DISMANTLING  
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# Between Borderlands and Intersections Roñe'e Yvype (We talk about land)

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In this paper I propose land-based design methodologies as a way to un-design the colonial space of the University. I contextualize land-based pedagogy within an embodied practice and thus I address my own positionality as a LatinX Queer Brown Mestiza Woman. In the context of a course that I developed called *Re-reading Place*, I present a methodology that I define as *Land-bordering*, which captures the transmission of memories and lived experiences as they connect to the land and the intersections that influenced that experience. I propose a design process of dismantling the colonial structures of modernist design that exacerbate the individual and the universal, by looking back, reading place and its history, recognizing its *Indigenous Sovereignty*, but also bringing in our own epistemologies, decolonizing ourselves and tracing the footprints of a community that in a respectful way aims to build a *World where many Worlds can fit.* With the support of the Aboriginal Gathering Place and the collaboration of indigenous cultural advisors, the course engages the role of Indigenous local knowledge, languages and protocols in the creation of a wayfinding system for the school, taking onto a journey of dismantling and *re-tooling* the university space.

*Indigenous Sovereignty, Pluriverse, Decoloniality, Borderlands*

## 1. Introduction | Apȳra ñepyrũ : a position to start

In this paper I propose land-based design methodologies in pedagogy as a way to un-design the colonial space of the University. I contextualize land-based pedagogy within an embodied practice and thus I start by addressing my own positionality.

I was born in the Global South, in Asuncion, Paraguay, on the traditional and stolen territories of the Guarani peoples. I have been living and working as an uninvited guest in the Global North, in Canada

since 2007, on Turtle Island, first on the unceded territories of the Kanien'kehá:ka/Mohawk peoples in Montreal and then on the invaded territories of the  xʷməθkʷəy̓əm (Musqueam), Sḵwx̱wú7mesh Úxwumixw (Squamish) and səl̓ilw̓ətaʔɬ (Tsleil-Waututh) peoples in Vancouver. I honor and pay respect to the past, present and future of the peoples of the lands and I acknowledge their Indigenous Sovereignty, which means that these lands were NEVER ceded.

In Guarani cosmovision, we have two souls: the soul of the body: "ã" and the soul of the spirit: "ñe", which means language, sound with sense. This soul is located in the throat and it expresses itself through speaking, singing, praying, reflecting. The "teko Porã": el buen vivir or good living is the Guarani way of living, where the two souls coexist through an embodied experience with the land. Living is a quest for the "land without evil": Yvy mara'ei.

The Guarani soul transcends the human and inhabits the pluricosmos, where place is also more than human. It represents the cosmologies of every of its inhabitants. Listening to the land we learn that our communities, our relationships go beyond our human existence.

As a LatinX, Paraguayan, Mestiza, Queer, brown woman, I transverse colonial rivers speaking from lived realities of racism and discrimination. These different intersections determine who I am and are also my **borderlands:** those cultural borders that I redefine as intersectional margins, where the racialized view of capitalist and modernist societies define and delimit geographies and cultural identities, creating oppression, discrimination and marginalization.

My presence and embodiment in this place are a result of comprehending my own identity and cosmology to the land where I am situated. I also take responsibility for the limits and biases of my own positionality, the "situatedness of knowledge"*,* (p.590).

I acknowledge myself and the land in a pluriverse world, where different ways of being and knowing can build community and transform realities of exclusion, racism, discrimination, bigotry, ableism, social and ecological distress into possibilities of change.

As Eualeyai and Kamillaroi scholar, Larissa Behrendt makes clear when working with and writing about Oceanic Indigenous peoples, "Any relationship must always be based upon recognizing Indigenous sovereignty and respecting the laws, land, languages, and cultural practices, which existed long before colonization." (p. 99-100).


## 2.  The project | Umi mba'e rojapose: the things that we want to do.

With the intent of decolonizing the space of the university, I utilize Land bordering as an ethno-methodology in the context of a course that I developed called Re-reading Place (Emily Carr University of Art & Design, 2021). With the support of the Aboriginal Gathering Place and the collaboration of indigenous cultural advisors, the course engages the role of indigenous local knowledge, languages and protocols in the creation of a wayfinding system for the school.

The colonial rivers in the Global North are wild, dangerous and cold. Design practice is intertwined with the political, social and cultural reality of our societies where colonialism prevails as the status quo. The space of the University in North America is a place where systemic racism is evident. "[…] Franz Fanon (1952) taught us to watch out for what lurks, seeing himself in and as the shadow: the dark body, who is always passing by, at the edge of social experience. In seeing the stranger, we are most certainly seeing someone; in some cases, we are seeing ourselves. ( p.3) Nevertheless, in North American universities, we can always find some Bipoc people running hallways in academic environments. They are invited to "participate" and to talk about their lived realities, just to validate white privileged scholars who hold tight to their positions of power. We need to un-design the colonial space of the university and develop

design methodologies that can entangle with unearthed inheritances. We need to heal from the systemic damage caused by capitalism and modernity. An ontological shift is possible by having a firm, collective intent as designers. Bringing in alternative epistemologies into pedagogy opens possibilities to build a design practice that can work towards reconciliation and sustainable futures. We owe it to our future generations; we owe it to our distressed "Sy Guazu": our mother earth**.**

> *"Heta rēta roguatá hiári. Heta rēta rojapo. Oime heta rēta ijapú. Oime heta rēta añete. Ava mbarete ndive oime tenda hae'kuera guara año. Ore roipota peteî rēta joa ndive. Ko peteī rēta roipota oguerekota heta rēta oñondive" (Zapatista Manifesto of the Lacandon Jungle in Guarani Translation, 2021)*

> *"Many worlds are walked in the world. Many worlds are made. Many worlds make us. There are words and worlds that are lies and injustices. There are words and worlds that are truthful and true. In the world of the powerful there is room only for the big and their helpers. In the world we want, everybody fits. The world we want is a world in which many worlds fit." (Zapatista Manifesto of the Lacandon Jungle in Colonial English Language Translation, 1996)*

The Key Milestones that we wanted to achieve with the class were:

1. To recognize and acknowledge the Indigenous Sovereignty of the lands where the university is situated, putting the space back into its original context as the unceded lands of the Musqueam, Squamish and Tsleil-Wautuh peoples.
2. To deconstruct the modernist design methods and processes in wayfinding and placemaking design confronting individualism and neo-liberal extractionist practices by dismantling and retooling the ways of designing.
3. To provoke the colonial status quo by utilizing land-bordering methodology which introduces Indigenous knowledge and community as core values through land-based pedagogical practices.
4. To recognize the pluriverse as the worldview where we can let the land and our own epistemologies converse.

## 3. Teaching about land | Mboe'ehara mba'e : An embodied Practice

> *"The bits of machinery that make up a decolonizing university are driven by decolonial desires, with decolonizing dreamers… These subversive beings wreck, scavenge, retool, and reassemble the colonizing university into decolonizing contraptions. They are scyborgs with a decolonizing desire" (la paperson, 2017, p.Xiii)*

I explore placemaking, wayfinding, relational design, and community engagement as the tools in which to re-read lived spaces. I am bringing in a methodology that I define as **Land-bordering,** which captures the transmission of memories and lived experiences as they connect to the land and the intersections that influenced that experience. It is making "with" the land, to become a space of possibilities.

Utilizing Land-bordering, I propose a design process of dismantling the colonial structures and concepts of modernist design that exacerbate the individual and the universal, by "looking back", reading place and its history, recognizing its Indigenous Sovereignty, but also bringing in our own epistemologies, decolonizing ourselves and tracing the footprints of a community that in a respectful way aims to build a "world where many worlds can fit."(1996).

Through different exercises in the class, we take onto a journey of deconstructing the modernist way of navigating built and natural spaces. We dismantle and "re-tool" the university space, utilizing wayfinding and placemaking to design intrinsic relations to the lands in which the university is currently situated.

We take examples of existing wayfinding and placemaking projects, as case studies, analyzing the ontological paradigm of modernist design and the canons that support them. In opposition to that, decolonizing contraptions are created. They are provocations to become custodians of a land that claims its Indigenous Sovereignty.

The first exercise brings the students to a wayfinding exercise where after reading Leanne B. Simpson's: "The gift is in the making" story, they propose "a way" to let Nanabush find the Anishinaabe people.

A group proposed to listen to the trees and ask them where to go; another thought about developing a symbolic artifact that could convey words and sounds to guide you through. Another group talked about letting Nanabush learn the space and give him time to find his way.

Land is also more than human. It goes beyond us and our relationships and transcends the materiality of our human needs. Listening to the land, we learn that the other species, nature, its multiple creatures and non-creatures are equally part of the ecology of the world. Yes, we listen to the trees, they have a lot to tell.

For the second exercise the students explore placemaking as a context: they communicate through making their readings of the space. The responses were rich and different, bringing, in an introspective way, their own epistemologies into the projects. As an example, one of the students, who travelled back home to Mexico, designed a "Estela" which is a sort of Rosetta Stone that through the storytelling of Tepoztecatl creation brings back the ancient histories of the peoples of Tepoztlan. The Estela has audios in Nahuatl and Spanish and the monolith graphics are made of copper which is the metal that reigns underneath the mountains of the region. Tepoztlan means in Nahuatl: place of abundant copper." The monolith is situated in the city's "Zocalo" as a decolonizing contraption that confronts the kiosk: a typical colonial construction found in Mexico's communal plazas which is centered on the space

The final wayfinding project in the course is a group project that aims to build empathy and community. The students acknowledge their own positionality in the world and its relationship to the land where they are situated through making with the land, building community and a design project that conveys a pluriversal worldview.

The project is a live wayfinding system for the school building that will stay in the making in order to engage each year a new group of students. It possesses a protocol that will pass to the next generations to honor and respect the land, to build community and in reciprocity to embrace the pluriverse

### 3.1. Sticking Points | Umi mba'e apua: things with thorns

> *"Ideas run, like rivers, from the south to the north and are transformed into tributaries in major waves of thought. But just as in the global mar-ket for material goods, ideas leave the country converted into raw material, which become regurgitated and jumbled in the final product. Thus, a canon is formed for a new field of social scientific discourse, postcolonial think-ing. This canon makes visible certain themes and sources but leaves others in the shadows" (S.R. Cusicanqui et al. 2020, p.104).*

The pluriverse and its decolonial intent is also often monetized and transformed into a commodity. It departs from recognizing the land and denies it by being utilized as a pseudo anti-colonial discourse that in reality only legitimates the same structures of colonial power that opposes. It doesn't have a place. It is used to talk about a universal and hegemonic space where no specific cosmovision is specified. It is

only multicultural and Landless-ness as the absence of reckoning the place where we are situated and its original history. In America, both North and South, that is convenient for the "colonial matrix of domination" because recognizing the land and its history is to recognize that it was stolen, invaded and that the peoples that own it, were decimated, butchered and massacred and as of Today they keep being marginalized, racialized, violated and stolen over and over again.

Analyzing the physical space of the university with the students raised a lot of questions about how the school was not offering a sense of community and how the "multicultural" rhetoric only serves to benefit whiteness and power structures. Some students denounced that communal art and design spaces where students can work, make and share together were relegated to the most hidden places, so the building still can look clean, "modern" and "good."

### 3.2. Indigenous Cultural Advisors | Ava arandú ojapo mba'e porã: the good things to learn.

In the process of dismantling the colonial structures and concepts of modernist design, we learn about the land, listening to the Indigenous cultural advisors.

Splash, Indigenous Squamish artist and teacher, Aaron Nelson Moody, tells us stories of the Squamish peoples and reads the space of the university with us. He tells us how the potlatch brings the community together and how the guests come from far away being welcomed and honored as they become witnesses, to carry the learnings while sharing them again with great respect.

Anishinaabe/Ashkenazi Métis (Ojibway-Jewish/Métis) scholar, Dr. Mimi Gellman, teaches us that "experience exists because of place and that place allows the experience to exist. That artifacts are belongings and that survivance is more than survival, it also implies to thrive." Mimi tells us that we should approach design as a cosmology in order to understand the structure of the universe.

Through the teachings of the Indigenous Cultural Advisors, the students learned how to re-read the space of the university by listening to the land and its history. As an example, listening to the story that Splash shared about him and Kwalanten reaching an unknown coastal community by canoe and how the peoples from that land welcomed them and honored them for days; the students reflected on their own "place" at school and how welcoming the new students but also positioning themselves in the land helps them to engage into a communal intent.

The indigenous teachings carved their mark into the students' souls as the beautiful artwork that Kwalanten and Splash make carve the sacred cedar tree. We all learned that working together and bringing community members to share in the class space defeated the colonial and individualistic manner of western design. The class as a group of people is what brings the pluriverse together and starts undesigning the colonial space.

The class presented not only the desire to un-design the colonial space of the university but also the possibility of promoting change within that space.

## 4.  The Methodology | Umi mba'e roikaitu rojapo: the things that we can do.

### 4.1. The dimensions of Land-Bordering | Umi  mba'e tekotevé : the things that matter.

#### 4.1.1. Language/ Epistemology/ Borderlands:

I reflect back on the Guarani language that I speak, as a manifestation of my soul, as my connection to a place where I can go back to layers upon layers of memories, where identity brings forward my different intersections. When we recognize ourselves within our identities we are cultured, we build community.

We create that new world that Gloria Anzaldua calls a new value system that connects us to each other and to the planet. Borderlands as physical margins are limits of soil and material distance: A colonial geography that holds power within those margins, that held captive a land that was never ceded. Borderlands as intersectional margins are marks in our souls, they are carved wounds defined by a culture that we abide to or not. When we are racialized, segregated and discriminated against, we hide our souls in these margins, we merge, we don't contest, we colonize ourselves over and over again. When we see ourselves represented, we claim our Identity. We are "uno" that is multiple, we carry all of our ancestors, our soil, the unforgotten history of our Indigenous identity. We also recognize ourselves and the land: the land where we come from and the land where we are standing on. Thus, we start creating *a world where many worlds can fit*. A world to interconnect in our heterogeneity, where we listen to the land and we make our Indigenous voices visible.

### 4.1.2. Land/ Axiology of Place/Pluriverse:

Land-bordering for me is a methodology that sits on an onto-epistemic framework. It explores how to restore our own epistemologies towards a necessary ontological shift, looking into the "axiology of place": the set of values that we bring into our relationships with others and with the land/our planet in its vast but fragile singleness.  Recognizing my own identity and bringing in my own cosmology to the land, the unceded territory of the Musqueam, Squamish and Tsleil-Waututh First Nations where I am now situated, assists me in defining the design space within an embodied practice on this land. Within my Guarani cosmology, one cannot separate one's philosophy and epistemology from the land as they are an interconnected philosophical system. I acknowledge, respect and embrace the land as an active participant In my work as Cora Webe R-Pillwax calls these the 3 R's of Indigenous research and learning: "Respect, reciprocity and responsibility are key features of any healthy relationship and must be included in an indigenous methodology [...] From an epistemology and ontology based upon relationships, an Indigenous methodology and axiology emerge."(p.77.)

I believe that the study of values and how our epistemologies and ontologies manifest with that emergent axiology need to be part of the decolonial narrative towards reconciliation. Indigenous knowledge is based on intrinsic values that connect beings to the land in the pluriverse as the space where Indigenous research knowledge becomes a decolonial design practice for social innovation. It is the start point to bridging and building meaningful connections.

### 4.1.3. Intersections/ Mestizaje/ Indigeneity:

I am defining the "borderlands'' as the intersections found within my own mestizaje (multi-ethnic heritage) and I explore the memory of Indigenous histories that colonial desires buried by creating taxonomies of race. The "mestizaje" in Latin-America has sustained a violently imposed hegemony through a forced colonial domination. Coloniality confused our histories and "assimilated" our Indigenous identities turning our "mestizaje" into human fabrications. These imperfect and entangled intersections of European and Indigenous intermixing created the "subaltern, la "morena", the other, that could be enslaved, negated and dominated.

Indigenous peoples are marginalized and so the possibility of conveying alternative epistemologies.

> *"Marginality is an interesting paradoxical concept for people and things. On the one hand, membership means the naturalization of objects that mediate action. On the other, everyone is a member of multiple communities of practice. Yet since different communities generally have differently naturalized objects in their ecology, how can they naturalize the same object differently since naturalization by definition demands forgetting about other worlds?"(Bowker and Star, 2000, p.302).*

In recent Latin decolonial theory presented by Mignolo, Grosfoguel, Escobar and others following the theories of Anibal Quijano, they talk about the colonial matrix of domination and the powers of hegemony that sustain the modern world as one of the most powerful tools of colonialism. Marisol de la Cadena (2000) describes hegemony  as "denoting an ambiguously defined dialogic field shared by elites and subordinates, where a dynamic of power struggle characterized by constant agreements and disputes, and by domination and insubordination, produces a conflict-laden consensus, usually narrow, yet politically crucial"(p.9). She analyzes Indigenous mestizaje as a "negotiable racial ranking", whereas being mestizo can have different positions in class according to the education received. This brings to the table another aspect of colonial hegemony: assimilation: Whilst white scholars preach that alternative epistemologies are welcomed and "included." Why do they still talk about the modernist canons and structures as the only valid models? Why, specifically in design, do we still receive/give in classrooms, instruction that promotes the universal, individualistic human being as the center of  the world? I believe that it is because the methodology of assimilation that modernism proposes also implies systemic appropriation. The ideas and new knowledge collected from Indigenous or alternative epistemologies are extracted, converted and subverted. It is part of the project of "enlightenment" that organizes knowledge and classifies it bringing in the rational, individualistic and humanistic approach of (Neo)liberalism.

## 5.  Emergences & Co-creation |Umi mba'e ndoikua'ai: Uncertainty

Emergences of a diasporic soul converge in moments of reflection. Inclusion is proposed as a way of doing something good in order to bring a promise of "happiness" for the marginalized being. Is that inclusion or assimilation? How many times does the other voice ask? How many times does the other voice scream while their body bleeds?

In academic institutions fairness or rightness is accompanied by obscure patterns of colonial desires. The rights and wrongs are determined by the canons that oppose the winds of change always and ever. Thus, we know, thus we search, thus we get always the same response. Intersections as marginal borders become real when the woman, the colored, the activist, **the other** has something to say that punches and that questions the status quo. Inclusion is assimilation as defined by the structures of power. They don't want us to be included. They want us to follow, to bow, to engage in a perpetual act of conformism. "Multiculturalism is an act of assimilation" (A. Escobar, Pivot 2021).

When Inclusion of diversity becomes a commodity for white supremacist structures, it gets presented as an aggregated value that is collected as a single set of knowledge which is attributed to an exotic and intriguing alternative world. This is done by denying that original cultures have their own intrinsic ways of being, knowing and doing in relation to nature and their particular cosmovision.

Aggregating alternative epistemologies in the same bag, conforms with colonial standards of classification. The others are all the same, in different shades of darkness, in different sets of languages and costumes, but ultimately always from a lesser intellect and race. Otherness is related to weakness and to having a permanent capability of being subdued and conquered.

Confronting the standard modern canons, by acknowledging the land where we are situated and by building a community of shared knowledge in a respectful and participative way. We don't abide by a universal world which focuses on individual progress, we look into the pluriverse where many worlds can co-exist.

Foucault said that the world at the end of the XVI century was a universe that was folded in upon itself, conveying that the planet itself was of use to man. At that time, there has been almost 100 years since the great discovery, since men found "the new world".  Even then, most indigenous peoples in America

were either exterminated, subdued or enslaved. The colonies were very much settled and so the seed of the new system of the modern world. The European man (as male as it sounds) was the main actor. Nature was at his mercy, resources in their plenitude were extracted to serve and feed the "old world." That's when we started lying to ourselves about a universal desire. When greed and power were consolidated based on hegemony, similitudes and beliefs promoted as salvation of the savages and service to pseudo God's empires: Spanish, British, Portuguese, French, Dutch and so on. The table was set, and this man was having a banquet.

Creation and discovery were the words that stablished as a canon, the positional superiority of western knowledge. There was no room to build things but by following and copying the European models of "civilization." Western history plays its role as a reminder of the facts. Indigenous knowledge plays its role as a witness of histories that persisted and were preserved by memories of the land carved in souls that never forget.

> *"Designing collaboratively with people (co-design) is to immerse in emergence and chance while attuning into slippery, un-namable tones and expressions that can only be sensed through our feelings and bodily encounters in relation to other people, materials and entities so that we embrace that we are creating, transforming and becoming together among this heterogeneity."(Akama et al, 2015, p6)*

Co-creation is emergence. It proposes the acknowledgement of being part of an ecosystem where we co-exist, where humans and non-humans transcend time in worlds that ended and started many times.

Uncertainty for me is hope. It sets the conviction that we don't know and that we will never know all. That **"The Future is Indigenous"** as Jason Lewis states. As whereas Indigenous means being native, being of the land and therefore being of nature and the world. Then creating in design means something different. It means heterogeneity. It means an effort within the community. It means being "landed", "placed" within an ecosystem where we co-create with other humans and no-humans, transgressing binaries and promoting alternative futures.

### 5.1. Decolonizing Education | Umi mba'e reikoteve: the things that we need

Colonial education and its structure erased much of the aboriginal literacy that was part of the rich cultural background of aboriginal peoples in America. Religious doctrines that came to America to *civilize* and *christianize* the barbaric *Indians* put a lot of effort into deleting or deviating aboriginal ways of knowing and communicating. It not only denied the value of these different literary traditions but also tried to instill Eurocentric knowledge and written literacy as the only valid way of education.

In Paraguay, the Jesuits with their "Missions (1587-1767) created an infrastructure during two centuries where every aspect of European culture was transferred to the aboriginal peoples as the ultimate way of living. They established the written guarani language, adopting the latin alphabet with specific grammatical and orthographic rules similar to Spanish language.

This was recurrent in American Colonization, in both the Global North and South. One of the tools to set western knowledge was to erase original languages and infiltrate cultures through establishing the new colonial canons in education. The horrific recent history of Residentials Schools in Canada, where children were abused and killed is just another vivid reminder of how colonialism endures. Our voices, as designers and scholars, need to have an assertive tone. We need to confront and denounce these wrong doings within the space of educational institutions to assure that they don't happen again. The colonial paradigm keeps prevailing because when we attempt to decolonize, we keep repeating the same patterns and processes that we learned in our colonial upbringings.

I believe that decolonization has to be an act that brings alternative ways of doing and knowing through incorporating them as part of a new canon. The infrastructure has to be built with new foundations. We cannot keep adding walls on top of a damaged structure. We need to build connections within that new infrastructure making it solid and valued to start displacing the colonial canons.

We also have been perfecting the destruction of our planet. In our Guarani cosmovision, the search for Yvy mara'ei (the land without evil) makes the Guarani "peoples of the land" build a connection with the earth that is based on care and respect. The soil can give us its riches only up to when she wants. And we take only what we need to subsist. We help her rest and we move when we know that we can cause her any harm.

The "peoples of the seas" from Oceania, as Epeli Hau'Ofa explains, live in the ocean as a network of beings that share "a sea of islands". They take care of the ocean and as the peoples of the land, they take only what they need and move away to let the fish and the riches of the water rest and reset.

I learned from this that if we start understanding the ways of knowing and being of the peoples of the land and the peoples of the seas, we can acknowledge that our planetary boundaries delimit our world and that we are a vast, unique and heterogeneous network of beings**, a web of selves** that live on a big island. We cannot go further from the limits of the ocean and the limits of the soil.

The world is a sea of connections, rhizomes that reach to each other no matter what. Connect-ing becomes reaching out, positioning our heterogeneity, our borderlands and diversity in a place of care. The social interaction defined as the act of communicat-ing among beings, creates emergences within that sea of connections. It defeats colonial thinking. It confronts the naked truth of a capitalist model that doesn't work and never worked. This sea of connections is the space to unlearn modernism and anthropocentrism.

Constructing the infrastructure utilizing our geographies of selves as the connectors, we can start to recognize our different identities to converse in this web of selves. We also create sustainment when we begin to understand that we are just one big ecosystem. So, we can start **land-border-ing**, being of the land and for the land, therefore we move from the margins and we listen to the voices past, present and future that convey a new paragon within the pluriverse.

> *"Quiero ser el dueño de mis sueños y caminar seguro por un suelo, donde mis huellas duren. Quiero escuchar las voces de la Floresta y encontrar en sus heridas una esperanza acompañada de otra, y de otra. Quiero encontrar momentos quietos donde el viento sople y el sol caliente, donde el dolor de la raza y tu indiferencia sean ajenas y solas. Quiero saber tu nombre, che Sy,(mi madre Tierra) y guardarlo en el medio de una historia que se escriba desde siempre, recordando tus memorias. Quiero luz, agua, vida, paz, amor, alegria, una tierra donde ser para mis hijos. Una tierra donde la mirada opresora, racista, discriminadora se confunda y se pierda en el cambio, en un acto, en donde el pueblo resurja y desentierre la verdad de tus historias."*

> *"I want to be the owner of my dreams and walk on a soil where my footprints matter. I want to hear the voices of the Forest and find in its wounds a bit and a lot of hope. I want to find quiet moments where the wind blows, and the sun is warm; where the pain of racism and its indifference can be alien and alone. I want to know your name, mother Earth, and keep it in the middle of a history, that can write itself forever, remembering your stories, reckoning your memories. I want light, water, life, peace, love, joy, an earth for my children. An earth for our beings to peacefully converse; where oppression, racism, discrimination, hate can get all confused and lost by change, by actions, by people's claim of unearthed inheritances."*

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About the Author

**Pat Vera** is an architect, designer, educator and researcher with 15+ years of practice. Her current research focuses in incorporating Indigenous knowledge and alternative epistemologies into land-based design and pedagogy, promoting the Pluriverse as the space in which to converse among different worldviews. Pat brings in her own cosmovision from Paraguay, with the 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. Pat is a Sessional Faculty at Emily Carr University of Art & Design, teaching Core Design studio courses and Interdisciplinary Design since 2014. She is an ECUAD MDes 2022 candidate in Interdisciplinary Design. She is a proud member of the Vancouver DESIS Lab and a DESIS Scholar 2021. She is also the 2021 ECUAD Fellow in Decolonization for her research in Decoloniality and Pluriversal Studies and a member of the Design Justice Network.