RAIC virtual conference
conférence virtuelle de l'IRAC

EMERGING INDIGENOUS VOICES IN ARCHITECTURE

RAIC | IRAC
Royal Architectural Institute of Canada
Institut royal d'architecture du 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. Since then, the RAIC's Indigenous Task Force has organized a few Indigenous Architecture and Design days dedicated to showcasing Indigenous culture, design and historical significance within the built community across Canada. These events have been organized as part of the RAIC Conference on Architecture.

The 2022 RAIC International Indigenous Architecture and Design Symposium focused on Emerging Indigenous Voices, with sessions based on the Master's theses of the following four Indigenous students:

- **Bodhana Innes - mînawâcihiwewi-ne-wîkiwnan / Healing our home: buildings of the Land**
- **Krystel Clark - kitche migawap âcimowin: A traditional tipi story**
- **Mackenzie Skoczylas – Cities of the Dead: Making the Invisible, Visible**
- **Shyniaya Duffy – Architecture for all: Democratization of the Profession a Necessity**

The event also included a roundtable discussion, as well as a presentation on the RAIC's proposal for an Indigenous Peoples Work Programme as part of the International Union of Architects (UIA).

The Symposium was opened by Elder Susan Tatoosh and moderated by RAIC Indigenous Task Force Chair, Dr. Patrick Stewart. The RAIC would like to thank Elder Tatoosh, Dr. Stewart, RAIC Indigenous Task Force members, and all Symposium session presenters for their generosity of time, effort, and knowledge in bringing the event to fruition.

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.

Dr. Patrick Luugigyoo Stewart (Nisga'a), MRAIC, is the chair of the RAIC ITF. 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 dedicated to representing architects and architecture since 1907. The RAIC is the only national voice for excellence in the built environment in Canada focused on providing Canada's architectural community with the tools, resources, and education to elevate their practice. The RAIC is committed to showcasing how design enhances quality of life, while advocating for important issues of society through responsible architecture. The RAIC's purpose is to create a better world for all by empowering Canada's architectural community. Through our work, the organization envisions a strong architectural community that is valued and empowered to create change. The RAIC's 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

John Brown, FRAIC – President RAIC

John Brown, RAIC President, welcomed everyone to the 2022 Indigenous Architecture Day.

"Today's event is hosted by the RAIC Indigenous Task Force and the RAIC Truth and Reconciliation Task Force. This event includes presentations and a roundtable featuring recent Indigenous graduates of architecture, as well as a presentation on the RAIC's proposal for an Indigenous Peoples Work Programme at the International Union of Architects, also known as the UIA."

John introduced Elder Susan Tatoosh who gave opening remarks for the day's events.

Elder Susan Tatoosh

Elder Tatoosh joined the Symposium from the unceded territory of the Musqueam, Squamish and Selilwitulh (Tsleil-Waututh) people.

To start, she offered a short prayer to all attendees. *"I call upon the Creator to be with us today. I am so thankful for all we have; our good health and well-being, and I am so thankful for another day. I would ask the Creator to place his healing hands on all of those who are in need of it today."*

Huy chexw a/ Thank you."

Elder Tatoosh acknowledged that she was honoured to be a part of this Symposium.

She recognized that there are current graduates that have reached their Masters and are doing their internships. She was pleased and proud to know that there are so many people from the Indigenous community in this field.

In closing, Elder Tatoosh invited everyone in attendance to participate in some event celebrating the National Indigenous Peoples Day on June 21.

Elder Tatoosh thanked the RAIC for the invitation to speak and encouraged everyone to enjoy their day.

John thanked Elder Tatoosh for her wise and welcoming remarks. A land acknowledgment was offered. Land acknowledgements are an honest and historically accurate way to recognize the traditional First Nations, Metis and/or Inuit territories of a place. They commemorate Indigenous people's principal kinship to the land, and they remind us of our colonial history and acknowledge where each of us engages in our daily lives as well as the Indigenous peoples and ancestors who are, and have been, caretakers of the land for millennia.

Following the land acknowledgment, John welcomed RAIC Indigenous Task Force Chair – Patrick Stewart to introduce the first session.

BIOGRAPHIES

Luugigyoo | Patrick Robert Reid Stewart, PhD, MArch, BArch, BEDS, BA, Architect AIBC, FRAIC

aam wilaa wilsima luugigyoothl way (Nisga'a name is Luugigyoo [meaning, calm waters]).

Patrick Stewart is a member of the Killerwhale House of Daaxan of the Nisga'a Nation. He has operated his firm, Patrick R. Stewart Architect, for 26 years. Patrick was the first architect of First Nations ancestry in B.C. to own and operate an architectural firm in B.C. (1995) and the first person of First Nations ancestry elected as President of the Architectural Institute of British Columbia (2005-2007). He has chaired the Royal Architectural Institute of Canada (RAIC) Indigenous Task Force since 2015, and has co-chaired the RAIC Truth and Reconciliation Task Force since 2019. Patrick has also chaired the Provincial Aboriginal Homelessness Committee in B.C. since 2005.

He is an alumnus of Simon Fraser University (BA), Dalhousie University (BEDS, BArch), McGill University (MArch) and University of British Columbia (PhD). Patrick is also an Adjunct Professor at the McEwen School of Architecture at Laurentian University, Sudbury, Ont. He has had the privilege to be a co-editor of Our Voices: Indigeneity and Architecture (2018) and Our Voices II: the decolonial project (2021), both published by ORO Editions. Currently, he is the lead editor for the forthcoming book, Our Voices III: catalysts for change (2022) to also be published by ORO Editions.

It is important to Patrick to always give back to community, whether it is within his Nation, the architectural profession or those less fortunate. Having been born homeless and growing up in care, Patrick has never taken anything for granted. He continues to push the boundaries and look to the future.

Susan Tatoosh is a respected elder and mentor who, as Executive Director of the Vancouver Friendship Society, is credited with significant improvements to programing and services for the urban Indigenous community and helping some of the most marginalized populations.

Of Shuswap ancestry and a member of the Hupacaseth First Nation from Vancouver Island, Tatoosh has dedicated her life to working with people, bringing her leadership, governance, planning and management skills to the boards of almost every urban Indigenous organization in Vancouver.

She was instrumental in moving the homeless shelter from the basement and gym of the Friendship Centre to a permanent, well-managed shelter space in the Downtown Eastside. She is also working with the City of Vancouver to construct a second shelter.

She also worked with the City of Vancouver on the Dialogue Project to bring together Indigenous people and new immigrants to build understanding between cultures and alleviate discrimination and racism.

As chair of the Aboriginal Community Career Employment Services Society (ACCESS), she worked with the BC Construction Association to create opportunities for Indigenous people. As a founding member of Urban Spirit Foundation, she assists urban Indigenous people to upgrade their education, find jobs and improve their earning power.

Earlier in her career, Tatoosh ran the first outreach program for native women in Canada.

In the 1980s, Elder Tatoosh moved to Vancouver and worked for Urban Images for Native Women, an employment training organization. She also worked on the federal strategy to increase the economic participation of Indigenous people living in urban centres.

SESSION 1

mînawâcihiwewi-ne-wîkiwnan /
Healing Our Home : Buildings of the Land

Presenter: Bohdana Innes
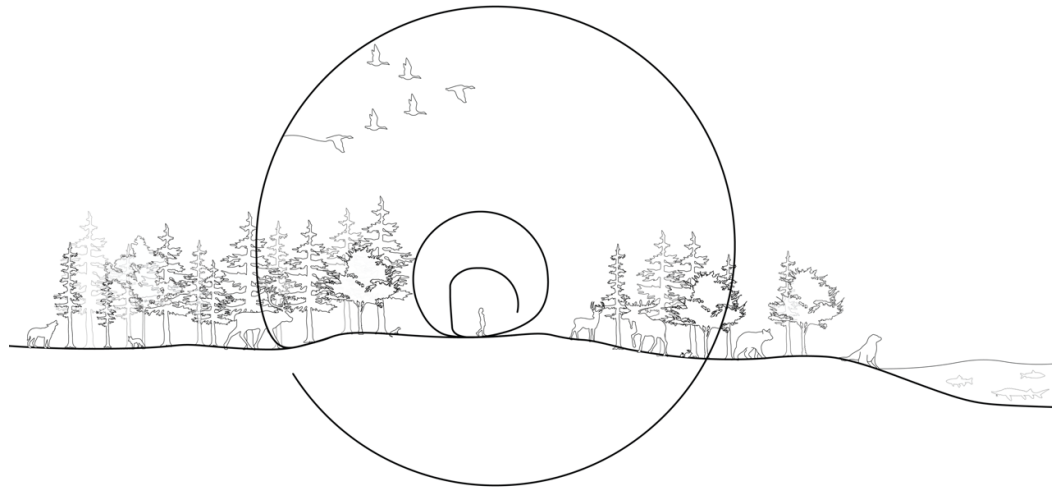
Indigenous people have a strong connection to the Land, as she is our Mother Earth. The Land grounds Indigenous people as our culture reflects the Land we come from. It reflects our language, our traditional teachings and values, and our built structures. The Moose Cree people understood the world as they are all related to Mother Earth's creations. Everything is interconnected with one another to achieve harmony and balance. This is the Cree way of life which is called ililiwi-pimâtisîwin. The traditional way of life for the Moose Cree people significantly changed during the 1600's when the British established a fur trading post on Moose Factory Island and soon after the Anglican church took over the community. Our home stopped reflecting who we were as Indigenous people and how we lived. This thesis entitled *mînawâcihiwewi-ne-wîkiwnan / Healing Our Home* focuses on a design that reflects the Moose Cree people and our Cree way of life. Our home refers to not only the built structure of where we live, but also to our ancestors, our communities, and our home-lands. Our home is connected with the Land which is connected to all of Mother Earth's creations.
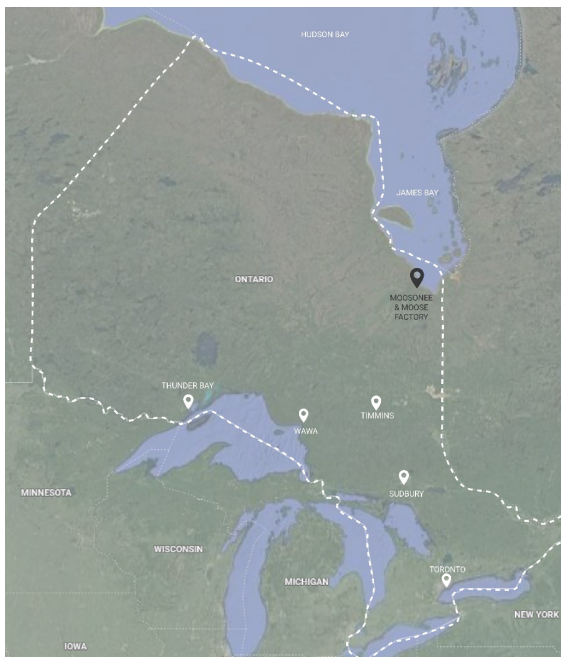
Location

With the signing of Treaty 9 in 1905, the Canadian government created two reservations for the Moose Cree people[1]. One of the reservations is located on the east side of the Moose River 15 km south of Moose Factory Island called 'Moose Factory 68' that is 17,094 hectares in size and is undeveloped.[2] The other reservation is located on Moose Factory Island called 'Factory Island 1' that is 299 hectares in size and is where my Moose Cree First Nation relatives live today.[3] Moose Factory Island is approximately 1,300 acres of Land that spans 5 km in length and 3.2 km in width. Being located in Northern Ontario, Moose Factory Island is considered a rural community as it can only be accessed by train in the summer months and by a winter road in the winter. The winter road is accessed for only 6 weeks of the entire year.
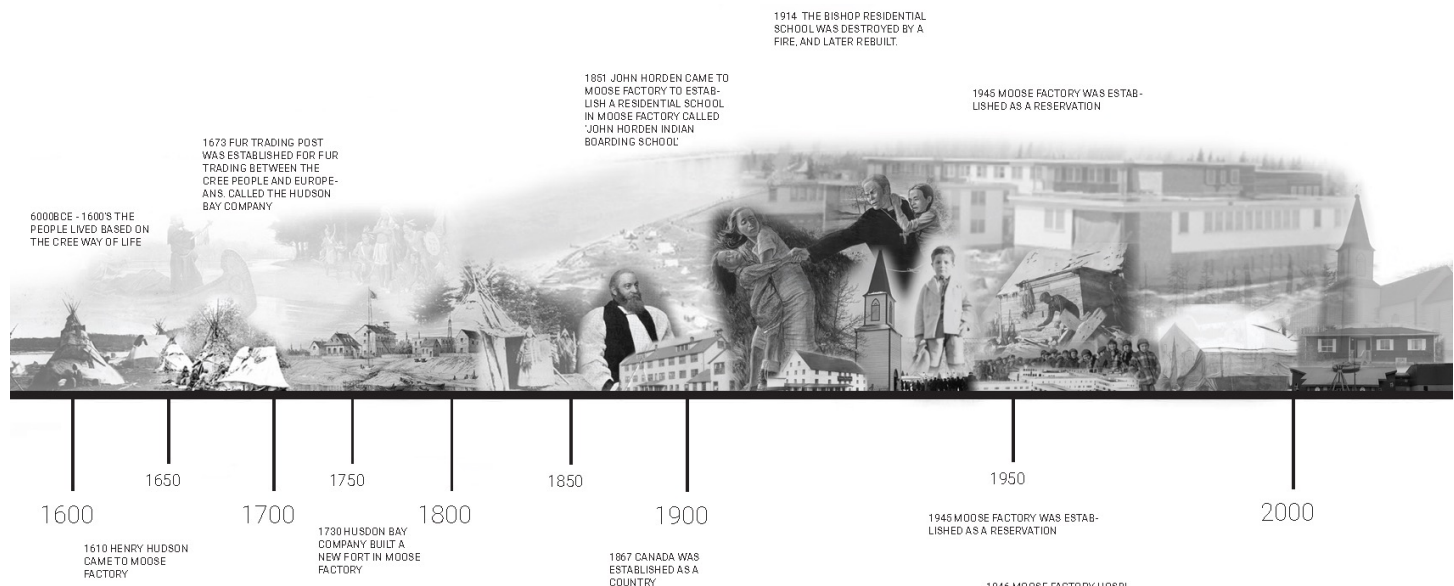
The Land

As the Moose Cree people lived on the Land for many generations, they understood the Land and how to find their way around their traditional territory. For the Moose Cree people, the rivers were their way of life. The rivers were their road systems and still are today as there are no built roads connecting Moose Factory Island to any other community. Each family had their own hunting lands and knew where each of the families were hunting. They shared the Land with other families as they never saw the Land as their own.

Throughout my thesis, it became my own personal journey to understand more about my culture and traditions, because I didn't grow up traditional going to ceremonies, and pow wows, even being taught the language. I always wondered why? But there is a prophecy, it is called the James Bay Cree Prophecy. It is said that long ago before the European settlers started to come to Moose Factory the Moose Cree people of James Bay migrated West throughout Canada bringing their traditional teachings and ceremonies with them. This was because they wanted to keep their Cree way of life alive and to not be forgotten as the western way of life took over. The people of James Bay believe that that the seventh generation will bring back the ceremonies and teachings to Moose Factory as it once was a place for gathering for the Moose Cree people.

The change

1914 THE BISHOP RESIDENTIAL SCHOOL WAS DESTROYED BY A FIRE, AND LATER REBUILT.

1851 JOHN HORDEN CAME TO MOOSE FACTORY TO ESTABLISH A RESIDENTIAL SCHOOL IN MOOSE FACTORY CALLED 'JOHN HORDEN INDIAN BOARDING SCHOOL'

1945 MOOSE FACTORY WAS ESTABLISHED AS A RESERVATION

1673 FUR TRADING POST WAS ESTABLISHED FOR FUR TRADING BETWEEN THE CREE PEOPLE AND EUROPEANS. CALLED THE HUDSON BAY COMPANY

6000BCE - 1600'S THE PEOPLE LIVED BASED ON THE CREE WAY OF LIFE

1650 — 1750 — 1850 — 1950

1600 — 1700 — 1800 — 1900 — 2000

1610 HENRY HUDSON CAME TO MOOSE FACTORY

1730 HUSDON BAY COMPANY BUILT A NEW FORT IN MOOSE FACTORY

1945 MOOSE FACTORY WAS ESTABLISHED AS A RESERVATION

1867 CANADA WAS ESTABLISHED AS A COUNTRY

MOOSE FACTORY WAS CAPTURED BY THE FRENCH IN 1686 LATER TO BE RETURED BY THE BITISH IN 1713

1946 MOOSE FACTORY HOSPITAL CALLED THE 'INDIAN HOSPITAL' WAS ESTABLISHED AS A TUBERCULOSIS SANITARIUM

1905 TREATY 9 WAS SIGNED, MAKING EDUCATION OF INDIAN CHILDREN MANDATORY. THE BOARDING SCHOOL CHANGED ITS NAME TO 'BISHOP RESIDENTIAL SCHOOL'

Moose Factory Island early 1800's
by archives of Ontario, 2021

Moose Factory Island 1854
by archives of Ontario, 2022

Moose Factory Island 1866
by donpugh, 2021

Hudson Bay Company
By Charles King, 2022

Hudson Bay Company Fur Trading
By Charles King, 2022

Moose Factory Island Aerial Perspective early 1900's
by Christy Nielsen, 2021

Moose Factory Hospital 1946
by southwestern ontario digital archive, 2022

St. Thomas Anglican Church
By Charles King, 2022

For hundreds of years the Moose Cree people lived life based on ililiwi-pimâtisîwin (*Cree way of life*). They would live out on their homelands on Moose Cree traditional territory and would come back to Moose Factory Island in the summer months as it was the main gathering place for all the families. During the time when the British travelled across the Atlantic Ocean Charles Bayley discovered Moose Factory Island in 1672. Moose Factory became known as the first English speaking settlement in Ontario.[4] As the Moose Cree people were hunters and gatherers, the British wanted to develop a trading relationship with the Cree people.

In 1855, Anglican Bishop John Horden, came to Moose Factory to establish a boarding school for Indigenous youth called the "John Horden Indian Boarding School".[5] For over 150 years the community was run by the Anglican Church which contributed to generations of colonization of the Cree way of life.

Traditional Knowledge
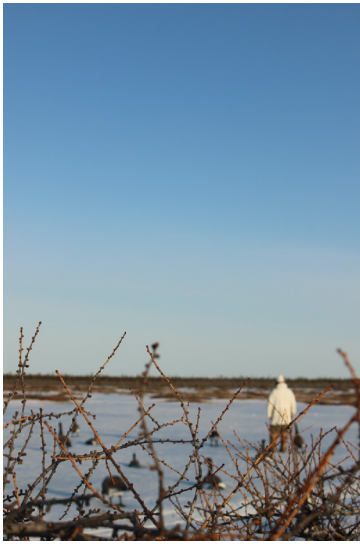
When it came to almost finishing my thesis, I ended up getting Covid a week before my thesis review in April, so I decided to extend. Therefore, I was able to take some time at the end of April and go goose hunting, which I haven't done in 15 years. My camp is located 45km North of Moose Factory and I stayed out on the Land for 10 days goose hunting with my family.

The Moose Cree People

MOOSE CREE FIRST NATION
COMPREHENSIVE COMMUNITY PLAN

"Making our community better, together!"

OCTOBER 2021

MOOSE CREE FIRST NATION

MOOSE CREE FIRST NATION COMPREHENSIVE COMMUNITY PLAN

In 2018 Moose Cree First Nation developed a "*Comprehensive Community Plan*" (CCP). The community plan was based on a holistic planning process that included everyone from the community.[6] The community plan represents a guide to ensure that governance and leadership, education, health, land and resources, social, housing and infrastructure, economy, language, and culture are taken into consideration. The Comprehensive Community Plan (CCP) is a living document that is an ongoing process to determine the aspirations of the people and how they envision our community in the future. Understanding the people of Moose Cree First Nations needs and wants allows me to have a better understanding of what is required to be designed for this thesis. By identifying their wishes and engaging with key members of the community, the design of the thesis will reflect a new housing design that incorporates the Land and most importantly the Cree way life, a storytelling pavilion, and a community plan of Moose Factory.

- More community events such as baseball, hockey etc..
- Better roads (Asphalt)
- Moose Cree can do more youth activities so the youth will have something to do other than drink and smoke/doing drugs
- Mall
- Swimming Pool
- Go cart track
- Better houses
- Better programs and home in the community
- Sustainable living - food, housing, traditional options
- Recreation centre - fitness, pool gymnasium
- Programs need more support/resources
- Make the food at Northern a little less expensive
- More stores would be nice on the island
- A Tim Horton's where the Deli used to be
- Maybe a program for students who want to have a chance in the music industry (Eg. Songwriting, composing, dancing & etc..)

- Adult Drop in Centre
- Build the Northern into a mall
- Larger community centre.
- More playgrounds
- I would want a roller rink
- New road
- Language Education
- Sports & training facilities
- Bigger Youth Centre
- Arcade
- Own our own heliport & gas station
- Upgraded complex
- Elders' Day programs (learn from each other)
- Better tourism: Updated ..example. Centennial park
- Local small businesses - Own bank -Eye Doctor
- Create a website for interactive communication
- Shelters

- new band office
- a theater
- homeless shelter
- museum log cabin
- art gallery wall of fame
- library
- new park
- Week of fun and games for the kids
- Sauna
- A new day care
- Amp theatre - Outdoor concert hall
- Lights @ baseball field, proper & more security
- Moose Cree's own TV Station
- Teaching our Youth and ourselves on the Indian Act and Treaty

It is essential for the design ideas to come from the people and to have community engagement when designing for an Indigenous community. I was guided by key community members throughout the entire thesis. In early June, I was able have a community engagement design session with directors and council members that allowed the people to share their thoughts and considerations of the housing design and community plan design. Listening to the people and learning the vision of what they would like to see for their community allows the people to be included in the decision-making process. After they shared their knowledge and vision, I gifted the directors mugs that my mother and I made together. I also gifted the beaded medallion I made to the deputy Chief that represents the Cree way of life.

Phase 1

To understand the Cree way of life and how the Moose Cree people live today, the design of the new home, pavilion and community plan must come from the people themselves. The proposed thesis designs will be done in two phases. The first phase includes the housing design and storytelling pavilion located on the 77 acres of Land that Moose Cree First Nation is planning to develop in the next three years.
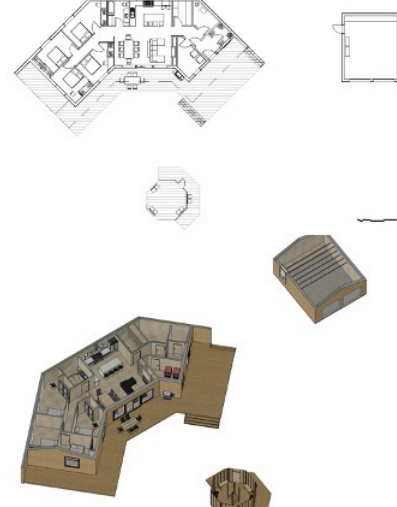
Wiki Options
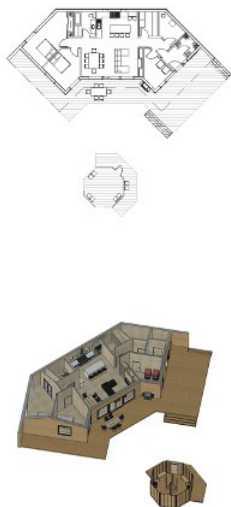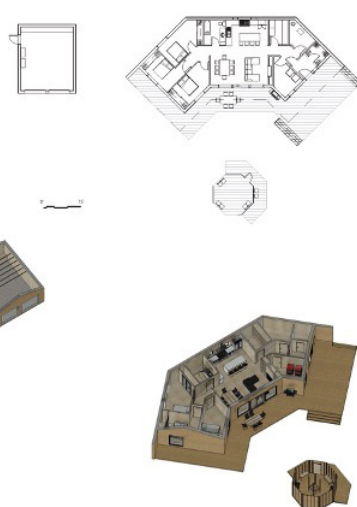
The design of the home was created by understanding the needs of the Moose Cree people and engaging with key community members. The director of housing said, *"not one home reflects the needs of all the families as each family is different"*.[7] Thus, not one home design will reflect the needs of all Moose Cree people. Therefore, making a home can expand over time as the family grows. The first home is the core home which is a 2-bedroom unit type. The second is a 3-bedroom unit and the third version is the 4-bedroom unit type.

Floor Plan
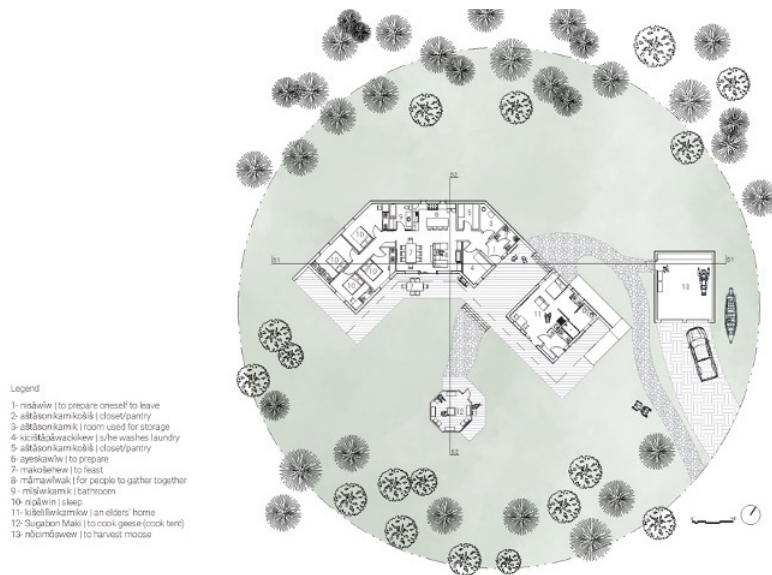
At each stage of the design, I was able to have community engagement with key members from Moose Cree First Nation. The name of the wiki is called 'Niska' which means goose in the Moose Cree language. The name of the wiki came from a community member as they thought the floor plan looked like a bird, with two wings on each side.

As one enters the Niska wiki, you enter through the nisâwîw (to prepare oneself to leave) and off the nisâwîw is the aštâsonikamikošiš (closet) where the family can keep their hunting and winter clothes. Then, there is a large storage room and laundry facilities. Continuing through the wiki (home), one enters the main gathering area where the family prepares food together, feasts together and gathers together. For the Moose Cree people, the family is important, therefore having a large space for all the family members is essential to the design of the wiki. As the Moose Cree culture comes from the Land, the design of the Niska allows for moments throughout the home where one has visual connections out to the Land and gathering areas. The main gathering area is designed with a direct visual connection to the sugabon maki and outdoor gathering area for the family. As one continues throughout the wiki, the left wing of the Niska wiki (goose home) is where one sleeps. Each bed faces out onto the Land which allows one to wake up and go to bed looking out onto the Land.
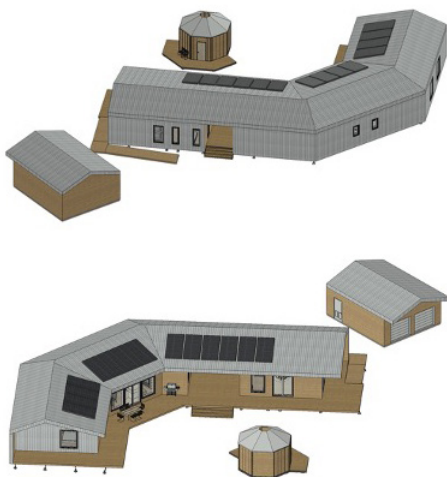
Connected to the main wiki through the deck is the kišelilîwikamikw (an elders' home). The elders home is designed to be barrier free accessible that allows elders to grow into their old age with independence.

Continuing outside of the wiki is the family's area that allows for outdoor gatherings and their sugabon maki. The sugabon makis are primarily used in the summer and fall which allows the family to have their traditional cooking area. Connecting the outdoor space together are decks and pathways that connect the sugabon maki, the wiki, and the nôcimôswew (to harvest moose). The nôcimôswew is a multi-functional space used for harvesting animals, storing ATVs or ski-doos during the changing seasons, and is large enough for two vehicles. The outdoor space is designed for the six seasons, allowing each family to have space within their yard for all types of vehicles.

Site Plan
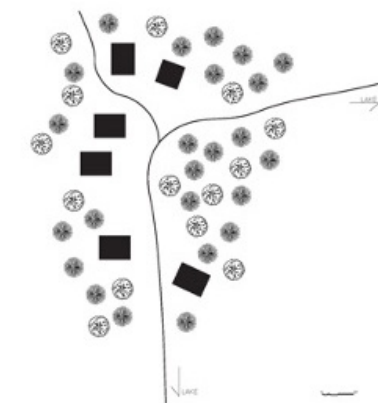
Spring Camp Layout

LEGEND

- 2 bedroom wiki
- 3 bedroom wiki
- 4 bedroom wiki
- 4 bedroom w/ elders suite wiki
- Solar Panels

DIVISION LEGEND

- − − Property Line - 0.6 acres
- 1 Outdoor Gathering Area (playground, vegetable garden, teaching area)
- 2 Middle of Cluster Gathering Area w/ Trail

The design of the cluster of homes reflects how our hunting camps are built throughout our traditional territory. The design of the cluster of homes started with a main gathering area which connects the homes together with a trail. The main gathering area is 30-35 feet in width from yard to yard, allowing for it to become a place of gathering as Moose Cree people are social gathers.[8] It is a place for children to play and the families to gather with one another. Each yard is 0.6 acres allowing for it to be large enough for the home to expand throughout the years but also have enough room for our ATVs, boats, vehicles, and ski-doo's.

The design of the cluster of homes reflects the Land as the homes are orientated facing Moose River and main gathering area with the home opening to face the southeastern direction. Each cluster of homes has an outdoor gathering area for the families that live in that cluster. The outdoor gathering areas are multi-functional outdoor spaces that allow for playgrounds, community gardens, or teaching areas that connect to the Land to allow for traditional teaching areas.
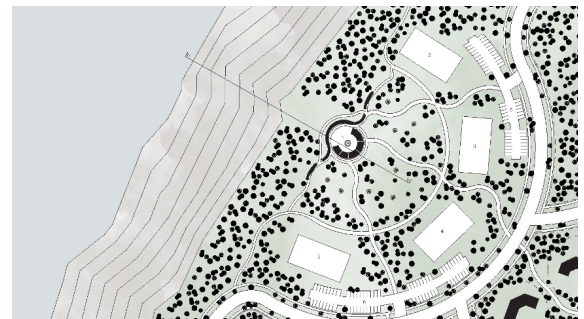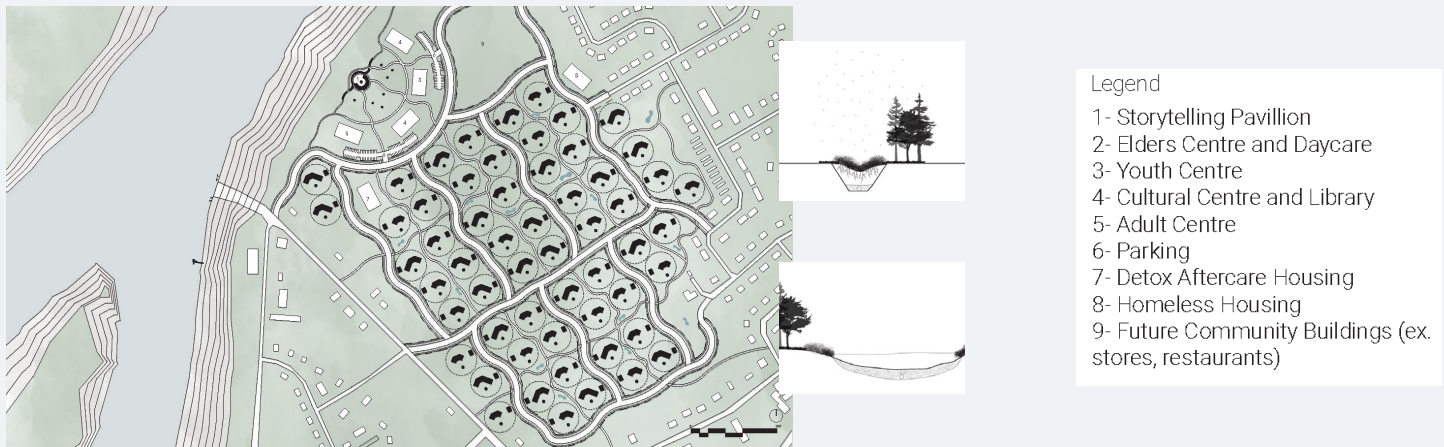

Storytelling Pavillion

The Moose Cree traditional teachings and traditions have been passed down through generations through storytelling. Thus, designing a storytelling pavilion that allows the Moose Cree people to gather and share our traditions and teachings will allow for our culture to be passed down from generation to generation.

Phase 1: Community Plan Design

Phase 1 | Future

Legend
1- Storytelling Pavillion
2- Elders Centre and Daycare
3- Youth Centre
4- Cultural Centre and Library
5- Adult Centre
6- Parking
7- Detox Aftercare Housing
8- Homeless Housing
9- Future Community Buildings (ex. stores, restaurants)

The new proposed community plan includes bioswales located along the roads that allow for water run off from the roads, as well as retention ponds located within the gathering areas between the homes. This allows for the rainwater to be filtered before going back into the Land. Therefore, allowing the water to heal the Land. The design of the phase 1 community plan reflects the future buildings that the people would like to have, including teaching areas, parks, outdoor gathering areas, and homes. The proposed new community plan is connected to the existing community plan through the roads and trails. All of the buildings and gathering areas will be connected together instead of being designed separately. Therefore, connecting everything in the community together.

Phase 2

Legend
1- Walking/ATV trails
2 - Future pavillions
3 - Solar panel farm

Phase 2 of the community plan is a proposed 15-year plan showing how the entire community can be connected with the vision of the Comprehensive Community Plan (CCP). The proposed housing design, storytelling pavilion, and proposed community plan are connected to the existing community plan through walking and bike trails. The trails allow for the people to walk or bike through the trees and have views along Moose river. Along the trails are smaller pavilions for people to sit and gather together with views out onto the Land. Also proposed within the design of phase 2 is a solar panel farm located on the north side of Moose Factory Island. The north side of the Island is swampy lands and can't be used for buildings. The solar panel farm will benefit the entire community and help them share the Land's natural resources.

Conclusion

This thesis is only a step forward in our healing journeys. Allowing the design of the thesis by bringing the communities vision to life and for a place for us to reconnect back to our culture through design. A place for sharing our stories and teaching our traditions to the next generation. Most importantly place to make our ancestors proud to be Moose Cree and to have our buildings reflect our way of life once again. Our home reflects who we are as Moose Cree people. We are connected to everything around us, our Lands, our rivers, our community, and our families. As our culture and traditional teachings come from our Lands. Therefore, our home is connected to Mother Earth and all her creations. As this thesis is a living document it will continue to tell the story of the Moose Cree people. It will continue to bring back our ceremonies and our teaching to Moose Factory. Therefore, helping with the James Bay Cree prophecy to come true and for our culture to flourish for generations to come.

[1] First Nations Market Housing Fund. "Moose Cree First Nation". FNMHF. Accessed October 18th, 2021. Moose Cree First Nation | FNMHF

[2] Government of Canada. "Reserves/Settlements/Villages". Government of Canada. December 17th, 2021. First Nation Profiles (aadnc-aandc.gc.ca)

[3] Government of Canada. "Reserves/Settlements/Villages". Government of Canada. December 17th, 2021. First Nation Profiles (aadnc-aandc.gc.ca)

[4] The Canadian Encyclopedia. "Moose Factory." The Canadian Encyclopedia. October 2021. Accessed November 20th, 2021. Moose Factory | The Canadian Encyclopedia

[5] Moose Cree First Nation. Moose Cree First Nation Comprehensive Community Plan. Moose Factory: Moose Cree First Nation, 2021. 28.

[6] Ibid., 10.

[7] Housing Director, Personal communications, zoom, 2022.

[8] Ibid.

SESSION 2

Tipi Tectonics
kitche migawap âcimowin: A traditional tipi story

Presenter: Krystel Clark

Introduction:

The Tipi reveals a profound worldview of Indigenous culture. The importance of sharing this story is to define elements that are Cree and to further develop the language of contemporary architecture to include Cree values and culture. Indigenous knowledge and philosophy will be implemented into this narrative by sharing the translation of the Cree language and teachings from my matrilineal heritage and Indigenous elders to help shape the narrative I am sharing of the Tipi. The documentation is guided by Cree oral histories (stories) from my Indigenous heritage, originating from Montreal Lake Cree Nation in the Boreal Forest region of Saskatchewan and academic resources.

Since Indigenous histories are passed down orally,[1] written representations are typically not accepted by knowledge holders or Elders. However, over time, with the realization that traditional knowledge could fade away with the Elders, the importance of sharing that knowledge to the next generation became imperative.[2] The exploration of an iconic Cree dwelling, the Tipi, comes from this thought process of collecting the Tipi narrative to share before it becomes forgotten.

Tipis were more than a home but a representation of Cree culture. The Tipi is a sacred construction and it is said that the knowledge is a gift.[3] Today we understand the Tipi to have come from many different Nations, usually conical in form with straight wooden poles to support a cover made with animal skins and an opening at the top to draw out smoke from the fire.[4] The Tipi is a sacred construction. I hope that this research can be informative to promote cultural awareness.

The exploration of the Cree Tipi's construction and structure is investigated to reveal pre-colonial tectonics that can be implemented into building design by interweaving traditional knowledge and technical applications. The research is to propose alternate building concepts as a strategy to implement Cree cultural significance into building construction.

Common Misconceptions of the Cree Tipi:

The photograph titled "Buffalo Tipi 1878,"(Fig 1) demonstrates a traditional Tipi dwelling and cooking Tipi structure used for smoking meat.[5] The tipi is often defined as the home for nomadic people and the lifestyle of Indigenous Nations. To grasp the tipi lifestyle, the term nomadic[6] will need to re-defined. It is important to place the tipi's origins correctly by unlearning and relearning. This process will help gauge the conversation of preconceived notions of the tipi.

A nomadic tipi camp of Cree buffalo hunters is seen near the Cypress Hills of southern Alberta in 1878, as buffalo hunting was coming to an end. The people in this camp really knew tipi life, the only kind of life they had. —Courtesy of the Bob Scriver Collection.

Figure 1: Buffalo Tipi 1878. Adolf Hungrywolf, Tipi: Traditional Native American Shelter (Summertown, TN: Book Publishing Company. 2006) 65.

1	David Young, Robert Rogers and Willier, Russel, "Native Medicine" (North Atlantic Books, 2015), 8.
2	David Young, 8.
3	Melvin Nootchatai, Indigenous Knowledge Holder in discussion with the author, December 2018.
4	Adolf Hungrywolf, *Tipi: Traditional Native American Shelter* (Summertown, TN: Book Publishing Company. 2006) 6.
5	Robin Pepin, Indigenous Cree Knowledge Holder in discussion with the author, December 2018.
6	Nomad, described by 2019 Dictionary.com, LCC 1. a member or tribe that has no permanent abode but moves about from place to place usually seasonally and often following a traditional route or circuit according to the state of the pasturage or food supply. 2. Any wanderer; itinerant.

The Cree territory is shown in both images. The first image demonstrates the movement patterns of Indigenous people and their homes by mapping areas where the Cree dialect are spoken across Canada.[7] The Cree dialect language map[8] closely corresponds with the Boreal Forest Map, which demonstrates the extent Cree regional boundary.
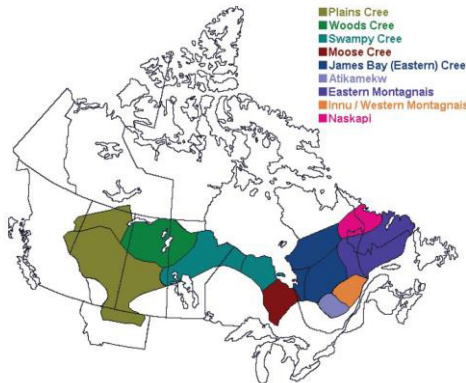
Figure 2: Cree Dialect Map of Canada 2001. Arden Ogg, "Indigenous Mapping Workshop 2017: Supporting Cree as a 21st Century Language"(Cree Literacy.org, 2017). creeliteracy.org/2017/11/06/indigenous-mapping-workshop-2017-supporting-cree-as-a-21st-century-language/

Figure 3: Boreal Forest Map of Canada 2011. Rick, Boychuk, "War for the Woods: Boreal Forest Agreement" (Canadian Geographic 2011). www.canadiangeographic.ca/article/war-woods-boreal-forest-agreement

Tribal hunting and gathering grounds, or territory, were distinguished by environmental markers. For example: Indigenous territory typically extended to the fields of wild rice or a body of water and it would be known that beyond the fields or landscape landmark would be another territory.[9] The Cree Tipi region is identified through this process.

Therefore, The Boreal Forest is the traditional territory of the Cree Nation and the Cree people traveled the great expanse of their home. The entire area was their home, and therefore they were not nomadic people.

Site location is the first step to understanding the tipi and its construction. The poles were taken from the boreal forest and pitched during the warm months of the year across the plains.

The entire process of constructing and erecting a traditional Tipi embodies cultural significance since it is a communal act. In this way, there is a complexity to Indigenous artifacts. Tipis today are misunderstood due to poor representation. For example, in this the photo titled "Big Indian Village Pow Wow,"(Fig. 4) is a camp that was probably a set for a movie.[10]

In the image some of the Tipis are on the hillside and normally this would never have occurred on sloped ground since anyone trying to sleep in one would have an uncomfortable night.[11] The postcard's authenticity is dependent on the artist representing the content accurately. The consequences of inaccurate information cause misconceptions. The Tipi has multiple dimensions of connectivity to the land, of spirit, form, of story, history, time, community and to oneself which is disregarded when romanticized.

Figure 4: Postcard from 1920, "Big Indian Village Pow Wow." Adolf Hungrywolf, Tipi: Traditional Native American Shelter (Summertown, TN: Book Publishing Company. 2006) 81.

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7   Laurel, Indigenous Student, in discussion with the author, December 2018.
8   Dialect described by Arden Ogg, "Indigenous Mapping Workshop 2017: Supporting Cree as a 21st Century Language, Cree language"… [is not] one language or even one family of dialects. it is… a continuum of languages. The different between dialect and language well is how well speakers can understand each other.
9   Unknown, Rankin First Nation Story, in discussion during a visit as part of the graduate design studio, January 2017.
10   Adolf Hungrywolf, 81.
11   Adolf Hungrywolf, 81.

Tipi Structure:

The Cree Tipi uses fifteen poles to make the structure and each pole holds a teaching. (Fig 5) The first three poles are tied together to form a tripod and fortify the structure. Notice the poles are in a reciprocal frame[12]; they network and support one another to stand. The teaching is that in order to make a family you need three - two parents and the child - to make that balance.[13] The tops of the poles have many teachings and each one points in a different direction. The poles represent our need in the strength and support of our families, communities and our acceptance that everyone's journey is different. Each pole has its own teaching and takes time to explain since the meaning is explained during the construction.

Expanding the control flap pole allows the occupant to adjust the top opening since it is connected to an extended piece of leather which can wrap around the front of the Tipi. It is used to direct the wind to assist the smoke out of the top opening or as protection from the rain. The control flap pole teaches that we are connected and depend on one another. Every time a pole is added they are tied in place and represent that all the teachings are connected.
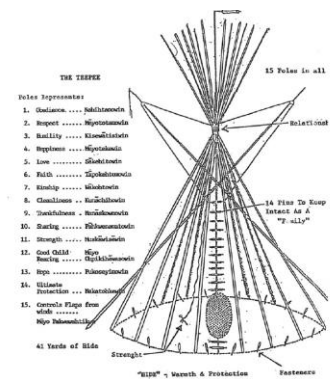
Figure 5: Pole Names Diagram. Tia Lalani, "Augustana raises tipi to raise awareness" (University of Alberta: Aboriginal Student Office, 2015). https://news.augustana. ualberta.ca/2015/09/augustana-raises-tipi-to-raise-awareness/

Tawaw:
Welcome:

We don't believe a body just gets sick. We don't believe a person gets sick in isolation. We believe it is connected to their spirit, their community and ultimately, their environment[14]. So that is why we feel it is important to have healing and welcoming places in their environment. The word *tawaw* in Cree means, 'Come in, you're welcome; there's room.'[15]

A Tipi cover is like an old woman with a shawl and it embraces the teachings and the values of community that the women hold. An old woman always has room for more children and great grandchildren to come into her circle, and this is the meaning for the Tipi cover[16].

The study of the Tipi, and the cultural aspects it reveals, initiates the narrative of how to implement Indigenous design concepts into a built form. Campiou, introduces the Indigenous philosophy of health by explaining that, the energy within a healing space is welcoming, and that everyone should feel comfortable. For instance, my Great Aunt Rose's home is roughly 25' x 25' compartmentalized into four rooms. When entering her home, the front door splits through tall, wide windows that stretch two feet from the ground, up to the roof and leads directly into a living and kitchen space. There is a round table by an open oven for warmth (it was more convenient then starting the woodstove). The table was roughly three feet away from the door. Over the course of three days sitting with her and my grandmother, relatives would arrive and sit with us at the table. The table sat eight people and during the course of three days there were brief moments when it would only sit the three of us.

The guests rotated in and out, we shared chips, tea, and coffee with real cream; most guests brought food with them and it was always passed around. Part of what made the home so welcoming was when there was no more room at the table for guests they would spill onto the couches and chairs and the talking would not cease. This is what *tawaw* means.

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12   Reciprocal Frame, described Olga Popovic Larsen as structures consisting of linear flat or inclined elements which support each other and are arranged in a way to form a closed circuit or unit. The assembly formed in such a way is a stable geometrical configuration and forms a spatial structural system, most commonly used for roof structures, where the members share the load and transfer it down to a ring beam, columns or supporting walls, in "Reciprocal Frame (RF) Structures: Real and Exploratory," Springer Link, 2014. https://link.springer.com/ article/10.1007/s00004-014-0181-0
13   Elder Mary Lee, 2006.
14   Kuntz, Rayne. "Tipi Teachings: Three Questions to Kyle Campiou, Aboriginal Cultural Helper for Covenant Health." The Vital Beat, 2016. https://www.thevitalbeat.ca/news/tipiteachings/
15   Ibid.
16   Elder Mary Lee, 2006.

History of Tectonics:

Tipi tectonics establish a framework to better understand the differences between non-Indigenous and Indigenous construction to formulate strategies to implement Indigenous design concepts into a final building design.

To grasp tectonics and Tipi tectonics specifically, I will define it as described by Eduard R Sekler to give a context of the term's development since the seventeenth century. The word tectonics derives from the Greek root tekton meaning the craft of the carpenter or the builder[17]. In the seventeenth and eighteenth centuries, the term expanded to include "convincing the viewer of its solidity, or plausibility."[18] The craft expanded to appear aesthetically supportive and offer credibility to its structure. By the middle of the nineteenth century, tectonics was a by-product or final result that was inevitably produced from a technological construction. Later, tectonics was recognized as a manifestation of empathy or soul, which Sekler defines by asking, "how can tectonic forms be expressive?"[19] The twentieth century references work from the 1870s to reintroduce the concept of pure visibility[20]. Sekler describes the history of tectonics as, "The relations between support and load – these laws apparently fixed forever – will also have to re-evaluate their image."[21] Therefore, structure and construction are constant, but the tectonic language will adapt. The term thus evolved to recognize tectonic architectural expression as a structural concept that is implemented through construction but represented visually to evoke expressive qualities[22].

The design solution emerges from transference of Indigenous knowledge by incorporating cross-cultural assemblies. The process of deconstruction enables a methodology to fully embody the Tipi structure to gain an insight of the Tipi's inner workings, which can then be adapted into a contemporary building.

This notion of 'unbuilding' (from the German word *abbau*), was used by Lewis Mumford as a conceptual framework to better understand how industrial society tends towards simplified relationships, rather than acknowledging their rich complexities[23]. Mark Wigley describes unbuilding as, "a tradition [of] inhabiting [a] structure in a way that exploits its metaphoric resources against itself, not to abandon the structure but to locate what it conceals."[24]

There is a system of reciprocal relationships between parts that can be understood first individually, then reconstructed to seek a better understanding of the Tipi. The Tipi is examined as singular parts with regards to its structure. The Tipi is deconstructed into a series of details with their reflective twenty-first century construction detail counterpart. The process is used to determine pre-colonial concepts by comparing standard construction methods that are typically used in the twenty-first century.

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17   Eduard F Sekler, "Structure, Construction and Tectonics," (Wordpress, 2013) 90.
18   Ibid, 90.
19   Ibid.
20   Ibid, 92.
21   Ibid, 94.
22   Ibid.
23   David Fortin, "Thinking More, Designing More, Making More: Abbau and the Expanding Capacities for Architecture," (The University of Oklahoma College of Architecture. 2010) 56.
24   Mark Wigley quoted from David Fortin, "Thinking More, Designing More, Making More: Abbau and the Expanding Capacities for Architecture," (The University of Oklahoma College of Architecture. 2010) 57.

Sâpociwan, 'it flows through':
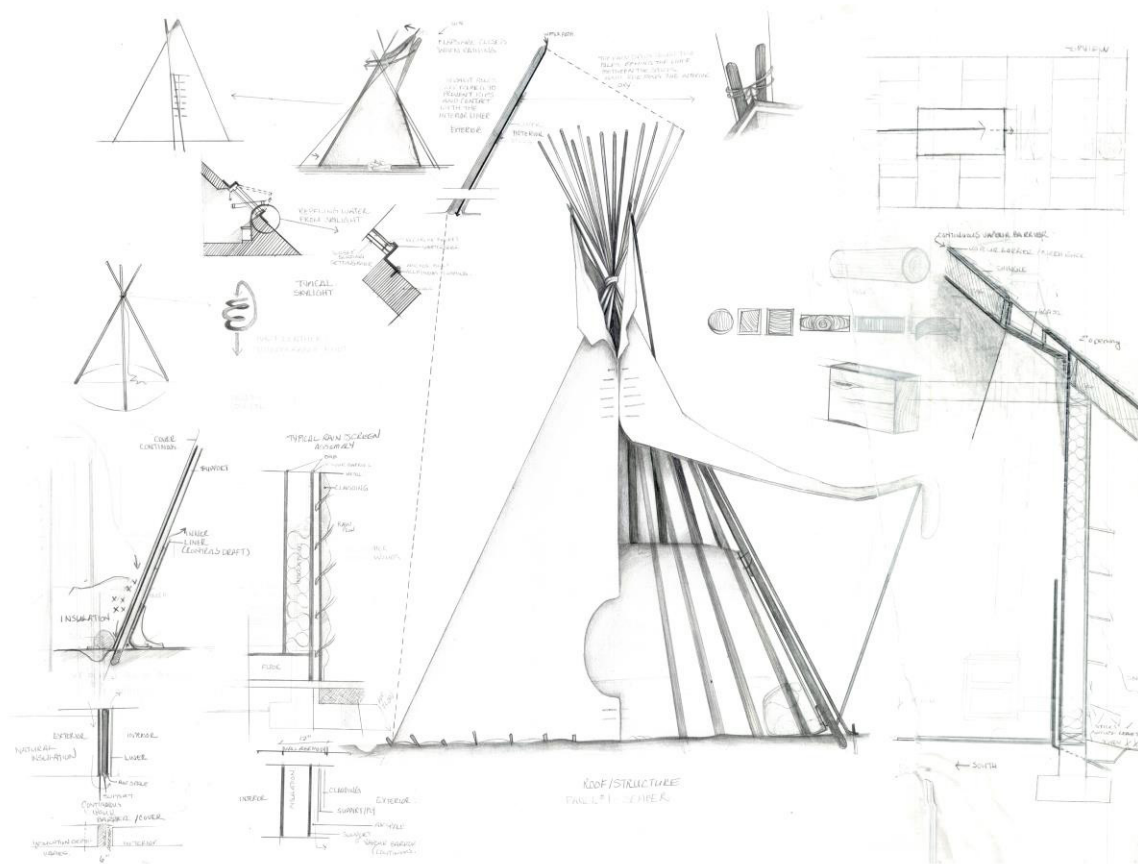
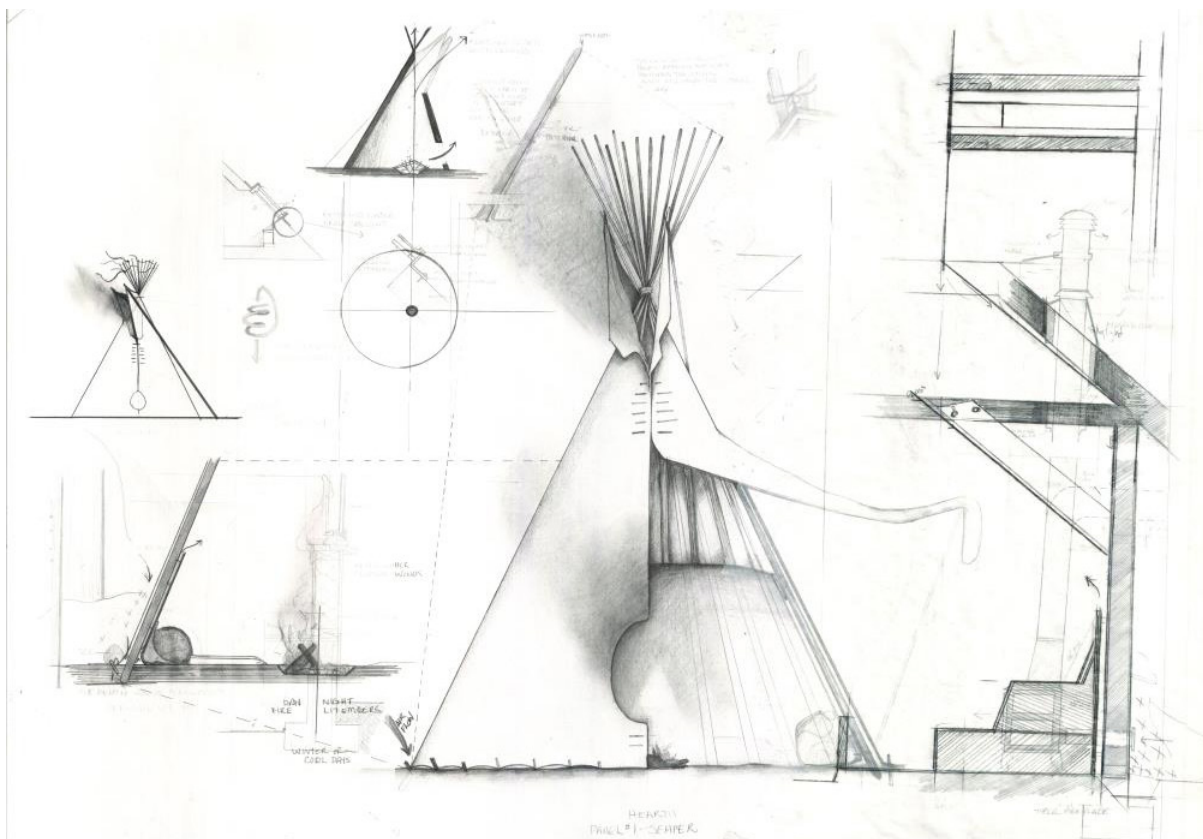**Figure 6:** The Tipi Structure: Original Scanned and Hand Drawn Over in Graphite 18″ x 24″

Figure 6: The Tipi Structure, reveals the path of water after a rainfall. The smoke flap is manually closed by the outer control flap poles and the rain flows down the cover, however, some of the rain enters the opening at the top of the Tipi. The rain droplets run down the inner side of the structural poles. Two short sticks (Fig. 7), are placed parallel against the inner pole with sinew to create a gap between the inner liner and structural poles, this allows a path for the water to flow[25]. The liner stays dry and the water has a path directly to the earth. The corresponding skylight detail, however, reveals a different narrative. The skylight opening is tightly sealed with sealant and metal flashing to resist any water from compromising the barrier[26].

Figure 7: Liner Detail. Reginald and Gladys Lauren. The Indian Tipi It's History, Construction, and Use (New York: The University of Oklahoma Press, 1957).

25   Reginald and Gladys Laubin, *The Indian Tipi: It's History, Construction, and Use* (New York: The University of Oklahoma Press, 1957) 66, diagram b and 69.

26   Francis D.K. Ching, *Building Construction Illustrated Fifth Edition* (John Wiley & Sons, 2014) 8.36-8.37.

In the Tipi, a small dug out area is made under the smoke hole and closer to the front[27]. The warm air rising inside the Tipi draws in cold air from outside, from beneath the cover, up the lining, creating a draft for the fires smoke to 'flow' up through the smoke hole[28]. The smoke, fire and heat fill the space and warm the occupants.

Figure 8: The Tipi Fire: Original Scanned and Hand Drawn Over in Graphite 18" x 24"

The exterior air moves or 'flows,' from the base of the Tipi up the liner and escapes through the roof opening. In other words, the direct inverse of the direction of the water. By contrast, a contemporary building's air intake is typically recycled within a confined space, typically with fixed windows.

Tipi Tectonics:

In the twenty-first century, typical construction conveys the tectonic language of resistance, or 'to repel' by creating air tight building envelopes that resist wind, water, insects, thermal bridging etc. The objective is to create controlled spaces that can be adjusted internally with advanced technological systems for a well-tempered environment. In contrast, the Cree Tipi tectonics can be described as *nisitohtamonâhk*, or 'field of meaning,' which means literally, "the land and territory of understanding."[29] I use the term to define Tipi tectonics since the environment is fundamental to the function of the Tipi. In other words, the Tipi embodies and adapts to its surrounding environment to function.

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27   Reginald and Gladys Lauren, 108.
28   Ibid, 64.
29   Neal McLeod, 230.

Figure 9: *nisitohtamonâhk*: Original Scanned and Hand Drawn Over in Graphite 18" x 24"

The underlying theme I used to describe this occurrence is *Sâpociwan*,'it flows through': *sapo-* 'through'; *-ciwan*, a verb stem that denotes flowing.'[30] This theme is constant with the wind movement and the hearth's warmth and emphasizes the Tipi's tectonic expression.

This research resulted in the design question: How would the building envelope construction today differ to respond to environmental conditions that are so prevalent in pre-colonial Cree dwellings?

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30   Neal McLeod, 100 Days of Cree (Canada: University of Regina Press, 2016), 60.

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SESSION 3

Cities of the Dead: Making the Invisible, Visible.

Presenter: Mackenzie Skoczylas

My name is Mackenzie Skoczylas and I am coming to you today from the ancestral lands of Treaty 1 territory, traditional territory of the Anishinaabee, Cree, Oji-Cree, Dakota, and Dene Peoples, and on the homeland of the Métis Nation. I will be presenting to you a summary of my thesis work through 2019-2021 titled Cities of the Dead: Making the Invisible, Visible.

By the end of this presentation you should be able to create meaningful responses to the traumas of the Maya peoples in and around Guatemala City.

I am an Indigenous woman, a member of Shoal Lake 40 First Nation sitting on the border of Manitoba and Ontario and a born and raised Winnipegger. I grew up at a distance from my Indigenous roots. I spent many years going back to learn my culture and who I am. While on my own journey of re-discovering this side of myself, I made the decision to start another incredible adventure, that being architecture school.

Image credit: Denise Skoczylas, 2019

While exploring the values of my culture in the built form through various projects, for my thesis year, I wanted to expand further and look at indigeneity globally – exploring how it may compare or contrast to my own traditional worldview and what may arise from investigating a different culture.

Guatemala is a predominately Mayan country, with over 51% of the population coming from Maya decent and spanning 21 different Maya linguistic groups. The Maya people have faced many challenges such as colonialism, cultural repression, racism, violence, poverty and a dislocation of the culture and land. Though having suffered many challenges throughout history, such as the uprising of the Guatemalan Revolution and the 36-year Civil War from 1960 to 1996 between the Guatemalan military and guerilla groups, ultimately resulting in a genocide of the Maya people, leaving a permanent impact on the Maya population of Guatemala.
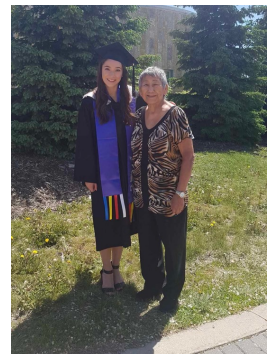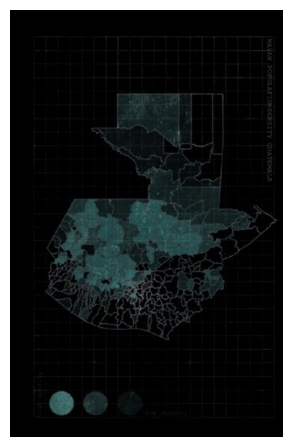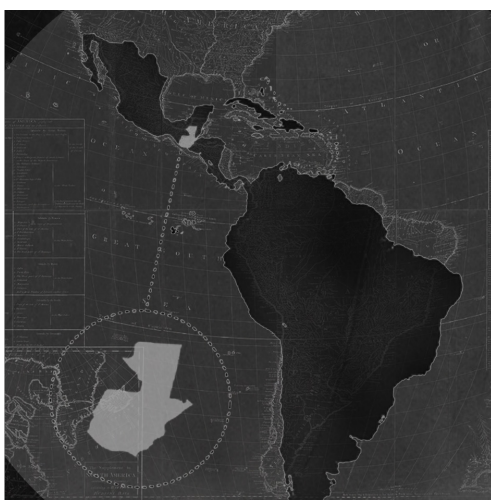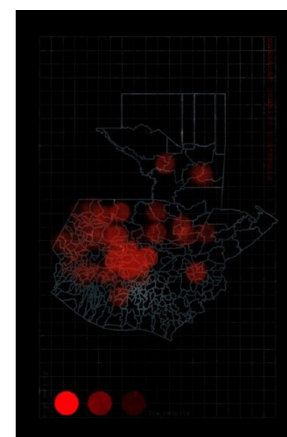

Image credit: Winnipeg Free Press, 2019

Image credits: Mackenzie Skoczylas, 2021

The massacred communities and lost graves have added to the creation of historical trauma for many Maya people. Historical trauma is the cumulative emotional and psychological wounding over a lifetime through generations following loss of lives, land, and vital aspects of culture. This is not exclusive to the genocide in Guatemala; it can be seen world-wide in epidemics of hate and assimilation, such as within our own Indigenous communities in Canada.

The violence, addictions, poverty, and suicide of contemporary Indigenous people can be a direct symptoms of the pasts unresolved traumas seen internationally.

ZONE 3: CENTRAL CEMETERY AND CITY DUMP AND WASTE MANAGEMENT

Image credits: Saul Martinez, 2015 / Rodrigo Abd/Associated Press, 2011/ Mackenzie Skoczylas, 2021

Guatemala City poses a unique condition between the cemetery and city dump that reside within one of the many ravines, located in Zone 3 of the city. Basurero, an enormous landfill located in the middle of Zone 3, covers forty acres of land. The most dangerous part of the dump honing the name "The Mine". This dump is what borders the general cemetery and with the erosion of the ravine cliff, the boundary between becomes thinner and thinner as time progresses. It is a normal occurrence for bodies to be exhumed and relocated within the cemetery. After four years following a burial in the cemetery, a rent is then placed on the spot of rest. If the family is unable to give payment, the body will be exhumed and moved to a mass grave within the cemetery grounds. This loses a space of mourning for the family and strips the remains of their memories as a person and their individuality.

POLITICAL ISSUES

INDIGENOUS RECONCILIATION

SOCIAL ISSUES

ENVIRONMENTAL REMEDIATION

Image credits: Mackenzie Skoczylas, 2021

General Cemetery

The following five topics are what could be considered "the invisible" in Guatemala City, a range of issues that are not talked about nor given a solution. With majority of the population having Mayan roots, the repression of culture can be shown greatly at the general cemetery. In Maya culture, the afterlife is connected closely with the lives of the living. While Maya practice both burial as well as cremation, the afterlife is viewed as a very real and sacred place. The belief is that after passing this is the beginning of a second journey, to venture through the underworld to paradise. Many factors are unique to death practices in the culture, including the direction which the body is buried, as well as companions such as pottery or food to bring with them into the spirit world. The cemetery does not reflect the memories and identities of the people as it is constantly being exhumed and relocating bodies. On top of this, the cemetery is disinterred, reached its maximum capacity, and is compromised with its location of being on an eroding ravine edge falling into the city dump.

Political Issues

The next section focuses on political issues surrounding the Maya people. Specifically, the violence of the civil war and the large amount of Maya that were massacred during this time. Using precedent of Canada's calls to action for the Truth and Reconciliation Commission, a format can begin to be made for creating an architectural reconciliation for the Indigenous Maya people in Guatemala. This would be done through the proper burial of relocated remains of those who have disappeared and by creating a place of memorial to honor those that have been taken from the violence. Understanding the Mayan culture and traditional practices is vital to creating a project for the Indigenous communities. As in Canada, each community has their own story and unique beliefs. This is similar in Guatemala, with each Maya group having their own unique worldview.

Indigenous Reconciliation

Another aspect to aid with indigenous reconciliation is to focus on the spiritual identity of the Mayan people. Having a full understanding of the Maya cosmology and traditional practices is vital for a project for this specific group of people.

This allows both the connection of the Maya culture and my own Ojibway culture to be fully understood and explore ways how architecture creates and embodies these Maya culture values.

Environmental Remediation

Indigenous cultures globally share a respect and understanding of the connection to natural environments and share a respect for Mother Earth. This opposes the worldview related with colonialism that looks at the land as something that needs being conquered. The environmental component for the project looks at how to use the natural topography of the site and begin healing the land that has been abused and buried by the dump. The city dump is vast and poses quite an environmental threat to Guatemala City, with its toxic water and dangerous atmosphere.

Social Issues

Social issues surrounding the Maya currently in Guatemala City are also addressed within the project. This involves the poverty, gang violence and lack of safety within Zone 3 as majority of the poverty-stricken areas of Guatemala City have a higher demographic of Indigenous people. A large comparison can be made between Zone 3 and Zone 4. Zone 4 has gone through a large transition within previous years but had resembled Zone 3 prior to the revitalization. Zone 4 incorporates many Maya motifs into the streets with both art and the planning of the zone, seen in the courtyards and monument planning. This begins to celebrate the culture in the city but can be amplified to strike ownership in these spaces and invite more of an Indigenous presence.

Here is a section of the entire project. Revitalizing the ravine that was once home to the dump bridging from side to side. The project proposes five buildings spanning through the ravine that is home to the current dump and adjacent to the cemetery, focusing on addressing the investigated issues as listed previously.
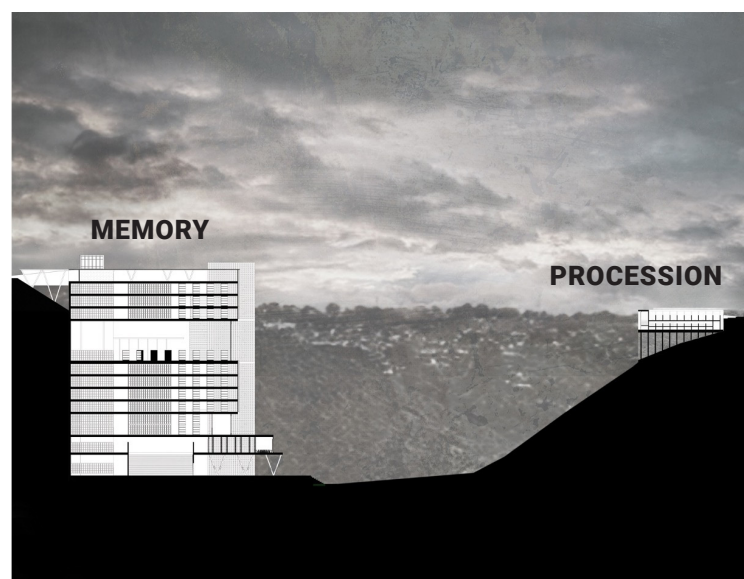
MEMORY
CASA DE MEMORIA
CIUDAD DE LOS MEURTES

PROCESSION
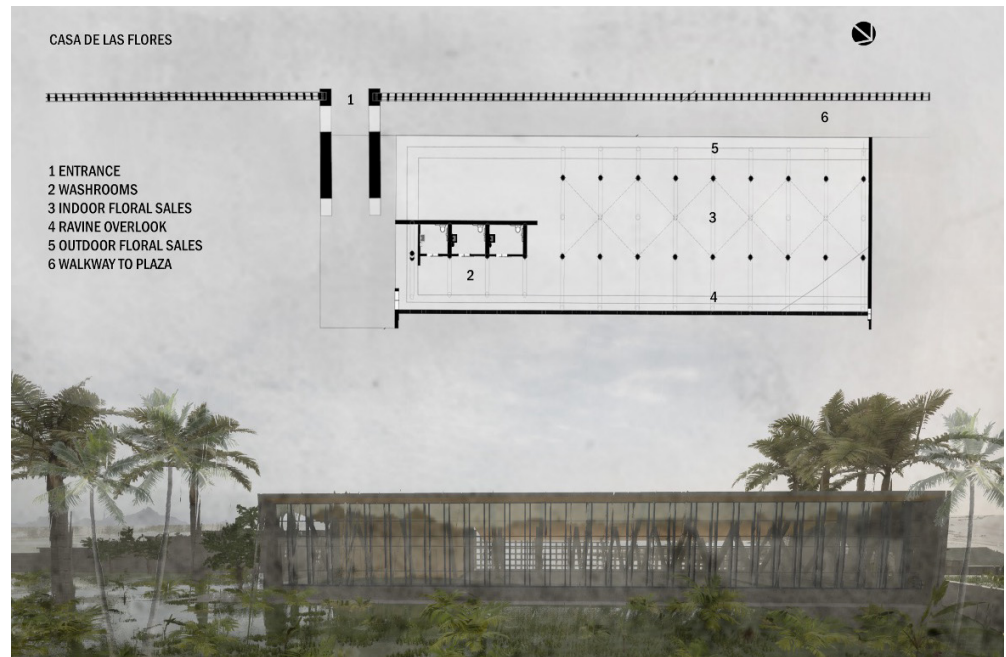CASA DE LOS FLORES
SALA DE INCIENSO
CASA DE CEREMONIA

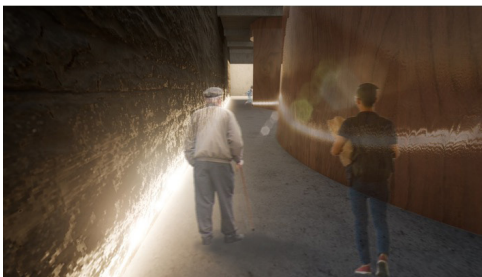**Image credits:** Mackenzie Skoczylas, 2021

The first structure coming from the existing general cemetery is Casa de los Flores. Casa de los Flores is the buffer transitional structure when leaving the Zone 3 General Cemetery while one begins the procession down the hillside to the ceremony spaces. It is a space for local women to sell flowers to visitors to take with them across the ravine. This is reminiscent to the Spanish churches built on top of Maya pyramids – where today the Maya women hold ceremony and bring colour to with their florals. The structure gives views across the ravine, allowing one to see the path ahead before descending into spaces below. This gives a safe space for Maya communities to grow economically and be able to connect and educate visitors.

CASA DE LAS FLORES

1 ENTRANCE
2 WASHROOMS
3 INDOOR FLORAL SALES
4 RAVINE OVERLOOK
5 OUTDOOR FLORAL SALES
6 WALKWAY TO PLAZA

Image credits: Mackenzie Skoczylas, 2021

SALA DE INCIENSO

The next structure in the procession is Sala de Incienso. An upper plaza welcomes the visitor, growing multiple plants, but specifically the Copal Palm, which is used to produce incense, frequently connected to Maya ceremony. Once you loop down and descend to the interior, a metaphor for the descent to the after-life, what greets you is a large whip organ. The structure offers areas of reflection with deep angled windows, connecting visually to other areas within Guatemala City. Here you can read plaques giving more information of the importance of these places to indigenous Maya culture. The centre of the building is where the Copal from the gardens above are made into incense, which you can take with you into the next building. This space is open to the sky, allowing the individuals creating the ceremonial incense to feel connected to the cosmos and those before them.

SALA DE INCIENSO

1 PLAZA
2 COPAL PALM GARDEN
3 ENTRANCE DOWN
4 OPEN TO BEWOW
5 VISUAL CONNECTION TO CEMETERY
6 VISUAL CONNECTION TO HILLSIDE
7 INCENSE PRODUCTION ROOM
8 EXIT TO PIVOT DOORS
9 WALKWAY TO CEREMONY SPACE

Image credits: Mackenzie Skoczylas, 2021

CEREMONY ROOM

The final structure before reaching the bottom of the ravine is a room dedicated to conversations with the afterlife, called the Ceremony Room. On the top level, fire pits are burned for the fire ceremony where gifts to the other side are burned and turned to smoke, moving from one world to the next. The building collects and retains water through large sculpturesque columns, in a reflection pool deep within the interior. Here incense, or Copal, is burnt, used to not only cleanse, but to connect to the spirit world through various ceremonies.
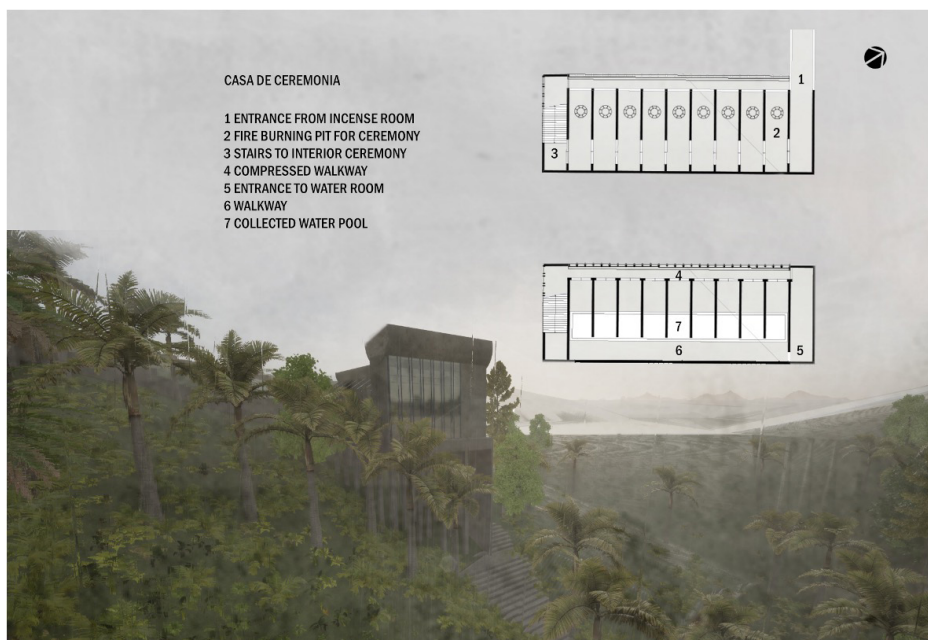

CASA DE CEREMONIA

1 ENTRANCE FROM INCENSE ROOM
2 FIRE BURNING PIT FOR CEREMONY
3 STAIRS TO INTERIOR CEREMONY
4 COMPRESSED WALKWAY
5 ENTRANCE TO WATER ROOM
6 WALKWAY
7 COLLECTED WATER POOL

Image credits: Mackenzie Skoczylas, 2021

CASA DE MEMORIA

The adjacent side of the ravine holds two structures, both strongly connected to the idea of memory. Casa de Memoria sits at the top of the ravine. On the one side of the building are three funeral rooms, all in organic "organs" with coloured light wells extruding through the roof, connecting again to the cosmos. The opposite side focuses on administration with an elder lounge, records room, office, and washrooms. Running in-between these two sides is a reflection pond, again using passive techniques of water retention to allow water in these highly ceremonial spaces.
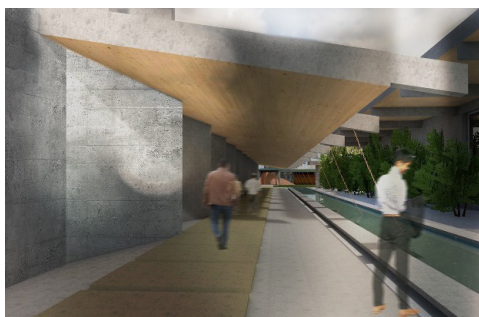

CASA DE MEMORIA

1 ENTRANCE TO FUNERARY BUILDING
2 ELDER LOUNGE
3 RECORDS ROOM
4 ADMINISTRATION OFFICE
5 WASHROOMS
6 JANITOR/ STORAGE
7 REST GARDEN
8 RAIN WATER REFLECTION POOL
9 MEDIUM FUNERAL SPACE
10 SMALL FUNERAL SPACE
11 LARGE FUNERAL SPACE

Image credits: Mackenzie Skoczylas, 2021

VERTICAL CEMETERY / CIUDAD DE LOS MEURTES

Across a narrow bridge is the vertical cemetery, Ciudad de los Meurtes. On the 12th level, a low light garden greets one as they descend to the center memorial ramp. You continue past the 10th and 11th level down to the 9th on the ramp, passing names carved in stone set in a steel structure that is the memorial. Each name represents a body recovered and returned to family. Many spaces are left bare, waiting for their stone to be placed with the discovery of the disappeared. On the 9th level you can enter the memorial and see the light conditions dance as the day progresses. When you reach the 8th, an entire level is dedicated to an Indigenous library, housing Maya stories and histories. Here there are story sharing pods where oral histories can be told.
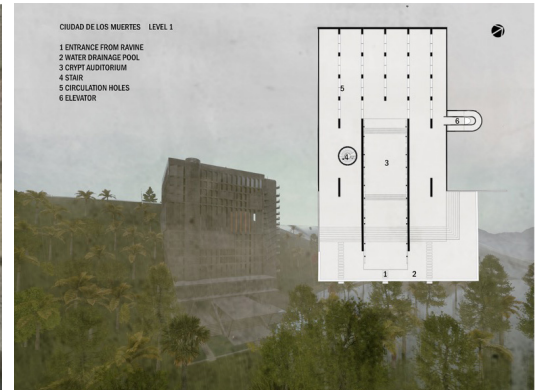

Image credits: Mackenzie Skoczylas, 2021

CITY OF THE DEAD

The 7*th* to 2nd levels are what is called the City of the Dead, where grave walls edge large shear walls becoming the bones of the building. The 1st level, on grade with the bottom of the ravine, referred to as the Crypt level. Here water gets drained out from the large retaining wall holding back the hillside. An auditorium invites a space for community gatherings or to be used as a multi-purpose area as this level bleeds out to the revitalized ravine vegetation and traditional Stelae garden. By creating spaces for healing, discussion of the Maya past histories can be visible and the project serves as a sensitive approach as the true reconciliation of the Maya people.

This framework of creating spaces of ownership and identity through expressing culture architecturally can be used globally. Understanding and reconciling the generational traumas and sensitive histories of the Maya Indigenous communities residing around Guatemala City will help us recognize how these issues are very similar to what our own ancestors in Canada have faced. Only by truly listening and understanding the past can we begin to move forward. Only by making the past visible, and historical unjust held accountable, does a healing begin.
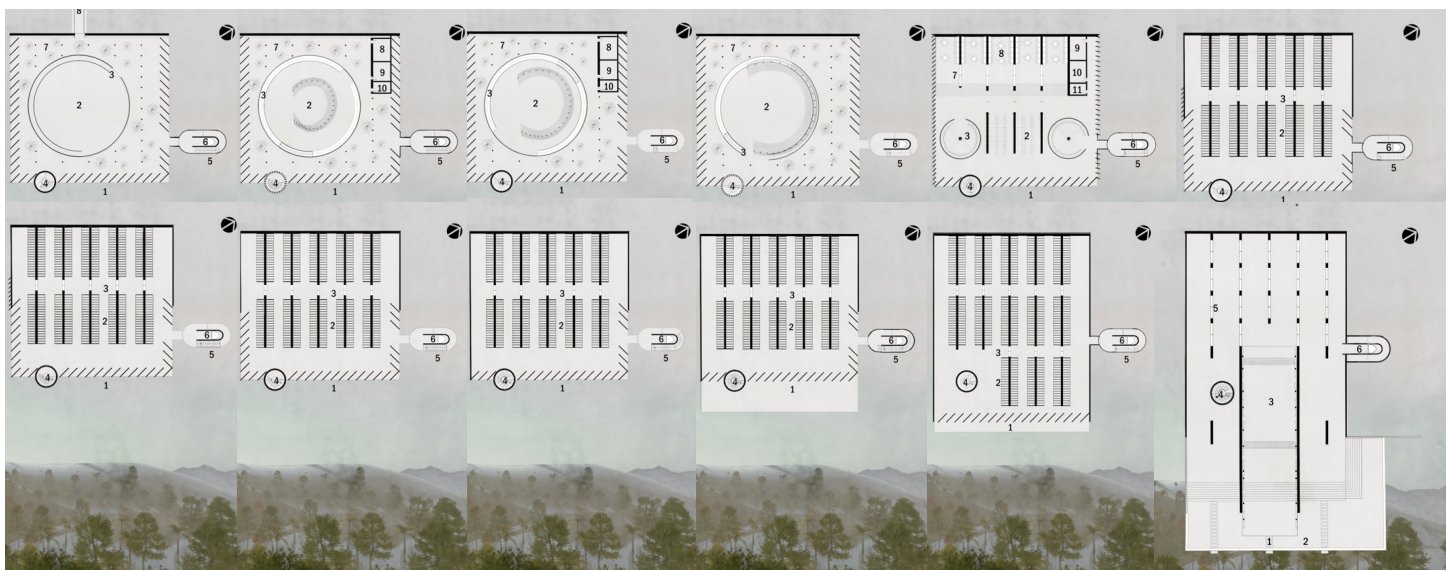

Image credits: Mackenzie Skoczylas, 2021

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SESSION 4

Architecture For All:
Democratization of the Profession a Necessity

Presenter: Shyniaya Duffy

Currently, the architecture profession is centrally focused on a client-based system. This system requires clients to seek out architects to employ them to design their spaces. In *Good Deeds, Good Design: Community Service Through Architecture,* Bryan Bell explained that this approach to the creation of architecture projects leads to a profession where only the top 2% of the population can seek out the assistance of an architect for personal projects, such as private residences. He further explained how this limits the access to the benefits of good design within the built environment to only a select few, and how the role of the architect needs to be revaluated to expand to serve the other 98% (Bell 2004, 12-13).

This belief was the beginning point of understanding how the architectural profession needs to evolve to support the architect's role in a socially sustainable future as my thesis research suggested. The following is a summary of my research.

In the past several decades, there has been an increased focus on how practices and developments could lead to a sustainable future.

In 2016, the United Nations published a report, titled "The Sustainable Development Goals Report", which outlines sustainable goals to be reached by 2030 and their progress to date, that the world officially began implementing that year (United Nations 2016, 2). These 17 sustainable development goals address concerns within environmental, social, and economic sectors.

The aim of these goals is to address and eliminate all forms of inequality everywhere, with the Sustainable Development Goals Report deeming that everyone deserves a basic standard of living. To achieve this, the goals outline inequalities and how they can be addressed, including but not limited to: poverty, hunger, equitable access to healthy lives, gender disparities, and discrimination.

Architectural Client Statistics

Type of client	Architectural services and landscape architectural services[5]			
	Canada (map)			
	2015	**2016**	**2017**	**2018**
	Percent			
Total sales to all clients	100.0	100.0	100.0	100.0
Sales to businesses	54.0	54.5	56.1	56.6
Sales to individuals and households	9.0	8.8	8.6	9.2
Sales to governments, not-for-profit organizations and public institutions	33.0	32.0	31.5	30.5
Sales outside Canada (exports)	4.1	4.7	3.9	3.7

ESTIMATED BREAKDOWN:
Government 20%
Public Institutions 8%
Not-for-profits 2%
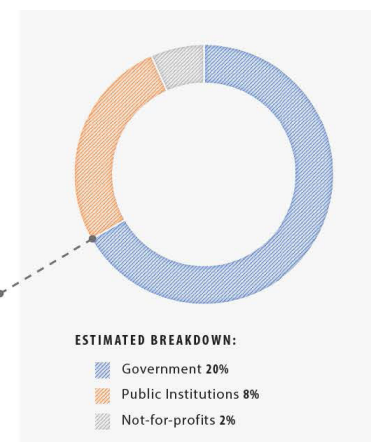
Typically, in Canada, these types of projects are facilitated by the government – in 2018, the government was the client for an estimated 20% of architectural services, down 3% since 2015 (Statistics Canada 2020). With the rising need to meet the sustainable development goals by 2030 the government needs to commit to providing more infrastructure addressing social inequalities in Canada, and architects should have a role in supporting these projects.

How can this be achieved?

EVOLUTION OF EDUCATION

With the proposed changes to the role of the architect, an architects education would have to evolve as well to support the role of activist that we would fill to not only advocate for pro-bono projects, but for the people we complete them for.
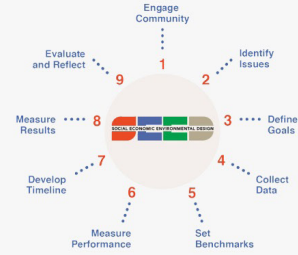

EVOLUTION OF PRACTICE

The typical set up of the architectural practice will need to be reviewed; especially in relation to how projects are started and the use of architectural services attained.

REQUIRING PRO-BONO HOURS

Pro-bono refers to the completion of projects without charging the clients fees for services typically rendered. The law profession already requires lawyers to complete pro-bono hours to retain their license. I believe this is something that should be required of architects as well.

NINE STEPS OF THE SEED METHODOLOGY

To achieve this – the profession would have to evolve. The inclusion of pro-bono hours as a required part of licensure would immensely support this evolution. The issue is then considering how successful pro-bono projects can be executed and how the architect becomes an advocate. There is a current methodology that was created by Bryan Bell to support the undertaking of pro-bono projects. Unfortunately, the steps of this method are vague and encompass the entirety of the architectural process, limiting the complexity of projects that can attempt to follow the steps. I have been examining case studies against this methodology in order to build upon it and propose a new methodology that would support the necessary evolution of architect to advocate.

Case Studies

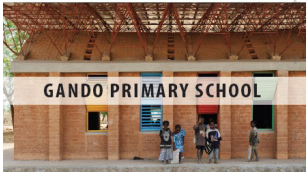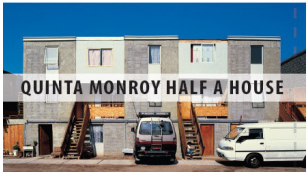|	GANDO PRIMARY SCHOOL	KORKOR COMMUNITY LIBRARY	QUINTA MONROY HALF A HOUSE	VALLEY HOSPICE
ARCHITECT	KERE ARCHITECTURE	SOLTERRE DESIGN	ELEMENTAL ARCHITECTURE	NYCUM + ASSOCIATES
LOCATION	GANDO, BURKINA FASO	ABITENIM, GHANA	IQUIQUE, CHILE	WOLFVILLE, NOVA SCOTIA
COMPLETED	2001	2015	2003	2020
SIZE	520 m²	~500 m²	3,500 m²	9,600 ft²
COST	$90,000	$30,000	USD $7,500 per unit	$3.8 million
AWARDS	AGA Khan Award for Architecture, 2004 Global Award for Sustainable Architecture, 2009	Lieutenant Governor Design Awards in Architecture, 2015		

	IDENTIFY A NEED	CONSIDER FUNDING	COMMUNITY INVOLVEMENT	CONSIDER LONG TERM
GANDO PRIMARY SCHOOL	PRIMARY SCHOOL	FUNDRAISED FOR BY KERE	PARTICIPATED IN DESIGN & CONSTRUCTION	BUILT WITH TRADITIONAL BUILDING TECHNIQUES AND BUILT OFF GRID
KORKOR COMMUNITY LIBRARY	COMMUNITY LIBRARY	FUNDRAISED FOR BY SOLTERRE DESIGN	PARTICIPATED IN DESIGN & CONSTRUCTION	BUILT OFF GRID TO ELIMINATE OPERATING COSTS
QUINTA MONROY HALF A HOUSE	AFFORDABLE HOUSING	GOVERNMENT SUBSIDY	COMMUNITY BUILT HALF OF THEIR HOUSE AS ABLE TO ADDRESSING THEIR SPECIFIC NEEDS	LEFT ROOM FOR GROWTH OF THE COMMUNITY
VALLEY HOSPICE	HOSPICE	FUNDRAISED WITH GOVERNMENT COMMITTING TO OPERATING COSTS	FOUNDATION WAS INVOLVED IN EVERY STEP FROM CONCEPTION TO COMPLETION	HAD GOVERNMENT SUPPORT TO PROVIDE OPERATING COSTS

Figure 1: Matrix of Case study information

The case studies I examined are the Gando Primary School, by Kere Architecture, the Korkor Community Library by Solterre Design, the Quinta Monroy - Half a House by Elemental Architecture, and the Valley Hospice by Nycum + Associates. Through examining their processes, I identified steps that supported their successful completion.

These crucial steps are: identifying a need, considering funding, community engagement, and considering the long term success of the community. The success of these projects was driven by directly responding to a need and developing an understanding of not only how that need could be addressed today, but the impact of the project in the future. Understanding these four crucial parts of successful needs-based work enabled me to expand upon the SEED Method, considering as well the complexity of the architectural process of project completion. This was done by arranging the methodology into 3 parts.
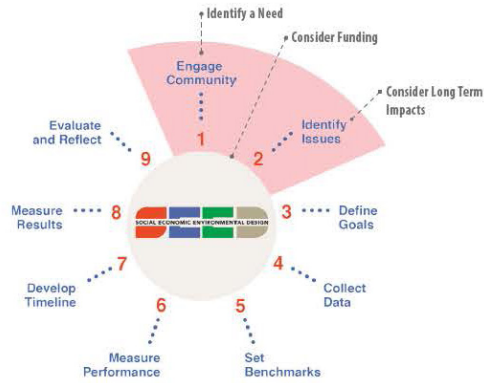
[1]

BECOME AN ADVOCATE
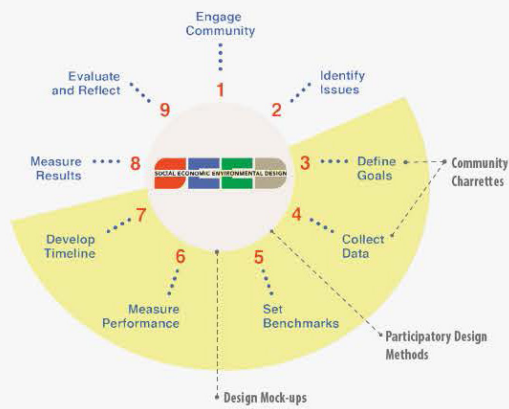
[2]

ARCHITECTURAL PROCESS
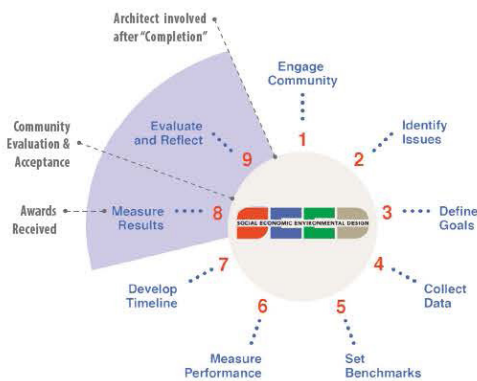
[3]

REFLECTION

IDENTIFY A NEED

IDENTIFY COMMUNITY STAKEHOLDERS

FRAME RESPONSE TO NEED

CONSIDER LONG TERM IMPACTS

DEVELOP PROPOSAL

CONSIDER FUNDING

ENGAGE COMMUNITY

SCHEMATIC DESIGN

COMMUNITY CHARRETTES
PARTICIPATORY DESIGN METHODS

DESIGN DEVELOPMENT

DESIGN MOCK-UPS W/ COMMUNITY

CONSTRUCTION DOCUMENTS

BIDDING + NEGOTIATIONS

CONTRACT ADMINISTRATION

POST CONSTRUCTION SERVICES

EVALUATE SUCCESS

[1] Impact on Community
[2] Awards Received
[3] Acceptance of Project
[4] Architects role after completion

First – The architect would become the advocate. This would allow the architect to seek out needs-based work and frame necessary projects. Important to this part is considering how the need could be responded to in order to begin having conversations about funding and how the project could be realized.

The second part of the methodology becomes the architectural process – this allows the project to be considered per context and erases the risk of losing the complexity required for the completion of architectural projects. For this diagram I included the steps that are outlined in the Canadian Handbook of Practice for Architects that lead through till project completion.

Which leads to the third part of the methodology– reflection. It will be crucial to the creation of successful projects that time is taken to understand the successes and failures of these projects. We need to consider this in order to support a continuous cycle of completing successful needs-based work.
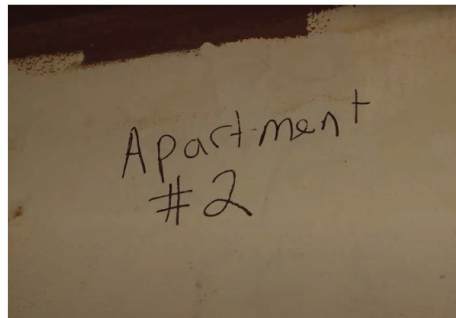
Design Test – Where is Home?

"What I want to do is to go home. But **WHERE IS HOME?**"

Ronson Bruised Head

"They don't feel safe at the shelter... so we'll find them sleeping [under this bridge]. Where each girder is basically an apartment."

Cst. Jonathan Blackwood

Where is Home? A Documentary on Homelessness in Southern Alberta, Canada. By Dan Berdusco, 2016

Figure 2: Architecture for All complete methodology

To test the first part of this new methodology, I designed a homeless shelter based in Lethbridge, Alberta. The need for a new shelter came to my attention through a documentary that was made in 2016 titled "Where is Home" which focused on the homeless population here in Lethbridge. The film outlined that the current homeless shelter is deemed, by Housing First Specialists, to be unfit for human inhabitation. Many homeless people who were interviewed for the documentary consistently shared that the shelter is un-safe, and many prefer to sleep under a bridge with dividers between the girders as they find this to be safer and it provides them with a semblance of privacy.

Current Homeless Shelter

The current homeless shelter is located near the downtown core, which has become important to the homeless population as it is near major bus terminals; public areas where they can congregate during the day; and many necessary amenities. But the site for the current shelter itself is undesirable. Hidden behind two major roadways, the building is not universally accessible, with individuals having to use a staircase to access the site.
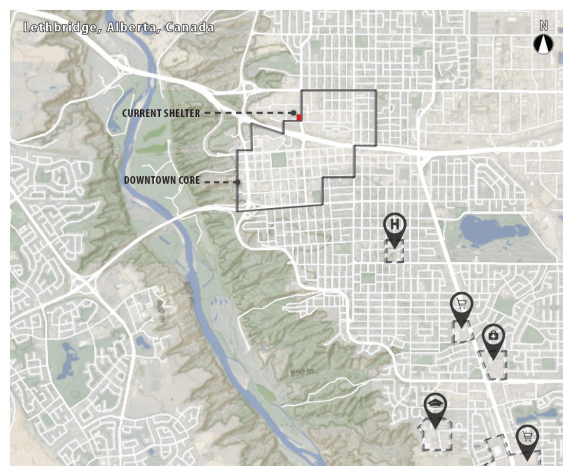
Current shelter not equitably accessible

The shelter is hidden behind two major road ways

Figure 3: Current shelter

Proposed Site
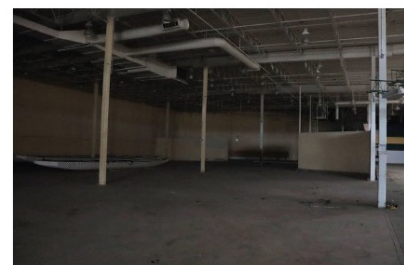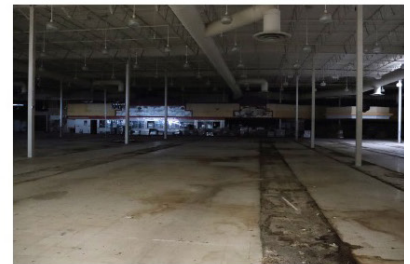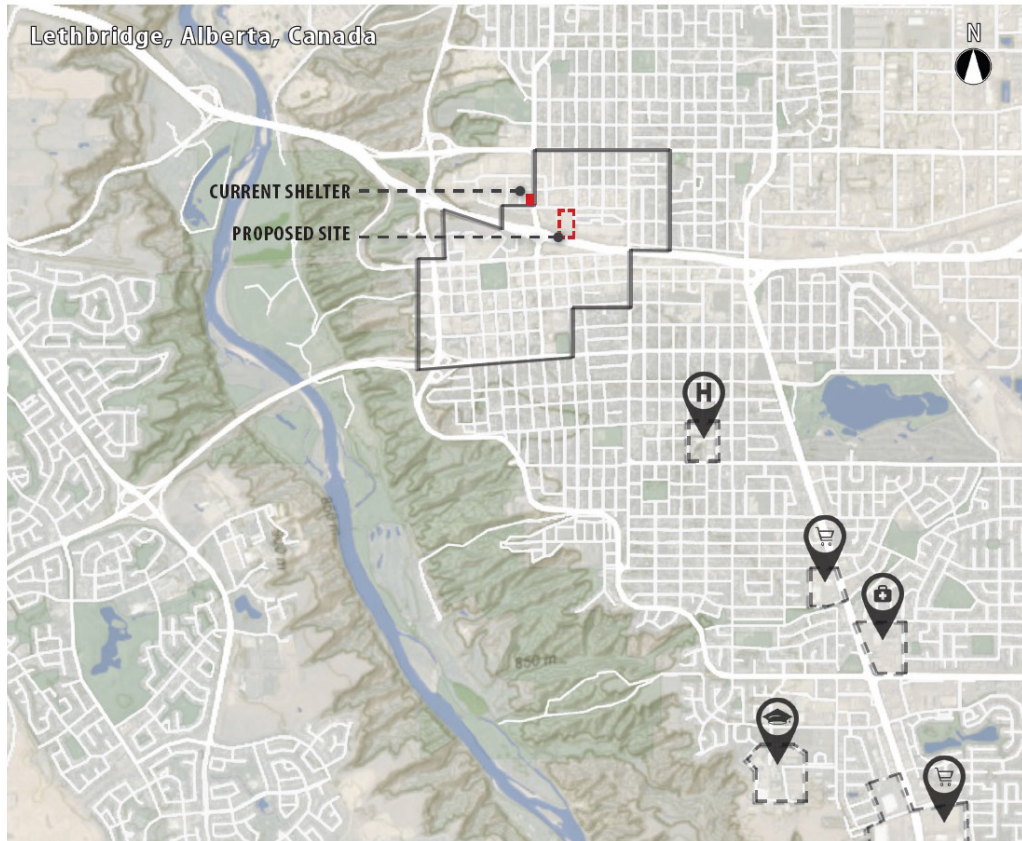
Figure 4: Proposed shelter location, along with images of existing building on chosen site.

This led to the choice of a new site for a new shelter to replace the old completely, one that is accessible and open to the community rather than hidden. The proposed site is a few blocks from the old location, in order to keep it central and within the downtown core.

The proposed site is universally accessible and is more central to a residential neighborhood, while the current shelter is in an industrial area. There is currently an empty grocery store located on site that shares the property with a shopping center. The design approach I took was to adaptively reuse this empty building.

Due to COVID, I was unfortunately unable to connect directly with the homeless population, and for this design response, I referred to the documentary to begin to understand the background and needs of the community.

The documentary provides information that can be used to start to frame a new shelter – all of the members that use the shelter were in some way abused and neglected. Approximately 75% of members are indigenous people and many members face substance addictions.

Identify Community Stakeholders

DISCUSSIONS WITH ...

COMMUNITY

Various Individuals *From the Documentary "Where is Home?"*

- Community members stated that they **DON'T FEEL SAFE,** with one person explaining that the shelter is like a prison without rules
- The current shelter provides **NO PRIVACY** as all individuals sleep on mats within one large room.
- Individuals **FEEL AS IF THEY DO NOT BELONG** and have limited places in the city to feel comfortable

CONSULTANTS

Wally Czech *Housing First Specialist*

- **HOUSING FIRST:** getting individuals rehoused fast is the key to successful rehabilitation, but without other necessary supports individuals often lose their homes again.
- Spoke of the **IMPORTANCE OF COMMUNITY** to the homeless population.
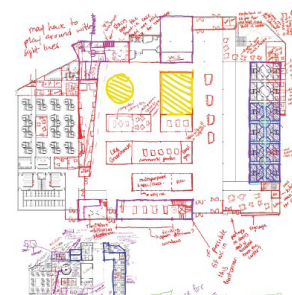
Kimberly Kamaleddine *Support Service Worker*

- Identified community groups that provide supports for the homeless community and that could be involved with the shelter as **COMMUNITY LIASIONS.**
- Explained the necessity of Intox Beds and treatment areas for addictions within the shelter.

Carter Ross *Support Service Worker*

- Spoke with me about the "Dress for Success" programmed aimed at supporting the success of individuals within job interviews.

Figure 5: Identify Community Stakeholders

FRAME RESPONSE TO NEED // Housing First

DWELLING
Holmes Road Studio, Cottages for Homeless People. By Peter Barber Architects, 2016

HEALING
Meno Ya Win Health Centre. By Douglas Cardinal, 2010

CULTURE
Hoop Dance Indigenous Gathering Place at Mohawk College. By BrookMcIlroy, 2016

FOOD
Communal Kitchen at Staten Island Urby. By Concrete, 2016

EDUCATION
Adult Education Centre. By CEBRA, 2014

BUSINESS
Thanopoulos Supermarket. By Klab Architecture, 2017

Figure 6: Sketches from discussions with community consultants

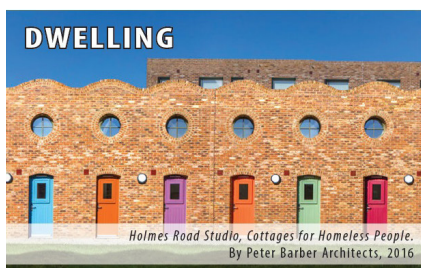This information starts to frame the program of the homeless shelter – security, comfort, and privacy become a major focus of the project. To further understand the needs of this community, I reached out to people I believed could provide insight into the current shelter and the supports available to the homeless population. One consultant, Kimberly Kamaleddine, who is a support service worker in Lethbridge, has been instrumental in helping me understand processes and supports that are necessary to the homeless population. Through conversations with her and other consultants, I began to understand that a sense of community was very important to the shelter users and that often when being rehoused many individuals would go out of their way to connect with friends still without a home either by visiting them or inviting them to live with them. This often led to issues with their landlords and the individuals would once again be without a house.

Leading the development of the design response was the Housing First principle – which is the idea that when a person faces homelessness, the most important aspect to helping them is by getting them housed rapidly. It is the first thing that must happen, but not the only. Necessary to keeping people housed is providing them supports to help promote the success of these individuals. Through conversations with the consultants and information reviewed in the documentary, several central supports were identified, beginning of course with **Dwelling** and including

Healing – to help individuals deal with past trauma and current addictions.

Culture – to provide a healing and gathering point for the large portion of the homeless population who are indigenous and who are lost in the city and distant from their home community.

Food and Education – to set up future success and fulfill a basic need.

Business – to encourage and support individuals in finding future work.

FRAME RESPONSE TO NEED // Dwelling

HOMELESSNESS HISTORY*

CHRONIC: have been homeless for at least 180 cumulative days over the past year

EPISODIC: homeless 3 or more times in the past year

TRANSITIONAL: experiencing homelessness for a short time and infrequently

*Total No. of People Exp. Homelessness in 2018 = 223
Total No. of People Emergency Sheltered per night in 2018 (Avg.) = 136

SEXUAL ORIENTATION

Male **59%**
Female **35%**
LGBTQ2+ **6%**

Currently, the shelter treats all users the same when they visit the shelter – they are given a mat on which they sleep. But the individuals are not the same. 65% of those that use the shelter are chronically homeless, with many individuals that currently use the shelter having been homeless for over ten years. Knowing this, I programmed two different areas of dwelling.

CAPSULES
- Total of 52 beds
- Meant for short term stays
- Provides complete privacy when asleep
- Showers and lockers are publicly available

INTOX
- Total of 12 beds
- Meant for short term stays
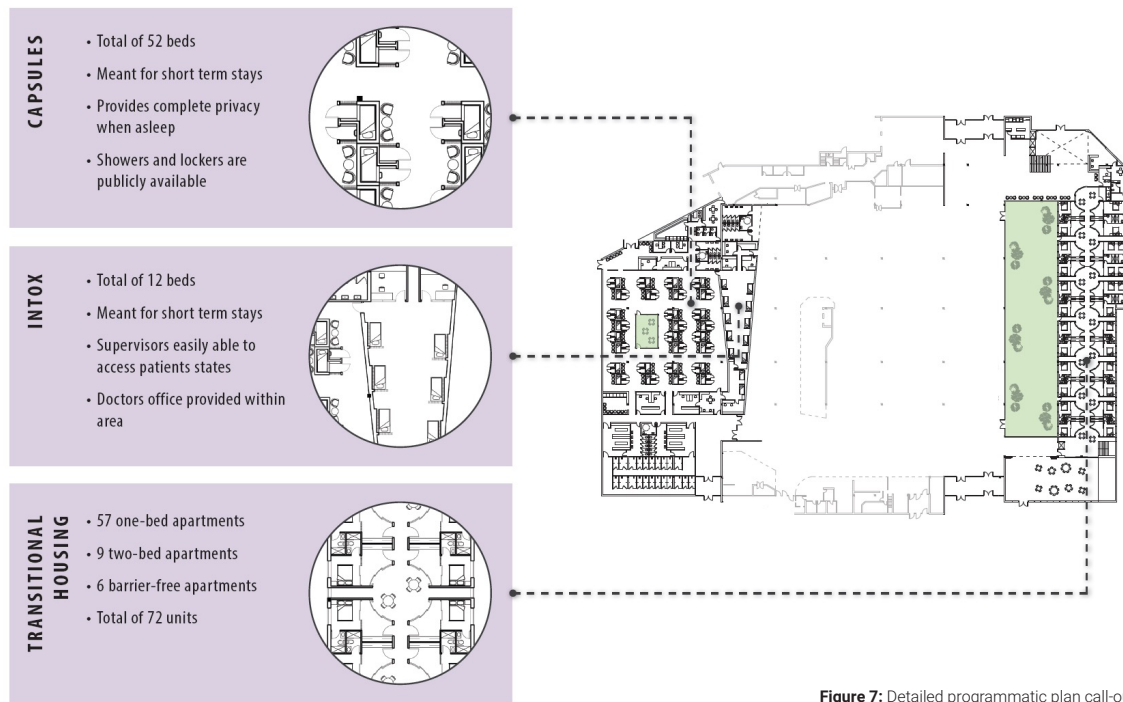- Supervisors easily able to access patients states
- Doctors office provided within area

TRANSITIONAL HOUSING
- 57 one-bed apartments
- 9 two-bed apartments
- 6 barrier-free apartments
- Total of 72 units

Figure 7: Detailed programmatic plan call-outs for the dwelling areas.

The first part is designed as a capsule hotel. Which supports privacy, safety, and comfort for the shelter users. Also included in this section of dwelling is an intox area. Intox areas are necessary to include so that a safe space can be provided for individuals who struggle with substance abuse where they can also be monitored.
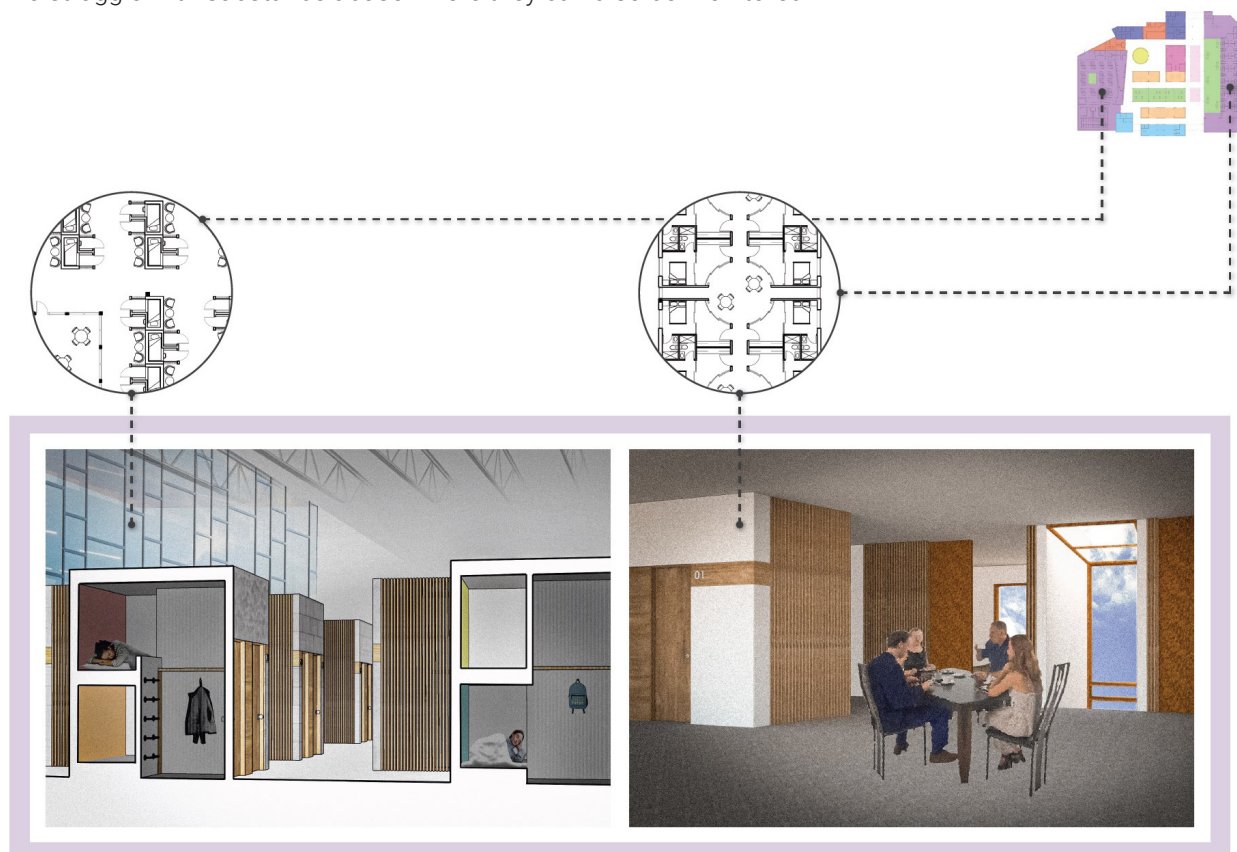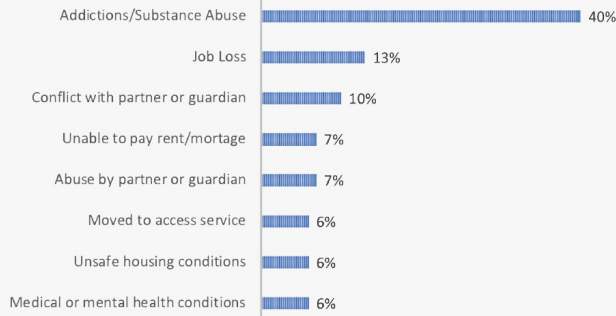

Figure 8: Renders of dwelling areas

To support the individuals who are chronically homeless, apartments are also included within the program. These encourage community interaction once housed, providing a circular gathering area and operable walls within the apartment to allow the spaces to open and for neighbors to interact with each other and visiting friends.

REASON FOR LOSS OF HOME

Addictions/Substance Abuse	40%
Job Loss	13%
Conflict with partner or guardian	10%
Unable to pay rent/mortage	7%
Abuse by partner or guardian	7%
Moved to access service	6%
Unsafe housing conditions	6%
Medical or mental health conditions	6%

FRAME RESPONSE TO NEED // Healing

The program for healing was driven by the need to address addictions, mental or physical health problems, and past traumas that occur in a vast majority of the homeless population. The areas dedicated to this program include doctors' offices, addictions treatment areas, and counselling rooms – both for individual and group sessions.
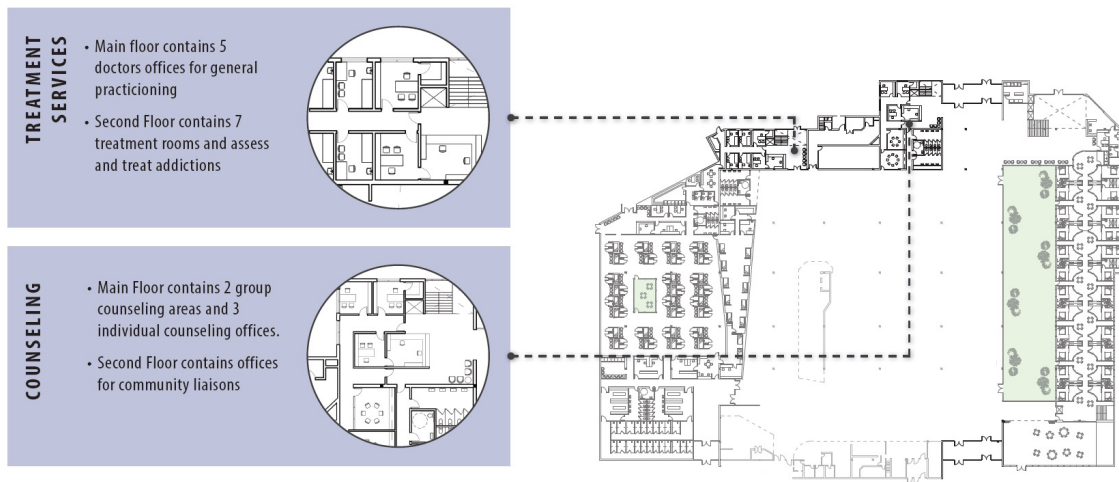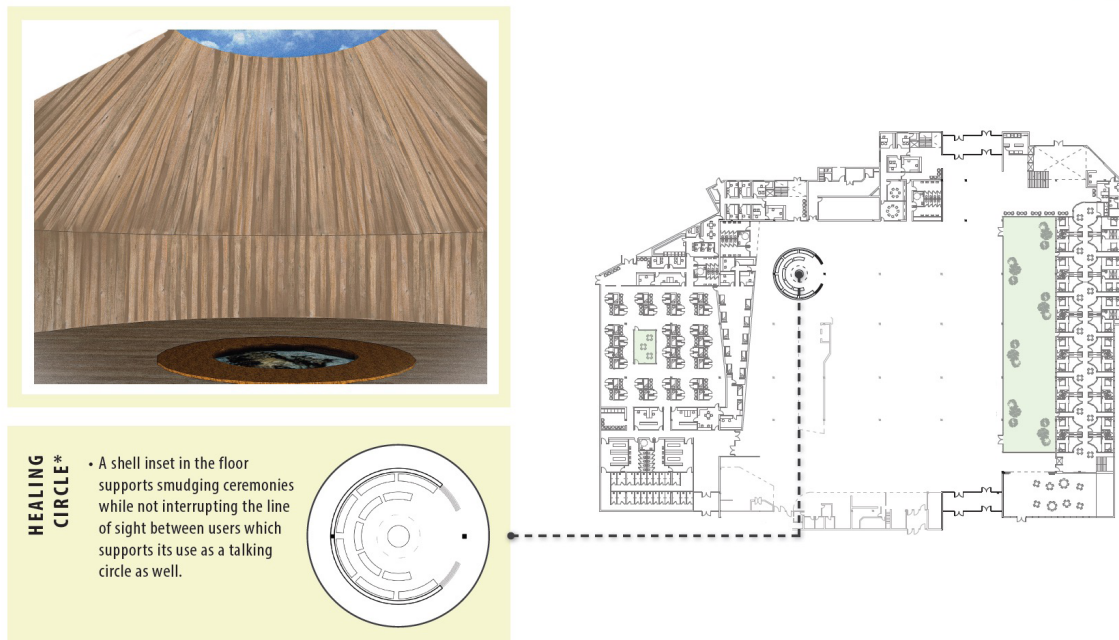
TREATMENT SERVICES
- Main floor contains 5 doctors offices for general practicioning
- Second Floor contains 7 treatment rooms and assess and treat addictions

COUNSELING
- Main Floor contains 2 group counseling areas and 3 individual counseling offices.
- Second Floor contains offices for community liaisons

Figure 9: Detailed programmatic plan call-outs for the areas dedicated to healing

FRAME RESPONSE TO NEED // Culture

HEALING CIRCLE*
- A shell inset in the floor supports smudging ceremonies while not interrupting the line of sight between users which supports its use as a talking circle as well.

73% of people surveyed for homeless count in Lethbridge self-identified as Indigenous compared to the provincial percentage of approx. 25% (Homeless Hub, 2018)

Figure 10: Detailed programmatic plan call-outs for the areas dedicated to culture

A healing circle is included, where individuals can gather for a talking circle or to join in prayer and is a space where they can be committed to helping each other in their healing. This becomes a central focus for many indigenous people who are distant from their home community.
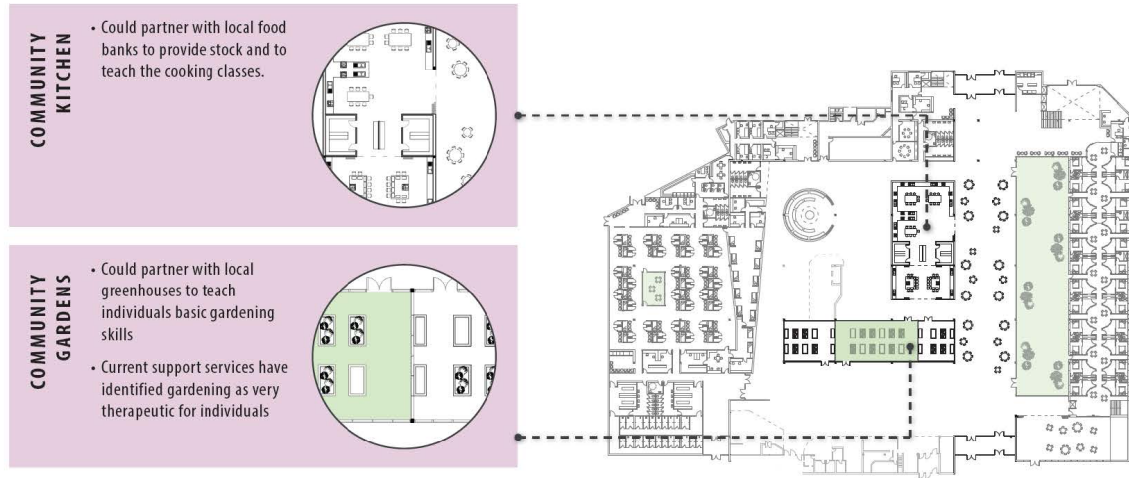
FRAME RESPONSE TO NEED // Food

COMMUNITY KITCHEN
- Could partner with local food banks to provide stock and to teach the cooking classes.

COMMUNITY GARDENS
- Could partner with local greenhouses to teach individuals basic gardening skills
- Current support services have identified gardening as very therapeutic for individuals

Figure 11: Detailed programmatic plan call-outs for the areas dedicated to food

Food becomes included through a community kitchen, a dedicated area for cooking classes, as well as two greenhouses and a community garden, where the food grown could be used within their cooking.
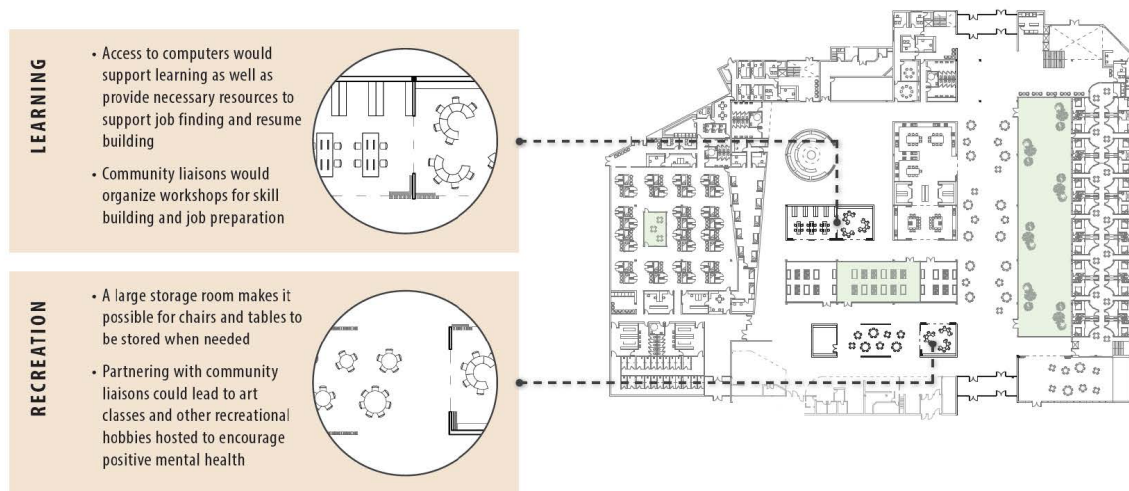
FRAME RESPONSE TO NEED // Education

LEARNING
- Access to computers would support learning as well as provide necessary resources to support job finding and resume building
- Community liaisons would organize workshops for skill building and job preparation

RECREATION
- A large storage room makes it possible for chairs and tables to be stored when needed
- Partnering with community liaisons could lead to art classes and other recreational hobbies hosted to encourage positive mental health

Figure 12: Detailed programmatic plan call-outs for the areas dedicated to education

To support future growth of the individuals using this shelter, included are multipurpose classrooms, a library where individuals would also have access to computers, as well as larger multipurpose recreation areas to provide a place dedicated to play.
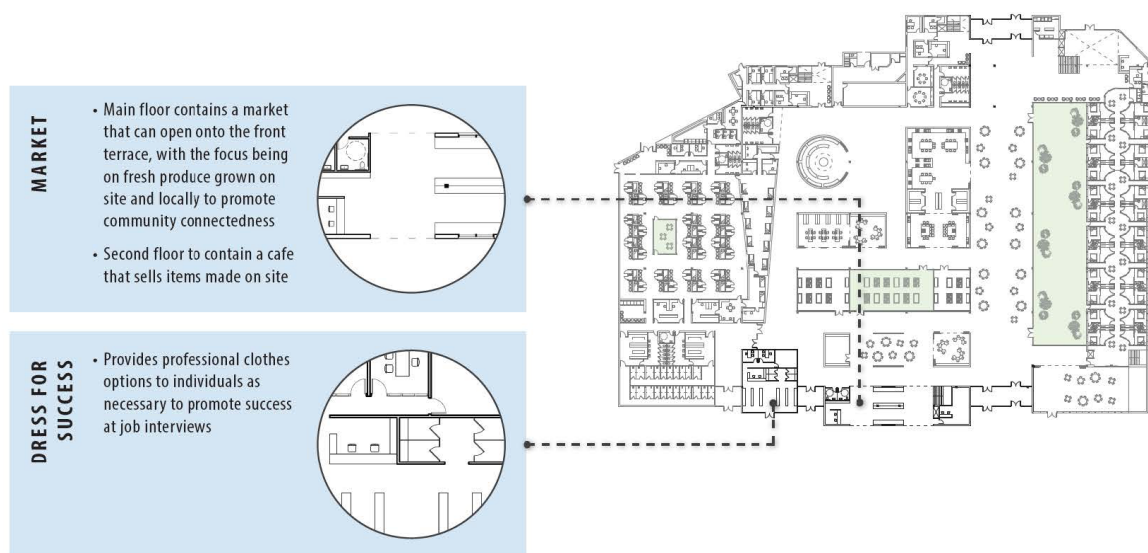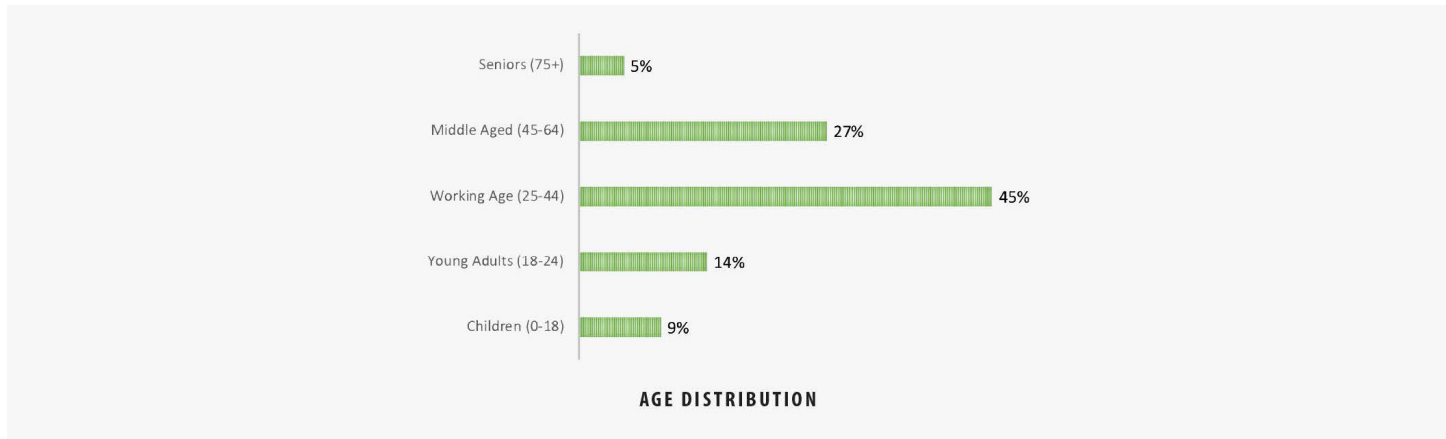
FRAME RESPONSE TO NEED // Business

AGE DISTRIBUTION

Category	Value
Seniors (75+)	5%
Middle Aged (45-64)	27%
Working Age (25-44)	45%
Young Adults (18-24)	14%
Children (0-18)	9%

MARKET
- Main floor contains a market that can open onto the front terrace, with the focus being on fresh produce grown on site and locally to promote community connectedness
- Second floor to contain a cafe that sells items made on site

DRESS FOR SUCCESS
- Provides professional clothes options to individuals as necessary to promote success at job interviews

Figure 13: Detailed programmatic plan call-outs for the areas dedicated to business

The majority of homeless individuals in Lethbridge are of the working age, which informed how business as a guiding program could be included within the design.

Included along the East façade of the building is both a market and a Thrift Store called "Dress for Success". The idea is that these areas could be managed by individuals who are homeless, to obtain skills needed for employment and to support the success for others in the community as well.

The market could sell items grown and prepared by individuals within the community kitchen, and a café could be included specifically within the market as another business venture. While the Dress for Success program provides opportunities for individuals to have access to professional clothes that they may need for interviews.

Final Design

The aim of this design was to provide a home to those without. This guiding factor led to a design that would provide necessary amenities within one building and that would support not only the goal of rehousing individuals, but of supporting the sense of community that these individuals share and will share long after they are rehoused. The current shelter discouraged individuals from visiting the shelter and their community after they were housed, as they often saw that keeping in touch with their past would once again lead them to losing their home.

This proposal encourages that connection and creates a space where they will always be welcome, and which provides support for as long as they may need. The design also dares to hope that one-day homelessness will not exist, at which point the shelter will function much similar to what it will have been since its conception, as a community center that supports community growth and connection.

This design proposal was a demonstration for how an architect could become an advocate. A need was identified, and a response was developed through conversations with community stakeholders and through developing an understanding of the community through a public documentary that addressed the issue at hand and considered the long-term impact the project could have on the community.

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PRESENTERS

Bohdana Innes, M.Arch Candidate, BAS
Student Associate

Bohdana Innes is Cree from Moose Cree First Nation of Moose Factory. Born in Moose Factory and raised in Wawa Ontario, Bohdana is proud of her mixed heritage background of Cree, Ukrainian, and Scottish. She is currently completing her Master's degree in Architecture at McEwen School of Architecture.

Bohdana's Indigenous heritage has been a driving force in her interest in researching Indigenous cultures across Canada, which led her to purse her passion in Indigenous architectural design. She has worked continuously throughout her professional career to gain knowledge in the Indigenous process and design. She is also interested in sustainable design strategies and modern construction methods, which will allow her to bring the different expertise to future projects with First Nation communities.
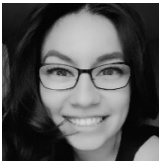
Krystel Clark, AIBC, MRAIC
Intern Architect, Patrick R Stewart Architect

Ms. Krystel Clark, Intern Architect AIBC, MRAIC, a member of Montreal Lake Cree Nation in the Boreal Forest region of Saskatchewan. She grew up Sudbury, Ontario where she graduated from Laurentian University McEwen School of Architecture and received a Masters of Architecture in the Indigenous Design Stream in 2017. In 2021, her thesis work was published in Our Voice II: The DE-Colonial Project, the chapter is titled, kitche migawap âcimowin: Tipi Tectonics: Building as a Medicine. Her research was aired on CBC Unreserved: How Indigenous architects are resisting colonial legacies and reshaping spaces.

Upon graduation she moved to British Columbia and works with Patrick R Stewart Architect and has worked on First Nation projects across British Columbia since 2019.

Mackenzie Skoczylas, B.Env.Des., M.Arch.
Architectural Intern at Prairie Architects Inc.

Mackenzie Skoczylas is an Indigenous designer as well as a graduate of the Masters of Architecture Program from the University of Manitoba and current professional working in Winnipeg, Manitoba. She has dedicated herself to exploring how architecture can work towards reconciliation and create spaces of recognition and healing while simultaneously investigating topics of environmental impacts and sustainable futures. In her professional career Mackenzie works with communities both in Manitoba and Ontario on a variety of contemporary Indigenous projects, including with her own community of Shoal Lake 40 First Nation.

Shyniaya Duffy, AAA, M.Arch, BEDS
Intern Architect

Shyniaya is currently an Intern Architect working towards her licensure with FWBA Architects. In her work, Shyniaya skillfully listens to and supports the communities that she works within and demonstrates strength in her ability to synthesize and transform information. As an Inuk, Shyniaya strives to integrate her lived experiences as an Indigenous person in western Canada, with her design education, through supporting the respectful inclusion of traditional ways of knowing with the new built environment.