

**Satellite x
DESI**

**A Five Month
Residency
For Emerging
Artists and
Designers**

**2020
Report and
Archive**

● 2020 PROJECTS

**Pocket Change
Fruitcake Press**

POOL

**The Radical
Waste Project
Studio Peal**

Satellite x DESI

A Five Month Residency
for Emerging Artists and
Designers

Supported by the Shumka Centre for Creative
Entrepreneurship in partnership with DESI at
Emily Carr University of Art + Design, and made
possible through funding from the Vancouver
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Satellite x DESI Report and Archive
Laura Kozak and Jean Chisholm

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This work took place on unceded Coast Salish territory, the traditional and ancestral land of the x^wməθk^wəy̓əm, Skwxwú7mesh, and səlilwətaʔt Nations, where Emily Carr is located in Vancouver, Canada.

We practice these land acknowledgments not only as acts of recognition, but also a constant reminder to attune ourselves to the real, lived and material impacts of colonial ideologies and related systemic forces, and to understand the ways our actions and ideas can work towards just and sustainable ways of living.

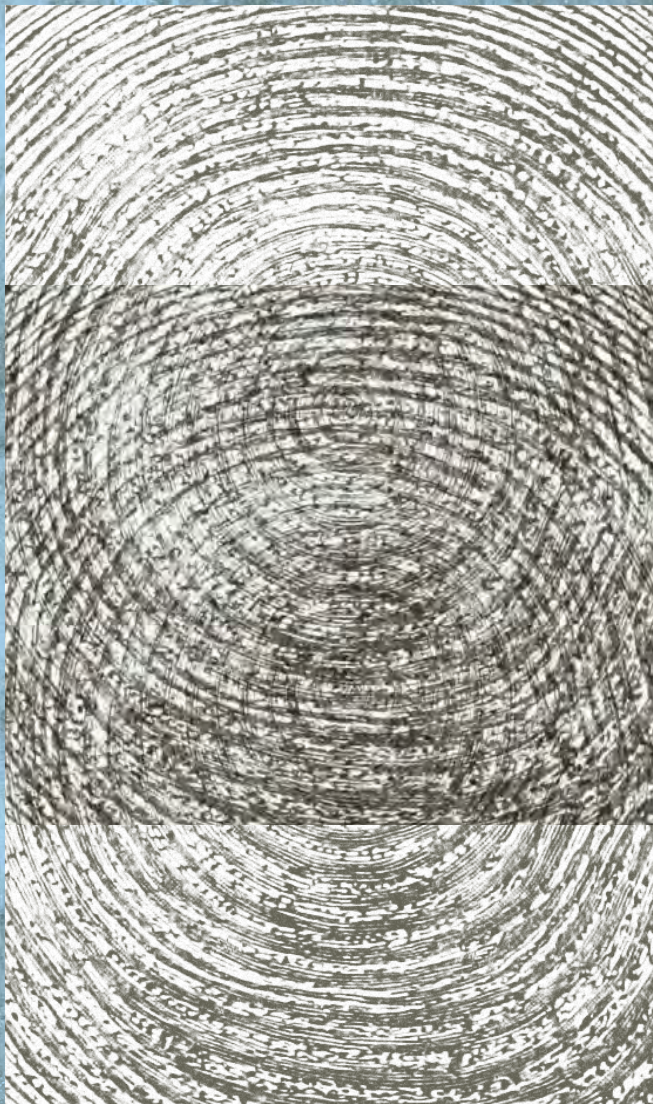
Satellite is an ongoing partnered residency program for Emily Carr project teams to develop major self-directed projects. The intent of the program is to help emerging artists and designers bridge the transition from being a student to an independent practitioner. Mentorship, peer support and funding surround student groups as they establish a network of collaborators; develop project capacity and identity; and seek contexts or resources to support an ongoing practice.

The Shumka Centre fosters the movement of artists and designers into situations and systems where their work can have impact. Each cohort of Satellite is a collaboration between the Shumka Centre and another space, organization or lab.

“With the Shumka Centre we look for ways to elevate the work of artists and designers by setting conditions for success in the world outside the studio, outside the gallery, outside the university. Artists and designers make things, but they also need to make things happen: we see the need to teach not only the what, but the how.”

Kate Armstrong,
Director, Shumka Centre,
Emily Carr University of Art + Design

Part One → Formation



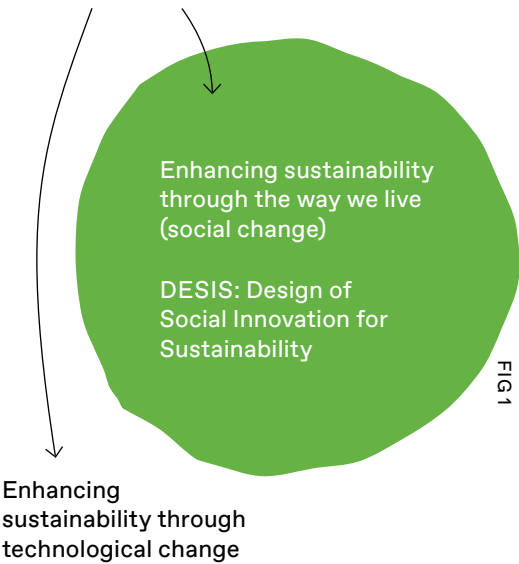
Satellite x DESIS

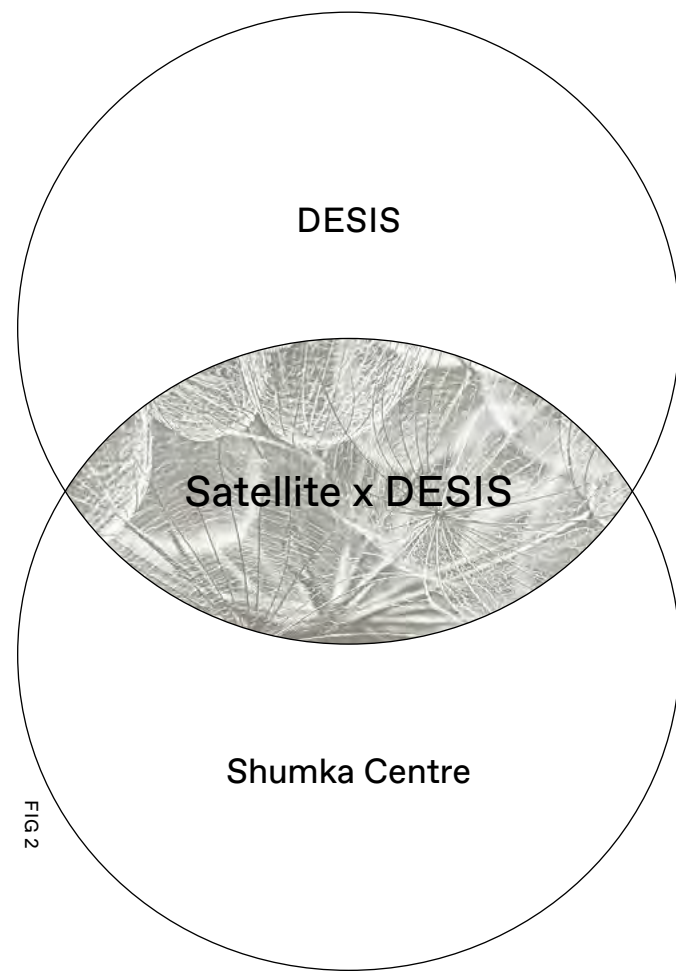
The DESIS Lab at Emily Carr University of Art + Design supports research that advances design for social innovation towards sustainability. DESIS envisions a future of resilience, equity and diversity across human and ecological systems through social innovation, design and environmental justice. Emily Carr’s lab joined the DESIS network, made up of 46 labs worldwide, in 2012 and is the only DESIS lab in Canada.

“We can generally categorize sustainable design research into two camps. One is about enhancing sustainability through social change, or changing the way people live and work in the world, the way that we see things; and the other is through technological developments, which is also very important. The work of DESIS takes place in the social change space” (fig 1).

Louise St. Pierre, DESIS Coordinator, Emily Carr University of Art + Design

Research into Sustainable Design





In spring of 2020, DESI coordinator Louise St. Pierre asked the DESI steering committee to consider “how should DESI grow?” A collective mapping exercise generated a broad and divergent set of paths, and one of them led to looking at ways to deepen support for student-led DESI projects. This opened up a possibility for partnership and collaboration with the Shumka Centre for Creative Entrepreneurship to host Satellite in 2020 (fig 2).

Satellite x DESI was given a hybrid project lens that considered methods and aims from both research centres. A call to undergrad and graduate students, as well as recent grads, asked for project proposals that would:

- Create new relationships, or expand and enhance existing ones

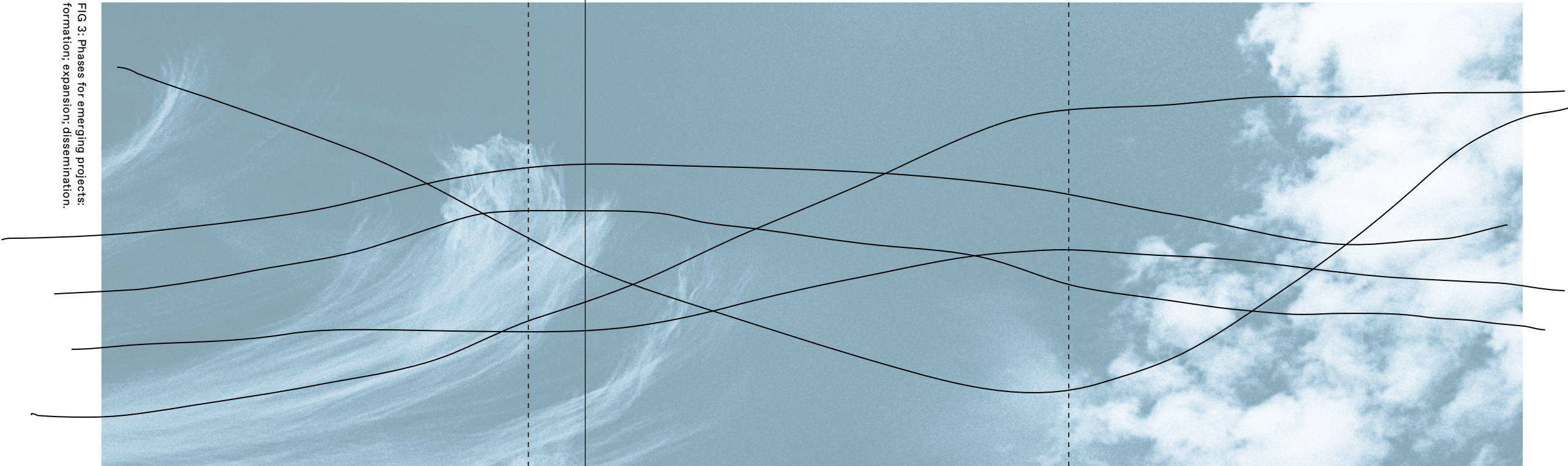
- Support community or create social equity
- Expand relationships with the natural world/nature
- Celebrate the small, slow and local
- Reassemble existing assets rather than making new artefacts or media
- Be shareable, with learning that is open to others
- Not create new hierarchies or systems which funnel wealth
- Support designer agency, practicality, navigating a way forward
- Establish designers’ participation in or creation of community
- Help establish conditions for designers to financially support themselves through project lens, give financial sustainability to the project itself
- Negotiate “how” alongside “what”

A central question that informs DESI, and this set of projects, is “How can we change the way that we live so that we need fewer resources from the Earth and offer each other more durable relationships in community?”

The intent of the residency was to be a platform for emerging designers working within DESI values: a space to imagine and enact projects and working conditions that support and embody resilience, equity and diversity across human and ecological systems. These intentions extended to operations of the residency program itself, especially as we (and the rest of the world) confronted a period of great socio-economic upheaval: the COVID-19 pandemic; social distancing measures; economic downturn; and anti-racist movements and uprisings for social justice.

The residency became a space to explore and practice a variety of relational and emergent methodologies, building flexible studio and meeting spaces as we worked from our homes, scattered across different cities, time zones and countries.

“It was stressful to think that we got to decide our own schedule completely and make plans for when we wanted to get certain things done. But also so freeing, just in terms of getting to decide how much work we were able to do like that week and doing it, knowing that we were doing it like for ourselves and the participants and not like for other external reasons. The beginnings of the ends are very nebulous and I think that helps.”
Naomi Boyd, Pocket Change



Starting and Ending with Loose Ends

Although students applied into the residency with a proposal and a general work plan describing how they wanted to spend the summer, looseness and flexibility were intentionally embedded into the front end of the residency to allow for ideas to form through making and being together (fig 3). Project formation was deliberately slow to allow space for mentorship, peer support and research to inform and shift approaches and to not miss opportunities by presupposing outcomes.

This looseness was also mirrored at the end of the residency, by encouraging students not to ‘complete’ or wrap up projects with a tidy bow (as in the context of a school assignment), but to see them as real and ongoing endeavors, pieces of a practice that continues on, along with the relationships formed through the residency.

PHASE 1:
Slow Project Formation
May–June

- Group Agreements
- Connecting with Mentors
- Anti-Oppression Workshops
- Group Value Mapping
- Extension-Compression Writing Workshop
- Capacity Building Workshops
- Picnics

Continuous:

- Mentor Meetings
- Check-ins with Facilitator
- Residency Slack Channel

PHASE 2:
Research and Expansion
July–August

- Precedent Research
- Talking to People Out in the World
- Student-led Workshops
- Peer Reviews
- Group Check-ins
- Making and Material Research
- Communications Refinement

PHASE 3:
Dissemination
and Context-Locating
September–October

- Reflective Dialogue
- Project Documentation
- Public Presentations and Feedback
- Exit Interviews
- Collective Writing and Editing
- Reframing of Next Steps
- Meeting in Parks on Blankets

“Anytime I got to have a conversation with Be [Oakley] and others in the publishing world (both local and abroad) I was able to reassure myself, regardless of the turbulent ‘new normal.’ I left these conversations feeling confident about the advice and sentiments they shared

on how they were navigating the pandemic and how they had made a living doing what they love. Amidst a shift in networking and making lasting connections, these opportunities transformed my understanding of what makes a durable relationship.”
Josh Singler, Fruitcake Press

Mentorship and Extended Networks

Early on, groups were asked to consider who they might want to work with as a mentor through the summer. These were people external to the school, with practices the students hoped to learn from and connect to (fig 4). Although local mentors would traditionally have been sought for in-person gatherings, the context of the pandemic opened up possibilities for remote mentorship: an unexpected and wonderful bonus.

While some introductions were made through the Shumka Centre or DESIS Lab, students primarily identified and reached out to mentors themselves with the invitation to participate. This was a really critical piece of extending the residency beyond the internal community of a university, and helped establish some confidence for the students in finding their own practice-based networks, with some coaching where needed about how to reach out and funding to pay mentors coming in the background from the program.

The mentorship role was flexible and adaptable, with some groups meeting regularly throughout the summer with mentors, and others assembling a group of advisors for single meetings or mentorship sessions.

This extraordinary group of mentors, advisors and project participants included:

- Kate Fletcher, UA London and Union of Concerned Researchers in Fashion (London)
- Be Oakley, GenderFail Press (Brooklyn)
- Bopha Chhay, Artspeak (Vancouver)
- Michelle Austin, SPUD.ca (Vancouver)
- Nu Goteh, Deem Journal, Room for Magic (LA)
- Cas Holman, Rigamajig (Rhode Island)
- Gillian Russell (Vancouver)
- Amanda Huynh, Pratt Institute (New York)
- James Auger, Auger Loizeau (Paris)
- Thomas Thwaites, Designer (London)

FIG 4: Extending networks of mentors and participants between projects.



“One thing I found most helpful was in terms of starting to think about labor and value outside of just monetary value. The Groundswell workshops were great—they really expanded the way that I was thinking about what constitutes labor and all the different ways that we can be working and assigning value. That was a really pivotal moment in the course of our entire project.” *Nura Ali, POOL*

“Those really early workshops from Groundswell were really helpful in terms of identifying values as a starting place for us to decide things as a team.” *Naomi Boyd, Pocket Change*

Slow Project Formation

The first third of the residency was characterized by a structure that most closely resembled a course or design studio. Groups gathered for weekly workshops facilitated around specific topics; personal-reflective work happened individually and within project teams and was shared back with the larger peer group. Key workshops included:

Group Agreement

This is a method for creating clarity and consensus within a group setting. Satellite residents Nura Ali and Annie Canto developed a Group Agreement workshop for Emily Carr faculty in the fall of 2019, and this process was adapted for the residency (fig 5). “What are we going to do” and “how do we want to work together?” are two really key framing questions in the formation of any collaboration. Intentionally dividing into small groups, and then discussing as whole, we worked to define:

- Expectations of self
- Expectations of peers (project collaborators and larger peer group)
- Expectations of the program - facilitator, mentors

Anti-Oppression Workshops with Groundswell

Groundswell is a Vancouver-based non-profit alternative business school, with a focus on supporting emergent entrepreneurial practices within a framework of anti-oppression. Three customized sessions helped groups locate and centre themselves within a set of values and identities, as well as discuss systemic and societal factors influencing how value and labour are measured in western/colonial/capitalist contexts. This work was fundamental for groups to see and name the systemic forces pressurizing their work, and to begin to articulate critical responses to these forces through project actions.

FIG 5: Group Agreement

Satellite x DESIS Group Agreement

This is a method for creating ownership and accountability for a shared set of expectations in the studio. Please be prepared to discuss with your peers.

Special thanks to Annie and Nura for introducing this approach to Emily Carr faculty in 2019.

Expectations of self:

- Be vocal about capabilities and boundaries
- Don’t let work become stagnant, let it shift > remain flexible
- Trust own voice
- Be generous
- Pool knowledge, don’t ‘own’ knowledge
- Be online sometimes (balance availability to group with reasonable boundaries)

Expectations of peers (project collaborators and larger peer group):

- Be respectful
- Show up, be present, be explicitly supportive
- Establish common language
- Understand and accommodate different capabilities and approaches
- Share resources
- Don’t open multiple screens
- Tolerate lapses in attention on screen

Expectations of the program (facilitator, mentors):

- Pause to address stumbles
- Check-in, check-out structure
- Recognize multiple obligations
- Mediate between mentors where needed
- Create a network, give guidance on how to do this
- Establish open communication and a trust dynamic (everyone feels safe asking for help)
- Prompt when stuck

Writing Workshop for DESIS Lab and Shumka Centre

Compression and Extension: Writing for different audiences

Key Concepts: rhetorical triangle: audience, occasion, purpose; argument construction, concision, oral expression

First Experiment: Compression

Take your existing project description and cut it by 25%. Ask yourself what absolutely needs to stay and what seems superfluous. Print out your document and cross out anything that is extraneous. Use a bold marker so you can't see what's been taken away.

Do it again. Cut another 25%. Ask yourself, what does a general audience need to know? Imagine a reader who has no time to read, or imagine a reader who is moving through a huge stack of similar project descriptions.

Using the remaining content, write a new 50-word description of your project. Then write a 25-word description. Write a one sentence description.

Finally, come up with three words that describe your project.

Second Experiment: Extension

Take your existing written project description and turn it into a spoken description. Think of the difference between oral and written language. What does someone who is standing in front of you (in a socially distancing kind of way) need to hear about your project to both understand it? Imagine telling a friend or someone in your family about it. Think about varying generations – a friend who understands design vs. (perhaps) a parent or grandparent who doesn't know why you went to art school.

Now turn your oral version into an elevator pitch. What does someone need to hear about your project in order to now both understand it and back it. Move from the language of description to language designed to convince your audience to support your project. Elevator pitches are typically 20-30 seconds. (Circle back to your compression experiment to figure out the language you need in this case).

"I think one of the barriers that often prevents these kinds of projects from happening is not knowing how to talk about or publicize it to communicate with different audiences. We spent so much time on the writing as a way to work through what exactly we all wanted to do—I think that was really important."
Annie Canto, POOL

"Just having a sort of base of writing to continually pull from made it feel easy. It was there when we needed it, but then it was also easy to continue to edit and tweak it, for all the emails and invitations we wrote."
Jean Chisholm, POOL

Extension-Compression Writing Workshop with the Writing Centre

This workshop began with a short piece of writing each group had prepared as a general project description, and asked students to generate a variety of versions of this text in a quick and iterative manner. 'Compression' included three reductions of word count by 25%, then editing to 50 words, 25 words and finally 3 words. 'Extension' asked students to turn their paragraph into an oral version—something to be informally shared with a friend or relative—and then a quick-paced elevator pitch. This exercise helped everyone find some clear language to describe what they were doing, and come to consensus about it within the group. Importantly, it made the act of writing not too precious and stiff, but something iterative and loose. Having this language at-the-ready (as well as a shared method for crafting new language) was an important skill for students to practice as they began to reach out and build relationships.

Practical Capacity-Building Workshops

The residency group was offered a range of really practical workshops to help support planning and capacity building for projects. The four workshops the group chose were:

- How to build a simple budget
- How to reach out to new people
- Funding opportunities and grant writing tips
- Organizational models and what they mean (non-profits, collectives, co-ops, etc.)

These workshops drew upon resources of the Shumka Centre that are largely geared towards emerging art and design practices, and provided a forum for asking questions that don't often fit within curriculum. These primers gave groups exposure to some examples and, most significantly, instilled some confidence for seeking funding, new contacts or organizational structures.



FIG 7: Our first picnic gathering, June 16, 2020.

Picnics and Sound Potlucks as Method in 2020

A global pandemic sets an odd stage for social innovation work, but the imagination and inventiveness of the group persevered to find new and generous ways to work and be together. Picnics, walks and gatherings in parks provided some welcome relief from online meetings, and a collaborative playlist of songs became a stand-in for the food and drinks we had hoped to share with each other.

While these gatherings were wonderful (and, in hindsight, we all wished we had held them more often) it is important also to acknowledge that having little ability to see each other in person was also a significant loss. Side conversations during breaks, social hangouts, being surrounded by material and process-based work of other groups, friendships—these are fundamental elements to how this work comes alive and grows. Many groups had to massively adjust early-conceptions of projects in order to work in dematerialized/online ways, often from makeshift workspaces of bedrooms, porches or kitchen tables.

Sound Potluck Playlist (June 16, 2020):

- Stay High, *Brittany Howard*
- In Search of Balance, *Reginald Omas Mamode IV*
- Any Other Way, *Jackie Shane*
- Broken Bones & Pocket Change, *St. Paul & the Broken Bones*
- Boum !, *Charles Trenet*
- Wild Wild Life, *Talking Heads*
- Cantaloop (Flip Fantasia), *Us3, Rahsaan, Gerard*
- Like Sugar, *Chaka Khan*
- Heart of Gold, *Neil Young*
- Try a Little Tenderness, *Otis Redding*
- My Love For You, *ESG*
- Right Down the Line, *Gerry Rafferty*
- Cheer Up, My Brother, *HNNY*
- Inspiration Information, *Shuggie Otis*
- Free, *Deniece Williams*
- That Lady, *The Isley Brothers*
- Water No Get Enemy, *Fela Kuti*
- And the Beat Goes On, *The Whispers*
- September, *Earth Wind & Fire*
- You Make My Dreams (Come True), *Daryl Hall and John Oates*
- Back in my Body, *Maggie Rogers*
- Time, *Jack Garratt*
- Sweet Dream (Are Made of This), *Eurythmics*

An aerial photograph of a dense forest with a river winding through it. The river is a light brown color, contrasting with the dark green of the trees. The text is overlaid on the top left of the image.

Part Two →

Expansion and Research

Pocket Change
Fruitcake Press
POOL
The Radical
Waste Project
Studio Peal

“How can we be as flexible and generous as possible, and make this pleasurable and restful and regenerative? How can we make the project feel that way?”
Nura Ali, POOL

Project presentations can be found at shumka.ecuad.ca/satellite-x-desis-2020

Project Archive

In July and August, we broke the rhythm of our weekly meetings to allow for more flexible research and project expansion. Each group found many ways to work and be together—picnics, workshops-by-post, online gatherings and one large peer-review with everyone at our half-way point. Students continued to work with mentors as well as with the facilitator—check-ins were scheduled on an as-needed basis, allowing everyone to access and opt-into getting support without creating additional/artificial deadlines within this time.

It is during this time that students really had the time to sit with and take up the work they had set out to do. This is quite distinct from a typical class or studio, where weeks are defined by many deliverables tied to deadlines: instead, students found their own pace and rhythm to realizing their work.

Pocket Change
Morgan Martino and Naomi Boyd



Pockets facilitate the interactions we have with everyday objects and the world around us. They give us autonomy and freedom to carry things, privacy for our possessions, spaces to share, exchange, and demonstrate reciprocity with our friends and community. Their size and placement can show us gender inequality, their contents; wealth inequality, their materials and construction; environmental injustices.

Pocket Change is an opportunity to engage others in dialogues related to experience of gender, class, place and the environment through accessible and shareable design activities centering around pocket equity. These activities will explore the repair/reuse/redesign of pre-existing artifacts and materials as a sustainable practice, rather than relying on the consumption of new products. They will be celebrations of identity sharing, storytelling and worldmaking through textiles. We see this moment as an excellent occasion for individuals and communities to interrogate their role in global material and cultural economies, to create and enact meaningful and significant paradigm shifts within our relationship to textile design, production, consumption, and equity.

Mentor: Kate Fletcher, UA London and
Union of Concerned Researchers in Fashion (London)

Why are pockets important to you?

Morgan Martino: Pockets are something that we can take for granted, but we can also rely on them tremendously; they're mundane, everyday objects, but also incredibly useful. And I think that combination of forgotten but needed is something that is really powerful as a way to get people to have conversations and to think about things broadly. Starting with pockets as something that are able to hold things, they become a vessel for physical objects, but also for stories.

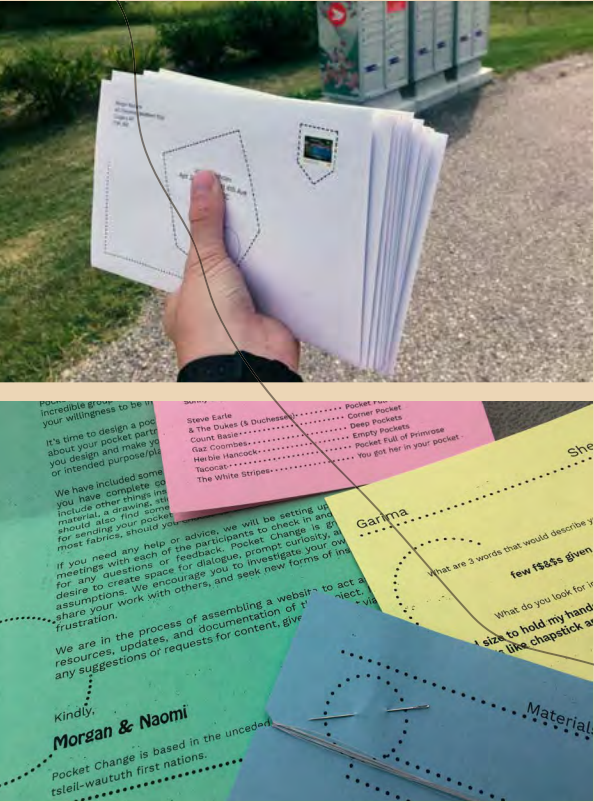
Naomi Boyd: Almost everyone has similar experiences with pockets, but they're a lot of different kinds of experiences, whether that's the day-to-day use or on laundry day, or trying to dig through all your jackets to find something. They're not something that necessarily people often pay attention to, unless you kind of asked

them to, which is nice because that's definitely something that's come up in the project as well—people coming to that realization point.

MM: The project's been really successful as a way of being able to take off-hand remarks or unconscious stories that people tell themselves about the ways that they interact with the world and being able to focus in on that small story and allow people to figure out how it relates to the grander scheme of their life, their community, and their world, whether it's in terms of gender equality, or sustainability, or resource sharing or class or anything like that. Pockets are usually something you think of as an individual thing, they're very personal, they're almost attached to our bodies in some ways. We wear them, we keep them close to like very personal parts of our bodies. So how does that translate to thinking outside of oneself?

“This project has been able to take off-hand remarks or unconscious stories that people tell themselves about the ways that they interact with the world, and focus in on that small story and allow people to figure out how it relates to the grander scheme of their life, their community, and their world.”

NB: Everybody has a very intimate relationship with their own pockets and the clothing or garments or bags that house those pockets. But then when you ask someone to think about someone else's pockets and how they're experiencing it really, I think, helps to like, shift that perspective as well and connects it also to like the whole greater issue of the fast fashion industry. You start thinking about the retail exchanges and the making and the transportation, and everyone who's involved in that system. And because it's so close to the body, and so personal, it becomes very connected to your own point of view as well.



Mailing out Workshop 01 prompt packages to participants.

CALL FOR PARTICIPATION

Pocket Change Workshop 01

Hello -----,

We would like to invite you to be a part of the Pocket Change Workshop 01!

This workshop aims to bring a group of people together to explore pockets and their relationship to identity through making and conversations. The workshop will involve collaboration, making, and other modes of exchange. There will be a combination of self-directed making and online gatherings to engage with other workshop participants.

If you are interested in participating, please fill out this form by July 26th. We will be sending out further instructions to you through the post. If you are thinking about participating, we would like you to consider passing this invitation along to another person you know who might also be interested in taking part.

If you have any questions, please reach out to us at pocketchangeprojects@gmail.com

Best,
Morgan & Naomi

--

Pocket Change workshops aim to bring a group of people together to explore pockets and their relationship to identity through making and conversations.

Email

Name

Pronouns

Mailing Address

Level of comfort re: sewing, textiles, etc.*

0	1	2	3	4	5	6	7	8	9	10
What's a Needle?								Call me Coco		

What are 3 words that would describe your style?

What do you look for in a pocket?

Anything else you'd like us to know?

Pocket Change Workshop 01 prompt instructions

“I think the aspects of it being a gift were also amplified through the waiting process and having to not know exactly what or when it might arrive.”

Has your interpretation or relationship to pockets changed over the course of this project specifically?

MM: Definitely. I think I feel a lot more in touch with the ways that I, both my body and the objects around me interact with the pocket, like the pocket as a mediator or as a facilitator. And especially when finding things in pockets or placing things in pockets, that relationship between my hand, the object and the pocket, and what it means to create a space for that interaction or that relationship.

NB: Yeah, I think one thing that I've really noticed in terms of a shift in my own perspective is just my relationship to clothing in terms of manipulating it and changing it and feeling like I have more agency and freedom to do that. I'm not as hesitant now to just stick a horrible patch pocket onto a pair of pants, because I just want a pocket

there. And knowing that it doesn't have to be perfect and that I don't have to try and hide that inconsistency is kind of exciting.

NB: One thing that I noticed with the different participants that we spoke to was just the ways folks were managing to get back in touch with those really basic skills of hand sewing and finding ways of using whatever materials were available. And just kind of jumping into a space where you can just experiment with those aspects of making has been really nice.

MM: Yeah, definitely. That was one of the highlights of the workshop for me, being able to learn about everybody's relationship to hand sewing. There were so many people who ended up with hand-sewn parts at some point or another in their project rather than on a machine or using a pattern. There was a lot of free form work, not all of it, but a lot of it. And I think there are just so

many people who are echoing the idea of slowing down and being able to dedicate time or emotion to a particular craft. Especially for the pocket to become a gift to somebody else. I think that was really wonderful because you're creating something by hand and giving it to somebody else, and so it has your literal handiwork built into it. That was something that helped transcend a lot of traditional exchange. It wasn't something that was based on monetary or material value, it was something that came from people's desire to make for somebody else.

NB: I think the aspects of it being a gift were also amplified through the waiting process and having to not know exactly what or when it might arrive. It was really nice to shift that scale from our usual instant feedback and tracking and knowing everything towards a much more free form and unexpected outcome.

MM: Yeah, especially doing it during COVID times, it was really wonderful throughout the project to be able to explore different ways of connecting folks together and being able to work in a way that fostered community and allowed people to think about those who are outside of their current circles, but because they still wanted to connect with folks and doing that in ways that weren't necessarily tied to instant or near instant connection over the internet.

NB: Those different points of connection were really valuable. Some pairs knew each other, either very well or a little bit, but some people had obviously never met before. So it was a nice parallel between being introduced to this new person and being introduced to maybe a new skill that you learned or were reconnected with. And hopefully those connections were extended to folks' clothing in general, and will continue to have an impact.





Ash Logan's pocket for Amanda Huynh.



Tuyen Hoang's pocket for Jean Chisholm.



Jean Chisholm's pocket for Tuyen Hoang.



Josh Singler's pocket for Levin Ifko.



Kathryn Alma-Ninte's pocket for Zara Huntley.



Levin Ifko's pocket for Josh Singler.



Sophie Gaur's pocket for Charlotte Falk.



Annie Canto's pocket for Garima Sood.

“Clothing is a constant companion to our everyday experience, and one of the most influential aspects of clothing as mediators between us and our surroundings is pockets.

The presence, absence, size, placement, and materiality of pockets can have a profound effect on our mannerisms, ways of moving through the world, interacting with objects, and expressing and forming ideas of identity.”

From the Pocket Change blog, July 1 2020, pocketchangeprojects.ca

What do you see as some next steps?

MM: Definitely continuing that idea for relationship building in terms of helping people think broadly, think compassionately, and think about all of those everyday relationships, artifacts, and connections. I think the workshop method works nicely for that, but yeah, any way that community can still be formed is a good way to move on.

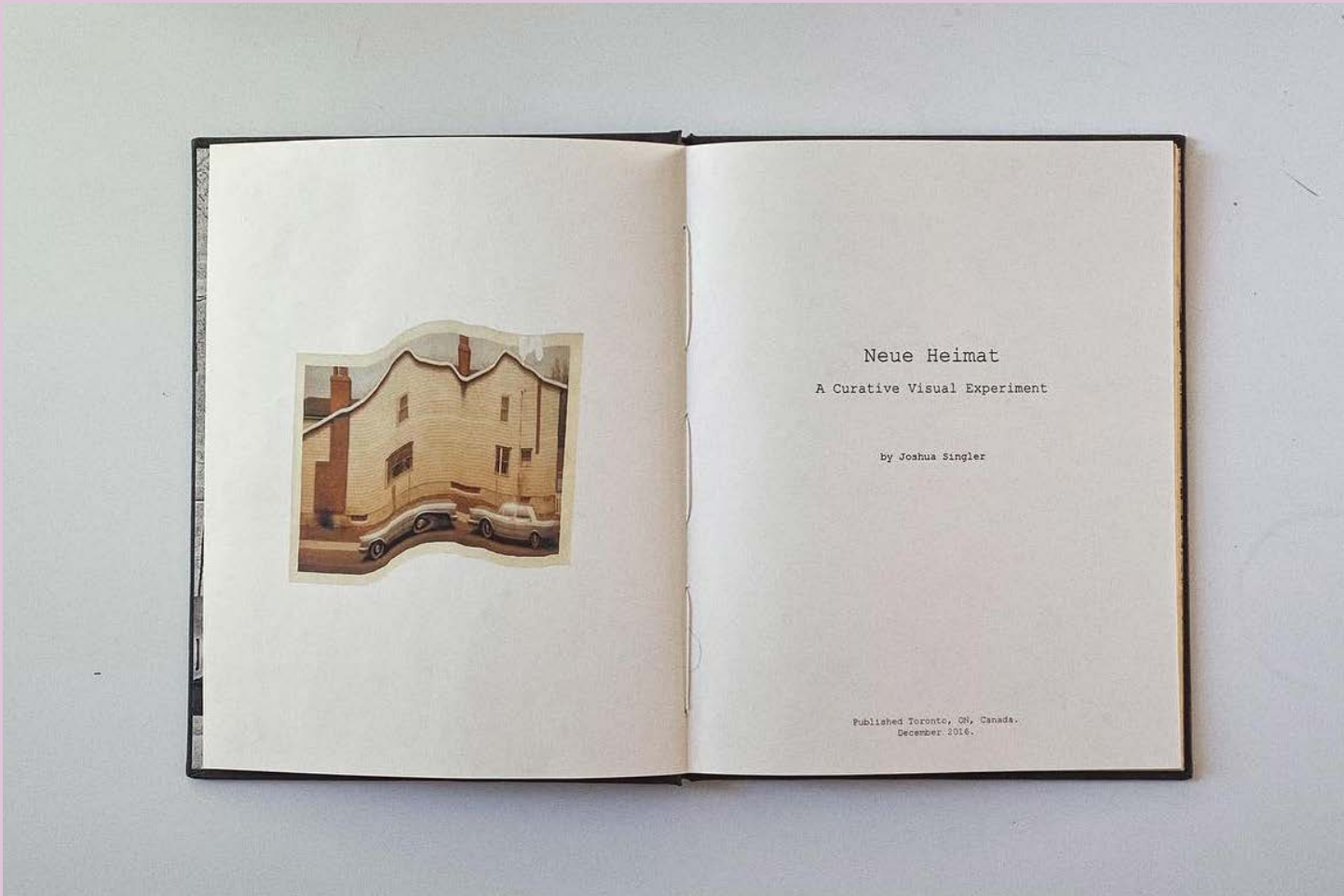
NB: Yeah, it was really nice to eventually bring people together and have them be able to see what other people had worked on and bask in the diversity of things that had happened. And I'm sure if we're able to get more people involved, it's never going to be the same thing again, and it's nice to keep adding to that bounty of creativity.

MM: Pockets are such a nice vessel for all of that, because it is so broad. It was so wonderful to see people take the metaphor of a pocket in so many different directions, whether it was a literal pocket that was designed for the body or for clothing, or if it was something a bit more abstract.

Fruitcake is an independent queer publishing initiative that exists within a constant state of flux and disorientation. Born out of the belief that within the conflict of disorientation lies great potential, Fruitcake pulls on queer and feminist theories to support this ideology.

All Fruitcake projects accept and welcome failure, open dialogue, and respectful critique through queer design, art, and writing. Fruitcake aims to publish works that engage in a critical reimagining of self to contribute to a more inclusive understanding of the world that we live in.

Mentor: Be Oakley, GenderFail Press (Brooklyn)





go back to
your childhood

what were the
fascinating things?





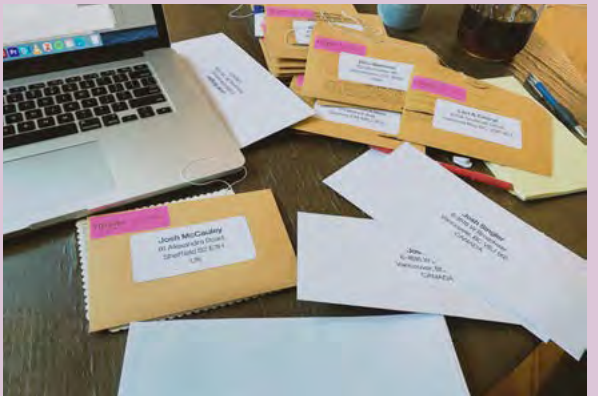
the world is weird

a strange thing





Fruitcake Press. (2020, Oct 20). *Letters to my younger (queer) self* [Video]. Instagram. https://www.instagram.com/tv/CGD8nP8BLWa/?utm_source=ig_web_copy_link



Process photos of an activity facilitated over the residency where individuals were sent a package containing a photo of their younger/former self and the necessary tools to write back. The responses will guide the future Fruitcake Press book release: *Letters to my younger (queer) self (LTMYS)*

A letter to my older queer self:

All projects have to start somewhere and don't forget that *Fruitcake Press* begun as a word that used to sit in the pit of your stomach.

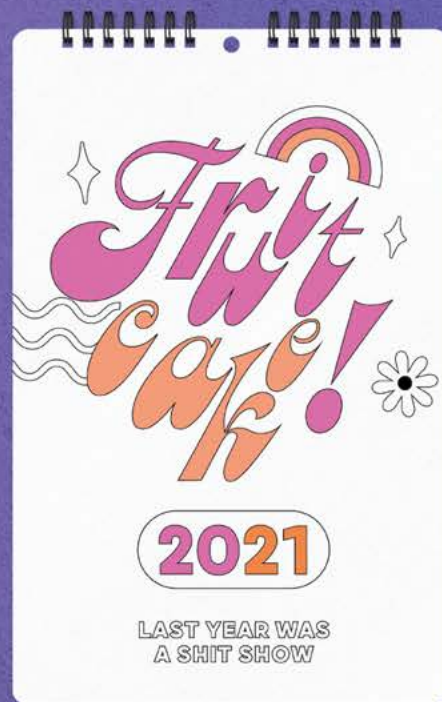
The limp wrist, the barbie dolls, that word, *fruitcake*, it's yours.

In-flux and disoriented. You are no stranger to these feelings. When you're feeling uneasy, remind yourself of the residency, where Fruitcake Press was conceived. Over those six months, when the entire world seemed to be in a state of flux and disorientation, you managed to orient Fruitcake in that chaos. You've managed to orient yourself time and time again, as many queer people have also proven—*this is our strength*. Unearth the potential in this disorientation.

Also, future self—when you're feeling discouraged about your progress remind yourself of what you've accomplished. During the residency you managed to make several meaningful connections, make sure you nurture them as time goes on.

Lastly, at the end of the day remind yourself who you're doing this for, remind yourself of little Joshua from Oshawa who pushed his feelings and self down for many years. Do this for the next generation of queer kids.

Josh Singler



Fruitcake Press 2021 Calendar release, risograph print. Sales to support publication of Letters to my younger (queer) self (LTMYS)

fruitcake press

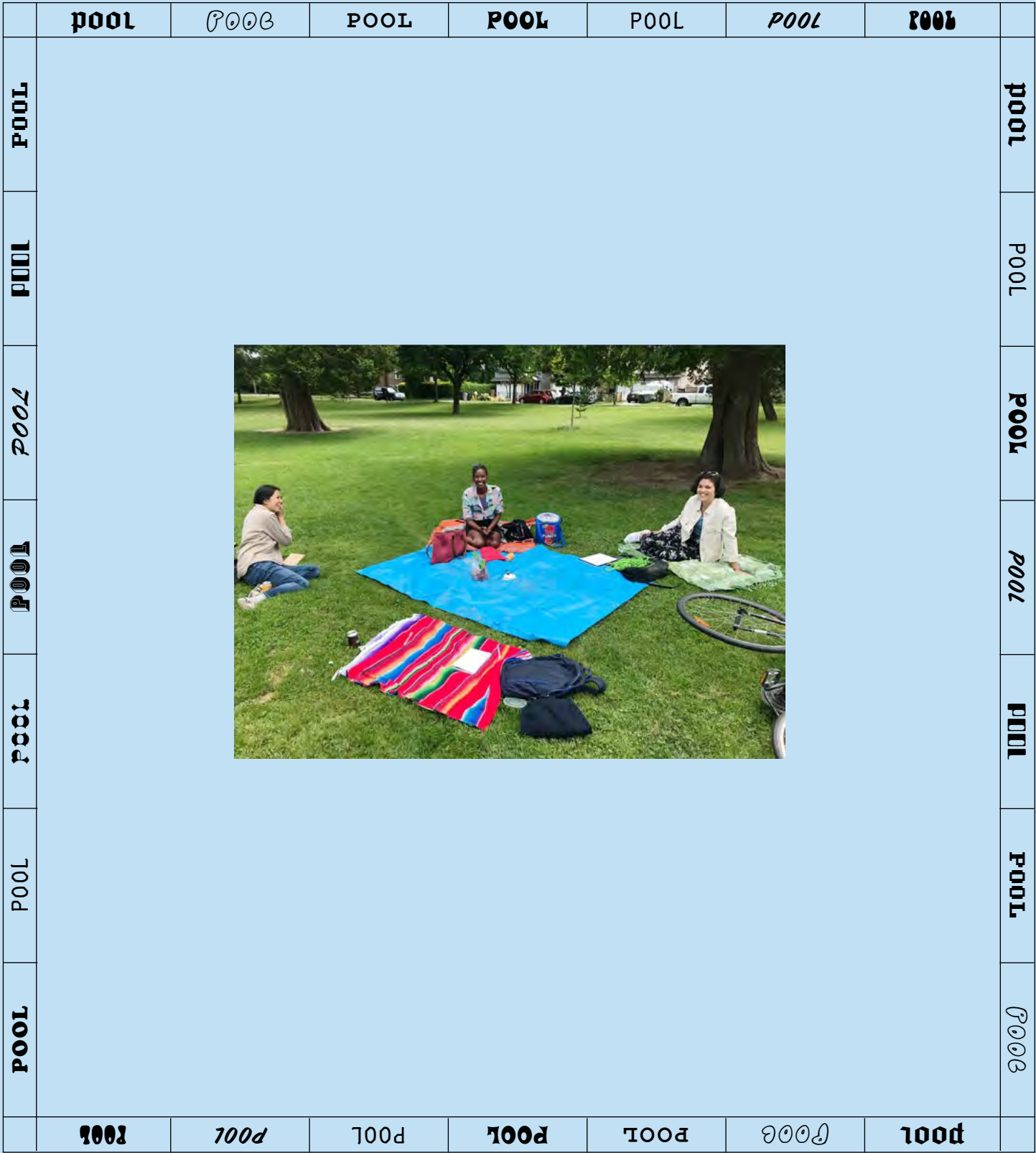
fruitcakepress.com

[@fruitcakepress](https://twitter.com/fruitcakepress)

info@fruitcakepress.com

POOL

Annie Canto, Nura Ali and Jean Chisholm



POOL fosters community-based practices that explore new ways of gathering and collective learning. Antiracist pedagogy, decolonial methodology, and peer-to-peer solidarity make up the core of our practices. With these interests at the heart of our work, this project expands our understanding of community support and activism by exploring new ways to gather that embody relational and mutually supportive ways of being, and challenge the hegemonic structures that disconnect us from the communities and ecologies we live within.

Through different iterations of social gatherings we aim to build relationships with community leaders and activists in our networks while reflecting on the flexibility of our socially engaged practices as they transition in the face of new and unforeseen social barriers. We aim to work with mentors and collaborators who support their communities through equity work in various ways—individuals who enact an understanding of homeplace as a site of resistance. We explore new kinds of connectivity that can be fostered in this time of precarity and to learn from the practices of labour organizers, artist/activists, and social justice scholars who are beginning to transition their work to and from distant spaces.

Mentor: Bopha Chhay, Artspeak (Vancouver).



pool

noun. A confined body of water (sometimes imaginary). A still, deep place in a stream.

verb. To form a pool.

POOL

A collaborative project that explores the question, “*What can we learn when we find new ways to gather?*”

A coming together of resources, people, objects, or ideas to create a larger whole.

POOLside

A place to sit near whatever may be designated as “POOL.” The space can be physical, digital or imagined.

Vivid blue tarps to coalesce around in grassy parks on sunny days; shared zoom background images of luxury hotel pools in tropical locales; contrastingly, shared zoom background images of the more humble pool at Benny’s Inn, a motel in Annie’s hometown of Colville, Washington.

POOLside Chat

A casual discussion with minimal preconceived structure that often encompasses anecdotes, philosophical wanderings, jokes, and social criticism.

A step back from institutional gathering structures, which tend toward hierarchical, formalized exchanges (panels, roundtables, artist talks). POOLsides embrace the kinds of relationships and projects that emerge out of less formal spaces (the hallway, an after class chat).



POOLparty

A variation of POOLside Chat, but with more splashing.

Party Planning

Processes and methods related to the ideation and hosting of POOLparties.

In acknowledging the draining (physical, mental, emotional) qualities of objective-driven community-based work and activism, POOL explores how both gatherings and the necessary prep preceding gatherings can be a kind of reprieve from

“work.” Within Party Planning, POOL attempts to create both working conditions for ourselves and conversation spaces for our guests that are humorous, playful, and restful and regenerative. Amongst our team, this includes being attentive to our capacity and enthusiasm for the project at any given time.

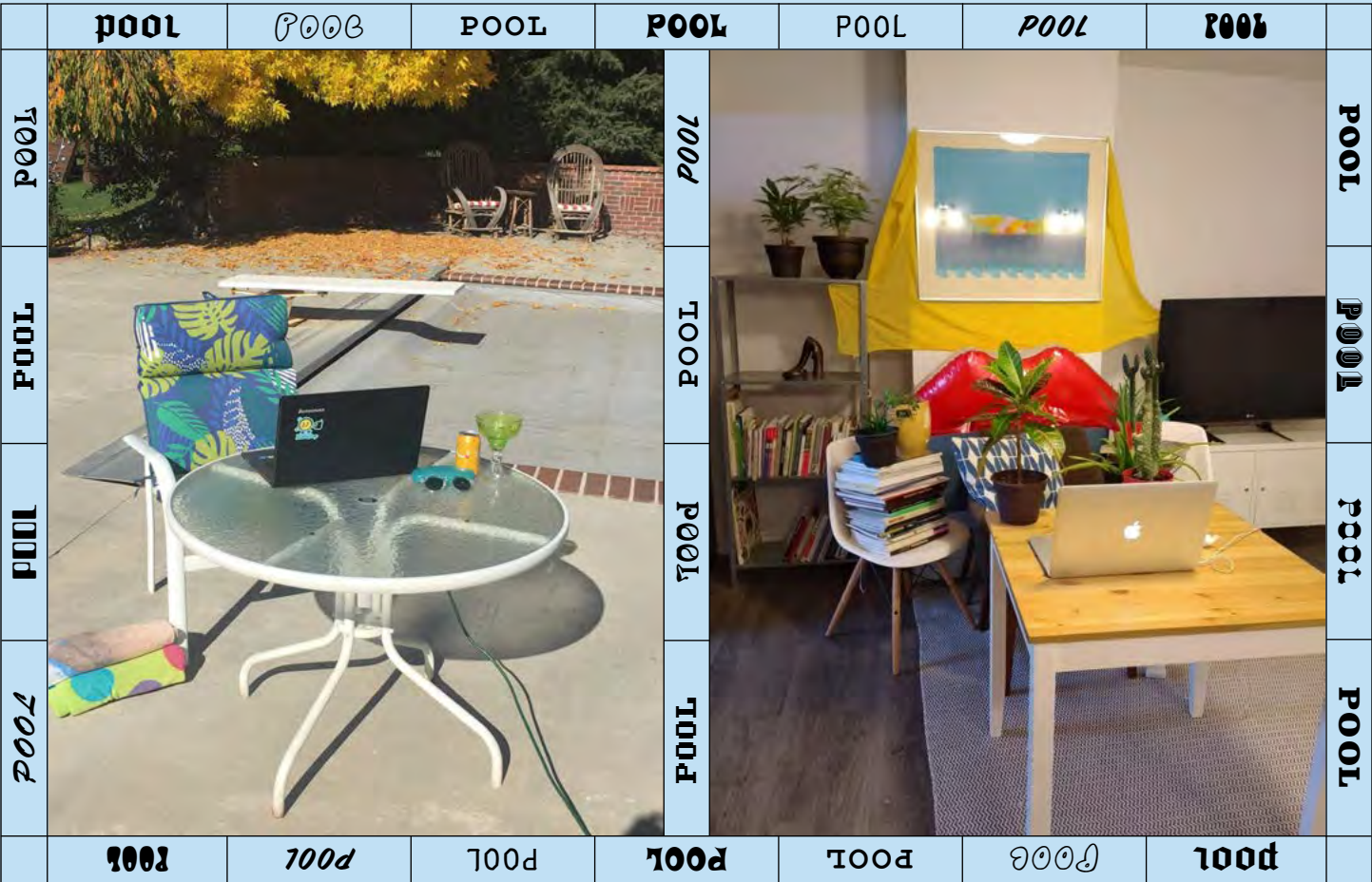
POOLside Refreshment

Snacks or beverages to help orientate oneself by the POOL, and our individual or shared locales. Beyond imbibements, one might orient themselves

by the POOLside with attire and props. Often, the process of assembling POOLside refreshments is in itself an act of easing into the POOL.

Sneaking into the POOL

While the capacity of POOLparties are kept intentionally small to enable lively, open, and trusting conversations and connections, flexibility is embraced. Keen and recommended attendees are encouraged to dip in.



Diving-in

Refers to the speed of engagement on a topic of conversation. Through careful facilitation of a comfortable space, the intensity and vulnerability of a given dialogue can jump straight into the deep end.

Synchronized and Asynchronized Swimming

While coordinating with activists, artists, organizers, and educators, it's likely going to be that swimming lies low on their list of priorities. Swimming can happen simultaneously or

staggered. Kicking, stroking, and flipping can occur over time differences, wedged within an individual's demanding schedule. Whether in or out of time, the choreography is co-authored and performed in unison.

Local

Belonging or relating to a particular area or neighborhood.

But also: What does local mean now? In response to the COVID 19 pandemic, social distancing measures, and increased reliance on online

communication, how might we, or should we, think of our communities beyond our immediate geographical location? POOL explores ideas of how our communities connect to place, but through relational networks of learning, support, and conviviality.

Locale

A place where something happens or is set, or that has particular events associated with it.

How have our locales expanded internationally, across large and



small physical spaces, as we keep community over closed borders, houses, and public spaces? How have our personal spaces begun to be included or intruded upon as we work from home? How has social isolation pointed out our strange and estranged relationships to the land we occupy?

Hospitality

The act or service of welcoming, receiving, hosting, and entertaining guests.

How is hospitality communicated in different gathering

spaces? Mom's house, hotel pool, work function, community organizing spaces? How do differing notions or degrees of hospitality affect our understanding of reciprocity, exchange, labour and value?

Value and Capital

Working with others at the pace of building relationships requires a different kind of exchange, one that accounts for a broader understanding of an individual's day to day as opposed to their ability to generate material. Understanding this way of working, the

structure of receiving funding for labour must be relearned. Labour means living, getting to know, and processing context more than delivering goods or services as demanded by a granting institution. We can renegotiate pay to account for the work behind the work. We can think about reciprocity through practices of gift giving.

“Like our meandering conversations, this reading list slips into various and sprawling representations of gathering, learning, belonging, curiosity, and joy.”



POOLside Reads

An act of reciprocity, in the spirit of the collective learning we engaged in throughout our POOLside chats, POOLside Reads is a dispersed library and shared reading list, to be dipped into at one’s leisure. These are books that came up during our POOLside Chats, or books that we were excited to share with a particular person or the group as a whole. Like our meandering conversations, this reading list slips into various and sprawling representations of gathering, learning, belonging, curiosity, and joy.

What can we learn when we find new ways to gather?*

- How to cup, but also pour, sprawling conversations and tangent threads.
- How to recognize the difference between being in a community, vs. being in a group chat.
- How to do work that doesn't feel burdensome.
- How to consider familiarity as locality, where we feel seen and known.
- How to learn in ways that feel energizing and easy, even though none of these conversations are easy.



Packing and dispersing POOLside reads

*Selections from POOLside Chat: Distance and Closeness: What Does Local Mean Now? (Aug 14, 2020) and POOLside Chat: Hospitality (Oct 15, 2020).

The Radical Waste Project
Garima Sood and Damien Stonick



Radical Waste reimagines the food system by considering waste from the food industry as a resource to generate social and material resilience.

The project aims to map local waste streams in order to redirect and reformat waste as a method of reimagining our existing economic, social and political systems. Through meaningful interaction with waste material and other material and social endeavors, these systems can be restructured around local resilience, circular patterns of production and consumption, as well as reciprocity and interdependence.

Ongoing works are grounded in material exploration and development, collaborative design exercises, social innovation and impact and waste redirection through crafts and design. By developing a network of information flows, this project encourages dialogue with industry, business, and agriculture to support equitable and accessible food systems.

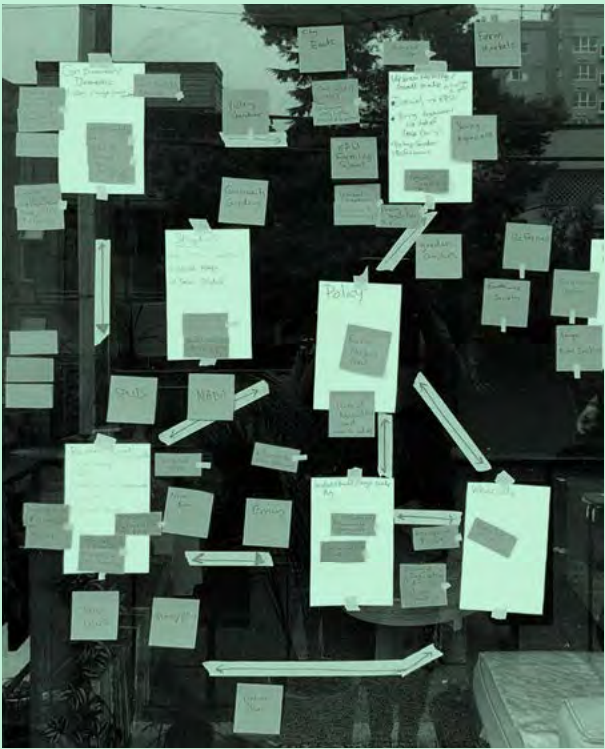
Mentor: Michelle Austin, SPUD.ca (Vancouver).

We started with a very material foundation and objective that shifted fairly quickly as we talked to more people and thought about the whole system. Also working through the logistics of COVID made it simpler to focus instead on the mentality space of food waste, as opposed to the material solutions.

From day to day, how often do we think about where our food comes from, and the leftovers go when we're not interested in using or eating them? According to Waste Reduction Week In Canada, a waste reduction campaign focused on sharing and furthering principles of circular economy, 58% of food produced in Canada is wasted.¹ That works out to over 35.5 million tons of food that goes to compost or landfill. The Radical Waste project was born out of the impetus to address this phenomenal waste and to re-value food related waste as a resource.

The process of addressing an outcome of an extensive system is to begin by studying and understanding the system itself, then addressing modes of intervention based on the outcomes of that study. The project consisted of two phases: first, Understanding the system and exploring circular material practices; second, Practicing modes of initiating paradigm shifts.

In each phase, we followed a set of values and intentions. The values of reciprocity, food access equity, and paradigm shifting through dialogue/conversation provided the foundation for all of our explorations.



Balcony window mapping exercise.

1. Food Waste in Canada: The Facts. (n.d.). Retrieved November 08, 2020, from <https://wrwcanada.com/en/get-involved/resources/food-waste-themed-resources/food-waste-canada-facts>

2. Manzini, E., & Coad, R. (2015). *Design, When Everybody Designs: An Introduction to Design for Social Innovation* (pp. 70-71). Cambridge: The MIT Press.

Phase One: Understanding the Food System and Circularity

System Mapping

The food system, as we understand it, is more than the grocery stores where we buy our food, and the farms that grow it. Through several rounds of mapping, reading, and interviewing, we were able to visualize the basics of the system.

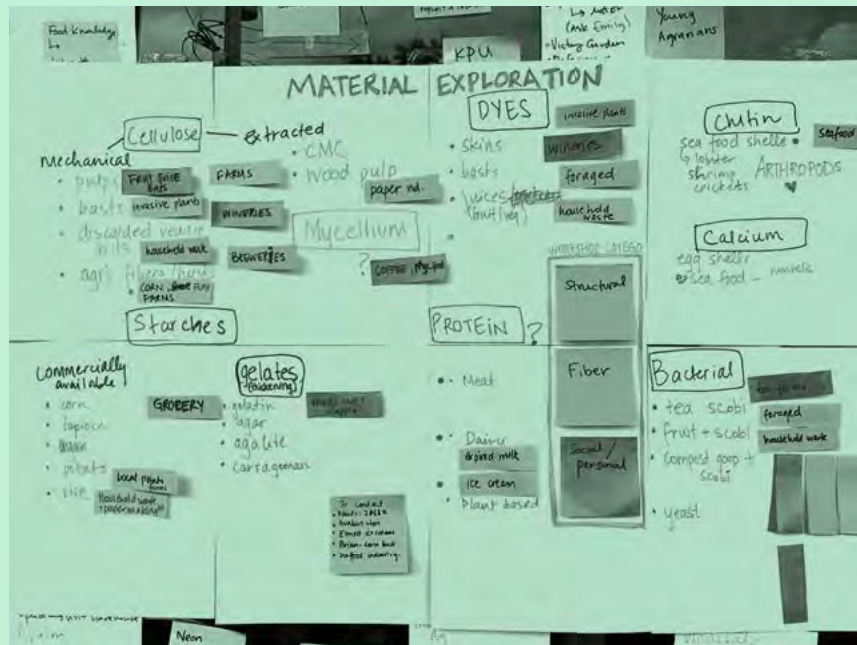
Designers: In *Design, When Everybody Designs*, Ezio Manzini² describes several modes, or roles, that designers can use to initiate and sustain social innovation in a system. These modes are: facilitating existing conversations; becoming activists and triggering new collaborations; connecting existing initiatives and organizations into

a stronger network; using one's own culture and experience to further the conversation and to prompt action.

Growers: Industrial/Large scale Farms: farms that may, and often do, produce mono-crops. These large farms produce tons of produce, meat, and waste. They generally consist of hundreds of hectares (a hectare = 2.47 acres); Urban Farms: smaller farms, generally smaller than 50 acres, even as small as the size of a city park. These farms often produce organic food, and rotate their crops depending on soil, time of year, and space availability.

Grocery and Wholesale Stores: point of sale for consumer purchase, also serve as distribution to food service entities.

Food Services: organization that provides or sells food, ex. restaurants, breweries, butchers, etc.



Material types and properties mapping.

Regulatory Bodies: Health organizations, waste management, municipal authorities that regulate and enforce policy, law, tax, fines, and subsidies.

Consumers: Individuals and households that purchase and consume goods.

Redistribution: Organizations and services that redistribute food in the food system to those with reduced food access. These are generally non-profit organizations.

Material Explorations

When goods and materials are disposed of and taken to the landfill, all of the resources, time, and money that go into the production of those goods do not return to the system. This fact is even more troublesome with food related waste, as growers often do not receive a return on the time and resources they put into producing food.

When crops aren't sellable, they often are tilled under the soil- but do not have the same return. The same happens when food is composted, it's very difficult to have a quality outcome without adding additional ingredients.

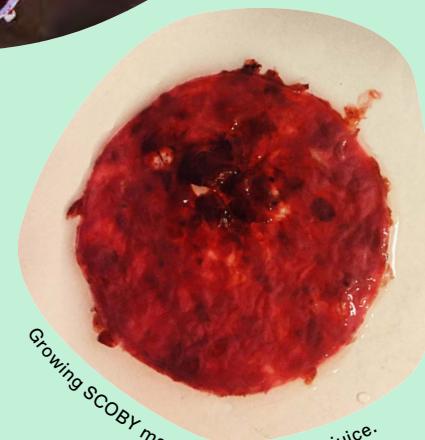
In the circular economy, composting and land-filling are the final phase for a reason. We used material explorations to examine the potential for food related waste to become designable material. These materials would have the potential to become additional goods for use in the circular economy before ultimately ending in the landfill. While our explorations were limited by the consequences of COVID-19 and not being able to access facilities, we were able to experience the production of a kombucha leather and yarn dye with frozen, but expired, blackberries.



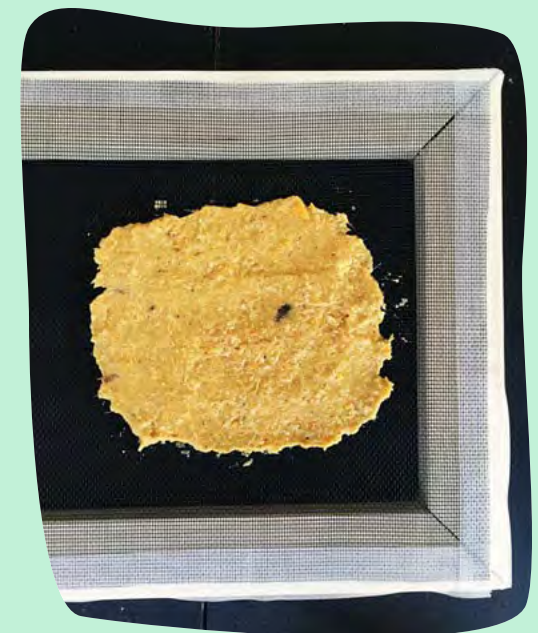
Blackberry yarn dye exploration.



Mango peels material.



Growing SCOBY material in blackberry juice.





Stakeholder Interviews

Direct conversations with stakeholders was critical to understanding the condition and form of the food system. By interviewing stakeholders in different areas of the food system we were able to ascertain which components of the system, i.e. stakeholders, were disconnected, and where obstacles were to waste reductive practices. While the full extent of our conversations can't be contained in this publication, here are a few highlights from our conversations.

Regulatory/Design

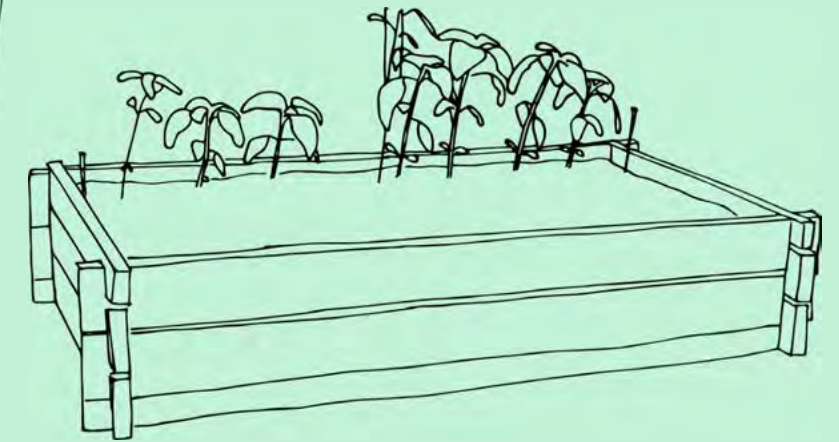
Erin Nichols, City of Vancouver. Erin has been working with Solutions Lab with the City of Vancouver to conduct a survey and a series of workshops with grocery stores to address the issue of food waste. Round table discussions were focused on revealing root causes of waste

foods, sharing best practices for waste reduction, and acknowledging biggest impediments. The outcome of the voluntary conversations is to be a report published by the city.

Designers

Sarah Hay, Slow and Steady. We spoke to Sarah Hay about the role of design in facilitating dialogue between different stakeholders within a system. We considered ways of translating and sharing knowledge and resources as an alternative to policy levers that are otherwise enforced in top down approaches. Sarah was part of the team at Solutions Labs working with the grocery store round tables.

Amanda Huynh, Pratt Institute. Amanda helped us talk through the role of design in building resilient systems. She talked about reframing design as an act of care and the importance of



understanding cultural practices to make food systems more inclusive.

Urban Farms

City Beets has found that talking with people, on a one on one basis, prompts the most change in perception and paradigm. They are also re framing how we think about urban farming by bringing up the importance of for-profit small scale farming by advocating different types of funding opportunities to support small businesses.

Victory Gardens. The general public has an interest in growing their own food, but it may feel prohibitive to their knowledge or ability. Services like Victory Gardens can bridge that gap in teaching and sustaining growers. As households grow their own food, their relationship with food changes. Victory Gardens teaches that the land and climate here in Vancouver allow for growing

food year round, and not just in specific seasons or timeframes.

Dancing Field Farm. We had the opportunity to visit the farm in person. We expressed our gratitude by helping with chamomile harvest, a weed in the fields at that time. Our discussion delved into the relationships between small scale, urban farms, and large scale, industrial farms. While practices are different, industrial agriculture producers are still food producers and respect for that work, whether small scale, organic, or industrial, is important to progress and change

Refarmers. Land access is a critical aspect of food equity. As individuals are able to grow their own food, their food security increases. Many individuals who would benefit from growing food may not realize the capacity small pieces of dirt have. Refarmers have learned this capacity through planter box growing, potato sack



planters, and other alternative formats of food production. Land access is still largely under the influence of gatekeeping, places like community gardens have long waitlists, and the idea of a communal garden is being pursued in the context of city parks.

Food Service

Neon Eon. Businesses like Neon Eon are accountable to regulatory bodies while also seeking unique ways of redirecting organic waste produced within their production system. They are frequently stuck grappling with conflicting regulatory priorities that prevent their pursuit of ecological or waste averse goals. This is especially evident in the conversation around customers bringing their own containers for refills which is currently prohibited by federal and provincial regulations. Neon Eon, and other wineries, have some internal methods of managing

and converting organic waste, but there is openness to collaborate with designers to redirect waste in more creative and exploratory ways.

Strange Fellows Brewery shared examples of how they redirect their spent grains for different uses including food for life stocks. A major concern for breweries is managing their water waste, which is highly regulated by city or municipal bodies. There are opportunities for opportunities for material intervention in re-valuing spent material, this includes considering the antimicrobial properties of hops.

Grocery

SPUD. Grocery stores generally lost a large amount of produce to displays and consumer handling, by eliminating the display aspects of grocery shopping through direct to consumer delivery, SPUD has been able to drastically

reduce the traditional grocery related waste. While SPUD was founded upon principles of local food systems and food waste aversion, changes for larger grocery chains is difficult unless the financial incentive is evident. Businesses don't want to make changes if it costs them more money, and the savings in avoiding waste need to be made explicitly clear.

Nada practices a model of teaching consumers by example through their chef, who uses food that isn't salable to produce dishes. They exemplify the advantages of close and two-way feedback relationships between businesses and regulatory bodies. Nada has a close relationship with Vancouver Coastal Health, which allows them to function as a test case for practices of food container re-use, and other initiatives. As they have been able to provide testing and precedent for new modes of waste reduction or redirection, they are open to collaborate with

larger grocery stores and are willing to answer questions and share methods.

Redistribution

Food Stash was able to overcome a large barrier between redistribution networks and for-profit businesses. Establishing relationships with grocery stores was difficult when an individual would show up in their sedan to collect food. Purchasing a van and establishing a regular schedule helped to soften business owner and manager perceptions. Volunteers sort the donated foods into boxes by food or produce type, sorted food is then distributed into CSA type boxes. Individuals who have been referred to the organization by a social worker are able to purchase the boxes for \$10, inviting ownership of the customer for the goods they receive- often expressing opinion of how soft, bruised, or ripe they are.



Phase Two: Practicing Modes of Initiating Paradigm Shifts

The second part of the project was propelled by the values and intentions of reciprocity, food access equity and paradigm shifting through dialogue that emerged from our conversation in Phase 1 of the project. Adapting to the new normal brought on by the pandemic, we embraced asynchronous ways of engaging with immediate systems and organized virtual discussions to make sense of complex systemic realities through dialogue.

In this phase of the project, we designed 4 weekly probes and subsequent discussions that prompted individual households to engage with their household food waste as a way of making

sense of larger food and waste systems. We designed a trajectory for these probes to build conversation around salient points that emerged during Phase 1 of the project. The following describes the probe+ discussion themes, key moments of engagement and salient learning points from each week.

Relationship to Food System

We spoke about food security, privilege and choice. Discussion began with topics of accountability; We spoke about the stress of constantly navigating complex systems and industry's deferral of responsibility to individuals and individual choices. We proposed engaging with waste in ways that shifted our relationship with waste from chore-based management to creative and personal connections.

"Back when I worked in security my hours were long. I would bring food to work but it never felt like it was enough. I was far from starving but there was a physical and mental hunger. There was food at home but while at work I was limited. Oftentimes I'd go to McDonald's and spend under \$5 to keep me afloat and it was enough to get me by but it's the most food insecure I'd ever been."

"I am very grateful that I have never experience true food insecurity, the only times I have ever felt hungry on an ongoing basis were in situations that I chose to put myself in, they were not imposed upon me. For example, sometimes I spend days in the backcountry and have a limited amount of food and I can feel food scarcity. That being said I know in these situations this is a temporary feeling and I know exactly when I will have my next big meal."

Where Does our Food Come From? Food and Access

We discovered where our food comes from and how it gets to us. Conversation moved from food miles to a recognition of colonial legacies that ascribe greater value to foods that come from far away; these foods are exoticized and produced within opaque systems of global supply chains.

"I stuck my fingers in the rice/lentil combo to allow more water to wash through the sieve. The texture reminded me of wet ocean sand. [This question] The rice bag from TJs said the jasmine rice was grown in Thailand. I imagine vast green rice paddies in the humid, sticky heat. An article in the Bangkok Post says that in fact there is a drought that, along with coronavirus, is negatively impacting the rice export market."



"Some happy fisherman hopped on their little fishing boat in Prince Rupert and, while riding through the waves, splashing alongside orcas and humpback whales, they came upon a school of salmon. The salmon happily jumped and swam and played in the little whirlpools caused by the changing of the tides. The fisherman stood side by side, pleased and in awe of the number of wild salmon dancing in the water. The fisherman patted each other on the back, got to work, and began casting their fishing rods into the sea; 1, 2, 3, 4, 5,30 salmon! The fisherman said "I think that's enough for today" and began their journey back to shore. Once on shore, they offloaded their catches of the day and then started to descale and filet them.

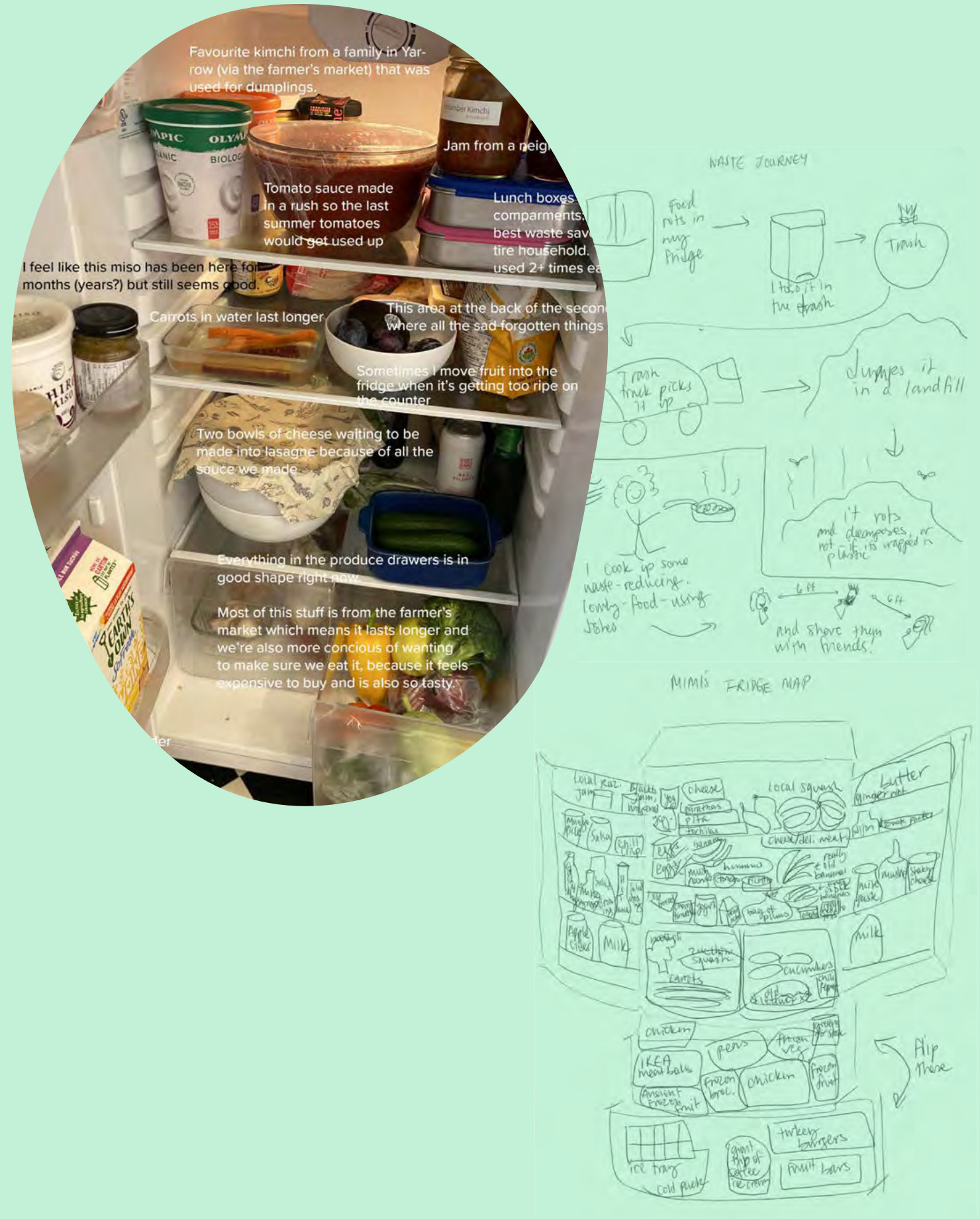
Where Does Our Food End Up?: Culture and Food Preservation

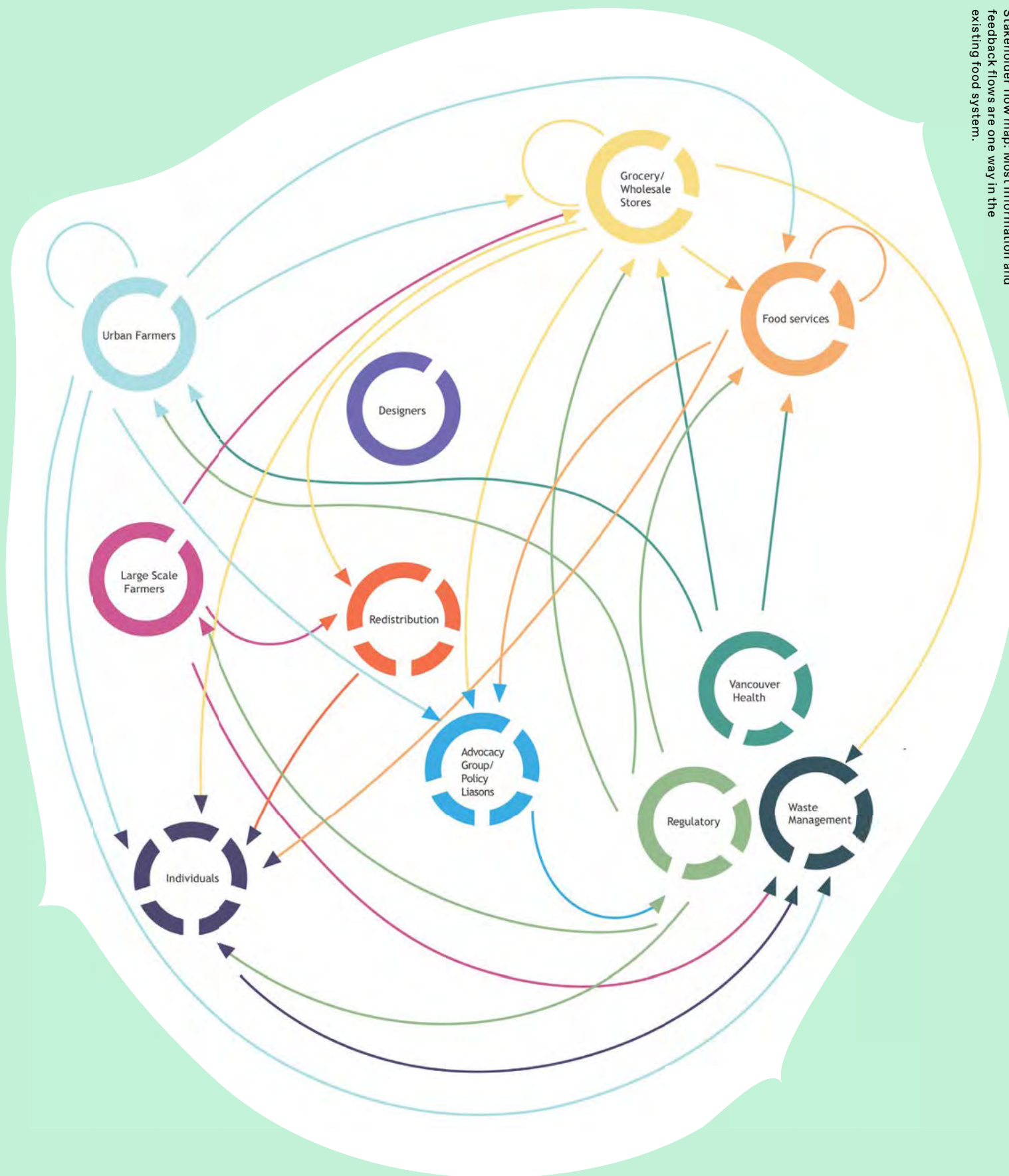
We started using cultural stories of food preservation as a way to inspire engagement with otherwise wasted food. We spoke about post-colonial challenges of connecting with cultural and ancestral knowledge and ways of reclaiming old wisdom as well as narratives around shame and food scarcity through practices of food preservation.

Gratitude and Responsibility for Land

This conversation was built around the interconnected sense of care, empathy and responsibility fostered through indigenous ways of foraging and showing gratitude to our land. We spoke about our relationship to and responsibility towards public/common resources to ensure that we are taking responsibly while ensuring access and equity for those around us.

Mapping our fridges and where our food waste ends up.





"Paradigm shifts are difficult to initiate on the large scale, they involve the overturning of entire systems and rebuilding them upon a new system of values. This residency, and the unavoidable consequences of COVID-19 and restrictions, led to a deeper contemplation of the types of discourse necessary to shift a paradigm."

Concluding Thoughts: Dialogue for Paradigm Shift

Through both phases of the project, the question of connection, collaboration, prompts and discussions led to the question of the role of dialogue in shifting paradigms. Systems are built upon paradigms. These agreed upon and presumed values, functions, and outcomes determine the functions and accepted behaviors of entities in the system. Paradigms determine how concerned we feel when a business isn't transparent about where goods come from. Paradigms determine what rules and regulations determine what business and organization practices are acceptable or not. Paradigm shifts are difficult to initiate on the large scale, they involve the overturning of entire systems and rebuilding them upon a new system of values.

This residency, and the unavoidable consequences of COVID-19 and restrictions, led to a deeper contemplation of the types of discourse

necessary to shift a paradigm. Phase one prompted a recognition of the need for two-way information and conversation flows between different stakeholders (see stakeholder map).

Phase two resulted in the following priorities and methods for future dialogue, particularly in regard to the principle that paradigm shifts can happen in a moment through one on one and community conversation.

Priorities and Methods for Future Dialogue

- Moving away from choice rhetoric
- Fostering a culture of joy over discipline and rebuke
- Centering and sharing cultural practices of food preservation
- Making sense together
- Developing platforms for diversity and equity in dialogue
- Centering the voices of those experiencing food insecurity

Studio Peal
Zara Huntley and Lauren Thu



Studio Peal is a practice-based design studio operating on the lands of the Musqueam, Squamish, and Tsleil Waututh nations, currently known as Vancouver, BC. We see opportunities for inquiry in everyday routines and discarded endeavours, and use design to explore new understandings of our past, present, and future. We value projects that are left with fringed edges as we believe unfinished projects allow more opportunity for equitable participation. We see the future as something plural and participatory, and we are making projects that help us define this.

By embracing humility in our work, we allow ourselves to be vulnerable to new perspectives and dialogues regarding resiliency, empathy, accessibility and agency. Our projects are not meant for consumer consumption, instead, they are tools and devices for social conversation and change. They are meant to be lived with, taken along as talismans towards our unknown fate.

Mentor/Advisors: Nu Goteh, DEEM Journal and Room for Magic (LA); Cas Holman, Rigamajig (Rhode Island); Gillian Russell, Design Researcher (Vancouver); Amanda Huynh, Pratt Institute (New York); Thomas Thwaites (UK); James Auger, Auger Loizeau (France).



Zara Huntley and Laura Thu, Studio Peal

We met in our first year at Emily Carr when Zara asked Lauren what the hell she was doing in the shop (Lauren was making a mold of a snake while Zara was burning a tabletop). In our second semester of that year we happened to be in the same core design class. We worked on our first project together and have been working on group projects ever since. We have different strengths, similar values and a matching sense of humour which has been hugely beneficial working on projects over the years.

We have been working on our branding, including a logo, a website, and talking to mentors about how they operate. Focusing on how to output ourselves as Studio Peal, we wanted to convey our critical lens approach, while also being approachable and presenting our work with a sense of brevity.

Assemblage of Mentors

A huge part of this residency for us was the opportunity to speak to people who inspire us. While COVID-19 has disrupted most things, our residency offered us a way to speak to our mentors face to face through video messaging, which has now become the norm. Some of the people we spoke to and some key advice they gave us:

1. *Nu Goteh* is the co-founder of Deem Journal and Room For Magic. Nu reminded us to “bring the right stakeholders to the room,” meaning that if we want to stay true to design that we believe in, that we should be considerate of who we choose to work with.



In part a result of COVID restrictions limiting residents ability to gather in person, Studio Peal reached out to mentors across North America and Europe.

2. *Amanda Huynh* is a food designer and Pratt Institute instructor. Amanda gave us the advice to make “something for your portfolio, something that will pay you, something that you really care about” to keep ourselves balanced with our studio output.

3. *Gillian Russell* is a design curator and lecturer. Gillian really drove into us the importance of research, and that “you can only know what you already know”. She told us to keep diving deeper to get to the core of the problems we wanted to address.

4. *Cas Holman* is a toy designer and RISD instructor. Cas was really helpful in getting us to our first prototype out. She reminded us to not “get invested in [prototypes] working, because hopefully it won’t and you’ll learn more from why it’s not [working]”. She told us that anything could be a prototype, a workshop could be a prototype, a call-out could be a prototype.

5. *Thomas Thwaites* is a critical designer working between science and design. Thomas talked to us about how not to “fall into the trap of being faux

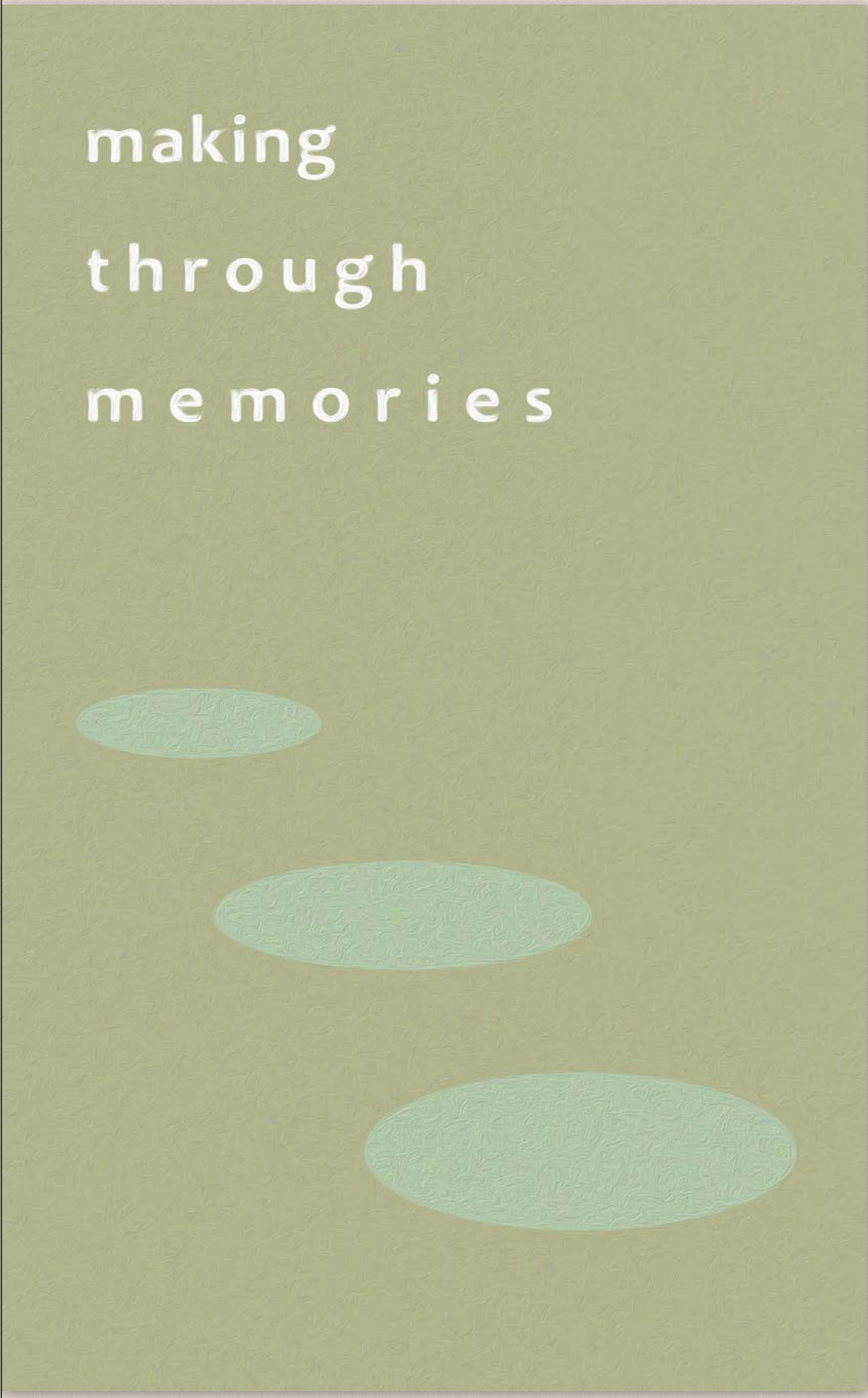
- interesting,” and to really evaluate what we found interesting about our project, and run with it.
6. *James Auger* is a critical designer working in France. We spoke to James at a time where we felt stuck, and he asked us to “think about what we’re challenging”. He said to go back to the reason that you wanted to do the project in the first place, and what problems did you want to explore and discuss through it.

Our first project as Peal explores and addresses issues surrounding materiality and place, experimenting with local material collection and processing techniques. Through storytelling and engagement with non-experts, we speculate that interactions with materialities can help find new ways of talking about the land around us and the context in which we operate.

Project 1: Materiality and Place

The creative side of our studio was focused on building a project around materiality and place. We had both had an abrupt end to a semester, and were thinking of ways to make something like clay accessible to more people. Through this, we thought about how found clay can be specific to the land, and that simple methods of clay building and pit firing could be used to make accessible, place-based ceramics. After talking with Gillian, she reminded us that clay might not be the material for everyone, and that we should expand our brief to allow people to use any material that connects them to the place. From here, we thought about how materiality can be specific in context to both a place and a person. How might we create these meaningful connections through reflective making?

After some mulling over our idea, we spoke to Cas. Cas got us onto the idea that even a call-out could be a prototype, so the next day after our chat, we sent out our first one (see page 78–79). We sent the call-out to our friends and family, and got genuine and heartfelt responses. We were really surprised by how thoughtful each person was, and it was amazing to see the places people chose were so special to them. After all of the submissions, we decided that it would be a waste to relegate this feedback to a google drive research folder, so we decided to publish the stories in a zine, *Memories through Making*.



Selections from Studio Peal's inaugural project zine, *Memories through Making*: Front Cover.

Our first project as I
surrounding material
material collection a
storytelling and eng
interactions with ma
about the land aroun

- Step 1:

Go to a place that means something to you. This can be outside, inside, a place from your childhood or a place you’ve been thinking about lately, maybe it’s somewhere new, somewhere you’ve always wanted to go.
- Step 2:

Collect materials. This can be any material that you can see and access in this place.
- Step 3:

Make an object or a thing or an article or a whatchamacallit. Don’t feel confined to making something functional or finished.
- Step 4:

Return object to place as you see fit. This can be the original location if it is accessible, or a new place that you feel connects to your original location. (don’t forget to take a picture of your object!)
- Step 5:

Reflect in a way that feels most natural to you and your object.

Project 1: Materiality and Place

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Chayann Aravena	4
Avi Farber	8
Juliann McGale	11
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My family owns a lot/campsite in Princeton BC, we’ve had this place for 10 years. Whenever we come out here in the summer we always try to visit the Similkameen River. When I was younger we would all have our floaties and rafts and go down it, I remember trips where we rode that river for 5 hours. Most of the time we would plan the ride so we end at this little island off the side of the highway. This trip we didn’t go down the river but we did hang out on the island. While there my Grandma started clearing rocks and stuff so she could sit with her feet in the water eventually me and my brother began to help. We brought over a log for her and from there we just continued to build. We just found large sticks and rocks and began making structures, with no goal. There was a large rock that stuck out of the water that we were messing around with and we had the idea of trying to build a bridge to it. My brother and I found a log, carried it over and there was our bridge. That bridge gave me, my brother, dad, and uncle a lot of entertainment as we all kept trying to see who



could walk along it the farthest, my bro won. When it was time to go we abandoned our structures and other vacationers moved into our spot hopefully they enjoyed the bridge.

Building on beaches with found sticks and rocks is not new to me and my family. Most of my family are builders and creatives in some way so this usual. My earliest memory of building on the beach was with my dad and we made a scarecrow-like sea creature with logs and seaweed. What I noticed when building with natural materials often you have no control

Selections from Studio Peals inaugural project zine, *Memories through Making*. Submission from Chayann Aravena.

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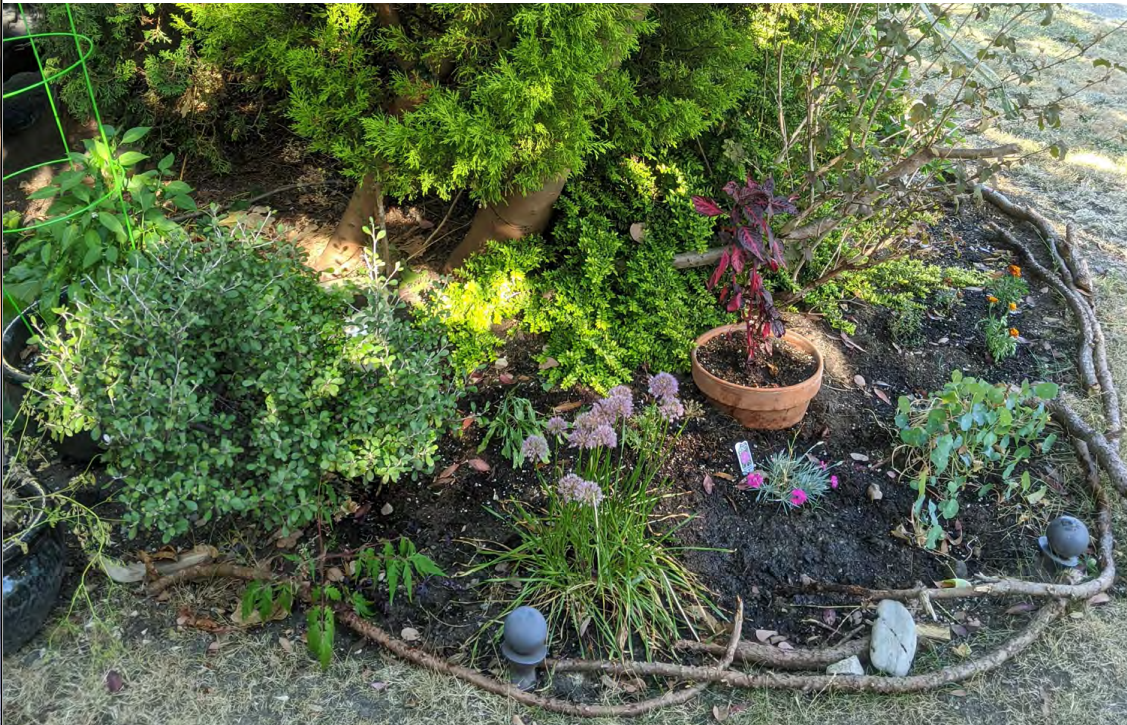


10 *Avi Farber*



I've taken photos to document. I'll put them in order, it goes:

- 1) garden as my meaningful place
- 2) branches in hand as collected material
- 3) my ceramic object which I've made
- 4) object with flowers against wall
- 5) return object and reflection



Juliann McGale 11

Selections from Studio Peals inaugural project zine, *Memories through Making*. Submission from Avi Farber and Juliann McGale.

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The sun is out! We’re having a baby! My wife is talking to her mother-in-law and doesn’t seem to mind it too much! – that kind of thing.

I found a few pieces of wood that had made their way onto a rocky outcropping towards the eastern edge of the cove near the line of distinction between beach and vegetation. Without too much forethought, I carried them down towards a rock that rose out of the sand rather dramatically and reached a point after about 4 feet of vertical climb. The rock was solid, and provided a good anchor point to balance a piece of wood off. Like a family could be.

I used another piece of wood to prop up the end of the horizontal chunk that projected off the rock into the air to create a bridge hovering over the sand. I thought about the things that had allowed me to support myself as I left my family and began to make my own way in the world – education, race, gender, relationships, work – while still relying on that first rock for continual support. I also thought about the other 359 degrees I could have gone.

I looked over to my wife and realized that we were still pushing further from the rock, moving beyond its influence in a more pronounced way with the addition to our own family that was soon to arrive. I wasn’t sure if we knew how to support this next leap though I was able to add another found piece of wood that extended beyond the vertical support, reaching into the unknown and hoping that it, too, would find a way to stay lifted.

After more concentric rings and thinking of how our supports are so influenced by everything that has come before, I looked up to see the tide moving in and beginning to lap at the edge of my work circles. They were returning to the smooth canvas of sand I had so admired at the outset. I knew that my addition with rock, wood, family, and future would eventually meet the same fate.

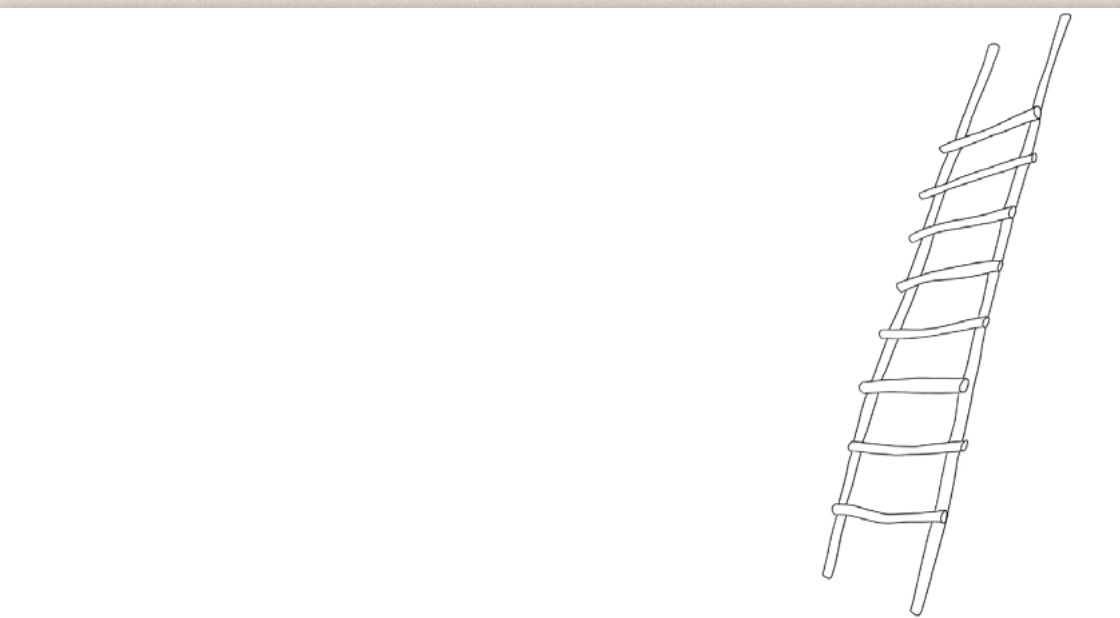
But that didn’t seem so important when I realized that, even if just for a blip of time in the history of the universe, a bridge of support had existed that elevated me beyond the mundane.

Selections from Studio Peals inaugural project zine, *Memories through Making*. Submission from Peter Thicke.

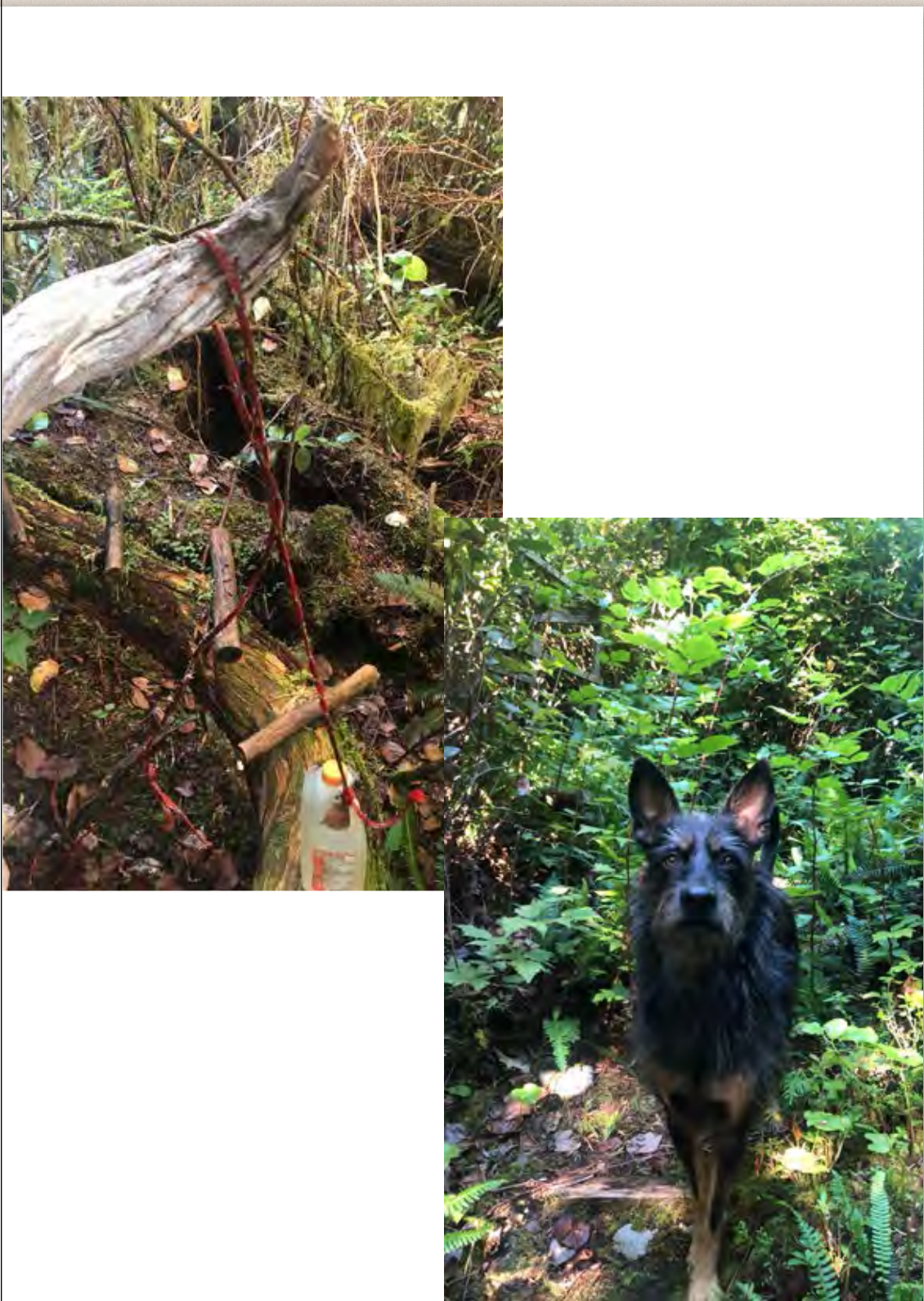
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Here are the pictures of my exploration of our
backyard playground. It's an area that has
clearly been enjoyed by kids in the past. There are
little ladder rungs nailed into a tree and a length of
rope tied at the top. A new discovery was that the
end of the rope is tied to a milk jug full of water! The
object I collected is from another area of our yard,
it's the lighter, curved piece of wood you see in a few
photos. My initial plan was to go to the rope and tie
this piece of wood to suspend it but found the rope
already attached to the partially buried milk jug. So I
used the wood to loop the rope around and suspended
the milk jug instead. Then, I placed the wood piece
onto one of the old ladder rungs and left it there in its
new home.



Our first project as a studio was to build a material collection and a platform for storytelling and engagement with materials about the land around us.

Project 1: Materiality and Place

The creative side of our studio was to build a project around materials. We had both had an abrupt end to our previous work and were thinking of ways to make ceramics like clay accessible to more people. For this, we thought about how for a project specific to the land, and that ceramics like clay building and pit firing could be accessible, place-based ceramics. With Gillian, she reminded us that ceramics could be the material for everyone, and we expanded our brief to allow people to create material that connects them to the land. We thought about how materials could be in context to both a place and a person. How might we create these meanings through reflective making?



Studio Peal's inaugural project zine, *Memories through Making*; print samples

For access to full zine publication, visit studiopeal.com or contact hello@studiopeal.com

Perhaps, through making with found and local materials, we could create dialogue about global production practices.

What would it look like to build an anti-capitalist machine? How would it function, what would it make, and where could it go?

Project 2: Anti-Capitalist Machine

After the *Memories through Making*, we were a little bit stuck as to where to go next. It was at this point that we spoke to James, who reminded us about the criticality we wanted to imbue into our work. What are we challenging with this? Perhaps, through making with found and local materials, we could create dialogue about global production practices. What would it look like to build an anti-capitalist machine? How would it function, what would it make, and where could it go? This idea struck a chord for both of us, and this is where we’re hoping to go next. We’ve drafted another call out and are hoping to send this out in the coming weeks.

This residency has afforded us an incredible opportunity to produce a working studio, create meaningful connections with people we look up to, and explore our personal practice fully. We want to thank everyone at the Shumka Centre and the DESIS lab, all of our co-residents, and Laura Kozak for being a rock for the past six months. Thank you!



Studio Peal's second project call for collaborators. Reach out to hello@studiopeal.com for more information.

Part Three → Reflection, Dissemination and Next Steps



“As a facilitator in a learning relationship with the group, and new to working in an online setting, I started to see that I can and should play a larger role in initiating informal conversations and social

gatherings, things that happen so intuitively in person. The kinships that form through working together—friendships that come from shared experiences alongside really getting to know a person and

their work—are such a central outcome of the residency, and perhaps have even more longevity and potential impact than the projects themselves.”
Laura Kozak, Facilitator

Phase three of the residency shifted from active modes of production into project-sharing, documentation and dissemination. These actions included:

- Gathering for an end-of-summer group park meetup to plan phase three presentations and other outputs
- Hosting a day of public, online presentations for mentors, collaborators and friends. Each group prepared a 20 minute presentation, followed by discussion and feedback from the group. We deliberately decided not to pre-record these presentations, but to embrace the liveliness and energy of real-time presentations.
- Recording and editing these presentations to share, alongside this publication, on the DESIS and Shumka Centre websites
- Meeting with each group individually to discuss content for this publication as well as a form of exit interview on the experience of the residency

- Sharing the model of the residency with the DESIS Network through the DESIS Students Initiative, being led by DESIS Rio at Universidade Federal do Rio de Janeiro
- Featuring three articles about the residency on Emily Carr’s website and other communications channels¹
- Producing this publication to share on the DESIS and Shumka Centre websites
- Sharing this work at the DESIS Assembly in December 2020

Beyond this activity across all groups in the residency, many individual groups also prepared websites, publications, short films and other materials as part of their documentation and dissemination.

1. ‘Pocket Change’ Celebrates the Worldmaking Power of the Pocket (Perrin Grauer, Sept 29, 2002); ‘POOL’ Honours the Personal in the Political (Perrin Grauer, Oct 1, 2020); Satellite x DESIS Residency Helps Supercharge Student Initiatives (Perrin Grauer, Aug 7, 2020)

A complement to academia, or "How was this different from a class?"

One reflective question that everyone discussed as a part of phase three was “how was this different from a class?” This question generated lots of meaningful responses, and also helped shape a picture of the role the residency might play within the institution of Emily Carr.

“There was this movement that we got to stay with the actual brief through what we were doing. When I think about a class, you walk in and the brief is already done for you, and you're like, ‘okay, I'm just going to go try and do this thing that was told to me. But being with it and staying with it as it changes was really interesting for me, and, even now, it's still changing. It's really cool to be able to follow that projection of an idea into an actual brief, and then see it come out as something that's design work.” *Zara Huntley, Studio Peal*

“This doesn't feel like a really laborious, drag-your-feet kind of endeavour—it is actually generative and does create the thing that we're trying to do, instead of talking about the thing. I feel like now that we've gotten to that place where we're doing the thing for real, it's not hard anymore.” *Nura Ali, POOL*

“Halfway through the summer when we had a meeting with you and you said ‘just host a workshop—just set one up for the next week.’ I think that was a big catalyst for being able to think, ‘Oh, we can just do this. We can send out a call and start something and not have to fuss about every little detail or sort of psych ourselves out or ask if this is the right way to do things.’ I think that was another thing that has really stuck with me about just diving in feet first.” *Naomi Boyd, Pocket Change*

How can we amplify the ethic of flexibility through the structure of a residency?

“I've noticed a trend in my education where I've had really rich conversations that will naturally lend itself to a project, but after graduating this work lays dormant. With this residency I was able to be a lot more direct about my goals. Before even diving into the project, we worked on identifying patterns and questioning our relationship to work. I've never really stopped to take stock of these habits I possess. The residency as a whole helped me be a lot more goal-action oriented than I've been in the past. Satellite was different than another class as it helped my thesis feel like more than just something to complete/check-off/collect dust in a library; I put it into motion.”
Josh Singler, Fruitcake Press

“It was giving ourselves the permission to sit with something, which we don't really get to do; everything is super rushed and that ambiguous

space is sometimes not really allowed to us in class settings. The permission to just get to know yourself and take time to get to know and do the work that motivates you—I feel like that just really allowed my paradigm to start shifting in this really wonderful way.” *Garima Sood, Radical Waste Project*

“I think knowing that all of the five projects were so different—there wasn’t a competitive comparison going on. Instead we all got to learn from each other and give feedback in different ways. Maybe the first weekend we were a little nervous because everybody else was in the masters program and older than us. And so we

were like, ‘Oh my goodness, what have we gotten ourselves into?’ But it was really quick to feel okay. Once you’re outside school, those categories of undergrad and masters, they don’t really mean too much. It’s just about sharing knowledge and being kind to each other.” *Morgan Martino, Pocket Change*

“There’s been so much growth on so many different levels, not just levels of interest, but also how I see the world around me, how I relate to people, and how I work with people and how I work in this type of project. It’s like a second puberty, so uncomfortable and so disorienting, but this growth spurt happening so quickly.” *Garima Sood, Radical Waste Project*

“We could be way more imaginative in coming up with things rather than being constrained by these official, checklist ways of production. The residency gave us the infrastructure to spend money the way we wanted to spend money and learn the way we wanted to learn. These sets of permissions allowed us to suddenly see our practices as legitimate.” *Annie Canto, POOL*

“The intimacy of being able to be vulnerable and have different relationships—I felt like everyone was able to be constructive and to be supportive.” *Morgan Martino, Pocket Change*

“The relationships that we’re building feel more genuine because we had that intent to choose that specific person.” *Josh Singler, Fruitcake Press*

“There was freedom from pressure or, we were free to just put pressure on ourselves in a way that we needed to, and then could sort of relieve or add that pressure.” *Lauren Thu, Studio Peal*

Reciprocal Learning

The emergent and flexible structure of this residency is braided together with the projects and people within it: each one learns from the other. In tandem with the learning that took place within projects themselves, and in response to the needs and ideas of participants, adjustments and course corrections were made to programmatic approach both during and post-residency. Some of those include:

Deeper commitment to trust and student agency

The call for proposals for this residency outlined a number of specifics, including an expectation that residents commit approximately 20 hours a week to projects. Participants questioned the need to estimate a weekly workload as a way of defining project scope, and reiterated the sense of liberation from this feeling like a class or a job with quantitative expectations like hours per week. Participants also appreciated the option

to propose mentors of their own choosing, as opposed to being matched with someone from within the labs’ networks. At the core of these changes is an important and central belief that students are committed and well-positioned to know how to motivate their own process and project development, including setting a pace for their work and seeking guidance or input from sources of their choosing.

Holding space for flexibility, and pushing back on the systems that impose restrictions

Over and over, residents reflected on the “cascading sets of permissions” they felt alongside a sense of freedom from externally imposed deliverables and deadlines as a critically important part of doing this work. How can this residency, and other programs hosted by the DESIS Lab or Shumka Centre, incubate this level of flexibility? How can we advocate for fewer restrictions on

funding, or move further away from gatekeeping meritocracies that are so prevalent in post-secondary settings? Participants noted “the most onerous part of this project was the initial application.” How can we create other entry points into opportunities for learning? How can we amplify the ethic of flexibility through the structure of a residency, and other activities of the labs?

Mutual Accountability and Durable Relationships

Particularly at a time when all of us were experiencing a loss of face-to-face relationships, finding ways to come together, get to know and trust each other, and maintain accountability to the group was something we had to reimagine and collectively prototype while working remotely. Setting up good systems—namely a slack channel for ongoing informal and asynchronous dialogue between whatever groupings we wanted—was an important piece of this.

Connecting the Small with the Systemic

This was a theme that came up in multiple ways. Early workshops asked everyone to locate themselves and their projects within systems of privilege and oppression. This exercise prompted reflection on the values motivating our work alongside looking at how the things happening on a systemic level that inform projects, and how projects might speak up to those things. Through a relational approach, each project started small and slow, and gradually extended to networks of people and systems that, in most cases, initially seemed far out of reach.

Lessons learned from Satellite x DESIS will directly shape and inform the programming and delivery of Satellite in 2021.

Emergence of Place-Based Responsibility

Inhabiting the social and relational aspects of sustainability through the lenses of these five projects highlighted an emergent and important question of how we, as designers, can be responsible to place within the expanded framework of value shared with us by Groundswell.

Dissociation from place, that is, lack of connection to where we are, in both the ecological and cultural sense, contributes to apathy for the environmental impacts of our decisions and actions; disregard, hostility or lack of trust for those around us; loneliness, loss of community or sense of belongingness; and lack of accountability to a meaningful community. Reorienting design practices to be actively led by those with place-based knowledge and sensitivity to contextual conditions will situate emerging designers within collaborative, sustainable, mutually-supportive networks that are responsible to place.

Place-based responsibility can be understood as processes that centre relationships with community and place. These approaches to collaboration:

- Connect to and support place-based knowledge holders, recognizing their expertise and knowledge of place from their own perspectives and ways of living;
- Engage in flexible methods of being “led by” and consensual opting-in, valuing self-determination for people impacted and targeted by harmful social conditions;
- Support and actively participate in horizontal hierarchies and engaged, democratic models of equitable decision-making;
- Develop projects from within relational networks, working towards shared values, ethics, and goals, resisting the impulse to participate in reactionary design solutions, instead understanding and building shared intentions and futures;

Through place-based knowledge, “meaning is derived not through content or data, or even theory in a western context, which by nature is decontextualized knowledge, but through a compassionate web of interdependent relationships that are different and valuable because of that difference.”

—Leanne Betasamosake Simpson, *As We Have Always Done*

- Ground projects and research within notions of mutual aid, asking how to help and finding ways to support each other, through methods and actions both simple and complex.

These learnings and approaches informed critical next steps for both the Shumka Center and DESIS Lab.

Satellite x Activism

The 2021 iteration of Satellite will focus on place-based activism, engaging people and projects that bring contextual attentiveness to systems of oppression and inequity; build relational, place-based networks; support care and mutual aid within localized community; nurture place-based storytelling or responsibility to the land; and connect to localized movements of art, design and activism.

This topical lens emerged in response to a moment characterized by multiple, entangled crises: destruction of natural ecosystems, growing inequality, and the rise of toxic ideologies across the globe and here in British Columbia. In the summer of 2020, in parallel to social uprisings against racism around the world, Emily Carr students self-organized a comprehensive Anti-Racism Initiative, challenging many institutional norms and inciting change at every level within the university. Being led by this Initiative is understood by this residency to be a necessary act of place-based responsibility within Emily Carr and our extended community.

The methodology and programming of this residency will directly respond to questions and institutional critiques formed within the residency and through broader social movements, and seeks to support students actively taking up these questions through art and design practice.

“When you apply permaculture to social systems, you cultivate mutually beneficial relationships of exchange.”

—Groundswell

Place-Based Resilience Roundtable Series

So often, community leaders and members most impacted by harmful social conditions have already voiced their concerns and hopes for their community; and non-human stakeholders continually speak up through indicators that are willfully ignored. In practicing place-based responsibility—listening and actively engaging in processes that question, disrupt and slow down harmful systems—we can be active participants in building collaborative, sustainable, mutually-supportive networks.

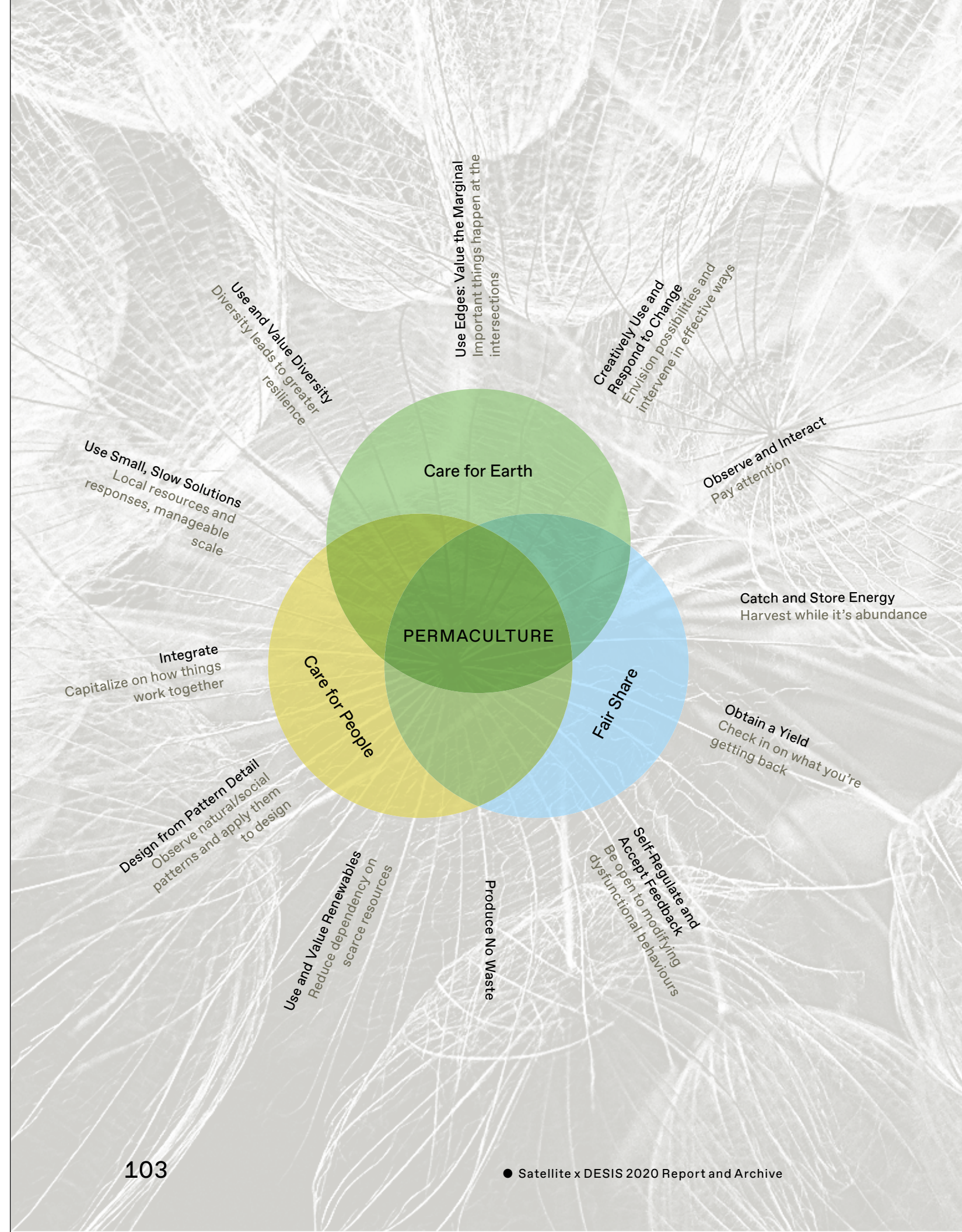
Place-Based Resilience begins this process by coalescing place-based knowledge holders with long histories of participation in this work through themed roundtable discussions:

- The Language of Place
- Matriarchal Strategies in Design
- Permaculture as Method (fig 8)

Invited guests will focus on those living and working in ways that express care for place: Indigenous artists and ethno-botanists; community organizers, activists and social workers; gardeners and waste remediators; front-line workers in housing and housing advocacy; advocates for cultural labour; and artists engaged with land and material.

Discussion of these themes will be used to set a compass for subsequent, longer-term collaboration. Most importantly, these activities will initiate and strengthen meaningful relationships between community stewards and knowledge-holders and the community at Emily Carr.

FIG 8: Twelve Principles of Permaculture; Adapted from <https://permaculture.co.uk/>



Contributors

Residents

Garima Sood,
The Radical Waste Project

Garima Sood (BA) is a design researcher, a maker and a design student. Her work is grounded in material- based explorations that uses tactile engagement to foster meaningful relationships with man-made and living materials and systems. Through her work, she seeks to analyze, disrupt and push complex systems into transition towards more sustainable futures. Garima has a BA in Political Science with a focus in sustainable development policy and justice theories and is currently pursuing a BDes in Industrial Design at Emily Carr University.

Damien Stonick,
The Radical Waste Project

Damien Stonick (BSE, MDes) is a material designer and researcher. She completed her MDes from Emily Carr University in 2020, navigating the relationship between material practice, or making, and the development of resilience, and the characterization of resilient practices within and for resilient communities. She is continuing her thesis research through redirection of waste into resources and the development of resilient practices and systems. Local design, agriculture, small scale production, and distributed systems are central components of her practice.

Zara Huntley,
Studio Peal

Zara Huntley is an interdisciplinary industrial designer. Born and raised in Halifax, NS, she spent a decade living and working across British Columbia before settling in Vancouver to focus on design. Zara is currently finishing her of Industrial Design degree at Emily Carr University. For Zara, design is more than projects and outcomes—design must also focus on the context a project resides in. Because she wants to challenge oppressive structures and systems, her projects take form through non-tangible and critical design issues. Her work seeks to disrupt the preconceived, systemic notions which underlie our everyday lives.



Lauren Thu,
Studio Peal

Lauren Thu is a designer in Vancouver, Canada. She is finishing her Bachelor of Design at Emily Carr University, with a focus in industrial design and a minor in curatorial practice. Her interests in critical and speculative design suit her penchant for reading, writing, and experience in communicating through visual and material means. She is currently the founder and president of the Design Reading Group (DRG) at Emily Carr. Her writing is included in Onomatopoe Project’s Criticall! exhibition (Eindhoven, NL) and will be published alongside 15 other writers, including an introduction by renowned critic, Alice Rawsthorn.



Morgan Martino,
Pocket Change

Morgan Martino is a fourth year Industrial Design student at Emily Carr, with a SPACE minor. Her work focuses on the study and appreciation of vernacular objects, obsolete media and archaic technologies as tools for community building and clues to alternative consumption cycles. She is the creator of The Mixtape Collective and Vintage Digicam Club, a host of Pronoun pin work-shops, and a research assistant for the Health Design Lab and Graphic Research Unit. Her work has been featured in SEITIES magazine, Woo publication, and shown at Penn State Graduates in Women’s, Gender and Sexuality Studies Conference 2018.

LEFT: Zara Huntley and Lauren Thu of Studio Peal.
RIGHT: Morgan Martino and Naomi Boyd of Pocket Change.

Naomi Boyd,
Pocket Change

Naomi Boyd is going into her fourth year at Emily Carr University, working on completing an Industrial Design major with a minor in SPACE. Her work here has led to an interest in community-engaged design, exploring analogue material practices as means for social innovation and expanding modes of thinking. Most recently, she has been working to organize Climate Cut, a project based in community and sustainability, and volunteers as a literacy mentor with the Writer’s Exchange in Strathcona.

Residents Cont.

Nura Ali,
POOL

Nura Ali is a visual artist, community organizer and social activist. Her multidisciplinary practice engages issues of memory, place building, displacement and power. Nura has been involved in grassroots organizing in the non-profit sector for many years at the Al Madad Foundation and with the British Somali Community. Nura is committed to community oriented organizing and for this reason became one of the founding members of the Vancouver Artists Labour Union Co-op.

Annie Canto,
POOL

Annie Canto (BFA, MFA) is an artist and educator currently working in Vancouver, BC. In 2020, she graduated from Emily Carr University with an MFA emphasizing research in social practice and engaged pedagogy. Working with performance, text, comics, and food she facilitates participation in communal spaces to acknowledge the complexities of the Other and question the overarching systems that govern our relationships. In her current work, Annie is exploring collaborative writing and hosting practices as strategies for community organizing.

Jean Chisholm,
POOL

Jean Chisholm (BA, BDes, MDes) is a designer, researcher, and educator. Her research explores place-based design practices and community collaborations that work towards relational, ecological and equitable ways of living, and has most recently been published through *PDC 2020: Participation(s) Otherwise*. She has multiple years of experience as a graphic designer and art director, designing and overseeing production for printed, spacial, and digital touch points. Jean currently teaches at Emily Carr University, where she also completed her Master of Design in 2020.

Josh Singler,
Fruitcake Press

Josh Singler (BDes, MDes) considers his practice and philosophy as a queer designer and educator to never remain stagnant. He currently situates his practice somewhere on the margins between design activism and design for social innovation and emphasizes the role that identity plays in facilitating design possibilities that transgress the seemingly fixed boundaries and non-negotiable binaries of the straight white cis man’s design world. Josh acknowledges and actively works against this industry that has long negated opportunities to examine the power of black, queer, and feminist voices.

Facilitators

Laura Kozak,
Residency Project Lead

Laura Kozak (MASArch) is a design researcher and community organizer. Since 2005 she has built partnerships and collaborated on projects with local and international artists, designers and community organizations. A core interest in relationality and collaborative design of the urban environment informs her research and teaching practice. She is on the Board of Directors at 221A Artist Run Centre Society and teaches in the Jake Kerr Faculty of Graduate Studies at Emily Carr University of Art + Design. Laura is a Research Associate of the Shumka Centre and Co-Coordinator of the DESIS Lab.

Emily Carr DESIS Lab

The DESIS Lab at Emily Carr University of Art + Design supports research that advances design for social innovation towards sustainability. DESIS envisions a future of resilience, equity and diversity across human and ecological systems through social innovation, design and environmental justice. Emily Carr’s lab joined the DESIS network, made up of 46 labs worldwide, in 2012 and is the only DESIS lab in Canada. Emily Carr’s DESIS Lab is currently supported by a faculty-led coordinator position and the participation of a volunteer steering committee made up of faculty and students.

Shumka Centre for Creative
Entrepreneurship

The Shumka Centre for Creative Entrepreneurship fosters the movement of artists and designers into systems and situations where their work and ideas can have the most impact. The aim of the Shumka Centre is to establish a place where creative practitioners can find community and knowledge as well as connection to the resources they need to launch, fund, and organize projects across the spectrum of contemporary art and design activities – whether those are products, companies, events, curatorial initiatives, non-profit organizations, or other initiatives.

Guests

Vidya Crawley,
Groundswell

Vidya Crawley, Groundswell CEO and Lead Educator, is a leading alternative business educator in Western Canada who designs and facilitates inclusive, experiential programs for entrepreneurship, intrapreneurship and local economic development. They bring nearly 20 years of global experience in advancing social purpose initiatives from the grassroots to the boardroom. Drawing on diverse practices of creative leadership, systems thinking, social justice, business design, and go-to-market strategy, Vidya believes in the power of showing up with head, heart and hands to transform the status quo.

Paola Qualizza,
Groundswell

Paola Qualizza, Director of Ecosystem Development, brings her experience and interests in alternative economics, ecology, and community planning to Groundswell. She has been involved across all aspects of operations and programming at Groundswell since 2014, and currently focuses on her unique ability to cultivate partnerships and nurture connections with alumni and members. Having co-led initiatives in alternative currency and local economic development, Paola enjoys pushing the realm of possibilities. She is happiest when weaving ideas and people into social ecosystems that are greater than the sum of their parts.

Jacqueline Turner,
Emily Carr Writing Centre

Jacqueline Turner is the author of five poetry collections and is the Faculty coordinator of the Writing Centre at Emily Carr. She’s held writing residencies in Brisbane, Tasmania, Granada, and Berlin and has work published widely in Canada and internationally. The mission of the Writing Centre is to promote and support a culture of writing at Emily Carr. They help people see writing as a process and a material practice linked to their art, design and media work: writing is integral to everyone’s academic and professional development, whatever their field.

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For further information

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