

**Telling Canada's Story: Developing a Method of Inclusive  
Commemoration for Canada's National Historic Sites**

by

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

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This thesis is dedicated Thirza Blackmore. A remarkable woman and proud member of the Canadian Women's Army Corps. Stories of Thirza's experience living at what became the Citadel Hill National Historic site during World War 2 and her gender barrier breaking lifetime achievements inspired both the content and context for my Thesis.



# Contents

Abstract .....	v
Acknowledgements .....	vi
Chapter 1: Introduction .....	1
Telling Canada’s Story .....	1
Revaluating Canada’s National Historic Sites .....	1
Thesis Question.....	1
Objective.....	1
Chapter 2: Heritage Conservation Theory.....	2
International Standards .....	2
Heritage Conservation Treatments.....	4
Canadian Commemoration Practice.....	7
The Monumental Shift in Canadian Commemoration Practice.....	10
Chapter 3: Site.....	12
Pre-Site Fortifications .....	12
Fort George .....	16
The Glacis .....	23
Stewardship.....	28
Program.....	29
Space Allocation .....	29
Visitor Experience.....	32
Heritage Conservation.....	35
Method.....	35
Statement of Significance .....	36
Character Defining Elements.....	37
Chapter 4 : Methodology .....	39
Fostering Inclusive Commemoration .....	39
Heritage Conservation Treatment.....	39
Accessible Public spaces .....	40
The Ritual of Spectacle.....	41
Chapter 5 : Design.....	42

The Glacis .....	43
Opening The Glacis .....	44
Ring Path Network.....	45
Perforating the Fort Walls - Bringing the Public in .....	47
Activating the Ditch as a Viewing Device.....	50
Exo Arenas .....	54
Fort George .....	58
Envelope.....	58
Program.....	70
Museum Galleries.....	72
Public Theatre.....	73
Reading Room.....	74
Public Archive .....	75
Transit Station.....	76
Administration .....	77
Teaching Workshop .....	78
Experience.....	79
Chapter 6: Conclusion .....	90
Fostering Inclusivity .....	90
From Soil Comes Life .....	90
A Place For All .....	91
Everyone, Everywhere.....	92
Critique of Design .....	95
References .....	97

## **Abstract**

National Identity is upheld through the commemoration of Canada's story at our national historic sites. In recent years the Canadian practice of heritage preservation has begun to examine the divisive and exclusionary role of colonialism, patriarchy, and racism embedded into the ideologies, forms and structure of Canada's historic sites and monuments.

Currently under a revaluation The Citadel Hill Fortress in Halifax, Nova Scotia. Built in the first days of North American British colonization, the Citadel site is deeply woven into Canada's story and stands as the monument of the City of Halifax.

This thesis explores the intersection of the revaluation of Canadian commemoration practices with the development of an inclusive national identity ; asking can adapting the program of National Historic Sites to reinforce their informal civic role to offer an inclusive public space for monumental gathering, inclusive commemoration and developing a true and free Canadian identity?

# Acknowledgements

I would like to thank my Supervisor, Talbot Sweetapple and Advisors Allan Terremura and Christine Macy.

# Chapter 1: Introduction

## Telling Canada's Story

National historic sites, plaques and designations are a vehicle of heritage preservation practices that aim to identify places, people, and things considered historically relevant in telling a nation's story. In a country as geographically vast as Canada this network of information

## Revaluating Canada's National Historic Sites

In recent years the Canadian practice of heritage preservation has begun to examine the divisive and exclusionary role of colonialism, patriarchy, and racism embedded into the ideologies, forms and structure of Canada's historic sites and monuments.

## Thesis Question

Can introducing Rehabilitation as the primary method heritage conservation support adapting the program of National Historic Sites to reinforce their informal historic civic role and provide an inclusive public space for spectacle gathering, inclusive commemoration practice while developing a true and free Canadian identity?

## Objective

To explore the adaptation of the Citadel Hill National Historic Site from a monument of British colonialism into a space for inclusive spectacle and commemoration. By providing an example of a sympathetic architectural intervention that supports an adaptable space program I aim to achieve a method of inclusive transformation for our National Historic Sites that tells Canada's story today and tomorrow.

## Chapter 2: Heritage Conservation Theory

### International Standards

Heritage conservation aims to provide a structure for organizations to understand how to acknowledge, maintain and ensure historic places are available for future generations. The ethos of Heritage conservation is to “manage change wisely - not to prevent change (Kalman 2014, 5).

Heritage Significance is a status applied to cultural resources through process of heritage conservation to identify: “Buildings, towns, landscapes, archaeological sites, and other places that hold historical, aesthetic, cultural, social, spiritual, and/or scientific meaning to the community” (Kalman 2014, 4).

These categories can further be defined as tangible and intangible. Tangible would include things considered to be movable cultural heritage - such as artifacts or immovable cultural heritage such as buildings, towns, and cultural landscapes (Kalman 2014, 5).

Intangible cultural heritage describes:

The practices, representations, expressions, knowledge, skills as well as [the association of] instruments, objects, artifacts and cultural spaces associated with communities, groups and in some case individuals recognized as part of their cultural heritage (Kalman 2014, 16).

Once deemed to have heritage significance the application of Universal codes of practices can be utilized by agencies in order to protect these resources.

Universal codes of practice, called charters and conventions, are determined by UNESCO, the United Nations agency responsible for culture; and by ICOMOS, the International Council on monuments and sites, an influential yet nongovernmental organization works within the purview of UNESCO (Kalman 2014, 127).

The ICOMOS charters are produced following meetings in various cities and so they are named after the cities in which these meeting occurred. The primary charters are the 1964 Venice Charter, The 1979 Burra Charter, The 1982 Florence Charter and the 1994 Nara Charter. Each Charter maybe updated to include revisions (Kalman 2014, 127).

In brief the Venice charter first established the different responsibilities of Heritage conservation at the international and national scales - including the standards for conserving and restoring historic build fabrics (Kalman 2014, 21). The Burra Charter established the concept of cultural significance and focused on conserving material and immaterial heritage (Kalman 2014, 128). The 2003 revision of the Burra Charter evolved to include a sustainability - not just as an environmental responsibility but also the social benefits (Kalman 2014, 128). The Florence Charter recognized the organic evolution of cultural landscapes both from human made changes and those from natural environmental factors (Kalman 2014, 16). The Nara document on Authenticity furthers the understanding of human interventions as demonstrated by Japanese conservation approaches of dismantling and rebuilding timber structures ( Kalman 2014, 137).

The work of UNESCO and ICOMOS has provided the standard framework that countries around the world rely

on to guide them in a unifying practice of protecting historic cultural resources.

## **Heritage Conservation Treatments**

### ***Preservation***

Preservation is a conservation treatment that aims to hold a cultural resource in its current state at the time it has been deemed culturally significant. This treatment requires protecting the resource from environmental factors - for instance a masonry wall maybe be incased in a glass structure or have a roof built over top to mitigate rain or sun erosion.

Preservation was first introduced in the Venice charter and then updated again in the Burra Charter. Officially preservation treatment is defined as “the means of maintaining a place in its existing state and retarding deterioration.....Preservation retains a historic place, its form and its materials as is” (Kalman 2014, 151).

Preservation can be a logical solution for movable cultural resources - holding artifacts in climate controlled buildings such as archives and museums is a common approach to achieving an as-is state of being. It can even be applicable to buildings and sites that can have a environmentally protecting structure built around them. However this treatments becomes more complex when considering larger scale immovable cultural resources such as towns or cultural landscapes a may not be suitable at all.

### ***Restoration***

The Burra charter defines restoration as a “means of turning a place to a known earlier state by removing accretions or



by reassembling existing elements without the introduction of new material” (Kalman 2014, 152). In other words Restoration identifies the period of greatest significance in the history of a cultural resources and rigorously transforms it back to its state in that exact period. Restoration is a great undertaking with extremely restrictive processes. The 2013 revision of the burra charter describes Restoration treatments as: “An extraordinary intervention that should only that should be carried out only when the cultural significance of the restoration period is considerably greater than that of any other stages in history” (Kalman 2014, 152).

In order to consider Restoration treatment extensive documentation of the resource in the period of greatest significance must exist. This requirement ensures that the completed restoration is authentic to the period. Following the 2013 Burra charter any elements considered to be indispensable must be “distinct from the architectural composition and bear a contemporary stamp” (Kalman 2014, 152).

This nearly all or nothing approach poses an issue when considering sites that have evolved beyond the period of significance in period - wherein an emphasis on distinct materials what not yet established. From this a risk of restoration is the “permanent loss of historical fabric that is later in date than the restoration period” (Kalman 2014 153).

Additionally Restoration requires constant maintenance - particularly in the instance that an outdated or perverse construction method is necessarily maintained simply to conform to the restored appearance. For instance the construction of an 18th century door or window may not provide adequate protection form the cold - leading to an

inhabitable environment during winter months. Or a faulty method of moving water away from a building causing perpetual leaks and deterioration in-turn requiring constant replacement in-kind instead of fixing the water issue with a modern solution.

### ***Rehabilitation***

Both Preservation and Restoration were conceived in the early part of the 20th century and although they had further revisions their methods primarily aim at serving the previous history of a cultural resource. First introduced in The 1987 Washington Charter - Rehabilitation looks to incorporate future uses to cultural resources through a complex process of incorporating new construction alongside the existing (Kalman 2014, 155). This treatment allows the generation of a new purpose that is aimed to serve the current and future communities to whom the cultural resource matter most. The process of Rehabilitation aims to delicately uphold the existing and can in-turn preserve structures that otherwise may deteriorate from environmental effects using modern technology and techniques. From this a buildings structural, electrical and mechanical systems can be renewed and brought to meet current building efficiency codes and standards for safety. This permitted by the charter as long as these provided these interventions do not “threaten, remove or conceal material or immaterial components that provide the place with its cultural significance” (Kalman 2014, 155). The new work is typically contemporary and distinct from the existing however it is often “compatible in character or guided by historical design” (Kalman 2014, 155). This however is not always the case with some Rehabilitation approaches providing dramatic juxtapositions between the old and new in both geometry and materials.

### ***Reconstruction***

The Reconstruction treatment entails the complete recreation of a cultural resource that may no longer exist or is in such a state of deterioration that none of the above treatments are possible approaches. The criticisms of reconstruction fall heavily in the realm of potential inauthenticity. Considering the risk of destroying the architectural and archaeological record, the absence of flaws present in the original design, the lack of cultural significance found in physical fabric Reconstruction lacks much of what is considered Heritage in Heritage Conservation (Kalman 2014 158). Despite these perils Reconstruction can offer a renewed sense of the intangible cultural values lost through deterioration and can be “powerful tools for interpretation as well as nationalism” (Kalman 2014, 158).

### **Canadian Commemoration Practice**

The practice of Canadian Commemoration is led by Parks Canada - a federal agency, bound by legislation to protect and present Canada's designated Heritage places, people, and cultural landscapes. However this monumental task is not the responsibility of Parks Canada alone - several regulated organizations work in unison towards the goal of telling Canada's story.

#### ***The Historic Monuments Board of Canada***

From their inception in 1919 The Historic Sites and Monuments Board of Canada advises the Government of Canada on people, places and events deemed significant to our national identity. The Historic Sites and Monuments Act of 1953 established the HSMBC into law which established their role in developing the documents, standards,

guidelines and regulations that structure Canadian heritage and commemoration practice. The HSMBC continuously updates and amends these documents to reflect the current values and interpretations of Canadian Heritage at the local, national and international scale (Parks Canada n.d.-a).

### ***Minister of The Environment***

Following the HSMBC - the Minister of Environment and Climate change has the responsibility of delivering their recommendations to the National Parliament, drafting new or amended legislation and is the final deciding factor in approving the HSMBC's recommendations.

In 2022 the Minister of Environment introduced Bill C-23: The Historic Places Act of Canada. This important legislation has two primary goals:

1. To ensure that the Parliament buildings and other treasured places administered by Parks Canada are protected and conserved for the future.
2. Ensure that Canada's historic place are representative of the country's history and meaningful to all Canadians, including Indigenous peoples, youth and members of diverse groups across the country (Parks Canada n.d.-b.).

This legislation aims to provide an inclusive platform of decision making regarding the heritage considered to be of national historic significance and national interest in Canada. This legislation will also allow for transparent decision making, information sharing with Canadians and parliamentarians, and the sustainable protection of historic places administered by the federal government (Parks Canada n.d.-b).

As a step forward in creating an inclusive structure for Canadian heritage practices at a federal level, Bill C-23 is a landmark achievement for all Canadians sharing equal representation in the places that matter to us most.

### ***Parks Canada***

Parks Canada is an immense branch of the Canadian federal government that operates and maintains the vast network of publicly accessible designated sites across the country. As of 2019 this network includes:

171 National Historic Sites, 47 National Parks and Reserves, 4 National Marine Conservation Areas, 1 National Land Mark, 1 National Urban Park, 99 Heritage Lighthouses, 1295 Federal Heritage Buildings, 163 Heritage Railway Stations, 39 Canadian Heritage Rivers, 15 Graves Sites of Canadas Prime Ministers and 19 World Heritage Sites (Parks Canada 2019, 14).

In the role of protecting Canadas identity for future generation - Parks Canada fulfills the tangible function of on-site maintenance and visitor operations at the places deemed cultural significant in telling Canada's story.

In summary the structure of Canadian commemoration begins with the HSMBC who identifies significant elements of Canada's story and recommends how to represent them and why they are deemed significant. These recommendations are then championed by the Minister of Environment who drafts legislation and approves funding to make these ideas a reality. Finally, Parks Canada takes action on these recommendations and brings the very best of Canadian commemoration into practice - providing all Canadians with the medium to celebrate our diverse cultural history.

## **The Monumental Shift in Canadian Commemoration Practice**

In 2019 a revised version The National Historic Sites of Canadas Systems Plan was introduced. Recognizing the need to broaden the scope of the story being told at our National Historic Sites the 2019 Framework for History and Commemoration aims to bring greater inclusivity to Parks Canadas Heritage Places. This document identifies three primary activities vital to achieving this goal:

1. The Designation of persons, places and events of National Significance - The new framework encourages a broader scope in what defines new designations and performs a critical review of HSMBC policies and practices utilized in the past.
2. The Management of Parks Canada's nation historic sites: Here the portfolio of national historic sites is reviewed and key decisions regarding investment, management and partnership is considered in an effort to better represent Canadas rich and diverse cultural history.
3. An Innovative approach to history presentation: Considering expanded historical understandings and key practices for public history - this action sets an agenda for greater inclusion in communicating the past of all Canadians. (Parks Canada 2019, 9).

This outcome of the 2019 Framework for History and Commemoration both addresses the discourse surrounding colonialism, racism and patriarchy embedded in our current designations as well as expand the catalogue of Nationally significant representation across the country. As part of this building process the HSMBC is encouraging new public nominations for person, places and events of National Significance (Parks Canada 2019, 10).

Conversely a review of earlier designations will also be conducted to ensure that designations and commemorative plaques are positive and "honorific celebrations of person, places and events "(Parks Canada 2019, 39). While this

wording may give the impression of a selective reshaping of Canadas story - the updated HSMBC commemoration plan also includes the designation of “tragic, controversial and shameful dimensions of Canadas History” (Parks Canada 2019, 40).

The HSMBCs approach to reevaluate the 2100 pre-2019 designations begins by acknowledging “ The existing designations are potentially controversial, have outdated reasons for national historic significance, and do not reflect contemporary knowledge and scholarship.” (Parks Canada 2019, 44). Several guidelines have been set out by the HSMBC to establish their process:

1. Historical interpretations of the past are constantly evolving and should reflect changes in society and our knowledge of the past.
2. Historical interpretations should emphasize a full range of voices, perspectives and experiences and the work of the HSMBC must be inclusive and involve members of the public. (Parks Canada 2019, 44).
3. History is written from a world view. Earlier designations reflect the time and context when they were designated and should not be erased. How we interpret significance today needs to evolve (Parks Canada 2019, 45).

This outcome of the 2019 Framework for History and Commemoration both addresses the discourse surrounding colonialism, racism and patriarchy embedded in our current designations as well as expand the catalogue of Nationally significant representation across the country. Most importantly it develops a system protecting an inclusive method of sharing our past is in place for future generations.

## Chapter 3: Site

The Citadel National Historic Site is comprised of two primary elements: Fort George, a star shaped bastioned fortress and the Glacis, a star shaped landscape intervention surrounding the forts perimeter. This glossary will provide a description of each element found at the Citadel NHS and give it's context within the site itself

### Pre-Site Fortifications

The Halifax Citadel National Historic Site is 19th century star shaped fortification built on the crest of a drumlin overlooking the urban core of Halifax, Nova Scotia. The site of this national cultural resource was chosen by the British in 1749 as an ideal location to fortify British Military interests in 18th century North America (National Parks Branch 1954, 1). Four distinct fortifications were constructed on the drumlin - each replacing the last as periods of increased military presence were required in the European conquest of the continent (National Parks Branch 1954, 3).

Few traces remain of the pre-site fortification on the site due both to the temporary nature of the structures and to the repeated leveling of the drumlin to accommodate the larger traces of the third and fourth Citadels.



### ***The First Citadel 1750 - 1761***

The first Citadel was built in 1749 by the inaugural British troops and settlers as an “invaders defense” method intended to thwart potential attacks from the first nations communities already occupying the region. The first 2 structures on the site titled The Citadel and Fort Lutterell were part of a network of 5 stockaded forts woven together by a palisade wall surrounding the settlement. This defense system rose up from the harbour to the eastern crest of the drumlin (the site of The Citadel fort) across the drumlins crest to the west (the site of Fort Lutterell) and wrapping back down to the edge of Chebucto harbour (National Parks Branch 1954, 3).



Figure 1. Halifax 1750 showing Palisade wall and Fortifications reaching up from Chebucto Harbour along the current Citadel Hill site and back to the shoreline. (Grant .n.d.)

### ***The Second Citadel 1776 - 1784***

The second phase of fortification began in 1761, but was not fully realized until 1776- aligning with the rise of the American Revolution (National Parks Branch 1954, 5). This consisted of a wooden system of “elongated, irregular, polygonal field works of earth and sod ..... revetted with fascines and mounting many guns” splayed along the crest and down each face of the drumlins hillside (National Parks Branch 1954, 5). Given the nature of timber earthworks shifting in the freeze/thaw climate of Nova Scotia the second Citadel fortification quickly decayed and fell into ruin.



Figure 2 . Citadel Hill Fortification in 1776. Extensive ground works and a Martello tower at the crest of the drumlin defined the primary elements of this fortification (Grant. n.d.).

### ***The Third Citadel***

In response to the French Revolution the third phase of fortification began on the site in 1794 lasting until 1798 (National Parks Branch 1954, 6). Considerably larger and more formally designed than its predecessors the third Citadel required the leveling of the drumlins crest - reducing the overall height by 15 feet. ( National Parks Branch 1954, 6) The star shaped wooden fortress filled the entirety of the drumlins crest with fortification walls and buildings while the remaining hillside was formed into a star shaped glacis earthwork system (National Parks Branch 1954, 7).



Figure 3. The Citadel Fortification in 1800 (Grant. n.d.)

### ***The Fourth Citadel - Fort George***

The present day Citadel construction began in 1828 - not in response to an impending military action but rather on the recommendation of British military engineers to replace the rotted wooden fort with a more robust Vauban star shaped masonry construction. (National Parks Branch 1954, 7). This Fourth citadel site construction is named Fort George.



Figure 4. The fourth citadel construction began in 1828 and was completed in 1856 (Grant. n.d.).

## **Fort George**

### ***Fort George Construction:***

The design of Fort George can be categorized as a Bastion type fortress - one that was developed by Sebastian Le Prestre de Vauban in the 1600's (Goodspeed and Tumark 1995, 3). Typical to the Bastion Fort design a series of subterranean polygonal ring walls enclose a central parade and inhabitable buildings constructed within the innermost ring layer. As an evolution of the medieval castle fortification the subterranean construction of the Bastion fort inherently provided superior protection from gunpowder cannon fire

- while the star shaped geometry eliminated blind spots in defending from approaching enemies.

Following Vaubans typical arrangement Gustavus Nicholls, the commanding Royal Engineer in Nova Scotia, produced the approved design plans to construct Fort George on the crest of a drumlin overlooking Halifax harbour (Goodspeed and Tumark 1995, 7). Construction began in 1828 and despite estimates siting completion within 6 years at a cost of 116,000 pounds - the final construction took over 28 years with costing double the initial estimate closing at 242,122 pounds (Goodspeed and Tumark 1995, 7). Difficulties adapting the 17th century design to the Nova Scotia climate caused a series of delays - primarily due to the freeze-thaw cycle of the Nova Scotia climate led to the dismantling of perimeter walls and causing severe water infiltration into the casemates ( National Parks Branch 1954, 6).

Despite various staunching efforts spanning centuries the issue of water infiltrating, freezing and disrupting the masonry structure has continued to plague Fort George into the 20th century. As a result a significant portion of the interior spaces have been rendered unsuitable and even in those deemed for exhibits the damage clearly visible when visiting the site present day (Parks Canada n.d.-c ).

### ***Fort George Illustrated Glossary***

The following sequence of images and descriptions provide an overview of the constructed elements that form Fort George.

### ***The Parade***

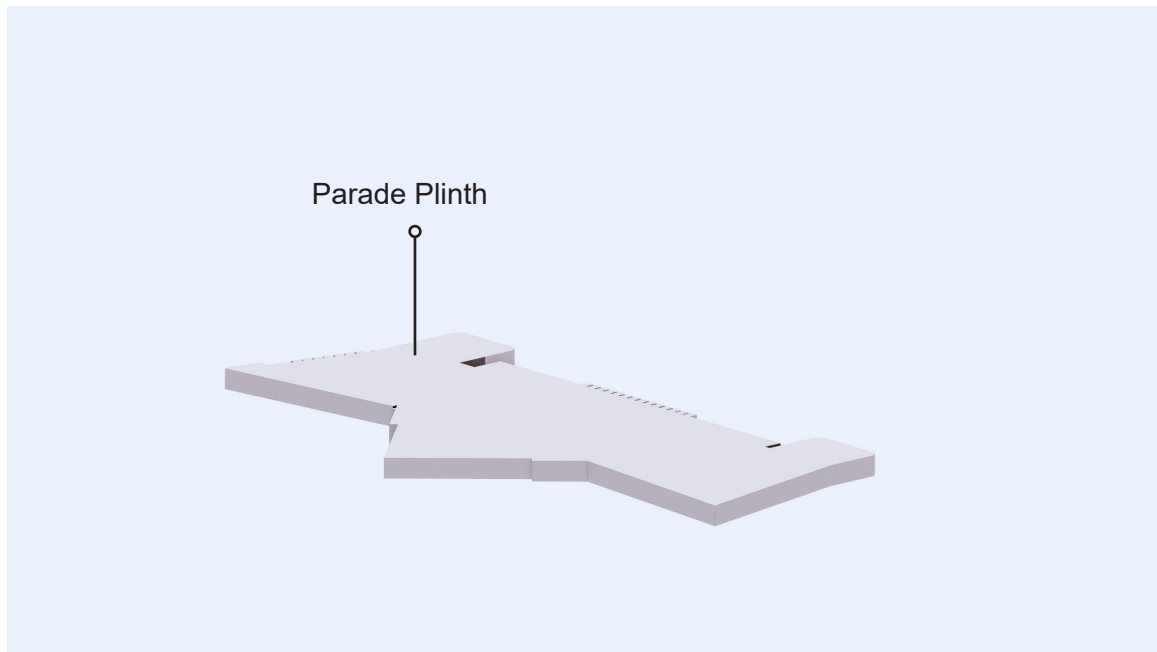


Figure 5. The Parade is an open air space at the very center of Fort George. The Parade is the hearth of the fortress and used for drills, ceremonies and is the primary circulation space.

### ***The South Magazine, North Magazine, and Cavalier Building***

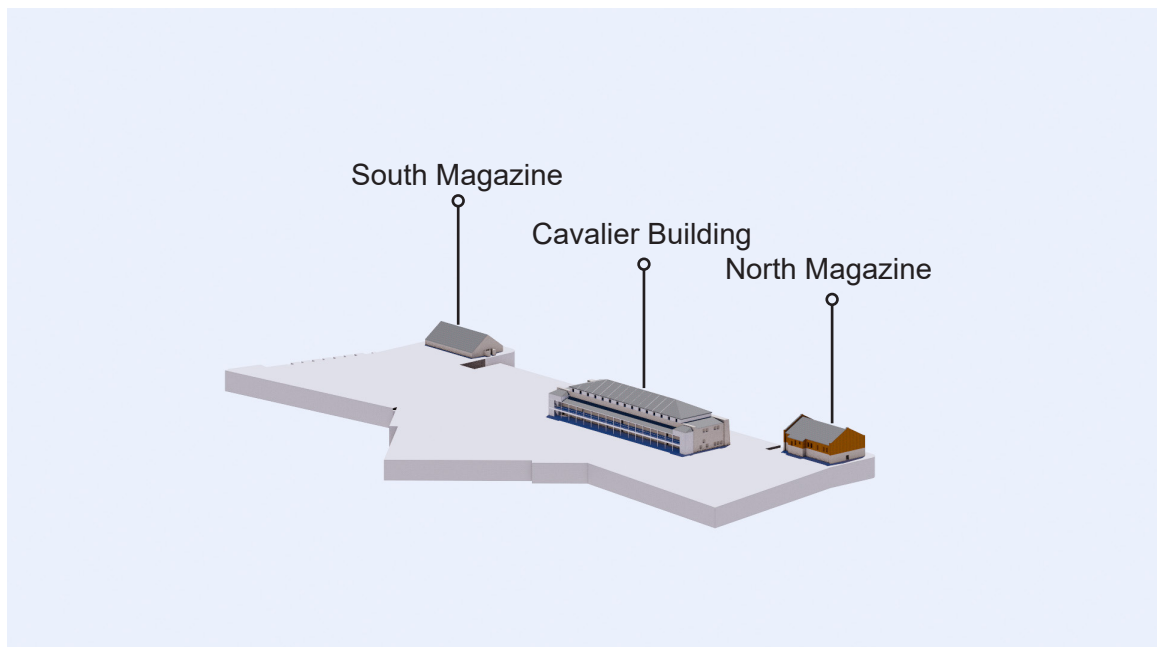


Figure 6. Three buildings are constructed on the Parade: The North Magazine, a restored exhibit space, The South Magazine, a rentable event space and the Cavalier Building that houses the Army Museum on the first & Second floors with Parks Canada offices occupying the third level.

### ***The Parade Wall***

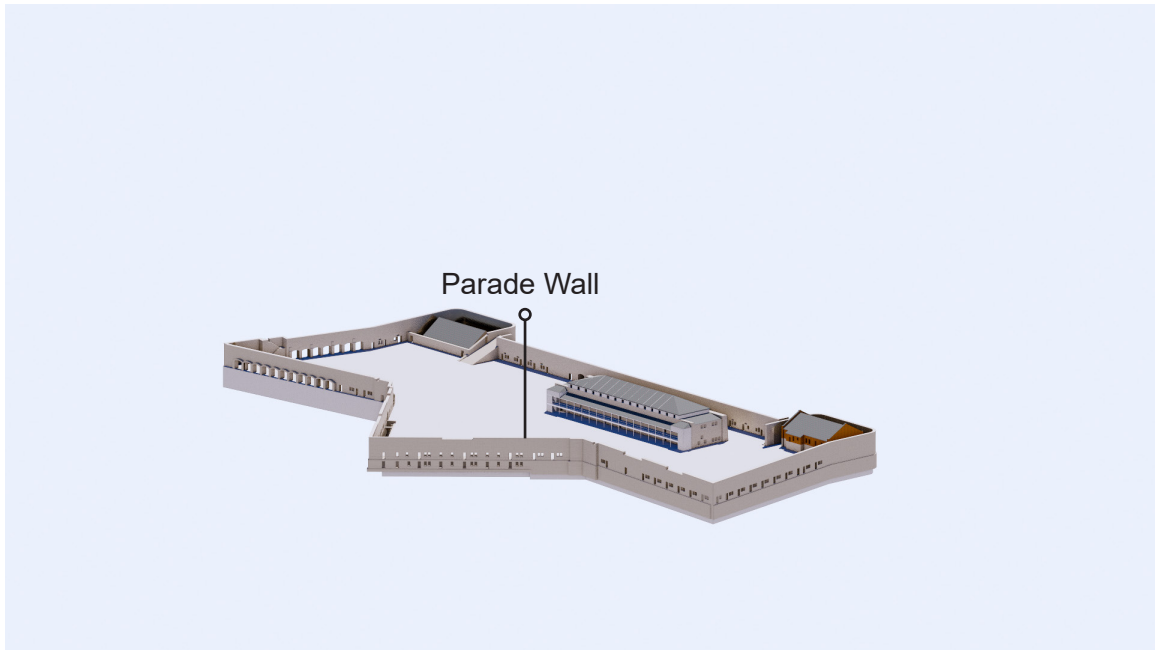


Figure 7. The Parade wall is constructed of granite masonry and encloses the Parade. This fully connected wall system is perforated with windows and doors.

### ***The Case Mates***

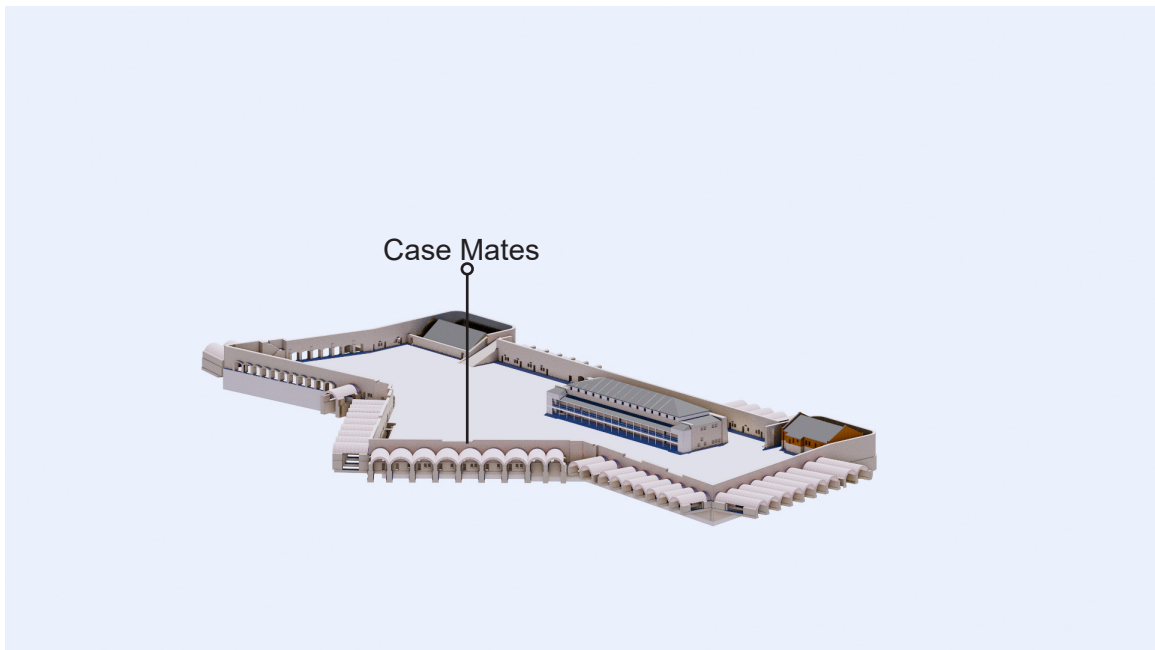


Figure 8. The Case Mates are constructed of Granite pier walls with brick arch roofs. This wall systems is oriented perpendicularly to the Parade wall and subdivides the Forts interior spaces.



### ***The Ditch Wall***

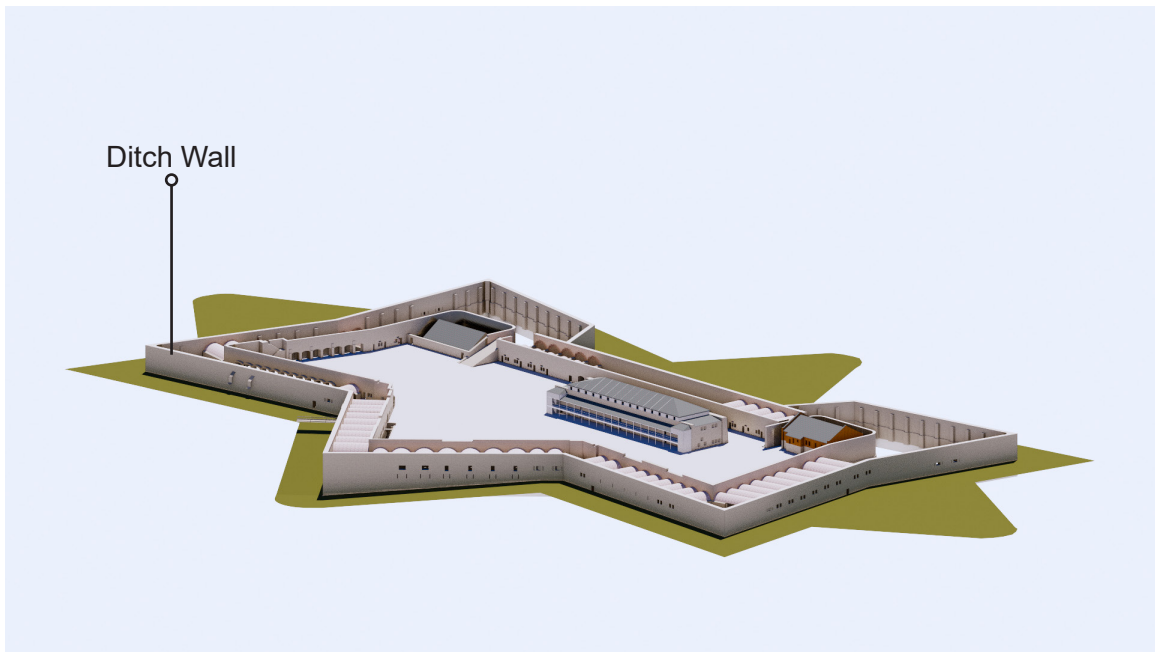


Figure 9. The Ditch wall is also known as the Escarp wall is a mix of Granite and ironstone masonry construction. The Ditch wall is perforated with windows for inhabitation and defence.

### ***The Ditch***

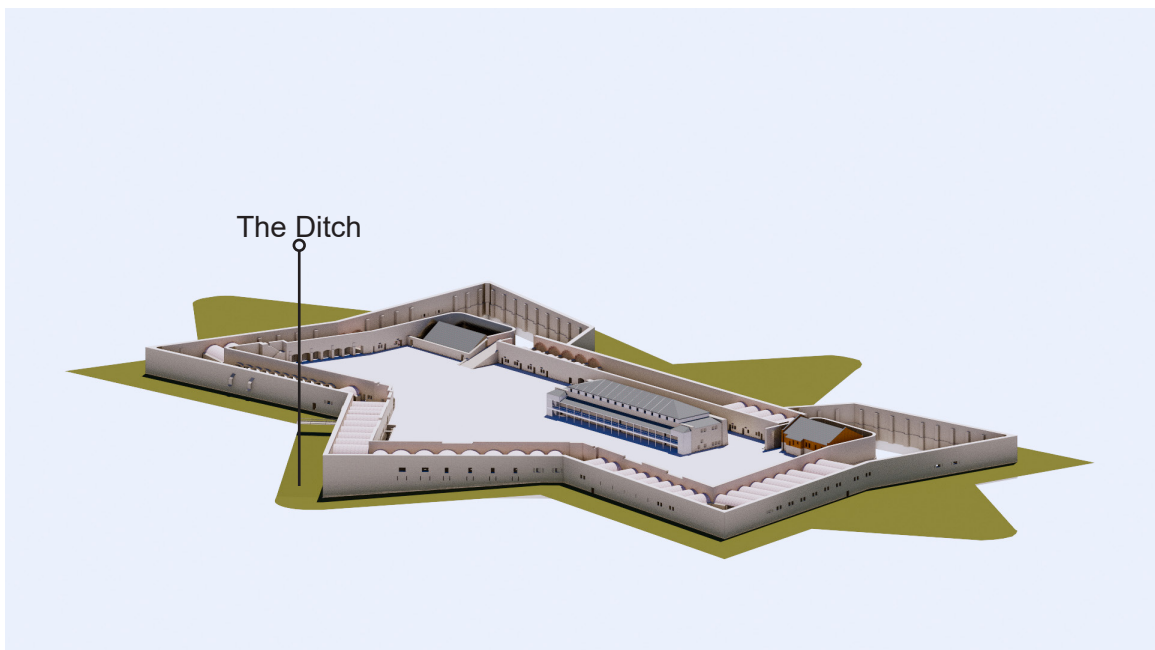


Figure 10. The Ditch is a 40' to 60' wide subterranean land surface that surrounds the inner rings of Fort George. The aim of the Ditch is to provide a last line of defence against attackers halting a continuous charge from the Glacis.



### ***Soil Infill***

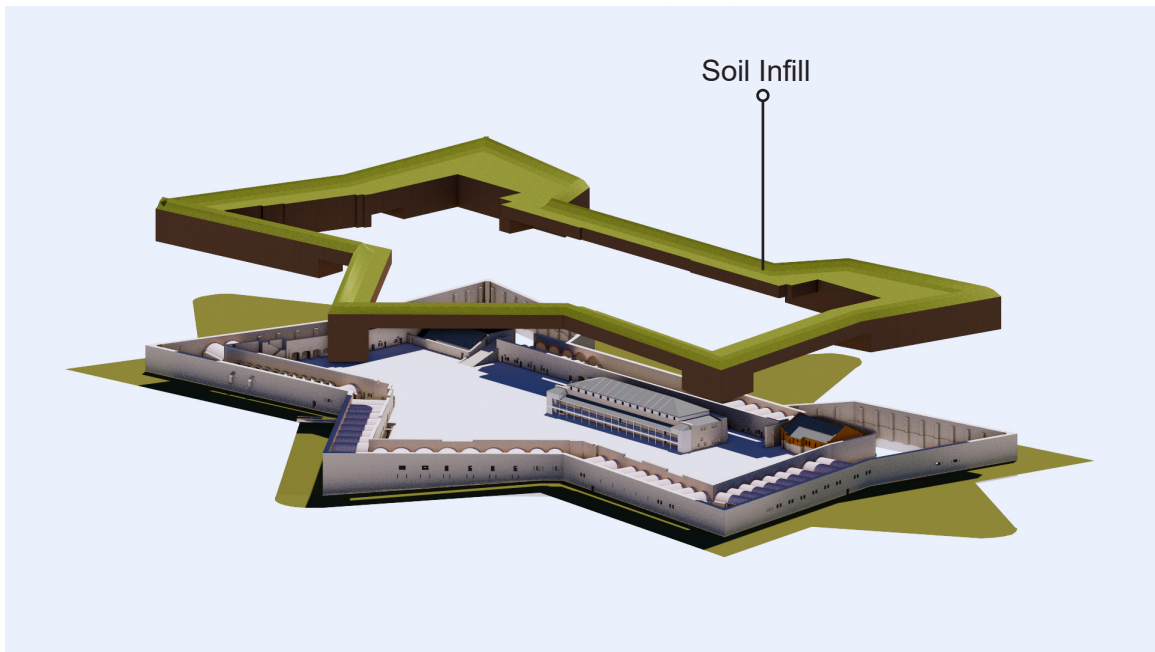


Figure 11. Soil is used to infill the spaces between the ditch and parade walls as well as covering the casemates. This material protects the interior of the Fort from landing artillery impacts.

### ***The Ramparts***

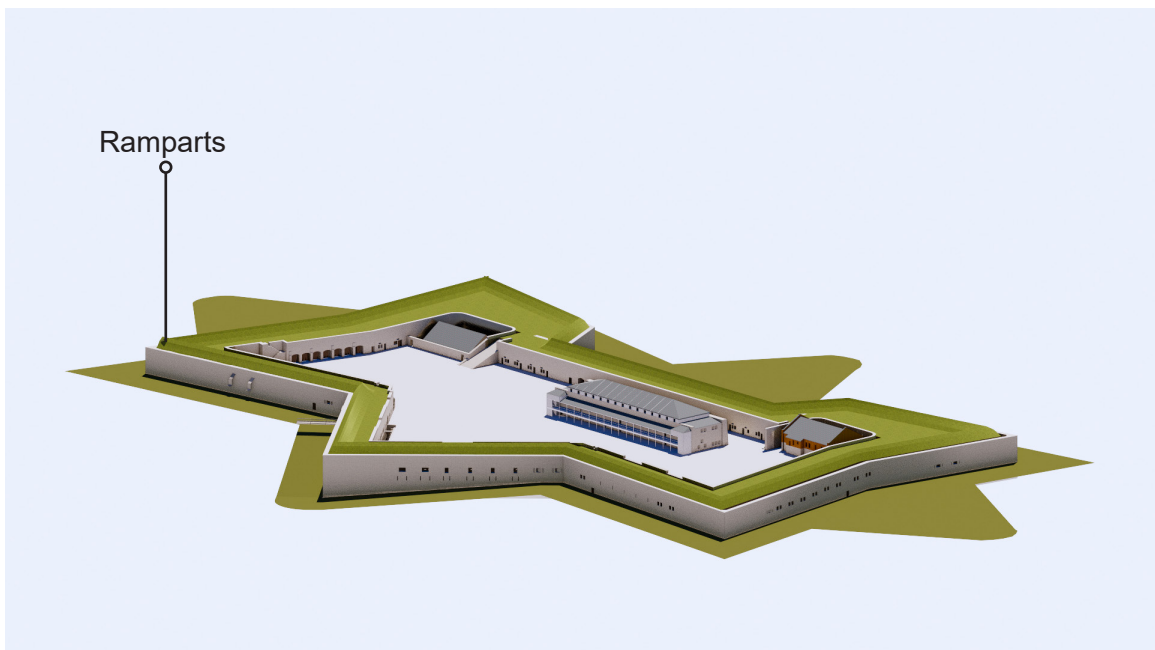


Figure 12. The Ramparts are a soil formation running perimeter of Fort George along the leading edge of the escarp wall. They rise approximately 8 feet above the escarp wall and have sloped depressions for canon placement.

### ***The Ravelin***

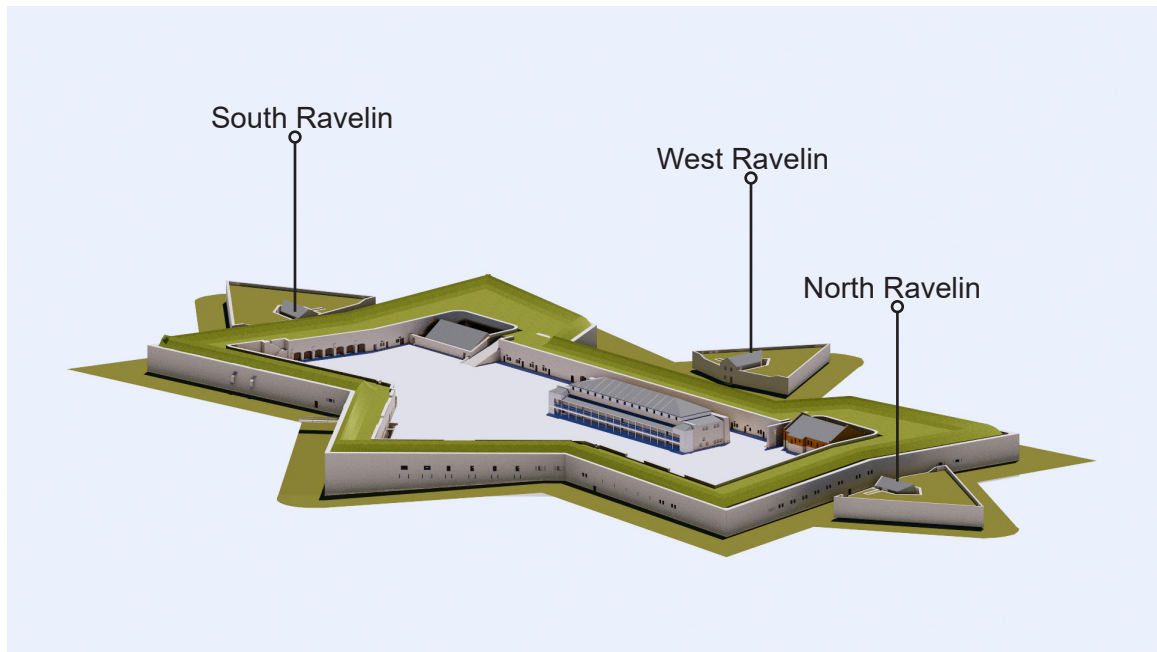


Figure 13. Three buildings are erected within three corners of the Ditch - these bomb proof buildings are called Ravelin. The West and North Ravelin are currently considered to be mothballed however the South Ravelin has been restored and is open for exploration to the public.

### ***The Musket Gallery and Counterscarp wall***



Figure 14. The Counterscarp wall surrounds the ditch dropping from the crest of the Glacis 40' - 45' below. Within the Counterscarp wall is an tunnel system surrounding the fort known as a Musket Gallery. The Musket gallery serves both as a full perimeter circulation and defence - the wall is perforated with rifle slots.

## **The Glacis**

The Glacis is a completely accessible public grass space surrounding Fort George. Primary elements include the Garrison Clock, Pedestrian pathways, Parking lots and a Perimeter road.

From the inception of the Citadel Hill site the Glacis has a rich history of public use. In the summer months The Glacis is a common grassy place to sit and enjoy views of the harbour and surrounding urban. Additionally the The Glacis has served Halifax as the primary location for urban scale spectacle viewing for events such as parades, concerts, festivals and even a grand prix race. The southwest corner of The Glacis that has been outfitted with electrical access panels large enough to permit large temporary stages for concerts and festivals - this space is officially termed The Garrison Grounds.

During the winter months the Glacis is a popular location for sledding. Unfortunately given the nature of the Drumlins steep terrain and efficient yet steep pedestrian pathways The Glacis is not an accessible space although it can truly be considered public.

Goat paths are evident traversing the Glacis with historical photos showing a notable decrease in there presence following the construction of the Perimeter road in the early 1930's and again with the erection of Glacis fencing and the removal of the Sailors Memorial Monument in the later 20th century. In recent years areas of the Glacis have been leased to a third party to provide hourly pay parking at the base level of the site.





Figure 15. “The countries greatest natural amphitheatre” (“Crowds on the Garrison Grounds to Greet the King and Queen” Halifax Mail 1939)



Figure 16. One of Halifax’s most attended spectacle events - 1993 Moosehead GP (“F3 Grid Halifax Moosehead GP, July 1993.” 1993)



Figure 17. Halifax Kite Festival (“People filled skies above Citadel Hill with colourful kites Saturday and Sunday.” 2022)



Figure 18. Before the VE Day Riots sober crowds gathered at Citadel Hill (“VE Day entertainment on the Garrison Grounds, Halifax” 1945)



Figure 19. Metallica fills the Garrison Grounds (“Rock the Hill @ Halifax Citadel National Historic Site” 2011)



Figure 20. Crowds watching the 2022 Halifax Pride Parade procession from The Glacis



Figure 21. Plan drawing of the Citadel National Historic Site with the Glacis highlighted in green



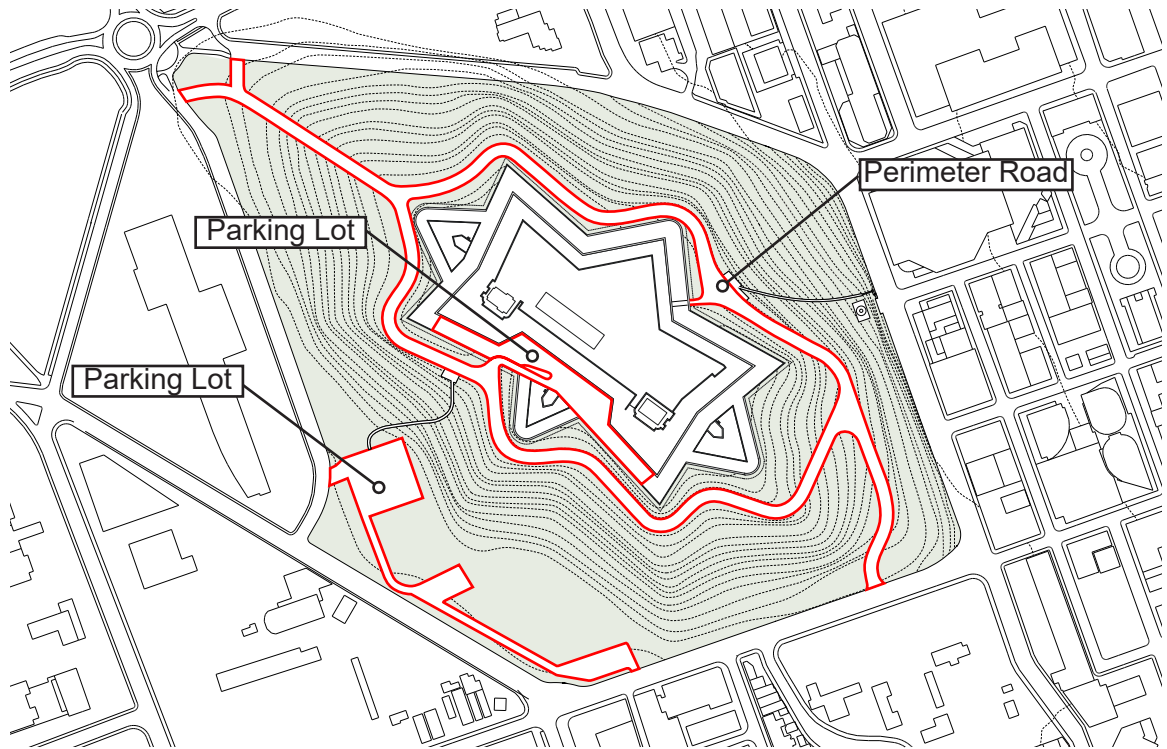


Figure 22. Plan diagram of vehicle circulation and parking

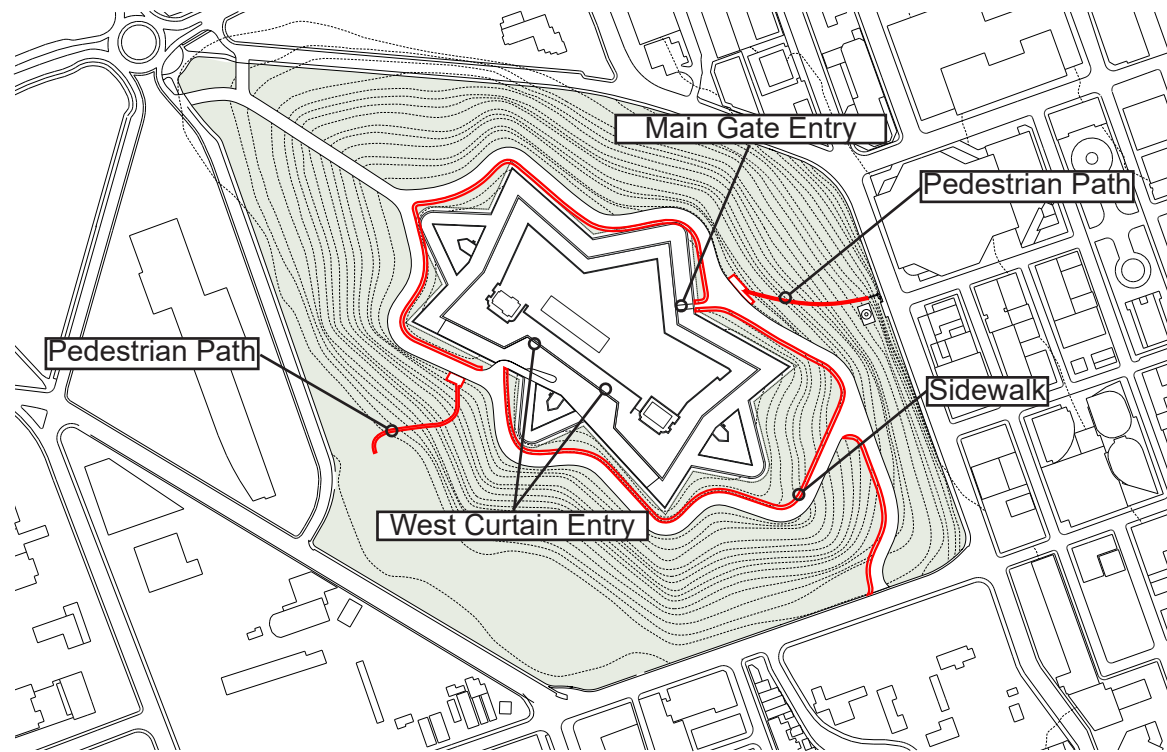


Figure 23. Plan diagram of pedestrian circulation and entry points to Fort George

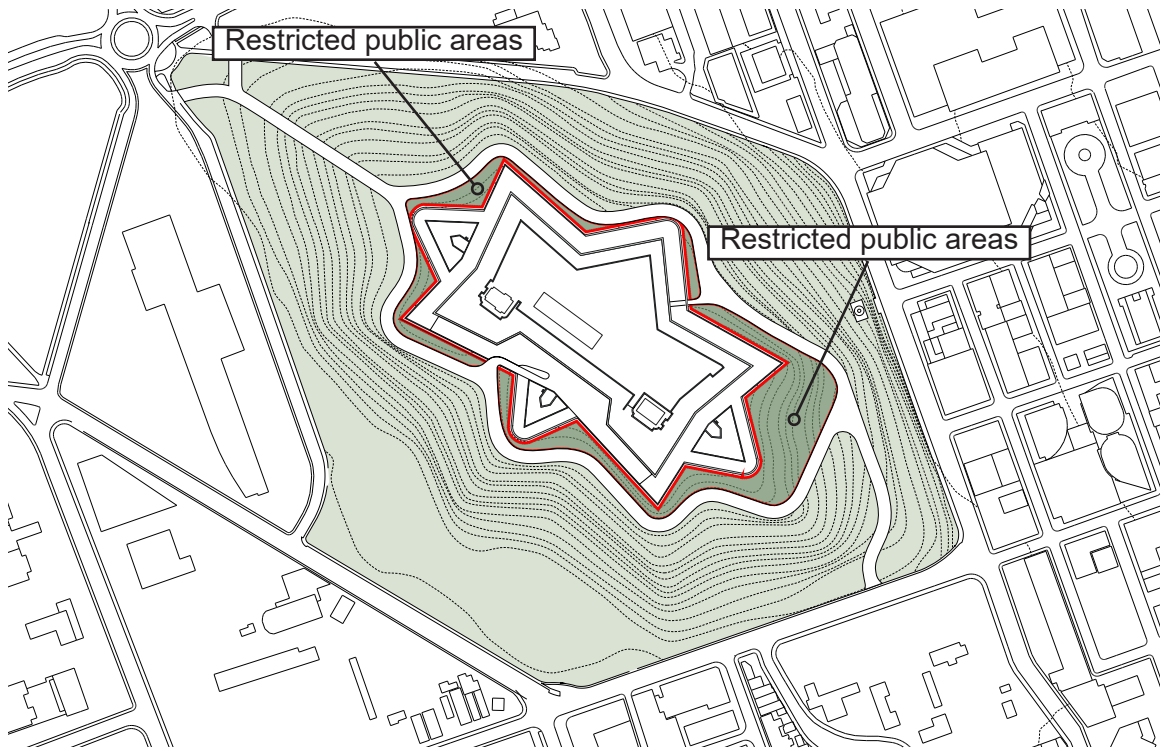


Figure 24. Plan diagram of current areas of the glaciis that are fenced off from public use

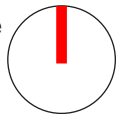
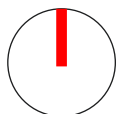


Figure 25. Plan diagram of current event space and typical accessible viewing area



## Stewardship

Citadel Hill was initially conceived as the North Atlantic cornerstone in the network of British Imperial Fortresses - which also included fortification in Bermuda, Malta and Gibraltar (Parks Canada 1979, 125).

From 1749 through to 1906 the Halifax Citadel site served as the primary regional command post of the Royal British Military Forces until 1907 when the site was handed over to the Canadian Armed Forces - who expanded on the military program to include social services at the site. During the economic downturn of the 1930's - a labour work relief project was conducted at Citadel Hill allowing single men room and board in exchange for labour in restoring the Forts walls and constructing the perimeter road (Parks Canada 1979, 171).

Following a recommendation by the Historic Sites and Monuments Board of Canada that the Citadel site had "great national significance" in 1935 - efforts began to preserve the fort.(Parks Canada 1994, 7). As recommended by The Massey Report - a landmark study of Canadian cultural assets - the Citadel was officially designated as a Canadian National Historic Site in 1951 (Parks Canada 1994, 7). At this time Citadel hill was transferred from the Canadian military over to the Department of Resources and Development and in turn Parks Canada - who stewardship of the site continues today (Goodspeed and Tumark 1995, 1).

Over the later half of the 20th century Parks Canada has restored and reconstructed the site to reflect its condition in 1878 - particularly to a two and a half year period when the Scottish 78th Regiment - The Seaforth Highlanders



were stationed at the Fort (Parks Canada 1979, 179). Although Parks Canada is ultimately in charge of the sites conservation practice - a private organization - The Halifax Citadel Society dictates visitor experience program of the 78th regiment at this National Historic Site.

The Scottish 78th Regiment - The Seaforth Highlanders were stationed at the Fort (Parks Canada 1979, 179). Although Parks Canada is ultimately in charge of the sites conservation practice - a private organization - The Halifax Citadel Society dictates visitor experience program of the 78th regiment at this National Historic Site.

## **Program**

The Citadel Hill National Historic Site can be divided into two primary areas - The Glacis and Fort George.

## **Space Allocation**

The Fort George space program is separated into several functions both public and private. Interior spaces available to the public include:

Seasonal Exhibits (27% of site), Rentable event space (2.8%), Food Service (1.8%), Retail (1.8%) and Public Washrooms (1.7%) (Lord Cultural Resources 2014, 100).

Private spaces include:

Administration offices for Parks Canada and HCS (34.1%), Storage (15.6%), Mothballed spaces (9.5%), Site Services (2.9%), Workshops (2.8%) (Lord Cultural Resources 2014, 100).

In Summary 35.1% of the interior space program at the Citadel Hill NHS are open to public use and 64.9% are not.

The top three usages of the Fort are Office space, Seasonal Exhibit spaces and Storage.

The exterior spaces include: the Glacis, Parade and Ramparts which are open for public use. However the Parade and Ramparts can only be accessed when the gates of Fort George are opened during daytime hours.

These exterior spaces have a much more varied function than the interior structures of Fort George . The parade serves as the primary circulation space between Fort Georges casemates, buildings and entry points. Additionally the parade has also served as a performance space for military processions, the Royal Nova Scotia tattoo and as the restored backdrop from which the period actors perform their 19th century tour of the site.

The Ramparts have both restored and reconstructed elements that mix together without boundary to create a somewhat muddled telling of the site including: false chimneys, reimagined ramparts with artillery cut outs with cannons, a weather station building, an elevator shed, historical plaques and a telegraph mast.

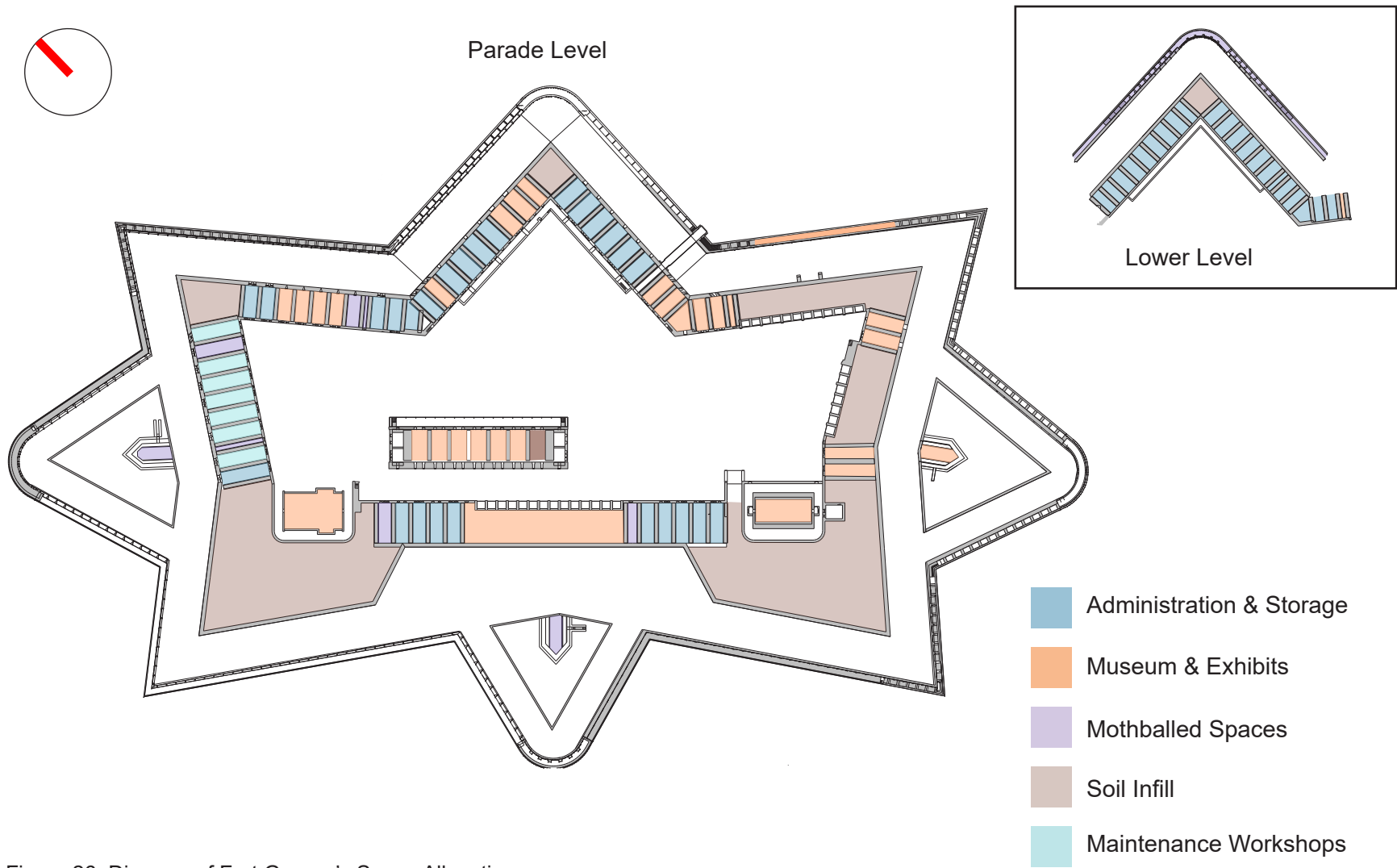


Figure 26: Diagram of Fort George's Space Allocation

## Visitor Experience

### *The Halifax Citadel Society*

The Visitor experience program at the Citadel NHS is limited to the seasonal operations (May to November) within the confines of Fort George. Operated by The Halifax Citadel Society since 1993 the visitor experience focus is a period recreation of the 2.5 year period from 1878-1879 when a division of the British Military -the 78th regiment was stationed at the Fort.

“The main focus of the HCS’s program is the re-enactment of the 78th Highland Regiment of Foot and the 3rd Brigade, Royal Artillery.”(The Halifax Citadel Society n.d.)

The HCS program includes a bag piping band and period actors providing guided tours through Fort George. As well within the Period rooms as interact with guests inside these exhibits. Daily activities including the flag raising and iconic noon day cannon are also performed by the HCS.



Figure 27: Noon day cannon (“Citadel-Noon-Gun”, 2020)

### ***Exhibit Spaces***

5 Permanent interactive exhibits are operated within the Fort George. These include:

1."The Army Museum" :This exhibit is displays military items, documents and photographs from present day back to the world war 1. The Army museum is housed within a series of connected casemate located on the second floor of the Cavalier Building.

2."A Harbour Worth Defending": this exhibit loops a 15 minute film outlining Halifax role in the British Military and takes place in a casemate accessed from the parade.

3. "Warden of The North: Another exhibit detailing Halifax's role as a member of the British and Canadian military and the effects on local and National culture. This exhibit is also housed in a casemate accessed from the parade

4. "Shaping The Hill": This is an interactive exhibit of scale models giving visitors an understanding of the pre-fortifications and the building of Fort George and is located in a casemate accessed form the parade.

5."Fortress Halifax: A City Shaped By Conflict": This exhibit gives an overview of the Halifax's history and is again in a casemate accessed only from the parade.

The program of all permanent exhibits at The Citadel Hill National Historic site has a single message in telling of the Forts role as tool of the British and Canadian Militaries and their influence on the city of Halifax.

The visitor program in Fort George also includes 9 period restored rooms - where visitors can freely interact with

replica artifacts and have the spacial sense of the fort in the later 1870's. Theses include:

Barracks, A Guard Room, An Engineer Store, An Orderly Room, A Tailor Shop, An Expense Magazine, Defense case mate and Garrison Cell, The South Magazine and School Room.

In season the Period Rooms are also open for the public to explore. In my own experience however not all spaces are accessible at all times (Parks Canada n.d.-d.). Teh South Magazine and North Magazine can be rented for private events such as meetings and weddings.



Figure 28. South Magazine setup for a wedding (“Ceremony Setup, n.d.)



Figure 29. Tailor shop Period Room in Fort George Casemate (“Tailor’s room”, 2015)

## **Heritage Conservation**

Upon the designation of a National Historic Site the appropriate method of conservation treatment must be determined. Given that The Citadel Hill NHS was designated in 1935 - conservation treatments in the period were limited to preservation and restoration. Considering the scale of Fort George a preservation effort would have been an extraordinary expense and so restoration emerged as the more reasonable approach.

### **Method**

At the time of designation in 1935 the 1932-1936 Labour Camp Relief project was still operating at the site and a flurry of construction occurred (Dean 1977, 7). The men worked to “ clear drains in the ditch, repoint and dismantle walls, and build the Perimeter road” (Dean 1977, 11). Upon the dissolution of the Labour Camp Relief project following protests, theft and overall malaise of the men taking part in the social assistance program Citadel was still in a very unfinished state (Dean 1977, 15). Restoration work performed by the Canadian Military resumed from 1938 to 1940 until their reoccupation of the site with the outbreak of World War 2 (Dean 1977, 19). With the transfer to Parks Canada following the War in 1951 the site was maintained until 1966 with little effort going towards any sort of major reconstruction (Dean 1977, 25).

In 1966 the goal of restoring the site to its original form was chosen - from this time until today the restoration of the site has remained a continuous effort with large scale masonry projects to the walls in the 1990's - 2010's and generations of on-site craftsmen reconstructing wooden elements (Parks Canada n.d.-d).



## **Statement of Significance**

Designated as National historic Site on 05/29/1935 the federal government of Canada validates this designation with the following Statement of Significance

### ***Description of Historic Place***

Halifax Citadel is a large, stone early 19th-century British fortification located atop Citadel Hill, in Halifax, Nova Scotia. The walled citadel is surrounded by an expansive grassed glaciis descending to the commons on the west side and downtown Halifax on the east side. It is the most prominent fortification in a network of defensive works that have historically guarded Halifax, its dockyard and its harbour (Canada's Historic Places 2007).

### ***Heritage Value***

"Halifax Citadel was designated a national historic site because of:

- Its role in the development of Halifax as one of the four principal naval stations of the British Empire during the 18th and 19th centuries, and because

- It is an important element in the uniquely complete conspectus of shore defences that developed at Halifax between the 18th century and World War II, to defend British and, after 1906, Canadian interests."

The heritage value of Halifax Citadel National Historic Site lies in its commanding location, in the legibility of its found cultural landscape as a substantial 19th-century fortification, and in the integrity of surviving 18th, 19th, and 20th-century remnants of that landscape. These include all historic resources linked to the landward defence of the town and to the harbour defences along the water that protected the naval station"

Although Halifax Citadel was established as a British post in 1749, the present fort dates from the 1828-1856 period and is its fourth generation of defence works. The Citadel was occupied by British forces until 1906, then by the Canadian military as a detention camp during World War I, and as Halifax headquarters for anti-aircraft defences during World War II. It became a national historic site in 1956 and has since been restored for public visitation (Canada's Historic Places 2007).



## Character Defining Elements

Key features contributing to the heritage value of this site include:

- the evolved cultural landscape comprising its star-shaped footprint, the profile of its built features, its open ground, and remnants of 18th-20th-century military activity including the glacis, the footprint of Fort George, extant historic buildings, structures, site roads, remains and landscape features,
- siting on a drumlin centrally located on the peninsula adjacent to Halifax harbour,
- the open ground that surrounds it (the lack of trees on the glacis),
- the 1930s perimeter roadway connecting the Citadel to the town, and roadways, pathways, channels and tunnels providing internal communications,
- viewplanes to the inner harbour, to landward approaches, to other harbour defences, to the town blocks adjacent to the harbour and those historically linked to the Citadel such as Royal Artillery Park, the Commons, and the Public Garden. (Canada's Historic Places 2007).

### ***The Fort:***

- the bastion design with star-shaped footprint and profile,
- functional design, found form, materials and spatial relationships of elements including the parade, south-east and north-east salients, the redan, the south-west and north-west demi-bastions and the west front, fort walls, casemates, counter-mine tunnels and musket gallery, the ditch, ravelins and glacis, south magazine, and north magazine (canteen building) (Canada's Historic Places 2007).

### ***Defensive works outside the fort:***

- the siting, mass, design and spatial relationships of extant military resources on the hill including casemates, north and south magazines, two expense magazines on the ramparts, the Cavalier building,
- the found materials of their construction (primarily stone with supplementary brick as structural support in such areas as casemate arches).

### ***Archaeological remains***

- the footprints, materials and spatial relationships of early military facilities including gun emplacements on the ramparts (for smooth bores and RMLs), a barracks foundation, cisterns with a drainage system beneath the parade, a tunnel under the glacis' west side (Canada's Historic Places 2007)

### ***Overview of Heritage Conservation at Citadel Hill NHS***

The Character Defining Elements protected at the Citadel National Historic site vary greatly in both type and era. Considering the limited scope of the period of significance not including the Canadian period of the Fort's evolution - the current Restoration approach to the Citadel National Historic Site forgoes much of the sites historical fabric from the 20th and 21st centuries. These elements however can be found in the Character Defining Elements such as the 1930's Perimeter road and the 1974 Protected Viewplanes - both of which have had significant effects on the site and the city of Halifax in the modern centuries.

When we consider the our National Historic Sites are standing monuments to our Canadian story - there is a deep cultural value in commemorating all the elements over the entire lifespan of the site.

## **Chapter 4 : Methodology**

### **Fostering Inclusive Commemoration**

Following the tabling of Bill C-23 and the introduction of the 2019 Framework for Commemoration the process of fostering inclusive commemoration has begun to transform the Canadian places of national significance that have been identified to portray colonialism, racism or the patriarchy role in Canadas past . Despite the North American movement to simply remove these representations gained momentum recent years - the Canadian approach aims to recontextualize these controversial symbols to reflect contemporary values of inclusivity and recognize our countries tragedies as part of our past. However In order to achieve a program of inclusive commemoration this is not enough - our existing and future monuments, plaques and national historic sites must adapt to broaden their message represent the stories of all Canadians.

To achieve these national goals at Citadel Hill the visitor experience program must also expand. Celebrating the civic history of the site as key gathering place in the urban core and as the primary location for spectacle is my approach to offer an inclusive telling of Citadels Hills role in the city of Halifax. At a finer grain of cultural inclusion I propose the curation of the museum and public archive be lead by public submissions - opening the program for all Canadians to share their story in a National Historic Site.

### **Heritage Conservation Treatment**

Following the goal of inclusive commemoration the Heritage conservation treatment of an immovable site of national significance must also adapt. The perils of restoration, and

preservation in rigorously perpetuating the language and fabric must be recognized as sites can not continue without adaptation themselves. Further with the in-authenticity of reconstructed elements mixing with those that have been restored the experience of what is valid and what is bogus at Citadel Hill has been blurred.

By adapting the primary heritage conservation method to Rehabilitation this offers the framework to expand the buildings and landscapes in a manner that both recognizes the history of a site while offering a sympathetic expansion to support variable programs in the future.

Rehabilitation allows the monumental yet fractured interior structure of Citadel hill to open and offer greater volumes to house inclusive variable programming. By moving past the restrictions of the 1870's restoration - the centuries of ongoing water infiltration can finally be addressed and allow the inhabitation of all available spaces within Fort George. Rehabilitation also provides the opportunity to remove reconstructed elements built only to serve the theatrical appearance of the limited current period of significance - providing a more accurate representation of the site as it has aged and exists.

### **Accessible Public spaces**

Providing accessible spaces is a right for all Canadians. The Citadel Hill NHS has made several accommodations such as entry ramps to casemates, elevators to the army museum and ramparts, accessible washrooms and widened passageways between connected casemate exhibits. However much of the site, particularly the Glacis remain places that many Canadians are still unable to enjoy.

With the introduction of a 12' to 18' continuous passageway linking the public and private interior spaces of Fort George - the Fort can be inclusively visited and operated barrier free.

A network of accessible ramps linking ring paths and platforms encompassing the Glacis allow access to the all exterior spaces providing an equalled experience of the Citadel National Historic Site for all visitors.

### **The Ritual of Spectacle**

Gathering is the greatest human experience. At the scale of an urban spectacle the gathering experience becomes monumental. With the urban core surrounding the site the ritual of spectacle gathering a Citadel Hill is rich and continuous throughout its history - yet beyond power grid infrastructure on the Garrison grounds no formalization of this program has occurred.

With the creation of the ring path network encircling the hill along distinct yet continuous elevations reachable through an accessible switch back ramp system allow the entire hill to now have accessible perambulating surfaces for all Canadians to travel from the sidewalks bordering the sites edge to it's center at the crest of the drumlin.

Through the terracing of the grassy slope into 18" rise platforms within the accessible switchback ramps that border the Garrison Grounds this area of the Glacis can be formalized as an Exo-Arena - an outdoor performance space supporting a grand spectacle performance.

## Chapter 5 : Design

### *Overview*

The summarized list of the interventions I propose for the Citadel NHS are as follows:

1. The removal of reconstructed bogus elements aimed to provide the theatrical appearance of the Fort in the late 1870's.
2. The removal of soil infill overtop of case mates in between the ditch wall and parade walls that has allowed water to soak, freeze and displace the masonry since 1828.
3. The removal of the typically water damaged center portion of the casemate masonry surrounding chimneys and failed water drainage systems. Also the removal of these systems as many are no longer functional and considered bogus.
4. The erection of a steel structure within the walls providing a inhabitable envelope, barrier-free circulation and spaces that support an adaptable program.
5. Removing glacis fencing and relocating this barrier to the original location along the edge of the counter scarp wall - reopening the entire glacis for public access.
5. The creation of a ring path network each following a single elevation grade - connected by accessible grade switch backs.
6. The formalization of two natural amphitheatres existing on the glacis to support spectacle event viewing and urban scale gathering

## The Glacis

The aim of the Glacis intervention is to provide accessible circulation so that all Canadians can be included in the centuries old practice of spending time on the slopes overlooking the urban core of Halifax. Additionally to formalize areas for spectacle events - particularly with terraced platforms rising in the natural amphitheatre known as The Garrison Grounds.

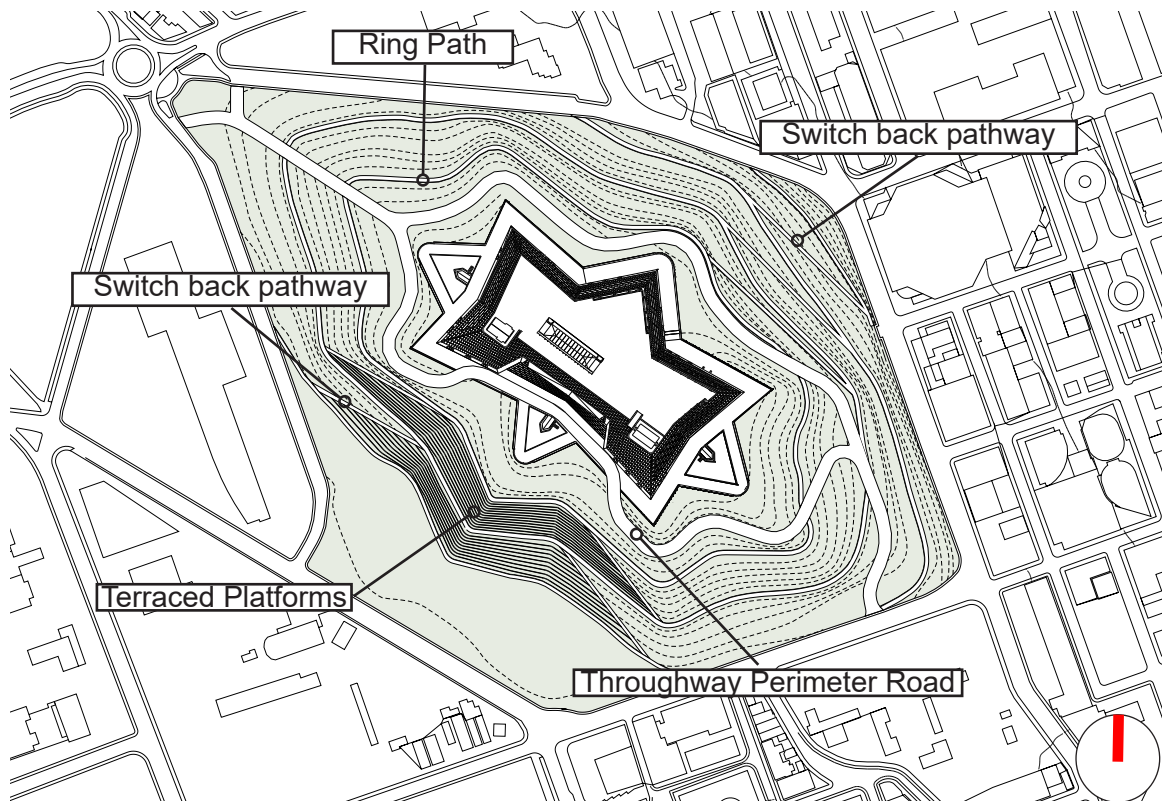


Figure 30. Plan diagram of the proposed Glacis intervention

## Opening The Glacis

The current fencing arrangement was introduced in the later half of the 20th century following the relocation of the Sailors memorial monument to point pleasant park. By relocating this barrier to its original location along the counter scarp wall large portions of The Glacis are returned to the public.

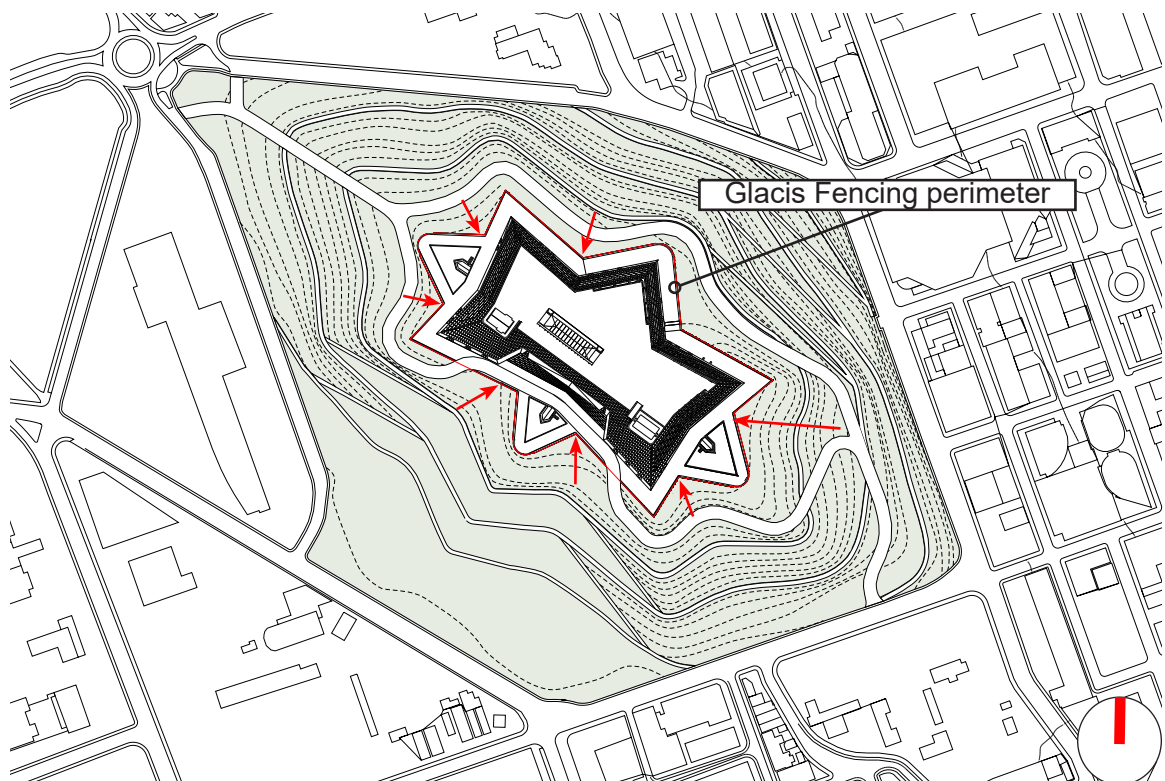


Figure 31. Plan diagram of proposed fencing relocation to the upper edge of the glacis - opening areas along the top of the site to the public.



## Ring Path Network

A network of ring paths connected by accessible switchback rises will be introduced to the Glacis. Each ring path follows a single contour as you encircle the Citadel Hill site. 5 entry points are accessible and meet the sidewalk directly with one entry point maintaining the staircase entry along the eastern edge. Parking will be removed and the roadway shifted it enter the western section of the ditch.

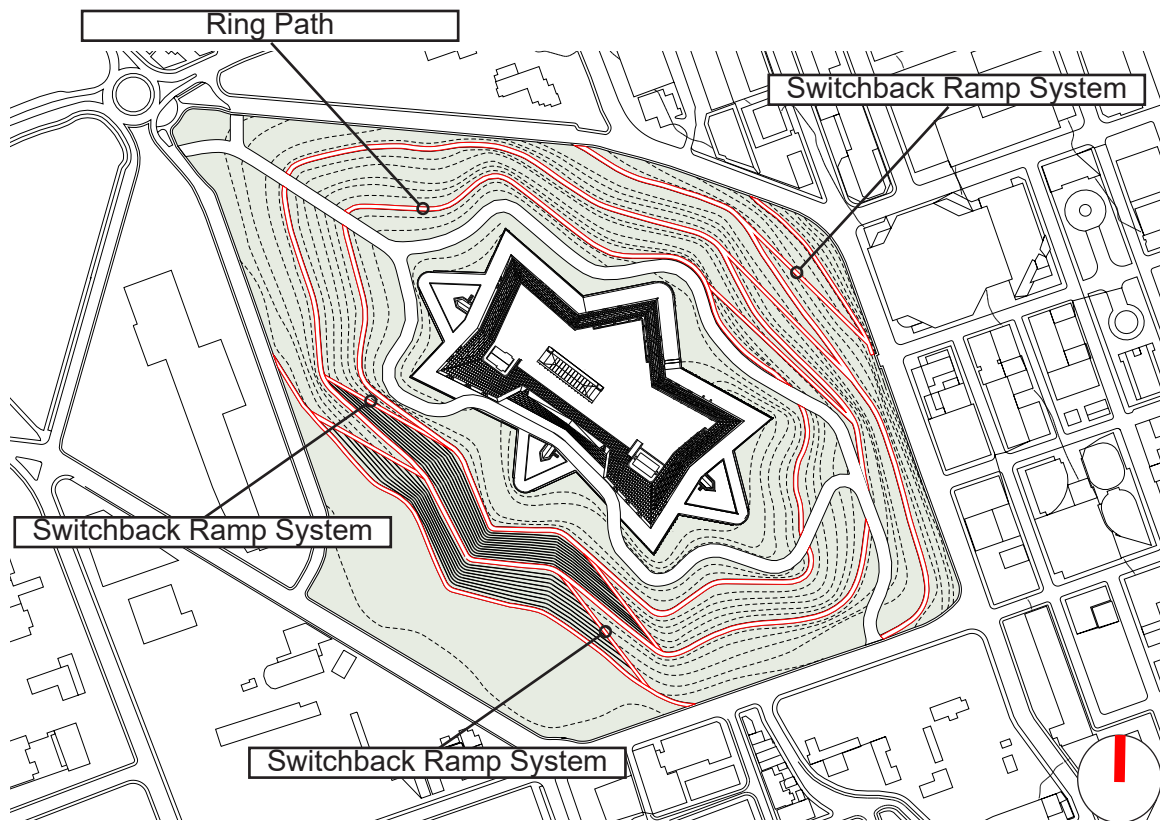


Figure 32: Proposed Ring Path Network and Switchback Ramp System



Figure 33. Rendered image of Glacis pathway along the Ring Path Network. Each pathway follows a single contour allowing for barrier-free perambulation of the city and a 360 degree view of Halifax. The benches line the upper edge of each path are made from masonry removed from the Fort George casemates.

## **Perforating the Fort Walls - Bringing the Public in**

The countermine tunnels are considered one of the Character Defining Elements of the Citadel National Historic Site. The tunnels are a mere 4' high and reach out from the Musket Gallery and under the surface of the Glacis. The original purpose of the Countermine tunnels were a system of final defence against an advancing land based attack. If an enemy had made their way to the upper portion of the Glacis, bombs could be placed at the end of each tunnel - once detonated the explosion would both eliminate the enemy troops as well as disrupt the land surface making it more difficult to continue up the Glacis.

Most of the Countermine tunnels have succumb to the pressures of the underground environment and have collapsed over time. However some have survived and the masonry of all the tunnels is still buried in-situ under the Glacis.

This proposal introduces a network of steel galvanized passages from Glacis to ditch - providing pedestrian access to the ditch perforating the Forts walls and providing a public place within the extent of Fort George.

Each tunnel consists of galvanized steel archway that utilizes the original countermine masonry as the key of each arch.



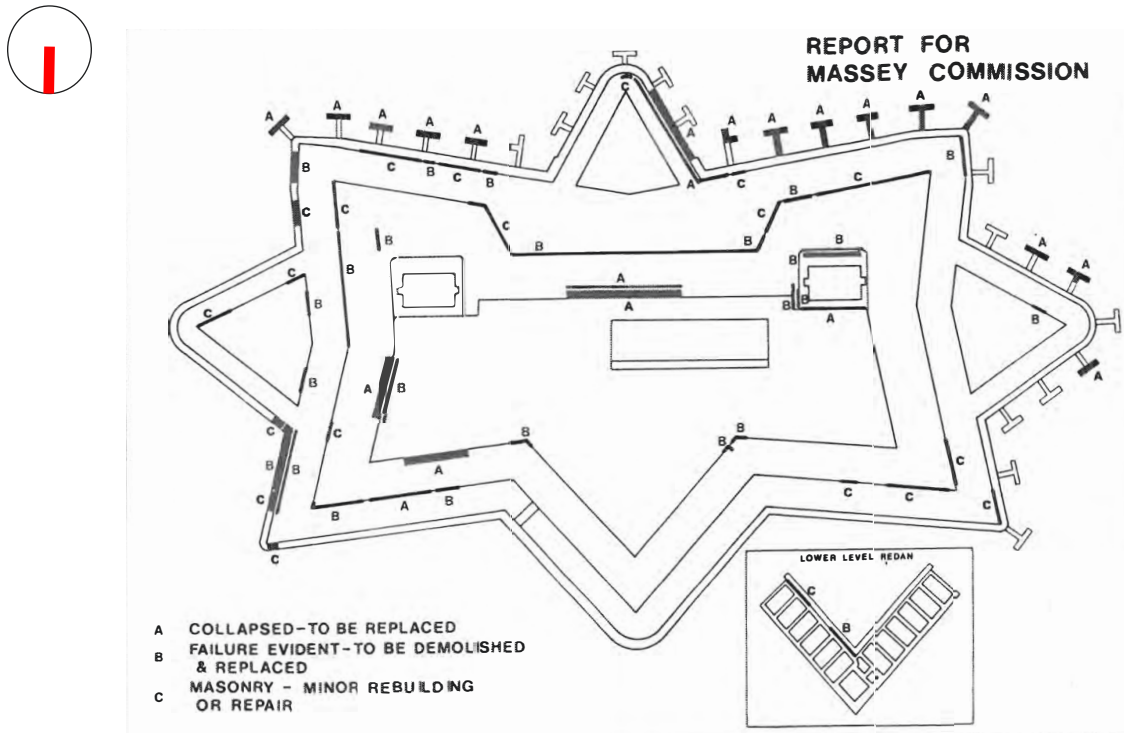


Figure 34: Countermine Tunnel diagram from Massey Report (“Countermine Tunnels” Royal Commission on National Development in Arts, Letters and Sciences. 1951)

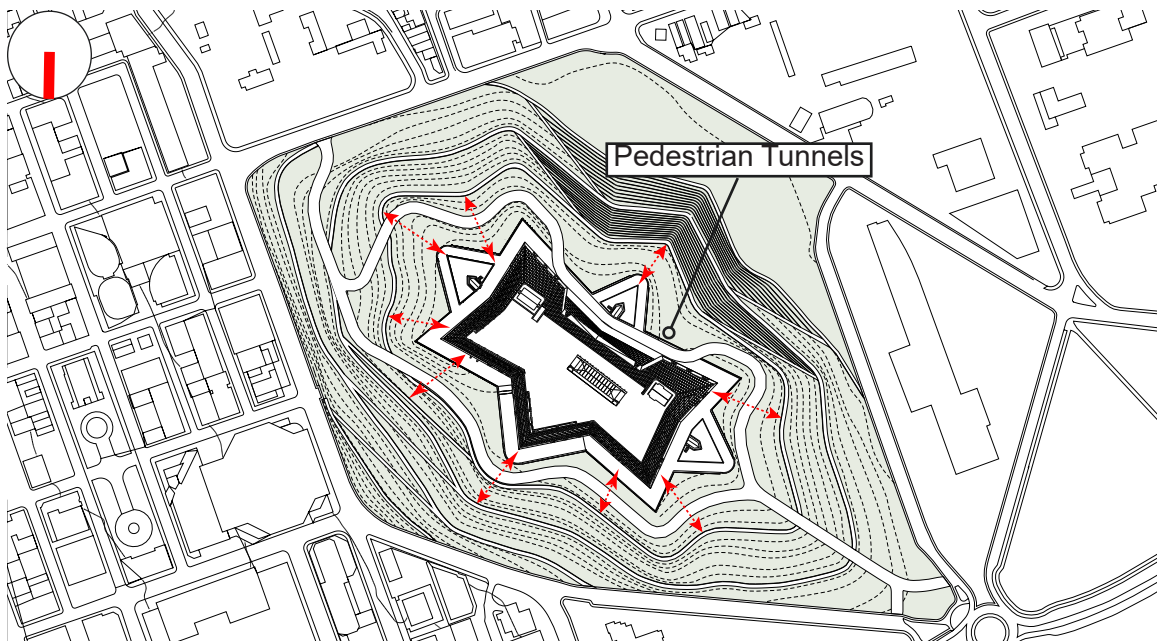


Figure 35: Proposed arrangement of Glacis to Fort George public perforation tunnel system

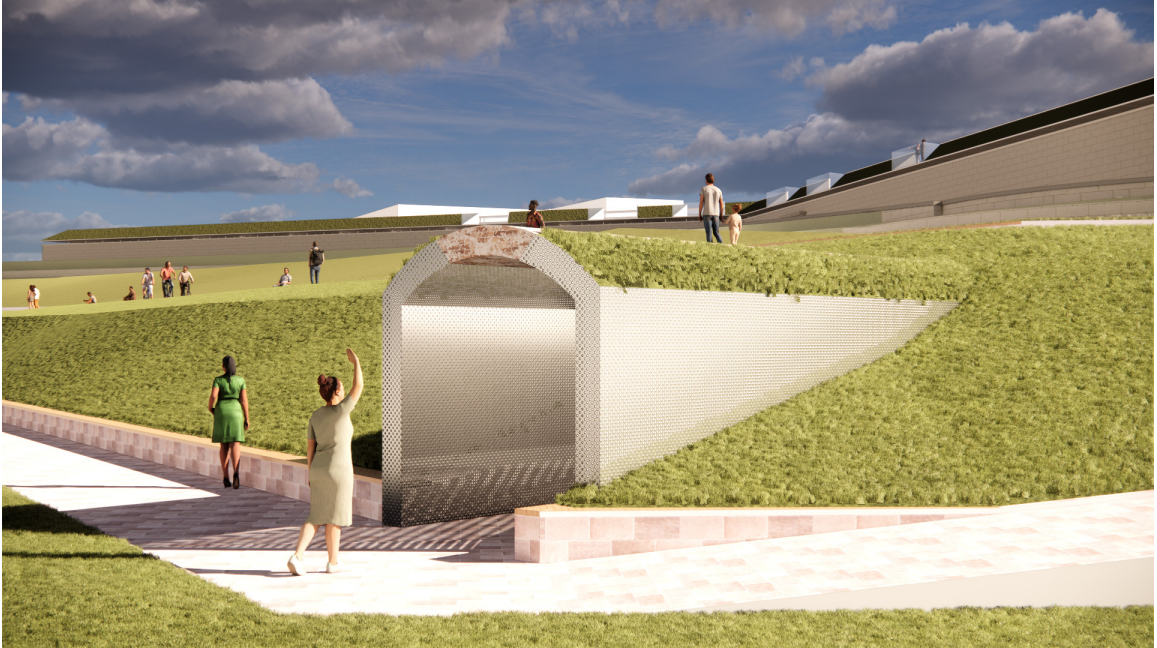


Figure 36: Rendered image of a pedestrian tunnel entrance from Glacis.



Figure 37: Rendered image of tunnel interior entrance. Perforating the Fort George walls allows the ditch to become an extension of the already public Glacis.



## Activating the Ditch as a Viewing Device

In 1974 10 View planes from Citadel Hill were designated as protected views and have influenced the growth of Halifax's urban core for 50 years. These protected view planes are a C.D.E. of the Citadel Hill N.H.S . The Glacis entry thresholds of 3/4 of the viewing locations meet these particular points and formalize these locations with interpretation signage. Additionally the remaining counter mine tunnels encircling the ditch create a circular procession to perambulate and explore a 360 degree unrestricted view of the entire city of Halifax.

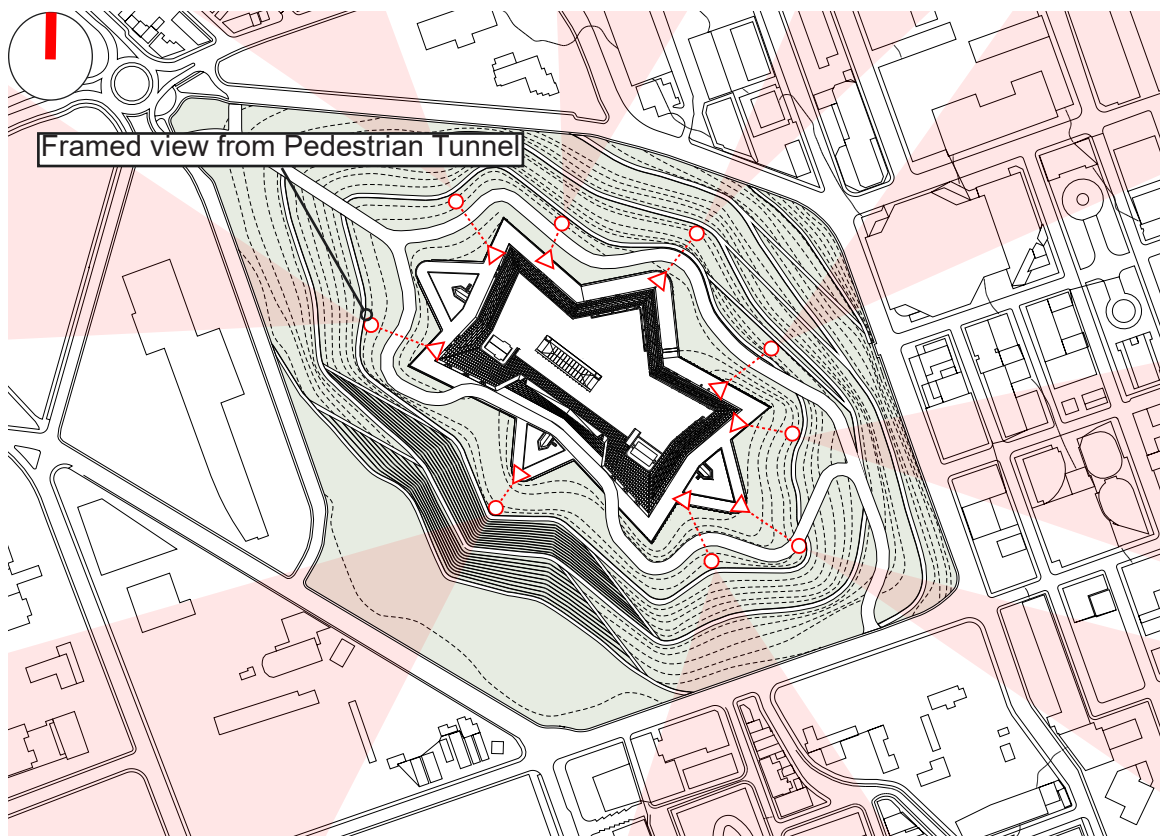


Figure 38: Diagram of pedestrian tunnel arrangement acting as a viewing device of the surrounding city of Halifax

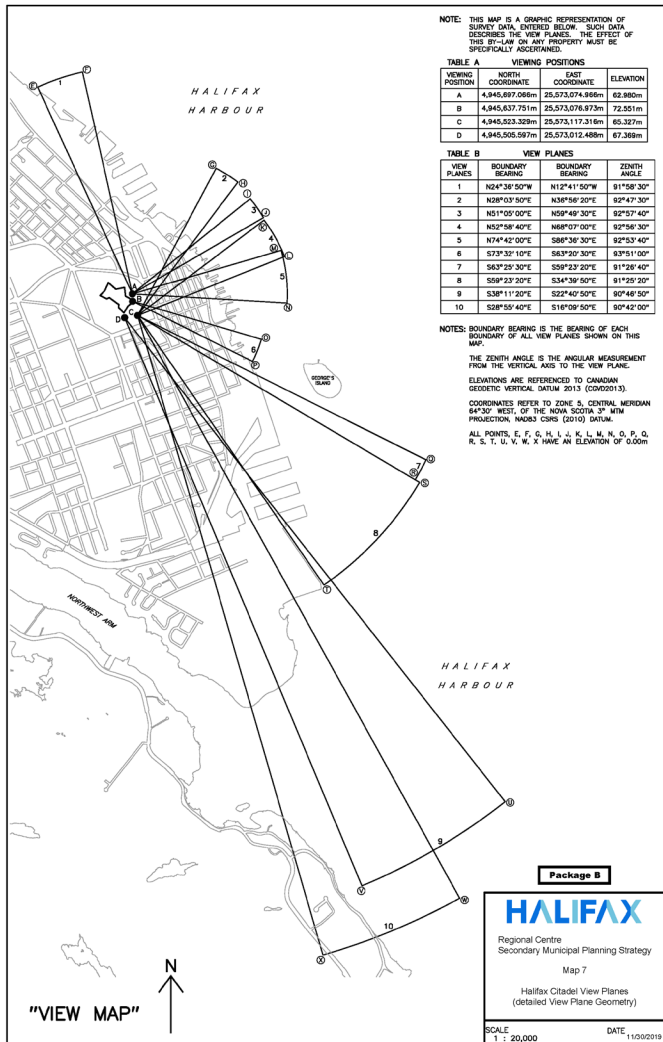


Figure 39. Diagram of Protected View plane extent (Community Design Advisory Committee, 2019)

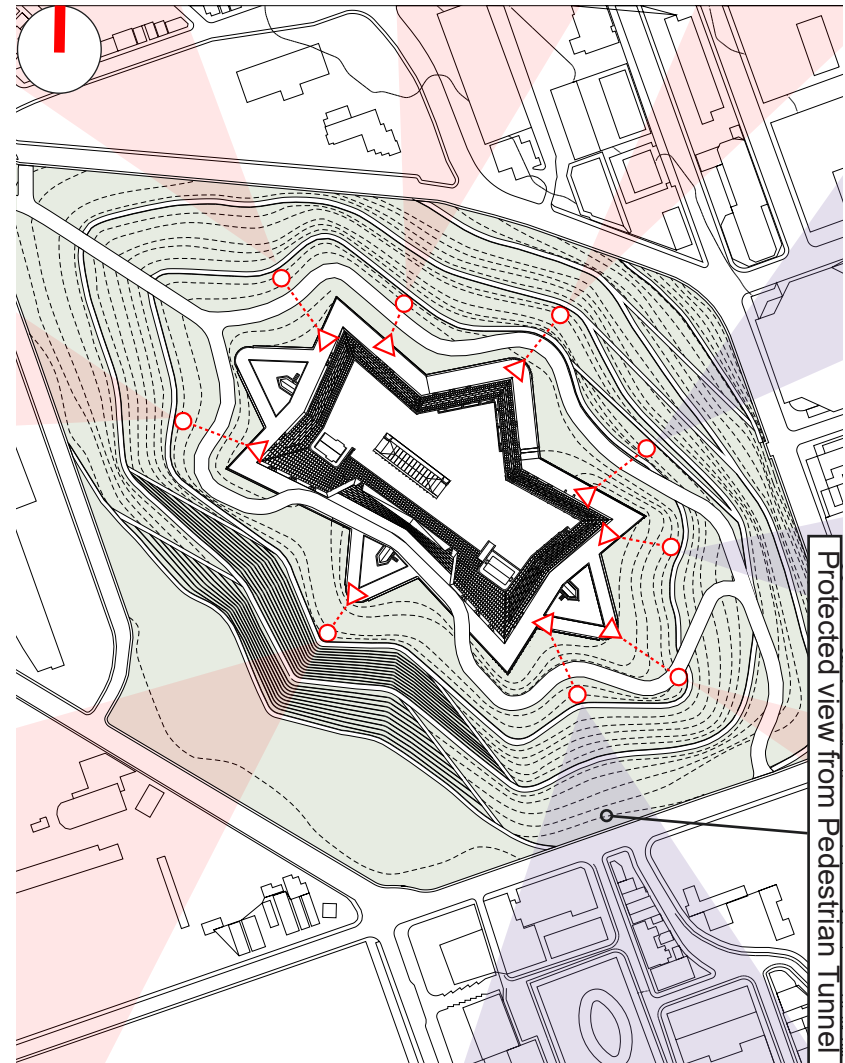


Figure 40. Diagram of the 3 access tunnels in purple that align with protected view plane viewing locations



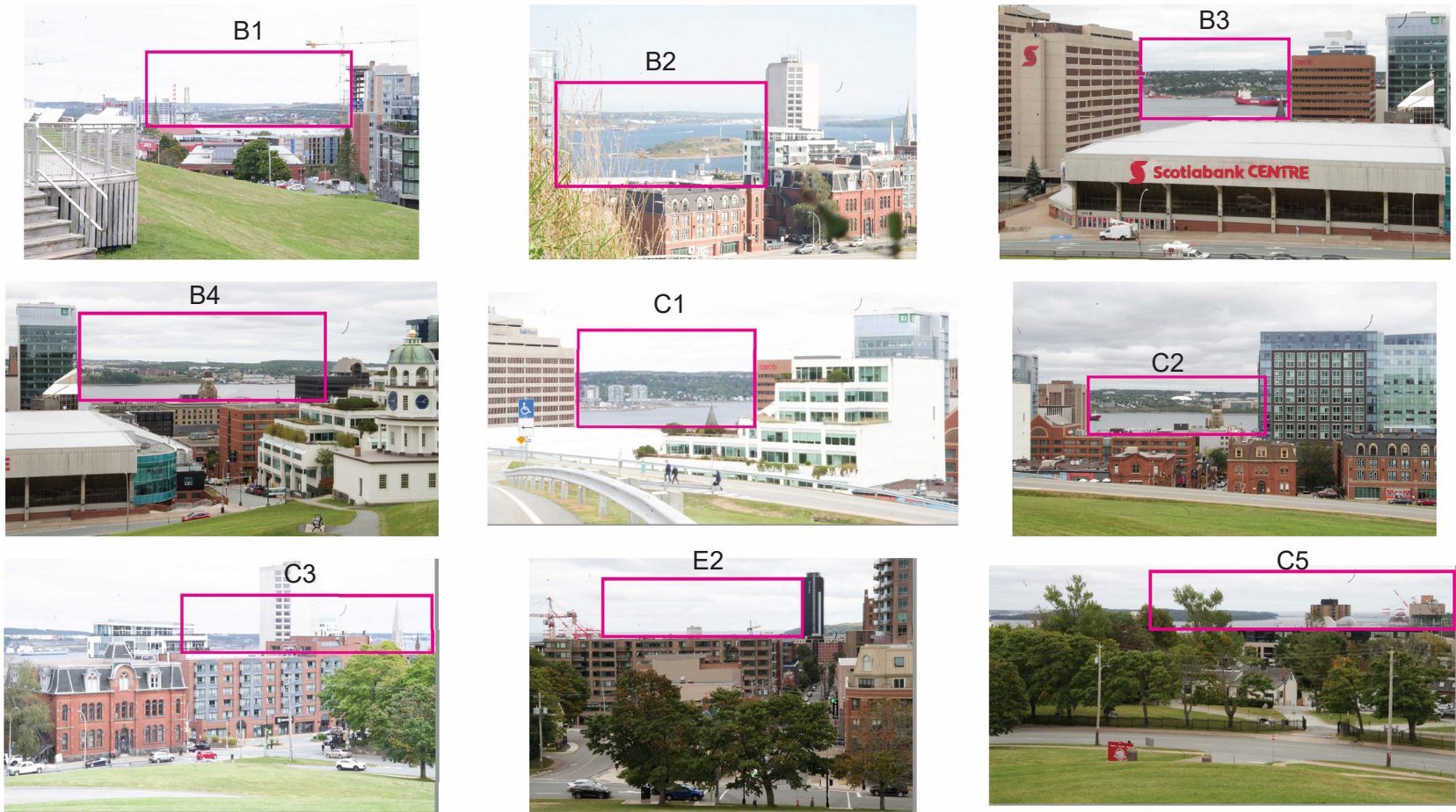


Figure 41. Series of photographs taken of protected view planes visible from the Glacis in 2023

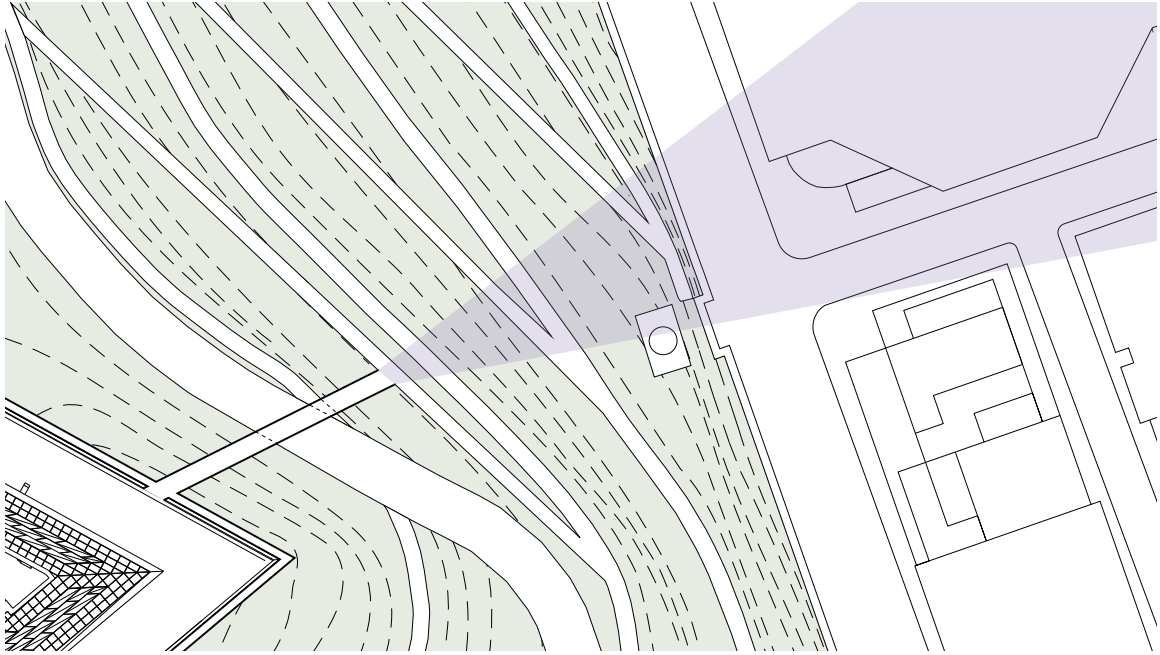


Figure 42. Plan section diagram of a pedestrian tunnel connecting the Fort George Ditch with the glacis - its entry point lands at the B1 - B4 Protected Viewplanes viewing location.



Figure 43. Rendered image of a view of Halifax as seen from the pedestrian tunnel diagramed in Figure 42.

## **Exo Arenas**

As each ring pathway follows single contour line as they encircle the Glacis - sections of the pathways aligned with spectacle event stages can be formalized as spectacle viewing areas.

The Halifax Garrison Grounds are the city's largest outdoor amphitheatre. The typical event layout consists of a fenced in area extending up from the current parking lot area and up the Glacis. This arrangement provides no seating and very limited accessible viewing space. By terracing the Glacis faces viewing the flat performance area approximately 24,265 linear feet of seating space can be realized. This equates to a seated spectator capacity of approximately 12,132 people. Each terrace divides a 3 Ft. contour providing and 18" rise for seating height. Each seating platform varies in depth with a range following each contour. The Exo arena edge is defined by an accessible ramp procession that levels midway through each terraced platform. This allows the entire Exo Arena seating space to qualify as accessible seating - bringing all Canadians to the spectacle viewing spaces provided.

Opposite the site is the less formalized bowl over looking Brunswick street. As an Exo Arena this section of the Glacis utilizes the accessible switchbacks to access the natural grass slope for viewing the reconfiguration of the perimeter roadway to include a drive through access along the West curtain wall will permit blocking vehicle activity along the northeast section of the road - providing a suitable surface for temporary grandstands along the crest of the Glacis overlooking the Brunswick street procession stage.





Figure 44. Plan diagram highlighting the proposed event areas that support accessible spectacle viewing locations for both the performance stage in the Garrison Grounds and procession stage along the Göttingen and Brunswick Street.



Figure 45. Render image of the Garrison Grounds performance stage exo-arena. The ramp switchback circulation system maintains a slope of 1:20' allowing all Canadians the opportunity to enjoy any available viewing location.





Figure 46. Rendered image of Garrison Grounds Exo-Arena hosting a spectacle event. As the largest outdoor seated event space in Eastern Canada - the Garrison grounds Exo Arena could become the home of The Halifax Tides FC as pictured here.

## **Fort George**

### **Envelope**

Introducing contemporary construction methods into a post-medieval masonry structure requires a holistic understanding of the structures design intentions and a how these have responded to changing purpose and environmental conditions over time. Over the course of my research of Fort George it became evident that the issue of water infiltrating the soil infill, freezing, and displacing the masonry structure has persistently stifled the sites resources from its inception. Repair and reconstruction of the waterproofing systems are documented as early as 1847 and continue to this present day (Greenough 1984, 33). My approach to halting this flaw in the original design is to remove the soil infill and introduce a complete roofing system covering the extent of Fort George. The steel columns and beams inserted between the forts walls are covered with a sloped concrete roof that moves the water away from the fort. Along the south, east and northern sections of the fort the center of the concrete roof is left open and a sky roof placed over top. Along the parade wall - water moves from the roof using the existing scuppers, allowing water to exit into the existing parade drainage system. Along the ditch perimeter the roof extends to the ditch walls edge and allows water to fall into the existing gravel beds surrounding the wall already tied into the ditch drainage system. Above this envelope systems a roof screen containing pocket planters of green roof materials absorbs and distributes the impacts of precipitation.



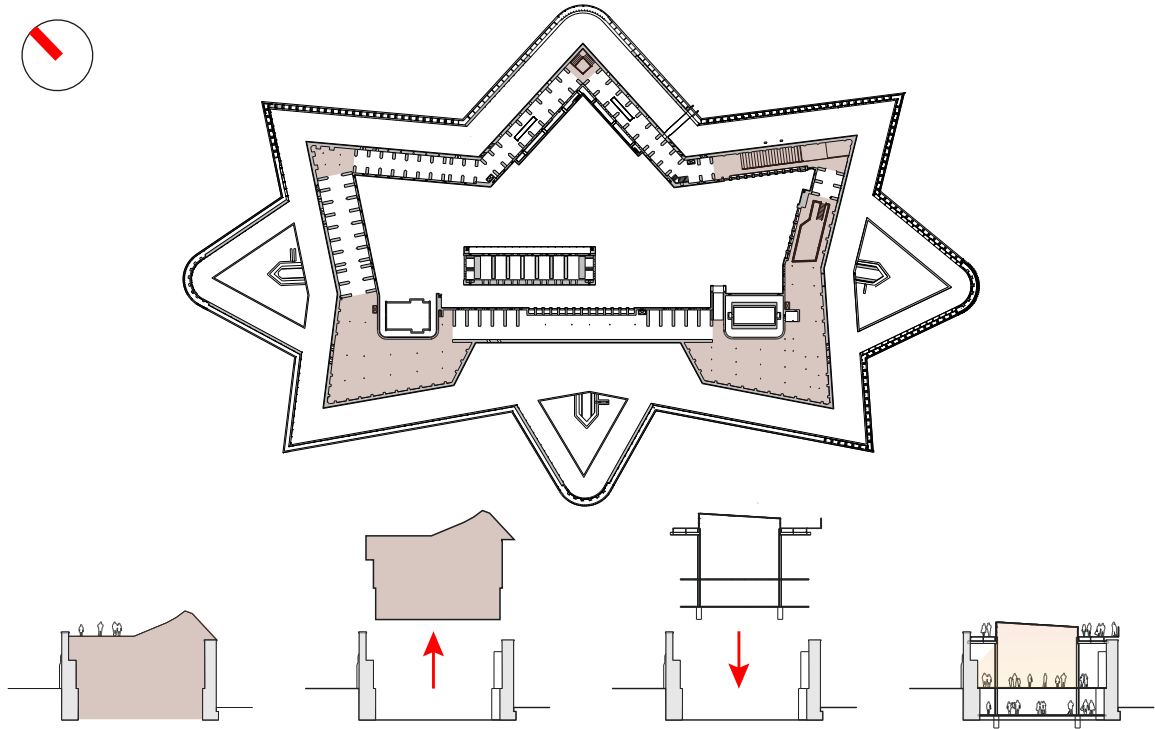


Figure 47: Diagram of complete soil infill areas and methodology diagram of construction process

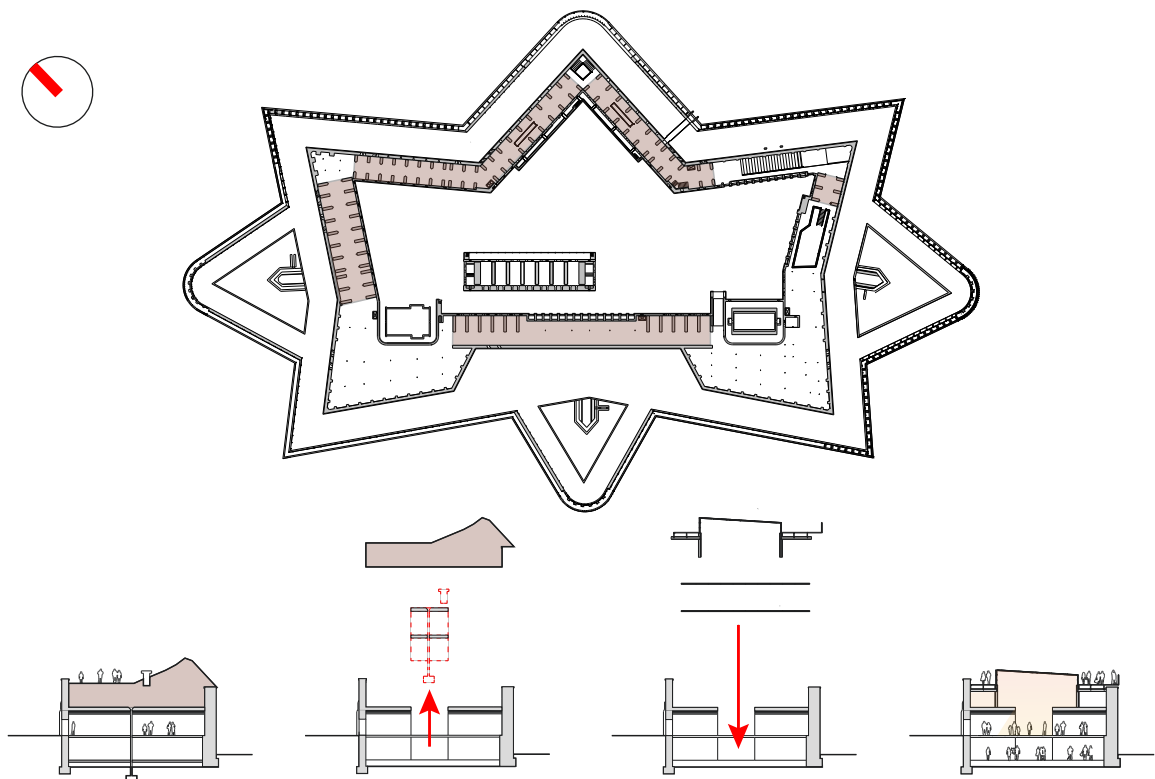


Figure 48: Diagram of partial soil infill areas and methodology diagram of construction process

## Starting Point

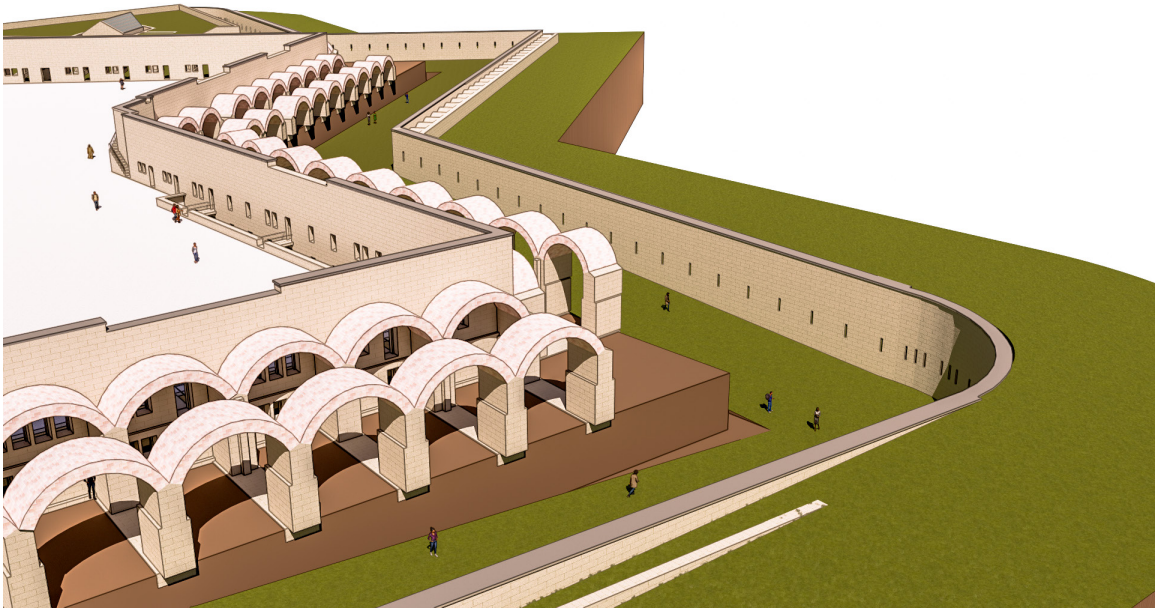


Figure 49. Once the soil infill and center casemate masonry have been removed Fort George can accept a steel structure

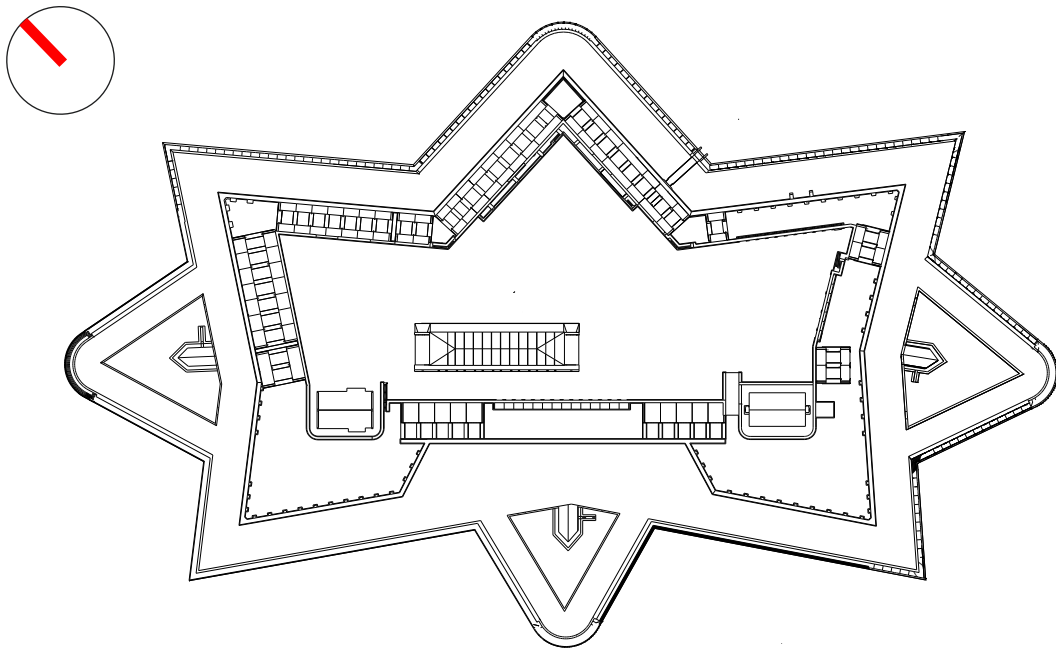


Figure 50. This plan diagram shows the extent of case mate and open wall areas ready for inhabitation

## 1. Primary Structure

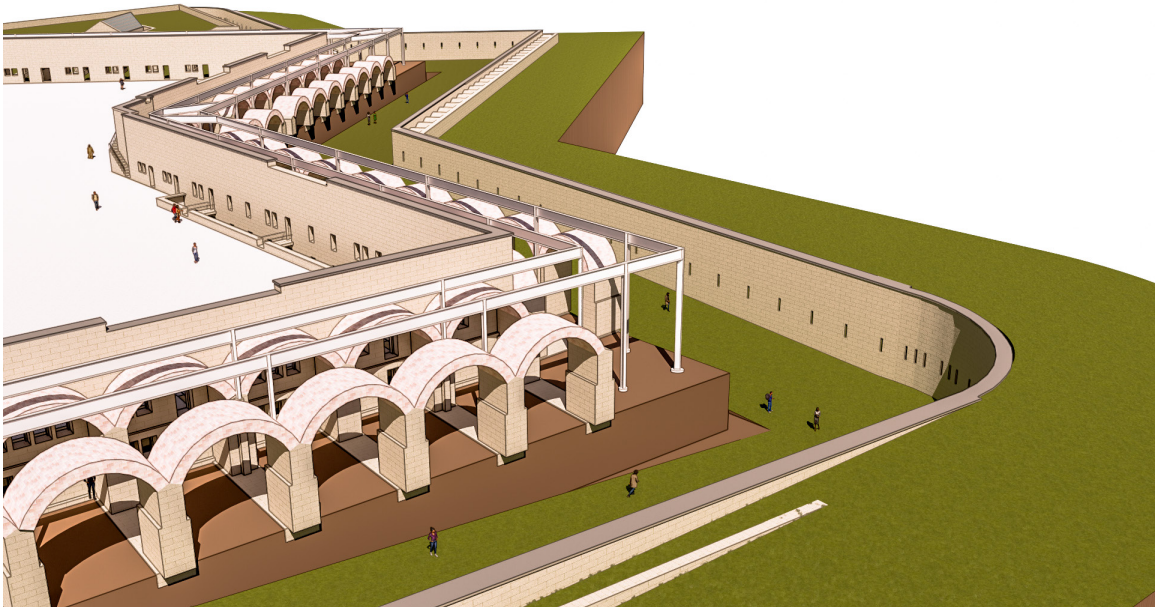


Figure 51. Image of the Primary structural elements: The columns either rest on footings dug into the earth or on the case mates granite pier walls. The CISC W690 x 155 Girders are supported by the CISC W460 x 74 columns

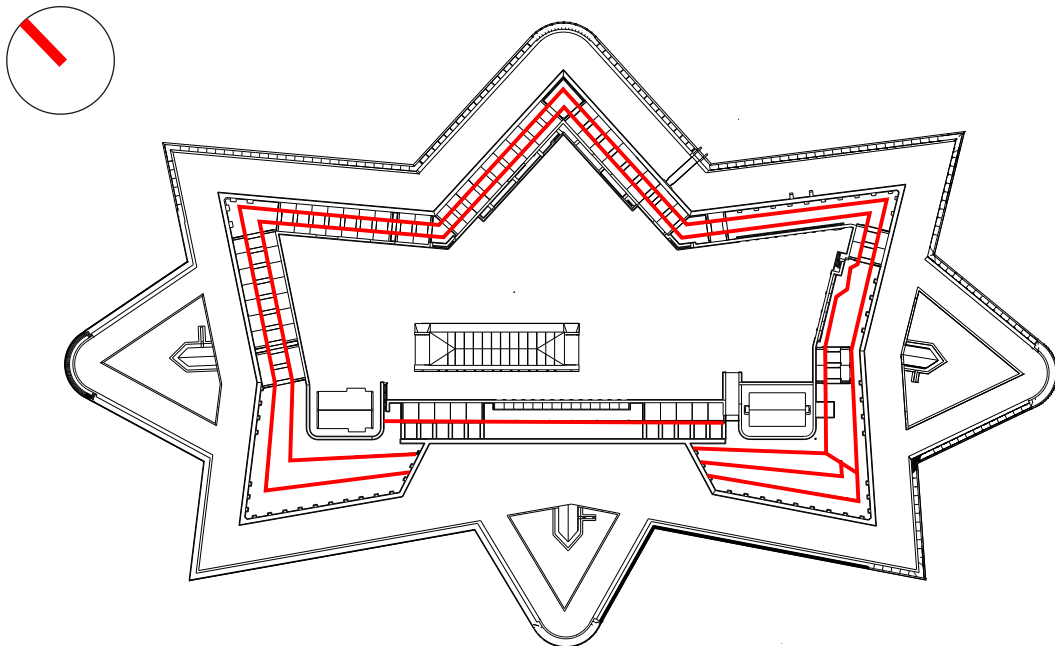


Figure 52. Plan diagram showing the extent of primary structure throughout Fort George

— CISC W690 x 155 Girders



## 2. Secondary Structure

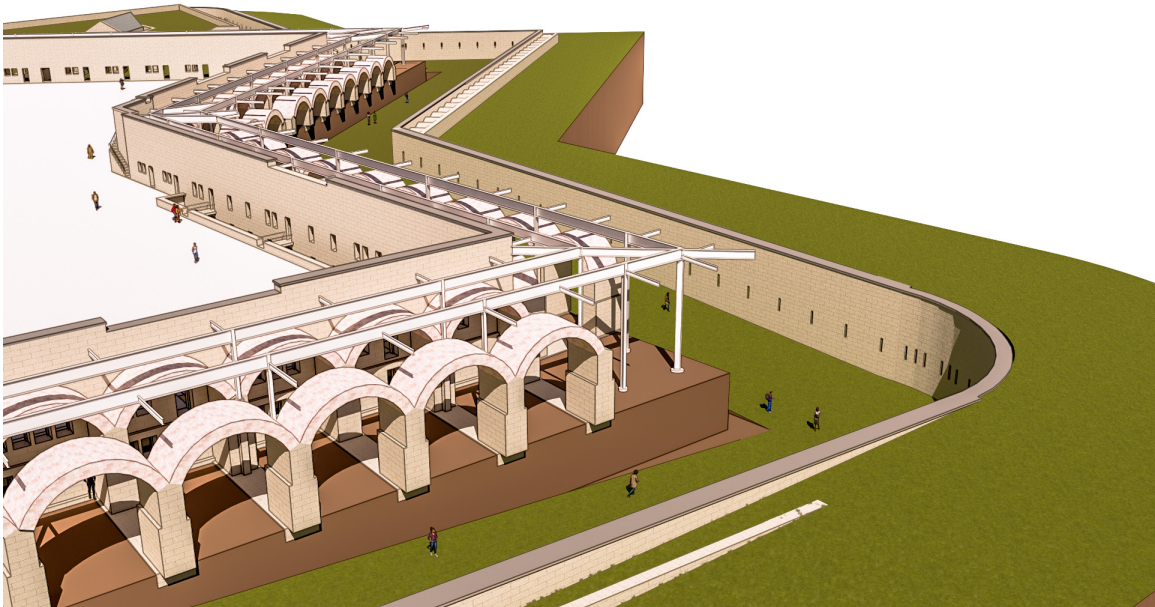


Figure 53. Image of secondary structure. CISC W360 X 64 and W610 X 140 beams connect to the CISC W690 x 155 girders to the center out to beam pockets in the parade and ditch wall.

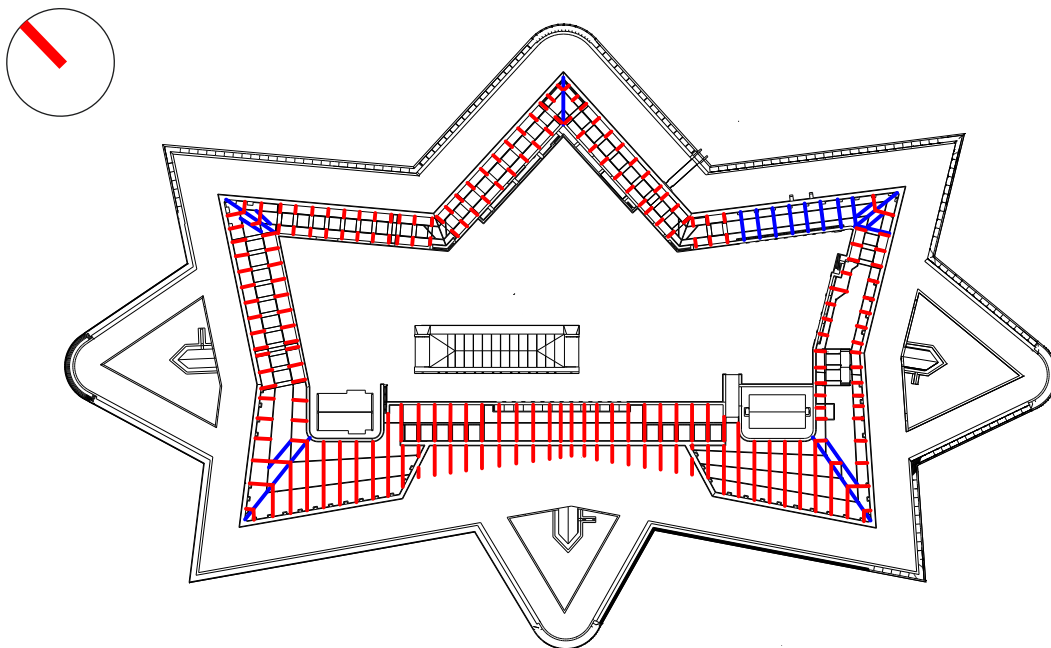


Figure 54. Plan diagram showing the extent of secondary structure throughout Fort George

- CISC W360 x 140 beams
- CISC W610 x 140 beams

### 3. Roof Supporting Structure

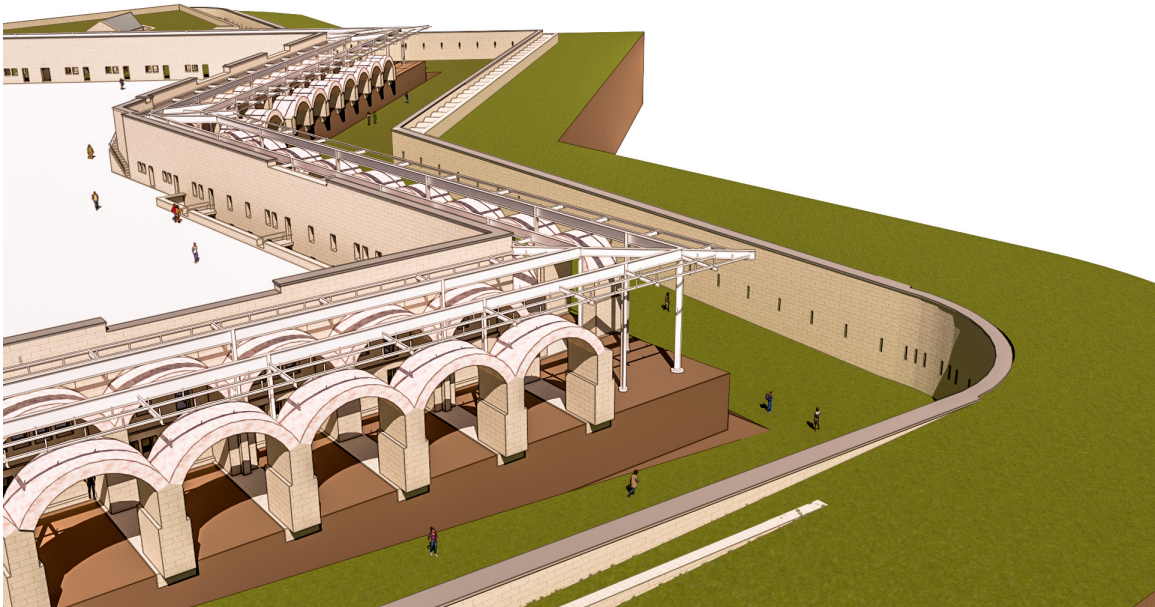


Figure 55. Image of Roof Supporting structure: CISC W200 x 46 Perlins run parallel to the forts walls and rest on the secondary structure. Roof pins are welded to the perlins

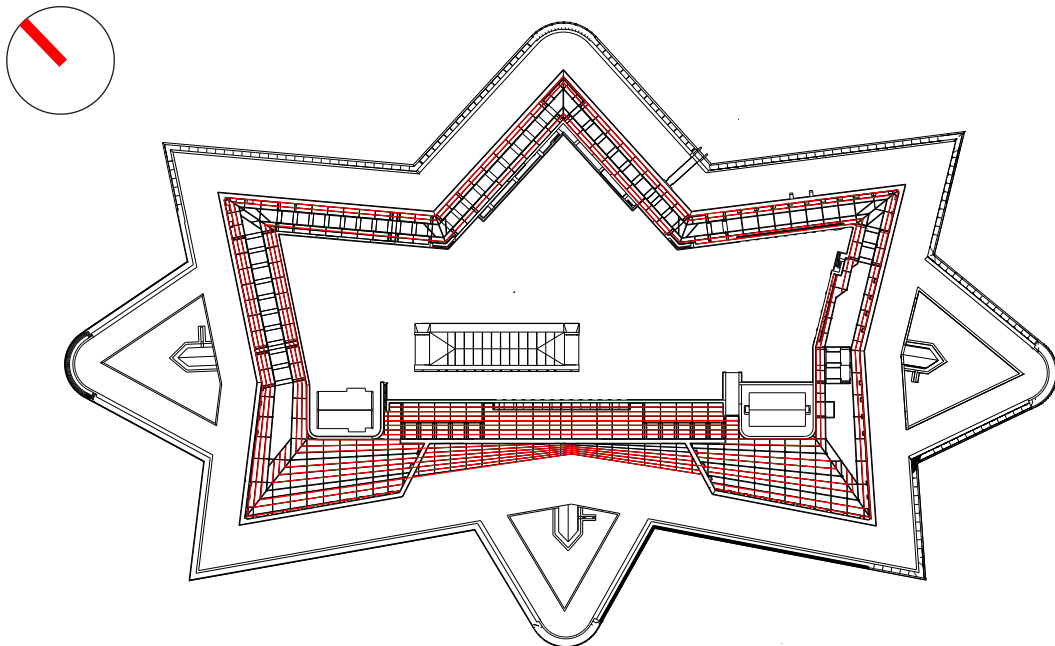


Figure 56. Plan diagram of steel CISC W200 X 46 Perlins

— CISC W200 x 46 Steel Perlins

#### 4. Envelope

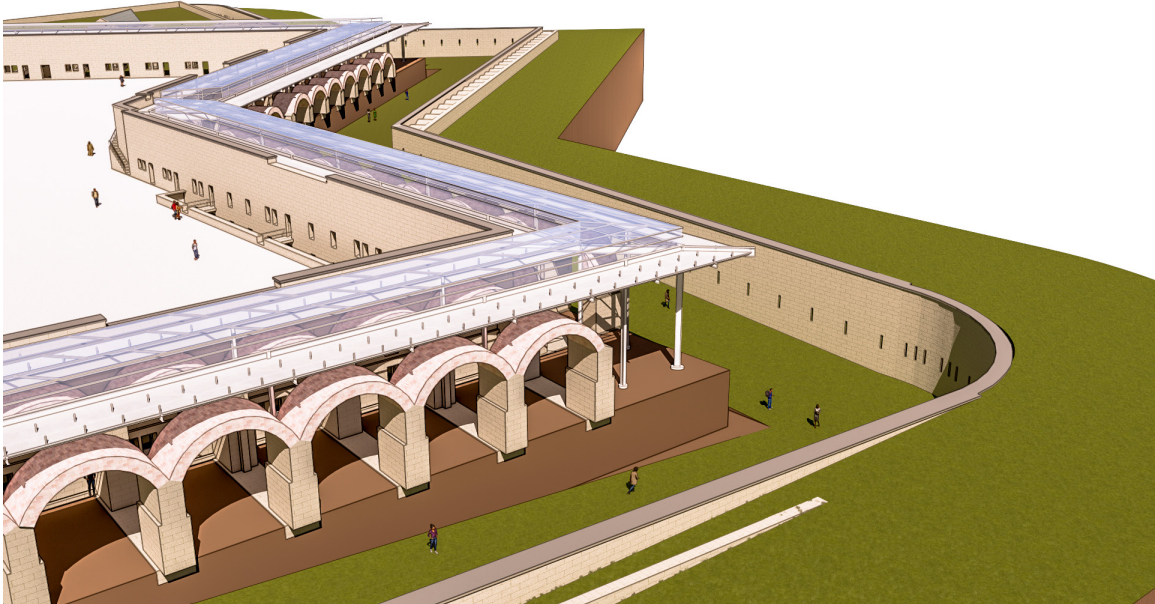


Figure 57. Image of Envelope: A sky roof rests on the upper flange of the primary structure girders. A concrete envelope is poured using the roof pins to tie into the roof support structure. The roof is sloped to move water into existing scuppers perforating the parade wall and over the edge of the ditch wall.

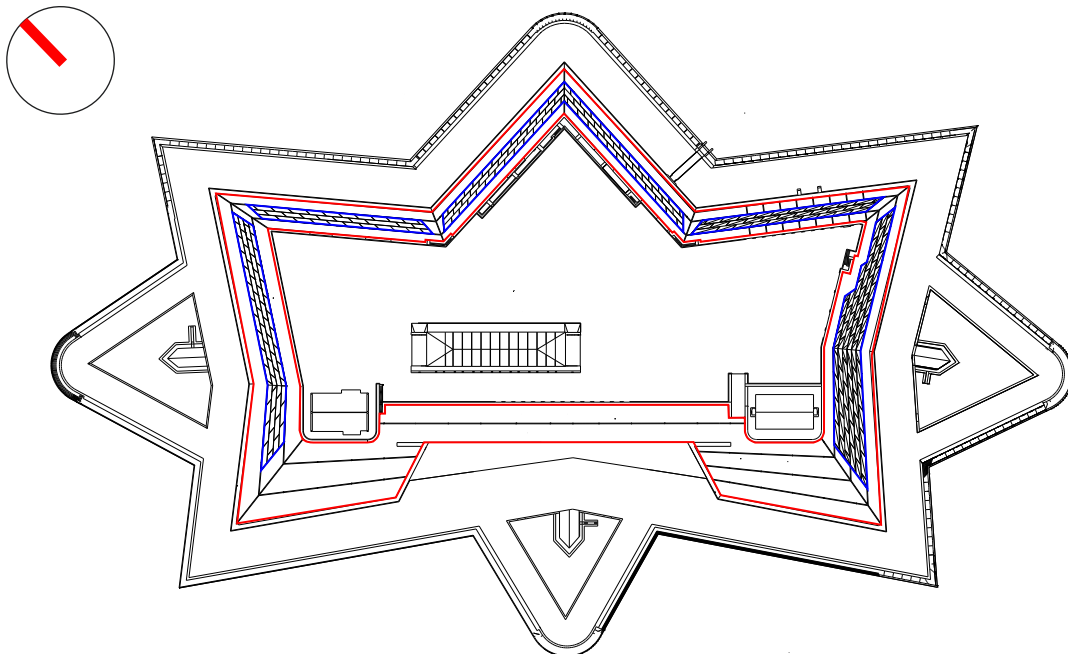


Figure 58. Plan diagram showing extent of sky roof, fenestration pattern and concrete envelope

- Concrete Envelope Surface
- Sky Roof



## 5. Flooring Grid

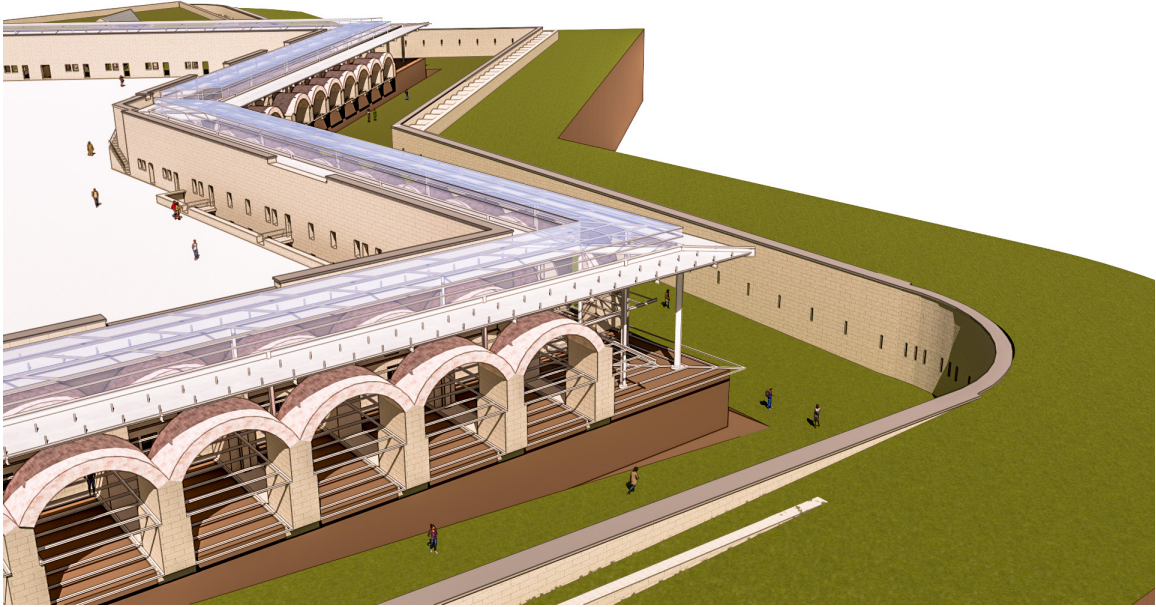


Figure 59. Image of flooring grid: CISC W200 x 46 Steel Perlines steel beams rest on the existing ledges used to support the existing wooden floor in the case mate to the pier walls, parade wall and ditch wall.

## 6. Flooring Surface

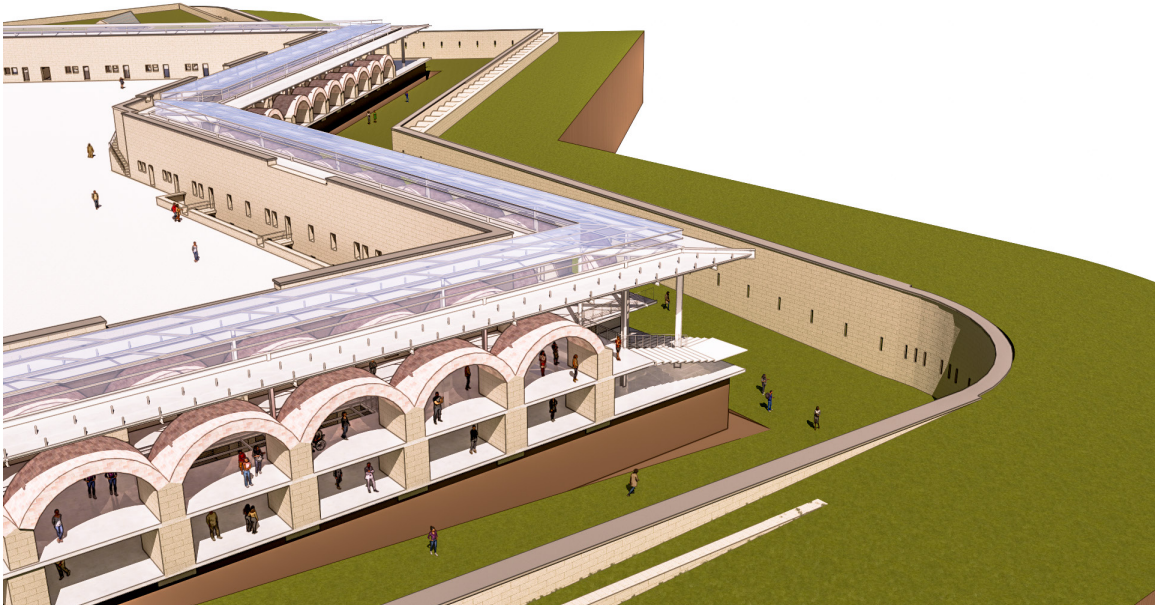


Figure 60. Image of interior Floor surface: A concrete floor is supporting be the flooring grid. Steel plate stair cases are connected by a beam pocket in the ditch wall



## 7. Roof Screen

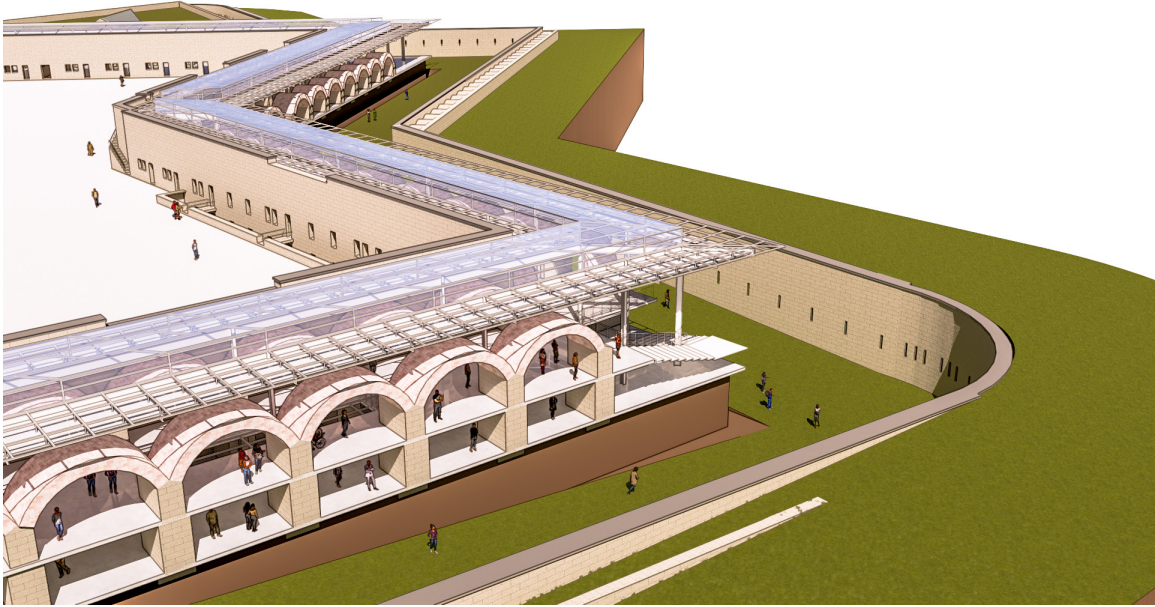


Figure 61. Image of Roof Screen: The Roof Screen is a 3" HSS grid that rest on top of the roof pins and ties into the primary structure girders.

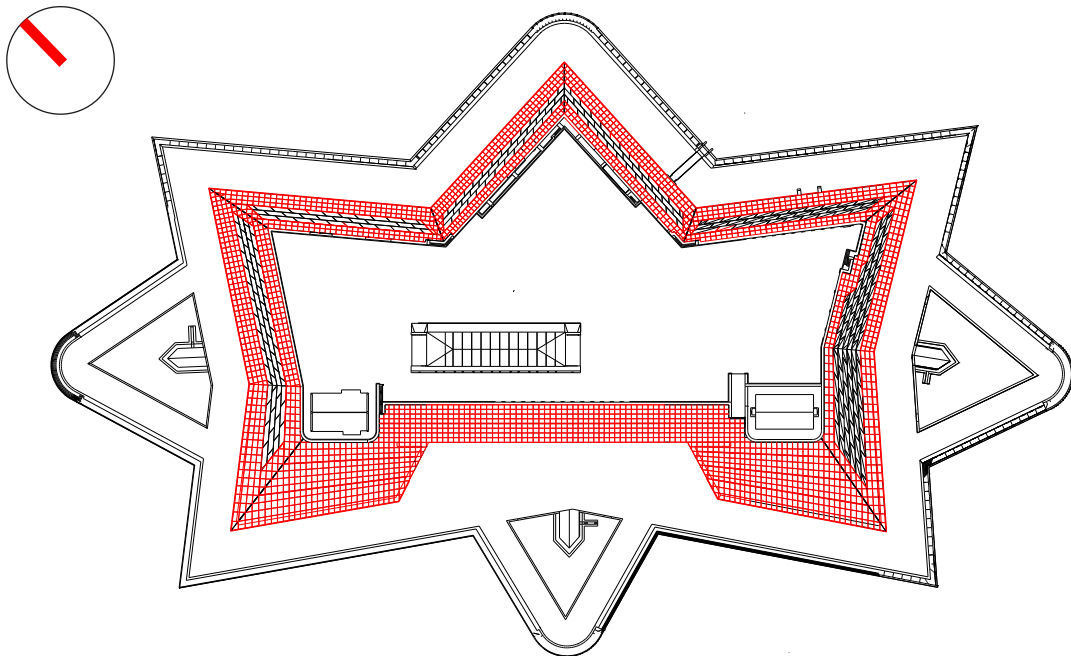


Figure 62. Plan diagram of Fort George showing extent of Roof Screen

— HSS Roof Screen

## 8. Green Roof Pockets

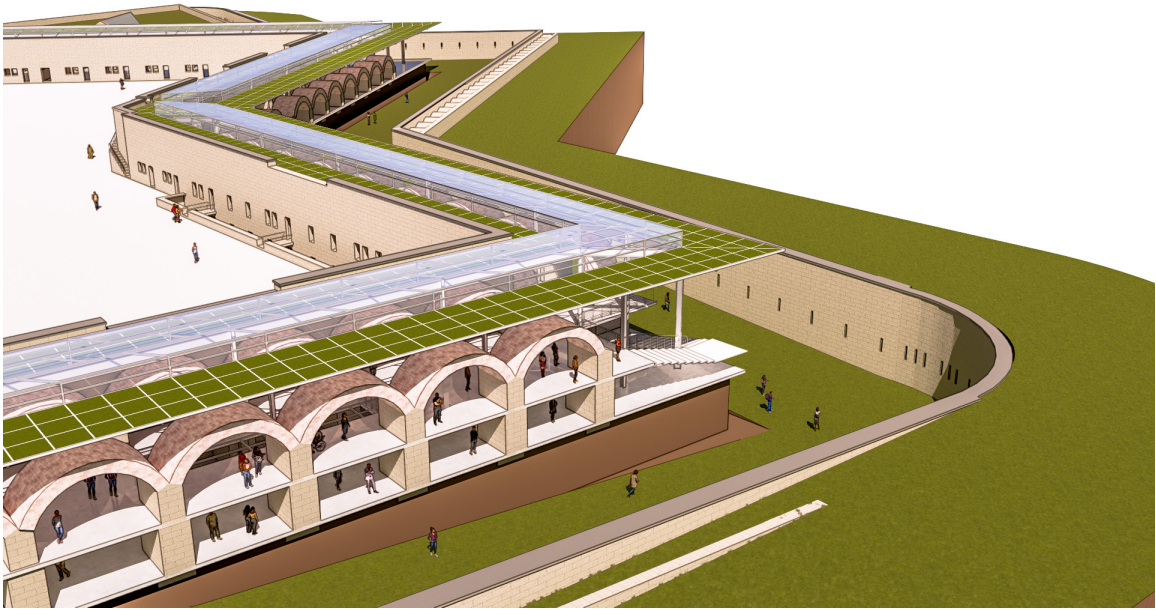


Figure 63. Image of Green Roof Pockets: The voids in Roof Screen support pocket planters that support a walkable green surface.

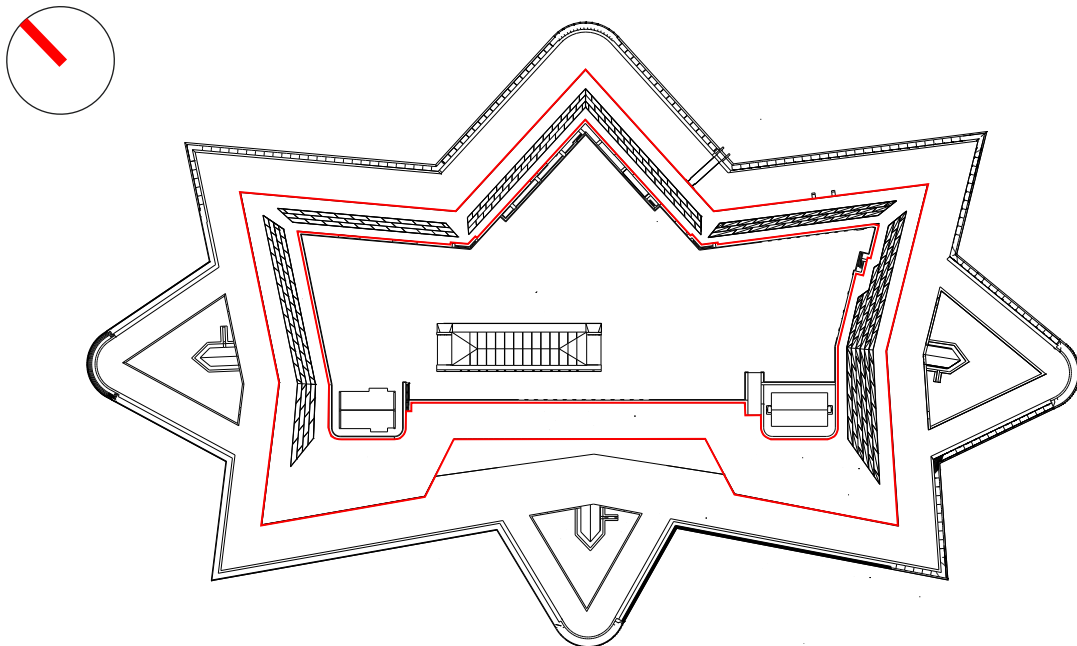


Figure 64. Plan diagram of Fort George showing extent of Green Roof Pocket surface

 Green Roof Surface

## 9. Rampart Railing

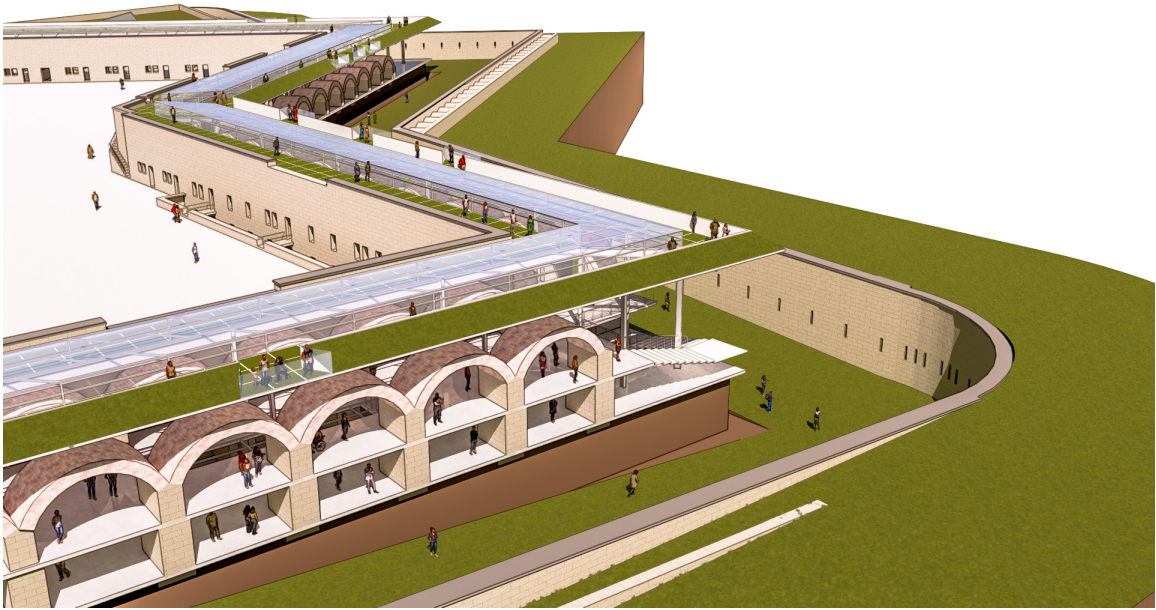


Figure 65. A railing structure with a sloped green roof exterior is built at the edge of the Roof Screen. Former depression in the rampart surface are pushed out to become glass railed viewing platforms.

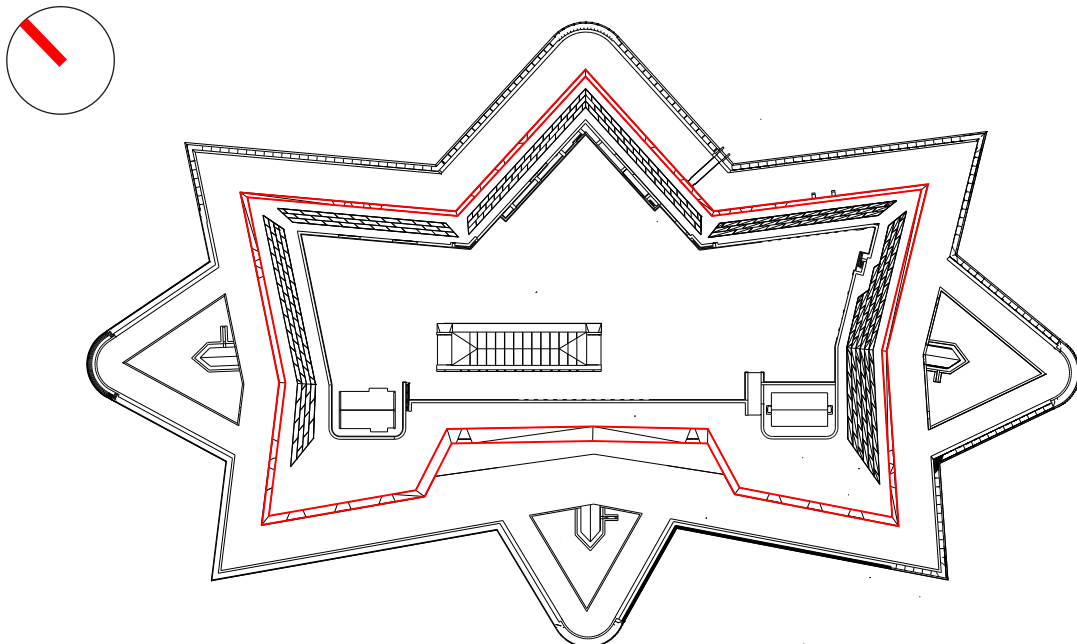



Figure 66. Plan diagram of Fort George showing extent of Rampart Railing

 Rampart Railing



## 10. Completion

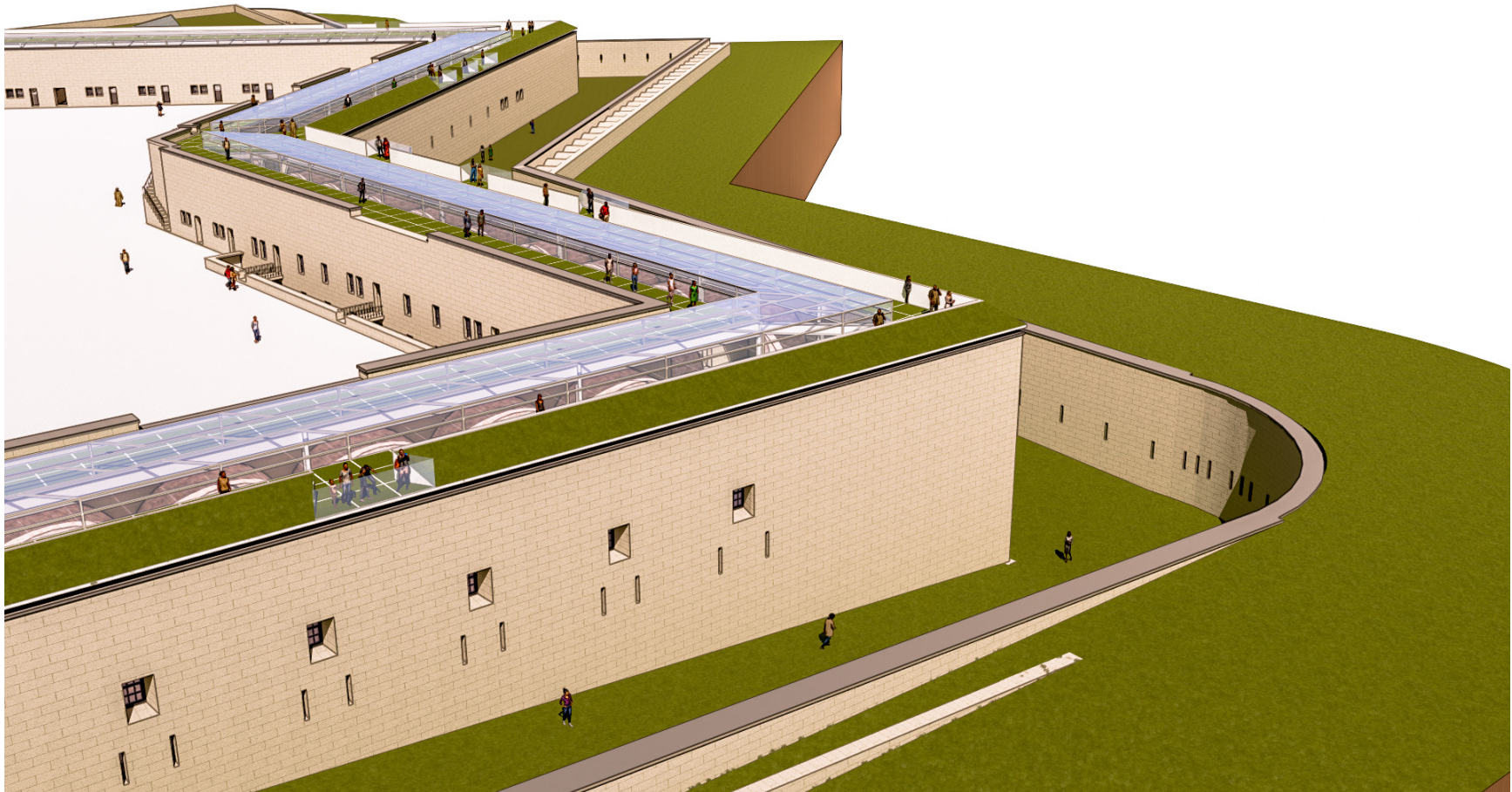


Figure 67. Image showing the completed structure and envelope in place protecting the masonry of Fort George

## **Program**

The revised program for Fort George approaches an inclusive format by first removing the barriers of restoration on the content of the exhibit spaces. From this a public theatre, archive and reading room are introduced to expand on programmable spaces that aim to compliment the museum galleries.

A unique relationship between the museum galleries and public archive is introduced - a process of public submissions will supply the content to be curated in the galleries and also accessed in the public archive. By providing an open pathway for all cultural resources to be displayed at the Citadel Hill National Historic site the program of inclusive civic commemoration can be realized. All Canadians will have access to telling their story in a place of national significance.

The Public Archive will also house items not currently being curated in the museum Galleries. Visitors will have access to these items and can experience them on their own in the Reading Room. The Reading Room will act both as a interpretation spaces for the Public Archive materials and as a casual gathering place to meet with friends and share a meal.

Much like the archive and galleries the Public Theatre performance schedule will also be formed through public submission. Including a performance space within Fort George provides the program with the irreplaceable experience of direct human communication of information and culture.

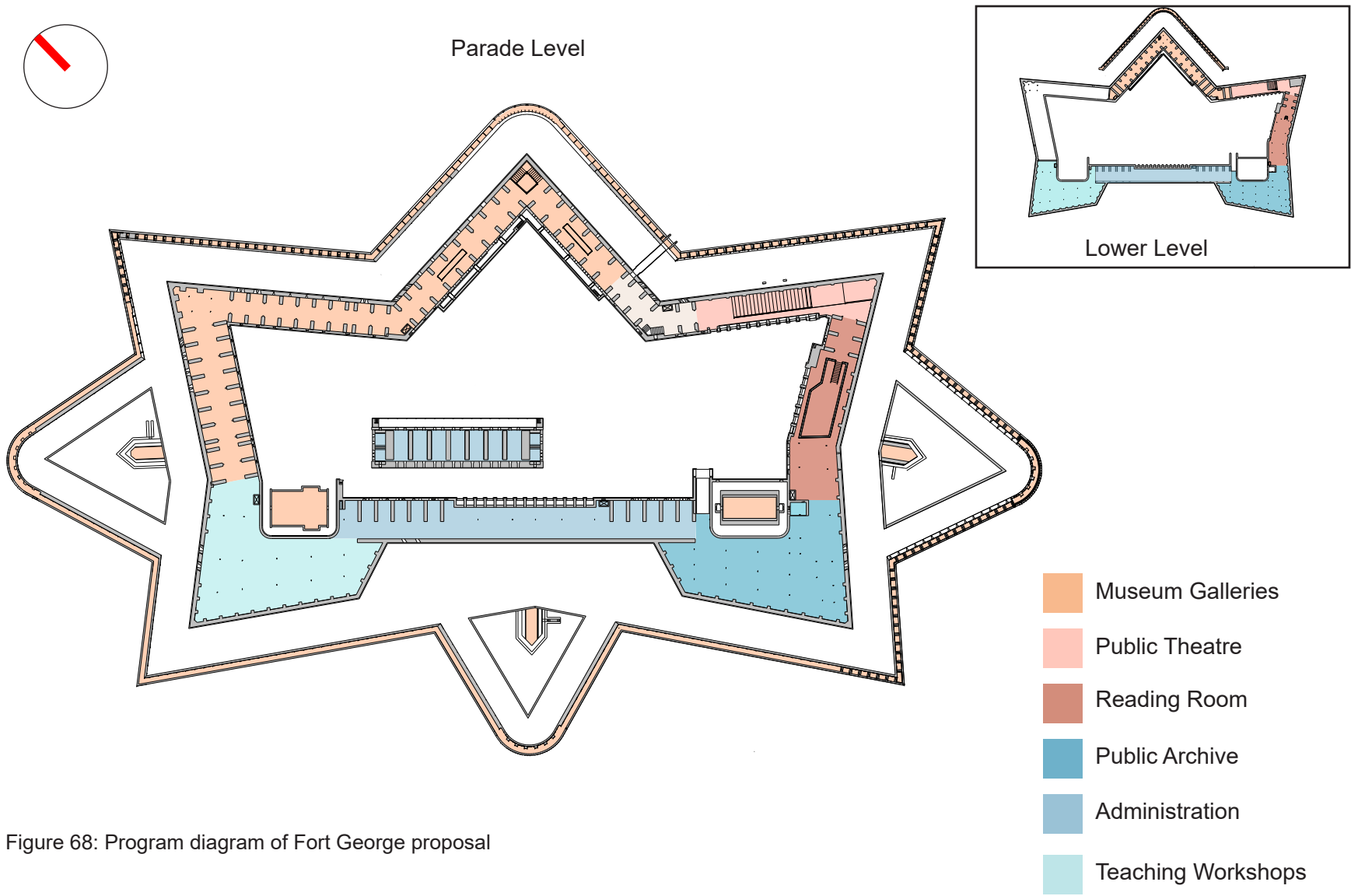


Figure 68: Program diagram of Fort George proposal

## Museum Galleries

To provide a continuous volume capable of supporting a museum program voids will be introduced to form continuous circulation throughout case mated sections of Fort George. The program will commemorate civic achievements and events of all Canadians. Curation and submissions will be conducted by through a method of inclusive commemoration led by the public.

Parade Level Plan of Fort George

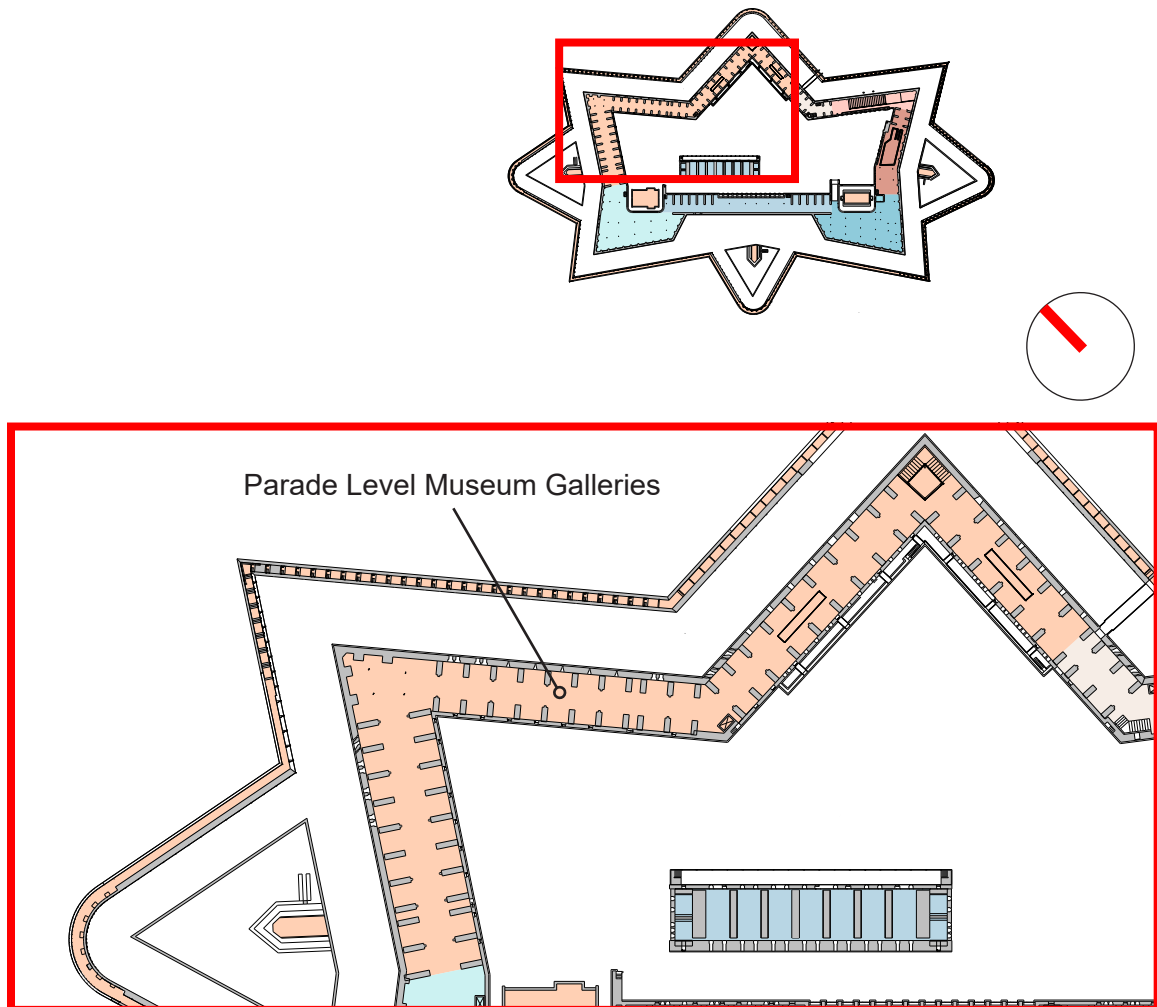


Figure 69: Museum Galleries extent



## Public Theatre

The Public Theatre space supports both the museum and spectacle program by providing a dedicated space to communicate information to a group. The spanning beams increase in depth - removing all columns to provide unrestricted interaction between performer and audience. The theatre will support cultural performance and educational oration complimenting the program of the museum and spectacle gathering. The Performance program will open for public submission.

Parade Level Plan of Fort George

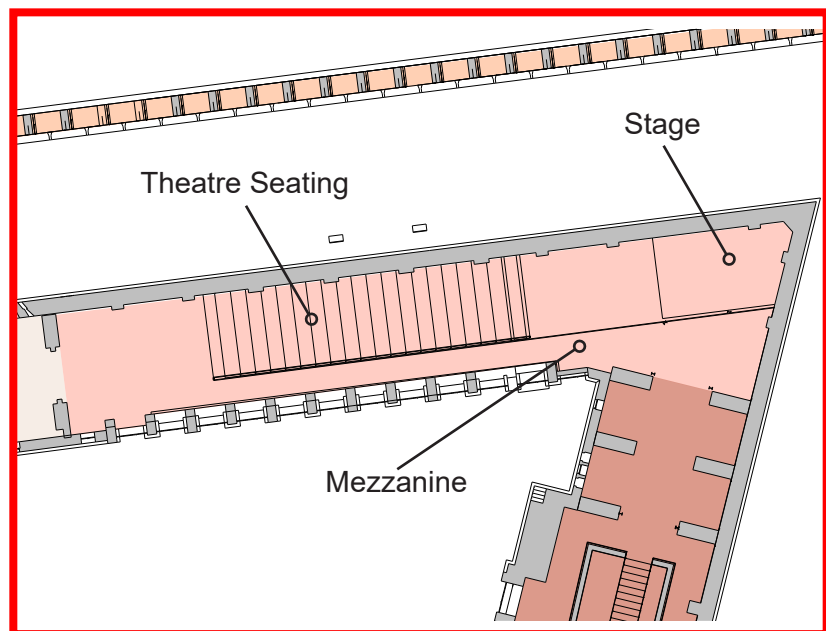
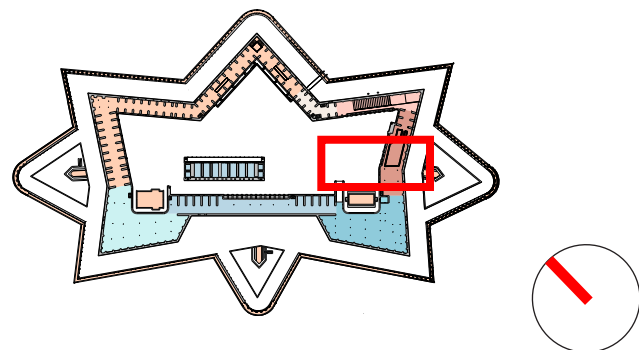


Figure 70: Public Theatre extent

## Reading Room

The Public Archive will allow the public access to important documents and artifacts not included in the current museum exhibits. A living room with food services joins the archive allowing for casual gathering and study.

Parade Level Plan of Fort George

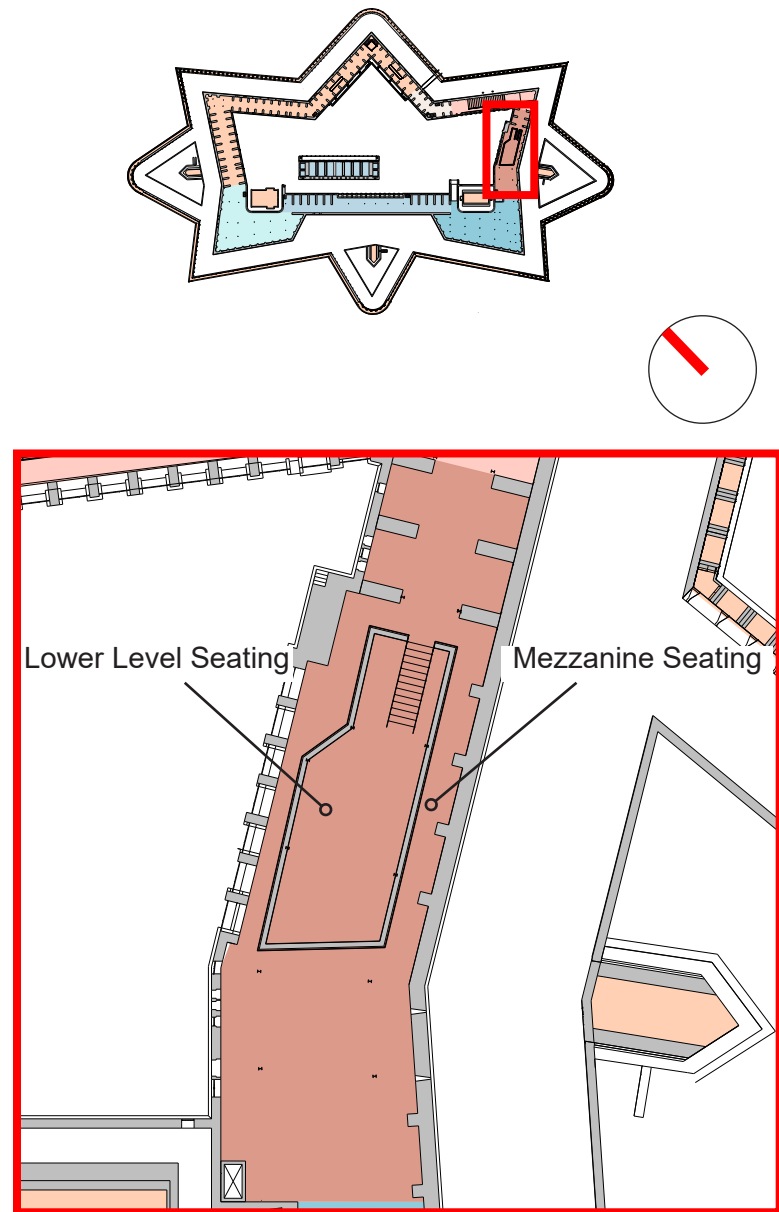


Figure 71: Reading room extent

## Public Archive

The Public Archive will house items, documents and artifacts submitted by the public for curation in the galleries. This ensures all Canadians are represented in the museum curation. Items not currently on display will be available for ala carte public access.

Parade Level Plan of Fort George

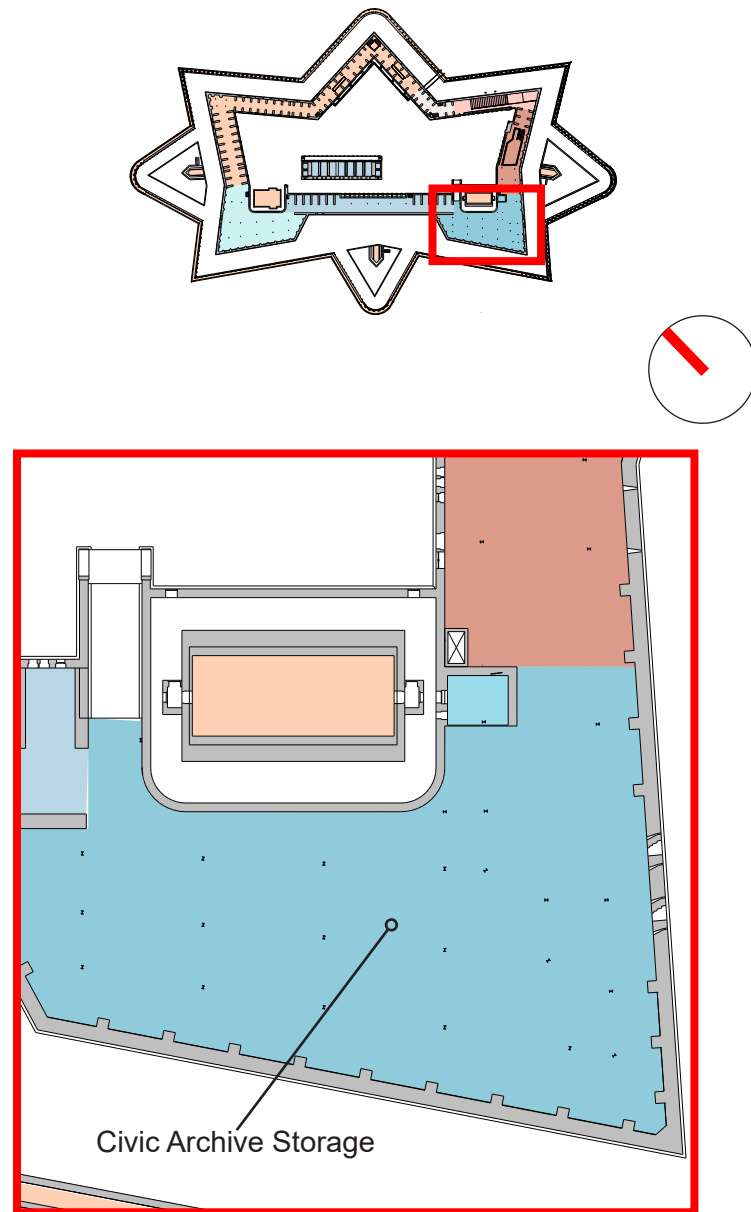


Figure 72: Reading room extent

## Transit Station

With the introduction of a dual ramp roadway through the western section of the ditch - long wheelbase vehicles such as buses and freight transport trucks will now be able to enter the fort walls. This will allow for event materials such as stages and equipment to be setup in grand parade - hoisted to the sky meadow and moved down the ramp.

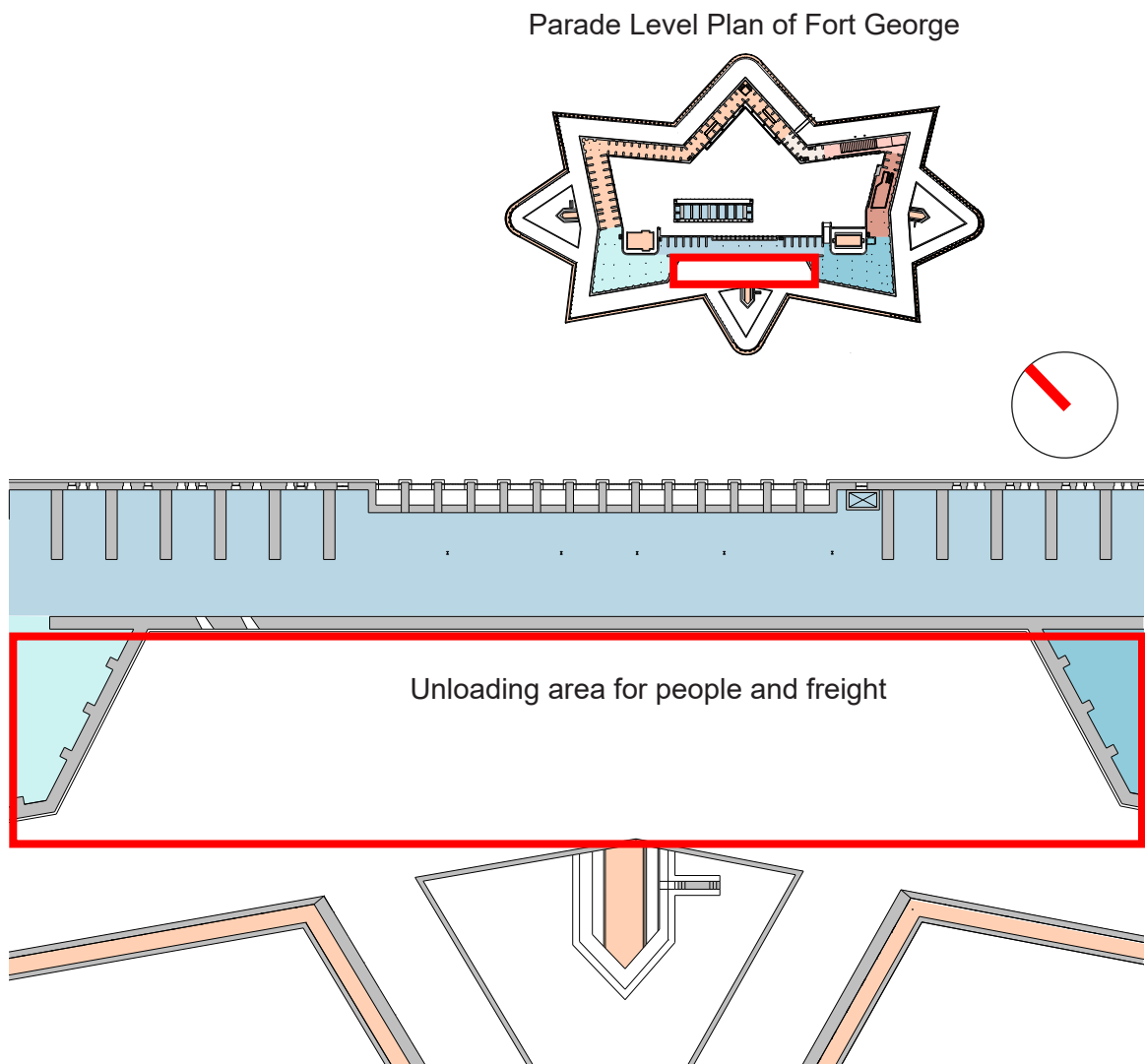


Figure 73: Transit Station extent

## Administration

The proposed administrative program relocates the various office spaces around Fort George within the Western front. Semi-private spaces and meeting rooms are arranged into the existing casemates whose interior walls open to a single congruous volume. This space will also be available for public meetings and conferences.

Parade Level Plan of Fort George

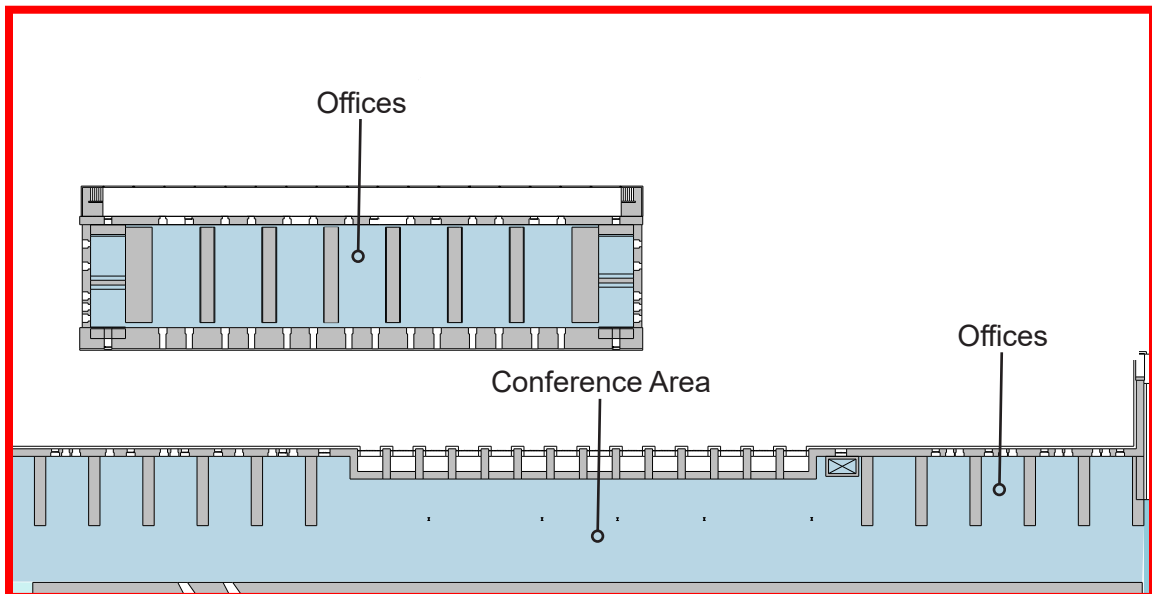
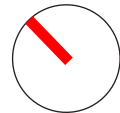
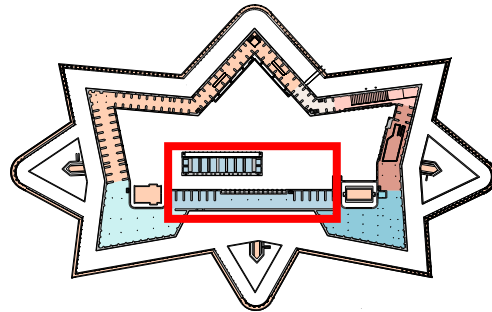


Figure 74: Administrative office extent



## Teaching Workshop

The current workshops occupy the southern bank of casemates and is cut off from public access. This proposal congregates the functions of these individual spaces into a single congruous volume currently occupied by soil fill. This program of this space is primarily on-site maintenance and artifact preparation - a secondary public educational program can also be supported in the proposed workshop.

Parade Level Plan of Fort George

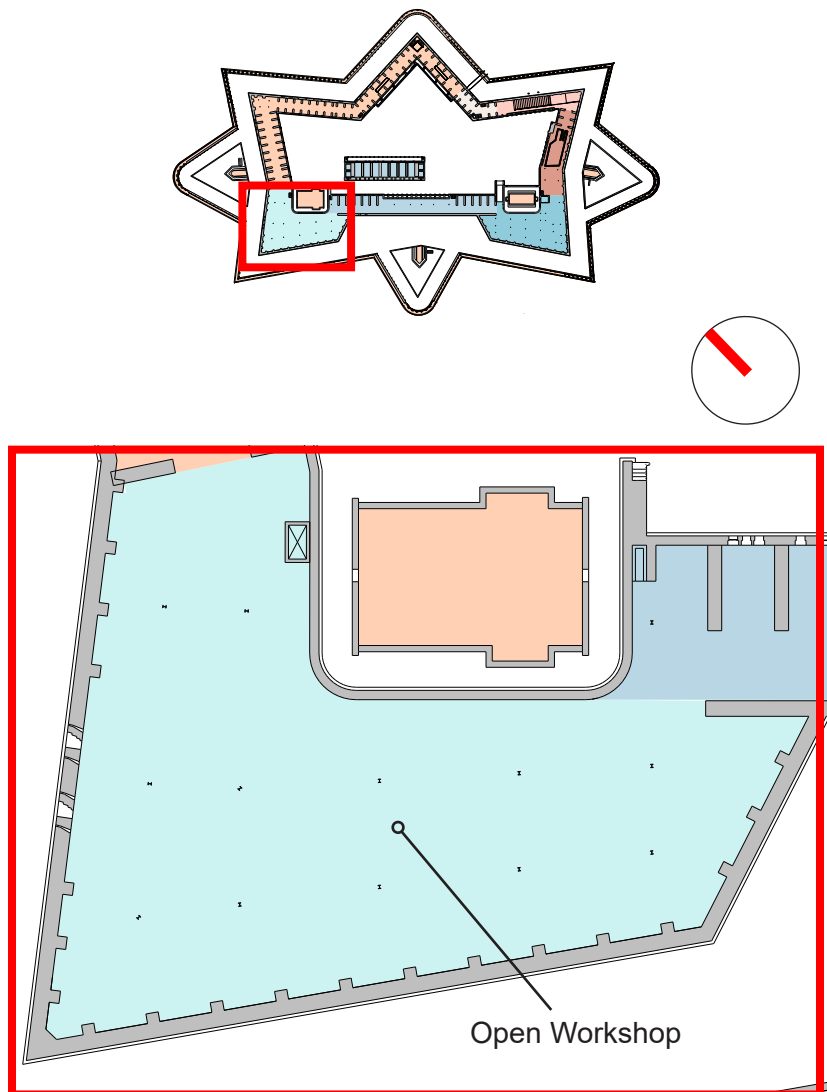
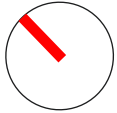
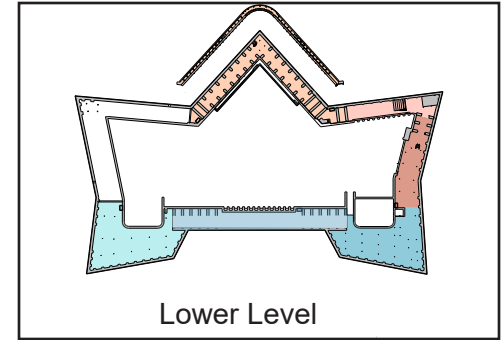


Figure 75: Workshop extent

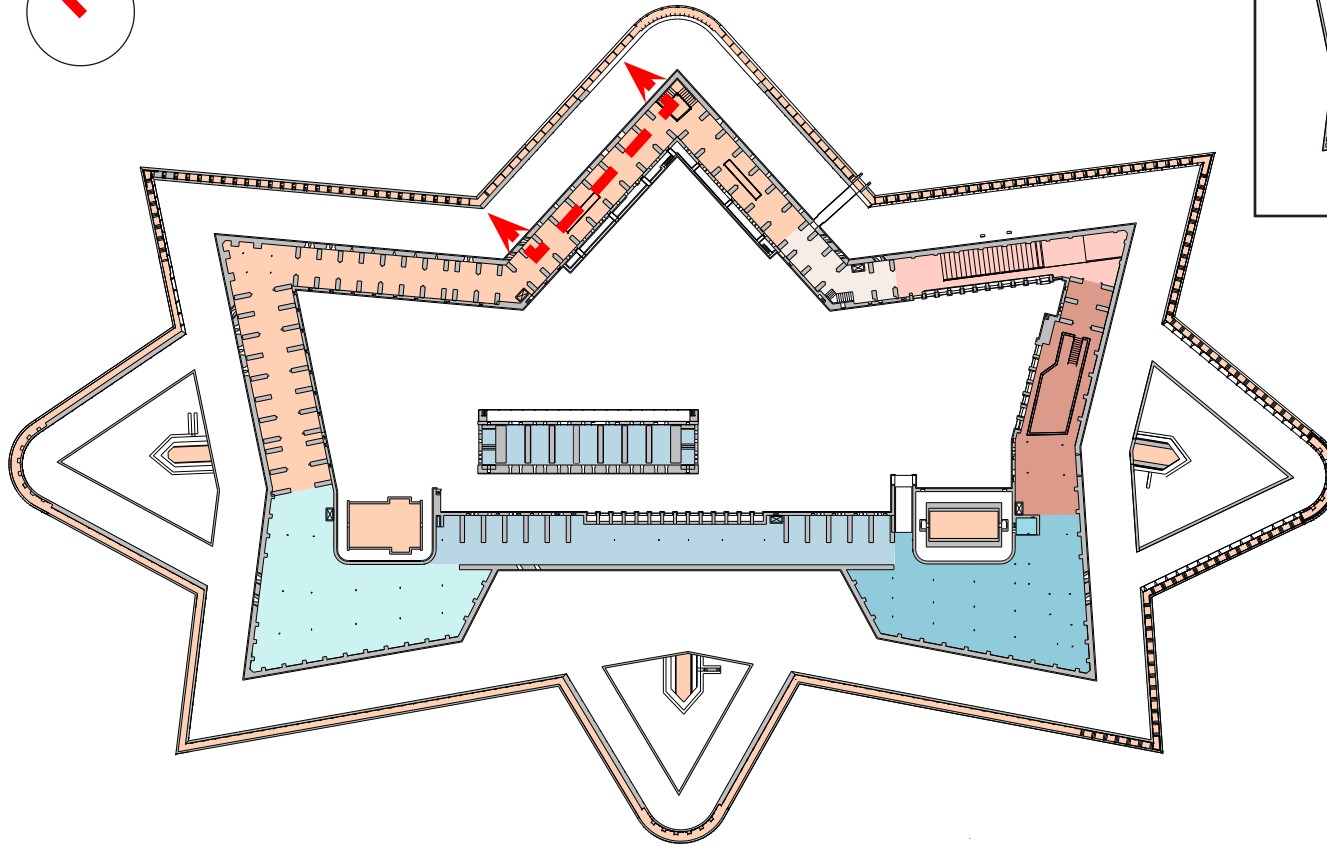
Experience



Parade Level



Lower Level










-  Section Cut Line
-  Museum Galleries
-  Public Theatre
-  Reading Room
-  Public Archive
-  Administration
-  Teaching Workshops

Figure 76: Program diagram of the Fort George proposal showing a section line cut through a two story area of the Museum Galleries. This section is visible in Figure 77 on the following pages.



Figure 77: Section image through a two story section of the Museum Galleries. Here the vertical columns can be viewed both being supported by ledges on the granite pier casemate walls and by foundations dug into the former soil infill areas.



Figure 78: Render image of Parade level of Museum Galleries - the upper floor of the museum galleries are flooded with natural light from the sky roof above. Casemates offer protection from UV damage to items on display and have benches built along their edge to rest and engage with the exhibits.





Figure 79: Render image of Museum Galleries Lower level - The lower level galleries have partial natural light fed through central voids in the upper gallery floor. The lower level galleries primary lighting is pocketed in the upper flange of the flooring grid serving the upper level. This provides a consistent bathing of ambient light suitable for displaying UV sensitive and precious exhibits.



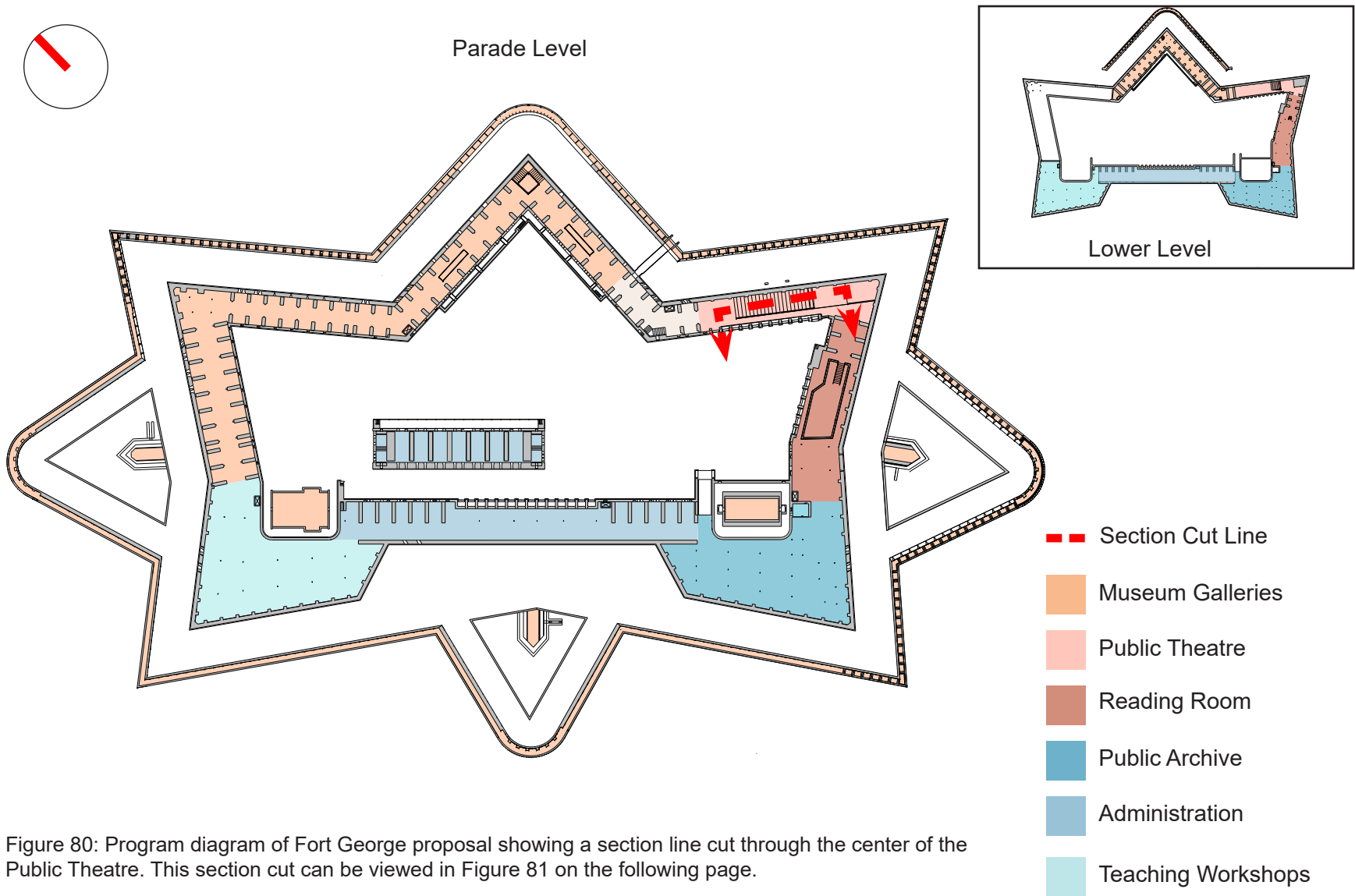


Figure 80: Program diagram of Fort George proposal showing a section line cut through the center of the Public Theatre. This section cut can be viewed in Figure 81 on the following page.



Figure 81: Section image of Public Theatre showing the columless spanning arrangement only used in this area of Fort George.



Figure 82: Render image of the Public Theatre - this two story 164 seat columnless theatre has a temporary stage that can be arranged various ways, here it is setup in stepped level configuration for an orchestra to perform. The Mezzanine along the Parade wall provides a place for a casual interaction between performer and audience.



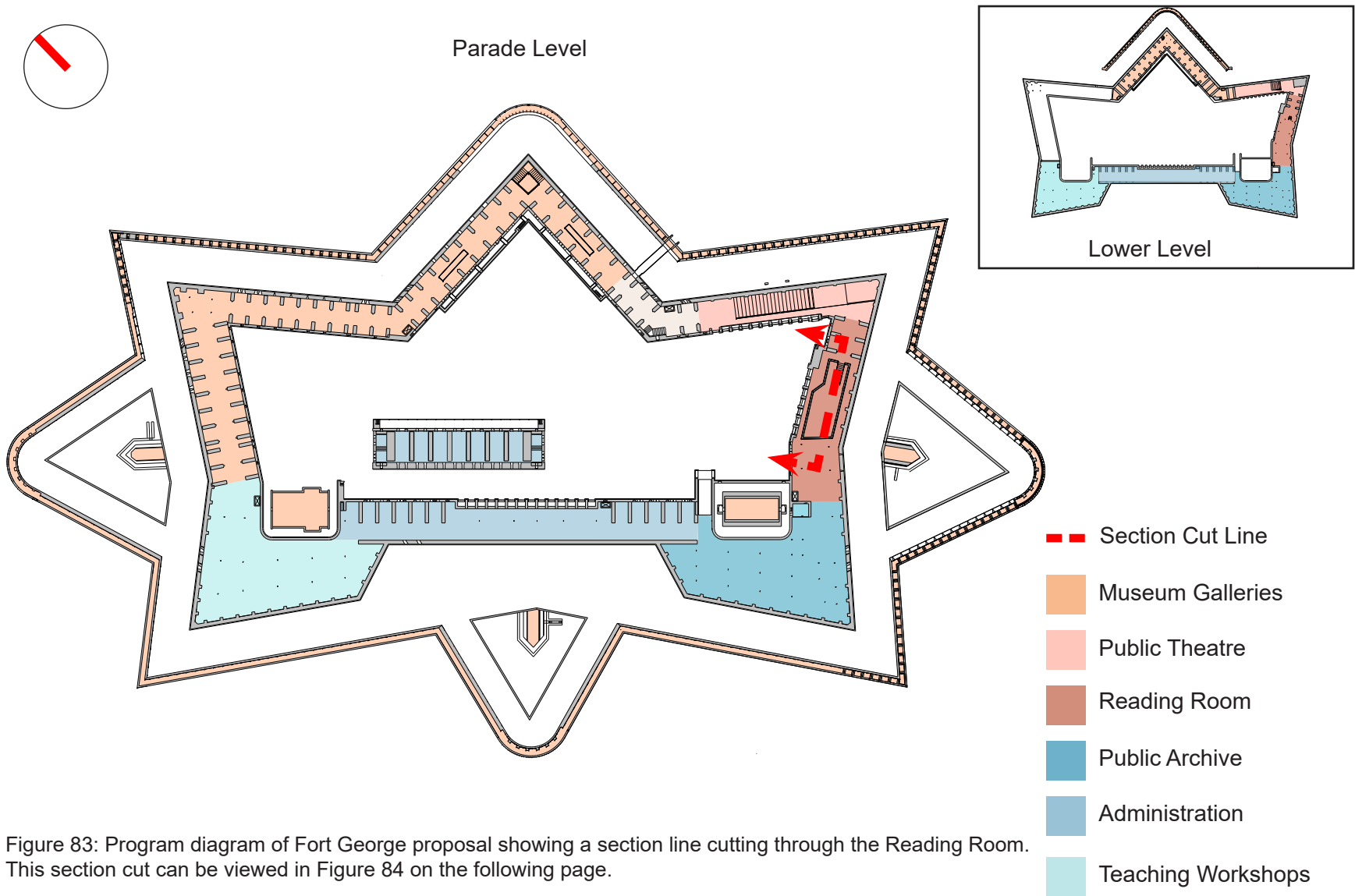


Figure 83: Program diagram of Fort George proposal showing a section line cutting through the Reading Room. This section cut can be viewed in Figure 84 on the following page.

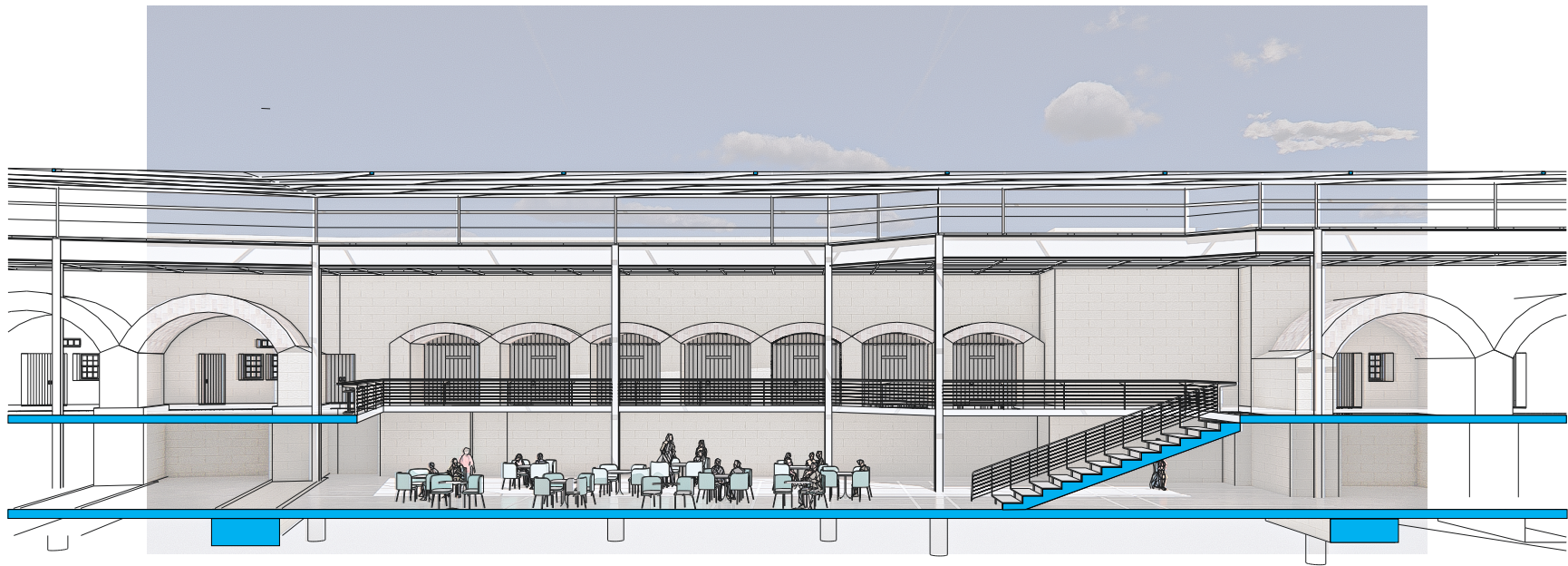


Figure 84: Section image through Reading Room - spanning between the Public Archive and Theatre, the Reading Room is a two story volume with a mezzanine surrounding a void in the second floor.





Figure 85: Render image of Reading Room at lower level - the lower level of the reading room is a casual place for gathering. A cafe serves the movable tables and chairs that are arranged under the sky roof 40' above.



Figure 86: Render image of Reading Room at Parade level - the upper floor of the reading room has a mezzanine surface outlining the outer edge of the sky roof. A the railing has a wooden surface for bringing objects form the public archive into the light to review. The mezzanine opens onto the parade through former storage compartments providing a shaded - open air space to enjoy a meal, book or afternoon.

## **Chapter 6: Conclusion**

The National Historic Sites of Canada aim to root our present identity as Canadians with the people, places and events of the past that built our country. In the ever evolving cultural expression that comes with centuries of a societal growth and the human condition of constant technological improvement - the methods in which we tell these stories now have the opportunity to reflect a greater depth of diversity in ways those who came before could not have imagined.

In responding to the current process of reevaluating our National Historic Sites for the inclusive representation of all Canadians my approach to applying this ideology at Citadel Hill in Halifax takes two primary actions: to adapt the 19th century Vauban style fort into an inhabitable congruous volume supporting commemoration, gathering and performance programming and to ensure all experiences on the site are accessible through a network of barrier-free circulation.

### **Fostering Inclusivity**

#### **From Soil Comes Life**

Resisting change is the nature of the restoration method of heritage conservation. At Citadel Hill this ideology extends from the wood floors and masonry walls through to the colonial program and visitor experience. In my conversations on site with HCS members and Parks Canada staff the answer to the question “ how could the program expand?” The answer was typically answered “more space”. On a site so vast it may seem egregious to simply ask for more space perhaps in the same tone as traffic congestion being solved by more lanes.



However the intention of Fort Georges design was defend sea and land based artillery attacks in the 19th century - not to tell Canadas story. When the plan of Fort George is analyzed under the lense of contemporary commemoration spaces the fractured layout of the individual casemates and massive volumes of soil infill open an opportunity for a sympathetic rehabilitation intervention aimed at finding the space to support much more diverse programming than simply holding the site in an as built state shortly after completion. Despite the complexity of this process, including the necessary archaeological study of all the soil removed from Fort George and the lengthy period required to dry the masonry - I believe inhabitable expansion within the existing structure maintains the fabric of the original designs intentions while realizing an adaptable purpose for today and tomorrow.

### **A Place For All**

However museums, theatres and gathering spaces of any size can not represent all Canadians without a system of inclusive programming. Introducing a method of programming that directly involves the public is my approach to fostering inclusive commemoration. This system would curate the archive and then museum with objects submitted by the public for commemorative display. Similarly the theatre performance calendar would also be filled by public submission. Traditionally a committee would be formed to accept or reject submissions however this role could also be performed in a public process where-in objects and performances are voted on digitally. This process would ensure that the curation of the museum and performance calendar of the theatre represent the interest of all Canadians

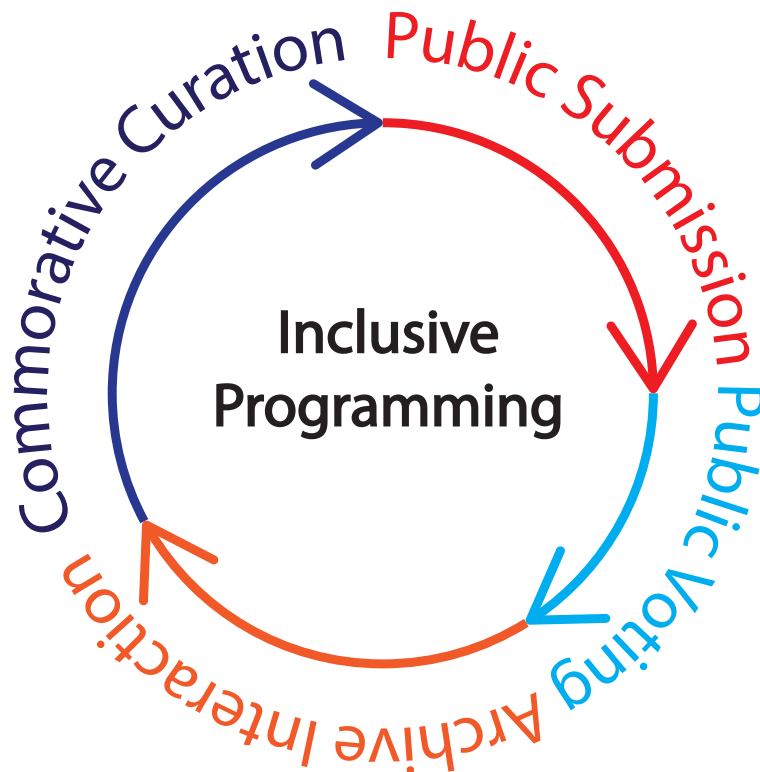


Figure 87: Diagram of Inclusive Programming method

- giving an equal opportunity for the commemoration of our individual stories in a National Historic Site.

### **Everyone, Everywhere**

For any place to qualify as inclusive it must have barrier free accessible circulation to bring everyone, everywhere. At Citadel Hill two systems of circulation must adapt to achieve this goal: Fort George interior spaces and the Glacis.

In the process of integrating a steel structure into the Fort George interior space - the removal of damaged brick arch masonry around the central chimney and drain perforation is a necessary step in solidify the base fabric of the fort. Resetting the voids in granite pier walls to align with the exposed edges of the remaining arches creates a passageway interconnecting all of the adjacent casemates.



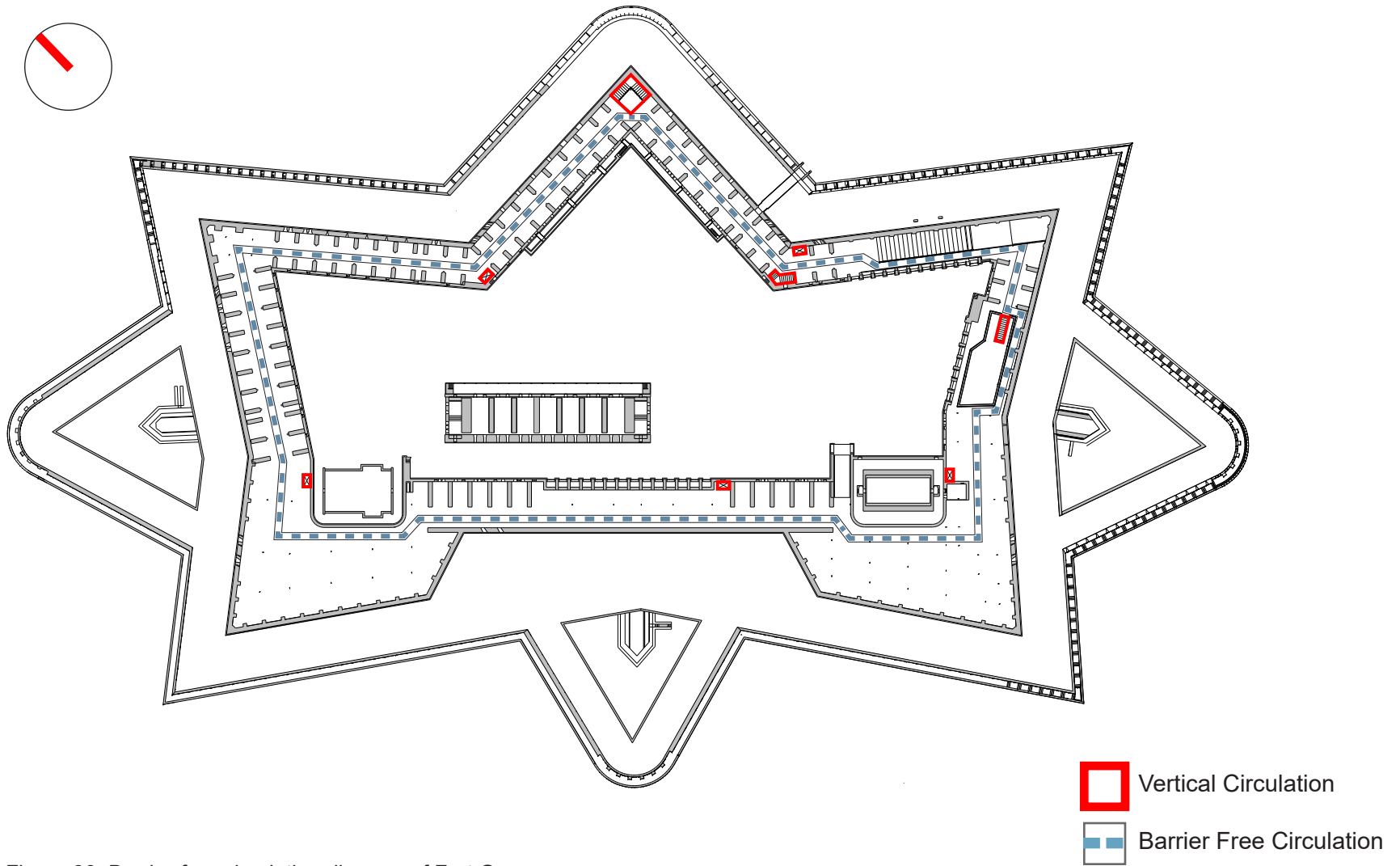


Figure 88: Barrier-free circulation diagram of Fort George

This passageway creates a barrier free loop connecting all of the spaces in Fort George.

The process of providing accessible circulation to the Glacis first requires identifying the two main usages of this space - perambulation of the site and spectacle event viewing in the Exo-arenas. Through the introduction of the ring path network, which consists of single contour ring paths connected by gradual switchback inclines - the entire glacis

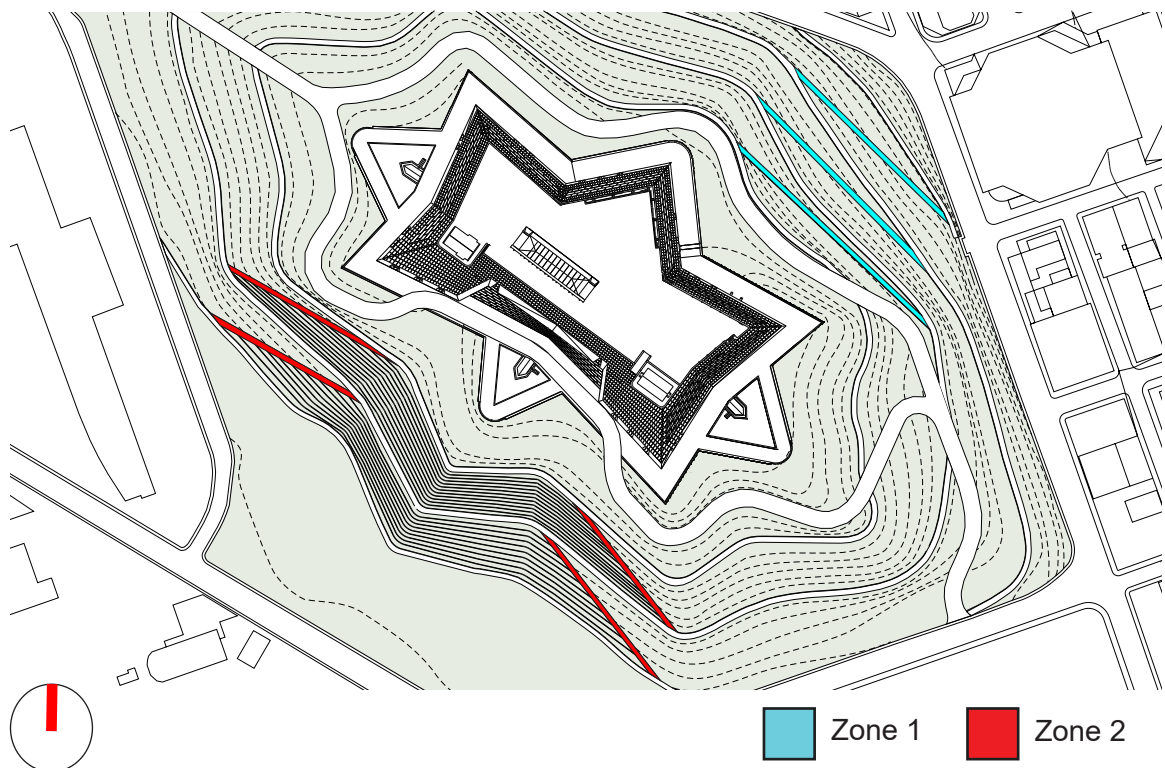


Figure 89: Diagram of zone 1 - 1:40' and zone 2 1:20' switchback pathways on the glacis

exceeds the requirements for accessible circulation with an average grade of 1:40' in zone 1 and 1:20' in zone 2.

The Zone 2 section of the Glacis switchbacks requires a steeper incline due to the access platforms needed to give barrier free access to the Garrison grounds Exo-Arena. Leveling at the mid point of each terrace - this allows equal access for all Canadians to chose the seating platform they

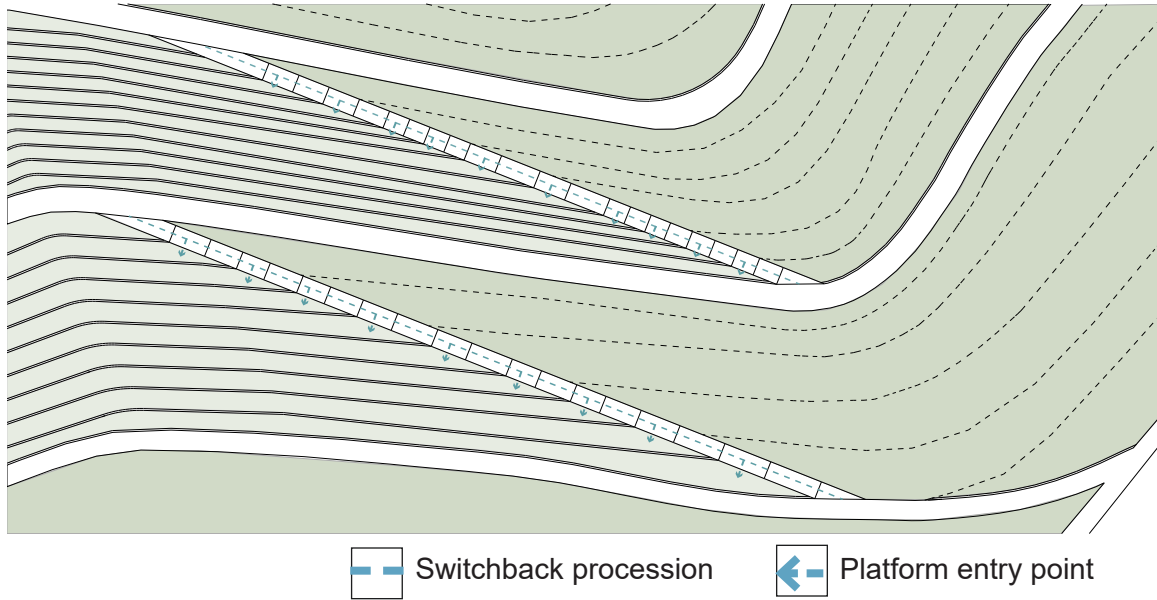


Figure 90: Diagram of Garrison Grounds switchback pathways with accessible seating platform access

prefer to view spectacle performances on the Garrison Grounds.

These three actions: a system for inclusive programming, and barrier-free circulation of Fort George and The Glacis aim to adapt the Citadel Hill National Historic Site a framework supporting inclusive commemoration and spectacle gathering can be achieved.

### Critique of Design

In my process of adapting the Citadel Hill site I have been narrowly focused on a new purpose for the site to serve as a civic place for gathering, commemoration and spectacle. With further exploration the colonial military history program could be integrated in a way that does not promote the colonialism but instead the people, objects, and events from the inception of Fort George through to today. I believe this undertaking this process requires a much deeper understanding of the militaries role in building the city of

Halifax and their influence overtime. Halifax is still today considered a “Military town” with CFB Halifax and CFB Shearwater employing thousands of Haligonians. It seems that tracing the influence of the people and events of these places could also tie their roots directly back to militaries origin at Citadel Hill. The site has also been casually known as a night time vestige for sexual activity. Particularly for men in the eras predating the current social acceptance of this sexuality. A further exploration of these activities and their influence on cultural norms could look to a commemoration strategy for the perimeter road beyond its current Character defining element as a construction by labour relief camps in the 1930’s.

Looking at my design invention itself - further detailing of the administration, transit station, public archive and workshops would provide a fuller representation of my goals in achieving an inclusive National Historic Site. Ensuring the ideologies of accessibility and inclusion in these “back of house” areas is required to fully realize the site potential as an example of a “for all” adaptation of Fort George. The curation of vegetation on the Glacis and Ramparts to extend the telling of Canadas story into the landscape could also realize the history of the landscape of the site. The addition of local plants along the pathways and green roof planters requires further exploration in the history of vegetation on the site as much of the typically grass we see today has been planted and maintained in the Parks Canada era of stewardship.

Overall to continue understanding of role of Citadel Hill from its beginnings as the origin point of the city to the monument of Halifax as it stands today I could further introduce inclusive commemoration methods to the site.

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