Network 2019
Indigenous Principles:
Design + Planning

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Zaagaate is the name of a childcare facility built in 2017 at the Lake Manitoba First Nation Reserve. The objective of this institution is to provide support to children with disabilities as well as relief measures for their families.

The community decided to transform the flat and bare area into a playful learning environment for all Zaagaate children. It is the dream to realize a naturalized playground for the children’s physical, mental, emotional and spiritual growth. Built on the belief in childish experimentation and creativity, we have envisioned a place where children can freely explore and stroll around.
Folly Forest has been awarded:

Rosa Barba International Landscape Price 2014, Finalist. One of the 11 finalists running for the Prize at the 8 International Biennale of Landscape Architecture, A landscape for you, Barcelona, Spain.

#AZ Awards 14, People’s Choice Award for Landscape and AZ Awards of Merit for 2014

2014 Prairie Design Award 2014, Award of Merit, Category Landscape Architecture

Manitoba Excellence in Sustainability Award 2013, Category Sustainable Community

Deutscher Landschaftsarchitektur Preis 2013: “Würdigung/Commendation”

CSLA Award of Excellence 2013, National Citation Award, Category New Directions

Strathcona is a school in the heart of one of Manitoba’s most needy neighbourhoods where the self-declared population is more than 73% Indigenous. Voices from teachers who work and play at Folly Forest provided an authentic testimony for the intended change.

Corine Anderson, a Nursery School Teacher wrote: “… Now, with the creation of the Folly Forest we can spend more time in our own community. There are shady spaces to hang out when the weather is hot. The children have always been enthralled by catching insects and we have noticed an increase in the biodiversity of the yard.”
Measured over 2 terms, our Design Studio titled: mikwendam dawaa (Ojibwa) or Spatial Recall set out to understand Indigenous history, knowledge, and values in relation to the spatial practices associated with Indigenous ways. Over the Fall Term we examined Treaty 1 lands and Colonizer occupation and posited new forms or Indigenous ‘re-occupation’ [fig.1]. Over the Winter Term we set out to develop 12 proposals for the National Centre for Truth and Reconciliation (NCTR) on Treaty 1 lands at the University of Manitoba. The NCTR building program [7,000 sq.metres] was ambitious and the resulting projects represented a range of spatial, formal and programmatic possibilities for a cultural / research institution of significant scale [figs.2,3].

Through our investigations, we sought to establish a middle ground between Indigenous and contemporary notions of space. This middle ground proved to be complex and required far more investigation than our studio work could afford us. Still, over two terms of studies we were able to posit a direction for further work associated with the recovery of Indigenous space, while recognizing that Indigenous spatial practices have changed profoundly. We referred to this middle ground, and what may become of it as ‘Spaces of Conciliation’. Indigenous space is intensely relational and embraces both physical and metaphysical notions of being. Relations exist “with other humans, the other-than-humans, the animals and plants, the land, and the forces and powers of the cosmos” (Rice, 1994). Its spaces are polycentric, revealed through the senses and made concrete in the lived world. These are places that are inhabited by spirits, animals, and people. There are settings and ceremonies that are constituted to confirm these relations – to provide meaning and value that are spatial and material. The elements of earth, wind, fire and water figure in these spaces, notably in the sweat lodge ceremony.

The history of forcing Indigenous peoples onto Treaty Lands, Reserves and into Residential Schools is a history of ‘spatial genocide’. Measured over 7 generations, the legacy of these actions has yet to be understood and accounted for. As a point of departure, we sought to make sense of the term ‘spatial genocide’ and to construct narratives through the conceptual framework of:

• Indigenous space
• Residential school space
• Reserve space
• Spaces of conciliation

Indigenous space is associated with the land and its inhabitation before contact with the Europeans – it is relational space. Colonizer space is associated with all forms of settlement and occupation thereafter including the Residential Schools and Reserves – it is negotiated space. Spaces of conciliation are associated with a shared understanding of the land and its occupation. Each of these narratives provided the basis for a new way of thinking about the future of Indigenous space.

Alternatively, Indigenous space was replaced by the Cartesian spatial apparatus of the Colonizer. The land, and all that it revealed and contained was reduced to a commodity. Euclidian geometries further defined the spaces of inhabitation for the Colonizer and in turn for the Indigenous peoples. Nowhere was this more significantly imposed than within the Residential Schools themselves. These buildings and the spaces therein stood in stark contrast to Indigenous ways of negotiating space – and life.

Spaces of conciliation are located between the proximate and the remote – between the spaces of Indigenous peoples and the spaces forged by the Colonizers. These spaces are located between the geographical and phenomenal, the
ancient and modern, the material and spiritual, and between the words and actions of the Colonizer and those who were colonized. Spaces of conciliation include the historical trajectory of Indigenous peoples and the Colonizer experience in Canada—a ‘7 Generations’ view that acknowledges the past while developing the social and cultural framework to support a sustainable future. It is a recovery narrative, based on a shared notion of conciliation rather than the dominant doctrine of reconciliation. More could be said.

Lastly, our design studio held to the building program as it was provided to us. However, further conversations would be most welcome—and necessary—to explore the unforeseen opportunities for engagement with all interested individuals and stakeholders. The NCTR warrants a national conversation but it can only proceed through the will and direction of Indigenous peoples. Perhaps the NCTR should not be envisioned as an institutional building complex but instead as an ‘encampment’ of permanent and seasonal buildings to be occupied as required—including a setting for regional and national meetings. A book version of mikwendam dawaa [Spatial Recall] and the National Centre for Truth and Re/Conciliation is pending publication, to support the conversation and contribute to the national ambition of re/conciliation made evident in the work of the Truth and Reconciliation Commission of Canada.

Miigwetch, Ed Epp

This is the paradox: how to become modern and to return to sources, how to revive an old dormant civilization, and take part in universal civilization.
- Paul Ricoeur
Northern Teaching Lodges - Sekuwe (My House)

Sekuwe (My House),
Dene First Nations’ Perspectives on Healthy Homes

Professors Lancelot Coar (Architecture) and Dr. Linda Larcombe (Medicine) along with co-investigators, Pam Orr, Matthew Singer, Ivan Yassie (Tadoule Lake First Nations), Kathi Avery Kinew (First Nations Health and Social Secretariat of Manitoba) were awarded the 2018 CMHC President’s Medal for Housing Research Excellence for their research project entitled “Sekuwe (My House), Dene First Nations’ Perspectives on Healthy Homes”. This $15,000 award will support new research by the recipients to study and examine the unique needs of community elders who reside in Tadoule Lake First Nations.

Northern Teaching Lodges:
Learning Partnership for Community Development and Mino Bimaadizwin in First Nation communities

Professors Lancelot Coar (Architecture) and Dr. Shauna Mallory Hill (Interior Design) are co-investigators for a SSHRC Partnership Grant entitled “Northern teaching lodges: learning partnership for community development and Mino Bimaadizwin in First Nation communities.” (2016 – 2023, $2,500,000). This community-led project (including representatives from Garden Hill and Wasagamack First Nations and Dr. Shirley Thompson (National Resources Institute), and others) uses skill-based training and new construction projects to produce sustainable and culturally appropriate housing in these two remote First Nations Communities in northern Manitoba. Each year the project intends to build and monitor the building performance a new home designed and built in close coordination with each community.
A collaborative project between the Ebb and Flow First Nation, The University of Winnipeg, Number TEN Architectural Group, and professor artist-architect Eduardo Aquino.

ASIN welcomes visitors to the Axworthy Health and RecPlex (University of Winnipeg) and conveys the coming together of people in reconciliation, healing, and wellness. The pattern was inspired by and based on a topographical map of the only ancient Medicine Wheel in the province of Manitoba, which is located on the historical lands of Ebb and Flow First Nation, near Alonsa. The medicine wheel is frequently associated with ceremony, cleansing and healing of the body and spirit, and regeneration of the earth and its resources. The poem was composed by members of Ebb and Flow First Nation, and speaks of the Memekwesiak (or ‘little people’). According to members of the community, the Memekwesiak exist in both the material and spirit worlds and the Medicine Rock, also located in the community of Ebb and Flow, is thought to be a gateway between these realms. Traditionally, visitors to the Medicine Rock leave tobacco, food and cloth as gifts to the Memekwesiak. The text was blessed by Ebb & Flow Elders, Percy and Mary Houle, and was translated into Ojibwe by Olga Houle.
Over the past few years, students and instructors involved in the Indigenous Planning Studio have noticed how often their First Nation partners ask about the availability of relatively short and easily digestible guidelines, examples, and templates on key elements of a planning process.

In response, the fact sheet assignment was created. It asks students to research and prepare a fact sheet to be distributed to interested First Nations. Students participate in a peer-editing process to make their fact sheet readable, and they design their fact sheet to be visually appealing and engaging.

The fact sheets follow the four phases of community planning: pre-planning, planning, implementation, and monitoring and evaluation. Each fact sheet focuses on one small element of designing and implementing a community-led planning process. The fact sheets can be used independently to provide information about a specific question or topic, and they can also be used collectively to provide a guidebook for creating a planning process.

The fact sheets have been compiled in an online resource for Indigenous land managers and community development workers who wish to increase their planning knowledge and capacity. It is our hope that the collection will grow each year to provide a rich resource for First Nations who are interested in community planning.
Sharing Resources for Indigenous Community Planning
This practicum considers the effects of First Nations home and community evacuations in Manitoba. Outcoming issues related to dwelling in isolated, alien spaces for extended periods are addressed through the design and development of an urban relief center. Considerations of two-eyed seeing, the urban experience, multi-sensory perception and stories of the sky, the stars and the moon realize that the notion of home exists beyond the physical boundaries of the house, and encapsulate belongingness and comfort. Connections to home through the creation of a storied atmosphere encourage imagination, storytelling, and gathering—bringing together being, the land and the built environment.

Initial site and literature explorations consider making as a method of storytelling.
In Winnipeg, the Child Advocacy Centre and Snowflake Place provides services and healing to children and youth that have experienced abuse, many of whom are indigenous. To incorporate indigenous culture, the medicine wheel and its animals were integrated into murals throughout the space. The journey of healing begins in the North with images of the bison, the season of winter symbolizing the mind. Westward to the bear, the season of fall representing the physical body. To the South, the coyote, the season of summer symbolizes the emotions. Lastly the eagle, the season of spring symbolizing the spirit, the child then emerges full circle, reborn in body, mind, and spirit.

Creating; St. Norbert
An adaptive reuse of St. Norbert Arts Center, Creating; St. Norbert is an arts complex and maker’s coworking studio that aims to promote Winnipeg’s fine arts community and local Indigenous creative practices. The space offers private rentable workspaces, an open workshop studio, gallery area, café, library and ceramics studio. The site’s cultural heritage and importance to Indigenous ceremony and sacred space informed the programme and design language of the project. Inspired by Cree cedar longhouses, natural materials and traditional aboriginal ceramics, Creating; St. Norbert will attract a diverse range individuals and groups with a wide array of backgrounds, interests and skills that can be shared within its collective of users while supporting Manitobas Anishinaabe, Cree, Dene, Métis and Inuit art and maker community.
Indigenous Principles: Design + Planning
Student Projects

Desiree Theriault | M.L.Arch.

Beading Water Ecologies aims to reconnect and revitalize important rivers and tributaries in the Thunder Bay District to heal and protect Lake Superior through Indigenous Stewardship. The regional design is based on a comprehensive fluid zoning plan to adapt to climate change and reconciliation efforts by implementing three types of zoning: Remediation, Preservation and Eco-Tourism incorporated at three levels of urgency which target areas that are more sensitive to damaging downstream systems. The plan brings to the forefront the core ecological systems of the region – Water – and leverages Indigenous stewardship + knowledge to immerse and teach socio-ecological + socio-hydrological relationships and harness the ability to protect cultural and ecological values.
Indigenous Principles: Design + Planning
Student Projects

Evan McPherson | M.L.Arch.

The Thunder Bay District serves as the site of a National program that aims to build resilience, cultural awareness and ecological consciousness across many dimensions of Canadian society. The key elements are the incorporation of First Nations sovereign rights to land, perspectives on extraction and the subsequent environmental degradation both past and present. Awareness and relationships are built through the deployment of soft tactics – such as water testing, seed collecting, and tree planting all of which are embedded within a land-based learning model. Through this experience young Canadians can directly engage with place making qualities all while learning about the critical partnerships with Indigenous Peoples and the importance of our duty as Canadians to respect each other’s knowledge and the land we share together.

Carl Valdez | M.L.Arch.

Ningobianong: Healing the Sacred / Scarred Landscape
The project involved looking at the district of Thunder Bay and using mapping techniques and collage to spatially illustrate the Seven Sacred Fires prophecy of the Anishinaabe and how the sixth and seventh fires translate into the modern context of the region, especially resource extraction and pollution of water bodies. In order to inform these issues, the Ningobianong Healing Reserve becomes a new regional ecosystem management strategy that integrates human dimensions and acknowledges that people are part of the ecosystems. The values and necessities of both Indigenous and non-Indigenous cultures have, and will continue to influence ecosystems. Traditional knowledge and management of important cultural resources to the Anishinaabe, as well as the inclusion of modern knowledge, creates a path to reconciliation that envelops the sacred landscape of Lake Nipigon area and protects it from further exploitation – becoming a core and antidote to greed.
In our Canadian society, there is a lack of conscious awareness towards issues related to Indigenous communities and the environment. It was found that less than 0.49% of all news media coverage focused on Indigenous issues in Ontario alone, speaking volumes to the issue at hand. This project was inspired by the role of knowledge sharing in traditional Indigenous teachings, and how modern forms of communication can become a more utilized method of design. Through the proper use of technology and social media platforms, designers now have the ability to influence at a larger scale how information is disseminated in regards to the plethora of issues involving Indigenous communities and the environment.

Teron-Jordan Richard | M.Arch. 
Dilaxshy Sivigurunathan | M.L.Arch.

Indigenous Principles: Design + Planning
Student Projects
One of the primary spatial conditions that has historically distinguished the Métis from other groups in the Canadian prairie provinces emerged from their overriding emphasis on egalitarian principles of social organization and consensus. The Métis have built and continue to build spaces across the prairie provinces that respond to each local environment in ingenious, sustainable, egalitarian, and resourceful ways.

This research explores both historical and contemporary examples of Métis architecture to better understand ‘what is Métis architecture?’ What is Métis architecture beyond log cabin nostalgia and pasted visual lexicons? Is there a place for a contemporary Métis architecture in the prairies?

This thesis explores a collaboration with the Métis Elder and artist, Maria Campbell, on a design proposal for a space that facilitates cultural practice through a process of Kîhokêwin. This includes storytelling, dreaming, art, music, language, craft, ceremony, and cultural activities at the historic site of Gabriel Dumont’s Crossing along the Âpihtâkîsikanohk Kisiskâciwani-Sîpiy (South Saskatchewan River). Kîhokêwin Kukik is an exploration of not only a Métis Vernacular, but of a contemporary Métis architecture that is grounded in the teachings of our Elders, kisêwâtisiwin (kindness), kwayaskwatsîwin (honesty), nikwatisîwin (sharing), and maskâwîsîwin (strength).
How are identities received, constructed, sustained and reinvented? If ‘to design’ is ‘to intend’ and ‘to act decisively’, how does such an act intertwine with our quest towards identities? Identity and Indigeneity by Design (IID) examined the role of design in relation to the ideas of identity and indigeneity in our contemporary context.

IID 2019 explored the issue through a panel discussion conceived in collaboration with the Centre for Professional and Applied Ethics in the Philosophy Department and a curated exhibit of works by the faculty and the students at the Faculty of Architecture.

Identity and Indigeneity by Design: Discussion
IID_Discussion was a collaborative event between the Centre for Professional and Applied Ethics and A2G - the Architecture Gallery of Faculty of Architecture. It was held on April 5th, 2019 with Dr. Marcella Eaton moderating. The panel for the discussion consisted of Lorena Fontaine an Indigenous Academic Lead at the University of Winnipeg, Réal Carrière a Professor of Political Studies at the University of Manitoba and Shawn Bailey an Indigenous Scholar and Assistant Professor at Faculty of Architecture, University of Manitoba.

Identity and Indigeneity by Design 2019 also showcased Faculty and Student Works. These works included:

- Indigenous Housing Competition Results | Architecture Without Borders
- Boreal Studio | Shawn Bailey + ED4 Studio
- Mikwendam Dawaa | Eduard Epp + ED4 Studio
- Haunted Houses Healing Landscapes | Karen Wilson Baptist + ED4 Studio
- Secure, My House | Lancelot Coar
- Selected Works | Eduardo Aquino