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INTRODUCTION

This report was completed with the support of John McAslan + Partners (JMP), The Architects Foundation and The World Monuments Fund as part of the 2019 summer McAslan/AF Fellowship. In preparing this report we have had the good fortune to work closely with John McAslan (JMP), Gary Sam Hattem (The Vivianne Foundation), Liam O’Hanlon (Structural Engineer RESNY, Zach Walton Rice (Conservation Architect) and Ginette Baussan (MArch) to learn about the important role Madame Gauthier’s house plays in drawing attention to Haiti’s architectural heritage. Our hope is that this document will serve The Vivianne Gauthier Foundation in its mission towards restoring the home of Madame Gauthier for the continuation of Madame Gauthier’s dream of turning her home into a conservation, preservation and cultural education center of Haiti’s rich history. The potential of the Maison Gauthier as a successful restoration has the ability to ignite urban and economic development, not only in the Gingerbread district, but on a broader scale in Port-au-Prince, Haiti. We’ve come to understand the extreme importance in preserving these structures and instrumentalizing them for cultural activities.

Due to travel and safety concerns, the authors of this report (Shayla Dick and Vaughn Lewis) were unable to travel to Haiti. Thus, the report relies heavily on the work completed prior to their participation. Where resources, information, or details could not be found, some generalizations were made. The report is intended to propel The Madame Gauthier Foundation forward in their vision for the property, beginning with extensive research followed by programming proposals for the use of the space. There is still much to be done on this project, but this report acts as an important landmark of past work and a roadmap to future aspirations. It is our hope that you enjoy learning more about Madame Gauthier and how we envision her property revived and full of activity.

Signed,

Shayla Dick and Vaughn Lewis
The Current State of Historic Preservation in Haiti & Possible Ways Forward
HAITIAN PERSPECTIVES OF RESTORATION

Haiti has a rich history of Caribbean colonial architectural heritage. Haiti was one of the wealthiest French colonies and was the first colony to gain independence in 1804. This rich history has translated to many architecturally significant works, such as the Citadelle Henri Christophe in northern Haiti and over 200 instances of gingerbread construction houses in the capital of Port-Au-Prince. Due to deterioration over time and damage caused by the earthquake in 2010, many of these examples of Haitian heritage remain in disarray or ruin.

Haiti has the framework for heritage preservation in place, with heritage preservation laws and a branch of the government known as ISPAN, which is tasked with protecting national monuments. Unfortunately the implementation of these tools is often underutilized. The reasons for this are multifaceted and complex.

Firstly, there is a lack of local understanding and respect of these historic structures. Especially true of the gingerbread houses, which are so prevalent in Port-Au-Prince, little inherent value is seen in these deteriorating structures. However, more community education initiatives and ways of revealing the beauty often hidden behind concrete security walls can help inform and build appreciation for the houses within the community.

Additionally, there is a lack of funding and outside interest in heritage preservation projects within Haiti. These type of projects rely on outside funding and require well designed restoration proposals, neither of which come around often. However, as there is more understanding that these type of heritage preservation projects are an important part of tourism, which can bring in money, more communities are interested in working toward a restored heritage in Haiti.

CURRENT AND PAST INITIATIVES

HAITI CULTURAL RECOVERY PROJECT

After the earthquake in Haiti in 2010, the global community became acutely aware of the struggles in Haiti, including the struggle to preserve their cultural heritage. In response, the Haiti Cultural Recovery Project was founded as a collaboration between the Smithsonian Institute, the US government, and the Haitian government. Their mission is “to rescue, recover, safeguard and help restore Haitian artwork, artifacts, documents, media and architectural features damaged and endangered by the earthquake and its aftermath.”

The project works to save art, artifacts, museum objects, architectural features, documents, film, photographs and video and sound recordings. The work was primarily carried out by Smithsonian Institute professionals in conjunction with locals. The process and work completed by this project in the months after the earthquake was recorded in the book “Saving Haiti’s Heritage: Cultural Recovery after the Earthquake”.

The program ran in this manner for 18 months in the aftermath of the earthquake, after which control of the initiative was then handed over to ISPAN. Since that time, it appears funding and interest in project has decreased dramatically.

ISPAN

The Institut de Sauvegarde du Patrimoine National (Haitian Institute for the Protection of National Heritage), better known as ISPAN, was founded in 1979 as the government entity in charge of historic preservation and protection. Their mission is:

1. To draw up an inventory and to proceed with the classification of the monuments, the sites and the historical ensembles of the Republic of Haiti.
2. To carry out studies of projects for the protection, restoration and enhancement of monuments, sites and historical complexes; to provide direction and control over the execution of such interventions;
3. To assist in the promotion and development of public or private activities aimed at safeguarding the National Heritage.
4. To collect, process and disseminate all information and documentation relating to the architectural and monumental heritage, national and international.

ISPAN consists of 120 public officials working in offices in both Port-Au-Prince and Cap Haitien. The bulk of the work done by the organization to date has gone toward restoring the Citadelle Henri Christophe. The funding that ISPAN receives from the state is sporadic, making it difficult to accomplish a wide range of restoration goals.

ISPAN AND GINGERBREAD HERITAGE

ISPAN recognizes the importance of the gingerbread houses to Haitian heritage. It has placed 11 of the gingerbread houses in Port-Au-Prince on their list of National Monuments, including the home of Madame Gauthier. Additionally, in 2011 they released a special bulletin fully devoted to the gingerbreads, which has helped draw awareness to the structures. However, it is unlikely that these designations will amount to government-backed funding for restoration.
A SUSTAINABLE APPROACH TO SAVING GINGERBREAD HERITAGE

SEISMIC REHABILITATION

After a major seismic event, historic structures are often damaged due to their age and fragile state. The idea of seismic rehabilitation is to get these historic structures secured and safe for inhabitation. Seismic rehabilitation is also designed to protect the building in the event of another earthquake.

Seismic rehabilitation often takes the form of an additional structure which stands beside the original building structure to help support the building. This is often in the form of brace frames or shoring, which are fully intended to be permanent fixtures within the building. The seismic rehabilitation is designed as efficiently as possible so as to not compromise the appearance or function of the building through the addition of the needed structure. This approach does not attempt to rebuild the existing structure to support the building, but instead embraces the layering of structure through the addition of new supports.

A form of seismic rehabilitation may be necessary for the many gingerbread homes that are near collapse. While they may not have the means to fully repair the deteriorating wood structure, they could construct new structure which would allow the house to function safely without impeding the historic value.

A similar approach could be taken with the issues of water damage and leaking roofs often seen in the gingerbread houses after the earthquake. While a full replacement of the roof may be cost-prohibitive, a semi-permanent protection constructed of tarps and other weather barriers can help protect the heritage inside the home as well as continue to make it inhabitable for use.

The following examples are projects which have taken a similar approach to that which is discussed above. The projects have varying degrees of permanence, investment, and design but all share a common goal: preservation of history and heritage through the protection of the physical building while allowing for inhabitation and appreciation from the surrounding community.

BUILDING “BELTS” THE UNIVERSITY OF SHEFFIELD

In the aftermath of earthquakes, buildings are left fragile and in danger of collapse. There is the need for stabilization in order to make the buildings inhabitable for those who utilize them. One technique which has been used to stabilize structures post-earthquake is the idea of “belting” a building to hold it together and counteract outward thrust of the walls.

At the University of Sheffield, engineers have developed this further and placed it under testing. They found that in post-earthquake situations, buildings could be wrapped at each floor with metal straps that are then tensioned to keep the structure compressed and within place. The researchers found that if the same structure experienced another earthquake, it was much less likely to collapse.

This method of stabilization is one that could be deployed in the gingerbread homes which are in the greatest danger of collapse. Such stabilization could make them safe for inhabitation and protect the heritage of the structure.

Seismic rehabilitation examples with permanent shoring which supplements the original structure while keeping the building functional.

A primitive example of the “belting” concept used in practice to stabilize a building after an earthquake in Molise, Italy.
Santa Catalina de Badaya is a monastery ruin in the botanical gardens of Santa Catalina, Spain. The structure was built in the thirteenth century and abandoned in 1835. Because the structure was abandoned, it became a crumbling ruin whose fenestrations were more and more fragile. With the creation of the botanical gardens in 2003, the ruined structure was restored to a point where it was safe for the public to enjoy and admire it. Shoring within the building openings was designed to enhance the overall experience, not detract from it. This shoring is done with high-quality materials in a way that expresses its permanence in the building. The goal with this restoration was nowhere near returning it to its original state, but was rather to create a safe environment where the history could be admired.

Minneapolis has its heritage in the industry of milling, and the Washburn A Mill was a prime example of this, running off the power of the adjacent Mississippi River from 1874 to 1965. During that time, the mill suffered from one explosion and two major fires. This damage caused the limestone walls to experience thermal shock and greatly reduced their structural integrity. When the new structure of the Mill City Museum was built within the ruins of this building, the walls had to be stabilized. The architects used exposed steel bracing for stability. This bracing is never hidden and is a permanent fixture within the space. The bracing is designed in such a way as to not impede the use of the space or detract from the historic masonry, allowing the public to view and enjoy the heritage of the building.

The Hill House is one of the most significant works by architect Charles Rennie Mackintosh. Despite its ingenuity in layout, the house has had water management issues from its very inception. The house was just years away from total destruction when Carmody Groarke was commissioned to encapsulate the entire house in a protective box of steel and chain-mail. While the protective box buys time for the structure until it can be restored, one of its most important features is the ability to allow access to the public within the process. The chain-mail skin is completely transparent, and a series of walkways allow unique views for onlookers. This was central to the architects’ vision, who say “Conservation isn’t just about repairing fabric, its about constantly engaging with the public and keeping people interested even while the works are taking place.”
CROFT LODGE STUDIO  
Kate Darby & David Connor, Leominster UK

This country cottage was over 300 years old and listed as a heritage site. The architects decided not to take the approach of restoration or repair, but of complete protection in its current state. A secondary modern structure was built around the cottage, keeping all of the ivy, birds nests, and broken timbers just as they were found. The new outer shell allows the deteriorating ruin to become part of a functioning home while protecting it from any further decay.

KOLUMBA MUSEUM  
Peter Zumthor, Cologne Germany

The Kolumba Museum sits atop multi-layered ruins dating back to Roman times. The most recent structure was built in the Middle Ages, St. Kolumba Church, and destroyed in WWII. Zumthor’s approach to the ruins was to leave them as they were, to preserve and not rebuild. Instead, he built an open air structure around the remains, protecting them from the elements, allowing them to “breathe” and putting them on display for museum goers to appreciate.

SANTA CATERINA MARKET  
MIRALLES TAGLIABUE EMBT, Barcelona

This market in the old quarter of Barcelona is a historic structure which received a new covering, amplifying its use and preserving the original heritage. The architect says “the proposal superimposes new architecture on old, mixes them, and comes up with a conglomerate, a hybrid that accentuates usefulness and is contemporary.” The project protects the integrity of the original market building by shielding it from the elements while bringing a new flare.
LE FRESNOY ART CENTER
Bernard Tschumi, Tourcoing, France

This fully permanent enclosure encapsulates multiple existing buildings beneath one roof. The project creates a spatial richness through unique interactions between historic structures and new as well as interior and exterior. The overarching roof is designed to shield the older buildings from the elements while creating new spaces which met the expanding needs of the institution. While these buildings could have been destroyed to make way for a new facility, their historic value is maintained through the cleverly designed enclosure by Tschumi.

A roof structure and system of ramps, walkways, and stairs encapsulate the historic building which make up this art center.

THE PARADISE LOST IN TIME
Interbreeding Field, Taipei City

This ruined factory building lies in the heart of Taipei City. It has been turned into a public space, not by restoring any of the existing building, but by embracing the existing condition of the site and allowing the public to intentionally inhabit the space. A series of walkways, benches, and art installations allows the interior, overgrown with greenery, to become a space of contemplation and admiration. While this intervention may not save or restore any of the historic structure, it does activate and utilize the space for the community to appreciate its unexpected beauty.

The abandoned and deteriorating space is opened to the public through walkways and an installation which allow people to appreciate the space.

S(CH)AUSTALL
FNP Architekten, Pfalz Germany

This project takes an extremely non-conventional route to saving a historic structure that would have otherwise gone abandoned. This pig barn built in 1780 was going to be fully restored, but the extent of the damages from WWII made such repairs too expensive. In order to still salvage the structure, it was given new life through the insertion of a completely prefabricated structure which sits snuggly within the existing walls. The structures work in tandem, with the old structure protecting the new from the elements, and the new structure providing needed stabilization to the old.

A prefabricated home is placed inside the historic structure, providing the structure with stability and making the interior functional.
SUMMARY: A NEW APPROACH IN HAITI

No project presented above can be exactly replicated to fit the context and constraints of Haiti and its deteriorating gingerbread houses. However, these examples are presented as an investigation into ways of preserving the gingerbread houses which engage the public, make use of what exists, and utilize the resources available.

The approach of full restoration of the gingerbread structures may be unsustainable and too ambitious for the realities of Haiti. Full restorations are usually cost prohibitive, especially so in an economy like Haiti’s. It was concluded by a previous World Monuments Fund report that the cost of acquisition, restoration and maintenance for an average Gingerbread is $1.27 million. This is an incredible sum, nearly inconceivable in a country like Haiti. Nearly all private gingerbread owners would be unable to raise this sum, even and larger organizations would struggle to fund such a huge undertaking.

Perhaps a more realistic and attainable goal for the gingerbread houses is to get the structures stabilized, back into use, and into the public eye. None of the above examples attempted to recreate the condition of the heritage building to its original state. In most cases this was just too expensive, and in almost all cases this would have compromised the inherent heritage and value of the buildings and the culture they represent. The passage of time is an unavoidable and constant truth within the built environment. Often these are 8-10 feet high and restrict all views to the historic gingerbread walls. The public must be able to see and understand something before they can begin to value it. Every effort to draw people inside and engage with the gingerbreads should be made.

A new approach may be necessary for the conservation of the historic gingerbread homes of Haiti. Many of the structures are at a crucial breaking point, where if no action is taken soon, they will be gone forever.

Many of the previous examples do masterfully. They create guided pathways in, around, through, and above these heritage artifacts on a journey of exploring their complexities and dimensions. Such experiences build appreciation and respect for heritage architecture, which as discussed in the opening statements, is something that Haiti often lacks. An important component of public engagement for many of the gingerbread properties is the view-blocking security wall. Often these are 8-10 feet high and restrict all views to the historic gingerbreads behind. The public must be able to see and understand something before they can begin to value it. Every effort to draw people inside and engage with the gingerbreads should be made.

Perhaps a more realistic and attainable goal for the gingerbread houses is to get the structures stabilized, back into use, and into the public eye. None of the above examples attempted to recreate the condition of the heritage building to its original state. In most cases this was just too expensive, and in almost all cases this would have compromised the inherent heritage and value of the buildings and the culture they represent. The passage of time is an unavoidable and constant truth within the built environment. Often, this can enhance a building’s character and tell the story of the place where it resides. Perhaps the gingerbreads of Haiti can be seen as important history books to the many eras they have passed through which merely need stabilization, protection, and community engagement.

The most important of these is the aspect of community engagement. As was said by the architects of Carmody Groarke about their Hill House Box: “Conservation isn’t just about repairing fabric, its about constantly engaging with the public and keeping people interested even while the works are taking place.” This is a component which

An example of community engagement in a yet-to-be-restored gingerbread. Children dance on the veranda of Madame Gauthier’s home.

Sources:
- Bausan, Ginette. “Email Correspondence with Haitian Architect Ginette Bausan.” E-mail interview by author. June 29, 2019.
- “Gingerbreads, Histories and Typologies.” BULLETIN DE L’ISPAN 25 (June 1, 2011).
- Heritage Preservation Application for the Mill City Museum. City of Minneapolis.
Exemplar Projects in Haiti and Their Perspectives on Building in Haiti
Hospital Chapel  
Guylee Simmonds Architects, Cap-Haïtien, 2018

About the Project
This chapel for Hope Health Action is a space for quiet contemplation and gathering. The roof is constructed of an exposed timber space truss with concrete walls to make the most of local labor and materials.

Sourcing Materials & Labor
Guylee does most of his work in Cap Haitien, often involving structural timber. He has attempted to source local hardwoods grown in Haiti, but found their quality to be poor. His projects all use American origin wood, typically SPIB (Southern Pine Inspection Bureau) Grade 2. He found that 2x4, 2x6 and 1x12 sections are widely available. The key is to find a good supplier, who will often buy the wood in the Dominican Republic and bring it across the border. He found the quality of this wood to be consistent, especially when bought from large warehouses. All timber is untreated, and generally needs a ‘Zincomat’ or similar anti termite treatment.

From Guylee’s experience, most materials can and should be sourced locally. His experience with container imports is that they are often a “nightmare”. Unless needing specialized material, he feels the best option logistically and socially is to source local.

While Guylee has found the building industry to be underdeveloped, he also has found a good deal of highly skilled carpenters using very basic hand tools to do sophisticated work. He recommends using building projects as a way to educate construction workers, especially in regards to earthquake and hurricane resilience.

Contacts Provided
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Haiti +509 36 63 44 38
GHESKIO Cholera Treatment Center
MASS Design Group, Port-au-Prince, 2015

About the Project
MASS designed this healthcare center for Les Centres Gheskio to provide dignified healthcare to Haitians. Local labor and craftsman created custom screens and furniture for the facility.

Sourcing Materials & Labor
MASS tried to source locally as much as possible and found that there are many materials imported wholesale from the US and sold on the local market. There are also many well stocked hardware stores in the city. MASS was able to find plywood and small timber locally. Materials manufactured locally include paint, floor tiles, cement, aggregate, and CMU. Any international procurement of materials was facilitated by Chatelain Cargo.

MASS used almost exclusively local labor, as they discovered many trades, including woodworking, are found in Haiti. While they may not be used to the same quality of work, they are often interested in learning.

Contacts Provided
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Christine Laraque from Aetypik - Architect
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PromoBois - Local Carpenters
info@promobois.ht +509.2942.0211
Iron Market
John McAslan + Partners, Port-au-Prince, 2011

About the Project
This structure was built in 1891 but had since deteriorated due to time, fire, and the earthquake. The restoration by McAslan was reopened exactly one year after the earthquake occurred. The original cast iron was salvaged when possible and new components were added as needed. The market is now a historic landmark in the city which represents the resilience of the Haiti.

Sourcing Materials & Labor
This project used a mix of locally sourced and imported materials. Part of the market had to be reconstructed out of Structural Steel because enough cast iron could not be salvaged. This structural steel was imported. Overhead fans and electrical components were also imported, but all other materials were sourced locally. (On a subsequent project John Milton was involved with, the Marriott Hotel, 90% of the materials were sent via container from the US).

The Iron Market project also mixed local and imported labor for construction. The main welder who worked with the cast iron was brought from the US, as was a group of New Jersey Iron Workers to work with the Structural Steel. The steel fret work on the buildings was completed by local craftsmen. (For the Marriott Hotel, skilled tradesmen were brought in from other Caribbean countries).

John Milton recommends importing our materials through a US-based materials supplier. Because we are using US Government fund money, he suspects that would get relief from import duties and VAT.

Contacts Provided
John Milton
miltonjohn89@gmail.com
+ 44(0) 7510378661

Turner Construction (Contact John Milton for further details)
Maison Dufort & Maison Chenet
FOKAL, Port-au-Prince

About the Projects
Maison Dufort was one of the first Gingerbread restorations after the earthquake. Maison Chenet was deconstructed and then reconstructed using a mix of salvaged material and new material. Both were part of an effort by FOKAL to train local labor in the practice and techniques of Gingerbread restoration.

Sourcing Materials & Labor
Recommendations from FOKAL are as follows, as documented by Ginette Baussan:
"Fokal's experience with Haitian customs has been a very difficult one. These days government offices do not work efficiently and are almost at a standstill. Michele suggest the team uses the services of a good broker or maybe LCI who are used to dealing with customs, the paperwork, the delays and all necessary procedures. The broker will have to verify the following:
- When customs decides to open the container to verify its contents, the broker should be present and make sure the contents are complete, as ordered and the container securely closed afterwards, otherwise all materials/ timbers will disappear.
- It is important that the shipment be delivered on site by the brokerage firm. The team will have too much difficulty otherwise getting the timber to the site.
(Need to confirm if the FVG will receive a tax deductible since it is a nonprofit.)"

Contacts Provided
LCI - importer and distributor of lumber and steel products
info@lcihaiti.com
(509) 2811-1221
SUMMARY

It is clear from this compilation of interviews and research that there is a mix of opinions about the quandary of imported vs. locally sourced. While some contacts found well stocked, high-quality resources from local suppliers (Guylee Simmonds and MASS Design Group), others strongly believe that importing a shipping container is the best option (John Milton and FOKAL). All of these opinions must be considered and seen as valid, as each has hands on experience of the challenges of working in Haiti.

However, there is one factor which could tip the balance and make the added logistical challenges of sourcing locally worth the hassle. It is widely accepted that buying local goods is the best way to keep money within the local region, in this case the country of Haiti. US sourced goods would go on to profit the US based supplier. On the other hand, the social good from the project budget can be multiplied if spent within Haiti: Haitian sourced goods go on to profit Haitian based suppliers. This economic stimulus is essential in an economy such as Haiti’s, where much of the capital from construction projects has stalled as many fear the turbulent political times. When the few construction projects which are occurring in the country choose to import all goods, it further damages a struggling industry in Haiti.

The challenges of local sourcing are well understood by many working people on the Maison Gauthier project. It may be that locally supplied materials are impossible given the time frame of the project and the current political climate in Haiti. However, every effort should be taken to be conscious of the social impact that a project such as this can have, not just in the completed product, but in the process of construction and collaboration with local communities.

*This report does not suggest locally grown timber, as this was deemed unsuitable by all parties for the project needs. The term locally sourced refers only to the coordination with local suppliers, despite origin of material. Locally manufactured and made goods should only be used when quality can be assured.

SOURCES


Simmonds, Guylee. “Email Correspondence With Guylee Simmonds.” E-mail interview by author. June 29, 2019.


Saltzman, Adam. “Email Correspondence with MASS Design Group.” E-mail interview by author. July 02, 2019.

Vivainne Gauthier Dance School
Alumni + Friends
Jean Appolon
Co-founder and Artistic Director of Jean Appolon Expressions (JAE)

Jean Appolon is the Co-Founder and Artistic Director of Jean Appolon Expressions (JAE). He is a master teacher and choreographer who teaches regularly at Boston Ballet, UMASS Boston and The Dance Complex (Cambridge, MA), among other locations.

Appolon received his early training in Port-au-Prince with the Vivianne Gauthier Dance company and Folkloric Ballet of Haiti. In the spirit of Vivianne herself, Appolon conceived and has for over a decade directed a free annual summer dance course in Port-au-Prince that serves young, aspiring Haitian dancers who do not have regular access to dance training. Appolon’s vision is to expand the summer course into a year-round dance program based in Port-au-Prince.

Contacts Provided
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Meghan McGrath
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Haiti: Summer Dance Institute

The JAE Summer Dance Institute began in 2006 and has since been hosted at The Hotel Oloffson in downtown Port-au-Prince. This program serves young, aspiring Haitian dancers who do not have regular access to dance education. Such a program has offered many great opportunities for young dancers in Haiti who may have the desire and talent to study Haitian folkloric dance but lack financial stability. Especially since Haitian dance schools are limited inside of Haiti.
In 2018 Jean Appolon Expressions (JAE) conducted its Summer Dance Institute, hosted by the Hotel Oloffson. 140 children, teenagers and young adults attended the open audition, of which 70 young Haitian dancers were selected to participate in the program.

Typical Daily Schedule
Monday – Friday, from 9am - 4pm
9:00 – 10:00AM: Yoga
10:00 – 11:30AM: Modern technique (Dunham/Horton)
11:30 – 12:30AM: Lunch (at no cost to students)
12:30 – 2:00PM: Haitian traditional dance
2:00 – 4:00PM: Rehearse repertoire

Beginner class: 21 (4 boys, 17 girls)
Intermediate class: 41 (14 boys, 27 girls)
Ages ranged from 5 - 28
Average student age was 17

OUTCOME OF THE JAE 2018 PROGRAM
120 free hours of high quality yoga and dance instruction were provided.
1400 free lunches were provided

10+ Haitian staff were employed: 1 carpenter (+ assistants), 5 percussionists, 1 Coordinator, 1 Director's Assistant, 1 Guest faculty, 2 logistics asst.

365 guests attended the Final Performance, including the students' families and friends, as well as leaders from the cultural, non-profit and government sectors.

Total cost of the Institute = $25,000
"Per student cost" = $18 per day
$1700 for water for students
$5000 food
$550 per drummer ($2750 total)

Foundations that Support Haitian Dance:

The W.K. Kellogg Foundation
Build local alliances and invest in community visioning processes to identify and advance opportunities for children and families.
1 Michigan Ave. East Battle Creek, MI 49017
T: (269) 968-1611
E: conciergedesk@wkkf.org

The National Performance Network (NPN)
Through its network of artist-centered partners, NPN programs support the creation and presentation of new work in a context of community engagement.
P.O. Box 56698
New Orleans, LA 70156-6698
T: 504-595-8008
E: info@npnweb.org

Haiti's Ministry of Culture
The Haiti Cultural Recovery Project works to rescue, recover, safeguard and help restore Haitian artwork, artifacts, documents, media and architectural features damaged and endangered by the earthquake and its aftermath.
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Riva Nyri Précil

Riva Nyri Précil, Haitian-American singer, songwriter, and author.

Riva Nyri Précil is half Haitian and half Irish-Russian. She was born in Brooklyn, New York and moved to Haiti at the age of 5, where she resided for 10 years.

While growing up in Haiti, Riva was exposed to and studied under many of the great masters of Haiti’s cultural and artistic scene. She was in a theatre troupe, Ateliee Edoision, and took various dancing lessons with Viviane Gauthier and Archo Danse—sculpting, painting, and singing classes, which will later develop her as a wholesome artist skilled in several aspects of art.

She currently holds dance workshops at Alpha Omega Theatrical Dance Company in NYC which also has an Arts Education program consisting of; Performances, Workshops & Residencies, Master Classes, Lecture Demonstrations Collaborations and Special Events.

Contact Provided

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Dance Workshop: Tout Se Pa
Alpha Omega Theatrical Dance Company
70 East 4th Street, New York, 10003, NY, United States
Laurie Fleurentin
Haitian Dance Teacher

Laurie Fleurentin was born and raised in Port au Prince, Haiti. She started dancing when she was five years old, studying ballet and jazz at the Academy of Ballet & Arts under the direction of Madame Heileing Herzog, for 6 years. Laurie continued her study of ballet and jazz, with the addition of Haitian Folkloric, until she was 17 yrs. old. At this time she was introduced to the most famous pioneer of Haitian Dance, Vivian Gauthier, and she left the dance forms of ballet, jazz, and hip hop to focus and concentrate on Haitian dance. She danced in school and in the dance company, performing around Haiti in her twenties for approximately ten to twelve years.

Laurie currently conducts a 2 weeks Dance and Cultural Trip from San Francisco to Haiti for $2,800 which includes roundtrip airfare, lodging, dance workshops, beach excursions, spiritual ceremonies.

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ALONZO KING LINES BALLET
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T: (415) 863-3040 x221
Joelle Donatien
Founder-Ecole de danse Joelle Donatien Belot in 1979

Joëlle Donatien is one of the pioneers of modern dance in Haiti. She is a dancer and choreographer who has devoted her life to her passion and transmits it to the younger generations in her dance school Joëlle Donatien Belot Dance School.

In 1972, at 13, she joined the dance school of the famous Haitian choreographer Viviane Gauthier. She founded the Joëlle Donatien Belot Dance School in 1979 at the age of 19. Since then, she has trained hundreds of dancers and organized great shows.

Lynn Williams Rouzier
Founder-Institut De Danse Lynn Williams Rouzier (IDDLWR)

Lynn William Rouzier is the founder of Institut de Danse Lynn Williams Rouzier. She studied with Vivianne Gauither and her company is dedicated to teach dancers the beauty of dance through discipline and love for the arts. Their studio is currently being rebuilt as a result of a fire.

Contact Provided
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JEANGUY SAINTUS
Founder-Artistic Director of AYIKODANS

Jeanguy Saintus is a Haitian choreographer, dancer and dancing educator. He was born in 1964 in Port- au-Prince and currently still lives there. He studied anthropology, sociology and languages, Haitian traditional, classical, modern and contemporary dance technique.

He is one of the founders of the dance company Ayikodans, which in twenty years time grew to be a professional group of dancers with its own center and training program. With his own Afro-contemporary techniques he has had an important part in the development of Caribbean dance. Along with to his performances, he teaches dance in Jamaica and other countries.

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To expand the local pool for dance, Saintus founded Artcho Danse, a dance center and training program for children and adults in Port- au-Prince. He also provides a scholarship program called Dansepyenu (Dance Barefoot) for talented young dancers unable to afford tuition.

Saintus organizes cultural exchanges by inviting guest artists from around the world to teach at Artcho Danse, and takes his unique technique globally by teaching master classes. Ayikodans is considered to be the premiere professional dance company of Haiti. Saintus has enabled the emergence of a new, contemporary Haitian aesthetic that, while rooted in tradition, reflects a modern Caribbean culture and creativity that would surprise many who associate the country with disaster, poverty and helplessness.
SUMMARY

From this research of linkages between Vivianne Gauthier Dance Company and a select few in the dance community today that have respected careers, it’s clear that Vivianne Gauthier has had a tremendous impact on the dance community, not only in Haiti but internationally. As we work toward restoring the house it is extremely important to align ourselves with the dance community, both in Haiti and abroad. These connections will offer support to the programming of house and the dance school by instrumentalizing the villa through a series of annual activities.

There are a host of foundations that currently offer support to dance organizations that are engaged in outreach programs, such as The W.K. Kellogg Foundation, Haiti’s Ministry of Culture and The National Performance Network.

Many of these individuals within the dance community offer dance workshop in the U.S and some even offer trips to Haiti. Once the house is restored and capable of hosting people for room and board, these options should be invested into. What is great about the possibility of creating a summer dance program or a residency program is that these activities would work in tandem with the foundation. They would also provide opportunities for active group participation, cooperation and creative problem solving.

The summer workshop that Jean Appolone and Laurie Fleurentin currently host in Haiti are prime examples. Working towards getting them to host such events at the Gauthier house would be a fantastic way to jump start a program, raise awareness and help to financially support the Vivianne Gauthier’s foundation.

SOURCES


Programming and Design
The programming of Maison Gauthier requires an approach which offers options because of the uncertainty and fluid nature of the project. The first option assumes that Maison Gauthier is the only property available to the Madame Gauthier Foundation. This option is broken into two phases: immediate improvement and a full restoration.

The restoration of Maison Gauthier has been, and will continue to be, a process which takes time. It is important that in the immediate future, the house feels activated and used by the community. As has been shown through previous examples of historic preservation work (See chapter on Historic Preservation in Haiti and Possible Ways Forward), an essential component of the process is involving the community in engaging with the structure and respecting its cultural heritage. Currently, the house is used for dance classes by the Friends of Madame Gauthier, but they have expressed some immediate needs that they need in order to keep using the house as a practice space.

This phase focuses on exterior improvements to the house. It assumes that the structure has been stabilized to the point where shoring is minimal or removed altogether. It is also assumed that the structure has been made water-tight through improvements to the roof, so that further damage to the building does not occur.

The phase proposes opening the house visually to the community through the replacement of the front wall with a visually permeable iron fence. Design of the fence should reflect that which was common in the area historically, as seen in photo documentation from the 1970s. This visual connection allows for exciting interactions between those passing by and those using the house for dance. A low-profile (uncovered) dance platform could be installed in the front yard, allowing for performances which can be seen from the sidewalk beyond. The inviting front gate welcomes those passing by to stop and watch, engaging with an activity they may not have otherwise been aware of.

The other portions of this option address the rear yard, which provide for more functional needs. This area was designed by local architect Ginette Baussan in communication with the Friends about their most pressing needs. This includes a practice dance platform which provides much needed space for the Friends to do their classes. Dressing rooms are also provided to store the belongings of those attending class. Extremely important is the addition of two public restrooms, which are essential to the sanitary function of the space. Lastly, a small caretakers cottage is provided.

The goal of these measures to activate the building and keep it in use until further restoration can be completed.

Work Included in this Phase:
- Stabilization of structure so shoring can be minimal or completely removed
- Water-proofing roof to prevent water damage to structure
- Demolition of front wall and replacement with iron fence
- Uncovered dance performance platform and seating area in front yard
- Covered practice dance platform in rear yard (designed by Ginette Baussan)
- Two public restrooms added in rear yard (designed by Ginette Baussan)
- A caretakers cottage and bathroom (designed by Ginette Baussan)
The second phase of Option 1 assumes that all work outlined in the first phase has been completed, and that further funds have been established to complete the full restoration of the Maison Gauthier structure. This phase is essential to the preservation and activation of the interior of the home. The second phase will allow the Madame Gauthier Foundation to run at full capacity, hosting artists in residence from abroad, displaying artifacts and collections from the life of Madame Gauthier, and opening up to the community to act as an informal space of gathering.

A full restoration allows the Foundation to provide additional services within the space. The kitchen can serve as the hub of a type of “cafe” which could serve for profit, but also house a feeding program for the children within the dance school. Through donations and sponsorship, a program could be established which provides each child that attends dance class with a full meal, allowing them to be fueled and focused to learn. The kitchen space would also serve the needs of the artists in residence.

On the ground level, multiple informal community spaces are provided, one on the front porch and one in the back room. These would serve the larger community, as well as the artists in residence living above. The informal and inviting style would speak to the attitude Vivanne had in opening her house while she was alive. The front room of the ground level would become a display gallery of the history of Madame Gauthier. Exhibits such as her drum collection, costume collection, and her impressive grand piano, would occupy the space while photographs and other flat displays would fill the walls.

One challenge with the establishment of an artist in residence program on the upper floors of the Maison Gauthier is the need for proper restroom facilities. The two dormitories could hold 5-10 people at any given time, creating a sizable need for multiple restrooms. Within the given space, the phase proposes two bathroom stalls and two separate showers, allowing for redundancy and greater efficiency. In the third room, where plumbing currently runs to a sink, a full restroom is installed. This space, intended for longer stays, could act as the directors living quarters. The restroom on the ground level is also redesigned to create a more logical circulation flow and closing off a potentially dangerous passageway.

The final room on the upper floor would function as a storage space for Madame Gauthier’s costumes, as well as an office for the director of the Madame Gauthier Foundation.

This phase of Option 1 allows the house to perform much as it used to during Madame Gauthier’s life: as a place of residence for talented dancers and as a community amenity.

Work Included in this Phase:
- Assumed completion of all work outlined in Phase 1
- Complete restoration of Maison Gauthier to the point where it is safe, livable, and comfortable
- Creation of a display gallery in front room
- Establishment of cafe and feeding program out of the kitchen
- Informal community space provided in back room
- Two dormitory rooms on the upper floor, one which sleeps 2-4 and one which sleeps 3-6, depending on use of bunk beds or single beds.
- Existing bathroom walls are maintained but two toilet-sink combination stalls are provided. Two small shower units are installed
- A long-term bedroom is created through the addition of a full bathroom in third room
- The storage room also doubles as an office for the director
- Public bathroom expanded on the first floor under the stairs
Option 2 is a best case scenario for the Madame Gauthier Foundation. This option assumes that all renovations have been completed at the Maison Gauthier and that the adjacent Maison Chenet, previously reconstructed by FOKAL, has been acquired by the foundation. This opportunity allows for the operation of the foundation at its highest level, and opens the opportunity for other NGO partners to join the campus.

The primary benefit of this option is the creation of a performing arts campus. The front gate of this campus would be completely iron fencing, opening the space up to the street and giving it the feeling of a community amenity. At the heart of the campus is a new performance pavilion and community lawn. This space, which is visually accessible from the street, provides a stage for dance performances, music performances, and other community events.

Maison Chenet would be used as a fully private dormitory facility for the artists in residence program. The upper level provides 3 dormitory rooms, two which house 2-4 people and one which houses 3-6. The lower level provides ample space for the artists to live, relax and practice. It includes a living room, dining room, rehearsal room, kitchen, and two small restrooms. Because the current restroom facilities do not include a shower nor do they meet the needs for the number of residents, a new bath house would be built to the rear of Maison Chenet. These would be private bathrooms, and fully accessible. The building would also include a utility room for laundry and storage.

At the Maison Gauthier, the lower level functions much as it would in the previous option, aside from the fact that it can now be fully public and would not be shared with the artists in residence. On the upper floors, the layout remains much the same, but the additional space provides an opportunity to partner and house another NGO. This could be the perfect opportunity to add a health component to the project by offering a small clinic in the largest room. Through sponsorship and donations, dance students would be offered periodic health check-ups and education. In conjunction with the meal program, this would provide a substantial increase in quality of life to the students of the dance school.

Separating the two halves of the campus, keeping a sense of private and public, would be a large educational garden growing edible produce. While providing fresh ingredients for the cafe and food program, this garden could also help teach sustainability and healthy eating to the students.

In this plan, the acquisition of Maison Chenet allows the Madame Gauthier Foundation to expand their reach into the wider fine arts, become a community amenity, and partner with other NGOs to provide services beyond the world of dance. If completed, the Gauthier Campus could become an essential turning point within the community.

Work Included in this Phase:
- Covered performance platform at the heart of the campus
- Community lawn allows for viewing performances
- Educational garden planted with edible produce
- The upper level of Maison Chenet includes 3 bedrooms, two housing 2-4 people and one housing 3-6 depending on the use of bunk beds or single beds.
- The lower level of Maison Chenet is a living space for the artists, including a kitchen, dining room, living room, rehearsal space, and two small bathrooms (without showers).
- A new bath house built to the rear of Maison Chenet, including three accessible bathrooms with showers and a laundry/storage facility.
- Ground floor of Maison Gauthier program same as Option 1
- Upper level Maison Gauthier open to partnership with other NGO, ideally medical
- Upper level office for Maison Gauthier
- Upper level storage facility for Maison Gauthier
- Upper level director’s accommodations in Maison Gauthier
- Bathroom arrangement of Maison Gauthier same as Option 1 in Maison Gauthier
DORMITORY (SLEEPS 2-4)

DORMITORY (SLEEPS 2-4)

DORMITORY (SLEEPS 2-4)

DORMITORY (SLEEPS 3-4)

STORAGE

NGO PARTNER/ MEDICAL CLINIC

GAUTHIER OFFICES

DIRECTOR'S RESIDENCE

BATH

BATH
CONCLUSION

The Maison Gauthier has been highly valued not only for its aesthetic qualities but because it is rich with cultural wealth. It is a historic cultural landmark that has through the decades fostered strong social ties and remains to this day an important Haitian resource. Vivianne Gauthier was a beacon of hope to many generations of Haitian dancers, musicians and visual artists. Our proposals are ambitious, but our hope is that it would help to generate greater interest in The Vivianne Gauthier Foundation, as well as incentivize investors and cultural institutions into participating in the restoration of the Maison Gauthier. Through our proposal for the performing arts center, renewed interest in Gingerbread conservation would develop allowing these once strictly residential buildings to better engage with the community due to greater visibility. The heart of this effort is to continually engage, support, and develop the community in order to create a living testament to the cultural heritage of Haiti.

We would like to thank everyone who helped contribute to this report, including but not limited to The Architects Foundation, The Madame Gauthier Foundation, John McAslan and Partners, and the World Monuments Fund. Without their contributions this report and fellowship experience would not have been possible. We hope to see a successful completion of this project in the near future, and were honored to play a small part in it.

Signed,

Shayla Dick and Vaughn Lewis
APPENDIX
Vivianne Gauthier Early life and Career

English:

Thanks to her determination and forethought, she realized her most important dream by creating a foundation in her name.

The VIVIANNE GAUTHIER FOUNDATION will continue the endeavor, the preservation and the promotion of the patrimony related to the dances traditions. Thanks to her initiative and her talent, Vivianne Gauthier has received numerous awards from Haitian public and private institutions and institutions, for her talent and her work. She personally trained generations of girls and boys, women and men from all walks of life, in her ballet and folklore classes. Vivianne conveyed to each her sense of ethics, discipline, grace, rigour and precise traditions choreography. She was an artist who shaped her life and of which dancing.
The Foundation aims to ensure the continuity of the VIVIANNE GAUTHIER DANCE COMPANY AND DANCE SCHOOL.

French:

Grâce à sa détermination et à sa conception, elle a réalisé son rêve le plus important en créant une fondation à son nom:

La FONDATION VIVIANNE GAUTHIER se révèle être le plus important en créant une fondation à son nom: la VIVIANNE GAUTHIER FOUNDATION. Elle est à la fois une association et une institution d’éducation culturelle faite en vue de contribuer à la conservation, à la préservation, à l’enseignement et à la promotion de la danse traditionnelle et de l’héritage culturel en Haïti. Elle a personnellement formé des générations de filles et de garçons, de femmes et d’hommes de tous les horizons, à son cours de ballet et de folklore. Vivianne a transmis à chacun son sens de l’éthique, de la discipline, de la grâce, de l’efficacité et de la chorégraphie traditionnelle précise. Elle a été une artiste qui a façonné sa vie et de laquelle elle transmit la danse.

The Vivianne Gauthier Company & Foundation

English:

The Vivianne Gauthier Company will assume the heritage restoration of Maison Gauthier, supervise the dance center and promote traditional dance and cultural exchanges with local and international dance institutions. Once restored, the site will become a museum of traditional Haitian lifestyle, as well as a welcoming center for visiting dancers and scholars. The Vivianne Gauthier Foundation aims to save traditional dance and Haitian culture and continue to educate future generations of boys and girls. It will offer training, workshops, and trainings in Haiti and abroad, as well as promoting and sustaining our tradition of hospitality to artists worldwide. The Foundation aims to promote, teach, develop and spread the art of dance, mainly local dances and generally the promotion and development of Haitian art. It is also vital for Haiti to continue the tradition of welcoming artists and scholars from the diaspora to continue the cultural and artistic exchanges with Haiti. This will ensure the continuity of the VIVIANNE GAUTHIER DANCE COMPANY AND DANCE SCHOOL.

French:

La FONDATION VIVIANNE GAUTHIER se charge de la restauration historique de la Maison Gauthier, superviser le centre de danse et encourager la danse traditionnelle et l’échange culturel avec les institutions de danse locales et internationales. Une fois restaurée, la villa deviendra un musée du style de vie traditionnel haïtien, ainsi qu’un centre accueillant pour les danseurs et les chercheurs universitaires. La FONDATION VIVIANNE GAUTHIER vise à promouvoir, enseigner, développer et diffuser l’art de la danse, principalement les danses haïtiennes et plus généralement, les arts. Elle vise à favoriser la promotion de la liable de l’éducation, de la formation et de la promotion de la recherche, tout en proclant et en préservant le patrimoine haïtien. Son ambition est d’offrir des activités culturelles et d’offrir un divertissement alternatif aux arts culturels et éducatifs. Dans la mesure de ses moyens, la fondation organise et finance des activités éducatives, culturelles, sportives et sociales et organise des programmes scolaires et humanitaires.

The Vivianne Gauthier Foundation

French:

La Fondation Vivianne Gauthier a pour objet de sauvegarder la danse traditionnelle haïtienne et de la promouvoir, de la développer et de la faire connaître dans le monde. Elle vise à favoriser la promotion de l’éducation, de la formation et de la promotion de la recherche, tout en préservant le patrimoine haïtien. Son ambition est d’offrir des activités culturelles et d’offrir un divertissement alternatif aux arts culturels et éducatifs. Dans la mesure de ses moyens, la fondation organise et finance des activités éducatives, culturelles, sportives et sociales et organise des programmes scolaires et humanitaires.

Haitian Creole:

Fondasyon Vivianne Gauthier la pral asime restorasyon istorik Maison Gauthier, pou asire kontinwite, ansèyman ak prezèvasyon eritaj imateryal nan dans tradisyonèl ayisyen yo. Enstitisyon sa a se toude lo sosyèl ak sosyèl humanitar.

Maison Gauthier, l’association Gauthier, Institution à but non lucratif pour la préservation de la culture et l’enseignement des danses folkloriques haïtiennes. Les missions de l’association sont de sauvegarder, de promouvoir, de développer et de faire connaître la danse traditionnelle haïtienne. Elle œuvre pour la promotion, l’éducation, la formation et la recherche, tout en préservant le patrimoine haïtien.

Vivianne Gauthier (March 17, 1918 - June 1, 2017)

The VIVIANNE GAUTHIER FOUNDATION

Grâce à sa détermination et à sa conception, elle a réalisé son rêve le plus important en créant une fondation à son nom: la VIVIANNE GAUTHIER FOUNDATION. Elle est à la fois une association et une institution d’éducation culturelle faite en vue de contribuer à la conservation, à la préservation, à l’enseignement et à la promotion de la danse traditionnelle et de l’héritage culturel en Haïti. Elle a personnellement formé des générations de filles et de garçons, de femmes et d’hommes de tous les horizons, à son cours de ballet et de folklore. Vivianne a transmis à chacun son sens de l’éthique, de la discipline, de la grâce, de l’efficacité et de la chorégraphie traditionnelle précise. Elle a été une artiste qui a façonné sa vie et de laquelle elle transmit la danse.

The Vivianne Gauthier Foundation

The VIVIANNE GAUTHIER FOUNDATION will assume the heritage restoration of Maison Gauthier, supervise the dance center and promote traditional dance and cultural exchanges with local and international dance institutions. Once restored, the site will become a museum of traditional Haitian lifestyle, as well as a welcoming center for visiting dancers and scholars. The Vivianne Gauthier Foundation aims to save traditional dance and Haitian culture and continue to educate future generations of boys and girls. It will offer training, workshops, and trainings in Haiti and abroad, as well as promoting and sustaining our tradition of hospitality to artists worldwide. The Foundation aims to promote, teach, develop and spread the art of dance, mainly local dances and generally the promotion and development of Haitian art. It is also vital for Haiti to continue the tradition of welcoming artists and scholars from the diaspora to continue the cultural and artistic exchanges with Haiti. This will ensure the continuity of the VIVIANNE GAUTHIER DANCE COMPANY AND DANCE SCHOOL.

The VIVIANNE GAUTHIER FOUNDATION

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The Maison Gauthier History, Conservation, and Restoration Project

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The Maison Gauthier History

Located in one of Port-au-Prince’s oldest residential neighborhoods, The Maison Gauthier one of the most iconic Gingerbread houses in Port-au-Prince. As a cultural heritage, it is part of the history and culture of Haiti. Modern-day<br>retains many characteristic decorative elements; deterioration of the roof, canals, and plumbing, as well as poor condition of the structural elements. At the same time, the foundation and structural elements of the house were preserved. In 2011, an evaluation of the condition and recommendations for stabilization and conservation of La Maison Gauthier was prepared by Zach Waton Rice, RSE Associates and GB Architecture. The above set of pictures are provided by Ginette Baussan (architect) and the existing condition drawings were prepared in 2011 by John McAslan + Partners. All photographs by Zach Walton Rice Architecte et consultante en conservation du patrimoine, RSE Associates Inc et GB Architecture.

The Maison Gauthier Conservation Project

The Maison Gauthier, along with many of the Gingerbread structures in Haiti, performed well during and after the January 12, 2010 earthquake. However, the house has suffered from deterioration, a common problem with Gingerbread houses in Haiti. In general, the major weight-bearing elements of Gingerbread are subject to deterioration due to water, wind, and insects. The stucco and decorative elements of the exterior deteriorate due to exposure to the elements. The interior stucco is also subject to deterioration due to dampness and moisture. The stucco and wooden elements are also subject to damage from insects and termites.

The Maison Gauthier Restoration Project

As part of the “Conservation Assessment and Recommendations for Stabilization and Conservation…”, prepared by Zach Waton Rice, RSE Associates and GB Architecture in May 2011, the restoration strategy was developed considering accepted best practices as well as the structural requirements for the long-term feasibility of the Maison Gauthier. The approach used was determined by the architectural and structural conditions of the building. The main goal of the restoration was to ensure the long-term preservation of the structure and the building. The restoration strategies were developed to protect the structural elements of the building and to ensure the long-term preservation of the house.

The above set of pictures are provided by Ginette Baussan (architect) and the existing condition drawings were prepared in 2011 by John McAslan + Partners. All photographs by Zach Walton Rice Architecte et consultante en conservation du patrimoine, RSE Associates Inc et GB Architecture.
The Maison Gauthier Foundation Design Proposal: To Improve Dancing Facilities and Engage with the Community

SUMMARY

The restoration of Maison Gauthier and its programming requires an approach which is flexible due to the nature of the project. With this proposal it is our goal to activate the building and keep it in use until further restoration can be completed. The following proposal is broken into two phases.

Phase 1:

These plans present immediate improvements to the exterior of the Maison Gauthier. A set of plans are put forward that allow for the removal of the front concrete barrier to visually open up the house to the community, creating opportunities for exciting interactions between the performers and the community at large during events. This phase also addresses the rear yard by providing functional areas designed by local architect Ginette Baussan and it includes a sheltered practice dance platform and a series of dressing rooms, as well as important facilities like public restrooms and a modest cottage adjacent to the bath house for the caretakers.

Phase 2:

This phase is essential in the preservation and activation of the interior of the home and allows The Maison Gauthier to operate at full capacity. Part of the programming should include summer dance programs for young aspiring dancers and an artist in residence program for local and international artists. A room in the house dedicated to displaying artifacts and collections from the life of Madame Gauthier will serve as a museum and offer an opportunity for the participants of the program but also for the community possibly generating extra income for the foundation.
The Maison Gauthier Foundation
Master Plan Proposal:
Maison Gauthier & Maison Chenet.

SUMMARY
This proposal assumes that renovations have been completed at the Maison Gauthier and that the adjacent Maison Chenet, previously reconstructed by FOKAL, has been acquired by the foundation.

The primary benefit of this proposal is the creation of a performing arts campus. At the heart of the campus is a new performance pavilion, community garden and green space. The addition of this pavilion, which is visually accessible from the street, provides a space for dance and music performances, along with other community events. The Maison Chenet would be used as a private dormitory for artist in residence.

In this plan, the acquisition of Maison Chenet allows the Madame Gauthier Foundation to expand their reach into the wider fine arts, become a community amenity, and partner with other NGOs to provide services beyond the world of dance. If completed, The Gauthier Campus could become an essential turning point, not just for the community, but for downtown Port-au-Prince.

The Maison Gauthier Foundation