

HIGHLIGHTS REPORT

RAIC International Indigenous Architecture and Design Symposium

May 27, 2017

Wabano Centre for Aboriginal Health
Ottawa, Ontario



RAIC | IRAC

Royal Architectural Institute of Canada
Institut royal d'architecture du Canada

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EXECUTIVE SUMMARY

The RAIC International Indigenous Architecture and Design Symposium took place in Ottawa on May 27, 2017. Held in conjunction with the RAIC's annual Festival of Architecture, the symposium was the first project undertaken by the RAIC Indigenous Task Force.

With 160 registered delegates, it attracted a broad cross-section of Indigenous participants as well as architects, designers, and other professionals working in Indigenous contexts.

Dr. Patrick Luugigyoo Stewart, MRAIC, chair of the RAIC Indigenous Task Force, welcomed participants and explained that the task force seeks to celebrate and expand Indigenous architecture and design in Canada and around the globe. The symposium with its theme of Reconciliation, Place-Making, and Identity, is an important step in the journey, he said.

"Too often First Nation, Métis, and Inuit capital projects are designed with minimal community involvement, and ultimately fail to meet community objectives for this reason," said Dr. Stewart. "We need designers and designs that can create long-term relevance, exemplify a respectful cultural and economic and environmental responsibility to sustainable devel-

opment, and consider the reciprocal well-being and quality of life of the people."

The one-day symposium was held on the unceded traditional territory of the Algonquin Anishinabek. Elder Albert Dumont smudged the room and gave the opening prayer. The venue was the Wabano Centre, designed by Canadian architect Douglas Cardinal, FRAIC, of Blackfoot, Métis and European ancestry.

The RAIC 2017 President, Ewa Bieniecka, FIRAC, introduced Mr. Cardinal, an internationally-recognized Elder in Indigenous architecture and community planning. He spoke about the Indigenous peoples' thousands of years of knowledge and presence on these lands that should be expressed through an architecture of beauty, balance, and harmony.

"It is important for Indigenous nations to restore the traditions of matricultural society that respect nature and women," he added.

More than 20 Indigenous architects, designers and other professionals, students and interns – from Canada, the United States, New Zealand and Australia – presented as speakers, panelists, and moderators. While the presentations were remarkable for



their diversity of topics and the many Indigenous nations and cultures represented, some overarching themes emerged.

- Architecture has an important role in giving agency back to Indigenous people to reclaim their heritage, reconnect with their learnings and traditions, and express their culture and aspirations.
- Architecture is a powerful means to imprint on the urban, rural and Northern landscapes the thousands of years of knowledge and presence of Indigenous peoples.
- The design process in Indigenous architecture and community planning is fundamental where Elders, community, architects, and designers together create a common vision.
- Indigenous values of culture, connection, community, respect, reciprocity, harmony with the natural world and environmental sustainability are at the heart of the process and the design.
- These designs resonate and contribute positively to healing, cultural transmission, and reconciliation when they are rooted in Indigenous teachings and cultures, values, themes, symbolism, form, and natural materials.
- Indigenous architecture is an international movement, providing mutual learning, support, and effective practices, such as the Maori Responsiveness Design Principles for decision-making on design, planning, procurement, and service delivery adopted by Auckland, New Zealand.
- Through education and practice, Indigenous architecture offers a regenerative voice and new solutions to challenge and amend the colonial worldview that dominates the architecture and community design landscape.

The feeling of optimism, energy, and momentum at the symposium inspired members of the task force, led by Mr. Cardinal, to submit a proposal to the Canada Council for the Arts to represent Canada at the 2018 Venice Biennale in Architecture. The proposal, titled UNCEDED: Voices of the Land, was accepted

and the winning entry was announced on September 19, 2017 in Toronto at the RAIC Moriyama International Prize gala. The 2018 Venice Biennale in Architecture takes place from May 26 to November 25, 2018.

The RAIC International Architecture and Design Symposium was a day of inspiration, architectural excitement, and new connections.

The RAIC extends a sincere thank you to all who contributed to the event's success.

- Elder Albert Dumont
- All the delegates who traveled from near and far to attend the symposium
- RAIC staff
- Consultant Louise Atkins
- Volunteer Barb De Ruyter
- Sponsors, partners, presenters and moderators
- Wabano Centre staff
- Members of the RAIC Indigenous Task Force working group (Patrick Stewart, MRAIC, Allan Teramura, PP/FRAIC, James Bird, Calvin Brook, FRAIC, Harriet Burdett-Moulton, FRAIC, Douglas Cardinal, FRAIC,

Jake Chakasim, Wanda Dalla Costa, David Fortin, MRAIC, Alain Fournier, FIRAC, Ryan Gorrie, MRAIC, Ray Gosselin, Matthew Hickie, Rachelle Lemieux, Kateri Lucier-Laboucan, Daniel Millette, Brian Porter, MRAIC, Ouri Scott, MRAIC, Bill Semple, MRAIC, Eladia Smoke, Jason Surkan, Cheyenne Thomas, David Thomas, and Alfred Waugh, MRAIC.)

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. Over 30 individuals who are Indigenous or who work in Indigenous contexts are members of the ITF, including architects, designers, academics, intern architects, and architecture students.

The 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 advo-

cate with and on behalf of Indigenous communities. The RAIC and the ITF members believe that architecture is a public-spirited profession with an important role in reconciliation – addressing injustices by giving agency back to Indigenous people.

Across Canada, there are an estimated 16 registered Indigenous architects, many of whom are members of the task force. All members are committed to increasing this number, strengthening the network, increasing the profile of Indigenous architecture and design, and collaborating with similar organizations in New Zealand and the United States. They determined that an international symposium would be an effective inaugural project to advance these objectives and as a starting point for other meaningful initiatives.

To plan the symposium, the Indigenous Task Force formed a working group that defined the symposium objectives: building the Indigenous Task Force network; increasing its public profile; and featuring key topics of interest.

The RAIC launched an open call for presenters in October 2016. The call invited proposals for short presentations that focus on best prac-

tices and processes in Indigenous architecture and design and celebrate Indigenous design, architecture, and place-making.

The working group sought a mix of presentations providing innovative examples in urban spaces, as well as in rural, remote, and northern First Nations, Inuit, and Métis communities. Proponents were asked to demonstrate sensitivity to Indigenous values of culture, connection, community, respect, reciprocity, harmony with the natural world, and environmental sustainability.

The RAIC received 68 proposals from across Canada, as well as New Zealand, Australia, the United States, and Norway, to fill 12 spaces on the symposium panels. As a result, the working group made the unanimous decision to privilege Indigenous voices for the first symposium and considered only speakers self-identifying as Indigenous. The working group made its selection in December 2016: selected speakers represented a broad diversity of Canada's regions, types of design expertise, and age.

ABOUT THE ROYAL ARCHITECTURAL INSTITUTE OF CANADA

The Royal Architectural Institute of Canada is the leading voice for excellence in the built environment in Canada. Representing about 5,000 members the RAIC advocates for excellence, works to demonstrate how design enhances the quality of life and promotes responsible architecture in addressing important issues of society.

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ACKNOWLEDGEMENTS



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*The Highlights Report was produced by Jason Surkan
and RAIC staff.*

The RAIC International Indigenous Architecture and Design Symposium was made possible through the generous support of sponsors from business, government, academia, and not-for-profit/non-governmental organizations.

We extend our thanks to the Title Sponsor, Stantec Architecture, which was represented at the symposium by Stantec Vice-President of Aboriginal Affairs and Indigenous engineer, Denise Pothier.

We also express appreciation to our Supporting Sponsors, Dialog and Parkin Architects.

Special thanks go to BC Housing as the Title Sponsor for the symposium report.

The RAIC acknowledges the generous grant received through the Global Opportunities for Association's program of Global Affairs Canada. This grant made it possible to subsidize the costs of international speakers from New Zealand, Australia, and the United States.

Several schools of architecture, including Laurentian University, the University of British Columbia, University of Toronto and the University of Waterloo supported Indigenous ar-

chitectural students and professors to attend the symposium.

Carleton University's Azrieli School of Architecture and Urbanism led the Gathering Circles design-build project. The school generously donated the time and resources of faculty, staff, architecture students, and studio facilities for this project and engaged Gignul Non-Profit Housing Corporation Elders and staff in the design process.

The RAIC appreciates the help of the universities.

The Patrons Fund is an opportunity for patron organizations, including the RAIC, to receive grants in honour of Her Royal Highness, Queen Elizabeth II. The RAIC thanks the Patrons Fund for facilitating attendance of 15 Indigenous architectural students and interns by supporting their registration and related costs.

Many thanks to Lu'ma Native Housing Society, Elder Albert Dumont, and Linda Lavalley for donating gifts for the international delegates and the prize draws.

All of these generous sponsors provided the means to offer the symposium and empowered the work of the RAIC Indigenous Task Force.

We are deeply grateful. Thank you. Merci. Meegwetch.



ATTENDEES

Candice Anderson
Idoia Arana-Beobide
Joshua Armstrong
Louise Atkins
Manuel Baez
Marc Bartolucci
Marc Bertrand
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James Bird
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Lucy Bonanno
Vlad Bortnowski
Calvin Brook
John Brown
Harriet Burdett-Moulton
Douglas Cardinal
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Jody Ciufu
Krystel Clark
Robert Comeau
John Cook
Maria Cook
Paul Cooper
Jutta Court
Michael Cox
Shayna-Lucy Curle
Jennifer Cutbill
Wanda Dalla Costa
Terry Danelley
John B. Davidson
Janine Debanné
Barb De Ruyter
Amanda Delorey

Danielle Desjarlais
Sylvie Desmarais
Émélie Desrochers-Turgeon
Paul Dowsett
Ann Marie Duggan
Albert Dumont
Carolyn Fontaine
David T. Fortin
Alain Fournier
Maud Francoeur
Allegra Friesen
Antonio Gomez-Palacio
Dean Goodman
Moumee Habib
Jessica Haire
Teena Hale Pennington
Melissa Hammel
Susane Havelka

Odile Henault
Elisapeta Heta
Geoff Hodgins
Rau Hoskins
Nicole Howard
Mikaela J. Hughes
Bohdana Innes
Barry Johns
Ted Jojola
Michaela Jones
Jade Kake
Dani Kastelein
Vanessa Keilback
Scott M. Kemp
Dr. Rebecca Kiddle
Stephen King
Shannon Kitley
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 Gerry Lalonde
 Amina Lalor
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 Biddy Livesey
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 Dr. Daniel Millette
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 Kevin Mullin
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 Allan Teramura
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 Albert Thomson
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 Michelle Van Eyk
 John van Nostrand
 Emmanuelle van Rutten
 Joshua Vitez
 Justen Waldick
 Ryan Walker
 Kim Walton
 Alfred Waugh
 Alan Webb
 Desna Whaanga-Schollum
 James Wilson
 Edward Winter
 Arthur Wrigglesworth



WELCOME REMARKS:

PATRICK REID STEWART MRAIC

Dr. Patrick Reid Stewart|*Luugigyoo* is a Nisga'a architect, associate professor at the McEwen School of Architecture at Laurentian University in Sudbury, Ontario, and chair of the RAIC Indigenous Task Force. Dr. Stewart is a past-president of the Architectural Institute of British Columbia and past chair of the Provincial Aboriginal Homelessness Committee. His eponymous firm in Chilliwack, BC has a First Nations community development focus. Dr. Stewart obtained his Ph.D. from the University of British Columbia in 2015. The title of his dissertation is *Indigenous Architecture through Indigenous Knowledge*.



OPENING REMARKS:

DOUGLAS CARDINAL FRAIC

Douglas Cardinal is an internationally renowned Canadian architect, philosopher, human rights activist and Officer of the Order of Canada. Born in 1934 in Calgary, Alberta, he is of Blackfoot, Métis and European ancestry. Mr. Cardinal studied architecture at the University of British Columbia and the University of Texas. He has more than 100 built projects and is credited with creating an Indigenous style of Canadian architecture as well as being a pioneer of computer-aided design and drafting (CADD). Mr. Cardinal leads the team representing Canada at the 2018 Venice Architecture Biennale.

SESSION ONE /

KORA SESSIONS FROM AOTEAROA NEW ZEALAND



Ngā Aho is a national network of Māori design professionals that seeks opportunities to raise awareness, increase knowledge, foster relationships, and develop capacity in Māori design and planning issues. Māori cultural aspirations, process, and practices are shared and developed through a network that supports and upholds traditional cultural relationships.

Ngā Aho members delivered a series of seven short, sharp presentations done in the Pecha Kucha model. Known as a “Kora” event, it represented the diversity of Māori design practice, igniting conversation and ideas. Each 20-slide presentation lasted seven minutes.

1. Cultural Magnitude: Interactive visual mapping - a hybrid network for indigenous data

Presented by Shayna-Lucy Curle

Cultural Magnitude is the exploration of the development of a tool that acts as a digital representation and storage place of *whakapapa* (lineage) and *taonga* (precious treasures). It is a cultural resource for Māori to understand their spiritual bounds to physical locations – a tangible foundation for a virtual *marae* (ancestral community of buildings).

Māori are a land-based people and are connected to their tribal lands. However, these populations are urbanizing, and there is fear that these rural lands may disappear.

They are leveraging digital mapping to show Māori presence in the landscape and to protect traditional lands for future generations. This system is available online to Māori people to document the past and present and to protect the future. The semi-open source system is being implemented in cities to show high-density areas of urban Māori people.

Ms. Curle's thesis project investigated how to reconnect an urbanized population with their ancestral lands as a way to mitigate the ongoing effects of colonization, and to prevent the loss of more *marae* (Māori meeting grounds).

The first design exploration was mapping where current Māori populations are in New Zealand as dot density maps and comparing them to Indigenous land

loss over time with vector overlays. Choropleth maps were used to look at where tribal populations are currently living compared to where their tribal lands are. The choropleth maps confirm dramatic urbanization of Māori populations.

The second design exploration set out to visualize in a tool, traditionally non-physical, but inherently spatial data and information. The tool acts as a digital *marae* and can connect individuals to their tribal lands and *wharehau*, (meeting houses) and is a storage place for stories, songs, and knowledge. The tool uses a Māori ontological framework as the structure to reconcile individuals to communities. It also has implications for Indigenous data sovereignty and the development of new ways to access, control and disseminate tribal data.



SHAYNA-LUCY CURLE

Ngāi Tahu

Shayna-Lucy Curle has recently submitted her thesis in pursuit of her Master of Architecture at Victoria University of Wellington, New Zealand. Her thesis explored the development of a cultural information modeling and visualization tool that aids in a deeper understanding of holistic tribal environments. The tool acts as a digital representation and storage place of *whakapapa* (lineage) and *taonga* (precious treasures), and as a cultural resource for Māori to understand their spiritual bounds to physical locations. She is looking at continuing this work as a start-up company in Wellington.

2. *Te Kawenata o Rata*: A covenant between New Zealand Institute of Architects and Ngā Aho, the society of Māori design professionals

Presented by Elisapeta Heta

"Bind fast all parts of this house that all may be firm and strong... Join together, so all may form an everlasting bond!" House blessing by Elder Eruera Stirling, Whanau-a-Apanui tribe

Just as all the components of a house must come together to keep its occupants warm and safe, New Zealand itself must come together and move toward a truly bicultural architecture that is developed with and for Māori, explained Elisapeta Heta during her presentation.

In February 2017, the New Zealand Institute of Architects (NZIA) and Ngā Aho signed *Te Kawenata o Rata*, a document that sets out the relationship — the “everlasting bond” — between these two organizations. The agreement contains five articles:

1. Respect for each other's heritage and customs, current needs, and aspirations for the future;
2. Recognition of Indigenous authority and responsibility for Māori dimensions of knowledge and the environment;
3. Acceptance of one another's roles in protecting and promoting Māori knowledge and *tikanga* (culture and customs) in the field of architecture;
4. Affirmation that a spirit of generosity and cooperation will guide all actions;
5. Ongoing representation of Ngā Aho on the council of the NZIA.

In practice, applying these articles means including Māori history and art in the designs created for Māori and non-Māori clients and communities alike.

Achieving this will require Indigenous engagement and facilitation across many areas of architecture and design to:

- ensure Māori ancestral names and local narratives are creatively incorporated into the designed environment;
- identify and protect significant sites and cultural landmarks, and use those to inform the design of new land developments to reinforce a sense of place and identity for Māori;
- protect and enhance the natural environment, with local flora and fauna significant to Māori featured as key natural landscape elements.

Following the signing of *Te Kawenata o Rata*, the next steps will be to determine how Ngā Aho will be represented on the council of the NZIA, and to establish a working program between the two organizations. The goal is to create sustainable networks and educational initiatives enabling an industry that acknowledges, supports and upholds Māori as *tangata whenua* (people of the land).

In closing, Ms. Heta acknowledged that the shift to a bicultural architecture will take time — and the transition to a genuine understanding and respect for Māori culture will place considerable emotional, spiritual, mental and physical demands on Indigenous members within the architectural profession. But, she emphasized that the rewards will be real, drawing on the words of Māori leader Sir James Hēnare: *"We have come too far, not to go further. We have done too much, not to do more."*



ELISAPETA HETA

*Ngāti Wai, Waikato, Samoan,
Tokelauan*

Elisapeta Heta is an architectural graduate, artist, and educator. An engaged and politically activated artist and designer, she is interested in how space and place can have a positive impact on the lives of the communities in which they function. Ms. Heta works at the architectural firm Jasmax, where she co-founded the Waka Maia cultural navigation group. She is a core team member of Architecture+Women NZ and sits on the board of the New Zealand Institute of Architects representing the Ngā Aho national network of Māori design professionals.



RAU HOSKINS

Ngāti Hau, Ngāpuhi

Rau Hoskins is a Director of design-TRIBE architects, an Indigenous firm specializing in culturally-based architecture and urban design, and a lecturer and coordinator of Te Hononga, the Centre for Māori Architecture and Appropriate Technologies within the UNITEC Institute of Technology's department of architecture. Mr. Hoskins is a founding member and former chairperson of Ngā Aho, and the current chairperson for Te Matapihi, the national Māori housing advocacy body. He has more than 20 years' experience with Māori community-based design projects and specializes in the design of Māori educational institutions.

3. The evolution of Marae Aotearoa, New Zealand as a critical factor in cultural resilience

Presented by Rau Hoskins

For the Māori people, the *marae* are places of gathering and meeting: where culture can be celebrated, important spiritual activities can be conducted, and knowledge can be passed down to build strength within the community. *Marae* exist all over New Zealand and have withstood the test of time throughout colonization — and continue to be a vital part of everyday life for the Māori people.

Māori architect Rau Hoskins explored the evolution and ongoing importance of the *marae*, presenting numerous examples of how these structures have been built, used and maintained over the years. While *marae* come in many different shapes and sizes — from modest palm-leaf huts and small wooden structures to modern steel and glass structures like one located along the Wellington waterfront — Mr. Hoskins explained they all play a similar (and critical) role in contributing to the cultural resilience of Māori communities.

In recent years, *marae* have cropped up increasingly within academic institutions, helping bond students around Māori culture. Mr. Hoskins detailed one example in particular: the structure built at Alfriston College in 2004, which now serves as a "school within a school", fostering a sense of belonging and identity among the students.

Mr. Hoskins was a key member of the New Zealand project team at the Venice Architecture Biennale in 2014, which allowed Ngā Aho to present Māori architecture to the world. He described how the exhibition involved the commissioning, carving, and construction of a *whatarangi* (elevated storehouse), which contained a model of the Auckland War Memorial Museum within it — a powerful demonstration of the fusion of Māori architectural technologies and European design principles.

4. Papakāinga Design Principles and Applications

Presented by Jade Kake

Papakāinga is a form of housing development which occurs on multiply-owned Māori or ancestral land. The literal meaning of *papakāinga* housing is “a nurturing place to return to.”

The focus of the presentation was on design principles and process as applied to *papakāinga* at the pre-design, master planning, and concept design stages. These include:

- community visioning techniques;
- use of GIS technology to produce cultural maps (alongside more traditional land feature maps); use of participatory design techniques (kit-of-parts) in community design workshops;
- culturally-based design principles for site planning and floor layouts based on cultural knowledge and precedent analysis.

Jade Kake's Master of Architecture thesis, completed in 2015, examined *papakāinga* as a model for the cultural, social, economic and environmental regeneration of communities in New Zealand. The thesis explored how architecture can facilitate the reconnection of Māori people to their lands, and the resumption of *ahi kā* (a living

presence). Her research is based on the philosophy that housing solutions for Māori should be integrated with economic and social development initiatives that are co-created and co-designed with the community.

In addition to providing some of her theoretical, unbuilt examples, Ms. Kake presented the Kāinga Tuatahi project at Bastion Point by Stevens Lawson architects as a built example of contemporary *papakāinga*.

Kāinga Tuatahi is a 30-house village designed for Ngāti Whātua descendants, including a significant proportion of first-time homeowners. It is located on the ancestral land of the Ngāti Whātua Indigenous people.

The Kāinga Tuatahi project seeks to represent the identity and community values of its residents. The buildings are bold and contemporary in design but also draw influence from traditional Māori architecture, Arts & Crafts as well as the local landscape.

Terrace houses are set in blocks of three or four and arranged around two communal outdoor gathering spaces which contain playgrounds, BBQ areas, and vegetable gardens.

The buildings' distinctive forms draw inspiration from the landscape, specifically the surrounding volcanoes and ridgelines. The long gable

roof forms used throughout offer a sense of protection and shelter and visually relate to the undulating landscape and ridgelines of the Auckland isthmus.

The financial model for the scheme allows for individual home ownership, while communal ownership of the land is maintained. The project has a strong emphasis on providing affordable housing for the tribe on land that they bought back from the Crown in 1996.

Values related to environmental wellbeing and sustainable design are present in the form of zero waste initiatives, including stormwater planting, solar panels and cycling networks.

Culturally-appropriate housing that is sensitive to Māori extended-family dynamics and responsive to the relationship Māori have with their land is scarce, says Ms. Kake.

Her thesis project included recording oral histories and participatory design techniques to engage the community in the design process.

In this process, the role of the architect is reframed as skilled facilitator and interpreter, drawing upon technical, social, and cultural expertise to empower people to take a pivotal role in the design of their communities, she says.



JADE KAKE

*Ngāpuhi, Te Arawa,
Whakatōhea, Dutch*

Jade Kake grew up in Australia and holds a Bachelor of Architectural Design from the University of Queensland in Australia and a Master's degree in Architecture from UNITEC Institute of Technology in New Zealand. Ms. Kake has worked as an architectural graduate at designTRIBE Architects and now works full-time at the national Māori housing advocate Te Matapihi. She has worked directly with Māori land trusts and other groups to realize their aspirations for *papakāinga* housing, *marae* development and expression of cultural values through the design of the physical environment.



REBECCA KIDDLE

Ngāpuhi, Ngāti Porou

Becky Kiddle is a senior lecturer in the School of Geography, Environment and Earth Sciences at the Victoria University of Wellington. She holds undergraduate degrees in politics, women's and Māori studies and an MA and Ph.D. in urban design from Oxford Brookes University in England. Dr. Kiddle's research focuses on the relationship between socio-cultural factors and space. She is interested in the role of Māori identity in place-making; the relationship between community building and public space design; young people's involvement in built environment decision-making processes; and educational space design.

5. Decolonizing the Colonial City

Presented by Rebecca Kiddle

New Zealand thinks of itself as a rural nation, even though over 80 percent live in urban areas. Relatedly, most Māori (Indigenous people of Aotearoa/New Zealand) live in cities; over 80 percent. However, cities have taken shape according to Eurocentric and capitalist values. Māori have been dispossessed of land. Traditional Indigenous worldviews that support communal land title have been displaced in favour of structures that privilege private property ownership. These values have long been contested, as Māori and non-Māori allies assert: urban spaces have always been Indigenous places.

The Imagining Decolonized Cities (IDC) project, funded by the New Zealand National Commission for UNESCO, elicited proposals for a decolonized city using utopianism as a method. This research is a collaboration between Ngāti Toa (a Māori tribe in the lower North Island and upper South Island of New Zealand) and Victoria University of Wellington. Dr. Kiddle was the project leader. The research is still in progress, but the hope is that it will inform planning and design processes in Porirua, New Zealand.

Data gathering took the form of an open urban design ideas competition asking for visions of a decolonized city using two sites of different scales in Porirua. Alongside this, the IDC team ran workshops with young people from lower-socioeconomic areas and organized a symposium on the topic.

Key themes from the project included the following:

1. Urban planning and design must include the voices of Indigenous people if they are to reclaim a sense of place for the city.
2. Placemaking is a political act and to this end must be designed and planned in ways that enable democratic engagement from the Indigenous people who belong to that particular place.
3. Designers must be explicit about values as the act of designing is not neutral or value-free.
4. Designers and other built environment professionals need to understand the impact of colonization before they can contribute to decolonization.
5. Design and planning processes should uphold the prestige and authority of both the Indigenous and non-Indigenous groups engaged.
6. Architects and the general pursuit of stardom by architects and others create an unhelpful paradigm that disables genuine engagement with Indigeneity.
7. Indigenous identities should not be essentialized given the diverse realities and identities of Indigenous people in the 21st century.

6. Te Aranga Design Principles

Presented by Jacqueline Paul

In 2006, a *hui* (gathering) of Maori professionals and supporters came together at the Te Aranga Marae community centre in Flaxmere to formulate a draft National Maori Cultural Landscape Strategy. The participants came from architecture, landscape architecture, planning, engineering, design, *iwi/hapu* (tribe/clan) development, education, arts and local and central government.

The strategy seeks to ensure local tribes are well placed to positively influence and shape the design of cultural landscapes within their tribal boundaries.

The Te Aranga design principles are the Māori response to the New Zealand Urban Design Protocol, developed by the Ministry for the Environment in conjunction with the Urban Design Advisory Group. *Aranga* means to emerge or arise.

The Urban Design Protocol calls for a significant step up in the quality of urban design in New Zealand and a change in the way of thinking about New Zealand's towns and cities. As part of a coordinated program of sustainable development, it aims to ensure that towns and cities are successful places for people.

The protocol identifies seven essential design qualities that together create a high-quality urban design – context, character, choice, connections, creativity, custodianship and collaboration.

The Te Aranga Design Principles are a cultural landscape approach to design thinking and making which incorporates Māori cultural values and principles.

These include:

- *mana* (authority);
- *whakapapa* (names and naming);
- *taiao* (environment);
- *mauri tu* (environmental health);

- *mahi toi* (creative expression);
- *tohu* (cultural landscape);
- *ahi kā* (living presence).

The Te Aranga Design Principles address the processes of economic, social, environmental and spatial development changes. They are a set of outcome-based principles formulated to provide practical guidance for enhancing outcomes for the design environment.

The principles have arisen from a widely held desire to enhance *mana whenua* (Māori who have tribal links to Auckland) presence, visibility and participation in the design of the physical realm. They enable the development community to understand how all can positively engage with *mana whenua* and shape the built environment.

The purpose of this strategy is to support local tribes to demonstrate cultural approaches and perspectives regarding how to manage and build on the land. It provides an opportunity for local tribes to engage and contribute to projects. This enables them to develop relationships with authorities and developers and designers. Local tribes can share narratives and knowledge about the surrounding environment to influence design and inform others how to function within their area effectively.

For Māori, this means that their identity and well-being is enhanced. They are able to participate in decision-making processes that affect the community and environment and preserve spiritual connection and sense of belonging. There is a reassertion of Māori voices in the landscape.

For people other than Māori, this means connection with Indigenous peoples, education on alternative models of conservation and sustainability, and smoother development processes. Other benefits include economic gain through marketing of identity, and establishing a sense of unity for Indigenous and Western cultures by creating a set of shared principles demonstrating both perspectives.



JACQUELINE PAUL

*Ngāti Tūwharetoa, Ngāpuhi,
Ngāti Kahungunu*

Jacqueline Paul is an Honours graduate of the Bachelor of Landscape Architecture program at the Unitec Institute of Technology in Auckland. Her dissertation discusses how *papakāinga* housing, incorporating Māori knowledge, principles, and practices can contribute to medium-density housing in cities. It aims to address issues around homelessness, overcrowding, displaced communities and affordable housing. It also seeks a shift in systems and models from eurocentric ideologies to integrating Māori world-views. Ms. Paul is a member of the Auckland Youth Advisory Panel and a research assistant at the Auckland University of Technology.



7. Ngā Aho: Network of Māori Design Professionals

Presented by Desna Whaanga-Schollum

Māori are committed to working towards reinstating and developing a physical and metaphysical understanding of cultural landscape within contemporary New Zealand.

In 2007, a set of guiding principles – the Te Aranga Principles – was developed by Māori professionals and supporters spanning design, arts, health, education, local and central government. The principles assert that “the development and articulation of the Māori cultural landscape will contribute to the health and well-being of all who reside in and visit Aotearoa – through realizing our unique Aotearoa and Pacific identity.”

The Te Aranga Principles articulate a Māori view of the cultural landscape as a holistic environment that informs and sculpts their identities. “It is not just where we live – it is who we are.”

It includes the following ideas:

- Māori have a unique sense of landscape that includes past, present and future.
- It includes both physical and spiritual dimensions and connects extended family, people of the land, flora, and fauna.
- It does not disconnect urban from rural.
- It is enshrined in *whakapapa* (genealogy), *pepeha* (tribal saying), *tauparapara* (incantation to begin a speech), *whaikōrero* (a formal speech), *karakia* (ritual chants), *waiata* (song, chant), *tikanga* (correct procedure, custom, lore, method), *ngā kōrero a kui ma, a koroua ma* (the words of our elders) and *mahi toi* (art and architecture).

Ngā Aho was established a few months after the development of the Te Aranga Principles as a vehicle to carry them forward.

Ngā Aho, a name provided by respected elder Haare Williams, translates as “the many strands.” It suggests the weaving together of the many

strands of Māori design culture: strategy, planning, architecture, landscape architecture, visual communications, product design and education.

Ngā Aho creates a multi-disciplinary professional platform to progress complex cultural issues which span economic, social and ecological concerns. This approach seeks to support wider Māori identity aspirations in an Aotearoa where we can see “our faces in our places.”

Ngā Aho sits alongside other mainstream design professional associations, such as the New Zealand Institute of Architects, Designers Institute of New Zealand, and the New Zealand Institute of Landscape Architects, to support the needs of Māori design professionals and their Māori client bases. Central to this position is actively maintaining reciprocal relationships with Māori communities and therefore providing relevant, responsive and skilled support.

Ngā Aho provides a platform for working relationships where values, worldviews, cultural narratives and visual identity can be expressed in the design environment.

Māori design within Ngā Aho is framed as applied research with the stakeholders’ participation and evaluation being core to further development of appropriate professional tools.

Ngā Aho also promotes the development of policy and structural industry approaches leading to the regenerative presence of Māori culture in the designed landscapes of Aotearoa.

**DESNA WAANGA-SCHOLLUM**

Ngāti Rongomaiwahine / Pahauwera/ Kahungunu

Desna Whaanga-Schollum is a founding member and chair of Ngā Aho, the network of Māori design professionals. A designer, artist, and researcher, Ms. Whaanga-Schollum holds a Bachelor of Design (Visual Communications) from Unitec Institute of Technology in Auckland. She is a Master of Science Communication candidate and member of the Indigenous Agroecology research team at Otago University. Ms. Whaanga-Schollum is actively involved in Māori identity discourse via research, exhibitions, gatherings and speaking engagements. She sits on the board of Artspace New Zealand and the governance committee of Te Uru Waitakere Contemporary Gallery.



SESSION TWO /

RESPECTING THE LAND & IDENTITY

1. Cultural sensitivity and environmental responsibility

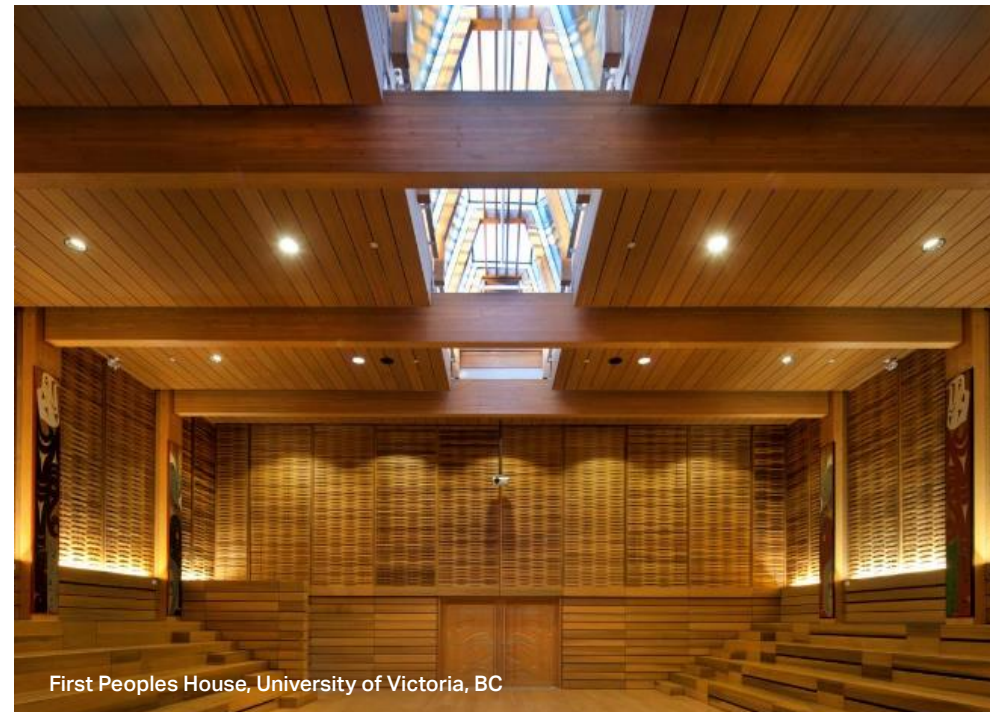
Presented by Alfred Waugh, MRAIC

According to First Nations architect Alfred Waugh, architecture must be a synthesis of cultural sensitivity and environmental responsibility. His firm, Formline Architecture, uses a methodology that “focuses on a holistic view of man’s interconnectedness with the environment based on an Indigenous philosophical approach.” It’s an approach that helps maintain a connection with the past while incorporating the passive sustainability strategies inherent to Indigenous architecture.

To demonstrate what he calls “sustainable strategies inspired by cultural precedent,” Mr. Waugh recounted the creation of the First Peoples House at the University of Victoria. In addition to incorporating Indigenous elements into the landscaping and orienting the

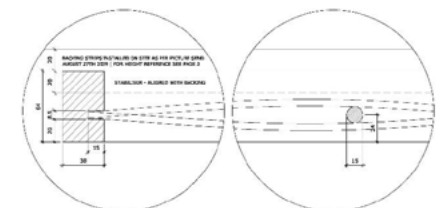
building to the cardinal directions (rather than the university’s grid), Mr. Waugh built in novel sustainability technologies. They include energy-efficient water conservation and displacement ventilation systems, a totem that doubles as an air intake, exhaust openings calibrated to occupant load, and a ceremonial hall with ventilation cleverly integrated into its design.

The use of wood and how it reflects First Nations culture was also an important design consideration for the First Peoples House. Mr. Waugh discussed the many ways in which the building uses wood, including its tight-fit timber connections (a modern interpretation of the slotted post-and-beam connections of Coast Salish longhouses) and walls inspired by the bulrush mats used to keep drafts out of longhouses.



First Peoples House, University of Victoria, BC

Timber connection inspired by bulrush mats







He then described how wood can be used to present and interpret First Nations culture, showcasing several other buildings from Formline's portfolio. In particular, the Squamish Lil'wat Cultural Centre in Whistler uses wood to "connect visitors with the forest," featuring a hybrid post-and-beam system inspired by Salish longhouses as well as a traditional log-construction Istken pit-house. While traditional longhouses are made entirely of wood, Mr. Waugh's building is decidedly 21st century, fronted by a wall of overlapping glass planks in the style of the Salish longhouse to create a transparent, outward-looking facility.

The combination of site and cul-

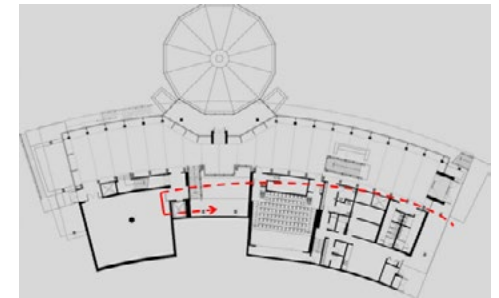
ture is another key feature of the Formline portfolio. When designing the pavilion at the Liard River Hot Springs, for example, Mr. Waugh strived for minimal impact on endangered snails. At the University of British Columbia's Indian Residential School History and Dialogue Centre, outdoor learning spaces are provided on both its upper and lower levels.

As an active and innovative Indigenous-owned architecture practice, Formline always takes on the challenge of embedding cultural expression in modern architecture and seeks to develop innovative sustainable technologies rooted in Indigenous cultural history.

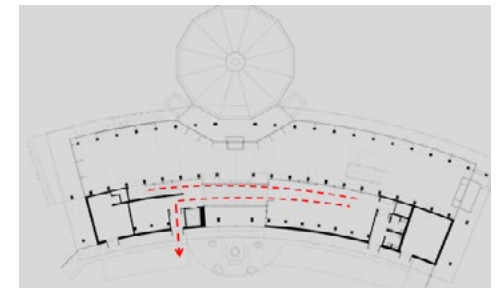
CONNECTION TO THE FOREST



Source: Alfred Waugh presentation



Main Floor



Upper Floor



ALFRED WAUGH, MRAIC

Alfred Waugh is a member of the Fond Du Lac (Denesuline) Nation of northern Saskatchewan and is also part English and Swedish. He is the founder of Formline Architecture, a firm in West Vancouver. Born and raised in Yellowknife, NWT, Waugh was first encouraged by his mother to make a positive contribution to Indigenous peoples. He is the first Indigenous person to graduate from the University of British Columbia's school of architecture and is also the first Indigenous architect to become LEED (Leadership in Energy and Environmental Design) certified.

SESSION TWO /

RESPECTING THE LAND & IDENTITY

2. Building for the Future: Passive House for Indigenous Communities

Presented by Kim Walton

Indigenous communities deserve housing and buildings that are smart, comfortable, resilient and affordable over time. The Passive House energy modeling system is a best practice tool for the design of climate-specific building envelopes. Sustainable, permanent buildings are respectful of the community; creating long-term connections to a place and home.

Passive House or *Passivhaus* is a building standard developed in Germany by Dr. Wolfgang Feist after visiting Canada in the 1980s. He visited the Saskatchewan conservation house built by two Canadian engineers, Harold Orr and Rob Dumont, in Regina in the mid-1970s. Dr. Feist used what he learned from the successes and challenges of this Canadian cold climate house as the model for determining the goals

for the Passive House standard.

The Passive House standard of construction uses established building science principles to inform the design of robust building envelopes that require very little mechanical input. A Passive House remains at a comfortable temperature regardless of the outdoor temperature through appropriate insulation levels, excellent window performance, and air tightness. The homes can be heated with the equivalent energy used by a hairdryer.

Building and delivering high-performance building envelopes to rural and remote sites is being done now. For example, the prefabrication company, Collective Carpentry, has several Passive House projects under their belt. They are currently installing the wall and roof system for a church and a medical centre



Valemount PHI Certified Passivhaus, Valemount, BC



for two remote Indigenous communities in northern British Columbia.

Ms. Walton was the energy consultant for the Valemount Passivhus (Passive House in Swedish) project that was installed west of Jasper in northern British Columbia. Prefabrication of the building components in a temperature-and-humidity-controlled environment assures accuracy and a high-quality product, she says. With the building envelope in place, interior work can be done locally in an easy-to-heat working environment.

The manufacturing of the building envelope systems takes place in a small 30-foot-by-40-foot shop. The pre-fabrication of these buildings could take place anywhere; ideally, near the installation site. The skills needed to do this work could be introduced to community members. With training, these high-performance structures could be produced and assembled in the communities where they will be erected. The goal would be to engage the community members in the production of homes

and buildings locally, eliminating the need to transport large and awkward components.

Locally produced buildings will encourage pride of place. Skills developed in producing quality structures that are constructed to standards that will enable centuries of occupation will be a key to the sustainability of the community. Buildings that require little or no supplemental heating will reduce the need for unsustainable energy sources.

Another approach to delivering Passive House buildings to accessible communities is factory-built prefabricated units. Ms. Walton cited Britco, a manufacturer with prefabrication experience. Modifying their standard module manufacturing to achieve Passive House standards has meant some re-thinking of their normal practices. Integrating high levels of insulation and testing for airtightness in a factory setting has proven to be a successful approach for a few multi-family projects, for example at Yale First Nation in British Columbia.





Source: Kim Walton presentation

KIM WALTON



Kim Walton is a Métis architectural designer, a certified Passive House Institute US consultant, and founder of Bow Crown Design, a successful architectural design, and consulting practice. Ms. Walton has spent the last 35 years designing energy efficient homes and small buildings from the Alberta Foothills. Using her skills in energy modelling and employing excellence in building science, Ms. Walton designs and manages Passive House and Net Zero projects across Western Canada. She has a long Métis family history in the Lockport, St. Andrews, Wavy Creek and Petersfield areas of Manitoba.

SESSION TWO /

RESPECTING THE LAND & IDENTITY

3. Blackfoot Crossing: The Building Form as a Metaphor for Traditional Knowledge

Presented by Dr. Linda Many Guns

Indigenous teachings can shape architecture in profound ways. Dr. Linda Many Guns described the genesis of a significant building. The Blackfoot Crossing Historical Park Interpretive Centre, which opened in 2007, is located east of Calgary on the Bow River at the historic site of the signing of Treaty No. 7. It is a designated national heritage site.

The 62,000-square-foot centre was built as a cultural and education centre for the preservation and promotion of the Siksika Nation's language, culture, and traditions. The building is a place that sustains and reflects the importance of traditional knowledge and how it can be embodied by architecture, said Dr. Many Guns, a consultant on the project.

The architect was Ron Goodfellow, FRAIC, of Calgary. Through an

extensive consultative process with Blackfoot Elders, a consensus was reached on the symbols that most reflect the core values for Siksika Nation in Alberta. Elders were involved with the design and directed how the several dozen ancient icons and symbols would appear within the Blackfoot Crossing building. Through inclusive interaction at each stage of the design and construction, a powerful building now tells the history of the Blackfoot people, symbolically memorializing the importance of all aspects of Blackfoot culture.

The Truth and Reconciliation Commission of Canada recommends education as a means of bringing about change. The interactions that created the building are a perfect example of traditional con-

sultation. The voices of the Elders guided the treatment of the traditional icons and symbols that are embedded in the building to ensure their authenticity and realism. The Elders' knowledge, their stories, and traditional consultation grounded the building in the landscape.

For example, the idea for the roof form was inspired by a photo of a teepee cover laid out on the ground for painting. The final roof form is a seamless integration of a teepee cover and a Sundance Camp. The centre portion rising above the main roof represents the Sundance Lodge. The structures surrounding the Sundance Lodge are seven teepee skylights that represent the Seven Sacred Societies.

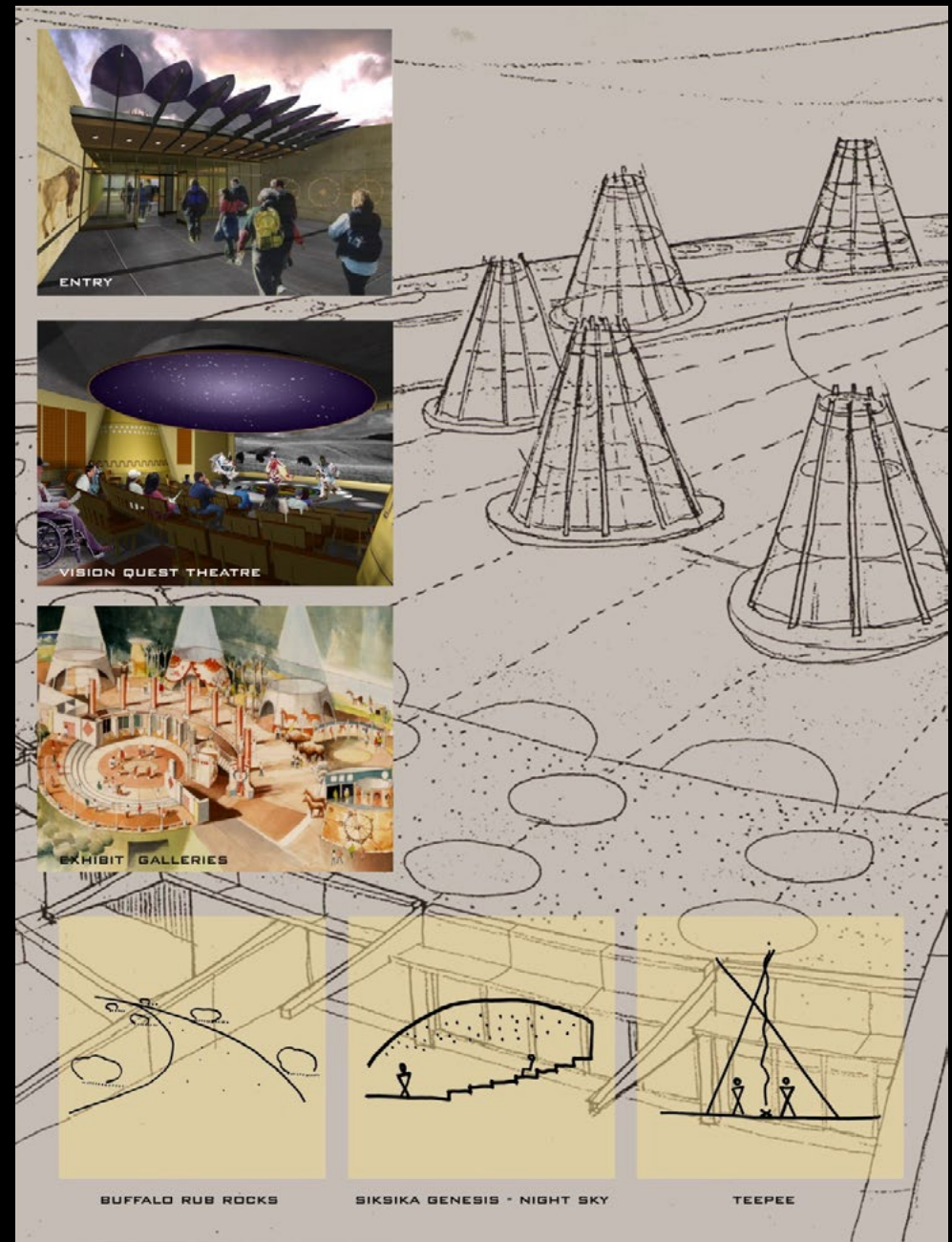
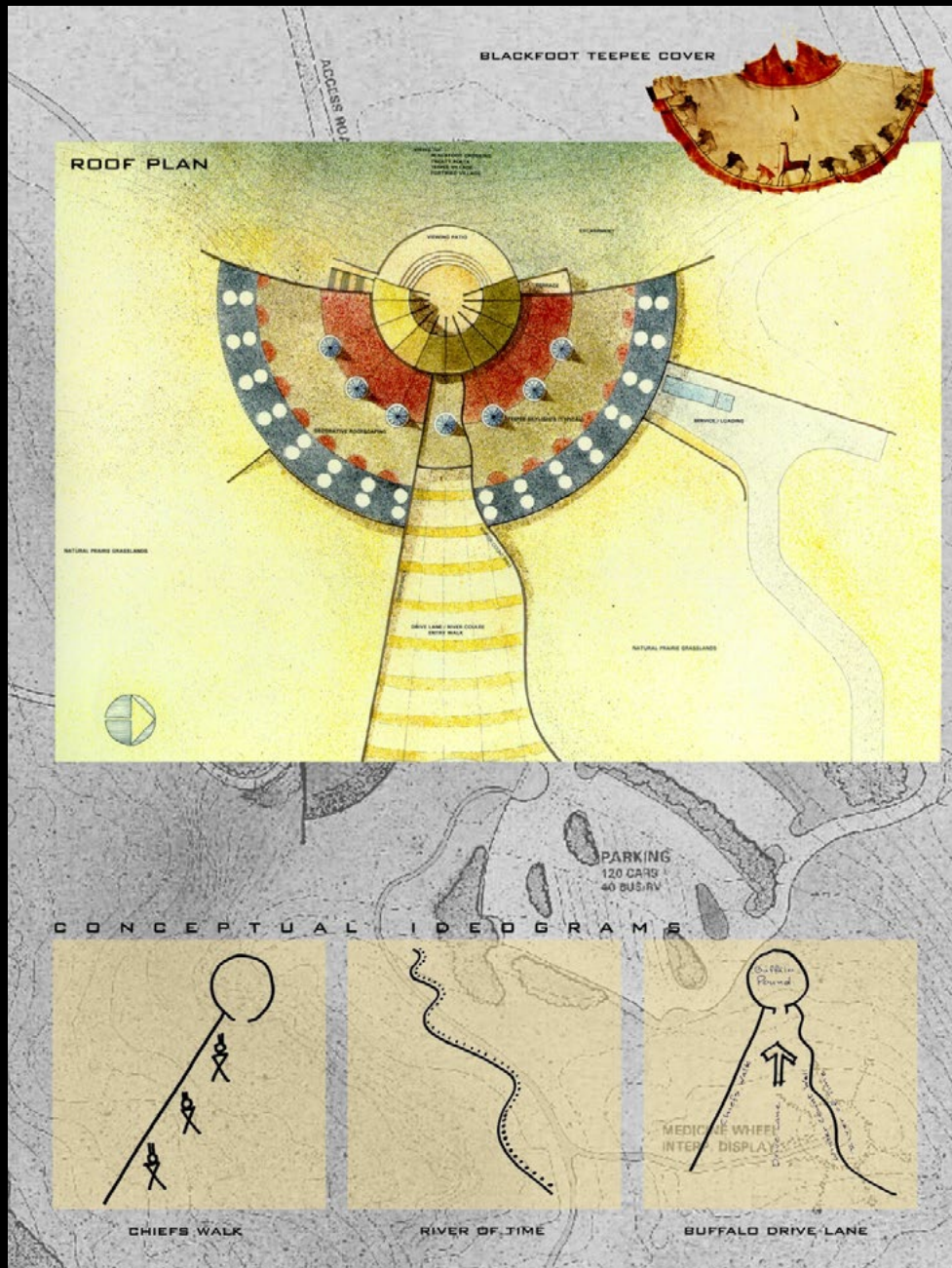
The winding north entry wall represents the Bow River, while

the south entry wall is named the Chief's Walk and commemorates the great hereditary chiefs. A brightly coloured glass entry canopy is designed as a fan of eagle feathers.

Infused with soft light from above, the Sundance Gallery recalls the luminous quality of the interior of a teepee.

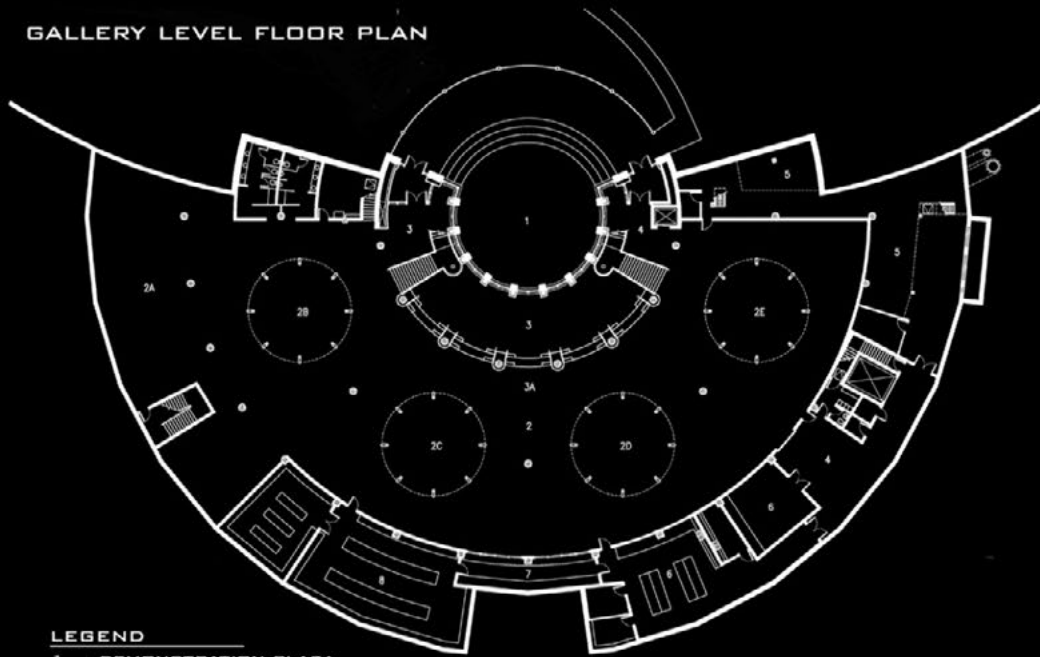
Winter was the time for story-telling in oral societies. The Blackfoot peoples have their own stories and mythologies of the moon, the planets, and the stars. The fibre optic ceiling in the Vision Quest Theatre is a replica of a January night sky, and the constellations come to life again as modern day storytellers pass on tales from the old days.





Source: Linda Many Guns presentation

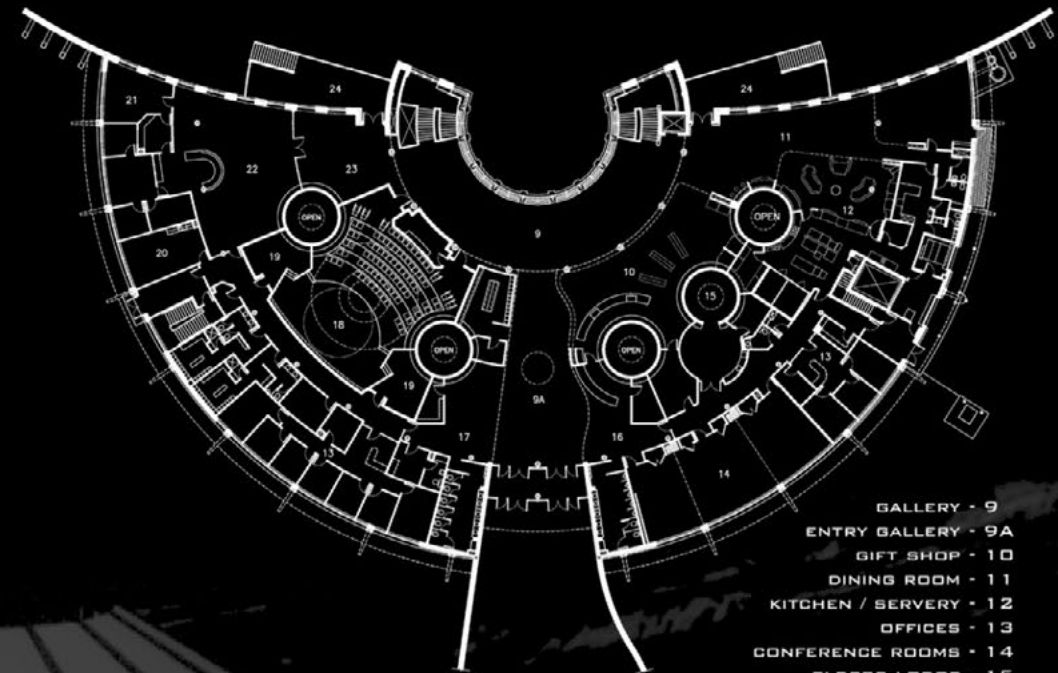
GALLERY LEVEL FLOOR PLAN



LEGEND

- 1 - DEMONSTRATION PLAZA
- 2 - EXHIBIT SPACE
- 2A - PRE-HISTORY GALLERY
- 2B - SUMMER GALLERY TRADITIONAL CULTURE
- 2C - FALL GALLERY TREATY NATION
- 2D - WINTER GALLERY RESERVATION
- 2E - SPRING GALLERY TODAY'S NATION
- 3 - DEMONSTRATION GALLERY
- 3A - GALLERY CIRCULATION
- 4 - LOBBY SPACE
- 5 - MECHANICAL / ELECTRICAL
- 6 - ARTIFACT PREPARATION / ARCHEOLOGY LAB
- 7 - SECURE DISPLAY AREA
- 8 - ARCHIVAL STORAGE

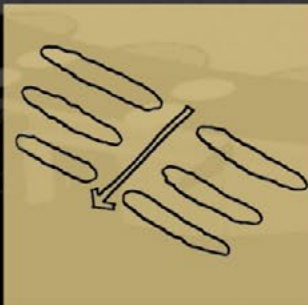
ENTRY LEVEL FLOOR PLAN



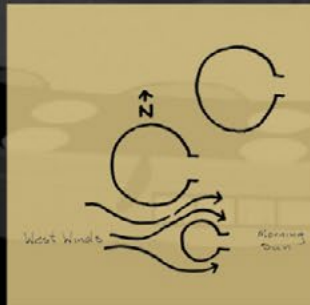
- GALLERY - 9
- ENTRY GALLERY - 9A
- GIFT SHOP - 10
- DINING ROOM - 11
- KITCHEN / SERVERY - 12
- OFFICES - 13
- CONFERENCE ROOMS - 14
- ELDERS LODGE - 15
- TICKET LOBBY - 16
- INFORMATION LOBBY - 17
- THEATRE - 18
- BACKSTAGE AREA - 19
- STAFF AREA - 20
- STUDIO - 21
- LIBRARY - 22
- MULTI-PURPOSE / SPECIAL EVENTS - 23
- EXTERIOR DECK - 24



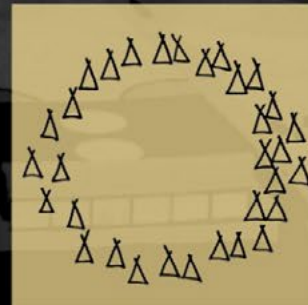
TEEPEE COVER



SACRED SAND HILLS



EAST FACING ENTRIES



TEEPEE CAMP CIRCLE



SUN DANCE LODGE



MEDICINE WHEEL

Source: Linda Many Guns presentation



LINDA MANY GUNS

Dr. Linda Many Guns is an assistant professor in the Department of Native American Studies at the University of Lethbridge and a member of the Siksika Nation, Alberta. She obtained her Ph.D. at Trent University in 2013, and her LLB at the University of Ottawa in 1996. Her research specialties include Indigenous methodologies, Aboriginal paradigms, Aboriginal community knowledge holders, traditional knowledge, Aboriginal policies, storytelling, oral histories, constitutional law, and art-based research methodologies. She has published articles, sits on university and community committees and supervises fieldwork.



MODERATOR, SESSION TWO RESPECTING THE LAND & IDENTITY

BRIAN PORTER, MRAIC

Brian Porter is a member of the Oneida Nation. He has worked on the Six Nations Reserve in southern Ontario for the past 24 years, where he is principal of Two Row Architect, a solely Aboriginal-owned and operated architecture firm. Established in 1992, it is the first architectural practice in Canada to be located in a First Nations community. Mr. Porter has worked all over Canada, the United States, and many First Nations reserves. He graduated from the University of Toronto with a Bachelor of Architecture degree in 1987.

SESSION THREE /

CREATING CONSENSUS & ENGAGEMENT

1. Architecture and Consent

Presented by Kevin O'Brien

When Europeans arrived in Australia, they designed their cities on what they considered to be empty paper. But to the Aboriginal people, that paper was not empty: it was already filled with spaces that have since been written over and forgotten. In his presentation to the symposium, Kevin O'Brien, a descendant of the Kaurareg and Meriam people of northeastern Australia, gave an overview of his *Finding Country* project — and how it sought to reveal that lost history and assert an Aboriginal origin for architecture in Australia.

Initiated in 2006 and exhibited as one of the 18 official collateral events at the 2012 Venice Architecture Biennale, *Finding Country* featured a map of Brisbane. It was made up of images contributed by 50 different designers and archi-

tects, with each person asked to take a piece of the city grid and remove half of its built environment.

Mr. O'Brien explained the purpose of *Finding Country* was not to turn back the clock but rather to reveal and rediscover the pre-existing Aboriginal presence that has been ignored since European settlement. The buildings and structures removed from the map of Brisbane had, at the time of their construction, required different kinds of consent to proceed. A complex question is then raised by erasing that "text" of the city: where does true authorization rest? And what is the relationship between architecture and consent?

Ultimately, Mr. O'Brien's project aimed to highlight the confrontation between the traditions of Ab-

original space ("country") and European space ("property") — and emphasize that because all cities historically enter states of decline, it is not unreasonable to imagine an opportunity for the recovery of "country" through such decline and the erasure of the built environment.

Seeing what has been rendered invisible in the typical Australian city is core to work done by Mr. O'Brien's architectural practice and in his studios at the University of Sydney. In architecture, he says, cultural, professional and academic obligations often stand in conflict when attempting to engage with Aboriginal contexts. However, these conflicts can be overcome by observing a genuine sense of respect for Aboriginal people and their history.



KEVIN O'BRIEN

Kevin O'Brien is a descendent of the Meriam Mir and Kaurereg peoples of the Torres Strait Islands and a member of the Keriwi/Hammond Island Community. As a Churchill Fellow in 2000, Mr. O'Brien investigated regional construction strategies in Indigenous communities around the Pacific Rim. He established Kevin O'Brien Architects in Brisbane, Australia in 2006 and directed the *Finding Country* exhibition at the 2012 Venice Architecture Biennale. He holds a Master of Philosophy from the University of Queensland and is a professor of creative practice at the University of Sydney.



SESSION THREE /

CREATING CONSENSUS & ENGAGEMENT

2. Urban Engagements for Indigenous People

Presented by Tiffany Shaw-Collinge

In her presentation, Tiffany Shaw-Collinge discussed four urban projects undertaken by the architectural firm at which she works, Manasc Isaac. These projects have had (or will have) a positive impact on the Indigenous community in and close to Edmonton, Alberta.

In 2003, Manasc Isaac transformed a former airport terminal building into a groundbreaking urban First Nations high school, Amiskwaciy Academy — the first of its kind in Canada. As the school has grown through the years, the firm plans to assess how well the building continues to meet the needs of students and faculty.

Boyle Street Community Services assists 12,000 people each year challenged by homelessness and poverty, with more than 70 per cent of its clients of Indigenous descent. Working out of a tiny building

that was originally a banana-ripening warehouse, the agency was in desperate need of a new home that would allow it to expand its services and provide a more welcoming environment for the community. Ms. Shaw-Collinge described how Manasc Isaac is helping to create a safe and positive community hub that offers multiple services in a space that is proudly Indigenous in design.

Similarly, Manasc Isaac is working with Yellowhead Tribal College to develop a new home for the institution that will allow it to broaden the scope of its services to the Yellowhead Tribal Council. A new facility will also make it possible for the college to expand its current education platform to meet the needs of Indigenous students within Edmonton as well those as in the surrounding Alexis Nakota Sioux Nation, Alexan-

der First Nation, O'Chiese First Nation and Suncild First Nation.

To be built on a site in the Edmonton River Valley that has been used for centuries by Indigenous people foraging for medicinal herbs, Kihciy Askiy (Sacred Earth) will provide a natural outdoor space for hosting spiritual ceremonies, sweat lodges, cultural camps and talking circles; growing medicinal herbs; and practicing traditional crafts. Currently in development, Kihciy Askiy is a joint initiative between the City of Edmonton and Native Counselling Services of Alberta.

Looking at these four urban projects, Ms. Shaw-Collinge emphasized that Manasc Isaac enters every project with the goal of providing well designed, creative, culturally responsible, economically viable and environmentally sustainable spaces for Indigenous communities.



TIFFANY SHAW-COLLINGE

Tiffany Shaw-Collinge is an artist, curator and intern architect based in Alberta. She holds a BFA from the Nova Scotia College of Art and Design University, a Masters in Architecture from the Southern California Institute of Architecture and works at Manasc Isaac. In 2012, Ms. Shaw-Collinge was on the Canadian team for the Venice Biennale of Architecture. In 2016, her installation piece *Pehonan* was chosen for an Indigenous art park in Edmonton. Born in Calgary and raised in Edmonton, she is of Métis heritage.

CREATING CONSENSUS & ENGAGEMENT

3. Original Teachings: ‘Grandfathered Into’ an Architecture of Reconciliation

Presented by K. Jake Chakasim

RESILIENCE PERSONIFIED

Although it is easy to listen to Indigenous stories, it may be near impossible to make sense out of them, especially when the *residual* effects of residential school trauma have harvested a different kind of mind-body relationship to place and material objects. Appropriately enough, it is my Indigenous language and epistemological foundation from which my imagination grows and continuously brings me back to a traditional hunting-harvesting story of *walking, listening* and *observing* the Indigenous landscape with my *Mooshim* (Cree for grandfather.)

This deeply ingrained *memory of place* amidst the northern landscape continues to shape and reshape my architectural wonderment as I try to imagine myself in the place of the old ones, Elders, and ancestors who once were there and to grasp how they might have experienced the *Omushkegowuk* (swampy) landscape.

As Ruskin's Lamp of Sacrifice (1849) alludes: *All architecture proposes an effect on the human mind, not merely a service to the human frame. It is a mode of continuity across time that is at once a form of historical knowledge and a concrete link between the past, present and the future. To perform this function, architecture cannot simply copy an earlier style. It must be conceived in the style indigenous to a nation.*

If my memory serves me correctly, then the embodied knowledge received from my *Mooshim* has surely set my imagination free, all the while

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maskosokatsiwin:

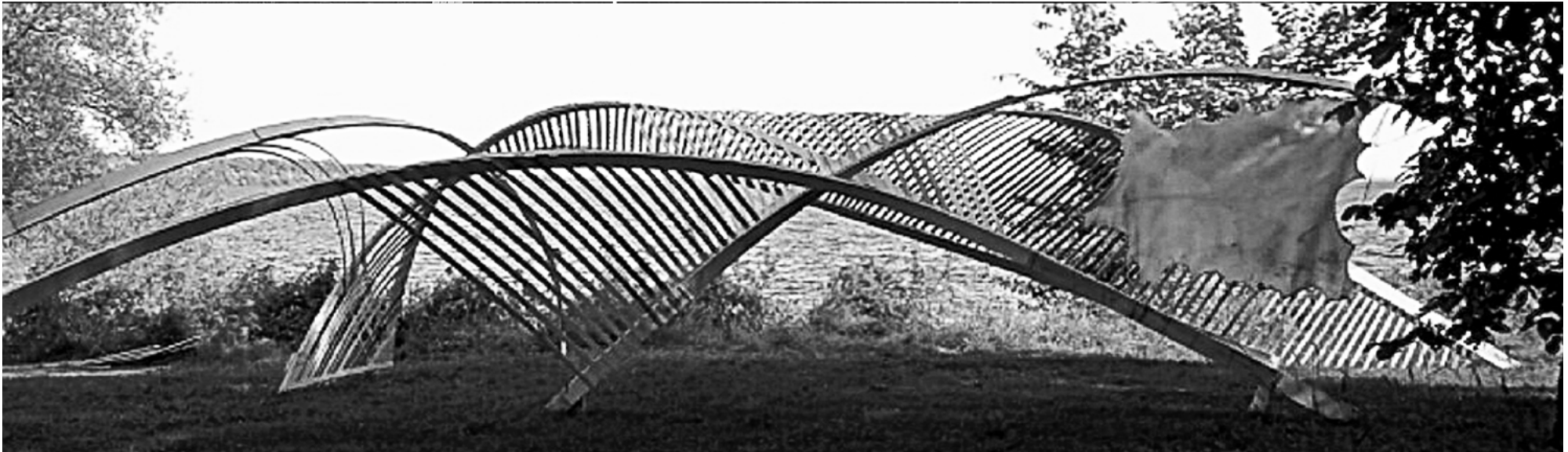
The act of displaying resilience, enduring character



Kenneth J. Wynne, 1938
Pre-residential school (age 5)



Me and Mooshim (Grandfather), 2017
(age 85)



liberating him from his childhood pain – *even if for a fleeting moment.*

Amidst the Hudson Bay Lowlands, on the edge of the grassy mudflats where the tidal banks meet the ebb and flow of the Moose River, we walked. Rifle in one hand and Indigenous knowledge in the other, skillfully, *Mooshim* would point out a variety of willow and tree samplings from which to choose. Tamarack twigs for decoys, Labrador leaves for tea, but most of his bundle served to restore and shelter the Indigenous mind-body relationship to place. Playfully *Mooshim* assembled a hunting blind in what seemed to me like the middle of nowhere. Little did my adolescent mind know this Indigenous landscape, the Mushkegowuk swamp, akin to a sponge, would be the cultivating ground for my architectural imagination in the years to come.

Upon being positioned with my back facing the frigid northwesterly winds sweeping over a thinning boreal tree line, I was instructed to face due south and observe the sun that seemed to bend across the sky east-to-west, meanwhile, to listen carefully for the sound of migrating *niska* (geese) that juxtaposed the natural cycles shaping place around me.

⌵
TITLE

Weypikosiweywin I

DATE
2014

CONSTRUCTED
Nipissing First Nation, North Bay, ON

DESCRIPTION
Constructed of 2 x 6 x 12 SPF material.

The artifact served as a festival pavilion for a local artisan group while exposing high school students to the field of design in a cultural context.



TITLE

Weypiskosiweywin II

DATE

2015

CONSTRUCTED

Toronto Pan Am Games Installation, ON

DESCRIPTION

Constructed of 2 x 6 x 12 SPF material.

The second of three design-build exercises acknowledges the participation of Northern Cree culture in the International Pan Am Games.

TITLE »

Weypiskosiweywin III

DATE

2016

CONSTRUCTED

Laurentian University, Sudbury, ON

DESCRIPTION

The final of the set trilogy addressed the issue of reconciliation from 'inside' the culture.

Foregrounding the danger of lapsing traditional forms, design and identities foreign to that region. The wigwam in place of the iconic tipi thus ensuring an ethical position of design.



"Observe and listen," said *Mooshim*. "This place may seem like the middle of nowhere to you now, but it will soon be everything you will be in search of later in life. It's who we are."

From that day forward, out on the muskeg, is how I have come to untangle it. That is, how I imagine the playful innocence of the child within my *Mooshim* – unraveled, untouched, and, once again, uninterrupted – out on the land years away from the ideological burden of residential school.

Mooshim's story is not a distant memory. In fact, I carry it every day. It genuinely speaks to the experience of being *grandfathered into an architecture of truth and reconciliation* informed by a deep reverence for place. Since then, it has morphed into the making of a renewed typology informed by the spatiality, sociology, and historicity of the Cree people across the Lower James Bay region.

This method of narrating Indigeneity and temporal knowledge from the vantage point of the lived experience provides an expressive and affective tool that evokes and provokes the Indigenous landscape. At the same time, it empowers the 21st-century Indigenous designer with a renewed sense of purpose, resurgence, and ability to reclaim our place of territoriality, and, hopefully, the means to explore a contemporary Indigenous typology specific to the Northern landscape.

It is for this reason that Indigenous knowledge and its creative ways offer the potential for both academic and practice-based critiques that are very much at the centre of UNCEDED: Voices of the Land.



K. JAKE CHAKASIM

Born in Moose Factory, Ontario and affiliated with Attawapiskat First Nation, Jake Chakasim is pursuing doctoral studies at the School of Community and Regional Planning at the University of British Columbia. His research interests include Indigenous planning and architecture. Mr. Chakasim is on the team representing Canada at the 2018 Venice Biennale of Architecture. He is the recipient of the Jonathan King Medal given by the International Architectural Research Center Consortium, to recognize innovation, integrity, and scholarship in architectural design research. He holds a Master of Architecture from Ryerson University.



MODERATOR, SESSION THREE CREATING CONSENSUS & ENGAGEMENT

OURI SCOTT, MRAIC

Ouri Scott, of the Tlicho Dene Nation, is a project architect at Urban Arts Architecture in Vancouver and was previously at Dialog in Vancouver. Originally from the Northwest Territories, Ms. Scott is one of the first Indigenous women to graduate from the University of British Columbia's Master of Architecture program. She works with First Nations communities across western Canada in the areas of community development, traditional knowledge, and Indigenous governance. Ms. Scott has spoken at conferences and community events in Canada and New Zealand on Indigenous design and sustainable infrastructure development.

SESSION FOUR /

INDIGENOUS DESIGN: TOOLS, METHODS & PROCESSES

1. Re-Operationalizing Indigenous Culture: Architecture as Storytelling

Presented by Wanda Dalla Costa

[READ LONG VERSION](#)

This presentation, told in the first-person, investigated architecture as a contemporary means of storytelling, aiming to preserve culture, share history, embed values, and foster collective living.

Indigenous architecture has a particularly rich story to tell.

I will talk about Indigenous architectural storytelling through the conventional five functions of a story and through a recent project, the Niitsitapi Learning Centre in Calgary, Alberta, where I was the Indigenous consultant, working with Beck Vale Architects.

The school is a pilot project for pre-kindergarten to Grade 3. The school's leadership, with the support of the Calgary Board of Education, proposed using traditional forms of learning and teaching in the new facility. Architecturally, there were few, if any, Indigenous-centred Early Learning precedents to follow.

In conventional storytelling, character development is the first component. A fundamental distinction in working in tribal communities

is kinship-driven systems. Learning is a communal activity, involving family, community, and Elders. It is an extended cast of characters which share a storyline.

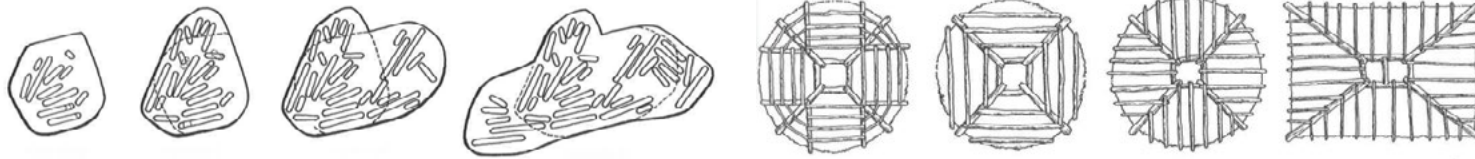
The setting is the second component. The urban Indigenous story in the Niitsitapi Learning Centre happened to be a convergence of multiple Indigenous geographies. The geography or place is further subdivided into territory – Blackfoot territory, in this case.

The third component of conventional storytelling is conflict: man versus man; man versus society; man versus nature, and man versus self.

In the Niitsitapi Learning Centre, perhaps all conflicts were present. There was a powerful man-versus-man conflict in reconciling the role of the residential school teacher to







a traditional teacher in holistic education. There was also a powerful man-versus-nature conflict. Indigenous people of this region have a strong tradition of place-based experiential learning; how do you build place-based traditions into an urban typology?

There was a man-versus-society conflict. Residential schools were based on the denigration and abolition of Indigenous culture. The Indian became in conflict with society. Finally, man-versus-self. How do we as urban Indigenous people see ourselves? What is our identity within an interrupted and dislocated history?

The fourth component in conventional storytelling is the plot. To every plot, there is a beginning; rising action, high point, and falling action leading to resolution.

The beginning was an existing 1972 school with six classrooms

that had no natural light and views.

Rising action is where the conflict in the story is revealed. We digested all the typical information: papers, demographics and regional history. What we understood as some of the drivers but also the challenges were:

- the role of holistic teachers;
- place-based learning in an urban setting;
- the social struggle of Indigenous knowledge within a colonial education system;
- contemporary urban identity.

The high point in a story is the turning point. In the Niitsitapi Learning Centre, the engagement process quickly turned this into a model for architecture. It's where the community catalyzed the change. What came out of the engagements were teaching tools, cultural references,

and design narratives.

The falling action is where the complications begin to resolve themselves. In this project, there were design and review meetings to confirm and resolve.

Finally, resolution. There was a lot of non-standard programming, including an enlarged gymnasium which could hold the Calgary Indigenous community for a pow wow or feast. A family and Elders lounge is visible upon entry. The learning centre encompasses a healing room, a wellness clinic and a Gathering of Nations teaching room. We made sure a tipi could fit into the central space, and the tipi poles could be manoeuvred in the hallways into storage. Students learn songs, dance, drumming, theatre, and music in the cultural instruction room.



WANDA DALLA COSTA

Wanda Dalla Costa is an architect, a member of the Saddle Lake First Nation in Alberta, and Visiting Eminent Scholar at the Del E. Webb School of Construction at Arizona State University. Owner of Redquill Architecture, she has spent two decades working with Indigenous communities in North America. Her work focuses on culturally responsive design and built environments as a teaching tool for traditional knowledge. She holds a Master of Design Research from the Southern California Institute of Architecture and an M. Arch. from the University of Calgary.

SESSION FOUR /

INDIGENOUS DESIGN: TOOLS, METHODS & PROCESSES

2. Exploring Conciliation through Architecture Nehiyawak (Plains Cree) Perspective

Presented by James K. Bird

[READ LONG VERSION](#)

James K. Bird designed Words to Form – an architectural model for a potential memorial that would put the words of reconciliation into a physical form – for his fourth-year independent study in both architecture and Indigenous studies at the Centre for Indigenous Studies, University of Toronto.

His research responds to the Truth and Reconciliation Commission's (TRC) Call to Action No.79 "...to develop a reconciliation framework for Canadian heritage and commemoration."

The first image is a symbol that speaks to the work of words coming into form and titled in *Nehiyawak* syllabics: New Relations.

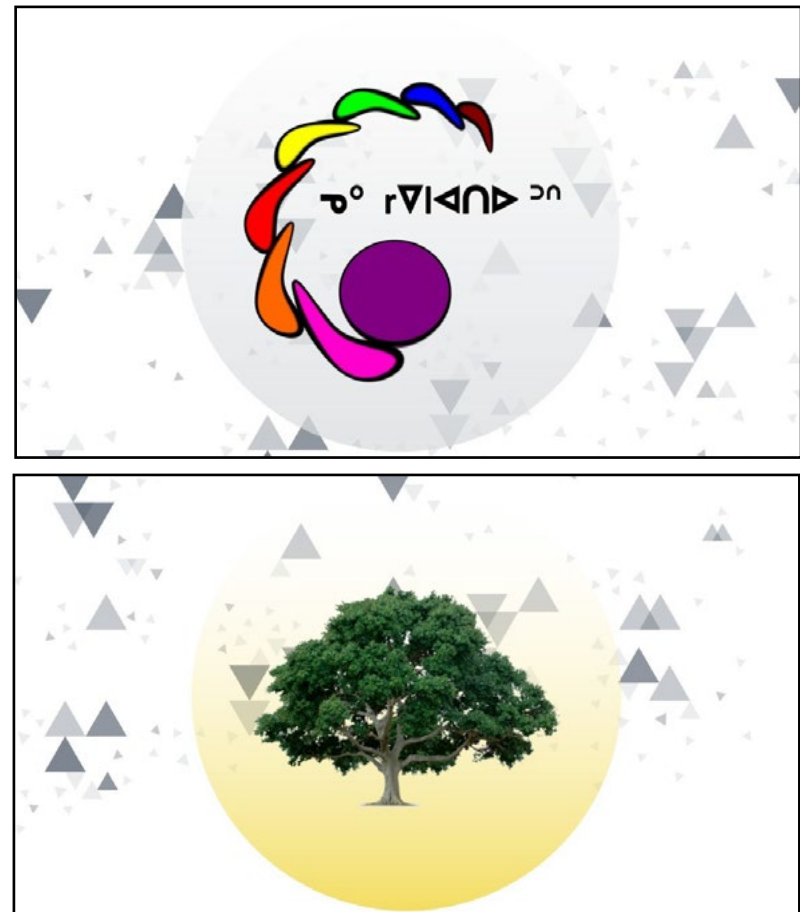
The research took more than a year to complete. One of the many difficulties was how to envision both a monument and a concilia-

tion space that address a troubled relationship with the Canadian state and assist in building a new relationship. Reconciliation had to represent an ongoing process, a living process, current and evolving.

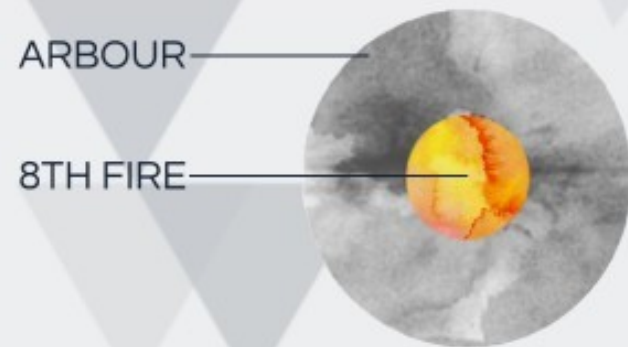
The entire site is created in a circle representing an Indigenous concentric worldview. The site has openings or pathways in the four directions and evokes the idea of the medicine wheel as fixed on the ground.

At the centre of the monument sits an old-growth tree, a maple. Old growth trees are the grandfathers of the forest, knowledge keepers of time, and wisdom keepers of the land.

The monument space includes the four major elements of fire, water, earth, and sky. The seven granite stones represent the



Source: James K. Bird presentation



ARBOUR

8TH FIRE

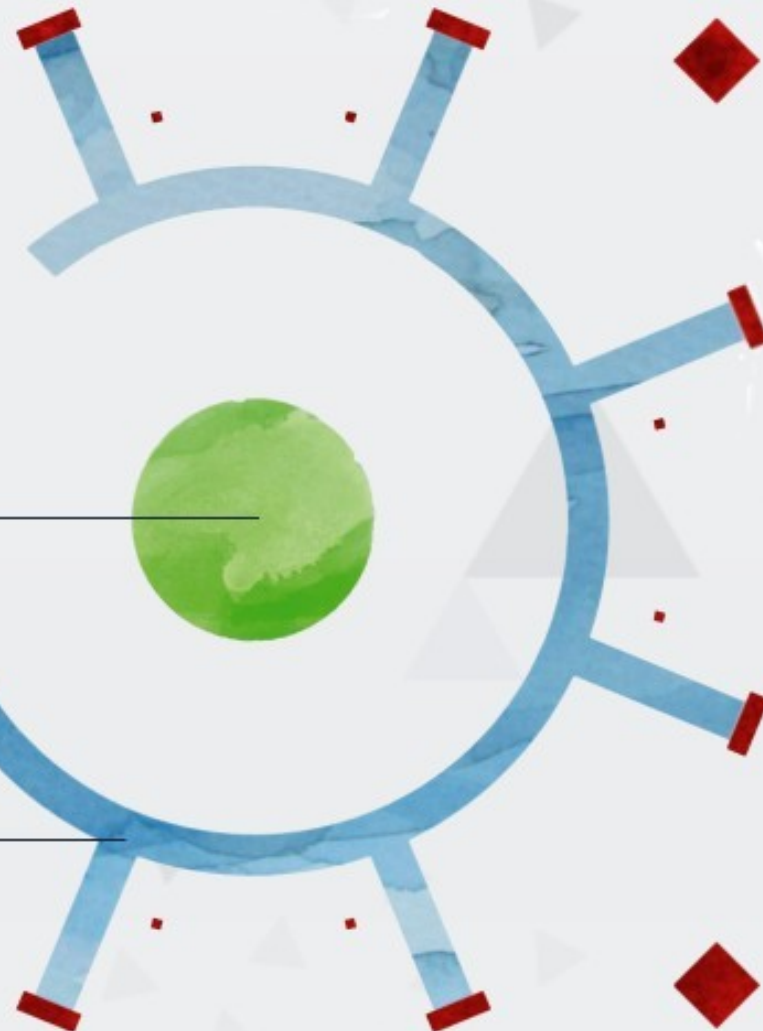
TREE

LANGUAGE POLES x8

MEMORY STONES x7

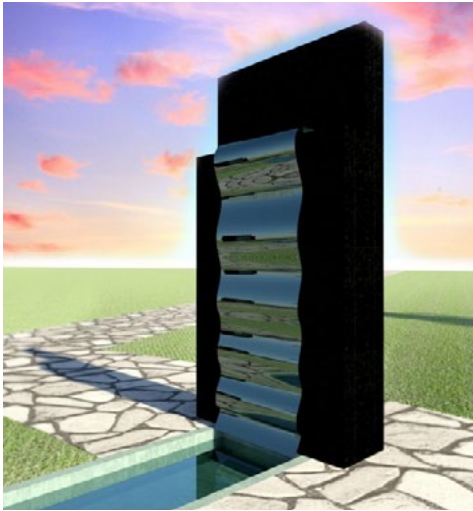
WATER

ARTIST PLATFORMS x3



Source: James K. Bird presentation





Source: James K. Bird presentation

Seven Grandfather teachings of the Anishinaabe: honesty, truth, humility, love, wisdom, courage, and respect. They also represent memorial stones. On the backs of the three-metre-high stones are written in order, the names of all the 141 residential schools in Canada. In the front, where the fountain water flows, are engraved the names of the many missing children who never returned home, and neither were the bodies ever found or repatriated to their community. The water flowing over the names signifies the eternal tears of memory. The water flows toward the great tree of life.

A Dene Arbor covers the eighth fire (a prophecy of rebirth) as a talking space around a sacred fire.

The seven poles in ascending heights represent language poles and are symbolic of language re-

connecting to the land. One of the first implementations of colonization was the loss of language and this, in turn, had a huge disconnect to the land. On all 28 sides are the various First Nations languages carved into the language poles.

There are three black granite platforms in between the fountains. The idea is to invite a First Nations and Non-Indigenous artist to collaborate on sculptures together.

One of the main mandates for this space is memory. This monument idea also creates a certain choreography, drawing the participant into the space in gesturing movements that are meant to inspire a better Canada. In this walk-through, one is moved to consider the national consciousness and ask the pressing question, "What is my part in this?"



JAMES K. BIRD

James K. Bird is of *Nehiyawak* (Cree) descent and grew up in Fort Smith, Northwest Territories affiliated with the Northwest Territories Métis Nation and Athabasca Chipewyan First Nation in Northern Alberta. A mature student studying Indigenous studies and architecture at the University of Toronto, he plans to pursue a master's degree in architecture. Before pursuing academia, Mr. Bird had a 25-year career in carpentry and construction. He sits on several advisory committees in the Indigenous community and at the University of Toronto, including its Truth and Reconciliation Steering Committee.

SESSION FOUR /

INDIGENOUS DESIGN: TOOLS, METHODS & PROCESSES

3. Aboriginal Form – Not Just a Wrapping to Functionality: Cultural Expression Resulting from Community Consultation

Presented by Harriet Burdett-Moulton

[READ LONG VERSION](#)

A health centre is one of the most prominent buildings in a rural and remote community. It has a high profile (figuratively and literally) and is usually seen as the heart of the community.

Qikiqtani General Hospital in Iqaluit, Nunavut can be seen from almost anywhere in the downtown core, and as you fly over Iqaluit. It was built in conjunction with William Nycum and Associates. Nycum, and FSC, now Stantec, developed the functional program for the Qikiqtani Hospital in the late 1990s.

The programming involved the community which proposed a small fridge in every patient room for families to store country food for patients and visitors – an interesting idea that didn't make it through the design-development

phase because of vigilance regarding infection control.

The people wanted the building footprint to reflect welcoming arms, and this can be seen from the air, which is the only access for people into the city.

Communities like to reflect their identity in their buildings. The profile of mountains is reflected in the hospital's siding as a form of patterning. The interior uses graphic depictions of local animals to assist in wayfinding and to enliven an ordinary space.

There is a value to having people from the community participate in the planning, design, and construction of a facility. People feel that it is their building and treat it accordingly. Vandalism, though not unique to northern buildings, is often more prevalent because

there are fewer organized activities for youth.

For example, when the nursing station in Pangnirtung was under construction, children removed the expensive rigid insulation under the floor at night to use as rafts. The next day, after a prominent Elder made a radio announcement and the principal canceled school, the children brought it back. Because the contractor had hired local labour as part of the construction crew, the community felt ownership of the project and ensured the return of the insulation, thus saving \$500,000 in replacement and delay costs.

To make a healthcare facility part of the community in rural and remote northern locations, Stantec employs a simple but comprehensive consultation process,



Source: Harriet Burdett-Moulton presentation



which includes informal discussions with the client which is the territorial or provincial government. In the North, much professional work gets done in informal settings.

The professional and technical project team confers to identify unique or high-risk conditions or requirements, such as zones of seismic activity, floodplains, extreme winds, heavy snow drifting areas, or problems associated with humidified buildings in cold, arid environments.

After understanding the requirements of a project, Stantec goes to the community and consults with the hamlet, local healthcare professionals, and Elders.

The hamlet or community, in consultation with Stantec, determines the most appropriate location and gives official permission for the land use.

The healthcare professionals provide advice on how the healthcare system works and how improvements can be made in a new facility. They also comment on community customs and décor.

The Elders give direction on location, look, design, patterning, and wayfinding. They often banter with the scientists and professionals on how things should be done: historical knowledge versus modern science.



Source: Harriet Burdett-Moulton presentation



Arctic Bay Health Centre, Arctic Bay, NU



HARRIET BURDETT-MOULTON, FRAIC

In a career spanning more than 40 years, Harriet Burdett-Moulton was the first to practice architecture in Nunavut and has than 200 buildings in her portfolio. Born and raised in Labrador, she is Métis with Inuit roots. Now, a senior architect with Stantec, she was the second female graduate architect from Nova Scotia Technical University. Ms. Burdett-Moulton has been involved in the design of facilities for education, recreation and healthcare, places of worship, and feasibility studies. Currently living in Dartmouth, Nova Scotia, she continues to work with Stantec's Iqaluit office.



MODERATOR, SESSION FOUR INDIGENOUS DESIGN: TOOLS, METHODS & PROCESSES

ELADIA SMOKE

Eladia Smoke|KaaSheGaaBaaWeak is Anishinaabekwe from Obishikaang (Lac Seul First Nation), with family roots in Alderville First Nation, Winnipeg, and Toronto. Practicing architecture since 2002, she founded Smoke Architecture in 2014 and is a master lecturer at the Laurentian University McEwen School of Architecture. She has worked at Architecture 49 in Thunder Bay and Prairie Architects in Winnipeg. Ms. Smoke is the first female First Nations architect in Manitoba and Ontario, and the second licensed in Canada. She is on the team representing Canada at the 2018 Venice Architecture Biennale.

GATHERING CIRCLES / DESIGN-BUILD INITIATIVE

The Gathering Circles design-build initiative was organized by Associate Professor Manuel Báez, MRAIC, from the Azrieli School of Architecture and Urbanism at Carleton University, along with RAIC consultant Louise Atkins. The goal was to provide two structures as a lasting offering to the local Indigenous community. The initiative was made possible through the generous assistance of Gignul Non-Profit Housing Corporation, an Ottawa Aboriginal housing provider and member of the Ottawa Aboriginal Coalition and Circle of Elders.

The Gathering Circles design-build course was offered as a six-week summer studio to undergraduate architecture students as part of their 2017 coursework. Thirteen students took part, later dividing into two groups. The course began with reading several versions of the Sky Woman and Grandmother Moon creation story followed by

discussions and a review of the students' schematic design ideas. The origin story sparked the idea to reflect Turtle Island, the Indigenous name for North America, in each project, starting with a circular cedar base with a turtle shell pattern.

Next, there were consultation meetings with the tenants of two Gignul project sites in the Vanier and Cummings neighbourhoods in Ottawa.

The 12 tenants who attended the Vanier site meeting discussed the need for security for the backyard location of the project and comfortable seating heights. They favoured a circular design for gatherings amongst themselves and visiting family members. The students proposed a theme centred around the significance of the strawberry, of which the tenants approved. Because of its shape, the strawberry is also referred to as the heart berry and is an important food and medicine in many Indigenous

communities.

The nine tenants who attended the meeting at the Cummings site, called Madawan Place, emphasized the needs and safety of children, a circular design to hold gatherings, and space for wheelchairs. The students proposed a design strategy centred around the significance of the eagle.

The consultations led to the design of the two projects, envisioned as places for elders, families and the young to meet for story-telling and the transmission of cultural identity, diversity, awareness, pride, and wisdom.

Both projects sit on circular, turtle-shell patterned cedar bases, and provide a seating area that would face the entrance. The Vanier strawberry project has an exterior shell with a spiral pattern and is supported by a frame consisting of thirteen ribs. The eagle-inspired Cummings project addressed the importance of animals by having

the footprints of the animals associated with the Seven Grandfather Teachings engraved on its turtle-shell patterned base. The project is envisioned as an embracing eagle with 21 ribs supporting the overall structure.

Schematic designs of the projects were shown at the May 27, 2017 symposium and later, on June 1, 2017, at the Ottawa Aboriginal Coalition's Community Forum at Ottawa City Hall.

Both projects required final construction-phase detailing and full material selection as well as additional funding for completion.

Students who participated: Guillermo Bourget Morales, Sally El Sayed, Sophie Ganan Gavela, Argel Javier, Sami Karimi, Cheshta Lalit, Lesley Jixuan Li, Danica Mitric, Sepideh Rajabzadeh, Ruamporn (Ronnie) Ridthiprasart, Catherine Sole, Tharmina Srikantharajah and Wendy Run Di Yuan.



VOICES

“ Architecture in Indigenous communities should come from the community and be developed for each community’s needs. It is possible within Indigenous architecture to appropriate certain elements from one nation and transplant it to another nation where it is not as culturally relevant. Creating an architecture of reconciliation is not a business model. ”

- K. Jake Chakasim

“ The procurement process is not functioning properly for Indigenous communities. The current model provides the lowest cost, and often lowest-quality product to a community which leads to long-term housing issues. Communities need to look to nature and the teachings of Elders regarding traditional ways of dwelling on their traditional territories. This knowledge, when combined with contemporary technologies, has the opportunity to create the most meaningful, and truly sustainable architecture in communities. ”

- Alfred Waugh

“ For affordable, culturally appropriate housing to occur in communities, it must be led by the community in a community-driven bottom-up planning process. Passive House typically costs about five to seven percent more than typical construction, but the payback time is short, and long-term benefits far surpass the initial costs. Many remote communities are still heating with oil or diesel fuel, and the cost of this energy is enormous. Furthermore, well-constructed homes are far healthier for the residents of the homes. ”

- Kim Walton

“ Participating in traditional ceremonies and prayer has helped me immensely in my architectural journey. I was denied these ceremonies as a youth, and accessing these ceremonies now guides my studies. ”

- James K. Bird