

MÉTIS NATION BRITISH COLUMBIA

ARCHITECTURAL DESIGN GUIDELINES



DAVID T FORTIN
ARCHITECT

SOLO
Situated On Land Office

 TROPIC
DESIGN



Fig. 1 Triple Decker Falls, Clearwater Provincial Park, Jason Surkan.

Métis Nation British Columbia Architectural **DESIGN GUIDELINES**

Book

We hope this Design Guidelines book will inspire Métis communities across British Columbia to seek out ways where the buildings and landscapes where they live, work and play, can express and celebrate Métis identity and ways of life. While largely undocumented, there is a long history of building design and construction by Métis people and MNBC is committed to pursuing contemporary Métis design as a way of continuing to strengthen communities through building kinship ties, as well as to the Land where they live, in meaningful ways. While community engagement remains the primary means of sharing design ideas and stories, this book offers support to help generate discussion and provide information for visioning sessions on MNBC projects moving forward.

LEAD AUTHORS

DAVID T FORTIN

David Fortin Architect Inc.

JASON SURKAN

SOLO Architecture

TERENCE RADFORD

Trophic Design

CONTRIBUTING AUTHORS

MAEVE MACDONALD

David Fortin Architect Inc.

AGATA MROZOWSKI

Trophic Design

CONTRIBUTORS

MNBC REGISTERED MEMBERS

STANTEC (PEER REVIEWERS)



MÉTIS NATION
BRITISH COLUMBIA

www.mnbc.ca

©2023 MNBC

All rights reserved. No part of this publication may be reproduced without written permission from the author and/or copyright holder(s).



Fig. 2 Flowering Saskatoon/Service Berry Trees, Jason Surkan.

Table of Contents

Section One // Introduction + Preface	8
a) Understanding this MNBC Design Book	11
b) What is Métis architecture and design?	12
c) How can building projects promote cultural and economic reconciliation with Métis communities and Peoples?	15
d) How can these design guidelines guide your community in future projects and what are its limitations?	16
Section Two // Métis Building, Design and History	18
Part One: Historical and Contemporary Overview of Métis in British Columbia	20
a) Métis Identity	23
b) Brief Understanding of Distinguished Métis History	24
c) Distinctive History Resulting in a Complex Unwritten History of Métis People in British Columbia	32
d) Métis Communities in BC	35
e) Cultural Identity of Métis People in BC Today	43
f) Material Culture and Métis People	44
g) Landscape and Métis People	56
h) Ceremony and Métis People	58
i) Language and Métis People	60
j) List of References	62
Part Two: Overview of MNBC Chartered Communities	64
a) Métis Governance Structure	67
b) List of Métis Chartered Communities and their Geographies	71
c) List of References	79
Part Three: Historical and Contemporary Overview of Métis Nation Building and Design from Red River and Across the Prairies to British Columbia	80
a) A Shift: Nomadism to Agrarian Life	83
b) Red River Lot System and Spatial Egalitarianism	84
c) A “Vernacular” Emerges - Historical Métis Architecture in the Métis Homeland	88
d) Red River Frame and Traditional Log Building Across the Prairies	96
e) Dovetail Log Building and the Métis Folk Homes of the Prairies	98
f) Contemporary Métis Material Culture and Tectonics of the Prairies	100
g) Academic Research of Métis Ways of Building	102
h) Online Resources Related to Métis Ways of Building	101
i) Built Works Precedents	104
j) List of References	111

Fig. 2 Opposite Page Photograph of Flowering Saskatoon Service Berry Trees, Jason Surkan.



Fig. 3 Mountain Landscape, Jason Surkan.

Section Three // Other Critical Design Considerations	112
Part One: Land-Based Design and Culture	114
a) Understanding the Importance of the Land for Healthy Relations in Métis Communities	116
b) Landscape Design and Métis Culture	118
c) A Métis Landscape Vernacular	132
d) Map of British Columbia, Vegetation and Geographic Data of Each Chartered Community Region	134
e) List of References	137
Part Two: Trauma Informed/Healing Centered Design	138
a) Understanding Systemic Discrimination Against Indigenous Peoples	140
b) Trauma Informed/Healing Centered Design	151
c) List of References	164
Part Three: Long Term Planning and Design Considerations	166
a) Designing for our Grandchildren's Grandchildren	168
b) Life Cycle Costing of Projects	172
c) Operations and Maintenance	172
d) Accessibility and Inclusive Design for All MNBC Citizens	173
e) List of Resources and Relevant Standards	175
f) List of References	175
Part Four: Possibilities for Participatory Design and Building	176
a) Possibilities for Participatory Design	178
b) Possibilities for Participatory Building	179
Part Five: Promotion of Wellness and Active Living Through Design	180
Section Four // Summary of Design Guidelines	184
Part One: Recommendations for MNBC Cultural Expression	186
a) Recommendations for MNBC Cultural Expression in Interior Projects	188
b) Recommendations for MNBC Cultural Expression on Building Exteriors	198
Part Two: Recommendations for Signage and Branding	202
a) Recommendations for Signage and Branding	204
b) Photos of Precedents	206
Conclusion	212
Bibliography and List of Figures	214

Section 1 //

Introduction

- a) Understanding the MNBC Design Guide Book
- b) What is Métis architecture and design?
- c) How can building projects promote cultural and economic reconciliation with Métis communities and peoples?
- d) How can these Design Guidelines guide your community in future projects and what are its limitations?

Fig. 4 Hand Hewn Métis Barn Near Cypress Hills, Saskatchewan, Jason Surkan.

a) Understanding this MNBC Design Book

In 2022, Métis Nation British Columbia (MNBC) began discussions about the design of a number of future projects to be completed for various Chartered Communities across their province. There was agreement that any developments moving forward should aspire to strengthen Métis communities, not only should the programming meet the needs of the Métis community, but the building design should also reflect those needs and desires. While many Métis individuals have regional knowledge about buildings and landscape design, there is little documentation of this knowledge and only a few Métis professional architects and designers to lead projects that require them. This led to a discussion about the possibility of an MNBC Architectural Design Guidelines Book that could help MNBC and the Chartered Communities they serve gain a better understanding of how design can help strengthen cultural identity and bring Métis communities together through built form. To achieve this task, MNBC engaged with an all-Métis team to provide insights as to how Métis design principles can inform MNBC projects. This team includes:

David Fortin, citizen of the Métis Nation of Ontario. David was born in Alberta and raised in Saskatchewan, with family relations in the Ft. St. John area of BC, including his late grandmother Mildred Whitford and many aunts, uncles, and cousins. He is a Professor of architecture at the University of Waterloo and Principal Architect at David T Fortin Architect Inc.

Jason Surkan, citizen of the Métis Nation Saskatchewan and Principal Architect of SOLO Architecture (Situated On Land Office) located on the Land near Kistapinânihk/Prince Albert, Saskatchewan.

Terence Radford, citizen of the Métis Nation of Ontario and Principal Landscape Architect of Trophic Design. Terence was raised in the Ft. Nelson area of BC, which he still considers his home.

Our hope for this Architectural Design Book is that it will provide both historical context and contemporary inspiration for Métis communities throughout MNBC's province to better understand the traditions of our ancestors and how we can honour them in our work moving forward. The information contained in the design book thus highlights aspects of Métis design culture that might resonate with MNBC and their Chartered Communities, so they can decide how they might want to implement this knowledge in upcoming projects.

The research contained within this book is a small summary of the authors' dedicated efforts that continue to be motivated by deeply personal commitments to positioning our professional and academic work in a way that honours our Métis ancestry. We are honoured to be able to share aspects of this knowledge with Métis communities because we understand that this can contribute in some way to the next chapter of our evolving identity as a Métis Nation.

Fig. 5 Batoche National Historic Site, David Fortin.

b) What is Métis architecture and design?

Up until relatively recently, there was very little discussion about what constitutes contemporary Métis architecture and design. Tipis are easily affiliated with our prairie First Nations relations, igloos with our Inuit communities, and wigwams, round houses, pit houses, and longhouses, for instance, all have specific cultural groups with which they are associated. But what about Métis peoples?

Our ancestors left us precious objects and artifacts that hold our Métis stories within them. Our sashes, embroidery, and beadwork are just some of the precious items that have brought identity and pride to Métis people across Canada for many generations. The jig, fiddle, and Michif languages remind us of the distinctness of our Métis culture. Similarly, the Red River Cart and various canoes and boats are symbols of our traditional relations with the Land, and our ability to expertly transverse it for cultural and economic reasons. Today these symbols remain vivid in shaping contemporary Métis identity. Meanwhile, the stories and laughs shared around kitchen tables and at various cultural events across the country, ensure that Métis culture not only survives, but will continue to thrive into the future.

Understandably, there has been increasing interest in asking what contemporary Métis design is. The co-authors of this book, all of proud Métis heritage, have been honoured to play a role in this new chapter of Métis history. We were all trained as professional architects and landscape architects, but our professional educations were unable to teach us about Métis architecture and landscape design. Until very recently, Indigenous design topics were exclusively taught in terms of heritage, to be left in the past as part of a historical narrative. “Design” has mostly been understood as synonymous with global culture and informed by European and other non-Indigenous standards of what design

excellence means. But in recent years, this idea has been challenged as Indigenous peoples around the world have been increasingly reclaiming this narrative. Indigenous architects are asserting that our communities have the expertise and knowledge to pursue design sovereignty. Article 23 of the United Nations Declaration on the Rights of Indigenous People (UNDRIP) states the following:

Indigenous peoples have the right to determine and develop priorities and strategies for exercising their right to development. In particular, Indigenous peoples have the right to be actively involved in determining health, housing, and other economic and social programmes affecting them and, as far as possible, to administer such programmes through their own institutions.¹

The standard historical model of development for many of our Indigenous communities has been that of unfettered economic leakage. Typically, communities have waited for notice of funds from the government, which then usually goes to non-Indigenous architects and engineers to come up with buildings and landscapes that are then built by non-Indigenous contractors, all of whom have little to no cultural understanding of who we are or how our developments can best support our communities. However, there has been a shift towards community-led design processes whereby the needs and hopes of our people are the primary drivers of development. Thus it is critical to recognize that Métis architecture and design is not a style or a visual lexicon to be applied for its aesthetic appeal only. Métis architecture and design is part of a story that unfolds when every Métis-led project is initiated. It understands that the

design and construction of our buildings and their landscapes offers a journey that encourages us to reconnect with our ancestors and our kin. We carry the responsibility of working collaboratively through design in a way that builds our relations with each other and the Land. This further strengthens our sense of place and identity and this, in turn, strengthens our Métis Nation collectively. Most often, this aspect of design has been underestimated and reduced to a game of meeting tight budgets and product availability. But today, Métis communities are demanding more. They want to live, work, and socialize in spaces that carry the spirit of the Métis people within them. Métis architecture and design is an aspiration to surround our communities with spaces that have been generated through careful attention to the people who dreamed them into reality. Furthermore, like the beadwork of our grandmothers who sat for hours together by candlelight weaving stories into their creations, the design of our buildings can hold the spirit of our intentions and stories within them.

¹ United Nations, “United Nations Declaration on the Rights of Indigenous Peoples,” United Nations Online Document, Resolution Adopted by the General Assembly on September 13, 2007. https://www.un.org/development/desa/indigenouspeoples/wp-content/uploads/sites/19/2018/11/UNDRIP_E_web.pdf

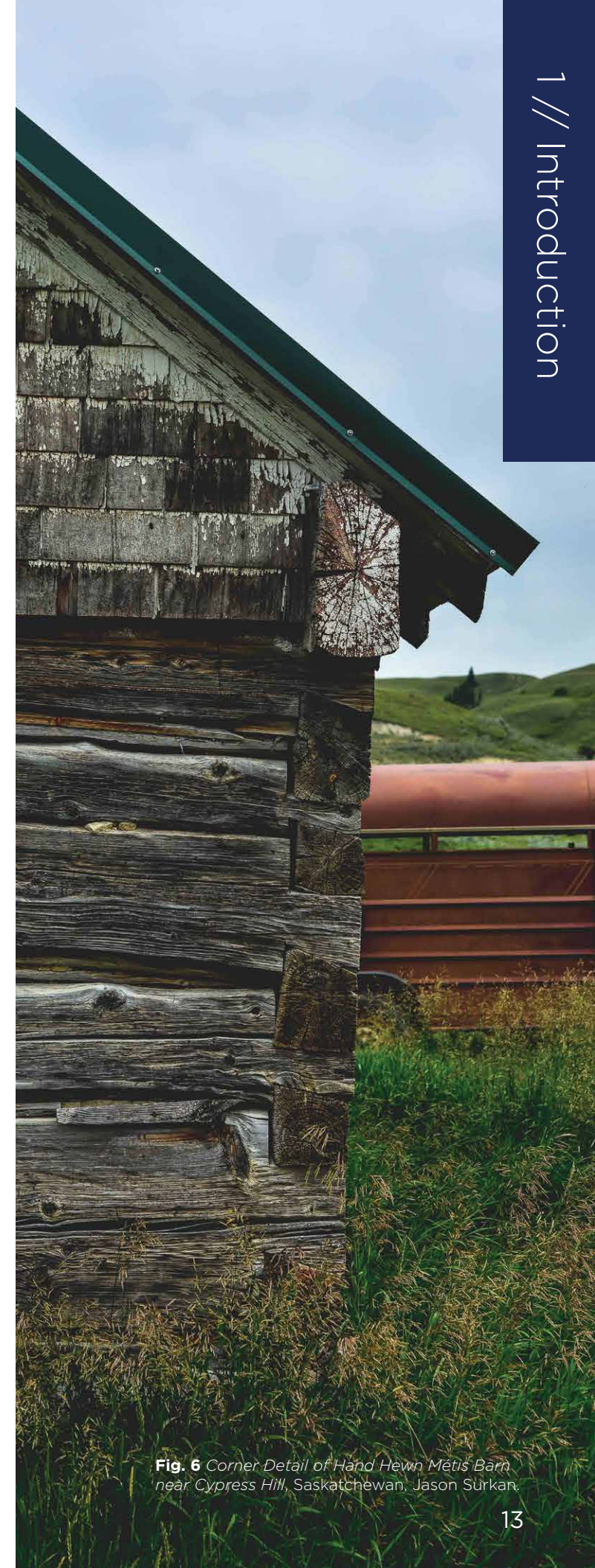


Fig. 6 Corner Detail of Hand Hewn Métis Barn near Cypress Hill, Saskatchewan, Jason Surkan.



Fig. 7 Interior of Carpentry Shop at Fort Walsh National Historic Site, Cypress Hills, Saskatchewan, Jason Surkan.

c) How can building projects promote cultural and economic reconciliation with Métis communities and Peoples?

Reconciliation with Métis communities, through design, can be best achieved through the following means:

1. Celebrating Métis-Specific Design

Other than very rare historical examples, and a few more recent projects, the buildings in our cities, towns, and even Métis communities, have been nearly completely void of Métis identity and culture. Thus, a central task is to strive towards buildings and landscapes that celebrate and honour our traditional and contemporary Métis culture. This does not mean a backward look at material assemblies or building programs no longer relevant to Métis people. Métis design is oriented to the past and the future simultaneously, and should embrace emerging technologies and systems that will best serve our communities moving forward. We should be challenging ourselves on how we can integrate such emerging technologies in ways that also identify and preserve Métis values and culture.

2. Listening Carefully to Métis Communities

Across this country there is a tremendous amount of knowledge about architecture and design carried within the minds and stories of our Métis Elders and Knowledge Carriers. While there are broader Métis stories that we will touch on in this guidebook, there is always regionally specific knowledge and stories that relate to Métis culture and history and these should always lead to design inspiration. This is best achieved by listening directly to the community as a first priority. By folding in Métis voices from the onset, and translating their ideas into built form, allows the community to feel honoured and involved in the building in profound ways. The owners of the buildings are ultimately the communities', and they should see themselves and their values

in their own spaces. For this reason, we strongly recommend robust collaborative community engagement practices as this builds trust and strengthens relations between the community and design team.

3. Economic Reconciliation

It is critical that capital investment into building for Métis communities strives to involve Métis-owned businesses and companies to play leading roles in such development. Our capacity as a nation is growing, with Métis architects, engineers, landscape architects, builders, and contractors now with the skills to bring these projects into reality. Every dollar paid to a Métis business represents a commitment to strengthening the Métis Nation from within, supporting role models for our youth that inspires them to pursue careers in the building and design industries.

4. Acknowledging the Importance of Métis-led Design

Over time, the visual cues of Métis design will evolve and become more widely recognized across the country. They will become increasingly accessible to non-Métis designers. However, it is essential to honour and respect the creative work of our Métis designers. These are creative professions and must be recognized as such. As contemporary Métis design evolves, we must be aware of tendencies for market-driven professions to adopt and claim Indigenous visuality for their own benefit. Recent advancements in AI visual technologies similarly suggest that it will become easier and easier to replicate 'styles' in architecture and design. More than ever, this suggests the importance of working alongside Métis and other Indigenous designers on projects to preserve and promote the importance of their voices moving forward.

d) How can these design guidelines guide your community in future projects and what are its limitations?

This book can help provide guidance on future MNBC projects in the following ways:

- 1. It is primarily intended to inform Métis communities about the history of Métis building and design, including examples of material culture (other forms of making), and how this might inspire their communities to pursue Métis expression in their future projects.
- 2. Similarly, this book is intended to be used as a reference by MNBC when leading their various developments across the province, by providing a number of key Métis-specific design topics and references that can be integrated into projects moving forward.
- 3. The final sections of the book provide a standard set of interior design ideas that could be considered for implementation in small-scale interior projects to provide a Métis-specific identity to community spaces.
- 4. The book highlights the work of Métis designers who could be considered to engage with on projects in the future. This supports Métis Led design.

Some of the limitations of the book are as follows:

- 1. We believe that every community is unique and deserves its own deep engagement to allow the design process to highlight their specific aspirations and attributes. Given the constraints of the scope of this book, we were unable to engage with all of the communities we would like to. Thus, the information contained in this book should not be considered comprehensive. Given the innovative idea to produce such a book, with no other example for Métis development yet existing across the country, this document will undoubtedly need to evolve over time as we learn more about MNBC Métis culture and design and how it can be integrated into future design.
- 2. As Métis professionals, we feel strongly that the existence of such design guidelines should not be considered as something to replace the role of Métis designers moving forward. The design and construction industries are constantly evolving and they are increasingly competitive. For many years we have endorsed the importance of Indigenous designers leading Indigenous projects as the long-term benefits to our communities are significant. Currently, Indigenous designers are continuing to build their capacity to take leading roles on projects of various scales. We strongly believe there will soon be generations of MNBC citizens leading the design and construction of MNBC projects. Until then, we hope that this book will be able to carry on the spirit of Métis people in meaningful ways.

"My people will sleep for one hundred years, but when they awake, it will be the artists who give them their spirit back"

– Louis Riel , July 4, 1885

Fig. 8 Garibaldi Provincial Park, Maeve Macdonald.

Section 2 //

Métis Building, Design and History

Part One:

**Historical and
Contemporary Overview
of Métis People in British
Columbia**

Part Two:

**Overview of MNBC
Chartered Communities**

Part Three:

**Historical and
Contemporary Overview
of Métis Nation Building
and Design from Red River
and Across the Prairies to
British Columbia**

Part One:

Historical and Contemporary Overview of Métis in British Columbia

Fig. 10 Interior of Carpentry Shop at Fort Walsh National Historic Site, Cypress Hills, Saskatchewan. Jason Surkan

- a) Métis Identity
- b) Brief Understanding of Distinguished Métis History
- c) Distinctive History Resulting in a Complex Unwritten History of Métis in British Columbia
- d) Historic Evidence of Métis Communities in BC
- e) Cultural Identity of Métis People in BC Today
- f) Material Culture and Métis People
- g) Landscape and Métis People
- h) Ceremony and Métis People
- i) Language and Métis People
- j) List of References



Fig. 11 Métis Sash and Moccasins, MNBC.

a) Métis Identity

The Canadian Constitution Act of 1982 recognizes three distinct Aboriginal peoples: First Nation, Métis and Inuit. The recognition of the Métis as a group of Indigenous people resulted from intermarriage between primarily Indigenous women and Europeans seeking economic opportunity in Canada during the 1600s to 1700s. A distinct culture was born from generations of these kinships. Unique traditions, shared languages (Michif), specific ways of life and nationhood were developed at this time. Métis communities “emerged throughout BC, Alberta, Saskatchewan, Manitoba, Ontario, Northwest Territories as well as Montana, North Dakota and Idaho.”¹

The name Métis originates from the French word ‘métis,’ which translates to ‘mixed’. For this reason, Métis Identity is often misinterpreted by non-Métis people who believe that all people of mixed ancestry are Métis. However, based on the Métis National Council definition, “Métis means a person who self-identifies as Métis, is distinct from other Aboriginal peoples, is of historic Métis Nation Ancestry and who is accepted by the Métis Nation.”² It is important to acknowledge that Métis people evolved not only from Francophone colonists, but from many different cultural backgrounds. Métis were given many names, such as Halfbreeds and Scotsbreeds. The culture evolved from various European cultural backgrounds mixing with various First Nation cultures and backgrounds, establishing a unique Métis culture.

Furthermore, as stated in the *Indigenous Atlas of Canada Métis Book*:

Historically there were two ways of being Métis, the first when spelled with a lowercase métis, means individuals or people having mixed race parents or ancestries, eg. North American Indigenous and European, Euro-Canadian, Euro-American. It is a racial categorization. This is the oldest meaning of métis and is based on the French verb Métisser, to mix races or ethnicities. The second meaning of being Métis, and the one embraced by Métis Nation relates to a self-defining people with a distinct history in a specific region (Western Canada’s Prairies) with some spill over into British Columbia, Ontario, North Dakota, Montana and North West Territories.³

Many prior generations of Métis people did not fully embrace their cultural identities due to colonialism and various forms of oppression. Some Métis families are only recently uncovering their family histories, embracing their identities and celebrating their distinctive cultures throughout Canada. In 2021, there were 624,220 Métis living in Canada, up 6.3% from 2016.⁴

¹ Métis Nation British Columbia, Kaa-WiichihitoyaaHK - We Take Care of Each Other. MNBC, 2021, 19.

² Métis National Council. “Citizenship”. Retrieved February 17, 2023, from <https://www.Métisnation.ca/about/citizenship>

³ Métis Nation, The Assembly of First Nations, Inuit Tapiriit Kanatami, National Centre for Truth and Reconciliation, and Indspire. “Métis.” Book. In *Indigenous Peoples Atlas of Canada*. Royal Canadian Geographical Society, 2018. 8.

⁴ “Statistics Canada Government of Canada, “Indigenous Peoples – 2021 Census Promotional Material,” Government of Canada, Statistics Canada, February 1, 2023, <https://www.statcan.gc.ca/en/census/census-engagement/community-supporter/indigenous-peoples>.

b) Brief Understanding of Distinguished Métis History

Introductory Note

There is a distinguished Métis narrative that has been recalled and written about extensively throughout Canadian history. There are some major events closely related and linked to Métis culture that have become the “one written history” of the Métis that has been retold and shared for generations. Canada is made up of multiple groups of Métis people, thus, it is important to note that Métis groups across the country are unique. Dialects, traditions, ceremonies and histories are rooted and relevant to their respective geography and kinship ties, and are not universal to Métis communities across Canada.

The history of the Métis of the Red River area is the most broadly recognized foundation for Métis culture and identity across Canada. However, it is worth noting that other Métis groups and their cultural histories may not have been recorded as comprehensively for various reasons. Thus, it is important for designers to both acknowledge the importance of the Red River region and its history to the development of the Métis Nation today, and also seek to understand local histories relevant to Métis communities in other locations.

Fur Trade

Métis history was influenced by the fur trade, a significant Canadian economic venture that started in the 1600s. Many of the furs from Canada became fashionable and recognized by Europeans and other countries around the world, notably the beaver. As stated previously, Europeans traveled to Canada to work in the fur trade and intermarried with Indigenous women, from these alliances a distinct Métis culture was generated.¹ “The Métis were sometimes considered ‘children of the fur trade’, and became skilled hunters and trappers. The Métis began making a living as trappers by the end of the 1700s. They sold furs to three major trading companies: The Hudson Bay Company (HBC), The Northwest Company (NWC) and The American Fur Company.”² “Métis contributions to the fur trade diminished in 1821 when the HBC monopolized the fur trade industry. Furthermore, when European interest in furs subsequently declined, profitability for the Métis in the industry also significantly decreased.”

The map to the right shows the historical trade routes and landing places of Métis people in British Columbia. The white “mousetracks” indicate Métis trade routes, and the beadwork flowers indicate historical Métis landing places. The land geography and its relationship to Métis people, kinship ties and the early history of British Columbia are significant to Métis people west of the Rockies.

Mixed media: glass beads, porcupine quills, sepia ink, watercolour.

www.kristibridgeman.com,
www.lisashepherd.ca

¹ John E. Foster, William John Eccles, “Fur Trade in Canada,” *The Canadian Encyclopedia*, Published July 23, 2013, accessed February 23, 2023, <https://www.thecanadianencyclopedia.ca/en/article/fur-trade>.

² “Métis.” *Book*. In *Indigenous Peoples Atlas of Canada*, 2018, 11.



Fig. 12 Métis Trade Routes of the Pacific Northwest (British Columbia) 1806-1886, Lisa Shepherd and Kristi Bridgeman ©

Bison Hunting

With the decreasing profits and lack of interest in furs post-1821, Métis looked to bison hunting for a more profitable lifestyle. The majority of Bison hunting took place between the 1810s to 1870s. The Métis would venture on two major Bison Hunts per year, one in the fall and one in the late spring. Métis communities relied heavily on the bison for food and were leaders in the production of pemmican,⁵ which is dried meat,“ traditionally bison, pounded into coarse powder and mixed with an equal amount of melted fat, and occasionally berries.”⁶ Political structure was ever present in the bison hunting days of the Métis. Some resources note that the hunts were organized in a strict military fashion, with many of the Métis hunting groups working in a democratic hunting method, rotating leaders and guides each day and respectfully acknowledging individuals who brought down each bison.⁷ In the late 1870s there was a steady decline of bison with non-Indigenous hunters using repeating rifles to kill the bison for their hides. Meanwhile, the Canadian government used the demise of the bison to “coerce Indigenous peoples to comply with the government settlement policy.”⁸

Red River Resistance

The Métis history that many of us are familiar with takes place around the Red River Settlement which was located at the confluence of both the Red and Assiniboine rivers in what is now known as Manitoba.

The Red River Resistance of 1869-1870 was a time when the Métis formed their own provisional government and negotiated Manitoba's entry into confederation. The resistance was a response to the 1869 HBC Rupert's Land sale, when the company attempted to sell approximately seven million acres of Land without consulting the Indigenous residents residing on this Land.⁹ The Métis, in what is now Manitoba, felt that HBC did not have rights to sell their Land without any consent or consultation.¹⁰ “The Métis formed the National Committee of the Métis and called for an independent Métis republic on Oct 16, 1869.”¹¹

During this time the Métis elected representatives for their own government and they seized Upper Fort Garry on November 2, 1869. This region was where HBC had its main administrative offices located and where the council of Assiniboia (pre-1869 government) typically met.¹²

The Métis formed their own provisional government in December of 1869, led by Louis Riel. The Métis provisional government negotiated with the Dominion government to direct the entry of Rupert's Land into the Canadian Confederation.¹³ “The Manitoba Act was produced in response to this in 1870, which became the law.”¹⁴ Many of the laws addressed in this act included the protection of French-language rights and the children of Métis were to receive 1.4 million acres of Land to be distributed when they reach the age of 21. Many of these Land-rights were not acknowledged, and scrips* were issued

to Métis youth, displacing them to the northwest. Scrips were often given far away from a families traditional area and they had to choose whether to take scrip and break family and kinship ties or remain where they were and forfeit scrip.

In August of 1870, the Red River Expeditionary Force of 1,000 troops marched from Ottawa into Manitoba and they began the Reign of Terror over Métis citizens.¹⁵ “As a result of violence and fear, more than half of the Métis in the new province of Manitoba left for the North-West Territories or Dakota territories.”¹⁶



Fig. 13 *Louis Riel and the Provisional Government. Riel's (centre) first provisional government, 1869. Courtesy Glenbow Archives/NA-1039-1*

⁵ “Métis.” Book. In Indigenous Peoples Atlas of Canada, 2018, 14.

⁶ John E. Foster, “Pemmican.” The Canadian Encyclopedia, Published February 7, 2006, Accessed February 21, 2023. <https://www.thecanadianencyclopedia.ca/en/article/pemmican>.

⁷ “Métis.” Book. In Indigenous Peoples Atlas of Canada, 2018, 14.

⁸ Ibid.

⁹ “Métis.” Book. In Indigenous Peoples Atlas of Canada, 2018, 32.

¹⁰ Ibid, 32.

¹¹ Ibid, 32.

¹² Ibid, 32.

¹³ Ibid, 32.

¹⁴ Ibid, 32.

¹⁵ Ibid, 33.

¹⁶ Ibid, 33.

* Scrip: See the page to follow.

Scrip System

Because the scrip system is a lesser known part of Métis history, it is important to understand this topic as it is the main reason why many Métis people ended up landless in Canada. As Jason Madden, a descendant of the Halfbreeds of Rainy Lake and Rainy River in Ontario, states about the scrip system: “It’s essentially the largest Land swindle in North America.”¹⁷ The scrip system was designed to eradicate any Métis title to Land claims. Amendments were made to the Dominion Lands Act in 1879 to acknowledge that the Métis had outstanding claims to their Lands in the North-West Territories, including Manitoba, Alberta and Saskatchewan.¹⁸

*Section 43 of the act indicated that the federal government had a fiduciary responsibility to protect Aboriginal rights (for both Métis and First Nations), and thus had a duty to limit non-Aboriginal settlement in a region until the local First Nations and Métis inhabitants had their Aboriginal title dealt with through treaty and scrip. Section 125 of the Act paved the way for the infamous scrip system implemented by the federal government in an ineffectual attempt to extinguish the Land rights of Métis.*¹⁹

The scrip system was implemented after the 1869-70 Red River Resistance. Scrips were documents issued from the Canadian Government that could be redeemed by Métis people for either Land or money. When this system was first established Métis people could either receive 160 acres of Land or \$160, later this value was increased to 240 acres or \$240.²⁰ The process for applying for scrip was cumbersome and confusing. Métis people had to fill out an application, sign an affidavit and in most cases receive their scrip coupon on-site if they qualified.²¹ Distance was another reason why attaining

these scrips proved to be impossible, in order to obtain a scrip families would have to leave work and travel for many days to visit the commission and travel a second time to relocate to their Lands. Economic circumstances also often prevented Métis people from applying for scrip. During this time many Métis could not speak or interpret the English language which was another barrier that they would need to overcome in order to obtain their scrips.

The Land that was often allotted to the Métis people was situated in remote areas, hundreds of miles away from where the Métis lived. Families had to leave their communities and begin their new lives disconnected from one another, starting from the ground up in unfamiliar areas. Many Métis people would sell their scrip, as they were often impoverished and chose not to risk moving far from their communities. Oftentimes Métis people would sell their scrips to speculators for a fraction of their value. Many Métis were also pressured to sell due to poverty, and speculators would often offer immediate cash for Métis Land. There were “roughly 17,000 scrip documents issued, and only 2,500 were actually claimed by the intended Métis. The remaining 14,500 were taken by white speculators. Leaving most Métis landless and living on road allowances.”²²

The scrip distribution process granted Land to individuals rather than the collective. This individual distribution tactic tore communities apart and displaced people throughout the northwest and uninhabitable Land. Due to this fraudulent system, the Métis still found themselves without a Land base at the close of the 19th century. “The speculation in Métis scrip, the fraud that often accompanied it, and the government’s refusal to protect scrip Lands from these illicit activities deemed this policy a failure for the Métis.”²³

Reign of Terror

Shortly after the Manitoba Act was passed Prime Minister John A Macdonald sent 12,00 troops to Fort Garry (now known as Winnipeg) to surveil and control the new province.

*In August 1870, the Red River Expeditionary Force, commanded by Col. Garnet Wolseley, was sent by Ottawa to “pacify” the region. When this force of more than 1,000 Canadian troops arrived in Manitoba, they began a reign of terror against Métis citizens.*²⁴

The arrival of the troops and settlers brought terror to Métis residents. Métis people were murdered, beaten and raped upon the arrival of the Red River Expeditionary Force. Many settlers also arriving during this time contributed in these acts of violence.

*The acts and attitude of the Canadian Government, instilling psychological and physical intimidation including murder, physical beatings and rape of an already oppressed people would have served to severely fracture the sense of community safety and family cohesion. These tactics of physical and psychological violence were used to keep the Metis in a position of political subordination.*²⁵

As a result of this horrific violence and reign of terror, many Métis families left the new province of Manitoba in fear and fled for the Northwest Territories and Dakota Territories, bringing many into the province of what is now British Columbia.

Northwest Resistance

The Northwest Resistance was a five-month resistance led by the Métis against the Canadian government. These series of battles and events were a significant turning point in Métis history, and one of the last times that the Métis grouped together militarily to fight for their rights. These battles were a result of “rising fear and insecurity among the Métis and First Nations peoples, as well as the white settlers of the rapidly changing West.”²⁶ Three specific battles can be named that contributed to this Northwest Resistance: The Battle of Duck Lake (March 25-26, 1885), The Battle of Tourond’s Coulee/Fish Creek (April 24, 1885) and the Battle of Batoche (May 9-12, 1885).²⁷

The Métis fought hard during these battles, but were eventually defeated by federal troops and left to suffer in the wake of the battles, having to forfeit to the Canadian enforced laws and government. “The result was the permanent enforcement of Canadian law in the West, the subjugation of Plains Indigenous Peoples in Canada, and the conviction and hanging of Louis Riel.”²⁸

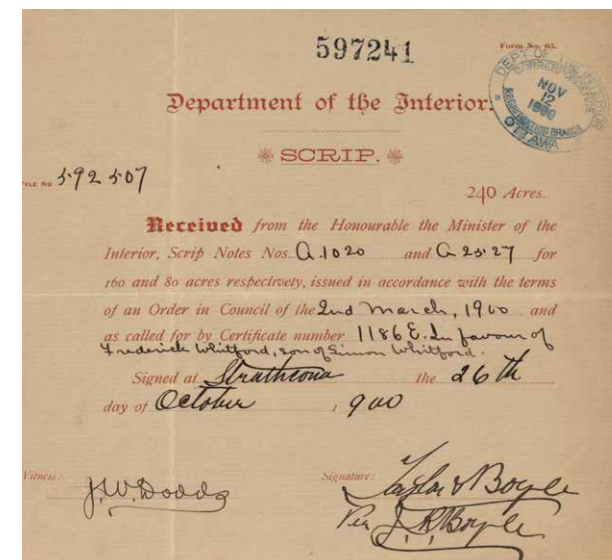


Fig. 14 Frederick Whitford, David Fortin’s Great Grandfather’s Scrip. Scrip number A 1020 and A 2527. Archives / Collections and Fonds. Item Number ID 4642593

17 Kyle Muzyka, “What’s Métis Scrip? North America’s ‘Largest Land Swindle,’ Says Indigenous Lawyer | CBC Radio,” CBCNews (CBC/Radio Canada, April 25, 2019).

18 “Métis.” Book. In Indigenous Peoples Atlas of Canada, 2018, 28.

19 Ibid.

20 Ibid.

21 Camie Agustus, “Métis Scrip,” Métis Scrip | Our Legacy, accessed March 30, 2023, http://digital.scaa.sk.ca/ourlegacy/exhibit_scrip.

22 Adele L’Abbe-Arseneau, March 23, 2023, MNBC Community Consultation Feedback Email Notes.

23 Camie Agustus, “Métis Scrip,” Métis Scrip | Our Legacy.

24 “Métis.” Book. In Indigenous Peoples Atlas of Canada, 2018, 32.

25 “Road Allowance,” Road Allowance | Gladue Rights Research Database, accessed March 30, 2023, <https://gladue.usask.ca/taxonomy/term/1293>

26 Bob Beal, Rod Macleod, “North-West Resistance.” The Canadian Encyclopedia. Published February 7, 2006. Accessed February 18, 2023. <https://www.thecanadianencyclopedia.ca/en/article/north-west-rebellion>.

27 Ibid.

28 Ibid.



Fig. 15 Métis Family and a Red River Cart, 1883.
(State Historical Society of North Dakota, A4365).

End of Northwest Resistance

The end of the Northwest Resistance “ensured that an Anglo-protestant-led settler society would impose its dominance on the Canadian prairies for several generations.”²⁹ Post 1885 resistance, many Métis were displaced from their homelands. During this time they were described as rebels and faced racism for being Indigenous, giving many Métis no other option but to hide their identities.³⁰ The marginalization of Métis people and Land issuing fraud from the Canadian government placed many Métis in a position of homelessness. “Because of their dispossession through the fraudulent scrip system many Métis never owned title to their Lands.”³¹ The Métis relocated and were given the title of “Road Allowance People,” to be discussed in the next section for your reference.

The Road Allowance People

This title was given to the Métis during the decades between 1900-1960. After the 1885 Northwest Resistance many Métis were left homeless and relocated to areas deemed uninhabitable. Some moved to park Lands and forested regions while others chose to squat on areas of crown Land put aside for the future creation of roads.³² This is why the Métis received the Title of *Road Allowance People*. During this time, an architectural language emerged that reflected Métis lifestyles in poverty. The houses were “usually uninsulated, roofed with tarpaper and built from discarded logs or lumber and various recycled materials.”³³

Recounting Local History as a Designer

It is important to note that this is the most prominent version of Métis history that has been recorded, but to recognize as designers that there is always a story missing or not heard. Many Métis people residing in British Columbia have unique histories that are important to learn about as part of the design process. For Métis peoples living in BC, while sharing the origin story, many have an unwritten history that needs to be shared and understood before any design takes place. It is important to also acknowledge that many of the historic stories were established and shared by men, which in turn, has established a very patriarchal centered history. Métis history told through women’s eyes is often undocumented and untold. It is important to take time to listen to Métis Grandmothers and women and acknowledge matriarchal perspectives and stories.

²⁹ “Métis.” Book. In *Indigenous Peoples Atlas of Canada*, 2018, 38.

³⁰ Ibid.

³¹ Ibid, 39.

³² Ibid, 40.

³³ Ibid.

c) Distinctive History Resulting in a Complex Unwritten History of Métis in British Columbia

The history of British Columbian Métis communities is difficult to uncover as a majority of the written history of Métis people to date focuses on events surrounding Red River and other prairie regions. While Métis people in British Columbia share links to these significant events in Métis history, there is also a distinct identity to Métis peoples in British Columbia. As Monique Auger states:

There has been a fixation on Red River as the source and centre of all things Métis and that does not necessarily reflect a true historical interpretation of who the Métis people were and who other 19th century and 18th century people understood them to be. I think we have only just begun scratching the surface of Métis research in Canada.³⁴

There have been controversial writings and discussions about the location of the Métis Nation, and Canada has often attempted to establish a geographical boundary around where the Métis Nation is located. But other Métis political groups such as the Manitoba Métis Federation have also sought to identify a Métis geography. This is largely in response to confusion in other parts of Canada, primarily east of Ontario, where people of mixed Indigenous ancestry have adopted a “Métis” identity while having no connection to the Métis Nation or its culture whatsoever. Thus, according to the MNBC, it is important again to reiterate and understand that the Métis Nation is considered a network of communities and groups, and therefore cannot be identified by a simple geographical border.

According to the essay *Métis Networks in British Columbia*, researchers share,

There is a great deal of convention about the geographical and sociological boundaries of the historic Métis Nation today. In our view, not only is the historic Métis Nation best conceptualized as a network, it is probably best conceptualized as a network of nested networks, that is, a nation of families and communities connected to each other, with each one nested and in turn connected to particular locales, including other Indigenous peoples in those locales.³⁵

As stated previously, the Métis were a group that often faced discrimination and various forms of oppression. People would often hide their Métis identity and culture away during times of colonization and chose not to practice or embrace it. This is another reason why the history of Métis People in British Columbia has been left largely unwritten. For these reasons, MNBC Chartered Communities have been established and are voluntarily run to aid Métis families in re-gaining their identity through community events that focus on culture and ceremony.

On March 15, 2023, David T Fortin Architect, SOLO Architecture and Trophic Design met with MNBC citizens and Chartered Community members to discuss the MNBC Architectural Design Guidelines Book. When questioning the historic evidence of Métis people in British Columbia MNBC citizen Patrick Harriott shared that:

A lot of the Métis history here in BC has not been documented, because of the lack of labeling. I am in conversations with the Royal BC Museum Archives currently. At one point there were only 300 documents at the Library and Archives Canada that were labeled as Métis, they felt that it wasn't right. So they went back through the archives with a Métis lens and by the end of it they were able to label and identify 1800 documents that were labeled as Métis. I am talking to BC Archives about doing something similar because when they were first labeled and brought into the archives, the word Métis wasn't even a thing in peoples' minds. For instance there is a Métis community member in Victoria who's ancestor originated in the Red River area and went to residential school on the island. As those documents are being taken into the archives we are asking if a Métis lens could be used to label them because that hasn't been done for many of the archives relating to residential schools in British Columbia.³⁶

³⁴ Standing Senate Committee on Aboriginal Peoples, 2013, p. 44, as cited in Monique D. Auger, “Understanding Our Past, Reclaiming Our Culture: Métis Resistance, Resilience, and Connection to Land in the Face of Colonialism.” (2021).

³⁵ “Métis Networks in British Columbia.” Essay. In *Contours of a People: Metis Family, Mobility, and History*, 360.

³⁶ Patrick Harriott, March 15, 2023, MNBC Community Consultation led by David T Fortin, Jason Surkan and Terence Radford.

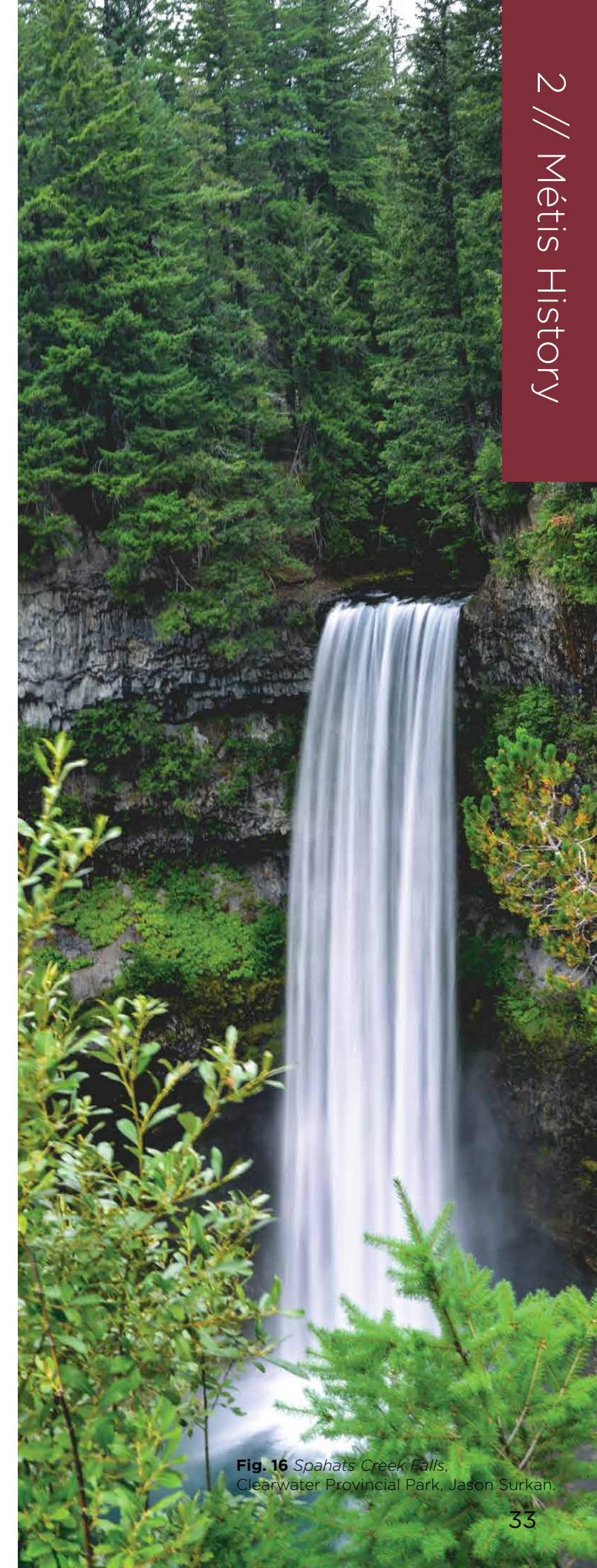


Fig. 16 Spahats Creek Falls, Clearwater Provincial Park, Jason Surkan.

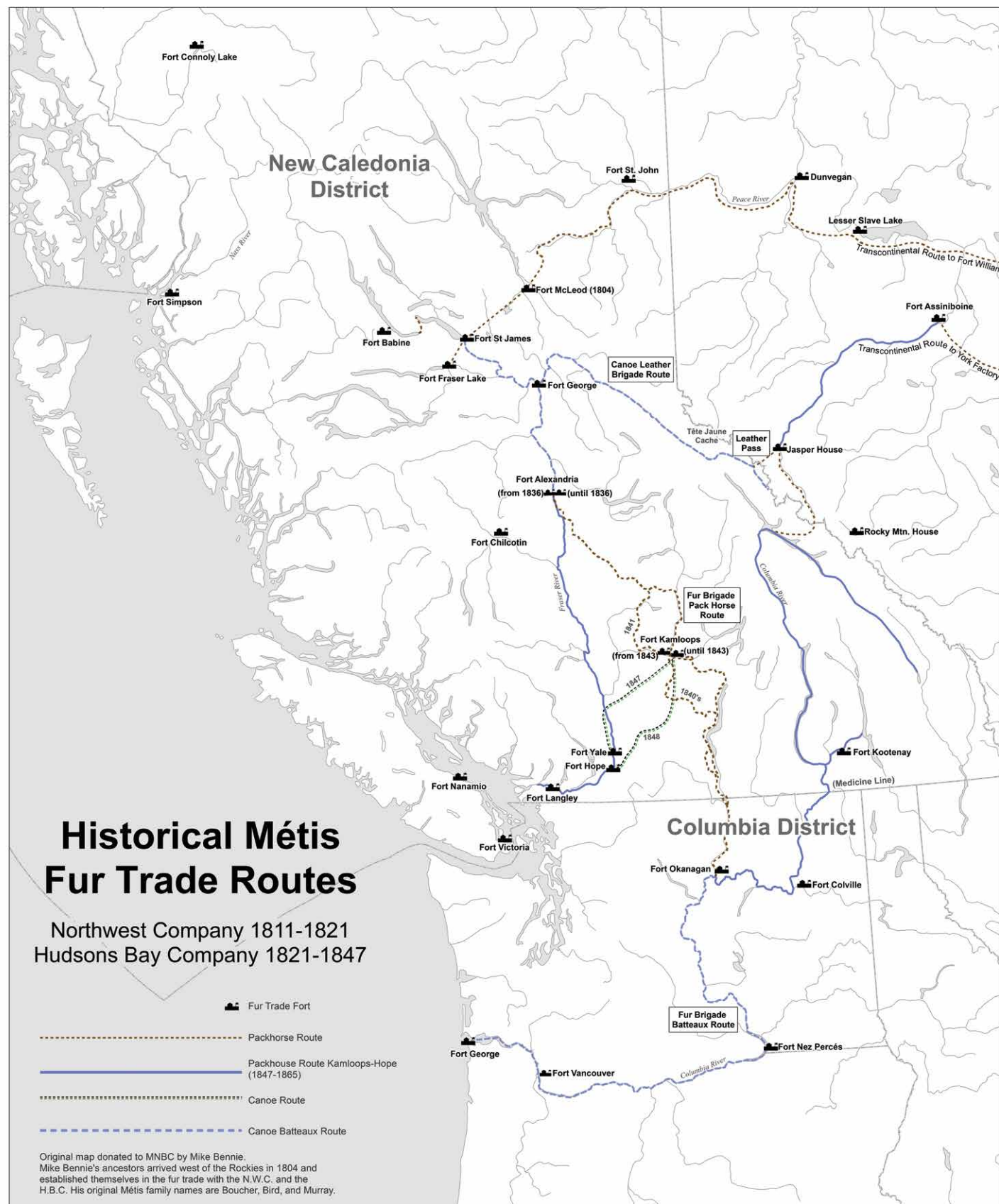


Fig. 17 Map of istorical Métis Fur Trade Routes, MNBC.

d) Métis Communities in BC

Early Fur Trade in BC

An overland expedition run by Alexander Mackenzie is one of the earliest recorded instances of potential Métis presence in BC. The Rocky Mountain Fort was established shortly after the 1794 expedition, to “help, among other things, provision fur brigades with pemmican and grease. Métis were integral to the establishment of this fort.”³⁷ Fur traders relied heavily on pemmican for its nutrients in order to survive in the bush. The remoteness of this fort resulted in its closing in 1804, shortly after the closing, Simon Fraser began his travels into BC where he developed: Trout Lake Fort (now Fort McLeod), Fort George (now Prince George), and Fort St. James.³⁸ Jean-Baptiste Boucher was a Métis fur trader who joined Fraser in his explorations at this time.

Jean Baptiste Boucher

Jean Baptiste Boucher is the first Métis person to have been recorded as settling in British Columbia in 1805. He was born in 1779 to a French-Canadian father and Cree Mother, and spoke both languages of his parents, along with Michif. By 1805 he was an established fur trader and journeyed westward to the Rockies with Northwest Company partner Simon Fraser, who had a vision to set up a fur trading post west of the mountains. Fraser decided to move back east, but Boucher decided to stay west and work at the newly established Fort St. James located west of present day Prince George. This is evidence of one Métis individual and family history specific to British Columbia that has been recorded and written about. However, there were many more that also resided in British Columbia during this time that have not been documented.

³⁷ Métis Nation British Columbia of Natural Resources, “Métis Use & Occupancy Study Port Metro Vancouver Roberts Bank Terminal 2 Project Review Panel,” Section 3.1.2 Early Fur Trade and Exploration, Prepared on November 16, 2017, 17.

³⁸ Ibid.

Post-1885 Resistance in the Red River Area

After the 1885 Northwest Resistance, more colonial European settlers were moving into Canada and forcing Métis and local First Nations groups off their homeland, pushing them further and further west. As stated previously, the scrip system was generated for the individual, not the collective, which also led to more community dispersal during this time. During our consultation session with chartered community members and MNBC citizens, Patrick Harriott shared more information on the economic opportunities in BC and why people may have ventured west.

There were later migrations in the 1920's and 50's. When things were tough economically in the prairies, there were opportunities in the BC fishing and forestry industries for Métis people. There were definitely different moments of economic boom here, and the families out in BC would have still been in communication with their families in the Prairies, so they would have told them to venture west for some of the economic opportunities. That has been the history of the road allowance and drifting westward across the mountains.³⁹

This is a migrational pattern observed historically which provides evidence of a long standing Métis connection to British Columbia.

Métis Communities in BC, History of Chetwynd

There is further historic evidence of Métis people in many other BC communities. Chetwynd is presently one of the dominating commercial centers of the Pine River Valley, but historically it was hidden and not discovered by some of the early explorers. Early explorer Alexander Mackenzie recorded the Moberly River tributary of the Peace River (which would have led him to Chetwynd) but never ascended it.⁴⁰ The fur traders historically used the Peace and Parsnip Rivers as their main highway and trading route. It is stated that the local First Nations of the area had always known of the shortcut to the Pacific Ocean, which bypassed the Peace River through Moberly Lakes.⁴¹ The Pine River and its confluence with the Sukunka Rivers and Moberly Lake area (where Chetwynd is located) were hidden waters to early settlement and colonization.⁴²

When the Métis started to travel west after the Northwest Resistance and Reign of Terror they made their way into this BC area. Napoleon Thomas was of Iroquois heritage and, though his Red River connections have been questioned and were not able to be confirmed by the authors of this book, he has been previously affiliated with the early Métis culture in BC. Thomas settled near Dawson Creek with his large family. He had settled in this area since 1891, seven or eight years before the first white settler arrived. Thomas had a large family and some eventually moved south to the Moberly Lake area of what is now Chetwynd, where they and others played a role in establishing a large Métis presence within this area. Relating to this, MNBC citizen, Adele L'Abbe-Arseneau shared that "Chetwynd was established by Métis from the prairies before it became more of a "resource supported" non-native community later on."⁴³

³⁹ Patrick Harriott, March 15, 2023, MNBC Community Consultation led by David T Fortin, Jason Surkan and Terence Radford..

⁴⁰ Dortha Calverley, "15-010: Highlights of Chetwynd District's Early History," South Peace Historical Society, accessed May 1, 2023, <https://calverley.ca/article/15-010-highlights-of-chetwynd-districts-early-history/>.

⁴¹ Ibid.

⁴² Ibid.

⁴³ Adele L'Abbe-Arseneau, March 23, 2023, MNBC Community Consultation Feedback Email Notes.

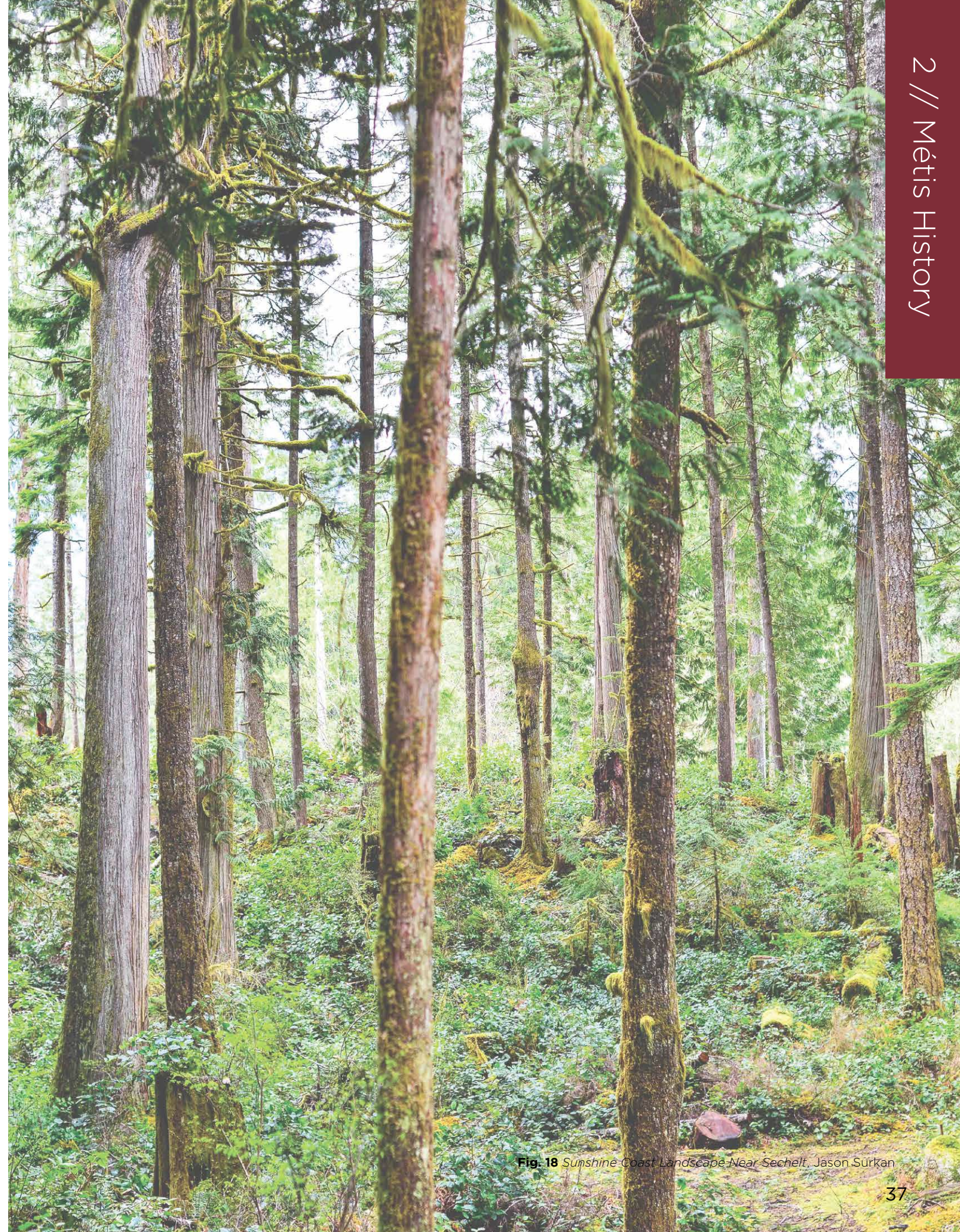


Fig. 18 Sunshine Coast Landscape Near Sechelt, Jason Surkan

Water and Métis Historic Connections

Indigenous communities in Canada have always had profound connections to waterways. River and lake systems were traditional routes of travel and would allow people to traverse great distances by canoe. These waterways were used as traditional Indigenous trade routes, when communities would travel and trade amongst one another. These water systems became integral during the fur trade in the 1700s when Canada experienced its primary economic boom with early colonization and exploration.

*First Peoples were instrumental in showing the fur traders the waterway routes throughout Canada and it is this intrinsic connection with the Land and the waterways that Canada was settled and became a country. The Métis were instrumental not only in acting as scouts for the various fur trading endeavors but they were also able to use their family connections to the first people to ensure that fur traders were dealt with.*⁴⁴

As mentioned previously, the fur trade made its way into British Columbia and many of the traders involved would rely on waterways to make their way around the Rocky Mountains. The waterways that were mostly used by the Métis and early fur traders include: The Peace River, Parsnip River, Fraser River, Crooked River, Athabasca River, Columbia River and Nechako River.

As stated in a book titled *Fur Trade Routes in Canada*:

*Two main fur areas lay beyond the Rockies: (a) the Columbia Department, comprising the lower Columbia Valley, and based on both David Thompson's explorations and the taking over of Astor's Pacific Fur Company by the North West Co. in 1813; and (b) New Caledonia, lying north of the bend of the Fraser, and associated with the explorations of Mackenzie and Fraser. The problems in servicing these two areas were steep gradients, early snow, late spring, and distance.*⁴⁵

The book further describes the difficulties many of the First Nation, Métis and first explorers traveling along these large rivers faced.

*The Fraser River below Fort Alexandria (near Quesnel) was at no time a fur-trade canoe route. George Simpson required convincing; but after a trip which he personally made down the Fraser with an expert crew in 1828, he wrote: "Fraser River . . . was never wholly passed by water before, and in all probability never will again, . . . and although we ran all the rapids in safety, being perfectly light and having three of the most skilful Boivsmen in the country, . . . I should consider the passage down to be certain Death, in nine attempts out of ten. I shall therefore no longer talk of it as a navigable stream."*⁴⁶

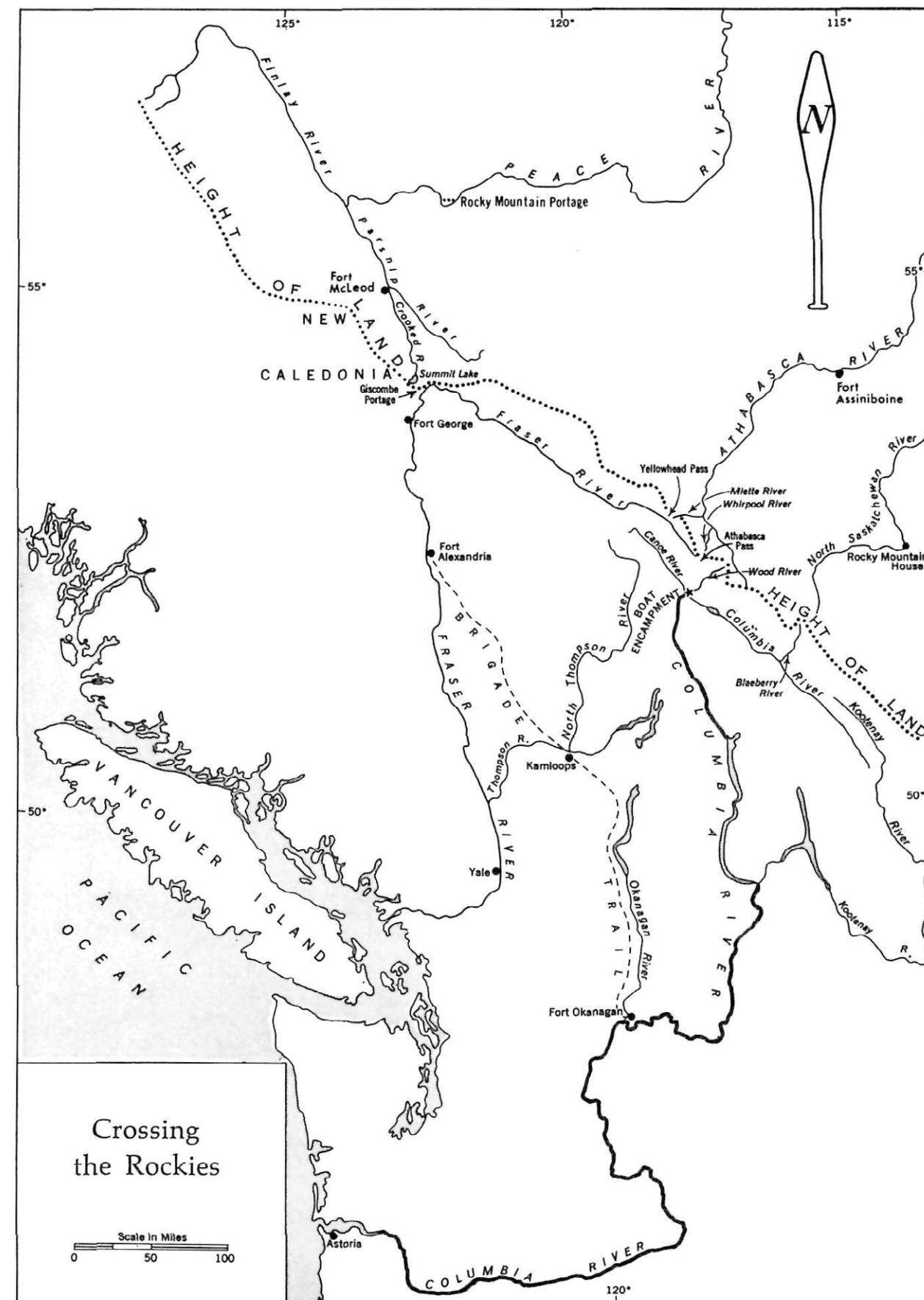


Fig. 19 Crossing the Rockies, Page 106, *Fur Trade Canoe Routes of Canada / Then and Now*.

44 Nicole Hancock, "Grade Five Thematic Unit Part 1: Waterways and the Métis Nation," Safe Drinking Water Foundation (Safe Drinking Water Foundation, August 24, 2017), <https://www.safewater.org/operation-water-spirit-1/2017/6/2/grade-five-thematic-unit-part-1-waterways-and-the-mtis-nation>.

45 Eric Morse, *Fur Trade Canoe Routes of Canada / Then and Now*, Toronto: University of Toronto Press, 2019, 105.

46 Ibid, 108.

During the MNBC community discussion on March 15, 2023, Patrick Harriott shared more information about Métis and their relationship with water. “Rivers were essentially our highways. Famously, Métis people made up most of the ferrymen, and established routes like Gabriel’s Crossing, Métis people have a very strong connection with rivers and water.”⁴⁷ Gabriel Dumont, one of the leading figures in the Northwest Resistance, settled on a farm in 1871, on the east bank of the South Saskatchewan River, upstream of Batoche. It was here that he established a ferry system for this crossing and competed with the existing Batoche ferry. Dumont’s ferry was 22 feet long and 12 feet wide, his advertisements for ferry services were written in English, French and Cree.⁴⁸

Gabriel's crossing {	Cart.....	1s. 6d.
	Waggon....	2 0
	Horses....	6
Traverse de Gabriel Dumont.		
ᐅᐱ ᑲᐅᐅᐅ ᐅᐅᐅᐅ ᐅᐅᐅᐅ ᐅᐅᐅᐅ →		

Fig. 20 *Gabriel's Crossing Advertisement*, Within: The Carlton Trail: The Broad Highway into the Saskatchewan Country From the Red River Settlement, 1840-1880, Russell, R.C.

Furthermore, within David Fortin and Jason Surkan's research on Métis architecture, they stumbled across a significant Métis material culture artifact. In their explorations around the prairie areas, they recognized Métis skiff boats in northern Saskatchewan constructed out of plywood and dimensional lumber. Métis people have been passing down these construction methods over generations and one can tell where the boat comes from based on how large the bow of the boat is. Métis are excellent craftspeople and these boat constructions are further evidence of connections with Canadian waterways and how their boats communicated information about a local way of life.

⁴⁷ Patrick Harriott, March 15, 2023, MNBC Community Consultation led by David T Fortin, Jason Surkan and Terence Radford.

⁴⁸ Lawrence J. Barkwell, "Gabriel Dumont Institute of Native Studies and Applied Research Virtual Museum of Métis History and Culture," The Virtual Museum of Métis History and Culture, Louis Riel Institute, September 11, 2013, <https://www.metismuseum.ca/resource.php/12543>.

Waterways also crossed provincial borders, connecting Canada through trade routes. As an MNBC reference states:

*Nonetheless, historical materials from Missionary records (the Oblates), from early census documents, from fur trade records, and from the journals of travelers like the artist Paul Kane paint a compelling picture of Métis people and communities stretching from the Flathead of the Southeastern corner of the province to the Columbia, to the Peace, and to the Fraser and its fertile delta Lands in the lower mainland. The picture of the complex patterns of Métis in the province is slowly emerging from the collaborative efforts of scholars, Métis organizations, and Métis families themselves.*⁴⁹

In summary, Métis people have a profound connection with water. Many Métis people involved in the fur trade would have to paddle and navigate large river systems by canoe. Some expedition journals share the dangers of paddling large BC rivers, and it was the Métis and First Nations who would have guided these explorers safely down the waterways, sharing local knowledge of rapids and portage trails. These arduous journeys are evident examples of Métis canoeing skills and connections with waterways and natural landscapes.

⁴⁹ "MNBC, A Guide to the Métis Nation British Columbia," Published by MNBC. Funding for this project provided by The Province of BC, The Government of Canada and in Partnership With: UBC Okanagan and Métis Nation British Columbia.

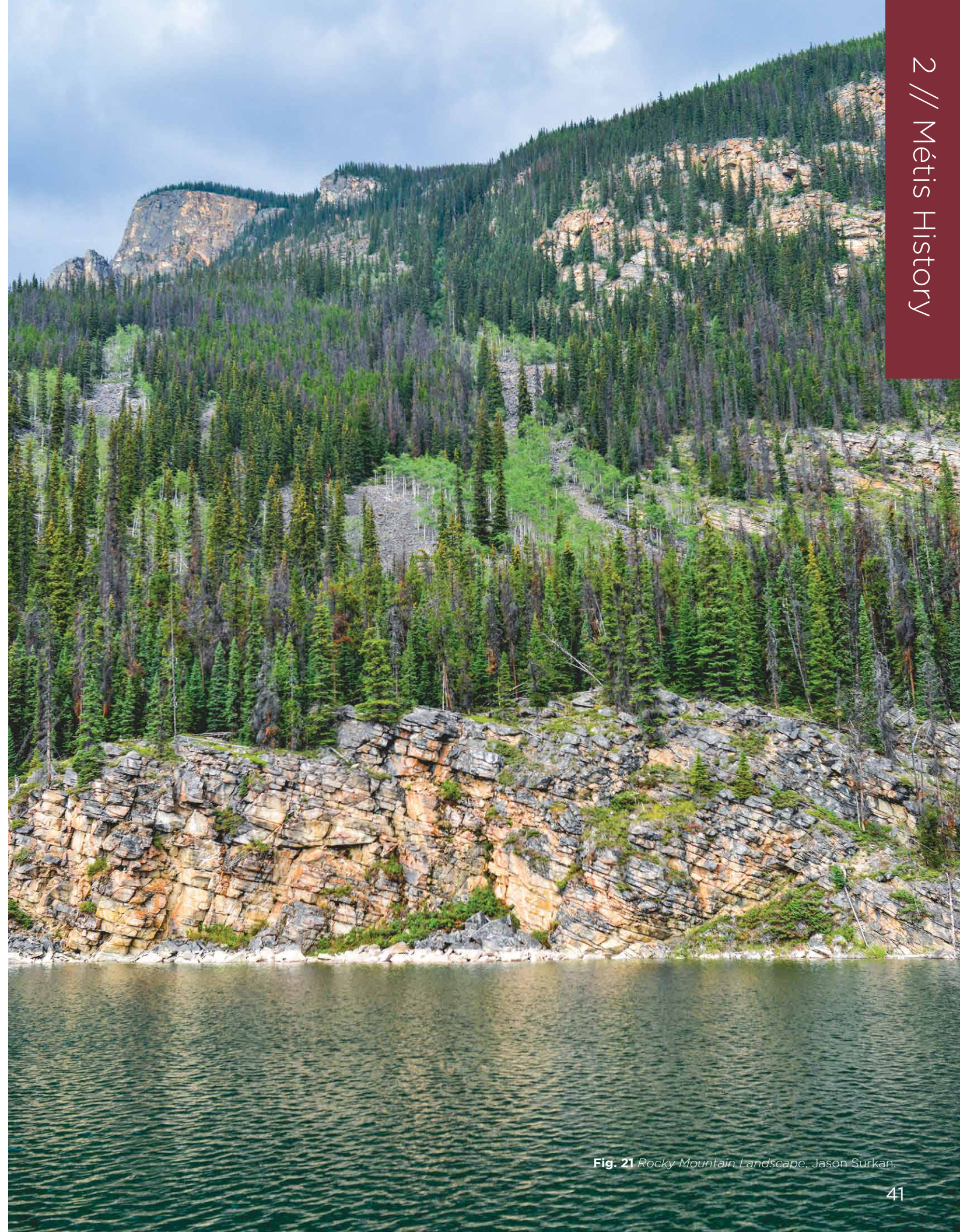


Fig. 21 *Rocky Mountain Landscape*, Jason Surkan.



Fig. 22 Red River Cart and Flag, MNBC.

e) Cultural Identity of Métis People in BC Today

Many Métis people make-up the backbone of what is now British Columbia. As stated in the MNBC book *KAA-WIICHIHITOYAAHK - We take care of each other*:

Historians have noted that Métis people contributed significantly to the development of BC's economy and society in the late 1800s and early 1900s. As Métis historian Brodie Douglas has explained, "Perhaps one of the most striking features of Métis history in BC, is the fact that Métis existed in positions of political and economic power during the early years of the colonial and provincial governments." Joseph William McKay was a Métis man who founded the city of Nanaimo. Lady Amelia Douglas, the wife of Sir James Douglas (the first governor of the colony of BC) was a Métis woman. The Douglasses had five daughters, including Martha, who was the first Aboriginal women from BC to be a published author, and a son, James who became a BC member of the legislative assembly. Isabella Ross, the first female Landowner in BC according to colonial law, was Métis. Significantly, the first military unit and police force in BC, The Victoria Voltigeurs, was composed of Métis and French Canadian men whose uniforms consisted of sky-blue capotes and red woolen sashes, typical Métis dress at the time. Métis in BC were business owners, community and political leaders, and matriarchs and patriarchs of the cities, communities and institutions that make up modern-day BC.⁵⁰

As a result of colonialism and various forms of oppression towards the Métis, many would choose to hide their identities and culture from others. Oftentimes, traditions and ceremonies were practiced secretly or avoided all-together.

Due to this era of oppression and cultural genocide, many Métis families grew up unaware of their rich cultural history. Métis communities today are recognizing their ancestry and celebrating their historical connections, taking the time to embrace their identities. National, Provincial and Local Métis organizations have been developed to provide cultural support for Métis communities across the country and aid them in connecting back to their culture, communities and ceremony. There are three Métis Governance structures to be aware of in BC:

1. Local: Métis Chartered Communities
2. Provincial: Métis Nation British Columbia
3. National: Métis National Council⁵¹

Each of these self-governed bodies have various roles that will be described in later sections of this guidebook for your understanding.

Based on Census data collected in 2021, "97,865 people in British Columbia identify themselves as Métis. Out of that number 25,580 people have reported being registered in the MNBC, accounting for 94.3% of those who reported membership in MNBC. Half (49.5%) of those reporting registration with MNBC lived in Vancouver (5,700), Prince George (1,865), Victoria (1,850), Kelowna (1,705), Kamloops (1,235) and Nanaimo (1,080)."⁵² There is a large modern day presence of Métis people in British Columbia and as more people connect back with their ancestry and receive Métis citizenship the numbers will continue to increase. These growing Métis communities will be needing more infrastructure and programming to support their needs and desires, which is why MNBC has established this guidebook specifically for designing with Métis Chartered Communities in British Columbia.

⁵¹ Métis Nation British Columbia, *Kaa-WiichihitoyaaHK - We Take Care of Each Other*. MNBC, 2021, 94.

⁵² "Membership in a Métis organization or Settlement: Findings from the 2021 Census of Population," Statistics Canada, September 21, 2021. Catalogue no. 98-200-X. <https://www12.statcan.gc.ca/census-recensement/2021/as-sa/98-200-X/2021006/98-200-X2021006-eng.cfm>

⁵⁰ Métis Nation British Columbia, *Kaa-WiichihitoyaaHK - We Take Care of Each Other*. MNBC, 2021, 32-33

f) Material Culture and Métis People

As mentioned previously, on March 15, 2023, David T Fortin Architect, SOLO Architecture and Trophic Design met with MNBC community members to discuss the MNBC Architectural Design Guidelines Book. When questioning the contemporary lifestyles of Métis people in British Columbia discussions on material culture, ceremony, language, landscape and water were primary topics of conversation.

The question: "How do we carry ourselves on these Lands and reflect who we are?" was asked during the consultation and this created a discussion surrounding this topic, highlighting important aspects of Métis culture.

Beadwork and Métis Culture

Many community members answered this question with information about the practice of traditional Métis beadwork. Métis people traditionally received the name of “The Flower Beadwork People” from the Dakota and Cree First Nations.⁵³ Métis beadwork patterns were distinct and unique, many of the patterns evolved based on a combination of First Nation beadwork techniques and floral embroidery patterns from the French-Canadian nuns working in the Roman Catholic missions. By the 1830s naturalistic floral designs were extremely evident on all Métis products and items.⁵⁴ The practice of beadwork connects directly to surrounding landscapes. MNBC citizen Jo-Ina shared:

We can tell where people were from based on their beadwork, because they beaded their local flowers. As contemporary Métis we have a dogwood on our logo, we can tell where people come from based on their flowers. As we move we don't stay the same, we become a part of where we are now...As we bead we learned about the flowers from our French ancestors. Which is why we

are called the flower beadwork people because we changed the beadwork from geometric to flowers and we did the flowers around us which reflected our nature and we still keep the tradition of the mouse tracks and special beads. There are calming aspects of the beadwork process and wonder of it, I think beadwork has an important place within this design book.⁵⁵

MNBC citizen Adele ᐱᐅᐅᐅᐅᐅᐅ Arseneau continues to explain her family connections with beadwork, how it evolved over time and became a tool for communication:

In regards to beadwork, I was taught beading by my mom almost 20 years ago. She was a residential day school attendee and survivor. It was one of the only identifiable “traditional” teachings she could pass along to me. In my research I have learned that although we became the “Flower Beadwork People” our artforms changed in order to keep economically viable in a society that viewed our grandmothers geometric designs as “sauvage” and “primitive.” Being adaptable and resourceful people, we adopted the French/English forms of embroidery into our beadwork and added our medicines and practices into the designs so the beadwork was pleasing/acceptable to the settler society, it also carried messages/language of our peoples continued connection to their Indigeneity.⁵⁶

53 Métis." Book. In *Indigenous Peoples Atlas of Canada*, 2018, 52.
54 Ibid.

55 Jo-Ina, March 15, 2023, MNBC Community Consultation led by David T Fortin,
Jason Surkan and Terence Radford.



Fig. 23 *Lisa Shepherd Beadwork*, MNBC.

During the consultation, some MNBC community attendees discussed beadwork as a symbol of Métis resilience and connection to Land, Brodie Douglas shared a comment relating to this:

I absolutely think that beadwork is a symbol of our resilience and it is that connection to the Land, indicating that the Land is still important to us. I am a heartfelt Métis nationalist and it is important that we keep our connections with the homeland. We are not people living in a history book, we are an alive culture that is evolving and moving forward.⁵⁷

MNBC citizen Marion Gonneville talked about how she practices beading the traditional rose within her beadwork and how challenging it was when her Ontario relative asked her to bead a trillium. She shared that it was the hardest thing she has ever done. When she completed the trillium she also made sure to integrate symbols of the Homeland, because that is the glue that keeps Métis people connected. Patrick Harriott's response to Marion's beadworking efforts explains how thoughtful design can achieve and embellish an expression of a particular place, he shared:

Marion, how you had described that you beaded the trillium but made it very much Métis, that is the balance that I am hoping we can strike here. Something that is very much us, but reflects where we are. That is why I am interested in how the landscape will achieve this. I honestly do feel that the architecture you have in the book here, it seems like it echoed all the way out to B.C and Vancouver island and how that context in the place that we are at, the landscape and elements surrounding it embellishes and expresses the place.⁵⁸

Patrick's comment about how landscape and context can influence a space architecturally is incredibly important to note as a designer. The vernacular Métis building methods echoed across the Prairies into British Columbia. The differences that exist architecturally are the ways in which people adapted and stitched the architecture into new landscapes. Adaptability and resilience are Métis traits, these people had to uproot their lives and move into a new landscape. These discussions on beadwork share important information that should be considered when thinking about how to design a space to reflect Métis communities and culture.

David Fortin and Jason Surkan met with renowned Métis artist Lisa Shepherd on Friday June 23 to further discuss this guidebook. Lisa Shepherd provided further information on Métis material cultural artifacts. A lot of Métis artwork was stolen during the Métis resistance. A lot of the artwork was traded and purchased overseas and not correctly identified. Pieces of Métis artwork can be found throughout Europe in pristine condition but is often misidentified. Many of the Métis Flower Beadwork Peoples stories were taken overseas. Rematriation is an important word within Indigenous cultures and embodies the idea of "Returning the Sacred to the Mother."⁵⁹ Rematriation of cultural artifacts has been occurring across the country, as beadworks and significant cultural items are surfacing and being returned to their makers and makers families. Lisa Shepherd shared her knowledge of how the artwork/beadwork styles and mediums change as one moves westward. In Manitoba artwork is typically prepared on dark backgrounds, as one moves westward the artwork is prepared on hides. Hides would have been readily available and traded in western areas.⁶⁰

Fig. 24 Lisa Shepherd Floral Beadwork, MNBC.

57 Brodie Douglas, March 15, 2023, MNBC Community Consultation led by David T Fortin, Jason Surkan and Terence Radford.
58 Patrick Harriott, March 15, 2023, MNBC Community Consultation led by David T Fortin, Jason Surkan and Terence Radford.

59 1. Provost Social Media, "Rematriation of Indigenous Epistemologies in Education," The University of Oklahoma.
60 Shepherd, Lisa. June 23, 2023, Online Meeting and Discussion, Discussion led by David T Fortin and Jason Surkan.

Red River Cart

According to the Indigenous Atlas of Canada the “Plains First Nations referred to the Métis as *Half-wagon, half-man*. Red River Carts were traditionally made of wood and had the potential to carry 300-450 kilograms of weight.”⁶¹ The Red River Cart was the Métis’ primary source of inland transportation. These carts proved to be versatile as they were designed with sleeping and transport in mind. A simple addition of fabric material could be mounted onto the Carts to provide a sheltered space when traveling. There were also strategic maintenance considerations that impacted the design. “Made entirely out of wood, Red River Carts could be repaired with materials on hand. If a cart broke down any wood from surrounding trees could be used to make quick repairs.”⁶²

Pat Calihou is an MNBC citizen and well known Red River cart builder. He shares more information about the Red River Cart and his process of building them in an MNBC video about traditional Métis Craftsmanship.⁶³ Typically the construction of a Red River Cart takes seven days with the use of only hand tools. Pat Calihou shared that wheel construction is the hardest part of the process, it takes time and patience to ensure that the wheel pieces are fully rounded. Within the video he shares that the purpose of making many of the Carts is to increase Métis representation throughout the province. Most of his work takes place in schools, teaching youth and children more about the process of building a Red River Cart. Pat Calihou shares within the MNBC video why the building of Red River Carts is important:

*It is Important for me to share my craft with others as it is an opportunity to honor our ancestors, we have forgotten what we are capable of as people. When you see someone cut out a wheel or a wooden nail it makes you remember the way that things used to be.*⁶⁴

61 “Métis.” Book. In Indigenous Peoples Atlas of Canada, 2018, 16.
62 Ibid.

63 MNBC, “Traditional Métis Craftsmanship,” Video, Posted 2022, 6:52 length. <https://www.youtube.com/watch?v=KlszxfYKTE&t=2s>

64 MNBC, “Traditional Métis Craftsmanship,” Video, Posted 2022, 6:52 length, spoken at 3:50.. <https://www.youtube.com/watch?v=KlszxfYKTE&t=2s>

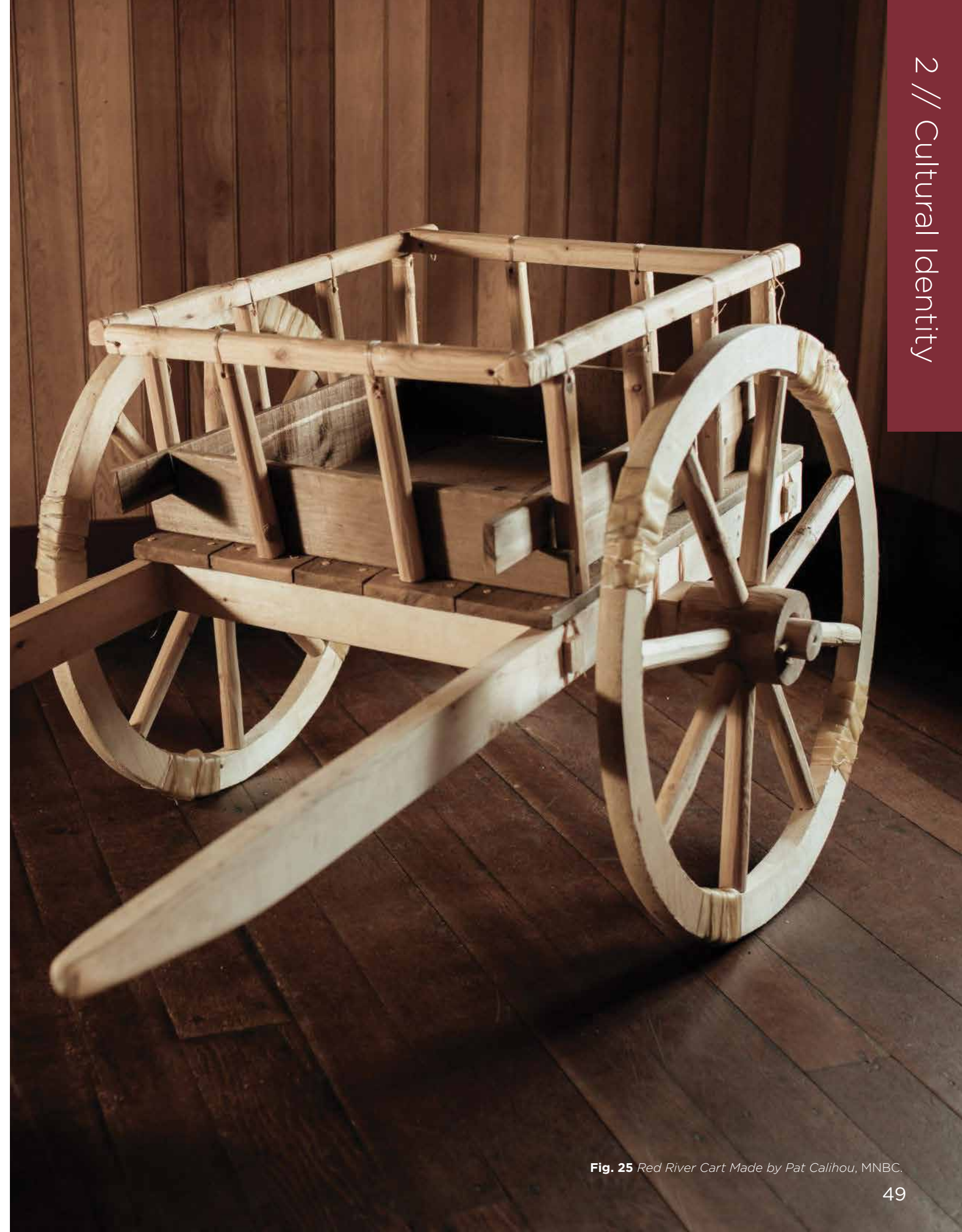


Fig. 25 Red River Cart Made by Pat Calihou, MNBC.



Fig. 26 *York Boat Made by Pat Calihou, MNBC.*

The York Boat

The York Boat is another significant Métis material culture artifact. The boat pictured on the left was constructed by Pat Calihou and took him six months to complete. This style of boat was typically paddled by fur traders and was used to carry trade items: furs, sugars, flour and trading post items. He built this boat to “Honor his ancestors, as they were the great voyageurs at that time and his great, great grandfather Michel Calihou paddled a York Boat for the Hudson Bay Company for a number of years.”⁶⁵ Similar to the Red River Cart, the York Boat is constructed with all wood. “The main keele of the boat uses Douglas Fir and the stem/end of the boat are also made of Douglas Fir. The planking is made up of spruce and the ribs are made from a combination of Douglas fir and spruce.”⁶⁶ Similar to the process and practice of building a Red River Cart, Pat Calihou built this boat to honour his ancestors and learn first-hand from their detailed craftsmanship.

Métis Wall Tent

These tents would have been used throughout the fur trade as trapping tents and were typically four-sided structures. The tents incorporated peaked roofs that sloped down to four canvas side-walls. Some online conversations share insights on how the Métis trapper wall-tent shared a similar architectural language with First Nation Tipis. Tipis were constructed with skin-on-frame techniques. Wooden poles would establish a frame for the canvas or animal hides to mount onto. The wood structure of the wall-tent in combination with canvas (a historical trading good) established a temporary structure that could be assembled and disassembled quickly during the long arduous fur trading journeys.

⁶⁵ MNBC, “Traditional Métis Craftsmanship,” Video, Posted 2022, 6:52 length, spoken at 5:00. <https://www.youtube.com/watch?v=KlszxfYKTE&t=2s>
⁶⁶ Ibid, spoken at 5:25.

The Sash

The sash is an important symbol of Métis identity and it has been used by Métis people since the 1700s. It has been described as a “ceinture flechée, an arrowed belt.” The arrow pattern design can be recognized within the sash weaving patterns.⁶⁷ “The first sash was based on First Nations finger-weaving techniques and utilized European design and raw materials. As First Nation and Métis women gained access to wool from both the HBC and NWC, they began to make sashes in distinctive colours and patterns.”⁶⁸ The sash was an important tool that evolved to serve many functions for the Métis. It could serve as a rope to guide canoes down rapids or a tumpline to assist with carrying heavy loads over portages. “The sash was sometimes also used for medicinal purposes and bundles of medicine would be carried in the fabric. Some references note that the Métis used the fringed edges of the sash as an emergency sewing kit.”⁶⁹ Sometimes the sash could be used as a washcloth or towel during winter months and also assisted with securing capotes (discussed later) around the wearer.

Métis Embroidery

Beadwork is something that has been discussed previously, but some MNBC citizens shared that embroidery was equally as important and practiced within Métis culture in BC. Embroidery was integrated into clothing and household items during the fur trade. “A common motif is the flower pattern, which exists in a relatively narrow spectrum of colours. The flower designs are a carryover from the time prior to the 1850s when women would use quills in their embroidery.”⁷⁰ It is shared in the *Indigenous Atlas of Canada* that Catholic Missions also influenced Métis embroidery. The nuns from these missions would share introductions to the European techniques of silk embroidery within catholic mission schools during the 1830s.

Often the sash would be presented to community members “for outstanding cultural, political and social contributions to the Métis Nation.”⁷¹ For many Métis communities, the colours used within the weaving pattern of the Métis sash each represent different parts of Métis culture.

*Modern interpretations of the sash colours held by some Métis people state that: red stands for the blood shed over many years of Métis people fighting for their rights, blue is for the depth of spirit among Métis people, green is for the fertility of their great nation, white stands for their connection to the earth and creator, yellow is for prosperity and black stands for the dark period of suppression and dispossession of Métis Land.*⁷²

Octopus Bags

The Octopus Bag is another significant Métis cultural artifact. They were previously referred to as Fire Bags as they were typically used to carry flint and steel, tobacco, pipes or ammunition.⁷³ The image of the Octopus bag to the right is from an exhibition titled: *Sewing with our Ancestors: Heirloom Fire Bags from the Flower Beadwork People*. This exhibition featured 14 fire bags, created by Métis beadwork artists and community members from across BC through the Ministry of Culture, Heritage and Language’s Fire Bag Workshop Series. The series was taught by Métis artist Gregory Scofield. Over the span of 18 weeks, participants learned how to create a Métis-style fire bag. The bags were showcased at the Métis Art Wall at MNBC’s Headquarters in Surrey and online in a virtual exhibition.



Fig. 27 Amelia's Bag (with paisley pocket), Made by Kaija Heitland, 2022.

67 Portage College, The Knowledge Keepers Diary, The Métis Sash, Online Document, <https://www.portagecollege.ca/documents/events/corporate/knowledge%20keepers/KnowledgeKeeper3.pdf>.

68 Métis." Book. In *Indigenous Peoples Atlas of Canada*, 2018, 52.

69 Ibid.

70 Métis." Book. In *Indigenous Peoples Atlas of Canada*, 2018, 53.

71 Portage College, The Knowledge Keepers Diary, The Métis Sash, Online Document.

72 "The Story of the Métis Sash," New Journeys / Articles, May 25, 2016. <https://new-journeys.ca/en/articles/the-story-of-the-metis-sash>

73 Lawrence J. Barkwell, "Métis Octopus Bag," Coordinator of Metis Heritage and History Research, Louis Riel Institute, Accessed from Gabriel Dumont Institute Virtual Museum

Music (Fiddle) and Dancing (The Jig)

A blending of dances inspired by European ancestry and dances inspired by First Nation ancestry is what established dances that were unique to the Métis. This adaptability accentuates Métis culture and recognizes the resiliency and adaptability of Métis people. Métis dancing represents resiliency. Across the country, various groups of dancers are sharing stories of history through a contemporary lens using the medium of dancing.

Dancing is ever evolving, as people continue to combine jig steps and develop new steps. One exemplary dance that was shared within an MNBC video is the sash dance. It is believed that the sash dance evolved from the Scottish sword dance, traditionally performed by the Scottish around swords. The Métis evolved this Scottish technique into their own by laying down their sashes in a sword formation. The resulting dance demonstrated Métis adaptability in creating their own cultural dances.

The fiddle is also a Métis musical artifact that works in combination with Métis jig dancing. When both the fiddle and jig are blended together, the music is again, a reflection of Métis ancestry and has evolved as a blending of Scottish, Irish and First Nation rhythms. As shared in an MNBC video about dancing, it is described that there is an unseen relationship between the dancers and musicians, and this relationship demonstrates community and connection. Métis music was created for community and for celebration and gathering. It was often a medium used to celebrate and uplift us throughout all of the hardships Métis families endured.



Fig. 28 Métis Musicians, MNBC.

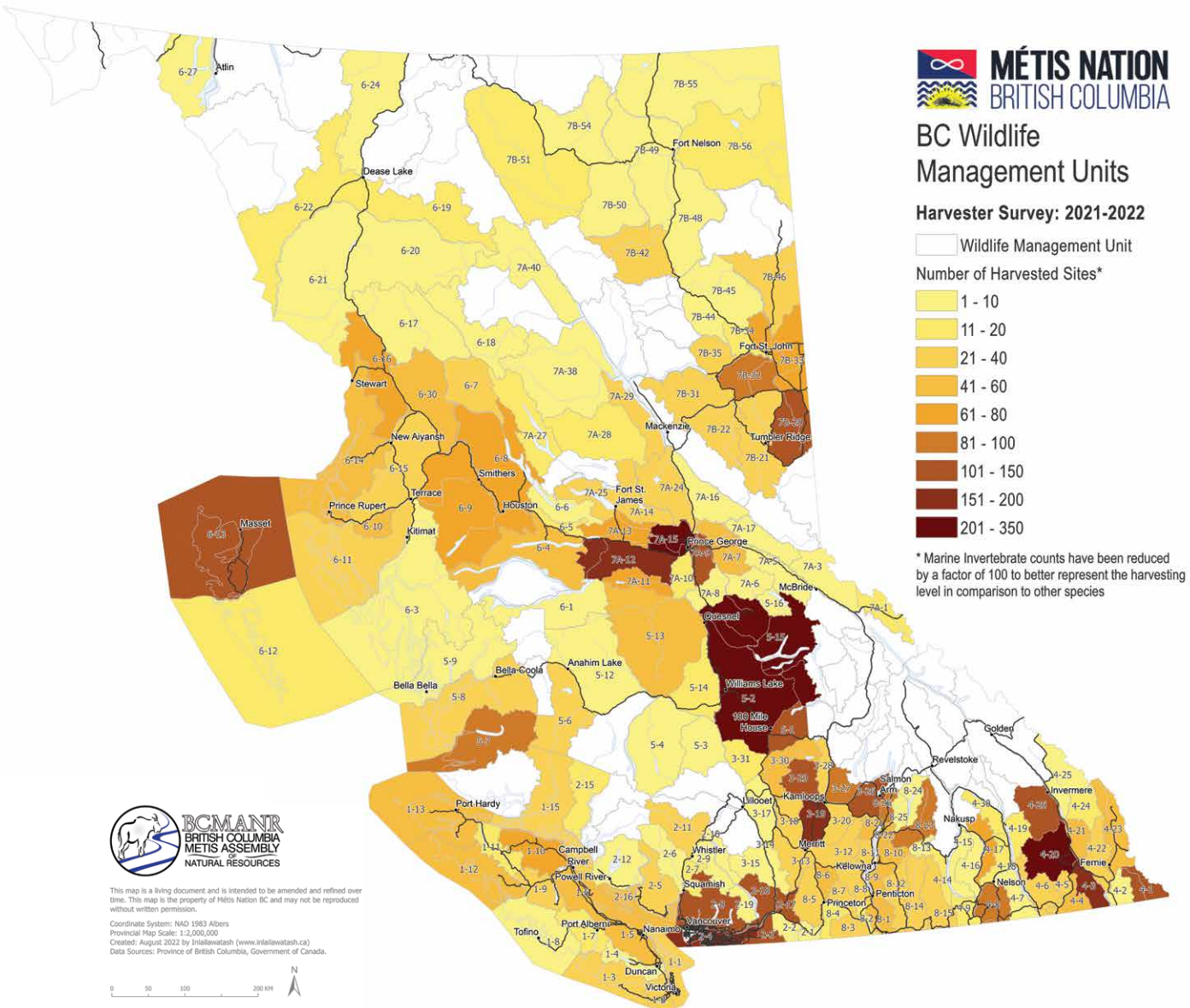
g) Landscape and Métis People

Métis people historically connected with their local landscapes in seasonal cycles, and continue to do so. They were known traditionally to live nomadic lifestyles, and sustain themselves through seasonal harvesting, foraging, gardening practices and living off the Land. Many contemporary Métis people have continued to seasonally harvest and depend on local landscapes for sustenance.

MNBC distributed a survey asking the Métis community members where and what they had harvested in BC. This data was collected and shared, indicating Métis Land-use across the province. The resulting map highlights areas in British Columbia that have been utilized most for harvesting.

In the MNBC community meeting, Pam Goldsack shared a comment that discusses resilience of Métis people in relation to landscape:

This is also why we have survived so well, being apart and being displaced, we are still so strong and we are still many. Because we are able to adapt and always have had to adapt and we need to honor where we are at. You cannot grow what you don't have the climate for. In my yard, as much as I would like to have certain plants, I am always trying new things and figuring out what works best for this climate.⁷⁴



⁷⁴ Pam Goldsack, March 15, 2023, MNBC Community Consultation led by David T Fortin, Jason Surkan and Terence Radford.

Fig. 29 MNBC Wildlife Management Units, MNBC.

h) Ceremony and Métis People

During the MNBC community consultation session we asked the question: What kinds of ceremonies are we seeing in BC? Responses to this question varied and shed light on many Métis ceremonies and traditions that are practiced throughout the province. Métis people are not, and should not, be defined by one ceremonial practice or tradition. Métis people practice intertwined beliefs and ceremonies, some families may have been brought up with more Indigenous traditions and other families may have been brought up with more European traditions. As a designer, it is important to acknowledge ceremony as a varying practice that is often subjective. That is why community engagement is integral within the design process, to better understand local ceremonial practices.



Fig. 30 *Louis Riel Day, Fort Langley BC, November 20, 2022, MNBC.*

Some of the responses to this question are listed below and share personal experiences relating to Métis ceremony and culture.

Patrick Harriott:

There are a lot of both (traditional and Christian) within our community. I know some very active Catholics, but absolutely there are some other traditions. Norman Fleury came to visit, and tobacco is not part of his family's tradition, but he appreciates being gifted jam.

When we are collectively asserting ourselves politically, the narrative was focused on one common story. When sharing only one, it really diminishes the collection of stories from all our families' lived experiences over the homeland, so there really is a variety. When you look at Chantal Fiola's book "Returning to Ceremony" she talks about how Métis people were keepers of sacred bundles and at the same time were going to church on Sundays. Métis people were Métis keepers of this, very diverse in our family experiences.⁷⁵

⁷⁵ Patrick Harriott, March 15, 2023, MNBC Community Consultation led by David T Fortin, Jason Surkan and Terence Radford.

Jo-Ina:

My grandmother was very, very Catholic, we were brought up a little bit Catholic and to think our own way and there is the Métis way. Grandmother was so Catholic that she had an altar in her home, but also had an altar of Martin Brodeur the hockey player. Both altars were the same size, but it always reminds me that no matter what we believe in, it is all intertwined. We do have all these things within our beliefs, but you roll with whatever the people like, so if they don't like tobacco you give them jam. The Métis can do whatever goes the right way along the river. I am proud to be Métis because we can do that.⁷⁶

Marion Gonneville:

My granny attended a secret sundance outside Prince Albert. They were Catholic and they were really superstitious. I don't know if they did these things because they wanted to cover their bases. When there were the prairie storms with thunder and lightning, all the aunties would run around the cabin and cover the mirrors with cloth because the spirits would come into the house. An Elder that comes into the MNBC nights shares that she is not comfortable at all with smudging. Like Jo-Ina said, we do whatever people are comfortable with. Some families were brought up with more Indigenous traditions and some are just Catholic, especially the French Métis.⁷⁷

⁷⁶ Jo-Ina, March 15, 2023, MNBC Community Consultation led by David T Fortin, Jason Surkan and Terence Radford.

⁷⁷ Marion Gonneville, March 15, 2023, MNBC Community Consultation led by David T Fortin, Jason Surkan and Terence Radford.

Patrick Harriott:

There was a Roman Catholic Métis priest who did a lot of his sermons in Michif. In his censer he used sweet grass, so he very much blended those two things together.⁷⁸

Brodie Douglas:

It reminds me of the one and a half men, the one Indian, one French and half devil which is what was used to describe the Métis.⁷⁹



Fig. 31 *Louis Riel Day, Fort Langley BC, November 20, 2022, MNBC.*

⁷⁸ Patrick Harriott, March 15, 2023, MNBC Community Consultation led by David T Fortin, Jason Surkan and Terence Radford.

⁷⁹ Brodie Douglas, March 15, 2023, MNBC Community Consultation led by David T Fortin, Jason Surkan and Terence Radford.

i) Language and Métis People

During the MNBC community consultation session we asked questions about language, and which languages are spoken in BC by Métis people? The discussions that occurred following this question were similar to responses we received about Métis ceremony. Language is similar to ceremony, as there are a variety of languages spoken by Métis people across Canada.

According to the community consultants, Métis people should not be defined by one language. The MNBC is taking on a position as a multilingual community, language cannot be one or the other; it is versatile and so many different Michif dialects exist. Dialects within BC were influenced by family connections to specific places and geographic mobility.

Some MNBC citizens and Chartered Community Members responses have been included in this section to better understand the variety of languages recognized and used within the province.

Adele L⁶.7Δ.9.° Arseneau:

My first language was Michif - Northern. Both my parents spoke it in the home along with my grandfather and uncles (Uncle Norman, Uncle Wilfred, Uncle Tony). I remember them always teasing me in Michif. We only spoke it at home and not in front of anyone who wasn't family. So I know more Cree Michif than the Southern French Michif. I would love to see some Northern Michif language classes rather than the prevalent southern dialect. When I would attend BC Métis functions growing up, all the elders used to say Tan'si not Tawnshee, so it's hard to hear everyone change.⁸⁰

Patrick Harriott:

Yeah, it has been a sore spot in the past, where people are indicating what Michif is, leaving some people feeling undervalued from their families experience. The Métis are limited in language revitalization, and the government has limited funds. What we are noting is that our families have always been multilingual. We want to lift up three categories, there is Northern Michif, Southern Michif and French Michif. That is the position we are taking at MNBC, that we are multilingual, and we are going to honor all of the family experiences. We are also still collecting the diaspora of Métis Nation. I was born in Manitoba, but all living here and have a community in BC that is Métis, honoring the multilingual spirit and celebrating family stories.⁸¹

Marion Gonneville:

Regarding all the languages, it obviously doesn't help that they continue to change what the language is being referred to or called. If the Cree can have dialects, and they understand each other, why can't we. My people spoke Cree Michif, mostly Cree (my dad and granny) and I can only learn southern, because that is all that has been offered. I am getting the language, just a different pronunciation of things. In general, just like how my granny could understand Cree and Michif, why can't we? Why does it have to be one or the other. It all had to do with who your family was and where they lived. A lot of us are out here from back there on the Homeland.

*If you can find out what your family spoke. I think it is all good and one should not be put above the other.*⁸²

Jo-Ina:

So excited about the Métis language because this language was such an important part of our being able to trade with everyone, so as long as we are able to understand it then that is great.

My parents are from Prince Albert and St. Louis, so they spoke French Michif. My grandma would always teach me how to say it and indicate that it wasn't French, and that is why Michif is such an interesting and linguistic language and it could spread easily. Although we are learning certain parts, I think we could speak them all at the end of our learning.

What Norman was telling me was that he can tell you a joke in Michif and you won't understand it. It's because you don't speak the language, and who cares which one it is. Once we understand it, we become a little bit more Michif.⁸³

Brodie Douglas:

In my previous experience with MNBC I had the privilege of sharing our language with the federal government. The Cree language is a versatile language with a number of different dialects and languages within it, so when we take our Michif language we have some versatility.

When we look at the historic mobility into BC, there is that Alberta connection, because of the influence of Cree and Alberta into British Columbia. So many northern BC speakers will be Cree Speakers. When I think about learning Michif I go back to what my grandfathers spoke, and they were French Michif, the "dirty French," it was never French it was "dirty French" according to the nuns. What influenced our language was the geographic mobility of the Métis and ancestral kinship connection of our dialect as well as the fact that we came in at different points in time. Dialects within BC, depend on history and family connection to place, these influences are what change and shape the language.⁸⁴

80 Adele L'Abbe-Arseneau, March 23, 2023, MNBC Community Consultation Feedback Notes.

81 Patrick Harriott, March 15, 2023, MNBC Community Consultation led by David T Fortin, Jason Surkan and Terence Radford.

82 Marion Gonneville, March 15, 2023, MNBC Community Consultation led by David T Fortin, Jason Surkan and Terence Radford.

83 Jo-Ina, March 15, 2023, MNBC Community Consultation led by David T Fortin, Jason Surkan and Terence Radford.

84 Brodie Douglas, March 15, 2023, MNBC Community Consultation led by David T Fortin, Jason Surkan and Terence Radford.

j) List of References

Metis Nation British Columbia, *Kaa-WIICHIHITOYAAHK - We Take Care of Each Other*. MNBC, 2021.

Métis National Council. "Citizenship". Retrieved February 17, 2023, from <https://www.Métisnation.ca/about/citizenship>

Métis Nation, The Assembly of First Nations, Inuit Tapiriit Kanatami, National Centre for Truth and Reconciliation, and Indspire. "Métis." Book. In *Indigenous Peoples Atlas of Canada*. Royal Canadian Geographical Society, 2018.

Statistics Canada Government of Canada, "Indigenous Peoples – 2021 Census Promotional Material," Government of Canada, Statistics Canada, February 1, 2023, <https://www.statcan.gc.ca/en/census/census-engagement/community-supporter/indigenous-peoples>.

Foster, John E., John Eccles, William. "Fur Trade in Canada," The Canadian Encyclopedia, Published July 23, 2013, accessed February 23, 2023, <https://www.thecanadianencyclopedia.ca/en/article/fur-trade>.

Foster, John E. "Pemmican." The Canadian Encyclopedia, Published February 7, 2006, Accessed February 21, 2023. <https://www.thecanadianencyclopedia.ca/en/article/pemmican>.

Muzyka, Kyle, "What's Métis Scrip? North America's 'Largest Land Swindle,' Says Indigenous Lawyer | CBC Radio," CBCnews (CBC/Radio Canada, April 25, 2019), <https://www.cbc.ca/radio/unreserved/from-scrip-to-road-allowances-canada-s-complicated-history-with-the-métis-1.5100375/what-s-métis-scrip-north-america-s-largest-land-swindle-says-indigenous-lawyer-1.5100507>

Agustus, Camie. "Métis Scrip," Métis Scrip | Our Legacy, accessed March 30, 2023, http://digital.scaa.sk.ca/ourlegacy/exhibit_scrip.

Arseneau, Adele L'Abbe, March 23, 2023, MNBC Community Consultation Feedback Email Notes

"Road Allowance," Road Allowance | Gladue Rights Research Database, accessed March 30, 2023, <https://gladue.usask.ca/taxonomy/term/1293>

Beal, Bob. Macleod, Rod. "North-West Resistance." The Canadian Encyclopedia. Published February 7, 2006. Accessed February 18, 2023. <https://www.thecanadianencyclopedia.ca/en/article/north-west-rebellion>.

Evans, Mike., Barman, Jean., Legault, Gabrielle, Dolmage, Erin, and Appleby, Geoff. "Métis Networks in British Columbia." Essay. In *Contours of a People: Metis Family, Mobility, and History*, 331-67. Univ Of Oklahoma Press, 2014.

Auger, Monique D. "Understanding Our Past, Reclaiming Our Culture: Métis Resistance, Resilience, and Connection to Land in the Face of Colonialism." *Journal of Indigenous Social Development* 10, no. 1, 2021.

Standing Senate Committee on Aboriginal Peoples, 2013, p. 44, as cited in Auger, M. D. "Understanding Our Past, Reclaiming Our Culture: Métis Resistance, Resilience, and Connection to Land in the Face of Colonialism." (2021).

"Métis Networks in British Columbia." Essay. In *Contours of a People: Métis Family, Mobility and History*, 360.

Harriott, Patrick, March 15, 2023, MNBC Community Consultation led by David T Fortin, Jason Surkan and Terence Radford.

Douglas, Brodie, March 15, 2023, MNBC Community Consultation led by David T Fortin, Jason Surkan and Terence Radford.

Métis Nation British Columbia of Natural Resources, "Métis Use & Occupancy Study Port Metro Vancouver Roberts Bank Terminal 2 Project Review Panel,"Section 3.1.2 Early Fur Trade and Exploration, Prepared on November 16, 2017.

Calverley, Dorthea."15-010: Highlights of Chetwynd District's Early History." South Peace Historical Society. Accessed May 1, 2023. <https://calverley.ca/article/15-010-highlights-of-chetwynd-districts-early-history/>.

Hancock, Nicole, "Grade Five Thematic Unit Part 1: Waterways and the Métis Nation," Safe Drinking Water Foundation (Safe Drinking Water Foundation, August 24, 2017), <https://www.safewater.org/operation-water-spirit-1/2017/6/2/grade-five-thematic->

Morse, Eric, *Fur Trade Canoe Routes of Canada / Then and Now*, Toronto: University of Toronto Press, 2019.

Barkwell, Lawrence J. "Gabriel Dumont Institute of Native Studies and Applied Research Virtual Museum of Métis History and Culture," The Virtual Museum of Métis History and Culture, Louis Riel Institute, September 11, 2013, <https://www.metismuseum.ca/resource.php/12543>.

"MNBC, A Guide to the Métis Nation British Columbia," Published by MNBC. Funding for this project provided by The Province of BC, The Government of Canada and in Partnership With: UBC Okanoga and Métis Nation British Columbia.

"Membership in a Métis organization or Settlement: Findings from the 2021 Census of Population," Statistics Canada, September 21, 2021. Catalogue no. 98-200-X. <https://www12.statcan.gc.ca/census-recensement/2021/as-sa/98-200-X/2021006/98-200-X2021006-eng.cfm>

Jo-Ina, March 15, 2023, MNBC Community Consultation led by David T Fortin, Jason Surkan and Terence Radford.

MNBC, "Métis in BC Virtual Exhibit," Métis in BC , July 7, 2022, <https://metisinbc.mnbc.ca/>.

Media, Provost Social. "Rematriation of Indigenous Epistemologies in Education." The University of Oklahoma. Accessed July 6, 2023. <https://www.ou.edu/dreamcourse/past-courses/fall-2019/rematriation-of-indigenous-epistemologies-in-education#:~:text=Rematriation%20is%20a%20powerful%20word,rematriation.com>.

Shepherd, Lisa. June 23, 2023, Online Meeting and Discussion, Discussion led by David T Fortin and Jason Surkan.

MNBC, "Traditional Métis Craftsmanship," Video, Posted 2022, 6:52 length. <https://www.youtube.com/watch?v=KlszxxfYKTE&t=2s>

Portage College, "The Knowledge Keepers Diary, The Métis Sash," Online Document, <https://www.portagecollege.ca/documents/events/corporate/knowledge%20keepers/KnowledgeKeeper3.pdf>

"The Story of the Métis Sash," NewJourneys / Articles, September 9, 2016, <https://www.newjourneys.ca/en/articles/the-story-of-the-metis-sash>.

Goldsack, Pam, March 15, 2023, MNBC Community Consultation led by David T Fortin, Jason Surkan and Terence Radford.

Gonneville, Marion, March 15, 2023, MNBC Community Consultation led by David T Fortin, Jason Surkan and Terence Radford.

Part Two:

Overview of MNBC Chartered Communities

- a) Métis Governance Structure
- b) List of Métis Chartered Communities and their Geographies
- c) List of References

Fig. 32 EC Manning Provincial Park, Jason Surkan.



Fig. 33 Craigflower School House, Maeve Macdonald.

a) Métis Governance Structure

Introduction

The Métis have always been described as self-governing peoples. Historically the Cree gave the Métis the name *Opitemisiwak*, which translates to “The People Who Own Themselves.” The historical resistances and formations of self-led governments is evidence of Métis resilience and sovereignty. Examples of these governments were discussed previously, including the 1870 provisional government led by Louis Riel and their determination to negotiate the Red River Settlement into Canadian confederation as the province of Manitoba. This is one example of Métis self-governance. Today many governing bodies have been established by the Métis and for the Métis locally, provincially and nationally.

It is important to understand all of the existing Métis communities that are in British Columbia. As discussed previously, there are three Métis Nation Governance groups that one should be aware of that are connected to the Province of BC.

1. Local: Métis Chartered Communities
2. Provincial: Métis Nation British Columbia
3. National: Métis National Council¹

Métis Chartered Communities in British Columbia

The first is at the local level and includes Métis Chartered Communities. There are a total of 39 Chartered Communities in BC and they are grouped into seven regions. These organizations are volunteer-based and assist with connecting local Métis people around that region with cultural activities, events and support systems. There are various roles that every Chartered Community has set in place for each local Métis population. Their primary role is to promote and support culture and community through events and gatherings, and advocate for Métis needs and public awareness.

¹ Métis Nation British Columbia, *Kaa-WiilchihiITOYAAHK - We Take Care of Each Other*. MNBC, 2021, 94.

Métis Nation British Columbia

The Métis Nation British Columbia (MNBC) was established in 1996 and is a provincial governing body for the Métis Nation in BC, representing 39 Chartered Communities. MNBC seeks to develop and enhance opportunities for Métis communities by “implementing culturally relevant social and economic programs and services.”² MNBC has a democratic structure of elections and decision making within the organization. MNBC also hosts a general meeting for all Métis citizens to participate and contribute in.³

Below is a list of MNBC roles for your awareness, the notes to follow are sourced from *KAA-WIICHIHITOYAAHK - We take care of each other*.

1. *Promoting the political, social, cultural and economic interests of the Métis nation*
2. *Establishing relations with federal, provincial, municipal, First Nations and Inuit Governments to ensure the appropriate place of Métis people as partners in the Canadian federation*
3. *Ensuring that there are Métis-designed programs and services for the benefit of the Métis in BC.*
4. *Seeking equality and justice for the legal, constitutional and international rights of the Métis Nation*
5. *Raising the level of awareness of governments, educational and other institutions, and the general public on Métis history, culture and heritage*⁴

² Métis Nation British Columbia, “Strategic Plan 2021-2024,” Accessed from MNBC Website, PDF Document, Page 3, URL: <https://www.mnbc.ca/media/108>

³ Métis Nation British Columbia, *Kaa-WiichihitoyaaHK - We Take Care of Each Other*. MNBC, 2021, 100

⁴ Ibid, 100

Métis National Council

The Métis became officially recognized as one of the three distinct Canadian Aboriginal Peoples in 1982. During this time their rights were recognized and became supported in Section 35 of the Constitution Act.

As stated previously, the Métis were always a self-governed people, it became apparent that the Métis also needed to be able to represent themselves. What is now the Métis National Council was once a part of the Native Council of Canada, but its cross-country approach to issues did not allow the Métis to represent themselves fully.⁵ Therefore, the Métis National Council was formed and separated from the Native Council of Canada.⁶ The MNC has fully functioned as a standalone representation of the Métis both nationally and internationally since 1983.

The Métis National Council provides updates on areas of policy to best support Métis governments in delivering services and programs to their communities. Links to the policy areas can be found on their website, below are a list of some of the policy areas they are working on currently:

*Environment
Justice and Legislative Affairs
Health
Children and Family Services
Culture and Language
International Efforts
Veterans
Residential Schools and 60s Scoop
Education and Employment*⁷

Note: In 2021 the Manitoba Métis Federation (MMF) voted to leave the MNC, and have established their own relations with the federal government due to disputes over citizenship in Ontario.

⁵ Métis National Council, “Governance,” Accessed February 22, 2023. <https://www.metisnation.ca/about/governance>.

⁶ Ibid.

⁷ Métis National Council, “What We Do,” Accessed February 22, 2023. <https://www.metisnation.ca/what-we-do>.



Fig. 34 St Ann's School House, Maeve Macdonald.



Fig. 35 Horseshoe Bay Landscape, Jason Surkan.

b) List of Métis Chartered Communities and Their Geographies

Introduction

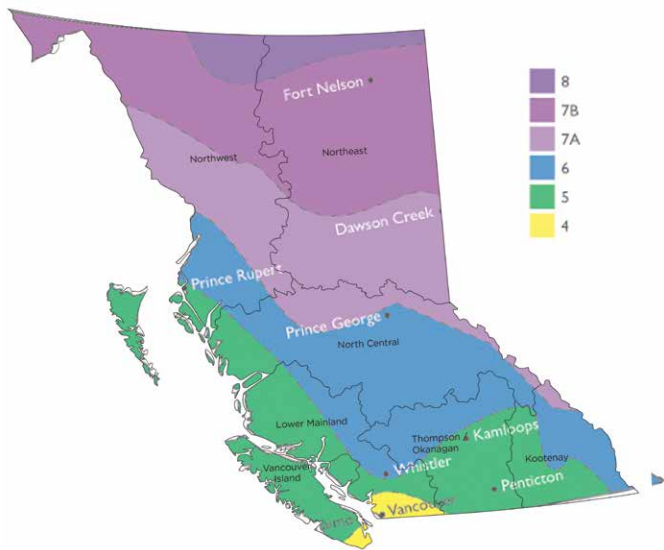
Métis culture is heavily influenced and rooted to place. The geographic location of a Métis community will impact and connect it to local culture, stories, dialects, traditions and ways of life. Considering the relationship Métis people have with their surrounding environment, makes landscape an integral focus when designing for a particular community. Each community will be unique to their specific geographic location, therefore, acknowledging the varying geography is crucial in developing architecture that responds to that unique environment and the inherent culture associated with that place. In later sections of this guidebook discussions on participatory design and architecture will be discussed for your reference and benefit.

British Columbia Geography

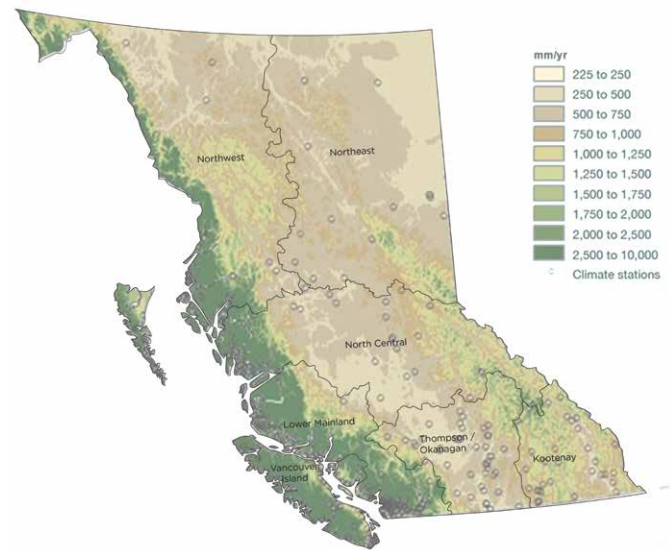
The Geography of British Columbia is diverse and includes an array of rocky coastal climates, mountains, sandy beaches, forests, lakes, inland deserts, temperate rainforest and grassy plains that make up a diverse landscape. “Because of the variety of physical and cultural regions, the province is sometimes called “a region of regions.”⁸

⁸ Arthur Green, Aviv Ettya, Siobhan McPhee, Britta Ricker, Cristina Temenos, and Geography Open Textbook Collective. “Introduction.” British Columbia in a Global Context. BCcampus, June 12, 2014. <https://opentextbc.ca/geography/chapter/9-2-introduction/>.

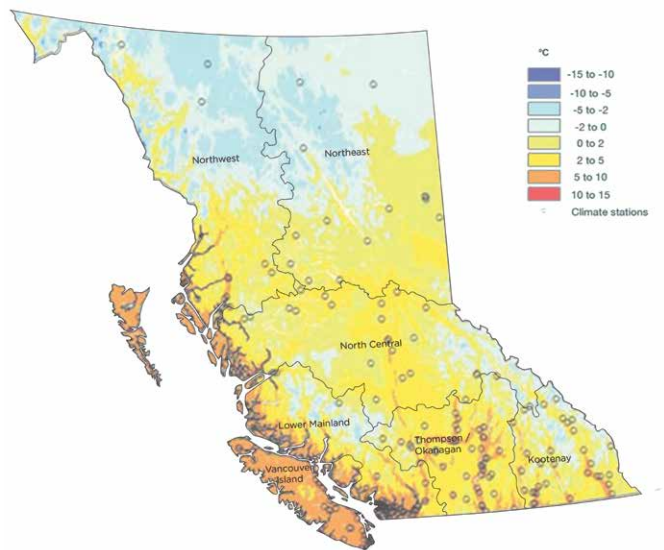
Climate Zones and Chartered Community Map Combined*



Precipitation Map and Chartered Community Map Combined*



Temperature Map and Chartered Community Map Combined*



Chartered Community Regions in BC Diagrams

These diagrams illustrate the diversity throughout BC in geography, climate and precipitation types. Overlaid on the diagram is the MNBC map of Chartered Community regions. The Chartered Community regions are based on the seven different economic regions typically referred to in British Columbia.⁹ As one can see, a Chartered region does not categorize a related geography or climate zone. It is important as a designer to acknowledge these differences and undertake site-specific research based on the community you are working with before any designing begins. The diagrams on the following pages indicate each BC region and associated Métis Chartered Communities.

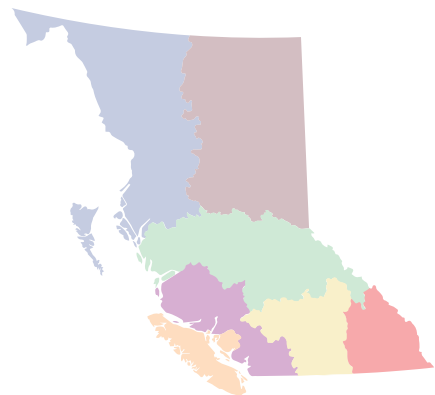
* Map Diagrams: Climate and Physical Geography are taken from Government of Canada Website and combined with a Chartered Community Graphic of BC.
Link: <https://natural-resources.canada.ca/changements-climatiques/impacts-adaptation/introduction-british-columbia/10395>
Energy Step Code Building Beyond the Standard is another map that was used within these graphics combined with a Chartered Community Graphic of BC.
Link: <https://energystepcode.ca/nebc-map-bc-climate-zones/>

⁹ "Regions of British Columbia." Vancouver Public Library. Accessed February 22, 2023.
<https://www.vpl.ca/siic/guide/job-search-resources/regions-british-columbia>

Fig. 36 BC Chartered Communities Combined with Maps from Government of Canada and BC Energy Step Code.



Fig. 37 Diagram of BC Chartered Community Regions, Maeve Macdonald.

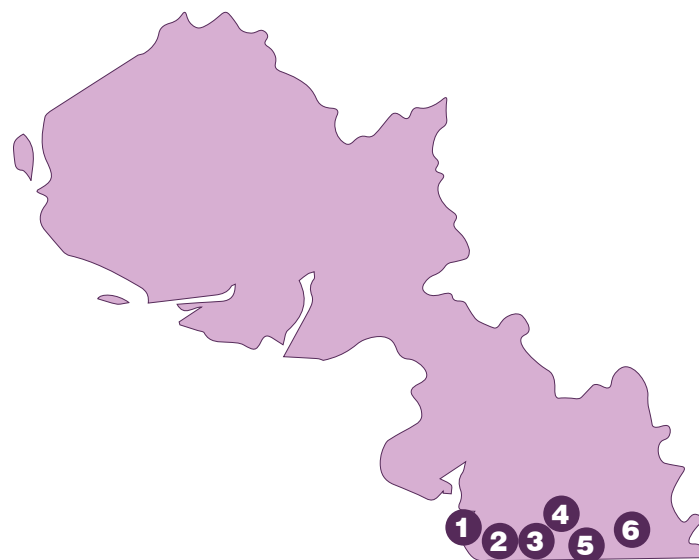


Vancouver Island



- 1 North Island Métis Association
- 2 Métis Nation Powell River
- 3 MIKI'SIW Métis Association
- 4 Alberni Clayoquot Métis Society
- 5 Mid Island Métis Nation Association
- 6 Cowichan Valley Métis Association
- 7 The Métis Nation of Greater Victoria

Lower Mainland



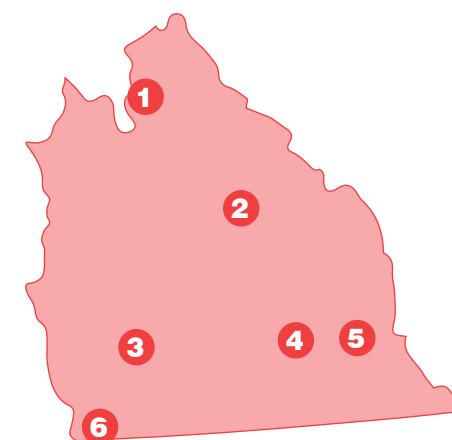
- 1 North Fraser Métis Association
- 2 Golden Ears Métis Society
- 3 Waceya Métis Society
- 4 Surrey Delta Métis Association
- 5 Fraser Valley Métis Association
- 6 Chilliwack Métis Association

Thompson / Okanagan



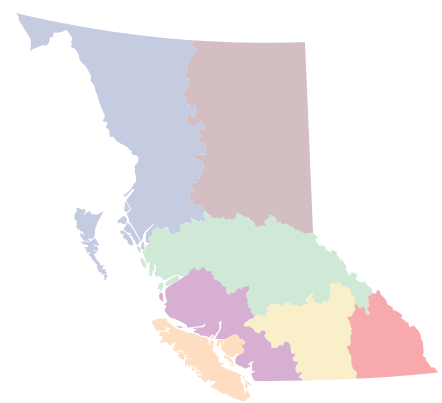
- 1 Two Rivers Métis Society
- 2 Salmon Arm Métis Association
- 3 Vernon and District Métis Association
- 4 Nicola Valley & District Métis Society
- 5 Kelowna Métis Association
- 6 Vermillion Forks Métis Association
- 7 South Okanagan Similkameen Métis Association
- 8 Boundary Métis Community Association

Kootenay

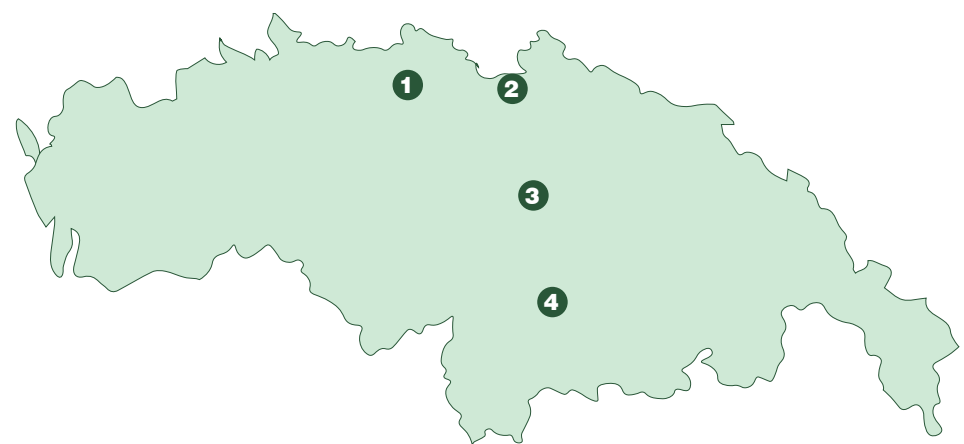


- 1 Métis Nation Columbia River Society
- 2 Columbia Valley Métis Association
- 3 West Kootenay Métis Society
- 4 Rocky Mountain Métis Association
- 5 Elk Valley Métis Association
- 6 Kootenay South Métis Society

Fig. 38 Diagrams of BC Chartered Community Regions Page One, Maeve Macdonald.



North Central



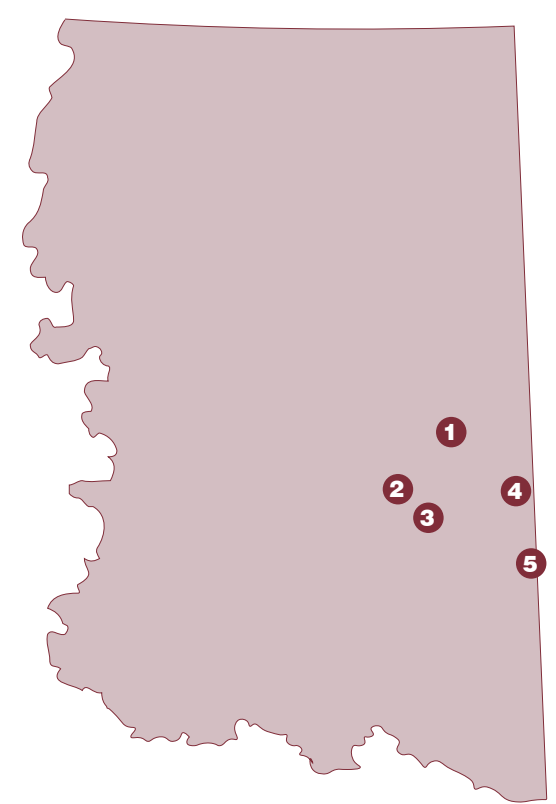
- 1 Métis Nation New Caledonia Society (Vanderhoof)
- 2 Prince George Métis Community
- 3 North Cariboo Métis Association
- 4 Cariboo Chilcotin Métis Association

Northwest



- 1 Prince Rupert and District Métis Society
- 2 Northwest BC Métis Association
- 3 Tri-River Métis Association

Northeast



- 1 Fort St John Métis Society
- 2 River of the Peace Métis Society
- 3 Moccasin Flats Métis Society
- 4 North East Métis Association
- 5 Métis Community Society of Kelly Lake

Fig. 39 Diagrams of BC Chartered Community Regions Page Two, Maeve Macdonald.



Fig. 40 Interior of Métis Cabin, Fort Walsh National Historic Site, Cypress Hills, Jason Surkan.

c) List of References

Metis Nation British Columbia, *Kaa-WIICHIHITOYAAHK - We Take Care of Each Other*. MNBC, 2021.

Métis Nation British Columbia, "Strategic Plan 2021-2024," Accessed from MNBC Website, PDF Document, Page 3, URL: <https://www.mnbc.ca/media/108>

Métis National Council, "Governance," Accessed February 22, 2023. <https://www.metisnation.ca/about/governance>.

Métis National Council. "What We Do," Accessed February 22, 2023. <https://www.metisnation.ca/what-we-do>.

Green, Arthur., Ettya, Aviv, McPhee, Siobhan., Ricker, Britta., Temenos, Cristina, and Geography Open Textbook Collective. "Introduction." *British Columbia in a Global Context*. BCcampus, June 12, 2014. <https://opentextbc.ca/geography/chapter/9-2-introduction/>.

"Regions of British Columbia." Vancouver Public Library. Accessed February 22, 2023. <https://www.vpl.ca/siic/guide/job-search-resources/regions-british-columbia>.

Part Three:

Historical and Contemporary Overview of Métis Nation Building and Design from Red River and Across the Prairies to British Columbia

* This section is based on an existing article "Towards an Architecture of Métis Resistance" that David T Fortin and Jason Surkan wrote for The Site Magazine (see source below). This section discusses the work and writings of Kenneth Frampton and Gottfried Semper. Frampton's writings about regionalism were guided by Semper's writings on categorizing elements of architecture - earthwork, enclosure, framework/roof and hearth.

Magazine, The Site, "Towards an Architecture of Métis Resistance," THE SITE MAGAZINE, THE SITE MAGAZINE, June 28, 2017. <https://www.thesitemagazine.com/read/towards-an-architecture-of-mtis-resistance>.

a) A Shift: Nomadism to Agrarian Life

b) Red River Lot System and Spatial Egalitarianism

c) A "Vernacular" Emerges - Historical Métis Architecture in Métis Homeland

d) Red River Frame and Traditional Log Building Across the Prairies

e) Dovetail Log Building and the Métis Folk Homes of the Prairies

f) Contemporary Métis Material Culture and Tectonics of the Prairies

g) Academic Research of Métis Ways of Building

h) Online Resources Related to Métis Ways of Building

i) Built Work Precedents

j) List of References

Fig. 41 *Fort Resolution*, Northwest Territories, Jason Surkan.

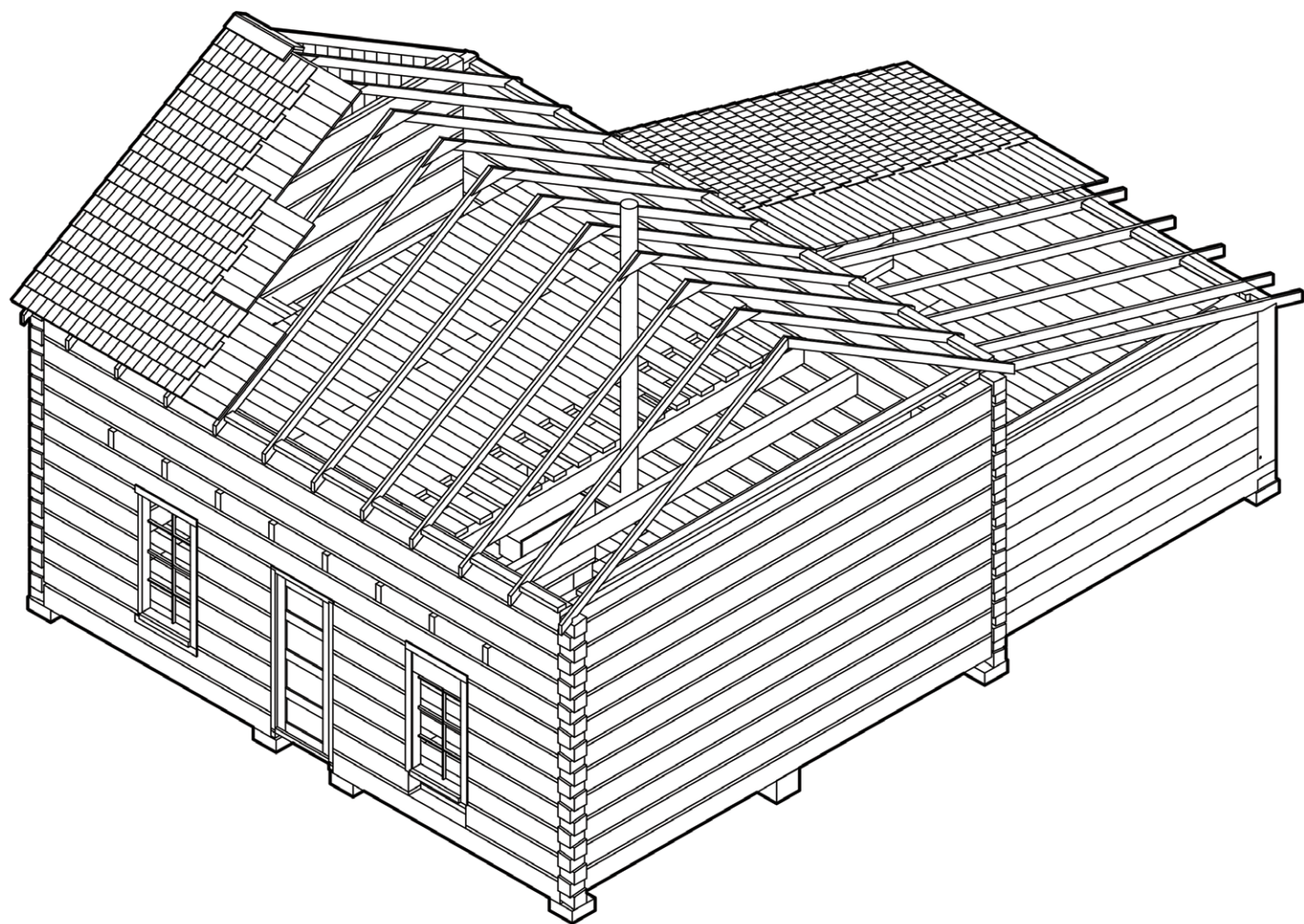


Fig. 42 Isometric Drawing of Métis Dovetail Log Home, Jason Surkan.

a) A Shift : Nomadism to Agrarian Life

As the bison herds dwindled in the prairies in the latter quarter of the 19th century, many Métis families felt it necessary to take up an agrarian lifestyle and started to construct permanent homes. This was, in part, a fear of losing their Land to the ever impeding number of settlers in the prairie region in the late 19th century. A certain Métis vernacular and archetype evolved in the Métis homeland during this time period. Examples of structures similar to those found in the St. Laurent region of Saskatchewan have been documented in many U.S. States, into the territories, and British Columbia, illustrating the mobility of Métis people and the intergenerational transmission of knowledge of the built environment. For the purposes of this design guideline booklet, information on the evolution of the Red River Frame and hand hewn half dovetail Métis folk home in the St. Laurent region of Saskatchewan will be shared. The Red River Frame was commonly used at Red River and that is where the Métis honed their skills in building this way (also known as *Pièce sur Pièce* or Hudson Bay Style). A second construction technique evolved from the St. Laurent region and was further practiced as the Métis moved westward. Hand hewn half dovetail construction is another Métis identifiable technique. Both of these Métis building techniques will be highlighted in the sections to follow.

Métis Vernacular in St. Laurent, Saskatchewan

The St. Laurent region was a hub for Métis culture in Canada and is today often linked to the 1885 conflict with the Canadian government at Batoche, yet this is also one

of the locations where the Métis most clearly exhibited a distinct ‘conceptual order’ of habitation according to archaeological research led by David Burley during the 1980s. Though originally interested in the shift to a more pastoral lifestyle that occurred in the region during the 1870s, when many Métis hunters and winterers established new agricultural homesteads, Burley’s research concluded that a Métis vernacular architecture existed with significant implications for understanding “the concepts by which Métis ethnicity can be defined and identified.”¹ As he writes:

*The unconscious rules of Métis behaviour conform to a conceptual order that, in its basic structure, is reproduced in day-to-day activities and in the built environment. This structure is ‘holistic’, integrating continuity in the culture/nature relationship, an unbounded and asymmetric perception of space and overriding concerns with egalitarian principles of social organization and consensus.*²

What is particularly unique about Burley’s research is that it recognizes that “traits and styles” inevitably shift with time but a spatial conceptual order that is “regulated by unconscious rules and principles” allows for wider interpretation and diachronic relevance.³ Yet, while this holds immense promise for architectural investigation, another essential observation by Burley, that the Métis “had adopted a predominantly European material culture by the mid-1800s,” has arguably truncated subsequent studies into Métis material and tectonic distinctions.⁴

¹ David V Burley, Gayel A. Horsfall, and John D. Brandon, *Structural considerations of Métis ethnicity: An archaeological, architectural, and historical study*, Vermillion, S.D. University of South Dakota Press, 1992, 2.

² *Ibid*, 2-3.

³ *Ibid*, 2.

⁴ *Ibid*, 1-2, 134.

b) Red River Lot System and Spatial Egalitarianism

Egalitarianism

A central conclusion of Burley's research was that the Métis have maintained an overriding emphasis on egalitarian principles of social organization and consensus that is reflected in many facets of life. Socially, it is illustrated best by the historical buffalo hunts that took place on the Great Plains during the 19th century, as this formed the foundation of Métis society during the period. Developed by the Métis, it structured their leadership, identity, and unity as a nation and was founded on an equal share of responsibilities and duties. Architecturally, this overarching emphasis on egalitarianism and social consensus was also present in the earliest Métis settlements. In the hivernant (wintering) camps, which were formed through kinship ties and necessary for winter survival, each family group had access to an unrestricted landscape within the camp; no concerns of hierarchy or social rank/status affected the spatial location of structures.

Such a social structure was similarly seen in the spatial planning of the homesteads of the St. Laurent district in Saskatchewan as many Métis transitioned to an agricultural lifestyle. They saw value in the river lot system used at Red River (and ultimately the St. Lawrence in Quebec) because it allowed all community members equal access to both road and river. As Burley describes, "the narrowness of the lots allowed for kinship and social relations to be maintained...[while the] River lots were alike and this reinforced Métis concepts of egalitarianism."⁵ Furthermore, the houses carried this into the interiors with their open floor plans, also described by Burley: "The interior of the house is commensurate with a lack of boundedness ... an environment in which Métis sense of communalism, consensualism and equity were pre-eminent."⁶ Graham Chandler has further suggested that despite their symmetrical Georgian exteriors these open and communal interiors were closer to those of the Plains tipi.

⁵ Burley, Horsfall, and Brandon, Structural considerations of Métis ethnicity, 158.
⁶ David Burley, "Creolization and late nineteenth century Métis vernacular log architecture on the South Saskatchewan River," *Historical Archaeology* 34 (2000): 32.

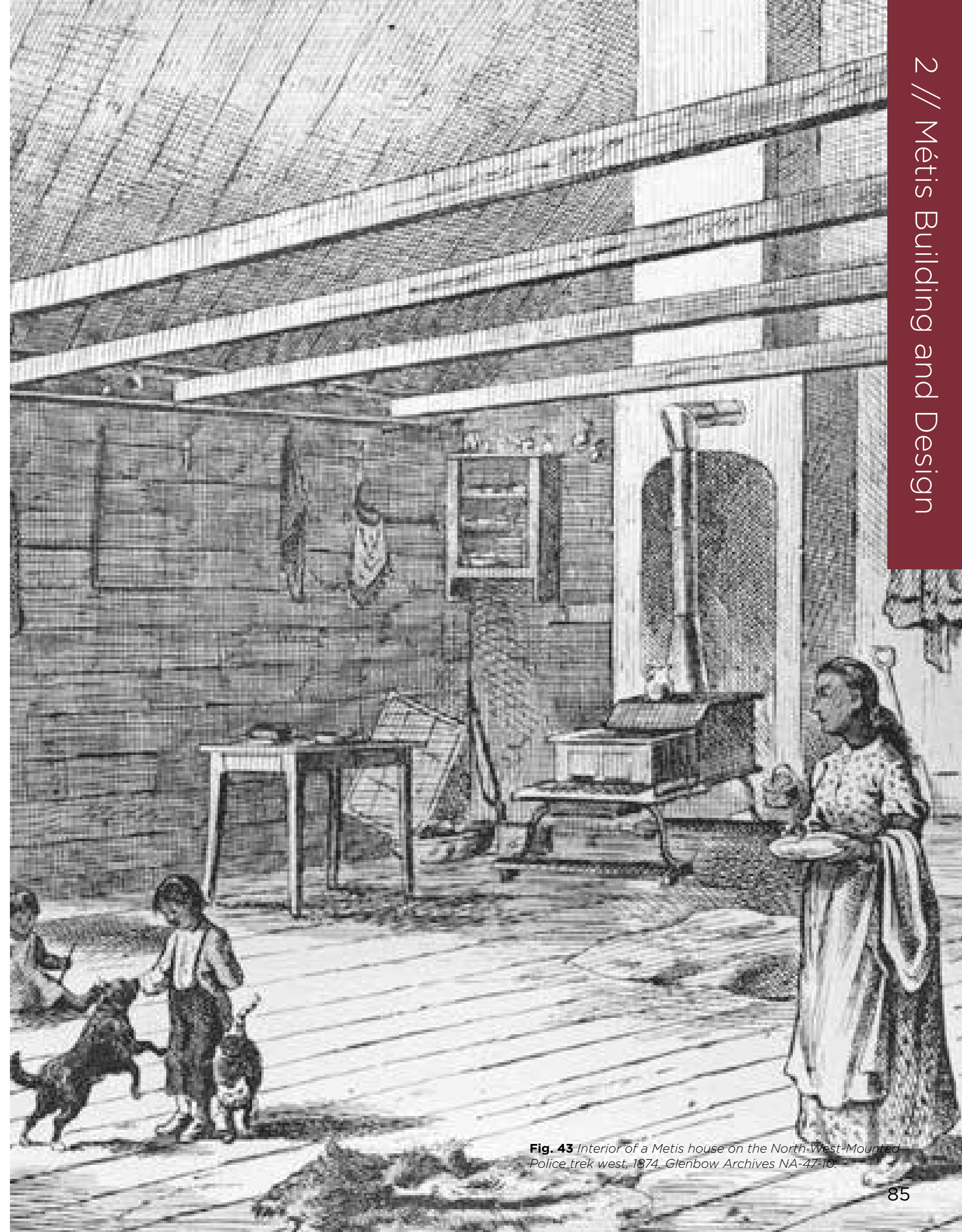


Fig. 43 Interior of a Métis house on the North-West Mounted Police trek west, 1874. Glenbow Archives NA-47-10.



Fig. 44 *Moose Hide Tanning*, Image by Jason Surkan, published in *Kihokewin Kumik*.

KĪSINIKOWIN
Hide Tanning

Nature

Closely related to their strategic use of the river lot system, the Métis have always revered a deep connection to nature while expressing it through their culture and traditions, as well as their orientation of buildings on the landscape. A significant shift in their relationship with nature occurred with the end of the buffalo hunt, which resulted in more permanent structures than the quasi-nomadic hivernant (wintering) camps. Despite the profound and lasting impact on all Indigenous societies during this shift, Burley suggests that, “the structuring principles of [the Métis] world-view continued to affect the Métis response to Land.”⁷ The folk homes of the region demonstrate this lasting connection to the landscape through their informal placement of the structures within the river lots, which preserves meaningful connections to the river as well as other landscape features, which were viewed as “organic systems with which to interact.”⁸

Compared to non-Métis homesteads in the region that utilized fences to divide the Land, planted ‘shelter-belts’ to separate the yard from the surrounding landscape, and oriented outbuildings inward to form courtyard spaces, the Métis homesteads instead oriented the buildings outwards to their surroundings, used informal ‘string’ arrangements of buildings relating to specific landscape features, did not delineate property boundaries with fencing, and exhibited a general “preference for open unstructured space” that was consistent with settlement patterns from Red River.⁹

⁷ David Burley, “Creolization and late nineteenth century Métis vernacular log architecture on the South Saskatchewan River,” *Historical Archaeology* 34 (2000): 32.

⁸ Burley, Horsfall, and Brandon, *Structural considerations of Métis ethnicity*, 120.

⁹ David Burley and Gayel A. Horsfall, “Vernacular Houses and Farmsteads of the Canadian Métis,” *Journal of Cultural Geography* 10 (1) (1989): 29.

c) A “Vernacular” Emerges - Historical Métis Architecture in the Métis Homeland

Adaptability

In addition to the specific site relationships and egalitarian formations of the St. Laurent communities, and further related to the informal placement of structures on the site, the overall design of the Métis folk house reveals a unique tension between order and informality. As Burley writes,

*The Métis adopted the [Georgian, or Euro-Canadian] façade but not the interior...the symbolic message of the Métis house front masks the reality of Métis cultural values...This built environment reflects openness, informality, lack of rigidly defined structure, and continuity with the landscape.*¹⁰

Thus, the open informality of the interior was a distinctly Métis feature not only for its egalitarian qualities, but also for its adaptability as the large room could transform from a dining or living space into a gathering space or dance floor with minimal effort, all to facilitate distinct cultural events and everyday practices. Maria Campbell recalls that the shared open space also provided a sense of safety and security for women and children with the grandmothers often sleeping near the door.¹¹ According to Burley, this kind of interior was thus the ‘antithesis’ of the compartmentalized Victorian homes that reflected a highly structured and specialized society.

Graham Chandler has further suggested that despite the symmetrical Georgian exteriors, the open and communal Métis interiors were closer to those of the Plains tipi.¹² This archetype of Métis home traveled with families throughout the fur trade era and is found in many U.S. States, and into Northern British Columbia and NWT.

Tectonics

Yet in addition to the more abstract principles of Métis spatial perception and organization, it is also essential to recognize that a unique style of home building developed as a direct outcome of the Métis homesteading process, where combinations of various appropriated technologies and assemblies contributed to a distinct material culture.

Throughout architectural history there has been an ongoing debate about how to maintain buildings that relate to their place and culture (regionalism) and those that express contemporary technologies and global trends (see Kenneth Frampton and Gottfried Semper’s writings for further reference on regionalism and tectonics in architecture).¹³ The following categories of building components are derived from Gottfried Semper’s writings on regionalism.

¹⁰ David Burley and Gayel A. Horsfall, “Vernacular Houses and Farmsteads of the Canadian Métis,” *Journal of Cultural Geography* 10 (1) (1989): 301.
¹¹ Personal Interview with Maria Campbell, June 25, 2016.

¹² Graham Chandler, “The language of Métis folk houses,” *The Beaver* (Aug-Sept, 2003): 39-41.

¹³ Kenneth Frampton, “Towards a Critical Regionalism: Six Points for an Architecture of Resistance,” in *The Anti-Aesthetic: Essays on Postmodern Culture*, ed. Hal Foster (Port Townsend: Bay Press, 1983), 29.

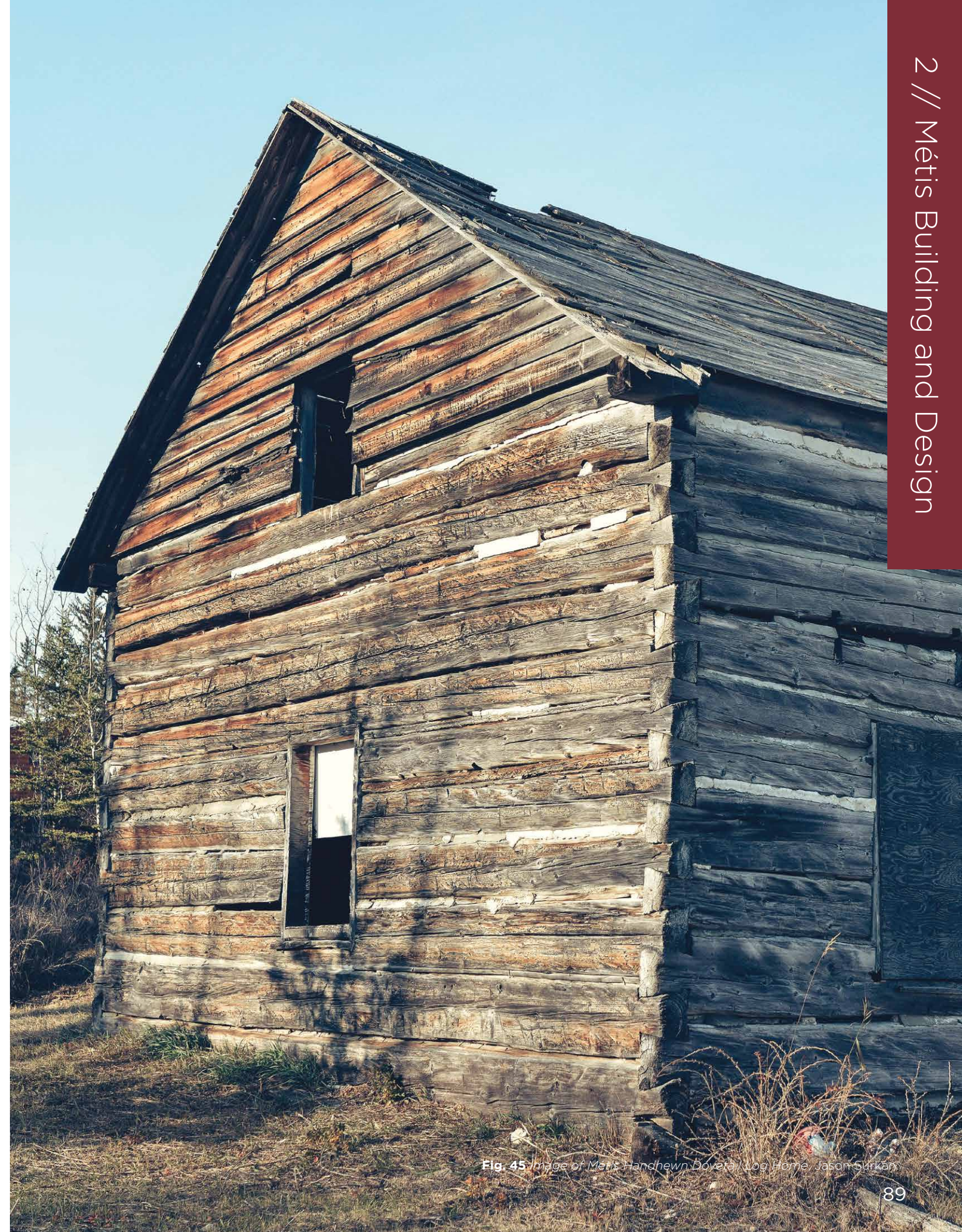
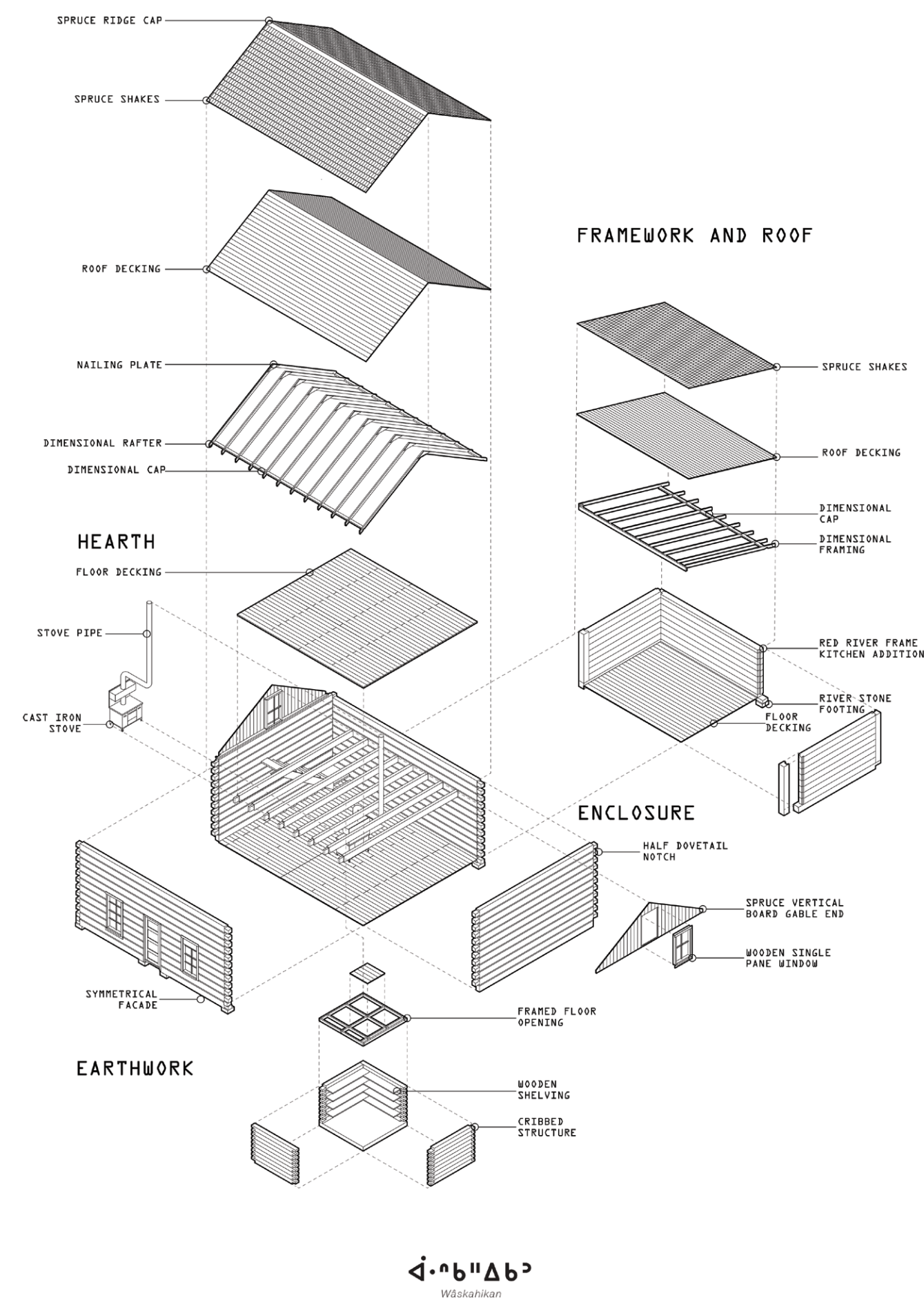


Fig. 45 Image of Métis Handhewn Dovecot Log Home. Jason Surkan

Earthwork // The earthwork plays a primary role in providing the Métis folk house with a mass to anchor it to the ground, yet there are only a few salient features worth mentioning: 1) that the houses were typically set onto river stone footings, 2) that a root cellar with dirt floors and wooden shelves often existed that was accessed through a trap door in the home, and 3) flagstone surfaces at the entry porch of the Caron farmhouse, for example, suggest a tactile and tectonic continuity with the river stone foundations used in the houses. While none of these features are unique to the Métis, they suggest a strategic engagement with the ground in the overall design and use of the space.

Enclosure // It is evident that the St. Laurent Métis quickly appropriated available local materials for constructing their community while adapting rapidly to the new environment, as the folk homes built in the region shared many common elements. They were typically one and a half to two story homes constructed of white poplar logs from the surrounding forests. The logs were most often half dovetail notched, creating a crib structure and finished with framed gable ends, plank roof decking, and spruce shake shingles. Slight variations exist in log joinery; some are half notched and others saddle notched, both of which were departures from the Red River frame style homes that were predominately built in Manitoba (a variation of traditional post and plank construction inherited from eastern Canada and Europe). A staircase attached to an end wall led up to a loft. The walls often used chinking to smooth them over before being plastered inside and out with a straw/mud mixture and whitewashed annually with lime. With the arrival of Ukrainian homesteaders around 1900, many Métis also began to lath their houses with small willows on an angle, fastened at each end with small

nails to help hold the plaster mud in place. Yet, despite the documented use of the lime whitewashing, several etchings and photographs suggest many Métis homes did not practice this, choosing instead to leave the log construction exposed. Métis weaving and beadwork were central to their cultural expression, however, the stacking and notching of the logs could be similarly seen as an expression of Métis enclosure in some cases. Furthermore, the continued use the Red River frame in the St. Laurent communities suggests it was a valued traditional method of construction that significantly contributed to Métis material culture.



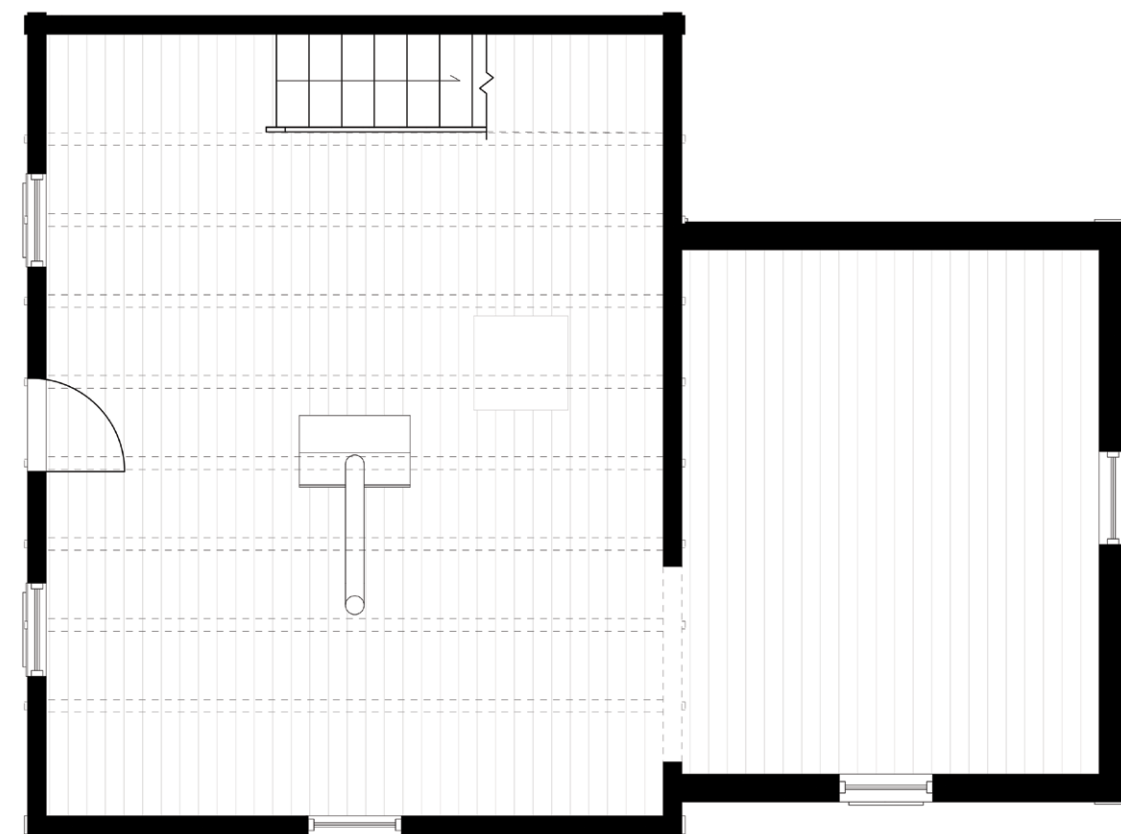
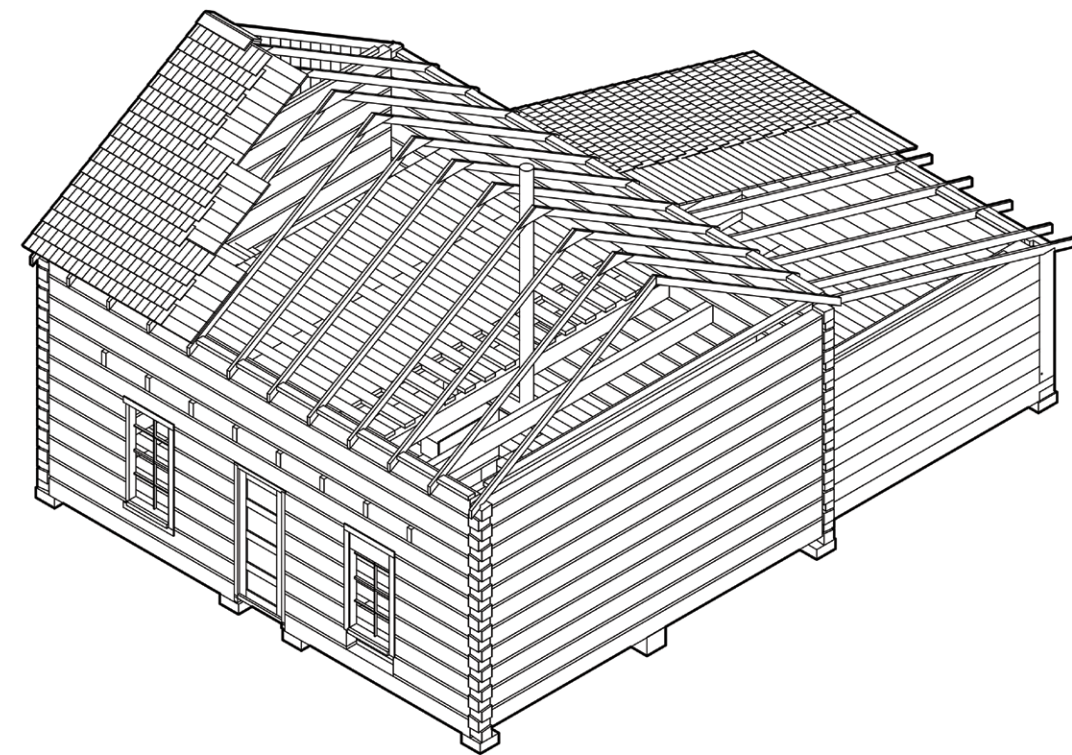
ᑭᑭᑭᑭᑭᑭ
Wāskahikan

A unique style of home building developed as a direct outcome of the Métis homesteading process, where combinations of various appropriated technologies and assemblies contributed to a distinct material culture. Gottfried Semper's writings on the tectonic, which informed Frampton's central positions on regionalism, describes four elements of architecture: earthwork, enclosure, framework/roof, and hearth.

Fig. 46 Tectonic Analysis of Métis Folk Home, Image by Jason Surkan, published in *Kihokewin Kumik*.

Framework and Roof // Despite primarily using stacked log construction with dovetail and other corner notching, the continued use of the Red River frame for additions (such as lean-to kitchens) and other small buildings in the St. Laurent communities suggests it was a valued method of construction that significantly contributed to Métis material culture. Variations of its use include using a center post in the gable that poetically supports the ridge beam, as seen in historical photos of Métis families in Buffalo Narrows. The roof was originally made of smaller wood poles and covered with sod, but this evolved to more conventional wood framing, decking and shingles, as dimensioned lumber became available. Tectonically, the relationship thus evolved as the heavier mass of the logs supported a lighter framed roof (compared to the heavier sod roof of earlier structures).

Hearth // Finally, it is worth acknowledging that the hearth played a central role in every Métis-designed and built home of the era. The hearth would have been closely linked to the earthwork in the earlier hivernant house fireplaces. In the Métis folk homes commercially made stoves were tectonically independent while still playing an essential role in the overall use of the home, spatially anchoring the open interiors while providing centralized heating and cooking facilities.



ᑭᓐᑭᓐᑭᓐ
Wāskahikan

These Folk Homes represent one of many cultural traditions carried by regional knowledge holders that can help inform Métis resistance. Hunting cabins, smoke shacks, meat-drying racks, boat building, and other Métis artistic forms all hold tremendous potential to inspire meaningful designs that staunchly resist generic buildings motivated solely by standard detailing and profit margins, as well as, perhaps worse, those prioritizing international design intrigue over community pride and wellness.

Fig. 47 Isometric and floorplan of a typical Métis Folk Home, Image by Jason Surkan.



Fig. 48 Diagram showing material locations to construct a typical Métis Home in Batoche, SK. Image by Jason Surkan, published in *Kihokewin Kuniik*.

Log Species

A variety of log species have been observed in historic Métis houses based on the landscape they exist in. Spruce, pine, tamarack, poplar and fir have all been observed and some properties regarding each species of wood are detailed below.

Spruce

White spruce is available throughout large areas of the Métis homeland, and as such was commonly used to build both homes and larger structures. It thrives in the boreal forest ecozone and can live well over 100 years old and reach butt diameters nearly 48". The heartwood and sapwood show the same light colour. Spruce is more prone to rot from wetting and drying cycles as compared to pine and tamarack. Spruce is likely the most common log used in Métis dovetail homes as it is more readily available than tamarack, pine or fir.

Tamarack

This tree grows around the world and thrives on deep rich soil and can reach over 100' tall. It is a semi hardwood and is full of natural oils that preserve it indefinitely if processed correctly. It is coarse grained and is denser and stronger than other softwoods. It has excellent load bearing properties and is better than pine, but not as strong as oak in load bearing applications. When exposed to the outdoors, the sun's rays make it bleed resin which forms a protective layer much like a dark varnish. It has been used for exterior walls, shingles and structural members by Métis builders. It is more expensive to acquire and mill due to it not being as abundant in large sizes and is much harder than pine or spruce to saw.

Pine

When mature, pine's heartwood has a weather resistant quality similar to oak and larch. Young trees have an overly high sapwood content. As the tree dries after cutting the heartwood turns a rich reddish brown colour. Pine is relatively soft and is very tolerant to drying and wetting cycles. It is well-suited for timber framing and log construction as well as interior finishing applications. Where good quality Jack pine was available, often it would be the choice wood to build a log home or structure from.

Poplar

Some Métis homes in the southern prairies were constructed of white poplar where no other evergreen/coniferous trees were present. It is related to willow and cottonwood. The wood is relatively soft and stringy. The heartwood can be dark red and the sapwood is very light in colour.

Fir

Both Douglas and Balsam fir are present within the Métis Homeland and have been used to build homes, as framing material and load bearing material. The wood is typically a reddish/creamy colour and like spruce the sapwood and heartwood are similar colour. Growth rings in fir are very prominent and they are typically fast growing trees. It is typically best suited for furniture and interior work.

d) Red River Frame and Traditional Log Building Across the Prairies

Historically, Métis peoples often employed the use of the Red River Frame (also known as: Pièce sur Pièce or Hudson's Bay Style) to construct many of their larger scale structures, especially in and or near Fur Trading Forts. A diagram on the opposite page illustrates a typical Red River Frame corner construction detail in an isometric drawing. The assembly consists of hand hewn mortised posts and tenoned horizontal logs that were held together by drawbore hardwood dowels that helped pull the joint tightly together. This construction method allowed an unlimited horizontal run of logs and was used extensively throughout the Métis homeland.

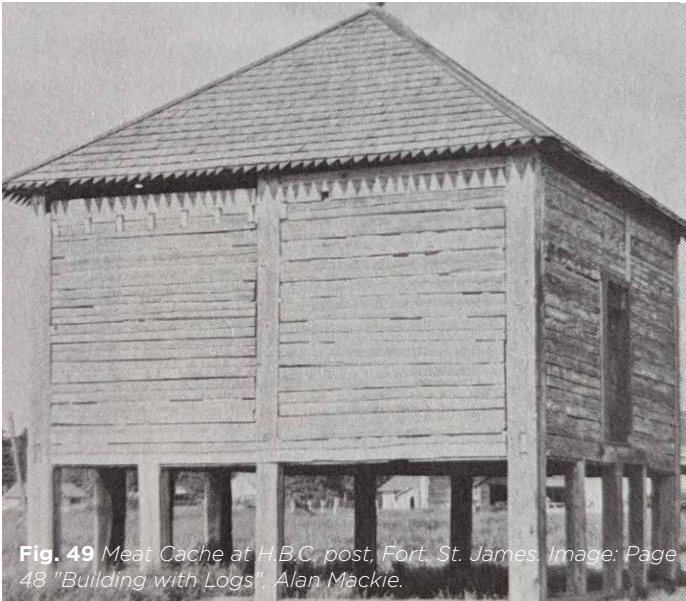


Fig. 49 Meat Cache at H.B.C. post, Fort. St. James. Image: Page 48 "Building with Logs", Alan Mackie.

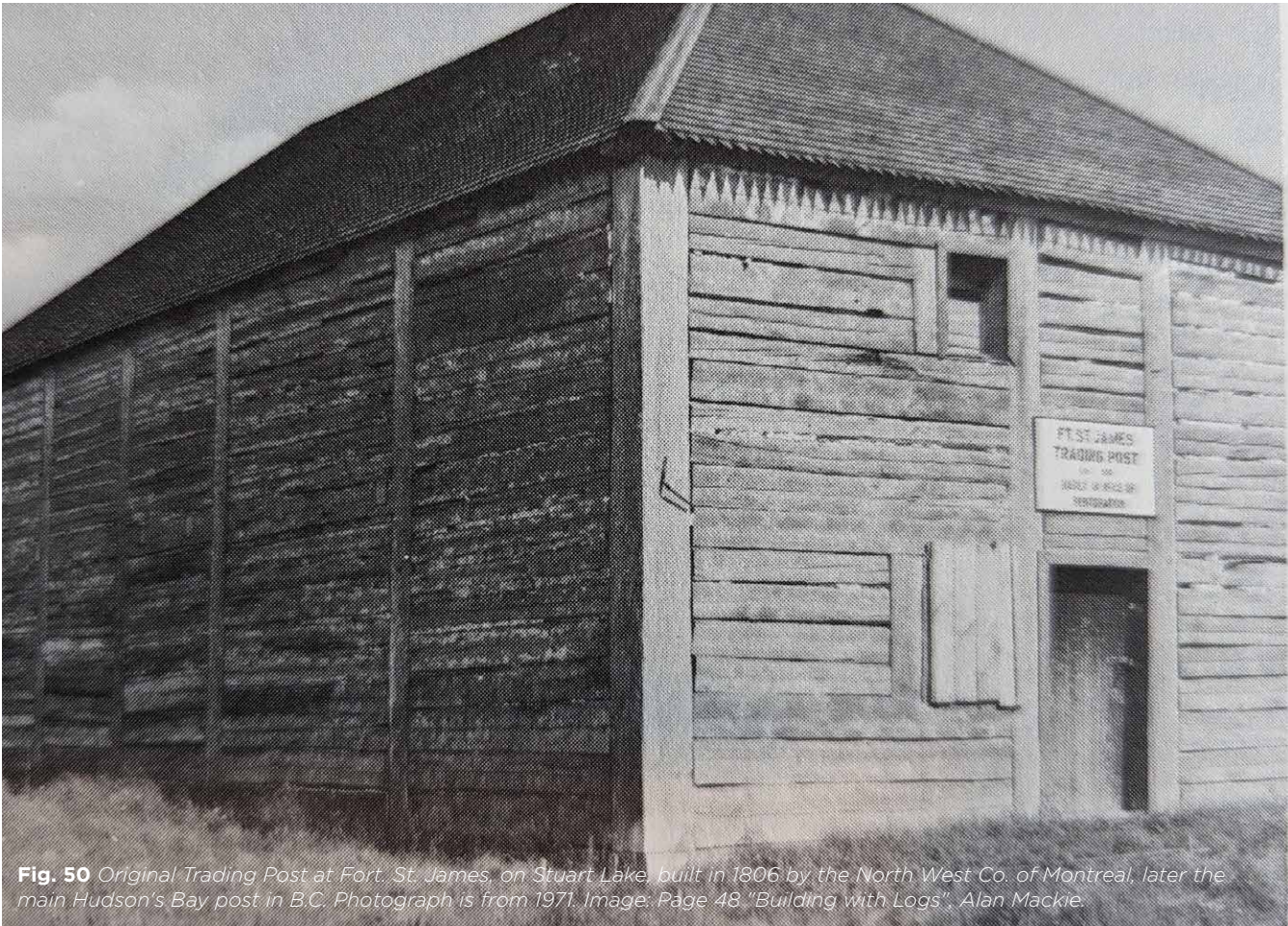
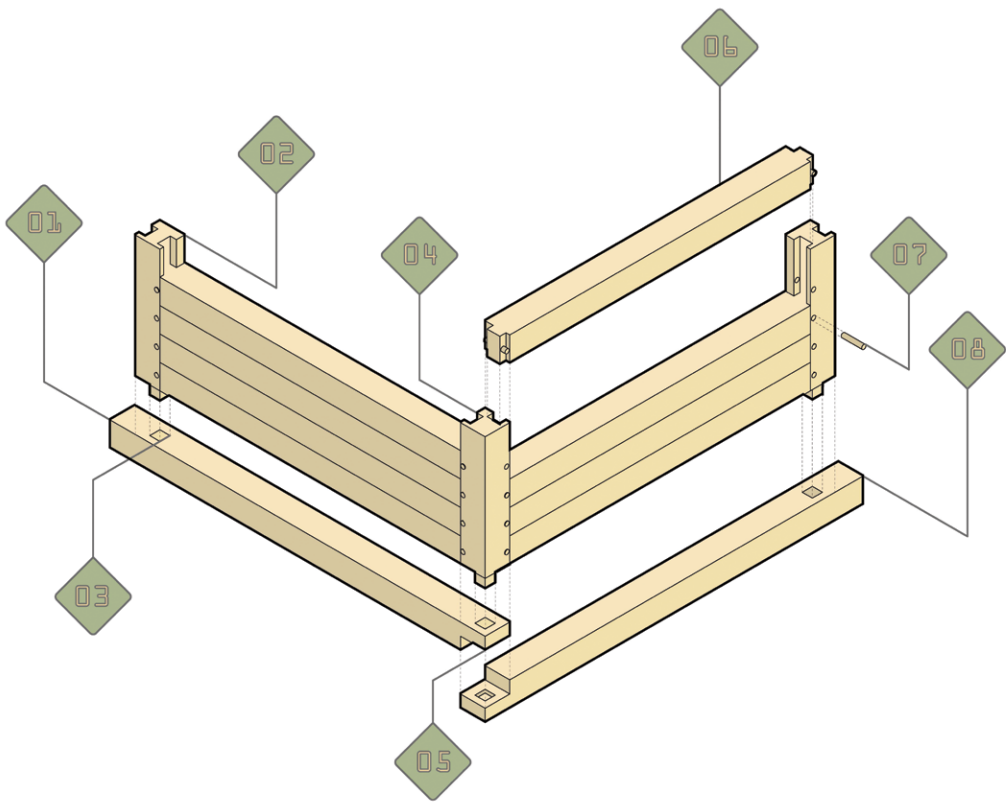


Fig. 50 Original Trading Post at Fort. St. James, on Stuart Lake, built in 1806 by the North West Co. of Montreal, later the main Hudson's Bay post in B.C. Photograph is from 1971. Image: Page 48 "Building with Logs", Alan Mackie.



Red River Frame Métis Wall

- 01 // Sill Log
- 02 // Vertical Inline Log Post with Mortise Slot
- 03 // Tenon Hole in Sill Log
- 04 // Corner Log Post with Mortise Slot
- 05 // Half-Lap or Half Dovetail Corner Joint with Interlocking Mortise secured by Corner Post Tenon
- 06 // Horizontal Wall Log with Tenon
- 07 // Hardwood Dowel to Pin Mortise and Tenon

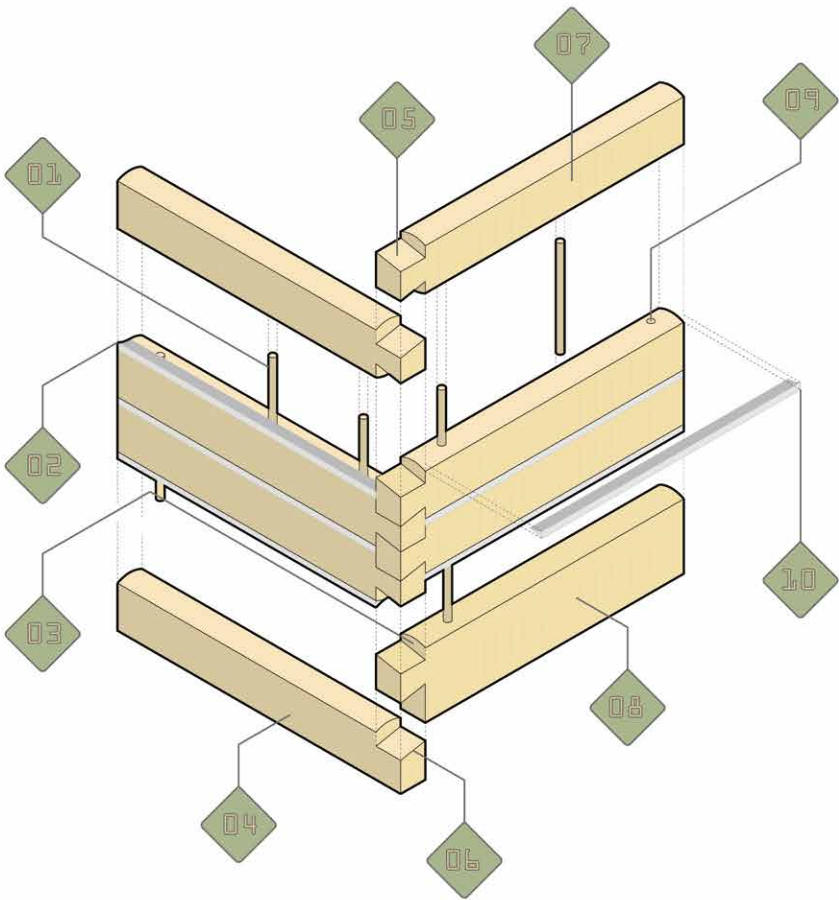
Fig. 51 Isometric Diagram showing typical Red River Frame Log Construction, Image by Jason Surkan.

e) Dovetail Log Building and the Métis Folk Homes of the Prairies

Métis employed the use of the Half-Dovetail joinery to connect hand-hewn logs on their domestic buildings. A diagram to the right illustrates a typical corner construction detail in an isometric drawing.



Fig. 52 Fort St. James National Historic Site, Fort St. James, Stuart Lake, Northern British Columbia.



Half Dovetail Hand-Hewn Métis Wall

- 01 // Hardwood Dowel Hand Shaped to Pin Logs
- 02 // Lime/Straw/Clay Log Chinking
- 03 // Half-Dovetail Shoulder
- 04 // Hand-Hewn Sill Log Showing Hewing Marks
- 05 // Half-Lap or Half Dovetail Corner Joint with Interlocking Mortise secured by Corner Post Tenon
- 06 // Tail Angle/Pitch (8-15°)~11.5° Typical
- 07 // Typical Horizontal Log 16-22' Long and ~6"x10"
- 08 // Hand-Hewn Sill Log Showing Hewing Marks
- 09 // Pre-drilled Dowel Hole



Fig. 53 Item 2012.13.16.036 - Fraser Lake - Hudson Bay Trading Post. Image of Hudson Bay Trading Post at Fraser Lake. Photograph was taken in 1975 by Kent Sedgwick.

Fig. 54 Isometric Diagram showing typical Half Dovetail Log Construction, Image by Jason Surkan.

f) Contemporary Métis Material Culture and Tectonics of the Prairies

Though Burley concluded that the building of Métis folk houses had essentially terminated by the 1930s, recent field research comparing the historic houses to contemporary Métis-built homes reveals some remarkable similarities. For example, related to the role of site in the Métis folk homes, a community member from East Prairie Métis Settlement in Alberta recently chose a traditional lifestyle over government-implemented options by building his home on a remote site. He designed the house to directly respond to the specificities of its environment, in this case on the edge of a muskeg terrain with existing trees framing the entry and views shaping the building's orientation and form, with a second floor covered balcony wrapping the structure.

Understanding the Métis folk house reveals aspects of Métis culture that cannot be treated as solely historical, especially given the similarities with selected contemporary Métis-built homes. It is not surprising that Maria Campbell's renowned memoir, *Halfbreed*, opens with "The house where I grew up..."¹⁴ or that a chapter on 'customs and traditions' in Diane Payment's important historical account of Batoche begins with a discussion on kinship patterns followed by a description of the family homes.¹⁵ Current and previous research strongly suggests that the Métis folk houses exhibited a distinct way of spatial understanding that supported social, cultural, and environmental values through their conception and construction, and there is clear evidence that this remains true in some capacity to Métis people today when given the opportunity to design and build their own homes. The Métis vernacular is composed of various elements that admittedly originate elsewhere, like most Métis cultural forms.

But it is their unique combination into something distinct that is most pertinent. As Darren Prefontaine of the Gabriel Dumont Institute in Saskatoon suggests, the Métis are like a good stew. Though all the individual components can be traced to other places and circumstances, their specific combination creates an identity that cannot be denied or ignored.

Related to the value of such vernacular narratives to architecture today, Frampton has recently conceded that what he once aspired critical regionalism to achieve, resist the thrust of modernism's unabated goal of universal neutralization, has its inherent limitations. It cannot, he states, "alter the dominant spectacular, technoscientific global corporate discourse."¹⁶ However, related directly to the specific situation of the Métis discussed here, he adds that "[critical regionalism] is nonetheless still able to articulate a resistant place-form within a smaller society, which, here and there, may maintain a dissenting cultural and political position."¹⁷ Inspired by this prompt and the evidence of the Métis vernacular in the St. Laurent region, it is possible for an architecture of Métis resistance to persevere that celebrates the infinitely rich combination of regionally specific spatial and material traditions developed during the past centuries by Métis people.



Fig. 55 Contemporary Métis-built house at East Prairie Métis Settlement. David Fortin.

The folk houses discussed here are one of many cultural traditions carried by regional knowledge holders that can help inform this resistance. Hunting cabins, smoke shacks, meat-drying racks, boat building, and other Métis artistic forms, for example, all hold tremendous potential to inspire meaningful designs that staunchly resist generic buildings motivated solely by standard detailing and profit margins, or perhaps worse, those prioritizing international design intrigue over community pride and wellness.

The following projects provide a small sample of contemporary Métis Architecture undertaken by Métis Architects to showcase a high-level of design excellency that is unfolding in the Canadian landscape. This list is by no means exhaustive and has been divided into two categories: academic precedents and built works.

¹⁴ Maria Campbell, *Halfbreed*, Toronto: Seal, 1973, 1.

¹⁵ Diane Payment, *The free people - Le gens libres: A history of the Métis community of Batoche, Saskatchewan*, Calgary: University of Calgary Press, 2009.

¹⁶ Kenneth Frampton, "Critical regionalism revisited," in Brian MacKay-Lyons, *Local Architecture: Building Place, Craft, and Community*, ed. Robert McCarter, New York: Princeton Architectural Press, 2015, 29.

¹⁷ Ibid.

g) Academic Research of Métis Ways of Building

Burley, David, Gayel A. Horsfall, and John D. Brandon. *Structural Considerations of métis Ethnicity: An Archaeological, Architectural, and Historical Study*. Vermillion: University of South Dakota Press, 1992.

Burley, David and Gayel A. Horsfall, "Vernacular Houses and Farmsteads of the Canadian Métis," *Journal of Cultural Geography* 10 (1) (1989): 29.

Chandler, Graham. "The language of Métis folk houses," *The Beaver* (Aug-Sept, 2003): 39-41.

Fortin, David T, and Adrian Blackwell. "c\ a\ n\ a\ d\ a Delineating Nation State Capitalism." *Scapegoat*, 13, c\ a\ n\ a\ d\ a, no. 2 (2020): 2-16. https://doi.org/10.1007/springerreference_70599.

Fortin, David T. *Handbook of Contemporary Indigenous Architecture*. SPRINGER, 2019.

Fortin, David T. "Mixing It Up: Métis Design and Material Culture in the Canadian Conscious." Essay. In *Handbook of Contemporary Indigenous Architecture*, 253-81. S.l.: SPRINGER, 2019.

Hutton, David Adam. "Back to Batoche: A Cultural Centre for the Metis Nation of Saskatchewan." Dissertation, University of British Columbia, 1996.

Kiddle, Rebecca, Luugigyoo Patrick Stewart, Kevin O'Brien, David T Fortin, Jason L Surkan, and Dani Kastelein. "MÉTIS DOMESTIC THRESHOLDS AND THE POLITICS OF IMPOSED PRIVACY." Essay. In *Our Voices*. New York: ORO Editions, 2021.

Payment, Diane, and Diane Payment. *The Free People = Les Gens Libres: A History of the Metis Community of Batoche, Saskatchewan*. Calgary: University of Calgary Press, 2009.

Surkan, Jason L. "Kihokewin Kumik." Dissertation, University of Manitoba, 2018.

Towards an Architecture of Métis Resistance **David Fortin and Jason Surkan**

<https://www.thesitemagazine.com/read/towards-an-architecture-of-mtis-resistance>

The Assemblage of Kikino ("Our Home"): Métis Material Culture and Architectural Design in the Alberta Settlements **David Fortin**

https://dalspace.library.dal.ca/bitstream/handle/10222/71620/vol42_2_11_23.pdf?sequence=1&isAllowed=y

h) Online Resources Related to Métis Ways of Building

Metis Architect Blog

<https://metisarchitect.com/> (David T Fortin - MNO, Jason Surkan - MN-S, Dani Kastelein - MNO)

Towards an Architecture of Métis Resistance

<http://www.thesitemagazine.com/read/towards-an-architecture-of-mtis-resistance/> (David T Fortin - MNO, Jason Surkan - MN-S)

i) Built Works Precedents



Métis Crossing Boutique Lodge //
Reimagine Architects – Tiffany Shaw
(Métis Nation of Alberta)

Métis Architect: Tiffany Shaw (Métis Nation Alberta)
Client: Métis Crossing Ltd.
Location: Smoky Lake, Alberta
Year: 2022
Size: 2214 m²
Link: <https://reimagine.ca/work/project/m%C3%A9tis-crossing-boutique-lodge>



Round Prairie Elders' Lodge //
David T Fortin Architecture INC.

Métis Architect: David T Fortin
Client: CUMFI Métis Local
Location: Saskatoon, Saskatchewan
Year: 2020-2021
Size: 2500 m²
Link: <https://www.davidtfortinarchitect.com/round-prairie-elders-lodge>



Métis Crossing Gathering Centre //
Reimagine Architects – Tiffany Shaw
(Métis Nation of Alberta)

Métis Architect: Tiffany Shaw (Métis Nation Alberta)
Client: Métis Crossing Ltd.
Location: Métis Crossing, Alberta
Year: 2019
Size: 1200 m²
Link: <https://reimagine.ca/work/project/m%C3%A9tis-crossing-gathering-centre>



Gabriel Dumont Institute Expansion //
David T Fortin Architecture INC. – David T Fortin (Métis Nation of Ontario) + Edwards Edwards McEwen

Métis Architect: David T Fortin
Client: Gabriel Dumont Institute
Location: Saskatoon, Saskatchewan
Year: 2020-2023
Size: 900 m²
Link: <https://www.davidtfortinarchitect.com/gabriel-dumont-institute>



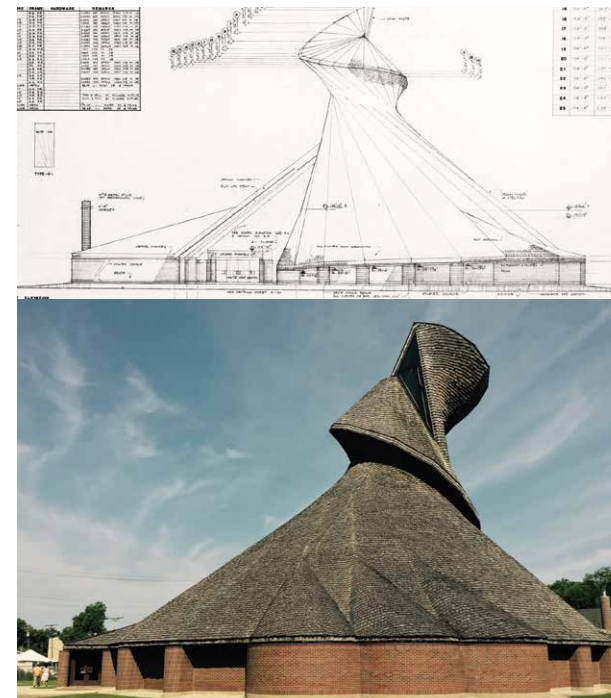
Métis Crossing Veterans Memorial //
Reimagine Architects – Tiffany Shaw
(Métis Nation of Alberta)

Métis Architect: Tiffany Shaw (Métis Nation Alberta)
Client: Métis Crossing Ltd.
Location: Métis Crossing, Alberta
Year: 2021
Link: <https://reimagine.ca/work/project/m%C3%A9tis-crossing-veterans-memorial>



Ma Faamii Saskatoon //
David T Fortin Architecture INC.

Métis Architect: David T Fortin Architecture Inc. in collaboration with Oxbow Architecture
Client: Métis Nation of Saskatchewan
Location: Saskatoon, Saskatchewan
Year: 2021-2022



Precious Blood Church //
Étienne Gaboury

Métis Architect: Étienne Gaboury
Client: Precious Blood Roman Catholic Church
Location: Winnipeg, Manitoba
Year: 1969
Size: 165 m2
Link: <https://winnipegarchitecture.ca/200-kenny-street/>



Esplanade Riel //
Étienne Gaboury

Métis Architect: Étienne Gaboury
Client: City of Winnipeg
Location: Winnipeg, Canada
Year: 2003-2004
Size: Total length 197m and height 57m
Link: <http://winnipegarchitecture.ca/esplanade-riel/>



Li Michif Otipemisiwak //
David T Fortin Architecture INC. (MNO)
+ Stantec Architecture

Métis Architect: David T Fortin
 Client: Lii Michif Otipemisiwak
 Location: Kamloops, BC
 Year: In Progress



Fishing Lake Net Zero Ready Triplex //
David T Fortin Architecture INC. – David
T Fortin (Métis Nation of Ontario)

Métis Architect: David T Fortin
 Client: Fishing Lake Métis Settlement
 Location: Sputnikow, AB
 Year: 2020-2023



Michif Manor //
Verne Reimer Architecture Incorporated

Métis Architect: Rachelle Lemieux
 (Manitoba Métis Federation)
 Client: Manitoba Metis Federation
 Location: Winnipeg, BC.
 Year: December 2022 (Estimated)
 Size: 12,875ft²



Michif Children's Place
Outdoor Playspace // **Verne Reimer**
Architecture Incorporated and Little
Bluestem Landscape Architecture

Métis Architect: Rachelle Lemieux
 (Manitoba Métis Federation)
 Client: Manitoba Metis Federation
 Location: Dauphin & Saint Eustache, MB
 Year: December 2021



Fig. 56 Interior of Carpentry Shop, Fort Walsh National Historic Site, Cypress Hills, Saskatchewan, David Fortin

j) List of References

Burley, David V. Horsfall, Gayel A. and Brandon, John D. *Structural considerations of Métis ethnicity: An archaeological, architectural, and historical study*, Vermillion, S.D. University of South Dakota Press, 1992.

Burley, David. "Creolization and late nineteenth century Métis vernacular log architecture on the South Saskatchewan River," *Historical Archaeology* 34 (2000).

Burley, David. and Horsfall, Gayel A. "Vernacular Houses and Farmsteads of the Canadian Métis," *Journal of Cultural Geography* 10 (1) (1989).

Personal interview with Maria Campbell, June 25, 2016.

Chandler, Graham. "The language of Métis folk houses," *The Beaver*, Aug-Sept, 2003.

Frampton, Kenneth. "Towards a Critical Regionalism: Six Points for an Architecture of Resistance," in *The Anti-Aesthetic: Essays on Postmodern Culture*, ed. Hal Foster, Port Townsend: Bay Press, 1983.

Campbell, Maria. *Halfbreed*, Toronto: Seal, 1973.

Payment, Diane *The free people - Le gens libres: A history of the Métis community of Batoche*, Saskatchewan, Calgary: University of Calgary Press, 2009.

Frampton, Kenneth. "Critical regionalism revisited," in Brian MacKay-Lyons, *Local Architecture: Building Place, Craft, and Community*, ed. Robert McCarter (New York: Princeton Architectural Press, 2015).

Section Three //

Other Critical Design Considerations

Part One:

Land-Based Design and Culture

Part Two:

Trauma-Informed Design

Part Three:

Long Term Planning and Design Considerations

Part Four:

Possibilities for Participatory Design and Building

Part Five:

Promotion of Wellness and Active Living Through Design

Fig. 57 Interior of Cromarty Home, Métis Crossing, AB, Jason Surkan

Part One:

Land-Based Design and Culture

Fig. 58 Aerial View of Stamp River, Port Alberni, BC. Jason Surkan

- a) Understanding the Importance of the Land for Healthy Relations in Métis Communities
- b) Landscape Design and Métis Culture
- c) Map of British Columbia, Vegetation and Geographic Data of Each Chartered Community Region
- d) List of References

a) Understanding the Importance of the Land for Healthy Relations in Métis Communities

Introduction

Métis values, worldviews, and knowledge systems are deeply connected to Land and Land-based practices.¹ They are embedded in language such as, “Wahkohtowin (wa-ko-to-win), a Cree word that expresses the interconnectivity and relationships we share with all things, [that] is central to Métis understanding of the social responsibilities and obligations held between members of the family and community.”² Understanding the world from this holistic lens positions human beings as part of an interconnected web of relations. These cosmologies are also reflected in the time-honoured cultural practice of Métis beadwork. MNBC Community member Brodie Douglas has shared that, “beadwork is a symbol of our resilience and it is that connection to the Land, indicating that the Land is still important to us.”³ Living in relationship, respect, and reciprocity with the Land and all living things honors Métis ancestral knowledge, values, and traditions passed down intergenerationally.

As stated in *KAA-WIICHIHITOYAAHK - We Take Care of Each Other*, “Métis culture has always been a Land-based culture. Métis people were often guides for settler explorers because they knew the Land so well. As trappers and traders, they made their living off the Land and survived in the wilderness for days on end”.⁴ This knowledge of the Land included the navigation of the historic waterways of British Columbia that run north and south that allowed the Métis mobility, trade, and to flourish.

Métis people have and continue to hold intimate understandings and relationships to place that are integral to cultural practices. These practices and epistemologies have been challenged by violent colonial policies and strategies of Land dispossession and displacement as outlined in earlier sections. Although these acts of aggression have served to disconnect Métis people from their Land, community and identity, Métis values and teachings persist due to their collective strength, resilience, and determination to uphold Métis ways of knowing.⁵ One of the key strengths to this has been the ability to adapt to change. As mentioned previously, Pam Goldstack has emphasized that Métis people are “strong” and “able to adapt.”⁶ Although displacement has necessitated acclimation to new territory, the reverence, responsibility, and relationship to Land remains essential to Métis ways of being. In *Understanding our past, reclaiming our future: Métis resistance, resilience, and connection to Land in the face of colonialism*, Monique D. Auger writes that, “[T]he health of the Land and health of communities are interconnected. In this way, Land has been central to the spiritual, mental, physical, and emotional wellness of many Métis people.”⁷ Land and Land-based practices are integral components of Métis identity, health, self-determination, and cultural wellness and continuity.

1 Métis Nation British Columbia, *Kaa-WiichihitoyaaHK - We Take Care of Each Other*. MNBC, 2021, 91
2 Ibid, 65.
3 Brodie Douglas, March 15, 2023, MNBC Community Consultation led by David T Fortin, Jason Surkan and Terence Radford.
4 Métis Nation British Columbia, *Kaa-WiichihitoyaaHK - We Take Care of Each Other*. MNBC, 2021, 82

5 Jennifer, Adese. “Spirit gifting: Ecological knowing in Métis life narratives,” 2014.
6 Pam Goldsack, March 15, 2023, MNBC Community Consultation led by David T Fortin, Jason Surkan and Terence Radford.
7 Monique D, Auger. “Understanding Our Past, Reclaiming Our Culture: Métis Resistance, Resilience, and Connection to Land in the Face of Colonialism.” *Journal of Indigenous Social Development* 10, no. 1, 2021.

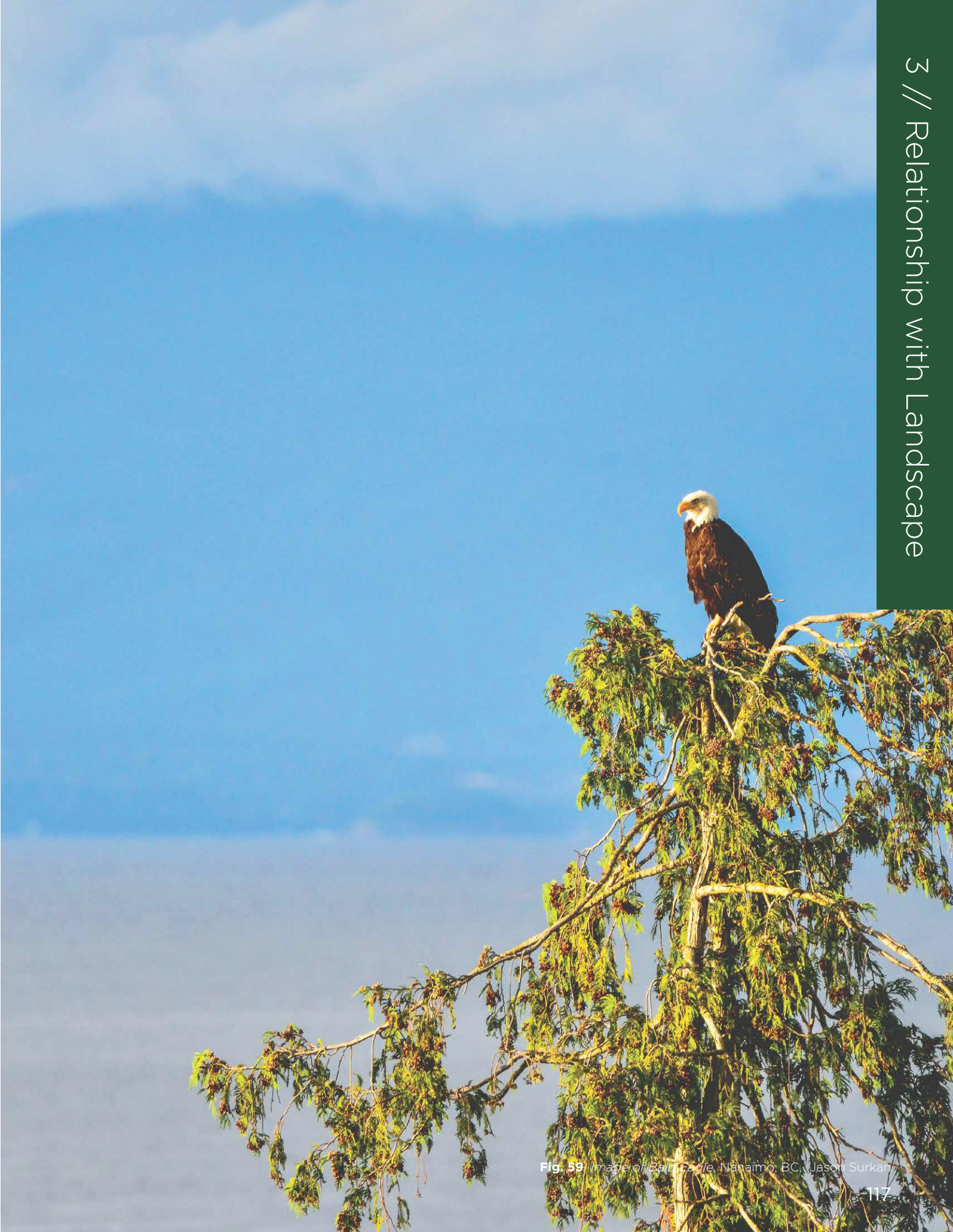


Fig. 59 Image of Bald Eagle, Nanaimo, BC, Jason Surkan

b) Landscape Design and Métis Culture

Principles and Guidelines of Landscape Design for Métis Nation British Columbia

Land and Land-based practices are central to Métis values, worldviews, and knowledge systems. As was shared in the Building, Design and History section (See Section 2: *Métis Building, Design and History*) the spatial layout of homesteads reflected an egalitarian culture with a preference to kinship and the maintenance of social relationships. Furthermore, the informal placement of structures served to preserve meaningful connections to landscape features and open unstructured spaces. Despite colonial policies and strategies of Land dispossession and displacement, Métis people continue to maintain a strong culture/nature relationship. As such we must consider how Land-based designs for the local Métis Chartered Communities can serve to strengthen communal bonds, promote wellness and support Land-based practices.

Based on research into Métis history and Métis culture in BC, the following principles and design guidelines have been developed to support designers in providing meaningful access to Land and support the continuation of Land-based practices for MNBC Chartered Communities that promote cultural wellness and cultural continuity.

1. Take Time to Listen

Engagement with Métis communities should be the first step in any project. While this guidebook has shared broader stories, histories, and perspectives, it cannot replace the local knowledge and expertise of Métis Elders and Knowledge Carriers. Designers need to be open to listening and providing a safe space for communities to share their visions, objectives, and ideas for a project. Further, engagement with Métis communities should not be a one-time event but an integrated part of the design process from concept to completion. When developing an engagement strategy landscape designers should integrate the following into their plans.

1.1 Establish a Métis Advisory Group (MAG)

A Métis Advisory Group may include a Métis Elder(s), Knowledge Carrier(s), Local Chartered Community Member(s) and representatives from MNBC. Members of the MAG can change throughout the project allowing diverse voices and perspectives to be integrated into designs. The MNBC project team should be able to help you establish the best way to form a MAG for the community you are working with.

1.2 Plan a Pre-Design Site Visit

Visit the site with the MAG to hear the local stories, histories, and perspectives of the place you will be working. Being on the Land will allow Métis participants to identify landscape features, plants, or site elements that hold particular importance to them.

1.3 Schedule Regular Engagement Sessions

Meeting regularly is integral to create a meaningful engagement process. Consider engaging with the MAG at least once at the beginning of schematic design, design development, construction document and construction phases. Engagement sessions should present what was heard and address how designs have or have not responded to feedback.

1.4 Meet Onsite and In-Person

Consider appropriate times to hold engagement sessions onsite and in-person as much as possible. Many people will struggle with both reading and understanding the scale of plans, sections, details and even 3D renderings. When possible, walking participants through the site to describe elements, including laying them out with stakes, will encourage better understanding of the scale and relationship of landscape features.

1.5 Continue Engagement through Construction

Ensure the MAG is engaged throughout the construction process. Allowing for at least one engagement during construction will provide community members an opportunity to see the project being realised. Plan this at a critical phase where landscape features are legible enough to be understood but not so complete that minor changes cannot be accommodated. This can avoid sudden surprises after completion, specifically when cultural teachings or perspectives were integrated.

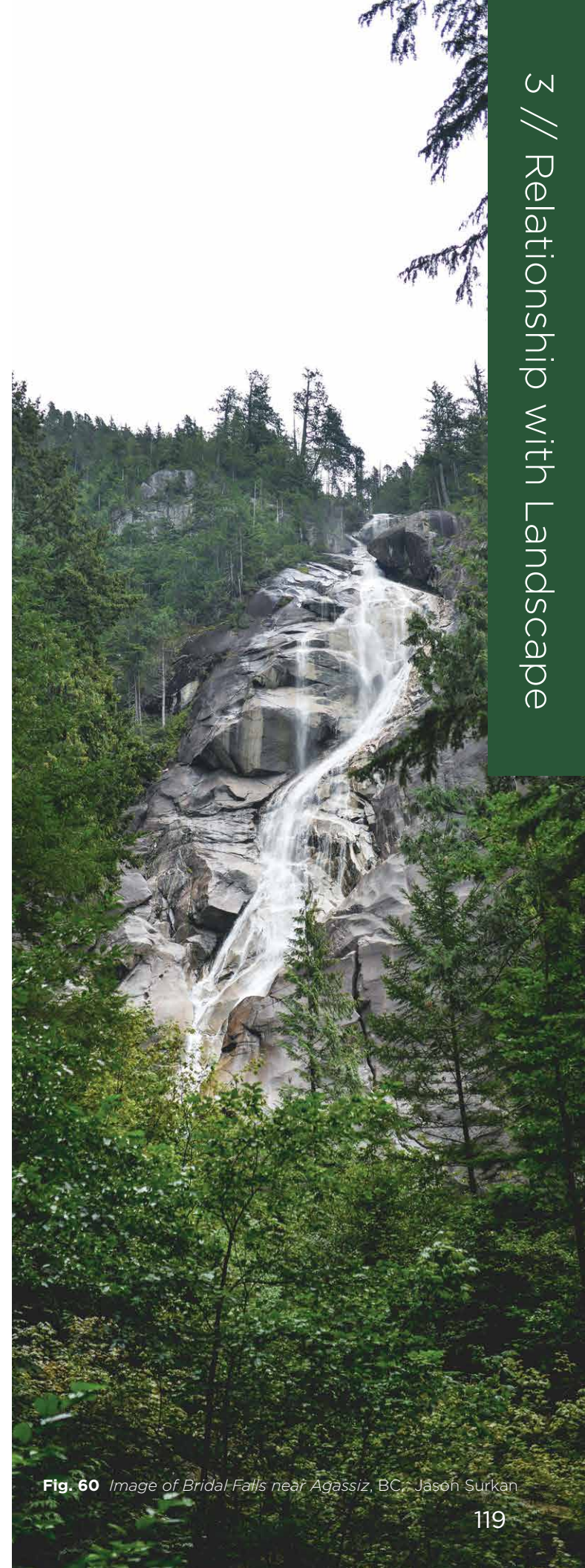


Fig. 60 Image of Bridal Falls near Agassiz, BC. Jason Surkan

2. Respect for Land and Land Rights

Landscape designs need to have an eye towards the future and ensure they protect and preserve the ecological integrity of the Land and waters we work on. Degradation of the environment infringes on Indigenous Land Rights by effecting access to the Land and natural resources. Métis cultural identity, wellness, and healing is linked to the health of the Land and landscape design plays an instrumental role in protecting this. Landscape designs need to look beyond the boundaries of the project to understand how they contribute to the immediate, local, and regional context.

2.1 Understand the Local Context

Projects should seek to understand the local context of First Nations, Métis, and Inuit Peoples. Métis share many kinships with the other Indigenous Peoples of Canada and often share facilities such as local Friendship Centres for their programming. These relationships, family networks, and organizational partnerships influence how and where Métis communities access Land and resources. Understanding the ability of Métis community members to access the Land, local resources and existing gaps can help determine priorities for a site.

2.2 Protect and Enhance Local Ecologies

Develop conservation strategies to ensure the health of local ecological communities. Designers can contribute to local ecosystems through habitat creation, utilizing regional plant species from local seed sources, improving site soil health, incorporating green infrastructure, maintenance planning and designing for climate change and adaptation.

2.3 Design from Existing Landscape Features

Identify and protect landscape features that hold significance within the Local Chartered Community. Develop appropriate setbacks, monitoring, and care plans to protect important or sensitive features during and after construction. Consider how site circulation, gathering spaces and building entries connect to site features and adjacent landscape features. Site selection should take into account potential burial sites of Métis or other Indigenous peoples.

2.4 Integrate Existing Trees

Trees are an important site feature that provide many benefits (shade, wind screening, clean air, habitat, and carbon sequestration) and are often integral to the identity of a site. Mature healthy trees cannot be replaced, and it can take a generation(s) for new trees to provide the same benefits as those which were removed. Further, trees are considered our relations and every effort should be made to integrate them into the design rather than cutting them down.

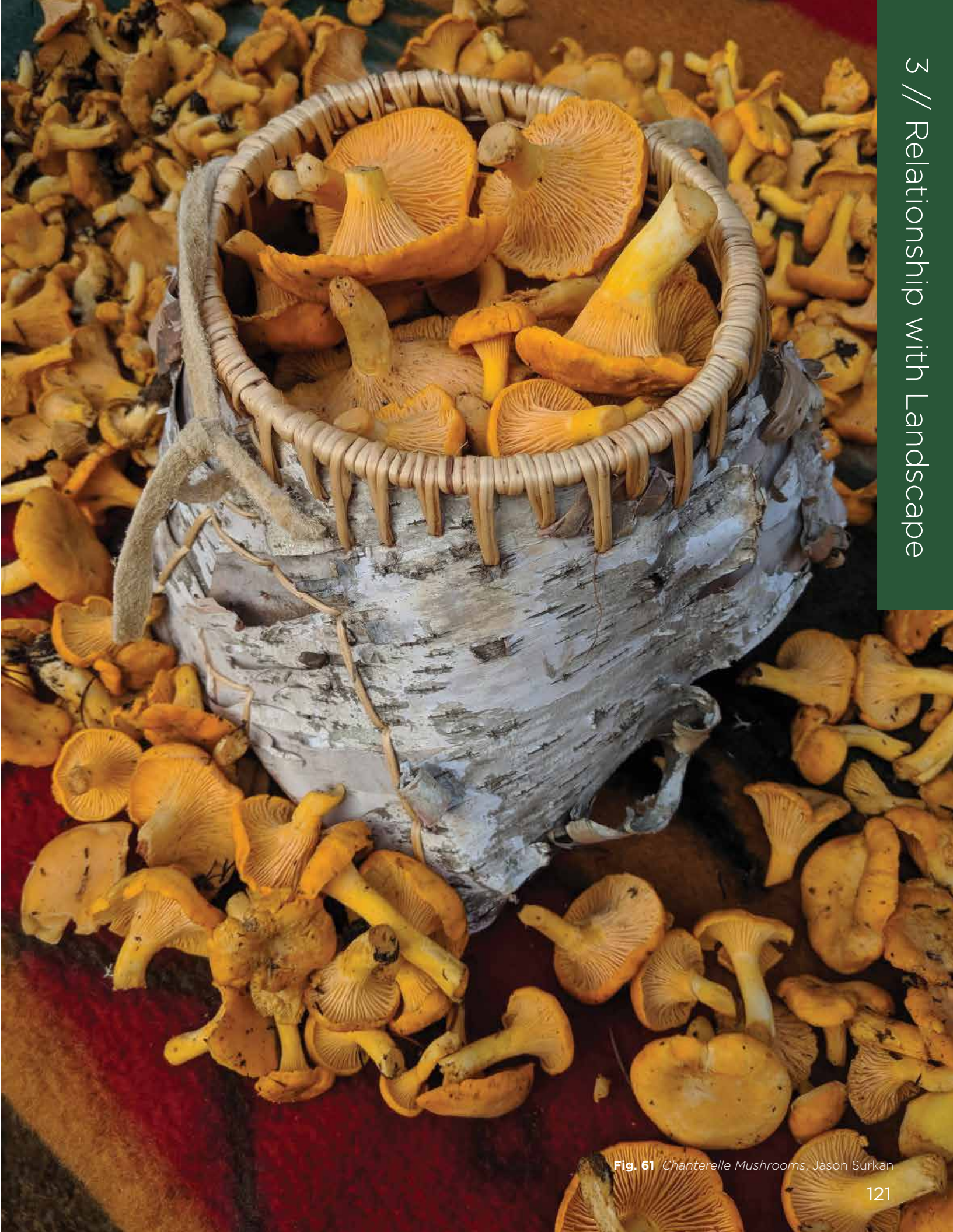


Fig. 61 Chanterelle Mushrooms, Jason Surkan

3. Celebrate the Diversity of Métis Culture and Heritage

Landscape designs must celebrate, protect, and preserve the cultural, natural, and historical heritage of the Métis Nation British Columbia and its local Chartered Communities. As landscape designers this involves getting to know the local Chartered Community to understand their history, stories, language, traditions and relationships with the landscape. Métis Nation British Columbia is diverse with no one ceremonial practice or tradition and a community that prides itself on being multi-lingual. As was discussed in *Section 2: Historical and Contemporary Overview of Métis in British Columbia*, when asked during community consultation with MNBC about Ceremony and Language the responses were very similar in that there is a great variability across the community and it would be a disservice to define the Métis as any one thing, they are all Métis. As Marion Gonneville stated “Why does it have to be one or the other. It all had to do with who your family was and where they lived.”⁸ As such landscape designs must be rooted in both the place and the people. While this design guide provides a shared background from which to start, the richness of Métis Culture and Heritage is found in each community and the unique histories and relationships to the places they live. The following provides a few guidelines when consulting local communities on approaches to celebrating the rich history of Métis people.

⁸ Marion Gonneville, March 15, 2023, MNBC Community Consultation led by David T Fortin, Jason Surkan and Terence Radford.

3.1 Create Flexible Open Spaces

Consider open and flexible spaces to accommodate a variety of programming such as socials, picnics, potlucks, feasting, and other cultural activities.⁹ Music and dance are a significant part of Métis gatherings¹⁰, so plan spaces that can accommodate dance, music, electric and acoustic instruments.¹¹ Designers should consider how elevated spaces such as small decks or patios can serve as impromptu stages and how these relate to larger open spaces for gatherings and events scaled to the development.

3.2 Co-Create Spaces for Ceremony

Spaces for ceremony may be desirable and landscape designers should work closely with the community to determine what practices should be accommodated and the spatial requirements of these including but not limited to spaces for fire, smudging, sweat lodges, Sun Dance Ceremonies and Midewiwin lodges.¹² Ceremonial spaces may have protocols particular to specific Elders or Knowledge Carriers, who should be consulted on their design. Often structures such as sweat lodges can be temporary or seasonal, allowing spaces to serve a variety of programs. While some ceremonies (such as the Sun Dance Ceremony) may be too large to accommodate space for, it is important to provide smaller gathering/practice areas for community to prepare for these large scale gatherings. Alternatively spaces for fire or fire pits need to adhere to local fire codes or regulations on provisions for Indigenous or ceremonial uses. Designers should ensure that spaces for fire have adequate air flow, setbacks and surfacing materials for safety.

⁹ Métis Nation British Columbia, Kaa-WIICHIHITOYAAHK - We Take Care of Each Other. MNBC, 2021, 67,86,91

¹⁰ Ibid, 72.

¹¹ Ibid, 67, 72,91.

¹² Ibid, 88.

3.3 Design For Active Living and Wellness

Métis communities have identified that improving access to land-based programming is critical to supporting the wellness of families. This includes providing high-quality, culturally based early learning and child care programs that are designed for and with Métis families and communities. Ensure programmatic outdoor spaces are accessible with inviting walking paths that provide destinations, nodes of rest, and seasonal landscape interest to encourage use. Landscape designs should consider all users including those with differing abilities and children. Consider how raised planting areas, planting tables, trellises with climbing plants, hanging plants and utilizing scent and texture can create spaces that are inviting to those with mobility, hearing or visual impairments. Furthermore, integration of accessible gardening features will allow Elders and Seniors to participate in gardening activities and are an important part of their health and wellness. Establishing spaces for families and children to gather together is another important design consideration to meet wellness and active living needs. Spaces for families should include natural play areas, and can include Métis designed play elements like the Red River Cart. Additionally, where sites are adjacent to water consider how to provide access to the water and potential structures to accommodate activities. Structures such as docks, boat launches, and/or paths to the water's edge will allow for canoeing, fishing, ice-fishing or water-based ceremonies.

3.4 Plan for Offsite Harvesting

Landscape designers need to work with communities to understand offsite harvesting activities that will have specific onsite requirements for storage and/or small landscape structures to support them. Harvesting practices are an important part of Métis food systems and their identity which includes hunting,

ice fishing, trapping, and the gathering of wild plants. These activities may require storage considerations for small watercraft (canoes or kayaks), ATV's, fishing huts, hunting blinds, and/or other materials for programs or individual use. Additionally, landscape spaces are often instrumental in the processing and preparation of the products of harvesting practices. Designers should work with communities to determine the requirements for utilities including water (hose bibs or outdoor sinks), electricity (plugs and lighting) and gas (for BBQ's and heating). Additionally, a variety of small landscape structures will support harvesting practices including drying racks, smoking structures, counter areas, tables, and hanging racks for large game preparation. The requirements for harvesting vary greatly and will be determined by the local practices and the potential needs of residents or programs.

3.5 Identify Opportunities for Métis Art and Crafts

Designers can incorporate Métis art, symbolism, and colour palettes where appropriate to create a distinct visual identity and celebrate Métis culture. Consider how artistic practices, traditional craft forms, patterns, and symbology can be used to inform paving designs, site furniture, structures and planting considerations. Designers must respect the authorship of artists and avoid appropriating work or cultural symbolism. Many artistic forms and craft practices contain complex meaning and teachings passed down through families or from Knowledge Carriers. Designers often need to work with Métis artists, craftspeople or designers to co-create culturally specific elements. Alternatively, designers can identify and specify dimensions, scale, materiality and specific opportunities to integrate custom items that can be tendered to local, regional or national Métis artists, crafts people or skilled trades.

3.6 Integrate Language

Embedded within the Michif language is a specific lens on seeing the world.¹³ Consider incorporating signage in Michif to promote the development of Métis values, identity, cultural connection, and language preservation. Consider how language can be integrated into interpretive elements or for plant identification. Designers need to work with the local Chartered Community to determine which Michif dialects and spellings are appropriate.

3.7 Create Accessible, Universal and Barrier Free Designs

Landscape designers need to create places for inclusivity and accessibility that promote dignity and an increased quality of life. When designing all programmatic areas, gathering spaces, seating elements and building entries should be designed to be accessible and connected by an accessible route. Additionally, designers should consider the range of human diversity and design spaces for all ages, mobilities, and cognitive orientations to encourage independence. Designers can incorporate sound, smell, texture, and light quality as tools to assist those with auditory or visual impairments. Consider how lighting, material choice and colour contrast can assist individuals with site navigation. For large sites ensure there is clear signage and wayfinding elements. Designers should try to avoid dead-end paths, hiding places or potential for entrapment in urban sites. Finally, designs should ensure ease of access and use by Elders. Providing comfortable seating with armrests and backrests, raised planting areas, gentle grades, spaces for walkers or mobility aids, and shade will ensure the comfort of our Elders and allow opportunities for intergenerational connections and knowledge sharing.

3.8 Create Opportunities for Métis Business

Whenever possible projects should attempt to engage local Métis artists, crafts people, skilled trades and designers in the development and construction of landscapes. Designers need to ensure they work with the local community and Métis Nation British Columbia to vet the credentials of artisans and artists who claim Métis ancestry. Projects are also an opportunity to support the training of Métis youth, integrate traditional construction practices and develop new Métis specific building techniques. Project tendering should encourage contractors to work with local initiatives and programs to support cultural education initiatives, skills training for Métis people, and job opportunities for local Métis community members.

¹³ Métis Nation British Columbia, Kaa-WIICHIHITOYAAHK - We Take Care of Each Other. MNBC, 2021, 142.



Fig. 62 Black Morel, Jason Surkan

4. Design for Maintenance, Sustainability, and Seasonality

Landscape designers need to consider the seasonal cycles of the calendar year and associated cultural activities practiced within the Chartered Communities to determine the necessary spatial requirements for programming and design. Considerations may include but are not limited to: starting seeds indoors or utilizing a cold frame or greenhouse in the spring, the picking of berries in the summer, hunting practices or harvesting vegetables in the fall, preparation of wild game including making sausages or smoking meats in the winter as well as other foraging (medicines and mushrooms). The requirements of programs need to be balanced with the long-term considerations of life cycle costs and program capacities to manage designed spaces. Furthermore, designers need to be cognizant of the environmental impacts of their material selections and should source materials from local manufacturers and suppliers whenever possible. The following guidelines provide a brief basis for material considerations when designing landscapes for MNBC.

4.1 Respect Water

Water is life and must be protected, conserved, and respected. As mentioned previously, the Métis people have held important historic connections to waterways and continue to hold strong relations with water. Designs should encourage water conservation and recycling through rainwater harvesting techniques including rooftop rainwater capture utilizing cisterns or rain barrels. Project should work with site drainage to capture run-off from impervious surfaces (roads, roofs, sidewalks etc.) using bioswales or rain gardens. Planting designs should seek to reduce or eliminate dependence on irrigation, fertilizers, pesticides, and herbicides. Furthermore, irrigation systems should be designed to include smart technologies and water-saving devices that reduce consumption and make efficient use of water sources.

Designers must also consider local snow fall and plan for snow removal, storage, and salt use. Where possible consider the use of permeable materials, seasonal pathways, or salt alternatives to reduce the use and transport of salt into the soil and adjacent waterways.

4.2 Protect Living Soils

Living Soils play a critical role in food production, maintaining the health of ecosystems, supporting biodiversity, sequestering carbon, and filtering and cleaning water. The health and integrity of soil needs to be assessed at the start of every project through soil analysis for composition, fertility and contamination. Healthy soils should be protected and left in-situ whenever possible to prevent compromising soil structure. Consider specifying a thick layer of bark mulch or other protective surfacing treatment to prevent soil compaction during construction. When this is not possible, topsoil (the organic layer) should be stockpiled and reused onsite. Designers should consider working with the existing soil conditions whenever possible by selecting appropriate plant species to the soil composition and fertility levels. Where existing soils are contaminated, compacted, and/or are extremely poor designers may choose to amend onsite soils using best practices including amending with manure, compost, leaf mulch or well composted wood mulch but should avoid the use of peat-based soil amendments where possible. All planting areas should be densely planted and mulched to preserve soil moisture and protect soil from compaction or erosion.

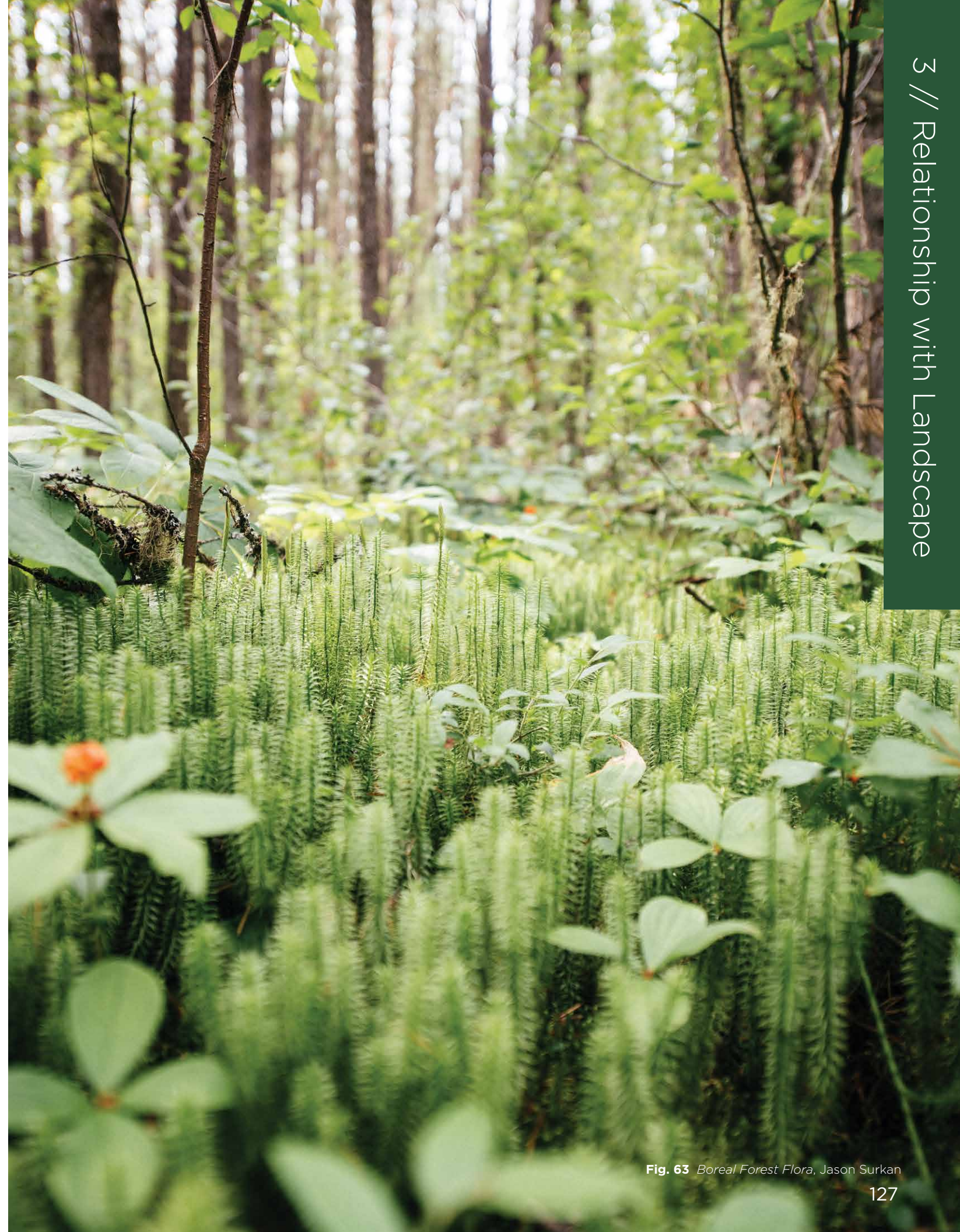


Fig. 63 Boreal Forest Flora, Jason Surkan

4.3 Use Locally Sourced Native or Regionally Adapted Plants

Designers need to design for local hardiness zones, soil conditions, moisture regimes and micro-climates when selecting plant species. Plantings that are allowed to naturalize will reduce maintenance requirements and are preferred over highly ornamental designs that require excessive pruning, weeding, watering, or fertilization to maintain a particular aesthetic. Ornamental plantings should be limited to significant entries, frontages, focal points or areas identified through engagement to reduce maintenance requirements. Designers should specify plants from local seed sources that are fertile with an ability to produce viable seed. Using local seed sources protects genetic diversity, enhances local ecological communities, and contributes to biodiversity. Where designs integrate cultural, spiritual, and medicinal plantings, designers should work closely with Elders and/or Knowledge Carriers to understand any protocol or maintenance considerations. The following subsections provide additional considerations and guidance on planting design.

4.3.1 Tree Planting

Tree planting should reflect local forest compositions. Designers should avoid planting monocultures of a single species or genus and ideally limit any genus or species to 25% of the site planting. Designs should include a combination of overstory and understory tree species as space allows. Tree planting should allow for mature canopy development and be located sufficient distances from buildings, utilities, and other site constraints to avoid future conflicts or excessive crown pruning. Species such as the paper birch, which was used to construct birch bark canoes, were limited to southern BC while the York Boat by Pat Calihou was constructed of spruce

and Douglas fir, but would have been constructed of the most suitable local tree species. Similarly, the Red River Cart would have been constructed or repaired using whichever local wood species was available. Designers should work with their local community to understand how the Métis adapted to local wood sources and how this history can be integrated through tree species selection.

4.3.2 Shrubs and Woody Perennial Species

Woody species should be selected to create opportunities for onsite programming and active engagement with residents. Consider establishing onsite harvesting areas by planting berrying shrubs such as varieties of serviceberry, strawberry, huckleberry, blueberry, cranberry, salmonberry, and raspberry. Designers should preference local varieties that create habitat value but can include cultivars or non-native garden species adapted to the region to maximize potential for harvesting. All non-native species should be checked to ensure they are not considered to be locally invasive or are overly aggressive and would create a maintenance problem. Designers should also consider varieties of wild roses these feature prominently in beadwork and are used for their medicinal properties and to create teas. Further, designers can integrate coppicing gardens that allow for the annual harvest of woody stems for the creation of arts and crafts such as willow for basket making.

4.3.3 Grasses, Ferns, Vines, Perennials, and Groundcovers

All plants are medicines each with a unique gift to offer. It is an impossible task to prioritize or identify a concise list for designers to consider. Designers should work with their local Chartered Community, research local ecological complexes, and determine the limitations based on local availability. Often local programs and/or community members may be able to connect with gardeners and local seed collectors who can support in sourcing plant materials or seed. Where possible, designers should incorporate 'Meadow' or 'Prairie' inspired plantings that incorporate native grasses and wildflowers into their designs. Meadow or Prairie plantings help connect MNBC landscapes to the Métis homeland and prairies ecosystems. Additionally, many prairie, savanna and meadow ecosystems have a long relationship with Indigenous stewardship such as the Garry Oak Meadow ecosystem. Designers should honour these local histories and the opportunity to contribute to local ecosystems that may be at risk. Designers should also select plantings on seasonality to encourage staggered bloom times providing seasonal interest but also contributing to habitat for pollinators. When consulting with MNBC community members to select species specifically for medicinal or spiritual use ensure that any non-native species are not considered to be locally invasive species. For example, sweet grass which is often used for smudging is an invasive in the lower mainland and can negatively impact the Garry Oak Meadow ecosystem.

4.3.4 Annuals and Vegetable Gardens

Designers should incorporate annual beds and/or raised planters into their design to allow programs and residents to actively participate in planting and maintenance of the landscape through the creation of annual plantings or edible gardens. Annual beds and edible garden spaces should be limited and based on the capacity of programs or the anticipated interest of residents. However, designers should provide flexible open areas that will allow for the potential future expansion of annual beds or vegetable gardens to allow for program expansion and/or increased participation by residents. Additionally, designers should ensure that adequate storage space is provided for the storage of tools as well as access to a watering source and an area for composting garden waste.

4.4 Target Hardscape Materiality to Reinforce Site Character

Designers need to balance site accessibility while also reducing the creation of impermeable surfaces. Designers should not use permeable surfacing as the only solution to achieve this but target the use of hardscape materials to reinforce site character and wayfinding. Permeable unit paving can be used to create gathering areas and walkways but should typically be avoided for driveways, entries, parking spaces, children play spaces or other locations where the use of sand in winter may occur or where sediment from drainage transport will cause ongoing maintenance requirements or system deterioration. Resin bound aggregates may be an alternative to unit paving but should be evaluated on the suitability for cold weather climates, as some epoxy or resin agents become brittle in cold weather and are prone to failure. Resin bound aggregates allow for the use of local aggregates and their open matrix is less prone to clogging than unit paving systems. Permeable asphalt and concrete are not typically recommended due to the limitations on installers and local availability. Compacted aggregate may be used for seasonal pathways, informal garden paths and gathering areas where snow clearing does not occur. Locally sourced stone is an ideal material but will often have limited application due to its cost. Designers should target the use of more costly and higher maintenance hardscape materials at site entries, gathering spaces, focal points and other significant areas to reinforce wayfinding and site character. Generally, Cast-in place concrete will be the typical material used for most of the site surfacing to create pathways, gatherings spaces, and accessible access to activity areas. Designers can customize concrete surfacing using integral colour, surface hardeners, finishing techniques, joint types, seeding and inlays to create design features or narrative elements.

4.5 Use Local or Reclaimed Material When Possible

It may be desirable or necessary to create a variety of landscape structures including typical fencing, retaining walls, privacy screens and shade structures. Based on programming designers may also include elements such as drying racks, smoking structures, outdoor counters or cooking areas, and gardening sheds to name a few. Additionally, a range of site furnishings will be needed including benches, tables, planters, and potentially play equipment. Materials should be chosen based on life cycle considerations, local availability and initial cost. Where possible local wood species, stone, and aggregates are preferred. Using local materials will reinforce connections to the local landscape but also support local economies and reduce the impacts of transport. Where manufactured products are used, such as decking, select materials utilizing recycled products or those which are ethically and sustainably sourced. Where developments require the removal of trees or existing structures landscape designers should attempt to re-purpose or recycle materials where possible. The maintenance of structures has historical importance and was a social act that supported kinship ties between families.



Fig. 64 Ghost Pipe, Clearwater Provincial Park, BC, Jason Surkan

c) A Métis Landscape Vernacular

Creating a Métis Vernacular for Landscape Design

It is the intent of these guidelines that they support designers in learning about Métis culture and provide a basis for creating an identity within projects that reflects the culture, history, and philosophy of the Métis Nation British Columbia. During consultation with MNBC Members on March 15th, 2023 it was expressed that of key importance was the ability of landscape designs to have an aesthetic and philosophical root that could be identifiable as Métis. When asked how this could be achieved respondents utilized Métis beadwork as an example of a practice, they felt represented a vernacular on Métis design. Despite the differing works of various artists common elements, forms and narratives are used together to create a form of representation that is identifiable as Métis in origin. The following provides additional information on Métis beadwork adapted from an article by Lawrence Barkwell. This is not intended as a guideline for design but to provide designers with additional information on one aspect of material culture and Métis People to consider when utilizing landscape materiality and form to support the development of a Métis Landscape Vernacular.

Métis Beadwork as a Vernacular for Landscape Designs

As was presented in *Section 2, Part One: Historical and Contemporary Overview of Métis in British Columbia*, throughout the 19th Century the Métis became known as the “Flower Beadwork People” due to the high quality of design and craftsmanship.¹⁴ Beadwork is imbued with cultural values that reflect Métis history, identity, and spirituality. Furthermore, it is a symbol of Métis resilience and direct connection to the Land. The design motifs of beadwork reflect Métis people’s deep connection to the Land and a cultural philosophy.

Métis beadwork serves as one precedent for creating a vernacular for Métis Landscapes. The following breaks down iconic characteristic elements of Métis beadwork as outlined by Barkwell.

1. S-curve and Mouse Tracks

Used to connect Métis beading motifs through representations of stems, tendrils, and accent beads running down the sides.¹⁵ This interconnectivity of motifs reflects the interrelationship of elements in the natural world including aspects such as companion planting, ecological communities, and nutrient cycles.

2. Spirit Bead

The spirit bead is a misplaced or miscoloured bead that is intentionally placed within a design to represent humility.¹⁶ This symbolic representation is intended to honour the creator and illustrate the imperfection of human made creations.

3. Four States of Vegetation

Designs often represent the stages of growth of a plant by including representation of the seed, leaf, bud, and flower or fruit.¹⁷ The incorporation of life stages or plant cycles reflects and honours the seasonal cycles of the landscape.

4. Four Directions

The representation of the four quarters with a cross motif and asymmetrical design portrays the spiritual concept of balance and harmony within the sacred universe.¹⁸ Although the beadwork itself does not have a fixed orientation it imbues the work with a directionality relating to the Cardinal Directions of north, east, south and west.

5. Infinity Sign

The infinity sign represents two cultures woven together and the unity of the Métis people. The Infinity sign is the most easily identifiable symbol of the Métis being used on the flag, MNBC logo and commonly utilized by Métis artists.



Fig. 65 Wild Blueberries, Jason Surkan

¹⁴ Lawrence J. Barkwell. "Characteristics of Metis Beadwork," Louis Riel Institute, Online Document, 1.
¹⁵ Ibid, 2.
¹⁶ Ibid.

¹⁷ Barkwell, Lawrence J, "Characteristics of Metis Beadwork," Louis Riel Institute, Online Document, 2.
¹⁸ Ibid, 4.

d) Map of British Columbia, Vegetation and Geographic Data of Each Chartered Community Region

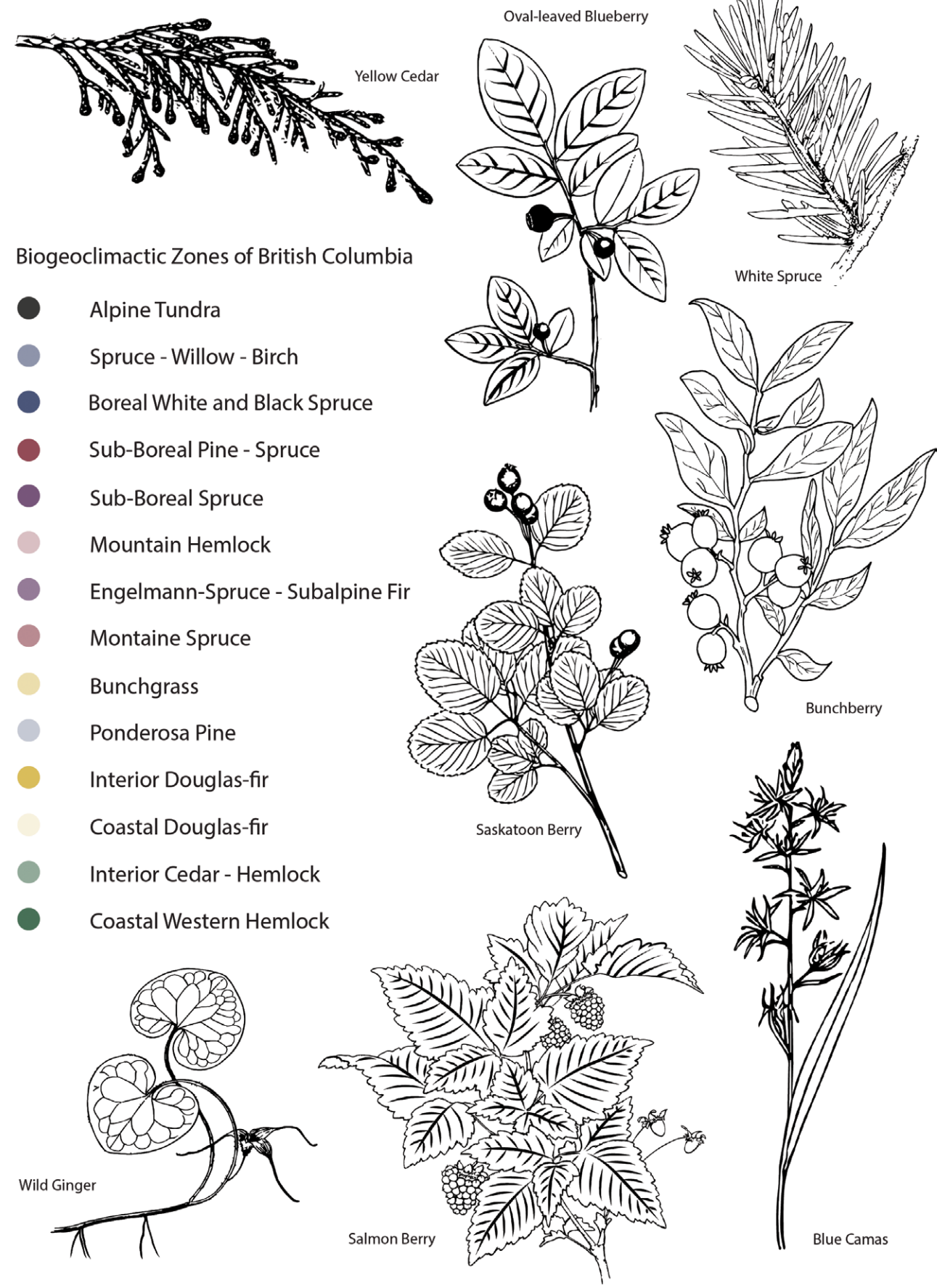
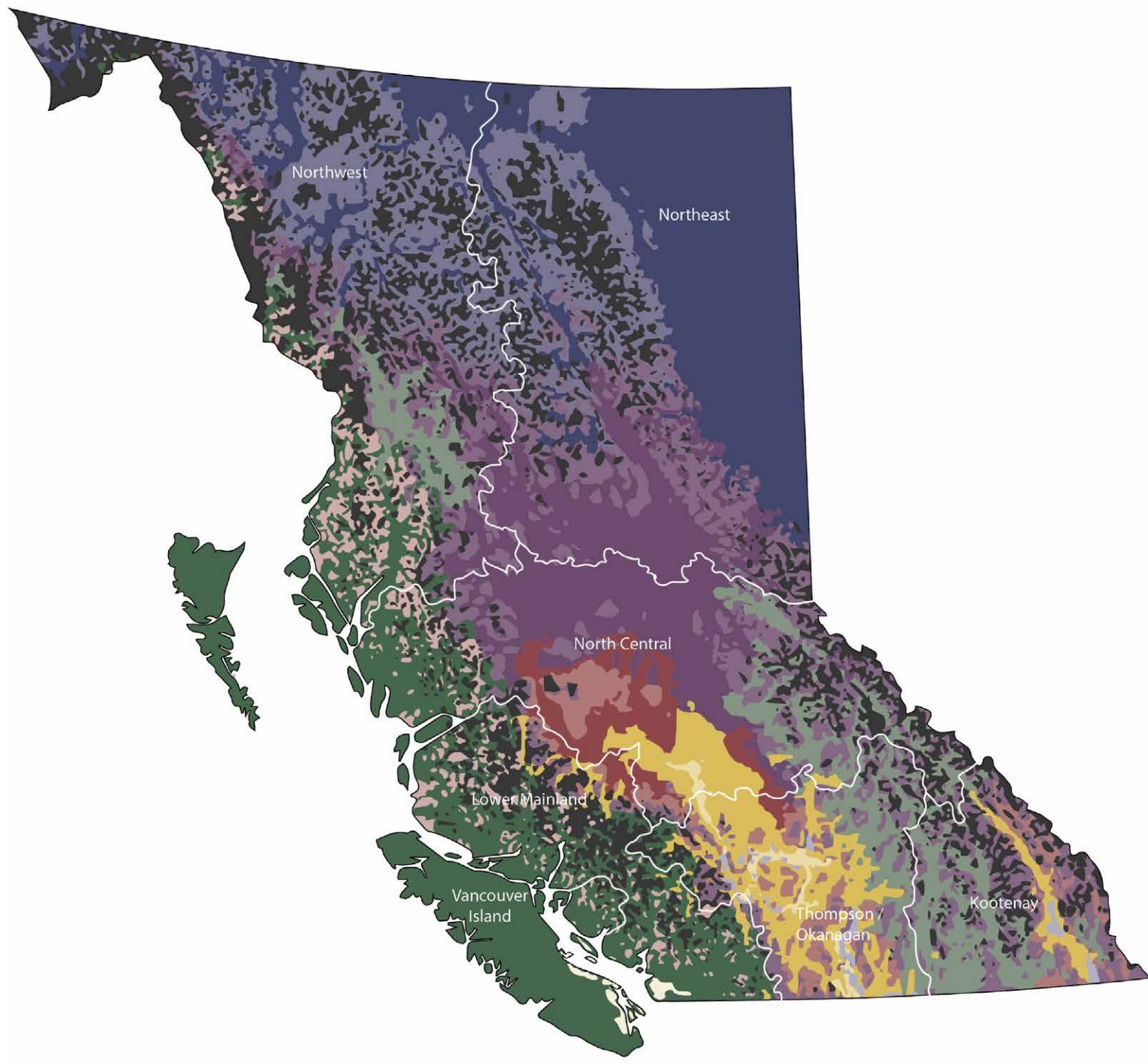


Fig. 66 Map of British Columbia, Vegetation and Geographic Data of Each Chartered Community Region, Trophic Design



Fig. 67 Image of Métis Cabin at Fort Walsh National Historic Site, Cypress Hills, SK., Jason Surkan

e) List of References

Métis Nation British Columbia, *Kaa-WIICHIIHITOYAAHK - We Take Care of Each Other*. MNBC, 2021.

Douglas, Brodie, March 15, 2023, MNBC Community Consultation led by David T Fortin, Jason Surkan and Terence Radford.

Harriott, Patrick, March 15, 2023, MNBC Community Consultation led by David T Fortin, Jason Surkan and Terence Radford.

Adese, Jennifer. "Spirit gifting: Ecological knowing in Métis life narratives," Carleton University, 2014.

Goldsack, Pam, March 15, 2023, MNBC Community Consultation led by David T Fortin, Jason Surkan and Terence Radford.

Auger, Monique D. "Understanding Our Past, Reclaiming Our Culture: Métis Resistance, Resilience, and Connection to Land in the Face of Colonialism." *Journal of Indigenous Social Development* 10, no. 1, 2021.

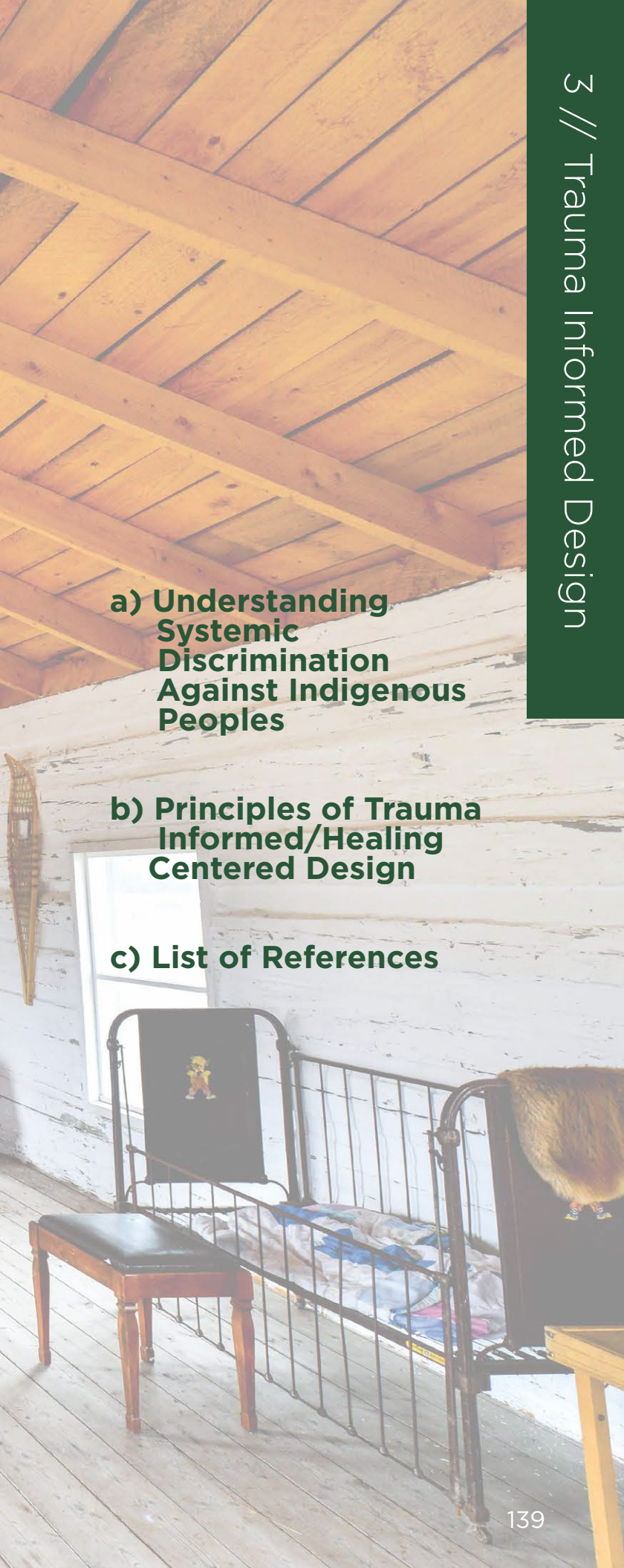
Gonneville, Marion, March 15, 2023, MNBC Community Consultation led by David T Fortin, Jason Surkan and Terence Radford.

Barkwell, Lawrence J, "Characteristics of Métis Beadwork," Louis Riel Institute, Online Document.

Part Two:
Trauma Informed/
Healing Centered
Design



Fig. 68 Interior of Sinclair Home, Métis Crossing, AB, Jason Surkan.



a) Understanding
Systemic
Discrimination
Against Indigenous
Peoples

b) Principles of Trauma
Informed/Healing
Centered Design

c) List of References

a) Understanding Systemic Discrimination Against Indigenous Peoples

Introduction

Understanding trauma resulting from systemic discrimination against First Nations, Métis and Inuit peoples is a complex and multi-layered topic. For the Métis specifically, this has been part of their lived experience for many generations and has had long-term impacts on their identity and collective struggles. As Cathy Richardson writes, “the Métis exist at the periphery of the Canadian historical, cultural and social landscape.”¹ Both historically and presently, Métis identity is often challenged, due to Canada’s lack of knowledge and awareness of Métis culture, and how it differs from other Canadian First Nations. Denying Métis people of their own Indigeneity is one of the most concerning social problems impacting overall Métis health, well-being and safety.² “The processes that have led to current health challenges facing the Métis must therefore be understood within the context of their own history as well as Canada’s colonial reality.”³ This is why it is integral to understand the historic and present day forms of oppression and systemic discrimination that the Métis have faced and continue to encounter today.

As mentioned in *Section 2, Part One: Historical and Contemporary Overview of Métis in British Columbia*, the Métis were displaced from their Lands and “military action was taken against them in order to reduce their presence and prominence in Canada.”⁴ Sir John A MacDonal, the Prime Minister at that time wanted the Métis to be moved off their Lands to establish space for European settlers arriving to Canada and stated:

*These impulsive half-breeds have got spoiled by this emeute (uprising) and must be kept down by a strong hand until they are swamped by the influx of settlers.*⁵

Divides between Métis Communities and Canada are distinct in the patterns of a Canadian settler colonialism with evidence of religious, racial, economic, political and social divides.⁶ By the end of the nineteenth century after dispossession of Lands, the Métis were seen as treasonous and rebellious, becoming marginalized and largely forgotten by the rest of Canada.

Colonization

Colonization is defined in the Oxford English Dictionary as “the policy or practice of acquiring full or partial political control over another country, occupying it with settlers, and exploiting it economically.”⁷ Canadian colonization has divided Indigenous peoples, the act of colonization was hidden behind the building of a nation but it was a violent, brutal and racist strategy to control the settlers and exploit the Lands and resources underfoot for the colonizers profit. The effects of this colonization are apparent in the lives of Canadian Indigenous people today, who continue to suffer from inequality, live in areas of poverty, with poor housing, no drinking water and suffer from substance abuse and health issues due to lower provisions of community services, health care and educational opportunities.

Colonialism was perpetrated by agents of the European empires whose economies were hungry for resources, markets and cheap labour. All acted to dominate, exterminate and dislodge Aboriginal people for their Land and resources (Said 1993, 8). Colonialism was exploitative, benefiting the colonizers at the expense of Aboriginal peoples with no recognition of their sovereignty and their right to refuse European occupation of their territories (Green 1995).⁸

The Canadian government created an apartheid-like system in which First Nations and non-Aboriginal people had different Lands, schools and hospitals. The system was designed to erase and assimilate Aboriginal people.⁹

1 Cathy, Richardson. “Métis Identity Creation and Tactical Responses to Oppression and Racism”, *Variations*, Volume 2, University of Victoria, 2006, 56.

2 Brenda, Macdougall. “Land, family and identity: Contextualizing Métis health and well-being”, Prince George, BC: National Collaborating Centre for Aboriginal Health, 2017, 5.

3 Ibid.

4 Sarah Carter, ‘Aboriginal people of Canada and the British empire’, in Phillip Buckner (ed.), *Canada and the British empire* (Oxford: University of Oxford Press, 2008), p. 213. cited within Logan, Tricia. “Settler colonialism in Canada and the Métis.”

5 From Sir John Macdonald to Sir John Rose, Ottawa, 23 February 1870, in Correspondence of Sir John Macdonald: selections from the correspondence of the Right Honourable Sir John Alexander Macdonald, G.C.B. (Toronto: Oxford University Press, 1921), p. 128.

6 Tricia Logan, Settler colonialism in Canada and the Métis, *Journal of Genocide Research*, 17:4, 433-452, DOI: 10.1080/14623528.2015.1096589, 2015, 434.

7 Foundation, Canadian Race Relations. “Colonialism.” Canadian Race Relations Foundation Fondation canadienne des relations raciales, November 1, 2019.

8 Diedre Alexandria, Desmarais. “Colonialism’s Impact upon the Health of Métis Elderly: History, Oppression, Identity and Consequences.” Thesis, Faculty of Graduate Studies and Research, University of Regina, 2013, 7.

9 Métis Nation British Columbia, Kaa-WIICHIHIITOYAAHK - We Take Care of Each Other. MNBC, 2021, 52.

Fig. 69 Fireweed, Jason Surkan.



Fig. 70 Striped Coralroot, Jason Surkan.

Stolen Lands

As mentioned in previous sections of this guidebook the Métis were removed off their Lands and relocated using a scrip system. This system was “allocated to extinguish “half-breed title to Land.” Unlike a treaty, which is negotiated between nations, scrip provided a small allocation of Land to an individual in exchange for Indigenous title to Land.”¹⁰ The Métis were increasingly marginalized as white settlement occurred in Canada, removing Métis people from their Land. This was a colonial tactic put in place to allow for more agricultural development and farm Land. Métis cultural safety and well-being is heavily influenced by their connections to Lands that were no longer considered their own.¹¹

Adele L'Abé Arseneau shared more information about the Scrip system and how it impacted many Métis people:

The scrip system was intentionally designed to ensure that Indigenous title was extinguished and the people attempting to accept their scrip had an arduous/almost impossible time in doing so. Indian agents made sure that the scrip offering was sometimes over 100 miles away from those listed on the scrip and made with a “limited time window” thus making it easy for white speculators to have someone pose as the listed party and gain the scrip for their own uses. As mentioned previously only roughly 2500 individuals actually accepted the scrip they were assigned out of the 17000 scrip offerings.¹²

¹⁰ Brenda Macdougall. “Land, family and identity: Contextualizing Métis health and well-being”, Prince George, BC: National Collaborating Centre for Aboriginal Health, 2017, 13.

¹¹ Ibid, 17.

¹² Adele L'Abé Arseneau, March 23, 2023, MNBC Community Consultation Feedback Notes.

Cultural Genocide

The colonial systems and acts put in place historically were considered a cultural genocide. Stolen Lands, residential schools, the sixties scoop and welfare systems were few known practices that were put in place to “remove the Indian from the child.” Indigenous cultures were stripped from Indigenous peoples with the arrival of colonizers. Indigenous peoples’ culture is also based on connections to their Lands. Removal from their Lands significantly impacted their ways of life and, once again, stripped them of their cultural needs and supports.

Residential Schools

“Residential schools were the ultimate expression of settler colonial genocide and control in Canada.”¹³ Residential schools were established by the Canadian government and churches, these schools had the “explicit objectives of indoctrinating them (Indigenous children) into Euro-Canadian and Christian ways of living and assimilating them into mainstream white Canadian society. The residential school system officially operated from the 1880s into the closing decades of the 20th century.”¹⁴ Many children suffered from these school systems and endured physical, emotional and sexual abuse. The residential school system was not a stand-alone model, removal of children was associated with overlapping government policies directed at Indigenous communities.¹⁵ Métis relationships with residential schools across Canada varies, as many of the residential schools refused to take in Métis children as they did not have full Indian status.¹⁶

Canada’s awareness of these schools is slowly increasing as more information is uncovered about the school systems and media is sharing further information on ground penetrating radar studies are revealing mass graves of Indigenous children, which is further evidence of Canada’s cultural genocide. Canada announced a federal apology in 2008 and the Truth and Reconciliation Commission of Canada released a report in 2015.

However, Métis people who attended Indian residential or day schools were the only Aboriginal group excluded from the residential schools’ compensation program, despite the significant intergenerational impacts of these schools on Métis culture and well-being.¹⁷

¹³ Tricia Logan, Settler colonialism in Canada and the Métis, Journal of Genocide Research, 17.

¹⁴ Hanson, Eric, Daniel P. Games, and Alexa Manuel. “The Residential School System”. Indigenous Foundations. <https://indigenousfoundations.arts.ubc.ca/residential-school-system-2020/>.

¹⁵ Tricia Logan, Settler colonialism in Canada and the Métis, Journal of Genocide Research, 446.

¹⁶ Métis Nation British Columbia, Kaa-WIICHIHITOYAAHK - We Take Care of Each Other. MNBC, 2021, 54.

¹⁷ Ibid, 54.

Sixties Scoop

The sixties scoop refers to a particular time in history between 1961 to 1980s. This was another government system put in place to remove Indigenous children from their families and communities. The government introduced child welfare systems, Indigenous children were adopted and relocated miles away from their families to live in non-Indigenous homes.¹⁸ “By the early 1980s over half of the Métis and First Nations children in the Manitoba child welfare system were adopted outside of the province.”¹⁹ Children were often taken away from their families for insufficient reasons, as stated in *KAA-WIICHIHITOYAAHK - We Take Care of Each Other*, children were often taken away because they had a single mother and were forced to leave against the family’s will. Child apprehension still exists today in Canada, “with conservative estimates suggesting that three times as many Indigenous children are in state care than ever attended residential schools.”²⁰

Adele ᐱᓕᓕᓐᐱᓐᐱᓐ Arseneau, shared further information about the policies that were put in place in Canadian hospitals to detach children from mothers. She shares:

*In addition to this systemic policy of the Ministry of Social Services, there was an additional policy that assisted this known within the hospitals and medical staff as the BFA program (Baby for Adoption). If you were a native woman, of teenaged years, and unmarried; upon admittance to the hospital your chart would be marked with the letters BFA. Upon giving birth, the baby would be immediately removed from the room and the mother told the baby was stillborn. This policy was implement and practiced until the late 90’s.*²¹

Care Facilities

Indigenous hospitals were another system put in place in the 1930s that operated similarly to Indigenous residential schools. The initial purpose of these hospitals was to reduce the spread of tuberculosis. Some of the earliest hospitals were set-up to house residential school patients in high quarantine areas. Métis children with tuberculosis symptoms were often taken into these hospitals and separated from their families for many years.²²

The staff within these hospitals were often untrained and not fully licensed, experimental practices would occur within these spaces. Surgeries would take place that were painful and disabling, during a time when there were less invasive treatments being used for tuberculosis in normal hospitals. This is another example of a government system that was put in place to oppress Indigenous peoples and sterilize them of their identity and dignity.

Racism and The Invisible People

Deep rooted racism evolved over time against the Métis population, and was especially apparent around the mid 19th century. This racism continues to impact how the Métis are perceived today, causing detriments to their health and well-being. Métis people often received a rebellious and treasonous reputation, this reputation spurred from the historic Red River Resistance events, when the Métis were only trying to protect themselves and their communities. Systemic and institutional racism made many Métis give-up their own identities and assimilate into colonial culture. Some Métis people made strategic “decisions to try to “fit in” or “pass” in the dominant culture in order to promote personal or family safety and opportunities for economic and emotional wellness.”²³ The Métis would often assimilate to avoid being socially ostracized.

Due to the fact that the Métis are a mix of both Colonizers and First Nation people a racial struggle has occurred between Métis and settler colonials and also Métis and First Nations. “Complicated dynamics of racism have been experienced within Métis families, where the “colourism” present in mainstream society means lighter people are valued over darker people. Métis people have experienced another aspect of this dynamic, where they are rejected in First Nations communities for being “too White” or “Wannabe Indians.”²⁴ The colonial government placed Métis people in a separate legal category than First Nations, “they were considered ineligible for services that First Nations received and were often restricted from accessing First Nations reserves, which had the result of separating Métis people from their First Nations relatives.”²⁵

18 Métis Nation British Columbia, *Kaa-WIICHIHITOYAAHK - We Take Care of Each Other*. MNBC, 2021, 54.
19 Tricia Logan, *Settler colonialism in Canada and the Métis*, *Journal of Genocide Research*, 447.
20 Brenda, Macdougall. "Land, family and identity: Contextualizing Métis health and well-being", Prince George, BC: National Collaborating Centre for Aboriginal Health, 2017, 19.

21 Adele ᐱᓕᓕᓐᐱᓐᐱᓐ Arseneau, March 23, 2023, MNBC Community Consultation Feedback Notes.

22 Métis Nation British Columbia, *Kaa-WIICHIHITOYAAHK - We Take Care of Each Other*. MNBC, 2021, 54.

23 Cathy, Richardson. "Métis Identity Creation and Tactical Responses to Oppression and Racism", *Variegations*, Volume 2, University of Victoria, 2006, 61.
24 Ibid.
25 Métis Nation British Columbia, *Kaa-WIICHIHITOYAAHK - We Take Care of Each Other*. MNBC, 2021, 47.



Fig. 71 *Squamish*, Maeve Macdonald.

Resulting Post-Colonial Trauma

Due to the systemic methods of oppression and cultural removal that First Nation and Métis people have endured over time, many have suffered from these historical traumatic experiences throughout their lifetime. Oftentimes these traumatic experiences result in intergenerational trauma defined as: “when trauma gets passed down from those who have directly experienced an incident to subsequent generations.”²⁶ Intergenerational trauma may begin with a traumatic event affecting an individual, a collective group or related to a historical traumatic event.

Racism and oppression have negatively impacted Métis communities across Canada, resulting in intergenerational trauma, poverty and socio-economic challenges, struggles with substance abuse, mental health and loss of language. Due to the geographic dispersal of Métis communities and their inherent cultural connections with existing geographies the disconnection from their Lands has also resulted in some of the above listed struggles.

*A study conducted in Manitoba concluded that the life expectancy for Métis in that province was 5 to 6 years lower than the general population and that Métis women were 2 times and Métis men 1.6 times as likely to get diabetes as non-Indigenous people (Martens et al., 2011). Furthermore, Métis living with diabetes deal with a range of co-morbidities and are almost three times as likely to report high blood pressure and heart disease, and twice as likely to report a loss of vision than non-Indigenous people with the disease.*²⁷

²⁶ Dr. Fabiana Franco. “Understanding Intergenerational Trauma: An Introduction for Clinicians.” GoodTherapy.org Therapy Blog, January 7, 2021. https://www.goodtherapy.org/blog/Understanding_Intergenerational_Trauma.

²⁷ Brenda Macdougall. “Land, family and identity: Contextualizing Métis health and well-being”, Prince George, BC: National Collaborating Centre for Aboriginal Health, 2017, 7.

Media and Film Portrayals of Indigenous People

Another form of cultural oppression has been apparent in Canada’s media. Indigenous people continue to be misrepresented and are often presented as two distinct archetypes in the film industry, as the noble savage or the not so noble savage. Stories have power and influence the ways in which people perceive others. People with power and privilege typically get to share and write their own versions of stories, which are often presented and shared over time as that one vision. The camera was a colonial tool that was introduced to study Indigenous colonies and frame their identities. Over time the camera is becoming decolonized and narrative sovereignty is slowly being introduced into our media platforms. Indigenous people should be able to take hold of their own stories, and share them through media independently.²⁸

²⁸ Maeve Macdonald, June 2021, Architecture Through a Lens: Re-Framing Narrative Sovereignty, Landscape and Indigenous Film Pedagogy. Thesis, McEwen School of Architecture.

Importance of Trauma Informed/ Healing Centered Design

The notes discussed previously only share brief summaries of the systems put in place to eradicate Indigenous culture in Canada and share some of the cultural discrimination Indigenous peoples have faced historically and are facing currently. The topics discussed are sensitive topics of discussion that need to be addressed, acknowledged and considered in design. It is important to design spaces that are trauma-conscious and learn more about the oppression and discrimination Métis people have faced and are facing before designing any building.

Métis people today are demonstrating profound resilience and continue to assert their rights to “social and cultural security and well-being, as well as economic and political independence.”²⁹ Métis people today are re-connecting as communities across Canada and working to establish their connections with one another and the Land. As mentioned in *Land, Family and Identity Contextualizing Métis health and well-being* written by Brenda Macdougall, she states:

*Métis people have continued to tell the stories of their communities, even after having been removed from traditional Lands or ending up in cities outside their homeland. Having been subjected to economic, social, political and cultural inequities, it is the stories of previous generations that continue to give Métis communities the strength and ability to regain traditional forms of health and well-being.*³⁰

Spaces for connecting communities and the sharing of stories become so important in designing for Métis communities, as it is mainly the stories and celebration of culture that continue to uplift the strength within a Métis community and assist them in embracing their unique identities and overall well-being.

²⁹ Brenda, Macdougall. “Land, family and identity: Contextualizing Métis health and well-being”, Prince George, BC: National Collaborating Centre for Aboriginal Health, 2017, 25.

³⁰ Brenda, Macdougall. “Land, family and identity: Contextualizing Métis health and well-being”, Prince George, BC: National Collaborating Centre for Aboriginal Health, 2017, 25.



Fig. 72 Wild Blueberries, Jason Surkan.

b) Trauma Informed/Healing Centered Design

Introduction

Access to adequate health care and services in Canada is a human right and necessity. “Social indicators in any society and past and present traumas can be measured by the health of the people.”³¹ As some resources have shared, there is little information and data relating to the overall health of Métis people. As Brenda Macdougall notes, “we lack any comprehensive statistical knowledge necessary for conducting health research, developing programs, or making definitive statements about the health and well-being of Métis People.”³² This is ultimately why approaching design and architecture with most Metis communities should be a culturally conscious and sensitive process.

What is Trauma Informed/Healing Centered Design?

Acknowledging and understanding the role that historical and other traumas play in an Indigenous community and lives of Indigenous people is a prerequisite for respectful and safe practice.³³ Being aware of cultural trauma associated with specific Métis groups is essential to achieve cultural safety and healing. Studies have found that understanding the impacts of trauma has the power to enable systems to repair and communities and individuals to heal.³⁴

As Australian researchers have stated on this topic within their own country:

Historical trauma, collective trauma and cultural trauma have broken down the fabric of a once rich and healthy culture. Misguided policies and service-delivery practices are perpetuating systemic racism, and unless we incorporate an

*understanding of trauma into cultural safety training, we cannot become culturally safe in our practice.*³⁵

Cultural safety was a term coined by Māori nurse and scholar Irihapeti Ramsden in the 1990s, and it essentially challenges the view that everyone should be cared for in the same way regardless of who they are.

*Cultural safety was seen as a step beyond cultural awareness and cultural sensitivity. Cultural awareness is acknowledging that someone you are working with has a culture different to yours. Cultural sensitivity is taking steps to understand your own culture and life experiences, and how they impact others. Finally, cultural safety is said to be present when the recipient of your work considers you safe and not a threat to their culture being accepted. To be culturally safe is to understand one's own culture and the cultures of others without judgment.*³⁶

Architecture and design should always strive to promote cultural safety. Cultural safety can often be achieved through a culturally sensitive and trauma conscious design approach. “Trauma Informed Design” is a concept that is gaining momentum in design industries as this profession is working to integrate principles of Trauma Informed care into a design process.³⁷ Trauma Informed/Healing Centered Design is an approach to establishing physical spaces, products and services that take into consideration the potential impact of trauma on individuals.

31 Diedre Alexandria, Desmarais. “Colonialism’s Impact upon the Health of Métis Elderly: History, Oppression, Identity and Consequences.” Thesis, Faculty of Graduate Studies and Research, University of Regina, 2013, 6.

32 Brenda, Macdougall. “Land, family and identity: Contextualizing Métis health and well-being”, Prince George, BC: National Collaborating Centre for Aboriginal Health, 2017, 7.

33 Nicole A, Tujague, Ryan L, Kelleigh. “Ticking the box of ‘cultural safety’ is not enough: why trauma-informed practice is critical to Indigenous healing”. Rural Remote Health. 2021 Jul;21(3):6411. doi: 10.22605/RRH6411. Epub 2021 Jul 9, 2.

34 Ibid.

35 Nicole A, Tujague, Ryan L, Kelleigh. “Ticking the box of ‘cultural safety’ is not enough: why trauma-informed practice is critical to Indigenous healing”. Rural Remote Health. 2021 Jul;21(3):6411. doi: 10.22605/RRH6411. Epub 2021 Jul 9, 2.

36 Ibid.

37 Committee on Temporary Shelter “Trauma-Informed Design Document” Committee on Temporary Shelter, April 28, 2018. https://cotsonline.org/wp-content/uploads/2018/04/Trauma-Informed-Design.BOD_.pdf

Fig. 73 Forest Canopy Perspective,
Sunshine Coast, Jason Surkan.

These design strategies aim to promote healing, safety and well-being. The concept recognizes that individuals who have experienced trauma may have unique sensitivities, triggers and needs, and that the design of certain spaces can influence their recovery and resilience. Trauma Informed/Healing Centered Design strives to establish safe and welcoming spaces that are suited to a community's needs and desires. Not every community will have the same Trauma Informed/Healing Centered Design Guidelines. There are three preliminary steps to begin thinking about Trauma Informed design, these steps include: Realizing, Recognizing and Responding. See the notes to follow for more information on these preliminary steps.

Realizing how the physical environment effects an individual's sense of identity, worth, dignity, and empowerment. Recognizing that the physical environment has an impact on attitude, mood, and behavior, and that there is a strong link between our physiological state, our emotional state, and the physical environment. Responding by designing and maintaining supportive and healing environments for trauma-experienced residents or clients to resist re-traumatization.³⁸

The list to follow shares some important things to consider when working on Trauma Informed/ Healing Centered design projects:

Reduce or remove known adverse stimuli

Reduce or remove environmental stressors

Engage the individual actively in a dynamic, multi-sensory environment

Provide ways for the individual to exhibit their self-reliance

Provide and promote connectedness to the natural world

Separate the individual from others who may be in distress

Reinforce the individual's sense of personal identity

Promote the opportunity for choice while balancing program needs and the safety/comfort of the majority³⁹

The notes to follow share some aspects on how designers can begin to implement Trauma Informed/Healing Centered Design and respond to the question: how do we design facilities that meet the needs of the people using them? Not just their day to day needs, but all their experiences, good and bad, that shape their lives. Using a Trauma-Informed approach to building design is an important step in helping designers meet the needs of their clients.

The Trauma-Informed/Healing Centered design process cannot be neatly defined but rather is a continued learning journey for all who participate in it. Trauma-informed design has the power to fundamentally improve the lives of individuals and communities when delivered in a personalized and meaningful way. And relative to Indigenous communities it is an important step on the journey of reconciliation and addressing the Calls to Action in the Truth and Reconciliation Commission report. The Trauma Informed/Healing Centered Design approach is about establishing a design process that is unique for each client and one that prioritizes the voices of those with lived experience, so we can ensure that those voices and experiences help guide the design. It is about how our designs can embody the principles of empathy, wellbeing and safety while acknowledging history and traditions of the people and communities that we are designing for.⁴⁰

³⁸ Committee on Temporary Shelter "Trauma-Informed Design Document" Committee on Temporary Shelter, April 28, 2018.

³⁹ Ibid.

⁴⁰ Brian Chistianson, Thursday May 25, 2023, Email Exchange, Peer Review.



Fig. 74 Quinsam River, Campbell River, BC, Jason Sorkan.

Introducing the Guidelines

As stated previously in sections of this document, each Métis community across Canada is different and each one is made up of a collection of individuals who have experienced their own histories. Due to varying communities and people involved, there is no standard set of Trauma Informed/Healing Centered Design Guidelines. The notes to follow include things to consider when designing with Métis communities and can be adapted based on the community you are working with.

1. Community Involvement

A minimum of three in-person community consultation sessions is recommended. Below is a list of important things to consider when planning these workshops:

- It is important to engage with communities in person, online sessions with community members are not recommended.
- The space in which the initial consultations occur should be selected with the community and should be a culturally safe space.
- Allow the community to lead the beginning of the consultation, typically the sessions may begin with an open prayer or smudge.
- Allow generous amounts of time for introductions and to get to know community members.
- Listen and learn from the community about their own experiences, acknowledge stories shared and see from others perspectives.
- The design process should be rooted in community engagement, ensuring all demographics are heard and acknowledged. Invite all ages and listen to all stories shared.

2. Role as a Listener

- It is Important to listen during all engagement sessions, do less talking.
- The focus should be on the community you are working with not your team.
- Pose questions to groups you are working with, but allow participants to share. Your role in the preliminary conversations and consultation sessions should be as a facilitator.
- Listen and acknowledge community history and stories.
- Listen and understand community relationships with local landscape.
- Listen and understand local culture and ceremonies.
- Understand community needs and desires.

3. Understanding the Landscape

- Take time to understand the landscape and site you will be working on with the community.
- Walk the site with an Elder or Knowledge Carrier and understand stories of that place and geography.
- Métis language is often connected directly with local geographies, be open to learning more about the local language.
- Consider implementing community gardens into the space you are designing to promote community wellness and food security. Refer to *Section 3, Part 1: Land-Based Design and Culture* for more information.

4. Participatory Design

- Within later stages and workshops participation becomes integral.
- Allow for tactile interactions with the designs, print out large scale ideas for the buildings and allow for people to draw on them and interact with the plans and layouts.
- Material studies can be done during these participatory workshops, allow for the community to select materials they would like to see included in the space.
- Print out large format posters and drawings to leave with the community post-engagement for them to address the design project independently amongst themselves.

5. Considerations Relevant to Trauma Informed/Healing Centered Design:

Safety and Security

Safety and security is of primary importance within Trauma Informed/Healing Centered Design projects. The spaces need to be designed with safety in mind. Depending on the spaces you are developing it is also important to consider security, entrances and access on/off-hours. Site lines relate to feelings of security and safety, it is integral to ensure spaces incorporate good site lines and visibility. Many of the topics to follow connect to feelings of safety and security so consider the relationship between lighting, entrance areas, welcoming environments and material selection when designing with safety and security in mind.

Entrance Areas and Stairwells

Entrance areas and their relationships with safety and security are important to consider. Who is using this entrance? When will it be accessible? Is there someone who will be monitoring the entrance area 24 hours? Visual connections with these entrance areas are important. Another consideration is the design of stairwells, these spaces should be open and also include visual connections into the adjacent spaces to provide feelings of security and safety.

Lighting

Lighting within spaces is also relevant to establish feelings of safety and security. Consider good lighting within occupied areas of the building, communal spaces, corridors, stairwells, lobby and entrance areas, surrounding outdoor areas, etc. Lighting is an integral part of designing safe spaces. Consider implementing rooms that allow for natural light, typically this lighting strategy assists with making spaces appear less crowded. It is important to also acknowledge the quality of lighting you are providing, lower illumination levels

have often been incorporated into Trauma Informed/Healing Centered Design projects as illumination can often impact mood and behavior. Allowing residents control over lighting strategies within the building is also an important design consideration, provide areas for reading lamps to enhance occupants independence and agency.

Welcoming Environments and Materials

Material composition and selection is important to creating spaces that feel culturally safe and welcoming. Work directly with community groups to determine which materials they want to incorporate in the project.

Cultural Expression

Discuss with the community the possibility of incorporating materials that express Métis culture within the project. Let the community take the lead on how they want the design to express their own cultural identity.

Spatial Layout

Spatial layout can largely influence occupants feelings towards space use. The layout can significantly impact occupants mood and behavior, it is important to work alongside community members throughout this process to ensure that space is addressed. Open space has direct correlations with feelings of safety “as well as that of “spatial availability,” which mitigates perceived sense of crowding.”⁴¹ It is important to provide open areas that are easy to navigate. Personal space is something to also consider when designing, provide enough space for individuals to select areas to sit with individual armchairs and design differences in the surrounding environment.

Inclusion of Art

Including art within a Trauma Informed/Healing Centered Design project can influence how occupants feel within a space. It is important to discuss with community members prior to populating spaces with art. As a designer your role is to provide the community with a canvas to apply their collective vision onto, so consider wall space in the building that could potentially be used to display local community artwork and identity. Art is known to alleviate stress, improve mood, comfort and occupation satisfaction.

Considerations for Colour

In some Trauma Informed/Healing Centered Design projects colour can sometimes influence occupants emotions and feelings towards a space. When working in the realm of community work this becomes subjective. Some specialists in this field have indicated that deeply hued colours (red, orange and yellow) can often evoke and arouse negative emotions, and share that cooler colours have more calming effects. Colour is subjective and purely based on what the community would like to see within their space. Have discussions with community members about colour selection in later stages of the design process.

Sound

Sound and soundproofing is an important consideration that is often overlooked when working on Trauma-Informed design projects. Sound can have profound impacts on people occupying the spaces you design and it is important to consider how sound may transfer through spaces. Often people who have experienced forms of trauma will be sensitive to sound. When designing apartments and programming spaces, consider the occupants using those spaces and their requests concerning sounds within the building.

Furniture

Furniture provided in the space should be comfortable and designed with safety in mind. “Providing seating that is positioned face-to-face may be perceived as confrontational, whereas sitting in a corner invites conversation and interaction.”⁴² In waiting areas people should be seated out and away from facing walls. Flexible furniture is another important consideration, allowing the occupants to rearrange furniture into spaces and locations that they would prefer, fostering independence and agency.

⁴¹ Committee on Temporary Shelter “Trauma-Informed Design Document” Committee on Temporary Shelter, April 28, 2018.

⁴² Committee on Temporary Shelter “Trauma-Informed Design Document” Committee on Temporary Shelter, April 28, 2018.

5. Other Important Considerations Relevant to Trauma Informed/Healing Centered Design Continued:

Healing Through Stories

Indigenous cultures have used oral storytelling for generations as a means of sharing knowledge and passing on information. Many Indigenous groups believe that sacred stories are alive and functioning in everyday life, they are not entities of the past but are animate and existing in our immediate surroundings; stories are rooted to the Land. As mentioned previously, one of the ways to transcend oppression is to “tell stories from life-affirming perspectives that help us to feel whole.”⁴³

*In Thomas King's texts he stated that “stories are a form of medicine” and, like many good medicines, they fight illness and death. A number of Métis participants identified the act of sharing stories as a process of soothing in times of difficulty which could be seen as a way to create a third space - a Métis space.*⁴⁴

Storytelling - A Third Space

Cultural healing and wellness is connected to storytelling and gathering. This becomes an important cultural practice to be aware of and recognize, many people need a safe space where stories can be shared, heard and recognized as cultural knowledge. As Cathy Richardson writes in her article *Métis Identity Creation and Tactical Responses to Oppression and Racism*:

*For Métis people, Métis-specific cultural spaces are important for preserving the sacredness of stories and to use stories as “discursive strategies” for propagating a particular point of view (Coates & Wade, 2004); in this case for advancing the view that is it good to be Métis and that it is safe to be one's self (e.g. Métis). Such conditions help in the strengthening of Métis cultural identity.*⁴⁵

She brings forward the concept of a third-space in her work, which is this storytelling space. “A third space offers an escape from Cartesian duality and polarized thinking, from being stuck between being a White person with some Indian blood or a Native person with some white ancestors.”⁴⁶ This concept of space comes to mind as a designer and architect, it is important to acknowledge the importance of storytelling and gathering in the cultural healing process and consider this as essential programming within any future buildings that are designed. A final excerpt from her writing discusses this space and how it can assist in Métis connecting back with their identity.

*Spending time together with other Métis, in “third space” Métis settings may involve a process of gathering genealogical information and finding relatives. Through the sharing of stories, Métis people gain a stronger sense of who they are and what it means to be Métis.*⁴⁷

⁴³ Cathy, Richardson. “Métis Identity Creation and Tactical Responses to Oppression and Racism”, *Variegations*, Volume 2, University of Victoria, 2006, 64.
⁴⁴ Ibid, 65.

⁴⁵ Ibid, 66.
⁴⁶ Ibid, 66.
⁴⁷ Ibid, 67.

6. Program Elements to Consider:

Community Space

Integrating a multi-functional community space within the design is essential for Métis people. Community spaces should be designed for gathering in groups, this space should be designed to accommodate Métis cultural activities that occur when groups gather. Storytelling may occur in these spaces so it is important to consider good acoustic properties within the space. Jigging is a Métis cultural dance that may also occur within a shared space, so it is important to consider good flooring for this style of dancing. Feasting may occur within this space, so considering how food is presented and shared within a dedicated community space. Ceremonies may also take place in this space, so proper ventilation would be necessary within this room. There are so many other cultural activities that may be prioritized in different Métis communities, listening to how the community likes to gather and what they do while gathering is important.

Place for Sharing of Stories

The building should share its own story through the overall design that is unique to that specific community. The materials, programming and design moves should collectively share a story of the local Métis community. People should be able to visit the building and learn about the community through the design of the space. The building should become a learning tool and platform for cultural expression.

Safe Child Care Space

The design of the building should consider incorporating safe spaces for child care. These spaces could be implemented into building programming to ensure that children are acknowledged and provided with culturally sensitive care and support from Métis people.

Cultural Expression

Due to historic trauma that many Métis people have faced and their actions to hide their identities and culture, designing a building or space that evokes cultural expression is a sensitive topic. It is of primary importance to discuss cultural expression with the community prior to any designing.

Many Métis communities across British Columbia are gathering to celebrate their culture and re-claiming their hidden identities. That is why cultural expression within the design of the building or space is important, but these discussions must be had with the community in advance to learn more about what they wish to express/share.

Landscape

As discussed in previous sections, understanding community connections with Landscape is important. MNBC citizen Pam Goldsack shared the importance of including Community Garden spaces within Métis spaces. These gardens could encourage social growth and food security within the community. She suggested implementing:

*Community and personal covered areas for messy outdoor work or for allowing people to be outdoors. (good for the mind and soul) Some Elders I visit with in various condo type communities have outdoor space but not much of it is covered so if they want to work on messy “arts” they are limited to dry days and must bring their work back in as the weather changes. This does not encourage creative activities or life-long satisfaction. On that note a wet room type of bathroom area is also handy for those messy “arts”.*⁴⁸

⁴⁸ Pam Goldsack, March 15, 2023, MNBC Community Consultation led by David T Fortin, Jason Surkan and Terence Radford.

Programmatic Consideration - Learning Together Aansaambaenkiskayhtaamuk

MNBC's Ministry of Education Team established a resource titled *Learning Together Aansaambaenkiskayhtaamuk*. This resource was developed as a tool to support educators, families and communities to "explore Métis culture and identity with children from birth to eight years. MNBC developed these resources to promote learning environments in which Métis culture is recognized and celebrated."⁴⁹

Fostering a strong identity within a child at a young age is influential and will contribute to their future well-being in a positive way. Within the resource, important information relevant to designing culturally safe programs and spaces is addressed. This resource was referenced to ensure that designing for culturally safe early childhood education programs is considered and consistent with the Trauma Informed/Healing Centered Design Guidelines that our team previously suggested. Some recommendations from MNBC's Ministry of Education Team include:

- *It is important to recognize the distinct culture of Métis people and not group Métis people in with other Indigenous people. Métis people need to see their unique culture reflected and valued in the spaces around them.*
- *Achieving cultural safety in a learning environment involves a partnership between educators and Métis children, families, and communities. Working in collaboration with Métis people to create a culturally safe environment involves listening, being open to new ways of thinking and doing, and creating authentic relationships and partnerships.*
- *Cultural safety involves acknowledgment of unequal power relations and the ongoing impacts of colonialism. Métis people have faced*

oppression throughout their history and that oppression continues to this day. To create a culturally safe learning environment, educators must be aware of power dynamics and consciously act to challenge inequality and to remove racism and discrimination.

- *Cultural safety involves both individual and systemic change. It is important that each person within the system promotes cultural safety, but also that educators work together to address how the organization can collaboratively promote cultural safety.*
- *Cultural safety involves consideration of both the formal and informal curriculum. Including Métis culture in the formal curriculum would involve using Métis-specific learning resources, content, and curriculum materials. Including Métis culture in the informal curriculum would involve displaying symbols, pictures of role models, and reflections of Métis identity in the physical space, integrating Métis values and having Métis people present in the learning environment.⁵⁰*

Métis Values

The diagram to the right was developed by MNBC as a tool to share important Métis values. The document shares information on how to keep Métis cultural values, language and identity thriving. As a designer it is important to understand these values, but also recognize that Métis communities throughout BC may have their own versions that differ from the ones shared in the MNBC document.



Fig. 75 MNBC Métis Values Gives Us Roots, MNBC.

MNBC Child Care Precedents
Pat Calihou

The MNBC Ministry of Education Department recommended referencing child care spaces designed by Pat Calihou. The images shared in this section are from the Island Métis Child Care Conayt Aboriginal HeadStart Facility.

Métis Nation BC (MNBC), in partnership with Island Métis Child and Family Services Society, created a new licensed child care that incorporates Métis culture, language and teachings, guided by local Elders, culture keepers and community members. With support from the Province, IMFCSS and MNBC received Rapid Renovation funds to renovate an existing building for the new Island Métis Child Care Centre, leading to the approved application to be an Aboriginal Head Start Program.⁵¹

This outdoor child care space was designed by Métis craftsman, Pat Calihou. Some of his woodworking was shared previously within this book.

He shared some quotes about why it is important to design high quality and culturally safe outdoor play spaces:

When creating these spaces or any cultural space but especially one that is created to nurture children I believe it is extremely important to create them with respect, intent and honor. I believe that has to be done from the first piece of gravel in the ground to the tip of the flag pole.

We respect our children by making sure that we create the best possible quality space that we can. Our intention is to create a culturally safe space where our children can thrive surrounded with the teachings of our people. By doing this we honour our children and our ancestors, bringing them together through the teachings in their space.⁵²



Fig. 76 York Boat, Pat Calihou Child Care Design, MNBC.



Fig. 77 Pat Calihou Child Care Design, MNBC.



Fig. 78 Pat Calihou Child Care Design, MNBC.



Fig. 79 Red River Cart, Pat Calihou Child Care Design, MNBC.

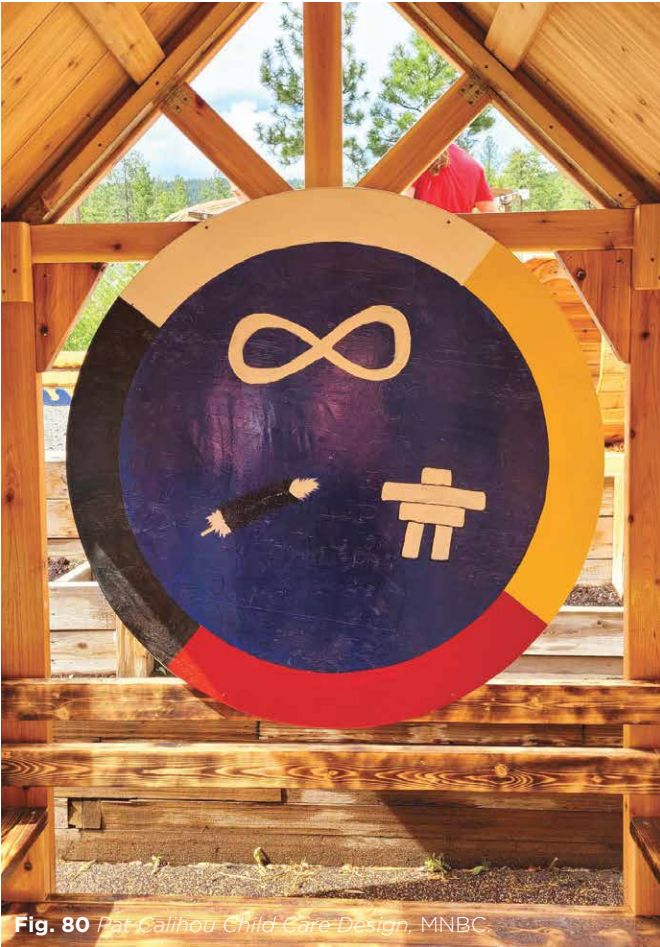


Fig. 80 Pat Calihou Child Care Design, MNBC.

⁵¹ Sharlene Wedel, July 11, 2022. Child Care Project Quote, Shared Over Email.

⁵² Pat Calihou, June 13, 2023, Child Care Project Quote, Shared Over Email.

c) List of References

Richardon, Cathy. "Métis Identity Creation and Tactical Responses to Oppression and Racism", Variegations, Volume 2, University of Victoria, 2006.

Macdougall, Brenda. "Land, family and identity: Contextualizing Métis health and well-being", Prince George, BC: National Collaborating Centre for Aboriginal Health, 2017.

Logan, Tricia. "Settler colonialism in Canada and the Métis", Journal of Genocide Research, 17:4, 433-452, DOI: 10.1080/14623528.2015.1096589, 2015.

Sourced from within Tricia Logan's work: Carter, Sarah. 'Aboriginal people of Canada and the British empire', in Phillip Buckner (ed.), Canada and the British empire (Oxford: University of Oxford Press, 2008), p. 213.

From Sir John Macdonald to Sir John Rose, Ottawa, 23 February 1870, in Correspondence of Sir John Macdonald: selections from the correspondence of the Right Honourable Sir John Alexander Macdonald, G.C.B. (Toronto: Oxford University Press, 1921), p. 128.

Foundation, Canadian Race Relations. "Colonialism." Canadian Race Relations Foundation Fondation canadienne des relations raciales, November 1, 2019. <https://www.crrf-fcrr.ca/en/resources/glossary-a-terms-en-gb-1/item/22808-colonialism>.

Desmarais, Diedre Alexandria. "Colonialism's Impact upon the Health of Métis Elderly: History, Oppression, Identity and Consequences." Thesis, Faculty of Graduate Studies and Research, University of Regina, 2013.

Métis Nation British Columbia, Kaa-WIICHIHITOYAAHK - We Take Care of Each Other. MNBC, 2021.

Arseneau, Adele L'Abbe, March 23, 2023, MNBC Community Consultation Feedback Email Notes

Hanson, Eric, Daniel P. Games, and Alexa Manuel. "The Residential School System". Indigenous Foundations. <https://indigenousfoundations.arts.ubc.ca/residential-school-system-2020/>.

Franco, Dr. Fabiana. "Understanding Intergenerational Trauma: An Introduction for Clinicians." GoodTherapy.org Therapy Blog, January 7, 2021. https://www.goodtherapy.org/blog/Understanding_Intergenerational_Trauma.

Macdonald, Maeve. "Architecture Through a Lens: Re-Framing Narrative Sovereignty, Landscape and Indigenous Film Pedagogy." June 2021 Thesis, McEwen School of Architecture.

Irwin, Robert. "Reserves in Canada," The Canadian Encyclopedia, May 31, 2011, <https://www.thecanadianencyclopedia.ca/en/article/aboriginal-reserves#:~:text=Socio-Economic%20Conditions%20on%20Reserves&text=The%202021%20census%20found%20that,reserves%20lived%20in%20crowded%20housing>.

Tujague, Nicole A. Kelleigh, Ryan L. "Ticking the box of 'cultural safety' is not enough: why trauma-informed practice is critical to Indigenous healing". Rural Remote Health. 2021 Jul;21(3):6411. doi: 10.22605/RRH6411. Epub 2021 Jul 9.

Committee on Temporary Shelter "Trauma-Informed Design Document" Committee on Temporary Shelter, April 28, 2018. https://cotsonline.org/wp-content/uploads/2018/04/Trauma-Informed-Design.BOD_.pdf

Christianson, Brian, May 25, 2023, Email Exchange, Peer Review.

Gill, Neha. "Council Post: The Importance of Trauma-Informed Design." Forbes. Forbes Magazine, April 14, 2022. <https://www.forbes.com/sites/forbesnonprofitcouncil/2019/12/09/the-importance-of-trauma-informed-design/?sh=567cd3e36785>.

Goldsack, Pam, March 15, 2023, MNBC Community Consultation led by David T Fortin, Jason Surkan and Terence Radford.

Métis Nation British Columbia, *Learning Together - Aansaambaenkiskayhtaamuk*, Métis Early Years Professional Learning Guide for Educators, 2023.

"Aboriginal Head Start Program." Conayt Friendship Society in Merritt BC, February 16, 2022. <https://www.conayt.com/daycare/>.

Calihou, Pat, June 13, 2023, Child Care Project Quote, Shared Over Email.

Part Three:

Long Term Planning and Design Considerations

- a) Designing for our Grandchildren's Grandchildren
- b) Life cycle Costing of Projects
- c) Operations and Maintenance
- d) Accessibility and Inclusive Design for All MNBC Citizens
- e) List of Resources and Relevant Standards
- f) List of References

Fig. 81 Tribune Bay, Hornby Island, BC, Maeve Macdonald

a) Designing for our Grandchildren's Grandchildren

As a designer, acknowledging the local Métis community you are designing for is important, but it is equally important to design for the future generations of Métis people that eventually will occupy the space. Designing for generations to come is an important discussion to have with the community to understand their visions for the space and any desires for expansion in the future.

“One of the main factors contributing to climate change and global warming is architecture. This sector is accountable for about 50% of greenhouse emissions in the country due to construction as well as the energy needed to keep the buildings operational.”¹ Our grandchildren are the ones who will be left to deal with the effects of the changing environment, that is why as architects there is a deep responsibility to be aware of global warming, and design with conscious strategies to ensure that the buildings being produced are minimizing impacts of climate change.

Architecture has the potential to reduce the impacts of climate change, and economics of sustainable design are a better investment in the long run. Often, upfront costs for sustainable design are higher which tends to deter clients at the beginning of the design process, but it is important to highlight that long term operational costs are much lower. “Real impact will only come if we can make solutions that are both ecologically and economically sustainable”² To follow, includes a list topics for designers to reference in order to produce sustainable conscious architecture. These have been sourced from an article from DeZeen titled *Ten Ways in Which Architecture Is Addressing Climate Change*.³

Carbon Neutrality

Carbon neutrality is when design, construction and operations do not contribute to emissions of greenhouse gases that advances climate change. Architects should be aiming to design a net carbon-neutral building, and need to consider the larger picture of where and how materials for the building are produced to ensure that the manufacturers for materials are also meeting carbon neutral standards in their production of the product. Buildings can also become carbon-negative, which entails that these buildings “can remove more carbon from the atmosphere than it emits over its lifetime.”⁴

Building with Wood

Building with wood helps with establishing carbon negative spaces as it is a material that can store large amounts of carbon from the atmosphere within a building for as long as it stands. Cross laminated timber (CLT) is a sustainable material that can be used within the structural system of buildings and is one way to integrate timber into the design. The cost of CLT upfront is expensive, but it is an extremely efficient construction method and also assists in producing a carbon-neutral space. Dowel-laminated timber (DLT) and nail-laminated timber (NLT) are wood alternatives that use less chemicals than CLT.

Rewilding

As natural ecosystems are disappearing across Canada, one strategy to maintain ecosystems is to implement rewilding into design projects. As mentioned previously, Métis peoples connections with natural landscape is something that should be considered in the design. Biodiversity should be considered in the landscape approach to the project, architects should also be aware of where materials are being sourced from and ensure material extraction is not depleting existing natural environments. Sourcing native planting materials requires early planning. Designers should consider early works packages that provide time to source seed, propagate materials and contract growers. Local conservation authorities, post secondary institutions and community groups can often support with this early planning

¹ Rufeena Benedict Nelson Rosario, “Impact of Architecture on Climate-Change and Global Warming,” RTF | Rethinking The Future, February 26, 2023.

² Elizabeth Stamp, “How the Architecture Industry Is Reacting to Climate Change,” Architectural Digest, March 2, 2020.

³ Lizzie Crook, “Ten Ways in Which Architecture Is Addressing Climate Change,” Dezeen, April 22, 2021.

⁴ Lizzie Crook, “Ten Ways in Which Architecture Is Addressing Climate Change,” Dezeen, April 22, 2021.

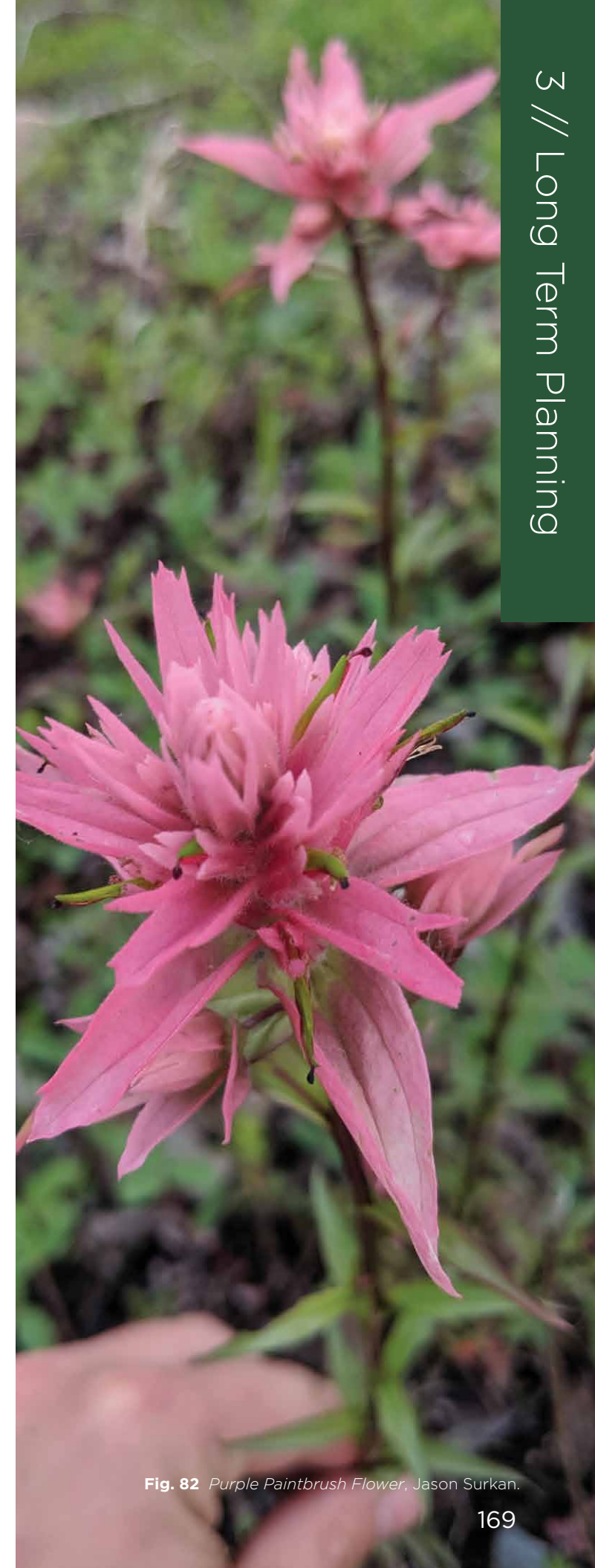


Fig. 82 Purple Paintbrush Flower, Jason Surkan.



Fig. 83 *Seneca Snakeroot*, Jason Surkan.

Meeting Passivhaus Standards

There are specific Passivhaus standards that can be met to produce an energy efficient building. Space Heating Demand, Space Cooling Demand, Primary Energy Demand, Airtightness and Thermal Comfort are some of the areas that need to be addressed within the design in order to establish an energy efficient space.⁵

Reversible Design

Another design strategy to reduce environmental impacts is Reversible Design, and has also been referred to as "Design for Deconstruction."⁶ This style of Architecture can deconstruct buildings at the end of their use and re-use materials that were integrated into the project. This architectural idea "aligns with circular economy - a closed loop system - where all materials can be reused to eliminate waste."⁷

Non-extractive Architecture

This strategy "expresses the idea that buildings should not exploit the planet or people."⁸ Architects have the capacity to select manufacturers and materials for their projects. Research into manufacturing companies and their extraction process is important to focus on so that you are not supporting companies/manufacturers that degrade the environment.

Biomimicry

Architecture can combat climate change by using biomimicry. Biomimicry can be established from learning from existing natural systems and environments, and producing designs that emulate these existing environmental possibilities. Natural ecosystems that remove carbon from the atmosphere and transform that carbon into material exist, as seen in coral reef ecosystems. Designers should question, how can architects establish buildings as ecosystems that could facilitate a transformation of carbon?

Restorative Architecture

This concept essentially means regenerative architecture, and "refers to structures that have a positive impact on the environment."⁹ Similar to animals that share symbiotic relationships with each other, architecture and surrounding ecosystems have the potential to establish similar symbiotic relationships with local environments.

Retrofitting

Architects should consider using the framework of existing buildings and retrofitting them to meet environmental conscious standards. Instead of building from the ground-up, designers should be using what is existing on the site and prioritize building renovations over demolition.

British Columbia Specific: Step Code

BC has a variety of climatic zones due to the provinces varying topographies and geographic regions. The province of BC first introduced energy efficiency in the province as a Building Code Objective in 2008.¹⁰ "The BC Energy Step Code is a new compliance path for meeting energy-efficiency requirements of the BC Building Code."¹¹ There are two approaches that are used to comply with the efficiency requirements in the BC Energy Step Code that most designers and builders follow. The *Perspective Approach* focuses on individual elements within the building: insulation, windows, furnaces, water heaters, lighting and equipment systems needed to meet specific requirements when using this approach. The *Performance Approach* establishes a desired outcome, and the design and build team must decide on how to achieve it. Energy software modeling and on-site testing is used to demonstrate that both the design and construction meet the requirements of their approach.¹²

5 International Passive House Association, "Passive House Certification Criteria," International Passive House Association | Criteria, accessed April 11, 2023.

6 Lizzie Crook, "Ten Ways in Which Architecture Is Addressing Climate Change," Dezeen, April 22, 2021.

7 Ibid.

8 Ibid.

9 Lizzie Crook [22 April 2021 Leave a comment, "Ten Ways in Which Architecture Is Addressing Climate Change," Dezeen, April 22, 2021.

10 "How the BC Energy Step Code Works: Energy Step Code." Energy Step Code | Government of British Columbia, January 21, 2021.

11 "Energy Step Code." Energy Step Code | Government of British Columbia, March 30, 2022.

12 "How the BC Energy Step Code Works: Energy Step Code." Energy Step Code | Government of British Columbia, January 21, 2021.

b) Life Cycle Costing of Projects

It is important during the early stages of the design to not only assess the total cost of the building, but also the building's lifespan, from construction, through use and maintenance, to end-of-life. Life cycle costing examines the operational and maintenance costs of a building. It is important to understand the broader architectural picture during early project phases, to ensure proper materials are being used for long-term building use, operation and maintenance.

There are three key elements to consider when conducting Life Cycle Costing:

- *Conduct a structured cost analysis that clearly identifies which cost sources most influence your overall costs.*
- *With major expenditure sources clear, it is possible to identify priority areas for improvement in the baseline design.*
- *Comparison of the benefits and impacts of the design alternatives to find the best solution for the project.¹³*

c) Operations and Maintenance

It is important to consider operations and maintenance when establishing a budget and technical design strategies for a project. In order to properly consider Life Cycle Costing for a project, this should be done within the Pre-Design stages, and revisited throughout the design process. "Ultimately, for both architects and owners, successful operations and maintenance comes to define the legacy of a building as much as the quality of its design."¹⁴ Buildings have many life stages, and occupancies can change over its lifetime. It is important to understand the entire lifespan that a building may have and consider the proper maintenance and operation support strategies early-on, in order to maximize a building's lifespan and potential. There are some considerations that can affect the lifespan of a building and wellness of its future occupants:

- Careful selection and consideration of materials, understand how materials respond over time.
- Careful attention to critical building systems (ex: building envelope) and detailing these areas to last a full building lifetime.
- Operations may require specific Métis spaces that should be clarified early on in the design process.
- Consider how maintenance may be addressed in efficient, safe and affordable strategies.
- Consider adaptability of buildings over time, how mechanical systems may be easily upgraded over time, and ease of access to these mechanical spaces.
- Consider possibilities for expansion, how the building can adapt to suit the needs of building occupants over its lifespan.
- Efficiencies for security should be considered and optimize circulation.

d) Accessibility and Inclusive Design for All MNBC Citizens

It is of utmost importance to design an accessible architectural space that welcomes and includes everyone. "Accessibility in architecture refers to designing and constructing spaces to be inclusive and usable by as many individuals as possible, including those with incapacities."¹⁵ This is also often referred to as the creation of a universal design. Architecture should meet the requirements of every individual, old, young, disabled, abled, so that anyone visiting the building can move throughout it and enjoy it equitably, without any barriers.

An important resource to reference throughout the design process is the *National Standard of Canada - Accessible design for the built environment* and *Rick Hansen Foundation Accessibility Resources*. These documents share requirements for multiple items relevant to accessible design, to name a few: area allowances, floor areas, control devices, slope requirements for ramps, floor and ground surfaces, heights, signage placement and clearance areas. There are multiple other accessible requirements that are also discussed within these documents, along with reference images of accessible design strategies that can be used as precedents for projects.

¹³ "Life Cycle Costing in Construction: Reduce Your Building's Lifetime Costs," One Click LCA® software, March 3, 2023, <https://www.oneclicklca.com/building-life-cycle-costing-in-construction/>.

¹⁴ Marcus Leyland, Chief Architect, "Designing with Operations and Maintenance (O&M) in Mind," Omrania, December 17, 2020, <https://omrania.com/insights/why-maintenance/>.

¹⁵ Ian Fulgar, "Accessibility in Architecture and the Role of Social Awareness," Architect in the Philippines into New Designs & Land Ventures, April 20, 2022.

Fig. 84 Yellow Lady's Slipper, Jason Surkan.



Fig. 85 Detail Shot of Fir Tree, Jason Surkan.

e) List of Resources and Relevant Standards

Note: It is important for the designers to have a conversation with the client to further understand if the client would like to use the standards below or not.

LEED - Leadership in Energy and Environmental Design

WELL Building Standard

Wood First

Step Code

RST

Rick Hansen Foundation Accessibility Resources

National Standard of Canada - Accessible Design for the Built Environment

Living Building Challenge

f) List of References

Nelson Rosario, Rufeena Benedict. "Impact of Architecture on Climate-Change and Global Warming," RTF | Rethinking The Future, February 26, 2023. <https://www.re-thinkingthefuture.com/2022/09/26/a7924-impact-of-architecture-on-climate-change-and-global-warming/>

Stamp, Elizabeth. "How the Architecture Industry Is Reacting to Climate Change," Architectural Digest, March 2, 2020. <https://www.architecturaldigest.com/story/climate-change-design-architecture>

Crook, Lizzie. "Ten Ways in Which Architecture Is Addressing Climate Change," Dezeen, April 22, 2021. <https://www.dezeen.com/2021/04/22/architecture-climate-change-earth-day/>.

International Passive House Association, "Passive House Certification Criteria," International Passive House Association | Criteria, accessed April 11, 2023. https://passivehouse-international.org/index.php?page_id=150

"How the BC Energy Step Code Works: Energy Step Code." Energy Step Code | Government of British Columbia, January 21, 2021. <https://energystepcode.ca/how-it-works/>

"Energy Step Code." Energy Step Code | Government of British Columbia, March 30, 2022.

"Life Cycle Costing in Construction: Reduce Your Building's Lifetime Costs," March 3, 2023, <https://www.oneclicklca.com/building-life-cycle-costing-in-construction/>

Leyland, Marcus, Chief Architect, "Designing with Operations and Maintenance (O&M) in Mind," Omrania, December 17, 2020, <https://omrania.com/insights/why-maintenance/>.

Fulgar, Ian. "Accessibility in Architecture and the Role of Social Awareness," Architect in the Philippines into New Designs & Land Ventures, April 6, 2022. <https://www.ianfulgar.com/architecture/accessibility-in-architecture-and-the-role-of-social-awareness/>

"Architecture for Health - Buildings Designed for Wellbeing," biofilico real estate & interiors (biofilico real estate & interiors, March 29, 2021), <https://biofilico.com/news/2020/6/25/architecture-for-health-buildings-designed-for-wellbeing>.

a) Possibilities for
Participatory Design

b) Possibilities for
Participatory Building

Part Four: Possibilities for Participatory Design and Building

Fig. 86 Fossil Beach, Hornby Island, Maeve Macdonald

a) Possibilities for Participatory Design

As stated previously, it is integral to collaborate with the Métis community you are designing for. In *KAA-WIICHIHITOYAAHK, We Take Care of Each Other* shares that “Everyone has a role to play in advancing reconciliation by building positive relationships with Métis people.”¹ It is important to approach architecture in a culturally sensitive way and be open to learning and demonstrating cultural humility throughout the process. As a designer, If you are willing to learn from your mistakes and address the gaps when learning about Métis people then your actions will be well received.²

Architects and designers should always share a collective goal, to design a space that responds to the needs and desires of a Métis Chartered Community. The architectural process should be based on collaborative, in-person workshops which will provide opportunities for stories to be shared, heard and acknowledged. There is no limit to the number of engagement sessions you may want to integrate into your process, the more engagements the better. Care and attention should go into planning to ensure time with community members is effective and well planned.

- Firms working with Métis communities should discuss engagement with the community at the onset of the project, including asking how involved they want to be. Most firms already have robust community engagement processes and we encourage them to use them, but also to listen to how the community wants to work.
- We recommend any design firm to spend time on the Land and with the community so they learn first hand what the community needs and aspirations are.
- There is no limit to the number of engagement sessions you may want to integrate into your process, the more engagements the better. We typically would recommend a minimum of three participatory workshops with a community, but understand that this is oftentimes not logistically possible.

It is important to not approach community engagement as a “check-list” concept. Make sure that all of the voices, stories and information shared during these sessions become the foundation for the project. It is often helpful to compile a document after each engagement to then return back to the community for any additional feedback, and to ensure no voices were misinterpreted. These documents become integral references that can be referred back to over the course of the project’s development.

b) Possibilities for Participatory Building

Similar to participatory design, participatory building is something that can also be incorporated into the architectural process. This topic can be discussed at the on-set of the project with the Métis community you are working with to understand if this is something the community would like to incorporate into the process.

Community participation in the construction and building of the project is often advised as it establishes pride in the resulting space. David Fortin has practiced this style of participatory building in previous architectural design-studio projects and the act of building alongside community members strengthens community connections with the space produced, resulting in more surveillance and ownership of the building and less resulting crime and building defacement. This is one strategy to strengthen community appreciation for spaces and involvement throughout the design process.



Fig. 87 Lii Michif Otopemisiwak Engagement Session, Jason Surkan.



Fig. 88 Lii Michif Otopemisiwak Engagement Session, Maeve Macdonald.



Fig. 89 Lii Michif Otopemisiwak Engagement Session, Maeve Macdonald.

¹ Métis Nation British Columbia, *Kaa-WiichihitoyaaHK - We Take Care of Each Other*. MNBC, 2021, 133.

² Ibid.



Part Five:

Promotion of Wellness and Active Living Through Design

Fig. 90 *View Near Nanaimo, BC, Jason Surkan.*

Promotion of Wellness and Active Living Through Design

Architecture has the potential to influence the wellness of the people working or living within the space. There are some strategies that can be considered in order to establish spaces that make occupants feel better when they inhabit them. These strategies may overlap with some of the content previously discussed within the Trauma Informed/Healing Centered Design principles, as similar strategies often promote feelings of comfort and wellness.

These guidelines can serve as a foundation for creating wellness-focused architecture that prioritizes the physical, mental, and emotional well-being of occupants. It's important to consider the specific needs and context of each project and collaborate with experts in various fields, such as architecture, interior design, sustainability, and health and wellness, to create spaces that promote optimal well-being.

Establish Spaces that Promote Exercise

Consider designing spaces for physical exercise within the building. These spaces can be dedicated indoor or outdoor space, but there should be enough room for occupants to exercise and move freely throughout the area. Discuss the programming of the building with the community before designing, and take time to understand expectations of wellness within their community.

Establish Spaces for Gathering

Similar to the Trauma Informed/Healing Centered Design Strategies, when designing for Métis communities a space for gathering is recommended to assist in enhancing community wellness. Spaces promoting gathering and large community activities bring people together, to connect and celebrate culture. One example of a Métis gathering is called a “Métis kitchen party”, these celebrations typically take place with food, dancers and musicians involved. This is one example of a Métis gathering activity that may occur within a community, these community gatherings are integral in promoting wellness.

Establish Spaces for Food Security and Healthy Eating Habits

As discussed previously, understanding community connections with Landscape and harvesting is important and differs throughout Métis regions in B.C. Implementing community gardens and a community kitchen within the programming of the building may assist in promoting wellness and healthy eating habits within the community. There is potential for communities to use these spaces to teach and share local gardening/harvesting methods and also share healthy recipes and cooking strategies.

Mentioned previously, MNBC citizen Pam Goldsack shared the importance of including Community Garden spaces within Métis spaces. These gardens could encourage social growth and food security within the community.

Provide Outdoor Space

Métis people have extremely strong connections with the natural environment and it is necessary to design spaces with direct access to the outdoors. As discussed in *Designing for Our Grandchildren's Children* rewilding is one technique that could be integrated into these surrounding outdoor spaces to establish and enhance local ecosystems. Providing good seating and gathering areas within these outdoor spaces will allow people to sit and connect with surrounding environments and ecosystems. Some of the outdoor areas can also be designed for larger group activities to take place, and should accommodate large families with children and pets. These surrounding ecosystems and outdoor areas will enhance the overall wellness of a community.

Appealing Surrounding Spaces

Similar to Trauma Informed Design strategies, feelings of comfort within buildings are often influenced by surrounding environments and stimuli. Discuss material composition and colours with the community to ensure that their needs and desires are met.

Lighting and Connection to Outdoors

Natural light and visual connections to the outdoors are important strategies to enhance the wellness of building occupants. It is important to consider window placement, views and access to the outdoors from the interior.

Air Quality

Ventilation and controlled air quality within buildings is an important strategy to enhance occupant wellness. “Comprehensive and healthy air solutions for filtration, UV technologies, cleaning protocols, humidity density and facility controlling strategies should work together for a more holistic approach and intelligent solutions.”¹

Noise

The acoustics of a building should be discussed in the early stages of the design process, as noise has a direct correlation with health and feelings of wellness within a space. Sound absorbing materials (ex: wood) should be included throughout the building to reduce the amount of noise within spaces. It is also important to acknowledge Elders, who may have a hard time hearing within certain spaces.

Water Access

As shared previously, Métis connection with water and the natural environment should be considered within the design. Integrating natural water features around the building should be designed to enhance local environments rather than degrade them.

Material Selection and Ergonomics

It is important to use non-toxic, sustainable and environmentally friendly materials in the construction and furnishing of spaces to minimize exposure to harmful substances. Ergonomics should also be considered when designing furniture or fixed seating spaces, to support overall physical health and wellness.

¹ “Architecture for Health - Buildings Designed for Wellbeing,” biofilico real estate & interiors (biofilico real estate & interiors, March 29, 2021), <https://biofilico.com/news/2020/6/25/architecture-for-health-buildings-designed-for-wellbeing>.

Section Four //

Summary of Design Guidelines

Part One:

**Recommendations
for MNBC Cultural
Expression**

Part Two:

**Recommendations for
Signage and Branding**

Fig. 91 *Flowers Outside St Anns, Victoria BC, Maeve Macdonald.*

Part One: Recommendations for MNBC Cultural Expression

- a) Recommendations for MNBC Cultural Expression in Interior Projects
- b) Recommendations for MNBC Cultural Expression on Building Exteriors

Fig. 92 Lion's Gate Bridge, Vancouver BC, Jason Surkan

a) Recommendations for MNBC Cultural Expression in Interior Projects

Based on the research done into Métis culture in BC, including ties to the history of the Métis Nation, we make the following recommendations regarding possibilities for developing a consistent Métis identity in MNBC projects moving forward.

Land-Based Design

Explore the material language of the project as a dialogue between traditional material cultural cues and contemporary design. However, the design of MNBC projects should also prioritize expressing and honouring the landscape of the project's location as central to the overall design strategy. For example, choose interior finishes that relate to the various species of the region. Once it is determined where to invest in feature elements that can express cultural identity, consider wood finishes wherever possible that can create a sense of warmth and welcoming. Wherever possible, prioritize views to the exterior landscape and consider how people in the space can conveniently access the outdoors.

Embed the Stories of the Community

As the project begins, meet with MNBC community wherever possible to listen to their stories and think about how this could inspire an aspect of the project. It is important for Métis communities to see themselves in their built environment and having localized stories inspire design is one of the most effective ways to accomplish this.

Be Resourceful

MNBC citizen Adele L'Abbe Arseneau shared that for her family, design has always been about "being resourceful and using what the Land provides around you. We did not believe in waste and would use everything in our buildings and lifestyle."¹ Carefully consider the materials chosen to be as locally sourced as possible. Are there aspects of the project that can adaptively reuse something into a new life? How can you minimize the life-cycle of the products chosen to honour Mother Earth? Consider a plan that optimizes material use and minimizes waste. For Métis peoples, finishes and materials can be humble and minimalist but should express material qualities such as wood grains and even metal patinas if done tastefully.

Featured Elements to Strengthen Métis Identity

Choose a number of elements that can be featured in order to stay within budget. These culturally-informed elements could include the following:

- Main Reception Desk(s)
- Feature Wall Behind Reception
- Staircases Where Budget Allows
- Cultural Rooms
- Main Board Rooms
- Kitchen Areas
- Children Areas
- Elder Rooms

¹ Adele L'Abbe Arseneau, March 23, 2023, MNBC Community Consultation Feedback Email Notes.



Fig. 93 Interior of Sinclair Home, Métis Crossing, AB. Jason Surkan

Main Reception Desk Design

For most MNBC community projects, a central defining element in the interior will be a reception desk. The reception area will announce to community members and guests that they are entering a Métis space. In addition to the desk design description below, we also recommend considering a coffee and tea station near the main entrance. The smell of coffee upon entry signifies warmth and welcoming for many people and is a gesture of openness and kindness.

The reception desk should be built using locally-sourced clear spruce, pine or fir lumber (including lodgepole pine that is commonly found in most parts of BC and is the largest component of SPF dimensional lumber in BC; it was also commonly used by Indigenous peoples throughout the province for building various structures)¹, but other regionally available species, such as red cedar, should also be considered, depending on the project location and overall design. The desk should be crafted by local carpenters, Métis or other Indigenous cabinet makers if possible, which is a worthwhile investment compared to commercial products. The desk should be constructed from solid clear kiln dried lumber and directly references traditional Métis ways of building as per below.

Dovetail Desk

Option 1 is to build the desk front/sides using stacked 4"x 6" solid wood pieces that are joined with half dovetail notches at the corners. There are variations of dovetail details that can be used based on the craftsperson installing them. Dimensions of the desk will vary depending on the project but a generic idea is presented to the right.

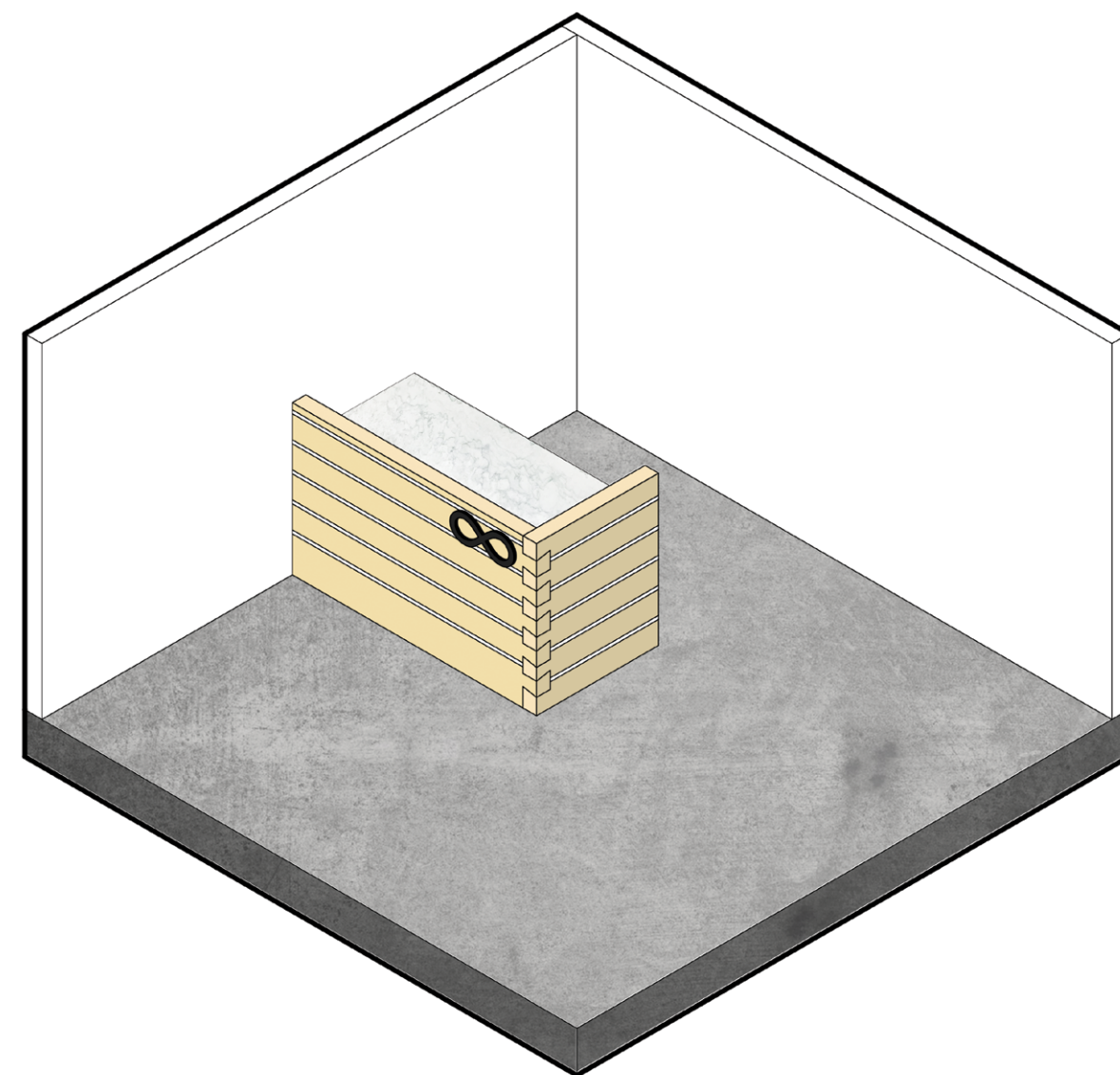


Fig. 94 Isometric Diagram showing Dovetail Reception Desk Construction, Image by Jason Surkan

¹ Lodgepole Pine, Government of BC, accessed June 23, 2023, <https://www.for.gov.bc.ca/hfd/library/documents/treebook/lodgepolepine.htm>.

Red River Frame Desk

Option 2 similarly includes stacked 4"x4" solid wood pieces but at the corners, these pieces are tenoned into a mortised vertical post as per the Red River Frame details noted earlier in this book. Wood dowels can be used to pin the pieces together as per below.

For countertops, we recommend using a light coloured stone as a first option. While this will be a higher investment, it will also be more durable and communicate a sense of permanence and dignity to people who enter the space. We recommend keeping the countertop a light to white colour with minimal veins as much as possible, in order to not visually compete with the wood base which is the primary feature. We recommend a Vancouver Island White marble countertop from the Vancouver Island marble quarries as one option. By sourcing the countertops from BC quarries reduces transport costs and emissions, and allows something from the Land to be a primary feature in the space.

If the budget does not allow for stone, a laminate finish would be a second option. Something like Formica's bleached concrete solid surface product has a texture to it that prevents it from looking too synthetic. Lastly, find an appropriate location to include an 8" tall black metal infinity/bc backlit sign. Arial Bold font should be used. Local signage companies will support final detailing.

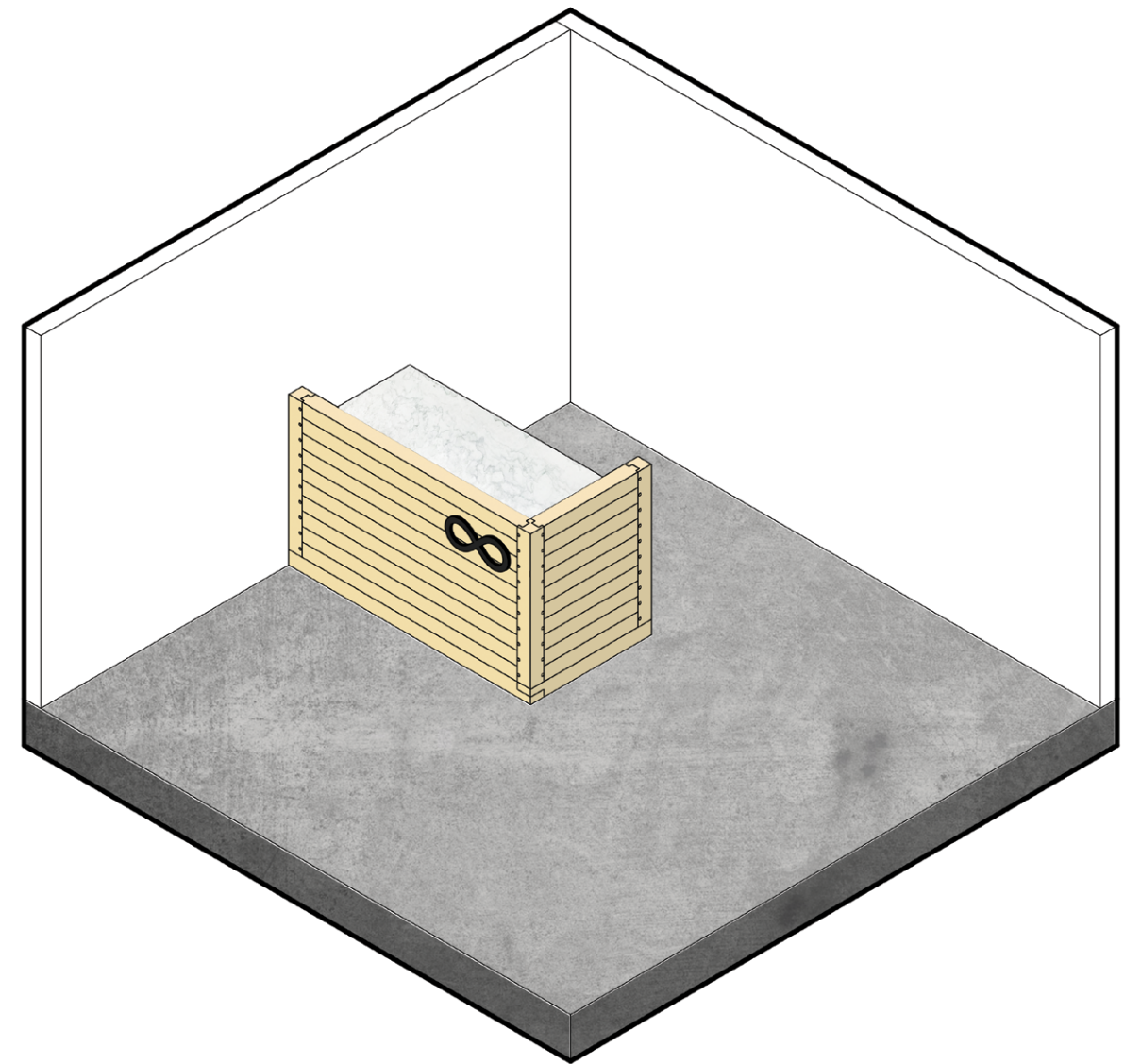


Fig. 95 Isometric Diagram showing Red River Frame Reception Desk Construction, Image by Jason Surkan

Focus on community gathering and Food

For Métis families, it is important to consider how to create welcoming spaces for gathering where food can be served and shared together. Consider the relationship between the kitchen and the rest of the program and how it can be centralized. If there is a limited budget can a space function as both a gathering space and other purposes?

Naming of Spaces

Many of our Métis ancestors worked tirelessly for their families with little to no recognition for their efforts within mainstream society. Consider working with the community to name significant spaces in the building after important people from their community, or the broader Métis Nation. Another strategy is to consider the naming of rooms and spaces after important plant or animal relatives (see branding section).

Expressing Métis Material Culture Within Interior Spaces

As shared in the Material Culture section previously (See *Part Two: Cultural Identity of Métis People in BC Today*) there are many culturally significant artifacts that can be referenced and integrated into projects.

Joinery and Incorporation of Wood

Consider the construction of the Métis Red River Cart and Métis York Boats. These are cultural artifacts made up entirely of wood. Wooden dowels and nails were carved by hand and used to connect elements together. Understanding these material connections and joinery techniques may assist in designing spaces that share tectonic details and Métis specific construction methods. These examples of joinery could serve as a learning tool for community members to recognize their significance and learn from.

Embroidery and Beading Patterns

Consider studying community beadwork and embroidery with Métis community members and meet with local artists to understand the cultural significance of beadworking. The patterns and flowers stitched into many Métis artifacts have deeper stories and meanings so it is important to understand these stories. Beadwork and embroidery patterns may inspire some of the colour palettes that you choose to implement within the spaces you design.

The Sash, Capote and Multi-Functionality

As mentioned previously, the sash was a multi-functional tool and was often used for multiple purposes, towing canoes, tumplines, medicine bundles, sewing kit, etc. The capote was a cultural artifact made by the Métis that was recycled from Hudson Bay Company point blankets. These two artifacts demonstrate Métis adaptability and multi-functional mindset. The multi-functional aspect of the sash and recycled concepts behind the capote share a common language of “adapting/using what is available.” These concepts may translate into themes within a design project. How can you incorporate multi-functional tools and ideas of adaptability within architecture?

Wayfinding and Language

It is encouraged for design teams to use Michif throughout the building signage and wayfinding. Ideas of incorporating the language should be addressed with the community. As mentioned in previous sections of the guidebook, Métis people speak varying languages and dialects so it is important to discuss what versions of Michif they would like to use, or if they want it.



Fig. 96 All of the people I come from gathered blueberries, Made by Gregory Scofield, 2022

Interior Colours/Palette

The colour white was used as a traditional exterior building colour, along with the whitewashing of houses. We recommend using primarily white-painted interior walls and neutral flooring (large light grey stone tiles or polished concrete, both durable or light coloured wood flooring) to allow the wood feature elements to be emphasized. However, in conversation with the community, other accent colours could be considered (refer to image on right). These colours are inspired by Métis beadwork and embroidery and can be accented in various ways (carpeting in offices or other quiet spaces, feature walls, and furnishings).

Métis Art

Lastly, we believe it is essential to support Métis artists and encourage interiors that provide walls in prominent locations where various paintings or curated material culture pieces can be displayed. Thus, white walls and proper directional lighting should be considered in high visible areas and the design team should discuss with the MNBC team what art might be acquired so as to provide the best conditions possible. The interiors of MNBC projects should be considered as a humble backdrop to this art and frame it it a way that celebrates it.

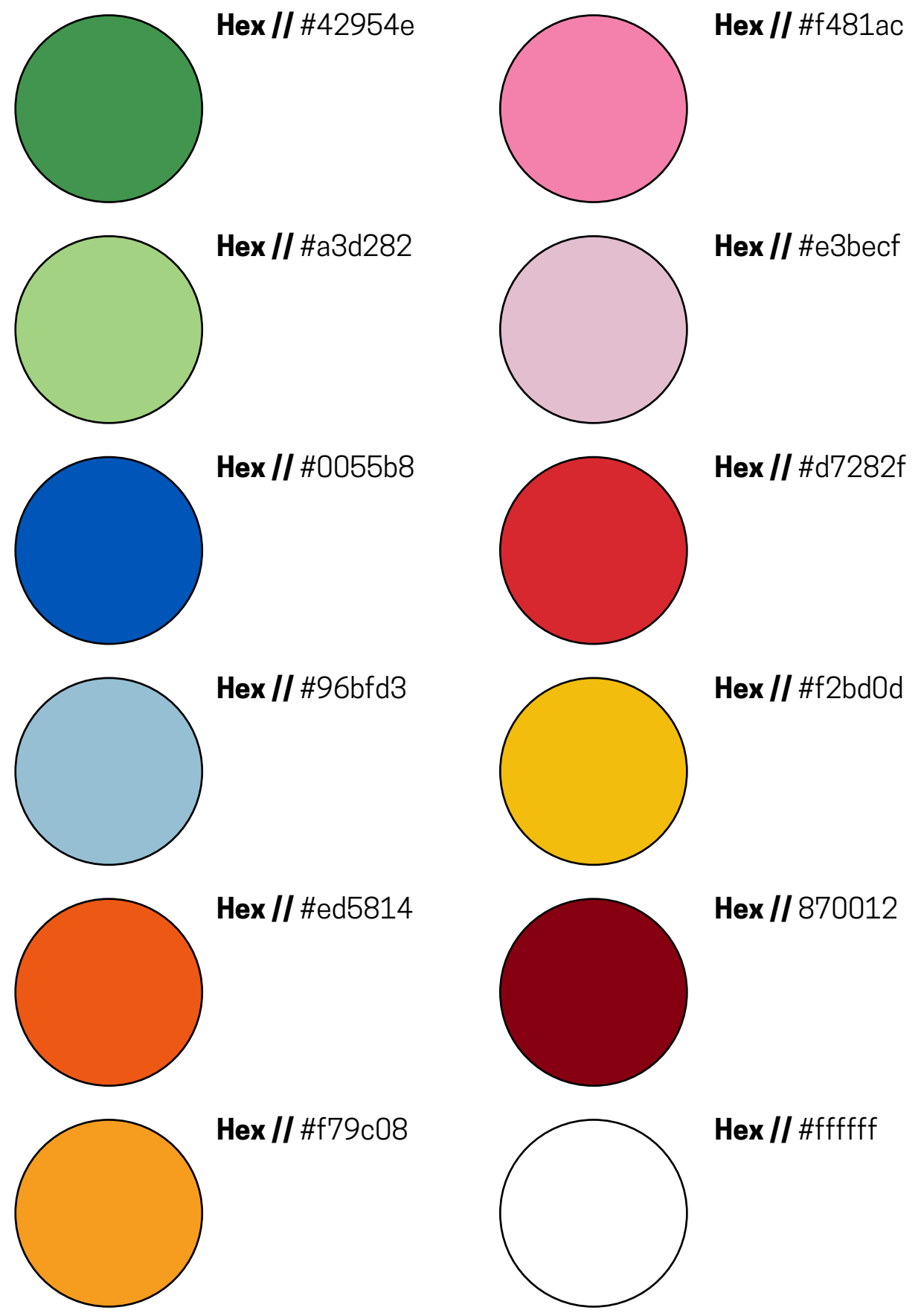


Fig. 97 Colour Pallet Diagram, Jason Surkan.

b) Recommendations for MNBC Cultural Expression on Building Exteriors

Based on the research done into Métis culture in BC, including ties to the history of the Métis Nation, we make the following recommendations regarding possibilities for developing a consistent Métis identity in MNBC projects moving forward.

Exteriors

The exterior of a building is typically the first visual interaction to be had with a building. Hence, the exterior of a contemporary Métis building should be both functional and expressive of Métis culture, similar to that of their material culture objects as discussed in other sections. There are many different elements that were present on historical Métis structures that can be expressed in a contemporary way. Some of these recommendations are detailed below.



Red River Frame

A detailed overview of the Red River Frame style of log construction is covered in other sections of this booklet. A way to reference but not directly copy the Red River Frame construction method is illustrated here. By specifying wide plank siding that is vertically divided into approximately 10' sections with some sort of vertical element that is similar in dimension to a heavy timber post, the rhythm of the Red River Frame is evident on the West elevation of the Round Prairie Elders' lodge in Saskatoon, SK completed by David T Fortin Architect Inc.

Fig. 98 Round Prairie Elder's Lodge utilized a cement board siding to protect the building, provide a long lasting finish and reference the rhythm and dimension of the Red River Frame. Photo: Jason Surkan



Dovetail Joinery

The use of dovetail joinery at the domestic scale can be employed to make a direct cultural reference to domestic scales of historic Métis building techniques. The half dovetail joint sheds water in two directions, locks the building together and carries most of the load down through the corner. This is an excellent example of a historic hand hewn dovetail home. A contemporary translation with alternative materials would be quite difficult with this tectonic assembly and has not been explored in detail as of yet.

Fig. 99 Image of a Métis Hand Hewn Dovetail Home. Note the half dovetail corner. Photo: Jason Surkan



Heavy Timber Framing

Métis built a number of historical structures using timber frame joinery. Where possible, the use of heavy timber elements should be employed on the exterior of the building to make direct cultural references to Métis tectonics. This entry canopy on the Gabriel Dumont Institute expansion designed by David T Fortin Architect Inc. (in collaboration with Edwards Edwards McEwen Architects) uses the Red River Frame as inspiration to slot the large horizontal piece into two vertical posts that are mortised. The use of Glulam is employed here for dimensional stability and longevity. Also note the use of the chevron pattern that is inspired by the Métis Sash that wraps around the building.

Fig. 100 Image of the Gabriel Dumont Institute expansion. Photo: Garrett Kendel



Ornate Shingles/Shakes

The use of ornate cedar or metal shakes and shingles appears throughout the homeland on the gable ends of historic domestic buildings. Oftentimes, these shingles and shakes were handcrafted by the carpenter and created a uniqueness to each home. Métis are very visually expressive people and this is an excellent example. Many contemporary companies make all kinds of ornate cedar shingles that can be installed to reference the use of these shakes.

Fig. 101 Ornate Shingle Shakes. Photo: Jason Surkan



Solar Shades

Environmental stewardship has always been foremost in Métis communities. The feedback loop for Land-based folks is very short and preservation of natural resources is a common thread that weaves our communities together. Ornate floral patterning is common theme throughout Métis communities that historically manifested itself in intricate embroidery and beadwork patterns. This object weaves both environmental stewardship and ornate floral designs into a functional piece of artwork. During the Summer solstice this solar shade shields the interior of the building from harsh unwanted solar heat gains and at winter solstice allows wanted solar heat gain into the home. This was employed on the Round Prairie Elders' Lodge in Saskatoon, designed by David T Fortin Architect Inc.

Fig. 102 Image of a custom designed pattern by Jason Surkan on the Round Prairie Elders' Lodge solar shades. Photo: Jason Surkan



White Plaster/Stucco Finish

Historically, Métis families would whitewash their homes with a mix of clay, lime, plaster and grass each spring to protect the exposed wood and renew their homes. In contemporary practice, this can be translated to a whitewashed stucco material on the facades of Métis buildings. This pays homage to the historical memories of Métis ways of cladding.

Fig. 103 Rendering of a Net Zero Ready Triplex. Image: David T Fortin Architect



Economy of Materials

Economy of materials and methods has always been of interest to Métis families in regards to their semi-nomadic structures that were used during summer hunts. This structure above employs the use of black spruce poles, canvas and cable and references historical tectonics with modern materials. Where possible, designers should look to be economical with materials to reference historical ways of building and promote environmental stewardship. Sustainable and regional building material choices should be made wherever possible. Designers should look to rebuild and support local economies and supply chains in the procurement of materials and methods.

Fig. 104 Image Nuit Blanche Installation in Saskatoon completed by Jason Surkan and Sam Lock. Note the economy of materials and quick assembly/disassembly.

Part Two:

Recommendations for Signage and Branding

a) Recommendations for
Signage and Branding

b) Photos of Precedents

Fig. 105 Harbour on Vancouver Island, BC, Jason Surkan

a) Recommendations for Signage and Branding

- One of the areas that is the most important for strengthening Métis identity in MNBC projects is signage and branding throughout. Once an interior palette is determined on the project, the following approach to signage, wayfinding and branding should be implemented.
- First, if possible, establish a community engagement strategy with Chartered Community representatives.
- Regarding the names of rooms and spaces within the project, first meet with the community to determine if there are Métis individuals who they might want to honour with a named room. Many Métis people have never been recognized for their achievements and efforts. MNBC projects have the opportunity to celebrate these individuals.
- Second, ask the community representatives if they would be interested in naming rooms or spaces after local animals, fish, plants, etc. that are important. For instance, medicinal plants may be sources of inspiration for signage in health facilities or social services that promote healing. There may be important animals that are harvested in that region, or there may be stories about certain animals that hold special significance to Métis people in that community.
- Ultimately, branding should be inspired by regionally specific landscapes and cultural expressions as the first priority.
- Discuss with the community what the role of language can play in the signage throughout the building. Prioritizing the Michif language is something that helps build Métis national identity, however, there may be variations or other Indigenous languages that the community prefers to express. For MNBC communities, there is an acceptance of multiple dialects and variations of Indigenous languages so check with the community what they prefer. Once this is determined, the naming of rooms can be a strategy to build some basic vocabulary in Michif or other that emphasizes our distinct cultures. It is recommended to make Michif the largest font on room labels, followed by the English names.
- Always add Braille for Métis Elders and people with vision impairments.
- Ideally, it is best to work with a local Métis artist to design graphics for wayfinding and signage. The design team can implement their design choices for printing, laser cutting, etc.
- Conform to local/Jurisdictional Accessibility Guidelines.



Fig. 106 Monument at Métis Crossing, Designed by Métis Architect, Tiffany Shaw. Jason Surkan

b) Photos of Precedents



Fig. 107 Beadwork Inspired Wayfinding Signage, Ma Faamii, David T Fortin Architect.



The following line work shares examples of how designers could begin to think about signage and wayfinding strategies.

The Michif Language should be integrated into the signage, as language has direct connections with local geography. Integrate the language that the MNBC Chartered Community is familiar with into the wayfinding strategy throughout the building. Consider integrating a room number into the signage if necessary and a geographic icon that is relevant to the community and environment that the building is situated within. Examples on this page share some preliminary ideas of mountain ranges, local rivers and icons from the existing MNBC logo.

Wayfinding signage can be made with plexi, glass and frosted glass components or wood and wood-burning techniques. There are many materials that could be used in combination to establish a consistent wayfinding language throughout the building.

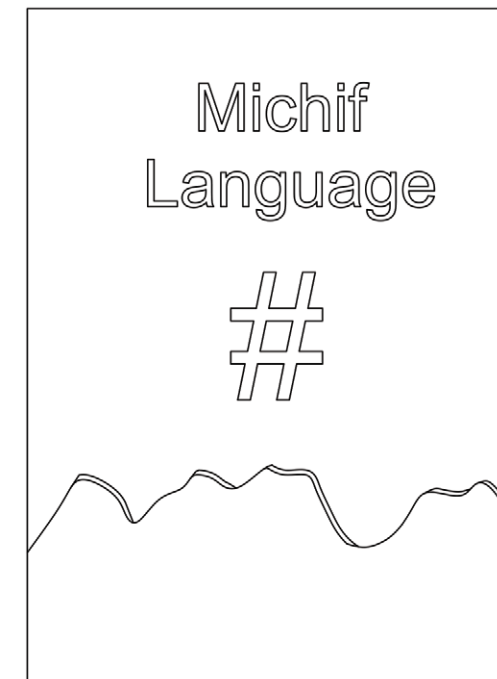


Image Inspired by BC Mountains



Image Inspired by MNBC Logo



Image Inspired by MNBC Logo

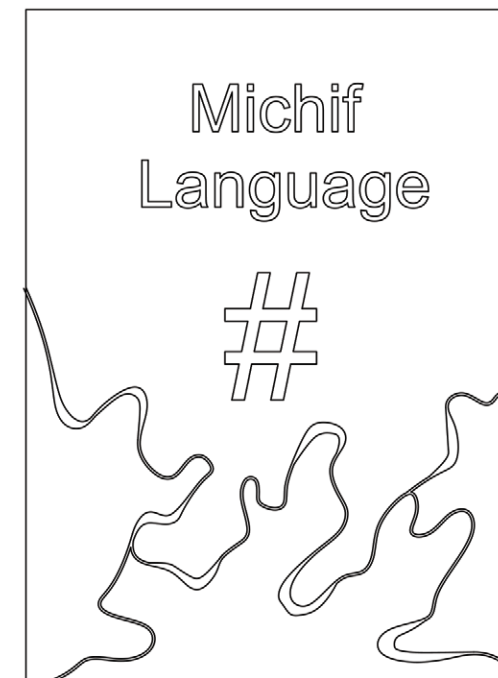
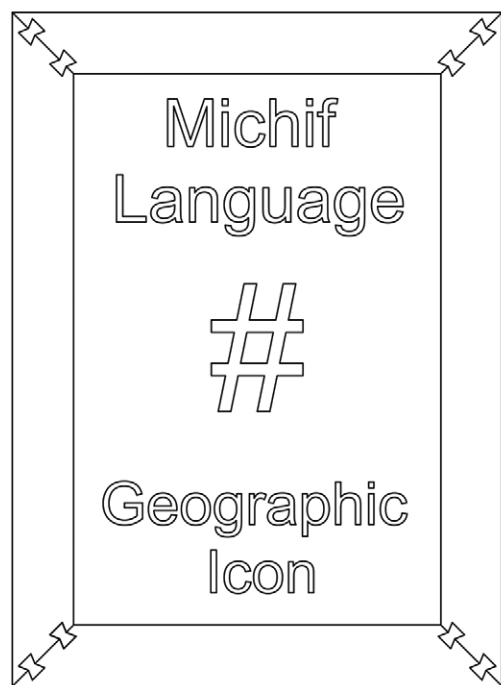


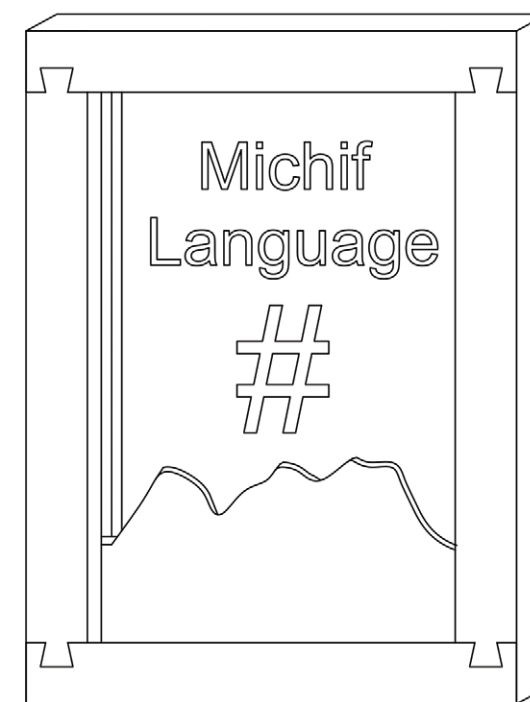
Image Inspired by Local Rivers



Image Inspired by Floral Beadwork Patterns



Signage and wayfinding tools could also integrate frame construction that connect to traditional Métis construction methods. Examples of dovetail joinery are shared above.



A combination of dovetail joinery and Red River Frame construction techniques could also be used in some of the wayfinding signage. Visitors will be looking at these signs daily. Sharing historic construction techniques within the signage is one way to express local material culture.

Conclusion

We would like to begin our conclusion with a statement of enormous gratitude to MNBC for providing us with the opportunity to share the many years we have spent studying our ancestors way of life, with a particular focus on architectural and landscape design. We also want to extend a warm thank you, Maarsii, to all of the people who contributed their invaluable time and insights to the contents in these pages. We are so honoured that you have invested yourselves to help us better understand the inspiring Métis communities across the province of British Columbia. We have been humbled to have this opportunity to get to know MNBC a little better and we could not have accomplished this without everyone's guidance.

Trying to summarize the history, identity, and culture of the Métis peoples in British Columbia, with design as the primary focus, has presented a formidable challenge. Métis people across Canada share a crucial common link to the Red River in Manitoba and the historical emergence of our unique culture and nationhood. However, as Métis have migrated across the Lands now known as Canada and the USA, subtle differences have evolved over time. For many Métis individuals and communities, the idea of buildings, landscapes and interiors expressing their culture has not previously been understood as an option. The legacy of the Indian Act and the paternalistic treatment of Indigenous peoples by the Canadian Government, led to a system of underfunded housing and infrastructure projects in Métis communities across the country. Like with First Nations and Inuit communities, this resulted in commodity-driven functional buildings, usually designed

by non-Métis people in urban centres and transplanted into our communities for the lowest possible cost and with the lowest possible level of design. The expectation for design has thus mostly stopped at the provisions for bare minimum shelter.

However, in the first quarter of the 21st-century, Indigenous people across the country are now expecting more as a critical aspect of reconciliation efforts being sought after by our governments and non-Indigenous Canadians alike. Métis people are increasingly seeking their unique cultural expressions across the country and within British Columbia. This guidebook attempts to provide a brief historical context to better understand Métis peoples across the province. But it also strives to inspire a future for MNBC Chartered Communities, where their citizens identify with the places where they live, work, learn, and socialize. Furthermore, when Métis people travel to different communities in BC, they will begin to recognize their ancestors and their heritage in the buildings they construct and inhabit. Once again, they will feel at home. But these various places will not simply be museums offering windows into the past. The aspiration shared by our team is that there will be an equally strong sense of pride and optimism for Métis people moving into a prosperous and connected future - connected to each other, to their ancestors, to their descendants, and to their countless Land and Animal relations around them. The design of landscapes, buildings, and interiors hold tremendous potential to strengthen Métis identity in BC and we hope this book has been able to inspire a step forward in this direction. êkosi.

Maarsii, Thank you.

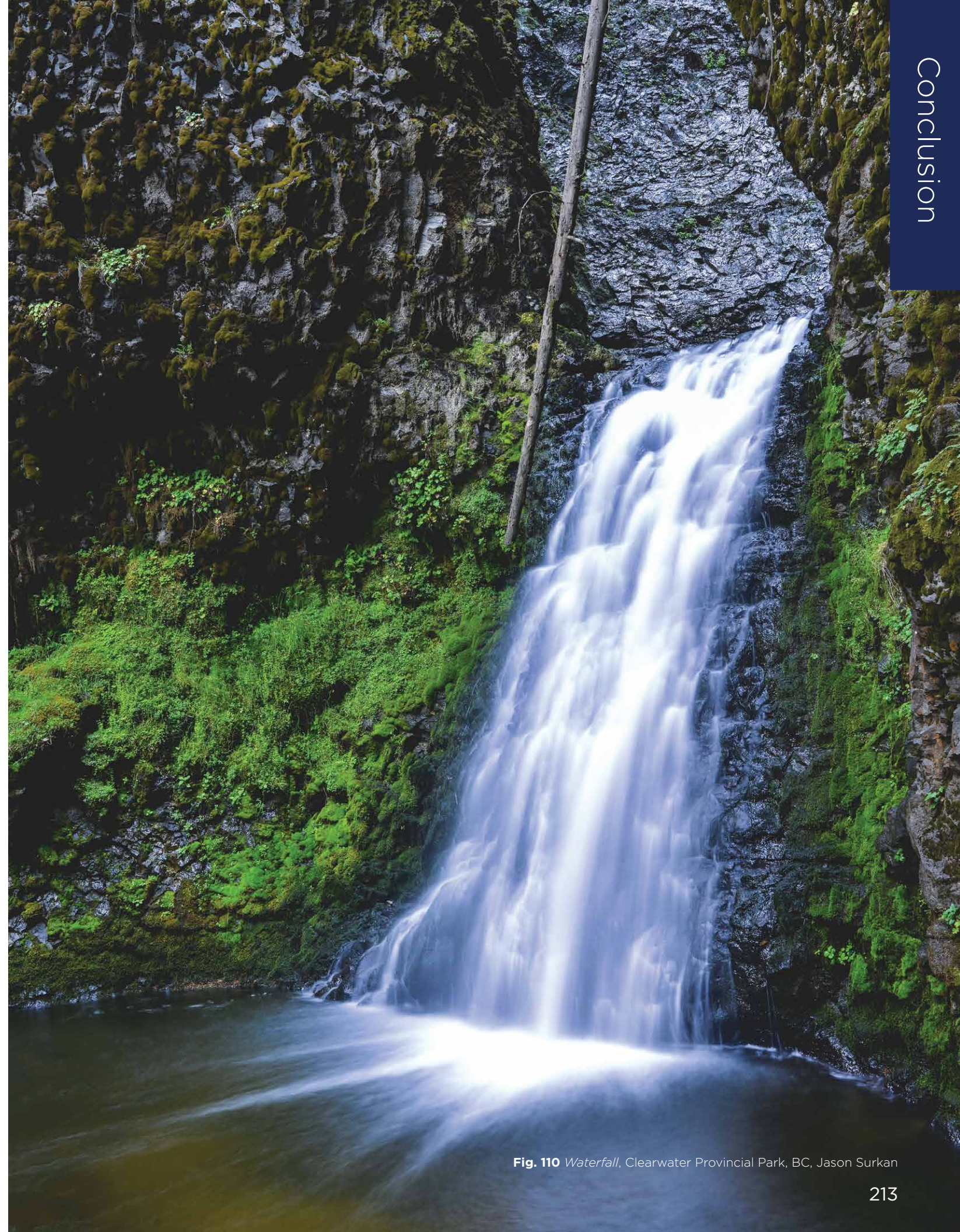


Fig. 110 Waterfall, Clearwater Provincial Park, BC, Jason Surkan

Bibliography and List of Figures

Fig. 111 *Rocky Mountain View Looking Towards British Columbia*, Jason Surkan

Bibliography

Section One //

"United Nations Declaration on the Rights of Indigenous Peoples," United Nations Online Document, Resolution Adopted by the General Assembly on September 13, 2007, https://www.un.org/development/desa/indigenouspeoples/wp-content/uploads/sites/19/2018/11/UNDRIP_E_web.pdf

Section Two // Part One

Metis Nation British Columbia, *Kaa-WIICHIHITOYAAHK - We Take Care of Each Other*. MNBC, 2021.

Métis National Council. "Citizenship". Retrieved February 17, 2023, from <https://www.Métisnation.ca/about/citizenship>

Métis Nation, The Assembly of First Nations, Inuit Tapiriit Kanatami, National Centre for Truth and Reconciliation, and Indspire. "Métis." Book. In *Indigenous Peoples Atlas of Canada*. Royal Canadian Geographical Society, 2018.

Statistics Canada Government of Canada, “Indigenous Peoples – 2021 Census Promotional Material,” Government of Canada, Statistics Canada, February 1, 2023, <https://www.statcan.gc.ca/en/census/census-engagement/community-supporter/indigenous-peoples>.

Foster, John E., John Eccles, William. "Fur Trade in Canada," The Canadian Encyclopedia, Published July 23, 2013, accessed February 23, 2023, <https://www.thecanadianencyclopedia.ca/en/article/fur-trade>.

Foster, John E. "Pemmican." The Canadian Encyclopedia, Published February 7, 2006, Accessed February 21, 2023. <https://www.thecanadianencyclopedia.ca/en/article/pemmican>.

Muzyka, Kyle, "What's Métis Scrip? North America's 'Largest Land Swindle,' Says Indigenous Lawyer | CBC Radio," CBCnews (CBC/Radio Canada, April 25, 2019), <https://www.cbc.ca/radio/unreserved/from-scrip-to-road-allowances-canada-s-complicated-history-with-the-métis-1.5100375/what-s-métis-scrip-north-america-s-largest-land-swindle-says-indigenous-lawyer-1.5100507>

Agustus, Camie. "Métis Scrip," Métis Scrip | Our Legacy, accessed March 30, 2023, http://digital.scaa.sk.ca/ourlegacy/exhibit_scrip.

Arseneau, Adele ᐱᓪᓴᓂᑦᐸᓄᑦ, March 23, 2023, MNBC Community Consultation Feedback Email Notes

"Road Allowance," Road Allowance | Gladue Rights Research Database, accessed March 30, 2023, <https://gladue.usask.ca/taxonomy/term/1293>

Beal, Bob. Macleod, Rod. "North-West Resistance." *The Canadian Encyclopedia*. Published February 7, 2006. Accessed February 18, 2023. <https://www.thecanadianencyclopedia.ca/en/article/north-west-rebellion>.

Evans, Mike., Barman, Jean., Legault, Gabrielle, Dolmage, Erin, and Appleby, Geoff. "Métis Networks in British Columbia." Essay. In *Contours of a People: Metis Family, Mobility, and History*, 331-67. Univ Of Oklahoma Press, 2014.

Auger, Monique D. "Understanding Our Past, Reclaiming Our Culture: Métis Resistance, Resilience, and Connection to Land in the Face of Colonialism." *Journal of Indigenous Social Development* 10, no. 1, 2021.

Standing Senate Committee on Aboriginal Peoples, 2013, p. 44, as cited in Auger, M. D. "Understanding Our Past, Reclaiming Our Culture: Métis Resistance, Resilience, and Connection to Land in the Face of Colonialism." (2021).

"Métis Networks in British Columbia." Essay. In *Contours of a People: Métis Family, Mobility and History*,

Harriott, Patrick, March 15, 2023, MNBC Community Consultation led by David T Fortin, Jason Surkan and Terence Radford.

Douglas, Brodie, March 15, 2023, MNBC Community Consultation led by David T Fortin, Jason Surkan and Terence Radford.

Métis Nation British Columbia of Natural Resources, "Métis Use & Occupancy Study Port Metro Vancouver Roberts Bank Terminal 2 Project Review Panel," Section 3.1.2 Early Fur Trade and Exploration, Prepared on November 16, 2017.

Calverley, Doretha. "15-010: Highlights of Chetwynd District's Early History." South Peace Historical Society. Accessed May 1, 2023. <https://calverley.ca/article/15-010-highlights-of-chetwynd-districts-early-history/>.

Hancock, Nicole, "Grade Five Thematic Unit Part 1: Waterways and the Métis Nation," Safe Drinking Water Foundation (Safe Drinking Water Foundation, August 24, 2017), <https://www.safewater.org/operation-water-spirit-1/2017/6/2/grade-five-thematic->

Morse, Eric, *Fur Trade Canoe Routes of Canada / Then and Now*, Toronto: University of Toronto Press, 2019.

Barkwell, Lawrence J. "Gabriel Dumont Institute of Native Studies and Applied Research Virtual Museum of Métis History and Culture," The Virtual Museum of Métis History and Culture, Louis Riel Institute, September 11, 2013, <https://www.metismuseum.ca/resource.php/12543>.

"MNBC, A Guide to the Métis Nation British Columbia," Published by MNBC. Funding for this project provided by The Province of BC, The Government of Canada and in Partnership With: UBC Okanagan and Métis Nation British Columbia.

"Membership in a Métis organization or Settlement: Findings from the 2021 Census of Population," Statistics Canada, September 21, 2021. Catalogue no. 98-200-X. <https://www12.statcan.gc.ca/census-recensement/2021/as-sa/98-200-X/2021006/98-200-X2021006-eng.cfm>

Jo-Ina, March 15, 2023, MNBC Community Consultation led by David T Fortin, Jason Surkan and Terence Radford.

MNBC, “Métis in BC Virtual Exhibit,” Métis in BC , July 7, 2022, <https://metisinbc.mnbc.ca/>.

Media, Provost Social. "Rematriation of Indigenous Epistemologies in Education." The University of Oklahoma. Accessed July 6, 2023. [https://www.ou.edu/dreamcourse/past-courses/fall-2019/rematriation-of-indigenous-epistemologies-in-education#:~:text=Rematriation%20is%20a%20powerful%20word,\(rematriation.com\)](https://www.ou.edu/dreamcourse/past-courses/fall-2019/rematriation-of-indigenous-epistemologies-in-education#:~:text=Rematriation%20is%20a%20powerful%20word,(rematriation.com)).

Shepherd, Lisa. June 23, 2023, Online Meeting and Discussion, Discussion led by David T Fortin and Jason Surkan.

MNBC, "Traditional Métis Craftsmanship," Video, Posted 2022, 6:52 length. <https://www.youtube.com/watch?v=KlszxxfYKTE&t=2s>

Portage College, "The Knowledge Keepers Diary, The Métis Sash," Online Document, <https://www.portagecollege.ca/documents/events/corporate/knowledge%20keepers/KnowledgeKeeper3.pdf>

"The Story of the Métis Sash," *NewJourneys / Articles*, September 9, 2016, <https://www.newjourneys.ca/en/articles/the-story-of-the-metis-sash>.

Barkwell, Lawrence J. "Métis Octopus Bag," Coordinator of Metis Heritage and History Research, Louis Riel Institute, Accessed from Gabriel Dumont Institute Virtual Museum

Goldsack, Pam, March 15, 2023, MNBC Community Consultation led by David T Fortin, Jason Surkan and Terence Radford.

Gonneville, Marion, March 15, 2023, MNBC Community Consultation led by David T Fortin, Jason Surkan and Terence Radford.

Section Two // Part Two

Metis Nation British Columbia, *Kaa-WIICHIHITOYAAHK - We Take Care of Each Other*. MNBC, 2021.

Métis Nation British Columbia, "Strategic Plan 2021-2024," Accessed from MNBC Website, PDF Document, Page 3, URL: <https://www.mnbc.ca/media/108>

Métis National Council, "Governance," Accessed February 22, 2023. <https://www.metisnation.ca/about/governance>.

Métis National Council. "What We Do," Accessed February 22, 2023. <https://www.metisnation.ca/what-we-do>.

Green, Arthur,. Ettya, Aviv, McPhee, Siobhan., Ricker, Britta., Temenos, Cristina, and Geography Open Textbook Collective. "Introduction." British Columbia in a Global Context. BCcampus, June 12, 2014. <https://opentextbc.ca/geography/chapter/9-2-introduction/>.

"Regions of British Columbia." Vancouver Public Library. Accessed February 22, 2023. <https://www.vpl.ca/siic/guide/job-search-resources/regions-british-columbia>.

Section Two // Part Three

Burley, David V. Horsfall, Gayel A. and Brandon, John D. *Structural considerations of Métis ethnicity: An archaeological, architectural, and historical study*, Vermillion, S.D. University of South Dakota Press, 1992.

Burley, David. "Creolization and late nineteenth century Métis vernacular log architecture on the South Saskatchewan River," *Historical Archaeology* 34 (2000).

Burley, David. and Horsfall, Gayel A. "Vernacular Houses and Farmsteads of the Canadian Métis," *Journal of Cultural Geography* 10 (1) (1989).

Personal interview with Maria Campbell, June 25, 2016.

Chandler, Graham. "The language of Métis folk houses," *The Beaver*, Aug-Sept, 2003.

Frampton, Kenneth. "Towards a Critical Regionalism: Six Points for an Architecture of Resistance," in *The Anti-Aesthetic: Essays on Postmodern Culture*, ed. Hal Foster, Port Townsend: Bay Press, 1983.

Campbell, Maria. *Halfbreed*, Toronto: Seal, 1973.

Payment, Diane *The free people - Le gens libres: A history of the Métis community of Batoche*, Saskatchewan, Calgary: University of Calgary Press, 2009.

Frampton, Kenneth. "Critical regionalism revisited," in Brian MacKay-Lyons, *Local Architecture: Building Place, Craft, and Community*, ed. Robert McCarter (New York: Princeton Architectural Press, 2015).

Section Three // Part One

Metis Nation British Columbia, *Kaa-WIICHIHITOYAAHK - We Take Care of Each Other*. MNBC, 2021.

Douglas, Brodie, March 15, 2023, MNBC Community Consultation led by David T Fortin, Jason Surkan and Terence Radford.

Harriott, Patrick, March 15, 2023, MNBC Community Consultation led by David T Fortin, Jason Surkan and Terence Radford.

Adese, Jennifer. "Spirit gifting: Ecological knowing in Métis life narratives," Carleton University, 2014.

Goldsack, Pam, March 15, 2023, MNBC Community Consultation led by David T Fortin, Jason Surkan and Terence Radford.

Auger, Monique D. "Understanding Our Past, Reclaiming Our Culture: Métis Resistance, Resilience, and Connection to Land in the Face of Colonialism." *Journal of Indigenous Social Development* 10, no. 1, 2021.

Gonneville, Marion, March 15, 2023, MNBC Community Consultation led by David T Fortin, Jason Surkan and Terence Radford.

Barkwell, Lawrence J, "Characteristics of Metis Beadwork," Louis Riel Institute, Online Document.

Section Three // Part Two

Richardon, Cathy. "Métis Identity Creation and Tactical Responses to Oppression and Racism", *Variegations*, Volume 2, University of Victoria, 2006.

Macdougall, Brenda. "Land, family and identity: Contextualizing Métis health and well-being", Prince George, BC: National Collaborating Centre for Aboriginal Health, 2017.

Logan, Tricia. "Settler colonialism in Canada and the Métis", *Journal of Genocide Research*, 17:4, 433-452, DOI: 10.1080/14623528.2015.1096589, 2015.

Sourced from within Tricia Logan's work: Carter, Sarah. 'Aboriginal people of Canada and the British empire', in Phillip Buckner (ed.), *Canada and the British empire* (Oxford: University of Oxford Press, 2008), p. 213.

From Sir John Macdonald to Sir John Rose, Ottawa, 23 February 1870, in *Correspondence of Sir John Macdonald: selections from the correspondence of the Right Honourable Sir John Alexander Macdonald*, G.C.B. (Toronto: Oxford University Press, 1921), p. 128.

Foundation, Canadian Race Relations. "Colonialism." Canadian Race Relations Foundation Fondation canadienne des relations raciales, November 1, 2019. <https://www.crrf-fcrr.ca/en/resources/glossary-a-terms-en-gb-1/item/22808-colonialism>.

Desmarais, Diedre Alexandria. "Colonialism's Impact upon the Health of Métis Elderly: History, Oppression, Identity and Consequences." Thesis, Faculty of Graduate Studies and Research, University of Regina, 2013.

Métis Nation British Columbia, *Kaa-WIICHIHITOYAAHK - We Take Care of Each Other*. MNBC, 2021.

Arseneau, Adele L'Abbe, March 23, 2023, MNBC Community Consultation Feedback Email Notes

Hanson, Eric, Daniel P. Games, and Alexa Manuel. "The Residential School System". Indigenous Foundations. <https://indigenousfoundations.arts.ubc.ca/residential-school-system-2020/>.

Franco, Dr. Fabiana. "Understanding Intergenerational Trauma: An Introduction for Clinicians." GoodTherapy.org Therapy Blog, January 7, 2021. https://www.goodtherapy.org/blog/Understanding_Intergenerational_Trauma.

Macdonald, Maeve. "Architecture Through a Lens: Re-Framing Narrative Sovereignty, Landscape and Indigenous Film Pedagogy." June 2021 Thesis, McEwen School of Architecture.

Irwin, Robert. "Reserves in Canada," *The Canadian Encyclopedia*, May 31, 2011, <https://www.thecanadianencyclopedia.ca/en/article/aboriginal-reserves#:~:text=Socio-Economic%20Conditions%20on%20Reserves&text=The%202021%20census%20found%20that,reserves%20lived%20in%20crowded%20housing>.

Tujague, Nicole A. Kelleigh, Ryan L. "Ticking the box of 'cultural safety' is not enough: why trauma-informed practice is critical to Indigenous healing". *Rural Remote Health*. 2021 Jul;21(3):6411. doi: 10.22605/RRH6411. Epub 2021 Jul 9.

Committee on Temporary Shelter “Trauma-Informed Design Document” Committee on Temporary Shelter, April 28, 2018. https://cotsonline.org/wp-content/uploads/2018/04/Trauma-Informed-Design.BOD_.pdf

Christianson, Brian, May 25, 2023, Email Exchange, Peer Review.

Gill, Neha. "Council Post: The Importance of Trauma-Informed Design." Forbes. Forbes Magazine, April 14, 2022. <https://www.forbes.com/sites/forbesnonprofitcouncil/2019/12/09/the-importance-of-trauma-informed-design/?sh=567cd3e36785>.

Goldsack, Pam, March 15, 2023, MNBC Community Consultation led by David T Fortin, Jason Surkan and Terence Radford.

Métis Nation British Columbia, *Learning Together - Aansaambaenkiskayhtaamuk*, Métis Early Years Professional Learning Guide for Educators, 2023.

"Aboriginal Head Start Program." Conayt Friendship Society in Merritt BC, February 16, 2022. <https://www.conayt.com/daycare/>.

Calihou, Pat, June 13, 2023, Child Care Project Quote, Shared Over Email.

Section Three // Part Three

Nelson Rosario, Rufeena Benedict. "Impact of Architecture on Climate-Change and Global Warming," RTF | Rethinking The Future, February 26, 2023. <https://www.re-thinkingthefuture.com/2022/09/26/a7924-impact-of-architecture-on-climate-change-and-global-warming/>

Stamp, Elizabeth. "How the Architecture Industry Is Reacting to Climate Change," Architectural Digest, March 2, 2020. <https://www.architecturaldigest.com/story/climate-change-design-architecture>

Crook, Lizzie. "Ten Ways in Which Architecture Is Addressing Climate Change," Dezeen, April 22, 2021. <https://www.dezeen.com/2021/04/22/architecture-climate-change-earth-day/>.

International Passive House Association, "Passive House Certification Criteria," International Passive House Association | Criteria, accessed April 11, 2023. https://passivehouse-international.org/index.php?page_id=150

“How the BC Energy Step Code Works: Energy Step Code.” Energy Step Code | Government of British Columbia, January 21, 2021. <https://energystepcode.ca/how-it-works/>

“Energy Step Code.” Energy Step Code | Government of British Columbia, March 30, 2022.

"Life Cycle Costing in Construction: Reduce Your Building's Lifetime Costs," March 3, 2023, <https://www.oneclicklca.com/building-life-cycle-costing-in-construction/>

Leyland, Marcus, Chief Architect, "Designing with Operations and Maintenance (O&M) in Mind," Omrania, December 17, 2020, <https://omrania.com/insights/why-maintenance/>.

Fulgar, Ian. "Accessibility in Architecture and the Role of Social Awareness," Architect in the Philippines into New Designs & Land Ventures, April 6, 2022. <https://www.ianfulgar.com/architecture/accessibility-in-architecture-and-the-role-of-social-awareness/>

"Architecture for Health - Buildings Designed for Wellbeing," biofilico real estate & interiors (biofilico real estate & interiors, March 29, 2021), <https://biofilico.com/news/2020/6/25/architecture-for-health-buildings-designed-for-wellbeing>.

Section Three // Part Four

Metis Nation British Columbia, Kaa-WIICHIIHITOYAAHK - We Take Care of Each Other. MNBC, 2021, 133.

Section Three // Part Five

"Architecture for Health - Buildings Designed for Wellbeing," biofilico real estate & interiors (biofilico real estate & interiors, March 29, 2021), <https://biofilico.com/news/2020/6/25/architecture-for-health-buildings-designed-for-wellbeing>

Section Four //

Arseneau, Adele Lᐅᑦᐃᐅᐅᐅ, March 23, 2023, MNBC Community Consultation Feedback Email Notes.

Lodgepole Pine, Government of BC, accessed June 23, 2023, <https://www.for.gov.bc.ca/hfd/library/documents/treebook/lodgepolepine.htm>.

List of Figures

	Cover Page Image:
	<i>Rocky Mountain View Looking Towards British Columbia</i> , Jason Surkan
1	<i>Triple Decker Falls, Clearwater Provincial Park</i> , Jason Surkan.
2	<i>Photograph of flowering Saskatoon/Service Berry Trees</i> , Jason Surkan.
3	<i>Mountain Landscape</i> , Jason Surkan.
	Section One // Introduction
4	<i>Hand Hewn Métis Barn near Cypress Hills</i> , Saskatchewan, Jason Surkan.
5	<i>Batoche National Historic Site</i> , David Fortin.
6	<i>Corner Detail of Hand Hewn Métis Barn near Cypress Hills</i> , Saskatchewan, Jason Surkan
7	<i>Interior of Carpentry Shop at Fort Walsh National Historic Site</i> , Cypress Hills, Saskatchewan, Jason Surkan.
8	<i>Garibaldi Provincial Park</i> , Maeve Macdonald.
	Section Two // Métis Building, Design and History
9	<i>Rocky Mountain Landscape</i> , Jason Surkan.
	Part One: Historical and Contemporary Overview of Métis in British Columbia
10	<i>Interior of Carpentry Shop at Fort Walsh National Historic Site</i> , Cypress Hills, Saskatchewan. , Jason Surkan
11	<i>Métis Sash and Moccasins</i> , MNBC
12	<i>Métis Trade Routes of the Pacific Northwest (British Columbia) 1806-1886</i> , Lisa Shepherd and Kristi Bridgeman ©
13	<i>Louis Riel and the Provisional Government</i> . Riel's (centre) first provisional government, 1869. Courtesy Glenbow Archives/NA-1039-1 https://www.thecanadianencyclopedia.ca/en/article/red-river-rebellion#
14	<i>Frederick Whitford, David Fortin's Great Grandfather's Scrip</i> . Scrip number A 1020 and A 2527. Archives / Collections and Fonds. Item Number ID 4642593
15	<i>Métis Family and a Red River Cart</i> , 1883. (State Historical Society of North Dakota, A4365) https://theconversation.com/becoming-indigenous-the-rise-of-eastern-metis-in-canada-80794
16	<i>Spahats Creek Falls</i> , Clearwater Provincial Park. Jason Surkan
17	<i>Map of Historical Métis Fur Trade Routes</i> , MNBC.
18	<i>Sunshine Coast Landscape Near Sechelt</i> , Jason Surkan
19	<i>Crossing the Rockies</i> , Page 106, Fur Trade Canoe Routes of Canada / Then and Now.
20	<i>Gabriel's Crossing Advertisement</i> , Within: The Carlton Trail: The Broad Highway into the Saskatchewan Country From the Red River Settlement, 1840-1880, Russell, R.C
21	<i>Rocky Mountain Landscape</i> , Jason Surkan
22	<i>Red River Cart and Flag</i> , MNBC
23	<i>Lisa Shepherd Beadwork</i> , MNBC
24	<i>Lisa Shepherd Floral Beadwork</i> , MNBC
25	<i>Red River Cart Made by Pat Calihou</i> , MNBC
26	<i>York Boat Made by Pat Calihou</i> , MNBC

27	<i>Amelia's Bag (with paisley pocket)</i> , Made by Kaija Heitland, 2022.
28	<i>Métis Musicians</i> , MNBC
29	<i>MNBC Wildlife Management Units</i> , MNBC
30	<i>Louis Riel Day, Fort Langley BC</i> , November 20,2022, MNBC
31	<i>Louis Riel Day, Fort Langley BC</i> , November 20,2022, MNBC
	Part Two: Overview of MNBC Chartered Communities
32	<i>EC Manning Provincial Park</i> , Jason Surkan.
33	<i>Craigflower School House</i> , Maeve Macdonald
34	<i>St Ann's Schoolhouse</i> , Maeve Macdonald
35	<i>Horseshoe Bay Landscape</i> , Jason Surkan.
36	<i>BC Chartered Communities Combined with Maps from Government of Canada and BC Energy Step Code</i>
37	<i>Diagram of BC Chartered Community Regions</i> , Maeve Macdonald
38	<i>Diagrams of BC Chartered Community Regions Page 1</i> , Maeve Macdonald
39	<i>Diagrams of BC Chartered Community Regions Page 2</i> , Maeve Macdonald
40	<i>Interior of Métis Cabin, Fort Walsh National Historic Site</i> . Cypress Hills, SK. Jason Surkan.
	Part Three: Historical and Contemporary Overview of Métis Nation Building and Design from Red River and Across the Prairies to British Columbia
41	<i>Fort Resolution, Northwest Territories</i> , Jason Surkan.
42	<i>Isometric Drawing of Métis Dovetail Log Home</i> , Jason Surkan
43	<i>Interior of a Metis house on the North West-Mounted Police trek west, 1874</i> . Glenbow Archives NA-47-10.
44	<i>Moose Hide Tanning</i> , Image by Jason Surkan. Published in <i>Kihokewin Kumik</i> .
45	<i>Image of Métis Handhewn Dovetail Log Home</i> , Jason Surkan
46	<i>Tectonic Analysis of Métis Folk Home</i> . Image by Jason Surkan. Published in <i>Kihokewin Kumik</i> .
47	<i>Isometric and floorplan of a typical Métis Folk Home</i> . Image by Jason Surkan.
48	<i>Diagram showing material locations to construct a typical Métis Home in Batoche, SK</i> . Image by Jason Surkan. Published in <i>Kihokewin Kumik</i> .
49	<i>Meat Cache at H.B.C. post, Fort. St. James</i> . Image: Page 48 "Building with Logs", Alan Mackie.
50	<i>Original Trading Post at Fort. St. James, on Stuart Lake, built in 1806 by the North West Co. of Montreal, later the main Hudson's Bay post in B.C</i> . Photograph is from 1971. Image: Page 48 "Building with Logs", Alan Mackie.
51	<i>Isometric Diagram showing typical Red River Frame Log Construction</i> . Image by Jason Surkan.
52	<i>Fort St. James National Historic Site, Fort St. James, Stuart Lake, Northern British Columbia</i> .
53	<i>Item 2012.13.16.036 - Fraser Lake - Hudson Bay Trading Post</i> . Image of Hudson Bay Trading Post at Fraser Lake. Photograph was taken in 1975 by Kent Sedgwick.
54	<i>Isometric Diagram showing typical Half Dovetail Log Construction</i> . Image by Jason Surkan.
55	<i>Contemporary Métis-built house at East Prairie Métis Settlement</i> , August 2014 David Fortin
56	<i>Interior of Carpentry Shop, Fort Walsh National Historic Site</i> . Cypress Hills, SK, Jason Surkan.

Section Three // Other Design Considerations

57 Interior of Cromarty Home. Métis Crossing, AB. Jason Surkan

Part One: Land-Based Design and Culture

- 58 Aerial View of Stamp River, Port Alberni, BC. Jason Surkan
- 59 Image of Bald Eagle, Nanamio, BC. Jason Surkan
- 60 Image of Bridal Falls near Agassiz, BC. Jason Surkan
- 61 Chanterelle Mushrooms, Jason Surkan
- 62 Black Morel, Jason Surkan
- 63 Boreal Forest Flora, Jason Surkan
- 64 Ghost Pipe, Clearwater Provincial Park, BC. Jason Surkan
- 65 Wild Blueberries, Jason Surkan
- 66 Map of British Columbia, Vegetation and Geographic Data of Each Chartered Community Region, Trophic Design
- 67 Image of Métis Cabin at Fort Walsh National Historic Site. Cypress Hills, SK. Jason Surkan

Part Two: Trauma Informed Design

- 68 Interior of Sinclair Home. Métis Crossing, AB. Jason Surkan.
- 69 Fireweed, Jason Surkan.
- 70 Striped Coralroot, Jason Surkan.
- 71 Squamish, Maeve Macdonald
- 72 Wild Blueberries, Jason Surkan.
- 73 Forest Canopy Perspective, Sunshine Coast, BC. Jason Surkan
- 74 Quinsam River, Campbell River, BC, Jason Surkan
- 75 MNBC Métis Values Give Us Roots, MNBC
- 76 York Boat Pat Calihou Child Care Design, MNBC
- 77 Pat Calihou Child Care Design, MNBC
- 78 Pat Calihou Child Care Design, MNBC
- 79 Red River Cart Pat Calihou Child Care Design, MNBC
- 80 Pat Calihou Child Care Design, MNBC

Part Three: Long Term Planning and Design Consideration

- 81 Tribune Bay, Hornby Island, Maeve Macdonald
- 82 Purple Paintbrush Flower, Jason Surkan.
- 83 Seneca Snakeroot, Jason Surkan.
- 84 Yellow Lady's Slipper, Jason Surkan
- 85 Detail Shot of Fir Tree, Jason Surkan

Part Four: Possibilities for Participatory Design and Building

- 86 Fossil Beach, Hornby Island, Maeve Macdonald
- 87 Lii Michif Otipemisiwak Engagement Session, Jason Surkan
- 88 Lii Michif Otipemisiwak Engagement Session, Maeve Macdonald
- 89 Lii Michif Otipemisiwak Engagement Session, Maeve Macdonald

Part Five: Promotion of Wellness and Active Living Through Design

90 View Near Nanaimo, BC. Jason Surkan

Section Four // Summary of Design Guidelines

91 Flowers Outside St Anns, Victoria, BC, Maeve Macdonald

Part One: Recommendations for MNBC Cultural Expression in Interior Projects

- 92 Lion's Gate Bridge, Vancouver, BC. Jason Surkan.
- 93 Interior of Sinclair Home, Métis Crossing, AB. Jason Surkan
- 94 Isometric Diagram showing Dovetail Reception Desk Construction. Image by Jason Surkan.
- 95 Isometric Diagram showing Red River Frame Reception Desk Construction. Image by Jason Surkan.
- 96 All of the people I come from gathered blueberries, Made by Gregory Scofield, 2022
- 97 Colour Pallet Diagram, Jason Surkan
- 98 Round Prairie Elder's Lodge utilized a cement board siding to protect the building, provide a long lasting finish and reference the rhythm and dimension of the Red River Frame, Jason Surkan
- 99 Image of a Métis Hand Hewn Dovetail Home. Note the half dovetail corner, Jason Surkan
- 100 Image of the Gabriel Dumont Institute expansion, Garrett Kendel
- 101 Ornate Shingle Shakes, Jason Surkan
- 102 Image of a custom designed pattern by Jason Surkan on the Round Prairie Elders' Lodge solar shades, Jason Surkan
- 103 Rendering of a Net Zero Ready Triplex. Image: David T Fortin Architect
- 104 Image Nuit Blanche Installation in Saskatoon completed by Jason Surkan and Sam Lock. Note the economy of materials and quick assembly/disassembly.

Part Two: Recommendations for Signage and Branding

- 105 Harbour on Vancouver Island, BC. Jason Surkan
- 106 Monument at Métis Crossing, Designed by Métis Architect, Tiffany Shaw. Jason Surkan
- 107 Beadwork Inspired Wayfinding Signage. David Fortin Architects
- 108 Logo Alternatives and Ideas, David Fortin Architects.
- 109 Signage Examples and Ideas, David Fortin Architects.

Conclusion

110 Waterfall, Clearwater Provincial Park, BC. Jason Surkan

Bibliography and List of Figures

- 111 Rocky Mountain View Looking towards British Columbia. Jason Surkan
- 112 BC Forest View, Jason Surkan



Fig. 112 *BC Forest View*, Jason Gorman