

Darning the Community Fabric:
An Architectural Language of Healing and Repair

by

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Abstract

This thesis investigates a language of development in rural Ontario communities using a process of architectural darning. Through the analysis of metaphor as a human process, landscape is understood through a method of weaving and understanding the embodiment of place through process. Colonial understandings of land and cadastral mapping practices reduce place to a unit of economic power, severing the connection between it and the person. This thesis argues that place is the process of living memory and the creation of agency through shared experience. Applying the darning process to the region Grey County, Ontario, tears in the fabric can be observed as a consequence of colonial extraction and a landscape of violence applied to Indigenous peoples. Manifesting place in learning begins the journey to reconciliation, utilizing the approaches in two-eyed seeing and the agency in continuous local learning. The journey of the healing process takes place within the people who engage in site and add to the body of knowledge.

Keywords: Architecture, Healing, Repair, Reconciliation, Weaving

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Preface

The basis of this thesis stemmed from my personal relationships with prejudice and experience with the stigma of low-income living. While initially it started as a study of stigma and the stories of the rural condition, the stories that I heard and the process I utilized lead me to something greater than I had ever imagined. I would like to state from the beginning that I am a white male and understand the privilege that it comes with. I also recognise that although we all carry our own trauma, this does not mean that we have given insights into the trauma experienced by others. My family often celebrates our ancestry of Blackfoot and Anishinabek but this does not prevent any of us from being complicit in the continuous acts of violence against indigenous peoples. This thesis will include language which some may find triggering or offensive, and while I tried to avoid this I recognise that as a settler beneficiary it will not be perfect. This thesis also discusses stories which are not mine to tell and I encourage the reader to explore these narratives and draw their own conclusions.

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Understanding the Context of Rural Development

This section of the thesis covers a broad understanding of people and their relationship to the landscape over time. Each subsection is divided into by periods which mark large changes in the way we perceive and interact with place and the way development is understood and utilized, Understanding rural development requires understanding the dynamics in systems of power and how its evolution changes the way the Colonial Settler acts in a landscape of violence. This section will also introduce reconciliation in our understanding of place while questioning how perspective changes perception.







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1.1 Precolonial Landscapes

Figure 1: Daphne Odjig, Painting, Return to Earth, 1976

In understanding relationships to place within Canada, it is important to understand the significance of land as the conceptualization of the environment and the role which humanity places itself. Many subarctic cultures across Turtle Island saw land as a “dense network of interactions structured by patterns of practice that do not really discriminate between nature and society”¹. Within this context, the people associate with the social domain, but take on lessons of living from non-human elements of the earth and the relationships to place. Western distinctions between nature and culture

can not be used to describe non-Western cosmologies and struggle to see humanity within a greater state of being. According to Algonquian oral traditions, humans live on the earth while in contact with the sky, the underground, and the underground worlds². All are connected and have agency, power, and manifest themselves as agents of the earth. Landscape has story, connected to beings through its spirituality while providing meaning to place and its formation in ways that can be passed on. These moments are transformations endowed with meaning and connections to the people, whether it is the agency of

nature or the sacredness of site. Oral tradition tells us that the wind, the water, and the sun are themselves spirits and to be honoured and respected³. People are a part of the land's story and to respect the place is to respect the person's role within its narrative, respecting its life while becoming a part of it. This understanding formed a connection to landscape while understanding its agency.

1 Philippe Descola, “Ecology as Cosmological Analysis,” in *The Land within: Indigenous Territory and the Perception of the Environment*, ed. Alexandre Surrallés and Pedro García Hierro (Copenhagen: IW/GIA, 2005), 22–35.

2 Daniel Arsenault and Dagmara Zawadzka, “Spiritual Places: Canadian Shield Rock Art Within Its Sacred Landscape,” in *Rock Art and Sacred Landscapes*, ed. Donna L. Gillette et al., *One World Archaeology* (New York, NY: Springer, 2014), 117–37, https://doi.org/10.1007/978-1-4614-8406-6_8.

3 Arsenault and Zawadzka.

1.2 Imposing Colonial Structure

Colonial interpretations of land are a method of imposing power over place, reducing understanding to an imposed logic and interpreting what exists as opportunity for exploitation. Geographers studied the land as an environmentally determined teleological progression, addressing the purpose which it served rather than the causes which they rely on⁴. In doing so, western landscapes became dominant and imposed power over land they assumed control through violence and non proportional relationships. Treaties would be signed and broken, increasing their control over space as geographers justified perpetuating colonial assertions as a benefit to the ethnocentric domination. This created romanticized beliefs in "unspoiled wilderness," the idea that undeveloped meant unused and had the potential for exploitation and extraction in growth. In a framework of environmental and cultural determinism, colonial powers grouped concepts of what is native and landscape together as resources to exploit and

environments to colonize, imposing themselves onto what existed, removing its agency and power. While multiple levels of violence pushed communities further and further from the places they knew and understood, land was stripped away and settled by European bodies, plotted on cadastral maps as people took the agency of land. Infrastructure is a western tool of control, carving through landscapes and establishing borders and barriers imposing form on top of the land. Problems were solved over nature as barriers to growth and swaths of land became opportunities of wealth and production. Places became names of colonizers, railroads and concessions were built, and plots were designated and sold. Place was no longer a process of understanding; place was the means to an end of economic exploitation.

Figure 2: Daphne Odjig, *Genocide No. 1*, 1971

⁴ Andrew Sluyter, "Colonialism and Landscape in the Americas: Material/Conceptual Transformations and Continuing Consequences," *Annals of the Association of American Geographers* 91, no. 2 (2001): 410–28.



1.3 Reconciliation as a Reflection of Place

While reconciliation has become the “buzzword” for politicians as a path for political forgiveness, often, especially in architecture, we forget what this word means and how we apply it. In western definitions, to reconcile is to restore to friendship or harmony⁵, and even in the government’s own public postings, Senator Murray Sinclair, chair of the Truth and Reconciliation Commission states that “For reconciliation to work, and for our relationship to be renewed, there must be awareness, acceptance, apology, atonement and action.”⁶ This sounds novel, however how does one restore something that had not existed? As a colonial power, the British, and in extension Canada, only acted in self-interest and exploitation where commercial and military interactions took place before policies of assimilation, subjugation and destruction of Indigenous peoples. Under this pretense, the definition seems to fall under its second meaning, to cause to submit to or accept something unpleasant⁷. The application of truth and reconciliation which is

currently being followed draws distinctions between the past and present as a way of apology, but also a move to innocence for settler-descendants to gain the benefits of colonial history in exchange for forgiveness⁸.

All this discussion ultimately leads to one question, what does reconciliation look like and how does architecture respond to it? To further understand what makes architecture itself colonial, one must look to the core of what colonialism is, policies and actions of control over people and space which act to strip identity and individuality by replacing the existing with imposed systems of being. This definition, in reflection, is written by the author of this thesis and may not be fully representative as a bias of colonial beneficiary. In architecture, this represents itself in the process, predesign through post design. Our systems are embedded on this industrialized conditioning, where plots are bought and sold for the private interest and the process becomes an inward facing self investment presenting themselves as

common good. We often make economic arguments for the value of integration, leaving the voices of people to overcome the sound of economic gain. Reconciliation must allow us to question this system and insert people into the process, understanding that a human centric model is not just an input of design, but understanding the life of architecture beyond design. In Goeman’s writing, they discuss the implications of time and narrative within the concepts of land. Progressive narrative focussing on elements of past and present construct themselves as elements of manifest destiny, conceiving time as a linear construct and forming identifiable hierarchy. Place becomes a narrative of shifted ownership which accumulates history. In contrast, they argue, indigenous scholars tend to focus on land beyond the function of locating accumulating history, but rather as a node which becomes a placeholder moving through time and knowledge. Through this interpretation, place is a collection of shared

⁵ “Reconcile,” in Merriam-Webster, accessed March 21, 2022, <https://www.merriam-webster.com/dictionary/reconciled>.

⁶ Health Canada, “Reconciliation: What Does It Mean?,” promotional material, May 4, 2018, <https://www.canada.ca/en/health-canada/services/video/reconciliation.html>.

⁷ “Reconcile.”

⁸ Courtney Jung, “Reconciliation: Six Reasons to Worry,” *Journal of Global Ethics* 14, no. 2 (2018): 252–65, <https://doi.org/10.1080/17449626.2018.1507000>.

⁹ Mishuana Goeman, “From Place to Territories and Back Again: Centering Storied Land in the Discussion of Indigenous Nation-Building,” *International Journal of Critical Indigenous Studies* 1, no. 1 (January 1, 2008): 34–34, <https://doi.org/10.5204/ijcis.v1i1.20>.

knowledge and experiences which coalesce within space, and the expression of naming place derives from a shared understanding of what place therefore means to its people.

The architecture which responds to reconciliation must therefore be a response to inclusivity rather than exclusivity, once again turning outwards to understand the narrative of place as a response, including natural and human understandings of it. To reconcile our architecture is to respond to the stories of place and in doing so, embed the people themselves into our design through place. This idea is not new, it is not necessarily indigenous, but it is in contrast to the colonial understandings and the beginnings to dismantle the structure of oppression through design and restore the agency of place through land and the stories of the people within it. Poet Kimberley Blaeser has a wonderful understanding of story in place, stating that: "Story remains the heartbeat of Indian community. People and other beings have stories associated with them...The

account may have morals, suggesting an appropriate action or relationship, or they may simply allude to the general or specific mystery of life, but always they reinforce our connections. By centering us in a network of relationships, stories assure the survival of our spirits. Stories keep us migrating home."¹⁰

10 Kimberley M Blaeser, *Stories Migrating Home: A Collection of Anishinaabe Prose*, 1999.

1.4 Formation of the Invisible Poor

For the centuries since colonization in Canada, the rural landscape has been an element of extraction and expropriation as landscape and its people became the economic unit. The landscape was industrialized, a means of production as agriculture and landscape separated and life was influenced by economy outside of place. The legacy of contemporary development can be traced to the changing dynamics of land from colonized property to economic control and centralization. In his work *Extraction Empire*, Pierre Bélanger discusses the Canadian implication of colonial extraction, discussing how "entrenched the oppressive idea of absolute, centralized, monarchical power, eight centuries ago"¹¹ and the power of the extraction state which lies in violent separation. Canada acts as a global resource power, continuing the cycle of extractive violence on other countries as was done to and by itself. This extractive power is pushed onto the people and used to define, divide, and assimilate in

the name of efficiency and people become as much a product as the colonised process is in place and resource.

Starting in the 1940's with suburban expansion and increased industrial production, the value of parcels and its use efficiency fell when compared to the technology being imposed. The value of place became relative to the potential output which was tied to the income of the land's ownership and the ability to further mechanize for efficiency. The relationship between person and place was treated as purely economic within the system as a member of the agricultural zeitgeist. The effect drove agricultural products down as output increased, further driving the less economically stable downwards in the economic colonial system. While urban spaces were receiving infrastructure improvements and productive and wealthy regions, rural and isolated communities received little attention. The introduction of the Agriculture and Rural Development Act was an attempt to reduce the disparities and

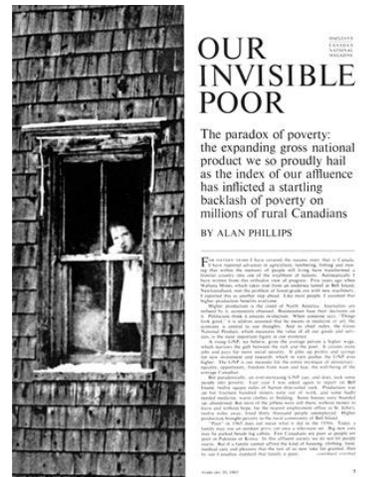


Figure 3: The article *Our Invisible Poor* from McClean's Magazine 1965, a major introduction to many regarding the oppressive systems in rural Canadian Communities.

¹¹ Pierre Bélanger, *Extraction Empire: Undermining the Systems, States, & Scales of Canada's Global Resource Empire* (Cambridge, Massachusetts: The MIT Press, 2018).

rehabilitate and develop rural communities in Canada. What the act did in practice was to push people away in the name of extraction, echoing the colonial process of establishing the rural lands in the first place. Government agencies would purchase land from poor families and amalgamate them with middle class producers, raising the efficiency of space in the process of production¹². People would then be entered into the existing employment pool and as extraction was further mechanised, the potential for them in the market was further dwindled. Between 1951 and 1971, while the number of farms reduced by more than half, the average acreage per farm nearly doubled¹³, while during the same period agriculture employment fell 60%¹⁴. Resettlement based

on industry was common, relocating indigenous and isolated communities around anchor industry as a part of investment strategies to stimulate local economies. People and land are once again tied together by forces of power and imposing their logic into place, removing the person from the process, and defining place by economic potential and demarcation of land. Looking back to colonized extraction, colonization does not end so long as the systems of extraction take precedent in our process of place. In this process, the people were dubbed "The Invisible Poor"¹⁵ and would be ignored for further development, as colonialism exchanged hands from powers of governmental control to those of economic ones. As we reflect on colonialism and reconciliation, there must be

a recognition that colonized systems are not antiquated history, but a current implicit power which continues to impact people and place. middle class producers, raising the efficiency of space in the process of production.

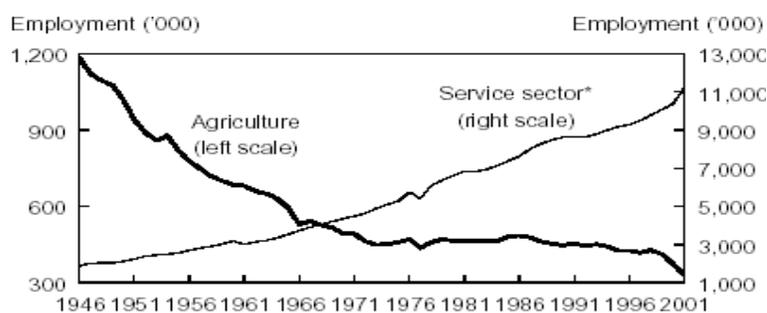


Figure 4: Graph showing the farm employment decline post WW2 in Canada as employment shifted towards the service economy

12 James N. McCrorie, "ARDA: An Experiment in Development Planning" (Canadian Council on Rural Development, 1969), <https://files.eric.ed.gov/fulltext/ED044216.pdf>.

13 "Agriculture-Population Linkage Data for the 2006 Census," accessed December 22, 2021, <https://www150.statcan.gc.ca/n1/ca-ra2006/agpop/article-eng.htm>.

14 Geoff Bowlby, "Farmers Leaving the Field," *Perspectives on Labour and Income* 32, no. 2 (February 2002).

15 Phillips, Alan. "Our Invisible Poor." *Maclean's | The Complete Archive*, February 20, 1965.

1.5 Contemporary Rural Landscape

The legacy of the human detachment of land has continued to impact landscapes and the rural fabric. The establishment of place remains centralized around economic potential and as a result, intervention is perceived as inefficient as it does not feed into the systems of power that have been established. The instrument of continued colonization leading to the contemporary environment comes in the form of direct investment and equity, acting to centralize resource production and forming redundancy in extraction. Kari Levitt described in their book, *Silent Surrender: The Multinational Corporation in Canada*, the effects of the hinterland in economic systems of production and the plans to reduce uncertainties, often resulting in pulling away from rural communities¹⁶. The removal of crucial infrastructure in efforts to develop a self feeding system in pooled resources became the consequence of the system. Rural and isolated communities have received a perceived geographical problem within the economic system, seeing the distance as elements of inefficiency

and devoid of centralized infrastructure to build from. Stigmas around government intervention and perceived failures in sparse systems mean that what development is obtained goes through a process of gentrification and urbanisation to fit the templates which are shown to operate. The contemporary rural landscape is little more than established crossroads with a nostalgia for settler history and a questionable future of its legacy. Rural education, following the same paths as urban systems, follows a neoliberal mandate against colonial rural traditions and bringing students to adopt "a global curriculum they will need if they are to take personal responsibility, if they are going to get out into the global workforce and succeed"¹⁷. This accomplishes similar goals in settler colonisation as it does economic, relocate and assimilate. Education policy with the exclusion of place perpetuates the notion that post-secondary education is the 'ticket out' and entrenches the idea of the need to become somebody by looking outwards¹⁸. Development follows as a trend of exploitation and

subdivision expansion as negative migration is infused with urban migration and changing the dynamics of place. There is limited connection to landscape, but rather identity through legacy names and nostalgia while land still embodies colonial power. While the simultaneous inward and outward migration between urban and rural communities continues, lifestyles have started to become indistinguishable between the two. Dr. Bill Reimer, however, still argues that regional identity still matters as individuals form their attachment to place, which in turn forms their perceptions, preferences and choices¹⁹.

Figure 5: Opening ceremony of Extraction at the 2016 Venice Biennale, featuring a 1:1 billion scale geological map of the world featuring the gold survey spike from an abandoned Canadian gold mine in Sardinia, Italy. The positioning of the exhibit aligned with the markings of the stake and the colonial countries which it represented in line with the corresponding countries represented in the Biennale. The exhibition marks a reminder of the cotemporary impact of crown extraction Canadian modern colonialism.

17 Craig B. Howley, Aimee Howley, and Jerry D. Johnson, *Dynamics of Social Class, Race, and Place in Rural Education* (Charlotte, NC: Information Age Publishing, Inc., 2014).

18 Hernán Cuervo, "Rethinking Social Exclusion and Young People in Rural Places: Toward a Spatial and Relational Approach in Youth and Education Studies," in *Identities and Subjectivities*, ed. Nancy Worth, Claire Dwyer, and Tracey Skelton, *Geographies of Children and Young People* (Singapore: Springer, 2015), 1–18, https://doi.org/10.1007/978-981-4585-91-0_20-1.

19 John Parkins and Maureen G. Reed, eds., *Social Transformation in Rural Canada: Community, Cultures, and Collective Action* (Vancouver Toronto: UBC Press, 2013).



Reflection

Understanding the system of extraction which changed the connection to the landscape is crucial in understanding our interpretations of place and the story of exploitation which leads to reconciliation. This shows us that colonial systems of exploitation are processes devoid of the human spirit and identity and shift the perceptions of the people to maximize gain. The way we develop today is a representation of this consolidation as the crown handed down the structure of oppression to economic forces which have scarred our identity with place.

What does a more human process look like?

What makes a process human?

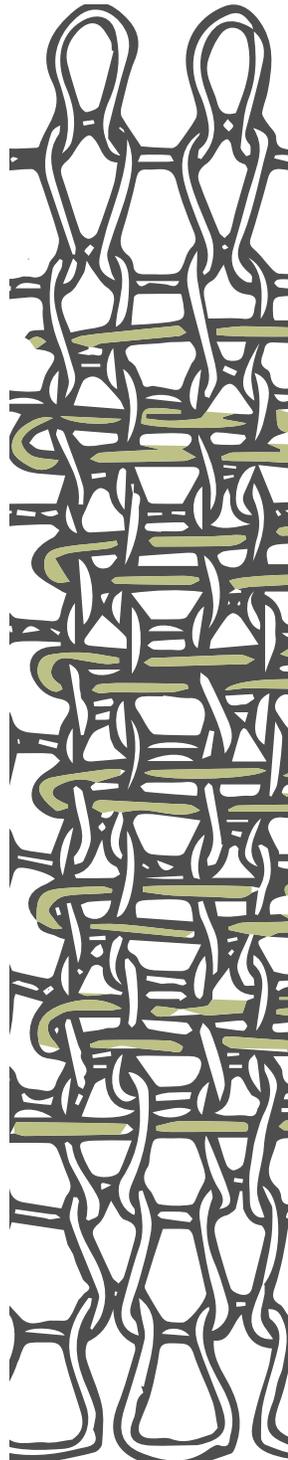
How do our interpretations need to change to change our perspective on process as an element of ourselves?

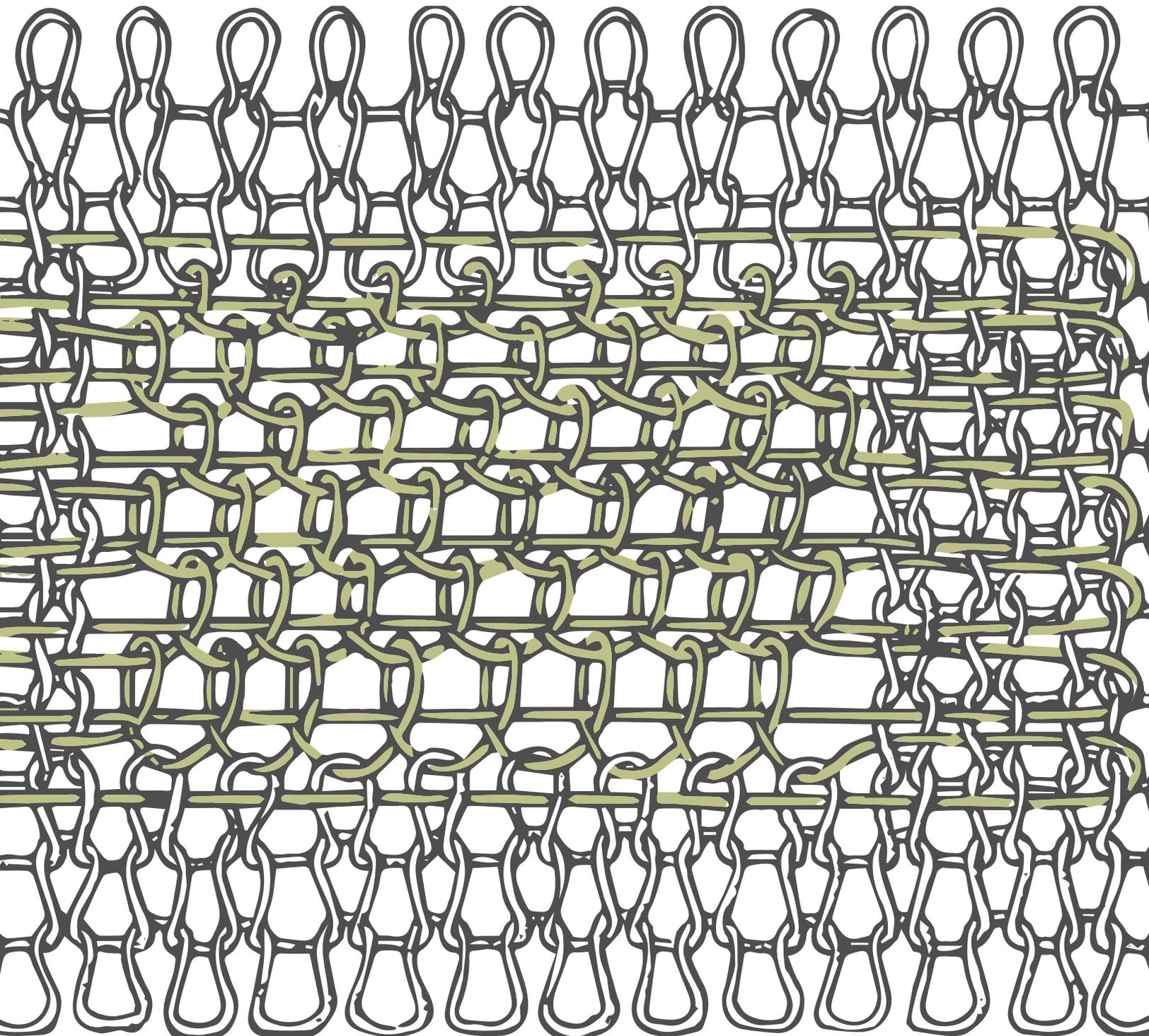




Darning as an Architectural Language

This section works to develop a language of process and its translation to engage an architectural language of healing and repair. Through understanding how elements are broken down, we observe how human acts and the interaction with object works to build strength in form. Only through the understanding the act of weaving can we understand process the process of repair and its role within the context of the object. It will also question the linearity of Colonial processes of weaving as an industrialized and dehumanized process while learning from indigenous processes of weaving to reengage the humanity in action. This section also pushes forward the notion of transformation rather than renewal and the strength in acknowledgement.





1.6 The Pliable Plane and Textile as Place

Weaving is inherently a human process, a culmination of history and culture which informs the structure and form of the fabric. The weave is regional yet global at the same time, a familiar form which is assembled in ways unique to those who created it where structure and ornamentation forms identity. When described by Anni Albers, it is the construction of the whole from separate parts, retaining their identity in the form of method²⁰. Weaving is an art and a necessity, a product of place and its people which give it form and function.

Landscape has many colonial definitions, first used to describe a view of scenery but later used to define space from the perspective of the person²¹. Landscape is the aggregate of the person's relationship to place, the culmination of experience and form which is used to define a person's relationship to the land. In the colonial perspective, landscape is meaningless until the person gives it form.

"The Pliable Plane"²² is the raw intrinsic value of the surface before the given form,

the elements which give structure used by people to create form. In textile, this is the transition between weave and form, the process of identifying and creating from vision. In landscape, this is the process of defining a place, the person establishing a relationship to land. In his readings, James Corner looks at this process as taking measures, not just surveying and drawing, but understanding and inhabiting. His book, "Taking Measures Across the American Landscape," looks at the agency of the measure, the interrelation of numerical, instrumental, and ethical dimensions of space which we as people knowingly and unknowingly use to define²³. Colonial thinking forgets the pliability of place and uses the act of measure as a form of definition and political violence. Mapping and measure in place have lost its agency, forgetting the pliability and form given to place and flattening to a definition laid on top of it to apply its own rigid structure. It creates lines and borders, cutting through landscape and place according to an external perspective which

20 Anni Albers, "The Pliable Plane; Textiles in Architecture," *Perspecta* 4 (1957): 36–41, <https://doi.org/10.2307/1566855>.

21 "Landscape," in Merriam-Webster, December 21, 2021, <https://www.merriam-webster.com/dictionary/landscape>.

22 Albers, "The Pliable Plane; Textiles in Architecture."

23 James Corner and Alex S. MacLean, *Taking Measures across the American Landscape* (New Haven: Yale University Press, 1996).

RED SKY'S BIRCHBARK MIGRATION CHART. CRUDELY TOPOGRAPHICAL TO THE LEFT, BECOMING TOPOLOGICAL TOWARDS THE CENTRE AND ALMOST COSMOGRAPHICAL TOWARDS THE RIGHT (after Dewdney)

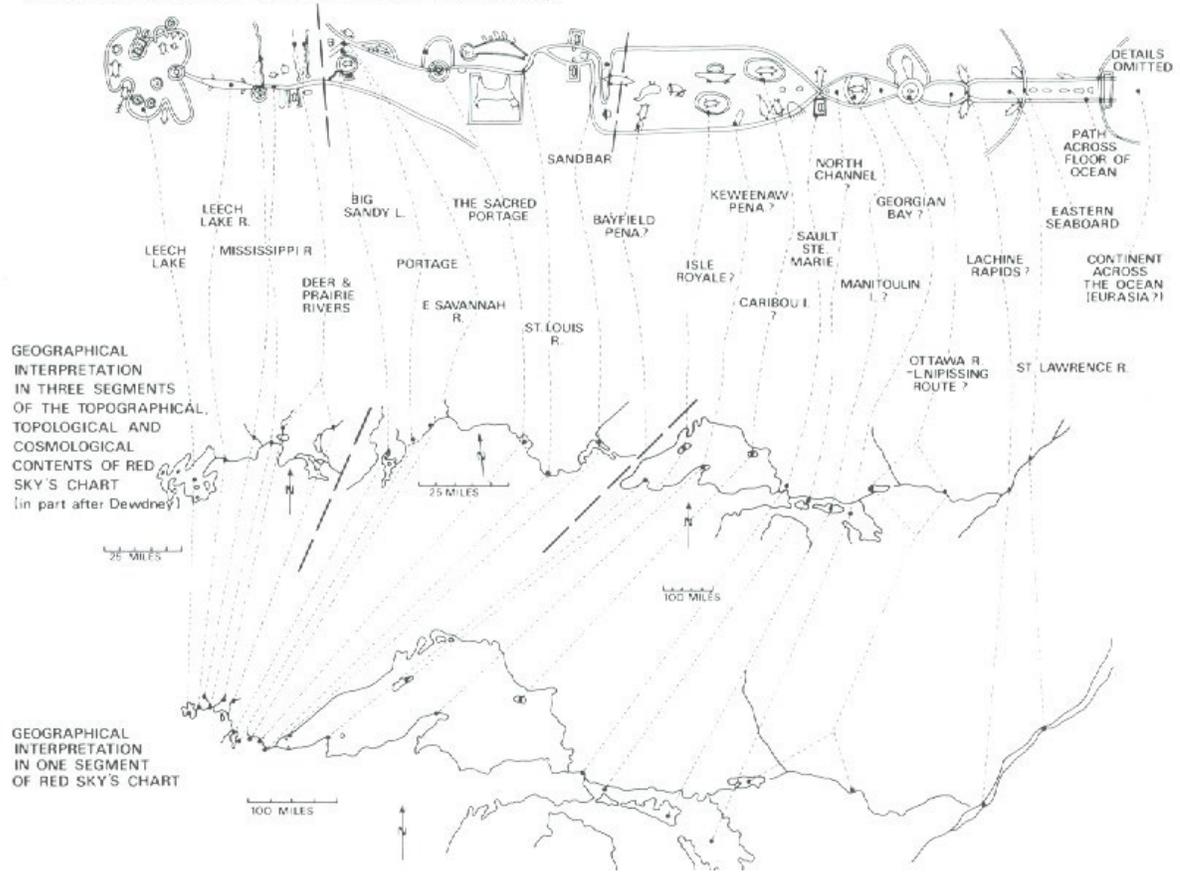


Figure 6: Speculative geographic correspondence to places in the Red Sky Migration Chart

removes the person and the land from the process. Yet place is temporal, never static. Contrasting this, Indigenous mapping takes form in living memory, using generational knowledge, and understanding of place to represent the lands around them. Mapping was the representation of experience and oral tradition, focused less on geographic relationships to itself but instead the journey of the person through landscape²⁴. Through this tradition, landscape became a narrative process, unique to the people who identify with those experiences yet still identifiable when observed by someone from the outside. The wiigwaasabak (Ojibwe birch scroll using diagram to convey experience and story) made by Eshkwaykeeshik evokes this traditional representation, recording the tradition of the route through the St. Lawrence Great Lakes. In this drawing representing his wiigwaasabak (figure X), the author draws the connections between the experiential map and the cartographic one, which, although generations old and not geographically referenced, still forms the story of passage and place. The mapping is not an exercise in control or political demarcation, but the way which people experience

land outside of use. This relationship of living memory and place was still used through the contemporary period to fight the colonial implications of mapping. In the late 1960's, an exercise in "counter-mapping" was conducted to refute western claims that "unimproved" land was unused and therefore available for development²⁵. In doing so, they created a series of map biographies, maps which locate indigenous uses of land within living memory.

24 G. Malcolm. Lewis, *Cartographic Encounters : Perspectives on Native American Mapmaking and Map Use*, The Kenneth Nebenzahl, Jr., *Lectures in the History of Cartography*. (Chicago: University of Chicago Press, 1998).

25 Anna J. Willow, "Doing Sovereignty in Native North America: Anishinaabe Counter-Mapping and the Struggle for Land-Based Self-Determination," *Human Ecology* 41, no. 6 (2013): 871-84.

1.7 Tectonics of Textile

Pa voluptatem cusae. Bus est, ius, ni volorem
volorem dolupici re voluptatas id utam senditat.
Eratis est, que nis ex est quos quodit imped
quod

Tectonics in architecture is the expression of process in the craft of making, bringing object from physical to the metaphysical as a state of being, identity and change through object. In exploring the connection of object, we are not just understanding assembly, but utilizing human experience and spirituality of the object to understand the process and the reasons why it is as it is. In the writing of Kenneth Frampton, he recognises the absence of embodied experience in contemporary theories of meaning in

architecture, instead relying on reference as a reduction of understanding to visual reference²⁶. In doing so, the object is devoid of meaning, the knowledge of the object becomes rhetoric rather than experience. Metaphor has become a misconceived notion in design which requires visual stimulation to display an idea without the understanding of why. However, metaphor is the human process of understanding in shared experience through living memory, and tectonically the shared understanding of

process.

Through understanding the notions of textile, we create a shared experience to which we build the human experience, as the act of weaving is near universal yet local in process. Utilizing shared experience enables a framework of understanding which unites multiple interpretations yet forms a shared structure to build from. Weaving, as an act of craft, utilizes different human processes to create a similar form across cultures. This is evident in examples of the L'assomption sash, a

²⁶ Kenneth Frampton, *Studies in Tectonic Culture: The Poetics of Constriction in Nineteenth and Twentieth Century Architecture*, 3. Aufl. (Cambridge, Mass: M.I.T. Pr, 2001).

celebration of Indigenous finger weaving and French culture and a contemporary icon in Métis culture as symbols of nationalism, identity and resistance²⁷. Through symbols like the sash and many textile traditions across the globe, we see pride and identity through process, aesthetic, and garments. Much like the industrialization of land, western culture has lost this meaning as nothing more than visual rhetoric through fashion.

As the pliable plane and landscape is the human experience, so too is textile as the sum of the whole. In western culture we associate textile with the mechanical process of the loom and the designs created as a fabric. However, two other identifiable cultures that will be explored in the section, Finger Weaving, which is well known in central and eastern North America and Coast Salish Weaving, done by the Coastal Salish people in the Pacific Northwest. Through this investigation of the tectonics of the weave, we can understand the way which human process shows meaning through to

completion and the lasting effects of such.

1.7.1 The Yarn

When looking at the core of textile, the yarn is the central body which is used to create the entirety of the process. The yarn is inherently a weak material, individual strands interlocked through a mechanical process to form a single long element. Animal fibers and plant fibers are often used, but the majority of western industrialization makes use of petroleum based synthetic which accounts for over 60% of contemporary production²⁸. In many Indigenous groups, natural plant-based fibers are used, such as the inner bark of cedar which is boiled, pounded and combed into individual strands or cattail fluff which is spun into yarn. Some animal fibers like goat or dog are used in traditions like the Coastal Salish weaving practices and is highly valued as a less prominent process²⁹. While western practices focus on extraction and harvesting as a process, indigenous harvesting becomes a process of human and nature, embedding the energy and

respect of the forest into the material. In an example of Tsimshian harvesting in the Pacific North, Haida master weaver Delores Churchill demonstrates the process of harvesting of the cedar bark, carefully selecting trees which have not been harvested to preserve the life of the forest and taking only what the tree can provide while sustaining its own life³⁰. Understanding this is not to demonstrate that a material is or is not indigenous or sacred, but acknowledging that place is embedded into the process. The raw elements in practice are treated with a respect that provides base to the end product. The yarn is not the raw material, the yarn is a product of interaction, and the treatment of process defines the stages going forward. In essence, the yarn is a representation of landscape, the culmination of the interaction of the people and the land which assembles the elements for the sculpting of place. The embodiment of the material is only as fruitful as the practice in which it was harvested, respecting the material and source to

27 Monique LaBlanc, "Assomption Sash," *Encyclopédie du patrimoine culturel de l'Amérique française*, 2007, http://www.amerique-francaise.org/en/article-477/Assomption_Sash.html.

28 "Chemical and Textile Fibers Production Worldwide 2020," Statista, accessed December 22, 2021, <https://www.statista.com/statistics/263154/worldwide-production-volume-of-textile-fibers-since-1975/>.

29 Thurston Community Media, Schmidt House History Talks - Coast Salish Wool Weaving with Speaker, Dr. Susan Pavel, 2019, <https://www.youtube.com/watch?v=V2A2H5yMBkA>.



Figure 7: Master Weaver Susan Pavel on her loom demonstrating the Salish Weaving techniques. The loom is wrapped on both sides by the yarn, allowing the piece to be woven and move with the weaver



Figure 8: The orientation of the thread around the wooden bar and back around the loom to create a looping effect. When the rod is removed, the piece comes out in a single piece without being cut

provide a foundation to build from.

1.7.2 The Weave

Following the yarn, we start to create form in process through weaving, the technique becoming the aesthetic and structural representation of the people which form place. In western practice we look at the loom, the tool which strings the warp in place and creates a process for embedding the weft to create design. In this process, the final image is decided and embedded into the structure from the bottom up. The frame must be larger than the final product and is cut out of place after completion. It is industrialized, established to mass produce without the need to set up again and again through a system of machinery which takes the human out of the process. After being cut, the weft must be reinforced to prevent the fabric from unravelling and undoing the entire process and the strength achieved from the weave. The tool in this case is actively weakening the product and needs to be fastened before it can ever be used.

In comparison, the person is embedded into the process in Salish weaving from the harvest to the weave and the life of the object. Their version of the loom is not built around the object, but the human in the process. The warp is wrapped around the loom in an infinite loop around a wooden bar which allows the pattern to move with the process. The process again starts from the bottom, but the material isn't static, it moves with the weaver, the design not assembled linearly but is put in place as the infill is built around it. The act of weaving is made to move on, the craft, the spirit, the essence of the person is pulled into the craft. The final result is not made to be simply worn, but for the weaver to wrap the person in dignity, emotion, intent³¹. The act lives beyond the making, the process is the life from harvest to person as it leaves the hands of the weaver and becomes embedded in life. Finger weaving, on the other hand, is done without a loom and started from the center. There is no set linear structure as the warp becomes the weft and vice versa as the weaver follows the material

30 Smithsonian Arctic Studies Center Alaska channel, Twining Cedar (4 of 15): Harvesting Red Cedar Bark, 2018, <https://www.youtube.com/watch?v=1HEiSVUph14>.

31 Thurston Community Media, Schmidt House History Talks - Coast Salish Wool Weaving with Speaker, Dr. Susan Pavel.

down their design. The weave is built from a wooden shaft which enables the process, but each weave is an intentional act of structure and design. The pattern is not inserted into the structure, but the structure is built with the pattern in mind, implementing the colour and organisation from the start.

1.7.3 Implications of Tectonics
In understanding the process of the weave, it isn't to embellish craft or push Indigenous design into western philosophy, it's about showing that the intentionality of the process is human and has intention. It's about understanding that the result is as much about the raw elements and process as it is about the life of the object. By pulling back and analysing intent in the process, we better understand the person in the process and in doing so better understand place. Weaving is the act of bringing elements together to give structure, and the person eventually gives it form. Semper, in his readings, looks at the tectonics of aesthetic, the elements that form the image that represents the people³², but in doing so forgets the tradition embedded into the material itself. This is very



Figure 9: Mathmetition and weaver Meziinaakwad (Dennis White) explores the craft of finger weaving. According to him, finger weaving offers a perfect example of Fundamental Theorem of Arithmetic, which states that, any integer greater than 1 can be expressed as a unique product. Meziinaakwad started self taught with books and eventually found elders who still practiced the craft, using the act of weaving to embed life lessons and underscores the wisdom of indigenous knowledge and its relevance in the contemporary world.

32 Gottfried Semper and Harry Francis Mallgrave, *The Four Elements of Architecture and Other Writings*, trans. Wolfgang Herrmann, First paperback edition, RES Monographs in Anthropology and Aesthetics (Cambridge New York New Rochelle, Melbourne Sydney: Cambridge University Press, 2010).

much representative of the western condition in land, taking visual queues as representation rather than substance and adapting the process to do so. In doing so, the person is forgotten in the product, becoming an addition to landscape rather than a part of it. The rural colonial landscape is, by design, an economic element devoid of the person and built for the advancement of a global image.

In the question of reconciliation, we can look back to what reconciliation looks like in the world of architecture and its relationship to the tectonic. There is a recognition of the industrialization of craft and in turn, the industrialization of land and place. In recognising the process of place, the structure and its elements bonded by the land and its people, we begin to question the linearity of design and process as not a step-by-step instruction set, but a nodal response and reaction to the formation of material and structure. In the Salish tradition, the process is nonlinear and personal, devoid of hierarchy and an object of teaching itself. This act of weaving within architecture can start

to question this process, allowing the place to speak for itself and become the tool of teaching within design. Tectonics of place is its own expression, an assemblage of people and acts which create its story, allowing the designer to learn from and become that nodal expression as a part of the communal story, the weave of place.

1.7.4

Understanding the architecture in this process is to understand the role of the architect. Within the fabric of place. The act of weaving is understanding the tectonics of process, understanding that meaning is not derived from the final form, but rather the act of making. In Frampton's collection of written work, he evaluates the way expression and the elements act as an articulation from one work to the next, being read rather than experienced. The role of tectonic expression is the capture of architecture's productive role in human life through pattern and symbolism. This understanding limits the actions to a final form, a monolithic understanding of the object in creation. The weaver, however,

engages the tectonic as a living process from its initial gathering to the life of the final object. The lived experience does not end with form, but rather the form is informed by its life. The architect, in the act of design, must work with the life of the design as an extension of process, understanding that design does not end at completion. Process is the act of living. The architect's role is that of the weaver, bringing together the elements embedded from place and allowing the final act to teach itself. The architect is embedded into the process, not the design, understanding the structure and allowing the elements to inform the tectonics and assembly. This allows the architect to critique oneself by pulling themselves out of the object, allowing the act to inform the action and open the process to the broad range of voices from the human realm to the living place. Viewing the role of the architect as weaver, we can better understand tectonics within the transformation of healing and repair, understanding how embedded life continues in place.

1.8 Language of Healing and Repair

Repair and healing in modern language often have a negative stigma which has been overshadowed by western ideals. When discussing repair, the idea of damage and the act of restoration comes to mind. In industrialized production, to be damaged is to become disposable or unusable. Healing tends to be inflicted with a self-stigma; internalization of common prejudices reduces morale and self-efficacy³³. The stigma of these words pulls the person outside of the healing process, comparing

the identity of the present to what once was rather than acknowledging the center of what is. Recovery is described as an energizing, user-driven movement as a process and stigma as an "element contributing to those adverse personal experiences that reduce self-efficacy and thus hinder recovery"³⁴, which have implications in structural discrimination. While this response is regarding mental health and recovery, when we look at the human experience holistically, we see these patterns emerge in

the struggles of connection and place.

In Bill Reimers research in rural development, he shows the way in which the perception of welfare in neo-liberal outlooks treats the person as an economic unit and those perceived to be receiving support as lazy, undeserving, or selfish. He also discusses the way which legislation, institutions, and programs have signaled out indigenous peoples and attached this sentiment to the aspect of the land which they inhabit³⁵. When discussing recovery within

33 Jennifer Boyd Ritsher and Jo C. Phelan, "Internalized Stigma Predicts Erosion of Morale among Psychiatric Outpatients," *Psychiatry Research* 129, no. 3 (December 30, 2004): 257–65, <https://doi.org/10.1016/j.psychres.2004.08.003>.

34 MATTHIAS ANGERMEYER and GEORG SCHOMERUS, "A Stigma Perspective on Recovery," *World Psychiatry* 11, no. 3 (October 2012): 163–64.

35 Bill Reimer, "Social Welfare Policies and Rural Canada," in *Welfare Reform in Rural Places: Comparative Perspectives*, ed. Paul Milbourne, *Research in Rural Sociology and Development* 15 (Bingley: Emerald, 2010), 81–110.

the landscape, we must establish an outlook focused on the people in place, understanding the disconnects which exist and establishing these within modes of repair. In dealing with architectural healing, we must understand what these moments of repair are before we can establish them. In Indigenous healing, there are two predominant approaches. Firstly, a transformative process where healing is conceptualized as a journey of the transformer individual, and restorative healing processes which looks to end the sickness and restore the original health³⁶. The implications of these are different in process but



Figure 10: Daphne Odjig, *In touch with her spirit*

both have a similar goal in the ultimate health of the individual. In his essay "Recovering Landscape as Critical Cultural Practice,"³⁷ James Corner shares a similar sentiment in relation to landscape, addressing the apparent recovery of landscape and the revision of landscape itself. In this reading, he looks at recollection compared to intervention and the multiplicity that landscape serves as a metaphor. With this, the term recovery implies that something is lost, devalued, or forgotten and implies a level of repossession with a level of sentimentality and power. Landscape can not be remade, and recovery becomes a projection towards a new end. Recovery pulls back from the empirical level applied and reintegration processes of people and place and deindustrializes these processes. Recovery is the journey and the transformation of place towards a level of agency.

1.8.1 Tears within Fabric

A tear is a moment of stress and/or friction which alters the structure of the fabric and has negative consequences for the ability of the fabric to hold itself together. In

textile we often see these as holes where the fabric separates from itself and a moment of weakness where mending, the act of repair, is the only way to stop it from becoming larger. Mending in this context is different from healing. Healing is the ability for the being to positively transform self while mending is the human act of participating in the process of repair. We often see these tears in three places within textile, the fabric where the stresses pull apart, the seam which pulls apart two different structures of fabric, and where the stitch itself was faulty. We see a similar relationship in landscape and place where stresses applied to the social and economic conditions can start to damage the landscape itself. When utilizing a language of fabrics as place, seams are the connection between spaces and the stitch as the act of connection itself. These can be a result of failure in process or additional ways in which stresses were applied which were unforeseen. One aspect often forgotten is that the pliable plane is never static and always temporal, yet we treat place like it is a permanent fixture.

³⁶ James B. Waldram, "Transformative and Restorative Processes: Revisiting the Question of Efficacy of Indigenous Healing," *Medical Anthropology* 32, no. 3 (May 1, 2013): 191–207, <https://doi.org/10.1080/01459740.2012.714822>.

³⁷ "Recovering Landscape as a Critical Cultural Practice," in *Recovering Landscape: Essays in Contemporary Landscape Architecture*, by James Corner (New York: Princeton Architectural Press, 1999), 111–29.

1.9 Patching and Darning as Methods of Repair

In these moments of repair in textile, two techniques come forward as modes of intervention when the fabric is damaged: patching, the process of overlaying a new fabric over the tear, and darning, the process of using new thread within the existing fabric. The two techniques hold their own value and process but follow different ideologies in the process of repair.

The patch is simple and often perceptually effective, covering the damaged space and introducing a new structure through the

process of inserting new seams. This isn't repairing the existing, but rather introducing a new material into the fabric which is identifiable and unique. The patch can often withstand frictions that the old was unable to, spreading the load across the new structure to the seams introduced. Even still, for the patch to be successful, the stitch must be effective between the makeup of the existing fabric and the introduction of the new, ensuring that the existing doesn't continue to deteriorate nor that it itself

applies stresses which the structure cannot retain. Careful consideration must also be applied to ensure that the patch is comfortable as an introduction of new fabric, ensuring the transition does not affect the feeling of the fabric negatively. This process covers the hole but doesn't necessarily solve the initial problem.

Darning is a method of introducing new yarn into the existing fabric to reinforce the existing structure. The yarn can resemble the existing or be a visual queue to embrace the repair

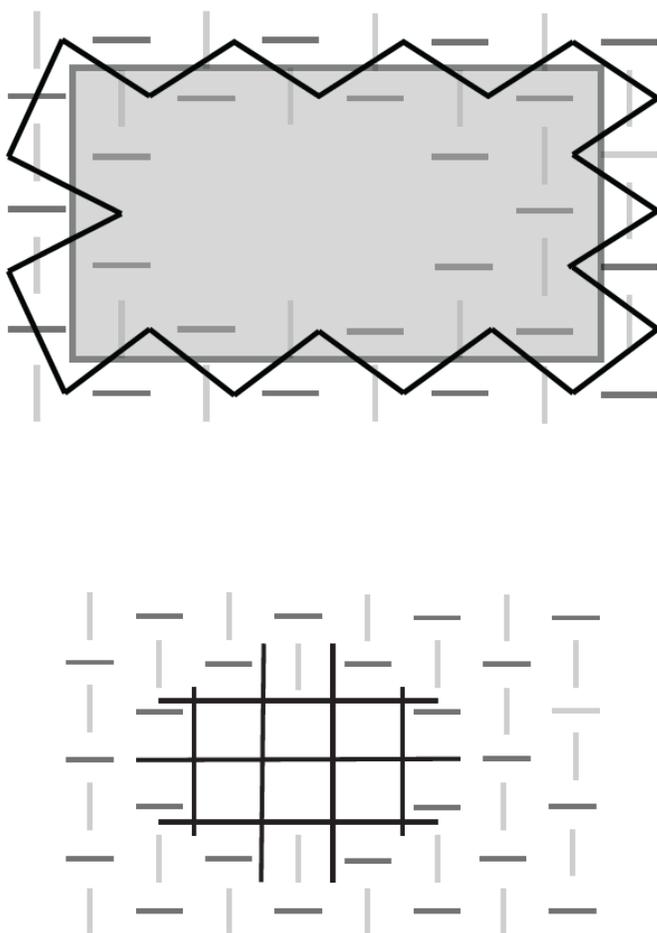


Figure 11: Diagrams expressing the difference between the patch and the darn, engaging the edges compared to engaging the mass.

visually. Darning follows the existing structure, weaving itself into the weft and anchoring itself into extra fabric outside the tear itself.

Both are human processes, as acts of mending are inherently human. It understands that the need for healing and repair does not insinuate the end, but rather the ability to transform the moment to continue. This, however, does not insinuate that healing itself is human. While the act of mending is the application of process, healing is an act of being in a state of self repair. Looking outwards to the landscape, human mending and natural healing takes place simultaneously and occasionally at odds. In the designed environment, we look at human centric models of repair. So long as humans exist in the landscape, healing will never allow for the restoration to an original state, but adaptation and transformation will continue to redefine its existence. Either process of mending requires understanding the existing fabric and the comprehension of causality for the intervention to be successful. The skills can be combined, darning a patch by changing from a seam to a language of combined fabrics, combining the strength of the new with the weave of the existing, but how can repair integrate healing itself?

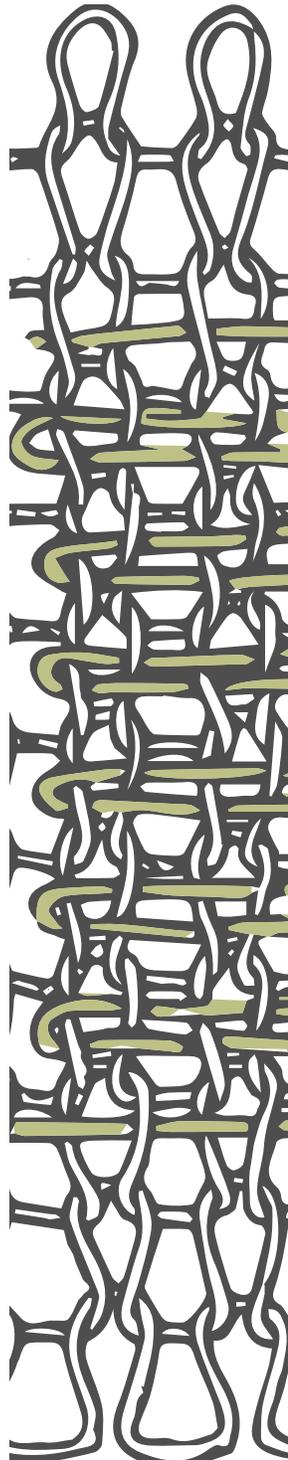
Reflection

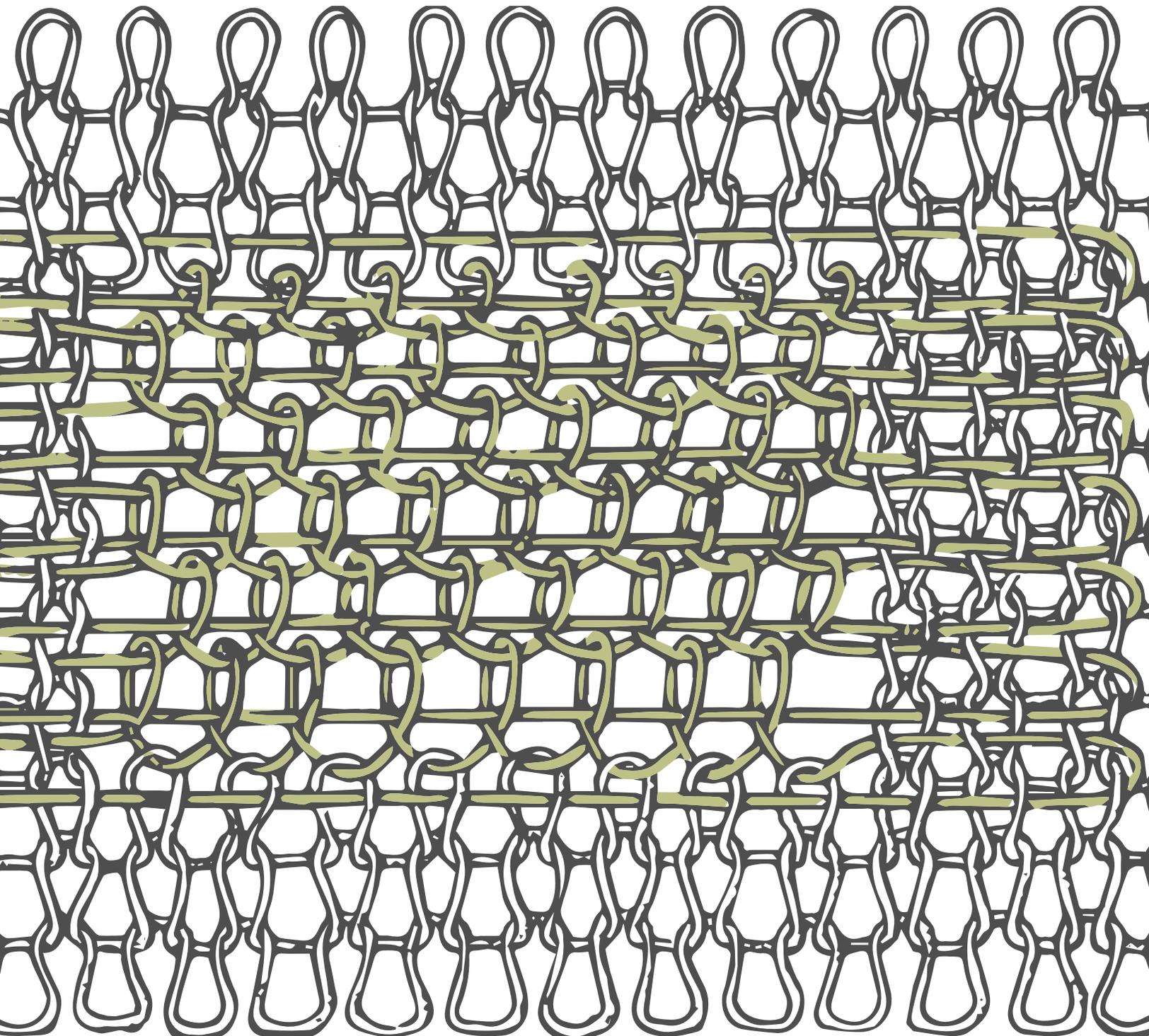
When we identify with metaphor as a human process, we begin to form narrative as a way of expressing knowledge and understanding. As we practice the act of weaving, we process the way the elements work together to create form and embed ourselves into the process creating a spiritual and human act. When we introduce this act into the concepts of healing and repair, we can see the transformative nature which the human process embodies. This transformation gives power back to the individual as a level of agency and weaves the place within us.

What does transformative healing look like in reconciliation?

How can we initiate this transformation in place?

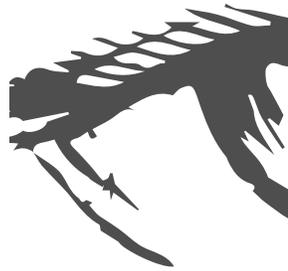
How can the colonial settler become a part of the reconciliation process?





Conceptualizing Community Education

Engaging the way we learn is engaging the process in which we see. This section will address knowledge as a process of perception rather than a series of stated facts. The way we learn informs how we engage systems of power and the agency of being and place in its transfer with the freedom to use perspective and critical thought to push against the colonial settler way of knowing. This section also speaks about Etuaptmumk, or Two-Eyed Seeing, which seeks to combine western and Indigenous ways of knowing to acknowledge, cooperate, and participate from a level of mutual respect. Place and site are the embodiment of knowledge as the role it plays in narrative and perspective, challenging linear history as intersecting nodes which exist outside of a temporal perspective.





2.1 Agency in Learning

Agency is something achieved through the active engagement of individuals³⁸, as agency denotes individual capacity for free thought and action³⁹. Understanding agency in reconciliation becomes vital for process, stripping away agents of control imposed by colonial systems of power and rebuilding from the elements of the person and the place. Agency is the delineation of structure, the ability to control the narrative over implied virtues and give voice to the people and place rather than the given

structure of understanding. Agency through learning in reconciliation is to push against the aspects of settler witnessing and the downplaying of the effects of settler colonialism. In the face of overwhelming evidence, Canadians still maintain historical amnesia which forgets, denies and erases the part of our own history as colonizers while pathologizing the colonized as it deconstructs the foundational myth of the benevolent peacemaker⁴⁰. Reconciliation requires agency in learning, as the

ability to learn from rather than learning about.

In their paper "What is Agency?"⁴¹, Embayer and Miche discuss the concept of agency from social thought as they overcome what they perceived as a once sided theories which viewed agency as a focus on routine, purpose, OR judgement. They argue that the conception of agency is an interplay between all three within different structural contexts of action. How this presents is a combination of influences of the past orienting towards the future

38 Gert Biesta and Michael Tedder, "Agency and Learning in the Lifecourse: Towards an Ecological Perspective," *Studies in the Education of Adults* 39, no. 2 (September 1, 2007): 132–49, <https://doi.org/10.1080/02660830.2007.11661545>.

39 Steve Bruce and Steven Yearley, *The SAGE Dictionary of Sociology* (London, UNITED KINGDOM: SAGE Publications, 2006), <http://ebookcentral.proquest.com/lib/jndlu-ebooks/detailaction?docID=334587>.

40 Paulette Regan, *Unsettling the Settler within: Indian Residential Schools, Truth Telling, and Reconciliation in Canada* (Vancouver: UBC Press, 2010).

41 Mustafa Emirbayer and Ann Mische, "What Is Agency?," *American Journal of Sociology* 103, no. 4 (1998): 962–1023, <https://doi.org/10.1086/231294>.

to engage the present. In this description, agency is the ability to reflect and act on understanding. While the paper is constructed around a colonial interpretation of history, it provides a descriptive level of understanding regarding the concepts of how we can start to define agency. When we compare this level of agency to the colonial interpretations, we start to deviate from the aspects of power and the ability to control oneself and see it as the quality of engagement within temporal-relational contexts in relation to the conditions in which agency is achieved⁴². This outlook argues that the understanding of agency is not in the way we engage with the context but instead, focuses on the capacity to shape our response to a situation.

Learning from place embodies this potential as an engagement for critical thinking and self reflection rather than a textbook based colonial education. Critical thinking is a problem-solving strategy in which possible solutions are continually tested to guide work toward a solution⁴³, a post-formal level of thinking which allows a self-reflective form of thinking moving beyond a logical base in subjugated ways of knowing⁴⁴. Colonial learning empowers the system, it creates people of patterns as ideals

of a model of learning and the production of "effective thought". Learning from place pulls away from the ability to learn with pattern by introducing tangible variables to form thought, leaving the conclusion as open-ended opportunities with the individual. When we introduce this to the nodal perceptions of place as collective knowledge, we understand how shared non-linear thought breaks the induced model. Critical thinking is the avenue of the individual and place becomes the intersection between the individual and collective thoughts. When we learn from place, we are not reading and collecting the same information, but rather understanding the narrative from another perspective. In changing the space we learn, we alter the way we learn as a direct response to observation and engagement and the ability to contribute collectively. Agency as of learning empowers both the individual and the place within the interplay of looking back to understand the present and perceiving a future.

42 Biesta and Tedder, "Agency and Learning in the Lifecourse."

43 David Matsumoto, *The Cambridge Dictionary of Psychology* (New York, UNITED STATES: Cambridge University Press, 2009). <http://ebookcentral.proquest.com/lib/jndlu-ebooks/detail.action?docID=461152>.

44 Joe L. Kincheloe, "Making Critical Thinking Critical," *Counterpoints* 110 (2000): 23-40.

2.2 (De)Colonized Education

Discussing the colonized education is admittedly difficult as there is little comparative information for settler discussion, although this may be impacted by the settler-beneficiary position that comes from writing this thesis. As discussed previously, the colonial response to place and teachings are linear, events that transpire in relationship to time as an attempt to apply structure and logic to life itself. To push against this is to push the system, which is embedded in generations of settler education. Reconciliation has opportunities to respond to the legacy of colonisation in education. Education in Canada still stands in a position of settler denial and subjective felt experiences of Indian Residential School survivors has been dismissed as overly emotional, or as a sign of individual pathology⁴⁵ from the settler mentality. When one's narrative fails to navigate within the confines of taught history, or what has been told it represents, this is an expression of ongoing colonial violence. Although residential schools are not the only violence against

Indigenous peoples which reconciliation needs to fulfill, public opinion is indicative of how education focuses on the colonial message. According to polls, when asked how the outlook of residential was taught in public schools over 35% were given very positive or someone positive views of the practice, including over 31% of those aged 18-35⁴⁶. Most Canadians would not describe our relationship with Indigenous peoples as violent, but rather take pride in the national myth of peaceful settlement. The narrative was constructed to take place in the role of peacekeepers between British law and justice and collaboration to form and implement treaties among peoples as gifts of peace and civility. Colonial education is a system of forced perspective, a binary of what is right and what is wrong without room for self reflection as a matter of cost/return basis of teaching. Power within the economic and political system becomes the control over the way we think and the ability to sustain the systems of power over time, stripping people away from

their learning structures and pulling them into their own. When we discuss decolonisation in Canada, the greater consensus isn't suggesting a complete reversal and the cast off of the settler as many settler-misconceive it to be. Instead, it typically refers to the theoretical, methodological, and praxis-centered approaches in colonial settler structures of knowing⁴⁷. Much of the academic discussion revolves around the Truth and Reconciliation report of 2015 and its calls to action in respecting, valuing, and promoting Indigenous languages, knowledges, and perspectives. The calls should be led by Indigenous peoples respecting Indigenous intellectual sovereignty in Indigenous leadership and self-determination. While it is easy for the settler to push this as a them and us type issue, the embedded nature of the colonial structure requires addressing in the approach of education. Mi'kmaw Elders Albert Marshall and Murdena Marshall in partnership with Cheryl Bartlett discuss an interesting implication of this

45 Anna Cook, "Intra-American Philosophy in Practice: Indigenous Voice, Felt Knowledge, and Settler Denial," *The Pluralist* 12, no. 1 (2017): 74-84, <https://doi.org/10.5406/pluralist.12.1.0074>.

46 Mario Canseco | Analysis, Politics, and Culture | November 23rd 2017, "Poll Reveals Canadians' View of Residential Schools," *Canada's National Observer*, November 23, 2017.

47 Pauline Wakeham, "Key Terms: Reconciliation, Indigenization, Decolonization, and Resurgence" (Western University), accessed March 22, 2022, <https://indigenous.uwo.ca/docs/Indigenous-Initiatives-Key-Terms.pdf>.

through a guiding principle in science co-learning called *Etuaptmumk*, or Two-Eyed Seeing. This principle is the recognition of one eye with the strengths of Indigenous knowledges and ways of knowing, and from the other eye with the strengths of Western knowledge and ways of knowing⁴⁸. In their curricular weaving efforts, there is an acknowledgement that "mainstream" knowledge and educational approaches make outright efforts to remove the spirituality and religion out of ways of knowing, both in and out of curriculum. When discussing this issue, Marshall states that:

"Possessing knowledge which is traditional or tribal, is a mirror image of your own spirituality. There is nothing that we cannot understand this way. Science can explain many things, but in the tribal world, there is another realm. Yet we value knowledge, and we combine it with assistance we seek from the spirit world. One should not be afraid to seek assistance to develop a thought. In our world, you are a physical being and you are a spiritual being⁴⁹"

The presentation of the physical and spiritual

being reflects the way we understand the world through a critical lens. It is an acknowledgement that learning from place, the node or intersection of perception and narrative and learning from the colonial systems bolster one another and add strength to the way we understand the world. It is the active engagement of co-learning which acts on rather than only conveying meaning and allows us to put our values and actions in front of us like an object to examine and discuss and add to the body of understanding. The act of weaving as described by the authors is the process of mutual recognition and respect of putting the authentic self forward and forming lifelong commitments to learning from one another. This process creates a dynamic and pattern-based knowledge shared through story and interactions with nature and place and connects our being to the world around us. This approach to co-learning engages the elements of self interest in the colonial systems of power by placing the person within the context

of being. The healing in the process of learning starts the transformation, not just in the act of healing for the Indigenous but transforms the colonial settler mentality. This process acknowledges the damage done by the system of oppression and forms the relationship from both sides on an even level of mutual respect and understanding. Two-eyed seeing is not about replacing knowledge or ways of knowing, but rather forms an environment which respects all forms of knowing as knowledge and allows its people to grow from one another. In many ways, this directly informs the ideals of the weave and the agency in reconciliation, bringing together the narratives from both parties and gives agency in the process. It builds our capacity to respond by changing the way we engage and allows us to ask the questions which need to be asked and builds from them in a place of respect and understanding.

48 "Guiding Principles (Two Eyed Seeing) | Integrative Science," accessed March 22, 2022, <http://www.integrativescience.ca/Principles/TwoEyedSeeing/>.

49 Cheryl Bartlett, Murdena Marshall, and Albert Marshall, "Two-Eyed Seeing and Other Lessons Learned within a Co-Learning Journey of Bringing Together Indigenous and Mainstream Knowledges and Ways of Knowing," *Journal of Environmental Studies and Sciences* 2, no. 4 (November 1, 2012): 331-40, <https://doi.org/10.1007/s13412-012-0086-8>.

2.3 Manifesting Place in Learning

*Pa voluptatem cusae. Bus est, ius, ni volorem
volorem dolupici re voluptatas id utam senditat.
Eratis est, que nis ex est quos quodit imped
quod*

Place-based education is the process of utilizing the local community and the environment as a starting point for investigation and teaching, emphasizing the real-world learning experiences. This approach increases academic achievement and helps to form closer bonds with community and appreciation for the natural world while heightening contribution as people of place⁵⁰.

Natural sciences seek to understand nature through rational and evidence-based processes, but as nature is place moving through time the sciences are grounded by place in a literal sense⁵¹.

In colonial approaches to learning, we often forget this as we drift towards levels of abstraction for things that cannot be directly observed and isolate the world within individual objects of study, ignoring their influence and the influences of the world around them. Learning from place is the direct opposition, forcing the individual to understand the complete narrative of study by placing the person within the study rather than the study within the person. Placed based study tend to be contextualised, messy, multifaceted, and purposeful rather than the isolated cause and effect

ways of understanding once removed. Place based learning emphasises the hands-on and the lived experience while enforcing agency in the individual, providing the ability of reflection and acts on understanding while serving the community narrative. Place acts to a level of authenticity in how we produce our ideas and reflections while providing accessibility Learning and accountability to those who are embedded in place. Place is the classroom which escapes economic colonial power as a response to macro scale problems as a critical pedagogy not

⁵⁰ David Sobel, *Place-Based Education: Connecting Classrooms and Communities*, Second edition., An Orion Reader. Nature Literacy Series (Great Barrington, Massachusetts: Orion, 2013).

⁵¹ Jeffrey Scott Coker, "Pedagogy and Place in Science Education," in *Interdisciplinary Approaches to Pedagogy and Place-Based Education: From Abstract to the Quotidian*, ed. Deric Shannon and Jeffery Galle (Cham: Springer International Publishing, 2017), 71-83, https://doi.org/10.1007/978-3-319-50621-0_6.

limited to structured inequalities. Critical pedagogy is the evolving relationship between practice and theory⁵². It's a continuous process which forms a dialogue between action and thought. The ability to break away from colonial education opens counter-hegemonic views which form meaningful resistance and critique from a broader range of perspectives⁵³. This approach conceptualizes the classroom as the space within the broader community itself and allows a place to become the teacher with a critical self voice. This space facilitates the critique of oppressive systems, practices, policies, and ideologies and removes the limitations of linear curriculum and imposed voice.

Unlike colonial education, place-based education does not have its own theoretical tradition, but rather shares its practice and purpose to contextual learning with other modes of education concerned with the values of specific places⁵⁴. In his book *Experiential Learning: Experience as the source of learning and development*, Kolb presents the design of the experiential learning cycle which exists within six epistemologies:

1. Learning is best conceived as a process, not in terms of outcomes

2. All learning is relearning

3. Learning requires resolution of conflicts between dialectically opposed modes of adaptation to the world.

4. Learning is a holistic process of adaptation to the world.

5. Learning results from synergetic transactions between the person and the environment.

6. Learning is the process of creating knowledge.⁵⁵

This foundation in place highlights the importance of continuous process and dialogue ensures that what we learn draws from how we learn. The value of knowledge becomes related to one's own social reality which engages as a service to self and community.

52 Tony Monchinski, *Critical Pedagogy and the Everyday Classroom*, Explorations of Educational Purpose ; v. 3 (New York: Springer, 2008).

53 William Armaline, "Public Education Against Neoliberal Capitalism: Illustrations and Opportunities," in *Interdisciplinary Approaches to Pedagogy and Place-Based Education: From Abstract to the Quotidian*, ed. Deric Shannon and Jeffery Galle (Cham: Springer International Publishing, 2017), 117–34, https://doi.org/10.1007/978-3-319-50621-0_9.

54 Carlos G. A. Ormond, "Place-Based Education in Practice," in *The Ecology of School*, ed. David Zandvliet (Rotterdam: SensePublishers, 2013), 19–28, https://doi.org/10.1007/978-94-6209-221-1_2.

55 David A. Kolb, *Experiential Learning: Experience as the Source of Learning and Development*, Second edition. (Upper Saddle River, New Jersey: Pearson Education Ltd, 2014).

2.4 The Role of Experienced Narrative

Life narrative is a tradition of perspective, a pedagogical practice which engages in theoretical discourse outside of data collection and fact finding. The tradition is oral, a transition of values, beliefs, knowledge, and expertise is the communicated collective memory across generations. Narrative brings knowledge to life and implants perspective within one another as a static engagement. While narrative is used as a learning tool in many cultures, western colonial and Indigenous use differ in structure and use, often being the difference between learning from story and life narrative⁵⁶. A story includes an actor, an action, an object, an event, a period, a beginning and an end, narrator, and audience. The parameters are built around rigid structures of understanding in a way that it tells you its moral and key takeaways in the conclusion. Alternatively, life narratives are not necessarily chronological in sequence and become iterative with time with the thoughts of the narrator. Colonial education is based on remembering facts and the ability to reproduce while life narrative addresses concepts which allow for the critical approach for self teaching and enables the agency of learning. It is an interpretation of reality that allows the person to seek the answers to

their own questions and engage with the context in a more reflexive way.

Earlier in the chapter there was discussion regarding the perception of place as a nonlinear connection of perception. Ultimately the way we perceive a place is through narrative, and how we understand and learn from is the continuation of its life narrative. Understanding how place and story teach is not as a readable object or a collection of facts, but rather the ability for the individual to be a part of the narrative and form critical thought from action and observation. As we understand the structure of place and the layers of perspective, we shape the ability for a place to have agency and become a part of the collective. The following chapter will reflect on the ways which learning has manifested itself and understanding the successes and failures of different methods of learning.

⁵⁶ Constance Lavoie and Patricia-Anne Blanchet, "Teaching Life Narratives in the Classroom: Strategies Based on Indigenous Traditions," *Diaspora, Indigenous, and Minority Education* 12, no. 3 (2018): 155-66, <https://doi.org/10.1080/15595692.2018.1462156>.

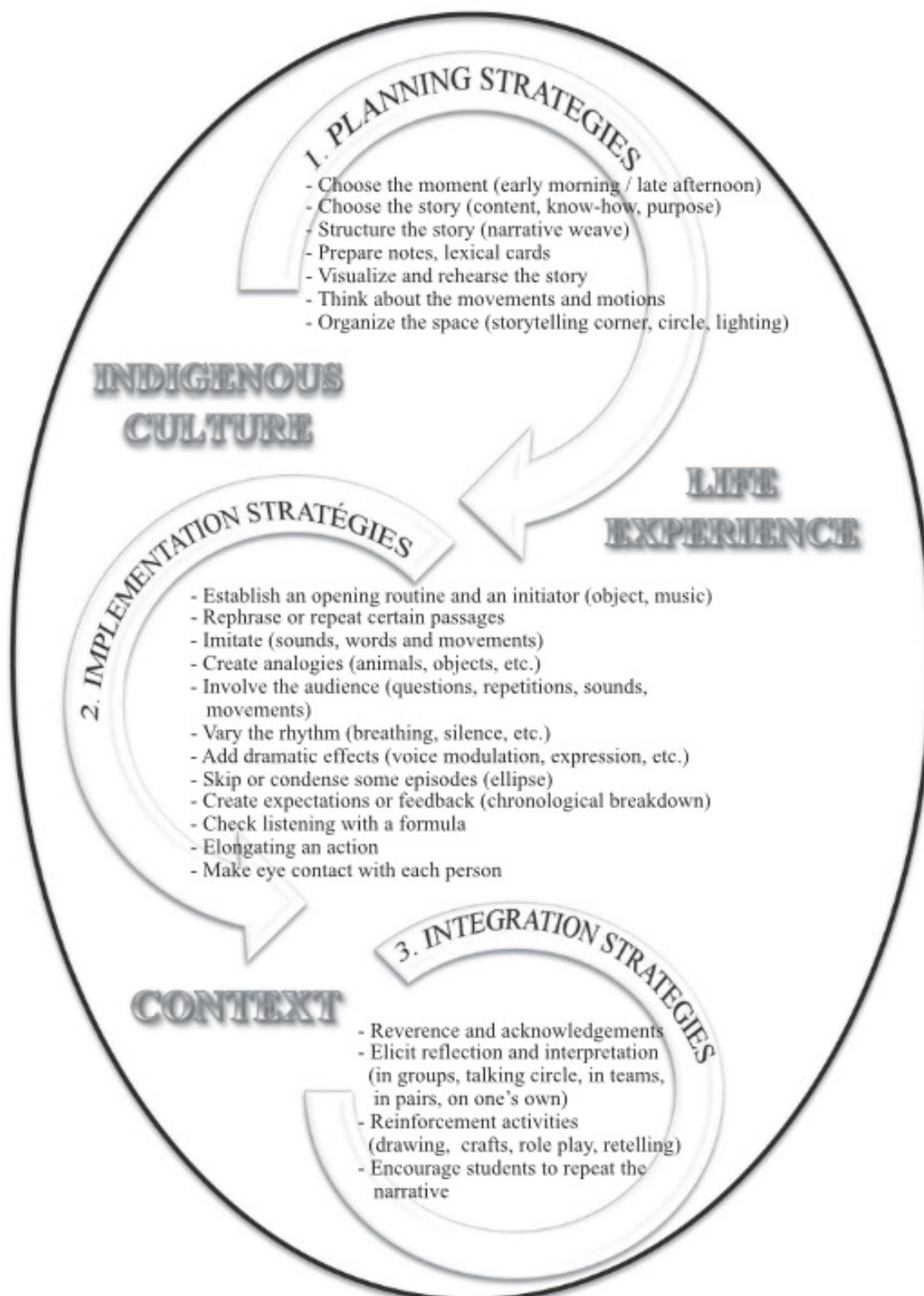


Figure 12: Life narrative educational model according to Indigenous storytellers

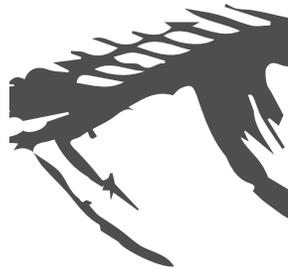
Reflection

The nodal approach to place as a tool of teaching forms an open and approachable atmosphere for the community to engage place and build the collective knowledge of place. By forming narrative together, place becomes an intersection where perspectives are acknowledged and respected and used to build upon. Challenging the colonial settler perspective through engaging place begins the transformation of reconciliation and brings together both the oppressive and the oppressed in the systems of power to take on new challenges together through community.

What does learning look like in place?

How can the built and unbuilt environment change our assumptions and engage critical thought?

How do you program learning in design?





Case Studies

The following case studies are not intended for the architecture itself, but rather for understanding the architectural process of learning. The first two examples are projects which embody Indigenous or colonial ways of teaching while the following seeks to understand the process of learning in place. Each face varying levels of success in certain goals but also show the challenges in an architecture designed to engage learning.



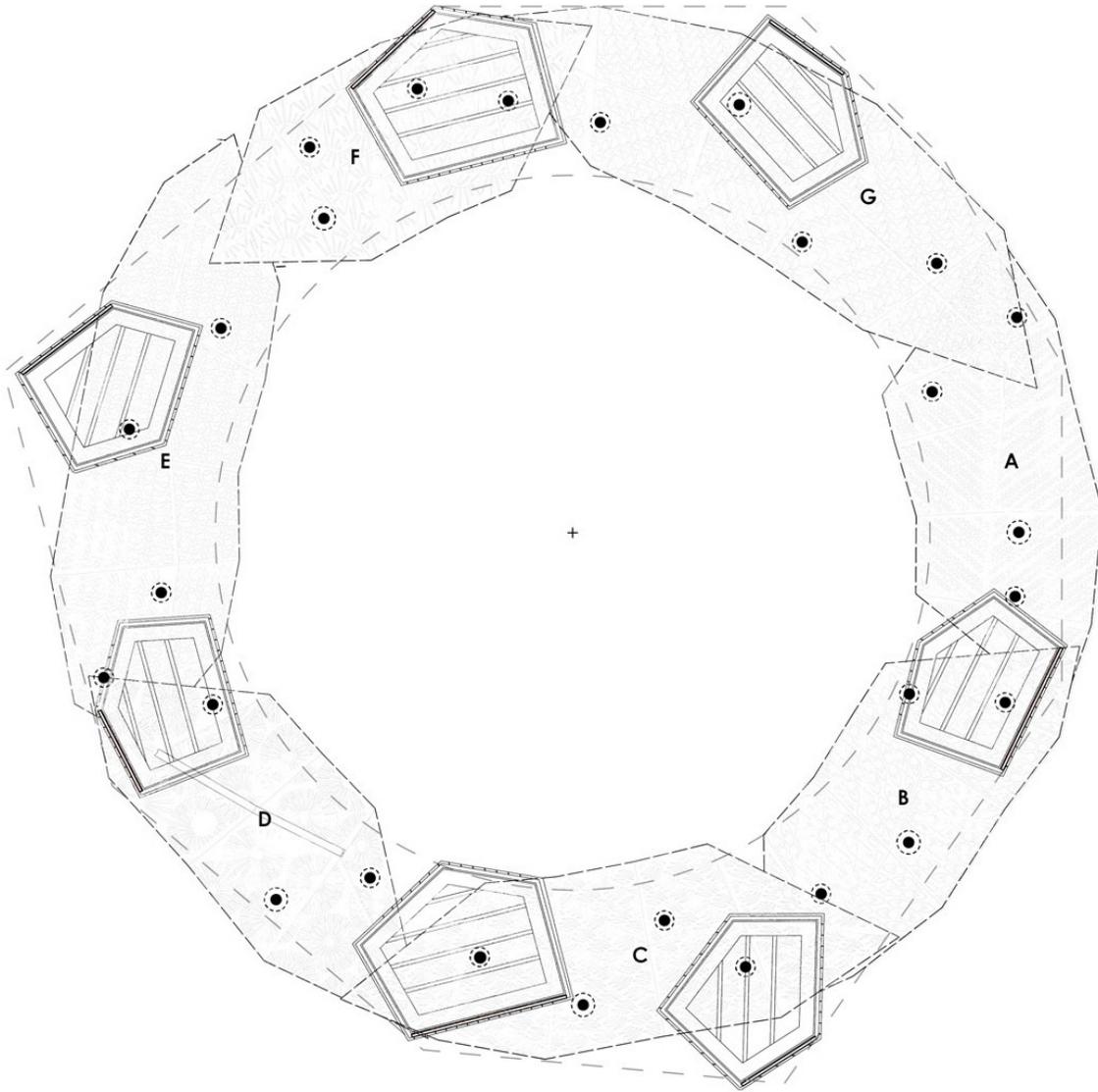
2.5 Awen Gathering Place, Collingwood, ON

This site, Awen' Gathering Place, is a luminous sculptural pavilion overlooking the Collingwood, Ontario waterfront. It was designed in 2018 by the indigenous lead team at Brook McIlroy and dedicated to teaching, contemplation, and celebration as a teaching moment. The teachings are based on those of Dr. Duke Redbird of Saugeen First Nation linked to seven ancestor teachings, love, respect, courage, honesty, wisdom, humility, and truth with land-based teachings of the food forest of which the area served its people for thousands of years⁶⁰. The structure is built from 7-meter Alaskan cedar posts and topped with cut steel canopies representing the forest with

seven platforms below attributed to these seven teachings. The site is designed as a place of gathering, and designed with intention, but the attempt at reconciliation is underhanded by the lack of program and identifiable fixtures. While it serves as a beautiful symbol, the teachings lay dormant in use and remain unprogrammed, and while looking at reviews of the space the teachings and intentions are lost on those who visit. The project is embedded in site but lost in context.

Figure 13: An overhead view of the Awen Gathering place during its opening celebration

57 "Awen' Gathering Place," Brook McIlroy (blog), accessed December 22, 2021, <https://brookmcilroy.com/projects/awen-gathering-place/>.



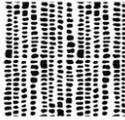
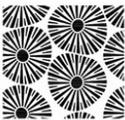
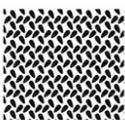
A	NBWAAKAWIN Wisdom	OVERCANOPY Maple Beech Walnut Hickory		D	DEBWEWIN Truth	GROUND SPECIES Mushrooms Poison Ivy Fly Agaric	
B	AAKIDE'EWIN Bravery	UNDERSTORY Apple Tree Chokecherry Tree Hawthorn Tree		E	GWEKWAADIZIWIN Honesty	HERBACEOUS Sorrel Comfrey Wild Strawberry	
C	MNADENDIMOOWIN Respect	SHRUBS Sumac Blueberries Raspberries		F	DBADENDIZWIN Humility	ROOTS & TUBERS Wild Onions Wild Garlic American Ginseng	
G	ZAAGEDOWIN Love	VINES Riverbank Grapes Groundnut					

Figure 14: Canopy plan of the pavilion explaining the patterns in relationship to the species of the food forest which the cut metal represents and its relationship to its accompanied teaching.

Figure 15: View of the Truth pillar of the gathering place and the corresponding canopy

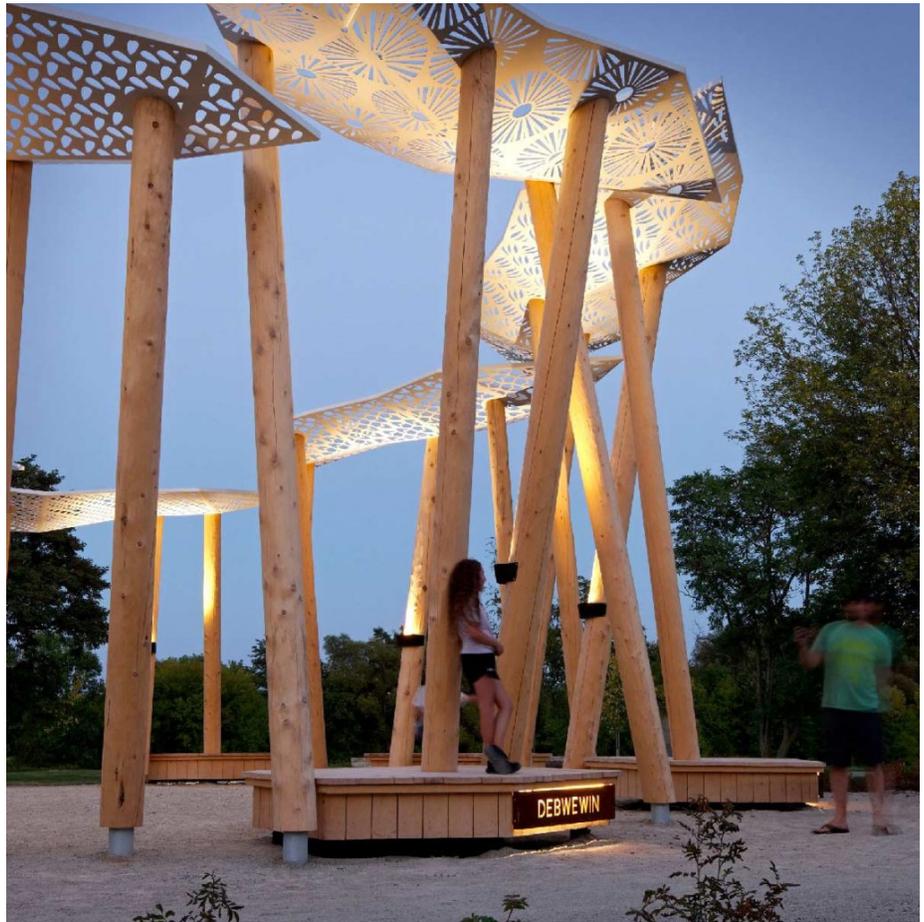
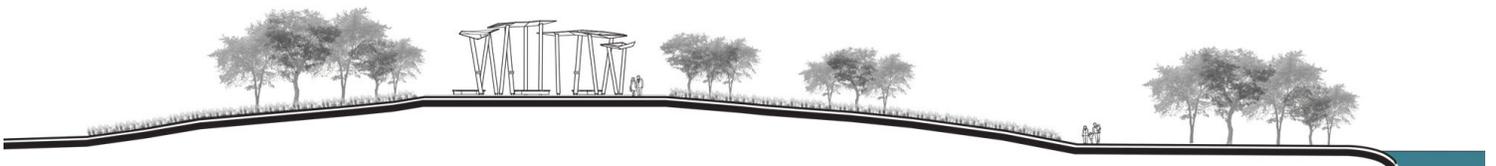


Figure 16 (Right): Awen Gathering Place at dusk from the eastern perspective



Figure 17 (Below): Section of the pavilion and its site, utilizing the topography to add priminance while overlooking the edge of Georgian Bay,



2.6 Community Classroom, Glasgow, Scotland

The Community Classroom is a self-initiated research project by O'Donnell Brown and explores architecture and design as a positive vehicle for learning. It has no program, no user initiation, built as a space to foster community engagement in their studios garden. Their approach was addressing the issue of learning from an accessibility standpoint, creating a kit of parts which enabled an open dynamic and a versatile and fun environment.

In contrast to Awen, the space is occupied by members of the community who book the space, but its simplicity starts to transform it into just an outdoor room. In this way, the architecture doesn't respond to learning as much as it responds to capacity. The approach takes a "build it and they will come" mentality to design which restricts the ways in which the structure can respond to the act of learning. While the holistic design of furniture to building accounts for the practical usage, it fails to challenge the colonial ties to education and recreates the boxed classroom outside. The openness to its capability can be attributed to its own downfall as simply a covered space with the name of a classroom without the community embedded outside of its use.



Figure 18: The community classroom, despite being a designed environment, still requires the user to furnish the space with traditional furniture

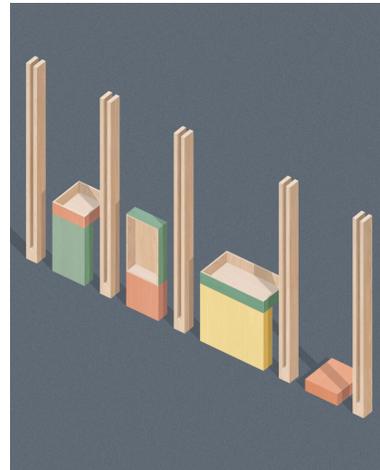


Figure 19: The modules of the community classroom and built to engage the edges of the space but fail to account for the action internally and often go unused.



Figure 20 (Above): The classroom is built in a semi private space directly against a busy street and across from a public park. While it does create the feeling of a closed environment, the closure comes at the risk of approachability.

Figure 21 (Right): The interior of the community classroom requires the fulfillment by the user to engage the space, leaving it open ended and unprogrammed.



Story of Recovery

This section places the project within the context of place, understanding the relationships made, lost, and reconnected through the people and processes which inhabit place. The colonial interpretations of the site have greatly changed the dynamics of place, altering the perspective and the physical embodiment of the escarpment. The acts of violence asserted have actively sought to separate the spirit from the physical body and remove its agency by enstating its system of extraction and colonial settlement through force.





3.1 Saukiing Anishnaabekiing

It is not the place of this thesis to dictate the history of the Saugeen Ojibway peoples, but rather provide a basic understanding of the relationship the people had with the landscape around them in contrast to the colonial interpretation of place.

Saukiing Anishnaabekiing is the traditional territory of the Saugeen Ojibway Nation located in what is now known as Southwestern Ontario. The territory covers an estimated 2 million acres, extending from the upper Saugeen (Bruce) Peninsula towards the Maitland River to the south and the Nottawasaga River to the east. The Saugeen Ojibway Nation (SON) is made up of the Chippewas of Nawash Unceded First Nation and the Chippewas of Saugeen First Nation. The Chippewas of Saugeen Ojibway Territory are a member of the Council of Three Fires of the Ojibway, Odawa and Potawatomi Nations. The land which they inhabit is rich in its narrative of the land, home to a significant portion of the Niagara Escarpment marked by its deep cuts through the landscape and exposed

limestone faces. The hemlock, eastern white cedar and white spruce forests twisted through the ridges surrounded by deciduous forests of predominantly maple, hickory, and oak. Stories of the area tell of two land bridges which connected its shores with those of Manitoulin Island, which is now Alpena, Michigan. They tell of old man winter arriving from the north during a prolonged winter, pointing towards the inhabitation of the territory during the receding glaciers of the ice age which carved and shaped the land, forming much of its rich water systems.

Water is the blood of mother earth, it cleanses and sustains and is the responsibility of the people, often women, to take care of the water. Mother earth takes care of her people, guiding us, sustaining us, providing for us, and must be shown respect. The forests of the land were a part of the people, and often used to communicate by growing young trees to a specific shape to guide its people home. While the lake shores were home to the permanent

villages, the inland regions were predominant hunting and gathering territory, as they cohabited the lands with nature itself. The relationship between the people and the land lead to a culture of stewardship and a deeper understanding of how to tread lightly on the place which gives life. Although the shores were rich in fish and lands abundant with animals for hunts, resource gathering would be rotated by season within the area to maintain the place which nourished them.

The area was central to trade in the great lakes, both with settler and Indigenous peoples, as the area was central to the main bodies of water which separated the north, the west and the south. By the 17th century, strong trade routes were established with both the French and British settlers who used the shores of Lake Huron as no roads existed.

Saukiing Anishnaabekiing Saugeen Ojibway Nation Treaties



- | | | |
|---|---|---|
|  Aboriginal Title Claim Area |  Treaty 72 Area (1854) |  Current SON Reserve Lands |
|  Treaty 45 1/2 Area (1836) |  Treaty 82 Area (1857) |  The islands around the Peninsula were subject to various treaties, but many small islands on the Lake Huron side were returned to the Saukiing Anishnaabe in 1980 |
|  Treaty 67 Area (1851) |  Treaty 93 Area (1861) | |

Figure 22: Saukiing Anishnaabekiing traditional territory and each subsequent treaty which stripped it away

3.2 Landscape of Violence

I want to take this moment to recognise the position I am about to take in this story as a descendant and legacy participant of settler colonialism. The written history of these events is incredibly sparse and incredibly one sided told from a single narrative: a legacy of colonial education. A narrative of strength of the white settler is preferred to denial. Anishinaabe culture is passed down from generation to generation using songs and stories. The traumas caused by residential schools and the Indian Act severed the ability to continue the intergenerational communication that formed within the culture. The act attempted to force assimilation and placed extreme control of

Indigenous peoples with the Superintendent General of Indian Affairs. This single entity of colonial systematic control has the power to determine who was of "good moral character" and "deserving" of benefits. Each provision added further and further discriminatory practices which gave the power to strip culture, language, and identity in addition to other demeaning tactics which dehumanised people within their system. One storyteller has been heard once again by Bimadoshka (Annya) Pucan, a member of the Saugeen First Nation who found recordings of storyteller and singer Robert Thompson during her PHD studies. Thompson made these recordings in the 1930's as he had not registered under the



Figure 23: Photograph of Robert Thompson

Indian Act and acted outside the governments colonial cultural control by forgoing his legal status and any rights "afforded" by the colonial Canadian government. These recordings were not only some of the few examples of the language alive, but told long taken stories central to the cultural identity⁵⁸. I, the author of this thesis, cannot tell these stories as they are not mine to tell, but take this moment to recognise their story and urge the reader to listen to their voices.

A challenge to this thesis lies in the rural community of Grey Highlands, ON itself where there are limited resources available in this research from the colonial perspective as small communities do not have the resources to develop much of the written history within the colonial systems. The greatest source of regional information comes from a book written by local historians in the 1980's, which contains dangerously ignorant views of Indigenous peoples with their story primarily underwriting the people as archeological beings of history rather than participants in place. The narratives revolve around simplifying people down to found objects and stories of inconvenient protests in survey. This itself is a level of

violence which was brought to people in place, and while the derogatory language and poor interpretation will not be repeated in this thesis, it is important to recognise the colonial processes which it describes and strip away the pleasantries of development. I refuse to take part in the continued and active violence against the people it describes. The following is only to provide an understanding of the system which has been used to designate the modern interpretations of place.

In 1763, royal proclamation by King George III of England declared that all land of North America is signed over to the king but recognised the Indigenous title to claim which forbade the colonial settlers from claiming Indigenous lands. Colonial violence in the landscape first started to show its face in the nation in 1818 with the first of many treaties, Treaty 18 The Nottawasaga Purchase which stripped the eastern edges of the territory. Immediately following the treaty signing/land surrender, the surveyor-General plotted the arbitrary outlines of townships which were presented and accepted by the House Assembly on March 24, 1821. Treaty 45 ½ would follow a similar fate in 1836,

consuming a vast majority of the traditional lands (1.5 million acres) and forcing the people north, further into the peninsula between Lake Huron and Georgian Bay. In 1851 an additional 4'000 acres was pulled away to build a road between the newly established ports in Owen Sound and Southampton. Another devastating treaty, Treaty 72, would be enforced in 1854 which stripped away the entirety of the peninsula in certain tracts of land within it. It was "...agreed that it will be highly desirable for us to make a full and complete surrender unto the Crown of that Peninsula known as the Saugeen and Owen Sound Indian Reserve, subject to certain restrictions and reservations to be hereinafter set forth." In 1857, Treaty 82 stripped away one of these promised reserves, followed by another in 1861 with Treaty 93, and the non treaty surrender of the fishing islands off the peninsula shores between 1885 and 1899⁵⁹. Within 41 years of colonial expansionism, nearly all the Saugeen Ojibway Nation's territorial claims were lost and the relationship with the land was broken by acts of violence.

58 "How an Anishinaabe Anthropologist Rescued Her People's Long-Lost Stories," TVO.org, accessed March 25, 2022, <https://www.tvo.org/article/how-an-anishinaabe-anthropologist-rescued-her-peoples-long-lost-stories>.

59 "Treaty History | Saugeen Ojibway Nation Environment Office," accessed March 25, 2022, <https://www.saugeenojibwaynation.ca/treaty-history>.

3.3 Mapping Detached Landscapes

Surveying took place immediately following colonial expansion as a means of asserting control and stripping away the agency of place. The decision to survey the area was made to meet commitments by the crown to supply officers of the British Army during the war of 1812 and the demand for farmland to support colonial immigration. The land was marked by the 2400-acre system, which marked the grid lines of concessions and boundaries into 2400-acre sections which would be divided into 200-acre plots. Land and its relationship to people and itself was based on a strict regimen of replicated rod measurements down to the fraction in sequence. Following the survey, settlement would take place as a systematic approach. Much of the land was dedicated with the intention of settlement to still allow for crown and clergy reserves, given to the Canada Company which was backed by British capitalists and given royal assent in 1825. Its founder, John Galt, was responsible for the Huron tract, one of the most impactful moments of settlement in colonial his-

tory. As settlement grew and land was handed between owners, agriculture began and marked the beginning of the greatest wounds in the area's history. Of the over 1.5 million acres of land taken⁶⁰, over 95% of forests were cut down and burnt to make way for efficient agricultural production. The industrialization of land not only allowed for scorched earth policies of settlement but created long term and lasting sources of pollutants which not only sickened the waters throughout, but also people themselves. The raising of livestock as well as maintaining agricultural product heavily leached chemicals and by-products into nearby rivers and aquifers, Grey County agriculture is primarily centered on livestock, of which of the over 500 independent farms, 55% are dedicated to raising primarily cattle and fodder crops account for an additional 22%. The runoff by-product and fertilizers result in high nitrate rates in surface water which leeches into streams and ground water aquifers, leading to problems like the 2000 Walkerton E. Coli outbreak. The industrial prac-

tices have not only altered the environment which it attempted to burn and replace but has greater impacts beyond human inhabitation. The decimated forests have also resulted in changes to the cold-water streams with higher-than-normal temperatures and the impact on cold water fish species. In 1915, an additional 490 acres of land was flooded for the installation of a hydroelectric dam and the creation of the man-made Lake Eugenia. Over 2km of river was altered and redirected to make way for the 180m descent to the Beaver River.

60 Marjorie Alderdice et al., *Euphrasia: Glimpses Past and Present* (Thornbury On: Euphrasia Historical Society, 1989).

3.4 Healing of the Beaver Valley

Following agricultural extraction tearing the landscape, there has been a natural healing of areas along the Valley which were not optimal for growing for various conditions when mechanisation became the predominant process. Abandoned fields have grown in slowly from the edges, leaving a visual queue to the damage done with hard brush lines and softened growing interiors. From aerial views, we can see the strong divisions between the mid growth and the young growth and the return of regional diversity. A major driver for this condition is the Beaver River, whose watershed made suboptimal conditions for machinery. Certain areas of wetlands and forests were never colonized as inconveniences which preserved the small remaining sections of its natural landscape. This story of natural healing has only been stopped by sections of continued development which create hard seams between the human and the natural environments. This display further shows the attachment of the output of the industrialized landscape to the perceived value of the place itself. The abandonment of lands shows a belief in the disposable perception in the colonial systems of being. When the fields were unable to meet the threshold for output compared to costs of operation, only then was the land

left to its own devices as the landscape slowly healed itself from the impacts of colonial production. In its story of healing, the landscape which has been left to its own displays the transformative nature of healing, understanding that the form it took prior to its settlement will never be revealed again as the life itself of the natural world was taken away and manicured. When it remains is the growth of its seams, the darning which nature itself takes part in. The edges of these fields slowly expand within the interior and form the growing transition through. While life has changed, as typically only deciduous trees remain to maximize available land and used to demarcate the perceived borders between them, young growth shows promise to continue the narrative of place and our understanding of it.



Figure 24: Colour isolation mapping shoing the density of farmland in 1954



Figure 25: Colour isolation mapping showing the density of farmland in 2019

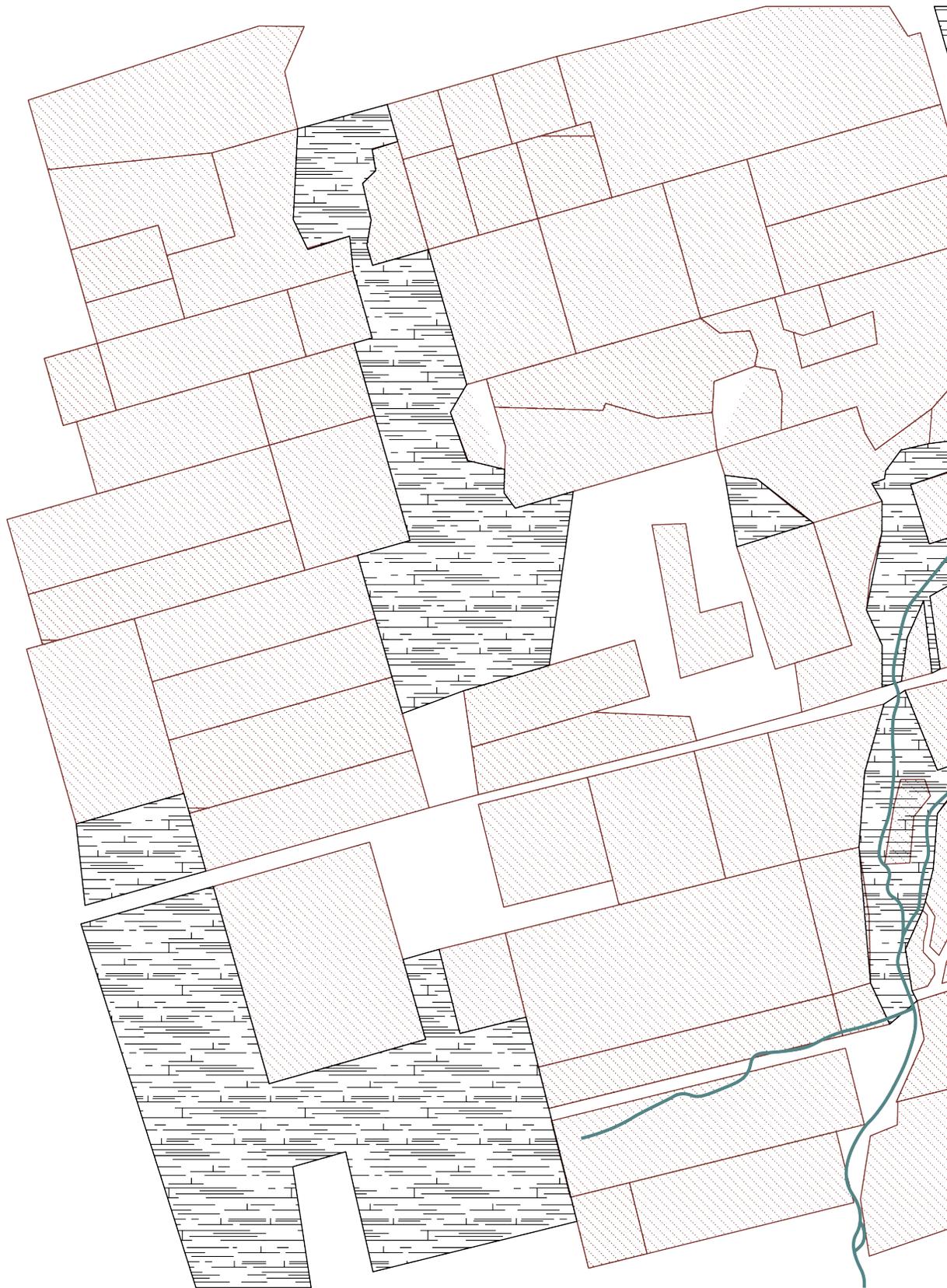
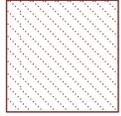


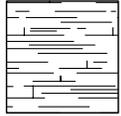
Figure 26: Historical map of the land surrounding Talisman showing areas of deforestation and the remaining tree stock in 1954



Burnt Forrest/
Settled Agriculture



Cleared Development



Remaining Forrests

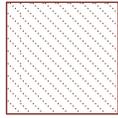
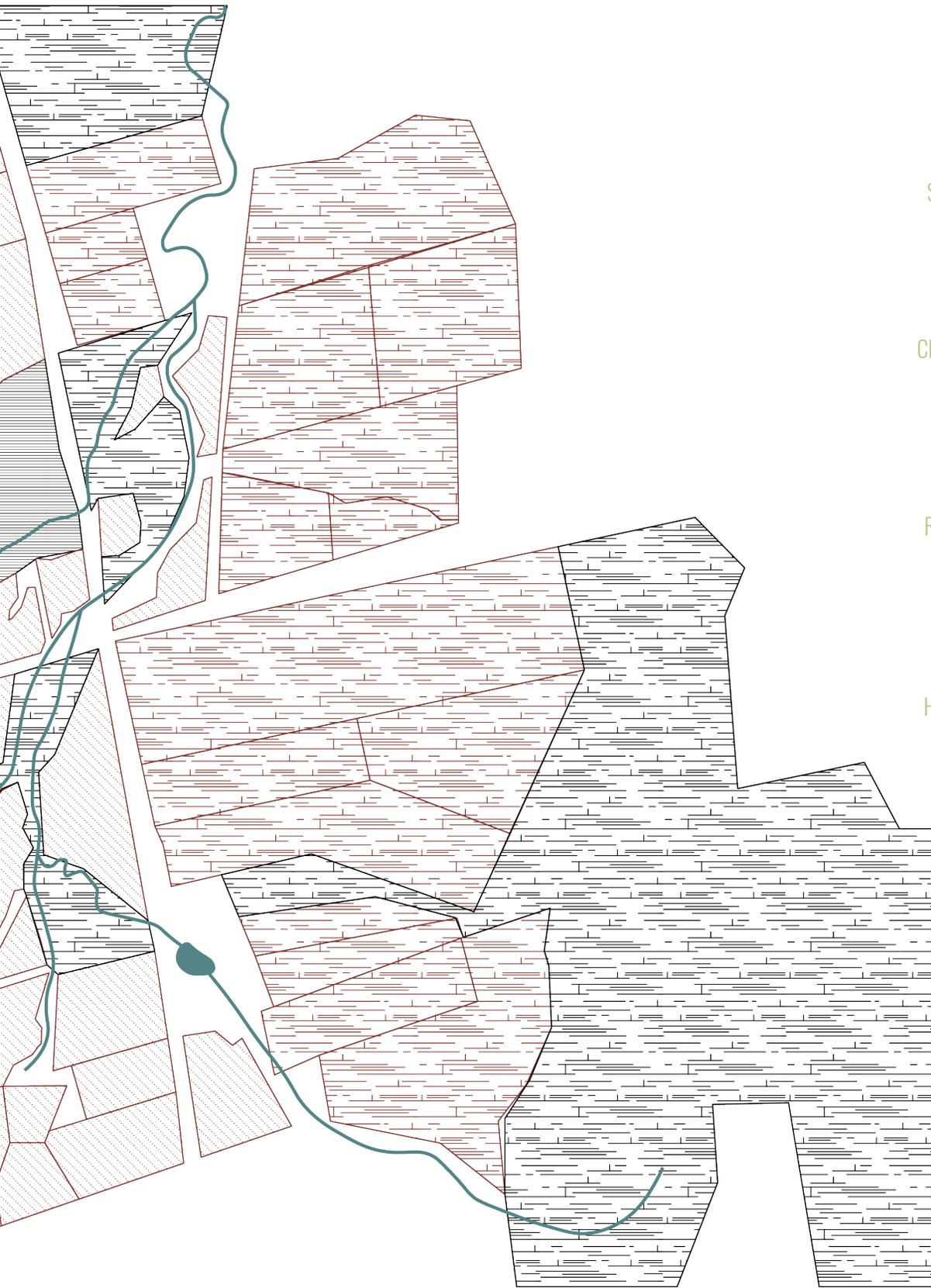


Healing Landscapes





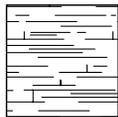
Figure 27: Map of the land surrounding Talisman showing areas of deforestation and the remaining tree stock in 2022



Burnt Forrest/
Settled Agriculture



Cleared Development

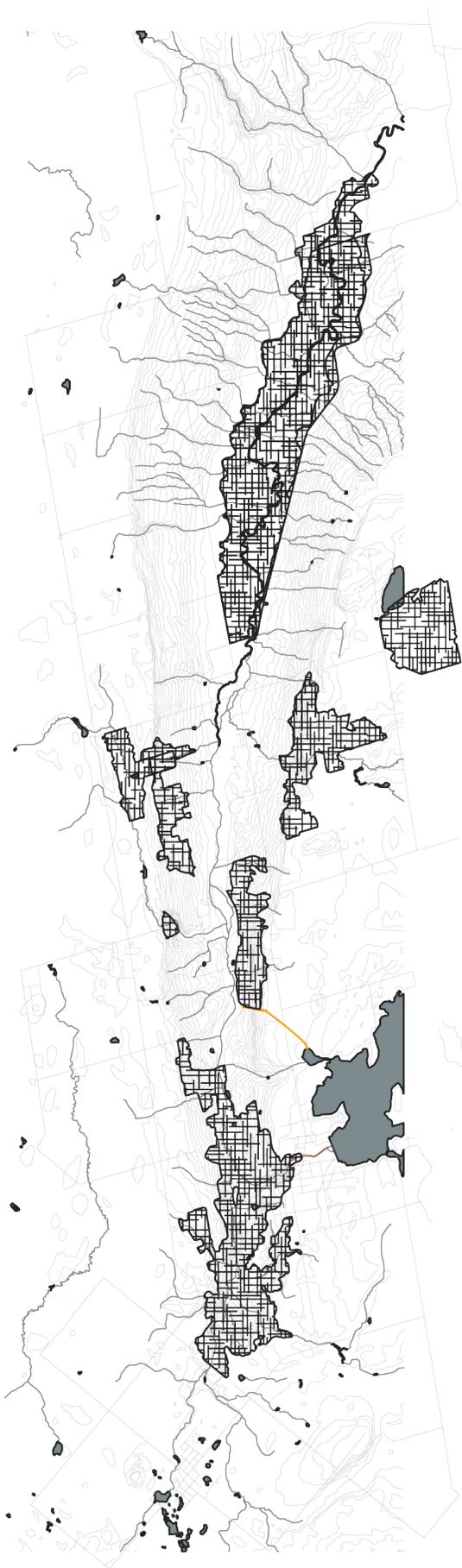


Remaining Forrests



Healing Landscapes





YOUNG GROWTH



UPLAND MIXED



OLD GROWTH



*AGRICULTURAL
LANDS*

*UPLAND
MIXED*

LOWLANDS

Figure 28: Plan and Section of the Beaver Valley diagramming the wooded growth. By Author.

*UPLAND
MIXED*

OLD GROWTH

Figure 29: Ancient Easter Cedar tree growing from the rock face of Old Baldy looking over the site.



3.5 Story of Talisman

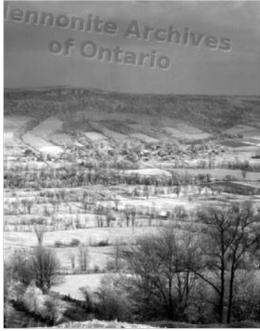
Talisman Resort was one example of development which halted the ability for healing. The resort was built in the 1960's as one of the first ski facilities in the region and a popular attraction for Toronto tourists. It started as a simple small ski slope and slowly expanded to make way for increased demands. As the land began healing around it, ski runs were cut through treed slopes and more supporting buildings attached to support 4 season resorts. To the north, a medium scale chalet development was established separate from the nearby village of Kimberly. The facility was inward facing, looking to build a community within itself rather than embedding itself in the community around it. Eventually, a golf course would be built on the valley floor butting against the Beaver River through what were wetlands as a part of its watershed. Large scale drainage ponds were required to be built around them to support the artificial landscape as growth remained young around it. In 2011, after years of economic decline, the resort went bankrupt and abandoned. The municipality, Grey High-

lands, took control of the facility and the adjoining lands to make payment of tax filings in arrears. The property was then divided into three segments, the central portion containing the ski slopes and supporting infrastructure, the lower segment to the east which contains the 50-acre golf course, and the upper western segment containing agricultural land. The ski section was sold off to numbered corporations' multiple times in attempts to redevelop but have ultimately failed.

Following the architectural language of repair, we understand this relationship as a failed patch, a space of weakened and missing material where the cover has collapsed and weakening the fabric around it. To understand the repair, it is imperative to understand the structure from which it was built. The site as a product of colonial exploitation and the history of healing is enveloped through the collapse of the site as a system. With the collapse of the ski infrastructure the land around it has become overgrown and abandoned. Compared to the abandoned fields, the

former ski slopes do not have the same potential for wooded growth. The use of machine grading, artificial snow, and chemical treatments over the lifecycle of the resort permanently damages the soil composition and potential for growth. The effect of the patch in this site is detrimental to the place itself, inducing a level of stress on the community and the landscape around it. The problem of this patch is not that it was a patch, but rather that the integration is done in such a way which forms hardened seams around it, increasing the stresses onto the fabric itself. In understanding the repair of this failed patch, how can we understand and soften the seams by applying a language of darning where the site connects to its context?

Figure 30: Timeline of the Talisman Resort from Farmland to Bankruptcy



Overlooking the farms of the Beaver Valley



Construction of the Talisman Ski Chalet



Views opposing Talisman

1950's

1960's

1990's



Ski runs of Talisman Resort



View from Old Baldy



Talisman Golf Club from Chalet



Final years of the Golf Club



The facility as an urban relic

2009

2013

2021



Downfall of the Ski Resort



Municipal takeover

Kimberly Valley, Ontario. October 1951. October 1951. Photograph. Kimberly Valley, Ontario. October 1951. https://archives.mhsc.ca/uploads/r/mennoite-archives-of-ontario/d/2/0/d200f1b1173b9b38b1f8c7a70b6e5ad4b3ffb1d4b746fdb7a51268877695ec6d/700_141.jpg.
Overview of Ski Runs. n.d. Photograph. A2007.070. Grey Roots Museum and Archives. [https://eloquent.greyc.ca/webcat/request/Action?ClientSession-a26382d17b7d6c7183-6ec8&TemplateProcessID-6000_3355&PromptID-&ParamID-&CMD_\(DetailRequest\)\[0\]-&ProcessID-6000_3363\(0\)&KeyValues-KEY_35150](https://eloquent.greyc.ca/webcat/request/Action?ClientSession-a26382d17b7d6c7183-6ec8&TemplateProcessID-6000_3355&PromptID-&ParamID-&CMD_(DetailRequest)[0]-&ProcessID-6000_3363(0)&KeyValues-KEY_35150).
Chalet. n.d. Photograph. A2007.070. Grey Roots Museum and Archives. [https://eloquent.greyc.ca/webcat/request/Action?ClientSession-a26382d17b7d6c7183-6ec8&TemplateProcessID-6000_3355&PromptID-&ParamID-&CMD_\(DetailRequest\)\[0\]-&ProcessID-6000_3363\(0\)&KeyValues-KEY_19517](https://eloquent.greyc.ca/webcat/request/Action?ClientSession-a26382d17b7d6c7183-6ec8&TemplateProcessID-6000_3355&PromptID-&ParamID-&CMD_(DetailRequest)[0]-&ProcessID-6000_3363(0)&KeyValues-KEY_19517).
kevint3141. CIMG0018. October 11, 2009. Photo. <https://www.flickr.com/photos/kevint3141/4009153072/>.

3.6 Stresses in the Patch

Recently, the site has been the host to a range of social and political pressures which have started to see how the tears present themselves on site. The central property was sold again to another numbered corporation based in Toronto, but recent plans have put the community in a position of opposition. Quiet sales attempts have been made by the municipality to the unknown developer with minimal public knowledge and attention which have raised questions about the intent of the space. Since becoming a public asset, the community have embraced the site and begun the process of reconnecting it to place as a space for recreation and reflection. In an act of near rebellion, unofficial trails and community infrastructure has been made which has hosted many groups and individuals seeking to connect to the landscape around them. As the community has embraced the site, the underhanded attempts to sell the land have heard cries from the colonial settlers which occupy the space as an ecological and social object. It has become clear by the conversations

with locals that the opposition is not against the object of the ski resort, as that has become an established patch in the landscape, but the extension of development which does not fit within the existing structure established by the community. It also stokes fears of the potential real estate bubble as development in the nearby town of Markdale, where the municipality is administered, where mass development has ignored the community around it and the social and economic implications have come to head with the people around it. With the growing voices around the site, how can changing the engagement between the patch and the fabric of place start to work towards integration and the co-building of place? Can the edges of development be rethought as a softening and reinforcing in an act of darning between them? What does healing and repair look like between the community and private interests?

While there are many calls from the settler descendant community for action on the site, there is little discussion regarding the implications

of reconciliation in general. Amid the changing dynamics of place, the Saugeen Ojibway Nation have also been in legal action against the Canadian governments for over 25 years regarding claims and territory as well as treaty violations. Courts agreed that the Crown broke agreements from 1836 when taking further and further land away from the Nation, however legal challenges have also been denied for their rights to the title to the water which borders their territory, the first time Indigenous titles to water has been challenged in court. Multiple lawsuits are also filed to challenge land claims in individual municipalities. When discussing what they hoped to achieve, Saugeen First Nation Chief Lester Anoquot stated that:

"We're not after third party property. We're not after property that's already been paid for or property owned. It's land that was surrendered to the federal government such as road allowances, shorelines and unopened road allowances, as well"

Grey County was also in these series of lawsuits, though was the first to settle

out of court for the transfer of approximately 275 acres of County Forest in Georgian Bluffs, although further details of compensation are not publicly disclosed. Grey County has included the

property in the settlement in "the spirit of reconciliation, and without any admission of liability on the County's part." Larger questions can be asked of this settlement, including the question of if

reconciliation can exist without admitting when we are at fault. Is this simply a method of recovering from white guilt and what does this mean for our relationships with place?

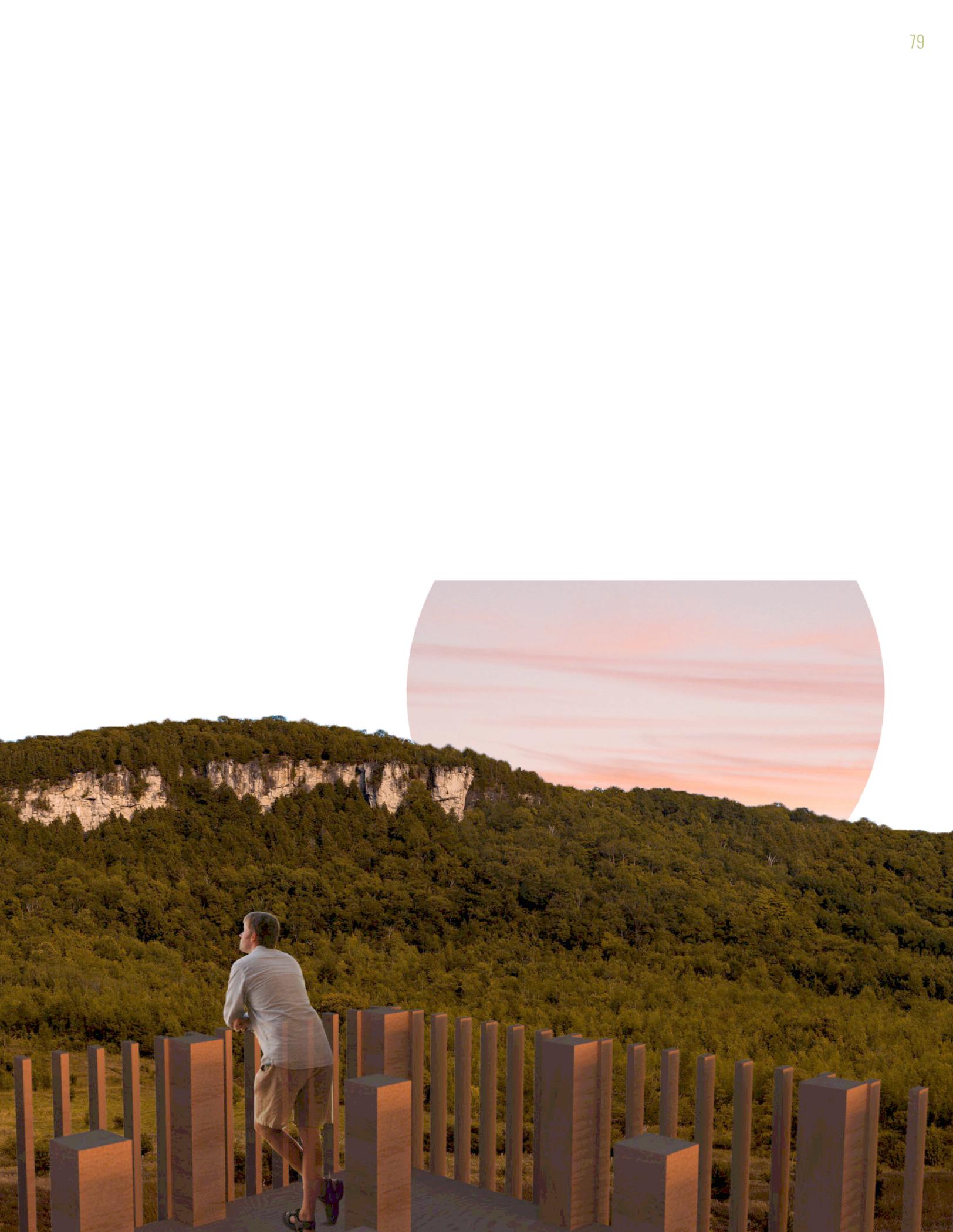


Figure 31: Map of Talisman (South West) and the corresponding Bever River Watershed (North East)

Testing the Darn

The core of this design thesis is not a matter of presenting a physical object for evaluation, but rather producing and testing a process of understanding and design within place. This thesis has established a process of exploration which has ultimately led to an architectural intervention, placing the architect within the context of place, and curating a language of weaving which has guided the design forward. This chapter presents the intervention and the process which it was designed within the context of this thesis and allow them to become a self reflexive tool. The intent is not a resolution, but rather a way of discussing the implications of design as a colonial descendant designer and become platform for criticism which can allow this process to grow. Design is not absolute, so long as there is life, the process will continue.





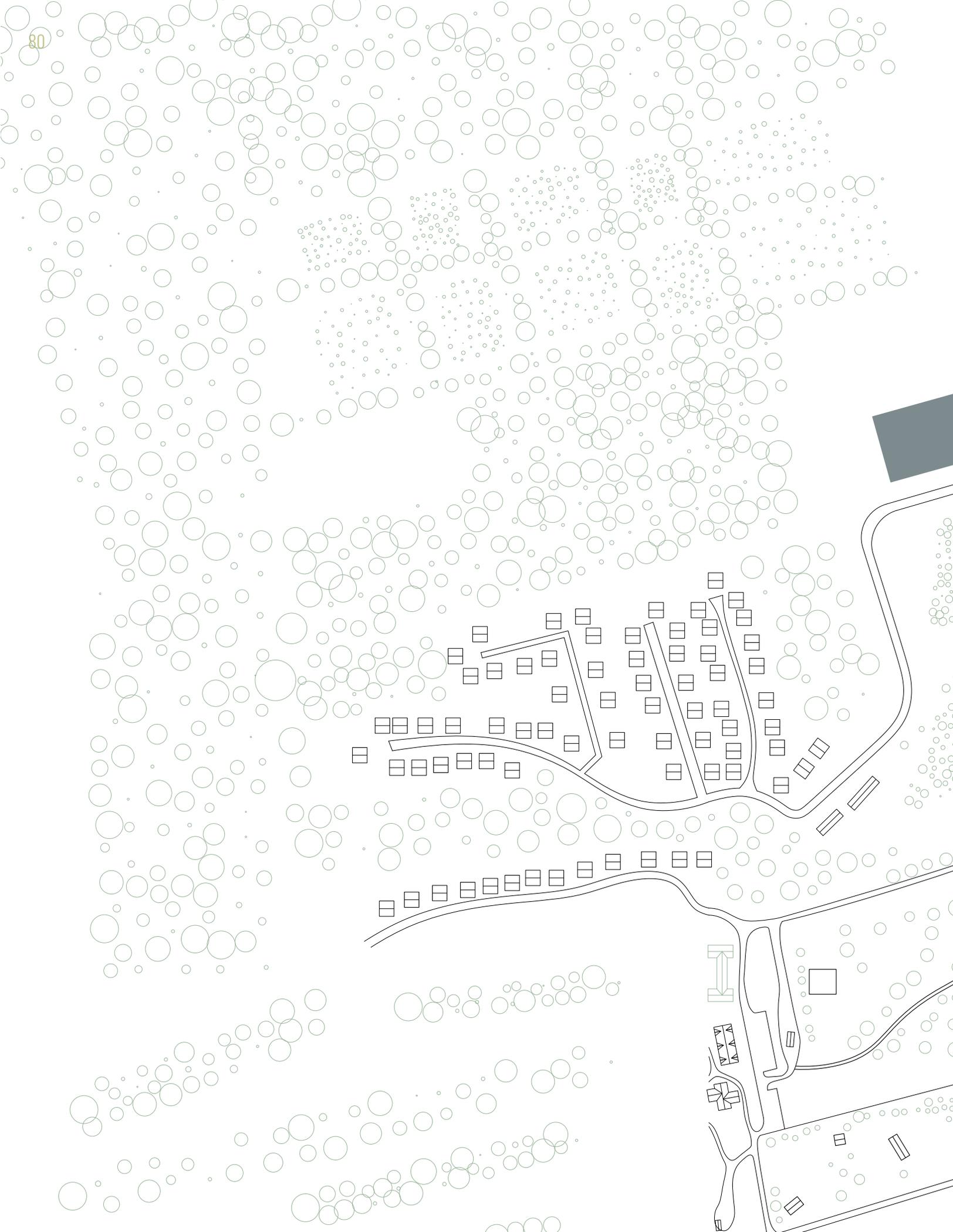
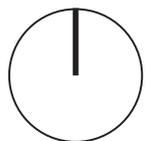




Figure 32: Site map showing density of growth and development



4.1 Site

The site is naturally segmented into three main segments from south to north, the order which one experiences the site upon arrival. Firstly, the former golf course is represented as the clearest image of human-based trauma in the landscape. The landscape itself is heavily altered for the purposes of sport, changing its very structure within a former wetland to artificially create grasslands with a hardwood presence purely to present an image dedicated to tourist perceptions. Every aspect of this site is artificial in the context of place, introducing different species and environments which do not present itself naturally. The difference is clear and visible, with hard edges between the managed and

the non managed landscape around it.

The second segment of the site presents itself of a moment of transformative healing, former agricultural land which is slowly and visibly in process of natural infill and the landscape heals itself over time. Much of the growth is young and spreading from the field borders which left trees as a demarcation of ownership and still shows the human influences which took place through history. This region is also home to artificial ponds which were built to drain the lands for development with large ditches which run to the wetlands. Much of this area is former agricultural land which has since been abandoned as inefficient for an industrialized landscape.

The final segment of the site is the unaltered wetlands which rests between the county roads. This area was economically infeasible to be altered for agricultural production and was left to live despite of the human interference surrounding it. The land is crucial to the story of healing around it, maintaining much of the living processes which have spread in the areas abandoned by humans. As the lands are heavily saturated, there is a wide range of densities and growth ages as a continuously changing landscape which has created a diverse area for habitat and fauna. Although it is unaltered, it is still forced into rigid edges by human infrastructure which limit its ability for growth.

The ways which the design engaged site sought to allow the site itself to become a teacher in a place-based approach to learning. Understanding that learning is continuous, the engagements were built to enable a cyclical style of self-reflective teaching which builds on the perceived with a personal attachment and insight. Looking to the conditions which were observed within the historical and environmental conditions, a narrative was told within the context for each segment core to engage the person from a localized understanding. Firstly, reflection, understanding our relationship to what is and how it become this way.

With the visible trauma to the landscape, it is easily understood the impact that human development and imposed aesthetic development has in relation to its surrounding. This portion of the site is also directly connected to the ski resort and can begin the transition between the human and nonhuman landscapes. The reflection should question our extractive understanding of place, how taking from it changes our relationship to place. While our colonial systems of understanding often think of extraction in the realm of resources, extraction should be thought through our interactions with landscape for personal or financial gain. Intervention on this portion of the site should

speak with this narrative and place ourselves within it. The second narrative of the site looks to our engagement and how we give back to place. How we change our position as the story progresses is crucial to the format in which it is told. As this moment in the site is transformational, it should question our position within the transformation as a human in a natural process. The third narrative of the site is understanding and how we are a part of the places which we participate. This looks to build a level of stewardship and connection, building from the shared experience and seeing that connection on a deeper level.

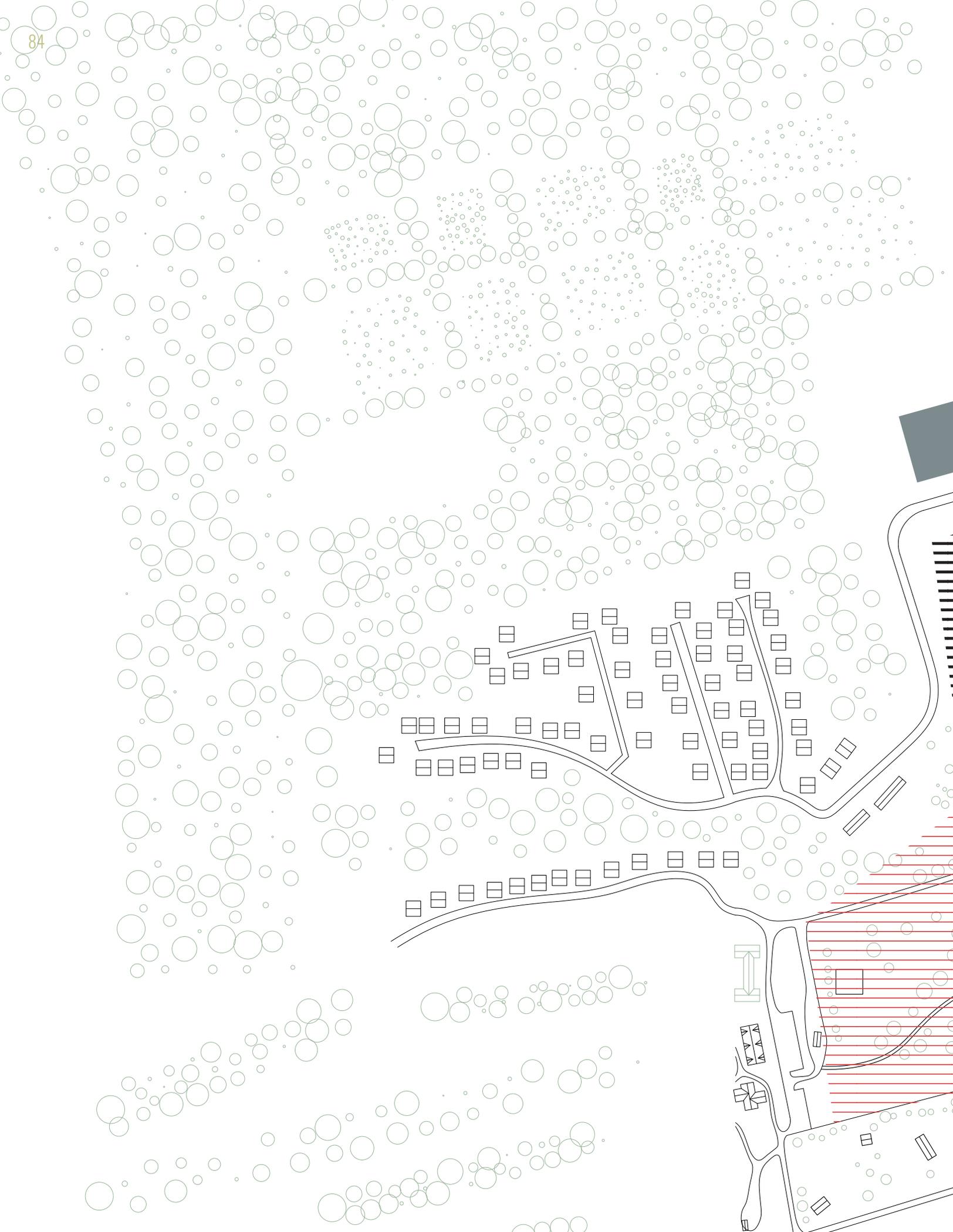
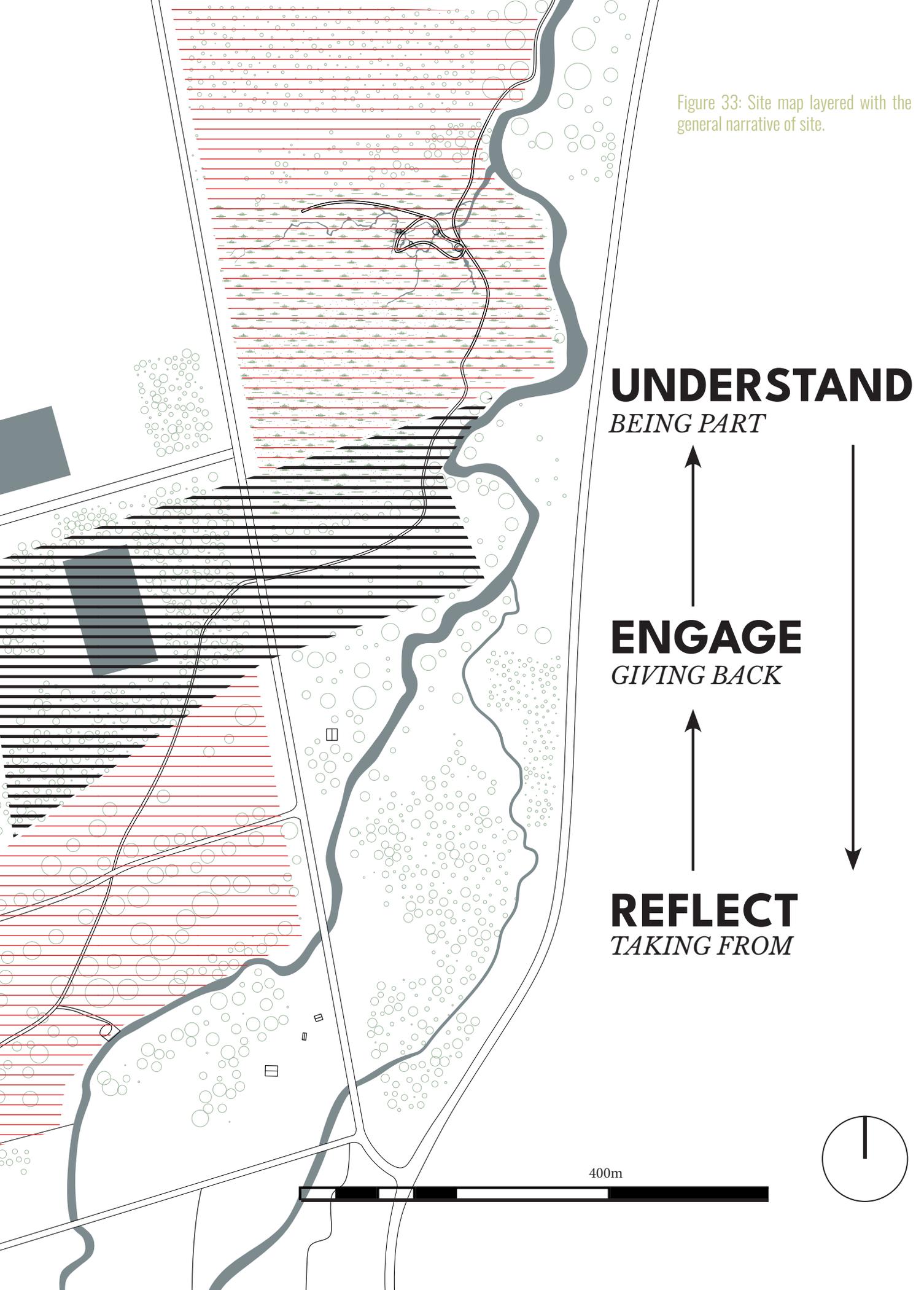


Figure 33: Site map layered with the general narrative of site.



UNDERSTAND
BEING PART

ENGAGE
GIVING BACK

REFLECT
TAKING FROM

400m

4.2 Canoe Pavilion

Building from the reflection on the extractive nature of place, the first design focuses on a different way to take from our environment which establishes a shared respect between the person and the earth in the ways we experience it. To accomplish this, I, as the writer of this thesis, reflected on events of my past which changed my personal understanding and relationship to place and placed myself back to the second year of my architecture education with the birch bark canoe building and teachings from Algonquin and Metis canoe builder and artist Marcel Labelle. For myself, Marcel and the process of building which he taught was one of the most influential teachers in understanding

my relationship to place and our earth. He made me understand the ways which our earth gives life and how the respect we give to the earth is also embedded in the life of the object. The birch bark canoes that we built, blackbird and turtle were themselves teachers within their processes as not just a representation for a process of gathering and building, but respect within ourselves and the world in which we have life. The canoe had spirit and body, becoming an extension of the person as an understanding of ourselves. The skeleton, the skin, and the tendons were expressed in its tectonics as the body took life. The materials were honoured and gathered in ways which preserved the life of what had given

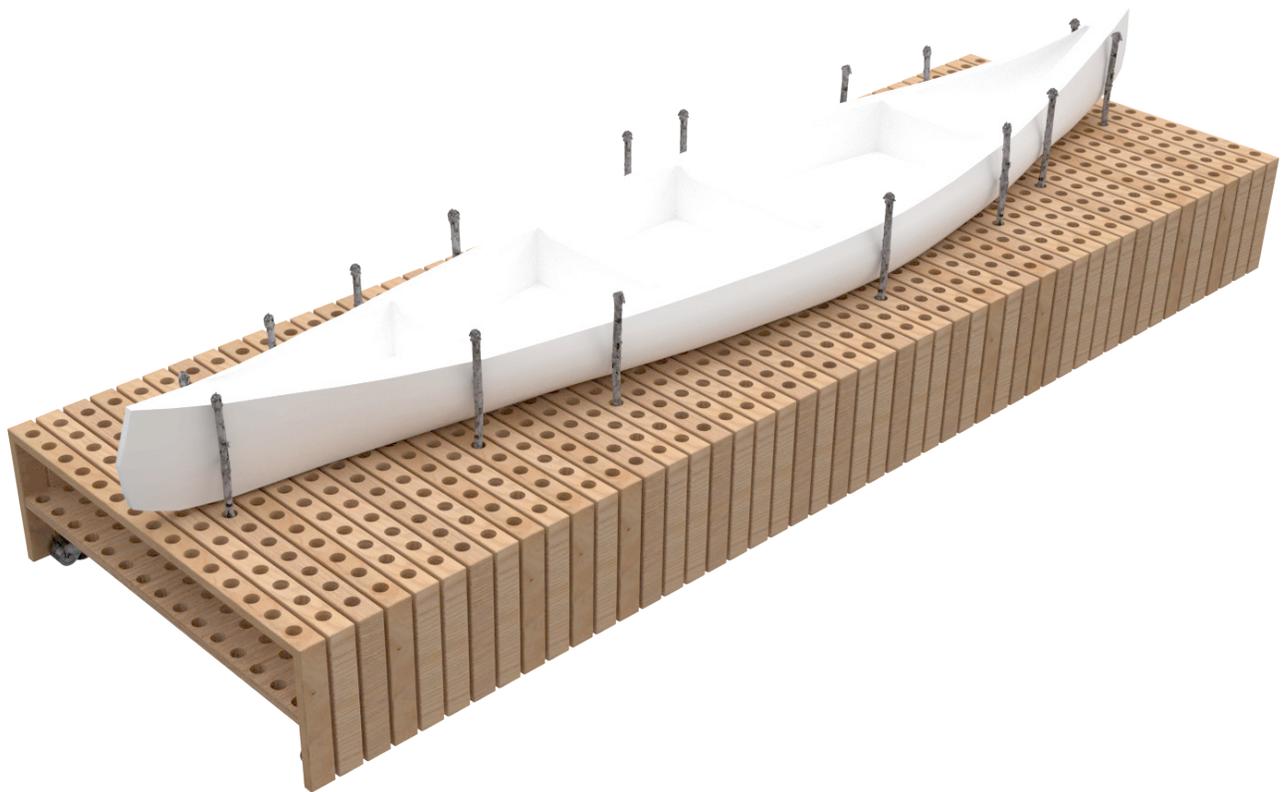
it, respecting the life of our earth and the landscape around us. The canoe was constructed in place, allowing it to speak and teach in ways that colonial techniques do not allow. For myself, this was the core of my reflective teachings in an understanding place.

As this site embraces the river which flows alongside it, the journey of the person follows the river, and the first pavilion embraces its relationship. Much of the species and environment surrounding the river are conducive to bringing the canoe teachings to the people, as much of the materials like cedar, tamarack, and birch are all within the site and its surroundings. The pavilion is simply a space for teaching, which helps not just to tell



Figure 34: Render of birchbark canoe workshop pavilion

Figure 35: Render of the bench/workbench furniture



the story of the canoe, but also allows for the stories of others to build on site. The roof pavilion stands along the river's edge, creating an accessible access point for the public while creating an environment for the story of the canoe to be told. It is not enclosed as to become an extension of the place around it. The structure tries to learn from the ancient cedars which watch over the site on the limestone landscape, understanding the ways the roots place themselves to provide nutrients in the rocky environment while being stable enough to keep the tree upright. The roots twist around themselves and others, forming a new language on the rock surface which follows up the tree. The two systems spread themselves over the working surface and provide an opening for an open fire pit, a tool for both the process of building and an important

element of oral traditions. The furniture is transformational, built around the framework of canoe building while also serving as public furniture with the ability to roll into storage while work is in progress. The pavilion and the process of storytelling and building start to form the reflective understanding of our extraction-based systems. Its placement within the human induced trauma in the landscape provides a visible contrast between two ways of seeing and our understanding of place. While I believe that this was my strongest intervention, it is by no means perfect and critiquing the process of this integration is still crucial for the process to be successful. For starters, while this pavilion does stem from teachings and understanding of landscape, the process did not start from this specific place. The inspiration and moment was

designed around a personal experience from years previous which involved learning from those outside of these communities. While the context of the process was strong as a test and implementation, the next iteration must be built from place rather than the imposed ideas of place. Perhaps this is not the best opportunity and could be linked elsewhere. This way of thinking still has avenues of exploration for how we translate teaching experiences into a larger story, trying to root itself deeper within the culture and living memory and identity. While the implications of Covid-19 did restrict many opportunities, the process could have taken more liberties with experimentation and craft and reaching out to those who wish to pass on these teachings.

Figure 36: Render of Canoe Pavilion along the Beaver River



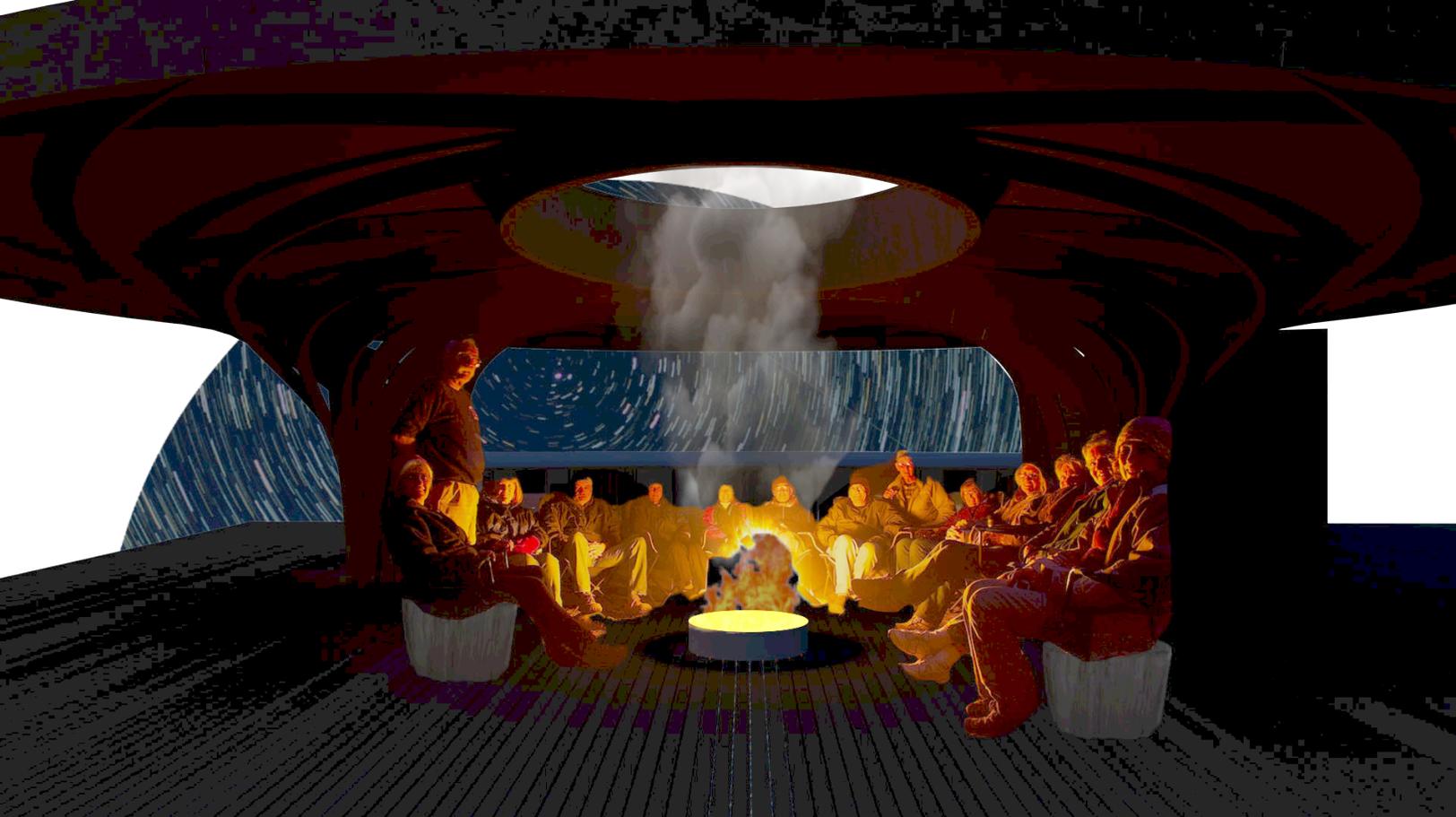
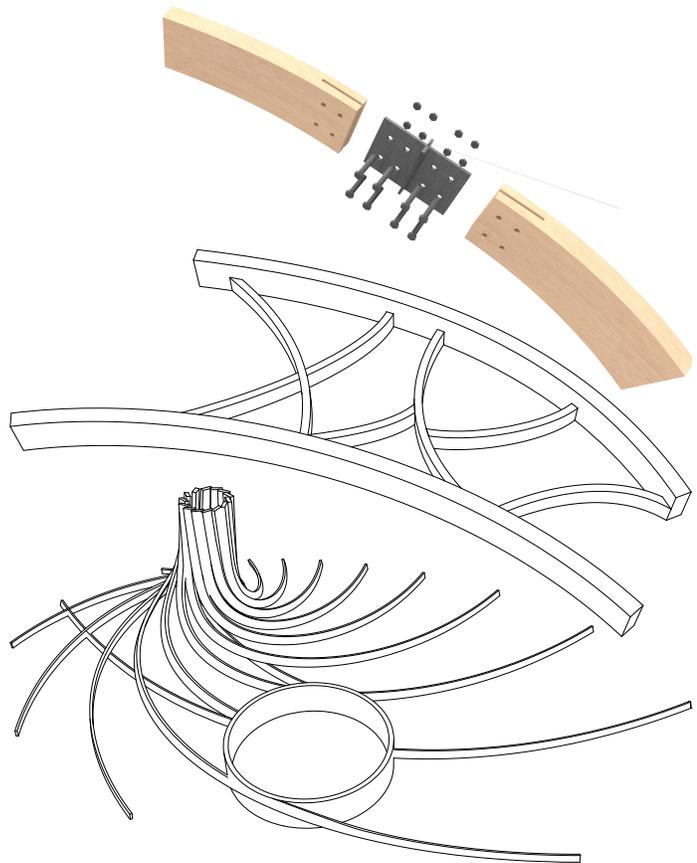


Figure 37: Render of the pavilion in a storytelling environment

Figure 38: Building assembly of the pavilion



Figure 39: Photograph showing the root system of cedar on Old Baldy



4.3 Native Seed Bank

Next in the narrative of the site looks at the engagement between the person and the environment as a way of encouraging participation in the story of healing. This portion is not as much about the design of an object, but rather the design of a process of engagement that feeds into the community itself. This area focuses on our role in the story of healing in place and changing the imposed order we place on site. The engagement needed to be feasible and repeatable while having lasting implications outside of the site itself. To achieve this, the designed process focuses on the idea of a community seed bank promoting the growth of native species and propagation. Human centric design practices often

focus on the perception of landscape rather than on the landscape itself, creating an imposed image of colour and style similar to the way we design golf courses. This way of thinking imposes a temporary way of understanding a place, using plants as a way to impose logic and order in a way to control this perception. Planting and landscape become a seasonal system of logic, thinking about how the site appears on a season-by-season basis and feeding into the colonial industrialization of landscape. To break this way of thinking we can start to think about plants as an extension of our surroundings, as species are a part of a larger system outside of the home. Gardening often sees these

species as wild or weeds, but the only true difference between them is perception. Starting a local seed bank focused on regional species actively promotes two things, a deeper understanding of how plantings work within a larger ecosystem and instilling an appreciation for non-commercialized sources of more locally resilient plants.

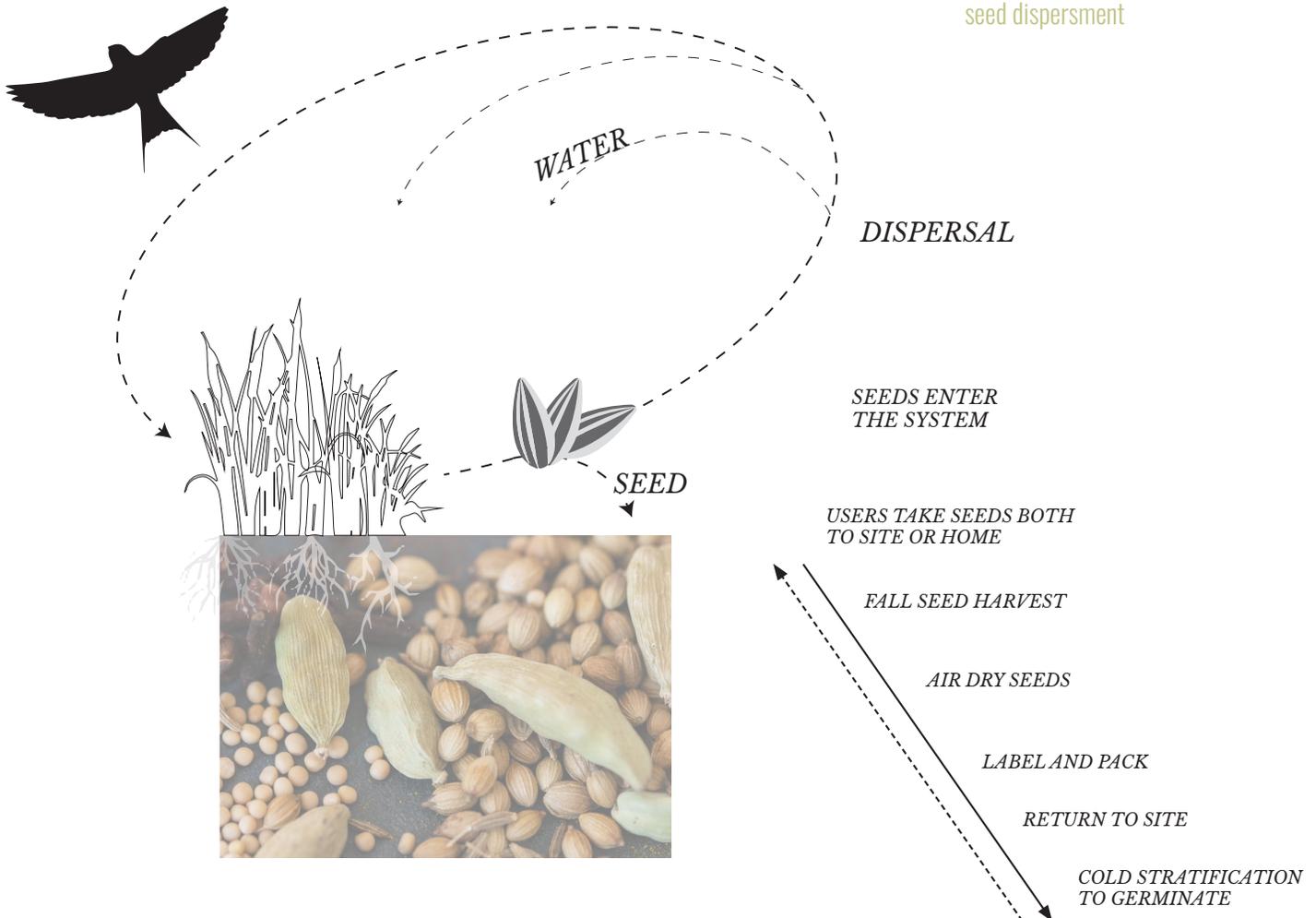
In a typical process for plant propagation, seeds are dispersed seasonally by plants at the end of season by water, wind and local animal species and germinate during the winter when they lie dormant. The ability for them to spread and grow is limited to the areas in which they are already growing. In an environment which has been burnt and destroyed

by human extraction, they are extremely reduced to localized regions which still maintain the conditions for their growth and natural propagation. The seed bank interjects itself into this process to use human activity to re-engage the localized propagation. The program teaches how to plant, harvest, and identify while sharing local resources in a globalist industry outside of commercial influence. Plantings which are originated in place, strive in place in the long term and can be valued as

a source of life as it is. The implementation of a native seed bank encourages continued engagement without a site to return and contribute to communal learning and sharing while challenging our perceptions on the controlled aesthetic of an industrialized market. This concept is starting to look at avenues of program as a community facilitator, but it still needs its next step in understanding how its facilitation works on a deeper level. It does start to work from a level of healing, understanding and engaging

the industrialized processes of landscape on a small scale but the process as a moment of interaction still needs refining. It isn't fully clear how this is specific to this place. For the first test of the program as a process, it's starting to fit within the narrative, but it needs that next level of engagement to understand how Talisman and the site within the Beaver Valley is crucial for its role within the larger story when compared to anywhere else facing similar issues.

Figure 40: Diagram of the cycle of seed dispersment



4.4 Board Walk

Continuing the narrative of the site, we start to approach the understanding portion of the designed experience. This region's primary design centres around the use of a boardwalk which takes the user through the transformative healing landscape to the fully natural landscape. The boardwalk surface utilizes a metal grid construction which allows water, light, and vegetation to spread through it for minimal long-term impact with screw pile foundations in the wetland soils. The environment and its growth should not be impeded by its placement, instead being placed lightly on site, and allow the site to grow as it chooses and have the surface adapt to it. While the action of placing a boardwalk implies movement, understanding requires pause and observation. To

open these moments of pause, a material change of the metal grid to wooden board creates moments of interaction between people and place, opening moments to lean, sit, lay, and touch our environment around us while focusing on ways the place exists. In the wetlands which this is built, these moments revolve around natural events and different ways to observe places we ordinarily don't. Moments of habitats and growth within ecosystems where streams divide and connect, where species spawn and engage, and moments where our environment feels different to the colonial control of development. These designed moments are perception changes which themselves do not teach, but open opportunities to ask questions and moments which build on previous

experiences.

For this boardwalk to be successful, it requires a heavy level of engagement and participation, a level which is unclear from how it is currently designed. The intent of the design was to open opportunities to question, but questions cannot start from simply observing things without a prompt or understanding of how it engages. This area needs to be more narrative driven, not from the conceptual basis but rather from the program itself. Teaching through narrative requires another perspective to initiate conversation, where this more closely resembles a colonial process of trying to bring the assembled pieces to the person as a package. It requires some form of passive guidance, a way for a transfer of knowledge beyond seeing.

Figure 41: Render of leaning moment of boardwalk



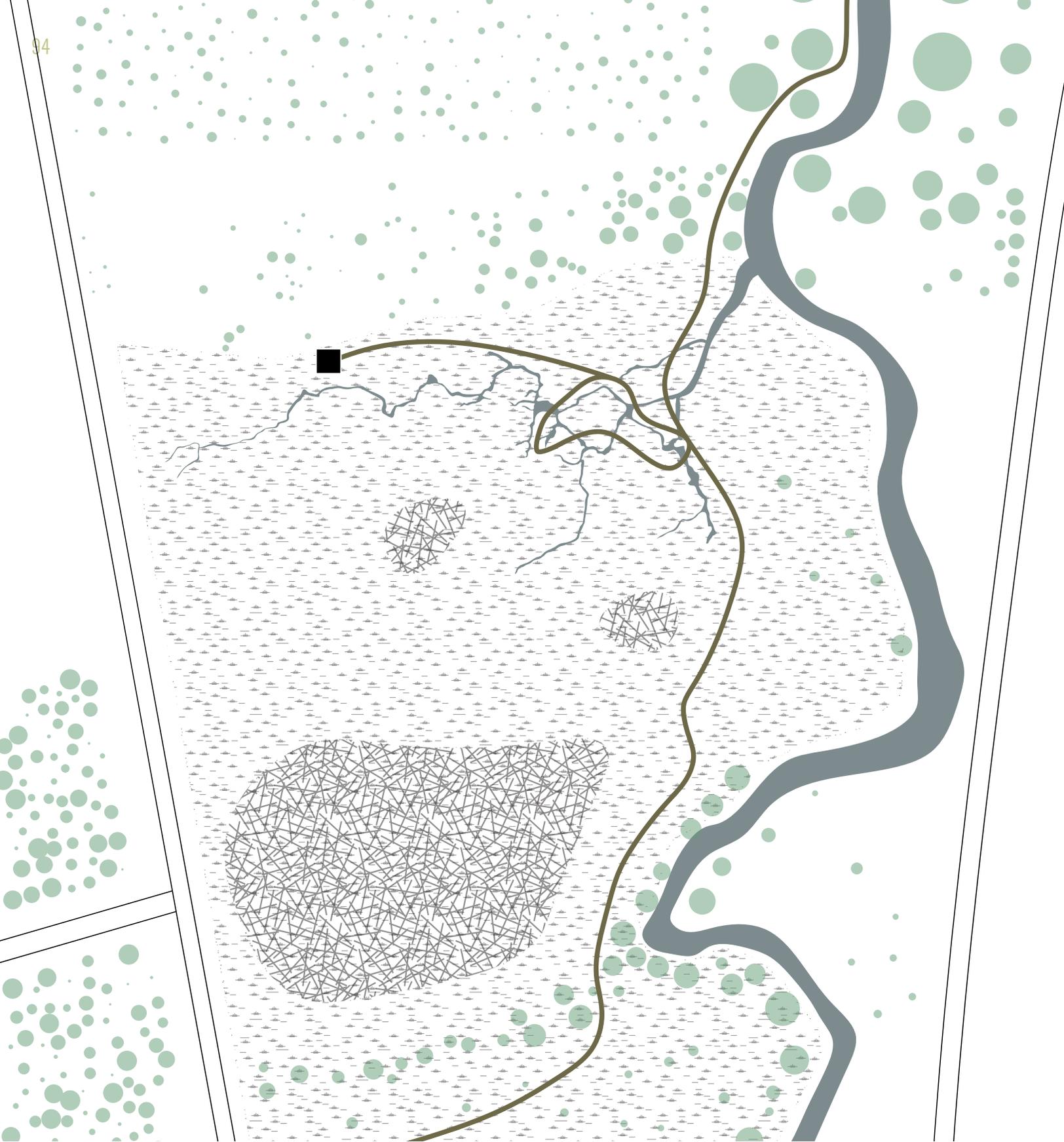


Figure 42: Map of the boardwalk through the marshlands



Figure 43: Render of a moment of focus along boardwalk



Figure 44: Render of moment of rest along boardwalk

4.5 Observation Tower

The final narrative of the site brings the user back to the beginning, reflection. While the initial reflection was focused on the extractive history of the site and the colonial interpretations of landscape, the final reflection is based on the journey of learning that the site has to offer, bringing the user through the stages of extraction, transformative healing, and the life of place. The boardwalk leads northwards to the edge of the wetlands and the forests where it enters the base of an observation tower. The path upwards contains its own narrative of its path, creating directional views and exploring moments in sequence from where we ended to where we started, from the wetlands, the beaver river, the lowlands, the healing fields, and the golf course as it circles its

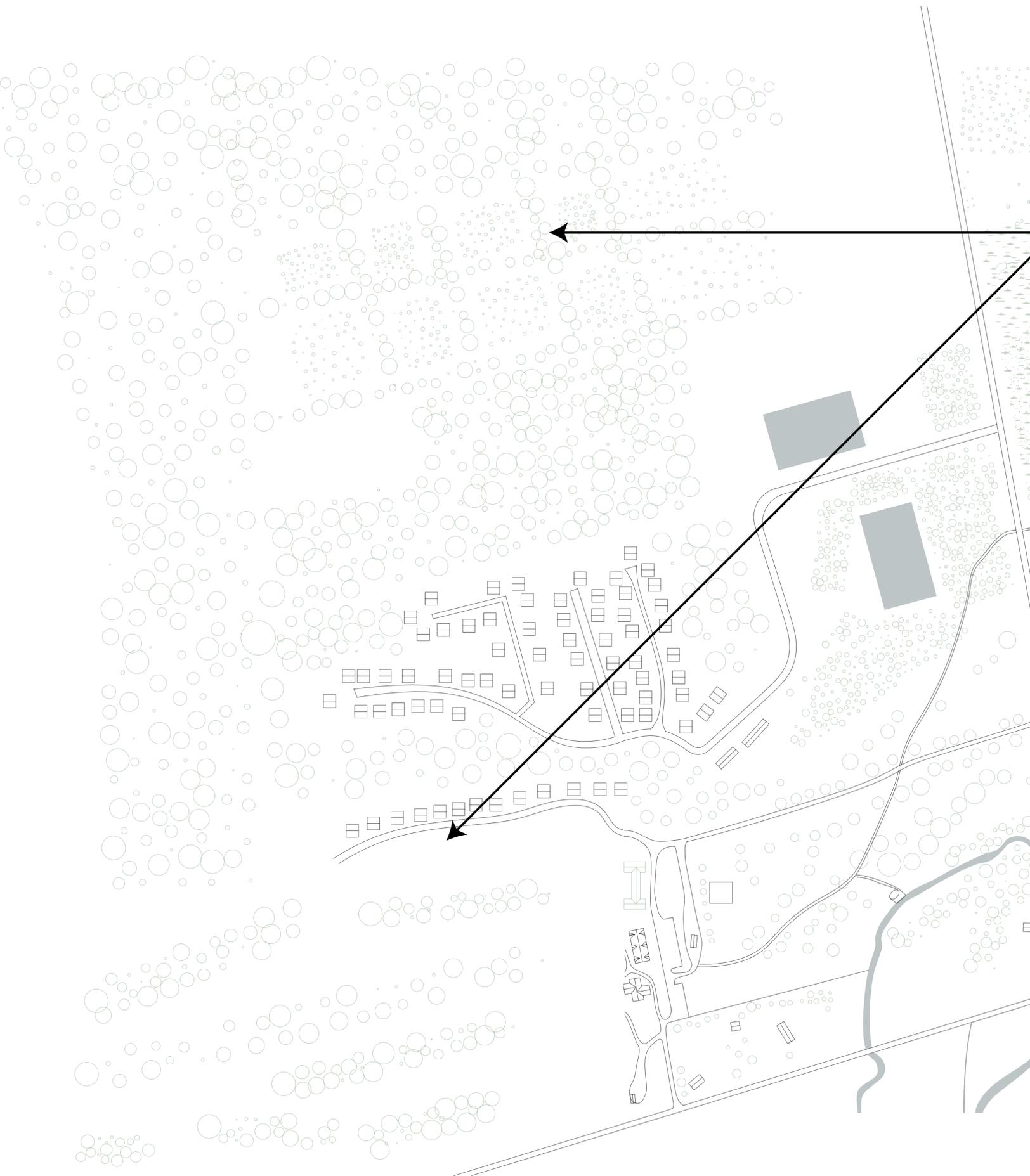
way to the top. Each moment is opened to its direction of impact and its relationship to the site and encapsulates the journey the person has taken in the teachings from place. Moving upwards or downwards changes the perception of the views as openings are placed in relation to the direction the user faces as the place is presented in oriented moments of reflection. The tower is also made partially accessible with a built periscope like reflection orienting itself upwards.

The observation tower is the weakest of this narrative, acting as an imposed vision on top of the site. Ultimately, it doesn't fit the same way as the rest do across the site. Rather than engaging with some way to experience the place and provide the ability to learn from the shared narrative, the tower

acts as more of a colonial condition of seeing land from an intangible perspective. Rather than becoming one with the landscape, it appears above the height of the trees and does not learn from the site but solely acts as a perspective view. As a part of the process, this needed an experienced teaching of place to resituate itself, a way of understanding the marshes it inhabits from the ground rather than from above. While the canoe pavilion tried to learn from the cedar trees and the others engage the living environment, the observation tower imposed an industrialized grid and raised the person above the trees themselves. During my thesis defence, I attempted to tell the story of Nookomis Giizhig (Grandmother Cedar) the way I had come to know it from listening to Roger

Figure 45: Render observation tower from boardwalk





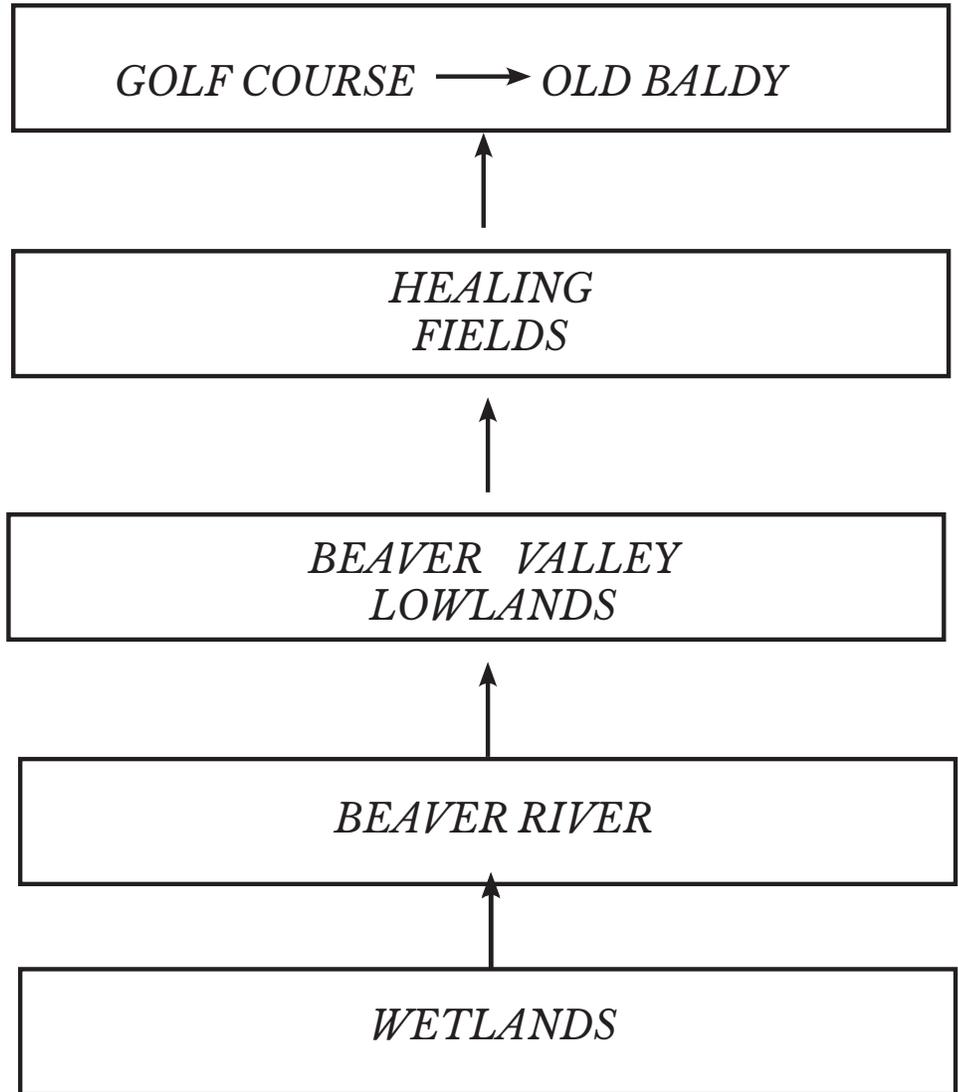


Figure 46: Mapping sightline connections within sight, corresponding distance with height.

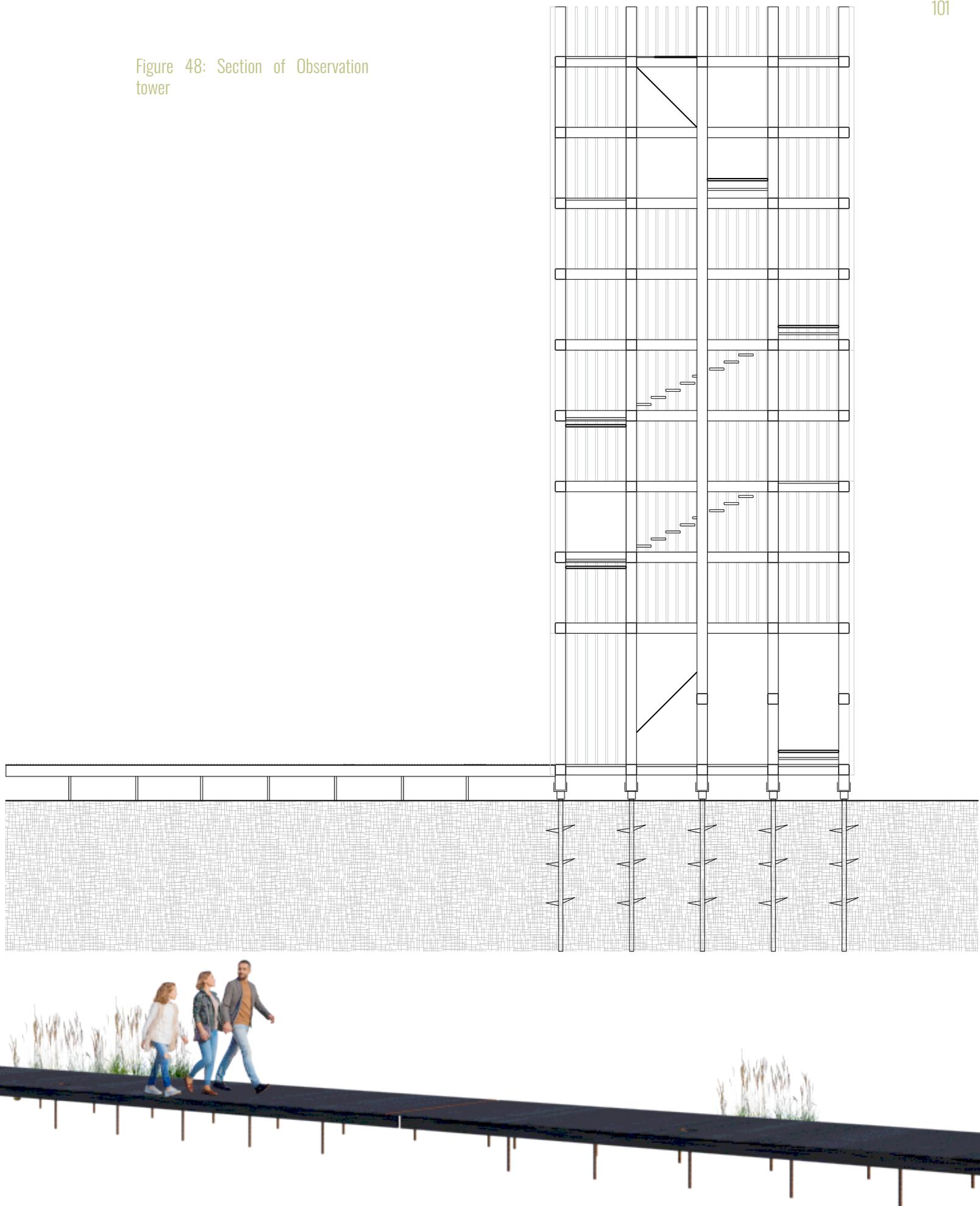
Fernandes of Lower Elwha S'Klallan Tribe. In this story, it teaches the morals of love and mutual respect and what it means to strengthen one another. In the act of design in this instance, I forgot this teaching by imposing something which does not respect what grows around it. Upon reflection, and perhaps what would be the next stage of this process, I pulled back and listened to the environment I was placing myself into and tried to hear what the place was trying

to teach. In observing the species within marshes in the area, I found the Marsh Wren. The Marsh wren is a bird which builds within the reeds, weaving its nest around groupings of cattails to create a deeper suspended nest. Opportunities like these, learning from place and trying to extrapolate meaning could have been new ways to think about our coexistence and trying to find deeper intent in integrating with place.



Figure 47: Render of Observation Tower

Figure 48: Section of Observation tower



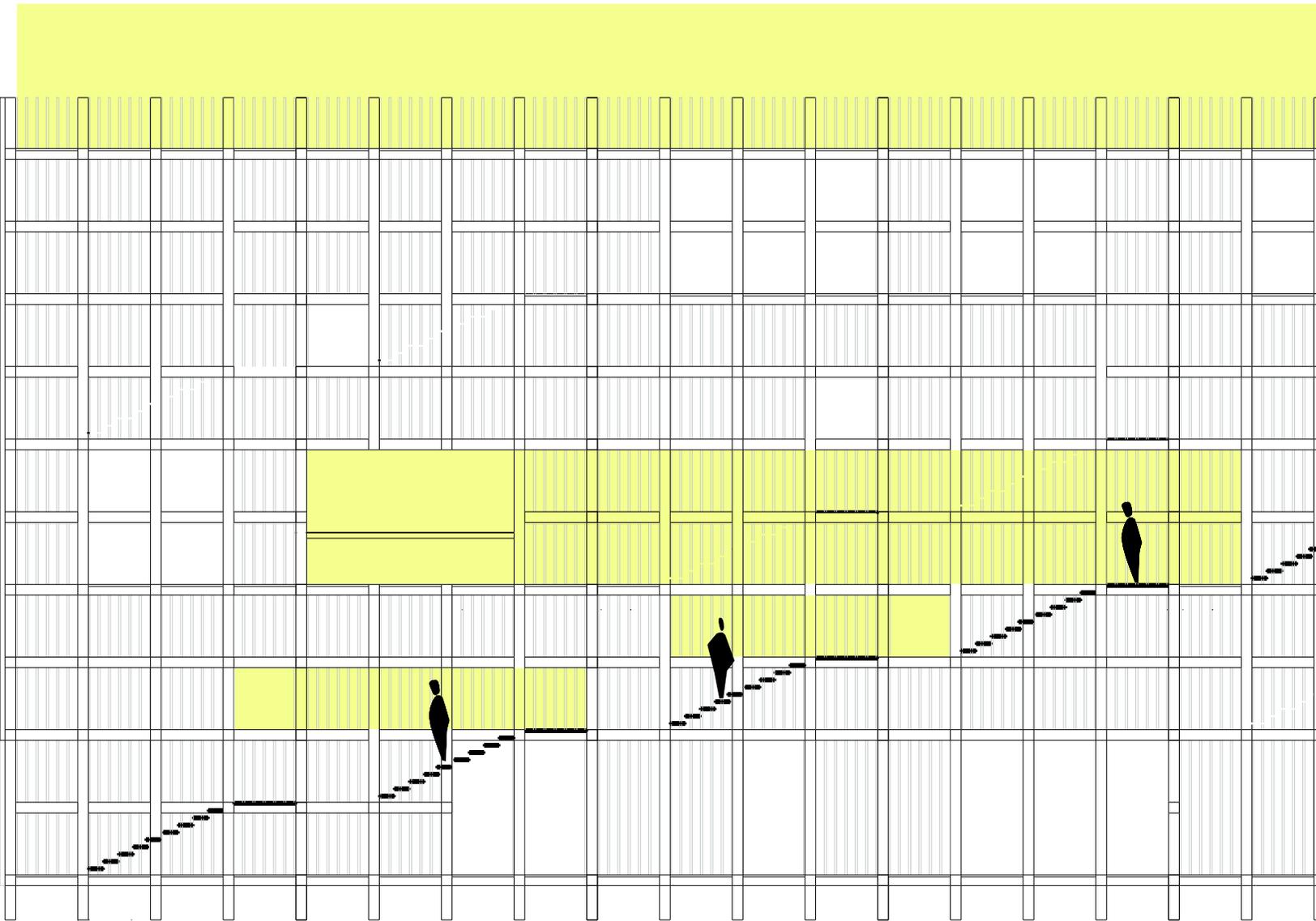
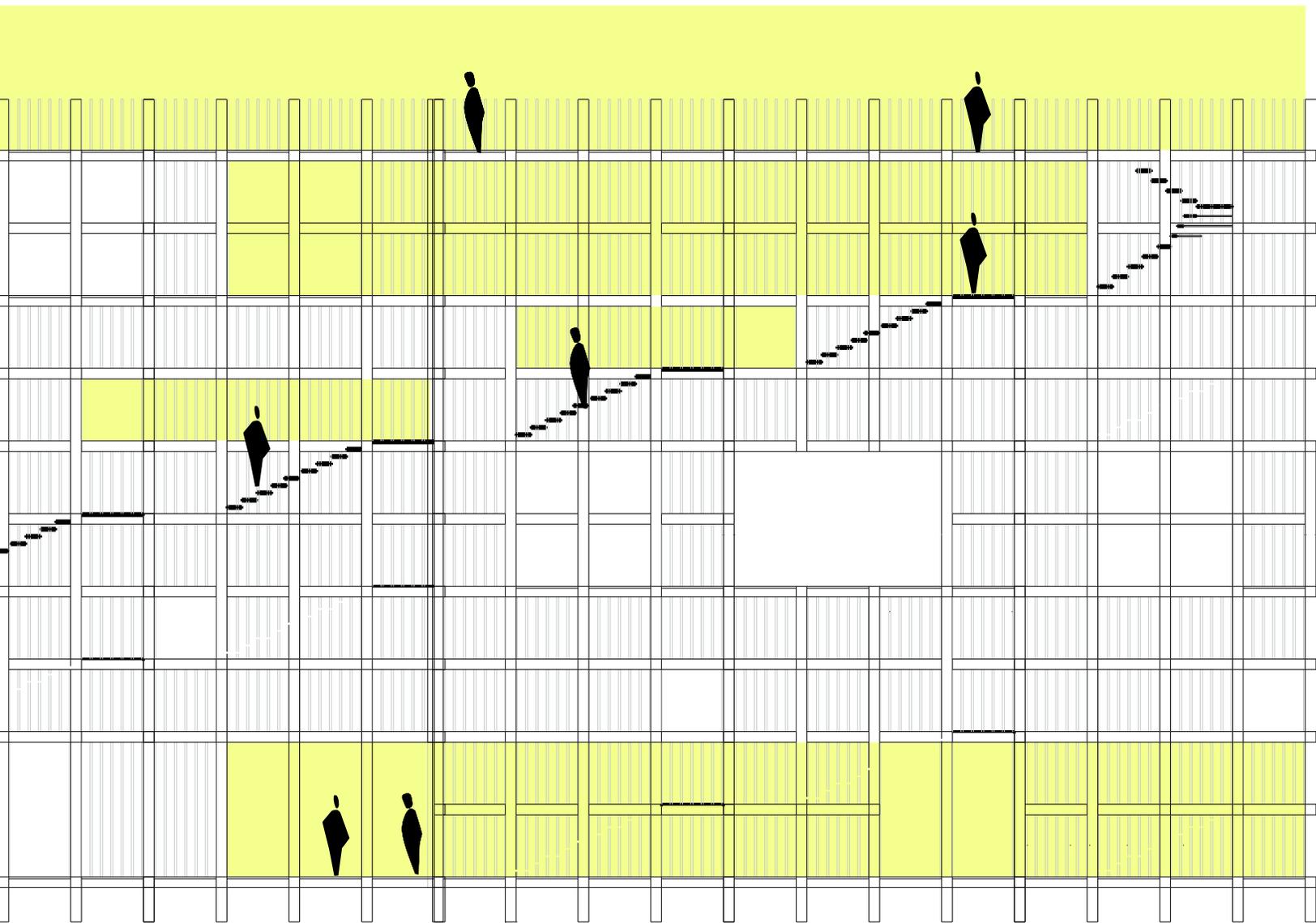


Figure 49: Expanded section of the experience climbing the observation tower relative to the sight lines experienced in progression



Conclusion

Concluding this thesis is perhaps one of the most difficult things I have had to write so far, not because it is demanding or that I have nothing to say, but because this process has introduced far more questions than I had ever intended. This thesis was never about designing for a solution, it was about designing a process of understanding place and recognising the narrative that we exist in. What I have come to recognise is that process is never final, process in design is an act of life and so long as it exists the process does not end.

Our colonial systems which have dictated our very being have ingrained in us how everything must have a beginning, a middle, and an end, that narrative is nothing more than a series of events which culminate in a conclusion. Place does not exist in this system, place is never reaching an end. Place is the shared experience within the living memory. In trying to understand a process which does not end, can this thesis ever really end, or does the conversation it takes part in exist within something greater?

The process which was produced explores the idea of the architect as the weaver within the fabric of place. Weaving is the process of constructing the whole from separate parts, retaining their identity in the form of method. The weaver does not have the identity of the weave, but rather identifies in the act of weaving. This process of weaving allows the materials to speak for themselves, bringing together elements which together form a narrative. This notion stands opposed to western understandings

of the tectonic explored by Semper which uses visual queues of representation to form identity and presents as something read rather than experienced. To understand object, one must understand process and embed themselves within it, something that becomes crucial when exploring the state of healing and repair. Healing is transformative, understanding that life exists beyond the original form and learning to adapt and change. When the fabric tears, it does not signify the end but rather building onto the process which brought it to that point. We repair, we patch, we darn, but we must always recognise and respect its transformation and embrace the change.

In the process of reconciliation, we have failed to understand process as a state of living and create barriers for the ability to heal. Rather than identifying and bringing together a transformative process, the legacy of settler colonialism to bring an end to the story to free them of guilt rather than recognising the narrative together. We refuse to accept guilt as beneficiaries of the system of oppression out of fear that all we have gained will be taken away. We are unwilling to experience the narrative to learn and change and instead lean on implicit bias and rejection of wrongdoing

to secure ourselves within the system. Story does not fit in a transactional system, and until we accept that we must listen to learn the system will continue to oppress by our own hands.

This thesis aims to listen and engage within the conversation, understanding the role of the architect as the weaver in existing narratives and open the ability for others to listen when place speaks. The way we listen, the ways we engage go beyond fact finding and interpolation, but instead allow for a system for people to make their own conclusions. This thesis was a failure according to its own process. While it identified narratives within place, it failed to engage and learn from those who speak their own truths. It is easy for myself as the author to sit back and blame pandemics and lockdowns, but instead I want to focus on the next stages for this to go forward. The biggest failure is the lack of voice within its story. Rather than listen to the stories from those with different perspectives, I chose to formulate narratives from personal experience and written knowledge. This thesis in part allowed the fear of failure to dictate its moves forward rather than recognising that process has no failure, but instead lessons to build upon and share. In crucial moments, I failed to act as the weaver.

This does not mean that this thesis has failed, as it has explored different ways to experience narrative and an understanding of the role of the architect. It also succeeded in one key way, it has changed my own perspective and hopefully will continue to encourage others to do the same. Only when our perspectives are brought together for the collective good will this thesis become a success.

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