

**Winter 2021
GRADUATE COURSE OUTLINE
MASTER OF ARCHITECTURE**

COURSE CODE
ARC1012YS

COURSE TITLE
Design Studio 2
Site, Matter, Ecology, and Indigenous Storywork

Ho:diñsöni Gyao he ɛh Tsa'dewahse: no Geh / Haudenosaunee Centre of Excellence

PREREQUISITE COURSES
ARC1011YF

CLASSROOM LOCATION
Zoom
Miro

CLASS HOURS
Tuesday 9AM-1PM, 2PM-6PM
Friday 9AM-1PM

INSTRUCTORS
L0101: Adrian Phiffer (Coordinator); L0102: Tei Carpenter; L0103: Petros Babasikas;
L0104: An Te Liu; L0105: Brigitte Shim; L0106: Tom Ngo;
L0107: Aziza Chaouni; L0108: Mauricio Quiros Pacheco

GUEST INSTRUCTORS
Amos Key Jr and James Bird

INSTRUCTOR EMAILS

OFFICE HOURS
By appointment only

OFFICE LOCATION
Online

TAs
L0101: James Bird (Head TA)
L0102: Bess Ma
L0103: Lina Kostoff
L0104: Chieh-Min Ben Chang
L0105: Julie-Anne Starling
L0106: Shalice Couto
L0107: Janice Theresa Miyagi
L0108: Erika Ulrich



**Woodland Cultural Centre
Ho:diñsöni Gyao he ɛh Tsa'dewahse: no Geh
Haudenosaunee Centre of Excellence**



The Six Miles Territory on each side of Grand River (from its mouth to its source) granted to the Haudenosaunee (Iroquois), also known as the Six Nations, by The Haldimand Treaty, October 25, 1784. Source: <http://www.sixnations.ca/LandsResources/>

This syllabus has been developed in collaboration with James Bird (Knowledge Keeper of the Dëneshłinê and Nêhiyawak Nations and Residential School Survivor), Alfred Keye (Lead Faith Keeper at the Seneca Longhouse), Amos Key Jr (Faith Keeper of the Longhouse, at Six Nations of Grand River Territory), Janis Monture (Executive Director, Woodland Cultural Centre), and Patricia Deadman (Curator, Woodland Cultural Centre).

ARC1012 is the second studio in the sequence of core architecture design studios at the University of Toronto – John H. Daniels Faculty of Architecture, Landscape, and Design. This studio hopes to be a concrete response to the Calls to Action outlined in the Wecheehetowin 'Answering the Call' University of Toronto – Truth and Reconciliation Commission of Canada (TRC) 34 Calls to Action, more specifically:

Call to Action #17

"The University should work to integrate significant Indigenous curriculum content in all of its divisions by 2025. The Provost should work with the divisions to ensure that specific steps are being taken to launch (or in some cases continue) the needed curriculum reform initiatives. Each division should be evaluated regularly, on its progress towards integrating Indigenous content into the curriculum."



Notes on the translations

With the help of Alfred Keye and Amos Key Jr, this document includes translations of the English terms into Cayuga Language. Note that most Indigenous Languages are Polysynthetic in Canada, and so is Cayuga. They have many interchangeable parts or morphemes, full of prefixes of gender, numbers, verbs and suffixes denoting and full of stative of habitual occurrences and numerous particles for emphasis. Rarely are Cayuga words used as a noun. Cayuga nouns are made of the above parts and more. For example, for the noun chair in English, in Cayuga is Kyęd_gwa (short form) or akyędahkwa - a thing you place your bottom on often or habitually.

Intro

This architecture design studio proposes for study four concepts: site, matter, ecology, and indigenous storywork.

1. Site

The word *site* finds its etymological roots, via the Latin *situs* (a place, position, situation, location, station; idleness, sloth, inactivity; forgetfulness; the effects of neglect) and its past participle of *sinere* (let, leave alone, permit), in the Proto-Indo-European *si-tu-*, from root *tskei-* (to settle). To *settle* is to *come to rest*, from Old English *setlan* meaning *reconcile* (a quarrel, differences) which is influenced by the Middle English *sahtlen* (to reconcile).

In Cayuga Language:

Ogyenawahdö - the site or area

Ogyenawahdo: gae:nagre' - the area / site they live on

Otnakdagönyösgheh - a higher place / site place

Tonhö:weh - the 't' is the neuter or zoic that replaces a human pronoun translates as 'that particular area'

This studio will consider the concept of the *site* as an action in *reconciliation*. Our engagement with the *site* will aim to bring and *reconcile* a multitude of existing layers in order "to establish a new context upon which new relationships can form" (Shawn Wilson, *Research is Ceremony*), and new expressions can emerge. We will understand the *site* not only as a physical location but also as a cultural situation. We will enquire about the *pedagogy of a place* and how the *environment is knowledge* (Shawn Wilson).

2. Matter

The word *matter* comes from the Latin *materia* (substance from which something is made; also, hard inner wood of a tree) which is linked to *mater* (origin, source, mother). Further down in time, we find the root in the Greek *hyle* (wood, firewood).

In the Cayuga Language:

Alfred Keye and Amos Key Jr. could not come up with a word that matches the English nouns of 'matter' or 'material' in English.

Gadisirönyata' - because the way Cayuga language works you have to have a pronoun with the matter or materials: *gadi* is the pronoun 'they'; *srö* is 'matter or materials'; *nyata* is the habitual verb 'build (with)'.

This studio will consider the concept of *matter* as *living material*, and by extension that "all matter is embodied with vitality" (Jane Bennett, *Vibrant Matter: a political ecology of things*). We will not manipulate *matter*, but rather understand its "lively powers of material formations" and work along with it towards tectonic arrangements that gather meaning from encounters with externalities (i.e. Earth's gravitational field, Earth's magnetic field, the sun, etc.).

3. Ecology

The word *ecology* starts from the double Greek word *oikos* (house, dwelling place, habitation) and *-logia* (study of), and the term coined in German by the German zoologist Ernst Haeckel as *Ökologie* (branch of science dealing with the relationship of living things to their environments).

In the Cayuga Language

The case of finding a translation for the word Ecology is difficult. In the Cayuga Language the Ecology is a 'living' element not an *IT* like in an English noun for the study of relationships in nature. The ecology in Cayuga takes on a 'higher' intellectual relationship beyond 'nature' and adds a 'Spiritual' relationship to the People. This is related to our Genesis and Creation Story, wherein when the Creator planted His creation (in metaphor) on the back of Giant Turtle He called the living earth (His Creation) for all people 'Mother Earth'. And from that day forward the people will revere her as their Mother into perpetuity. The Haudenosaunee do not speak about their surroundings in nature as a 'matter' or like a 'noun' such as the term ecology. The notion or idea of a higher power's creation is always present.

The metaphor of 'Mother Earth' then gives any one in the World their place in nature's Creation and their relationship on this planet and in the Universe. Hence the people have a Creator given responsibility to love her like their very own birth Mother and should, treat Her with high reverence, regard and with reciprocity.

Tse nahawayanahe' - translates as His Creation of Ecology and nature making the noun of nature or ecology take on higher intellectual, spiritual and psychological meaning as one surveys the horizon, the territory and the land under foot.

Ohwejagehka - in Cayuga translates as the spiritual matters related to Mother Earth and her bounty of nature. Again, there is connotation that the People and Mother Earth have and an intrinsic and transcendent relationship and responsibility with each other and to nature or the Ecology.

This studio will consider the concept of *ecology* as a study in relationships that define inhabitation. Our architectural efforts will be based on a relational view of reality and accountability of all the parts, without a hierarchy of any sort (i.e. the possibly non-human is as important as the possibly human). We will follow Shawn Wilson's (Nêhiyawak / Cree Nation) *relational accountability* idea. In *Research is Ceremony* (2008), he writes: "Rather than viewing ourselves as being in relationship with other people or things, we are the relationships that we hold and are part of." We will engage with Timothy Morton's *ecological thought* and the difficulty of thinking it because "it involves becoming open, radically open – open forever, without the possibility of closing again" (Timothy Morton, *The Ecological Thought*). We will reference

Reyner Banham's 'early' inquiry (1964) into architecture environments (*The Architecture of the Well-tempered Environment*) and the relevance of building energy systems (i.e. heat, cool, ventilate, etc.) in the making of architecture.

4. Indigenous Storywork

Indigenous storywork is associated with Jo-ann Archibald Q'um Q'um Xiiem. In *Indigenous Storywork: Educating the Heart, Mind, Body, and Spirit* (2008), she lays the concepts of storywork that begin from "principles of respect, responsibility, reverence, reciprocity, holism, interrelatedness, and synergy used as methodology to create an ethical research framework; to shape understandings of Indigenous Peoples' stories about worldview, land, relationships, identities, and to strengthen practices in education, film, and community-based research." (Decolonizing Research: Indigenous Storywork as Methodology, edited by Jo-ann Archibald Q'um Q'um Xiiem, Jenny Bol Jun Lee-Morgan, Jason De Santolo)

This studio will respectfully, responsibly, reverently, reciprocally, and holistically embrace the concept of *indigenous storywork* and consider it as a method of research and design-work. To that end, we will find further support and reference in the work of the writer Thomas King, via his CBC Massey Lectures *"The Truth about Stories"*. We will make the effort to understand the power and relevance of *stories* and *storytelling* as a way to shape, physically and metaphysically, new worlds. This might feel new and challenging for all of us, teachers and students, but maybe Rem Koolhaas' *Delirious New York*, Jimenez Lai's *Citizens of No Place*, El Lissitzky's and Vladimir Mayakovsky's *For the Voice*, Yves Brunier's *Landscapes*, or Zaha Hadid's *Planetary Architecture* are not very dissimilar in their character and ambition to imagine architectural worlds through sharing stories.

In the Cayuga Language:

There really is not a word for the concept Story Work.

Goga: sōa' – translates as a number or variety of types of Stories

Goga:ōga:yōh – translates as Rich/Deep Meaningful Stories. One would need to add a Pronoun Prefix morpheme phrase at the beginning or a suffix morpheme phrase after the word that gives the verb : You or you all are all: reading, understanding, enjoying, listening to, or writing Deep meaning Stories.

To conclude, we will study architecture following a process that will challenge the established worldviews and that will *"augment the motivational energy needed to move (our)selves from the endorsement of ethical principles to the actual practice of ethical behaviours"* (Jane Bennett, *Vibrant Matter: a political ecology of things*).

Site: Woodland Cultural Institute and the Mohawk Institute Indian Residential School Est: 1832

In consultation with partners from the Haudenosaunee Civilisation, this studio is examining two sites: The Woodland Cultural Centre and The Mohawk Institute Indian Residential School located in Brantford, Ontario – on the land of the Six Nations of the Grand River / Haudenosaunee Peoples. This *Civilizations gave birth to the world's first modern day democratic system of governance: The League of Peace*. It was also known as The Six Nations Confederacy formed by: the Mohawk, Onondaga, Oneida, Cayuga, Seneca, and Tuscarora

Nations– in Onkwehonwené languages they are known as: Kanyen'kehaka, Ononda'gega', Onyota'a:ka, Gayogohono, and the Onondowaga.

The Six Miles Territory

On one hand, the site proposed for study should be understood as the Six Miles Territory on each side of Grand River (from its mouth to its source) as determined by The Haldimand Treaty, October 25, 1784. Quoting from the "Six Miles Deep – Land Rights of the Six Nations of the Grand River" (via sixnations.ca):

"Mohawk Nation and such others of the Six Nation Indians ... upon the Banks of the River commonly called Grand River ... allotting to them for that purpose six miles deep from each side of the river beginning at Lake Erie and extending in that proportion to the head of the said which them and their posterity are to enjoy forever ..."

An additional historical note: looking further down in time, one can learn that the Haudenosaunee (The Iroquois Confederacy) stretched from the Atlantic Ocean in the East to the Mississippi Valley in the West, from the Southern tip of James Bay, South along the St. Lawrence River Valley through Easter and Southern Ontario into Michigan and South to the Carolinas. The Great Law of Peace (the constitution of the Onkwehoweh) of the Iroquois was admired, and copied, by the early founders of the United States of America, US Congressional Records attest to this. It is the example of democratic governance with a system of checks and balances to protect state autonomy and individual rights, and with universal suffrage.

Mohawk Institute Indian Residential School

Please note that the following section contains sensitive information on the Indian Act that some of the readers might find disturbing.

On the other hand, our site is in immediate proximity to the first Indian Residential School in Canada - the Mohawk Institute Indian Residential School. Founded by the New England Company in 1830s, the Mohawk Institute is initially not part of the government structured school system, but in 1883, it joins the Indian Residential Schools system. Operated by the Anglican Church, and functioning until June, 1970, the Mohawk Institute Indian Residential School is the product of the sinister *Indian Act* (1876 - today) – a governmental enactment that interned, converted, and criminalized indigenous peoples and their Ideologies/Indigeneity, stripping them of their identity and fundamental human rights until June 2011.

The Indian Act was enacted to take control over all Indian matters and to assimilate the First Nations, Metis, and Inuit into a Eurocentric system and practice of colonization and worldviews, that has degenerated into the forms of cultural genocide and ethnic cleansing.

Here, it is worth introducing two quotes.

1. *"Our Indian legislation generally rests on the principle, that the aborigines are to be kept in a condition of tutelage and treated as wards or children of the State ... [T]he true interests of the aborigines and of the State alike require that every effort should be made to aid the Red man in lifting himself out of his condition of tutelage and dependence, and that is clearly our wisdom and our duty, through education and every other means, to prepare him for a higher civilization by encouraging him to assume the*

privileges and responsibilities of full citizenship.” (Canada, Department of the Interior, Annual Report for the Year Ended 30th June 1876, Sessional Papers, 1877, vol. 7, no. II, xvi)

This first quote should be complemented by a passage from Bob Joseph’s book *“21 Things You May Not Know About the Indian Act”*: “... that paternalistic attitude gave away to increasingly punitive rules, prohibitions, and regulations that dehumanized Indians. By the 1920s, Indian policy took on a much darker tone. Duncan Campbell Scott, the Deputy Superintendent General of Indian Affairs, wrote: ‘I want to get rid of the Indian problem ... Our objective is to continue until there is not an Indian that has not been absorbed into the body politic, and there is no Indian question, and no Indian Department.’”

2. “When the school is on the reserve the child lives with its parents, who are savages; he is surrounded by savages, and though he may learn to read and write, his habits, and training and mode of thought are Indian. He is simply a savage who can read and write. It has been strongly pressed on myself, as the head of the Department, that Indian children should be withdrawn as much as possible from the parental influence, and the only way to do that would be to put them in central training industrial schools where they will acquire the habits and modes of thought of white men.” (Prime Minister John A. Macdonald, *House of Commons Debates*, 5th Parliament, 1st Session, 1107-1108, 9 May 1883)

Under the campaign ‘Save the Evidence’, the peoples of Haudenosaunee Civilization are working to preserve the ‘evidence and witness’ related to the historic Indian Residential School. To that end, the current building erected in 1903/04 is the subject of a thorough restoration project at this moment. In our studio we will devote essential time and effort to properly comprehend and reflect on what is the *Indian Act* and its repercussions into our very own present. We will equip ourselves with much needed historical knowledge in order to imagine constructions that can follow and participate in the *Indigenous* narrative.

Woodland Cultural Centre

The site of our studio is also where the current Woodland Cultural Centre is located. Founded in 1972, the centre is forward-looking in its character and operates at the intersection of various projects on art, education, and Indigenous languages, focusing on the past, present, and future of the Southern Ontario First Nations and their civilizations. It features a Museum with over 35,000 artifacts, a reference library housing great collections such as: the Anne Marie Shimony Collection, the Sally Weaver Collection, language dictionaries, the Final Report of the Royal Commission on Aboriginal Peoples and many other resources, and is a community and visitor centre. The Centre also offers public programs and tours that ‘presents, encourage, and promote contemporary Indigenous art’.

Currently, the centre occupies a modest building, just North of the Mohawk Institute Indian Residential School. In conversations with Executive Director Janis Monture, Curator Patricia Deadman, and former First Nations Language Director Amos Key Jr, it was expressed the desire for re-imagining a new centre that could properly respond to programmatic demands and represent the Haudenosaunee Civilization.

This new centre is the subject of our studio project.

Studio Project(s)

Via two interconnected projects that will follow the conceptual framework presented above - site, matter, and ecology – this studio is asking to imagine the *Haudenosaunee Centre of Excellence*. First, we will engage with the notions of *site*, play with *matter*, and imagine *tectonic situations*. Second, we will design a building. Our design process will follow the *ecological thinking* outlined in the introduction; the thinking of *radical openness* and *relational accountability*. While this second project will be the design of the *Haudenosaunee Centre of Excellence / Woodland Cultural Centre*, its conception is interlinked with the first project, as well as with the theoretical, historical, and critical thinking sessions described below.

The two design projects will be inter-weaved with a series of workshops: training classes, presentations, talks, reading sessions, and conversations on Indigenous cultural competency - Indigenous ways of being, Indigenous ways of knowledge, Indigenous cultural and design practices. Here, we acknowledge that there are 634 First Nations, excluding Metis and Inuit, in Canada and the term *Indigenous* is too general to address the diversity of nations. Hence, our focus will be on an understanding of *Indigeneity* through a *Haudenosaunee* point of view. Dr. Susan M. Hill writes in *“The clay we are made of”*: “For the Haudenosaunee, land is possibly the best point of reference for considering history. Historical knowledge and lessons embodied in the Haudenosaunee cultural history demonstrate land and territory as the prime determinants of Haudenosaunee identity. So, if one seeks to understand Haudenosaunee history one must consider the history of Haudenosaunee land.”

COURSE OBJECTIVES

- to engage with Indigenous worldviews;
- to learn about the Truth and Reconciliation Commission (TRC) Calls to Actions;
- to explore the concept of relational accountability;
- to understand the meaning of contextualizing and re-contextualizing;
- to understand the principles of site interpretation work;
- to experiment with spatial, material, and tectonics arrangements in relation to site;
- to think through model making;
- to develop representational skills that respond to a time-based situation;
- to develop the habit of working intuitively;
- to develop the habit of working iteratively;
- to develop the habit of listening.

Studio Project 1

Duration: 4 ½ weeks (Jan 12 to Feb 9)



Pot, Mohawk, Southern Ontario, made by Elda Smith, 1973
Ceramic
Source: Canadian Museum of History

Lexicon: site, artefact, vibrant matter, physical model, and Indigenous concepts of relationality

Our start project is built around three actions: listen, learn, reflect. We will take the necessary time to listen to the Haudenosaunee and Indigenous teachings and to learn the histories and worldviews. We will participate in workshops, presentations, and talks geared towards an open and relational understanding of the environment. We will reflect and interpret our learning experiences via physical models and their bodily manifestations.

We will begin with 5 artefacts, a selection made by our partners at Woodland Culture Centre which is representative of the Haudenosaunee Civilization collection.

Rather than understanding these artefacts as finite objects, we will metaphorically conceptualize each one as a *site*, a *place* rich in teachings, an *entry point* into larger worlds of ideas. Referring back to the descriptions from the syllabus, our engagement with the *site* will aim to bring and *reconcile* a multitude of existing layers in order “to establish a new context upon which new relationships can form” (Shawn Wilson, *Research is Ceremony*), and *new expressions* can emerge.

The objective is to understand the notion of the *pedagogy of a place* (Shawn Wilson, *Research is Ceremony*).

Project

The first project is asking you to design an exhibition room for an artefact the tools associated with its making.

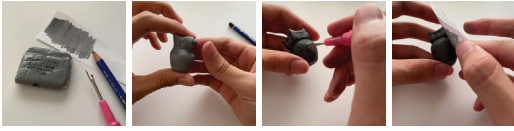





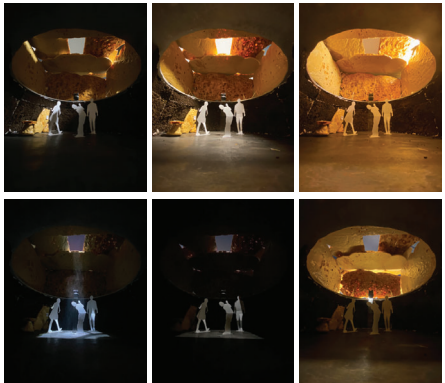

1. Select one of artefacts from the list (see appendix);
2. Research and study the artefact(s) through dialogue with your peers, instructors, and our partners at the Woodland Cultural Centre. Learn about its nature: from Creation and Thanksgiving Story to ultimate purpose. Understand its materiality as part of larger material cultures. Make a sketch model of it, at the scale 1:10 (1m=10cm)
3. Design an exhibition room for your artefact(s) and the tools associated with its making.
 - a. Consider a clear spatial and material relationship between your artefact(s) and the room (your artefact(s) should dictate the size of the room, but surprising spatial misalignments are welcomed). Note: do not forget that your artefact(s) is a *vibrant* object, a *place* rich in teachings, a veritable *site of concepts*;
 - b. Consider a clear spatial relationship between the viewer(s) and the artefact(s) (seeing from below, from one side, from above, etc. / is your artefact suspended from the ceiling, placed on the floor, on a wall / how many viewers can see the artefact at the same time);
 - c. Your room can only be lit naturally and only from one side (consider types and sizes of aperture; consider the position of room vis-à-vis cardinal points and movement of sun;

We will work exclusively in physical model, at the scale 1:10 (1m=10cm).

- d. Your model materials should emulate the material realities of your exhibition room (1:1 relationship with the material realities are encouraged - i.e. wood is wood, concrete is concrete, metal is metal, etc.). *The limited access to model materials should be embraced as an opportunity to explore and discover*;
- e. Lastly, a suggestion: one side of your exhibition room model should be removable in order to facilitate photography.

Please present a series of six (+) photographs of your exhibition room model.

- a. Your six pictures should depict the space at six different times (i.e. 10am, 12am, 2pm, 4pm, 6pm, 8pm)
- b. Your six photographs should be taken from the same position (i.e. a tripod is recommended);
- c. Use of natural light is recommended - consider taking your model outside for photography on a sunny day, or rainy day, or grey day, or your favorite weather day. This might be a good opportunity to spend time outside;
- d. The (+) photographs should show your physical model in the environment where it has been photographed (i.e. your room, your living room, your balcony, your backyard, your neighbourhood park);
- e. Your photographs should be formatted to a 4:3 ratio at 150dpi.
- f. Assemble your photographs in a PDF (letter size / landscape oriented), one image per page is recommended;
- g. Include a written thesis concept for your space (max 250 words).

<p>Physical Model at Scale 1:10, 2.5cm x 2.5cm x 4cm</p>  <p>Materials Shaping Incising Burnishing</p> <p>Process of Pit Model Making</p>	<p>Physical Model at Scale 1:10, 2.5cm x 2.5cm x 4cm</p>  <p>Replica of the Ceramic Pit</p>	<p>04 KNOWING THE TRUTH <i>Speaking a Political Message through Modelling ethnic statements</i></p> <p>The solidification of the soil in the ceramic pit signifies the creation of a site for subalternity.</p> <p>Edie Smith amalgamated pieces of trash on clay to create the contemporary Māori-style pit with spiritual implications drawn in the traditional, which are the sacred site articulated in the pit and the metaphor of the universe represented by the human proportion and geometries.</p> <p>Nonetheless, the ideology last for 200 years could hardly be restored since the nation has experienced colonial, discrimination and injustice.</p> <p>The room seeks to juxtapose the pit as the stable, ideal society with the instability of the reality marked with conflicts, ultimately representing the artist's desire to make the harsher environment that everyone had been shared.</p>
<p>Physical Model at Scale 1:10, 60cm x 60cm x 45cm</p>  <p>Material Experimentation - Sugar or Honey Crumble</p>	<p>Physical Model at Scale 1:10, 60cm x 60cm x 45cm</p>  <p>Iteration 4</p>	<p>Physical Model at Scale 1:10, 60cm x 60cm x 70cm, and Fish Image</p>  <p>A CUBE WITH NO CORNER <i>Explanation of the Design of the Room's Enclosure</i></p> <p>Since it is representing the contemporary, or the reality which historically is meaningfully shaped by the time of war and ethnic supremacy, a cube symbolizes the modernist ideal and also in indigenous belief, as suggested by Douglas Cardinal, a more masculine, male-oriented shape, comparing to curves from the mother earth as more feminine.</p> <p>The square hole on the roof references the idea of a rectilinear Sky World as the geometry of the pit. There is the belief that the Sky Woman has dropped through a hole in the sky to the Turtle Island and she has created lives and becomes the mother of the Haudenosaunee.</p> <p>The square hole on the roof references the idea of a rectilinear Sky World as the geometry of the pit. There is the belief that the Sky Woman has dropped through a hole in the sky to the Turtle Island and she has created lives and becomes the mother of the Haudenosaunee.</p> <p>Another important feature in the shape is that all the 8 corners of the room are not completed. First, it is the result of the nature shaping process of the sugar pieces and represents the weathering phenomenon of the modern ceramic pot pieces. As the thesis suggests that the rectilinear of the gallery art would not be the same as 200 years ago and the image of ancient ceramic pot formed by weathered pieces shows the idea of time.</p> <p>The time passed in weathering process and the time the Haudenosaunee community was affected, or oppressed by the colonists are the same, and it is indispensable for visitor to acknowledge and realize the history.</p> <p>Also, as James Bird suggested, the corners of the rectilinear room are where dark spirits being locked and hidden, and they do not like circles because there is no place to hide. So, the room of a circular space and the enclosure with no corner would create a more peaceful atmosphere for the exhibition.</p> <p>The idea of "Uncertainty" was inspired by Dr. James Richard's discussion on indigenous work. She suggested that in both art and scientific fields of studies, people start to question and reveal the ideas in phenomenology, and the experience, which could be seen as the questioning and realization of how problematic our system of society is. She further expressed that there should be the space for us to expand our consciousness since it could be our consciousness that is founded instead of the tradition. This realization starts to destabilize our lives, and we start thinking of what we are living in.</p> <p>The contemporary system shows the solidified structure of white supremacy, capitalist ideal and a fixed world operation. People have to expand their consciousness to realize the contemporary problems and begins to step up from the comfort zone to destabilize the paradigm.</p> <p>Comparison between the Room and the Broken Frequent City Pit</p>
<p>Photo Process</p>  <p>Model Setup</p> <p>05 THE SIX PHOTOGRAPHS <i>In Different Times</i></p>	<p>Physical Model at Scale 1:10, 60cm x 60cm x 55cm</p>  <p>The 6 Photographs</p>	<p>Physical Model at Scale 1:10, 60cm x 60cm x 55cm</p>  <p>Room</p>

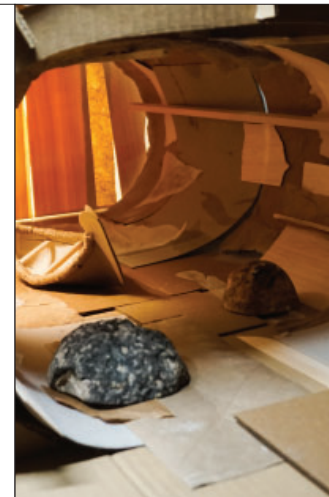


creating the canoe scale model



Exploring issues of materiality and how it interacts with lighting. The most important goal of this model was to establish the type of mood and feeling that would be provoked in a visitor when they entered the space.

sketch model (1:10)



DESIGN THESIS

The aim of this exhibition space is to cocoon the visitor within the layers of this built-up materiality. All materials used in the construction of the birch bark canoe were completely sourced naturally, so this connection to nature is emphasized in the material texture of both the walls and the ground plane. The canoe itself is positioned amongst an assortment of rocks, a reference to not only the rocks used to weigh down the canoe's structure during the making process, but also the riverbed above which these canoes would sail during their lifetimes.

The visitor enters through skeletal ribs, which gradually become covered with more and more layers until the structure is fully hidden, and they are enveloped within the assorted materials lining the sides of the interior. The canoe lies reposed on its side, as if it has been left for just a second, and will be dragged along the shore back into use at any moment. Through gaps in the layers, light enters the room and illuminates the canoe, connecting it back to the exterior world.



final model // perspective 2



behind the scenes



boats



behind the scenes





ARTEFACT RECREATION

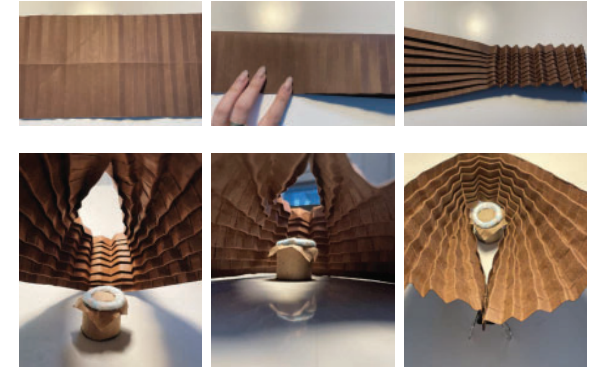
3



CONCEPT

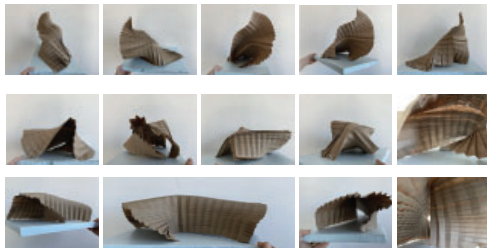
This design proposal intends to emerge the visitors into the sacred aspect of craft and creation and thereby emit a closer emotional bond between users and the natural world. In this light, the room itself is meant to act as an artefact that is alive in its own nature. The immersive glow that casts a uniform atmosphere within the structure aims to achieve a calm and sacred space that begins with an individual experience and ends with gathering. The golden tears are inspired by Dylan Robinson's bag for tears. This added feature is symbolic of the treatment of indigenous people and tears of reconciliation. In addition, in the breeze, the droplets would hit against the structure and mimic the sound of the turtle rattle.

4



MATERIAL EXPLORATION

6



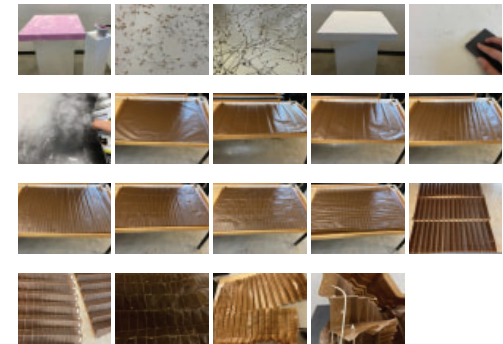
FORM EXPLORATION

10



FORM EXPLORATION

1:10 scale
11

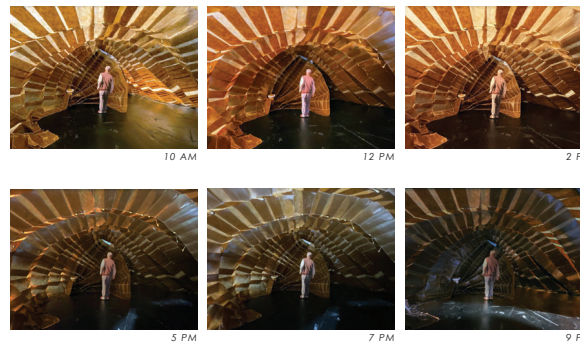


MODEL MAKING

12



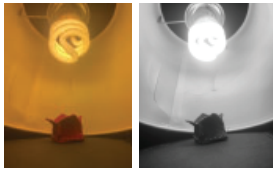
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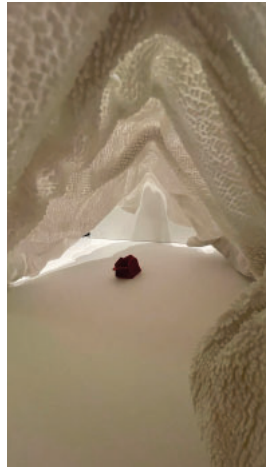


Thank you



INITIAL STUDY

For my initial start, I was exploring everyday object such as a lamp and a towel to investigate materiality. From this initial study, I have learned how to spatially think about my model in relation to scale in a real physical setting.

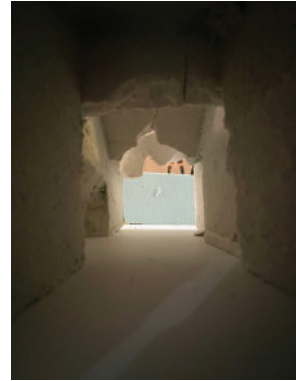


STUDY MODEL 1 - EXPERIMENT WITH PLASTER

For the first time as an architecture student, I experimented with plaster. My general process of model making was figuring out the void configuration, and using it as my cast. However, the problem was that the cast of simple geometric objects resulted in too rigid configuration, which does not give a sense of the earth that I want to represent.

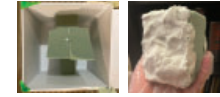


SCALE 1:50



STUDY MODEL 2 - TEXTURE

For this second exploration, I was exploring with a larger scale (1:20), and also to explore further in materiality. The clay, I thought, would give a sense of natural and organic texture of soil/earth. The problem was that the form itself was too cubic (25 cm x 25 cm x 25 cm). The opening in the ceiling was too close to the entrance/exit that does not make a dramatic effect in terms of lighting. Also, the clay texture ended up too random; if I wanted to represent the earth, then cast actual soil.



SCALE 1:25 - 25 cm x 25 cm x 25 cm

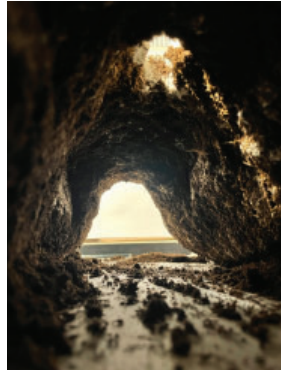


STUDY MODEL 3 - SOIL

For my final study model, I used an actual soil to cast plaster. As thinking materiality in 1:1 manner, casting soil seems very convincing. I was focusing on the hierarchy of the lighting inside and its spatial configuration.



SCALE 1:40 - 4 cm x 6 cm x 8 cm



FINAL MODEL

SCALE 1:10. Foam Blocks, Soil, and Plaster



The process of my final model is a collective method of my last three study models. 1) using foam blocks to generate the void space 2) texture of soil 3) hierarchy in lighting.

The foam blocks function not only as defining voids, but also as a solid structure for the soil to be attached upon.

The wooden dowels are meant for the openings of a ceiling.



SCALE 1:10 - 40 cm x 50 cm x 60 cm



ARC1012 Core Studio 2: Site, Matter, Ecology, and Indigenous Storywork

Studio Project 2

Duration: 7 ½ weeks (Feb 12 to Apr 9) / Final Review Apr 19

Ho:diñsöñi Gyao hę ęh Tsa'dewahsę:no Geh / Haudenosaunee Centre of Excellence
Woodland Cultural Centre



Iroquois Village, Crawford Lake

Lexicon: to situate, land and place history, Ho:diñsöñi worldviews, contemporary Indigenous artwork, museum diagram, material type and tectonics, medium design, ecological thought

Our second project continues the work on listening and learning the Ho:diñsöñi and Indigenous worldviews, and advances the explorations from Project 1 at the scale of a building via the design of a *small museum* associate with the Woodland Cultural Centre, in Brantford, Ontario.

Project 1 to Project 2

The room you have imagined under Project 1 is a concrete physical expression of research and design on Ho:diñsöñi Civilization, museum space, material assemblages, and atmospheric manifestations. It can be interpreted as a newly created artefact, and by extension as a new site. In the context of the second project, it can be read as holding the 'DNA' of your future building design; or more specifically it can be a room in the new building. The beginning of Project 2 is your Project 1 room design.

Project Thesis

Our second project considers the idea of *matter*, with its time-based agency and cultural dimension, as its primary conceptual agent. Continuing our approach from Project 1, rather than understanding *matter* as a finite and inanimate object, we will metaphorically conceptualize it as a *site*, a *place* rich in teachings. Our engagement with the *matter* will aim to bring and *reconcile* a multitude of existing layers in order “to establish a new context upon which new relationships can form” (Shawn Wilson, *Research is Ceremony*),

and *new expressions* can emerge. To paraphrased from Jane Bennette’s *Vibrant Matter*, *in the space create by such an approach, a vital materiality can start to take shape*.

Here, a radical, open, and pedagogically sound approach is to envision a building made out of *one material*. It is *radical* because it refers back to the root of our efficient interaction with the world of matter and refutes the contemporary procrastination with endless material palettes. It is *open* because it expands the possibilities of what can be constructed with one material and allows for unpredictable formations. It is *pedagogically sound* because it sets up a process where new worldviews and engagements with the environment can emerge through the construction of unexpected relationships.

Project Scenario

Founded in 1972, the Woodland Cultural Centre (WCC) is forward-looking in its character and operates at the intersection of various projects on art, education, and Indigenous languages, focusing on the past, present, and future of the Southern Ontario First Nations and their civilizations. It features a collection on Ho:diñsöñi Civilization with over 35,000 artefacts, a reference library, a community and visitor centre, and spaces for temporary art exhibition. In relation to its work around contemporary Indigenous art, the WCC states: “*We exist to present, encourage, and promote contemporary Indigenous art to all members of society. Showcasing the unique voice of Indigenous artists with exhibits that teach, provoke, and impact.*”

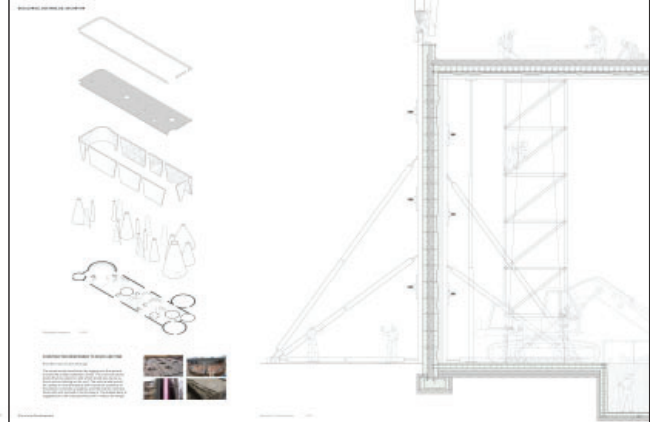
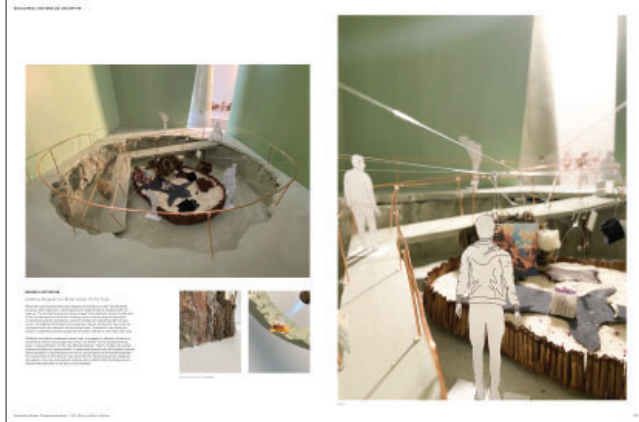
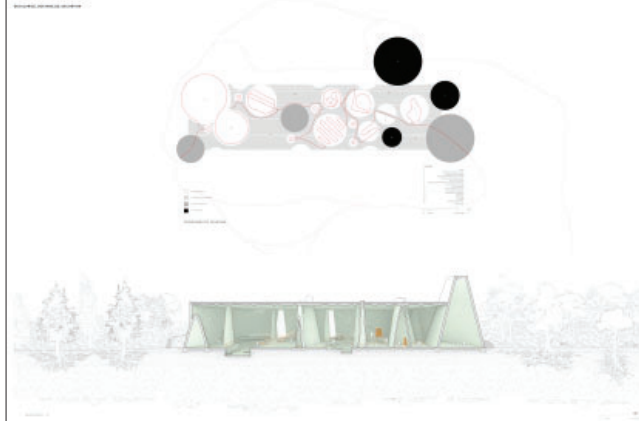
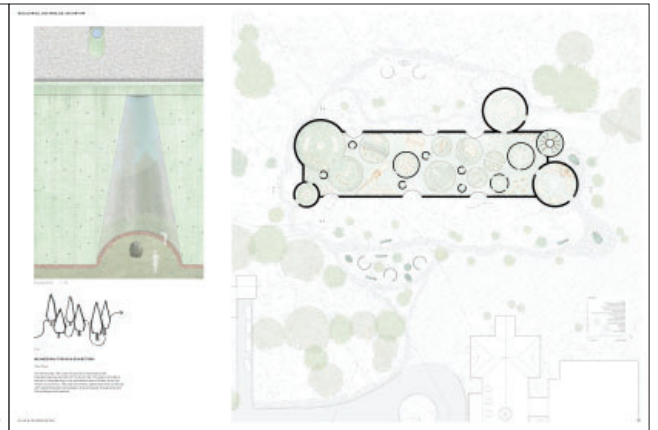
Currently, parts of the WCC occupy a modest building – former rural school. In conversations with the Executive Director Janis Monture, Curator Patricia Deadman, and former First Nations Language Director Amos Key Jr, it was expressed the desire for imagining a new structure that could better respond to the exhibition demands of the centre and, moreover, proudly represent the Ho:diñsöñi Civilization and Indigenous worldviews and artworks.

This new structure is the subject of our second studio project.

Project Size

The second project is asking you to design a *small museum*. We think of a *small museum* as versatile organism that can morph into various spatial situations, blur classical programmatic binaries and allow for neutral interchangeabilities. This interpretation does not exclude the idea of *building and human-non-human bodily size*. Size is dull and unapologetic, but always relevant - it is a healthy connection to reality.

The size of our project is 1,500 square meters.

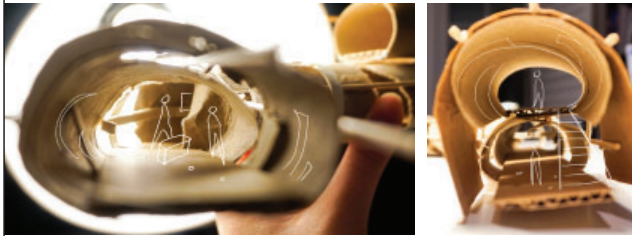




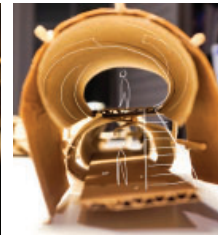
research: sketch models, concept development



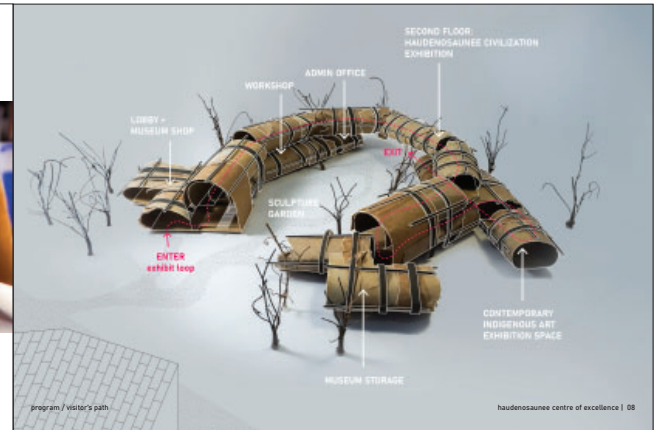
haudenosaunee centre of excellence | 03



research: sketch models, further tests



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section // workshop

haudenosaunee centre of excellence | 14



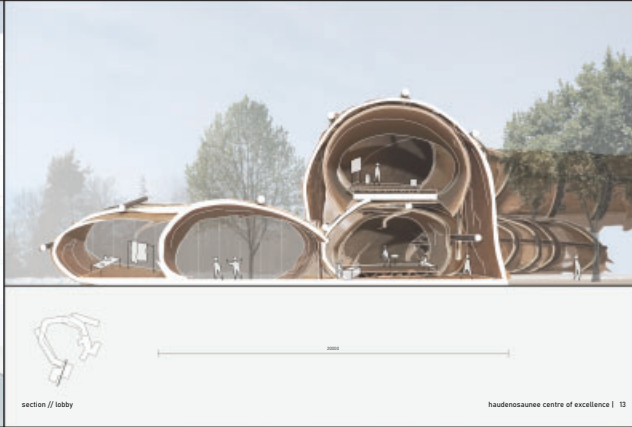
interior model // Haudenosaunee civilization exhibition loop

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elevation

haudenosaunee centre of excellence | 07



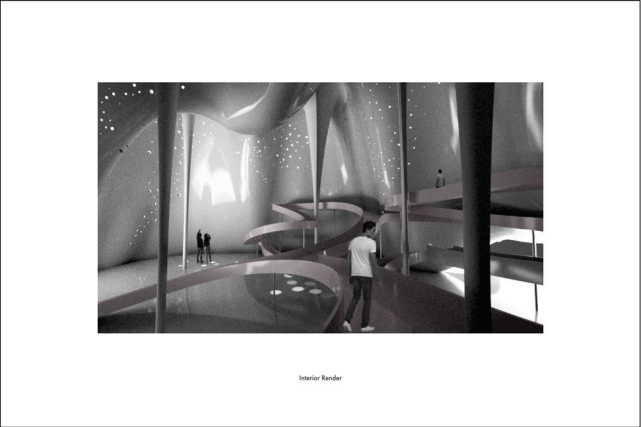
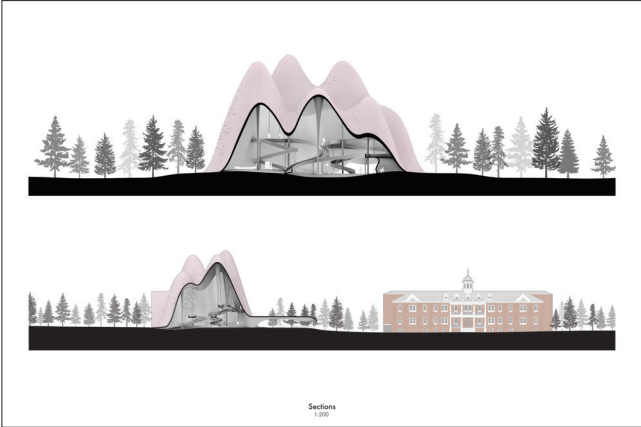
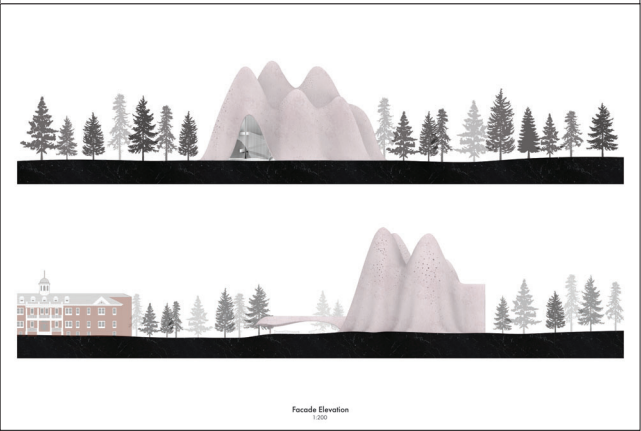
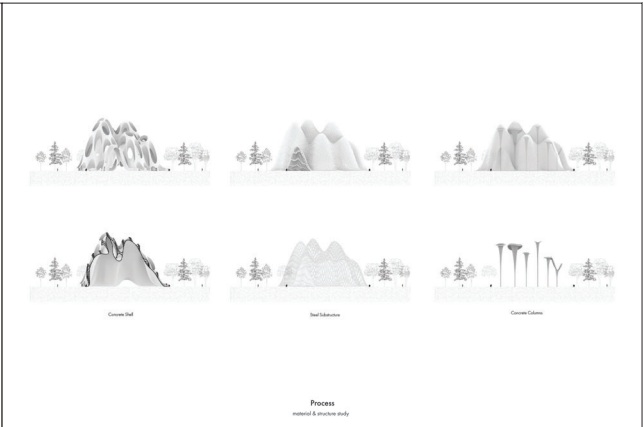
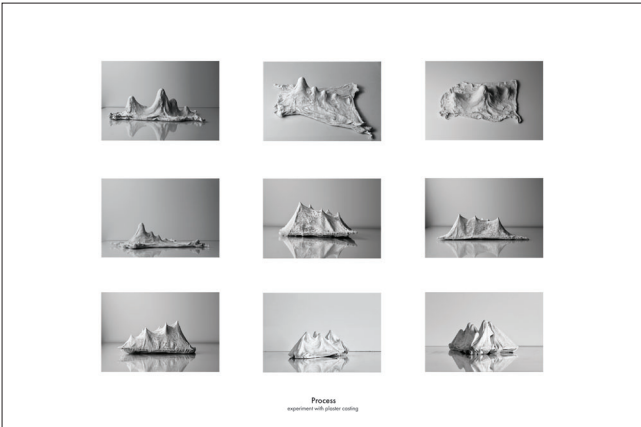
section // lobby

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interior model

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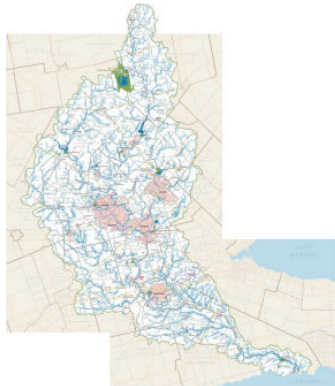


ARC1012 Core Studio 2: Site, Matter, Ecology, and Indigenous Storywork

Studio Project 2

Duration: 7 ½ weeks (Feb 11 to Apr 8) / Final Review Apr 18

Ganahag:gwę wadahgwaę:hę' / Seedbank at Kayanase



The Grand River Watershed – another reading of The Six Miles Territory on each side of Grand River (from its mouth to its source) granted to the Haudenosaunee (Iroquois), also known as the Six Nations, by The Haldimand Treaty, October 25, 1784. Source: <https://www.grandriver.ca/en/our-watershed/Maps-and-data.aspx>

Lexicon: to situate, land history, temporal landscape, river-land, Ho: dinösöni worldviews, ecological thought, medium design, tectonics, and physical model

Note on the translation

With the help of Amos Key Jr (Faith Keeper of the Longhouse at the Six Nations of the Grand River) and Alfred Keye (Lead Faith Keeper of the Seneca Longhouse), we have translated in Cayuga language the term 'seedbank' as follows:

Ga na haq gwę (the life givers) - seeds

Wa dah gwaę: hę' (where we store them for safe keeping) - bank

Our second project continues the work on listening and learning the Ho: dinösöni and Indigenous worldviews, and advances the explorations from Project 1 at the scale of a building via the design of a *Seedbank* at Kayanase, on the Six Nations of the Grand River land.

The project foregrounds the work of an architect as a site maker and landscape shaper, and exposes the importance of a temporal thinking in the making of the environment. Hence, the project considers the concept of site through both the tangible and the intangible – as a construction of temporal parts and spatial parts. In fact, Kayanase is home to important Haudenosaunee archeological sites – a long arch of time; it is also a site prone to flooding fluctuations of the Grand River – a short arch of time. Moreover,

the project brings into play the *other* beings (the Southern Ontario native flora and fauna, the Grand River) as real design agents. The project is a participant in what constitutes a contemporary transitioning into a period of actively caring about non-humans.

Ultimately, our engagement with the site brings and reconciles a multitude of existing layers in order “to establish a new context upon which new relationships can form” (Shawn Wilson, Research is Ceremony).

Project Scenario

Our project is developed in partnership with Kayanase, an organization operating under the Ogweheweh Skills and Trades Training Centre at the Six Nations of the Grand River. Kayanase is an ecological restoration and native plant and seed business, dedicated to improving the health of Mother Earth using science-based approaches and Traditional Ecological knowledge. Their Mission is to restore the health and beauty of Mother Earth, using science-based approaches and Traditional Ecological Knowledge (TEK). Kayanase has been in operation since early 2007. It was established to work in partnership with the City of Hamilton to perform ecological restoration after the construction of the Red Hill Valley Parkway. (Source: <https://www.kayanase.ca>)

The following is a two-part design project:

1. Seedbank Facility;
2. Landscape intervention connecting the new and existing facilities on the site with the river.

Seedbank

The purpose of the Seedbank at Kayanase is to be a Haudenosaunee institution geared towards the conservation of plants genetic diversity for the future. The new building is a place where traditional Indigenous knowledge overlaps with Western sciences, and where community engagement is promoted and made possible through educational programs. The Seedbank at Kayanase will work towards: biodiversity banking, conservation genetics, plant conservation, population sustainability, recovery ecology, reproductive sciences, and community engagement. Ultimately, it will support and encourage the ongoing relationships between people and plants.

The program (*total floor area – 1,100sqm + 25% circulation*) is divided into four main parts, plus an open space component:

1) Laboratories (150sqm)

- Seed Lab: 4 research benches (35sqm)
- Micropropagation Lab (30sqm)
- Cryopreservation Room (15sqm)
- Drying Incubator Room (15sqm)
- Researchers Meeting Room (35sqm)
- Restrooms (20sqm)

2) Ex-Situ / Cold Conservation Room (250sqm)

- anticipating an expansion of the current collection of seeds (240 Southern Ontario native species) to include province-wide and Canada-wide species;

- here, samples of ecologically relevant seeds are conserved under frozen storage conditions (-20C temperature), where they may remain viable (able to germinate) for long periods of time;
- the room will need to withstand the climatic challenges of the global warming, more specifically the unpredictability of floods on a site prone to flooding.

3) Indoor / Conditioned Greenhouse (500sqm)

- a large span structure space where plants can be grown throughout the year.

4) Multipurpose Space (200sqm)

- a space that can be used for various activities, including public / community engagement / educational purposes: classroom format / lecture format (150sqm).
- storage space (25sqm)
- restrooms (25sqm)

5) Semi-covered Open Space (250sqm)

- adjacent to the multipurpose space, a semi-covered open space is proposed as an area that educational programs can extend into during the warm months of the year.

Landscape Intervention

Along with the Seedbank building, a landscape intervention in the form of a pedestrian walkway and a canoe landing by the river is being proposed. The purpose of this program component is to reinforce the public realm at Kayanse by connecting the new and existing facilities with the Grand River.

Project Process

We will continue our work through physical models that privileges an experiential design method. While the second project marks a shift in scale, our understanding via concepts of *vibrant matter* and *relationality* will continue. We will produce *site* models as registrations and expressions of various temporal and spatial constituents. We will engage in tectonic expressions as architecture resolutions that address human and non-human beings. In unison with teachings from classes ARC1032 (History and Theory), ARC1043 (Building Sciences), and ARC 1046 (Structures), we will aim to open up the design process as much as possible and in order to give the project the right depth of knowledge.

Resources

The Clay We Are Made Of – Haudenosaunee Land Tenure on the Grand River, by Susan Hill

Mohawk Trail, by Beth Brant

The Ecological Thought, by Timothy Morton

Islands: The Settlement from Property to Care, by Pier Vittorio Aureli and Maria Shehrezade Giudici

The Decorated Diagram, by Klaus Herdeg

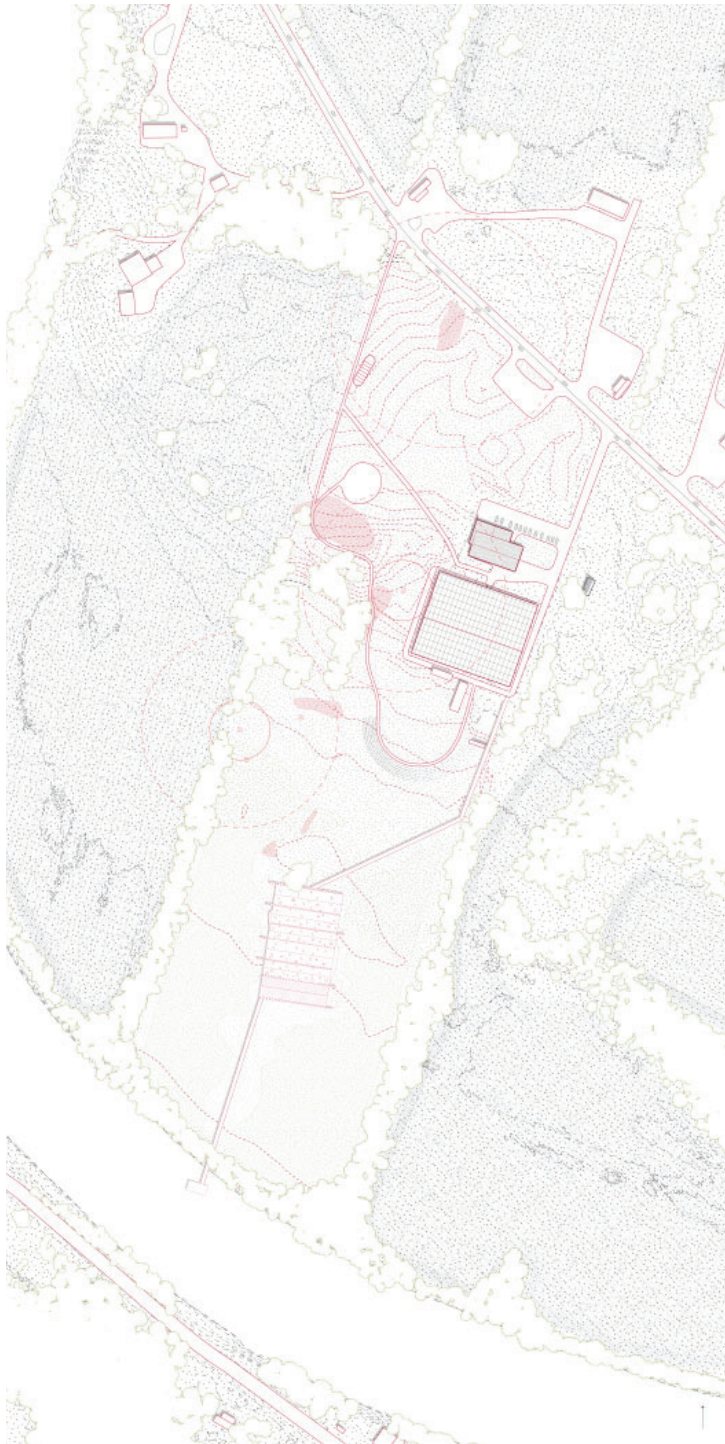
Medium Design, by Keller Easterling

architecture as indigenous voice soul and spirit, by luugigyoo patrick stewart

The Truth About Stories, by Thomas King

please see schedule for readings discussions

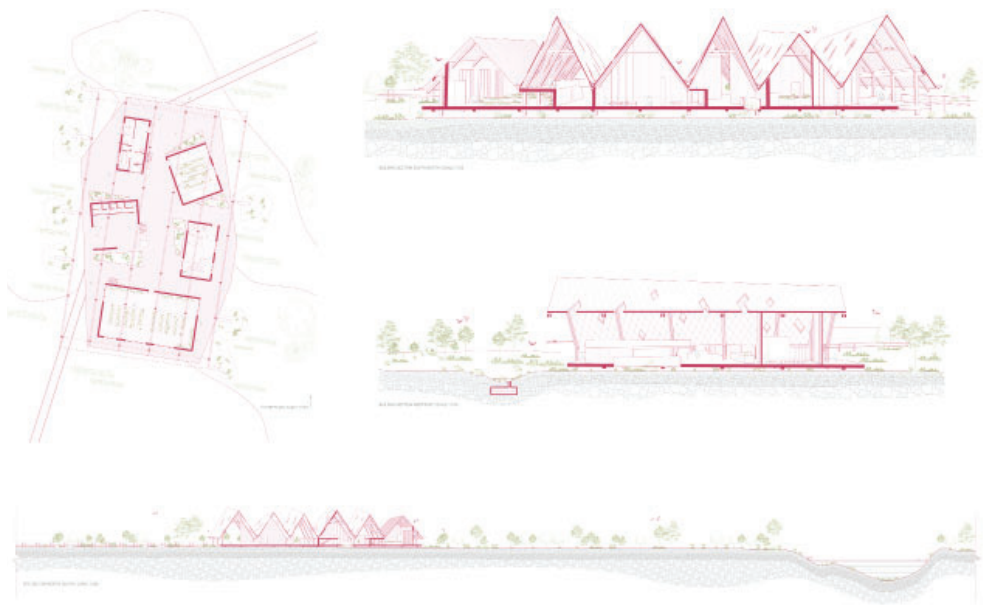




site plan



physical model, scale 1/100



drawings



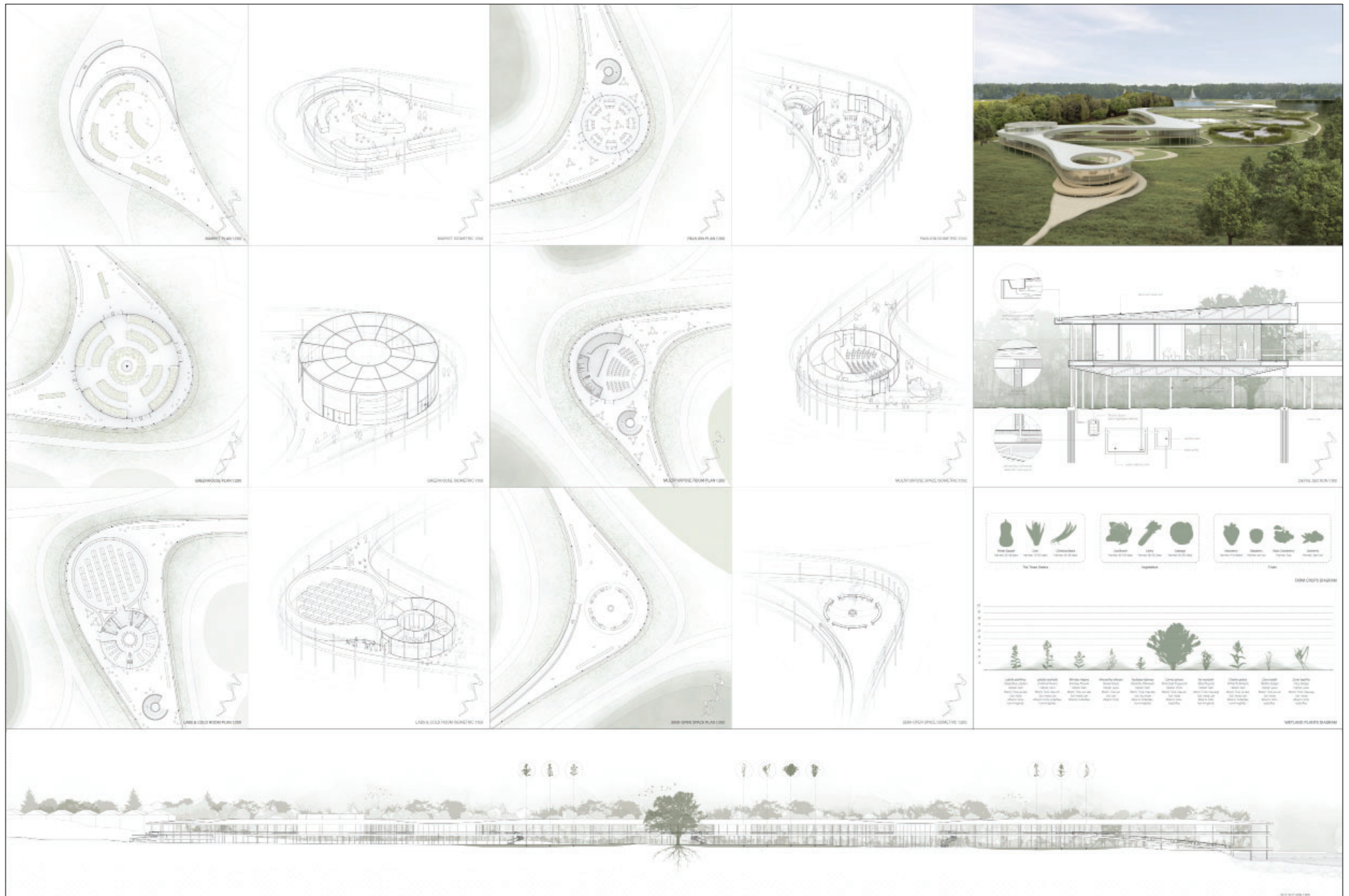
site plan



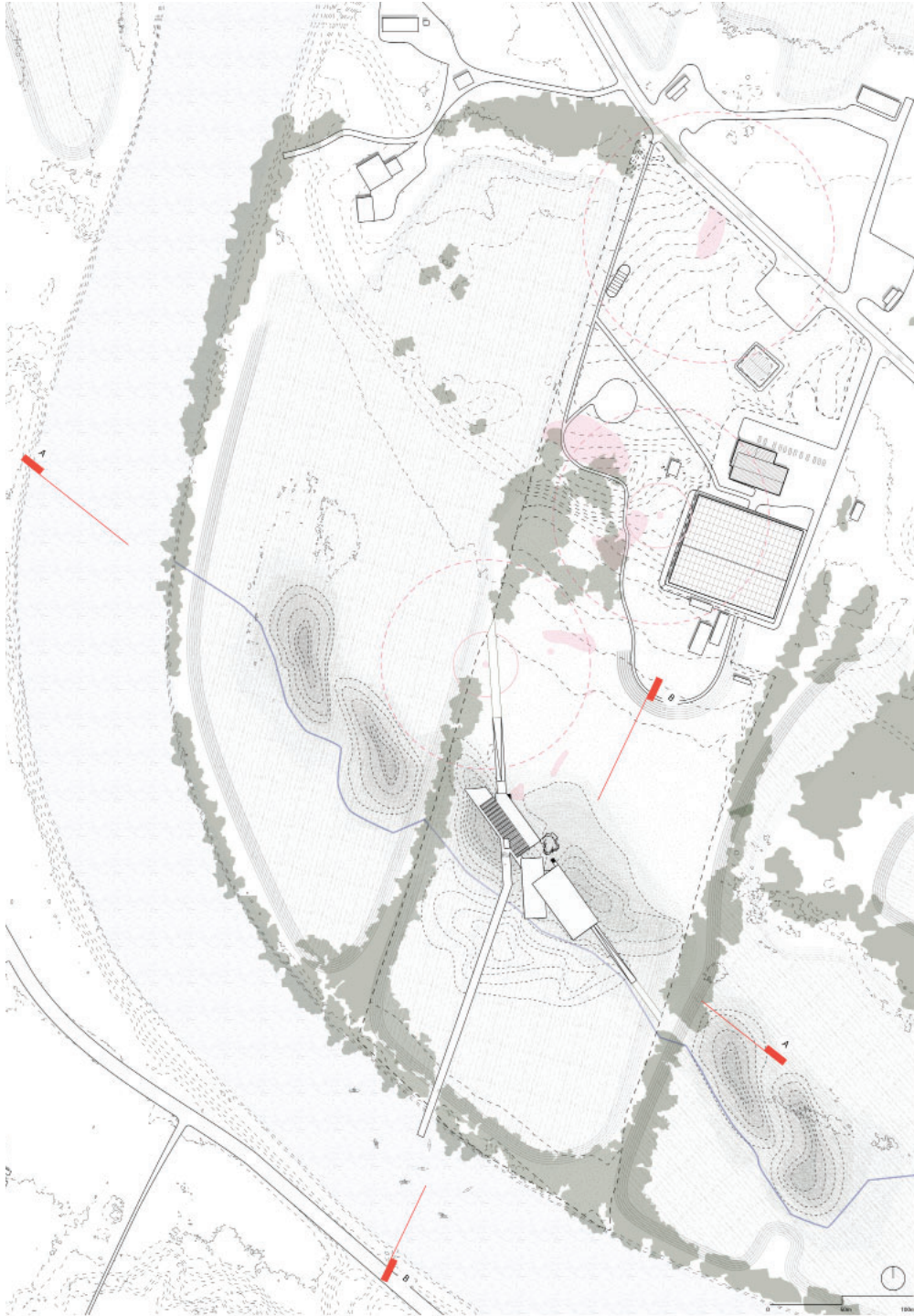
context physical model, scale 1/1,000

presentation panels & physical model 1/200





drawings set



site plan

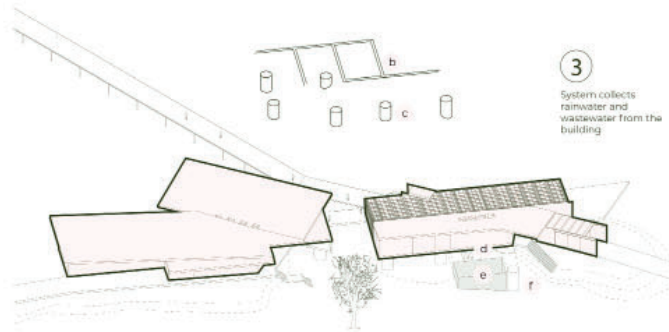
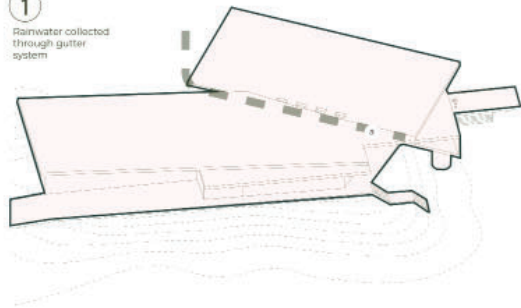


physical model, scale 1/100

ground floor plan

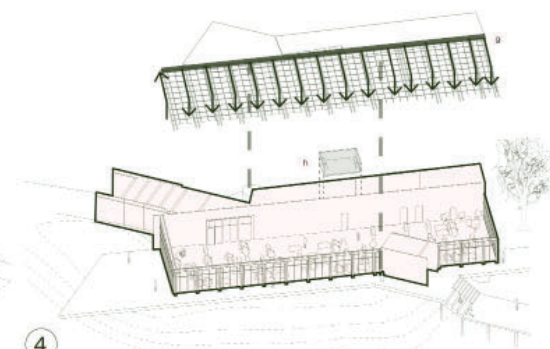


1
Rainwater collected through gutter system



2
Distribution from gutters to pipes through to blending tank where bacteria is added to digest biological waste

3
System collects rainwater and wastewater from the building



4
Storage and Re-use

5
Compost

a gutter system
b pipes
c storage tanks
d filtration pumps
e pumps / testing room + aeration tanks
f blending tank
g sprinklers
h building services

water system diagrams

landscape section

