

# 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  
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.  
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  
contemporary  
00:03:11 --> 00:03:15: urban Indigenous architecture. This month, June is National  
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  
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  
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  
00:08:59 --> 00:09:03: near Kistopenanic, which is also known as Prince Albert SK.  
00:09:03 --> 00:09:07: Jason Sirkin is a son, grandson, great grandson, stepfather,  
uncle,  
00:09:07 --> 00:09:11: and brother. His maternal family ties are from the Red  
00:09:11 --> 00:09:15: River Metee community. Jason is a registered member of the  
00:09:15 --> 00:09:17: Metee Nation of Saskatchewan.  
00:09:18 --> 00:09:22: He's also a registered architect and operates solo situated on  
00:09:22 --> 00:09:26: Land Office, a land based architectural studio in the boreal

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 ass 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  
constructed  
00:12:24 --> 00:12:27: right now, so the project is intended to be a  
00:12:27 --> 00:12:31: multi use green space for learning, gathering and ceremony.  
The  
00:12:31 --> 00:12:35: Indigenous studio. We worked on this along with University of  
00:12:35 --> 00:12:37: Toronto elders, faculty and students.  
00:12:38 --> 00:12:41: So the landscape is intended to be a immersive and  
00:12:41 --> 00:12:46: active, meaningful space that will represent the various  
indigenous and  
00:12:47 --> 00:12:52: diverse communities that inhabit Turtle Island. And I'll try  
connecting  
00:12:52 --> 00:12:55: visitors to land, culture and each other. So to foster  
00:12:55 --> 00:13:00: an inclusive space, the design draws cultural elements  
significant to  
00:13:00 --> 00:13:05: many Indigenous communities such as fire, water, and the  
stars.  
00:13:06 --> 00:13:09: In the center we have a bronze open air pavilion  
00:13:09 --> 00:13:12: featuring a sacred fire and wood seating will serve as  
00:13:12 --> 00:13:16: a ceremonial gathering place. Now this spot is situated on  
00:13:16 --> 00:13:19: top of a hill, so it's kind of like a  
00:13:19 --> 00:13:23: focal point that'll draw people into the landscape. Part of  
00:13:23 --> 00:13:26: the design idea was to mark the the importance of  
00:13:26 --> 00:13:30: water, so we tried mimicking well tried showing the location  
00:13:30 --> 00:13:33: of the where the Tattle Creek was originally.  
00:13:34 --> 00:13:37: On the site, but right now it's buried far below  
00:13:37 --> 00:13:41: and on in the underground does that. Yeah, we're trying  
00:13:41 --> 00:13:45: to reincur. We also worked with an indigenous knowledge  
keeper  
00:13:45 --> 00:13:49: for plants. His name is Joseph. So he was quite  
00:13:49 --> 00:13:52: pitiful in helping us pick plants that we could use  
00:13:52 --> 00:13:57: 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  
 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  
 beginning  
 00:16:58 --> 00:17:02: of the project and then to continue to sort of  
 00:17:02 --> 00:17:09: update our community and indigenous stakeholders  
 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  
 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  
 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  
 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  
 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  
 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  
back  
00:21:28 --> 00:21:30: to the Red River and.  
00:21:31 --> 00:21:35: I was trying to explore when I was at Cy,  
00:21:35 --> 00:21:38: Ark, in Los Angeles. The idea of it was in  
00:21:38 --> 00:21:43: response to the Venice Biennial in 2012, and it was  
00:21:43 --> 00:21:47: my graduation year as well for my master's program. And  
00:21:47 --> 00:21:52: it was in Los Angeles that I really understood how  
00:21:52 --> 00:21:56: my perspective was not just a Canadian one, but a  
00:21:56 --> 00:21:59: northern indigenous perspective. And so.  
00:22:00 --> 00:22:03: Operating in Alberta prior to that, I never felt like  
00:22:03 --> 00:22:06: my opinions or ideas from an indigenous lens was of  
00:22:06 --> 00:22:10: any value. And it was through this experience living in  
00:22:10 --> 00:22:13: Los Angeles where I saw the multitude of cultures being  
00:22:13 --> 00:22:16: celebrated. It was like you didn't just make fun of  
00:22:16 --> 00:22:19: 1 culture, you made fun of all the cultures. So  
00:22:19 --> 00:22:21: it felt sort of like unifying in a way and.  
00:22:23 --> 00:22:26: So I felt like I could explore my family lineage  
00:22:26 --> 00:22:30: a little bit more in terms of cultural representation at  
00:22:30 --> 00:22:33: that time in a safe space. And since then I've  
00:22:33 --> 00:22:37: been able to really understand the value of what my  
00:22:37 --> 00:22:40: family brings into this practice. So I talked with my  
00:22:40 --> 00:22:44: grandma about creating these cabins, and so she sent me  
00:22:44 --> 00:22:47: the deer hide in the top top right hand corner  
00:22:47 --> 00:22:49: that our family prepared.  
00:22:50 --> 00:22:53: And then I created two others that you don't see  
00:22:53 --> 00:22:56: on this image for the Venice Biennial that includes a  
00:22:56 --> 00:22:59: crochet cabin, which is in reference to my mother as  
00:22:59 --> 00:23:03: she taught me knitting and crocheting, which I never actually  
00:23:03 --> 00:23:06: really learned crochet very well. And then I also created  
00:23:06 --> 00:23:10: a zip tie cabin thinking about past, present and future.  
00:23:10 --> 00:23:13: But then with the Winnipeg Art Gallery, they asked me  
00:23:13 --> 00:23:16: 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  
project  
00:26:11 --> 00:26:13: and I kept saying let's just run it down the  
00:26:13 --> 00:26:16: pattern so that we can create the rain screen there  
00:26:16 --> 00:26:18: in a way rather than a chain or a terrible  
00:26:18 --> 00:26:21: downspout or running it down a column. And eventually we  
00:26:21 --> 00:26:24: were able to bring that onto the project. Dialogue was  
00:26:24 --> 00:26:27: really great solutions seeking company to work with in that  
00:26:27 --> 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  
company to  
00:26:54 --> 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  
have to see  
00:27:02 --> 00:27:06: a large gap between indigenous engagement and design  
across Canada.  
00:27:06 --> 00:27:09: So I'm trying to link those things together with that  
00:27:09 --> 00:27:13: consultancy practice, but with Reimagine. We've been  
working with Matey  
00:27:13 --> 00:27:16: Crossing for over 20 years. This is a site northeast  
00:27:16 --> 00:27:19: 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

00:33:22 --> 00:33:25: 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  
00:34:08 --> 00:34:08: Saskatoon.  
00:34:09 --> 00:34:12: This has been, yeah, a couple years. It's been really  
00:34:12 --> 00:34:15: well received and was kind of one of the first  
00:34:15 --> 00:34:18: first works that we did after doing research. So go  
00:34:18 --> 00:34:21: to the next slide, Elizabeth, and then I'll finish off  
00:34:21 --> 00:34:25: briefly with a design build project I collaborated on with  
00:34:25 --> 00:34:28: Oxbow and Corey Youth Corey Neighborhood Youth Coop,  
00:34:28 --> 00:34:31: which is  
00:34:31 --> 00:34:34: a space for a lot of homeless and disadvantaged youth  
00:34:34 --> 00:34:38: in the city of Saskatoon to come in and receive  
00:34:38 --> 00:34:38: like training and skills. And that's something I really like  
00:34:38 --> 00:34:38: to.  
00:34:39 --> 00:34:43: Work with in my practices community capacity building  
00:34:43 --> 00:34:47: through small  
00:34:47 --> 00:34:50: scale design bill workshops like this. So this was part  
00:34:50 --> 00:34:54: of the Newey launch installation in 2021 and Oxbow and  
00:34:54 --> 00:34:58: myself we collaborated with relative and elder Maria  
00:34:58 --> 00:35:01: Campbell and  
00:34:58 --> 00:35:01: Rita Bouvier on on this project and they really guided  
00:35:01 --> 00:35:02: the project and added a lot of depth and in  
00:35:02 --> 00:35:06: layers to it we.  
00:35:06 --> 00:35:09: We recorded. It was really a storytelling space for New  
00:35:09 --> 00:35:12: Blanche. New Blanche is really busy and an arts festival  
00:35:12 --> 00:35:15: happens all across Canada and in Saskatoon and I found  
00:35:15 --> 00:35:16: them really busy. I found them really wasteful as well.  
00:35:16 --> 00:35:19: You kind of create a lot of a lot of  
00:35:19 --> 00:35:22: waste for one night just for an arts festival. So  
00:35:22 --> 00:35:22: 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 indigenity 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  
building,  
00:37:54 --> 00:37:57: which I think is really important in practice. Like a  
00:37:57 --> 00:38:01: lot of our traditions are oral tradition and storytelling  
traditions.  
00:38:01 --> 00:38:04: So we actually like, I'm really fortunate to spend quite  
00:38:04 --> 00:38:07: a bit of time in communities and you look at  
00:38:07 --> 00:38:10: all almost all the projects I've worked on, They're always  
00:38:10 --> 00:38:13: guided by an elder and often times they're informed by  
00:38:13 --> 00:38:16: a story that comes from the research and some of  
00:38:16 --> 00:38:18: the research is kind of high level.  
00:38:18 --> 00:38:21: Academic research. But a lot of the research really is  
00:38:21 --> 00:38:24: kind of just in community online research. That's not say  
00:38:24 --> 00:38:28: like technically academic research, but I think it's really  
valuable  
00:38:28 --> 00:38:31: research. So I record stories and I write down stories  
00:38:31 --> 00:38:33: and draw and then I go up the field with  
00:38:33 --> 00:38:36: elders and sit and have tea and visit kind of  
00:38:36 --> 00:38:37: old structures or.  
00:38:37 --> 00:38:41: Those kinds of things. And that really enriches the practice.  
00:38:41 --> 00:38:43: So I think it's hard to find balance. It's really  
00:38:44 --> 00:38:46: busy, but it's something that needs to be done for  
00:38:46 --> 00:38:48: me to practice the way I am practicing.  
00:38:51 --> 00:38:55: Thank you so much. So we'll start now with the  
00:38:55 --> 00:38:59: group discussion and I wanted to go back to the  
00:38:59 --> 00:39:05: pricy for the for the conversation that we're having which  
00:39:05 --> 00:39:05: is.  
00:39:05 --> 00:39:11: That there is. There's historically been a scarcity of  
professional  
00:39:11 --> 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  
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  
after  
00:43:59 --> 00:44:03: their grandchildren or looking after nieces and nephews. And  
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  
procurement  
00:58:30 --> 00:58:34: changes the timeline, the schedule, the delivery. People have  
babies.  
00:58:34 --> 00:58:38: People have to look after their grandparents or their parents.  
00:58:39 --> 00:58:42: So I think process is really important and I find  
00:58:42 --> 00:58:46: that something that I really push more on instead. And  
00:58:46 --> 00:58:50: making sure that people feel good in the day. How  
00:58:50 --> 00:58:53: can we shift the space so that they can do  
00:58:53 --> 00:58:57: their best or how can we honor deep listening? Sometimes  
00:58:57 --> 00:59:01: people are just better listeners than they are talkers. And  
00:59:01 --> 00:59:05: how can we when we're doing Indigenous engagement or just  
engagement in general?  
00:59:05 --> 00:59:06:  
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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