

# Webinar

## ULI Toronto: Provocations of Contemporary Urban Indigenous Architecture

Date: June 13, 2023

00:00:10 --> 00:00:15: Good afternoon, everyone, and welcome to today's program.  
As people

00:00:16 --> 00:00:20: start to trickle in, we're going to play last month's

00:00:20 --> 00:00:24: Urban Land Institute Spring Meeting video, and I'll see you

00:00:24 --> 00:00:28: back shortly. This week we're in a place that knows

00:00:28 --> 00:00:29: the challenges.

00:00:30 --> 00:00:31: Of a modern city.

00:00:31 --> 00:00:33: And the promise of.

00:00:33 --> 00:00:35: Innovative collaborative solution.

00:00:43 --> 00:00:48: Good afternoon, everyone, and welcome to ULI Spring Meeting in

00:00:48 --> 00:00:53: this incredibly vibrant city of Toronto. If you want to

00:00:53 --> 00:00:59: be relevant in the development industry, this is the place

00:00:59 --> 00:01:01: to come. Everybody use.

00:01:01 --> 00:01:02: Anybody's here?

00:01:05 --> 00:01:06: These are some of the best.

00:01:06 --> 00:01:09: Learning opportunities in the country, in the world.

00:01:09 --> 00:01:12: I love Uli because it brings together people from a

00:01:12 --> 00:01:16: lot of different disciplines who all love cities and love

00:01:16 --> 00:01:19: working through tough urban problems.

00:01:19 --> 00:01:22: I like that ULI gathers so many different kinds of

00:01:22 --> 00:01:26: people together in the room around the build storm and

00:01:26 --> 00:01:30: builds environment for the sessions and the conversations and then

00:01:30 --> 00:01:30: the.

00:01:31 --> 00:01:35: Impromptu meaning of people that are either likeminded or adjacent

00:01:35 --> 00:01:36: and and that connectivity.

00:01:37 --> 00:01:40: Uli is just terrific. You always find something that you

00:01:40 --> 00:01:44: can take back, that you can look at your community

00:01:44 --> 00:01:45: and say perhaps we should.

00:01:45 --> 00:01:46: Look at this.

00:01:46 --> 00:01:46: I'm.

00:01:46 --> 00:01:49: Really proud to say I'm a member here and the

00:01:49 --> 00:01:50: International.

00:01:50 --> 00:01:50: Scope is really.

00:01:50 --> 00:01:53: Cool. Meeting people from all around the continent and the.

00:01:53 --> 00:01:54: World.

00:01:54 --> 00:01:54: Being a.

00:01:54 --> 00:01:54: World.

00:01:54 --> 00:01:56: Changer in Real estate.

00:01:56 --> 00:01:58: Means you need to be a uli.

00:01:58 --> 00:01:58: Member.

00:01:59 --> 00:02:01: I think where uli really excel.

00:02:01 --> 00:02:04: Is in building community. That's the part that's really the

00:02:04 --> 00:02:05: value I get out of this.

00:02:05 --> 00:02:05: And it's something that.

00:02:06 --> 00:02:08: You know, I've got friendships that'll last a lifetime, so

00:02:08 --> 00:02:10: it's a place I expect to be for a long

00:02:10 --> 00:02:10: time.

00:02:14 --> 00:02:17: I am in Los Angeles. I am on the Host

00:02:17 --> 00:02:20: Committee and I would love to welcome you to my

00:02:20 --> 00:02:23: city. We would love to have you here explore Los

00:02:23 --> 00:02:27: Angeles and see what it has and what it highlights.

00:02:41 --> 00:02:46: Wow, so you like Toronto welcomed over 4800 international

00:02:46 --> 00:02:49: experts

00:02:46 --> 00:02:49: last month to Toronto. It was an exciting time to

00:02:49 --> 00:02:53: be in the city. The next opportunity to experience an

00:02:53 --> 00:02:57: Urban Land Institute conference will be on October 30th to

00:02:57 --> 00:03:02: November 2nd, the 2023 Fall Meeting in Los Angeles.

00:03:02 --> 00:03:03: Registration

00:03:02 --> 00:03:03: is open now.

00:03:04 --> 00:03:07: My name is the Nina Curtis Manager at ULI Toronto

00:03:07 --> 00:03:11: and we're pleased to host today's weaponar provocations of

00:03:11 --> 00:03:15: contemporary

00:03:11 --> 00:03:15: urban Indigenous architecture. This month, June is National

00:03:15 --> 00:03:18: Indigenous History

00:03:15 --> 00:03:18: Month in Canada, a month which we celebrate the rich

00:03:18 --> 00:03:22: and very stories, achievements and resilience of First

00:03:18 --> 00:03:22: Nations, Inuit

00:03:22 --> 00:03:25: and meeting people. A time for us to recognize and

00:03:25 --> 00:03:29: honor the Indigenous history in our communities before we

00:03:25 --> 00:03:29: get

00:03:29 --> 00:03:32: into this. As always, we begin with the land acknowledgement.

00:03:33 --> 00:03:37: As a Toronto Regionbased organization, we acknowledge the land we

00:03:37 --> 00:03:41: are meeting on virtually is a traditional territory of many

00:03:41 --> 00:03:45: nations, including the Mississaugas of the Credit, the Anischnabek, the

00:03:45 --> 00:03:49: Chippewa, the Holding, the Shoney and the Windad peoples and

00:03:49 --> 00:03:52: is now home to many diverse First Nations, Inuit and

00:03:52 --> 00:03:56: mating people. We also acknowledge that Toronto is covered by

00:03:56 --> 00:03:59: Treaty 13 with the Mississaugas of the credit. We are

00:03:59 --> 00:04:00: all treaty people.

00:04:01 --> 00:04:04: Many of us has come here as settlers, immigrants and

00:04:04 --> 00:04:07: newcomers in this generation or generations past. You will like

00:04:07 --> 00:04:11: Toronto stands in solidary with Indigenous communities, demanding action and

00:04:11 --> 00:04:15: accountability for the ongoing legacy of the residential school system.

00:04:15 --> 00:04:18: We like to acknowledge and honor those who came here

00:04:18 --> 00:04:22: and voluntarily, particularly descendants from those who were brought here

00:04:22 --> 00:04:26: for enslavement, to better understand the meeting behind this land

00:04:26 --> 00:04:27: acknowledgement.

00:04:27 --> 00:04:31: ULI recommends four programs that have been uploaded to YouTube

00:04:31 --> 00:04:35: and these links are available in the chat. Today's event

00:04:35 --> 00:04:38: and all other ULI programming would not be possible without

00:04:38 --> 00:04:41: the support of UL I's annual sponsors. I'd like to

00:04:41 --> 00:04:45: thank all the sponsors for their support. Now more than

00:04:45 --> 00:04:48: ever, ULI Toronto relies on the support of sponsors to

00:04:48 --> 00:04:51: put on high quality programs and to drive our mission

00:04:51 --> 00:04:54: to shape the future of the built environment for the

00:04:54 --> 00:04:57: transformative impact in communities worldwide.

00:04:58 --> 00:05:02: And thank you to today's webinar. Brooke McElroy, who donated

00:05:02 --> 00:05:06: to our Truth and Reconciliation partner, shared path to all

00:05:06 --> 00:05:10: the sponsors. Thank you. It is now my pleasure to

00:05:10 --> 00:05:15: introduce our moderator, Elizabeth Pagliacco, Editor in Chief of Azure

00:05:15 --> 00:05:19: Magazine. Elizabeth is the editor in Chief, Azure Magazine, a

00:05:19 --> 00:05:25: national Magazine awardwinning writer. She's also written for

Canadian architect

00:05:25 --> 00:05:26: Azure.

00:05:26 --> 00:05:31: Design Lines frame the Globe and Mail, Metrolis Interior Design

00:05:31 --> 00:05:35: and En Route Edition. Azure is an awardwinning International magazine

00:05:35 --> 00:05:40: with the focus on contemporary architecture and design, and with

00:05:40 --> 00:05:42: that I pass it over to Elizabeth.

00:05:44 --> 00:05:47: Thank you, Famina, and thank you to ULI for having

00:05:47 --> 00:05:52: me. So let's start with today's talk. Contemporary Indigenous architecture

00:05:52 --> 00:05:55: in Canada is on the rise with groundbreaking projects.

00:05:56 --> 00:06:01: Propelling traditional design practices into the future, Historically there has

00:06:01 --> 00:06:05: been a scarcity of professional indigenous voices in design, culture

00:06:05 --> 00:06:09: and the built environment of Canadian cities due to numerous

00:06:09 --> 00:06:13: systemic barriers. Recent efforts to change the status quo have

00:06:14 --> 00:06:18: brought about a reemergence of urban indigenous architecture and fueling

00:06:18 --> 00:06:19: this.

00:06:19 --> 00:06:23: Is the flourishing of younger talent and indigenous design practices.

00:06:23 --> 00:06:27: I'm honored to be here today speaking with four amazing

00:06:27 --> 00:06:31: Indigenous design leaders. It's my pleasure to introduce our panelists

00:06:31 --> 00:06:35: who are joining us from different parts of the country.

00:06:35 --> 00:06:38: I'm going to introduce them all and then we will

00:06:38 --> 00:06:42: start the presentations. Each panelists will present some of their

00:06:42 --> 00:06:45: work to give us an idea of their projects.

00:06:45 --> 00:06:49: This will be followed by a group discussion and a

00:06:49 --> 00:06:53: Q&A with our audience members. Will happen after that. So

00:06:53 --> 00:06:56: you can use the Q&A function then to submit any

00:06:56 --> 00:07:00: questions you might have for a panelists. All right, so

00:07:00 --> 00:07:04: let's begin by introducing the panelists. Stewart Cameron is a

00:07:04 --> 00:07:09: matey landscape designer from Saskatchewan working with Brooke McElroy.

00:07:10 --> 00:07:13: He's also an up and coming stand up comedian in

00:07:13 --> 00:07:17: Toronto. He holds a master of Architecture of Landscape Architecture,

00:07:17 --> 00:07:20: story from wealth university as well as degrees in business,

00:07:20 --> 00:07:23: economics and environmental design. Welcome Stewart. Thank.

00:07:26 --> 00:07:26: You.

00:07:28 --> 00:07:31: Next we have Mamie Griffith who is a project manager

00:07:31 --> 00:07:35: and designer with her own firm, Mamie Griffith Design. Mamie

00:07:35 --> 00:07:39: is a Denny European architectural designer who lives and works

00:07:39 --> 00:07:42: in and around the prairies. She holds a Master of

00:07:42 --> 00:07:46: Architecture from the University of Manitoba, a Bachelor of Environmental

00:07:46 --> 00:07:50: Design from Dalhousie University and a Bachelor of Science from

00:07:50 --> 00:07:54: Queens University. Mamie is interested in the representation of indigenous

00:07:54 --> 00:07:56: cultures within the built environment.

00:07:57 --> 00:08:03: And aims to respectfully reflect local Indigenous cultures and identity

00:08:03 --> 00:08:09: while creating inclusive and healthy places through community engagement and

00:08:09 --> 00:08:16: collaboration in their hybrid architecture, landscape project management and Indigenous

00:08:16 --> 00:08:22: design consultation practice. So welcome Amy. Thank you. Next I

00:08:22 --> 00:08:25: will introduce Tiffany Shaw who is a.

00:08:25 --> 00:08:29: Matey architect and artist living in Amis Kawassi Waska Hicken,

00:08:30 --> 00:08:33: which is otherwise known as Edmonton AB. She is a

00:08:33 --> 00:08:38: principal at Reimagine Architects. Her work gathers notions of craft,

00:08:38 --> 00:08:43: memory and atmosphere, which are often guided by communal interventions

00:08:43 --> 00:08:46: as a way to engage a lifted understanding of place.

00:08:46 --> 00:08:48: So welcome to Tiffany.

00:08:49 --> 00:08:50: Thank you for having me.

00:08:52 --> 00:08:55: And last, but of course not least, is Jason Sirkin,

00:08:55 --> 00:08:59: who is an architect at Solo Architecture, born and raised near Kistopenanic, which is also known as Prince Albert SK.

00:08:59 --> 00:09:03: Jason Sirkin is a son, grandson, great grandson, stepfather, uncle,

00:09:03 --> 00:09:07: and brother. His maternal family ties are from the Red

00:09:07 --> 00:09:11: River Metee community. Jason is a registered member of the Metee Nation of Saskatchewan.

00:09:11 --> 00:09:15: He's also a registered architect and operates solo situated on

00:09:15 --> 00:09:17: Land Office, a land based architectural studio in the boreal

00:09:18 --> 00:09:22:

00:09:22 --> 00:09:26:

00:09:26 --> 00:09:28: forest. Welcome Jason.

00:09:29 --> 00:09:30: Thank you for having me.

00:09:31 --> 00:09:35: Great. So I think we will begin with Stewart who

00:09:35 --> 00:09:38: will show us some of the work that he is

00:09:38 --> 00:09:41: undertaking at Brooke McElroy.

00:09:45 --> 00:09:46: Yeah, so my name is Stewart.

00:09:48 --> 00:09:53: My name, I'm from Saskatchewan originally and Treaty Six part

00:09:53 --> 00:09:58: of the meeting Nation of Saskatchewan. So my mom's family

00:09:58 --> 00:10:02: is from Germany. But my dad's family is originally from

00:10:02 --> 00:10:07: the Red River area. Before Manitoba was Manitoba. So I'm

00:10:07 --> 00:10:11: going to share with you guys two projects. This first

00:10:11 --> 00:10:14: one is the Allen Gathering Place.

00:10:16 --> 00:10:21: Which is located at the waterfront in Collingwood's Harbor, Harborview

00:10:21 --> 00:10:24: Park. The gathering space place is intended to be a

00:10:24 --> 00:10:29: place for teaching contemplation and celebration. So as a design

00:10:29 --> 00:10:34: by the Brooke McElroy Indigenous Team along with guidance from

00:10:34 --> 00:10:37: by the Knowledge and Elders Dr. Duke Red Bird of

00:10:37 --> 00:10:41: the Soggy and 1st Nation. He was quite pivotal and

00:10:41 --> 00:10:43: helping us design this space.

00:10:45 --> 00:10:49: This gathering place shares a story of the Seven Ancestry

00:10:49 --> 00:10:53: teachings. So teachings focus on the seven human virtues that

00:10:53 --> 00:10:58: together form the foundation of traditional values that guide and

00:10:58 --> 00:11:01: support the Nisha Nabe way of life. So the virtues

00:11:01 --> 00:11:06: are Love, Respect, Courage, Honesty, Wisdom, humility, and truth. And

00:11:06 --> 00:11:11: they're often associated with landbased teachings of the food Forest,

00:11:11 --> 00:11:12: so the structure.

00:11:13 --> 00:11:17: Links the ancestral teachings to the seven layers of the

00:11:17 --> 00:11:20: food forest. So in these the seven Ancestor Teachings are

00:11:20 --> 00:11:25: Rudin Ishenabe, oral history in the aesthetics of proper behavior

00:11:25 --> 00:11:28: and conduct. And so the teachings are linked to the

00:11:28 --> 00:11:32: lands that were for thousands of years a source of

00:11:32 --> 00:11:36: life. The Shinabek who gathered food, medicines and materials from

00:11:36 --> 00:11:40: the forest in the areas that are is now calling

00:11:40 --> 00:11:40: what?

00:11:41 --> 00:11:44: So we brought in tall ash and cedar Timbers for  
 00:11:44 --> 00:11:48: the structure to kind of resemble the forest, the trees  
 00:11:48 --> 00:11:51: of the forest. And then they're topped with white steel  
 00:11:51 --> 00:11:55: canopies that are laser cut with unique patterns of the  
 00:11:55 --> 00:11:59: different plants of the food forest. And we also have  
 00:11:59 --> 00:12:02: wooden platform seating there at the bottom. And on those  
 00:12:02 --> 00:12:06: seats they have a quarter steel panel with each of  
 00:12:06 --> 00:12:09: the Virtue written in the language and move on to  
 00:12:09 --> 00:12:10: the next project.  
 00:12:13 --> 00:12:16: This is one that we're currently working on right now.  
 00:12:16 --> 00:12:19: It's called Tattle Creek and it's at the University of  
 00:12:19 --> 00:12:24: Toronto, located at Hart House Circle. It's currently being  
 00:12:24 --> 00:12:27: constructed  
 00:12:27 --> 00:12:31: right now, so the project is intended to be a  
 00:12:31 --> 00:12:35: multi use green space for learning, gathering and ceremony.  
 00:12:35 --> 00:12:37: The  
 00:12:38 --> 00:12:41: Indigenous studio. We worked on this along with University of  
 00:12:41 --> 00:12:46: Toronto elders, faculty and students.  
 00:12:47 --> 00:12:52: So the landscape is intended to be a immersive and  
 00:12:52 --> 00:12:55: active, meaningful space that will represent the various  
 00:12:55 --> 00:13:00: indigenous and  
 00:13:00 --> 00:13:05: diverse communities that inhabit Turtle Island. And I'll try  
 00:13:06 --> 00:13:09: connecting  
 00:13:09 --> 00:13:12: visitors to land, culture and each other. So to foster  
 00:13:12 --> 00:13:16: an inclusive space, the design draws cultural elements  
 00:13:16 --> 00:13:19: significant to  
 00:13:19 --> 00:13:23: many Indigenous communities such as fire, water, and the  
 00:13:23 --> 00:13:26: stars.  
 00:13:26 --> 00:13:30: In the center we have a bronze open air pavilion  
 00:13:30 --> 00:13:33: featuring a sacred fire and wood seating will serve as  
 00:13:33 --> 00:13:37: a ceremonial gathering place. Now this spot is situated on  
 00:13:37 --> 00:13:41: top of a hill, so it's kind of like a  
 00:13:41 --> 00:13:45: focal point that'll draw people into the landscape. Part of  
 00:13:45 --> 00:13:49: the design idea was to mark the the importance of  
 00:13:49 --> 00:13:52: water, so we tried mimicking well tried showing the location  
 00:13:52 --> 00:13:57: of the where the Tattle Creek was originally.  
 On the site, but right now it's buried far below  
 and on in the underground does that. Yeah, we're trying  
 to reincure. We also worked with an indigenous knowledge  
 keeper  
 for plants. His name is Joseph. So he was quite  
 pitiful in helping us pick plants that we could use  
 throughout the landscape to really highlight in traditional plant  
 communities.

00:13:57 --> 00:14:00: So with that, we brought a bunch of.

00:14:01 --> 00:14:05: Woodland plantings, rain gardens and forest plantings. And it's designed

00:14:05 --> 00:14:09: to try creating a microcosm of the region's most significant

00:14:09 --> 00:14:12: plants. And the idea is to help work with the

00:14:12 --> 00:14:16: university's mandate for teaching that is intended to inspire education

00:14:16 --> 00:14:21: about plant medicine, increase indigenous plant planting initiatives in urban

00:14:21 --> 00:14:25: settings. So probably is among the university's early responses, the

00:14:25 --> 00:14:28: Truth and Reconciliation Commission called actions.

00:14:29 --> 00:14:34: And will contemplate reclamation and reconciliation. I think that's it

00:14:34 --> 00:14:34: for me.

00:14:36 --> 00:14:38: And before you before we move on to our next

00:14:38 --> 00:14:41: presenter, can you tell us just a little bit about

00:14:41 --> 00:14:45: the Indigenous Design Studio at Brooke McElroy and how that

00:14:45 --> 00:14:46: works as part of the firm?

00:14:47 --> 00:14:50: Yeah. So our Digits Design studio has been working on

00:14:50 --> 00:14:54: many different products for many years. Here I'm one of

00:14:54 --> 00:14:57: the more recent members. We currently have 5 members.

00:14:58 --> 00:15:02: More that work with the architecture team and then there's

00:15:02 --> 00:15:05: just myself working the landscape team. We a lot of

00:15:05 --> 00:15:08: the work we do at Brooke McElroy has is with

00:15:08 --> 00:15:12: Indigenous communities. So the Indigenous studio is involved and I'd

00:15:12 --> 00:15:15: say the majority of the projects we do. So yeah,

00:15:15 --> 00:15:18: it's a very collaborative process and as such, I get

00:15:18 --> 00:15:22: to work with the architects and most of the projects

00:15:22 --> 00:15:24: like in the back end. And yeah, we work, yes,

00:15:25 --> 00:15:25: the studio.

00:15:26 --> 00:15:28: We work on all the projects, but we also work

00:15:28 --> 00:15:31: with knowledge keepers and elders as well. And we also

00:15:31 --> 00:15:35: work with different communities. So most of our projects are

00:15:35 --> 00:15:39: extremely collaborative with different communities and other people that have

00:15:39 --> 00:15:42: resources that we don't have ourselves. In terms of knowledge.

00:15:42 --> 00:15:45: Yeah, it's a big part of our big part of

00:15:45 --> 00:15:46: the firm here at Brooke Macroy.

00:15:48 --> 00:15:52: Fantastic. Thank you so much, Stuart. OK, Next up we

00:15:52 --> 00:15:53: have maybe.



00:15:56 --> 00:16:00: Hi there everyone. I'm Amy Griffith and I live and  
00:16:00 --> 00:16:03: work in Winnipeg, which is on Treaty 1. My Denny  
00:16:03 --> 00:16:08: family is from the Northwest Territories and then I grew  
00:16:08 --> 00:16:11: up here though, so this is where I call home.  
00:16:12 --> 00:16:15: This is where I started my practice and right out  
00:16:16 --> 00:16:20: of school I started working on the Indigenous People's  
00:16:20 --> 00:16:24: Garden  
00:16:20 --> 00:16:24: at a Cinnaboyne Park. So a Cinnabone park is the.  
00:16:25 --> 00:16:30: Sort of largest urban space in Winnipeg and it it  
00:16:30 --> 00:16:36: started with a new building, the Leaf that recently opened  
00:16:36 --> 00:16:41: and we we worked with community elders. I had two  
00:16:41 --> 00:16:47: other designers that were on the team, Dave Thomas and  
00:16:47 --> 00:16:52: Shay Thomas. So the three of us were together to  
00:16:52 --> 00:16:53: sort of.  
00:16:53 --> 00:16:58: Run the extensive consultation piece that was at the  
00:16:58 --> 00:17:02: beginning  
00:17:02 --> 00:17:09: of the project and then to continue to sort of  
00:17:02 --> 00:17:09: update our community and indigenous stakeholders  
00:17:09 --> 00:17:13: throughout the entire projects.  
00:17:09 --> 00:17:13: That took quite a number of years to to build.  
00:17:13 --> 00:17:16: So the picture that you see here is of the  
00:17:17 --> 00:17:22: fire node and this came directly from the consultation  
00:17:23 --> 00:17:27: process.  
00:17:23 --> 00:17:27: That you know fire would be very important in the  
00:17:27 --> 00:17:30: park and as sort of the I guess like the  
00:17:30 --> 00:17:34: male energy that would be present here and then we  
00:17:34 --> 00:17:39: have another space that is referred to as the water  
00:17:39 --> 00:17:44: node that would sort of have the women's teachings  
00:17:44 --> 00:17:47: incorporated  
00:17:44 --> 00:17:47: into it. We looked as you know there were a  
00:17:47 --> 00:17:48: number of.  
00:17:49 --> 00:17:54: Elders that brought stories during our consultation and we  
00:17:54 --> 00:17:58: created  
00:17:54 --> 00:17:58: this wall to incorporate sort of the change of the  
00:17:58 --> 00:18:03: seasons, a number of stories that came up during those  
00:18:03 --> 00:18:09: initial consultations and and then to also potentially  
00:18:09 --> 00:18:13: incorporate some  
00:18:09 --> 00:18:13: of the plantings and moon teachings as well. And so  
00:18:13 --> 00:18:16: this is used if we can go to the next  
00:18:16 --> 00:18:17: slide this is used.  
00:18:19 --> 00:18:27: For community gatherings, ceremony, there's Indigenous  
00:18:27 --> 00:18:31: programming that's associated with  
00:18:27 --> 00:18:31: the park. Now they have a whole sort of extra  
00:18:31 --> 00:18:35: piece that they've added for this and it just was

00:18:35 --> 00:18:41: a really exciting project to work on, especially straight out  
00:18:41 --> 00:18:45: of school. We were really given the time and.  
00:18:46 --> 00:18:51: The space to have really meaningful conversations with  
community and  
00:18:51 --> 00:18:55: all of those ideas were then, you know, integrated into  
00:18:55 --> 00:18:59: the project and then the community was brought back into  
00:18:59 --> 00:19:04: the space numerous times since it's opening to to celebrate  
00:19:04 --> 00:19:07: it and it's great to sort of now see people  
00:19:07 --> 00:19:10: using it if we go to the next slide.  
00:19:12 --> 00:19:15: I also, during the course of the project had two  
00:19:15 --> 00:19:19: kids. So you know, just kind of thinking about that  
00:19:19 --> 00:19:22: when I'm when I was designing, I was pregnant twice  
00:19:22 --> 00:19:25: over the course of the project. And and just sort  
00:19:25 --> 00:19:29: of, you know, thinking about my practice in terms of,  
00:19:29 --> 00:19:32: you know, being a mother and a designer and how  
00:19:32 --> 00:19:35: they're sort of, you know, linked all the time and  
00:19:35 --> 00:19:39: you're sort of always a mother and always a designer  
00:19:39 --> 00:19:40: and you know, kind of.  
00:19:41 --> 00:19:44: Keeping that in mind, when when you're designing spaces  
and  
00:19:44 --> 00:19:47: who you're designing it for and how kind of that  
00:19:47 --> 00:19:50: next generation is is going to you know, use the  
00:19:50 --> 00:19:52: space and and play in the space in this case.  
00:19:54 --> 00:19:59: Thanks beautiful. I have a question about the the wall  
00:19:59 --> 00:20:03: and the the the story wall and how that how  
00:20:04 --> 00:20:07: is that created materials in the?  
00:20:07 --> 00:20:09: Fabrication. It's.  
00:20:10 --> 00:20:13: It's a few layers of Quatern steel. So we layered  
00:20:13 --> 00:20:16: raw steel behind it like sort of the silver piece  
00:20:16 --> 00:20:19: and then the court, the Quatern on top and it  
00:20:19 --> 00:20:23: it creates like a really nice contrast during the day.  
00:20:23 --> 00:20:26: And then at night when the fire is burning, it  
00:20:26 --> 00:20:30: actually sort of flickers off the off the wall as  
00:20:30 --> 00:20:33: well. So it kind of animates the wall in the  
00:20:33 --> 00:20:34: evening as well.  
00:20:35 --> 00:20:35: And and the.  
00:20:37 --> 00:20:42: The the symbols and the the the actual drawings.  
00:20:42 --> 00:20:43: Are those?  
00:20:43 --> 00:20:45: Etched into the steel or how are those are those  
00:20:45 --> 00:20:46: painted on?  
00:20:46 --> 00:20:50: They're they're all cut. So there's yeah, so that it's  
00:20:50 --> 00:20:52: the like a like a layer over top of it.

00:20:54 --> 00:20:58: Yeah, I wonder. All right, Next up we have Tiffany.

00:21:02 --> 00:21:05: Hi. Thank you so much. So my practice is as

00:21:05 --> 00:21:08: an artist and an architect and a curator and so

00:21:08 --> 00:21:11: I'm just showing a few of those pieces. I usually

00:21:12 --> 00:21:14: just show a photo of my family, but we are

00:21:14 --> 00:21:18: sort of capped at 2:00 to 3:00 images. So this

00:21:18 --> 00:21:21: is in a way showing my family. My family had

00:21:21 --> 00:21:24: a trap line up near Fort McMurray. We come through

00:21:24 --> 00:21:28: the Toronto line from Fort McMurray through Fort McKay

00:21:28 --> 00:21:30: back

00:21:31 --> 00:21:35: to the Red River and.

00:21:35 --> 00:21:38: I was trying to explore when I was at Cy,

00:21:38 --> 00:21:43: Ark, in Los Angeles. The idea of it was in

00:21:43 --> 00:21:47: response to the Venice Biennial in 2012, and it was

00:21:47 --> 00:21:52: my graduation year as well for my master's program. And

00:21:52 --> 00:21:56: it was in Los Angeles that I really understood how

00:21:56 --> 00:21:59: my perspective was not just a Canadian one, but a

00:22:00 --> 00:22:03: northern indigenous perspective. And so.

00:22:03 --> 00:22:06: Operating in Alberta prior to that, I never felt like

00:22:06 --> 00:22:10: my opinions or ideas from an indigenous lens was of

00:22:10 --> 00:22:13: any value. And it was through this experience living in

00:22:13 --> 00:22:16: Los Angeles where I saw the multitude of cultures being

00:22:16 --> 00:22:19: celebrated. It was like you didn't just make fun of

00:22:19 --> 00:22:21: 1 culture, you made fun of all the cultures. So

00:22:23 --> 00:22:26: it felt sort of like unifying in a way and.

00:22:26 --> 00:22:30: So I felt like I could explore my family lineage

00:22:30 --> 00:22:33: a little bit more in terms of cultural representation at

00:22:33 --> 00:22:37: that time in a safe space. And since then I've

00:22:37 --> 00:22:40: been able to really understand the value of what my

00:22:40 --> 00:22:44: family brings into this practice. So I talked with my

00:22:44 --> 00:22:47: grandma about creating these cabins, and so she sent me

00:22:47 --> 00:22:49: the deer hide in the top top right hand corner

00:22:50 --> 00:22:53: that our family prepared.

00:22:53 --> 00:22:56: And then I created two others that you don't see

00:22:56 --> 00:22:59: on this image for the Venice Biennial that includes a

00:22:59 --> 00:23:03: crochet cabin, which is in reference to my mother as

00:23:03 --> 00:23:06: she taught me knitting and crocheting, which I never actually

00:23:06 --> 00:23:10: really learned crochet very well. And then I also created

00:23:10 --> 00:23:13: a zip tie cabin thinking about past, present and future.

00:23:13 --> 00:23:16: But then with the Winnipeg Art Gallery, they asked me

00:23:16 --> 00:23:19: to do more. So I created three others. So two

00:23:16 --> 00:23:19: of them are here. So the bottom right hand side.

00:23:20 --> 00:23:24: Shows my great grandmother's moccasin beating pattern as she was

00:23:24 --> 00:23:28: a moccasin maker in for McMurray. And I'm also exploring

00:23:28 --> 00:23:32: the dovetail like joint on the cabin on the left

00:23:32 --> 00:23:35: with Birch Park that I forged from a place used

00:23:35 --> 00:23:39: for ceremony in Imascuchi Vasai again and yeah, so we

00:23:39 --> 00:23:42: can go to next. I think this image here is

00:23:42 --> 00:23:46: really the Nexus of my practice, so this is in

00:23:46 --> 00:23:48: reference to a project.

00:23:48 --> 00:23:51: That I worked on with dialogue. So I am an

00:23:51 --> 00:23:55: architect with Reimagine Architects but I consult all the time

00:23:55 --> 00:23:58: and I was a public art artist with Dialogue and

00:23:58 --> 00:24:02: I SL Engineering in Edmonton and Muscathe Westside again, which

00:24:02 --> 00:24:05: is a red canopy that is like a thread that

00:24:05 --> 00:24:08: runs in and out of this 2 block of space.

00:24:08 --> 00:24:11: And there's two phases to this project. This is the

00:24:11 --> 00:24:15: first phase. This project is really around the idea of

00:24:15 --> 00:24:18: cultural erasure and resiliency. So this.

00:24:18 --> 00:24:23: Pattern, which is again my great grandmother's moccasin beating pattern.

00:24:23 --> 00:24:26: I work with this pattern all the time. There's I

00:24:26 --> 00:24:29: have several. During the four McMurray fire, I went there

00:24:29 --> 00:24:32: with my 10 month old baby to try and help

00:24:32 --> 00:24:35: clean up my great uncle's house, which is kind of

00:24:35 --> 00:24:37: a joke because I mean not sure what you can

00:24:37 --> 00:24:40: do with the 10 month old and cleaning up the

00:24:40 --> 00:24:43: same time, but I was given these patterns by my

00:24:43 --> 00:24:46: great grandmother at that time, so I've been able to

00:24:46 --> 00:24:47: use those in.

00:24:47 --> 00:24:50: In spaces like these, as a way to represent our

00:24:50 --> 00:24:54: northern identity, you will recognize this pattern as a cream

00:24:54 --> 00:24:59: 18 northern beating pattern. And that's what's really beautiful about

00:24:59 --> 00:25:03: beating in general or the ornamentation on vests or on

00:25:03 --> 00:25:06: our earrings is you can start to locate where people

00:25:06 --> 00:25:10: are from based on the patterns. And in this location,

00:25:10 --> 00:25:13: it's in the Boyle St. area, just to the east

00:25:13 --> 00:25:15: of the downtown core and is often.

00:25:16 --> 00:25:21: Overrepresented by indigenous people who are often

00:25:21 --> 00:25:24: houseless and sex

00:25:24 --> 00:25:28: work as well. And so I really wanted. I've been

00:25:28 --> 00:25:31: working in this area for over 10 years on various

00:25:28 --> 00:25:32: projects and so I really wanted to bring dignity to  
00:25:32 --> 00:25:35: this area. So I felt like this pattern would make  
00:25:35 --> 00:25:39: people feel welcome and let them know that the space  
00:25:39 --> 00:25:40: was theirs.  
00:25:41 --> 00:25:43: And I also work with my children in my practice.  
00:25:43 --> 00:25:46: So this is me with my second child, Aurora, and  
00:25:46 --> 00:25:48: I'm in the studio with eye Mark trying that. They're  
00:25:48 --> 00:25:51: the fabricators of the project, trying to figure out how  
00:25:51 --> 00:25:54: to resolve the design in aluminum and how to trust  
00:25:54 --> 00:25:57: the panel. And secondly, why this project is the next  
00:25:57 --> 00:26:00: to my practice is it shows the integration of water.  
00:26:00 --> 00:26:02: And so I'm always trying to think about how can  
00:26:02 --> 00:26:04: we connect land based practices.  
00:26:05 --> 00:26:08: Into our designs rather than separate them. So the idea  
00:26:08 --> 00:26:11: of the downspout was talked about continuously on this  
00:26:11 --> 00:26:13: project  
00:26:13 --> 00:26:16: and I kept saying let's just run it down the  
00:26:16 --> 00:26:18: pattern so that we can create the rain screen there  
00:26:18 --> 00:26:21: in a way rather than a chain or a terrible  
00:26:21 --> 00:26:24: downspout or running it down a column. And eventually we  
00:26:24 --> 00:26:27: were able to bring that onto the project. Dialogue was  
00:26:27 --> 00:26:31: really great solutions seeking company to work with in that  
00:26:31 --> 00:26:31: respect with Jill who's the principal there in the landscape  
00:26:31 --> 00:26:31: department and.  
00:26:33 --> 00:26:36: I think this idea of what does water do to  
00:26:36 --> 00:26:39: buildings or what does water do to projects is incredibly  
00:26:39 --> 00:26:43: important. So this was a really great experience on that  
00:26:43 --> 00:26:46: regard. Next and so Matey Crossing is another project that  
00:26:46 --> 00:26:50: I work on with Reimagine Architects. I opened up my  
00:26:50 --> 00:26:54: own consulting practice, Reimagine Gathering. It's a sister  
00:26:54 --> 00:26:57: company to  
00:26:57 --> 00:26:57: Reimagine last year and separately I deal with that in  
00:26:57 --> 00:26:58: terms of.  
00:26:59 --> 00:27:02: Indigenous engagement and design methodology together. I  
00:27:02 --> 00:27:06: have to see  
00:27:06 --> 00:27:06: a large gap between indigenous engagement and design  
00:27:06 --> 00:27:09: across Canada.  
00:27:09 --> 00:27:13: So I'm trying to link those things together with that  
00:27:13 --> 00:27:16: consultancy practice, but with Reimagine. We've been  
00:27:16 --> 00:27:19: working with Matey  
00:27:19 --> 00:27:22: Crossing for over 20 years. This is a site northeast  
00:27:19 --> 00:27:22: of Edmonton, about an hour and a half, and this  
00:27:19 --> 00:27:22: is a traditional settlement area for matey people. They have

00:27:22 --> 00:27:25: the river lot, historic river lot system here. It's along  
00:27:25 --> 00:27:27: the North Saskatchewan.  
00:27:27 --> 00:27:31: River along Victoria Trail that connects to the Red River.  
00:27:31 --> 00:27:34: So it's a river cart connection and we have built  
00:27:34 --> 00:27:37: a gathering center in a boutique lodge here and what's  
00:27:37 --> 00:27:40: we're also working on a water treatment, wastewater and  
potable  
00:27:41 --> 00:27:45: water treatment. We're extending the roads, we're building  
the infrastructure.  
00:27:45 --> 00:27:48: They have 688 acres that we're developing with them and  
00:27:48 --> 00:27:51: they also have a historic cabins on this site too.  
00:27:51 --> 00:27:54: So we're able to reference this is a historic cabin  
00:27:54 --> 00:27:55: on the top right.  
00:27:56 --> 00:27:59: And the design methodology that I bring to this project  
00:27:59 --> 00:28:02: is always trying to think about how can these spaces  
00:28:02 --> 00:28:05: look like matey people have built these by hand or  
00:28:05 --> 00:28:08: how can we think about the one room cabin methodology  
00:28:08 --> 00:28:11: which has been shared more broadly in the matey  
community  
00:28:11 --> 00:28:14: in terms of a design methodology. And you also see  
00:28:14 --> 00:28:18: that dovetail like joint corner here that I'm always obsessed  
00:28:18 --> 00:28:20: with and I think of taking up too much space  
00:28:20 --> 00:28:23: to talking about these projects. I'll try and stop, but  
00:28:23 --> 00:28:25: there's so much more in terms of.  
00:28:26 --> 00:28:29: I guess to say I've had both of my children  
00:28:29 --> 00:28:32: on these projects and I've lost both of my parents  
00:28:32 --> 00:28:34: on this project with me T crossing. So it's a  
00:28:34 --> 00:28:38: deeply connected place for me and I'm so grateful to  
00:28:38 --> 00:28:40: have been a part of this project and that they  
00:28:40 --> 00:28:42: continue to engage me.  
00:28:45 --> 00:28:49: They're extraordinary projects. I am impressed by the scale  
of  
00:28:49 --> 00:28:54: that you you working across all these different scales, but  
00:28:54 --> 00:28:55: what I see.  
00:28:55 --> 00:28:58: Connecting them. Is this the texture and the kind of,  
00:28:59 --> 00:29:02: as you just said, you know, wanting these spaces to  
00:29:02 --> 00:29:05: feel like they were built by hand? How do you  
00:29:05 --> 00:29:09: translate something like that, such a huge project like Matey  
00:29:09 --> 00:29:10: Crossing?  
00:29:11 --> 00:29:14: I think I'm always looking in all of my practices,  
00:29:14 --> 00:29:18: like the Nexus of art and architecture. From a craft  
00:29:18 --> 00:29:21: perspective, how can we talk about history or memory or  
00:29:22 --> 00:29:23: story with materials?

00:29:24 --> 00:29:26: So that's always the drive that I'll move towards. We

00:29:26 --> 00:29:30: always already have really great details about how we assemble

00:29:30 --> 00:29:33: our envelopes from a sustainable standpoint. So I don't need

00:29:33 --> 00:29:35: to do work in that area. I can do work

00:29:35 --> 00:29:38: in the narrative and storytelling through materials. And so it's

00:29:38 --> 00:29:41: really exciting to find ways to work with your fabricator

00:29:41 --> 00:29:42: to make that happen. Fantastic.

00:29:44 --> 00:29:48: Thank you so much. And next we have Jason.

00:29:50 --> 00:29:52: Perfect. Thank you, Tiffany and.

00:29:55 --> 00:29:58: I'll share three projects with you. My maternal family has

00:29:58 --> 00:30:02: ties to the Red River. Historically, a lot of our

00:30:02 --> 00:30:05: my ancestors came through York Factory down into the Red

00:30:05 --> 00:30:09: River and the resistance hasn't happened in in the Red

00:30:09 --> 00:30:12: River. In the 1800s, a lot of them ended up

00:30:12 --> 00:30:16: in Northern Saskatchewan where I currently reside in practice just

00:30:16 --> 00:30:19: north of Prince Albert. I run a kind of unique

00:30:19 --> 00:30:22: practice. It's called Situated Online Office.

00:30:23 --> 00:30:27: And I embark on varying scales and varying types of

00:30:27 --> 00:30:30: work. I'll show you show you 3 projects just as

00:30:30 --> 00:30:33: a snippet of that. I'll show you a research project

00:30:34 --> 00:30:38: that's ongoing, kind of an architectural project and land based

00:30:38 --> 00:30:42: project, like a design build project. So to start, I'll

00:30:42 --> 00:30:46: show you an ongoing research project that I've embarked on

00:30:46 --> 00:30:50: with with Danny Alder, Larry Jones. It's Mamie's uncle.

00:30:50 --> 00:30:54: Showing our interconnectedness in our communities. This is not part

00:30:54 --> 00:30:58: part of a the first indigenous kind of architectural research

00:30:58 --> 00:31:01: residency at the Canadian Center for Architecture, and it's part

00:31:01 --> 00:31:04: of a larger research project. So a lot of the

00:31:04 --> 00:31:07: work I do is kind of founded in Met architectural

00:31:07 --> 00:31:10: research. I'm glad Tiffany showed the photo at MET Crossing.

00:31:10 --> 00:31:13: I have a historic home, and since 2017 I've been

00:31:13 --> 00:31:16: doing quite a bit of research on these dovetail MET

00:31:16 --> 00:31:19: log homes that are showing up all over the homeland.

00:31:20 --> 00:31:23: And it's it's really interesting that they're all over the

00:31:23 --> 00:31:27: territories, but it kind of illustrates and showcases the mobility

00:31:27 --> 00:31:30: of our our people as metee people. A lot of

00:31:30 --> 00:31:33: these like design and stylistic traits can be traced with

00:31:33 --> 00:31:37: certain Met families that moved certain ways of detailing these

00:31:37 --> 00:31:40: homes. So they're one room dovetail log homes. And for

00:31:40 --> 00:31:43: me the research is important to do because it's a

00:31:43 --> 00:31:47: really new and emerging field specifically in Met architecture. There's

00:31:47 --> 00:31:49: been research done on.

00:31:49 --> 00:31:53: On First Nations architecture but kind of in 2017 questions

00:31:53 --> 00:31:56: started being asked about what is you know like specifically

00:31:56 --> 00:32:00: a meaty architecture and is there a meaty architecture and

00:32:00 --> 00:32:03: and this kind of tectonic assembly has started to show

00:32:03 --> 00:32:06: up more and more. So I've documented about 55 of

00:32:06 --> 00:32:10: these structures and I'm looking at starting a small research

00:32:10 --> 00:32:14: independent Research Institute specifically for meaty architecture just as like

00:32:15 --> 00:32:16: a home and and a place.

00:32:17 --> 00:32:20: To kind of hold this knowledge and share this knowledge

00:32:20 --> 00:32:24: with other young indigenous researchers and and architects and designers

00:32:25 --> 00:32:27: and artists. So if you go to the next slide,

00:32:27 --> 00:32:30: I'll show the project I did as a intern or

00:32:30 --> 00:32:34: actually as a student and into internship in Saskatoon for

00:32:34 --> 00:32:37: the Gabriel DuMont Institute which is a met met Research

00:32:37 --> 00:32:41: Institute, itself one of the leading probably three or four

00:32:41 --> 00:32:42: in the country.

00:32:43 --> 00:32:46: I worked under David T Fortman, architect at the time,

00:32:46 --> 00:32:49: and we collaborated with Edwards Edwards McEwan. This is an

00:32:49 --> 00:32:52: addition to an existing building. So we were able to

00:32:52 --> 00:32:55: kind of take some of the research that was done

00:32:55 --> 00:32:58: in 20/17/2018 into mate architecture and kind of translate and

00:32:58 --> 00:33:02: employ some of that research into a contemporary building. So

00:33:02 --> 00:33:04: it's the first time we were able to kind of

00:33:04 --> 00:33:07: do this. Tiffany's done some amazing work as well as

00:33:07 --> 00:33:10: you saw it, meet You Crossing and many of our

00:33:10 --> 00:33:11: other projects.

00:33:11 --> 00:33:14: Specifically for matey architecture, so we looked at the Red

00:33:14 --> 00:33:17: River frame which is a way of framing and if

00:33:17 --> 00:33:19: you look at that entry canopy you can see how

00:33:19 --> 00:33:22: the the cross members actually slotted down and what mortise

00:33:22 --> 00:33:25: and tenant into that that structure. And that's how the

00:33:25 --> 00:33:28: larger scale buildings were built like forts and that kind



00:33:28 --> 00:33:31: of thing by matey people with piece on piece or

00:33:31 --> 00:33:34: Red River frame or Hudson Bay frame that had multiple

00:33:34 --> 00:33:37: names. We're able to employ these to the Chevron and

00:33:37 --> 00:33:39: the kind of the exterior banding but also the floor

00:33:39 --> 00:33:40: patterning.

00:33:41 --> 00:33:43: Which was we kind of were inspired by the matey

00:33:43 --> 00:33:46: sash in the way they used to be finger woven

00:33:46 --> 00:33:49: and to kind of a that formed a natural kind

00:33:49 --> 00:33:52: of Chevron interlocking pattern. So we've translated that in a

00:33:52 --> 00:33:55: few different places and then just the use of heavy

00:33:55 --> 00:33:59: timber and and wood elements and and urban space. And

00:33:59 --> 00:34:01: it was fun to bring in kind of things from

00:34:01 --> 00:34:05: our communities and from, you know, remote and rural

00:34:05 --> 00:34:08: matey

00:34:08 --> 00:34:08: communities into an urban context in in the city of

00:34:09 --> 00:34:12: Saskatoon.

00:34:12 --> 00:34:15: This has been, yeah, a couple years. It's been really

00:34:15 --> 00:34:18: well received and was kind of one of the first

00:34:18 --> 00:34:21: first works that we did after doing research. So go

00:34:21 --> 00:34:25: to the next slide, Elizabeth, and then I'll finish off

00:34:25 --> 00:34:28: briefly with a design build project I collaborated on with

00:34:28 --> 00:34:31: Oxbow and Corey Youth Corey Neighborhood Youth Coop,

00:34:31 --> 00:34:34: which is

00:34:34 --> 00:34:38: a space for a lot of homeless and disadvantaged youth

00:34:38 --> 00:34:38: in the city of Saskatoon to come in and receive

00:34:39 --> 00:34:43: like training and skills. And that's something I really like

00:34:43 --> 00:34:47: to.

00:34:47 --> 00:34:50: Work with in my practices community capacity building

00:34:50 --> 00:34:54: through small

00:34:54 --> 00:34:58: scale design bill workshops like this. So this was part

00:34:58 --> 00:35:01: of the Newey launch installation in 2021 and Oxbow and

00:35:01 --> 00:35:02: myself we collaborated with relative and elder Maria

00:35:02 --> 00:35:06: Campbell and

00:35:06 --> 00:35:09: Rita Bouvier on on this project and they really guided

00:35:09 --> 00:35:12: the project and added a lot of depth and in

00:35:12 --> 00:35:15: layers to it we.

00:35:15 --> 00:35:16: We recorded. It was really a storytelling space for New

00:35:16 --> 00:35:19: Blanche. New Blanche is really busy and an arts festival

00:35:19 --> 00:35:22: happens all across Canada and in Saskatoon and I found

00:35:22 --> 00:35:25: them really busy. I found them really wasteful as well.

00:35:25 --> 00:35:28: You kind of create a lot of a lot of

00:35:28 --> 00:35:31: waste for one night just for an arts festival. So

00:35:31 --> 00:35:34: that was another kind of condition that we designed in

00:35:22 --> 00:35:24: a way that we could use Economy of materials and

00:35:24 --> 00:35:28: means. It was inspired by traditional meaty ways of traveling

00:35:28 --> 00:35:30: and structures both along the Red River cart trails as

00:35:30 --> 00:35:32: you see the image or along.

00:35:33 --> 00:35:37: Can you route to paddling? You would see temporary structures

00:35:37 --> 00:35:40: set up an assemblyway with poles and canvas using the

00:35:40 --> 00:35:42: canoe as kind of an armature. So we use a

00:35:42 --> 00:35:45: landscape as an armature to create a storytelling space and

00:35:45 --> 00:35:48: a kind of a space of repos and the busy

00:35:48 --> 00:35:51: Newey Lunch Festival. So there was a Maria Campbell and

00:35:51 --> 00:35:55: Rita told stories about traveling along the South Saskatchewan River,

00:35:55 --> 00:35:56: which is pictured in the image.

00:35:58 --> 00:36:00: And you were kind of able to come in and

00:36:00 --> 00:36:02: sit down on buys and robes and drink tea and

00:36:02 --> 00:36:05: kind of have a space of repos. And then the

00:36:05 --> 00:36:07: youth, really, we did a series of design workshops and

00:36:08 --> 00:36:11: capacity building workshops with the youth. They came and helped

00:36:11 --> 00:36:14: and installed. They brought their friends up to the event

00:36:14 --> 00:36:16: and then we're able to donate the TP poles back

00:36:16 --> 00:36:20: to the community, the youth neighborhood coop, and they can

00:36:20 --> 00:36:22: use it for setting up a TP. The canvas is

00:36:22 --> 00:36:24: are you being used as a smoking shack for smoking

00:36:24 --> 00:36:26: traditional meat at my place, so.

00:36:27 --> 00:36:30: We were able to kind of like repurpose and like

00:36:30 --> 00:36:34: reappropriate the materials to give like a life past. And

00:36:34 --> 00:36:36: we tried to really use like we created a large

00:36:37 --> 00:36:40: scale space with very minimal materials, which I think speaks

00:36:40 --> 00:36:43: to kind of the indigenuity of of me team and

00:36:43 --> 00:36:46: First Nations people. So yeah, thank you.

00:36:47 --> 00:36:51: Wonderful. Thank you, Jason. I'm, I'm really interested in how

00:36:52 --> 00:36:54: you are able to balance the research.

00:36:55 --> 00:37:00: Components with practice in your firm, which is when was

00:37:00 --> 00:37:01: solo founded.

00:37:02 --> 00:37:03: Just last fall, it's brand new.

00:37:04 --> 00:37:07: It's a new term and you're also doing these incredibly

00:37:07 --> 00:37:11: intensive research projects. So how, how are you finding that

00:37:11 --> 00:37:12: balance?

00:37:12 --> 00:37:15: Yeah, it's good. It's busy, but it's, I find it.

00:37:15 --> 00:37:17: I kind of have to have one like foot in  
00:37:17 --> 00:37:19: each kind of field and I find there's a lot  
00:37:20 --> 00:37:21: of synergies between them.  
00:37:22 --> 00:37:25: As I mentioned like MET architectural research is very new  
00:37:25 --> 00:37:28: in an emerging field. So it's not like we have  
00:37:28 --> 00:37:31: volumes and volumes of say books or something you know  
00:37:31 --> 00:37:34: to to pull from or even images of precedents or  
00:37:34 --> 00:37:37: places. So that work is kind of ongoing by the  
00:37:37 --> 00:37:40: met architects in Canada. There's like very few of us,  
00:37:40 --> 00:37:42: but we're all kind of working and and like we  
00:37:42 --> 00:37:45: don't even have precedence to pull from. So that we  
00:37:45 --> 00:37:47: kind of in a way had to do that work  
00:37:48 --> 00:37:49: to start to inform.  
00:37:50 --> 00:37:54: The architecture and it also builds kinship and relationship  
00:37:54 --> 00:37:57: building,  
00:37:57 --> 00:38:01: which I think is really important in practice. Like a  
00:38:01 --> 00:38:04: lot of our traditions are oral tradition and storytelling  
00:38:04 --> 00:38:07: traditions.  
00:38:07 --> 00:38:10: So we actually like, I'm really fortunate to spend quite  
00:38:10 --> 00:38:13: a bit of time in communities and you look at  
00:38:13 --> 00:38:16: all almost all the projects I've worked on, They're always  
00:38:16 --> 00:38:18: guided by an elder and often times they're informed by  
00:38:18 --> 00:38:21: a story that comes from the research and some of  
00:38:21 --> 00:38:24: the research is kind of high level.  
00:38:24 --> 00:38:28: Academic research. But a lot of the research really is  
00:38:28 --> 00:38:31: kind of just in community online research. That's not say  
00:38:31 --> 00:38:33: like technically academic research, but I think it's really  
00:38:33 --> 00:38:36: valuable  
00:38:36 --> 00:38:37: research. So I record stories and I write down stories  
00:38:37 --> 00:38:41: and draw and then I go up the field with  
00:38:41 --> 00:38:43: elders and sit and have tea and visit kind of  
00:38:43 --> 00:38:46: old structures or.  
00:38:46 --> 00:38:48: Those kinds of things. And that really enriches the practice.  
00:38:48 --> 00:38:51: So I think it's hard to find balance. It's really  
00:38:51 --> 00:38:55: busy, but it's something that needs to be done for  
00:38:55 --> 00:38:59: me to practice the way I am practicing.  
00:38:59 --> 00:39:05: Thank you so much. So we'll start now with the  
00:39:05 --> 00:39:05: group discussion and I wanted to go back to the  
00:39:05 --> 00:39:11: pricy for the for the conversation that we're having which  
00:39:11 --> 00:39:16: is.  
00:39:16 --> 00:39:16: That there is. There's historically been a scarcity of  
00:39:16 --> 00:39:16: professional  
00:39:16 --> 00:39:16: indigenous voices and design and I know that that there

00:39:16 --> 00:39:21: were numerous barriers and I think educationally the education system

00:39:22 --> 00:39:26: is probably gotten enormous barriers to that. So I was

00:39:26 --> 00:39:32: wondering how pedagogy can change to actually embrace indigenuity more

00:39:32 --> 00:39:33: and how indigenous?

00:39:34 --> 00:39:41: Design principles are different or stand apart from what is

00:39:41 --> 00:39:47: being taught in university. Jason, I'm going to just, I'm

00:39:48 --> 00:39:51: just going to ask you. Oh yeah.

00:39:54 --> 00:39:57: You're going to ask me first. We're all I think

00:39:57 --> 00:39:59: we all have responses, but we'll be polite.

00:40:01 --> 00:40:05: There's lots of barriers, displacement from land and home territory

00:40:05 --> 00:40:08: and community I think is is a really large barrier.

00:40:08 --> 00:40:10: I think a lot of folks don't want to leave

00:40:10 --> 00:40:13: their home territory and home community to travel far. Like

00:40:13 --> 00:40:16: I'm in northern Saskatchewan and my closest school of architecture

00:40:16 --> 00:40:19: is like 9 hours away and that's probably the biggest

00:40:19 --> 00:40:22: barrier. I had never never met an architect before going

00:40:22 --> 00:40:25: to school. I'd watched documentary on Douglas Cardinal. That's the

00:40:25 --> 00:40:28: only thing I really knew about architecture and ended up

00:40:28 --> 00:40:31: at architecture school and I'm glad I did, but.

00:40:31 --> 00:40:33: I had no kind of no idea what I was

00:40:33 --> 00:40:36: getting into. And so that's definitely like, that's a large

00:40:36 --> 00:40:39: barrier and itself. But there's also lots of systemic barriers

00:40:39 --> 00:40:42: as well that have been placed on indigenous people in

00:40:42 --> 00:40:45: communities to even have access to universities. Like my mom's

00:40:46 --> 00:40:48: the first one in her family to go like past

00:40:48 --> 00:40:51: high school, you know, whereas my dad's family, who are

00:40:51 --> 00:40:54: nonindigenous, they've been going to university for two or three

00:40:54 --> 00:40:58: generations before, right? So there's a lot of systemic barriers

00:40:58 --> 00:40:59: and then in school.

00:41:02 --> 00:41:04: Yes, school. Some of the schools are starting to really

00:41:04 --> 00:41:08: kind of push forward and teach indigenous design principles and

00:41:08 --> 00:41:11: studios. I think it's can be great in certain instances

00:41:11 --> 00:41:14: and other instances sometimes I've found that it's not appropriate

00:41:14 --> 00:41:18: either where you have non indigenous faculty teaching non

indigenous

00:41:18 --> 00:41:22: students indigenous design principles, which is a really kind of

00:41:22 --> 00:41:26: dangerous thing because you're actually disadvantaging us more because you're

00:41:26 --> 00:41:29: actually training design excellence into non indigenous people by non

00:41:30 --> 00:41:30: indigenous.

00:41:31 --> 00:41:34: Indigenous professors and pedagogy and then we're actually like competing

00:41:34 --> 00:41:37: against that where I think that's really inappropriate. But when

00:41:37 --> 00:41:40: you have someone say like Sean Bailey's an excellent example

00:41:40 --> 00:41:42: who's running like in for school is an indigenous MAT

00:41:42 --> 00:41:45: architect and he's really guided by elders and he's doing

00:41:45 --> 00:41:48: it from an indigenous perspective and teaching indigenous students and

00:41:48 --> 00:41:51: non indigenous students. But it's really in in a good

00:41:51 --> 00:41:53: way and coming from a good place. So I think

00:41:53 --> 00:41:55: we need to kind of delineate that as well.

00:42:02 --> 00:42:07: Are there any other thoughts to add to that, Tiffany?

00:42:08 --> 00:42:12: Yeah, I think those are all really well communicated. Another

00:42:12 --> 00:42:15: barrier that I see is really around time. There's something

00:42:15 --> 00:42:18: really strange about architecture where you're like forced to give

00:42:18 --> 00:42:21: it your all and sort of divorce yourself from anything

00:42:21 --> 00:42:24: else going on in the world. And that can be

00:42:24 --> 00:42:27: a bit traumatizing to anybody, of course. But I think

00:42:27 --> 00:42:30: family connection can be so important for Indigenous people.

00:42:31 --> 00:42:34: Or if it's not family because they don't, they don't

00:42:34 --> 00:42:38: have a connection to their family, which is always often

00:42:38 --> 00:42:41: too, or they're part of a traumatized background. They will

00:42:41 --> 00:42:44: also need to be working or create other sustenance for

00:42:44 --> 00:42:48: themselves. So I find the time commitment mostly the biggest

00:42:48 --> 00:42:52: barrier for Indigenous students, particularly if you're trying to attract

00:42:52 --> 00:42:55: people from on reserve, which is just a whole entire

00:42:55 --> 00:42:57: conversation. That's different.

00:42:58 --> 00:43:02: Or if you're trying to attract urban indigenous youth to

00:43:02 --> 00:43:05: the field, there is a likely a larger gap in

00:43:06 --> 00:43:09: terms of like just like Jason in my family, I'm

00:43:09 --> 00:43:12: the first person that in my family that has 2

00:43:12 --> 00:43:16: degrees at a master's level degree. And so I think

00:43:16 --> 00:43:20: just like the education on that component and how to  
 00:43:20 --> 00:43:23: get there and funding is also a really big thing  
 00:43:24 --> 00:43:27: like when I went to Cy, Ark, it was \$30,000  
 00:43:27 --> 00:43:27: a year.  
 00:43:28 --> 00:43:31: But now it's like 65 or 70 depending on what  
 00:43:31 --> 00:43:35: and so that it's just unreachable, unattainable for people to  
 00:43:35 --> 00:43:39: go there unless there's a scholarship. So they're sort of  
 00:43:39 --> 00:43:43: locate have to stay anyways. It's just that's the the  
 00:43:43 --> 00:43:46: cost is another barrier. I also think there's a divorce  
 00:43:46 --> 00:43:51: discussion around family so that you know, children aren't  
 00:43:51 --> 00:43:54: often  
 00:43:51 --> 00:43:54: in these spaces and so that's a barrier for people.  
 00:43:55 --> 00:43:59: Because they are also parenting, or coparenting or looking  
 00:43:55 --> 00:43:59: after  
 00:43:59 --> 00:44:03: their grandchildren or looking after nieces and nephews. And  
 00:43:59 --> 00:44:03: so  
 00:44:03 --> 00:44:06: how can we make spaces for for this? Those are  
 00:44:06 --> 00:44:10: most of, and the pedagogy has to be completely rewritten.  
 00:44:10 --> 00:44:13: But that's a whole other thing, just like everything.  
 00:44:17 --> 00:44:20: It happens in our it happens in the job to  
 00:44:20 --> 00:44:23: the right. So like, it starts in the school and  
 00:44:23 --> 00:44:26: then it ripples into the job. So I know it's  
 00:44:26 --> 00:44:30: actually also hard to retain Indigenous people in the work  
 00:44:30 --> 00:44:32: field as well. Workplace. Sorry, Stewart.  
 00:44:35 --> 00:44:38: Sorry to interrupt. No, I agree with everything that Jason  
 00:44:39 --> 00:44:42: and Tiffany have said. Like for me, the biggest thing  
 00:44:42 --> 00:44:45: coming from like a rural community that was very blue  
 00:44:45 --> 00:44:45: collar.  
 00:44:46 --> 00:44:48: I had no idea like architecture was even an option  
 00:44:48 --> 00:44:51: until like 22. I mean the first time I heard  
 00:44:51 --> 00:44:54: of it was like watching Seinfeld with George Vistanza. That's  
 00:44:54 --> 00:44:56: when I knew that that was a thing. I think  
 00:44:56 --> 00:44:59: like it's hard to like. And then they also not  
 00:44:59 --> 00:45:01: have any family member that was any family members that  
 00:45:02 --> 00:45:04: were in university, like none of my parents were. So  
 00:45:04 --> 00:45:07: just kind of navigating university and figure out how to  
 00:45:07 --> 00:45:09: get to the where you wanna go is also a  
 00:45:09 --> 00:45:10: challenging thing.  
 00:45:14 --> 00:45:15: Maybe do you have any thoughts?  
 00:45:18 --> 00:45:22: Yeah, this is unrelated to the question. That's something that  
 00:45:22 --> 00:45:25: I've noticed I think with all of us is that  
 00:45:25 --> 00:45:29: we've kind of created space for ourselves, you know, so  
 00:45:29 --> 00:45:32: finding different ways to, you know, work in the industry

00:45:32 --> 00:45:36: and you know, have families and sort of figure out  
00:45:36 --> 00:45:39: how to how to balance, you know, if it's research.  
00:45:40 --> 00:45:44: And you know running another company and working for a  
00:45:44 --> 00:45:47: company, it seems like we have all sort of even  
00:45:47 --> 00:45:50: though it was difficult, we kind of found our our  
00:45:51 --> 00:45:55: space in in architecture. I mean I left architecture for  
00:45:55 --> 00:45:58: a while, I kind of you know didn't think I  
00:45:58 --> 00:46:01: belonged and and then when I came back, I came  
00:46:01 --> 00:46:05: back kind of you know with a completely different sort  
00:46:05 --> 00:46:05: of.  
00:46:06 --> 00:46:09: Outlook on it and I was going to you know,  
00:46:09 --> 00:46:11: find a way to do it in a in a  
00:46:11 --> 00:46:15: different sense than kind of how I've been trying to  
00:46:15 --> 00:46:18: do it up until that point. So yeah, I guess  
00:46:18 --> 00:46:22: it's interesting that we've all sort of you know, found  
00:46:22 --> 00:46:25: you know, unusual ways to to work in the to  
00:46:25 --> 00:46:27: work in architecture and design.  
00:46:28 --> 00:46:32: Yes, but that's actually why I love working for Reimagine  
00:46:32 --> 00:46:35: Architects is because similar to what you're saying is they  
00:46:35 --> 00:46:38: made space for me and my family and my multiple  
00:46:38 --> 00:46:41: modes of working. I know other practices that don't let  
00:46:41 --> 00:46:44: their designers create like installations they have to like the  
00:46:44 --> 00:46:47: whole company has to work on the installation with them  
00:46:47 --> 00:46:50: as a design practice rather than letting them have their  
00:46:50 --> 00:46:53: own voice for growth and development, for example.  
00:46:55 --> 00:46:58: I think actually when I got pregnant, I got more  
00:46:58 --> 00:47:01: seniority and I think it was like they create a  
00:47:01 --> 00:47:03: space for me and we have like 5 or 6  
00:47:04 --> 00:47:07: babies a year at our company, like 6 years running  
00:47:07 --> 00:47:10: now. So it's really nice to kind of always be  
00:47:10 --> 00:47:13: in a space where there's room for more, for less.  
00:47:13 --> 00:47:17: And that's not talking about how we do engagement, which  
00:47:17 --> 00:47:20: is also different and all that kind of stuff, but  
00:47:20 --> 00:47:24: it's making space for our work life balance is really.  
00:47:24 --> 00:47:26: Somehow hard for a lot of people to grasp.  
00:47:29 --> 00:47:33: Yeah, I am. I'm impressed that both Mamie and and  
00:47:33 --> 00:47:38: Tiffany, you you both found a way to integrate motherhood  
00:47:38 --> 00:47:42: into your your practice, not just as work life balance  
00:47:42 --> 00:47:47: but also as inspiration for what you're doing. So is  
00:47:47 --> 00:47:49: that how's that supported?  
00:47:55 --> 00:47:59: Well, I mean I was, I was pregnant when I  
00:47:59 --> 00:48:03: finished my thesis and then I started on the Issiniboid

00:48:03 --> 00:48:07: Park project. So I mean I just, I didn't sort  
00:48:07 --> 00:48:11: of go work for a firm and I've recently started  
00:48:11 --> 00:48:16: collaborating with Wanda Delacosta on some of her  
Canadian projects  
00:48:16 --> 00:48:22: and you know, she's provided a really supportive  
environment, but  
00:48:22 --> 00:48:22: I think.  
00:48:23 --> 00:48:26: That's sort of unusual and I think I had to  
00:48:26 --> 00:48:29: like really, you know, search for that. I I didn't  
00:48:29 --> 00:48:32: find, I didn't find it here, but I, you know,  
00:48:32 --> 00:48:37: collaborate with local architects and landscape architects and  
designers all  
00:48:38 --> 00:48:40: the time. But I I didn't find a firm that  
00:48:40 --> 00:48:45: that kind of supported having, you know, multiple design  
ambitions,  
00:48:45 --> 00:48:50: I guess that weren't just, you know, specifically architecture,  
specifically  
00:48:50 --> 00:48:52: landscape architecture.  
00:48:57 --> 00:49:00: I think my mother modeled ways of mothering work. She  
00:49:00 --> 00:49:03: didn't separate us from her work life, so it was  
00:49:03 --> 00:49:06: more natural for me to also do that as well.  
00:49:06 --> 00:49:09: I think that's just how a lot of our indigenous  
00:49:09 --> 00:49:13: communities usually work. And the arts community is actually  
really  
00:49:13 --> 00:49:18: supportive, much more supportive than the architecture  
community. So I  
00:49:18 --> 00:49:22: would do Indigenous artist residencies at the BAM Center  
when  
00:49:22 --> 00:49:22: I had Jasper.  
00:49:23 --> 00:49:25: And so there wasn't a question of not bringing my  
00:49:25 --> 00:49:28: children. And so I always felt like I wasn't supposed  
00:49:28 --> 00:49:32: to integrate my children into the workplace growing up. That's  
00:49:32 --> 00:49:34: why I never wanted children. They just felt like there  
00:49:35 --> 00:49:37: wasn't really space for that. But when I was working  
00:49:37 --> 00:49:40: in Los Angeles, I saw the maternity leave is much  
00:49:40 --> 00:49:43: shorter. It's only three months, but I saw a space  
00:49:43 --> 00:49:46: where women were competitive in the work field and love  
00:49:46 --> 00:49:49: their children at the same time, which doesn't really exist  
00:49:49 --> 00:49:49: in Canada for.  
00:49:51 --> 00:49:54: In Alberta, I think when you're working with people who  
00:49:54 --> 00:49:58: don't have higher education, this is not the normal. And  
00:49:58 --> 00:50:00: so in living in Los Angeles, I saw that I  
00:50:00 --> 00:50:03: could do both things and like and do well both  
00:50:03 --> 00:50:07: of them. So bringing that back to Alberta was one



00:50:07 --> 00:50:10: thing that I really was aspiring to do. And Vivian  
 00:50:10 --> 00:50:13: and ask is someone that I sort of, I'm just  
 00:50:13 --> 00:50:16: really lucky to work at, reimagine because she always makes  
 00:50:16 --> 00:50:18: the space bigger for all of us.  
 00:50:19 --> 00:50:23: But she's always trying to figure how to navigate my  
 00:50:23 --> 00:50:26: art practice with what I'm doing. And I decided to  
 00:50:26 --> 00:50:30: open up a sister company called Reimagine Gathering  
 because if  
  
 00:50:30 --> 00:50:34: I opened up my own practice separate from Reimagine, I  
 00:50:34 --> 00:50:37: would have to recreate all these new connections, scale up  
 00:50:38 --> 00:50:41: really quickly because there's just so much demand. But I  
 00:50:41 --> 00:50:45: really love the colleagues I work with. And I mean,  
 00:50:45 --> 00:50:48: I said weird to say love, but it's just that  
 00:50:48 --> 00:50:49: we grow together.  
 00:50:49 --> 00:50:53: In a network supporting each other with and respect each  
 00:50:53 --> 00:50:56: other's spaces. And so I really like to work within  
 00:50:56 --> 00:51:00: those networks rather than recreate new ones. So like if  
 00:51:00 --> 00:51:03: it's not broke, don't fix it. And so people will  
 00:51:03 --> 00:51:06: say, oh, she has an indigenous arm to a nondigenous  
 00:51:06 --> 00:51:09: company And maybe, sure, that's true, but why do I  
 00:51:09 --> 00:51:13: have to push myself outside and recreate all these structures  
 00:51:13 --> 00:51:16: as a young woman, a young mother and.  
 00:51:16 --> 00:51:20: I unfortunately had to leave my partner two years ago  
 00:51:20 --> 00:51:24: through unfortunate circumstances, not by choice. And so  
 now I'm  
  
 00:51:24 --> 00:51:27: in a single mother having to do all of this  
 00:51:27 --> 00:51:30: by myself, and I look after four of my nieces  
 00:51:30 --> 00:51:33: and nephews because my mother passed away. And so it's  
 00:51:33 --> 00:51:36: just like a big story. I have a lot of  
 00:51:36 --> 00:51:39: trauma in my family that I'm still working through, and  
 00:51:39 --> 00:51:43: this is the reality of most Indigenous women, and it's  
 00:51:43 --> 00:51:46: just like just a common thing to bond over trauma.  
 00:51:46 --> 00:51:49: And I refuse to be quiet about these experiences and  
 00:51:49 --> 00:51:51: would like to. I like to bring them into my  
 00:51:51 --> 00:51:55: practice and reimagine. Gathering has always supported this  
 and made  
  
 00:51:55 --> 00:51:58: me feel not alone. So even though I don't have  
 00:51:58 --> 00:52:00: my parents and I don't have a partner anymore, and  
 00:52:00 --> 00:52:03: I'm collectively raising six children on my own and two  
 00:52:03 --> 00:52:04: dogs and two cats.  
 00:52:06 --> 00:52:09: This is just a space that feels natural for me,  
 00:52:09 --> 00:52:11: like I was raised to be resilient and thrive, and

00:52:12 --> 00:52:15: I'm really happy to be here and excited to continue  
 00:52:15 --> 00:52:18: the conversation because I'm not alone. This is not a  
 00:52:18 --> 00:52:20: sad story, this is a common story and I really  
 00:52:20 --> 00:52:23: love the work I do. So I'm not trying to  
 00:52:23 --> 00:52:26: talk about my trauma to make everyone feel sad. I'm  
 00:52:26 --> 00:52:29: just saying like, this is a reality and these spaces  
 00:52:29 --> 00:52:32: need to change for people who have common experiences  
 like  
 00:52:32 --> 00:52:34: this that require more care.  
 00:52:34 --> 00:52:37: So that they can do the good work that they  
 00:52:37 --> 00:52:39: want to do. Like Jason also creates the space for  
 00:52:39 --> 00:52:42: many people as well. And he understands those things. And  
 00:52:42 --> 00:52:46: these are really important conversations because we're  
 leaving these people  
 00:52:46 --> 00:52:49: out and privileging the people that don't have these  
 experiences,  
 00:52:49 --> 00:52:52: which is troublesome, problematic, contentious.  
 00:52:53 --> 00:52:58: Thank you, Thank you for sharing. I wanted to.  
 00:52:59 --> 00:53:03: Talk about some of the of the other barriers also  
 00:53:03 --> 00:53:07: in in bringing the indigenous perspective to what you're doing  
 00:53:07 --> 00:53:11: in your firms and what what kinds of experiences have  
 00:53:12 --> 00:53:15: you have you had? I'm sure not. Not always. Has  
 00:53:15 --> 00:53:20: it been a positive experience to have brought your ideas  
 00:53:20 --> 00:53:23: to the table and maybe not have them accepted as  
 00:53:23 --> 00:53:26: as they should be or or is there a change  
 00:53:27 --> 00:53:28: happening in that way?  
 00:53:32 --> 00:53:33: I know Jason, if you would like to field this  
 00:53:33 --> 00:53:34: one first.  
 00:53:36 --> 00:53:36: Sure.  
 00:53:37 --> 00:53:40: Sure. I feel really fortunate as of late. Like I've  
 00:53:40 --> 00:53:44: actually only since starting practice work with Indigenous  
 clients. So  
 00:53:44 --> 00:53:47: there's a lot of space and time for ideas to  
 00:53:47 --> 00:53:51: come out of, you know, community meetings and  
 collaboration and  
 00:53:52 --> 00:53:55: and engagement. So I feel really, really fortunate, I know,  
 00:53:55 --> 00:53:56: as a student.  
 00:53:57 --> 00:53:59: I've I've actually been really lucky. Almost all the firms  
 00:53:59 --> 00:54:02: I've worked with have been really open to working this  
 00:54:02 --> 00:54:04: way. I worked for a nonindigenous firm for a summer  
 00:54:04 --> 00:54:07: as a student, Vox for architecture and taskitude. And they  
 00:54:07 --> 00:54:10: were also really, really open to indigenous ways of thinking  
 00:54:10 --> 00:54:12: and gave me a lot of space and agency as

00:54:12 --> 00:54:14: a student to even to work. So I know it  
00:54:14 --> 00:54:16: is present. So I won't dwell too long on the  
00:54:16 --> 00:54:18: question and let maybe others share their experiences.  
00:54:25 --> 00:54:29: Yeah, I I tend to work, you know, with the  
00:54:29 --> 00:54:33: same companies over and over again, the same firms. And  
00:54:33 --> 00:54:38: I think it was actually harder when I was finishing  
00:54:38 --> 00:54:42: my thesis. I had a very complicated thesis project and  
00:54:42 --> 00:54:46: kind of nobody wanted to touch it like it was  
00:54:46 --> 00:54:50: too. I don't know, it was too difficult and nobody  
00:54:50 --> 00:54:52: wanted to think about.  
00:54:52 --> 00:54:56: You know, sort of these issues and it was around  
00:54:56 --> 00:55:01: the forks and sort of creating indigenous presence there. So  
00:55:01 --> 00:55:04: it was very, I guess hard to get like really  
00:55:04 --> 00:55:09: meaningful feedback on that project. At the time, nobody  
really  
00:55:09 --> 00:55:12: wanted to sort of touch it. But then I think  
00:55:12 --> 00:55:16: as I entered sort of my work and my practice.  
00:55:17 --> 00:55:21: I've you know been aligned with a couple of firms  
00:55:21 --> 00:55:25: here. I work with HTFC planning and design a lot  
00:55:25 --> 00:55:29: and they have a long history of working in First  
00:55:30 --> 00:55:34: Nations community and they really, yeah gave me space and  
00:55:34 --> 00:55:39: agency and that's been like a long term collaboration. Yeah.  
00:55:39 --> 00:55:42: And I think it it is changing.  
00:55:45 --> 00:55:48: I don't know. Do you? I do you does anyone  
00:55:48 --> 00:55:52: remember sort of before And then kind of I feel  
00:55:52 --> 00:55:55: like we're kind of in the in the middle of  
00:55:55 --> 00:55:58: it, but I don't know if there's an after, I  
00:55:58 --> 00:56:02: don't know what the after is. But yeah, certainly sort  
00:56:02 --> 00:56:06: of, you know, being respected and having space to to  
00:56:06 --> 00:56:10: sort of talk about indigenous values and ways of thinking  
00:56:10 --> 00:56:13: within a like within a project are, you know, very  
00:56:13 --> 00:56:15: welcomed and respected.  
00:56:16 --> 00:56:19: And if they aren't, we just don't tend to, you  
00:56:19 --> 00:56:22: know, work with that, work with that firm again or  
00:56:22 --> 00:56:24: that, that company, I guess.  
00:56:32 --> 00:56:36: Okay, I'm going to, we are nearing the 1:00 o'clock  
00:56:36 --> 00:56:39: and point. So I do have one last question before  
00:56:40 --> 00:56:43: we open it up to the audience members and it's.  
00:56:45 --> 00:56:48: Just a sense. I would, I would love to have  
00:56:48 --> 00:56:51: a sense from you of what a successful project encompasses  
00:56:51 --> 00:56:55: when it comes to design, community and sustainability. And  
maybe  
00:56:55 --> 00:56:57: I'll start with Stuart.

00:57:00 --> 00:57:03: For me, I think like a successful project would have

00:57:03 --> 00:57:07: collaboration with all the indigenous communities there in the area.

00:57:07 --> 00:57:09: And then yeah, a large component of it would be

00:57:09 --> 00:57:13: sustainability in terms of designing space that not only benefit

00:57:13 --> 00:57:15: humans but benefit like all the beings.

00:57:15 --> 00:57:18: And also been that also like reflect the voice of

00:57:18 --> 00:57:21: the land and then like what a project is actually

00:57:21 --> 00:57:24: like thoroughly accepted by the community and gets used. I

00:57:24 --> 00:57:28: think that's a good design that the project was successful

00:57:28 --> 00:57:31: kind of gets incorporated into everyday life. So it's my

00:57:31 --> 00:57:32: short answer thank.

00:57:34 --> 00:57:38: You, Tiffany.

00:57:40 --> 00:57:42: Was responding to a question and so I I wasn't

00:57:42 --> 00:57:44: listening to my questions.

00:57:45 --> 00:57:48: I was just, I'll reiterate it's I'm just curious to

00:57:48 --> 00:57:51: know what for you defines a successful project when it

00:57:51 --> 00:57:54: comes to design, community and sustainability.

00:57:57 --> 00:57:59: The clients and the consultants are really part of the

00:57:59 --> 00:58:02: whole process. I really think it's important to enjoy the

00:58:02 --> 00:58:05: whole process because you were on these projects for long

00:58:05 --> 00:58:08: periods of time. So it's not about the product product,

00:58:08 --> 00:58:09: it's really about the process.

00:58:10 --> 00:58:13: So I find because sometimes a product actually doesn't meet

00:58:13 --> 00:58:16: what you want it to do and then people think

00:58:16 --> 00:58:19: it's a failure. You know, we're all working in these

00:58:19 --> 00:58:23: fields of development and it's a challenge, it's you cannot

00:58:23 --> 00:58:26: copy one project and move it over to the next.

00:58:26 --> 00:58:30: It's just everything changes the the budget changes the

00:58:30 --> 00:58:34: procurement

00:58:34 --> 00:58:38: changes the timeline, the schedule, the delivery. People have

00:58:38 --> 00:58:42: babies.

00:58:39 --> 00:58:42: People have to look after their grandparents or their parents.

00:58:42 --> 00:58:46: So I think process is really important and I find

00:58:46 --> 00:58:50: that something that I really push more on instead. And

00:58:50 --> 00:58:53: making sure that people feel good in the day. How

00:58:53 --> 00:58:57: can we shift the space so that they can do

00:58:57 --> 00:59:01: their best or how can we honor deep listening? Sometimes

00:59:01 --> 00:59:05: people are just better listeners than they are talkers. And

00:59:05 --> 00:59:06: how can we when we're doing Indigenous engagement or just

00:59:06 --> 00:59:08: engagement in general?

00:59:08 --> 00:59:10: Listen to the people who are not in the room.

00:59:11 --> 00:59:13: How can you find those voices? So those are the  
 00:59:13 --> 00:59:16: things that I try to think of. Oh, I also  
 00:59:16 --> 00:59:19: asked the landscape what it wants to do. What does  
 00:59:19 --> 00:59:21: the land want us to do, rather than what do  
 00:59:21 --> 00:59:23: we want to do to the land?  
 00:59:30 --> 00:59:30: Jason.  
 00:59:33 --> 00:59:36: I think really if the community kind of adopts the  
 00:59:36 --> 00:59:38: project as one of their own or almost like a  
 00:59:38 --> 00:59:40: family member to me is successful, like if they're involved  
 00:59:40 --> 00:59:43: in the whole thing, they'll like love the building like  
 00:59:43 --> 00:59:45: they do a family member and they'll take care of  
 00:59:45 --> 00:59:48: it, you know, And that comes through successful community  
 collaboration  
 00:59:48 --> 00:59:50: and you know like input from from community. And if  
 00:59:50 --> 00:59:52: you don't do that, you just drop, drop a piece  
 00:59:52 --> 00:59:55: of like helicopter architecture and like they won't take care  
 00:59:55 --> 00:59:56: of it, you know there won't.  
 00:59:58 --> 01:00:00: Love that building. So to me it's it's if they  
 01:00:00 --> 01:00:02: treat it kind of as one of their owner or  
 01:00:02 --> 01:00:05: family members look kind of a living being with respect  
 01:00:05 --> 01:00:06: and it's really successful.  
 01:00:10 --> 01:00:11: And maybe.  
 01:00:12 --> 01:00:15: Yeah, I I really agree with that Jason. Like if  
 01:00:15 --> 01:00:18: it's you know as soon as the community is sort  
 01:00:19 --> 01:00:22: of has ownership and they respect the peace and they  
 01:00:22 --> 01:00:25: you know come back to it all the time and.  
 01:00:26 --> 01:00:29: I think you know all the other steps have gone  
 01:00:29 --> 01:00:34: really well in my practice like it's very community driven  
 01:00:34 --> 01:00:38: like throughout and then design is really you know comes  
 01:00:38 --> 01:00:41: out of that like not coming in with any sort  
 01:00:41 --> 01:00:45: of preconceived notions and sort of to like let the  
 01:00:45 --> 01:00:49: design come through in a very kind of organic evolving  
 01:00:49 --> 01:00:52: way throughout the project and.  
 01:00:53 --> 01:00:57: And sustainability, you know, aligns with indigenous practices  
 of, you  
 01:00:58 --> 01:01:01: know, taking care of the land and, you know, taking  
 01:01:01 --> 01:01:04: care of all the other creatures that will be using  
 01:01:04 --> 01:01:08: that space, whether it's landscape or architecture.  
 01:01:10 --> 01:01:14: Thank you. So I must apologize, I've I've taken this  
 01:01:14 --> 01:01:19: conversation too far. We won't have time for the audience  
 01:01:19 --> 01:01:21: right now, but I think.  
 01:01:22 --> 01:01:25: I think they'll be an opportunity for them to have

01:01:25 --> 01:01:31: their answers question, their questions answered rather in another way.

01:01:31 --> 01:01:34: So the MENA, thank you so much and thank you

01:01:34 --> 01:01:39: all for, for your wonderful, honest and incredibly insightful conversation

01:01:39 --> 01:01:42: today. I really appreciate it.

01:01:43 --> 01:01:46: Yes, thank you everyone. Thank you so much for, you

01:01:46 --> 01:01:49: know, Stewart, mommy, Tiffany, Jason Elizabeth.

01:01:50 --> 01:01:54: Hearing your stories today, we're very humbling and it was

01:01:54 --> 01:01:58: great to see, you know, more talent, Indigenous design practices.

01:01:58 --> 01:02:02: Thank you again to our webinar sponsor, Brooke McElroy. And

01:02:02 --> 01:02:06: before you go, please make sure to check out Eli

01:02:06 --> 01:02:10: Toronto's upcoming programmings. The links will be in the chat.

01:02:10 --> 01:02:14: And with that, thanks everyone and have a great day.

01:02:14 --> 01:02:17: Make sure we're on time. Have a good one. Thank

01:02:17 --> 01:02:18: you. Thank you.

01:02:19 --> 01:02:22: Show me, Akshay.

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