



Centre Canadien d'Architecture
Canadian Centre for Architecture

For immediate release

After Macdonald Winners of the 2021 CCA Charrette announced

Montréal, 19 November 2021 – The winners of the CCA's Interuniversity Charrette 2021 are being announced today during the special award ceremony held online.

This year's special edition of the CCA Charrette, titled *After Macdonald*, organized in collaboration with the interuniversity research group *After Macdonald*, invited proposals for temporary interventions to address the emptied plinth of the Macdonald monument and/or the site around it, and to challenge the idea of permanence and public memory: Interventions that can speak to Macdonald's legacy in particular or to issues around racial justice more broadly, and can employ architectural approaches including time-based and performance media. Proposals had to consider the positionality of the team: how do you justify your intervention? For whom do you claim to speak?

This year's special edition of the Charrette was open to students enrolled in any university around the world, and in any discipline, as well as recent graduates. Participants should form teams of two to three people (for graduate level students and recent graduates), or teams of two to five people (for undergraduate students).

The jury evaluated proposals submitted by eighteen teams composed of undergraduate and graduate students, as well as recent graduates. Members of the jury are:

Natalia Gulick de Torres is the Urban and Architectural Historian at Archivos del Caribe, and a Master of Design Studies candidate at Harvard

Patrick Stewart is a Nisga'a architect and the first Indigenous president of an Architectural Association in Canada

David Theodore is the Director and Canada Research Chair in Architecture, Health, and Computation at the Peter Guo-hua Fu School of Architecture, at McGill University

The winners

First place



Balancoire/Swing references the removal of the statue of the former Prime Minister by protestors in 2020, who pulled it off its plinth using ropes. This intervention directly responds to and challenges the now-empty plinth in a head-on moment of reflection. We applaud the use of the bright orange colour both symbolically and graphically, as well as the effective use of user-friendly rendering software. The simple yet effective implementation of a swing additionally recognizes that many victims of Macdonald's policies were Indigenous children who perished within the residential school system.

- Lisa Hadioui, Université de Montréal - Architecture
- Juan Fernando Barrionuevo, Université de Montréal - Architecture
- Kamelia Djennane, Université de Montréal - Architecture

View project [here](#)

Second Place



Voix is the most successful proposal from many that sought to give voice to the voiceless. It uses wooden structures to manifest the metaphor of a megaphone and sounding board. Like many projects, the creators are censorious about Macdonald but blind to their own assumptions—in this case, the stairs create a barrier to participation for the public the project looks to engage. **Voix** could be developed by thinking ways to use the installation itself as an amplification system. We appreciated that it activates the entire plaza as well as the plinth.

- Salma Alaoui, Université de Montréal – Architecture
- Jamila Baldé, Université de Montréal – Architecture
- Jean-Michaël Simard, Université de Montréal – Architecture

View project [here](#)

Third place



At first glance **La Dimension Cachée** appears as an unreadable series of texts. However, when one approaches the surrounding water basin, the message behind this intervention becomes legible. The reflection in the basin displays phrases referring both to Macdonald's praised attributes and his destructive othering policies. The proposal convincingly lays out how designers envision assembling the installation, showing how each motion aggregates towards a final form.

- Charlotte Beaumariage, Université Laval – Architecture
- Joël Videaud-Maillette, UQAM – Environmental Design

View project [here](#)

Special Mention



The jury awards a special mention to **I Own You**, a proposal with a striking and impactful message. The staging of mannequins in a dramatic tableau, envisioned like a historical freeze-frame, creates a provocative symbolic reckoning with the experience of children in residential schools. However, it also sidesteps one of the important goals of the Charrette, namely, it doesn't engage directly with the plinth and the park in a way that we would hope. Nevertheless, putting a female figure representing the church on the plinth initiates a macabre nexus of associations of ideas about childhood, death, freedom, and innocence.

- Marcela Torres, Concordia University – Art History
- Christopher Clark McQueen, McGill University - Architecture

View [project](#)

Jury Statements

Patrick Reid Stewart:

congratulations are due to all entrants in this competition as a testament to the energy and creativity insightfulness and respectfulness shown by all participants to indigenous peoples in this country it was an honour review the submissions all of whom engaged in providing commentary on the spectral plinth though some entries seemed to sidestep the plinth leaving me to wonder what point they were trying to make it seemed to me those entries did not want to take on the whole colonization / decolonization conversation acknowledging its not an easy conversation to have with the most infamous of prime ministers

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Patrick Stewart is a Nisga'a architect and the first Indigenous president of an Architectural Association in Canada

David Theodore:

I learned a lot about our difficulties as designers in coming to terms with the past from the responses to this subtle and challenging Charrette. The participants struggled with just how abstract and impalpable history can be: the site itself had no conspicuous role in colonialization, Macdonald's career, or Indigenous futures. Why take down the statue only to create another monument that invokes his memory? As a result, their propositions—in words, symbols, and metaphors—are stark: vituperative, censorious, mawkish, and rough-hewn. Congratulations to the organizers on a fine brief and to all the participants on their deep engagement.

David Theodore is the Director and Canada Research Chair in Architecture, Health, and Computation at the Peter Guo-hua Fu School of Architecture, at McGill University.

Natalia Gulick de Torres:

Congratulations to the participants who submitted a range of engaging entries, adeptly tackling the issue of the now vacant plinth of John

Macdonald in the Place du Canada through both quietly subversive and loudly assertive designs. Some suggested private reflections upon the oft-silenced legacy of colonization, others looked to confront specific pro-nativist and anti-indigenous policies through bold installations. All faced the difficult task of creating a site-specific intervention that acknowledged this painful history while bringing a sense of decolonial ethics to the contemporary site - no easy feat, especially given the condensed time frame, yet it was striking seeing the volume of high-quality proposals.

Natalia Gulick de Torres is the Urban & Architectural Historian at Archivos del Caribe, and a Master of Design Studies candidate at Harvard

For further information about the CCA Interuniversity Charrette 2021, please visit cca.qc.ca/charrette/2021

About the CCA Interuniversity Charrette

The annual interuniversity Charrette, initiated in 1995 by the CCA, is open to students and recent graduates in architecture, landscape architecture, urbanism, environmental design, urban design, industrial design, and graphic design.

This year's special edition of the Charrette is organized by the CCA in collaboration with the interuniversity research group After Macdonald.

About the CCA

The Canadian Centre for Architecture (CCA) is an international research institution and museum premised on the belief that architecture is a public concern. We produce exhibitions and publications, develop and share our collection as a resource, advance research, offer public programs, and host a range of other activities driven by a curiosity about how architecture shapes—and might reshape—contemporary life. We invite collaborators and the wider public to engage with our activities, giving new relevance to architectural thinking in light of current disciplinary and cultural issues.

Founded as a new type of cultural institution by Phyllis Lambert in 1979, the CCA is currently directed by Giovanna Borasi and steered by the CCA Board of Trustees.

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For further information and high-res images, please contact us at media@cca.qc.ca

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