the tangible legacy of place to the intangible legacy of heritage and culture. It will evolve with the changing social-political climate and community values. The intention is not to bring back past practices but to recognize the potential for those practices to exist in a new yet familiar context. The intervention should serve as a catalyst for the potential expression of culture and celebration of heritage. It should play off the spontaneous nature of knowledge sharing in the Caribbean. It will explore and identify how architecture can be used as a mode of intervention. Paying close attention to the ethnography and various forms of legacies will heavily inform the outcome of this thesis.

This thesis consists of three parts. The first part provides the context in which this thesis is based. The second part describes the methodology used to develop a framework for designing an architectural intervention. The third part applies the framework to the site of the design intervention.

Chapter 2: Context

Defining Culture

Culture is a vastly complex concept that has many definitions. However, for the purpose of this thesis, culture will be used to refer to the distinct way of life of a people or community (Hall 1997, 2). This definition of culture emphasizes the production and exchange of meaning. It is essential to recognize that culture is not stagnant; it evolves with time and how meaning is communicated to different generations. Each culture has a diversity of meanings and various ways they are represented (Hall 1997, 2). The participants in a culture are responsible for giving meaning to people, objects, places and events (Hall 1997, 3). This understanding of culture highlights the importance of people's interaction, retention and transmission of meanings.

Legacies

Legacies are one of the many elements of a culture to which meanings are applied. A legacy is a tangible or intangible thing passed down from one generation to the next (Phillip-Dowe 2022, 22). Tangibility could be considered a spectrum on which various legacies can be placed. Physical remnants of the past, such as buildings, monuments, art, and books, would be placed at one end of the spectrum, while knowledge, language, celebrations, stories, and music would be placed at the other. Tangible and intangible legacies are considered the foundation of cultural heritage. They are essential to forming communities and identities (Martin 2022b, 2). Tangible legacies physically exist and have meanings applied to them based on their current context. This allows for the meanings applied to tangible

Placing the various forms of legacies on a spectrum based on their tangibility

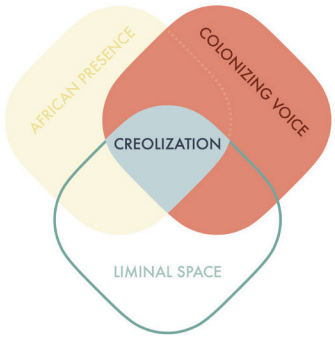
legacies to transform based on the participants of a culture at a given time. Intangible legacies are often passed down verbally, through exposure or shared experience. Their meanings are implied by the context and how and who communicates it. The Caribbean's unique relationship to the legacies of cultural heritage and history will be used as the foundation of this thesis.

Examining the role of tangible legacies can provide an understanding of the current state of the Caribbean cultural infrastructure. The Caribbean's history has resulted in the inheritance of physical remnants of the slavery and colonial periods (Stewart 2019, 185). These remnants have materialized through monuments, architecture, and institutional systems and are still present today. They are considered an ambiguous form of heritage as they hold symbolism and are embedded with information from the past (Stewart 2019, 185). This form of heritage is defined by its antique appearance, and often, it holds negative symbolic value due to its association with past events (Stewart 2019, 185). Like much of these materialities, inherited architecture often succumbs to decay as they have lost meaning in the post-colonial setting.

Creolization

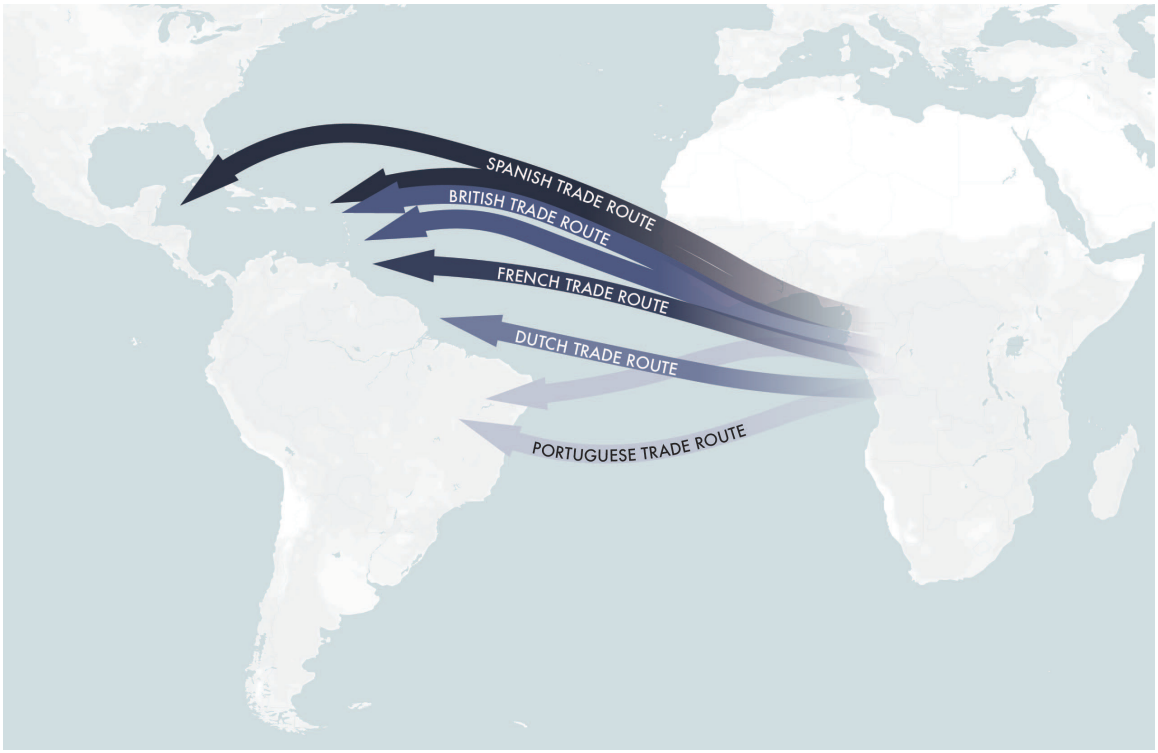
Many of the intangible legacies emerged from the process of creolization. The word Creole describes the entanglement of different cultures that were forced into cohabitation during colonization (Hall 2016, 15). Creolization arose from different cultures mixing within the context of slavery, colonization, and plantation societies characteristic of the Caribbean (Hall 2016, 15). The collision of cultures through the process of creolization is what makes Caribbean cultures distinct (Hall 2016, 17).

It is argued that the process of creolization can be distinguished by three elements: the African presence, the European or colonizing presence and the location in which these presences interact. The first presence is the subterranean voice of Africa. This presence is the subtle rhythm playing in the background of people's lived experiences. It is expressed indirectly through translation, evasion and mimicry of the dominant culture (Hall 2016, 17). This presence is often reflected in the intangible legacies of various Caribbean cultures. The second presence is the colonizing voice. This presence is dominant and prominent within the Caribbean. It has been expressed and observed in more tangible ways. It derives influence from the French, British, Dutch, Portuguese and Spanish empires (Hall 2016, 18). The Caribbean region's linguistic and cultural variation reflects the empires that colonized the various islands in the region and indentured migration (Hueman 2019, 2). The third presence is the liminal space where the cultural entanglement occurs.



The creolization process

The Caribbean identity reflects the creolization process. It was created through a culmination of efforts to resist,



Transtlantic slave trade routes (Hueman 2019, 34)

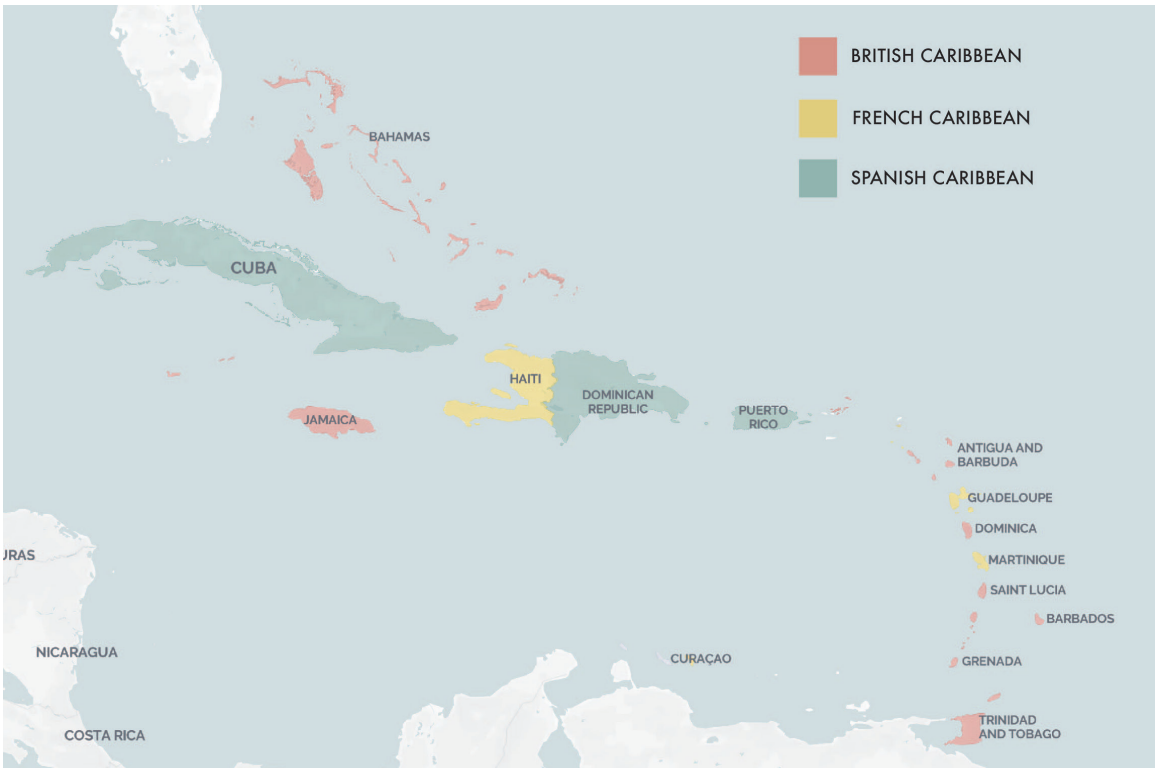
unite, forge, protect, build and embrace heritages that were in danger or extinct (Nakhid et al. 2022, 2). Within the Caribbean, each local context has constructed its own stable identity despite the brutal forces of trade, migration and oppression (Nakhid et al. 2022, 6). These identities were formed through storytelling and knowledge sharing. Stories often reflect the traits and values of a specific community (Chen, Hall and Prayag 2021, 40). The tradition of storytelling is crucial to Caribbean peoples as it facilitates proximity and engagement amongst their communities. This is integral to preserving and maintaining intangible traditions (Nakhid et al. 2022, 197). Passing down knowledge through storytelling from generation to generation was integral to creating and maintaining culture, heritage and Caribbean identities.

Situating the Caribbean

The Caribbean is a diverse region with a string of islands and mainland territories in North and South America.

Countries of the Caribbean region

The region's linguistic and cultural variation reflects the nations that colonized the various islands and indentured migration (Hueman 2019, 2). This variation was primarily due to the Atlantic slave trade, in which the British, Spanish, French, Dutch, and Portuguese participated. As a result, the Caribbean is often categorized by language (Hueman 2019, 30).



The primary language of each Caribbean island

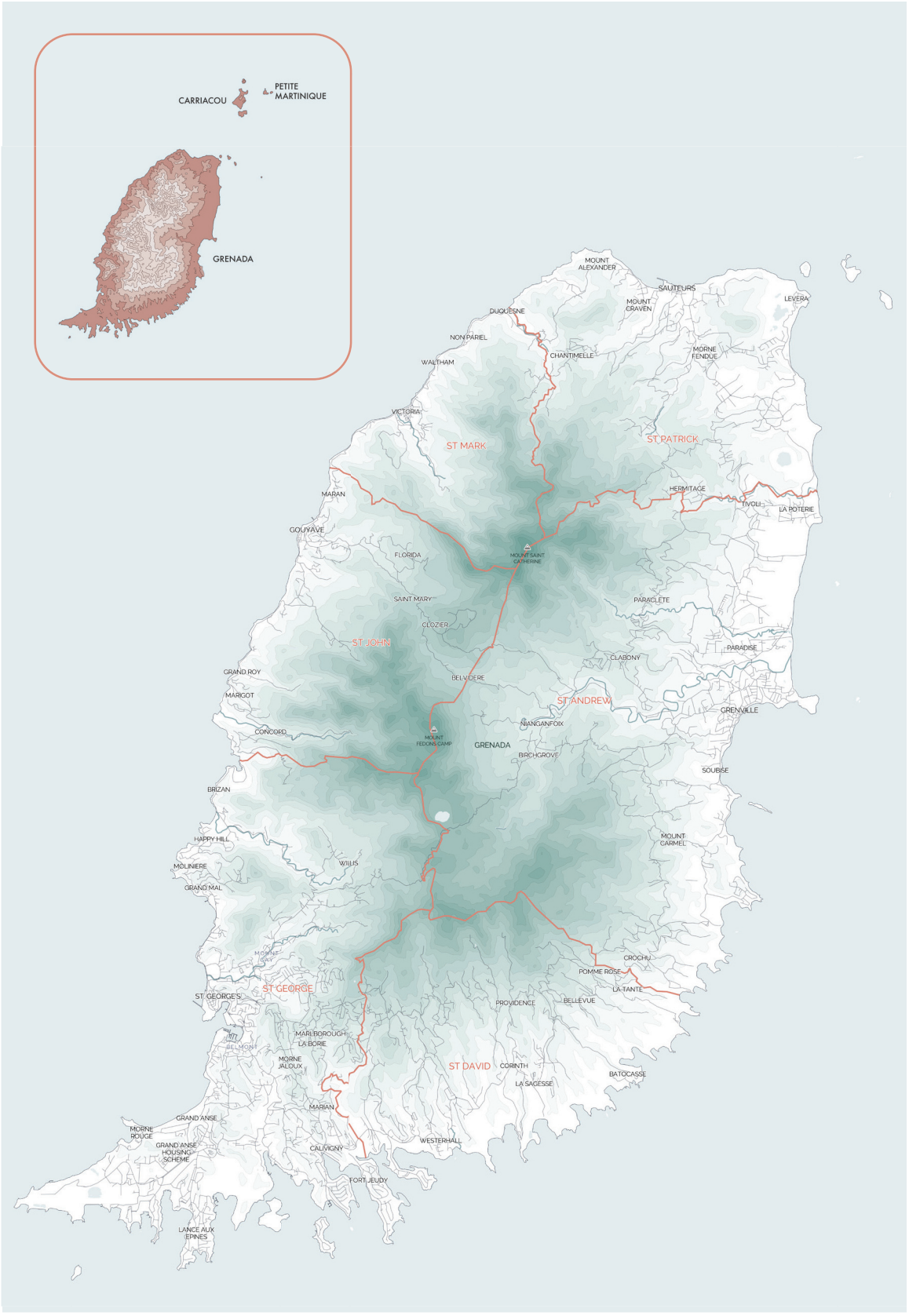
The specific identity focused on in this thesis is the anglophone or British Caribbean. England's influence on Anglophone islands in the Caribbean was significant. Much of the legacies of the British Empire's influence are political and institutional (Phillip-Dowe 2022, 117). Examples of the tangible legacies of the Anglophone Caribbean are the forts, monuments and Georgian architecture found throughout the region. Intangible legacies include language, naming conventions and certain cultural celebrations. Some remnants are between tangible and intangible, such as the governing and educational institutions inherited from England. The primary focus of this thesis will be the anglophone Caribbean Island of Grenada.

Grenada within the Caribbean region

Grenada

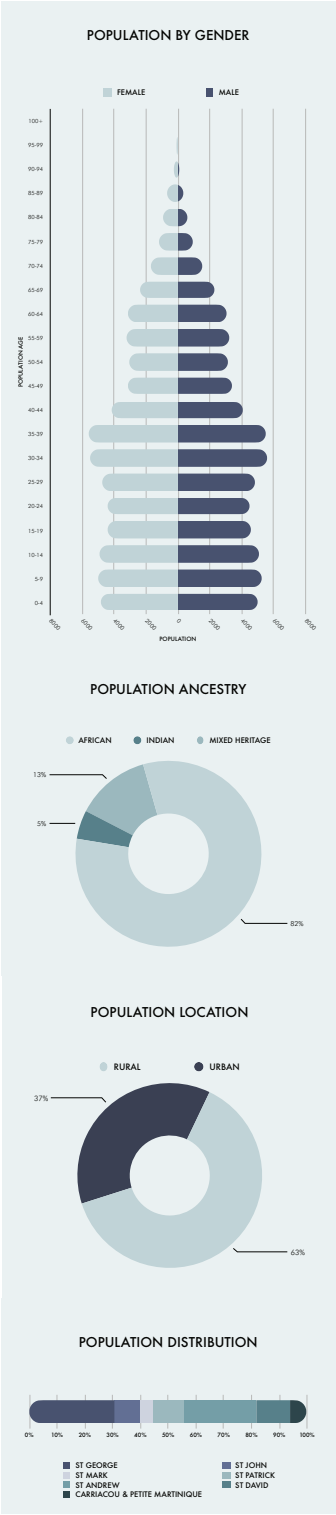
The following section lays the historical foundation on which this thesis is based. In order to address the nuanced issue of cultural sustenance through architecture, an in-depth understanding of the context in which the intervention is placed is necessary. Studying Grenada's history and development can provide insights into the relationship between the location and its inhabitants over time. It can help provide in-depth accounts of creating spaces, programmes, symbolic meanings, and essential insights into the social construction process (Low 2016, 72). It is necessary to recognize that each culture has its unique origin story, which is associated with its historical spaces and heritage (Chen, Hall and Prayag 2021, 36). Culture evolves as more stories and histories are built into its narratives. Narratives, therefore, demonstrate their significance in the dynamics of the sense of place by linking the past and the presence of a place (Chen, Hall and Prayag 2021, 36). This section will provide an overview of Grenada. It will then describe the history and development of the island and its culture. We may then identify the relationships and linkages between different forms of heritage, cultural expressions, traditions, practices and places.

The Grenadian flag (Government of Grenada n.d.)


CARRIACOU
PETITE MARTINIQUE
GRENADA
MOUNT ALEXANDER
SAUTEURS
LEVERA
MOUNT CRAVEN
DUQUESNE
NON PARIEL
CHANTIMELLE
MORNE FENDUE
WALTHAM
VICTORIA
ST MARK
ST PATRICK
HERMITAGE
TIVOLI
LA POTERIE
MARAN
GOUYAVE
FLORIDA
MOUNT SAINT CATHERINE
SAINT MARY
PARACLETE
CLOZIER
ST JOHN
PARADISE
CLABONY
GRAND ROY
BELVIDERE
MARIGOT
ST ANDREW
GRENVILLE
NIANGANFOIX
CONCORD
MOUNT FEDONS CAMP
GRENADA
BIRCHGROVE
SOUBISE
BRIZAN
MOUNT CARMEL
HAPPY HILL
MOLINIERE
WILLIS
GRAND MAL
CROCHU
POMME ROSE
LA TANTE
ST GEORGE
ST GEORGE'S
PROVIDENCE
BELLEVUE
MARI BOROUGH
LA BORIE
MORNE JALOUX
ST DAVID
CORINTH
LA SAGESSE
BATOCASSE
MARIAN
GRAND ANSE
MORNE ROUGE
GRAND ANSE HOUSING SCHEME
WESTERHALL
CALVIGNY
FORT JEUDY
LANCE AUX EPINES

Grenada

The Island

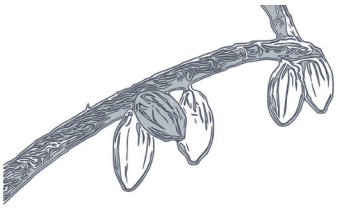


Grenada's demographics (data from Population Pyramid 2023 and World Population Review 2024)

Grenada is a sovereign commonwealth Caribbean state in the Lesser Antilles in the eastern Caribbean Sea (Andreola Serraglio and Adaawen 2023, 3). The country consists of the three inhabited islands of Grenada, Carriacou, and Petite Martinique, as well as several smaller islands known as the Grenadines. Grenada has a relatively young population with a median age of 31 (Population Pyramid 2023). The country's total population is 126,900 people as of 2024 (World Population Review 2024).

The total land area of Grenada is 344 km2, and the island's mountainous topography can be attributed to its formation from volcanic activity. The volcanic makeup of the island has contributed to the island's nutrient-rich soil (Brierly 1974, 22). The nutrient-rich soil, coupled with sporadic rainy weather, produces the ideal conditions for agriculture. Additionally, many rivers throughout the island begin at the peaks of the mountains and flow out to sea (Pang 2000, 10).

Grenada has a warm tropical climate year-round. The island has two main seasons: the wet season from June to December and the dry season from January to May (Eisenberg 1988, 25). During the wet season, much of the rainwater is harvested to produce the island's potable water. The country sits on the edge of the hurricane belt, which has resulted in less active hurricane seasons for the island in the past. However, Grenada's location within the Caribbean region has increased its exposure and vulnerability to the effects of climate change (Andreola Serraglio and Adaawen, 2023,1). Severe weather events and droughts have increased in frequency, while precipitation patterns have begun to fluctuate (Andreola Serraglio and Adaawen



Cocoa pods on a branch

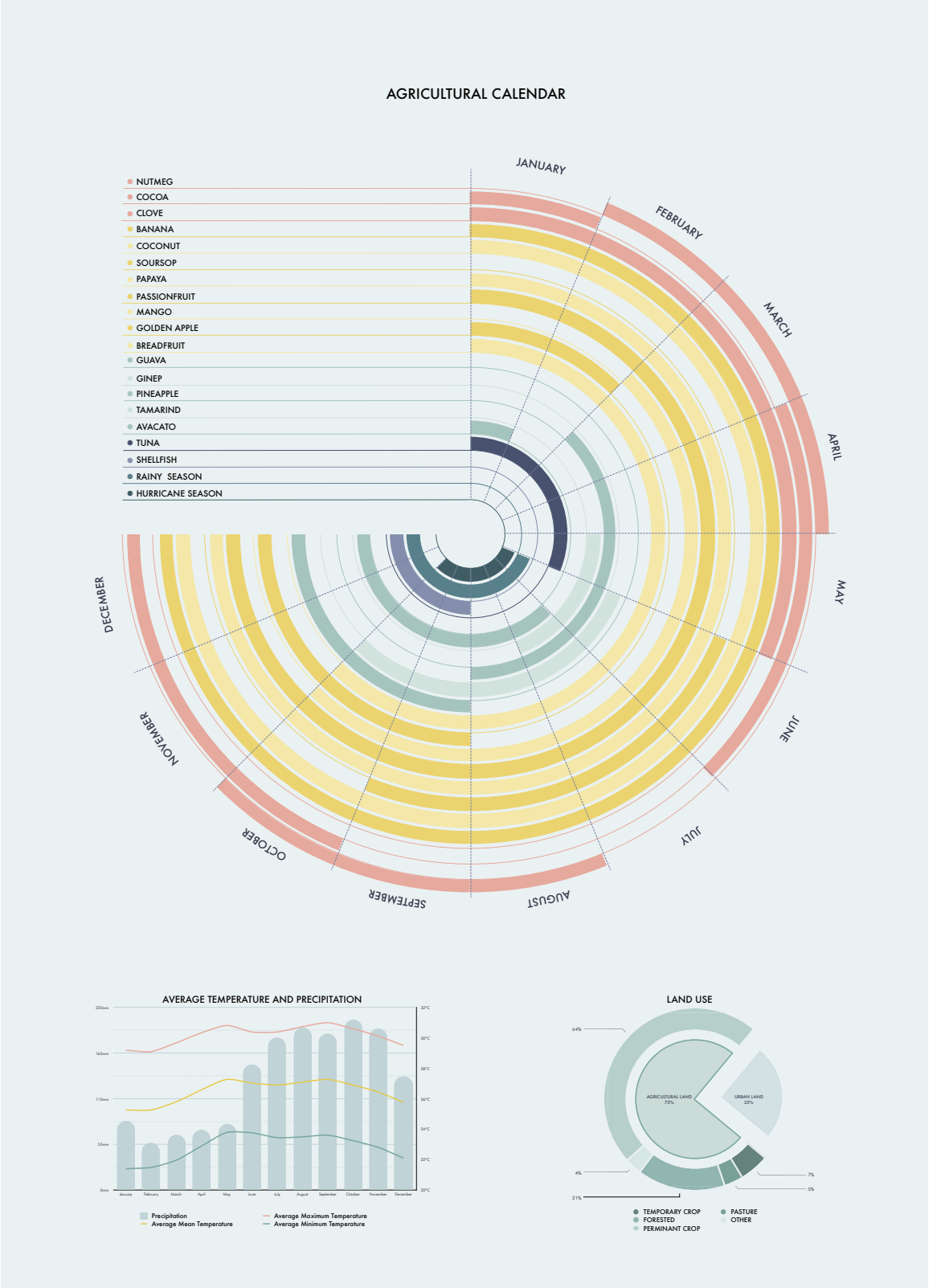
A nutmeg branch

A bougainvillia branch

2023,1). The recent climate changes have significantly impacted Grenada's economy.

Grenada's main economic drivers are agriculture and tourism (Andreola Serraglio and Adaawen 2023, 4). A vast number of economically helpful flora thrive off the soil (Eisenberg 1988, 25). Fruit trees such as mangoes, papayas, soursop, breadfruit, guava, oranges, ginnups, cherries, bananas, cocoa, golden apples and coconut are grown throughout the year (Eisenberg 1988, 10). Spices that grow quite well in the environment include ginger, nutmeg, clove, cinnamon, saffron, and all spices. There is also an abundance of lumber such as mahogany, bamboo, banyan wood and calabash. They are used as building materials for crafting (Eisenberg 1988, 10). Nutmeg, cocoa and banana crops make up 90% of Grenada's agricultural exports, while the remaining 10% consists of cinnamon, bay leaves, saffron, cloves, allspice, coconuts, limes, arrowroot, sugar, and cotton (Eisenberg 1988, 10). The ocean surrounding Grenada yields a diverse range of fish. During the ocean season from November to June, tuna, kingfish, flying fish and dolphin fish are the most common catch (Pang 2000, 40). During the remainder of the year, the most common fish caught are snapper, grouper, and other tropical rockfish and shellfish (Pang 2000, 40).

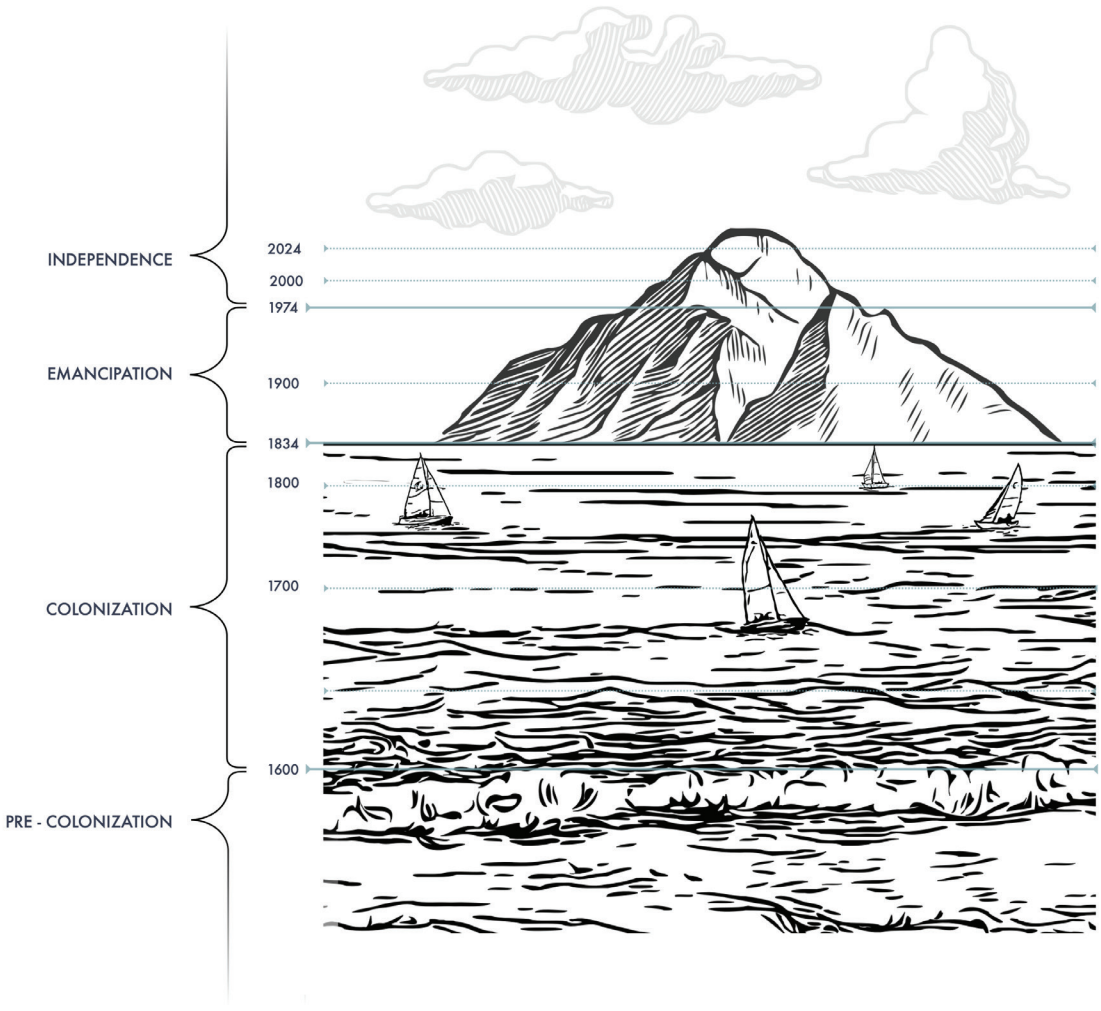
A photo of Levera Beach in St Patrick, Grenada (Vallenari n.d.)



A calendar detailing the weather seasons, the seasonality of popular seafood, popular fruits, major crops and spices (data from World Bank Climate Change Knowledge Portal n.d. and James 2015)

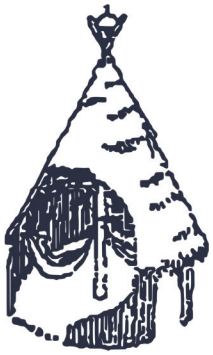
The History

In order to understand the context for this thesis, it is important to review the history and development of the island. This section will provide an overview of the island's history, emphasizing its ties to cultural development, practices, traditions and expressions. Four eras of the island's development will be explored in this chapter. Each period provides insight into the types of civilizations inhabiting the island and how various aspects of culture are expressed.



Timeline of Grenada's historic periods

Pre-colonial Era



An Arawak dwelling (Hansib 1994, 102)

Before the Caribbean's colonization, many islands were inhabited by the indigenous Caribbean peoples known as the Amerindians. The first subset of Amerindians was known as the Arawak People (Martin 2022a, 6). The Arawaks had a hierarchical organization and were gentle, often resorting to negotiation and bartering instead of war. They were advanced agriculturalists who cultivated cassava, maize, sweet potatoes and other crops throughout the island (Hansib 1994, 102). They often relied on fish and cassava as their main sustenance (Martin 2022a, 6). Their villages consisted of several houses organized around a central court for gatherings. There were two common types of structures. First, the cacique house: a rectangular house occasionally containing a small porch. The second and most common were the family homes, a round dwelling with a cone roof (Hansib 1994, 103). Both dwellings were constructed primarily of wood, straw and palms. Remnants of their craft were found throughout the island of Grenada (Martin 2022a, 6). This includes pottery and other crafts made from traditional methods (Martin 2022a, 6).

Large, painted complete cazuela from an Ameridian colony in 600 AD (Grenada National Museum 2021)

The second subset of Indigenous peoples was the Caribs. The Carib people seized the island from the Arawaks in 700 AD (Hansib 1994, 103). The Caribs had similar cultural elements to the Arawaks. Their dwellings resembled the cacique houses of the Arawak settlements (Hansib 1994, 102). They also relied on cassava and fish for their primary diet (Martin 2022a, 6).

A Carib dwelling (Hansib 1994, 102)

Some of their petroglyphs carved into various volcanic rocks can be spotted throughout the island today (Pang 2000, 21).

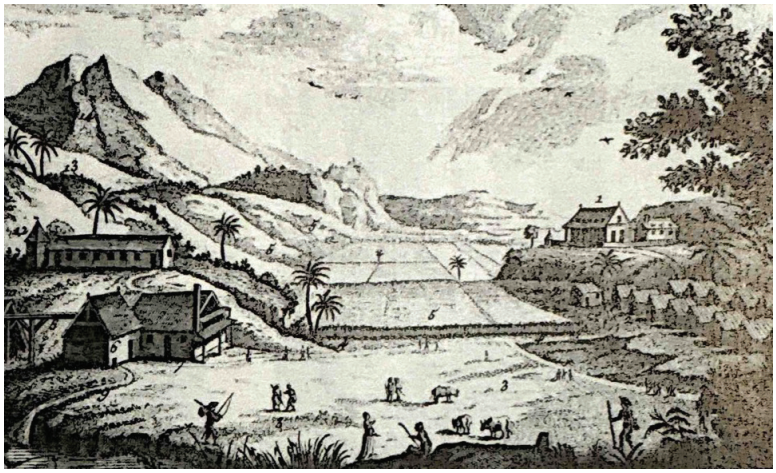
Colonization

Replica of Christopher Columbus' ship (Phillip-Dowe 2022, 29)

Grenada was first sighted by Christopher Columbus in 1498 (Eisenberg 1988, 11). British merchants settled on the island, eventually eliminating the Amerindian population (Pang 2000, 24). In 1650, the French purchased the island to develop a colony. The French and British fought to control the island and its resources throughout this era. The British captured Grenada from the French in 1762, and the United Kingdom controlled Grenada in 1776 (Eisenberg 1988, 11). From this point on, approximately 112000 enslaved Africans were forcibly taken and transported to work on plantations throughout the island (Phillip-Dowe 2022, 43). The African people primarily originated in modern-day Nigeria, Ghana, Mali, Senegal, and Sierra Leone (Phillip-Dowe 2022, 44).

The countries of origin of various African ethnic groups taken in the Atlantic slave trade (Phillip-Dowe 2022, 44)

Enslaved Africans were imported to work on cotton, sugar and tobacco plantations. Sugarcane was an important crop in Grenada in the 18th century. Power for crushing the sugarcane came from wind and water mills. When sugarcane lost its economic value, other crops were cultivated. In 1714, agricultural production was diversified to include cocoa, coffee and cotton (Pang 2000, 46).



Typical layout of a sugar plantation (Phillip-Dowe 2022, 4)

Enslaved people were forced to provide their own sustenance (Martin 2022a, 193). Much West African cuisine and cultural dishes were adapted to the new context (Martin 2022a,193). Some crops that were grown consisted of flora native to West Africa, and enslaved people would smuggle seeds into Grenada (Martin 2022a, 193). These crops were often grown in places of a similar nature to those used in West African cuisine. The crops grown would often provide a surplus of produce that enslaved people would sell in an informal market to gain an income (Martin 2022a, 193). Market Square in St. George Grenada was established in 1791 (Pang 2000, 31). This resulted in the tradition of the provision market, a staple in Grenadian and Caribbean culture.

Vegetables from a provision garden for sale at the market (Martin 2022, 193)

Towards the end of this era, enslaved people made up 90% of the population of Grenada. From this time on, many enslaved people could develop skills as craftsmen, artisans and overseers. Although the slave trade ended in 1808, the abolition of slavery did not take place until 1834 (Pang 2000, 27). By 1815, many slave rebellions were taking place, making it difficult to continue the institution of slavery. Concurrently, plantation owners became increasingly reliant on planters and would train them to become servants, bookkeepers, managers and drivers (Pang 2000, 26). When the plantation system disintegrated in the 1820s, the quality of life for enslaved peoples improved drastically (Pang 2000, 57). Social and religious organizations developed to improve the lives of people in Grenada. These organizations included educational institutions and the Grenada District Committee (Pang 2000, 57).

A Caribbean church from the colonial period (Gosner 1982, 63)

Many of the enslaved people's West African cultural practices and traditions were outlawed (Brereton 2007, 234). This included drumming, folk dancing, forms of craft and community gatherings. As a result, the developed culture reflected what they had available to them. An example of

Djembe drummers (Grenada National Trust 2022)

this was using bamboo (Martin 2022, 15). It was utilized not only for agriculture tools but crafted into instruments that resembled the sound of drums (Martin 2022, 15). Cultural practices often took place secretly in inland areas of the island since most of the colonial settlements were along the coast. The practices were survived through storytelling and the passing down of knowledge through generations (Martin 2022a, 9).

As a result of colonization, many enslaved peoples were severed from the culture from which they originated. The uprooting of slavery and the insertion into the plantation economy forced people of diverse backgrounds into the same spaces while simultaneously severing their access to the past (Nakhid et al. 2019, 106). Due to this severance, the surviving cultural expression can be described as part of a total culture. This culture developed in a new place that is bafflingly alike and different from the parent culture (Hall and du Gay 2011, 54). Like much of the Caribbean, Grenada's development allowed agriculture to become an economic driver. This facilitated cultural expression, practices, and traditions derived from agricultural harvests or utilizing materials inhabitants had available to them.

Emancipation

Several critical elements of this period were the British influence on religious, government, and educational institutions, the development of the agricultural economy, and the emergence of Creole culture. An overview of each element will be provided below.

In 1834, the British Emancipation Act abolished slavery in Grenada (Eisenberg 1988, 12). However, the emancipation act occurred August 1, 1838, as there was a period of

Bananas

apprenticeship (Pang 2000, 27). Following emancipation, the British government funded religious institutions to educate the freed people on the island (Phillip-Dowe 2022, 89). Prior to this, enslaved people only had access to education through Sunday school established by the Church of England for a fee. The curriculum primarily consisted of religious instruction, reading, writing, and arithmetic (Phillip-Dowe 2022, 89). From the late 1830s to the 1900s, there needed to be more investment in education for the population. However, toward the 1930s, the government established several schools and provided financial and academic support to the education system.

Many formerly enslaved people were given a small plot of land to grow their food. During this time, immigrants from India, China, Africa and Portugal arrived in Grenada (Pang 2000, 29). Most of them were indentured labourers brought to work on farms. When emancipated people worked on estates or plantations, they were paid a low wage for their labour. Due to decreased sugar cane production, the plantation shifted to producing cocoa and spices (Pang 2000, 28). In the late 19th century, coconut and spices like cloves and cinnamon were grown. Breadfruit, avocados, and fruit trees such as papaya, mango, and five-finger fruit (or starfruit) were also grown. Bananas became a vital cash crop after Hurricane Janet hit the island in 1955 (Eisenberg 1988, 61). Farmers could earn money quickly while they waited for their devastated crops to recover. This is because bananas can be harvested seven to nine months after planting (Eisenberg 1988, 61).

Cultural practices and traditions flourished during this time as they were no longer outlawed. West African cultural practices were incorporated into the diaspora culture,

Market Square in Grenada (Grenada Archives 2021)

developed during the colonial period. Cultural practices then took place in streets, vendor markets, communal kitchens and large fields. This period yielded the most cultural and economic autonomy for the island. One of the most significant practices that emerged during this time was cultural celebrations such as carnivals. Grenadian Carnival is heavily influenced by African cultural memories as the formerly enslaved were able to participate. Carnival was now celebrated by large groups of people parading through the streets in African, French, and British-inspired costumes.

Independence

Major political developments took place in Grenada during this era. Below is an overview of key political figures and events.

After the collapse of the plantation economy, the political enfranchisement of the peasantry and working class evolved as their descendants started to purchase land up to ten acres in extent (Grenade 2015, 14). Eventually, villages, markets, and institutions, including hospitals and schools, were established after the economy shifted from a plantation to a premodern contemporary era. However, in the 1940's, the underlying struggle of the working class was exacerbated by a decrease in the colony's wartime prosperity and higher cost of living. In 1949, Grenada's population was relatively young and was looking for a leader to remedy the hardships of the post-emancipation period (Grenade 2015, 15). A public figure by the name of Eric Gairy entered the political scene. Eric Gairy was born into a poor working-class family but gained notoriety through his labour organization and activism work (Grenade 2015, 15). He served as a mediator for government officials and

agricultural workers. He established a worker's union and often advocated for the rural poor (Phillip-Dowe 2022, 108). Much of his adoration for the people was ignored by the British Colonial Government, which led to an insurrection in the 1950's (Phillip-Dowe 2022, 108). Gairy was elected as prime minister in 1951.

Sir Eric Gairy (Phillip-Dowe 2022, 108)

During the early years of Gairy's administration, he significantly contributed to Grenada's social and economic development. In 1967, Grenada became an "associated state" of Great Britain, and the constitution provided a governor general who represented the monarch, a bicameral legislature of a nominated senate, an elected house of representatives and a cabinet government. However, Gairy became increasingly authoritarian and anti-working class (Grenade 2015, 21). Protests erupted after Gairy announced he would seek Grenada's independence without a referendum. The argument against independence was that Grenada's economy was too precarious to support independence. Others saw Gairy's push for independence as a selfish move to strengthen his grip on corruption and tyranny (Payne et al. 2015, 17). Afterwards, there were strikes, petitions, and rival parties, such as the New Jewel Movement, openly calling for his resignation. On February 7, 1974, Grenada became the first "associated state" to become independent and adopted the Westminster model of constitutional government (Grenade 2015, 26).

Following Grenada's Independence in 1974, the country became more aligned with the principles of socialism. This directly contrasted with Eric Gairy's administration. This contrast led to the revolution from 1979-1983, spearheaded by Maurice Bishop of the New Jewel Movement. In 1979, the New Jewel Movement staged a coup d'état to overthrow

Maurice Bishop (Phillip-Dowe 2022, 118)

the Gairy Government (Phillip-Dowe 2022, 117). After seizing power from the current government, the People's Revolutionary Government took office, promising fair democratic and electoral processes. The laws and policies of the constitution, as well as the democratic system inherited from the British, were suspended. In their place was a drive to develop the public sector. During the revolution, the People's Revolutionary Party restricted communication and the press, and they unlawfully detained people whom they perceived as a threat to their establishment. The increasing backlash and unrest eventually led to several instances of violence against members of the New Jewel Movement, including many students and future opposition leader Maurice Bishop (Payne et al. 2015, 18).

By 1983, the revolution dissolved due to both external and internal factors. An example of an external factor was the US invasion/intervention. The US involvement was controversial as the military force was argued to be unwarranted to

Photograph of the crowd celebrating the Grenada Revolution, March 25, 1979 (Grenada National Museum n.d.)

resolve diplomatic problems (Phillip-Dowe 2022, 138). This intervention took place during the international context of the Cold War. It was intended to prevent the country from advancing to a communist or socialist political and economic system (Philip-Dowe 2022, 138). The people's loss of faith in the People's Revolutionary Government was an internal factor contributing to the revolution's demise. Instances of violence, unlawful detainment and suppression of the press led to the people ceasing their support (Phillip-Dowe 2022, 138).

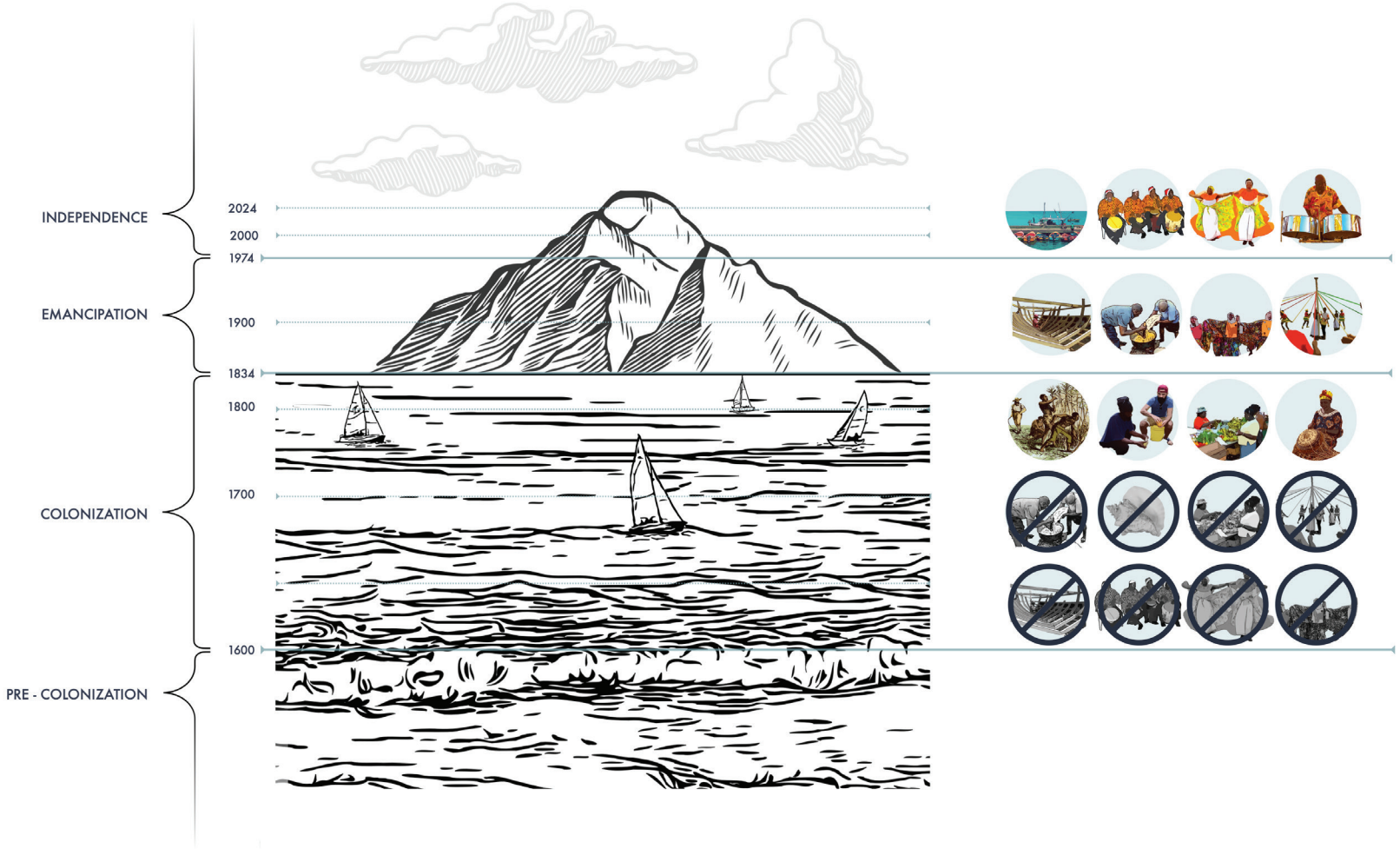
After the revolution, Grenada returned to the British model of government, and the country's independence constitution was reinstated. However, many policies introduced during the revolution remained in place (Phillip-Dowe 2022, 145). The revolution of 1979 provided an unconventional way to progress toward meaningful social change and economic development (Phillip-Dowe 2022, 138). The revolution introduced several social policies and programs to increase the quality of life for Grenadians. For example, Increased accessibility and improvements to the healthcare and education systems were implemented (Phillip-Dowe 2022, 120). A housing repair program and public transportation service were also introduced. While there was substantial social and political change, there was a lack of support or closure provided to the people of Grenada. This has recounts of the revolution to be contested. There was a shift in the ways that history was recounted and passed down. While much of the events of the revolution were well documented, initiatives that emphasized the local history within the education system were diminished.

Present Day

Example of colonial architecture found in present day Grenada

The legacies from the previous eras of Grenada's Development are still present today. While tangible legacies are present in the architecture and institutions in Grenada, much of the legacies of Grenada's heritage and culture lack the same presence. Currently, several organizations emphasize the need to document tangible and intangible legacies. The Grenada Office of Creative Affairs, the Grenada Cultural Foundation, and the Grenada National Trust have all initiated projects towards inventorying and sharing the intangible cultural legacies of Grenada. Grenada's history and development resulted in the creolization of languages and the synchronization of religions, music, dances, cuisine and other cultural legacies (Fernandez et al. 2019,106). The resulting cultural legacies are central to people's lived experiences. The ways in which these legacies survive is through cross-generational continuity.

The Carenage in St George, Grenada (Whyte 2021)



A timeline of Grenada's development, with images showcasing various forms of cultural expression that were practiced in each era and which cultural practices were outlawed.

Chapter 3: Cross-Generational Continuity

Cross-generational continuity is the process of remembering and educating across generations. It is integral to the survival of heritage and culture. This is necessary to sustain and culturally affirm the Caribbean voice to redefine the colonizing encounter and allow Caribbean and Indigenous peoples to rethink, evaluate and restore their native ecologies (Nakhid et al. 2022, 187). This process keeps and strengthens the culture and heritage by sharing experiences and can contain information that can improve actions, behaviours, or understandings in responding to the natural and social environment (Chen, Hall and Prayag 2021, 35). Remembering through cross-generational continuity also serves to retain and preserve rituals that have been lost or are in danger of extinction (Nakhid et al. 2022, 187).

Globalization is a perceived threat to the survival of Caribbean heritage and identities as it impacts the ways in which cultural knowledge and practices are passed down through each generation (Nakhid et al. 2022, 193). Several factors tied to globalization contribute to the disruption of cross-generational continuity. The changes across many disciplines have marginalized cultural practices and traditions and reduced the agency and freedoms of many Caribbean communities (Nakhid et al. 2022, 193). This can be seen in the way different generations interact with each other. Previous generations were in closer proximity to one another. They could learn about their own culture through observation, storytelling and lived experience. Many spaces that once existed that facilitated these types of interactions no longer exist due to changes in the ways

information is relayed. This disconnect stems from adopting and implementing Western education systems in Caribbean societies during the emancipation period (Stewart 2019, 99). The lack of educational spaces outside of educational institutions for informal context-specific learning has inhibited the cross-generational continuity of culture. The cultural practices that many Caribbean people partake in are mainly during carnival and traditional festivals. However, the everyday learning that reinforces cultural identity has decreased.

The legacies from the previous eras of Grenada's Development are still present today. While tangible legacies are present in the architecture and institutions in Grenada, much of the legacies of Grenada's heritage and culture lack the same presence. Currently, several organizations emphasize the need to document tangible and intangible legacies. The Grenada Office of Creative Affairs, the Grenada Cultural Foundation, and the Grenada National Trust have all initiated projects towards inventorying and sharing the intangible cultural legacies of Grenada. Grenada's history and development resulted in the creolization of languages and the synchronization of religions, music, dances, cuisine and other cultural legacies (Fernandez et al. 2019,106). The resulting cultural legacies are central to people's lived experiences. How these legacies survive is through cross-generational continuity.

Intergenerational Learning

With an in-depth understanding of Grenada's history and the relationship between culture, heritage and place, we will now assess the contemporary condition of culture and place. This will help us understand how the current

conditions of the Caribbean on a local and global scale have impacted the sense of place and cultural transmission. The cross-generational continuity of rituals and cultural practices is necessary in the Caribbean to sustain and culturally affirm the Caribbean voice. Many efforts have been made to maintain cross-generational continuity in Grenada. An example of this includes a project by the Grenada National Trust named Intangible Cultural Heritage.

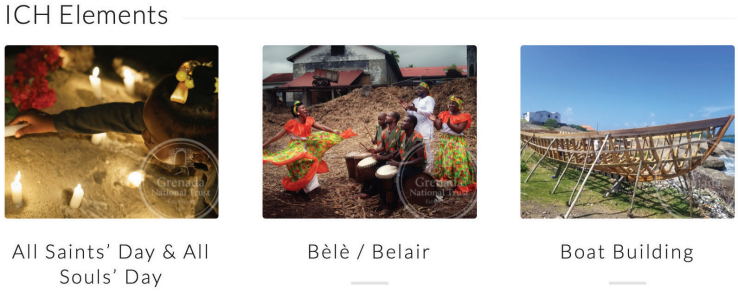
The Grenada National Trust defines heritage as what we have inherited from the past and enjoy in the present. Heritage should be safeguarded and passed on to future generations. The Trust has started an initiative to make Grenada's living heritage more accessible.

The Grenada National Trust logo (Grenada National Trust 2022)

This was achieved by employing several modes of research to inventory elements of Grenada's intangible cultural heritage. Interviews, audiovisual records, and community consultations contributed to this project. The goal was to make education about intangible cultural legacies more accessible.

A billboard highlighting an intangible cultural heritage element

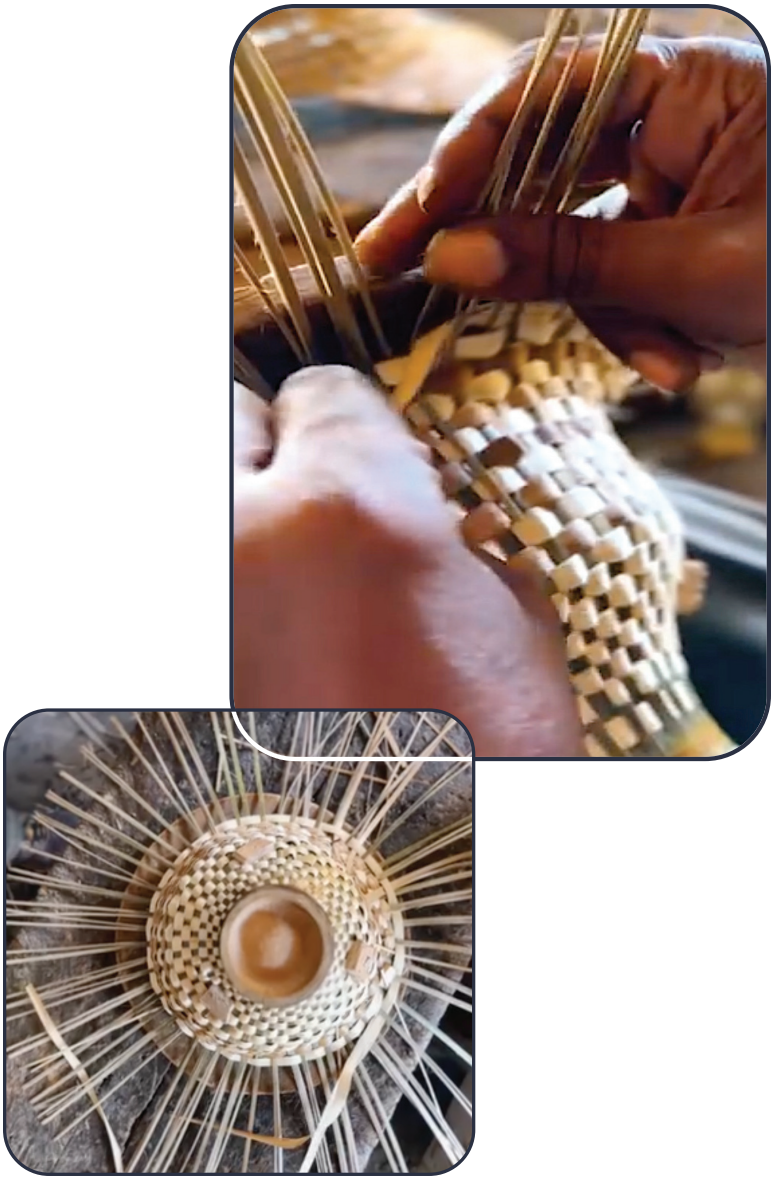
While this project has documented Grenada's cultural legacies and heritage, more can be done to increase the inventory's accessibility. Incorporating elements of Grenada's Intangible legacies into education is one way to increase this project's accessibility. Artisans and cultural artists have shared similar sentiments throughout Grenada.



Intangible heritage elements (Grenada National Trust 2022)

Andre Jones

Andre Jones learned to craft from his mother and started making crafts with encouragement from the community (Grenada Office of Creative Affairs 2023). Andre stated that this form of craft should be taught in schools as a way to introduce trades to students. This can be a means to continue intergenerational knowledge sharing.



Andre Jones' bamboo craft (Grenada Office of Creative Affairs 2022)

Lester Simon

Illustration of Lester Simon playing a conch shell (Grenada Office of Creative Affairs 2022)

Lester Simon, a traditional masquerader and instrument artist, learned the craft of instrument making as a child from community members (Grenada Office of Creative Affairs 2023). Simon crafts drums out of avocado trees (they produce better sound), wire masks, conch shell horns, helmets from locally sourced materials. He already crafts in Douglaston and curious children often observe the process. He sometimes allows them to participate in crafting. He can see the potential in them to start crafting and for them to pass down the skill to future generations (Grenada Office of Creative Affairs 2023). Simon states that in order to preserve Traditional Mas, craftsmen like him should be teaching in schools. Incorporating elements of culture into the education of younger generations can ensure the transmission of cultural expression.

A drum being made from recycled materials (Grenada Office of Creative Affairs 2022)

William (Monty) Dayton

William (Monty) Dayton is a cultural conservationist.

He serves as a teacher, storyteller, drummer, drum maker, singer and dancer. He teaches traditional culture through drumming and singing at various community groups, schools and homes (Grenada National Trust 2020). Dayton has observed how one of the many cultural art forms known as the Belè Dance has recently fizzled out. In an effort to revive it, he has collaborated with a church to organize a drumming workshop to resurrect art in the community.

> I want to pass on our traditional culture and to ensure that the people I am teaching learn properly to pass it on to the next generation. I ensure they understand the history and the importance of drumming in the community because after doing my research, I realized that nothing was done in Africa without the drum. Be it for an invited guest, planting, reaping, teaching, death, birth, festivals, the drum was always played.
>
> (Grenada National Trust, 2020)

Illustration of William (Monty) Dayton (Grenada National Trust 2022)

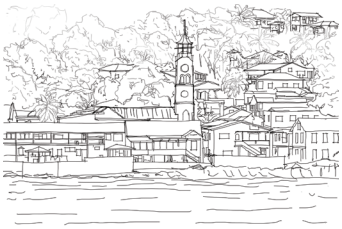
Local drummers performing on handmade drums (Grenada National Trust 2022)

These shared sentiments buttress the need for an intervention that bridges tangible and intangible legacies. This thesis intends to address the discrepancy between the tangibility of place and the intangibility of cross-generational continuity. Tangible legacies in the form of heritage architecture cannot adapt and reflect the evolution of their surrounding context. This has reduced their socio-cultural significance and led to their decaying presence in the urban fabric. Much of the heritage architecture was inhabited by institutional programs that reflect the colonial history of the Caribbean region. Their rigid programming demonstrated an inability to adapt to today's Caribbean context's social and cultural evolution. However, they have the potential to be reclaimed to reflect the current communities' heritage, culture and values. The tangible places and ways of knowledge sharing both claim relation to the past. They are a form of heritage that can rehabilitate links between social activities (Stewart 2019, 199). Cultural practices can be recreated and adapted to contemporary needs to rejuvenate cross-generational continuity. An intervention must be developed and immersed in the cultural constructions of Caribbean societies. Ways of developing methodologies to address such issues in Caribbean contexts often leave out culturally specific interactions, which are an organic part of Caribbean life experiences (Fernandez et al. 2019, 105). In order to address this, Caribbean-centred perspectives will be studied and emphasized as a means of informing the design intervention. These perspectives can then be coupled with various public architecture design principles to develop an architectural design intervention.

Hypothesis

Developing a community centre will rehabilitate the link between building and social activities. Reinhabiting an architectural heritage site to create a space for community engagement, creative expression, education, gathering, and celebration can bridge tangible and intangible legacies. In order to develop an architectural intervention that re-establishes cross-generational continuity and transfer of local knowledge, the following objectives have been identified:

- The intervention must be a form of public architecture
- The intervention must inhabit a tangible legacy.
- The intervention programme must incorporate various intangible legacies.



Gouyave from the west

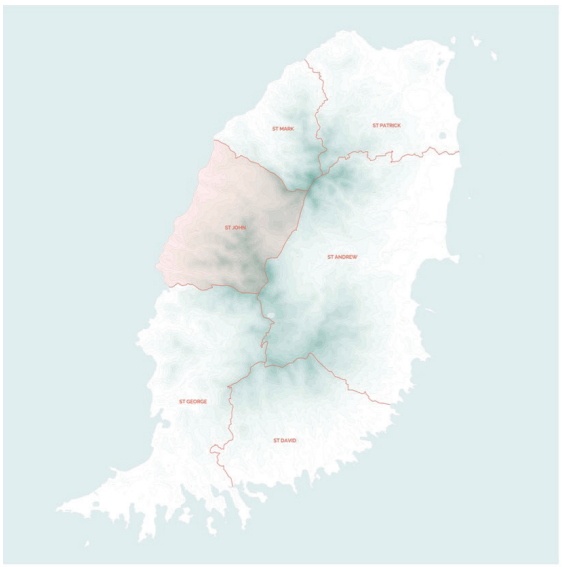
The site for an architectural intervention should be in a local community within Grenada with existing tangible and intangible legacies. Identifying and observing potential gathering places can also assist with locating a site for intervention. The chosen site is Gouyave, St John's, Grenada.

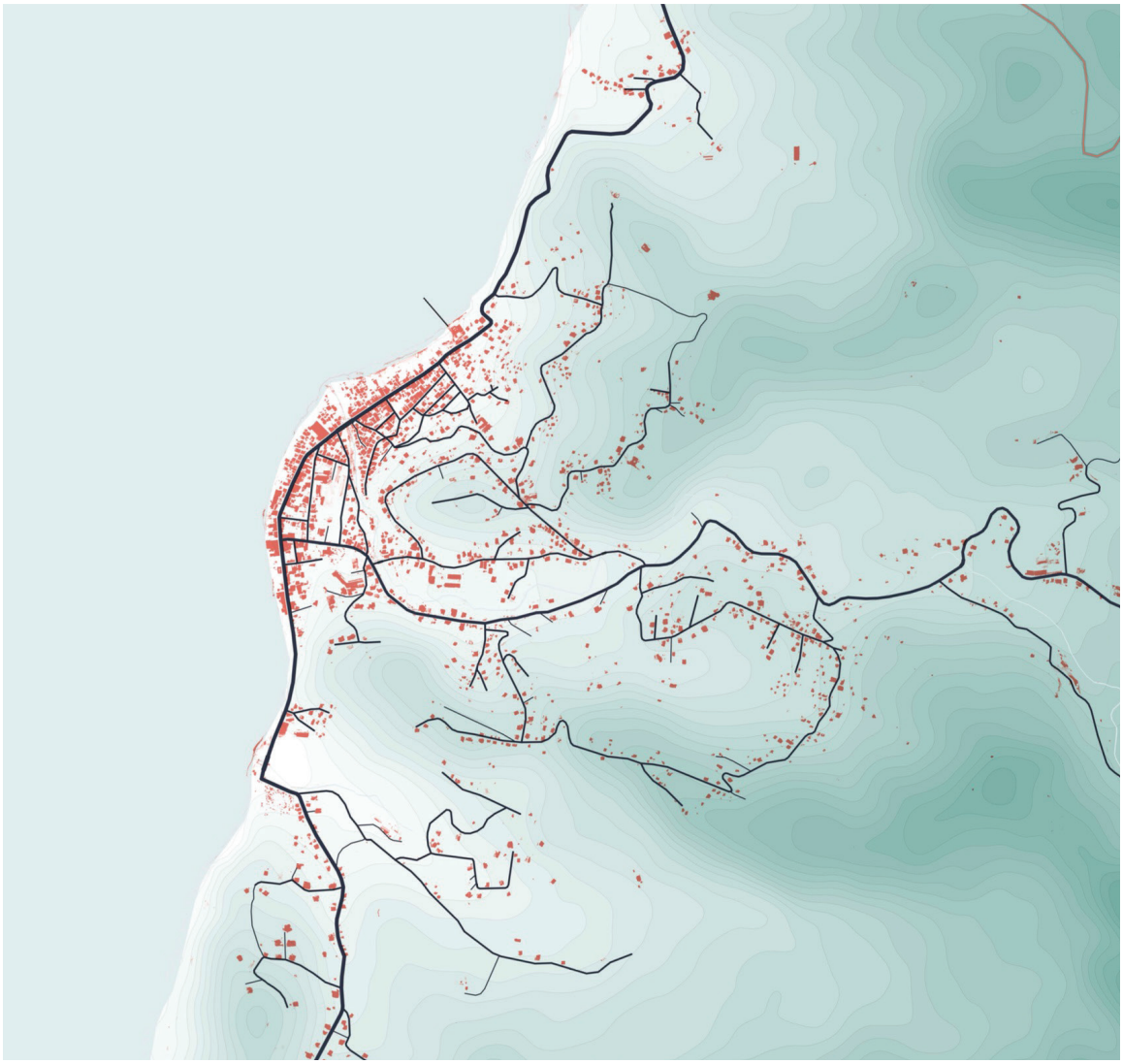
Gouyave from the east

Site for Intervention

Gouyave is the main settlement in the parish of St. John on the west coast of Grenada between St. George and St. Mark parishes. St John's parish makes up 9.1% of Grenada's population (World Population Review 2024). Most of St. John's population resides in the capital city of Gouyave. Gouyave has several weekly and annual events developed to foster a sense of community and celebrate heritage. Some of these include the Fish Friday weekly celebration and Fisherman's Birthday, which takes place on the 29th of June every year. Both celebrations reflect

Gouyave from the south





The capital city in St. John’s Parish, Gouyave

Gouyave's reputation as the fishing economic center of Grenada. In addition to fishing, the small town also contains several main agricultural centers. This includes the largest nutmeg processing factory in Grenada and several historic plantations. Gouyave also has an abundance of architectural heritage sites that are currently abandoned or underutilized.

The rationale for Gouyave as a site for intervention is the current state of the education and knowledge-sharing services within the city. Several initiatives have been introduced to further educate the younger population on the culture and heritage of Grenada. However, the city currently lacks a community centre or a neutral gathering place for the types of informal education native to the Caribbean. There is potential for implementing local knowledge and heritage in education to be supported by creating a community centre. The potential adaptive reuse of architectural heritage buildings further assists in recognizing and celebrating the island's culture and heritage.

The entrance to Gouyave

Chapter 4: Methodology

Approach to Framework

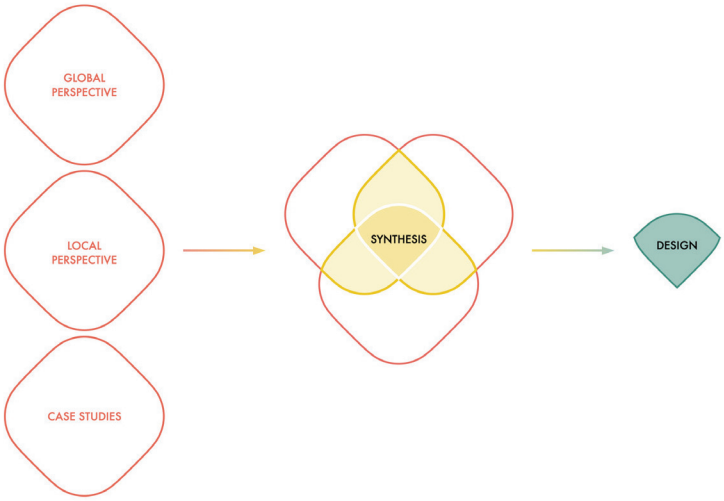
The methodological approach to this thesis is derived from Setha Low's literary work *Spatializing Culture*. The methodology intends to rethink space and place through the bifocal optics of global and local perspectives. This will be done by redefining the approach to the design of public spaces using local language and typologies. Recognizing how built form and spatial relationships are often determined by formal design principles disconnected from user experience and preferences is essential. This can be especially evident when developing an intervention to address the socio-cultural dynamics of place (Low 2016, 2). With this considered, a new approach to a design methodology that is culturally and contextually based is necessary to develop a meaningful design outcome.

The approach will consider local knowledge, such as means of cultural transmission and vernacular. The potential and value of indigenous Caribbean practices to conduct research and explore topics relevant to today's societies still need to be explored and appreciated in the Caribbean region (Fernandez et al. 2019, 105). There are a myriad of cultural resources and practices with the potential to inform culturally responsive Caribbean research. The immense diversity of ancestral history in the Caribbean provides an incredible wealth of material artifacts appropriate for informing research strategies within specific groups inside Caribbean societies (Fernandez et al. 2019, 105). Local knowledge will be coupled with global design principles for public architecture driven by user experiences. The methodology will result in a means of social reproduction that is culturally

and contextually responsive. Low argues that in order to construct a culturally meaningful space, the approach must be people-centred and allow human experience and feelings to become anchored to elements of the material environment (Low 2016, 72). This anchoring process can help redefine a sense of place in a contemporary setting.

Process

The methodology for this thesis consists of three steps: research, synthesis and design.

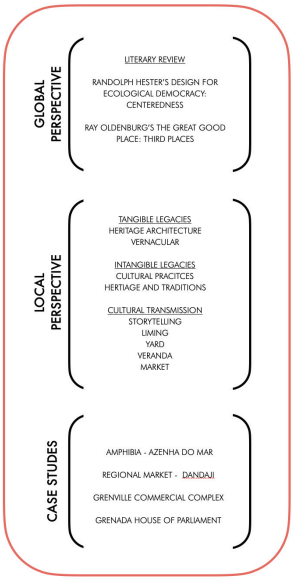


The methodology process

Research

This approach draws from Setha Low's concept of combining local and global perspectives to create a culturally and contextually informed space. This part of the methodology will include an ethnographic, literary, and case study review.

The local perspective will explore the tangible legacies and intangible legacies of Grenada. It also examines cultural transmission forms unique to the Caribbean region. The first portion of the research examines various forms of vernacular and heritage architecture in Grenada. The second portion

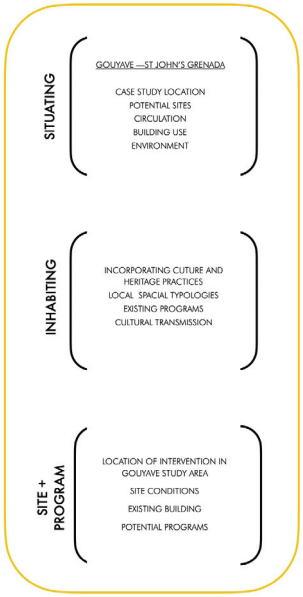


The components of "Research"

will provide a deeper understanding of the intangible legacies such as cultural practices, traditions and heritage in Grenada. The third portion identifies and analyzes modes of cultural transmission specific to the Caribbean. This consists of the types of interactions in which information is relayed among community members and the environments in which these interactions occur.

The global perspective involves a literary analysis of Hester's *Design for Ecological Democracy* and Ray Oldenburg's *The Great Good Place*. Both books provide insight into various methods of designing a public community space. This review is intended to provide guidelines for the development of an intervention.

The case studies will provide insights into various approaches to creating culturally and contextually aware public architecture. They reflect both global and local perspectives when designing public architecture. The studies will be analyzed for their designs and the methodologies used to develop them. These case studies will serve as precedents for the design intervention.



The components of "Synthesis"

Synthesis

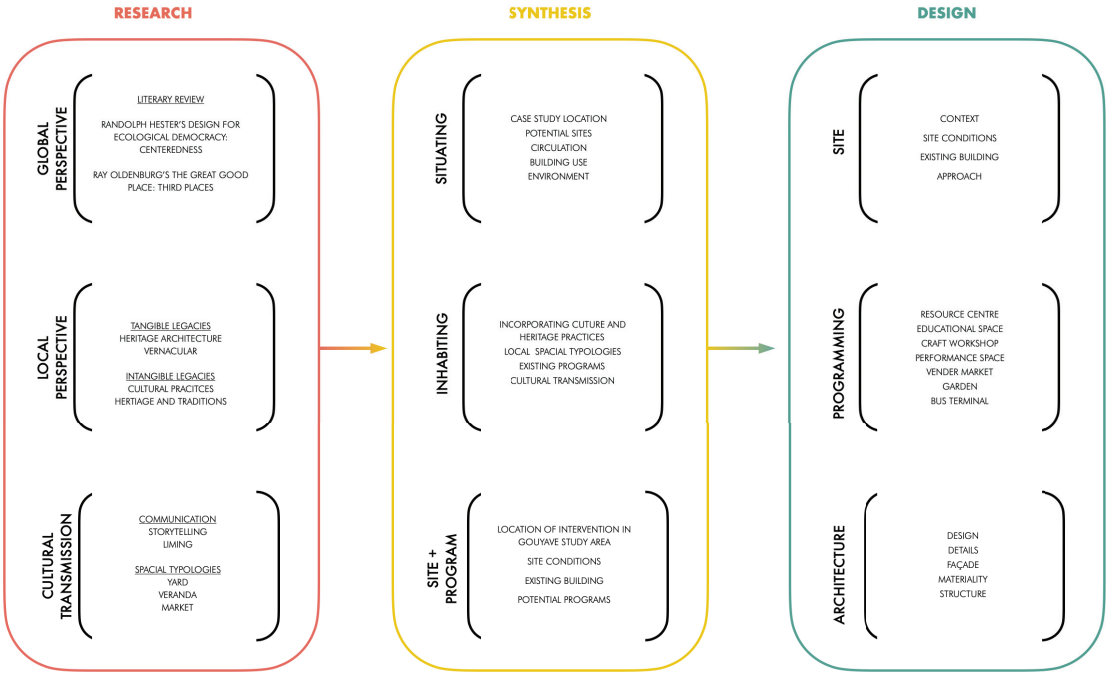
This portion utilizes research from both global and local perspectives to develop a framework or set of parameters for an architectural intervention.

This synthesis aims to draw connections between the three modes of research and propose a set of studies and analyses for Gouyave. An overview of the study area and potential intervention sites in Gouyave will be provided. Then, several studies based on literary, ethnographic, and case study reviews will be applied to the study area. This

section will provide a rationale for the chosen intervention site and potential programs.

Design

This section serves as a design proposal for the intervention in Gouyave. It will describe the approach to developing the form and organization of the building, programme, materiality and structure.



The components of the methodology process

Chapter 5: Research

Local Perspective

The following section consists of a review highlighting elements of Grenada's tangible and intangible cultural legacies.

Tangible Legacies

Architecture and vernacular are forms of tangible legacies present today. They result from the island's colonial history and cultural exchange. Most historic examples originated from the mid-18th century or later. This chapter will explore the key examples of tangible architectural and vernacular legacies in Grenada.

Georgian Architecture

Georgian architecture is most prominently reflected in religious and institutional buildings. Many modifications were made to Georgian architecture to accommodate the climate and available materials in the Caribbean. As a result, brick and rubble masonry were most commonly used. Some other common modifications to Georgian buildings were scale and the arrangement of rooms and openings. Buildings containing tall elements such as steeples and chimneys gradually reduced in scale as they were more vulnerable to hurricanes and earthquakes. Typical Georgian buildings were often solid, with minimal openings to accommodate the European climate (Gosner 1982, 8). The interior composition of Georgian buildings often had a central room that other rooms were organized around (Gosner 1982, 20). This was adjusted to accommodate the year-round tropical heat. Rather than a central room, Caribbean Georgian

Examples of Georgian architecture found in Gouyave, Grenada

St John's Anglican Church in Gouyave, Grenada

buildings often had a hallway that spanned the entire length of the building (Gosner 1982, 20). Various covered porches, galleries, verandas, arcades and loggias were added to Georgian buildings (Gosner 1982, 21). Rooms that were once separated with open arches were replaced with partitions that did not extend to the ceiling (Gosner 1982, 21). This modification allowed for better ventilation (Gosner 1982, 20). While the Georgian style was adapted to the Caribbean climate, the ornamentation typical to Georgian architecture was retained.

Churches

St. John's Roman Catholic Church in Gouyave, Grenada

Christianity had a significant influence on Caribbean society. Strict laws banned the practice of religions that were not deemed official. On French islands, the official religion was Roman Catholic, and on British islands, it was Anglican (Gosner 1982, 59).

The Caribbean churches often reflected religion's significant standing in society. This was demonstrated by the location and design of the churches. Churches constructed during this time were often situated in prominent locations and would dominate a settlement's skyline. The types of churches were often Gothic Revival or Georgian architectural styles (Gosner 1982, 61). These churches often featured medieval characteristics (Gosner 1982, 61). Like many Caribbean buildings, the churches were modified for various reasons. In the English islands, tall spires and vaulted ceilings became impractical due to the warm climate, and islands that experienced intense hurricanes and earthquakes.

Melrose Place in Gouyave, Grenada

Creole Architecture

Creole architecture is the result of a synthesis of different cultures. This type of architecture in Grenada draws from French, British and African influences. It is often built to foster an outdoor lifestyle to take advantage of the yearly warm climate. It is typical for the framework of a building to be open to the outside while only protecting against the sun and rain (Sleslin 1985, 3). This type of architecture often features jalousie shutters and a symmetrical composition of facades organized around a central entrance (Sleslin 1985, 2).

Examples of Creole architecture found in Gouyave, Grenada

Traditional architecture in the Caribbean caters to people's technical abilities and way of life, which vary from region to region. The variation arises from the need to adapt to changing environments (Berthelot 1982, 159). In Grenada, Creole architecture is most commonly seen in domestic buildings such as mixed-use and residential houses.

Pavilions

During the colonial era, large-scale pavilions were constructed and served as workshops, factories and storehouses on plantations (Gosner 1982, 21). They were often located near oceans, streams or primary circulation routes. While their primary use was industrial, these pavilions also needed to accommodate artisans such as blacksmiths and carpenters. These structures were made entirely of stone, masonry or concrete, often featuring a gable roof (Gosner 1982, 20). They utilized a post and beam structural system to create an open layout ideal for processing and storage. These pavilions were commonly constructed on piles to elevate the building (Gosner 1982, 20). While these pavilions are still used for production, they have become

more commonly used for large gatherings. These gathering spaces consisted of markets or spectator stands near parks.

Louvres

Louvered windows found in Gouyave, Grenada

Throughout the islands, louvres were used on windows and doors. They are wood shutters that control the light but can be opened to allow for a cool breeze (Sleslin 1985, 37). Glass windows were considered a status symbol since they were imported (Gosner 1982, 21). Louvres often alternated with glass windows or replaced them. In other words, louvres could be seen inside or outside a building. Wooden cutouts often trimmed porches and louvres could give coolness and shade, while large louvres protected against storms (Garvvette 2000, 61). Additionally, all the rooms typically open into each other and to the outside for maximum ventilation (Gosner 1982, 74). The slatted wooden shutter or Jalousie can admit air and light when opened while omitting rain (Garvvette 2000, 61).

A Jalousie window found in Gouyave, Grenada

A very common variation of Louvers in Grenada is Jalousie Windows (Louvered Windows). These windows take advantage of the island's naturally breezy climate to provide ventilation while maintaining privacy and keeping out the rain. They are one of the most effective ways to passively cool a building.

Breeze Blocks

Example of breeze blocks found in Gouyave, Grenada

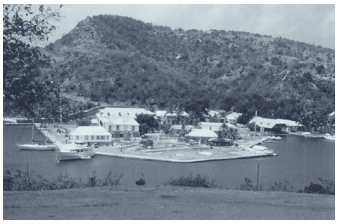
Breezeblocks serve both a functional and aesthetic purpose. They are primarily used as another means of cross-ventilation while maintaining privacy. They are often located above eye level and are used throughout the interior and exterior walls of buildings to produce cross ventilation. They are also utilized for ornamentation, as they come in a

variety of patterns. Alternatively, CMU bricks are often used for the same effect.

Adaptive Reuse

There are many sentiments regarding the degradation of architecture that has spanned the history of the Caribbean. Until recently, much of the architecture inherited from the colonial period has been rendered obsolete. However, many islands in the Caribbean region have opted to adaptively reuse these buildings to serve the public. An example of this is in Antigua. Fort James, located in English Harbour Antigua, served as a ship repair yard and housed the British Navy (Crain 2017, 136). Much of the existing structures of this fort were constructed in 1749 and were used until 1899 (Crain 2017, 137). In the 1950s, the former fort was designated a national park, and many buildings underwent significant restoration. Many existing structures were adapted into shops and restaurants (Crain 2017, 138). Another instance of adaptive reuse is St Lucia's Mount Fortune barracks. In the 1890s, the British constructed the Morne Fortune barracks in response to their rivalry with France. However, the barracks were abandoned only a few years later. The barracks were adaptively reused to serve a variety of purposes for the public, such as housing and education centers (Crain 2017, 138).

Fort James, Antigua (Crain 2017, 136)



The National Park, Antigua (Crain 2017, 137)

The Mount Fortune Barracks, St. Lucia (Crain 2017, 138)

Inangible Legacies

This section explores some of Grenada's key intangible legacies. Intangible legacies are the aspects of culture and heritage that are experienced and lived. They are the customs, languages, creative expressions, and traditions that reflect a nation's culture and identity. These legacies can be broken down into the following categories: Gathering, Cuisine, Creative expression, and Craft.

Gathering

The various festivals, rituals, and social practices define the structure and lived experiences of their communities (Martin 2022b, 27). They are essential for creating a sense of belonging and reaffirming the cultural identities of the communities that practice them (Martin 2022b, 29). These events often center around a characteristic or aspect of the community that practices them. Several gatherings and celebrations are detailed below.

Grenadian Carnival

Grenadian Carnival combines French masquerade balls, West African cultural dances and music, British Christmas and New Year's celebrations, and other celebrations by enslaved people and peasants. Before, elite French and free Black people celebrated emancipation carnival while the enslaved people participated as musicians and secondary entertainment (Grenada Cultural Foundation 2022). After emancipation, carnival became heavily influenced by African cultural memories as the formerly enslaved were able to participate. Carnival was now celebrated by large groups of people parading through the streets in African, French and British-inspired costumes (Grenada Cultural Foundation 2022).

Traditional Mas during Carnival (Spicemas 2022)

Juvé (J'ouvert)

A JabJab helmet and chain

Juvé (J'ouvert) is a part of a street celebration called carnival. The streets fill with spectators and dancers who perform dressed in homemade, often satirical costumes. The costumes reflect social and political incidents. Carnival is now practiced as the largest celebration on the island. It incorporates various displays of performing arts. Jab is a cultural practice that takes place on Juvé morning during carnival. It stems from the colonial period. It is a Mas that was born on a sugar plantation during slavery. Jab Jab portrays the spirit of an enslaved person who "fell" into a copper vat of molasses. This spirit returns yearly to torment his master (Grenada Cultural Foundation 2020). The practice got its name from the French Patois word for "devil," Jab. During colonization, enslaved people were forbidden from taking part in any celebrations. Enslaved people would often rebel by having their own celebrations on the plantations. When emancipated, they took over the streets to celebrate carnival through Jab Jab and other forms of Mas (Grenada Cultural Foundation 2020). Much of the costumes and drums for these celebrations are hand-crafted.

A crowd playing Jab* for Juve Morning (Spicemas, 2011)

A newspaper clipping about Gouyave from 1995

Fish Friday

Fish Friday is a weekly food and culture festival held in Gouyave. Fish Friday was established to promote community development and establish Gouyave as Grenada's fishing capital (Martin 2022a, 81). Fish Friday is similar to a block party where streets are pedestrianized, and vendors sell diverse seafood dishes (Martin 2022a, 81). Local artisans would often sell paintings, jewelry and other forms of craft. Live musical and dance performances would often occur, and people from all over the country would start their weekend by liming at this event (Martin 2022a, 82).

Dejembe drummers performing at Fish Friday in Gouyave (Tripadvisor 2007)

Saraka

Saraka is a form of Thanksgiving that honours the ancestors of Grenadians (Martin 2022a, 216). It is a representation of African cultural practices passed down from previous generations. Many community members cook various items in a yard over firewood or in a community kitchen (Martin 2022a, 216). Large banana leaves are spread on the ground, food is dished onto them, and everyone sits or kneels to eat (Martin 2022a, 216). This celebration is accompanied by drumming and Nation dance, and they sing songs passed down from multiple generations.

Preparing Saraka meals in a communal kitchen (Grenada Cultural Foundation 2022)

Placing meal portions on banana leaves (Grenada Cultural Foundation 2022)

Community members enjoying the Saraka meal (Grenada Cultural Foundation 2022)

Grenadian Creole Cuisine

Much of the local cuisine results from creolizing Indigenous, African and European cultures (Martin 2022b, 15). This is illustrated in the various preparation styles, cooking utensils and techniques used in the Grenadian culinary tradition (Martin 2022b, 15). Popular dishes in Grenada, such as Calalu soup, Oildown, Pelau, Cou-Cou, Roti, Saltfish and Souse, are all a testament to the creolization process.

Spices sold at the Gouyave vendor market

Folk Medicine

Folk medicine is a synthesis of African, Amerindian, East Asian, and European herbal knowledge (Martin 2022a, 84). It utilizes roots, seeds, and leaves from the land to cure ailments and illnesses. Remedies are often derived from allspice, bay leaves, and ginger (Martin 2022a, 84).

Provision Gardens (Kitchen Gardens)

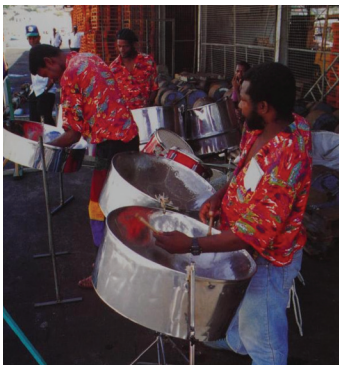
Provisions being sold at the Gouyave vendor market

Provisions are a primary component of Grenada's agriculture. They provide the majority of local fruits and vegetables sold in outdoor markets. These provision gardens were integral to the self-sufficiency and economic autonomy of the locals (Martin 2022a, 193).

Street Vendors

Street vendors were historically women and young girls because they had more time to prepare the food. Foods included corn, traditionally savoury treats and desserts. Today, street vendors typically sell small portions of fruit, spices, and local crafts (Martin 2022a, 229).

Street vendors selling corn (Pang 2000,113)



Steel Pan Band in Grenada (Pang 2000, 84)

Art

Many cultural expressions were practiced and passed down through community performances. Cultural art was often expressed through music, dance, theatre, painting and craft (Martin 2022b, 17).

Traditional dance performance during Saraka (Grenada Cultural Foundation 2022)

Dance

Traditional dances include the Belè, Maypole, Nation Dance, and the Big Drum Dance. These dances are derived from African cultural expressions fusing European influences. Dancers often perform them to signify different life events (Martin 2022b, 18).

Music

Music is one of Grenada's most prominent forms of cultural expression. Folk songs were passed down from the slavery era through oral tradition (Martin 2022b, 19). Many beats and instruments used to create music are derived from West Africa. The music often accompanies cultural dances and festivals (Martin 2022b, 19).

When drums were outlawed in the colonial period, enslaved peoples would use fashioned bamboo as percussion instruments as a replacement (Martin 2022b, 19). During the emancipation era, drums were no longer outlawed. Using drums and bamboo as percussion instruments symbolizes the evolution of cultural practices through music.

Percussionists preparing to perform at Saraka (Grenada Cultural Foundation 2022)

Theatre

Theatre uses live performers to portray life experiences through gesture, speech, music and dance (Martin 2022b, 21). Painted scenery and local crafts are utilized during these performances. Most artists are self-taught, and paintings usually reflect village life and the environment. They are often completed on hardboard and wood.

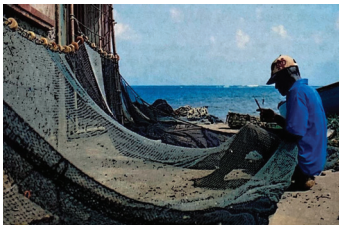
Local artist selling paintings (Pang 2000, 91)

Visual Arts

Art is a fundamental dimension of any culture. From the 1700s to the 1900s, Grenada was documented in some form of visual art—maps or sketches of the coastline, drawings or paintings of the Carenage or rural estates (Martin 2022b, 12). However, within the past 75 years, the visual art movement has been promoted by several entities, including the Grenada art club, the YWCA Art Club, and the Grenada Arts Council.

Handicrafts

These crafts included clay cooking pots, baskets, utensils, and other household items. These crafts were made from locally sourced materials such as bamboo, leaves, sugar cane and wood. Various artisans also utilized coral and turtle shells for craft materials (Agard et al., 2023, 275). Coconut shells were used to make vases and earrings. Leaves of the coconut tree were used to make hats, mats and bowls. The process of making handicrafts was passed down through observation and communal participation as they were a result of necessity (Martin 2022b, 23). While industrial production has replaced the need for these items, many handicrafts are sold in markets as authentic motifs or souvenirs (Martin 2022b, 23).

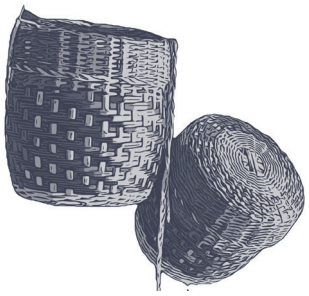


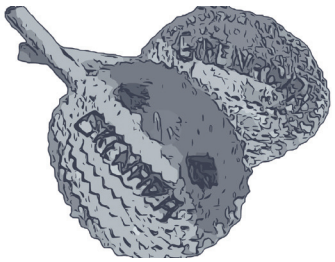
Fisherman repairing their net using traditional methods (Hansib 2001)

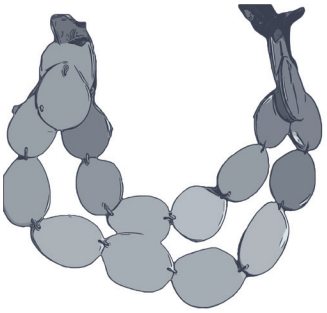
Traditional boat building (Sinclair 1994, 81)

Boat Building

Boat building is another form of craftsmanship passed down through generations. It was integral to making a living (Martin 2022, 22). The construction of these boats used traditional methods and techniques. In addition to boat building, various forms of net weaving have been passed down through the generations. Seine fishing nets were often made by hand and repaired by the fishermen themselves. The cultural gathering celebrations like Fisherman's Birthday (29 June) are influenced by the prevalence of boat building and their ties to the community. These boats are often blessed at Fisherman's Birthday every year.







MATERIAL		CRAFT USE
BAMBOO		- Kites - Instruments - Cups - Baskets - Decoration
LUMBER		- Drums - Childrens toys
DRIED COCOA PODS		- Earrings - Chains
WILD PINE	LEAVES	- Bags - Hats - Purses - Baskets - Mats - Coasters - Table mats - Souvenir boxes
	THORNS	- various dyes
COCONUT	LEAVES	- Hats - Mats - Bowls
	SEED SHELLS	- Cups - Containers - Jewelry Boxes
	SPINE OF LEAFLETS	- Brooms for cleaning yards

The types of crafts and items derived from locally sourced materials (Martin 2022b, 23), (Agard et al. 2023, 285).

Cultural Transmission

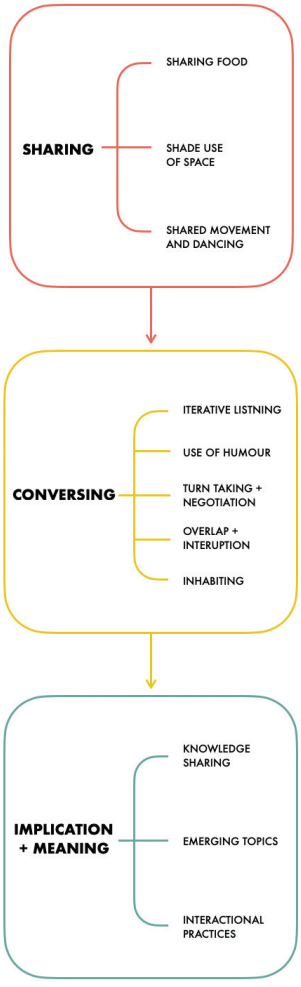
For many Caribbean communities, culture is transmitted through conversation and lived experience. This transmission often takes place in informal settings such as a “yard” or “veranda” and more formal settings such as a “hall.” This section will define and analyze some of the main modes of cultural transmission and describe some of the spatial typologies that facilitate them.

Language and Storytelling

Oral traditions are a form of communication where knowledge and culture are received, preserved and transmitted from one generation to another (Martin 2022b, 8). The forms of communication include speech, songs, stories and poetry. This form of communication is indicative of the diverse communities that have inhabited Grenada. This has resulted in elements of folklore and traditions that have been adapted and changed as they are being passed down. Language is an example of this. French Creole or patwa is a remnant of Grenada’s history that reflects France’s influence during colonization. Storytelling is another example of oral tradition. Storytelling is a common medium for entertainment, education, and cultural transmission. Much of the stories from Grenada originated from enslaved Africans (Martin 2022b, 8). However, the language and conventions used in these stories are derived from French and English dialects (Martin 2022b, 8). In order for the oral tradition to continue, various generations need places to interact.

Liming

Definition of lime (Nakhid et al. 2019, 34)



The process of knowledge sharing through liming (Fernandez et al. 2019, 111)

Liming is a Caribbean way of gathering and sharing. It is at the core of everyday life and a means for leisure and discourse. It is a means for community and network building. It is an interactional cultural practice that has transcended the boundaries of its origins (Nakhid et al. 2022, 3). It is a central activity in the daily lives of Caribbean people. Liming often includes other forms of sharing — the sharing of food, spaces, and movements — to facilitate interpersonal connections (Fernandez et al. 2019, 111-112). Liming is a composite of cultural practices of great importance for Caribbean people. It exists outside research as it has organically emerged in the region in conjunction with other essential Caribbean cultural practices, including music, dancing, ole talk, and food sharing and involves sharing in a non-structured, non-prescriptive environment.

Limes commonly occur in various public spaces such as streets, the beach, or anywhere inhabited by a group activity (Fernandez et al. 2019, 107). The Caribbean concept of Liming has spread across the region in the last sixty years. Music, dance and food are all integral aspects of liming. By sharing sensory memories through music, dance and food, liming made it possible to construct meaning and connections beyond verbal expression (Nakhid et al. 2022, 46).The specific principles of liming are defined below:

It entails a specific use of language, requiring certain communicative competencies to establish common ground for improvisation and creativity.

Liming is a spontaneous, informal, and open practice that lacks hierarchies, pre-set topics or timeframes. Participants

are free to join or leave a lime; often, a familiar acquaintance functions as a link or grants access to the lime.

Humour is often present in lime and frequently takes the form of teasing or good-natured insults. Caribbean humour is seen as a way to address complex topics or situations, a necessary coping mechanism, and collectively negotiate meaning in the Caribbean (Fernandez et al. 2019, 107-108).

A mindmap showing the various elements shared through liming

Spatial Typologies

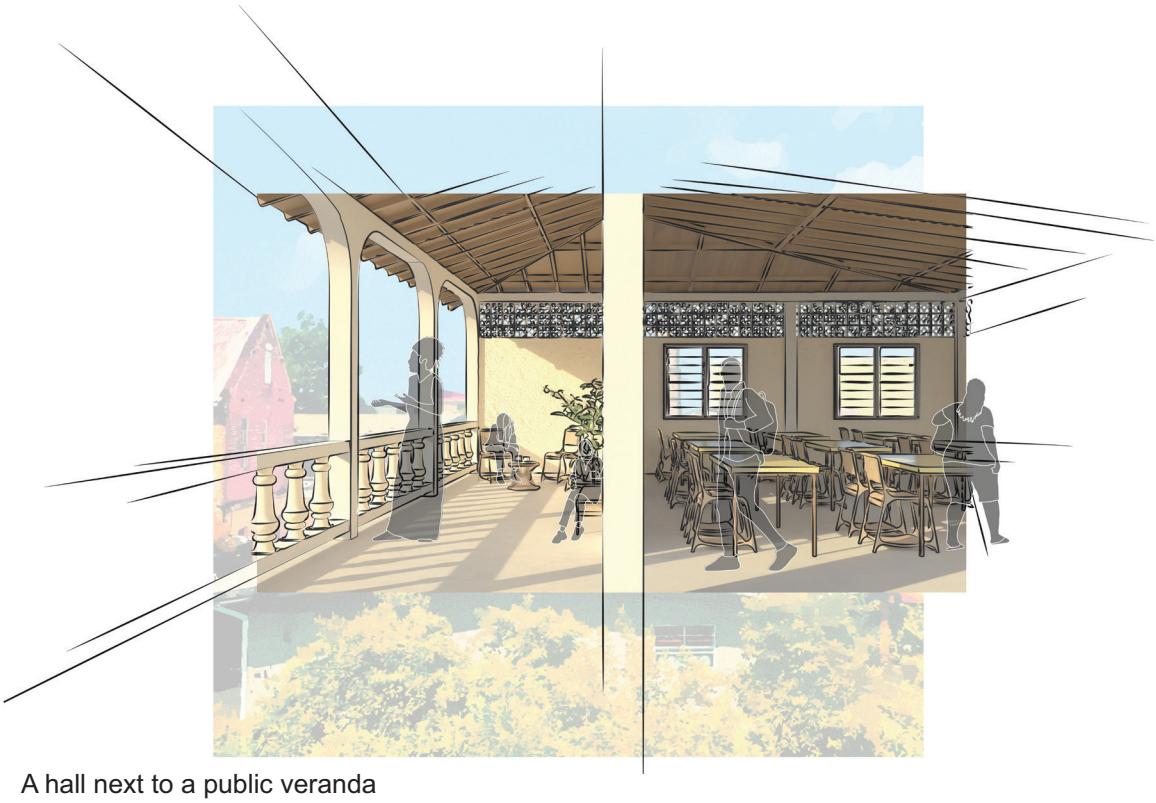
The following are some key spaces where organic social interaction and knowledge sharing occur in the Caribbean.

Hall

A hall can be considered an ample gathering space activated by its inhabitants. They can take several forms and configurations to reflect how public or intimate the programme inside the hall is. An example is the vendor market. These markets are often open-air spaces or pavilions with no formal start or end time. Most of these buildings were long, low and open, often constructed using iron louvred openings (Gosner 1982, 57). The market has consistently been a staple in Caribbean culture. It serves as a means of income and a neutral place for the community to gather and converse.

A typical market in Grenada

Another example would be a church, where the community congregates in the center of an ample space. While this type of hall is more formal, it is still recognized as a place for developing comradery and stewardship. Similarly, schools could be considered halls as they are places for people to congregate. In Grenada, many of the schools are used as shelters during severe weather events. They serve as both formal and informal education spaces and a place of refuge



A hall next to a public veranda

Veranda

The veranda serves as both a tangible and intangible legacy. Its definition as a tangible architectural legacy is as follows. A veranda is an organic link as it connects the interior and exterior at the same time (Sleslin 1985, 3). It provides a separation for the house between the heat of the outside world and the coolness of the interior (Sleslin

1985, 37). The veranda roof is usually supported on pillars, columns, or posts, and access is usually from an upper room. Others are free-standing, which are held by projecting ornately carved beams running from the ceiling of a room over the sidewalk. A handrail that runs around the veranda is included, supported by balustrades. In the Caribbean especially, the veranda functions as a way to cool a building by shading the walls. It protects the building from the sun while remaining open to refreshing breezes, making it a comfortable place to relax (Hudson 2006, 13). A veranda

A typical veranda

is a multi-purpose living space where residents and visitors interact (Hudson 2006, 2).

The veranda can also be described as a spatial typology for cultural transmission. It is a threshold between indoors and outdoors, public and private. It is an assembly place specific to the relationship between its inhabitants (Hudson 2006, 5). Verandas may reflect social hierarchy as its accessibility to its inhabitants depends on the residents (Hudson 2006, 5). On islands of French and Spanish influence, they are designed in a way that overlooks the street and acts as a place where neighbours can converse with each other (Sleslin 1985, 20). These spaces were also used as living and dining areas (Gosner 1982, 20). In the Caribbean context, its primary function was to facilitate casual conversation (Berthelot 1982, 113).

Verandas are found in various buildings, such as schools, offices, and various kinds of housing. Depending on the context of the veranda, it can be considered a space for liming in smaller groups or be utilized for circulation.

A private veranda

Yard

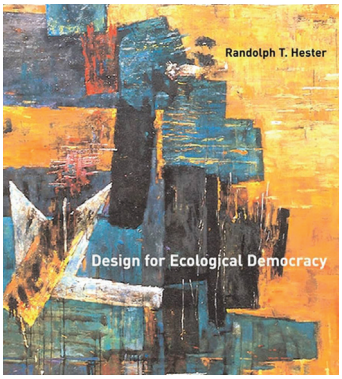
A yard is one of the most common liming spaces. It is a familiar setting with various perspectives (Nakhid-Chatoor 2018, 2). The yard's inhabitants are often from poor and working-class communities (Nakhid et al. 2022, 67). The yard is a contextual space for storytellers where connections and relationships will be explored with particular attention to the rituals practiced by Caribbean peoples across ethnic groups (Nakhid et al. 2022, 187). The yard is often a space for communal gathering. It is often utilized to cook, share, learn and eat in appreciation for a well-executed communal task (Nakhid et al. 2022, 194). The space is often outdoors, open to the elements. It is within close proximity to other community members, making it easily accessible. The types of events that take place are often spontaneous and informal (Nakhid et al. 2022, 35).

A typical yard in Grenada

Global Perspective

The following literary review explores some of the elements necessary for the design of public architecture. The review will explore the concept of centeredness from Randolph Hester's book *Design for Ecological Democracy* and the concept of Third Places in Ray Oldenburg's book *The Great Good Place*. A framework or set of guidelines will be derived from the key concepts and themes in these literary works to help guide how the architectural intervention is situated and designed.

Centeredness

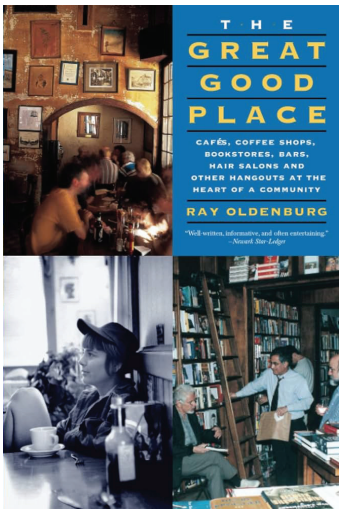


Design for Ecological Democracy book cover (Hester 2006)

Centeredness is defined as an aggregate of shared experiences, activities, interests and social settings (Hester 2006, 21). The primary function of centers is to develop local identity and strengthen community relations through informal interaction (Hester 2006, 21). Centers are focal points, nodes of activity and interest that serve as points of orientation and invite investments of time and energy. They provide face-to-face communication and incubate ideas (Hester 2006, 23). The loss of centeredness for many communities has diminished local identities, sense of community and attachment to place. Efforts to restore centeredness can be achieved at community, city and regional scales.

Third Places

Third places can be defined as informal public gathering places. They are essentially places other than home (first place) and work (second place) (Oldenburg 1999, xvii). The separation of residence and productive work created



The Great Good Place book cover (Oldenburg 1999)

first and second places; however, third places have always existed.

The following are some of the fundamental functions of a third place:

- Third places facilitate interaction among different generations. It allows the elderly to maintain contact with the community and allows the youth to converse with and learn from older generations (Oldenburg 1999, xix).
- They serve as staging areas. During crises, they function as neutral places for gathering and mobilization (Oldenburg 1999, xix).
- They function as fora — a place or medium where ideas and views on a particular issue can be exchanged. Oldenburg describes fora in both a political sense and an intellectual sense. Everyone can participate in these discussions (Oldenburg 1999, xxiv).
- Third places often develop spontaneously, that is, they are not intentionally designed. They materialize from community members inhabiting and repurposing existing places (Oldenburg 1999, 36).

There are many commonalities between the concepts of centers and third places. Both are public places of gathering aimed at facilitating informal interaction among communities. Within Hester's literature, the concept of centers offers a broader array of parameters to accommodate various types of public gathering spaces. These spaces can be both informal and formal. Third places are primarily informal and are developed through existing programs. The concept of third places can exist within the concept of centers as there is overlap between the two concepts. The intervention intends to develop a center that invites the existence of third places. The location and program should be malleable enough to accommodate the ever-changing community needs, values and activities.

Elements of Public Architecture

The following essential elements for designing public architecture are derived from the components of creating centers and third places:

Orientation

Public architecture should orient people in the local ecology by clarifying cardinal directions, sun patterns, rainfall, and topography (Hester 2006, 27). It should reflect the ecological context in its built form. Topography often inspires the center's location and design, and the natural landscape can be used to dramatize the built environment.

Adaptive Use

Informal interaction facilitated by public architecture occurs almost spontaneously by community members. Establishments built for other purposes are often commandeered by those seeking to linger and converse (Oldenburg 1999, 36). Older places often invite this type of takeover. A low profile can also be considered regarding appearance and materiality (Oldenburg 1999, 36).

Activator is Conversation

The main activity is conversation, which creates a more engaging and entertaining atmosphere (Oldenburg 1999, 26). It is also one of the main ways to develop local knowledge and shared interests among community members.

Develop Local Knowledge

public architecture can help develop local knowledge by providing settings for new ideas to incubate, transform, and spread. It can serve as a source of abstract knowledge and settings for introducing local wisdom (Hester 2006, 25 - 26).

They provide space to spread plans, ponder actions, and refine ideas through thoughtful exchange and protest. Each teaches, communicates, and spreads information (Hester 2006, 25 - 26).

Shared Interests

Mutual concerns are heightened when daily patterns overlap, even for different reasons. Shared interests may be developed by participating in new activities with people we usually would not know (Hester 2006, 27). The intensity is exceptionally high when the community is involved in political action to enhance the locality. The use of public architecture can shift when critical issues are foremost in the community's consciousness (Hester 2006, 27).

Accessibility

Public architecture should be inclusive by nature (Oldenburg 1989, 23). Its accessibility and inclusivity are determined by its ability to accommodate people of various ages, genders, backgrounds, and social standings. Careful consideration of location is necessary to ensure a place's accessibility. While public architecture should be accessible by many modes of transportation, it should emphasize pedestrian access.

Diverse Programming

The site of public architecture should be within a network of various building uses such as recreational, educational, commercial, residential, civic and religious (Hester 2006, 23 - 24). This intense concentration of building programs will attract people from different income levels, gender groups, and life-cycle stages. The various programs should be symbiotic and attract diverse people to the same place. This element of public architecture increases effectiveness

when it considers and reflects local activities, values, and behaviours (Hester 2006, 23 - 24).

Frequent Activity

Good public architecture encourages frequent use throughout the day and evening. The fluidity of activities or programs provides unique experiences if the space is used frequently. The less formal organization of programs allows the users to adapt the use of the place to their various needs. The inconsistent programming allows the place to serve as an interstitial space for people to attend following their primary engagements (Oldenburg 1989, 32). It should be accessible to people and not too far from any first or second place (Oldenburg 1989, 32). Consistent activity at the location allows for various groups to use the same space and form overlapping symbolic ownership (Hester 2006, 25).

Formal and Informal Spaces

Public architecture provides places for formal and less formal community interaction and for public and private affairs, with a focus on shared activities. Public spaces should encourage shared activities, create settings for multiple and flexible outdoor uses, and provide reminders of their purpose when not in use (Hester 2006, 25).

Cohesiveness

A consistency of building form inspired by the locality that creates a unified, even spectacular, whole without having any building dominate (Hester 2006, 27). The sense of wholeness is more important than any single structure. However, public buildings should highlight the community's unique values (Hester 2006, 27).

Case Studies

The following case studies analyze examples of public architecture from local and global paradigms. Each precedent addresses a different aspect of public architecture, such as materiality, symbolism, utilizing local knowledge and contextually responsive design. The methodological approach to the design of the precedents can be adapted and applied to the architectural intervention.

Amphibia - Europan 13 by AREA (Architecture Research Athens)

The local processing and packaging of fish known as "Sea Basket" becomes a spectacle for visitors, who can participate in the process as amphibian volunteers, or simply learn about sustainable fishing and alternative food networks.

Fishing in Azenha do Mar becomes an exciting way to connect the local economy with tourism and research institutes, as amphibian fisherman-guides offer boat tours to visitors and assist scientists at sea.

An amphibian "2 in 1" Craft Cafe combines the sale of artifacts made in village workshops with a place where visitors stop to relax.

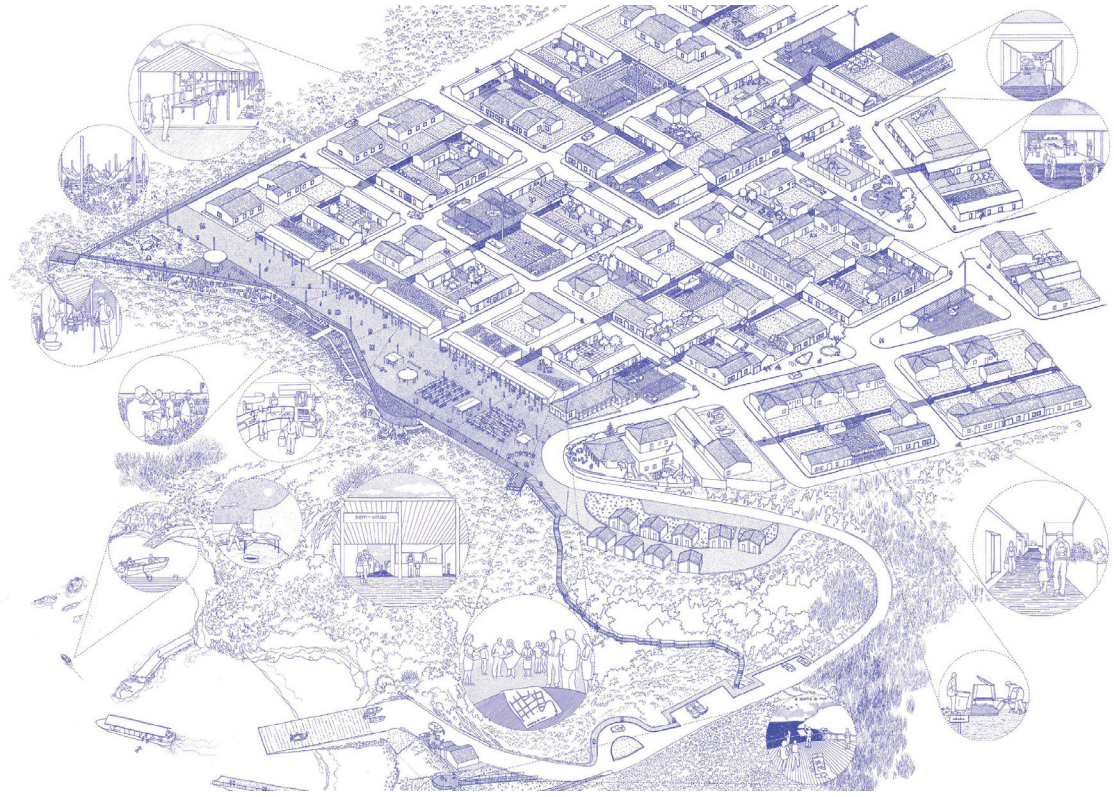
Various programs in Europan 13 (AREA 2015)

This project is located in Azenha do Mar, a small fishing village along the Rota Vicentina coastline of Southwest Portugal. The design strategy for this project was to identify, cultivate and produce a network of local knowledge informed by the village's residents (AREA 2015). Various programmatic elements were woven through the village's urban fabric to bridge the network of local knowledge into tangible spaces for production, leisure and relaxation (AREA 2015).

Although it is an internationally famous area, there has been a decrease in vital economic activities. This precedent seeks to ensure the town's future sustainability in the fast-changing climate by recognizing the town's "amphibian" nature (AREA 2015). Specific activities, including existing economic and tourist activities like fishing, farming, and hiking, have been re-imagined as new "amphibious" actors (AREA 2015). For example, combined duties of hiker-fishermen, resident-hoteliers, and fisherman-guides can blur the boundaries between locals and visitors (AREA 2015). It can also link local resources with regional demands. Gouyave has experienced a decline in economic and cultural activities as well. Design methods to rejuvenate

this event and resurrect other cultural activities can benefit from studying this “amphibian” concept. It inspires the idea of having multiple activities and “amphibious” actors in an architectural intervention.

In this precedent, the designer also refers to stitching together the new and the old when discussing creating a secondary pedestrian circulation network that complements the existing street pattern. This information can also benefit the adaptive reuse of heritage architecture sites. This approach maximizes the space’s cultural potential and important historical values. Overall, this is a valuable precedent because it is situated in a similar geographic context and deals with similar issues that I am seeking to address with my thesis.



Various programs implemented throughout the town (AREA 2015)

Grenada House of Parliament by COCOA

The Sankofa symbol (Kwabena 2020)

The prompt for the Grenada House of Parliament (GHoP) design was a modern building that reflected Grenada's history (Bullen 2022a, 144). In response, Bryan Bullen, the principal architect, utilized the guiding principle of the Sankofa—we should look to the past while moving forward into the future (Bullen 2022a, 144). This principle provides an approach to bridging tangible and intangible legacies.

Bullen's process for developing a design for the House of Parliament mainly consisted of research and observation. Bullen began by researching St George's architecture and other historical documents (Bullen 2022a, 144). The observation component of Bullen's process involved walking around the surrounding area at different times to further understand the urban condition of Grenada's capital city (Bullen 2022a, 144). A similar design process can be employed to develop the community centre in Gouyave.

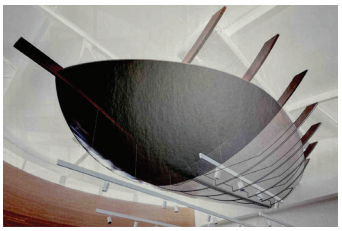
Parti sketches (Bullen 2022b, 196)

The Grenada House of Parliament is a mosaic of programs that blur the transition from interior and exterior spaces (Bullen 2022b, 199). Bullen has thoughtfully designed several spaces for public programs. This is observed in the permeable outer shell of the building, signified by the peristyle pillars and the upper-level mezzanine serving as a veranda for public use (Bullen 2022a, 147). A further example is the public plaza above the stone rampart. This area was intended for informal gatherings and provided spectacular views of other heritage sites and the Carenage below (Bullen 2022b, 205). The layering of public-private and formal-informal programs can be adapted to the community centre's programming approach. This precedent

Grenada House of Parliament (Bullen 2022b, 194)

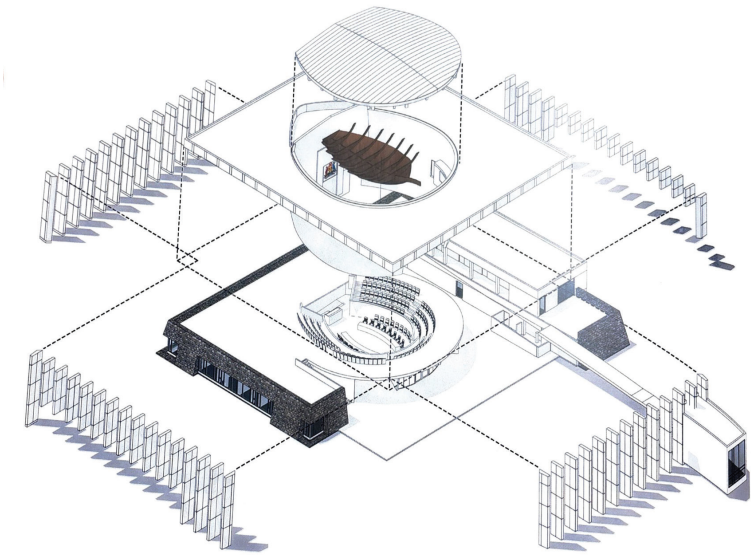
can provide valuable information on effectively incorporating those types of space in Gouyave.

Another aspect that can be emulated in the thesis intervention is the building's use of cultural symbolism and progressive applications of local materials and techniques. The form and structure of the main chamber are emblematic of the boat-building tradition in Carriacou (Bullen 2022b, 224).



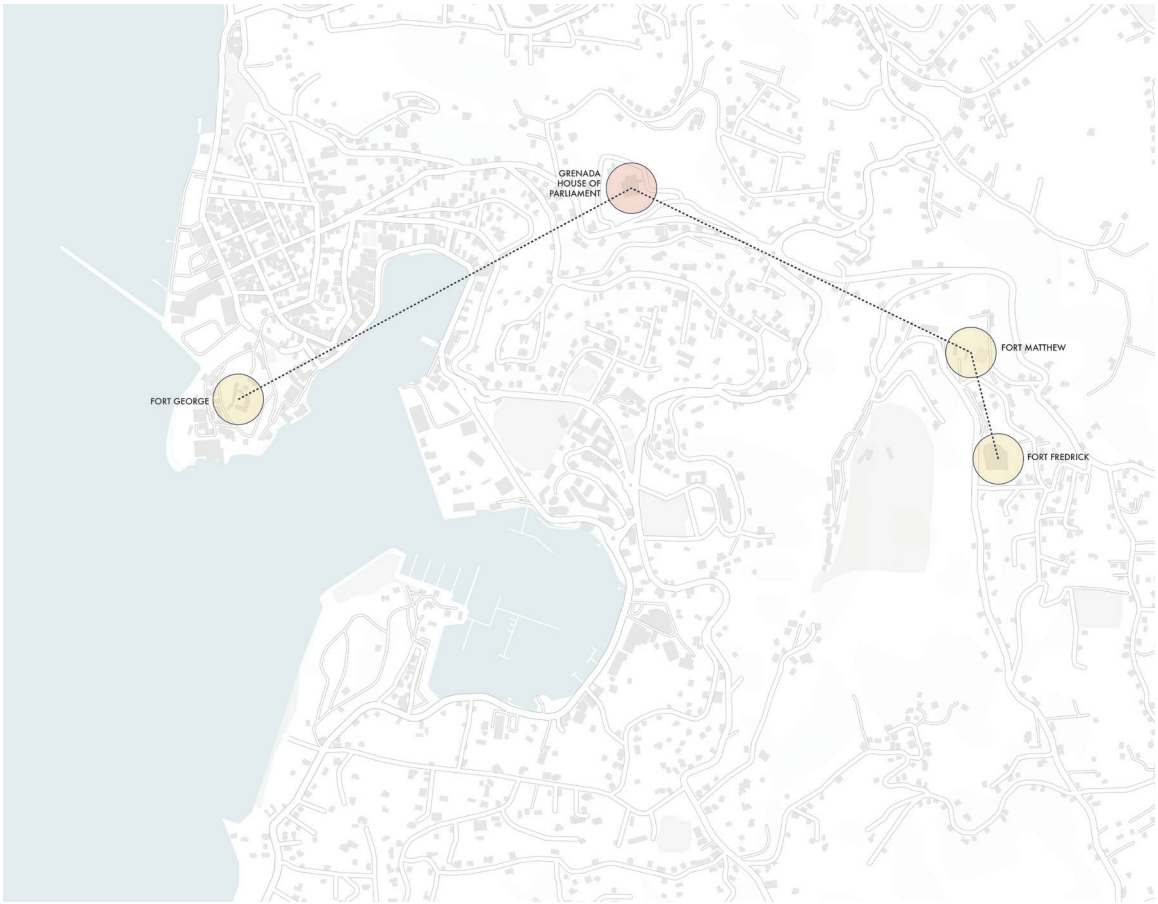
Boat sculpture in the chambers of the Grenada House of Parliament (Bullen 2022b)

The Grenada House of Parliament (GHoP) is located at the apex of Mt. Whedale, overlooking the town of St. George's. It is strategically situated to take advantage of the topography and proximity to adjacent heritage sites. The architect used



Exploded axonometric drawing of the GHoP (Bullen 2022b, 206)

this as inspiration for the materiality applied to the outer façade of the building. The dark stone mass texture at the base of the building was inspired by the ruins of colonial forts laced throughout the existing town. These forts include Fort George, Fort Mathew and Fort Fredrick. Using local materials and symbolism will be an imperative part of the design intervention because it will help establish a strong connection with the local architectural heritage. Using symbolism will allow new meanings to be applied to the architecture. As an adaptive reuse thesis intervention, this precedent can provide valuable information on effectively weaving historic elements into the design.



The GHoP and a series of colonial forts in St George's (Bullen 2022b, 203)

Regional Market by Mariam Issoufou Architects

View of the main circulation through the market (Arquitectura Viva 2018)

The Regional Market was designed by architect Mariam Kamara and is located in Dandaji, Niger. The market runs on a daily basis and provides pockets of spaces specifically for vendors and public spaces for visitors.

Mariam Kamara's methodology for developing this market involved community workshops (Ademuson 2020). Participants were encouraged to photograph their surroundings, write, and sketch. Kamara can draw inspiration from this to get ideas for materiality, spatial organization, and what the participants may find interesting (Ademuson 2020). In collaboration with her firm, Kamara refines the participant information and adds it to the research done on architectural history and cultural uses of the spaces in the area she is designing for.

View of the ancestral tree in the centre of the market (Arquitectura Viva 2018)

The building's architecture is inspired by local materials and building methods (ArchDaily 2019). This will help establish the community's connection to spaces within the building and its effectiveness to host cultural activities at their full potential. Using recycled materials to provide adequate shading from the sun is also a fascinating element in this precedent. The Regional Market is an excellent example of executing effectively for a public building in a hot climate.

A section though the amphitheater around the ancestral tree (Arquitectura Viva 2018)

Market stalls in use (Arquitectura Viva 2018)

The thesis intervention can draw from the materiality and locality of the Regional Market to inform the approach to addressing environmental conditions and incorporating vernacular elements.

The ancestral tree, situated centrally within the market, is an important symbolic element of this project (Mariam Issoufou Architects 2015). Similar to this precedent, the design intervention should incorporate important symbolism and foster various culturally significant activities in a central location. Studying the dynamic between the central tree and the market activities can inform the programmatic design of the intervention.

The market is also described as a space that promotes confidence in the user and aspirations for the future (Mariam Issoufou Architects 2015). The intervention will hopefully have a similar impact. Spaces within the building should be inspirational and grow in significance with the community as time goes on. This precedent demonstrates how to make community spaces resonate with residents and blend with the local context.

Grenville Commercial Complex by COCOA

The Grenville Commercial Complex is in Grenada's second-largest town on the Atlantic coast. This town possesses one of the few remaining colonial buildings currently slated for demolition. This precedent seeks to transform a Georgian landmark devastated by a fire over a decade ago. The intention is to host a new urban center to activate and infuse purpose into the building for the people of Grenville.

Aerial view of the Grenville village, highlighting the site (COCOA 2022)

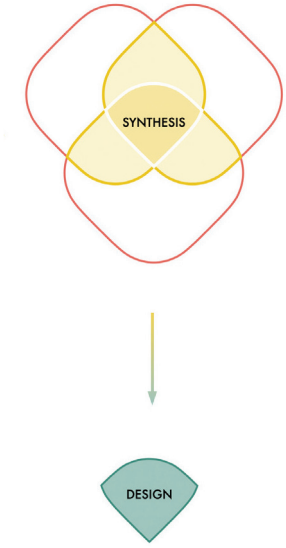
The Grenville Commercial Complex is a valuable precedent because it seeks to revive the abandoned existing building on-site without destroying its historic significance. The project aims to restore the distinguished brick façade and allow it to accommodate new programs. This compelling move can inspire design decisions for an adaptive reuse project in Gouyave. Historic buildings must be restored in a way that still maintains the familiar structure and acknowledges its cultural value. The restoration can then be inhabited by

programs that serve the community. The precedent also refers to this project as a catalyst for improving the town's fabric. The intention of the adaptive reuse precedent can be applied to the architectural intervention in Gouyave. The final design will foster a community impact that transcends the building itself. In order to achieve this, it must connect with existing and fundamental community amenities.

Street view of a repurposed factory facade (COCOA 2018)

Interior view of a repurposed factory facade (COCOA 2018)

Chapter 6: Synthesis



The methodology process

The following chapter seeks to synthesize the previous research chapters into a set of analyses that will be applied to a study area in Gouyave. The parameters from the literary review will be adapted to reflect the context of the Caribbean. Elements from the ethnographic review will be woven into conventional site analysis studies to produce a more culturally and contextually aware design intervention. The studies are intended to address the objectives previously identified in the hypothesis section of this thesis. These objectives can now be expanded on to guide what the synthesis studies will address.

A Form of Public Architecture

The best practices for designing contextually specific public architecture can be identified by using the principles of centeredness and third places, as well as the spatial typologies for cultural transmission.

Inhabit a Tangible Legacy

Identifying the existing forms of tangible legacies in the study area can help situate the intervention and create a meaningful, cohesive design. Re-inhabiting an existing heritage site provides an opportunity for new meanings to be applied to it.

Programme Incorporates Intangible Legacies

Incorporating various existing gatherings and celebrations can help activate the space. For example, the intangible legacies of cuisine, arts, and crafts can be incorporated into the program. This can increase and facilitate access to heritage and cultural education.

The approach to bridging the tangible and intangible legacies in Grenada is to adaptively reuse them to facilitate the production, exchange, and retention of intangible legacies. In the previous chapters, a tangible legacy was defined as remnants of the past that have been inherited. The meaning associated with these inherited remnants has the potential to be transformed to reflect the current context and culture. New meanings and associations can then be applied to the tangible legacies through the ways they can be inhabited and the experiences that are created.

Synthesis Studies

The following synthesis studies will develop a rationale for the chosen site within the study area and potential programs and activities for the intervention.

- Study area overview
- Site analysis
- Potential adaptive reuse Sites
- Building use
- Building typologies
- Vernacular elements
- Building forms
- Circulation
- Cultural transmission
- Spatial typologies

The case studies reviewed in the research chapter informed the approach and the types of analyses applied to the study area. These studies were conducted using personal observation and research into the history and related topics. A description and rationale for each study will be provided to identify which aspects of the research chapters are being addressed and utilized.

Study Area

The chosen study area in Gouyave is the city's downtown centre, spanning from Lower Depradine Street to School Lane. This area is one of the more densely populated areas in Gouyave. The study area is integral to the broader context of St John's Parish as it serves as a node that connects multiple smaller surrounding communities. This study area also hosts several examples of tangible and intangible legacies. Study 1 details the location of the study area as well as the settlements in the surrounding area.

Site Analysis

To orient the intervention, an overview of the study area's environmental conditions is necessary. Study 2 identifies the area's cardinal directions, vegetation, bodies of water, topography, sun path, and average wind direction. As stated in the literary review, the intervention's design should reflect the ecological context in its built form. This study will ensure that the design responds appropriately to the climate and environmental conditions.

Adaptive Reuse Sites

Within the study area, three potential sites may be redeveloped, each of which is a form of tangible legacy, as seen in Study 3. The three potential sites were chosen in response to the adaptive reuse notions from the literary review and the tangible legacies portion of the ethnographic review. The adaptive reuse element referred to in the tangible legacies section also applies to the three potential sites, as they all are inherited remnants of the colonial era of Grenada's development. There have been precedents of how sites like these may be adapted into public infrastructure

Study 1: Surrounding communities and study area in Gouyave

Study 2: detailing the sun path, wind direction, topography and vegetation within the study area

Study 3: the potential adaptive reuse sites in the study area

for other islands. This adaptation can be applied to the potential sites to strengthen Gouyave's public infrastructure while also applying new meaning and significance to the historic sites.

Site 1

Site 1, Government of Grenada Public Outreach Office

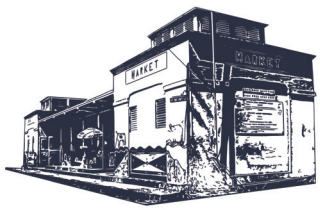
The first site is the former Government of Grenada Outreach office located at the intersection of Lower Depradine Street and St. Francis Street. This building was constructed in the mid-1820s as a Georgian home (Bailey 2023). It contains a large yard that backs onto Grenada's West Coast. Not much is known about its history of use. It is currently abandoned but has proposals for its restoration.

Site 2

Site 2, Old St Peter's Roman Catholic Church

The second site was constructed from 1826 to 1829 at the intersection of St. Francis and St. Dominic Street (GoGouyave 2024). The church was the first catholic church built in Gouyave. This site was converted into St. John's Roman Catholic Primary School in 1902 following the construction of the St Peter's Roman Catholic church in 1899 (GoGouyave 2024). From 1974 onward, the church sat primarily abandoned. Next to this site is an empty plot of land that used to house another Georgian building. This building was constructed in the 1700s as the first hotel in Gouyave. It was a refuge for hundreds of people displaced by the Great St. George's Fire in 1775 (GoGouyave 2024). It also served as the Party Headquarters for the New Jewel Movement early in the Grenada Revolution (GoGouyave 2024).

The building adjacent to Site 2



Site 3

Site 3, The Gouyave Vendor Market

This site was constructed 1826 along Lower Depradine Street. It first served as a courthouse but was later repurposed as a vendor market. It has undergone renovations to convert it into a pavilion. Vendor stalls and concrete tables were added during this renovation in the late 1800s. Since then, the market has consistently been used every day, especially on Saturdays.

Sites 1 and 2 both have the potential for a similar type of gathering. The functions of both spaces were for public gatherings before the buildings became abandoned. Reinhabiting sites 1 or 2 with other public programs may create the potential for spontaneous gatherings and informal community engagement. Site 3 exemplifies the notion that gathering spaces often form spontaneously in establishments built for other purposes. While the market is primarily a commercial space, it is often utilized as a space of gathering and liming. Site 3 already contains the adaptive use component referred to in the literary review. A design intervention in site three may attempt to build off the existing function.

Social Programming

The chosen potential sites address elements of the public architecture elements Activator is a conversation that develops local knowledge and shared interests as the sites all have embodied these elements over time. Site 1 initially served as an institutional building. Its function as both a political and public node for the community coincides with the notion of developing shared interest and being activated by conversation. The intervention may build off of the site's historic use and add a local knowledge component to its

program. Site 2 has historically been used as a gathering space. Conversations regarding religion, education and politics often activated it. This site's diverse uses provide the potential to address all three of the elements discussed.

Building Use

This study is intended to address the parameter of diverse programming within the surrounding context of the intervention. This component coincides with the element of frequent activity throughout the day and evening since frequent use of the intervention can be facilitated by the existing network of building uses. A study of the building uses in Study 4 identifies the various building uses within the study area. The intervention should be strategically situated to build off and contribute to the existing network of diverse programs. Special attention to proximity and adjacency to public programs will assist with the rationale for situating the intervention.

While Sites 1 and 2 are located within proximity to a diverse range of programs, Site 3 is surrounded by primarily commercial and mixed-use residential buildings. Site 1 is located along a cluster of civic and institutional buildings, such as the Gouyave Health Centre, the police and fire station, the courthouse, and the post office. Site 2 seems to have the most diverse range of surrounding programs as it is close to a library, the Gouyave representative's office, an elementary school, a church, and mixed-use commercial and residential buildings.

Building Typologies

A study of the types of buildings will address the parameter of cohesiveness. This will be done by identifying the

Study 4: various building programmes throughout the study area

tangible legacies in the study area. These include Georgian architecture from the 1800s, Neo-Gothic Architecture from the 1800s and Creole architecture from the 1800s as well as from the 19th and 20th centuries. This study was completed using the building use study map, as there was a correlation between building uses and building typologies.

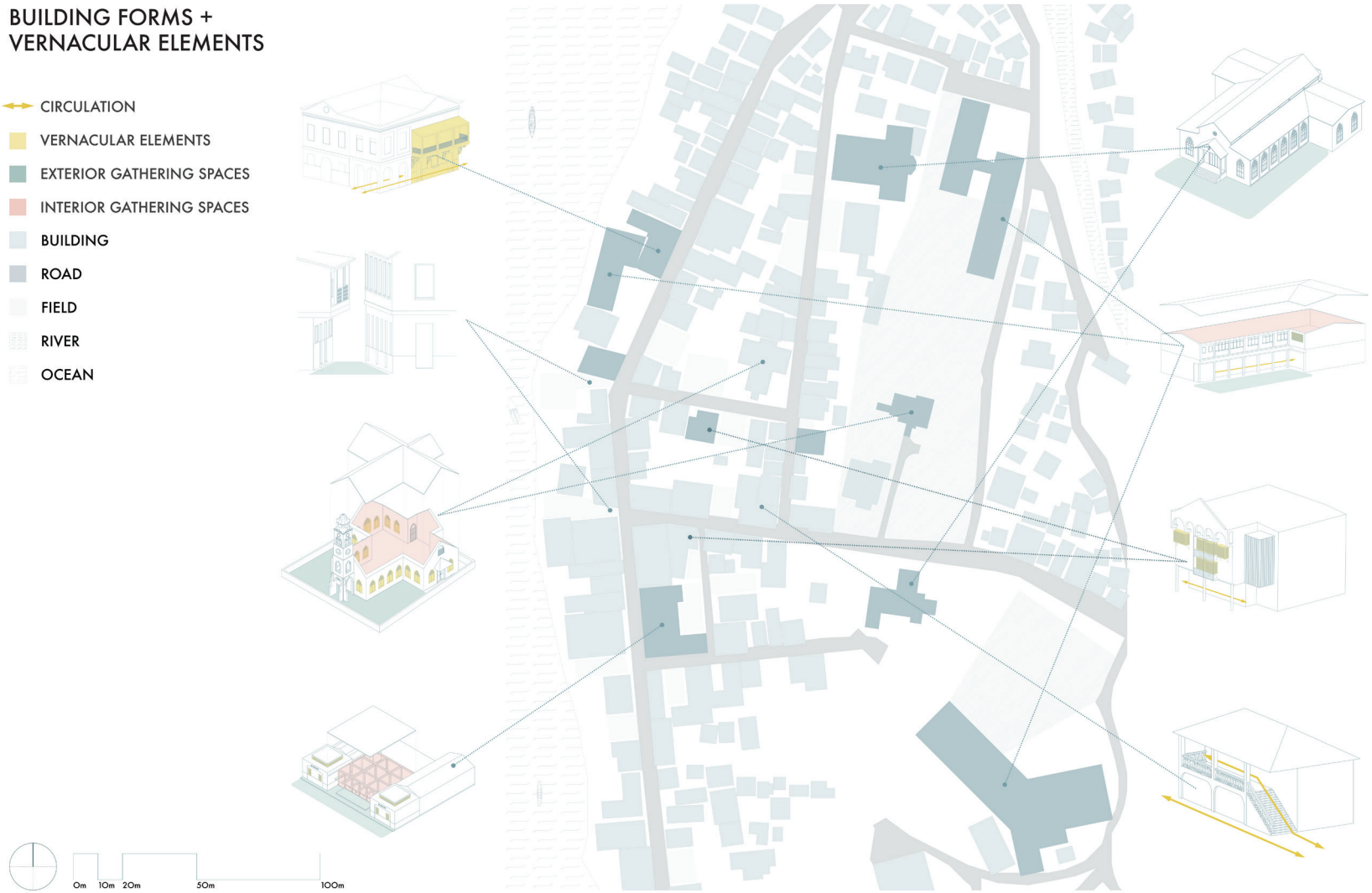
The study area consists abundantly of Creole architecture from the 1900s or later; however, several tangible legacies have been identified. Sites 1 and 3 are examples of Georgian Architectural buildings from the 1800s, while Site 2 is an example of Neo-Gothic architecture from the same time period. Site 3 is situated within a cluster of Georgian architecture, while Sites 1 and 2 are surrounded by a more diverse array of architecture styles.

Building Forms

An analysis of the various building forms found within the study will assist with both the cohesion with the study area and the programmatic organization and design of the intervention. Identifying ways in which the existing architecture addresses the climate and environment can serve as precedent for the design intervention. It can also provide insights into circulation and thresholds between various programs. As seen in study 6, the veranda is used as a mode of circulation that takes advantage of the climate conditions. The spaces between buildings often curate views and comfortable spaces to gather and spectate.

Some of the most common built forms are ones with verandas that provide circulation around an entire programmed area. The spaces between buildings also create picturesque views and wind corridors, making them ideal for gathering. These spaces are defined by building exterior walls that are

Study 5: examples of heritage architecture in the study area



Study 6: building forms and vernacular elements in the study area

often not parallel. There are often verandas facing yards and major circulation corridors that are primarily used for spectating and casual conversation. All three of the potential sites do not feature these common built form elements and have the potential for these elements to be incorporated into their adaptive reuse design.

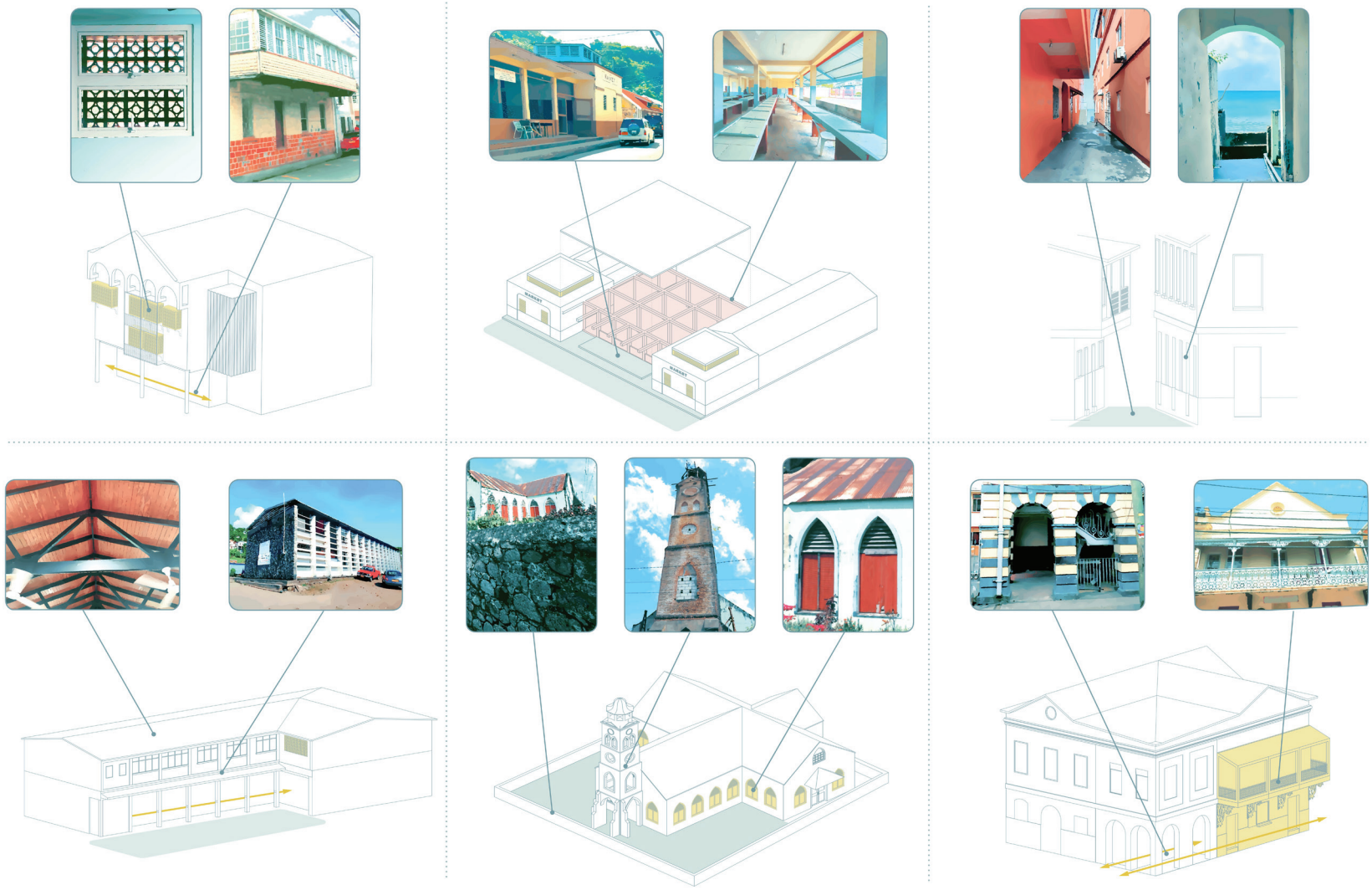
Vernacular Elements

A study of vernacular elements was also applied to the study area. The vernacular elements are a form of tangible legacies that can be applied to the design of the intervention. This study assists with the cohesion with the surrounding area by identifying architectural elements that can be incorporated into the design intervention. It may also contribute to the development of local knowledge by its intentional use in the design and its recognition as a component of cultural heritage.

All three sites portray symmetrical façades that are typical of colonial architecture. Several elements have been identified in abundance throughout the study area, including, breezeblocks and louvered windows. Several buildings feature rubble stone walls and concrete column structural systems. These elements can potentially be incorporated into the final design.

Circulation

A study of circulation was conducted to address the need for accessibility to the design intervention. For the purpose of this study, accessibility refers to the most common modes of transportation within the study area. The accessibility of public architecture is determined by how various demographics may access the location. The accessibility



Study 8: vernacular elements on the building forms from study 7

parameter suggests an emphasis on pedestrian access as it is the most universally used mode of transportation. The circulation study may also be used to identify potential programs for the design intervention. Sites located primarily on pedestrian streets have the potential to inhabit the streets for various outdoor gatherings and events. This study complements the cultural transmission and spatial typologies studies by identifying various existing activities and their adjacency to major circulation routes.

While sites 1 and 3 are both located on vehicular circulation corridors, Site 1 is bordered by pedestrian and mixed-use corridors, making it the ideal choice in terms of accessibility. If the development of this site incorporates its adjacent yard spaces, it will also have access to the main vehicular corridor.

Cultural Transmission

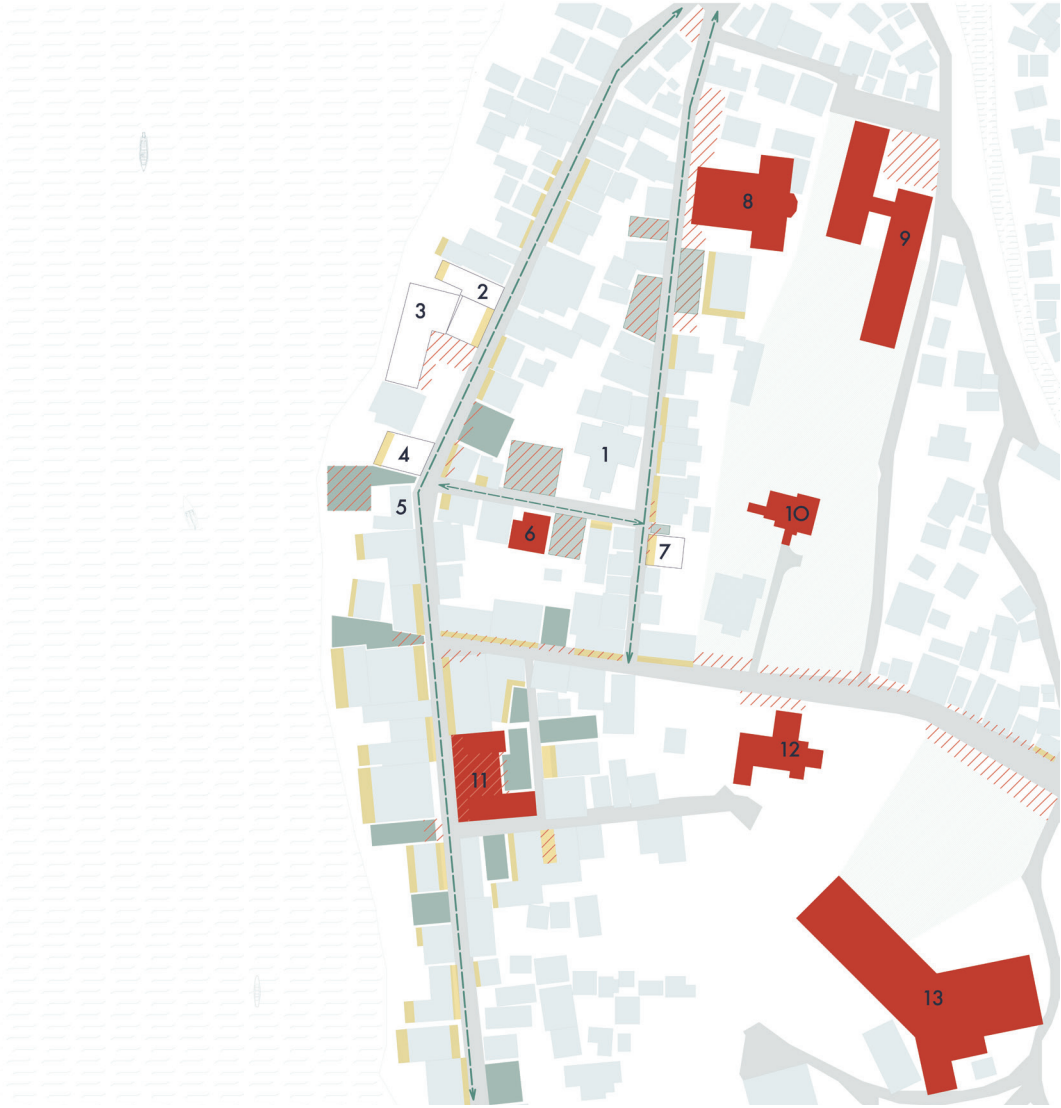
A study of the various forms of cultural transmission was applied to the study area to identify various gathering spaces and the spatial typologies in which they take place. This study addresses the cohesion parameter while utilizing a form of intangible legacy identified in the ethnographic study. Close attention to the spaces that foster informal interaction will be used to create a more cohesive design and program. It is important to note that the “inhabited streets” highlighted in the cultural transmission study primarily act as vehicular circulation corridors for the majority of the year. It only becomes inhabited during parades such as Fisherman’s Birthday on June 29th and Carnival Celebrations during the beginning of August. The inhabitation of these primary vehicle corridors may also be incorporated into the development of the design intervention.

Study 8: major circulation corridors in the study area

CULTURAL TRANSMISSION

- INHABITED STREETS
- YARD
- VERANDA
- HALL
- LIMING SPACE
- BUILDING
- ROAD
- FIELD
- RIVER
- OCEAN

1 OLD ST PETER'S RC CHURCH
2 GOSPEL HALL
3 POLICE/ FIRE STATION
4 GOUYAVE HEALTH CENTRE
5 GOVERNMENT OUTREACH OFFICE
6 ST JOHN'S COMMUNITY LIBRARY
7 GOUYAVE REPRESENTATIVE OFFICE
8 NEW ST PETER'S RC CHURCH
9 ST JOHN ANGLICAN SCHOOL
10 CHAPEL
11 VENDORS MARKET
12 ST JOHN ANGLICAN CHURCH
13 ST ROSE MODERN SECONDARY SCHOOL



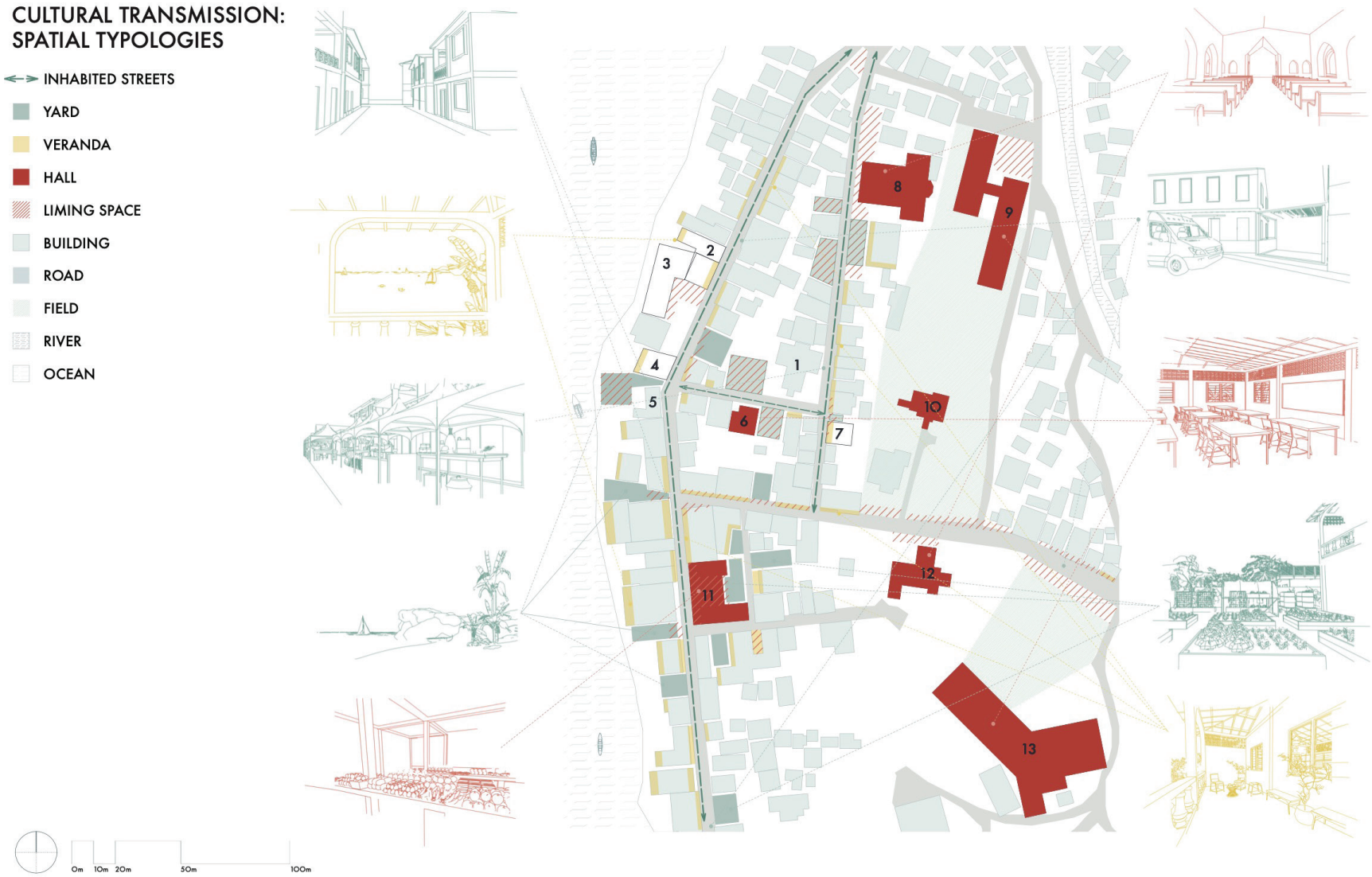
Study 9: spaces where cultural transmission commonly takes place

The veranda spatial typology can be found throughout the study area, often adjacent to major circulation corridors, gathering and liming spaces. The map classifies site 3 along with several other buildings as a part of the Hall typology. Sites 1 and 2 are not classified as such since they are both currently abandoned. However, sites 1 and 2 are located in proximity to existing yards and common liming spaces. While all three sites are located along inhabited streets, Site 2 is bordered by streets that are inhabited more frequently throughout the day and night.

Spatial Typologies

An additional study of the types of activities existing within the study area was completed to address the cohesion with the surrounding context further. The various existing activities are illustrated and located on the cultural transmission base map. This study also addresses the frequent activity parameter as it identifies the activities that commonly exist throughout the day. The study will be used to identify programs for the intervention that can build off of and enhance the existing activities. This study also illustrates the types of formal and informal gathering spaces that currently exist. This can be used to inform the design of the types of spaces within the intervention.

A site's proximity to a diverse range of activities provides more potential for the site's programming to bolster existing activities. While Sites 1 and 3 are located along the main routes for carnival and other parades, Site 2 is located next to the Fish Friday weekly event that inhabits the site's bordering streets. Site 1's location along the coast provides the potential to incorporate coastal activities into its program. Site 2 is in proximity to a library and elementary school.



Study 9: spaces and activities within the cultural transmission spatial typologies

There is potential to incorporate educational programs into this site that build off of its proximity to the surrounding educational centres. Site 3's existing function as a market can be used to draw people to the site further. There is potential for incorporating programs related to cuisine and vendors into this site's programme.

Rationale

Based on the above analyses, the chosen site for intervention is Site 2, the Old St. Peter's Roman Catholic church. The site's proximity to a diverse range of building uses and architectural heritage sites provides the rationale for situating the intervention. Site 2's access to the three types of circulation corridors will allow the intervention to be more accessible to the surrounding area. Site 2 is also located next to 2 yards, which can be utilized in the final design. The approach to designing an intervention on this site can be derived from the site's previous adaptive reuses.

Site 2, the Old St Peter's Roman Catholic Church

Chapter 7: Design

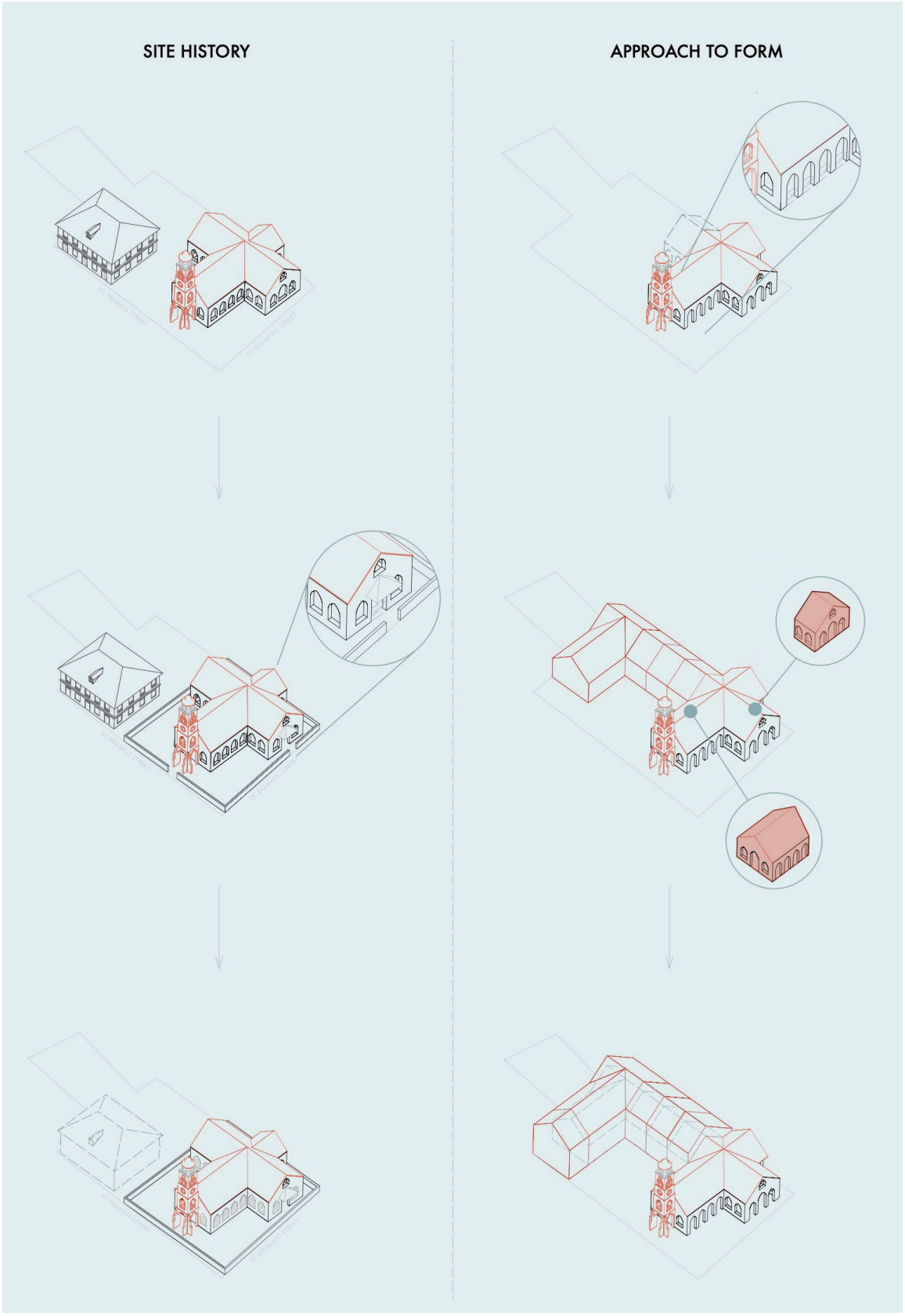
The following chapter describes the design of the Gouyave Community Centre. The various elements of the intervention are detailed below.

Approach

The approach to designing this intervention was to refer to the site's history and development and adapt previous approaches to the adaptive reuse of the building. The site was first constructed next to a Hotel on St. Francis Street. The church maintained a clear procession as its main entrance was along St. Francis Street, with only a side exit at the rear of the building.

When the building was converted into a school in 1902, a window on the right wing of the building was converted into a door to allow for a second entrance into the school. The conversion of this window adapted the Neogothic pointed arch opening to ensure it was still cohesive with the rest of the building. This entrance off of St. Dominic's Street was used for primary school children, while the entrance from St. Francis Street was used for secondary school children. A rubble stone wall was constructed around the building to define the site boundaries further. The interior of the building used chalkboards as partitions to separate the classrooms. The yard spaces defined by the stone wall were also utilized for classrooms and outdoor play spaces during lunch and recess.

The church functioned as a school until its eventual closure in 1974 due to the deteriorating building structure. It was replaced by the St John's Anglican School nearby. Following the revolution, both the church and the adjacent hotel

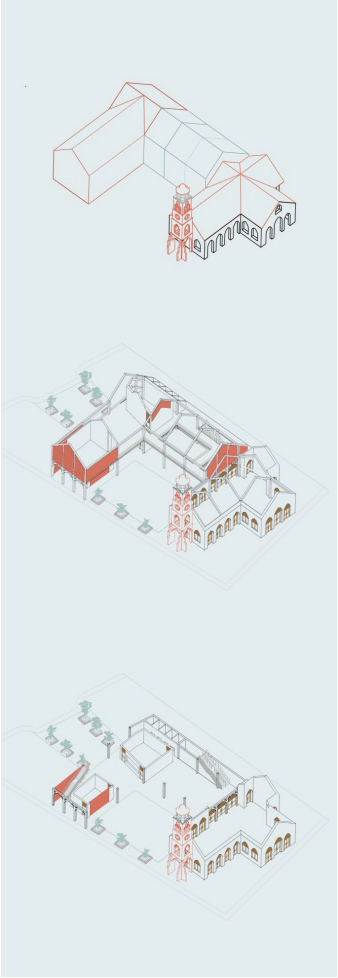


The history of the existing building form (left), the design process for the new building form (right)

building that served as New Jewel Party headquarters were abandoned. The hotel building was eventually demolished, creating a yard space next to the abandoned church. To prevent public access to the abandoned church, the stone wall was patched to remove the entrances into the yard areas surrounding the building. All of the windows were boarded up, and CMU bricks blocked the entrances.

Form and Organization

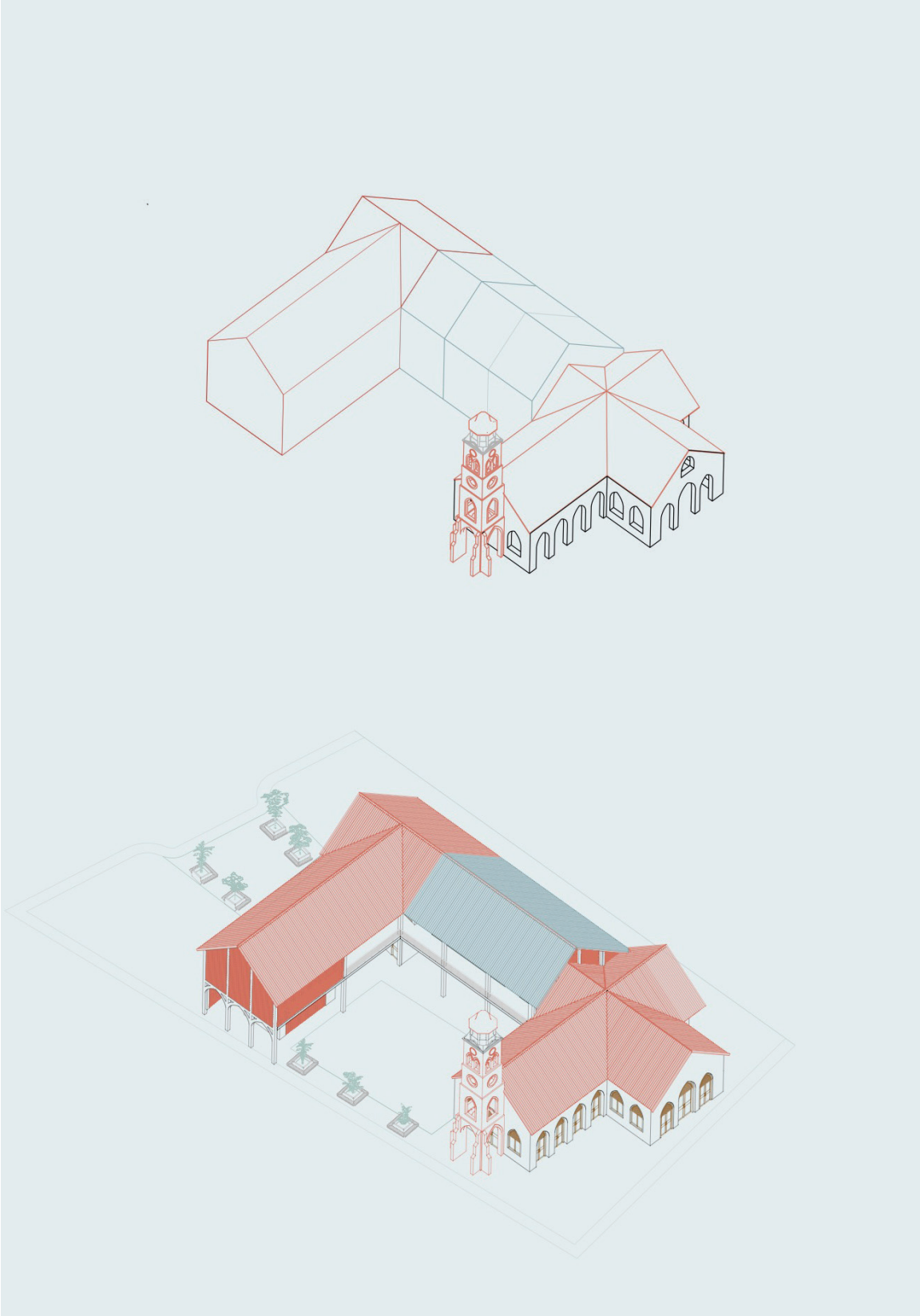
The approach to the form and organization was based on the intention to create a more open and accessible public space. Based on the site's history, several moves were made to build off of previous adaptations to the building. The wall surrounding the site was removed to create more accessible yard spaces surrounding the site. In order to reorient the building, the left wing was removed from the church and the windows on the east and west facades of the church were all converted into doors. This was done to increase the porosity of the building and introduce new paths of circulation through and around the site.



The interior of the final building form

The proportions of the west façade and flanking wings of the church were used to define the extension to the existing building. The proportion of the flanking wing was used to create a structural grid along the back portion of the site. The proportion of the main entrance to the building was mirrored on the western end of the site to define a yard space in the centre of the site. The use of existing building proportions was done to maintain the symmetry often reflected in both the Creole and Georgian architectural styles found within the surrounding area.

Lastly, the proportions were scaled to increase the height of the building extension and take advantage of the site's



The final building form

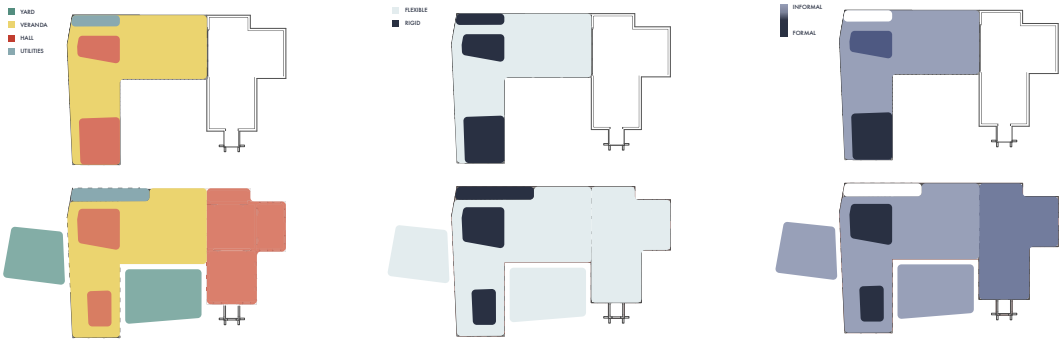
depth. The height increase was done to balance the steeple's height at the corner of St. Francis Street and St. Dominic Street. It also mirrors the height of the St John's Community Library on the opposite side of the street.

The building's form intends to create spaces for various types of gathering by utilizing the spatial typologies identified in the previous chapters. The composition of spatial typologies draws from existing building forms and cultural transmission spaces throughout Gouyave.

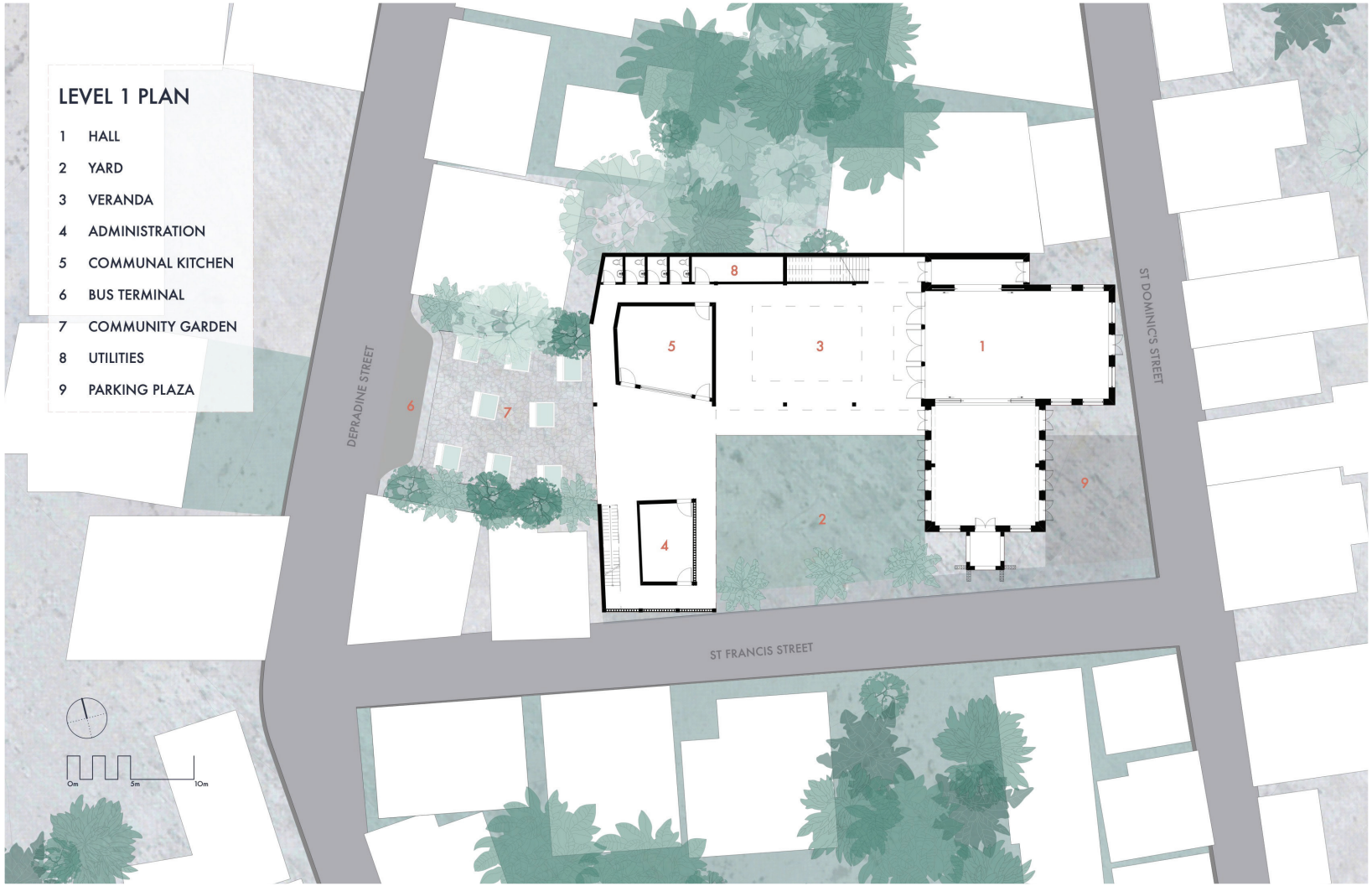
The building plays with solid and void to create unique environmental and circulation conditions. The notions of gathering, conversing and liming in the pockets between buildings and elevating views for spectating inform the circulation around the various programmes.

Programme

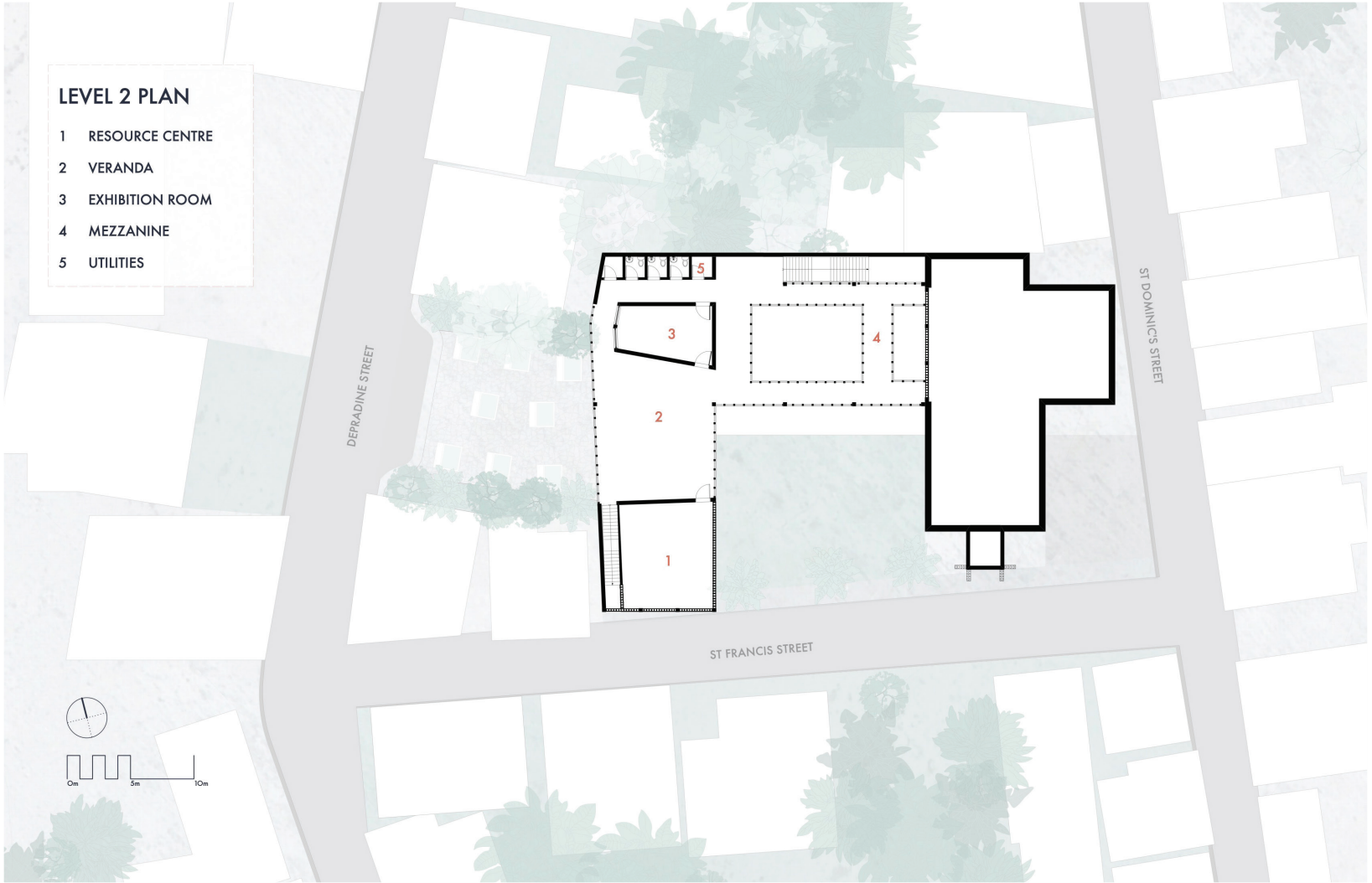
The building's programme reflects the versatility of the spatial typologies. When programming this intervention, ensuring the building could be adapted to the community's various needs was integral. The programmes were intended to build on existing activities while ensuring little redundancy in the building's use. The building was composed of flexible, rigid, formal, and informal programmes reflected in the spatial typologies.



Programmatic diagrams



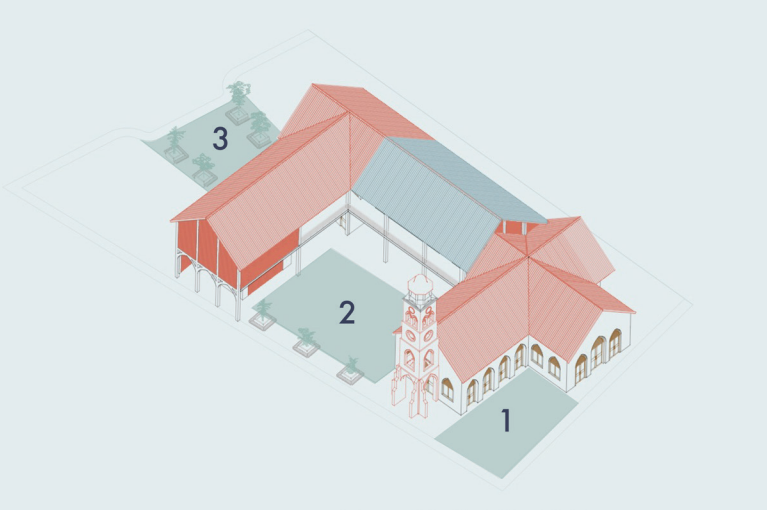
Main floor plan of the Community Centre



Upper floor plan of the Community Centre

Yard

Three yard spaces are defined by the buidlings on the site.



The yard locations

The first is a small yard located at the corner of St. Francis Street and St. Dominic Street. This yard serves as a small plaza for gatherings, parking for staff, or an extension of the church's programmes. Additionally, its adjacency to St. Dominic Street allows it to be inhabited by the Fish Friday event.

The second yard space is located along St. Francis Street at the centre of the site. It serves as the primary outdoor gathering space for the community. It can be used as an outdoor classroom, play space for children, or performance space. This yard can also expand the Fish Friday event on St. Dominic Street further into the site.

The third yard space is located along the main vehicular corridor in Gouyave, Depradine Street. This yard space intends to act as a buffer from the vehicles while also providing access to vegetation and greenery. A centrally located bus terminal will be at the edge of the site to increase accessibility to the community centre.

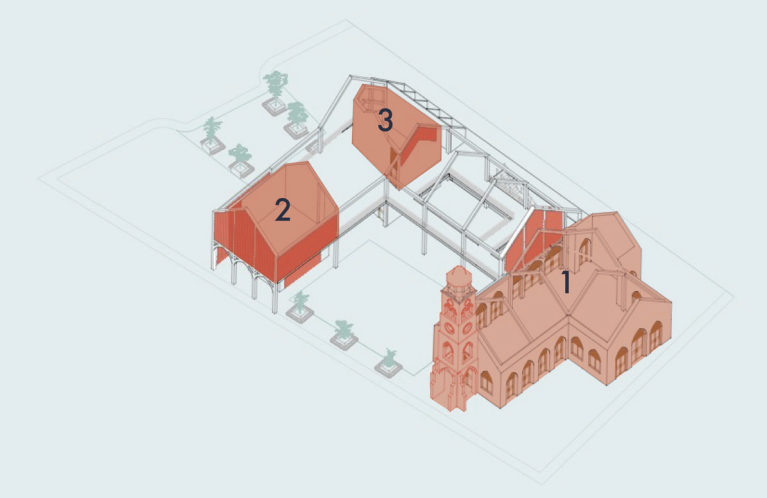
The site during Fish Friday

Yard 2: being used as a play area for children after school

Yard 3: People waiting for a bus to St. George’s

Hall

There are three hall spaces in the design intervention.



The hall locations

The first is the original church hall. It will be reinhabited as a flexible space for the community. The hall will feature a movable partition wall similar to the chalkboards used to separate the different classes when the church functioned as a school. This will allow the hall to be used for formal and informal events throughout the day. In addition, many of the windows have been converted into doors to provide better airflow and circulation from St Dominic Street into the central yard and the rest of the intervention. This can allow the front portion of the church hall to function as a pavilion. The additional doors and partition walls create various ways to congregate and circulate about the space.

The second Hall space parallels the church Hall's form and position along St Francis Street. This hall serves as a resource centre and classroom for the community. Located on the upper level of the community centre, this hall is intended to be a more private and formal space. This is further emphasized by the use of breezeblocks on its North and West façades.

Hall 1: people observing an intangible culture exhibit displaying hand crafted drums and bamboo handicrafts

Hall 2: people waiting for a crafting class to start in the resource room

The third hall is located on the upper level of the intervention towards the back of the site. It serves as a small exhibition room, which may feature work from local artists and craftspeople. It may also serve as a meeting room. This hall is intended to be a somewhat flexible formal space for the community.

Service Spaces

There are two service spaces on the main level of the community centre. The first is along St Francis Street. This space functions as the administration office and welcome desk for the community centre.

The second service space is a communal kitchen towards the site's back. The kitchen is intended to support various events that may take place at the community centre. It can also be used to educate people on the cultural cuisine of Grenada. Its proximity to the yard along Depradine Street allows for easy access to ingredients for cultural cuisines. The kitchen may also generate an income by selling food to locals.

Utility spaces, such as janitorial closets, washrooms, and storage, are located along the back of the community centre.

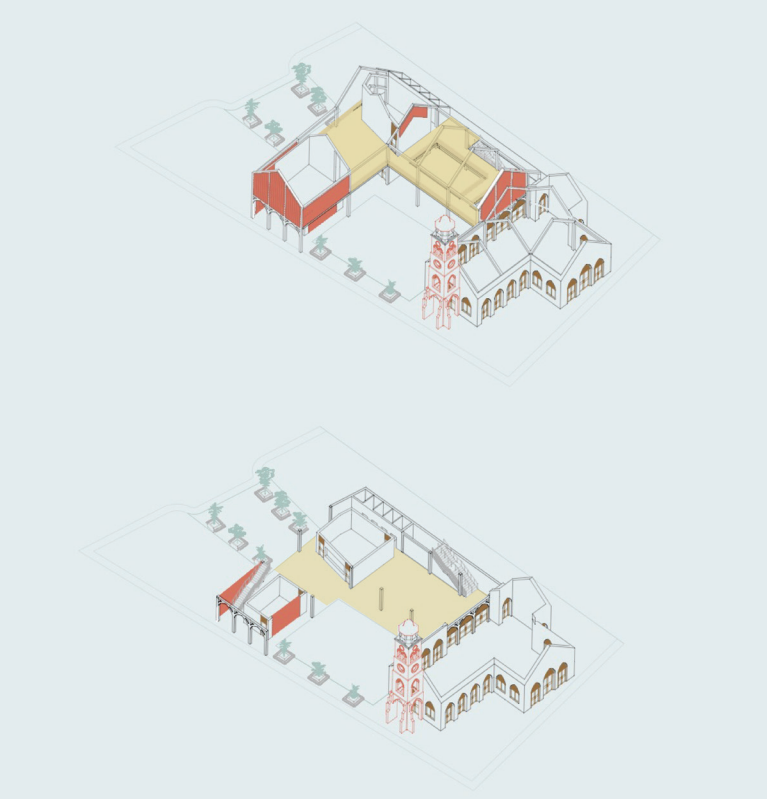
Veranda

There are several veranda spatial typologies located throughout the community centre.

They are intended to function as the thresholds between the yards, halls, and other programmed spaces. The main veranda is located behind the central yard, between the church hall and the communal kitchen. This veranda functions as an informal, flexible space for gathering.

Hall 3: people observing the work of local painter Donel the Artist in the exhibition room

People waiting for their food from the communal kitchen



The veranda locations

Its semi-enclosed design takes advantage of the sun's path and primary wind direction to provide a comfortable environment. It also features a mezzanine directly above it for circulation and spectatorship of the events below.

The second veranda is located between the resource centre and the exhibition space. The third veranda is located between the administration office and the communal kitchen. The design of these veranda spaces was adapted from the spaces between buildings people often inhabit for casual conversation. Both verandas serve as thresholds between programmed spaces for circulation. They are intended to be a waiting area for classes, exhibitions, food, and other events. They provide a direct view of the central yard, the Depradine Street yard, and Melrose house, a popular heritage property in Gouyave.

People casually chatting on the veranda

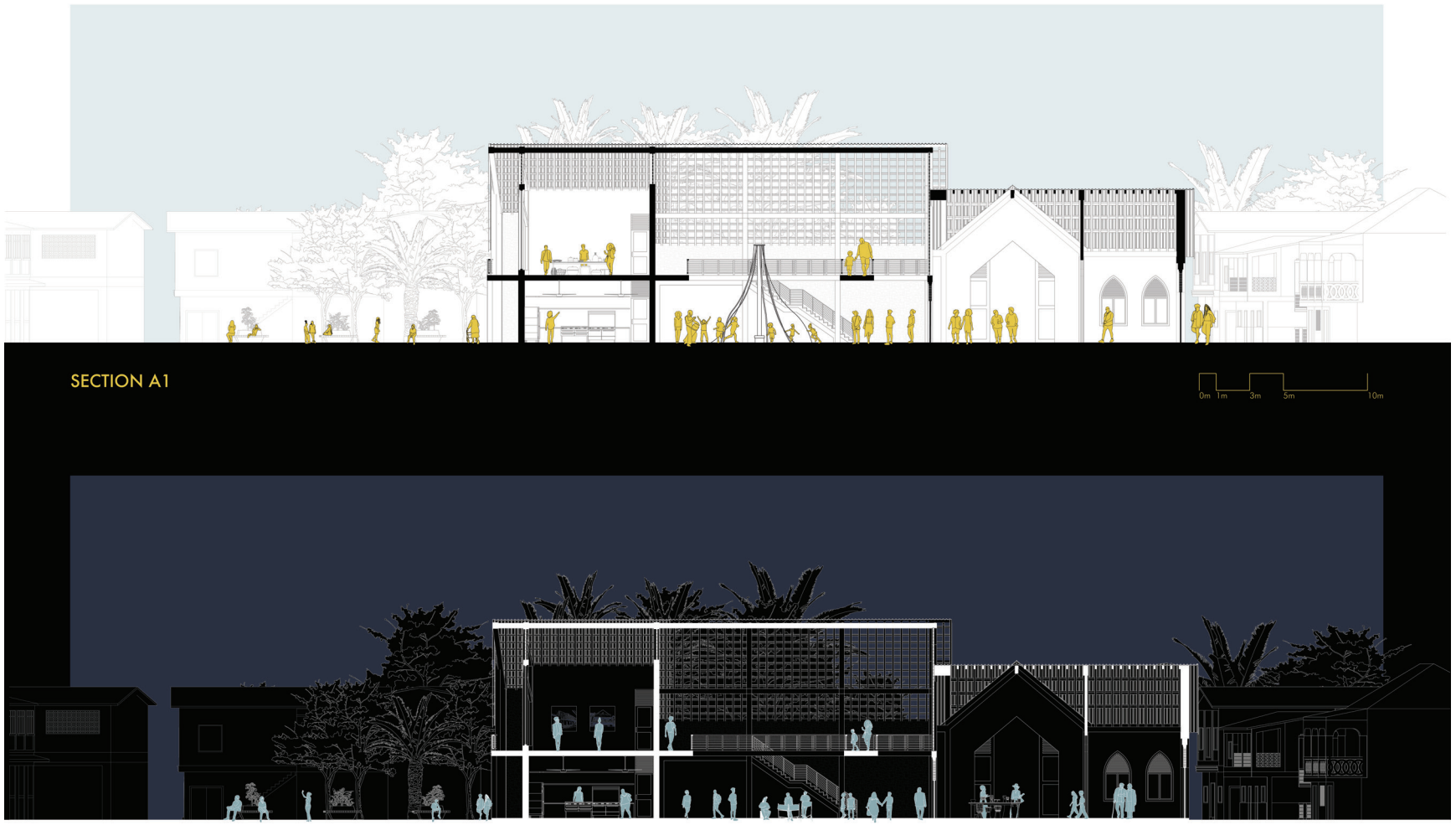
Fish Friday events along St Francis Street

Inhabiting

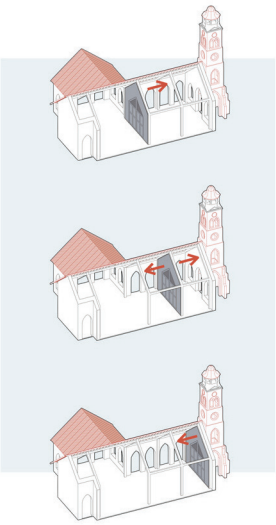
The community centre consists of three programmatic zones. The first is the community zone, which is located in the original church building. The second is the veranda zone, an indoor-outdoor space encompassing the central yard and veranda. The third is the educational zone, which encompasses the various educational spaces added to the site. The ways in which these zones are inhabited and can interact are illustrated in the series of sections below.

The programmatic zones of the community centre

Section A illustrates all three programmatic zones of the community centre, extending from St Dominic Street to Depradine Street. Section A1 illustrates children learning how to perform the maypole dance in the pavilion zone of the building. A djembe drummer accompanies the maypole dancers. Parents and other community members congregate around the veranda to watch. Section A2 portrays the veranda inhabited by steelpan players performing during the Fish Friday festival.



Two versions of section A depicting the community centre being inhabited at different times of day

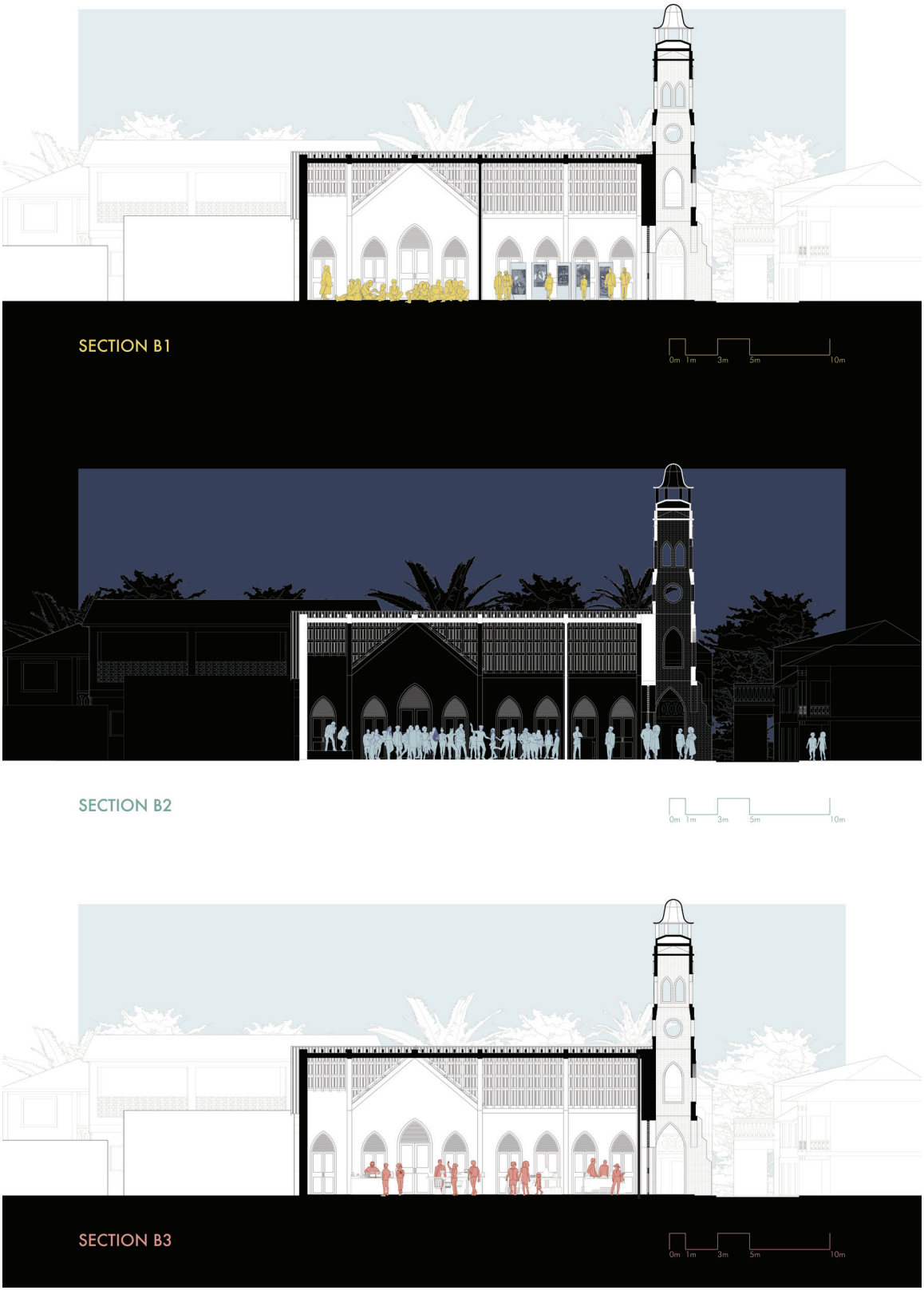


The positions of the movable partition wall

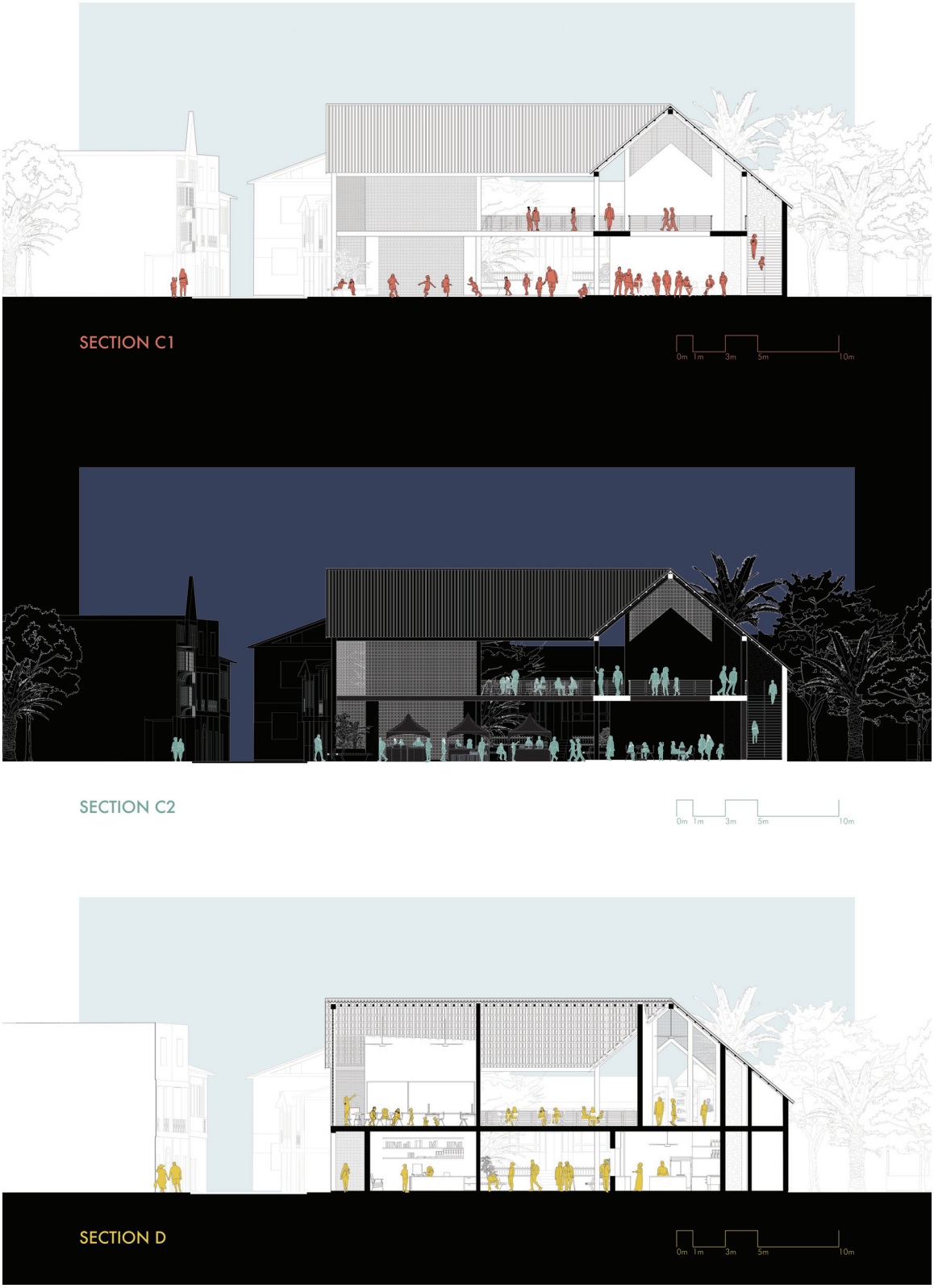
Section B cuts through the community zone stemming from St. Francis Street. Section B1 illustrates a partition wall separating the hall in the centre. On one side of the partition, a group of children sitting on the floor listening to a story. A pop-up art gallery displays a local artist's work on the other side of the partition. Section B2 portrays a fete in the hall. The partition wall is located in the front portion of the hall to define a reception space. Section B3 portrays the hall being used as a vendor space. Various works by local artisans are being displayed and sold.

Section C is of the veranda zone. Section C1 depicts children playing in the yard after school while they wait for their parents to pick them up. Some community members sit in the various veranda spaces, enjoying the weather and engaging in casual conversation. Section C2 depicts the yard being inhabited by tents for a community festival. Children are gathered on the veranda while some people venture upstairs to spectate and have quieter conversations away from the main events.

Section D cuts through the educational zone. This section depicts the rigidly programmed spaces used during the day. The resource centre is inhabited by children waiting for an afterschool lesson to begin. At the same time, the exhibition room is occupied by a mobile museum. People casually inquire about renting the space in the administration office, and the communal kitchen serves snacks to people while they wait for their bus to St Georges.



Three versions of section B depicting the community zone at different times of day



Top: Two versions of section B depicting veranda zone at different times of day
Bottom: Section D depicting the education zone of the community centre

Materiality and Structure

The approach to determining the structure and materiality of the community centre was to identify vernacular heritage elements that can be restored or adapted to the existing site. Various heritage and vernacular elements that could be implemented in the design were identified for the addition to the site. This will ensure the design is cohesive with the surrounding context and adds further depth of meaning to the design of the community centre.

Restoration and Adaptation

The existing steeple (Bailey 2023)

The existing old St Peter's Roman Catholic Church exhibits various elements of vernacular and heritage architecture that will be restored for this intervention. The original steeple of the church remains largely unchanged as it is Gouyave's most prominent landmark. It is the only remaining steeple of its kind in the eastern Caribbean, serving as one of the most prominent forms of a tangible legacy in Gouyave. The steeple will undergo restoration measures to ensure it is structurally sound and can continue to serve as an entrance to the community centre. Most of the original church walls and several of the original windows will also be restored for the intervention.

Louvred window on the existing building (Bailey 2023)

Several of the original pointed arch windows will be converted into doors to adaptively reuse the existing building form. To ensure the hall's structural soundness, additional structure will be added to the interior of the church. The additional structure will also support the mobile partition walls that will be added to the church hall. The rubble stone wall that once surrounded the site may be adaptively reused as paving for yard 1 at the corner of St Francis Street and St Dominic Street.

Implementation

Several of the vernacular elements found in the surrounding area have been implemented into the design of the community centre.

Exposed roof structure in a residential home

Corrugated roofs are widely used throughout the Caribbean. To the site's right, a steel corrugated roof is applied to the existing church and various halls and verandas. A plastic corrugated roof is applied to the central veranda space. This is a nod to the agricultural history of Grenada, as many of the pavilions used for drying cocoa and spices were roofed with corrugated plastic. The exposed roof structure is also commonly exhibited throughout Gouyave's architecture. When used in combination with the corrugated plastic roof of the central veranda, the roof structure creates shade from the sun throughout the day.

St John Community Library

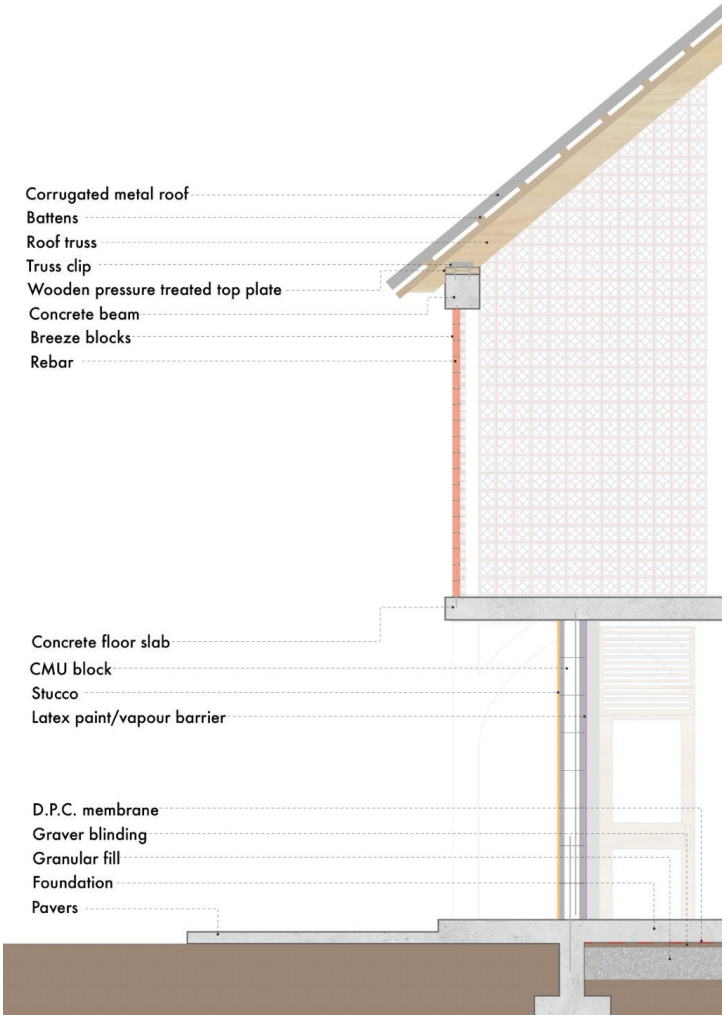
Breezeblocks have been strategically placed to create a sense of privacy while allowing cross ventilation. The breezeblock pattern mimics the breezeblocks used on the façade of the St John's Community Library and Education Centre across the street from the site. This was done to visually connect both buildings' functions as educational community spaces.

St John Anglican School

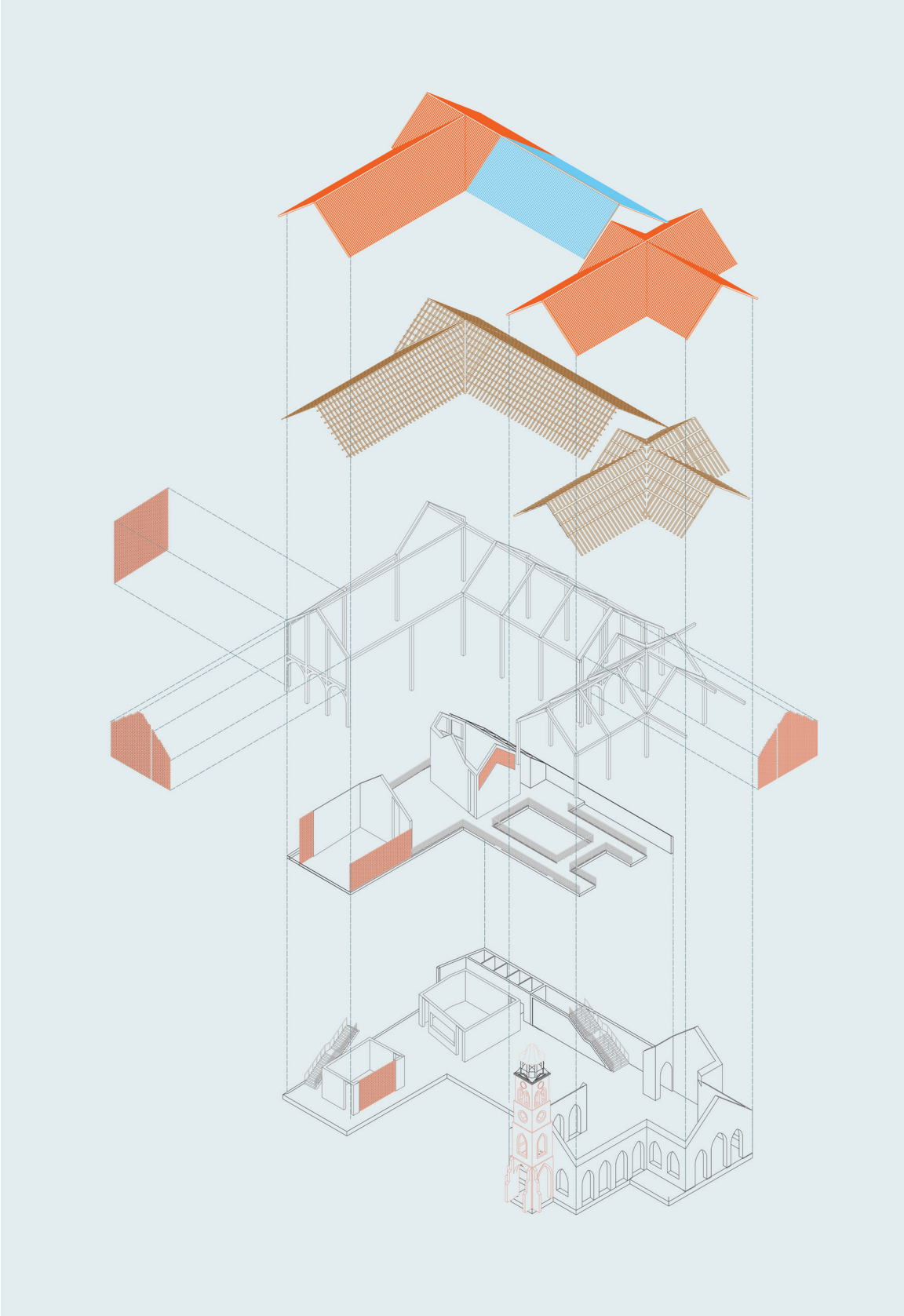
Rubblestone walls have also been used to indicate privacy. These types of walls are commonly used for building façades, fortifications and fences. The use of rubble stone walls can be observed on the fence surrounding the existing site and the façade of the St John's Anglican School nearby. This materiality has been used at the back of the site to visually separate the utilities, storage and washrooms from the rest of the community centre.

Gouyave Vendor Market

Various concrete structural systems have been used throughout the community centre. A site-cast concrete column and slab system are used in the new additions to the site. This structural representation was derived from the structural system used in the vendor market and the Gouyave Nutmeg Pool. CMU brick bearing walls are used to enclose the spaces within the education zone of the community centre. Reinforced concrete columns are used for additional support in the educational zone. The pavilion zone also utilizes the slab and column system for the mezzanine. The structural column placement highlights the proportions derived from the original church building.



A detail drawing of the breezeblock facade wall assembly



An exploded axonometric drawing of the Community Centre

Chapter 8: Conclusion

This thesis explores the relationship between culture, heritage, and place in the Caribbean. Through this thesis exploration, the role of historic architecture is reimagined to serve the post-colonial Caribbean locality better. It considers the Caribbean's context, ethnography and cultural fabric to produce a meaningful community space that catalyzes cultural transmission. The intervention attempts to reverse the decline of heritage architecture and cultural transmission by extracting from the various means of cultural exchange and expanding on the existing urban and cultural fabric. The resulting architecture was a cultural and educational hub that reflects the Caribbean locality.

This thesis was conducted in conjunction with the various ongoing efforts to address the decay of historic infrastructure across Grenada. It offers a way to adaptively reuse the heritage sites for social production and cultural transmission. This allows for the application of new meanings to the existing heritage sites, increasing their value for the communities they are located in. It also complements the ongoing implementation of cultural heritage education into the current education curriculum. However, the type of educational spaces incorporated into the design reflects the culturally specific interactions and means of knowledge sharing native to the Caribbean. The spatial typologies expressed in the design outcome are intended to be conducive to the spontaneous nature of cultural transmission engrained in the lived experiences of Caribbean peoples.

Much more can be explored to enhance this type of intervention. Further exploration into the instrumental role of Christianity and other colonial institutions can provide a deeper understanding of the current socio-cultural setting in the Caribbean region. This body of research can assist in identifying other ways cultural heritage elements can be incorporated into architectural interventions. Other tangible remnants of colonial institutions may also be identified, adapted and transformed. Furthermore, addressing the ongoing threats of anthropogenic climate change is one element that can be investigated further, as the Caribbean region is especially vulnerable. Identifying ways to adapt various cultural expressions and traditions to address the evolving changes in climate can provide further meaning to this type of intervention. The research and integration of sustainable practices into both architectural design and social programming can add further depth of meaning to the application of this thesis.

This thesis is not meant to be an entire solution for addressing the state of tangible and intangible legacies in the Caribbean. Instead, it offers a way for architecture to explore and meaningfully contribute to the ongoing discourse. It exemplifies how ethnography and history can be woven together with existing architectural design principles to develop an architecture that is cohesive with the local context. The alternative approach to conventional design methodologies prioritizes the Caribbean paradigm to produce a contextually aware addition to the fabric of Caribbean cultural infrastructure. It is a culmination of past histories from previous generations and proposes a way of educating future generations.

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