

Satellite x Activism

Flourishing Our
Youths

Ahon Dudu

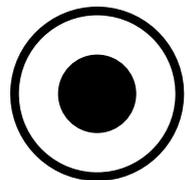
Emerging
Soundscapes

Project Paint Up

Look! Listen! Create!

Mapping East Van

Place-Based Grad
Collective



Satellite x Activism

A Five Month Residency for
Emerging Artists and Designers

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Satellite is a five month residency for Emily Carr project teams to develop major sustainability and social justice projects that are applied and self-directed.

Residents have access to mentorship, peer support and funding toward the goal of developing products or services; initiating events, programs, or community partnerships; or starting studios, collectives, agencies or non-profits.

Satellite x Activism

Satellite x Activism encompassed a set of projects in 2021, and emerged as a focus in relation to both local and global movements that students were working to contribute to: rapidly accelerating urgency to climate action, surges in broad social justice movements, local demands for housing and harm reduction, and student-led activism within our school.

Pressures and challenges faced by international and neuro-divergent students informed a number of projects, as did efforts of reconciliation, decolonization and place-based learning. The practices within this cohort also fell squarely within the COVID-19 pandemic, meaning that projects were both planned and developed while working remotely.

Projects within this cohort
were intended to:

**bring contextual attentiveness to
systems of oppression and inequity**

**build relational, place-based
networks**

**support care and mutual aid within the
localized community, nurture place-
based storytelling or responsibility to
the land**

**connect to localized movements of
art, design and activism**

**collaborative, socially engaged
initiatives that address the social and
political realities of communities**

**consider human and non-human
relationships**

**support community or seek to create
social equity**

**are shareable, with learning that is
open to others**

**support designer agency, practicality,
navigating a way forward**

**establish designers' participation in or
creation of community**

**help establish conditions for artists
and designers to financially support
themselves through project lens, give
financial sustainability to the project
itself**

negotiate “how” alongside “what”



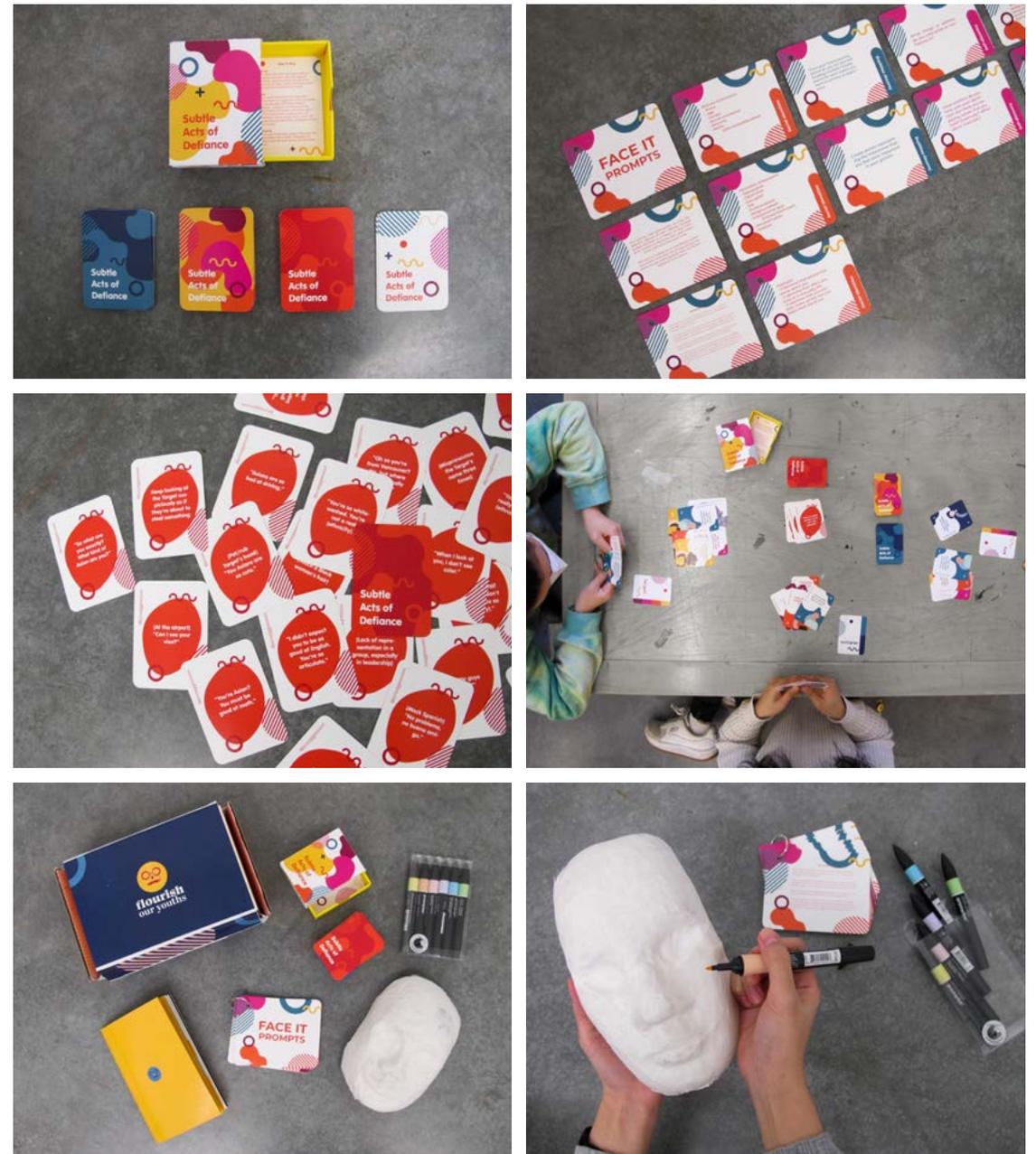
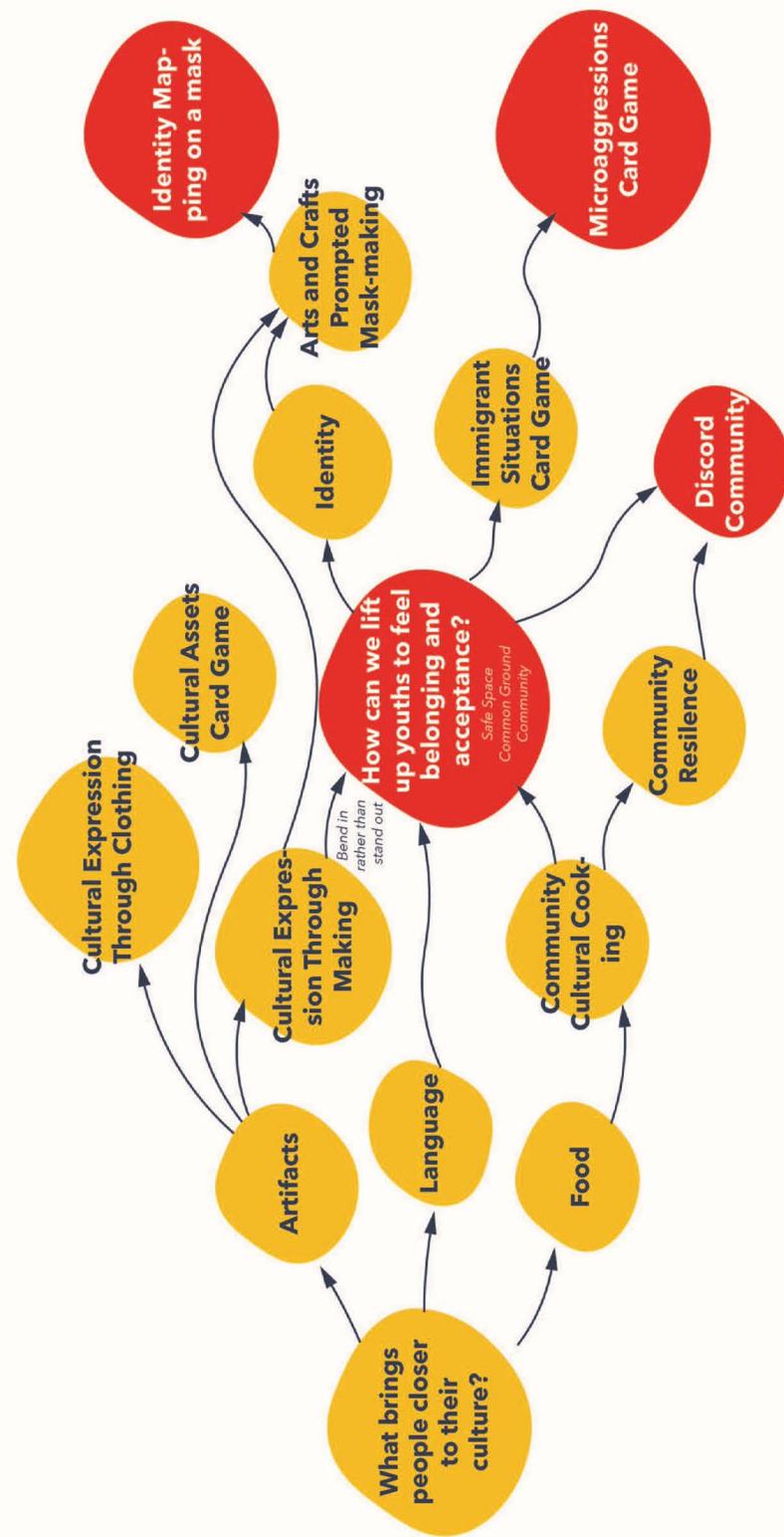
FLOURISHING OUR YOUTHS Cyville Castro and Funan Fina

Immigrant youths are vulnerable to social isolation, and feel uncertain about their social standing. *Flourishing Our Youths* is a workshop and toolkit that prompts cultural empowerment and community for youth immigrants facing disconnect and isolation. The workshop unravels external and internalized oppression and affirms youths' identity transitioning into Canadian society.

Cyville Castro is an Industrial Designer based in Vancouver. With an interdisciplinary practice focused on social sustainability, her work is deeply informed by her Filipino background. She embeds her love for nature and culture into her designs as much as she can. She graduated with a Bachelors of Design from Emily Carr University. See her work at cyvillecastro.com

Funan Fina is an Industrial Designer from Timor, Indonesia. She moved from Jakarta, Indonesia to Manila, Philippines at the age of 12. Her practice emphasizes works around social design and reformation, she enjoys working with different communities outside of design and collaborates to create projects that apply across different disciplines.

Opposite: *Flourishing Our Youths Workshop* with Charisse Valle, Jehdeiah Cartago, Naomie Cainguitan and Patricia Price, Central Park, 2021 Image: Cyville Castro and Funan Fina



Opposite: *Flourishing Our Youths* Kit Box, including *Introductory Booklet*; *Subtle Acts of Defiance* card deck; *Face It Prompts* card deck; papermache mask and markers
 Across: Design Process Map



"I think in the beginning of the residency, we started with the idea of connecting youth to culture, and our project has gone a long way in a different direction.

We started with the idea of making one thing to let youths express their culture more outwardly without feeling ashamed of themselves. Now we are looking at ways to tackle microaggressions and invite people to be comfortable expressing themselves. So it's gone a long way from focusing on a more material side to something more reflective, process-based and connected to youths."

- Cyville Castro and Funan Fina



Flourishing Our Youth Workshop with local Filipino youth immigrants. Collingwood Neighbourhood House, 2021
Image: Cyville Castro and Funan Fina

MENTORS:

Valentina Branada is a service designer from Chile joining InWithForward in 2018. She is passionate about advancing equity and justice using a design approach to provoke, open new dialogues, make visible power and tensions within systems, and craft alternatives. From research to prototyping, she believes in listening first and co-creating with the people that will be impacted by the process and initiatives. Her background includes industrial design, brand strategies, organizational culture and innovation, and she holds a Transdisciplinary Design MFA from Parsons.

Clarence Kitt is a Senior Service Designer at InWithForward who enjoys exploring and experimenting with a range of creative media. Drawing on his experience in theatre, photography, UX/UI, and branding, Clarence has a particular passion for visualizing data/research and prototyping storytelling artefacts. Clarence spends his free time binge-ing movies and hosting/designing game nights.



AHON DUDU Olúwásolá Kehìndé Olówó-Ake

Ahon Dudu aims at using Yorùbá storytelling frameworks to tell stories about my experience with lack of Black communal culture here in Vancouver. I tell these stories through the Yorùbá lens of ‘the spectacle’—a show put on to teach and entertain; which encompasses oral storytelling, poetry, song, dance performance and garments.

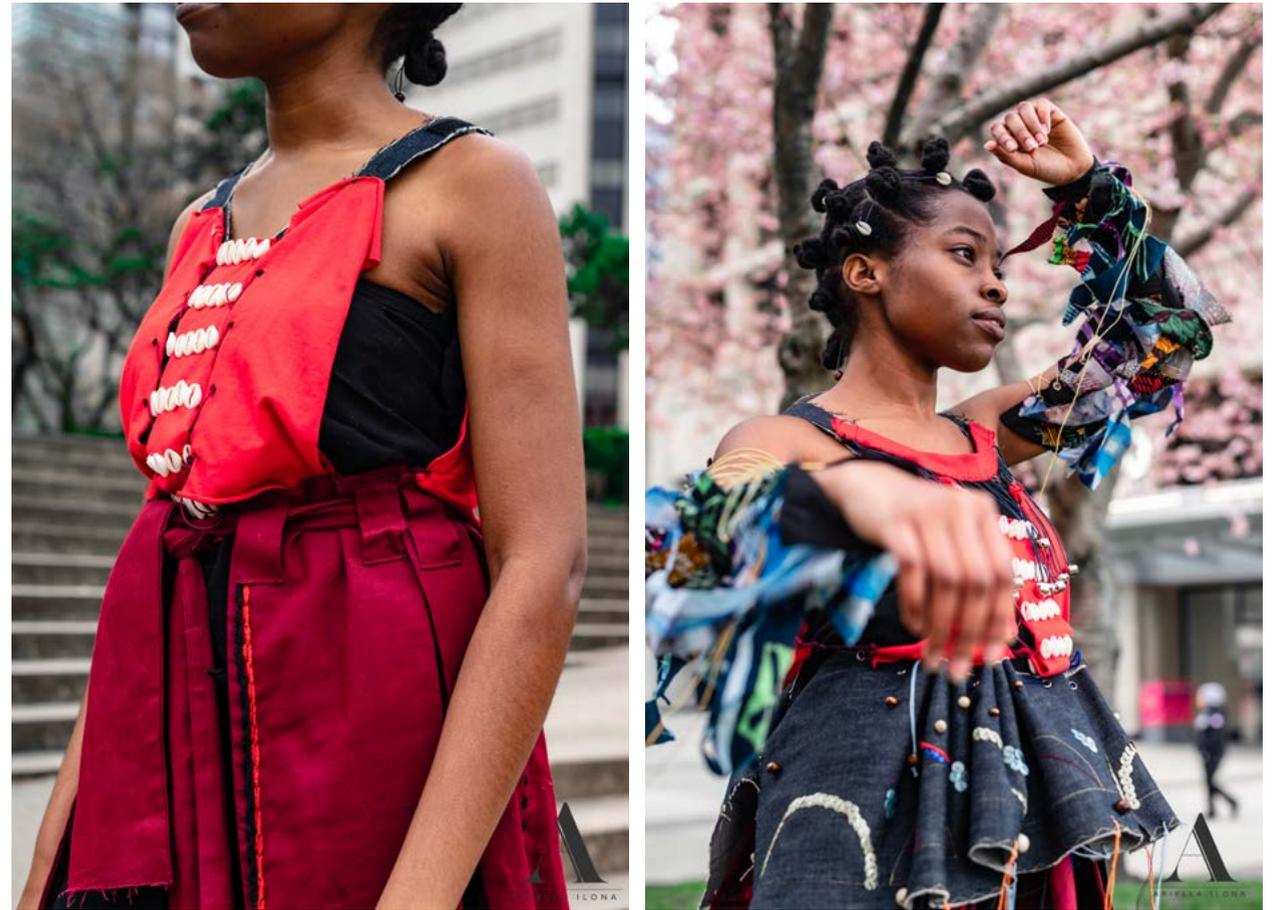
Olúwásolá Kehìndé Olówó-Ake is a Nigerian from the Yorùbá ethnic group, born in Lagos State. She studied Fashion Design in the UK and is a graduate of the Master of Interdisciplinary Design program at Emily Carr University. Her practice focuses on using Yorùbá storytelling methods to speak into issues regarding the black race in her environment and additionally depict narratives that are befitting of black bodies- through dance, song, ways of wearing and poetry. She has a podcast called ‘...into words with Sola’ where she explores the words we speak through poetry and storytelling.

Opposite: *fasad dafasiti*: garments for the second story (*fasad dafasiti*); Image: Ariella Horvath

“I think that the residency enabled me to talk to people, helping me build relationships as well as continue the ones that I had. I see [this practice] as a way to keep those relationships, as well as work through life with these people, because they were in different spaces, you know, we're not in the same countries. And I feel like in terms of relationality, there's new building, but there's also a continuation of the relationships that had already been built prior to this.

This helped me step back slightly because it wasn't really fixed on the final product. It was more so like a channel; or different channels to different routes. Have you considered that space? And so I began to see my work as almost something that could change that could morph into different things, depending on where it was.”

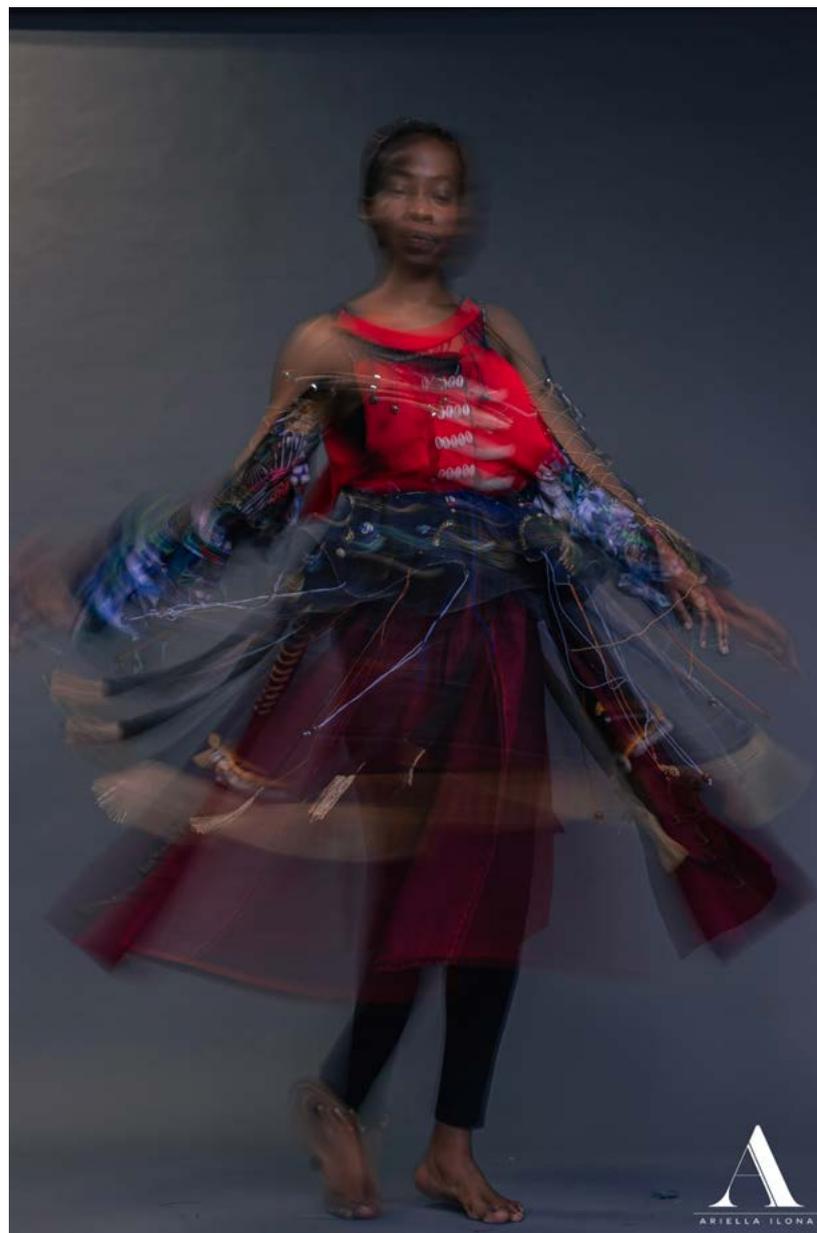
Olúwásolá Kehindé Olówó-Ake



Left: *dnaya!*: a closeup of Ahon Dudu's garments for the first story (*dnaya!*); Right: *bos glas*: Ahon Dudu's garments for the third story (*bos glas*) Images: Ariella Horvath

Find the online exhibition here

Ahọn Dudu in motion Image: Ariella Horvath



“If I think about where ‘Ahọn Dudu’ is in the story and the things that happened in 2020 that the story is speaking to, [the residency] was also what I needed: people around me, people who are on the same thinking terms or have the same community, the same desire or intention for relationship building. I feel in my stories, that’s what ‘Ahọn Dudu’ wanted and needed, but didn’t really get. It’s good to see that the story can continue in a positive way.”

Olúwásolá Kehindé Olówó-Ake

MENTOR:

Dr. Fahamu Pecou is an interdisciplinary artist and scholar whose works combine observations on hip-hop, fine art and popular culture. Pecou’s paintings, performance art, and academic work addresses concerns around contemporary representations of Black men and how these images impact both the reading and performance of Black masculinity. Fahamu received his BFA at the Atlanta College of Art in 1997 and a Ph.D. from Emory University in 2018. Dr. Pecou exhibits his art worldwide in addition to lectures and speaking engagements at colleges and universities.

As an educator, Dr. Pecou has developed (ad)Vantage Point, a narrative-based arts curriculum focused on Black male youth. Dr. Pecou is also the founding Director of the African Diaspora Art Museum of Atlanta (ADAMA). Pecou’s work is featured in noted private and public national and international collections including; Smithsonian National Museum of African American Art and Culture, Societe Generale (Paris), Nasher Museum at Duke University, The High Museum of Art, Crystal Bridges Museum of American Art, Seattle Art Museum, Paul R. Jones Collection, ROC Nation, Clark Atlanta University Art Collection and Museum of Contemporary Art Georgia. In 2020, Pecou was one of 6 artists selected for Emory University’s groundbreaking Arts & Social Justice Fellowship.

Additionally, Pecou was the Georgia awardee for the 2020 South Arts Prize. In 2017 he was the subject of a retrospective exhibition "Miroirs de l'Homme" in Paris, France. A recipient of the 2016 Joan Mitchell Foundation "Painters and Sculptors" Award, his work also appears in several films and television shows including; HBO’s Between the World and Me, Blackish, and The Chi. Pecou’s work has also been featured on numerous publications including Atlanta Magazine, Hanif Abdurraqib’s poetry collection, A Fortune for Your Disaster and the award-winning collection of short stories by Rion Amilcar Scott, The World Doesn’t Require You.



EMERGING SOUNDSCAPES

Esteban Pérez

Emerging Soundscapes combines an exploration of field sound recording technology with Indigenous ecological ways of knowing from Ecuador, in order to open a conversation between humans and the more-than-human. Through the recording of soundscapes, the project activates Sound in understanding the relevance of mountains, rivers, rocks, and animal spirits, alongside which the human is just another actant into an interlinked complex world.

Esteban Pérez (b. 1992 in Quito, Ecuador) has been part of exhibitions such as: 'Triplete' (No lugar, 2018), 'dissipare' (Khora, 2018), and Premio Brasil (Centro de Arte Contemporáneo, 2017). In 2020, he was the recipient of The Audain Travel Award in Vancouver. In the same year, he won the 2nd Place Award in RAW, an MFA online exhibition, organized by the University of Montana, USA. He was selected for the Premio Brasil -Arte Emergente (CAC), an award funded by the Brazilian embassy in Quito for the promotion of Emerging Artist. In 2019 he had his first solo show Transitory (Más Arte, 2019). He completed his MFA in 2021 at Emily Carr University of Art + Design in Vancouver, BC.

Opposite: Image stills from *Emerging Soundscapes*, 2021 Images: Rosalina Cerritos



Above: *Emerging Soundscapes* installation, Emily Carr University, 2021. Image: Esteban Pérez
Opposite: *Emerging Soundscapes* installation, Emily Carr University, 2021. Image: Michael Love

Full video at vimeo.com/535672941





Emerging Soundscapes installation, Emily Carr University, 2021. Image: Michael Love

“Engaging collaborators also *creates* relationships and those inter-subjective relationships between the people that I work with. They also influenced the final outcome of the work.”

Esteban Pérez

MENTOR:

Aaron Nelson-Moody, or “**Splash**”, lives and works in the Capilano Village on the North Shore of Vancouver, British Columbia. These days he is working mainly on jewelry engraving and repousse, and still carves the larger houseposts and panels on commission. While Aaron is his English name, he also has his Squamish Nation name, Tawx’sin Yexwulla, which translates as: Splashing Eagle, so most people know him simply as “Splash”. He also carries the name, Poolxtun, from his adopted father Gerry Oleman, which he translates as, ‘the spreading ripples from a splash of water’. He has worked with community groups and students in a number of schools in the Squamish and Vancouver areas since 1995, as well as sharing in Japan and Scotland.

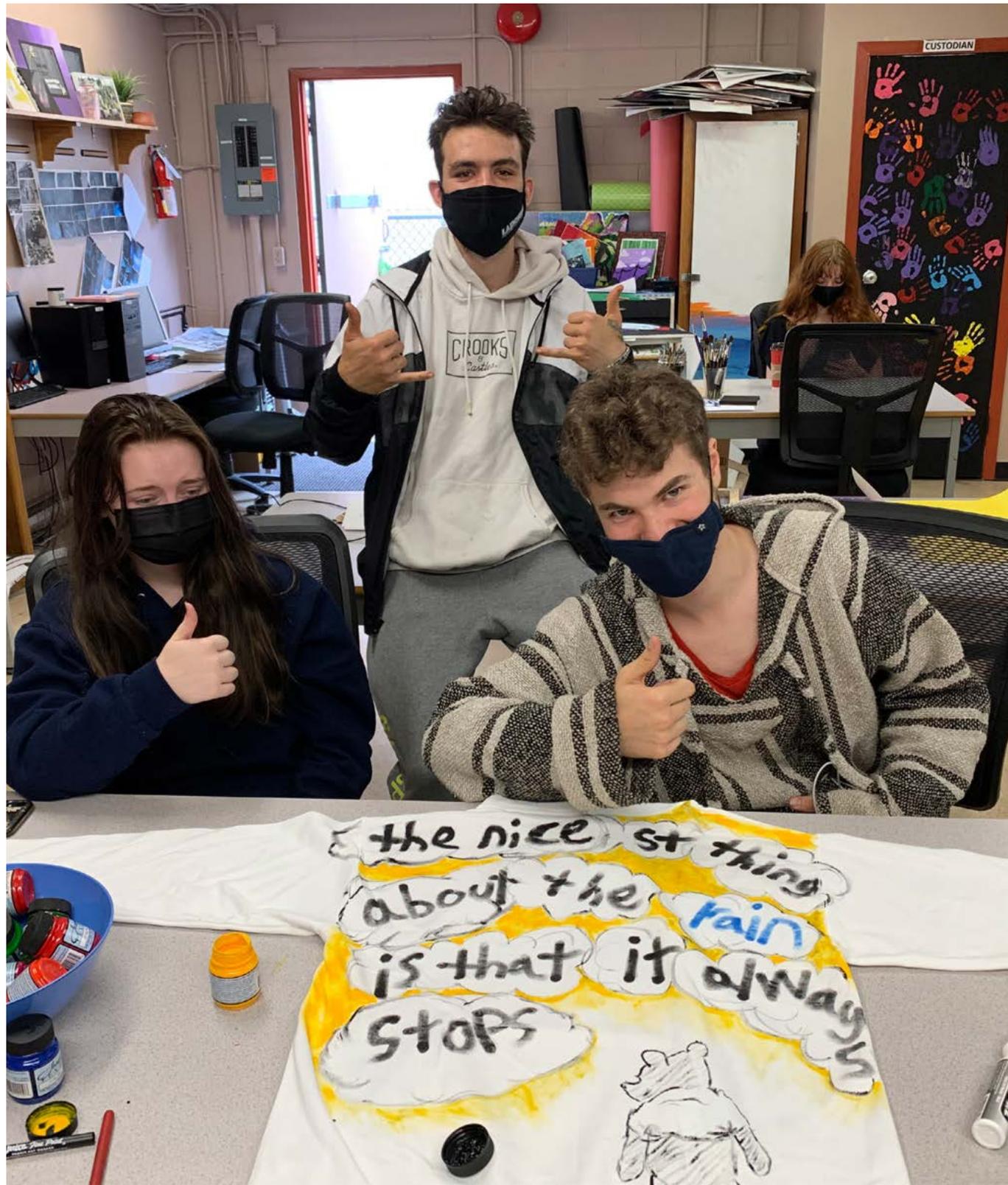


PROJECT PAINT UP **Sebastien Kaschel**

Project Paint Up is a series of hour-long classes that take place every week at the White Rock Learning Center. Every session there's a short instruction about different topics relating to general drawing techniques that can be utilized to help students design hoodies with fabric paints. Project Paint up is a workshop created to inspire teenagers to see the fun potential in painting their clothes guided by instructional detailed lessons.

Sebastien Kaschel is a visual arts student at Emily Carr University of Art + Design who brings awareness to mental illness and substance use.

Opposite: *Project Paint Up*, Image: Sebastien Kaschel



Project Paint Up, White Rock Learning Centre, 2021



Project Paint Up, White Rock Learning Centre, 2021

Watch Project Paint Up here



MENTOR:

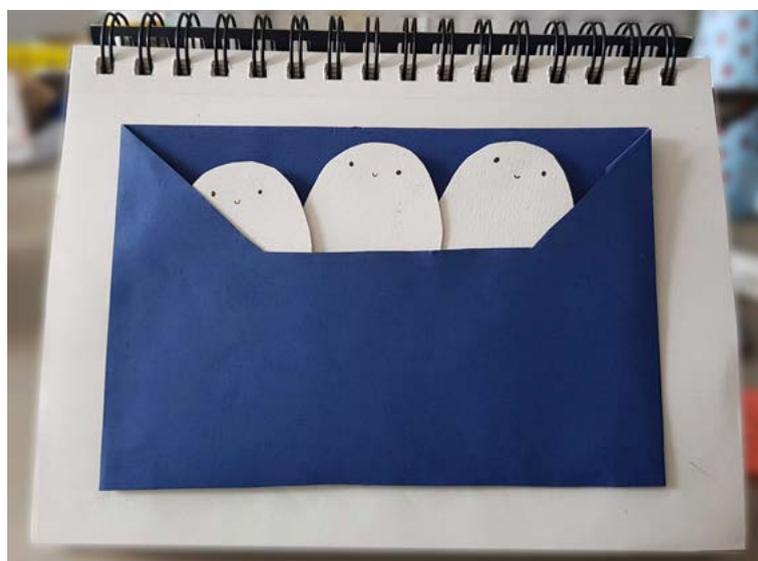
Viviane Gosselin is the Director of Collections & Exhibitions, Curator of Contemporary Culture. She joined MOV's team in 2010. Her work on historical and environmental literacy seeks to make the museum a more responsive, empathetic, and democratic public space that prompts people to recognize their own capacity to effect positive social change. Viviane has led and co-curated several exhibitions that have been recognized nationally and internationally. She has authored several articles on participatory museology and intercultural curation and is co-editor of *Museums and the Past: Constructing Historical Consciousness* (UBC Press). Viviane is currently involved in developing sustainable exhibition design practices with a team of city staff, architects and designers committed to creating a no-waste city. Rather than talking about radical innovation, she prefers to focus on the power of small wins as a mean of furthering the social work of museums. Viviane is a member of the advisory group of the Coalition of Museums for Climate Justice. She is also a Board Director of ICOM-Canada.



LOOK! LISTEN! CREATE! Vannysha Chang

Look! Listen! Create! seeks to foster connections between children and their surroundings and encourages intergenerational sharing of knowledge. It applies the concept of “third things... that provide a site of joint rapture and contentment” (Donald Hall, *The Third Thing*) to the relationship between children and the people around them. As the eldest with siblings ranging from 7–12 years younger than myself, Vannysha has experienced the power of a “third thing”—many “third things”—in creating conversations which led to the strengthening of connections between her family members. As they explore and observe our surroundings through kits and activities, they come “together in double attention.” What do the little details of our surroundings tell us? How do things change and develop with time? This project lets children respond through their own lenses, using their sensibilities, imagination, and creativity. These responses will be the basis for creation—whether they are picture books, audio-based content, or other story-telling mediums that will be produced together with participants.

Opposite: Weekly Meeting #6. Exploring the possibilities of tactile, evocative objects using pressed cherry blossoms, April 2021, with a page from one of Vannysha's project journal entries behind.



"At first I didn't really think about the end product - I was just really focusing on getting to know the kids. Every week I was just like, oh my God, what am I going to do with the kids next to me?"

And then funnily enough, working with Matt brought me full circle, back to making a book."

Vannysha Chang

Vannysha Chang is an Indonesian-born, Vancouver-based communication designer and illustrator. She often brings her imaginative sensibilities in visual-storytelling to collaborative design projects, children's books, and motion graphics animation. Through her work, she hopes to help more people own and tell their stories. See her work at weareinorbit.com

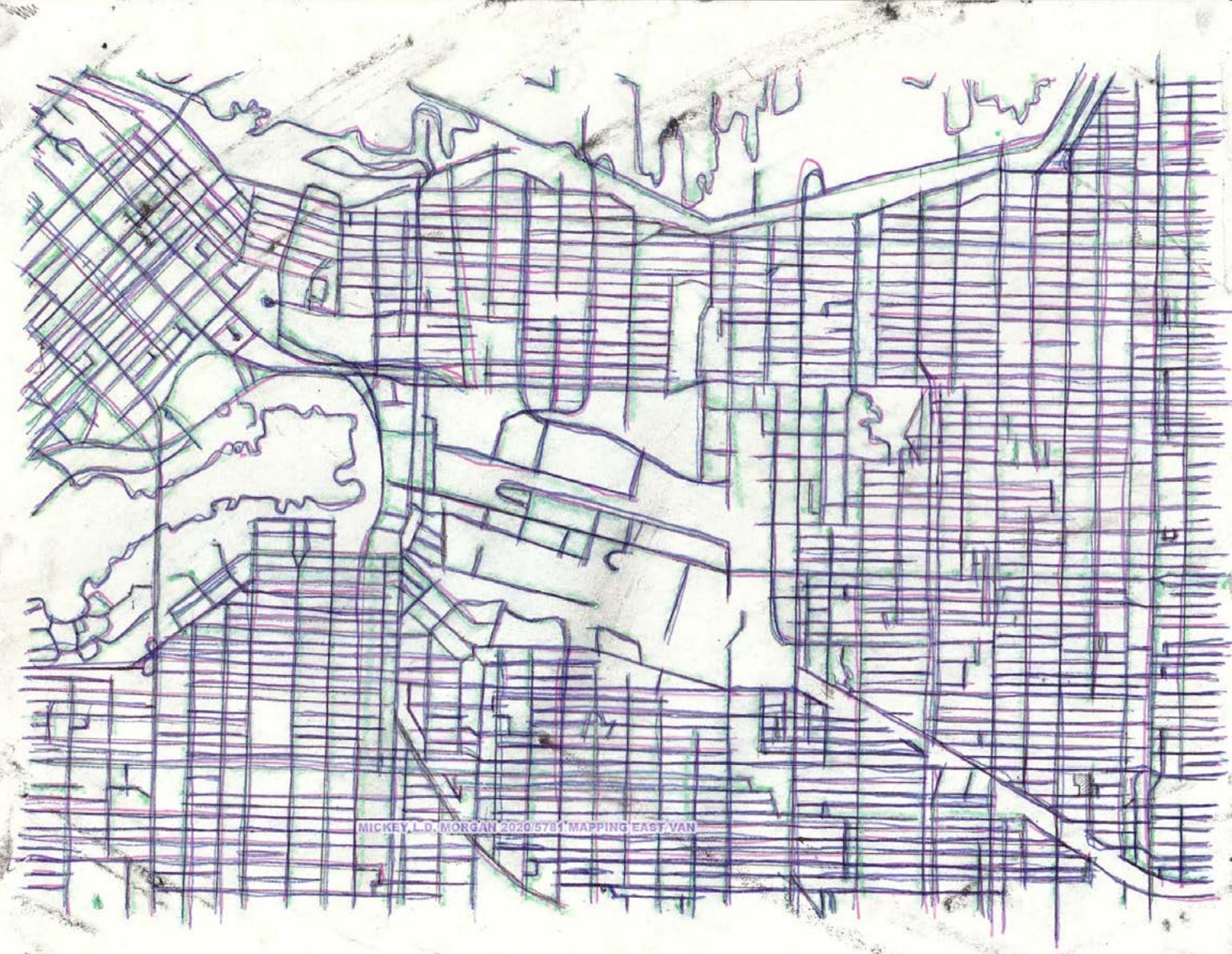
MENTOR:

Matt Lamothe is an illustrator, animator and author of *This Is How We Do It*. He is ALSO's animator as well as innovator, researcher, and tech support. He never takes shortcuts, and loves experimenting with new techniques. He has a degree in Animation from RISD. When not staring into the lights of the internet, he finds comfort in pastries, coffee, and basic carpentry. See his work at mattlamoth.com

Opposite Top: Weekly Meeting #6. Exploring simple box-like structures, April 2021

Centre: Prototype of three paper eggs in a pocket inside a book.

Bottom: Weekly Meeting #7. Exploring interactive reader-audience experiences through egg characters.



Mickey, L.D. Morgan, Hand-drawn street map of East Van, 2020
Full project at mickeymorgan.ca

MAPPING EAST VAN Mickey L.D. Morgan

Mapping East Van is cartography with the utmost subjectivity, composed of stories shared using various media, but primarily the thread is oral storytelling and community starting with a relational view from my personal positionality. My methodology is acknowledging stories of place as collective, formed together, and rejecting further capital constructs of space, time, and status. The project began with a more conversational format, while the latter phase is a more actionable extension centred around mutual aid, ethical relations, and reciprocity. I work to continue what I began, trying to meet some needs of Coalition of Peers Dismantling the Drug War and Vancouver Tenants Union, co-teaching a Practicing Neighbourly Responsibility course at ECU and writing *A Manifesto on Neighbourliness: Ethics of Creative and Community Inspiration*.

This matrixed mapping is with the ultimate goal to encourage the idea of neighbourliness (Our Demands 1.F)¹ that entails not only basic kindness and respect but also mutual accountability, strengthened relations, and points for resistance and solidarity to flourish.

1. Our Demands 1.F, (2020)

I see myself wanting to do this a lot and wanting to figure out how to do it ethically, where I'm able to communicate the ways that I've interacted with people, but also make sure that they're okay with how I've presented those things. And that they're aware of that. Which, I feel like that's a super long-term professional practice for me and just personal practice.

Mickey, L.D. Morgan

Hear the Mapping East Van Podcast

Mickey L.D. Morgan (they/them) is a TransLesbian Jewish storyteller and interdisciplinary artist who works primarily with social practices, bookmaking, translation, diaspora, anti-racism, de-colonialism, Queering, Crippling, and altogether reimagining the ways we hold space with one another. They have been in several group shows focussing on visual arts & community practice, and recently the media arts festival Digital Carnival: Z (2021). Mickey is a member of the ECU Disability + Neurodivergent Artist Collective and they are continuing their work on Mapping East Van cultivating everyday mutual aid practices.

MENTORS:

Jean Chisholm 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 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.

Laura Kozak (she/her) 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 place-based, collaborative design informs her research and teaching practice. She serves 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. She is a Research Associate of the Shumka Centre and DESIS Lab.

Mirna Palacio Ornelas is a queer child of Mexican immigrants first and foremost, and then a poet with an MFA from Virginia Tech. They grew up in Ciudad Juárez, the borderlands, and got lost somewhere in the Midwest. Mirna works for Noemi Press as an assistant editor, continues to tweak their tortilla recipe to perfect it, and recounts dreams in vivid detail to those they dream about. Mostly, they're hoping for academia to become actively anti-racist and contributes through creative projects.



Place-Based Material Lab (pl.lab)
Chiara Schmitt and Christa Clay

PLACE-BASED GRAD COLLECTIVE

Formed in 2021, the Place-Based Grad Collective is a flexible network of design researchers assembling around a shared set of approaches to place-based design research. Specifically, this work looks at our responsibilities, reciprocities and commitments to the land that we live on, and forms emergent projects that actively respond to the needs of the people and systems around us.

In trying to understand what kind of infrastructure is useful or necessary to support this work, we aim to explore a model that can coalesce and disperse when needed, embracing the spirit of a collective: a flexible network of people with independent practices converging to respond to and create a shared experience or intervention. Through exploring, enacting, and connecting place-based approaches to collaboration, we are attempting to move from scattered fragments of siloed disciplines and projects, and black-boxed, bureaucratic hierarchies, towards a networked mesh of emergent grassroots relationships, knowledge and capacity sharing, and action. Together we are asking:

How can we as individuals and also as a collective take up the responsibility of contributing to the places where we are? What needs to be done, and what can each of us offer?

pl.lab is a research and design lab with a mission to understand material ethics and responsibility from the land and places on which we work, live, and play. The collaborative approach of this project allows us to work with students, faculty, and external co-creators with the collective goal to create a meshwork of data through resources, experiences, contacts and protocols. Through this work we hope to build a foundation from which to share and offer knowledge and open up conversation on place-based and responsible material practices. We aim to engage with people through our research, provoke imagination, and diversify perspectives on material practices in ways that support our local communities. We see this work as a means of embedding reciprocity between designers and place within the Emily Carr Community and beyond.

Chiara Schmitt is a product designer, maker and design researcher focussing on material-driven explorations in craft and design. Through her work, she explores areas of sustainability by dealing with natural materials and resources in the field of material speculations. With a strong interest lying in their perception and sensation, her practice touches on the agency of social responsibility and sustainable behavior. Having completed her BA at the University of Applied Sciences Schwäbisch Gmünd in Germany, Chiara is now pursuing an MDes at Emily Carr University of Art and Design.

Christa Clay is an MDes student, research assistant, and co-founder of pl.lab at Emily Carr University of Art + Design in Vancouver, BC. She lives, works, and plays on the unceded, ancestral lands of the xʷməθkʷəy̓əm (Musqueam), Skwxwú7mesh (Squamish), and Səl̓ílwətaʔ/Selilwitulh (Tsleil-Waututh) Nations. Her practice is place-based, incorporating her experience in food, farming, and ceramics with natural material research that prioritizes the role of communities and their economic self-reliance. Christa is originally from the land of the Tonkwa, Lipan Apache, and Comanche peoples, known also as the state of Texas, USA. She graduated from the University of Texas with a B.L.A., focusing on International Relations and Global Studies (2017). Christa has called British Columbia home since 2018.

Trauma-informed Care Practices - This workshop considers trauma-informed care practices in relation to how we navigate our surrounding environment and systems, as well as how we adopt these principles in our art and design practices.

Garima Sood (BA) is a design researcher, a maker and a design student. Her work is grounded in material-based participatory explorations 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 equitable futures. Garima has a BA in Political Science with a focus in sustainable development policy and justice theories and is currently pursuing a Masters of Design at Emily Carr University of Art + Design.

A Pathway Together builds on the work of kQwa'st'not~Charlene George, Flossie Baker and the Sierra Club of BC, as well as the Place-Based Responsibility roundtables at Emily Carr with a circle of gatherings for our community to learn from living and working in ways that express care for place. kQwa'st'not~Charlene George and Flossie Baker will contribute to a three-part gathering in which we will discuss and imagine tangible ways of working together to build relationship and care for place, land, and living systems.

Julie Van Oyen is a designer and researcher whose work involves embodied design research, more-than-human interactions, and public sector digital service design. She is also an educator and mentor in the areas of UX/UI, interaction, and service design. She has an educational background in interaction design and kinesiology, and is currently a candidate for a Master of Design in Interaction Design. During her time at Emily Carr, Julie has had the opportunity to act as teaching fellow for the university's third-year Interaction Design Core Studio, as well as research assistant on several DESIS Lab projects. She was honoured to have received the Joseph-Armand Bombardier CGS Master's Scholarship through the Social Sciences and Humanities Research Council of Canada (SSHRC).

Witnessing - Working in relation and response to a series of gatherings in the spring and summer of 2021, this project explores conventional and alternative methods of documentation and knowledge-sharing with project organizers and participants, including witnessing protocols shared through the project. In consideration of ethics and practices of witnessing, stewardship and our role as humans in relationship with place, this work will be to figure out ways to carry forward what is shared through the Place-Based Responsibility project in 2021.

Pat Vera is an architect, designer and researcher whose work focuses on incorporating Indigenous knowledge and alternative epistemologies into land-based design and pedagogy as a way of building sustainable futures with practices that already manifested in an equitable, respectful and balanced relationship with the earth. Pat's current research promotes the Pluriverse as the space in which to converse among different worldviews, creating community-oriented design practices that can work towards healing from the systemic damage caused by the colonial matrix of domination. In her practice, Pat brings in her own background from Paraguay with the Guarani peoples' cosmivision and the native Guarani language that she speaks as a way to recognize her own "borderlands": those cultural borders that she redefines as intersectional margins, where the racialized view of capitalist and modernist societies define and delimit geographies and cultural identities, creating oppression, discrimination and marginalization. For Pat, recognizing our own positionality in the world makes us recognize the others in their own opening the space for a Pluriverse world where different ways of being and knowing can build community and transform realities of exclusion, racism, social and ecological distress into possibilities of change.

SOMOS (the Portuguese verb for ‘we are’) is the exploration of life-writing as research in the context of matriarchal strategies and nature immersion in a place-based approach. This collaborative project founded by Marcia Higuchi and Angela Dione creates a space of dialogue within the sharing beauty of multilingualism. As we build upon our own histories and connection to place with one another, we invite others to share in this inclusive space of language and thought. Through this work we embark on the exploration of life-writing not only as research, but as the connective tool of two design-researchers, mothers and beings of nature sharing worlds through words.

SOMOS é uma exploração do método “escrita da vida” como pesquisa no contexto de estratégias matriarcais e imersão na natureza através de uma prática baseada no lugar, na terra. Este projeto colaborativo fundado por Marcia Higuchi e Angela Dione cria um espaço de diálogo dentro da linda troca do multilinguismo. Construindo sobre nossas próprias histórias e conexões com o lugar e uma com a outra, nós convidamos outros a compartilhar neste espaço inclusivo de linguagem e pensamento. Através deste trabalho, nós embarcamos na exploração da “escrita da vida” não somente como pesquisa, mas como uma ferramenta de conexão de duas pesquisadoras, designers, mães e seres dividindo seus mundos através das palavras.

Angela Dione is a mother, designer, researcher and maker situated on the unceded Coast Salish Territory of the Tsawwassen, W̱SÁNEĆ, the Stz’uminus and the Hul’qumi’num Treaty. Her research and practice-based explorations focus on natural materiality in craft and design with an additional interest in working with children in a place-based approach. With her background in woodworking and ceramics, Angela investigates the act of making within the context of natural materiality. Through this work, she uses traditional techniques as a connective tool between human and non-human living co-design and as an investigation of our connection to place. Angela studied at the Högskolan för Design och Konsthantverk - The Academy of Design and Craft at the University of Gothenburg (Sweden) where she was completing her MFA in Child Culture Design. She is now pursuing her MDes at Emily Carr University of Art and Design in Vancouver, Canada.

Marcia Higuchi is a communication designer and researcher from UNESP, Brazil. Her research is focused on which ways design can empower children’s ecological wisdom and political agency as future stewards in the environmental crisis. Through a dialogical and reflexive approach, she aims to investigate the importance of storytelling, sharing how our own personal experiences brought into a broader understanding of our social relations, can affect our sense of interdependence and belonging to nature. In her first year at Emily Carr, Marcia developed a series of cross-DESIS workshops that included participants in both the Emily Carr DESIS Lab (Vancouver), and the Rio DESIS Lab (Rio de Janeiro).

EarthHand Seasonal Site Mapping is a collaboration with EarthHand Gleaners Society, an arts-based non-profit in Vancouver. EarthHand Gleaners Society’s specialty is connecting makers with materials that come directly from the land around them; we model ‘How to be a Producer without first being a Consumer’. By working with the plants around us using ancestral skills common to all cultures, we inspire participants to discover cultural connections, learn new skills, and discover novel sources of raw materials for creative practices, including garden waste, invasive plants, and textile waste. This project creates a seasonal map that encompasses EarthHand’s two sites: at Trillium Park and the Means of Production garden and encompasses four categories: food and medicinal plants; weaving and basketry; woodworking and wicker works; and dyes and pigments.

Melanie Camman did her undergrad in Emily Carr’s Industrial Design program, going on to work professionally as a service designer and design researcher. She collaborated with social service providers such as Options, PosAbilities, and the Representative of Children and Youth, gaining experience working on interdisciplinary teams and addressing a wide range of social issues. These projects introduced Melanie to a wide range of people, but who were all experiencing barriers to well-being and marginalization. She met young people who had been detained under the mental health act, who felt unheard, and found it challenging to access the help and support they were asking for; adults with cognitive disabilities who already had limited opportunities to learn, grow and adapt, then had their highly structured routines disrupted by COVID-19; and families who as refugees and newcomers to Canada were navigating settlement services while experiencing trauma, loss of purpose, uncertainty, economic hardship, and disappointment. Spending time with people in their homes, in shelters, and out in the community made Melanie think differently about social services, human-centred design practices, and the role of designers in social change. In an effort to understand these experiences at a systemic level she began to explore the effects of capitalism and colonization in creating marginalized and disenfranchised groups of people. Melanie returned to Emily Carr as an MDes student in the hopes of reimagining her role as a designer, to understand and engage with the process of decolonization. She spends her time in the garden growing edible and medicinal plants, tending to the worms who turn food waste into soil, chasing low tide sandbar beaches, and encountering all kinds of precipitation while snowboarding the North shore mountains.



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