

**Recontextualizing a 'Sense of Place': Georges Island as
Palimpsest.**

by

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In dedication to my parents and family. Without their support, encouragement, and guidance this body of work would remain a dream.

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Abstract

Built Heritage sites, through their presence, location, and commemoration provide evidence and contextual understanding of a place's past. Creating urban landscapes that are rich and accumulated with remnants that provide a foundation to a 'Sense of Place' and form a tether between community and place.

However, many Built Heritage sites traditionally focus on a singular or one-dimensional aspect of their past, rather than expressing their often multi- temporal history. Within recent decades, politics and policies regarding Heritage sites have presented a more inclusive approach to their conservation and reuse.

This thesis proposes a method to expose these multiple layers within Georges Island. Countering the singular objective and restorative approach; the isle is treated as a palimpsest, allowing for the recontextualization and re-activation of its temporal layers. Establishing a renewed connection with the community, through flexible programming, to facilitate a diverse 'sense of place' within its present and future urban setting.

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Chapter 1: Introduction

Urban Landscapes of a city consist of the remnants of its past. Within those remnants lay the spirit of the place. Places that invoke the memories, stories, traditions, and events that provide a foundation to the 'Sense of Place'. It is within the past history and development of an urban area that provides an expression of not only how a place came to be and the tangible characteristics of its built environment but also the current intangible elements. Elements of social, cultural, and economic evolution that make up a society, their values, organizations, and interactions. Within these factors the "Sense of Place" or the "effective bond between people and Place" (de Wit 2018, 45) is created, facilitated, and experienced. Through this description the 'Sense of Place' can be understood as both objective and subjective.

Within this thesis proposal the second chapter will discuss and focus on defining 'Sense of Place' and its formation through the tangible and intangible aspects that make up an urban landscape; and the important role that Built Heritage has within the facilitation and creation of connections between the Place and its community. Through this discourse, in addition to, a noticed shift of policies regarding approaches to Built Heritage will be highlighted. Providing context for a greater need to consider the multi- temporal or diverse history that can exist within Heritage sites. In addition to, the necessity to further consider the current social, cultural, and economical aspects within communities and their Built Heritage sites. Giving direction for an opportunity towards a new diverse approach to their conservation. An approach that exposes a multi-temporal history – countering a singular focus, and reactivation through new programming – countering the

tangible and objective focus and considering the intangible and subjective contributions that can be created through its reuse and reinterpretation. Recontextualizing a diverse 'Sense of Place'.

Chapter three involves a discussion introducing Georges Island, Nova Scotia as a candidate 'Built Heritage' site for this new approach. The discourse will express an analysis of its significance to the urban history of Chebucto Harbour; past traditional approaches and their effects; research into its multi-temporal history; and an evaluation of recent policy change in regard to local conservation approaches.

Chapter four will introduce palimpsest as a method of approach. First through defining palimpsest as a metaphorical approach. Utilizing the work of Nadja Aksamija's writings in *Palimpsests: Building, Sites, Time* (Aksamija, Maines and Wagoner 2017), whose method of treating the site as a multi-layered document allows for an analysis of the multi-temporal layers of history, both visible and invisible, to be detected. Secondly, a discussion on the application of this method in relation to Georges Island. Unearthing and expressing its chronological multi-temporal layers. Exposing the site as a palimpsest. Lastly, a description of the analysis of each layer and observations to determine design opportunities to express its diverse history.

Chapter five's discussion will focus on recontextualizing methods to be utilized when approaching the recognized areas within these layered reinscriptions, both visible and invisible. Through case study analyses of RAAAF architecture's Bunker 599; the installation works of Rachel Whiteread; and both the work of Carlo Scarpa's intervention of Castelvecchio and David Chipperfield's adaptation of the

Neuse Museum provides the basis for the development of methods or acts of recontextualization.

Chapter six outlines the resulting design of five acts of recontextualization within the Built Heritage site. Adding or writing of a new sixth layer of reinscription. Introducing a new civic park to the Halifax Regional Municipality. Through this analysis intersections and overlap between areas are able to be re-traced. Providing spaces for memories of the past temporal layers to become reconnected to the present and future. Through providing flexible programming, the temporality associated with venue, allows for a repetitive and an ever-changing ever-temporal 'Sense of Place' both past, present, and future to be experienced and continually renewed.

Chapter seven will outline conclusions of this method in regard to its application to Georges Island, reflections on the difficulty within conservation, and the further integral requirement for community and multi-disciplinary involvement. Lastly, discourse on how a palimpsest approach, although sensitive in terms of conservation, can lead to a possible redirection and new connections for future acts of conservation on a national or provincial scale.

Chapter 2: Sense of Place

Sense of Place / Locus: The Role of Built Heritage in the Urban Landscape

'Sense of Place', also known as the Locus or spirit of a Place, has been defined to include both the physical or tangible elements and the intangible elements of a community. Formed through the visible and invisible characteristics of both Built Heritage and the current Urban Landscape. Aldo Rossi in his writing *The Architecture of the City* (Rossi 1982) speaks to the idea of 'the Locus' or 'Sense of Place' and defines it as "the significant relationship between a location and the buildings within it" (Rossi 1982, 103). Rossi's definition exemplifies one aspect in determining a 'Sense of Place'. Alluding to the built environment and more specifically the physical characteristics of the particular architecture that has evolved, remained, and reused. Further to this, Built Heritage can be understood as a main component within Rossi's definition. He expresses that monuments are objects of permanence that have been carried forward to reflect urban history (Rossi 1982, 57-61). With this understanding it can be understood that Built Heritage is vital to understanding the urban history of place. Further expressing the importance that physical remnants of heritage have within defining and contributing to 'the Locus' or spirit of a place.

Sense of Place: An Intangible Perspective

In addition to the objective or tangible aspects of a Place, Saskia de Wit in her work *Hidden Landscapes: the Metropolitan Garden as a Multi-Sensory Expression of Place* (de Wit 2018), further expresses a shift in perspective toward

the intangible. Expresses that 'Sense of Place' or 'Locus', are both viewed as objective and subjective. Highlighting its physical characteristics within the architecture of a place. However, further expressing "that the focus has shifted from object to subject and agency" (de Wit 2018, 45). De Wit illustrates that site and architectural interpretation is based on social relationships, personal knowledge, and relationships within a community. That a 'Sense of Place' is more than just the physical. It is linked to the intangible. Allowing communities to form a 'Sense of Place' through the interactions among themselves and their built surroundings.

Sense of Place: A Case for the Tangible and the Intangible

An example of this can be witnessed in Gabriela Garcia's paper "Place Attachment and Challenges of Historic Cities"(Garcia and Vandesande 2018). Garcia illustrates a study of Cuenca, Ecuador on the empirical values associated with Heritage. The intent of the study was to establish what value visitors placed on their attachment to the city based on its Built Heritage. (Garcia and Vandesande 2018). However, an unexpected development in the results showed that not only was the physical Built Heritage of value in forming attachment to the place; The reuse, interpretation, and facilitated social interactions experienced within were of similar or equal value. This study demonstrates the tangible and intangible elements within an urban landscape form a tether or significant relationship between people and the Place.

Sense of Place: Defined

Both aspects of 'Sense of Place' as described by Rossi and de Wit are accurate in expressing both the importance

of the physical architecture, like Built Heritage; and the importance that architecture has to the intangible social values of a place. This concept is further enforced within the study of place attachment in Cuenca. Where again the link between the tangible and intangible elements within Built Heritage are vital to establishing a relationship or 'Sense of Place'. De Wit expresses it best that one cannot be understood without the other, further expressing that "it is the experiences people have, which enable them to build up a set of emotions, memories, and stories of a place" (de Wit 2018, 45).

Through this discussion Rossi's "significant relationship" or 'Sense of Place' between inhabitants and their environments is facilitated with the Urban Landscape and their Built Heritage; Both through their physical characteristics, how people experience, how a community interacts, and how they are interpreted.

Built Heritage: Its Significance Both Past, Present, Future, and Diverse

With an understanding of the role Urban Landscapes and Built Heritage have within the creation and facilitation of a 'Sense of Place'. The importance of its interaction and interpretation within the community is vital in forming a physical and experiential connection to a place's past histories, traditions, and memories. In addition to its continued reuse and contribution within society to facilitate and reflect the current intangible social qualities and values.

However, over the last several decades, challenges in regard to Built Heritage and its commemoration have become apparent. First, Globalization has resulted in greater demographics within cities. Resulting in a challenge

to Built Heritage's ability to connect with new and evolving social dynamics. In addition, policy and politics within Built Heritage have often focused Heritage sites and structures within a singular aspect of its often multi-temporal history. Failing to consider the multi-temporal both, visible and invisible, that can exist within Heritage sites and structures. However, due to these changes in demographics, in addition to the imbalance or under-recognition of the multiple temporal aspect within a site; has provided an opportunity within policy changes to account and further consider these aspects within new approaches to Built Heritage.

Built Heritage: Diversity in the Urban Landscape

Dolores Hayden in her book *The Power of Place* (Hayden 1995) speaks to the importance of Heritage. Arguing that Urban Landscapes are Urban History. Further, that preservation and heritage provide context to not only one history, but that within the city many diverse urban histories exist (Hayden 1995, 45-78). Hayden puts forth a body of work that highlights the changing demographics within cities. That there is a need for further recognition of the more contemporary histories that exist within. This aspect is vital as it speaks to the need to create greater connections between the new and current inhabitants of a place. It can be argued that Built Heritage should now consider how new and current inhabitants interact, interpret, and form connections with them.

Built Heritage: Traditional Approaches

Hayden further expresses that preservation or conservation methods often focus a more national object or narrative, with little consideration for local histories. (Hayden 1995, 53-62). This understanding of a more national objective or singular

focus is further supported when looking at past policies in regard to the approaches to conservation of Built Heritage. This can be seen within ICOMOS (1975), which expresses a more limited or exclusive view and approach. Expressing protection of the existing objects and not on the intangible aspects within these areas (Garcia and Vandesande 2018, 388). This exclusive or limited approach speaks directly to the lack of diversity when approaching Built Heritage sites. Projecting a primary objective to focus on the existing physical remains and not taking into consideration the intangible or lost histories and the consideration of its effects and connections to the current community. Through this prescribed approach an understanding of the earlier, more exclusive views that existed within conservation.

Built Heritage and Politics: A Change in Focus

With an understanding that past policies and approaches to Built Heritage sites as being focused on merely the physical remains and not taking into the consideration its invisible layers of history or its connection to the current community. It can also be witnessed that changes to policies and procedures have been reformed to counter this traditional approach.

In UNESCO's mandate of 1976, a change can be observed. The mandate expresses the same regard for protection of the physical Built Heritage but further states that the contemporary role of these sites and structures should be analyzed to include considerations for the current economic, social, and cultural aspects of the community (Garcia and Vandesande 2018, 388). A policy change directly speaking to the need to consider the present as well as the past.

Further, ICOMOS (2005) – The X'ian Declaration, highlights a need to observe the relationship between Built Heritage properties with the multiple dimensions of their historic environments in order to reveal their significance and distinctive characteristics (Garcia and Vandesande 2018, 388). This mandate further addresses the concept that Built Heritage and sites should also consider their multi- temporal history or layered histories. Lastly, UNESCO (2011), Heritage Urban Landscapes (HUL) – expresses a noticed field shift towards inclusive heritage Urban environments. Highlighting objectives where the artifacts or objects and the intangible cultural heritage were not separate entities and Built Heritage was engrained in the environment (Garcia and Vandesande 2018, 388). Within these visible shifts of conservation policy, an inclusive desire for greater attention to multi- temporal histories of sites and further consideration to the current diverse community can be recognized. Prescribing new ways in which Built Heritage sites can be interpreted to better reflect and connect to the people that inhabit them currently.

Built Heritage: Programming for Social Wellbeing

Reactivation through new programming or urban regeneration regarding historic sites within urban areas has become common practice regarding the changing policies, as earlier outlined, within the 1970's (Plevoets and van Cleempoel 2019, 56). Further, the Venice Charter regarding Built Heritage declares and advises that its reactivation be "socially useful" (Ploveots and van Cleempoel 2019, 28). Activation, insertion, or the addition of new programs within a Built Heritage site can provide new experiences and facilitate events and activities that can better connect the current public with the Built Heritage of their cities. In addition,

social programming or public programs are appropriate, as the economic resources required to conserve and maintain Built Heritage structures and sites is often provided by the public through taxation, federal grants, and conservation institutions. This aspect provides a case for Built Heritage sites to better perform on a public and social level. One that can address and seeks to connect with an entire community, because it is the entire community that funds these sites of Heritage.

An example of Built Heritage performing for the public and entire local community is C-Mine. A former mining site of Winterslag in Genk, Belgium was central to the development of the industrial mining city. A locus of the place and vital to its heritage. As the industry failed, the town's economic decline resulted in the mine's eventual closure and abandonment.

However, it has been reinscribed into a new creative hub for the community. Housing a school of art and design, an incubator for entrepreneurs, a cinema, a cultural center, an art gallery, and a museum. This proposal of programming intends to rejuvenate economic development. It further intends to assist in recontextualizing the city's evolving and renewed identity. Evoking a redefined 'Sense of Place' (Ploveots and van Cleempoel 2019, 56).

This example illustrates how built heritage and its sites, can be best utilized. Not as elements frozen in time or with a singular historic and programed focus. Although C-Mine does reflect its past narrative through museum programming. It further provides a variety of creative public programs. Instilled to give the community a place to develop and communicate their current collective identity through art, performance, entertainment, and spaces for

cultural expression. Providing an opportunity for the public to engage in social activities and provide visitors with further experiences and understanding of the place.

Built Heritage: An Opportunity

Through this discussion it can first be understood how 'Sense of Place' is the effective bond between people and place. Formed through both the tangible and intangible elements that exist in the Urban Landscape. Providing understanding and expression of a community, its values, and traditions both through past, present, and future. Further, Built Heritage's role within the facilitation and expression of a 'Sense of Place' provides vital context to a Place's past and how it came to be. Within recent decades, the role of Built Heritage and conservation policies reflect a similar shift towards diversity of the temporal layers within its history. In Addition to further considerations to its affect on the current intangible aspects of social, culture, and economics of the current community. Through these observations an opportunity for new approaches to the conservation of Built Heritage and its sites become apparent and required. An approach that exposes a multi- temporal history – countering a singular focus, and reactivation through new programming – countering the tangible focus and considering the intangible contributions that can be created through its reuse and reinterpretation. Recontextualizing a diverse 'Sense of Place'. Such an opportunity to approach exists within Halifax, Nova Scotia.

Chapter 3: Georges Island, Halifax, an Opportunity

Located within the harbour of Halifax, formerly Chebucto, Georges Island makes up one of five joint vital Built Heritage sites within the Urban Landscape (see fig. 1-4). As part of the Halifax Defense complex, a set of fortifications strategically positioned within the harbour, were established within the early settlement of the city. Where they have remained and commemorated as sites of National Heritage since the mid 20th century (fig. 1). This site, in its current state, is a primary candidate for a new approach to its conservation as outlined within the previous chapter.

Through its significance to the Urban Landscape and commemoration as a Built Heritage site; an analysis of past traditional methods used within the Complex conservation and its impact on the local community; the fact that it has a diverse and multi- temporal history; and a recent policy



figure 1. Georges Island a significant built heritage site within the Halifax Defense Complex; photograph by Robert Hyslop (CBC News 2020)

change in regard to conservation approaches provides an opportunity to recontextualize a diverse sense of place through its reinterpretation and reactivation.



figure 2. View of cannon platform ruins (Parks Canada 2020)



figure 3. View of north battery and parade grounds (Parks Canada 2020)



figure 4. View of east shore ruins (Parks Canada 2020)

Georges Island and the Halifax Defense Complex: Significant Built Heritage within the Community

Located within the harbour of Chebucto, Georges Island, as part of the Halifax Defense Complex was first established in 1750 during the early British settlement of Halifax and Dartmouth (see fig. 5 and 6). Established as a counterbalance to the French stronghold at Louisburg and their influence within the area. In addition to attacks from local Mi'kmaw tribes. In order to gain control and protect early settlers, the major fortifications were set up within the natural landscape to prescribe British dominance and control over the harbour. The complex is comprised of the Halifax Citadel, the Prince of Wales Tower, Georges Island, York Redoubt, and Fort McNabs (fig. 8). Situated throughout the harbour the individual fortifications have been erected and undergone several changes due to the outbreak of war or near-war crises over the regions time of British Imperial rule and Canadian control (Parks Canada 2019a) . Throughout the last century, the fortification complex and sites have been commemorated as sites of national importance. Establishing them as fixed elements within the community and vital contributors to the making of Halifax a Place.

Halifax Defense Complex: Traditional Approach and Disconnection

In light of its significance, a disconnection between the local community and the Halifax Defense Complex can be witnessed. The system of approach to the conservation of these sites had been based on more traditional methods as stated by Parks Canada (Parks Canada 2019a), their governing body. Further, their commemoration and approach speaks directly to Hayden's view that preservation is geared



figure 5. Chebucto Harbour, Georges Island: A central fixture in the harbour landscape and witness to a vast history. (base photograph from Parks Canada 2020)

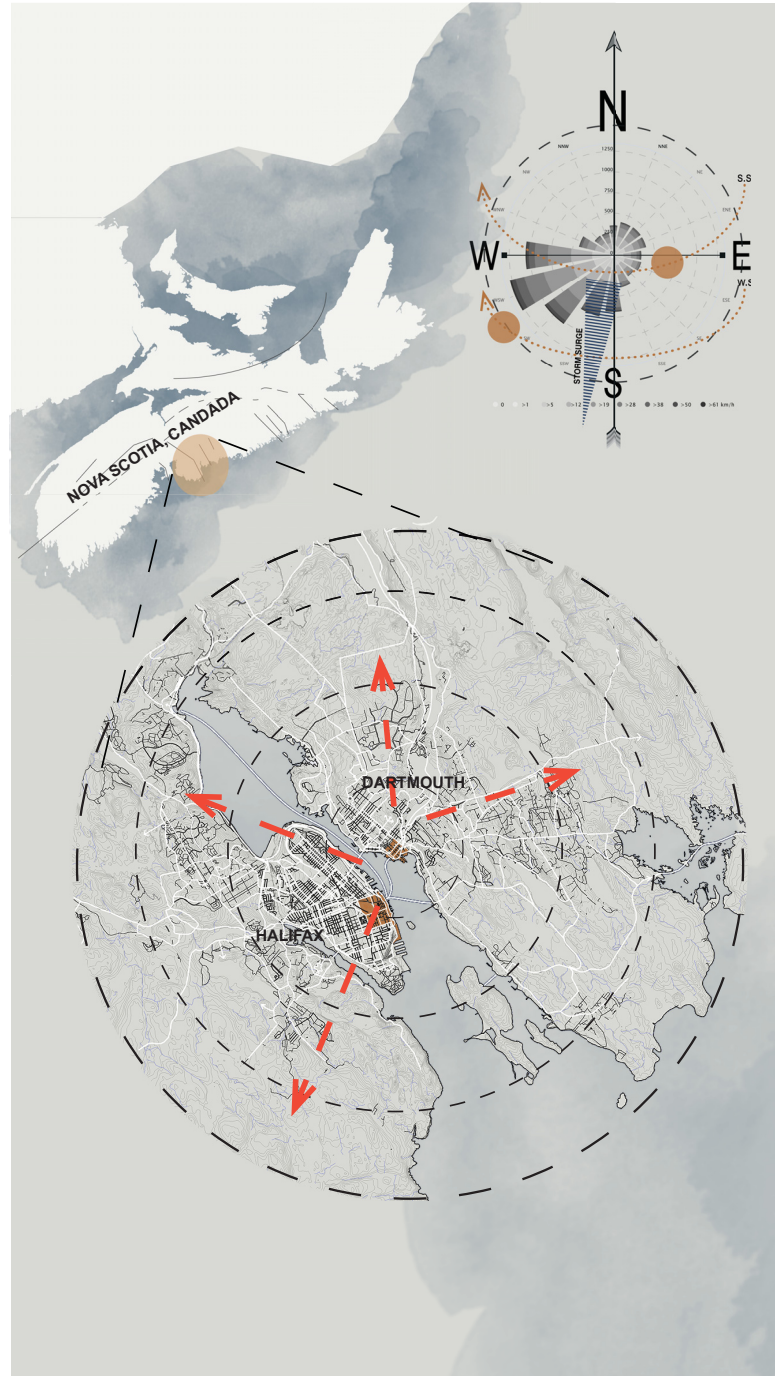


figure 6. Chebucto Harbour, Nova Scotia, Canada: Illustration expressing Chebucto Harbour and the cities of Halifax and Dartmouth's growth and expansion from their initial-highlighted 1750 settlements. (Base GIS map data from HRM 2019)

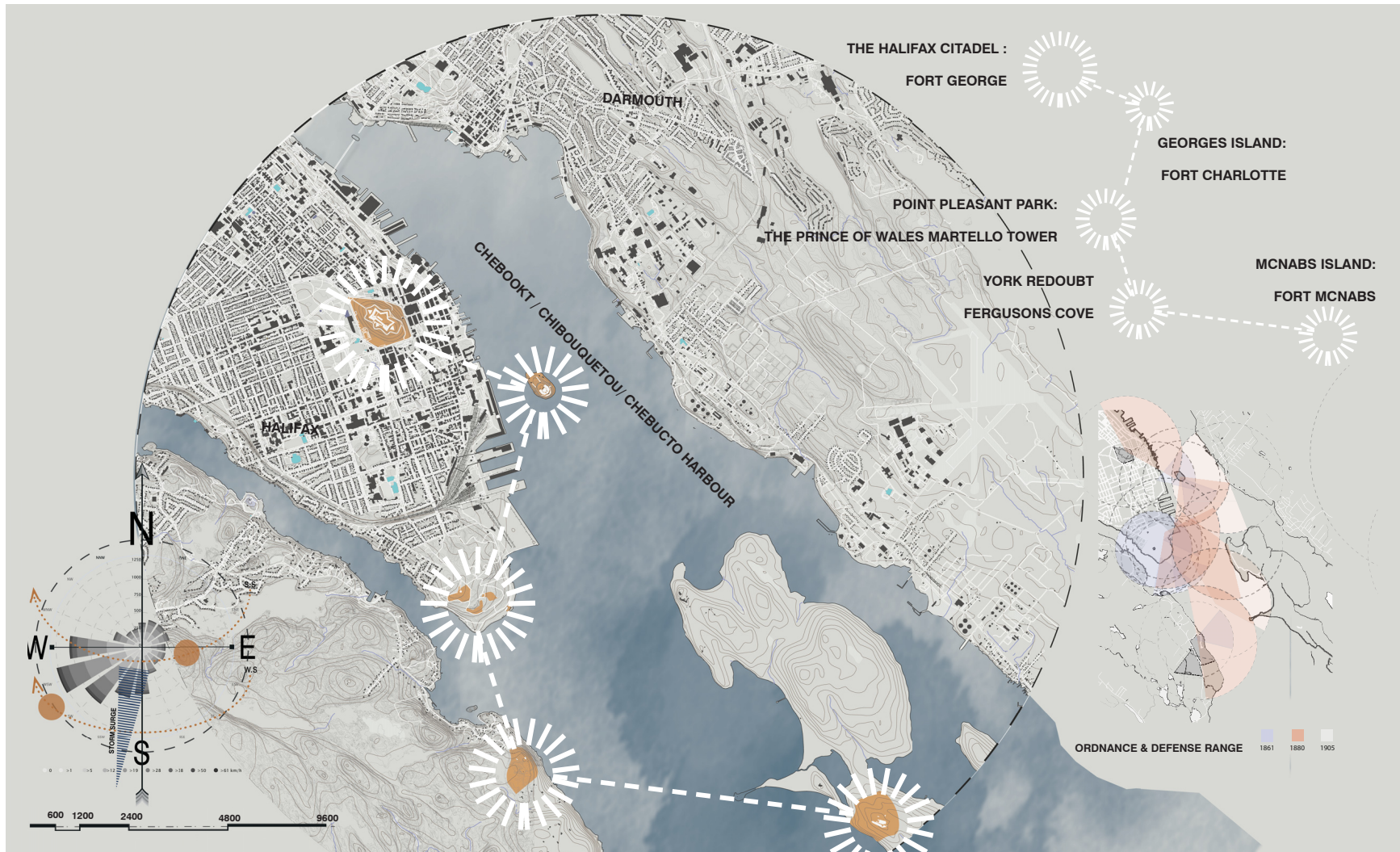


figure 7. The Chebucto Harbour and The Halifax Defense Complex: The complex of defensive fortifications were established from the city's initial British settlement to protect and control the harbour. Over the last century each location has been established as a National Historic site. (Base GIS map data from HRM 2019).

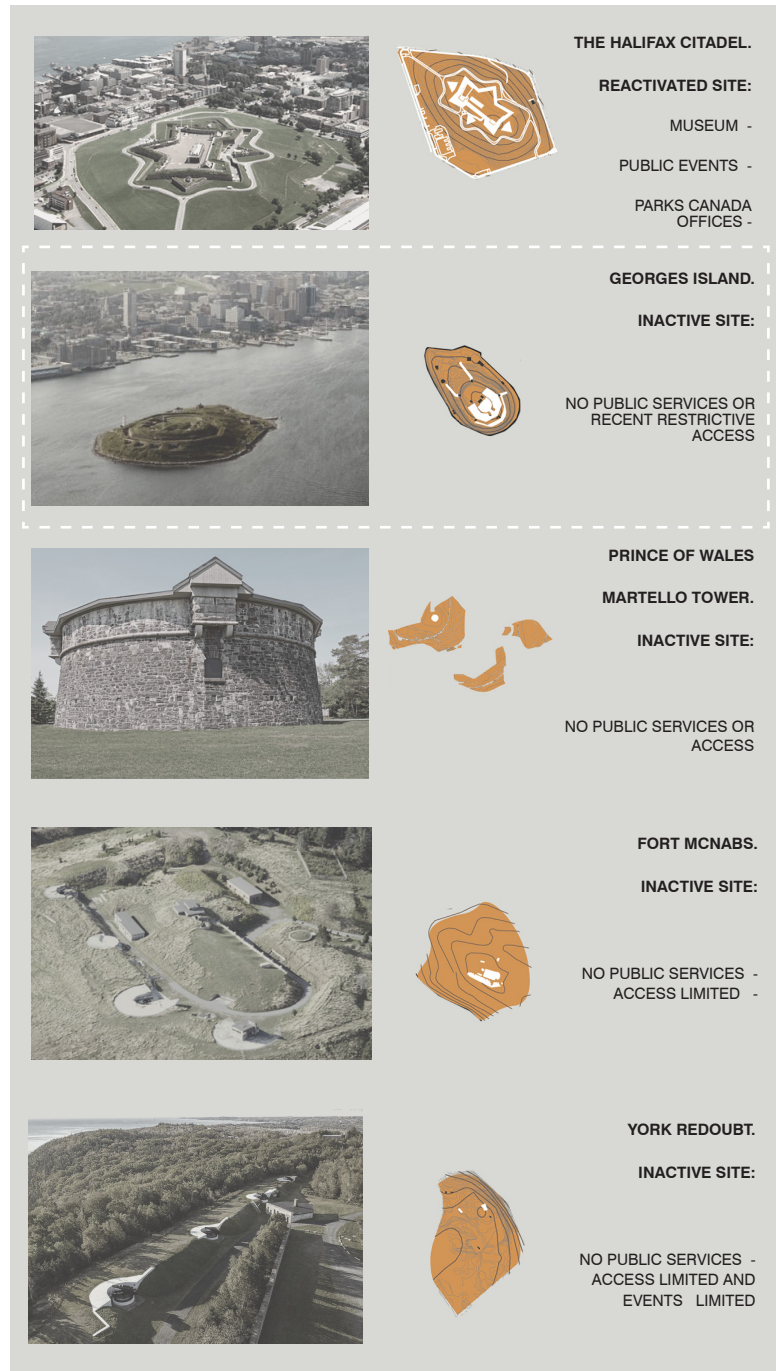


figure 8. The Halifax Defense Complex services analysis: Through data analysis, research, and site visitations the following illustration expresses the mostly inactive and underutilized defense complex ruins. Although, all sites have experienced some degree of conservation and maintenance, The Halifax Citadel acts as the primary focus and over going drastic restoration efforts and singular museum focus. (Base GIS map data HRM 2019 ; Photographs from Parks Canada 2020)

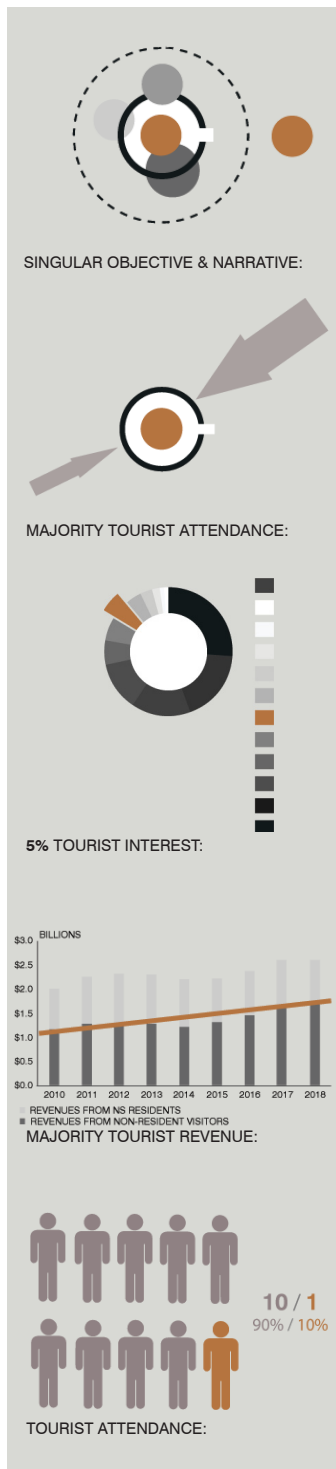


figure 9. The Halifax Defense Complex attendance and revenue: Through data analysis illustrates a lack of interest and disconnection from the local community. (data from Parks Canada 2019b)

more toward a singular focus on national pride and identity (Hayden 1995, 53-62). Currently, accessible sites are focused on a singular aspect of their interpretation and singular museum program. Focusing mainly on their military role, restoration to a specific point in time, and history within the city. While others like Georges Island, Fort McNabs, and the Prince of Wales tower remain inaccessible to the public or have limited activity and interpretive elements. Evoking little context to other histories within the sites and limited expression or connection to the current community (see fig. 8).

An analysis of data obtained through Nova Scotia Tourism and Parks Canada reports, illustrates the limited connection and effectiveness of the traditional approach to the site's conservation. The analysis shows that current visitation to the sites are limited. Expressing a vast greater volume of tourist than local residents visitors. Expressing that only five percent of tourists have interest in visiting the historic sites, a decrease in local resident revenue, and current attendance records showing that one in ten tourists will actually visit the site (fig. 9).

Through this analysis it can be understood that a disconnect has occurred between the local community and their significant Built Heritage sites. The traditional approach to conservation has provided little in ways of forming new connections with its current community and speaks to a focus on the tangible or physical remains of one aspect of their history; rather than the intangible aspects and social connections.

Georges Island: Multi- temporal

A second factor that primarily puts forth Georges Island as a candidate for a new approach to its conservation lays within its history. Through research into the history of the Island, multi- temporal aspects or multi- layers can be discerned. Dianne Marshall in her work *Georges Island: The Keep of Halifax Harbour* (Marshall 2014) provides a detailed and thorough account of the overall history of the Built Heritage site. Through an analysis of this work, it can be understood that the site was originally formed through periods of glaciation (NRCan 2010). It was first inhabited by the Mi'Kmaq peoples, for thousands of years, utilizing the island and harbour shores as a fishery and trading post (Marshall 2014, 11). In 1750 the British first colonized the Island creating a base settlement and defenses on its shores (Marshall 2014, 24-40). Abruptly adapting its storehouse buildings into an internment camp during the years of the Acadian Expulsion (Marshall 2014, 91-100); and throughout its development has undergone major alterations to its fortifications from the late 18th century to its decommissioning after World War II. Where it has remained inaccessible to the community since (Marshall 2014, 41-77) (see fig. 10 and 11).

Throughout this research, it is evident that Georges Island, like the surrounding Chebucto Harbour, has experienced a history that is diverse in regard to its formation, habitation, and evolving settlement. Providing an opportunity within its reactivation to recognize and re-interpret its diverse layers of history and express its multi- temporal Heritage.



figure 10. Georges Island timeline: Illustrating a vast history and episodes (Marshall 2014; Nova Scotia Museum 2020)

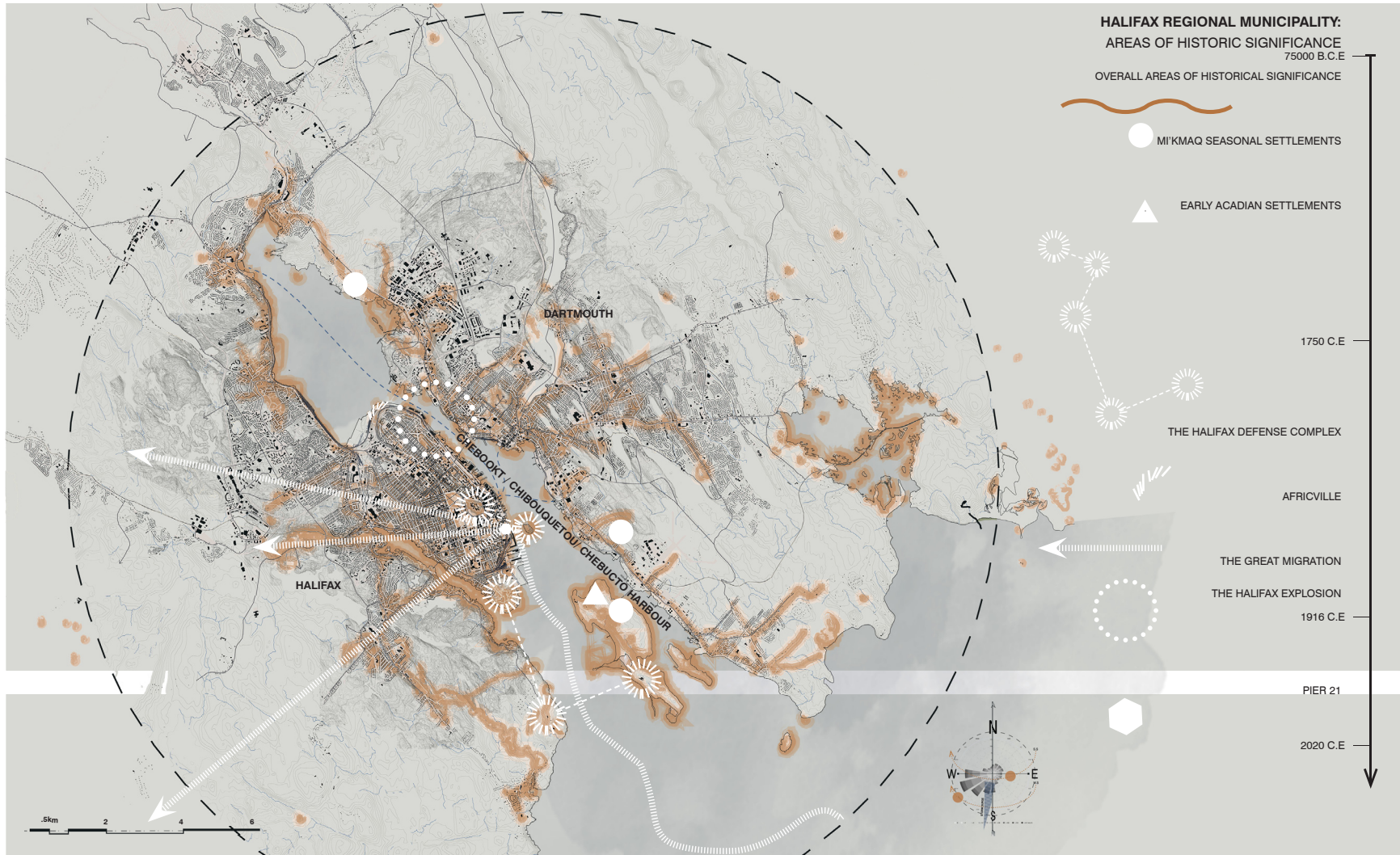


figure 11. Chebucto Harbour built heritage: Designated areas of historical significance, leading to an accumulation of multiple layers of intangible and tangible meanings, structures, artifacts, and materials. An architectural Palimpsest. (Base GIS map data from HRM 2019)

Georges Island: A Change in Policy

Lastly and importantly, Canadian considerations and policies towards the approach to the conservation of Built Heritage is experiencing a similar shift as witnessed by the progression of policy change on the international stage. Progressive changes that highlight the need to better consider the multi-temporal history within designated sites and the further consideration for the intangible aspects and effects of current cultural, social, and economic values of the community.

Within the last year Parks Canada, the governing body who manage National Built Heritage and sites has released a mandate and change in policy. The Framework for History and Commemoration: National Historic Sites System Plan 2019 (Parks Canada 2019a) outlines a reformed approach to Canadian Heritage. The mandate describes the increase in audience due to demographic changes within Canadian cities. Requiring further consideration to seek connections for the new diverse residents to these sites. Further, a proclamation outlining their traditional approach of a singular history focus and the required need to further acknowledge the multi-temporal history that exist within the sites. Addressing a more inclusive attitude towards the contributions of other cultures, events, and aspects that add to the Heritage and value of a Place (Parks Canada 2019a).

Georges Island: An Opportunity and Hypothesis

Through this discussion an opportunity can be further confirmed to a new approach to Built Heritage sites and specifically Georges Island. An approach to consider not only the remaining physical elements of a historic site, but

to incorporate the invisible aspects of its past and current social, cultural, and economic values. Providing greater diversity and reestablishing a renewed relationship between the current local community and the Place (fig. 12).

Informed by an increasing necessity for greater diversity and recognition regarding multi-temporal history rather than a singular temporal focus. This thesis proposes a method to expose these multiple layers – countering the singular restorative approach, and reactivation through flexible programming – countering the singular objective experience. Treating Georges Island, as a palimpsest; recontextualizing its temporalities and re-establishing a renewed connection for the community to facilitate a diverse ‘Sense of Place’ within its present urban setting (fig. 12).

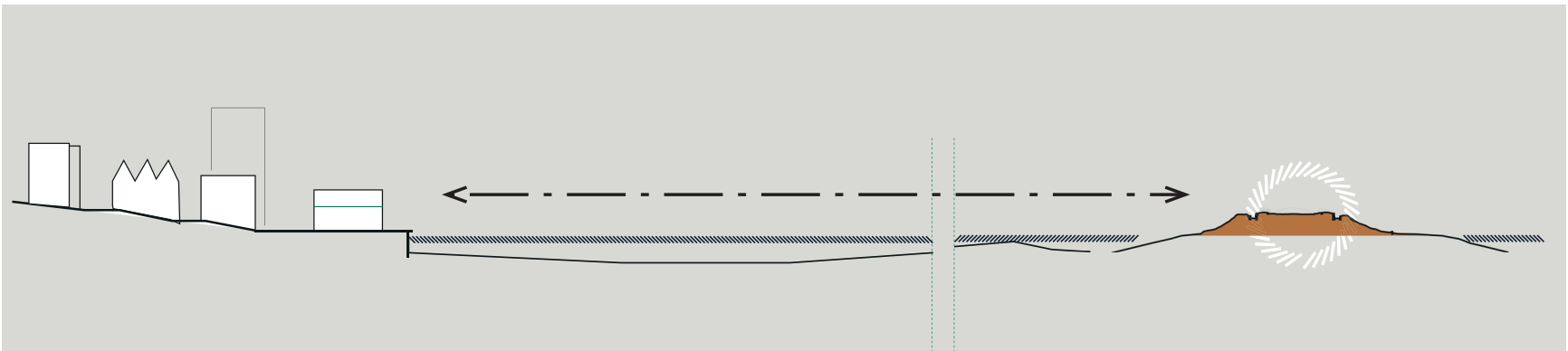


figure 12. Georges Island an opportunity: Reconnection to the local community through reactivation. A primary design intention.



figure 13. Georges Island: A “Sense of Place” or Genius Loci can be described as the ‘Spirit of a Place’. Created through the tangible and intangible elements that are and contribute to the formation of a Place. Comprised of its community, their built environment, heritage, social relationships, activities, values, and interactions.

Chapter 4: Palimpsest

With an understanding of the greater need and opportunity to approach Built Heritage sites, this discussion will focus on the concept of Palimpsest as a method of approach. First through defining Palimpsest as a metaphorical approach. Utilizing the work of Nadja Aksamija in *Palimpsests: building, sites, time* (Aksamija, Maines and Wagoner 2017), whose method of treating the site as a multi-layered document allows for an analysis of the multi-temporal layers of history, both visible and lost, to be detected. Secondly, a discussion on the application of this method in relation to Georges Island. Unearthing and expressing the sites multi-temporality to expose the site as a palimpsest. Lastly, a description of the analysis of each layer and observations to determine design opportunities for recontextualization to express its diverse history within the present (fig. 13).

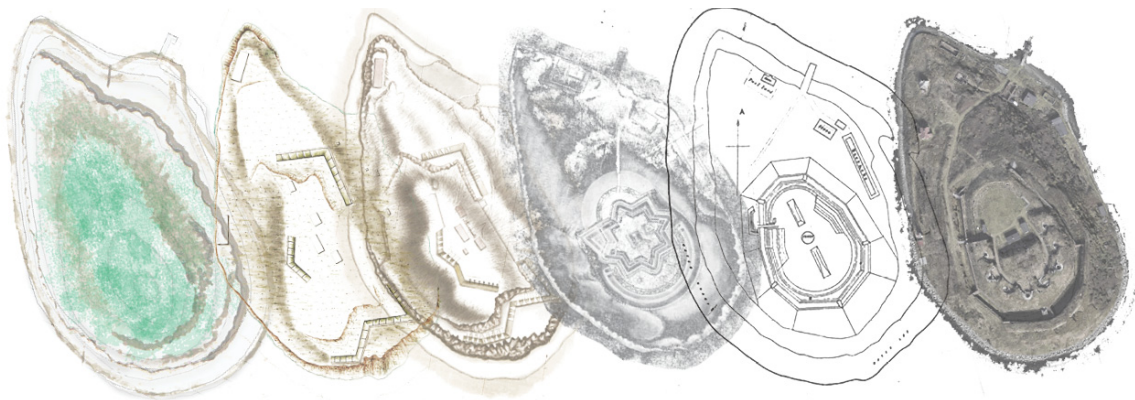


figure 14. Georges Island historical maps: Provides the basis for discovering multi-temporal qualities with the site's history both visible and invisible. (Parks Canada 2020; Google Maps 2020)

Palimpsest: A Method of Approach

The term 'palimpsest' originally referred to a document or manuscript that has been inscribed, erased, and re-inscribed with different text at multiple points of its existence. Aksamija introduces the concept as a metaphor and an approach to Built Heritage sites. Building upon the work of Rodolfo Machado and Phillippe Roberts who first developed and built upon the concept within the last several decades (Aksamija, Maines and Wagoner 2017, 9). The approach as outlined by Aksamija, involves treating the Built Heritage site as a document that contains within it a distinct quality of temporal layering or episodes of reinscription. One that has been originally inscribed and subsequently erased and reinscribed. Leading to an accumulation of multiple layers of intangible meanings and tangible structures, artifacts, and materials. Like different layers of text on the same parchment (Aksamija, Maines and Wagoner 2017, 9-10). An architectural palimpsest (fig. 14).

Palimpsest: A Process of Layering

The creation of the palimpsest site as outlined by Aksamija is the accumulation of layered constructions, adaptations and changing meanings (Aksamija, Maines and Wagoner 2017, 9-11) through an initial inscription, and subsequent cycles of erasure and reinscription (fig. 15).

Palimpsest: Inscription Defined

Aksamija defines inscription as the initial text on the parchment. In the theory of architecture this would equate to the first act of habitation or construction (Aksamija, Maines and Wagoner 2017, 9). However, the geological processes and their consideration to site or the parchment's formation

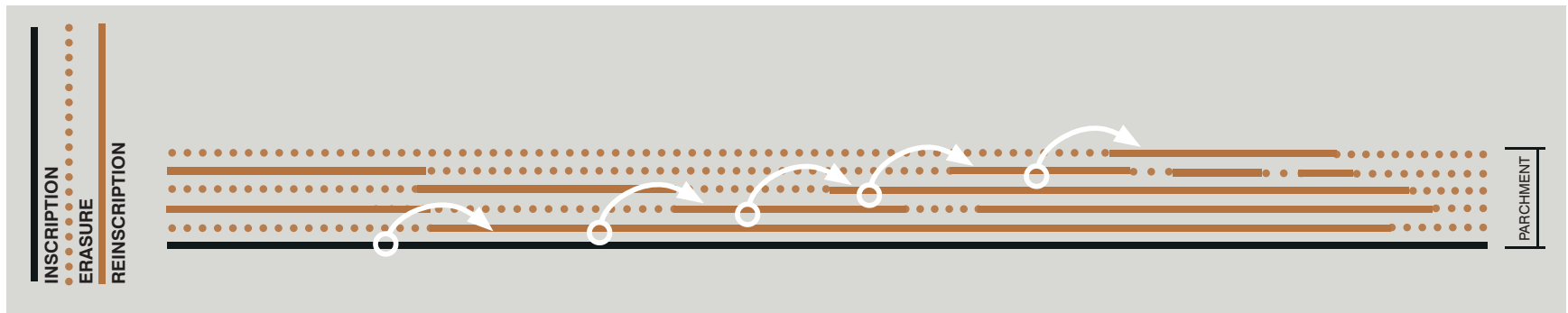


figure 15. Palimpsest: The term 'palimpsest' originally referred to a document or manuscript that has been inscribed, erased, and re-inscribed with different text at multiple points of its existence.

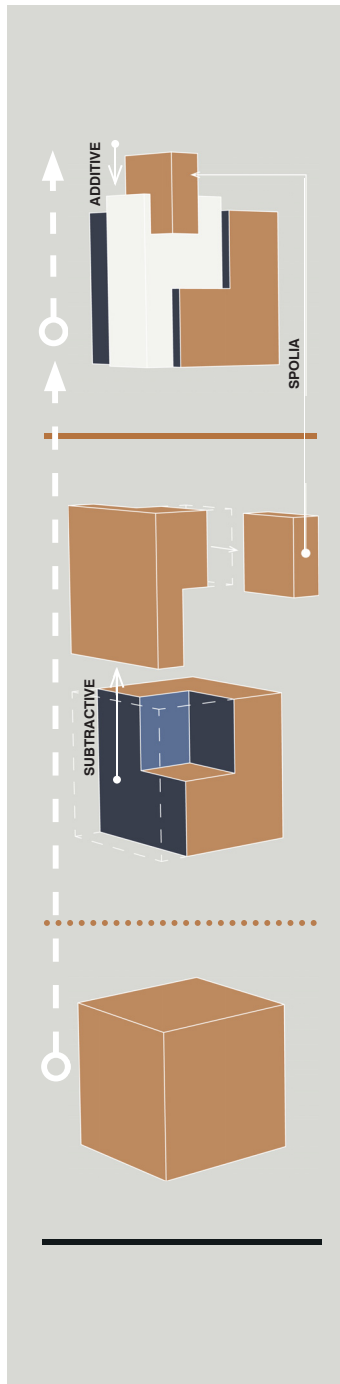


figure 16. Palimpsest or the creation of a palimpsest involves a continuous process of erasures, both subtractive and additive to produce a new layer or reinscription.

can be argued as the first layer or initial inscription. This concept of inscription is based on Tim Ingold's recent lecture. "What on earth is the ground" (Ingold 2019). His discussion on the natural forces and geological processes in relation to the site can be considered an active member within the discussion of sites and palimpsests. For this reason, here the initial inscription is understood as the natural forces and resulting composition of the landscape and their continuous interaction as the first underlying layer and ever temporal layer.

The purpose for this change in definition of inscription lies in the history of the site itself. As the landscape has been and active material within the resulting erasures and reinscriptions throughout its history (fig. 16).

Palimpsest: Erasure Defined

Within the architectural and site palimpsest Aksamija expresses the metaphor of erasure is distinguished between two forms.

A subtractive process in which buildings, sites, and elements or some part are dismantled or demolished to make way for an addition of a new element or a reinscription in terms of a new text.

The second process is one of subtraction through addition or additive. Where existing elements are made invisible by masking the existing site or objects surfaces. Making them intangible to the visible palimpsest layers. Further, in terms of text, the legibility of layered reinscriptions and condition of the parchment; equate to erosion and sedimentation in terms of built heritage and sites. The natural processes that transform the site, like the processes of the initial inscription,

adds further understanding of erasure as a natural method in reading and determining the temporal layers (fig.16).

Palimpsest: Reinscription Defined

These new additions or text, through erasure's that are either subtractive or additive, results in subsequent layers that Aksamija defines as reinscriptions. These reinscription layers become apparent through "the accumulation of [tangible] materials in structures and the [intangible] changing in meaning" (Aksamija, Maines and Wagoner 2017, 9) which often includes the selective erasure and additions. Either rebuilding in the original location, integrated within the footprint and ruins, or expanding beyond in a new form and changing meanings. Through the cyclical process of eraser and reinscription, the palimpsest is created. A complex arrangement of embedded layers. Connecting the simultaneous elements, embedded in the past but unfolding in the present (fig. 16).

This metaphorical approach forms the basis for site and layer analysis. Further building upon the act of reinscription and the addition of a new layer. One that acknowledges the multiple layers of the palimpsest through trace of their temporal past.

The determination of these layers involved researching instances of changes in meanings, use, and acts of construction. Through this method the distinct layers of reinscription can be illustrated both tangible and intangible (fig. 17).

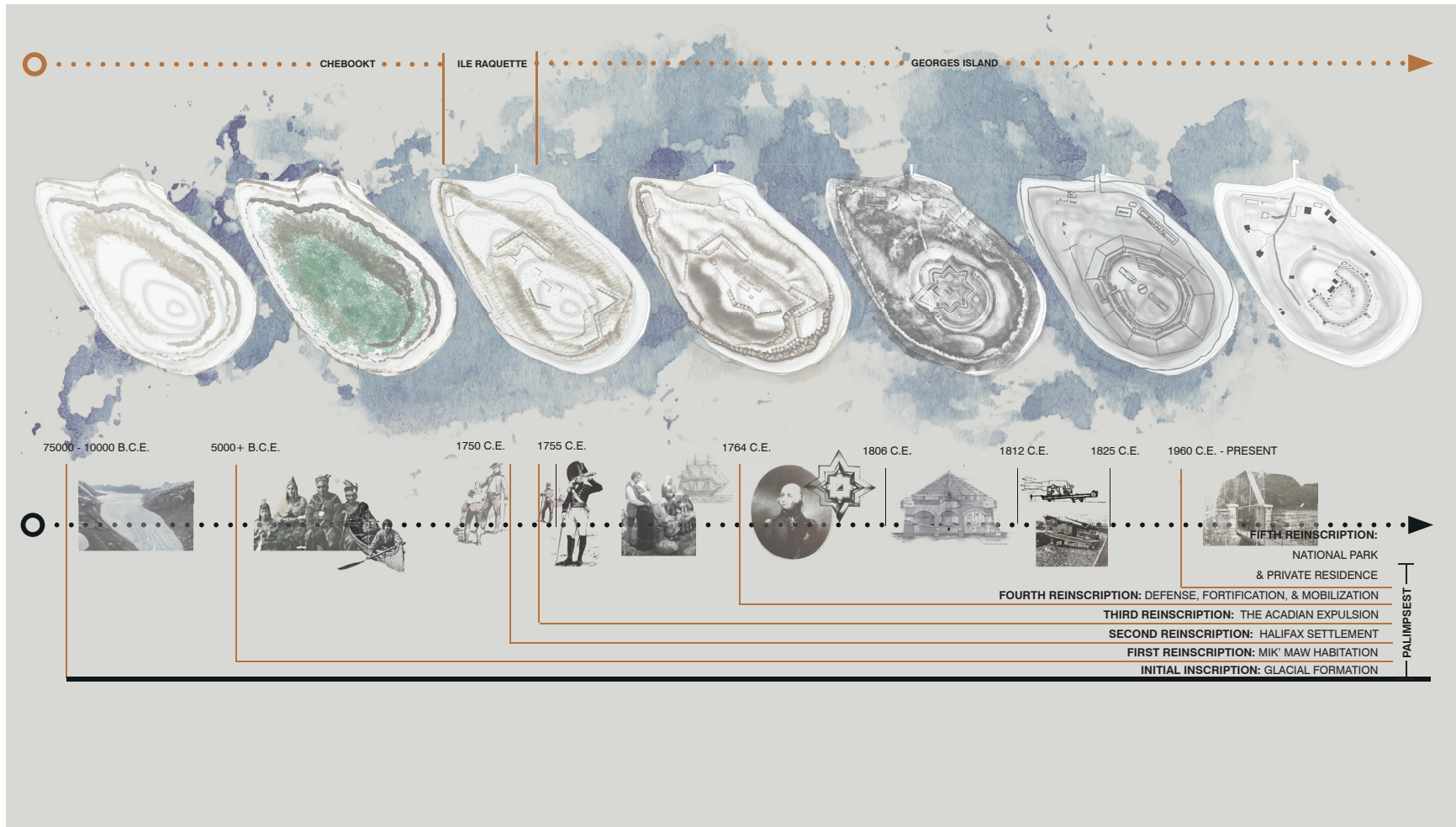


figure 17. Georges Island a palimpsest timeline. Through historical research the chronological layers can be made visible. Inscribed through glacial formation and first Mi'Kmaq habitation. Erased and re-inscribed with the settlement of British colonialists and its use as an internment camp for French Acadians. Lastly, partially erased and re-inscribed with its continued remodeling and use as a defensive fortification within the Halifax defense complex until it's decommission in 1961 and has remained inaccessible to the public. (Parks Canada 2020; Google Maps 2020; Marshall 2014; Nova Scotia Museum 2020.)

Palimpsest: Georges Island Layers of Reinscription

Located in the area of Chebucto (Chebookt), Georges Island and at one time 'Ile Raquette', is a palimpsest. Throughout its history it has been inscribed, erased, and reinscribed in regard to its formation, habitation, and evolving settlement. In applying Aksamija's method of determining a palimpsest through discovery of its episodes and layers. Historical research of events provides a basis in determining the multi-temporal succession of the isle's reinscriptions.



figure 18. Glacial till deposits illustrating the clay and sand soils deposits combined with boulders and rocks through glacial recession. (Government of Nova Scotia 2014).

The Initial Inscription: Glaciation

The first inscription is determined when considering the initial creation of the palimpsest or the original text. In regard to Georges Island, within this method, the initial inscription is identified as the formation of the site. Through periods of glaciation the Island was formed through the recession of ice flows that carved out the harbour basin. Deposits of geological debris created the initial drumlin landform and distinct teardrop shape of the Island (NRCan 2010)(fig. 18 and 19).

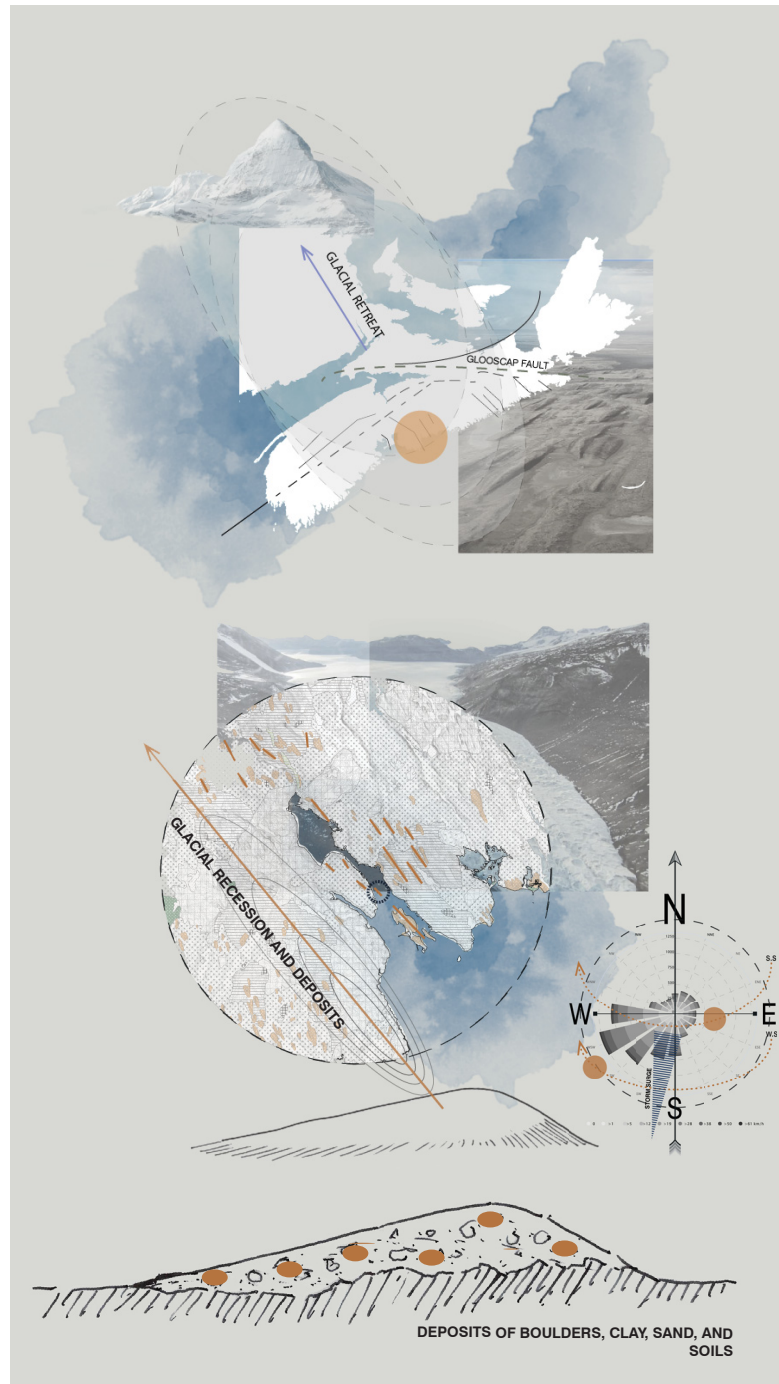


figure 19. Glacial retreat and drumlin formation. Over periods of the last ice age, glacial recessions resulted in carving out the Chebucto Harbour and the resulting formation of drumlins. Mounds of boulder-filled till, dotting the coastal landscape making up the parchment of the palimpsest site. (Base data source NRCan 2010; photography source Government of Nova Scotia 2014).



figure 20. Initial inscription analysis: The natural forces of sea level rise, storm surges, and coastal erosion continue to effect and form the parchment or site. (Base map image from Parks Canada 2020.)

Through the analysis of this initial inscription, the intangible forces and natural processes of the islands glacial formation speaks to the need for acknowledgement of future forces and processes that continue to shape the decay and condition of the site or parchment. Through research sea level rise, storm surges and coastal erosion become the underlying forces currently affecting the sites conditions (fig 20).



figure 21. Mi'Kmaq fish drying rack. Usually placed at the base of the slope along the north shore (Nova Scotia Museum 2020)



figure 22. Mi'Kmaq peoples, the first known inhabitants of Chebucto (Nova Scotia Museum 2020)

The First Reinscription: Mi'kmaq Habitation

Over time, the indigenous peoples of the area, the Mi'Kmaq, temporally utilized the shores of both the harbour and the island for thousands of years. Marking the first instance of habitation. Establishing the coastlines as a fishery and area

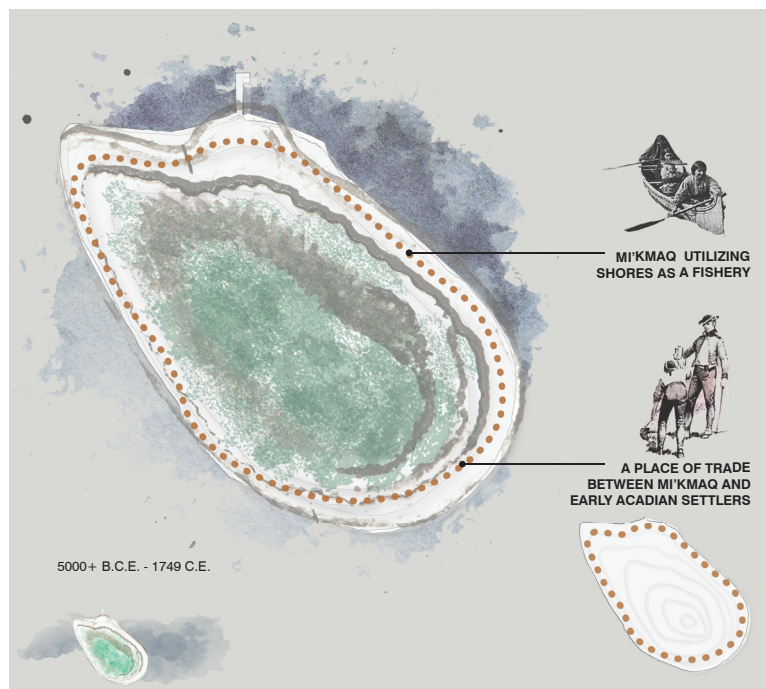


figure 23. Through analysis the islands periphery becomes an highlighted area within this temporal reinscription (Base map image from Parks Canada 2020; photography from Marshall 2014)

for trade between themselves and early French settlers until the arrival of British colonizers in 1749 (Marshall 2014, 11) (fig. 21).

The use of the Islands periphery and its connection to water by the Mi'Kmaq peoples highlights this area. An aspect to acknowledge and reactivate on the shores of the inactive site. In terms of text, this moment of temporal history has been long erased and overwritten. Intangible to the visible palimpsest site of today (fig. 23).



figure 24. Royal British Engineer, 1790's (Marshall 2014, 47)

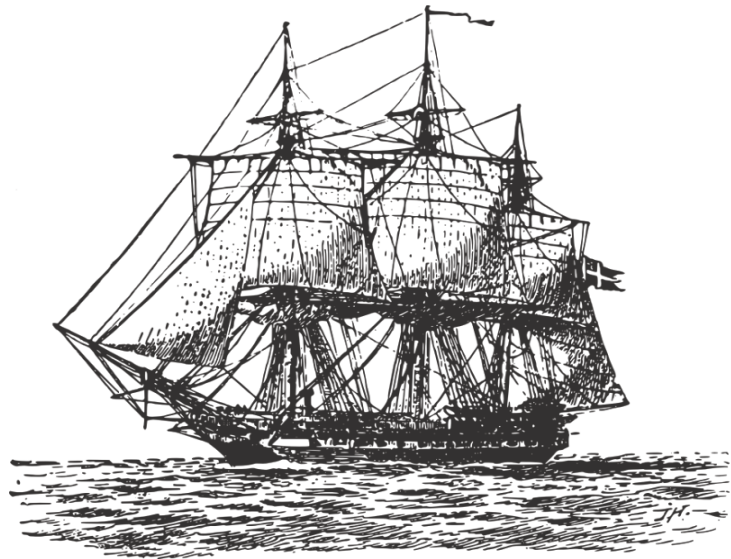


figure 25. Large transport vessels brought early colonizers to the shores of Georges Island (Marshall 2014, 135)

The Second Reinscription: The Halifax Settlement

The second inscription is marked by a change in habitation, activity, and new construction efforts. In 1749, British Colonists descended upon the shores of Chebucto harbour and Isle Raquette Island. The point of landing, the North shore was utilized as a temporary initial settlement of the area, as the future location of Halifax was undetermined. Taking control of the Chebucto harbour and the surrounding area, reinscribing a new meaning for the site (fig. 25).

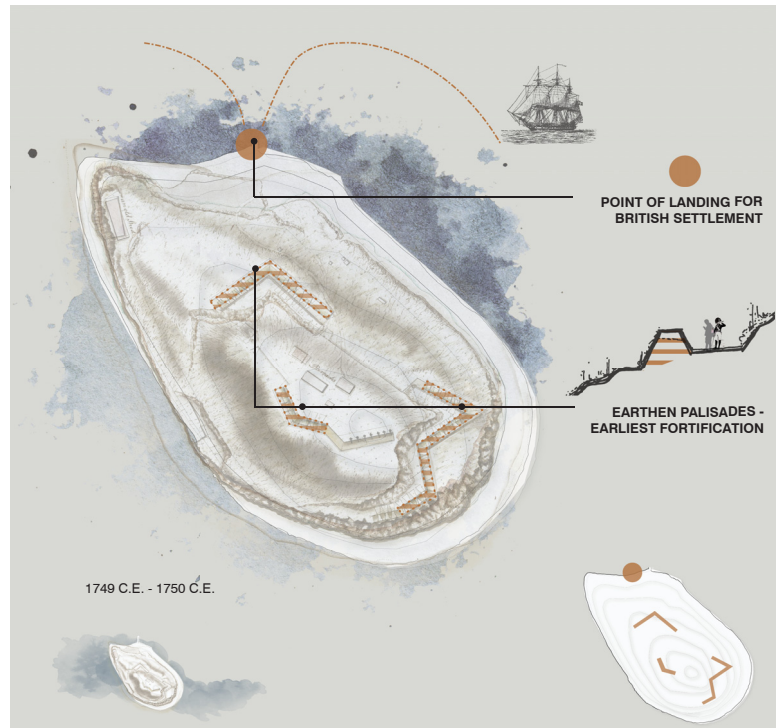


figure 26. The point of landing becomes understood as a temporal area of reuse as the area of access or threshold to the island. Secondly, new landforms establish a sense of vantage and cover. Establishing control over the landscape (Base map image from Parks Canada 2020; photography from Marshall 2014)

The landing point becomes a tangible area for recontextualization. The north shore has been the point of access for inhabitants throughout its inhabited existence. The natural beach continues to serve as the threshold to the current inhabitants. Simultaneously, the earliest fortifications and use of the island as a strong hold begin to take affect within its history.

The early palisades or earthen walls were constructed using the existing parchments materials. The earth was reworked to provide new qualities of vantage, access, and cover for these new settlers. Taking control of the landscape and again reinscribing a new meaning of exclusivity, rather than inclusive (fig. 26).



figure 27. The Acadians were torn from the land they had lived on for generations; image by Claude Picard (Marshall 2014, 97).

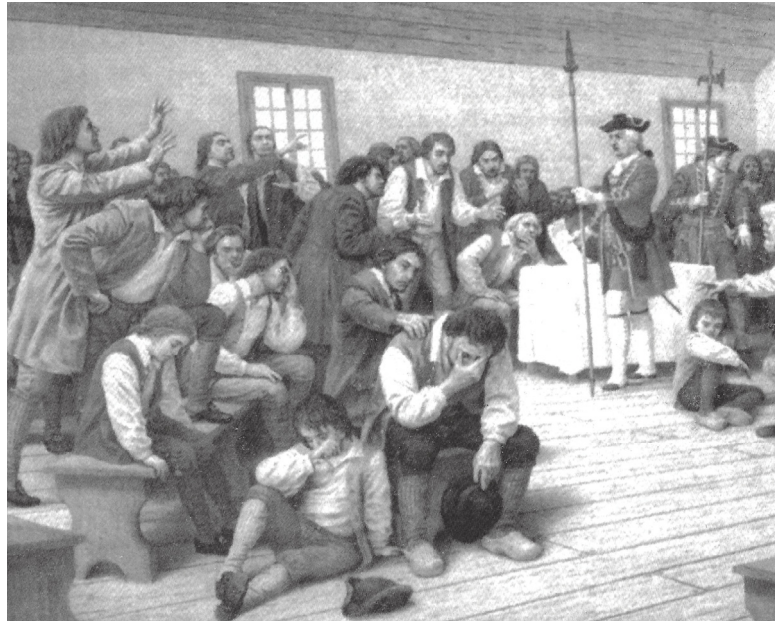


figure 28. Acadian's react to the deportation order; image by Claud Picard (Marshall 2014, 94).

The Third Reinscription: The Acadian Expulsion

Further to this, by 1755, the newly colonized island and its first store houses were converted into an internment camp. Uncertain of Acadian allegiances, British forces sought to expel the French Acadians from the area in fear of the growing conflict with France. Utilizing the site as a prison during the expulsion process (Marshall 2014, 91-100)(fig. 28). Displaced from their homes throughout present-day Nova Scotia, over ten-thousand Acadian men, women, and children were forceable confined and expelled from the British colony. Many of whom ended their final days in their homeland confined within the prison camp along the West shore. The two 20' x 100' prison sheds offered little in privacy and protection from the elements. Starved and waiting, many had to survive exposed on the shore and many did not. For over a decade almost the entire Acadian population and culture had been removed and lost to the place.



figure 29. The erased experiential aspect of the prison sheds and confinement within the boundary become highlighted elements within the layer (Base map image from Parks Canada 2020; photography from Marshall 2014).

Through the analysis of the third reinscription a singular aspect within this temporal layer becomes apparent. Through research of existing maps, the location of the former storehouses / prison sheds and camp are made visible. Nestled along the North-West stretch of the Islands shore, this area is selected. Presenting an opportunity to highlight this tragic temporal aspect and bring to the surface a recontextualized memorial to the Acadian peoples who once inhabited the area. The intangible boundary line expresses and enforces an idea of confinement and transition. An experience where little if any trace of these earlier erased aspects (fig. 29).

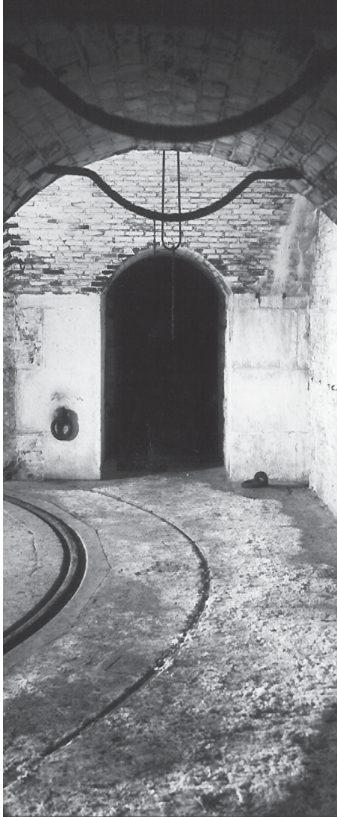


figure 30. Lower Battery Tunnel Network. Origin 1825 (Parks Canada 2020).



figure 31. Open ditch-work and drawbridge. Origin 1812 (Parks Canada 2020).

The Fourth Reinscription: Defense, Fortification, and Mobilization

The fourth reinscription is marked by the continued construction and adaptations to the fortification and its armament throughout the mid 1700's to its decommission. In 1755 the Island was selected as a place for the defense and fortification of the harbour settlement. The earliest fortifications involved utilizing the drumlin landscape as a major material in the earthwork palisades. A process that would continue throughout the forts own reinscriptions.

In 1806 the first major fortification construction was initiated. Construction and preparations became a perpetual cycle as the expectation of war loomed. Again, growing tensions between the British and French ignited a desire to further adapt the islands fortifications with a star fortress. Designed

by Prince Edward, son of King George III, the fortress was comprised of the first stone palisades and a central Block House. After its completion, the fort was named Charlotte in honour of Prince Edward's mother (Marshall 2014, 43-47) (fig. 32).



figure 32. Prince Edward, Duke of Kent, 1800: Architect and overseer of the Initial Star Fortification, Fort Charlotte (Marshall 2014, 44, 87)

In addition, the tensions during the war of 1812 brought about another adaptation of the fortification. The addition of a connected ditch-work and a new central Martello tower were constructed to better defend the inner harbour if attacked (Marshall 2014, 49-59)(fig. 31).

In 1873-1906 the headquarters and manufacturing facility for British military sub-marine mining and development was established on the North and East shores (fig. 33).



figure 33. Industrial Sub-marine Mining-Headquarter ruins scattered along the north-east shore. The ruin's tangible remains are evidence of the World War I facility within its temporal past (Parks Canada 2020).

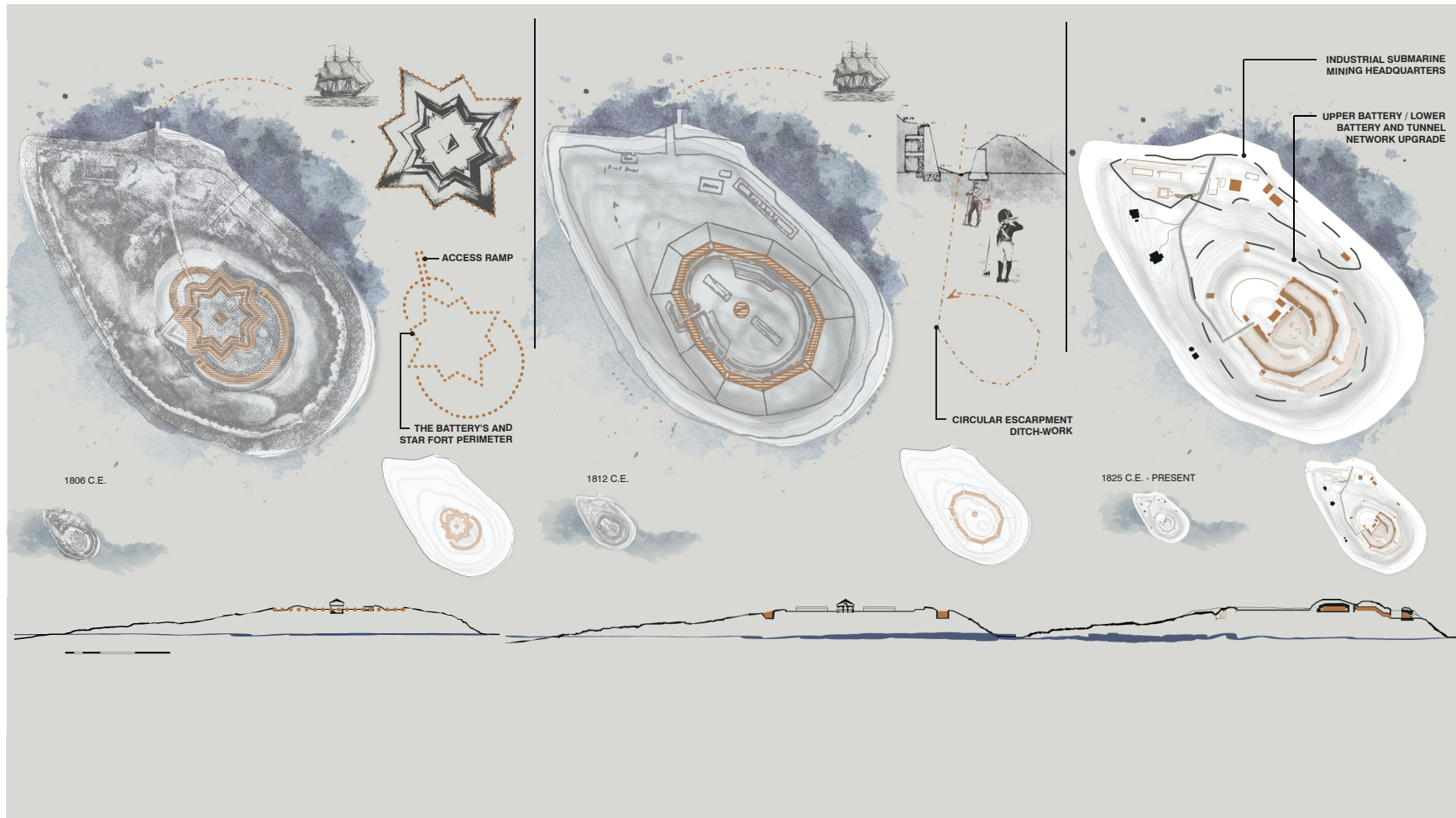


figure 34. The elements of the star fortification's march grounds are still present today. In addition, the large ditch-work of the 1812 fortification remains visible but partially erased. Additionally, within the 1825-present fortification, the magazine, tunnel networks, and batteries remain since their construction. Within this analysis, these aspects become areas within the fortress structure to highlight, distinguish, and recontextualize their individual characteristics (Base map image from Parks Canada 2020; photography from Marshall 2014).

Lastly, the 1825 - 1961 design, construction, and restoration of the of the fortress marks the last major adaptation of Fort Charlotte. This included the addition of a system of tunnels, new subterranean magazine, and the addition of the upper and lower batteries (fig. 30 and 33).

Although during both World Wars, minor and temporary alterations were made as the technological advancement in military arms had exceeded the forts defenses and has been maintained but relatively inaccessible since (Marshall 2014, 61-75).

Through an analysis of these adaptations and their superimposition, the still remaining visible trace elements and the now invisible aspects of the fortification can be understood. The elements of the star fortification's march grounds are still present today (fig. 35). In addition, the large ditch-work of the 1812 fortification remains visible but partially erased. Additionally, within the 1825-present fortification, the magazine, tunnel networks, and batteries remain since their construction. Within this analysis, these aspects become areas within the fortress structure to highlight, distinguish, and recontextualize their individual characteristics (fig. 34).



figure 35. The north battery and parade grounds are aspects with trace remains of the first through to last reinscription of Fort Charlotte (Parks Canada 2020).



figure 36. The Light Keeper's cottage, 1930's (Parks Canada 2020).



figure 37. The island lighthouse, both historic and current, the lighthouse continues to be utilized today. Mechanized in 1970's (Parks Canada 2020).

The Fifth Reinscription: National Historic Site and a Private Residence

Since 1919-1972, and the establishment of the lighthouse marks that the island has also served as a private residence. The lighthouse keep's family cottage has remained a tangible object within the site. Giving evidence of this hermitage moment within the island's history. The families and their activities further mark the last moments of public access to the island. Since 1965 the island was commemorated as a National Historic Site but remained closed, isolated, and disconnected from the present community (fig. 36 and 37).

Through an analysis of the temporal history, the notion of settlement remains an aspect visible within the ruins of the 1912 Officer's quarters and the 1930's Light Keepers cottage. The structural remains act as landmarks that speak to hearth aspect of the island. In addition, the erased yard area of these residences has been lost to the natural encroachment of the local vegetation (fig. 38).



figure 38. The yard and residences form an area of reminders to the families that once occupied the island. (Base map from Parks Canada 2020).

Palimpsest: Georges Island Documented and Retraced

Informed by Aksamija's method of palimpsest, treating the site as a document. An analysis of the temporal layers and their superimposition allows for the discovery of trace elements both visible and invisible to be distinguished (fig. 39).

Superimposition

Through this process both tangible and intangible elements are made visible and able to be viewed and considered within a new reinscription. Rather than erasing and overwriting, with little regard for the past; Superimposing

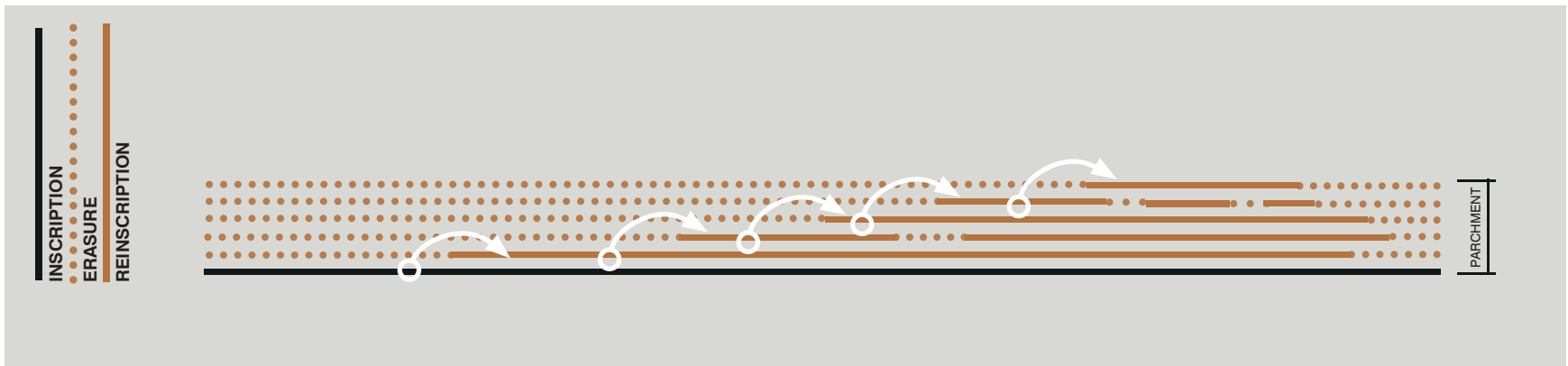


figure 39. Through superimposition of the defined temporal layers, the reinscribed and erased elements can be distinguished and made evident.

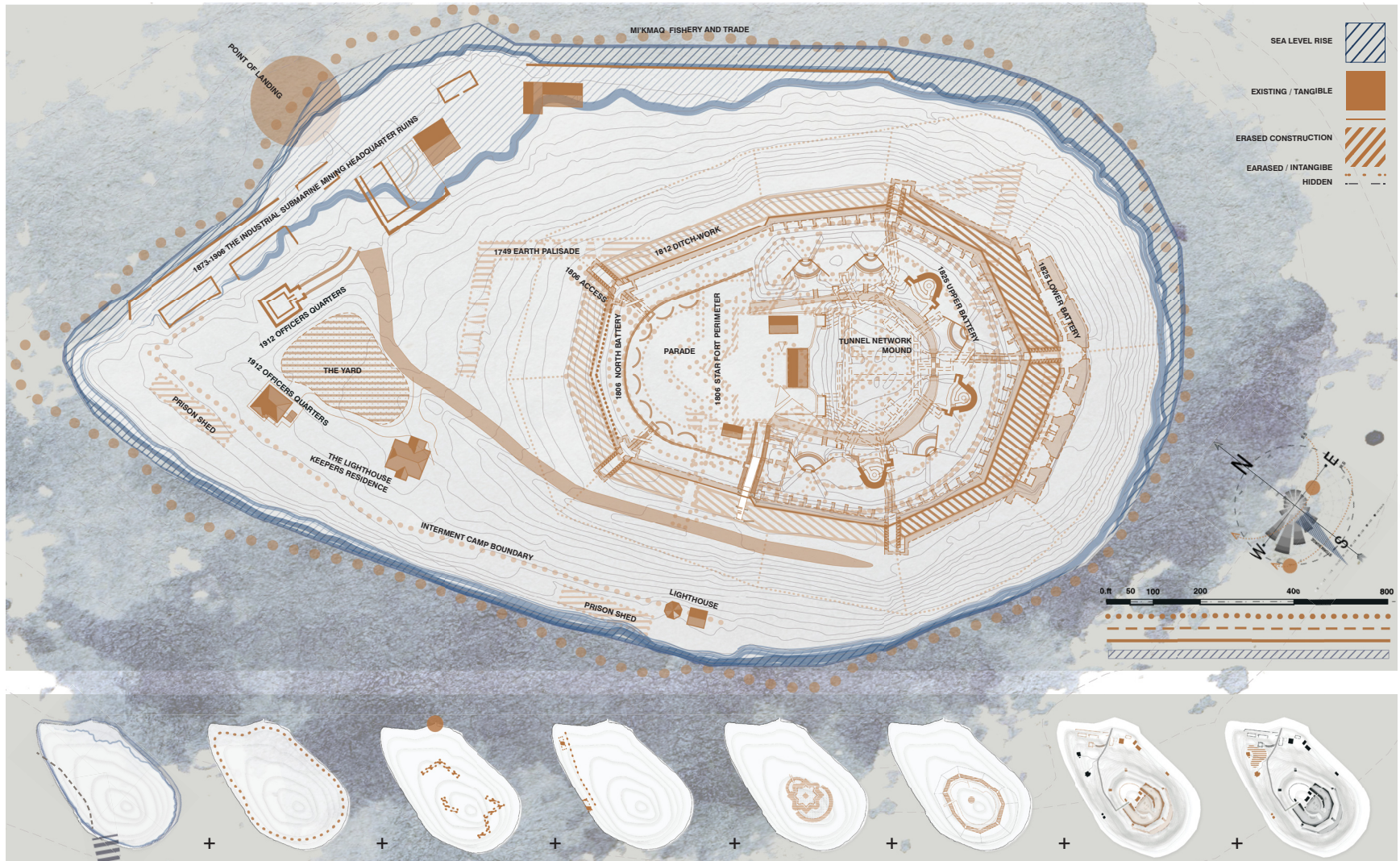


figure. 40 Georges Island a palimpsest. Through trace analysis elements both tangible and intangible can be layered through superimposition. Providing an intricate and complex site of layered materials, constructions, and meanings (Base map from Parks Canada 2020).

the layers highlight the erased past and illuminates areas of intersection or overwriting.

This form of analysis assists in understanding not only what has been lost, but also a narrative or dialogue that reveals the creation of the multi- temporal landscape. Forming a complex and interwoven matrix of intersecting scripts or layered constructions and meanings. (fig. 40).

The superimposed layers provide a basis and context for the creation of a 6th and new layer of reinscription. One that seeks to acknowledge the multi- temporal history of the isle and reinterpret its layered sense of place. Reconnected with the present and future community.

Re-Trace

However, this definition of trace speaks mainly to that which is tangible. The intangible or that which is invisible or lost through layers of reinscription becomes a question for their reintroduction into the visible palimpsest. Trace, meaning ruins, constructions, both visible and invisible can be re-traced and adapted to create a new form or landmark that represents and provides context to its former existence or to recontextualize it through intangible and the tangible. One expressing Georges Island's diverse past and through a flexible program that reflects the current and future diverse community. Linking and establishing a renewed 'Sense of Place' past, present, and future (fig. 42).

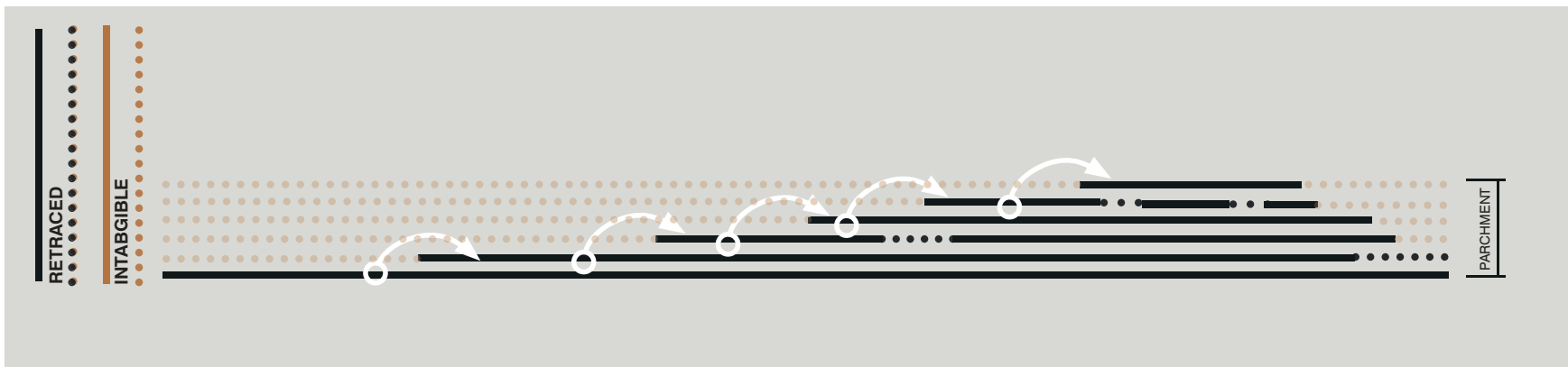


figure 41. Through re-trace of the erased or intangible aspects to be reintroduced to the visible palimpsest. Distinguishing the basis for a sixth reinscription.

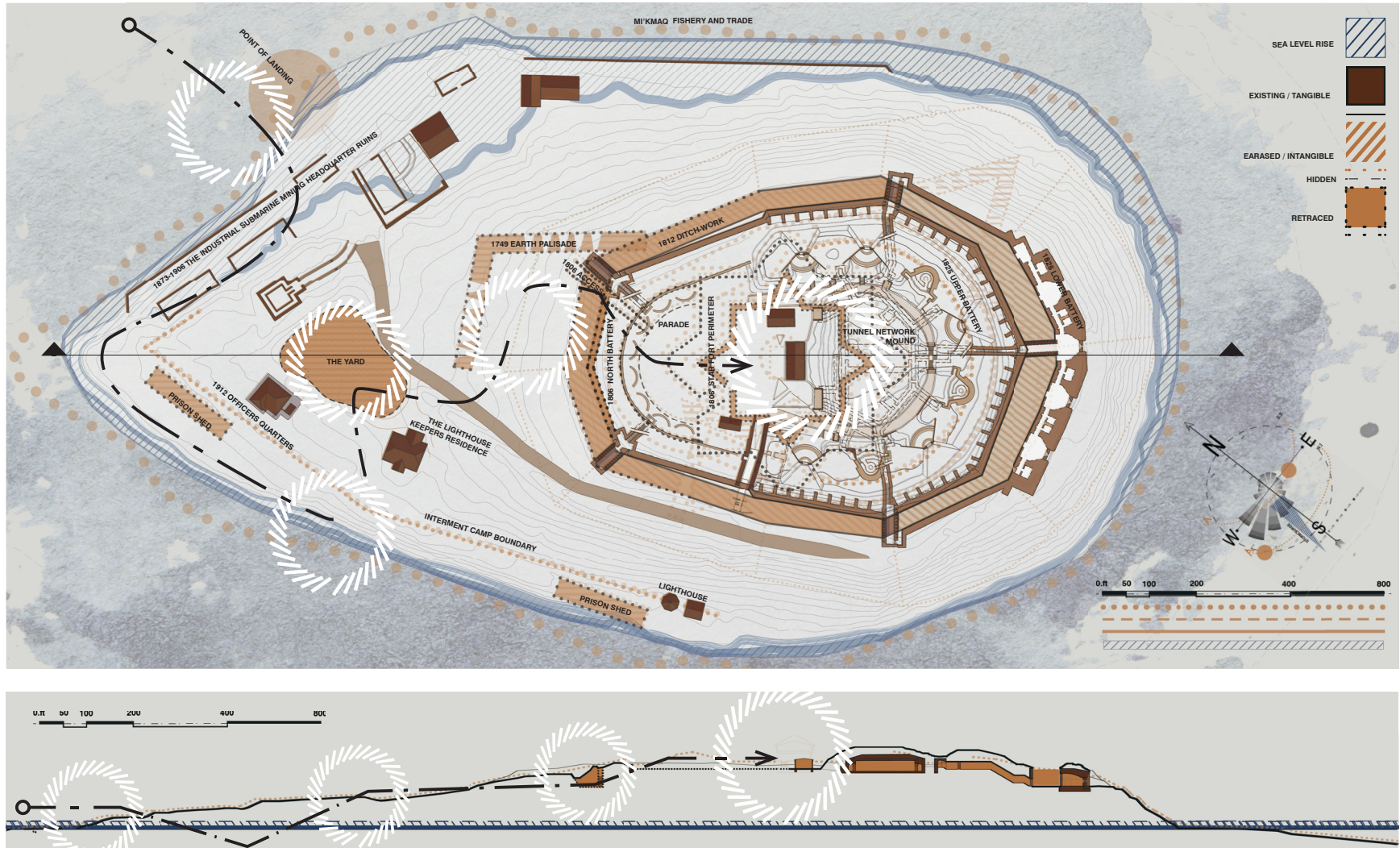


Figure 42. Georges Island retraced for recontextualization. Through retracing elements, both tangible and intangible or visible and invisible, are able to be distinguished. Providing a basis for their recontextualization or reinterpretation within a new reinscribed layer. One that acknowledges the multi-temporal history of the site . Past to present (Base map from Parks Canada 2020).

Chapter 5: Recontextualize

Through the previous discussion, the method of palimpsest is utilized as an approach to determine, recognize, and distinguish the multi-temporal layers of the Built Heritage site. Further, specific aspects within the sites multiple-temporal history become highlighted for areas for re-interpretation or recontextualization. This discussion will focus on recontextualizing. A method to be utilized when approaching the recognized erased areas within these layered inscriptions. Through case study analyses of RAAF architecture's Bunker 599; the installation works of Rachel Whiteread; and both the work of Carlo Scarpa's intervention of Castelvecchio and David Chipperfield's adaptation of the Neuse Museum provides the basis for the development of the methods of approaching the recontextualization of past elements.

Recontextualize: Methods of Re-Interpretation

Informed by Aksamija's method of palimpsest, treating the site as a document. Further developing the metaphor to form an analysis of the temporal layers, their superimposition, and re-traced to distinguished and form the basis for a new layer of reinscription. One that acknowledges and recognizes the palimpsestic nature of the Built Heritage site (fig. 43). Aksamija speaks to this with the idea of re-interpretation in which an addition is not necessarily a literal re-creation or restoration, but an abstraction or representation (Aksamija, Maines and Wagoner 2017, 10). Based on that which is tangible and what is intangible, Trace can be utilized to create a new form or landmark that represents and provides memory or reinterpretation of its existence within the site's palimpsest.

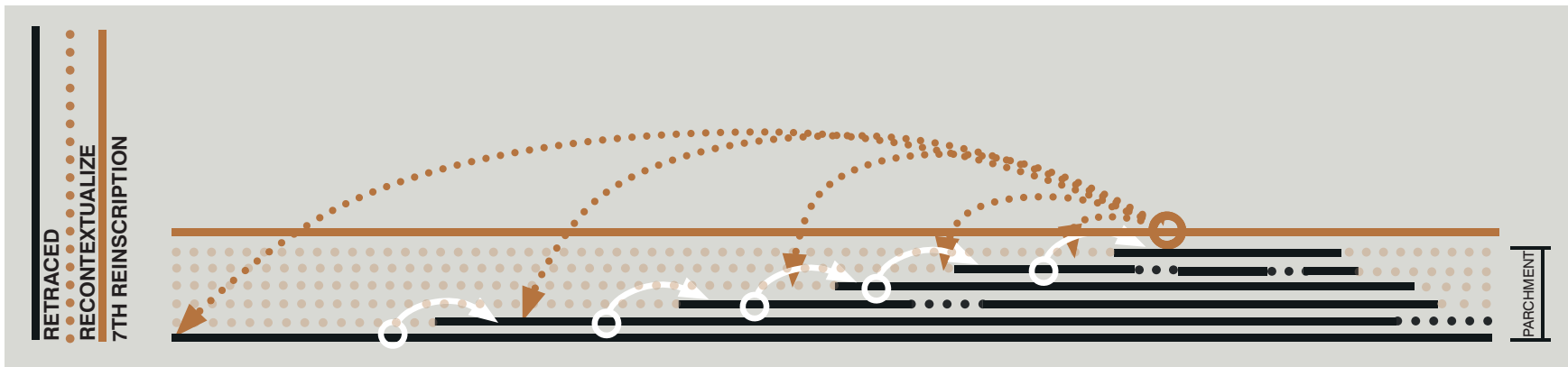


figure 43. Recontextualize: A method of reinscription that acknowledges the erased temporal layers and considers their reintroduction or re-interpretation.



figure 44. Bunker 599 (Rietveld and Rietveld 2017)

Bunker 599: Erasure for the Intangible

Using the idea of erasure as a metaphor to remove or partially remove elements and aspects of what physically remains. The idea of erasure through subtraction highlights how the removal of physical aspects of a structure or site can not only generate new meaning but further exposes qualities or invisible aspects not currently perceived.

This method of erasure can be witnessed in RAAAF architecture's progressive approach to conservation. The radical alteration to Bunker 599 creates a monument within the Dutch landscape (Rietveld and Rietveld 2017). A UNESCO World Heritage site, the bunker's transformation utilizes the idea of erasure to highlight two aspects of its multi-temporal history. The singular slice through the bunker's volume frames a view and focuses perspective on the artificial landscape, claimed from the North Sea over the nation's struggle with its low-lying terrain. This, in combination with the military structure, further revives additional memories in regard to the nation's history of contested landscape during both World Wars and its ongoing battle with sea level rise. The act of slicing through the structure further allows for the invisible to become visible.

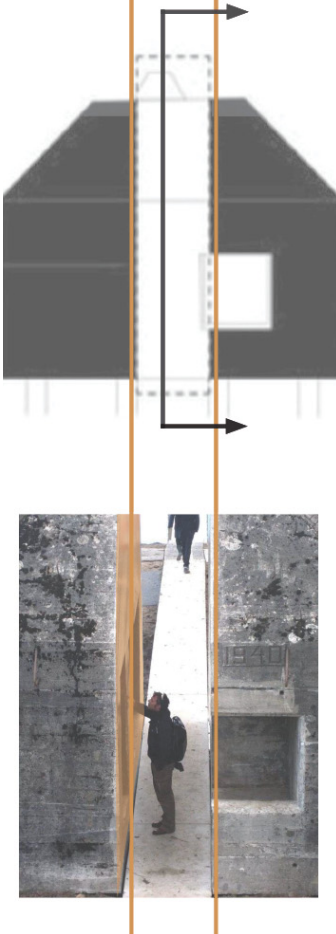


figure 45. Bunker 599
Analysis: The reinscription allows for the invisible to become visible. Accentuating the hidden characteristics of its construction but also to its framing an intangible connection to its history (Rietveld and Rietveld 2017).

Accentuating the hidden characteristics of the bunkers shear volume and construction (fig. 45).

These alterations provide visitors with new and diverse experiences. Expressing multiple dimensions of its history and unique qualities. Further, the monuments design intention to function as an entranceway to a new park, speaks to de Wit's position and new conservation policies regarding the consideration of the intangible aspects of the current community. Not treating the architecture as an object frozen in its time but re-utilizing and bring it into the present with links to its past.

Through an analysis of this case study, the method toward recontextualization has been developed. Through acts of Erasure through subtraction: to remove a portion of the existing element or aspect to expose intangible qualities (fig. 46); to expose an element invisible or previously erased to create new space for present needs (fig. 47); provides opportunities to generate new meanings, expose multiple narratives, and provide new experiences for the current community.



figure 46. To remove a portion of the existing element or aspect to expose intangible qualities or other layers.

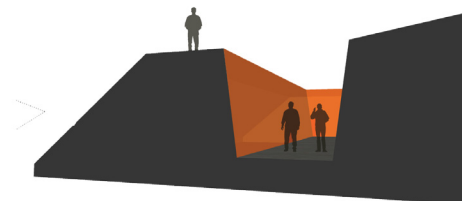


figure 47. To expose an element invisible or previously erased areas to create new space for present needs.



figure 48. Judenplatz Holocaust Memorial: Rachel Whiteread's design exemplifies recontextualization through instilling a memory through symbolic devices or tropes within its facade details (Belvedere Museum Vienna 2000).



Rachel Whiteread: Making the Intangible-Tangible or Tangible - Intangible

Using the idea to reinscribe as a metaphor to recontextualize past temporal elements that no longer remain or aspects of invisible trace. Through stories, texts, and their descriptions. The intangible qualities can be re-interpreted to create new physical elements that acknowledge and memorialize their existence from past into the present.



figure 49. Rachel Whiteread works analysis: Through symbolic and destructive processes allows for the invisible to become visible. Accentuating and instilling a tangible reinscription of a memory. (base image from Gagosian 2018).

The method toward recontextualization is illustrated through a case study of artist Rachel Whiteread and her sculptural works. Whiteread utilizes the idea of casting the negative or void of a space and objects. Through her work, of turning the inside out or making the invisible-visible can be understood. Further the poetics of her work on the Judenplatz Holocaust Memorial further exemplifies the idea to recontextualize. The exterior negative cast bookshelves speak to the Jewish victims directly. Known as "people off the book" and acts not as a literal reminder but a re-interpretation of how best to and respectfully memorialize their story (fig. 48)(LaBarge

2018). The use of symbology, narrative, and tropes becomes method of recontextualization.

Through an analysis of this case study, the method to re-inscribe has been developed. Within this method approaches to recontextualizing elements of invisible or intangible can be expressed. Through the acts of re-form a new design element based on characteristics of past descriptions (fig. 50); and void or imprint: new design elements highlighting the negative or invisible aspects of a layer (fig. 51). Through the method or re-inscribe past temporal elements with no remains or the intangible aspects can be acknowledged. Represented for the public's interpretation, providing memory, and connecting the temporal past into the present.

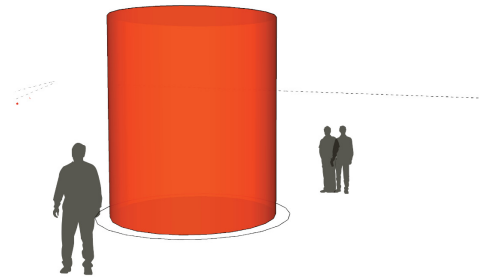


figure 50. To re-form a new elements based on the past descriptions, narratives, and research.

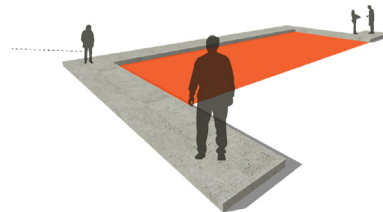


figure 51. To acknowledge through void / imprint and erased element.

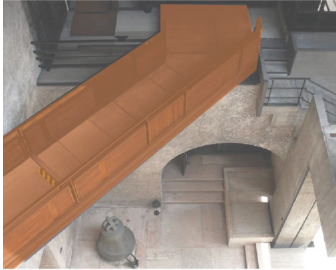


figure 52. The Neuse Museum reinscribed. David Chipperfield's reinscription within the Neuse Museum demonstrates a recontextualization within the new staircase design. Respectful of the erased stair, the new design respects the scale, use, and style of the origin lost within the structure's temporal history (Plevoets and van Cleempoel 2019, 164).

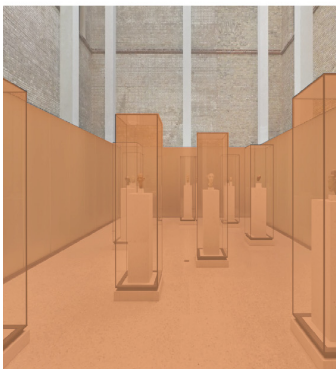


figure 53. Images highlighting reinscriptions through additive forms of erasure. Top: Castelvecchio by Carlo Scarpa (Olsberg et al. 1999, 88). Middle and bottom: Neuse Museum by David Chipperfield (Plevoets and van Cleempoel 2019, 165).

Castelvecchio and The Neuse Museum: Recontextualize with Dialogue and Trace

Using the idea to as a metaphor for an additive method when approaching temporalities involves the addition of new elements, activation or insertion of new programming, and armatures to further highlight and reactivate existing qualities of the site through access. Establishing new connections between the site and its inhabitants.

Through case study analyses of both Carlo Scarpa's adaptation of the Castelvecchio Museum and David Chipperfield's intervention within the Neuse Museum, the method to additive erasure is outlined. The works of both Scarpa and Chipperfield exemplify the idea of addition to Built Heritage and their sites. The key element is their respect for the original structure and that their additions either take on the form or compliment the original work, utilize the existing spaces, or capitalize on the spaces in-between. Both museums are renowned for their attention to detail and use of materials to compliment or contrast the historic spaces. In addition to differentiating between elements from different periods within their site's history. Exposing multi- dimensions and importantly activating new

programs for their continued use within the present-day. (Olsberg et al. 1999, 86; Plevoets and van Cleempoel 2019, 162) (fig. 52 and 53).

Taking inspiration from these works, the method to recontextualize as an additive approach involves armatures: to add new structures and features to facilitate new activity; and activation: the insertion of new program within existing ruins of spaces and structures (fig. 54).

Through this method both physical and experiential representations can be abstracted. Through reinterpretation of their context, forms, and meanings throughout the temporal arc, reintroducing this temporal aspect to the current inhabitants. This process focuses on the recontextualized elements offering the freedom of interpretation to the inhabitants within the present community. Providing an interpretive landscape of simultaneity to explore.

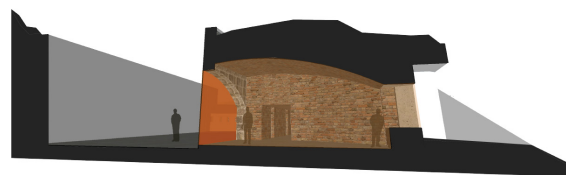
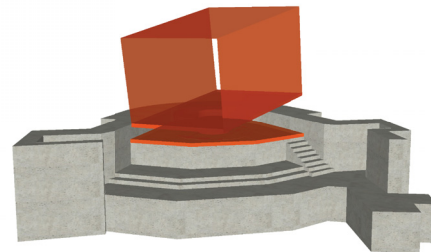


figure 54. Additions and inversions are achieved through either additions of new structures or the insertion of new activities and use of existing elements.

Chapter 6: Act of Recontextualization

Through this method both physical and experiential representations can be abstracted through re-interpretation of their context, forms, and meanings throughout the temporal arc.

Through the earlier discussion the palimpsest that is Georges Island is made evident. Through discovery and superimposition of the temporal layers an analysis of erased and resulting reinscriptions can be visualized. Through this analysis intersections and overlap between areas are able to be re-traced providing a basis for a new reinscription. In retracing the palimpsest, five Acts or areas become highlighted to be recontextualized within the Sixth Reinscription (fig. 56).

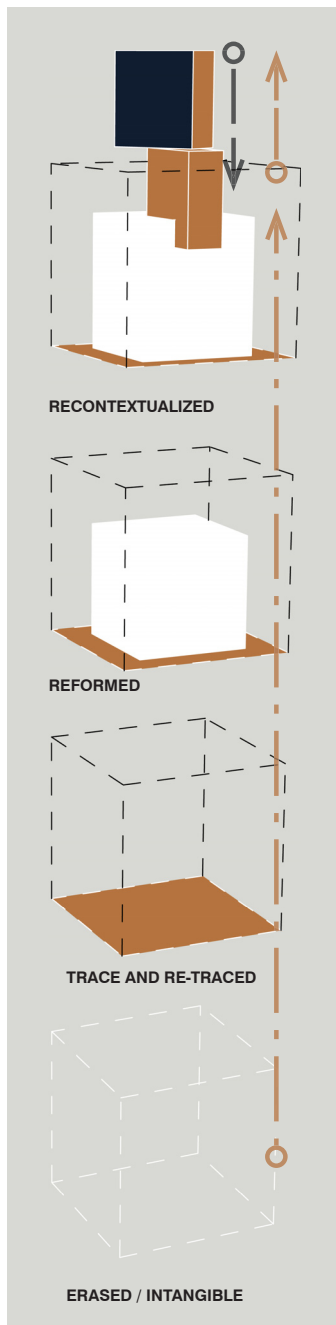


figure 55.
Recontextualize is the addition of elements in which an addition or reinscription is often not necessarily a literal re-creation or restoration but rather an abstraction or reinterpretation. Utilizing aspects to acknowledge or reflect its once existence.

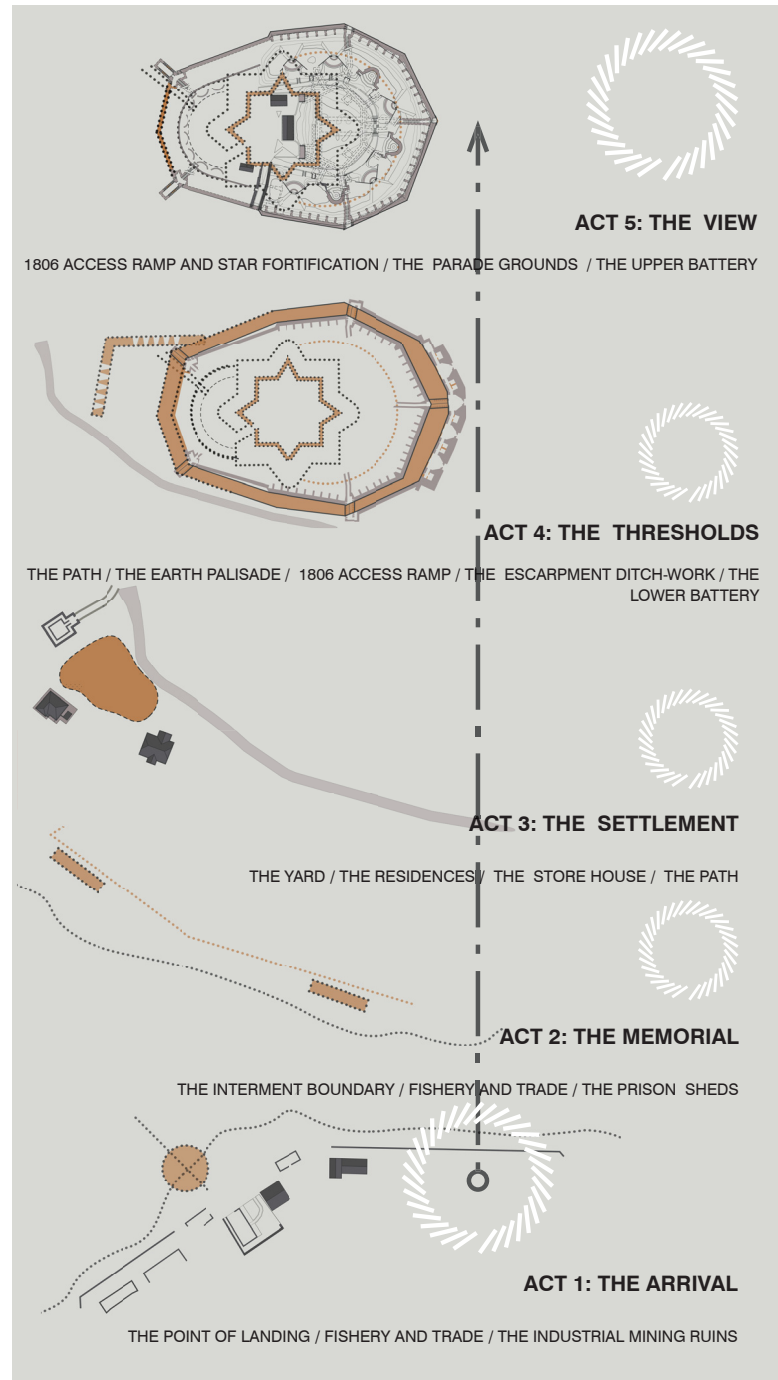


figure 56. Through this analysis intersections and overlap between areas are able to be re-traced providing a basis for a new reinscription. In retracing the palimpsest five Acts or areas become highlighted to be recontextualized within the Sixth Reinscription (See fig. 42)



Figure 57. Chebucto Harbour map illustrating Georges Island reactivated as Parc Raquette a venue park for the cities of Halifax, Dartmouth, and surrounding area. Highlighting new connections to the city through program, existing historical connections, and proposed new open accessibility to the park throughout its operating season. (for legend see fig. 58) (base map from HRM 2019).

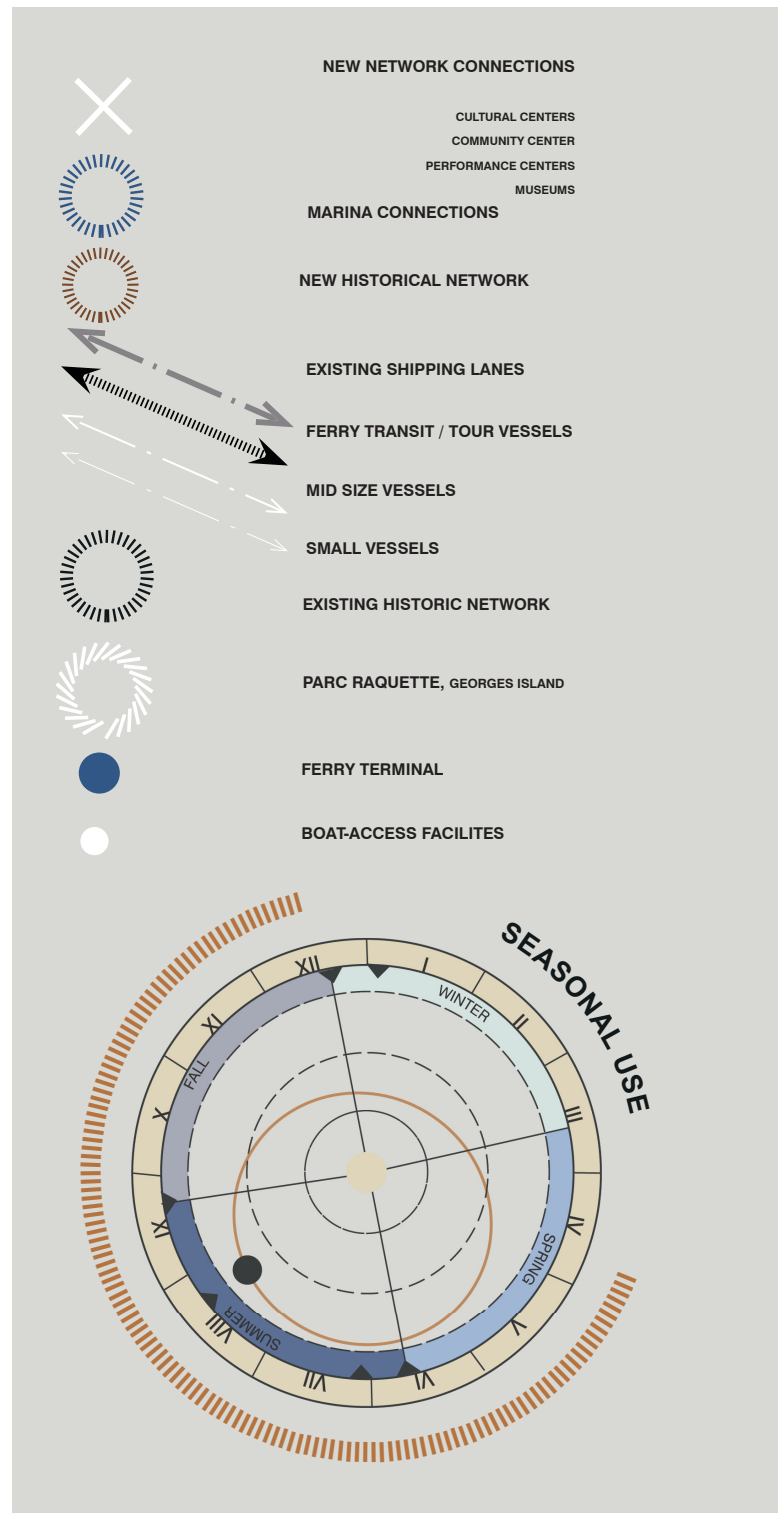


figure 58. Map legend and proposed schedule of accessibility, seasonal solstice events, and operation time frame (for map see fig. 57) (data from Meteoblue 2020).

The Sixth Reinscription: A Venue Park

The Seventh Reinscription focuses on a process that recontextualizes elements both remaining and erased. Offering the freedom of interpretation to the inhabitants within the present community. Providing an interpretive landscape of simultaneity to explore, with infrastructure elements to dwell, express, and reconnect with the diverse history and the current diverse community. Through the recontextualized acts, public programming and the temporality of venue becomes an underlying theme. Forming a new procession-way through the landscape. Creating spaces that acknowledge the multi-temporal history. With a program intention of temporal events and ceremony; re-establishes an ideal of ritual. Promoting a repetitive process, allowing for the creation of multiple memories within the past, occurring in the present and that unfolding in the future (fig. 57 and 58).

Through five Acts of reinscription: The Arrival, The Expulsion, The Yard, The Gate, and The View a 'Sense of Place' is recontextualized.



figure 59. Act 1. The Arrival: a reinscription through a renewed connection to water (photographs from Parks Canada, 2020).

Act 1: The Arrival. A Reinscription Through a Renewed Connection to Water

As one journeys to the island the pier, within an enlarged floating Wharf and the natural beach become again the thresholds to the park landscape, allowing the current public the freedom to access the island at will. Through varying vessel sizes, Inhabitants can experience within their approach a sense of the sea fares and voyagers that came

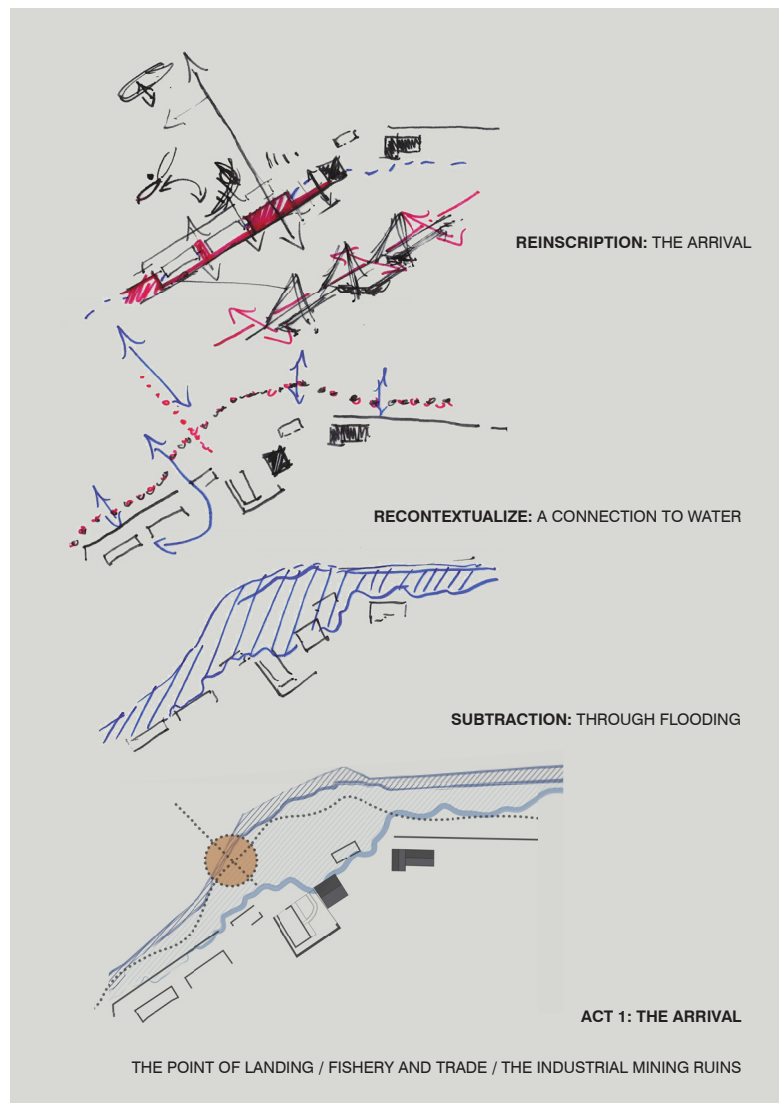


figure 60. Act 1: Through erasure the flooding of the tangible ruins of the WW I industrial mining facility is understood. In response "a connection to water" emerges and becomes the underlying theme of recontextualization.

before. Landing for the first time on these adapting shores for millennia (fig. 59).

However, through trace analysis it can be understood that the site or parchment will soon be torn or lost through the act of erasure from the rising ocean waters. Recessing the future coastline or papers edge. For this reason, the mining ruins remain, allowed to be partly erased through flooding providing places of exploration along the beach. Through their eventual submersion, the ruins maintain evidence of their past but also create a visual reminder of the changing or temporality of the landscape and its connection to the sea (fig. 60).

The pier marks the beginning of a new procession way. One that traces its way through the palimpsest and acknowledges. Highlighting elements of its temporal layers to the present and future community.

The intangible trace of Mi'kmaw habitation and early French settlers utilizing the North Shore for trade, relations, and subsistence, becomes reinterpreted and recontextualized as a new path and walkway along the rocky shore. The threshold of this procession-way consists of the set of triangular frames, forming a bridging structure. Retracing the mining ruins below. The threshold's recontextualization is based on the drying racks that once dotted the base of the slope (fig. 61, 62, and 63).

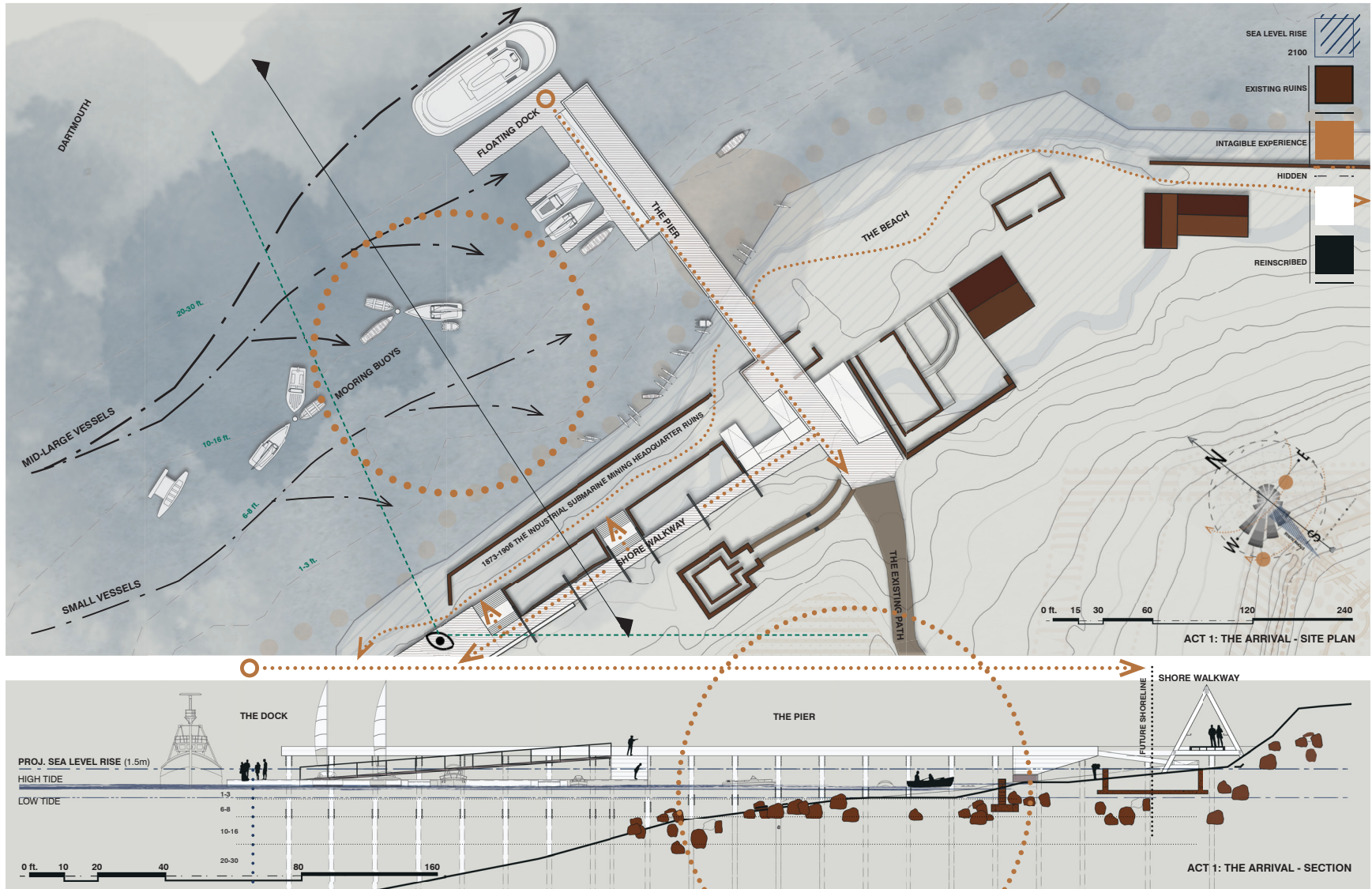


figure 61. Act 1: Site Plan and Section

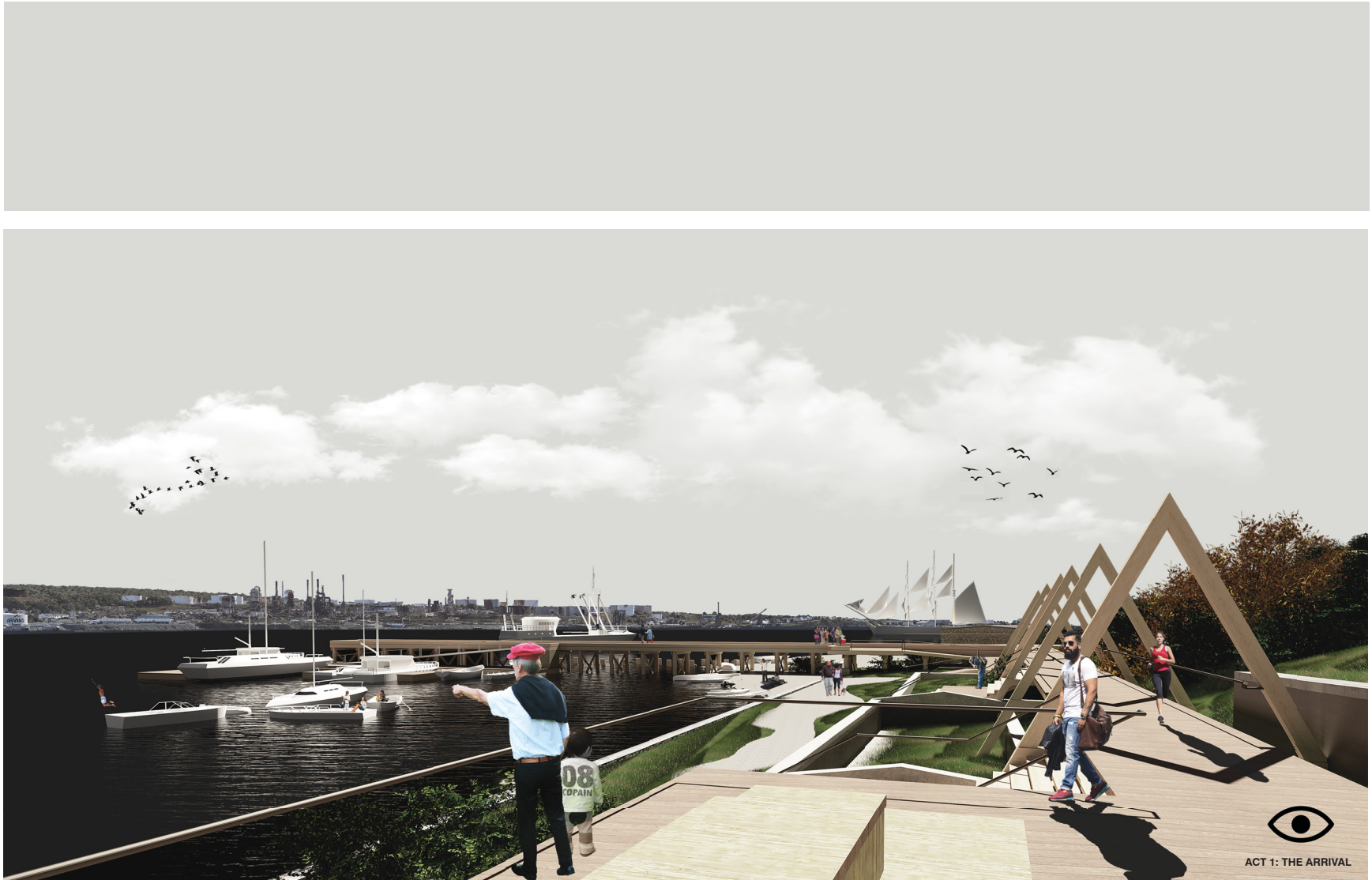


figure 62. Act 1: View of the mooring marina and north shore.

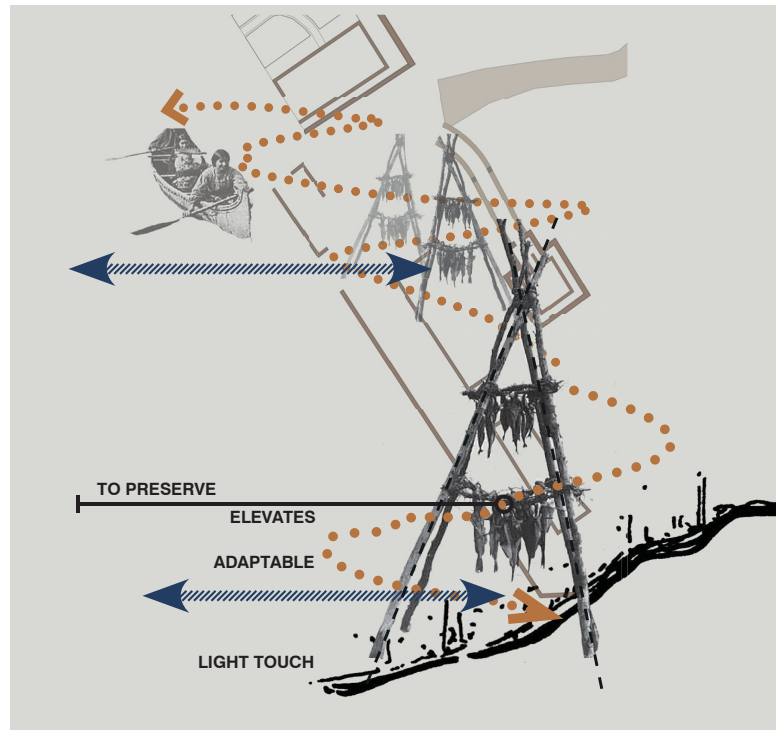


figure 63. Act 1: Preserving a connection to water. Based on the Mi'kmaq fishery drying racks that once dotted the base of the north slope. An abstraction of the form and its use of a structure that preserves becomes recontextualized through reform and symbology.

Through an abstraction of the form and its use of the structure as one that preserves. Preserve being a metaphor and rather than the preservation of fish. The bridge seeks to preserve the existing mining ruins by retracing its footprints and voids. Preserving the landscape through its delicate touch and further preserving a continued connection of water through its stairs and ramp ways to the evolving beach (fig 63). Further providing a surface for the area to preserve the aspects of future activity.

As one continues past the point the walkway continues within Act 2. Where it provides ample space for the public to socialize, commune and strengthen a sense of community like the first Mi'kmaq inhabitants and early French settlers, the Acadians. Encasing and weaving its way providing support for the Expulsion Memorial.

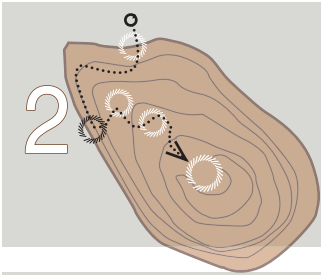


figure 64. Act 2. The Expulsion Memorial: a reinscription of memory through narrative and experience

Act 2: The Expulsion Memorial. A Reinscription of Memory Through Narrative and Experience

The Expulsion Memorial seeks to recontextualize the Acadian Expulsion of 1755 - 1764 through a memorial of narrative and experiences at three stations. Where the idea of displacement or transition becomes an intangible quality to reconnect and solidify a memory of this tragic moment within the temporal layers. Through trace analysis, erasure through erosion of the West shore, the erased prison sheds, and the intangible boundary line become the reinterpreted elements within this narrative (fig 64).

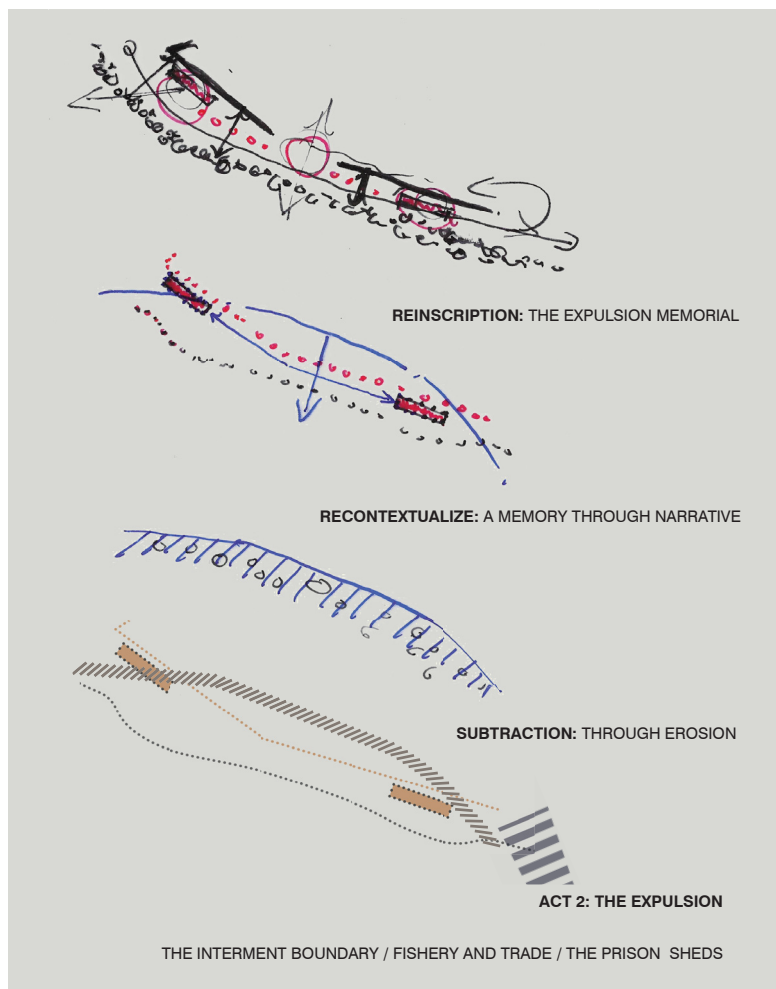
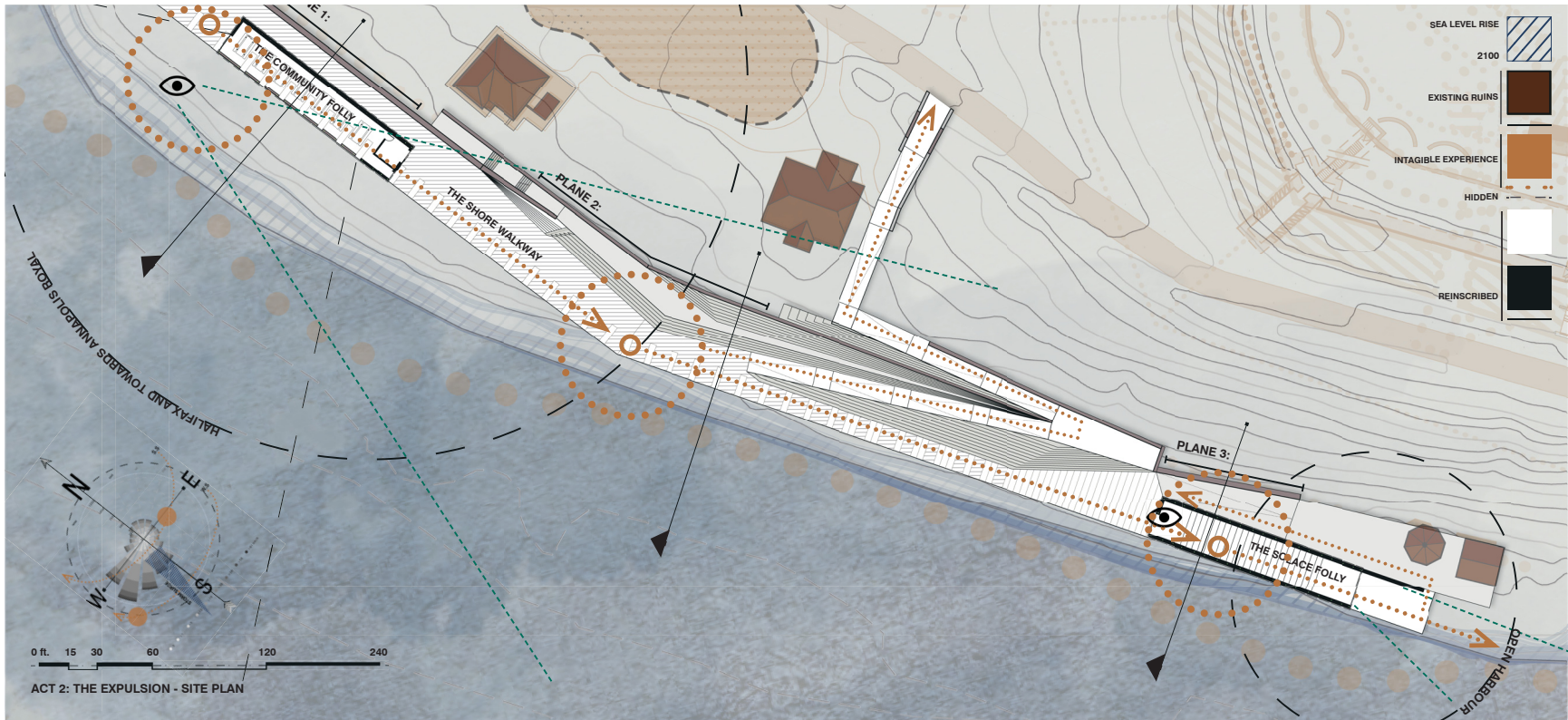


figure 65. Act 2: Through storm surge erasure the coastline of the former internment camp continues to erode. In response reinforcing a place of memory emerges and becomes the underlying theme of recontextualization.



ACT 2: THE EXPULSION - A REINSCRIBED MEMORY THROUGH NARRATIVE AND EXPERIENCE

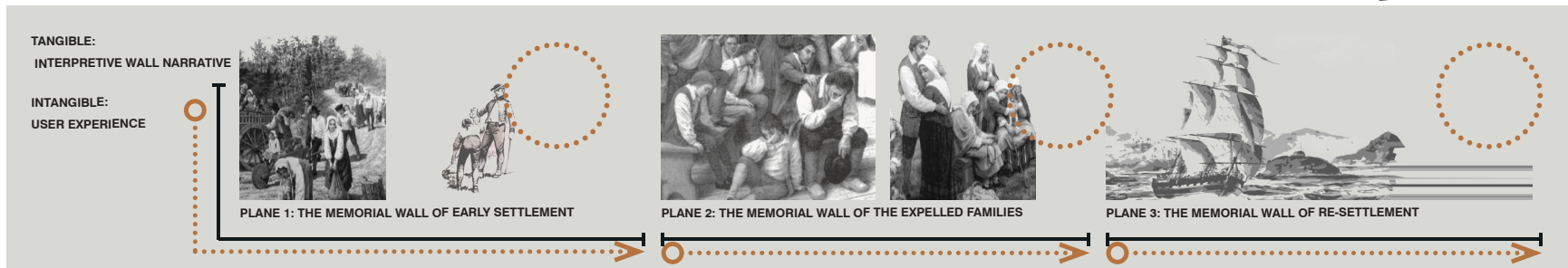


figure 66. Act 2: Site Plan and Narrative Diagram (photographs from Marshall 2014, 92-97)

The design expresses the sites nature as a place of memory through its continuation of the procession from act one. The design takes into consideration the continuous erasure of the West coast and solidifies the place from further erosion. In utilizing the spolia of the parchment, or boulder -filled till to form a wave break. Stabilizing the coast or edge and provides a foundation for the memorial. The two, long erased, prison sheds are recontextualized follies within the landscape. These open-air structures, one for communal gathering and the other a place of solace and ceremony, are meant to reinterpret these former structures of confinement (fig. 66 and 67).

Through their simple form, retracing the former footprints, cellular arrangements, and exposure to the elements facilitates a memory of the desolate confinement on the shore. The narrative is further expressed as the focus views of each structure speaks to the concepts of transformation and displacement.

The communal pavilion provides a view focused towards the city and the further Annapolis Royal. A frame to convey the feeling of knowing , home, and belonging. While the solace pavilion focuses a view to the open sea. A view of the unknown, uncertainty, and transformation. This, in combination with the boundary line that is recontextualized as a wall to further invoke confinement and isolation.

However, to reflect the current social value of welcome. The wall parts, forming stepped seating and a ramp -way. Providing places of respite for visitors; like the scattered figures of the thousands once stranded before their displacement (fig. 68 and 69).

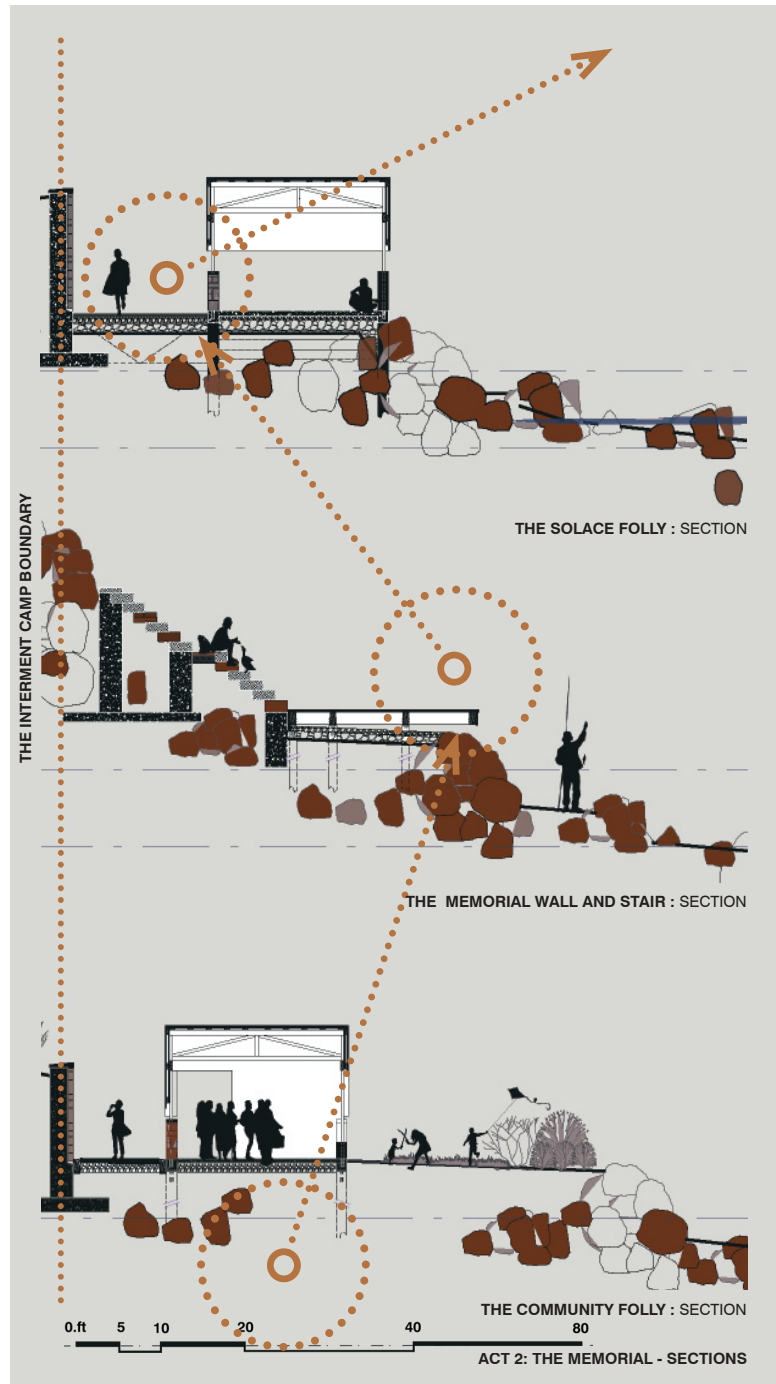


figure 68. Act 2: The Memorial Sections. Through experience and movement through the monument, confined and pressed against the shores, visitors through three stages form a memory of this tragic temporal moment in history.



figure 69. Act 2: Views of the communal and solace follies.

Within the recontextualized boundary of a steps and ramp ways is the spolia from the erasures of the existing fortification ruins. Etched with the names of the families once displaced. Solidifying their memory within a landscape that they were once torn. Through experience and movement visitors form a memory of this tragic event. Through its continued use as public and private space for events; the communal and solace folly when combined for ceremony, forms a renewed and memorialized place of transition. Like the Acadians, who for months would contemplate their own forced and unknown future.

In ascending the ramp way, visitors trace the landscape, understanding its steep terrain, and carving its way to a place to reside. No Longer confined, but open and expansive. Giving a new perspective and view of the surrounding harbour landscape.

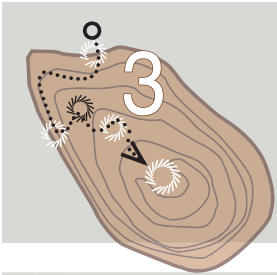


figure 70. Act 3. The Settlement: a reinscription of a settlement through inversion.

Act 3: The Settlement. A Reinscription of a Place to Dwell Through Inversion

In ascending the memorials engraved stairs, Act 3 invites the public with a moment and place to settle. The recontextualization seeks to re-present the community with the areas value of recreation, play, and hermitage.

Analysis of the temporal layers provides trace for the landscapes central clearing to be recontextualized. The remains of both residences (the 1912 married officer's quarters and the 1919 lightkeepers family cottage), the magazine ruin, and the former yard area are reinterpreted as an open recreation field and rest-point within the park landscape.

The natural flat area is cleared and again used as the yard; Like the families the former soldiers and lightkeepers that had once inhabited these settlements (fig. 70,71,and 72).

The tangible remains of both residences and the magazine result in the inversion of the palimpsest, which seeks keeps the existing facades and masks the interiors for a new use. The recontextualization of the magazine demonstrates an example of this process.

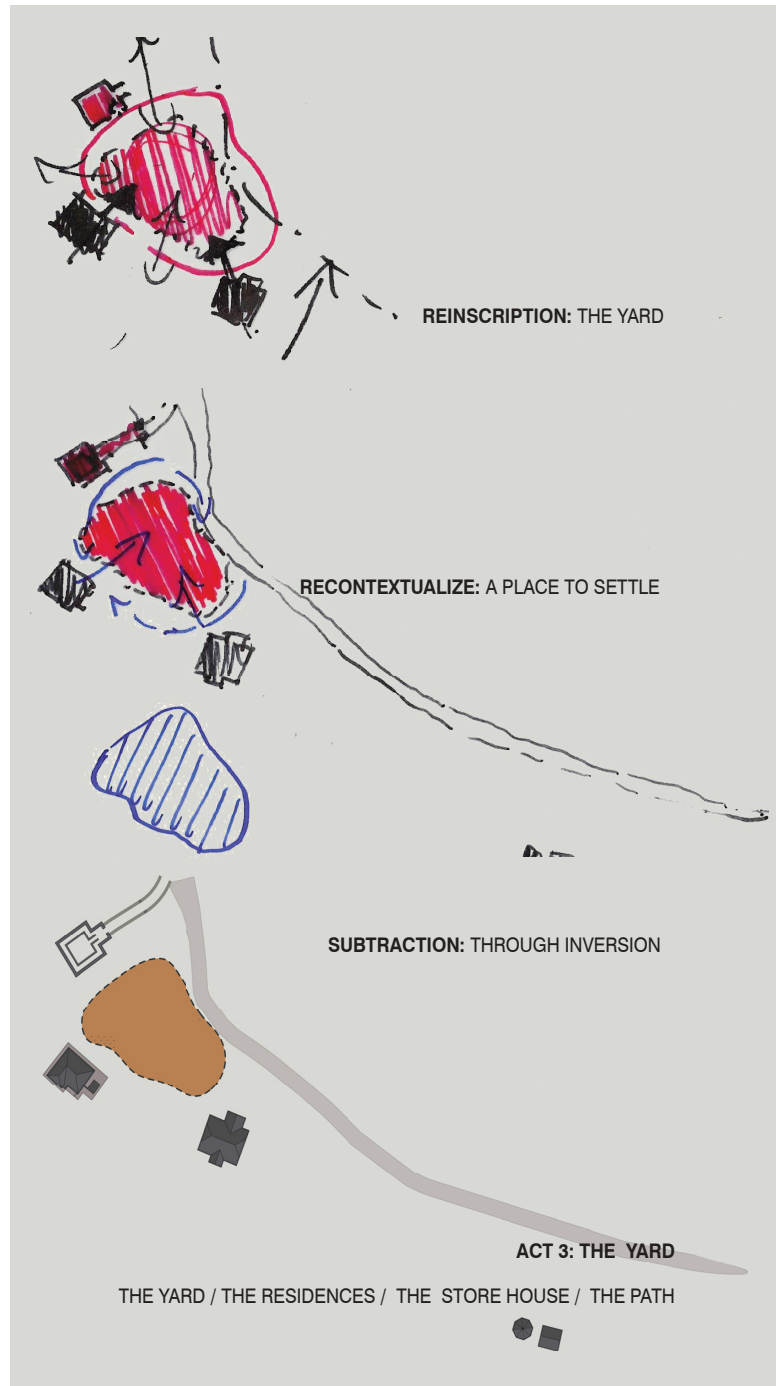


figure 71. Act 3: Through inversion or erasure of interiors of structures and clearing of the landscape a place of settlement resurfaces.

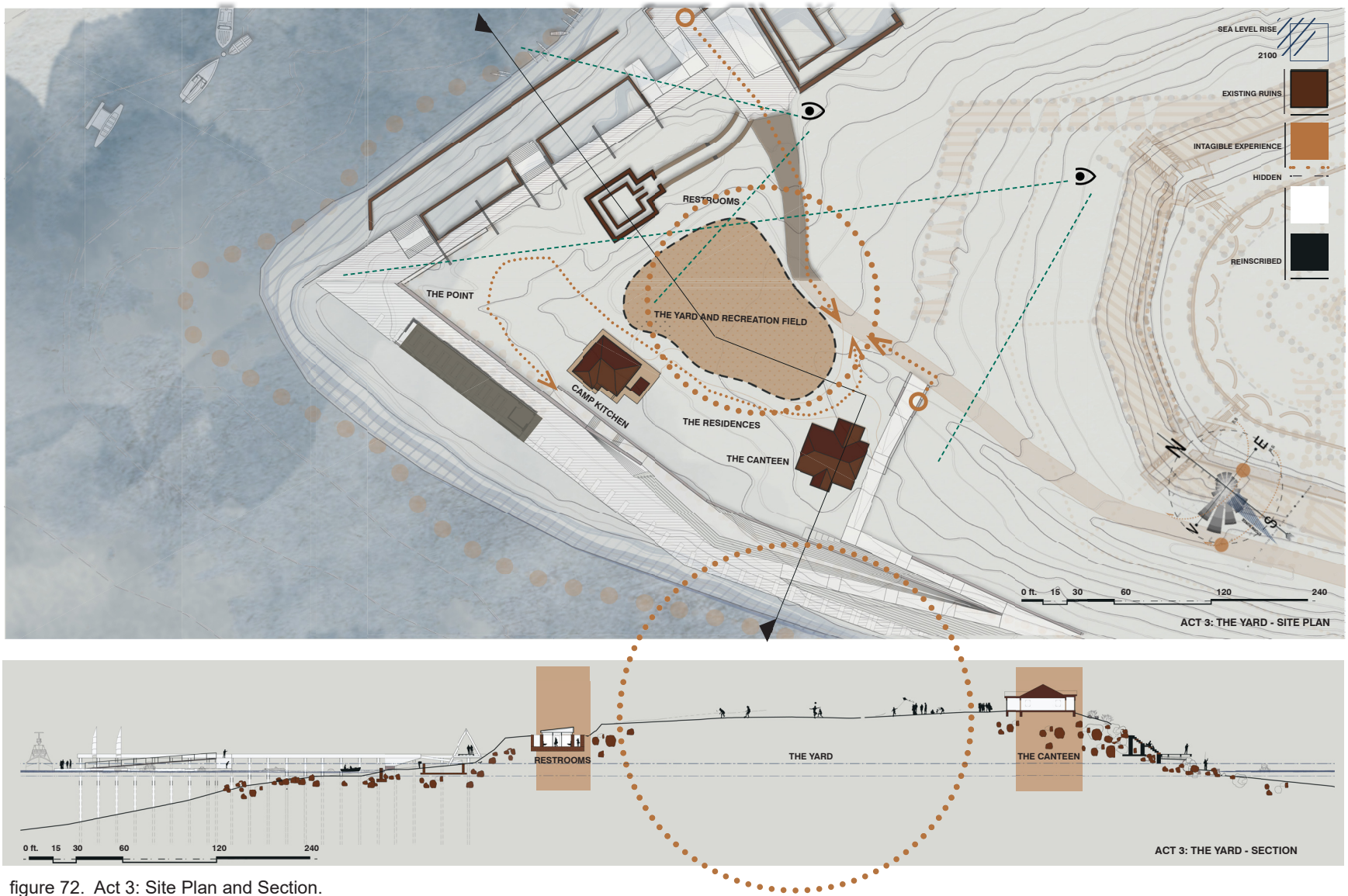


figure 72. Act 3: Site Plan and Section.



figure 73. Act 3: Views of the yard and restroom facility.

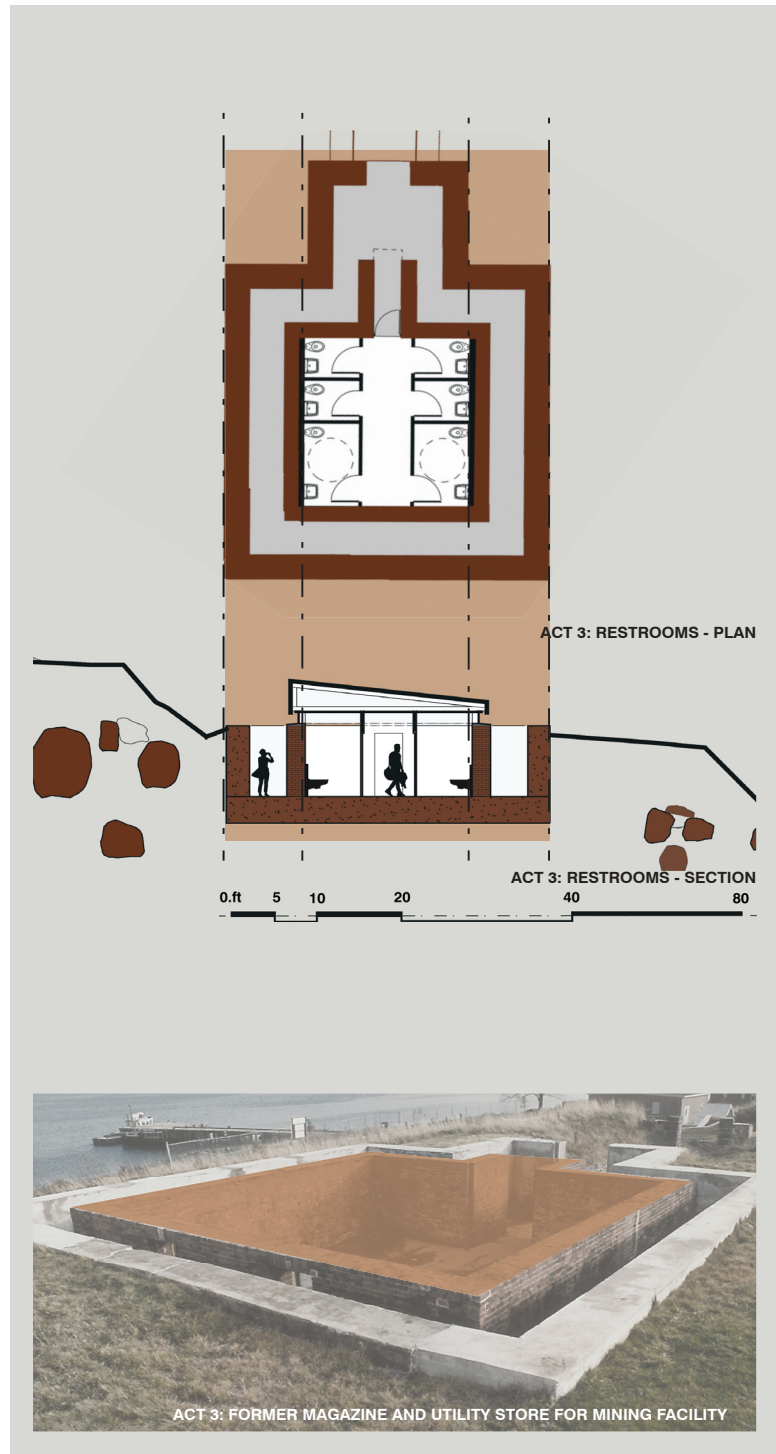


figure 74. Act 3: Erasure and reinscription through palimpsest inversion. An approach that seeks to keep the existing facades and masking or reconstructing the interior for a new use. The recontextualization of the former magazine's double walled interior, of brick and concrete, retains its utility use as the new park's restroom and changing facilities. (Photograph from Parks Canada 2020)

Through similar-use of the double walled concrete and brick ruin becomes a park washroom facility (fig. 74). A simple clerestory window separates the exiting ruins from its recontextualized roof. Differentiating the layers and providing a recontextualized used of utility.

The design further suggests reinscriptions of the residences by retaining their hearth-like quality. The once private settlements are reinterpreted as an outdoor kitchen and canteen/rental facility for the visiting communities use (fig. 73).

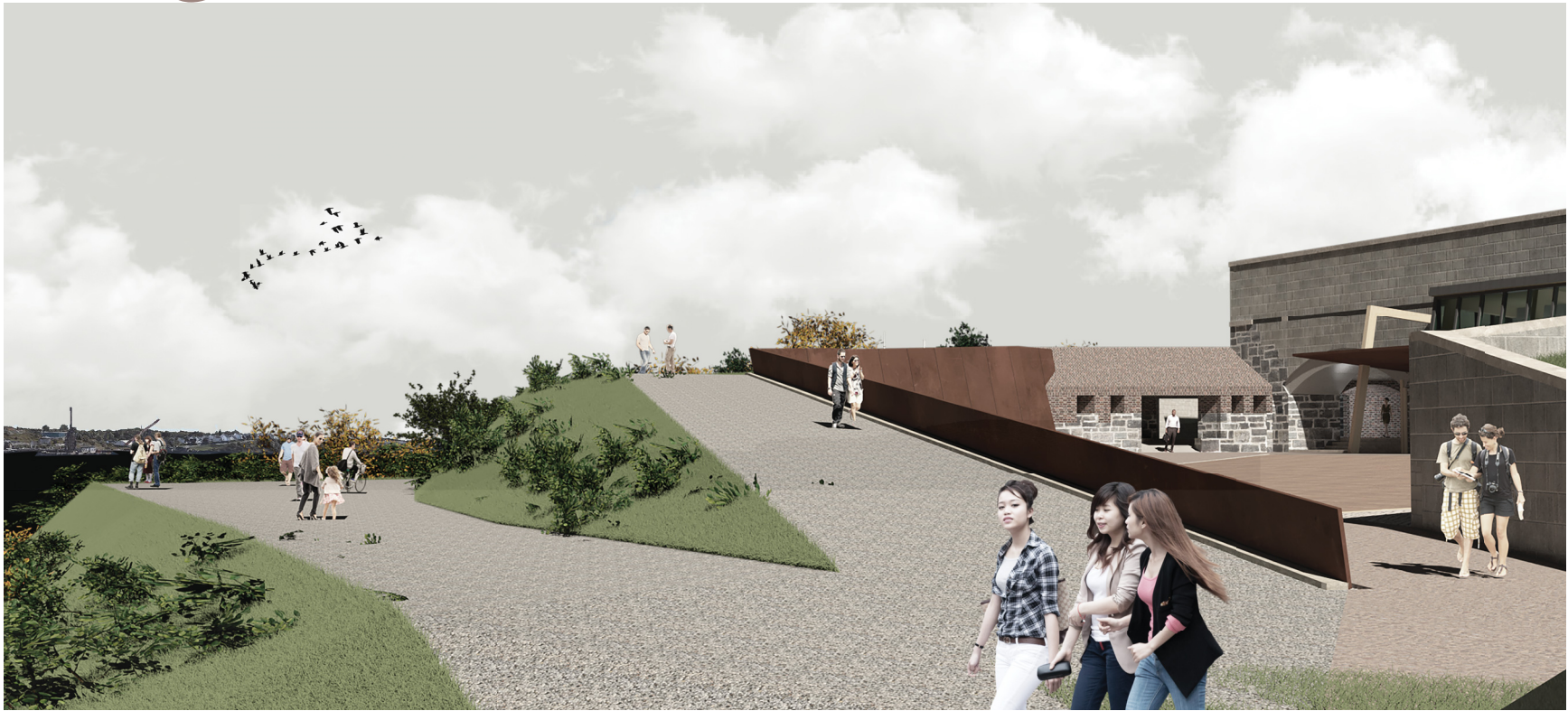


figure 75. Act 4. The Gate: a reinscription of access through dialogue and trace

Act 4: The Thresholds. A Reinscription of Access Through Dialogue and Trace

As visitors continue from Act 2 or 3 along the existing path; The Thresholds becomes marked by a forked pathway. There, the possibility to continue onto the 1825 drawbridge or, the procession, invites the community into Act 4.

The Act, in it's design seeks to recontextualize the overall quality of movement, preparation, and observation. Inviting visitors to navigate the passages of Fort Charlotte

Through analysis of the temporal layers within Fort Charlotte the intangible 1755 earthwork palisade , the 1806 star-fort footprint, and the 1812 escarpment ditch -work form the base temporal layers of the reinscription (fig. 76).

Through subtraction from sedimentation and adapted erasures of: the north portion of the 1812 ditch -ork, the 1806 access ramp, and the 1755 earthen-work become recontextualized as spaces of access, movement, and display within a new venue center.

As one approaches the gate, the 1755 earthwork palisade is once again recontextualized as a new earthwork. One that reflects the erased qualities of access, vantage, and cover.

The earthwork divides the procession into three pathways. One reforming the vantage point that overlooks the beach. The second, an ascending ramp -way to the outer ditch trail, outlining the lower plaza, and providing cover from the cooler north winds. The third, a cut within the former mound leading to the plaza, venue center, and exterior washroom facilities.

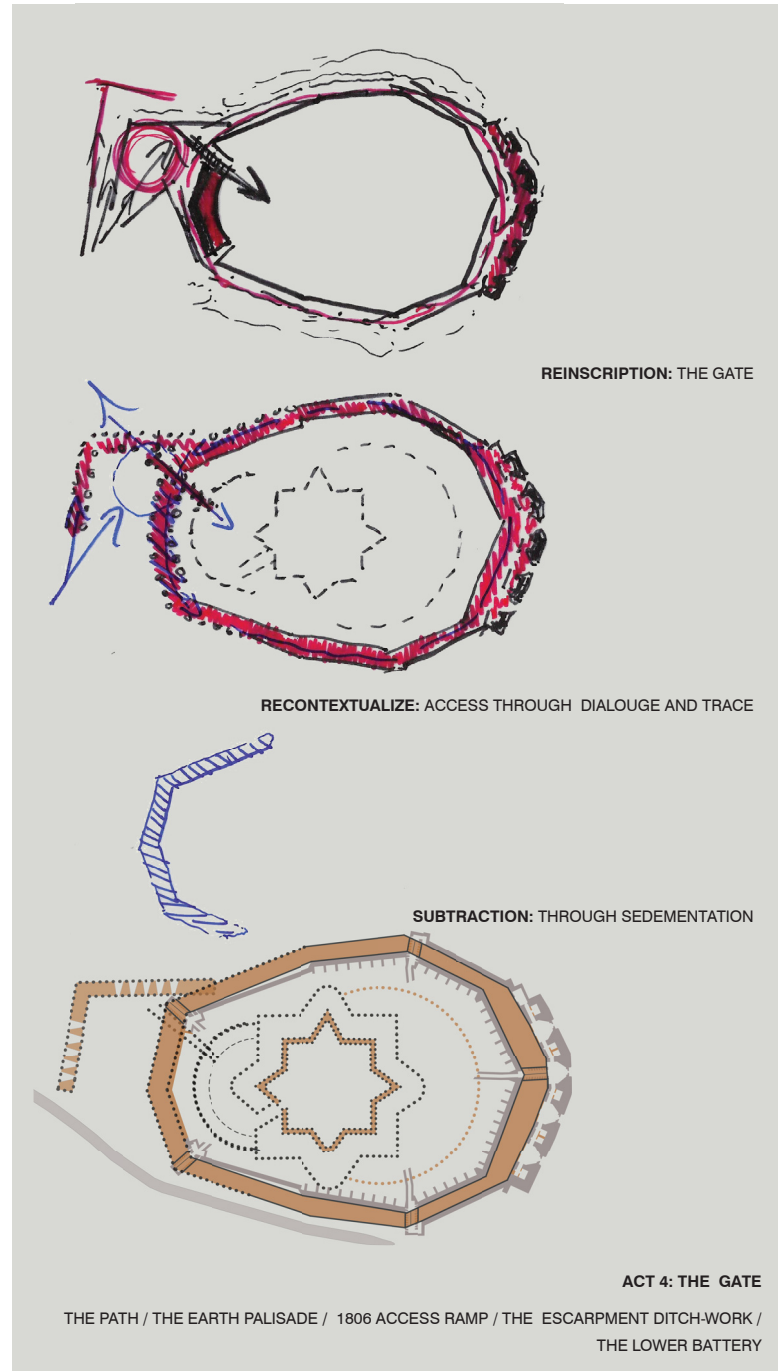
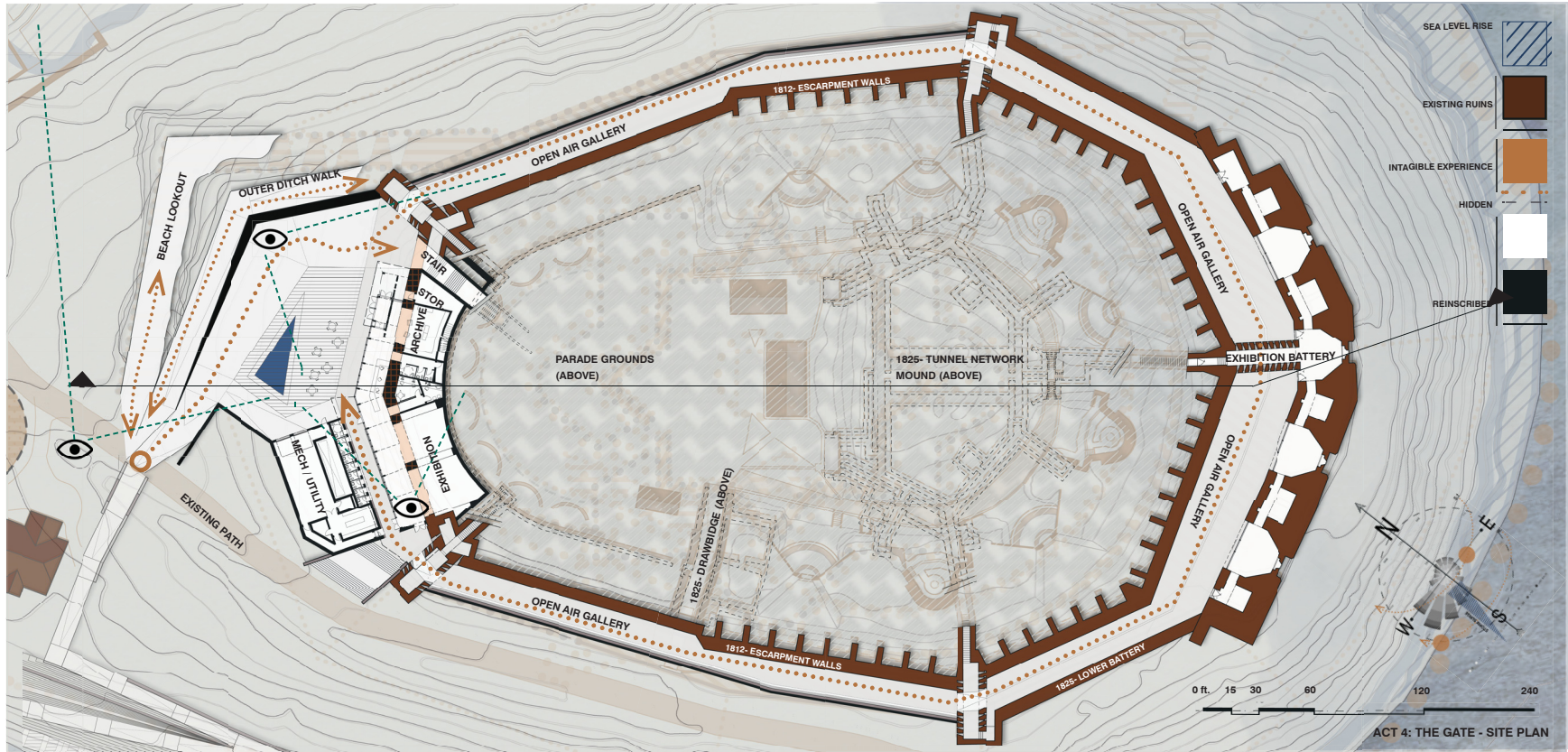
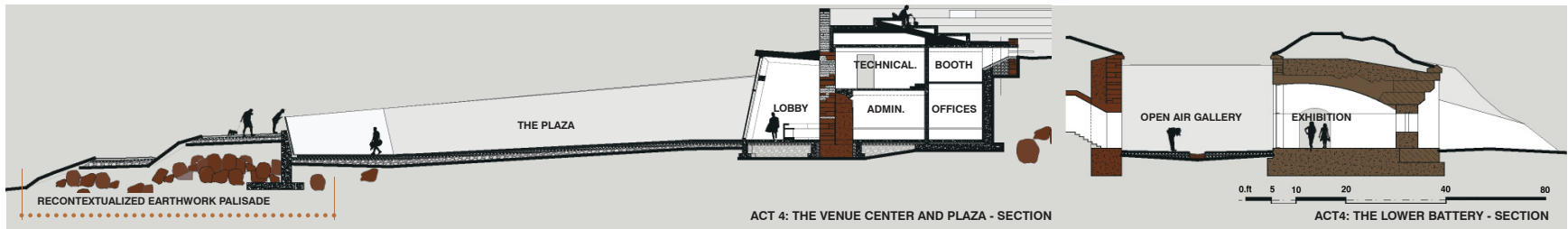


figure.76 Act 4: Access and movement become an intangible quality based within the layers of Act 4. Through subtraction of the sedimentation and forced erasure of the north 1812 ditch-work, the 1806 access ramp, and the 1755 earthen-work become recontextualized as spaces of access, movement, and display for the new venue center facility.



ACT 4: THE GATE - SITE PLAN



ACT 4: THE VENUE CENTER AND PLAZA - SECTION

ACT 4: THE LOWER BATTERY - SECTION

figure 77. Act 4: The Gate Site Plan and Section

Within the analysis of Fort Charlottes reinscriptions, the initial 1806 Star-Fort gate, and the 1812 escarpment ditch passage form the intersecting bases to recontextualize.

Through erasure or subtraction of the sediment that has accumulated through past reinscriptions, allows for the reconnection of the 1812 ditch -work. The transposed earth provides trace elements and spolia that gives evidence to the long erased and eroded ways of access. Exposed to providing the current public with access to an otherwise inaccessible past experience.

Further the subtracted earth is utilized within the new earthwork. Forming the foundations for the plaza and venue center. While the mechanical and utility building is engraved within the Hill, leaving trace of the sloped earth that once covered the ditch (fig. 76 and 77). This structure further supports the venue centre for both historic and civic community activities. The flexible program of venue, interpretation, and exhibition reflects and recontextualizes an overall intangible experience of anticipation, preparation, and event. Like that of past British and Canadian soldier's experiences to the regiments and mobilization of war and defense.

The new reinscription utilizes the remaining stone walls as a backdrop. Once witnesses to the temporal activities and displays of war, to one that supports the temporal expressions, activities, and displays of the current community. Through excavation of the ditch, the ruins of the escarpment walls become a focal element within the venue centre. It's recontextualization visibly shows its own temporal history within the existing ironstone, spolia subtractions, and new polished masonry. Differentiated through texture, finish,



figure 78. Act 4: Venue center interior view

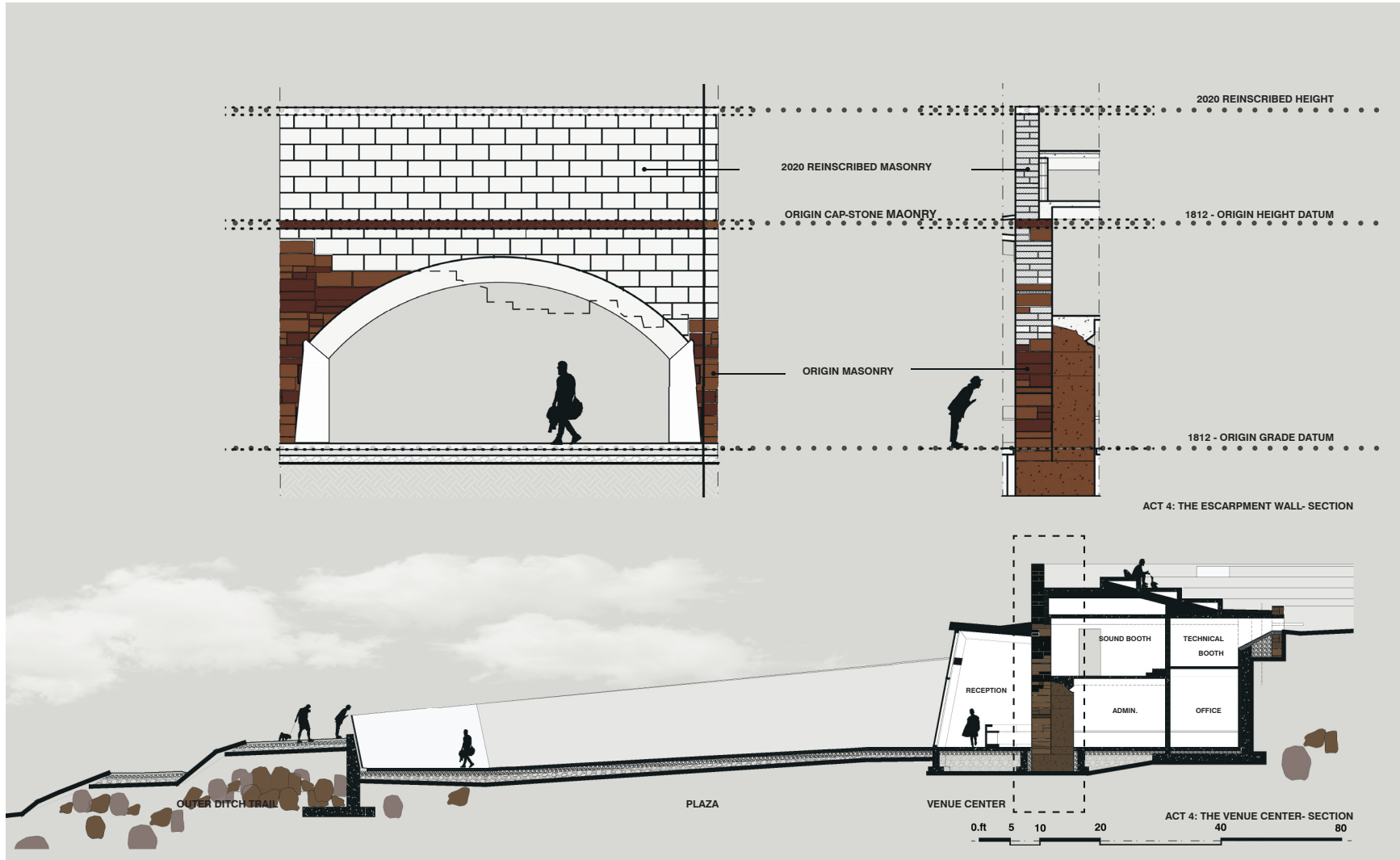


figure 79. Act 4: Section detail The recontextualized escarpment wall expresses a dialogue through its use of origin, spolia, and a new masonry. Allowing visitors to read the different layers or reinscription.

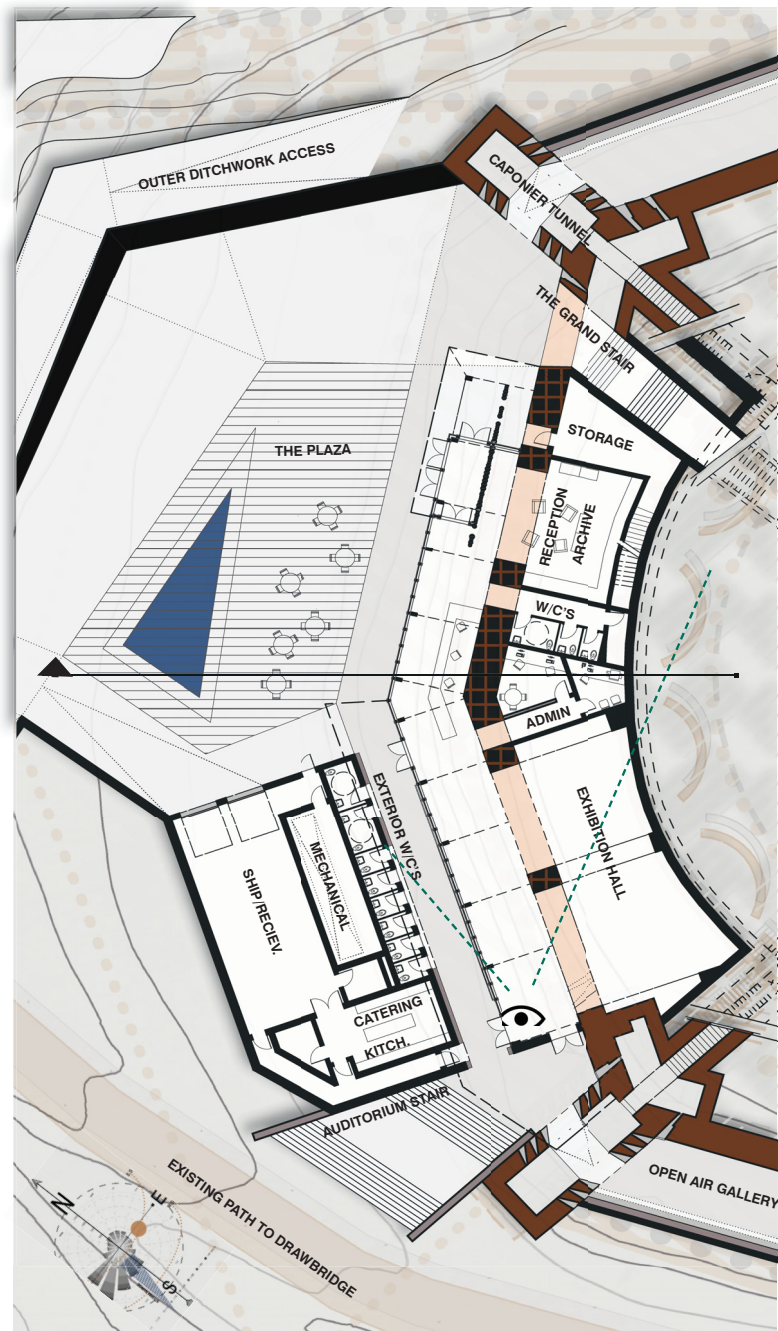


figure 80. Act 4: Venue Center Floor Plan

and separations, expresses a dialogue to be discovered by passing voyeurs.

The structure encompasses and retraces the ditch with exhibition rooms and galleries both exterior and interior. Within these reactivated walls, open air galleries and

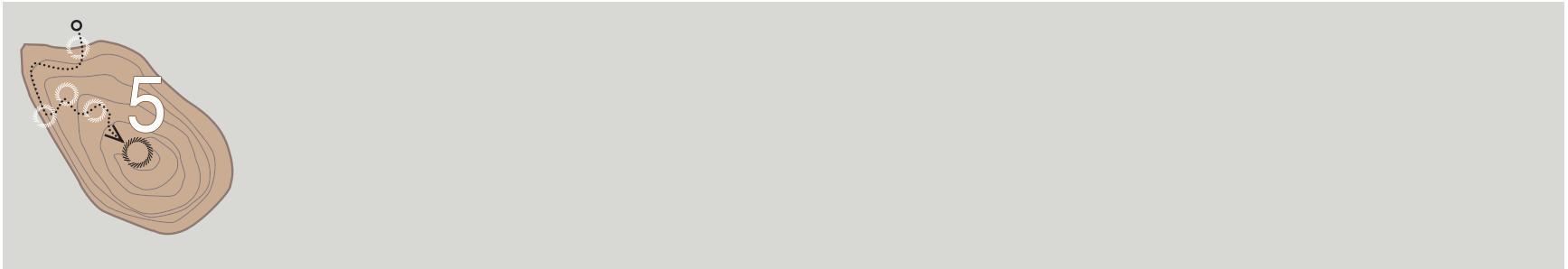


figure 81. Act 5. The View: a reinscription of use through event and ceremony.

subterranean halls visitors can experience a flexible range of events within the shared community facility. (fig. 78-80).

Lastly, the 1806 -star fortification footprint and access ramp, intangible to the visible palimpsest of the fortifications, recontextualization culminates in the final act.

In circulating the ditch, visitors approach a grand stair, a reinscribed point of access. Once a steep-open air climb, the retraced gate passage of 1806 leads visitors to Act Five.

Act 5: The View. A Reinscription of Use Through Event and Ceremony

The View becomes the final over-arching theme of intangible quality within the trace analysis. The procession ends as the location of the 1806 ramp-way is recontextualized as a second entrance to the fort. A grand staircase provides a tunnel and subterranean passage experience to all the anticipating spectators. As visitors ascend the new passageway to the upper parade grounds.

The grounds through research become recognized as a multi -reinscribed element within the temporal layers of the fortification. A place where British and Canadian soldiers once performed acts of military display, training, and ceremony. This area culminates to the apex of the procession.

Within this final reinscription, the north battery, parade grounds, the footprint of the 1806 star-fortification, the 1825 tunnel mound and upper battery form the temporal layers to be recontextualized.

Within this reinscription, The north battery mound, with its semi-circular curve, becomes further inverted. Obstructing , yet elevating, and focusing the view inward. The mound

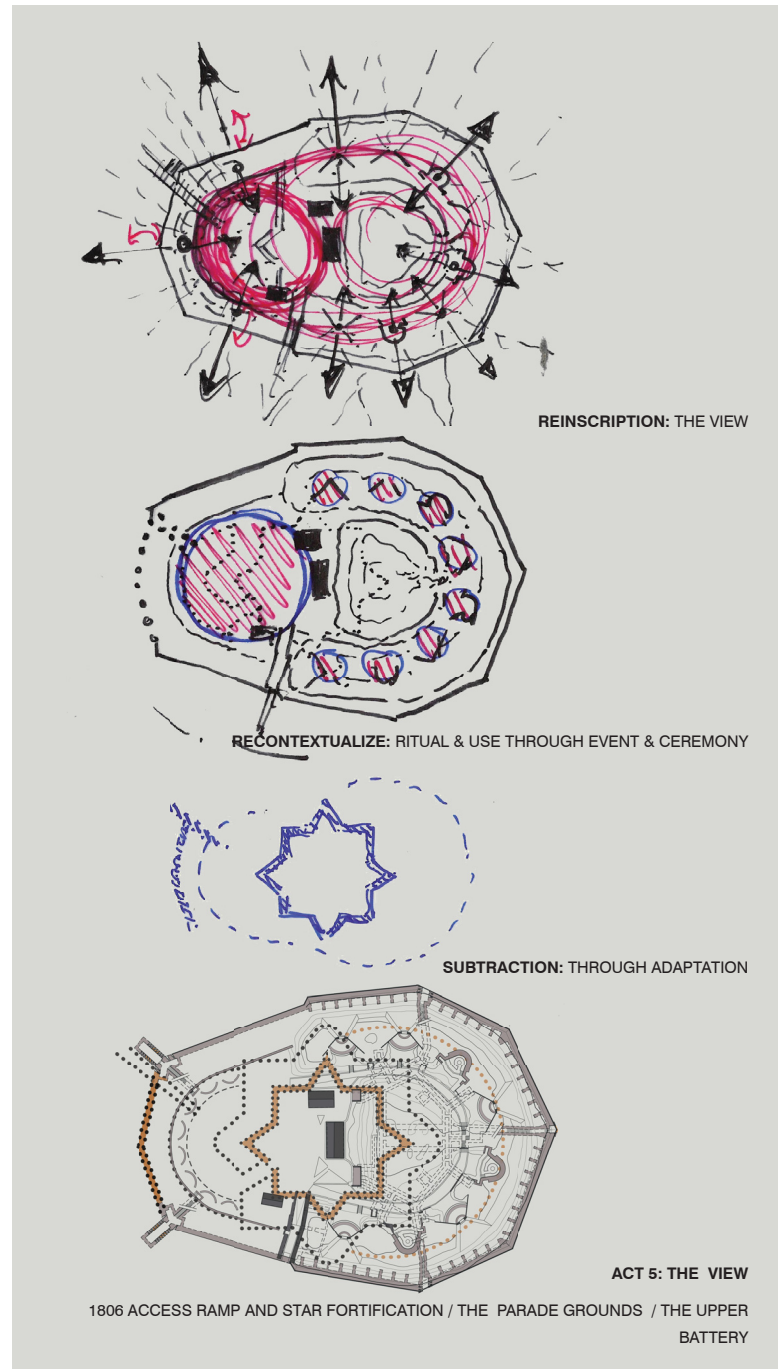


figure 82. Act 5: In reinscribing a second access point to the summit of the parade grounds, subtracting through the existing ruins. Reinscribing the intangible star fortification footprint. Further recontextualizing the summit parade grounds to a place of event and ceremony.

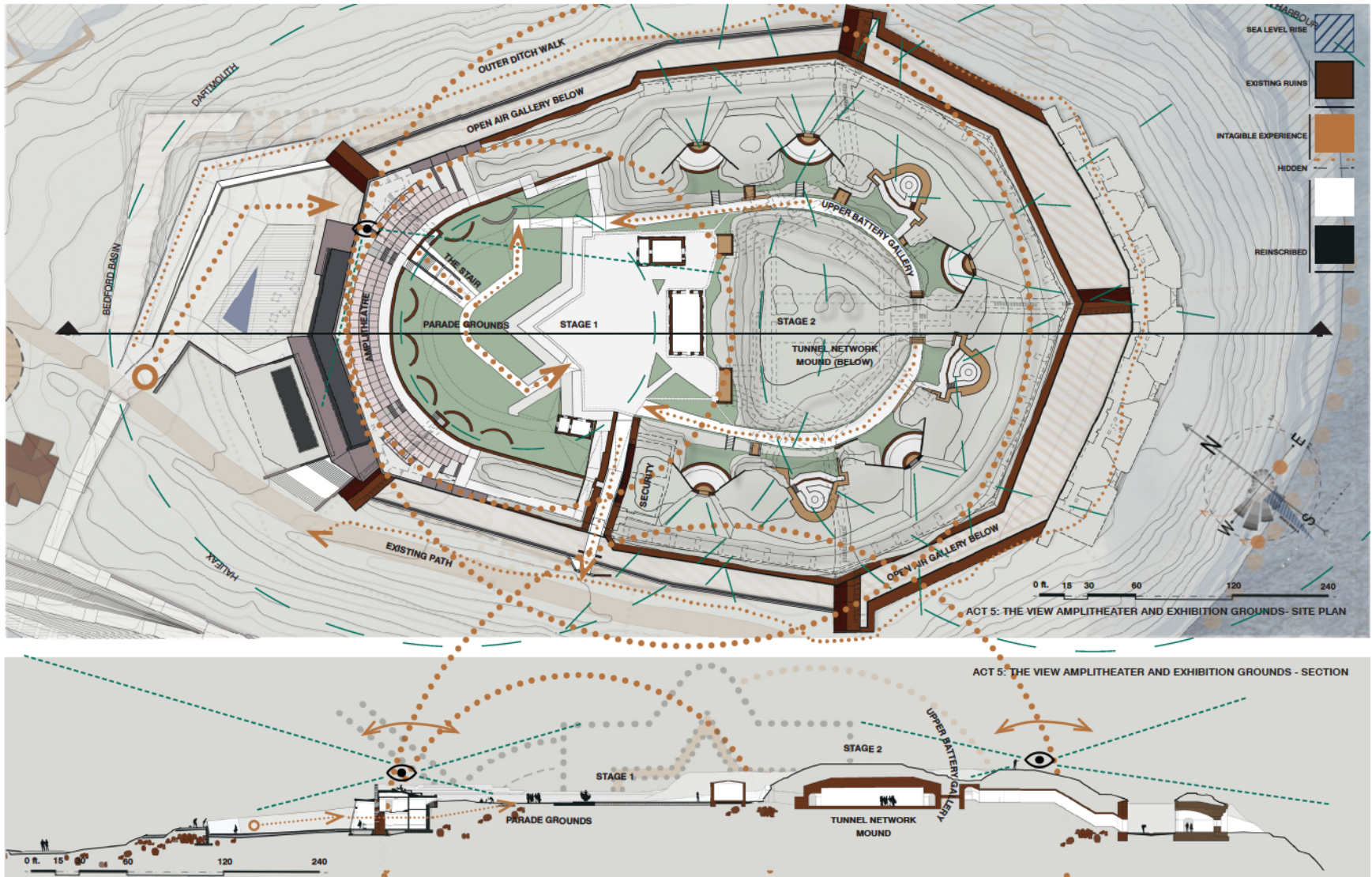


figure 83. Act 5 Site Plan and Section

is recontextualized as a community amphitheatre and performance space. Where the footprint of the Star-Fort, the initial reinscription of Fort Charlotte, is reformed as the stage. A place for performance, music, conference, exhibition, community display, and ceremony; with the last reinscription of Fort Charlotte as the backdrop. Providing a space for memories of the past temporal layers to become reconnected to the present and future. Through providing flexible programming, the temporality associated with venue, allows for a repetitive and an ever-changing ever-temporal sense of place both past, present, and future to be experienced and continually renewed (fig. 81-85).



figure 84. Act 5. The View: the reinscription of the former parade grounds into a new open air theater. Providing both soft and hardscape surfaces for a flexible arrangement of events.

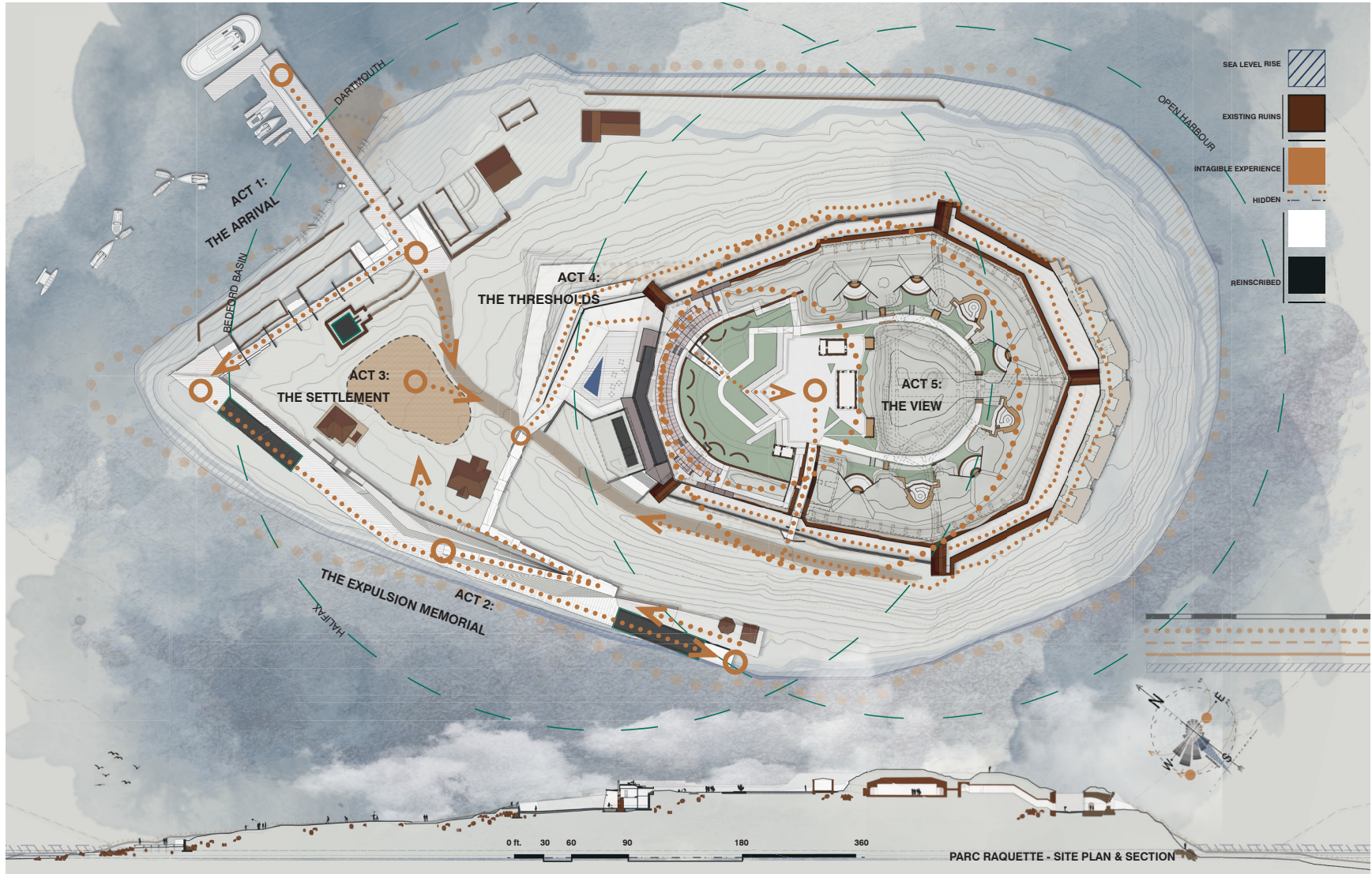


figure 85. Parc Raquette: Site Plan



figure 86. The Event: a repetitive reinscription of past, present, and future through experience (photograph from Parks Canada 2020).

Chapter 7: Conclusion

Within this discussion a method of palimpsest has been utilized to determine a design process that proposes the analysis of Built Heritage and sites in terms of their multi-temporal history. If such sites are to be commemorated, an evaluation of their temporal arc, both tangible and intangible must be considered.

Throughout this research, it is evident that Georges Island, like the surrounding Chebucto Harbour, has experienced a history that is diverse in regard to its formation, habitation, and evolving settlement. Providing an opportunity within its reactivation to recognize, represent, and re-interpret its diverse layers of history: In retracing a renewed connection to water that seeks to preserve a shared value for a coastal edge. In reinforcing a memory through narrative and form, creates an impression of change and transition through experience. Through inverting and re-use, a place of settlement and play resurfaces. Through exposing spolia and additions, a dialogue is expressed to read and experience passages of simultaneity. And through reflecting or mirroring use, provides support for a place a community can reconnect through events and ceremony. A place of multi- heritage.

Through trace analysis and re-tracing past erased temporalities; in combination with the existing ruins, a new layer or act of reinscription can be integrated within the palimpsest site. Through the processes of erasure, both subtractive and additive, and recontextualization creates this new reinscription. One that acknowledges the sites multi- temporal history. With a program intention for social good, re-establishes a relationship and connection to the



figure 87. The Halifax Defesne Complex, an opportunity for recontextualization. Informed by the following proposed palimpsestic method of recontextualization, the Halifax Defense Complex and its network can be reinscribed and a 'sense of place' renewed as a complex of civic spaces.



figure 88. Chebucto Harbour with highlight areas of new historical connections to Georges Island with the surrounding harbour (Base GIS map data from HRM 2019).

public. Promoting processes, allowing for the creation of a renewed 'Sense of Place'. Allowing inhabitants to interpret and form multiple memories of the past, occurring in the present and future.

Although a highly complex process. Palimpsest allows for a perspective to be achieved throughout the scale of design. Although, the idea of reuse or reinscription reveal themselves as difficult to define. Recontextualization allows for research into erased or otherwise lost qualities in order to re-interpret within a new design aspect. This allows for a freedom from the macro to the micro scales and details.

However, through this design approach, ultimately the designer becomes a writer of history through architectural design. Which requires great attention to approach, and an inclusive or multi- disciplinary involvement of community, designers, historians, archaeologist, and anthropologists. In addition to cultural representatives with a depth knowledge and research are required; for both accuracy, greater depth, and a richer design result. Through this inclusive process a sustainable connection between Built Heritage and the current evolving community can be established.

An approach involving the concept of palimpsest, although sensitive in terms of conservation, can lead to a possible re-direction and new connections for future acts of conservation on a national or provincial scale (fig. 87 and 88). Promoting an attitude of integration and reuse of built heritage structures and site rather than attempting to freeze them in time. Recontextualization allows for a sustained connection. One that connects the past, present, and future.

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