

Johan Voordouw
Azrieli School of Architecture & Urbanism,
Carleton University, Ottawa.

Research Creation Dossier
SSHRC Partnership Engage Grant

September 2024



Bi-Giwen:
Coming Home – Truth Telling from the Sixties Scoop.

Collaboration with Trina Cooper-Bolam, for the Legacy of Hope Foundation, 2017

Bi-Giwen was a travelling exhibition of six survivors of the 60s Scoop.

My contribution to the exhibition included the design and construction drawings of the 'Y' shaped wall units. These modular units allows the exhibition to be reconfigured to any number of different spaces.

An additional contribution was the documentation, scanning, and replicating the survivor artifacts. In the image above, there is a life-sized replica of a knitted cap and jacket made by the survivor's birth mother. Each survivor had an artifact. After documentation and scanning, the artifacts were brought into a 3D software, digitally cleaned up and prepared for the CNC milling, then hand-finished. The final step was to print, sometimes by substrate printer, other times by hand, a quote, from each survivor onto the artifact.



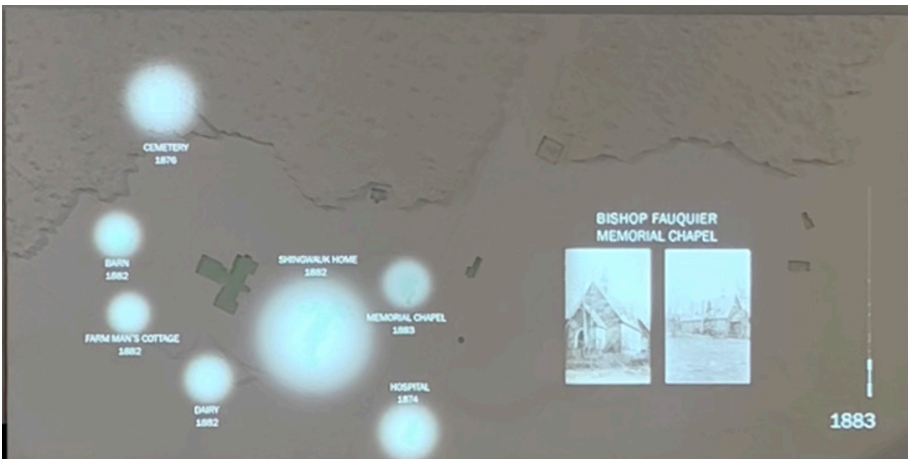
Reclaiming Shingwauk Hall

Collaboration with Trina Cooper-Bolam & Eric Archambault for the Children of Shingwauk Alumni Association, 2021

This image is of the main auditorium space in the New School Building at Shingwauk Residential School in Sault Ste. Marie. Today, the space is located inside the main administrative building for Algoma University.

My contribution is the large 8'0" x 4'0" site model which sits in the mid-ground of the photograph. Using historic maps, photographs, and Government of Canada aerial photos I developed a CNC milled model with 3D printed buildings that showcased the 120-year development of site.

In the following year, Eric Archambault used the model as part of his studio teaching to develop a projection mapping project that animates the geological history, site/building history and a daily activity of the School onto the surface of the model.



Reclaiming Shingwauk Hall continued.

Top: the CNC milled model during fabrication. When the milling was complete, I hand finished the trees and painted the model a matte white.

Above: a still from the projection mapping project by Eric Archambault and his group of fifteen fourth-year undergraduate students.



Weerkas

International Architecture Biennale Rotterdam (IABR), 2014

A set of twelve etchings that describes the climate future of the Netherlands. Printed at 1.8 x 1.2m, it filled the primary circulation route of the Kunsthal in Rotterdam. It has since been exhibited in Vienna, and Dunkirk, New York and published in multiple books and journals.



Weerkas continued. Magazin Gallery, Vienna, 2018

The twelve drawings were recreated as large-scale anamorphic projections to allow the viewer to be immersed by the drawings.



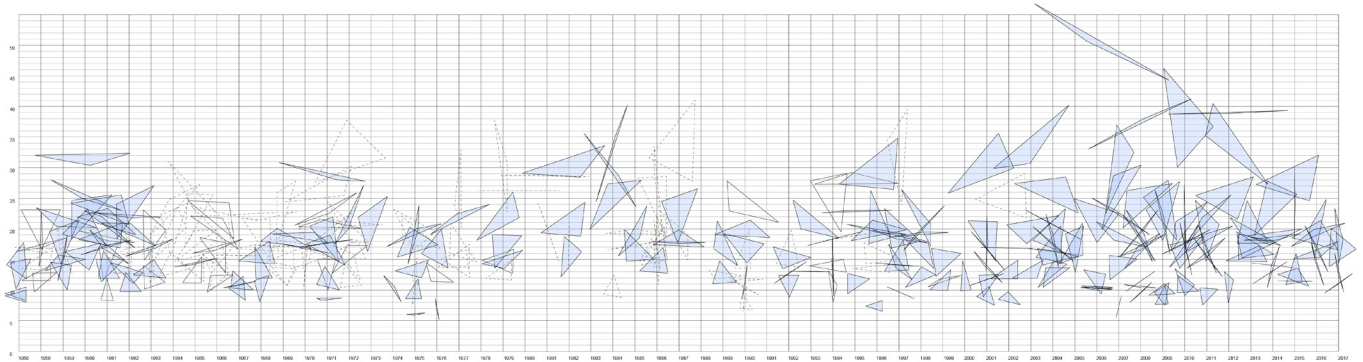
New Image of Home

Lighthouse Gallery, Ottawa, 2020

Using the 300+ single-family homes published in *Canadian Architect* magazine as a catalogue, this project examines the changing spatial and material configuration of the home, and the evolution of the photographic representation of domestic space in the magazine.

These drawings offer a critique of contemporary architectural photography and its ambivalent relationship with the inhabitants of the home, the changing perspectival composition of the image and the curated objects that define contemporary living. The left image is a render substrate printed on glass. This image is backlit to highlight the technological devices and electrical fixtures of the space.

The right image is a digitally embroidered fragment commenting on digital craft/handicraft and modern-day domesticity. The diptych is angled at 150 degrees, to encapsulate the viewer.



New Image of Home (NIH) continued.

Above: diagram that charts the changing spatial relationship of the kitchen, living, and dining spaces in the single-family home (1957-2017).
 This diagram is part of the larger NIH research project.



Left: An alternative drawing technique using a unique computational halftone.
 This image was part of the larger NIH exhibition, using novel drawing techniques to make comment on screens (technology) as new window into contemporary domestic space.
 My interest is the relationship of the image with the viewer, the surrounding dining space is better viewed at a distance, while the image on the screen is better from up close. The image forms a mise en abyme, the screen reflecting an infinite sequence of the dining room through digital space.



Design Build

Varied

Four examples of recent design build projects completed with undergraduate and graduate students.

These works are of comparable scale to the temporary installation proposed for the *Electrification: a public history* project.

Top left: Graham Cartledge pavilion, Leicester, U.K.

Above: Water Garden Parklet, Beechwood Avenue, Ottawa

Left: Canadensis Pavilion, NCC Arboretum, Ottawa

Middle left: Nuk Parklet, Old Ottawa South, Ottawa.