



FRAMING THE CIRCLE:  
AN INTERIOR EXPLORATION IN  
INDIGENOUS RESTORATIVE JUSTICE AND CEREMONY

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## ABSTRACT

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An emerging program is developing between Canada's Department of Justice and Indigenous Communities, addressing incarceration and recidivism rates among Canada's Indigenous peoples. Both parties concede current rehabilitation programs have proven ineffective, if not detrimental to the population as we witness a fracturing of fragile human relationships – self, community and spirit.

The design proposal integrates the mandate of the Canadian justice system with Indigenous ceremonial activity. The community of the Okanese First Nation located in Saskatchewan informs the project and guides the exploration of ceremony, site, history and action in the interior environment.

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# CHAPTER 1

## TOPIC OVERVIEW

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An important issue in Canada is the over representation of *Aboriginal Peoples* (Communications Branch Indian and Northern Affairs Canada, 2002) in the judicial custodial system. Rehabilitation programs under the direction and jurisdiction of the Canadian government have not only proven ineffective to reduce incarceration rates, but actually increase recidivism among the released (Johnson, 2005b). An emerging solution seeking to meet the unique needs of Indigenous peoples' is the relocation of court proceedings and its complementary agencies from the urban environment into Indigenous communities. The hybrid justice system, operating within Federal and Provincial jurisdictions, introduces Indigenous cultural expression through

established ceremonies and protocol. Integrating the activities of the two separate identities opens a dialogue of reconciliation between the Department of Justice Canada and Indigenous people. Hearing the voice of the silenced is a beginning; acknowledging the collective responsibility of all parties mends community differences.

In fulfillment of practicum requirements, the author, as a member of the Okanese First Nation, proposes to locate and design a restorative justice facility within the home community. The investigation addresses several key issues surrounding the notion of restorative justice including; sacred verses the profane... empowerment verses submission... authentic verses construction. To generate meaning and resonance for people where the link between past, present and future has been compromised, dichotomies are addressed exploring levels of enclosure. In embracing the discovery of truth and authenticity the design proposal hopes to nurture relationships between the Crown and Indigenous Peoples, community and individual.

## INTRODUCTION

---

My name is Stephanie Yuzicapi and I am a member of the Okanese First Nation. I am half Lakota and half European Canadian. My father, the youngest of 5 children, was born on the Okanese First Nation and educated at the Lebret Indian Residential School. Eventually my father left the Reserve to seek a better education and graduated from the University of Ottawa with a degree in geophysics. My father's education came at a price however; he had to put aside the traditional teachings of his childhood and youth to assimilate into mainstream Canadian society.

My brother and I are also members of the Okanese First Nation and the only children from our family's generation not raised on a Reserve or educated in an Indian Residential School. As children raised in the city of Calgary the only Indigenous other than us that lived in our community hung on the walls, gifts from my father's friends and clients. The paintings selected by his clients represented an idealized Indigenous society of tipi encampments, hunting parties and Indian braves. The art, created by both Indigenous and non-Indigenous artists from the late 1970's and 1980's reinforced our 'otherness' in the community and as a child I could not connect myself and family to the idealized forms that permeated the art pieces. Only as a grown woman do I now understand why our grandparents, Uncles and Aunties did not adorn their homes with the art forms. The art is meaningless; it reduces 'history-as-lived' into an idealized conceptual model that has no connection to past or present and as art historian Stephanie Bolton (2009) observes "The histories of Aboriginal peoples have been told by voices that have appropriated and distorted the past, often exploiting Aboriginal symbols, art, and culture to foster a specific perception of Canadian identity" (p. 146). This picturesque schema has found a place in architecture and lead me on a journey to understand what contemporary architecture for Indigenous people could be.

People assessing the value of my work may dismiss it because I have never lived in an Indigenous community; however this does not negate my ownership to the culture and love for my community. For 13 years I served as a treaty land entitlement trustee for the people of Okanese and as an adult working

with the community I was able to understand the subtleties in relationships and the hopes and desires of the people. Treaty land entitlement settlements were awarded to Indigenous communities throughout Canada to purchase land or 'shortfall acres' that were missing from the original survey (land allocation based upon a Band's membership numbers). During this period I developed a deeper understanding about time, place and 'lived history'.

A fundamental Indigenous philosophy that guided our land selection is the 7<sup>th</sup> generation ideology. To explain this simply, selections were not made based upon the current needs of the community, rather places were sourced that would continue the traditional practices of our ancestors by future generations. Much of the land was selected for cultural or traditional usage which included sourcing medicine, berries, game, and lands located close to sacred areas. A great deal of my spiritual growth occurred during this period in my life and I am grateful for the stories, teachings and spiritual practices shared by my fellow trustees Art, Ernest, John Brown, Mona, Elizabeth and Chief Marie-Ann and her late husband Elmer Pelletier.



## PROJECT MOTIVATIONS

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Returning to Okanese is like ghosts from the past leading one through the land. I find it very difficult to articulate what it means to belong to an Indigenous community, but I would like to offer my own personal explanation. Imagine a place in the world where you can return to and people will share a story about your family as told to them by a great-grandparent. Imagine a place where you can see a lone tree growing in the landscape marking an original homestead. Imagine a place where you see scars in the earth made by the footsteps of many. It is the one place in the world that I can return and a



stranger will tell me 'welcome home'. I would challenge anyone to travel to a First Nation community and really see and hear the residents because just like the land, there are complex layers in the words and gestures. This project, an exploration in community, membership, and the restorative justice ceremony I approach with my own unique perspective informed by the people of Okanese.

As stated, a particularly important issue concerning Indigenous communities is the justice system and the rehabilitation offered. It would be difficult to find an Indigenous person in Canada whose family has not been touched by a violent crime or heart-breaking suicide. Tragic preventable events have become part of our vocabulary. The practicum, a restorative justice centre located on the Okanese First Nation in Saskatchewan, seeks to integrate conventional justice facilities and their protocol with Indigenous traditions and culturally relevant ideologies and practices. In a discussion regarding the philosophy of 'restorative justice', Okanese Chief Marie-Anne Day Walker-Pelletier stressed the importance of the rituals occurring before (purification, prayer, Pipe) and after (prayer, offering of the hand, feast) the circle ceremony in Indigenous communities (Day-Walker Pelletier, personal communication, June 2007). During our conversation she explained crime fractures the relationships between our families and compromises the societal structure of the community. Lateral violence among families on the Reserve can last for generations and without mediation and conflict resolution between the victim and accused, there exists the potential for revenge. Administering traditional methods of Canadian justice cannot and does not provide resolution or

closure for the community. The opportunity should exist for people to be heard in a non-colonized space where every voice is equal and there is the opportunity to seek forgiveness and offer it.

Melanie Achtenberg in the Correctional Service of Canada publication *Understanding Restorative Justice Practice within the Indigenous Context* (2000) stresses the importance of restorative justice with the following:

It is founded on the belief that criminal behaviour is primarily caused by the alienation of certain members from society at large based on the understanding of compassion, that no one is an island, and that everyone is an equal member of society and has a contribution to make to the greater good. Therefore, when a person becomes alienated or disconnected from that society, it is the responsibility of everyone in that society to bring the person back into a harmonious relationship with him/her “self”, as well as with the rest of the community” (p. 32).

In addition to this fundamental principle guiding the research – compassion and support for those that are suffering from their community, two other sources provided inspiration for the project, subtle racism and Indigenous spaces in Canada.

The topic of justice reform is a politically motivated area often debated in media and print among Canadians. The Canadian media uses a thinly veiled human physiognomy to report crimes describing victim and accused, headlines describing crime accompanied by a detailed assailant description of gender, age, race, body type and irregular markings such as scars or tattoos. As with all Canadian subcultures, people that share physically identifiable traits are considered guilty by association, thus linking generations to a very specific point of time and vilifying a community. In an interview conducted with an Okanese Band member they said 'often you do not want to associate yourself with a particular First Nation community because people judge you because of what they heard on the news' (Tukanow, personal communication, June 6, 2007). Criminal actions committed by physically identifiable groups move beyond the act, flowing through and beyond visible and invisible boundaries, entering the subconscious of Canadians. Discrimination against Indigenous people can be both overt and very subtle; in my experience service in restaurants or retail operations is often met with hostility, impatience and suspicion. The search for the implications of restorative justice in Indigenous communities began with questioning fairness in the Canadian justice system when the language in contemporary journalism, - 'us' and 'them', perpetuates fear in Canadians. By removing politics and biases from the restorative justice process the participants can focus on attaining an acrimonious resolution.

Two spaces created specifically for use by Indigenous people have lived in the back of my mind as I consider what "Indigenous" architecture in Canada

means. The first space of consideration is the now demolished Le Bret Indian Residential School and the second space also gone, was a simple conical form of purification created by my uncle Kenneth Yuzicapi. Both environments were designed with very different intentions - one to contain and control the human spirit and the other seeking to open and free it.



Figure 1



Figure 2

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Institutional space is threaded deep through our collective memory and its implications pervade the consciousness of all Indigenous people. Four generations of my family were sent to the Lebret Indian Residential School, a place of conflicting emotions, providing residents with experiences both of profound sadness and joy. Immediately before the demolition of the school I walked the space with former residents and their children and as our footsteps echoed in the institutional space and we fell into the depressions made by the footsteps of thousands children a transformation in posture, gesture and tempo overcame the group as the body memory linked past with

present, thus realizing the finality and conclusion of the childhood contained within the building's destruction.



Figure 3



Figure 4

The second structure is the purification structure, to use my Uncle's terminology, of the 'sweat'. A traditionalist and Elder in the community, Uncle Kenny has taught countless people the ritual of purification, including gathering, making, and praying. The tectonic form is a sculpture in the round and as the user experiences the gentle embrace of the branches and twine different worlds are revealed. When encountering the structure the relationship between maker, material, sky and earth is evident and the language of the landscape and its relationship to the body is translated.

Both forms have left a mark upon the way Indigenous persons perceive space. The residential school like all colonial spaces represents fear and containment

and the second, a traditional structure for ritual embodies trust and freedom. The principals of justice and the search for authenticity in Indigenous architecture are interwoven into this process of culture, tradition and place-making. With the application of ceremony - creation, action and performance to counteract the negative associations of institutional spaces, the design proposal seeks to provide a place for the resolution of current issues and difficulties, and additionally to provide a spiritual connection by stimulating collective memory.





## CHAPTER 2



## RESEARCH METHODS

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The practicum design research is a collaboration between the community and myself. Three methods of research are used in the work including, oral interviews, intrusive observations and literary publications. In addition to the research gathered specifically for the project my work as a trustee and participant in community events shaped the interior framework for the functional requirements, spatial adjacencies, materials and temporal dimensions.

When I began my research in the Okanese community I was presented with stories from youth, parents, Elders and community leaders. Each person framed my questions within the context of a personal life event. The answers or narratives I was provided required further analysis on my part to discover then relationship to the principles of restorative justice. I have provided an example of one of the stories from the community.

I met Okanese resident Gary and his partner, Morning Star in our community café to discuss the meaning of restorative justice. I asked him his thoughts about the topic and after a prolonged silence he began to tell me a story about his vision quest as a youth. When Gary was 11 years old community Elders decided it was his time to 'change from boy to man' and receive 'the right to take the big animals with the rifle and break horses' (Tukanow, personal communication, June 16, 2007). To prepare for the quest located in Okanese bush community Elders provided instruction in 3 areas, constructing shelter, purification and the tools of prayer. After completing his quest the community has a small feast in Gary's honor and celebrate passing over from boy to man.

Like most of stories I was given Gary's answer was woven into a life event located in space and time, Leslie McCartney (2009) curator of oral history at the University of Alaska explains: "Aboriginal oral tradition will speak of the land in a story form that flows like a stream. Such a story will contain more than one message, and it will encompass a lifetime of experience" (p.80). I returned to Gary's story several times to understand the connection to restorative justice and I came to this conclusion; he explained the importance

of culture and tradition when discussing trust, young learning from old and community supporting individual.

Three questions I posed to the community include:

How do the seasons influence the activities in the community?

What is this 'place' referring to Reserve location, community, relationships, and spirit?

What were your spaces of childhood – and what memories are associated with the spaces?

The intrusive observations conducted in the Okanese community observed the way people enter, move and orient themselves in the band office, community café and landscape. Some interesting actions I observed include;

- People gather around vertical elements in the exterior including trees, posts and signs to socialize
- Members sit 'side by side' at rectilinear tables in the community café rather than directly across from each other
- Upon entry into a space one is immediately greeted with a handshake and that individual proceeds to shake every hand present
- Elders played cards in the office areas
- The presence of children in all spaces
- Laughter, joy and teasing permeates space

The justice literature and statistical data selected provided the contextual information of the Canadian justice system, identified stakeholders and the benefits and constraints of restorative justice. The statistics are provided as background for the reader to provide a context for the practicum time period.

The theoretical literature builds personal experiences and conversations in the Okanese community. The literature of philosophers and theorists including, but not limited to, Joseph Rykwert, Adrian Forty, Christopher Tilley and Thomas Norton-Smith, Jordan Paper, Jane Jacobs and Gaston Bachelard, were utilized to provide further clarification and elucidation for the design inquiry:

How do the actions of body memory in ceremony including walking, sitting, singing, dancing and purification translate into the interior dimension?

How do the necessary conditions of ritual – boundaries and thresholds, social geometries and spatial orientations influence the functional programming and proxemics?

How can using the sense experiences associated with ritual – gravity, temperature sight, smells and sound link the body memory to the past?

How can symbols associated with ritual such as purification, material and making become part the design vocabulary without exploitation?

How does the temporal dimension of ceremony, performance and culture affect the tectonic relationships of design elements in permanent structure?

## JUSTICE: INTRODUCTION

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An emerging program is developing between Canada's Department of Justice and Indigenous Communities, addressing incarceration and recidivism rates among Canadian Indigenous peoples. Both parties concede current rehabilitation programs have proven ineffective, if not detrimental to the population as we witness a fracturing of fragile human relationships – self, community and spirit. Restorative justice seeks to integrate traditional justice facilities and services with culturally relevant Indigenous ideologies and practices (Johnson, 2005a), therefore the following section of the report

serves as background for historical considerations, motivations, legal governance.



## JUSTICE CONTEXTUAL ISSUES

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In a visit to Canada in 2004 the United Nations Special Rapporteur identified the 'Aboriginal Justice Initiative' program key to finding alternative methods and solutions to resolve the alarmingly high percentage of Indigenous representation in custodial supervision (Department of Justice, 2011). According to the 2006 census conducted by Statistics Canada - 2.2% of Canada's population, or 698,025 people identified themselves as Indigenous and the largest concentrations of Indigenous people are located in the West, namely Manitoba and Saskatchewan with 13% or 91,400 persons (Gionet, 2009, p. 52). Alarmingly, in contrast to the census data 2010, Indigenous

people comprise only 2.2% of Canada's population, 20% of Canada's male federal prison population were identified as Indigenous and 33% of the women's (Sapers, 2011). Because of the high percentage of incarceration and recidivism among Indigenous, The Office of the Correctional Investigator recognizes there is a "persistent pattern of disadvantaged outcomes resulting from existing policies, procedures, practices and organizational structures" (Sapers, 2011). To address this issue the federal and provincial governments have created committees to investigate and offer solutions including , Royal Commission on Aboriginal Peoples (RCAP), The Manitoba Justice Inquiry, The Saskatchewan Indian and Métis Review Committees, The Marshall Inquiry, LaChance Inquiry, Justice Reform, National Round Table, Aboriginal Justice Strategy (AJS), the First Nations Policing Policy, the Youth Justice Renewal Fund and the Aboriginal Community Corrections Initiative (Merrilee Q.C, 2003).

Canada's system of 'retributive justice' is at odds with Indigenous philosophies and methods of conflict resolution; however the failure of the criminal justice program is not solely a Canadian issue. Melanie Achtenberg (2000) manager of 'Aboriginal Issues' in the department of Corrections Canada states, "In recent decades, every Commonwealth country that has studied the problem and has reached a similar conclusion: the British legal system is not succeeding with Aboriginal peoples. The failure is a function of relationships of force rather than justice" (p.32). Provided are two definitions of the Canadian restorative justice process and outcomes by the Indigenous community and the Minister of Justice;

The primary meaning of 'justice' in an Aboriginal society would be that of restoring peace and equilibrium to the community through reconciling the accused with his or her own conscience and with the individual or family that is wronged (Guest, 1999, p. 34).

and;

Restorative justice, which has recently come into our system from Aboriginal justice traditions, is another way to respond to criminal acts. Restorative justice puts emphasis on the wrong done to a person as well as on the wrong done to the community. It recognizes that crime is both a violation of relationships between specific people and an offence against everyone (the state).

(Minister of Justice and Attorney General of Canada, p.24, 2005).

The general consensus among stakeholders, independent of interests and personal biases, is a community based restorative justice program must offer culturally relevant programs, increased training and resources, diversions from formal court systems, and greater application of the Gladue Principle. In 1999 the Supreme Court of Canada passed the decision that requires judges when sentencing Indigenous people to consider the following factors:

- effects of the residential school system
- impacts of community fragmentation,
- dislocation and dispossession;
- family histories of suicide, alcohol abuse and victimization; and loss of cultural/spiritual identity (Sapers, 2011)

While the parties concur on the need for community based programs, they differ on protocols that respect Indigenous treaty rights and meet Canada's criminal law statutes. It is because of the controversy and the abundance of stakeholders, programs in B.C., Alberta, Saskatchewan, Manitoba, the Yukon, Ontario and New Brunswick are only in the infancy of development.

## MODEL: FILE HILLS TRIBAL COUNCIL

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The general consensus among developers of community based justice programs is the program must offer culturally relevant programs, increased training and resources (mediation, counselling for addiction) for members and an increased application of the Gladue Principal in sentencing.

Currently, the File Hills Tribal Council comprised of the following First Nations: Carry the Kettle, Little Black Bear, Muscowpetung, Nekaneet, Okanese, Pasqua, Peepeekisis, Piapot, Standing Buffalo, Star Blanket, and Wood Mountain, in conjunction with the Justice Department are implementing

restorative justice programs to accommodate the organic, holistic methods of Indigenous mediation. The services currently offered by the Tribal Council include:

- court referrals for mediation
- sentencing and healing circles
- diversion from courts
- Crime prevention workshops.

Restorative justice programs offered to youth are:

- Kekininishiwini (Lessons of Life)
- Outreach – Anti-gang – helping youth stay out of gangs
- Re-Integration – Youth in custody back into communities
- Mentorship Program – Youth in custody – stay in school programs
- Youth Peacemaker Program – Restorative Justice in Schools

(File Hills Tribal Council, 2012)

The File Hills Tribal Council in addition to the above mentioned services have an appointed court liaison to act as mediator between clients and the judicial process. In support of community justice programs the Department of Justice released a case study entitled *Aboriginal Justice Strategy Evaluation, Final Report November 2011* that identifies the following benefits and constraints of the blended forms of justice in the community based program:

- Increased sense of ownership and responsibility for the program in the community
- Revitalization of tradition

- Collective responsibility for additional social services
- Improved relationships between Indigenous and the RCMP, police, Crown, judges and probation officers
- Reduced rates of recidivism among youth
- Offenders have the ability to acknowledge and reflect upon actions and focus on behaviours to make long term changes
- Reduced recidivism rates among offenders
- Indigenous victims were satisfied with the restorative justice program
- Increased sense of safety in the community
- Non-Indigenous victims reported dissatisfaction with the restorative justice process when restitution was not paid directly to the victim
- Mandate neglects to address the victims needs for healing

## SENTENCING CIRCLE PROCESS AND IMPLICATION

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Sentencing Circles have the opportunity to create a positive impact in a negative situation for the community and its surrounding area. Crown judge and author Ross Gordon in *Justice in Aboriginal Communities Sentencing Alternatives (1998)* explains the factors associated with the proceedings. In the circle, everyone is equal and has a voice. Where before people were intimidated and afraid to be heard, the circle has the power to facilitate the exchange of information and opinions. Michael R. Peterson in the article *Developing a Restorative Justice Programme (2000)* concurs with Green, “RJ seeks to balance the rights and the roles of victim, offender and community. It



is about restoring control; it is about healing, restoring harmony, relationships and balance. It is about taking responsibility and making reparation” (p. 2). Each person contributes to the composition of the implied form, resulting in equality and informality that breaks down the dominance of the traditional courtroom.

Circle sentencing is not implemented without meeting principles as defined by the Crown or where the application is inappropriate. It is important to note that resolutions are reached by *all* circle participants and the process will not end until the appropriate solution is achieved. Issues that must be resolved prior to conducting the sentencing circle as required by federal and provincial justice includes the following conditions:

1. The victim and Crown must agree to the circle; however a victim does not have to participate and may have someone speak on their behalf.
2. The accuse must admit guilt and commit to rehabilitation
3. The accused must be sincere in remorse
4. The community and family must commit to continued support for victim and accused
5. Sexual assaults and spouse abuse are typically rejected for Circle sentencing (Peterson, 2000).

To conclude, the very idea of restorative justice seeks to amend wrongs committed, addressing causes, and easing lateral tensions among families and community (Guest, 1999). Conceding current rehabilitation programs have proven ineffective, if not detrimental to the population, the hybrid justice program integrates traditional justice facilities and services with culturally relevant Indigenous ideologies and practices. Only when a person heals the 'self' can equilibrium be restored in community relationships.

## RESTORATIVE JUSTICE: COMMON PRINCIPALS DIAGRAM

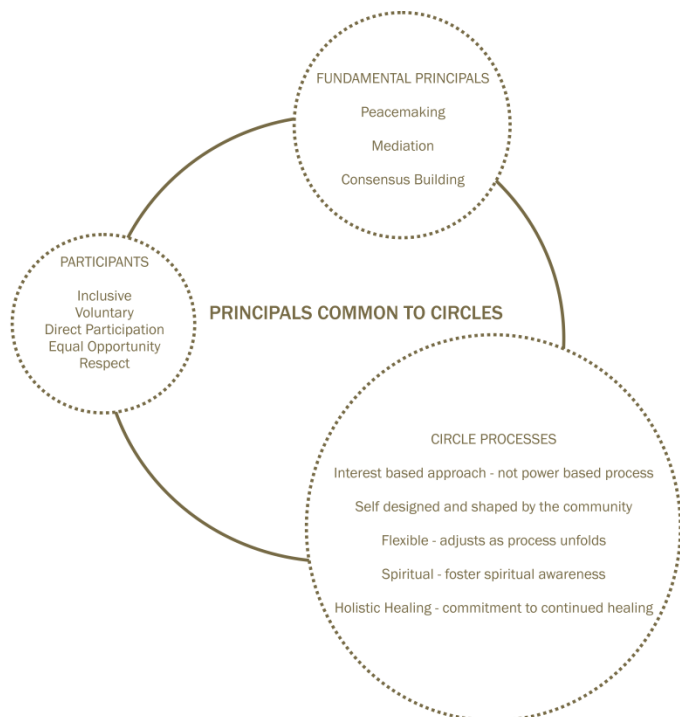


Diagram 10

(Department of Justice, 2011)

# SENTENCING CIRCLE PROCESS DIAGRAM

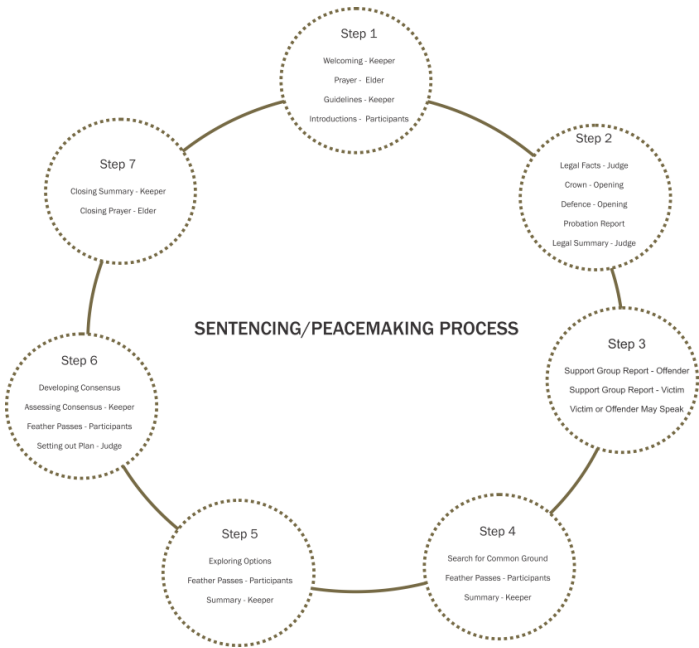


Diagram 9  
(Department of Justice, 2011)

## SENTENCING CIRCLE PROCESS - OKANESE ELDER

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The following description of a sentencing circle and the associated rituals and actions were given to me by an Okanese Elder and knowledge keeper. The information he generously shared, defined and shaped the spatial requirements, functions, sequences and rhythm of the interior space. Since the time of our interview in 2007 he has passed away. (Dumont, personal communication, June 6, 2007)

Iskwayac atamiskâtowin John

### Proceeding the Ceremony

Participants of the circle ceremony including victim, accused, family members and community may cleanse the spirit and body through a sweat prior to the circle. The two opposing parties conduct the purification ceremony independent of each another and the sweat is facilitated by an Elder associated with the sentencing circle ceremony.

Women belonging to the family or community of the accused will arrive at the location with traditional foods to prepare for the feast occurring after the ceremony's conclusion. It is likely the women will arrive at site with small children that will be minded by a group of young people.

### Proxemics in Ceremony

Participants enter the space single file moving in a clockwise progression. All people seat themselves on the ground; however a chair may be brought in for the judge at his/her request and a court stenographer sits behind the judge. Sitting on furniture is strongly discouraged because it dislocates the body from the circle and space, however people may lay blankets upon the floor to sit upon. Women that participate in the circle must wear a dress or skirt and cannot enter if menstruating. Location in the circle form is not restricted by gender.

## Ceremony Rituals

The circle ceremony is anchored in the four orders: Creator, spirit, earth and the human body, therefore the following rituals that reflect the four orders occur. The ceremony begins with a prayer and tobacco offering by an Elder. Next, an individual walks the circle with burning sweetgrass for the participants to smudge to cleanse the body and spirit. To share a personal story about sweetgrass collection, I asked my Uncle Kenny where he finds the sweetgrass, he shared he does not find it; the sweetgrass finds him by revealing its location through its scent in the wind.

The last ritual that is completed before the ceremony begins is the smoking of a sacred Pipe and can be introduced by either the family of the victim or accused. The passing of the Pipe will go four rounds, but usually only the first round everyone will smoke. The Pipe ceremony is closed with a prayer by an Elder.

## Ceremony

The circle ceremony will go four rounds and in each instance the speaker must rise and enter the inner circle where a feather or rock is given. The sequence of speakers in the ceremony is: first round the victim and accused, second round: police, lawyers and if applicable a parole officer, third round: suggestions and anyone may enter the circle to speak, fourth and final round the judge summarizes the proceeding.

## Ceremony Closing

The ceremony concludes with a prayer and offering by the Elder and everyone shakes hands to show there are no grudges. Participants exit the circle clockwise in a single file and a feast is held by the accused family/community for the participants. Some interesting notes to the proceedings, people cannot enter the circle after it begins, however you are permitted to leave the circle. The Elders facilitating the circle decide who may enter because you cannot enter with anger or hatred. An Elder will be assigned to the accused to ensure they are fulfilling the promises made in the circle.



## SENTENCING CIRCLE OPERATIONS DIAGRAM

The sentencing circle spatial and circulation diagram was created from information provided by an Okanese Elder and Keeper.

Inner circle: participants enter to address the collective

Second circle: main participant locate

Outer circle(s): spectators locate

The spatial processes operates in a clockwise progression

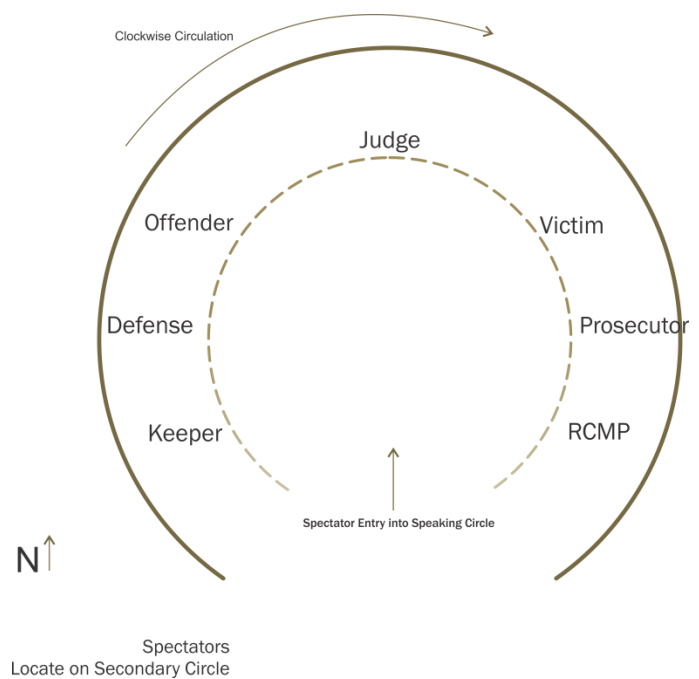


Diagram 8

## THEORETICAL FRAMEWORK INTRODUCTION

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Designing a permanent structure for Indigenous rituals poses a challenge as ceremonial spaces are traditionally ephemeral and temporal in nature. Religious ceremonies conducted by the Plains Cree like the people of Okanese, sanctioned acceptable behaviour and encouraged spiritual development, therefore, the following section explores the implications of comfort, symbol, time, enclosure and proxemics found in Indigenous protocol and ceremony. Specific examples of the theoretical applications are provided using the Okanese community.



Figure 5

COMFORT, AESTHETICS, INFLUENCE AND CEREMONY



Figure 6



Figure 8

KEY WORDS

- Visibility
- Fragment
- Cycle



Figure 7

## COMFORT, AESTHETICS, INFLUENCE AND CEREMONY

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An individual's unconscious memories, collective association and regional history influence the perception of physical and psychological comfort. In the *Necessity of Artifice* (1982) author architectural historian and critic Joseph Rykwert explores the concept of comfort and the principals that define it. Rykwert infers that people will select objects, environments and spatial configurations based on psychological comfort and determined by history and culture over the physiological needs of the body. According to Rykwert (1982), "comfort is a complex notion, which varies from person to person and from social group to social group" (p.23). Individuals, societies and history change

and evolve over time, thus altering the perception of what is comfortable, it is these psychological perceptions found in spatial and object aesthetics that are independent of the basic physiological needs, and need to be considered when designing for a specific collective.

Comfort found in personal aesthetics belong to and are owned by the individual, vital to physical and mental wellness because it simultaneously engages the 'whole' being. Canadian professor J. Douglas Porteous in *Environmental Aesthetics: Ideas, Politics and Planning (1996)* identifies five forms of aesthetics in the environment as wealth, welfare, justice, formal, sensory, and symbolic. The latter two forms, sensory and symbolic establish the framework for the qualitative analyses of the interior spaces to create comfort among a collective. To elaborate, *sensory* aesthetics invite and stimulate all human senses without emphasizing or eliminating a particular sense to judge beauty, while *symbolic aesthetics* are attached meanings to artefacts, spaces and places often generated from collective iconic beliefs or personal experiences. Porteous (1996) echoes Rykwert's (1982) theory and asserts the stimulation individuals receive from sensory and symbolic aesthetics is generated from a set of learned behaviours, attitudes, and values, governed by collective membership.

Christopher Tilley, professor of anthropology and archaeology and author of *A Phenomenology of Landscape: Places, Paths, and Monuments (1994)* reiterated Rykwert's thoughts that space is a social construct produced by the actions of a given collective and by understanding the condition of a given

society and the politics under which space is created, the designer is provided with the context in which comfort is created and maintained. Rykwert (1982) stresses the importance of examining and scrutinizing powerful signifiers and semiotic codes embedded in cultural artefacts, built environment, and site because the secret codes and memories immersed in a given culture's dispositional characteristics provide clues regarding collective interaction and reaction to external forces with: "Memory is to a person what history is to a group. As memory conditions perception and is in turn modified by it, so the history of design and of architecture ..." (p.31). For the people of Okanese, the journey to and creation of ceremonial space is as important as the action of ritual performance, therefore to create a space for circle ceremonies one must examine the elements and actions of the ritual that provides emotional and psychological comfort and acknowledges a tumultuous past.

Rituals and ceremonies among Canada's Indigenous people are not universal to all communities (Paper, 2007) however, it can be agreed each Indigenous group will have a place that is sacred to the collective cites Thomas Norton-Smith in the philosophy text *The Dance of Person and Place* (2010). It is in the sacred places where the individual, surrounded by their community, can reconnect to the spirit world and orient themselves to the Cardinal directions through the actions of ceremony (Norton-Smith, 2010). Author and humanities researcher and scholar professor Jordan Paper provides further insight into the importance of the ceremony.

Native ceremonies, as in any religion, have many functions. They create and enhance a sense of community, not just with their fellow humans but with the spirit realm. These ceremonies are also the means by which traditions are imparted. They are learning experiences not only for the young—learning by doing...

(p. 4)

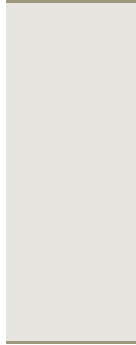
Woven throughout the schemata of many Indigenous communities is the historical presence of government and Christian agencies. All Indigenous groups develop and adapt components each collective develops and adapts components of the polytheistic traditions including artefact, structure and site in reaction to three forces: nature, external influences and the needs of the community (Paper, 2007) and as Rykwert (1982) articulates , “there is no architecture without historical reference” and we must examine the “twisted and hidden memory of experience” to provide context for the current situation and insist the designer must link history and past memory to create design that is emotionally charged and full of symbolism (p. 21). For the people of Okanese the mentioned external forces, under the direction of the Canadian government, lived and worked in the community, impressing Western societal laws, values and belief systems. Aware of the constant surveillance of government and church, the community of Okanese responded by allowing the authorities to witness the daily activities that were in compliance and camouflaged the `illegal` spiritual practices once held on the open plain into the density of the bush.

Today the people of Okanese continue to conduct spiritual ceremonies in the sanctity of the bush regardless of the ban removal in the 1970`s (Pettipas, 1994). Inhabiting nature and reengaging the landscape as lived phenomenon connects the individual to the memories of past and links the actions of generations to the present (LaVine, 2001, p. 64). The sacred area is difficult to navigate, it provides no services and yet the gentle traces of a worn path made by generations provide solace and tranquility. Posteriori behaviours, driven by both the conscious and unconscious self drives the people to continue the ritual because of cosmological codes linked to place (Borbe, 1979, p. 435). The spatial codes of the site are an exhibition in contrasts - light and dark, density and openness, horizontal and vertical serve to signal the beginning of the ritual.

For Indigenous people world and spatial order is created from the activities associated with the places of sense experiences linked to symbol, dance and ceremony or as Norton-Smith (2010) describes “the semantic potency of performance” (p. 138), this ordering system for the people of Okanese is found in the landscape of the prairie and bush and phenomenological qualities it possesses and where the people receive their visions and revelations through the repetition of the ceremony. Procession, configuration and the assembly of the group to the clearing demonstrates the importance of applying the qualities found in the site to attain cultural and spiritual meaning to a specific group and acknowledging that comfort can develop from a twisted past.



Concept	Writer/Theorist	Idea	Design Considerations
Comfort, Aesthetics, Influence and Ceremony	Joseph Rykwert	Perceived comfort is dependent on a group's social conventions rather than haptic need. Comfort is often emotionally charged with symbolism and influenced by memory therefore one must examine a society's history, artefacts, materials and structures to create comfort in spatial environments.	<p>Address the actions of the ritual, assembly, procession and configuration.</p> <p>Consider the supporting elements and before, during and the conclusion of the ceremony or gathering</p> <p>Utilize the materials found that are familiar and reflect the values of the society beliefs and customs</p> <p>Select materials that remain true to their nature and form</p> <p>Utilize familiar methods of construction and joinery that respect the honesty and simplicity of the material and allow for continued maintenance and repair by the community</p> <p>Incorporate the elements of the prairie light and shadow in the partitions and transparencies in the interior to foster the feelings of security and safety</p>
	Douglas Porteous	Sensory and symbolic aesthetics establish the framework for the qualitative analyses of the interior spaces.	<p>Encourage spatial connection with tactile surfaces to engage touch</p> <p>Stimulate the action of ceremonial recall using the associative memories of the senses</p> <p>Introduce Indigenous symbols in the interior that can be understood by persons from different communities</p> <p>Create spaces that can be modified through the introduction of personal artefacts from participants</p>
	Paper	Ceremonies are integral to the life of Indigenous people and link the present to that of Creator and spirit world	<p>Honor the relationship between place, community, material and form</p> <p>Spatially orientation is critical for ceremony, therefore functional programming, openings and threshold reinforce the circumambulation circulation</p>
	Norton-Smith	Spatial ordering is created from the memories from the 'sense experiences' associated with ritualistic and everyday activities	<p>Create spatial stories using all of the senses through:</p> <p>Tactile experience of touch using natural materials found in the landscape such as wood, rock and textiles</p> <p>The nature of fire (warmth, light, smoke) into the interior nature to connect it to the purification nature to the society.</p>



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Spatial contrast using density and openness mimicking the bush and open prairie using vertical elements and ceiling volumes

Rhythm and tempo of ceremony when programming the spatial relationships and moving through space

Incorporate seasonal changes into the interior by allowing the interior to become an extensions of the exterior using foldable exterior partitions

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Figure 9



AUTHENTICITY, SYMBOL AND CEREMONY



Figure 12



Figure 10



Figure 11

KEY WORDS

Connection

Purify

Drift

Dissolve

## AUTHENTICITY, SYMBOL AND CEREMONY

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Appropriating Indigenous culture as a symbol of National identity has become synonymous with Canada's heritage (King, 2004, p. 45) by grafting colonized vernacular typologies onto colonizer forms in the effort to create contemporary Indigenous architecture (Jacobs, 2000). The following information contributed to and validated my own personal design philosophy regarding Indigenous architecture in Canada because too often we have witnessed the use of vernacular forms and sacred symbolism out of context and without any regard to the culture it is supposed to represent. It is negligent to ignore the social, cultural and spiritual intricacies found in the Canada's Indigenous communities and providing a 'concrete Tipi' as the new contemporary

vernacular form and only serves to reinforce the notion of 'otherness' of Indigenous people in Canada (Forty, 2006).

In the essay *Primitive The Word and Concept* design theorist Adrian Forty (2006) speculates that the appropriation of vernacular forms by contemporary architecture occurs because: "architecture has a need to locate the primitive in the here and now....", which results in 'placeless structures' (p. 7). He theorizes architecture relocates and disseminates vernacular forms from their intended location to remove its 'strangeness and exoticism' and to understand the primitive "within the familiar, within their own time and culture"(Forty, 2006, p. 9). By seeking to create a hybrid equivalent of vernacular architecture the original meaning and intentions are diluted, therefore it is my feeling that the only 'true' Indigenous architecture is built or designed by the intended users, serves a specific function and is located in appropriate geographical location. This form of 'original' architecture Forty (2006) writes: "provides the source of "the authentic human values" (p. 11), to provide an example I refer to the Okanese feast structure.



Figure 13



Figure 14

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Ceremonial Indigenous dwellings imply culture, lifestyle and spiritual beliefs and given a specific topography, the architectural form develops according to environment, materials, and function. Structural symbols like that of the feast structure stimulate the ‘sense experience’ (Norton-Smith, 2010) in addition to mediating relationships and providing cues about socially acceptable behaviours (Pallasmaa, 2005; Rapoport, 1990). Upon examination the feast structure appears to simply be a canopy that provides shade under which to sit and eat however there is an intimate relationship between its creation and the assembly in time and place.

Stephen Kite in the article *The 'primitive surface' Carving, modeling, marking and transformation (2006)* provides an excellent example of the relationship between maker - carver and material - stone, citing Adrian Stokes; "(the carver) respecting the integrity and the separateness of the stone, celebrates at once the whole object with which he characteristically enters into relation...with disregard for the 'otherness' of the material" (p.200). This philosophy of 'oneness' with the material and the activities associated with the creation of the ritual space defines vernacular form.

Gathering the structural materials in the landscape - branches, stone and twine, links past with present as one returns to the place where generations have stood, remembering the teachings from the past. The very action of cutting, twisting and joining the slender trees to create the structure signals the beginning of ritual and through the creation of space the participants claim ownership over the proceedings. The architectural 'body language' of the structure as a symbol mirrors body and spirit and the cultural meaning embedded in the action of 'making.' In Indigenous communities the message of the 'symbol' loses meaning unless it becomes part of the performance of the everyday or ritual (Norton-Smith, 2010). The performance of creating the feast structure forms part of the vocabulary of ritual. The act of creation is a 'behaviour symbol' that author Peter J.M Nas (2011) identifies in *In Cities Full of Symbols: Theory of Urban Space and Culture* are "formed through the use of ritual, mass celebrations and repetitive or structured behaviour" (p.14).

Norton-Smith (2010) explains further the importance of performance based symbols:

“...although a symbol can be meaningful—be it the Lakota pipe or a wedding ring—the symbol is largely impotent unless it is performed—and this insight is at the heart of the semantic potency of performance” (p. 98).

The building of space links the participant to tradition and generations past, sharing methodologies, stories and traditions because, “recognition, memory, choice, sharing ... operate at the rudimentary levels of identification of place” (Unwin, 1997, p. 44) and in contemporary Indigenous environments such as the restorative justice centre it can empower the users by allowing the users to manipulate and define spatial configurations through the process of making. Employing traditional actions and signifiers as *catalysts* can link past cultural practices with future events. An example of the use of sacred symbolism in the interior that does not marginalize meaning is textiles (Borbe, 1979), (Paper, 2007).

Textiles are an integral part to Indigenous sacred environments. Blankets are worn in birth and death, utilized in purification ceremonies and offered to the spirits. The temporal and fragile qualities of textiles serve as metaphors for Indigenous ceremony and the degenerative process of life (McEwan, 1999, pp. 165-166). Implementing cloth as a cosmological code in the interior conceals sacred meanings and social significance because our spiritual association varies from individual to individual.



Concept	Writer/Theorist	Idea	Design Considerations
<b>Authenticity</b>			
	Adrian Forty	Vernacular or 'original' architecture is authentic only when it resides in the place of intended creation, created for the original use and made by the people who use it for its original purpose and function.	Replicating vernacular architecture in contemporary design reduces the spirit of the original resulting in a space that is devoid of meaning
	Stephen Kite	In 'primitive' creations there is a relationship between maker, material and making where object and action become part of the craftsman	Utilize the materials inherent to area in the interior's vocabulary including the stones in the landscape and wood species found in community  Utilize joinery and construction methodologies familiar to the community  Allow the raw material to express its integral beauty
	Peter J.M Nas	Comfort is found in the cyclical nature of ceremony and performance therefore the repetitive nature ceremonial actions forms a part of the vocabulary	Multipurpose space and flexibility in the interior to allow users to define spatial proxemics through the manipulation of furnishings and object placement
	Norton-Smith	The potency of ritual is reduced if participants cannot create and define its creation the ritual from beginning to end	Connect the body memory or sense experience of ritual with the interior space by creating areas where one can engage with the surroundings through circulation, texture, light/shadow and gravity  Introduce behavioural symbols associated with ceremony including purification, orientation, tempo and rhythm  Use repeating elements to signify the continuum of events inherent to culture and beliefs  Allow for personal symbolism to be added or modified according to user with artefacts, art and writings to connect participants to the moment and to their past  Incorporate the aspects of cultural teaching and learning for both genders with spaces in both the interior and exterior

TIME, TEMPO, SEQUENCE AND CEREMONY



Figure 15

Figure 16



Figure 18

KEY WORDS

Repetition

Touch

Cloak



Figure 17

## TIME, TEMPO SEQUENCE AND CEREMONY

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The notion of time and spatial experience in Indigenous cultures is grounded in what philosopher Thomas M. Norton-Smith calls 'circular world ordering'. The notion of time in the development of the design proposal is critical because as Norton-Smith explains in the philosophy text: *The Dance of Person and Place : One Interpretation of American Indian Philosophy (2010)* the Indigenous concept of time is organized according to 'circular world ordering' which he explains, is based upon the fundamental continuum of events including seasons, migration, birth, death and ceremony, he writes: "In American Indian traditions, however, circularity orders both temporal and

spatial sense experiences, and so virtually all other facets of Native life, especially religion”(p. 125). Circular ordering in the spatial context is determined by the seasonal cycles because the space is the consequence of the cyclical event. To explain how this fundamental integral principal of time and spatial ordering lends to the design proposal the following example of communal gatherings on Okanese are provided.

Opposite to the Western linear ordering of time where events can be planned and organized according to a calendar, the everyday and ritualistic experience on Okanese is determined by seasonal and environmental cycles or as mentioned ‘circular ordering’. The people in the community read the signs the seasons, sun, moon and landscape provide and respond accordingly, for example, the fowl supper ceremony we know is held in the fall because of the bird migration, but the exact ‘day’ is determined by the environment. This belief in the continuum of events found in the universe holds the highest possible meaning, (Norton-Smith, 2010) and therefore organizes the collective behaviours of the group, Norton-Smith further explains, “...seasonal circular orderings are also spatial orderings—harvests and hunts are events in both time and space. As a result, American Indian traditions came to regard cycles and circles as the primary temporal and spatial ordering principle...” (p.124). With the progression of time, the collapse of a structure, remnants of twine and fragments of cloth mark the spatial significance of sacred places and serve as the cosmological codes in the land. The symbols and traces found in

the land serve as reminders of the cyclical nature of ceremony and link the activities of past generations to the present, Christopher Tilley (1994):

Both land and language are equally symbolic resources drawn on to foster correct social behaviour and values. In narratives geographical features of the landscape act as mnemonic pegs on which moral teachings hang. The landscape is full of named locations that act so as to fuse time and space” (p.33).

In contemporary built environments organizing space according ceremonial sequence can reinforce collective values (Rapoport, 1990, p. 179) because the actions of the ceremonies have a unique rhythm and temporal signature and the activity of ‘procession’ creates unity and sets the pace of the spatial activity. The spatial distances and tempos found in ‘defensive structuring’ (Rapoport, 1990, p. 191) are unique to each geographic location and develop in response to seasonal changes, therefore environmental cues from the exterior environment influence and define a membership’s identity, Norton-Smith (2010) cites Native theologian Vine Deloria to explain the phenomenon further,

The structure of their religious traditions is taken directly from the world around them, from their relationships with other forms of life. Context is therefore all-important for both practice and the understanding of reality (p.121).

The context of 'place' and actions of humans and non-humans have the opportunity to become spaces of revelation and spiritual awakening (Norton-Smith, 2010) and the art of moving through meaningful space constructs the spatial story where "narratives introduce temporality, making locales markers of individual and group experiences" (Tilley, 1994, p. 33). Jacobs, Dovey and Lochert (2000) reiterate this idea in the summation of their article concerning shelter and meaning found within Aboriginal culture "...space was constructed semantically through ritual use and the various forms and layers of rock art" (p. 234).

Spatial memories whether good or bad awaken a haptic memory through gesture, rhythm and tempo merging the ontological experience with the unconscious performances in space (Bergson, Paul, & Palmer, 1950; Pallasmaa, 2005). The shared experience of ritual among a collective creates a communal bond, strangers are united in the experiential ceremony as they participate with the entire self from entry to exit (Paper, 2007). Through the performance of ceremony order is created in the world and as Norton-Smith (2010) explains; "traditions, the actions, procedure or performance is the principal vehicle of meaning and the way by which the world is made" (p. 96). Paper (2007) describes the performance of ceremony as: "...completely experiential. There is no need for faith – belief in the truth of what one has not experienced – in the existence of spirits when one directly encounters the spirit realm and see and talks with the spirits" (p. 17) . Communal acceptance and

unity is essential to the success of restorative justice. Crown judge and author Rupert Ross explains the necessity of community support;

If he [offender] came back reviled by the women of the village, his problems with women would only grow worse. If, in contrast, they demonstrated their forgiveness, their support and their waiting welcome, the opposite might occur. Just as importantly, it would be an abdication of the group's responsibility to nurture and support each of its members, in good times and in bad, and especially when their [offender] need to feel valued was greatest (1992, p.60).

To summarize, Indigenous structures specifically designed for ritual are ephemeral. Taking cues from traditional forms leads to the obvious selection in the geometry of the circle, but fixing a circle in space does not allow for the fundamental and underlying philosophies of the ceremony to endure. The ceremony is created according to each specific moment and circumstance by the participants, thus creating camaraderie and shared responsibility for the inception. When constructing ritualistic structures it becomes an effort shared through the given group. Gathering, cutting and joining the materials creates relationships that can be shared in the formation of space and serves not only as a precursor for the ritual, but it also is the metaphor for the circle ceremony. Groups can sit side by side sharing in the accomplishment. The notion of circularity represents far more than spatial configuration – it is the seasons, a marker of time, and a philosophy inherent to Okanese society.

Through the ceremony utilizing the principals of circular world ordering meaning and resonance is created beyond the constraints of verbalization. Architecture must address haptic and phenomenological experience to fuse the individual with the moment, creating the ability to recall and relive past moments over and over (Pallasmaa, 2005).



# DESIGN IMPLICATIONS

Table 3

Concept	Writer/Theorist	Idea	Design Considerations
Time, Tempo, Sequence	Thomas M. Norton-Smith	Time is organized as circular or thought of as a continuum of events	<p>Blur spatial threshold between interior and exterior using sliding partitions, extending ceiling planes and flooring materials</p> <p>Order spatial relationships to encourage circumambulation circulation</p> <p>Employ repeating elements to symbolize the cyclical nature of culture</p> <p>Utilize light and shadow to create spatial boundaries</p>
	Rapoport	Spatial narrative and spatial sequencing can reinforce societal values	<p>Program the spatial relationships according the ceremonial sequence</p> <p>Use materials the reflect the values of the culture – local, honest, natural, minimal refinement</p>
	Paper	Ceremony is experiential and participants engage with the entire self	<p>Create space that encourages movement and cultural expression such as art, dance and song</p> <p>Accommodate the traditional methods of arrangement in ceremony through the introduction of flooring inlays, flexible furnishings</p>

PATH, JOURNEY, EXPLORATION AND CEREMONY



Figure 20



Figure 21



Figure 23

KEY WORDS

Connection

Immensity

Fragility

Progression



Figure 22

## PATH, JOURNEY, EXPLORATION AND CEREMONY

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The technology of architecture and engineering has created a disconnect between individual and nature by removing the lived phenomenon of landscape (LaVine, 2001). The loss of phenomenological experience in our spatial awareness has disassociated the individual from time and self. To find meaning in the built environment for the people of Okanese creating a 'Bachelardian' map of experiences in the landscape can reconnect the individual to the path (LaVine, 2001; Tilley, 1994). Christopher Tilley (1994) further suggests the landscape 'is a cultural code for living, an anonymous

‘text’ to be read and interpreted, a writing pad for inscription, a scape of and for human praxis, a mode of dwelling and mode of experiencing” (p. 34).

In *The Poetics of Space* (1964) Gaston Bachelard theorizes that intimacy and spatial resonance is a personal experience that can be found in the daydream. In the daydream we access our stored memories and Bachelard believes the individual should make a ‘topoanalysis’ - an analysis of spaces and places where emotional development took place. Our self-images are unconsciously imbedded in these places and our earliest development – infancy and childhood is unconsciously reproduced in the built environment enabling the individual to recall a happier phase of life. Bachelard stresses the importance of the topoanalysis because how we engage and inhabit space determines wellness.

Space provides us with a map to access our stored images just as smell can trigger memories. Sense experiences (Norton-Smith, 2010; Pallasmaa, 2005) associated with the phenomenological experience of ritual are associated with the actions of performance (Paper, 2007) can stimulate the daydream, and the recognition and significance of ‘place’ is shared through the community’s memories and ritual practices (Unwin, 1997, p. 43). For example the scent, heat and wisp of smoke associated with the ceremony are sensory experiences that can be utilized to organize spatial and temporal experiences. As we inhabit different spaces all of the memories and imagery of the past build layer upon layer of emotion. The poetics of interior space make imagery immediately accessible.

Immersed in the roots, soil and rocks of Okanese land is history, culture and community. Bachelard (1964) theorizes that our first concept of universe is 'the house' which shapes our interpretation of all other spaces. I propose for this group of people, the traditional concept of 'the house', four walls, floor and roof, extend beyond mere constructed places of dwelling. In discussions with the people of Okanese regarding life and home, each person was flooded with memories layered in time and rooted in place. Every individual – regardless of age, gender or residency, spoke of home using signifiers found in the landscape generated from the occurrence of specific activities.

On Okanese home is the landscape – the intimacy and immensity of the prairies is a constant source of stability for a community where memories and activities generated in the land to the actions of previous generations. Terms used repeatedly by the members when referring to the land: "I have come home", "This is home", "It is our home", "Welcome home" (Okanese Band Members, personal communication, June 8-12, 2007). Their concept of home is not verbalized as a place of possession nor conveyed as an object of singular ownership. The term 'home' refers to the land and collective identity the membership shares and the symbiotic relationship with nature and the land. In the article *Authorizing Aboriginality in Architecture* (2000) Jacobs, Dovey, and Lochert conclude not unlike architecture created for Aboriginal people of Australia, the hybridization of Aboriginal and non-Aboriginal built environments often fail because "... the investment of spatial meaning was

more often in constructions of landscape, than of shelter”(p. 220). The displaced idea of home from the Western ideal as ‘structure’ into the landscape was explained by my father: “it is because I didn’t grow up in it, I wasn’t there (house) for a long enough period to make any real memories” (Yuzicapi, personal communication, May 2006). To explain further, children were removed from the family home and attended the Indian residential school in Lebret for 10 months of the year, upon returning to the community in the summer months the landscape became the place of memory and imagination – free from judgments and admonition. Bachelard (1964) theorizes a child’s imagination dwells and grows in the intimate spaces of solitude. In the case of the people of Okanese, the intimate spaces of isolation inhabit the vast prairies in the place where the earth meets the sky. There is safety and comfort in the landscape, its fragility and immensity is free of human judgment and flaws. Tilley (1994) explains the significance of the human relationship with landscape;

“It [landscape] is invested with powers, capable of being organized and choreographed in relation to sectional interests, and is always sedimented with human significances. It is story and telling, temporality and remembrance. Landscape is a signifying system through which the social is reproduced and transformed, explored and structured - process organized”

(p. 34).

For a child, the land of Okanese cloaks activity, delivers discoveries and whispers secrets into the ear without judgment or prejudice. Bachelard states the intimate spaces are located in the home's nooks, corners and crannies; here they reside in the bush, tall prairie grasses and among cattails surrounding a slew, Unwin (1997) echoes this theory with; "... architecture may be no more than a matter of recognizing that a particular location is distinguishable as 'a place' - the shade of a tree, the shelter of a cave, the summit of a hill, the mystery of a dark forest..." (p. 44).

In these places of intimacy and personal experience, the imagery and memories of the childhood build layer upon layer of emotions. The image of self is unconsciously imbedded in these secret places of discovery and imagination during our earliest development, and if an adult is struggling with self-doubt, fleeing to the space of nature facilitates the daydream.

In the daydream, time and space are fluid because the person is not confined within a constructed reality; this fluidity is similar to the workings of a child's imagination. Society and the spatial divisions of the cosmos do not restrict or inhibit the workings of the daydream. It is a form of meditation. When daydreaming in the landscape we return to the pure self, the place of imagination. Like a child living in a place of make believe, the daydreamer can simultaneously inhabit the past, present and future.

To conclude, the people of Okanese do not singularize the human condition to occurring in only the interior or exterior - the two phenomena exist side by side, woven together in a symbiotic relationship. The sensory pattern the design

solution utilizes in the restorative justice center is a journey through the prairie landscape. I firmly believe that through the actions of the interior and the responding phenomenological experience the individual can return to a moment and place in their childhood where pure joy and innocence existed and link the daydream of past with present.



DESIGN IMPLICATIONS  
Table 4

Concept	Writer/Theorist	Idea	Design Considerations
PATH, JOURNEY, EXPLORATION AND CEREMONY	Christopher Tilley, Unwin	Place is created by shared experiences and memories among a given group	<p>Create a spatial story as space unfolds</p> <p>Encourage the spatial imprint of the exterior environment into the interior</p>
	Jacobs, Dovey, and Lochert	Spatial meaning in Aboriginal architecture fails when one does not consider group's relationship to the land	<p>Fluid transitions between interior and exterior space</p> <p>Create space that opens to the exterior thus creating an overlapping space between interior and exterior</p> <p>Acknowledgment of landscape as cloak and transport to destinations and rituals - internalized and transferred into the interior experience</p> <p>Introduce materials that are familiar and present in the landscape</p>

Figure 24



## WALL. ENCLOSURE AND BOUNDARIES



Figure 25



Figure 27

## KEY WORDS

Silence

Density

Glimpse

Passage



Figure 26

## WALL, ENCLOSURE AND BOUNDARIES

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The medium of an interior environment is a record of the everyday. It facilitates the exchange of information between inhabitant and the world using a tangible system of visual clues or signifiers, embodying secrets, memories and stories. When one belongs to a specific and unique collective, such as the Okanese First Nation, there exists an extraordinary social ordering within the realm of the everyday experience. Inherent behaviours modify and adapt according to temporal and literal spatial constructions that include interior and exterior, new and old, and the sacred and the profane. Regardless of location, site and situation the interrelationships among the small membership adhere

to tradition and established hierarchies afforded to certain individuals, more specifically Elders and community leaders. It has been a challenge to design for non-verbalized system of communication using a space, which – in theory, incorporates different activities that occur separately on Okanese, occupying different built forms, typologies and environments. In the article *The Partition of Space* (2006, p.15-21), author Shirley Ardener argues spatial constructions codify and mediate a given culture's socialization because once erected, the wall is no longer a neutral participant, it actively influences behaviour. She refers to the 'invisible fences' as established through a society's protocol. The invisible boundary restricts entry and determines user occupancy according to the social map of a given place because Ardener (2006) asserts, "Societies have generated their own rules, culturally determined, for making boundaries on the ground, and have divided the social into spheres, levels and territories with invisible fences..." (p. 16).

The interior, traditionally, is the place of freedom and self-expression, thereby providing context regarding reactionary action within time and place. Vertical separations can express internalized feelings and denote external forces for a given society. The walls carry meaning, often coded through physical properties inherently possessed or symbolically absent. Attaching personal meaning to interior spatial elements such as the partition enables the 'self' to conceive of, perceive of, a place in the world, it becomes a silent communicator using texture, color, mass, and void. In the essay entitled *Walls*

*of Fear and Walls of Support 1997* author Peter Marcuse provides a unique way one can interpret the role of the wall.

Walls by their very nature are tangible architectonic statements, drawing lines of division between inside and outside, acceptance and rejection, separation and integration (Marcuse, 1997, p. 101-114). While most would argue the wall provides the inhabitant with security and safety from the exterior environment, I believe, for the people of Okanese, a wall implies power, control and separation. Historically, forced enclosure has been a method to contain, isolate and dissolve Indigenous cultural identity, thus separating and removing them from place and right to separateness. When constructing ritualistic structures it becomes an effort shared through the given group. Gathering, cutting and joining the materials creates relationships that can be shared in the formation of space. Groups can sit side by side sharing in the accomplishment.

In discovering and revealing the delicate interrelationships between men and women, young and old, insider and outsider, the designer can utilize various methods of reinforcing public or private space using object, vertical or horizontal constructions including ceiling and flooring planes or void space. To provide an example from observed behaviour on Okanese I draw upon the protocol when seeking an elder.

Elders are recognized leaders in the community, providing wisdom and advice on both spiritual and tangible matters. When requesting a meeting with an Elder one must follow a strict established protocol based in tradition and

history. If one does not personally know the Elder, a neutral party formally introduces the participants detailing lineage and purpose in addition to offering a gift of tobacco or cloth. Upon acceptance of the gift and the acknowledgement of the request, the conversation begins. The conversation is generally one-way communication conducted side by side, which may last for minutes or hours as the elder weaves story with lesson. The intimate communication may not always offer a direct answer to a specific question, quite often requiring deconstruction to understand hidden meanings and lessons. The invisible boundary Elders' occupy are inherent to the culture. One does need to walk a complex path of tangible spatial construction to comprehend the significance these people offer to the community. The quiet aura of metaphysical space that surround the Elders of Okanese offer a palatable threshold to which one requests access.

# DESIGN IMPLICATIONS

Table 5

Concept	Writer/Theorist	Idea	Design Considerations
Wall, Enclosure and Boundaries	Shirley Ardener	Spatial separations actively participate the actions of space	<p>To counteract the fear of the colonial spaces invite users to engage with the 'wall' through transparency, color, texture and materials</p> <p>Break the verticality of the partition to create deep space for visual acuity like the prairie</p> <p>Non- confrontational entry into spaces created with door opening</p>
	Peter Marcuse	The physical properties of the wall can symbolically represent the history, cultural and structure of a society	Use the vertical elements of the bush to create partitions that at once provide openness and security

## PROXEMICS AND PROTOCOL

### KEY WORDS

Distance  
Pattern  
Anticipate



Figure 31



Figure 30



Figure 28



Figure 29



## PROXEMICS AND PROTOCOL

---

The language of spatial proxemics or distance and arrangement of people and object in space reveals non-verbal communication about relationships, fears and desires. How people position themselves in space, along with posture and gesture influences topic and conversation, modifying and supplementing oral communication with non-verbal behavioural clues. This intimate relationship between the body and environment is mediated through the use of object and configuration (Taylor & Preston, 2006).

Objects and their spatially defined roles in the interior can be confronting, symbolically viewing the world from opposing angles, or *consorting* where views are democratically shared (Lawson, 2001, p. 135). Consideration must be applied when designing a space like the restorative justice center that incorporates both public and private areas. Panero, author of *Human Dimension and the Interior Space* (1979) stresses the importance of the 'hidden dimension' or personal boundaries when beginning functional programming.

The four boundary zones Panero (1979) identifies are intimate, personal, social, close public and far public, however he contends it is possible to deviate from established boundary guidelines according to user group, culture and situation. The people of Okanese when afforded the opportunity to orient themselves in space without design intervention such as fixed furnishings unconsciously assemble according to the site's established conventions, hierarchy and locus. Numerous spatial configurations of different situations observed on Okanese resulted in parallel views, each autonomous of interior or exterior condition. In part, the observed behaviour is due to the amiable nature of the people, but in addition, it is my hypothesis; the consorting reconciliations arbitrate against aggression. Sitting alongside a stranger, sharing the same view and not making direct eye contact can reduce hostility. As stated previously, a particular function of the Justice Center is the sentencing circle that presents a unique situation regarding spatial proxemics. The users that engage in the circle process can occupy all of the following

categories strangers, acquaintances, friends, foes and families. All participants engage in intimate contact with each other. An assumption of the circle is that everyone is equal. The traditional courtroom environment segregates all participants physically and psychologically. The physical location of furnishings and architecture delineates Judge and audience, prosecutor and accused. Psychological separation is implied symbolically through the dress and language of the Court, it is this form of segregation that further alienates the Indigenous people engaged in the process. This sentiment is reiterated by the *Aboriginal Justice Strategy 2011* publication, "Community Circles should be held in a room not associated in the public mind with "the Court" (p. 70). To summarize, establishing hierarchies and participatory roles through the manipulation of the body, object and space alters the individual's physical, mental and emotional state and the silence of architecture can be empowering or demeaning, intimate or alienating, freeing or restricting.

Concept	Writer/Theorist	Idea	Design Considerations
Proxemics and Protocols	Taylor, Preston	Spatial proxemics or distance and arrangement of people and object in space reveals non-verbal communication about relationships	<p>Create space is functionally flexible to enable users to arrange themselves accord to comfort and activity</p> <p>Flexible furnishing to allow users to manipulate space</p> <p>Program space to incorporate both open and closed communication</p>
	Lawson	The arrangement of people and objects in space can create confrontation or consorting communication	<p>Create space that allows for both observation and participation</p> <p>Introduce flooring and ceiling changes to reinforce circular configurations</p>
	Panero	Individuals and the 'body' have measurable boundaries which can change according the social group and activity	Allocate generous amount of square footage per person to replicate the spatial distance of community in the landscape

## PRECEDENT INTRODUCTION

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Canadians have an intimate relationship with nature and the land. We write about it, paint it, cultivate it, and dream about it. The Canadian landscape is threaded throughout our collective memories and identity more than any other societal component; it is what binds us as a Nation. As shown by the previously discussed examples of the sweat lodge and feast structure architectural forms, because of their relatively permanent assembly rooted in site and time, act as visual metaphors for a society's collective identity, values and political systems (King, 2004, pp. 4-73). Historical or contemporary, modern or vernacular, architecture invites a dialogue that crosses time and

has to opportunity to erase or enforce social boundaries and because Canada is climatically and topographically diverse, vernacular architecture and landmarks are regionally inspired and nationally appreciated.

Each of the following precedent studies selected creates identity from the surrounding environment, materials and climate conditions, thus blurring the edges between interior and exterior, embracing the “spirit of a place” (Norberg-Schultz, 2000, p. 160). Canadian architect Douglas Cardinal (1992) theorizes in an article entitled *The Grand Design* (1992) that we must move away from the space of the ‘artificial environment’ as we have disassociated ourselves from the life around us, creating a cocoon of nothingness in interiors that fail to acknowledge the passage of time (p. 257). Successful architecture embodies the very essence of place, Simon Unwin (1997) architect and writer citing the work of Christopher Alexander provides an eloquent description regarding the “timeless way of building” where structure, through the utilization and integration of materials inherent in the land create an environment that is relevant both in past and present (p. 47).

**STRAWBERRY VALE SCHOOL**  
**VICTORIA BC**  
**PATKAU ARCHITECTS**



Figure 32



Figure 33



Figure 36



Figure 34

**KEY WORDS**

**ENVELOP**

**CARESS**

**DRIFT**



Figure 35

## STRAWBERRY VALE SCHOOL

---

- Victoria, British Columbia
- Area 35,000 sq. ft.
- Architecture Firm: Patkau Architects
- Completion 1995

Strawberry Vale School is located in a semi-rural community in Victoria, BC. This precedent was utilized to express non-uniform spatial configurations and the use of light to define and create boundaries that fluctuate according to the seasonal patterns. The space integrates the honesty of material with exposed structure and joinery. The minimal material palette creates a spatial wholeness to the large building that allows spaces to flow into one another. John Patkau (1996) echoes Norberg-Schultz (2000) ideology that place “shifts from situation to situation in accordance with weather, the course of the sun and the seasons (Norberg-Schultz, 2000, p. 159) when he writes about the critical considerations and ideologies underpinning the design solution. Patkau (1996) writes,

This project deals with a subject that has been implicit in our work from the very beginning: the relationship between the man-made and the natural. This distinction, upon which much of our architectural heritage is based, is losing its significance. As



surely as the forces of nature act upon our buildings, we work upon the natural world. Gravity, rain and snow, wind, changes in temperature, plant and animal life, all act to reduce buildings to their material constituents ” (p. 2).

Firm believes that architecture is rooted in territory or ‘place’ the Patkau firm seeks to communicate and acknowledge the communal will of a particular site and the delicate relationship the human made object has with the existing condition. A concern expressed by the Patkau architects about architecture and cultural significance is that it is becoming assimilated into the larger context of mainstream Western society, resulting in a loss of traditional vernacular forms found in communities, regions and territories.

RAVINE GUEST HOUSE  
TORONTO, ONT.  
SHIM- SUTCLIFFE ARCHITECTS

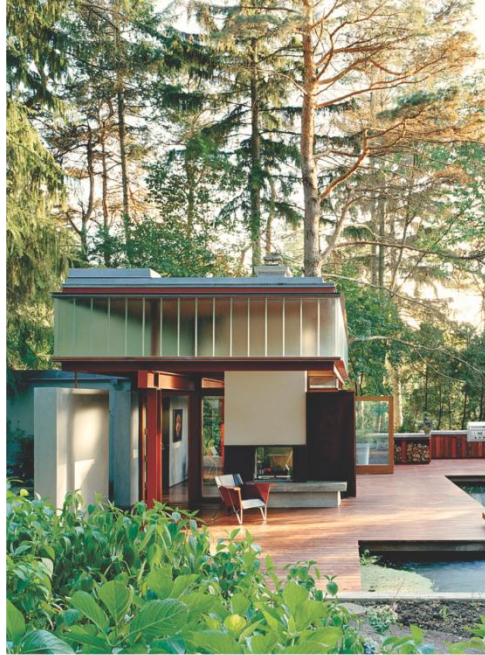


Figure 37



Figure 38



Figure 40



Figure 39

KEY WORDS

BRANCH

LINK

EXPOSE

EXTEND

## RAVINE GUEST HOUSE

---

- Toronto, Ontario
- Area: 500 sq. ft.
- Firm: Shim-Sutcliffe Architects
- Completion: 2004

The Ravine Guest House was selected as a precedent because the form blurs the boundary between interior and exterior spaces. The simplicity of construction details and honest material expression is inherent in the architecture that expresses and reveals the nature of building elements such as wood, concrete, and steel, emphasizing their respective contributions to the design composition. Exposed beams, columns and framing members are apparent in interior and exterior details. The design forms a clear construction and material vocabulary like that of the Okanese feast structure. Tectonic forms and the juxtaposition of mass and void in the building generates different events as one engages the space; purpose, intention and will are communicated through the volumetric expressions of interior and exterior space. By extending ceiling planes and flooring materials from the interior to the exterior vertical separations disappear and the minimal material pallet becomes an extension of the exterior environment allowing the interior to compliment rather than compete with the site.

Figure 41



ALLOWAY RECEPTION CENTRE, FORT WHYTE

WINNIPEG, MB

Syverson Monteyne Architecture with Carl Nelson Jr.

Figure 42



Figure 44

## KEY WORDS

RAW

SCAR

SCRATCH



Figure 43

## ALLOWAY RECEPTION CENTRE, FORT WHYTE CENTRE

---

- Winnipeg, Manitoba
- Area: 6458 sq. ft.
- Firm: Syverson Monteyne Architecture with Carl Nelson Jr.
- Completion: June 2000

The Alloway Reception Centre as a precedent study informs the project through its use of materials that reflect the “rawness of the ‘as-found’ aesthetic” (Kite, 2006, p. 195). In selecting the precedent to inform a project for a collective where form, materials and concept are innately tied to the ‘making’, the raw and resilient environment not only serves as a record from the moment of creation, but also carry the marks of time from the exterior environment and use. Integrating the phenomenological exchange between space, body memory and the unconscious the Alloway Reception Centre is immediately understandable and relatable.

Artist Alex Janvier

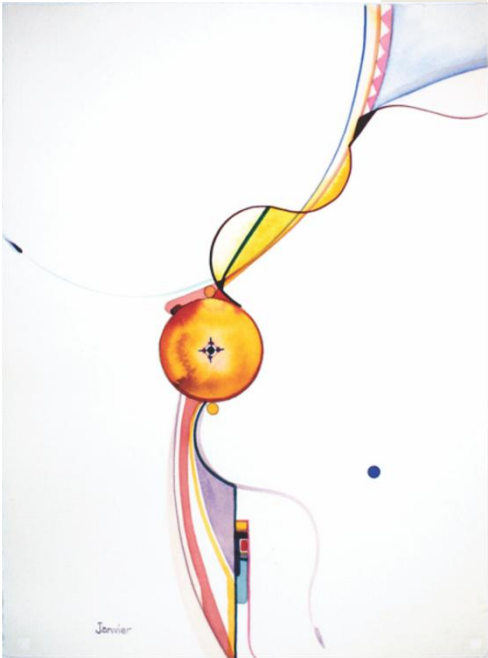


Figure 48



Figure 47



Figure 45

KEY WORDS

- Harmony
- Flow
- Reaching
- Bleeding



Figure 46

## ALEX JANVIER

---

The work of artist Alex Janvier while not considered a traditional form of precedence for an interior design project provided the direction for the design concept, composition and the spiritual connection between movement and space in both the spatial creation and the proposed user experience. Janvier's work is influenced in part by nature and the everyday experience between Indigenous people and the world. He employs traditional Indigenous methodologies of representation, abstraction and geometries in his work to create the visual story. The observer of his work can imagine walking, living and engaging the strokes of line and color.



CHAPTER 3



## SITE INTRODUCTION

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Place contains secrets, stories and memories and immersed in the Okanese land is history, culture and community. Above and below the prairie landscape of Okanese hides the remnants of a past and in discovering this place, one is transported from the *immediate* into the *infinite* imagination of the consciousness (Bachelard, 1964). Walking through the land one stumbles upon sudden holes cradling a clutch of stones or a piece of cloth tangled in a willow, listening to the secrets buried deep within the earth, hours may pass unnoticed as our personal memories intertwine with the actions and the occupation of others.

From a young age, the children of Okanese are educated about the land. People who are born and raised here comprehend and understand the environmental implications of every hill, waterbed or dip in the land; often families will see each other at the same location because the area has become associated with a specific action or outcome like the story provided of a vision quest. The landscape in its entirety is a 'behavioural symbol' (Nas, 2011) as the actions of gathering, ceremony and prayer are repeated.

Geographically situated in the province of Saskatchewan, Okanese First Nation No. 82 is approximately 90 kms North East of the provincial capital, 16 kilometres north, and 5 kilometres East of the town Balcarres. The primary land type is agricultural approximately 6267.4 hectares in size with another 14,744.7 in Treaty Land Entitlement acres (AANDC, 2012). Okanese is part of four adjacent First Nation Communities including Peepeekisis, Little Black Bear and Starblanket comprising the File Hills Colony as per Treaty Four. The first recorded population of 104 (residents) was completed in 1879 and as of July 2012 Okanese membership totals 652 with 263 residents (AANDC, 2012).

As stated, Canada's current judicial systems lack the resources to lower Indigenous incarceration rates and lower recidivism. Site location of a restorative justice centre is critical to a successful outcome, identified factors that support the location of the centre in an Indigenous community include political and geographical alienation, cultural insensitivity, systematic racism, community support and general ignorance about the justice system (Johnson,

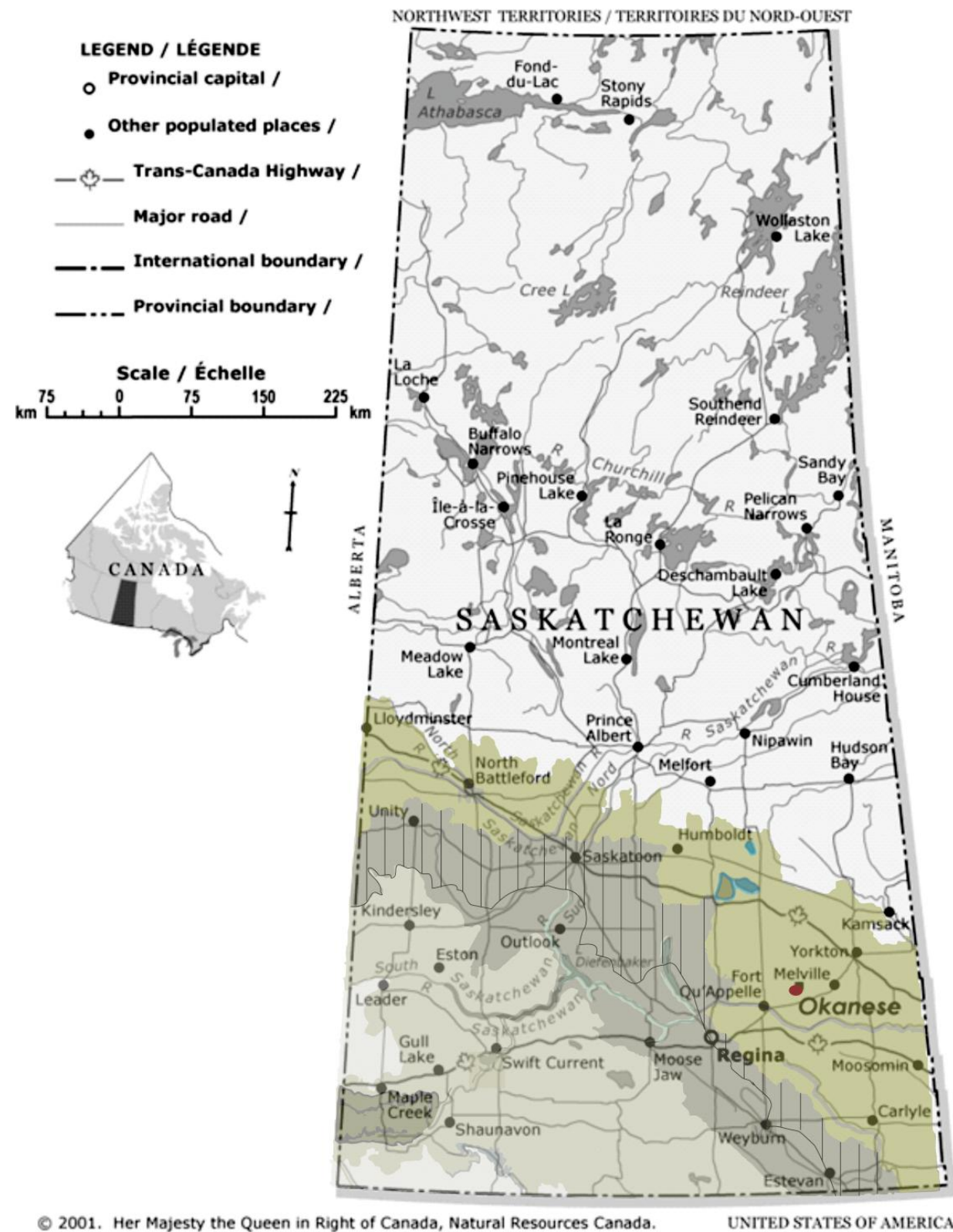
2005b). In a report on Indigenous people and the administration of justice two of the greatest deterrents for rehabilitation is lack of transportation to major urban centers and need for community support (Johnson, 2005b). Okanese First Nation - part of the File Hills Tribal Council is situated between two densely populated Indigenous areas, Regina and Melville, and would support continued rehabilitation and prevention services. With more than half of Canada's Indigenous people residing in rural areas (Johnson, 2005b), the peace and comfort of the land appeals to the restorative justice participants and the landscape and the activities of cultural identity provide an opportunity to reconnect to the pure self.

## SITE DATA AND MAPS

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- Official Name: Okanese
- Band Number 382
- Tribal Council (TC) Affiliation File Hills/Qu'Appelle
- Located in Saskatchewan
- 90 kilometers N.E of the provincial capital Regina
- 5 kilometers east of the town Balcarres
- Latitude Coordinate 50° 55' 19"
- Longitude Coordinate -103° 23' 6"
- Geographic Zone 2: 50 and 350 km from the nearest service centre with year-round road access
- Environmental Index C

- 2011 membership totals 652 --- 263 residents
  
  - 6267.4 hectares
  - 14,744.7 treaty land entitlement acres
  - Shortfall Acres: 6,905 acres
  - Primary Land Use: Agricultural, Cultural
- (AANDC, 2012)



Map generated from: Natural Resources Canada (2012)

Figure 49

## PROVINCIAL REGIONAL LOCATION

Official Name: Okaneše First Nation

Band Number: 382

Tribal Council (TC) Affiliation: File Hills/Qu'Appelle

Latitude Coordinate: 53°

Longitude Coordinate: -106.9°

90 km N.E of the provincial capital Regina, 5 km East of the town Balcarres



Map generated from data from *A National Ecological Framework for Canada (1995)*

Figure 50

## ASPEN PARKLAND ECO-REGION DATA

### GEOLOGY, SOILS AND CLIMATE DATA

Marine and non-marine sediments  
 Aspen parkland – northern transition into boreal forest  
 Glacial till landscapes characterized by short, steep slopes and numerous undrained sloughs

### CLIMATE

Mean winter temp - -12.5 to -8, 14-16 extremes -40 to +40  
 Less than 1/3 of the year is frost free  
 High winds created by continental and local weather patterns  
 500 millimeters mean annual precipitation

### WETLANDS

17% of the world's wetland resources  
 Drinking water obtained from groundwater sources  
 Aquifer on site  
 Depressional wetland with sloughs, ponds and marshes.  
 125 birds and more than 30 different mammals dependent upon region

(Ecological Stratification Working Group, 1995)

### LAND TYPE

Pasture, sandy, gravelly, sandy, rock, parkland

### VEGETATION

Trembling aspen, American elm, balsam poplar, willow, green ash Saskatoon, chokecherry, snowberry, rose, wolf willow, sagebrush blue grama grass, june grass, spear grasses, wheat grasses

(Ecological Stratification Working Group, 1995)

### BIOLOGICAL ENVIRONMENT

#### ANIMAL

Mule Deer, White-tailed Deer, Elk, Coyote, Pronghorn Antelope, Badger, White-tailed Jack Rabbit, Ground Squirrel, Northern Pocket Gopher, Snowshoe Hare, Red Fox Ground

#### BIRDS

Ferruginous hawk, Swainson's hawk, American Avocet and Burrowing Owl, Great Blue Heron, Black-Billed Magpie, Northern Oriole, Western Meadowlark, Baird's Sparrow, Horned Lark, Veery and Brown Thrasher, Sharp Tailed Grouse, House Wren, American Robin, Northern Oriole, Yellow Warbler

(Ecological Stratification Working Group, 1995)



Figure 51

#### FILE HILLS TRIBAL COUNCIL GEOGRAPHIC RELATIONSHIPS

(Map generated with data from: *Aboriginal Affairs and Northern Development Canada (2012)*)

#### FILE HILLS TRIBAL COUNCIL AFFILIATIONS

As shown by map Okanese First Nation is centrally located within the File Hills Tribal Council region. Identified factors when considering site location in the restorative justice process are:

More than half of Canada's Native populations reside in rural areas (Gionet, 2009)

Two rehabilitation deterrents: lack of transportation to major urban centers and community support through association/representation (Johnson, 2005c)



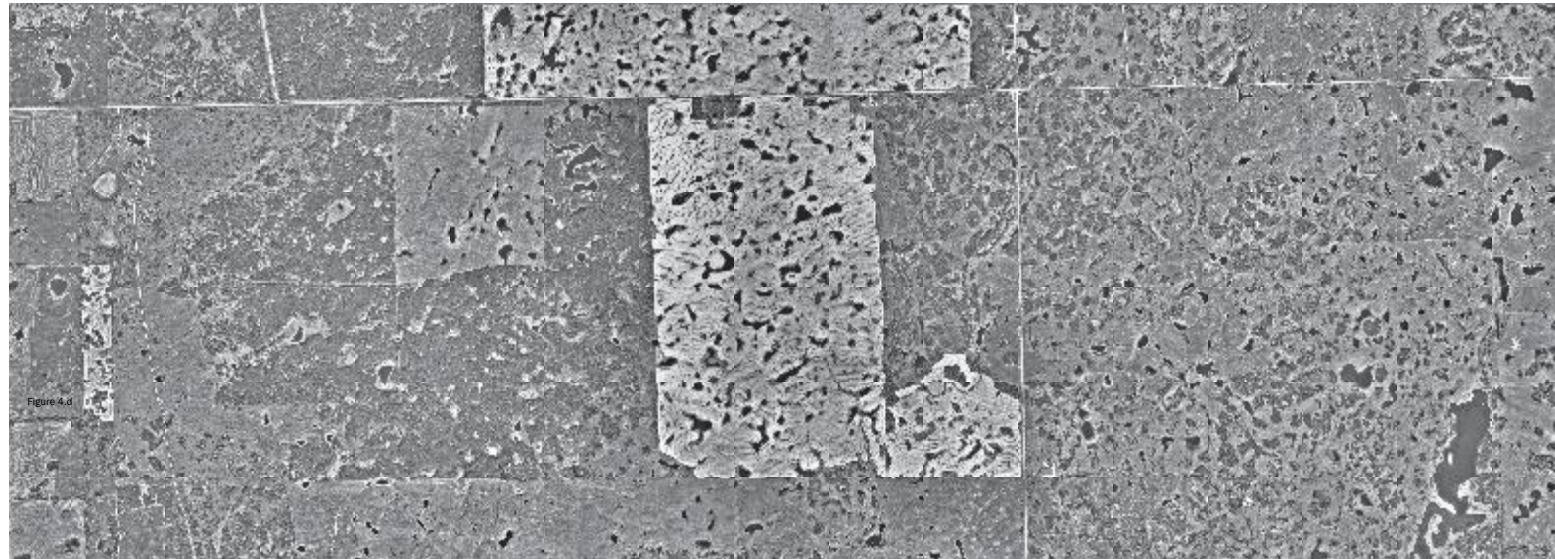


Figure 52

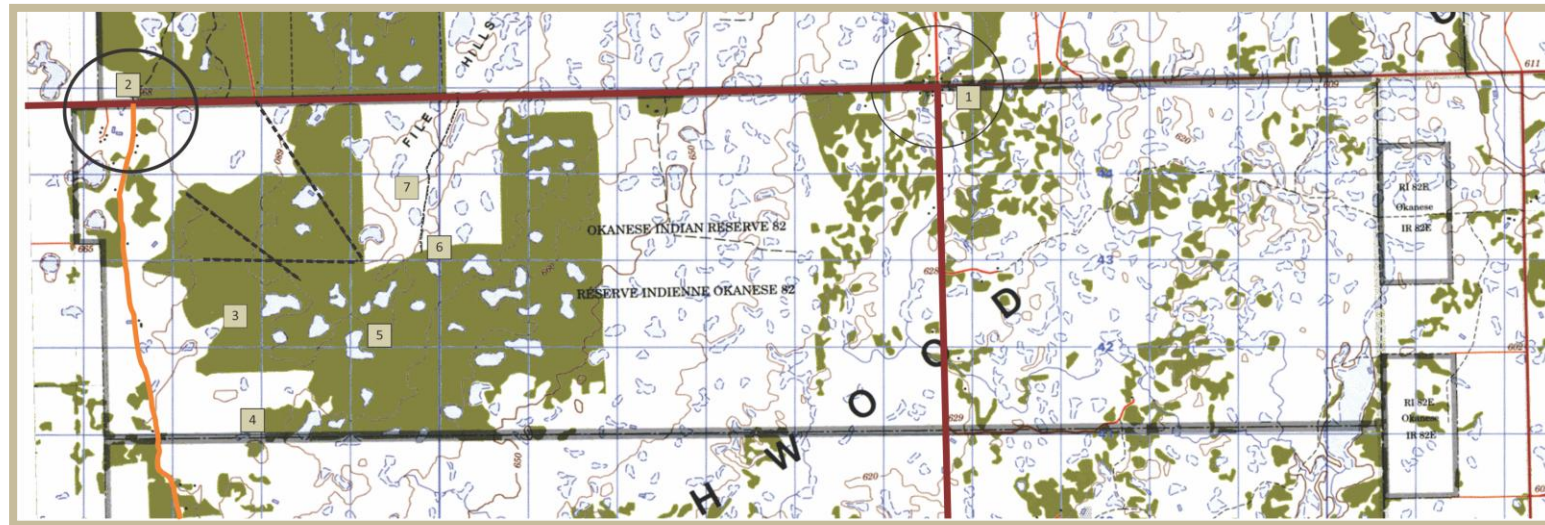
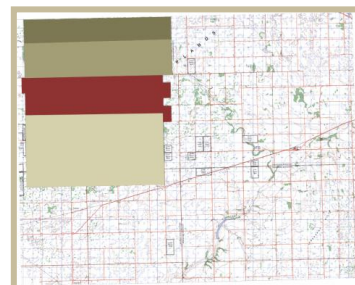


Figure 53

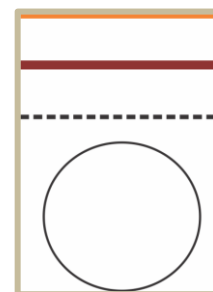
OKANESE FIRST NATION ARIEL and TOPOGRAPHY MAP

(Maps provided by Okanese Chief and Council, Sources Unknown).



Key: Touchwood File Hill Communities

Little Black Bear  
Star Blanket  
Okanese  
Peepeekisis



Secondary Roads  
Primary Road  
Wagon Trails  
Residential Density



Figure 54

OKANESE VETERAN'S MEMORIAL

OKANESE COMMUNITY: CIRCULATION, DENSITY AND HISTORICAL SITES

HISTORICAL SITE LOCATIONS

1. Veteran's Memorial – Band Office
2. Wiping Away the Tears Cairn
3. Abandoned Thirst Dance Structures
4. Current Thirst Dance Site
5. Spanish Influenza Site
6. Thirst Dance Site Conflict
7. Restorative Justice Site



Figure 55



SITE LOCATION – LOOKING NORTH

Figure 56



SITE LOCATION – LOOKING SOUTH

Figure 57



SITE LOCATION – LOOKING EAST

Figure 58



SITE LOCATION – LOOKING WEST

Figure 59

### SITE LOCATION: VIEWS AND VISTAS

	JAN	FEB	MAR	APR	MAY	JUN	JULY	AUG	SEPT	OCT	NOV	DEC
<b>TEMPERATURE AVERAGE</b>												
<b>AVERAGE</b>	-16.2	-12.3	-5.4	4	11.4	16.1	18.4	17.5	11.4	4.6	-5.4	-13.3
<b>PRECIPITATION AVERAGES</b>												
<b>RAIN MM</b>	0	0	6	16	53	79	67	53	40	18	3	1
<b>SNOWFALL MM</b>	22	18	20	9	3	0	0	0	2	7	16	29
<b>SUNSHINE HOURS</b>												
	108	140	169	202	261	279	334	296	185	182	89	88
<b>WIND – MEAN HOURLY SPEED KM/HR</b>												
	17	18	17	18	18	17	14	14	17	17	16	16

Climate Table generated from: Environment Canada (2012)

Table 7

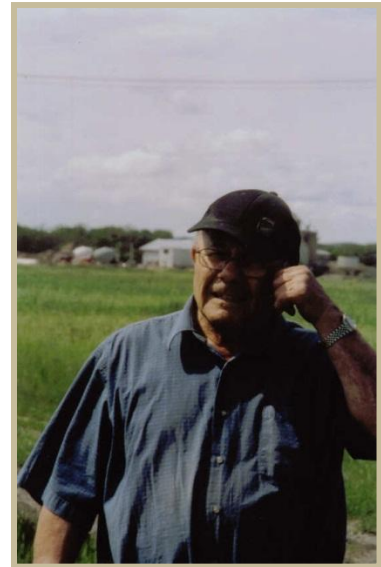


Figure 60

## CLIENT PROFILE

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The Okanese First Nation community is located in Saskatchewan, 90 kms North East of Regina. The populace is untouched by the large metropolises, commerce and consumerism and is embodied with a unique cultural dynamic that has built upon the actions of past generations. The community's value system, familial relationships and cultural practices are reflected in the community art, structure and geographical proximities. Kenneth Frampton in the essay, *Place-Form and Cultural Identity (1988)* provides an analytical interpretation of the cultural evolution, artefacts and the products of architecture and building.

Frampton (1988) cites the critical flaws of each period following Modernism, concluding 'critical regionalism', an architecture rooted in climate, ecology and symbolic icons or place-form specific, as the direction for post-modern architecture. He suggests further that the application of architectural theory in design could revive 'dormant culture'. While I concur with Frampton's former statement, I would argue with the latter, culture is never dormant. Architecture and design does not revive culture, but discovers and understands the intricacies and behaviours that make places unique. A place develops its character over time as a community layers the space with actions and behaviours.

On Okanese, there exists an unconscious, very intimate connection amongst the people. Every movement and gesture speaks to the observer, telling a story or evoking a mood. In this community, words are reduced of worth and value, quite often eliminated and unnecessary. People are content sit in isolation, comfortable with silence that fills the space. As a visitor, the most noise you will hear is laughter. The traditional Western concept of formality does not exist in personal appearance or dress, but resides in the communication methods, gestures, and respect. To describe this phenomenon further, I compare it to a moment on the prairies. Upon seeing a person in the distant landscape one can read the body, understanding purpose and activity. You do not dare call out to the person for respect of the other's peace and privacy. This phenomenon of isolation and reflection occurring in the landscape is transported into the interior environment.

## CLIENT DATA

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### 2011 Okanese Registered Population

(Aboriginal Affairs and Northern Development [AANDC], 2012)

- Registered Membership - 652
- 263 members reside on Okanese (131 male, 132 female)
- Population density per square kilometer 3.8
- Land area (square km) 60.09
- Median age of the population 18.4
- % of the population aged 15 and over 59.7

## **Adjacent Communities**

- Star Blanket
- Little Black Bear
- Peepeekisis

## **Political System**

Okanese is part of The File Hills Tribal Council comprised of the following eleven First Nations; the program includes the following communities as the user group. The population totals for the communities as of July 2012 are as follows:

- Carry the Kettle - 841
- Little Black Bear - 165
- Muscowpetung 295
- Nekaneet - 179
- Okanese - 263
- Pasqua - 549
- Peepeekisis - 497
- Piapot - 565
- Standing Buffalo - 443
- Star Blanket - 261
- Wood Mountain – 8

(AANDC, 2012)

## Political System

- Governance Section: 10 Indian Act by Band
- Membership Authority: Residents and non-residents may vote on Reserve
- Election System: Custom
- Council Quorum: 3 of 5

(AANDC, 2012)

First Nation Officials - Term Expiry: 10/13/2014

Chief:

- Marie-Anne Day Walker-Pelletier

Councilors:

- Ronald Elliott
- Richard Stonechild
- Barry Tukanow
- Daniel Walker

History

- Treaty Four signing September 9, 1875
- Community named after Chief Okanis
- Part of File Hills Colony ---- Peepeekisis, Starblanket, Little Black Bear
- 1879 membership totals 104

(AANDC, 2012)

## Mission Statements

### Chief and Council

The Okanese Band Government is a democratic government. It rests on the will of the people. It exists to serve the Okanese people; to provide them with a better quality of life. It is a government of the people; the satisfaction of their needs is the purpose for which the Okanese Band Government was created (Okanese Band, 2005)

### Okanese Community Wellness Team

#### Returning the Spirit

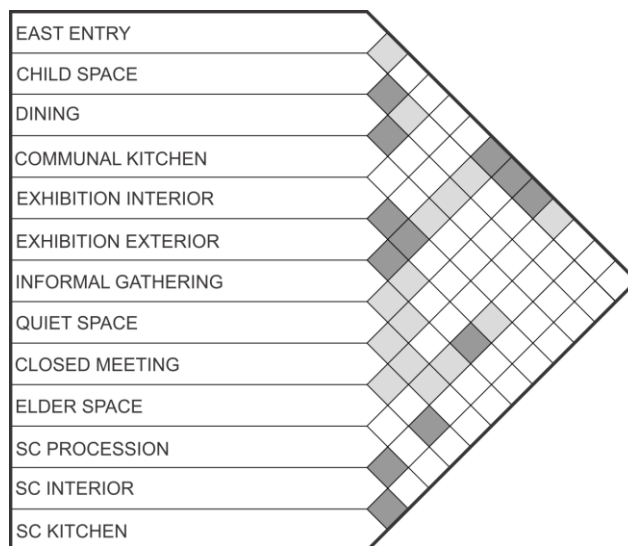
The plan engages community members, band committees and intermediary services in raising awareness and restoring safety and security through training and community capacity building to address the issues of gang activity and criminal violence, substance abuse, personal safety and lateral and family violence (Okanese Wellness Committee, 2005).





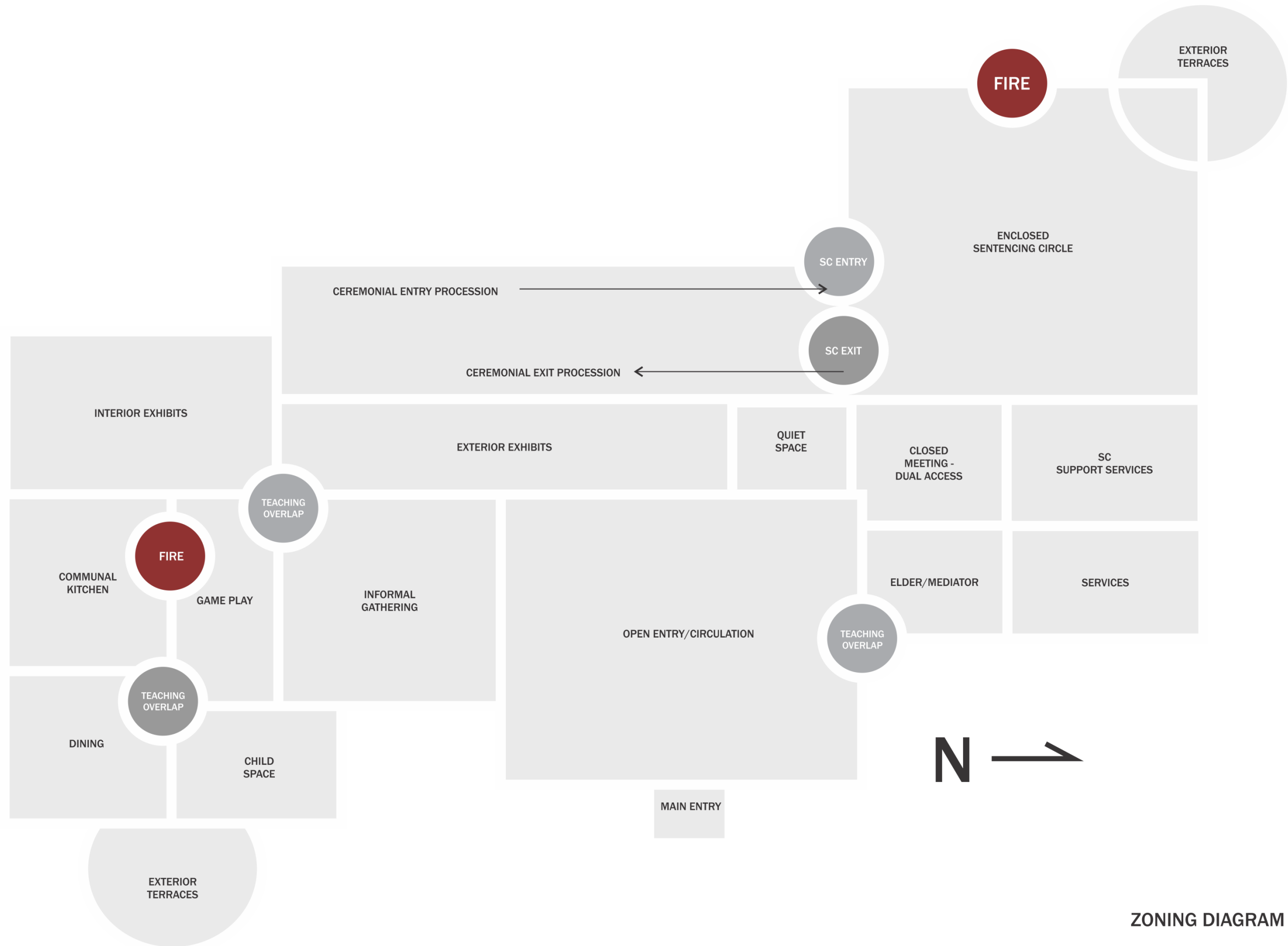
## **PROGRAMMING**

## SPATIAL ADJACENCIES

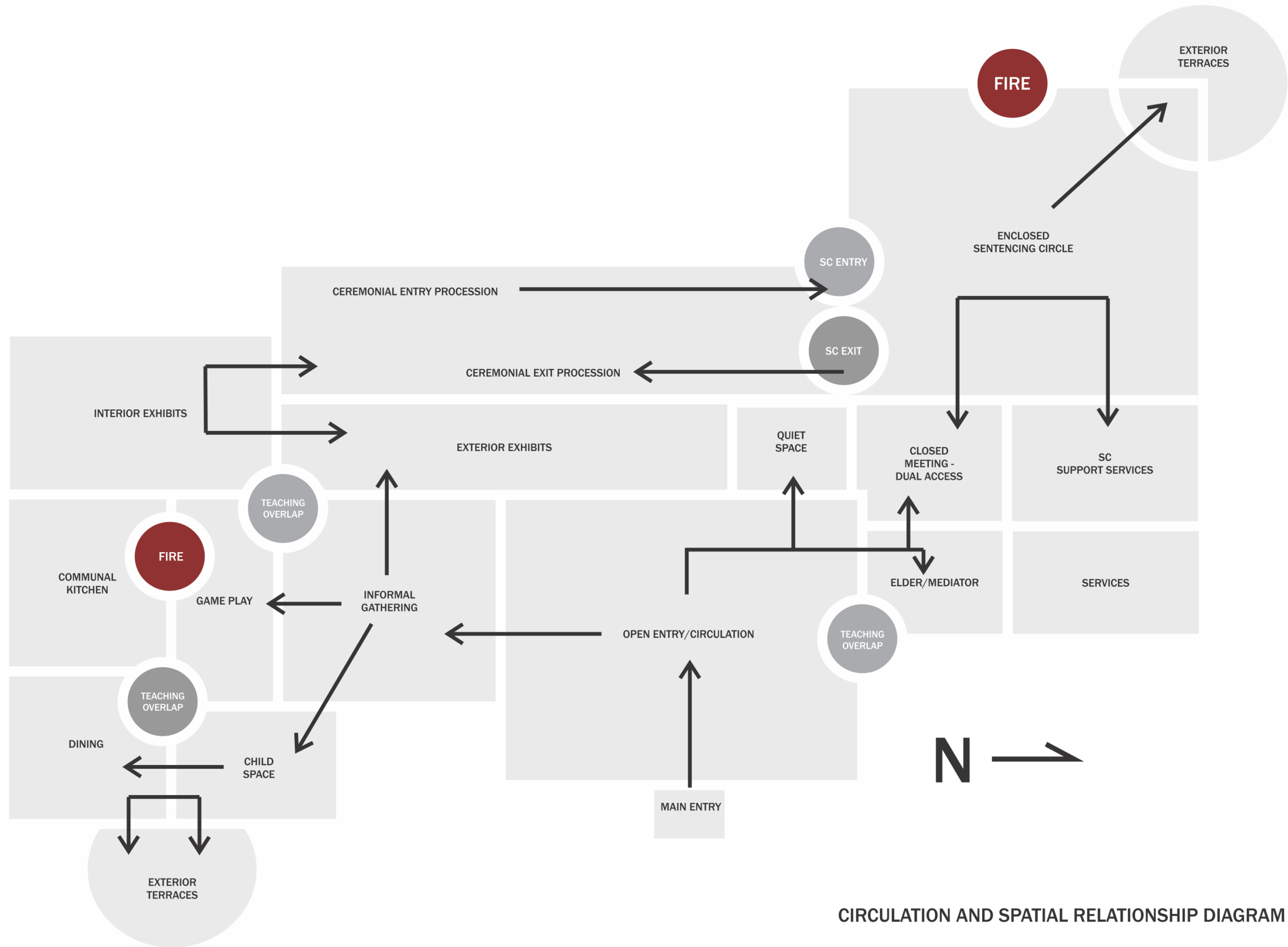


- ◆ PRIMARY RELATIONSHIP
- ◆ SECONDARY RELATIONSHIP
- ◇ TERTIARY RELATIONSHIP

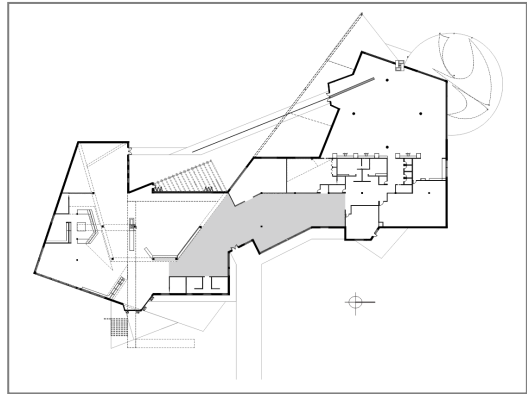
Informed by the activities of circle ceremony, the adjacency matrix spatial relationships are determined by activity, sequence, privacy, and cardinal direction.



ZONING DIAGRAM

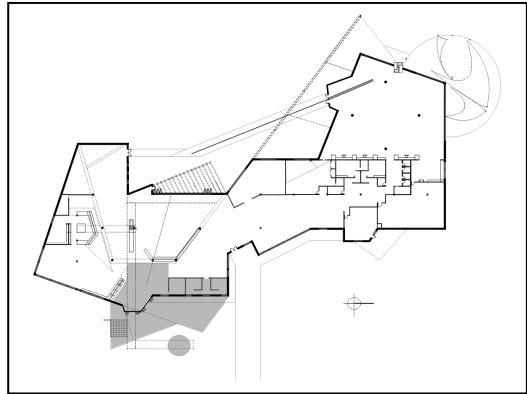


CIRCULATION AND SPATIAL RELATIONSHIP DIAGRAM



## 101 MAIN ENTRY CIRCULATION

Primary Users	File Hills Qu'Appelle Tribal Council Membership - (Elders, youth, parents, children) Restorative Justice Participants - (Victim, accused, community, family) Justice (Judge, Prosecutor, Defense, RCMP, support staff)
Secondary Users	n/a
Functions	Initial introduction to restorative justice process General greeting area Informal meeting
Activities	Sitting, leaning, resting, distraction, contemplation, conversation, game play, beverage consumption
Furnishings	Bench seating, soft seating, coffee tables, art work
Daylight Conditions	Primary - East, Secondary - West
Lighting	Directional down lighting, wall washers
Special Considerations	Visibility to exterior, open, wide corridor, flexible configurations, floor seating, natural materials, social distance and intimate zone.
Adjacencies	Informal gathering, quiet space, closed meeting, elder, main washrooms, storage and services
Occupancy Load	Square Footage: 1600 Type of use: Public corridors intended for occupancies in addition to pedestrian travel. Minimum area per person 39.8 sq. ft. Maximum Occupancy Load: 40



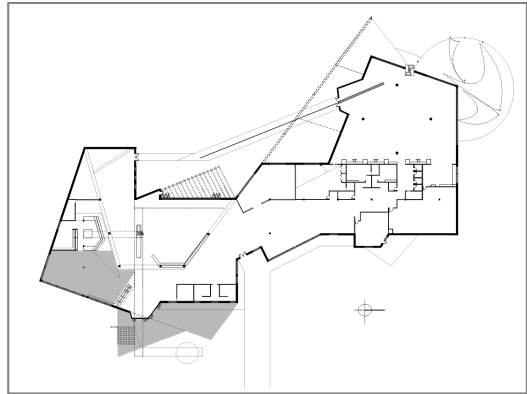
## 105 CHILD SPACE

Primary Users	Restorative Justice Participants - (Victim, accused, community, family)
Secondary Users	File Hills Qu'Appelle Tribal Council Membership - (Elders, youth, parents, children)
Functions	Child/youth to engage in play, bring groups together in observation, cultural education
Activities	Sitting, watching, playing, making, learning, performance, story telling, food and beverage consumption
Furnishings	Child seating and tables, fixed seating, stacking chairs and tables, vertical writing surfaces
Daylight Conditions	East, Secondary West
Lighting	Ambient: Recessed down lights, directional down light/wall washers, Directional: recessed open reflectors
Special Considerations	Visibility, exterior access, adjacent washrooms, equipment storage, lightweight furnishings, acoustic control, social and intimate distances .
Adjacencies	Washrooms, exterior terraces, gathering area, dining
Occupancy Load	Square Footage: 1000 Type of use: Classrooms. Minimum area per person 19.9 sq. ft. Maximum Occupancy Load: 20

## CHILD SPACE Continued

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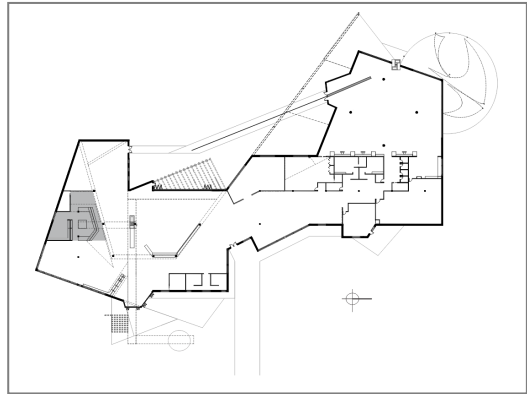
Support Spaces	104 Storage—Coat Closet 250 sq. ft.
Support Spaces	Washrooms 500 sq. ft.  102 Male: (2) Watercloset (1) Accessible (2) Lavatory  103 Female: (2) Watercloset (1) Accessible (2) Lavatory



## 106 COMMUNAL DINING

Primary Users	Restorative Justice Participants - (Victim, accused, community, family) File Hills Qu'Appelle Tribal Council Membership - (Elders, youth, parents, children)
Secondary Users	Justice (Judge, Prosecutor, Defense, RCMP, support staff)
Functions	Space to eat and drink feast preparations
Activities	Eating, drinking, visiting, sharing, distraction, observation, game play
Furnishings	Bench seating, stacking chairs, collapsible tables, vertical writing surfaces
Daylight Conditions	East, South
Lighting	Ambient: Recessed down lights, directional down light/wall washers, recessed open
Special Considerations	Mobility accommodations, flexible portable furnishings, exterior access, visibility to feast preparation and child area
Adjacencies	Child space, communal kitchen, gathering space, exterior terraces
Occupancy Load	Square Footage: 3400 Type of use: Dining, beverage and cafeteria space Minimum area per person 12.9 sq. ft. Maximum Occupancy Load: 260





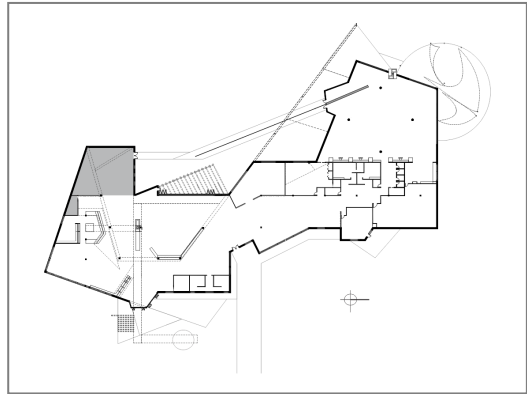
## 108 COMMUNAL KITCHEN: OPEN

Primary Users	File Hills Qu'Appelle Tribal Council Membership - (Elders, youth, parents, children)
Secondary Users	Restorative Justice Participants - (Victim, accused, community, family)
Functions	Cooking, visiting, learning, distraction, role definition, teaching, learning
Activities	All associated with feast preparation
Furnishings	Open Primary Space (500 sq. ft.) Exhaust fan w/ hood, cooktop, ovens, microwave, hand sink, implement, storage, work surfaces to accommodate degrees of mobility, stools
Daylight Conditions	East, South
Lighting	Ambient: Recessed down lights, directional recessed open reflectors
Special Considerations	Work surfaces to accommodate degrees of mobility, noise control flexible seating, sustainable, durable and hygienic materials, social and intimate zone
Adjacencies	Dining, interior exhibition, informal gathering
Occupancy Load	Square Footage: 3400 Type of use: Dining, beverage and cafeteria space Minimum area per person 12.9 sq. ft. Maximum Occupancy Load: 260

## 107 COMMUNAL KITCHEN CLOSED

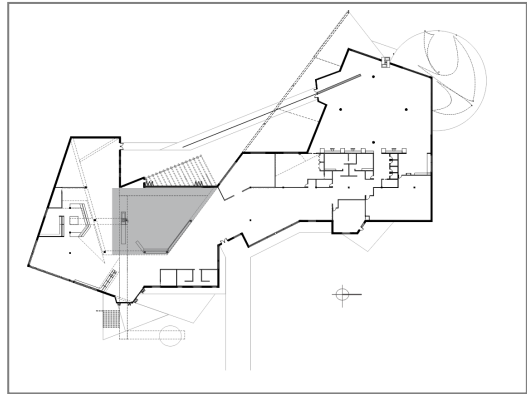
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Primary Users	File Hills Qu'Appelle Tribal Council Membership - (Elders, youth, parents, children)
Secondary Users	Restorative Justice Participants - (Victim, accused, community, family)
Functions	Cooking, visiting, learning, distraction, role definition, teaching, learning
Activities	All associated with feast preparation
Furnishings	107 Closed Secondary Space (400 sq. ft.) Cold Storage, dishwasher, prep sink, implement storage, dry storage, waste and recycle handling
Daylight Conditions	South
Lighting	Ambient: Recessed down lights, directional recessed open reflectors
Special Considerations	Work surfaces to accommodate degrees of mobility, noise control flexible seating, sustainable, durable and hygienic materials, social and intimate zone
Adjacencies	Open kitchen, Dining, interior exhibition, informal gathering
Occupancy Load	Square Footage: 400 sq ft Type of use: Dining, beverage and cafeteria space Minimum area per person 12.9 sq. ft. Maximum Occupancy Load: 3



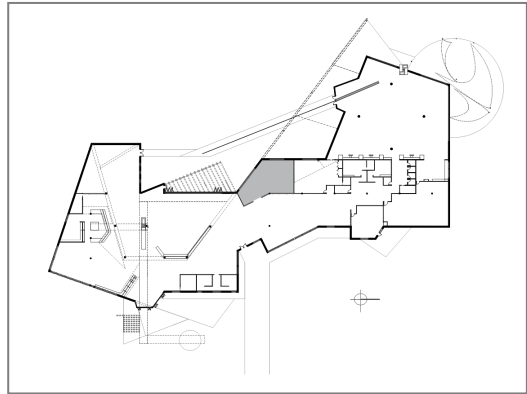
## 110 OPEN EXHIBITION

Primary Users	Restorative Justice Participants - (Victim, accused, community, family)
Secondary Users	File Hills Qu'Appelle Tribal Council Membership - (Elders, youth, parents, children)
Functions	To remember and reconnect to culture, ancestors, childhood, family and community
Activities	Viewing, standing, touching
Furnishings	Suspended textile displays, object pedestals
Daylight Conditions	North
Lighting	Ambient recessed down lights, recessed object lighting
Special Considerations	Display circulation, daylight control, visual security, locate on processional path
Adjacencies	Exterior exhibition, informal gathering, communal kitchen
Occupancy Load	<p>Square Footage: 1300</p> <p>Type of use: Public corridors intended for occupancies in addition to pedestrian travel.</p> <p>Minimum area per person 39.8 sq. ft.</p> <p>Maximum Occupancy Load: 32</p>
Support Space	109 Exhibition storage space—190 sq. ft.



## 111 INFORMAL GATHERING

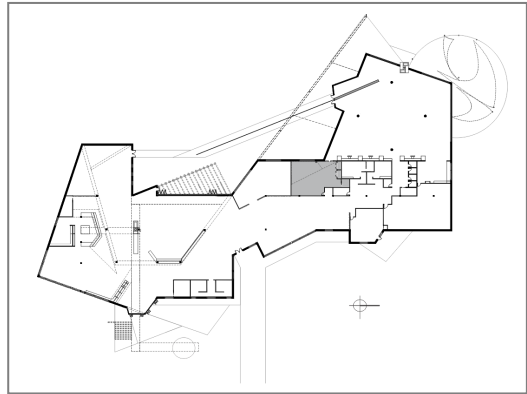
Primary Users	File Hills Qu'Appelle Tribal Council Membership - (Elders, youth, parents, children)
Secondary Users	Restorative Justice Participants - (Victim, accused, community, family) Justice (Judge, Prosecutor, Defense, RCMP, support staff)
Functions	Meetings, gatherings, mediation, intervention, rituals, performance, game play, teaching, learning
Activities	Praying, cleansing, speaking, listening, observing, dancing, singing, drawing
Furnishings	Fixed seating, soft modular seating, stacking chairs, coffee tables, carpet
Daylight Conditions	West, East
Lighting	Recessed directional HID lighting, recessed linear wall washer
Special Considerations	Exterior access, fireplace, storage for teaching materials, writing surfaces for teaching/symbols, accommodate seating on furniture or ground, vertical elements to provide comfort.
Adjacencies	Social and intimate distance Entry, child space, dining, communal kitchen, exterior exhibition
Occupancy Load	Square Footage: 4100 Type of use: Public corridors intended for occupancies in addition to pedestrian travel. Minimum area per person 39.8 sq. ft. Maximum Occupancy Load: 103



## 112 QUIET SPACE

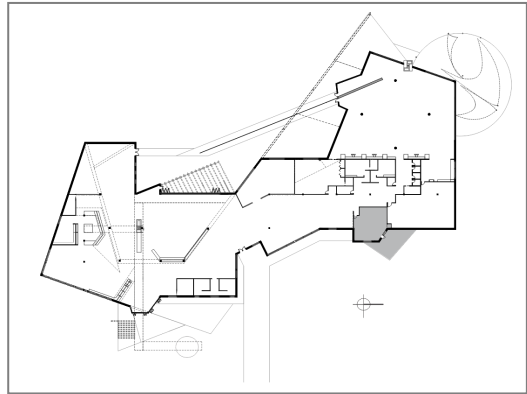
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Primary Users	Restorative Justice Participants - (Victim, accused, community, family)
Secondary Users	File Hills Qu'Appelle Tribal Council Membership - (Elders, youth, parents, children)
Functions	Private gathering area for families
Activities	Sitting, standing, speaking listening
Furnishings	Soft seating, coffee tables, stackable chairs and tables
Daylight Conditions	West
Lighting	Ambient recessed down lighting
Special Considerations	Acoustic control, furniture groupings for separation, visual access to sentencing circle wall Social and intimate distance
Adjacencies	Entry/circulation corridor, informal gathering, closed meeting
Occupancy Load	Square Footage: 1400 Type of use: Lounge, reading Minimum area per person 19.9 sq. ft. Maximum Occupancy Load: 70



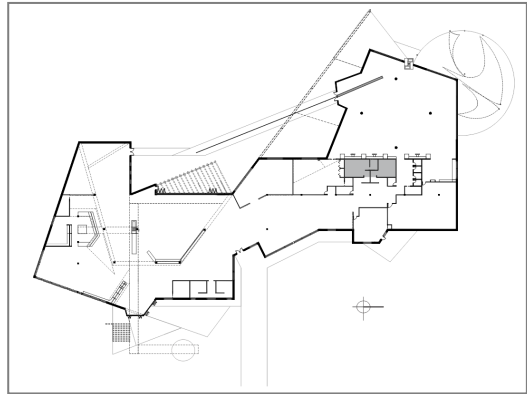
## 113 CLOSED MEETING

Primary Users	Restorative Justice Participants - (Victim, accused, community, family) Justice (Judge, Prosecutor, Defense, RCMP, support staff)
Secondary Users	File Hills Qu'Appelle Tribal Council Membership - (Elders, youth, parents, children)
Functions	Private meetings
Activities	Speaking, listening, sitting, standing
Furnishings	Conference table, hard seating, soft seating, coffee tables, wireless, whiteboard, tackable surfaces
Daylight Conditions	West
Lighting	Ambient recessed down lighting
Special Considerations	Controlled dual access, acoustic and visual privacy, secured storage, social and intimate distances
Adjacencies	Quiet space, sentencing circle interior, main washrooms
Occupancy Load	Square Footage: 900 Type of use: Office Minimum area per person 100 sq. ft. Maximum Occupancy Load: 9
Support Spaces	114 A Coat Storage 35 sq. ft. 115A Equipment Storage 35 sq. ft. 115 Secured Storage 100 sq. ft.



## 119 ELDER—MEDIATOR SPACE

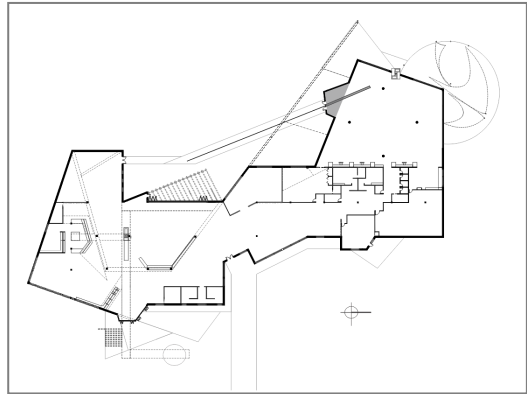
Primary Users	File Hills Qu'Appelle Tribal Council Elders Justice Mediator
Secondary Users	File Hills Qu'Appelle Tribal Council Membership - (Elders, youth, parents, children) Justice (Judge, Prosecutor, Defense, RCMP)
Functions	Informal meeting area for information, counseling and praying
Activities	Speaking, listening, sitting, standing, praying
Furnishings	Soft seating, coffee tables, stackable chairs and table, storage
Daylight Conditions	East
Lighting	Ambient recessed down lighting
Special Considerations	Exterior access, acoustics, HVAC exhaust, mobility considerations, veiled privacy
Adjacencies	Main entry/circulation, mechanical
Occupancy Load	Square Footage: 900 Type of use: Office Minimum area per person 100 sq. ft. Maximum Occupancy Load: 9
Support Spaces	Coat Storage



## 117, 118 MAIN WASHROOMS

Primary Users	File Hills Qu'Appelle Tribal Council Membership - (Elders, youth, parents, children) Restorative Justice Participants - (Victim, accused, community, family) Justice (Judge, Prosecutor, Defense, RCMP, support staff)
Building Code Assessment	The number of waterclosets required for places of worship and undertaking premises shall be at least one for each 150 persons of each sex Square footage 900 sq. ft. Total Occupancy Load - 1109= 8
Men	1 regular stall, 1 barrier free, 3 urinals, 2 lavatories
Women	6 regular stalls, 2 barrier free, 3 lavatories
Furnishings	Soft seating, coffee tables, stackable chairs and table, storage
Daylight Conditions	n/a
Lighting	Ambient recessed down lighting
Special Considerations	Acoustical ceiling, barrier free stalls
Adjacencies	Main entry/circulation, closed meeting, sentencing circle support spaces
Occupancy Load	Square Footage: 900

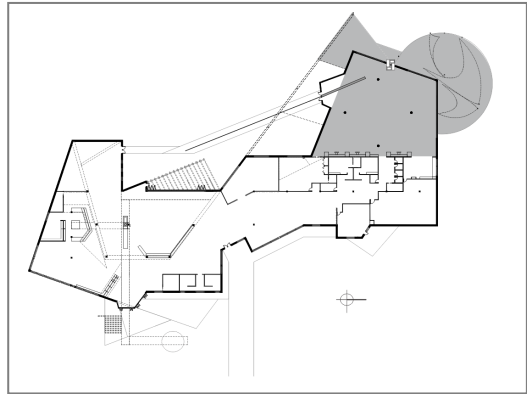




## 121 SENTENCING CIRCLE ENTRY– EXIT

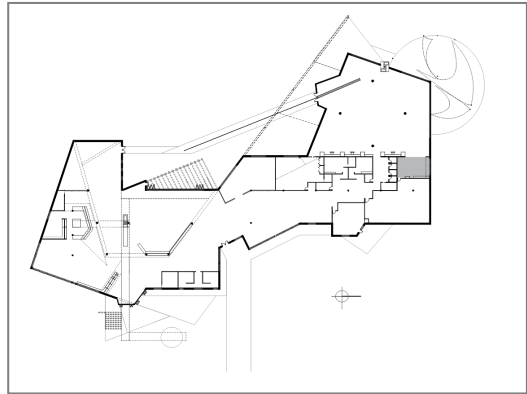
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Primary Users	Restorative Justice Participants - (Victim, accused, community, family) Justice (Judge, Prosecutor, Defense, RCMP, support staff)
Secondary Users	File Hills Qu'Appelle Tribal Council Membership - (Elders, youth, parents, children)
Functions	Provide pause and focus before entry into main area
Activities	Standing, walking, talking
Furnishings	N/A
Daylight Conditions	South
Lighting	Ambient recessed down lighting
Special Considerations	Directional movement, mobility, exterior environmental impact on finishes, intimate distance
Adjacencies	Sentencing circle main area, exterior procession
Occupancy Load	Square Footage: 700 Type of use: Standing space Minimum area per person 4.3 sq. ft. Maximum Occupancy Load: 42



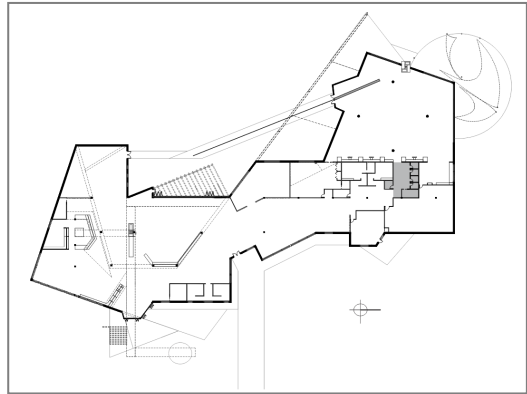
## 122 SENTENCING CIRCLE MAIN ARENA

Primary Users	Restorative Justice Participants - (Victim, accused, community, family) Justice (Judge, Prosecutor, Defense, RCMP, support staff)
Secondary Users	File Hills Qu'Appelle Tribal Council Membership - (Elders, youth, parents, children)
Functions	Circle ceremony, ritual, gatherings
Activities	Praying, cleansing, sitting (furnishings and ground), standing, speaking, listening, eating, drinking
Furnishings	Stackable chairs, foldable tables, podiums
Daylight Conditions	West, North
Lighting	Natural light from skylights, recessed HID down lights
Special Considerations	Mobility, seating on the ground, flexible configurations, exterior access, HVAC, exhibition area, interior ceremony can expand into exterior, fireplace
Adjacencies	Entry/exit threshold, exterior terraces, kitchenette, private meeting area, washrooms and storage
Occupancy Load	Square Footage: 8500 Type of use: Space with non-fixed seats and tables Minimum area per person 10.2 sq. ft. Maximum Occupancy Load: 833



## 130 SENTENCING CIRCLE KITCHENETTE

Primary Users	Restorative Justice Participants - (Victim, accused, community, family) File Hills Qu'Appelle Tribal Council Membership - (Elders, youth, parents, children)
Secondary Users	Justice (Judge, Prosecutor, Defense, RCMP, support staff)
Functions	Prepare refreshments to sentencing circle participants
Activities	Hot and cold beverages, cold snack prep
Furnishings	Microwave, sink, cold storage, dry storage, implement storage, serving surface for refreshments, waste and recycle handling, stools
Daylight Conditions	North
Lighting	Ambient recessed down lighting, recessed open reflector lighting
Special Considerations	Mobility, seating on the ground, flexible configurations, exterior access, HVAC, exhibition area, interior ceremony can expand into exterior, fireplace
Adjacencies	Sentencing circle main, storage - mechanical
Occupancy Load	Square Footage: 700 Type of use: Kitchen Minimum area per person 100 sq. ft. Maximum Occupancy Load: 7



## 130 SENTENCING CIRCLE SUPPORT SPACES

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Primary Users	Restorative Justice Participants - (Victim, accused, community, family) Justice (Judge, Prosecutor, Defense, RCMP, support staff)
Secondary Users	File Hills Qu'Appelle Tribal Council Membership - (Elders, youth, parents, children)
Support Spaces	123, 124, 125, 126 Barrier-free washrooms
Support Space	127 Coat closet, storage
Furnishings	n/a
Daylight Conditions	n/a
Lighting	Ambient recessed down lighting
Special Considerations	Mobility, access to main area
Adjacencies	Sentencing circle main, main entry/circulation
Occupancy Load	Square Footage: 800



CHAPTER 4

## DESIGN PHILOSOPHY

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I would like to preface the project design rationale with the following story. I defended the work to my committee in September of 2012 and at the conclusion of the defense a graduate student inquired ‘how people could be comfortable in the cavernous space I created’ and proceeded to suggest the introduction of altered flooring and ceiling planes, built-in seating and furnishings. I was taken aback by her question because I had thought the design decisions I made were obvious, only afterward, when I had time to reflect upon her question did I understand - she did not analyze the work using Indigenous culture as the framework, rather the values and belief systems of

the larger collective – Canada. Using the question from the graduate student as a starting point, the following section explains my personal design philosophy for Indigenous architecture in Canada.

Canadians often impose judgement or belief system upon Indigenous people to ‘fix’ us, ‘educate’ us, or to use a term I loathe because it implies we are broken - ‘heal’ us. Indigenous scholar and academic Margaret Kovach (2009) discusses the challenges of being Indigenous in Canada, she writes:

Considering that Indigenous ‘domestication’ is not, nor has it ever been, total and the Indigenous people were not conquered, the omnipresent potentiality of Indigenous self-determination remains a perpetual fly in the colonial ointment (p. 56).

I echo Kovach’s assertions, we are not conquered and the spirit of community and cultural traditions prevail regardless of outside interventions.

Indigenous spirituality is a way of being in the world because it is part of the everyday experience. There are parallels in ceremonies between Indigenous groups and while each community may have adapted a ritual to suit the collective history and location, the execution of a given ceremony is not rendered unintelligible by outsider, therefore it can be agreed that certain elements are ubiquitous to all Nations including purification, prayer, the cardinal directions, multiples of four and the cycle of repetition. No other spiritual practices or methods of expression are subjected to more outside intervention than that of Canada’s Indigenous people. Never would it be

suggested to introduce an intervention to alter the traditions of Jewish, Muslim or Christian ceremonies because their methodology of worship is accepted as non-threatening and an established way of communicating faith with the Creator. The oneiric nature of Indigenous ceremonies and ignorance of the spiritual practices makes one try to comprehend the events by applying the larger society's filter. Architectural hegemony concerning Indigenous peoples renders the container meaningless when it interferes with established ceremonial rites.

Place and the built environment form a critical component in Indigenous rituals because part of the ceremonial experience is offering the body and the totality of being to moment and space. We have become so removed and dislocated from our surroundings in climate controlled spaces and soft furnishings that the experiences of the physical body are fragmented from the mind and spirit. Every single person who participates in a circle ceremony suffers some level of physical discomfort and I have personally witnessed Elders who are crippled and suffering with arthritis lowering themselves to the ground to contribute to the implied form. This humbling sacrifice is our personal offering to place, ceremony and Creator.

Most design decisions in the restorative justice centre were made to focus less upon ocular elements thereby avoiding commercialization of our sacred symbols because, as McCartney (2009) observes, "It is of paramount importance that, for deep appreciation, these cultural expressions be preserved, and promoted, within the cultural context in which they were



created and intended” (p.87). Sense experiences and the spatial ordering of ceremony in ‘place’ guided the design as I sought to create a design vocabulary where I could envision people forming a relationship with space.

I sought materials that were not more precious than the experience and  
welcomed the human hand upon the surfaces

I envisioned the lighting of a fire and I smelled the smoke and sweetgrass

I saw children standing upon benches grasping at timbers

I heard Elders talking and laughter at a card game.

I listened to knives chopping and I smelt the food women prepared

I heard the sound of song and drum and felt it reverberate and echo through  
space

I felt the earth’s gravity in the rhythmic procession as I journeyed to the  
sentencing circle

I welcomed the passage of time into the interior and felt sunlight upon my skin  
and dust in my throat.

Like the sacred structures of my community, everything in the work carries meaning and nothing exists that is superfluous to the design. Unfortunately, too often a peripheral assessment of a community results in spaces that reinforce the roles of colonizer and colonized. The symbolic spatial story acknowledges the relationships between body, place, and identity. Architecture for Indigenous communities must acknowledge this unique cultural characteristic and integrate our oral traditions in the design

considerations because, as Kovach (2009) observes, “our knowledge sits in story, history and place and with people” (p. 58). Narratives serve as the basis for the restorative justice centre, a design developed from place, lived history and the stories of a community.

To return to the student’s remarks about the design work, her offerings were not done with malice, rather based upon her life experience and her worldview of what Indigenous architecture **should** be, not what it **is**. I would like to offer the following explanation to her question:

like a clearing in the brush, place is only cavernous when empty

sitting side by side is the configuration of equality

furnishings are a barrier to the earth’s energy and people in our circle

To truly elevate the self to a higher spiritual plane during ceremony the body must engage the surroundings to create an intimate connection between body – mind – spirit and space.

## DESIGN CONCEPT

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Formulating a strategy to generate an encompassing design concept, emphasis is often spent on reaching the solution rather than understanding the problem as has been the case in this practicum. At its very base, Canada's restorative justice attempts to create a dialogue between traditional and contemporary judicial processes seeking amiable solutions. Finding the connection or commonality between the two separate agendas, Canadian and Indigenous justice using the medium of architecture is challenging and I

looked to the one element that links the participants as Canadians –the landscape.

The design began with the simple abstraction of the Okanese topography, linking the scars upon the earth with the footsteps of many. The initial conceptual exploration was inspired in part by the work of artist Alex Janvier who has “who moved aboriginal art out of the margin – out of the idea of being a decorative, craft-based tradition – moving aboriginal art into the art mainstream culture” (Griwkowsky, 2012). A graduate of Alberta College of Art and Design, and most recently, (June 21, 2012) Janvier received an Honorary Doctorate in Aboriginal Arts From Blue Quills First Nations College, Alberta, (Alex Janvier Gallery, 2012), his work has been commissioned throughout the world and Canada, including the mural *Morning Star* (1993) in the Canadian Museum of Civilization. His art is the embodiment of Indigenous philosophy and the personal explorations found in his pieces such as the ‘Apple Series’ portray the cyclical development of the artist and individual linking past with present, when discussing his work Janvier offers a humble explanation: " I created my own niche out of abstraction with what my own ancestors used to do. " (Canadian Council for the Arts, 2008). To look at his work is like viewing an aerial photograph of the landscape, one could imagine walking his brush strokes, through the paint and into the geometries. Janvier’s work is used in both the precedent portion of the document and in the architectural renderings. When requesting use of his art in the project gallery manager Jacqueline Janvier and partner of Alex Janvier agreed and offered the following

communication: “My personal opinion about the Restorative Justice concept is that is crucial for all our communities.” (Janvier, personal communication, July 30, 2012).

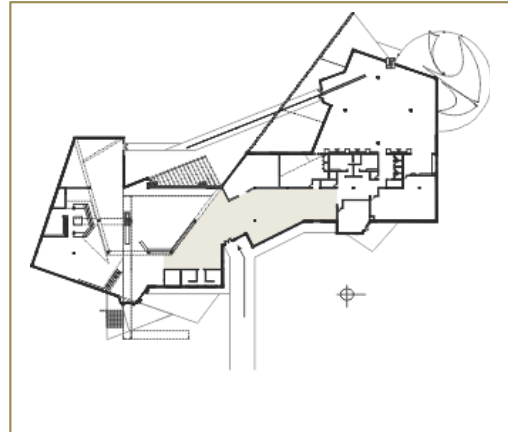
The restorative justice spatial development is distributed over three key areas, the main building, sentencing space and the exterior areas. The program was developed based upon the stages or events that occur before, during and after a sentencing circle ceremony. In the heart of the main building is the informal gathering space which is ringed by both closed spaces – (quiet, elder, meeting) and open spaces – (expansive circulation area, child space, dining, communal kitchen and exhibitions). The circumnavigation sequence of space in the design accommodates a diverse assortment of ceremonial activities including teaching, storytelling, prayer, game activity, performances, food preparation, and dining. The spaces are designed with maximum flexibility encouraging users to configure the furnishings and modify the space to meet the needs of a particular group.

The functional relationships of the interior spaces are programmed for a journey that is implicit in circumambulation, the entry and exits correspond to traditional cardinal directions including East facing entry for the main area and South facing entry for the sentencing circle. Thresholds and boundaries as shown in vernacular spatial expressions minimize vertical separations – therefore spatial boundaries are confirmed and emphasized through the use of flooring and ceiling planes.

Gestures and symbols associated ceremonial experiences in the landscape incorporated in the interior include fire, cloth, stone and artefacts. Fire located in West quadrants for purification and prayer in addition to serving as the signal of activity.

In the interior the vertical separations mimic the experience of the ceremonial bush. Light is used as an identifier of place and both defines and dissolves the edges of boundary, threshold and human physiognomy. The non-uniform vertical members on spatial perimeters touch the ceiling plane and upon entering the space the volumes open up to the 'sky' like the clearings created by the community in the landscape.

The pragmatic and functional decisions to use a minimal material palette - wood, stone and fabric are both durable and familiar and informed by the existing landscape and Indigenous philosophy where a material's form, force and essence are easily recognized considering both the utilitarian function and aesthetic beauty.



## 101 MAIN ENTRY CIRCULATION

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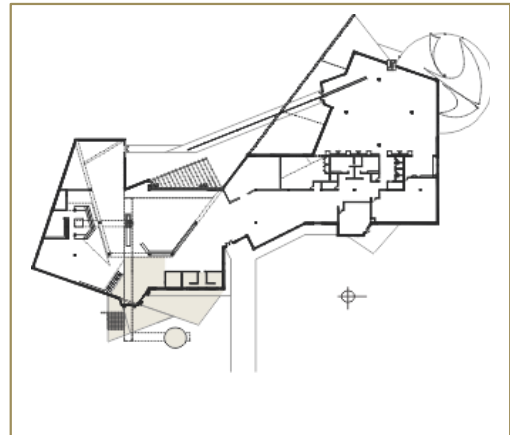
The East facing main entry signals the start of the restorative justice process as it opens upon an expansive space. The open area is a place of assembly and gathering and symbolizes the beginning of a shared reality embodying the natural surroundings of the vast prairies. Psychologically the sweeping openness accommodates the different user groups as the distance serves as mediation device between the different user groups.

The space's visual acuity reveals the building in its entirety and reflects the ideals of restorative justice, honesty and openness. Furniture groupings in the space provide moments of pause replicating ceremonial grounds where as participants travel to their 'destination' they reconnect and interact with the people along the path. Laughter in the culture and in ceremony is equally as powerful as prayer because it offers relief to the stressful process and opens the individual to the experiences ahead.

The lowered ceiling plane and timber bulkhead in the Northwest quadrant signals the intimacy and formality in the adjacent spaces of quiet, meeting and Elder. The minimal material pallet and use of raw materials invites the markings of the prairie landscape upon the surface. The polished concrete flooring in this area forms part of

the temporal narrative of the spatial story as it ages and scars from use serving as a visual and kinetic link to the existing paths in the Okanese landscape.



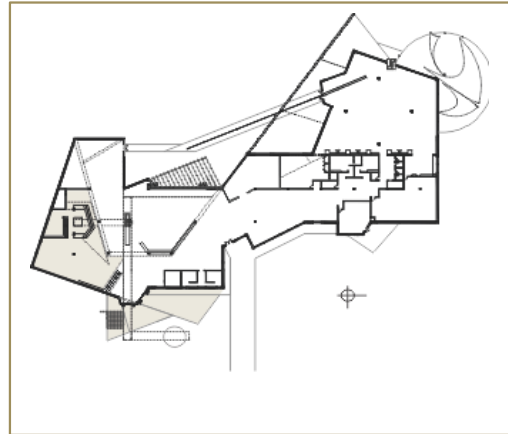


## 105 CHILD SPACE

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For anyone who has visited a public gathering space in a First Nations community they come to understand the intimacy and strength of the family and community. Children are underfoot constantly because space serves more than one function - it is a place where all people in the community gather to visit. The child space in the justice centre is adjacent to the dining area and has its own storage area for toys and crafts.

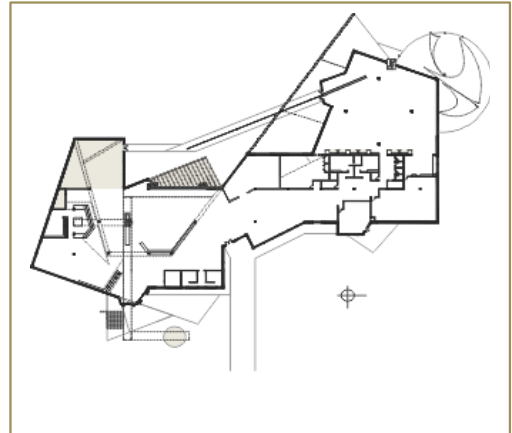
The area is visible from the main centers of activity in the building and a lowered ceiling plane that extends into the exterior links building with site, directing the gaze outward. The sliding partitions in the child space open the interior to the exterior terraces, welcoming the four winds into the space. The introduction of wind into the interior carries time and place - scent of native plants, dust and fragments of decay. Adjacent to the child space are terraces and a small performance ring where adults and children can dance, drum and sing.



## 106, 107, 108 COMMUNAL KITCHEN/DINING SPACES

The open communal kitchen with the adjacent closed kitchen is an elemental force in the building design. Part of the sentencing circle ceremony includes a feast prepared by the accuser's family and community. The unique open concept design serves as both teaching and socializing space, encouraging users to share techniques and recipes with those seated at the surrounding bar/work surface. In addition to functioning as a serving area for the feast food, located on both sides of the bar/work surface are lowered areas to accommodate people with mobility issues. A dynamic lowered ceiling plane encapsulating the space creates intimacy at the seating area and provides a visual link with the dining area.

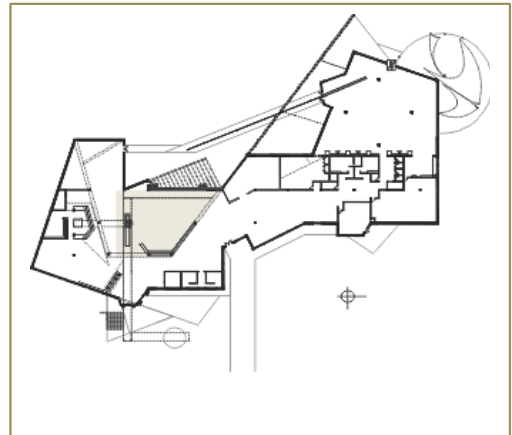
The dining area and exterior terraces incorporate fixed seating with movable tables and chairs. The space functions both as a games area and dining space to meet the existing needs of the community.



## 110 EXHIBITION SPACES

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The exhibition spaces in the interior and exterior introduce personal exhibitions of the sentencing participants' culture and community including drum, song and objects. . These expressions serve as reminders of the cycle of renewal and bring into the space a spiritual and cultural dynamic that becomes participant in the ceremony as the space becomes alive with their life essence. Skeletal frames are suspended from the ceiling to display textiles or garments representing a fundamental Indigenous philosophy that objects reflect both utilitarian function and aesthetic beauty engage the viewer providing the illusion of movement. The exhibition spaces mark the path of travel to the sentencing circle and serve as links to our ancestors and the past of a lifetime where persons may recall a positive time in their lives or a person that contributed to their life.



## 111 INFORMAL GATHERING

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The community of Okanese is very diverse with different levels of acculturation and assimilation into Canadian society. To honor the philosophy of restorative justice led to the introduction of a core space for teaching and mediation for Indigenous youth. The space can be used to conduct 'little circles' and due to its proximity to the child area, the space becomes a place of vicarious learning for children.

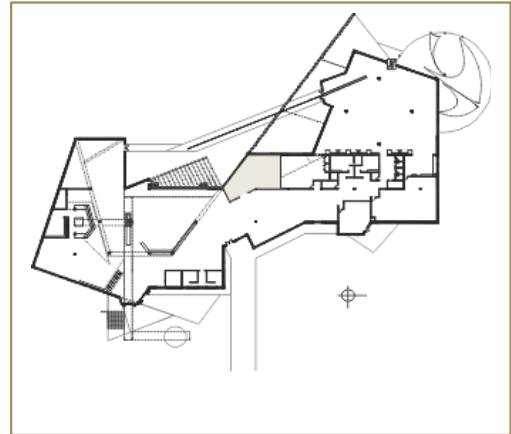
A strong design element throughout the entire building is the manipulation of light to create and define the metaphysical spatial boundaries. The shadows in the interior created from the repeating timber forms serve two functions, first - shadows becomes a means to create equality by dissolving racial identifiers and secondly, the shadows serve as metaphysical boundaries of sacredness and ceremony.

The repeating delicate vertical timbers on the space perimeter and in the window screens are a reductive representation of the Okanese sacred bush. The triple height (24') has the spiritual qualities of the sacred clearings in the bush and the echoes of prayer, drum and song travel up the timber elements to the Creator. The benches located on the spatial perimeter invite users to become observers of the events without actively participating.

In the west quadrant of this space is the purifying element of fire. The fireplace, faced with sacred stones sourced from the surrounding area carry the spirit of earth. My Uncle, who did many stone monuments and fireplaces shared how he selects a particular stone in a field of many. When he returns to fields to source stone for a project the stones will call to him depending upon what they are to be used for. He does not know what the stone will look like inside until he splits it and the stone always tells him the where to place the stone hammer to reveal the inner beauty. The stone work and its spiritual significance becomes a silent companion to the activities in the space.

The ephemeral expressions to link individuals to ceremonial intentions are transferred into space using chalkboard screens. The screens hang in the west windows of the informal gathering space and invite users to incise the surface with messages and symbols that carry meaning for the group.

The informal area welcomes active participation in the spatial arrangement of flexible furnishings and the circular area rug in the center encourages users to engage with the ground to connect the entire self with the earth's gravity.



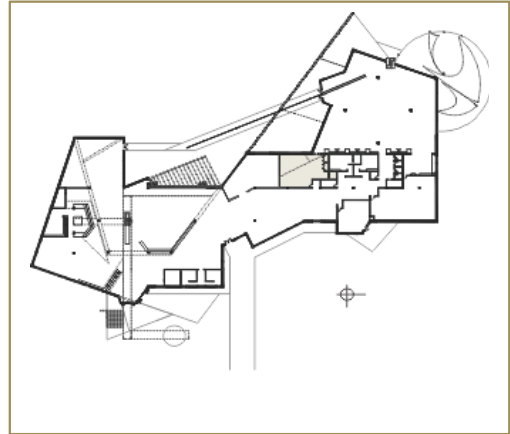
## 112 QUIET SPACE

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The quiet space located in the West quadrant of the building was incorporated into the design to accommodate large groups of people that may require private council or prayer from Elders. The semi-private area is surrounded by a glass and timber partition that visually fragments the human form. The timber elements that can be found throughout the entire building accomplish two objectives in the design. First they reference the physical and psychological privacy of the dense bush where sacred ceremonies on Okanese are currently held and secondly, the timber elements erase racial identifiers and classifications of wealth and education. The glazing incorporated into the partitions reflects human form metaphysically connecting the individual to the sacred area in the landscape.

The vista of the exterior from the space provides a view of both the sentencing circle pathway and the exterior exhibition area. The rationale was to link the participants to the upcoming event and provide a private experience to see the artefacts located in time and place.

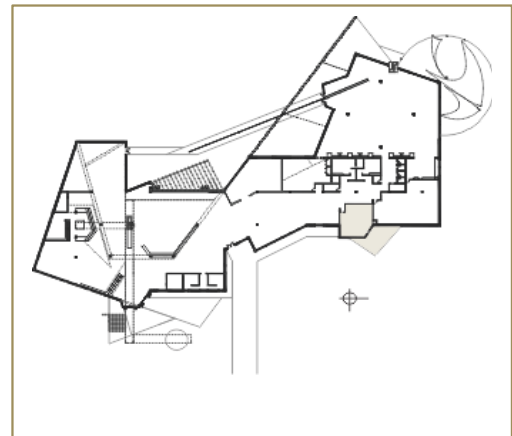
The furnishings are easily reconfigured to accommodate groups of varying sizes and the lowered acoustical ceiling creates intimacy while absorbing noise in the enclosed space.



## 113 CLOSED MEETING

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A closed meeting space is programmed into the design for private meetings that may occur before and/or after the circle ceremony. The space is open for use by all participants and has a large conference table and soft seating. Access to the room is provided from both the main building and the space of the sentencing circle. Like the space for Elders, the entry from the main building is offset and non-confrontational not opening directly into the room. The acoustical ceiling is lowered for intimacy and sound absorption.



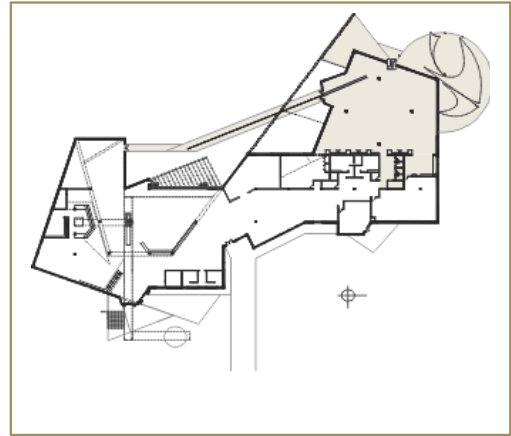
## 119 ELDER – MEDIATOR SPACE

As stated, the role of Elders in the restorative justice process is integral to the success of the participants. The Elders are responsible for guiding the participants through all the aspects of the ceremony and spiritual process after its conclusion. Our relationship to our Elders is intimate where they assume the role of teacher and counsellor and as they support our spiritual growth the relationship can resemble that of parent or grandparent.

Including a space specifically for our Elders acknowledges their importance and status in the community. The sacredness of their words and the contribution they make to the society. The space contains furniture groupings to accommodate different activities including prayer, counselling and games. On a personal note, some of the greatest narratives I was given were over a cup of coffee during a game of hearts.

The space has an adjacent terrace for immediate access to the exterior to smoke tobacco, pray or smudge. The partitions reference the verticality of the timber enclosure of the bush and like the closed meeting area the entry into the space is offset and non-confrontational because it does not open directly into the space.





## 121, 122, 130 SENTENCING CIRCLE SPACES

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The process sentencing circle ceremony is not one experience, rather stages of events that unfold in the spatial sequencing. The overlapping layers of thresholds, movements and actions through space intertwine into a cumulative spiritual process.

To acknowledge our relationship with the landscape, procession and time the temporal experience to reach the sentencing circle area is delayed. Created as a separate experience because of its sacredness, participants must exit the main building traveling past the interior exhibition area into the exterior exhibitions area.

The exterior exhibition location serves as a teaching space for youth to create traditional structures or objects. The forms present in various stages of development reaffirm cultural identity and acknowledge our unique connection to the ancestors and the enduring and cyclical nature of traditions.

The split path and south entry/exit follows a processional wall that is fabricated from metal that will serve as metaphor for the transformation of self as environmental elements weather and scar the surface. As users travel the path the wall rises from the earth and directs the mind inward as the built construction in the landscape disappears from view eventually piercing the sentencing circle entry like the flesh sacrifice offered in our thirst dance. The divided entrance and path acknowledge the duality in the ceremony, we enter with conflict and leave with resolution – we seek

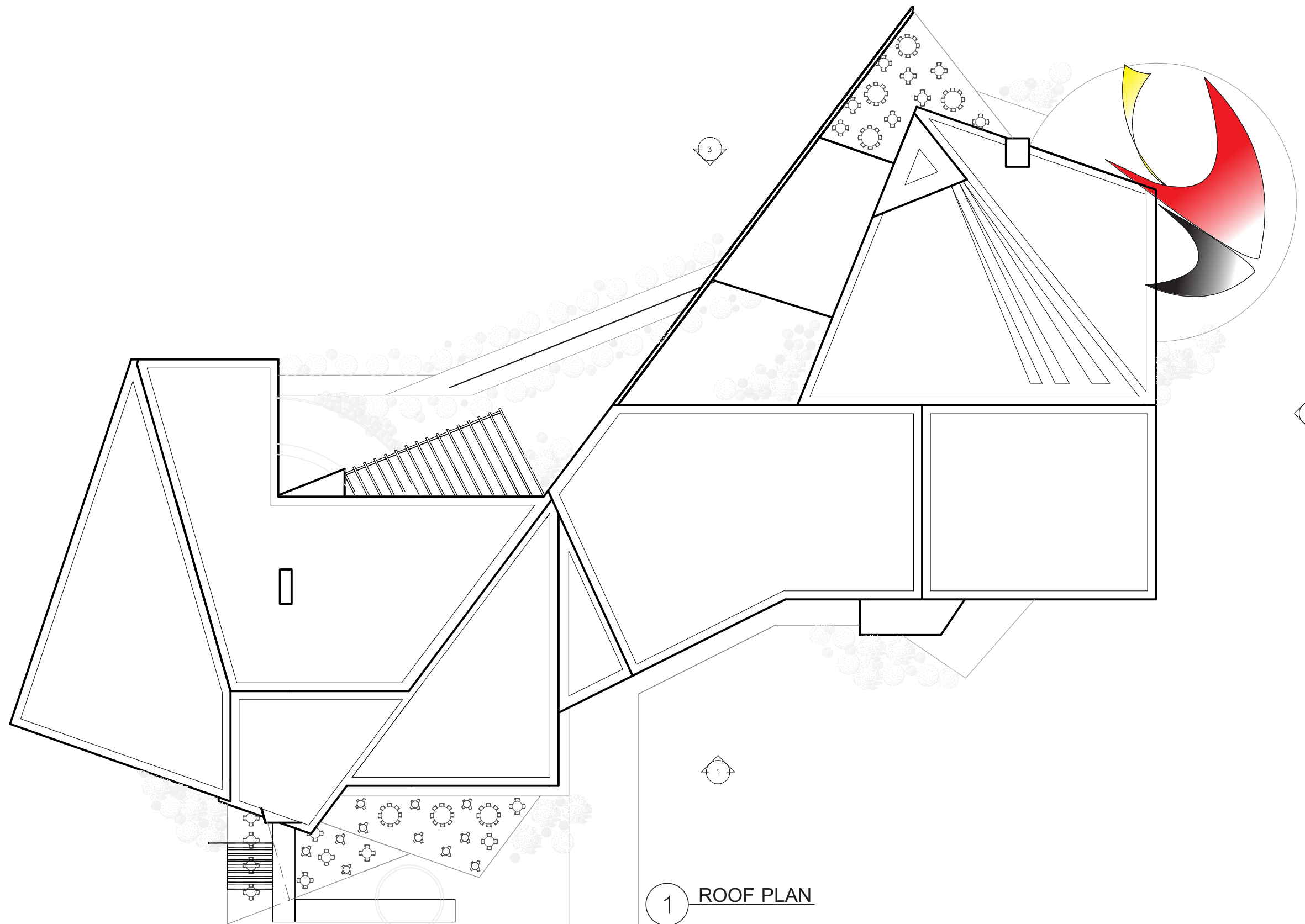
forgiveness and offer forgiveness - we enter depleted and leave renewed - we enter space as one and exit as another. As the space reveals itself to the participants a sacred fire purifies the users.

As addressed in the design development the space is devoid of furnishings because the introduction of equipment into space disembodies the self from the ceremony and the surroundings. Gathering upon the ground and sharing a view of the world acknowledges a commitment to the circle processes and rituals. Cork is inlaid into the flooring to invite users to engage the earth. Participants who have mobility issues bring traditional blankets to lie upon the ground.

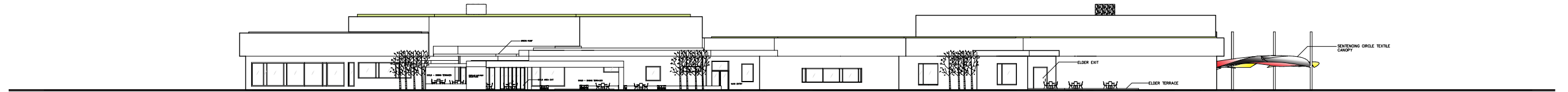
Participants arrange themselves inside and around four rising timbers, which, depending upon your belief system may represent, the medicine wheel, the four winds, the four grandfathers, the cardinal directions, the four stages of life. Fragments of cloth gently float above the participants in the sentencing circle because textiles have a long standing tradition in Cree culture. Draped in the bush during ceremonies including spiritual quests, dances and rites of passage, cloth carries the prayers of the people as it blows in the wind and disintegrates into the environment drifting and floating skyward. The wind is a messenger that communicates change.

The portable podiums created to define the inner circle where people will enter to speak again defer to the sacred brush in the community. Unlike the traditional courtroom where people are exposed and vulnerable before an audience, the non-uniform vertical timbers provide shelter and security allowing the people within the tiny space to gradually reveal themselves to the participants in the circle.

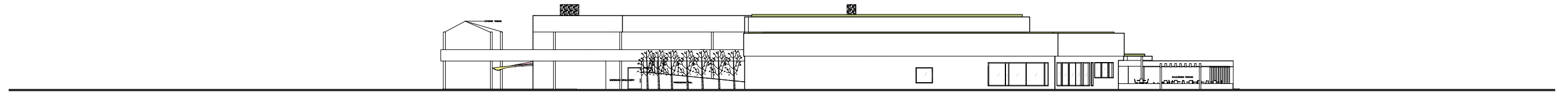
The east elevation in the space integrates podiums to personalize the experience by incorporating family and community artefacts. Beyond the east wall is a small kitchenette for refreshments during breaks in the ceremony.



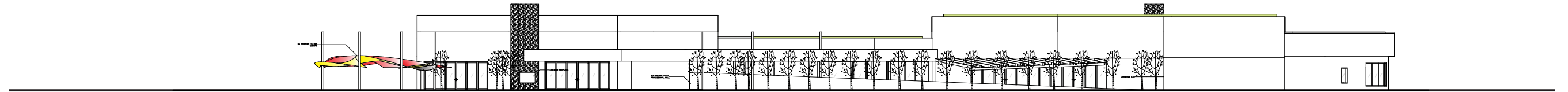
1 ROOF PLAN



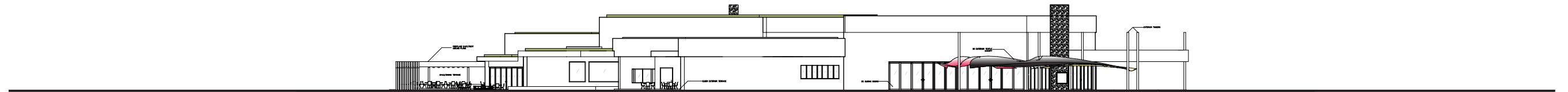
① EAST EXTERIOR ELEVATION



② SOUTH EXTERIOR ELEVATION



③ WEST EXTERIOR ELEVATION

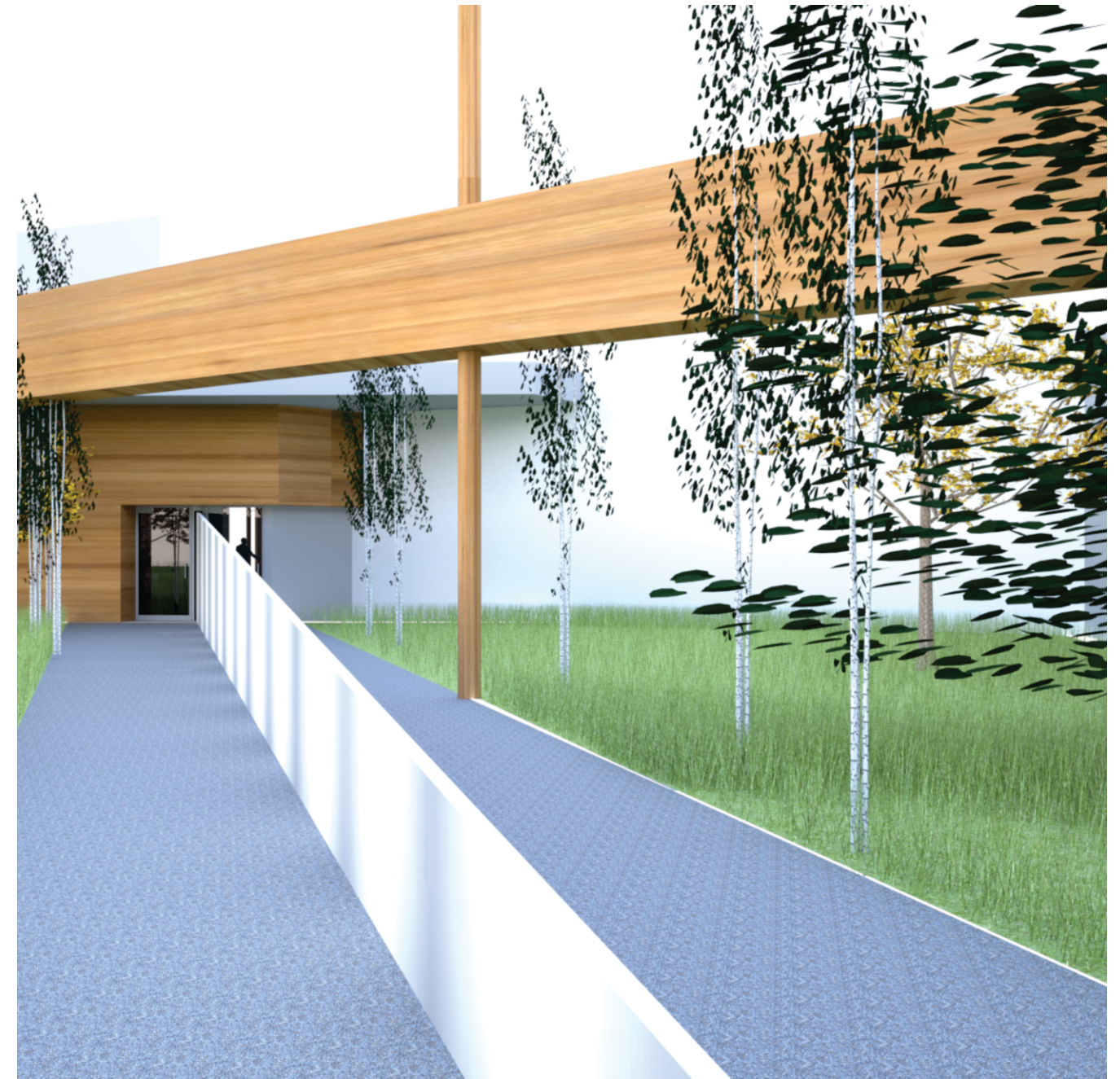


③ NORTH EXTERIOR ELEVATION

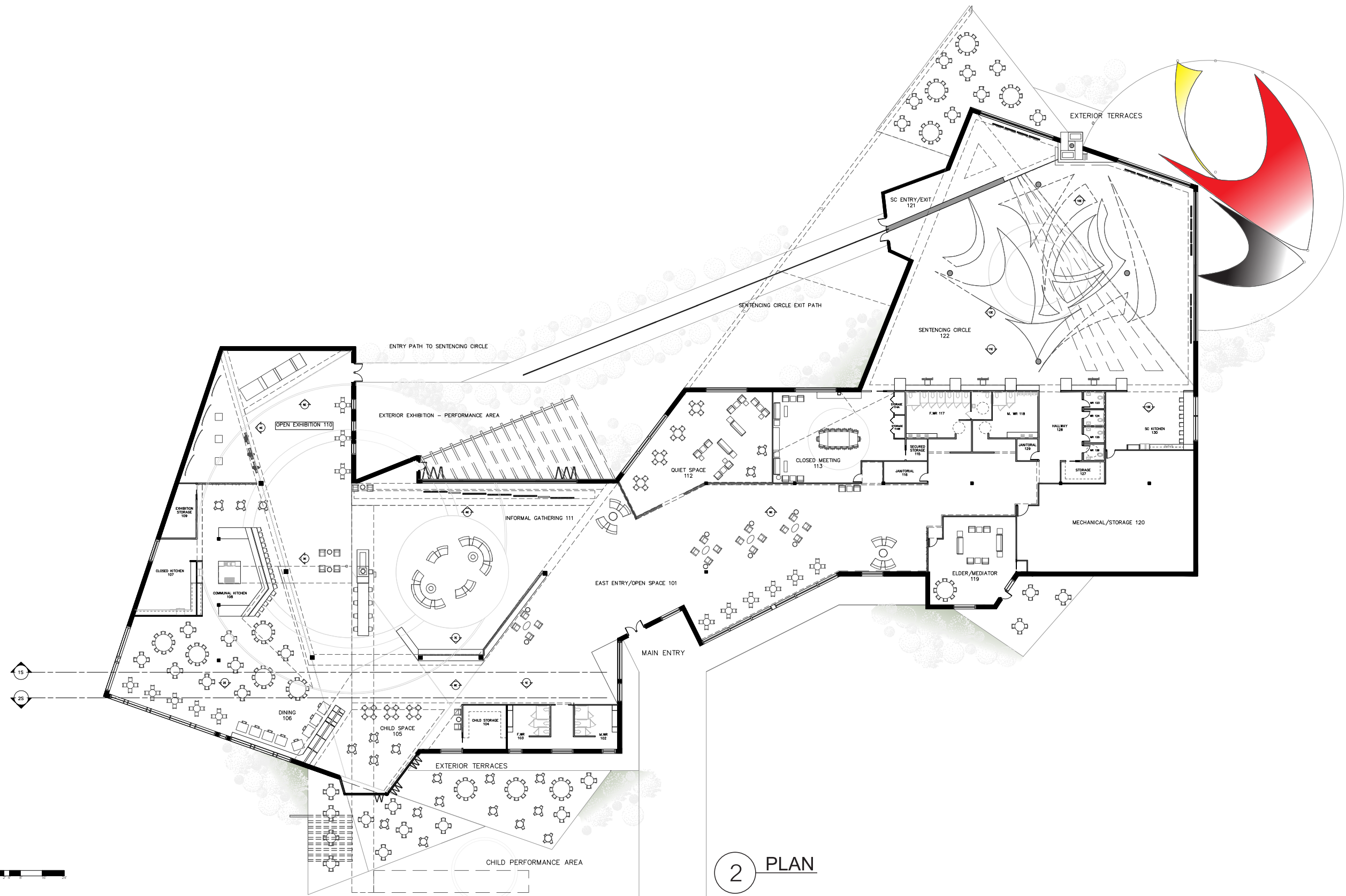




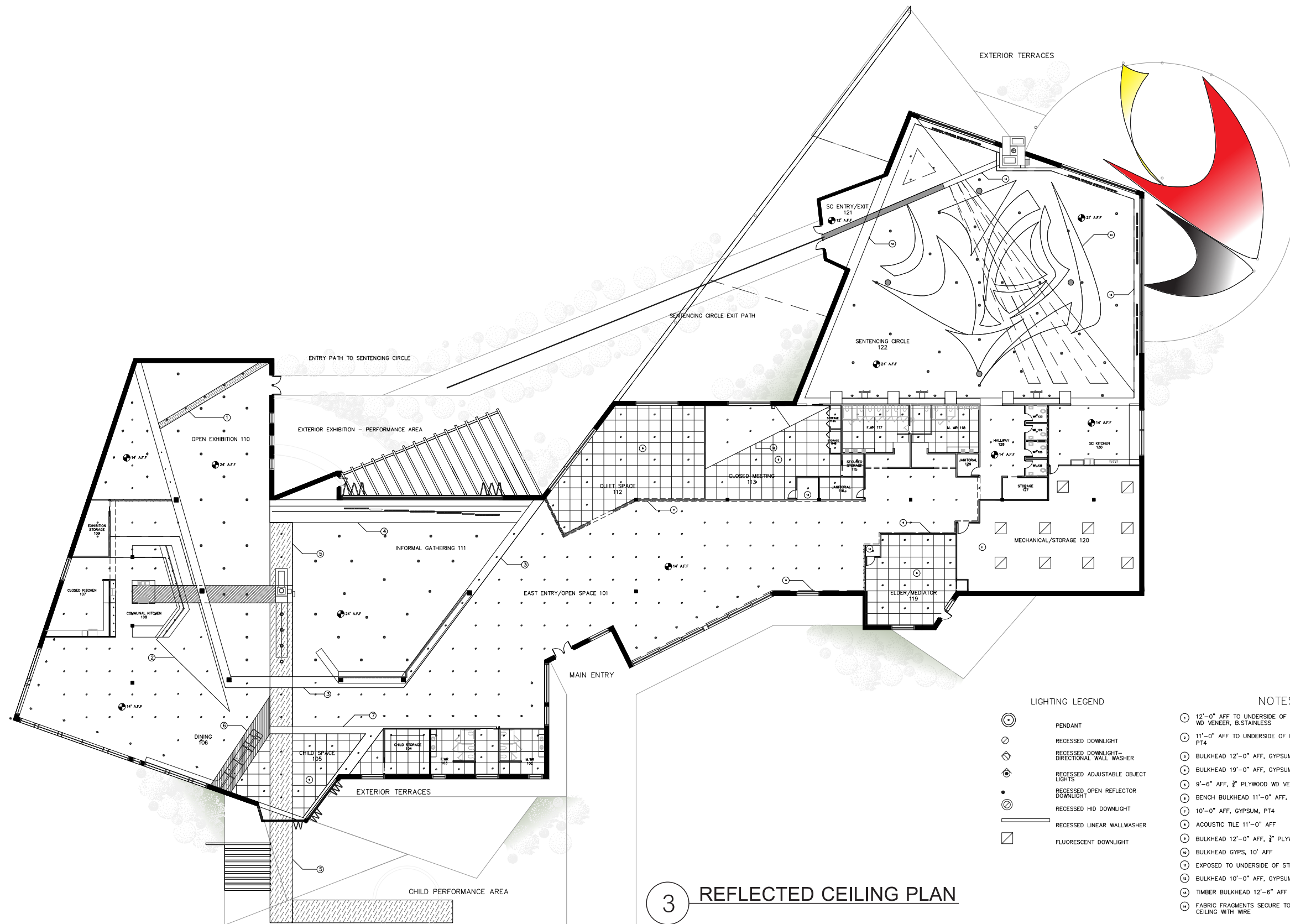
CHILD AND DINING AREA EXTERIOR TERRACE PERSPECTIVE



SENTENCING CIRCLE ENTRY PERSPECTIVE



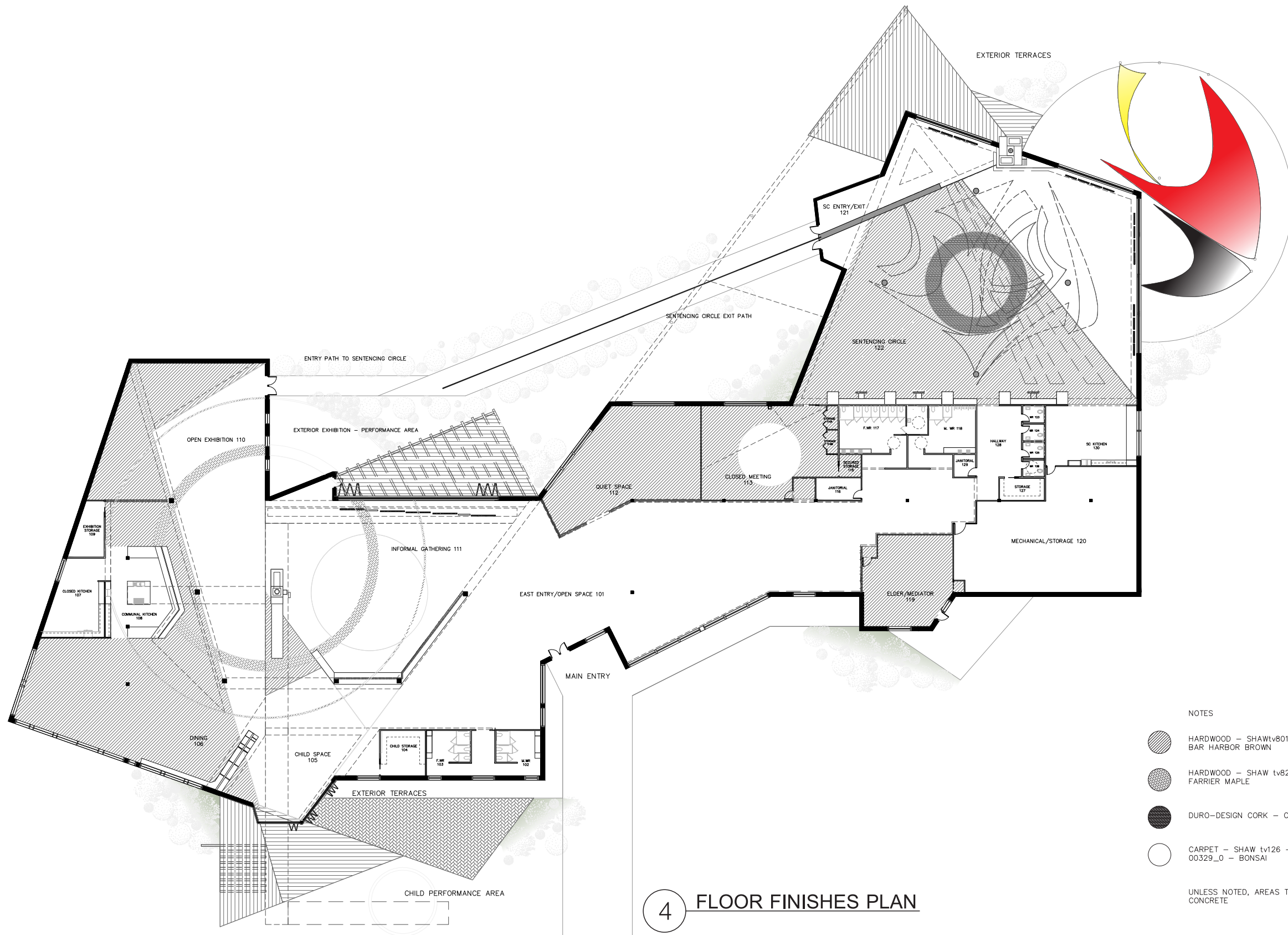
2 PLAN







3 REFLECTED CEILING PLAN

- LIGHTING LEGEND**
- PENDANT
  - RECESSED DOWNLIGHT
  - RECESSED DOWNLIGHT-DIRECTIONAL WALL WASHER
  - RECESSED ADJUSTABLE OBJECT LIGHTS
  - RECESSED OPEN REFLECTOR DOWNLIGHT
  - RECESSED HID DOWNLIGHT
  - RECESSED LINEAR WALLWASHER
  - FLUORESCENT DOWNLIGHT

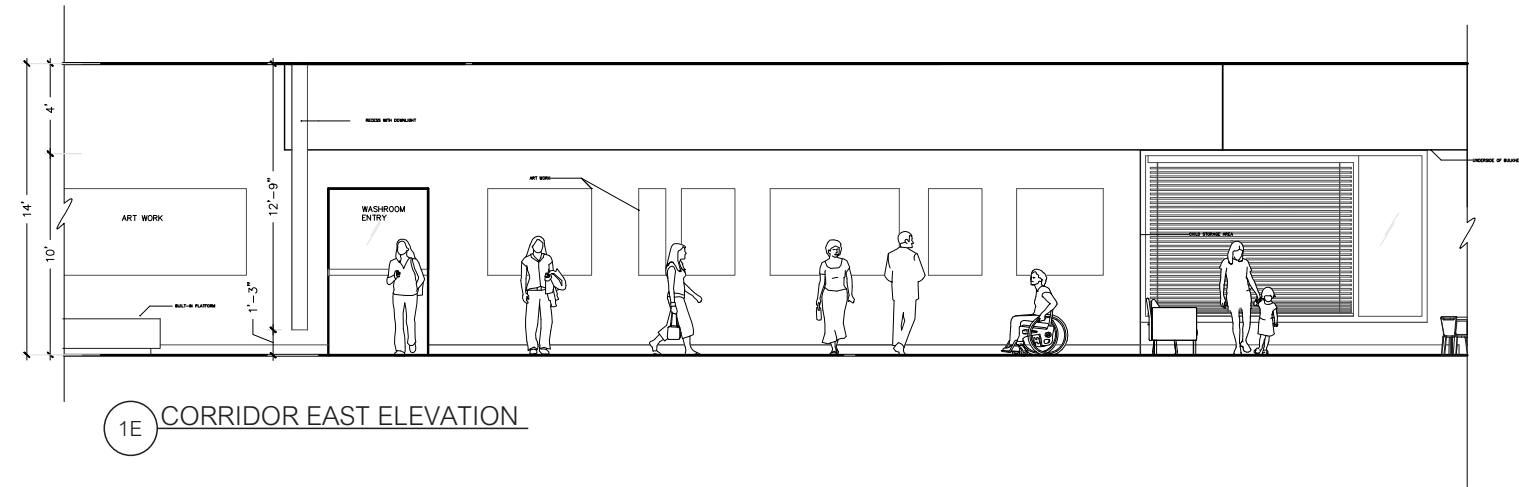
- NOTES**
- ① 12'-0" AFF TO UNDERSIDE OF FINISHED CEILING, 3/4" PLYWOOD WD VENEER, B, STAINLESS
  - ② 11'-0" AFF TO UNDERSIDE OF FINISHED CEILING, GYPSUM, PT4
  - ③ BULKHEAD 12'-0" AFF, GYPSUM, PT1
  - ④ BULKHEAD 19'-0" AFF, GYPSUM, PT1
  - ⑤ 9'-6" AFF, 3/4" PLYWOOD WD VENEER
  - ⑥ BENCH BULKHEAD 11'-0" AFF, STAINLESS STEEL
  - ⑦ 10'-0" AFF, GYPSUM, PT4
  - ⑧ ACOUSTIC TILE 11'-0" AFF
  - ⑨ BULKHEAD 12'-0" AFF, 3/4" PLYWOOD WD VENEER
  - ⑩ BULKHEAD GYPS, 10' AFF
  - ⑪ EXPOSED TO UNDERSIDE OF STRUCTURE
  - ⑫ BULKHEAD 10'-0" AFF, GYPSUM, PT1
  - ⑬ TIMBER BULKHEAD 12'-6" AFF
  - ⑭ FABRIC FRAGMENTS SECURE TO UNDERSIDE OF FINISHED CEILING WITH WIRE



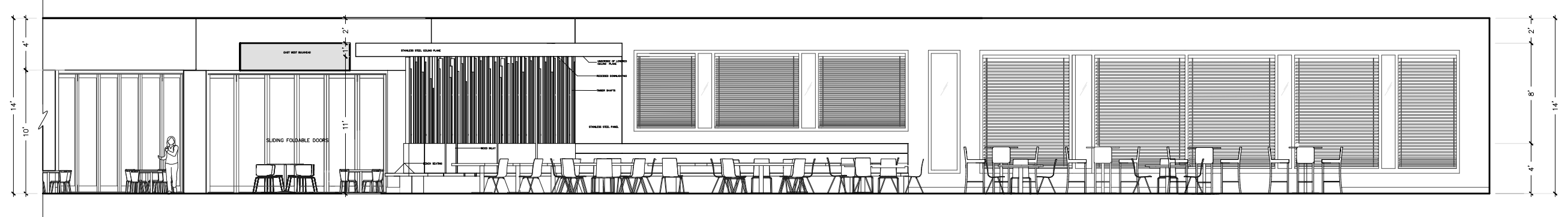
- NOTES
-  HARDWOOD - SHAWtv801 - HILLCREST, 00424\_0 - BAR HARBOR BROWN
  -  HARDWOOD - SHAW tv820 - MERIDIAN, 00145\_0 - FARRIER MAPLE
  -  DURO-DESIGN CORK - CL NEGRA, SOFT WHITE
  -  CARPET - SHAW tv126 - HIGH STYLE TWIST, 00329\_0 - BONSAI
- UNLESS NOTED, AREAS TO HAVE ACID ETCHED CONCRETE

4 FLOOR FINISHES PLAN

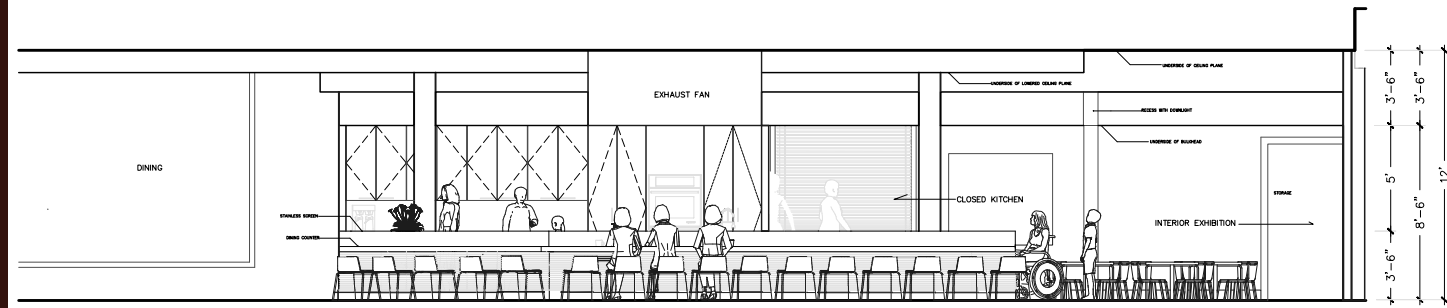




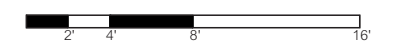
1E CORRIDOR EAST ELEVATION



2E CHILD - DINING EAST ELEVATION



3E COMMUNAL KITCHEN SOUTH ELEVATION





PERSPECTIVE OF CHILD AND DINING AREA LOOKING EAST

PERSPECTIVE OF DINING AREA LOOKING WEST





COMMUNAL KITCHEN PERSPECTIVE LOOKING SOUTH

NORTH EAST VIEW FROM COMMUNAL KITCHEN OF CHILD AND DINING

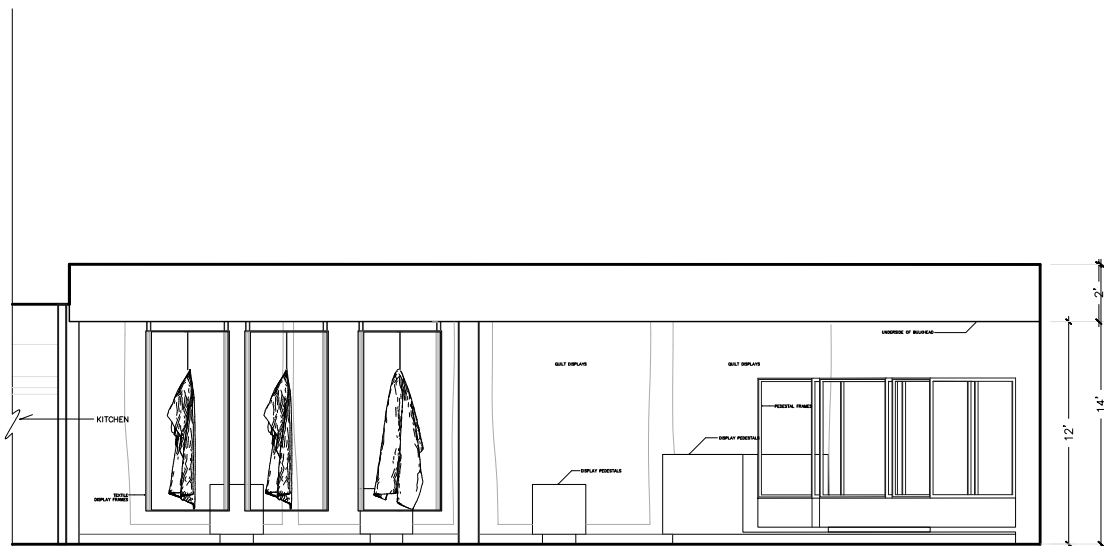




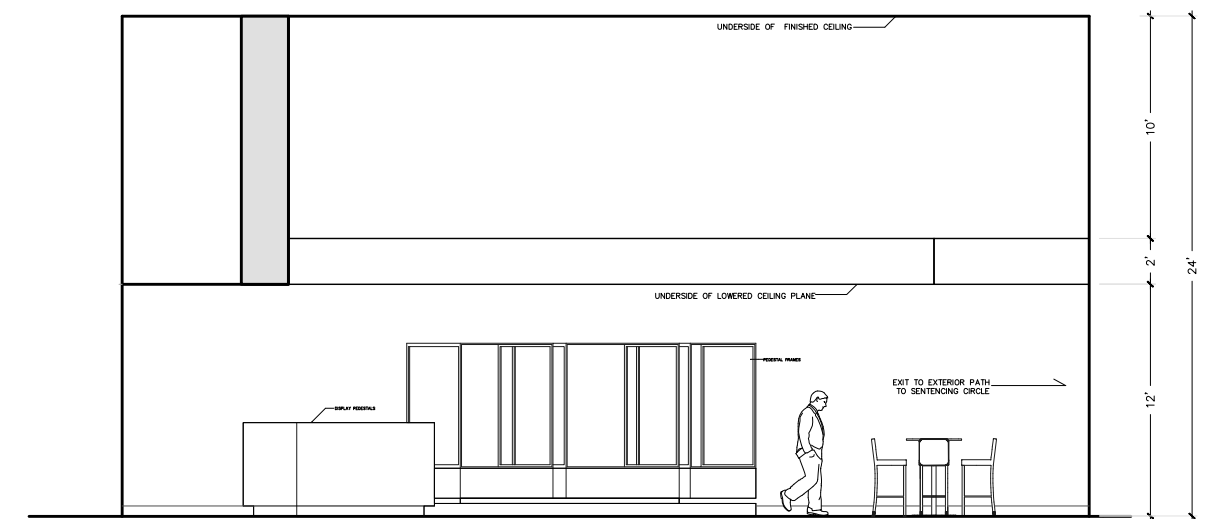
PERSPECTIVE OF EXHIBITION LOOKING EAST



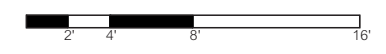
PERSPECTIVE OF EXHIBITION LOOKING WEST

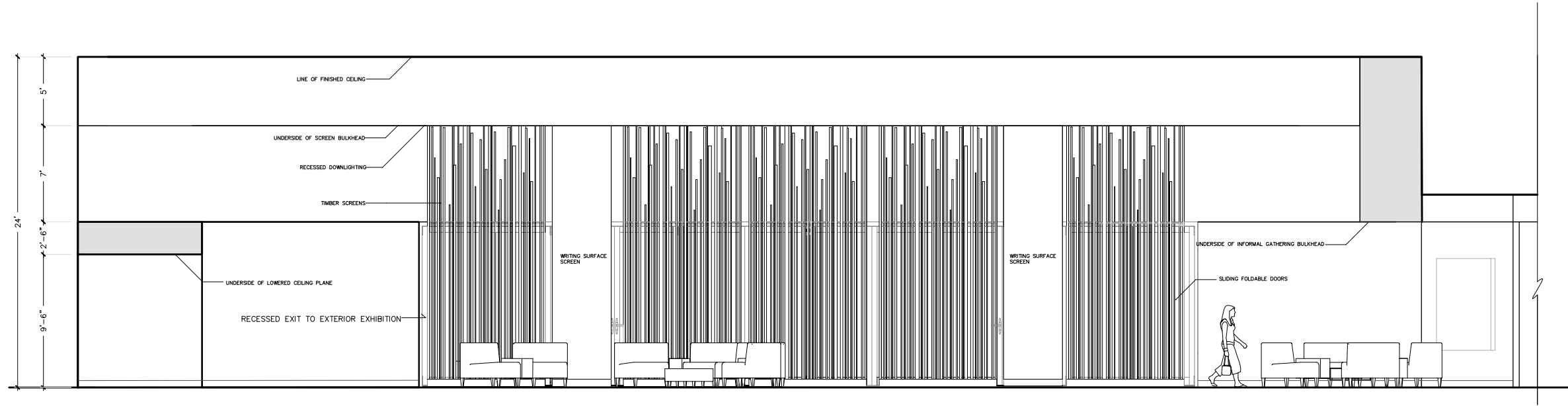


4E INTERIOR EXHIBITION SOUTH ELEVATION



5E INTERIOR EXHIBITION WEST ELEVATION

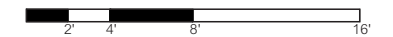


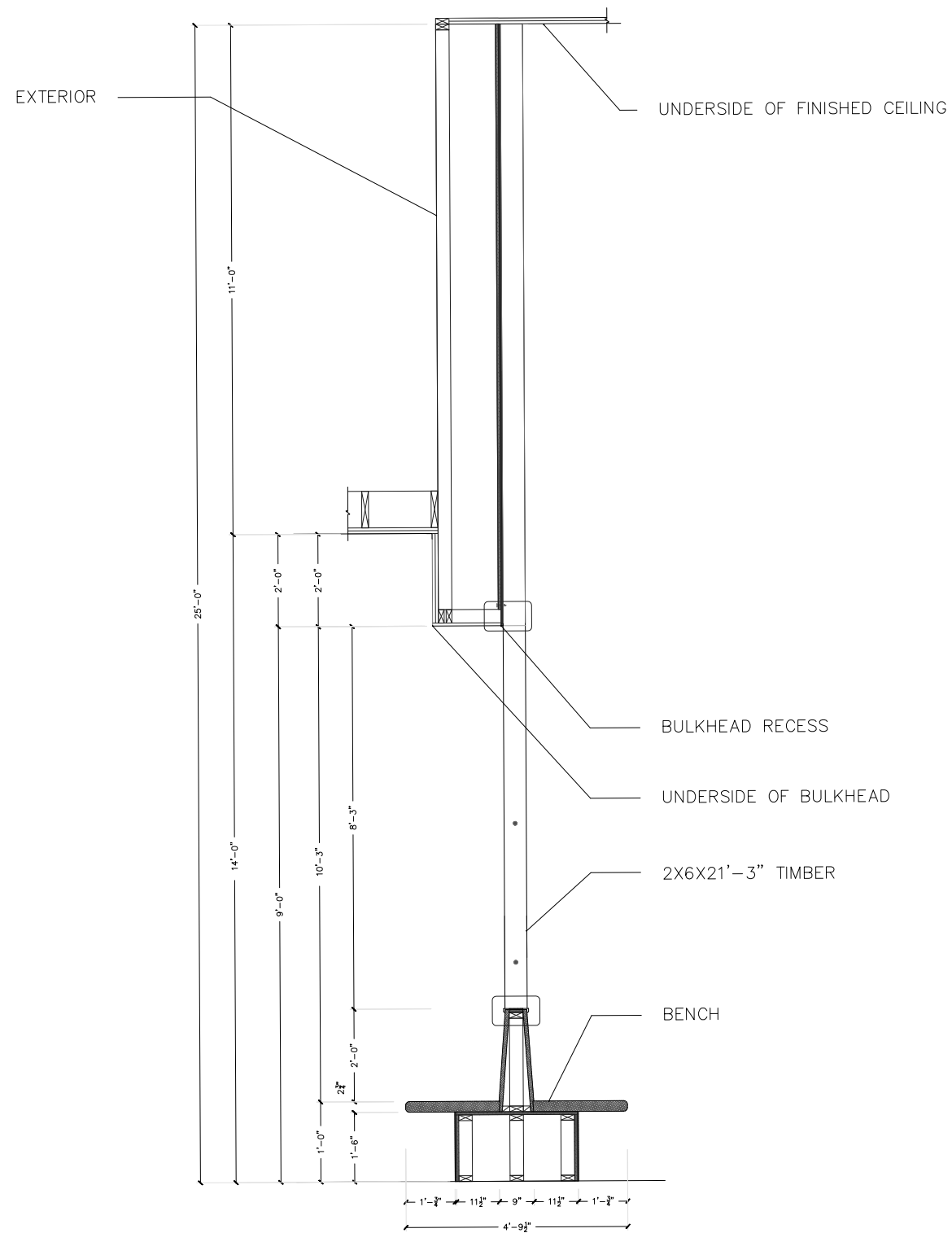


6E OPEN GATHERING WEST ELEVATION

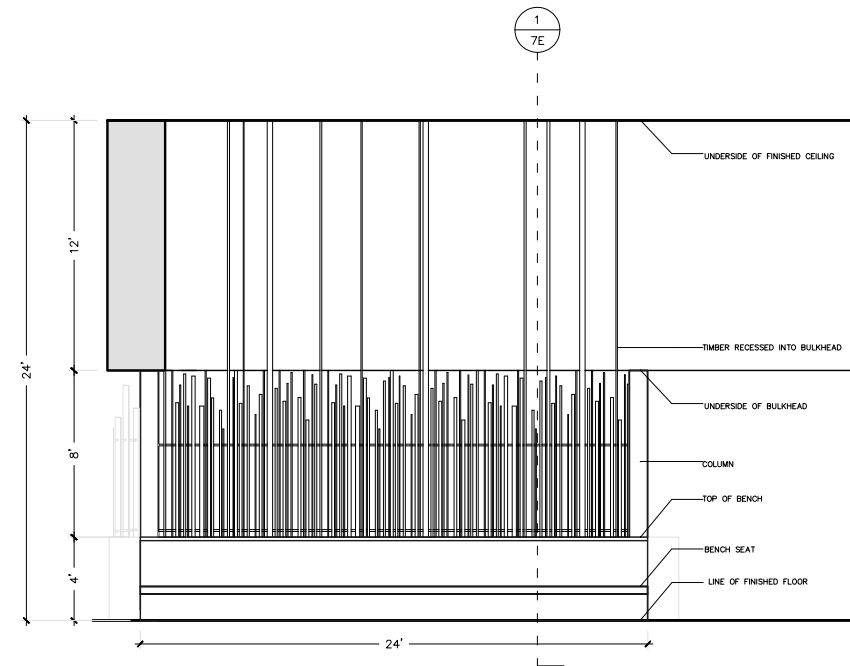


8E OPEN GATHERING WEST PERIMETER ELEVATION

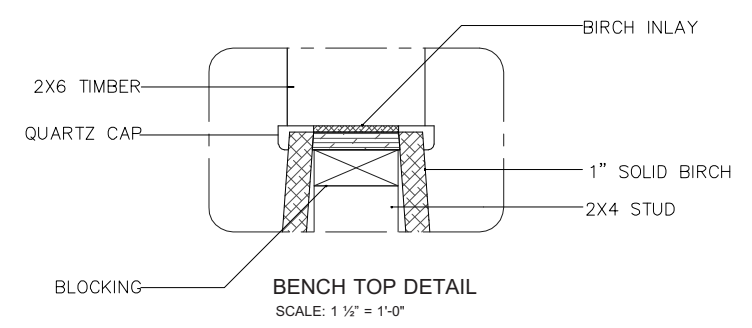
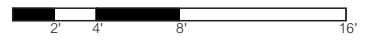




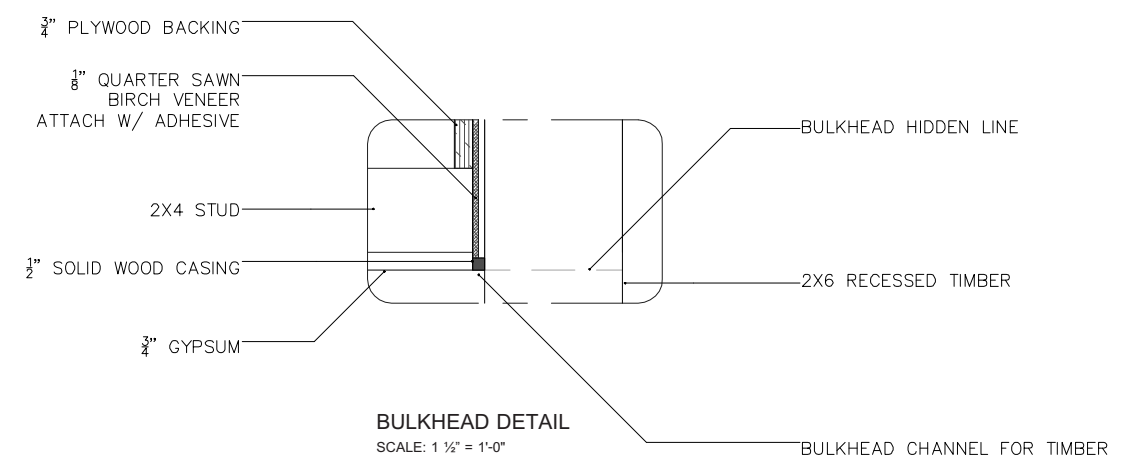
1  
7E BENCH AND BULKHEAD SECTION



7E INFORMAL GATHERING SPACE BENCH EAST ELEVATION



BENCH TOP DETAIL  
SCALE: 1 1/2" = 1'-0"



BULKHEAD DETAIL  
SCALE: 1 1/2" = 1'-0"



PERSPECTIVE OF INFORMAL GATHERING AREA LOOKING NORTH EAST



PERSPECTIVE OF INFORMAL GATHERING AREA LOOKING NORTH EAST



PERSPECTIVE OF INFORMAL GATHERING AREA LOOKING NORTH EAST



PERSPECTIVE OF GAME AREA LOOING SOUTH WEST

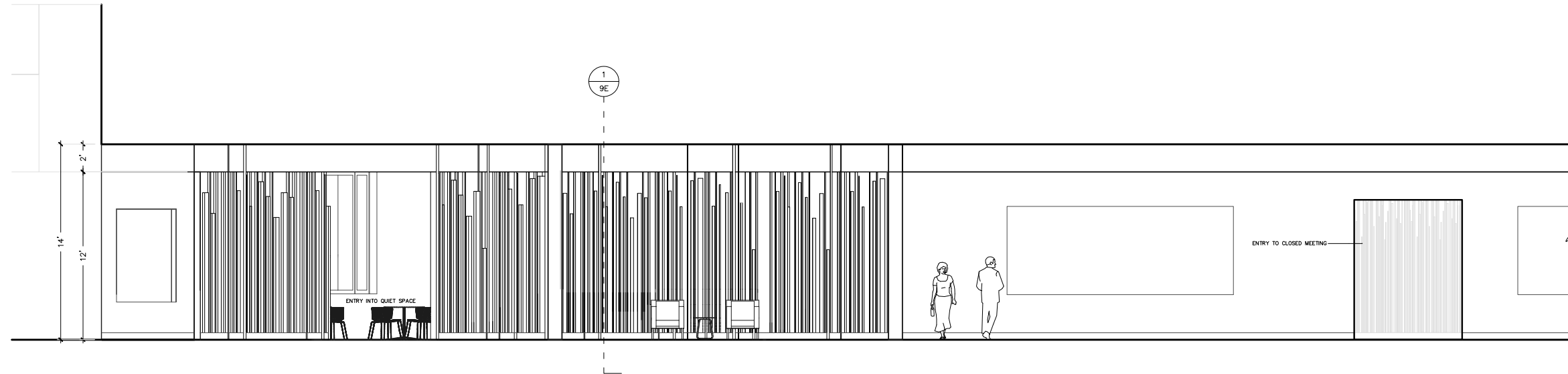


PERSPECTIVE OF INFORMAL GATHERING AREA LOOKING WEST

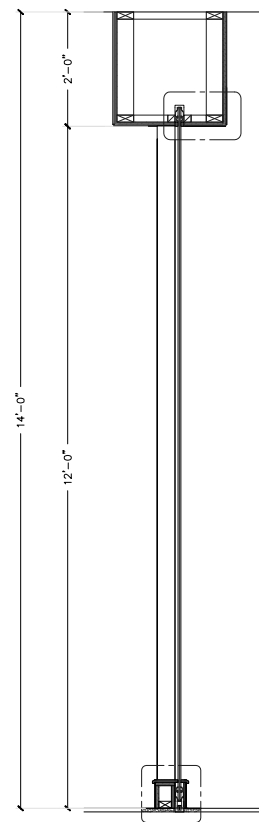




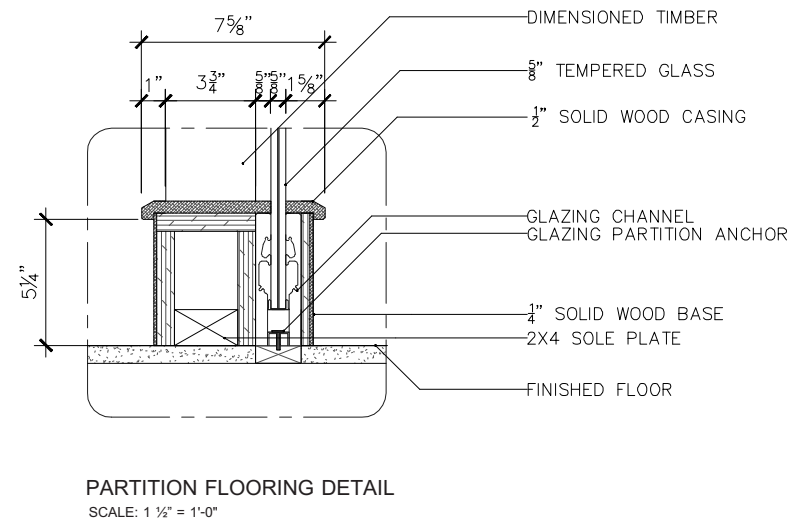
GATHERING SPACE PERIMETER PERSPECTIVE LOOKING NORTH WEST



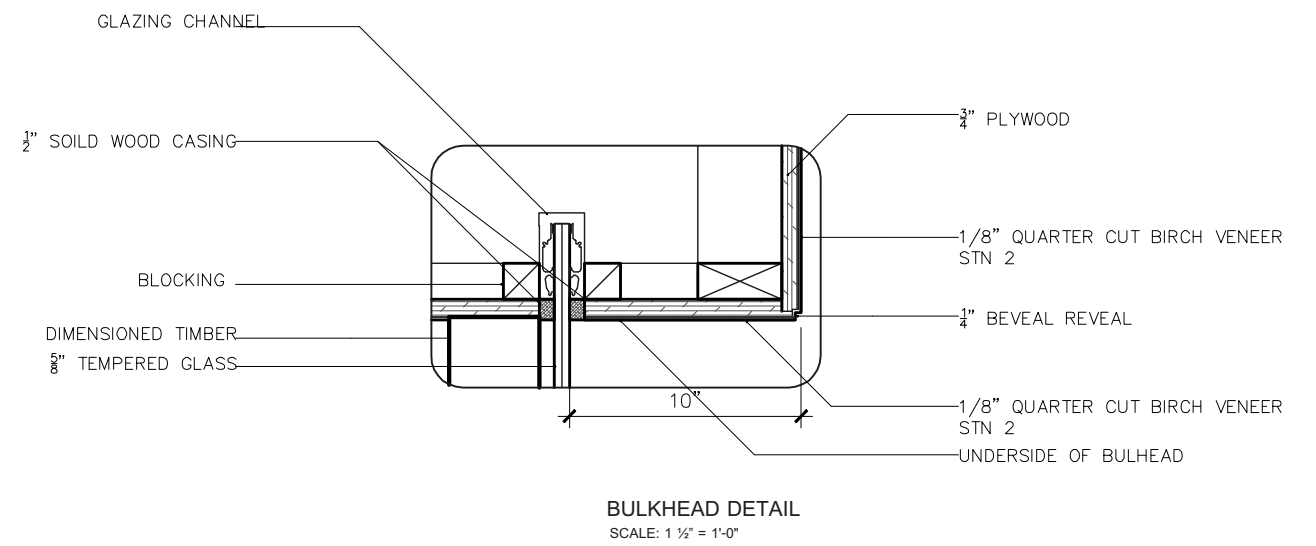
1 9E OPEN SPACE WEST ELEVATION



1 9E QUIET SPACE PARTITION SECTION



PARTITION FLOORING DETAIL  
SCALE: 1 1/2" = 1'-0"



BULKHEAD DETAIL  
SCALE: 1 1/2" = 1'-0"



PERSPECTIVE OF QUIET AREA LOOKING SOUTH



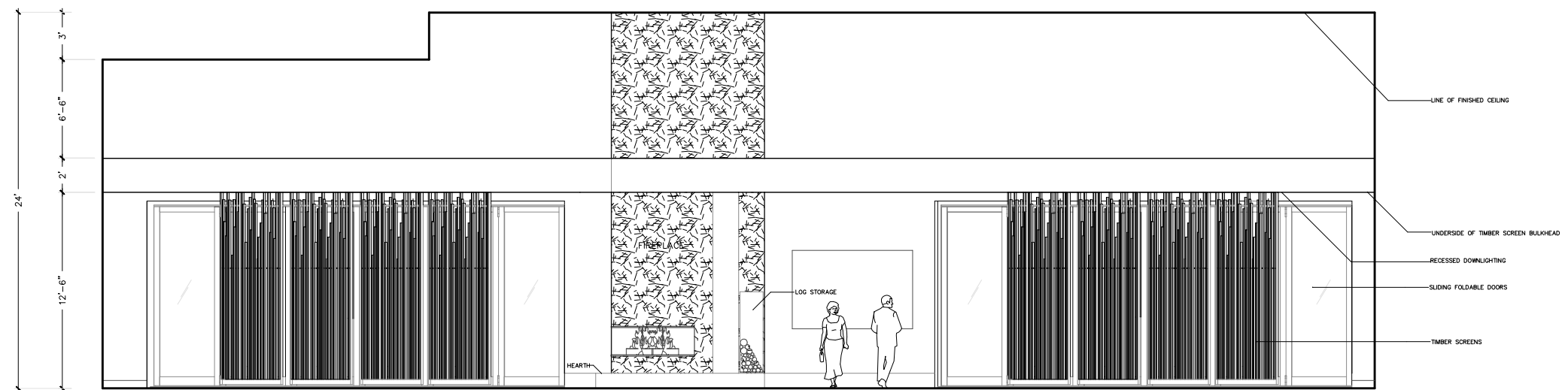
PERSPECTIVE OF OPEN SPACE AREA LOOKING NORTH



PERSPECTIVE OF OPEN SPACE AREA LOOKING SOUTH

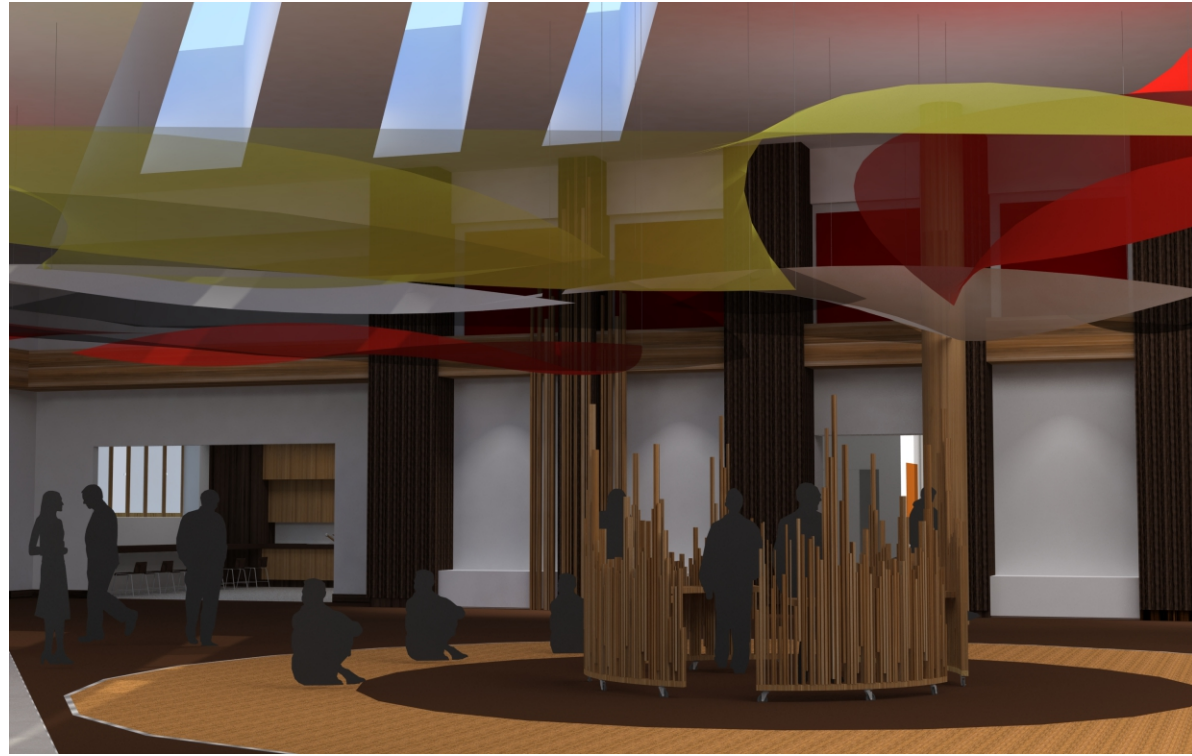


SENTENCING CIRCLE PERSPECTIVE LOOKING WEST



10E SENTENCING CIRCLE WEST ELEVATION

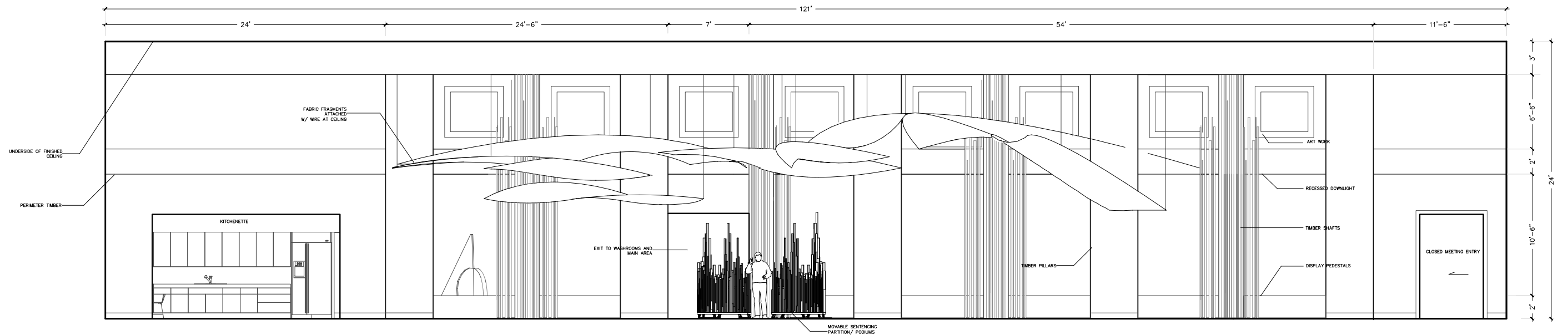




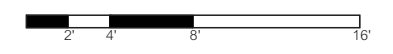
SENTENCING CIRCLE PERSPECTIVE LOOKING EAST

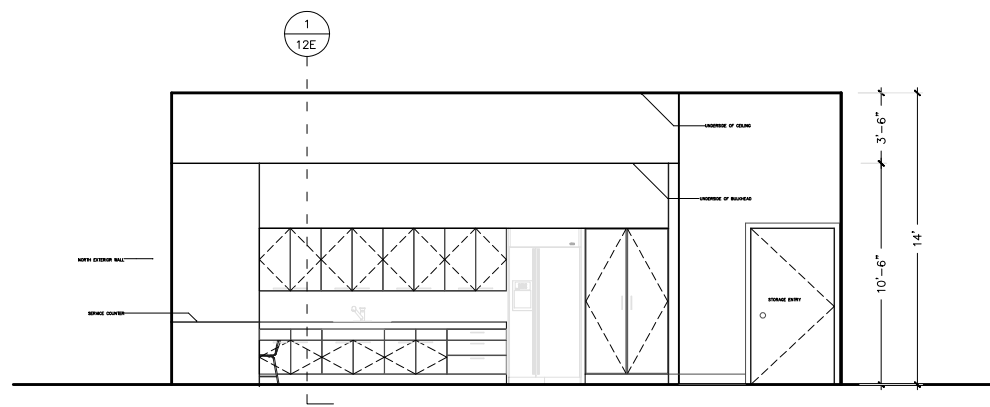


SENTENCING CIRCLE PERSPECTIVE LOOKING SOUTH EAST

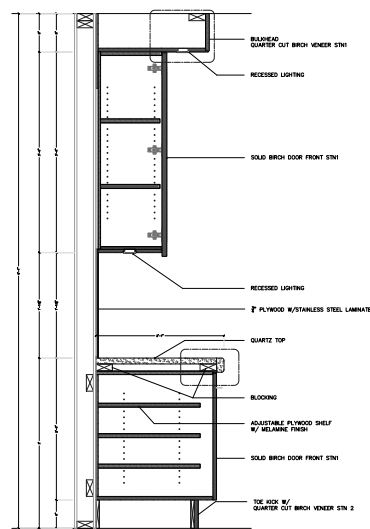


11E SENTENCING CIRCLE EAST ELEVATION

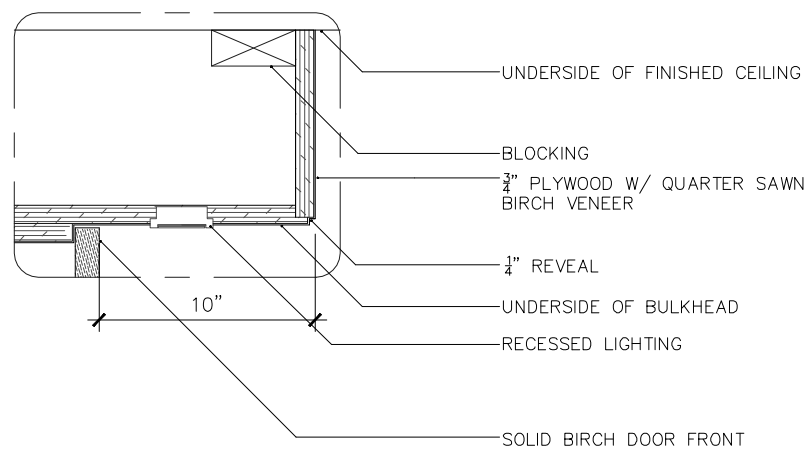




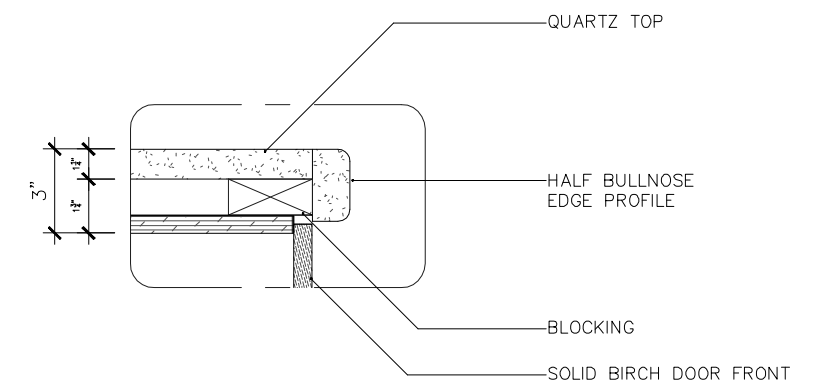
12E SENTENCING CIRCLE KITCHENETTE EAST ELEVATION



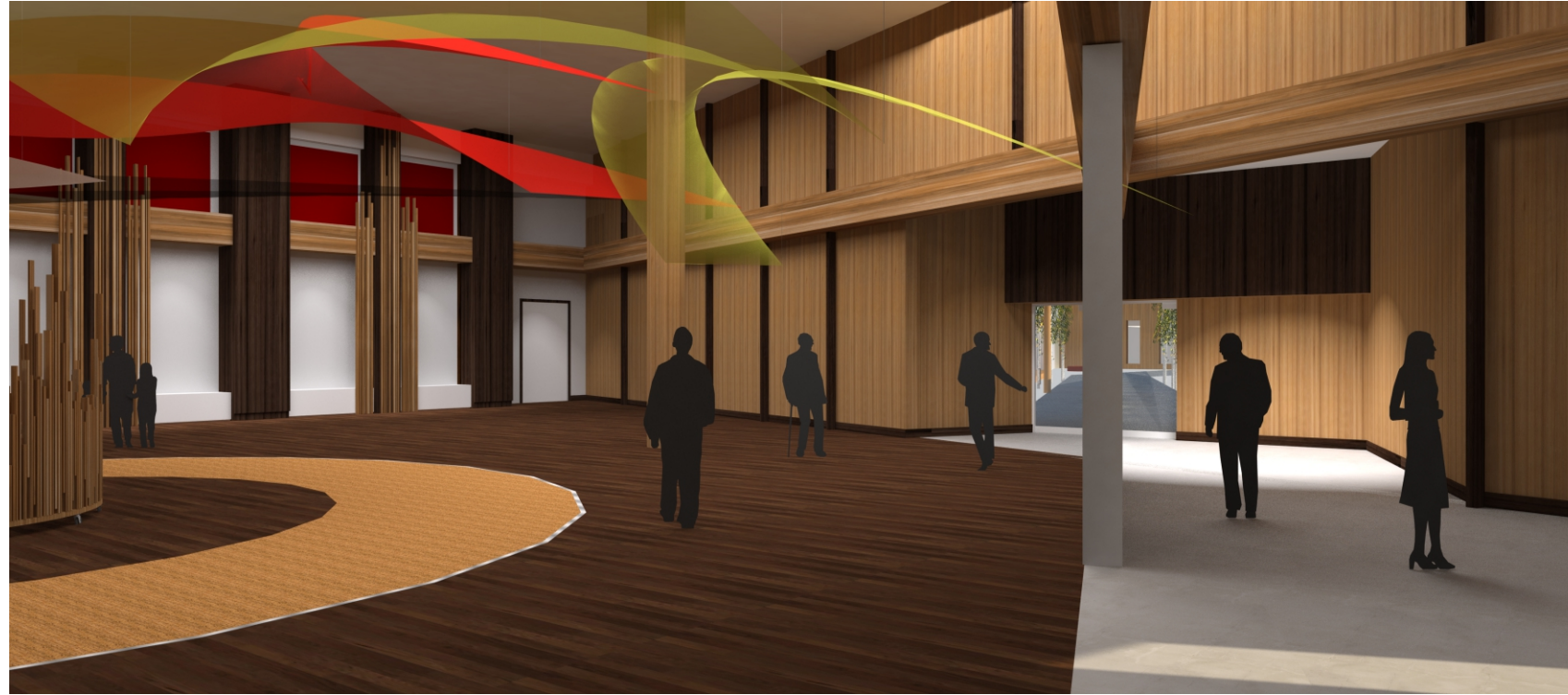
1 12E KITCHENETTE MILLWORK SECTION



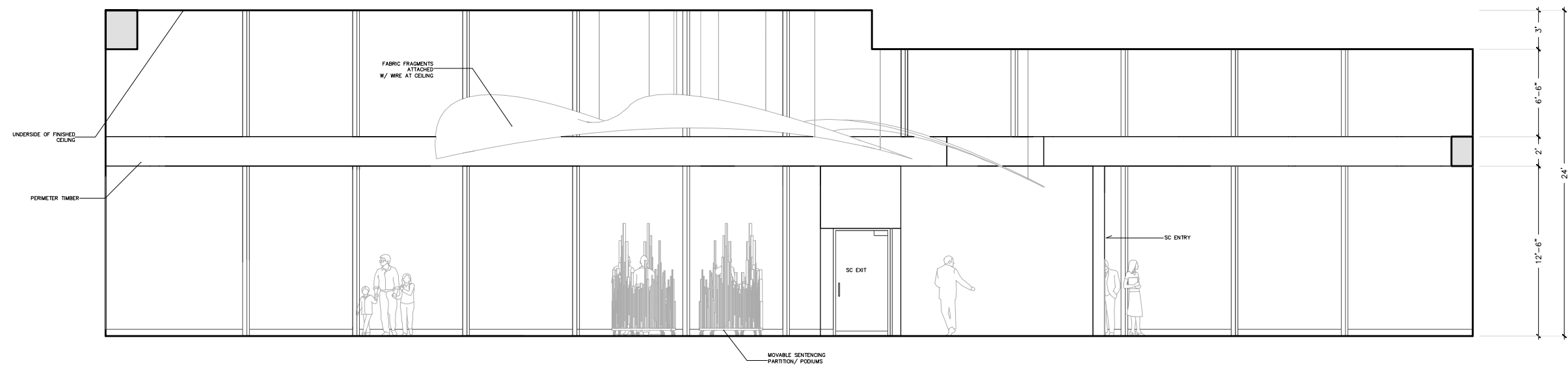
BULKHEAD DETAIL  
SCALE: 1 1/2" = 1'-0"



MILLWORK DETAIL  
SCALE: 1 1/2" = 1'-0"

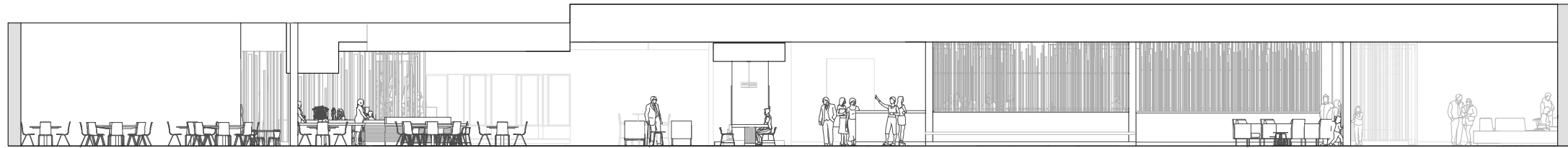


SENTENCING CIRCLE PERSPECTIVE LOOKING SOUTH

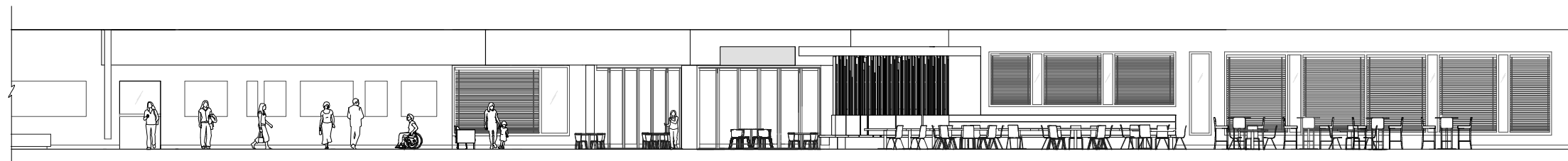


13E SENTENCING CIRCLE SOUTH ELEVATION





1S NORTH SOUTH SECTION LOOKING WEST



2S NORTH SOUTH SECTION LOOKING EAST

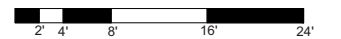




Figure 61



Figure 62



Figure 67



Figure 63

COLOR AND MATERIAL CONCEPT

Figure 66



Figure 64

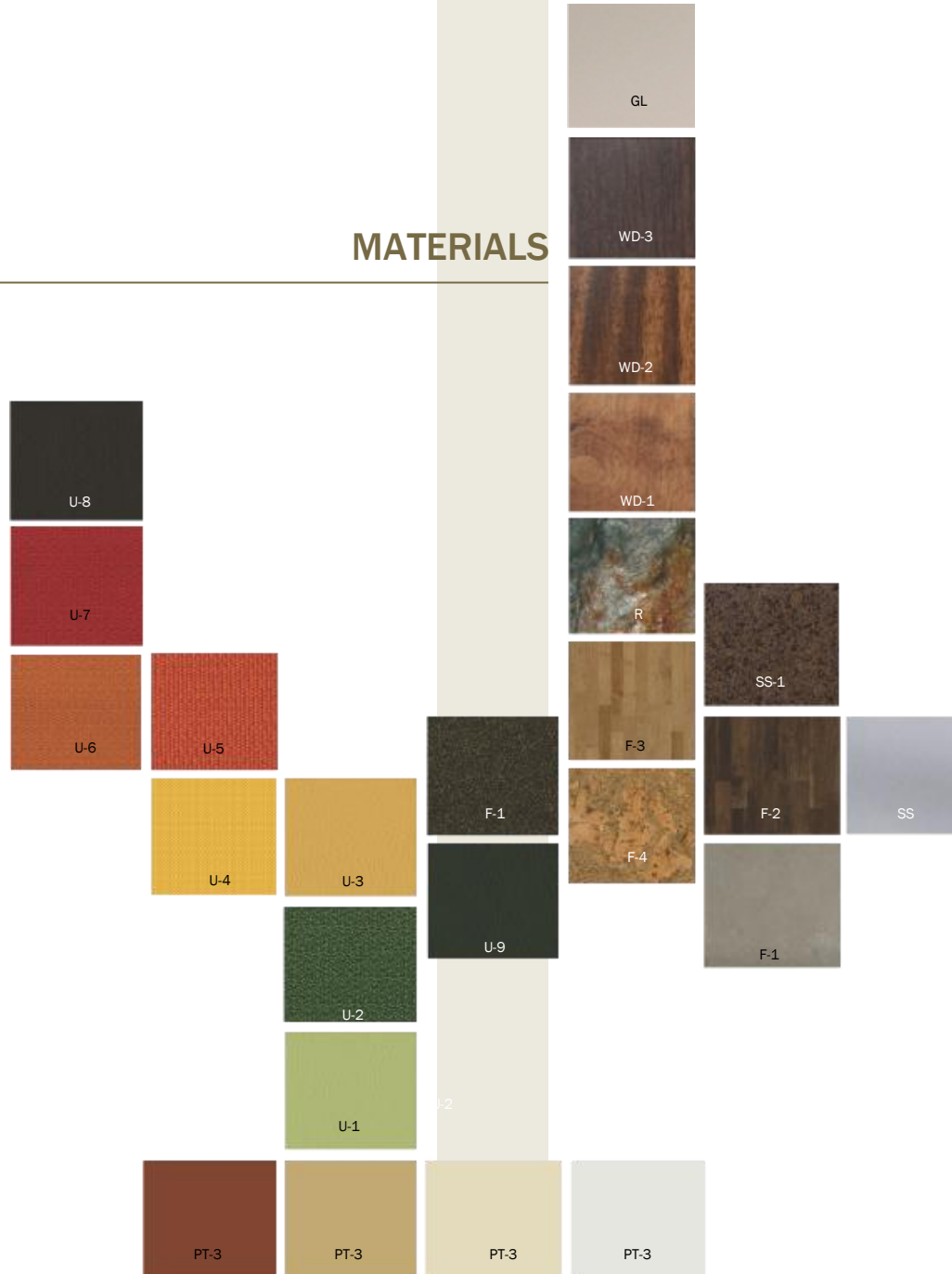


Figure 65



The Okanese landscape and seasonal changes inform the material and color selections. The cool colors of the winter months, punctuated by the vibrancy of spring and summer are echoed in the interior environment. The tactile nature of the space invites the users the embrace the vertical expressions present in the partitions and engage the cool comfort of stone.

# MATERIALS



Material Schedule				
No.	Material	Manufacturer	Code	COLOR
F-1	ACID ETCHED CONCRETE			
F-2	HARDWOOD FLOORING	SHAW	TV801 HILLCREST 00424_0	BAR HARBOUR BROWN
F-3	HARDWOOD FLOORING	SHAW	TV820 MERIDIAN 00145_0	PT-2 FARRIER MAPLE
F-4	CORK	DURO-DESIGN	CL NEGRA	SOFT WHITE
CAR	CARPET	SHAW	329	BONSAI
WD-1	QUARTER-CUT BIRCH VENEER	CUSTOM	WA-1	STN1
WD-2	LAMINATED TIMBER	CUSTOM	WA-1	STN2
WD-3	LAMINATED TIMBER	CUSTOM	WA-1	STN3
SS	STAINLESS STEEL	CUSTOM	WA-1	
GL	GLAZING	BENHEIM	WA-1	BRONZE ETCH
SS1	SOLID SURFACE	SILESTONE	STONE SERIES	COFFEE BROWN
R	ROCK			
PT-1	PAINT	BENJAMN MOORE	OC-64	PURE WHITE
PT-2	PAINT	BENJAMN MOORE	CC-246	VICHYSOISE
PT-3	PAINT	BENJAMN MOORE	HC-171	WICKHAM GRAY
PT-4	PAINT	BENJAMN MOORE	2173-10	EARTHLY RUSSET
U-1	FABRIC	DESIGNTEX	3403-504	CHERVIL
U-2	FABRIC	DESIGNTEX	5F13	GREEN
U-3	FABRIC	DESIGNTEX	3403 202	HONEY
U-4	FABRIC	DESIGNTEX	5S16	TUMERICK
U-5	FABRIC	DESIGNTEX	3259 701	SQUASH BLOSSOM
U-6	FABRIC	DESIGNTEX	5F02	ORANGE
U-7	FABRIC	DESIGNTEX	5F03	TOMATO
U-8	FABRIC	DESIGNTEX	3348 106	CACAO
U-9	FABRIC	DESIGNTEX	3348 503	EVERGREEN

**MATERIAL BOARD**

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### Room Finish Schedule

No.	Name	Floor	Base	Paint/Finish				Ceiling	Ceiling Finish
				North	South	East	West		
101	EAST ENTRY/OPEN SPACE	F-1	WA-1	PT-2	PT-2	PT-2	PT-2	GYPSUM	PT-1
102	M. WASHROOM	F-1	WA-1	PT-2	PT-2	PT-2	PT-2	ACOUSTIC TILE	ARMSTRONG ULTIMA OPEN PLAN
103	F. WASHROOM	F-1	WA-1	PT-2	PT-2	PT-2	PT-2	ACOUSTIC TILE	ARMSTRONG ULTIMA OPEN PLAN
104	CHILD STORAGE	F-1	WA-1	PT-2	PT-2	PT-2	PT-2	ACOUSTIC TILE	ARMSTRONG ULTIMA OPEN PLAN
105	CHILD SPACE	F-1	WA-1	PT-2		PT-2		ACOUSTIC TILE, GYPSUM	PT-1, PT-4, ARMSTRONG ULTIMA OPEN PLAN
106	COMMUNAL DINING	F-1, F-2, F-3	WA-1		PT-2	PT 2,WD-1,SS	PT-2	GYPSUM	PT-1
107	CLOSED KITCHEN	F-1	WA-1	PT-2	PT-2	PT-2	PT-2	GYPSUM	PT-1
108	COMMUNAL KITCHEN	F-1	WA-1		PT-2			GYPSUM	PT-1, PT-4
109	EXHIBITION STORAGE	F-1	WA-1	PT-2	PT-2	PT-2	PT-2	GYPSUM	PT-1
110	OPEN EXHIBITION	F-1, F-2, F-3	WA-1	WD-1	PT 2	GL,WD-1,WD-2	PT-2,PT-1	GYPSUM	P1-1,WD-1, S.S
111	INFORMAL GATHERING	F-1, F-2, F-3	WA-1	PT-2		WD-1,WD-2,PT-1	PT 2,PT-1	GYPSUM	PT-1
112	QUIET SPACE	F-2	WA-1	PT-2	PT-2	GL,WD-1,WD-2	PT-2	ACOUSTIC TILE	ARMSTRONG ULTIMA OPEN PLAN
113	CLOSED MEETING AREA	F-2	WA-1	PT-2	PT 2	PT-2,GL,WD-1,WD-2	PT-2	ACOUSTIC TILE, GYPSUM	PT-1
114A	STORAGE	F-2	WA-1	PT-2	PT-2	PT-2	PT-2	ACOUSTIC TILE	ARMSTRONG ULTIMA OPEN PLAN
114B	STORAGE	F-2	WA-1	PT-2	PT-2	PT-2	PT-2	ACOUSTIC TILE	ARMSTRONG ULTIMA OPEN PLAN
115	SECURED STORAGE	F-2	WA-1	PT-2	PT-2	PT-2	PT-2	ACOUSTIC TILE	ARMSTRONG ULTIMA OPEN PLAN
116	JANITORIAL	F-1	WA-1	PT-2	PT-2	PT-2	PT-2	ACOUSTIC TILE	ARMSTRONG ULTIMA OPEN PLAN
117	F. WASHROOM	F-1	WA-1	PT-2	PT 2	PT 2	PT-2	ACOUSTIC TILE	ARMSTRONG ULTIMA OPEN PLAN
118	M. WASHROOM	F-1	WA-1	PT-2	PT 2	PT-2	PT 2	ACOUSTIC TILE	ARMSTRONG ULTIMA OPEN PLAN
119	ELDER MEDIATOR SPACE	F-2	WA-1	PT-2	GL,WD-1,WD-2	PT 2	PT 2	ACOUSTIC TILE	ARMSTRONG ULTIMA OPEN PLAN
120	MECHANICAL/STORAGE	F-1		PT-2	PT 2	PT 2	PT 2	OPEN BEAM	
121	SC ENTRY ENTRY/ EXIT	F-1	WA-1	WD-1	WD-1,WD-2	WD-1	WD-1	GYPSUM	PT-1
122	SENTENCING CIRCLE	F-1, F-2	WA-1	PT-3	WD-1,WD-2	PT-3	PT-3	GYPSUM	PT-1
123	WASHROOM	F-1	WA-1	PT-3	PT-3	PT-3	PT-3	GYPSUM	PT-1
124	WASHROOM	F-1	WA-1	PT-3	PT-3	PT-3	PT-3	GYPSUM	PT-1
125	WASHROOM	F-1	WA-1	PT-3	PT-3	PT-3	PT-3	GYPSUM	PT-1
126	WASHROOM	F-1	WA-1	PT-3	PT-3	PT-3	PT-3	GYPSUM	PT-1
127	STORAGE	F-1	WA-1	PT-3	PT-3	PT-3	PT-3	GYPSUM	PT-1
128	HALLWAY	F-1	WA-1	PT-3	PT-3	PT-3	PT-3	GYPSUM	PT-1
129	JANITORIAL	F-1	WA-1	PT-3	PT-3	PT-3	PT-3	GYPSUM	PT-1
130	SC KITCHETTE	F-1	WA-1	PT-3	PT-3	PT-3	PT1	GYPSUM	PT-1

LEGEND

F-1 ACID ETCHED CONCRETE - CREAM FINISH

F-2 HARDWOOD FLOORING SHAW TV801 - HILLCREST 00424\_0 BAR HARBOR BROWN

F-3 HARDWOOD FLOORING SHAW Tv820 - MERIDIAN 00145\_0 FARRIER MAPLE

WA-1 OAK, STN2

PT-1 BENJAMIN MOORE OC-64

PT-2 BENJAMIN MOORE CC-246

PT-3 BENJAMIN MOORE HC-171

PT-4 BENJAMIN MOORE 2173-10

WD-1 QUARTER-CUT BIRCH VENEER, STN1

WD-2 LAMINATED TIMBER, STN2

WD-3 LAMINATED TIMBER, STN3

SS STAINLESS STEEL

GL GLAZING

## DESIGN EVALUATION

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### Strengths

Completing a project that was deeply personal has been difficult. At times I felt that I could not integrate the stories from my youth or the teachings from Elders in the community because they were not published academic works. I did not trust my own knowledge and experiences as truths and that was my failing. Behind every design decision made and every word written I always thought about my community and their faith in what I was doing. It was a

heavy burden to know that people have given a part of themselves to you by sharing their world.

The work is successful in 3 key areas: identifying the functions associated with a circle ceremony; addressing the significance of place as contributing element to a successful outcome; avoidance of racial stereotypes and sacred representations in the interior.

### Weaknesses

The project is an idealized vision of restorative justice. In approaching this project I choose to focus upon a positive outcome and as a result the space has security issues. Initially I programmed a security centre and RCMP office but later removed them when I contemplated the philosophy of restorative justice. On reflection I believe the space should include an area for the RCMP.

Part of the charm and beauty of this location is the unspoiled land. As I have witnessed in other Indigenous communities that are located in close proximity to urban centers the community dynamic is altered when a different identity is introduced. Our desire to bring added revenue and employment opportunities to Indigenous communities is often at the expense of traditions, social relationships and the landscape.

Building maintenance is often a big issue in remote Indigenous communities and materials must be durable and resilient to withstand the prairie seasons. A large building such as this would face challenges in maintenance and repairs requiring a skilled tradesperson.



## FINAL REMARKS

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The medium of an interior environment is a record of the everyday and in the restorative justice centre design proposal it seeks to facilitate the exchange of information between inhabitant and the world using a tangible system of visual symbols from ceremony and place embodying our secrets, memories and stories. The interior, traditionally is the place of freedom and self-expression, intimately linking the tendrils of human frailties and weaving them

into and through an established condition, thus providing context regarding reactionary action within time and place.

The initial objectives for this project were to understand and create an interior environment that recognizes the unique Indigenous issues of ceremony, gestures and justice. The insight from the observational research and the narratives provided by the people of Okanese concerning tradition and identity gave an intimate set of clues regarding history, ceremony and controlling external forces. The literature selections, guided by the work completed in the community, provided the theoretical background for creating permanent structure for temporal ceremonies traditionally conducted ephemeral structures. Using the guiding elements of ritual and sacred spaces of Okanese as 'place' informs the project and the restorative justice center I hope became a medium to express identity and find comfort by acknowledging the intimate relationship between the body, landscape and the ritual.

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A minimalist design featuring a vertical line and a large circle. The vertical line is a dark olive green and runs from the top to the bottom of the page. A large, thin, light grey circle is positioned on the right side, overlapping the vertical line. The word "APPENDICES" is centered horizontally below the vertical line, with a horizontal line extending from the vertical line to the right, passing through the text.

# APPENDICES

## OKANESE HISTORICAL TIMELINE

1867	Indian Education becomes federal responsibility	
1874	Treaty 4 signed in Fort Qu'Appelle in 1874;	
1880	Establishment of Department of Indian Affairs	
1883	INAC creates the first three industrial schools in Alberta and Saskatchewan	
1884	Indian Act amended - compulsory attendance for status Indians under 16 until 18 yrs.	
1884	Father Hugonard builds first West residential school: Lebret Residential School	
1889	File Hills Colony School established on Okanese Reserve	
1893	Lebret school enlarged to accommodate 225 resident students	
1899	Lebret Convent boarding school: Sisters of Notre Dame des Missions of Lyons, France	
	Lebret School burns down	1908
	Spanish Influenza Epidemic kills Cree located at Mac Leod Lake	1918-19
	Amendment to Indian Act - mandatory attendance for children aged 7-15	1920
	Sundance on Okanese stopped by agency and RCMP	1932
	File Hills Colony School closes	1949
	'Agency Catholic Church', located on Okanese burns down	1950
	Sentencing Circle conducted in Fort Qu'Appelle	1986
	Lebret Indian Residential School - operates as school, no residents	1969
	Star Blanket Reserve purchase Lebret School and site	1990
	Lebret school is demolished – school bricks sold for \$5.00 each	1990
	Okanese settles Treaty Land Entitlement Claim w/ Federal and Provincial government	1991
	Establishment of justice framework for the File Hills Reserves	
	Veteran's memorial erected at Band office	1996
	'Wiping away the Tears' memorial pillars erected on File Hills colony site	2001

## JUSTICE SYSTEM

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The Canadian Legal System: Canadian Justice Development, System and Ideology (Minister of Justice and Attorney General of Canada, 2005)

History:

- Canada's criminal and civil law is a fusion of various European systems from the 17<sup>th</sup> and 18<sup>th</sup> centuries.
- Canada's federal system is divided between the Parliament of Canada and the provincial and territorial legislatures.

Federal court responsibilities include:

- . Consistent treatment of criminal behaviour across the country
- . Trade
- . National Defense,
- . Amendments to statutes or criminal law
- . Patents
- . Postal service
- . Intellectual property
- . Federal-provincial

Provincial court responsibilities:

- . Laws concerning education
- . Property
- . Civil rights
- . Administration of justice
- . Hospitals
- . Municipalities

Aboriginal Rights:

Recognized as a unique and separate entity according to both the federal *Indian Act* and the Charter of Rights and Freedoms to include:

- . Cultural preservation
- . Identities
- . Customs
- . Traditions
- . Languages
- . Governmental power on lands under federal *Indian Act*.

Canadian Justice Ideological Process:

- . Crime is an offence against society as a whole
- . It is the government(s) that initiate criminal prosecution
- . Victim impact statements may be submitted
- . Offenders may be ordered to pay restitution
- . Sentencing is considered under the Criminal Code

Restorative Justice Ideological Process:

- . Emphasis on the victim and community wrong doing
- . Victim, offender and community participate in mediation process to reach amicable resolution
- . Offender accepts responsibility and makes restitution to victim and community

## Identified Stakeholders in Restorative Justice Process

Three tiered system of management and control; National, regional and community level (Peterson, 2000).

### National

- . Federal Ministries
- . National Crime Prevention Strategy
- . Public Safety and Emergency Preparedness
- . Department of Justice
- . Solicitor General
- . Indigenous community Officials
- . Indian and Northern Affairs Canada
- . Privy Council Office
- . National Crime Prevention

### Regional

- . Provincial/territorial ministries
- . Local justice officials
- . Crown counsel
- . Defense lawyers serving the community
- . Corrections officials
- . Police

### Community

- . Community support networks
- . Wellness committees within individual Indigenous communities may offer addiction counselling, community workshops, program referrals, mediation and/or conflict resolution
- . Elders
- . Social services agencies
- . Parole and probation services



## JUSTICE DATA

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Identified Contributing Factors to Criminal Behaviour (Department of Justice, 2005)

- Age
- Identified Disadvantages
- Education
- Social and Economic Inadequacies
- Personal attitudes
- Victimization

Social support for crimes

- Gender
- Personal history
- Alcohol/drug
- Family history

The following information is taken from the 2009 Statistics Canada Publication: First Nations People: Selected findings of the 2006 Census written by Linda Gionet. Aboriginal persons as defined by the Indian Act of Canada include North American Indian, Metis and Inuit.

#### Persons Identified as Aboriginal

- 2.2% or 698,025 of the total Canadian population identify themselves as Aboriginal
- In Saskatchewan 10% the total of population identify themselves as Aboriginal
- 45% of all Aboriginal people live in urban areas
- 65% of all Aboriginal people reside in rural areas

#### Age

- The median age of Aboriginals is 25, while in comparison Canada's median age is 40
- Approximately 33% of the Aboriginal population are children under 15
- Approximately 5% are seniors 65 years and older due to low life expectancy
- Saskatchewan the median age is 20

#### Education

- 2% of Aboriginal people age 25 to 64 years old had completed high school, in comparison to the 61% non-Aboriginal population
- 7% of First Nations people had a university degree compared to 23% of non-Aboriginal people
- 20% incarcerated Aboriginal completed only primary (Johnson, 2005b)

## Social and Economic Inadequacies

- 2006 – 23.1% Aboriginal people aged 25 to 54 living on reserve were unemployed
- 13.7% of First Nations people living off reserve were unemployed in 2006
- Canada's 2006 National unemployment average was 5.2%
- Median income of First Nations people in 2005 was \$14,517 - 11,000 lower than non-aboriginals

## Family

- In 2006, 37% of First Nations children (14 years of age and under) lived with a lone parent
- 8% lived with a Grandparent or other relative

## Housing

- 15% Aboriginal people who live off reserve reside in crowded homes
- 26% of Aboriginal people living on reserve report crowding
- 28% First Nations people lived in homes that needed major repairs

## Language

- 51% First Nations people living on reserve could speak in an Aboriginal language
- 12% of those living off-reserve could speak Aboriginal language

## Crime and Victimization

The following data is taken from the Statistics Canada publication Violent Victimization of Aboriginal People in the Canadian Provinces, 2009.

### Victimization:

- 37% First Nations people reported being victims of a crime in comparison to 26% non- Aboriginal
- Sexual assaults account for – 1/3 of violent acts committed against Aboriginals
- Rate of reported violent crimes among Aboriginals is 70 incidents per 1000 while Canada 23 incidents per 1000
- Age 15-24 reported 47% of the crimes
- 

### Spousal Abuse:

#### Reported Victims of Spousal Abuse:

- Aboriginals 15%
- Rest of Canada 6%

#### Violent crimes related to alcohol or drug use:

- Aboriginals 67%
- Rest of Canada 52%

## Youth:

Aboriginal youth account for 6% of Canada's population

- Age 15-24 were victims in 47% of total reported violent incidents against Aboriginal people
- Violent incidents among Aboriginal youth occur 425 per 1000
- Violent incidents among non-Aboriginal youth occur 268 per 1000
- 2008-2009 - 27% of youth remanded in custody were Aboriginal (Sapers, 2011)
- 2008-2009 - 36% of youth admitted to sentenced custody were Aboriginal (Sapers, 2011)
- 2008-2009 - 24% of youth admitted to probation were Aboriginal (Sapers, 2011)

## Familiarity

- 68% of Aboriginal victims of non-spousal violence know perpetrator
- 52% of non-Aboriginal victims of non-spousal violence know perpetrator
- Almost 75% of perpetrators of violent crimes committed against Aboriginals were male
- 57% of the male perpetrator were between the age of 25-44

(Perreault, 2011)

## Primary Risk Assessment

Primary risk assessment is completed on all offenders to assess if offenders will comply with community supervision. The identifiers of recidivism mentioned below are utilized to predict the possibility an offender may commit a new offense and be re-incarceration. (Johnson, 2005b, p. 8)

## Identifiers of Recidivism

- Drug or alcohol abuse: degree alcohol and/or drugs are associated with problems
  - Attitude: degree individual accepts responsibility for the offence and willingness to change
  - Family/marital: presence or absence of serious problems, individual's peers
  - Financial situation: employed versus unemployed and employment history
  - Emotional stability: degree related to serious problems, mental ability and employment
- 
- 57% of Aboriginal people after 4 years return to corrections compared to 28% of non-Aboriginal persons (Johnson, 2005b, p. 11)

## BUILDING CODE REQUIREMENTS

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As per National Building Code of Canada 2005

### A-3.1.2.1 Major Occupancy Classification

The project belongs to the occupancy classification of Group A, Division 2 which includes:

- Churches and similar places of worship
- Community halls
- Courtrooms

## Part 3 Fire Protection, Occupant Safety and Accessibility

### 3.1.16. Occupant Load

#### 3.1.16.1 Identified Spaces

- Space with non-fixed seats .75 m<sup>2</sup>
- Standing space .40 m<sup>2</sup>
- Space with non-fixed seats and tables .95 m<sup>2</sup>
- Dining, beverage and cafeteria space 1.20 m<sup>2</sup>
- Reading or writing rooms or lounges 1.85
- Classrooms 1.85 m<sup>2</sup>
- Dining, beverage and cafeteria space 1.20 m<sup>2</sup>
- Offices 9.30 m<sup>2</sup>
- Kitchens 9.30 m<sup>2</sup>
- Public Corridors intended for occupancies in addition to pedestrian travel 3.70 m<sup>2</sup>
- According to program, maximum occupancy load 1109 based on 42,500 sq. ft.

#### 3.2.2.26. Group A, Division 2, up to 2 storeys, Increased Area, Sprinklered

- A building classified as Group A, Division 2 is permitted to be of combustible construction or noncombustible construction
- Floor assemblies shall be fire separations
- Mezzanines if of combustible construction have a fire-resistance rating not less than 45 min.
- Roof assemblies if of combustible construction, a fire resistance rating not less than 45 min
- Load bearing walls, columns and arches required to have a fire resistance rating not less than 45

## Section 3.3 Safety within Floor Areas

### 3.2.3.20. Fabric Canopies

- Fabrics used as part of an awning, canopy or marquees that is located within or attached to a building of any type of construction shall conform to CAN/ULC-S109-M, "Standard for Flame Tests of Flame-Resistant Fabrics and Films"

### 3.3.1.3. Means of Egress

- Access to exit from every floor area
- Maximum Floor Area, m<sup>2</sup> 150
- Maximum Travel Distance, m 15

### 3.3.2.7 Fixed Bench-Type Seats without Arms

- The seat width per person 450mm

### 3.4.2 Number and Location of Exits from Floor Areas

- Maximum Floor Area, m<sup>2</sup> 200
- Maximum Travel Distance, not more than 45m

### 3.4.3. Width and Height of Exits

- 1100 mm for Corridors and passageways
- 790mm for doorways

### 3.4.3.6 Headroom Clearance

- Every exit have headroom clearance not less than 2100mm

## Section 3.7

### 3.7.4.2.

- The number of waterclosets required for places of worship and undertaking premises shall be at least one for each 150 persons of each sex

Total Occupancy Load - 1109 = 8

### 3.7.4.3 Lavatories

- One lavatory per 2 watercloset or urinal, one additional for each additional watercloset or urinal

## Section 3.8 Barrier Free Design

### 3.8.1.2 Entrances

- Not less than 50% of pedestrian entrances shall be barrier-free and lead from the outdoors at sidewalk level

### 3.8.1.3 Barrier-Free Path of Travel

- Every barrier free path of travel has unobstructed width of not less than 920mm

### Washrooms Required to be Barrier Free 3.8.2.3

- Barrier free washroom required on barrier free path of travel

### 3.8.3.2. Exterior Walks

If they are part of the barrier free path of travel they must:

- Have a slip-resistant, continuous even surface
- Not less than 1100mm wide
- Level area to entrance doorway

### 3.8.3.3 Doorways and Doors

If located in barrier free path of travel they must:

- Clear width not less than 800mm when the door is in the open position
- Door operating devices that do not require grasping or twisting
- Threshold not more than 13 mm higher than the finished floor

### 3.8.3.8 Water Closet Stalls

- Not less than 1500 mm wide by 1500 mm deep
- Door can be locked from the inside
- Clear opening not less than 760mm wide with the door in the open position
- Door swing outward
- Door pull on the inside not less than 140mm long and located so that its midpoint is not less than 20mm from the hinged side of the door, and not less than 900mm and not more than 1000mm above the floor
- Watercloset clearance: not less than 285mm and not more than 305mm between it and the wall
- Equipped with grab bars mounted horizontally and the side of the wall closest to the water closet, mounted on the wall behind the watercloset
- Equipped with a coat hook mounted not more than 1400mm above the floor
- Clearance of not less than 1700mm between the outside of the stall face and the face of an in swinging washroom door
- 1400mm between the outside of the stall face and any wall mounted fixture

### 3.8.3.11 Lavatories

- Distance between the centerline of the lavatory and the side wall is not less than 460mm
- Rim height not more than 865 mm above the floor
- Clearance beneath the lavatory not less than 760mm wide, 735 high at the front edge, 685mm high at point 205mm back from the front edge
- 230mm high over the distance from a point 280mm to a point of 430mm back from the front edge
- Lever faucet handles
- Soap and towel dispensers located not more than 1200mm above the finished floor

### 3.8.3.12 Special Washrooms

In addition to the above mentioned requirements:

- Permit a wheelchair to turn in an open space that has a diameter not less than 1500mm

### 3.8.3.14 Counters

- Every counter more than 2m long serving the public shall have at least one barrier-free section not more than 865mm above the floor
- Knee space beneath not less than 760 mm wide, 685 mm high, 485 mm deep

### 6.2.1.6 Fireplaces

- Must conform to the requirements of section 9.22