



VOICES OF THE LAND
*Indigenous Design and Planning
from the Prairies*

Voices of the Land: Indigenous Design and Planning from the Prairies is a publication presented by the Indigenous Design and Planning Students' Association (IDPSA). IDPSA is a student association in the Faculty of Architecture at the University of Manitoba in Winnipeg, Manitoba, Canada. This publication was produced on the original lands of Anishinaabeg, Cree, Oji-Cree, Dakota, and Dene peoples, in Treaty One Territory and on the homeland of the Métis Nation.

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Cover art and chapter cover art by Meighan Giesbrecht.



*this book is dedicated to
Indigenous youth; within ourselves, and
the ones who will break ground
for our future.*



Canoe perspective, "Nibi Studio." Danielle Desjarlais. Refer to page 22-25.

FOREWORD

In recent years, the Faculty of Architecture at the University of Manitoba has enjoyed strong partnerships with many Indigenous communities that serve to enrich everyone in the Faculty. This history of strong partnerships is consistent with the University Strategic Plan in which “Creating Pathways to Indigenous Achievement” is paramount, and I believe, puts the Faculty of Architecture at the forefront of advancing this strategic direction. Of course, without student initiatives and support, progress on any strategic direction is near impossible; however, in the Faculty of Architecture we are fortunate to have students with endless motivation, imagination and resourcefulness.

Given the foregoing, in the last couple of years, I have been delighted with the advent of an Indigenous Design and Planning Students’ Association (IDPSA) within the Faculty of Architecture, which has enjoyed strong student leadership. IDPSA has already emerged as an effective voice for Indigenous students in the Faculty, but as importantly has effectively brought an Indigenous viewpoint to the non-Indigenous majority in the Faculty; a viewpoint that is certainly appreciated by me, and I am sure by my colleagues. This is an important contribution to the Faculty obtaining the University Strategic Plan goal to “Foster a greater understanding of Indigenous knowledge, cultures and traditions among students, faculty and staff”.

This publication presents examples of the outstanding work of Faculty of Architecture students associated with Indigenous design and planning. This publication clearly illustrates the breadth and depth of student knowledge and ability to apply this knowledge in a culturally sensitive manner. I believe it shows that in the Faculty of Architecture, we are well on our way to achieving another University Strategic Plan goal to “Weave Indigenous knowledge, cultures and traditions into the fabric of our University (people, programs, spaces)”. I look forward to the future when every student graduating from the Faculty of Architecture has a rich awareness of Indigenous design and planning knowledge and perspectives.

The creation of this publication is yet another example of the resourcefulness of the IDPSA student leadership, and I applaud and thank them for their efforts to produce this publication for the enjoyment of everyone.

Meegwetch,

Jonathan Beddoes
Dean, Faculty of Architecture (2015 – 2020)
University of Manitoba



Story collage, Design Thesis, Meighan Giesbrecht. Refer to page 30-33.

LETTER FROM THE EDITORS

We are pleased to present *Voices of the Land: Indigenous Design and Planning from the Prairies*. When we met in Fall 2019 we were motivated to introduce more culturally informed teaching to our school. Both of us struggled to see ourselves reflected in the way that we were taught to think about design. Throughout our time in the Bachelor of Environmental Design Program, we felt a lack of culturally relevant content, and experienced the underrepresentation and misrepresentation of our Indigenous cultures. During this time we felt alienated and disconnected from our identity. Recognizing the need to find a platform to host honest conversations around inclusion and representation, we founded the Indigenous Design and Planning Students' Association (IDPSA).

Early on we had low expectations but our membership has grown to represent First Nations, Inuit and Métis. Within the first year, 13 students spanning all four departments (Architecture, Landscape Architecture, Interior Design, and City Planning), joined IDPSA. We were blown away by the number of Indigenous students and were encouraged to keep creating opportunities to give our voices a platform to be discussed, explored and acknowledged.

This publication is supported by a community of Indigenous designers connected to the University of Manitoba. We are grateful for the distinguished alumni who took the time to speak with us. We are inspired by your trailblazing efforts in design. These alumni have been influential in our own journeys. We are especially grateful to Ryan Gorrie and Rachelle Lemirux for creating *Aboriginal Architecture* in 2009, which was the catalyst for this publication.

This is the first-ever publication by IDPSA. In it, you will read profiles of our members, along with their artistic visions and designs. There are profiles of our esteemed Indigenous faculty members and alumni, and you will be inspired by the conversations we had with several leading Indigenous designers.

Our faculty leadership has graciously supported each of our endeavors. From the creation of this publication, to hosting lecture events, to integrating Indigenous content into core curriculum. The validation of our voice in design education has been reassuring and we are hopeful for the future.

At its heart, this publication is an act of ceremony. We are proud of our Indigenous identities. We acknowledge that the path ahead of us is unknown. We hope that this publication inspires the next generation of Indigenous designers to find their voice in design.

Naomi Ratte & Reanna Merasty
Co-Editors of Voices of the Land & Co-Founders of IDPSA
University of Manitoba



Miigwetch, Ekosi, Nakurmiik, Marsi, Thank you to...

IDPSA Members

for your impeccable work and contribution and for building a community of emerging Indigenous designers. You are the leaders that will shape our built environment through amplifying the presence of our nations in the field of design and planning.

U of M Faculty of Architecture Indigenous Alumni

for your inspiration and insight. Your trailblazing and collegial efforts in breaking ground for the next generation, your stories and messages will guide us through our practices.

Shawn Bailey

for your immense guidance through the endeavors of IDPSA, we are grateful for your continued mentorship and support, and for your (awesome) humour.

Brandy O'Reilly

for the tireless support, enthusiasm and infectious smile that supported us in our establishment.

Jonathan Beddoes & Karen Wilson Baptist

for the support and guidance as leaders of our faculty.

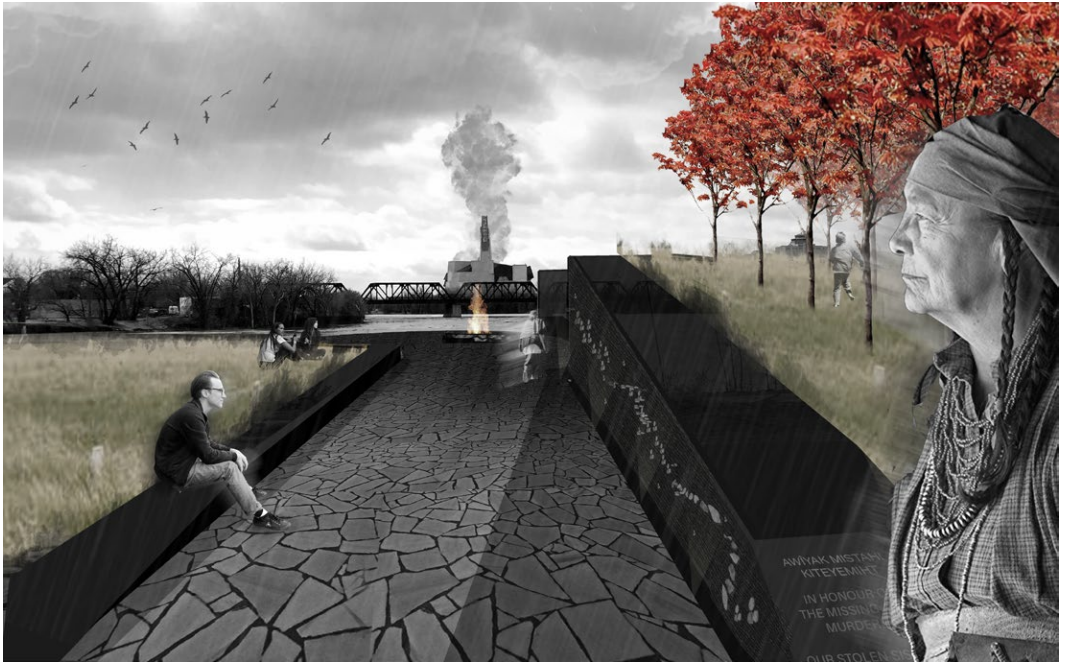
***Faculty of Architecture Student Bodies & Educators
(2019-20 & 2020/21)***

for your support on IDPSA initiatives, curiosity, involvement and commitment to implementing our values.

Sponsors

for believing in this publication and committing to its development financially, and for your efforts in working with Indigenous communities.





Human rights perspective, Thesis Practicum. Desiree Theriault. Refer to page 66-69.

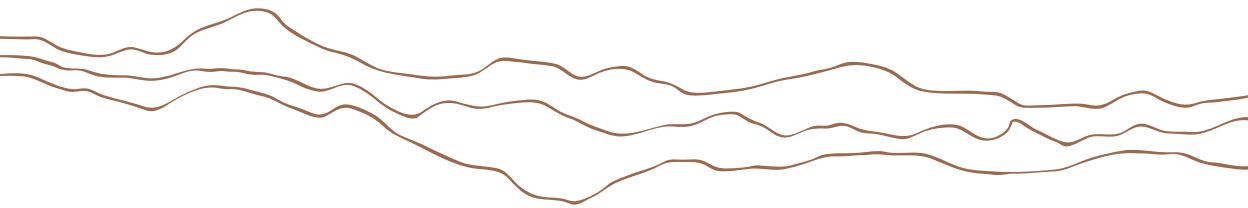
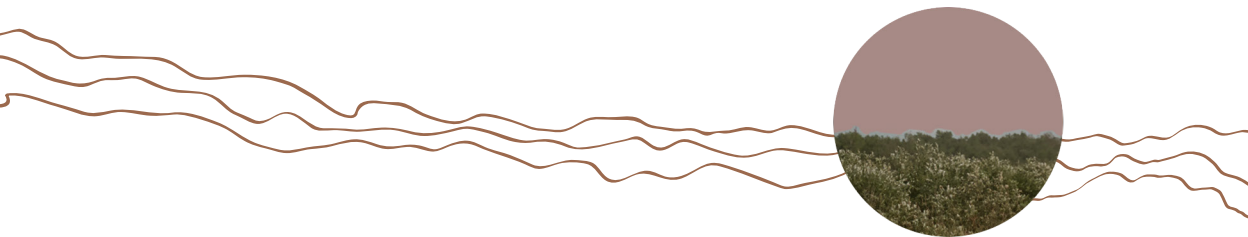
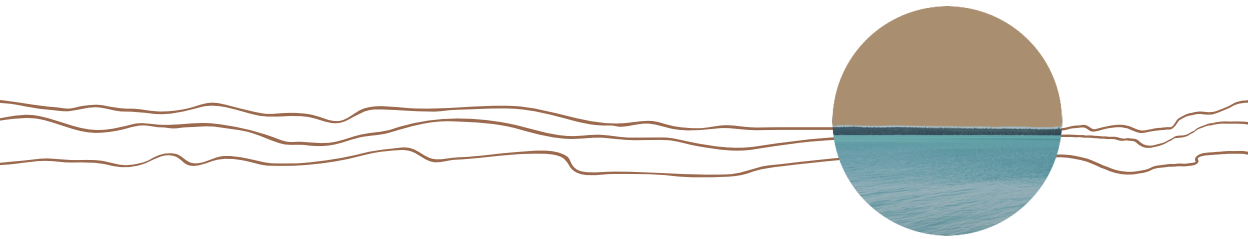


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INDIGENOUS DESIGN AND PLANNING STUDENTS' ASSOCIATION

Values, motivations, and past endeavors



*As Indigenous people, our language, practices, designs,
and teachings are based on the land.*

*Governing Indigenous people, is the placed-based
conditions of their region. The logo reflects the landscape
of Turtle Island, from the Arctic to the Prairies.*

Logo design by Mackenzie Skozylas

VALUES

In an effort to provide the opportunity for continued conversations and collaborations on Indigenous Design and Planning, IDPSA actively seeks to incorporate Indigenous values within the design community through advocating for culturally informed Indigenous initiatives, programs and curriculum.

We believe it is important to celebrate Indigenous stories, journeys, and success in the planning and design field. Our cultures, stories and connections to the land can have a profound voice within the design and planning profession that shapes our environment, places, and communities.



CULTURAL AWARENESS SESSION

Importance of land-protection and building for Indigenous values in architecture.

Indigenous perspectives are deeply rooted in the land and this connection to the land means we have a responsibility, and a relationship with the earth, water and all living beings. The first initiative organized by the newly formed Indigenous Design and Planning Students' Association (IDPSA) was a cultural awareness session and tipi building workshop. It is now an annual initiative for first-year undergraduate students in the Environmental Design Program. This initiative addressed Indigenous values and land-based methodologies in foundation studies of design education.

Students first discussed the importance of land protection, and the integration of architecture and Indigenous knowledge. Important conversations concentrated on land and territory, myths and misconceptions, historical events, cultural appropriation, legacy of the Indian Residential School system, and opportunities and challenges facing today's Indigenous peoples. Then, students engaged in a hands-on traditional tipi building workshop. The goal of these two initiatives is to enhance students' understanding of the integration of Indigenous Knowledge and perspectives in architecture, design and planning.



DESIGNING PATHWAYS

Informing Indigenous Planning and Design within the University of Manitoba's Faculty of Architecture and beyond.

Designing Pathways was an interdisciplinary panel discussion with four Indigenous practitioners from the fields of architecture, landscape architecture, planning and interior design that explored some lessons learned in the area of Indigenous Planning and Design. Following the release of the Truth and Reconciliation Commission (TRC) Calls to Action in 2015, each of the professional organizations (CSLA, RAIC and CIP) made commitments to reconciliation through establishing committees and devising action plans. The panelists discussed the development of informed practical skills including research, engagement, planning and design. Panelists shared their experiences, provided advice to students/faculty members and described their hopes for the future of their professions.

Panelists:

- + Ryan Gorrie, Ojibway, Senior Associate & Architect at Brook McIlroy
- + Zoë Mager, Planner
- + Grant Falgren, Ojibway, Project Designer at PFS Studio
- + Destiny Seymour, Anishinaabe, Interior Designer & Owner of Indigo Arrows

Moderator:

- + Chris Grosset, Partner at NVision Insight Group Inc.





NATION-TO-NATION

Conversation on Indigenous Principles, Perspectives, and Practices in Shaping Canada's Architecture.

Nation-to-Nation was organized alongside the Canadian Architecture Forums on Education (CAFÉ). The conversation was to inform the development of an architecture policy for Canada. The event began with an opening song and smudge by the Kind Hart Women Singers, which was the first time that hand-drum songs and a smudge were able to fill Center Space in the John A. Russell Building. An ongoing theme throughout all the presentations was the principle of protecting and honouring the land within design and architecture.

The discussion consisted of Indigenous designers, architects, artists, community members and advocates, representing Anishinaabe, Cree, Gitksan, Inuit, and Métis Nations. Each presenter provided their own unique vision and approach to Indigenous design. David Fortin presented on Indigenous content implemented into design curriculum through dialogue with Indigenous communities, in-house Indigenous Elders and Knowledge Carriers, and hands-on building courses of Indigenous structures. Brett Huson, a member of the Gitksan Nation, said that to acknowledge the land, you must understand it and what is born from it, including its languages, art, culture, and unique peoples.



Images courtesy of Dylan Hewlett

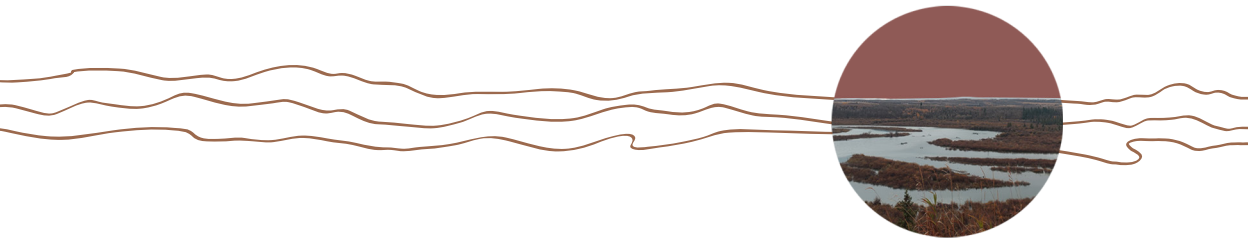
Panelists:

- + David Fortin, Métis, Associate Professor & Director at McEwen School of Architecture at Laurentian University
- + Ryan Gorrie, Ojibway, Senior Associate & Architect at Brook McLeroy
- + Roxanne Greene, Ojibway, Shoal Lake 40 Councillor
- + Brett Huson, Gitksan Nation, Artist/Author & Technician at the Prairie Climate Centre
- + Amina Lalor, Métis, M.Arch Student & Co-Founder of Treaty Lands Global Stories, University of Waterloo
- + Nicole Luke, Inuk, M.Arch Student, University of Manitoba
- + Cheyenne Thomas, Anishinaabe, Peguis First Nation, architectural designer

*“I’m so filled with belief and hope because when I hear your voices at the table, I hear and know that the responsibilities that our ancestors carried ... are still being carried ... even through all of the struggles, even through all of what has been disrupted ... we can still hear the **voices of the land.**”*

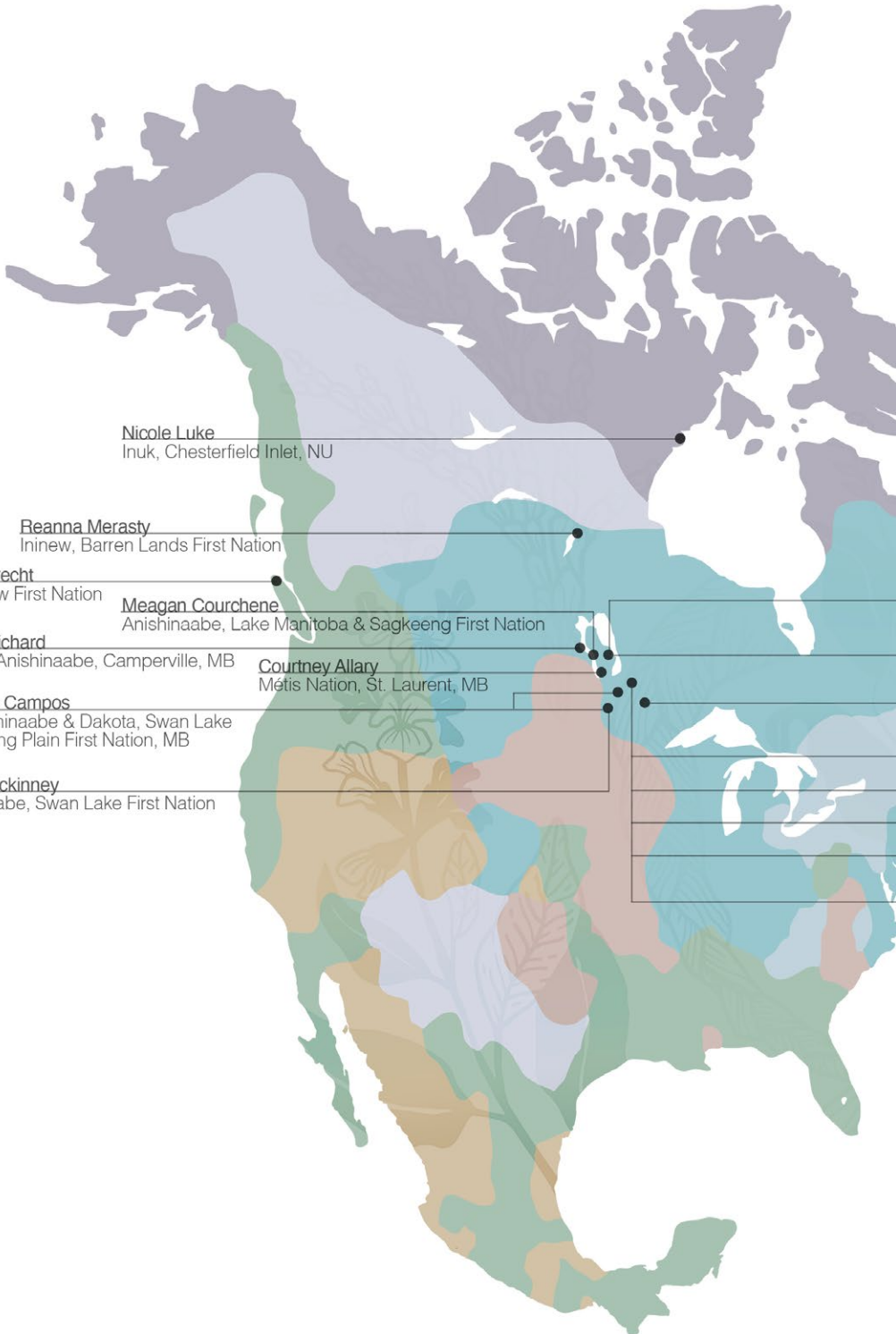
- Anishinaabe Elder Mary Deleary

Reference: TRC, AVS, Mary Deleary, Statement to the Truth and Reconciliation Commission of Canada, Winnipeg, Manitoba, 26 June 2014, Statement Number: SE049. Honouring the Truth, Reconciling for the Future - Summary of the Final Report of the Truth and Reconciliation Commission of Canada (Introduction, Page 9)



2020 IDPSA MEMBER PROFILES

Cultural identity and work of emerging Indigenous designers and planners



Nicole Luke
Inuk, Chesterfield Inlet, NU

Reanna Merasty
Ininew, Barren Lands First Nation

Meaghan Giesbrecht
Kwakwaka'wakw First Nation

Meagan Courchene
Anishinaabe, Lake Manitoba & Sagkeeng First Nation

Teron-Jordan Richard
Métis Nation & Anishinaabe, Camperville, MB

Courtney Allary
Métis Nation, St. Laurent, MB

Faith Campos
Anishinaabe & Dakota, Swan Lake
& Long Plain First Nation, MB

Darian Mckinney
Anishinaabe, Swan Lake First Nation

NATION GROUPS

- INUIT
- ATHABASKAN
- ALGONQUIAN
- SIOUAN
- IROQUOIAN
- ULTO-AZTECAN
- OTHER NATIONS

OUR NATIONS ON TURTLE ISLAND

We are proud to feature 16 students who represent multiple Indigenous nations/communities across Turtle Island and various disciplines. For each of the following profiles, students were given the question...

Why are you studying design and how do you bring your cultural identity into your work?



Danielle Desjarlais
Ininew, Peguis First Nation

Naomi Ratte
Peguis First Nation

Mackenzie Skozylas
Anishinaabe, Shoal Lake 40 First Nation

Hayden Friend
Métis Nation, Winnipeg, MB

Julie Hince
Métis Nation, Winnipeg, MB

Desiree Theriault
Métis Nation

Evan McPherson
Métis Nation, Treaty 1 Territory

Evan Tremblay
Métis Nation, North St. Boniface



Awards & Recognitions:
+ *Allan Waisman Indigenous
Architecture Scholarship,
2019/2020*

COURTNEY ALLARY / *B.ENV.D (2017)*

Nation/Community: Métis, Winnipeg & St. Laurent, MB

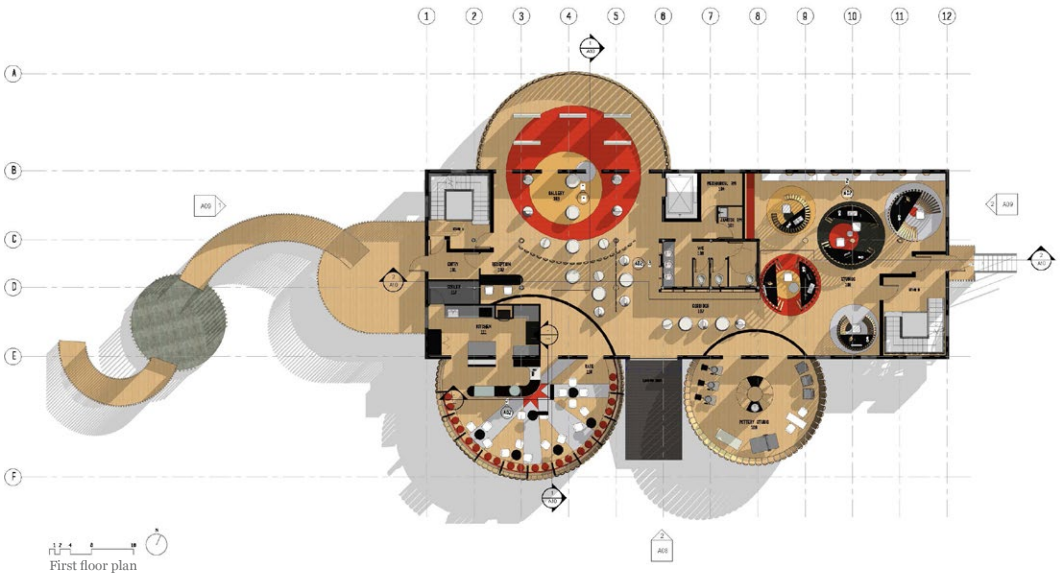
Year: M2 - Master of Interior Design

I wanted to pursue design as soon as I acknowledged my obsession with improving things. It's a profession that utilizes both creativity and practicality to solve problems. Helping others live better lives across multiple applications and typologies is something that drew me to studying in the Faculty of Architecture. Being a student of Interior Design, my research and practice allows me work at the human scale and to shape experience in physical space functionally, psychologically and culturally for the better.

I've been able to shape my design process and research to embody my Indigenous identity and interests. Since I started studying and working at the University, I've been passionate about improving the post-secondary experience for other Indigenous students from a design perspective. My in-progress practicum project has been an opportunity for me to use and communicate these values. Becoming part of IDPSA also allowed me to assert myself as a Métis student in the Interior Design program as well as strengthen my ties to other Indigenous students in a way that was previously not available to me, which was incredibly appreciated for the lessons learned and the connections made.



Private studio pods perspective



CREATING; ST. NORBERT

Instructor(s): Tijen Roshko and Nicolette Layne
Department: Interior Design

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 Manitoba's Anishinaabe, Cree, Dene, Métis and Inuit art and maker community.



Gallery perspective

“... shape experience in physical space functionally, psychologically and culturally for the better.” - Courtney Allary



Café perspective



Transverse and longitudinal sections

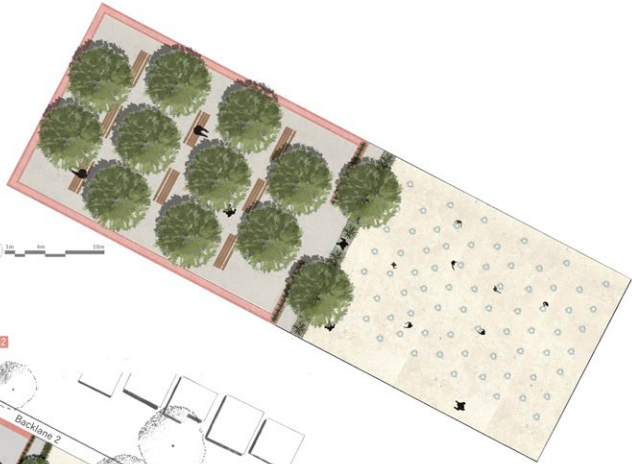


FAITH CAMPOS

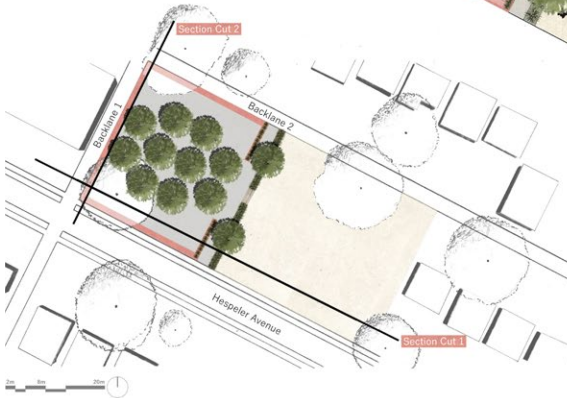
Nation/Community: Anishinaabe & Dakota from Swan Lake & Long Plain First Nation

Year: ED4 - Bachelor of Environmental Design (Landscape and Urbanism)

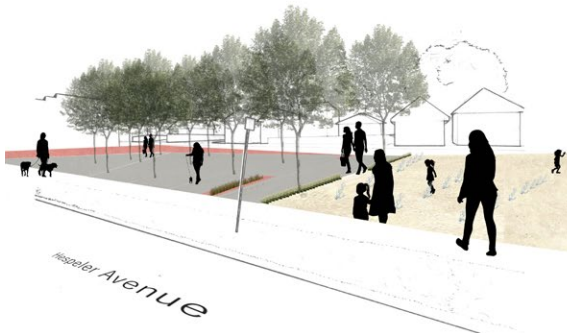
I am an Afro-Indigenous student at the University of Manitoba. I am currently studying in my final year of my undergrad in Landscape Architecture. I am a poet, fancy shawl dancer, reader, beader, and a creative of all sorts! I was drawn to design because I wanted to keep my creative mind alive throughout my career. I was drawn to Landscape Architecture in particular because I wanted to use it as a platform to help the Indigenous peoples of Turtle Island. It is no secret that Indigenous peoples across the globe carry great appreciation for the land and I want to use Landscape Architecture as a tool to educate, provide, and express; and design school has done just that. It has given me the opportunity to learn more about Indigenous issues and has encouraged me to think of creative ways, using landscapes, to bring awareness to an issue. Design school is paving a pathway for me to do what is dear to my heart, and that is my people.



Plan in Immediate Context

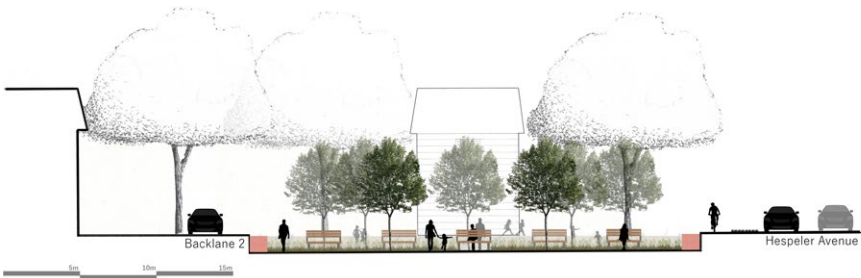


Plan in Greater Context



New Site Photos





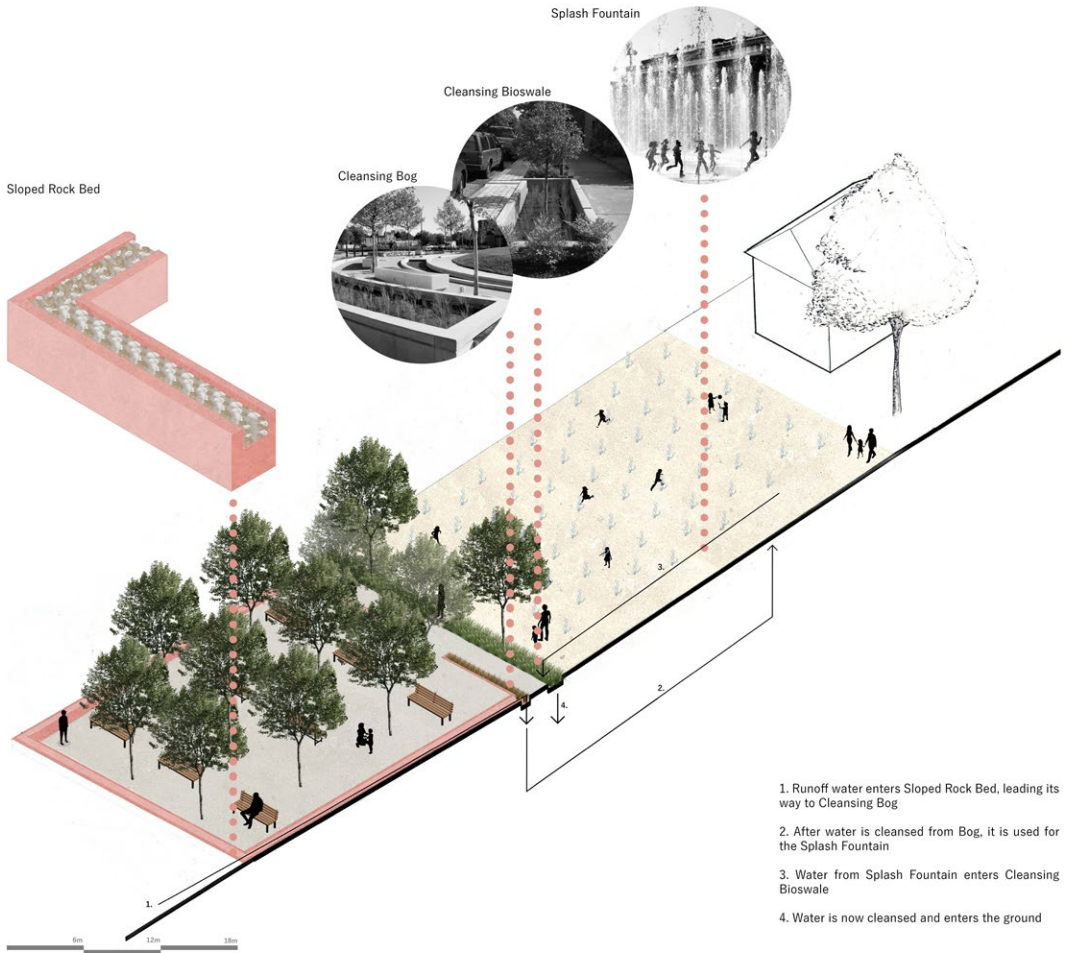
MEMORIAL MEADOW

Instructor(s): Dietmar Straub
Department: Landscape Architecture

To place a design within a space, we need to be concerned with those who dwell on the site, the buildings surrounding the site and the stories that have taken place on the site. The Missing and Murdered Indigenous Women and Girls crisis has been going on for decades, yet the government has done very little to correct the issue, and it is very disrespectful. As designers, because of our knowledge and creativity, we can be a voice that attracts individuals to not only be aware of a crisis but become a part of the solution. Memorial Meadow is an urban meadow, designed in a way that is playful, engaging, and serves as an attraction for our city. Memorial Meadow is a low maintenance design proposal that makes room for biodiversity while providing a space for Tina Fontaine and Missing and Murdered Indigenous Women to be remembered. It is a rather large meadow that continues to the other side of Waterfront Drive to not only create an impactful space for those walking through the meadow, but to give drivers the experience of this commemorative space as well. As people move through the space, the goal of the project is not only to educate people about Tina Fontaine to build concrete community through the gathering of people and creatures. With an individual space for the memorial, we were able to create a design that works to benefit both the ecological and commemorative aspects. Overall, Memorial Meadow is a simple yet impactful design, reminding us of a life that was once with us.

“... to use Landscape Architecture as a tool to educate, provide, and express.”

- Faith Campos

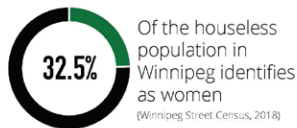
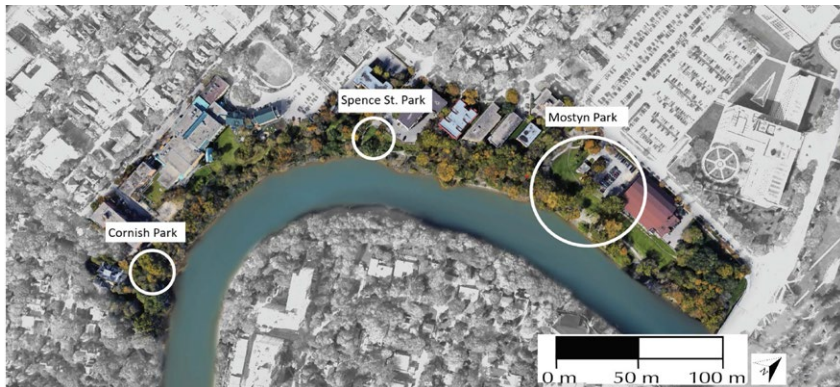
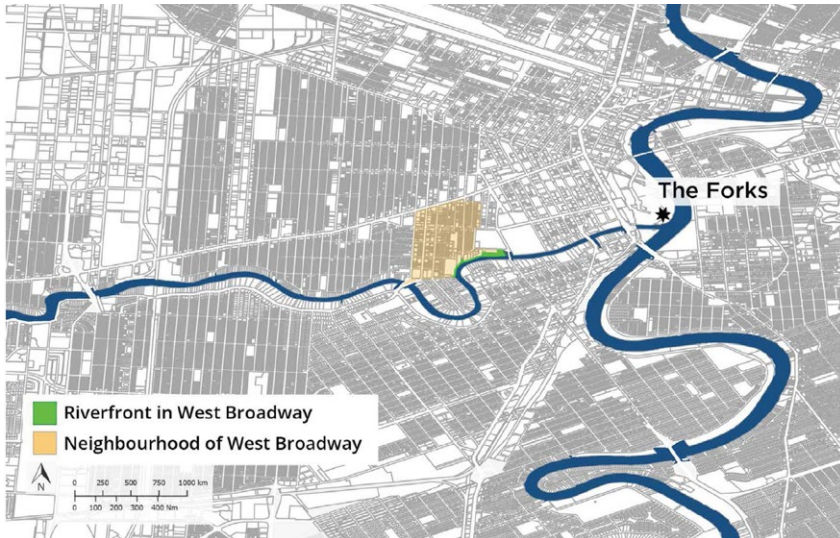




MAEGAN SIMONE COURCHENE / *B.A (2019)*

Nation/Community: Anishinaabe from Lake Manitoba First Nation & Sagkeeng Anicinabe Nation
Year: M2 - Master of City Planning

I am an Anishinaabe woman from Lake Manitoba First Nation and Sagkeeng Anicinabe Nation. I am a second-year planning student with an Advanced Bachelor of Arts degree in Native Studies and Environmental Studies from the University of Manitoba. Besides academia, I'm passionate about First Nations treaty rights, preserving Mother Earth, and the reclamation of her culture, language, and traditions. I identify as a jingle dress dancer, an auntie to many nieces and nephews, a caring sister, and a loving daughter with aspirations of becoming a community planner.





1 ENGAGEMENT



2 INDIGENOUS-LED STEWARDSHIP



3 WORK-INTEGRATED LEARNING



4 PLACEMAKING



5 SAFETY MEASURES



6 LAND MAINTENANCE



7 WILDLIFE HABITAT



8 PATHWAY TO RECONCILIATION AS A MODEL

PATHWAY TO RECONCILIATION

Instructor(s): Nicolette Layne

Department: City Planning

Group Members: Dominique Camps, Callan Cooper, Nik Friesen-Hughes, and Justin Grift

Reconciliation and healing with Indigenous peoples. The riverfront in the neighbourhood of West Broadway as our focal point is often misunderstood and faces several challenges that need to be addressed mindfully and holistically.

In our first strategy, we recommend introducing Indigenous-led stewardship programs as a way to provide skills-based training for participants in outdoor projects that incorporate learning from traditional land-based knowledge. These projects could help foster relationships among Indigenous, non-Indigenous and houseless residents. The second recommended strategy is to develop work-integrated learning programs to pair students with the community to study the ecological challenges present in the area while incorporating an Indigenous set of principles. A third strategy for the West Broadway riverfront is incorporating community-oriented design, where spaces are created to enhance interactions and allow people to create meaningful connections with the greenspace. As a means to promote safety and comfort in these spaces, we have formulated a fourth strategy that recommends the facilitation of safety measures. A fifth strategy is to implement land maintenance and erosion control along the riverfront to stabilize the riverbank from future sedimentation. Finally, our last strategy is to restore wildlife habitat, including protections for native plants and animals. Through these six recommendations, we hope to further our mission to present ecological and community initiatives to advance reconciliation efforts in West Broadway - and beyond.

West Broadway
Community
Organization
spring cleanup



ArtCity mural in
West Broadway



Carcross
stewardship group
in Yukon



Deer prints along
the riverfront in
West Broadway



University of
Manitoba partners
with Shoal Lake 40



Fallen log on the
West Broadway
riverfront trail



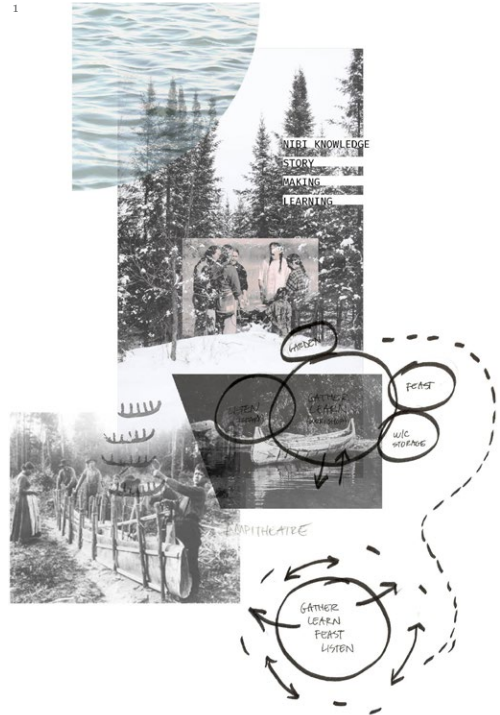
Vision of a
potential gathering
circle



Bear Clan Patrol
walking the streets
of Winnipeg's
North End

1. "Nibi Knowledge" Collage
2. Site plan

1



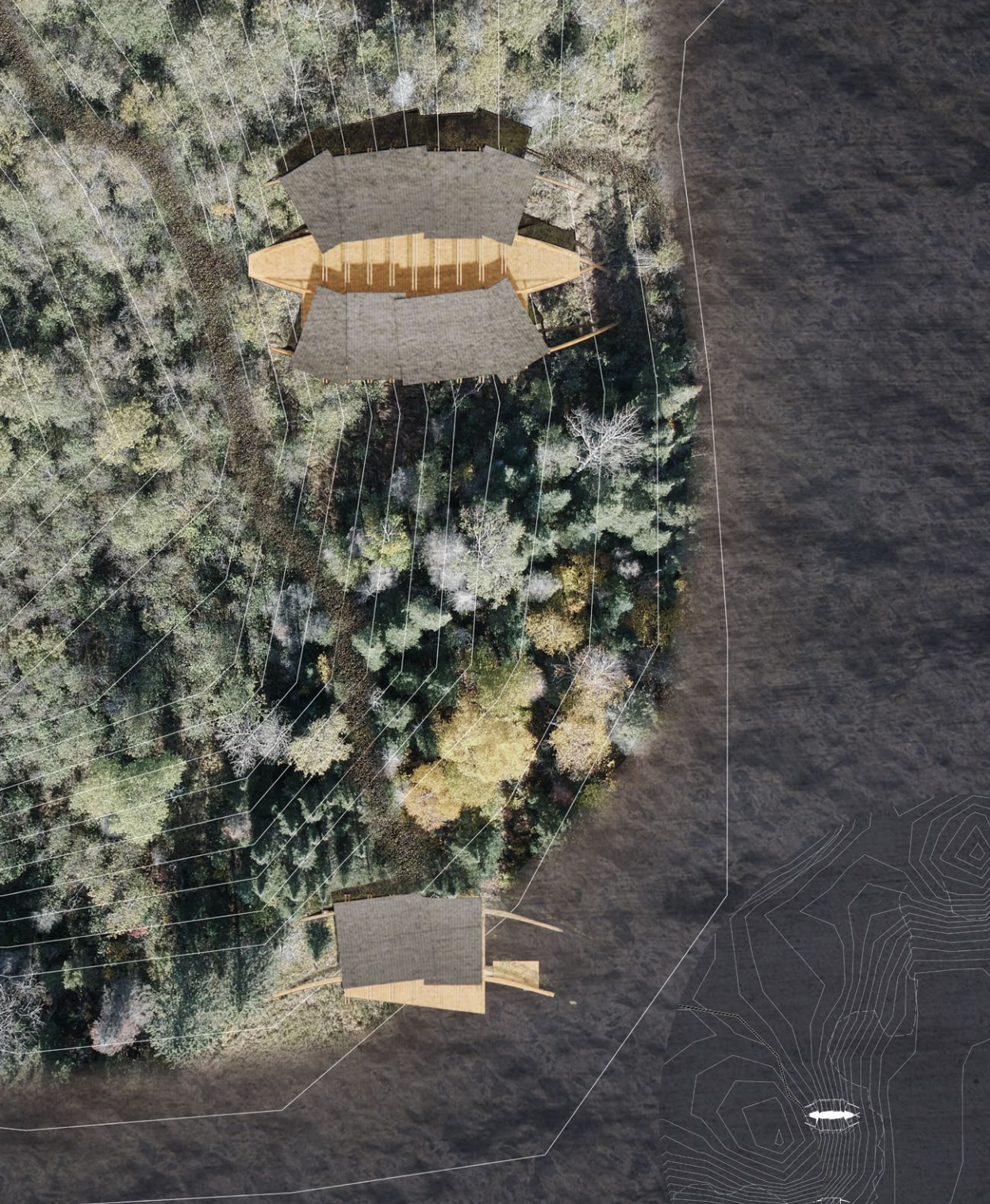
DANIELLE DESJARLAIS / B.ENV.D (2017)

Nation/Community: Ininew (Cree) from Peguis First Nation
Year: M1 - Master of Architecture

- Awards & Recognitions:
- + *Master's Award for Indigenous Students, 2020*
 - + *Harry Seidler and John Russell Recruitment Award in Architecture, 2020*
 - + *National Indian Brotherhood Trust Fund, 2020*
 - + *Allan Waisman Indigenous Architecture Scholarship, 2020*
 - + *Indspire Building Brighter Futures: Bursaries, Scholarships, and Awards, 2019 & 2020*

I was provided the opportunity to take a drafting course in high school. This course, along with a strong interest in my art and graphic design courses, guided me towards the path of architecture. I initially pursued design with the idea that architecture leads to a career of making buildings, but I learned quickly that it is so much more. Every year that has passed in the Faculty of Architecture I grew to learn what design can mean and how much power it can hold for the designers and the users.

Design school has provided me with opportunities to deeply explore my culture, my Indigenous identity. It has connected me with amazing students and professors who have guided and supported me throughout my years in architecture. Design school has given me a path, a purpose, and a voice and it has given me the skills and the ambition to help voice what Indigenous communities want to see in their architecture. Indigenous communities deserve to have a voice in what they want their lives to look like and how they see their communities thrive and grow, and I hope to be a part of this process in a positive way.





Entry



Feasting area



View of water

NIBI STUDIO

Instructor(s): Shawn Bailey & Shawn Sinclair

Department: Architecture

Nibi Studio seeks to reveal the knowledge and stories behind the birch bark canoe. It is a space for taking the necessary time to harvest, build, learn, and share stories related to the water, earth's materials, and the birch bark canoe. The architecture of Nibi Studio is meant to encourage visitors to learn how the land can be blended with architecture, to engage with the land, to remember the strength of our ancestors, and to listen, learn, and to make.

The process of making a birch bark canoe

is intricate, time-consuming, and rooted in traditional knowledge. It consists of many layers; the wood frame, the birch bark wrapping the frame, the sewing, the interior layers of bent wood, and the finishing materials. This element of layering can be seen within the architecture of Nibi Studio. First, there is the structure consisting of the columns and floor joists. Then comes the layer of the floor and walls. Following, are the beams just below the roof, and finally, the curved roofs and the joists within are layered with different heights.



South elevation

“Design school has given me a path, a purpose... and the ambition to help voice what Indigenous communities want to see in their architecture.” - Danielle Desjarlais



Floor plan



West section



HAYDEN FRIEND

Nation/Community: Métis from Winnipeg, MB
Year: ED2 - Bachelor of Environmental Design

I have always enjoyed making/building things for others and myself, whether it was a piece of clothing or fixing an existing object. I became more interested in environmental design after being in university for a year or so as I was dissatisfied with my experience in chemistry and sciences. I am still finding my foundations in design school, but being exposed to many other cultural ways has provoked me to further my own knowledge.



Seine-Red site, with seen animals



MAPPING

Instructor(s): N/A

Department: Environmental Design (ED2)

Our third project for studio was to map different conditions on our given site, and to create a model for further exploration in our next project. The maps are concerned with where animals live in relation to the city environment. Materiality of the model is described within the image.



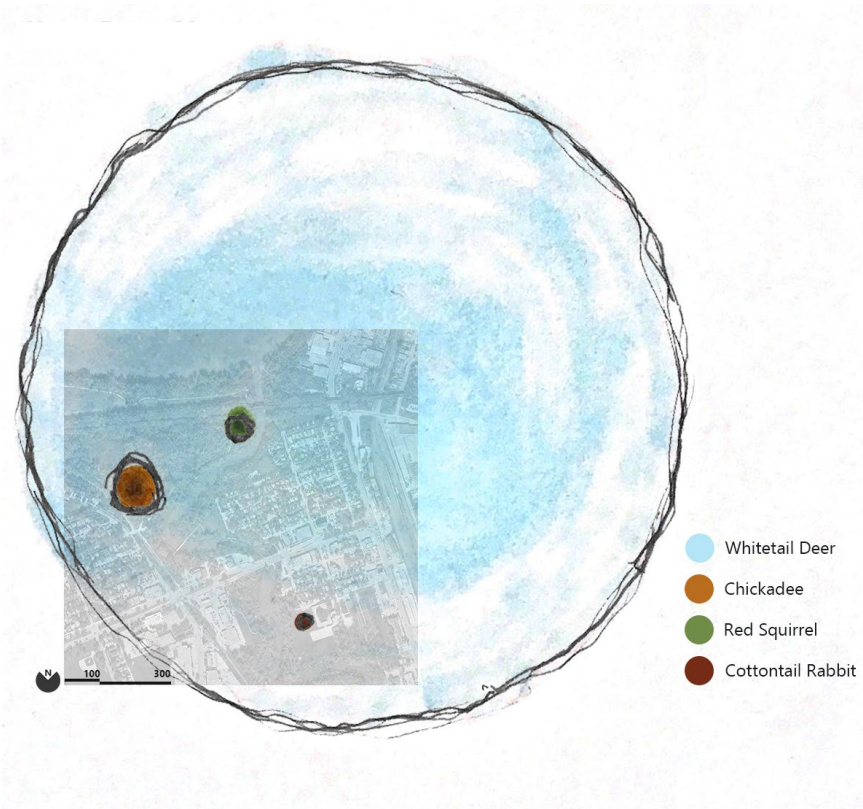
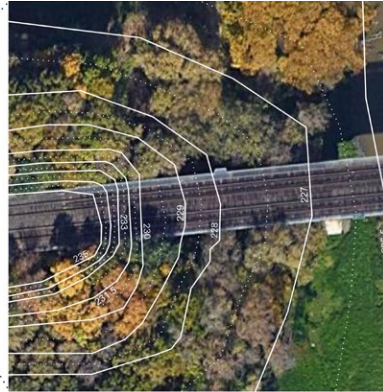
Model explorations

“... being exposed to many other cultural ways has provoked me to further the knowledge of my own.”

- Hayden Friend



Site reference



Animal home range map



MEIGHAN GIESBRECHT / M.ARCH (2020)

Nation/Community: Kwakwaka'wakw First Nation

Year: Thesis/Practicum - Master of Architecture

I grew up always craving to know more about who I was as an Indigenous woman. Growing up disconnected from my culture, I wanted to learn, but I didn't really know where to look beyond history books and pop culture. As a result, I always struggled with wondering who I was to tell my story, and if I would be considered "Indigenous enough" to tell it.

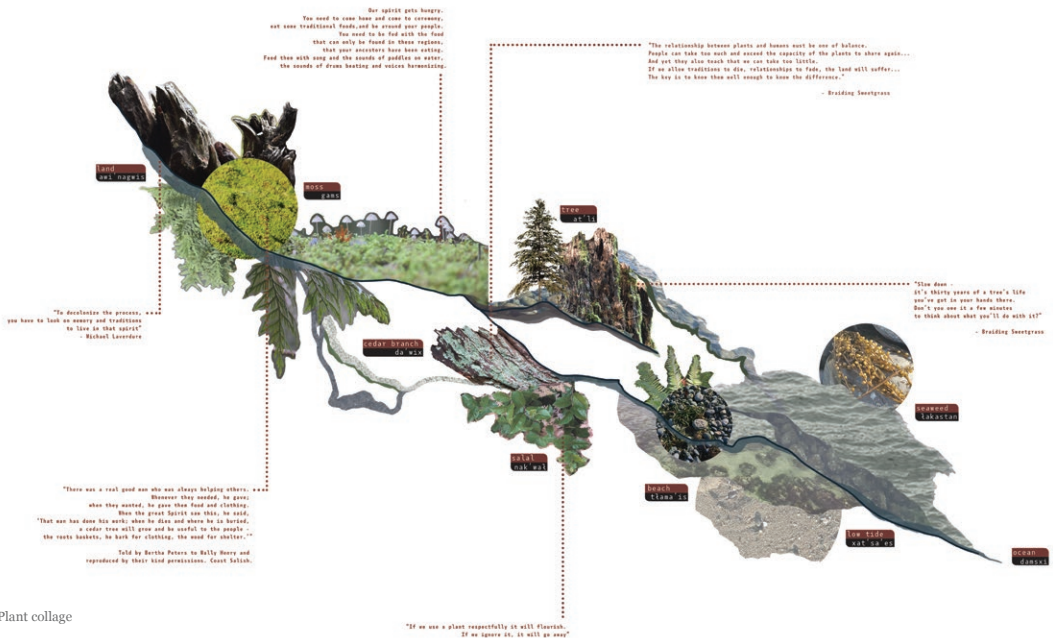
My art and my research have become a vessel for me to explore my identity. What I make comes from my story and my experiences. Art and design has become a powerful tool for me to share my story, to reclaim, and to learn more about who I am.

Awards & Recognitions:

- + *Allan Waisman Indigenous Architecture Scholarship, 2019*
- + *Barbara Humphreys Memorial Graduate Scholarship in Architecture, 2019*



Story collage



Plant collage



K'AP'IGA'LIT KWA A LAS

GATHERING TOGETHER - THE PLACE WE ARE: INDIGENEITY IN PUBLIC SPACE

Thesis Advisor: Eduardo Aquino

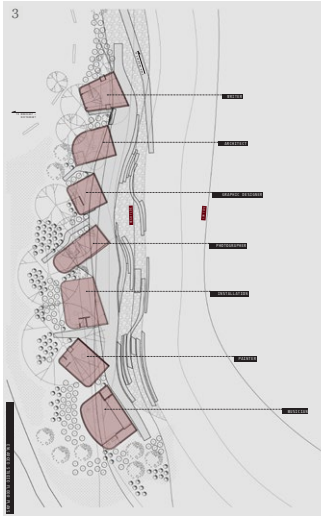
Department: Architecture

Meighan is Kwakwaka'wakw, Métis, and German-Polish, existing within a space of overlapping identities. Having grown up in cities all my life, my research focuses on the importance of storytelling within urban Indigenous spaces, specifically public space. I question the role that architecture plays in creating common experience; facilitating healing and learning through place-making within the city. Turning to the role that artists play within creating those important dialogues, the program of artist studios, a restaurant, and a public gathering/sharing space, explores how architecture can learn from the spaces that makers create through their own storytelling. It is through the act of making that artists and the public can witness, learn, and celebrate within spaces of the city. For those who have moved to the city, those who grew up disconnected from their culture, or those who are learning; public space can play an essential role as a space for storytelling and healing from a colonial narrative.

Questioning and decolonizing methodologies within architecture and research became an essential part of the process as well as

understanding the relationships between land, storytelling, and art, when approaching the role of architecture. This included re-evaluating the definitions of research, site, and materials within a western institution of knowledge and rethinking the presentation space, as well as confronting spatial arrangements that can often go unnoticed because they are so engrained within the systems of knowledge.

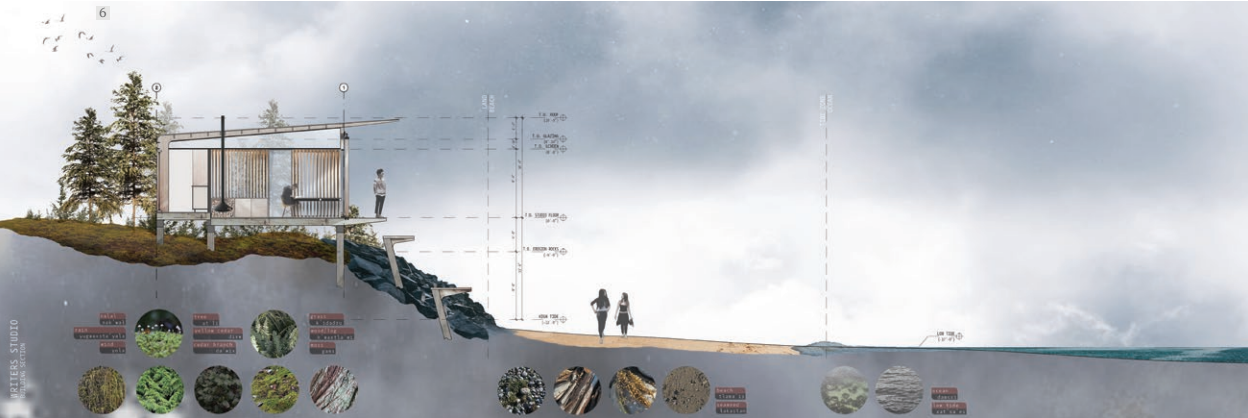
Storytelling is coded into the land, it exists within our experiences. What is the role that architecture has to play within place-making and narrative? Storytelling is layered into the space, with architecture as the framework for stories being shared. Cedar screens remove the linear boundaries created between private and public, instead, allowing for overlapping and oscillation of space between artists and the public. Giving space back to the land was an intentional choice, as the land itself has coded and layered knowledge that can spark memory through narrative. Through this layering, the intention is for the space to create thoughtfulness to ask, 'why this story is being told, who will be able to understand it, and who will be able to share it with others, to create a common experience?'

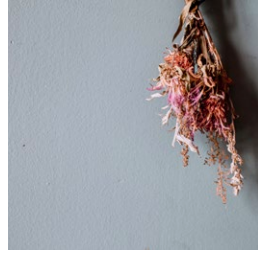
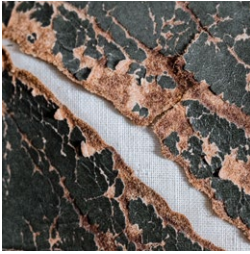


“My art and my research have become a vessel for me to explore my identity.”

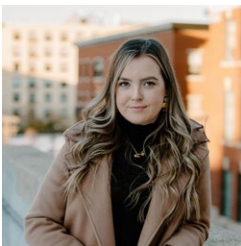
- Meighan Giesbrecht

- 1. Studio elevation
- 2. Site plan
- 3. Enlarged studio floorplans
- 4. View of studios at night
- 5. View of workshop
- 6. Section





Site documentation



JULIE HINCE / *B.ENV.D (2018)*

Nation/Community: 9th Generation Member, Manitoba French Métis on Treaty 1 Territory
Year: M1 - Master of Interior Design

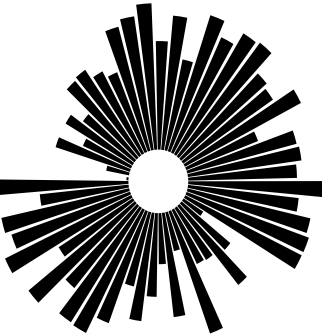
Awards & Recognitions:

- + *Roy C. Rettinger Graduate Scholarship for Interior Design, 2020*
- + *Price Industries Ltd Faculty of Architecture Recruitment Award, 2020*

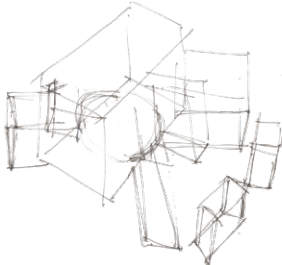
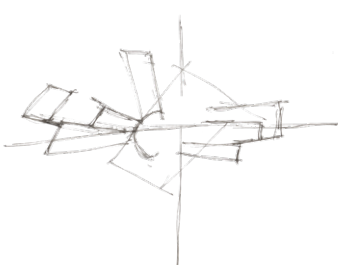
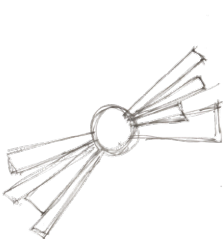
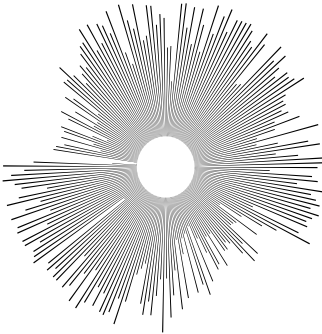
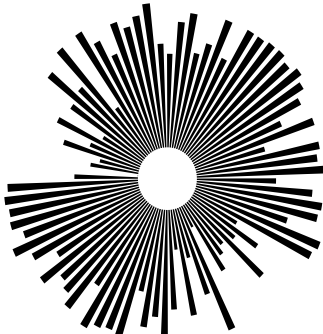
As a member of the Manitoba Métis Federation (MMF), as well as the Conseil Elzéar-Goulet, a local of the MMF, I identify myself with the French Métis Canadian community through my Métis heritage. My designs often reflect Indigenous references, through design programs, elements, materiality and land recognition. I am very fortunate I was exposed to design at a young age through my parents' investment rental properties and renovation businesses. I was able to contribute concepts, designs and labour to many residential renovations and outdoor projects. All these experiences have helped me hone my personal values, interests and work ethics. Design school has tremendously sparked the curiosity of my ethical backgrounds, that later helped me learn, assert and embrace my culture. Dictating projects to be Indigenous-led and inspired helps me feel proud of my identity and showing, through the advocacy of human rights, the important Indigenous heritage.



Material palette



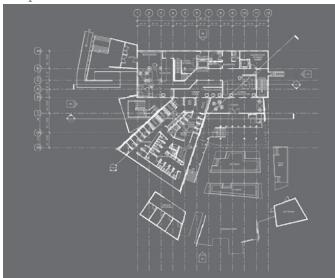
Soundwave



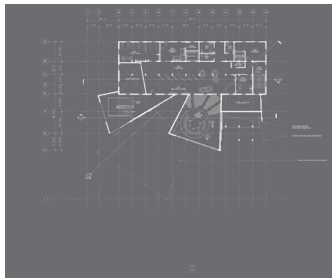
Form development



Site plan



Main floor plan



Second floor plan

“Design school has... sparked my curiosity of my ethical backgrounds, that later helped me learn, assert and embrace my culture.” - Julie Hince

GROUNDED. RETREAT LODGE

Instructor(s): Nicolette Layne
Department: Interior Design

Grounded is a proposed retreat lodge design for 100 Rue des Ruines du Monastère in St. Norbert, Manitoba. Located on Treaty 1 territory, the healing lodge will offer visitors a space to decompress, re-energize and immerse themselves in Indigenous-inspired healing practices. The retreat lodge is intended to support the reconciliation act in Canada by promoting, embracing, and preserving Indigenous culture. Through education and participation, visitors will be immersed in Indigenous-inspired rituals and Indigenous ceremonies, ultimately offering a retreat that fosters harmony in the given environment. Grounded will hold various facilities such as gender-inclusive change rooms, hot baths, cold baths, hot rooms, restaurant, exhibition and gallery space, and ceremonial rooms to host Indigenous healing rituals (hoop dancing, card readings, smudging, etc.). The design concept aims to preserve the values of the current function of the St. Norbert Arts Centre: Earth, Spirit and Culture.



View of reception lounge

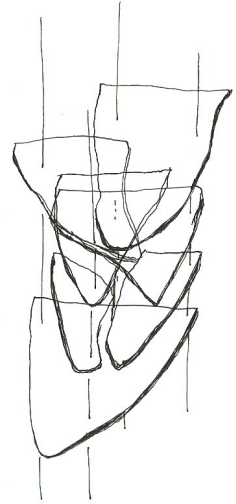
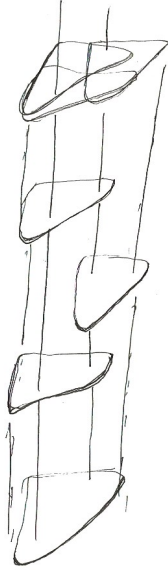
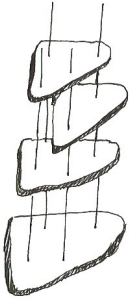


View of ceremony room



View of reception desk





Concept sketch



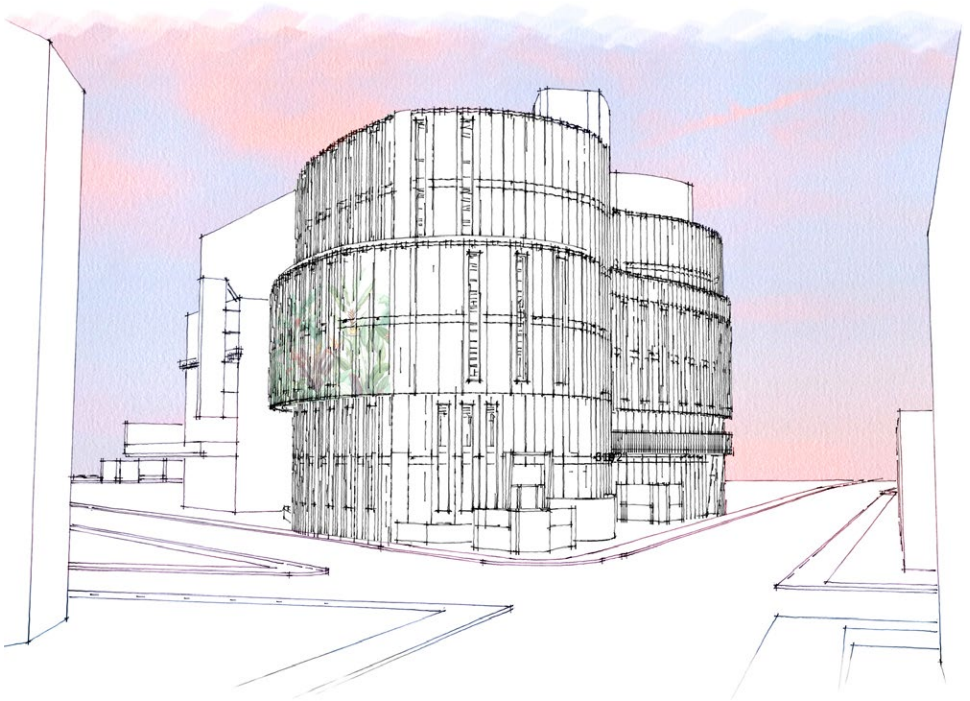
NICOLE LUKE / B.ENV.D (2019)

Nation/Community: Inuk, Chesterfield Inlet, NU
Year: M2 - Master of Architecture

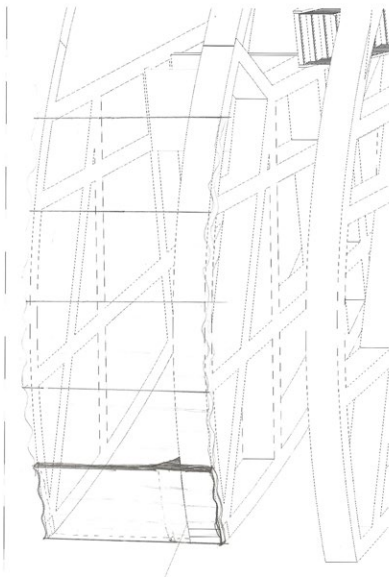
I have lived in an southern/urban area for the majority of my life and I have always been inspired to draw and create. In high school I decided to pursue architecture as a career and this was around the same time that I became more aware of my displacement from my culture/community. Through the progression of my post-secondary education I developed a passion for cultural identity and design which I now aim to keep with me throughout my career and I hope to reach out to other youth to do so as well. I also want to be a part of the sustainable development in Inuit Nunangat to continue my learning of culture and design.

Awards & Recognitions:

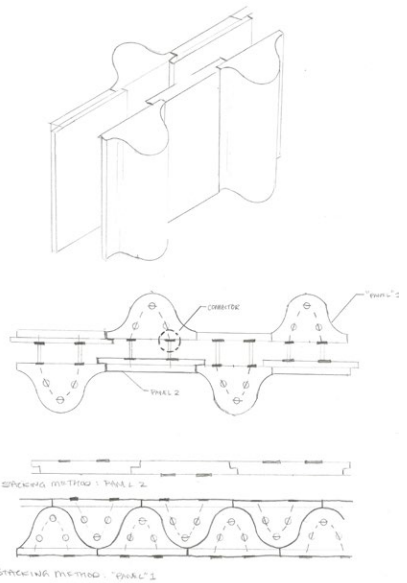
- + *Building Brighter Futures 2020 (Indspire)*
- + *Masters Award for Indigenous Students, 2020*



Perspective sketch



Detail sketch





View from the street

“... I want to be part of the sustainable development in Inuit Nunangat to continue my learning of culture and design.” - Nicole Luke

BURTON'S COMPLEX

Instructor(s): Neil Minuk
Department: Architecture

Burton Cummings Theatre was once called the Walker Theatre in the early 1900's. It has gone through a series of renovations and name changes such as the Odeon Theatre. It was originally planned as a mixed use space combining a hotel, office space and retail space along with the theatre but only the theatre was completed before funds for construction became unavailable. This will be a mixed use project. The general area of Downtown Winnipeg currently has many parking lots, so the decision to use the Burton Cummings Theatre parking lot as a site, along with the essence of the Walker Theatre history, justifies the placement. This mixed used project includes an informal live band café space located on the ground level, and a hostel/B&B on the upper floor. The idea of form stacking combines different shapes as platforms and create a clash of spaces. This determined the overall form of the project and helped determine the internal structure. “Burton’s Complex” represents numerous things. It is the combination of my interests in social space design and simplicity in design. It is a program that is unique yet very familiar. Mixed use space is something that was initially intended for the site and Burton’s Complex is the attempt to resolve the missing piece of the once known Walker Theatre.



View in the interior



View from the street



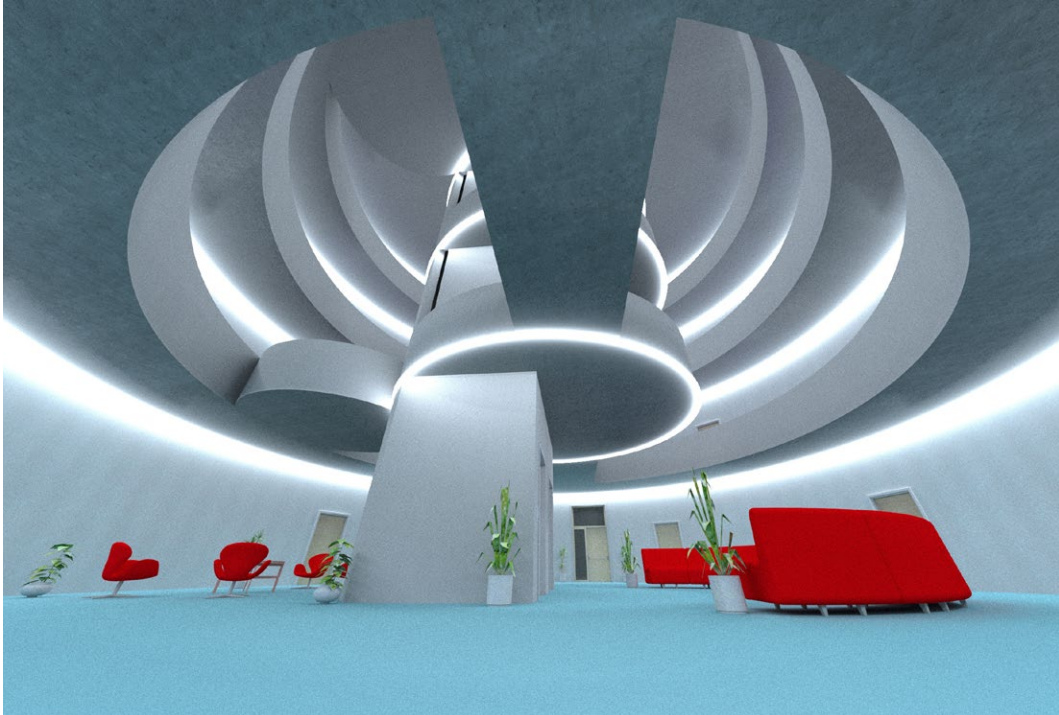
DARIAN MCKINNEY / *B.ENV.D (2019)*

Nation/Community: Swan Lake First Nation
Year: M2 - Master of Architecture

I have always been interested in construction and design. This lead me to initially pursue Engineering, which quickly pivoted to an interest in Architecture and design. Design school has not only allowed me to further explore my culture but has also allowed me to connect with my family and community in Swan Lake. My education has allowed me to learn more about and further respect Indigenous culture.



North elevation



View of interior

“My education has allowed me to learn more about and further respect Indigenous culture.” - Darian McKinney



View of exterior

HIGH-RISE

Instructor(s): Neil Minuk
Department: Architecture

The project is a high-rise residential building located on the Red River in St. Boniface. The project is designed for a near future when the urban core of Winnipeg had greatly increased and expanded across to St. Boniface. The residents are considered upper middle class, interested in high end living. The space is inspired by the space age design of the 60s and 70s. The floors are divided into sections of four which are vertically connected through internal atrium spaces. In the imagined future, space is a premium so the parking garage is integrated into the structure, located between the main lobby space and the residential units.





Existing pool of light



EVAN MCPHERSON / B.ENV.D (2016)

Nation/Community: Métis Nation

Year: Thesis/Practicum - Master of Landscape Architecture

“My people will sleep for one hundred years, but when they awake it will be the artists who give them their spirit back.” - (Louis Riel, 1885)

Design opened several paths to reclaiming and embracing my Métis heritage and identity. Design has allowed me to learn more deeply about the ongoing processes of colonization, the suppressed transmission of culture and the displacement of Indigenous peoples. Within my own family, this learning has taught me about the old lifeways of my ancestors, their history and has strengthened family relationships and knowledge.

I see design as a powerful tool for the assertion of Indigenous rights and freedoms. Through drawing, writing and building, new realities are brought into a state of becoming. The act of design can challenge and question colonial development-driven frameworks. Design is a vehicle for the expression and transmission of familial values, fostering healthy communities and nourishing a deep respect for the land that are all integral to my sense of being Métis. Within my own practice of design, I am inspired by the grit and fortitude of those who came before me and I am reminded how my own actions, influence and impact the future generations after me.

Awards & Recognitions:

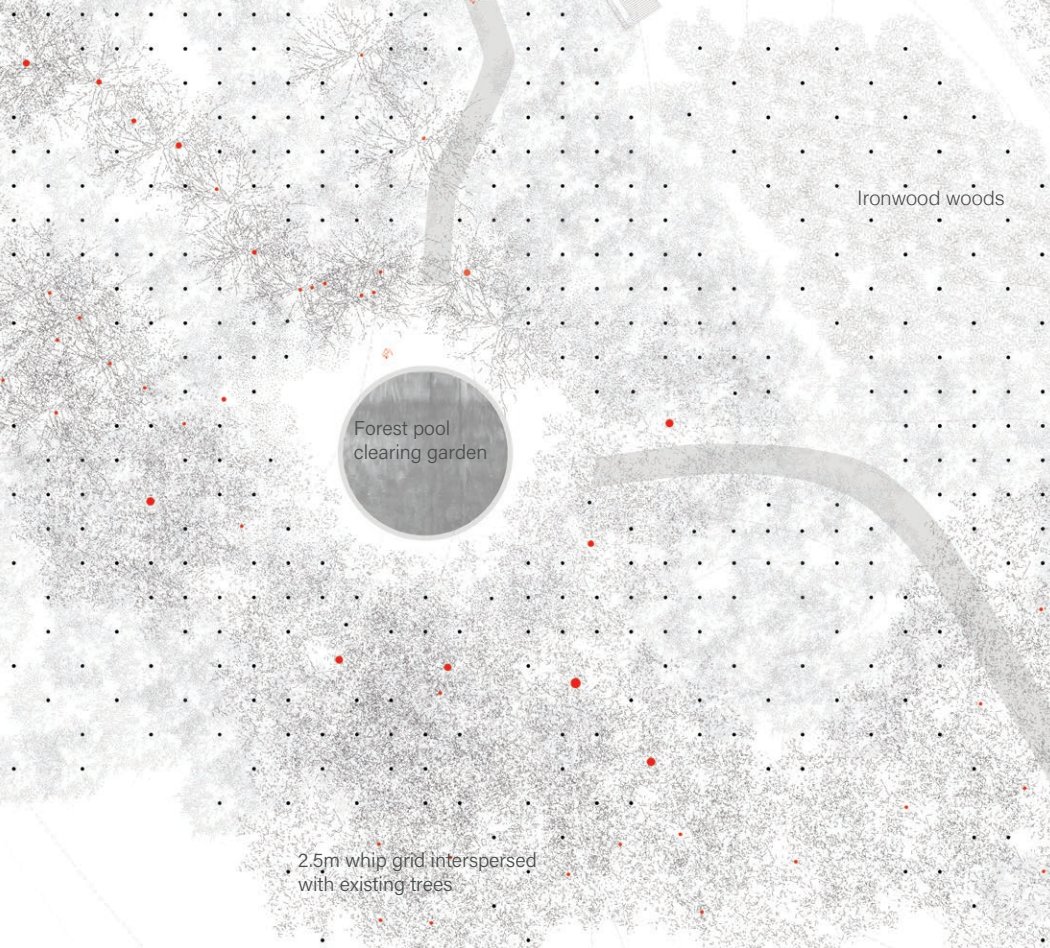
- + Manitoba Graduate Scholarship, 2018
- + SSHRC Canada Graduate Scholarship - Masters, 2019



400M

DRIFT GARDEN

FOREST POOL GARDEN



FOREST POOL GARDEN

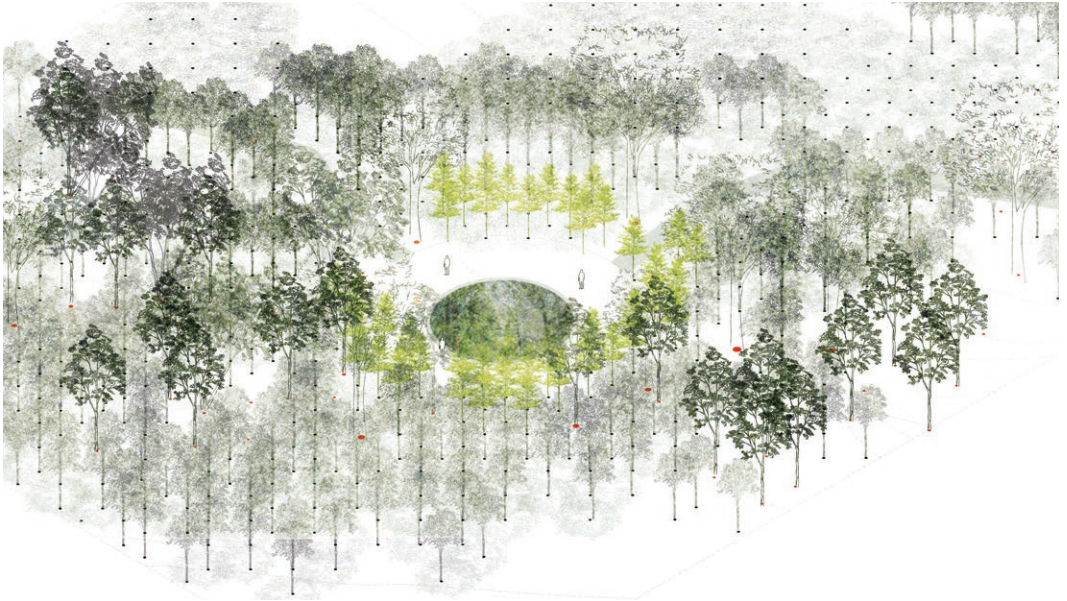
Instructor(s): Kamni Gill
Department: Landscape Architecture

This process work explores the City of Winnipeg's relationship with the waters of the Red River. This design research explores the possibilities of river gardens in downtown Winnipeg. The forest pool garden is located on a plot of land left over from the segmentation of urbanization, found between the Red River, major arterial roads and in the shadow of major cultural institutions including the Canadian Museum for Human Rights, Forks National Historic Site and other parks. These forces encompass the parcel in a series of active flows. The garden intends to cultivate the wild edge between riparian and urban by magnifying its existing geographical features. A timber crib flood break structure shields the site from the Red River and creates a defining wall between

riparian and urban parkland. Low lying lands collect and host vernal pools under the dark shade from an established grove of trees.

The garden plays on the notion of the still vernal pools of water by framing a calm reflective plane of water in an embedded concrete dish as the main intervention in the middle of the site. This dish is placed at an existing opening in the canopy, framing this pool of light and bringing the sky down into the dark forest. The calm reflective water is quiet and still, contrasting the surrounding flows and heightening the sense of place found in the urban forest. The result is an intensifying experience of water found in the middle of an urban forest.

"I see design as a powerful tool for the assertion of Indigenous rights and freedoms." - Evan McPherson



Axo view of waterpool



View of waterpool



REANNA MERASTY / B.EN.V.D (2019)

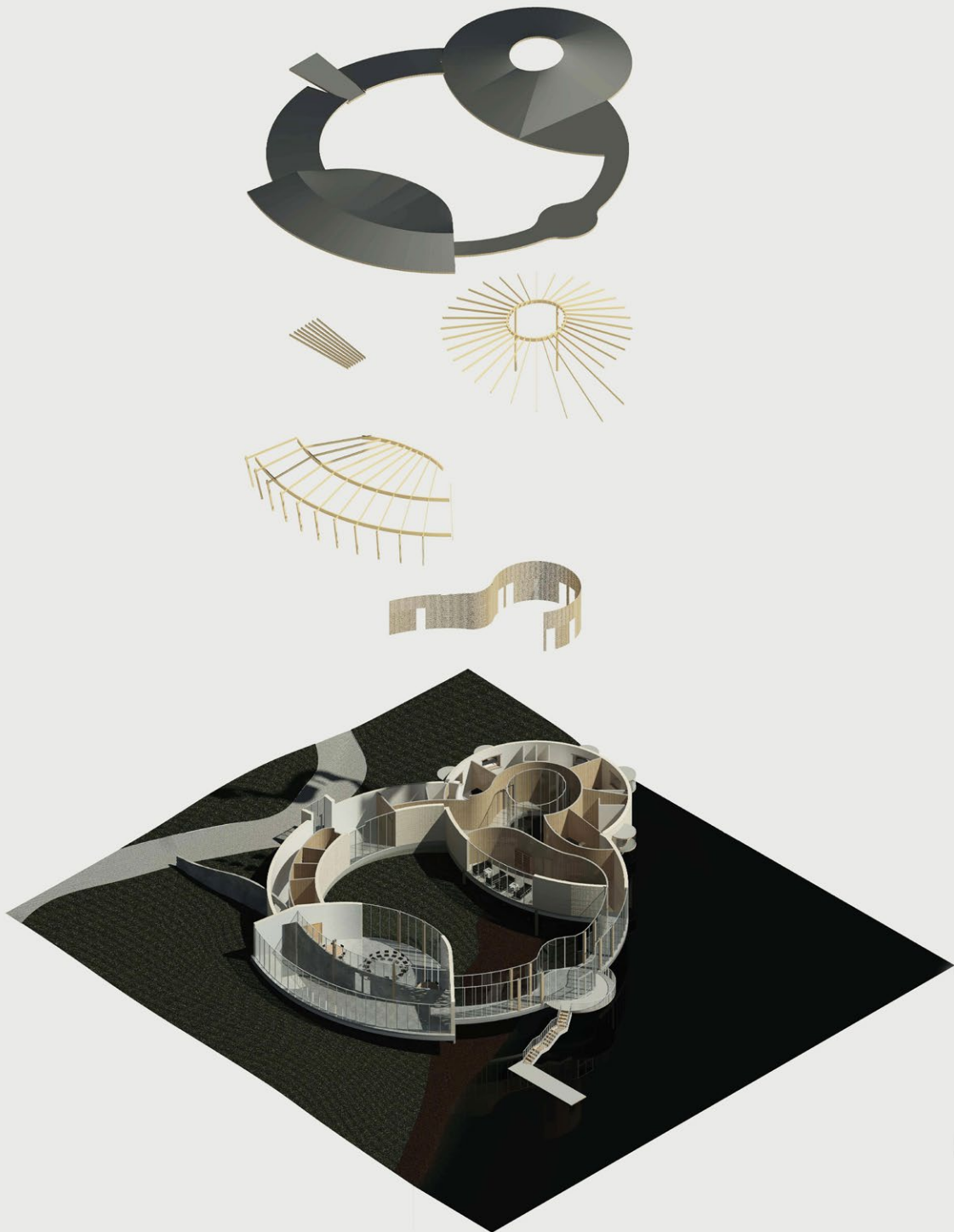
Nation/Community: Ininew (Woodlands Cree) from Barren Lands First Nation
Year: M2 - Master of Architecture

My community is traditionally known as kisipakamak, which translates to “where the water ends” and refers to the North Shore of Reindeer Lake in Northern Manitoba. I grew up on these lands and waters in the North, and was raised by my grandparents in the summer months. I was always around traditional and land-based living; hunting, trapping, fishing, and this was where I was exposed to log cabin construction. My first memories were helping my papa strip the bark, transporting the logs from another island through boat, and watching his technique. After that I became interested in woodworking and carpentry, leading me into a drafting course in high school, and eventually to studying architecture.

As Indigenous people, we are naturally creative. In history you can see this in our craftsmanship, artistry, and way of making. Architecture gave me the tools to bring out this creativity, and to truly incorporate my identity in the work that I produce. Architecture also gave me the space to be proud and assert my Indigenous identity, something that I was ashamed of before. Finally, design school is the reason I became familiar with the practices, and teachings of my culture. Interactions with communities and elders gave me a profound appreciation for the knowledge and values systems that are within Indigenous nations.

Awards & Recognitions:

- + *CBC Manitoba Future 40 Award, 2020*
- + *Allan Waisman Indigenous Architecture Scholarship, 2020/2019*
- + *Master's Award for Indigenous Students, 2020*
- + *SSHRC Canada Graduate Scholarship - Masters, 2020*
- + *Indigenous Awards of Excellence - Student Trailblazer Award, 2020*
- + *Manitoba Association of Architects - Architecture Recruitment Award, 2019*
- + *UMSU Award for Indigenous Community Leaders, 2019*
- + *University of Manitoba Emerging Leader Award, 2019*





View of residential entrance



View of gathering space corridor

PRITCHARD'S CREEK HEALING CENTRE

Instructor(s): Neil Minuk
Department: Architecture

Located along the riverbank of the Red River, Pritchard's Creek Healing Centre aims to assist in the mental, physical, and emotional health of the users and surrounding living elements. The site, and its inhabitants (animals, creatures, vegetation), guided the project in its form, program, and experience. The site was home to Pritchard's Creek, and was filled in the early 1900s. To represent the natural history of the water, the project features a wall to represent the creek, which extends from the interior to the exterior of the structure. The program includes a gathering space, residential units, and lookout, each space offers its own unique experience based on its location on the site, and viewpoint. The project offers space to allow for all living elements of the site to coexist through a cantilever that gently hovers over the river.

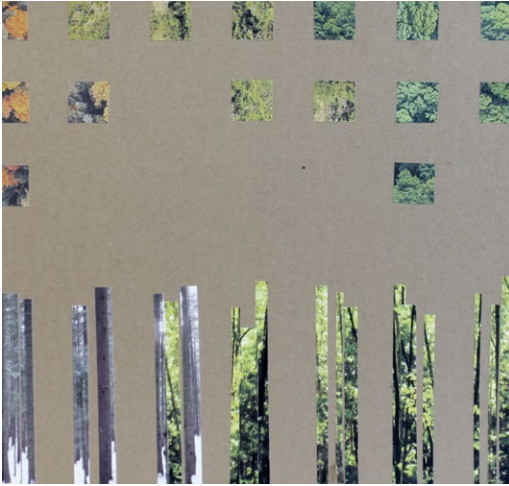


View of lookout and the Red River

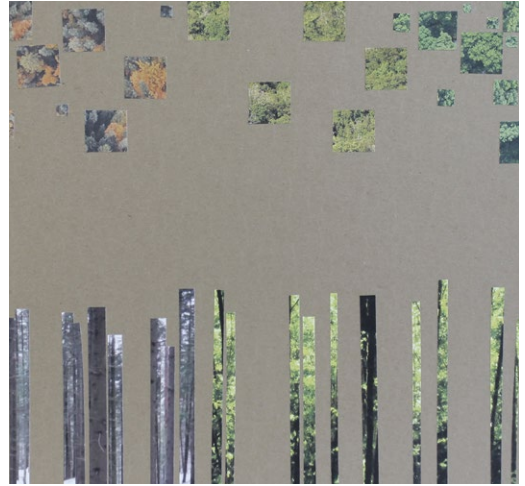
“... architecture gave me the space to be proud and assert my Indigenous identity.” - Reanna Merasty



South-west section



Planting design plan to elevation collage study



NAOMI RATTE / B.ENV.D (2016)

Nation/Community: Peguis First Nation
Year: Practicum - Master of Landscape Architecture

What are you? I have been asked this question many times. As a mixed-race woman of Pakistani and Anishinaabe heritage, I have struggled to know my place in either of my cultures. Both of my cultures are rooted in honour and respect. My understanding of natural world has consistently been influenced by this. I am fascinated by the connection between people and place, which is what led me to the Faculty of Architecture. When I started design school, I separated my heritage from my design education. I didn't see the connection between my training as a designer and my own cultural perspective.

It wasn't until I started practice after finishing the Environmental Design program that I felt equipped to explore my cultures in design. I had briefly tried to explore my own Indigeneity, as it related to design, in undergraduate studies. However, I ended up with more questions than answers. Through seeking out connections in the Indigenous design community, I started to recognize my unique perspective in the profession of Landscape Architecture. Through this community, I have felt empowered to claim my identity as an Indigenous Woman.

Awards & Recognitions:

- + Allan Waisman Indigenous Architecture Scholarship, 2020
- + Master's Award for Indigenous Students, 2019/2020
- + Maxwell Starkman Scholarship in Architecture, 2020
- + HTFC Planning and Design Canadian Indigenous Design and Planning Fellowship, 2019
- + University of Manitoba Graduate Fellowship, 2019
- + Canadian Heritage: Art in the Capital Recipient, 2018



^ WINNIPEG, MB

10x10
Research
Forest

2019
Forest Extent

1870
Forest Extent

Flood
Prone
Areas

ST. JEAN BAPTISTE, MB v

**CONDITION:
FLOOD PRONE
AGRICULTURAL**



**CONDITION:
INFRASTRUCTURE
INTERSECTION**



**CONDITION:
INFRASTRUCTURE
INTERSECTION**



**CONDITION:
LOW FLOOD
RISK
/ EXISTING
AGRICULTURAL**



**CONDITION:
EXISTING
RIPARIAN**



Collage section



Red River flood level study model

10 X 10 OF FIELD AND FOREST

Instructor(s): Dietmar Straub
Department: Landscape Architecture

In 1870, southern Manitoba was composed of over 55% prairie and 35% forest. After the rise of agricultural practices these numbers dramatically decreased. Today, only 9% of this original forest is still present in southern Manitoba. Deforestation is a global phenomenon. In 2016, the world lost over 29.7 million hectares of tree cover. In an area of Canada defined by agriculture, how can we integrate a forest into the fabric of the landscape? Could we commit to reforestation just 10 hectares at a time? 10x10 is a proposed research forest initiative within the Great Plains Ecoregion of Canada. A section of the Red River 3 kilometers north of St. Jean Baptiste, Manitoba was selected as the study site. It proposes a strategy to reintroduce forested areas in unison with current agricultural practices in an effort to recover lost forests.

CONDITION:
FLOOD
PRONE AND
EXISTING
FOREST

CONDITION:
FLOOD
PRONE AND
EXISTING
FOREST

CONDITION:
LOW FLOOD
RISK
AGRICULTURAL

CONDITION:
INFRASTRUCTURE
INTERSECTION

CONDITION:
LOW FLOOD
RISK
AGRICULTURAL

AGRICULTURE

RED RIVER

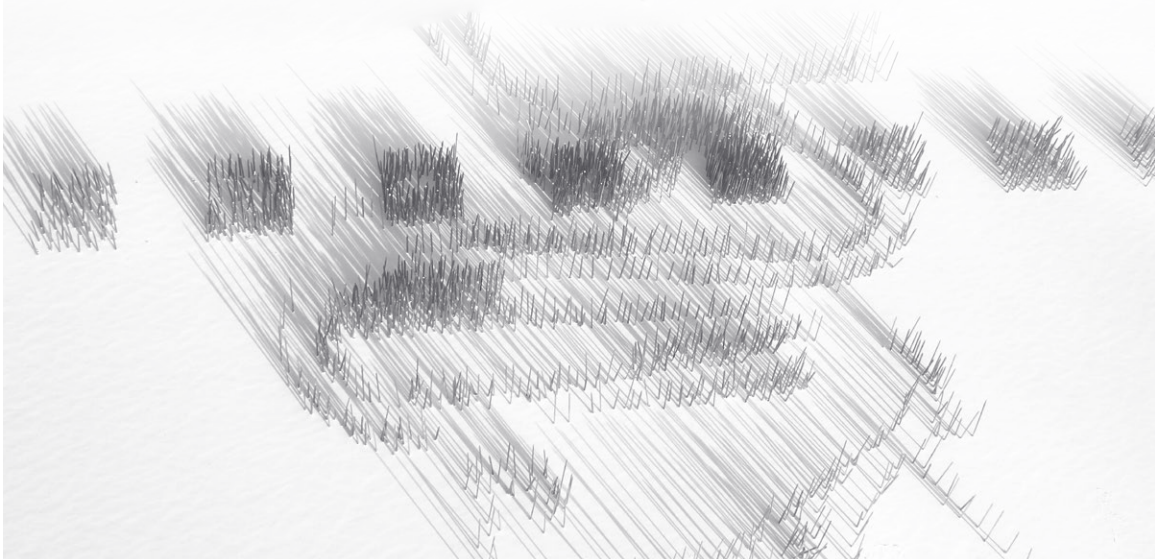
AGRICULTURE

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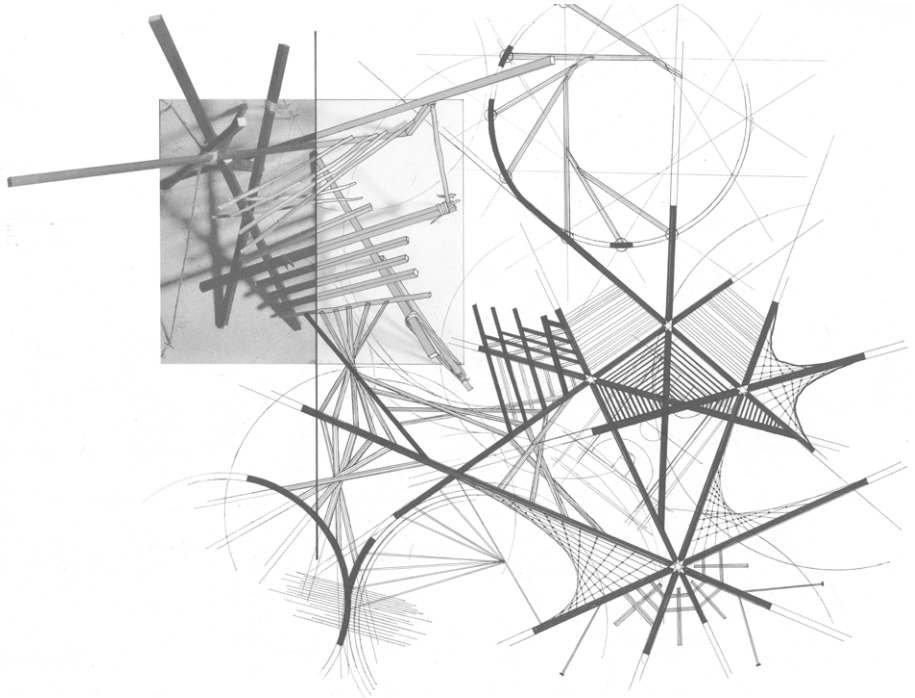
AGRICULTURE

AGRICULTURE

“Through this community, I have felt empowered to claim my identity as an Indigenous Woman.” - Naomi Ratte



Shadow model of site installation



TERON-JORDAN RICHARD / *B.ENV.D (2016), M.ARCH (2020)*

Nation/Community: Métis Nation and Anishinaabe, Camperville, MB
Year: Thesis/Practicum - Master of Architecture

I am Métis and Anishinaabe and a recent Master of Architecture graduate. I was born in Winnipeg, Manitoba, and spent the majority of my childhood split between Winnipeg and my family's home community of Camperville, Manitoba. My interest in architecture and design began at an early age. My father was a house framer, and would allow me to travel with him to remote northern communities to learn about the construction process first hand. My mother worked as an Indigenous counselor at the University of Manitoba, and she exposed me to the traditional teachings of our Indigenous culture. Together, my parents instilled within me a great sense of identity at a young age, and encouraged me to discover my own path in this world.

After developing an interest in drafting and carpentry in high school, I decided to enroll into the University of Manitoba's Faculty of Architecture program in 2011. Throughout my university education, I was able to expand both my technical and cultural knowledge well beyond what I could have imagined. The knowledge gained from my formal design education and past personal experience has forever instilled in me a strong sense of pride and hope.

Awards & Recognitions:

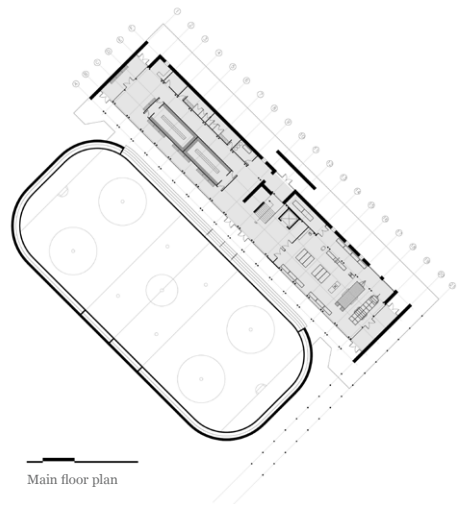
- + *Allan Waisman Aboriginal Architecture Scholarship, 2019*
- + *Business Council of MB Aboriginal Education Award, 2013*
- + *Heritage Educational Foundation Scholarship, 2015*
- + *Indspire's Building Brighter Futures Scholarship, 2015/2017/2018/2019*
- + *Le Prix Jacques Collin en Architecture, 2019*
- + *Louis Riel Bursaries at The University of Manitoba, 2014/2017/2018/2019*
- + *Lount Bursary for Indigenous Students, 2017/2018/2019*
- + *William E. Sheets Scholarship in Architecture, 2018*





Section

“...my formal design education and my past personal experience has forever instilled a strong sense of pride and hope within myself.” - Teron-Jordan Richard



**THE MENTAL GAME:
THE CULTURE OF
TRAUMA, HEALING,
AND ARCHITECTURE
ON INDIGENOUS
COMMUNITIES**

Thesis Advisor: Shawn Bailey
Department: Architecture

My architectural thesis attempted to explore the interconnectedness between trauma and healing, as well as the relationship between culture and identity in Indigenous communities. The thesis questioned the current role of architecture, and how it can play a more active role in the overall healing process as a result of intergenerational trauma. The overall intent was to propose a new holistic architectural language that embraces a more collaborative effort between traditional and western practices to grow a more unique land and community based design-build approach. The thesis was inspired by the current conversation surrounding mental health and suicide in Indigenous communities across Canada, and incorporating the principals of Two-Eyed Seeing to help establish a sense of reconciliation. The development of a more unique and adaptable architectural language, would help create a more honest dialogue between youth, land, and culture. The chosen site for my thesis exploration was Camperville and Pine Creek First Nation, Manitoba. Both communities have strong Métis and Anishinaabe roots, and offer a unique opportunity to incorporate the values of traditional vernacular building strategies with the contemporary construction and technological practices of today.





Awards & Recognitions:
+ *Randy Gilbert Mem. Schol.
for Excellence in Arch Design,
2020*

MACKENZIE SKOZYLAS / *B.ENV.D (2019)*

Nation/Community: Shoal Lake No. 40
Year: M2 - Master of Architecture

I have always had an interest in the built environment and a desire to shape the world with new innovations to respect the natural environment. Through the undergraduate program at the University of Manitoba, I became more connected to my culture and began to learn more about my Indigenous heritage. After getting the opportunity to complete a studio project in collaboration with my own reserve, I was incredibly curious to see how everything I learned through a very cultural project could be applied to a project that is vastly different. Travelling to Iceland, I was very inspired by how the respect for the land is translated into architecture. Connections between my cultural values and traditional knowledge can be readily applied into any environment and any project because it is an extension of myself and how I believe one should design.



Approach render



View of entrance

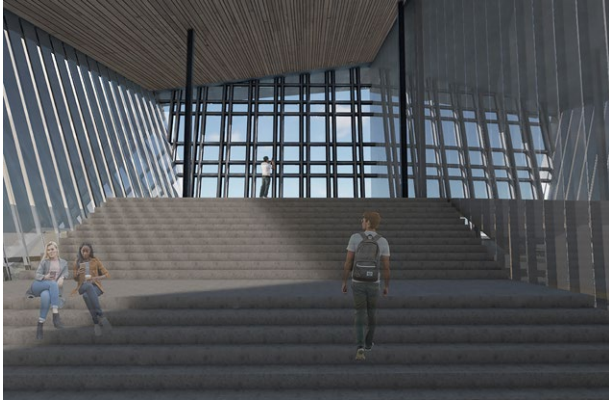
REYKJAVIK MUSIC SCHOOL

Instructor(s): Herb Enns
Department: Architecture

Working on the Icelandic harbourfront, the project aimed to make a school for experimental music, a performance space that embodies the music, and a public realm for the harbour's street traffic. The building is oriented in such a way that it creates areas of dwelling framing the amazing views and landscapes surrounding the harbour. The circulation of the space is also explored through a mirroring effect with the adjacent shipyard and the processes inherent in the industrial nature of ship maintenance.

The building is primarily made of steel with structural cast glass channels on the exterior to allow for the play of transparencies and light. The building at night glows like a beacon on the harbor and the transparency of the glass creates separations between public and private space while still hinting at the presence of the other through shadow. The landscape surrounding the building is also very important. A docking system will connect the furthest dock of the harbour back to the building allowing for pedestrian shortcuts. The building also pulls back on the ground level to allow for more outdoor spaces and room for the public to play and interact.

“Connections between my cultural values and traditional knowledge can be readily applied into any environment... because it is an extension of myself and how I believe one should design.” - Mackenzie Skozylas



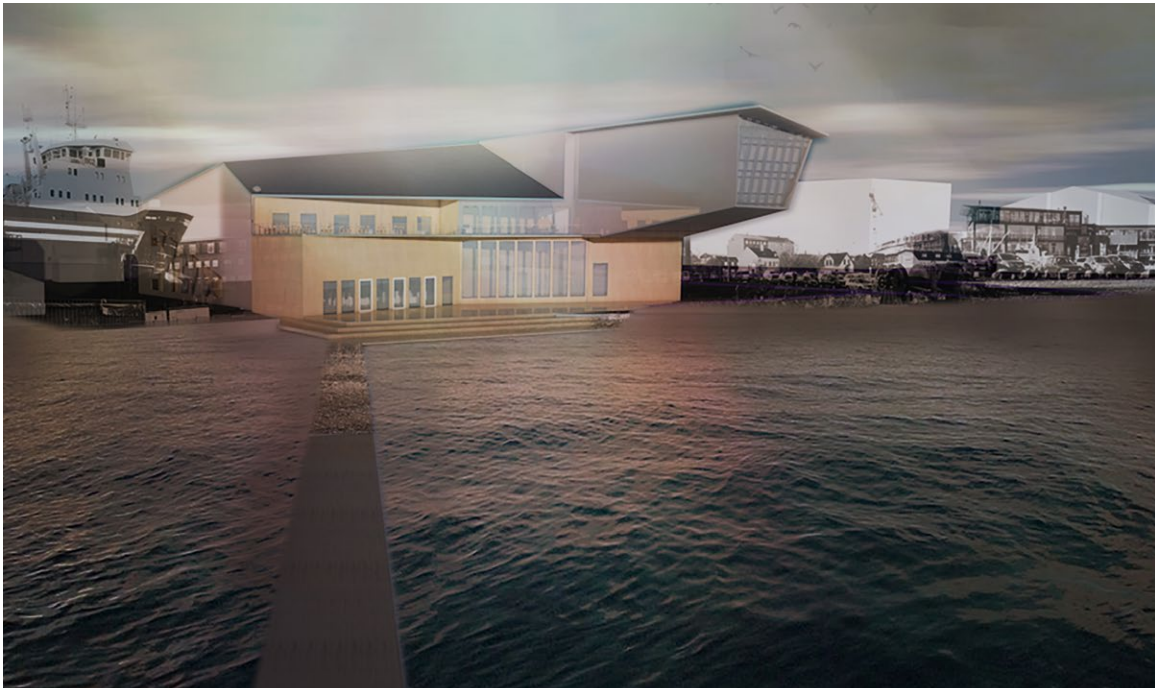
View of interior



North elevation



West elevation



View of dock



Waterkeeper



DESIREE THERIAULT / *B.ENV.D (2018), M.L.ARCH (2020)*

Nation/Community: Métis Nation
Year: Thesis/Practicum - Master of Landscape Architecture

As a young Métis woman, I was raised in the wilderness – camping for extensive periods of time in the middle of nowhere. The world around me, the very landscapes I stood in, were embedded with stories about my cultural identity. I didn't understand it at the time - in fact, I was pretty oblivious to it - that these stories and histories, woven into my community, were vital elements in defining and shaping who I was as an individual. Design became an outlet for me to unravel these narratives from the earth, to find unique responses to preserving not only the environment that surrounded me but my own cultural identity. Design has allowed me to explore my own Indigenous identity and provided me with a safe space to be creative and to weave the story of the voiceless.

Awards & Recognitions:

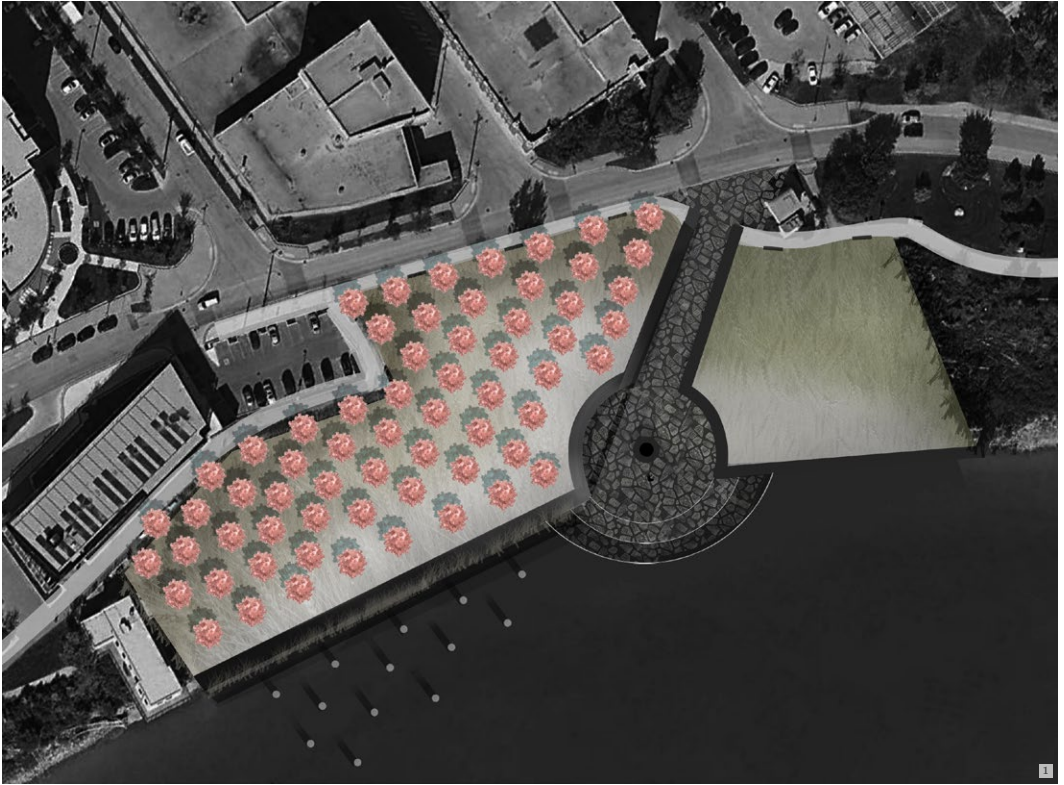
- + *Tri-Agency Award in Indigenous Research*
- + *SSHRC Fellowship*
- + *University of Manitoba Graduate Fellowship*
- + *Landscape Architecture Thesis-Prize*
- + *Carolynne Boivin Scholarship for Research in Family or Gender-Based Violence*



Murdered map



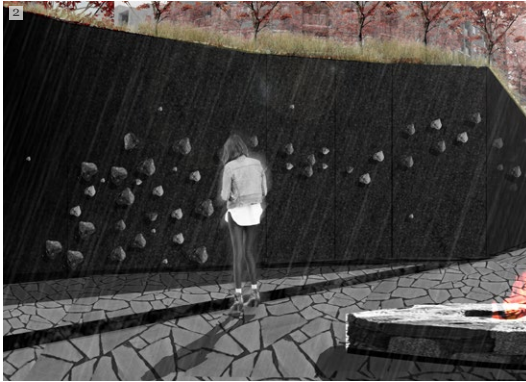
Missing map



RED RIVER WOMEN

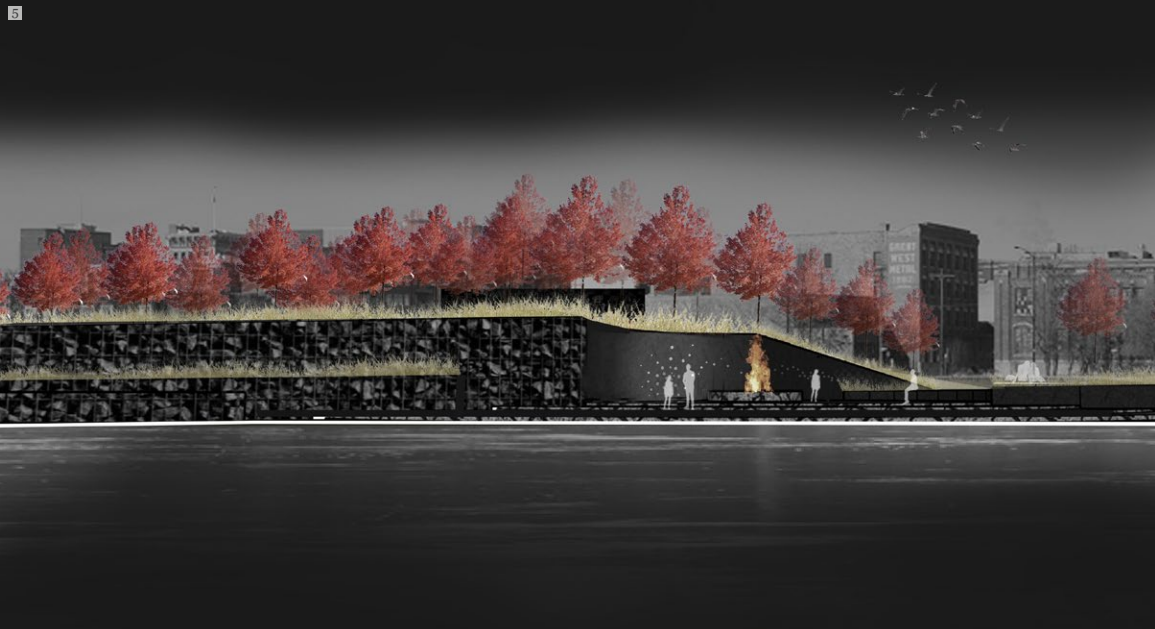
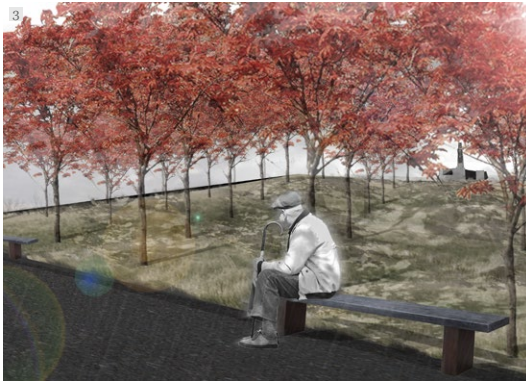
Instructor(s): Richard Perron
Department: Landscape Architecture

For over a century, Indigenous women's identities have been washed away in the urban realm, crystalizing a normalization of Indigenous women's death and violence. Many underlying factors contribute to their victimization, from racism and sexism to spatially oppressive agencies such as poverty, homelessness, and the legacy of colonialism. However, much of this marginalization has been perpetuated by the continued silencing of the urge to remember. This research argues that memory, remembrance, and placemaking have an essential role in reconciling Indigenous women's presence not only in the city, but also throughout Canada and the world. There are 231 Calls to Justice in the Final Report of the National Inquiry into Missing and Murdered Indigenous Women and Girls (MMIWG). Surprisingly, none of these calls addressed spatial memorialization as a factor of justice. Yet here in Winnipeg, MMIWG, memory and crime have a strong spatial link to the Red River - a condition that has yet to be addressed to honour and remember those who were murdered or went missing. This practicum examines the role of landscape architecture in responding to gender-based violence through spatial-justice and memorialization. The work involves a sensitive analysis and mapping of the locations of the missing and murdered to synthesize areas of re-occurring crime and threatening public space. Furthermore, the practicum investigates relevant Indigenous ontologies of bereavement, ceremonial practices, and healing journeys to inform culturally appropriate spatial conditions for memorialization. Together, these spatial conditions begin to manifest a landscape memorial, an intrinsic part of transitional justice and social reconstruction for the dignity of Indigenous women across Canada.



“Design became an outlet for me to unravel these narratives from the earth... and to weave the story of the voiceless.” - Desiree Theriault

1. Site plan
2. Close view
3. View of trees
4. View of piles
5. North section





EVAN TREMBLAY / *B.ENV.D, M.L.ARCH (2021)*

Nation/Community: Métis Nation, North St. Boniface
Year: Thesis/Practicum - Master of Landscape Architecture

I am a graduate of the Department of Landscape Architecture at the University of Manitoba. My practicum, A Landform-based Approach to Noogenesis, explored the relationship between ecosystem services, ritualized creation of land art, and the erection of spiritual membranes. In my spare time he explores the use of flow arts (contact staff, rope dart, and contact juggling) as design tools.

Awards & Recognitions:
+ *Department of Landscape
Architecture Graduate
Fellowship*





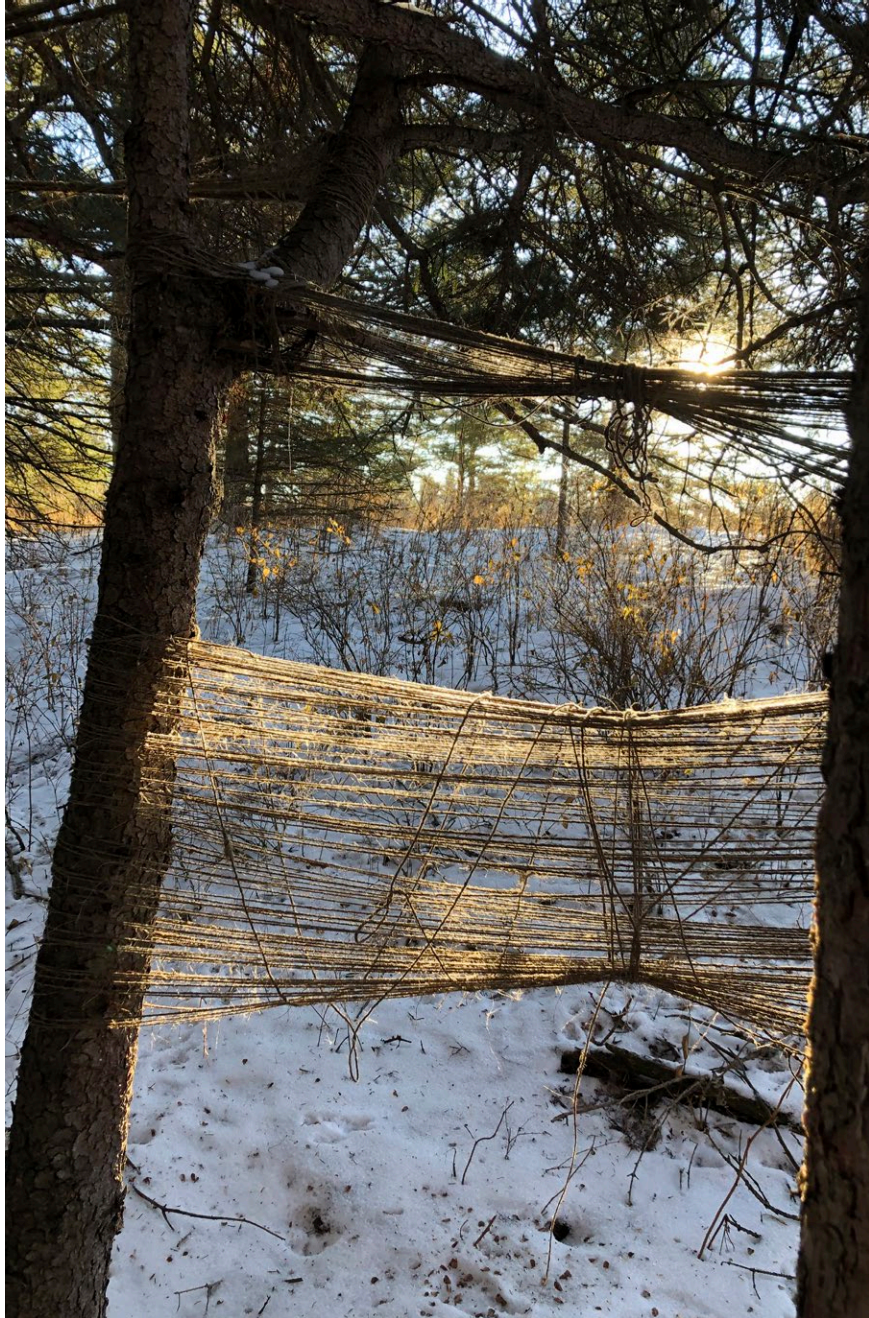
ECOTONE TEMPLE

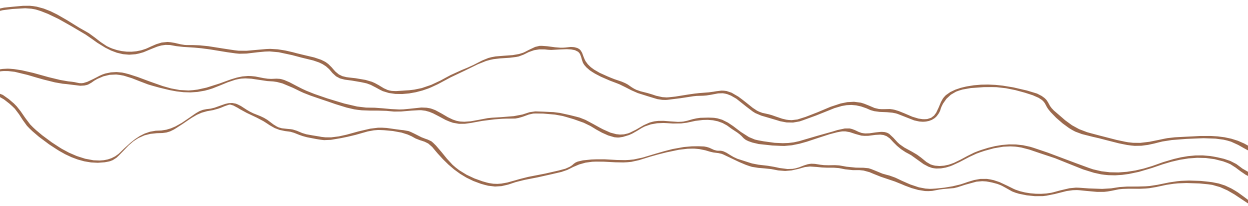
Instructor(s): Independent Research
Department: Landscape Architecture

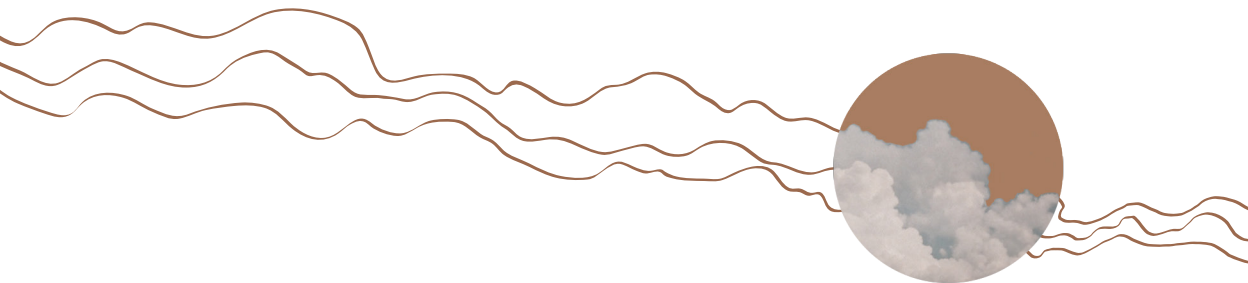
Ecotone Temple is an ongoing experiment in how the cultivation of sacred space can engender a dialogue between designer and landscape which can inform a process of Indigenous design. Located south of Riding Mountain National Park, where the Boreal Plains meets Aspen Parklands, it consists of a series of forest rooms, paths, and sculptural installations. These emerge through an iterative process of meditation within, and modification of, the place.

A limited palette of techniques – weaving with jute twine, harvesting and placement of burdock stalks, sweeping the forest floor, and clearing of dead branches – leaves the focus of the work on understanding the voice of its constituent parts. Modification is thus a process of braiding the site into itself, subtly redirecting but not interrupting flows of energy and life-process. The volumes thus created are occupied by movement in the form of dances of thanksgiving: externalized via LED-animated props (flow toys), teachings received from the site are communicated to an external audience. The concurrent development of a collage-based technique for expressing these understandings allows for the integration of the site as co-creator in future works of design, including as ‘holograph site’ for a recently-completed practicum.

An earnest essay, Ecotone Temple is a venue for deepening understanding of the creator's own Indigenous identity, as well as a testing-ground for the qualities emergent from this understanding. Ongoing for five years, it will continue to evolve – and inform the evolution of its author's approach to design – for a lifetime.







CONVERSATION WITH INDIGENOUS ALUMNI

*Trailblazing and meaningful dialogue with Indigenous
alumni of the Faculty of Architecture*

WITH PAST EDITORS OF ABORIGINAL ARCHITECTURE

Interview conducted by Reanna Merasty, Danielle Desjarlais, and Naomi Ratte



RYAN GORRIE / *B.FA, M.ARCH, MAA, MRAIC*
SENIOR ASSOCIATE ARCHITECT, BROOK MCILROY

Ryan Gorrie has been collaborating with Brook McIlroy since 2009, when he was retained as a key member of the design team for the award-winning Spirit Garden in Thunder Bay, and formally joined the firm in 2016 to lead the Indigenous Design Studio. Ryan is a member of Bingwi Neyaashi Anishinaabek (Sand Point First Nation) and strives to ensure the perpetuation of Indigenous culture through creative opportunities ranging from the crafting of traditional items for ceremonial use, to large-scale landmark architecture. He is a licensed architect in Manitoba.

In 2018, Ryan's work was showcased in UNCEDED: Voices of the Land at the Venice Biennale along with the work of 17 other Indigenous architects and designers across Turtle Island. His work has been recognized with awards from professional bodies including the Ontario Association of Architects, Royal Architectural Institute of Canada, and Ontario Wood Works. As part of a broader effort to support Indigenous presence in the design industry, Ryan has helped Brook McIlroy to source Indigenous suppliers for inclusion in projects. He also provides mentorship for Indigenous students and young designers who work at the firm.



RACHELLE LEMIEUX / *B.ENV.D, M.ARCH, MAA, MRAIC, LEED G.A*
ARCHITECT, VERNE REIMER ARCHITECTURE

Rachelle Lemieux is an architect with Red River Métis ancestry. With 13 years of experience in project design and delivery, Rachelle excels in leveraging architecture as a vehicle for social change. Her project work includes public consultation, project schematic, design development, construction documents, and contract administration. Having stayed firmly rooted in her Indigenous heritage, Rachelle strives to incorporate Indigenous values and knowledges within design.

Rachelle actively dedicates time outside of work to promote Indigenous design and architecture across Canada, and for the improvement of the architectural profession. She served a three year term as the Canadian Director Representing Interns and Intern Architects for the Royal Architectural Institute of Canada (RAIC). Rachelle is also a founder of the RAIC Emerging Practitioners. She has been instrumental on various architectural and design competition juries, was also part of the 2015 Accreditation Team for the Dalhousie School of Architecture and is currently part of the University of Manitoba Faculty of Architecture Headship Search Committee. Rachelle recently presented at the Métis Architecture and Design Symposium at the McEwen School of Architecture, and has worked with the Canadian Government in an Architectural Advisory role to the Indigenous Homes Innovation Initiative. Some of Rachelle's accolades include receiving the 2015 College of Fellows Centennial Fund for Interns, the Manitoba Graduate Studies and Manitoba Métis Federation Scholarships.



Corrie R., Lemieux R. "Aboriginal Architecture." 2009.

RM: How do you identify and what are your current roles in the field of architecture?

RL: *Tansi* - my name is Rachelle Lemieux and I am Red River Métis. I graduated with my Master of Architecture in 2009, and have been working in the field since. I am a registered architect working at Verne Reimer Architecture here in Winnipeg.

RG: Ryan Gorrie *ndizhinkaaz*, I identify as Anishinaabe from Thunder Bay Area. I'm an architect. I've been working in the field since graduating 2009 and as a summer student previous to that. I've been at three firms in my experience and am currently working for Brook McIroy as a Senior Associate.

RM: How would you define Indigenous architecture or design?

RG: I think it's an ongoing question... our culture and our architecture are interrupted in terms of development and continuity. However, I think that Indigenous architecture is incredibly open. First and foremost, it is working with Indigenous communities, it serves their needs, it meets their requirements, but with the same idea also furthers the advancement of what Indigenous design is. I think that's our role as designers and architects; to push those boundaries in a healthy way and to ensure that we are not relegated to the past in terms of our typologies.

RL: I would say that Indigenous architecture isn't exactly defined from the past. There hasn't been much documentation besides in pre-colonialism of what Indigenous architecture was and I think that there has become this gap of teaching and moving forward. There hasn't been enough to be taught at a higher level for it to be pushed. We are finally, as Indigenous people, speaking up and saying this is a value. I think Indigenous architecture is now becoming more of a focus, but also an area that isn't quite defined, and I don't think it needs to be defined as one thing or another. I think currently it is a very fluid state; Indigenous designers working on Indigenous projects, and in community with a focus on listening to the community and working together.

RM: Is there a one story from your academic life that stands out to you in terms of shaping your identity as an Indigenous designer/architect?

RL: Meeting Ryan was also really nice for me. There weren't any other students in our year that were Indigenous. He included me in many different ways, and helped me feel more comfortable with my own culture. I think I use to have a lot of embarrassment because I didn't know everything about my culture and what it meant to be Metis. I now realize it is something I will be continuing learning about for years and years to come. Working on the first addition to this book is also something that stands out for me. By working on the book I was able to

meet numerous Indigenous students and past grads. It helped me to see that others were touching on Indigenous Architecture and trying to understand our place in it all. I was able to start creating connections and create a group to support each other. The book had a lot to do with Ryan, but also was supported by the past Dean - Dave Whitty. He was really passionate about Indigenous architecture, and I think his attention to it was why this book was created.

RG: When we started there wasn't much support from the broader faculty and students, relative to what I was interested in, in terms of Indigenous design. I think that, coupled with the loss of my mother when I started architecture school, put me in a very vulnerable place where I couldn't identify with what was being taught and it felt superficial. I think that has a lot to do with finding out what's important and the loss of a loved one really helps you focus on it, but I struggled through that part in my education. Fast forward to when I graduated from Masters, I started to pull away from the institution. I went on my own and blocked out the noise and influence from the school to focus on a way of drawing and making which felt like a natural extension of my Indigenous identity. And to have that way of making and drawing acknowledged by many of the faculty as a really unique and meaningful way of making, the process itself was unique. I felt like I reclaimed something in that process, culturally, but also within the space of architecture and design.

RM: Could you discuss the heart that was behind 'Aboriginal Architecture'?

"... to help young kids dream about being architects." - Rachele Lemieux

RG: It really was the brainchild of Dave Whitty and part of his legacy. He was excited about bringing more Indigenous people into the faculty, through the networks of existing students. He was certainly instrumental in helping me to make the decision to come into architecture and approaching us to do this publication. The book was to acknowledge that there are important Indigenous concepts and designers in the faculty.

RL: Part of that publication is that we included everyone, it didn't matter your level of work, or if you thought it was good or bad. It didn't matter.

It was more of an inclusive demonstration of who the Indigenous designers were.

RG: There wasn't the pressure of being an editor, to pick and choose students. It was picking the best work that they thought represented themselves. There were one or two students we approached, they either weren't comfortable with their identities to bring their work forward or didn't want to be in the book. But we still approached them. This is a component that's still there for many Indigenous people, that identity can be triggering in terms of bringing yourself out in that way. There's a tendency for Indigenous people to not have that connection and are just finding their identity. Shows that we're diverse. It is part of that inclusivity that we tried to push for as many people as we could identify.

RL: The mindset that we had, that it was going to be sent not only to universities but to reserves to help young kids dream about being architects. That was a big part of it in how it was laid out, the inclusivity of it, and the overall intent of the book.

RM: Within the past decade you have been in the field how has Indigenous design evolved?

RL: What I'm seeing is a response from the Truth and Reconciliation Commission (TRC) Calls to Action, and it's now more than ever that universities and companies are starting to incorporate Indigenous design into their buildings. Also, as a result there are more conferences with topics on Indigenous design, and the faculty has an Indigenous Scholar. Things like this weren't in place when we went through school. The dialogue and attention to it has changed.

RG: The connection piece has increased, and the advocacy paired with the TRC has increased. I was involved with the RAIC President at the time, Russ Everett, who was an Indigenous architect, and sadly passed away several years ago, knew the Indigenous architects, and brought us together. This connection is reflected in the creation of RAIC Indigenous Task Force, and in some of the initiatives, such as the recent Indigenous Housing Initiative with the federal government. Then recognizing the agency that Indigenous architects can bring to those conversations, put us more in the spotlight. But

with a double-edged sword, in terms of architects being stretched to capacity for speaking events and committees. There's a lot of work to do and not a lot of bodies and hands to do it.

RM: What are the challenges you faced within the field in relation to your identity, or your process in Indigenous design?

RL: I guess for myself it's just understanding what Métis architecture is. Currently there's myself, Tiffany Shaw, Jason Surkan, David Fortin, and Shawn Bailey, who are the only ones within that realm and are still figuring out what that is, and how we can help.

RG: The challenge of being alone in practice can be a heavyweight and there is pressure to be the voice for Indigenous architecture. I was fortunate to work with people in the past that knew that pressure existed, so they didn't stress it. You've probably experienced it, when you're the only native person in the room, expected to explain everything in the whole world about Indigenous people. It's not a reality. There's a reclamation during your lifetime that runs parallel with your design sensibilities. Putting a lot of pressure on myself to have answers, instead of saying 'I don't know'. I think that is important in practice, echoed by other sole Indigenous designers in practice. That's part of the relationship building process in where you work, ensuring that there is reciprocity there because you're enriching the place that you work and sharing your knowledge.

RM: What do you feel is your long-term role as an Indigenous designer and what are the responsibilities tied to that role?

RG: It's always an advocacy for Indigenous voice in design/architecture and carrying that forward in any projects that we do or any realm where the built environment is. Advocating for processes that are inclusive and may not follow the standard engagement guidelines and to challenge institutions and businesses with taking on that role and requesting Indigenous input. Sharing experiences is a very valuable way to support the next generation of designers.

RL: I love bringing people together, to learn from each other and support each other. Being open to communications and celebrating wherever anyone is within their culture and trying to be inclusive and understanding to

designers. It doesn't matter to me if they are designers, landscape architects, architects, or artists, I feel like we can learn so much from each other. Trying to understand how we can bring those people together, learn and work together. There's a lot of pressure and there's sometimes only a certain amount of work within the Indigenous architecture realm. So, I think it's more so working together opposed to seeing each other as competition.

RM: Can you give one piece of advice for an Indigenous student interested in design?

"Our ancestors have fought and died for us to be where we are... we will continue on this path to share what we have to offer..." - Ryan Gorrie

RL: Find a role model, might be somebody from academia, the profession, or to talk culturally about things. Those people can help you look for opportunities, or if you feel like you're struggling, there's always somebody to reach out to. I think architecture is a hard and long process. It helps to find somebody, or maybe it's your community, to keep you going within the work you're doing. Also, to keep sharing and promoting your work. Sharing it with family and community, for them to see the importance of it. Feeling that grace and understanding was really important for me. I think we need to be promoters of Indigenous architecture, and proud of what we are doing.

RG: Learning about your own creative process and knowing that there's no single answer but being inspired by the way others make/draw/create, and finding your own way through that process. You're finding your own way, and your voice, which gives you agency to make decisions in the profession. We have incredible histories to draw upon, within this land, within the time frames of our relationship to the place. Our ancestors that fought and died for us to be where we are, I think we can take an ounce of humility, and run with the idea that we've been supported in the past. And now we will continue on this path to share what we have to offer, which is incredible depth, and finding your creative way.

INTERIORS, TEXTILES, & DESIGN

Interview conducted by Reanna Merasty and Courtney Allary



DESTINY SEYMOUR / B.A, M.ID, LEED AP

OWNER, INDIGO ARROWS & WOVEN COLLABORATIVE

Destiny Seymour is an Anishinaabe interior designer based in Winnipeg, Manitoba. Destiny graduated with her Masters in Interior Design from the University of Manitoba. She worked at Prairie Architects Inc. in Winnipeg for over 10 years as their interior designer before starting her own design business in 2016. Destiny started designing artisan textiles for interiors that respectfully reflects local Manitoban Indigenous peoples and their history after struggling to find materials that she could incorporate into design projects. Her company, Indigo Arrows, now offers a range of table linens, pillows, and blankets that showcase patterns from local Indigenous pottery and bone tools that date from 400 to over 3000 years old. Destiny formed Woven Collaborative, an Indigenous led design studio with fellow designer Mamie Griffith. Their design practice takes a critical look at the representation of Indigenous cultures within spaces. Their design mission is to respectfully reflect local Indigenous cultures & identity within architectural forms, interior spaces, furniture, and textiles.



CONNIE WATTS / B.ID, B.FA

ASSOCIATE DIRECTOR, ABORIGINAL PROGRAMS, EMILY CARR UNIVERSITY OF ART + DESIGN

Connie Watts is the Associate Director, Aboriginal Programs at Emily Carr University of Art + Design. She is an interdisciplinary artist, writer, curator, educator and designer of Nuu-chah-nulth, Gitksan and Kwakwaka'wakw ancestry. Born and raised in Campbell River, Connie has a Bachelor of Interior Design from the University of Manitoba, and a BFA from Emily Carr. Her award-winning work is often rooted in forms and knowledge drawn from First Nations cultures, while her sculptural objects incorporate modern fabrication and design techniques. She has shown nationally and internationally. Connie's Interior Design and Management projects include the interior of the Songhees Wellness Centre and managing the Vancouver 2010 winter Olympics' Aboriginal Art Program. Connie has been affiliated with Emily Carr Board of Governors, the British Columbia Arts Council, the First Peoples Cultural Council, the Vancouver Foundation and the Contemporary Art Gallery, among other institutions.

RM: Could you introduce yourself, and your current role in the field of design?

CW: I am Connie Watts, I graduated from Interior Design in 1991. I currently live in British Columbia, and work for Emily Carr University, as the Associate Director, Aboriginal Programs. I am from the Nuuchahnulth, Gitksan, and Kwakwaka'wakw nations. I have since completed my degree in Fine Arts in 1996.

DS: My name is Destiny Seymour. I graduated from the U of M. My first degree is a double major in cultural anthropology and psychology, and I received my Master of Interior Design in 2013.

Worked at a local firm in Winnipeg, I was there for almost 12 years as an interior designer. Four years ago I left and started my own company because I wanted to start designing textiles that represented Indigenous people in Manitoba, I then started using them in projects and created a home décor line.

RM: How would you define Indigenous Design?

“Indigenous design stems from the people... each community has their own stories, histories, and land.”

- Destiny Seymour

CW: I think it has to come from the way that we believe things and our ways, I always call it Indigenous ways. Stems from a holistic approach, and the way that you use the energies. Expressing meaning, and depth for your client.

DS: Indigenous design stems from the people. I'm working on three schools up North, each school is different because each community has their own stories, histories, and land. It's the people, listening, patience, and language. The outcome is quite exciting once you start to pull out those stories.

One of the problems that I've seen, is the pan-Indigenous view, as if organic shapes are going to work across Canada. As Indigenous designers, we are educating people, and starting to see Indigenous design is multifaceted, there is so much complexity to it.



Sculptural relief entitled 'Life Energy,' M'akola Group's latest affordable housing development in Langford, Connie Watts, 2016.

RM: Is there one story from your academic life that stands out to you in terms of shaping your identity as an Indigenous designer?

DS: I remember being at the first Indigenous student centre, we had one little room, with two really worn out couches and little tables. That's where everyone felt comfortable. Being put on the design team for the Indigenous Student House, ultimate dream job. Made me realize, this is definitely where I want to be. Talking with staff, students, and elders, and really thinking about what needs to be in this building. Also, noting the fight that we had with the university, they really wanted everything to be rigid, and pushing against the grid of the university. This experience really shaped me as a young designer, and to push and work for Indigenous clients.

CW: Since I've been doing reconciliation, decolonization and indigenization, I've been very aware of colonial and academic terms. For

me as a designer, they are all very siloed ways of learning. When I decided to go to U of M, it was because it was a creative outlet that also allowed me to have some structure. I was very interested in math, physics and chemistry in school. At the time, I didn't want to go the arts, so design allowed me that balance between academics and creativity. When I was in school, the creation process came very naturally.

I then had a head injury right after I graduated in 1991, which took away my reading, writing, history, and ability to conceptually process information. A couple years later, I went into the Industrial Design program at Emily Carr University. In the process, I came to realize my full injury. I then transferred to Fine Arts, and that allowed time for my brain to heal. In 2007, I completed my first interior design project, after graduating from the UofM, for the Ministry of Child and Family.

When I picked Interior Design, it wasn't a clear choice, it was just a choice that balanced creativity and academics. It was good at the time and it was creative. I've always been in creative fields. I'd love a degree in creation, where we wouldn't have to be confined by a practice; something that is based more in a holistic approach.

RM: I never really realized that creativity came so naturally for me, because its inherent in our blood and bodies as Indigenous people, and it all came fluently when I started architecture.

CW: My mom would say that's your gift.

CA: I find that as an Indigenous student of interior design now, I'm constantly having to make my own space and I was wondering **how you have had to create or define your place as an Indigenous designer, and if that's ever an issue or how you approach that situation.**

CW: I realize now in hindsight, I've never did things in a colonial way. For me, I've always been on the outside. That's the way we are as Indigenous people in general, sitting on the outside. My mom said 'you just have to get the degree, you don't have to agree with them.' And this is how I approach life; my inspiration wasn't business or money. My inspiration was the knowledge I was gaining, what I was creating, and freedom I had to create.

DS: As a student, I remember always being looked at as the expert, the Indigenous design expert. I remember one student coming up to me and asking if I can explain smudging. For me, I always directed them to the Indigenous Student Centre, to elders, because you don't need to educate everybody. I think that's one thing that I've learned over the last four years being an Indigenous design consultant. It's not your place, and to remember to not feel like you need to educate everyone that comes to you, and you don't need to feel bad about not knowing some of the things they're asking either. As you gain more experience, you start to find those boundaries with people and other designers and know when to collaborate.

CW: It might help to situate yourself and think about how much time you've taken to learn colonial ways. Then, when people ask you for Indigenous information, that gives you the freedom to say, 'what research have you done on it?' Putting time in to researching before you ask, is a way to show respect; deep respect leads to deep relationships.

CA: Have you ever seen an evolution or has your design process changed from education to practice at all? Have you seen any changes?

"...my practice is in line with that idea of taking care of the earth... how you build your communities out of respect and honesty."

- Connie Watts

CW: When I was going to school, I wasn't even identified as Indigenous. It wasn't important back then, and they wouldn't have cared. It just wasn't a topic at the time. We were so invisible in Canada. What I know now is, as I'm in practice, people's desire to know Indigenous ways, because the universe/planet is being killed. There's now a desire to say 'we need to fix this.' So now, our knowledge is being sought after. I think it's important how we choose to share that knowledge.

Everyone is killing the universe for money, and it's totally a man-made system. David Suzuki said it best, 'the environment is not man-made, the economy is'. Our environment is not a made-up thing... it is real and alive, and we have to take

care of it.' So I think my practice is in line with that idea of taking care of the earth and how you start taking care of each other. How you build your communities out of respect and honesty.

DS: It has changed quite a bit, because I find in university, what makes you stand out is creating spaces that are pushing the envelope and deviating. In this case, there's no thought about budget, but when you're in the real world, you really have to listen to the client. After being away from school for so long, and going back to teach as an assistant professor, all these students were trying to create complex spaces. The things that we learn in school are off, and should be touching more on clients and designing for that person. I think when a student leaves school, it's such an eye opener and you're lost.



Photograph by Alan Greyeyes, Bezhig Napkins by Indigo Arrows, Destiny Seymour.

CA: I find that when I'm working on a project, there is an expectation that your project needs to be 'visually Indigenous.' What is your perspective on that? **How do you find balance in the aesthetic versus the meaning of the project?**

DS: I think the story is really important. Even if it's not visibly Indigenous, your background is. I think each project is different, but the story is important and why you're doing what you're doing and not just throwing in something in order to make it look Indigenous. I think you have to be careful to not attempt to be an expert on other Indigenous cultures, and being really careful on how you're designing. The story of the meaning behind your designs is key because you have your reasons for the elements you add.

CW: For smaller projects, I would only do a project if I was creating my own artwork or designs, because that's my way of communication. Northwest shape, form, and iconography is my language, so that is me.

For larger projects, that's where collaboration comes in. You need to know your strengths and that you don't have all the answers. You need to call on other people and come together to collaborate. With Indigenous representations, you do it wholeheartedly with the Nation. It's tied to how you represent. We have so many Indigenous people across Canada that we can call on and network with. Creating networks and knowing who you can call on is so important when working on Indigenous projects.

DS: I did this project at the Millennium Library in downtown Winnipeg. We wanted to do a project that talked about community. We had these big maple drums as pendant lighting, inside are paintings that were by youth. I asked them, 'can you paint what you think community is?' This one girl started painting a street, and you can see the yellow lines, a sidewalk, and parking lot. Then this big red building came

up, and I said 'what is that?' and she said it was Shoppers Drug Mart. She was painting that because that's where her and her mom spend time together, and to her that was her community because she lived around the corner from it. Sometimes this idea of community is romanticized, but each of us have our own way of saying what community is. It's always keeping that in mind.

RM: What do you feel is your long-term role as an Indigenous designer? What are the responsibilities tied to that role?

DS: I think this year, I spread myself thin. I think trying to make sure you don't take on too much and do a good job for your clients. Making sure I have the time that is needed for each project and learning how to do that properly. Just trying to slow down, and only do things that you love, truly love, and not having to take on too much.

CW: I would like to lead my life in an Indigenous way, whatever that means. I really think about how I frame myself, what ways I give into colonialism and what ways I don't. I think



Photograph by Alan Greeyes, Ishkoday Lumbar Pillows by Indigo Arrows, Destiny Seymour.



Exterior works from the M'akola Group's Vancouver Island headquarters, Connie Watts, 2016.

labeling myself is one of those things I don't want to do. I have to redefine the label I want to wear as a creative entity. I continue to share that knowledge of choosing your own path, to choose how you define yourself, and to choose how you want to participate in this colonial world. Decide what you want to give, and what you want to keep. Make sure that kept part, is shared with those most precious, to those that have earned that right and know that right.

RM: Can you give one piece of advice for an Indigenous student interested in design?

CW: Really stay true to your own self and pick what you want to do in a way that you want to do it. There's lots to learn in terms of what structure and stuff is, but it's not rocket science.

Your strength in your ability to start living your Indigenous ways and see how that fits into whatever you're creating in either design or architecture.

DS: Surround yourself with people that make you feel good when you're in school. Also, being able to reach out if there are any downfalls. There are so many frustrations when you're going through school, so that positivity is important and being able to reach out when you need to. Taking breaks and reaching out to the Indigenous Student Center, they have beautiful events, and as a student to do something completely different helps your creativity, and also makes you not feel so lonely. Keeping connections is really important when you're in school.

PRACTICE & THE ARCHITECTURE PROFESSION

Interview conducted by Danielle Desjarlais and Naomi Ratte



MICHAEL ROBERTSON / B.A, M.ARCH, MAA, MRAIC
PARTNER, PRINCIPAL ARCHITECT, CIBINEL ARCHITECTURE

Of Cree descent, Michael Robertson has developed expertise designing and delivering major capital projects in urban, rural, northern and First Nations communities. Michael joined Cibinel Architecture as Partner and Principal Architect in 2014. Michael is currently leading two major projects within the city: the new Winnipeg Art Gallery Inuit Art Centre and the University of Manitoba Desautels Concert Hall Addition.

As a volunteer, Michael served as the Vice-Chair of the University of Manitoba Board of Governors, as an advisor on issues of indigenous achievement in education and as a jury member and technical advisor for the University of Manitoba's Visionary (re)Generation international design competition for a mixed-use housing development on the 125-acre Southwood Lands precinct.



ELADIA SMOKE / M.ARCH
PRINCIPAL ARCHITECT, OWNER, SMOKE ARCHITECTURE

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



SHAWN BAILEY / M.ARCH
ARCHITECT, INDIGENOUS SCHOLAR, ASSISTANT PROFESSOR, U OF M

Shawn Bailey is a Métis architect from Kenora, Ontario. He was raised in a remote area of Lake of the Woods. Being situated within a rich natural context provided him with sensitivity and connection to nature. Seeking inspiration from his relationship with the natural environment, he believes the method for seeking an architectural understanding that reanimates our relationship to nature is one that embraces reciprocity over prescription.

His research interest focuses on collaborative design processes that seek to draw connection to the land through indigenous knowledge and perspectives. Rather than focus on contemporary trends and sophisticated visions, his work seeks to develop an architectural understanding through a process rooted in story. Shawn is also interested in material research and digital fabrication. The Royal Danish Academy of Fine Arts, School of Architecture in Copenhagen and the Massachusetts Institute of Technology: MIT has conducted a series of workshops based on his material research.



Photograph by Julie Jira. Nunavut Arctic College Expansion & New Community Learning Centre, Cibinel Architecture Ltd., 2019.

DD: Could you introduce yourself, and your current role in the field of architecture?

SB: I am Shawn, an Assistant Professor and Indigenous Scholar in Engineering and Architecture at the U of M, and part of the Métis Nation of Ontario. Currently I am a researcher.

MR: I'm Michael Robertson, a Partner with Cibinel Architecture, and Cree.

ES: **Introduced self in Anishinaabemowin**
I am Eladia Smoke, I grew up in Sioux Lookout area, in Lac Seul First Nation. My clan is the White Wolf Clan, and my Anishinaabe name means 'she's fast.' I am a Principal Architect with Smoke Architecture, which we founded in 2014.

DD: How would you define Indigenous Design or Architecture?

"...for that architecture to come from a good place and emerge from those values and people."

- Michael Robertson

SB: As a mindset. It comes from a way of seeing and connecting to the land. It comes from exploring our reciprocal relationship with

nature, the realization that we are not separate from the natural world, we are in it. It's about honouring place and acknowledging what we can give back.

MR: I believe strongly in the idea that self-governance is an ideology that can direct whatever the architecture is. Because there is no one 'Indigenous'; every community is different. What I struggle with, is trying to remove your own preconception of what it's supposed to be.

This idea of free, prior and informed consent is critical to the way architecture needs to express itself as a type of agent. I guess my answer is a bit of a non-answer, as a way that it has to be emerging from that. If we look at traditional architecture or arts, I think that's what it is, it's emergent, it's ideology. I think that's where it comes from and starts to align to what Shawn said. There is this really strong sense of place that you have to try and understand, and for that architecture to come from a good place and emerge from those values and people.

ES: The most simplistic definition would be architecture performed by an Indigenous person. The second definition would be any kind of space for inhabitation, so any built environment that is created by an Indigenous person. The third definition would be broad, and is any

space that is used on Indigenous lands, which is every single piece of architecture. Some of it fulfills its role in Indigenous architecture better than others. However, we don't actually have Indigenous people having a voice to the degree they should in our built environment. So all architecture in Canada, should be Indigenous architecture, all architecture in Canada is not.

DD: What influenced or inspired you to practice architecture?

SB: For me, it was just something that I wanted to do ever since I was little, I saw that it has an ability to impact people's lives and the environment in a meaningful way. If done carefully, architecture can have positive impacts culturally and environmentally. The world is a better place if we do it carefully.

MR: The honest answer is that I was in the school of fine art, and I was terrified of not getting a job when I graduated. That's it, I transferred to architecture, and I've had a job ever since.

ES: My dad was a builder, and he built homes

up north in our remote First Nation community. He would always come home with horror stories about how terrible the quality of the homes were, and how he felt badly about even being involved in it, because the overall work was very, very poor. Our First Nations communities are not well served by the systems in place. It comes down to the process, from funding, to material used, First Nations have been cut out of the decision-making process. We just don't have a voice. That's really why we have these scenarios in remote First Nations. So, having seen that growing up very intimately, I realized what a significant need existed in the field of the built environment for our communities.

My step-dad later was also a designer, so I saw how that lifestyle was. I went through a period of life, where we stayed in six different homes over the course of two years. The experience of my own happiness and quality of life shifted so appreciably. So, living in a well-designed space that reflected at least some way of how I live my life, versus those spaces that were poorly designed and didn't reflect me at all. I thought getting into architecture is a way to really make an impact on many people's lives.



Ochiichagwe'babigo'ining (Dalles) Sharing Centre, Boreal Architecture Studio Inc.

DD: How do you incorporate local traditional material or convey a sense of place into your design?

SB: As architects we have an important role of making sure the stories we listen to and the ones we make together are reflected into the design. If we do that successfully, the architecture will convey a sense of place. In my research and work, I try really hard to find ways of making sure the design experience comes from making a story together.

MR: It's spending time on the land or in the community, and getting a sense of what the advantages are, what the views are, and what we're building on. If we really start to talk about land-based culture, the permanent architecture is kind of foreign to that, so we have to start with site repair. The goal is to set a series of parameters that are land-based for the site, which is true if it's urban or rural. The other part is about understanding the values and beliefs of the community you work with, which is not universal, and the way they practice might be different. Listening first and then trusting your own skills and abilities to spend time with what you heard, what you saw, and put it onto paper and bring it back. Show them what you heard, and you'll figure out if you got it right, and it's just a discussion. It's not my place to tell them what is 'Indigenous' for them. What needs to be recognized is a way of working together that is more traditional, and this will get us to the right place.

ES: This has two components; one is your process, two is the creative process with your client. This is our process in graphic form, essentially. First we want to make sure our tools are effective, having meaningful questions, then we draft effective tools to ask those questions to the right people. Then review the efficacy with the stakeholder groups, then we support engagement under the direction of the community. We listen in a variety of ways, looking through questions and diagrammatic questions. Then we make sure we summarize our design directives, that they are actionable items that we have to hit as designers. Confirming that we develop an informed response, making the right design decisions, and circling back if we need to. Also, making sure we have a really good set of directives, and hit our expression of local character successfully. Measure of success is how the community responds to a design.



Centennial College A Block Expansion, Smoke Architecture, 2020

DD: What makes for a responsible creative collaboration between community and designer?

"It is about recognizing the gifts we are given and using them to reveal the project." - Shawn Bailey

MR: I came from a house where my father worked for self-governance, and in education. That tradition is where my thinking comes from, and this idea of consent is central to the way we respect each other. It has to start from that place. The idea of self-governance is embedded in the Truth and Reconciliation Commission Calls to Action, and lives in there as a series of different calls. It grew out of that process, and out of a real strong tradition, and it has to stay that way. Fight for self-governance is where this came from, and we have to stick with it.

SB: If you can see yourself as a storyteller, then I think you can work with communities in a meaningful way. I have four phases that I follow in my design process. The first phase is; Take time, spend time and place in a certain place - Listen and wait to hear it. It talks about spending time building relationships, listening and learning. It talks about spending time building relationships, listening and learning. Together you build a vision, this is the second phase.

It is about recognizing the gifts we are given and using them to reveal the project. The third phase talks about testing the ideas through building and making. Lastly, you reveal it and tell a good story together. Each phase is done together with the community.

DD: What do you feel is your long term role as an Indigenous designer and what are the responsibilities tied to that role?

“It is our responsibility as designers to continue to tell these stories in spaces and the built environment”

- Eladia Smoke

ES: We are storytellers, that is the core. There is a groundswell of understanding from the Canadian public, that they have been shut out deliberately from access to a millennia worth of wisdom and meaning in terms of who we are and what we are doing. Indigenous people themselves have been shut out from that, I was not raised with my teachings. Our elders have maintained the integrity of our teachings and passed them on. It is our responsibility as designers to continue to tell these stories in spaces and the built environment. Also to continue to support our young people in this profession, and continue that work. As we are telling those stories, Canada will realize that this is what is missing in our built environment and in the understanding of ourselves.

SB: As a teacher I put a lot of responsibility in making sure that my students experience working with the land and Indigenous communities. It feels wonderful that every year I have the opportunity to encourage students to learn about Indigenous knowledge, an Indigenous perspective and all the amazing ways it can be connected to how we think about design.

The responsibility tied to this role is to recognize and show firsthand the importance of building and strengthening relationships. I also make it my responsibility to show humility and acknowledging that we don't have all the answers but that by learning and working together the answers will come. I also make it a responsibility to choose studio topics that engage the students in a way they can see that through design and by applying indigenous lens they can make change.

As an architect I have made it a role and responsibility to seek out ways of working and seeing that is tied to an indigenous knowledge and perspective. I believe this shift can start to rebuild our relationship with the land, and from

there maybe we can begin to heal it. This is what I am perusing as an architect and researcher.

MR: Our responsibility is to be really good at your job. My father, an Elder, spoke on this Cree idea of non-interference, and Elders never tell you what you are supposed to do. Rather identifying the questions that help reveal where you need to go. Collectively, we want anyone that is coming into the profession, to be really good at what they do, because what we need is success. In the profession we are underrepresented, your responsibility is to be good, and work as hard as you can, to raise the profile of this profession. It doesn't matter if you choose to work on Indigenous projects, there is so much out there to do and be good at. But if you're going to do Indigenous projects, you have to model the best way of working. The more we are out there doing



Photograph by Julie Jira. Nunavut Arctic College Expansion & New Community Learning Centre, Cibinel Architecture Ltd., 2019.



Centennial College A Block Expansion, Smoke Architecture, 2020

those projects, showing how it gets done, and being successful doing it, then the rest of the profession will respond to it.

Overall, be good at what you do, be better than the next person, and give back when you can, that's all we can do.

NR: How has your experience been working at a firm that is non-Indigenous?

MR: It's different now, because it's my firm. The previous 14 years of practice, it was a lot of hit and miss. Where sometimes the people that I was working with thought they respected our client's culture or worldview. But it sometimes came down to a kind of stereotyping, like the imposition of this myth of the 'green Indian.' I did struggle with that for a number of years, and tried to find the right fit. There was also a lot of angst in some projects, where there would be disagreement on the right way to take a project, primarily with non-Indigenous co-workers. They did not feel or see the same way I felt it. So, how did I bring it into practice, it can be really uncomfortable sometimes, and you just

have to be strong about it. You have to fight some days, and be aware you are entering a profession that is still predominantly white. Two things; you have to really think hard about where you are working and the people you're around, and not being afraid to make a change if it's not right. Then having that discipline to stay true to your values, because that will take you to the right place.

DD: Can you give one piece of advice for an Indigenous student interested in design?

SB: A piece of advice that I would give an Indigenous student interested in going into design is to go out and sketch and pay attention to how design impacts your life. When you get into school make sure you always have fun, often times the best work comes out when you are having fun.

COMMUNITY & URBAN DEVELOPMENT

Interview conducted by Reanna Merasty



DAVID THOMAS / *M.ARCH*

ARCHITECT, DESIGN MANAGER, TREATY ONE DEVELOPMENT CORP.

David loves to create, his secret weapons are sketching and painting. He has worked creatively with the Canadian Museum of Human Rights, Canada's Diversity Gardens at Assiniboine Park, Humber College in Toronto, Vancouver General Hospital and the Aboriginal Peoples Television Network. He believes in collaboration and working with people who are passionate about what they do. He has presented his work in Aotearoa, the UK and was part of Canada's entry for the 2018 Venice Architecture Biennale.



Long Plain Office Building, Urban Reserve, David Thomas.

RM: Could you introduce yourself and your current role in the field of architecture?

DT: I am David Thomas, and I'm from Peguis First Nation, I graduated from architecture in 2007. I spent seven years at Prairie Architects, and three years at Ayshkum Engineering. Since then I worked for myself, freelance and I had a lot of opportunities for projects, so I picked the ones that I felt that were a good fit. That's what I really enjoy doing, because It allowed me to be involved in areas that develop my skill set. In the overall profession, I wanted to specialize in a certain area, which was Indigenous design, but also just with creative ways of making.

At Prairie Architects I challenged myself to become familiar with design technologies, to understand what is possible with various software packages and digital modelling. I'm pretty good with Photoshop and I model mainly to sketch out ideas. That skillset created a foundation for me to use different tools. I've also spent an extreme amount of time exploring some of the simplest concepts of design, basically practicing the basics over and over. This really strengthened my understanding of design and along with the design tools I've built into

my skillset this really helps speed up design decisions.

I'm a Design Manager here at Treaty One Development Corporation. I take a lot of information that comes through from various consultants and I try to make it accessible for our board members. I try to go deep into the decision-making process using design tools that fit the nature of the question at hand. I convey some logic of those critical decisions and help them understand the process of design and parameters. My role is generally integrated with technology and communication.

RM: How would you define Indigenous design or architecture?

"...we're creating a space for our identity, and maybe the next generation takes that space."

- David Thomas

DT: If we try to identify that in our society now, it's hard to really define it, when we are so marginalized. Personally, I step outside of that, and I look at the empty space that is

around us as First Nations people. We can define ourselves whichever way that we want. I think if it comes from an Indigenous person that's Indigenous architecture because it comes from that Indigenous worldview. But there has to be an understanding of the colonial view of architecture. In my experience, there's a filter that all design goes through, which is largely a colonial system, which almost guts the creative work that an Indigenous architect would do, in a sense.

In my work, I always try to do something different because we should always be breaking new ground in some way. It's okay if it looks out of place, different, odd, it's okay. In fact it's better because it widens that definition for what people would think of Indigenous architecture, because we are breaking the stereotype. If we have something that's First Nation and the design is something that no one has seen before, and people are used to having this connection with a stereotype image of something, then we're breaking that and disrupting it... then that's a good thing because we're creating a space for our identity, and maybe the next generation takes that space.

RM: What has influenced or inspired you to practice architecture?

DT: That would be an elder from Peguis First Nation, Ed McCorrister, who I saw as a young boy. He was a draftsman at the time, and my mom went to visit him, and I remember seeing his drafting table and seeing a house he was designing. That was really special because I saw a person from our community in that role. He was a really special role model; it was like seeing a hero or something. Originally, I wanted to go into planning or landscape, but at the last minute I switched to architecture. It wasn't my intent to become an architect, it was just my skills fit into that area. I followed what I knew and what I was capable of doing.

RM: Could you explain the process and importance of Kapyong Barracks in regards to Indigenous sovereignty?

DT: Sense of community, like going home. Having that sense of community is important, along the greater sense of community is self-governance and respecting the treaty and being part of the treaty. Those two have to go together, and build off of each other.

RM: What makes for a responsible creative collaboration between community and designer?

DT: Recognizing the role of women in the community, and work to make space and support these roles. Understand and respect protocols for sharing Traditional Knowledge. Not all ideas are meant to be put on paper or shared outside of the community.

RM: What does the future of urban development look like for Indigenous people?

DT: More thriving urban economic zones with diverse businesses and services offered to the surrounding neighborhood. Thriving diverse communities that change the conversation around nationhood.

RM: What do you feel is your long term role as an Indigenous designer and what are the responsibilities tied to that role?

DT: I try to explore new ideas in design and building using available technologies yet sometimes handmade elements. This has allowed me to grow beyond the architectural industry and tailor my projects to grow as a designer, I try to do something different in every project. For instance I have been developing a play with a creative team from the diverse neighborhood I live in. I feel my role is to explore design and be a resource for our Indigenous designers.

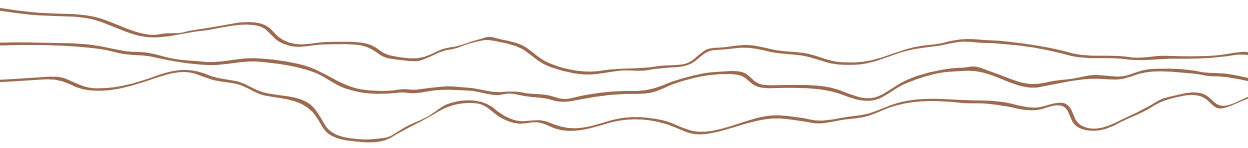
RM: Can you give one piece of advice for an Indigenous student interested in design?

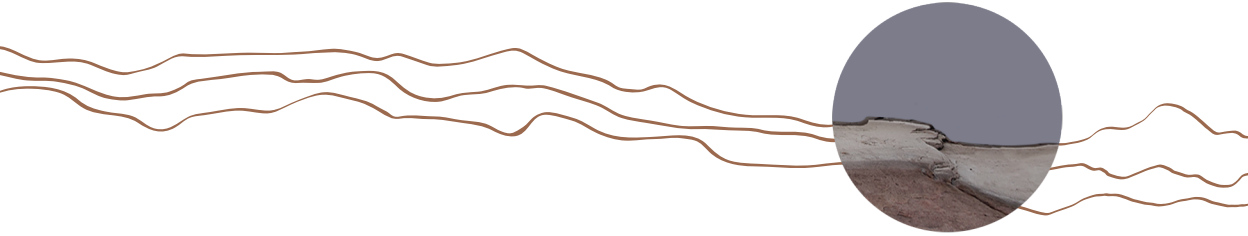
"...this should be the heart of any practice." - David Thomas

DT: When exploring ideas keep in mind the context of Indigenous governance & sovereignty. Understand the realities in our communities and your role in making change. This should be the heart of any practice. Always build your skill set; for example, writing, planning, digital modelling, rendering, 3d printing be adaptable to create opportunities for yourself. And don't be scared to use your skills outside of architecture. You can thrive anywhere because we are nation building in all areas!



Interior view, Migizii Agamik, Winnipeg, MB - Prairie Architects, 2008.





CONVERSATION ON EDUCATION & INDIGENOUS DESIGN THINKING

Incorporating Indigenous design thinking in our design education

EDUCATION & INDIGENOUS DESIGN THINKING: DEPARTMENTS

Conversation on incorporating Indigenous design thinking into our design education. Interview conducted with educators from the Faculty of Architecture, and by Shawn Bailey (Indigenous Scholar & Assistant Professor).

LANCELOT COAR / B.S, B.S, M.ARCH, PHD
Associate Professor, Department of Architecture

SHAUNA MALLORY-HILL / B.ES, M.ARCH, PHD
Associate Professor, Department of Interior Design

MARCELLA EATON / B.ES, PHD
Associate Professor, Department of Landscape Architecture

RICHARD MILGROM / B.ES, M.ARCH, PHD
Head, Associate Professor, Department of City Planning

SB: As a school, how have we begun to meaningfully integrate and understand Indigenous Knowledge systems in the way that we teach? What are some of the challenges you face as educators in terms of meaningfully teaching about Indigenous ways of beings/thinking in your curriculum?

SMH: When I attended a conference in Seattle, Washington there was a presentation by an Indigenous Architect, Johnpaul Jones. He runs Jones and Jones Architectural Firm. He was one of the designers, along with Douglas Cardinal, for the National Museum of the American Indian and he was a keynote speaker at this conference. He gave a lecture on the History of Architecture in North America, and it was from an Indigenous perspective.

That's when I realized, holy smokes, you know, we never talked about architectural history in this way, in the place where we are. So, that's one thing I think we don't do a good job of in terms of talking about the History of Architecture of North America from an Indigenous point of view - especially to our students. There's an extraordinary history of civilization, cities, agriculture and structure that is absolutely overlooked. And I think that that kind of loss is tremendously terrible, because there is a rich vocabulary that our students are not getting.

There was also a lecture given by one of our Alumni about designing the Indigenous Friendship Centre. She talked about the design process around the Friendship Centre and in particular, about the feminine role in the design of architecture in Indigenous settlements and how that informed her process. It really struck me because I was an alumni who came out of my

program without ever having a female instructor. So, the impact of seeing a woman advocating for the role of women in design was monumental for me. I know what it means to go through a program where you don't see anybody that looks like you.

So, when I see folks now who have become alumni coming out of our program, that are Indigenous, and representative of our population here in Manitoba, it really warms my heart. Because it brings an opportunity for our young students to see themselves represented in their peers and instructors.

The last thing I want to mention is our role in walking beside communities and alongside communities that are interested in Academic Research Partnerships with the Faculty and the students. There is a mounting pressure of concerns like lack of secure women shelters on reserves, lack of housing on reserves, lack of healthcare facilities on reserve and the need for integration of sustainable energy and food security. All these issues that come with the communities in our province provide a collaborative real-life opportunity for our students to use their creative energy to design for meaningful change.

And I have to say, I really am hesitant to claim any authority on these matters because I am non-Indigenous, a child of immigrants. I walk very carefully to say that I'm anything "Authority", but my personal experiences are what drive me towards a more inclusive and accessible curriculum.

SB: Marcy, would you like to go next?

ME: I'm from Northern Ontario, I've grown up in communities with Indigenous people, and I've always had a strong interest in understanding

Indigenous knowledge and ways of thinking. Whenever we'd be out in the bush and we'd come across Indigenous trappers, my father would always urge us to understand that the level of knowledge that these people had was vast and that they should be respected. And so when I was growing up, I was made quite aware of all the issues with our reserves - it really made me think about the impact of our processes. So I've always had that sitting there.

In landscape architecture, the way that we look at the land and how we look at places is interlinked in many respects to an understanding of Traditional Ecological Knowledge. Not across the board, obviously, but fundamentally, there's similarity there. But the similarity ends when you realize that a lot of indigenous knowledge hasn't been written down or recorded. And so there's an accessibility problem when trying to teach this, even though it's related to much of our realm. So in the landscape courses, I've always tried to weave ideas of Indigenous ways of thinking into my studios - even if it wasn't an Indigenous based studio. To build an understanding of our relationality on the land.

I think one of the most fundamental things that we can do is have students read and try to understand the Treaties of the land that we're studying - and that should really be a base point for all our academic structure. However, there can be problems when you bring in this knowledge. I think that there's a real problem, where so much of the complexity of Indigenous culture is summarized. For example, in the design world, manifestations of Indigenous culture come through as generalized symbols - like a medicine wheel, tipi, and so on.

This happens in part because it is so difficult to enter into the complexity of different Indigenous groups. It's not like there's an Elder at every corner to guide you. So there's a problem in just accessibility to the nuances and richness of culture, as well as getting that across to the students.

You know, as Shauna said, it is quite shocking to think that the History of Architecture, Design and Planning is usually taught from the period when the settlers arrived. But as soon as you start scratching - and looking to try to understand the planning and design of places prior to colonization, it's a rich body of knowledge that there isn't a lot published about it. Now we are starting to see an uprising of more prominent literature and factual accounts regarding the true

Canadian history. So in different studios and classes, I try to bring those forward, and inevitably there is shock and horror - the "I didn't know that this was happening" and "We should be taught this in grade school" and all the rest of it. And so the access to forgotten knowledge is becoming more accessible. I also try to bring the TRC into my teaching and I mean I do that explicitly. But in saying all this, I feel like a hypocrite because I'm teaching third year students right now in the studio, and it's really difficult to bring that forward. For example, they're just learning to draw straight lines, and so can you really expect them to think about what Truth and Reconciliation means in relation to anything that we're doing in studio? But certainly, it's a need, a need to understand what their obligations and responsibilities are as designers, as environmental designers, and Landscape Architects.

Naomi told me that I should try to end on a positive note, and I think the positive note really is that so many of our students are just eager to try and develop richer understandings of Indigenous communities and their relationship to the land.

SB: Last year we read *Seven Fallen Feathers*, and then we had a Sharing Circle to talk about it. And like you said, it's amazing the people who didn't know the story and it becomes something quite emotional. People are breaking down into tears about the delicate impacts we have, and it's a really nice way to connect to the land. I'm finding that the studios that have been introduced to Indigenous ways of knowing (such as Braiding Sweetgrass) are more sensitive to thinking about building onto the landscape or how it works together. Lancelot, what about you?

LC: I agree, over the past several years there has been a real shift I have seen in recognizing that the design studio is a safe space to explore and expose students to complex and important issues like the Indigenous experience, and what role design plays in addressing it.

In terms of my perspective on the role of Indigenous knowledge and experience in our Faculty, as well as, what I've been witness to - most of it boils down to my experience growing up in the United States - Philadelphia, and moving 15 years ago to Canada Growing up, conversations about Indigenous identity or the history of the Indigenous experience was not part of a national dialogue or discussion. So, when I moved to Canada in 2006, I was surprised simply by the presence of the conversation of indigeneity and Indigenous culture in local and national

discussions. What struck me the most was that, unlike the States, where many challenges and histories of Indigenous life were hidden away, in Canada those challenges had the chance to be brought forward into the public sphere. This is not to say that the history of having a national conversation about Indigenous rights and experiences has always been this way, in fact it has been a struggle for generations, and there is much further to progress in this way. But for me, this was a source of optimism - a realization that in this new community of which I now a part, there was an active conversation, and the country was beginning to listen in a more meaningful way than where I came from.

In fact in 2008, when Harper gave a formal apology to Indigenous peoples I was stunned. Here was a conservative government - making such a statement. At the time Barack Obama was President of the U.S., and at that time I was imagining if Obama had made a similar declaration in the United States it would be a shock to the country, no one would understand why such a statement was being made, because there was little discussion and civic awareness about the injustices experienced by Indigenous peoples, throughout history and today. So it revealed to me a clear contrast about how in this way Canada was much further along than in the U.S. on these conversations. This helped to provide context for me about this new environment I was operating in - as a result, my tendencies in Design Studios have always been to prioritize this and to encourage students to learn that listening is a vital skill in design. And only by listening can we hope to help bring forward the voices from our community, especially those who have not been heard for too long. I don't think I've ever run a design studio that has not been based in some form or another in community collaborations.

Originally, I started working with farming communities or remote communities in the region of Winnipeg, but this actually started to move towards working with First Nations communities through Partnerships with other Researchers in other faculties, and more so now in our own Faculty. So, my interest and frankly, my passion for working with communities in our Faculty is focused on attempting to reveal the gaps in our profession that prevent us from being effective advocates for community voices. I believe we as a profession are now needing to unlearn a lot of what we were taught, and to become aware of the cultural orientations and biases of the institutions we learned in. My teachers and professors were

raised in a colonized history and with a colonized trajectory of ideas and technology. And this is all embedded into a systematic colonized approach that often ignores the origins of where our collective knowledge comes from.

When I talk to students in my classes in designing Design and Technology, I talk much more about the fact that there is a need to start paying more attention to what we have lost and forgotten, as we plan future trajectories for ourselves.

So, my interest in working with Indigenous communities is, primarily, to try to better understand where we are, where we're from, and how this shapes how we move forward together. That to me is critical. Then the other side of that is to better understand my own interests and what they can play toward that end. For example, my own research in technology is rooted in the congruency between efficiency and gratitude, as well as an awareness of how our environment provides for what we need. Thinking about where materials come from, where energy comes from, where it goes, what it creates and how we use these gifts - awareness of the fuller life cycle of things. And so, all of these complex ecosystems of relationships are part of informing the way I approach curriculum.

In terms of thinking about curricula, I think that one of the starting points has to be: 'What are we referring to as source knowledge in these subjects?' I think that's what's critical and it also extends to research for faculty members.

I've been fortunate enough to be partnering with several colleagues and students, who are part of a number of those projects. To me the opportunity within studios is the sort of "sovereignty" that we have from defining what we prioritize in terms of learning outcomes and intentions.

What I mean by that is by prioritizing working with communities throughout the design process and dealing with concrete issues that communities experience directly provides more meaningful context for our student's design work. I think it's important that in our curriculum, we address these major concepts and actual ways of working with communities, to bring that culture into the conversations of our departments. That way, we're free to associate and work with these communities and to let their knowledge, their experience and their histories guide us to teach more effectively in these contexts. These are the lessons that we want our students to engage in and these are the projects that they should take on to establish

relationships. In those relationships, we start to influence dramatically the direction that the studio takes, what the students are learning about, and what the professors are learning about. This form of knowledge needs partnership.

The last thing I want to mention is that in the last five years, our faculty as a whole, has been developing profoundly inspiring directions guided in large part by our Indigenous students within our faculty. They've helped us develop opportunities for the rest of our non-Indigenous community to engage with. To begin to understand through teachings and experiences, and in the continual discovery of ourselves, with conversations like this and the other initiatives of the IDPSA, or Shawn's or Marcy's and other allied Studios - they all provide opportunities for non-Indigenous and Indigenous peoples to have first-hand, shared experiences with Indigenous teaching.

SB: What I really appreciate with this group is we are not only just focusing on the University itself, but also looking to the community to inspire youth to hopefully become a part of our faculty one day. And Richard I was wondering if you could speak to what we've been talking about at all?

RM: I'm not going to start with the program, but I'll start with the things around the program and how they came to be. A few years ago, when we ran the "Indigenous Urban Design Symposium" - which was called Coming to Common Place, we looked at how urban places could embrace all existing cultures but with particular attention to Indigenous cultures.

One of the things I noticed during the sessions was that all of the local Indigenous designers and planners that we had invited started their presentations with an autobiography. I thought this was really interesting because nobody who's teaching a course in how to be a professional planner would introduce themselves by starting with your family connections - something so personal.

We had a long conversation about that at dinner, where we came to understand that for those particular Indigenous professionals, this was the way they helped build trust with communities they work with. So, I find it interesting that now in this discussion, a lot of you started out with a little bit of biography or autobiography first.

My own upbringing and first awareness of Indigenous communities comes from moving from

England to Canada when I was nine. I moved into the North End and suddenly, I was surrounded by an urban Indigenous community. I didn't think much of it at the time, but later on I very quickly observed the racism that was inherent in the 1970s North End culture. That was quite disturbing. When I moved back to Winnipeg, following my PhD, I came into the City Planning program. Back then, they had an Indigenous planning studio. The studio helped understand and engage some of the communities, but it was still in its infancy. Today, that studio is making strides towards fostering trust with urban Indigenous communities. There are a vast number of issues for Indigenous communities within the City of Winnipeg that have been buried or ignored, and we're trying to bring some of that to the forefront, to explore these issues in depth. There's a small group of people in the planning profession who are very interested in these issues, but they are still a very isolated and marginalized group of people with those interests.

So it's very important for initiatives such as IDPSA to engage with Indigenous youth and bring up the importance of planning and design, because there is a big need for representation within our planning and design communities. However, I do have some cautionary peaks to this, because in the last couple of years, we've been leaning very heavily on our Indigenous students. And although it's nice to have them take the lead, it can cause some serious exhaustion and fatigue in terms of carrying the weight of non-Indigenous faculty and students.

We have to tread carefully.

As a department and faculty we are starting to grow. We currently have the Indigenous Planning Studio, a support course on Indigenous planning, and we're looking to bring back a course on Indigenous peoples and Community Planning. However, one of the biggest challenges is finding people to teach these courses, in particular, Indigenous professors. So that becomes a great challenge within itself to find the appropriate knowledge teachers. Another thing we've done as a department is we've extended our studios into a year-long studio, rather than a one-term. When you're trying to gain the trust of a community in 13 weeks, it can be quite difficult and creates major repercussions in terms of how we associate with each other. So having the ability to build trust with a community throughout the year, with rotating studio students, helps evolve the work and provides capacity building with the community.

EDUCATION & INDIGENOUS DESIGN THINKING: LEADERSHIP

Conversation on incorporating Indigenous design thinking into our design education. Interview conducted with leadership from the Faculty of Architecture, by Naomi Ratte.

KAREN WILSON BAPTIST / BFA (HONS), M.ED, PHD
Acting Dean, Faculty of Architecture, Associate Professor,
Department of Landscape Architecture

DAVID WHITTY / PHD RPP FCIP MRAIC
Dean, Faculty of Architecture (2001-2009)

NR: Tell us who you are and what has been your experience in teaching Indigenous design principles.

KWB: I'm Karen Wilson Baptist. My family roots are primarily in Winnipeg, Treaty One Territory. I grew up in Wildwood Park where my parents were friends with Dave and Marg Witty, so we have known each other for a long time! and I have also some family roots in Ontario (Treaty 3) and in Southwestern Manitoba (Treaty 2).

I have been teaching in the Faculty of Architecture since 2000. Prior to that, I completed my undergraduate degree in Fine Arts at the University of Manitoba and then went on to receive a Master's degree in Education. This experience rekindled an interest in landscape and in gardens, which led me to undertake a Ph.D. in Landscape Architecture through the Edinburgh College of Art.

In my teaching, I've worked in multiple areas where Indigenous land and Indigenous history on the landscape has played a major role. The latest was a studio centered around the south basin of Lake Winnipeg. The course was paired with a field study, where we met a variety of what I might characterize as "Knowledge Keepers" – citizens, scientists, First Nations peoples, biologists, conservation managers, etc. that were working in and around the Lake Winnipeg Basin. We went out on the lake. We went out in the field. We met people that cared very much about the health of the lake, and we worked closely with the Community of Dunnotar.

In another studio, we worked with the Sioux Valley Dakota Nation focusing on the Brandon Indian Residential School site. That was a very powerful learning experience. There was a write-up in the newspaper about the work that the consulting group at Sioux Valley was doing around the

residential school site. I was very interested in the project because of my work with memorial and commemorative landscapes, so I reached out to them and I reached out to them again, and again (the medical centre where most of the committee worked was undergoing an accreditation). Eventually, we connected and it was really incredible. Our work with the community provided very profound "souvenirs" for everybody involved. I think the community was not accustomed to seeing what design students can do in terms of creating visions of things that they were thinking about and for students it was just an incredibly humbling and a powerful learning episode.

DW: My family's from Manitoulin Island, and as a kid the Odawa people of the area would work with us, and so I got, at a very young age, some incredible experiences, including hearing about their legends and culture. That's nearly 60 years ago. This did influence me through my life journey. After I graduated from Waterloo, I came to Winnipeg and ended up joining Garry Hilderman to build a landscape architecture and planning practice. During that time, I developed a First Nations practice or Indigenous practice, and did quite a bit of work in the North, particularly with the Northern Flood Committee. I had the privilege of working with the communities that were flooded by Manitoba Hydro. Those were very challenging times for the First Nations whose land was to be flooded without any prior consultation. We were able to halt that work and the lawyers were able to assist the affected First Nations to force the Governments of Canada and Manitoba and Manitoba Hydro to the table and negotiate the Northern Flood Agreement. The five First Nations saw it as a new Treaty. That work impacted me greatly and brought home to me the huge disparity in our society between Aboriginal and non-Aboriginal communities. From that work, I developed a long-term relationship, about 20 years, with the Pimicikamak people. Another

important part of my career and long term association was with Wabaseemoong Independent Nations northwest of Kenora. Over twenty years, I developed some very deep relationships with their Chiefs and Councils working on hydro-electric flooding issues, resource development and pioneering co-management projects. I had the privilege in my practice to spend time in the communities, and got to know people, and I am really proud of that work actually. I think the important part of it at the time, was we called it “giving voice”, and that’s kind of a colonial attitude, right? It’s really acknowledging their authentic voice.

As part of my career in Winnipeg, I was frequently teaching, I taught in both Landscape Architecture and City Planning during the ‘80’s. Some of those regional studios involved students working with Brokenhead First Nation and Wabaseemoong Independent Nations. I’ve always had an affinity with this notion of theory and practice informing each other, each of them being fundamental to my career. One of the best parts of my whole career was being Dean. In that role, I was really proud of our work to advance dialogue with First Nations and “Aboriginal Architecture and Design.”

The work in the remote communities was always interesting and enjoyable. There are lots of memories. One story that stands out is a time in York Landing, a Northern Flood Committee community. It was in the early ‘80’s and one of the first charrettes I’ve ever done. David Grant from our office and I flew into York Landing at the end of May on a plane with skis when the ice was still in. We took a design board, we were in the Band Office, and the community was about 150 people. We were working with many of them on the design board, identifying their special places, where they thought things should go, and their thoughts about their community in general. Ken Wastesicoot was the Northern Flood Rep, and we’re standing around at an end-of-May day, it was a beautiful sunny day. All of a sudden, all hell broke loose, and everyone’s running around and yelling in Cree. We were doing all this work and they were gone in 30 seconds. Ken runs by, and we said “Ken what’s going on here?” He says “the geese are back, the geese are back!” And that was the end of that meeting! We packed up and returned on a float plane about a month later. I will never forget that day. That experience and others like it have influenced my understanding of the importance of the cycle of life in Indigenous lives.

NR: One of the reasons we founded IDPSA, is because Indigenous students are clearly underrepresented in the design community and within our student body, and so one of the questions we had, was **what are some ways that schools of design can be made more accessible or appealing to Indigenous youth?**

KWB: I think what you’re doing Naomi is exactly what has to be done. I believe that potential students and younger people have to be able to see themselves reflected within the design disciplines. What IDPSA has been doing, and what you and Reanna have started is incredible. I think the energy that you bring to your work is profound, infectious and moving.

I used to think that reconciliation was about “making room”, but when I worked with Sioux Valley, someone said to me “no, reconciliation is not just about making room at the table, it’s about being part of the conversation.” It’s about asking: “How can I help? What can I do? How can I support you?” That stayed with me, because it’s about responsibility to ensure that young people see themselves in our discipline. That they see that there is a role for Indigenous people in the design disciplines, that this role has meaning and impact. I also think we have responsibilities around our hiring processes and in our recruitment processes. If young people don’t see themselves in our professions, in our schools, in our teaching faculty and instructors, then why would they think this is a place that would be accommodating?

DW: When I was at Vancouver Island University as Provost, we were able to do some fundamental things. For instance, we were the first university in Canada to have the Elders recognized and paid as faculty members. There was a strong Indigenous commitment at VIU and we really tried to embed across the institution this notion that first of all we were all engaged on their territory, but how does that frame out what we do on a daily basis, and so it became much of the conversation. It wasn’t kind of a topic, and then moving on; it was starting to weave through everything we did and how we approached broader strategic planning at VIU. It was creating that meaningful place, and where people feel welcome. But I think it might need to be honored more fully, because welcome means someone is inviting you in and it should be beyond that. There shouldn’t need to be an invitation, and it should be natural. Indigenous students should naturally see a place, a home for them in the universities.

An Indigenous Scholar at VIU, Jessie Hemphill, offers some guidance. A member of Gwa'sala-Nakwaxda'xw Nations on the west coast, Jessie explored a re-indigenization and decolonization of community planning by reclaiming urban design as a traditional practice of her people. Her Master of Community Thesis called "*Indigeneity and Urban Design*," looked at processes and methods for analyzing community. She said "the processes we use in design are in fact superimposed processes, they're good processes for what they do in terms of creating a process for design within a community, but they really come out of a colonial structure." She found in her work that spatial informed based analysis was actually too limiting, and that's really at the core of much of what we do. So she thought we needed to move to an approach that focuses on the Nation's cultural values as the foundation for traditional Indigenous community design. What she identified was deeper patterns, cultural values, and their connection to place-based norms. Design programs need to recognize that ways of knowing and doing should reflect the inherent values and principles of Indigenous cultures if students are to feel welcomed and included in design schools.

KWB: There's still a lot of fear of engagement, I think as settler folks, we have to be not only willing to make mistakes, but also willing to be uncomfortable with our own awkwardness or less fearful about asking the wrong question. If we don't ask, then we're not engaged in the conversation, and we don't get the opportunity to listen. Designers are educated to be able to interpret and to listen. I think we can be powerful agents in reconciliation.

NR: What are some challenges that you faced and incorporating Indigenous design thinking in your positions as the dean of the faculty of architecture?

DW: It was a time of recognition, now it's the time of acknowledgement. So, recognition is very different from acknowledgment, and I was very fortunate to be able to come into the Dean's position with some knowledge of Indigenous design work and knowledge of Indigenous leaders. I was able to bring some of these connections into the faculty and try to give a presence and guidance to the work that was done and try to be visibly supportive of that recognition process. It needed some work, but the reality was it was a right time, people embraced it, faculty embraced the conversations.

It's about having these conversations, and keep talking and building, and clarifying, and challenging, and also about accountability. We need to keep the conversations alive, recognize we're going to make mistakes, but just try to keep moving forward in a really wholesome way.

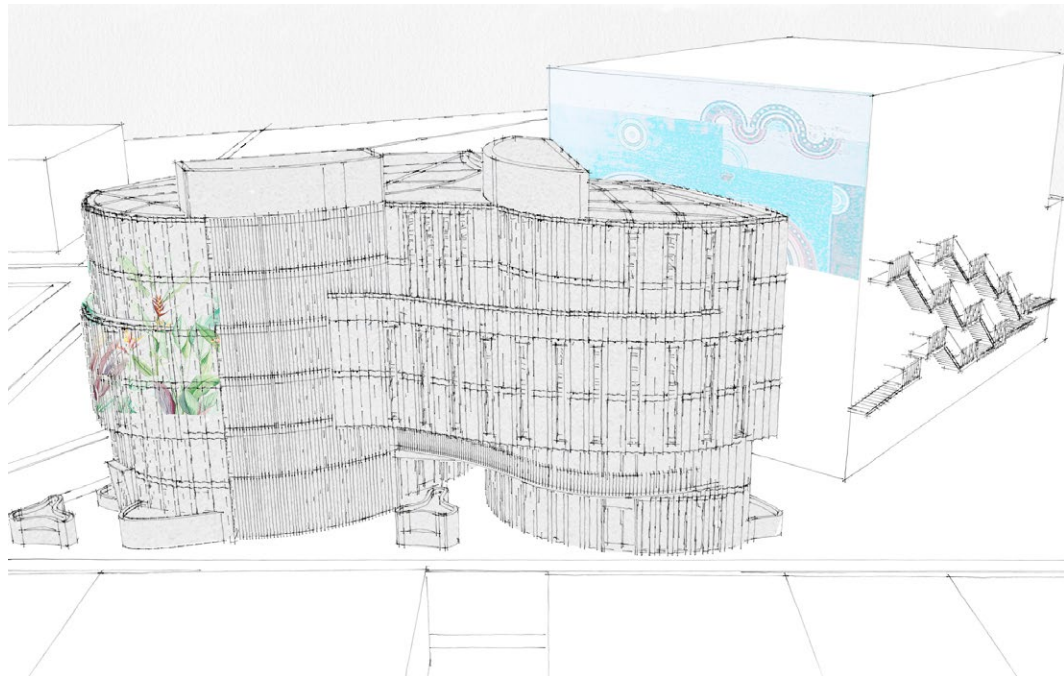
KWB: It's interesting to think about the resources that we have access to now. When Dave talks about his role as Dean, his resourcefulness is evident. How he took the lessons from practice and the conversations with the community and brought those to our faculty and made a difference. I think that's an incredible legacy.

I think we're so fortunate right now, and how can we not be agents of change? We have this incredible student organization with student leaders such as Reanna and Naomi. These are amazing times. But we still have a lot to do, we need to evolve ways of teaching and learning, and formulating our curriculum to cultivate more inclusive conditions.

NR: What are your hopes for the future in incorporating more Indigenous knowledge systems into the design program?

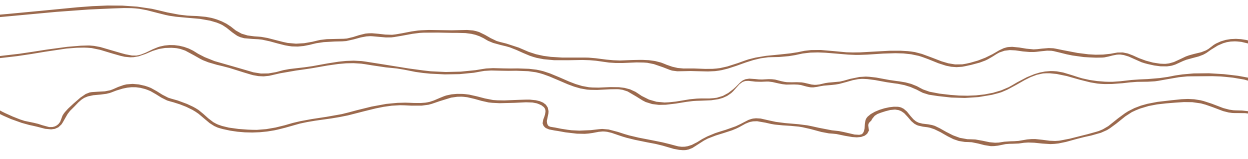
DW: If we are acknowledging Reconciliation and exploring design in Indigenous communities, I think we have to go down the pathway that Jessie Hemphill started to identify. That would be very challenging and difficult for design schools, but the absence of what she identified is absolutely a fundamental requirement to shift the conversation to an Indigenous-based view of community planning and design. I think one of the challenges in university is change tends to be at the fringes. There's such a huge resistance to deep change in the institution. There's this propensity to work at the edges, and having this idea in the back of your mind, we can recognize that we do need to do much more. We need to commit to fundamental change in how we view the world and how we recognize and incorporate Indigenous ways of knowing and ways of doing in our design and planning programs.

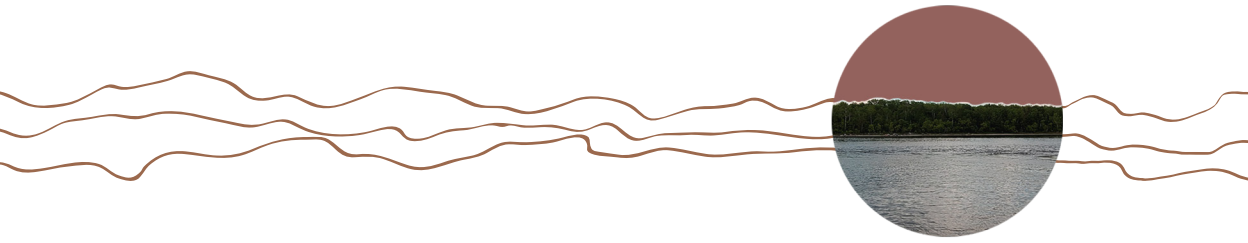
“Design programs need to recognize that ways of knowing and doing should reflect the inherent values and principles of Indigenous cultures if students are to feel welcomed and included in design schools.” - David Whitty



Exterior perspective. Nicole Luke. Refer to page 40-43.

“If we don’t ask, then we’re not engaged in the conversation, and we don’t get the opportunity to listen. Designers are educated to be able to interpret and to listen.” - Karen Wilson Baptist





SPONSORS & ACKNOWLEDGMENTS

CRE

CREation Community
Grants Program



CRE Canada

TOBACCO (OVER \$2,000)

The **Canadian Roots Exchange** is a registered charity that provides Indigenous based leadership, learning and reconciliation experiences to every youth that participates in our programs. CRE organizes three main types of activities: exchange programs, workshops and conferences. Central to CRE programming is the need to bring together Indigenous and non-Indigenous youth. Regardless of the activity, we believe that having dialogue is necessary to foster understanding and reconciliation.

CREation is a multi-level funding program that will support strengths-based, community-focused and youth-led projects taking place in communities across Canada. Grassroot youth groups/collectives (comprised of 3+ Indigenous youth ages 15-29) are eligible to apply for funding to support community programs and projects, while receiving innovative mentorship, training and capacity-building opportunities. Funding of up to \$25,000 will be provided to projects/groups that seek to create impactful community change and increase the wellness, resiliency and engagement of Indigenous youth.

This program aims to support Indigenous youth to take ownership over the wellness of their peers and community. Providing funding for Indigenous youth to mobilize is an act of reconciliation, as much as the work that they will do for their communities is reconciliation.

The Faculty of Architecture at The University of Manitoba, invites submissions for the annual disbursement from the **Faculty of Architecture Endowment Fund**.

Interest revenue generated from the Fund will be allocated to projects providing academic enrichment, or advancing the academic and research goals of the Faculty of Architecture as represented by: Architecture, City Planning, Environmental Design, Interior Design, and Landscape Architecture.



Faculty of Architecture

SWEETGRASS (\$1,000)



Landscape architecture offers an interdisciplinary approach that considers our environment in a holistic manner. The principles and goals of landscape architecture in Canada are well aligned with many of the values among Canada's Indigenous cultures. Building on common goals and values, the **Canadian Society of Landscape Architects (CSLA)** has formed a Reconciliation Advisory Committee with an Action Plan to guide the CSLA in improving awareness and capacity for supporting Canada's First Nations, Inuit, and Métis Peoples through landscape architecture and land use planning within our leadership, membership and schools of landscape architecture.

Learn more at www.csla-aapc.ca/mission-areas/rac.



The **Manitoba Association of Landscape Architects (MALA)** is the professional organization representing Landscape Architects in Manitoba. Its 200+ members are dedicated to a discipline that connects and sustains Manitoba's natural systems, human settlements, multicultural identity and built environments. The services provided by Landscape Architects apply design principles and professional expertise to the research, planning and design of exterior landscapes, with an interest for the safety, health and well-being of the public. The MALA was established in 1974 and is one of nine provincial and territorial components that work with the Canadian Society of Landscape Architects (CSLA), who serves as the umbrella governing body of Landscape Architects in Canada.

The MALA, along with the components of the CSLA, recognize landscapes as vital: By ensuring that all landscapes are understood and respected for their geographic, cultural, heritage, social, aesthetic, economic and environmental values, whether as cultural and/or natural features, or as physical and/or abstract entities.

Landscape Architects in Manitoba have the privilege to work with and for Indigenous peoples and communities through planning, design and management projects, and are committed to actively participating in the journey of reconciliation.



SAGE (\$500)

BEA: Prairies is a new initiative that promotes equity and diversity in the city-building professions. Our organization aims to support, celebrate, and connect practitioners working in architecture, landscape architecture, urban planning, the construction industry, and interior design across the prairies. BEA Prairies uses an intersectional and cross-disciplinary approach to support leadership, mentorship, and networking opportunities in our professional community. We host events and public lectures; work to generate awareness and dialogue around inclusive practices and addressing barriers; and celebrate the multiplicity of voices, hands, and minds who plan and design our communities.

BrookMcIlroy/

At **Brook McIlroy**, we are driven by a belief that we have been given an incredible gift -- and opportunity to get it right -- by working with communities to create environments in which people can prosper and thrive while protecting the land, water, air and other species that make life possible. Our work is driven by a unique design ethos derived from research into place, diverse cultures, Indigenous world views, sustainability, natural materials, and the application of new digital technologies for design and fabrication. Working within the larger resources of the firm is the Indigenous Design Studio, a group led by Indigenous architects and designers from diverse backgrounds. These professionals bring Indigenous perspectives to all aspects of the built and natural environment including buildings, landscapes, master plans, and public art.



Dillon Consulting Limited is a proudly Canadian, employee-owned professional consulting firm specializing in planning, engineering, environmental science and management. With 20 offices and more than 900 employees across Canada, we offer a wide range of services related to building and improving facilities and infrastructure, protecting the environment, and developing communities. We are one of the leading Canadian consulting firms working with Indigenous communities. We employ professionals from diverse cultural backgrounds and actively recruit and employ individuals with a passion for working with Indigenous communities. Our time spent working with Indigenous communities has provided valuable insight and a critical understanding of community dynamics, aspirations, and opportunities. We work with Indigenous artists and architects for a number of projects, and provide capacity building opportunities with Indigenous communities. We are a proud partner of Indspire, a charitable organization that provides scholarships for Indigenous peoples which provide long term benefit for the individuals, their families and communities.



Architecture
Landscape
Interior Design

As a corporate entity, **ft3** is committed to better addressing how design impacts all individuals, physically, culturally, emotionally. As part of ft3's strategic planning, all of our staff completed Indigenous Awareness Training in 2016 / 2017 / 2019 to better understand the historical and cultural perspectives of Canadian Indigenous peoples. This flows from the recommendations of the Truth and Reconciliation Commission, Recommendations for Business. In 2018, ft3 held a Blanket Exercise to reflect on First Nations / settler history and continue our learning. As a logical continuation of the awareness training, ft3 signed on as a member organization of the Winnipeg Indigenous Accord in 2018, the first architecture firm in Winnipeg to do this. We put a staff taskforce together to address the Truth and Reconciliation Commission Recommendations as they apply to our office and work. We continue as a participant in the Accord with ongoing meetings and activities.

SAGE (\$500)



HTFC Planning & Design has offices in Winnipeg and Saskatoon, in the traditional territories of Anishinaabe, Ininew, Oji-Cree, and Dakota nations, and the homeland of the Métis Nation, in the Treaty 1 and Treaty 6 Areas. We are fortunate to work with Indigenous and non-Indigenous communities in the prairie, boreal forest and arctic regions, and beyond. Our projects include landscape architecture; community, land use and resource planning; economic development; and urban and interpretive design. HTFC has collaborated with Indigenous clients and professionals for over 40 years. Our work focuses on positive relationships, local expertise, culturally grounded processes, and promoting Indigenous self-determination.



Number TEN has deep roots in Western and Northern Canada. We believe it is our responsibility to support and be an integral part of our local community. We serve our clients and communities by designing places that make life better and are known for having a positive approach, down-to-earth style, and an ability to lead while building lasting relationships. We are committed to responding to the Truth and Reconciliation Calls to Action; specifically Call to Action #92 that challenges businesses to commit to meaningful action. Our firm has initiated a firm wide training program that involves an organizational assessment audit, employee survey, leadership & employee training (blanket exercises), re-evaluation and recognition.



Scatlift + Miller + Murray was formed with the sole purpose of developing bold new concepts and high-level designs for urban revitalization and sustainable development. Innovative thinking and the practical, on-the-ground, experience that gets projects built is our signature. We work with clients to identify not only what is possible, but also what is practical – no matter what the challenge.

We have an international reputation for visionary and innovative urban design. The firm's embrace of sustainability, regional character and collaboration is evident in our many transformative projects. Our projects are planned and executed in harmony with the landscape, culture and community.



URBAN SYSTEMS

Urban Systems Ltd. is one of western Canada's largest interdisciplinary consulting firms, working closely with clients across Canada on projects relating to land use planning, active transportation planning, economic development, clean energy, governance, and civil engineering.

Since our founding in 1975 we have worked with our clients to help build safe, sustainable, and prosperous communities, following our higher calling of "Spirit in Service for Vibrant Communities." Our relationships with Indigenous communities extend to all three coasts of the country, and we are honoured to work with and learn from Indigenous people. We are committed to fostering meaningful relationships with Indigenous communities by working side-by-side with them, and foster Indigenous design by respecting the unique and varying cultures, traditions, languages, and knowledge systems of First Nations, Inuit, and Métis people.

CEDAR (\$250 AND UNDER)



prairie
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CHRIS GROSSET

GRANT FAHLGREN



ACKNOWLEDGMENTS

Miigwetch, Ekosi, Nakurmiik, Marsi, Thank you to...

The Editors would like to express their sincere gratitude and send their thanks to all the people who made *Voices of the Land: Indigenous Design and Planning from the Prairies* possible. We especially would like to thank Courtney Allary for her help assisting with various tasks throughout the production of this publication. This body of work is a testament to the beauty and strength we can find in community.

We would like to thank the following people and organizations for their contributions and support in the endeavors of IDPSA and *Voices of the Land*:

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Key contributors to this publication were honoured with a beaded gift from the following Métis owned small businesses:



@lorbrand
lorbrandbeadco.com

lor brand
BEAD CO.

Lor Brand is a Métis beadworker from Winnipeg, MB, in Treaty 1 territory who works to be closer to culture, connect with community, and to increase positive Indigenous visibility in all spaces. She works to help other Métis folks across Turtle Island find their roots that may have receded over time. This repatriation through craft starts with stitching beads onto fabric and continues with more Métis people being proud of who they are, knowing their history, and passing that on to other Métis people seeking culture and community.

An important part of her beadwork practice is connecting non-Indigenous folks to Indigenous culture in a positive way through selling beadwork and teaching workshops. By wearing beadwork, people are bringing Indigenous art into all sorts of spaces that may not have Indigenous representation. Through workshops, non-Indigenous folks learn a traditional Indigenous cultural practice while learning about Indigenous history, culture, contemporary life, and cultural appropriation, which helps build understanding, empathy and respect for Indigenous peoples. She lost her family's Métis last name, Proulx, because of patriarchy. Her ancestor, Paul Proulx, was a part of Louis Riel's Red River Resistance, and that work isn't done. Beadwork is her way of continuing that legacy.



@prairieowlbeads
prairieowlbeads.com



Prairie Owl Beads is a Métis-owned and operated business established by four sisters, Julie, Danielle, Gabrielle, and Roxane Desrochers. Prairie Owl Beads is located in Winnipeg, on the traditional lands of the Annishinabe & Cree, on Treaty One Territory, and on the Homeland of the Red River Métis. Julie is the first to learn to bead when she was 13 years old and over the years that followed, she taught her younger sisters the art of beadwork. The four sisters were already familiar with sewing, embroidery, and finger weaving, and made the natural transition to beadwork as they delved into their heritage and culture.

Traditionally, beadwork was a very important part of Métis culture and livelihood. As they each worked on different projects, and became more familiar with the art form, they felt a strong connection to their Métis heritage. The genuine passion these sisters have for beadwork and its cultural importance led them to share their knowledge through workshops and demonstrations. The four sisters grew as individual Métis artisans before finally deciding in the spring of 2020 to work together as a partnership and incorporate Prairie Owl Beads.



Editors from left to right; Danielle Desjarlais, Reanna Merasty, Desiree Theriault, Naomi Ratte. Photo by Jeremy Mckay.

Closing Letter from the Editors

I am so incredibly proud to have produced this body of work along side such inspirational Indigenous women. The dedication, interest and investment that this work received from our community was truly touching. There is so much power and presence in this work that we were unable to see in the beginning years of our design education. I am excited for the next generation of Indigenous designers to rise up and find their voice in planning and design.

- *Naomi*

Working on this publication has been a source of positivity and passion in the midst of a pandemic. I have been blessed to work with three powerful Indigenous women who have been inspiring me to hold my power and recognize my voice. This publication has also been a source of gratitude for myself; I appreciate seeing the passion of other students shine through in their works and projects and I am excited to see this passion reach the future students of the Faculty of Architecture.

- *Danielle*

When I reflect on this publication, I am reminded of the powerful dialogue it possesses in raising Indigenous voices across the prairies. The student work displayed within are an assertion of identity and reclamation - a woven story of passion and inspiration. I am forever inspired and eternally honoured to have been able to work on this empowering publication with the most incredible editors. I have strong hopes for the future of our Indigenous youth.

- *Desiree*

It was an honour producing this publication, and providing the space for Indigenous students to showcase their identities and passions in the field. This publication was created out of love, kinship, and resiliency. We found our purpose and strength as Indigenous women, and hope to provide light for future Indigenous designers and planners. My passion for Indigenous inclusion and representation has only grown from this experience, and I will continue to advocate for our *voices of the land*.

- *Reanna*



