

Architecture Through a Lens:  
Re-framing Narrative Sovereignty,  
Landscape and Indigenous Film Pedagogy

by

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of the requirements for the degree of  
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Fig. 1 Camera Diagram:  
Fishing during Moose Camp

## Abstract

How can architecture re-frame narrative sovereignty, landscape and Indigenous film pedagogy? This question is explored alongside the community of the Weengushk Film Institute (WFI), located on Manitoulin Island which is the home of six Anishinaabe First Nations (M'Chigeeng, Sheguiandah, Sheshegwaning, Aundeck Omni Kaning, Wiikwemkoong and Zhiibaahaasing). The institute is situated outside of M'Chigeeng, a First Nation which is home to the Anishinabek of the Three Fires Confederacy: Odawa, Ojibway and the Pottawattomi Nations. Indigenous Filmmaker Shirley Cheechoo is the founder of the Weengushk Film Institute, a school that reflects narrative sovereignty, connection to land and Indigenous film pedagogy.

Her school curriculum incorporates pedagogy based on land and traditional Indigenous culture (moose hunting, language restoration, cultural practices, trapping) and pedagogy based on deep-rooted colonial filmmaking systems (screenwriting, directing, production and post-production). The balance between these two aspects of the pedagogy establishes a foundation for narrative sovereignty.

In order for Indigenous students to succeed in filmmaking they must adapt to the existing colonial systems and standards put in place within the filmmaking industry. Cheechoo has developed an education program that does just that. Her curriculum foregrounds the individual behind the lens, providing

students with the skills and resources necessary to direct, produce and share their stories independently. The existing architecture for this unique curriculum model takes the form of a warehouse building. The existing building does not reflect Cheechoo's unique and creative curriculum model, that highlights narrative sovereignty, landscape and Indigenous film pedagogy. The community is looking for design ideas that will encourage creativity and express the existing pedagogy within the school.

The methodological approach follows a strategy of "Two-Eyed Seeing."<sup>1</sup> This term is a Mi'kmaq concept of observing the world through both an Indigenous and Western lens.<sup>2</sup> Taking on the role as a facilitator I have designed through my own lens to generate a school for the Weengushk Film Institute (WFI) that is responsive to their collective needs and desires. As a settler designer there was never an intention to answer this question or solve the existing issues surfaced within the project, the goal of this thesis is to re-frame readers' perspectives, deconstruct a traditional approach to architecture, welcome Indigenous filmmakers and their stories, and continue the conversation about narrative sovereignty.

<sup>1</sup> Eladia Smoke, Applegath Craig, and Hirschmann Thomas. "Designing with Both Eyes Open." *Canadian Architect*, July 17, 2020.

<sup>2</sup> Ibid.

## Acknowledgments

I would like to first acknowledge that a majority of this thesis has been written and experienced on the Robinson-Huron Treaty territory, the land traditionally known as the territory of the Atikameksheng Anishnaabeg. This land and the animals that inhabit it became an integral part of my experience, and I am forever changed.

To Dr. David Fortin, my advisor who has been with me every step of this thesis, your guidance throughout my time at Laurentian has impacted how I view architecture, but more importantly how I view the world.

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To Jackie Atkins, my partner who has been my rock through this project. I could not have made it to the finish line without you.

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I am a better person for attending the McEwen School of Architecture. I have grown both as a person and an architect, and I am grateful for all the faculty members that I have learned from along the way. Though this year has been a challenge, I am walking away filled with gratitude, ready for whatever comes next.

ROBIN WALL KIMMERER  
*In Braiding Sweetgrass*

"The land shows the bruises of an abusive relationship. It is not just the land that is broken but more importantly, our relationship to land. As Gary Nabhan has written we can't meaningfully proceed with healing, with restoration, without re-story-ation. In other words, our relationship with land cannot heal until we hear it's stories, but who will tell them?"<sup>1</sup>

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## Setting a Scene

We wake up at 5:00 in the morning to the sound of the Missinaibi river outside of our tent. The river water levels are low this year and we are confronted with challenging rapids to navigate safely within our cedar-canvas canoes. As we pack up and exit our tents we are greeted by a morning sunrise, colours dance along the river as we work in silence, preparing breakfast for the group.

After breakfast we continue our movement, our rhythm, performing a consistent motion of paddling. We practice patience when approaching a rapid. We spend time connecting with the current, and find safety and moments of pause within eddies hidden downstream of rocks and obstacles. We move slower than the speed of the current, angling our canoes to move us in desired directions.

We are aware of changing geographies as we portage around Thunderhouse Falls, drifting away from the Rocky Canadian Shield into the Hudson Bay Lowlands. We pause for an hour lunch and share stories. We continue navigating the river, feeling pain when walking on a portage trail carrying a 70 pound canoe or wanigan, and feeling accomplished when we get to the end of the trail with our gear.

We get to our campsite, prepare lunch for the next day, cook dinner and eat together in a circle. We share highlights of the day and challenges. As the sun is setting, we begin to pack up all of our gear and crawl into our tents as bright pink colours fill the sky.

We fall into a deep sleep as the stars begin to appear and tumble into vivid dreams about the river and upcoming rapids. The rhythm of waking up with the sun, the rhythm of paddling, the rhythm of falling asleep with the sun, the motions of life become so clear within these moments out on trail. Experiencing this motion at its fullest, with all of your senses. It is this beautiful experience of rhythm and movement that encompasses life.

## 1.0 Personal Introduction

This is a scene that describes an experience I have had out on trail throughout many of my summers working as a canoe tripping guide at Camp Temagami. As a child I was fortunate to have grown up surrounded by nature, and spent many summers in our small cabin located in Algonquin Provincial Park. It was in this setting that I thrived, the experiences I had growing up in nature and learning from the land has shaped who I am, and made me return to nature every summer to lead canoe trips and pass on my passion for the land.

Canoe trips in northern Ontario, Quebec and Labrador have influenced my interest in northern architecture. Throughout one trip we would rely on the paths created by caribou to find our way across portages, a unique circulation network between lakes, integral to these remote communities. I saw isolated, rural communities through train windows and was impressed by their resilience and generosity, many of whom were on the train, traveling days for basic health services, accentuating the north's remoteness.

I would like to acknowledge my background before I begin. My name is Maeve Macdonald, my background is of Irish, Scottish and Italian descent. Throughout my six years at Laurentian University I have connected tremendously with Indigenous culture, teachings, classes, colleagues and professors who have all assisted in shaping my design perspective. They have taught me how to begin seeing through an Indigenous lens.

I often reflect on my first year at Laurentian University and a class I took with knowledge carrier Will Morin. In that first class he shared an Indigenous worldview that I previously had known little about. After the class I shared the teachings with friends and family and realized it had a profound effect on me and changed my perspective. A quote from Shawn Wilson's *Research is Ceremony* sheds light on the importance of sharing my background as a "researcher" before I begin discussing this thesis topic further.

SHAWN WILSON

I form a respectful relationship with the ideas that I am studying. In order for you to also be able to see this relationship and how it was formed, you need to form your own relationship with me as a researcher. You need to understand some of the factors that go into my side of things: how and why I decided to research this topic, where it fits into my life and some of the factors that have influenced my view.<sup>1</sup>

*Decolonization is Not a Metaphor* written by Eve Tuck and K. Wayne Yang was an important reference for me to acknowledge as a settler-designer working on a research project with an Indigenous led film school. The article discussed ideas behind decolonization, "decolonization brings about the repatriation of indigenous land and life; it is not a metaphor for other things we want to do to improve our societies and schools."<sup>2</sup> This essay discussed various acts of settler innocence, and instilled an awareness of my actions throughout this research.

The reading discusses two influential films *Dancing with Wolves* and *The Last of the Mohicans*, two movies that share a similar plot, "the settler intellectual who hybridizes decolonial thought with western critical traditions (metaphorizing decolonization), emerges superior to both Native intellectuals and the continental theorists simultaneously."<sup>3</sup> I have acknowledged as a settler designer that I am working with an Indigenous group as a facilitator, listening to the community and participating in experiences to design a platform for their voices and stories to be shared.

<sup>1</sup> Shawn Wilson, *Research Is Ceremony: Indigenous Research Methods* (Vancouver, B.C.: Langara College, 2019) 22.

<sup>2</sup> Eve, Tuck. K. Wayne, Yang. "Decolonization is not a metaphor," *Decolonization: Indigeneity, Education and Society* Vol 1, No. 1 (2012) p.

<sup>3</sup> *Ibid*, p 16.

## 1.1 Thesis Introduction

An important relationship exists between language, oral traditions, and loss of culture. These oral means of communicating are integral in keeping the tapestry of world cultures alive. A 2010 UNESCO report, states that “half of the world’s 6,000 languages are endangered and may become extinct in the next century, eighty-seven of these are Indigenous languages within Canada.”<sup>1</sup> When a language disappears it sends a bleak message, both in the erasing of cultural identity and the silencing of a worldview that can never be recovered.<sup>2</sup> Canada is a country built on the violent oppression of Indigenous people. The Indian Act was initiated and passed in 1876, establishing the reserve systems we see presently and placing Indigenous identity in government hands with the development of residential schools.<sup>3</sup> The purpose of these schools was to eradicate Indigenous culture. Currently, the Canadian government is approaching the concept of reconciliation through acknowledging past wrongs in order to move forward, but influential Indigenous arts journalist Jesse Wente “believes that colonial governments are not built to reconcile.”<sup>4</sup> A quote from Jesse Wente on this topic sheds light on how we can move forward with reconciliation the right way.

JESSE WENTE

I want an Indigenous screen industry that employs Indigenous people, but the big goal is that we need a cultural shift in Canada. To bring us back to 2067 or 2167: If the destination is a more egalitarian Canada where Indigenous people don’t have to worry about drinking water or suicide rates, it requires cultural change to embolden political change. How does political will become a thing? Through storytelling. I am not one to say movies are life and death, but it does feed our culture. If we give Indigenous people the opportunity to tell our stories, it will over time shift the viewpoint Canadians have.<sup>5</sup>

<sup>1</sup> “Lost Words: How Dozens of Indigenous Languages in Canada Are in Danger of Disappearing.” University of Toronto News, July 31, 2017.

<sup>2</sup> Ibid.

<sup>3</sup> Jesse, Wente. “Canada Needs to Give Indigenous Stories the Platform They Deserve.” The Globe and Mail, February 16, 2017.

<sup>4</sup> Ibid.

<sup>5</sup> Kate, Taylor. “Jesse Wente on Indigenous Stories through a Different Lens.”

The Globe and Mail, November 4, 2018

Dr. Shirley Cheechoo has designed a curriculum model that supports Wente’s statement about achieving political will through the medium of storytelling. The curriculum model she has developed reflects narrative sovereignty, connection to land and culture on Manitoulin Island. Her curriculum foregrounds the individual behind the lens, providing students with the skills and resources necessary to direct, produce and share their stories. The Institute provides a “unique forum for artists from various cultural experiences to share in their stories, and supports the collection, preservation, and representation of new voices in the media arts.”<sup>6</sup> The school implements land-based learning, Indigenous storytelling, moose hunting and ice fishing in the curriculum model to establish a unique film education rooted in place. Film is a medium that allows people to share their individual stories, it captures movement, sound, place, and time, generating a holistic experience.

This leads to the question of how can architecture re-frame narrative sovereignty, landscape and Indigenous film pedagogy? I will attempt to understand multiple perspectives and lenses involved. As a facilitator, I will design through my own lens to generate a school design for the Weengushk Film Institute (WFI) that is responsive to community needs and desires.

The school is currently located on Manitoulin Island which is the home of six Anishinaabe First Nations. (M’Chigeeng, Sheshegwaning, Aundeck Omni Kaning, Wiikwemkoong and Zhiibaahaasing).<sup>7</sup> These six communities comprise 40% of the island’s population, establishing a vibrant cultural hub and destination.<sup>8</sup> The school is situated outside of M’Chigeeng, a First Nation which is home to the Anishinabek of the Three Fires Confederacy: Odawa, Ojibway and the Pottawattomi Nations.<sup>9</sup>

The existing architecture for this unique curriculum model takes the form of a warehouse. The material make-up consists of vinyl siding, rotting plywood, a tin roof, lack

<sup>6</sup> “History.” WFI Created For You. Accessed October 1, 2020.

<sup>7</sup> “Manitoulin Island, Ontario.” Indigenous Canada, August 27, 2018.

<sup>8</sup> Ibid.

<sup>9</sup> “About Us.” M’Chigeeng First Nation. Accessed October 1, 2020.

Fig. 7 Map of Manitoulin Island

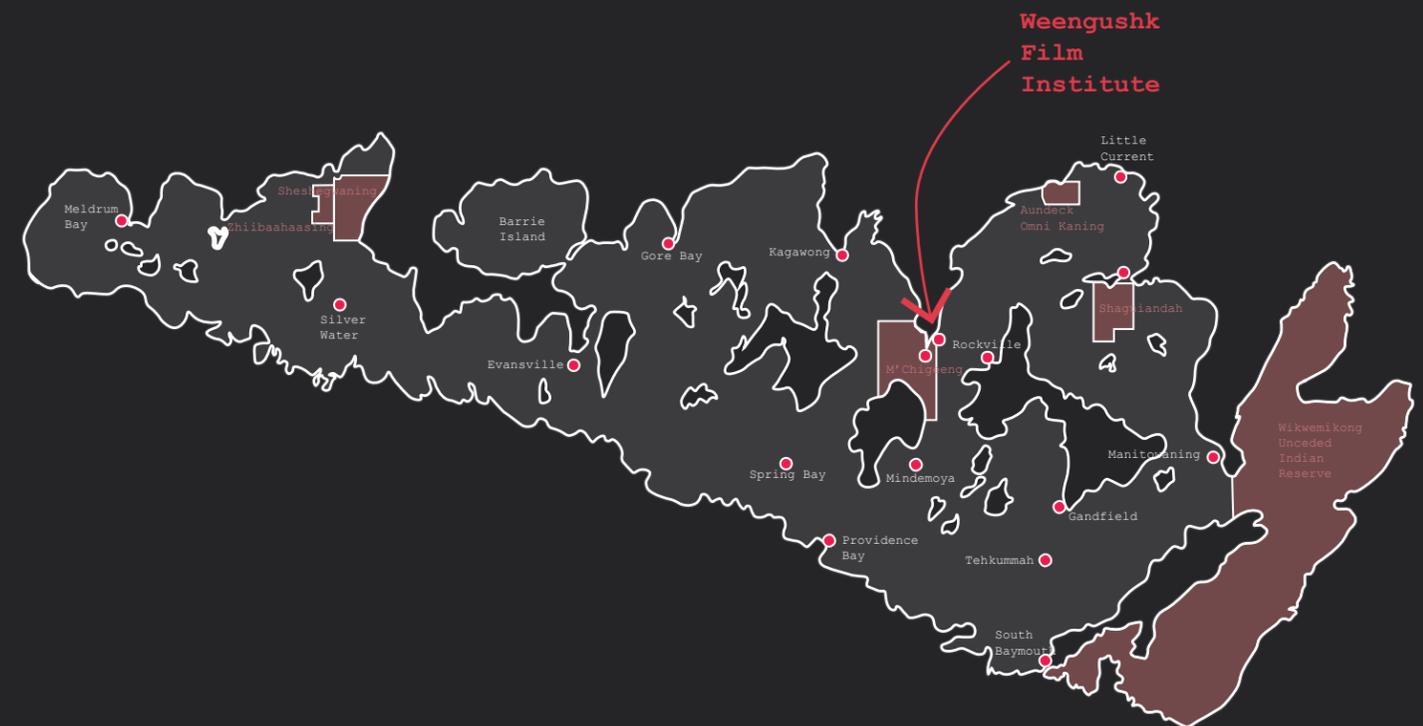


Fig. 4 Manitoulin Island Graphic



Fig. 5 Plants on Site

of windows and temporary interior walls that have been made and modified by community members to divide up the space. The current students have complained about the lack of windows, florescent lighting and acoustics in the space. For a curriculum centered around land-based learning, there is no connection to the outdoors or narrative sovereignty. In a recent email exchange with current WFI manager, Nano Debassige, he stated: "As for our current space there's really nothing we like about it."<sup>10</sup>

Time was spent gathering information through a lens of both traditional ecological and scientific knowledge. The methodological approach follows a strategy of "Two-Eyed Seeing."<sup>11</sup> This term is a Mi'kmaq concept of observing the world through both an Indigenous and Western lens.<sup>12</sup> Organized into eight parts; the thesis attempts to tell a story about two different perspectives, one from an Indigenous lens and the other from a western lens. It attempts to provide a platform for narrative sovereignty, voices and narratives to be shared through a combined architectural lens.

**Part One** focuses on designing an Indigenous research paradigm based on Shawn Wilson's book *Research is Ceremony*. Ideas discussed in his book were integral in designing a respectful and sensitive approach to the thesis.

**Part Two** highlights three of the main interactions I had with the community over the year: Moose Hunting, Trapping and Screenwriting.

**Part Three** shares an introduction to traditional Indigenous storytelling, specifically focusing on the Anishinaabe Indigenous group. The teachings provide a foundation to begin seeing through an Indigenous lens while designing.

**Part Four** introduces Indigenous film theory. Sections on Indigenous representations in media, the camera as a colonial tool and decolonizing the lens, Indigenous archetypes and an interview with Atikameksheng filmmaker Darlene Naponse are topics that discuss ideas behind narrative sovereignty.

<sup>10</sup>Nano Debassige, (2020, October 27). Integration of Land Based Learning into Curriculum [Online interview].

<sup>11</sup> Eladia Smoke, Applegath Craig, and Hirschmann Thomas. "Designing with Both Eyes Open." *Canadian Architect*, July 17, 2020.

<sup>12</sup> Ibid.

All of these topics are influential in understanding why designing a space for stories to be shared and heard should be at the forefront of architecture.

**Part Five** introduces two different site analysis approaches that combine to establish a better understand of place.

**Part Six** includes information on how the program was developed through community conversations.

**Part Seven** highlights the projects pivot point. This section was influential in re-shaping my research and shedding light on contrasts existent in the school pedagogy.

**Part Eight** includes the overall architectural narrative. This section is subdivided into scenes made up of renders that walk the visitor through the story of the site.

Three design projects establish the overall architectural narrative and story I experienced walking through the site.

**The first building** is designed to suit the land-based aspects of the pedagogy focusing on Indigeneity, light connections with the land and forces of tension. **The second building** focuses on colonial aspects of the pedagogy, colonial tools (camera, lighting equipment, production labs), intrusive/invasive responses and forces of gravity. **The third building** is designed as a crossroads, spaces where the two architectural languages overlap and blend together to establish a platform for narrative sovereignty. This space is designed as a community hub for people to gather, reflect and share stories about the past and future. The space between balances the two contrasting ways of seeing.

This thesis has been left open-ended intentionally. The project intent was to learn from this process and develop a project that will spark a conversation and continue a conversation. The thesis provides information for others to see differently, and to act upon the existing colonial structures within the profession of architecture and filmmaking. My attempt is to provide education and skills to WFI on their design path that is consistent with their values.

## 2.1 Designing a Paradigm

Architecture and Filmmaking are political creative processes, within each profession the individual has the power to make certain decisions, focus in on certain elements and modify/edit-out aspects of the process. Instead, I would like to take a step back and develop a new approach to this project that is grounded in the ideas of Shawn Wilson and Linda Tuhuwai Smith, expressed in *Research is Ceremony* and *Decolonizing Methodologies*.

As discussed in the introduction of *Decolonizing Methodologies*:

LINDA TUHUWAI SMITH

This collective memory of imperialism has been perpetuated through the ways in which knowledge about Indigenous peoples was collected, classified and then represented in various ways back in the west, and then through the eyes of the west, back to those that have been colonized.<sup>1</sup>

As architects we have the power to frame a new paradigm. The approach of this new way of thinking about architecture, is the most powerful critique of all.<sup>2</sup> This thesis will develop a process out of collective experiences, narratives and voices to shape a collective architecture and lens. In Shawn Wilson's book *Research is Ceremony*, he discusses ways in which Indigenous scholars have prioritized accountability to relations:

SHAWN WILSON

The first is through how we go about choosing the topics we will research. The second is in the methods that we use to "collect our data" or build our relationships. The third is the way in which we analyze what we are learning. Finally, we maintain relational accountability in the way in which we present the outcomes of the research. I see these four things in a circle in my mind, with each blending into and influencing the others.<sup>3</sup>

This approach is something that has greatly influenced the trajectory of the thesis, as it pushed me to be transparent, constantly listening and conversing with the WFI community which helped focus my research topics.



### 2.1.1 Participatory Observation

Traditional Indigenous research emphasizes learning by watching and doing, which is why it was so important for me to spend time actively participating in the Weengushk community.

Throughout my time at Laurentian University, specifically during the building of the birch bark canoe as part of the Indigenous masters studio, I learned the importance of not asking questions and instead focused my time observing while using all of my senses.

Through this approach I gained a closeness and familiarity with the group, by taking part in day-to-day activities over a long period of time.<sup>1</sup> This promoted the exchange of ideas and allowed for the building to be shaped by the ideas of the participants. As Shawn Wilson states that "the analysis must be true to the voices of all the participants and reflect an understanding of the topic that is shared by the researcher and participants alike."<sup>2</sup> I became a mediator throughout the process "in a growing relationship between the community and whatever is being researched."<sup>3</sup>

<sup>1</sup> Shawn Wilson, *Research Is Ceremony: Indigenous Research Methods* (Vancouver, B.C.: Langara College, 2019), 40  
<sup>2</sup> Ibid, 101  
<sup>3</sup> Ibid, 106

### 2.1.2 Stories

I have decided to follow Shawn Wilson's strategy and will take on the "role of a storyteller rather than a researcher or author."<sup>1</sup> It is important to recognize that this thesis is grounded in stories, experiences and on-site interactions. It differs from a typical academic paper and process of theoretical grounding. Stories allow listeners to take information and develop their own interpretations.

<sup>1</sup> Shawn Wilson, *Research Is Ceremony: Indigenous Research Methods* (Vancouver, B.C.: Langara College, 2019), 32.

<sup>1</sup> Introduction [Introduction]. (2013). In 1141404496 859389081 L. T. Smith (Author), *Decolonizing methodologies: Research and indigenous peoples* by Linda Tuhuwai Smith, 1st edition. Moorpark, CA: Cram101, 1.

<sup>2</sup> Bruce Mau comment during Vennice Penultimate Presentation. Thursday November 12

<sup>3</sup> Shawn Wilson, *Research Is Ceremony: Indigenous Research Methods* (Vancouver, B.C.: Langara College, 2019) 107

### 2.1.3 Research is Circular

Shawn Wilson in *Research is Ceremony* states that a research paradigm is the beliefs that guide our actions as researchers. These beliefs include “the way we view reality (ontology), how we think about or know this reality (epistemology), our ethics and morals (axiology) and how we go about gaining more knowledge about reality (methodology).”<sup>1</sup> Rather than thinking of them as four separate ideas or entities, begin to think of them in a circle.<sup>2</sup> The components of the paradigm are related and inter-connected, it is important throughout the process to reflect on all elements and adapt them. The Indigenous research paradigm is “relational and maintains relational accountability.”<sup>3</sup>



Fig. 7 Indigenous Paradigm

<sup>1</sup> Shawn Wilson, *Research Is Ceremony: Indigenous Research Methods* (Vancouver, B.C.: Langara College, 2019) 30  
<sup>2</sup> Ibid, 70  
<sup>3</sup> Ibid, 71

### 2.1.4 Research is Ceremony

Wilson states that “for Indigenous people, research is ceremony, in our cultures an integral part of any ceremony is setting the stage properly.”<sup>1</sup> He continues to discuss this topic. “As one elder explained to me: if it is possible to get every single person in a room thinking about the exact same thing for only two seconds, then a miracle will happen. It is fitting that we view research in the same way, as a means of raising consciousness.”<sup>2</sup> He addresses the idea that if “research doesn’t change you as a person, then you aren’t doing it right.”<sup>3</sup>



Fig. 8 Baking Bannock

<sup>1</sup> Shawn Wilson, *Research Is Ceremony: Indigenous Research Methods* (Vancouver, B.C.: Langara College, 2019) 69  
<sup>2</sup> Ibid.  
<sup>3</sup> Ibid, 83.

SHAWN WILSON

The space and therefore the relationships between people or between people and their environment is seen as a sacred key concept within many Indigenous peoples’ spirituality. By reducing the space between things, we are strengthening the relationships that they share. And this bringing things together so that they share is what ceremony is all about. This is why research itself is a sacred ceremony within an Indigenous research paradigm, as it is all about building relationships and bridging this sacred space.<sup>4</sup>

<sup>4</sup> Ibid, 87.

## 2.2 Experiences

### 2.2.1 Importance of Land Based Learning in Curriculum

Though it was only introduced as a full time component two years ago, land-based learning is integral to the Weengushk Film Institute program. The program focuses on connecting students to Indigenous traditions, food, culture and language through a variety of experiences that are integrated into the filmmaking curriculum.

The first moose hunt occurred in the fall of 2019. Its success inspired program directors to expand land based opportunities throughout the entire year, with a vision of expanding it even more in years to come.

I had the opportunity to attend a moose hunt and trapping opportunity with the community this fall and winter. I scheduled a follow up conversation with Debassige, who shared more information on the importance of Land-Based Learning and how it translates into the filmmaking process. He described to me the importance of initiating these outdoor activities at the beginning of the year to instill confidence in the students. He states:



Moose Harvesting

NANO DEBASSIGE

Part of it is to break down their preconceived ideas, feelings about themselves and what they are capable of doing. We found that usually it takes a few months to get them to a point where they have confidence to try new things and to go outside what their own personal norms are... We found that those barriers that usually take about 4 months to break down, happen in a week.<sup>1</sup>

Our class size is always so small, there aren’t a whole lot of cracks for them to fall through. Part of the ideas of the program at the beginning was that we were always seeing students fall through the cracks, classically educated people, public schools, college, high school, there is always a place to hide and there is always a place to fall through. We have engineered the program to solve for those cracks. No real place to hide here and no real place to fall through.<sup>2</sup>

<sup>1</sup> Debassige, N. (2020, October 27). Integration of Land Based Learning into Curriculum [Online interview].  
<sup>2</sup> Ibid.



Setting a Snare

## 2.2.2 Timeline

The timeline diagram below depicts the Architecture and Filmmaking processes in parallel. I have diagrammed braided sweetgrass to represent the weaving of our two creative processes. Moments of interaction and connection occur when the processes overlap. Examples of these overlapping moments include when I participated in moose hunting, screenwriting and trapping.

### TIMELINE + METHODOLOGY

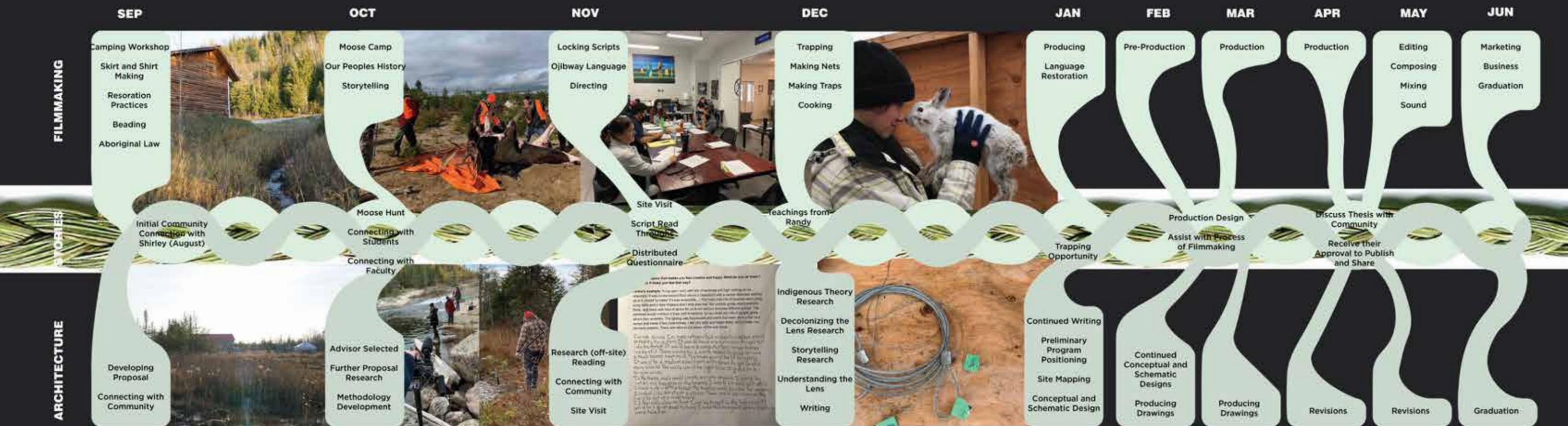


Fig. 9 Timeline Diagram

## 2.2.3 Timeline of Land Based Activities Throughout the Year



Fig. 10 Land-Based Activities Timeline

Multiple land-based learning opportunities happen throughout the year at Weengushk Film Institute. They begin the year with a hike up the Cup and Saucer<sup>1</sup>, participate in camping workshops and go on a moose hunt in October. Throughout the remainder of the year the students participate in a trapping course, learn how to harvest and ice fish. Nano discussed the importance of re-connecting with the land throughout the year “as a way to go back and re-connect, take a breather on the ice for a few minutes and put work aside because you have to have a work life balance.”<sup>2</sup>

<sup>1</sup> Cup and Saucer is a local hiking trail on the island which is an extension of the Niagra Escarpment. The Ojibway people have called it “Michigiwadinong (the place where Nanabush lay down his spearpoints while fleeing Iroquois warriors.” (Michael Erskine - et al., “Signs Tell the Original Story of the Cup and Saucer,” The Manitoulin Expositor, June 19, 2018).  
<sup>2</sup> Debassige, N. (2020, October 27). Integration of Land Based Learning into Curriculum [Online interview].

RICHARD WAGAMESE  
 Land is the most sacred thing in the Indian way of seeing. It’s where life comes from and all the teachings and philosophy that kept Indians alive through everything that happened to them over all these years comes from the land. Lose that connection you lose yourself, according to people around here. Lose that connection you lose that feeling of being part of something bigger than everything. Kinda tapping into the great mystery.<sup>1</sup>

<sup>1</sup> Richard Wagamese, Keeper ‘n Me (Toronto: Doubleday Canada, 1994), 156.

## 2.2.4 Listening

Throughout many of the land based learning opportunities I was assisting Jackie Atkins (a staff member at the school) with her documentary film project. I was carrying around sound equipment and picking up sounds within the experience. Assisting with sound during these experiences put me in a position of constantly listening, hearing the stories being shared and the voices of the community members. This is an important position for me to be in when entering a community, practicing patience and listening.

## An Interview with Will Morin

Will Morin is a professor of Indigenous Studies and Knowledge Carrier at the McEwen School of Architecture. I had a discussion with him in the fall about how to begin approaching this thesis project. He shared with me the teachings behind listening.

### **bizaan-ayaa = she is a quiet person, be quiet by nature**

The word is telling us to be quiet by nature, it is telling us that if you're not quiet then what is it that you're listening to? The word is a verb, it is animate and it is intransitive, so it becomes an action. If you don't know how to listen it is because you're not quiet enough.

### **bzindam va = listen**

Morin shares that the word for "listen" is a verb, animate and intransitive. If you are not listening, what is it that you don't get to do? You don't get to "hear". Listening and hearing are two different concepts. To listen is an action of me, to hear is a receiving.

### **noondaw - hear (animate) noondan - hear (inanimate)**

WILL MORIN

"The word to listen in the Ojibwe language is one thing, but to hear.. Can be both inanimate and animate. Is what you are hearing inanimate or animate? If I'm listening to something that is animate, what am I listening to?"

If I'm listening to a tree branch break, I'm hearing it. It's telling me something to listen now for the sound of the moose. This is an animate example of hearing.

The inanimate example consists of sitting someplace impatiently and not being quiet. We can't hear the branch because we're not listening, because we're not quiet. And we wonder where's that moose? We're not listening. We don't hear it. And the moose decides to walk away because he hears us and our impatience.

The longer we are quiet, the more we listen, the more we hear. That's fundamental in storytelling. The ability to listen is key in storytelling."<sup>1</sup>

<sup>1</sup> Will Morin. (2020, November). Thesis Proposal Advice [Online interview].

Fig. 11 A Moment of Listening

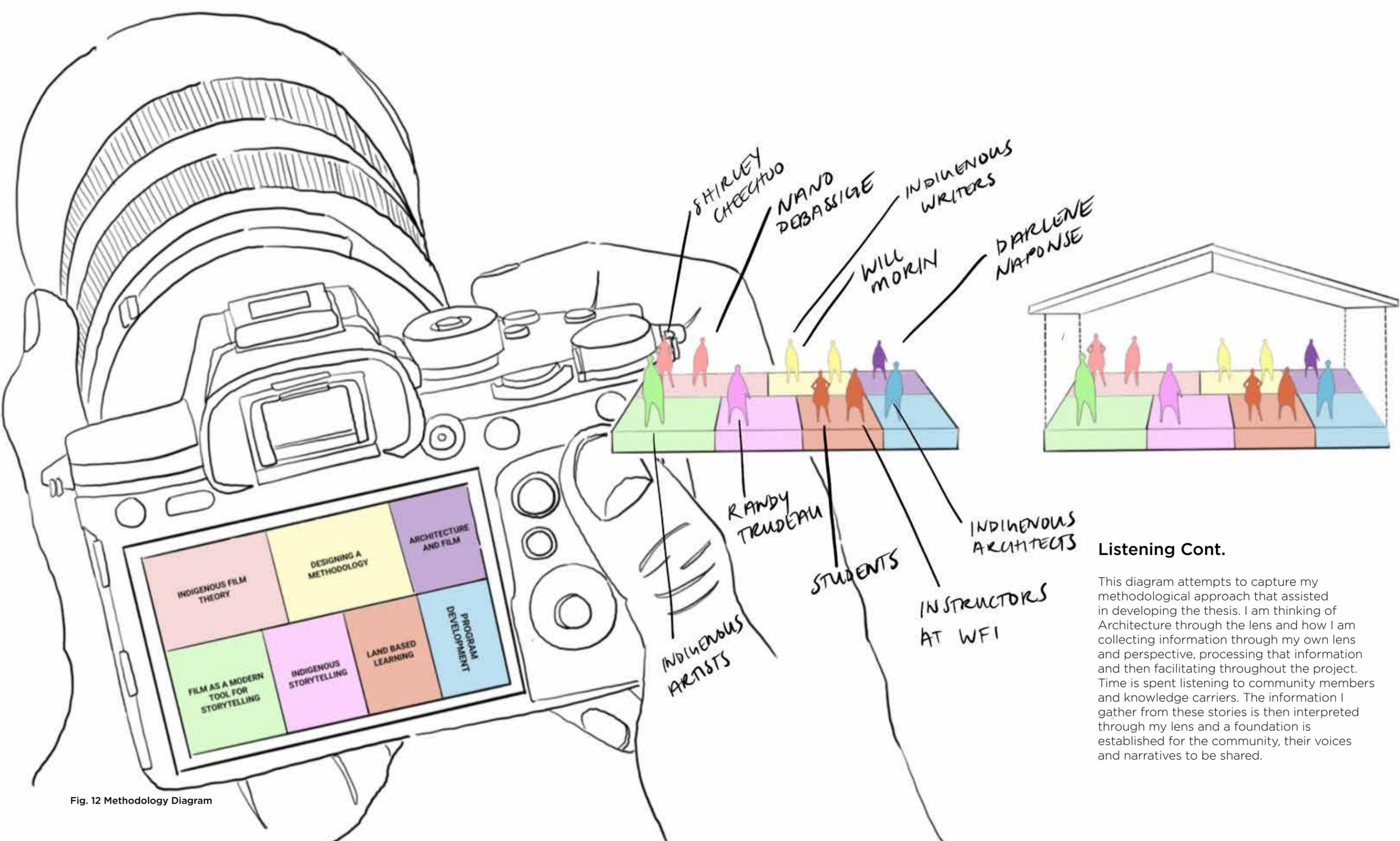


Fig. 12 Methodology Diagram

**Listening Cont.**

This diagram attempts to capture my methodological approach that assisted in developing the thesis. I am thinking of Architecture through the lens and how I am collecting information through my own lens and perspective, processing that information and then facilitating throughout the project. Time is spent listening to community members and knowledge carriers. The information I gather from these stories is then interpreted through my lens and a foundation is established for the community, their voices and narratives to be shared.

## 2.2.5 Experience Moose Hunting



Fig. 13 Harvesting

### EXT. Logging Road, Daytime.

At kilometer 86 on a logging road outside of Webbwood there is a sandpit that has been transformed into a home-base for the week. Spindly tall black spruce grow along the perimeter like people watching over the camp. Three prospector tents with wood stove chimneys and smoke pluming out of the tops are located along the perimeter, along with a teepee that hosts a fire in the centre, an outdoor gathering area and an archery range. A stream flows nearby the site, logging trucks and other moose hunters can be heard as their large vehicles speed past on the gravel road nearby. The tamarack trees are changing colour, the needles are turning gold and they create a beautiful contrast amongst the dark green of the spruce. We all gather in a circle.

NEIL  
Welcome to Moose Camp.

The moose hunt spanned four nights and five days, with each day consisting of a morning hunt, an evening hunt and a debrief sharing circle. All of the meals were shared communally, and consisted of different kinds of wild game. When not hunting, students had the opportunity to make cedar medicine bags, practice archery, fish, shoot skeet, learn about local ecology and listen to stories from Elders.

On the third day, the students shot a moose on an early morning hunt. From then on, days were spent harvesting, processing and butchering meat.

## 2.2.6 Experience Trapping



Fig. 14 Trapping

### EXT. Weengushk Property, Daytime.

The white yurt blends in with the snow-covered surroundings. The air is a crisp, dry, cold. All the students and staff are bundled up in multiple layers and heavy winter boots, they make their way to the yurt, the sound of snow crunching beneath their feet. A fire has been lit in the yurt so a grey smoke plumes out of the chimney, dispersing and dancing over the tamarack tree-line. As I breathe the morning air my breath exits my lips and makes my eyelashes stick together. I approach the yurt, open the door and am overwhelmed by a rush of warm air and voices. The lesson begins.

RANDY  
Who has snared a rabbit before?

This experience provided an opportunity to walk the site with the students and watch them make small interventions with the landscape while setting snares. We spent the week gathering in a circle within the existing yurt structure and also on the land. The students would meet in the yurt every morning for a lesson and end in the same space with a sharing circle. The experience was led and taught by Odawa elder Randy Trudeau from Wiikwemikoong Unceded Territory on Manitoulin Island. Activities that occurred throughout the week included teachings about different traps, the beaver, medicinal plants and animals, fire building and storytelling. After successfully trapping three rabbits, Randy taught the students how to remove the delicate hide and harvest the meat.

## 2.2.7 Experience Screenwriting



Fig. 15 Screenwriting Critiques

### INT. BOARD ROOM, DAYTIME.

Filled with artwork made by staff and students, the board room has no windows, only fluorescent lights. A small kitchenette sits in the far corner of the room, while a long boardroom table is centered in the middle. A television is mounted on the opposite wall, hanging above a table filled with Shirley Cheechoo's various awards. With no windows, the only clue of time is a large 24 hour digital clock mounted on the wall. This space serves multiple functions: board meetings, lunch breaks, movie screenings and critiques. When the phone rings with an incoming call, it echoes throughout the space. Someone jumps up from the boardroom table to receive the call.

Nano

Does everyone have a printed copy of the student scripts?

Each of the students wrote their own script, and had the opportunity to hear it read back to them in various feedback sessions. Some of the stories were grounded in personal experiences and culture, while others expressed different genres. This experience revealed a need for a communal space separate from other programming for critiques and collaborative work sessions to take place. It was my first exposure to understanding screenwriting, which inspired me to incorporate some of the techniques into my own writing within this report.

## 2.2.6 Program Development from Experiences

The participatory experiences of moose hunting and trapping on site with the students revealed many more elements that need to be considered in the program of the hypothetical school design. Throughout these experiences stronger connections were developed with the community. Students and staff began to open up and share more of their thoughts on the design of the school and what they believe should be implemented.

### Program Additions from Moose Hunting, Trapping and Screenwriting:

These experiences revealed the importance of implementing a facility in the school for harvesting, cooking and preserving meat as well as hide tanning and stretching. The daily sharing circles pointed to a need for an outdoor gathering space, while enthusiastic archery practice proved that an on-site archery range would be necessary as well. Some of the students also requested a space for medicinal plants to be grown. This space may become a greenhouse, so plants could be harvested in the winter months.



Fig. 16 Archery



Fig. 17 Skinning a Rabbit



Fig. 18 Butchering



Fig. 19 Moose Antler on Site

## 2.3 Indigenous Storytelling

### 2.3.1 Introduction Note

To begin understanding Indigenous storytelling it is important to understand the Anishinaabe ways of knowing and being. I am going to focus my attention on the Anishinaabe Indigenous group, as I have spent most of my time learning about this culture throughout my studies at Laurentian University. Indigenous cultures vary throughout Canada and have different dialects, beliefs, values and ceremonial practices. No two are the same. The ideas shared within this area of study have been collected from my years of study at Laurentian University, discussions with knowledge carriers at the McEwen School of Architecture: and from a book titled *Anishinaabe Ways of Knowing and Being*

by Dr. Lawrence Gross, a member of the Minnesota Chippewa tribe enrolled on the White Earth reservation.

The ideas shared within this area of study do not even begin to scratch the surface of the depth of the teachings behind each topic. The following information includes short summaries on important topics within Anishinaabe culture, that influenced my lens.

### 2.3.2 Mino-Bimaadziwin

The word for Mino-bimaadziwin can be broken down to further understand the Anishinaabe balanced way of life. Breaking down the word for Mino-bimaadziwin assists in understanding the relationships that exist in Anishinaabe culture.<sup>1</sup> **Mino**, is a word that denotes goodness or good in our relation with others, which includes nature.<sup>2</sup> The word **bimaadswin** can be broken down into **bimaadizid**, a word for ones life. Breaking the word down even further to the word **bi**, can be defined as an animating marker added to words, but on its own is the root of the word for water: **nabi**.<sup>3</sup> To understand **minobimaadswin** we must understand water and what it does. Water flows, as does life. As a woman's water breaks, a child is entered into the world. The word for baby is **binoojii**.<sup>4</sup> The root of the word Mino-bimaadziwin connects to so many other things, the collective meaning of **Mino-bimaadziwin is: good flow of mutual benefit in all of nature**.<sup>5</sup> When a baby is born they are placed in a world of balance, and the act of living is to maintain this mutual benefit while flowing down the river of life.<sup>6</sup>

EDWARD BENTON-BANAI

When the original man was placed onto earth, he was placed with his toes pointed. This was done so that he was placed with care, but he also would not harm the balanced earth he was born into. His toes were pointed so that he would land between even the smallest blades of grass, and not disturb the existing natural balance.<sup>7</sup>

Anishinaabe actions are done through ceremony and there is an asking of permission that must occur before disrupting the balance of nature. Anishinaabe ways of seeing, speaking, thinking and connecting to geography involve a practice of ceremony that is integral in order to live alongside the natural law and Mino-bimaadziwin.<sup>8</sup>

<sup>1</sup> Personal Essay "Mino-bimaadziwin and Traditional Anishinaabe Architecture," ARCH3006 Indigenous Precendents, Eladia Smoke.

<sup>2</sup> Will Morin, Interview regarding Mino-bimaadziwin, Personal Interview, McEwen School of Architecture, 2016.

<sup>3</sup> Ibid.

<sup>4</sup> Ibid.

<sup>5</sup> Ibid.

<sup>6</sup> Personal Essay "Mino-bimaadziwin and Traditional Anishinaabe Architecture," ARCH3006 Indigenous Precendents, Eladia Smoke.

<sup>7</sup> Edward Benton-Banai, The Mishomis Book The Voice of the Ojibway, 5.

<sup>8</sup> Personal Essay "Mino-bimaadziwin and Traditional Anishinaabe Architecture," ARCH3006 Indigenous Precendents, Eladia Smoke.

### 2.3.3 360 Degree Vision

The Anishinaabe view the world 360 degrees. This perspective involves human beings, animals, plants, the natural environment and the spiritual world of visions and dreams. This broader context of perception involves “more accountability and responsibility on the part of Indigenous people for taking care of and respecting their relationships with all things.”<sup>1</sup>

This Anishinaabe worldview not only involves the eyes, but also patience. Patience is part of the way in which Anishinaabe people approach things.<sup>2</sup> This traditional way of seeing involves thorough observation to understand with an open mind so that surrounding information can be absorbed and translated into knowledge. It is important to understand that it is not confined to a certain group, but is a comprehensive total viewing of the world and is essential for a harmony and balance amongst all of creation.<sup>3</sup>

James Dumont, author of *Journey to Daylight Land* connects this 360 degree vision to the spiritual world. He describes how Anishinaabe people are not only viewing and learning from the physical world, but venture on vision quests at night. It is on these vision quests where one has moved into the realm of the sacred.<sup>4</sup> Dumont suggests that there seems to be a vital link for the Ojibwa, between mythical times and the present when the sacred is approached through the dream of the vision quest. The Anishinaabe use fasts, vision quests, purification and dreams to widen their perception of reality.<sup>5</sup>

<sup>1</sup> Donald L. Fixico, *The American Indian mind in a linear world: American Indian studies and traditional knowledge*, (New York: Routledge, 2003), 2.  
<sup>2</sup> Ibid, 3.  
<sup>3</sup> James Dumont, “Journey to Daylight-Land: Journey to Daylight-Land: Through Ojibway Eyes, (February 1976), 3.  
<sup>4</sup> Ibid, 4.  
<sup>5</sup> Personal Essay “Mino-bimaadiziwin and Traditional Anishinaabe Architecture,” ARCH3006 Indigenous Precedents, Eladia Smoke.

### 2.3.4 Circle and Cycles

The circle of life is a fundamental part of the universe and is a geometric shape that many Anishinaabe beliefs revolve around.<sup>1</sup> Circles and cycles are found everywhere in the world, migration patterns of animals and seasonal cycles are just some examples that make up the natural system of life.<sup>2</sup> In circular philosophy all things are related and involved in the broad scope of life.

The circle relates to this idea of balance and thinking in balance. In Anishinaabe culture there are five kinds of balance that exist: Balance with one’s self, balance within family, balance within a community or tribe, balance with external communities and the spiritual world and balance with the environment and universe.<sup>3</sup> All things are related within the universe. A quote from Black Elk demonstrates the importance of the circle in Indigenous culture:<sup>4</sup>

#### BLACK ELK

Everything the power of the world does is done in a circle. The sky is round, and so are all the stars. The wind, in its greatest power whirls. Birds make their nests in circles, for theirs is the same religion as ours. The sun comes forth and goes down again in a circle. The moon does the same, and both are round. Even the seasons form a great circle in their changing, and always come back again to where they were. The life of a man is a circle from childhood to childhood and so it is in everything where power moves.<sup>5</sup>

<sup>1</sup> Donald L. Fixico, *The American Indian mind in a linear world: American Indian studies and traditional knowledge*, (New York: Routledge, 2003), 41.  
<sup>2</sup> Fixico, *The American Indian mind in a linear world*, 42.  
<sup>3</sup> D’Arcy Rheault, *Anishinaabe mino-bimaadiziwin: the way of a good life*, 113.  
<sup>4</sup> Personal Essay “Mino-bimaadiziwin and Traditional Anishinaabe Architecture,” ARCH3006 Indigenous Precedents, Eladia Smoke.  
<sup>5</sup> Fixico, *The American Indian mind in a linear world*, Black Elk Quotation, 43.

### 2.3.5 Language

In the book *Anishinaabeg Ways of Knowing and Being*, Lawrence Gross discusses the importance of language and how it provides political distinctiveness, defining the Anishinaabeg as a distinct people. He discusses a statement made by Larry Cloud Morgan, an Ojibwe writer and artist who shared, “The language is the people!”<sup>1</sup> Lawrence Gross agrees, claiming that “without language there is no sovereignty.”<sup>2</sup>

Within the book he discusses how Anishinaabeg is a verb-based language with few nouns present, yet in English nouns make up the majority of the language. For example, in English the word for ‘culture’ may be considered a noun, In Anishinaabeg the word culture is an action or process.<sup>3</sup> He continues to explain that “the Anishinaabeg are interested in animacy, which essentially means exercising a will or agency of its own. That is, the entity in question is exercising its own free will.”<sup>4</sup> He describes that buckets, drums, pipes and rocks can be animate in their culture along with songs and stories, “songs and stories have power to influence the world, so they are animate.”<sup>5</sup>

#### RUPERT ROSS

When you’re speaking Mi’kmaq, you can go all day long without saying a single noun. My eyes can see nouns... That’s what my eyes are supposed to do, see nouns, and obstacles and tracks and trails. But that’s not what the function of the language is. It’s not to become another pair of eyes. It’s supposed to be speaking to the ear and to the heart.<sup>6</sup>

<sup>1</sup> Fairbanks, “Anishinaabe Sovereignty and the Ojibwe Language”, 22. In Lawrence, Gross (2016). *The Quantum Nature of Anishinaabe Language*. In *Anishinaabe Ways of Knowing and Being* (pp. 81-120). London ; New York: Routledge, Taylor et Francis Group, 82.  
<sup>2</sup> Lawrence, Gross (2016). *The Quantum Nature of Anishinaabe Language*. In *Anishinaabe Ways of Knowing and Being* (pp. 81-120). London ; New York: Routledge, Taylor et Francis Group, 82.  
<sup>3</sup> Ibid, 86.  
<sup>4</sup> Ibid, 90.  
<sup>5</sup> Ibid, 90.  
<sup>6</sup> Rupert Ross, *Returning to the Teachings: Exploring Aboriginal Justice* (Vancouver, B.C.: Langara College, 2016), 114. In Lawrence, Gross (2016). *The Quantum Nature of Anishinaabe Language*. In *Anishinaabe Ways of Knowing and Being* (pp. 81-120). London ; New York: Routledge, Taylor et Francis Group, 83.

### 2.3.6 Silence

Silence and being comfortable with silence is something reflected in Anishinaabeg culture. Gross explores this idea in his writing, and brings forward the following quote:

#### JIM NORTHRUP

While sitting around the fire with friends and family, it is easy to tell stories. There’s enough time for everyone to tell all the stories they want. Still, there is always more silence at the fire than stories. The sound of the fire in boiling sap tells its own story.<sup>1</sup>

Expanding on this idea, Gross explains that “the natural element and the members of the natural world by extension have their own story to tell and so engage in the dialogic process as well.”<sup>2</sup> Before humans can hear stories that nature is sharing, they need to be able to “be quiet, to be comfortable with silence and open one’s heart and mind to the wider world.”<sup>3</sup> This thought is similar to the lessons Will Morin shared with me, understanding the animate nature of important words: Quiet, Listen and Hear.

It is interesting to reflect on the Anishinaabeg ways of being in relation to my experiences visiting the community. I am often in the position of listening on site, I stay quiet and listen to the stories that the community, animals and nature are sharing with me. This idea of silence was also expressed by the elder Randy Trudeau, during his teachings about trapping. He spoke of the importance of being quiet while out in the bush as to not scare away any of the animals.

<sup>1</sup> Jim Northrup, *Fond du Lac Follies, The Circle* (Minneapolis) April, 2000, 20. In Lawrence, Gross. (2016). *Silence and the Anishinaabe Worldview*. In *Anishinaabe ways of Knowing and Being* (pp. 55-79). London ; New York: Routledge, Taylor et Francis Group, 62.  
<sup>2</sup> Lawrence, Gross. (2016). *Silence and the Anishinaabe Worldview*. In *Anishinaabe ways of Knowing and Being*, 62.  
<sup>3</sup> Ibid.

### 2.3.7 Storytelling

Storytelling within Anishinaabeg culture is recognized as an important way of translating knowledge; “the Anishinaabeg seek to empower their children by providing them with the intellectual tools necessary to exercise authority.”<sup>1</sup> Storytelling strengthens “respectable individualism” a term developed by Jack Weatherford, means “the principle of not forcing one’s thinking on anybody else.”<sup>2</sup>

Within Anishinaabeg storytelling there is a relationship between the content and context (lived experience) of the topic. Multiple stories include elements from the natural world. “An Anishinaabeg traditional lifestyle puts the people in regular contact with the natural world, which helps make the stories come alive.”<sup>3</sup> Gross explains that the stories also come alive because “the Anishinaabeg are in contact with the characters in the story, in other words, there is a mutually reinforcing dynamic at work in which the stories and the elements of the natural world imbue each other with meaning and emotion.”<sup>4</sup>

Storytelling is a very important part of traditional Indigenous exchanges of knowledge. Comparing traditional ways of exchanging knowledge to the structure of our existing linear education system, one can see that translating knowledge through stories is nonlinear and that there is no final goal. Stories and messages in traditional Indigenous teachings are left open ended and the listener is given the freedom to interpret the story however they want. This form of storytelling gives the listener sovereignty. This idea is summarized in the following quote, by Spielman:

ROBERT SPIELMAN

It seems to me that the foundation for traditional teachings is the belief that true learning is flexible and open-ended that change is a permanent part of life, and that absolute knowledge is not the goal of the quest. What can be learned is the capacity to pay attention to all the details which may influence the outcome of a particular course of action, a capacity learned as much by the way one lives, as by what one hears...<sup>5</sup>

Anishinaabeg believe that sacred stories are alive and functioning in everyday life, they are not entities of the past but are animate and existing in our immediate surroundings, stories are rooted to the land. This interpretation of stories “helps promote a feeling of love and connection with the land and helps make the Anishinaabeg fierce defenders of the earth.”<sup>6</sup> Gross discusses that once stories become public, people embellish them and add to them. In this sense stories are ever evolving, “all stories are works in progress.”<sup>7</sup> The Anishinaabeg are constantly adapting stories to best meet the current needs of the population.<sup>8</sup> This is occurring presently with access to technological platforms. Indigenous people are expressing narrative sovereignty and finding ways to share their stories through various mediums and digital platforms.

<sup>1</sup> Lawrence, Gross. (2016). Storytelling in the Anishinaabe Context. In Anishinaabe ways of Knowing and Being (pp. 155-167). London ; New York: Routledge, Taylor et Francis Group, 155.

<sup>2</sup> Ibid, 158.

<sup>3</sup> Ibid, 156

<sup>4</sup> Ibid.

<sup>5</sup> Roger, Spielmann, 'You're So Fat!': Exploring Ojibwe Discourse (Toronto: University of Toronto Press, 1998), 91-92.

<sup>6</sup> Lawrence, Gross. (2016). Storytelling in the Anishinaabe Context. In Anishinaabe ways of Knowing and Being (pp. 155-167). London ; New York: Routledge, Taylor et Francis Group, 157.

<sup>7</sup> Lawrence, Gross. (2016). Storytelling in the Anishinaabe Context. In Anishinaabe ways of Knowing and Being (pp. 155-167). London ; New York: Routledge, Taylor et Francis Group, 160

<sup>8</sup> Ibid, 161.

<sup>8</sup> Ibid.



Fig. 20 Ground Texture on Site

## 2.4 Indigenous Film Theory

### 2.4.1 Introduction Note

Understanding Indigenous Film Theory is an important area of study within this thesis project. This section of research analyzes a variety of texts in order to understand historic representation of Indigenous people in film, the role of the camera and decolonizing the lens of power and Indigenous archetypes. Darlene Naponse is interviewed, and shares her experience and methodological approach to making films.

### 2.4.2 Indigenous Representations In Media

Indigenous people have been and continue to be misrepresented in mainstream media. In the book, *Walking the Tightrope: Aboriginal People and Their Representations*, MicNab and Lischke share: “from the very first contacts with Europeans, Aboriginal people have been presented in two distinct ways: one as the noble savage and the other, not so noble.”<sup>1</sup>

Non-Aboriginal people often fail to understand the sheer diversity and multiplicity and the shifting identities of Aboriginal people. Unless that is understood, Aboriginal people will continue to be misrepresented as individuals and as groups.<sup>2</sup>

The “single story” concept was developed by Chimamanda Adichie, an influential Nigerian writer and spokesperson. The concept discusses ideas behind the stories being shared and told within our societies and around the world. The stories shared have power, and influence the ways in which people perceive others. Adichie discusses the concept in a TED talk titled *The Danger of a Single Story*, and states “to create a single story, show a people as one thing, as only one thing, over and over again, and that is what they become.”<sup>3</sup> She talks about how the single story establishes stereotypes and how they make one story become the only story.<sup>4</sup>

It’s important to understand the single story concept in order to understand why multiple stories matter. Narrative sovereignty is important, stories can be used to entitle and humanize people. Adichie states that “Stories can break the dignity of a people, but stories can also repair that broken dignity.”<sup>5</sup>

DAVID NEWHOUSE

I come back to the idea that history is the official story that we tell ourselves about ourselves. What happens when your story is missing or the story is told wrongly or is missing significant parts? If the story is missing, then our humanity is denied. If the story is told wrongly, then our understanding of ourselves is incorrect. If parts are missing, then the story is incomplete and our understanding of ourselves is skewed. We do have opportunities and I would add duties and responsibilities to add to the story where it’s missing, to correct the story where it’s wrong, and to complete the story where parts are left out... We are still alive, albeit in some diminished form and a bit the worse for wear, but we are alive. We now move forward to tell our story in our way. We only ask that you listen, pay attention, and work to create a future different from that past.<sup>6</sup>

There is an understanding that people in power and privilege get to write their version of the story. Only recently has this representation changed through the idea of narrative sovereignty, allowing people to take hold of their own stories, histories, identities and cultures to share with others. Indigenous people are taking hold of their own voice, and representing themselves, publishing books, films, art, expressing their own identity independently, “the multiplicity and distinctiveness of their voices are now being heard, and the silence has been broken.”<sup>7</sup>

<sup>5</sup> Ibid, 17:27.

<sup>6</sup> David, Newhouse. (2005). Telling Our Story. In McNab & Lischke (Authors), *Walking a tightrope: Aboriginal people and their representations*, 52.

<sup>7</sup> Introduction. (2005). In D. McNab & Lischke (Authors), *Walking a tightrope aboriginal people and their representations*, 4

### 2.4.3 The Camera: A Colonial Tool

The camera evolved throughout history and became an important tool to document and share knowledge. The camera, “like the gun and the bible, has historically been viewed as a tool of colonialism.”<sup>1</sup> Imperialism used photography as a medium to document, study and own their colonies. Everything had to be cataloged, and nothing could remain hidden from imperial authorities.<sup>2</sup> Photography as a colonial tool, stripped the colonized subjects into merely objects or numbers with no expression of their independent identities, cultures or beliefs.

The camera and digital film technology is becoming decolonized as the medium of photography and film become more accessible. Marginalized populations are able to navigate this technology with home computers and the advancement of technology. Editing software has become more affordable and accessible in most developed areas. Film is an important medium that is used to better illustrate or represent indigenous epistemology that has been excluded from the historical canon.<sup>3</sup>

It is important to understand the difference between an Indigenous person behind the camera and a non-indigenous person and what they have to think about when developing their respective stories. Filmmakers have to consider the audience that will be watching their films and how it will be distributed and viewed. If an Indigenous filmmaker is producing a film for a large audience, they would consider including both Indigenous and non-indigenous aesthetics and genre forms.<sup>4</sup> If they make a film for an Indigenous group, the aesthetics may reflect more of that specific worldview and culture.<sup>5</sup>

SHELLEY NIRO

I like to think that there are so many levels of storytelling to be told and I am just taking one sliver of that. Trying to get my stories out there is challenging because of time, money and all that.<sup>6</sup>

<sup>1</sup> ‘The Other Camera Press Release,’ The Other Camera Press Release, 21, 2015

<sup>2</sup> Teju Cole, ‘When the Camera Was a Weapon of Imperialism. (And When It Still Is),’ The New York Times (The New York Times, February 6, 2019).

<sup>3</sup> The Burden of Historical Representation: The Case of/for Indigenous Film Shohatt and Stam; Pierre Bourdieu, ‘Cultural Reproduction and Social Reproduction,’ in Knowledge, Education, and Cultural Change, ed. R. Brown (London, United Kingdom: Tavistock, 1973), 11

<sup>4</sup> Ibid, 15.

<sup>5</sup> Ibid, 15.

<sup>6</sup> Deanna Bowen and Genevieve Wallen. ‘Exploring Video/Performance as a Healing Site.’ Essay. In *Other Places: Reflections on Media Art in Canada*, 52–69. Toronto, Ontario: Media Arts Network of Ontario; Co-published with Public Books Toronto, 2019.

### 2.4.4 Decolonizing the Lens

The lens of power in filmmaking needs to be decolonized, which starts with Indigenous people getting behind the camera, taking image-making and representation into their own hands to create “de colonized, cultural, historical and political discourses, and become progressively emancipated from Hollywood-dominated industry.”<sup>1</sup>

Indigenous people can begin decolonizing the lens by taking hold of a camera, raising their voices and “must to a certain degree assimilate to colonialist modes of literary and film practice.”<sup>2</sup> Indigenous filmmakers have to adapt to existing colonialist systems within the filmmaking process. In order to produce films an individual must understand cameras, lighting, film material, editing softwares, computers, television sets, screens and existing colonial and capitalistic marketing systems, publishing houses, magazines and broadcasting companies.<sup>3</sup>

This becomes a challenging colonial system and practice to navigate. It is important to not only understand the camera but the entire filmmaking industry. This is something that is highlighted within the Weengushk Film Institute curriculum. The students are not only understanding how to make a film, but the school teaches them how to market and distribute their film on their own. They provide students with the tools to operate their own business and employ other people. Participating in the filmmaking process at the Weengushk film institute has revealed that Indigenous people are not required to make only Indigenous stories.

Often Indigenous filmmakers are pigeon-holed into creating films about Indigenous culture. It is interesting to see some of the students at Weengushk take stories into their own hands. One student is creating a horror film about clowns. It is important that upcoming Indigenous filmmakers do not feel limited to focusing on specific stories of Indigenous culture, but that their exploration in various genres will be welcomed into the larger Hollywood industry.

<sup>1</sup> Kerstin Knopf, *Decolonizing the Lens of Power Indigenous Films in North America* (Amsterdam: Rodopi, 2008), 63.

<sup>2</sup> Ibid, 73.

<sup>3</sup> Ibid.

## 2.4.5 Stereotypes and Deconstructing the Archetype

A filmmaker has the power to share their story. They have power behind their decisions of character development, production design, areas of focus within a shot and development of dialogue. This section of research is based off of Pauline Clague's essay titled *Indigenous storytelling: Deconstructing the Archetype*. Clague is a programmer for imagineNATIVE and Winda Film Festival. As a programmer she watches 400 - 500 Indigenous films made by Indigenous filmmakers, each year. She states, "The more I watch these films, the more I see a subtle difference and sometimes not so subtle difference in the portrayal of the central characters as universal archetypes."<sup>1</sup> She discusses stereotypes that are often visible in films about Indigenous people:

PAULINE CLAGUE

The Noble Savage, the lone Indigenous character that appears out of nowhere (often in the desert) who helps to save the white character from sure death; The struggling Contemporary Indigenous Person, sometimes male, sometimes female, who has an addictive personality and lives on the fringes of society to be rescued by the colonizer; The Aboriginal Woman who is raped, plundered or pillaged and is nothing more than a warm prop, shown as a powerless figure with little to say and occupying a secondary role to the non-Indigenous male who owns her; and The Shaman, who is even more mystical and distanced than the Noble Savage, declining to speak, and often shown pointing or looking knowingly to confer judgment and bestow power on the non-Indigenous Hero<sup>2</sup>

These are four main Indigenous stereotypes that are very prominent within films about Indigenous people, not written by Indigenous people. Indigenous filmmakers reflect on these existing stereotypes and begin to generate new ones as they are developing characters for a story. Clague started to identify the indigenous lens by looking at how characters are developed. She started to begin thinking of how to define Indigenous

<sup>1</sup> Pauline Clague (2019, June 1). Indigenous storytelling: Deconstructing the archetype.  
<sup>2</sup> Ibid.

archetypes and what the "mottos, goals, weaknesses and strengths are."<sup>3</sup>

PAULINE CLAGUE

### Archetype for a Hero in standard Character Development:

Wants to prove his/her worth through courageous acts with expert mastery in a way that improves the world. Fears failure, weakness, and vulnerability. We see that his/her motivation is often to booster the ego and to gain worth through their actions. While strong in skills and brut force, the weaknesses are often seen as combative and not for a greater good defined by communal thought.<sup>4</sup>

### Archetype for a Hero, Indigenous Perspective:

The Hero is a provider for community and protects and creates direction, offering insights into what the world needs. Fears not being able to adapt, people not surviving because of something he does.<sup>5</sup>

### Archetype for Everyman:

The everyman character archetype is a representative of the audience. This archetype has to do with working hard and living a simple life. Their primary motivations are to have a sense of belonging and enjoyment.<sup>6</sup>

### Archetype for Everyman, Indigenous Perspective:

Everyman and Everywoman, with the same motivations, but differing traits, allowing for the diversity and strength of both men and women seen as standing on equal footing, but with distinct differences in the core values that make up their archetype in our culture.<sup>7</sup>

It is important to understand the differences that exist between character development in the current filmmaking process and through an Indigenous lens. One must recognize these differences in order to understand how Indigenous people are developing their own stories by replacing false constructs with archetypes that hold stronger values.<sup>8</sup>

<sup>3</sup> Ibid.

<sup>4</sup> Pauline Clague (2019, June 1). Indigenous storytelling: Deconstructing the archetype.

<sup>5</sup> Ibid.

<sup>6</sup> Ibid.

<sup>7</sup> Ibid.

<sup>8</sup> Ibid.

## 2.4.6 Interview with Darlene Naponse



Notes to Follow: Naponse, D. (2020, December 9). Filmmaking Approach [Online interview].

Fig. 21 Darlene Naponse

Darlene Naponse is an Indigenous filmmaker from Atikameksheng Anishnawbek, Northern Ontario, Canada. She is a writer, filmmaker, video artist and professor at Laurentian University.

During our conversation Naponse spoke about the importance of recognizing senses within the filmmaking process and her approach to character development. She thinks through the sensory experience that a character may have and considers what their relationship with the land looks like.

DARLENE NAPONSE

The land has so many stories, from the beginning, since I've been creating films, the land is always a character as is the community. A lot of my work is community based, so I take from this experience in Northern Ontario being on a reserve, but also include all of what is around me too...

Land is a character. I mean, there's the simplicity of the teachings, simplicity and beauty and wonder, there are so many lessons, but I also bring forward questions: how do you find yourself in it? How are you part of that land?

She states that "even though you're not on that land, you can still be connected to it." She spoke about how her protocols within filmmaking are based on the seven grandfather teachings, and also free of harassment, sexism and discrimination. Her company has respect for the land that she films on.

When editing a story, to achieve balance Naponse usually picks an Indigenous and non-indigenous story editor to look over her scripts. This is important in her process

because she wants the story to not only be about culture and perspective, but also integrate technical elements into the story as well.

Naponse talked with me about her childhood and experiences with racism, she was eager to change the view of how the world perceived Indigenous people. She decided to create a new representation that she saw in her people. She talked with me about how her community appreciates watching films, it is another form of storytelling. Her approach to filmmaking is focused on involving and collaborating with community.

DARLENE NAPONSE

It's always community first, we understood the importance of community when growing up. There was never a word for "Community Based"... Of course we are going to think of community when making a film, because naturally what we would do is want to work with our people.

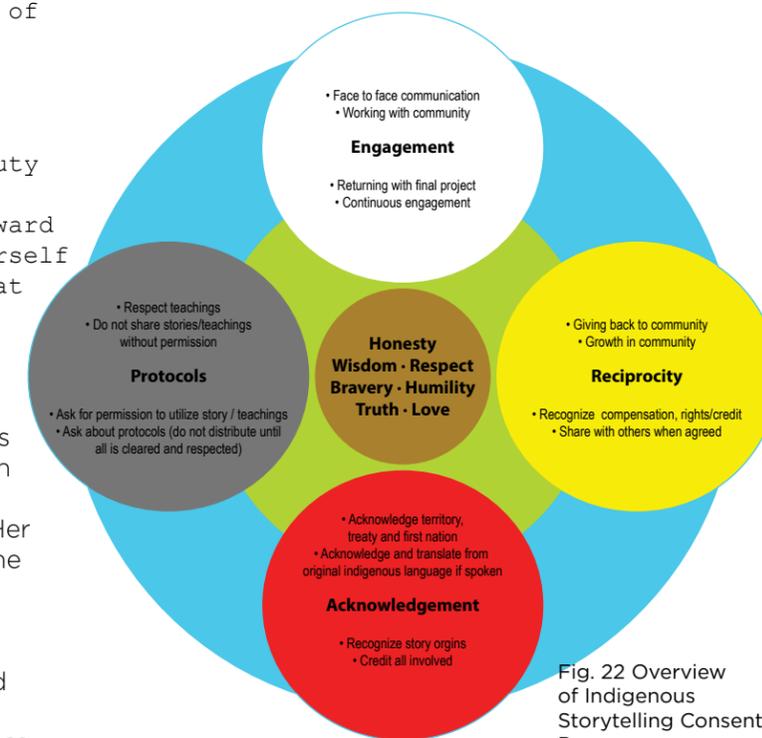


Fig. 22 Overview of Indigenous Storytelling Consent Process

## Summary of Research and Relevance to Architecture

### Indigenous Storytelling Conclusion

Understanding the Anishinaabe traditional Indigenous worldview assisted in the development and programming of the building design. As a settler designer it was important for me to research this topic further to be able to design a space that reflects these traditional ways of seeing. These ideas and perspectives were influential in the secondary stages of designing a land-based facility that responds to traditional indigenous aspects of the pedagogy. The foundation was designed to reflect a lightness on the land. Circular philosophy within Indigenous culture was important to recognize. I started to think of a temporary architecture that would return back to the land over time that could easily be deconstructed.

An understanding of traditional Indigenous storytelling as a non-linear process, influenced and inspired the layout of the facility. I imagined people visiting a space to listen and learn about the land with Knowledge Carriers and Elders. The land-based facility was further developed as a collection of spaces dispersed throughout the forest, combining to make a stronger whole. Visitors can sit in silence and see from multiple perspectives, build a story of their own, combine it with modern colonial tools (filmmaking) and share it within a space that attempts to bridge both scientific and traditional ecological knowledge.

### Indigenous Film Theory Conclusion

Indigenous Film Theory was an important section to research as it speaks to the importance of narrative sovereignty. The research within this area influenced the schematic design of the building. Spaces are programmed with colonial tools and modern methods of filmmaking in mind.

The Weengushk Film Institute has a future vision to connect with external communities, and implement more programming for multiple demographics to learn. These spaces become workshop areas for community members to share their own stories and learn about colonial tools and modern forms of storytelling. Spaces are designed around the filmmaking process and provide the occupants with all the tools and classroom spaces necessary to learn about the entirety of filmmaking (from production to marketing).

An interview with Darlene Naponse revealed the importance of land in character and story development. This became a relevant consideration within the design, how does the architecture constantly reflect back on the land and attempt to fully incorporate it? Naponse also talks about her editing process and how she generally picks an Indigenous and non-indigenous story editor to look over her scripts. Balancing both Indigenous and non-indigenous editors within her process is an interesting approach and is something that supports the ideas expressed in this thesis: using both an Indigenous and western lens and accommodating both Indigenous and western tools.

## 3.0 Architecture Through a Lens

### 3.1 Site Studies

The following site studies have influenced the resulting building design within this proposal. To the right is an image of two tracks overlapping. Something that speaks to a re-occurring observation within the thesis project. A man-made track and natural track combining. What is the space between, what can be deciphered from the imprint that both have on the land? What is the balance between these two tracks?

How does the Indigenous and colonial approach to design overlap? How do both of these approaches differ? How can we begin to deconstruct the colonial lens on site and re-construct the Indigenous lens? All of these questions were posed to me throughout multiple critiques and it challenged my approach to the project.



Fig. 23 Tracks



Fig. 24 Site Ecosystem

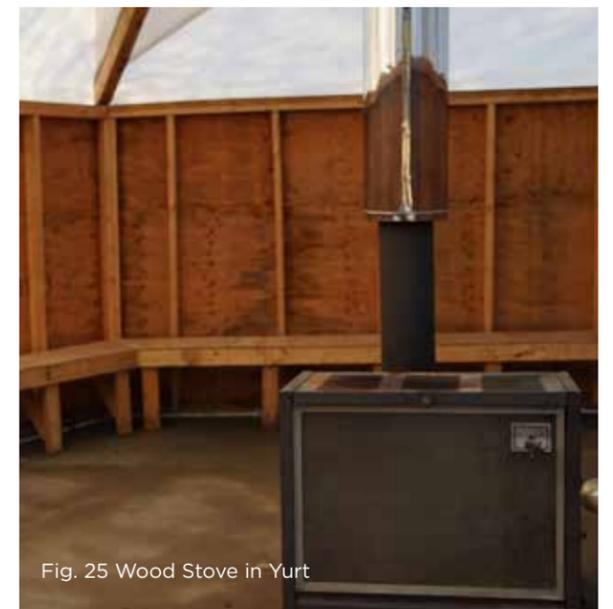


Fig. 25 Wood Stove in Yurt



Fig. 26 Wigwam Structure and Building



Fig. 27 Shed on Site

### 3.1.1 Lisa Meyers Berry Works

Lisa Meyers is an Indigenous artist and curator and is from Port Severn and Toronto, Ontario. She is a member of the Beausoleil First Nation and an assistant professor in the Faculty of Environmental and Urban Change at York University. Her contemporary work titled *Berry Works* is an integral case-study for this thesis as it deconstructs typical cartographic studies.

Myers' work encompasses traditional Anishinaabe ways of storytelling through the preservation of history and memory in her work. She shares an intimate understanding of land and place through her process.

Myers uses pigment from blueberries to generate maps of the land using products of the land. She attempted to map out her Grandfathers journey and share his story through the medium of blueberries, a locally abundant resource in the area.

Geographic Information Systems (GIS) is a program used to capture, store and analyze data about the land.<sup>1</sup> It is a software primarily used by governments and larger corporations to analyze land and development for resource extraction, it becomes a "tool that furthers colonial and capitalist agendas."<sup>2</sup> She attempts to deconstruct colonial ways of approaching map making within her mapping strategies.

Myers describes Straining and Absorbing in relation to "ideas of assimilation and colonization where you're straining to survive. What do you leave behind and what do you compromise to belong or fit in ... what do you have to leave behind of yourself?"<sup>3</sup>

Her approach to mapping is something that I attempted to bring forward in my own mapping processes. Instead of following only a colonial approach to mapping and standard architectural site analysis, I attempted to combine sketches of stories and details observed in the landscape. The maps include sketches of tools, people, paths and stories sketched onto the surface as an initial deconstruction of generic architectural representation.

<sup>1</sup> Deanna Bowen and Maya Wilson-Sanchez, "On Mapping, Storytelling, and Cooking. A discussion of Lisa Myer's Berry Works" in *Other Places: Reflections on Media Art in Canada* (Toronto, Ontario: Media Arts Network of Ontario ; Co-published with Public Books Toronto, 2019), pp, 268.

<sup>2</sup> Ibid, 268.

<sup>3</sup> Ibid.



Fig. 28 Blueprints: Garden River



Fig. 29 from then on we lived on blueberries for about a week



Fig. 30 Blueprints: Garden River

Her work speaks to the evolving concept within this thesis, touching on how Indigenous people are struggling to survive in a colonialist and capitalist world. The architecture attempts to highlight these worlds. How can we begin to find a balance between both worlds and establish a new system and architecture that combines both ecological knowledge and scientific knowledge to better balance the world and systems that we currently exist in?

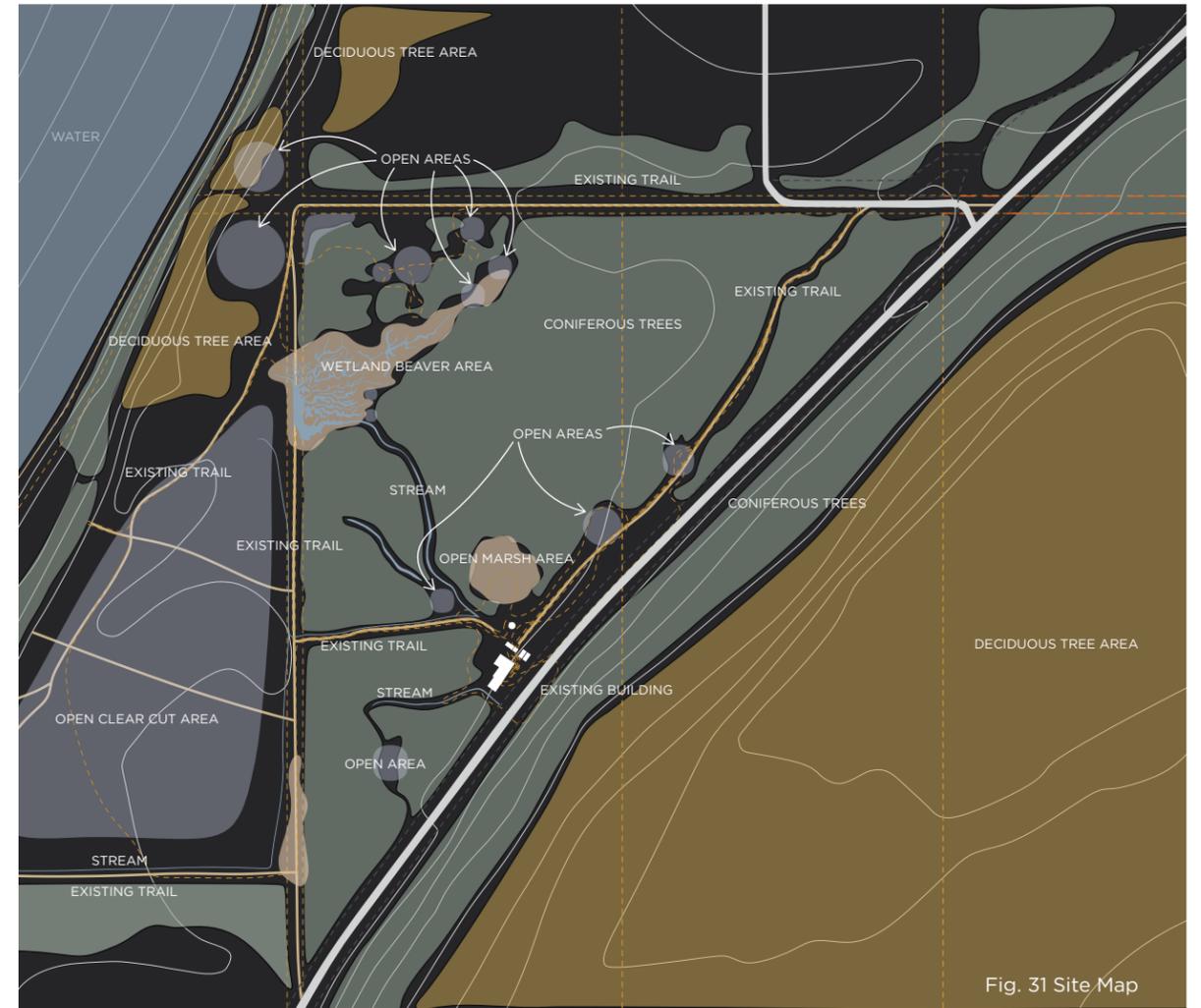


Fig. 31 Site Map

### 3.1.2 Site Studies

Site analysis studies followed an Indigenous methodology through spending time listening and participating in on-site experiences with the community. Conversations and stories were shared during visits on site. Time was spent interacting with the land and understanding the locally abundant materials.

Site analysis studies followed a colonial methodology through the generation of overall maps of the area. Existing settler lot lines were studied and the land was documented through the medium of photography, using the colonial tool of the camera.

The two methodological approaches to the site analysis combine and overlap, providing a stronger understanding of place. I spent time experiencing people, stories, tools (both colonial and indigenous), hidden language, local ecologies, paths and stories on site. Documentation of these experiences was achieved through a combination of photography and hand-drawing.

### 3.1.3 Site Through Stories

Listening to stories with the community and learning alongside them was an approach to better understand the people and tools used throughout the program. This drawing displays many of the on-site experiences that were shared with the community throughout the thesis. Time was spent learning how to moose hunt, harvest meat, fish, skeet shoot, use a bow, cook bannock, make a snare, harvest rabbits and beavers and work with filmmaking technology.

This image sheds light on many of the tools students interacted with throughout the school year. Some of these artifacts are traditionally Indigenous and found in tension (bow, fishing rod, hunting snares) while others are more colonial (the shotgun, camera, beaver trap). This diagram illustrates the relationship between colonial and Indigenous tools and how the existing film institute incorporates both. Students participate in land-based Indigenous cultural experiences throughout the year. These outings influence the way students develop stories and produce their film. During my penultimate critique the panel suggested studying these tools and understanding the forces that are expressed within them. The tools in tension led to the design of a Land-Based Facility and the camera-related tools led to the design of the filmmaking spaces. How can we begin to explore the space between the two opposing lens', a space that will establish balance between the two?

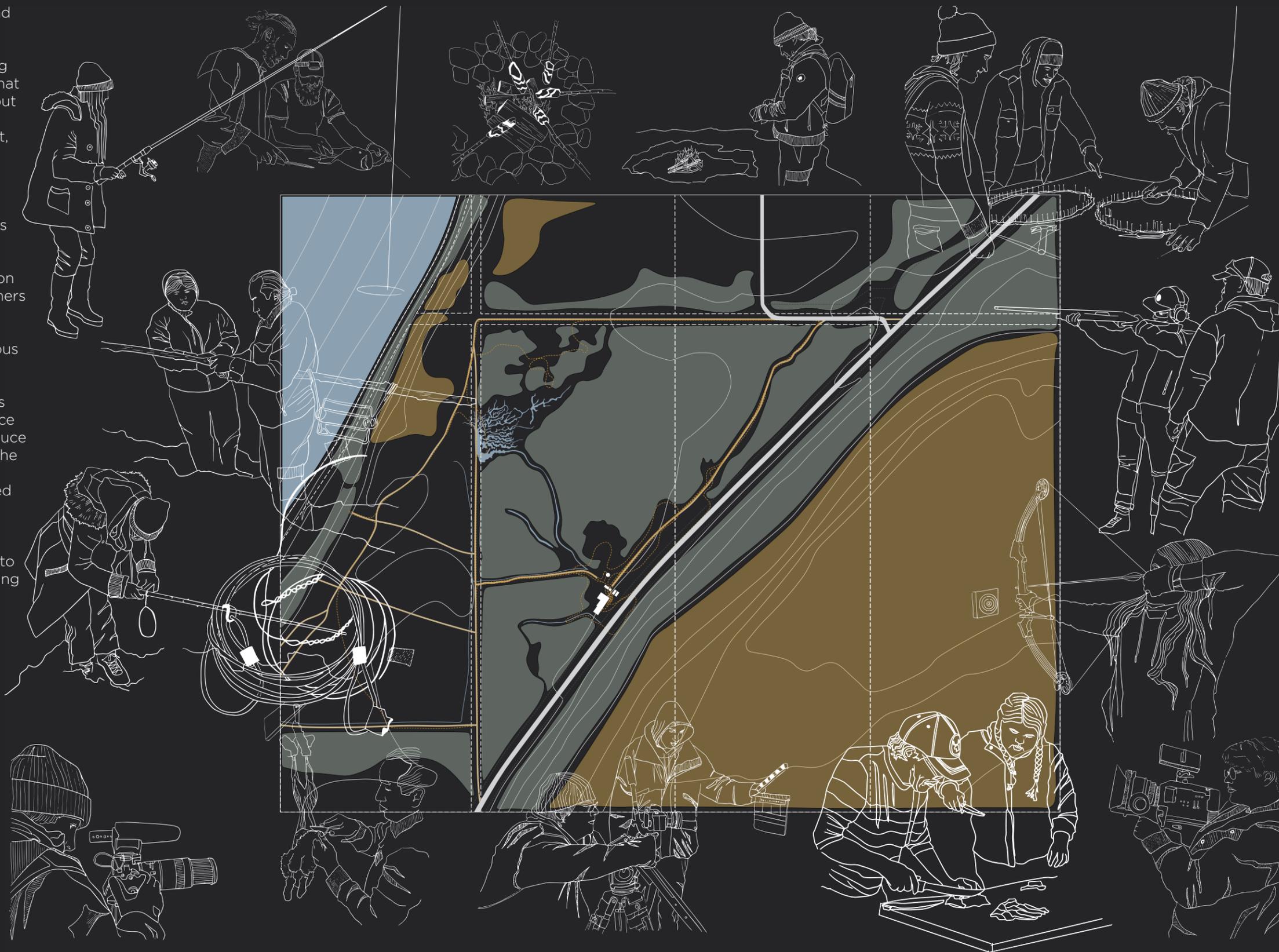


Fig. 32 Site Through Stories

### 3.1.3 Hidden Language of Site

A hidden language was identified on the site surrounding the WFI building which was used to design the Land-based facility. The site included multiple collections of salvaged materials. There is a visible understanding of a culture of re-use on site, where these salvaged materials will be recycled and reused. Recycling materials and temporal architecture became important concepts to highlight within my design.

Upon my arrival on site there was an existing frame of a traditional wigwam structure. The traditional wigwam structure uses a similar skin-on-frame building technique. The frame is made with birch saplings bent and tied in tension. Typically a traditional wigwam is then clad with birch-bark panels. Some wigwams are constructed with a double layer skin, the inner side typically made up of birch bark panels and the exterior cladding is typically composed of elm, cedar or basswood bark. The material life-cycle of these structure is cyclical and they can return back to the land and easily degrade over time.

The existing yurt structure on site uses skin-on-frame construction methods. The structural elements of the yurt are made with 2x4's and the sheltering component is made up of multiple white tarps stretched over the frame. The same skin-on-frame language is visible in the make-shift vestibule structure. The storage units on site revealed the need for additional space for backcountry storage (snowmobiles and side-by-sides).

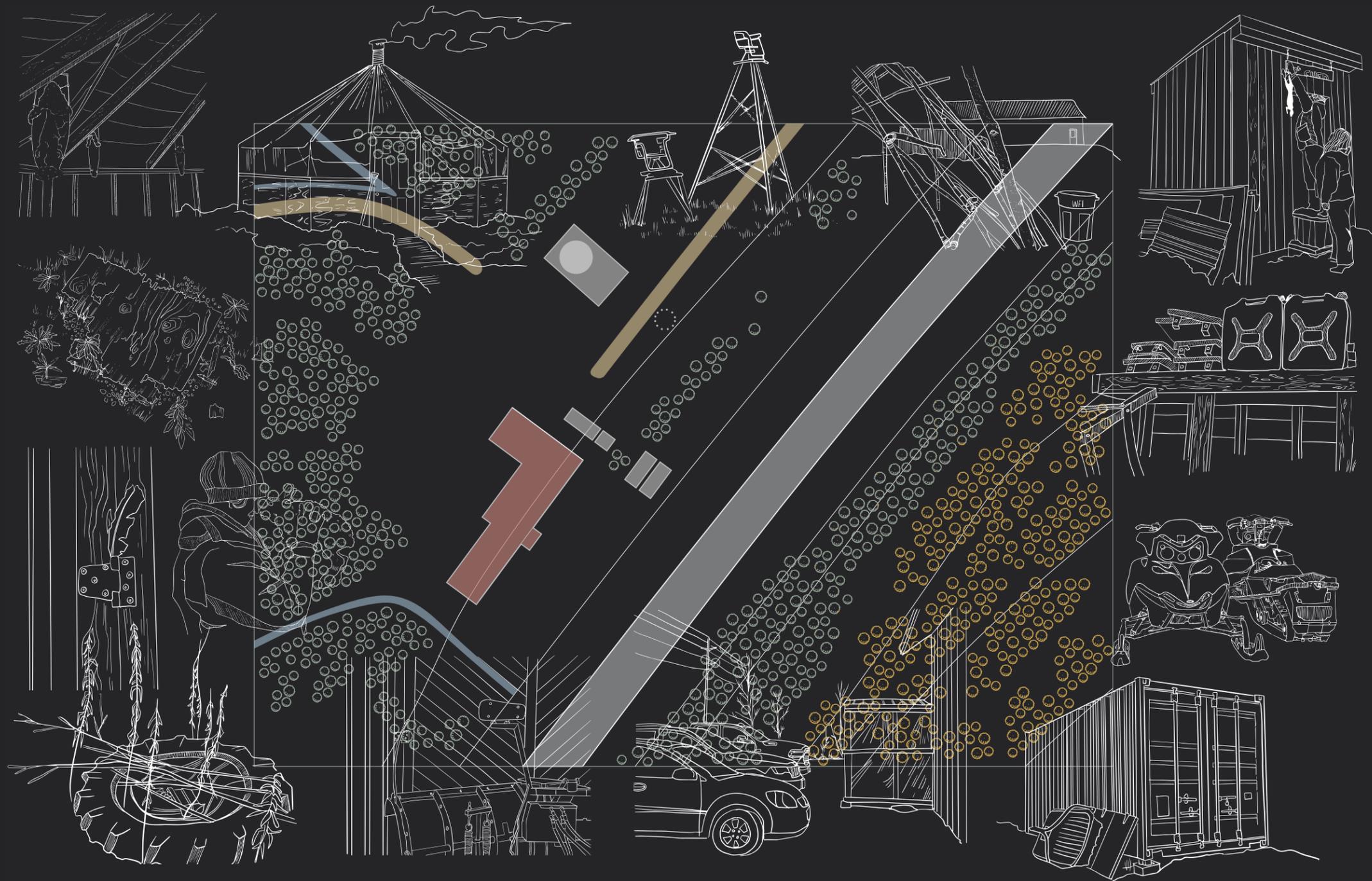


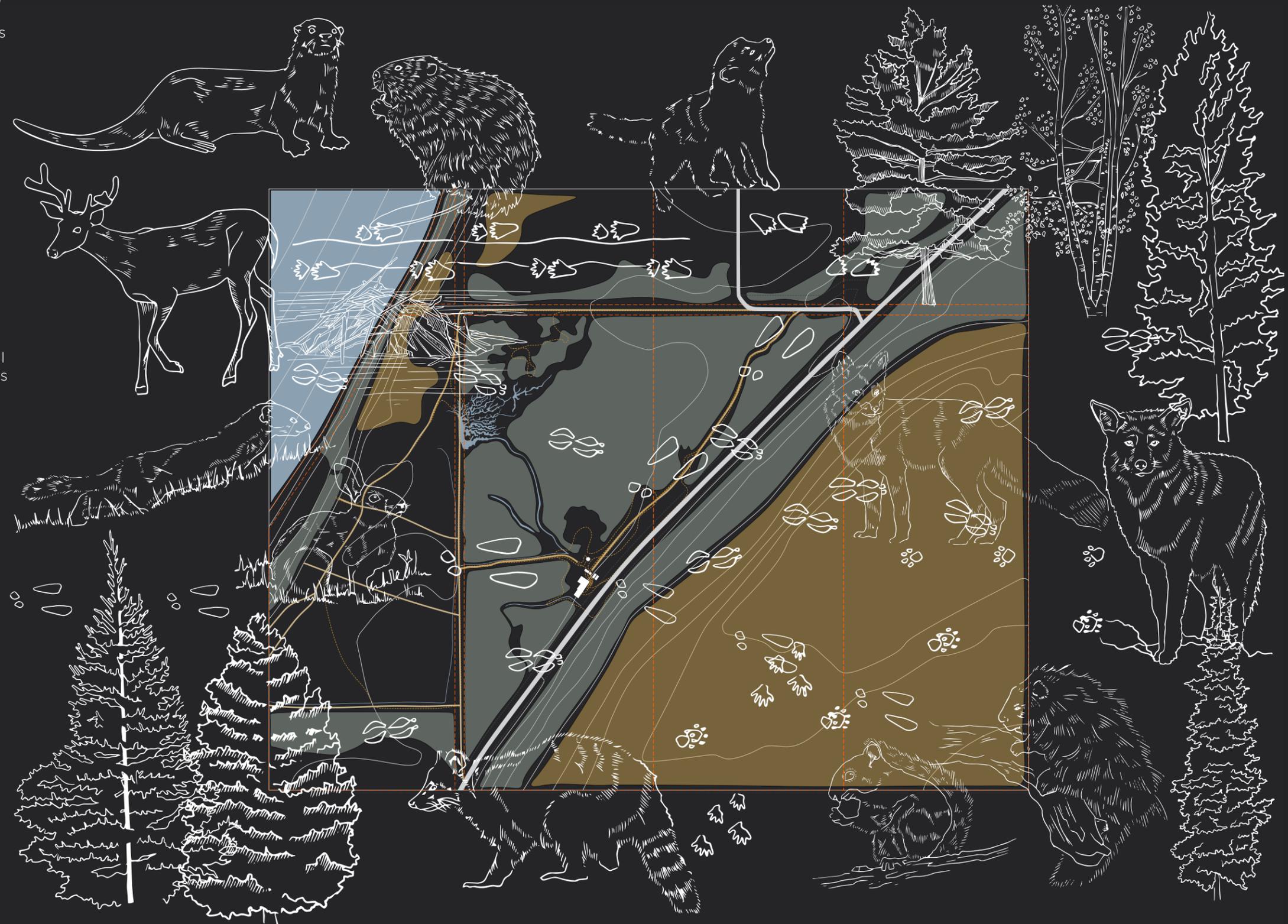
Fig. 33 Hidden Language of Site

### 3.1.5 Local Ecology of Site

The local ecology on-site was studied during multiple fall and winter site visits. Time was spent observing the animals, trees and tracks found in the area. The winter-time was the best season to venture to the site to learn about animal tracks and understand animal movement on the land.

The site is made up of multiple coniferous and deciduous trees. Tamaracks and cedars are found within some of the swampy areas on site and a mix of spruce, pine, birch and hardwoods were identified in the drier areas. There were multiple swamps and fragile ecosystems on the site that must be preserved and limited in development. One particular area is a wetland occupied by a beaver. The beaver has constructed a dam along the west perimeter of the wetland and his lodge becomes an interesting icon within the story of the site. When walking the area, I used the beaver lodge as a reference point as I walked along the perimeter of the wetland.

Fig. 34 Local Ecology of Site



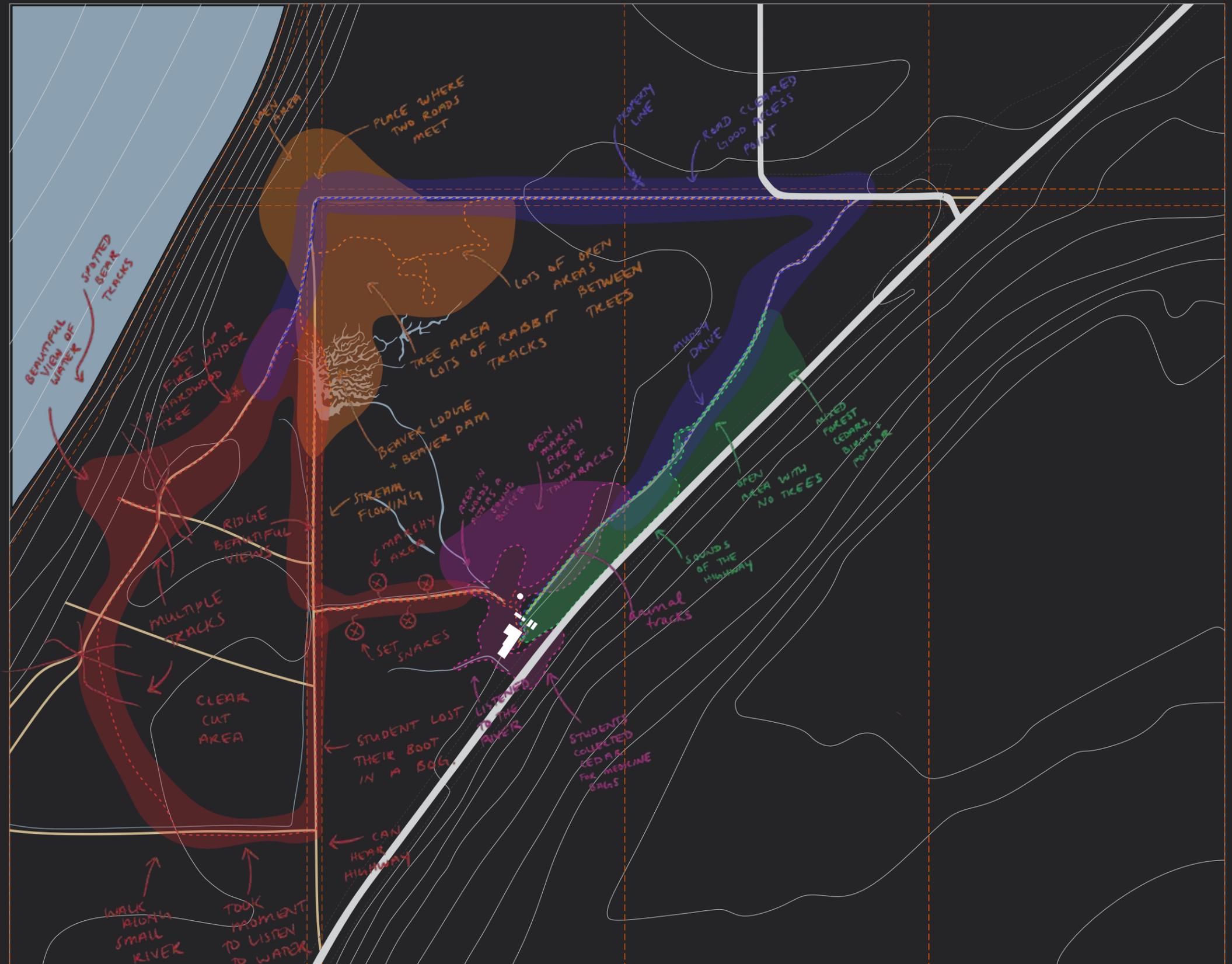
### 3.1.6 Paths and Stories on Site

Fig. 35 Paths and Stories of the Site

The paths I walked on site were documented along with stories associated with each walk. Through these journeys I understood the relationships we (the community and myself) had with the land during those moments of interaction.

This map also reveals the existing paths within the land and their relationship with the colonial lot lines. The paths we walked traveled across the grid lines and there was no definite marker indicating where the property line started or ended. This diagrammatic mapping initiated my interest in further studying the existing colonial grid and how to begin designing within the lot lines but also extending the design outside of them.

- PATH ONE  
INITIAL SITE WALK
  
- PATH TWO  
SECONDARY SITE WALK
  
- PATH THREE  
ATV SITE DRIVE
  
- PATH FOUR  
TRAPPING EXPERIENCE
  
- PATH FIVE  
SOLO WALKING EXPERIENCE



### 3.1.7 Areas of Potential

After walking the site and understanding it through experiences and interactions, multiple areas of potential were documented through photography. There are two distinct approaches to the site that are carved into the landscape along the colonial lot lines. Both of these axis' become extensions of the grid and connect to the highway (see figure 36). These existing trails are typically used by ATV's and snowmobiles to access the rear of the site. These clear straight trails provide an opportunity for accessibility to my proposed site area.



Fig. 36 Existing Road to Potential Site



Fig. 37 Open Area at the Rear of the Site

Adjacent to this clear axis are multiple open areas of potential. One of the open areas is currently used as a hunting ground, but there are others around it that could also be used for land-based activities or the design of a student residence. Some of the open areas host small birch and poplar saplings that could be dug up and relocated in future if development proceeded.



Fig. 38 Pieces of the Site



Fig. 39 Boiling Water



Fig. 40 Making Cedar Tea



Fig. 41 Tamarack



Fig. 42 Weaving with Tamarack



Fig. 43 Continued Weaving of



Fig. 44 Completed Tamarack Bundle

Fig. 39 - 44 Building with Tamarack

Once open areas were identified on site, I spent time understanding the existing materials and how they could be molded and modified using forces of tension. Cedar, grasses, small blueberry bush branches, tamaracks and shrubs were found. I spent time in silence, observing my surroundings, studying tracks and scat around the area. I made cedar tea and drank the tea while weaving the tamarack branches from the land.

The resulting piece uses forces of tension to hold the branches together and grasses were used to tie the branches. I then wove pieces of cedar and remaining materials into the tamarack and photographed it on the site.

This became an introduction to the design of the Land-based Facility, a structure made up of skin-on-frame, light and low-impact construction techniques.

### 3.1.8 Grid Studies, Frame Studies and Parti Development

The land adjacent to the site is owned and operated by M'Chigeeng First Nation. The *M'Chigeeng First Nation Comprehensive Community Plan* from January 2015, is a document developed by community members of M'Chigeeng First Nation. The document was referenced to understand the community views of land. *Chapter Eleven: Lands and Environmental Management Section* begins with an introduction segment that speaks to how the community views their land:

"Ethical stewardship of the land and natural environment is based on the understanding that humans are part of the natural world and not separate from it. Ultimately, the land provides us with all that we need and its bounty must be shared among all of us. This means that we have the responsibility to manage our land and natural resources conscientiously to ensure that the way of life of the current generation does not harm the capacity of the land to meet the needs of future generations, as we seek new and creative ways of thinking about land as a spiritual responsibility and a contributor to prosperity development."<sup>1</sup>

M'Chigeeng First Nation sits adjacent to the privately owned land belonging to the Weengushk Film Institute. There is potential to extend the 'hypothetical' building proposal outside of the grid-lines, adjacent to the water and on M'Chigeeng First Nation land (figure 47). This plot of land could be used as a community space, and could support medicinal gardens, outdoor ceremony, summer powwows, an island theater and an art venue. There is potential for this space to be developed and shared between both the Weengushk Film Institute and M'Chigeeng First Nation. The Weengushk Film Institute (made up of M'chigeeng Band Members) approved of this idea and were interested in a proposed community development along the ridge.

<sup>1</sup> Creating Our Future. M'Chigeeng First Nation Comprehensive Community Plan "Chapter 11: Lands and Environmental Management." January 2015.

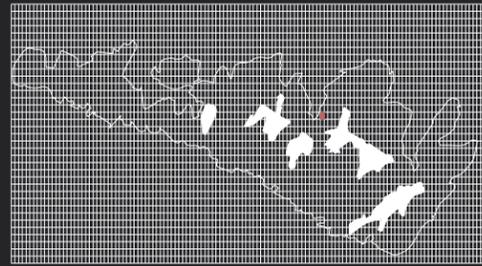


Fig. 45 Grid Contrasting with Manitoulin Island



Fig. 46 Colonial Lot Lines, M'Chigeeng First Nation and WFI Property

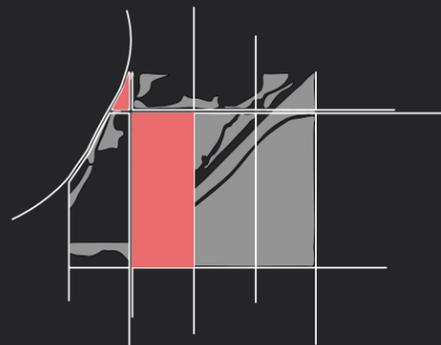


Fig. 47 Potential to Extend the Site

I generated multiple diagrams that contrast the colonial grid with the existing context. A diagram of the existing topography on site in contrast with the rigid lot lines is one example of the geology of the site moving through the grid (figure 48). A second diagram displaying tree growth and existing path systems in and around the site is another example of context moving through and around the grid lines (figure 49).

The grid becomes a frame around the site, similar to how a camera creates a frame around an image (figure 51). The camera is a powerful tool that has a limited area of focus and often mis-represents people or stories. A diagram depicting a tree growing on a property line brings to the forefront ideas surrounding land distribution and ownership (figure 50). When a tree is growing on the property line, who owns it?

JOHN LEWIS

"The conventional practice of architectural planning convey a modernist and colonial way of thinking, just consider the concept of land ownership, it is divided into parcels and sold over and over, land is seen as a commodity for transaction. We build our cities by drawing straight hard lines, with calculated angles."<sup>2</sup>

<sup>2</sup> John, Lewis. 360 Degree City Podcast. "David Fortin on Indigenous Design." March 18, 2019.



Fig. 50 Tree Growing on Property Line

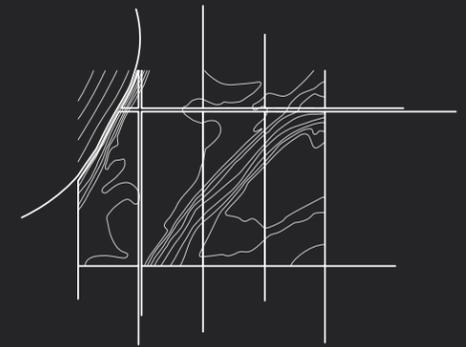


Fig. 48 Grid Contrasting Topography Lines

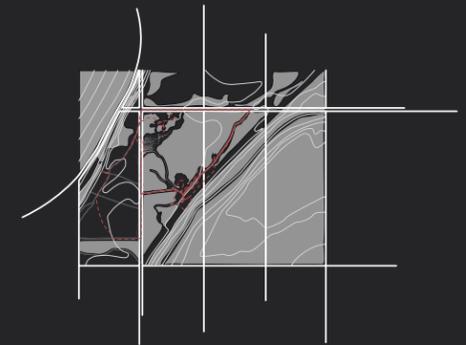


Fig. 49 Grid Contrasting Tree Areas and Paths Walked

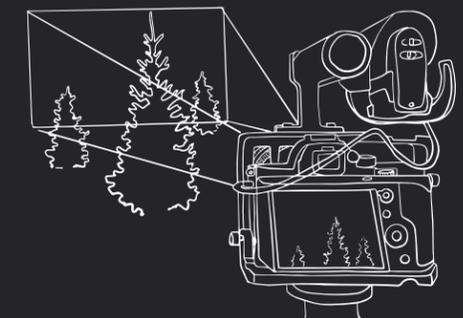
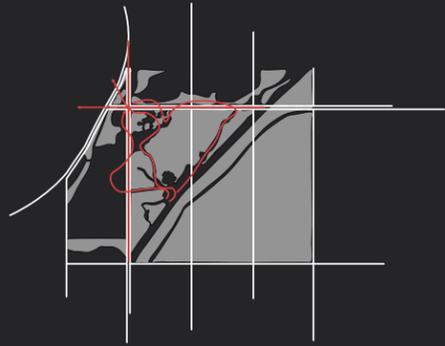
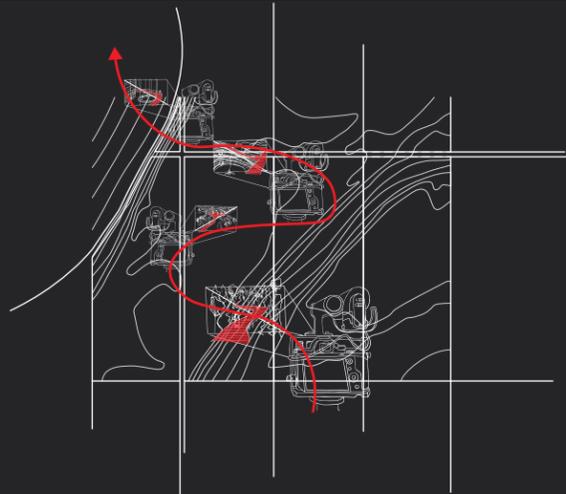


Fig. 51 Camera Framing Landscape



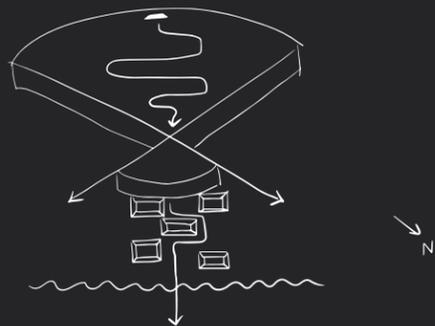
Developing grid diagrams and studying the relationship the grid has with the land, began a study of deconstructing colonial ideas of privatized land ownership. How can paths be woven in and around the grid lines to re-frame a new story/perspective and highlight the contrasts between Indigenous and colonial perspectives?

Fig. 52 Paths Weaving Around Property Lines



The image to the left is a diagram depicting a first attempt at an overall parti sketch. The grid, path and framed view of the landscape combine to share an overall story of the land and community.

Fig. 53 Early Stages Parti Diagram



Illustrating movements and approaches on the site both Colonial (direct and focused) and Indigenous (less direct and more meandering) were ideas explored through design.

Fig. 54 Parti Diagram

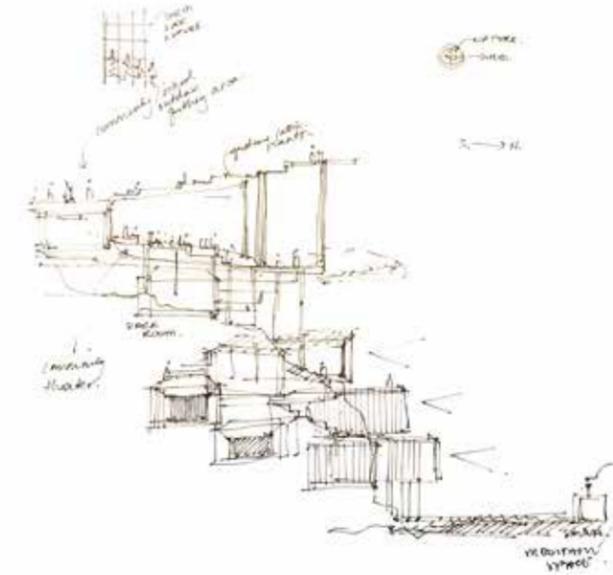


Fig. 55 Early Concept Sketch 1

Conceptual sketches of the building design were developed. Thinking of how the building occupies the ridge, how spaces are used inside and outside and how these spaces are programmed to best benefit the community.

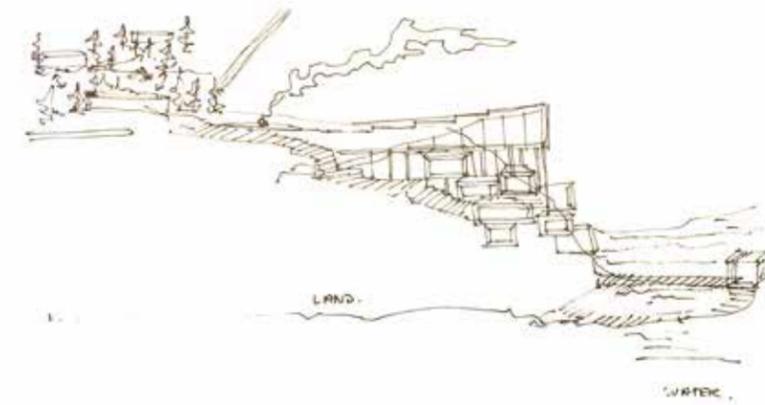


Fig. 56 Early Concept Sketch 2

## 3.2 Preliminary Program Research

### 3.2.1 Community Conversations

Preliminary Program research was completed through on-site community conversations. Nano Debassige, manager at the Weengushk Film Institute was my primary contact with the school and we connected throughout the process, communicating regularly. In early conversations he talked about his mother Shirley Cheechoo's vision of the school. She would like to see water and imagines a space with no straight edges, these conversations were important to refer back to throughout the design process.

NANO DEBASSIGE  
Part of our design conversations included Shirley's idea that there are no corners in this new building, which keeps organic movement throughout the space. Maintaining that and bridging the gap between land based learning and one's connection to place into the lab program.... As long as that feeling/connection to place is maintained. There are no straight edges in nature...There should really be no straight edges in a space where you are learning about nature. Shirley wants to see the water.<sup>1</sup>

<sup>1</sup> Nano, Debassige. (2020, October 27). Integration of Land Based Learning into Curriculum [Online interview].

### 3.2.2 Hypothetical School Design

A small questionnaire was distributed to the students to better understand what they liked and didn't like about the existing work space and how they would anticipate changing it to better suit their preferences (see appendix for full Questionnaire).

Three students out of the five completed the survey and there were common results collected. All of the students shared that they appreciate the "open space" within the existing classroom. When asked what could be improved about the space one student shared "a door that swings shut" a simple solution to making a space more comfortable. All of the students agreed that more windows would facilitate a better work environment.

Spaces where the students feel creative and happy included "big windows to overlook the forest," "a view, a space to relax, more texture, colour.. and a movie area for us to watch and be comfortable."

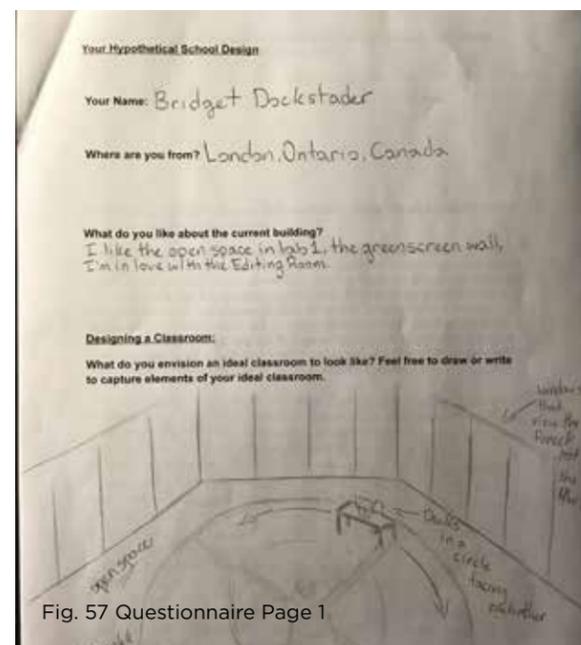
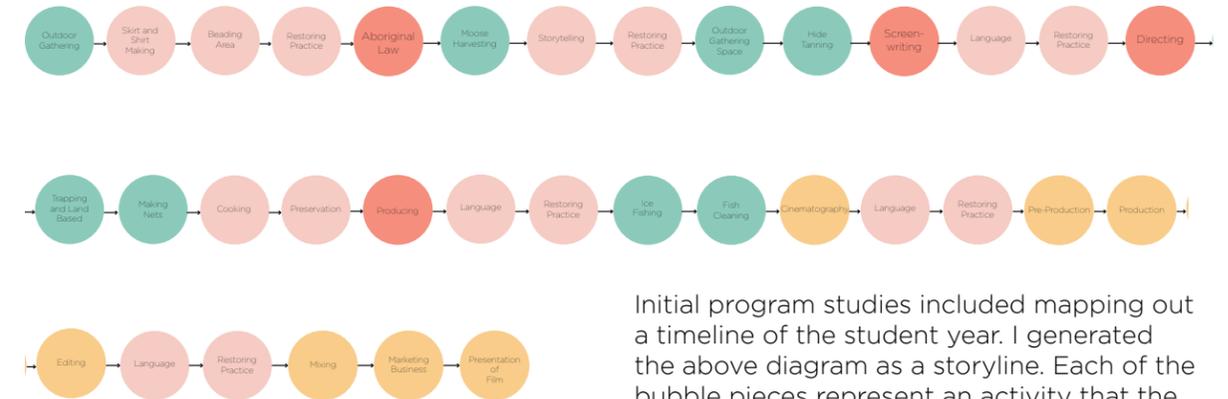


Fig. 57 Questionnaire Page 1

Additional spaces to add to the existing building included a kitchen, student lounge and a lunch room. These responses were often referred back to throughout the design process to ensure that each of the requests were accommodated.

### 3.2.3 Preliminary Program Diagrams



Initial program studies included mapping out a timeline of the student year. I generated the above diagram as a storyline. Each of the bubble pieces represent an activity that the students participate in throughout the year.

Fig. 58 Program Development 1

I grouped the timeline into similar activities and imagined individual facilities that would be designed specifically to suit the needs of the related programs.

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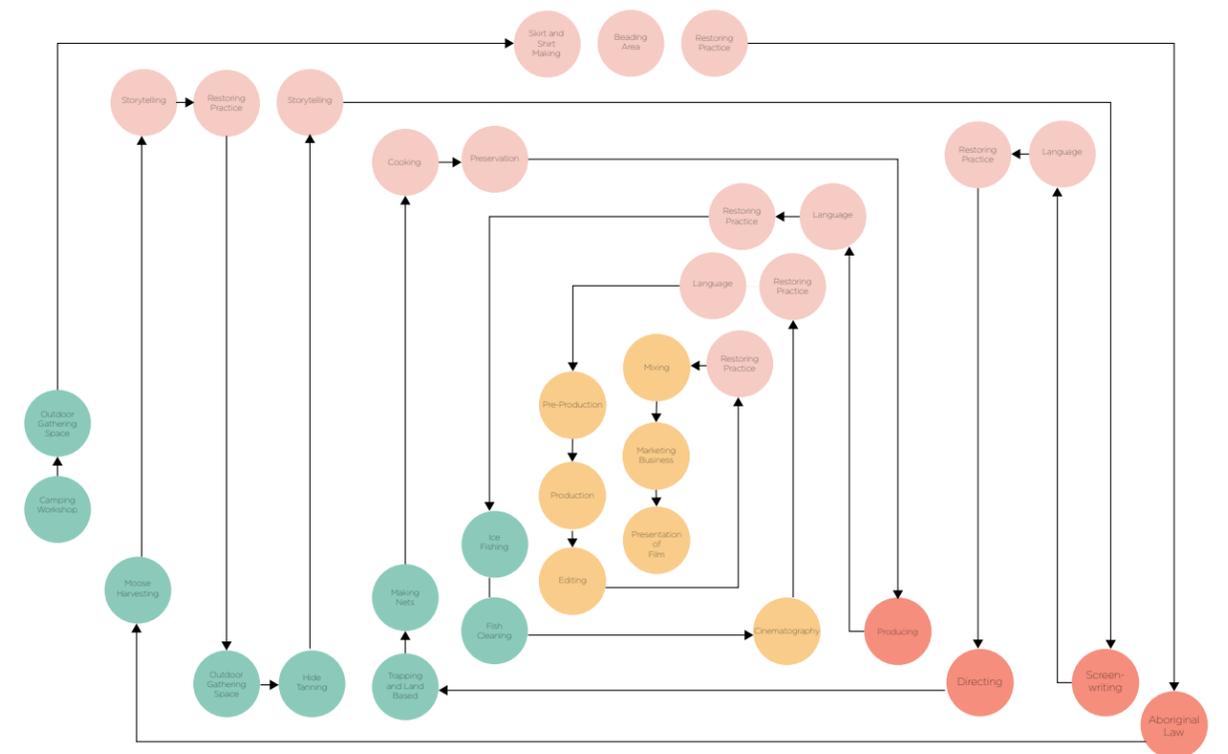


Fig. 59 Program Development 2

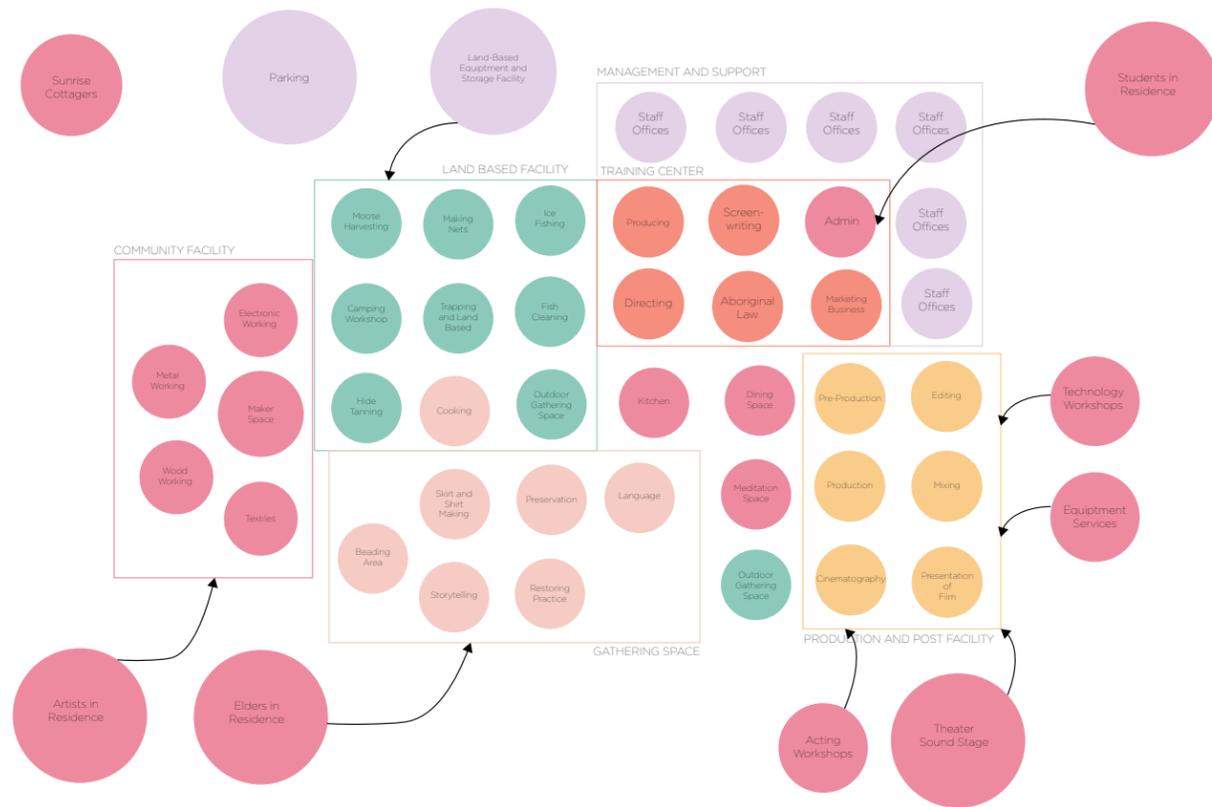


Fig. 60 Program Development 3

This process of program development highlighted the need for multiple facilities on site. Some facilities would be designed specifically for Land Based activities, while others would be designed for Post-Production and Administration.

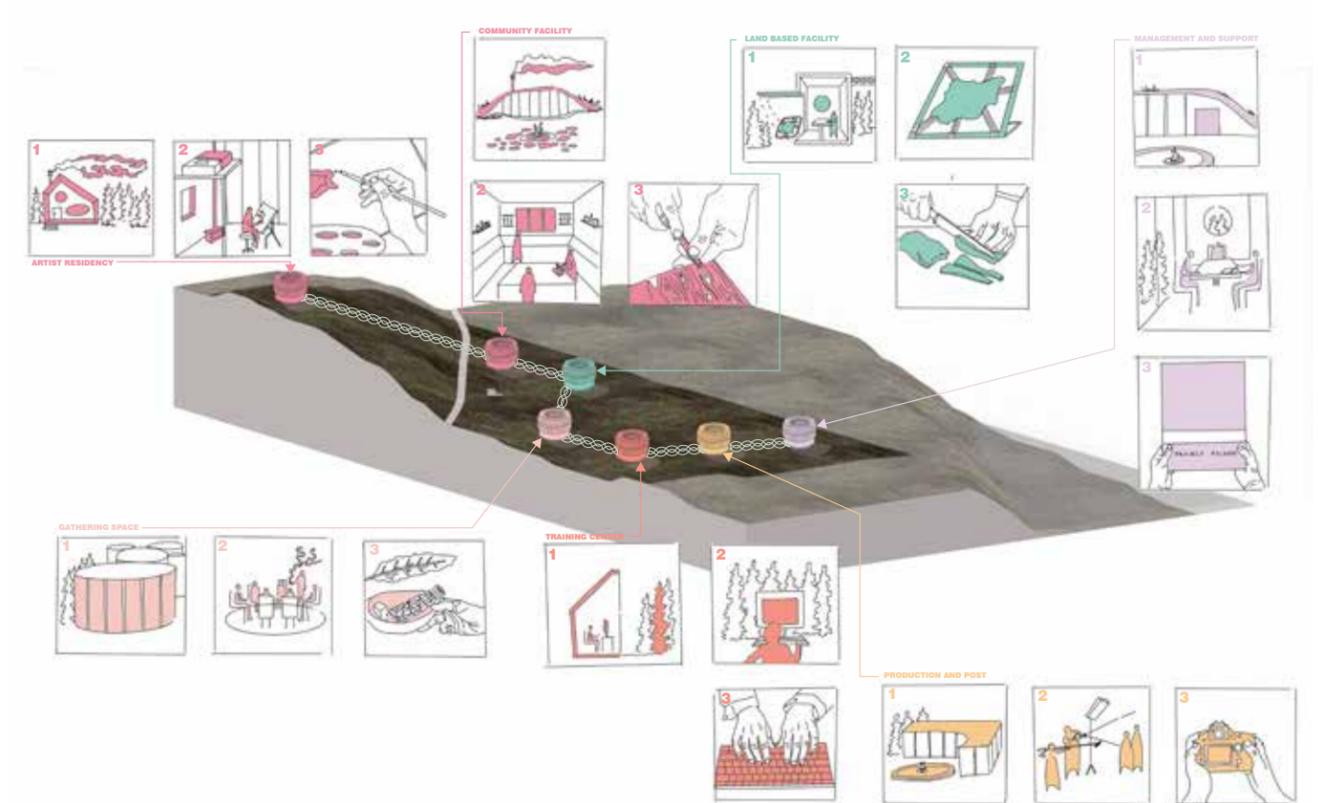


Fig. 61 Lenses in the Landscape

At this stage in the project I imagined each facility to act as a lens in the landscape. Each of the lenses would be designed specifically for the activities happening within the space. I decided to draw the hands and materials being used in each space to begin thinking of the tactile experiences happening within each lens.

### 3.2.4 Filmmaking and Architecture

There are many parallels between Film and the Architecture process. Both include capturing an experience. When working in the early stages of filmmaking, screenwriting and character development are the start of the process. At the same stage, an architect is thinking about program development and all of the pieces required to make a full functioning space. When working through the second phase of filmmaking, a director is producing mood boards and imagining what style the film will have. At this stage in the creative process Architecture students are thinking about scenes within their buildings, drawing vignette sketches and imagining materiality within a space. When a film student begins production they are making their screenplay vision come to life. The same thing is happening when an architect begins to draw out plans, sections and elevations to share their story and interpretations.

Given these compatibilities I thought it would be important for me to study the work, of Bernard Tschumi and his work specifically the Manhattan Transcripts.

#### BERNARD TSCHUMI

The purpose of these drawings was to move away from the conventional forms of architectural representation and understand the relationship between spaces and their use, between set and script, objects and events.<sup>1</sup>

Within these sketches Tschumi is studying events that occur on a city block, looking at the movement patterns within the event and then drawing an object that encompasses that event. I started to take the theories behind Tschumi's work and integrate it into my sketches and studies. I began to understand people and their actions with tools on site and started to draw arrows that depict a person's movement (figure 64). Within these diagrams I also started to depict the frames of focus people have when they are partaking in certain activities

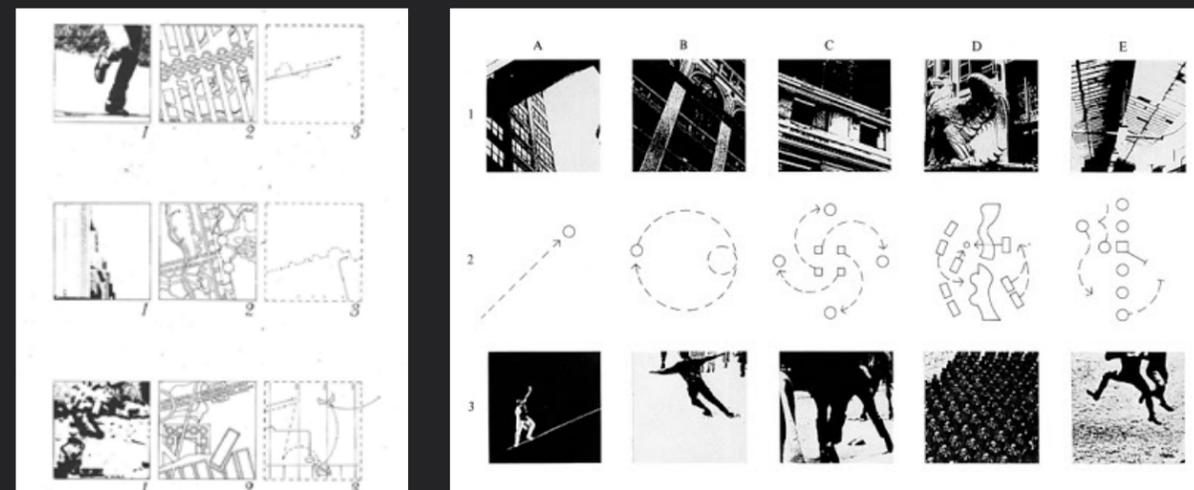


Fig. 62 - 63 Manhattan Transcripts

<sup>1</sup> Bernard Tschumi, "Bernard Tschumi Architects," Bernard Tschumi Architects, accessed March 20, 2021, <http://www.tschumi.com/projects/18/>.

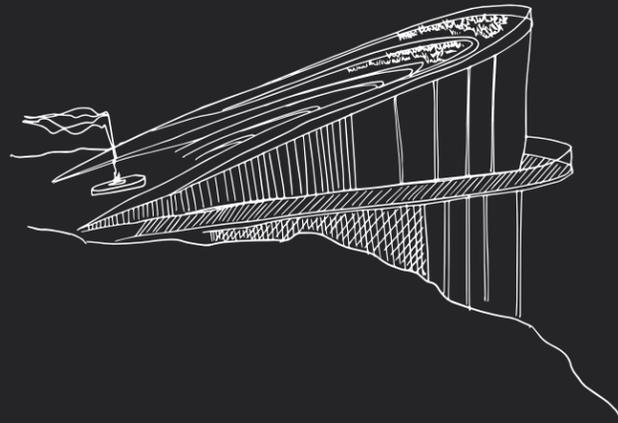


Fig. 64 Tschumi Inspired Diagrams

**MAIN FACILITY  
floor 1**

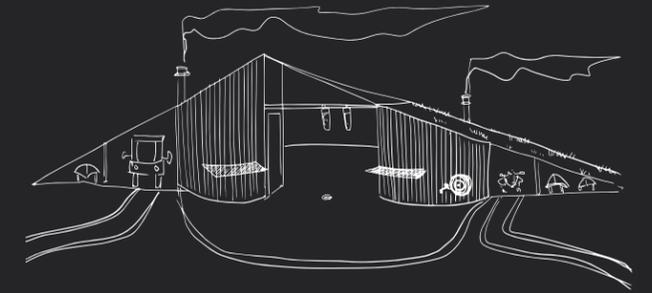
**outdoor:**  
outdoor medicinal garden  
community gathering area  
outdoor fire

**indoor:**  
interior theater  
projection room  
student work display  
washrooms



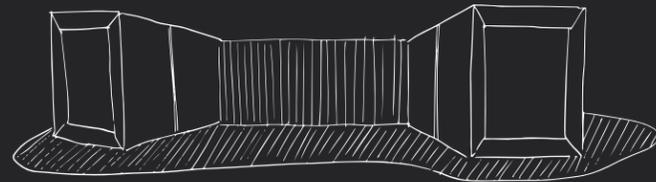
**LAND BASED FACILITY**

transition between indoor  
and outdoor  
indoor/outdoor kitchen  
flexible space  
place to hang animals and  
hides  
butchering table  
snowmobile storage  
side-by-side storage  
yurt structure  
washroom



**MAIN FACILITY  
floor -1**

**production space**  
storage / network server  
makerspace  
computer lab / editing  
room  
washroom

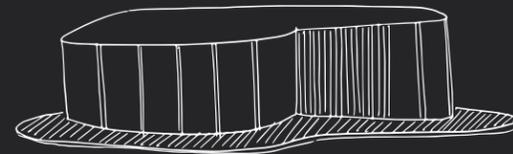


I continued to develop the design of spaces on site through a similar method. I began to group programming into sections, considering the movement and framed views within each space.

These were some preliminary sketches shared with the panel during penultimate presentations.

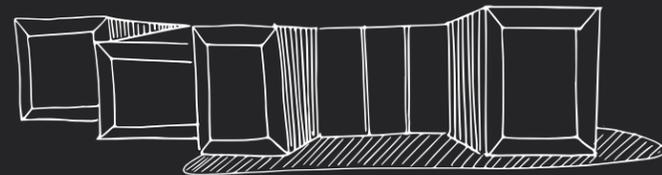
**MAIN FACILITY  
floor -3**

**classroom space**  
student lounge  
small student kitchen  
relaxation space  
washroom



**MAIN FACILITY  
floor -2**

**administration space**  
six offices  
meeting room  
faculty lounge  
washroom  
reception



**STUDENT RESIDENCE**

10 small 1-2 bdrm cabins  
shared kitchen cabin  
shared living/lounge cabin  
washroom



Fig. 65 Tschumi Inspired Program Diagrams

### 3.3 Contrasts and Harmony

It is important for me to acknowledge the feedback I received from my penultimate presentation in order to understand how I decided to redirect this thesis. There were two contrasting views and opinions about the penultimate work created and it became an important pivot point within the schematic design phase of the project. My thesis panel made up of architectural professionals both Indigenous and non-Indigenous believed that the architecture should be lighter on the land, tucked into the tree line, use forces of tension and appear subtle and hidden.

#### 3.3.1 Post-Penultimate Discussion

JAKE

One of the things that we talked about was the hidden language of the site. To deconstruct and decolonize your process, we know that Indigenous culture is very tactile... These site lines are interesting, so I really want to think about your process, the notion of making film and stepping back... This tactile experience is important. You have walked to the edge of rhino, asking where is the Indigenous feel and focus and I think that is where the deconstruction comes into play. .. The poles driven into the creek. That is something there, a deliberate stake in the ground that was very architectural in those relationships between the land and the water.<sup>1</sup>

DAVID

Thinking about time and those early films, that is what blew peoples minds. This idea that you can capture time and Indigenous and non-indigenous cultures have very different interpretations of time as well. Sense of time is captured well within the vignettes... but the architecture is not somehow involved in that narrative as it could be.<sup>2</sup>

TERRANCE

I think that there is this leap, going to make a series of buildings. How is any of those pieces an act of you being de-colonial. Hard to answer with that building moving down the cliff... I am a big proponent of designing one thing.<sup>3</sup>

JAKE

I look at this image and I see all of the modern technology, the hands, the gun, the camera... see the tools used throughout the experiences. Everything seems to be in tension, fishing rod, the bow, the snare, even stretching the hide is about tension. Can have a very light structure that has a tensile quality. That bow could become a roof truss... everything about Ojibway culture is in tension. Take a step back and take a look at those artifacts and start lightly...<sup>4</sup>

MICHAELE

How do you learn from what you have found? Rather than a big structure, is maybe what you come up with.. Is a kit of parts. What would support some of these activities is a platform, an then in other cases a platform plus some kind of enclosure that could be a tensile structure and some kind of fixed container. The language, and hybrid is taking a kit of parts... So sometimes you don't need an entire architecture<sup>5</sup>

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<sup>1</sup> Jake, Chakasim. David, Fortin. Terrance, Galvin. Michael, Pride. (2021 February). Penultimate Presentation Feedback (Online Presentation and Discussion).  
<sup>2</sup> Ibid.  
<sup>3</sup> Ibid.  
<sup>4</sup> Ibid.  
<sup>5</sup> Ibid.

After presenting my penultimate content to community member Nano Debassige, he spoke about how he liked the iconic building on the ridge site that I had proposed. He mentioned that the community wants to be "seen and heard" and believed that my initial massing of the space had potential to become a well recognized media arts centre.

This moment became a crossroads in the thesis project. I spent time exploring the contrasts and harmony that could exist between the two interpretations of architecture and began to explore what could happen within the space between both architectural ideas.

#### 3.3.2 Discussion with Community Member

NANO

I really like the idea, in speaking with Shirley.. I like what you showed me with the round edges.. I want round buildings, there are no straight edges in nature, so having those straight edges may be quite cool.

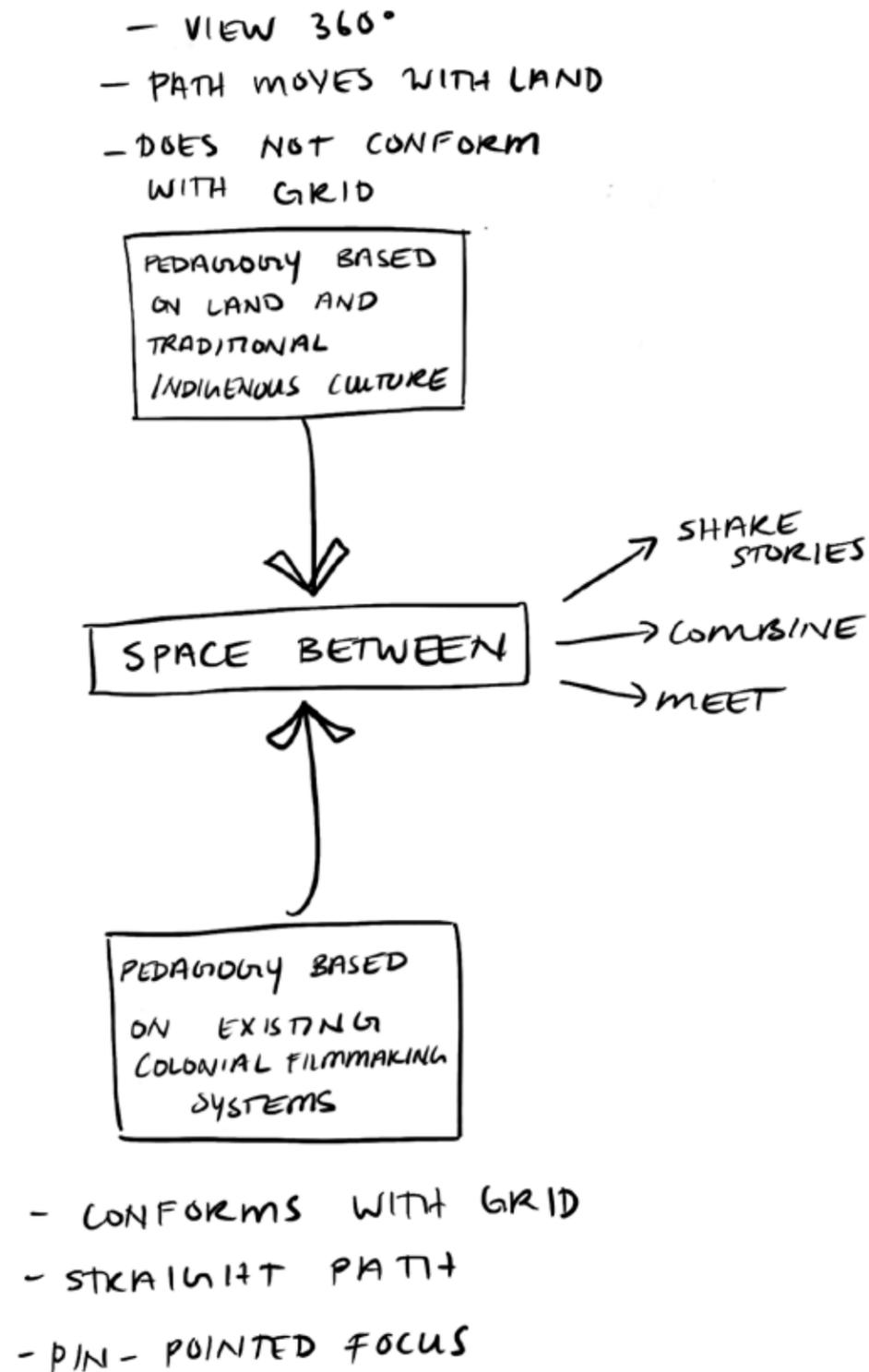
I like the idea of having that respect and being tucked away and part of the land, I personally have a thought of, if we are going to keep thinking of how we lived way back then, we are always going to live the way we lived.

I'd rather see a big bold statement of you know what, we are blossoming out of something, we are here, we are big and we are proud, rather than saying there is a cute little group of people... I think that's a real (I mean I could be completely wrong) but it feels like a colonial way of thinking... Let's maintain this sense of colonial living, but lets put an indigenous flare on it, which makes it our own.

Every time I think of those small groupings of things, I always think.. Well that is where we are now, but how I saw the building cut into the landscape. The way the land molded up to it, it's integrated, that to me feels more part of the land then being on the land. <sup>1</sup>

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<sup>1</sup> Nano, Debassige. (2021, February 17). Post-Penultimate Discussion [Online Discussion].



### 3.3.3 Sub-Question Re-Shaping Research

How can a building be designed to preserve the land-based aspects of the program, yet also support the existing filmmaking systems and be seen as a world renowned media arts center? What is the balance between the two? How can an architect highlight both Indigenous ways of thinking and colonial ways of thinking? How can this project begin to recognize a language that responds to both?

This thesis will be explored through the design of three buildings on the site:

The first building will be designed to suit the land-based aspects of the pedagogy focusing on Indigeneity, light connections with the land and forces of tension.

The second building will focus on existing colonial filmmaking aspects of the pedagogy, colonial tools (camera, technology, production labs), intrusive/invasive responses and forces of gravity.

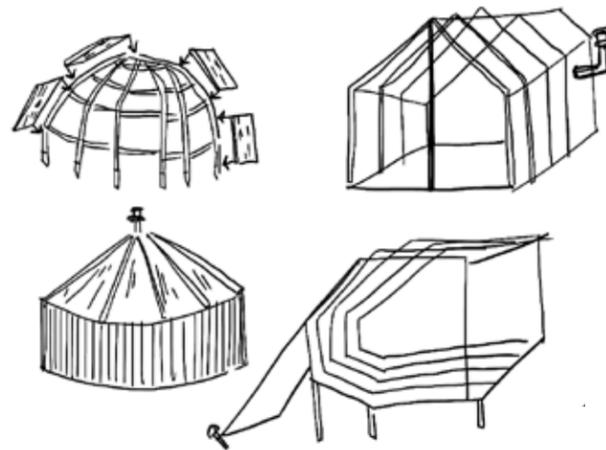
Both spaces will be designed with these ideas in mind. The areas in between will be designed as crossroads, spaces where the two architectural languages overlap and blend together. This space will be designed as a community space for people to gather, reflect and share stories about the past and future.

Fig. 66 The Space Between, Understanding Differences in the WFI Pedagogy

### 3.3.4 Pedagogy Based on Land and Traditional Indigenous Culture

#### Skin on Frame

Each building within the Land Based Facility is designed with skin on frame techniques, something studied through the hidden language drawings. This method of architecture is visible within the existing infrastructure on site. The community has crafted a make-shift vestibule that is made up of 2x4 framing with a tarp wrapped around it for shelter. The existing yurt on site uses plywood and wood framing with white tarps stretched over top of the frame to provide protection from the elements. The same ideas behind skin and frame construction were recognized during moose hunting. The community set up three prospector tents, that consisted of a metal pole frame structure paired with a canvas fabric stretched over-top and anchored to the ground. The teepee tarp structure was another example of a make-shift temporary construction that used tree logs and tarps to create a shelter from the elements.



#### Temporary Platform

Each of the above mentioned spaces are temporary shelter solutions made with materials easily accessible to the community. I began to think of these structures as temporary raised platforms scattered throughout the open areas at the back of the site. I imagined how the materials could be deconstructed after use. Each of these spaces would be connected with a raised boardwalk that would weave through the trees.

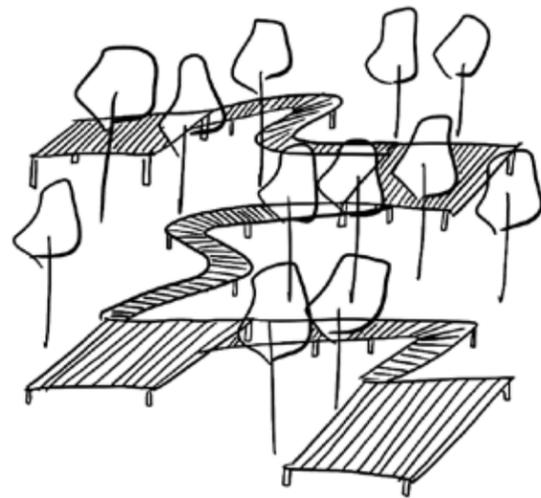
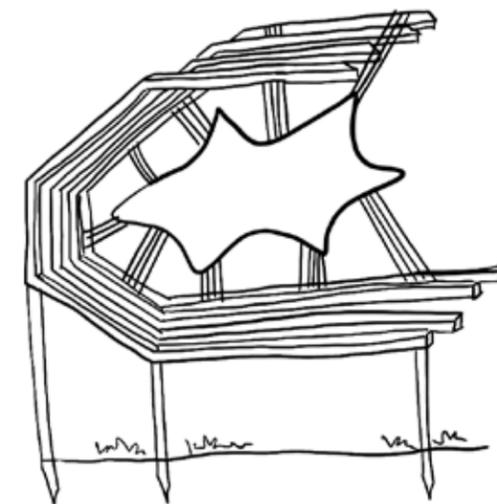
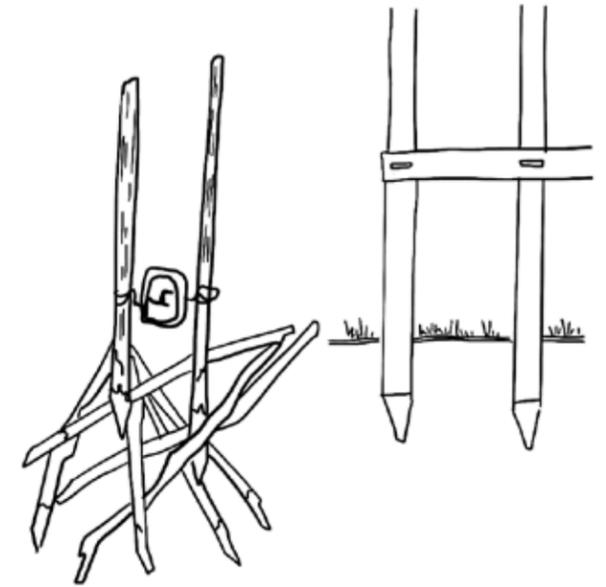


Fig. 67 Land Based Learning Preliminary Concept Drawings

#### Lifted Light Foundation

Based on Jake's feedback within the penultimate I started to think of the way chewed beaver sticks are used to set a beaver trap. The sticks are driven into the beaver dam. I started to think of ways that the buildings could be lifted above fragile wetland ecosystems as to not disturb the existing ecology. The poles used to set up a beaver trap become important architectural structures within the project, it establishes a foundation for the land-based platforms to be placed upon.

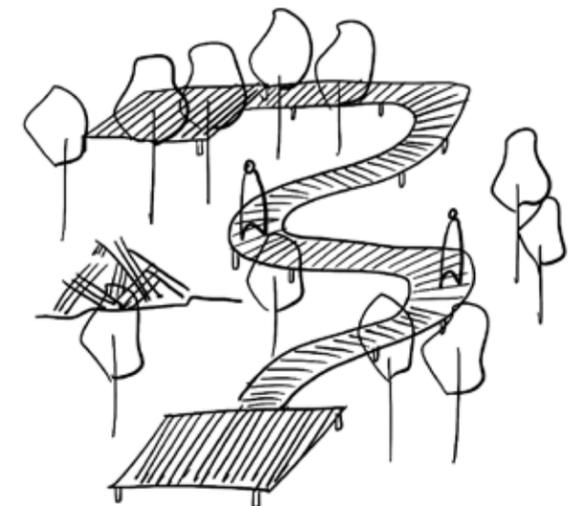


#### Architecture as a Tool

These light, temporary, skin-on-frame platforms become tools for the programs that would occur within each space. For example, the structure becomes a tool for the processing of animals. The space would include built in counter tops for the butchering of meat and the hides could be stretched within the open frame of the structure to dry. An area to smoke meat is also included within this space.

#### Deconstructing the Grid Line

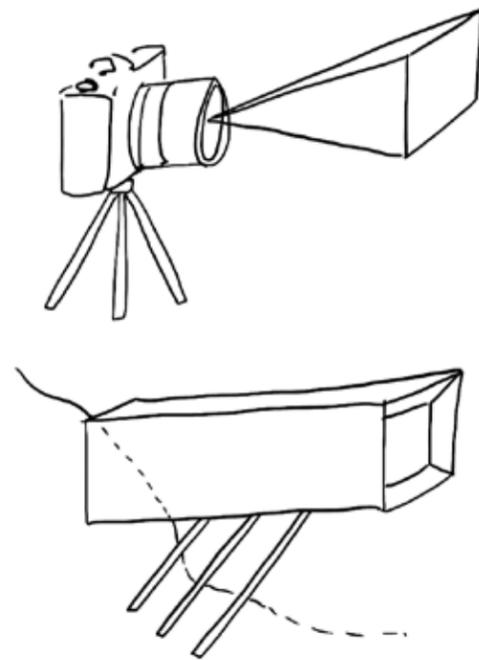
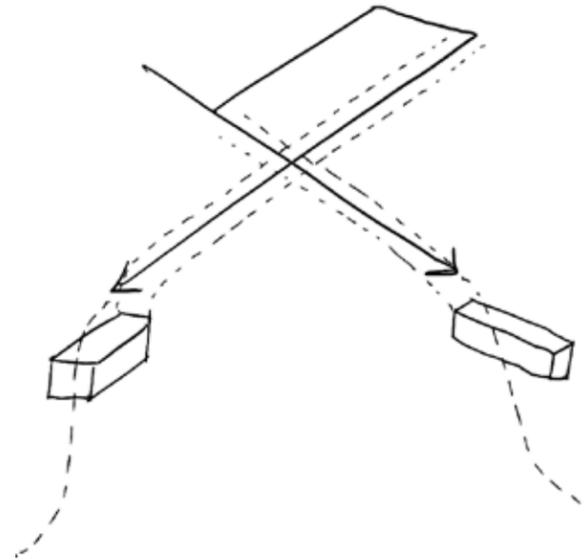
This facility aims to deconstruct the existing colonial grid on site, by weaving throughout the landscape. All of the buildings associated with land-based practices are connected with a curved raised boardwalk, creating moments and spaces for people to see 360 degrees and understand the environment around them.



### 3.3.5 Pedagogy Based on Existing Colonial Filmmaking Systems

#### Colonial Grid Line

The second building was developed with a colonial design process. I started by thinking about extending the grid lines existing on site and building on the colonial grid line. The building is designed as an extruded rectangle on the site that highlights the colonial grid and is extruded from it.



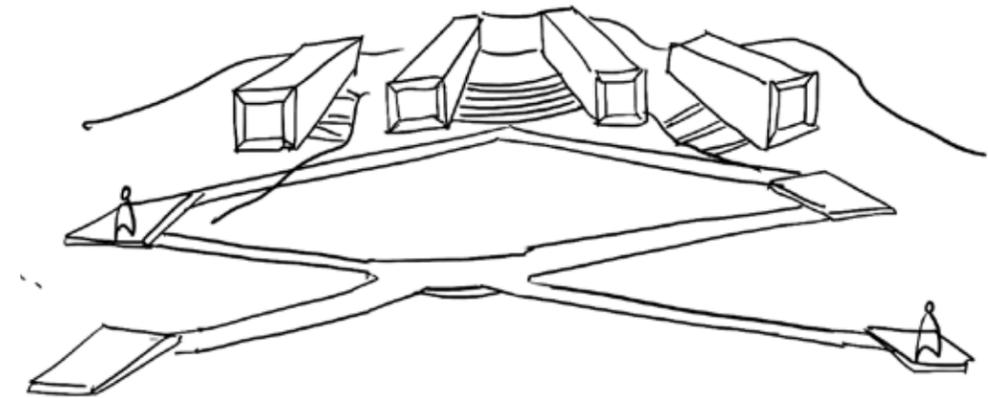
#### Colonial Tools

Each of the spaces that are rectangular and highlighting the grid line include programming specific to modern-day colonial tools used within the filmmaking process. Some of the colonial tools used in these spaces include: cameras, tripods, construction tools, 3D printers, laser cutters, computers, sound equipment.. etc. The buildings are designed based on these colonial tools. For example, the frame created by these spaces relates to the frame created when using a camera. It is a focused frame that is direct and limits one's understanding of the surrounding area. Elements from the colonial tripod are used within the foundation of some of these spaces. The buildings sit within the ridge and extend towards the water, propped up with a series of columns that mimic a tripod structure.

Fig. 68 Supportive School Structure Preliminary Concept Drawings

#### Rectangular Floorplan and Symmetry

The buildings are simple rectangular forms that create an easy floor plate to begin programming. The buildings are also mirrored on the site and create a symmetrical space that occupies the ridge. The symmetry is brought forward in these spaces as it also reflects architecture typically found in a colonial home.



#### Rhino Design Process

The design process involved the use of rhino from the start. Explorations with multiple shapes and forms were executed within the 3D modeling software to understand their relationships with the grid and ridge.



### 3.3.6 The Space Between

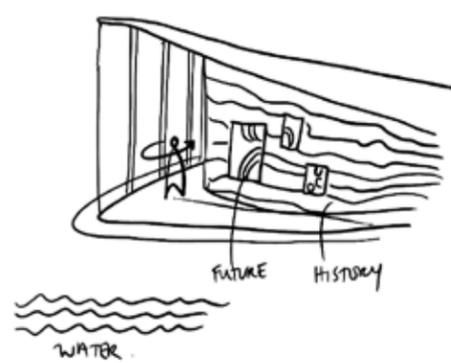
#### Extension of the Grid

The roof becomes an extension of the grid and an area for people to occupy and understand the colonial lot lines surrounding the site. The space where the two colonial grid lines overlap is a deconstructed sacred space for an outdoor fire-pit to be placed. In this location the fire smoke flows in all directions.



#### Outdoor Roof

The outdoor roof-scape provides a seating area for people to watch and gather. This space could be used for outdoor movie screenings and/or community ceremonial pow wows. The fire-pit in the centre of the open space would become a place for outdoor ceremony to occur.



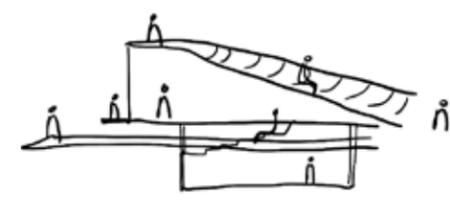
#### Highlighting Local Ecology

The terracing outdoor amphitheater is designed with seating and pathways built into it. The remainder of the terrace becomes a garden and space for medicinal plants and Indigenous local plants to grow. The terrace is south facing and would be an incredible space for community garden initiatives to promote healthy eating on the reserve and within the school.



#### 360 Degree Vision

The building is constructed with rammed earth as a building material. Earth that is excavated from the ridge area could be recycled and used within the rammed earth wall construction. Some of the walls may slope down to make a counter or bench, while others maintain their height and structural integrity. When someone stands in the center of the space they would experience a 360 degree vision. The architecture attempts to connect with water, earth and fire. The space reflects the past and future of the community, the history of place is reflected in the layers of earth and the future is translated through community art on the wall.

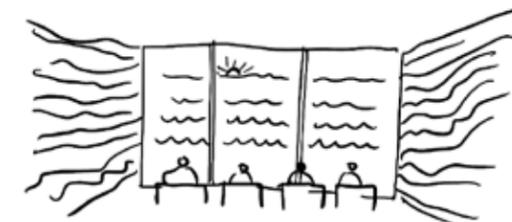


#### Programming Community Space

The building is designed as a space for community programming. This space is not private and the community would be able to access and move through or around the building. I decided to program the central space with a theatre, because there is no existing theatre on Manitoulin island. The students could display their films to community members and the theatre could also serve as a platform for summer film festivals. The Weengushk Film Institute was recently used as a wedding venue space, this main community space could be used for similar events and functions.

#### Multiple Perspectives

The building is meant to provide the visitor with a view of multiple perspectives. The individual can see above the building out over the water, back towards the outdoor gathering space or follow the grid line out to an extended walkway.

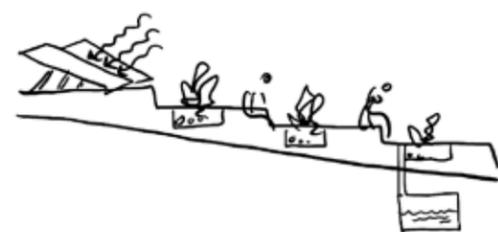


#### Framing Water

The theatre is designed with descending curved seating spaces that face a lifting screen. When the movie is over the screen has the potential to lift and the glass remaining wall frames the water. This would provide the community with an opportunity to connect back to the water post-production.

#### Curves vs. Straight Edges

The building is constructed between the straight colonial grid lines on the site. I attempted to contrast this language by introducing curved walls into the main theatre space. These curved walls emphasize the community story and sense of place.



#### Concrete Construction

Concrete makes up the floor and roof structural systems. This is due to the fact that a local Indigenous owned concrete manufacturing company is located in M'Chigeeng First Nation. This building would assist in supporting the local economy.

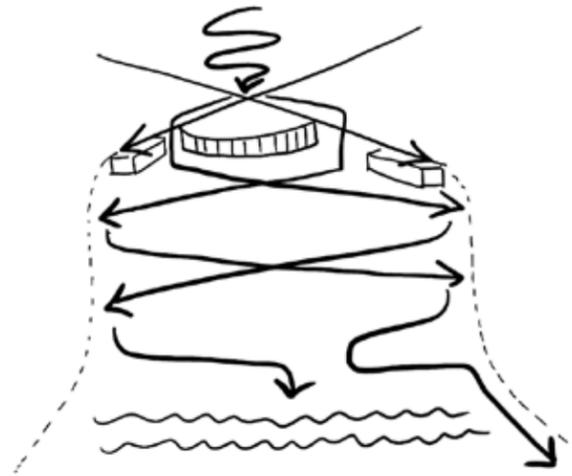
#### Harnessing Energy

The building attempts to harness energy naturally. The lower level is built into the ground the building is able to retain heat in the wintertime. The main space is Northwest facing, so there would be a reduced heat gain in summer months. Water collected from the terraces outside would be harnessed and used within the space. There is potential for solar panels to be placed on the higher points of the terrace to collect solar energy and assist in heating the building. Radiant floor heating has also been considered within the building.

Fig. 69 Space Between Preliminary Concept Drawings

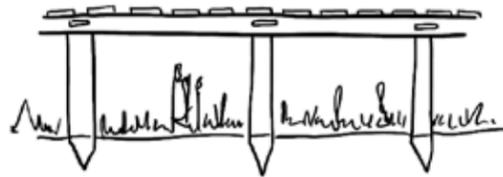
### 3.3.7 Path Systems

A series of path systems have been designed on site to tell a story. These paths lead to viewing platforms that frame specific views on site (land or water). The story behind the path has not been fully developed, but it is something that the community could apply their own story to and develop it further in the future.



#### Lifted Boardwalk Within the Lot Lines

A lifted path has been proposed for the areas within the lot lines. The site contains fragile wetlands that are surrounding some of the areas of proposed development. Some of these paths would be designed as light, lifted structures on stilts.



#### Highlighting Local Ecology

The paths would also assist in highlighting local ecology on the site, viewing platforms would extend off the site for students and visitors to view some of the fragile existing ecosystems (beaver lodge). These platform spaces could become contemplative spaces for students to use.

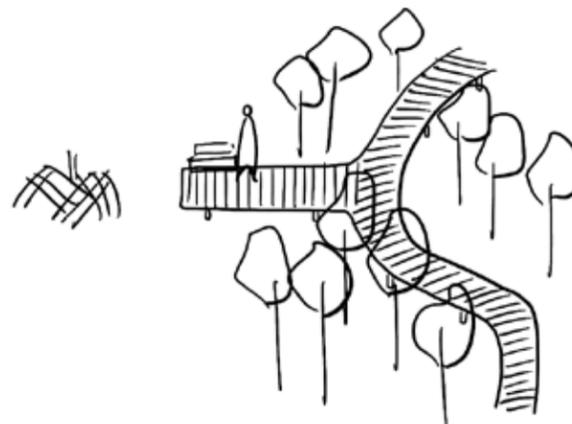
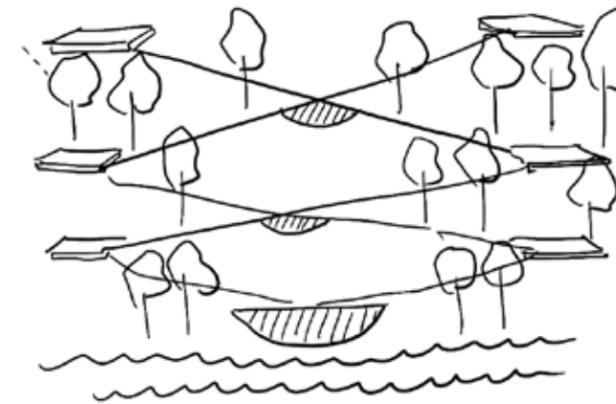
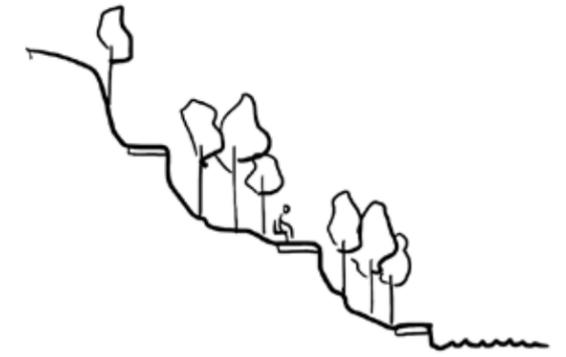


Fig. 70 Path System Preliminary Concept Drawings

#### Paths Down Ridge

The paths down the ridge would be constructed into the ridge and cliff face. These paths would also include platforms and resting areas that would be situated in and around the coniferous tree-tops. Visitors and students would be able to see the leaves change and experience the different seasons on these platforms.

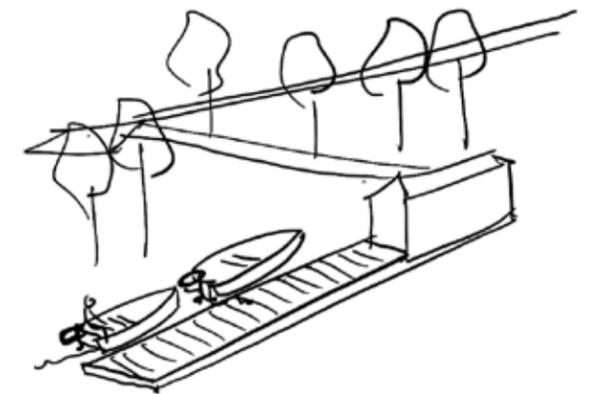


#### Connection to Water

The location of the main community space and supportive school structure creates a visual connection to the water. I have integrated the idea of a path down the ridge to connect to the water. As mentioned previously, the path could become a story specific to the community that could be expressed.

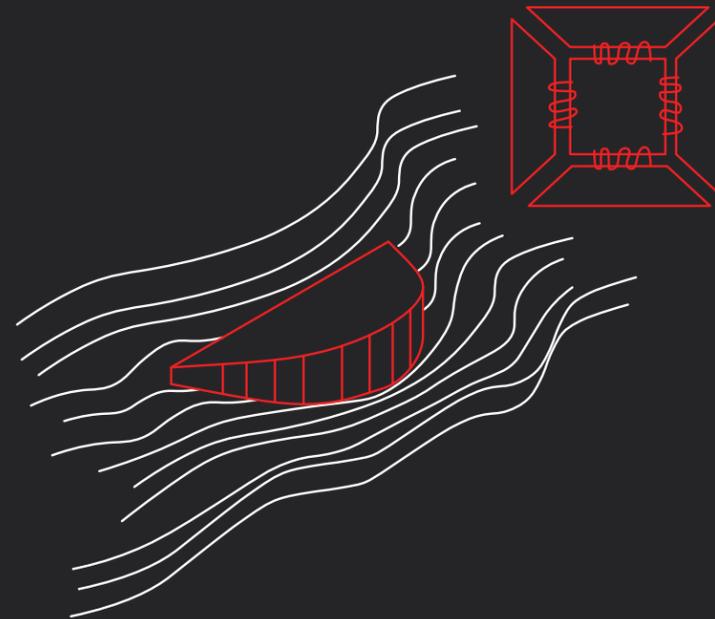
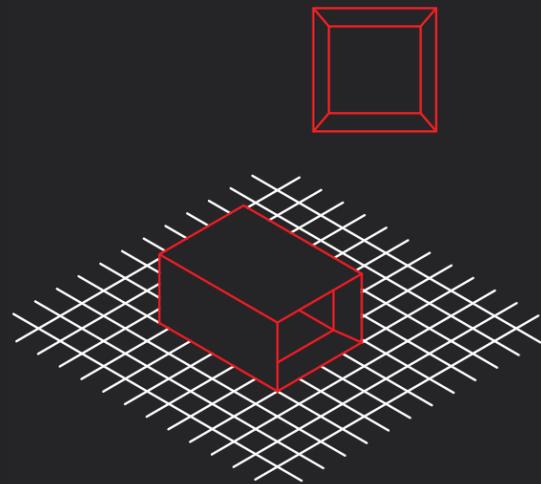
#### Boat Access

In the summertime boating and sailing becomes a frequent mode of travel around the island. The community could benefit from the existing tourism on the island by setting up a boating dock at the base of the ridge for people to access the theatre and movie screenings by boat.



**COLONIAL WORLDVIEW  
SPECIFIC AND PIN POINTED**

**INDIGENOUS WORLDVIEW  
360 DEGREE VISION**



**COLONIAL FILMMAKING  
ONE DIRECTOR MAKING ALL DECISIONS  
HIERARCHY**

**INDIGENOUS FILMMAKING  
COMMUNITY FOCUSED AND  
INVOLVEMENT**

**3.3.8 Frames Within the Architecture**

Designing two distinct frames has been considered and expressed within the architectural proposal. Frame one would be used in relation to individual/contemplative programs on the site. Frame two would be used for spaces with a focus on community and collaboration.

The two frames are grounded in colonial and Indigenous ways of viewing the world, and their respective approaches to filmmaking. The single framed architectural piece is extruded from a directional grid and represents the colonial lens, a specific pinpointed view on the world. It portrays what an Elder once shared with me about the settler perspective. The colonial view understands the surrounding environment by independently studying things. The single framed architectural view compares to the colonial approach to filmmaking, where one person is typically in charge and the structure follows a pyramid scheme, hierarchical system.

The curved architectural form ignores the grid and instead connects to the topography of the site. This frame is reflective of the Indigenous lens and world-view. The concept of 360 degree vision is expressed in this architectural frame. Instead of one frame I am hoping to reflect an architecture of multiple perspectives stitched together. My conversations with Darlene Naponse and Shirley Cheechoo, two Indigenous filmmakers, has instilled an understanding that an Indigenous approach to filmmaking is community driven. Instead of a single decision maker, their methodology respects the community, land and people involved. I have organized these curved spaces with programs that are community focused.

Fig. 71 Schematic Frame Designs

### 3.3.9 Case Studies

#### UNCEDED: Voices of the Land

It is important to acknowledge *UNCEDED: Voices of the Land* within this Thesis. When the project became more specific after listening to post-penultimate feedback, I referred back to this exhibit as a case study to further understand “what Indigenous thinking and spirituality bring to the world of architecture?”<sup>1</sup> This exhibit was curated by a group of 18 Indigenous architects from North America who came together to further understand what contemporary Indigenous architecture is. The exhibition is broken into four territories, “the installation features the work of architects and designers as they tell their stories of Indigeneity, resilience, sovereignty and colonization.”<sup>2</sup>

David Fortin (my thesis advisor within this thesis project) published an article titled *Unceded: Land and Design Sovereignty* post exhibition and discusses how the *UNCEDED* team decided to share their collective story.

*UNCEDED: Voices of the Land* attempts to bring contemporary Indigenous architecture to the forefront by collectively “celebrating multiple contemporary Indigenous architects, their communities, their cultures, their landscapes and their unique design processes; and, second, emphasize the importance of collective values inherent to Indigenous peoples.”<sup>3</sup>

He further discusses how the exhibit moves away from typical modes of architectural communication through orthographic drawings, models and “settler colonial methods / settler colonial standards.”<sup>4</sup> Instead the exhibit is shared through modes of oral storytelling. The exhibit is made up of multiple curved walls paired with video projections that share stories of indigeneity, resilience, sovereignty and colonization.



Fig. 72 A view of “Unceded: Voices of the Land”



Fig. 73 A view of “Unceded: Voices of the Land”

<sup>1</sup> “UNCEDED – Voices of the Land,” UNCEDED – Voices of the Land | Canadian Museum of History  
<sup>2</sup> Ibid.  
<sup>3</sup> David, Fortin. “Unceded: Land and Design Sovereignty.” *Architecture Australia*, 2020-03, Vol.109 (2), p.60.  
<sup>4</sup> Ibid.

DAVID FORTIN

This approach would help convey that Indigenous design cannot be stylized nor strategized for hasty adoption or application, but rather is based on guiding principles provided through lived experience, informed by traditional teachings and community input, and ultimately aspires to reinforce spiritual interconnectivity between all things. The exhibit thus aimed to offer a glimpse into a different way of thinking about design that might inspire visitors to reflect on what guides their actions and how we can collectively strive toward being better stewards of our Mother Earth moving forward.<sup>5</sup>

Throughout this thesis project, I have been challenged with thinking of developing a proper approach to this project that encompasses the ideas shared within the *UNCEDED* exhibition. I attempted to approach the project through an Indigenous perspective moving away from settler colonial standards through participatory observation. I spent time learning alongside the community to better understand their collective story and what the collective values are within the school. This experiential process assisted me in designing a Land-Based Facility and Media Arts Center that is reflective of the experiences, community needs and the desires of the students and faculty.

<sup>5</sup> David, Fortin. “Unceded: Land and Design Sovereignty.” *Architecture Australia*, 2020-03, Vol.109 (2), p.60.



Fig. 74 A view of “Unceded: Voices of the Land”

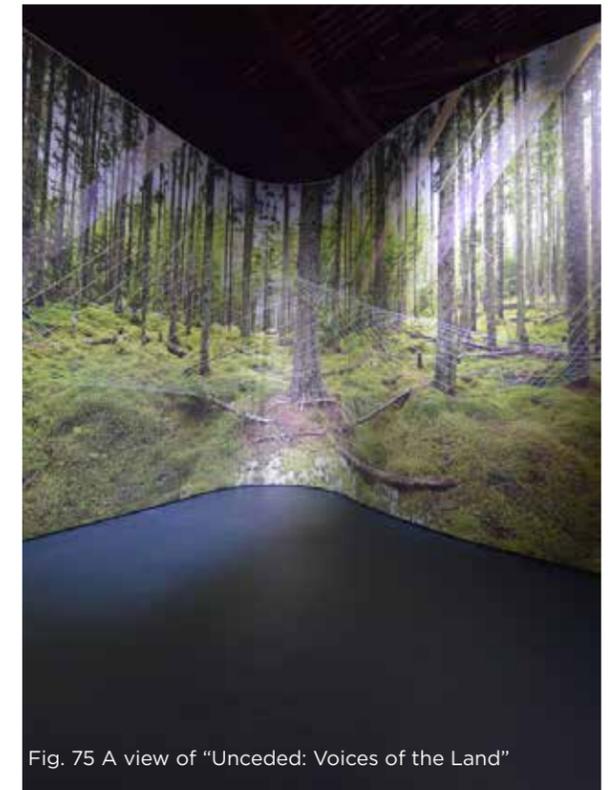


Fig. 75 A view of “Unceded: Voices of the Land”

## Fogo Island Inn

Fogo Island Inn is an important building case-study to recognize, because of its iconic architectural design. The building sits on the landscape as an icon and includes destination based programming which assists in boosting the economy of the local community and shares stories of the community through the architecture and interior decor. This case-study becomes an important building that speaks to narrative sovereignty. The interior spaces are filled with community designed artifacts that share stories of place. Fogo Island Inn was designed by Todd Saunders and is located on Fogo Island near Joe Batt's Arm.

Fogo Island has a long history with film, the island was a location for a legendary community filmmaking project in the late 1960's titled the *Fogo Island Process*.<sup>1</sup> Fogo Island Inn believes that art and film are integral in telling community stories, and preserved traditional knowledge and culture.<sup>2</sup> Fogo Island Inn has a strong relationship with community filmmaking on the island. The Inn's cinema is the first theatre to exist on the island, and helped to put sharing stories through filmmaking at the forefront.<sup>3</sup>

The building is energy efficient and conscious of existing ecosystems. The building is made up of a steel frame that is insulated and includes triple glazed windows along with two cisterns that collect roof rainwater.<sup>4</sup> The building used in-floor radiant heating from a solar roof supply that heats up hot water to pump through the building.<sup>5</sup>



Fig. 76 Gallery of Fogo Island Inn / Saunders Architecture

"People and place are inextricably tangled up with one another on Fogo Island. It is crucial to hear stories from the people who have lived here, before truly being able to feel this place and understand how everything fits together."<sup>6</sup>



Fig. 77

<sup>6</sup> "Fogo Island Hospitality," Fogo Island Inn, accessed March 8, 2021, <https://fogoislandinn.ca/in-between/fogo-island-hospitality/>.

<sup>1</sup> "The Fogo Process," Fogo Island Inn, accessed March 8, 2021, <https://fogoislandinn.ca/in-between/the-fogo-process/>.

<sup>2</sup> Ibid.

<sup>3</sup> Ibid.

<sup>4</sup> "A Gentle Footprint," Fogo Island Inn, accessed March 8, 2021, <https://fogoislandinn.ca/in-between/a-gentle-footprint/>.

<sup>5</sup> Ibid.

## Haystack Mountain School of Crafts

Haystack Mountain School of Crafts is an important building to recognize and consider within this thesis project, as it deals with a similar site condition. The building is located along a ridge, with views out to the water. This case study shares a contrasting design language to Fogo Island Inn, the building is less of an icon and instead sits nestled into the trees and ridge. It becomes less visible on the waterfront and includes a subtle material palette and consistent design language that creates a hidden and light architecture on the land. Haystack Mountain School of Crafts was designed by Edward Larrabee Barnes, located on Stinson Neck in the island community of Deer Isle, Maine.

The school buildings are connected together with a central stair and a series of outdoor patios. Each of the studio spaces has a patio condition that allows for inside activities to spill out into the communal spaces. The studios are designed with a similar design language, covered in cedar shake shingles and lifted off the ridge on stilts. The campus includes six workshop studios (ceramics, fiber, graphics, hotshop, iron/glass, metals and wood), a digital fabrication lab, visiting artist studio space, dining hall, 100 seat auditorium, library and art store.<sup>1</sup> The campus also includes staff and student housing on site.

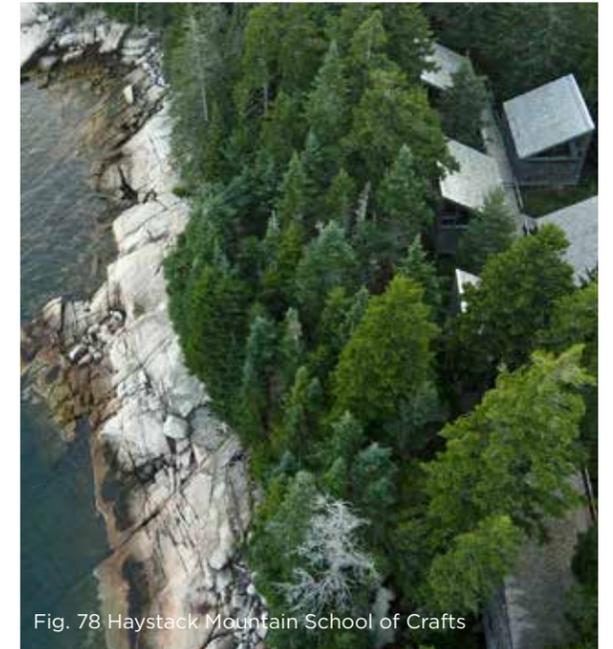


Fig. 78 Haystack Mountain School of Crafts

"Barnes arranged the modular buildings in a pattern intended to link the built environment to the natural surroundings. Through their siting on the sloping verdant terrain leading to the sea, and through the wooden walkways connecting building to building, the vernacular modules seem to "float" as if in a marina. The peaked roofs of the module design mimic the sails visible on the bay."<sup>1</sup>



Fig. 79



Fig. 80

<sup>1</sup> "Campus Overview," Haystack Mountain School of Crafts, accessed March 8, 2021.

<sup>1</sup> "Haystack Mountain School of Crafts," SAH ARCHIPEDIA, September 24, 2019.

### 3.3.10 Storyboard Sequence

This is a storyboard sequence drawing that is meant to capture the two distinct approaches to the main building. One approach highlights a community or faculty members experience driving/walking to the site.

The second approach highlights the student experience walking to the main media arts centre from the student residence on foot.

#### Community Approach

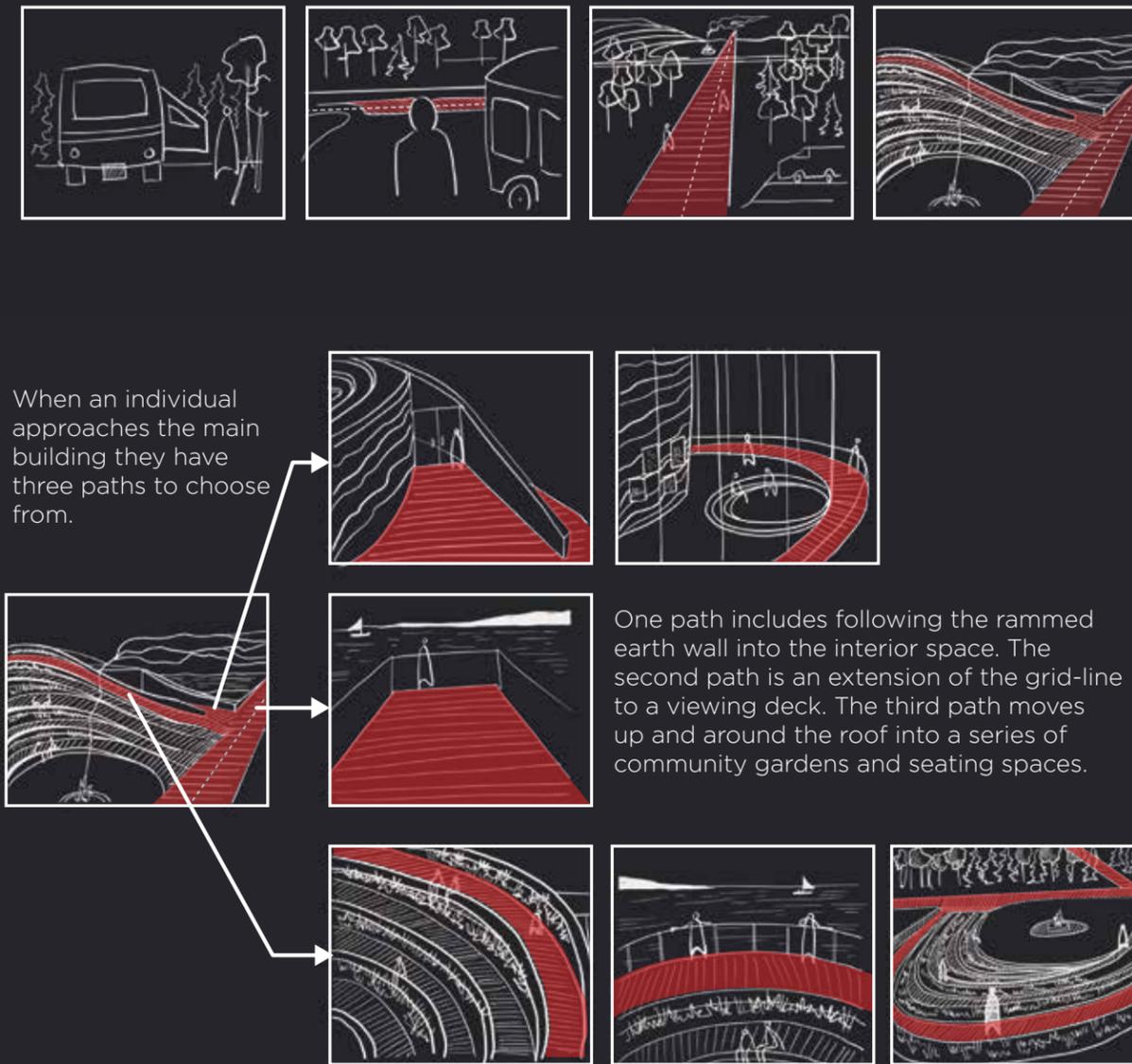


Fig. 81 Storyboard Sequence Sketches

#### Student Approach

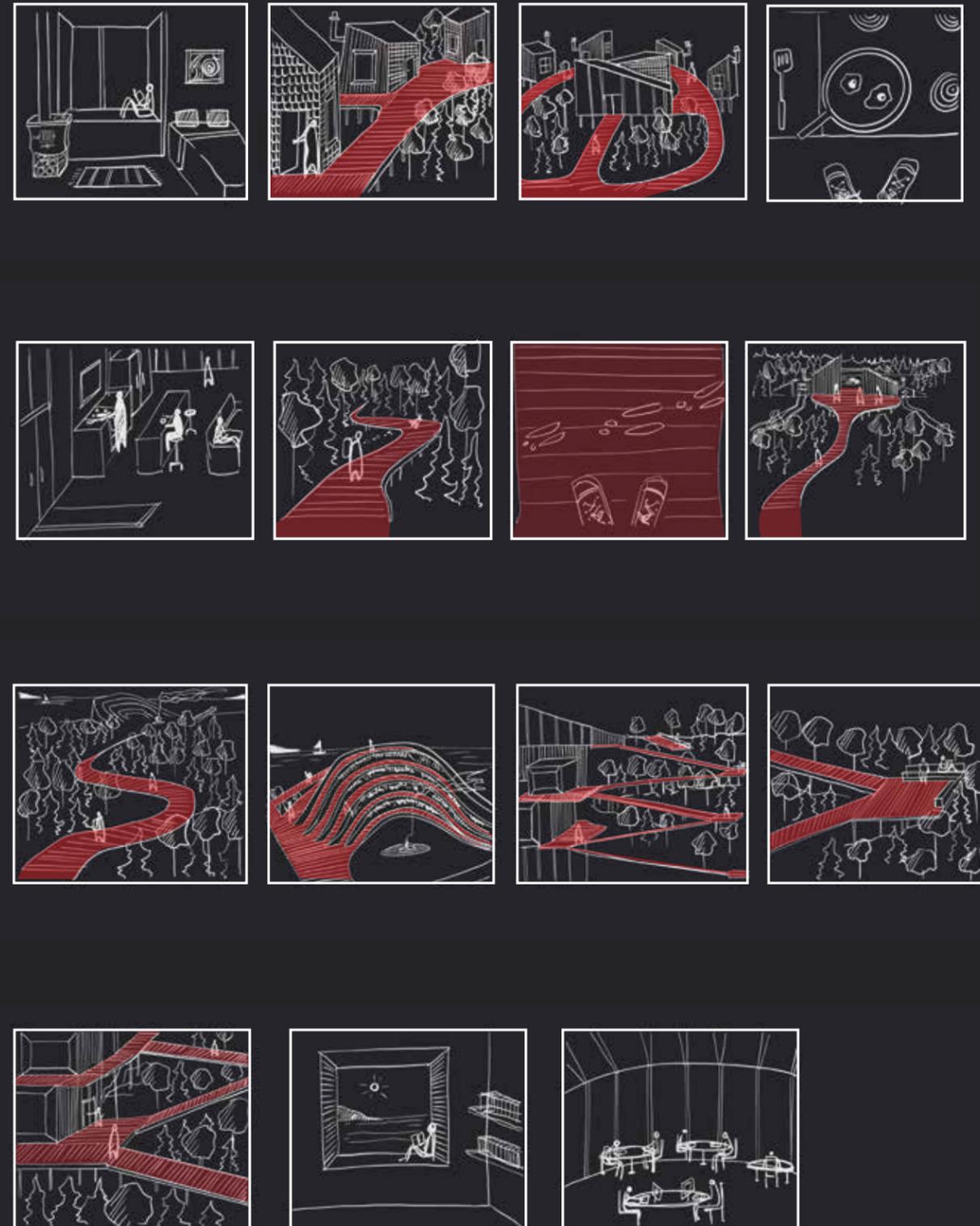




Fig. 82 Overall Phase Drawing

### 3.0 Architecture Through a Lens

#### 3.4 Architectural Narrative

##### 3.4.1 Overall Site Map and Phases of Development

The community has a vision to create a world renowned media arts center. I have accommodated their requests through this proposal. There is potential for multiple phases of development to occur overtime.



Fig. 83 Phase One Site Developments

**PHASE 1**

**Construction of Land Based Learning Facility**

The land-based facility infrastructure would be constructed first because of its temporary and light intervention within the landscape. The community discussed the need for space dedicated to land-based training and their vision of expanding the land-based programming within the existing curriculum.

**PHASE 2**

**Construction of Main Community Facility and Supportive School Structure**

The second phase includes the construction of the world renowned Media Arts Center. During this phase of construction the access roads into the ridge site would be developed for car access to the main building, along with parking. The existing buildings would be converted into storage space.

Fig. 84 Phase Two Site Developments

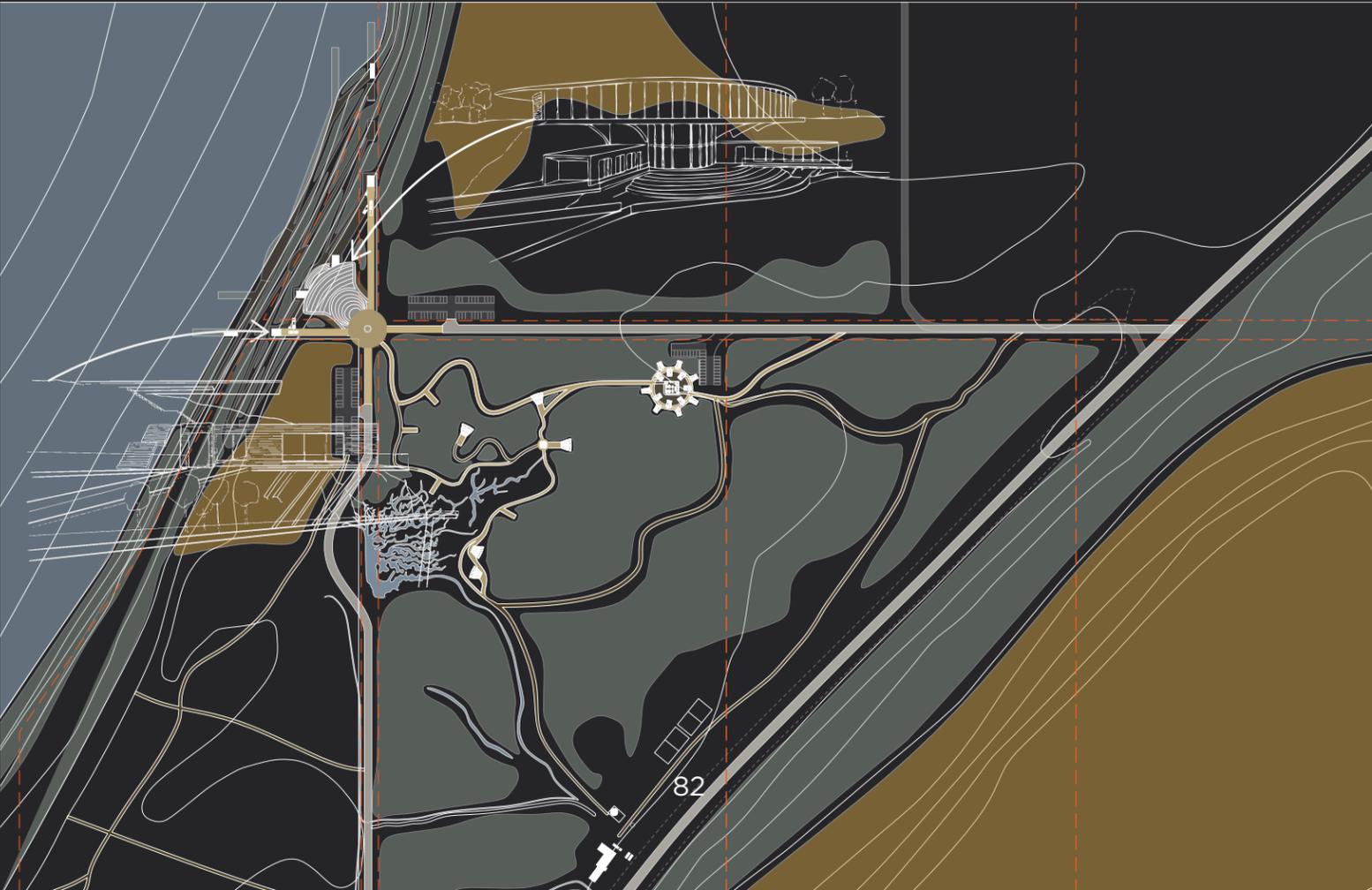




Fig. 85 Phase Three Site Developments

### PHASE 3

#### Construction of Student Residence and Activity Area

The third phase of the project would introduce the construction of the student residence and activity areas on site. The student residence would be located at the rear of the site, away from the noise of the highway. The added activity space would include basketball courts (summer) and skating rinks (winter). The existing WFI building could be transformed into a storage and equipment rental facility and cross-country ski gear could be rented out for winter trail skiing around the site.

### PHASE 4

#### Construction of Elders in Residence and Contemplation/Ceremonial Space

The fourth phase of the project would include the construction of the Elders in Residence and Faculty Residences. Having Elders on site as a support system for the students is an important development to include within the new school. Providing visiting faculty and Elders with accommodation on site is important to integrate into the school design.

Fig. 86 Phase Four Site Developments

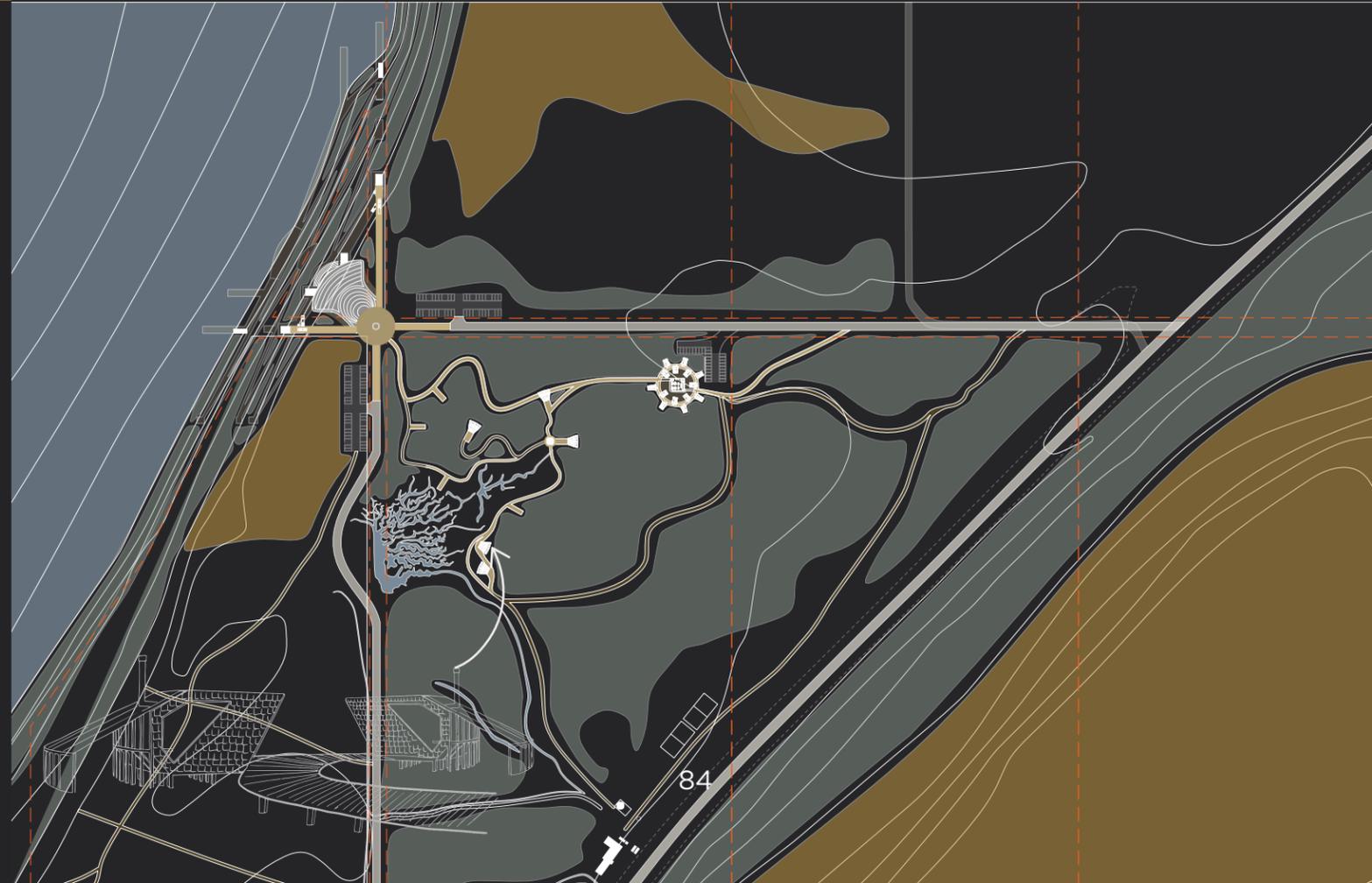
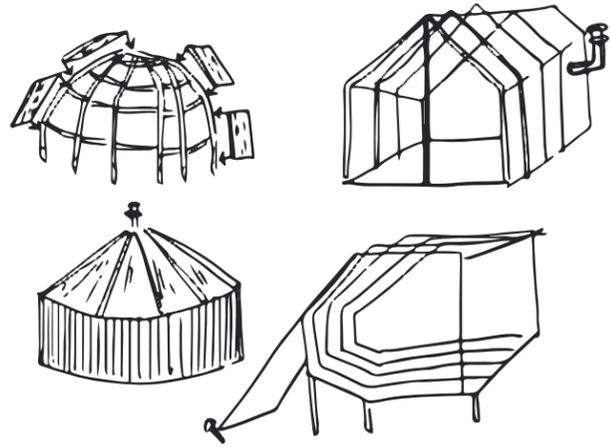


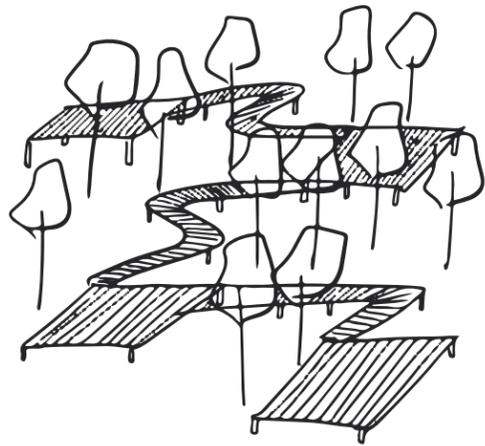
Fig. 87 Land Based Facility Concept Sketches



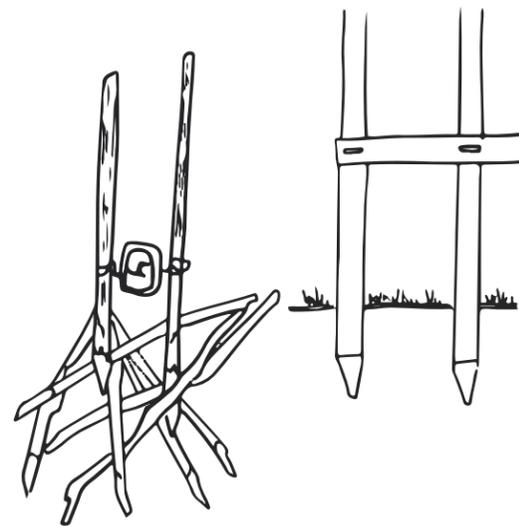
SKIN ON FRAME



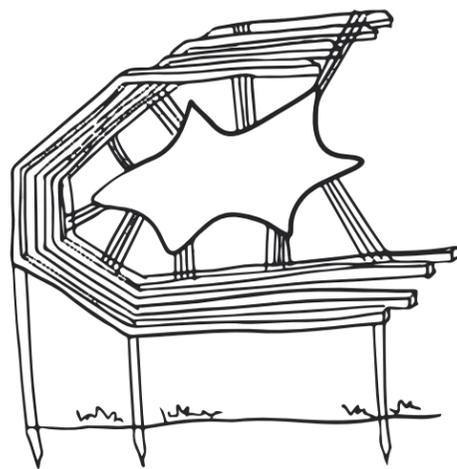
TENSION



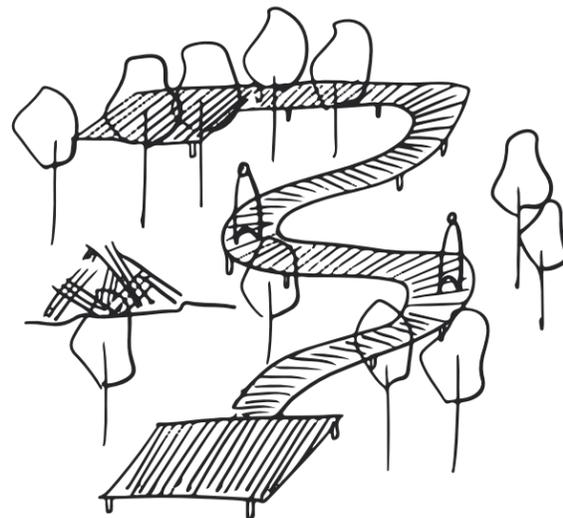
TEMPORARY PLATFORM



LIFTED LIGHT FOUNDATION



ARCHITECTURE AS A TOOL



85 DECONSTRUCTING THE STRAIGHT LINE

SCENE ONE :

3.4.2 PEDAGOGY BASED ON LAND AND TRADITIONAL INDIGENOUS CULTURE

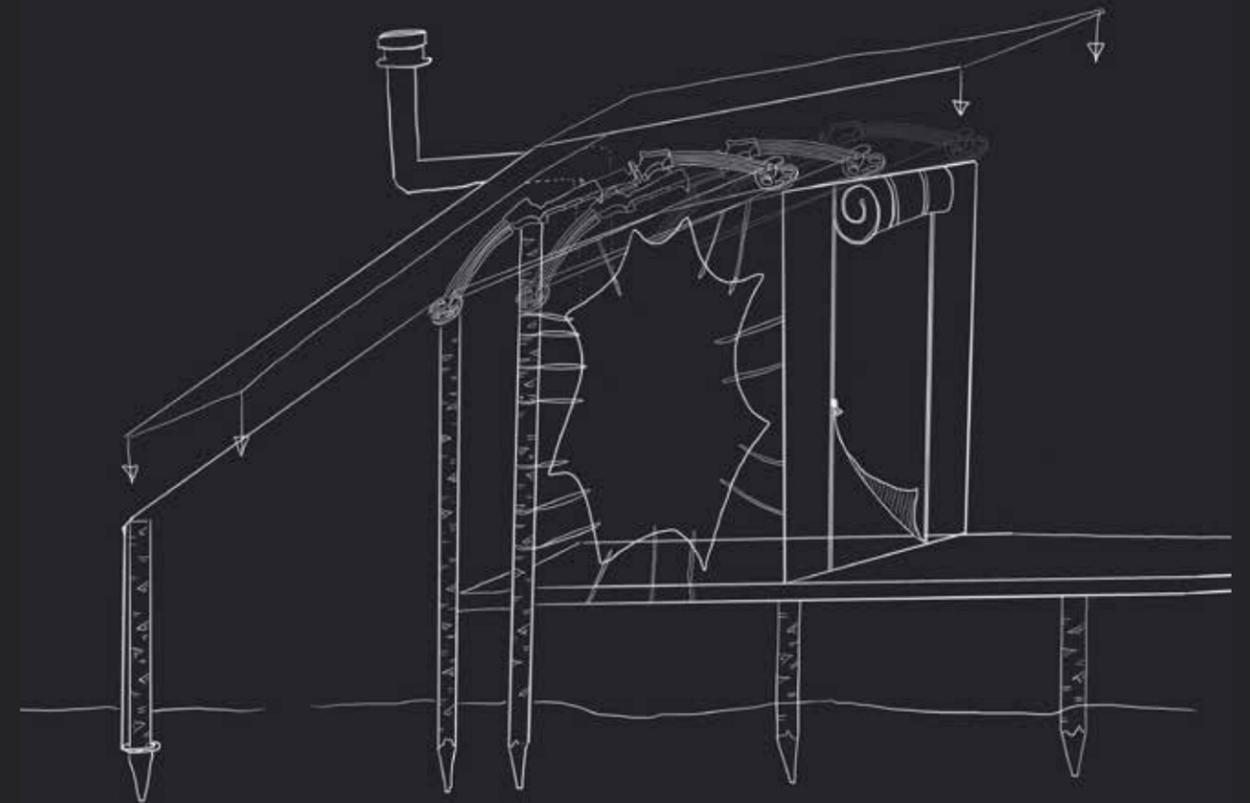


Fig. 88 Collection of Concepts: Land Based Facility



Fig. 89 Land Based Facility Site Plan

**PLAN DRAWING - Land-Based Facility**

The land-based facility is connected by a series of curved paths and lifted boardwalks. It is made up of multiple buildings that are light on the land and situated in open areas existing at the rear of the site. The facility consists of a gathering, processing, cooking and language lesson area. These spaces are all programmed based on the traditional Indigenous restoration practices implemented in the WFI curriculum.

These spaces share a similar skin-on-frame design language with wood frame and fabric held in tension. A translucent ETFE (Ethylene Tetrafluoroethylene) fabric is a good regulator for retaining heat, it is durable and recyclable and would be paired with the wood frame. Each of the spaces are heated with a wood stove for warmth and a photo-voltaic film is placed on the roof for additional off-grid energy to heat and plug in generators.

### Gathering

One facility is used for gathering and outdoor feasting. The space is designed to face inwards, with built in seating and a central fireplace. There is an adjustable table built into the ground that can be moved up to an eating height for outdoor meals to be shared.

### Processing

The second space is used for processing and cleaning wild game. This space is meant to be used for cleaning the animals from community hunts, it includes a hose, drain, counter space for processing and areas to stretch hides.

### Cooking

The third space is used for cooking and smoking wild game and medicinal plants. This space is designed as an indoor outdoor space. In the summertime the front piece of fabric can be rolled up to create an outdoor kitchen space. In the winter-time it can be rolled down to cook in a warmer space.

### Language Restoration

The fourth space is used for language restoration. This space could be used as a meeting point for sharing and teaching. The language restoration space has been integrated into the land-based facility because Anishinaabe language is intrinsically connected to the land.

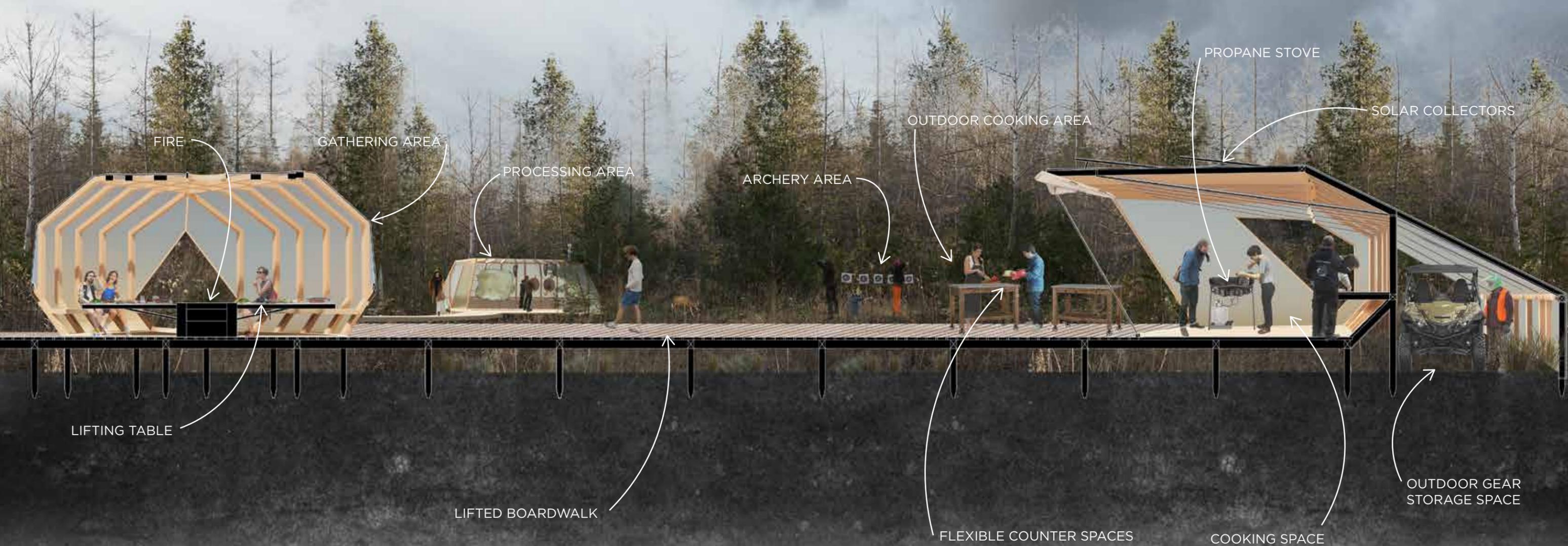


Fig. 90 Land Based Facility Section



Fig. 91 Land Based Facility Night Render

**EXT. Facing Northwest 9:00 pm**

A view of the Land Based Facility on site. This space has the potential to be used during the evening for gatherings around fire. The space may also be used for meat processing in the evening hours. Each of the spaces can be lit up at night using solar powered energy. When the spaces are lit up they become lanterns in the landscape. The structures are meant to be off-grid and temporary so that they can easily be deconstructed.

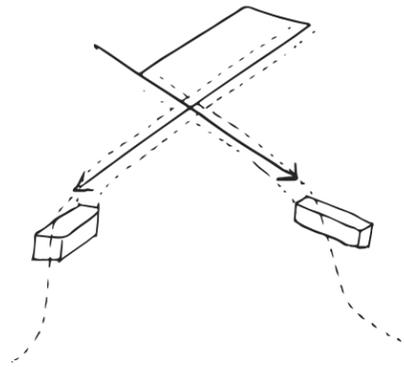
**EXT. Facing West 10:00am**

A view of the gathering space within the Land Based Facility. This space has the potential to be used in the winter months. The spaces are heated with wood-burning (open-fire and wood burning stoves). The gathering space is similar to the existing yurt on-site and is made up of a skin-on-frame composition.

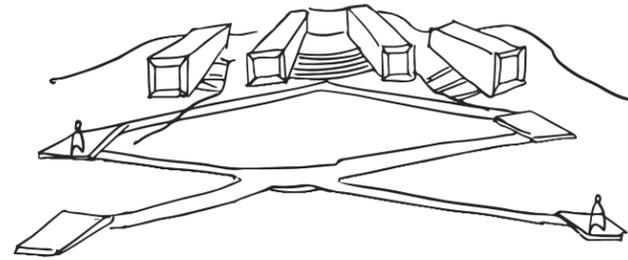
Fig. 92 Land Based Facility Winter Render



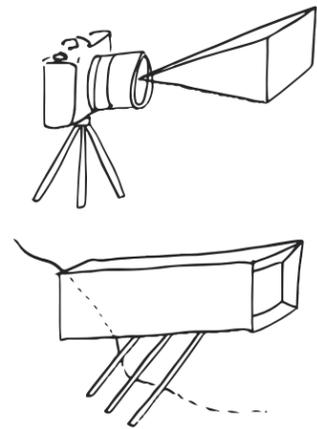
Fig. 93 Supportive School Structure Concept Sketches



COLONIAL GRID LINE



RECTANGULAR FLOOR PLAN AND SYMMETRY



CAMERA



RHINO DESIGN PROCESS

SCENE TWO:

3.4.3 PEDAGOGY BASED ON EXISTING FILMMAKING SYSTEMS

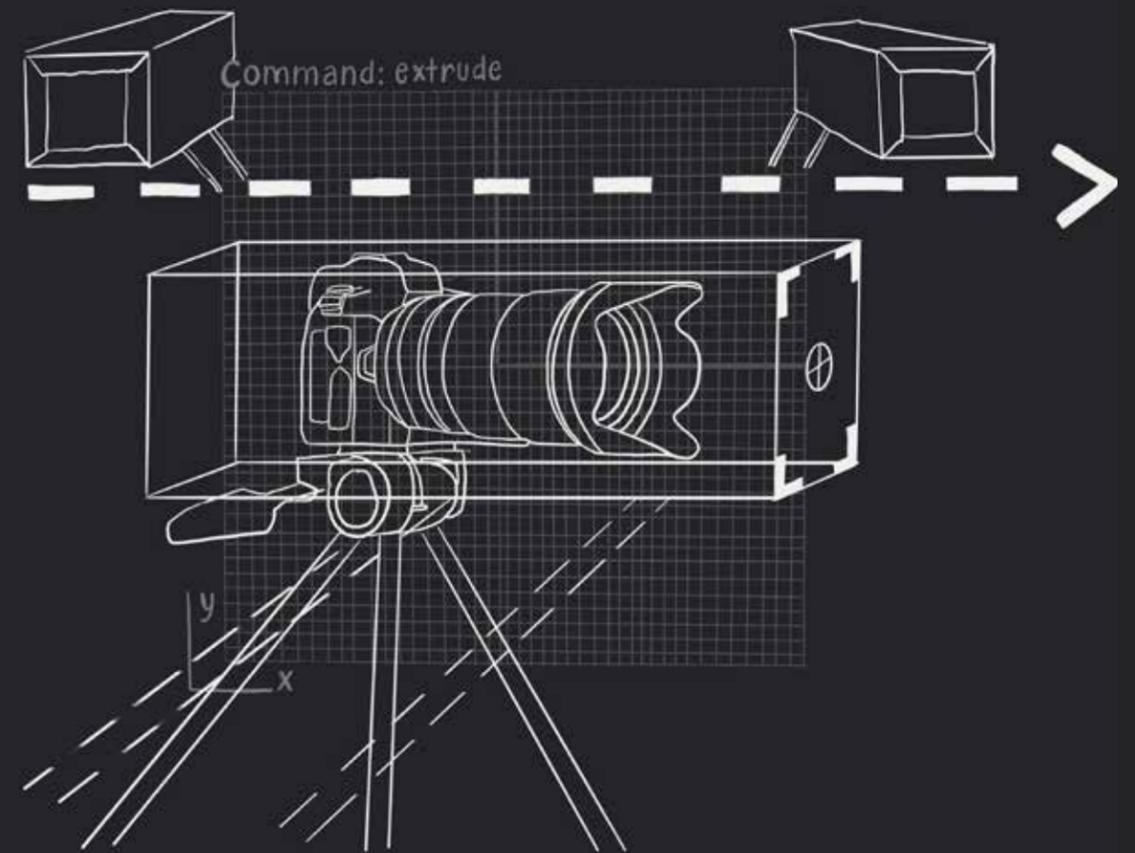


Fig. 94 Collection of Concepts: Supportive School Structure

**PLAN DRAWING - Supportive School Structure**

The supportive school structure is located underneath the main community theatre space and responds to the colonial grid existent on the site.

All of the spaces are programmed to support the filmmaking aspects of the pedagogy. These spaces include areas to learn about screenwriting, directing, production, post-production and marketing. Computer labs and sound labs have been integrated into the project for students to practice their skills in post-production.

The spaces establish pin-pointed views and are programmed with independent modes of technological learning.

The lower level is made up of a production lab, computer lab, faculty offices and a sound lab. Upon speaking with a staff member, they suggested moving the staff offices closer to student programmed spaces to provide easy access between faculty and student spaces.

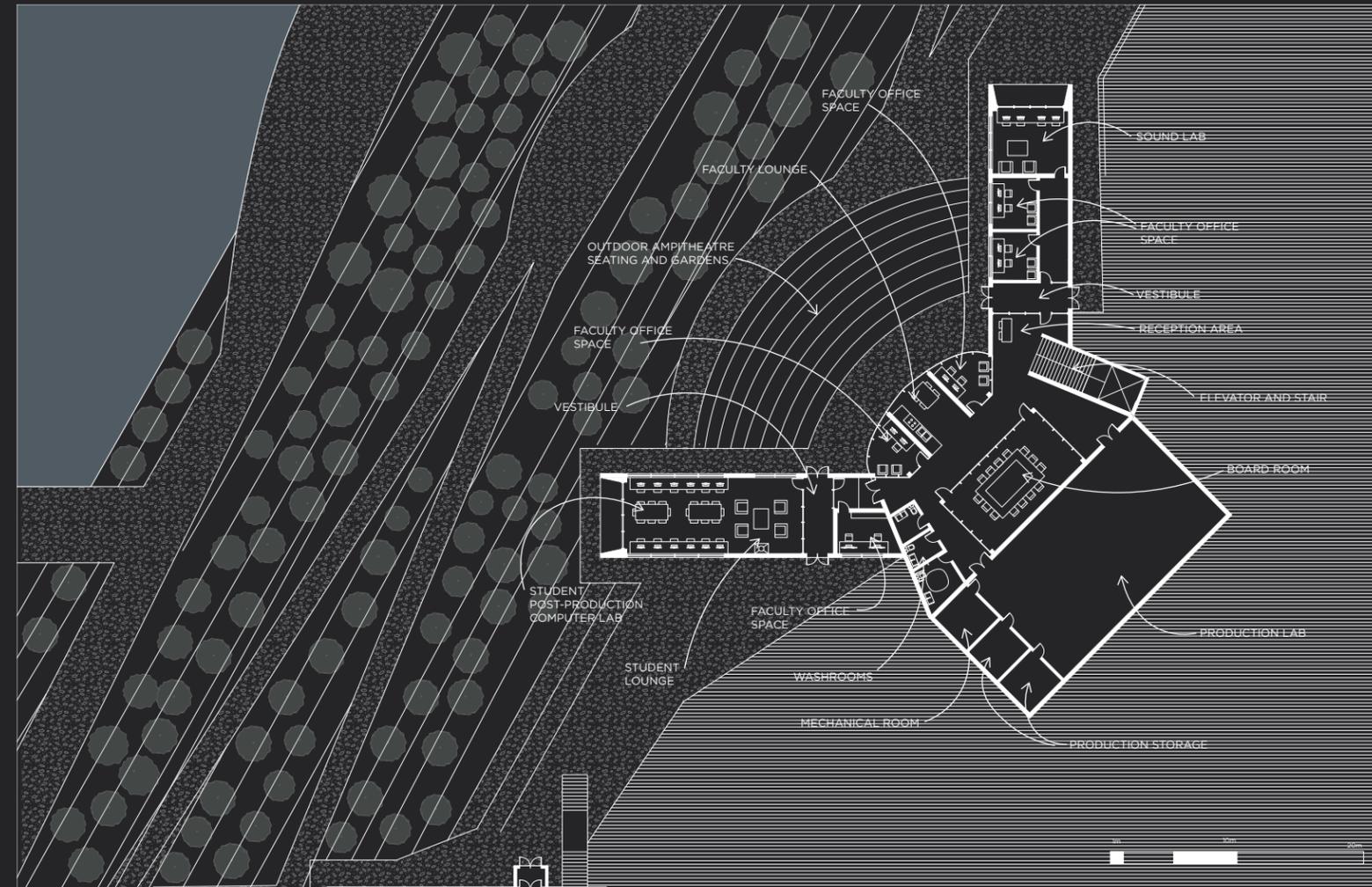


Fig. 95 Supportive School Structure Plan Drawing

One facility on the second level (figure 96) is used as a classroom space. I made sure to reference the student requests when thinking about this structure. There are views out and a requested kitchen and lounge space is positioned adjacent to the classroom.

The second facility on the lower level (figure 97) is programmed as a maker-space to build props for student productions. This space could also be used by the community for after school programming or night classes.

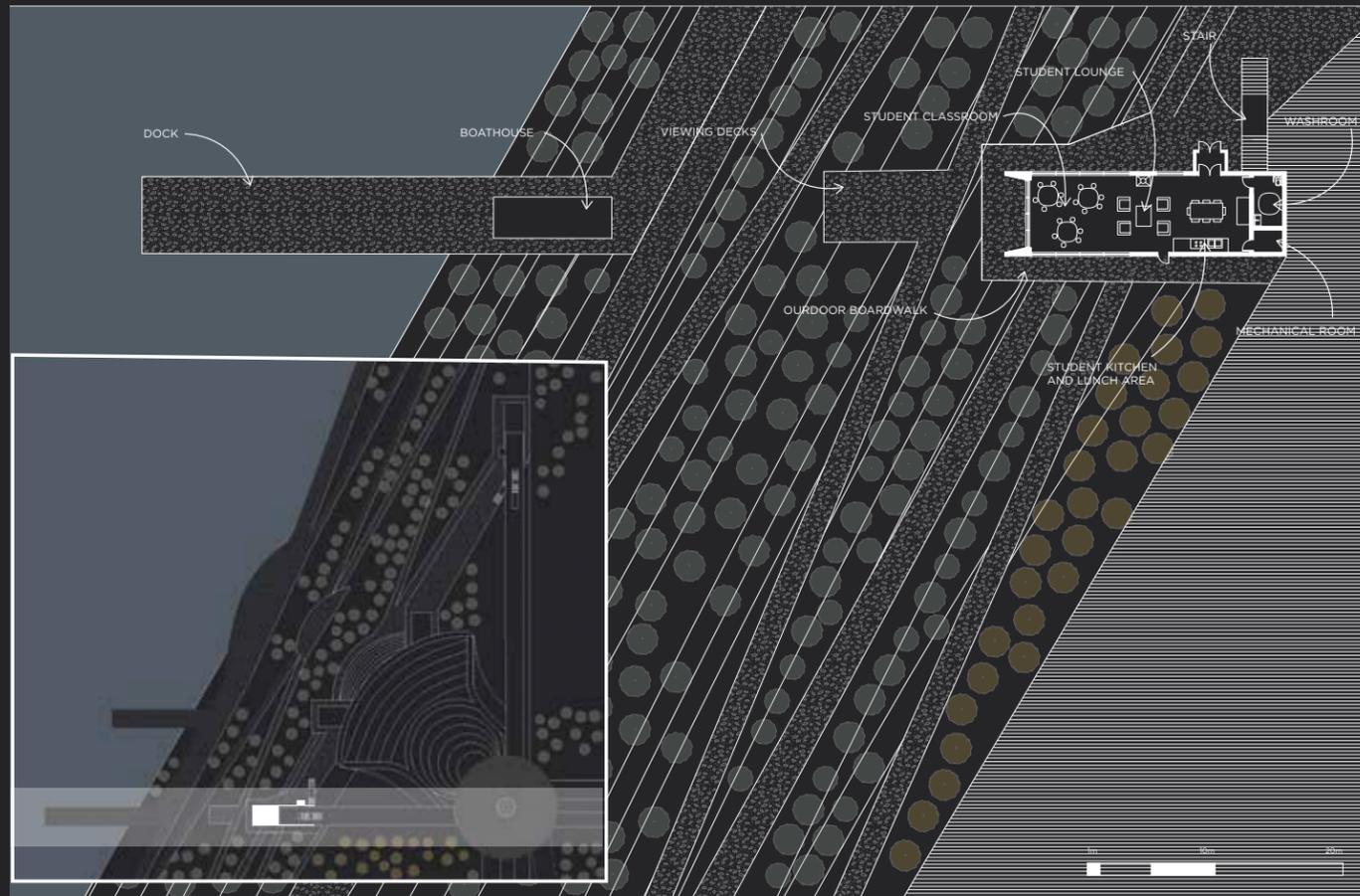


Fig. 96 Supportive School Structure Plan Drawing Axis One

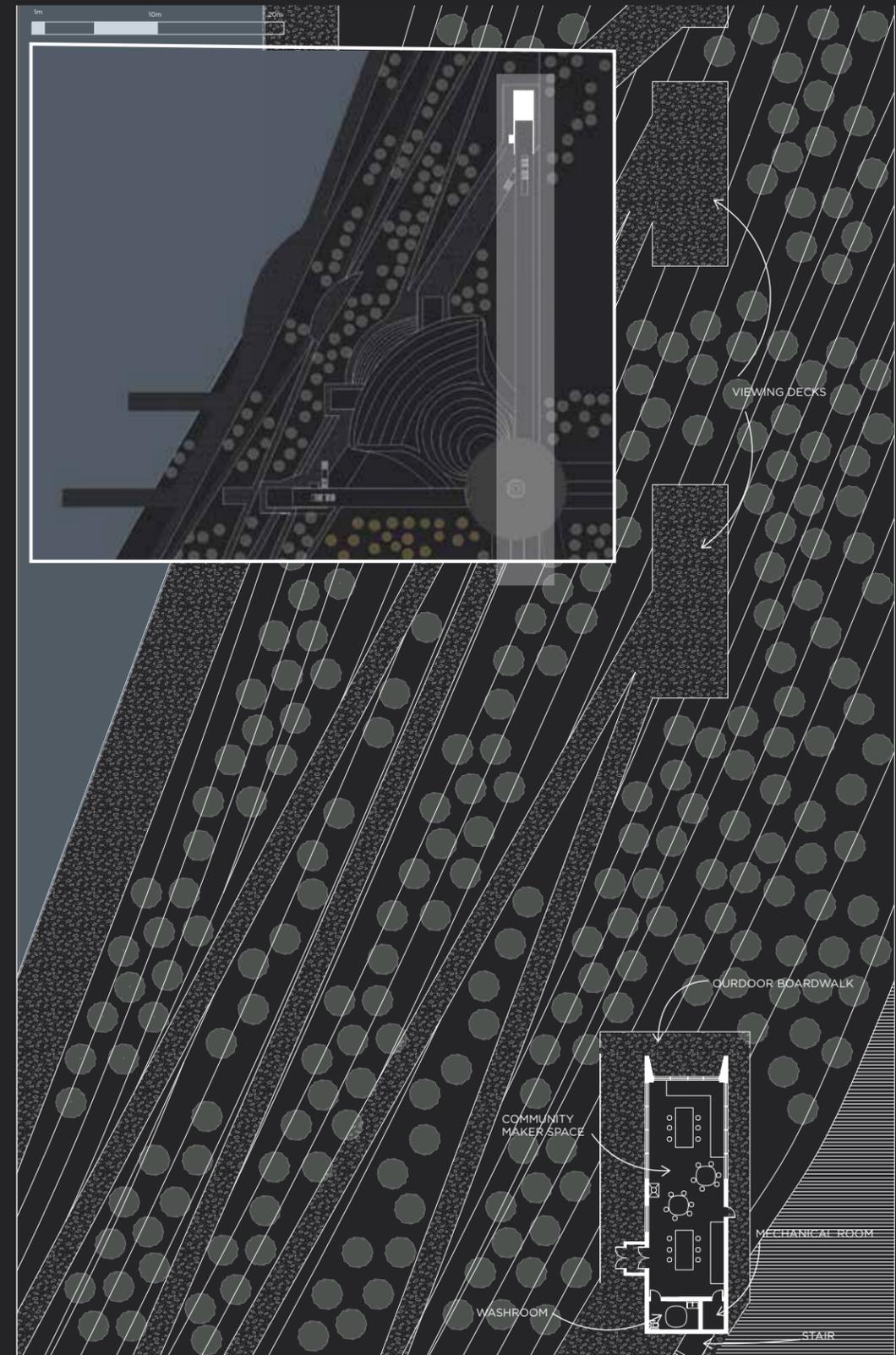


Fig. 97 Supportive School Structure Plan Drawing Axis Two

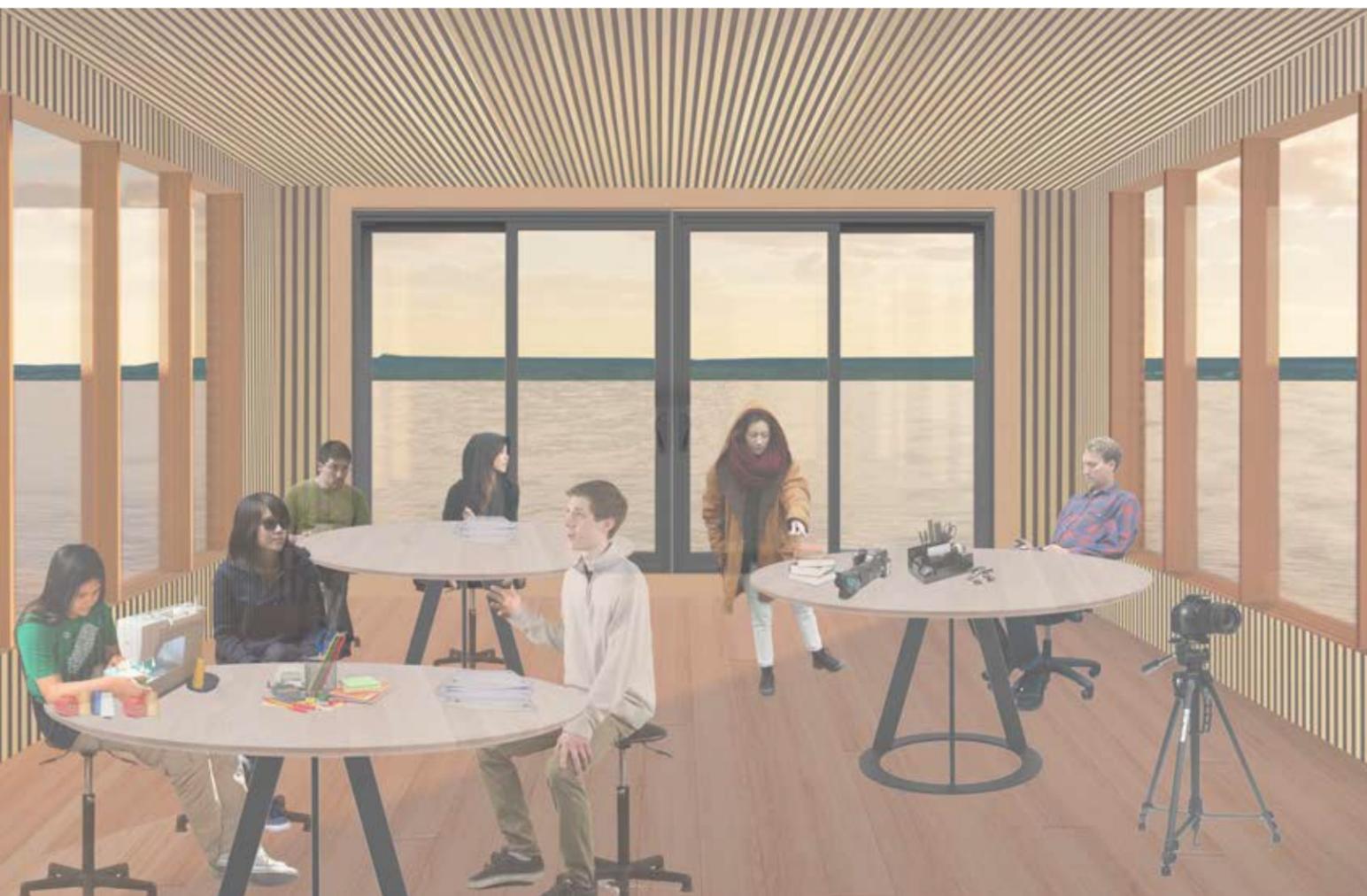


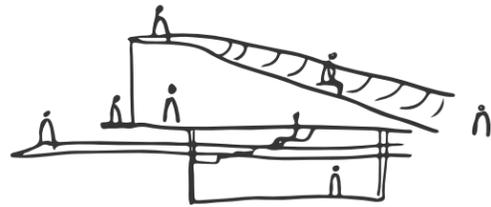
Fig. 98 Interior Render of Classroom Space

**INT. Facing West 4:00 pm**

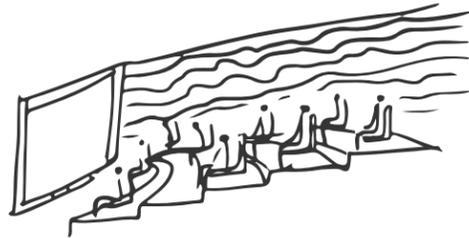
A view of the classroom space on site. This is an example of a space where students are taught about the existing colonial structure and process of filmmaking which includes: screenwriting, directing, producing and marketing films. These spaces are meant to emphasize the existing grid and create a pin-pointed focused view facing the water.



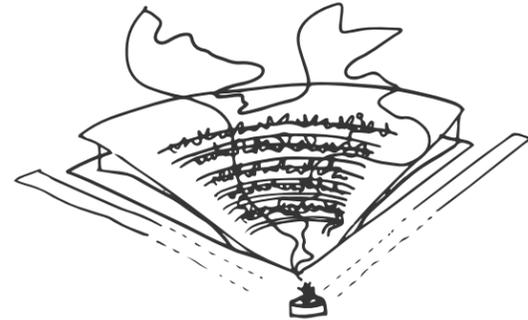
HIGHLIGHTING LOCAL ECOLOGY



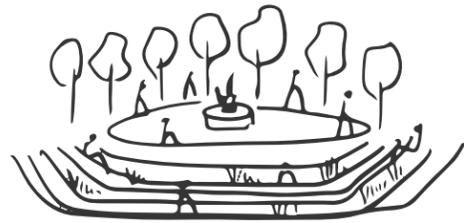
MULTIPLE PERSPECTIVES



COMMUNITY SPACE



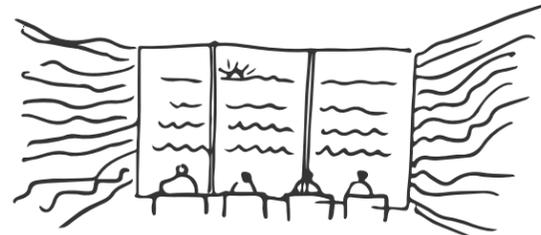
EXTENSION OF THE GRID



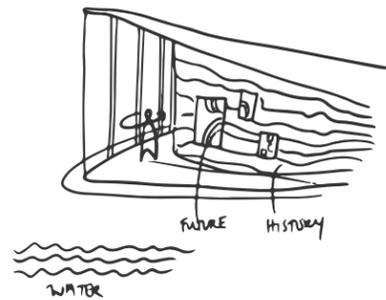
OUTDOOR ROOF



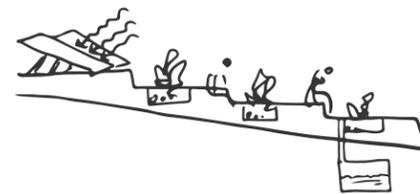
CURVES VS. STRAIGHT EDGES



FRAMING WATER



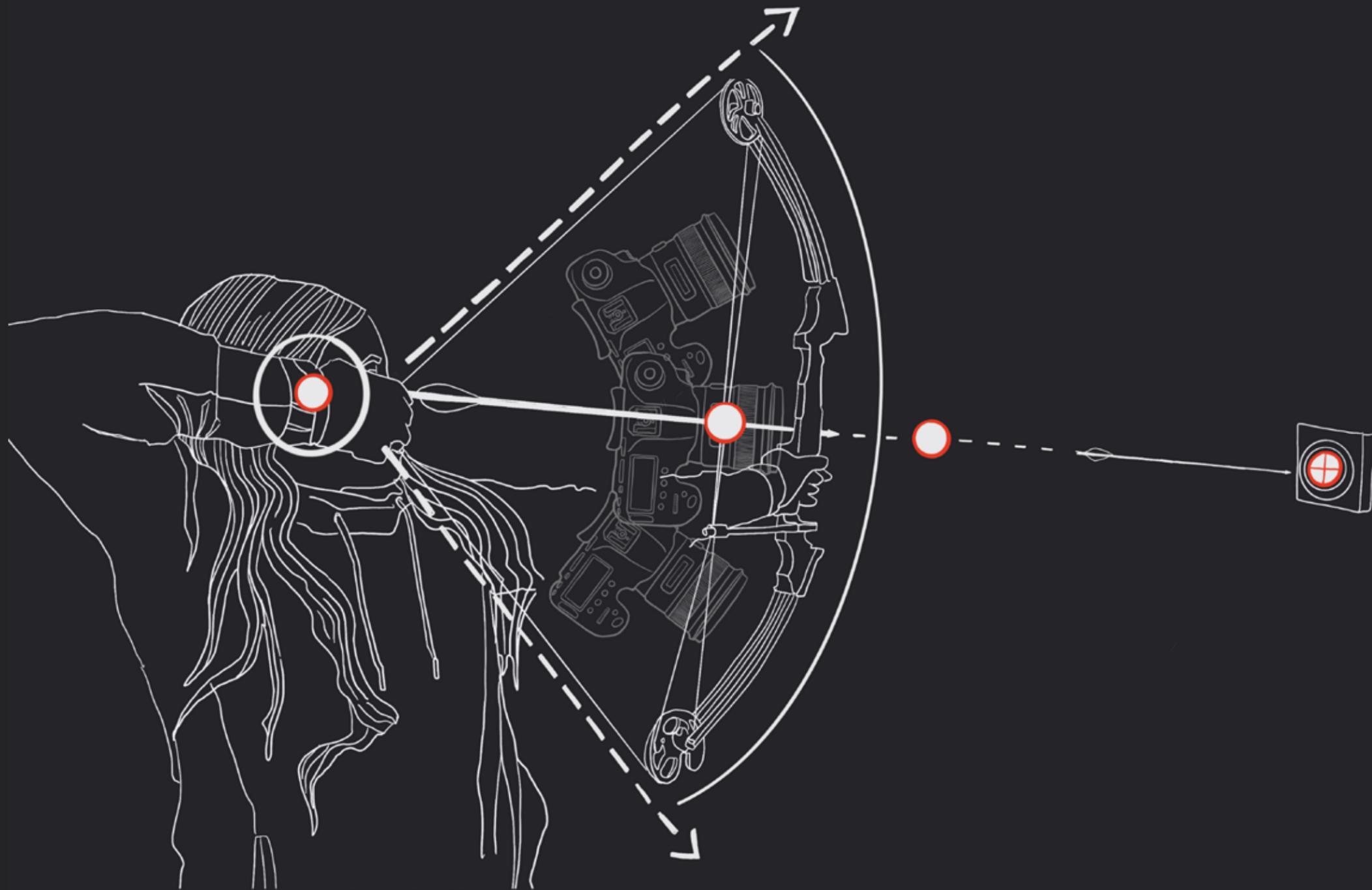
360 DEGREE VISION



HARNESSING ENERGY

SCENE THREE:

3.4.4 THE SPACE BETWEEN,  
A PLATFORM FOR NARRATIVE SOVEREIGNTY

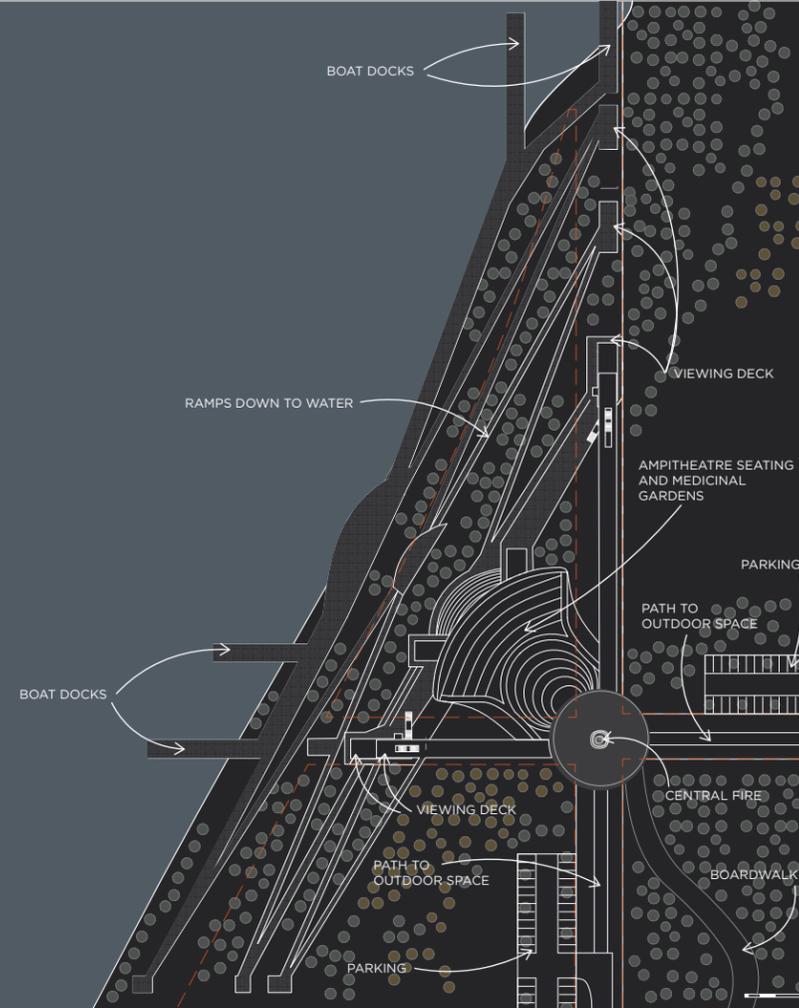


**A PLATFORM FOR NARRATIVE SOVEREIGNTY**

This is a diagram that captures key concepts associated with the space between. I have included the tool of the bow, and identified how it becomes the space between the grid-lines. The camera is multiplied and adapted to capture more than one framed view. The arrow represents the story being shared within this space.

This building attempts to highlight narrative sovereignty as it provides the community with a platform to share stories. Each of the circles represents a fire location for people to gather around and share their stories. The arrow represents the story that is shared with audience members and released into the world after a film screening in the theatre.

Fig. 100 Collection of Concepts: The Space Between



**FLOOR PLAN - Main Community Facility**

The main space is designed with curved walls to contrast the adjacent colonial grid. Visitors have the freedom to move in, around and through the walls within the space and understand the local geography and Manitoulin rock formations.

The wall itself becomes a teaching tool for people to understand the history of place, but also understand the upcoming generations and their artistic expressions.

Fig. 102 The Space Between Plan Drawing

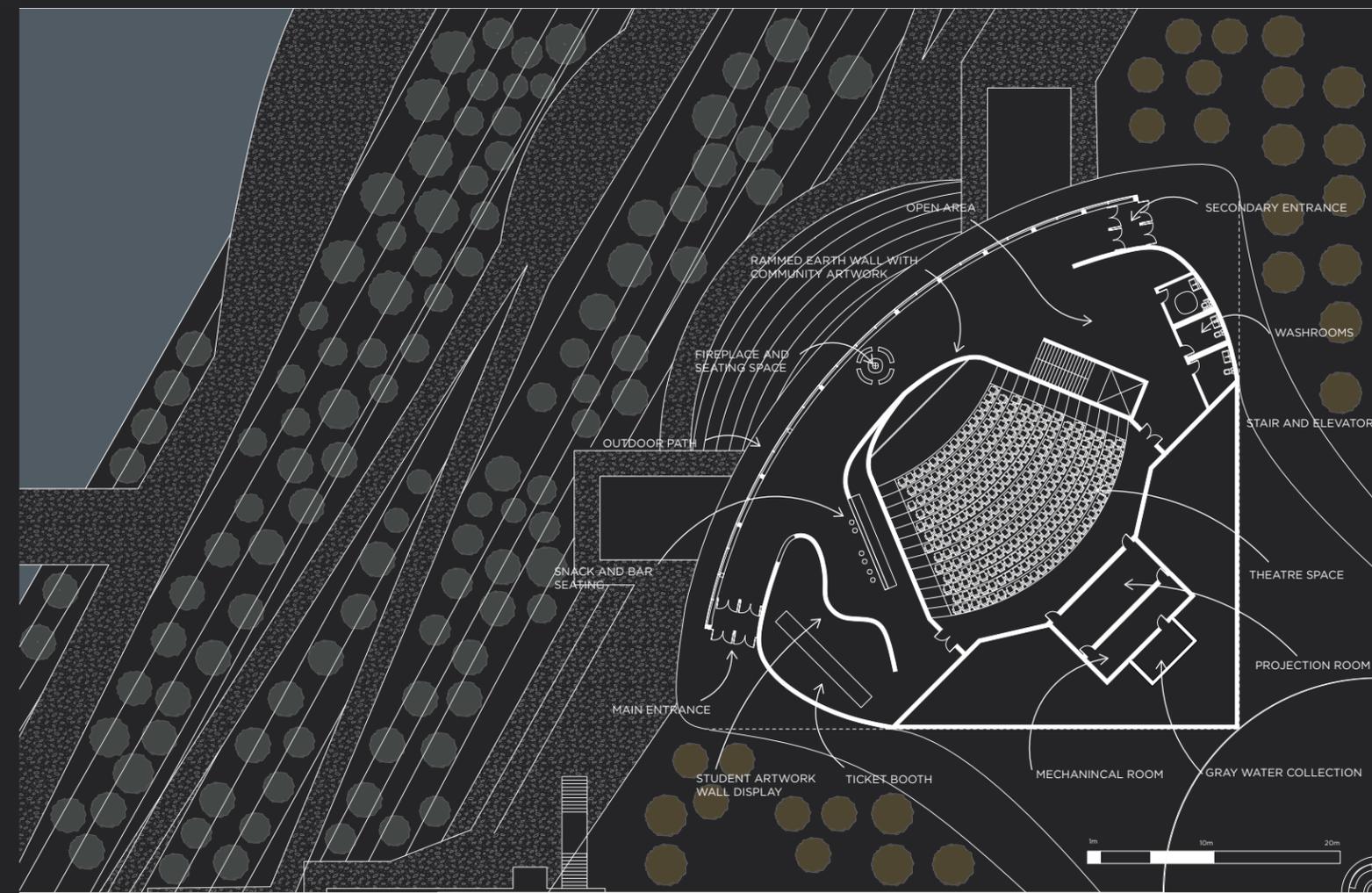
Fig. 101 The Space Between Roof Plan

**ROOF PLAN - Main Community Facility**

The outdoor spaces around this community facility support multiple activities. The terrace structure is designed for people and plants, so that visitors can see eye-to-eye with local ecologies and change their perspectives. I have designed an outdoor community space at the crossroads of the site that can be used for ceremony and outdoor gatherings.

Two extending platforms on the site exaggerate the grid lines. A visitor can walk these extended pathways and experience a cantilever experience out over the water.

The main community facility takes up the space between the grid-lines and is primarily programmed for community events and initiatives. This crossroads is a place for people to come together, share stories and practice culture and ceremony.



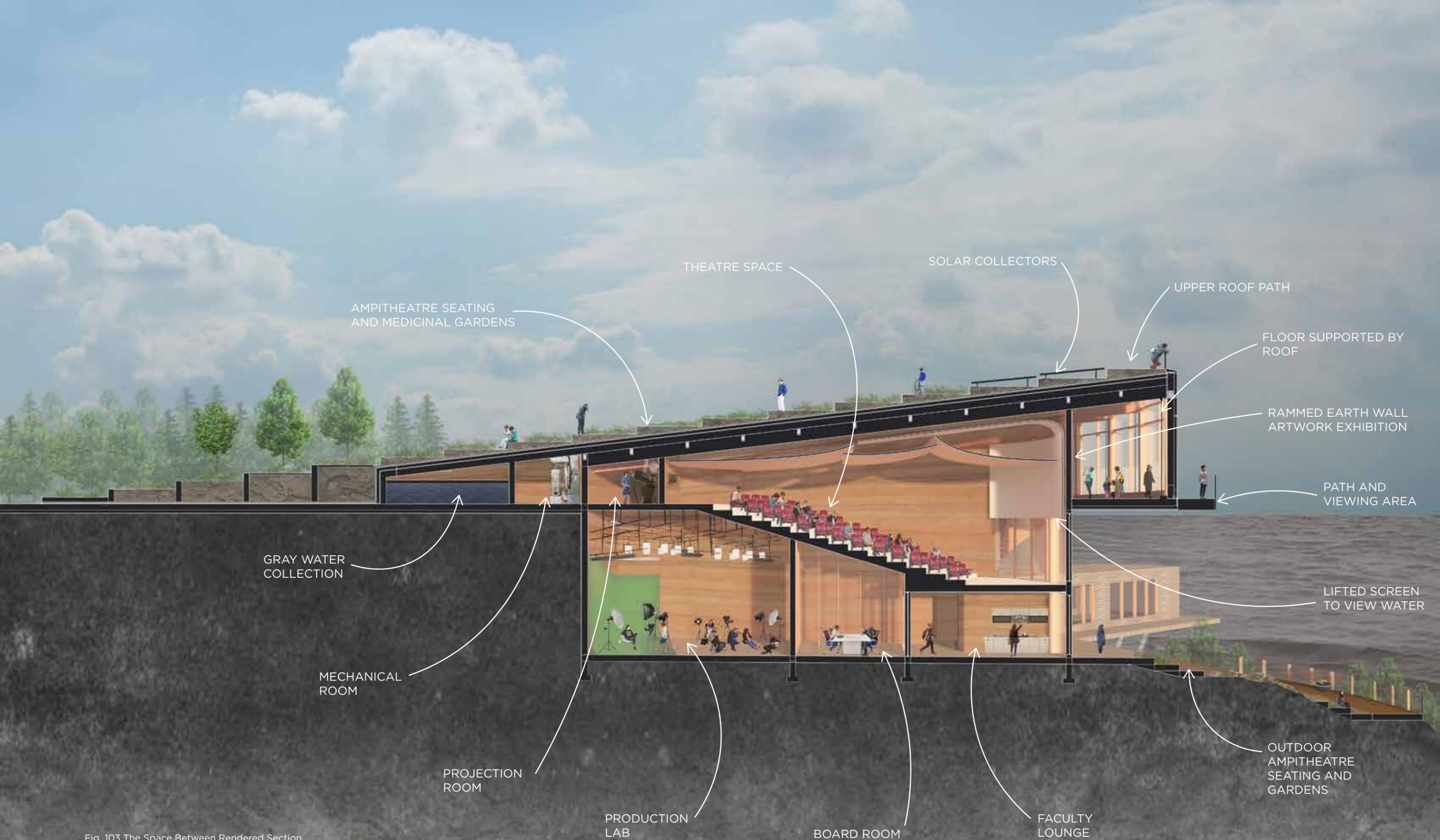


Fig. 103 The Space Between Rendered Section



Fig. 104 Render of Main Building Entrance

**EXT. Facing Northwest 5:00 pm**

This view captures the approach to the entrance of the building. The entrance has been kept subtle and hidden intentionally. This building peels off the earth and a visitor is meant to follow the curved rammed earth wall to find the main doors to the space. Landscaping features would be added with signage in order to assist people with wayfinding.

**INT. Facing South 2:00 pm**

The interior space is composed of earth, water and fire and provides a platform for people to see 360 degrees. The space includes a rammed earth wall that is meant to share stories of history through land (layers of earth and rock). The wall is also meant to display the upcoming artists and activists within the community. The wall becomes a space for the students and community members to share their stories through art. This space deconstructs the typical window frame. When someone walks through the building they can see 360 degrees, water, earth and fire.

Fig. 105 Render of Building Interior





Fig. 106 Render of Theatre Space Framing Water

**INT. Facing Northwest 7:00 pm**

This is a moment that is meant to capture the experience post-film screening. The screen can be lifted in the theatre space and allows the visitors to have a visual connection with water. This post-screening moment would provide a time for contemplation and reflection on the land and allow visitors to think about how we impact it. Within this space visitors are sitting within the earth, surrounded by rammed earth walls.

**EXT. Facing South 1:00 pm**

The path system is highlighted in this render, viewing decks and platforms move down the ridge providing spaces for contemplation and framed views. The existing ridge is made up of multiple coniferous trees. A visitor, student or staff can access the pathways that lead all the way down to the waterfront. Canoeists and boaters can also access the building from the lower docks.

Fig. 107 North Side of Building Render

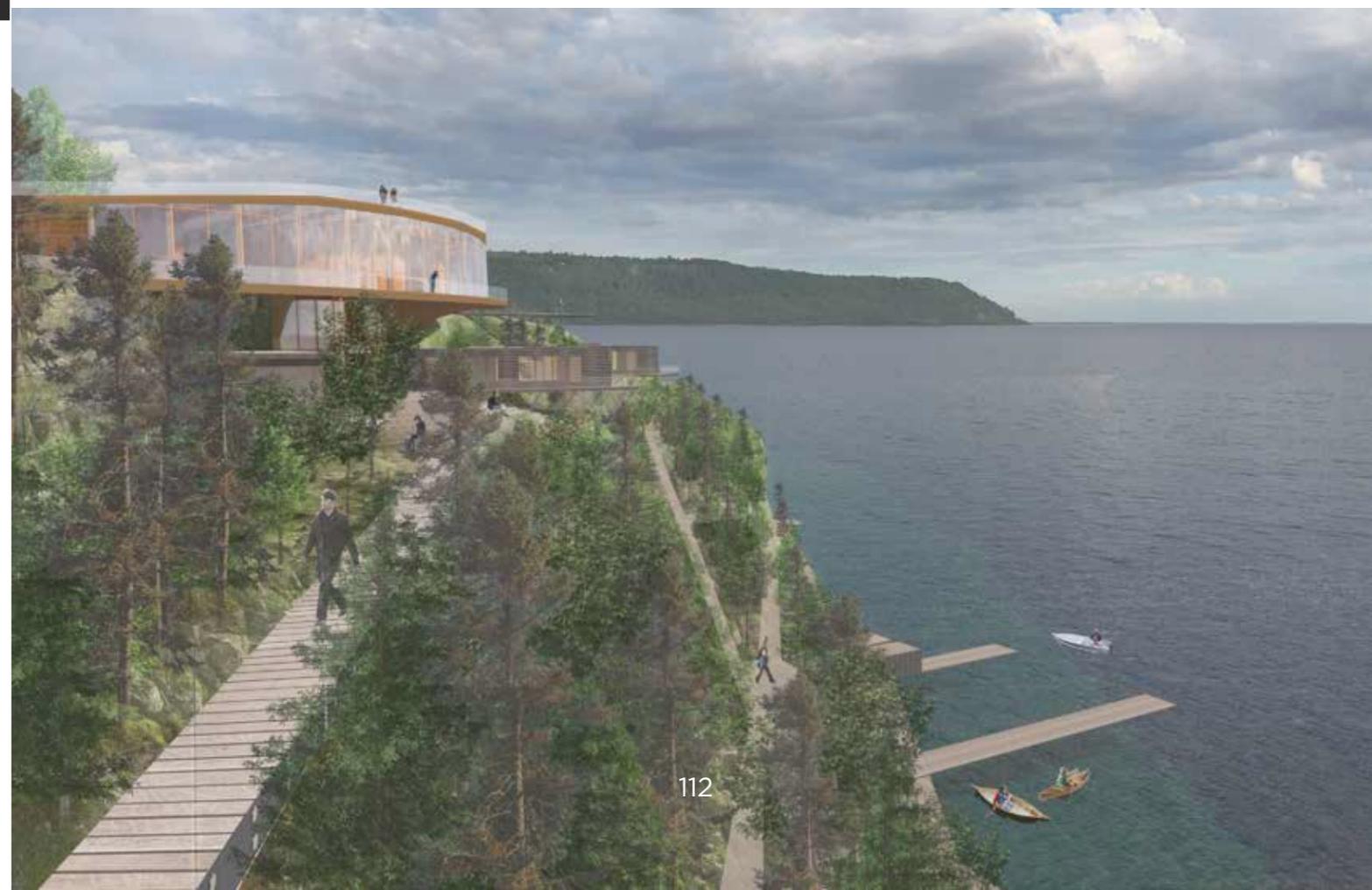
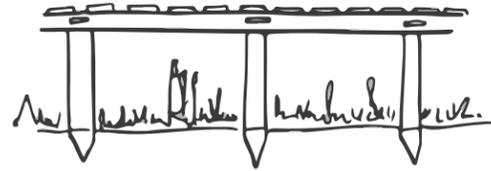
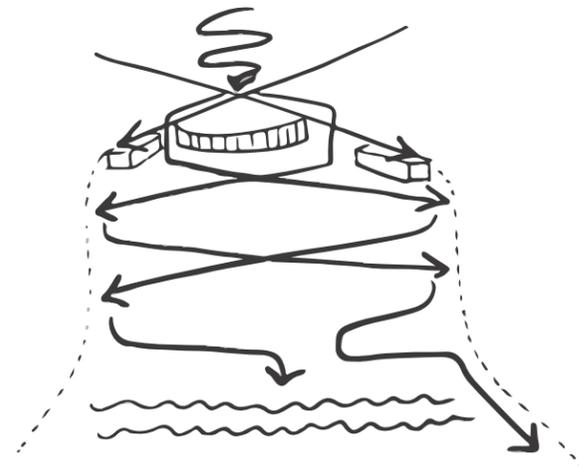


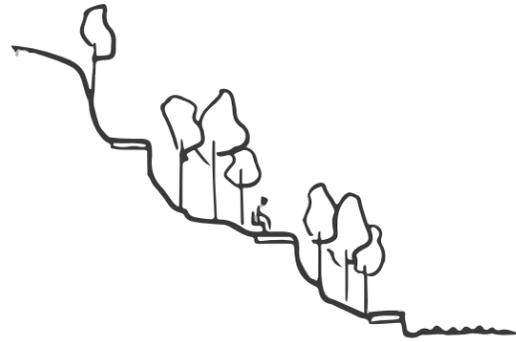
Fig. 108 Path System Concept Sketches



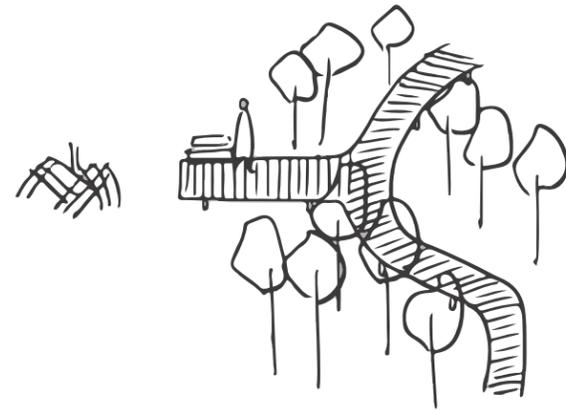
LIFTED BOARDWALK WITHIN LOT LINES



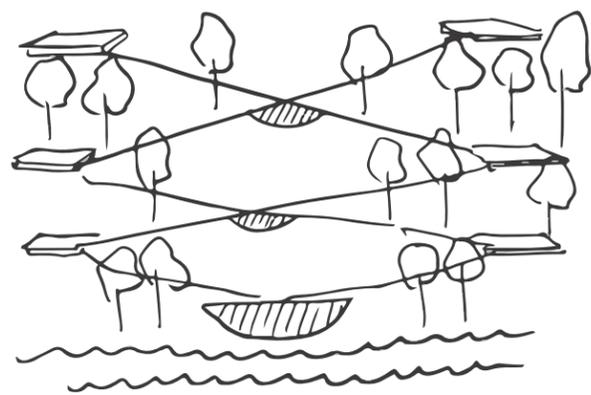
PATH SYSTEMS



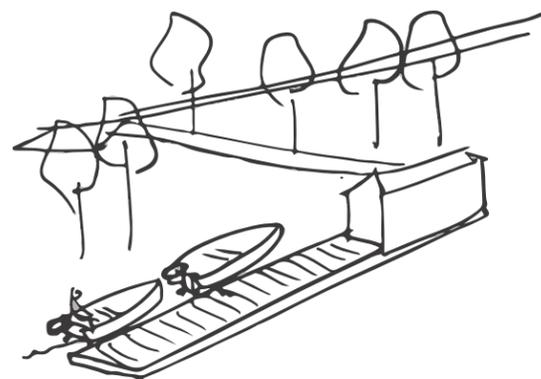
PATHS DOWN RIDGE



HIGHLIGHTING LOCAL ECOLOGY



CONNECTION TO WATER



BOAT ACCESS



Fig. 109 Approach to Main Building

**EXT. Facing Northwest 1:00pm**

This render captures the approach to the Main Facility when walking from the Land Based Facility. This path includes a curved boardwalk that moves through the trees and is lifted above fragile ecologies. At this moment the student can see the grid-lines, outdoor fire and amphitheater on the site.



Fig. 110 The Space Between

**EXT. Facing Northwest 1:00pm**

A view of the Main Facility during the daytime. This space is meant to be an area for gathering, changing perspectives and sharing stories. The roof of the building is designed with a series of integrated paths and terraces that provide a platform for medicinal plants and community gardens. Visitors can see eye-to-eye with local ecologies and also walk up on the roof to change their perspectives and see things differently. The design of the amphitheater roof and central gathering space is meant to deconstruct the existing grid lines on site, it is influenced by them, but is formed from the space between. The design provides an area for community ceremony to occur. Outdoor movie screenings and events could also happen in and around this landscape.

**EXT. Facing Southeast 1:00pm**

A view of the Main Facility from a paddlers perspective. The main facility is perched on the ridge and the extruded rectangles emphasize the existing colonial lot lines on site. The path connects to multiple platforms and viewing areas and is hidden by the trees and growth existing on the site. The path has not been completely designed, it is designed as a platform that the community could add their story to. The path becomes a space for a storyline to be shared.

Fig. 111 Approaching Building From Water



### 3.4.5 Student Residence

Many of the students have requested a student residence on site. The majority of the students enrolled at the school do not have a vehicle to drive to WFI, they depend on staff members to carpool them to morning classes. This system is inconvenient for staff members as they are required to spend more time on their morning commutes to and from work.

Many of the students live alone in apartments outside of M'Chigeeng and in Kagawong. These rentals are an additional cost to attending school and oftentimes are not social environments for the students to live and connect with others in. Designing and implementing a student residence on the site would solve the existing issues of students not having cars and provide accommodation in a social supportive setting.

In the off-season the residence could be used as a space for artist residency programs or summer rentals. The space could also be used by school groups throughout the year. There are multiple ways in which the cabins could be transformed to fit various programs and activities year-round.

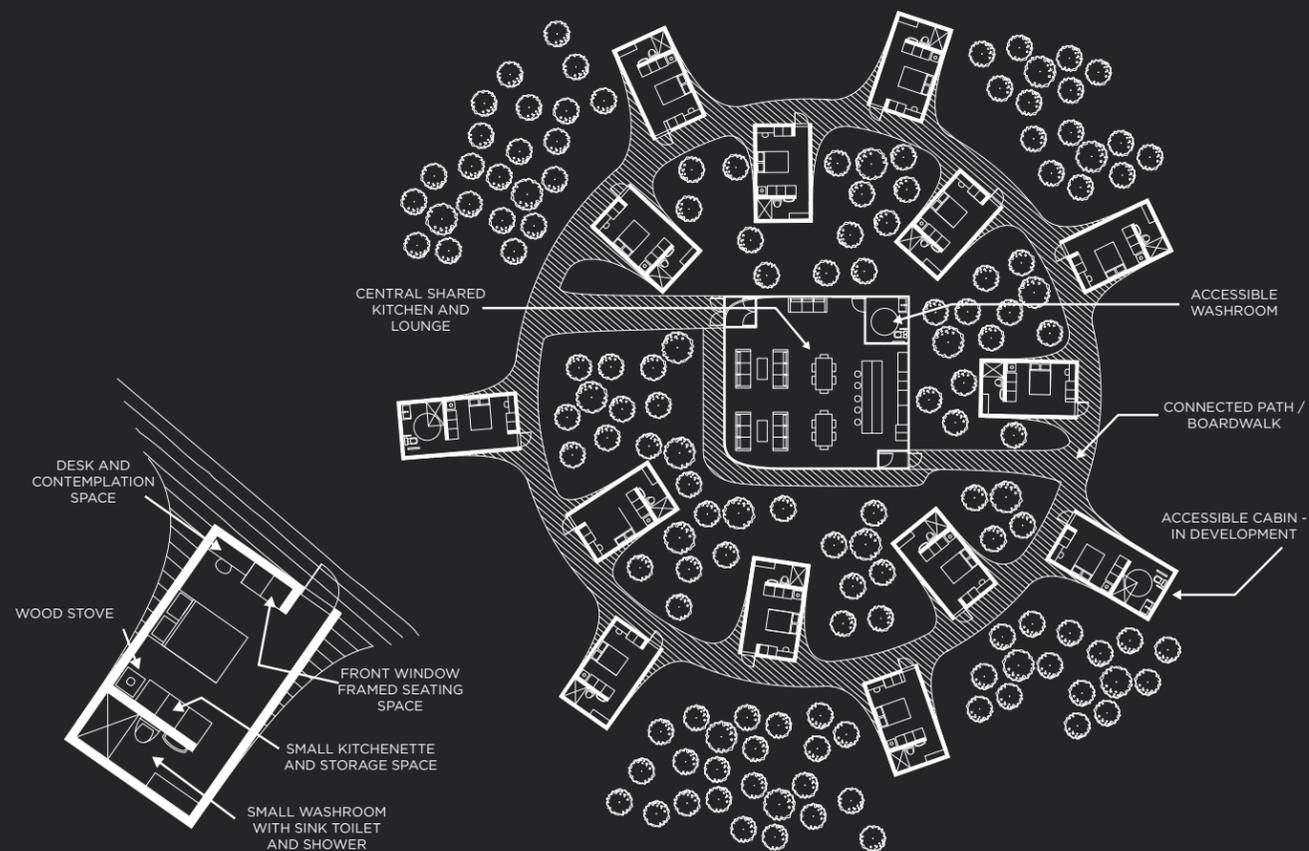


Fig. 112 Student Residence Schematic Plan Drawing

### 3.4.6 Elders in Residence and Ceremonial/Contemplation Space

Throughout the year multiple Elders and faculty members from outside of M'Chigeeng drive to the school to teach for 3-4 week durations. The integration of an Elders in residence and faculty cabins could be integrated into the plan of the overall school.

Staff members shared that often times it is challenging to find short-term affordable stays for faculty and staff members to live on Manitoulin. Providing a space for faculty and staff would solve the existing issue related to housing.

It is important for Elders to have a space to stay overnight for the students to connect with off-school hours. Including Elder and staff cabins on the site would provide a support system for the students that could be easily accessible.



Fig. 113 Elders Residence Schematic Plan Drawing

## 4.0 Conclusion

### 4.1 “Gaze”

Gaze philosophy is a topic directly linked to this thesis. The term “gaze” is defined in the Oxford English Dictionary as “to look fixedly, intently, or deliberately at something,” the definition also states that in early times gaze was defined as “to look vacantly or curiously about.”<sup>1</sup> A gaze advises meaning upon a piece, whether it derives from the viewer or subject/art piece being viewed.

Being subjected to the gaze of others is something discussed within the theories behind “gaze”, and is a means to deny our own subjecthood.<sup>2</sup> Theories behind “Gaze” are directly related to power dynamics, surveillance and domination of a subject. Twentieth century philosopher Michel Foucault brought forward the notions of surveillance within his work.

MICHEL FOUCAULT

Power becomes manifest in a disembodied gaze and spread over the minutest aspects of life, perpetuating itself not through external force but through internal penetration. Seen at the level of medicine, the gaze becomes the “speaking eye” that surveys and describes everything; the eye becomes the “depository and source of clarity,” equated with knowledge which in turn is equated with power.<sup>3</sup>

The “gaze” is heavily rooted in film theory, Jacques Lacan was a nineteenth century philosopher and psychoanalytic theorist, his first theories explored The Mirror Stage. The Mirror Stage Gaze is described as “the medium for self-differentiation; like a child first individuates his ego when confronted by his mirror image, so does the spectator derive his identity when confronted by a film image.”<sup>4</sup>

<sup>1</sup> Oxford English Dictionary Online. [link: dictionary.oed.com] (30 January 2008). In Jennifer Reinhardt, “The Chicago School of Media Theory Theorizing Media since 2003,” The Chicago School of Media Theory RSS.

<sup>2</sup> Ibid.

<sup>3</sup> Michel Foucault, 1973. “Seeing and Knowing.” In *The Birth of the Clinic: An Archaeology of Medical Perception*. New York: Pantheon Books.

In Jennifer Reinhardt, “The Chicago School of Media Theory Theorizing Media since 2003,” The Chicago School of Media Theory RSS.

<sup>4</sup> Jennifer Reinhardt, “The Chicago School of Media Theory Theorizing Media since 2003,” The Chicago School of Media Theory RSS.

Every human has a specific gaze, outlook and perspective that influences the ways in which we see and connect with things in our surroundings. As stated at the beginning of the report, I am not Indigenous, I have ancestors from Scotland, Ireland and Italy who immigrated to Canada and settled down on lands owned and occupied by Indigenous people. I attempted to subvert my settler gaze within my process. Further reflection of my own process, revealed that in one instance my attempts to subvert the settler gaze actually led to reinforcing it. These acts of subversion occurred post-penultimate when I received contrasting critiques from both my thesis panel and community members.

I have a specific gaze that has been constructed and shaped based on the teachings that I have received throughout my education at the McEwen School of Architecture. My foundation of Indigenous knowledge has evolved from Indigenous studies classes taken at Laurentian University. This introductory knowledge about Indigenous culture, paired with critiques from my thesis panel supported the ideas behind Indigenous architecture as a light, low-impact and subtle intervention. I thought I was subverting my own settler gaze, and was planning to move forward in this specific direction based on critiques that suggested inserting a light, hidden architecture. I felt as though I was subverting the settler gaze, by reflecting what my professors and I thought was a representation of the Indigenous lens in architecture. I later reflected on this moment as a time where the settler gaze was being reinforced instead of being subverted. This experience was reverted and corrected once I spoke with the community about the feedback received in my penultimate critiques. The community shared their gaze, preferences and desires.

The community member spoke with me about assimilating into a modern world and their desires for the building to be iconic. Indigenous people want to be seen eye-to-eye and heard as human beings. They voiced that light, subtle Indigenous architecture is only going to suppress them, and won't provide them with a platform for their voices to be heard. In order to succeed in



Fig. 114 Authors “Gaze”



Fig. 115 A Manitoulin Winter Sunset

the colonial world, the community stressed the importance of a bold, technical media arts center that would represent their emerging collective voice in Canada, that is ever present. The thesis was redirected to explore the community desires, an act of re-subverting the settler gaze after almost reinforcing it.

I recognized how tentative, nervous and anxious I was throughout the process due to my settler gaze. Because I was working with an Indigenous community on a controversial topic, my settler gaze made me feel hesitant throughout the process. This is something that Foucault describes within his theories behind the panopticon. It is described as “A state of conscious and permanent visibility that assures the automatic functioning of power”<sup>5</sup> (to itself). As a researcher I was in charge of my own actions and subjectivity, I was nervous to make mistakes throughout the project, and was constantly worried about how the project would be perceived by others. Within my own panopticon, I became aware of my behaviors and took time to correct my thinking and instead focus my attention on approaching the project sensitively.

It became a challenge to cultivate relationships in the beginning of my research because of the constant anxiety about approaching the project incorrectly or appropriating the community and their voices. Once relationships were established with the people at WFI, anxiety within my settler gaze was reduced and I developed a comfort in my research and what I was sharing. This is a personal experience from this research project, but it is also universal. In the beginning I felt like an outsider, but as I continued to meet with the community I became a trusted confidant of both students and staff.

I never approached this thesis with the mind-set to assert inadvertently my settler knowledge of design upon them. The project intent was to learn from my process and develop a project that would spark a conversation and continue the conversation.

<sup>5</sup> Michel, Foucault. “Panopticism” from “Discipline & Punish: The Birth of the Prison”. *Race/Ethnicity: Multidisciplinary Global Contexts* 2, no. 1 (2008): 6.

The thesis provides information for others to see differently, and to act upon the existing colonial structures within the profession of architecture and filmmaking.

My education at the McEwen School of Architecture was an incredible foundation for me to begin thinking about architecture differently. I was taught to design through a different lens and approach projects with cultural sustainability, collaboration and community at the forefront. I am thankful for all of the lessons and courses that deconstruct existing approaches to architecture, and share a new approach to designing with community in mind.

I tried to provide a platform for the community to share their voices and narratives. Founder of the Weengushk Film Institute Shirley Cheechoo shared a comment with me post thesis defense:

SHIRLEY CHEECHOO

“We were very impressed, Maeve, oh my god we were very emotional and it’s absolutely beautiful. You have to appreciate the land and water to see the impact it would have on an Indigenous community. Without land and water there is no survival. Miigwetch Maeve for bringing us to a very important place in our lives because sometimes we forget when we are so busy with what we think life is, we forget our life source. Chi Miigwetch”<sup>6</sup>

<sup>6</sup> Shirley Cheechoo, Email Following Authors “Architecture Through a Lens Presentation”, McEwen School of Architecture Thesis Defence, Received via email, Sudbury, April 15 2021.

## 4.0 Conclusion

### 4.1 Differences

It was important for me as a settler-designer to approach the project with differences in mind. A large part of this project was focused on designing a process that would allow me to recognize differences, reflect and become aware of people's perspectives and their respective relationships with the land. The goal of this project was to establish an architecture that embodied the community of WFI, their wants, needs and desires.

My thesis process revealed differences existing between traditional ecological knowledge and scientific knowledge. Both of these forms of knowledge are identified in a book by Robin Wall Kimmemer titled *Braiding Sweetgrass, Indigenous wisdom, scientific knowledge and the teachings of plants*. Within this book Kimmemer discusses these concepts within the chapter of Asters and Goldenrod and how bringing both forms of knowledge together establishes a lived reciprocity.

ROBIN WALL KIMMEMER

Science privileges only one, possibly two ways of knowing, mind and body. As a young person wanting to know everything about plants I did not question this. But it is a whole human being who finds the beautiful path. There was a time when I teetered precariously with an awkward foot in each of two worlds: The scientific and the indigenous. But then I learned to fly, or at least try. It was the bees that showed me how to move between different flowers, to drink the nectar and gather pollen from both. It is this dance of cross pollination that can produce a new species of knowledge, a new way of being in the world. After all there aren't two worlds, there is just this one good, green earth.<sup>1</sup>

That September pairing of purple and gold is a lived reciprocity, it's wisdom is that the beauty of

<sup>1</sup> Robin Wall Kimmemer, *Braiding Sweetgrass* (Tantor Media, Inc., 2016).

one is illuminated by the radiance of the other. Science and art matter and spirit, indigenous knowledge and western science. Can they be golden rod and asters for each other? When I am in their presence their beauty asks me for reciprocity, to be the complementary colour, to make something beautiful in response.<sup>2</sup>

Ideas within her book and research initiated my interest in differences that exist between Indigenous and western views of the world and led to questions on how to begin seeing through both lenses. There were contrasts explored throughout my process that combined to create a stronger understanding of the project. I understood Indigenous paradigms in the early stages of my process from reading books written by Indigenous authors Shawn Wilson and Linda Tuwai Smith. My approach to this project attempted to follow an Indigenous paradigm, by collecting stories through participatory observation and designing in collaboration with the community a platform for their stories to be shared.

Listening was a major part of my process and attempting to hear all of the voices involved, as opposed to making every design decision independently. I focused on participatory observation rather than anthropological observation and attempted to continuously interact with students and faculty through my visits.

I explored the differences in collecting data and ideas around cartographic mapping strategies. Throughout my own education in architecture I have been exposed to standard site analysis studies and how we should represent that data visually. I attempted to combine standard cartographic mapping strategies with stories and experiences collected from my time spent with the Weengushk Film Institute. These stories were sketched and shared visually alongside cartographic data.

It was important for me to understand the differences between western and Indigenous

<sup>2</sup> Robin Wall Kimmemer, *Braiding Sweetgrass* (Tantor Media, Inc., 2016).



Fig. 116 Following an Elders Footsteps



Fig. 117 A Moment of Silence for the Moose

views of the land. A western view of the landscape sees it as a commodity, something owned privately that can be extracted and sold. An Indigenous view of the land sees eye to eye with nature and views it as a gift that should be respected and valued.

Differences between colonial and Indigenous filmmaking was another topic that was further understood through conversations with local Indigenous filmmakers: Darlene Naponse and Shirley Cheechoo. These conversations shed light on a process that respects and responds to the local community and landscape through a collaborative filmmaking process. Western approaches to filmmaking follow a different existing standard and structure, with little collaboration and respect for the place and community involved.

As I collected information and spent time on the land and in the community, their feedback informed my design direction. If I had listened to my thesis panel my thesis may have focuses solely on light, low-impact, buildings in tension. Based on community feedback, the project branched into many more ideas of architecture. I attempted to find a balance between the contrasting opinions presented to me post-penultimate and in the end had to make my own conscious decision that would be sensitive to everything that I had heard.

The existing Weengushk curriculum incorporates pedagogy based on land and traditional Indigenous culture (moose hunting, language restoration, cultural practices, trapping) and pedagogy based on deep-rooted colonial filmmaking systems (screenwriting, directing, production and post-production). The balance between these two aspects of the pedagogy establishes a foundation for narrative sovereignty. This pedagogy became an important part of the concepts expressed within the overall architecture of the building. I attempted to re-frame the pedagogies through the architectural language on the site. Providing a platform for narrative sovereignty was the goal of the project. I feel as though the design of the main facility was successful in achieving this goal. The resulting space provides a hub for stories and culture to be shared with the

world, change people's perspectives and provide a space to reflect, listen and learn. As the project evolved with community and scholarly feedback I considered myself as a facilitator. The thesis is left open ended and providing platforms and paths for the Indigenous community to layer their stories.

As stated previously, as an architect and designer we have so much power behind the decisions we make. Architecture is a political profession. It becomes imperative when working in the realm of community work to understand the community, program and people you are anticipating designing for. Designing a process before diving into the design of a building is integral. How can the profession be de-constructed further in the future. Presently, each consultant works within his own bubble independently without sharing knowledge and embracing a communal design circle.

What I have learned from my thesis and the McEwen School of Architecture is that our profession needs to be collaborative, and see eye-to-eye with communities and local ecosystems involved. How can architecture become a platform for narrative sovereignty? How can architecture embrace and share stories of different communities?

It's important for future generations of designers, architects and filmmakers to test the existing systems that are oftentimes challenging to navigate and propose new solutions to accommodate different ways of seeing and create inclusive industries.

I believe a collaborative approach will be the architecture of the future, producing buildings that respond to community needs, enhance ecosystems and share their collective story.

**NARRATION FROM MAEVE POST-THESIS PROJECT**

This thesis has opened my eyes up to so many new experiences and ways of seeing.

I have experienced the importance of collaborating throughout the design process, practicing patience, listening and learning from the community.

I practiced patience, while sitting on a rock in the cold, eyes on a treeline, waiting for a sign or movement of a moose.

I was taught the importance of harvesting food off the land respectfully and sharing the bounty within a community.

I have experienced the importance of silence when walking the land and recognize in order to hear the stories of the land, one must listen.

I have listened to the challenges behind constructing a coherent story, and watched as students navigate the screenwriting and directing systems that are grounded in colonial perspectives.

I was taught why beavers play an integral role in ecosystems and recognize their skills at developing lakes and ponds upstream and downstream.

I experienced how to craft a cedar medicine bag and learned about traditional local medicines and teachings behind cedar.

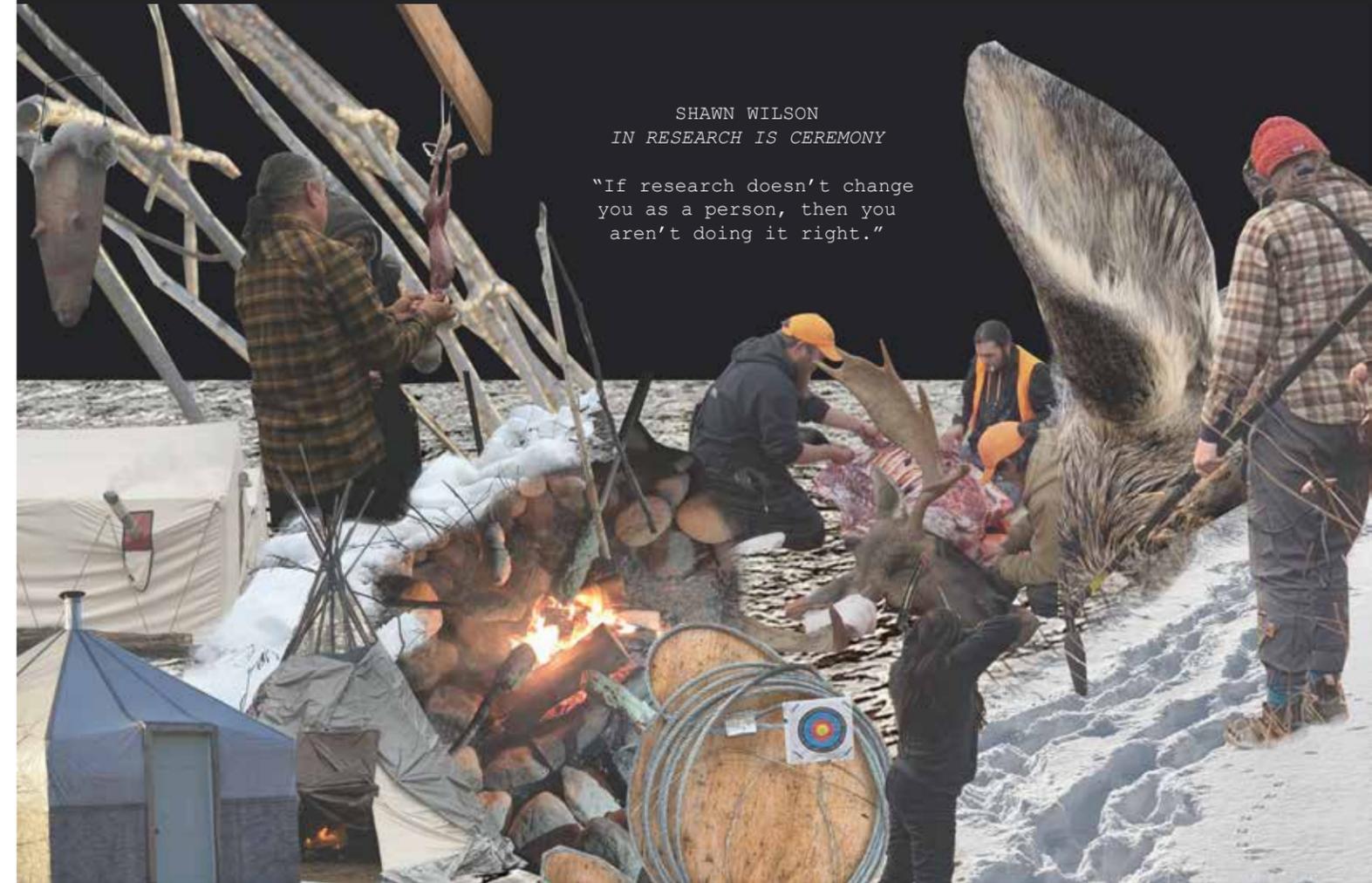
I listened to Indigenous students, staff, storytellers, Elders and filmmakers in order to create a space reflective of their voices.

I learned more about the importance of individuals taking hold of their stories and learning how to share them independently.

I spent time connecting with the community throughout the year and developed friendships with students and staff that have opened new doors for me.

I was taught the importance of narrative sovereignty, this thesis has changed my perspective and me as a person.

To the community of the Weengushk Film Institute, thank you for all of your support and kindness.



SHAWN WILSON  
IN RESEARCH IS CEREMONY

"If research doesn't change you as a person, then you aren't doing it right."

Fig. 118 Seeing Differently



## 5.1 Moose Hunt Journal Entries

### DAY 1

I stayed back from the hunt tonight with Michelle (staff), Courtnee and Katia (students) and we started to sew cedar bags. They taught me about the medicinal properties of cedar. A few of the students were exposed to their culture and teachings at a young age, Courtnee spoke of her family history, she knows so much about her ancestors and has made me reflect on my own. We decided to take a break from sewing and spent time wandering around the tents to collect Labrador tea. Courtnee was extremely aware of the plants and noticed details in her surroundings. We collected bundles of Labrador and then tied the ends together to hang in the tent and dry.



Fig. 119 Ceacul and Gord

### DAY 2

We drove on an old logging road and looked out the window for moose. We then hopped out of the truck and wandered down the road, Gord called for the moose with a recording device he had. He had seen a moose previously in the area and came close to shooting it, but unfortunately it got away. We sat, listened and watched, but no luck. It was raining out and the morning air was cold, but we stayed patient and waited for the moose. No luck and no sign of any moose close by. We drove the truck out of the bush and stopped on the way, lay some tobacco down to collect cedar for the cedar-bags we had made yesterday evening.

Gord shared stories about his experiences in residential school at the young age of 5. His brother tried to escape with him and run home three times. Once they escaped in the winter with a sled, he said that they nearly froze, but they made it home to Moosonee. Their mother and father were out on the trapline when they arrived home, so the neighbour took them in for the night. The next morning the RCMP were knocking at the door and brought them back to the school that day. Gord also spoke of how he would butcher moose and wild game in Sault Saint Marie, he started his butchering business when he was 16. He mentioned that someone once drove to drop off a moose from Manitoba for him to butcher, and by the time that he received it half of the meat was rotten.

### DAY 2 CONT.

Archery and Recording Sounds:

Breakfast was ready by the time we got back to the camp and we all ate and exchanged stories. A session of archery was starting, so I set up the sound gear and got ready to record the activity. The students learned how to use a bow and shoot an arrow safely. After recording the activity I decided to walk around with the microphone and record sounds of nature, I recorded the nearby stream, birds in the distance, a beetle walking, the wind, leaves rustling and sat in an open clear-cut field immersing myself in the hidden sounds around me. I took a moment while listening to look over the vast expanse of clear-cut land and reflected on man's destruction of nature and the damage caused by logging. I pictured the ecosystems that would have once flourished in this area and the number of animals that would have been removed from their homes.

I then wandered back to the base-camp and learned how to shoot an arrow, did not realize how far back you have to pull the bow in order to receive a larger reaction. I ate some tortellini soup with the students and talked to Jonah about her time abroad traveling. I spoke with Gord about where he is from and he pulled a big map of Ontario out to share with me where he grew up. He pointed out the different rivers that flow into James Bay and I talked to him about the Missinaibi, the Broadback and the Albany, rivers that I have traveled by canoe in the past and hope to travel again in the future. He pointed out all of the places he lived, showed me where his camp is located, close to Moose River.

Fishing:

We drove out to the Spanish river access point to fish at 4:00. The first location was along the banks of the river and the water was shallow so a lot of the lures got stuck. One of the students thought she had a huge fish on her line and asked for my assistance with reeling it in, I ran to assist her and we



Fig. 120 Archery Range

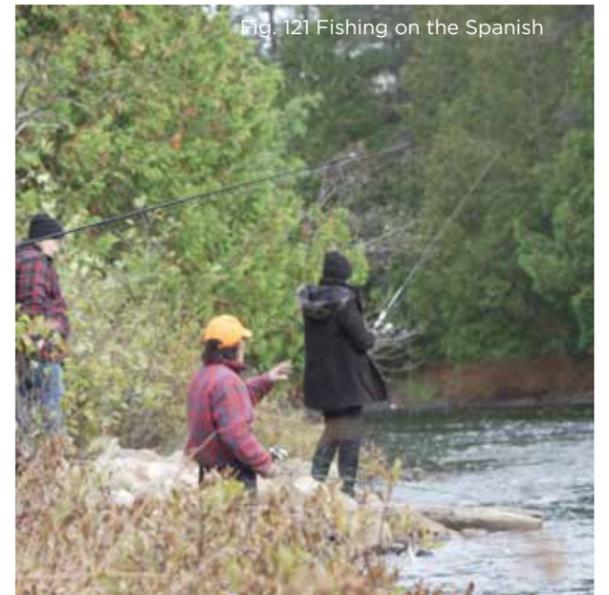


Fig. 121 Fishing on the Spanish

both realized that the lure was caught on the bottom. We then moved locations and tested out fishing at Richie Falls, I wandered along the banks of the waterfall as the students fished into the sunset. No luck with fishing that day, so we drove back to camp, had dinner and fell asleep exhausted.

### DAY 3

Woke up at 5:30 today and slowly made our way out of the tent, ate a granola bar and hopped in a side-by-side with Jonny. It was still dark outside and we all were half-awake, helmets on. It was my first experience in a side-by-side, and I was amazed with how the machine could drive through everything. We drove an hour into an old tree-planting area, turned the lights off as we made the rest of the drive in. Everyone was extremely quiet as we walked into the hunting viewpoint area, Neil sprayed moose scent as we walked. We all spread out on the hill, I was situated on top of a big rock and we all kept our eyes peeled for a moose to appear.

It was challenging to stay awake throughout the process of hunting. I caught myself from falling asleep, my eyes sometimes would close and my body was cold from sitting on the rock. Jackie returned with the camera and we both shook hand and said we would never go hunting again. Five minutes later there was a commotion from Jonny and Neil, we sat in silence and watched as they prepared and set up for the shot. A Bull moose wandered out of the bush in plain sight. Neil let the moose wander for a while and then shot it. The bull bolted, but Neil shot it again and it stood still, stoic and silent. Neil shot one more bullet and then the moose collapsed. It was an incredible moment to witness, and I was left in shock atop of that big rock shaking in silence.

Some of the other students watching were also in shock and decided to not approach the dead animal. A few of us wandered in, the moose was huge and lay motionless on the ground with one eye open. The body was still warm. I could not believe how magnificent the animal was. We all lay a pinch of tobacco on the animal and around it and Jonny and Neil wandered to collect the gear to begin moving the moose out of the bush.



Fig. 122 Early Morning Before the Hunt



Fig. 123 Details of a Moose

### DAY 3 CONT.

Jackie and I stayed with the moose. It was a beautiful moment, touching its nose, face, ears and hooves, looking at all of the incredible details up close. It was so quiet, we had a moment of silence for the animal as we stared in wonder at the magnificent mammal. The moose was then moved out of the bush into the clearing. Jonny and I rolled the moose onto its back while Niel used the knife to cut from the anus up to the esophagus, trying to not cut any of the organs throughout the process.

If an organ is popped then an unpleasant odor is released. Neil cut the diaphragm and as he did that the organs surrounding ballooned with air making it challenging to cut the animal. All of the organs were removed in a cluster from the moose and left for the birds to eat. He saved the heart and tenderloin meat along the ribs to eat later.

Gord taught everyone how to butcher properly and he started by cutting around each moose knee, cutting the hide back. During one moment it was amazing to see Gordon, Neil and Seasul, three generations of Indigenous people working together to clean the moose.

Once the skin was pulled back on one half, the moose was rolled onto a tarp and the cutting of the meat continued. Neil cut long back pieces off the moose that would be turned into hamburgers (a combination of meat and gristle). Gord cut the hoof off near the knee and then cut the bone above the hip and shoulder bones. Each limb was put in a cheese cloth bag and placed in the side-by-side. The meat around the ribs was collected for burgers. Neil mentioned that sometimes hunters will open the neck up with a knife right after the kill because of how hot the neck area gets, a typical moose internal temperature is 98 degrees. The entire head was brought back, along with the pelt and cheese cloth bags of meat.



Fig. 124 Moose Harvest Close-Up



Fig. 125 Learning from Gord

Gord shared a story about his first year as a butcher, he cleaned 100 moose in a two month season. After seeing the amount of work put in today from 1 moose, I can't believe how he would have done it. We hopping in the vehicles and made our way back to the camp for dinner.

## DAY 4

Got the sound equipment rigged up to record the lessons on moose antlers. When a moose is young the antlers are covered in velvet and are extremely delicate. Every year they grow back and they shed their antlers in January and February. You can tell the age of the moose based on the antler size, and you can also tell if they have been damaged during the velvet stage. Moose are prone to getting brain worm, a worm that affects the brain, it's from crossing with deer and eating their feces. The moose we shot is approximately 4 years old, the rack is 40 inches in width. The antlers are primarily made up of calcium but also other minerals, potassium, magnesium.. Etc. Porcupines, chipmunks and other mammals will eat them.

Gord was butchering meat throughout the moose antler lesson, he removes all the white gristle and wraps them up with string before packaging as a roast. The roast is located at the back of the hips, the shoulder area is used for hamburger meat.

For the remainder of the morning the students spend time learning how to shoot a gun. Neil walks them through the basics of gun safety and has each student shoot the gun without a bullet in it. Each student has the opportunity to learn how to skeet shoot. We had a quick lunch and then jumped in the car to fish again at the waterfall site. The students cast their rods into the water at the top of the falls and also at the base of the falls, some caught pike and sucker fish. Many of the fish they caught were not ideal to eat. Made our way back to the camp to roast bannock over the teepee fire and then experienced eating moose heart for the first time. We also ate a delicious moose meat stew with fire-roasted bannock. Slept with stomachs full of game and woke up in the morning at around 7:00 for a final morning at the camp.



Fig. 126 Base Camp



Fig. 127 Learning How to Shoot

## 5.2 Trapping Journal Entries

### DAY 1

We spent the morning in the yurt listening and learning from Wiikwemkoong elder Randy Trudeau. He spent a lot of time discussing his own personal stories of trapping and hunting, the importance of connecting to the land when needing healing and the teachings of not comparing your work to others. He spent time discussing how to build snares and then provided all of us with pieces of wire (different gages) to make our own snares. We all sat in a circle, focusing in on the wires, bending the ends to make our snares. Some students were struggling with the strength of the wire, it was challenging to twist and bend with our fingers. I would look to others to understand the steps of making the snare, and Randy stressed the importance of learning through watching and participating. Once all of the snares were prepared and labeled with each student's initials, we then decided to break for lunch.

Jackie and I sat with Randy over lunchtime and more conversations about trapping, fishing and hunting continued. Randy spoke of the otter and beaver genitals and the important medicinal properties used traditionally for healing. I asked him questions about the beaver, and he spoke of growing up as a child with all of his brothers and sisters and the excitement when having a beaver tail for dinner. His mother would wrap the tail in tin-foil and then place it in the wood-stove for 10 minutes, the beaver tail would then be cut open and the rubbery part of the tail would be removed leaving the soft inner part of the tail as the best treat to eat with dinner. He said that the beaver tail tastes like sour cream, and along with his siblings they would dip bread into the tail and eat it. Randy spoke to us about the fish he catches in the bay outside of his house, 3 feet rainbow



Fig. 128 Making a Snare

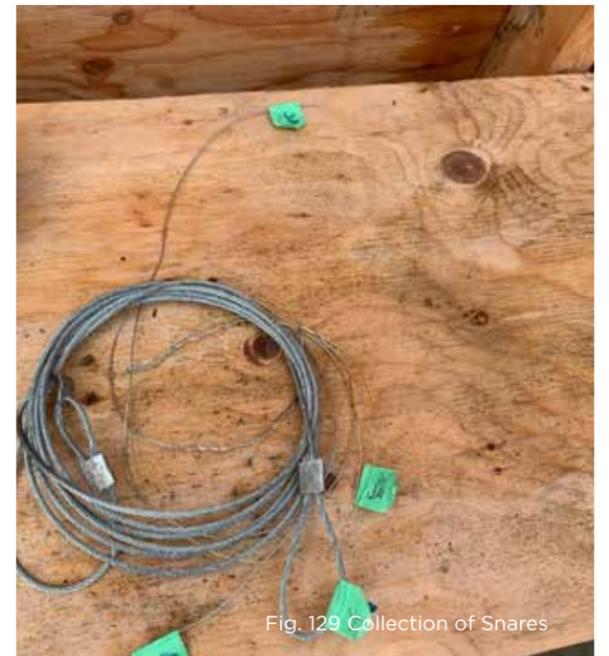


Fig. 129 Collection of Snares

trout and salmon. He was once told by his grandfather that eating fish improves your memory, so he has been catching and eating fish ever since. It is important to foster relationships throughout the extent of this project, and make sure to continue them after it is complete.

## DAY 1 CONT.

After lunch we made our way back out to the yurt, collected our handmade snares and started to walk out into the bush. Randy said that it is important for us to walk in one line and not disturb the landscape. The first snare was set up by Alex, Randy talked him through it, but let him set it up on his own. Tie the remaining end of the wire twice around the tree, then make sure that the snare is hanging three finger widths above the snow (this moment reminded me of building the canoe with Marcelle Labelle, who spoke of the body and its relationship with measurements in building and constructing methods). This idea of incorporating the body in the design of the building will evolve in the programming of the school design.

We stopped along the route to admire multiple animal tracks and their imprints in the snow. Randy identified each animal and shared stories about them with us. We stopped on the walk to have a fire, Randy discussed aspects of trapping and the importance of rest when out in the woods, he stressed that trapping is not all hard work and some social moments should be shared around a fire to warm up and appreciate the land. We walked towards the water and the students took a photo together, standing proud and strong with the trees in front of the view of the water.

We moved onwards, crossing a stream on site, admiring the details of the ice build up on some of the rocks and plants adjacent to the stream. As we walked closer to the property edge the sound of the highway began to drown out some of the natural sounds on site. The last section of our walk was through a wetland/bog. One of the students lost her boot in the mud, and was left on all fours with one barefoot up in the air yelling for



Fig. 130 Site in Winter

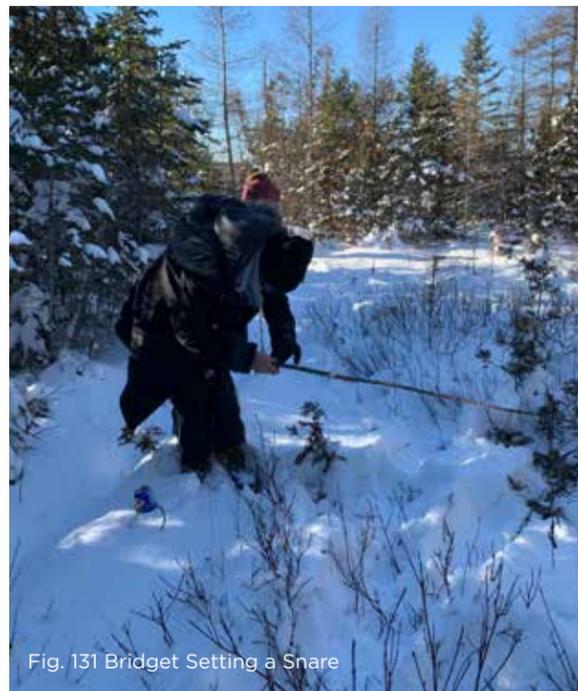


Fig. 131 Bridget Setting a Snare

help. Another student rushed to action and rescued her winter boot from the mud. We continued walking back to the yurt and gathered around a warm fire to share what we learned that day.

## DAY 2

The following day the students learned more about the beaver, how it constructs a lodge and damn, what it eats, where it can be found and how it transforms a local ecology. Teachings behind the traps to catch beavers were shared. Randy set off a trap so that the students could understand how it worked. We spent the afternoon setting the beaver traps on a community members property. Randy made a break in the dam to lure the beaver to come fix it. One trap was set above the damn and the other set below the break in the dam. The other trap was set on a second lower dam and the same method of breaking a portion was used to

attract the beaver to the area. We spent the remainder of the day talking about more teachings behind the beaver. Randy drew diagrams to explain the life-cycle of a beaver and how they begin to build their lodges. Beavers are usually kicked out of their lodge at the age of two and then make their way down/up stream to begin building a dam and lodge for themselves. The day ended with a sharing circle and students spent time sharing what they had learned that day.



Fig. 132 Setting a Beaver Trap

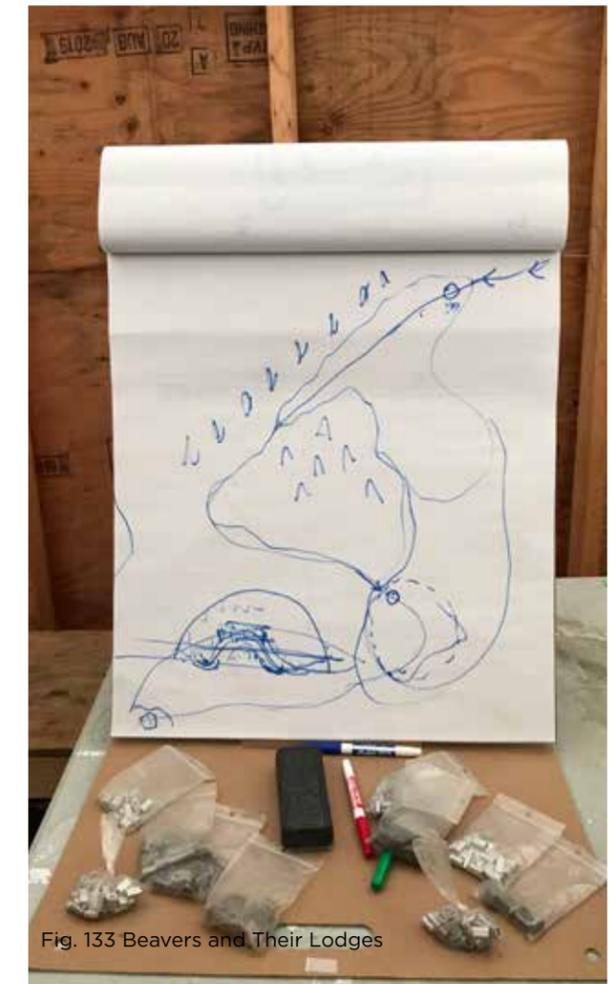


Fig. 133 Beavers and Their Lodges

### DAY 3

The students went back to the land the following day and collected three rabbits from the snares that were set. Each rabbit was 2 feet long and had a white coat some speckled brown as the coats were changing for winter. Randy took one of the rabbits that was thawed and started to teach everyone how to skin the rabbit. He bent a wire around two nails that he hammered into one of the yurt rafters, and wrapped each end of the wire around a rabbit leg. He then cut the fur around each leg and started to removed the skin off the animal. He allowed Courtnee (the student who caught the rabbit) to take over and handed her a knife to begin cutting the hide carefully, he mentioned that the skin of a rabbit is very thin and delicate. She slowly removed the fur of the animal and cut the tendons off the fur as she moved down towards the head. Once the hide was removed, Randy taught the students how to stretch it over a wire frame to let it dry out. He also discussed how to quarter the animal, gut it and clean the meat before preparing it in a stew. The day ended with a feast provided to the students by the school. Each student was fed a christmas dinner and received a small gift from Weengushk to head home for the holidays with.

I spent the remainder of the day assisting Shirley with cutting cedar off branches for a wedding celebration that was going to be held at the school. We sat around a table removing pieces of the cedar off each branch, carefully cutting the sharp end of the stick off. I spoke with Shirley about her films and filmmaking process, she talked about how her process always involved the community. During the making of her film *Bearwalker*, she had 27 students participate in the filming process and that was how Weengushk Film Institute was founded. The 27 students she had on set were excited to



Fig. 134 White Rabbits



Fig. 135 Cleaning the Rabbits

be involved in more of the filmmaking process and wanted to continue learning, so she started to develop a program to teach them, and that was the founding of the Weengushk program.

### DAY 4

The final day of trapping involved checking the beaver traps to see if any beavers were caught. None were in the traps, so Randy decided to move them to the beaver lodge area. He was able to track the location of the lodge along one of the banks of the pond and brought the students to it. He walked everyone through the steps of finding the entrance to the lodge, and discussed how you have to break the ice and look into the water to read paths on the bottom that shed-light on where the beaver travels in and out. He was able to identify the path, and then cut a hole very close to the entrance and placed a trap there. He set another trap in a different area, close to the entrance in case the beaver missed the first trap.

After re-setting the traps, the students re-convened in the yurt to talk about what they had learned throughout the week. Each student was given an opportunity to share and then Randy spent the remaining hour teaching them how to light a fire with two pieces of wood (no match or lighter involved). He asked the students to take their fire sticks home and practice over the holidays to light a fire using only friction. He also discussed the next course he will be teaching on January 4 which will involve setting a trap line, catching a coyote and identifying medicinal plants.



Fig. 136 Drying out the Hide



Fig. 137 Setting the Beaver Trap

## 5.3 Questionnaire Distributed

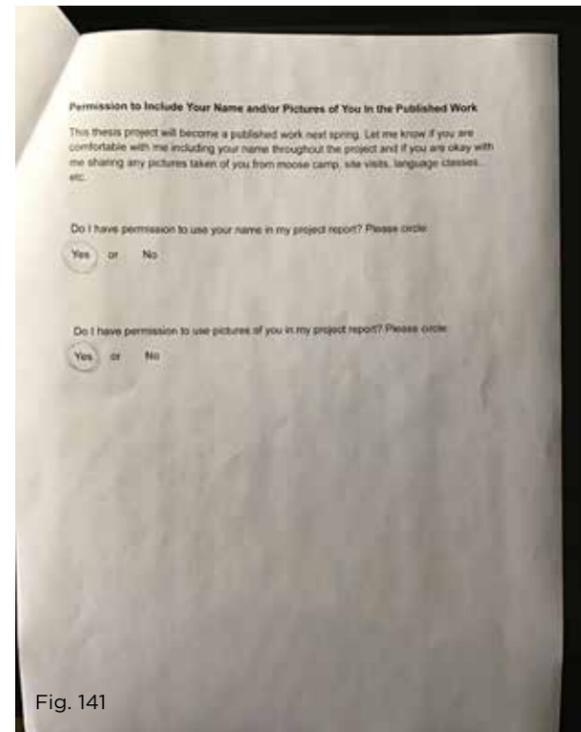
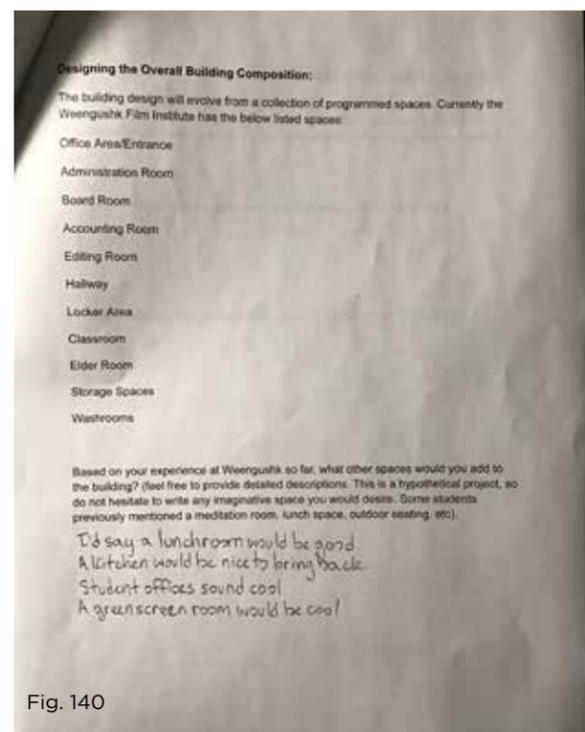
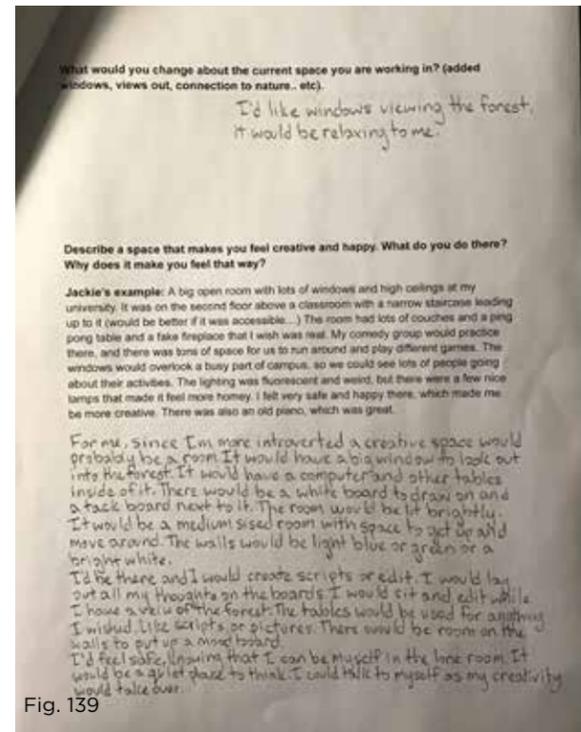
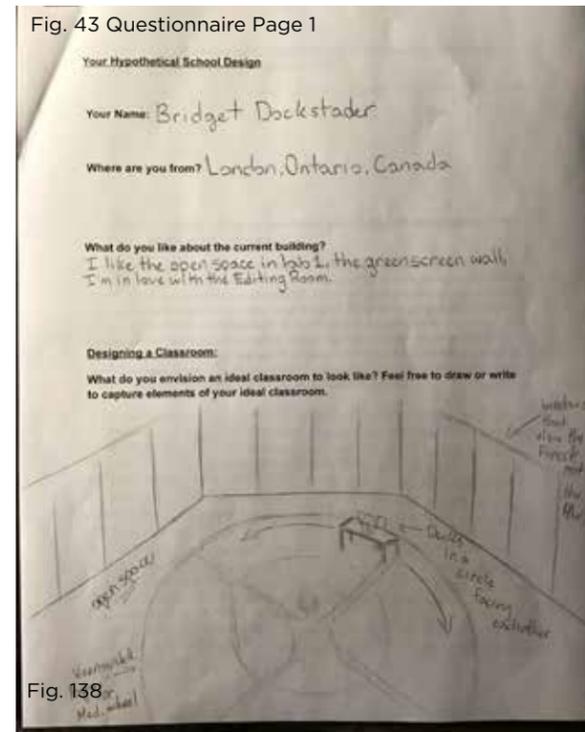


Fig. 138 - 141 Questionnaire Pages

## Questionnaire Results

### What do you like about the current building?

- Student 1: I like the **open space** in Lab 1, the green screen wall, I'm in love with the editing room
- Student 2: I like its **open space**
- Student 3: I like a **big open room with a green wall**

### What do you envision an ideal classroom to look like?

- Student 1: **Windows that view the forest** not the highway, **desks in a circle facing each other**, open space, Weengushk logo or medicine wheel
- Student 2: **Clean space, good natural light if possible, plants, some cultural aspect**
- Student 3: Like our classroom, **a door that can swing shut**, maybe a **green screen wall** and a **dark room for filming**

### What would you change about the current space you are working in?

- Student 1: I'd like **windows viewing the forest, it would be relaxing to me**
  - Student 2: **Heat! More nature, light, natural light.** It's not a very good space that fosters creativity
  - Student 3: A few **extra windows** for school, **dark room with no windows** that is completely black, black walls and floor, second dark room with a white floor.
- Describe a space that makes you feel creative and happy. What do you do there? Why does it make you feel that way?**

- Student 1: For me since I am more introverted a creative space would probably be a room. It would have a **big window to look out into the forest**, it would have a computer and other tables inside of it. There would be a big white board to draw on and a tack board next to it. The room would be **lit brightly**. It would be a **medium sized room with space to get up and move around**. The walls would be **light blue or green, or a bright white**. I would be there and I would create scripts or edit. I would lay out all of my thoughts on the boards. I would sit and edit while I have a **view of the forest**. The tables would be used for anything I wished, like scripts or pictures. There would be **room on the walls to put up a mood board**. I'd feel safe knowing that I can be myself in the room. It would be a **quiet space to think**, I could talk to myself as my creativity would take over.
- Student 2: **A view, a chill spot, textures, colour, height, heat. Couch, fuzzy pillows, rug, bean bag chair, movie area for us to watch and be comfortable.**
- Student 3: **Big open room** with a few **windows**, **a door that can swing shut on its own**. A few desks around with computers

### Based on your experience at Weengushk so far, what other spaces would you add to the building?

- Student 1: I'd say a **lunch room** would be good, a **kitchen** would be nice to bring back, **student offices** sound cool, a **greenscreen room** would be cool
- Student 2: **Kitchen area**
- Student 3: Nothing I can think of..

## 5.4 List of Staff and Student Requests

During on-site experiences with the community, students and faculty would converse with me about what they believed should be introduced into a new school design. Many of the conversations I had with the community were not recorded during these instances, and instead I attempted to recall and remember many of the ideas shared with me throughout the year.

BRIDGET (STUDENT)  
Outdoor gathering area.

STUDENT 1  
Programmed spaces outside, separate spaces, one made with logs..

STUDENT 2  
Meditation, Medicine Room, a quiet place to rest.

STUDENT 1  
Kitchen with stove, room to eat lunch separate from the main seating area for students.

HELEN (STUDENT)  
Green screen space, why paint a whole wall green, maybe one flexible green-screen.

STUDENT 2  
A space of transition, somewhere close to nature that we can work in.. a winterized space, directly linked to the outdoors.

STUDENT 2  
A room full of windows, no artificial lighting.

HELEN (STUDENT)  
Darkroom for filming, something I need for my film is a room with one light.

STUDENT 1  
A space for student artwork to be displayed.

JACKIE (STAFF)  
An activity space, a basketball court in the summer that could also be used as a skating rink in the winter. Somewhere to eat lunch outdoors and also a space to gather outside. Temperature in the building is cold, more heat and better insulated space to work in

STUDENT 2  
Less fluorescent lighting and more natural light or lighting that is better suited for working all day indoors.

NANO (STAFF)  
Storage space for Land Based Learning equipment.

STAFF  
Student residence on site so that the commute to work doesn't involve picking up students on route to work.

STUDENT 3  
A student residence.

STUDENT 2  
An outdoor smoking area.

STUDENT 3  
A smoking meat area and place for hide tanning.

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