Survival Architecture and the Art of Resilience

09.15.21 - 12.11.21

An exhibition exploring adaptable and sustainable housing in the age of climate change.

Participating Architects and Artists

Mitchell Joachim and Terreform ONE, Mary Mattingly, Vincent Callebaut, Chris Jordan, Thomas L. Kelly, Liam Kelly, The Empowerment Plan, Pedro Reyes, ZO-loft Architecture and Design, William McDonough + Partners, Achim Menges, Andrew Maynard Architects, Tina Hovsepian, Alejandro Aravena, Jenny Sabin and Eric Ellingsen Studio Lab: Jingyang Liu Leo, Kevin Jin He and Won Ryu, Peta Feng and Malgorzata Pawlowska, Davison Design: Zhou Ying and Niu Yuntao, Journeyman Pictures, IKEA Foundation and UNHCR (UN Refugee Agency)

OCAD UNIVERSITY | ONSITE GALLERY | ARTWORKS FOR CHANGE

This publication accompanies the exhibition *Survival Architecture and the Art of Resilience*, presented at Onsite Gallery, OCAD University, Toronto.

EXHIBITION:
Survival Architecture and the Art of Resilience
September 15 to December 11, 2021
Onsite Gallery, 199 Richmond St. W.
Toronto, ON, M5V 0H4

PUBLISHER: OCAD University

CURATOR/AUTHOR: Randy Jayne Rosenberg

EXHIBITION PRODUCED AND CIRCULATED BY:
Art Works for Change, Oakland, California

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Cover image:
ZO-loft Architecture and Design, *WheelLY*, 2009

Visits to Onsite Gallery are free but must be booked in advance.
Please book your visit at ocadu.ca/onsite or scan the QR code below:

Onsite is taking the following safety measures:

- Limiting attendance to a maximum of 15 visitors at a time
- Encouraging physical distancing of two metres between visitors who are not of the same household
- Providing masks and hand sanitizer
- Frequent cleaning of high-touch surfaces throughout the day
- Protective barrier between staff and visitors at the reception desk
- Implementing a health screening process for all gallery staff

Survival Architecture and the Art of Resilience

INTRODUCTION

Ours is a world in flux. Extreme weather events are propelling governments, cities, developers, designers, and others around the world to question our ability to confront and survive the repercussions of climate change, natural disasters and other shocks to our communities.

We are just beginning to understand the implications of a climate-changing world. Globally, almost a billion people live in slums in substandard conditions and poverty, and more are at risk of losing their homes, businesses, and lives because of increasingly unpredictable environmental conditions, from droughts to sea-level rise to the loss of habitat that supports fishing, farming, and other livelihoods.

As the coastal populations expand, many of the world's poorest residents are being pushed to the edges of livable land and into harm's way. For example, many of the primary food-producing regions near big cities are in flood-prone regions subject to sea-level rise and storm surge. Interior regions are subject to increasing and crippling droughts.

But design innovations — high-tech and low-tech, extravagant and affordable — are showing us how individuals at all economic strata can be resilient — to survive and thrive amid turbulent times.

The focus on resilience includes learning how to survive, adapt and grow amid these shocks and stresses. To do this, we'll need both emergency shelter and longer-term housing solutions for large populations. We'll need to design human habitats, from houses to cities, to be flexible and adaptive, able to survive whatever Mother Nature and life throws our way.

CURATOR STATEMENT

Within *Survival Architecture and the Art of Resilience*, science, technology, architecture, and art converge to examine what it takes to live amid a changing climate, including how we can address the needs of the world's most vulnerable citizens.

Our Oakland, California-based nonprofit, Art Works for Change, invited visionary architects and artists to consider artistically interpretive solutions and prototypes for survival shelter. Commissioned large-scale and portable interactive architectural installations, photography, and drawings examine emergency and survival housing from the perspectives of art, interdisciplinary collaborations, and sociocultural relevance. The resulting works address the challenges of excess heat, droughts, flooding, food insecurity, homelessness, mass violence, biological disasters, and earthquakes.

The exhibition is organized in four themes, reflecting the key characteristics of survival architecture: Circular, Portable, Visionary and Resilient.

Through invention, artistic playfulness, and innovation, these artists have explored materials, technology, culture, and social activism that reflect these four elements.

Randy Jayne Rosenberg
Curator
Art Works for Change
Oakland, California, USA

Section One:
CIRCULAR

The circular economy aims to create structures using materials that can remain in use indefinitely, either through reuse, repair, or deconstruction — a stark contrast to the linear, take-make-waste designs of our modern world. To create such circularity requires new kinds of designs along with innovative materials that can go back into productive use or be returned safely into the air, water, or soil.

Andrew Maynard Architects
Melbourne, Australia

AirDrop House, envisioned by the Australian-based Andrew Maynard Architects, is a complete emergency shelter housing kit made from a sponge-like material for flood-afflicted areas. Capable of being carried by a standard military aircraft, the one-metre spheres are dropped by air into the water and weighted so they land right-side up, soaking up and filtering polluted flood waters. Once the houses are set, they begin to take root into the ground and can expand up to 7 meters (23 feet) in diameter, drying into a hardened material. Seeds embedded in the foam polymer begin to bud once they hit the silt-rich flood waters, eventually producing plants and trees that can provide shade for the home and a source of food for its inhabitants.

Image: Andrew Maynard Architects, *AirDrop House*, 2010, inkjet print, 17 x 22 inches

Chris Jordan
Seattle, Washington

Photographs from *In Katrina's Wake: Portraits of Loss from an Unnatural Disaster*, 2005

Refrigerator on Franklin Avenue, New Orleans,
2005, photograph, 36 x 44 inches

Front steps of a Home, Buras, Louisiana,
2005, photograph, 36 x 48 inches

Remains of a Business, St. Bernard Parish,
2005, photograph, 36 x 55 inches

Remains of a Home with Canal and Levy, Chalmette Neighborhood, 2005, photograph, 36 x 45 inches

Living Room Floor, Ninth Ward Neighborhood,
2005, photograph, 36 x 45 inches

The series by photographer Chris Jordan, shot in New Orleans, portrays the cost of Hurricane Katrina on a personal scale. Nearly 300,000 Americans lost everything they owned in the disaster, and 1,800 lost their lives. Jordan notes that there is evidence to suggest that Katrina was not an entirely natural event like an earthquake or tsunami. The hurricane's damage was amplified by human causes, including failures of preparedness and response, existing poverty conditions, levee problems mired in local politics, vulnerable natural areas due to poor environmental and wetlands practices, and the conspicuous absence of state and federal support. Katrina illuminated the interconnectedness of people and nature, making our personal accountability as members of a conscious society ever more difficult to deny.

William McDonough + Partners
Charlottesville, Virginia

ICEhouse, 2016,
[2] archival inkjet prints, 20 x 30 inches

House Like a Tree, 2010,
archival inkjet print, 20 x 30 inches

In response to the devastation caused by Hurricane Katrina, the architectural firm of William McDonough + Partners created innovative housing, working with the Make It Right Foundation in New Orleans, an organization founded by the actor Brad Pitt.

The architects' work is grounded in the Cradle to Cradle philosophy developed by McDonough and German chemist Michael Braungart, to reframe design as a beneficial, regenerative force. Cradle to Cradle designs seek to embody three principles derived from nature:

- Everything is a resource for something else. For example, buildings can be designed to be disassembled and safely returned to the soil or re-utilized as high-quality materials for new products and buildings.
- Use renewable energy. Living things thrive on the energy produced by the sun and wind. Similarly,

human constructs can utilize renewable energy in its many forms, capitalizing on these abundant resources while supporting human and environmental health.

- Celebrate diversity. The Earth's systems, adapted to locale, yield an astonishing diversity of natural and cultural life. Designs that respond to the unique challenges and opportunities offered by each place fit elegantly and effectively into their own niches.

ICEhouse™ (Innovation for the Circular Economy house) was designed to demonstrate the positive design framework described in the Cradle to Cradle philosophy and the reuse of resources implicit in the circular economy.

Image left & right:
William McDonough + Partners, *Flow House, New Orleans, Make it Right Foundation*, 2010, archival inkjet print, 20 x 30 inches

Section Two:
PORTABLE

To be useful in emergency situations, survival architecture must be nomadic, capable of being easily transported or conveyed by individuals and families. In some cases, the structures will be made using materials indigenous to the community or region where they are to be built.

Image: Mary Mattingly, *Heading West*, 2011, photograph, 24 x 30 inches

Mary Mattingly
Brooklyn, New York

Desert Deployment 2, 2011, photograph

Wearable Portable Architecture, 2011,
wall installation, tarp and metal

Wearable Portable City, 2011,
video, 6 minutes, 8 seconds, no sound

Mary Mattingly explores issues of sustainability, climate change, and displacement, transforming ecosystems into poetic visions of adaptation and survival. We encounter nomads labouring under the weight of their possessions and witness their pilgrimage over parched lands and swollen bodies of water. We see refugees seeking a sustainable future in the natural world. She offers specific solutions and architectural prototypes that we can build upon in our pursuit of a better life and inspires hope that we can prepare for a changing world through innovative design and a restorative relationship with nature.

Tina Hovsepian
Los Angeles, California

Inexpensive, lightweight, sustainable, and naturally insulated, *Cardborigami* shelter is constructed from recycled cardboard. The shelter is big enough for two people to sleep and can fold small enough to carry.

Tina Hovsepian is developing a four-step path out of homelessness using the *Cardborigami* shelter. This program relies heavily on partnership and collaboration with other homeless aid organizations over a 12-month period. The steps include:

Step 1 is to provide participants with immediate shelter and privacy with ownership of a *Cardborigami* that will be used and stored within a partnering organization's facility in a safe environment.

Step 2 is to provide connections to services and tools to re-integrate participants into society.

Step 3 is to get participants into permanent housing.

Step 4 is to help individuals sustain housing through job placement or entrepreneurial opportunities.

Image: Tina Hovsepian, *Cardborigami*, 2016, folded cardboard, 48 x 48 x 72 inches

The Empowerment Plan
Detroit, Michigan

EMPWR Coat, 2015, water-resistant, self-heating, up-cycled automotive materials

The Empowerment Plan is a Detroit-based nonprofit organization dedicated to serving the unhoused community. Unhoused parents from local shelters are trained to manufacture coats that transform into sleeping bags, thereby helping to break the cycle of poverty by earning a stable income.

The Empowerment Plan can produce 1,000 coats on a budget of $100,000. Research has shown that every 1,000 coats distributed saves 14 lives and reduces healthcare costs by $58,800 annually. Also, each recipient of an *EMPWR* coat will make on average one less emergency room visit per year due to hypothermia. The coats are given away and become a form of nomadic housing, providing warmth and shelter that travels with the wearer day and night.

ZO-loft Architecture and Design
Rome, Italy

Designed as a portable storage and expandable tent for the homeless and displaced, by the Italian ZO-loft Architecture and Design, the *WheelLY* is comprised of a rolling aluminum frame with two expandable polyester resin tents, all made from recyclable and recycled materials. During the day, the *WheelLY* can be rolled around the city pushed by its aluminum handle and can hold up to 250 pounds of personal items. The sides are made of neoprene to provide warmth and insulation when the shelter is expanded into two tents.

Image: ZO-loft Architecture and Design, *WheelLY*, 2009

Section Three:
VISIONARY

Survival architecture is not just about designing for today. It includes the capacity to think or plan for tomorrow with imagination and wisdom. In many instances, such designs expand the state of the art. In others, they are more fanciful — fanciful ideas aimed to inspire others.

Achim Menges
Frankfurt, Germany

Achim Menges builds on more than six years of design research, investigating the biomimetic principles offered by the spruce cone, an object found in nature that responds to humidity by expanding and contracting.

From lessons learned, Menges applies this biomimetic functionality to the use of wood as a climate-responsive, natural material. The humidity responsiveness of the wood veneer in the absorption and desorption of moisture causes the wood to warp and dry, open and close, thereby releasing the heat build-up naturally. It demonstrates how focusing on the material behaviour rather than the geometric shape expands architecture into new possibilities more aligned with how nature works.

Image: Achim Menges, *HygroSkin*, A Meteorosensitive Pavilion, 2013, video, 2 minutes, 10 seconds

Jenny E. Sabin and Eric Ellingsen
Evanston, Illinois

Twisted and Woven:
Sensible Architectures Studio at Cornell University

Held in Spring 2015 for the purpose of this exhibition, the studio explored "textile material systems and nonstandard fibrous assemblages for the prototyping of natural disaster relief housing" — that is, to understand how innovative textiles can provide emergency shelter. Their intent was to redefine transformative, experiential, and experimental design in the context of crisis. Students determined a site in the world through which architecture can respond to the complexities of the needs, not as situations lacking resources, but as places full of resourcefulness.

Sabin and Ellingsen asked, "How might design re-approach a new sensibility in architecture and offer alternate methods and concepts for addressing sustainability in architecture?"

Jingyang Liu Leo
Ithaca, New York

Shelter in Formation: From Dune to Shelter, 2015,
[2] archival inkjet prints,
26 x 15.7 and 26 x 13 inches

With 80 per cent of its land desert, Zinder, the second largest city in Niger, is frequently affected by sandstorms, desertification, and flooding. As a country that faces starvation, sandstorms directly reduce the natural resources in the area. Sandstorms also strip away the topsoil needed by agriculture and cause respiratory problems and even blindness in humans. Instead of sheltering people, this project intends to shelter "resources" such as crops, water, and infrastructure. It proposes an organic fibrous system composed of bio-degradable fibers — sugar cane and sugar glue — that is a soil stabilizer, sand catcher, sand shelter, and a protective garden.

Peta Feng and Malgorzata Pawlowska
Ithaca, New York

stick-tonic, 2015,
archival inkjet print,
26 x 15.3 inches

Earthquakes, one of the world's most destructive disasters, are caused by movement of the earth's tectonic plates, and have killed more people in the last 10 years than any other natural disaster. China's 2008 Sichuan earthquake killed more than 69,000 people, where unregulated construction standards led to building collapse.

stick-tonic is a proposal for Zigong, China, located 140 miles from the epicenter of the Sichuan earthquake. The sheltering system is created through the upcycling of waste materials by trash pickers: plastic bags, plastic bottles, and chopsticks culled from landfills, which become the building blocks of new construction. Because damaged lines of communication and transportation slow the response from outside aid, the project includes a low-technology, kite-based communication system and a modular structure that allows shelters to be constructed independently by the residents within each neighbourhood.

Kevin Jin He and Won Ryu
Ithaca, New York

LUFT MODULAR: Flood Disaster Relief System, Shanghai, 2015,
archival inkjet print,
26 x 19 inches

With rising sea levels, climate change, and a porous delta foundation, Shanghai and the Yangtze Delta River area are at serious risk of flood-related disaster in the next 100 years. To combat this impending catastrophe, *LUFT* provides an accessible flotation device that acts as recreational equipment that can also be inflated, manipulated, connected, and shared in times of emergency, offering freedom, play, and engagement with the design of a shelter.

Davison Design
Designer Zhou Ying and Niu Yuntao
Shanghai, China

Rising sea levels have inspired these Chinese designers to create a floating emergency shelter that could save lives during floods and tsunamis. The design is meant to remain upright regardless of the surface on which it is sitting. It can quickly inflate, thanks to a built-in high-pressure carbon dioxide gas chamber. Fresh air enters via a vent on the roof of the structure. An underwater stem, containing the gas tank at its base, offers a stabilizing function, as well as a filtration function. A reverse-osmosis film near the base of the stem converts sea water to fresh drinking water, which is accessed through an inlet in the floor.

Image: Davison Design, *Duckweed Survival House*, 2015, [2] archival inkjet prints

Mitchell Joachim and Terreform ONE
Brooklyn, New York

Cricket Shelter: Modular Edible Insect Farm, 2016,
CNC milled plywood, plastic containers,
17 x 9 x 9 feet

Credits: Mitchell Joachim (PI), Maria Aiolova, Melanie Fessel, Felipe Molina, Matthew Tarpley, Jiachen Xu, Lissette Olivares, Cheto Castellano, Shandor Hassan, Christian Hamrick, Ivan Fuentealba, Sung Moon, Kamila Varela, Yucel Guven, Chloe Byrne, Miguel Lantigua-Inoa, Alex Colard.

The continuous impact of climate change, armed conflicts, urbanization, and economic upheavals present an urgent need to deliver solutions for both food and shelter. *Cricket Shelter* is a dual-purpose home and modular insect farm bound into one structure. It is intended to address food scarcity, as more people need access to cheap and reliable sources of protein. Harvesting insects for food typically takes 300 times less water than conventional livestock for the same amount of protein. The United Nations has mandated insect-sourced protein as a major component to addressing global food needs. More than two billion people already eat insects every day, suggesting that it is time to reintroduce them into the diets of a growing and hungry world.

Image:
Mitchell Joachim and Terreform ONE,
Cricket Shelter: Modular Edible Insect Farm, 2016,
CNC milled plywood, plastic containers, 17 x 9 x 9 feet

Vincent Callebaut
Paris, France

Coral Reef, A Matrix and Plug-In for 1000 Passive Houses, Port-Au Prince, Haiti, 2011,
[2] archival inkjet prints, 22 x 26 inches each

Series courtesy of
Vincent Callebaut Architectures, Paris

Callebaut considers how to rebuild Haiti, devastated by a 7.0 earthquake in 2010, and re-house its still-suffering refugees with bio-inspired architectural and town-planning concepts. Inspired by a coral reef, with fluid and organic shapes, the project presents itself as a great living structure made of two waves dedicated to accommodate more than 1,000 Haitian families. The waves undulate along the water on an artificial pier built on seismic piles in the Caribbean Sea. Using both concave and convex curves, the housing modules are aligned and piled up by successive strata, much like a great origami paper construction. The two waves create a sumptuous interior canyon that combines living space with terraces and cascades of edible gardens.

Vincent Callebaut

Lilypad, A Floating Ecopolis for Climate Refugees: Oceans of the World, Principality of Monaco, 2008,
archival inkjet print, 22 x 26 inches

Lilypad, A Floating Ecopolis for Climate Refugees: Oceans of the World, View of Monaco Bay, 2008,
archival inkjet print, 22 x 26 inches

Series courtesy of
Vincent Callebaut Architectures, Paris

This floating amphibian city, half aquatic and half terrestrial, is a solution for refugees displaced by rising waters. Inspired by the highly ribbed leaf of the Amazon Lilypad, it is a concept for a self-sufficient, zero-emissions floating city of up to 50,000 people. Each Lilypad is intended to float in the ocean, riding the currents from the equator to the Arctic, or wherever the Gulf Stream takes it.

Image:
Vincent Callebaut,
Lilypad, A Floating Ecopolis for Climate Refugees, 2008,
archival inkjet print, 21 x 29 inches

Vincent Callebaut
Paris, France

Hydrogenase, Algae Farm to Recycle CO2 for Bio-hydrogen Airship, Shanghai, Aerial Perspectives on the South of China, 2010,
[2] archival inkjet prints, 22 x 26 inches each

Series courtesy of
Vincent Callebaut Architectures, Paris

Hydrogenase features giant airships suspended under balloons covered in algae. The emissions-free airships are powered entirely by hydrogen generated from sunlight and carbon dioxide and were designed to hover over the South China Sea near Shanghai. Covered in flexible photovoltaic cells and wind turbines, *Hydrogenase* runs on "micro-seaweed." Callebaut claims the energy obtained by farmed algae created within the vessel would be superior to any currently available fossil fuel. He says that while the airships travel slower than airplanes, they can take off and land just about anywhere and would be ideal as a way to provide disaster relief to remote areas or be deployed as flying ambulances or hospitals.

Vincent Callebaut

Asian Cairns, Sustainable Megalith for Rural Urbanity, Shenzhen, China, 2013,
archival inkjet print, 23 x 33 inches

At the end of 2011, the number of Chinese people living in cities for the first time exceeded those living in rural areas. City-dwellers now represent just over half of China's population. Analysts predict that by 2030 the urban population could rise to 75 per cent — a rural exodus of millions more people. Amid this massive shift, the future cities must be rethought as sustainable, dense, resilient, and carbon-free, producing their own energy along with a secure and sustainable quality of living for everyone.

Vincent Callebaut

Paris Smart City 2050, 2015,
archival inkjet print, 20 x 27 inches

Following the landmark 2015 Paris climate change agreement aimed at reducing 75 per cent of the world's greenhouse gas emissions by 2050, Callebaut's *Paris Smart City* project examines the integration of high-rise buildings with eight towers that produce more energy than they use. The goal is to bring nature back into the heart of the city and integrate renewable, recyclable, and other environmentally responsible systems.

Section Four:
RESILIENT

The ability to recover quickly from shocks and other adverse conditions is one definition of resilience, and it applies to communities as much as to people. Survival architecture helps show how providing stable and adaptive homes that can resettle displaced citizens can help communities rebound more quickly.

IKEA Foundation
the Netherlands, and
UNCHR (United Nations Refugee Agency)
Geneva, Switzerland

A Better Shelter, 2013,
[2] photographs, 17 x 22 inches each,
Image credit: IKEA Foundation

Driven by a mission to improve the lives of persons displaced by armed conflicts and natural disasters, the IKEA Foundation in partnership with the United Nations High Commissioner for Refugees created a safer, more dignified home for millions of people across the globe. Prior to the IKEA collaboration, UNCHR was able to provide only tents or converted mass-shelters for refugees.

The *Better Shelter*, created of lightweight plastic, comes flat-packed for easy transport. The 188-square-foot hut can be assembled in just four hours and has a life expectancy of three years. The structure has solar panels built into the roof, allowing inhabitants to generate their own electricity, extinguishing the need for candles or kerosene lamps. The roof also helps to deflect solar reflection by 70 per cent, keeping the interior cool during the day and warmer at night. As of 2015, UNHCR has delivered 10,000 shelters to refugee communities.

Alejandro Aravena
Santiago, Chile

Villa Verde, Chile, 2013,
archival inkjet print, 17 x 22 inches

Quinta Monroy, Chile, 2003,
[2] archival inkjet prints, 17 x 22 inches each

Chilean architect Alejandro Aravena, recipient of the 2016 Pritzker Prize — the highest accolade in architecture — is a visionary whose work gives economic opportunity to the less privileged, mitigates the effects of natural disasters, reduces energy consumption, and shows how architecture at its best can improve people's lives. Aravena's work reflects how he is challenged to serve greater social and humanitarian needs such as poverty, pollution, congestion, and segregation.

Aravena and his firm, Elemental, first came to international attention with a project that redefined the economics of social housing. "If there isn't the money to build everyone a good house," said Aravena, "why not build everyone half a good house — and let them finish the rest themselves." Elemental's *Quinta Monroy* housing in Chile provided a basic concrete frame, complete with a kitchen, bathroom, and roof, allowing families to fill in the gaps and stamp their own identity on their homes in the process.

More recently, Elemental has released a number of residential designs, including *Quinta Monroy* and *Villa Verde*, as free, open-source downloads to help tackle the global affordable housing crisis. The aim is to provide the material to governments and developers, encouraging and enabling them to invest in well-designed and affordable shelter.

Pedro Reyes
Mexico City, Mexico

Palas por Pistolas, 2008
3 shovels made from collected guns melted into steel,
63.5 x 8.5 x 5.5 inches each

5 digital videos on monitors,
3:47; 3:52; 7:09; 3:40 and 4:04 minutes

This artistic intervention by the artist Pedro Reyes takes place in the botanical gardens of Culiacan, a Mexican city with a high death rate from gunfire. The community was asked to voluntarily donate their guns in exchange for a coupon, to be used to acquire appliances and electronics. Of the 1,527 weapons collected, 40 per cent were military-calibre automatic weapons.

In a public act, the guns were crushed by a steamroller and melted at a foundry. The resulting metal was used to produce 1,527 shovels. The shovels have been distributed to art institutions and public schools, where adults and children used the shovels to plant 1,527 trees. This ritual shows how an agent of death can be transformed into a tool for life.

Image:
Pedro Reyes, *Palas por Pistolas,* 2008

Thomas L. Kelly and Liam Kelly
Kathmandu, Nepal

Nepali Earthquake, 2015,
[9] photographs, 20 x 30 inches each

Thomas Kelly, an American photographer living in Kathmandu, Nepal, for the last three decades, lived through the 7.8 magnitude earthquake that rocked the country in 2015. He quickly began to document rural areas from both on the ground and from the air to show the devastation, portraying personal stories that testify to the reality of such tragedies. As his son, Liam stated, “It is now time to work on building shelters, as monsoon season is quickly approaching. We must not let ourselves become daunted by the task of reconstruction ahead.”

Image: Thomas L. Kelly, *Nepali Earthquake,* 2015, photograph, 20 x 30 inches

Journeyman Pictures
Surrey, England

Rebuilding Nepal: One Year On from the Earthquake that Devastated Nepal, 2016,
video, 22 minutes and 25 seconds

Nepal was tragically unprepared for the 2015 earthquake. More than 8,000 people were killed in just minutes due primarily to poor construction practices. With support coming from all over the world, there was hope that the rebuilding of Nepal would be different from past disasters, such as the poorly managed reconstruction of Haiti following its 2010 earthquake. Yet, Nepal’s displaced, living at the top of the world, have little choice but to rebuild with the same flawed designs and materials. The post-Maoist government was crippled by corruption and political turmoil over a divisive constitution, thus millions of dollars of aid lies unspent and not one home to date has been rebuilt by the government. This documentary film examines the country’s drive to rebuild both its fractured political system as well as its cities and buildings, while looking to the future with hope and courage.

Free Public Events

All events are free and hosted online, except *Enduring Resilience and Flow: The Lower Don River*. For more information, please visit our website: ocadu.ca/onsite

Thursday, September 23 at 2:00 p.m.

Enduring Resilience and Flow: The Lower Don River

Join artist, writer, and cartographer, Daniel Rotsztain, for a walk exploring the Lower Don River's shallow, silty flow, its importance to the Anishinaabe and Haudenosaunee people, and its history as both a gateway and a barrier to early industrialization. Outdoor event with limited capacity; pre-registration required.

Wednesday, November 3 at 1:00 p.m.

Humanizing Our Communities with Art and Design

This online panel will present and discuss practices of collaboration, creation, and community research that aim to address systemic issues of oppression.

Tuesday, November 9 at 1:00 p.m.

OCAD U BIPOC Faculty: Digital Minutes

This online event will feature OCAD U BIPOC faculty members delivering pre-recorded, fast-paced presentations about their work and research, followed by a live Q & A. Presented in partnership with the OCAD U Office of Research & Innovation.

Thursday, December 2 at 1:00 p.m.

In Conversation with Maya Mahgoub-Desai and Matthew Hickey: The Foundations, Regenerative and Restorative Design in Architecture

This online conversation with OCAD U Chair of Environmental Design, Maya Mahgoub-Desai, and Mohawk architect and OCAD U faculty Matthew Hickey, will focus on regenerative and restorative design — encompassing ecological, cultural, and economic principles based in Universal Inclusivity.

Upcoming Exhibitions

January 12 to April 16, 2022
Fable for Tomorrow:
A Survey of Works by Wendy Coburn

Curated by Andrea Fatona and Caroline Seck Langill, with video programming by b.h. Yael and Rebecca Garrett

Wendy Coburn had significant impact on the Canadian art community as an artist, educator and activist who has exhibited internationally. *Fable for Tomorrow* presents the first survey of Wendy Coburn's artwork.

The exhibition provides an opportunity to bring together four decades of sculpture, installation, photography and video that

reveals her ability to sense the pulse of a deep present while asking us to pay attention to other futures. Coburn's work explores representations of gender, sexualities, everyday objects, material culture, and human/animal relations.

June 15 to October 29, 2022
Jordan Bennett:
***Souvenir* and New Commissioned Mural (title TBC)**

Exhibition curated by Ryan Rice;
Mural curated by Lisa Deanne Smith

Acclaimed Indigenous artist Jordan Bennett mediates a re-reading of Mi'kmaq heritage embedded, woven and veiled in the crafts he recovers from museum collections. His interdisciplinary approach (murals, paintings, fashion, media, performance) grants the range of Mi'qmaq archetypes a new vitality for future generations to reclaim. Bennett's solo exhibition will be presented at Onsite Gallery. The public art mural to be installed on the south wall at 100 McCaul is supported by the City of Toronto and TD Bank. The mural is presented as part of ArtworxTO: Toronto's Year of Public Art 2021–2022.

For more information, please visit: ocadu.ca/onsite

This exhibition was organized by Art Works for Change, Inc., with generous support from the Simpson Strong-Tie, National Endowment for the Arts and the Nathan Cummings Foundation.

EXHIBITION SUPPORTED BY

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Onsite Gallery offers powerful, thought-provoking exhibitions of art, design and digital media to stimulate conversations on critical issues facing Toronto and the world.

#ONSITEGALLERY

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