



JUNE 23–24, 2021 – VIRTUAL

RAIC INTERNATIONAL INDIGENOUS ARCHITECTURE AND DESIGN SYMPOSIUM

**HIGHLIGHTS
REPORT**



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Royal Architectural Institute of Canada
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EXECUTIVE SUMMARY

The inaugural RAIC International Indigenous Architecture and Design Symposium took place on May 27, 2017, at the Wabano Centre for Aboriginal Health in Ottawa. The symposium's theme was Reconciliation, Place-Making, and Identity. Presenters spoke about a variety of design and other issues facing Indigenous communities across Canada and internationally. Overarching themes emerged, such as the inclusion of local Indigenous communities in the design process, incorporation of traditional design elements, the preservation of culture, and remembrance of history. The feeling of optimism, energy, and momentum at the symposium inspired members of the RAIC's Indigenous Task Force, led by Douglas Cardinal, FRAIC, to submit a successful proposal to the Canada Council for the Arts to represent Canada at the 2018 Venice Biennale in Architecture. Their project, titled UNCEDED: Voices of the Land, was on public display from May 26 - November 25, 2018, at the international exhibition. Read about the results of the inaugural Symposium (2017) [here](#).

The 2021 RAIC International Indigenous Architecture and Design Symposium focused on Indigenous representation, narratives, and collaborations, with six sessions related to the themes of **Making Room for New Indigenous Voices on the Leading Edge of Architecture Practice and Collaborations: Indigenous / Non-Indigenous Co-Design and Building with First Nations, Metis and Inuit Communities**. Additionally, the event included four poster presentations, as well as an encore presentation of the RAIC Truth and Reconciliation Task Force (TRTF) session on the TRTF's proposal requesting the RAIC membership adopt the United Nations Declaration on the Rights of Indigenous Peoples ('The Declaration') at the 2021 Annual General Meeting (AGM). The motion passed with overwhelming support at the AGM on June 30, 2021.

The Symposium was opened by Elder Otsi'tsakèn:ra (Charles Patton) of the Kanien'keha:ka (Mohawk) community of Kahnawa:ke, which is on the south shore of the island of Tio'tia:ke (Montreal) – the northern section of Kanien'keha:ka ancestral territory. The Symposium was moderated by RAIC Indigenous Task Force Chair Dr. Patrick Stewart. Approximately 200 people attended the Symposium over the two days.

The RAIC would like to thank Elder Otsi'tsakèn:ra, Dr. Stewart, Alfred Waugh, the RAIC Indigenous Task Force members, and all Symposium session and poster presenters for their time, effort, and knowledge in bringing the event to fruition. The RAIC would also like to thank Reanna Merasty, Ininew from Barren Lands First Nation, and Mackenzie Skoczylas, Ojibwe from Shoal Lake 40 First Nation for their support in completing this report.

Elder Otsi'tsakèn:ra (Charles Patton)



An elder Bear Clan, married 49 years, has three sons and seven grandchildren in the Kanien'keha:ka (Mohawk) Kahnawa:ke community – the northern section of Kanien'keha:ka ancestral territory. He built Patton's Glen Golf Club, a Par 3 Golf Course. With a scholarship to the University of Michigan, he graduated with a B.Ed in Phys Ed & English, his professional life centres around language/cultural education, ceremony and conferences in Canada, the USA and the UN. At Machu Pichu, he worked with medicine men. McGill IHPP Program acknowledged him for contributions in developing the concept: *Eniathi'nikonraiéntho* (plant a seed in their minds).

Dr. Patrick Luugigyoo Stewart (Nisga'a)



luugigyoo dr patrick stewart is giskhaast of wilp daxaan git gingolx of the nisga'a nation he is principal of patrick r stewart architect and adjunct professor at mcewen school of architecture patrick is chair of the royal architectural institute of canada (raic) indigenous task force and co-chair of the raic truth and reconciliation task force

he is co-editor of our voices: *indigeneity and architecture* (2018) and *our voices ii: the decolonial project* (2021) both published by oro editions patrick was an exhibiting architect with unceded at the 2018 venice architecture biennale currently exhibited at the royal alberta museum in edmonton



ABOUT THE RAIC INDIGENOUS TASK FORCE

The Royal Architectural Institute of Canada (RAIC) Indigenous Task Force (ITF) was officially launched on June 9, 2016, in Snuneymuxw territory (Nanaimo, British Columbia) during the 2016 RAIC Festival of Architecture.

The core purpose of the ITF is to foster and promote Indigenous design and architecture in Canada in rural, Métis, and Northern communities, First Nations and urban spaces, and to advocate with and on behalf of Indigenous communities. The Royal Architectural Institute of Canada and the ITF strongly believe that architecture is a public-spirited profession with an important role in reconciliation – addressing injustices by giving agency back to Indigenous people.

The ITF is chaired by Dr. Patrick Luugigyoo Stewart (Nisga'a), MRAIC. Over 30 individuals who are Indigenous or who work in Indigenous contexts are members of the ITF, including architects, designers, academics, intern architects, and architectural students.

ABOUT THE ROYAL ARCHITECTURAL INSTITUTE OF CANADA (RAIC)

The Royal Architectural Institute of Canada (RAIC) is a not-for-profit, national organization that has represented architects and architecture for over 100 years, in existence since 1907. The RAIC is the leading voice for excellence in the built environment in Canada, demonstrating how design enhances the quality of life, while addressing important issues of society through responsible architecture. The RAIC's mission is to promote excellence in the built environment and to advocate for responsible architecture. The organization national office is based in Ottawa with a growing federated chapter model. Current chapters and networks are based in British Columbia, Alberta and Nova Scotia.



OPENING WORDS

Dr. Patrick Stewart:

Welcome everyone to this year's virtual RAIC International Indigenous Architecture and Design Symposium. My name is Luugigyoo Dr. Patrick Stewart (Nisga'a). I am Giskhaast of Wilp Daxaan and I am glad to be here. I acknowledge that I'm coming to you today from the traditional unceded territory of the Tzeachten First Nation where I live, work, and play in what is now British Columbia, and also the location of unmarked mass graves of Coqualeetza Residential School.

We have been planning this event for months and are grateful that we can hold it at all, given that last year's event which had been planned for Saddle Lake Cree Nation in Alberta had to be cancelled due to COVID-19. A big thank you to everyone on the RAIC Indigenous Task Force and the RAIC staff who helped plan this event.

I would now like to welcome Elder Otsi'tsakèn:ra (Charles Patton) to open the second RAIC International Indigenous Architecture and Design Symposium.

Elder Otsi'tsakèn:ra (Charles Patton):

OHEN:TON KARIHWATEHKWEN

TETEWATEHNONHWERA:TONS HAUDENOSAUNEE – KANIEN'KEHA:KA

The Haudenosaunee (Iroquois) people (our elders) have taught us that, whenever people gather for any occasion, the first thing that we acknowledge are the forces that have given us life at this time and continue to support us into the future. This ceremony has been done since the beginning of time and its purpose is to remind all those listening to never forget to be thankful for all that is in place to help us accomplish the work at hand using a good mind.

So, with this in mind, we use these "words that come before all things" and turn our greetings to all of the natural world. We put our minds together as one as we offer greetings to our Creator, because all is put before us on the Earth and in the Universe:

THE PEOPLE

We gather today and bring our minds together as one to give greetings and thanksgiving to all the people of the world because we can see that the cycles of life continue.

Now our minds are one.

THE EARTH OUR MOTHER

We are thankful for the Earth, our Mother, for the care she gives us in providing all that we need for life. She supports our feet as we walk upon her.

To our mother, we send greetings and thanks.

Now our minds are one.

THE FISH

We turn our minds to the all the Fish life in the water. Though they struggle to survive in water that is filled with pollution, they continue to do as they were instructed, to cleanse and purify the water. They also give themselves to us as food. So, we turn now to the Fish and send our greetings and thanks.

Now our minds are one.



THE ROOT LIFE

Now we are thankful to all the Root life that is supporting the beauty and strength that we see on the Earth. We people also have roots, our family line - we honor our lineage and heritage. The Root life makes walking on the Earth easier for us and also offers food, medicines and healing to all life. We put our minds together to give thanks and greetings to the Root life.

Now our minds are one.

THE INSECT LIFE

Now we acknowledge the many Insects which populate the world.

Insects sustain many forms of life and we remember when they saved our people from starvation so long ago.

We put our minds together to give thanks and greetings to the Insect life.

Now our minds are one.

THE PLANT LIFE

Now we acknowledge the many fields and forms of Plant life. Plants sustain many forms of life.

We put our minds together to give thanks and greetings to the Plant life.

Now our minds are one.

THE FOOD PLANTS

With one mind, we offer our thanks to all the Food Plants we harvest from the gardens and fields.

We Haudenosaunee people have been given a special gift of 3 Sisters: Corn, Beans and Squash that has provided good health.

We acknowledge all the forms of Food to send them our greetings and thanks.

Now our minds are one.

THE FRUITS

There is another, we send greetings to all the many types of Fruit that grow upon the Earth offering nutrition to all people, bugs, fish, birds and animals.

The leader of the Fruit is the Strawberry which is the first fruit that ripens each year in fields and gardens. It awakens all other plants, bushes and trees to do their work producing fruit.

And so, to the Fruits, we offer our thanks and gratefulness for bringing the joy of it's sweetness to our lives.

Now our minds are one.

THE MEDICINES

Now we consider all the Medicines of the world. From the beginning they were instructed to help us in our sickness. They always are ready and waiting to help us.

With one mind, we send greetings and thanks to the Medicines and to the keepers of the Medicines.

Now our minds are one.

THE ANIMALS

We gather our minds together to send greetings and thanks to the Animal life in the world. We have only to watch them and we will learn much. They offer their lives so we may be nourished. They are all sizes and forms and live among us and in the forests.

The leader of the Animals is the Deer, a role model for it's peaceful nature and strength.

Now our minds are one.



THE TREES

We now turn our minds to the Trees who provide us with shelter and shade, oxygen, nourishment, beauty and warmth. The Tree is a symbol of peace and strength. The leader of the Trees is the Maple – the first to wake in late winter offering sap to the people which is their first nourishing drink in the new cycle. It is a perfect food giving strength and sweetness when food supplies are low.

With one mind, we greet and thank the Tree life.

Now our minds are one.

THE BIRDS

We put our minds together as one and thank all the Bird life. The Creator gave them beautiful songs to remind us each day to enjoy and appreciate life. The Eagle was chosen to be their leader.

To all the Birds-from the smallest to the largest-we send our greetings and thanks.

Now our minds are one.

THE FOUR WINDS

We offer thanks to the powers we know as the Four Winds. They purify the air we breathe, take away sickness and help to bring the change of seasons.

With one mind, we send our greetings and thanks to the Four Winds.

Now our minds are one.

OUR GRANDFATHERS

Now we turn our minds to the west where our grandfathers, the Thunder Beings, live. They bring the water that renews life. The lightning strikes to keep those evil things made by Shawiskara underground.

We bring our minds together as one to send greetings and thanks to our Grandfathers, the Thunderers.

Now our minds are one.

OUR GRANDMOTHER MOON

We put our minds together to give thanks to our Grandmother, the Moon, who lights the night- time sky. She watches over the women's cycle over the arrival of children here on Earth. She governs the movement of the ocean tides.

With one mind, we send greetings and thanks to our Grandmother, the Moon.

Now our minds are one.

OUR ELDER BROTHER SUN

We now send greetings and thanks to our elder Brother, the Daytime light. He works with the male life and each day travels the sky from east to west, bringing warmth, strength and the light of a new day.

With one mind, we send greetings and thanks to our Brother, the Sun.

Now our minds are one.

STARS

We give thanks to the Stars, the beautiful nighttime lights in the sky. They bring comfort in the darkness and dew to the gardens and growing things. They guide us home and message us of times when we should hunt and return home for ceremony. We have forgotten much about them but they know us and protect us in their movement.

With our minds gathered together as one, we send greetings and thanks to the Stars.

Now our minds are one.



THE FOUR SACRED BEINGS

We gather our minds to greet and thank the Teachers who have come to help through times of hardship. When we forget how to live in harmony, they remind us of the way we were instructed to live as people.

With one mind, we send greetings and thanks to these caring teachers.

Now our minds are one.

CREATOR

Now we turn our thoughts to the Creator, the Great Natural Strength, and send greetings and thanks for all these gifts. Everything we need to live a good life is here on this Mother Earth. For all the love that is still around us, we gather our minds together as one and send our choicest words of greetings and thanks to the Creator.

Now our minds are one.

Of all the beauty that we have named, it was not our intention to leave anything out. If something was forgotten, we leave it to each individual to send such greetings and thanks in their own way.

...

So what we did is called Ohen:ton Karihwaterhkwen, or an opening to gather the minds and to help the people to understand what the Creator did for us and that he made human beings. And he put all things on the earth, this being what we call the cycle of life and he gave them instructions to work with us and for us, to help us to live and always be in peace. From our mother the earth, to the trees, right to the sky. So all things work and work together in this cycle of life.

But now in the world that we live in there are so many things that disrupt the peace in our world. We see so many things in front of us that create pain in our hearts and pain in our minds. And whenever we are heavy, or our minds are heavy, it is said just like in the early times when they felt the power of death, they share that our eyes began to water and tears began to flow.

It is the same feelings when we have heaviness and things that bother us not to be at peace, and so what we will ask the Creator to do is to give us the finest, softest, deerskin to wipe your eyes so that your vision will be clear, so then you can see clearly the things that you have to do in your future. And also when our minds are heavy, the dust of sorrow gathers in our ears and in our sinuses, so I asked the Creator's eagle to gather for us a beautiful eagle feather and we wipe your ears and we wipe your nose from the dust of sorrow.

And now that you can hear clearly again, you can hear the wind blowing, the birds sing, and you can speak to each other and understand the words that you have to share, and you can breathe the fresh air and it will give your life and you can be at peace. Now the final is it says when we have great sorrow, the heaviness and the weight of sorrow gathers in our throats and when that happens it's hard to speak, it's hard to swallow, it's hard, the food has no taste. So what we say is we ask the Creator to give us the finest, most beautiful, spring water, and we offer you a medicine drink for everyone of you to wash away that heaviness in your throats, so now you could speak beautiful and strong words and can make yourself understood in a good way so that there will be peace in your minds, peace between yours, and peace in the world that we live in.

Even when it gets so heavy that it gathers in our chest, we ask the Creator to mix that water with the three of the most beautiful medicines to wash away that heaviness in your chest and so now your mind, your eyes, are clear, your ears can hear, your throat can swallow, and now the heaviness of sorrow will leave you. Now we have asked the Creator to spread his energy so you have the power to get on with the work that you have to do.

And these are the words we have to offer you at this time. I think sometimes we should always welcome people into our lands and into our territories, so we welcome you if you come with a good heart and a good mind. We welcome you to our world, and as you walk upon this land in our territories and you walk upon our mother the earth, always walk with peace in your hearts and always respect our mother. And so these are the words that we have to offer you at this time, so we thank you for listening.



SESSIONS – DAY 1 - JUNE 23, 2021

1A INDIGENOUS PLACEKEEPING PEDAGOGY 7-4-4-7: RE-IMAGINING ARCHITECTURE

Making Room for New Indigenous Voices on the Leading Edge of Architecture Practice

PRESENTER: Wanda Dalla Costa, Masters of Architecture, AIA, OAA, AAA, SAA, LEED A.P.

Architectural education can shift the paradigm of our built environment to be more inclusive, diverse, just, and equitable. Deviating from culturally inappropriate architecture and moving towards the foundation of placekeeping in the profession. The method of placekeeping, introduced by Wanda Dalla Costa, focuses on Indigenous cultures in relation to locality, their history/story, and the importance of preservation.

Following the research of the current detrimental process of architectural education, Dalla Costa presented a set of tools to assist in “re-imagining architectural education”. The tools, labelled as “7-4-4-7”, are four theories that form an innovation pedagogy: seven (7) elements of Cultural Sustainability theory, four (4) modes of Indigenous knowledge, four (4) components of an Indigenous Research Paradigm, and seven (7) parts of Indigenous architecture.

The first theory, Cultural Sustainability, is used to protect and preserve the culture of Indigenous nations. The first element within this theory is to relinquish control or “give-up power” as architects to the community. To make space for the culture, to connect and present detailed layers of the culture, through the meaning, and embed “identity markers” that are specific to distinct nations and are associated with the land. The final element within this theory is to honour and appreciate the well-being of the culture.

The second theory presents four modes of Indigenous Knowledge; traditional, empirical, revealed, and contemporary.

The third theory introduces four Indigenous Research Paradigms. Wanda emphasized that “research is ceremony” rather than architecture research, the way we interact with Indigenous narratives is sacred and must be met gently. Epistemology, emphasizing that there are various learning methods for Indigenous people. Ontology, and axiology, where the seven sacred teachings sit and must be valued throughout architecture. Methodology, for all phases to be community led.

The final theory defines Indigenous Architecture, through seven critical aspects that must be met in the process and outcome of the design. These include genealogy, archetypes that evolved over time and context, articulating needs through an engaged response, structural articulation of the cultural and social values. Additionally, placed-based narratives, informed by knowledge and cosmology, and inherent or inscribed Indigenous meaning.

Dalla Costa emphasizes the current false interpretation of architecture, and that accurate history is needed rather than false histories and narratives in education. Dalla Costa says there must be a need to connect to human beings and communities to create successful projects. The power should return to the community, dialogue should be continuous and done with compassion.



Swan River First Nation Cultural Center (fundraising stage)
Photo credit: Tawaw architecture collective



1B INDIGENOUS AND COMMUNITY HUBS - THEIR DESIGN AND ORGANIZATIONAL STRUCTURE

Collaborations: Indigenous / Non-Indigenous Co-Design and Building with First Nations, Metis and Inuit Communities

PRESENTER: Brian Porter, B. Arch., OAA, MRAIC, Ncarb, Principal, Two Row Architect

Indigenous Hubs reference the importance of collaboration through creating a sense of community and a space for knowledge and resource sharing. They serve as “purpose-built” facilities to connect amenities for Indigenous people, which creates harmony in providing accessibility for families, balance, and well-being.

There are existing Indigenous Hubs that speak to the importance of community. The first is Machu Picchu, a product of a specific site, a sophisticated example created from a strong sense of civic pride. The second is Mesa Verde, which speaks close to kinship and larger community practices.

Brian Porter presents the first Case Study by Two Row Architect, a project labelled “Block 10”. Porter first mentions the analogy of water, how the fluidity of water is representative of the land which is referenced in the ground plan. The underpinned design strategy for this project is the reference of the earth and the values of the ground. The building aligns with the natural forces through ventilation and airflow, is integrated into the earth, and considers the diversity of all beings in creation.

Since immemorial times, the governance and corporate structure of an Indigenous community has focused on women, was participatory and collaborative, integrated consensus building, and was non-hierarchical. This method of decision making is integrated into this process of planning.

There has been a rise in the number of hubs and spaces of celebration and representation– for their ability to align with the autonomy and the needs of Indigenous people. More specifically, a rise in urban centres, to be an act of reclamation, and for Indigenous people who feel alienated or disconnected from their community.

The second Case Study located in Hamilton, Biindigen, meaning “welcome” or “come in” is a combination of programs and services for our community. With all services in one building where every need is met while allowing the community to feel comfortable and safe, the building considers the natural species in the surrounding biodiversity and is part of the earth and seeps into the landscape.



Block 10 Indigenous Hub Toronto
Image provided by: Brian Porter, Two Row Architect

1C NOKOM'S HOUSE: CREATING SPACE FOR RESEARCH IN GOOD RELATION

Making Room for New Indigenous Voices on the Leading Edge of Architecture Practice

PRESENTERS: **Amina Lalor**, MArch, BAS Honours, Research Coordinator, University of Guelph, and **Sheri Longboat**, BES, MA, BEd, PhD, Associate Professor, University of Guelph

Nokum's House is centered on the concept of the lodge, a community sitting around a kitchen table, sipping tea, and feeling the warmth of the land. With conversations on decolonizing Indigenous research. The "kitchen table" analogy is to create a female-centred space to conduct research. Aligning with the notion of decolonizing space and place, Indigenous planning, Indigenous pedagogy, and Indigenous health and well-being.

Nokum's House is a land-based research lab that brings together three community-engaged Indigenous scholars at the University of Guelph: Dr. Kim Anderson (Métis), Dr. Sheri Longboat (Haudenosaunee), and Dr. Brittany Luby (Anishinaabe). To be built on the University of Guelph campus, the space will provide a hub for the researchers, their students, and community partners to explore decolonial learning, and community development.

Amina Lalor speaks on the first step of listening and visioning. The first is to start with community engagement, through design reviews with community and workshops— and listen to the land, voices of the people, and to "operate in good relation."

The second step is schematic design, to which Lalor aligns the concept of the "kitchen table" with architecture. A space centred around tea, home, and gathering as the heart of the space is emphasized. Parallel to the gathering is the importance of ceremony and having space for ceremonial purposes. While being in close relationship to land, water, plants and animals, and being sensitive to those elements through sustainable strategies.

Within the context of community engagement and research, Lalor presents the two streams of research that this project entailed. One that is in line with the architecture process, from site review to construction. The second is focused on community, land visiting, and informal conversations.

Community engagements should be the foundation of architecture education, and there should be an understanding of how to build relationships with people and the land. Enhancing relationality through the process and listening to the land that surrounds you.



The photo is by Tenille Campbell and depicts Drs. Kim Anderson, Brittany Luby, and Sheri Longboat, the three researchers leading the Nokum's House project



1D POSTER PRESENTATIONS [\(click on image to view full poster online\)](#)



A place to gather

Photo credit: Audrey Martel-Labrador

KINU: LIEU INCLUSIF ET RASSEMBLEUR SUR LE CAMPUS UNIVERSITAIRE (Presented in French)

Making Room for New Indigenous Voices on the Leading Edge of Architecture Practice

Audrey Labrador-Martel, Master of Architecture (M. Arch), Architect intern with the Groupe A / Annexe U architectural firm, Living in Northern Quebec/ Habiter le Nord Québécois research partnership



Canadian High Arctic Research Station

Photo credit: Alex Fradkin

INUIT QAUJIMAJATUQANGIT; ART, ARCHITECTURE AND TRADITIONAL KNOWLEDGE

Collaborations: Indigenous / Non-Indigenous Co-Design and Building with First Nations, Metis and Inuit Communities

Kirt Ejesiak, MPA, CAS, Creative Director and CEO of Uqsiq Communications, Founder and President of Panaq Design



A rendering of the learning space (Noémie Lavigne) **represents the importance of getting, preparing and sharing traditional foods.**

UNE EMPREINTE ALIMENTAIRE: UN RÉSEAU D'APPRENTISSAGE, DE TRANSFORMATION ET DE PARTAGE DES ALIMENTS À KANGISUALUJUAQ, NUNAVIK (Presented in French)

Collaborations: Indigenous / Non-Indigenous Co-Design and Building with First Nations, Metis and Inuit Communities

Noémie Lavigne, Master of Architecture, graduate of the McEwen School of Architecture, Laurentian University

Nancy Etok, Vice-principal of Ulluriaq School in Kangiqsualujjuaq



Iqaluit Daycare

Photo credit: EVOQ

THE IQALUIT DAYCARE: HARVESTING THE SEA

Collaborations: Indigenous / Non-Indigenous Co-Design and Building with First Nations, Metis and Inuit Communities

Kirt Ejesiak, MPA, CAS, Creative Director and CEO of Uqsiq Communications, Founder and President of Panaq Design

The poster presentations offer insight into the professional and academic work of Indigenous architecture across Canada. The presentation feature buildings that help create a sense of community and following the theme of building ongoing and meaningful relationships.

The first poster labelled Kinu, meaning “us”, is a thesis project presented by Audry Labrador-Martel at the Laval University in Quebec. In her project, Audry addresses the realities of the Indigenous population living in urban areas. The building creates a psychologically comfortable atmosphere, has a presence and recognition of Indigenous people and is open and accessible to the university community. The project consists of community spaces for culture development and meeting places for relationship and community building. These spaces are designed with the foundation of Indigenous values and traditions—such as the themes of traditional woodland art and references to the sky.



Meaningful consultation with Indigenous communities should be the foundation of an architecture project, allowing them to lead developments of the built environment that reflect and speak of their cultures. This notion serves as a method for the project labelled Inuit Qaujimajatuqangit, meaning “what has always been known by the Inuit”, presented by Kirt Ejesiak. This practice was applied to the Canadian High Architect Research Station (CHARS) in Cambridge Bay. The process broke away from the colonial paradigm and involved Nunavummit from the beginning as well as in all areas of development. They took charge in stating and expressing their culture and identity through the built environment.

Food security and sovereignty is a key aspect of the social and cultural identity and well-being of Indigenous people in the North. The thesis by Noémie Lavigne and Nancy Etok works to support the community and preserve their traditional food practices. Exploring how architecture can support a more holistic and sustainable vision of food security in the Inuit communities of Nunavik. Addressing the issues of production and distribution and adhering to the local traditional practices of the community, while focusing on three actions that are at the heart of nutrition of Inuit communities: procurement, preparation and sharing.

The final presentation, presented by Kirt Ejesiak, reiterated the importance of Inuit participation in the creative process of the built environment. Presenting the Iqaluit Community Daycare, which process involved numerous public consultations with different age groups of the community. From these public consultations, the vision of “Harvesting the sea” emerged. It was inspired by the community of Iqaluit, its relationship to the ocean and the community’s continued connection to traditional food practices. “Harvesting the sea” was also reflected through works of art, which showcased local talent and presented a unique opportunity for Inuit artists. The building embodied the Arctic and Inuit community through its process, the sharing of values, and the stories referenced in the building.



SESSIONS – DAY 2 - JUNE 24, 2021

2A SUPPORTING INDIGENOUS INITIATED ARCHITECTURE IN CANADA THROUGH THE ARCHITECTURAL CURRICULUM

Making Room for New Indigenous Voices on the Leading Edge of Architecture Practice

PRESENTER: Alain Fournier, FRAIC, OAQ, OAA, ALBNL, AANB, AIBC, NWTAA, Kawennanóron Lisa Phillips, Executive Director, Kanien'kehá:ka Onkwawén:na Raotitióhkwa Language and Cultural Center

Alain Fournier and Kawennanóron Lisa Phillips believe that Indigenous communities must be included in the design process to create meaningful spaces for their own communities. Working with diverse groups on various projects, Fournier, and his firm EVOQ Architecture, have seen the increase in Indigenous communities beginning to take charge of what is being developed on their land, and for their built environments to reflect their own culture and values. As designers and architects, we can develop these cooperative relationships with communities, by letting them speak while we listen and include them in the early stages of design work. This important connection between the Indigenous communities and designers was recently introduced in a design studio out of the Université de Montréal, creating an Indigenous-initiated project. This project taught the students how to connect with the community, understand the uniqueness of the culture and go through the design process with community members.

The studio partnered with the community of Kahnawà: ke to create a new multi-purpose building, serving as a language and cultural centre, museum, community building. It also serves as a new home for Turtle Island Theatre, as the existing building does not connect to the culture and no longer meets the community's needs. The students follow a four-step process: identifying the stewards of the land, data collection, building relationships and the vision. The process was completed alongside the guidance from the community and let the vision reflect their wants and needs. The studio was extremely successful with both the students and the community members of Kahnawà: ke where they learned from each other, developed meaningful relationships and a project through co-creation. The students had a choice of studio and those who participated had a yearning to understand Indigenous culture. Prior to meeting with the communities, they conducted detailed research on the history, culture, and the community itself. This allowed them to develop an awareness that all Canadians should have. The projects that the students designed were all unique creations stemming from the community's vision. While exploring traditional Indigenous architecture, and contemporary precedents, each student managed to address the project differently, inspired by various aspects of the culture. This proves that the co-creation exercise is the ideal forum to initiate productive dialogue between the communities and designers. Through this process it is relevant that architecture is about everything, not just architecture. It is truth and reconciliation not just in words but in action, trying to make a difference by learning to work together.



« Unity » – project by Olivier Morissette, Isabelle Turgeon and Joséphine Turpin

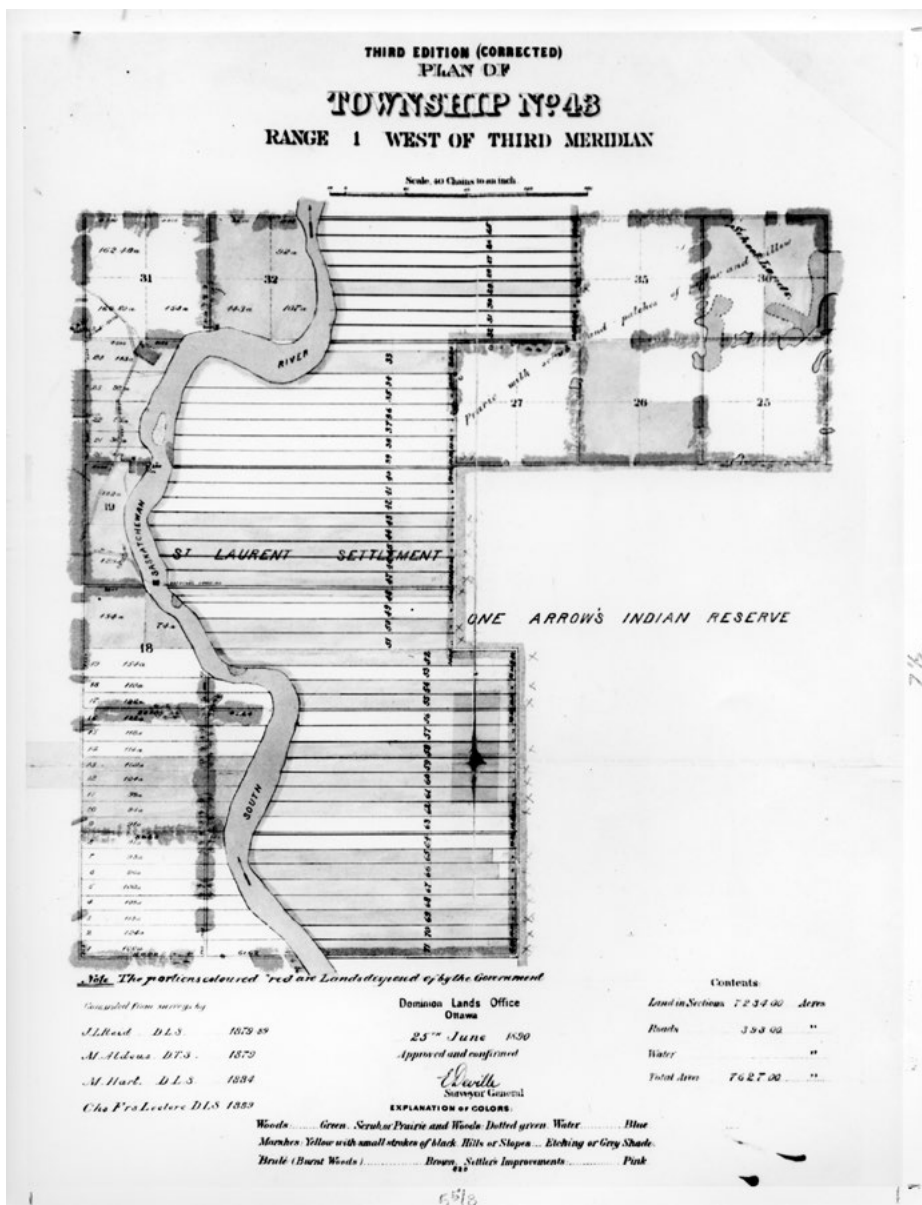


2B LINES IN THE LAND

Collaborations: Indigenous / Non-Indigenous Co-Design and Building with First Nations, Metis and Inuit Communities

PRESENTERS: David Fortin, PhD, OAA, SAA, Architect AAA, MAA, MRAIC, Adrian Blackwell, BES, BArch, MUD

Together, David Fortin and Adrian Blackwell look to investigate the current relationships that we have with the Land and explore history to understand the colonial view of “owning the Land”. As elder Winnie Pitawanakwat questioned, “how can someone own the Land?” While there is no real owner of the Land, the colonial worldview differs from Indigenous culture, where interconnectivity and respect for the Land are taught. These topics have been explored further within Scapegoat Journal, asking both Indigenous and non-Indigenous creators to discuss how the division into property overall affects our communities, work, and personal relationships with the Land. Further explaining the impact that this has on our current society, Fortin breaks down three historical modes of exchange; nations (reciprocal), states (hierarchical and repressive), and capitalist (abstract and violent). Fortin then focuses on the 15th to 19th centuries, where three forms of codependent Land delineation emerged. The nation states, European colonies, and the enclosure and reorganization of European Land-led to racist ideologies of colonial properties, the logics of abstraction, ideologies of use and improvement, and the legal concept of “status”.



Historical map of St. Laurent Settlement illustrating the convergence of three contrasting relationships between settlement and land. Provincial Archives of Saskatchewan. S-B6500. Township Plan 43-1 W3. St. Laurent Settlement and Batoche Ferry.

While many modern conceptions of property are truly misconceptions, there are four generic characteristics that define property. These are exclusion, transferability, concentration, and availability, creating a spatial delineation that takes away the rights of mobility—then gives rights and controls over the Land. Then, the present is explored, looking at current Indigenous artists, architects, and creators’ responses to the Land, some of which included Rita Letendre and Patrick Stewart. During the time of the presentation, the publication is yet to be released, leaving the response to the writing highly anticipated. Nonetheless, students are creating a buzz with the topic. Fortin and Blackwell were asked to respond to the concept of First Nation communities being defined as “reserves” while exploring the idea of ownership of the Land. Fortin responds to this by looking at the community of Six Nations as a precedent. His visits there were defined as “eye-opening, due to the lot divisions there reflecting emergent urbanism, this includes fences, divisions and privatism.” Blackwell responds by explaining the way in which colonial Land dispossession is at the heart of contemporary reality. It reveals the strange concept of property. He notes an interesting precedent is the 1492 Landback Project, as it challenges the system of property and boundary of reserves. Conclusions drawn are that we must rethink ownership of the Land. Within the separation, alternatives can have room to develop.

2C FUNDING SOVEREIGNTY: LESSONS FROM THE IHII ACCELERATOR FUNDING PILOT PROJECT

Making Room for New Indigenous Voices on the Leading Edge of Architecture Practice

PRESENTERS: **Eladia Smoke**, OAA, OAQ, MAA, M.Arch., B.Env.Des., LEED A.P., **Wanda Dalla Costa**, Masters of Architecture, AIA, OAA, AAA, SAA, LEED A.P.

With the majority of Indigenous architecture being federally funded, IHII (Indigenous Homes Innovation Initiative) is working towards integrating Indigenous leadership with a pilot funding structure, shifting away from the norm to better serve the needs of the Indigenous communities. The goal of this experimental approach to funding is by understanding the TRC Calls to Action as it will support reciprocal relationships and connect the designers with local leadership to find project champions. IHII created this approach led by Indigenous mentors from the start of the projects, both Wanda Dalla Costa and Eladia Smoke are a part of this mentorship team. With 342 respondents, a committee of Indigenous housing experts were able to select 24 projects that were then given funding from CANDO, the Council for the Advancement of Native Development Officers. Having a strong Indigenous presence through the process of funding is vital in supporting Indigenous agency as well as preserving place-keeping in communities. Using a 4-step approach, which can be seen within the various projects discussed such as the Tiny Home Village from Changing Horses NFP Society, the Thunder Woman Healing Lodge, Waseskun Elder Lodge, and Naskapi Mixed-use Building, is proven to lead to project success. The process begins by addressing the project with engagement tools, then explores the project leadership direction. This leads into exploring project directives and finishes with the project response. Additionally, this process allows the architecture to be a direct reflection of the community's vision and reflects their values.

The concept of funding sovereignty is critical for Indigenous architecture. There is a need for agency when designing for these communities to have that sovereignty and it cannot be done by following the current government structure. The pilot structure is a-typical due to the call-out for good ideas surrounding housing, overseen by individuals who understand the lifestyle and the culture, and mentored by highly skilled individuals to serve for advisory service. The collaboration led to the idea of a new funding model that opened up a dialogue and lifted the curtain of project funding for many designers, due to each phase offering a review process. This pilot project stresses the need for agencies within the communities, listening to their needs, and creating a proactive method of funding capital projects that is viable for the future. This is the first step to confront systemic racism and decolonize the process of undertaking capital projects by and for Indigenous peoples.




Centennial College A-Building Expansion, Scarborough, ON
Architects: Dialog, with Smoke Architecture




2D RAIC TRUTH AND RECONCILIATION TASK FORCE EVENT: BRINGING THE ‘UNITED NATIONS DECLARATION ON THE RIGHTS OF INDIGENOUS PEOPLES’ TO THE RAIC

Following an initial presentation on April 29, 2021, the RAIC Truth and Reconciliation Task Force hosted an additional live session to share about the Task Force’s proposal requesting the RAIC membership adopt the United Nations Declaration on the Rights of Indigenous Peoples (‘The Declaration’) at the 2021 Annual General Meeting on June 30, 2021. The adoption of The Declaration as a resolution by RAIC membership serves as an important step for the RAIC on its path of reconciliation with Indigenous peoples and address the Truth and Reconciliation Commission Calls to Action 43 and 44. The session was hosted by Task Force co-chairs Dr. Patrick Stewart, MRAIC, Architect, AIBC and Alfred Waugh, MRAIC, Architect, AIBC—and included a presentation on The Declaration, followed by a Q&A opportunity.

 **RAIC | IRAC**
Royal Architectural Institute of Canada
Institut royal d'architecture du Canada

**Bringing the ‘United Nations
Declaration on the Rights of
Indigenous Peoples’ to the RAIC**

**Présenter la « Déclaration des
Nations Unies sur les droits des
peuples autochtones » à l’IRAC**


United Nations

**UNITED NATIONS
DECLARATION ON
THE RIGHTS OF
INDIGENOUS
PEOPLES**



PRESENTERS



Adrian Blackwell, BES, BArch, MUD
Associate Professor, University of Waterloo, School of Architecture

Spanning photography, video, sculpture, urban theory, and design, Adrian Blackwell's practice focuses on the political economy of space and has been exhibited at the Shenzhen, Chengdu Chicago and Toronto Biennials. He has taught architecture and urbanism at Universities including: Chongqing (China), Michigan, Harvard, and Toronto, and is an Associate Professor at the University of Waterloo.



Wanda Dalla Costa, Masters of Architecture, AIA, OAA, AAA, SAA, LEED A.P.
Institute Professor (ASU); Principal (Tawaw Architecture Collective)

Arizona State University Wanda Dalla Costa, AIA, OAA, AAA, member of Saddle Lake Cree Nation, is the director and founder of the Indigenous Design Collaborative, a community-driven design and construction program. Indigenous Design Collaborative brings together tribal community members, industry and a multidisciplinary team of students, and faculty to co-design and co-develop solutions for tribal communities. Her practice, Tawaw Architecture Collective, is based in Phoenix, Arizona.



David Fortin, PhD, OAA, SAA, Architect AAA, MAA, MRAIC
Associate Professor and Director, Laurentian University

David Fortin is a practicing architect with research interests in Métis design topics, Indigenous design agency, and speculative thinking in design. Since 2005, he has taught undergraduate and graduate courses in architectural design, history and theory in the UK, USA, and Canada. He is a citizen of the Métis Nation of Ontario.



Alain Fournier, FRAIC, OAA, ALBNL, AANB, AIBC, NWTAA
Architect, Managing Partner, EVOQ Architecture

Alain Fournier has worked for over thirty five years with the Inuit and First Nations. He works in the Canadian Arctic's Inuit Nunangat territory (Nunavik, Nunavut and Nunatsiavut). He also works with the Cree of Eeyou Istchee, the Mi'gmaq, the Maliseet, the Innu, the Kanien'kehá:ka (Mohawks). As a result of this long-term commitment, Alain Fournier has become a partner respected by the Inuit and First Nations and an active player in the dialogue between Nations. He regularly gives lectures to his architectural peers in Canada and abroad on the subject of designing architectural projects with the Inuit and First Nations. He has facilitated roundtables for the Indigenous Heritage Circle as well as the Treaty 8 Tribal Association in BC.



Amina Lalor, MArch, BAS Honours
Research Coordinator, University of Guelph

Amina Lalor holds a Bachelor of Architectural Studies and Master of Architecture from the University of Waterloo and is currently the research coordinator for the Nokom's House research lab at the University of Guelph. From the perspective of a mixed settler, refugee, and Indigenous (Métis) designer, Amina's ongoing research explores the meaning of practicing architecture "in a good way" on Indigenous lands within a violently imposed settler-colonial context.



Sheri Longboat, BES, MA, BEd, PhD
Associate Professor, University of Guelph

Dr. Sheri Longboat has over 20 years of practical experience working with and within First Nations communities in lands and resources, GIS implementation, and education and training. Her community-engaged collaborative research interfaces between Indigenous and Western institutions (e.g., knowledge systems, policy and governance) to address issues of water security, food sovereignty, and sustainability planning in First Nations communities.



Kawennanóron Lisa Phillips

Executive Director, Kanien'kehá:ka Onkwawén:na Raotitióhkwa Language and Cultural Center

Kawennanóron Lisa Phillips is Kanien'kehá:ka (Mohawk), born and raised in Kahnawà:ke. Kawennanóron is the Executive Director of Kanien'kehá:ka Onkwawén:na Raotitióhkwa Language and Cultural Center (KORLCC) in the Mohawk community of Kahnawà:ke. She has been an employee of KORLCC for twenty-one years, in various positions, four times as Interim Executive Director, and in the position of Executive Director since October 2019. Kawennanóron is a graduate of the Kanien'kéha Ratiwennahnírats Adult Immersion Program and is presently studying for a Certificate in Public Administration and Governance at McGill University.



Brian Porter, B. Arch., OAA, MRAIC, Ncarb

Principal, Two Row Architect

Brian Porter hails from Six Nations of the Grand River. He has been a business leader for many years, designing and overseeing the construction of projects for Indigenous communities across Canada and the United States. He has demonstrated success in designing culturally appropriate facilities and has worked tirelessly to maximize the participation of the Indigenous workforce on his projects.



Eladia Smoke, OAA, OAAQ, MAA, M.Arch., B.Env.Des., LEED®A.P.

Principal Architect, Smoke Architecture Inc., Laurentian University, RAIC ITF

KaaSheGaaBaaWeak Eladia Smoke is Anishinaabekwe from Obishikokaang Lac Seul First Nation, with family roots in Alderville First Nation, Winnipeg, and Toronto. Eladia has worked in architecture since 2002, founded Smoke Architecture as principal architect in 2014, teaches as a Master Lecturer at Laurentian's McEwen School of Architecture, and serves as a founding member of the RAIC's Indigenous Task Force. Eladia represented Canada at the 2018 Venice Biennale Unceded exhibition as part of an international team of Indigenous designers and architects. Current professional work includes community-based and institutional projects working alongside Indigenous stakeholders, collaborating with First Nation communities, and listening closely to our Elders.



POSTER PRESENTERS



Audrey Labrador-Martel, Master of Architecture (M. Arch)

Architect intern with the Groupe A / Annexe U architectural firm, Living in Northern Quebec/ Habiter le Nord Québécois research partnership

Audrey graduated with a master's degree in architecture from Université Laval's School of Architecture in 2020. It was there that she developed her passion for architecture, one that she has been able to cultivate through her curious nature and extensive travels. Such experiences have shaped her sensitivity for the design of culturally appropriate human-scale living environments.



Kirt Ejesiak, MPA, CAS,

Creative Director and CEO of Uqsiq Communications, Founder and President of Panaq Design

Kirt Ejesiak is Founder and President of Panaq Design, a consultant group offering construction related professional services in Nunavut since 1997. He has extensive experience in relations and communications in the north, working with Inuit Organisations. He has worked for Pauktuutit and served as President of the Inuit Non-Profit Housing Board in Ottawa. Kirt Ejesiak is currently living in Iqaluit where he is also Creative Director and CEO of Uqsiq Communications.



Noémie Lavigne, Master of Architecture, graduate of the McEwen School of Architecture, Laurentian University

Noémie Lavigne had the opportunity to work as a workshop assistant on a trip to Kangiqsualujjuaq, Nunavik. It was an unforgettable trip in a welcoming community that has a strong connection to its traditional food. That experience inspired her to develop a presentation on food security with this community.



Nancy Etok

Vice-principal of Ulluriaq School in Kangiqsualujjuaq

Nancy Etok is the vice-principal of Ulluriaq School in Kangiqsualujjuaq. She has worked in various positions such as teacher, student counselor, and then administrator. She is one of the founders and board members of Kangiqsualujjuaq's Qarmaapik Family House. She is dedicated to helping with the growth of Inuit youth with a strong cultural foundation.



