

Indigenous Architecture through Indigenous Knowledge :

Dim sagalts'apkw nisim
[Together we will build a village]

by

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A THESIS SUBMITTED IN PARTIAL FULFILLMENT OF
THE REQUIREMENTS FOR THE DEGREE OF

DOCTOR OF PHILOSOPHY

in

THE FACULTY OF GRADUATE AND POSTDOCTORAL STUDIES

(Interdisciplinary Studies)

[Educational Studies, Curriculum Studies and Architecture]

THE UNIVERSITY OF BRITISH COLUMBIA

(Vancouver)

April 2015

abstract [magoondihl adawaak tgun]

The purpose of this research was to find out how the culture of an Indigenous architect informs their practice of architecture. The research for this dissertation was motivated by Indigenous Elders responses to my architectural design work as an Indigenous architect. This is the first known research in Canada that privileges the use of Indigenous Knowledge in the design process by Indigenous architects. The results of this research will inform the future education of Indigenous and non-Indigenous students in architecture and their practice within the profession.

The research was based on an Indigenous methodology of respect, reciprocity, redistribution, relevance, reflection, relationship and responsibility. Conversations with nineteen Indigenous architects from Turtle Island, Australia, Cihuatan (El Salvador) and Aotearoa (New Zealand) were recorded, transcribed with content analyzed. They self-identified their culture and its influence on their design work. They assessed their time in architecture school and proposed changes that would assist schools of architecture attracting Indigenous students into the faculty.

The conversations were enlightening in what they did not reveal about the use of Indigenous knowledge in design. Though some of the architects employed Indigenous knowledge in their design process, surprisingly many were not so obvious. There may be many reasons for this, the impact of colonization perhaps the most significant. There was however a general attitude that schools of architecture could do more to attract and retain Indigenous students in their programs. This is significant if universities are truly to embrace cultural competency in an increasingly global economy.

There could be more cultural support for Indigenous students in schools of architecture. The curricula in schools of architecture could demonstrate cultural awareness, cultural sensitivity and cultural competence of Indigenous Peoples. These findings could have an impact within schools of architecture and other professional schools across Turtle Island, Australia, Aotearoa (New Zealand) and Cihuatan (El Salvador). More research needs to be conducted focused specifically on the Indigenous identity with ancestors, places and designs; the significance of Indigenous Peoples knowledges; Indigenous place-based design; Indigenous protocols and Indigenous place-based architectural education.

preface [wil ksiwatkhl bukw tguni yanhl wilaa japkwt]

Simgigat, Sigadum haanak', Luugigyoothl way', Gisk'ahaast ñiiy, Wilp Daaxan ñiiy' Nisga'a ñiiy', Git Gingolx, luu-am'aamhl gagoodim wilgaa'sim.

What I said above, is that my name is Luugigyoo [which means, Fish Already in the Creek] of the Killerwhale House of Daaxan of the Nisga'a Village of Gingolx [Kincolith which means, Place of Skulls] and that I am glad to be here [literally, means my heart is glad to be here], meaning that I am glad to be present. My name, Luugigyoo, situates me close to the village; I have come in from the ocean and am in their waters.

I want to acknowledge the traditional, ancestral, unceded territory of the Musqueam First Nation on whose land the University of British Columbia sits. I have been honoured to attend classes on this land with the knowledge that the Musqueam People have granted permission for the university to use this site for educational purposes as they themselves used this land for their own teachings.

The Elders of the Nisga'a Nation taught that introducing oneself is to start a relationship off in a good way and that is what I attempted to do above by introducing myself in the traditional Nisga'a way. This is the traditional formal oral introduction to an audience that I privilege as the readers of this dissertation. The way I introduce myself orally is inseparable from who I am. As Walter Ong (1982) says, "speech is inseparable from our consciousness and it has fascinated human beings, elicited serious reflection about itself, from the very early stages of consciousness, long before writing came into existence" (p. 9).

This dissertation, being a written document that privileges Indigenous Knowledge makes for a very interesting tension because there are not always direct English translations, though

Ong believes, "...writing, from the beginning did not reduce orality but enhanced it" (p. 9). Hulan and Eigenbrod (2008) privilege the words of Kimberly Blaeser explaining that oral tradition informs literary works by Aboriginal people as writers translate "not only oral language but form, culture and perspective."

Dei, Hall and Rosenberg (2000) conceptualize Indigenous knowledge "as a body of knowledge associated with long-term occupancy of a certain place (p. 5). This dissertation will use the global term Indigenous rather than Aboriginal, First Nations or Native to refer to those peoples with long-term occupancy of a certain place. They go on to explain that "Indigenous knowledges are unique to given cultures, localities and societies....They deal with the experiential reality of the world. They are forms of knowledge that reflect the capabilities, priorities and value systems of local peoples and communities" (p. 19). They further say that "an important dimension of indigenous knowledge relates to how traditional forms continue to emerge and coexist in diverse situations and settings as part of a local people's response to colonial and imperial intrusions" (p. 19).

The United Nations (2007) defined Indigenous Knowledge in the Declaration on the Rights of Indigenous Peoples in Article 31.1. This Declaration affirms that Indigenous Peoples have the right to develop literatures, designs, intellectual property, traditional knowledge and traditional cultural expressions. As a member of the Nisga'a Nation, I too have a right to cultural expression.

31.1. Indigenous peoples have the right to maintain, control, protect and develop their cultural heritage, traditional knowledge and traditional cultural expressions, as well as the manifestations of their sciences, technologies and cultures, including human and genetic

resources, seeds, medicines, knowledge of the properties of fauna and flora, oral traditions, literatures, designs, sports and traditional games and visual and performing arts. They also have the right to maintain, control, protect and develop their intellectual property over such cultural heritage, traditional knowledge, and traditional cultural expressions.

Beyond Rights, it is proper protocol and a good relationship that I am trying to create here in this dissertation. Archibald (2008) and Wilson (2008) have both written of the value of respect shown by the writer in establishing a good relationship between reader and writer. I have recently had the privilege to hear firsthand about needing to be sympathetic to the reader of my dissertation (L. Walker, personal communication, February 5, 2015). I will therefore gently ease the reader into my writing style. There will be challenges that most readers will face in reading this dissertation in terms of writing style, including format and punctuation, or lack thereof. The use of the Nisga'a language may also be a challenge for most readers. There is a Glossary of Nisga'a words provided on pages xxx to xxxiii and I will be laax'algax [translating] every Nisga'a word and phrase used in this dissertation, in the spirit of reciprocity, into English.

I will make a comment about my use of Nisga'a in this dissertation. Though I cannot be considered in any way fluent in Nisga'a, I attempted to use the language in order to acknowledge my heritage and, more importantly, to strengthen the use of Nisga'a in the academy. As far as I am aware, this is only the second doctoral dissertation by a Nisga'a person. Amy Parent (2014) was the first Nisga'a to earn a doctorate and she completed her dissertation entitled *Bending the Box: Learning from Indigenous Students: Transitioning from High School to University*. However, Dr. Parent's dissertation was written without the use of Nisga'a. It was never my intention to write the dissertation in Nisga'a, though it may have been interesting to have done

so, not unlike Fred Metallic (2010) who wrote and defended his dissertation in his Mi'gmaq language.

In my initial submission to the Faculty of Graduate and Postdoctoral Studies, I privileged the Nisga'a language as related above, agreed to provide an English translation for each Nisga'a word and phrase. This manner of writing is not without precedent. Marker (2009) writes, "The Coast Salish stories of Xa:ls, the creator-transformer..." and not "The Coast Salish stories of the creator-transformer Xa:ls" Nancy Mackin writes "I agree that English first changes the meaning: for example, using the word house for wilp deadens the meaning, and *adaawaḱ* is a more complex idea than the English translation". (N. Mackin, personal communication, February 21 2015). Archibald (2011) related a story by Elder, Mary Uslick who spoke of Tamahi [mountain], not about a mountain [Tamahi]. Holmes (2000) writes of her work with Hawaiian Elders in a manner more like my use of indigenous language "Hawaiian *kapuna* (elders)...*hula kahiko* (ancient Hawaiian dance)...(p. 37-38)." In a recent meeting (February 20, 2015) with a group of knowledge holders from Kugluktuk and Inuvik, Nancy Mackin writes "the knowledge holders agree with what I have been instructed and with the protocols followed by the Society of Ethnobiology: namely, that out of respect to Indigenous ancestors, the Indigenous language should come first, followed by English". In an attempt to be responsive to the request for consistency in the Preliminary page listings/headings, including the Table of Contents and the Appendices headings listings, I will follow the English [Nisga'a] format. In the main body of the dissertation however, I will use a Nisga'a [English translation] format.

The research program carried out for this dissertation is based upon indigenous methodologies as ways of privileging indigenous ways of being. It is also a way of creating discursive spaces where relationships, reciprocity, redistribution, relevance, reflection, respect

and responsibility can emerge and support knowing and doing within an ever changing and evolving architectural educational context. It is not about describing or comparing the knowledges of local communities. This is an acknowledgement that there is not one global indigenous way of life or set of knowledges that essentializes indigeneity in architecture.

There has been little research into the use of Indigenous knowledge in architectural design and that is okay (Cole, 2002). Though the dissertations of both Burton (2012) and Mackin (2004) focus on Nisga'a knowledge, they approach the knowledge from different perspectives. This is the first time the voices of these indigenous architects, of so many different nations, have been brought together in conversation about the use of indigenous knowledge in design. The results of this research will have an impact on the practice of the profession by indigenous peoples and the preparation of future generations of indigenous architects.

Denzin, Lincoln and Smith (2008) assert that by privileging indigenous knowledges and pedagogies, research is grounded in an oppositional consciousness that resists “neocolonizing post-modern global formations” (p 10). This dissertation combines the theory, epistemology, methodology and praxis as a strategy of resistance. This research will not privilege the concept of decolonization in architecture as it would require an analysis of architectural colonization which is significantly beyond the purpose of this research but may be something to pursue in the future. The concept of decolonization also has problems of inconsistencies, negativity and generalizability.

The perspective and thoughts I have about architecture, as an indigenous person, broadly applies to indigenous architectural practice, research, teaching, thinking and writing. It is the intent of this dissertation to privilege an indigenous methodology as the basis for the research. Readers and writers from other cultures with other views of the world will undoubtedly need

some translation, connection, relationality to connect my words with their own view of the planet (worldview) and experiences.

All research, writing and formatting was done by me as the author. All dissertation elements required by the Faculty of Graduate and Postdoctoral Studies at the University of British Columbia have been included in this dissertation.

The framework for the indigenous methodology of this dissertation was through the traditions and indigenous knowledge of the construction of a longhouse, hammer hammer. This

Preface is an orientation and will be the entry point into the village /

dissertation and transition into another way of thinking.

This shaped text is analogous to the village dock as the entry into the village. It is a narrow entry.

The first adaawak [story / chapter] of this dissertation is analogous to the architectural considerations of site, site selection, clearing clearing, site analysis (drainage; views; orientation; sensory; human; cultural; services including water sewer, electrical, storm) which locates the conversation and context for the research.

This dissertation is an original intellectual product of the author, Patrick Robert Reid Stewart. Before any jap [building] of the longhouse / dissertation began there was much discussion and planning. The University of British Columbia, Behavioral Research Ethics Board (BREB), full Board Certificate of Approval number is H12-01189, dated November 2, 2012 covered the fieldwork reported in Chapters 3-4. The BREB approval I obtained required

revisions, meetings and my acquiescence to write the full application in a standard or conventional academic English format as they did not accept my application written in the writing style that you will soon be reading. See Appendix k'il [1] for a copy of my response to their initial rejection of my application to BREB. The BREB found the writing style of the original application to be deficient and questioned my writing ability and knowledge of English, suggesting that I hire an editor.

As mentioned above, I will take you on a journey that will make you question what you are reading and perhaps you will wonder why the writing is structured the way it is. I will introduce you, perhaps for the first time and for others perhaps not, to a way of writing that reads as if speaking. One Indigenous reader said he could hear his grandfather speaking at feasts in my writing (C. Menzies personal communication April 23 2015). The formatting of this dissertation purposely provides an oral / aural / visually designed context and thereby underlines an indigenist research approach. This is the manner in which this dissertation will privilege indigenous knowledges. The style of writing presented here in this dissertation will not be standard or conventional academic English. Perhaps there will be those who will not question what they are reading but there may be those who cannot “slog it out” (L. Walker, personal communication, February 5, 2015) alone and may need further translation of the dissertation. That is okay (Cole, 2002). This dissertation is innovative for this university and supports those indigenous students wanting to privilege their own languages, stories and culture (M. Marker, personal communication, February 5, 2015). Language of course being more than sets of grammatical rules or vocabulary, Wade Davis (2009) sees it as “...a flash of the human spirit, the vehicle by which the soul of each particular culture comes into the material world” (p. 3).

I made concessions during the writing of this dissertation, recognizing the concessions the university is making and the risk the university is taking in supporting this dissertation. As you will have noticed, or if you have not, please note that the Title Page, Abstract and References are all written in standard or conventional academic English. In order to address those persons without the time to invest in reading this dissertation, I have decided to insert a Précis [summary] in standard or conventional academic English at the beginning of each adawaak [story / chapter] that will outline/summarize the main points contained in the adawaak [story / chapter] (L.Walker, personal communication, February 5, 2015). This Preface also started out in standard and conventional academic English but it will soon begin to transform.

For the writing style to not follow standard or conventional academic English, the formatting and punctuation or lack thereof, has grown out of my need to privilege Indigenous knowledge in resistance to the colonizing provincial education system that continue to traumatize indigenous peoples in this province. The following adaawak [story or teaching] about teaching adult indigenous learners contextualizes the need for a discursive space to privilege an indigenous methodology. You, the reader, will notice a change in writing style from standard or conventional academic English to one you may be quite unfamiliar with, but read it as if i am speaking directly to your heart.

...teaching adult indigenous learners who had not been in a classroom since they left residential school as teenagers was a learning experience for me as the teacher they came into the classroom afraid of writing this was a capital planning course in the school of community and regional planning at the university of british columbia which i taught between 1995 and 1997

i had to reassure them that i was interested in their ideas and not their grammar i told them that i would speak to them separately if i had any questions about their writing i offered conversation in place of writing a process that had strong resonance with them and with me as most of them came from traditionally oral nations and given their traumatic experiences in residential school in british columbia...

writing this dissertation reinforced my thinking it reinforced my confidence

it reinforced my culture by reinforcing my writing as spoken word part of an oral tradition that has existed since time immemorial this writing style requires particular deliberation it is not random it is democratic it is not hierarchical

as you have no doubt noticed there is little adherence to punctuation as you read this dissertation the symbols in table 1 will be used as a way to connect and emphasize thoughts and words

table kil [1] navigation aids

Name	symbol	definition
forward slash	/	connects words of similar meaning / emphasis
backward slash	\	considered grammatically wrong it is used to emphasize incompatibility
colon	:	emphasizes conceptual connection
ellipse	...	indicates a continuity of thought
square bracket	[]	english translation

table kil [1] navigation aids (continued)

Name	symbol	definition
curved bracket	()	reference / explanation / emphasis
question mark	?	indicates an interrogative thought
double opening quote	“	opens quotation
double closing quote	”	closes quotation

i do not use the period . or the comma , in the main body of the text unless it is originally used in a quote but use space to differentiate pauses in thoughts

pondering my motivations about writing and reflecting upon my struggle and the struggle of other writers i came to ask why do not more people question the rules of grammar and punctuation ??? i am definitely onside with the deconstructionists who approach language contextually (Hart 1990)

do people not question language because everyone is taught in school this is the way it is and always has been? is it that we just like to excel at following other peoples rules? there is a whole reward system built around following rules whether it is in school or at work we like structure i am not preaching anarchy or anything of the sort just the freedom of expression

public education had its start in nineteenth century germany that wanted to create more disciplined soldiers after their defeat in the napoleonic wars the new teaching system was brought back to the united states (sherman 2012) back to turtle island because they wanted a more controllable citizenry and of course the residential school system in the usa was part of

that control and assimilation into a european worldview `c\|a\|n\|a\|d\|a`¹ also had a residential school system the last federally funded and operated residential school closed at gordon saskatchewan in 1996

like germany like the usa `c\|a\|n\|a\|d\|a` wanted to better control indigenous peoples are the rules of grammar analogous to the rules of law ? by creating a standard education system are first nations peoples really more easily controlled by the state are we to do as we are told and not question authority because of grammar ? of course the results of public education on and off reserve for aboriginal people s in this province have been less than successful

heslop (2009) reported that completion rates for aboriginal students in this province are lower at 47% than for non aboriginal students at 79% (p 2) she further reported that only 8% of aboriginal students that did complete high school were deemed to be university eligible (p 2) there appears to be a significant rupture between the aboriginal student and the school system

brayboy and maughan (2009) remind us that the his/her/tory of the schooling process **discredits/ degrades/dishonours/disgraces/disparages** indigenous knowledges as **deficient** (p 3)

western grammar and punctuation has evolved over the centuries and continues to do so (connor 2003b) my style of writing is based on what i know as an indigenous person

¹ i refer to this country in which i live as `c\|a\|n\|a\|d\|a` the backward slash considered wrong (see table p 1) is analogous to the wrongness of this country in its treatment of the indigenous peoples and is a daily reminder to me of the injustices in the country within which i live reminding me i can never stop fighting / advocating / resisting / protesting

raised under a system of communication colonization that continues to be largely formalistic²
and abstract having said that my experimental (deconstructionist and decolonizing) style
of writing is not without western historical precedent there is a long list of other writers /
artists / academics with definite punctuation principles though they may be different from my
own push the boundaries of the formalistic and formulistic that which i have read and
researched the list is not exhaustive but shows the breadth of experimentation with language
and standard or conventional written english formats

samuel beckett

bill bissett

sherilynn calliou

peter cole

ee cummings

rishma dunlop

william faulkner

james joyce

cormac mccarthy

bp nichol

marcel proust

roy miki

josé saramago

gertrude stein

lynne truss

² "a reverence for traditional texts" (hart 1990 p 386)

from the above author list books that stick out in my mind include *coyote and raven go canoeing* by peter cole (2006) *saving face* by roy miki (1991) *thrones: cantos 96-109* by ezra pound (1960) peters (2011) adds charles olson's *the maximus poems* robin blaser's *the holy forest* bp nichol's *the martyrology* and bill bissett's *what fukan theory: a study uv language* as worthy of inclusion as writers of experimentation as an indigenous writer in english peter cole/coyote (2006) put it ever so eloquently "the practice of academically certified punctuation distances me / the idea of paragraph is meaningless / the idea of chapter is anathema to who i am as an indigenous person" (p 21) nothing experimental about his meaning but rather a deep felt spiritual / cultural wellspring of privileging his indigeneity

capital letters are not used in this dissertation except where the use of standard academic english has been agreed upon between myself as the student and the university i recognize that the dissertation as connors (2003a) defined it has an emphasis on "error free writing and the ability to follow directions" (p 4) in my defense my style of writing is not laziness or lack of knowledge of proper usage of the english language it is a form of grammatical resistance as a deconstructionist in the manner of many writers especially american poet e e cummings he graduated with a master degree in english from harvard university and they called him experimental and innovative not words likely to be used to describe a indigenous writer who breaks all the rules of writing [the behavioral ethics board at the university of british columbia suggested that i hire an editor as it appeared that i did not know the english language] times though they are changing *coyote and raven go canoeing* was written by peter cole (2006) as his dissertation at simon fraser university besides expressing oneself in an oral way does not require capital letters commas or periods and the writing in

this dissertation is a narrative representative of an oral story as a classmate said when they heard me read a dissertation chapter aloud it sounded like poetry that single remark to me meant success

in fact manymanymany elders / writers / researchers / academics / teachers / thinkers / nations have helped in my personal introspection toward identifying the components of indigeneity / understanding the systemic oppression / racism / colonization inside and outside the education system in this province the list of influences tends to be long because i do not want to minimize the contributions of anyone i know how that feels so i tend to be inclusive rather than exclusive including people / nations / organizations such as the aboriginal healing foundation (2003, 2005) david robert adams (1995) taiaiake alfred (2005, 2009) jo-ann archibald (2008) jean barman (1986) marie battiste (2009) marie battiste and james youngblood henderson (2000) greg cajete (2000) douglas cardinal (1977) douglas cardinal and jeanette armstrong (1991) roland chrisjohn (2006/1997) peter cole (2006) vine deloria (1994, 1995, 2001, 2003, 2006) franz fanon (2008/1952) fyre jean graveline (1998) oscar kawagley and ray barnhardt (1999) margaret kovach (2009) emma larocque (2010) michael marker (1992, 1998, 2011) nisga a tribal council (1995) patricia o'riley (2003) linda tuhiwai smith (1999/2008) stó:lō nation (2001) shawn wilson (2008) waziyatawin angela wilson (2004) waziyatawin angela wilson and michael yellow bird (2005) as i think / read / write / think again i am listening overandoverandover again to the music album *music for native americans* by robbie robertson (1994) the song ghost dance is playing...

crow has brought the message to the children of the sun for the return of the buffalo and for a better day to come you can kill my body you can damn my soul...you don't

stand a chance against my prayers you don't stand a chance against my love they
outlawed the ghost dance but we shall live again we shall live again

ghost dance robbie robertson (1994)

the words of the song speak of a history of genocide against the indigenous peoples of turtle
island but we will not go away (alfred 2005)

adaawaḱ k il [story/chapter one] architecture as ceremony has been accepted for
publication in the following form:

stewart, luugigyoo patrick reid (in press). architecture as ceremony. in,
theodore (ted) jojola, eleni bastea and lynne paxton (eds),
*contemporary indigenous architecture: local traditions, global
winds* (part 2, chapter 1). albuquerque: university of new mexico
press.

adaawaḱ gilp il [story/chapter two] an adaawaḱ [story] of indigenous architecture has
been accepted for publication in the following form:

stewart, luugigyoo patrick reid (in press). an adaawaḱ /story of
indigenous architecture. in, theodore (ted) jojola, eleni bastea and
lynne paxton (eds), *contemporary indigenous architecture: local
traditions, global winds*. albuquerque: university of new mexico
press.

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list of abbreviations [wil huwilhl sidilp inhl algax]

the abbreviations [sidilp in] listed here are either lower case letters or capital letters depending where they occur in the dissertation as either standard / conventional academic writing or my own indigenizing / decolonizing / deconstructing writing style

aaas	american association for the advancement of science
afta	aotearoa film and television award
aia	american institute of architects
aibc	architectural institute of british columbia
acsa	association of the collegiate schools of architecture
APTN	Aboriginal Peoples Television Network
BA	Bachelor of Arts
BArch	Bachelor of Architecture
BEDS	Bachelor of Environmental Design Studies
breb	behavioral research ethics board
CCHA	Canadian Catholic Historical Association
maa	manitoba association of architects
MArch	Master of Architecture
m arch	master of architecture
nasa	national association of students of architecture
nz	new zealand
prsa	patrick r stewart architect
rcmp	royal canadian mounted police

scarp	school of community and regional planning
SRS	Spaced Repetition System
suny	state university of new york
tx	texas
ubc	university of british columbia
usa	united states of america
wa	washington

glossary of nisga a words [algaxhl nisga a]

this glossary of nisga a words and phrases [algaxhl nisga a] contain the words and phrases as used in this dissertation my own knowledge of nisga a was so limited for the most part the words and phrases were retrieved from the website *first voices: nisga'a*³ and the haniimagoonisgum algaxhl nisga a (1986) [nisga a phrase dictionary] with confirmation and additional translations by huupil hayatsgum hlboon [allison nyce] (a nyce personal communication between december 15 2014 and february 22 2015)

adawaak	[oral history / story / purpose]
aks	[water]
algaxhl nisga a	[glossary of nisga a words]
aluugigat	[indigenous people]
ango oskw	[family owned territory]
anook askw	[appreciation / acknowledgements]
ayuukhl	[the law / protocols]
daxaan	[killer whale hereditary chief]
dim hlo odis dip gun	[dedication]
dim huxw ga ay nisim	[i will see you all again]
dim sagalts apkw nisim	[together we will build a village]
galxa guii biik sook	[hereditary name]

³ first peoples' heritage language & culture council (2000-2011) *first voices: nisga'a*

retrieved from www.firstvoices.com

gandoolt	[eight]
ganimsiwilyenskw	[talking stick]
gigeenix	[at a place upriver]
gilp il	[two]
gitlaxt aamiks	[people of the ponds]
goypax	[light]
gwilał	[three]
hagilskw	[digging]
haniimagoonisgim algaxhl	[dictionary]
hañiijok	[the earth]
hlaxw	[under something (the place)]
huxwdaak inimii uxwt	[grandsons]
huwilp	[houses]
ilin	[a song of remembrance]
jap	[building]
ji gaanimk ñiin	[speak nisga a]
k alii-aks	[river]
k aliiyee	[january]
k amksiiwaa	[white people]
k amligi hahlhaahl	[creator]
k il	[one]
ksi gingolx	[kincolith river]
ksim ganada	[female frog]

ksim gisk_ahaast	[female killerwhale]
ksim laxgibuu	[female wolf]
ksim laxsgiik	[female eagle]
ksim neekhl	[female killerwhale]
kwsdins	[five]
laax_algax	[to interpret or translate] (literal: words are going back and forth)
lax_gwinsk_eexkw	[village of darkness]
lisims	[naas river]
luu am aamhl gagoodim wilgaa sim	[i am glad to be here] (literal: my heart is glad to be here)
luugigyoo	[killer whale hereditary name]
magoon	[the beginning]
magoondi ^h l adawaak_tgun	[abstract]
maasa	[bark]
naas	[valley of eating]
nii	[no]
nit an sim algaxahl	[translate into nisga a]
oo	[or]
saa_bax	[the end / conclusion]
sagalts apkw	[build a village]
sidilp'in	[abbreviation / literal : to be shortened]
sigits oon	[artist]

sii	[new]
sijap	[building of community spirit]
simgan	[cedar]
sim oogit	[chief]
sit aatkws	[the starting of something]
siwilpkws	[build a house]
t aahlakw	[tomorrow]
t ooyaksiy niin	[thank you (singular)]
t ooyaksiy nisim	[thank you (plural)]
ts eets iks	[the ground / land]
ṭxalp̣x̣	[four]
wahlingigat	[ancient nisga a ancestors]
wilp	[house / longhouse / tribal house / chieftan s house]
wil gigiltkwhl algax̣	[table of contents (to find what you are looking for)]
wil gigiḷtkwhl gwilkṣḳ alt amtkw	[list of figures]
wil huwilhl ansaguwa'ahl	[list of tables]
wil huwilhl sidilp inhl algax	[list of abbreviations]
wil ksiwatkḥl bukw ṭguni yanhl wilaa japkẉt	[preface]
wilpgalts ap	[community hall]
wilp̣ wilxo oskẉhl nisga a	[nisga a house of learning]
woḳ eskw	[to dig]

acknowledgements [anook askw]

with respect i thank and acknowledge the support of my wife linda jean lavallee and the support of our children paul emerson reid christopher james reid (dad to clarence) andrea jane reid quinn reid stewart preston sterling lavallee cory ryan lavallee and elysia jo lavallee (mom to leto) it has been an intense four years five months and twelve days since i first enrolled in classes in 2010

i thank my supervisor michael marker for his support and leadership i thank my committee nancy mackin peter cole and pat o riley for their positive attitudes motivation and problem solving skills with special thanks to hillel goelman though not officially a committee member he participated in the meetings discussions received all the emails and was strategic support

i thank all the indigenous architectural professionals who were so generous with their time and sitting down to have a conversation with me including

julio reyes aguilar

tamarah begay

douglas cardinal

russell everett

daniel glenn

ryan gorrie

ray gosselin

rau hoskins

brian mccormack

joanne mcfadden

kevin o brien

brian porter

mike robertson

destiny seymour

eladia smoke

cheyenne thomas

david thomas

rewi thompson

alfred waugh

my conversations were recorded as voice memos and emailed to my daughter andrea jane reid and nick scofield for transcription andrea managed to fit the transcription work in between all her various activities such her own doctoral applications for september 2015 starting her own educational radio-podcast called *science faction* which went live january 2015 “released online and on select community radio stations across the country, from prince george bc to sackville nb and lots of places in between” (a j reid personal communication december 4 2014) and her research trip to the solomon islands from january 2015 to april 2015
t ooyaksiy nisim [thank you both] andrea and nick

as i began to write this dissertation in english and nisga a it became very apparent that i needed help with translation huupil hayatsgum hlboon [hereditary name] allison nyce was very gracious in providing translation services nit an sim algaxahl [translated into nisga a] t ooyaksiy niin [thank you]

i want to also acknowledge the final touches on the graphic design of my concrete writing by clarissa poernomo from her desk in yokohama japan

to all those who gave me permission to quote their words or reprint their illustrations which are acknowledged at the location of each quote and illustration throughout the dissertation

t ooyaksiy nisim [thank you all]

dedication [dim hlo odis dip gun]

to my huxwdaak' inimii uxkwt [grandsons] leto cameron lavallee (b 2008) and
clarence wolf hamer reid (b 20122)

they are my t'aahlakw [tomorrow / future]

hli magoodihl buk w tgun [introduction]

Précis

This introduction begins the dissertation with a prayer, contextualising its use to privilege an indigenous worldview. I introduce myself using Nisga'a oral tradition explaining the use of story and narrative as an indigenous methodology. I explain the nature of my experimental, decolonizing, deconstructive writing style, using **shaped text** for emphasis as a tool of resistance.

The impact of colonization is discussed, contextualizing the use of indigenous knowledge in design. I argue that identity and architecture impact each other influenced by their indigenous knowledges of relationality, respect, relationships, relevance, reflection, reciprocity, redistribution, and responsibility. The process of building a longhouse is introduced as an indigenous methodology for the framework of the dissertation within the context of orality, storywork, visual / built form and hapticity. This introduction includes a schematic plan for the dissertation that lays out each chapter and its components. This introduction concludes with an invitation to the reader to come along on the journey.

my opening prayer for the journey

dim sagalts apkw nisim

[together we will build a village]

...may our de/inition of an indigenous architecture be grounded in a w/holistic indigenous viewoftheplanet⁴ that includes all conversations / wisdom without separation of thinking / feeling / spirituality⁵

... new

under ground

the first prayer that i read written by an indigenous person that opened an academic paper was written by sharon mcleod (2006) d christian (personal communication december 1 2010) explained to me that she “indigenized” her own master’s thesis defence by viewing her whole thesis as an act of resistance for example she started her thesis introduction with a dream then a story she wrote her thesis in four voices: the dream voice (spirit) the storyteller/filmmaker voice (body) the mind (the scholar) the heart voice is silent because it is the synthesizer of all the other voices she opened with a ceremony and a prayer

in indigenizing my writing my work my thinking the way i use “prayer” is to link the subject matter of the paper to frame it for you the reader to make you pause brayboy and maughan (2009) point out this way of speaking / writing / communicating is

⁴ indigenous viewoftheplanet is an indigenized worldview

⁵ quotations are italicized to emphasize the strength of the words as spoken

indicative of a different “way of thought” as evidence of a different knowledge system at work
(p.11)

luugigyoothl way [my name is fish already in the creek] wilp daxaan [killerwhale house
of hereditary chief perry azak] git gingolx [village of place of skulls] in order to
build a wilp/longhouse within the ango oskw of wilp daxaan there is a protocol that
must be followed as a member of the wilp
protocol will involve gifting feasting and lots of speaking all during the feast
we are told ji gaanimk̄ niin [speak nisga’a]

the site that impacted me most was gigeenix [at a place upriver] on the east side of
the ksi gingolx [kincolith river] north of the fish hatchery near the bend in the river
though not a place that would have been traditionally selected as a site for a wilp [house]
it was the place i connected with my grandfather upon my first trip to gingolx twenty six
years ago

it was there that i felt at home it was home

the above narrative sets the location for the construction of this wilp the courage to follow
this narrative journey has been supported by the writing of umberto eco (2011) in his book
confessions of a young novelist in which he summarized his dissertation process

When I presented my doctoral dissertation on the aesthetics of Thomas Aquinas – a
very controversial subject, since at that time scholars believed there was no aesthetic
reflections in his immense body of work - one of my examiners charged me with a sort of
“narrative fallacy.” He said that a mature scholar, when setting out to do research,

inevitably proceeds by trial and error, making and rejecting hypotheses; but at the end of the inquiry, all those attempts should have been digested and the scholar should present only the conclusions. In contrast, he said, I told the story of my research as if it were a detective novel. The objection was made in a friendly manner, and suggested to me the fundamental idea *that all research findings must be "narrated" this way.*⁶ Every scientific book must be a sort of whodunit - the report of a quest for some Holy Grail. And I think I have done this in all my subsequent academic works.⁷

when i read the above passage i had an *aha!* moment writing
in a n a r r a t i v e format made sense though the above quote was not written by
an indigenous person it was further evidence that narration/
storytelling/
storywork (archibald, 2008)

was being accepted/used as a research method in concert with the oral tradition of
indigenous nations here was an italian man linguist by training a
novelist by dare⁸ pursuing his academic writing through narration

bell hooks (1994, 1999, 2009) is another academic / poet / writer who pursues her
truths through narration ridiculed and told that narration was not academic enough it is

⁶ italics as published.

⁷reprinted by permission of the publisher from *confessions of a young novelist* by umberto
eco pp 6-7 cambridge mass : harvard university press copyright © 2011 by the
president and fellows of harvard college

⁸ eco (2011) began writing novels because a friend of his said he would not be able to because of
his academic training

her context principles and values that inform her writing think about her message as you read the following words from bell hooks (1999) from her book *remembered rapture: the writer at work*⁹

There are writers who write for fame. And there are writers who write because we need to make sense of the world we live in; writing is a way to clarify, to interpret, to reinvent. We may want our work to be recognized, but that is not the reason we write. We do not write because we must; we always have a choice. We write because language is the way we keep hold on life. With words we experience our deepest understandings of what it means to be intimate. We communicate to connect, to know community.¹⁰

building on narration another technique that allows me to question writing conventions is the use of shaped text a technique used by concrete poets i use shape to underline the emotion in my writing

⁹ reverse italicization in book title as published (1999)

¹⁰ excerpt from “women who write too much” from the book *remembered rapture: the writer at work* by bell hooks copyright 1999 by gloria watkins used by arrangement with the publisher henry holt and company new york all rights reserved.

in this dissertation
i am writing as in an oral fashion
writing like i speak
and hopefully **read**
it is being
as if i am **speaking directly**
to you ♥ to your
heart

this research privileges indigenous architecture as indigenous peoples knowledges with a goal of creating a discursive space in which to discuss cultural / academic / professional / knowledge to do this requires finding out about the many voices and experiences of indigenous architects and indigenous peoples knowledges enabling differences as well as similarities to be heard and not to define ‘design solutions’ for indigenous peoples listening to voices means accepting difference and complexity it means telling many potentially conflicting stories and it means admitting to what is not working well as well as what is¹¹

lesley lokko (nd) situated the conversation of culture on a most intimate level that of the body

In many [Indigenous] cultures, there is one site into which many ... issues-memory, history, language, home, self and place collapse: the body. Oral history, bodily art practices, tribal affiliations, architectures based on social-opposed to formal-relations are

¹¹ discussion adapted january 17 2015 from http://www.discursivespaces.co.uk/?location_id=47

all manifestations of a deep, spiritual and aesthetic covenant with the body as the primary site of memory and expression.¹² (lokko: nd)

lokko's writing reflects the personal history of indigenous peoples here in this country

there is nothing more profound or personal than one's body it holds the memory of colonization colonization has sought to destroy the indigenous body and replace it with one of its own making alfred (2005) is empathic about saying "outright assaults and insidious undermining have brought us to the situation we face today when the destruction of our peoples is nearly complete yet resurgence and regeneration constitute a way to power-surge against the empire with integrity" (p. 24) alfred and corntassel (2005) place contemporary indigeness as an identity constructed shaped and lived in the politicized context of contemporary colonization (p 597) colonization is our daily reality as indigenous persons in this country the impact of colonization was expressed during the conversations with dave thomas an indigenous architect and participant of this research

...it is common for a first nations person to deal with a lot of personal challenges they come in different ways a lot of what i went through i attributed what i went through to residential school as i grew older i understood how those things happened through my life and through my family it did come down to residential school experiences that were passed down through a couple generations

(d thomas personal communication march 30 2013)

¹² reprinted by permission of the author lesley lokko was trained as an architect and practiced and taught for years and has now transformed into a full time successful novelist

this research
is an **articulation**
of the issues
encountered in my
**architectural
p r a c t i c e**
and an extension of
the research undertaken
for my undergraduate
professional degree in
architecture
(Stewart, 1983)
and the
re/search
undertaken
for my
p o s t -
professional
d e g r e e
(Stewart, 1989)

13

now that a site for the longhouse has been identified by myself as important i need to take it to my sim oogit [chief] it is his responsibility to decide the protocol that needs to be followed for approval of a site of the new longhouse as part of the protocol i will need to present / gift to members of my wilp [house] the rationale for the design the design is my tribute to the wilp [house] and my t ooyaksiy nisim [thank you to them] for taking me in upon my return to the nation

i am still uncertain of who i am uncertain of my position in the wilp i am looking to situate myself i am a name holder [luugigyoo] in the house of my mother [wilp daxaan] and her mother before her [wilp daxaan] and her mother before her [wilp daxaan] since time immemorial or as an anthropologist might say a matrilineal society i am as knowledgeable about nisga a protocols and practices as i can be living away from the villages

¹³ as a child at school i was given the surname of my foster family to use i changed it back to my birth name once i knew i had a biological family with it i changed it is a daily reminder of who i am

within the nisga a nation cultural learning is a lifelong pursuit but i am also doing i am planning to host the headstone moving feast for my mother and my older brother on august 1 2015 there we will say our final goodbyes and hand down the name of my brother to our nephew kodiak daniels as the eldest son of the eldest sister names will also be given to two of my younger sisters

my younger brother and younger nieces (sim oogit daaxan [perry azak] personal communication february 22 2015)

i am also learning cree protocols / ceremony through my wife who is a cree woman from northern saskatchewan who herself has had to live through the abuse of colonization

as a six year old girl starting kindergarten in a mission day school in 1970 she spoke only cree she received abusive punishment for speaking cree for example

she was not allowed to use the washroom until she could say it in english and so you can imagine the outcome on that first day when she could not make herself understood and she was further punished when could no longer hold her bladder yet at that same time

2500 kilometres away in ottawa a report was released at the *national indian cultural conference*¹⁴ launching a pilot project in cree language immersion in a number of schools

because the academics feared a loss of language when i read of the disconnect between the academy and the community it made me shake my head in disbelief

¹⁴ that was the name used in 1970 (see kirkness, 1994, p. xii)

ganimsiwilyenskw [talking stick]¹⁵



figure 1 david thomas

(© 2015 dave thomas) reprinted with permission

david thomas is a member of peguis first nation (cree) he has many years of experience as an artist designer technician and project administrator his design focus has been primarily on his culture

david s graduate thesis work explored the history and culture of peguis first nation and the establishment of community connections broken as a result of its relocation in 1907 this work explored an interpretative framework for indigenous identity

david recognizes that architecture is not only built form but relationships when expressed with an indigenous sensibility creates a sense of purpose and empowerment (d thomas personal resume 2011)



figure 2 *territorial acknowledgement* a wall sculpture created by david thomas for the september 2014 opening of the canadian museum for human rights in winnipeg (© 2014 patrick reid stewart) reprinted with permission

¹⁵ within the nisga a nation the ganimsiwilyenskw [talking stick] is a revered symbol of respect order and authority whoever holds the talking stick has the floor to speak and the protocol is that everyone listens

and
my wife wonders
why she failed
kindergarten
what *irony*
i still feel her
sorrow anger
hurt
tears



imagine the grief my wife felt as she told me her story with the tears streaming down

her face



as indigenous peoples we carry the grief of colonization of many family and
friends within our hearts as i carry on i am committed to maintaining my cultural /
spiritual connection to my culture and its knowledge

i am also an academic working on my fifth university degree which is amazing to me
given that one generation ago the federal government only provided my mother with a grade five
residential school education¹⁶ in grade eight i was told that i could not be an architect

did i not know “that it took eight years of university to become an architect?”¹⁷ those
words seared into my brain at a time when i was coming of age and becoming aware of the
discrimination i faced at school and in the community i never felt so small so insignificant

¹⁶ my mother phyllis stewart merkley (1925-2002) said to me in 1992 (the year i received my
nisga a name) that she was sent home from residential school (1931-1938) because the teacher
told her she “could read write her name and do arithmetic”

¹⁷ mrs white (english teacher w l seaton junior high school vernon b c) personal
communication september 1967

so discriminated against by someone i was supposed to trust as my teacher i will never forget
the words ever

since that time those same words have become a powerful motivation in my life but the
feelings have never left they still surface in my life the words from a song *is
sorry enough?* by mohawk musician murray porter (2011) and his partner mohawk
songwriter elaine bomberry poignantly remind us how much we have lost at the hands of
those who want/ed/ing to kill the indian save the child

**CHORUS: you took away our children
stole our mothers love
laid waste to our traditions
wasn't that enough?**

separated from our culture
so many years, so alone
with no mothers and no fathers
in a world so far from home

forced to use another language
punished when, you spoke your native tongue
you tried to kill our spirit
but our hearts still beat as one

*dedicated to the survivors and their families of the canadian
indian residential school & american indian boarding school
system¹⁸*

i am a licensed architect with thirty years of experience and one of but a few licensed indigenous
architects in this country i am a husband father brother
uncle nephew cousin and grandfather in my life i have
known what it is to be a son and grandson i am a writer of poetry and non-fiction
literature i am an artist who draws and paints all these external relations
make up my context i often express my context through poetry as in the poem
i n t e r n a l l y which i wrote in 2013

i n t e r n a l l y

i have known what it is to be born homeless /
live as a foster child /
experience loss /
know abandonment /
know / feel discrimination /
be bullied / abused /
live on the edge of life
looking at nothing but blackness

¹⁸ italics and text by the song writers porter and bomberry (2011)

reprinted with permission

all of these various experiences in my life influence how i see things the way i interpret things the conclusions i make who i am places me at a crossroads in indigenous architecture and well positioned to have the conversations seeking the counsel of other indigenous architects in pursuit of creating community by enabling a collaborative process of conversation / action to assist / facilitate a better future for our indigenous communities / peoples

it is also my personal context that makes the construction of a longhouse so vitally important this is what i express to my wilp [house] to my family reminding myself

dim sagalts apkw nisim [together we will build a village]

i am an indigenous man working as an architect / researcher / facilitator / writer / sigits'oon [artist] within indigenous communities and organizations i work on-reserve i work with residential school survivors who influence the planning/design process of structures within communities and organizations and whose reactions are a direct result of having attended government residential schools my clients are among the most severe critics of architecture every indigenous culture around the globe has a tradition of design that was expressed in their architecture and the knowledge is still felt and sensed architecture was/is a response to climate changes geography geology natural resources and food systems it expressed culture spirituality governance / political systems social systems sustainability and it is this relationality / relevance / respect / responsibility that defines my area of research interest



in this country there is a need for indigenous approaches to design to be addressed
to date there **are is** only the published writings of cardinal 1977 and 1991 della costa 2011
gorrie 2014 gorrie and lemieux 2008 and stewart 1991 and 2007 there is a need to address
indigenous identity with places and designs the significance of indigenous peoples
knowledges indigenous place-based design indigenous protocols indigenous place-based
architectural education

in an effort to contribute to the needed scholarly discourse the research question for this dissertation is

what do conversations with architects who are indigenous tell us about the impact of indigenous knowledges on present-day architectural design processes?

figure 3 graphically shows the relationality of the above research question it shows that given any location / land / territory / culture and language identity and architecture impact each other influenced by indigenous knowledges of community / cultural protocols it is the relationality of all these elements that coming together will assist in us together in building a longhouse as my cousin galxa'guii biik sook said "as we reclaim and make voice we must remember we live many worlds and occupy different identities we are constantly negotiating worlds adjusting to the different worlds in which we participate" (stewart bc 2005)

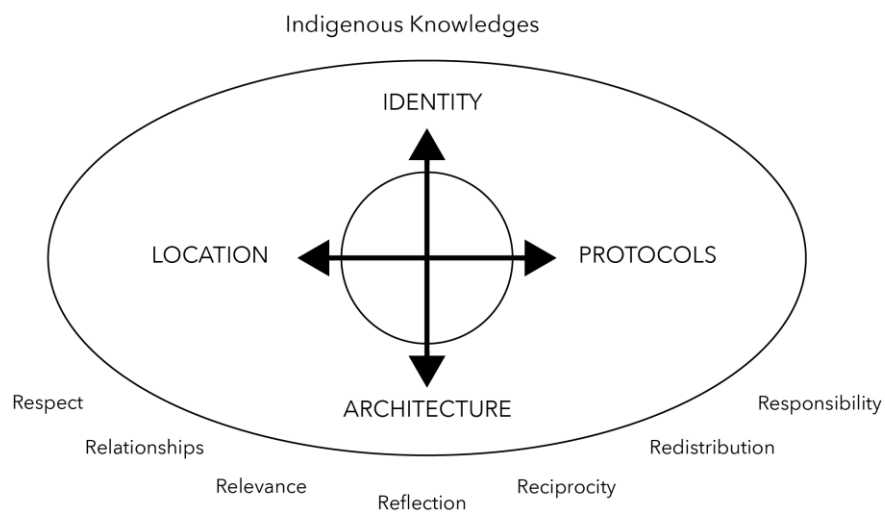


figure 3 relationality of indigenous architecture to indigenous knowledges

conversations are appropriate indigenous methodology to witness the use of an indigenous theoretical and applied approach to architecture one that has long been on the margins if under the radar of mainstream euro-inspired modernist architectural movements the significance of this research is its privileging of indigenous peoples knowledges and its contribution to the future of sustaining an indigenous architecture based upon the indigenous development of a much-needed indigenous curriculum for indigenous architecture if the current prime minister of this country now known as c\|a\|n\|a\|d\|a had the audacity to stand up in his place of governance and apologize for the treatment of indigenous peoples in this country¹⁹ then the time has come in this country to implement indigenous control of indigenous architectural education²⁰

literature review as hagilskw [digging]

following wilp [house] protocol we arrive at the point we begin excavation for the foundation for existing knowledge of the ts'eets'iks [ground/land] and aks [water] this literature review privileged indigenous knowledges but did not ignore the knowledges of other peoples and their contributions

¹⁹ prime minister stephen harper apologized to the nation on june 18 2008 my wife and i were seated on a westjet flight to ottawa when we listened intently to the broadcast we could not believe our ears what insincerity what dishonesty what a slap once again to indigenous peoples of this country we were sick

²⁰ after the 1972 paper indian control of indian education (national indian brotherhood / assembly of first nations)

reviewing the literature for my dissertation i often sat at my desk looking at the more than 300 books on my bookshelves

sitting p
r
e
c
arious
l
y on the edge
of my desk

on the floor under the desk

whosahoarder ? who was i reading then? at the time i was reading

seeking spatial justice by edward soja (2010) and his compelling chapters on the production of unjust geographies building a spatial theory of justice translating theory into practice and his concept of spatial trialectics which includes *thirdspace*, or spaces that are *both real and imagined* dreams / visions? recently i was once again reading through *indigenous storywork* by jo-ann archibald (2008) this book became an invaluable study on indigenous methodology which complemented the more complex presentation on indigenous research methods shown in figure 4 by shawn wilson (2008) and the critical indigenous research methodology of margaret kovach (2009)

the indigenous context for proposing architectural dialogue / conversation has primarily been from the work of cardinal (1977, 1991) deloria (2001) harris and wasilewski (2004) acknowledging the seminal work on the 4 r s by barnhardt and kirkness (1991)

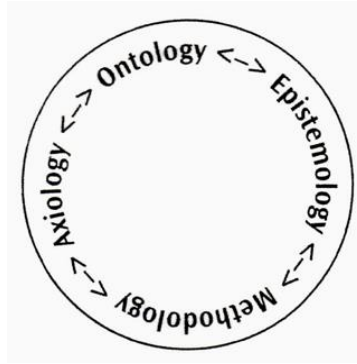


figure 4 research wheel

(© 2008 shawn wilson

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i reviewed the literature by pallasmaa (2005, 2005b) and tzonis (2005) that explored the character meaningfulness reality and significance of haptic perceptions of space [spatial cognition: know it / understand it / feel it] i attempted to push the boundaries of these ideas toward a new design methodology for indigenous architecture which i privileged as an indigenous architecture of reality tzonis (2005) argues that haptic perceptions of space are at the heart of an [indigenous] architecture as an architecture of human emancipation²¹

hagilskw [digging] for information laid the groundwork for the wilp [longhouse] / dissertation it is around this ground that the wilp [longhouse] / dissertation can be built

²¹ the idea that architecture and human emancipation is a combined ideal is from the work of spanish architect and politician francisco azorin izquierdo (1885-1975) as cited in tzonis (2005).

indigenous methodology as ayuuk [protocols]

it is the ayuuk [protocols] that guides all work on the wilp orality is paramount and is treated with respect the conversations with indigenous architects became the structure of the dissertation the narrative / story contained within the conversations expressed the speaker s culture / spirituality / language / place strengthened by visual / built form hapticity was in the reality of the wilp / dissertation it was the self-awareness of the foundation / structure to be touched sensed acknowledged understood integrated made whole

orality:

the primacy of orality within indigenous communities existed since time immemorial and is still important within my nation although with the incursion of colonization came writing

“...to put nisga’a wisdom to paper is to irreversibly enter the white man’s world...”

ni’ysgankw’ajikskw (nisga’a, 1995, p. xxiii) and yet here i am and as i said earlier

writing as i speak coming as i am three generations after permanent contact with the intruders i am a witness to changes in indigenous peoples knowledges “...we know this will have profound changes on our people and our customs these changes are something that we will have to accommodate and adapt to...” ni’ysgankw’ajikskw

(nisga’a, 1995, p. xxiii) walter ong (1982) gave primacy to orality over writing

when he wrote “...oral expression can exist and mostly have existed without any writing at all, writing never without orality” (p. 8)

kovach (2009) writes that conversations are a non structured way of gathering knowledge (p.51) which i privilege as a research methodology through a combination of reflection

story and dialogue participating in the conversations with architects who are

indigenous finding out about their experiences with culture architecture
education and design processes

storywork:

story / narrative opens culture / spirituality / language / place to our lives today making
them more accessible in the spirit of using narrative creatively / story as life / words as art

angela sidney told julie cruikshank (1998) it was with the help of the ancient
narratives that allowed her to live life like a story (p.44) i am grateful / learning to be
more alive to be more receptive to the power of others in my life because of the stories
underlining what tsaqwuasupp told taiiaike alfred (2005) about his grandmother's words

that as long as we are alive and doing our arts people will know that we as
indigenous peoples are not going away (p.170) which i interpret that as long as
i am practicing architecture as indigenous evidence / as roots / as legacy people
will know that we as indigenous peoples are not going away

during our conversation douglas cardinal spoke about the power of community
...each family is responsible for a certain territory and in that territory they know
everything that is going on in their territory every herb every plant every tree
every animal every bird [as the birds chirp/sing in the trees surrounding his yard where we
sat in the sun] every fish they know intimately and they also with their language
and what's passed down to them and their history they have an entire inventory of every
living being on that particular area...

(d cardinal personal communication may 4 2013)

ganimsiwilyenskw [talking stick]



figure 5 the iconic master builder

(© 2015 d j cardinal architects

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born in 1934 in calgary, alberta, douglas cardinal s mother knew early in his childhood that he would become an architect he was brought up to be architect his architectural studies at the university of british columbia took him to austin texas where he graduated in 1963

...she [his mother] determined at six years old that i would be an architect and she just trained me in that

gave me everything and at seven she wanted me she convinced my father to send me to a convent to isolate me from racism my father was first nation and my mother was german she wanted to isolate me from racism she did not realize that it was from the frying pan into the fire but so the nuns taught me all about all the arts and everything else it was brutal in the beginning but my modus operandi everybody has a way they survived my survival mechanism was to excel if i excelled then i could go through the system so that was my way of surviving trying to excel at whatever i did and so that was the foundation it was different from most prairie boys i had more of the arts and culture than most european kids because of my mother...

(d cardinal personal communication may 4 2013)

the conversations in this dissertation like the transcription above will provide the stories
transcription will change the orality but not the intent of the messages graphic
material will add richness to the stories remember the saying a picture is worth a
thousand words perhaps experiencing a building will be worth many tens of
thousands of words

visual/built form:

ideologically throughout history indigenous peoples have been rooted in and continue to be
more concerned with space versus the fundamentally opposed concept of the western
philosophical issue of time (deloria, 2003) as deloria says not much makes sense when
moving between these opposing views of the world western european peoples have
privileged the concept of time over the nature of the world from a spatial point of view (deloria,
2003 by the very inclusion of indigenous cultural elements and
forms in my own designs i am as an indigenous architect resisting western architectural
design archetypes by making it culturally relevant to my clients as indigenous
peoples as shown in figure 6



figure 6 traditional forms privilege traditional knowledges

(© 2000 patrick reid stewart) reprinted with permission

it will be through built form that indigenous architects acknowledge their existence and show



their cultural resilience

this will add to the

figure 7 acknowledgement of culture

meno ya win health centre douglas cardinal architect

(© 2010 douglas j cardinal)

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work of other indigenous peoples such as artists / musicians / film makers / writers /

academics / elders who have used their own visual / textual / oral mediums in resistance

hapticity:

...the very essence of the lived experience is moulded by hapticity... (pallasmaa 2005a p 10)

i look at my body and i see / remember / feel the acts of colonization colonization

has sought to destroy the indigenous body and replace it with one of its own making and yet



figure 8 kill the indian in the child

thomas moore before and after 1874

library and archives canada / nl022474

yet when i read alfred (2005) i have hope for the future of our bodies “outright assaults and insidious undermining have brought us to the situation we face today when the destruction of our peoples is nearly complete yet resurgence and regeneration constitute a way to power-surge against the empire with integrity” (p 24)

haptic perceptions are about being self-aware within our bodies for instance

walking down a curved hallway



figure 9 haptic awareness

stó:lō elders lodge patrick r stewart architect

(© 2008 patrick r stewart) reprinted with permission

or through an entrance way or

looking through a window into a garden



figure 10 age appropriateness

(© 1998 patrick r stewart architect)

reprinted with permission

the haptic elements

a recessed

of the hallway

door or window lighting colour being elements in the

architecture



figure 11 genuine architectural encounter

sto:lo elders lodge

patrick r stewart architect (© 2008 patrick r stewart)

the act of walking down the hallway through the door or looking through the window are what pallasmaa (2005b) calls “genuine architectural encounters” (p 5)

in this instance it is the architectural elements that “directs our awareness to our own sense of self and being” (pallasmaa 2005b p 5) this is the integration of the haptic experience within this integration “make us experience ourselves as complete embodied and spiritual beings integrated with the flesh of the world (pallasmaa 2005b p 5)

when i submitted my research proposal to my committee in 2012 it was my intention to have conversations with six indigenous architects in c\|a\|n\|a\|d\|a and six in the usa to reflect / listen / see their architectural expression of their cultures/knowledges having now completed the conversations i found myself overwhelmed with the support and interest shown by indigenous peoples involved in design and architecture originally i was privileging my conversations within turtle island but events have occurred which lead me to include indigenous peoples from australia aotearoa (new zealand) and cihuatan (el salvador) i have had conversations with nineteen indigenous people i express it thus...

i want to...

i want to know why they became architects who were their motivators supports

i want to hear of their life / educational journey their parents their grandparents

i want to hear of their visions/dreams for their nations / themselves

i want to know their vision / recommendations for indigenous architecture

i want to understand their design process / design theories /

i want to record / remember/ing the conversations i will ask permission

the process of building a longhouse as an indigenous methodology will be the framework for the

dissertation table 2 shows the schematic plan for the dissertation

table 2 [gilp il] schematic plan for the dissertation

site / selection / clearing / analysis (drainage, views, orientation, services [water, sewer, electrical, storm]) [locating the conversation]	[abstract, dedication, acknowledgements, preface, table of contents, list of figures]
foundation (soils, drainage) [the context]	[introduction/sit aatkws: the beginning...new/ underground]
floor (structure, materials) [supporting the argument]	[chapter 1 : architecture as ceremony & chapter 2 : an adaawak / story on indigenous architecture]
walls (structure, materials, finishes) [form giving]	[chapter 3 : research as sagalts apkw : indigenous methodology/indigenous place- based knowledge in architectural design]
roof (structure, materials, finishes) [protecting the words/conversations]	[chapter 4 : conversations unpacked]
doors (entry, accessibility, lockable) [access to the profession]	[chapter 5 : indigenous architecture and culture]
windows (clerestory, skylights, views) [view to the future]	[chapter 6 : saa bax / conclusions / recommendations]

as if from a dream

during the process of researching / writing this dissertation i often went to bed late when the

house was quiet and my family was asleep and i would dream of writing and then

as i awoke from my sleep

i realized that i had been dreaming

my visions were yet to come

i woke ... i s h o k my head
o

yet it seemed so real

i quickly transcribed my dream

it started sit aatkws [at the beginning]

all that is written here was but a vision

of things yet to come

so i remained seated and wrote

of *the future*

stay with me as i travel hañijok [the earth]

to uncover the future truths long held here

like an indigenous *back to the future*

we are not just going back to the 1950`s

we going back to time immemorial

...have a look

adawaak k il [story / chapter one]
a r c h i t e c t u r e a s c e r e m o n y

Précis

Architecture exists as ceremony primarily because I see Indigenous design methodology based in protocol. This chapter, Architecture as Ceremony, contextualizes indigenous place-based knowledge focusing on the relationship of things and persons one to another through power and place. This chapter also considers traditional form and its strength inherent in being indigenous. Lastly, design inquiry is considered a necessity for development and expression of indigenous design theory, drawing upon the thinking of those that came before to frame an indigenous architectural theory as ceremony. To this end, the use of place-based indigenous knowledge and traditional indigenous forms articulate the principles of indigenous design.

this adawaak [story/chapter] has been accepted for publication in the following form:

stewart, luugigyoo patrick reid (in press). architecture as ceremony. in, theodore (ted) jojola, eleni bastea and lynne paxton (eds), *contemporary indigenous architecture: local traditions, global winds* (part 2, chapter 1). albuquerque: university of new mexico press.

s p a c e / p l a c e / c o n t e x t / u a l i z i n g

though my vision is dim sagalts apkw nisim [for the building of a village together]

right here right now we focus on siwilpkws [building of a wilp] hammer hammer

since the beginning of european global colonization indigenous cultures have been /
remain expendable due to the continued colonization / destruction of indigenous cultures

it is through actions such as my opening prayer that indigenous thought within the
academy begins to open a space for dialogue as there is still little understanding or acceptance by
western culture of indigenous cultural concepts from the everyday in my life i am so tired
justifying what i feel / know as an indigenous person it has always been at the intersection of
my life as a nisga a person with that of the dominant society it has been like looking through a
glass wall i stand near but never belong and it with this understanding that i say i will never
know freedom in my life for example the nisga a concept of reciprocal rights or
responsibilities were not included in the final nisga a treaty as written by the federal government
(nisga a 1998) i say the federal government is responsible for the treaty because i will
never say that the treaty process was fair or equitable or transparent or a partnership i was at
enough community meetings where we as citizens of the nisga a nation were not allowed to ask
questions we were talked to but never engaged in a discussion if we asked questions
we were seen as trouble makers for reasons such as we as nisga a experienced in our a treaty
process we need to look to our elders / writers to help explain a way through continued

colonization vine deloria²² might have agreed the nisga a treaty does not recognize the nisga a knowledge principle of power or place power being the living energy that inhabits nisga a knowledge and understanding of the universe place being the relationship of things to each other such as defined in the opening prayer (deloria 2001 see also ruitenber 2005)

understanding that the treaty is not based on an indigenous viewoftheplanet i would have to conclude the nisga a lisims government remains entangled within a western / christian worldview²³ to embrace an indigenous viewoftheplanet the nisga need to begin to acknowledge that a western / christian worldview is not place based and that it sets humans apart / above the environment (not supporting the oneness and unity of the nisga a traditional viewoftheplanet

the western / christian worldview sees the environment only as a resource to be exploited / extracted versus a reciprocal relationship examples are the frustrations and the real life confrontations between the first nations and the government police in new brunswick over fracking and in british columbia over oil pipelines

²² though vine deloria (1933-2005) may be considered a controversial popular indigenous writer/academic by some his ability to privilege indigenous peoples choosing his words sparingly but pointedly being a lightning rod for controversy makes his contributions all the more valuable and an inspiration to those of us coming behind

²³ the western view of the world is expressed by the shorthand “worldview” it remains a western word / concept that is foreign to an indigenous viewoftheplanet upon which we all live and exist in all our differences

grand chief stewart phillip told the georgia straight newspaper that recent clashes between first nations and rcmp officers in new brunswick are part of a struggle shared by indigenous peoples across canada he said “i think prime minister harper has done an incredible job provoking conflict between the economy and the environment it’s shaping up to be a war between oil and water and it applies to the eastern part of this country as well as british columbia” (lupick 2013) and this western worldview supported or was interpreted to support the belief that indigenous peoples and lifeways did not need to be respected / valued / acknowledged (savages to be killed or changed / converted) this belief system resulted in government policies and actions which have had intrusive and negative or disintegrative impacts on indigenous cultures since early colonization whose impacts can still be seen today as witnessed in figure 12



figure 12 indigenous homelessness
(© 2007 patrick reid stewart)
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as a demonstration of support in this dissertation for indigenous culture / academy
privileging citations of indigenous scholarship builds upon an indigenous viewoftheplanet

unfortunately there are as yet few indigenous academics of architecture on turtle island i am among the first generation in this country known as c\|a\|n\|a\|d\|a²⁴ to be legally allowed to attend university as first nations peoples since the repeal of the Indian act in 1951 which removed the barrier for first nations people to attend high school and since 1972 when the federal government put post-secondary funding in place

at this stage in our construction project you will see reference to non indigenous writers / thinkers / academics whose ideas can be indigenized manymanymany elders / writers / researchers / academics / teachers / thinkers / nations have helped me toward identifying components of indigeneity / an indigenous viewoftheplanet discussed later in this chapter / understanding the systemic oppression / racism / colonization inside and outside the education system in this land now known as c\|a\|n\|a\|d\|a as dr peter cole / coyote put it ever so eloquently *the practice of academically certified punctuation distances me the idea of paragraph is meaningless the idea of chapter is anathema to who i am as an indigenous person* (cole 2006 p 21)

i n d i g e n o u s p l a c e – b a s e d k n o w l e d g e

the concept of place as a location is host to the relationship of things one to another that define the sense of place or the feelings or emotions one might have about a place these are elements of place-based knowledge the principle of these relationships is what vine deloria (2001) calls correspondence or correlation there is power in these correlations

²⁴ i use the backward slash \ because it is considered wrong and it emphasizes the wrongful treatment of indigenous peoples in this country

between how materials relate one to another though not necessarily spiritually powerful i would define this sensory experience of materiality as indigeneity for a building to be real it has to have elements of cultural meaning an authentic indigenous building is a building designed by an indigenous architect that exhibits elements of indigeneity privileging indigenous culture in ‘resistance’ to the western norms of the status quo expressed in figure

thirteen is an interpretation of a traditional single-slope longhouse that

figure 13
design elements
in support of
indigeneity
(© 2008 patrick
reid stewart)
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exhibits cultural elements in support of indigeneity figure fourteen shows traditional form sqemel (stó:lō) [pithouse] which traditionally were winter houses facilitated²⁵ by my office for the stó:lō nation this project was designed to showcase the culture on a site that has been archaeologically

dated to 9000 years bp permission in architectural theory i found the ideas of michael benedikt (1987) to have reciprocity transcending cultural differences other attributes of indigeneity include significance as having meaning to someone materiality as being made of ‘stuff’ to be touched tasted plainly seen having a temperature a weight an inherent strength but not necessarily heaviness of material for example a pithouse though buried by earth is no less material than a longhouse just because it is covered by less rigid material than the other the pithouse shown in figure fourteen was researched and designed by my office in collaboration with the elders of the stó:lō nation

²⁵ i say facilitated and not claim to have designed them because they are traditional cultural forms that have existed for thousands of years



figure 14 a buried pithouse is no less material than a longhouse
 (© 2006 patrick reid stewart) reprinted with permission

when a building or structure is said to exhibit indigeneity it has cultural significance
 it can possess the power to draw a person along or into or be an oasis onto itself (leuthold
 1998) an example of such a space is the outdoor theatre structure my office designed for
 the cooks ferry first nation as a memorial to the treaty signed in 1910 by the interior allied tribes
 of bc it exhibits indigeneity and has great cultural significance it has also become a
 memorial to the woman in my office who designed the theatre²⁶



figure 15 chief tetlenitsa theatre
 (© 2010 patrick reid stewart)
 reprinted with permission



figure 16 creative interpretation
 (© 2010 patrick reid stewart)
 reprinted with permission

²⁶ the design for this outdoor theatre was the m arch thesis project by lynda ursaki (1963-2011)
 a graduate of the dalhousie school of architecture a member of the cooks ferry first nation
 it was built while lynda was an intern with my firm prsa is the architect of record

indigenous peoples around the planet have different languages cultures customs habits ceremonies identities and spiritual ways of being vine deloria (1995) privileges indigenous cultures as rich living cultures something he says many north americans do not feel they have or can take part in they are searching for a sense of culture and community deloria believes this contributes to what he referred to as the “indian wannabe phenomenon” and he acknowledges that since 1960 when the united states census allowed people to self-identify their ethnic or racial background there has been a jump in the native american population he says “today it is popular to be “indian” (p 14) twenty years later there are still people discovering / acknowledging their indigenous i like to see it as a recognition of the sacredness of indigeneity as indigenous architect douglas cardinal (1977) explains

we the people of the land will send our chiefs to virgin land where we will gather together and sit in deep meditation we will weep for the lost herds of the buffalo we will weep for the destruction of the animals the birds and the fish we will weep for the destruction of the earth the land which was ours we will weep for the poisoning of the air which we breathe we will weep for the poisoning of the water which we drink we will weep for the destruction of our spirit and our pride and we will contemplate those people who have controlled our destiny and the destiny of our life givers for the past few hundred years we will weep for the destruction of life and the life givers for we are life and when our life givers our environment is destroyed we too are destroyed (p 119)

this recounting of the impact of colonialism by cardinal exhibits one of vine deloria`s (2001) foundations of indigenous knowledge that of being particular or personal versus

general or universal as does western science which is based on establishing general laws or explanations of how things work cardinal was telling a story of warning certainly there are western scholars who have worked to develop the field of ecology and have expressed also concern and lamented society's actions in poisoning the world case in point rachel carson (1962) who published a most seminal book *silent spring* cardinal though was lamenting the displacement of indigenous peoples and our environment he was lamenting place as indigenous peoples we have a responsibility to respect life and our sacred duties within the context of the reality of everyday life each and every one of us as indigenous peoples has the responsibility to become a warrior to be responsible for ourselves our cultures our languages our families our communities our nations our world it is our responsibility to protect our peoples life as an indigenous person in this country is a life of struggle for freedom from colonialism a life of resistance life as an indigenous architect is a life of asserting indigeneity so people will know we as indigenous peoples have not died (alfred 2005)

t r a d i t i o n a l f o r m a s p l a c e – b a s e d k n o w l e d g e

ideologically throughout history the hereditary people of the nisga a nation have been and continue to be concerned with space versus the fundamentally opposed concept of the philosophical issue of time the structure of nisga a culture is rooted in the ango oskw [territory] of each of the huwilps [chieftans houses] it is this system of place-based cultural knowledge that continues to be under attack by continued colonization there is a story told to me by an elder who related how the federal government department of fisheries refused to listen to him about the location of fish stocks because the fish did not show up in their

electronic fish finders he had to physically show them before they would believe he told them he had been fishing those waters for 50 years and he knew where and when the fish would appear every year said another way douglas cardinal and jeanette armstrong (1991) conclude that “technologically advanced societies dismiss the contributions of indigenous peoples” (p 12) and “have attempted to program them for self-destruction” (p 20) more pointedly steven leuthold (1998) writes that western culture tends to “denature and dehumanize collective symbols identified with the other” (p 26) herein lies the issue from an architectural standpoint by incorporating traditional indigenous forms we are resisting the dominant western culture and privileging indigenous cultures it is through resistance that we are political performing a rhetorical function²⁷ by shifting / changing the viewer’s frame of reference (leuthold, 1998) we need to resist the western / colonizing iconism the westerner’s choice of emotional and value laden images that relays their attitude about the indigenous culture as nothing more than “cigar store indians” and western / colonizing reductionism the westerner’s perception of the indigenous culture’s essential or core elements as no more than “western cowboy / ‘indian’ movies” (leuthold, 1998 p 23)

by the very inclusion of cultural elements and forms indigenous architects are resisting the western design paradigm by relating to the culture within which they are working

figures 17-19 show the iroquoain village and interpretive centre by two row architect (1999) of oshwegen ontario exhibiting the traditional massing of a village and highlighting the

²⁷ the ability to identify the appropriate means of persuasion in a given situation my use of traditional indigenous forms and protocols are the appropriate means to shift the viewer’s frame of reference

ganimsiwilyenskw [talking stick]



figure 17 brian porter (© 2015 two row architect) reprinted with permission

brian porter is a member of the mohawk nation a member of six nations in ontario and principal of two row architect which he established in 1992

the name two row architect was chosen to reflect the unique nature of the firm as a 100% native-owned and operated firm on the six nations reserve in southern ontario in keeping with his tradition and to reflect community values the search for a name was brought to the renowned cayuga faith keeper and linguist reg henry after several conversations with the elder focus was given to architectural terms as interpreted by native language and the meaning these carried from their traditional roots the final choice of two row was drawn from a weave of beads known as the 'two row wampum'

two row architect mission statement

as a result of culturally discouraging government policy loss of resources and land various forms of traditional building practices have fallen to the wayside only to be replaced with non-native forms we at two row will assist in promoting an architectural approach that realizes the meshing of local traditional symbols (native arts/crafts/design) into current building technology we also promote the creative and environmentally conscious use of building materials and maximum native involvement for local benefit

(retrieved from january 15 2015 <http://www.tworow.com/aboutus.html>)

ceremony of entry what they attempted to do in this design is to interpret the traditional form shown in figure 18



figure 18 traditional
iroquoian form
(© 1999 two row architect)
reprinted with permission



figure 19 modern interpretation of the traditional iroquoian form
(© 1999 two row architect) reprinted with permission

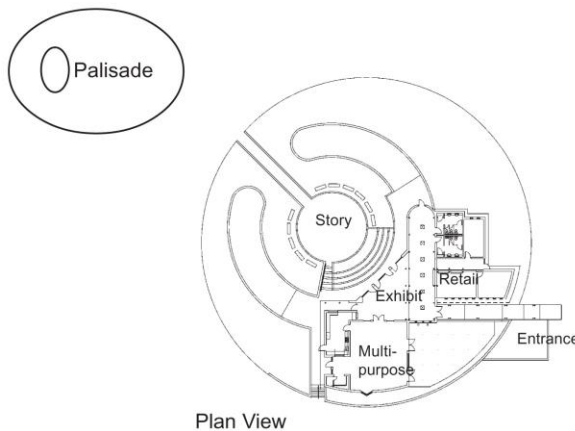


figure 20 the modern iroquoian village and interpretive centre
(© 1999 two row architect) reprinted with permission

not that incorporating traditional form is easy or a panacea for community ills especially given the history of colonization designing in urban areas for indigenous community groups and trying to get a building permit

from the local city hall can be a challenge coming from the margins there is little understanding at city hall of indigenous cultural design elements and are quick to dismiss such elements as too exotic and not appropriate for the neighbourhood they want designs and colours that look like the neighbours they are striving for uniformity they do not want difference it has to do with conformity an example of this is the red fascia on the aboriginal children s village project we designed for lu ma native bch housing society in vancouver city hall staff said the red fascia was too exotic for the neighbourhood in the end the client had a meeting with city hall planning department staff and would not bow down



figure 21 aboriginal children’s village fascia

(© 2013 patrick reid stewart)

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there is also a challenge of working with indigenous communities who do not want traditional forms they have been persuaded usually through christianity that traditional forms are primitive / savage in a negative sense or they are not wanting the issue to be

discussed as they may see it as divisive in the community they have lost connection with their traditional culture they do not question dominant thinking but as taiaiake alfred (2005) points out full assimilation is not possible there is still hope this is at times a more difficult challenge than working in urban areas at least you do not expect much from city hall you know you`ll be challenged in indigenous communities however it is harder to come to terms with the cultural struggle with another indigenous person

d e s i g n i n q u i r y a s r e s i s t a n c e

alfred (2005) defines the relationship between the western defined “center” and the “margins” as a power relation being indigenous is not a centering “viewoftheplanet” this relationship locates indigenous peoples on the margins of western society indigenous cultures tend to define what ties them together rather than what separates the design aesthetic becomes significant for people within a culture who want to retain their being and be regarded as different from the dominant norm (christiansen 2007)

the following quote from an interview between the artist tsaqwuasupp and taiaiake alfred (2005) is revealing

my grandmother had told me that being an artist is being the best warrior that you could ever be she said “if you don’t want to do anything else with your hands do your arts because that’s what is going to tell people that we haven’t died and prove that they’re not going to be able to kill us she said “as long as you’re alive and doing your arts people will know that we’re not going away (p 170)

this quote emphasizes the arts as resistance²⁸ architecture as i practice it is resistance following the thought of tsaqwuasupp as long as i practice architecture that's what is going to tell people that we haven't died... people will know that we're not going away the assaults on indigenous cultures in this country continue and we are forced to continue to fight against the past and current wrongs of a structurally racist governance model called *Canada* erasmus (2003) also presents the case that we are not the "vanishing race" as some would like²⁹

though there is more than a five hundred year history of colonization around the globe indigenous peoples are still here

there is a 'recent' history of western place-based architectural design theory that is useful in framing indigenous architectural theory i say recent because the greeks used architectural elements to represent their identity when they occupied land in egypt but that was only 2500 years ago (tzonis 2005 p 3) and there is archeological evidence of a 9,000 year old stó:lō village in british columbia designed by my firm as a cultural interpretive centre xá:ytem is a designated national historic site as shown in figures 22 educates about the culture the language the songs stó:lō spirituality interpreting for a modern audience / community as evidenced in figure 23

²⁸ resistance to dominant euro-intruder culture

²⁹ "our objective is to continue until there is not a single indian in canada that has not been absorbed into the body politic and there is no indian question and no indian department" (duncan campbell scott, superintendent of indian affairs 1923-1932) as cited in erasmus (2003)



figure 22 xá:ytem longhouse
 (© 2010 patrick reid stewart)
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figure 23 ceremony
 (© 2010 patrick reid stewart)
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coined by tzonis and lefaivre in 1981 the term ‘critical regionalism’ defines the use of place-based cultural elements in design this architectural theory does not however account for an indigenous “viewoftheplanet” the stó:lō people have been occupying land and building villages for more than 9,000 years on the stó:lō river stó:lō is the halqemeylem [upper river dialect of the stó:lō language] word for what is now known in the english language as the fraser river the stó:lō people built specific forms depending upon the location using climate season and their cosmos six millennia before the greeks ventured across the water to egypt vine deloria (2001) wrote that whatever was above had to be reflected below this principle “enabled people to correlate their action with the larger movements of the universe” (pp 26-27) what the stó:lō were building defined their territory and helped them make sense of their place in the universe

from the seabird island community building referred to earlier in this chapter figure 24 shows a design detail of stones around a fire pit in the building lobby a stó:lō elder drew a plan of a fire pit naming each stone and how they were to be placed according to the cosmic

directions we designed the floor to represent the fire pit and it is used today as a meeting / gathering place



figure 24 seabird island lobby
(© 1996 patrick reid stewart)
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this reality is in evidence when indigenous peoples build whether it is the traditional form of a nisga'a longhouse shown in figure 9 interpreted as a community centre or the stó:lō pit house being used as an interpretive centre there are definite historical architectural differences between cultural-based design of different indigenous peoples



figure 25 gingolx community center
(© 2010 patrick reid stewart)
reprinted with permission



figure 26 xá:ytem pit house interior
(© 2000 patrick reid stewart)
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in framing this indigenous architectural theory foundational indigenous work by ray barnhardt and verna kirkness (1998) and later la donna harris and jacqueline wasilewski (2004) outline indigenous peoples values that have existed for millennia both teams of authors articulate core indigenous values that include relationship responsibility reciprocity redistribution respect and relevance the concept of respect which was not articulated in the work of harris and wasilewski has a moral dimension of appropriateness “for that part of nature that will be affected by our action” (deloria 2001 p 24) the addition of the concept of reflection to the list adds what lincourt (1999) calls the creative dimension of the spirit (p 25)

“spirituality in indigenous thought revolves around forces that are called ‘creativity’ in english” (battiste and youngblood henderson 2000 p 101) as an indigenous person i try to emulate these core values in my life’s journey vine deloria (2001) says respect defines the boundaries of indigenous knowledge (p 21) marie battiste and james youngblood henderson say that “since indigenous peoples connect everything with a continuous state of transformation creativity or spirituality is the matrix that holds everything together” (battiste and youngblood henderson, 2000 p 101) these core values are manifest in indigenous architecture these core values form the context within which i work as an indigenous architect everything that i do is filtered through these values allowing me to create / experience indigenous architecture as ceremony from the writing of harris and wasilewski (2004) the first core value as an indigenous person relationship is kinship is “the profound sense that we human beings are related not only to each other but to all things animals plants rocks...this relationship is a kinship relationship everyone / everything is related to us as if³⁰ they were our blood relatives” (p 4) as an indigenous

³⁰ emphasis by harris and wasilewski (2004)

architect my task is “to make sure that everyone feels included and feels that they can make their contribution to our common good” (p 4) as part of my design protocol i ensure that everyone in the community within which we are working is invited to all community forums workshops feasts meetings ceremonies by everyone i mean everyone no one is left out everyone is made to feel welcome this is a safe place there is no hierarchy all are family (in the indigenous sense of *all my relations*)

as an indigenous architect my role is to facilitate these relationships i believe that there is a synergy when everyone comes together for a common good what comes from community direction is often beyond anything i could have imagined i often say “all we need is one idea” the rest is pure relationship

harris and wasilewski (2004) list the second indigenous core value as responsibility is community “rests on the understanding that we have a responsibility to care for all of our relatives our relatives include everything in our ecological niche animals and plants as well as humans even the stones since everything that exists is alive” (harris and wasilewski p 5) it is from this principle that comes *all my relations* which reminds us every time we say or hear it of our responsibility to respect life and to fulfill what vine deloria (1999) calls our *covenantal duties* this also describes “the epistemology of the [indigenous view of the planet] providing the methodological basis for gathering of information about the world” (deloria 1999 p 52)

as an indigenous architect i can care through environmental design ensuring that i show leadership in energy conservation and materiality i care through use of indigenous and medicinal plants through use of recycled materials through site selection based on environmental input and show respect to the site through all the directions i care through the culture by the culture for the culture for example my design methods

incorporate cultural elements into the design of a building that have been shared by community members this then creates a legacy for children youth and future generations that legacy can be witnessed at community gatherings such as the canoe journey shown in figure 25



figure 27

community gathering

(© 2006 patrick reid stewart)

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the third core value as an indigenous person reciprocity is cyclical underscores the fact that in nature things are circular/cyclical for example “ the cycle of the seasons and the cycle of life as well as the dynamics between any two entities in relationship with each other once we have encountered another we are in relationship with them” (harris and wasilewski 2004 p 5) as an indigenous architect my relationship with my client can be very long well beyond the temporal boundaries of a design / bid / build architectural project much of the reason for this is because of the nature of our relationship as kin i often work in communities for years prior to any architectural design being done and sometimes long after the work has been completed

the fourth core value defined by harris and wasilewski redistribution is sharing “means sharing not only material wealth but information time talent and energy one’s total self knowing the protocols of receiving as well as of giving are equally important” (harris and wasilewski 2004 p 5) as an indigenous architect i can share with my client

through hiring local people hosting a feast or sponsoring a community “give away”³¹
my role can require me to sit as a member of a community committee this is not chargeable
time i am not there as a consultant i am there as a “community member” i have
been a sponsor of community events helped host a feast and have hired local community
members to be part of the project team

one final core value as defined by vine deloria respect is appropriateness means
“killing an animal or catching a fish involve(s) paying respect to the species and the individual
animal or fish that such action disturbed harvesting plants also involve(s) paying respect to
the plants” (deloria 2001 p 24) as an indigenous architect initiating the harvesting
of wood for a building plants for landscaping or any other natural material used in the
construction of a project means paying respect to those living beings of nature in a building
that my firm completed for gingolx of the nisga a nation we originally had a blessing
ceremony for the ground upon which the community hall was built the opening ceremony in
figure 28 shows 1 000 nisga’a and visitors in community giving their many prayers for the
building’s continued success³²

³¹ a ‘give away’ is part of a feast normally in conjunction with a community / cultural event in
which people are given items as either witnesses to the event or as an honouring of their
position in that community as a sponsor of such an event one would receive the help of
their extended family and members of their wilp (chieftan s house) in support of the event

³² the gingolx community hall opened to the public in 2012



figure 28 blessing ceremony

(© 2012 lavinia clayton reprinted by permission)

closing prayer to keep us safe as we continue our journey

in our architecture may we

acknowledge the sacred

acknowledge the process

the ceremony as

architecture and see

architecture as ceremony

as process

as sacred

adaawaḱ gilp'il [story two] : an adaawaḱ [story] of indigenous architecture

Précis

This adawaak [story/chapter] contextualizes Indigenous Knowledge within an architectural context using the example of the Nisga'a creation story recounting the first construction in the Nass Valley. A compelling narrative shows how Indigenous villages in British Columbia pre date the Egyptian pyramids by thousands of years and as historical precedent, need to be included in architectural school curricula in this country.

A chronological review of regional identity in design precedent is traced from Greek occupation in Egypt and Pakistan and shown through the writings of Vitruvius, Violet-le-Duc, John Ruskin, Louis Mumford, Kenneth Frampton and Alexander Tzonis, arguing that the time has come for indigenous identity in design to be acknowledged. It is not really a new idea.

A discussion is presented about the challenging circumstances of Indigenous peoples in this country and how it has affected the education of the children and why there are not more Indigenous students in architecture. The adawaak [story/chapter] ends with a plea / mission for change.

i know to start at the beginning the beginning of time i understand
this from the stories of the nisga'a nation (1995) the creation story so let
me begin and on this journey i invite you the reader on an

***ilin* [a song of remembrance]**

in the beginning of our history according to our ancestors there was no light
here on earth there were no inhabitants nor creatures when our chief of heavens
(k am ligi hahlhaahl) founded the earth the history told by our forefathers and
as passed on by them stated that there were people up above there were many
different races of people there the world was dark and there was not anything to
give light the only light there was like moonlight or semi-darkness
objects were not very easily identified

when k am ligi hahlhaahl [the creator] sent people down to earth they were
grouped in four clans

the eagle clan was one of them then there was the wolf clan the raven clan
and the killer whale with the owl these were the specified clans the crests
used were for identification of each family and were recognized as such k am
ligi hahlhaahl [the creator] gave our people these crests when they placed on lisims
[naas river] now k am ligi hahlhaahl [the creator] gathered together throngs
of people and placed them in various locations other than the naas river they
were informed that they will not speak the same dialect

there would be a distinct difference according to where these people [were]
placed

there shall be one tongue spoken on the naas river from the headwaters right down to the estuary fluent speaking and understanding would be prevalent among them

but not so with others “you will not clearly understand the other dialects” is what k am ligi hahlhaahl [the creator] said when he placed them here on haniijok [earth] their destination was unknown and uncertain the wahlingigat [ancient nisga a ancestors] did not bring anything with them when they arrived it was dark on earth then there were bodies of land but barely visible there was nii [no] goyp ax [light] oo [or] aks [water] then as we know it now the land was like mountains where they were our ancestors made preparations to make it their homeland the first location on lisims for their new community was up-river at lax gwinsk’eexkw [village of darkness] these people were the first occupiers of the valley and this was their first village soon buildings were erected (p 1)

the nisga a nation (1995) creation story contains the first reference to construction as the story continues in the next paragraph there is a description of the first huwilp [longhouses]

there were four different huwilps [houses] the people intermarried with other families here with them four females were with the other representatives of the clans one woman was ksim laxsgiik [female eagle] another was ksim laxgibuu [female wolf] another was ksim ganada [female frog] the other was ksim ‘neekhl or ksim gisk’ahaast (female killerwhale) when children were

born their family ties were with their mother so that if a woman was an eagle the child naturally was an eagle

the same applied to the wolf clan the raven clan and the killer whale they erected their village at lax gwinsk'eexkw [village of darkness] on an island near gitlaxt'aamiks [people of the ponds] on lisims [naas river]

bark [maasa] was utilized for house walls also for roofing there were cedar [simgan] trees above the village and these were used whole...for stringers and roof ridges (p 2)

this first village was but one of many villages constructed as the people followed the fish and the seasons before the intrusion of the europeans the nisga a followed the resources

their architecture was responsive to the climate in a way that has been lost to modern architecture with its reliance on technology lost by a nation colonized and ghettoized

nisga a architecture responded to the culture to the social structure of the nation and it was a reflection of known technology and the environment much of today's green design and green building technology gets back to the essentials of indigenous culture

indigenous architecture was essentially first nations village building in the traditional territory of the coast salish it has an older history than the egyptian pyramids for

figure 29 xá:ytem pithouse

patrick r stewart architect

(©1999 patrick reid stewart)

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example xá:ytem was built 9,000 years ago



and the

stepped pyramid shown in figure 30 was more recently constructed by more than four thousand

years mansell (1979) started his book titled *anatomy of architecture* with the step pyramid of zoser dated to the third millennium bc (~4800 bp)



figure 30 *stepped pyramid of zoser*
sakkara egypt (© 1978 charles fowkes)
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³³ egypt being the typical reference standard starting point for western studies in architecture³⁴ the non western indigenous context has never been the standard reference for anything to do with architecture but simply as the manifestation of an “othering” mentality of western academic *k’amksiiwaa*[white people] for example janson (1978) in his *history of art* was less than thorough in devoting only one short paragraph to indigenous building in turtle island [north america] we know that indigenous nations around the globe have been building for thousands of years and it was a rare academic norbert schoenauer (1981) one of my professors at mcgill university who acknowledged an indigenous history of housing/habitation as architecture as a

³³ retrieved january 13 2015 from http://en.wikipedia.org/wiki/pyramid_of_djoser reprinted with permission

³⁴ russian-born hw janson’s (1978) *history of art* was the textbook used in my first history of architecture course one short chapter called magic and ritual – the art of prehistoric man devoted only one paragraph of 157 words to “indians” of north america and commented on one example of built landscape in southern ohio the chapter itself was only 26 pages long defining everything covered in the chapter as “pre” historic this book has sold more than two million copies in fifteen languages since 1962 and has had a major influence on art/architecture scholarship (Turner, 1982)

response to cultural and physical forces the course was called *history of housing*
not unfortunately history of architecture and so it was but an elective in the
school of architecture curriculum which was too bad it should have been mandatory
though there were no courses on indigenous design and no indigenous faculty in any of
the universities i attended by default i was always searching for writing one book i used
during my graduate architectural studies besides the writings by anthropologists was a
chapter by *k'amksiiwaa* [white people] academics and practicing architects moore smith and
becker (1983) who wrote *home sweet home: american domestic vernacular architecture*
the year i handed in my master of architecture thesis at mcgill university there was a book that
had just come out by nabakov and easton (1988) titled *native american architecture* as i
looked through it i remember thinking why? why? why now? my thesis was done over
the years since the book s publication i have used it many times in my architectural practice as
the starting point in my research when i needed to look for different indigenous building
traditions somewhere on turtle island [north america] the graphics were great and it saved
me a lot of time of having to research primary sources as much as i used moore smith
and becker (1983) and nabakov and easton (1988) there was always the recognition that these
were not writings by indigenous people they were still writing of “others”

there is now a growing awareness of a distinct / different architecture that associates
identity with an identifiable peoples to a defined territory it is shown to have existed in ancient
greece the greeks used architectural elements to represent their identity when they occupied
land in egypt and pakistan as evidenced in figure 31 2500 years ago (tzonis, 2005)



figure 31 greek architectural elements in pakistan 1st-2nd century ce ©victoria and albert museum, london. collection is .3-1971 reprinted with permission

tzonis (2005, 2006) presents a history of architecture in two articles tracing references of regional identity in design from the writings of vitruvius (born c. 80–70 bc, died c. 15 bc) through the middle ages to the eighteenth century where the first mention of the concept of regionalism is made by violet-le-duc and john ruskin tzonis then cites louis mumford for his 1924 discussion and examples of ‘regional’ architecture such as the city beautiful movement tzonis (2005) did not include the work of spanish architect antonio gaudi (1852-1926) figure 32 shows the intricate nature of gaudi s sagrada familia church ceiling he does though mention the 1929 palace of the arts by spanish architect anibal gonzalez (1875-1929) to my mind it was a serious omission by not including gaudi tzonis also does not include the work of Scottish architect rennie macintosh (1868-1928) another serious omission because if anything both architects practiced an architecture that was definitely critical regionalism these are examples of design theory to which i aspire neither architect appeared to be motivated by the modernist international movement

³⁵ original image retrieved january 13 2015 <http://collections.vam.ac.uk/item/O25041/stair-riser-stair-riser-unknown/> image used in dissertation provided by the victoria and albert museum



figure 32 the nave in the sagrada familia looking up at its hyperboloid vault

(© david sumpton used with permission)



living in the post-treaty world of the niska a nation

figure 33 naas valley

(©2010 patrick reid stewart)

i wonder what has changed really there is no post secondary training in indigenous architecture in fact there are very few courses offered in indigenous architecture within any school of architecture in this country now known as [c/a/n/a/d/a](#) compound this lack of training in indigenous architecture with the fact that there are very few indigenous university students and you can begin to see the challenge mendelson (2008) reports that there are fully 60% of indigenous high school students on reserve in [c/a/n/a/d/a](#) not graduating grade 12 [compare this to only 14% for the rest of canada] that statistic right / not right /

wrong is but the tip of the proverbial iceberg when considering other statistics of first nations that show a similar dismal indigenous reality in this country while it has taken non-indigenous societies thousands of years to evolve indigenous societies around the world have been colonized / assimilated / forced to catch up in only what adds up to be a matter of decades in the blink of an eye it's been a culture shock and we are living with the results... high incidences of aboriginal adult incarceration (75% in sk, mb, yk)³⁶

twelve (12) times more likely for an aboriginal child to be in [foster] care than a non-aboriginal child ³⁷



figure 34 living in care
patrick reid stewart age 6
(© 2010 patrick reid stewart)
(used with permission)

aboriginal children and youth in care (40%)³⁸ aboriginal youth in secure custody (33%)³⁹
aboriginal homelessness (30% bc)⁴⁰ domestic violence (33%) addictions
unemployment hiv/aids the list goes on... mortality rates governments
and c\|a\n|a|d|i|a\n society are failing / killing / exterminating indigenous peoples

³⁶ retrieved from <http://www.statcan.gc.ca/pub/85-002-x/2009003/article/10903-eng.htm>

³⁷ retrieved from [ttp://web.uvic.ca/icwr/docs/news/aboriginal%20cic%20report%20may2009.pdf](http://web.uvic.ca/icwr/docs/news/aboriginal%20cic%20report%20may2009.pdf)

³⁸ retrieved from http://www.mcs.bc.ca/pdf/time_out_2.pdf

³⁹ retrieved from <http://www.justice.gc.ca/eng/pi/rs/rep-rap/2004/yj2-jj2/p3.html>

⁴⁰ aboriginal homelessness steering committee (2011) homeless count report

the challenge remains what can be done for / with / by indigenous students

how to interest indigenous students into schools of architecture to this end i have written a course curriculum for a new course in architecture titled *indigenous architecture and culture* the intent of this place-based course is the integration of indigenous peoples knowledges with the practice and theory of architecture see adawaak [story / chapter] kwsdins [five] in this dissertation for the curriculum

as a student of architecture in c/a/n/a/d/a in my first professional degree program i learned about greek architecture egyptian architecture / history roman architecture / history the renaissance mannerism we studied cathedrals looked at slides of cathedrals wrote papers on cathedrals not once did we speak of indigenous history nor did we look at first nations his/her/our (s)tory i knew something was missing and



figure 35 location of my undergraduate design thesis project
shubenacadie first nation nova scotia
(©1982 patrick reid stewart)

this has been the case throughout the history of education in this country the time has come for change to occur in architecture schools

i did my undergraduate thesis on indigenous housing in a first nations community outside an urban area many of my classmates did not consider this to be architecture when i did my master's thesis on urban native housing in this country some of my classmates



figure 36 urban native non-profit housing
aboriginal patients lodge
(©2005 patrick reid stewart architect)

did not see that what i was studying was of value when all of them though by no means poor were from countries with large poor rural populations they were not themselves indigenous people they were not the subjugated they were blind to indigeneity the time has come for their eyes to be opened

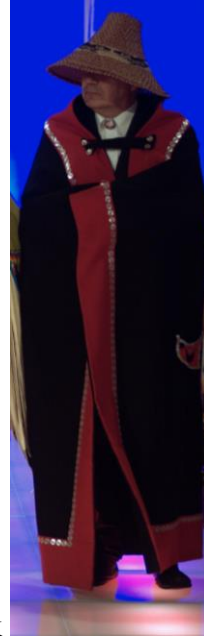
indigenous peoples knowledges⁴¹...

i am killerwhale as was my mother and her mother and her mother since time immemorial i only need look back three generations to my great-grandfather on my mother`s side who was born before the 1876 indian act before there were reserves in the naas valley (1885) before an outsider built a building in the valley i am amazed that we as the nisga a nation still exist in the short span of time since my great-grandfather s birth we have withstood the onslaught of colonization physical cultural spiritual genocide indian act violence where silence is still violence residential school de-education and the stolen generation⁴²

i want/need to say that i wasn`t always able to share my personal story it has been a critical journey for me to reclaim examine and re-establish my very spirit as a nisga`a person i was damaged by a government trying to “kill the indian and save

⁴¹ knowledges is pluralized to acknowledge the existence of the many different and diverse types of indigenous knowledge of the many different indigenous peoples around the globe

⁴² often referred to as the 60 s scoop where aboriginal children were apprehended by child services and placed with non-aboriginal families both here in this country and in foreign countries



the child” i am here to tell you it didn`t work

figure 37 new york couture fashion week

(©2012 udor photography)

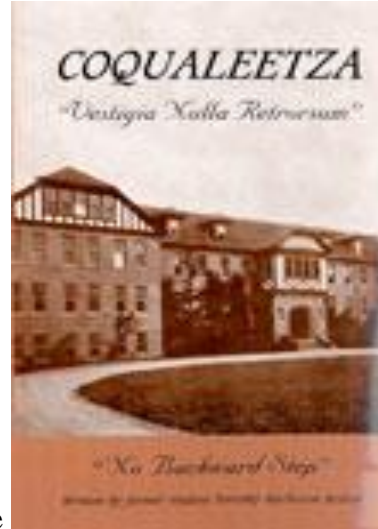
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it is important for me to say what i have said about my family to remind myself
who i am in resistance to the conditions of colonization still prevalent in this country
known as *c/a/n/a/d/a*

as a first nations person i survived a homeless mother and the child
foster care system in this province mom was taken away 1800 kilometres to

figure 38 coqualeetza residential school 1893 – 1948

this was on the back of a poster i found among the photos in a box after she died in 2002 she attended the school 1930-1937



coqualeetza residential school at age five

i was taken

away at birth

moving twelve times in eighteen years

attending eight

different schools in twelve years

it was a very unsettled start to life

mom survived but never really recovered⁴³

as her children⁴⁴

we survived and are still

in recovery

as an architect / researcher / facilitator / writer / artist i work within the context of

residential school survivors

they influence the planning/design process within first

nations communities and indigenous organizations in reaction to having attended residential

schools / and or being inter-generational survivors of residential school survivors

my

clients are among the most severe critics of architecture

every indigenous culture around the globe has a tradition of design that was expressed in their architecture and the knowledge is still felt sensed and understood

⁴³ my mother phyllis stella stewart merkley (1925-2002)

⁴⁴ my oldest brother matthew ross stewart (1950-2022) has gone on before us five of us remain

indigenous architecture was traditionally a response to climate changes geography geology natural resources and food systems it expressed culture spirituality governance/political systems social systems sustainability much of the design work i undertake within first nations communities and indigenous organizations looks like community activism / community development planning my work often starts years before any design begins and it often includes community organizing /facilitating / meetings / conferences / relationships / feasts



figure 39 xwemelch stn etsimxwawtxw [little ones school]
 (© 1999 patrick r stewart architect) reprinted with permission

the drawing in figure 39 is by a grade 4 student who drew what he wanted his school to look like his drawing reflects the importance of the mountains the trees the river the smokehouse the traditional form of the single slope longhouse and the importance of entry we spoke with all the kids in the community and they were very excited and active in letting us know what they wanted we had similar talks with the elders parents artists school staff education department staff and village council



figure 40 design research (© 1998 patrick reid stewart)

figure 40 was taken by me of my youngest son when he was a toddler he's now in grade 12 we travelled to warm springs oregon to visit their tribal school when we started designing the school for squamish nation



figure 41 interpretation of traditional form
xwemelch'stn etsimxwawtxw school
(© 2004 patrick reid stewart)

figure 41 is a detail shot of the single slope longhouse massing of the xweme'lch'stn estimxwawtxw school for the squamish nation



figure 42 natural context
shubenacadie first nation nova scotia
(© 1982 patrick reid stewart)

figure 42 is a natural context for a community-based approach to residential planning



figure 43 government planners kicked off-reserve for clearcutting
shubenacadie first nation nova scotia
(© 1982 patrick reid stewart)

figure 43 shows a typical federal government residential planning response where the trees are clear-cut and a single road with double-loaded houses down each side fortunately architecture has forever come into being in response to something we as a society lack

without being prescriptive it is with an understanding of how indigenous peoples were / are impacted that design solutions that support future indigenous community development and culture are being developed and used

colonization is very personal to us as colonized peoples my own history and the history of every indigenous person reading this paper is a case study of indigeneity

ellen lutz (2006) in *beyond indigeneity* says indigenous peoples

... are subject to domination and exploitation within national political and economic structures that are commonly designed to reflect the interests and activities of the national majority this discrimination injustice domination and marginalization violate [our] human rights as peoples/communities threaten the continuation of [our] cultures and ways of life and prevent [us] from being able to genuinely participate in deciding on [our] own future and forms of development” (p 1) we still do not know freedom

the idea of *freedom* is but an elusive dream i don't think i will know freedom⁴⁵ in my lifetime hence the need for action life as an indigenous person in this country is a life of struggle for freedom life as an indigenous architect is a life of asserting indigenous culture so people will know we as indigenous peoples are still here as long as i practice architecture “that's what is going to tell people that we haven't died... people will know that we're not going away”

we are not the “vanishing race” as some would like⁴⁶ we can still be warriors

this is my struggle my mission my passion

⁴⁵ first nations peoples in this country are still wards of the federal government

⁴⁶ federal government policy on the colonization of this country was and still is greatly influenced by one man who wrote “our objective is to continue until there is not a single indian in canada that has not been absorbed into the body politic and there is no indian question, and no indian department” – (duncan campbell scott, superintendent of indian affairs 1923-1932)

it is important as indigenous architects that we push colonizing boundaries / never accept the status quo / seek spatial justice⁴⁷ / privilege indigenous peoples knowledges in our approach to design spatial justice as conceived by Edward Soja (2010) defines a geography that sees an equitable distribution of resources services and access as a basic human right

in the design of buildings whether a wilp [house] huwilp [residential buildings] wilp-siwilaaks [school] oo [or] wilpgalts ap [community hall] manifesting indigenous knowledge plays an important role of informing how the indigenous community the architectural profession and the broader public perceive indigeneity the project photographs taken by my office shown in figure 44 to 55 reflect some of our attempts of portraying indigeneity between 1995-2012 and continue to be subject to further research and writing



the design interpretation of the stó:lō resource centre shown in figure 44 is based upon a historic longhouse called “watery eaves” there are heavy timber columns throughout the three storeys as cultural signifiers of indigeneity carved wooden male and female welcome figure are located at the

figure 44 stó:lō resource centre
 (© patrick r stewart architect 2010)
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main entrance with arms held high as a gesture of welcome to visitors



gingolx [kincolith] community hall shown in figure 45 is the largest community hall in the nisga a nation it has a seating capacity for 1000 people the structure is steel frame with wood cladding and heavy timber columns

figure 45 gingolx community hall
 (© patrick r stewart architect 2010)
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it is built on the location of two previously burned down halls the site was blessed prior to any construction and a sprinkler system installed

an imperative lacking in the two previous halls due to budget constraints



figure 46 shows the aboriginal patients lodge located in east vancouver it is apartment style accommodations for people coming into vancouver for extended medical treatment it won a 2008 united nations good practice

figure 46 aboriginal patients lodge
 (© patrick r stewart architect 2005)
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award and a 2006 canada mortgage and housing corporation best practice award



the stó:lō elders lodge shown in figure 47 was the first housing project built in british columbia on federal land completely funded by the provincial government it consists of fifteen one bedroom apartments of assisted living

figure 47 stó:lō elders lodge
 (© patrick r stewart architect 2007)
 reprinted with permission



figure 48 shows the interior central curved hallway with heavy timber throughout there are clerestory windows above the entire length of the central hallway the light along the south facing corridor is always changing during the day and with the seasons keeping the hallway alive each suite has its own exterior door to a patio so that the tenant does not perceive tight control though every door and window are centrally

figure 48 stó:lō elders lodge
(© patrick r stewart architect 2007)
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monitored another feature of this building are the colour schemes the elders said there was to be no white on the walls as it reminded them of residential school



figure 49 is an interior photo from the lobby toward the lounge and dining area the welcome figure is there to greet the visitors as they enter the building the heavy timber structure in the common areas evoke a cultural connection

figure 49 stó:lō elders lodge
(© patrick r stewart architect 2007)
reprinted with permission



figure 50 seabird island administration & recreation building (© patrick r stewart architect 1996) reprinted with permission

figure 50 shows one of the administrative wings of the seabird island administration and recreation building seabird island is part of the stó:lō nation designed after a single slope longhouse the project is a single storey wood frame and cedar clad with an asphalt shingle roof building the building is a local labour construction project

the community hired its own people to frame and build the building they harvested their own trees from their own property and milled it and had a neighbouring community kiln dry the lumber they then hired three men to install the exterior siding and the heavy timber columns the community has a long tradition in basket weaving and have design patterns for their weaving they wanted to insert weaving patterns into the fabric of the building so around the exterior of the building they inserted basket weaving patterns into the cedar siding as shown in figure50 they also inserted basket weaving patterns into the asphalt shingles on the roof



figure 51 seabird island administration & recreation building lobby (© patrick r stewart architect 1996) reprinted with permission

figure 51 shows construction of the main interior lobby floor at seabird island the design of the lobby floor was based on a fire pit local indigenous knowledge of the fire pit design showed the location and names of the individual placement of the stones around the central fire due to funding restrictions the community could

not build a real fire pit so they decided to create a representation of the fire in the floor an

interesting result of the design is seeing the elders use this location in the middle of the lobby as a place of conversation with chairs ringing around the perimeter of the fire pit



figure 52 xá:ytem pithouse interior
(© patrick r stewart architect 1999)
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the photo in figure 52 is the interior of the image shown in figure 29 the pit house was designed based on an interpretation of historical examples of stó:lō pit houses that we researched during the design process and as a result of our conversations with people of different stó:lō

communities of course modern utilities such as electric lighting and heat were needed as the pit houses were used as interpretative facilities for their school program



figure 53 dave pranteau aboriginal children s village
(© patrick r stewart architect 2012)
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figure 53 the dave pranteau aboriginal children s village introduces a significant indigenous cultural impact in the urban fabric in east vancouver with commercial units on the ground floor there are thirteen units for foster children and their families above the other eleven units

in the building are low end of market units the units in the building range from studio units for youth transitioning out of foster care to one four bedroom unit

indigenous cultural production whether in art or architecture privileges indigenous peoples knowledges materiality form memory natural resources sacred sites exist as indigenous knowledge sacred sites exist as indigenous knowledge for example xá:ytem is a sacred site of the stó:lō nation located east of the town of mission in the fraser valley it is the site of a 9 000 year old village where it used to sit on the banks of the fraser river today the village site sits approximately 500 metres from the shoreline the site today exists because of indigenous knowledge figure 54 is the built interpretation of traditional form as outlined by a stó:lō elder who marked with his foot the building proportions in the sand figure 55 is a photo of the grandfathers trapped forever in stone singing to whomever can hear their story⁴⁸



figure 54 xá:ytem traditional form
 (© patrick r stewart architect 2003)
 reprinted with permission



figure 55 sacred transformer stone
 (© patrick r stewart architect 2003)
 reprinted with permission

the continued significance of nisga a places / land comes from the creation stories and occupation by ancestors since time immemorial there is a feeling of awe as i walk along k alii aks lisims [naas river] that has been the source of food and habitat since time immemorial

⁴⁸ the story of the three chiefs trapped by the creator in stone because they were not teaching their skills to their people is well known to people of the stó:lō nation



figure 56 k alii aks lisims [naas river]

(© patrick r stewart architect 2010)

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all of my projects use interpretations / abstractions of ancestral histories sacredness and / or environmental relationships as a medium to represent the concept of indigeneity in building design

i cannot stress indigenous peoples knowledges enough: language / fire / traditional form / ways of entering / being in the space / knowing your place / singing / dancing / speaking... in the present for the future each of these elements encompass enormous cultural space and require life-long learning they need to be repeated here for continued strengthening

issues that are pertinent in my architectural practice are on the agenda for future research consideration including indigenous identity with ancestors / places / designs the significance of indigenous peoples knowledges indigenous place-based design indigenous protocols and indigenous place-based architectural education

the existence of indigenous place-making requires that we understand the relationship between the land and people the role / importance of ancestors the centrality of land in the culture for example the peoples of stó:lō nation respect their lands as being their ancestors (stó:lō 2012) their buildings need not physically emulate the land but need views out onto the land to place the building within the culture

projects by indigenous architects such as tamarah begay douglas cardinal wanda
dalla-costa russell everett ryan gorrie rau hoskins kevin o brien brian porter
alfred waugh attempt to design complementary to the land infusing buildings /
structures with the cultural social spiritual and political viewsoftheplanet of the indigenous
peoples who use the buildings/structures acknowledging the significance of the places in which
the buildings sit

in the end it is who we work for it is our children and our children's children
that will inherit our successes and failures so we must be culturally conscious in our work

i want to acknowledge that parts of this adawaak [story / chapter] were presented
february 10 2012 at the 2012 ubc scarp student symposium in a session titled
indigenous planning and february 18 2012 in vancouver at the *aaas* 2012 in a session
titled *globalizing indigenous architecture: the power of tradition providing for the future*

closing prayer...

as we leave this adawaak and take the ideas with us...

what i want to leave behind is the injustice
(stó:lō , 2001, p.xiv).

xwě lī qwěł tēl / the honourable steven l point obc
former lieutenant governor of british columbia

**adaawaḱ gwilaḱ [story / chapter three] : research as sagalts apkw [build(ing)
a village]**

Précis

This adawaak [story / chapter] contextualizes the research journey taken through this dissertation. It presents the milestones and the challenges including the contradiction of the university declaring it open for indigenous students yet not demonstrating openness to different ways of knowing or thinking at the level of the Behavioral Research Ethics Board. It presents the detail of the research process taken for this dissertation.

here i stand with you the reader on the floor of the wilp and the walls are about to go up giving form to the building in construction this is called a balloon frame type of construction the heavy timbers are up and now is the time to infill this is analogous to the research process for this dissertation the groundwork has been laid and now is the time to look at the form of the research this is not something that can be done alone this is not a solitary activity sagalts apkw is community based building dim hlimoonim niin akhl sagalts apkw in nisga a it means together we will build a village

the journey to get to this point has been one of learning and discovery when i considered entering the interdisciplinary studies graduate program i was very hesitant and my thinking was far different than where it is today this was my second attempt at a doctoral program and the first time did not end well i ended up frustrated hurt and decided to walk out at that time I felt alone unsupported not understood and discriminated against

the twelve years between leaving and coming back have seen significant changes at the university and within the academy in general there are a lot more indigenous academics on campus now than there was seventeen years ago when i first started there is more of an air of acceptance though there is a long way to go

i first contemplated entering this doctoral program three years before i entered i began writing a research proposal called *first nations residential schools in canada: an architecture of cultural displacement* (stewart 2007) two years later it changed to *architecture of displacement: first nations residential schools in canada* (stewart 2009) which i submitted to the university in 2010 the topic evolved into what it is today as the focus became more

ganimsiwilyenskw [talking stick]



figure 57 luugigyoo [patrick r stewart] (© patrick r stewart architect 2014)

establishing an architectural practice *sagalts apkw architecture* in
british columbia in 1995 the practice focused on working with first nations
communities and aboriginal organizations expanding to saskatchewan in

1998 the firm changed its name in both british columbia and saskatchewan to *patrick r
stewart architect*

the firm has worked on over 120 projects in more than thirty different nations
constructing over one hundred million dollars worth of buildings in the last twenty years

in addition to architectural design patrick has been involved in community development
planning recognizing that architecture begins with community context history and planning

patrick was featured in the award winning architectural film documentary by paul m
rickard (2005) *aboriginal architecture: living architecture* patrick s work is also included
in the architectural book by joy molnar and frank vodvarka (2013) (eds) *new architecture on
indigenous lands*

patrick is past chair (2005-2014) of the aboriginal homelessness steering committee for
metro vancouver he also participated in the award winning film documentary by les merson
and ken villeneuve (2008) *something to eat, a place to sleep and someone who gives a damn*
a film on homelessness

patrick lives on tzeachten first nation with his wife fashion designer linda lavallee

concerned with the future of indigenous knowledges in architectural education rather than on historic colonial architecture

i decided on the interdisciplinary studies graduate program at the university of british columbia as it was a local university with an international reputation of being in the top forty universities in the world⁴⁹ that proposed to give me the most control over my studies upon entering the university i asked the school of architecture since i was a registered architect in bc to be my home department as a “home department” is a requirement by the university they unfortunately had no faculty person who could / would supervise my studies fortunately the educational studies department became my home department my course work included a directed studies course from the school of architecture courses from educational studies and a course from the curriculum studies department once my course work was complete i submitted a request to wilp wilxo oskwhl nisga a asking for their sanction (since i am nisga a) of my research proposal i was told that my research would need to directly benefit the nisga a nation for them to sanction it and it was their position that my research only indirectly impacted wilp wilxo oskwhl nisga a as an indigenous post secondary institute (ouch!)

once my comprehensive exams and research proposal were completed i was admitted to candidacy and i began my application to the behavioral research ethics board that process was unfortunately fraught with many delays as i tried to assert my creativity until i decided to fall into line and be the student who followed all the rules at which time they approved my

⁴⁹ this was one of the selling points made to me as a prospective student that helped me decide ubc was going to be okay i really had my heart set on berkeley but now my daughter andrea jane reid is applying for her doctorate and one of four choices is berkeley after having graduated from mcgill with her master in science my alma mater for my master in architecture

research application this is a university process that has to change appendix one contains
my response to the original rejection of my breb application it contains my arguments and
precedents not that it mattered they had already made their mind up to reject my
application my criticism on the process was that their rejection was not substantive they
did not question my methods or my research programme they could not get past the
punctuation so well trained were they to follow the rules

i planned to have conversations with indigenous architects / graduates / designers with
whom i knew either personally or had friends who knew them or i was introduced to them
they were not randomly selected it was my intention to travel to each territory to visit with
them face to face and if they did not live in their traditional territory then to have my
conversation with them where they lived and worked the understanding we had as we sat
together in our conversations was a knowledge that this was a place of dialogue of
safety of bravery of conscience of resistance pushing boundaries pushing the status quo
out of the way privileging indigenous knowledge we knew we were onto to something
bigger than ourselves

on indigenous knowledge

...with indigenous knowledge one of the key things from a spiritual aspect is how
they embody building with meaning i think that is also very important thing for
anybody no matter the client if we want to care about our environment
care about what we do to the earth if we embody the places we use with meaning
then we may be more aware of how we impact our environment

(a waugh personal communication march 13 2013)

ganimsiwilyenskw [talking stick]



figure 58 alfred waugh (© alfred waugh architect 2015)

alfred waugh architect founded in 2005 is a 100% aboriginal owned architectural practice alfred one of the few professionally registered

aboriginal architects in canada owns and operates the business

alfred waugh architect is an award-winning firm committed to developing solutions that reflect the culture community and geographic region specific to each project their designs are a direct response to site context topography climate regional materials and precedents it is a highly creative and technically proficient design firm with a passion for culturally sensitive innovative and sustainable architectural solutions

alfred waugh architect has collaborated with and advised cultural institutions universities governments and communities

alfred takes pride in listening and fulfilling cultural requirements this cultural sensitivity is combined with the alfred waugh's expertise in state of the art energy efficient design strategies he likes to phrase the technical aspect of his design strategy as 'lowtech-hightech' or combining tried and true native methods of working with nature with modern methods of construction (a waugh personal communication march 19 2013)

when a personal conversation was not possible due to schedules or time technology allowed an electronic face to face conversation with the use of skype computer software that specializes in providing video chat and voice calls from computers i wanted to at least have face to face meetings “to hear the inflection in their words see the animation in their eyes”⁵⁰

so that the spirit between us could remain as strong as possible building stronger relationships of collaboration in indigeneity⁵¹

the conversations with indigenous architects / graduates / designers were a way to enter storytelling / storywork to experience / see / touch / feel / hear / understand their theories / design process / life / challenges / understandings / teachings / recommendations

before the conversations took place an email was sent asking if they would be interested in participating in the research the text of the first email contact was as follows

hello – patrick stewart here i hope this email finds you and yours well [if i knew them personally i would add some personal news here]

i am working on my phd at the university of british columbia researching the use of indigenous knowledge by indigenous architects in design

i am writing to invite you to have a conversation about your use of indigenous knowledge in your work i would like to come and visit you to hear first-hand of your

experiences i am planning to be in your area and my visit with you can be planned

⁵⁰ will hearst (2010) foreword in, gary synder and jim harrison *the etiquette of freedom* p.viii

⁵¹ though sometimes unavoidable i was advised by a medicine man / elder that electronic communication weakens the spirit between people (d pranteau (1952-2012) personal communication august 2011)

around your schedule i am flexible in my time i would suggest a couple of hours
for our visit if you can spare me the time i look forward to hearing from you
t ooyaksiy niin [thank-you]
luugigyoo patrick stewart architect aibc

once a conversation was scheduled an informed consent letter (see appendix 4 [huxw
txalpxhl agu]) was sent to them along with a copy of the conversation guide (see appendix 5
[huxw kwdsinshl agu])

the informed consent letter was given to each participant personally if we met or emailed
to them if we skyped with the request that the informed consent letter be emailed back to me

everyone was compliant with the request the informed consent letter gave everyone the
opportunity to stop the conversation at any time and withdraw from the study at any time no
one stopped the conversation or withdrew from the research

the conversation guide was shared with participants so they had knowledge of the topics
that were to be discussed i did not want to ambush anyone with any of the topics i used
the conversation guide as just that a guide i did not follow it verbatim but as long as the
conversation covered each of the topics i allowed the conversation to flow freely

i was able to travel and have face to face conversations with alfred waugh in vancouver
ray gosselin in regina dave thomas cheyenne thomas russell everett ryan gorrie
mike robertson destiny seymour eladia smoke and joanne mcfadden in winnipeg daniel
glenn in seattle brian mccormack in both clarkston washington and lewiston idaho as we
walked the riverbank of the clearwater river between the two cities and douglas cardinal at his
home in ottawa

where i was not able to travel i had conversations via skype with brian porter in six nations wanda della costa in los angeles tamarah begay in albuquerque julio reyes aguilar in san salvador cihuatan kevin o brien in brisbane australia and rau hoskins in auckland aotearoa

once a conversation was complete the voice memo from my cell phone was transcribed

i did full verbatim transcriptions and then edited them for clarity

all the indigenous designers who participated in the conversations agreed to be identified by name i therefore attribute all quotes throughout the dissertation using their names as doyle

(2013) affirmed in her dissertation *naming claiming and (re)creating:*

indigenous knowledge organization at the cultural interface “this is an important element in the recognition of the importance of names and naming in indigenous contexts it also recognizes indigenous authority and the significance of the designers’ contributions” (p 15)

adaawaḱ t̄alp̄ [story four] : conversations unpacked

Précis

This adawaak [story / chapter] presents the results of the research. Narratives of the conversations are presented for each theme. The themes of analysis include, *On Being; and this is not about Heidegger*, *On Becoming an Architect*, *On Architecture School*, *On Indigenous Knowledge*, *On Indigenous Knowledge in Design*, and *On Indigenous Knowledge in Design Education*.

On Being; and this is not about Heidegger presents narratives about who they are, their motivations, challenges and strengths. The theme, *On Becoming an Architect*, presents the journey and the moments of initial inspiration for their life`s work. *On Architecture School* chronicles the highs and the lows of setting foot inside a European-based design education system. The theme, *On Indigenous Knowledge in Design*, asks the participants to share their own use of Indigenous Knowledge in their own design process. Finally, *On Indigenous Knowledge in Design Education*, discusses examples of Indigenous design education curricula.

In each of the themes, considerations for the results are reviewed, the implications of the results are discussed and recommendations made.

at this point in the building process the main structure is up and the roof is being constructed the main roof logs/beams are placed with purlins placed along each slope of the gable roof with cedar structural tongue and groove decking laid perpendicular to the purlins on top of the structural decking is two layers of building paper and lapped cedar shingles this will keep the rain and snow out of the longhouse a smoke hole is cut into the roof in these modern times the smoke hole is designed in the manner of a clerestory roof structure with open sides to allow the smoke to escape

the roof is analogous to protection of people words / conversations in thinking about the conversations i had over the past eighteen months with indigenous architects and architectural graduates there were six themes that emerged the themes would be analogous to the beams i would like to say the idea of themes were my idea but that would not be correct the idea of themes came from a un architectural source while i was reading i say un architectural because it was a book about a poet

the book was on canadian poet and singer and one of my heroes leonard cohen his book was leonard cohen on leonard cohen (2014) and it was not leonard cohen that was the inspiration but one of the fifty-four interviews / conversations included in the book

it was the way paul williams (1975) presented his conversation with leonard cohen that made me sit up and take notice while reading the article i noticed that the format was significantly different from the previous transcriptions in the book it was not presented in the typical format of question and answer

pw: asks a question

lc: provides an answer

rather paul williams analyzed the conversation and found themes on which to present the responses given by leonard cohen the themes included about being a canadian / about the subject matter of the songs / about his early days / about being a novelist / about being more popular in europe than america / about critics / about you get the idea as I read this article i had an **aha** moment the idea that to that date was only a loose structure in my head became a structure for presenting the conversations table

table 3 k oòit [six] themes for research gathering / questions

research question : what do conversations with architects who are indigenous tell us about the impact of indigenous knowledges on present-day architectural design processes?	
themes of analysis	research gathering / questions
1 [k il] on being and this is not about heidegger	tell me where you were born
	tell me of your tribal affiliation
	where do you call home?
	tell me about your clan affiliation
	tell me about your family
2 [gilp il] on becoming an architect	tell me when you first wanted to be an architect
3 [gwilaì] on architecture school	were there any challenges for you at architecture school?
	tell me your story on how you got to architecture school

table 3 k ooit [six] themes for research gathering / questions (continued)

themes of analysis	research gathering / questions
	what did you really like about architecture school?
	tell me about your time at architecture school
	if you could change the way architecture is taught what would you change?
4 [txalpx] on indigenous knowledge	are you aware of the concept of indigenous knowledge?
5 [kwsdins] on indigenous knowledge in design	if so how do you incorporate IK into your design process? if not why not
	describe your latest project that used indigenous knowledge
	tell me how indigenous peoples could use indigenous knowledges to create buildings that truly reflect their cultures
6 [k oolt] on indigenous knowledge in design education	describe how a school of architecture might incorporate indigenous knowledge into the design curriculum
	tell me your vision of a future where indigenous students are trained as architects
	tell me what actions we as indigenous architects need to do to secure a future for indigenous youth within this profession

the first theme in the conversation guide was all about being this theme in the conversation i wanted to use to access their lives to establish a relationship and no it has nothing to do with existential writings of the german pholospher martin heidegger (1889–1976) who wrote about being (wheeler 2014)

ganimsiwilyenskw [talking stick]



figure 59 destiny seymour (© destiny seymour 2015)

destiny seymour (cree) has been working at prairie architects in winnipeg manitoba canada for the past five years she has contributed to a wide range of projects in terms of cultural relevance and community fit she has experience in interior and conceptual design in such project as the learning centre at the treaty relations commission of manitoba and migizii agamik [bald eagle lodge also known as the aboriginal student centre] at the university of manitoba and



figure 60 designing with an indigenous view of the planet in mind (© 2015 destiny seymour)

figure 60 shows destiny's design for the aboriginal reading room in the round at the winnipeg millenium library

the footprint patterns in the rug are aligned with the four points of the compass with the bear footprints due north the footprints in the rug represent the bear wolf deer and rabbit (d seymour personal communication may 1 2013)

k il [1] on being and this is not about heidegger

at the beginning of this aluugigat adawaak [indigenous story] the context situates what follows each of the nineteen conversations had a context that helped explain what followed i wanted to know where they were born where they considered home about their nation about their family this is what i considered to be about their own being or about being and has nothing to do about heidegger (p cole and p o riley personal communication february 13 2015)

table 4 illustrates the range of indigenous nations included in the conversations

table 4 on being

on being				
nation	a-1 mayan	a-2 navajo	a-3 blackfoot	a-4 cree
	a-5 crow	a-6 cree	a-7 cree	a-8 maori
	a-9 nez perce	a-10 none declared	a-11 mer /torres strait	a-12 mohawk
	a-13 none declared	a-14 cree	a-15 cree	a-16 cree
	a-17 cree	a-18 maori	a-19 dene	

considerations

of the nineteen conversations there were seventeen people who identified a specific indigenous nation to which they belonged there were two people who though others identified them as indigenous did not readily identify themselves during our conversation as belonging to a specific indigenous nation table 4 presents the nine different indigenous nations with eight people belonging to the cree nation all but one currently living and working in Winnipeg

the two participants who did not readily self identify themselves as indigenous could be for different of reasons one participant explained that her great grandmother was cree so she was unsure if she had enough indigenous blood to qualify as being considered cree when asked if she identified with the lineage of her great grand mother she said “No, I don’t even” i reminded her that she been included and accepted by the other indigenous architects and designers in the city as being indigenous the other participant said “i identify as someone who is multiracial so my mom is white my dad is cree so i don't pick one or the other i respect both of them” he was unwilling to privilege his indigeneity although again the local community of architects included him as one of them what their personal motivations were for keeping their identity to themselves was really none of my business when we had our conversations

destiny seymour of the cree nation framed the fragility of tenure of indigenous peoples in the face of colonization by her own story [adawaak]

we are from saint peters reserve just north of selkirk manitoba and it later became the peguis first nation my mom is also from saint peters and she grew up in peguis i

guess until she was four no i guess five and then she was in residential school from there they had a farm in peguis but once they left and were taken to residential school my grandparents were unable to maintain the farm so they lost their land and moved to the city

(d seymour personal communication april 30 2013)

destiny s story reflected the impact residential school had on many indigenous families

everyone has a different adawaak [story] and they are not generalizable although it is the context of everyday lives that may give an insight into the designer s personality motivation strength

when we spoke of our family about our own birth it located the conversation on a more intimate level there were few barriers between us when we spoke truth from the heart

remember the adawaak [story] on page 22 from douglas cardinal about his mother and her direction in douglas becoming an architect let me relate some of my own story [adawaak]

i was born homeless under a new moon⁵² my mom was homeless when i was born and she was not allowed to take me from the hospital i remained without a name for almost seven weeks as “baby boy stewart” (p stewart personal communication april 2 1952 to april 22 1954) but was moved from the hospital twelve days after i was

⁵² according to the 1954 calendar the new moon was on march 4th and i was born two days

later

born to a boarding home⁵³ it was three months before i went to my next foster home and eight more months before i went to my next foster home well you get the idea by the time i was in grade 12 i had moved nine times and went to eight different schools i never had the feeling i belonged by the time i was ten i started to see the signs of my difference i was taunted in school i was beat up more than a few times had my arm broken i wondered who my family was where i was from i knew i did not belong to the family i lived with my social worker was no help i was not given an exit interview when i aged out of the system at nineteen as they were supposed to do when they were supposed to tell me where my mother was living and that i had two brothers and three sisters a fact that would take me another nine years to figure out for myself do you know how hard it is to cold call names in the phone book asking are you my mother ?

patrick reid stewart january 25 2015

there were those with whom i had a conversation when i listened to their voices and reread their lines in their transcription seemed to me sad very uprooted troubled understandable listen to russell everett s adawaak [story]

⁵³ all my file says is boarding but my first social worker says they called them nursery homes (d kimpton personal communication november 1995)

ganimsiwilyenskw [talking stick]



figure 61 russell everett

(© russell everett 2013) reprinted with permission

i was born in ile-a-la-crosse saskatchewan so i am actually part of english river first nation where my mom was a member of and my dad is a member of berens river here in manitoba he transferred when he married my mother so a lot of my affiliations historically have been through saskatchewan northern saskatchewan but now since i have been here almost two years i find i am getting becoming a manitoban is that the right word manitoban ? i don't know so i call winnipeg home now it feels it does feel like home because like i am an orphan both of my parents have passed on both sides of grandparents have passed on so i am alone so i always have that sense of where my mom and dad were was sort of my home so that comfort that security blanket is no longer there

(r everett personal communication april 30 2013)

there were those whose conversations gave me a strong sense of their cultural connections

when i was born my mother asked her grandmother : what names could you suggest ? granny recited three : all were famous waikato chiefs she said your son would be entitled to any of these names because he was a direct descent from all three

(meaning our families genealogy linked to these chiefs) mum chose rewi after the waikato chief rewi maniapoto

i became very fond of my granny and became her 'eyes' when her sight was failing when we were alone she would recite to me in maori and start crying i was too young to understand what she was saying but knew she was reciting and connecting to her history and people this was an emotional time for me and as she was holding me i would reach up and wipe her tears with my hands i believe this is how i began my passion to draw and ultimately architecture

(r thompson personal communication november 24 2014)

implications

it was evident from some of the conversations that people struggled with their identity this had an impact of their lives other people struggled in their lives and this had an impact on their education and their subsequent professional life the fact that all the people with whom i had conversations successfully graduated from an architectural program whether architecture or interior design showed a great deal of inner strength and integrity

the success of indigenous peoples has been of their own creation in the face of continued spiritual emotional and mental colonization i add physical colonization for those of us indigenous peoples still living on reserve where we remain shackled there are structural impediments for indigenous peoples especially children to succeed in western society these impediments need to be removed / resolved

recommendations

colonization continues to haunt indigenous peoples around the globe there needs to be more than truth and reconciliation whatever the answer is it is more than just talking and beyond the scope of this dissertation perhaps ovide mercredi points indigenous peoples in the correct direction when he said “no to assimilation no to integration and no to accommodation” (o mercredi personal communication november 18 2014)

2 [gilp il] on being an architect/ designer

the focus of the theme on being an architect / designer was to elicit memories to return to the first thoughts to reconnect to the time before they were an architect during the conversations i asked them to tell me when they first had thoughts of design or architecture

for example destiny seymour did not necessarily know she wanted to be an architect or interior designer at an early age but she expressed an interest in buildings from an early age

ever since i was little you know as a little girl you get barbies you know as your presents and stuff well i spent more time making the house than i did play with the barbies so i would make the houses and then it would be time to play with the barbies and then i would lose interest

(d seymour personal communication april 30 2013)

table 5 showcases some of the earliest memories shared during the conversations

table 5 inspired early

first design thoughts			
	a-1 “i spent more time making the house than i did play with the barbies”	a-2 “mom decided when i was six that i was going to be an architect”	a-3 “i was five when i first went out of my way to go look at buildings”
	a-4 “when i was in preschool my dad told me a story about how he said i kind of had a design instinct in me”	a-5 “as she was holding me i would reach up and wipe her tears with my hands i belief this is how I began my passion to draw and ultimately architecture”	a-6 “it was always just drawing drawing, so wherever I end up I always knew I’d be drawing, drawing something you know, whether it was art or you know architecture is an extension of that”

though ryan gorrie would not think of architecture as a profession until he was in university he did reach back into his childhood to find the kernel of an idea

it is interesting i was trying to reach back in my childhood to think about what you know how did i get here and i guess i was always just drawing drawing so wherever i end up i always knew i would be drawing drawing something you know whether it

was art or you know architecture is an extension of that i think so when i think back
yeah that is where it started

(r gorrie personal communication april 30 2013)

the reason i asked of when they first thought of being an architect was to see how deep rooted
were their motivations i wanted to know if wanting to be an architect was part of their being
or was it just a career choice made from a menu of other possibilities later in life this was an
important distinction to me because my becoming an architect was not a choice i made so
much as i always knew i wanted to be an architect from the age of five when i became
conscious of the world around me not to say i did not have memories before that i did

but it was at this time i purposely sought out buildings and walking routes to go look at
things

of course it was a different time who would think now of a five year old going out
walking just to go and see here is my [adawaak](#) [story]

i was five years old when i first had a sense of design it was the first time in the
victoria bc public library and i remember quite clearly i was in the reference section on
the first floor near the front doors i was looking at the books at my height near the
floor and i found a book i was at the library with mr taylor he was one of the
residents at the nursing home my foster family operated he tried to get me to put the
book back and take a story book he held up for me but there was no way i was going to
put that book back with all its diagrams and coloured plans (of intersections) i did
not care this was the book i was going to take home i remembered being fascinated
by the plans and seeing the cars when i took that book home mr taylor tried to

apologize for letting me bring that book home but i remember i walked right up to “my mom” and asked her to read me the story in the book well we sat down in the living room and i remember flipping the pages with her as she showed me the pictures i do not recollect what she said but apparently i was satisfied with her ”story” it was after that book that i became aware of buildings and intersections and grass boulevards i remember in grade one i once passed what i thought was a round church that sat at a corner of the street and had a grass boulevard in front (which turns out to be harris green park) to me that was a pleasing shape and i would go out of my way to walk to school or home to pass the church just so i could look at it it now turns out that the church is the christian science reading room and it is not so much round as it has a round cupola on top of a fairly rectangular building but as a six year old kid all i saw was the round shape and imagined that shape going down inside other buildings i knew in victoria included the empress hotel because my best friend at the time his name was robert and his grandfather with whom he lived worked there



figure 62 empress hotel victoria bc
francis rattenbury architect
completed 1908

figure 63 craigdarroch castle
victoria bc
warren heywood williams & arthur l. smith
architects completed 1890
photo released into the public domain by
magnus manske july 6 2007



the bc parliament buildings craigdarroch castle

which was only a few blocks from where i lived i also knew the eaton building
downtown and its siting which pleased me i was also in awe of what i remember as
the bc hydro building it was the tallest building i had ever seen...

patrick reid stewart january 23 2015

a very insightful adawaak from tamarah begay (navajo) shows early design skills and
determination

...i kind of had a design instinct in me when i went to headstart that is what they call
it here in the states headstart he said (her father) that i designed my own plastic
backpack out of plastic grocery bags and he said “me and your mom were so
embarrassed because you went to your first day of school in these plastic bags that you
decided to design a backpack for yourself” he goes “we felt really bad like we
couldn’t afford a backpack for you but you didn’t want to use your backpack” and he
said “for a whole week it fell apart but you put it back together” he goes “i knew
that you were going to be some type of designer” and i think when he found that out he
introduced me to architecture engineering and construction

(t begay personal communication january 15 2015)

ganimsiwilyenskw [talking stick]

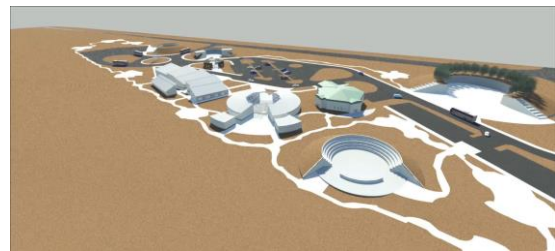


figure 64 tamarah begay aia

(© tamarah begay 2015) reprinted with permission

tamarah came across the *architect barbie* workshops held during the 2011 aia national convention in new orleans she became inspired she wanted to use architect

barbie to connect with navajo girls back home to teach them about architecture and design so that they would begin to learn they have career options in 2013 begay and volunteers held three workshops called “role model workshop: learn design create architecture” the sessions drew 40 elementary middle and high school students (morris 2013)



rendering of monument valley port of entry welcome center master plan in utah by ids +a reprinted with permission

joanne mcfadden had thoughts of her motivations

looking back to why i wanted to become an interior designer i recall at a very young age and with stars in my eyes that i just wanted the opportunity to make things look beautiful now as a professional with every new project i have an opportunity to explore create and experience the outcome and impact my designs have on the people who live work and play in the spaces i create now that is powerful...happy to say my mission has remained the same but it has certainly evolved to a higher level of understanding and responsibility to ensure that a positive experience is part of every outcome and when the stars are all aligned the outcome is truly one of incredible beauty

(j mcfadden personal communication may 31 2014)

considerations

every person with whom i had a conversation recalled an earlier point in their life when they first considered becoming an architect there were quite a few architects who remembered very early in life that they were impacted by design in one form or another

implications

it appears that children at a very young age are able to understand concepts of design

recommendations

from their own words it is evident that there is a lack of information on indigenous architectural role models for children for many it was their inner drive that pushed them there needs to be more done to provide information on careers in architecture an

indigenous architecture role model program would go a long way to help children know there are career options this role model program could actively engage indigenous architects in the schools

3 [gwilal] on architecture school

my motivation for exploring the architectural education of those with whom i had conversations was to seek an understanding of their perceptions of their education given the colonized european emphasis of architectural education

my own experience at architecture school was at once unreal ending with a most agrievous display of racism it was made clear to me by a student in my graduating studio that i did not belong there my research and design of first nations housing was not seen as “architecture” my inclusion of cultural elements within the design was not considered “architecture” and i was told as much in a design crit by one of the professors who shall not be named so his name shall pass from history

patrick reid stewart january 21 2015

the architecture school experience is different for everyone though i was interested to see if there were any commonalities ryan gorrie was very perceptive and was able to reach down inside and describe his feelings about the schooling and rewi thompson

ganimsiwilyenskw [talking stick]



figure 65 ryan gorrie maa

(© ryan gorrie 2015 reprinted with permission)

i found it really really challenging really emotional i felt
alone because we re so

you know into our own projects and it really it really pulls
something out of you the education it forces you to question what you thought it was
preconceived notions and you know i would say to start at the end i would say i
found a lot of myself there i guess in the end my final project you know i finally
pulled something

a little tidbit out of myself that came from me without anyone else influencing me that
was powerful and i managed to find that in my final presentation so i finished on a
really good note that way but throughout i guess throughout the education i was
sort of like well what is... you know i want to work with i want to try and work
with indigenous people you know what does that look like what does architecture
look like

(r gorrie personal communication april 30 2013)

ganimsiwilyenskw [talking stick]



figure 66 rewi thompson

(© rewi thompson 2015

reprinted with permission)

My story

Everyone has their own beliefs and aspirations in life and their story of their destiny.

For some this has been determined by inheritance, or by accident or by choice.

For others it is a never ending journey of hope or despair

My father Bobby Thompson was from Tolaga Bay, East Coast, North Island

My mother Mei Koperu was from Kōpūatoroa , Horowhenua, North Island.

Both were brought up in a rural and strong Maori environment.

In their youth, the bright lights of city life and employment

Lured them to Wellington were they meet and married.

The first born was my sister, Ngapine .

My father named her after his mother .

My mother agreed to this providing the next child would be from her side of the family.

At the same time my mother's grandmother was living with us,

When I was born, my mother asked her grandmother : what names could you suggest ?

Granny recited 3 : all were famous Waikato chiefs.

She said your son would be entitled to any of these names because he was a direct descent from all 3. (meaning our families genealogy linked to these chiefs.)

Mum chose Rewi, after the Waikato chief Rewi Maniapoto.

(r thompson personal communication november 24 2014)

considerations

for indigenous students applying to architecture school is a daunting step into the unknown

for most indigenous applicants they have not heard of an indigenous architect nor be aware of the use of indigenous knowledge in architecture the architecture school syllabus in most cases has not incorporated indigenous knowledge into its curriculum

implications

indigenous students entering architecture school find it a very unreal environment an environment that once more distances them from their culture

recommendations

school of architecture need to incorporate the use of indigenous knowledge in design into their curriculum

4 [txalp] on indigenous knowledge

it is important to know from where one's architecture is practiced what one's influences are so i asked during our conversations if they were aware of the concept of indigenous knowledge though not all participants needed to have the question asked as it was evident from their work that their design was based on indigenous knowledge and they spoke freely about its use rewi thompson said "remember that for maori and most indigenous cultures had no written language so arts crafts carving tattooing weaving etc became important elements to retain information principles values stories heritage and recording histories" (r thompson personal communication november 24 2014)

dave thomas destiny seymour eladia smoke were all involved in the design and construction of the aboriginal house at the university of manitoba (gorrie nd) dave thomas has given many tours and talks about the building and its design process the following excerpt describes the many layers of indigenous meaning in the building

there would be elders who said we want to use the school for teaching so can we have seven posts for the seven teachings and we started building there were these visible ribs that were inside the student area so they ended up being like ten or eleven but they said can we put thirteen so we had to make some symbolic beams through there so they could talk about the thirteen moons and then right off the bat we made the entrance coming from the east and we had to talk to the university because it shifted everything off the grid the head finance people had their opinion which was they wanted everything according to the grid but because of the elders saying we need it this way they had to in the end we had to compromise where we left part of it on the grid and the front part of it shifted when the whole building was supposed to be shifted so there were discussions about that and another thing was material we talked indigenous material and we talked about berries and different types of material like twigs and branches and birch bark and pottery we spent a lot of time talking about material and the meaning behind those things how they came from the land and vegetation so the elders and the openness of the people who were involved the indigenous people really dictated how far it would go like this way or that way they set the parameters that project really came from the people

(d thomas personal communication april 29 2013)

destiny seymour was just completing her design thesis at the university of manitoba and i asked her to share her design with me

creating spaces that were inclusive and supportive and about family and there are temporary family suites so if your mom and dad want to come to visit you there are family suites there and how you connect with the children with the elders and if you wanted to learn more about culture like traditional ceremonies and things like that an area for that gardening bringing in a community kitchen so that you could start looking at diet traditional foods and how you incorporate that so they are about little spaces and all about looking at circles and how they overlap and so in between there are all these community spaces and that is how i address culture that is how i interpreted it to try and do that but a portion of it is also a memorial to residential schools and to honour students past students and to bring that in there because there is such a lack of awareness about residential schools

(d seymour personal communication april 30 2013)

considerations

indigenous culture is missing from the curricula of architecture schools in this country

indigenous architecture is not taught in schools of architecture in this country

there are over six hundred first nations communities in this country and many of them are taking control over their own development

the federal government no longer provides direct consulting (architecture and engineering) services to first nations

implications

first nations communities are always needing consultants and more and more first nations communities want to work with indigenous consultants

recommendations

establish a national association of indigenous architects and interior to provide support to individual practitioners

5 [kwsdins] on indigenous knowledge in design

the history of indigenous cultures around the world contain many examples of colonization removing the indigenous culture and replacing it with one of its own making whether it was the buildings settlement patterns village location cultural artifacts education governance

it has been only within this generation of indigenous architects that we as designers have begun to privilege indigenous knowledge and it has not always been easy daniel glenn tells of work by a fellow indigenous architect in the usa

dennis sun rhodes work is criticized all the time by the regular profession because he makes very derivative buildings of animals and stuff which is just kind of appalling to

the modernist architects it is like how can you make a turtle-shaped building it is like we cannot do that (d glenn personal communication august 3 2014)

alfred waugh was very clear about his use of indigenous knowledge in design

what i do is i will look at where they come from what nation they are i will research their background and then i will talk to them and listen to what is important to them for example for people in the okanagan area it is often a 12 pole pit house or kekuli other tribes may have a different number of poles and so you look at those kind of things and what the significance is of that is it relevant to the project?

as you know we have these architectural forms based on these structures like pit houses and they may not be applicable to a modern building but what can we draw from the past? i think that is where the creative part comes in you get into the actual pure typology of what the form is to the people but you also get into what is symbolically important to them and how can you translate that into built form

(a waugh personal communication march 19 2013)

rewi thompson saw his design process as part of the culture of the larger society

“i do not restrict myself to building types but rather focus on issues relating to maori sensitive to environmental cultural communal health and social etc concerns”

(r thompson personal communication november 24 2014)

knowing that it was the right thing to do i started talking to a local first nation close to the school of architecture and proposed working with them to research their settlement patterns to propose a new way to locate housing in their community because the existing federal government solutions were not working

i first incorporated indigenous knowledge in shubenacadie first nation in nova scotia back in 1982-83 when i was working on my thesis project for my bachelor of architecture at the dalhousie school of architecture i took my lead from the members of the community they knew their community they knew what they wanted they just needed someone to listen

patrick reid stewart january 24 2015

rewi thompson (personal communication november 24 2014) acknowledged that any ‘gifts’ given to him by his ancestors in the form of cultural knowledge were ‘tools’ he could “translate and utilise to craft architectural space”

rewi s latest project that uses indigenous knowledge is a house at titirangi for a family of four children plus the parents the house “is sited within manuka bush on a sloping site west of auckland” the house is “focused around an informal central living / family space... conceptualized as part of the native bush in which the house is sited” (r thompson personal communication november 24 2014) the design principles that rewi employs are listed in table 6

table 6 design principles used by maori architect rewi thompson

wairuatanga	the way of the spirit the spiritual nature of a person and their relationship with the natural other people and their environment
awhinatanga	the way to care for to embrace
manaakitanga	the way to support kindness towards each other
kohititanga	in unity and collaboration
mauritanga	life force or essence binding the physical and the spiritual
kohitahitanga	caring and being responsible for the natural resources
rangatiratanga	a sense of pride and responsibility as indigenous people of new zealand
tane	god of the forests

daniel glenn related how he used stories to begin the design process

i asked these homeless folks about different stories that were important to them and they were all in this kind of trailer thing that was all grouped together trailers to make a shelter but they had a sweat lodge structure and they were talking about how the seven buffaloes were important the story of the seven buffalo brothers which is the story about the big dipper and the seven stars of the big dipper and that is known as the seven buffalo brothers so i took this story and i made that the heart of this project and so we made seven lodges basically based on the seven buffalo brothers

(d glenn personal communication august 3 2014)

considerations

inclusion of indigenous knowledge by indigenous architects and designers has begun without much institutional support from the academy and especially not from the profession

implications

without support from either the academy or the profession the current situation will continue on in its fractured way

recommendations

that support from university schools of architecture and provincial and national associations of architects and interior designers be sought by indigenous architects and interior designers

6 [k oolt] on indigenous knowledge in design education

there has been indigenous curriculum developed in many different faculties in many different universities in this country for example the faculty of education at the university of british columbia is celebrating forty years of an indigenous teacher education program there are indigenous law programs at many universities including the university of british columbia indigenous law programs exist at the university of alberta university of saskatchewan ottawa university university of toronto university of western ontario and dalhousie university

the school of community and regional planning at the university of british columbia has begun a graduate indigenous planning stream there are also indigenous access programs designed to attract indigenous students for example the faculties of engineering and forestry have access programs unfortunately architecture is lagging behind which reminds me of a adawaak [story]

a few years ago i asked an elder in my community of gingolx why architecture was not seen as a career choice he told me that since the repeal of the indian act in 1951 the communities have had to be strategic in getting their people university educated he said they first needed lawyers to fight the government on the land question next they needed teachers so that the children could be taught their own culture by their own people next they needed social workers to try and prevent the flow of children being taken away from the reserves he told me to be patient the time will come for our people to become architects

(r dangeli (1922-1997) personal communication may 1992)

there were those who during the conversation focused on structural solutions

i think the short term answer to increase enrolment is increasing the success of and resources of access programs cause systematic change is long term you can increase access programs but we will likely start to see increased outputs in terms of success it is one of those things that you get to my mind you get more out of it than you put in right you get a learner and hopefully he is there for however many years depending on their track but you are meeting your objective through it and it's for the province of manitoba it is good for the economy it is good for institutions it is good for everybody and it is great for the student so everybody wins the cost per student in an access program is not astronomical

(m robertson personal communication may 1 2013)

there were those who focused on the student

we worked with a lot students and like letting them play with paper and let them move things around but just to see like how people get so involved with it and that they are creating a space that is a possibility that they have a big input in it it is really nice to see as a kid i would have loved to have been able to do say a summer camp where you know you go and you see a first nations architect i did not know back then but for kids you have that and have those role models and see them in action and things like that it would be really nice (d seymour personal communication april 30 2103)

there was the acknowledgement that indigenous peoples traditional knowledge was being taken by others who benefitted personally

i mean it [architecture school] is very much a western framework in the way that knowledge is treated as a commodity you pay for it you have to earn it and hold on to it and it becomes very much about the individual the thing i found indeed still find that quite unusual i am not sure about your people but my people

knowledge is a collective thing and there are still times at which you receive more knowledge but in the end it is owned by everyone it is not this thing where someone writes a book and then there s copyright and all these sorts of things so one of the things i really found hard recently was watching these supposed writers going to aboriginal communities writing their stories down and then putting them in their books which they then claim copyright (k o brien personal communication november 28 2014)

ganimiwilyenskw [talking stick]



figure 67 rau hoskins (© rau hoskins 2015)

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Iwi: Ngā Puhi, Ngāti Wai Hapu: Ngāti Hau

rau hoskins is a practitioner and educator working in the field of māori architecture rau brings a rare combination of kaupapa māori design skills coupled with significant experience

with urban design research māori housing and maori cultural health and educational design consultancy over the last 24 years

rau is a founding director of *design* tribe architects (1994) specialising in the field of māori architecture particularly within cultural / visitor health urban design educational and papakāinga environments rau is a part time lecturer at the unitec nz department of architecture and coordinates te hononga the centre for māori architecture and appropriate technologies rau is also the current chairperson for te matapihi national māori housing network (www.tematapihi.maori.nz)

rau completed filming (as writer / presenter) for a 13 part māori architecture television series for māori television which screened from may 2011 the series called ‘whare māori’ celebrates the best of both historic and contemporary māori buildings and ‘cultural landscapes’ ‘whare māori’ won an afta award for the best information programme at the 2011 aotearoa film and television awards for information see <http://www.maoritelevision.com/tv/shows/whare-maori>

(r hoskins personal resume october 2014)

having graduated from both undergraduate and graduate programs in architecture in this country i can state that there were no indigenous architects on faculty nor were there any courses on indigenous design at either the school of architecture at what is now known as dalhousie school of architecture or mcgill university as a student i adapted the design studio and any course assignments to fit my own interests in indigenous design

for example in a second year design theory course there was an assignment to design a house in the style of a famous architect i chose douglas cardinal the professor questioned my choice he wanted to know what i knew about him before he would agree to my choice at the time in 1979 douglas cardinal was the only registered aboriginal architect in the country of course i knew about him i read his book *of the spirit* (1977) and various articles written about him i knew of the catholic church in red deer from photos i wanted to explore cardinal s design theory i built a model of a house designed in his style and used the photo lab to create a 3 minute video fly through now unfortunately lost to time

patrick reid stewart january 15 2015



figure 68 st mary s catholic church
douglas j cardinal architect
(© 1968 douglas j cardinal architect)
used with permission

it's about being humble and balanced
and mostly respectful and loving and caring
and caring about whatever you did and
so that knowledge was still there and i
was so inspired because as they say how can
you plan for your future without planning for
the future of every living things how can
you plan the future of the next generation
without planning the future of your life givers
because all of these resource around you
food clothing and shelter are life givers
(d cardinal personal communication may
4 2013)

...as technology is quickly unifying the world and blending us into a mono culture
architecture becomes an important and vital 'symbol' to hand down ancestral treasures
for future generations but also to maintain reinforce and celebrate cultural knowledge
and identity

more importantly these gifts of cultural knowledge and wisdom are timeless
and as a student or architect these gifts are given to us to protect to test our ability
to examine to translate or redefine their relevancy to make us take risks to seek
and push our cultural boundaries possibilities and new horizons so that we in our
time make a meaningful contribution to our built world community and lives

(r thompson personal communication november 24 2014)

ganimsiwilyenskw [talking stick]



figure 69 daniel glenn (© daniel glenn 2015)

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i was going to not go into architecture but i wanted to be an artist like a writer i told my father that and i remember this conversation i was going to go to art school and he said so you want to work in a coffee shop and i was like what? no i want to be an artist and he said well you got to make money and artists do not make money so you will work in a coffee shop you will do your art maybe you might make some money but why not you make architecture your art and make a living of it that was his argument

(d glenn personal communication august 3 2014)

considerations

there are a few examples of indigenous architects working on indigenous design curriculum

in appendix k ooit [6] is the curriculum *te pare : a cultural framework* by rewi thompson (2006) which is a maori cultural framework that was accepted and embedded into the school of architecture syllabus where he was teaching

in appendix t ipxoolt [7] is the curriculum *sep yama/finding country to burning city studio* by kevin o brien (2013) (mer / torres strait) who is a professor of architecture at queensland university of technology in brisbane the genesis of the curriculum is “it is not unreasonable to suggest that clues can be found by considering the absence of property title as a

way of inverting the imposition of the city” based on the premise that “the ambition is to arrive at a new paradigm that argues for country as the beginning of the city thereby countering the current condition of city as the end of country” (o’Brien 2014)

appendix gandoolt [8] contains the design curriculum *learn design create architecture* by tamarah begay (2013) which is an indigenous role model workshop based on the non indigenous 2011 workshop called *architect barbie* sponsored by the american institute of architects

implications

the more indigenous design curricula exist the possibly for a larger impact on schools of architecture and especially the profession as the new graduates begin their careers

recommendations

there is much to be done and it is this generation of architects like tamarah begay rau hoskins daniel glenn kevin o brien and rewi thompson that have started to privilege an indigenous design curriculum in the next chapter i have outlined a course curriculum for a first year undergraduate architecture course titled *indigenous architecture and culture* the course title was from a list of proposed course that needed to be developed for the proposed school of architecture at the university of saskatchewan in saskatoon

adaawaḱ kwsdins [story five] : sijap [building of community spirit]
indigenous architecture and culture : a curriculum for the new school of
architecture at the university of saskatchewan

Précis

Students from Saskatchewan who want to study architecture have to leave to go study elsewhere because there is as of yet no school of architecture in the province. The fact that there is no school of architecture is not due to the lack of trying. The Saskatchewan Association of Architects, the City of Saskatoon and the University of Saskatchewan have all supported the creation of a new school of architecture. This new school is to have two design streams, indigenous design and northern building.

As a strategic advisor on *Indigeneity in Architecture* to the new school of architecture since 2010, I have had discussions on the curriculum, Indigenous student enrollment and the mission of the school. With a lack of financial resources to develop course curricula I volunteered to develop a course curriculum for a first year undergraduate course to be called, *Indigenous Architecture and Culture*. This adawaḱ [chapter] presents a course that is to be a barrier-free aluugigat [Indigenous] community / place-based architectural course curriculum that engenders the Indigenous principles of respect, relevancy, reciprocity, reality, relationality, and is also redistributive, responsible, examines and explores indigenous-designed architecture and indigenous culture.

perhaps the federal government should be brought in to negotiate with the provincial government for a new school since they were instrumental in establishing a new school of architecture in the gambia in west africa (wanzel 2014)

this chapter will underline the importance of the right to be different and the extent of work to be done as an indigenous architect side stepping the whole discussion of government defined aboriginality i privilege indigeneity aboriginality on the other hand is but a power relationship that has become “progressively governmentalized” (foucault 1982) in which the government s power “is both individualizing and a totalizing form of power” (foucault 1982) in studying how human beings are made subjects foucault could have been writing about the intent of the canadian government and its indian act

“...they attack everything, which separates the individual, breaks his links with others, splits up community life, forces the individual back on himself, and ties him to his own identity in a constraining way” (p 781)

indigenous peoples struggles are “against the government of individualization” (foucault 1982) against domination (ethnic / social / religious) and exploitation which separates indigenous peoples from what their land produces privileging / resistance is therefore in our architecture

in an earlier paper i wrote “life as an indigenous architect is a life of asserting indigenous culture so people will know we as indigenous peoples haven t died” (stewart 2010a) which contextualized the practice of architecture this dissertation has as one of

its goals is to privilege indigenous culture / knowledge / architecture as voice the

task is to produce an indigenous architecture as voice fyre jean graveline (1998)

believes that “ decolonization requires and allows reclamation of voice voice is a complex multifaceted multilayered process traditionalists believe in the power of expression through voice – words are believed to be sacred (p 41)” wheeler (1992) also believes that “...beyond art voice determines the survival of a people for without voice the people will perish when art becomes voice the writer / artist / storyteller also faces the responsibility of achieving excellence within that art...” (pp 42-43)

in finding that voice breinbach and nyiri (2009) suggest we look to the international

community who without the cooperation or support of c/a/n/a/d/a signed the un declaration on the rights of indigenous peoples :

“under article 12 of the un declaration on the rights of indigenous peoples,
“indigenous peoples have the right to their cultural traditions and customs. This includes... sacred sites, designs, ceremonies, technologies and performances. Their cultural property shall be returned to them, if it was taken without their permission”
(p 230)

as indigenous architects working within indigenous communities for indigenous peoples

we have a mandate to find our voice to “achieve excellence” (wheeler 1992)

though all levels of government in this country have worked to marginalize indigenous peoples
tator henry and mattis (1998) report that the writings of bell hooks inspire from a site of
possibility and change this is one of the ways that we as architects are political in an
advocacy role pushing for change

“... as bell hooks (1990) points out, the margin should not be viewed solely as a site of exclusion and oppression. It can also be a site of possibility, the catalyst for “radical perspectives from which to see and create, to imagine alternatives, new worlds”... (p.150), and for transforming change. Marginality itself becomes a strategy in the construction of one’s own identity as well as a sense of collective identity. Those who are obligated to negotiate both ‘margin and centre’ are well placed to deconstruct dominant discourses and systems of representation (ibid.)” (tator, henry and mattis:42-43).

we see in tator et. al., that indigenous peoples becoming architects have an obligation to “deconstruct discourses and systems of representation” we need to look beyond what we learned in architecture school because architecture school curriculum in this country up to the present time has been very circumscribed within a euro-american worldview the question how does one “indigenize” a curriculum for a school of architecture?

philosophy/viewoftheplanet

this course is to be a barrier-free indigenous [aluugigat] community / place-based architectural course curriculum that is respectful / relevant / reciprocal / real / relational / redistributive / responsible examining / exploring indigenous-designed architecture and indigenous culture there is a need for a course like this especially at the university of saskatchewan if they are wanting to start a new school of architecture with one of its main design streams being indigenous architecture

information that is at the core of indigenous architecture includes an indigenous/
ecological approach to understanding the interdependence of elements and processes in the
natural world (castellano 2004)

instructional methodologies

a community / place-based indigenous approach to architectural course curriculum will
be a student centered outcome-based approach that will include but not be limited to
indigenous protocols-governance-culture-languages-peoples- / course description-expression-
graphic / organization-creativity / learning outcomes-subjectives-balance / topics-plateaus
/ texts-orality / reading-oral-graphic-environmental / lists-circles / supplies-language / evaluation
criteria- possibilities / expectation-freedom / schedule-space-place

learning outcomes / subjectives / balance

at the end of the course the learner should be able to:

- be respectful/relational/responsible/realistic/reciprocal/wholistic/creative/critical thinkers
 - demonstrate/apply community/place-based protocols
- be knowledgeable about current/traditional indigenous designs/forms
 - illustrate an indigenous design process
 - recognize/recall differences in art forms
 - express themselves graphically and verbally

- construct/design indigenous spatial concepts
- evaluate/critique/synthesize writings on architecture and indigenous culture

teaching / instruction outcomes

before / during / after the course architecture faculty will:

- demonstrate a responsibility to encourage respectful/relational/responsible/realistic student learning / thinking
 - know the reality that many indigenous students speak english as a second language
 - know that indigenous students have experienced cultural barriers / discrimination as indigenous people / aluugigat in this country
 - know that indigenous students are looking for courses that affirms their culture / themselves as indigenous human beings / peoples / aluugigat
 - understand that indigenous students have experienced a lack of affirmation of their indigenous language / culture
 - know that indigenous students have experienced in one form or another the inter-generational effects of residential school
 - understand that indigenous students have experienced a public education system that had lower expectations on them than on non-indigenous students
- understand that non-indigenous students are searching for a worldview that affirms them as human beings
 - learn that non-indigenous students are dissatisfied with current curriculums in architecture

- know that non-indigenous students do not know the indigenous history of their
community / province / country / world
- know that non-indigenous students have had a better elementary / secondary school
education than indigenous students

protocols

this curriculum is based upon respectful protocols for barrier-free (prerequisite-less) indigenous
community / student / practitioner involvement in the study and practice of indigenous
architecture

protocols to be respected include:

- gifts of indigenous medicines (cedar / sage / sweetgrass / tobacco) to honour
peoples help / words / participation
 - indigenous elders as a curriculum advisory body
- access to land and discussion with peoples living in indigenous communities
 - participation by indigenous architects / architectural profession
- access to and participation by indigenous academics at the university of saskatchewan

schedule / space / place / course content / course description / expression

in this course students will study / learn / start conversations with indigenous knowledges by examining indigenous ways of life including indigenous views of the planet land languages spirituality technology architecture community planning / protocols indigenous-designed architecture community planning interiors sculpture painting ceramics basketry photography literature science and fashion students will examine / analyze indigenous languages and see how they augment their understanding of indigenous history culture community planning architecture course activities will include community site visits / case studies discussions / presentations readings / writing / drawing guest lectures and film essential / required readings

the required readings listed below are available online through the course website except for week 8 required reading which is available in the library or in the bookstore readings are to be done prior to the class to which they are assigned supplemental/additional readings

these readings supplement the required readings and can inform / provide insight to your weekly journal writings or your research / writing / design final project participation

participating in class allows you the opportunity to safely / respectfully present your ideas reflections insights questions as practice prior to working in an office you are asked to be in class / on site on time prepared to discuss readings events ideas projects

journal notes

each week you will hand in your journal notes of a minimum of 250 words the purpose of the journal is to give you the opportunity to safely / respectfully / confidentially share your thoughts reflections and insights about the readings discussion films site visits guests designs

film reviews

you will be expected to write a review of the films seen in class this will be a four page (250 words / page) review / analysis / critique of the film

final research / writing / design project

this project allows you to explore in some depth a topic that interest you either from the weekly discussions readings or another topic of your choice consulting first with the instructor it must be related to the larger theme of the course indigenous architecture / indigenous culture a one page outline is to be handed in by week 5 scope and length of final project to be agreed upon with the instructor

code of conduct / plagiarism

please familiarize yourself with the university regulations concerning academic misconduct (i.e. plagiarism) and other offences of conduct (i.e. racism, discrimination, harassment, violent or threatening behaviour). please remember to give credit to those with ideas that you choose to use.

the following is a weekly schedule of readings / activities. please note that course grading will be on a pass / fail criteria. there will be no letter grades although your student file will contain an evaluation of your successes and challenges.

ganuutkw k il [week 1]: introduction to indigenous architecture and indigenous knowledges

required reading:

archibald, jo-ann (2008). the journey begins. in jo-ann archibald, *indigenous storywork* (pp. 1-33). vancouver: ubc press.

brayboy, bryan mckinley jones and emma maughan (2009). indigenous knowledges and the story of the bean. *harvard educational review*, 79, 1-21.

stewart, patrick r. luugigyoo (2010a). *it's indigenous, not aboriginal*. unpublished commentary, architecture 545, school of architecture, university of british columbia.

additional reading:

fantin, shaneen (2003). aboriginal identities in architecture. *architecture australia*. september /
october.

**ganuutkw gilp il [week 2]: indigenous viewoftheplanet: land / language / spirituality /
culture**

1st class trip to local first nation community

required reading:

barnhardt, r., & kirkness, v. (1991). first nations and higher education: the four r's – respect,
relevance, reciprocity, responsibility. . *journal of american indian education*, vol. 30(no.
3), pp. 1-15.

kawagley, oscar and ray barnhardt (1999). education indigenous to place: western science meets
native reality. in, gregory smith and dilafruz r. williams (eds). *ecological education in
action: on weaving education, culture and the environment* (pp. 117-140). new york:
suny press.

wilshire, bruce (2006). on the very idea of “a worldview” and of “alternate worldviews”. in
jacobs, don trent (ed.), *unlearning the language of conquest* (pp. 260-272). austin, tx:
university of texas press.

wilson, waziyatawin angela (2004). reclaiming our humanity: decolonization and the recovery of indigenous knowledge. in, mihesuah and angela waziyatawin wilson (eds.) *indigenizing the academy: transforming scholarship and empowering communities*. lincoln: university of nebraska press.

ganuutkw gwilal [week 3]: indigenous protocols / governance / culture / languages / peoples
place-based architecture

required reading:

christiansen, steen. transgressing borders: the aesthetics of cultural resistance. *new mappings*.
<http://www.newmappings.net/research/transgressing-borders>.

johnson, jay t. (2010). place-based learning and knowing: critical pedagogies grounded in indigeneity. *geojournal*. published online 19 august 2010. doi: 10.1007/s10708-010-9379-1

ruitenberg, claudia (2005). deconstructing the experience of the local: towards a radical pedagogy of place. in kenneth r. howe (ed.), *philosophy of education 2005*. retrieved from <http://ojs.ed.uiuc.edu/index.php/pes/article/viewfile/1623/357>

ganuutkw t̄alp̄x [week 4]: the place / space of storytelling

required reading:

archibald, jo-ann (2008). coyote searching for the bone needle. *indigenous storywork: educating the heart, mind, body and spirit* (pp. 35-57). vancouver: ubc press.

ganuutkw kwsdins[week 5]: indigenous architecture

one page outline of final research / writing / design project due.

required film:

aboriginal architecture: living architecture (film)

ganuutkw k̄ oolt[week 6]: body & memory of colonization

required reading:

leuthold, steven (1998). aesthetics and the expression of identity, pp. 14-27. in, *indigenous aesthetics: native art, media and identity*. austin: university of texas press.

ganuutkw t̄ ip̄xoolt [week 7]: languages and history / culture / architecture / community /

planning

required reading:

cajete, gregory (2000). art as a means of ceremony and transformation (pp.46-52). in, *native science: natural laws of interdependence*. sante fe: clear light publishers, 2000.

ganuutkw gandoolt[week 8]: indigenous design process

required reading:

cardinal, douglas and jeannette armstrong (1991). *the native creative process: a collaborative discourse between douglas cardinal and jeanette armstrong*. photographs by greg young-
ing. penticton: theytus books. pages: 127.

ganuutkw kwsdimooos [week 9]: indigenous realism in architecture

required reading:

frampton, kenneth (1983). towards a critical regionalism: six points for an architecture of
resistance. in hal foster, *the anti-aesthetic: essays on postmodern culture*. (pp.16-30). port
townsend wa: bay press.

tzonis, alexander (2005). *the never ending challenge of regionalism*. lecture given at the
university of cordoba. retrieved from <http://www.tzonis.com>

additional reading

frampton, kenneth (1983b). prospects for a critical regionalism. *perspecta*, 20, 147-162.

frampton, kenneth (1983c). regionalism, a discussion with kenneth frampton and trevor boddy.

the fifth column, summer, p.53.

tzonis, alexander (2006). *peaks and valleys (by architecture) in a flat (digital) world*. lecture given at the symposium “cultures of design,” bauhaus-universität weimar. retrieved from

<http://www.tzonis.com>

ganuutkw xbil [week 10]: haptic perceptions and indigeneity

required reading:

lokko, lesley naa norle (n.d.). body.memory.map. *sites of memory iii* [abstract]. retrieved from

<http://www.arch.virginia.edu/site-mem/abstract3.html>

o’neill, maire eithne (2001). corporeal experience: a haptic way of knowing. *journal of architectural education* 55/1, 3-12.

pallasmaa, juhani (2005a). *the eyes of the skin: architecture and the senses*. chichester, west sussex: john wiley & sons ltd.

additional reading:

herssens, jasmien and ann heylighen (2007). haptic architecture becomes architectural hap.
retrieved from http://nordiskergonomi.org/nes2007/cd_nes/.../a34_herssens.pdf

mahiques, myriam (2009). essay on haptic perception. *blog*, pp.5. retrieved from
<http://myriammahiques.blogspot.com/2009/10/essay-on-haptic-perception.html>

pallasmaa, juhani (2005b). touching the world – architecture, hapticity and the emancipation of the eye. retrieved from <http://www.enhsa.net/downloads/2005proceedings/06pallasmaa.pdf>

ganuutkw xbil di k il[week 11]: indigenous architectural practices

required reading:

cajete, gregory (2000). a sense of place. in, g. cajete, *native science: natural laws of interdependence* (pp. 177-213). santa fe, nm: clear light publishers.

o'riley, patricia (2003). preamble. in, *technology, culture, and socioeconomics: a rhizoanalysis of educational discourses* (pp. 1-22). new york: peter lang.

ganuutkw xbil di gilp il [week 12]: class presentations preparation

benedikt, michael (2009). on the role of architectural criticism today. *journal of architectural education* 62(3), 6-7. doi: 10.1111/j.1531-314x.2008.00253x

ganuutkw xbil di gwilal [week 13]: final class presentations/critiques

research / writing / design project due /

individual crits in front of class members and invited critics

evaluation of student learning / expectations / freedoms

using the weekly readings / class participation journal submissions class presentations a research / design project final class presentation and portfolio approach⁵⁴ student learning will be reviewed and a plan for continued performance will be designed in consultation with the elders / student

assignment	value	due date
weekly attendance / participation / community site visits/case studies	15%	every week
journals/readings/writing/drawing	15%	every week
research / writing / design project	45%	last class
final class presentation/critique	5%	as scheduled
portfolio	20%	last class

⁵⁴ presentation of a portfolio of work (graphic/written/verbal/film) is evidence of skill/performance/learning (berlach ,1997).

evaluation of instruction

the instructional evaluation techniques will include:

- student ratings of instruction
- review of student work
- anecdotal comments, letters, and records
- peer review of course outline

the school of architecture will regularly review all aspects of the course for the purpose of making changes and improvements to the course.

evaluation of curriculum

evaluation of the course curriculum will:

- identify aspects of the course curriculum that are working and those that need to change
 - assess the effectiveness of changes that have already been made
 - demonstrate the effectiveness of the current course
 - meet regular architecture school review requirements
 - satisfy professional architectural association accreditations

evaluation of curriculum based on community needs traditional culture and language and indigenous process models will be accomplished through end-of-course conversations with community participants / elders / students on-line feedback forms annual

student / staff / faculty / community conversation interviews with staff / faculty / elders and
review of community-based⁵⁵ and university-based indicators

closing prayer

cardinal (1977) implores us to action / work / play / write / speak / read all we can do to ensure
life will continue

we the people of the land will send our chiefs to virgin land,
where we will gather together and sit in deep meditation. we
will weep for the lost herds of the buffalo. we will weep for the
destruction of the animals, the birds and the fish. we will weep
for the destruction of the earth, the land which was ours. we will
weep for the poisoning of the air which we breathe. we will
weep for the poisoning of the water which we drink. we will
weep for the destruction of our spirit and our pride and we
will contemplate those people who have controlled our destiny
and the destiny of our life givers for the past few hundred years.
we will weep for the destruction of life and the life givers,
for *we are life*⁵⁶ and when our life givers, our environment,
is destroyed we too are destroyed. (p. 119).

⁵⁵ these will be created in partnership with members of the selected indigenous community

⁵⁶ my italics

adaawaḱ ḱ oolt [story six] : saa bax [the end]

conclusions / recommendations

Précis

This adawaḱ [story/chapter] presents the conclusions and recommendations for this dissertation, recognizing that the work is ongoing and will never really be finished as long as Indigenous peoples in this country live under a government / system / rule of colonization.

Through the conversations with Indigenous architects and designers, it is evident that motivations for being architects and designers varies. Looking for a link between the age a person knew they wanted to be an architect and use of Indigenous Knowledge in design would be interesting i see something there but it as yet an unproven theory

There is much that can be done to privilege Indigenous architecture such as an Indigenous Architect Role Model program; advocating to schools of architecture in this country to include Indigenous Knowledge in their design curricula including specific Indigenous course development; advocating partnerships between schools of architecture and Indigenous organizations; and, advocating to provincial and national architectural associations, the association of collegiate schools of architecture (acsa), national architectural accreditation board and the national association of students of architecture (nasa).

as i walk into the longhouse i look around and i see the journey i see the distance i have come on this journey through the construction of the longhouse and i see the site and the beauty which is the understanding of the lack of indigenous knowledge in design i can sense the foundation beneath my feet the gravel the logwork as the foundation for the words for the introduction to the issues the history of colonization embedded in the foundation i can see the floor i am walking on and i know i am starting to sense the framing of the discussions i see the walls and the vertical log structure as it starts to hold up the roof structure i begin to sense the discussion of how colonization has affected indigenous knowledge in design and construction i look up at the ceiling and roof beyond the skylights and i get a sense of closure of completion of protection of finalization of words

once the conversations were complete the words / visions between us were transcribed and their content analyzed visual analysis was carried out on the physical experience of visiting / seeing / touching / feeling architectural works as well as other graphic material supplied by the architects textual and graphic material / findings are summarized and discussed with those who participated in the conversations enumerating the implications and recommendations for moving forward

the results of the conversations formed the basis for the recommendations made toward future research / curriculum / professional practice conclusions summarize the research process and findings hopefully pointing a practical way forward for the next generation

from the conversations with indigenous architects and designers the impact of indigenous knowledges on present day architectural design processes are at once relevant respectful redistributive reciprocal responsible reflective relational and yet

suffer from the impact of colonization and are therefore always changing and subject to further research

for the next generation to know what the findings imply and what to do with them they as readers become the site of inter generational meaning for indigenous peoples knowledges for example the relevance of indigenous knowledges to ecological responsibility knowing that environmental knowledge is contingent on indigenous knowledge, and specifically an indigenous place-based approach to architecture provides specific ecological benefits (e.g. knowledge of site and prevailing climate source and use of local materials knowledge of which materials are suited to place climate and use)

having now built the longhouse we need to think about what is next in the process in the days before the intruders landed on our shores our villages were laid out with each longhouse gable end facing the water there were no windows only a smokehole in the roof to let the smoke from the fires escape after colonization many longhouses were torn down and western style houses built it was an attack on our culture now it our turn to tear down the western style houses / design paradigm and rebuild and privilege our own indigenous knowledges

the dissertation began with a prayer contextualising its use and privileging an indigenous viewoftheplanet writing in the format of nisga a oral tradition i explained the use of story and narrative as an indigenous methodology and the nature of the experimental decolonizing deconstructive writing style

the impact of colonization was discussed contextualizing the use of indigenous knowledge in design arguing that identity and architecture impact each other the process

of building a longhouse was introduced as an indigenous methodology for the framework of the dissertation within the context of orality storywork visual / built form and hapticity

adawaak k il [story/chapter one] stated indigenous architecture exists as ceremony primarily because indigenous design methodology is based in protocol contextualizing indigenous place-based knowledge which is focused on the relationship of things and persons one to another through power and place this chapter also considered traditional form and its strength inherent in being indigenous design research / inquiry was considered a necessity for development and expression of indigenous design theory drawing upon the thinking of those that came before to frame an indigenous architectural theory as ceremony it is through the use of place-based indigenous knowledge and traditional indigenous forms that articulate the principles of indigenous design

adawaak gilp il [story/chapter 2] contextualized indigenous knowledge within an architectural context using the example of the nisga'a creation story recounting the first construction in the nass valley a narrative showed how indigenous villages in british columbia pre date the egyptian pyramids by thousands of years and as historical precedent need to be included in architectural school curricula in this country

a chronological review of regional identity in design precedent was traced from greek occupation in egypt and pakistan and shown through the writings of vitruvius violet le duc john ruskin louis mumford kenneth frampton and alexander tzonis arguing that the time has come for indigenous identity in design to be acknowledged

a discussion was presented about the challenging circumstances of indigenous peoples in this country and how it has affected the education of indigenous children and why there are not more indigenous students in architecture this can change

adawaak gwilai [story / chapter 3] contextualized the research journey taken through for this dissertation it presented the milestones and the challenges including the contradiction of the university declaring it open for indigenous students yet not demonstrating openness to different ways of knowing or thinking at the level of the behavioral research ethics board

adawaak txalp̄x [story / chapter 4] presented the narratives of the conversations of each theme the themes of analysis included *on being; and this is not about heidegger on becoming an architect on architecture school on indigenous knowledge on indigenous knowledge in design* and *on indigenous knowledge in design education*

on being; and this is not about heidegger presented narratives about who they are their motivations challenges and strengths it was here that an inkling of a relationship between the age a person first wanted to be an architect and them being able to articulate acceptance/use of indigenous knowledge in design the theme *on becoming an architect* presented the journey and the moments of initial inspiration for their life s work *on architecture school* chronicled the highs and the lows of setting foot inside a european-based design education system the theme *on indigenous knowledge in design* asked the participants to share their own use of indigenous knowledge in their own design process finally *on indigenous knowledge in design education* discussed examples of indigenous design education curricula.

the recommendations that end this research are based on the narratives of each of the six themes and are very actionable and would go a long way to establishing the use of indigenous knowledge in design as i began my doctoral studies the research ideas were competing for attention as shown in figure 70

- 3 advocate to schools of architecture the need to incorporate the use of indigenous knowledge in design into their curriculum nancy mackin (2004) cited sim oogit [chief] alvin mckay saying that “important knowledge needed to be kept in active use” (p 233) the design process becomes a conduit for keeping indigenous knowledge alive
- 4 establish a national association of indigenous architects and interior designers to provide support to individual practitioners
- 5 lobby for support from university schools of architecture and provincial and national associations of architects and interior designers to recognize / acknowledge the use of indigenous architecture through the use of indigenous knowledge
- 6 develop indigenous architecture and culture course curricula to be added to the schools of architecture syllabi across this country

for any of you indigenous architects / designers who have read this dissertation and want to pursue the recommendations let me know

it has been an honour to work on this project with you the reader to be sure though the work is not yet complete this is but the sit aawks [start of something] sii [new] it was apparent through this journey that this dissertation would not contain all material gained through the conversations held over the last two years but provide the framework for research writing and conversations yet to come

if i can think for a moment about the significance of my writing for all the readers who do not / will not / cannot conform to the dominant majority this has been for you for us for nancy who was told in architecture school that she “had to learn to design like a man” who began reading books about architecture and plants at age three in her own words “hard to find one’s voice when a soprano is being told to sing basso profundo [italian: deep bass]” (n mackin personal communication february 19 2015)

as i close this adawaak [story / chapter] i want to acknowledge the tremendous support of time conversation ideas and work shared by all those indigenous designers who spent time with me over the past couple of years t ooyaksiy nisim [thank you all]

closing prayer

as we leave this first conversation on indigenous architecture through indigenous
knowledge i thank you the reader for your support contributions and openness to stay
through this journey stay safe in your travels inside your head and out wrap yourself in
your ideas there is so much yet to do though we part i feel like this is just the start
we will meet again and remember the words of peter cole (2006) coyote

“we are at the launching place of a journey of words and spaces”

(p.xiv)

dim huxw ga ay' nisim [i will see you all again]

luugigyoo patrick r r stewart

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⁵⁹ lower case lettering in article title as published in the original text

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appendix one [huxw k ilhl agu]:

response to the behavioral research ethics board (breb) provisos

the following letter was my response to the breb committee at the university of british columbia upon their initial rejection of my application the original application was filled out online written in a style similar to the one contained in the following letter the text of the letter is reproduced here in its entirety in the same font as submitted except that all personal information has been removed for the safety of those involved (k kadakawa personal communication february 20 2015)

july 20 2012

the university of british columbia
office of research services
behavioural research ethics board

re: provisos of h12-01189 indigenous architecture : indigenous knowledge (version 0.1)

dear _____ ,

after discussion with my doctoral committee, my committee chair recommended I write this letter of response to our breb application, known to you as h12-01189 based on the interpretation by the breb reviewer of my proposed research i feel it necessary to outline the context and explain the format and writing style

the proposed research is part of my dissertation research i am of the nisga'a nation a father of seven a grandfather of soon to be two a husband a registered architect in bc and

past-president of the architectural institute of bc as a way of introduction to my research i say the following

luugigyoothl way' gisk'ahaast n'iiy wilp daaxan n'iiy git gingolx nisga'a n'iiy the translation in english of what you have just read in nisga'a is my name is fish already in the creek of the killer whale house of daaxan from the place of skulls in the valley of eating i have learned from my elders in the *nisga'a* nation that introducing oneself is to start a relationship off in a good way / it is proper protocol

as it appears necessary to explain my writing style / format i am including the following 1250 word excerpt from my dissertation prologue⁶⁰ and in the event that it was not yet reviewed a copy of my dissertation research proposal was/is attached to my breb application it is written in this same style and no comment is made about it in the review

in creating the necessary space for narrative/story in this dissertation the words will sit on paper as if being spoken and should be read as if heard there will be little adherence to dominant/privileged/temporal forms of punctuation there will be no distinction between upper case and lower case letters no use of commas periods⁶¹ semi colons or colons in the body of the text there may be use of brackets if i need to whisper to you there will be commas periods and brackets in reference to other works there will be use of emphasis and respect for works of writing especially other writers who are celebrated in their use of alternative / experimental writing styles / forms such as ezra pound's *the cantos* charles olson's *the maximus poems* robin blaser's *the holy forest* bp nichol's *the martyrology* and bill bissett's *what fukan theory: a study uv language* (peters, 2011) as an indigenous writer in english peter cole⁶²/coyote put it

⁶⁰ references are available upon request

⁶¹ toward understanding what is written commas are given 5 spaces like a breath when speaking and periods and given 10 spaces as a break in a line of thought

⁶² capital letters are not used in this research it's not laziness or lack of knowledge of current usage of the english language

ever so eloquently “the practice of academically certified punctuation distances me / the idea of paragraph is meaningless / the idea of chapter is anathema to who i am as an indigenous person” (cole, 2006, p. 21) in this writing for example there is not a capital letter in the body of the text that is not to say there is any less respect for the work of the authors quoted in this paper there is the utmost respect for their words in fact

manymanymany elders/writers/researchers/academics/teachers/thinkers/nations have helped in my personal introspection toward identifying the components of indigeneity/understanding the systemic oppression/racism/ colonization inside and outside the education system in canada the list of influences tends to be long because i do not want to minimize the contributions of anyone i know how that feels so i tend to be inclusive rather than exclusive including people/nations/organizations such as the aboriginal healing foundation (2003, 2005) david wallace adams (1995) taiaiake alfred (2005, 2009) jo-ann archibald (2008) jean barman (1986) marie battiste (2009) marie battiste and james youngblood henderson (2000) gregory cajete (2000) roland chrisjohn (2006/1997) peter cole (2006) vine deloria jr (1994, 2006) franz fanon (2008/1952) fyre jean graveline (1998)oscar kawagley and ray barnhardt (1999) margaret kovach (2009) emma larocque (2010) michael marker (1992, 1998, 2011) nisga’a nation (1994) patricia o’riley (2003) linda tuhiwai smith (1999) stó:lō nation (2001) waziyatawin angela wilson (2004) waziyatawin angela wilson and michael yellow bird (2005) shawn wilson (2008)

it’s a form of grammatical resistance in the manner of american poet e.e. cummings he graduated with a masters in english from harvard university and they called him experimental innovative not words likely to be used to describe a indigenous writer who breaks established rules of writing in english although times are changing in some places see peter cole’s book *coyote and raven go canoeing* (2006)besides expressing oneself in an oral culture does not require capital letters and the writing in this dissertation is a narrative representation of an oral tradition as someone said when i read aloud in one of my class it sounded like poetry thanks rupert

as i think/read/write/think again i am listening overandoverandover again to the
cd album *music for native americans* by robbie robertson (1994) the song
ghost dance is playing...

crow has brought the message to the children of the sun for the return of the buffalo
and for a better day to come you can kill my body you can damn my soul...you
don't stand a chance against my prayers you don't stand a chance against my love
they outlawed the ghost [buffalo/sun] dance but we shall live againwe shall live
again

ghost dance robbie robertson (1994)

while i was in elementary /junior high/high school i never understood textual
punctuation/paragraphs/ indentation i never understood it i never understood
how learning the rules of grammar would benefit the ideas i had in my head or the
words that I said or the words that I heard no one said now I will speak in capital
letters or no one said period after they were finished speaking a sentence
chickenortheegg i could not see how grammar helped me to think and in fact i
thought it wrecked my thinking hmmmmmm now i know that was that the plan all
along education was/is to make us all into good little indians/robots/robotic indians
unquestioning society's status quo school was/is a stifling/limited/contained/
constrained/ shaming way to teach/write/think soldier/shoulder three/tree
tee/tea⁶³ not that i did not learn the use of punctuation but it was
forced decades later i am finally here at the university of british columbia (ubc)
i feel the shackles falling away and hope/pray that there will be acceptance/space/
academic freedom for whatever form/at i use to express my thoughts/research
i should mention that **bolded** phrases in the text are indicative of future oriented
research be it narrative/story/history not all the events in this paper unfolded exactly as

⁶³ it took me years to understand the differences between words to my ears they often
sounded the same when said aloud so i was often confused because i could not
understand what was being said for example when a gym teacher said for everyone
to touch the shoulder of the person next to them i would not touch the person next to me
because they were not a soldier no wonder teachers thought i was mentally slow
especially in gym class i can laugh now years later

written time/events may be compacted/expanded to suit the flow of the ideas other
people's may be incorporated as suits the narrative

all human events/stories are true in that they happened but not necessarily
chronologically as written i write to share my thoughts/ideas not my
understanding of the rules of grammar this is also what i have said to first nations
peoples coming into scarp⁶⁴ extension courses i taught here at ubc i was
looking for their ideas not their spelling punctuation understanding of the rules of
grammar and i
witnessed visible relief in the room as danny⁶⁵ said he had not been in a
classroom in forty years since he left residential school he was hesitant/ashamed to
show me his writing yet his ideas were profound his lived experience on paper
it was a breakthrough for him

story/narrative opens culture/spirituality/language/place into lives today in the spirit of
using narrative creatively angela sidney told julie cruikshank it was with the help of
the ancient narratives that allowed her to live life like a story (p.51)

i am grateful/learning to be more alive because of stories underlining what
tsaqwuasupp told taiaiake alfred about his grandmother's words "that as long as we
are alive and doing our arts people will know that we as indigenous peoples are not
going away" (p.170) which i interpret that as long as i am practicing
indigenous architecture people will know that we as indigenous peoples are not going
away

with this written creation as dr hillel goelman said to me earlier this week i am an
architect of words

⁶⁴ school of community and regional planning

⁶⁵ i use his given english name with the understanding and knowledge that indigenous peoples in
this country now known as canada have been forced to use english pseudonyms for generations
it is time to resist this practice

having read the above excerpt from my research proposal i am hoping that you better understand the intent of this application and the academic principles behind the writing format should you still require further explanation i would request an immediate face-to-face meeting to be held at and mediated by staff at the first nation longhouse between ors/breb staff myself and my doctoral committee including dr michael marker dr nancy mackin dr peter cole dr pat o'riley and my departmental head dr hillel goelman the other reviewer comments are addressed in the edited version of the application i look forward to your immediate response

all my relations

appendix two [huxw gilp ihl agu] : original abstract

this appendix contains the format of the abstract as originally written i was advised by my doctoral committee that an abstract written in a standard academic english format would perhaps be more acceptable to dissertational abstracts international (dai) thus the abstract to this dissertation is written in a standard academic english format i include the original abstract here to remain true to my own self as an indigenous person

the purpose of this research was to find out how the culture of an indigenous architect influenced their practice of architecture the research for this dissertation was motivated by indigenous elders responses to my architectural design work as an indigenous architect this is the first known research in c\|a\|n\|a\|d\|a that privileges the use of indigenous knowledge in the design process by indigenous architects the results of this research will inform the future education of indigenous and non-indigenous students in architecture and their subsequent practice of the profession

the research was based on an indigenous methodology of respect / reciprocity / redistribution / relevance / reflection / relationship and responsibility conversations with nineteen indigenous architects from turtle island australia el salvador and aotearoa were recorded transcribed with content analyzed they self-identified their culture and its influence on their design work they assessed their time in architecture school and proposed changes that would assist schools of architecture attracting indigenous students into the faculty

the conversations were enlightening in what they did not reveal about the use of indigenous knowledge in design though some of the architects employed indigenous knowledge in their design process surprisingly many were not so obvious there may be many reasons for this the impact of colonization perhaps the most significant there was however a general attitude that schools of architecture could do more to attract and retain indigenous students in their programs this is significant if universities are truly to embrace cultural competency in an increasingly global economy

there could be more cultural support for indigenous students in schools of architecture the curricula in schools of architecture could demonstrate cultural awareness cultural sensitivity and cultural competence of indigenous peoples these findings could have an impact within schools of architecture and other professional schools across turtle island australia latin america and aotearoa more research needs to be conducted focused specifically on the indigenous identity with ancestors places and designs the significance of indigenous peoples knowledges indigenous place-based design indigenous protocols and indigenous place-based architectural education

appendix three [huxw gwilahl agu] : conversations dates and locations

table 7 conversations dates and locations

	name	designer type	type of conversation	date	location
1	julio reyes aguilar	architect	skype	2014 12 16	el salvador
2	tamarah begay	architect	skype	2015 01 15	albuquerque new mexico usa
3	douglas cardinal	architect	in person	2013 05 04	ottawa ontario canada
4	russell everett	architect	in person	2013 04 30	winnipeg manitoba canada
5	daniel glenn	architect	in person	2014 08 03	seattle washington usa
6	ryan gorrie	architect	in person	2013 04 30	winnipeg manitoba canada
7	ray gosselin	architect	in person	2013 05 11	regina saskatchewan canada
8	rau hoskins	architect	skype	2014 11 25	auckland new zealand
9	brian mccormack	landscape architect	in person	2014 08 04	clarkson idaho usa
10	joanne mcfadden	interior designer	in person	2013 04 30	winnipeg manitoba canada
11	kevin o brien	architect	skype	2014 11 28	brisbane australia
12	brian porter	architect	skype		oswego ontario canada
13	mike robertson	architect	in person	2013 05 01	winnipeg manitoba canada
14	destiny seymour	interior designer	in person	2013 04 30	winnipeg manitoba canada
15	eladia smoke	architect	in person	2013	winnipeg manitoba canada
16	cheyenne thomas	intern architect	in person	2013 05 01	winnipeg manitoba canada
17	david thomas	intern architect	in person	2013 04 29	winnipeg manitoba canada
18	rewi thompson	architect	skype	2014 11 24	auckland new zealand
19	alfred waugh	architect	in person	2013 03 19	vancouver british columbia canada

appendix four [huxw txalpxhl agu] : informed consent letter

the following letter of informed consent was an appendix to my application to the behavioral research ethics board and therefore complies with their requirements that the application be written in a standard academic english format

April 28 2013

Dear _____,

With respect, Dr. Michael Marker, Associate Professor of Educational Studies at the University of British Columbia, and his graduate student, Luugigyoo Patrick Stewart (Nisga'a), would like to invite you to have a conversation about how your Indigenous Knowledges influence your design/making of architecture. We would appreciate your participation in this process, as it will provide recommendations for improving the teaching of Indigenous architecture and the way knowledge is respected.

To begin the conversations, Luugigyoo Patrick Stewart, Architect AIBC and PhD candidate will contact you to set up a convenient place and time to speak/meet with you. Should you agree to have a conversation with Patrick, you will be asked if the conversations can be photographed and audio/video recorded. It is anticipated that the transcripts, photographs and audio/video recordings will be used to create teaching tools for use in Indigenous architecture studies. The information you share will also form part of Patrick's dissertation research. It is anticipated that the dissertation will eventually be published as a book.

We do not anticipate this research will present any personal, emotional, social or financial risk to you other than the time required for you to have the conversations. However, should you become aware of personal or emotional issues during the conversation, you would be completely free to stop your participation at any point. You may also refuse to answer particular questions as they arise.

We anticipate a benefit that you may experience from your conversation, is a clarity in being able to express your thoughts on the use of Indigenous Knowledges in your practice. We also anticipate that the results of this research will benefit the architectural education of future Indigenous students across Turtle Island (North America).

The information we gather through conversation, photographs and audio/video recordings will be kept in a safe secure location until ready for release as a dissertation, presentation, publication and teaching tools. You will be asked how you would like to be identified in the research. We will not release information on you to anyone other than yourself until ready for release as a dissertation, presentation, publication or teaching tool. You will be given copies of all transcripts, photographs and audio/video recordings of yourself for your review and editing prior to the final completion of the study.

Your participation in this research is completely voluntary. If you do decide to participate, you may withdraw at any time without any consequences or any explanation. If you do withdraw from the study any data collected will be used in the research analysis only if you agree. You will not be asked to reimburse any gift you received prior to your withdrawal.

To make sure that you continue to consent to participate in this research, we will discuss your

participation on each occasion that we request a conversation and you will be given full opportunity to withdraw from the study without question. If at any time you feel uncomfortable, ill at ease, or if any medical conditions surface during the proceedings we will take immediate steps to remedy the situation, including stopping the interview.

Once the study is complete, we would be glad to give you a copy of the study and a copy of the final audio/video recording to be used as an educational tool. In the meantime, if you have any questions or concerns, please ask us or contact;

Dr. Michael Marker, Associate Professor
Department of Educational Studies
University of British Columbia
Vancouver, BC (xxx) xxx-xxxx

do do not consent (please check one box) that this conversation with Luugigyoo Patrick Stewart be recorded on audio/video tape. I am aware that the conversation can proceed without being recorded on audio/video tape. Even if I do consent to have this conversation audio/video recorded, I am aware that I am free to request that the audio/video recording be turned off at any point during the conversation.

I do do not consent (please check one box) that this conversation be photographed and that photographs from this conversation or taken at other times, with my consent, may be used in a dissertation, publications and presentations pertaining to the specific information that I provide in the conversation or during related events. Even if I do consent to have this conversation photographed, I am aware that I am free to request that photographs not be taken at any point during the conversation or during other related events.

I do do not consent (please check one box) to having my name associated with the Indigenous architecture and Indigenous Knowledges I provide, in a dissertation, publications and presentations prepared by Luugigyoo Patrick Stewart.

I am aware that the information that I provide during this conversation with Luugigyoo Patrick Stewart is completely voluntary. I am aware that I can withdraw information at any time and that I have the right to review and edit all publications and presentations pertaining to the specific information that I provide in the conversation.

Name _____ Date _____
(signature of participant)

Once completed, please email this form to; _____.

appendix five [huxw kwdsinshl agu] : conversation guide

the conversation guide was sent to those architects / designers who agreed to have a conversation with me about indigenous knowledge and indigenous architecture the guide was used as just that a guide it was not followed word for word or line by line as a conversation i was mindful that all the themes and points contained in the guide were discussed again this guide was attached to my application to the behavioral research ethics board and so it too was written to comply

- 1. Name: _____
- 2. Date: _____
- 3. Location: _____
- 4. Start time: _____
- 5. Finish time: _____

+++++

I will tell you a bit about myself so you know who I am. I have learned from my Elders in the Nisga’a Nation that introducing oneself is to start a relationship off in a good way / it is proper protocol. I am from the Nisga’a Nation in northwest British Columbia. My Nisga’a name is Luugigyoo which means, fish already in the creek. I am from the Killer Whale House of Daaxan. I was born homeless in Vancouver and raised in a series of foster homes. I attended 8 different schools in 12 years of public school. I wanted to be an architect since I was 5 years old. Of course, I did not know what it was called at that age, but I had an interest in buildings and building from that age. I have a BA in Psychology from Simon Fraser University; a BEDS and BArch from what is now known as Dalhousie University; a MArch from McGill University and I started doctoral studies at the University of British Columbia in 2010.

The conversation we are having today is a result of my thinking and experience as an architect, that Indigenous Knowledges informs the practice of architecture. I would like to start by inviting you to tell me about yourself, where you’re from, your Nation, your family, why you are an architect. I want to hear it all, your thoughts on the future of architecture and Indigenous Knowledges.

If we do not have enough time today for you to say all you want, I am available to meet you again if you are agreeable, at a time and place convenient for both of us.

1. Tell me where you were born:

2. Tell me of your tribal affiliation:

3. Where do you call home?:

4. Tell me about your clan affiliation:

5. Tell me about your family:

6. Tell me when you first wanted to be an architect:

7. Tell me your story on how you got to architecture school:

8. Were there any challenges for you at architecture school?

9. What did you really like about architecture school?

10. Tell me about your time at architecture school:

11. If you could change the way architecture is taught what would you change?

12. Are you aware of the concept of indigenous knowledge?

13. If so, how do you incorporate IK into your design process?

14. If not, why not:

15. Describe your latest project that used IK

16. Describe how a school of architecture might incorporate IK into the design curriculum

17. Tell me how Indigenous Peoples could use Indigenous Knowledges to create buildings that truly reflect their cultures:

18. Tell me your vision of a future where indigenous students are trained as architects:

19. Tell me what actions we as indigenous architects need to do to secure a future for indigenous youth within this profession:

appendix six [huxw k oolthl agu] : te pare : a cultural framework

i enclose the following maori cultural framework as submitted to the school of architecture at the university of auckland by rewi thompson this document is an indigenous curriculum example produced by an indigenous architect practitioner / academic

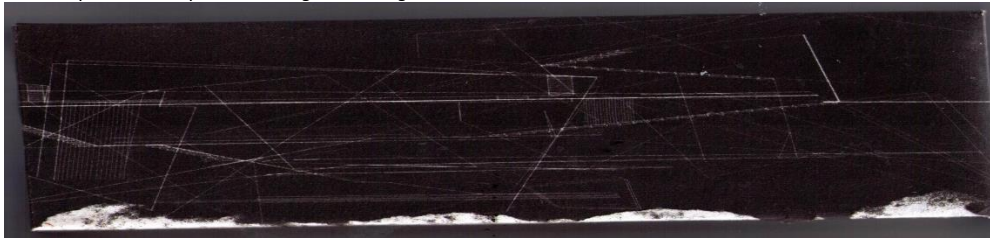


Te Pare : a cultural framework.

School of Architecture,
Faculty of Creative Arts,
University of Auckland,
New Zealand.

prepared by Rewi Thompson
Adjunct Professor. 2002-2007

Above : This lintel, carved in the Bay of Plenty in the 1850s, depicts Papatūānuku (earthmother) and Ranginui (skyfather), during the creation period. The spirals show light entering the world.



Bicultural course assignment 2006 : based on the creation myth. The birth of a 'line'.

Mihimihi /Greetings:

*Kei roto i te ahuatanga o te Ao...
Mai te Mana me te Tu Rangatira...
Mai te aroha me te Mahaki...
Tena Koutou, tena koutou, tena koutou katoa.*

.....Within the majesty and splendor of the boundless universe
With dignity and respect,
With humility and love
Greetings, greetings, greetings to you all.

Iwi /Tribal Affiliation:

Ko Te Aitanga a Hauiti / Ngati Raukawa aku Iwi
Te Aitanga a Hauiti / Ngati Raukawa are my tribes.

Whakatauki / Proverb :.....*Kahore a te rakau nei whakaaro, kei to tohinga te whakaaro.*
The wood has no understanding, the insight belongs to the skill of the carver .

This whakatauki/proverb, highlights the approach to this cultural framework
.....We can give our students the tools, but unless their creativity comes from the heart, with passion and spirit : There is nothing to be gained....but more importantly, as teachers , we should give much support, much encouragement and much affection.

.....Nga maanaki, nga awhina, nga aroha ki te katoa

Contents :

A : Kaupapa :

- Topic/Principles/ Matters to discuss.
- Traditional Knowledge and Architecture
- Towards a contemporary Translation, New Horizons and Possibilities

B : Implementation :

- Recruitment
- Opportunities : Integration : Course/programme structure
- Support / Recommendations
- Appendix

A. KAUPAPA : Topic/ Principles/Matters to Discuss

The development of this cultural framework is in response to the School of Architecture, the Faculty of Arts, Planning and Property and Auckland University objectives and visions for the education progression and development of Maori and non Maori. This introduction document is a personal response and envisaged as a starting point, and intended as a guide. It is hoped that the contents and associated topics will develop as an ongoing process, just as culture itself, is a ever evolving phenomena and spirit.

The architectural world of the Maori is holistic and expansive, and influenced by many tangible and intangible forces. This document endeavors to 'look' beyond the iconic meeting house and Marae, and provide a wider 'glimpse' and perspective into the Maori architectural world and future possibilities.

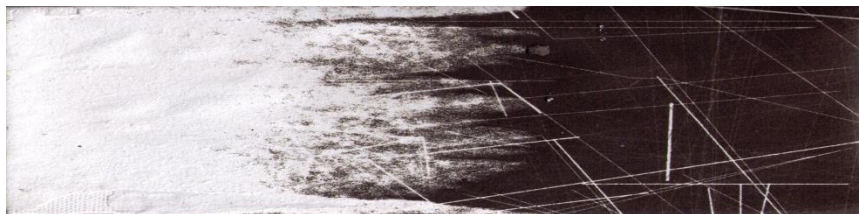
Motion : Passed by Architecture School Committee: That the Cultural Framework approved and embedded into the school system for further development. Essentially, the cultural framework for the school of architecture is a new initiative compiling of three main components :

- : Develop the recruitment of Maori and Pacific students
- : Develop and integrate a cultural dimension into all aspects of the school life.
- : Post graduate support

Te Pare : A Architectural translation

The term, *Pare* can have several meanings, but in relation to this document, Te Pare refers to the expansive translation of the carved wooden lintel that spans the door of a Whare nui, / Whare tupuna, or Whare whakaaro (traditional houses). In a literal sense Pare is a structural beam. However, its significance and meaning is more abstract, conceptual and dynamic.

- Marks the division between the outside world and the inside world,
- Between exterior and interior,
- Sacred and profane
- Outside the body and inside the body,
- That point between the real and surreal,
- That point between light and dark,
- The threshold between imagination and reality,
- Between inner space and outer space.
- Physical and metaphysical
- Conscious and unconscious
- confinement and suspended animation
- Its roots lay at the theoretical foundation of architecture beginnings and development,
- A nest, through which ideas can be nurtured and grow.
- A discussion primarily of first principles.
- New derivatives and possibilities.
- Constructed of key tikanga or concepts, integral and holistic.
- Wisdom and Knowledge (theory and culture)
 - conceptual, symbolic and represents both a point of arrival and departure : a transition or threshold.
 - envisaged to provide the framework and strategy for this development.
 - meaning and concept is broad, and embraces the boundless extremities and unlimited possibilities architectural theory and architectural making.
 - reflects several objectives that are organized into three main areas but are embraced by a overall kaupapa or set of protocols.
 - envisaged to compliment and integrate within the existing school systems and academic coarse.
 - a conceptual architectural framework from which the architectural language is born and nurtured.



Bi Cultural Coarse : Te Ao Marama : The birth of light and knowledge

Te Ara : The pathway or journey

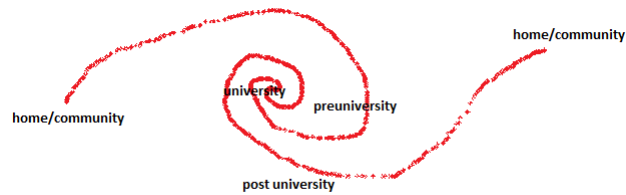
The school is a place, a time that signals a further development of one's education.

A journey of exploration in the field of architecture. That is to say this document is envisaged to develop a cultural appreciation and awareness.

The school is Te Pare : a moment, a special time :

*to enter and in search of knowledge,
and having acquired this,
once again pass "under the lintel"
too enter a new world too discover,
too pass on one's knowledge, to reconnect and serve ones community.*

Te Pare : also summarizes 3 stages of this journey as a 'conceptual moment' but also as a conduit with the 'real world'.



What we see is obvious. What we don't see can be more. Much is written and taught about architecture in the physical sense. But to understand what Maori architecture can offer our future environment, it is understand both the physical and the spiritual dimension. These realms co-exist and holistic.

What do we mean by Spiritual ?

Our world has accelerated materialistically and physically, such as : cars, roads, buildings, computers, saturated with media, information, technology etc. We are surrounded in 'objects', but often neglect our spirituality.

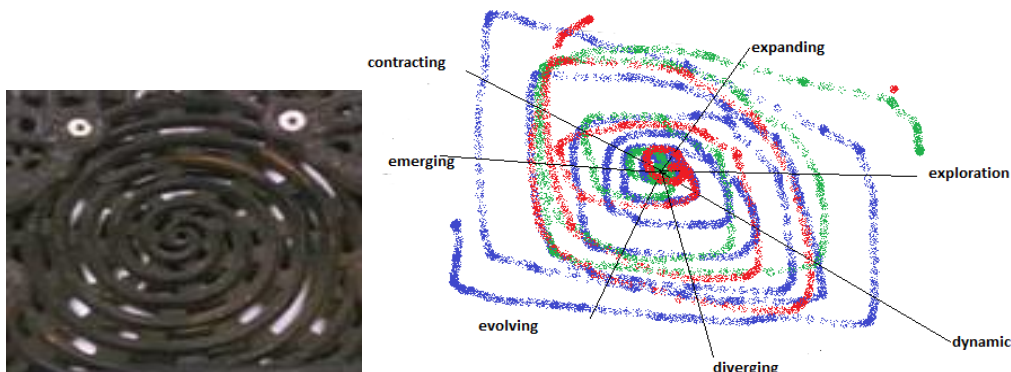
Spirituality differs for everyone, and in a simple sense, spirituality can be :

- : One's personality, intuition, creativity, sensitivity, believes and values, emotions, the way of doing things.
- : One's relationship with friends, family and communities.
- : One's heritage, roots, identity
- : One's relationship with the natural world, environment and the heavens.

Therefore :

Diagrammatically, or to 'draw' Te Pare : It is neither hierarchical (time) or contained or bordered or defined by absolute boundaries. It is like the universe itself, dynamic, a ever changing spiral energy : concentric, contracting and expanding.

Pito / Centre : It is neither dominated or controlled by any single force or spirit , but is merely an architectural space and place. The size, form, structure and quality is influenced by all matter and forces, that revolve and isolate around it's centre : the creative, potential and possibilities yet to be discovered, emerge and birth.



TRADITIONAL KNOWLEDGE :

TIKANGA : Theory

Every culture, have their roots firmly embedded in respective historic stories, myths, legends, believes, systems, protocols, and rituals etc., that explain or legitimize all elements of origin, life, matter, and phenomena etc. It shapes too govern our attitude, behaviour patterns, and how we live our daily life's.

Tikanga has a wide range of meanings — culture, custom, ethic, etiquette, fashion, formality, lore, manner, meaning, mechanism, method, protocol, style etc In general it is a "the Māori way of doing things". *Tika* meaning that's correct.

Tikanga concepts are handed down by our ancestors, to treasure, too assist to live long and healthy. It marks , who we are, our sense of belonging, identity and locates us, within the boundaries of the Universe. This explanation is only a 'glimpse', as it has taken generations to develop and appreciate the true meanings of Tikanga.

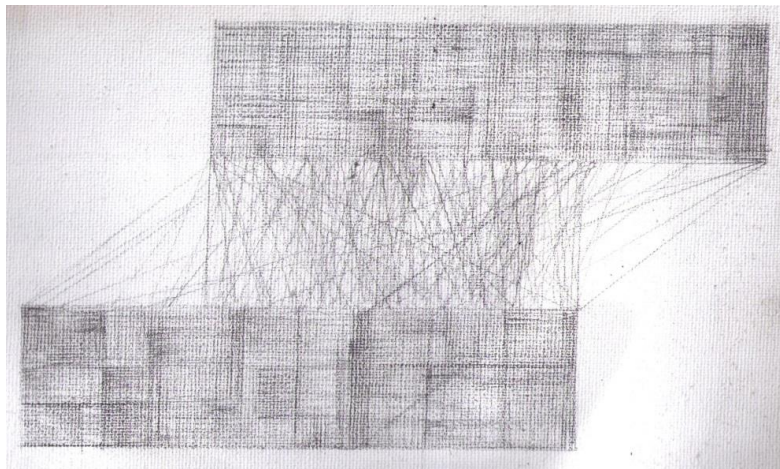
Many of these concepts relate to creating appropriate architectural processes, spaces and places, that translate into the everyday :

- place of work,
- places to socialise , gather, enjoyment,
- places for dance, sing, display , perform.
- places for making laws, lore, rules, regulations .
- places to govern and leadership
- places to make, fabricate, produce, assemble things
- places for healing, rehabilitate, well being
- places to teach, learn and listen
- places to create, imagine, dream.
- places for play, recreation and sport
- personal places : to dwell, to take stock, to seek, too be alone.
- places for community to gather, meet
- places to rest
- places to worship, for rituals,
- places for remembrance, reflect, to treasure , to preserve
- a place called home

EXAMPLES :

The following illustrate examples or derivatives of some Tikanga principles, and indicate how these inform architecture from a traditional Maori perspective, and how Tikanga/ cultural values can be translated, appreciated and share in a contemporary and multi-cultural society.

Origins / Cosmology : The Creation Myth. Architectural beginnings.



Bi-cultural coarse 2006 : Creation Myth.: The separation

Io - the supreme god, the creator of all creations, ideas, thoughts etc.

Te Kore – the void

: unorganized chaos
: the void, the nothingness,
: where there was nothing ,
: could see anything,
: there is no sound , no feelings
: nothingness
: with nothingness there is always the potential for something.
: The possibilities.
: unlimited potential

Te Po - the night : Primal Parents

- A time of ignorance of no order of no discipline, of no sense
- In which there is no light or invisible light the absence of light, light yet to be born, discovered.
- Within the night and darkness there is the potential for light. The night is in the form of darkness
- Therefore form , shape yet to be seen , form as in a body, the body of night, the body of darkness
- The creation of unseen body or darkness absence of light, therefore a state of unconsciousness
- The body of darkness - the body of Rangi and Papa -unison with the bosom of Rangi and Papa
- Potential and the possibilities

Te Ao marama - the separation

Out of the darkness is created Ranginui and Papatuanuku
Out of the darkness light is born
Out of the darkness is created light
Out of the darkness comes space
Out of the darkness comes form
Out of the darkness comes dimensions
Out of the darkness comes elements
Out of the darkness comes nature
Out of the darkness comes materials
Out of the darkness comes texture
Out of the darkness comes colour
Out of the darkness comes people
Out of the darkness comes evolution
Out of the darkness comes order
Out of the darkness comes life
Creation of departmental Gods

When Rangi and Papa were in union and embrace this resulted in the birth of many children.
It is said that six children took a active part in discussions and to allow light to enter their world.
: Tangaroa : God of the sea
: Rongomatane : God of kumera
: Haumiatikeike : God of bracken, fern
: Tanematua ; God of forests, birds
: Tawhirimatea : God of winds and storms,
: Tumatauenga :God of man

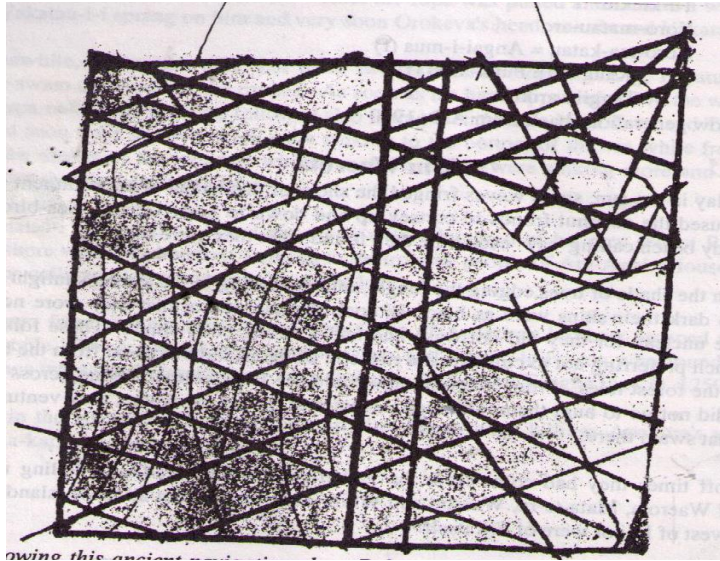
It was Tane the god of the forests who separated his parents, so that light could enter the world.
The expansion of this narrative can be told else were, but fundamentally, this myth indicates how we and all matter and natural resources etc. have evolved, exist and integral.
The architectural dimension of Tane : is that he gave 'physical form' to the world as we know it.

Therefore :

Such beliefs, are our identity, our heritage, but equally important, they guide us to have a better understanding, a more expansive appreciation, and better attitude, into how we see our 'environment' as a living soul and spirit. And, to see our environment that provides us with nourishment, air to breath and well being : essential for architecture.

ORIGINS:

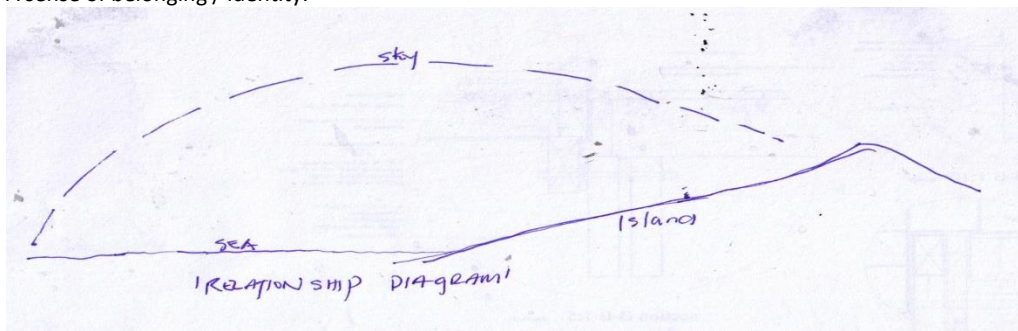
Te Moana nui a Kiwa : The great sea of Kiwa : South Pacific Ocean : Navigation / The great Migration



By following ancient navigation chart like this, Polynesians visited many of the South Sea Islands. The chart indicates island relationships, sea currents /swells, flight of birds etc., that indicated location of land and direction to travel.

Moana : The sea , was important for island life as it provided a source of food, a resource to make implements and ornaments, a play and enjoyment venue, and a highway. In architectural terms it was more than a open space.

The sea and its vastness also provided a sense of spirituality : calmness, therapeutic, rehabilitative, peaceful and A sense of belonging / identity.



This diagram illustrates the fundamental spatial relationship of what one can see. The relationship between the sea, land/island, sky and oneself.

The sea touches the sky, the sky touches the island, the island touches the sea.

Architectural / cultural dimensions of boundaries, distances, context, line, form, perspective and space.

Ones back against the mountain, one feels safe and secure... looking out to openness : maybe the unknown and unprotected :

Shelter ←-----→open

By understanding the natural boundaries of things, we begin to understand how to make a sense of place and cultural boundaries, in which we feel comfortable.

Kupe “ The great Navigator.

Kupe: the great ancestral explorer, made several voyages to Aotearoa and named many places though out Aotearoa. He returned home to Hawakii and told his people of a bountiful land lying in the southern ocean. Food was becoming scarce and fighting broke out, so a group decided to venture and seek a better life in this new land. They settled and prospered.



He Korero Puuraakau mo ngaa Taunahanahatanga a nga Tupuna: NZ Geographic Board.

...after a while Kupe settled just inside Te Whanganui a tara (the great harbour of Tara) at Maraenui (Seatoun). The beach is named Turanganui o Kupe . The reef into the harbour he named Te Tangihanga o Kupe (Barrets Reef) after the mournful sound of the waters around it. Te Ure o Kupe (steeple Rock) was a fishing place Kupe reserved for himself. He named the rocks on the other side of the entrance Matakauranga after one of this crew and Makaro (Ward island and Matiu (Somes island) after two of his daughters.

Most of us today refer to place names to locate us. New Zealand is blanketed in Maori place names, some of these have been renamed in other languages.

For Maori, the Maori name of a place has a definite reason. It might reflect a certain person or people, a history, a story or event, or named because of its natural quality, resource, ecology or its beauty or spirit. By understanding these meanings, they can inform architecture in qualitative ways such as appropriateness, context, and sensitivity..

Aotearoa :the land of the long white cloud.



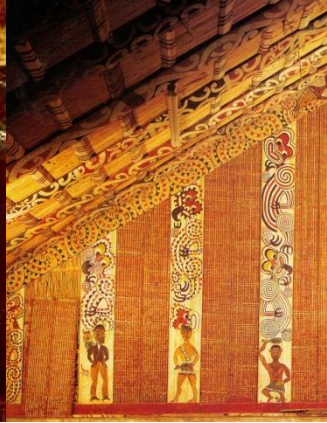
Te Ao : Cultural Centre : Team Hinaki : Waitemata Harbour.

Linking : Hawakii-----Waka-----Iwi-----Whare nui

Many Maori Iwi trace their ancestor back to the paramount chiefs of the great fleet and respective waka. Here lies the fundamental and direct relationship with architecture.



The great fleet : Auckland City Gallery



Rongopai Waituhi :National Museum.

Canoe	Chief	Arrived	Tribes
Maamari	Ruuaanui	Hokianga	Ngapuhi, <u>Te Rarawa</u> , te Aupoouri, Ngati Kahu
Ngaatoki	Nukutawhiti	Hokianga	Ngapuhi
Maahuuhuu	Rongomai	Kaipara	<u>Ngati Whatua</u>
Tainui	Hoturoa	Kawhia	<u>Waikato</u> , <u>Ngati Maniapoto</u> , Ngati Haua, Ngati Maru, Ngati Paoa, Ngati Raukawa, Ngati Toa, Ngaitai
Te Arawa	Tamatekapua	Maketu	<u>Te Arawa</u> , Ngati Tuwharetoa
Tokomaru	Whata	Mohakatino River	<u>Ngati Tama</u> , Ngati Mutunga, Ngati Raahiri, Manukorihi, Puketapu, <u>Te Atiawa</u> , Ngati Maru
Aotea	Turi	Aotea Harbour	<u>Ngati Ruanui</u> , Ngarauru, Atihau
Kurahaupoo	Maungaroa or Ruatea	Whangaroa	<u>Taranaki</u> , Atihau, <u>Ngati Apa</u> , Rangitaane, <u>Muaupoko</u>
Maataatua	Toroa	Whakatane	<u>Ngati Awa</u> , Tuho, <u>Whakatohea</u> , Whanau a Apanui
Horouta	Pawa	Waiapu River	<u>Ngati Porou</u>
Tohora	Paikea	Ahuahu (Gt Mercury Island)	<u>Ngati Porou</u>
Takitimu	Tamatea	Waiuu River	<u>Rongowhakaata</u> , <u>Ngati Kahungunu</u> , <u>Ngaitahu</u>

appendix seven [huxw t ipxoolthl agu] :

Sep Yama / Finding Country To Burning City Studio

I reprint here in its entirety, with permission from the author, *Sep Yama/Finding Country To Burning City Studio* by Kevin O'Brien (2014) (© 2014 Kevin O'Brien). I am reprinting this paper because it is possibly one of the most radical indigenous approaches to resisting /reframing colonization, but I will let you the reader, make that conclusion for yourself.

SEP YAMA/FINDING COUNTRY TO BURNING CITY STUDIO

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INTRODUCTION

On the 22 August 1770 at Possession Island, Lieutenant James Cook claimed on behalf of the British Crown the entire eastern coastline of Australia that he had begun surveying on the 19 April earlier that yearⁱ. In 1835 General Sir Richard Bourke, Governor of NSW between 1831-1837 declared terra nullius by proclaiming that Aboriginal people could not sell or assign land, nor could an individual person acquire it, other than through distribution by the Crownⁱⁱ. In one swift move, a singular state by way of property title was enacted on the Australian continent radically altering its ancient uses.

Entering the new millennium, what remains a distinct and haunting reality is that the Australian City has not yet come to terms with those origins located deep in the Australian continent. It is not unreasonable to suggest that clues can be found by considering the absence of property title as a way of inverting the imposition of the City. This inevitably leads backwards to a time prior to 1770. From one continent of one country, back to one continent of many Aboriginal Countries, and away to something else, it can be further argued that there exists numerous, distinct and unresolved tensions between City and Country.

Sep Yama/Finding Country is an idea that seeks to engage this tension. Since 2005, the idea has taken several forms of investigation, drawing on collaborations with numerous colleagues and

students to reveal the next iteration of enquiry. The ambition is to arrive at a new paradigm that argues for Country as the beginning of the City, thereby countering the current condition of City as the end of Country.

PROPOSITION

Mabo

The Meriam people are located on the eastern islands of the Torres Strait between the furthest northern point of mainland Queensland, Australia and Papua New Guinea. In 1982, several Meriam claimants, led by Eddie Koiki Mabo, commenced proceedings in the High Court of Australia testing the validity of their legal rights to the islands of Mer, Dauar and Waier.

On the 3 June, 1992 *Mabo v Queensland (no.2)* was decidedⁱⁱⁱ. The High Court by a majority of six to one upheld the claim and ruled that the lands of this continent were not terra nullius when European settlement occurred, and that the Meriam people were ‘entitled as against the whole world to possession, occupation, use and enjoyment of (most of) the lands of the Murray Islands.’ The decision struck down the doctrine that Australia was terra nullius – a land belonging to no one.

This case is relevant to this paper for two reasons. Firstly, in response to the ensuing judgement, the Parliament of Australia, led by then Prime Minister Paul Keating enacted the Native Title Act 1993^{iv} to recognise Aboriginal people's claim to Country. This move exemplified the political will of the time and declared a shift towards the acknowledgement of Country as a pre-existing condition the nation needed to come to terms with. Secondly, as an architectural educator, the author has observed that architecture students are trained to begin with an empty sheet of paper in direct line with the 1835 declaration of terra nullius. The Mabo decision, in overturning terra nullius, clearly imputes that the paper on which architects draw is not empty, but full of what needs to be seen, that is, Country.

Country

Country, in the context of this paper, refers to an Aboriginal idea of place. A definition of Country carries two distinct categories, on one hand the spiritual, and on the other the practical^v.

Country as a spiritual connection binds Aboriginal people to the place of their ancestors, it is a matter of belonging to a place, as opposed to owning it. The connection also considers every moment of the land, sea and sky, its particles, its prospects and its prompts, as enablers of life in an endless cycle of renewal. Its spiritual connotations are considered a belief system complete with symbols and signals commensurate with those religions bound to nature.

Country as a practical connection is found in the way Aboriginal people managed natural resources and domiciliary constructions. In 'The Biggest Estate on Earth, How Aborigines Made Australia' historian Bill Gammage argues that Aboriginal peoples managed this continent with fire. Fire was the tool used to manage and alter the land. A variety of burning techniques were applied to regenerate plant life and direct wild life to locations for harvesting. Small, medium and large fires were scaled according to use. Gammage recounts that in Sydney at the time of British contact, a horse could gallop at full speed through the forests, so clear was the ground plane of fuel. Within 7 years of the establishment of the colony, the undergrowth was thick and at times impenetrable due to the absence of fire clearing^{vi}. To not burn your Country could be interpreted as allowing your estate to fall into disrepair. Fire was, and in a number of regions still is, used as a tool of management, a matter of renewal by way of emptying.

Emptying

In a 2007 paper titled 'Shrinking Cities in Australia' by M.Christina Martinez-Fernandez and Chung-Tong Wu^{vii} the authors noted that at the time the topic had 'not yet become a prominent national issue despite the critical impact that cities with shrinkage patterns have in regional Australia'. At the same time, analysis of shrinking cities was intensifying in North America, Europe and Asia and in light of the devastating fallout from the financial crisis this could be considered all the more poignant. In analyzing Australian Bureau of Statistics population and economic data, the authors argue that there are three kinds of shrinkage: urban shrinkage, rural shrinkage and industrial centre decline.

If these forms of the City have confronted shrinkage it seems reasonable to suggest that there exists an opportunity to reveal Country across a spectrum of understandings.

In the authors' Concluding Remarks, in particular, their third issue, the question of alternatives to the current planning paradigm of growth is reservedly tabled as being bound 'to the history and national economic context of the place.' Despite the initial development of Sep Yama/Finding Country occurring two years prior to this paper, it was most definitely informed by the shrinkage discussion at that time, particularly population decline as an integral factor. It followed that conceptually adjusting population levels as the determining factor in the first instance could lead to alternative models from those that follow population or economic decline as a matter of catastrophe.

Catastrophe is commonly understood to be the primary force affecting the permanence of a city and its population. However, Sep Yama/Finding Country is not an attempt to pick up where shrinkage or catastrophe leaves off. Sep Yama /Finding Country is arguing explicitly for a practical engagement with Country by bringing it into a symmetrical tension with the City. Active emptying of both the City and Country is unlike the passive shrinking that occurs to the City as an exclusive condition. Implicitly, Sep Yama/Finding Country is searching for the

unknown agent of change that can achieve the required symmetrical tension through an informed analysis of a hypothetically reduced population.

EXHIBITIONS

In 2005, the author in collaboration with Michael Markham, formalized the idea of Sep Yama/Finding Country as a bi-lingual catalogue entry for an Australian competition. The catalogue was entered under the respective practice names of Merrima and tUG Workshop for the Creative Directors of the Australian Pavilion for the Venice Architecture Biennale 2006. The competition, procured by the Royal Australian Institute of Architects (RAIA), received the submission that was initially shortlisted but later unsuccessful. The same entry was resubmitted to the RAIA in 2007 and again, was initially shortlisted but later deemed the unanimous winner by a national jury of architects. The win, however, was short lived^{viii} due to creative differences with national office staff of the RAIA. The experience proved invaluable and a decision was taken to pursue the idea as an independent undertaking.

Sep Yama/Finding Country: A Primer

In 2009, the author commissioned and directed 'Sep Yama/Finding Country: A Primer' in Melbourne and Brisbane. The basic, if slightly naive, position of the enquiry requested that the invited participants imagine a 50% reduced population and that they empty their allotted A4 city grid according to a defined logic. The location of the enquiry was Brisbane and its greater region. The final drawing was approximately 8m x 3m and included 19 submissions of varying complexity and understanding.

Carol Go-Sam, architect and writer, in reviewing the exhibition noted 'rather than a sentimental return to the past, Sep Yama was a prompter, to push those living in the present to remember that the city of today must be vigorously interrogated, and that it is the culmination of earlier displacements.'^{ix}



Figure 1. Sep Yama/Finding Country: A Primer (photograph by author)

Finding Country Exhibition

In 2012, the author commissioned and directed 'Finding Country Exhibition' as an official Collateral Event of the Venice Architecture Biennale 2012^x. The central exhibit was a remade 8m x 3m canvas drawing of Brisbane and its greater region including 44 submissions. On this occasion an opportunity to up the ante was relayed to the contributors with each grid being an explicit architectural negotiation with a 50% reduced population, whilst carrying an implicit personal challenge to non-aboriginal architects to engage Country, a slight, yet important shift in the ambition of the exercise. Upon the completion of the Vernissage opening celebrations, the author burned the drawing.

Professor David B Stewart, architectural historian, in contributing an essay to the exhibition catalogue noted ' the entire notion is a rubbing out, organic and cautiously hopeful. A Nemesis, diffused, even confused, and deliberately de-centered, to modernism's hubristic "cold nebular cloud" - yet one foretold as a work of years, if not of centuries. To be set afire at the end of this Biennale, are we not perfectly entitled to discern here a glowing stick plucked from the burning?'^{xi}



Figure 2. Finding Country Exhibition (photograph by Phil Crowther)

The Everyday Experience

From November 2013 to January 2014, curator Nathalie Weadick exhibited a photograph titled 'Black Bones' in a group show at the Irish Museum of Modern Art. The photograph, taken by the author, was exhibited as supporting material at both the 2009 and 2012 exhibitions. The exhibition sought to 'reveal how much of our experience of designed or informal space is unconscious, immersed in the everyday and woven into life.'^{xii}

'Black Bones' took a close look at the local timber housing tradition referred to as the Queenslander^{xiii}. The Queenslander's origin is located around the turn of the 20th century as the British colony extended into the northern regions of the Australian continent. The Queenslander comes complete with its own construction order, where the pyramid (tin roof) sits on the plinth (verandah) that sits on the capital (ant cap) of the column (Doric) under. Numerous local writers have sentimentalized these honest creations for decades. Anyone who has ever lived in a Queenslander is familiar with the creaking, the scale, the sounds and the heat. It is quintessentially Queensland and for a young state, such as Queensland, an absolute source of identity and pride.

The Queenslander is a logical tectonic structure derived from the spanning strengths of the first growth timber sections. For the best part of a century it was the domain of carpenters and their guild's mathematical proportions. However, further research indicates that one (of many) traditional burial rituals amongst Aboriginal people involved embedding deceased family members in the forks and hollows of trees. This further presumes that the trees grew around, or more precisely, Aboriginal people grew into the trees. Rites included laying of the deceased on platforms high up in tree branches, as well as carving tree limbs to indicate location and identity of those deceased and place (known as scar trees). Over thousands of years these trees represented what is referred to as first growth forestry here in Australia. It is this first growth that

was felled and milled in order to construct the houses (amongst other things) of the new British colony. The irreconcilable tension is revealed as a matter of construction.

Although a side project, the photograph embodied the irreconcilable differences that can exist in a state of tension, here the carpenter was located in the construction and Aboriginal people in the structure. Two seemingly exclusive conditions brought into a symmetrical contest with one another, the central theme of the previous exhibition's emptied drawings.

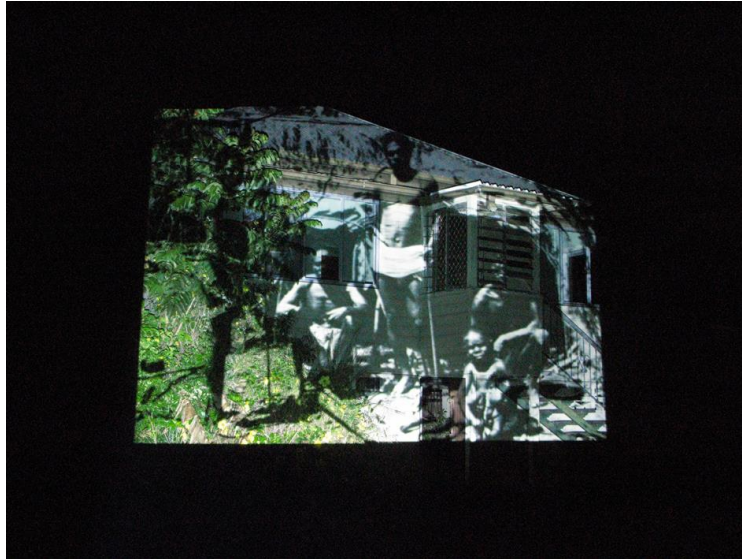


Figure 3. Black Bones (photograph by author)

QUT

Finding Country Lecture Series

In between the first two exhibitions, back in 2011, Queensland University of Technology (QUT) invited the author to direct a lecture series^{xiv} under the title 'Finding Country' to flesh out the project's position and broaden its discussion. Between August and October that year, six speakers, namely Eames Demetrios^{xv} (geographer and artist, USA), Tom dePaor^{xvi} (architect and artist, Ireland), Tim Hall^{xvii} (structural engineer and architect, Australia), David B Stewart^{xviii} (architectural historian and writer, USA/Japan), Gina Levenspiel^{xix} (materials researcher and architect, Australia) and Michael Markham^{xx} (architect and provocateur, Australia), presented and discussed the inherent contests within their own areas of expertise and works.

The lecture series was a side project in the same way that the 'Black Bones' photograph was a side project; it sparked a number of urban, architectural and artistic possibilities that laid the framework for future studios.

Studios

At the end of 2012, QUT invited the author to teach design studios in the final year of the architecture course of the Faculty of Creative Industries beginning January 2013 and ceasing December 2015. At this juncture, all three studios have drawn on the central theme of the symmetrical contest, and the explicit question of how to empty a City and find Country.

The Burning City Studio

The first studio, titled 'The Burning City Studio' revisited the Brisbane and greater region drawing. The class of 32 students considered their individual grids with the benefit of hindsight and two central texts. The first was 'The Biggest Estate on Earth, How Aborigines made Australia' by Bill Gammage, and the second, discovered during the Venice experience, was 'The Possibility of an Absolute Architecture' by Pier Vittorio Aureli^{xxi}. The purpose of these respective texts was firstly, to introduce students to the use of fire as a practical tool of Country, and secondly, to consider architecture 'at once the essence of the city and the essence of itself as political form: the city as the composition of (separate) parts.' In other words, establish a case for Country to be brought into contest with the City.

However, unlike the previous exhibition drawings where the scale was locked to 1:10000, the students were required to empty the City at 1:10000, 1:5000, and 1:1000. At each of these scales the detail of the City shifted the investigation up to a new consideration beginning with the form of the City, then its blocks, and then its lots. Significantly, it stopped before building detail became a premature and distractive mode of investigation. That would be the purpose of the second studio, along with overcoming the anxiety that non-aboriginal students felt in confronting aboriginal spiritual definitions of Country.

Finding Crevalcore Studio

The second studio, titled 'Finding Crevalcore Studio' piggybacked an international student competition^{xxii} that sought ideas for the redevelopment of the medieval town, just north of Bologna, Italy. In 2012, an earthquake struck the northern region of Italy destroying many historical buildings and leaving areas as abandoned ruins. Accompanying statistics indicated that many of the regions towns were also experiencing declining populations. The challenge for the students was to look past the catastrophic nature of the earthquake and focus their thoughts on a 50% reduced population as a way to not only empty the town but also to arrive at an architecture with an awareness of Aureli's notions.

Students moved directly in from 1:1000 drawings, through 1:500, 1:200, 1:100, 1:50 and 1:20 developing the emptying technique as a dialectic method between 2 conditions at respective scales. At the same time, a third text titled 'The Australian Ugliness' by Robin Boyd^{xxiii} was introduced to expose the students to the practical question of how a singular architectural form might be derived from its method of production; a provocative recalibration away from Aureli's theoretical gaze. After all, a 1:20 detail would be expected to resonate with the 1:1000 emptying of the City.

The non-Australian setting invited the students to move past the spiritual anxiety of the first studio by recognizing Gammage's ideas on Country as a matter of managed production and as a way into the agriculture context of Crevalcore.

Burning City II: Finding Sydney

The third studio, titled 'Burning City II: Finding Sydney' returned to the concerns of the first but ended in the requirements of the second. The central business district of Sydney was divided into grids and allotted to each of the 32 students to pursue the previous lines of enquiry and the same referential texts. The difference on this occasion was an accompanying axonometric drawing that sought to translate the 2-dimensional plan enquiry into a 3-dimensional spatial enquiry at the scale of the City and the scale of an architectural intervention derived from the context between burnt Country and emptied City. This proved to be challenging territory delivering unexpected and at times surprising revelations. At the time of writing the students work is undergoing final assessment, however the preliminary form of the reassembled drawing of Sydney carries a layer of interrogation that has inevitably moved well forward of the 2009 Primer drawing confronting broader ideas about Finding Country as a strategy and suggesting alternative tactics for an accompanying architecture.

CONCLUSION

Over 200 years after Cook's proclamation, the Australian City has comprehensively extended itself through the instrument of property title drawn on empty paper over an emptied continent. Its spatial derivatives, played out as surveyor's pegs and speculative land holdings inform an urban expertise still preoccupied with building expansion. Its accompanying architecture, taught from European historical origins, remains bound to these marks and limited to individual pursuits.

The Sep Yama/Finding Country idea has, over the course of 9 years, slowly developed an idea about a symmetrical context between City and Country, into one now titled Burning City. Fire is currently understood as the mediating tool, in the same way that water might be for Aureli in Venice. The next frontier for this project is to confront Country as a genuine origin of architecture that at once reveals Country as the form and politic of the City.

ENDNOTES

- ⁱ "Secret Instructions to Lieutenant Cook 20 July 1768 (UK)," Museum of Australian Democracy, accessed June 6, 2014, <http://foundingdocs.gov.au/item-did-34.html>.
- ⁱⁱ "Governor Bourke's 1835 Proclamation of Terra Nullius," Migration Heritage Centre, accessed June 6, 2014, <http://migrationheritage.nsw.gov.au/exhibition/objectsthroughtime/bourketerra/>
- ⁱⁱⁱ "The Mabo Case and the Native Title Act," Australian Bureau of Statistics, accessed June 7, 2014, [http://www.abs.gov.au/Ausstats/abs@.nsf/Previousproducts/1301.0Feature Article21995](http://www.abs.gov.au/Ausstats/abs@.nsf/Previousproducts/1301.0Feature+Article21995).
- ^{iv} "Native Title Act 1993," Australian Government ComLaw, accessed June 7, 2014, <http://www.comlaw.gov.au/Details/C2013C00128>.
- ^v Bill Gammage, *The Biggest Estate on Earth, How Aborigines made Australia* (Sydney: Allen & Unwin, 2011), 139.
- ^{vi} Gammage, *The Biggest Estate on Earth*, 5-17.
- ^{vii} M. Christina Martinez-Fernandez and Chung-Tong Wu, 'Shrinking Cities in Australia,' State of Australian Cities, Conference Proceedings (2007): 795-810.
- ^{viii} "Biennale," ARCHITECTUREAU, accessed June 12, 2014, <http://www.architectureau.com/articles/biennale-4/>.
- ^{ix} Carol Go-Sam, 'Sep Yama: "Ground you cannot see" Finding Country (a primer),' *Interstices 11, The Traction of Drawing, A Journal of Architecture and Related Arts* (2010): 154-159.
- ^x David Chipperfield, 'Common Ground: 13th International Architecture Exhibition,' La Biennale di Venezia (2012).
- ^{xi} David B Stewart, 'Rescinding the Erstwhile Brisbane "Curfew Zone" to Regain its Lost Places: Implicit Personal Challenge to Find Country,' *Finding Country Exhibition catalogue* (2012): 2-5.
- ^{xii} "The Everyday Experience," Irish Museum of Modern Art, accessed June 9, 2014, http://www.imma.ie/en/page_236790.html.
- ^{xiii} "Queensland house," Queensland Museum, accessed June 9, 2014, <http://www.qm.qld.gov.au/Find+out+about/Histories+of+Queensland/Queensland+families/Queensland+house#.U57KxS90yRM>.
- ^{xiv} "QUT Design Lecture Series - Finding Country session 3," ARCHITECTUREAU, accessed June 12, 2014, <http://www.architectureau.com/calender/talk/finding-country/>.
- ^{xv} "Eames Demetrios," accessed September 15, 2014, <http://www.eamesdemetrios.com/>
- ^{xvi} "Tom dePaor," accessed September 15, 2014, <http://depaor.com/home/index.php>
- ^{xvii} "Tim Hall," Tim Hall and Associates, accessed September 15, 2014, <http://www.thas.com.au/>
- ^{xviii} "David B Stewart," accessed September 15, 2014, <http://japanesearchitecture.net/home.html>
- ^{xix} "Gina Levenspiel," articulation, zeitgeist lecture series, accessed September 15, 2014, <http://articulation.arts.unimelb.edu.au/?s=gina+levenspiel>
- ^{xx} "Michael Markham," tUG Workshop, accessed September 15, 2014, <http://www.theurbangreen.com.au/>
- ^{xxi} Pier Vittorio Aureli, *The Possibility of an Absolute Architecture* (Cambridge: MIT Press, 2011)
- ^{xxii} "Post-Quake Visions," Young Architects Competitions, accessed June 12, 2014, <http://www.youngarchitectscompetitions.com/en/pqv-competition.html>.
- ^{xxiii} Robin Boyd, *The Australian Ugliness* (Melbourne: F.W.Cheshire, 1960)

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appendix eight [huxw gandoolthl agu] :

role model workshop : learn design create architecture

The curriculum, *Role Model Workshop: Learn, Design, Create Architecture* by Tamarah Begay (2013) is reprinted with permission (© 2013 Tamarah Begay). I am reprinting this curriculum in its entirety

Role Model Workshop: Learn, Design, Create Architecture
July 30, 2013 Window Rock, AZ





courtesy of: navajo times

“The path to a profession in architecture often begins when you’re just a child. And it continues as a lifelong journey.”



courtesy of: word press



courtesy of: equal voice news

Role Model Workshop: Learn, Design, Create Architecture



courtesy of: smithsonian institution

What is architecture?
What does an architect do?



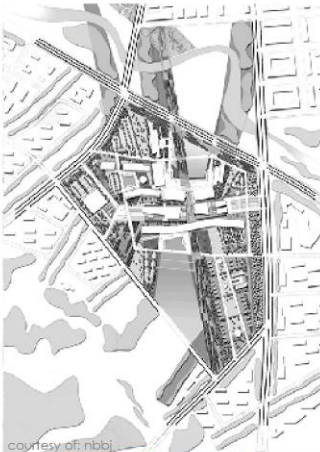
courtesy of: dekker / perich / sabatini



Role Model Workshop: Learn, Design, Create Architecture



architecture



Architects are **professionals trained and licensed** to **design the spaces** that people want and need. Architects work with a vast array of other professionals to design and execute their vision.

Along the way, **architects use the latest tools and technologies** to get the job done.

Architecture blends art and science to create places where people live, work, play, learn, worship, meet, govern, shop, and travel: public spaces and private places; indoors and outdoors; on land, sea, and sky; in neighborhoods, towns, suburbs, and cities.

courtesy of: riobj

Role Model Workshop: Learn, Design, Create Architecture



In high school, your studies should span both **arts and sciences**.

Buy a sketchbook and **practice drawing**.

Visit an architecture firm. **Examine your environment**.
Tour a construction site and important buildings. Explore summer discovery programs for high school students.

To join the profession, you must earn an accredited degree—a bachelor of architecture (BArch), masters of architecture (MArch), or a doctor of architecture (DArch).

Role Model Workshop: Learn, Design, Create Architecture



courtesy of the california council

as of May 31, 2011

15 % licensed female architects

1% licensed architects identify as African-American

0% of licensed architects identify as American Indian / Alaska Native

5% licensed architects identify as Asian / Pacific Islander

72% licensed architects identify as Caucasian

3% licensed architects identify as Hispanic

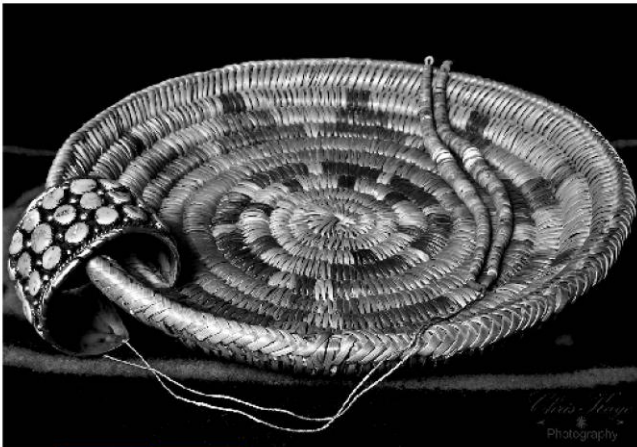
1% licensed architects identify as Other

18% licensed architects are designated as Unknown



courtesy of: blogspot

Navajo



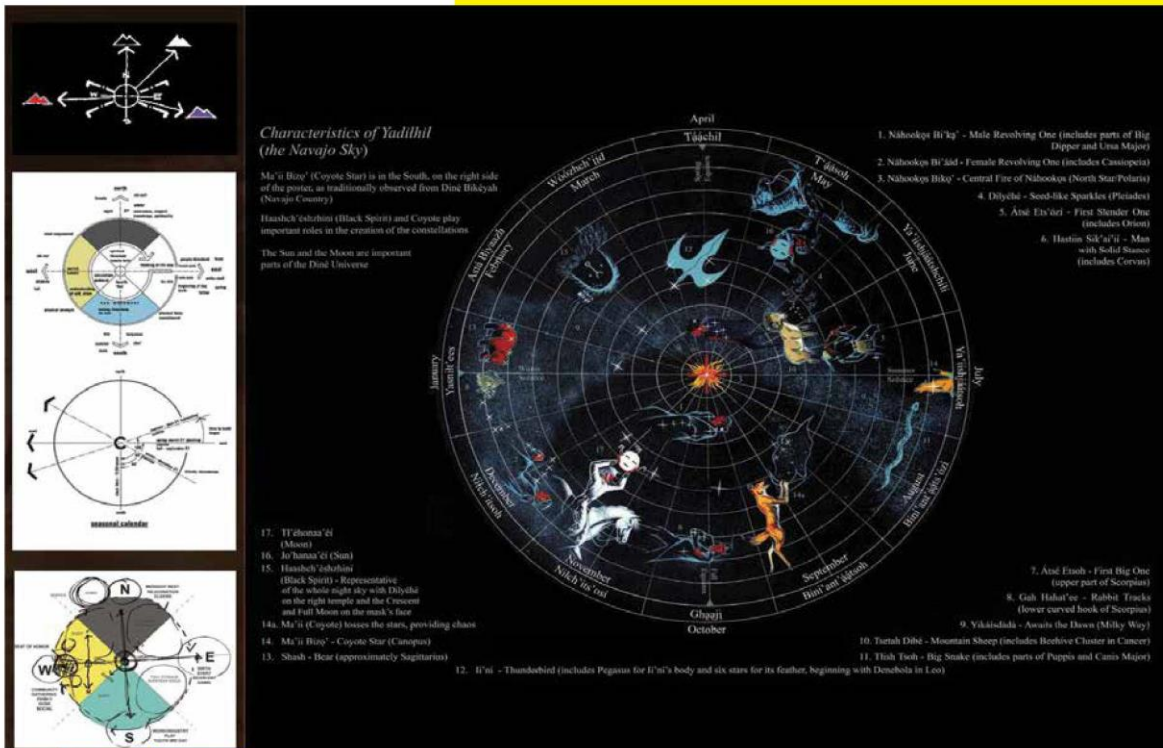
Chris Brown
Photography



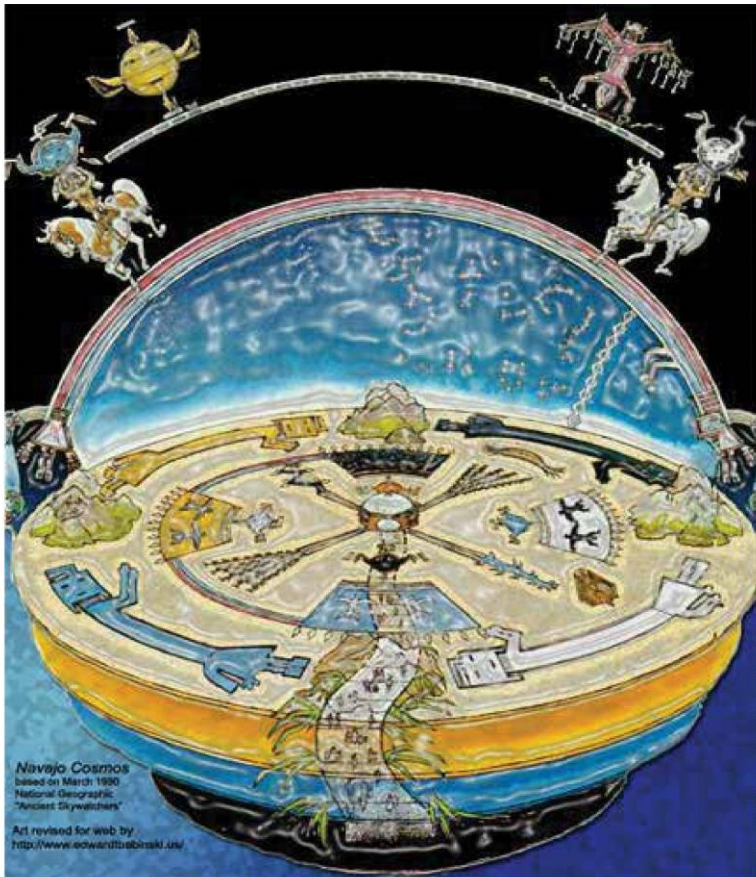
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Role Model Workshop: Learn, Design, Create Architecture

the Navajo universe



Role Model Workshop: Learn, Design, Create Architecture



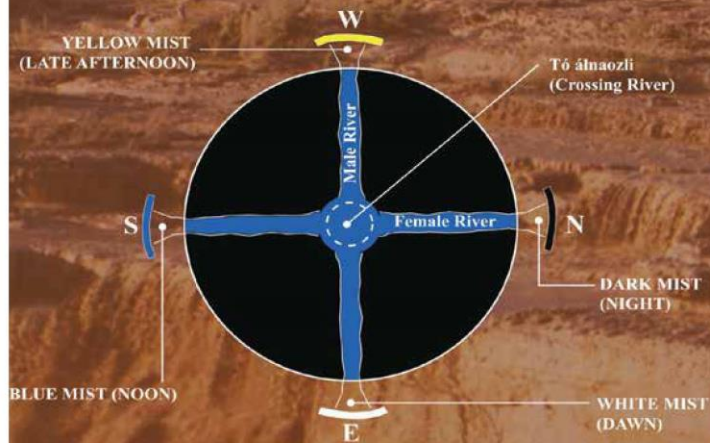
mother earth / father sky



Role Model Workshop: Learn, Design, Create Architecture

Navajo creation story

NI HODILHXIL



INSECT BEINGS

Ná azó zii Diné é (Wasp People)
 Tsis ná Diné é (Bee People)
 Wó lázhini Diné é (Black Ant People)
 Wóláéhíí Diné é (Ant People)
 Wóláéhiltsooi Diné é (Yellow Ant People)
 Niltságó Diné é (Beetle People)
 Tánill áí Diné é (Dragon Fly People)
 Jaá abani Diné é (Bat People)
 Ná ash jé' í Hastiin (Spider Man)
 Ná ash jé' í Asdzáá (Spider Woman)

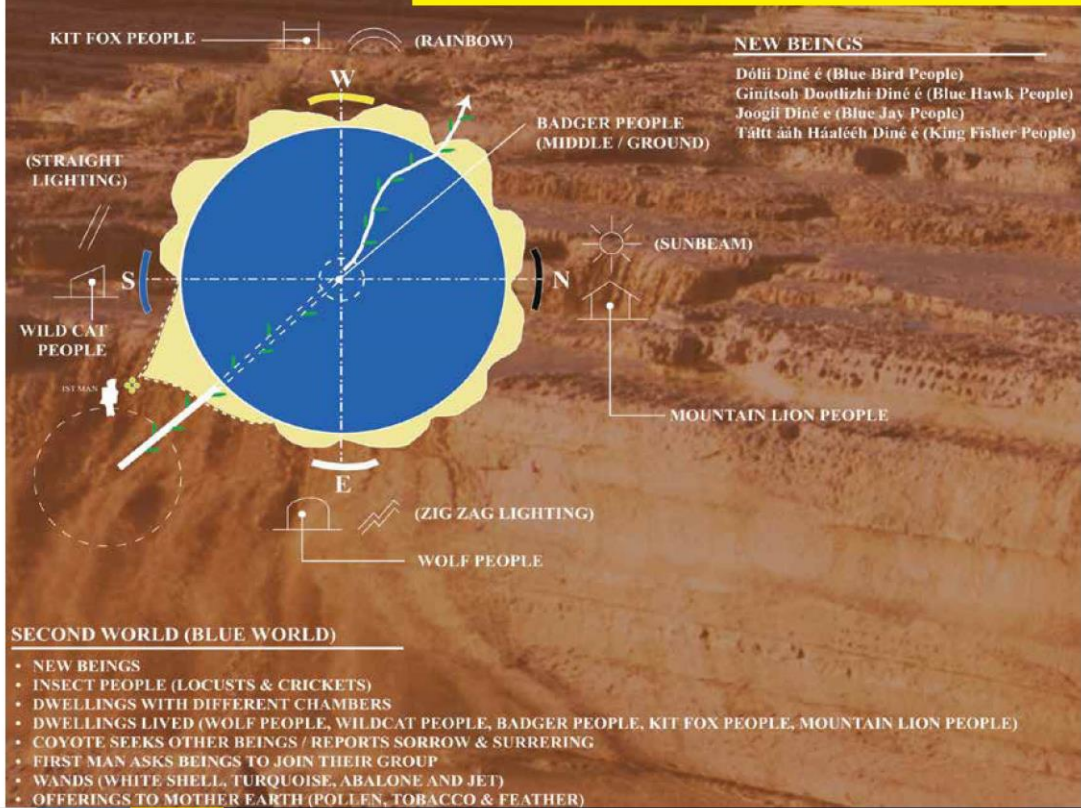
FIRST WORLD (BLACK WORLD)

- ONLY SPIRIT PEOPLE & HOLY PEOPLE LIVED IN THIS WORLD
- INSECT BEINGS
- BIRD PEOPLE
- FIRST MAN (DAWN & CONTRIBUTOR OF LIFE) (TURQUOISE & WHITE CORN)
- FIRST WOMAN (DARKNESS & DEATH) (YELLOW CORN & WHITE SHELL)
- REPRODUCE AS HUMAN BEINGS

Role Model Workshop: Learn, Design, Create Architecture

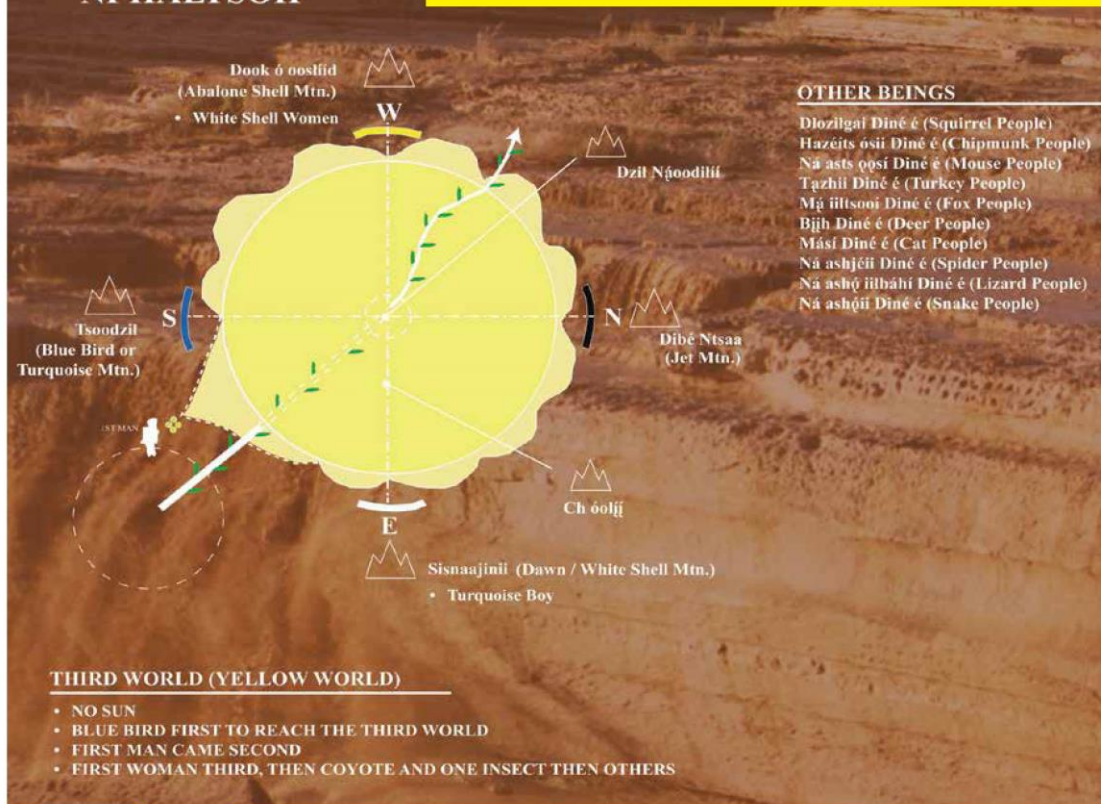
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Navajo creation story



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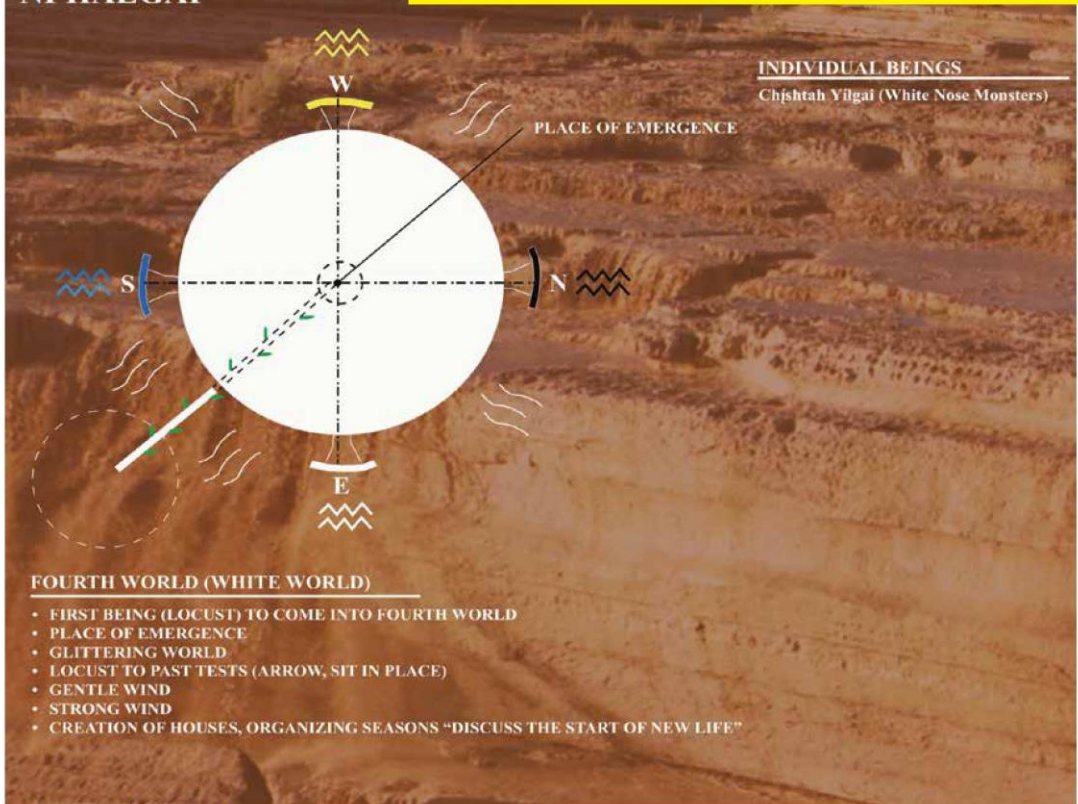
Navajo creation story



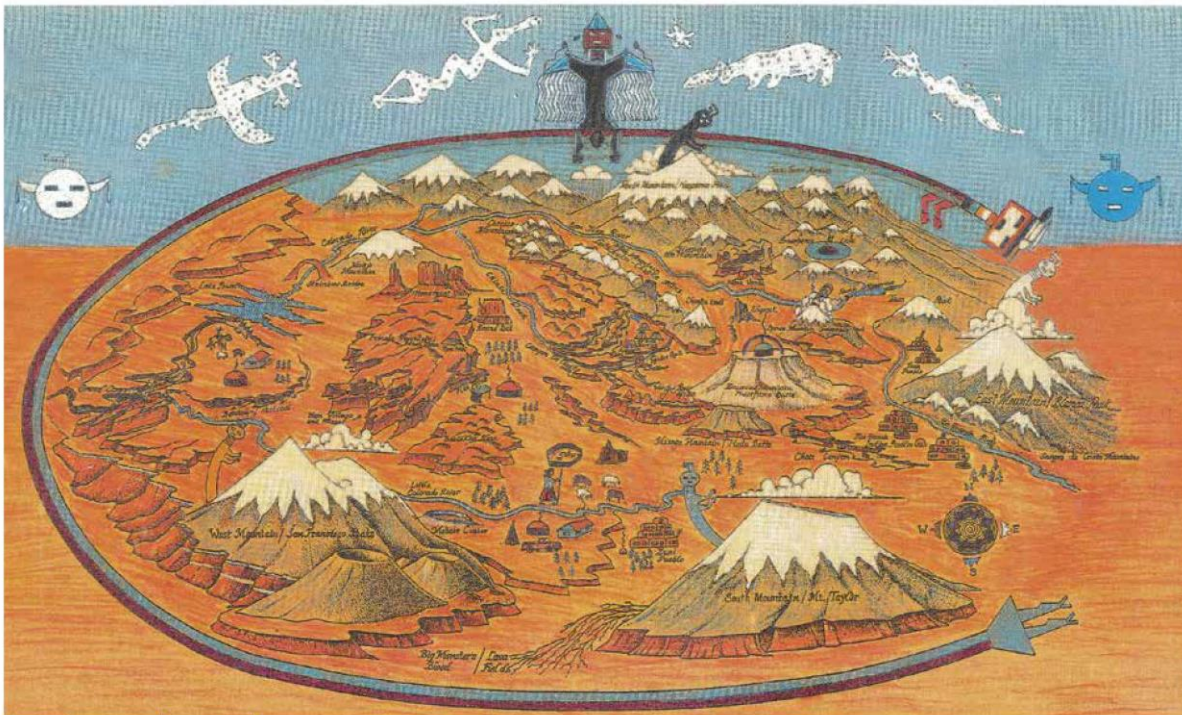
Role Model Workshop: Learn, Design, Create Architecture

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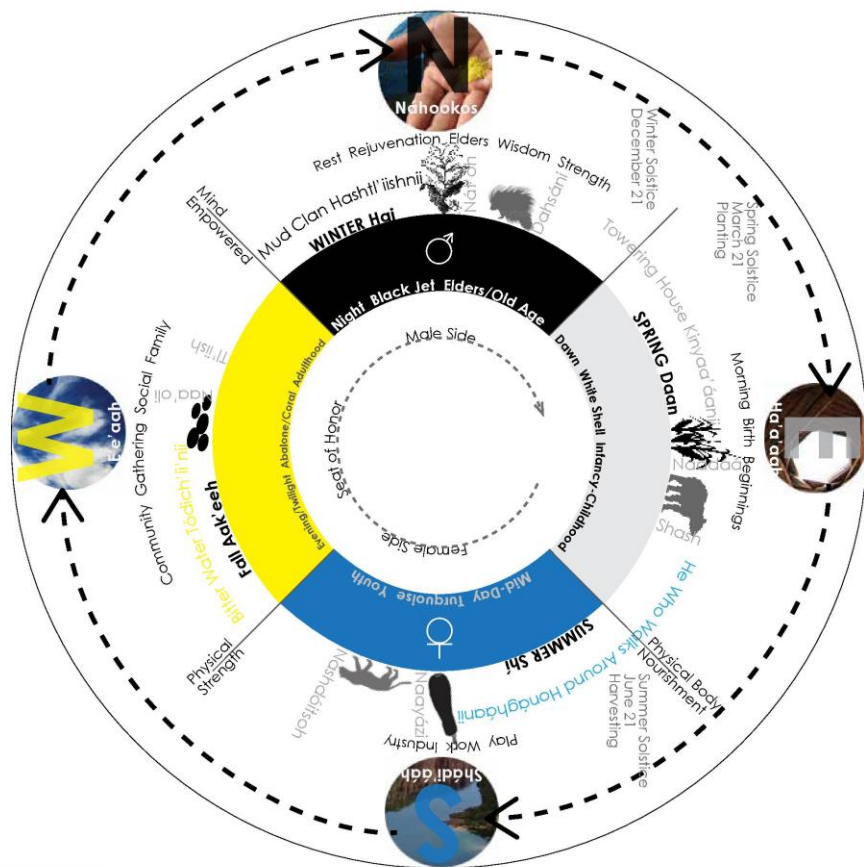
Navajo creation story



the Navajo world



Role Model Workshop: Learn, Design, Create Architecture



Role Model Workshop: Learn, Design, Create Architecture



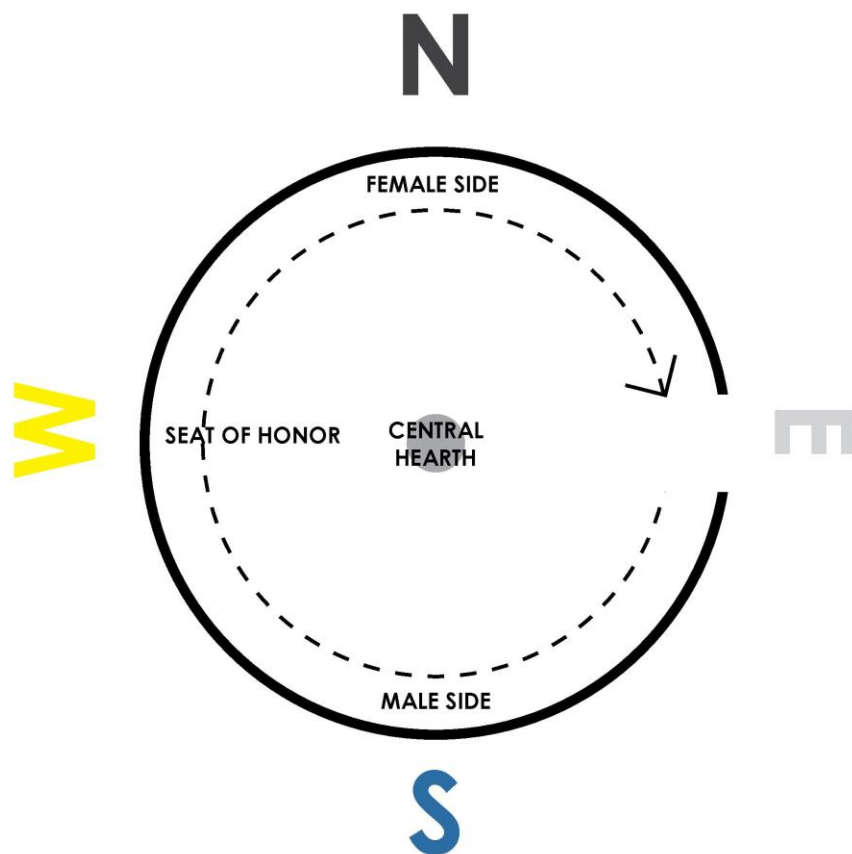
courtesy of: todd lochmoeller

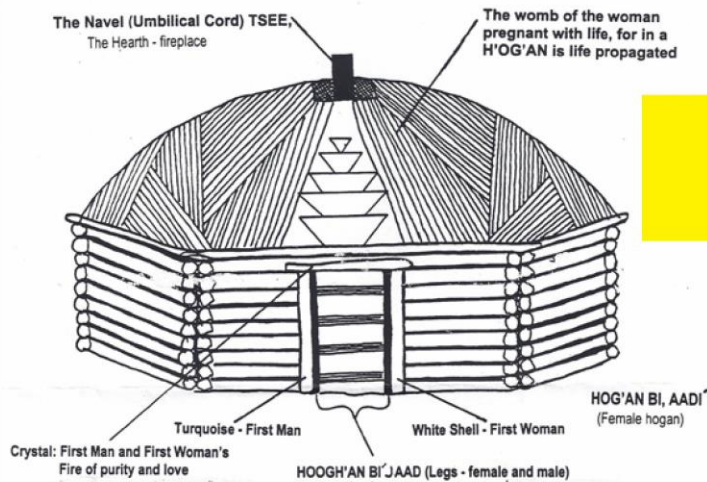
Navajo hogan



courtesy of: navajo times

Role Model Workshop: Learn, Design, Create Architecture





female hogan

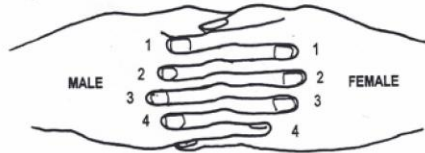
H'OG'AN is built clockwise beginning with the door posts, representing the man and woman living in love (IINA').

The H'OG'AN is built nine (9) logs high, for the woman carries the child in her womb for nine (9) months.

The six (6) sided H'OG'AN represents the six (6) sacred mountains.

The eight (8) sided H'OG'AN is for the four fingers of each hand clasped.

The nine (9) months for child birth comes from White Shell Woman who was taken from birth into old age in nine (9) days.



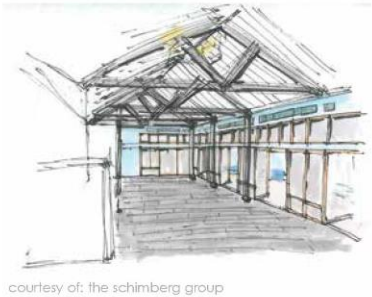
The "Cribbed Log" Hogan is the female hogan and the "cribbed" construction comes from the first Dine' architect / engineer -the female. The H'OG'AN design is from the embracing folding / clasped hands of a woman encircling / hugging her family.

SUCCESS AND DIRECTIONS
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Steven A. Darden



courtesy of: navajo times

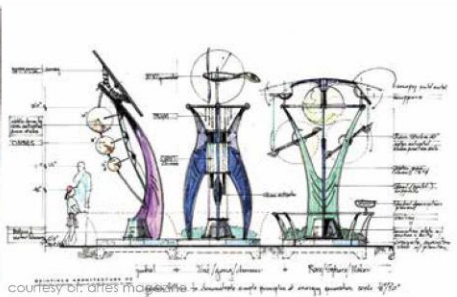
now, use what you learned today
and start sketching / designing!



courtesy of: the schimberg group



courtesy of: quest case journal



courtesy of: aires magazine

ahéee

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