



Azrieli School of
Architecture & Urbanism
Carleton University



Carleton
University

Canadian Studies

Ottawa Research
Collaborative



Heritage Conservation Symposium

The 2024 Carleton University Heritage Conservation Symposium is a one-day event organized by graduate students, alumni, and faculty at the School of Canadian Studies and the Azrieli School of Architecture and Urbanism, in partnership with the Ottawa Research Collaborative.

The event brings together students, community members, academics, and professionals in critical discussion on issues related to heritage studies and heritage conservation theory and practice.

PROGRAMME AT A GLANCE

- 10:00 **Welcome and Opening Remarks**
Dylan Jozkow, M.Arch. Student, Azrieli School of Architecture and Urbanism, Carleton University
Jerzy (Jurek) Elżanowski, Associate Professor, School of Canadian Studies, Carleton University
Susan Ross, Associate Professor, School of Canadian Studies; Azrieli School of Architecture and Urbanism, Carleton University
- 10:30 **Session 1: Critical Collaborative Practice | conservation as dialogue**
- Dana Mastrangelo, DFS Inc. Architecture & Design**
This is Heritage: A Critical Analysis of the Object-Oriented Heritage Evaluation Process in Laval, Quebec
- Douglas de Gannes, ERA Architects**
Finding Common Ground: Barrier-free Access and Heritage Conservation
- Heather Gill-Frerking, Ph.D. Student, Department of Law and Legal Studies, Carleton University**
Where is Intangible Cultural Heritage in Loss and Damage Policy for Climate Migrants?
- Nancy Oakley, Heritage Connects**
Conserving the Modern: Reconsidering the Social Values of Heritage
- 11:30 Break
- 11:45 **Session 2: Challenging Authorized Pasts | conservation as reclamation**
- Marla Dobson & Stephen Smith, Parks Canada**
Reworking a Historic House: The Four Lives of Bellevue House
- Doug Evans, ICOMOS Canada Wood Committee**
St. Thomas Anglican Church, Moose Factory and Local Socio-economic Capacity Building
- Filipe Costa, M.Arch. Student, Azrieli School of Architecture and Urbanism, Carleton University**
Conflating Truth with Ideals: Monument of the “Discoveries”
- Karen Golle, Cultural Heritage Center, Pontifical Catholic University of Chile**
The Statue of Peace: Materializing, Replicating and Mobilizing Unresolved Pasts
- 12:45 Lunch

- 1:45 **Session 3: Emerging Inclusive Paradigms | conservation as interpretation**
- Isabelle Riendeau, Bureau d'art public de la Ville de Montréal**
Un art public au pouvoir transformateur
- Alexandria Larose, M.Arch. Student, Azrieli School of Architecture and Urbanism, Carleton University**
Kindness, Community, Respect: Adaptive Reuse as a Means to Preserve Memory
- Keisha Cuffie, Upper Canada Village Museum**
The Art of Inclusivity at Living Museums
- Simone Fallica, Ph.D. Student, Azrieli School of Architecture and Urbanism, Carleton University**
BIM as a Tool of Reconciliation: the Case of the Muscowequan Residential School
- 2:45 Break
- 3:00 **Session 4: Transformative Engaged Futures | conservation as activism**
- michelle liu, Ph.D. Student, Azrieli School of Architecture and Urbanism, Carleton University**
a queer meandering: on time, inheritance and insurgent memory
- Karen Trivino, M.Arch. Student, Azrieli School of Architecture and Urbanism, Carleton University**
Planting Futures: Preservation of the Coffee Cultural Landscape of Colombia
- Camille Lewis, CSV Architects**
Repurposing Heritage Buildings as Indigenous Cultural Spaces: Case Studies of Built Heritage
- Faizaan Khan, M.Sc. Planning Student, University of Toronto**
Malvern Memories: From Preservation to Anti-Displacement in Toronto's Racialized Inner Suburbs
- 4:00 Break
- 4:15 **Reflective Discussion and Closing Remarks**
Closing Remarks by Damiano Aiello, Ph.D. Student, Azrieli School of Architecture and Urbanism, Carleton University
- Moderated by Orly Lael Netzer, Ottawa Research Collaborative, School of Canadian Studies, Carleton University

SESSION 1: CRITICAL COLLABORATIVE PRACTICE

conservation as dialogue

Session Chairs - Filipe Costa, Casey Gray

Dana Mastrangelo

DFS Inc. Architecture & Design

This is Heritage: A Critical Analysis of the Object-Oriented Heritage Evaluation Process in Laval, Quebec

This abstract presents a critical analysis of the heritage evaluation process in Laval, Quebec, exploring its potential to reflect and perpetuate existing power dynamics, thereby entrenching systemic inequities. The investigation scrutinizes how prevailing methodologies may oversimplify heritage by reducing it to its mere physical manifestations, potentially neglecting the rich tapestry of social, cultural, and historical narratives, thereby risking the perpetuation of exclusion and historical oversight.

The study examines the practices employed by Patri-Arch, the entity responsible for heritage evaluations in Laval, critiquing their framework that narrows heritage to mere tangible artifacts, devoid of their social and cultural significance. This approach is argued to extend beyond a mere technical assessment, acting instead as a socio-political mechanism with significant implications for social justice. Through a series of digitally modified photographs of heritage-designated properties, the research confronts and challenges the prevailing dominant narratives endorsed by current practices. These imaginative and provocative representations aim to expose and question the embedded social injustices within contemporary heritage discourse, illustrating the adverse outcomes of Laval's object-oriented approach and its implications for both heritage conservation and understanding. The visual representations highlight the arbitrary nature of heritage designation and the lack of consideration for diverse narratives and uses of heritage buildings.

The findings underscore the need for a paradigmatic shift towards a more holistic and justice-oriented heritage practice in Laval. The paper advocates for a reimagined paradigm that integrates tangible and intangible heritage elements, encouraging the active involvement of diverse stakeholders in decisionmaking processes, and addressing the biases inherent in the existing evaluation methodologies. Such a transformative approach is essential for fostering social justice, urging for a heritage evaluation that transcends mere architectural appreciation to genuinely reflect the complexity and diversity of community cultural identities.

Douglas de Gannes

ERA Architects

Finding Common Ground: Barrier-free Access and Heritage Conservation

The Accessible Canada Act's commitments, including the development of national standards for accessibility are intended to "realize a barrier-free Canada by 2040". Concomitant municipal and provincial standards and regulations offer comparable ambitions. While professionals involved in creating and improving the built environment have been engaging with accessibility for some time, in Heritage Conservation the removal of barriers is too often placed in conflict, if not direct opposition with conservation objectives.

This presentation will reposition the perceived opposition as opportunity, and explore the potential for confident design, informed by a values-based approach to Heritage Conservation and Barrier-Free Access to find common ground. Through an analytical lens on a range of exemplar projects, we explore the approaches, methodologies and principles deployed to integrate inclusive access routes and navigation in ways that add to the character and viability of historic places.

Key to inclusion is a prioritization of passive access interventions that enhance accessibility without compromising the architectural integrity of historic buildings. Examples range from the removal of a single step at an entry to a comprehensive strategy rethinking movement across a complicated 19th Century university landmark. These solutions not only demonstrate sensitivity to the historical and aesthetic value of the structures but also underscore the potential for passive design elements to fulfill functional requirements. Moreover, the presentation will highlight the interdisciplinary collaboration between architects, conservation specialists, and accessibility consultants, underscoring the importance of a holistic approach in achieving successful outcomes.

In conclusion, the projects showcased will demonstrate how design can be employed effectively to bridge the gap between heritage conservation and the need for inclusive access, demonstrating that historic buildings can be adapted to meet the needs of the greatest range of users while conserving their cultural heritage value.

Heather Gill-Frerking

Ph.D. Student, Department of Law and Legal Studies, Carleton University

Where is Intangible Cultural Heritage in Loss and Damage Policy for Climate Migrants?

Climate migration is increasing at a rapid rate. In 2023 alone, more than 32.6 million people were internally displaced within their own country as a result of a disaster, most of which were climate-related. This number represents more than half of all people internally displaced 2023, and was a substantial increase over 2022 figures. Still others were displaced beyond the borders of their own country because of climate change.

What becomes of the intangible cultural heritage (ICH) of climate migrants? Sacred sites, burial sites, choice locations for medicinal herbs and traditional foods, kinship relationships, education, folk tales, and other intangible aspects of cultural heritage are not always portable, or are too perishable if people are away from their homeland longterm or permanently. In many cases, ICH is not considered when addressing loss and damage (L&D).

When reviewing loss and damage instruments and policies, ICH is notably absent or given limited attention. It is frequently stated that it is “too difficult” to assess non-economic loss and damage (NELD), such as ICH, and therefore, it is acknowledged, but ignored. International instruments, such as the Warsaw International Mechanism, and the muchlauded recent operationalization of a fund to address climate-related loss and damage – gleefully announced at the start of COP28 in Dubai on 30 November 20233 – do little to address the daily loss of the heart of human culture: intangible cultural heritage.

This paper will criticize the recent operationalization of the L&D fund, and the lack of heritage and climate policy to address issue of NELD in L&D agreements, especially those giving no consideration of ICH as a major component of human life.

Continued on the next page...

SESSION 1 (cont.): CRITICAL COLLABORATIVE PRACTICE

conservation as dialogue

Session Chairs - Filipe Costa, Casey Gray

Nancy Oakley

Heritage Connects

Conserving the Modern: Reconsidering the Social Values of Heritage

How are social values supporting best practices in heritage conservation?

This conceptual piece highlights two significant shifts in conservation practice in the last fifteen years--a landscape approach and the recognition of the values of modern heritage--to critically consider the relationship between contemporary social movements and heritage conservation practice.

This presentation explores conservation concerns and popular representations of public history to make the case for a more balanced approach to the conservation of recognized heritage values of historic places. What can the conservation of the Hagia Sophia, the artistic productions of Kent Monkman and the social movement around the statue of Edgerton Ryerson in Toronto tell us about our current understanding of the past?

It tells us, at the very least, that current approaches to transnational and community-based narratives are testing the bounds and efficacy of established practice. This is particularly true when it is used for specific revisionist purposes. The erasure and destruction of historical memory and landscapes should be a shared concern. If our common past, regardless of perspective, is to remain valued by global society, then what is reclaimed for current and popularized consideration must not come at the cost of that past, nor its future understanding. This presentation offers an approach to contemporary public history that encourages a more constructive relationship with shared historic material and memory.

SESSION 2: CHALLENGING AUTHORIZED PASTS

conservation as reclamation

Session Chairs - Lia Di Giulio, Jerzy (Jurek) Elżanowski

Marla Dobson & Stephen Smith

Parks Canada

Reworking a Historic House: The Four Lives of Bellevue House

Bellevue House is a National Historic Site for its architecture and setting and for its association with Sir John A. Macdonald. It has been a historic house museum administered by Parks Canada since 1964.

Our talk will discuss how you update an exhibit to answer the questions visitors are asking today while working within certain strictures imposed by the site. We look at four periods in the history of Bellevue: 1848-1849, 1952-1969, 1964-1994, and 2015-2024 to outline how historic house museums can and can't change.

Period reconstructions are either no longer the desired goal, or no longer possible given resourcing in general. However, much of the focus at the site had been in this vein. How do you reimagine a house museum when the resources that exist to furnish sites and conduct in depth material culture research are for this particular purpose?

We will discuss how to make relevant historically static displays, update and modernize exhibit methodologies, as well as content since the 1960s. One of these ways is to change our view of the objects- connecting them more deeply to their context, showing how the material culture of the period was implicated in the same social, economic and political processes at play.

Publics may be better served by alternative goals than just 'authentic' interiors—the museum can serve as a tool to teach and nudge visitors towards expanding their understanding. The intention was not to destroy or omit, but to broaden the perspective – to challenge visitors to think differently about a house museum and put the history of Macdonald in context.

Doug Evans

ICOMOS Canada Wood Committee

St. Thomas Anglican Church, Moose Factory and Local Socio-economic Capacity Building

Can a modest 19th century log-timber building, 850 km from the nearest conservation practitioner, help to create and build capacity in a local heritage sector? Can an abandoned former church, built by Hudson Bay Company carpenters and local Cree, help to bring reconciliation between the Anglican church and the Indigenous community it still serves? Can a community with a complex and under-represented history, that represents one of Canada's oldest continuous Indigenous-European 'middle ground', come together to save a building that is a lightning rod for numerous social issues?

This case study will illustrate how heritage conservation and socio-economic development are intrinsically linked by examining the project to save and find a sustainable future use for Old St Thomas Church in Moose Factory, Northern Ontario, which in 2022, won the National Trust for Canada Governor's Award for cross-cultural cooperation in conservation and reconciliation. Led by the Moose River Heritage and Hospitality Association (MRHHA), the project, and the larger initiative of which it is a part, includes individual, group and jurisdictional stakeholders who actively support the MRHHA's mission of "building a future with our shared past".

Continued on the next page...

SESSION 2 (cont.): CHALLENGING AUTHORIZED PASTS conservation as reclamation

Session Chairs - Lia Di Giulio, Jerzy (Jurek) Elżanowski

Implementing this vision is not without challenges: like many local heritage sites, the church is located on land that is tied up in complicated jurisdictional issues involving complex and sometimes conflicting relationships; it is also entangled in a complex history that poses the challenge of reconciliation, not only between Indigenous and non-Indigenous but also within and between Indigenous groups; the community faces unique challenges in terms of reconciliation, social welfare, economic development, education, health, environment, etc.

The project is an opportunity to develop a long-term, locally-based heritage conservation plan for all the regions heritage sites, in collaboration with regional, provincial, national and international organizations and government entities, and with an emphasis on local socioeconomic capacity building.

Filipe Costa

M.Arch. Student, Azrieli School of Architecture and Urbanism, Carleton University

Conflating Truth with Ideals: Monument of the “Discoveries”

“The end of the empire and the democratization of the country could not erase Portugal's self-image as an imperial nation. The empire still stands as a prominent symbolic touchstone through which the national narrative was and still is built upon and sustained.”

The duality of Portugal's colonial and naval history and the conflation of the two in present-day heritage practices has created engagement with the language of colonizers in the discourse of national identity for Portuguese citizens. In turn, existing monuments throughout the country have become contestation zones of concealed histories and colonial erasure. The most egregious example is the Monument of the Discoveries. Located in Lisbon, Portugal, this 50-metre-high monument by architect António Pardal Monteiro was created in 1960 and was dedicated to thirty-three influential figures from the Age of “Discovery.” It was commissioned by the dictatorial Estado Novo for the purpose of “nurturing the representation of the Portuguese as peaceful, non-racist, gentler colonialists.”

The celebrated figures displayed on the Monument of the Discoveries are recognized as heroes, navigators, and explorers for their contributions to the Portuguese Empire. However, they were not heroes nor discoverers of unexplored lands. Rather, they were invaders, exploiters, and colonizers. In fact, Portuguese colonial history is “a history of exploitation, racial and gender violence, massacres, population displacements, slavery, and war.”

The objective of this proposal seeks to comprehend whose history is being celebrated and whose is being discriminated and examine why this altered perception of colonial history demonstrates the many failures in Portugal's treatment of its former colonies. What opportunities can address the contextual loss in hiding the negative legacies left behind from Portugal's colonial past? The Monument of the Discoveries and its conflicting symbolism will be closely explored in ways which reframe the narrative behind these figures and reconcile the flawed nationalistic identity.

Karen Golle

Cultural Heritage Center, Pontifical Catholic University of Chile

The Statue of Peace: Materializing, Replicating and Mobilizing Unresolved Pasts

Historically, the Japanese Empire's sexual slavery system operated in the 1930s and 1940s in Japan, its colonies and war zones. Scholars estimate that 200,000 women, girls, and boys - most of them Korean - were obliged to serve Japanese soldiers in military brothels in inhuman conditions (Min, 2003,).

In South Korea, sexually enslaved women have been a matter of tension between Japan and South Korea relationships until the present. This complex part of history has a material representation worldwide known as the Statue of Peace.

The statue represents a girl dressed in a traditional hanbok sitting next to an empty chair, symbolically provided for deceased victims. It is a particular case of study, particularly because the statue was installed in 2011 in front of the Japanese Embassy (Seoul, South Korea) to commemorate the women forced to work as sexually enslaved by the Empire of Japan (Bleiker et al., 2021, 421). As a result, the Japanese Government requested the statue's removal, which is why, as a way of protest, the monument has been replicated in different shapes more than 100 times in South Korea and worldwide.

Around 32 statues have been erected in Australia, Canada, China, Germany, and the US, among others, to demonstrate that the atrocities that occurred are alive in the memory of South Korean society and the world (Yun, 2023, p.6) The different versions of the statute exemplify the complex relationship between political interests, conservation criteria, and the power of people to preserve their historical memory. In the case of those statues located abroad, the constant materialization, replication and mobilization have created tensions between the countries where the sculpture was made and Japan. Therefore, this contribution will address the issues of how the countries can create a symbolic space to visualize an unresolved past and how they resist the pressure to remove the monument. From the conservation point of view, how do the statue's "replication" and mobilization challenge the current conservation principles? How do we preserve the monuments abroad and the people's connection with the object? The Statue of Peace and its replications worldwide reflect a chapter in Korean history that remains open, spreading worldwide as a way of resistance and support to the victims of sexual slavery.

SESSION 3: EMERGING INCLUSIVE PARADIGMS

conservation as interpretation

Session Chairs - Dylan Jozkow, Susan Ross

Isabelle Riendeau

Bureau d'art public de la Ville de Montréal

Un art public au pouvoir transformateur

Depuis 1989, le Bureau d'art public de la Ville de Montréal acquiert et installe des œuvres dans les places publiques, parcs et bâtiments. Toutefois, les œuvres qu'il commande ne reçoivent pas toujours l'adhésion des publics et peuvent susciter l'incompréhension ou la controverse (Uzel, 1998 ; Paquet et Vernet, 2021). Consciente de ces enjeux et profitant de l'émergence de la médiation culturelle à la Ville, j'ai initié quelques projets participatifs pour le Bureau d'art public.

Cette communication entend réfléchir aux stratégies mises en place par le Bureau d'art public pour intégrer la participation citoyenne dans ses processus de concours et aux impacts de celles-ci sur les publics. Notre analyse prendra la forme d'une étude de cas de l'œuvre *Les constellations de l'hippocampe* réalisée par Raphaëlle de Groot en 2023 dans le contexte de la métamorphose du Centre d'histoire de Montréal en MEM – Centre des mémoires montréalaises. Je partagerai le résultat de mes observations comme professionnelle impliquée aux différentes étapes du processus de concours et de réalisation.

Réalisée sur deux ans, *Les constellations de l'hippocampe* incarne la mémoire comme processus porteur de transformation sociale. L'artiste a demandé aux gens de décrire leurs expériences sensorielles de leur ville en s'intéressant aux points de vue marginaux ou moins entendus. À partir du matériel généré par les rencontres, elle a conçu une installation qui témoigne des multiples expériences de la ville et résulte d'une mobilisation citoyenne exemplaire.

Si l'implication des parties prenantes favorise la meilleure intégration d'une œuvre (Bonin-Martin, 2020), adopter des processus souples, ouverts, inclusifs et impliquant une approche citoyenne permet de concevoir des œuvres significatives et durables. Par ailleurs, en créant des conditions d'accueil optimales pour les gens qui participent en leur permettant d'exercer leur agentivité, l'œuvre de Raphaëlle de Groot rassemble et possède un pouvoir transformateur sur le plan humain.

Alexandria Larose

M.Arch. Student, Azrieli School of Architecture and Urbanism, Carleton University

Kindness, Community, Respect: Adaptive Reuse as a Means to Preserve Memory

In the past adaptive reuse has been a tool to economically build, preserve heritage structures and more recently has been used as a sustainable development strategy. But what happens to the stories of the people that used the building before it was converted? How do we honour the memory of the indigenous peoples who were stewards of the land before the building was constructed?

This thesis will explore how adaptive reuse could be used to preserve intangible values in addition to material values. The vacant Servantes de Jesus Marie Congregation Monastery located on the Ottawa River will be used as a case study to understand how values can inform adaptive reuse and evolve to meet the needs of modern society.

The landscape plan proposes a framework rooted in two eyed seeing for the federal government to encourage site specific participatory design practices amongst indigenous peoples. The monastery and adjacent parklands are located on the unceded territories of the Algonquin Anishnaabe people. In acknowledging indigenous peoples as the true stewards of the land, reparations may begin in reaching beyond consultation to true partnership. The proposal is routed in a shared value system between past and present users in an effort to maintain this essence into the future.

The methodology and value based approached could be used in a number of adaptive reuse projects to promote sympathetic designs that enhance values and encourage local stewardship of the built environment.

Keisha Cuffie

Upper Canada Village Museum

The Art of Inclusivity at Living Museums

How can heritage conservation serve as a tool for informing and educating broader publics about social justice issues, particularly in ways that encourage local stewardship, cultural expression, and the protection of community heritage and identities?

As a child and into adulthood, I often found places such as living museums uncomfortable. It took time to realize my discomfort stemmed from their idealized portrayal of colonial times, despite their history of racism and violence. The externally shaped narratives provided a homogeneity that often failed to capture the authenticity of the past.

When I learned of the opportunity to contribute to Upper Canada Village's (UCV), inaugural Black Canadian History exhibit, I was wary of the museum's intent, given its 1800s backdrop. My concerns were eased after participating in a community roundtable led by diversity advocate, Helen Muleme, who became a cultural advisor while I took on the role of Black History Program Development Lead. Additional discussion with UCV highlighted the need for community involvement in telling our stories, such as the initial decision to place the Black History Exhibit and the Indigenous Exhibit within one building.

Adopting a community-driven storytelling model enriches communities by ensuring a multitude of voices are heard. This allows for a more inclusive representation of each community's unique contributions and stories, providing a more nuanced picture of the region's past. Through this exhibit we have discovered ties to enslavement yes, but also the remarkable connection of a Master Stonemason to several buildings in key communities. We have also discovered professional lacrosse players and the revelation that Black barbers, at one point in the 1800's, represented 80% of the total barbers in the area. This was only possible through the dynamic exchange between storytelling and community action which solidifies a sense of ownership and responsibility vital for the ongoing celebration and protection of their collective identity.

Through extensive research and collaboration with community advocates, UCV delved into archives, conducted interviews, and collected photographs and documents from descendants to construct a comprehensive narrative that encourages community participation and inclusive heritage documentation.

Continued on the next page...

SESSION 3 (cont.): EMERGING INCLUSIVE PARADIGMS

conservation as interpretation

Session Chairs - Dylan Jozkow, Susan Ross

Simone Fallica

Ph.D. Student, Azrieli School of Architecture and Urbanism, Carleton University

BIM as a Tool of Reconciliation: the Case of the Muscowequan Residential School

How can digital technologies empower communities in guiding the preservation of cultural heritage, while advocating for practices that acknowledge the complexity of heritage and uphold principles of social justice?

The research addresses this question by discussing the documentation and digitization of the former Muscowequan Indian Residential School (Saskatchewan), which resulted in the creation of the Building Information Model (BIM) of the site, started in 2019 and completed in 2022 by the Carleton Immersive Media Studio - CIMS (based in Carleton University, Ottawa) in partnership with the Muskowekwan First Nation and the National Trust for Canada.

The study explores the role of the researchers in putting their voice and experience at the service of the Muskowekwan First Nation (within the Touchwood Agency Tribal Council), thus supporting the use of the digital model as a tool to shape a space (both physical and virtual) for healing and reconciliation, which aims to raise awareness - among current and future generations of both indigenous and non-indigenous people - about the history of the site and its profound impact on the indigenous community throughout its operation.

The research prompts reflection on the nature of cultural heritage, particularly that category that is referred to as "dark heritage" (Thomas et al., 2019). This definition proposes a broader understanding of cultural heritage and acknowledges its multivocal and often problematic nature, which cannot always be addressed in purely scientific terms. This example of "site of trauma" (Brace, 2012), fraught with scars and open wounds, also serves as a catalyst for rethinking BIM as a participatory ongoing process involving the researchers and the community, both involved in a continuous exchange of knowledge and emotional bonds.

SESSION 4: TRANSFORMATIVE ENGAGED FUTURES

conservation as activism

Session Chairs - Maya Mills, Orly Lael Netzer

michelle liu

Ph.D. Student, Azrieli School of Architecture and Urbanism, Carleton University

a queer meandering: on time, inheritance and insurgent memory

What are the stakes of queer heritage? How might assimilation and co-optation be deferred and resisted? How can “heritage” as a terrain of struggle, be re-interpreted to foreground the creative and political labour of queer fabulation? How might the caretaking work to keep alive the militancy of queer pasts and futures trouble time, inheritance, and memory? This paper considers a meandering around the conceptual contours of the word “almost”, as in almost free, almost there—a tense riffing connecting still present pasts to the futural folded onto the present, the already here to the yet to come—an insistence on a queerer liberation tied to the refusal to give up on subjugated pasts. “Almost” registers simultaneously a transgression and an encounter with temporal foreclosure. “Almost” records slips and a preoccupation with movement, as both the embodied traversal of time and space, and the formation of militant sociality, a queer ontology in the making, contorting the settlement of existing categories and normative holds. “Almost” implies inheritance, the presence and accumulation of something prior, implicating an insurgent memory which exceeds historical recuperation and moves towards the formation of an otherwise that is almost here. Turning to radical traditions, “almost” permits a kind of meandering as a praxis in queer world making, connoting interstitial maneuvering, or put differently, political strategy. The descriptor “almost” is here posited as a denotation of a practice of spatial struggle, a grassroots recovering of the possible given by queer figuration. Irreducible to identity, queer meandering is understood as the political activity of insurgent re-membering, expressed as investment in the building of worlds in which queer, trans, and non-binary people could find life, safety and joy.

Karen Trivino

M.Arch. Student, Azrieli School of Architecture and Urbanism, Carleton University

Planting Futures: Preservation of the Coffee Cultural Landscape of Colombia

The Coffee Cultural Landscape of Colombia (CCLC) was designated a UNESCO World Heritage Site in 2011 under criteria (v) and (vi). The site was recognized for outstanding universal value regarding the cultural practices that evolved from the relationships between rural, human settlements and their landscapes. The CCLC embodies the culture of the Antioquian farming community that has historically innovated small-scale coffee production amidst challenging landscape conditions using vernacular building materials, low mechanization and water storage strategies, biodiversity strategies and social capital built around coffee production.

By examining the relationships between climate change, tourism, and the cultural fabric of the Coffee Cultural Landscape of Colombia (CCLC) a project-based study will evaluate recent challenges including labour shortages, rising coffee costs, increased risk of natural disasters and generational migrations. The main objective is to protect the site’s key heritage values by implementing strategies that can mitigate and adapt to current challenges and future climate change predictions. This will be explored through the conceptualization of a Trade School situated in a family-owned coffee farm called “Las Acacias.” The project aims to educate future generations on the coffee process while promoting transferable trade skills that can be taught to new generations regardless of background. Students would be taught how to construct with local Guadua which is one of the world’s strongest bamboos, grows incredibly fast, propagates easily, controls soil erosion and acts as a carbon sink. The specialization with working with Guadua is meant to deconstruct existing narratives of Guadua as “the poor man’s steel” and reimagine the material’s potential in building construction as it embodies such rich, sustainable characteristics. Ultimately, the goal is to develop a community space where people can inspire each other to create while rediscovering an intimate connection with the landscape.

SESSION 4 (cont.): TRANSFORMATIVE ENGAGED FUTURES

conservation as activism

Session Chairs - Maya Mills, Orly Lael Netzer

Camille Lewis

CSV Architects

Repurposing Heritage Buildings as Indigenous Cultural Spaces: Case Studies of Built Heritage

This presentation focuses on the challenges and triumphs of working with Client Owners, Indigenous User Groups, and Design Consultant Teams to repurpose heritage buildings as specific Indigenous cultural spaces through complete heritage rehabilitations and building additions. Two case study projects undertaken by CSV Architects shall be examined from different perspectives: first, CSV's strategies to meet Client goals and provide End Users with a meaningful space despite limited opportunity for Indigenous collaboration, and secondly, highlighting a collaborative design process between the Client, End Users and Design Team established from the project's inception.

Circle of Nations

The Circle of Nations is a Learning Centre for First Nations, Inuit and Metis People, housed in the rehabilitated Recognized Federal Heritage Building "Observatory House" (1909). Located on the National Historic Site of the Experimental Farm (Ottawa, Ontario), the site possesses unique layers of meaning as a place that matters.

This presentation explores how the Client's brief was met by: fostering a sense of identity for Indigenous groups in a colonial building; designing to tell the story of a heritage family home while creating a space for Indigenous cultural expression.

Kingston Native Centre + Language Nest (KNCLN)

KNCLN leads the resurgence of Indigenous languages in Kingston and supports its Indigenous population through community outreach programs by providing cultural spaces amenable to teaching and celebrating traditional practices and craftsmanship.

The "Nest" is located in a two-storey limestone building located at 610 Montreal Street in Kingston, ON owned by the City of Kingston, originally constructed as the Depot School (1873).

The project is in the Construction Document Phase and includes completely reconceptualizing the site to allow for outdoor programming; the interior and exterior rehabilitation of the heritage building; demolition of an existing addition; the design and construction of an addition to expand KNCLN's indoor programming; and an overall goal of achieving 80% Net Zero Energy.

Faizaan Khan

M.Sc. Planning Student, University of Toronto

Malvern Memories: From Preservation to Anti-Displacement in Toronto's Racialized Inner Suburbs

A dying mall moored on an island of asphalt parking, engulfed by a suburban ocean at the margins of Toronto is slated for residential redevelopment, and local communities are not happy. Amid our housing crisis, suburban opposition to residential density conjures images of wealthy, white homeowners reproducing persistent narratives of classist and racist exclusion. However, the reality of Toronto's declining inner suburbs is that poor and racialized communities depend heavily on malls as spaces for cultural expression, community gathering, and affordable access to material needs. Taking the case of the ongoing Malvern Mall redevelopment, I investigate informal claims of the mall as a vital piece of social infrastructure and a site of cultural heritage. I argue that the mall's displacement is an act of gentrification, that heritage planners have a professional responsibility

to act in preventing this displacement, and that their inability to act surfaces implicit racisms embedded in existing practice and policy. Contemporary heritage preservation tools, focused on built form, are ill-equipped for racialized suburbs where cultural heritage value emerges through informal functions, despite poor architecture. Malvern teaches us that if we are serious about equitable development we must look beyond the tangible-intangible heritage binary, instead taking a place-based, anti-displacement approach. I argue that while preserving only bricks and mortar is insufficient for racialized communities, we cannot ignore the tangible spatial systems and intangible socio-economic policies that enable informal practices, occupations, and cultural expressions of a place. I argue that we cannot simply commemorate stories of poor and racialized communities post-displacement, but that commemoration is a powerful storytelling and research tool to be actively incorporated into community organising and the design process. Malvern Mall is vital social infrastructure and cultural heritage, but it need not look like a dying mall, moored on an island of asphalt parking. Malvern deserves better.

Reflective Discussion and Closing Remarks

Closing Remarks by Damiano Aiello, Ph.D. Student, Azrieli School of Architecture and Urbanism, Carleton University

Moderated by Orly Lael Netzer, Ottawa Research Collaborative, School of Canadian Studies, Carleton University

Notes

Notes

Thank you to this year's Sponsors!

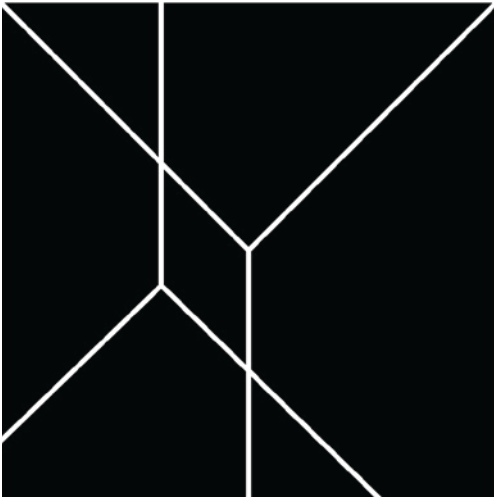
GOLD



RMA+SH
architects



GOLD



Carleton
Immersive
Media
Studio

SILVER

CSV ARCHITECTS
sustainable design • conception écologique



Carleton
University

▲ ● ■ Azrieli School of
Architecture & Urbanism

BRONZE



ENTUITIVE

FRIENDS



**Carleton
University**

School for Studies
in Art and Culture

James Maddigan

ORGANIZING COMMITTEE

Casey Gray
Damiano Aiello
David Siebert
Dylan Jozkow
Fatemeh Makvandi
Filipe Costa
Jurek Elżanowski
Karen Golle
Kiersten Vuorimaki

Lia Di Giulio
Maryam Jabbari
Maya Mills
Michelle Duong
Mikaela Gallinger
Orly Lael Netzer
Ruchi Kumbhani
Susan Ross
Vaidehi Ajay Joshi

Special thanks to Zeynep Ekim and Channing Rodman for your support!



Toronto City Hall installation by Ibrahim Mahama, October 2018. Photograph by Jerzy Elżanowski.