

REFLECTIONS OF SIMGAN: THE DESIGN OF AN ECOLOGUE

By

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Practicum

Submitted to the Faculty of Graduate Studies of  
The University of Manitoba  
In partial fulfillment of the requirements for the degree of

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**BY**

**Mora Cunningham**

**A Thesis/Practicum submitted to the Faculty of Graduate Studies of The  
University of Manitoba in partial fulfillment of the requirement of the degree**

**MASTER OF INTERIOR DESIGN**

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## **Abstract**

The following practicum involves the design of an ecolodge for the Nass Valley British Columbia. The design is derived from an in depth investigation of the sensorial experience of the site and surrounding area. An ecolodge founded in the sensorial experience will exude a sense of place to visitors and encourage a connection to the natural world.

The site for the ecolodge is at the Visitor's Center located in the Nisga'a Memorial Lava Bed Park. The design intervention will be to expand the Visitor's Centre in order to create an environmentally sensitive accommodation for the growing number of tourists in the area.

This practicum utilizes a sensorial experience in order to explore the sounds, smells, textures and tastes found in and around the Visitor's Centre. Another aspect of the sensorial experience is the character of the area; this is investigated through the creation of a built object and emotional expression in the form of poetry. In addition to the sensorial experience a literary analysis and three precedent buildings will be explored.

An ecolodge that is designed using knowledge cultivated from the sensorial experience of an area will improve the sense of place that the design emits and pass this understanding on to the occupants. A heightened understanding of the area will help to further connect tourists to the natural world and generate an invested interest in the area, which, in turn, will aid in the protection of the area and promotion of eco friendly tourism.

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## **Practicum Objectives**

Ecotourism is promoted as an escape from packaged holidays and urban locations to “untouched” areas of the world; ecotourist’s seek out unique areas and attempt to experience the area on a very personal level or from an insider’s point of view. This form of tourism is increasingly relevant in today’s society where there is a growing concern over environmental and cultural degradation of tourist sites. (Honey, 1999, p. 411).

Tourism has had to become more responsible and as a result so has the buildings that support tourism. An ecolodge attempts to provide accommodation for tourists in a way that has a low impact on the environment and culture of an area while at the same time providing an experience that is unique to the location. Ecolodges should be in aesthetic harmony with the landscape and provide visitors with an understanding of the areas environment and culture. This practicum uses an exploration of the sensorial experience to gain an understanding of an area, which is then used convey a unique “sense of place” to tourists through the design of an ecolodge.

The site of the proposed ecolodge will be in the Nass Valley, Nisga’a Memorial Lava Bed Park. The Nass Valley on the Northwest Coast of British Columbia has the necessary environmental and cultural features to attract and support ecotourism. (Copeland, 1997, pp. 34) The Park is a prime location for ecotourism development; it contains the remains of Canada’s most recent volcanic eruption, old growth forests, and mountains and is in close proximity to the home of the Nisga’a people, a vibrant First Nations culture. With the recent

completion of a paved provincial highway leading into the Nass Valley the once remote area is now more easily accessible. The people of the area are concerned with the preservation of the environment, establishing reputable tourism, and creating environmentally sustainable places for the increasing quantities of tourists to stay. (Copeland, 1997, pp. 34-36)

The ecolodge will be located within the park in a building presently being used as an interpretive centre at the T'seax River campground. Development of the park has been ongoing since 1997 when the provincial government and the Nisga'a people collaborated on a document, The Nisga'a Memorial Lava Bed Park Master Plan, outlining the future needs of the park. The outlined needs included the future development of a larger interpretive centre containing a place to sample locally procured food, provide low impact lodging for resident caretakers and a place to share Nisga'a traditional culture with visitors. (Copeland, 1997, pp.43) The development of an ecolodge in the park could support these goals in a way that is beneficial for the environment and the culture of the area.

Part of the design of the ecolodge will be to expand the existing interpretive centre and create the space needed to house the programmed needs set out by the Master plan document and spatial requirements for the development of the ecolodge. The original building will be kept intact to respect as well as represent the history and heritage of the Nisga'a people. The expanded building will provide basic comforts without being extravagant, it will utilize technology that will sustain the local environment and it will blend with the

local landscape and culture. Perhaps the most important aspect of the design of the ecolodge is that it will attempt to free the tourist from passive consumption of places by providing a sense of place that inspires interaction with the natural environment.

The shell and the interior spaces will be designed with a focus on the experiential and with the intention of conveying a unique sense of place to the visitors. Encouraging visitors to connect and feel a part of the area will allow them to feel more personally invested in the area. According to *The Ecolodge Source Book* it is crucial that an ecolodge “be sensitive to the energy that special places emit” and that this is the key to “linking the visitor and host in a symbiotic manner” (1995, pp. 6). Linking people with their surroundings creates tourists who have more attachment to the area and, as a result, will do more to protect and promote it. The visitors will be more likely to return thus benefitting the environment, environmental education, and the local economy. A sensorial understanding of the area will make it possible to connect the ecotourists with the area and develop a sense of place through the stimulation of multiple senses.

## **1 Design Investigation**

### **1.1 Ecolodge Definitions**

#### **1.1.1 Simgan**

Simgan is the Nisga'a word for red cedar, simgan translates to "living real tree or tree of life" (Nisga'a Origins, 1984, pp. 88). In the Nisga'a creation stories Simgan was the first tree that started to grow after the creation of the world; it had important spiritual significance and had many practical uses including medicine, ropes, baskets, house building material and clothing.

#### **1.1.2 Ecotourism**

Ecotourism is a type of tourism that developed during the environmental movement of the 1970's out of criticism of mass or packaged tourism, which was increasingly to blame for the overpopulation and degradation of unique and fragile environments. It often takes place in areas with abundant wildlife and natural forests. Ecotourism attempts to provide access to environmentally delicate areas with the motive of teaching tourist how and why we should conserve the environment. It seeks to have a low impact on the operating environment as well as provide benefits for the local population. (Honey, 1999, p. 407-411)

### 1.1.3 Ecolodge

The objective of the ecolodge is to provide an opportunity to learn and take part in an area in a way that is sensitive to the environment. Ecolodges are usually located in protected areas where perceptions of remoteness and distinctiveness have been established. There is often a focus on the environment and the local culture and the facilities are designed in a way that is meaningful and blends well with the local area and culture. It should also utilize local building resources as well as incorporate environmental technologies. Ecolodges are usually small in scale and provide basic healthy, human needs. The ecolodge works to protect and sustain the natural environment to the level it was in before the ecolodge was built and in some cases it can improve the environment and economic welfare of the area in the process. (The Ecotourist Society, 1995, p.x-xvii)

### 1.1.4 Sense of Place

The concept of sense of place refers to an awakened awareness to the special qualities of a location; the feeling of recognition a person experiences when aspects of a built environment is inclusive of particular attributes of the surroundings. The incorporation of attributes of a place can give the built environment more connection to the environment and culture where it is situated. The meaning or attributes of a place can be conveyed by including local materials, local customs, local culture and aspects of local styles into the end

product. The sense of place should help give people occupying the space a connection to the space in a personal and sensitive way. (Brook, 2000, p. 139)

### 1.1.5 Sensorial Experience

A sensorial experience is an encounter with an area or space, which is interpreted by the person using the whole body, or a fusion of the senses. This is something that we take part in everyday but it is the recognition of this experience and the importance that we give the experience that is often disregarded. A sensorial experience can include the feel of something, tastes, sights, smells and sounds. Our bodies interpret these sensorial experiences and they are imprinted in our memory and imaginations. Often the ocular definition of the world is dominant and we forget to consciously utilize our other senses. (Pallasmaa, 2005, p. 40-1) By concentrating on our entire sensorial experience, we are able to gain and transmit a greater, more nuanced, understanding of the world around us.

## 1.2 Literature Review

The design of an ecolodge for the Nisga'a Memorial Lava Bed Park requires a knowledge base in three distinct but related fields: tourism, environmental studies and culture studies. The changing face of tourism, the preservation of the delicate environment and the strengthening of the Nisga'a culture are in varying extents interdependent upon each other. Tourism is becoming more considerate of the environment and its impact on the natural world; it is also becoming more inclusive of First Nations rights and knowledge. Ecotourism is representative of this more inclusive direction of tourism and an ecolodge would be an asset to the further development of this form of tourism in the Nisga'a Memorial Lava Bed Park. Ecotourism, as identified, in *The Ecolodge Sourcebook*,

. . . is about building with nature - not overpowering it. It is about building with the advice of the local people. It is about holistic thinking. It is not about having more. It is about being more. (1995, pp.3)

Literature reviews in all three of these fields point to the fact that the creation of an ecolodge would be the best way to meet the needs of tourism, the environment and the local culture. The aim of ecolodges is to be a comprehensive reflection of the unique characteristics of the environment and culture. An ecolodge is in keeping with the ideals set out by both the provincial parks system and the Nisga'a people and could help create a lasting connection between visitors and the area.

Historically parks were created to conserve an area; this often entailed fencing off the park lands, monitoring the entrance to the park and charging

people to visit it. Park lands were considered government property and it was integral to the image of wilderness that all aspects of human occupation be eliminated. Unfortunately this was often at the detriment of the local people who were barred from using the area for their traditional practices. As Chilla Bulbeck recognizes in the book *Facing The Wild: Ecotourism, Conservation & Animal Encounters*, (2005), there is a persistent idea that wilderness is untouched, empty land. (pp.140) This attitude is neglectful of First Nations people's existence and needs. As well, it is dismissive of their knowledge of utilizing their environment. Fortunately in the recent years the parks system has been changing and a realization of the needs and knowledge of First Nations people is becoming more relevant.

With these changes there is also a transition happening in the way we perceive ourselves and our role within nature. Notably, the barring of human interactions within nature encourages the dualistic belief that nature is an object unto itself and that humans are outside of and almost parasitic to nature. This effectively allows humans to feel that we can control the environment while at the same time releasing us from the responsibility of maintaining a healthy environment. Changes allowing traditional land use in park areas are encouraging the idea that human interaction with their environment is an integral part of human existence.

The Nisga'a Memorial Lava Bed Park is one of the newest major parks in British Columbia and it is the first park in British Columbia to be jointly managed by the provincial parks and the local First Nations people. (Copeland, 1997, pp.

9) For approximately ten years the Nisga'a have been co-managers of the park and have to some degree been in control of the type of tourism taking place in the area. This collaboration is beneficial to locals and tourists in that it allows for balanced resource extraction by the local First Nations people and the preservation of unique environmental features for the enjoyment of tourists. The delicate environment, such as unique lava flow formations and the ancient lichen that grows on the Lava Beds, relies on the management and protection of the park by the British Columbian government and Nisga'a people. The establishment of the park has also been beneficial to the area because it has brought outside awareness to the Nisga'a culture and their journey for self-government.

In the Nisga'a Memorial Lava Bed Master Plan document one of the aspirations of the park includes a proposal to "study, investigate and implement traditional Nisga'a sustainable management approaches and techniques" (Copeland, 1997, pp. 9). Claudia Notzke writes in *Aboriginal Peoples and Natural Resources in Canada* that it is only in the last two decades that the First Nations people in Canada have had a voice in resource management. (1994, pp. 1) One of the advantages of the co-managing of the park is that the cumulative knowledge of the Nisga'a people regarding the environment and the use of the environment can be implemented into the management of the park. Like many First Nations people the Nisga'a have an "understanding of and interaction with their environment [that] is viewed by many of them as the foundation of their culture and society" (Notzke, 1994, pp. 260).

The Nisga'a Memorial Lava Bed Park master plan document states that, Nisga'a cosmology encompasses the harmony and balance between people and other elements of the environment in which they live. A delicate balance has been integrated into the Nisga'a life to provide for the collective well-being of their families. The Nisga'a way is one of sharing and of being closely related to the land. (Copeland, 1997, pp. 27)

The traditional Nisga'a culture practiced a form of resource extraction that was often not as strenuous on the environment, as modern methods. Traditional methods included the practice of taking planks from live trees for building purposes or stripping cedar bark for weaving. Both of these methods leave the tree alive to help maintain the healthy balance of the forest and to provide for future use.

The land around and including the Nisga'a memorial lava Bed Park is part of the traditional territory that the Nisga'a used for their subsistence living. Although the Nisga'a people are not utilizing the natural environment for all their living requirements as extensively as in the past they still rely a great deal on the environment for their physical and spiritual needs. The knowledge the Nisga'a people have acquired from their survival within this area and their need to preserve the area for their continued existence is finally being responded to. According to the Nisga'a Memorial Lava Bed Park Master Plan document the park will include the development of an interpretive centre in which the Nisga'a people can share their culture with visitors. (1997, pp. 9) A small interpretive building has been built at the T'seax River Campground with the intention of further development of the area to provide more services in the near future. It would be an asset to the interpretive area to develop eco-friendly lodging for

overnight guests and to provide housing for park management, elder visitors and interpretive guides.

The Nisga'a Memorial Lava Bed Park Master Plan focuses on the parks "remote location" and "natural and cultural resources". (Copeland, 1997, pp. 38) The natural attributes of the park and the needs of the Nisga'a people to provide education about their culture while protecting their rights to utilize their traditional lands indicate the need for eco-tourism in this area. Mitchell Schwarzer in his article on "Architecture and Mass Tourism" posits that ecotourists "learn about biodiversity, the myriad and often mundane parts that make up the complete context of an environment" (2005, pp. 27) An ecolodge should stimulate tourists to acquire a range of understanding of sense of place including the spiritual and physical importance of the area for the Nisga'a culture as well as an enjoyment of the aesthetic qualities of a natural world. Mitchell Schwarzer identifies that ecotourism is a form of tourism that "initiates visitors into the less visible and obvious layers of a place" (2005, pp. 27). The ecolodge has an obvious lesson to offer about sharing and bringing people together to improve environmental and the cultural conditions. Schwarzer asserts that the ecolodge could answer these needs:

Here, buildings are experienced not just for their aesthetic attributes or status within architectural history. What counts most is their ability to conjure up the disparate pieces of community. (Schwarzer, pp27)

The Nisga'a people have strong beliefs that their people were created in the Nass Valley and the environment figures prominently into every aspect of their lifestyle and spirituality. This solidarity that the Nisga'a people feel with their

environment is part of what draws tourists to the area and makes their culture so admirable.

A review of the relevant literature has revealed that the Nisga'a Memorial Lava Bed Park involves a sensitive balance between the local Nisga'a culture, the unique environment and the appeal for tourism which makes it an ideal place for the implementation of ecotourism and ecolodges. Careful consideration to the interconnections between the culture and the environment it developed within as well as healthy human life and the health of the environment must be made in order to present a design that is sensitive to the obvious and underlying qualities of the area. Creating opportunities for tourists to make these connections to nature through the experience of the ecolodge will help promote understanding and appreciation of the local environment and culture. Tourists are drawn to the proud and spiritual culture of the Nisga'a people as well as the uniqueness of the Lava beds and mountain ranges. As tourism continues to grow in the area it may also become a viable economic contribution to the Nisga'a people. This allows the first nations people control over their traditional territories while at the same time allowing tourists to visit the area in a way that is dictated by and favourable to the local people.

### 1.3 Theoretical Analysis

The objective of the design of the ecolodge in the Nass Valley is to liberate the tourist from a sterile and passive consumption of the world around them by instilling them with wonder. Tourists are often looking for the pre-approved in their experiences, sometimes to the extent of not being able to experience the here and now and the emotion that a particular place emits. This is especially relevant in nature based tourism such as in ecotourism where tourists seek a release from the stresses of everyday life through the enjoyment of the natural beauty of an area. The predicament of and reasons why tourists view the places they visit with a lack of wonder is discussed by John Urry, Dean MacCannell and Guy Julier. MacCannell looks at the sign and the signifier, and the semiotics of tourism. Similarly, Urry is concerned with the tourist gaze and the collection of signs, while Guy Julier is concerned with the branding of locations and the implications of this action. Tourism plays a large role in how we interpret the world around us, including our identity forming and place ideals; Erve Chambers offers more understanding on the idea of identity forming and tourism. And, Neil Everndon deals with identity forming and the environmentalism and how our definitions of humans as outside of nature have harmed our ability to experience and empathize with nature. Everndon's ideas fit well with the theories of Juhanni Pallasmaa and his concern with the focus on the ocular experience and how this has distanced humankind from their surroundings and inner needs. Through identifying the problems with tourism it becomes evident that a more holistic experience is needed. By creating a sense of place,

the design of tourism, can become a medium to improve the human connection to the natural world. The natural world is seen as being a place of relaxation and inner growth however this is difficult to obtain if our understanding of the area is only visually based. A full sensorial experience and obtaining a sense of place can awaken the tourists' senses and create a profound experience that will aid in their connection to nature and thus their enjoyment of nature based tourism.

For the theorist John Urry, tourism involves the gaze and the collection of signs, for example, the quintessential tourist with the camera, clicking everything that is "worthy" of taking home. As Urry states in the book *The Tourist Gaze* (2002), "[t]he gaze is constructed through signs, and tourism involves the collection of signs" (pp.3). The distinct tourist gaze is aimed at the collection of signs that are distinguishable from the everyday experience. The tourist wants to discover ". . . particularly distinct pleasures, which involve different senses or are on a different scale from those typically encountered in everyday life" (Urry, 2002, pp.12). The tourist sets out to achieve different experiences and the involvement of different senses but somehow this has been translated into being dependent on the tourist gaze or the ocular experience. Visual consumption of tourist destinations is now the dominant form of enjoyment and comparison. Tourism has become focused on the indicator, the view, the monument, and less about the unique place, its landscape or culture, and the feeling these places emit. This ocular emphasis is so contagious that we have turned into slaves of the image; we all know what the treasured indicator looks like and want to see it and capture the image ourselves but what about the rest of the experience?

What about the smell of the air, the texture of the soil, the sound of the waves and the emotions it evokes? To a large extent the indicator or the visual has become the predominant sense in tourism and the other sensorial experiences are residual.

The emphasis of tourism on the visual is also theorized by Dean MacCannell whose book *The Tourist: A New Theory Of The Leisure Class* (1999) explores the concept of the sight becoming the marker of meaning for the area. Tourism is about finding the marker of meaning for the area and therefore identifying the authentic experience of the area. In this way the tourist becomes focused on taking in only certain experiences that are deemed worthy and a great deal of the experience of the area is overlooked. Tours of nature are organized to showcase certain attributes of an area; sightseers are looking for an indicator, with the assurance of an authentic experience for those who follow the prescribed sights. (MacCannell, 1999, pp. 81) The experience of the tourist has become less about the experience of leisure than the acquisition of certain sights that are worth seeing. This focus on the signifier often leaves out the experience of the other senses. It organizes the experience for the person, making it about certain sights and does not allow for a personal sensorial experience of an area. In many cases outsiders decide what constitutes the important tourist aspects of an area, a beach, a mountain peak or an interesting building. This can encourage the creation of “staged authenticity” where the local area and population takes on the meaning prescribed by the sight and uses it to define other aspects of the area and life. (Urry, 2002, pp. 9) The proliferation of the meaning to all aspects

of an area can further people's disconnection to the area and conceal the distinct feeling that each place emits.

Although "staged authenticity" is often perfectly acceptable to the average postmodern traveller, in that all experiences are in some way inauthentic, it can also have a negative impact on the local population. For example the historic image of the primitive savage can be an unwelcome marker of meaning for a group of indigenous people living in the present day.

In the book *The Culture of Design* by Guy Julier (2000) the author explores tourism and the design of tourist locations in his chapter on *Branded Leisure*. Julier discusses the outcome of the marker becoming the indicator of meaning in his studies of branded locations. By branding a location you are identifying the shared values of society in what we expect to see and sometimes forcing an inaccurate or archaic identity on a place or people that no longer exists or never existed in this way. By defining the area and population by the marker it is reinforcing sometimes negative transnational common values and assumptions "more than the "unique characteristics of a focused place" (Julier, 2000, pp.140). The problem with this type of location is that something important is left out; the ability for the area to exude a sense of place.

Julier describes that the authentic experience and authenticity in the post modern sense is unattainable and that it is the quality of the end result that supersedes all discussions of authenticity. (2000, pp.151) In order to give quality to a location Julier uses the example of the museum and exhibition designers, Event Communications, who ensure that all their projects are "tied into the local

economy and culture” and that by doing this they are “anchoring this sense of place into the experience and continually referring to separate elements of it back to its immediate location” (2000, pp. 132). The anchoring of a sense of place into the experience of a location is what gives the location its quality. The design of a place should focus less on what tourist would identify as “authentic”, as the ideal of “authentic” is often manufactured, and more on the particular qualities of the area.

Erve Chambers in the book *Native Tours: The Anthropology of Travel and Tourism* (2000) looks at culture and tourism and sees tourism as part of a natural process of place identity forming that is not necessarily a bad thing. Chambers posits that, “[t]he invention, appropriation, and reconstruction of tradition is not a consequence of modernity, but perhaps more nearly a necessary condition for the construction of all human culture” (2000, pp. 97). For Chambers, designing for tourism is not about identifying the authentic but more defining with what is worth maintaining. In the case of ecotourism preserving the natural setting and aesthetic harmony of an area is judged to be most worthy. In an era where many people live in urban centres “[t]ourism is one way in which people come to express their relationship with nature” (Chambers, 2000, pp. 73) Ecotourist’s visit a place to experience an escape from urban life and a celebration of natural beauty, it is important that the built place, the ecolodge, not be separated from the landscape. (2000, pp. 89) Ironically the large numbers of tourists that visit natural settings can “subvert a place’s identity, particularly in instances in which that identity is associated with physical isolation or undisturbed natural

resources” (Chambers, 2000, pp.89). It is reminder that nature, in the design of a tourist location, is often the passive receiver of the development. (Chambers, 2000, P. ix. Preface) Tourist developers create the experience of an area with the needs and desires of the tourist in mind and not the unique impression generated by the natural environment.

There is a focus, in the design of ecotourist locations, to leave out human intrusions in the environment because human actions are seen as un-natural. Neil Everndon in the book *The Natural Alien* (2006) looks at the environmental movement and the underlying oppositional principles embedded within it. Everndon uses learned contexts to describe the way we instantly categorize and define the natural world as other than ourselves. In this way we envision ourselves as outside nature and thus having to control it and use it to our advantage. This is what makes us “natural aliens”; we refuse to see ourselves and the things we do as natural so we do not realize what it will take to truly become nurturers of nature. We work in opposition to nature and in the process do long term damage to nature and therefore ourselves. Another problem with people feeling disconnected to nature is the prevalent idea that “reality is defined as that which exists in the public sphere rather than in the immediate experience” (Everndon, 2006, p. 104). Instead of relying on our own interpretations and feelings we are complacent to take our cues from a set of guiding categories or learned contexts in order to distinguish ourselves from the world around us.

For awhile we are prone to think of our perception of the world as being a simple two way association in which our eye captures an image of what is “out there”. We tend to ignore the important third dimension: that what is out there is immediately named, and thus transformed from our direct experience to human abstraction. (Everndon, 2006, p. 148)

Everndon articulates the problems associated with our dominant ocular definitions of reality and our failure to advocate or trust our direct experience. The dominance of the visual leads to sensory limitations. As part of nature we must cultivate an attitude of wonder and throw away our preconceived perceptions of the world as existing beyond us. (Everndon, 2006, pp. 140-1) In order to do this and become true environmentalists, Everndon expresses a need to change our level of consciousness and feel one again with the environment rather than feeling removed from it. As Everndon suggests, “if we could replace our contempt with envy and acknowledge the strange superiority, which our placeful companions enjoy, we might at least aspire to some cultural imitation of a life of ‘embodied limits.’ (Everndon, 2006, pp.154)

Similarly, Juhanni Pallasmaa in the book *The Eyes Of The Skin: Architecture and the Senses* (2005) explores the focus on the ocular in design and how architecture has created spaces that disconnect people from their environment. He finds it disconcerting that we are increasingly designing for the spectacle and we tend to neglect the human aspects of place that create inner health. The design of buildings for the eye has created “. . . imposing and thought provoking structures, but it has not facilitated human rootedness in the

world.” (Pallasmaa, 2005, pp. 19) Like Everndon, Pallasmaa calls for a reunion with our natural being and the sensorial awareness. By doing this humans will awaken to the individual experience where we are a part of the moment. In order to be meaningful and impart meaning to others Pallasmaa sees this as directly connected to the creation of the built world,

. . . the task of art and architecture in general is to reconstruct the experience of an undifferentiated interior world, in which we are not mere spectators, but to which we inseparably belong. (Pallasmaa, 2005, pp. 25)

Pallasmaa suggests that in order to reconnect with the world or nature, in which we belong, we must embark on an awakening of the senses. This can be done by creating wonder at the world around us; this child-like take on the world allows us to override the learnt contexts we have built up and allows us a more enhanced connection to the world. Poetry is one of the methods Pallasmaa believes can allow us to tap into our inner feelings and neglected senses; poetry flows from our subconscious mind and can create the distance needed to be able to feel not just see the world. (Pallasmaa, 2005, pp. 25) We feel the world on a daily bases, “[w]e stroke the boundaries of space with our ears” but we do not acknowledge the importance of these feelings (Pallasmaa, 2005, pp. 51). It is through the awakening of these senses that Pallasmaa sees humankind connecting with aspects of the natural world.

Urry, MacCannell, Chambers and Pallasmaa discuss the focus on the ocular in tourism and the effects of this on the quality of tourism. They suggest that the focus on the ocular has led to a highly structured set of leisure indicators that omit the unique identities of a place. This exclusion of the distinct qualities of

a place is often reinforced by the design of tourist locations as identified by Julier.

Tourist locations are designed to promote certain gazes, signs, markers or sights and this leaves a great deal out of the experience. As Pallasmaa articulates,

The gradually growing hegemony of the eye seems to be parallel with the development of western ego-consciousness and the gradually increasing separation of the self and the world; vision separates us from the world whereas the other senses unite us with it. (Pallasmaa, 2005, pp. 25)

The dominance of the visual in tourist locations has left out the sensorial experience, which is critical in connecting us to the natural world. Everndon sees the disconnection of humans from the environment as one of the key reasons why people are still destroying the environment. Environmental aspirations such as ecolodges will never be completely successful at protecting the environment until we find a way to realize our place within nature. By providing spaces that awakens more of the senses, people will become more aware of the world around them and their place within it. Julier believes that the most memorable experiences of a place are often the small things that seem unremarkable at the time. (2000, pp.132) For example the soft wind that blows warm air on your face as you arrive in a tropical location or the smell of the hot sand in the summer that you bury your feet in. The ability to broaden tourists experience by awakening their entire range of senses may be a way to connect people to the environment.

Ecotourists visit pristine environments because people feel the natural world offers a life enhancing experience; however, there is a disconnection between humans and their environment that impedes a full experience of the natural world. The sensorial experience and the awakening of the senses, encourages a connection to our alienated existence. It can strengthen the links

between humans and their environment, which in turn will encourage people to feel more a part of the natural world and want to protect it. Tourism plays a large role in how we interpret the world around us, identity forming and place ideals, thus tourism can be used to improve our understanding and empathy for the natural world. This can be accomplished through encouraging a sensorial experience in the design of tourist locations, giving the tourist a sense of place and allowing “natural aliens” to connect to their surroundings.

## 1.4 Case Studies

### 1.4.1 The K'san House

The K'san House is located in Old Hazelton and is a recreated Gitksan village. The village is located three hours from the Visitor's Centre Site. The people of the Gitksan area are closely related to the Nisga'a of the Nass Valley. The village consists of a single row of longhouses situated 200 feet from, and facing, the Skeena River. The K'san house has two purposes; it is a carving school for First Nations People who wish to gain or improve their skills in Northwest Coast style First Nations art, and it is a reproduction of a traditional village for the enjoyment of tourists interested in First Nations history. The two objectives overlap in that tourists can often watch artists carving poles or canoes outside the workshops and purchase the artist's work from the K'san gift shop. The gift shop and the tourist industry are an economic advantage for the Gitksan people who own and operate K'san as the facility cannot be supported purely by the schools tuition funds.

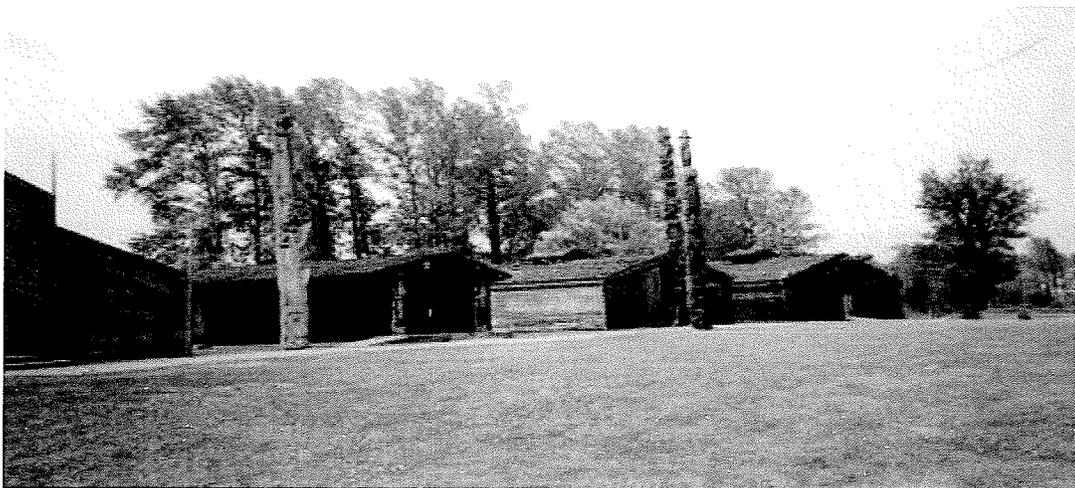


Illustration 1. K'san Village, Hazelton, British Columbia

Tours of the longhouses are self led; tourists pay an entry fee and can explore the village and enter the longhouses. Signs encourage patrons to respect the articles in the longhouses by looking, not touching, and to refrain from photographing the interiors. Once inside the tourists find themselves in large rectangular open rooms, with either a plank or dirt floor. The floor is most often in levels of platforms with the center being below or at the ground level and the sides being the highest level of platform. The K'san longhouses have important cultural artefacts located on the highest platform for tourists to admire such as bent wood boxes, masks and ceremonial regalia. There are places for tourists to sit and enjoy the space while they listen to a pre-recorded explanation of the importance of the longhouse, artifacts and the everyday life of the pre-contact Gitksan people.

The longhouses have painted fronts or have carved poles placed in front of the longhouse. The images portrayed are often the crests of the people who lived in the house, which could be an animal both real and supernatural. The painting or carved pole is a tangible way to remember family history and the important connections the family has with the natural environment and spiritual world. The crest connects the contents of the house to experiences with their environment and illustrates where the house and the people who occupy the house get their strength and importance. (Garfield & Wingert, 1966, pp. 59)

The massive vertical totem poles surrounding the village, which are sometimes integrated into the entrances of the longhouses, are an imposing presence. The standing posts are reminiscent of a forest, full of protection and

adorned with important cultural information that connects each house with the natural world. One of the longhouses has a totem pole as the entrance of the longhouse; by entering the house you are passing into the realm of a certain animal or spirit; you are becoming one with the house and the natural environment.

The houses demonstrate the connection this culture has to the natural world and the level of importance it affords it. Tourists relaxing on the wooden benches inside the longhouse are reminded of the close connection this culture shares with the natural world through the smell of the dirt floors and the cedar planks. The mood is one of reverence and reflection; the interiors are dimly lit and windowless. Natural sounds such as the call of a raven or the sound of the river are included in the recordings and help to create a sense of place for the visitor. The sounds, although they are recorded sounds, lend a feeling of nostalgia to the surroundings. Smoke holes let aspects of the outdoor climate into the indoors, the bare ground connects the body to the earth and the natural materials and daylighting are easy on the eyes and relaxing.

The materials used in the recreated village are recognizable for what they are and are not processed to the extent that technologies in the modern world allows for. The use of these materials mirror the strengths and weaknesses found in all forms of life on earth. For example the houses are made from split cedar planks left untreated. The grain of the wood and splits from the drying process are evident. The totem poles are recognizable as trees and the carving marks from the artists working on them are left un-sanded. They are displaying

their natural attributes, they will be left to age naturally and will eventually return to the ground and be replaced by new boards and new totem poles. These organic processes are often discouraged in a world of synthetic materials.

One criticism of the K'san House is the lack of emphasis it puts into the role of the outside surroundings. Although the longhouses in themselves reflect the importance of the natural world in their materials and their embellishment, the grounds around the longhouse are de-emphasized. The river and the wild bushes played an important role in the location of the longhouses and the success of the people within. The rivers were transportation to fishing and hunting grounds and a source of fresh water. The beaches were places to clean and cure fish and greet or defend the village from outsiders. Longhouses were located in places where there were lots of wood close by for firewood. As the longhouse was predominantly used in the colder months it was important to have an easy source of fuel for heat in the long winter months. The K'san village lacks paths to the waterfront or signs encouraging tourists to take an interest in this aspect of the culture. The Village is surrounded by a grass covered field, which seems out of place in a village that is trying to simulate a pre-contact village. Even though the structures themselves are closely tied to the natural world it seems as though no thought was given to the outside context and landscaping and how this can set the mood for the whole experience.

The interior of the K'san house connects the visitor with the outside world even though visually there is little view of the outside world. The interior's visual connection to the outside world is the view of the sky through the smoke hole and

through the use of recorded sounds. A connection between the exterior and interior is also made possible by the activities taking place outside such as canoe making and pole carving.

A disconnection between the inside and outside world occurs when the visitor looks across the vast field of planted grass between them and the river. The levelling of the ground to afford a view of the river and the planting of grass that the visitor must walk over to get to the river disconnects the enjoyment of the experience of the longhouse with the experience of its natural surroundings. A physical connection to the river in the form of a path is not evident. The river in traditional Gitksan culture would have played a major role in transportation and the procurement of food and water. The lack of pathways to the river, the leveling of the ground and the absence of underbrush and forest take away from the interconnections the longhouses had with their surroundings.

#### 1.4.2 The Museum of Northern British Columbia

The Museum of Northern British Columbia is located in Prince Rupert on the northern coastline of British Columbia. Prince Rupert is located three hours away from the Nisga'a Memorial Lava Bed Park. The Museum is in the downtown of Prince Rupert and the rear of the building looks out over the Pacific Ocean. The building design is inspired by the traditional longhouses but it is integrated with contemporary post and beam style architecture and design. The Prince Rupert area supports a large population of First Nations people and the culture is very strong in this area. The Museum displays First Nation's artifacts and also provides a traditional longhouse carving shed for local artists to use.

A large portion of the back of the interior of the museum, which faces the ocean is an open space resembling a large longhouse. This space unites the inside to the outside world through the use of a large windowed area covering the rear of the building and knocking down the barriers between the interior and exterior. It is a reflection area with places to sit and enjoy the sky and the sea. The exhibition area is post and beam, with natural wood and skylights that provide most of the lighting. This creates an ambience reminiscent to being under the canopy of a forest.

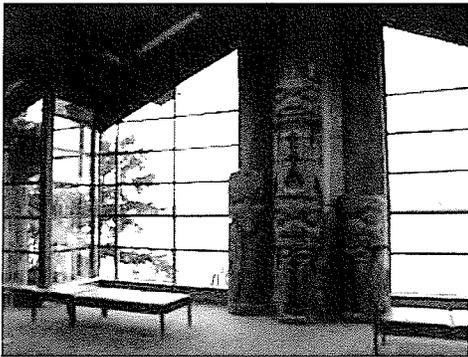


Illustration 2. Interior of the Museum of Northern British Columbia, Prince Rupert

The museum is an interpretation of a traditional longhouse and demonstrates an attachment to nature and natural processes similar to that of the original longhouses. The connection between the building, the culture and the exterior is maintained in a number of ways. There is an interaction between the natural materials and the evidence of the cultural processes they went through in order to reach the desired shape. The scale of the large wood beams gives a sense of permanence and protection. The dim lighting sets the mood and gives a sense of reverence and repose. The inside logs retain the evidence of how they were shaped and it is possible to feel each chip mark the adze left behind. It is in close proximity to the waterfront and the sounds of sea birds and waves can be

heard from outside the building. The wood is left unfinished so that it will weather and will have a nice natural silver colour on the outside of the building.



Illustration 3. Interior of the Museum of Northern British Columbia, Prince Rupert

Although the Museum is located within the city of Prince Rupert the building preserves a connection to the natural world. Built on a steep slope the building takes advantage of the location by creating walkways and seating overlooking the ocean. A walkway is provided from the building to the ocean that juts out into open space and seems to end in the open sky. The vegetation on the slope is kept natural and some of the trees provide natural shade and rain protection for the decks and seating. This provides visitors with a way to experience the feel of the winds and rain as well as the smells and sounds of the location. The opportunity for the experiential is heightened by the importance afforded to the outside surroundings.



Illustration 4. Exterior Views of the Museum of Northern British Columbia, Prince Rupert.

### 1.4.3 Lisims Government Office

The Lisims Government Building is located in New Aiyansh British Columbia. New Aiyansh is the largest Nisga'a village in the Nass Valley and is located 30 kilometres from the Visitor Centre Site. The building was built in 2000 and was designed by the Vancouver architecture firm David Nairne & Associates Ltd. The building is 23,000 square feet and although it is two levels the hillside site allows grade access to both levels. The design of the building is inspired by the Nass Valley landscape and the Nisga'a culture. (Canadian Architecture, 2001, pp. 38)

The Lisims building is a large post and beam structure with two levels. It resembles a traditional longhouse on the exterior in the use of repeated vertical details and the large log beam entrance. The interior resembles the longhouse in its dim lighting and sombre mood. The shape of the building is curved in the front and rounded in the back, which conforms more to organic shapes and design forms found in Nisga'a art rather than the rectangular shape of traditional longhouses. The interior has a large double volume open area at the entrance of the building with two layers of rowed windows looking towards the view of the lava beds.

Unlike the more historically located longhouses and the open area overlooking the ocean in the Prince Rupert Museum the double volume entrance has not become a gathering area. There is no connection with the outside environment. The sounds of the offices above are not audible in the open area. The ceilings are so high that the beauty of the beam structure is barely visible.

Instead this area has a formal feel of spectacle. The rest of the building is compartmented into the small cubicles found in most office buildings.

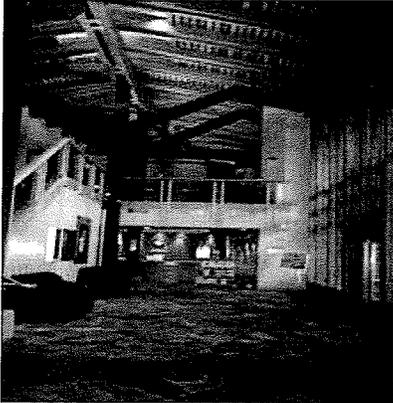


Illustration 5. Interior of the Lissims Building, New Aiyansh, British Columbia.

The Lisims interpretation of a longhouse has a decidedly institutional feel. The building's interior feels airtight and mechanically controlled. The connection to the environment is there at a very controlled level, only the most admired qualities of the environment and the culture are left. There is an enjoyable mixture of materials used in the building; some local materials such as stone and cedar mixed with the use of concrete and polished metal. Natural materials such as local stone for the floors and wood for the walls are utilized but they are finished in a slick way and are not reminiscent of natural processes. The texture of the materials and the manner in which they are formed is polished away.

The Lisims building, although located in a scenic spot overlooking the lava beds, has little connection to the outdoors. The windows are divided up in a way that discourages the appreciation of the view. The landscaping surrounding the building is taken into account but it is not very successful at making the visitor feel connected to the environment. The building is surrounded by forest but a large parking lot surrounded by a border of grass divides the visitor from the wild

bush beyond. The forest is barred from the building area and there are no public paths permeating it. Importantly, the building and surroundings seem to protect people from the environment not encourage a relationship with it.

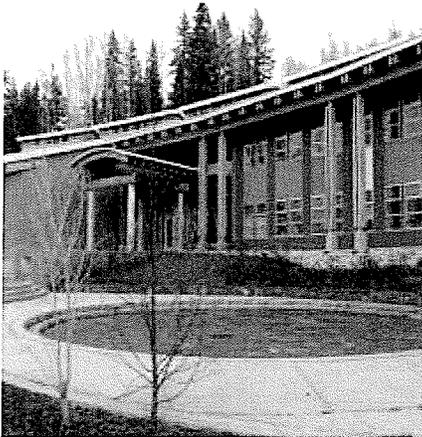


Illustration 6. Exterior of Lissims Building, New Aiyansh, British Columbia.

## **1.5 Design Concept**

### **1.5.1 Practicum Description**

The design of the ecolodge will focus on creating a sense of place through the stimulation of the senses. The goal will not be to create opportunities that synthetically mimic the natural sensorial experiences found in the area but to locate the facilities in a way that takes advantage of the scents, sounds, textures and ambience that is readily available. The ecolodge will provide opportunities to connect the ecolodge interior with the distinct outside experiences of each part of the natural world it is situated in by creating connections between the interior and exterior. The whole of the ecolodge will be designed using aspects of the sensorial experience. This sense of place will be intensified through a blurring of interior and exterior spaces. The ecolodge will act as a doorway to enjoying the natural world; an opportunity for the awakening of the senses. It will blur the boundaries between interior and exterior and be a place to rest, listen and connect the inner self to the outer world.

### **1.5.2 Practicum Rational**

Ecotourism is a form of nature based tourism, that allows tourists to escape urban life and learn about an inspiring location. Ecotourists want to come into contact with aspects of the natural environment that they do not experience on a daily bases. They want to experience remote, pristine environments that are not perceived as humanly enhanced or controlled. Designing tourism for areas like the Nass Valley must take into account the uniqueness of the area not

mask the area and threaten the environment with a “box store” resort.

Investigating the area using the sensorial experience enables the creation of a culturally and environmentally sensitive design. The design will convey a sense of place to the people visiting this area, which will in turn help to encourage a respectful understanding and harmonious relationship with the environment.

### 1.5.3 Practicum Limitations

The Visitor's Centre site is a part of a jointly managed Nisga'a and provincial government park. This relationship offers the Nisga'a the ability to define themselves to the tourists and provides an extraordinary opportunity for tourists to learn about the Nisga'a, the Nass Valley and the interconnections between the people and their habitat from the people themselves. The Nisga'a people would have co-ownership and be co-managers of the ecolodge. Ecotourism most often takes place in areas where there is a unique culture that is inter-reliant on the natural environment however it is not often that the people themselves are the owner. These stakeholders and their needs must be included in the design of the ecolodge. Participatory research with the Nisga'a people would have been an asset to this project; however this type of research is beyond the scope of the project. In order to supplement the design investigation, tourism information gathered by the provincial government in a collaborative with Nisga'a people was utilized. An ecolodge in this area will manage the blossoming tourist industry in a way that is sensitive to the culture and the environment as well as provide economic gain for the area over time.

Some forms of tourism would encourage the design of a replica longhouse eco-village at this site however ecotourism would interpret this as an appropriation of the culture. As a non-Nisga'a designing in this area it is more relevant to design an ecolodge that is inspired by the culture and the environment and not copied from the culture. A replica village that will be used as a college is being designed by the Nisga'a people on Nisga'a treaty land facing the Nass River. It is important that projects such as these are spearheaded by or in collaboration with the Nisga'a people. Creating an ecolodge that is inspired by the natural qualities of the land as well as the culture that developed in this area will provide an experience that will bring the visitor closer to nature.

## **2 Design Context**

### **2.1 Site Exploration**

#### **2.1.1 Site Context**

##### **2.1.1.1 The Nisga'a Memorial Lava Bed Park**

The Visitor's Centre is located in the Nisga'a Memorial Lava Bed Park in the Nass Valley, British Columbia. The park was created in 1992 through collaboration between the Nisga'a and the provincial government. The goal of creating the park was to protect the area affected by a volcanic eruption that took place 250 years ago and commemorate the Nisga'a ancestors who died at the time of the eruption. The park is about 18,000 hectares, which includes the 11 km by 5 km lava plain. The lava plain filled in much of the valley and moved the valley's major river, the Nass River, to the opposite side of the valley. The park includes the craters where the volcano erupted, two mountain peaks, lakes, forests and many of the headwaters of the Nass River.

##### **2.1.1.2 Visitor's Centre**

The Visitor's Centre is located on the Vetter River, a lesser river that runs into the Nass River. On the south side of the Visitor's Centre is a large, fairly flat, logged and replanted area that was at one time, before the area became a park, designated as the future airstrip for the area. A forestry road leads south from the Visitor's Centre and provides access to the mountain peaks, which are included in the park boundaries. On the North side of the Visitor's Centre is the access to

the main highway by way of a bridge across the Vetter River. The main highway to the area and the access road to the Visitor's Centre are surrounded by lava beds, the lava stops on the north side of the Vetter River. Immediately surrounding the Visitor's Centre are large trees and underbrush. The Vetter River runs east to west at the Visitor's Centre and runs into the Nass River several kilometers further downstream. The Visitor's Centre includes a campground, out-houses, garbage and recycling areas, fresh water taps, an interpretive sign and a small interpretive building. This area of the park was developed with the intention that it would be expanded in the future. The intention of the park was to develop the Visitor's Centre to provide more support for tourists wanting to explore the area.



Illustration 7. Visitor's Centre, Nisga'a Memorial Lava Bed Park, British Columbia.

#### 2.1.1.2 Geography

The geography around the Visitor's Centre is varied, on the north side is the vast and fairly desolate lava beds giving a lunar impression, to the south are forests and mountains and eventually the ocean. To the west is the Nass River and the to east is Lava Lake. The mountains are part of the Coastal Mountain range with visible glaciers and jagged peaks reaching 7000 ft in some places.

The vegetation can be divided into ecological zones along two lines: altitude and distance from the coast. There are three climatic zones located within the park, the alpine above the timber line, the middle slopes, mostly hemlock with lots of under growth including berry bushes, and the valley floor, which contains the most varied and abundant plant life, including cedar, spruce, pine, alder, maple, poplar, aspen, birch, some fir, cottonwood around the rivers, berries, crab-apples, roots and eatable greens such as grizzly asparagus and skunk cabbage. The park contains four of BC's bioclimatic zones including mountain hemlock, Interior Cedar Hemlock, Coastal Western Hemlock and Alpine Tundra.

One of the geographical features that make the area so unique is the alkali basalt eruption that took place in the mid 1770's. This is one of the largest and most recent volcanic eruptions in Canada. The volcano travelled 30 km from the crater to where it stopped on the valley floor. It covered lakes, trees, villages, caused forest fires and released a great deal of ash and noxious gases into the surrounding environment. Approximately 2000 Nisga'a people perished in this eruption.

The lava beds are easily accessible and the cone is a moderate hike from the highway. There are many types of lava that can be viewed on the lava beds such as rough lava, smooth lava, tree moulds, pressure ridges and lava tubes and caves. The Vetter River is a subterranean stream in some places as it runs under the lava giving rise to the presence of the "ghost fish".



Illustration 8. Lava Beds at dusk, Nass Valley, British Columbia

Water is very important to the area as the Park contains many of the headwaters of the Nass River. The Nass River is a major salmon spawning river and four different types of salmon species seasonally come up the Nass River to spawn. Two important rivers that run through the park and into the Nass River are the T'seax, and the Vetter River. The smaller rivers and creeks feed into the Nass and out into the ocean. The water in this park is closely tied to the Nisga'a culture including their myths and beliefs, transportation, a food source and fresh drinking water.

#### 2.1.1.3 Climate and Weather Patterns

The climate is an inland coastal climate being approximately 60 km up-river from the ocean. Average temperatures range from -6.6 for January to +15.8 degrees Celsius for July. The driest month for precipitation is March with 27.7 millimeters of rain whereas the largest rainfall is in October and consists on average to be 159.6 millimeters of rain. The Nass Valley is also known as the Valley of Rainbows, which is indicative of the amount of rainfall in the area. Average snow depth minimum for Nov. is 10 centimeters; maximum average snow depth takes place in January and February at 54 centimeters. In the winter

daylight hours are short because of the steep mountains and the northern location. In the summer daylight hours are long and it can get very hot and dry.

#### 2.1.1.6 Wildlife

Another aspect of ecotourism that is often present is wildlife viewing, which this area has an abundance of. The lava beds are mostly unused by wildlife but the surrounding forests and mountains are teeming with many different animals. The Alpine zone has mountain goats and marmots. On the Middle slopes, fisher, marten, grizzly bears, black bears. The Valley floor offers opportunities to see moose, wolves, beaver, mink, muskrat, otter and bears. The River and river mouth contain examples such as fish, salmon, eulachon, trout and seals. There are also many different birds including ravens, eagles and owls. During salmon and eulachon runs and in the summer many other animals pass through the area including jays, gulls, ducks, geese, cranes, swans and many other small birds. There are two extremely rare types of wildlife that can be spotted in the Nass Valley, the Kermode bear or "spirit bear" and the "ghost fish". The Kermode bear is a genetic anomaly of the common black bear causing the bears to be all or partially white. The "ghost fish" appear in the rivers with subterranean parts and are fish that have lost their pigment due to their life in the darkness

#### 2.1.1.6 The Nisga'a People

The Nass Valley is home to the Nisga'a people, the original occupants of the Nass Valley. The Nisga'a are a unique group of First Nations people who

have settled a treaty giving them jurisdiction over 15,000 square km of the area. Part of the treaty included the creation of a provincial park, The Nisga'a Memorial Lava Bed Park, which is jointly managed by the Nisga'a and provincial government. The Nisga'a Memorial Lava Bed Park is a commemoration of the approximately two thousand Nisga'a people and two Nisga'a villages were buried in the volcanic eruption that formed the area.

Historically, survival of the Nisga'a people was dependant on the land and as a result many of the cultural beliefs are tied directly to the natural world and natural occurrences. The people believe the eruption was caused by boys who were being disrespectful to salmon by placing burning pieces of wood in their backs and watching them swim away. The lesson of respecting the salmon figures emphasizes the importance of the fish, which the Nisga'a people rely for a substantial part of their diet.

Certain families hold the rights to tell certain stories about creation, legends and occurrences. As well, certain families hold the rights and privileges to certain areas of land for the procurement of food and other natural items for the production of cultural articles. Every Nisga'a person belongs to one of four crests or a sub-crest of each crest. The crest is handed down through the maternal line at birth and traditionally Nisga'a people of the same crest lived all together with several generations in one longhouse.

#### 2.1.1.6 Political Climate

The political climate of the area is one of change as the Nisga'a treaty is the first modern treaty enacted in British Columbia August 4<sup>th</sup> 1998. The treaty

gives the Nisga'a a form of self government and land-use ownership. The Nisga'a Memorial Lava Bed Park is co-managed by the Nisga'a and Provincial Government. The Nisga'a Final Agreement, which defined the terms of Nisga'a self-government, was signed with the governments of Canada and British Columbia. The treaty includes major investments from the government to improve infrastructure such as build roads, clinics, schools, docks, power transmission facilities and housing, as well as to promote ecotourism. The treaty also includes the phasing out of other government financial support. The Nisga'a at this time have a high unemployment rate with a lack of jobs and infrastructure to support the growing population. Ecotourism will be an important and much needed economic contributor in the future.

#### 2.1.1.7 Ecotourism

The Nisga'a Treaty document promotes ecotourism as the most appropriate tourism for the area. A study done on ecotourism suggests that aboriginal culture and natural experiences are two of the most important determinants of a good ecotourist experience. The low socio-economic situation of the Nisga'a people means that they are becoming increasingly involved in the tourist industry; however tourism is often detrimental to the health of the environment and the culture. Ecotourism teaches visitors about a unique environment and a different cultural understanding of the natural world. Tourists want to experience protected areas and ecotourism allows the local people more control over the environmental and cultural degradation that is so often the result of tourism in their area.

Surveys done by the Alberta Tourist department suggest that ecotourism is not limited to an age group or gender. The ecotourist market is used mostly by fellow Canadians and is most likely to be attended by couples. Studies show that many ecotourists are degree holders and are willing to spend more on the quality of their experience. April through October are the most likely months for an ecotourist get away but one survey found that there was enough interest in four season ecotourism to warrant its future development.

#### 2.1.1.8 Transportation and Local Amenities

The Visitor's Centre is easily accessible by the Nisga'a Highway, a provincially maintained highway that runs off highway 16 from Terrace. Terrace is the closest town and is 90 km away via the Nisga'a highway. The area can also be accessed by boat from the coast and to a lesser degree by plane or helicopter. The park has banned most air traffic from flying over the park and there is no local airstrip. The closest passenger train stops in Terrace and Prince Rupert. The Nisga'a Highway links four Nisga'a villages, New Aiyansh (Gitlaxt'aamiks), Greenville (Laxgalt'sap), Canyon City (Gitwinksihlkw), and Kincolith (Gingolx), which are all within close proximity to the Visitor's Centre. The largest village, New Aiyansh, is 15 km from the visitor centre and offers amenities such as a medical clinic, gas station, convenience store, schools, church, fire station, fisheries and RCMP. Thirty km north of New Aiyansh is a small town created during the logging boom called Nass Camp. Nass Camp offers a convenience store, a restaurant and bar and lodging. The small city of Prince Rupert can be reached by boat and has a deep sea port with cruise ship

docks, a train station, the BC ferry terminal, which serves Vancouver Island and the Queen Charlottes, hotels and restaurants. Prince Rupert can also be reached by driving through Terrace and taking highway 16 north. The Nass Valley also has a forestry road, which leads to the Alaska Highway. The Alaska Highway is a busy tourist route and the BC parks/ Nisga'a Master Plan proposes that this route be developed and maintained to increase tourism in the area.

## 2.1.2 Site History

### 2.1.2.1 History of the Longhouse

The Visitor's Centre interpretive building is based on the traditional longhouses built by the Nisga'a people. The longhouses were used as the permanent dwelling space until the early 1900's, as of 1912 only the frame of the last Nisga'a longhouse remained. The pre-contact longhouses were square or rectangular houses, a moderate house being 2.8 square meters. The frame was built out of large cedar posts and beams and the walls were made of split cedar or spruce planks. The walls were held up with grooves and protrusions in the frame or with cedar bark rope stretched between posts. The roofs were made of a double layer of grooved cedar boards or large cedar shingles and held down with large rocks. The roofs were gabled with a low pitch and moss was used as insulation.

The interiors often had either plank or a scrapped earth floor with a central hearth. A square hole located above the fire was used to let smoke out while letting light into the interior, which is important because longhouses had no windows. (Krause, 1956, pp 87-8). The floor was either level with the outside or

cut down into the earth in tiers with a platform built around the outer edges for sleeping. The space was large and open, with few walls to divide the space. A high ranking family sometimes had a screen at the back end of the longhouse that divided them from the open space. Shelves suspended from the beams and rafters held provisions and sometimes small children would have their beds on the shelves. The interiors were dark with no windows and only a small round opening facing the beach. The interior screen or bentwood boxes around the edges of the building were often decorated with carved or painted cultural motifs depicting people, supernatural beings or animals. The designs were painted in black and red and sometimes green and blue. Cedar was woven into rope, matting, clothing, baskets, and blankets.

Due to nature of travel by canoe the longhouses were in close proximity to the river or ocean and often faced the water in a straight line along the shore (Garfield and Wingert, 1966, pp10). The fronts of the longhouses were sometimes adorned with paintings, carvings or a house pole dependant on the rank of the people within. If the people who occupied the longhouse were members of the nobility they may have the heads of their crest protruding from the longhouse and visitors to the longhouse would have to pass through the mouth of the animal to enter. The crests adorning the longhouse had tremendous importance to the people inside as it pronounced their lineage and "embodied the sacred history of the family" (Woodhead, 1993, p.55). The painting and in some cases a carved house pole proclaimed the identity worth and status to those who looked upon it.

### 2.1.2.2 Visitor's Centre Building

The Visitor's Center interpretive building is based loosely on the design of a traditional longhouse. Its appearance is close to a traditional longhouse, however it has a cement foundation, uses nails and other metal structural joinery as well as modern weather proofing and insulation methods. The exterior is 12X7 meters and made of milled cedar posts and boards. The outer siding boards are placed vertically. This verticality is reminiscent of the large standing totem poles and acts to make the building look taller. Large 25 cm wide planks frame the outer edges of the vertical planks adding to the heavy, grounded look of the building. On the front of the building is a large paneled screen, separate from the frame of the building but attached to the frame. The front is painted with a bear crest, the crest of the group who owns the rights and privileges to the area and is in black and red paint. The doorway is a round, traditionally shaped, entrance while the back has a conventional metal door. An interior plank door provides more insulation for the outer round door. There are no windows but there are seven skylights, five on the south side and three on north side of the low gabled roof.

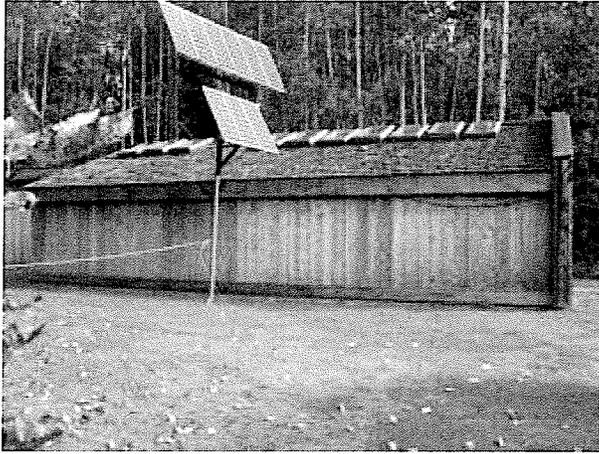


Illustration 9. Visitor's Centre, Nisga'a Memorial Lava Bed Park, British Columbia.

The interior of the interpretive building has a cement floor and is open except for the back quarter of the space. The back space is divided by a painted screen and partitions off a small storage room with access to the back door and a small office. The building uses solar power, florescent lighting and wood heat. The interior is completely paneled with vertical cedar planks, which creates a dark space reminiscent of an old growth forest. Highly stylized motifs of animals are painted in red and black on the back panel. The ceiling height is two meters at the sides to three meters in the center. The doors must be left open in the summer to create a breeze and to supplement the solar powered lighting.



Illustration 10. Interior of Visitor's Centre, Nisga'a Memorial Lava Bed Park, British Columbia.

The Master Plan document for the development of the Nisga'a Lava Bed Park outlines plans to recreate a traditional Nisga'a Village facing the Nass River. This building may become home to the Nisga'a College as well as provide tourist functions. The Visitor's Centre will remain the jumping off point for tourist activities however it will need to be enlarged to account for all the support services needed for ecotourism in the area. A redesign of the Visitor's Centre needs to incorporate the important aspects of the original building in a respectful way. It needs to be able to support 25 guests as well as other visitors to the structure for meals or performances. The building should blend well with the environment and culture around it. It should have a low-impact on the surrounding environment as well promote the environmental and cultural well-being of the area. Moreover, it must be designed in a way that creates an experience for visitors, which leaves them with an attachment or understanding of the area.

#### 2.1.2.3 Historic Significance

The significance of the Visitor's Centre lies in its role as a meeting place of different cultures; coming into the house is like being invited into a family. The painted screen on the front of the house proclaims the importance of the ancestors of this area, their past and the inheritance they leave for the future generations. The entrance to this building, with its round door and painted screen, should remain intact for the welcoming area. It is the most sacred part of this building and should not be modified; however the remainder of the building is

not as historically significant and would need to be expanded to meet the needs of the ecolodge.

#### 2.1.2.4 Public Image

The ecolodge will be unique to the area; it should blend well with the environment around it as well as the style of the Visitor's Centre, which is based on traditional Nisga'a architecture. The Visitor's Centre and the future direction of development of the park was decided through a collaborative process between the Nisga'a people and the provincial parks and resulted in the creation of The Nisga'a Memorial Lava Bed Park Master Plan document. The building and the programmed needs should follow the needs set out by this research.

In order to give visitors a chance to reconnect with nature the interiors must try to bring aspects of the outdoors inside thus blurring the division between inside and outside. The image of getting away from it all and of isolation is important. Materials should have a timeless beauty as well as good durability so the design will last longer and will not have to be renovated as often therefore having a lower impact on the environment.

### 2.1.3 Site Analysis

#### 2.1.3.1 Capacity

The building capacity at this time is low. The building is presently 1,290 sq ft. The building offers interpretive information and has a small office for park staff. There are 25 campsites available and the campers use the building to pay for their camping and buy firewood from the park coordinator.

### 2.1.3.2 Seasons and Hours of Operation

The building is open during peak tourist seasons, May to September. The park manager can be contacted for off season access.

### 2.1.3.3 Employees & Their Job Functions

The building is supported by one full time park coordinator who maintains the Visitor's Centre year round and organizes the seasonal contract employees. The local people are contracted for tours and interpretation. When the park is open one employee takes care of the visitor centre, providing information and collecting camping fees. Interpretive hikes with local guides can be organized through the Visitor's Centre employees.

### 2.1.3.4 Amenities

The building consists of a large open area containing displays of Nisga'a culture and the unique aspects of the local environment. There is a small office for the park coordinator and a small storage area located at the back door. The displays consist of banners and posters depicting the area and the unique aspects of the landscape and culture. The building is supported by four outhouses, four picnic tables, an information booth, fresh water taps and garbage collection bins. Each campsite contains a picnic table, fire area and a lava rock relocated from the lava beds.

## **2.2 Sensorial Experiences**

### **2.2.1 Exploration of Simgan**

The sensorial experience of the area involved exploring the textures, sounds, smells and tastes found in and around the Visitor's Centre, as well as an investigation of the character of the area through the creation of a built object and emotional expression through poetry. Designing an ecolodge founded in the sensorial experience allowed me as the designer to understand the area and culture in a more profound way this in turn will help the ecolodge to exude a sense of place to visitors and encourage visitors to form a connection and understanding of the area.

After frequently visiting the Nass Valley I had the opportunity to live in the village of New Aiyansh for a year in 2007. The close proximity of the village to the site allowed easy access and the ability to spend many hours hiking and exploring the area. Through spending extensive time in the area I was able to identify aspects of the site that I had not noticed from previous less in-depth visits. My initial visits to the site focused on the exterior of the building; including its shape, painting, materials, and less on the surrounding environment. As I spent more time on the site, the climate, the smells, the sounds and the qualities of certain plants became evident. It is these aspects of the environment that captured my interest and has significantly impacted my impression of the area.

It was my challenge as a designer to translate this deep sense of place into the design of a building whose purpose is to expose these types of experiences to the visitor within a narrow timeframe. In order to understand the

Visitor's Centre and park area with an insider understanding and convey this understanding to visitors through the design of an ecolodge, a sensorial exploration of the site was necessary.

While investigating the area I took part in many of the available tourist activities; a guided hike to the crater, a trip to the natural hot springs and attendance at a traditional feast. This led me to question the role of the tourist so I explored the nuances of being a tourist through writing a poem.<sup>1</sup> It was through the poem that I realized how the environment of the area had touched me but how at the same time I questioned whether I was a part of it. I had written a poem about a tourist which, brought to light some of my feelings about being an outsider and not feeling as connected to the sounds, and feel of the area as the local people may be. Although people go to ecotourist locations and do the set out tourist activities, do they really feel connected to the place when they leave and if there is no connection how can tourists have anything invested in the area? I wanted to deepen my understanding of the area and thus my connection to the area and I decided to do this through a sensorial exploration.

My exploration started out with a look at an important tree in the area, the cedar tree. When visiting the Nass valley one cannot help but be awed by the large cedar trees and the beautiful cultural artifacts made from these trees. At one time cedar was a way of life for the people of the area, it clothed them, it provided transportation and it housed them from the cold. I started a photographic study of the cedar tree and from there discovered that one of the most popular areas for collecting cedar for Nisga'a weaving is located further up

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<sup>1</sup> Tourist Poem is located on page 133 in the 5.4 Sensorial Studies section of the Appendix.

the forestry road that passes by my site, the Visitor's Centre. The cedar is harvested from the live trees and this way the tree can be used again and again without causing too much damage to the tree. I was given some harvested cedar bark and was able to salvage a chunk of cedar wood from a stump. I wanted to make an object based on Nisga'a design principles that in some way represented how I felt about the area. After studying the cedar trees found around my site and looking at cultural items made from cedar, I decided to try and make a piece of art from cedar based on the Nisga'a design forms.<sup>2</sup>

The people identify themselves by their crest animals and all their stories are linked with the natural world. I looked at the Nisga'a depiction of the natural world and saw the ovoid repeated again and again. The ovoid is a design form used to represent many parts of the images the Nisga'a depict, it can be the eye, the body, part of the arm or the leg. The ovoid became a porthole or a way to see inside this area for me. I used my cedar bark and wood to create my own interpretation of an ovoid as a way for me to explore the area. The ovoid had many properties, it had a nice cedar scent, it was smooth in some areas and rough in others, it formed spaces as the weaving curled around it. I felt that if some of these aspects could be designed into the ecolodge it could help make other people feel connected to the area as well.

With the ovoid image in mind I went back to the site for an in depth investigation of the replica longhouse and how it interacted with the surroundings. This led to an exploration of the sounds, animal trails, as well as an exploration of the plant life. The plant life was looked at for the shapes,

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<sup>2</sup> The built object is located on page 134 in the 5.5 Sensorial Studies section of the Appendix.

textures and smells and where each played a part on my site. The design of the ecolodge draws largely from the design forms I studied in relation to the culture as well as the sensorial experiences I collected from my site investigation. These studies aided in my ability to create a design that is in tune with its surroundings and can convey this feeling to others.

## 2.2.2 Senses Studies

### 2.2.2.1 Plant analysis

I began a study of the plant life in the area. I collected plants for their colour, their smell, their texture and sometimes their taste. I felt each of the plants and photographed them in their natural setting. The photographed plants were a successful way in which to convey the interesting shapes and colours. I did a collection of leaves, which I pressed between wax paper and photographed in the sunlight.<sup>3</sup> I took the leaves in the wax paper and created a texture collage for each leaf. From my analysis of plants and where they were located within my site plan I identified an eco-gradient for the area.<sup>4</sup> The eco-gradient starts at the river and moves south-east towards the mountains. The first gradient, closest to the river contains plants that enjoy wet conditions, the second ecogradient contains plants that enjoy wet conditions as well as the deeper forest floor conditions, the third eco-gradient contains plants that like dryer forest conditions and the fourth eco-gradient contained the driest conditions and the trees planted after logging the area before the park was established.

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<sup>3</sup> The Pressed Plants are located on page 129 in the 5.4 Sensorial Studies section of the Appendix.

<sup>4</sup> The Eco-gradients are located on page 135 in the 5.4 Sensorial Studies section of the Appendix.

#### 2.2.2.2 Scent Analysis

I analyzed the site and found that the eco-gradient location, plant life and soil type created different smells.<sup>5</sup> Some important scents that were identified are: in the first eco-gradient, the scents of cottonwood trees and water; in the second eco-gradient, the wet mosses and soil; in the third eco-gradient, the cedar; and in the fourth eco-gradient, the pine and wild flowers. I used these scents to help locate the functions of the ecolodge in order to promote awareness of these scents to visitors.

#### 2.2.2.3 Sound Analysis

Recordings of sounds such as the rushing river, falling rain, ravens calling and the wind through the trees were made at the site. A sound map helped establish what kind of experiences the visitors could have in this area and the importance of designing the ecolodge to take advantage of these experiences.<sup>6</sup>

#### 2.2.2.4 Taste Analysis

Some of the plants analyzed in the site are edible and could be collected and prepared for the feasting hall. This would help to promote the use of locally procured food as well as offer visitors the chance to taste some traditionally utilized plant life.

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<sup>5</sup> The Scent Analysis is located on page 131 in the 5.4 Sensorial Studies section of the Appendix.

<sup>6</sup> The Sound Analysis is located on page 132 in the 5.4 Sensorial Studies section of the Appendix.

#### 2.2.2.5 Texture Analysis

Many of the plants and trees had textures. This was explored by doing rubbings of some of the textures plants and through photographs. The texture of cedar was showcased in the built object, which had natural wood grains and woven bark to feel.

#### 2.2.3 Synthesis

The design of the ecolodge takes place within three frames. The first is the natural environment and my experiences of smells, sounds, textures and paths, the senses and the energy around the ecolodge. The second is ecotourism and the environmental and cultural attributes that makes this form of tourism essential in this area. The third is the local culture and the legends and art that developed out of the Nisga'a people's close link with their environment. The exploration of the senses has brought me more in tune with the environment; I have explored the lava beds, forests, rivers, and vegetation in new ways. I have looked at sense of smell and the way smells can make an impact on aspects of the built environment. I have experienced the area's sounds and why certain natural sounds are soothing and where the sounds can be best experienced within the context of the site. I have followed and outlined on the site map the trails in the area and the T'seax River and how this movement and energy flows through the site. I have looked at ecotourism and the importance of promoting and protecting the natural environment. Notably, the ecolodge must be low impact on the land and culture of the area. It should be something different than mass tourism and

give back to the local culture and environment. I believe this can be achieved by giving tourists a deep and personal experience of the area, a sense of place, which will then bind them to the area and create responsibility in the person for the welfare of the area.

## **2.3 Practicum Methodology**

### **2.3.1 Functional Requirements**

#### **2.3.1.1 Security**

The building will be open to visitors from the local towns as well as campers and day trippers to the area, which will necessitate a security entry system to the guest cabins. The guests will be given cards to access the rooms and lockers will be available for short term storage for day visitors.

#### **2.3.1.2 Universal Design**

Research into Nisga'a architecture by Dr. Nancy Mackin of the University of British Columbia identifies ground level entrances and single level dwelling as two important access problems commonly found in buildings in the area. The ecolodge takes into account local building styles and blends with the current building and environment as well as the need to be accessible by all ability levels.

#### **2.3.1.3 Capacity**

One of the main concerns of an ecolodge is its impact on the surrounding environment; therefore, one of the main design concerns will be to create a building to house all the programmed needs in a small footprint. There is a large cleared area to the back of the existing building and small clearings on either side of the building, which, were cleared at the time of the building of the Visitor's

Centre and can be utilized for the expansion of the building. Keeping the occupancy capacity low is one of the ways in which ecolodges use less space as well give tourists a quieter and more personal experience of the area. This not only creates an ecolodge that is lower impact but also benefits visitors by keeping the experience more personal and less busy. One of the mandates of an ecolodge is that it should look after essential human needs not necessarily provide a luxurious experience. The maximum number of guests that this ecolodge can sleep at one time is twenty-five. The spaces will be flexible to account for the many different combinations of people visiting the ecolodge. The ecolodge must also be designed taking into account people staying in the campground and visiting for the day as far as food, bathroom facilities, activities, and information.

#### 2.3.1.4 Seasons and Hours of Operation

The ecolodge will be designed with the intention of being open during the biggest tourist seasons currently from May to September. However in the future the ecolodge could remain operational into the winter months as tourist studies indicate that winter is quickly becoming a popular ecotourist season. The park would be a draw for winter tourism enthusiasts because of the large back country recreation areas and mild coastal winters. Winter activities could range from skiing, snow shoeing to visiting the natural hot springs for a soak. In the slower winter tourism months the ecolodge could also be opened up to the local people for conferences, educational programs and other visiting peoples.

## 2.3.2 User Profile

### 2.3.2.1 Employees & Their Job Functions

The building will be supported by five employees. There will be two people who will have residence within the building and the other three will be hired from nearby villages or towns. The two people who reside within the building will be in charge of the front desk and office work. The three other people will be hired to clean, unload trucks and work in the gift shop. The creation of a space that is particularly child friendly is important to this building on two levels; first is the importance of children to the local Nisga'a culture and second is the rise in families taking part in ecotourism.

### 2.3.2.2 Contract Employees

The ecolodge will contract out for support positions including interpreters, visiting artists, and lecturers so there will be an area for these people to rest, set up and prepare. The restaurant will also be contracted out but it will be implicit that the menu will focus on healthy food, which includes purchasing locally procured as well as serving food that is unique to the area.

### 2.3.2.3 Guests and Visitors

The building must be able to accommodate 25 overnight guests. The ecolodge must be also able to support 25 visitors for the day for food, bathrooms and or activities. This may include elders and children from the Nisga'a

communities and tourists so the building must be accessible to all ages and ability levels.

#### 2.3.2.4 Neighbourhood Uses

The building needs to support a number of different activities. The building must have an educational focus on the environment and local culture. The building is nature based it must reflect the area both culturally and environmentally. The building needs to be family oriented with materials that are durable and safe. The restaurant needs to offer examples of local food. There will be hikes, tours and entertainment initiating from the area, which will make wayfinding a concern.

#### 2.3.2.5 Patron Demographics

Based on North American based surveys ecotourists are between thirty-five and fifty-four years old with no gender preference. Most ecotourists have traditionally held at least a college degree or higher but recent studies show the market is broadening to include many educational levels. The majority of ecotourists are couples but the number of families choosing an ecotourist vacation is on the rise. Ecotourists are likely to be willing to spend more money than the average tourists and they prefer to stay longer averaging eight to fourteen days. The most important elements of an ecotourism vacation identified by North American ecotourists is a wilderness setting, wildlife viewing and hiking and trekking. (Ballantine, B. & Eagles, 1994, 210-214)

### 2.3.3 Sensorial Experience

The design of the ecolodge will mix the aspects of theory, my sensorial experiences of the site and the research on the precedents to establish a sense of place. This will not be a space that forces interpretation on the visitor but a space that allows quiet contemplation and allows the visitor to be more in tune with their surroundings and therefore more connected to the natural world.

### **3 Design Intervention**

#### **3.1 Site**

The site is located on an eco-gradient that starts at the river, which also terminates the southern side of the lava flow and moves south towards the mountains. The eco-gradient will be emphasized by boardwalks that encourage visitors to walk around the forest surrounding the ecolodge on arrival and make their way to the front entrance on foot. An alternative drop off area is located on the main access road directly in front of the boardwalk leading to the cabin area. Plants are left in their natural state in each gradient but interwoven into the front plantings of the existing building, the greeting building, to replace the existing grass. The plants located in the front of the greeting building, are chosen for their importance to the culture and act to interweave the gradients with the culture and the ecolodge. The plantings demonstrate the inter-reliance of the culture and the environment and demonstrate the importance of the ecolodge in helping to conserve the two. Trees and plants are left in their natural state around the ecolodge and collected rainwater is used for watering during dryer summer months when fire warnings are in effect. The buildings on the site are designed to have a low impact on the natural vegetation.

#### **3.2 The Greeting Building**

The greeting of the guests takes place in the existing Visitor's Centre building. The exterior of the Visitor's Centre is a recreated Nisga'a longhouse and will be left predominantly unchanged on the site. The tourist's arrival at the

ecolodge will be the experience of the traditional longhouse with its round low door and painted front. Guests to the ecolodge pass by the front of the Greeting building on their way to the parking lot. The building faces the road much like the placement of traditional villages that faced their main mode of transportation, the river.

Maintaining the original facade is to respect the Nisga'a people and to demonstrate the importance of the natural environment on the development of their culture. This can be seen in their use of materials and through the use of the image of the animal painting on the exterior front and on the interior screen. The extension of the ecolodge draws inspiration from the traditional building in the use of the design, the materials and the artwork found on the front of the building. Although the front of the building shell will remain intact, the back of the building, which is less traditional and consists of cedar siding and a metal door, will be replaced by glazing and glass doors. The replacement glazing will increase the feeling of continuity between the inside and the outside.

The interior of the longhouse, which is a cement pad with one painted partition screen, is not in keeping with the traditional longhouse design and has been redesigned to fit the new programming. The purpose of the intervention will be to create a greeting area for guests to the ecolodge. The existing interior painted screen is used to give the reception desk a back area and to provide a gateway to the ecolodge beyond. The ecolodge fans out from this point and thus the existing traditional screen acts as a starting point in the experience of the ecolodge. Glazing and glass doors at the rear of the building create an

unobstructed view from the greeting area out into the nature path and the wild bush beyond. Seating made of large eco-certified blocks of wood are used for waiting or resting guests and fit in with the rustic feel of the traditional building and surrounding forest. A reception desk that echoes the form of the ecolodge building greets the guests. The Visitor's Centre provides information on the area and activities and will continue to do this in a more organized way.

### **3.3 Ecolodge**

As visitors pass through the traditional building they are drawn to the forest and nature beyond by a series of boardwalks ending in wild uninterrupted forest. The exterior of the ecolodge building is integrated into the area using an ovoid shape that mimics shapes found in nature and is used in Nisga'a design as a building block to represent the natural world around them. The ecolodge takes advantage of the existing cleared area to the rear of the Visitor's Centre building. The building wraps around the exterior of the existing building following the natural fall of the land and providing protection for the middle open boardwalk area. The boardwalks provide protection for the delicate natural vegetation below and even out the ground levels providing easier access to the buildings.

The building fans out behind the existing building from north to south following a natural eco-gradient starting north at the river and running south towards the mountains and moving from wet to dry plant life examples. The buildings have zinc roofs that are long lasting, age to a nice dark grey patina, are environmentally sound for rainwater collection and site irrigation. A metal roof will also provide a nice sound on rainy days, which will add to the sense of place by

tying the sounds of the climate outdoors into the experiences of the interior. Materials chosen for the exterior of the building are found locally and can be easily scavenged from logging wood piles that are usually burned. The logs are left as natural as possible so that the irregularities of the logs are evident and so process of aging will silver them in color demonstrating the natural aging process.

The ecolodge is designed to utilize short log timber frame construction methods, which allows the builder to use scavenged logs left at cut blocks by local loggers. This method of construction also allows the short log area between the columns to be filled alternatively with lava rock. The use of scavenged logs and lava rock demonstrates the use of locally available materials as well as the lava rock providing texture and the logs providing wood scents.

The use of local logs and lava rock, similar to the K'san Village and the Museum of Northern British Columbia precedent buildings, demonstrates the use of materials that are recognizable as materials from the local environment. They are not over processed and will age naturally; the logs will take on a silver colour with age and the lava rock will become a home for mosses and lichen. The process of aging and going back to the ground is an important part of creating an ecolodge that fits into this environment and climate.

### **3.4 Mechanical System**

Electrical power in the area is hydroelectric and would be more reliable than the photovoltaic now powering the Visitor's Centre. The climate is wet and rainy and does not provide the sunshine needed to power the ecolodge on solar

energy. However photovoltaic is used to power the LED lights that light the boardwalks and outdoor areas at night. The photovoltaic panels used to light the Visitor Centre prior to the expansion will be moved to the campsite outdoor toilet area. The mechanical system is a geothermal heating system with radiant flooring throughout the ecolodge. Rainwater is collected from the roof of the building for use in the dry months for watering and to prevent runoff into the nearby T'seax River. The cabins contain composting toilets that can be shut down in the winter months. Water is run to the cabins along the boardwalks and can be turned off and drained in the winter months. The main building and the employee quarters use low flush toilets and all the buildings use low flow taps and energy efficient appliances. Rainwater is collected from the roof and used for toilets and irrigation such as the interior green wall.

### **3.5 Boardwalks**

The boardwalks and decks are low to the ground and provide access to the ecolodge while at the same time protecting the delicate plant life below. The boardwalk offers hikes to the river and a large loop around the ecolodge that connects the ecolodge to the campground and the parking lot. Guests are encouraged to hike the loop around the ecolodge upon arrival, which will help to initiate the process of experiencing a "sense of place". The boardwalks and decks terminate in open forest with an absence of high railings, which could give a feeling of being cut off from nature. Buildings are separated out to encourage people to journey out into nature to access different areas of the ecolodge.

Seating along the boardwalks invites people walking by to slow down and have a sit while they experience each area.

The main trails to the building follows the eco-gradient of the landscape giving visitors a sample of what each gradient has to offer in terms of sounds and smells, textures and colors. The central boardwalk leads from the Visitor's Center straight out into the forest beyond. The boardwalk interweaves with areas of natural vegetation and the ecolodge buildings in a way that ties the three areas together and integrates the man made aspects of the site with the natural environment. Like the longhouse the forest and natural environment is central in importance while being integrated into the building by the boardwalks. As tourists move down the central boardwalk they experience a disintegration of the protective roofs and walls of the ecolodge. Large natural log poles punctuate the path to nature until they reach the edge of the boardwalk where the lack of a railing puts the tourist in the forest beyond.

### **3.6 Guest Cabins**

The guest cabins are located on the north side of the Visitor's Centre. The cabins are situated to take advantage of the soothing river sounds and cottonwood smells. Unlike conventional guest suites that are often attached units, the guest cabins are located on piles following the differing landscape levels. The cabins are located within different eco-gradients so that the different vegetation can be experienced depending on where you stay. The piles allow the underbrush to grow up, around and under the cabins. The cabins encourage interaction with the environment by not providing enclosed routes to the cabins

and by providing direct views of unobstructed forest from each unit. The cabins are designed for differing visitors including families, which are predicted to be the fastest growing type of ecotourist. The small cabin has room for two people and a cot while the large cabin has room for four people and includes a kitchenette for longer stays. The kitchenette is also a good option for visitors with food intolerances that need the ability to prepare their own food.

The front interiors of the cabins are glazed and provide clear views into the forest beyond. The cabins also have low floor level glazing and roof level glazing that provide glimpses of the natural vegetation and skylines while at the same time providing privacy from neighbouring cabins. The materials used in the interior of the cabins are reminiscent of colors and textures found in nature. The furniture and decorative materials are made of eco-certified wood and recycled material such as recycled glass tiles. Clear finishes are used throughout the interior to emphasize the natural qualities of the wood and lava. Organic cotton and hemp fabric is used for bedding and organic rubber mattresses for beds. The chair upholstery is made from recycled materials. The colors used in the interiors are drawn from the colors found in the eco-gradient and include greens and browns.

The layout of the interiors takes advantage of the large windows facing the forest and river beyond. The beds are located so that visitors can lie in their beds and enjoy the natural sights sound and smells outside. Locating the beds on the forest and river side of the ecolodge will protect visitors from the busier more public areas of the ecolodge and monopolize on the river and wind sounds

coming from the forest beyond. The beds are simple and low to the floor to afford views out the lower side windows and to maintain an open concept throughout the cabin. The cabins are equipped with fireplaces and seating areas that are also located near the views of the forest to encourage quiet contemplation of the natural environment.

### **3.7 Feasting Area**

The Feasting hall is located facing west to take advantage of views and light. The west wall of the Feasting Hall is all glazing while the glazing on the North wall takes place along the roofline to let in light while keeping the open pathway and discussion area private. The Feasting Hall is a large open room and is reminiscent of Nisga'a community gatherings and exudes a sense of family and togetherness. Guests are offered the ability to sit in groups for more social gatherings or pull tables to the side behind the glass partitions for more private dinners. The ability to pull the tables together and celebrate together is important to the Nisga'a culture, which uses feasts to mark important events. The ability to manipulate the layout of the feasting hall will also allow for the possibilities of performance space.

High glazing allows diners views of the coast mountain peaks to the south of the building while maintaining close proximity to the open boardwalk areas and trails. An interior green wall planted with local plants displays examples of some of the plants found in the area. Plants are in square planters that can be changed and maintained easily. The plants on the interior will add a

green living smell to the feasting hall. The lighting is dim to emulate the feeling of being in a traditional longhouse or the feeling of being in a deep forest.

### **3.8 Reflection Room**

The Reflection Room projects over the lower level of the building with glazing facing the west and provides a feeling of being in the forest while remaining in the interior of the main building. The reflection room provides long bench-like seating that also doubles as a place to rest beverages while reading about the culture, ecology, and tourist opportunities in the area. This area has an educational focus with information on the area and culture. It provides an opportunity to relax and watch the world outside from the comfort of the interior. The higher level of the reflection space puts the visitor in the trees, experiencing the wind blowing the leaves. This area also provides easy access to the outdoor boardwalks and discussion area.

### **3.9 Discussion Area**

The Discussion Area is an indoor-outdoor space for groups to meet before hikes or other tourist opportunities. The partial walls and roof allow this space to be sheltered from the wind and rain while at the same time providing opportunities to hear the birds, rain and wind and smell the trees and moss. The Discussion Area is where the interpretive talks about the area and the culture will take place. This area will have an educational focus with talks and demonstrations on the environment and Nisga'a culture. Local people could use

this space to gather and discuss the meaning of certain cultural places before embarking to the destination.

### **3.10 Employee Quarters**

The Employee Quarters provides much needed onsite accommodation for the people who work in this area as identified by the Nisga'a Memorial Lava Bed: Master Plan document. (Copeland, 1997) The Employee Quarters are attached to the main building by a covered boardwalk and has its own green space between the buildings. The Employee Quarters is located close to the other buildings for ease of maintenance yet remains a little removed to allow for privacy.

### **3.11 Public Washrooms**

Washrooms include universally accessible stalls and utilize low flush toilets and water conserving faucets. Lighting is on motion timers to conserve power. The hallway that leads to the bathroom is easily accessible to the camp ground area and boardwalks through an alternative entrance to the rear of the building.

### **3.12 Finishes and Furniture**

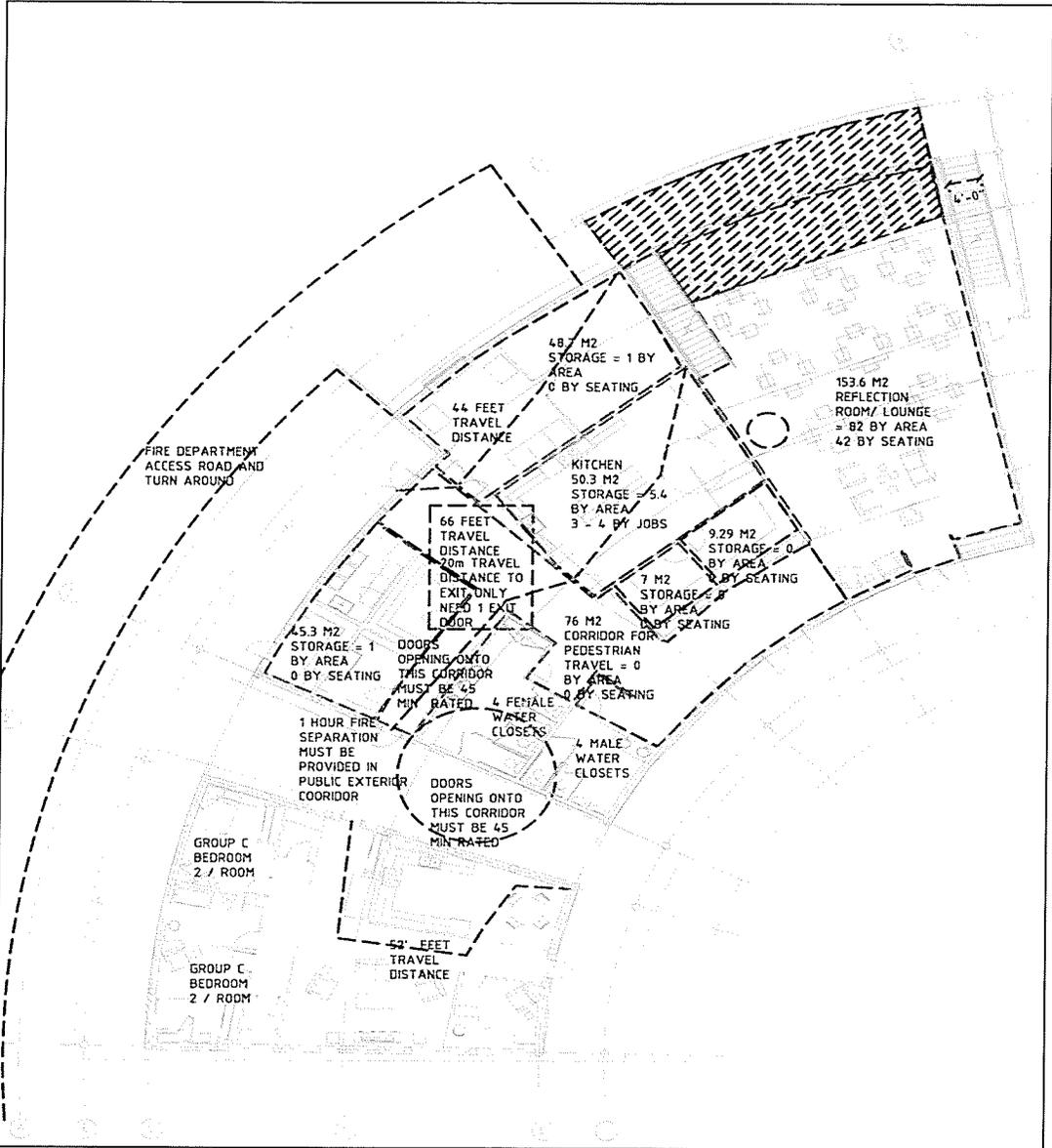
The interior of the ecolodge utilizes eco-certified wood furniture, specified from local British Columbian designers and producers. Furniture throughout the ecolodge is ordered in multiples so that the environmental cost of fuel and emissions from shipping the furniture to the ecolodge is low. The floors are birch from a local mill, which uses wind felled trees for most of its lumber. The

entrances and kitchen use slate, which is quarried locally. The ecolodge does not provide televisions or computers in the cabins but offers reading materials and outdoor activities in their place. This will encourage participation in the outdoors and the quiet contemplation of nature around the site.

### **3.13 Lighting**

The ecolodge utilizes daylighting to save on energy and create the solemn mood reminiscent of being in a cedar forest or a traditional longhouse. Low voltage energy efficient lighting is used to supplement the daylighting. Moreover lighting will be on motion timers to save on electrical energy. See Section 5.7 for the lighting plan.

3.14 Building Code Analysis



General

Major Occupancy Classification

3.2.2.27 Group A, Division 2, up to 2 Storeys, Sprinklered

Building Area(s): 677 m2,

c) It has a building area not more than,

i) 2,400 m<sup>2</sup> if 1 storey in building height with no basement.

Building Height: 1 Storey and Mezzanine

Building Facing (number of) Street(s): 1

Building is Sprinklered: Yes

Firewall(s): No

Design Occupancy Load (3.1.16): 92 PERSONS BY AREA, 52 BY SEATING

Minor Occupancy

(3.2.2.48): Group C, Up to 3 Storeys, Sprinklered

Building Height: 19'

Building Facing (number of) Street(s): 1

Building is Sprinklered: Yes

Firewall(s): No

Design Occupancy Load: 1-2 Bedroom Dwelling Units = 4 total

### **Building Fire Safety**

3.2.2 – Building Size and Construction Relative to Occupancy

Construction Article(s) – 3.2.2.27 and 3.2.2.48

Sprinklered Throughout

Non-combustable or Combustable Construction, Singly or in Combination

Floor Above Basement (3.2.1.4) – NA

Other Floor Assemblies – Fire Separation (45 min Heavy Timber)

Mezzanine Assemblies – Fire Resistance Rating (45 min Heavy Timber)

Roof Assembly – Fire Assembly – Fire Resistance Rating (45 min Heavy Timber)

Load-bearing Beams and Columns – Fire Resistance Rating (45 min Heavy Timber)

### **3.2.4 – Fire Alarm**

Fire Alarm and Detection System is Required /Provided: Yes

Signals to Fire Department is Required /Provided: Yes

### **3.2.5 – Provisions for Fire Fighting**

Access Routes for Fire Dptmt. Vehicles, Including Turnaround: Yes

Location of Hydrants: Yes

Sprinkler and/or Standpipe System Connections: Yes

### **3.2.7 – Emergency Lighting**

Emergency Lighting is Required/Provided: Yes

### **3.2.8 – Mezzanines and Opening through Floor Assemblies**

Mezzanine Fire-resistance Rating = 45 min Heavy Timber Construction

Mezzanine Floor Area not to Exceed 40% of Main Room Area Below

Mezzanine Area = 654 ft<sup>2</sup>

Room Area = 1652 ft<sup>2</sup>

Area = 39.6% of Room Area

### **Section 3.3 – Safety within Floor Areas**

Suite Separation: NA

Major Occupancy Separation (3.1.3) – Fire Separation (1 hr)

Public Corridor- Fire Separation (1 hr) Between Adjoining Occupancies

Barrier Free Protection (3.3.1.7): NA

Janitor's Room (Maintenance Room) – Fire Separation (1 hr)

Storage Garage: NA

**Section 3.4 – Exits**

Minimum Two Exits are Required. Number Provided: (6)

Single Exit not Permitted

Mezzanine Exits: Exterior Stair

Exit Capacity – 2'-5" Calculated (3'-7" minimum)

Exit Stair Enclosure – NA

Exit Lobby – NA

Exit Signage (3.4.5) is Required: Yes

**Section 3.5 – Vertical Transportation**

Elevator Shaft: NA

Elevator Machine Room: NA

Elevator Size: NA

**Section 3.6 – Vertical Service Space**

Refuse (garbage) Room: NA

**Section 3.7.2.2 – Washrooms**

Section 3.7.2.2 Sentence 6

Assembly Occupancy 76-100 People Requires 2 Male and 4 Female Water

Closets. Also Requires 1 Male and 1 Female Universal Toilet Room.

4 Female and 4 Male Water Closets Provided. 1 Universal Toilet Room per Sex is Provided.

**Section 3.8 – Barrier-Free Design**

Barrier-Free Access Provided to all Floor Tenants: Yes

Barrier-Free Access to Upper Floor(s) by Elevator: No

Public Entrance Doors Equipped with Power Door Operators: Yes

Barrier-Free Washrooms are Provided: Yes

**Other Conditions/Features:**

3.8.2.14. Restaurants

1) In Restaurants,

- a) access shall be provided to all public facilities, and
- b) each area providing seating shall be capable of providing clear space equivalent to not less than 1% of such seating for use by persons in wheelchairs which is,
  - i) located so as to provide viewing of any entertainment areas, and
  - j) located not to infringe on any aisle requirements.

### 3.15 Conclusions

Increased concern over the environmental degradation of the planet is pushing ecotourism to the forefront of design for tourism. By creating destinations within the guidelines of ecotourism, designers are turning tourists into environmentalists and increasing chances for environmental conservation. (Honey, 1999, pp. 411) This practicum involves the design of an ecolodge that will sponsor a place-rooted experience of nature for the ecotourist, which will in turn encourage a greater understanding and attachment to nature. The end result is a building that benefits tourists, local people and the future conservation of the Nisga'a Memorial Lava Bed Park.

With the recent completion of the Nisga'a Highway and its location within close proximity to the Alaska Highway, the Nisga'a Memorial Lava Bed Park is becoming a desirable destination for tourists. The Nisga'a people of the area as well as the guidelines for park development promote an eco-sensitive enlargement of the Visitor's Centre area. (Copeland, 1997) The expansion of the Visitor's Centre in the form of an ecolodge would be in keeping with the development plans for the park and would benefit the area's people and environment. An ecolodge would help conserve the environment and increase the involvement of local people in facilitating tourism; this in turn would benefit the economy while protecting the culture and environment.

While researching the environment and culture of the area it became apparent that an architectural style had developed in response to the local culture and environment. A better understanding of this type of style is integral to

the proposed expansion of the Visitor's Centre. This understanding was achieved through the investigation of three examples of architecture, which have evolved in response to the culture and climate of this particular region: the K'san House,; the Museum of Northern British Columbia; and the Lisims Government Office. In particular, the examination of these precedent buildings revealed the importance of weaving the interior environment and exterior environment into one cohesive whole. Breaking down the barriers between the interior and exterior not only helps to contextualize the structure, but challenges guests to become aware of the architecture and themselves as a continuance of the surrounding natural environment rather than separate or alien from it.

The case studies, through the investigation of both negative and positive examples, reveal numerous ways in, which the natural environment can be integrated into exterior and interior architecture. On the exterior, maintaining the natural plants of the area enables the footprint of the buildings to more successfully meld with the surrounding environment. Another aspect manifest in the precedent buildings was the importance of maintaining the irregularities of ground levels. In the interior, the importance of glazing and glazed doors to provide views, smells and textures of the natural environment was integral to breaking down the barriers between the exterior and interior. Careful use of materials, specifically the use of natural wood and stone in the interior, enhanced this connection between the architecture and the natural environment. A feeling of reverence and contemplation was invoked in all three precedents through the

provision of spaces in, which to view, listen, smell and touch nature both inside and outside the architectural structures.

Alongside the case studies, theory on tourism, culture and architecture assisted in the design of the ecolodge. In the work of the theorists, John Urry, Dean MacCannell, Guy Julier, Erve Chambers, Neil Everndon and Juhanni Pallasmaa arises the common perception that there is a disconnection between humans and their environment. It is this feeling of disconnection from the natural environment that impedes people from experiencing the natural world fully or from trying to protect the environment. Consequently, environmental aspirations such as ecolodges will never be completely successful at protecting the environment unless designers can find a way to reconnect people to nature.

The investigation of the precedent buildings and theorists was supplemented by a personal examination of the unique experiential qualities of the Nisga'a Memorial Lava Bed Park area. By designing within a personal experience of the local environment it was possible to identify a "sense of place" that could then be conveyed to the tourist through the design. The local scents from certain plant life or the ground after a rain storm, the sound of the river and the wind - all of these things can be experienced by the tourists through the ecolodge.

Tourism has the ability to be an identity forming experience and by including aspects of a personal sensorial experience of the area a more full experience of the area can be transmitted to the occupants. The danger of designing for a natural environment where visitors expect to experience the

environment in a life enhancing way is “the task of defining that place in human terms” (Chambers, 2000, 31). Defining a place without experiencing the location in an in-depth way can lead to designs that dismiss our range of senses and instead focus on a single sense, such as the ocular. By taking the time to have a sensorial experience of the area the designer is encouraging the exploration of the natural environment using all the senses. The “sense of place” gained from this sensorial experience can then be transmitted into all aspects of the design process thereby creating a more cohesive design development and outcome. Significantly, the final ecolodge encourages identity forming and the ability to see ourselves as natural beings located within the natural environment rather than outside of it.

The culmination of this research is the design of an ecolodge that allows the occupants to absorb the qualities of the nature around them by integrating the exterior and interior elements. The barriers between the exterior and interior are broken down in a number of ways. The footprint of the feasting hall, the meeting boardwalk area and the cabins are interwoven with the natural trees and vegetation and provide uninterrupted experiences of the natural forest surroundings. The boardwalks and the reflection room provide visitors with multiple opportunities for quiet contemplation of nature.

The interior of the cabins offer a place for interacting within the natural environment; this can be seen through the relationship between the layout of the cabin interiors and the location of the glazing. The layouts of the cabins focus relaxing activities such as sleeping and sitting fireside at the back end of the

cabins. The expansive back glazing looks towards the river without interruption from the other cabins view and provides experiences such as, the smell of the cottonwoods, the sounds of the river and wind through the trees as well as views of lush green vegetation. The bed and fireside sitting area are located to take full advantage of these experiences. The side walls have unconventionally positioned glazing; there is low side glazing, which provides glimpses of the vegetation growing around and under the cabin and high glazing which affords glimpses of the tops of the trees, birds and the sky. The cabins have skylights that offer views of the changing weather and birds flying overhead. The materials used in the interior were chosen for their texture and rich colour. The qualities of cotton and hemp fabrics are left inherent; the textures of the weaves encourage people to feel the fabric. The colours used in the interiors are inspired by the natural vegetation and the sensorial explorations of plants as outlined in the 2.2.2 Senses Studies section of the paper. The use of recycled glass on the staircase in the large cabin is reflective like the surface of the river and is left rippled from the manufacturing process not polished until smooth. The cedar and fir furniture have a natural oil finish, which allows the natural wood grain to show through.

Leaving the natural vegetation and designing the ecolodge to fit around it and situating the buildings with uninterrupted views of the natural environment puts nature front and center to the experience of the cabins. Significantly, the ecolodge becomes an extension of the natural environment not an infringement upon the natural environment.

The importance of this project as a contribution to the body of knowledge associated with the profession of interior design is twofold. First is the role of the interior designer in connecting people with the natural world to create meaningful leisure experiences. The second is the encouragement of cultural and environmental respect through design that is inspired by and blends with the area and culture. The designer can promote interaction with, and sensitivity to, the context in, which the design is situated in. In this case, the sensitivity to context developed through a personal sensorial experience and has allowed for the design of an ecolodge that is not only a gateway to participation in the area but is in effect an extension of the natural environment. The design of the ecolodge demonstrates, in a time of environmental concern that tourism and the natural environment can coexist.

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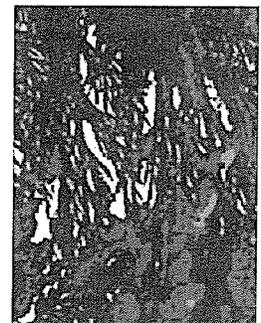
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## 5 APPENDIX

### 5.1 REGIONAL ANALYSIS : REFLECTIONS OF SIMGAN

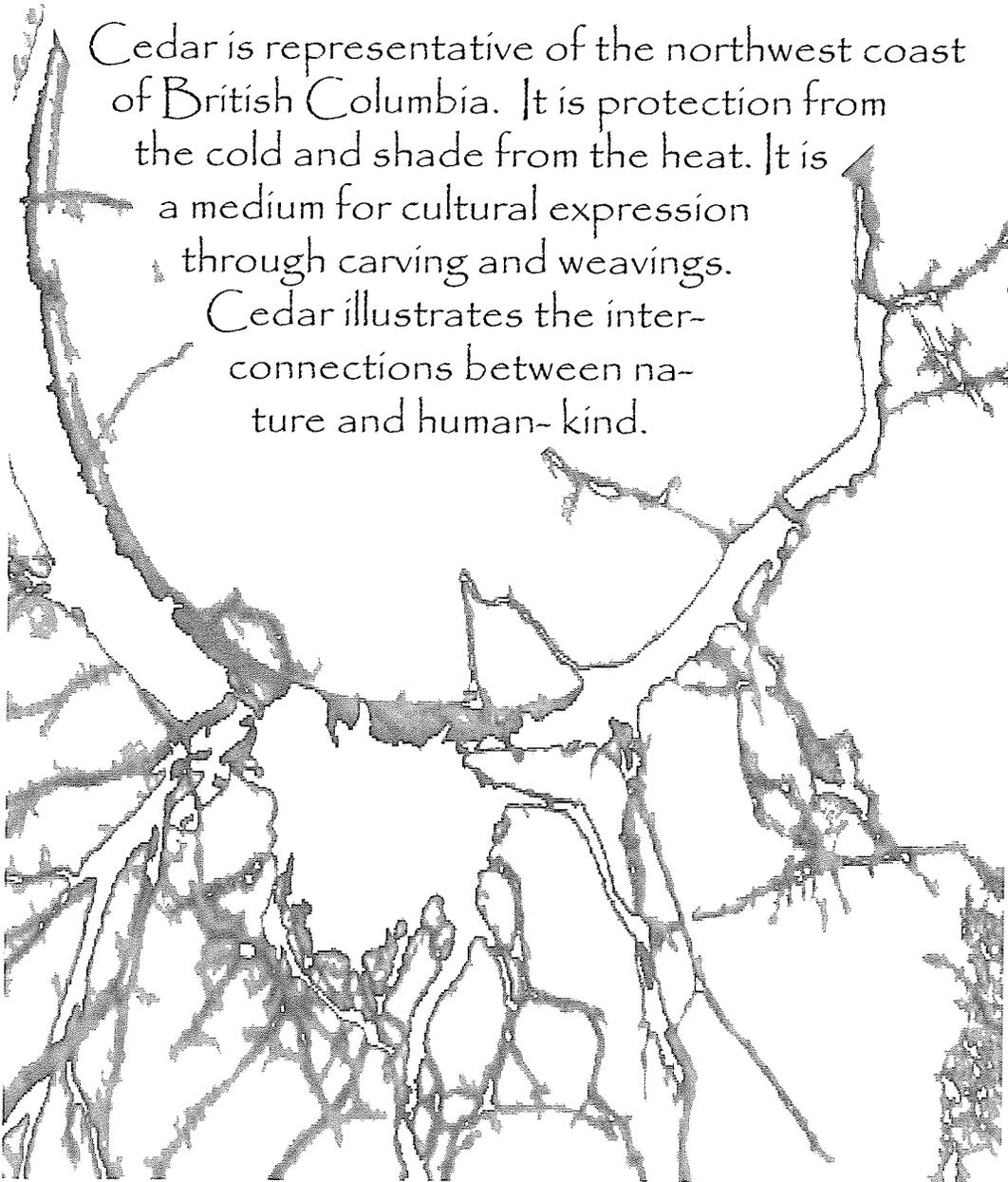
# Reflections of

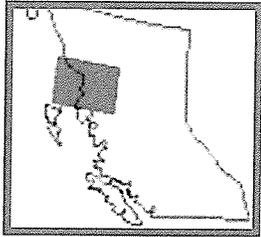


# Simgan

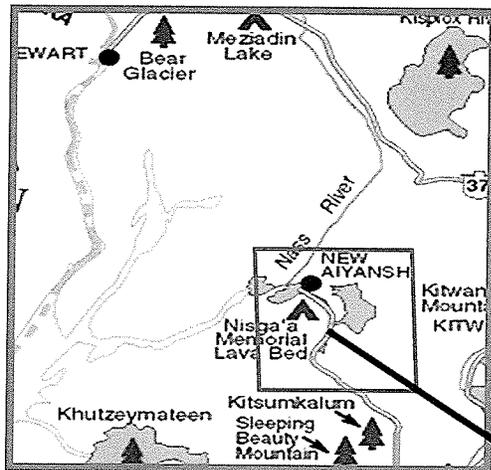
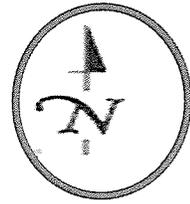
## Simgan = Cedar

Cedar is representative of the northwest coast of British Columbia. It is protection from the cold and shade from the heat. It is a medium for cultural expression through carving and weavings. Cedar illustrates the interconnections between nature and human-kind.

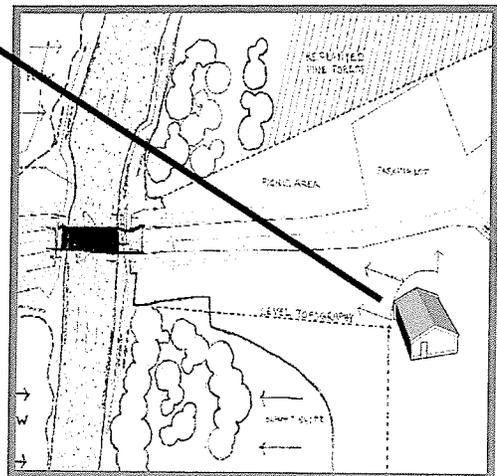




British Columbia



Nisga Memorial  
Lava Bed Park



Visitors Centre



## Nisga'a Memorial Lava Bed Park

The Design site, the Visitor Centre, is located within a Class A provincial park in the Nass Valley, British Columbia. The park is 17,683 hectares in size and is jointly managed by the Provincial Government and the Nisga'a people. A Master Plan for the development of the park was created in 1997. The Master Plan outlines the future development of the park, which is to protect the natural resources while enhancing the economic growth of the area through tourism.

**B**iogeoclimate: Contains four of BC's zones: Mountain Hemlock, Interior Cedar Hemlock, Coastal Western, Hemlock and Alpine Tundra.

**W**ater: Abundance of rivers, streams and creeks, high quality mountain water, important salmon spawning rivers and streams.

**V**egetation: Large trees: Hemlock, Spruce, Red Cedar, Cottonwood, Rare Lava Bed  
Vegetation: Mosses and  
Lichens.

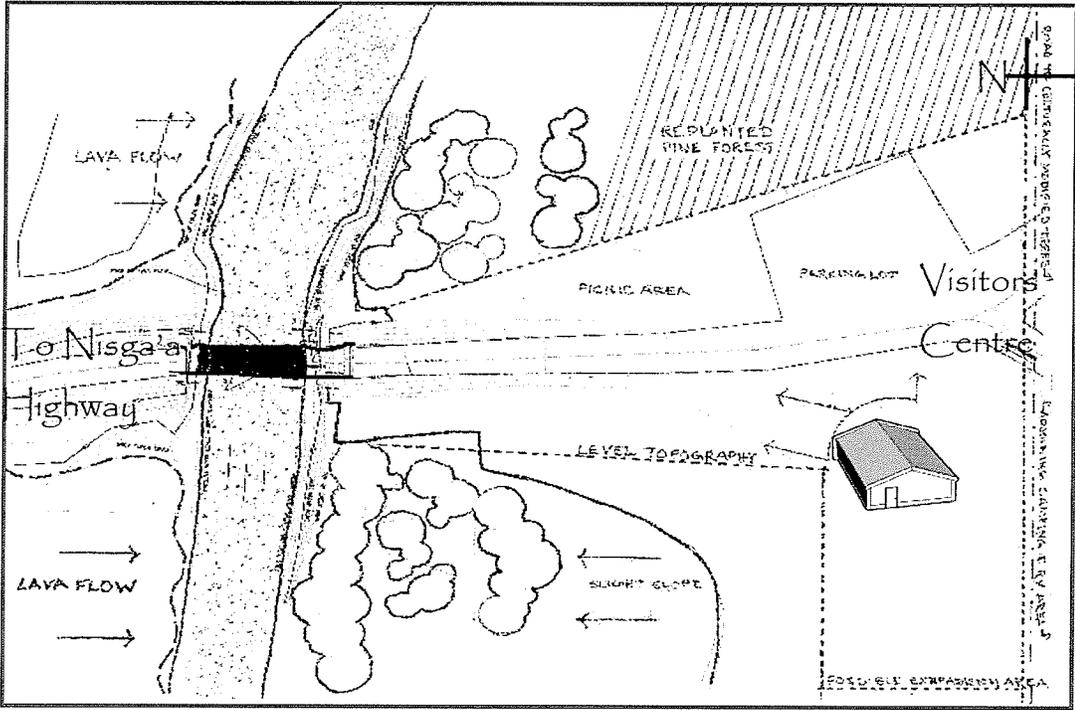
**W**ildlife: Mountain Goat, Moose, Blacktail Deer, Wolf, Grizzly Bear, Black Bear, Kermode Bear and Eagles.

# Site Analysis

Lava Beds

Picnic Area

Visuals of the Mountains



Tseax River

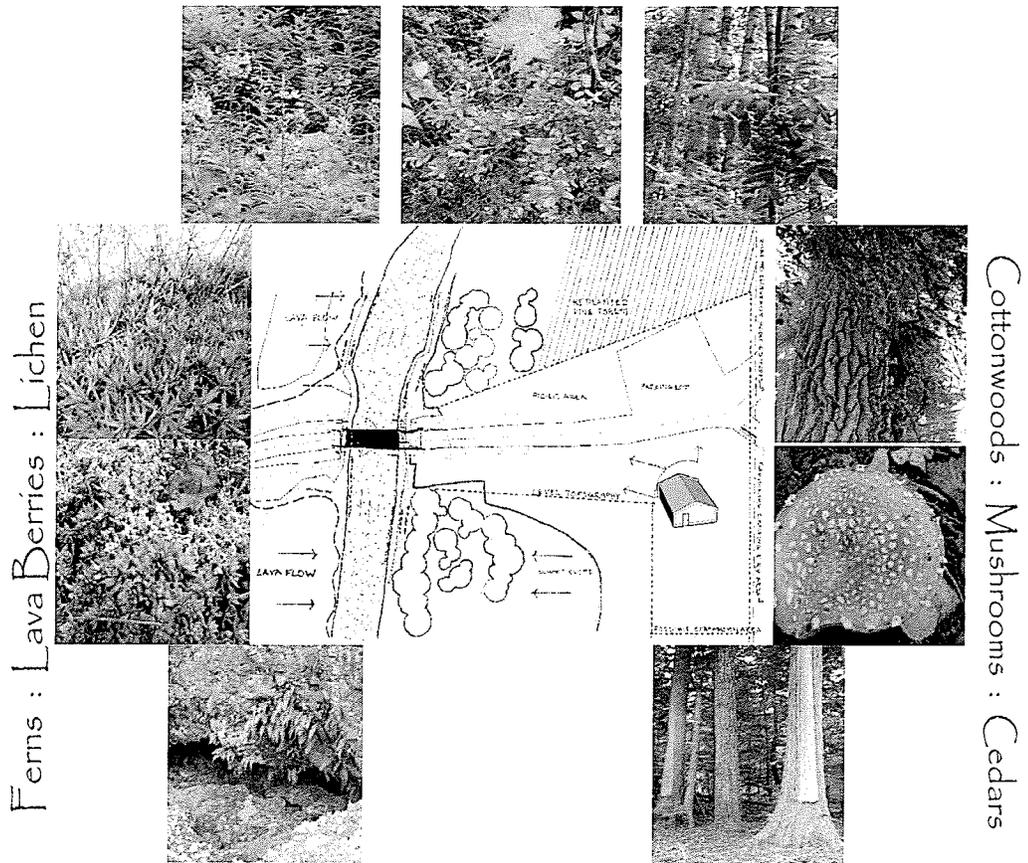
Visuals of the river should be enhanced

Visual of street and parking lot should be masked

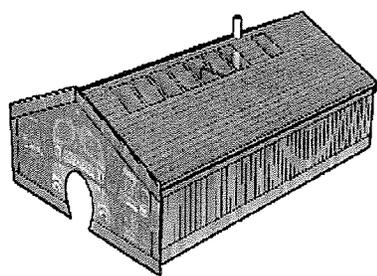


# Site Vegetation

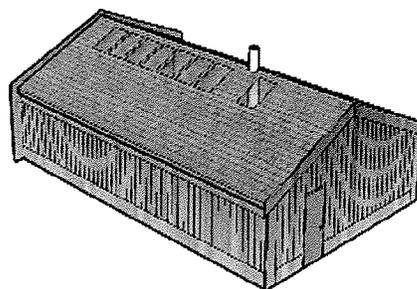
Fireweed : High Bush Kinickinnick : Mountain Ash



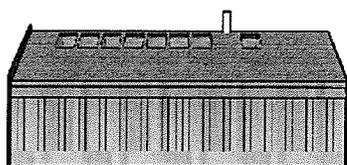
# Visitors Centre



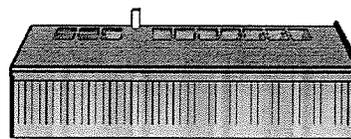
Front



Back



South Side



North Side



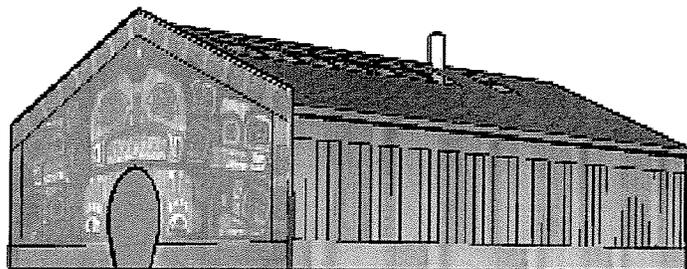
Split Cedar Shingled  
Roof

Traditionally Painted Front  
By Warren Adams

Wood Heat

Sky Lights

Solar Panel Power



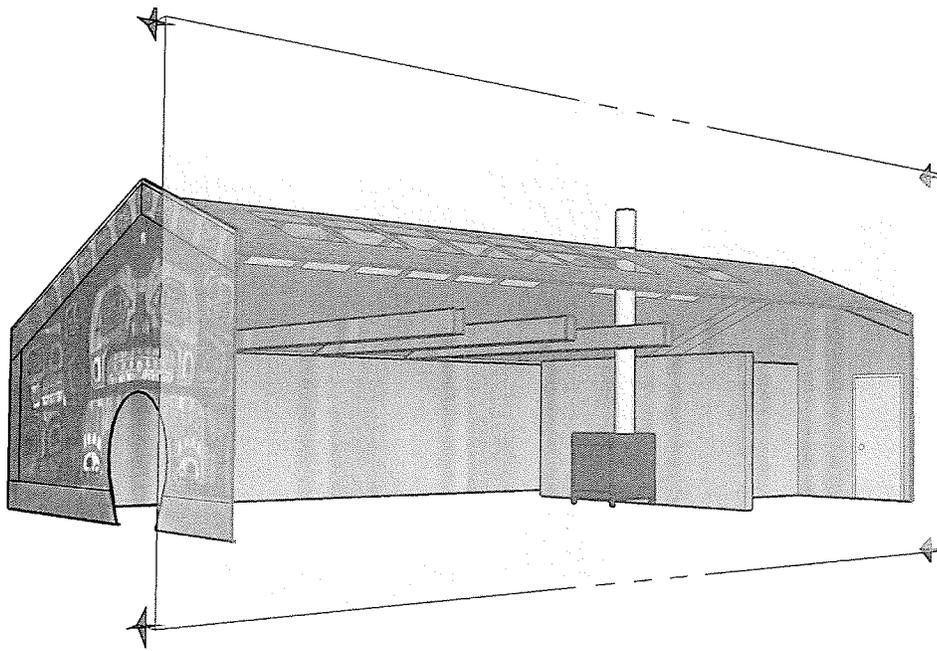
Entrance Is At Grade Level,  
Highly Accessible

Cement Slab Foundation

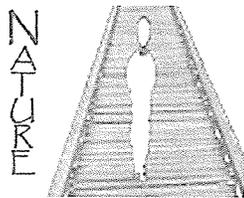
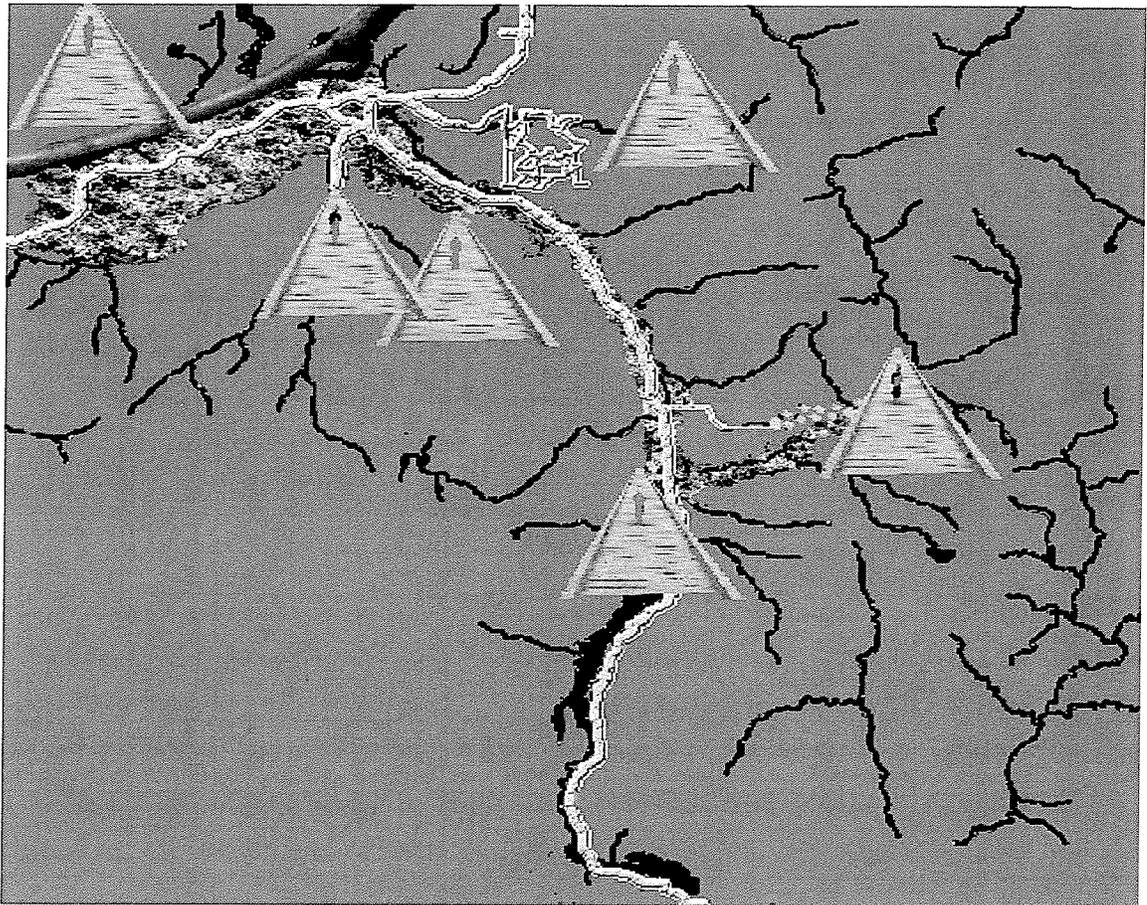
Post and Beam Construction

# Visitor Centre Interior

## Longitudinal Section



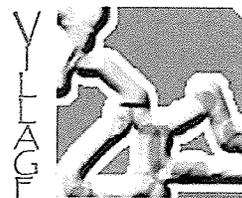
# Paths



TRAILS



HIGHWAY

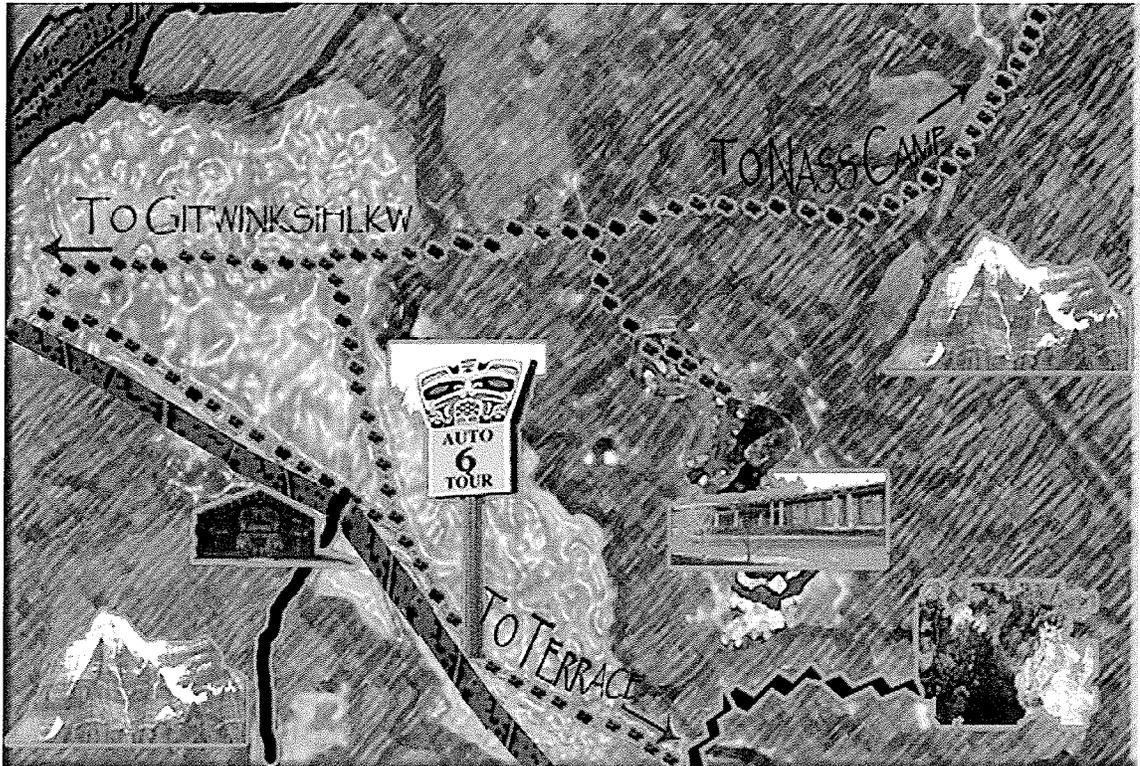


ROADS

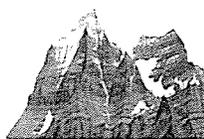


RIVER

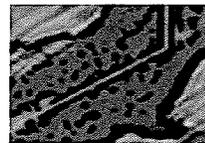
# Edges



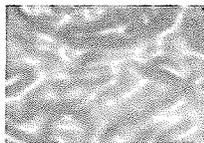
MOUNTAINS



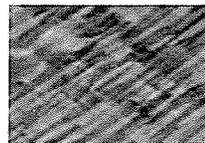
RIVERS



LAVA



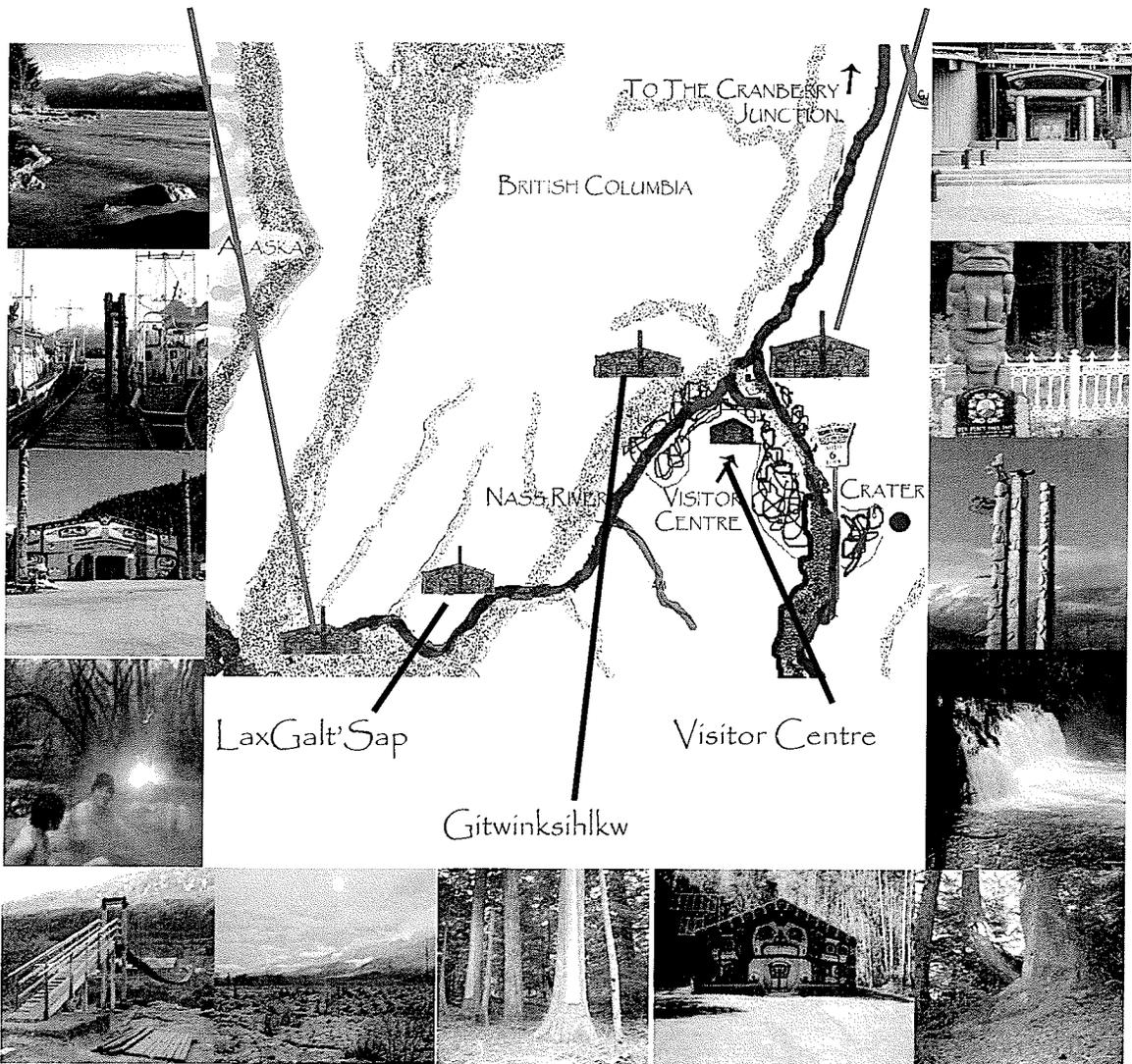
FOSSILS



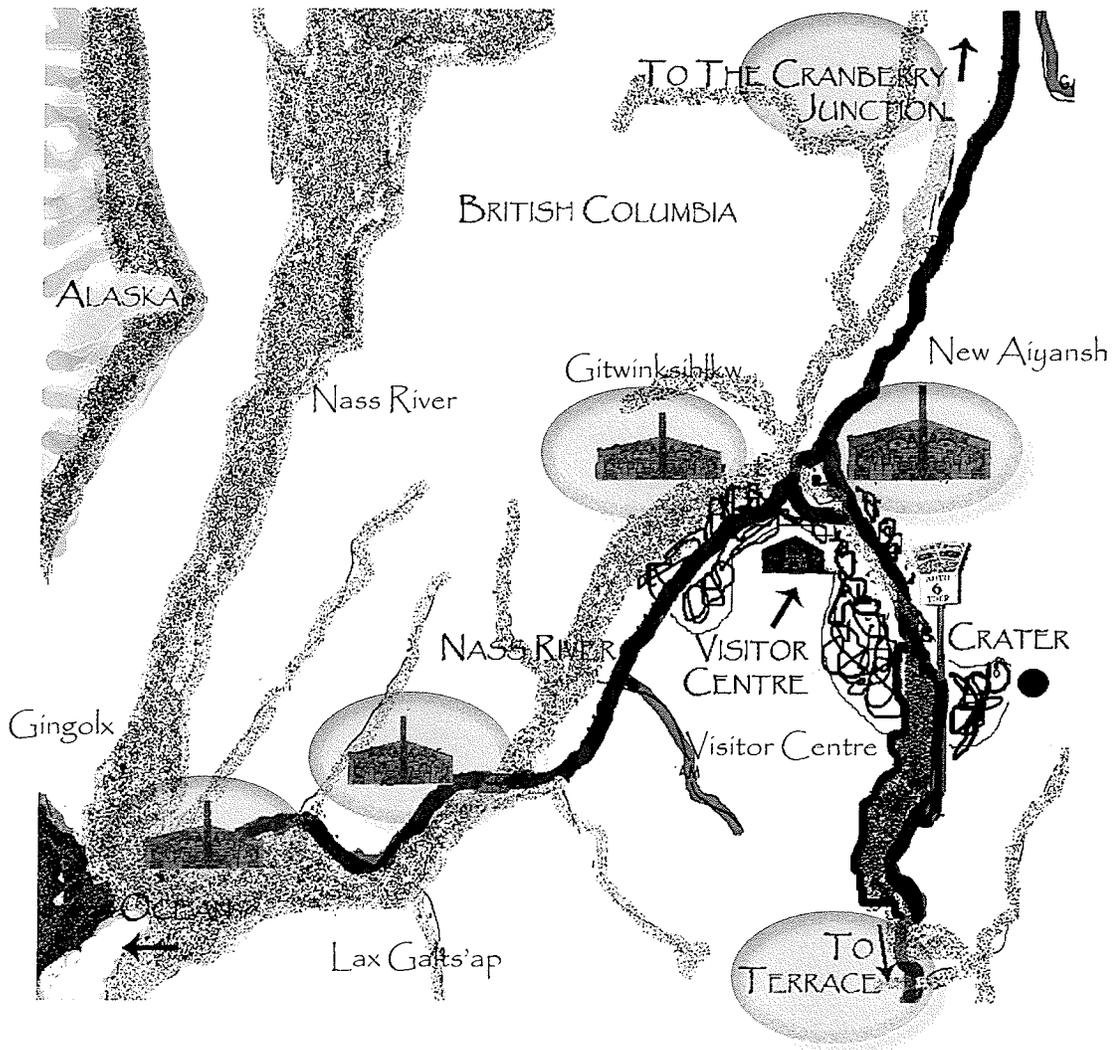
# Districts & Landmarks

Gingolx

New Aiyansh

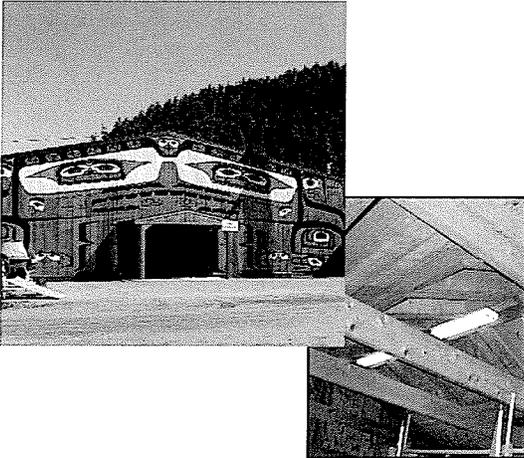


# Nodes



# Architectural Styles

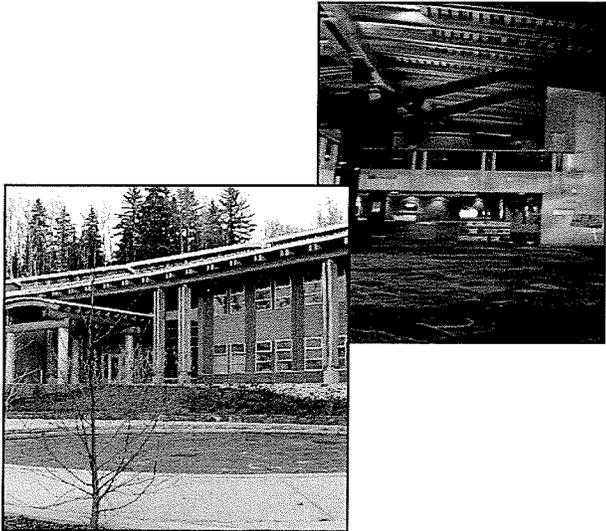
Replica Longhouses



Victorian Influenced



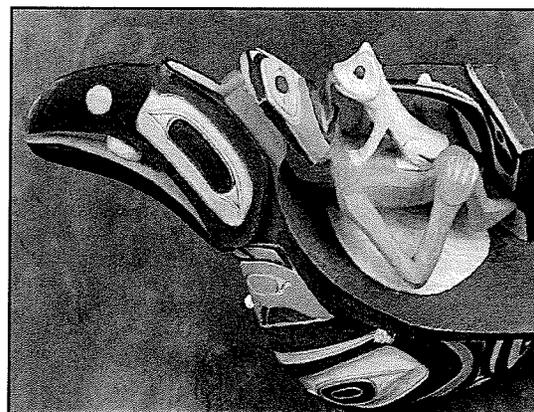
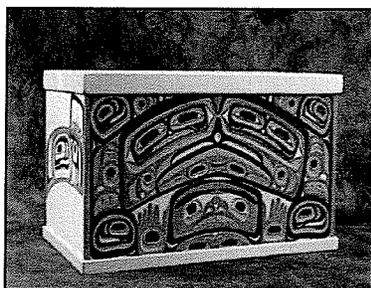
New Buildings Influenced By Longhouse Design



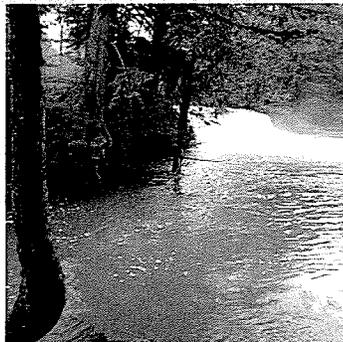
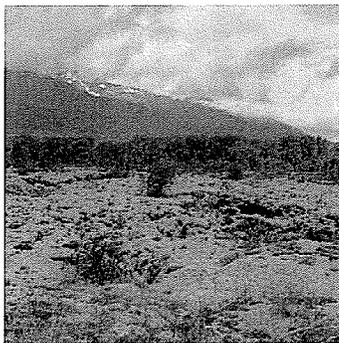
# Cedar and Culture



Cedar Carvings Utilize The Ovoid As An Organizing Device To Form The Entire Art Piece

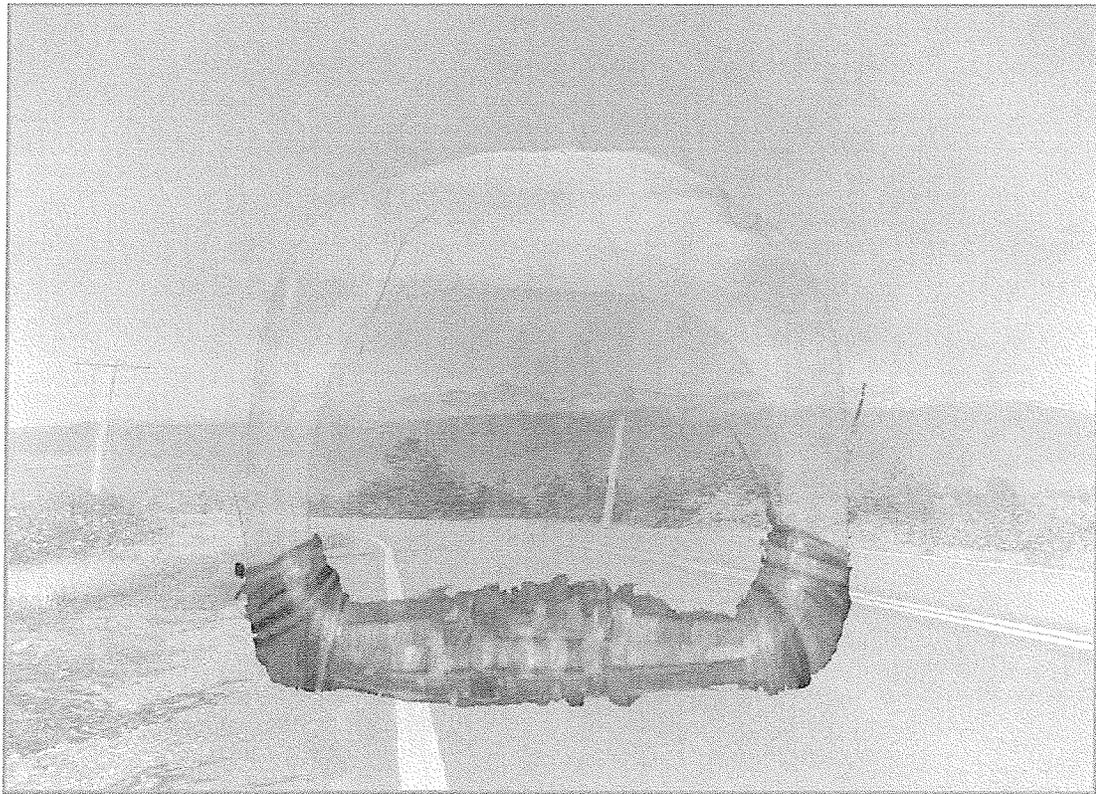


## The Ovoid



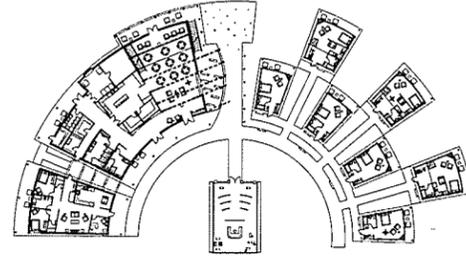
The traditional Architecture found in this area is often rectilinear, which is reflective of the building technology and materials of that time. However the art and design in found in the traditional culture is more organic. Basic design shapes, such as the ovoid, are used in the depiction of eyes, ears and bodies and help to create the form of animals, humans and nature. The ovoid is reminiscent of natural shapes such as waterways, lava rocks and trees.

# The Ovoid Window

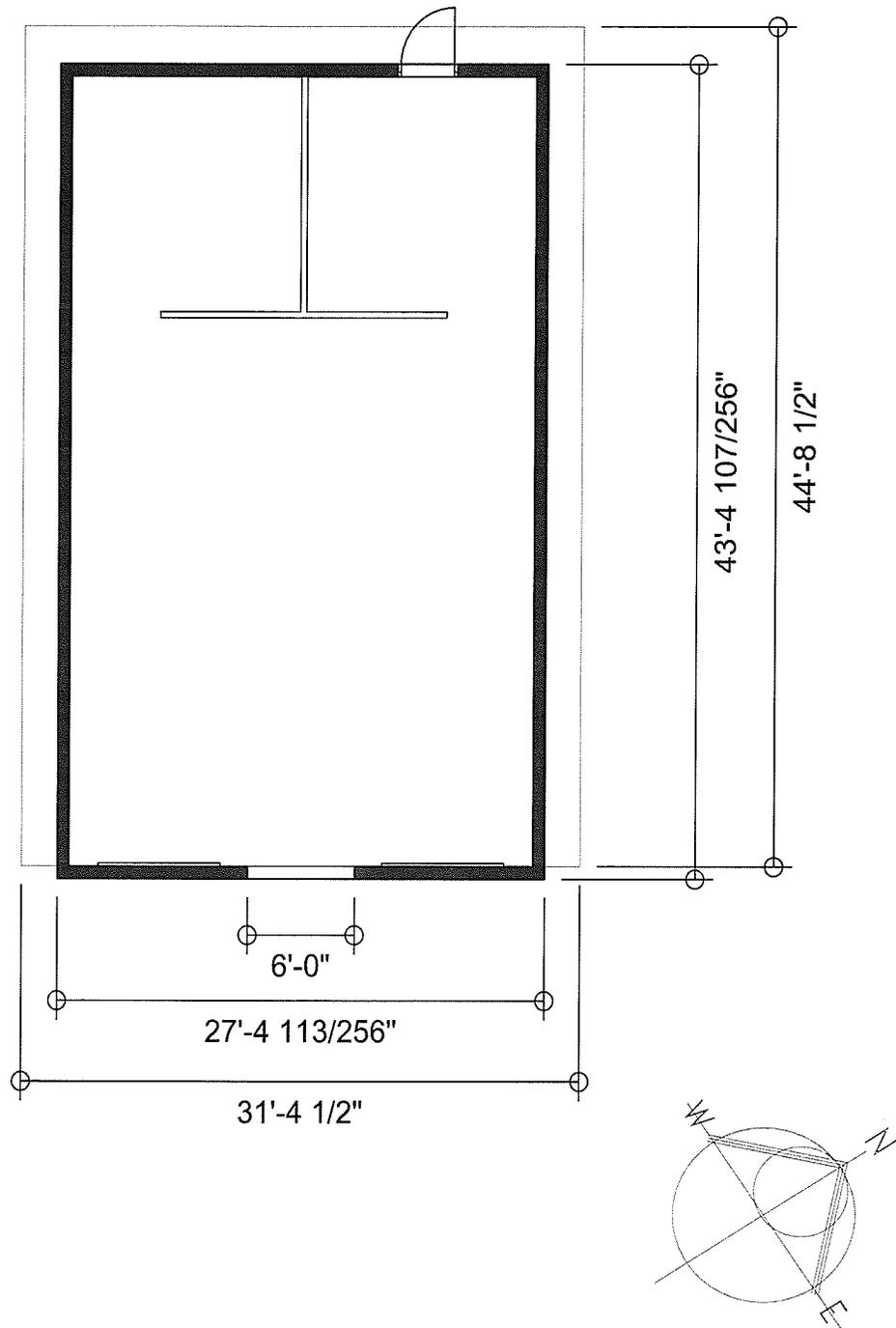


The Ovoid creates a window for visitors into a unique culture and environment.

5.2 EXISTING SITE PLAN



### 5.3 EXISTING FLOOR PLAN: NTS





## I. Nisga'a Cultural Requirements

- A. Traditional longhouse
- B. Use of traditional materials
  - 1. Importance of Cedar
- C. Dance Area
- D. Exhibition Area
- E. Feasting area
- F. Food procurement, demonstration and education area
- G. Nisga'a student workshops
- H. Elder involvement
- I. Nisga'a interpreters
  - 1. Certain Lands and Oral Histories belong to certain Wilps
  - 2. Focus on the Nisga'a interconnections between natural environment and culture
- J. Proper cultural respect and admiration from guests
- K. Not perpetuating Native stereotypes
  - 1. Not stuck in the past/ positive aspects of the past that is a part of the culture today
    - a. Hunting and Fishing
    - b. Smoke houses and oolichan drying
    - c. Dancing and feasting
      - (1) Sharing and generosity
    - d. Important plants and their uses
    - e. Nisga'a Spirituality/imagery/language
    - f. Oral storytelling/ for passing on knowledge
      - (1) Nisga'a Imagery as a way of telling a story
    - g. Importance of extended families
- L. Use of Nisga'a language and imagery
- M. Economic gain
  - 1. Gift Shop
  - 2. Nisga'a operated with majority of proceeds going to the people

- N. Ability to be used as an apprentice workshop area for youth
  - 1. Apprenticeships for youth to learn traditional building and foraging methods
  - 2. Could take place in off seasons

## **II. Environmental Requirements**

- A. Rain water collection
- B. Geo-thermal energy
- C. Local Materials
  - 1. Cedar: naturally rot and mould resistant
- D. Recycled Materials
- E. Composting toilets
- F. Small Footprint
  - 1. Low occupancy capacity
    - a. Maximum 25 guests
- G. Ventilation
- H. Use already excavated site
- I. Minimize openings not oriented towards the sun
- J. Well insulated
- K. Flexibility of spaces
- L. Well integrated with the local environment
  - 1. Uses traditional building practices

## **III. Tourist Requirements**

- A. Comfortable
- B. Meets basic needs
  - 1. Sleeping
  - 2. Eating
  - 3. Cleaning
- C. Educational experience  
(Culture and nature)
- D. Nature /Culture based activities
- E. Natural surroundings

- F. Ability to prepare own food
  - 1. People with Allergies
- G. Cultural meals
- H. Remote location
- I. Parking Area
  - 1. Ecotourist meeting area i.e. bus/bikes/hikes
- J. Reconnects people with nature
- K. Extended families or singles
- L. Accessibility
  - 1. Elder involvement
  - 2. Make the ecolodge accessible to differing levels of ability & mobility
- M. Greeting area
  - 1. Be assigned a wilp for your visit
  - 2. Staff that is welcoming and excited to share their culture
  - 3. Community/ feeling of belonging
- N. Straightforward circulation zoning

5.4.2 ADJACENCY MATRIX

Legend															
	Major														
	Minor														
	Not Related														
		Lobby	Guest Rooms	Bathrooms	Feasting Hall	Kitchen	Gathering Area	Reflection Room	Laundry	Linens	Maintenance	Employee Residence	Office	Mechanical Room	Docking Space
Lobby															
Guest Rooms															
Bathrooms															
Feasting Hall															
Kitchen															
Gathering Area															
Reflection Room															
Laundry															
Linens															
Maintenance															
Employee Residence															
Office															
Mechanical Room															
Docking Space															

**5.4.3 DIVISION OF SPACE**

Division of Space	Activities	Size	Furniture and Equipment	Sensorial Experience
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**Administration**

<p>Lobby Front Desk</p>	<ul style="list-style-type: none"> <li>○ Welcoming Guests, Day Hikers, Campers and Travellers</li> <li>○ Reception</li> <li>○ Giving Information</li> <li>○ Waiting area</li> <li>○ Public phone</li> </ul>	<p>1095 sq ft  Existing Building</p>	<ul style="list-style-type: none"> <li>○ Chair</li> <li>○ Desk</li> <li>○ Phone</li> <li>○ Computer</li> <li>○ Cash Register</li> <li>○ Seating</li> <li>○ Side Tables</li> <li>○ Information Display Areas</li> <li>○ Promotion Displays</li> </ul>	<ul style="list-style-type: none"> <li>○ A feeling of nostalgia for the past.</li> <li>○ The feel of being in a dark forest with a clearing up ahead.</li> <li>○ Use of natural materials that reflect the mood.</li> <li>○ The addition of windows that can reconnect it to the outdoors</li> </ul>
<p>Office</p>	<ul style="list-style-type: none"> <li>○ Administration</li> <li>○ Business Support</li> <li>○ Book Keeping</li> <li>○ BC Parks/Nisga'a support office for projects in the area</li> </ul>	<p>250 sq ft</p>	<ul style="list-style-type: none"> <li>○ Computer</li> <li>○ Fax/Printer</li> <li>○ Chair</li> <li>○ Desk</li> <li>○ File Cabinet</li> <li>○ Maps</li> </ul>	<ul style="list-style-type: none"> <li>○ Situated with views to the outdoors to promote peaceful feeling.</li> </ul>

Division of Space	Activities	Size	Furniture and Equipment	Sensorial Experience
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**Guest Areas**

<p>Guest Cabins</p>	<ul style="list-style-type: none"> <li>○ Sleeping</li> <li>○ Bathrooms</li> <li>○ Eating and Preparing Meals</li> <li>○ Observing</li> <li>○ Listening</li> <li>○ Relaxing</li> <li>○ Snacking</li> </ul>	<p>3 Large Cabins 1,596 sq/ft + 4 Small Cabins 1,504 sq/ft ----- = 3100 sq/ft</p>	<ul style="list-style-type: none"> <li>○ Beds</li> <li>○ Lounging chairs</li> <li>○ Small table</li> <li>○ Bedside tables</li> <li>○ Closet space</li> <li>○ Dresser</li> <li>○ Bathrooms</li> </ul>	<ul style="list-style-type: none"> <li>○ Cosy</li> <li>○ Individual</li> <li>○ Private</li> <li>○ Relaxing</li> <li>○ Connected to Outside</li> <li>○ Pristine/Not Harmful to Surrounding Beauty</li> <li>○ Thoughtful</li> </ul>
<p>Large Cabin</p>	<ul style="list-style-type: none"> <li>○ Longer Stays</li> <li>○ Larger Groups</li> </ul>	<p>1=532 sq ft</p>	<ul style="list-style-type: none"> <li>○ Kitchen</li> <li>○ Extra Bedroom</li> </ul>	
<p>Small Cabin</p>	<ul style="list-style-type: none"> <li>○ Couples and Individuals</li> </ul>	<p>1=376 sq ft</p>		
<p>Feast Area</p>	<ul style="list-style-type: none"> <li>○ Eating</li> <li>○ Visiting</li> <li>○ Watching</li> <li>○ Relaxing</li> <li>○ Sampling Local Foods</li> <li>○ Laughing</li> </ul>	<p>1,762 sq ft</p>	<ul style="list-style-type: none"> <li>○ Tables</li> <li>○ Chairs</li> <li>○ Lighting</li> <li>○ Green Areas</li> <li>○ Flexible Space</li> </ul>	<ul style="list-style-type: none"> <li>○ Views of Mountains</li> <li>○ A Feeling of Community/ Inclusiveness</li> <li>○ Reminiscent of Traditional Longhouses</li> </ul>

Division of Space	Activities	Size	Furniture and Equipment	Sensorial Experience
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**Guest Areas Continued**

Reflection Space	<ul style="list-style-type: none"> <li>○ Learning</li> <li>○ Sitting</li> <li>○ Standing</li> <li>○ Resting</li> <li>○ Relaxing</li> <li>○ Listening</li> <li>○ Smelling</li> <li>○ Watching</li> <li>○ Writing</li> </ul>	1,000 sq ft	<ul style="list-style-type: none"> <li>○ Seating</li> <li>○ Shelving and Holders for Books and Magazines</li> <li>○ Lighting</li> </ul>	<ul style="list-style-type: none"> <li>○ Private</li> <li>○ Quiet</li> <li>○ Indoor-Outdoor Space</li> <li>○ Connection to the Ground, Trees and Sky</li> <li>○ Smells, sounds and textures</li> <li>○ Personal Education Area</li> </ul>
Meeting and Discussion Area	<ul style="list-style-type: none"> <li>○ Learning</li> <li>○ Gathering</li> <li>○ Listening</li> <li>○ Sharing</li> </ul>	500 sq ft	<ul style="list-style-type: none"> <li>○ Seating</li> <li>○ Speaking Area</li> <li>○ Heat Lamps</li> </ul>	<ul style="list-style-type: none"> <li>○ Informal Public Space</li> <li>○ Focus is on the Speakers Experiences</li> </ul>
Public Bathrooms		362 sq ft	<ul style="list-style-type: none"> <li>○ Toilets</li> <li>○ Urinals</li> <li>○ Sinks</li> </ul>	<ul style="list-style-type: none"> <li>○ Accessible to campers and sightseers</li> <li>○ Universally accessible</li> </ul>

Division of Space	Activities	Size	Furniture and Equipment	Sensorial Experience
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**Staff**

Employees Quarters	<ul style="list-style-type: none"> <li>○ Sleeping</li> <li>○ Resting</li> <li>○ Cooking</li> <li>○ Visiting</li> <li>○ Unwinding</li> <li>○ Preparing</li> </ul>	1,456 sq ft	<ul style="list-style-type: none"> <li>○ Bedrooms</li> <li>○ Bathroom</li> <li>○ Kitchen</li> <li>○ Living Room</li> <li>○ Office</li> </ul>	<ul style="list-style-type: none"> <li>○ Relaxing</li> <li>○ Private</li> <li>○ Peaceful</li> <li>○ Views of Outdoors</li> <li>○ Comfortable/ Home-like</li> </ul>
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**Kitchen**

Kitchen	<ul style="list-style-type: none"> <li>○ Preparing</li> <li>○ Cooking</li> <li>○ Preserving</li> </ul>	535 sq ft	<ul style="list-style-type: none"> <li>○ Stoves</li> <li>○ Ovens</li> <li>○ Sinks</li> <li>○ Fridges</li> </ul>	<ul style="list-style-type: none"> <li>○ Create Experiences For Guests/ Serving Examples Of Local Food/ Such As: Salmon Eulachon Fry bread Moose Stew Seafood Berries</li> </ul>
Pantry	<ul style="list-style-type: none"> <li>○ Storing</li> </ul>	100 sq ft		
Freezer	<ul style="list-style-type: none"> <li>○ Preserving</li> </ul>	75 sq ft		

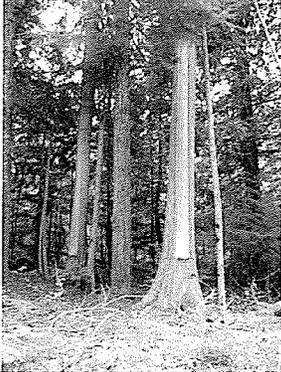
Division of Space	Activities	Size	Furniture and Equipment	Sensorial Experience
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**Maintenance**

Linens		94 sq ft	<ul style="list-style-type: none"> <li>○ Shelving</li> <li>○ Linens and Paper Supplies</li> </ul>	
Laundry		86 sq ft	<ul style="list-style-type: none"> <li>○ Washing Machine</li> <li>○ Dryer</li> <li>○ Sink</li> </ul>	
Maintenance Room		86 sq ft	<ul style="list-style-type: none"> <li>○ Shelving</li> <li>○ Janitor's Sink</li> <li>○ Cleaning Supplies</li> </ul>	
Dock for Freight		250 sq ft		
Mechanical Room		270 sq ft	<ul style="list-style-type: none"> <li>○ Heat</li> <li>○ Water</li> </ul>	
Outdoor Maintenance		78 sq ft	<ul style="list-style-type: none"> <li>○ Shelving</li> <li>○ Hooks</li> </ul>	

## 5.5 Sensorial Studies

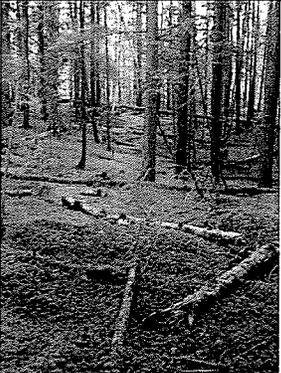
### 5.5.1 Plant Analysis

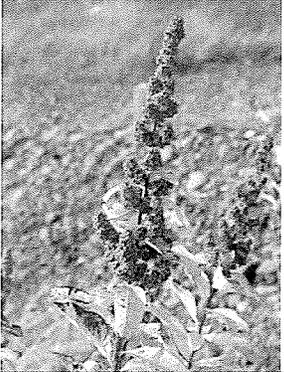
Common Name	Sensorial Attributes	Picture
Cedar	Smell pungent odour when crushed/colour-dusty green/bark/limbs/texture=small leave like needles set close together on branches/small flower like cones	
Lodgepole Pine	Clean fresh scent/dark green colour/dry curved long needles with sharp tips/somewhat spindly shape	
Hemlock	Fern-like texture to needles/soft flat needles give the tree a softer look/delicate needles/nice green colour/small cones	

<p>Spruce</p>	<p>Sharp needles/nice scent/ dark green sometimes with a blue tint/ nice shape to the tree almost ornamental looking</p>	
<p>Balsam Fir</p>	<p>Short soft needles/dark green colour/crushed needles give off a pleasant smell</p>	
<p>Cottonwood</p>	<p>Balm of Giliad- scent permeates the area from the cottonwoods/fresh scent/bark is rough and ridged/seed pods are sticky to gather/found in wet areas</p>	
<p>Poplar</p>	<p>Popular Bark-papery/ curls/ flexible/leaves are slightly heart shaped/trees appear to shiver in the wind</p>	

<p>Kinnikinnik</p>	<p>Small pinkish flowers that become red berries/small bright green strong waxy leaves/good ground cover</p>	
<p>Reed</p>	<p>Grows in marshy areas/ dark green stem/chocolate coloured blossoms</p>	
<p>Lava berries</p>	<p>Edible/colour is green and red clustered leaves/plump berry-like leaves/grows on the lava beds/very delicate</p>	
<p>Grasses</p>	<p>Transparent/delicate/blow in the wind/subtle colour differences</p>	
<p>Fern</p>	<p>Soft petal-like leaves extending from a single stalk/unfolds from itself and the ground/spore covered underside</p>	

<p>Daisies</p>	<p>Wild flower/nice white and yellow colour/no scent/good ground cover/grows well in dry rocky areas</p>	
<p>Mountain maple</p>	<p>Lush Green leaves/fall-reds, oranges and yellows/seeds in the fall are unique in texture and shape resembling moth wings</p>	
<p>Mushrooms</p>	<p>Many varieties/texture being the most important aspect-soft and smooth to sharp and bumpy but also colour-ranging from bright orange and red to browns</p>	
<p>Wild rose</p>	<p>Pink blossoms, red rosehips/nice scent/hips can be made into tea or jam.</p>	
<p>Clover</p>	<p>Purple, pink or white blossoms/ nice scent/ /good ground cover/soft to walk on</p>	

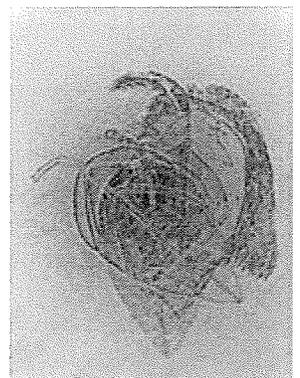
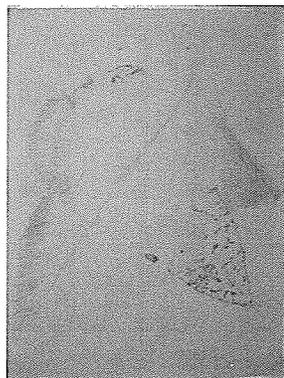
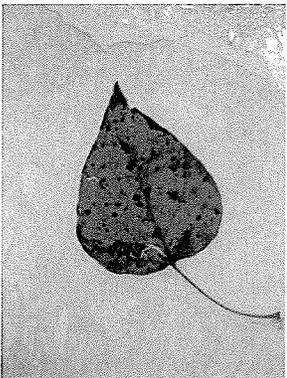
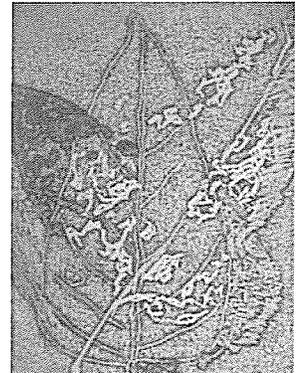
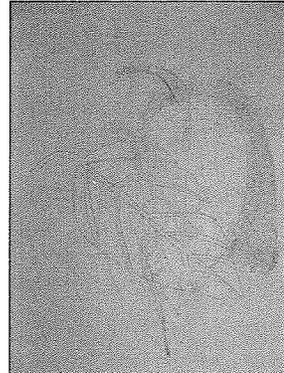
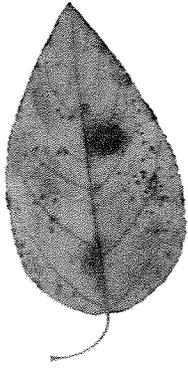
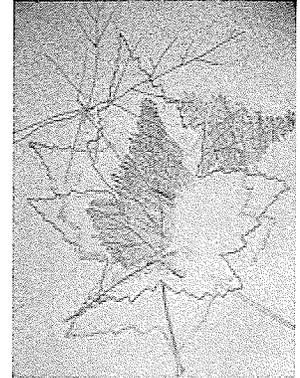
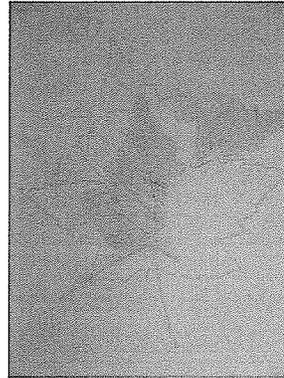
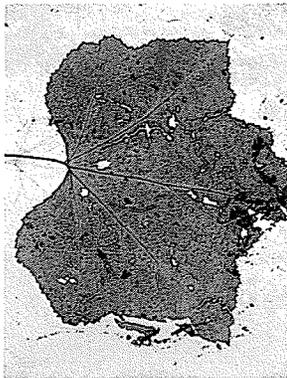
<p>Ghost Berries</p>	<p>Swollen/puffy/clustered /seem to be made of air/make a loud popping noise when stepped on/white colour/attract birds</p>	
<p>Moss</p>	<p>Colours range from dark green to lime green or brown/soft to step on/spongy/fuzzy texture/likes wet conditions</p>	
<p>Lichen</p>	<p>Many different kinds/some look like buffalo hair/some like frog skin/bubbly cells/shapes like ovoids/leathery</p>	
<p>Salmonberries</p>	<p>Berries are bright red, juicy and good to eat/leaves are bright green in the summer and many different shades of orange and yellow in the fall</p>	
<p>Dogwood</p>	<p>Star shaped white blossoms/Waxy thick leaves/like wet conditions</p>	

<p>Wild Columbine</p>	<p>Yellow and red blossoms/blossoms are an interesting shape/thin stems support the blossoms</p>	
<p>Fireweed</p>	<p>Light purple blossoms/blossoms dry into curly strand filled seed pods/long narrow leaves</p>	
<p>Yarrow</p>	<p>Pink and white variations/crushed leaves smell nice/good ground cover/provides soil stabilization</p>	
<p>Hardhack</p>	<p>Flowers are pink in the spring and dry to brown/interesting torch-like shape/enjoys wet conditions</p>	
<p>Wild Strawberries</p>	<p>Small tasty berries/nice leaves/good ground cover</p>	

<p>Mountain Ash</p>	<p>Orange-red berries/white flowers/nice shaped tree with waxy narrow leaves</p>	
<p>Cow parsnips</p>	<p>Swampy musky smelling, bears like to eat them, big yellow blossoms/enjoy marshy areas</p>	
<p>Ladyslippers</p>	<p>Delicate shoe shaped blossoms with light pink colour, once picked will not grow back/likes wet dark areas</p>	

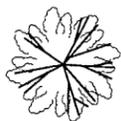
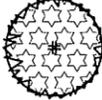
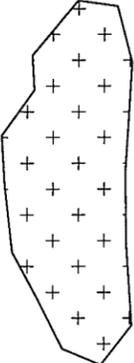
**5.5.1 PLANT ANALYSIS**

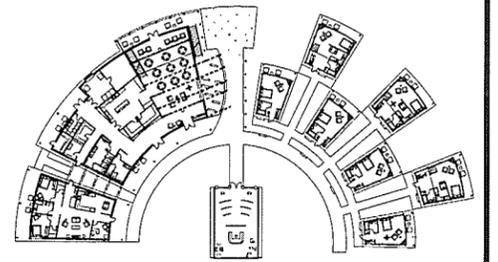
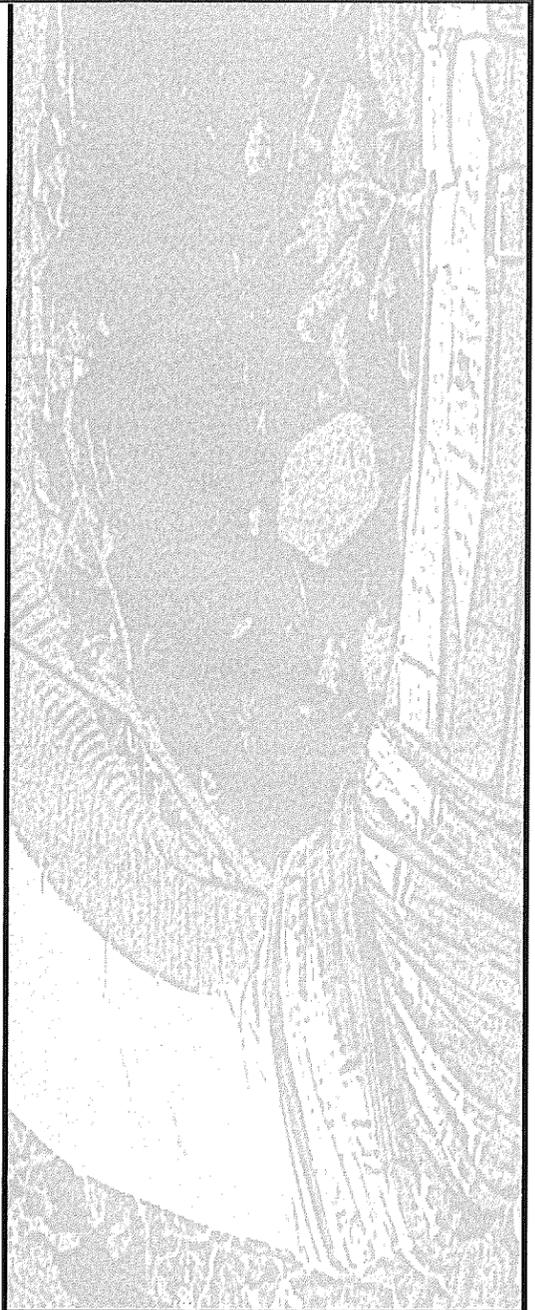
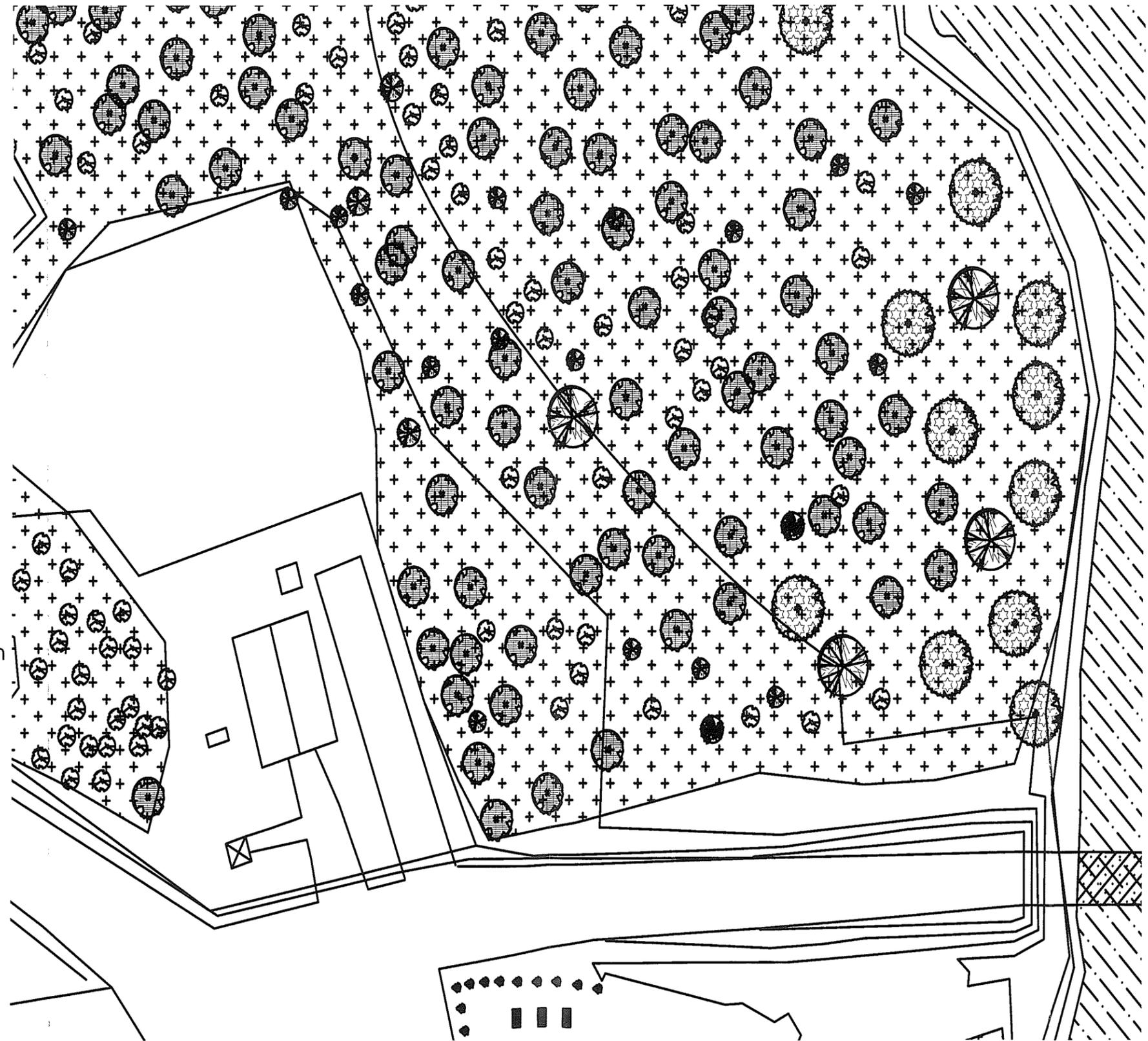
**5.5.1.1 PRESSED PLANTS**



5.5.2 TREE MAP

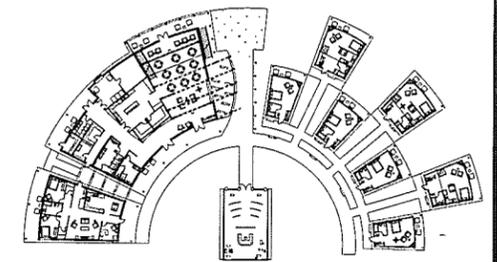
Tree Type

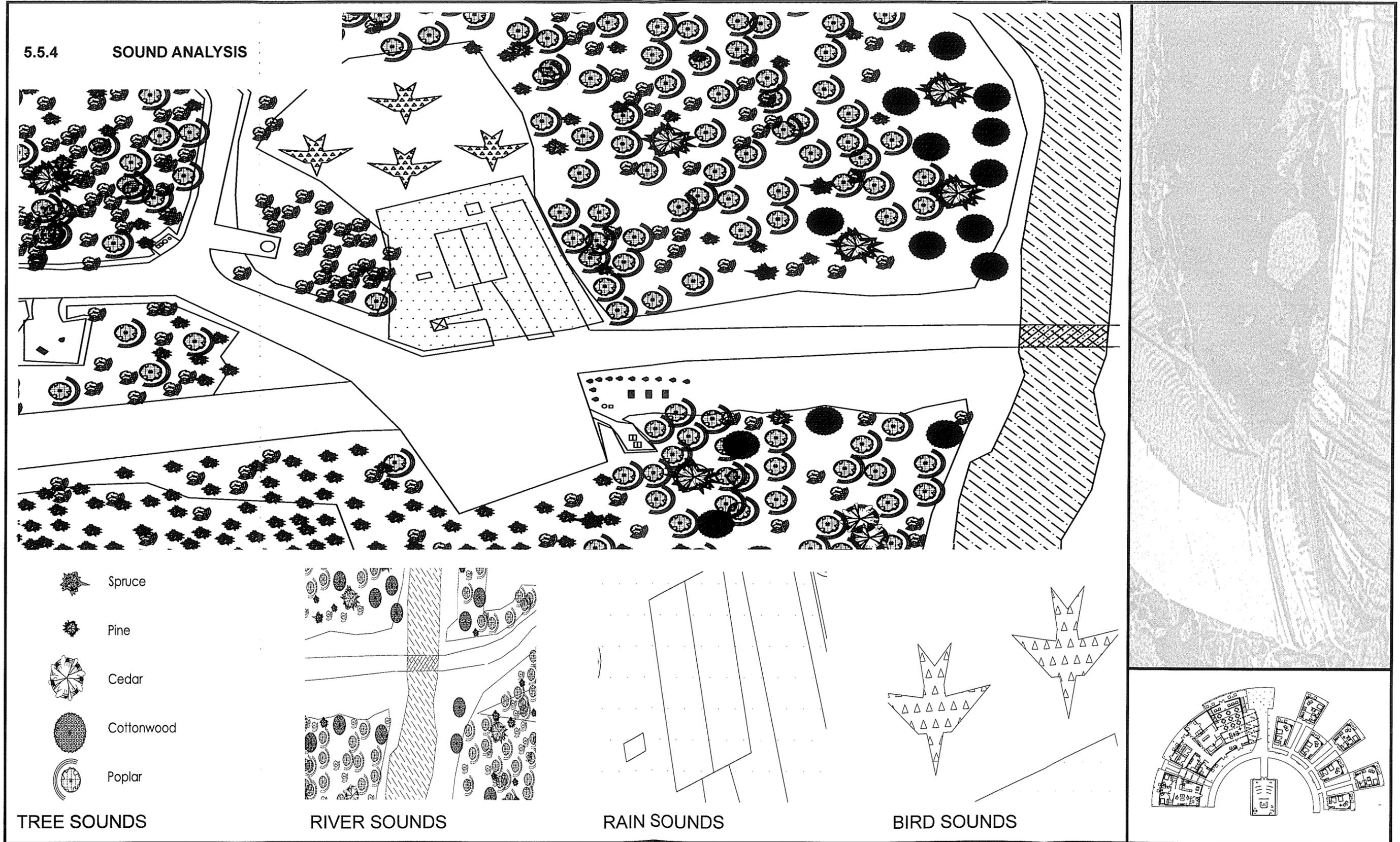
-  Spruce
-  Pine
-  Cedar
-  Cottonwood
-  Poplar
-  Mountain Ash
-  Willow
-  Maple



5.5.3 SCENT ANALYSIS

- A** Grasses  
Flowers  
Balm of Giliad  
Poplar Trees  
Willow Trees
- B** Lava Rocks  
Lichen
- C** Pine Trees  
Dry Dust  
Pine Needles
- D** Mushrooms  
Mosses  
Wet Soil  
Wet Leaves
- E** Wet Rocks  
Water
- F** Cedar Siding  
Cement from Slab





5.5.5

POEM

# THE TOURIST

PUSHING UP  
THROUGH SALTY  
WAVES OF  
CHURNING  
WATER, I TAKE A  
BREATH

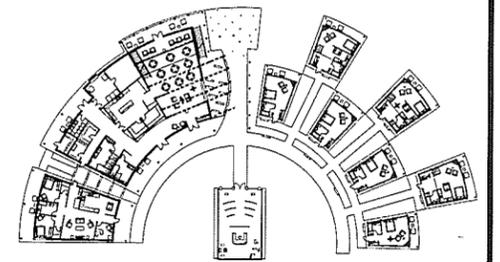
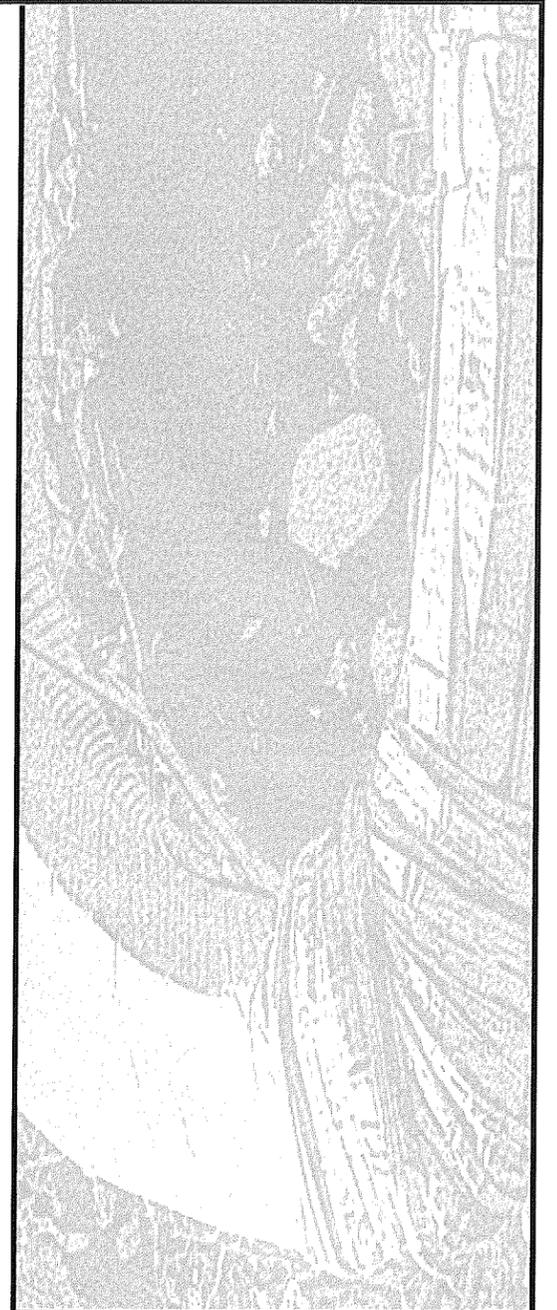
SITTING PATIENTLY  
ALONG THE PEBBLED  
RIVERBANK  
I STRAIN FOR A  
GLIMPSE

PADDING SOFTLY  
THROUGH MOSSY  
FORESTS OF  
PROTECTIVE  
GIANTS, I HUNT  
FOR A SOUND

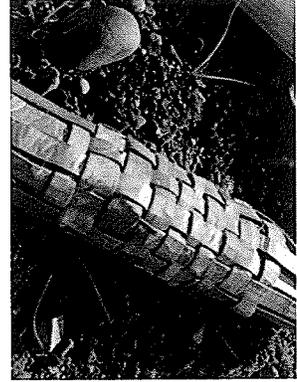
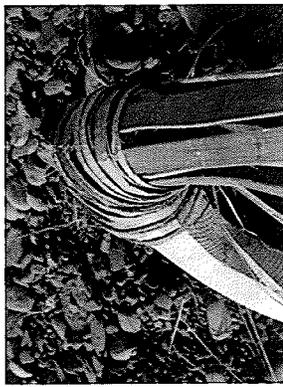
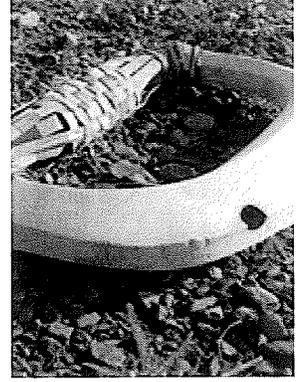
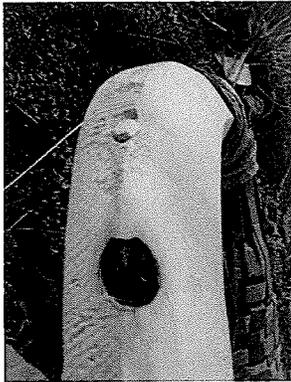
CALLING LOUDLY ABOVE THE MOUNTAIN PEAKS  
I PROJECT A MY BLACK SHADOW BELOW

I AM KILLERWHALE AND RAVEN  
I AM WOLF AND EAGLE  
I AM HERE IN THIS PLACE  
I HAVE FELT ITS HEART  
ITS BEING

BREATHING, WAITING LISTENING,  
CALLING OUT  
WILL YOU WELCOME ME  
IN THIS PLACE  
AM I ONE?

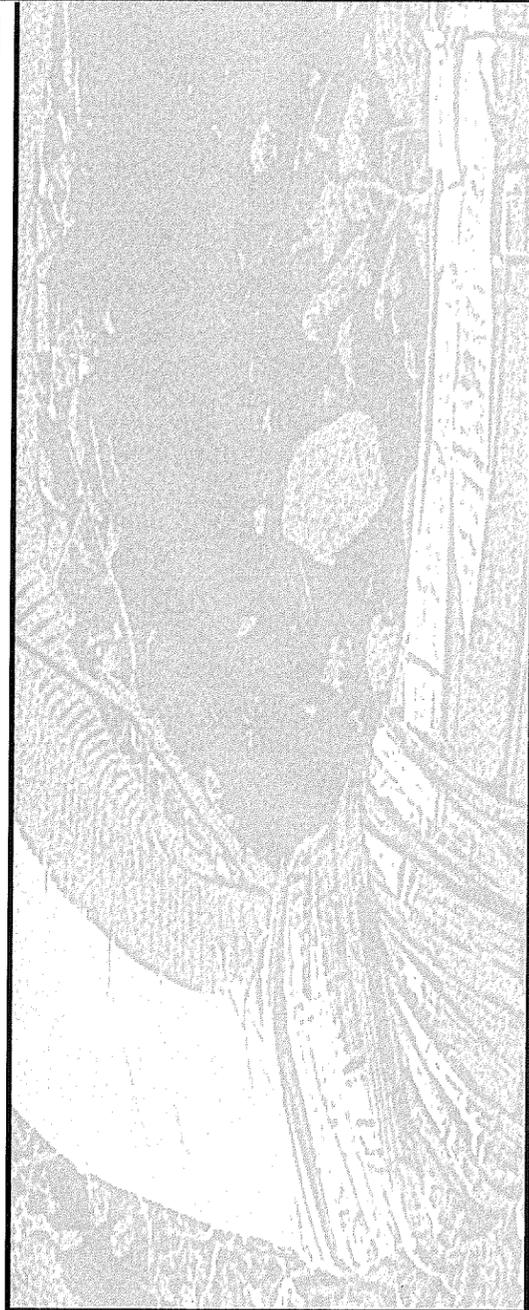
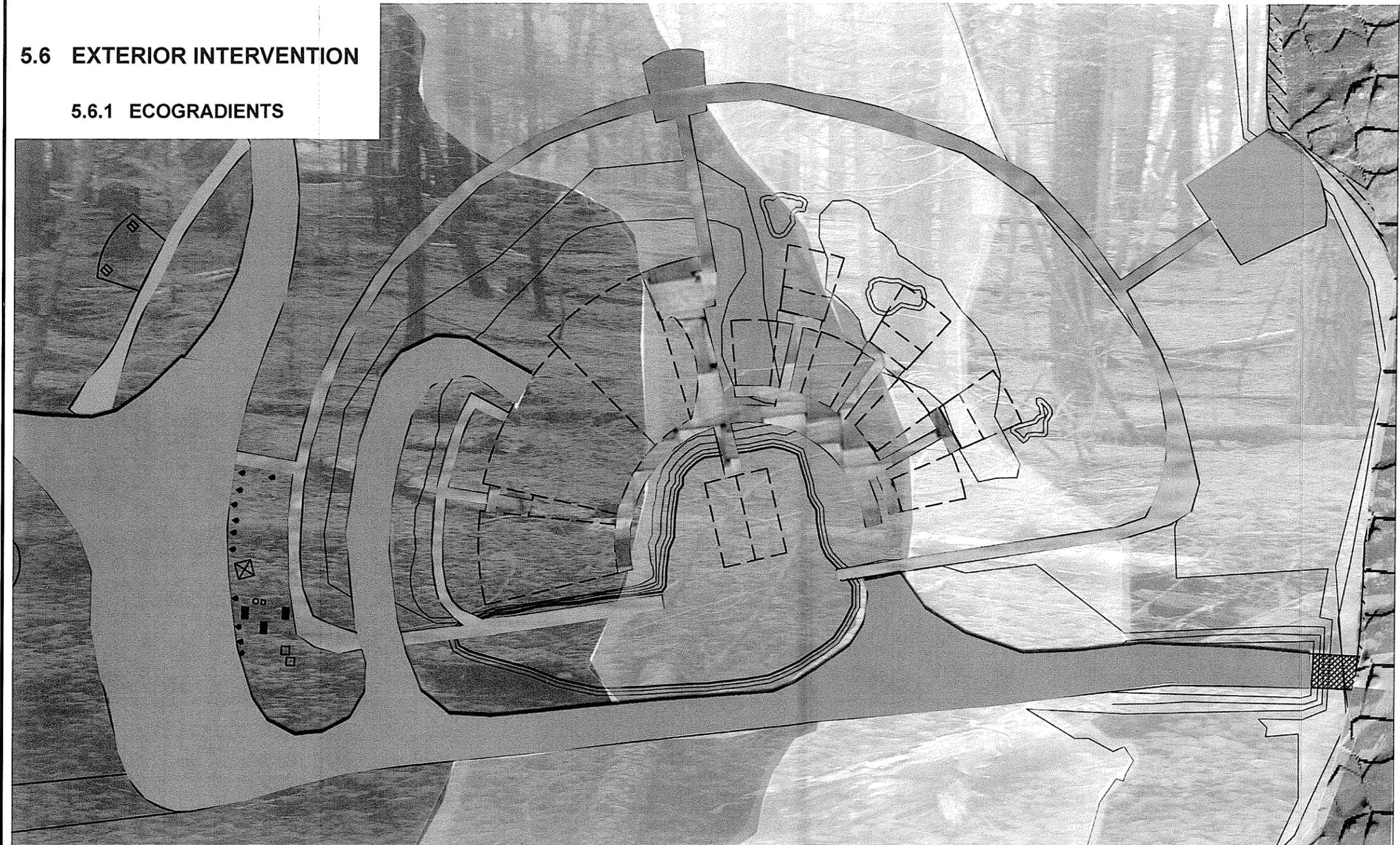


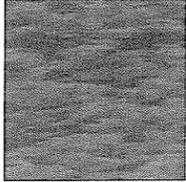
5.5.6 BUILT OBJECT

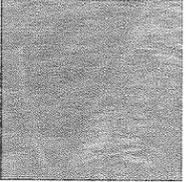


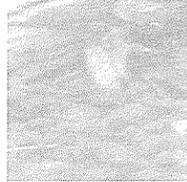
### 5.6 EXTERIOR INTERVENTION

#### 5.6.1 ECOGRADIENTS

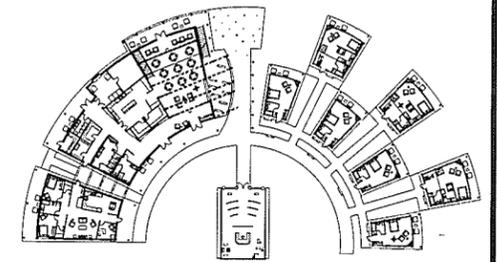



 PINE  
 WILD COLUMBINE  
 FIREWEED  
 SALMON BERRIES  
 KINICKINICK  
 WILD GRASSES  
 WILD ROSES


 MOUNTAIN ASH  
 CEDAR  
 HEMLOCK  
 MOUNTAIN MAPLE

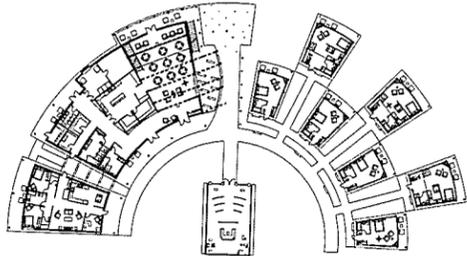
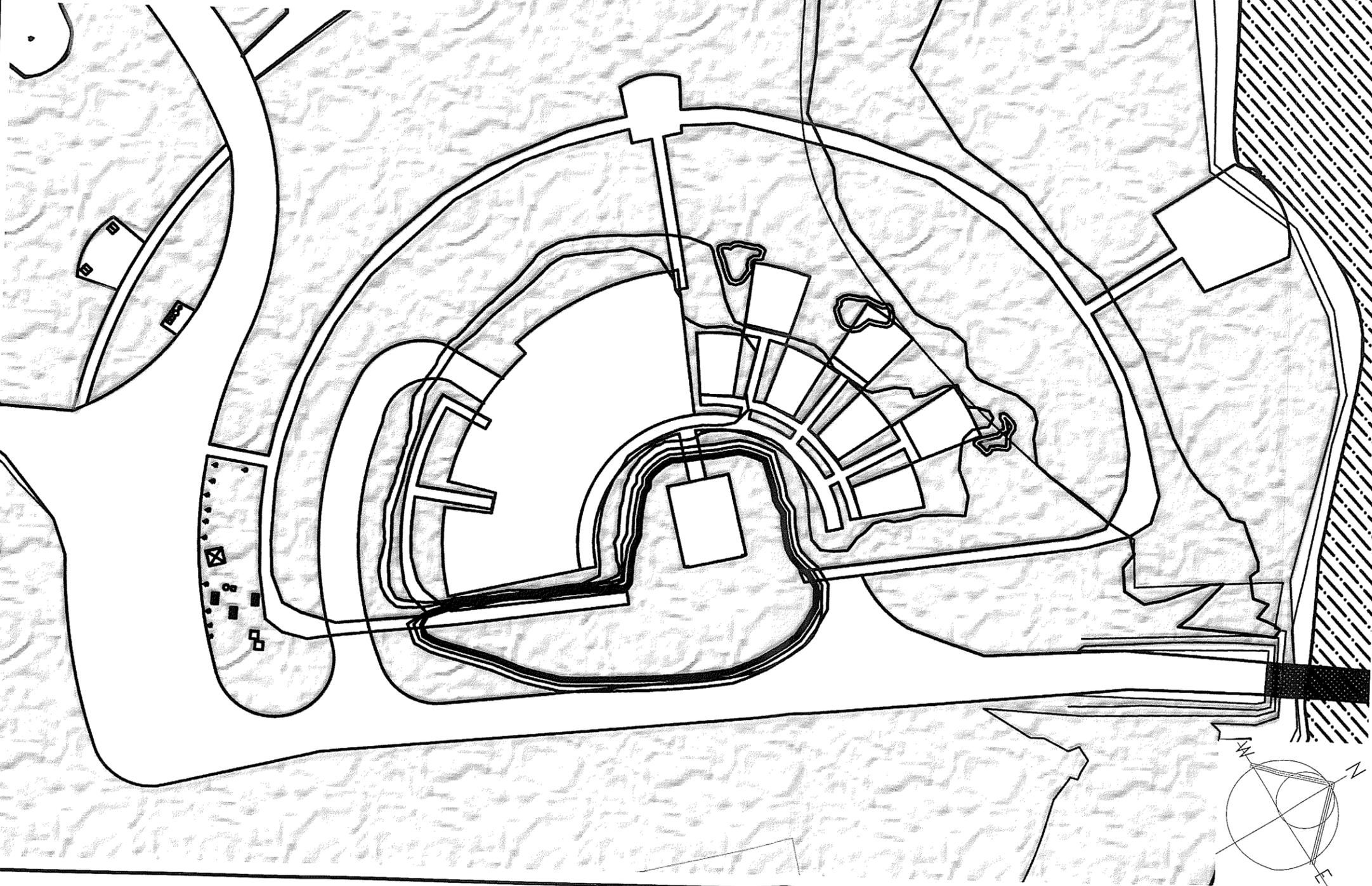

 MUSHROOMS  
 LICHEN  
 POPLAR  
 FERNS  
 MUSHROOMS  
 DOGWOOD FLOWERS


 COTTONWOOD  
 DEVIL'S CLUB  
 CHOCOLATE REED  
 COW PARSNIPS

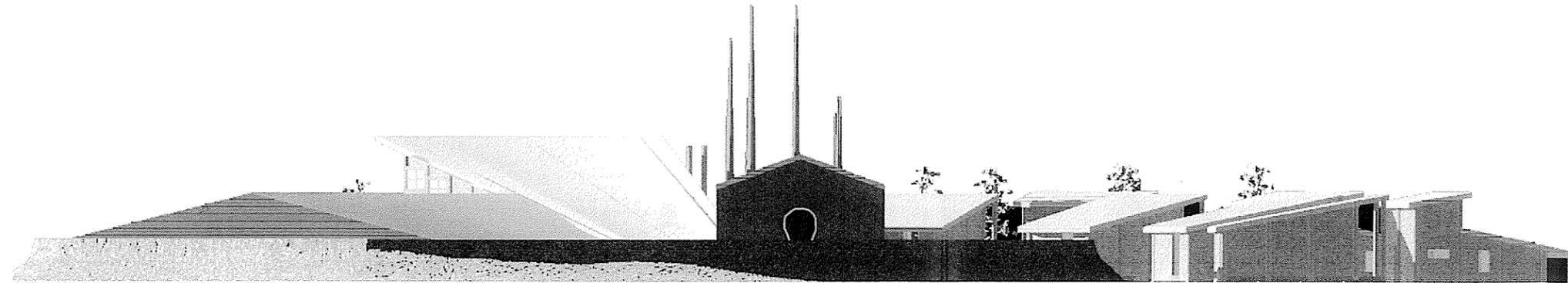


5.6.2

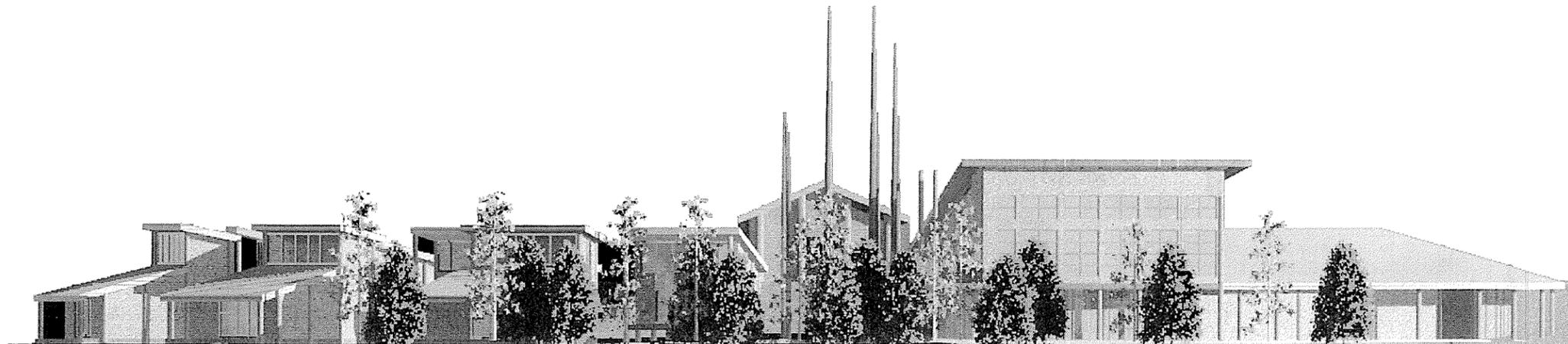
SITE PLAN



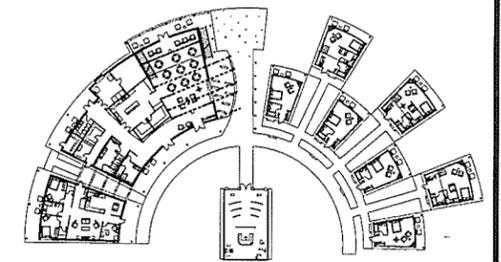
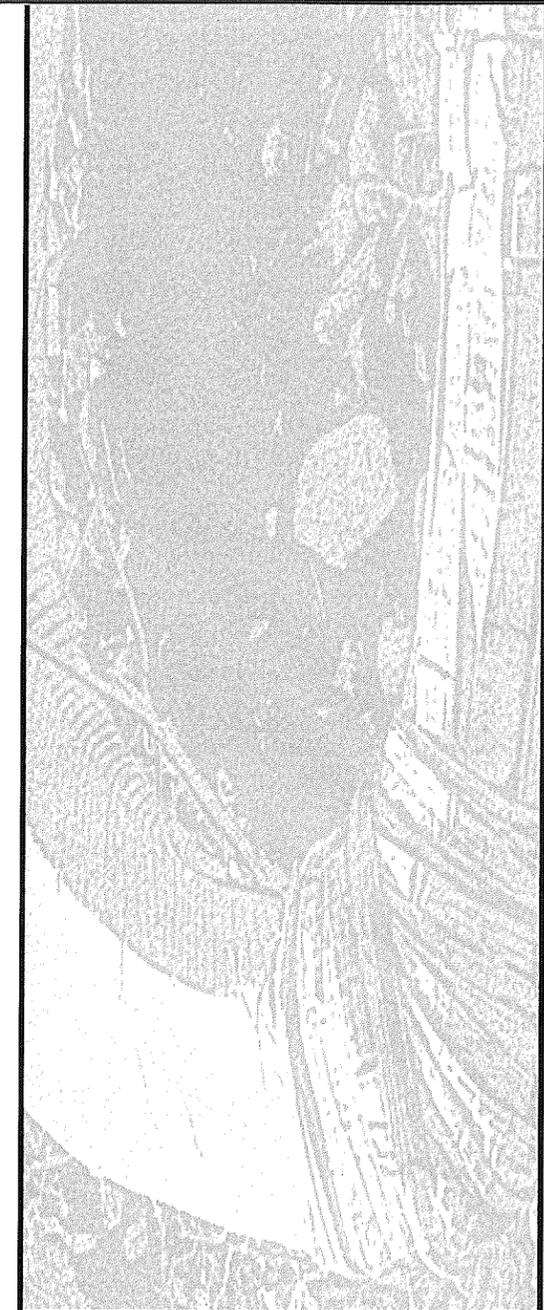
5.6.3 ELEVATIONS



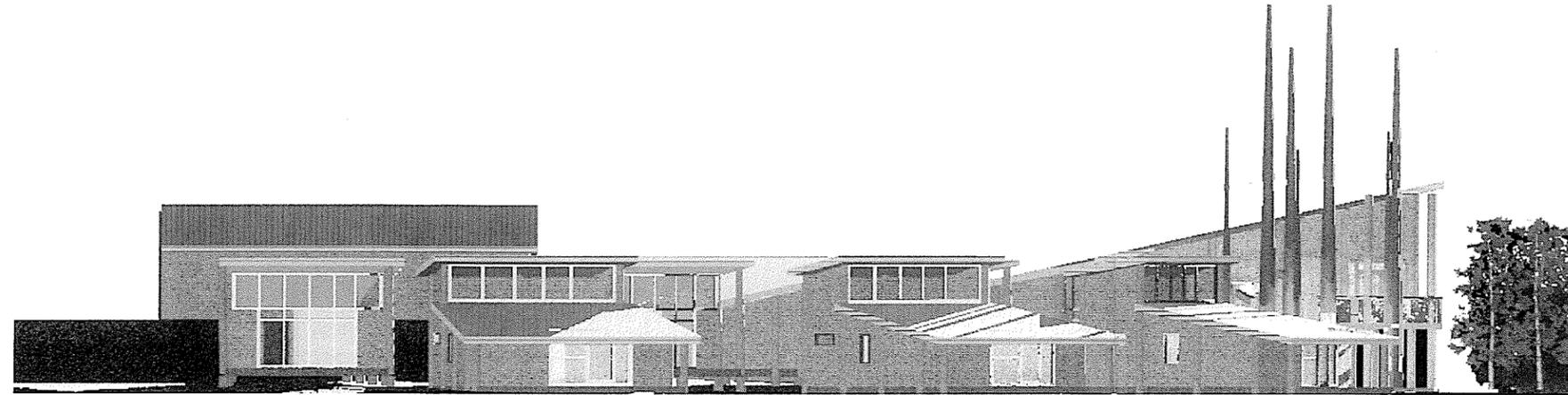
ECOLOGDE FRONT ELEVATION



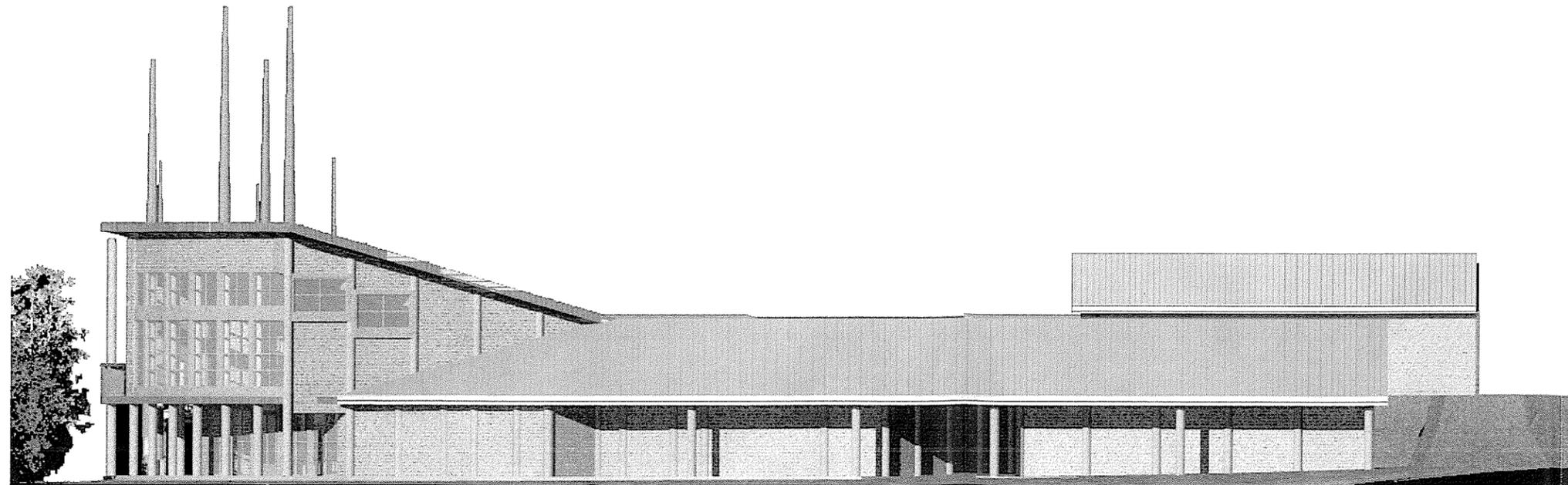
ECOLOGDE BACK ELEVATION



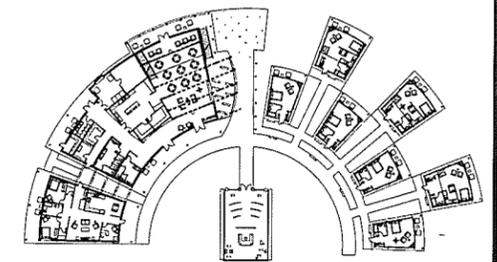
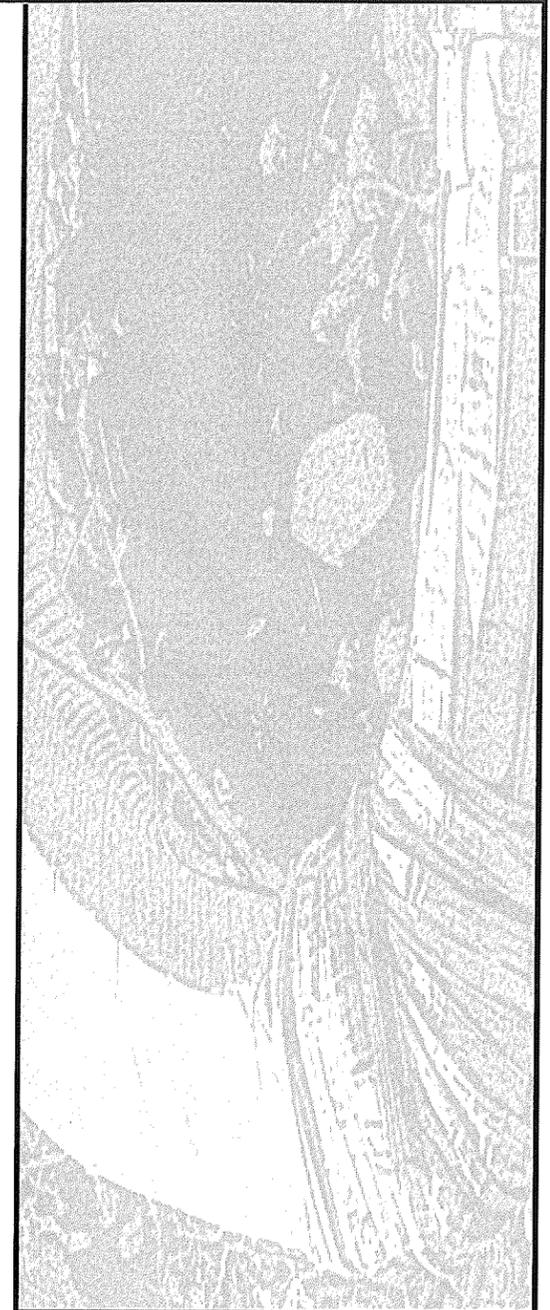
5.6.3 ELEVATIONS



ECOLOGDE NORTH ELEVATION



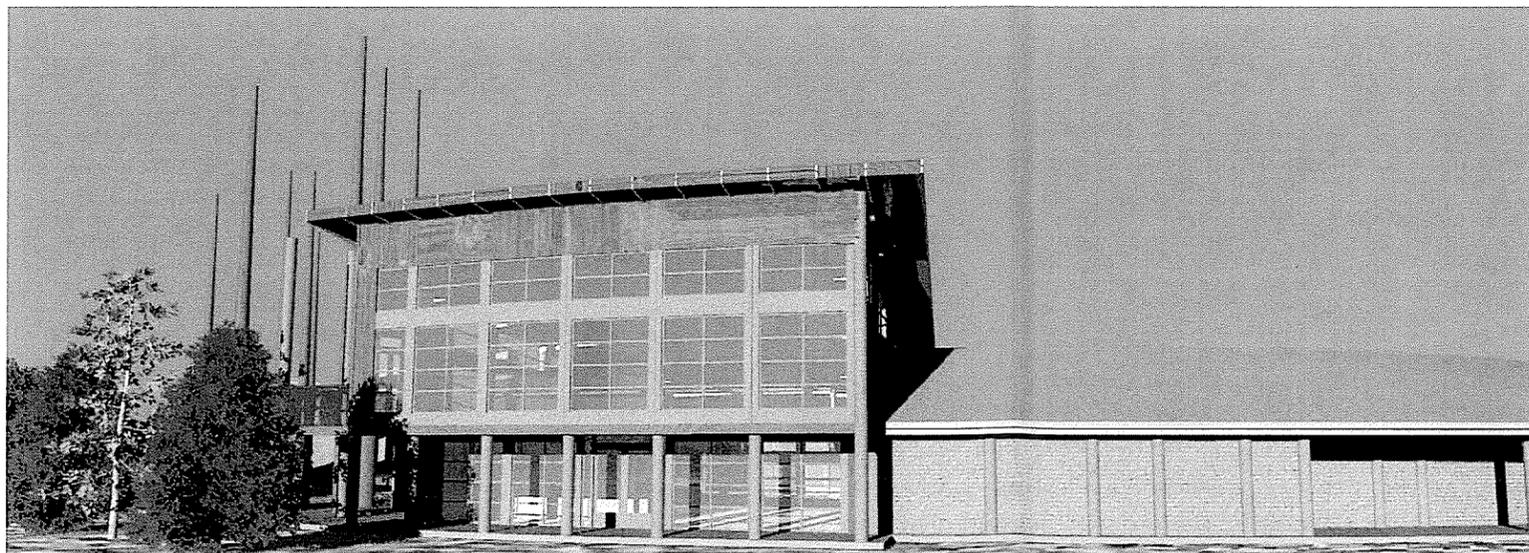
ECOLOGDE SOUTH ELEVATION



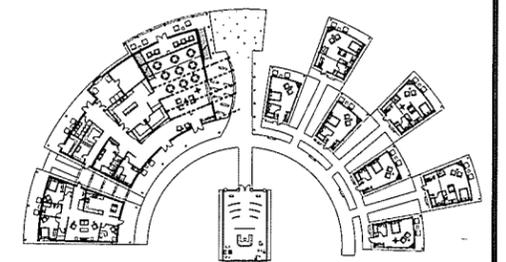
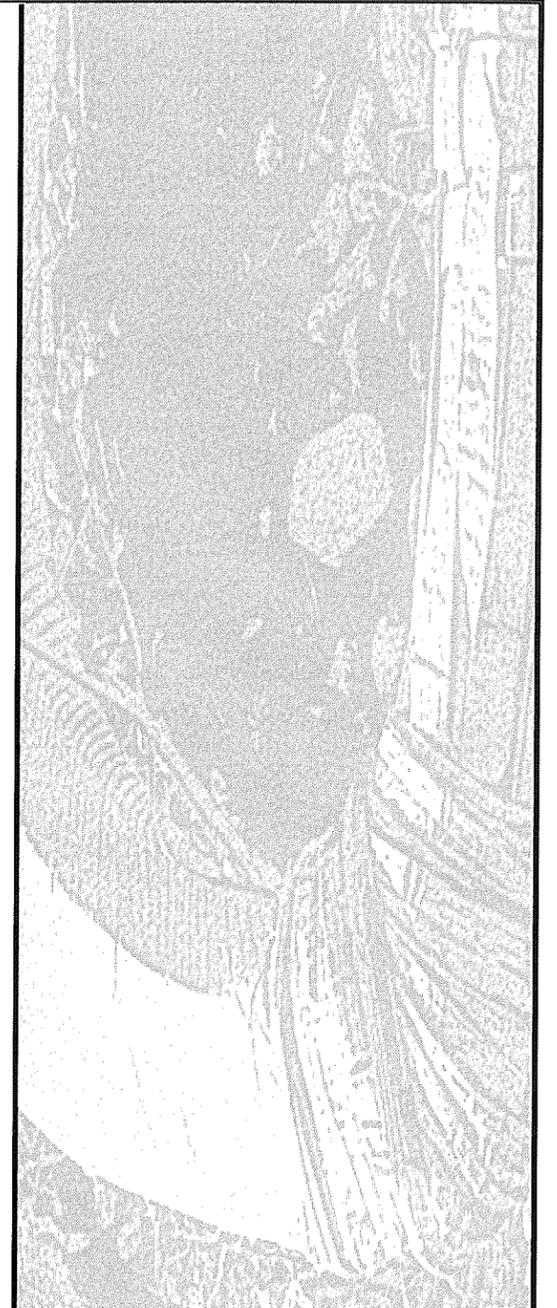
5.6.4 EXTERIOR PERSPECTIVES



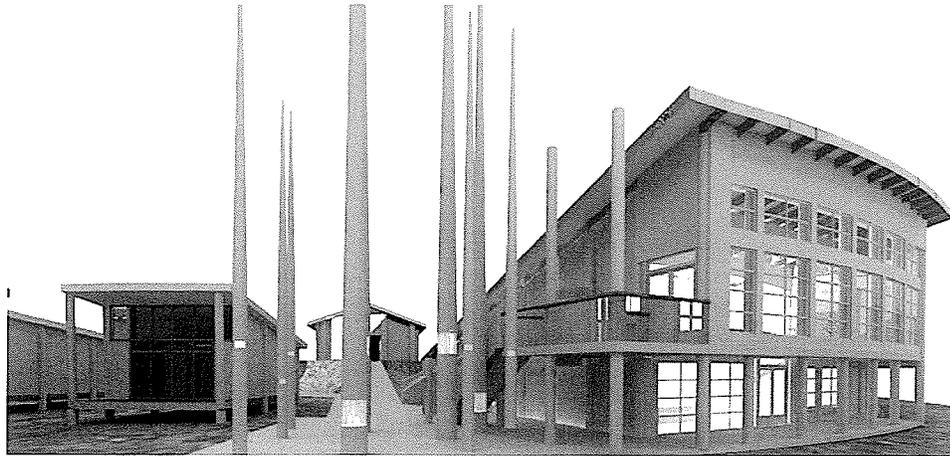
ECOLOGDE REAR ELEVATION



EXTERIOR OF FEASTING HALL



### 5.6.4 PERSPECTIVES

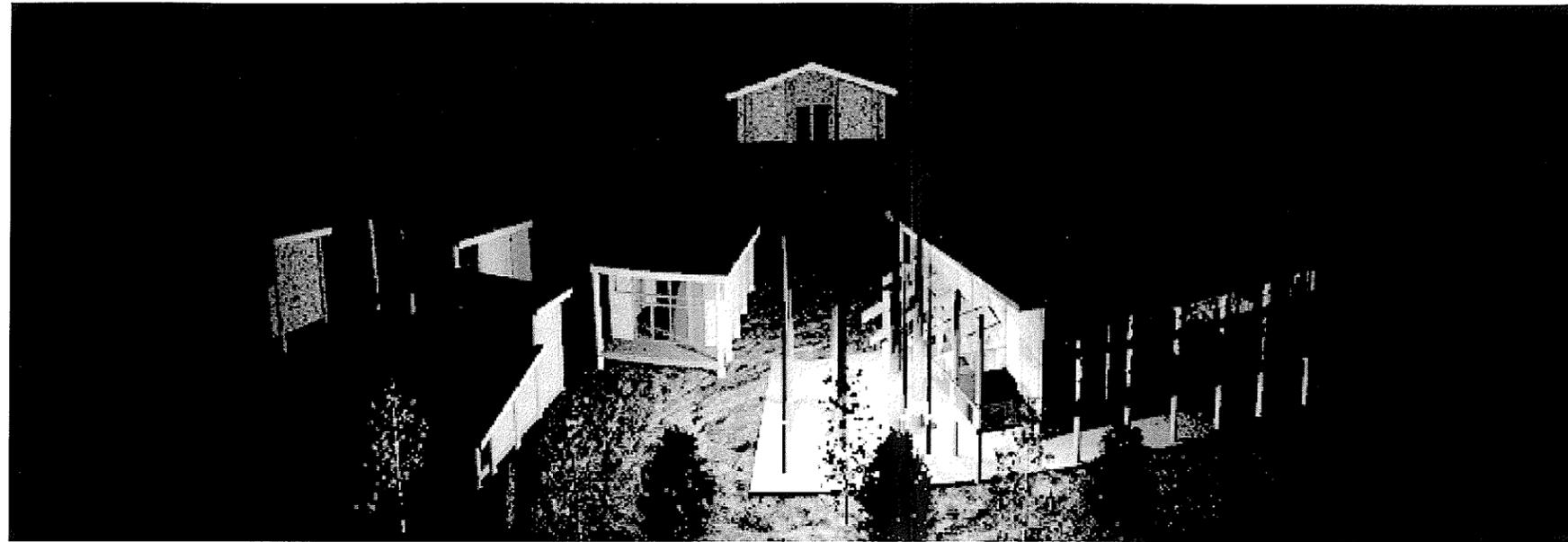


### BOARDWALK

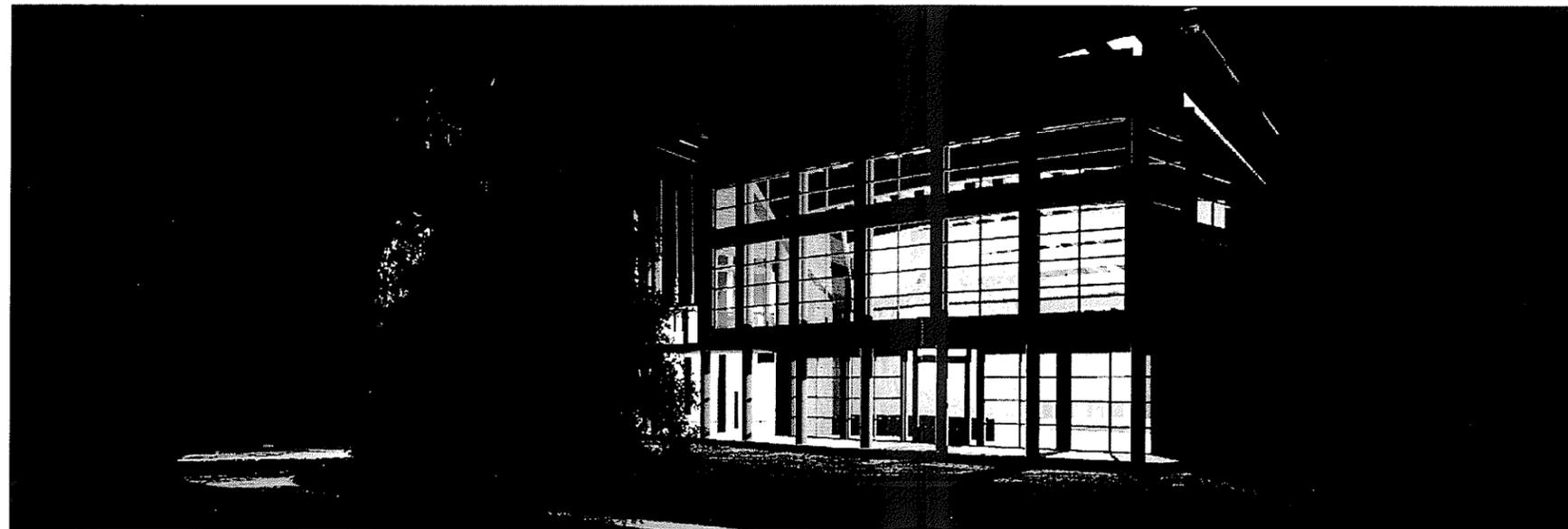


### BOARDWALK AT NIGHT

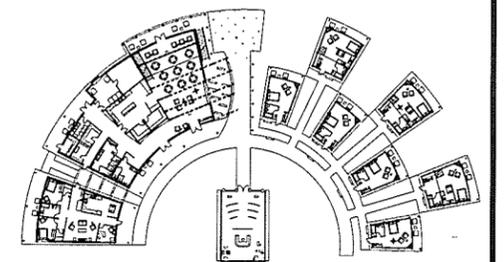
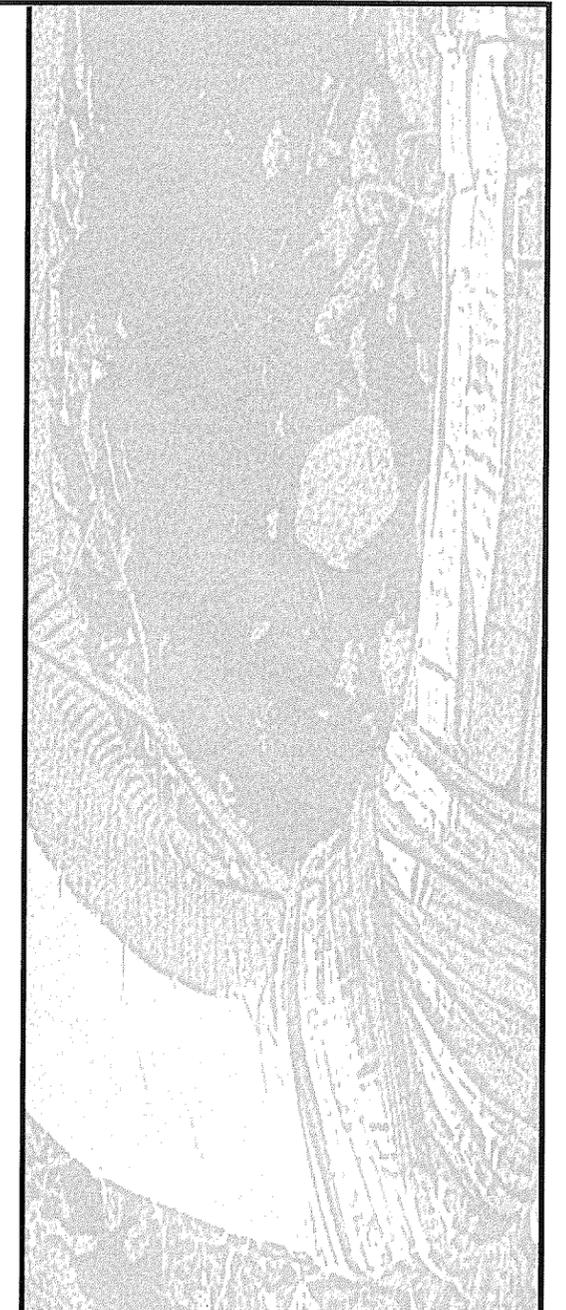
5.6.4 PERSPECTIVES



ECOLOGGE AT NIGHT STUDY

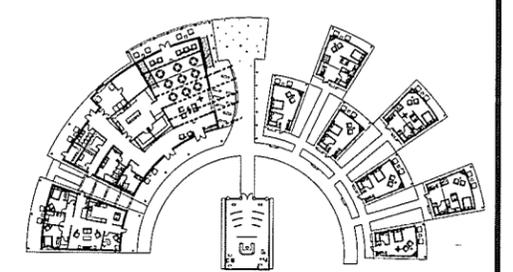
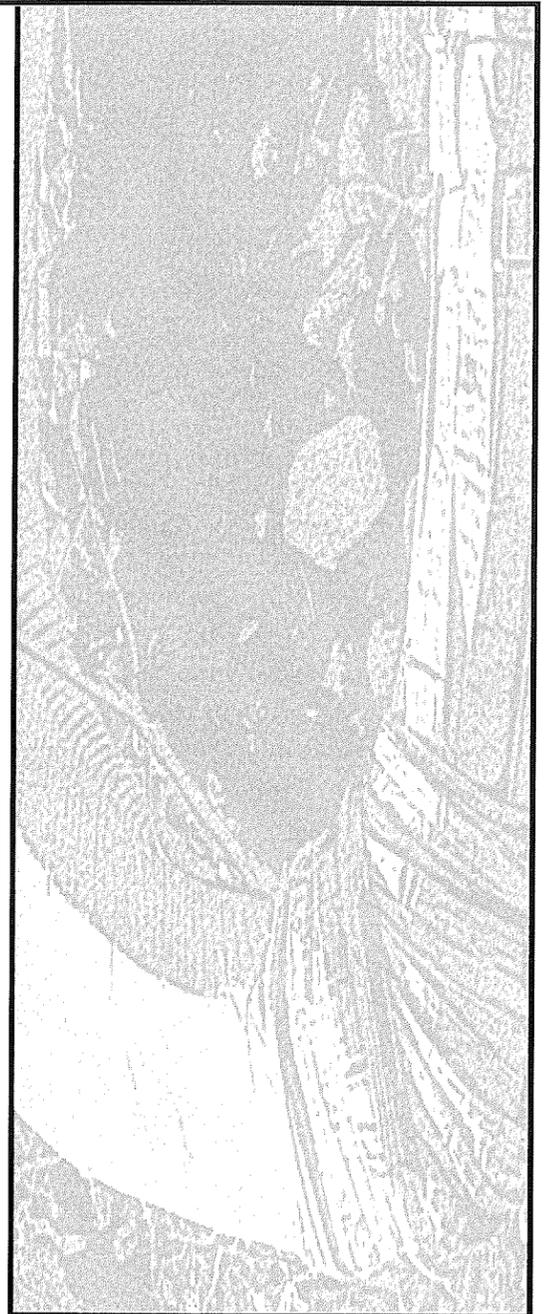
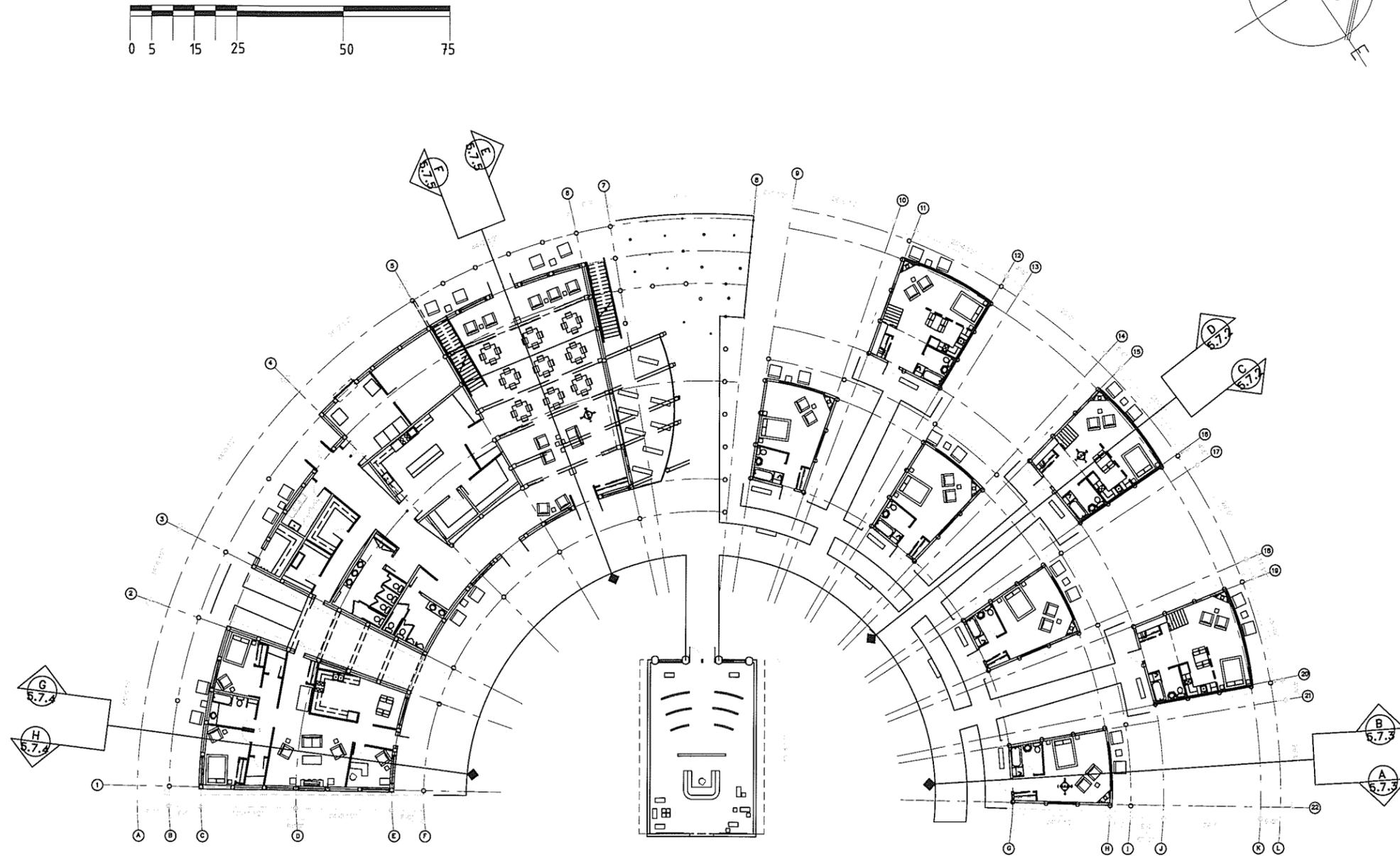


FEASTING HALL AT NIGHT STUDY

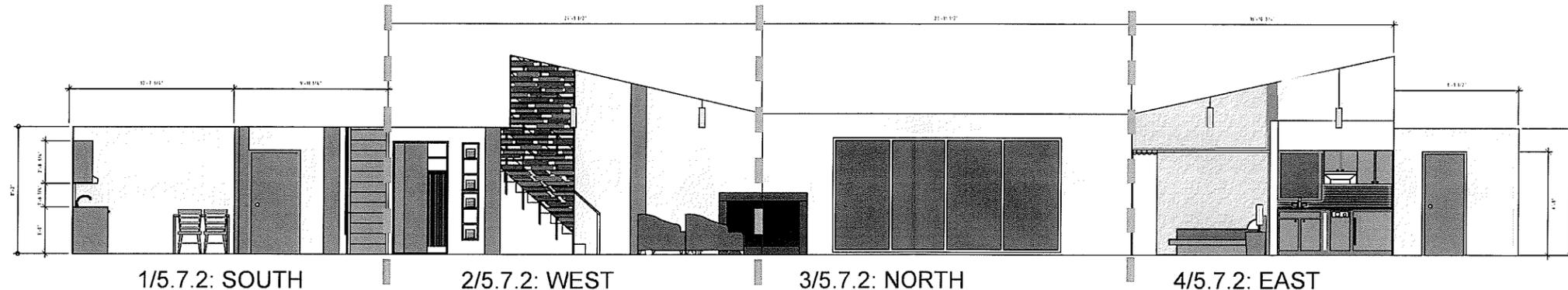
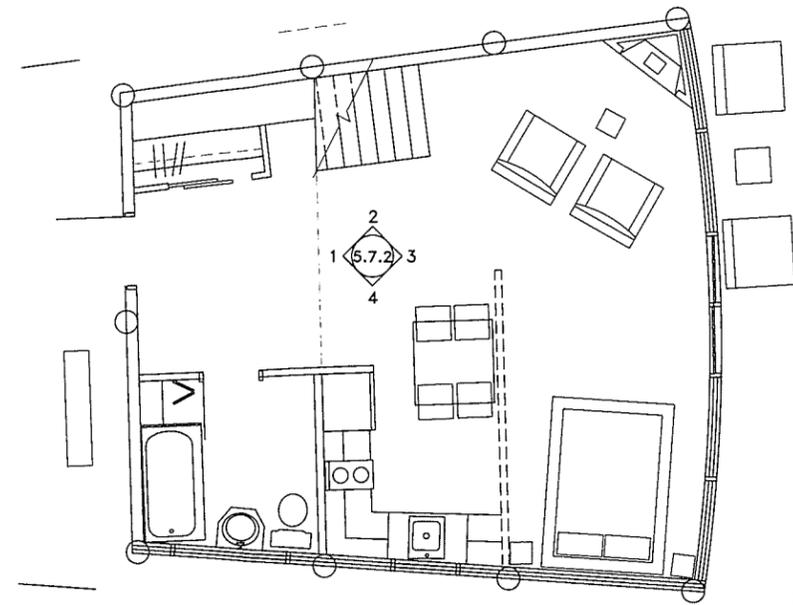


### 5.7 INTERIOR INTERVENTION

#### 5.7.1 FLOOR PLAN



5.7.2 LARGE CABIN

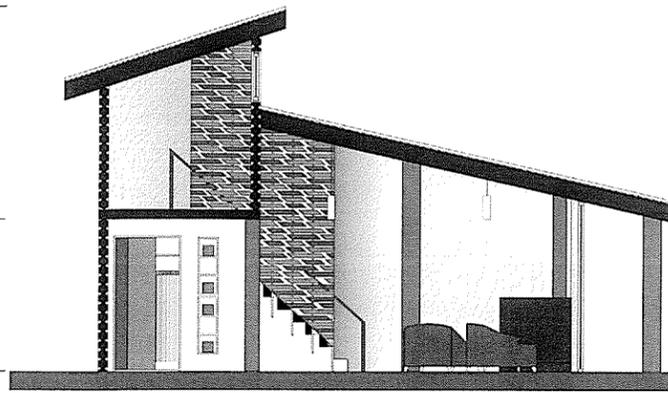


ELEVATION 5.7.2

TOP OF ROOF  
EL. 119'-7"

U-S OF ROOF  
EL. 108'-4"

MAIN FLOOR  
EL. 100'-0"

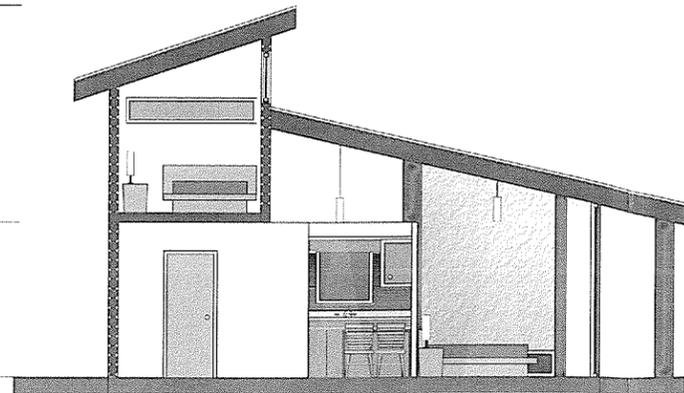


SECTION D

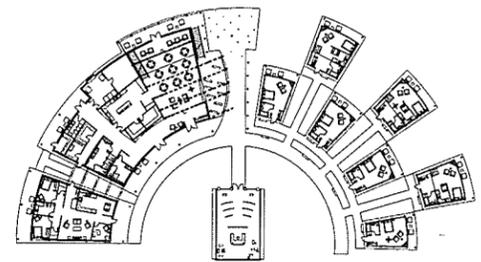
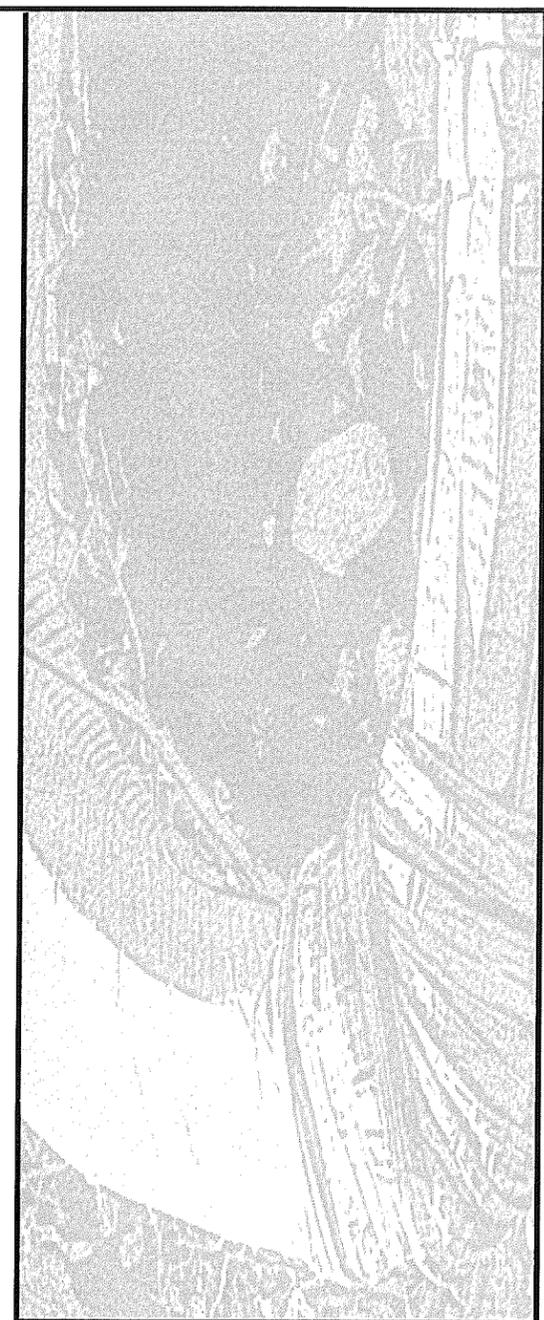
TOP OF ROOF  
EL. 119'-7"

U-S OF ROOF  
EL. 108'-4"

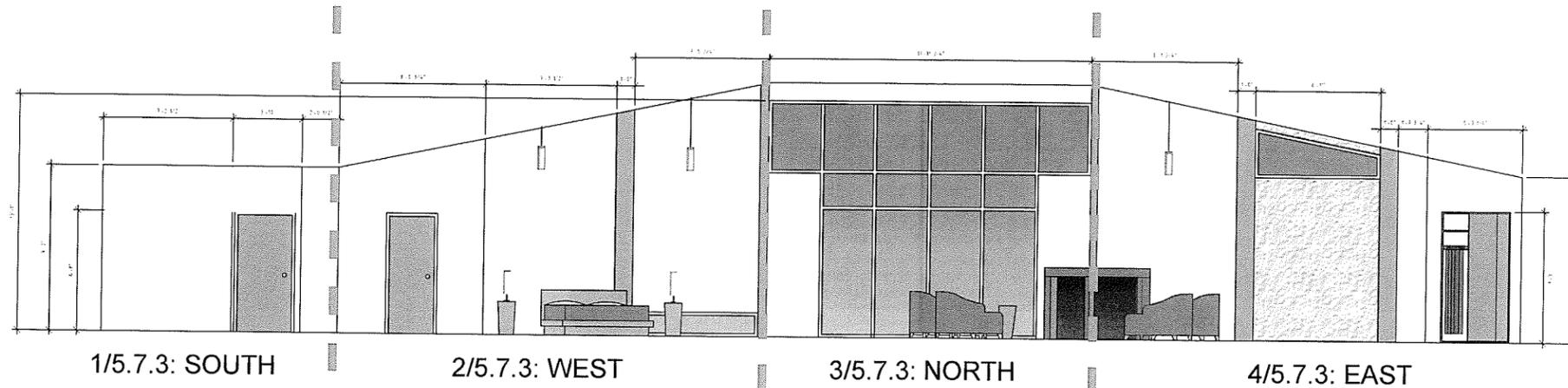
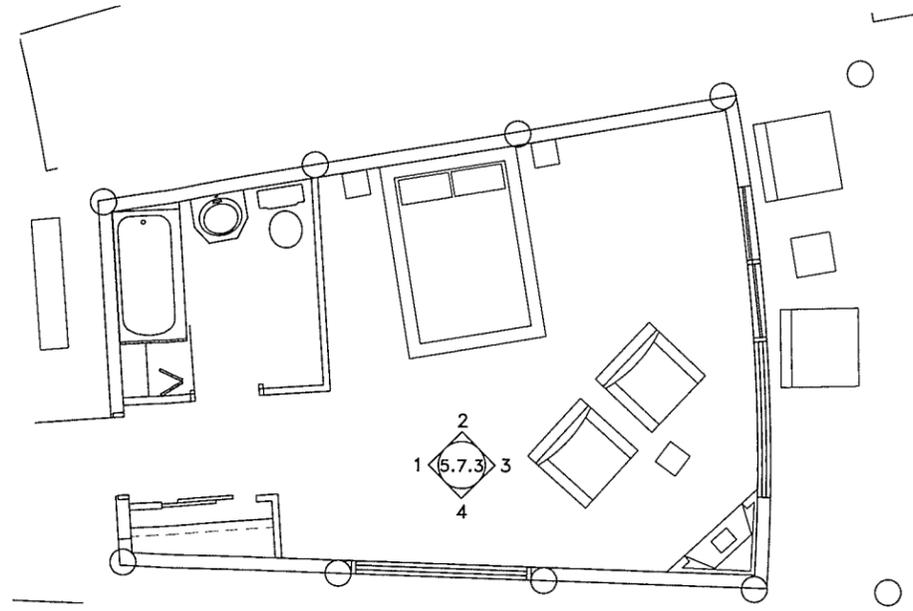
MAIN FLOOR  
EL. 100'-0"



SECTION C



5.7.3 SMALL CABIN



ELEVATION 5.7.3

TOP OF ROOF  
EL. 117'

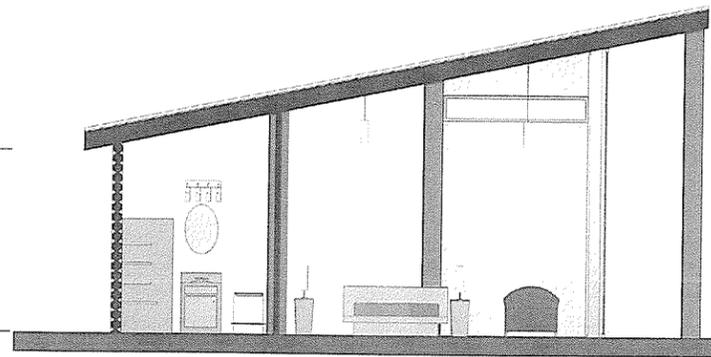
U-S OF ROOF  
EL. 109'-3"

MAIN FLOOR  
EL. 100'-0"

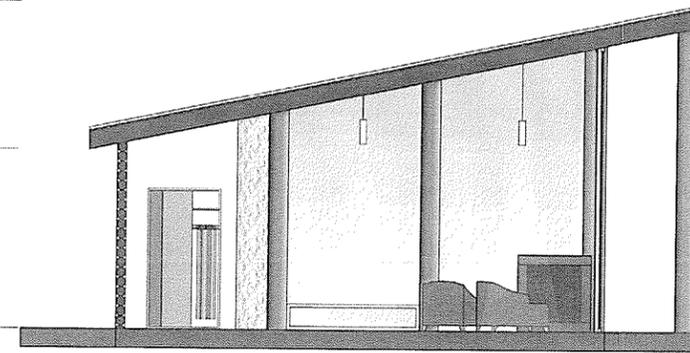
TOP OF ROOF  
EL. 117'

U-S OF ROOF  
EL. 109'-3"

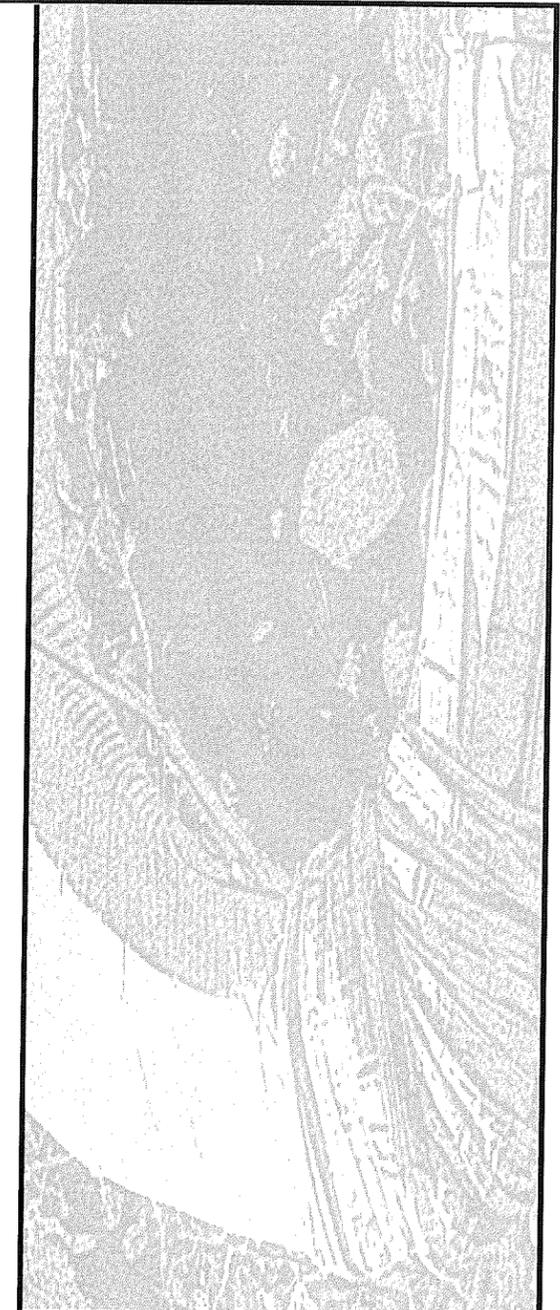
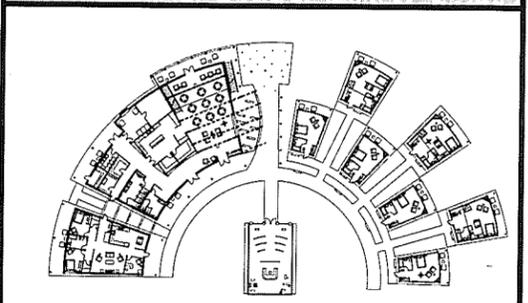
MAIN FLOOR  
EL. 100'-0"



SECTION A



SECTION B



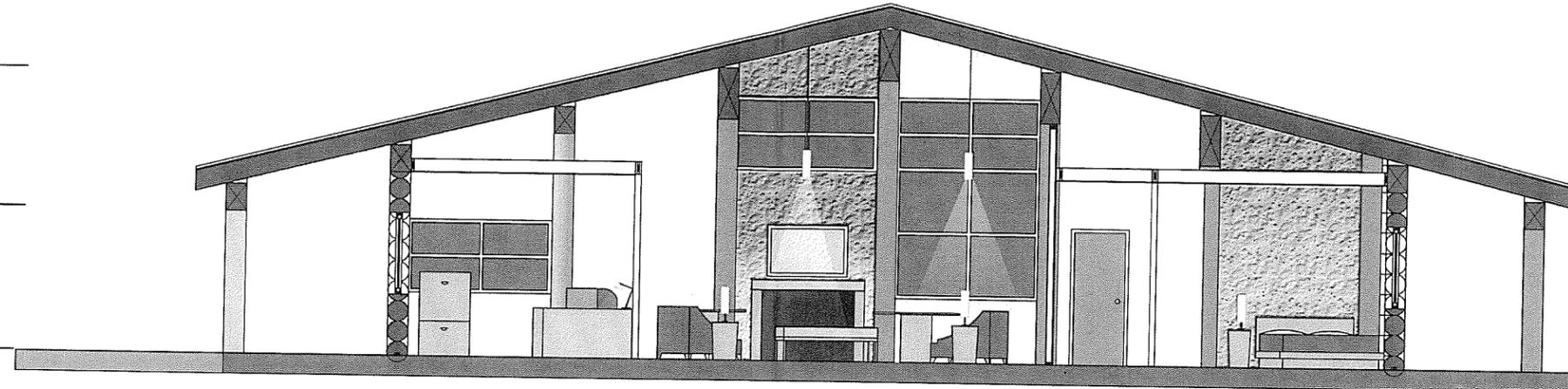
5.7.4 EMPLOYEES QUARTERS



U-S OF BEAM @ RIDGE  
EL. 113'-9-1/2"

U-S OF BEAMS  
EL. 107'-0"

MAIN FLOOR  
EL. 100'-0"

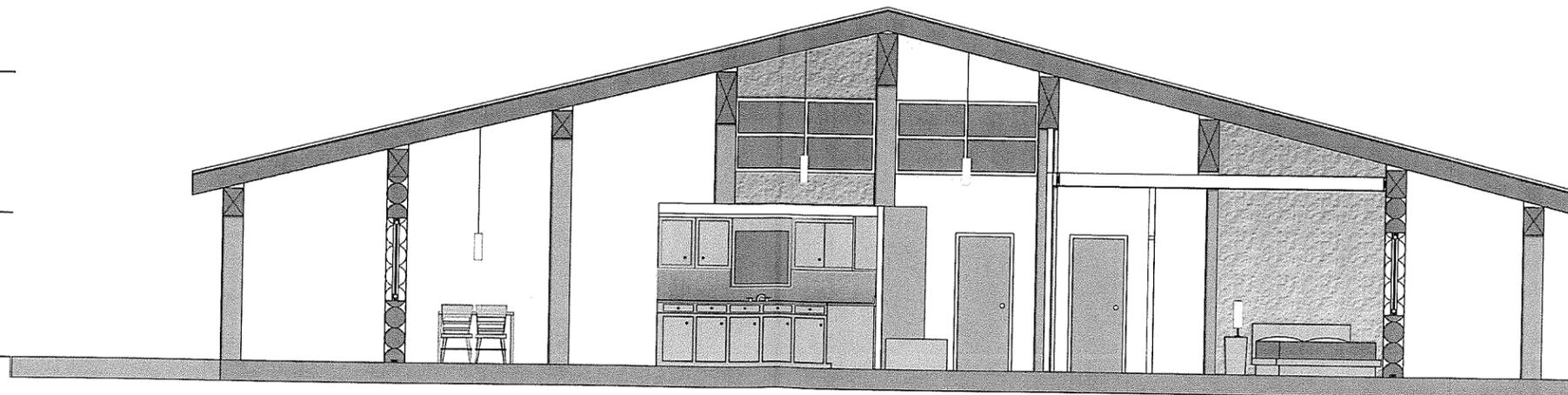


SECTION H

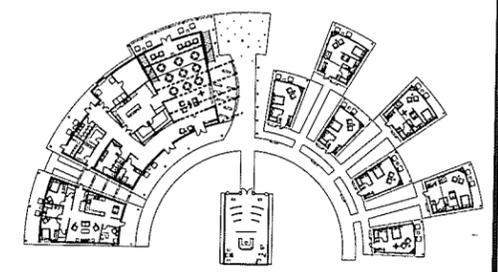
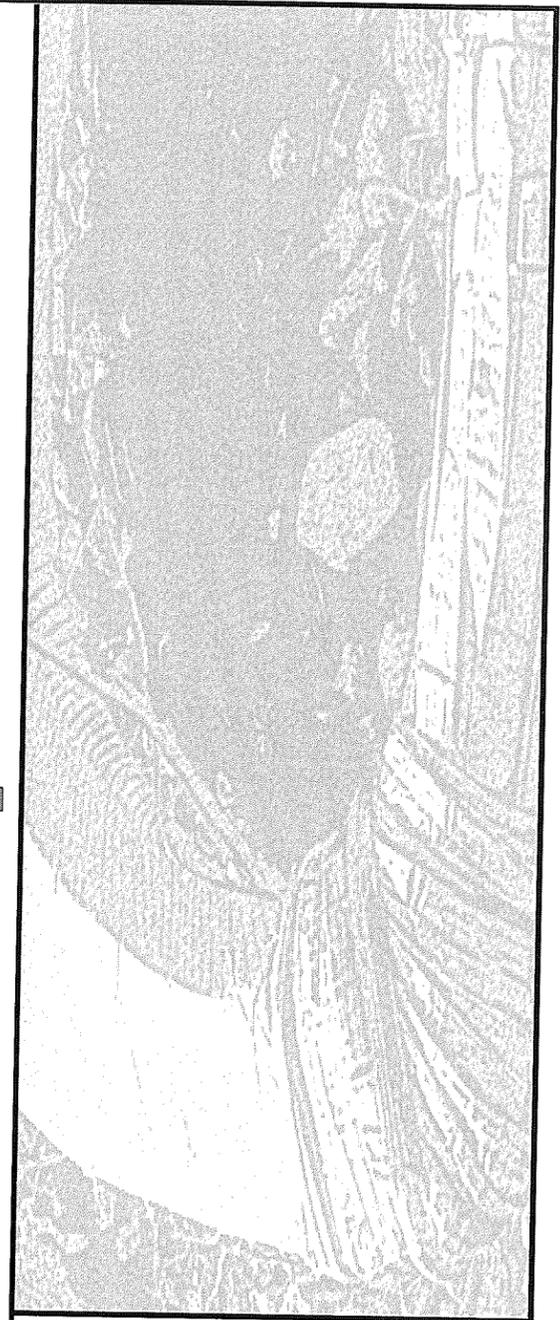
U-S OF BEAM @ RIDGE  
EL. 113'-9-1/2"

U-S OF BEAMS  
EL. 107'-0"

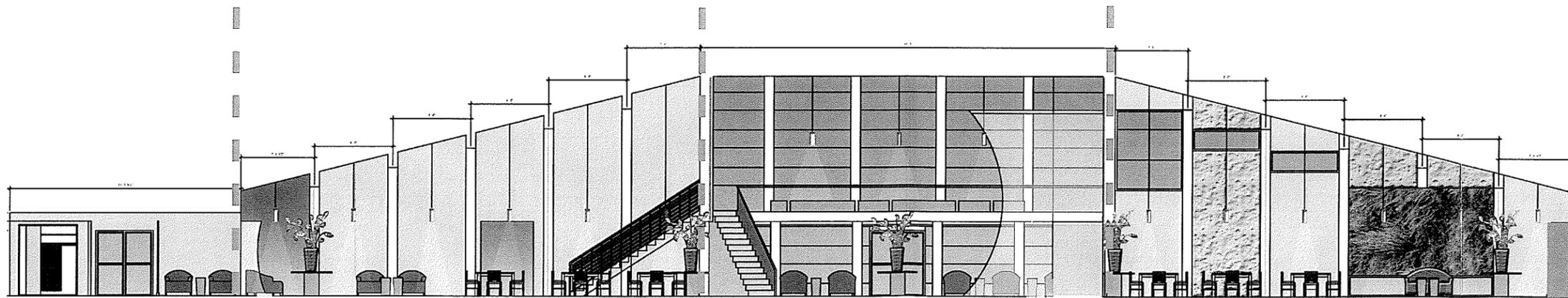
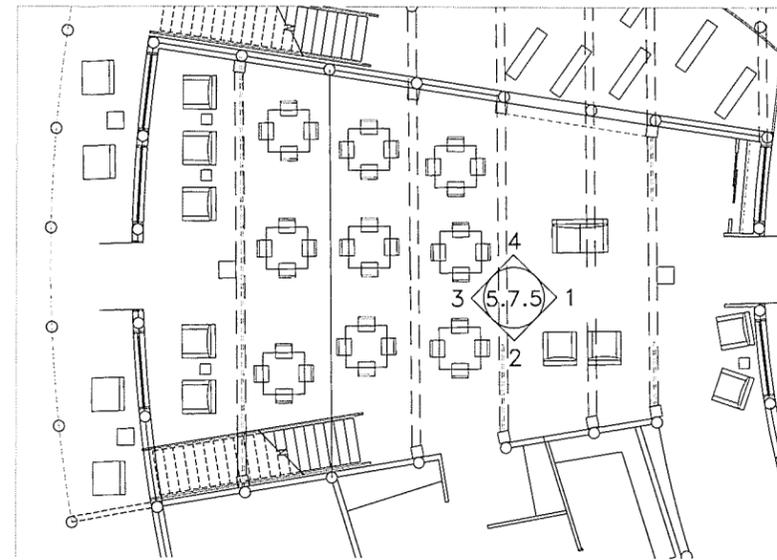
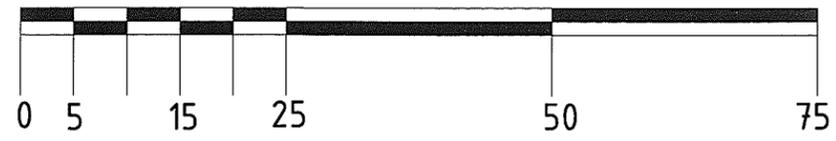
MAIN FLOOR  
EL. 100'-0"



SECTION G



5.7.5 FEASTING HALL



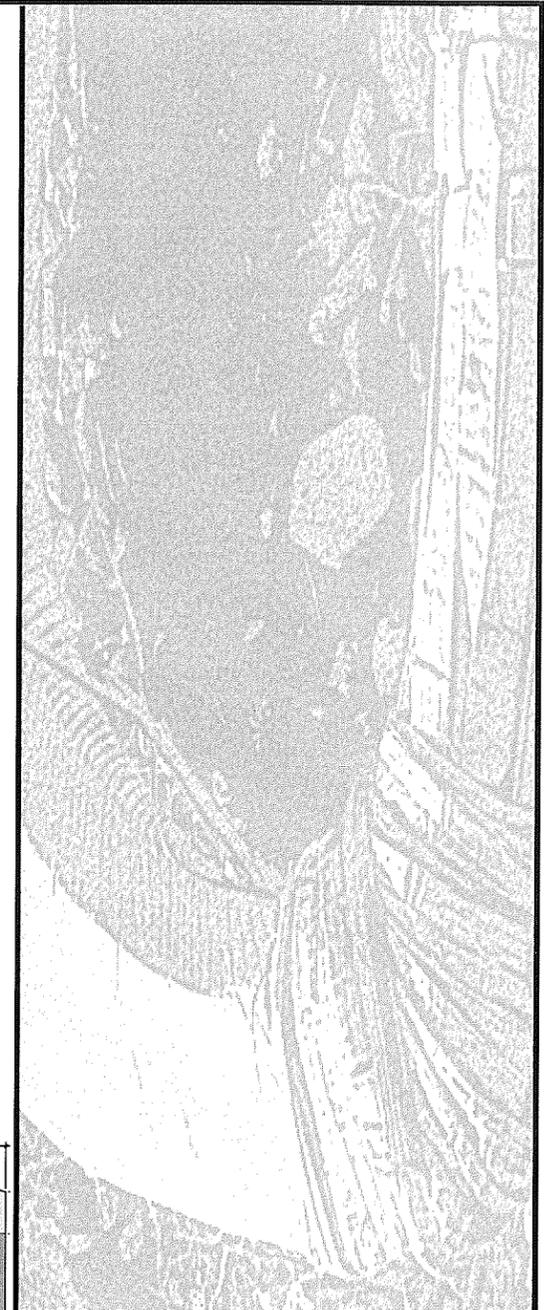
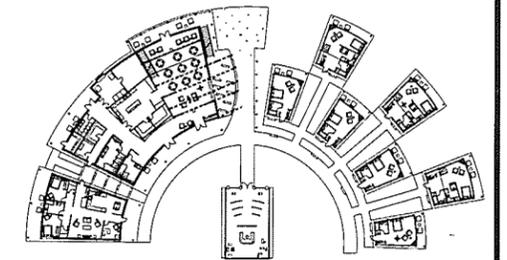
1/5.7.5: EAST

2/5.7.5: SOUTH

3/5.7.5: WEST

4/5.7.5: NORTH

ELEVATION 5.7.5



### 5.7.5 FEASTING HALL



TOP OF BEAM ABOVE LIBRARY  
EL. 126'-2"

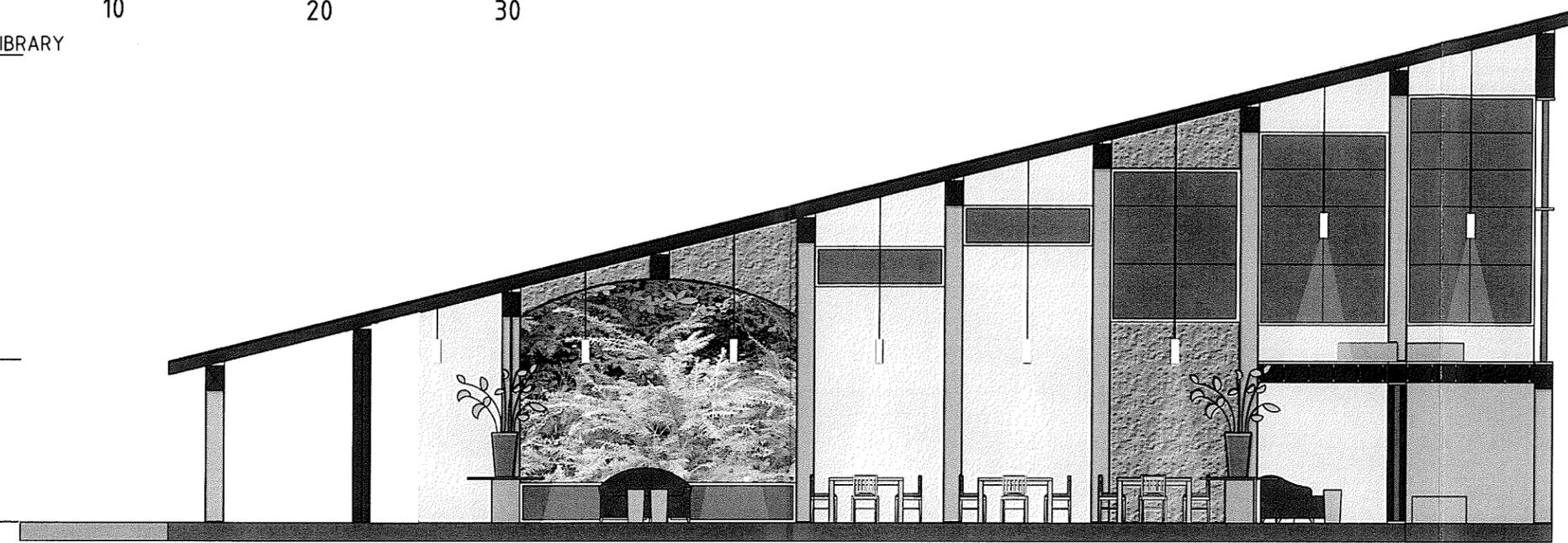
MAIN FLOOR  
EL. 108'-9"

MAIN FLOOR  
EL. 100'-0"

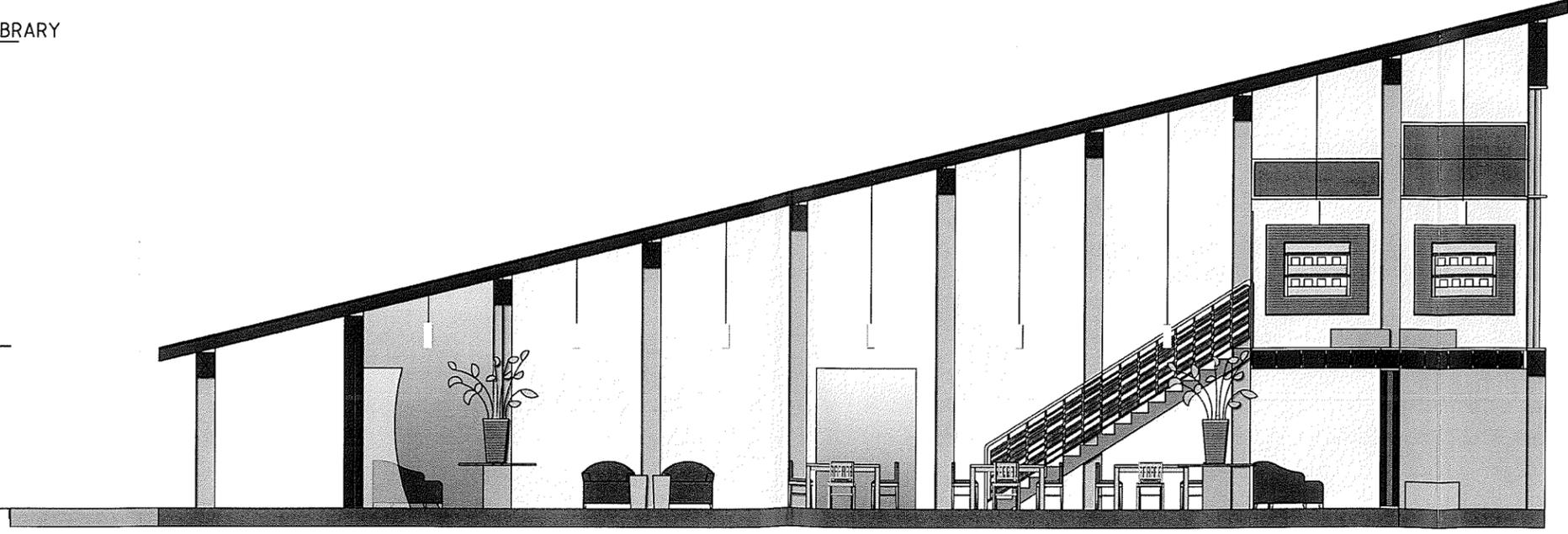
TOP OF BEAM ABOVE LIBRARY  
EL. 126'-2"

MAIN FLOOR  
EL. 108'-9"

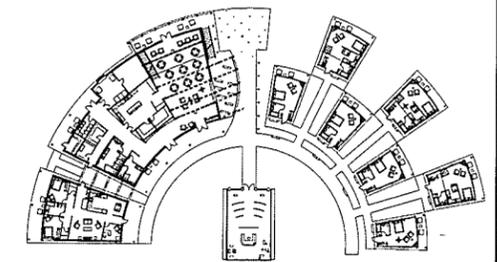
MAIN FLOOR  
EL. 100'-0"



SECTION E



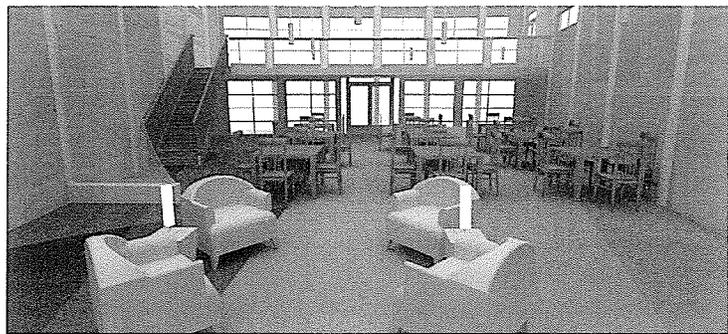
SECTION F



**5.7.6 PERSPECTIVES : FEASTING HALL**



FEASTING HALL FROM REFLECTION ROOM



WAITING AND LOUNGING AREA

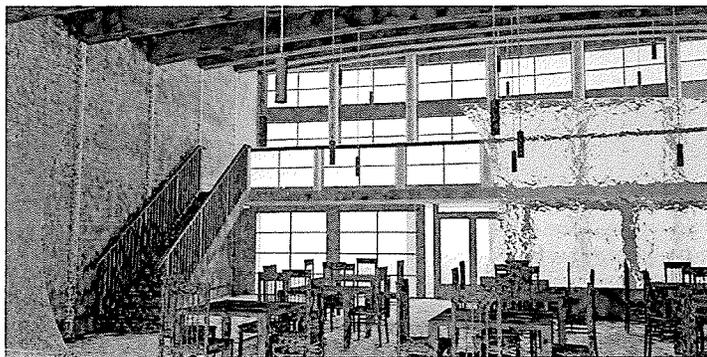
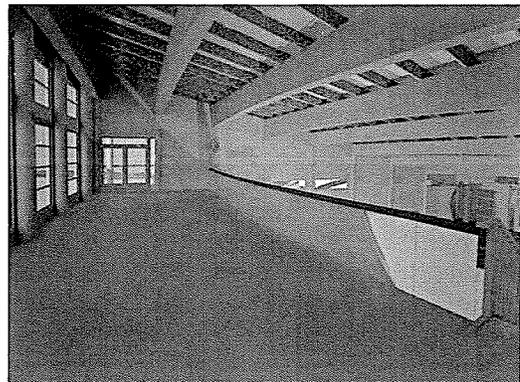
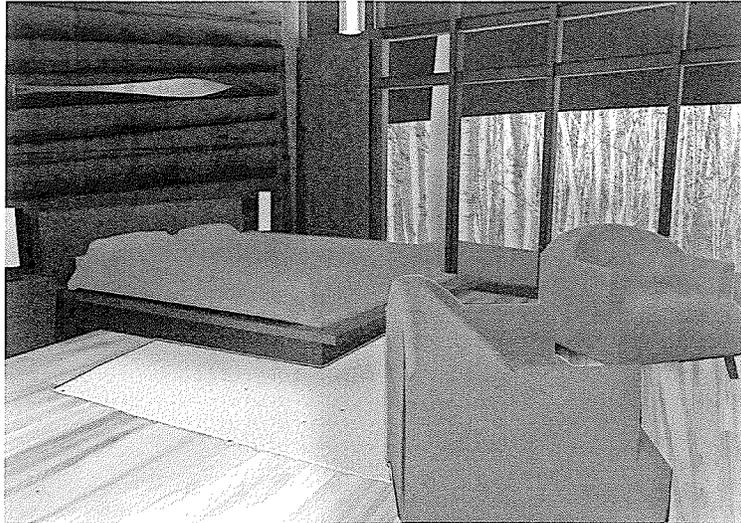


TABLE AREA

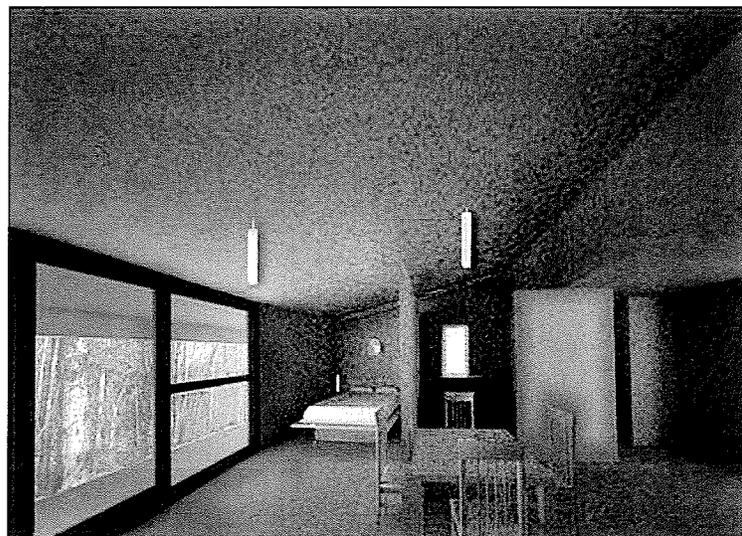


REFLECTION ROOM

**5.7.7 PERSPECTIVE : CABINS**

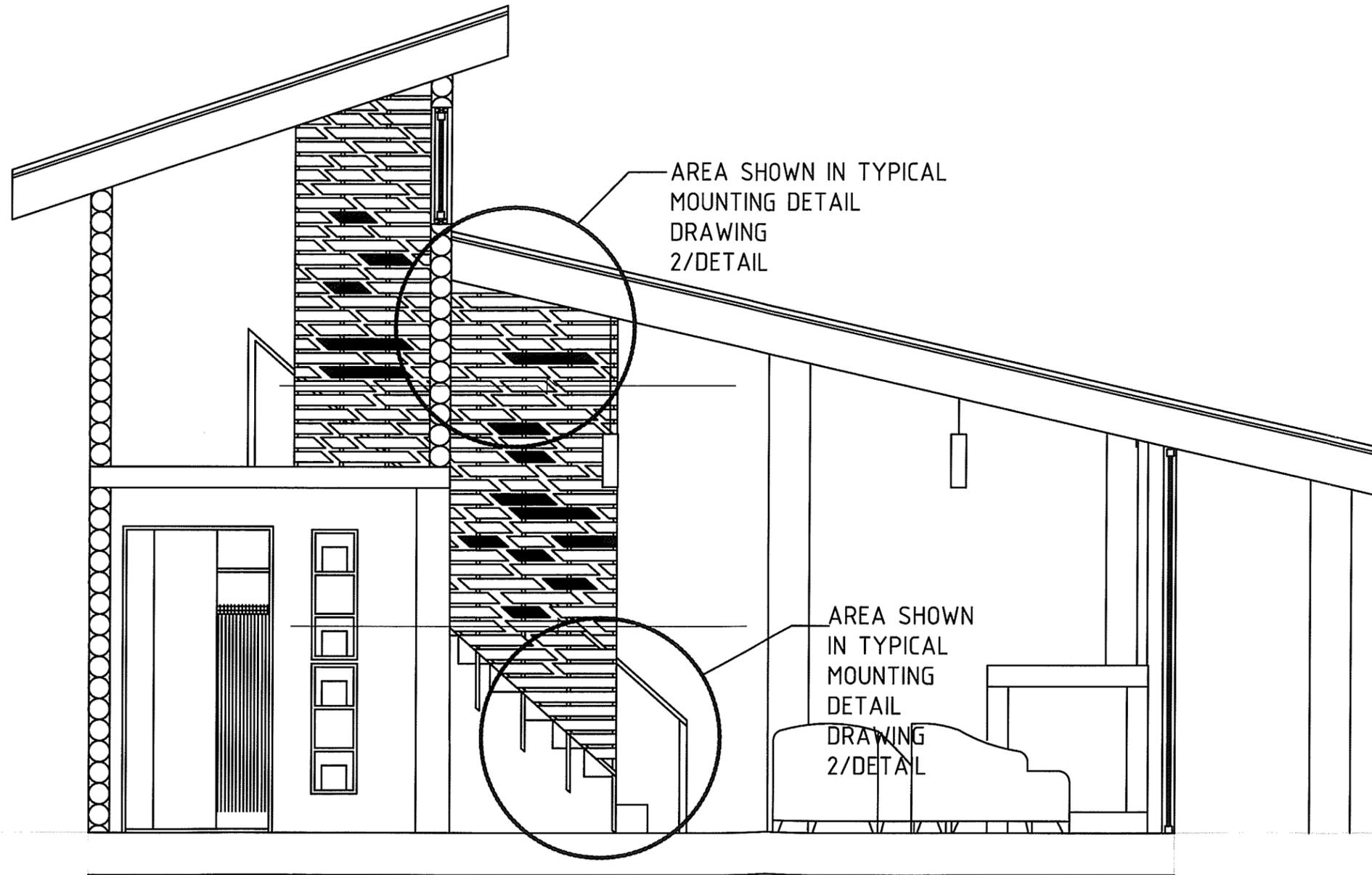


**LARGE CABIN**

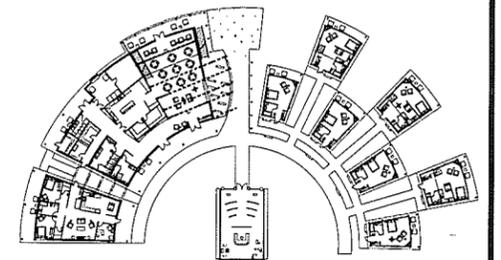
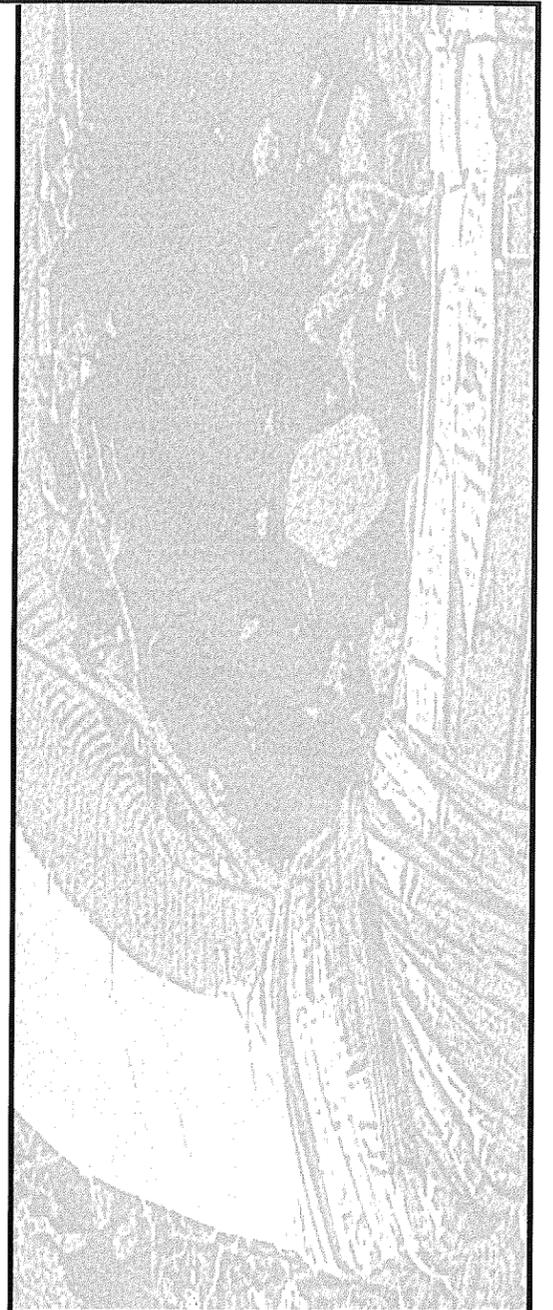


**SMALL CABIN**

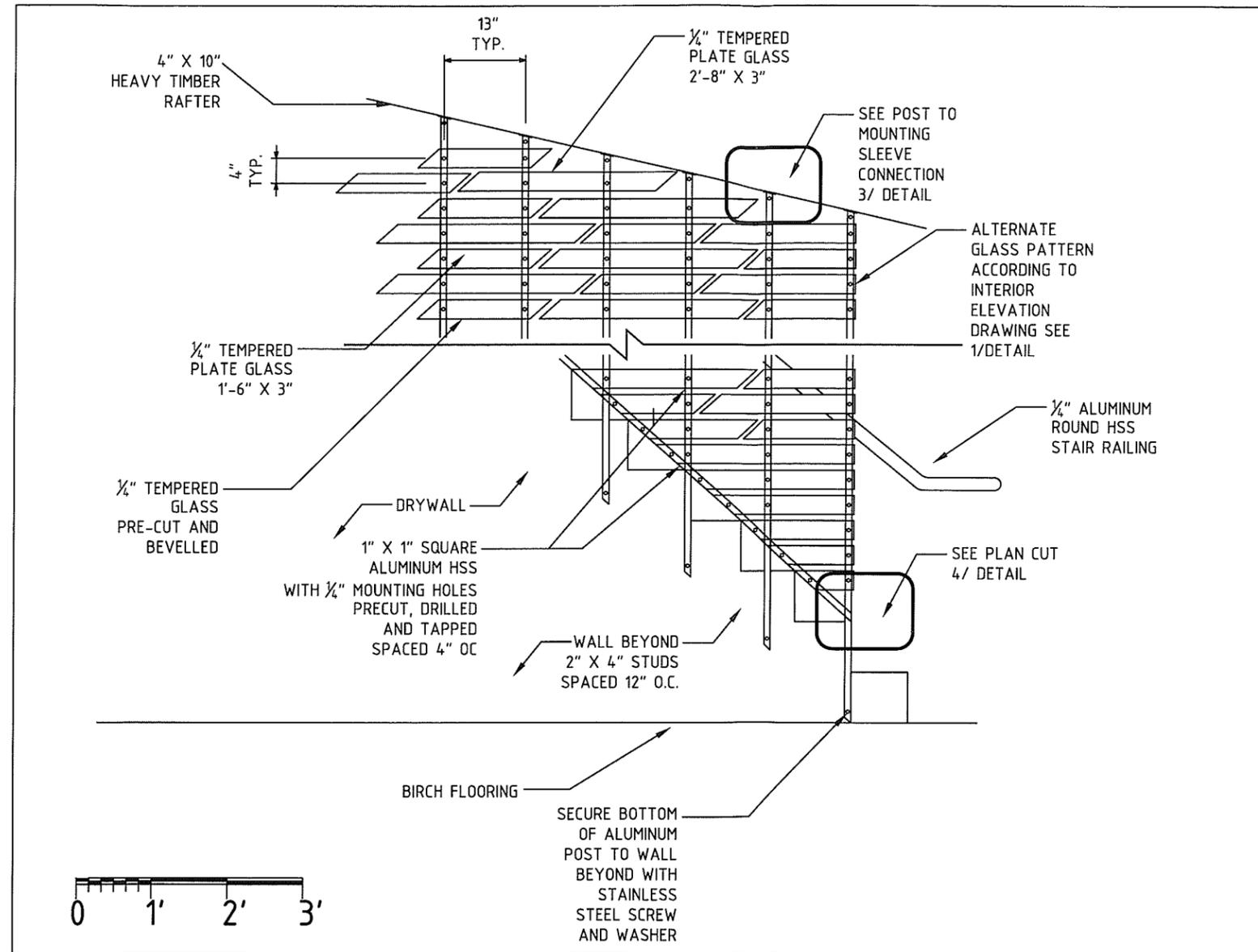
5.8 DETAIL : LARGE CABIN : GLASS SCREEN



LARGE CABIN - INTERIOR ELEVATION - GLASS SCREEN



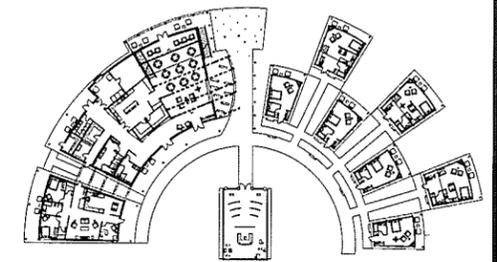
5.8 DETAIL : TYPICAL CONNECTION DETAILS



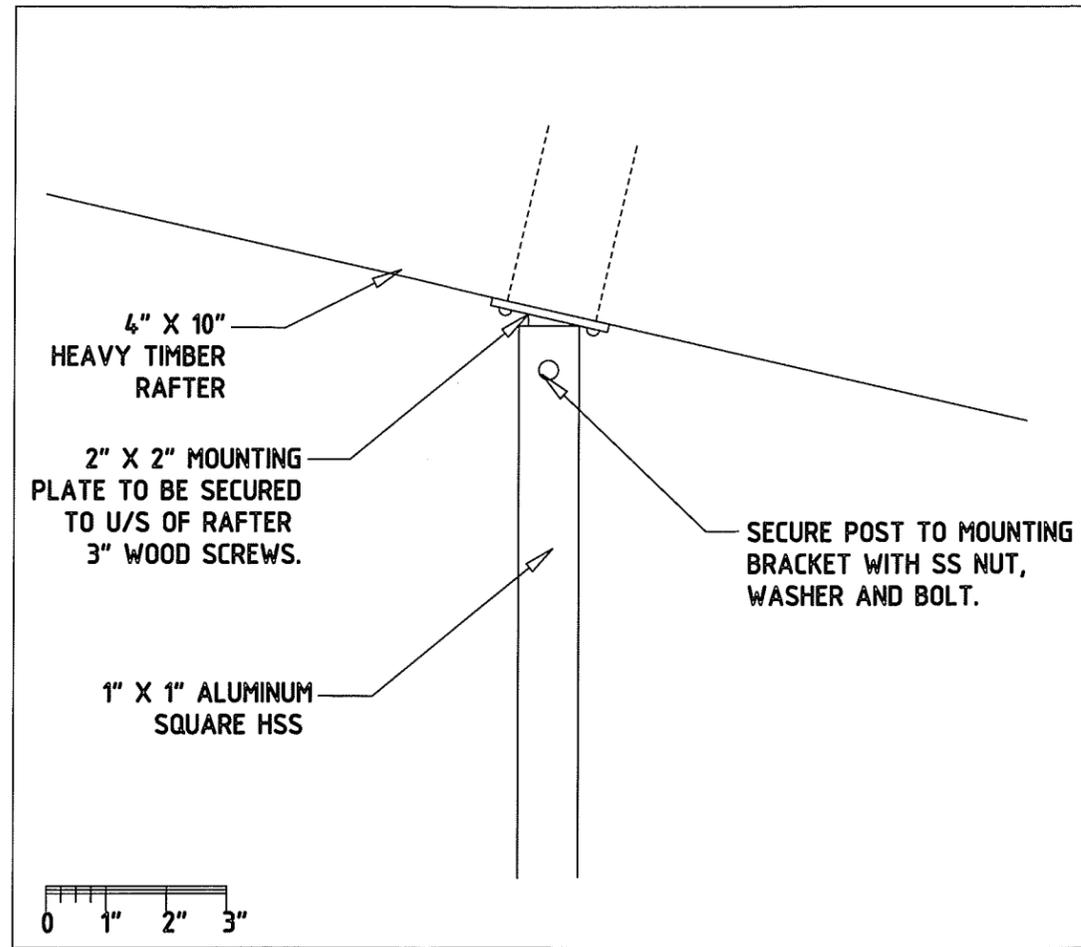
TYPICAL MOUNTING ELEVATION

2  
DETAIL

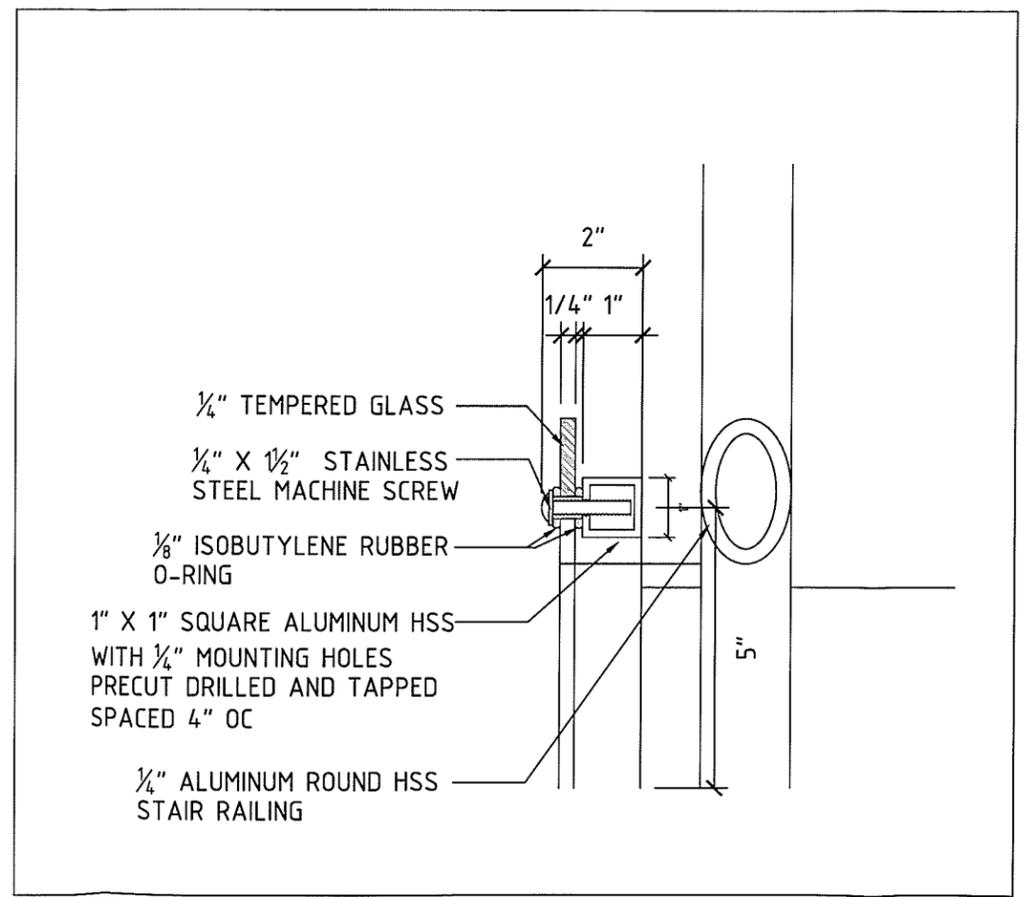
INTERIOR ELEVATION - TYPICAL CONNECTION DETAILS



5.8 DETAIL : TYPICAL CONNECTION DETAILS

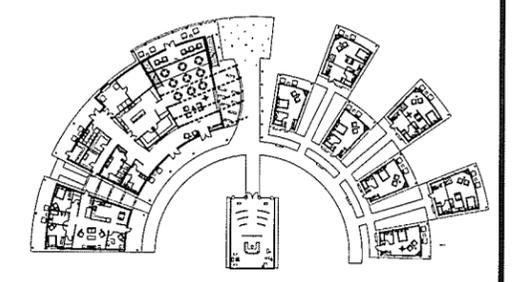
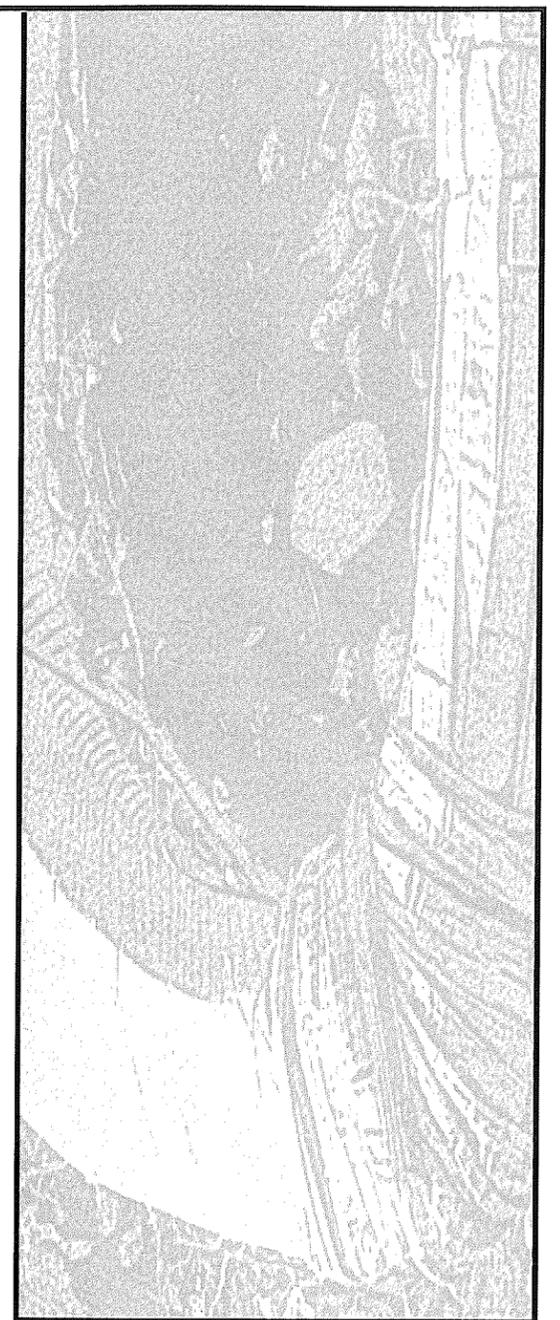


3 INTERIOR ELEVATION - TYPICAL CONNECTION DETAILS  
DETAIL



4 PLAN CUT DETAIL - TYPICAL GLASS TO POST CONNECTION  
DETAIL

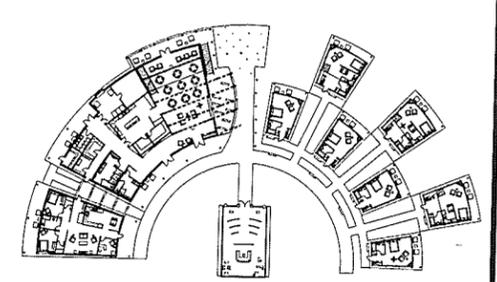
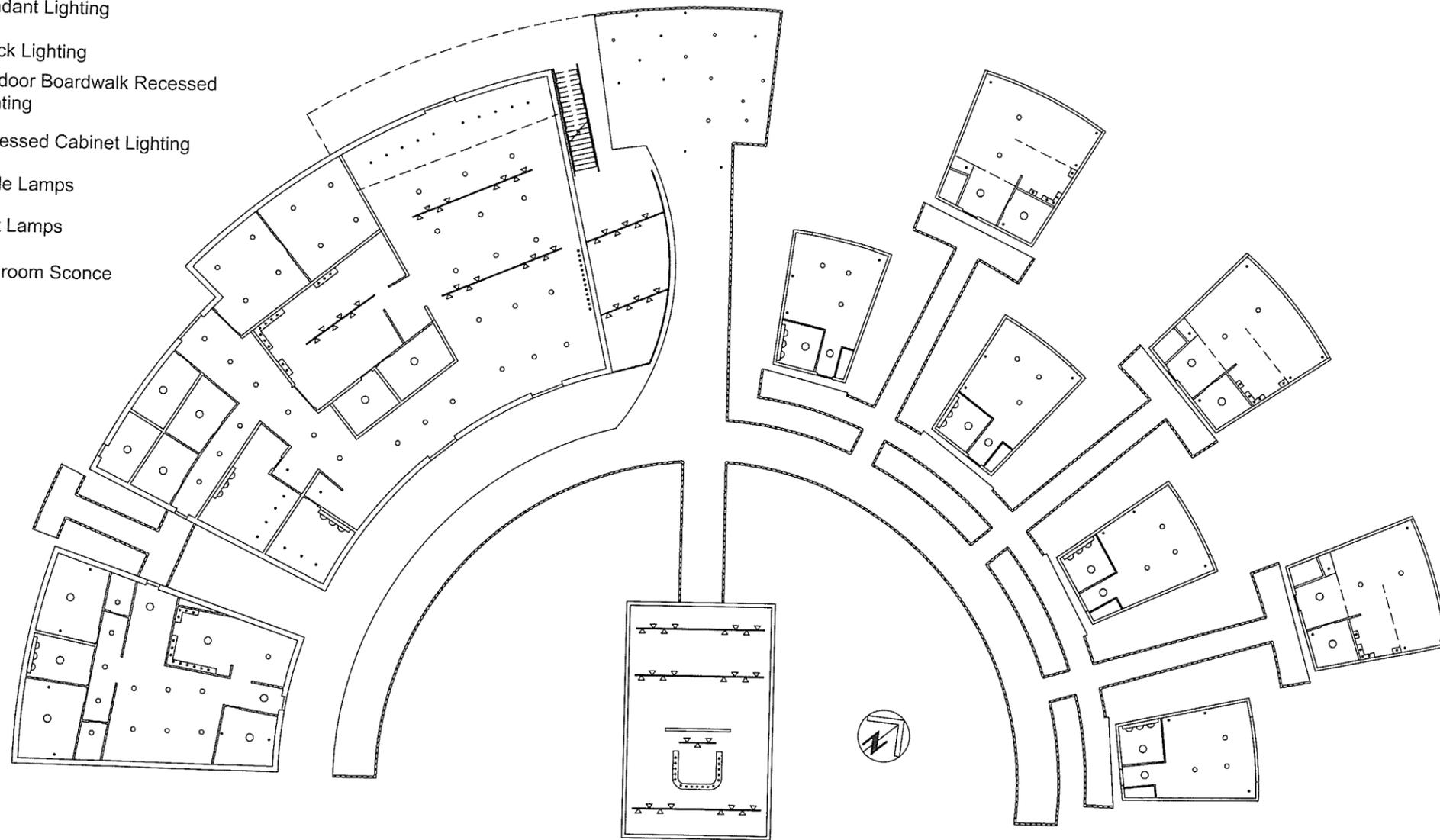
0 1" 2" 3"



### 5.9 LIGHTING PLAN : SCALE : NTS

#### LEGEND

- Recessed Ceiling Lighting
- Pendant Lighting
- ▽ Track Lighting
- ▽ Outdoor Boardwalk Recessed Lighting
- Recessed Cabinet Lighting
- Table Lamps
- Post Lamps
- ▮ Bathroom Sconce





## 5.10.2 SCHEDULE ABBREVIATIONS

LA	LAVA ROCK
TF	TIMBER FRAME
BR	BIRCH
P	PAINT
SL	SLATE TILES
C	CEDAR BOARDS
CS	CEDAR SIDING
CO	CONCRETE
GC	GLAZING & CEDAR TIMBERS
GT	GLASS TILES
LW	LIVING WALL PLANT FEATURE
GB	GYPSOM BOARD
F	FLOORING MATERIAL
R	CEILING MATERIAL
LG	LOGS
U	UPHOLSTRY FABRIC
R	RUG FLOOR COVERING

### TYPICAL NOTES

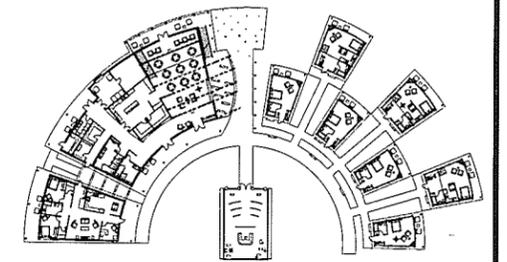
- 1 ALL EXTERIOR COLUMNS, LOGS & BEAMS TO BE STAINED WITH S3
- 2 ALL INTERIOR COLUMNS, LOGS & BEAMS TO BE STAINED WITH S1
- 3 ALL NATURAL ROCK AND STONE TO BE SEALED WITH S2

### REMARKS

- N1 REFER TO 5.10.1 RENDERED FLOOR PLAN FOR LOCATION OF FLOORING TRANSITIONS  
ALL PATHES & OUTDOOR CIRCULATION FLOORS ARE EXTERIOR GRADE STAINED
- N2 CEDAR PLANKS  
REFER TO 5.7.5 FEASTING HALL : SECTION E FOR LIVING WALL PLANT FEATURE
- N3 REFER TO 5.7 INTERIOR INTERVENTION ; SECTIONS FOR LOCATION OF WALL MATERIAL TRANSITIONS
- N4 REFER TO 5.8 ; DETAIL ; LARGE CABIN : GLASS SCREEN

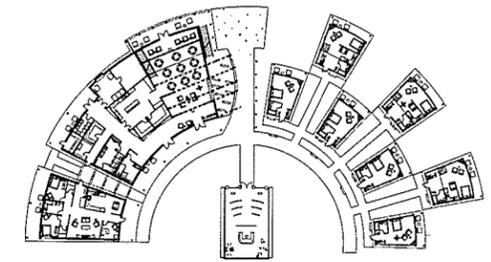
5.10.3 FLOOR & WALL FINISH SCHEDULE

ROOM NO.	ROOM NAME	FLOOR		NORTH WALL		EAST WALL		SOUTH WALL		WEST WALL		REMARKS
		MATL	FIN	MATL	FIN	MATL	FIN	MATL	FIN	MATL	FIN	
001	LOBBY	T	S2	CS	S1	CS	S1	CS	S1	GC	S1	N1
002	PATHES	C	S3	-	-	-	-	-	-	-	-	N2
003	LARGE CABIN	-	-	-	-	-	-	-	-	-	-	N3
003A	LIVING ROOM	BR	S1	GC	S1	LA	S2	LG	S1	LG	S1	
	STAIR CASE GLASS									GT	G1/G2	N4
003B	BEDROOM	BR	S1	GC	S1	LA	S2	GB	P2	LG	S1	
003C	BATHROOM	T	S2	GB	P1	LG	S1	LG	S1	GB	P1	
003D	KITCHEN	BR	S1	GB	P3	LG	S1	GB	P3	LG	S1	
	BACK SPLASH					GT	G3					
003E	LOFT	BR	S1	GC	S1	LG	S1	LG	S1	LA	S2	
004	SMALL CABIN	-	-	-	-	-	-	-	-	-	-	N3
004A	LIVING ROOM	BR	S1	GC	S1	LG	S1	LG	S1	LA	S2	
004B	BEDROOM	BR	S1	GC	S1	LG	S1	GB		LG	S1	
004C	BATHROOM	T	S2	GB	P4	GB	P4	LG	S1	LG	S1	
005	DISCUSSION AREA	C	S3	GT	G5/G6	GT	G5/G6	LG	S1	GC	S1	N2
006	FEAST AREA	-	-	-	-	-	-	-	-	-	-	N3
006A	ENTRANCE	T	S2	LG	S1	GC	S1	CS	S1	GC	S1	
006B	WAITING AREA	T	S2	LW	LW	GC	S1	CS	S1	GC	S1	
006C	TABLE AREA	T	S2	LG	S1	GC	S1	CS	S1	GC	S1	
006D	LOUNGE AREA	T	S2	LG	S1	GC	S1	CS	S1	GC	S1	
007	KITCHEN	T	S2	GB	P5	GB	P5	GB	P5	GB	P5	
007A	PANTRY	XC	S2	GB	P5	GB	P5	GB	P5	GB	P5	
007B	FREEZER	XC	S2	-	-	-	-	-	-	-	-	
008	REFLECTION SPACE	BR	S1	CS	S1	GC	S1	GC	S1	GC	S1	
	STAIR CASE GLASS							GT	G1/G2			
009	BATHROOM HALLWAY	T	S2	CS	S1	GC	S1	CS	S1	LG	S1	
010	PUBLIC BATHROOMS	-	-	-	-	-	-	-	-	-	-	
010A	FEMALE BATHROOM	T	S2	GB	P1	GB	P1	LG	S1	GB	P1	
	BACK SPLASH									GT	G4	
010B	MALE BATHROOM	T	S2	GB	P6	LG	S1	GB	P6	GB	P6	
	BACK SPLASH			GT	G3							



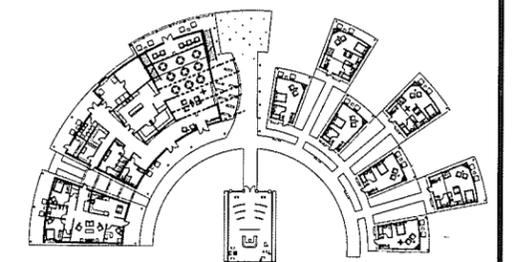
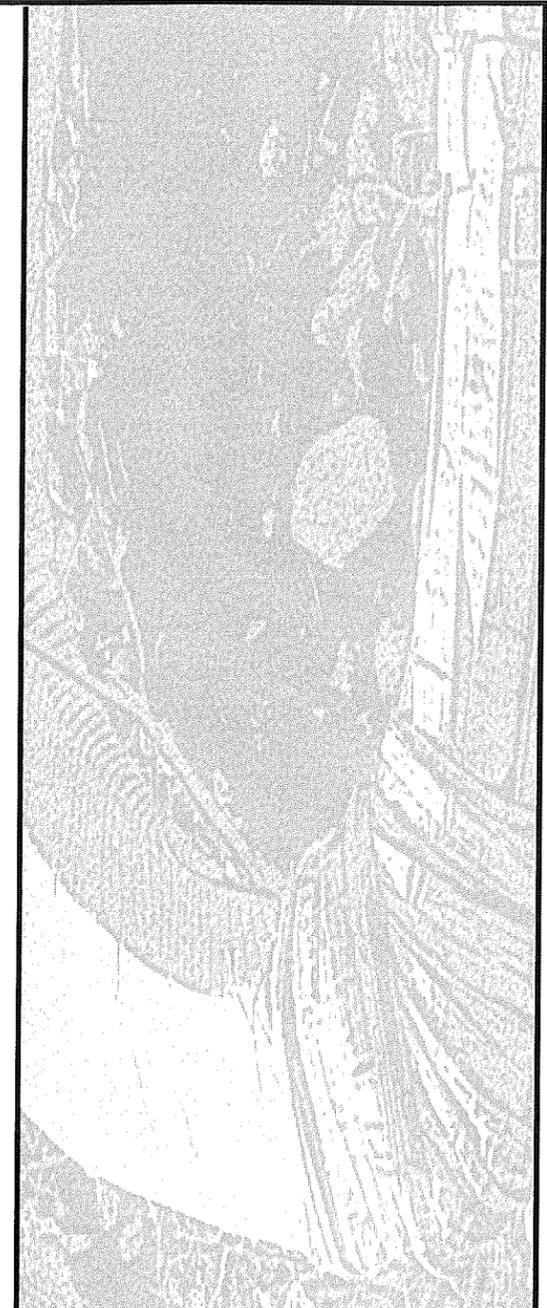
5.10.3 FLOOR & WALL FINISH SCHEDULE

ROOM NO.	ROOM NAME	FLOOR		NORTH WALL		EAST WALL		SOUTH WALL		WEST WALL		REMARKS
		MATL	FIN	MATL	FIN	MATL	FIN	MATL	FIN	MATL	FIN	
011	EMPLOYEES QUARTERS	-	-	-	-	-	-	-	-	-	-	N3
011A	LIVING ROOM	BR	S1	GB	P7	LG	S1	GB	P7	GB	P7	
011B-1	BEDROOM 1	BR	S1	GB	P3	LA	S2	LG	S1	GB	P3	
011B-2	BEDROOM 2	BR	S1	GB	P3	GB	P3	LG	S1	LA	S2	
011C	BATHROOM	T	S2	GB	P1	GB	P1	LG	S1	GB	P1	
011D	KITCHEN	T	S2	LG	S1	GB	P8	GB	P8	LG	S1	
	BACK SPLASH									GT	G3	
011E	OFFICE	BR	S1	LG	S1	LG	S1	GB	P6	GB	P6	
012	LINENS	XC	S2	GB	P5	GB	P5	GB	P5	GB	P5	
013	LAUNDRY	XC	S2	GB	P5	GB	P5	GB	P5	LG	S1	
014	MAINTENANCE ROOM	XC	S2	GB	P5	GB	P5	LG	S1	GB	P5	
015	OUTDOOR MAINTENANCE	XC	S2	GB	P5	GB	P5	LG	S1	LG	S1	
016	DOCK FOR FREIGHT	XC	S2	GB	P5	GB	P5	LG	S1	LG	S1	
017	MECHANICAL ROOM	XC	S2	GB	P5	GB	P5	GB	P5	LG	S1	



5.10.4 MATERIAL SCHEDULE

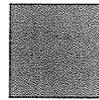
	MATERIAL	MANUFACTURER	PATTERN NAME	CODE	COLOUR
S1	Stain	BRODA	Pro-Thane	011	Natural Clear (interior wood)
S2	Stain	BRODA	Clarity	011	Natural Clear (rock)
S3	Stain	BRODA	Pro-Tek-Tor	011	Natural Clear (exterior wood)
P1	Paint	YOLO Colorhouse	Grain	01	
P2	Paint	YOLO Colorhouse	Stone	01	
P3	Paint	YOLO Colorhouse	Grain	02	
P4	Paint	YOLO Colorhouse	Water	01	
P5	Paint	YOLO Colorhouse	Air	01	
P6	Paint	YOLO Colorhouse	Leaf	01	
P7	Paint	YOLO Colorhouse	Stone	03	
P8	Paint	YOLO Colorhouse	Grain	05	
G1	Glass Tile	Interstyle	Aquarius	Hunter Green	
G2	Glass Tile	Interstyle	Aquarius	Seaspray	
G3	Glass Tile	Interstyle	River Crystals	Glen	
G4	Glass Tile	Interstyle	River Crystals	Claret	
G5	Glass Tile	Interstyle	Aquarius	Chocolate Soda	
G6	Glass Tile	Interstyle	Aquarius	Copper Red	
F1	Birch	Tyee Timber			Locally Harvested
F2	Slate	Van Isle Slate			Locally Harvested
F3	Cedar	Tyee Timber			Locally Harvested
LW	Living Wall	ELT. Easy Green	Living Wall		
U1	Fabric	Pickering International	Specialty Hemp	Mahogany	
U2	Fabric	Pickering International	Specialty Hemp	Dark Balsam	
U3	Fabric	Pickering International	Specialty Hemp	Burgundy	
U4	Fabric	Pickering International	Specialty Hemp	Natural	
R1	Rug	Eco-Choices	Wool/Un-dyed	McKinley Snowfield	
R2	Rug	Eco-Choices	Wool/Un-dyed	McKinley Granite	
R3	Rug	Eco-Choices	Wool/Un-dyed	McKinley Tussock	



**5.10.5 MATERIAL SAMPLES**



S1



S1



S1



P1



P2



P3



P4



P5



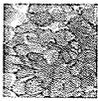
P6



P7



P8



G1



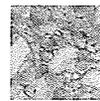
G2



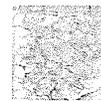
G3



G4



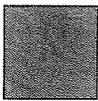
G5



G6



F1



F2



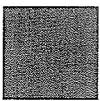
F2



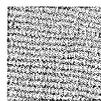
U1



U2



U3



U4



R1



R2



R3



B1



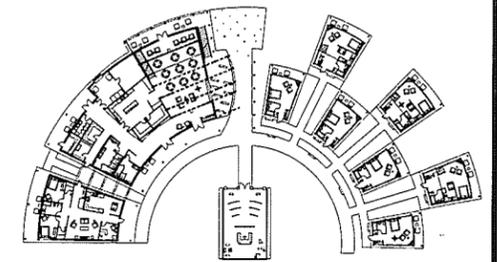
B2



B3

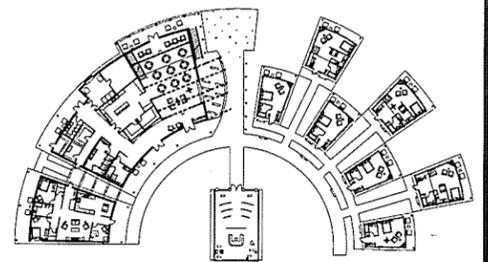
5.10.6 FURNITURE SCHEDULE

BUILDING	ROOM NAME	FURNITURE	FIN	QTY	MAKE	PRODUCT #
GUEST CABINS						
	BEDROOM					
		NIGHT TABLES	FIR &PINE CLEAR FINISH	10	ECO FURNITURE	WEST COAST SIDE TABLE
		OCASSIONAL TABLES	ECO-CERTIFIED RED CEDAR/CLEAR FINISH	7	BRENT COMBER	CEDAR BUD
		BEDS	ECO-CERTIFIED RED CEDAR/CLEAR FINISH	10	ODI GALLERY	MONOLITH
		FIREPLACE	ETHANOL	1	THE ECOSMART FIRE COMPANY	BURNER 1
		CHAIR	RECYCLED FABRIC	1	TEKNION	HOSTA
	WASHROOM					
		SINK	COMPATIBLE WITH TOUCH FREE AUTOMATIC FAUCET	4	AMERICAN STANDARD	ACCLIVITY
		TOILET		7	SUN MAR	COMPACT
	KITCHEN					
		CABINetry	BIRCH		TYEE LUMBER	LOCALLY MILLED
	DINING					
		TABLE	ECO-CERTIFIED DOUGLAS FIR	6	ODI GALLERY	TOLI
		CHAIRS	CANADIAN MADE	28	DOR-VAL	483U



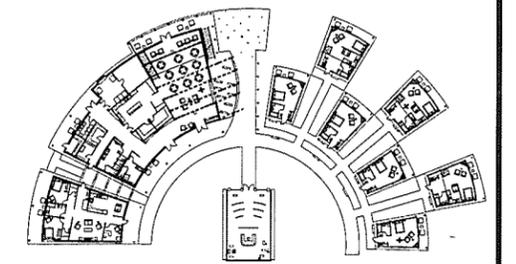
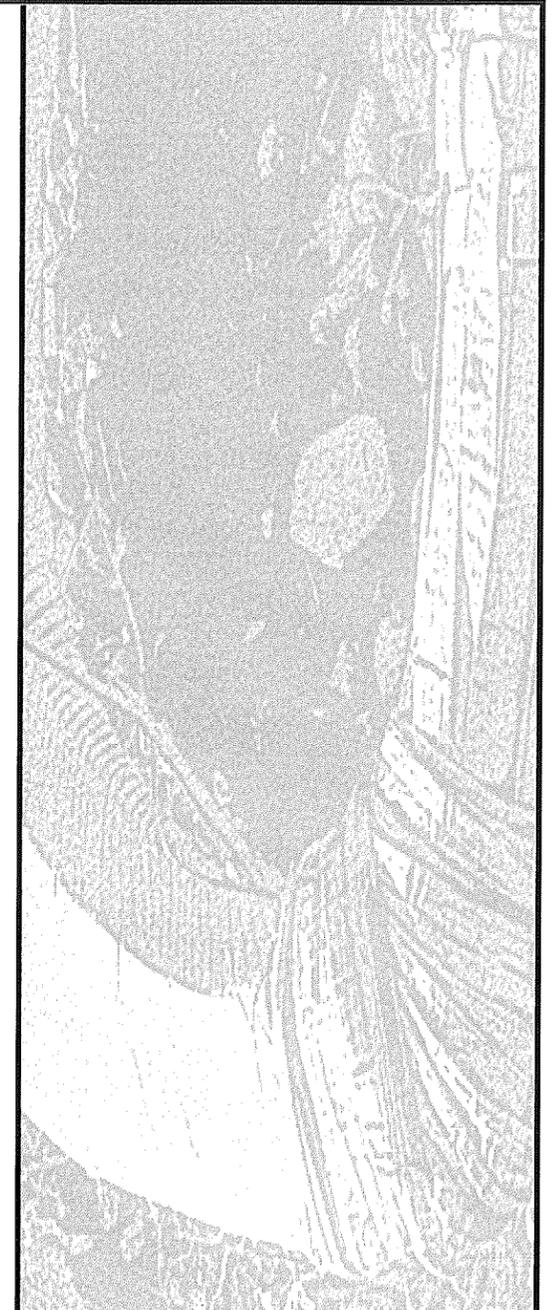
**5.10.6 FURNITURE SCHEDULE**

BUILDING	ROOM NAME	FURNITURE	FIN	QTY	MAKE	PRODUCT #
LONGHOUSE						
	LOBBY					
		DESK	BIRCH	1	CUSTOM MILLWORK	TYEE LUMBER
		DESK CHAIR	RECYCLED FABRIC	1	TEKNION	SAVERA
		BENCHES	DOUGLAS FIR CLEAR FINISH	4	BRENT COMBER	SADDLE
MAIN BUILDING						
	FEASTING					
		CHAIRS	CANADIAN MADE	40	DOR-VAL	483U
		TABLE	ECO-CERTIFIED DOUGLAS FIR	10	ODI GALLERY	TOLI
		BENCHES	DOUGLAS FIR CLEAR FINISH	4	BRENT COMBER	SADDLE
	WASHROOM					
		TOILETS	GREEN SPEC LISTED ADA APPROVED	5	ZURN	Z5665.211
		URINALS	GREEN SPEC LISTED	2	ZURN	Z5795
		SINKS	COMPATIBLE WITH TOUCH FREE AUTOMATIC FAUCET	4	AMERICAN STANDARD	ACCLIVITY
EMPLOYEES QUARTERS						
	BEDROOMS					
		BEDS	ECO-CERTIFIED RED CEDAR/CLEAR FINISH	12	ODI GALLERY	MONOLITH
		CHAIRS	RECYCLED FABRIC	2	TEKNION	HOSTA
		OCASSIONAL TABLES	ECO-CERTIFIED RED CEDAR/CLEAR FINISH	2	BRENT COMBER	CEDAR BUD

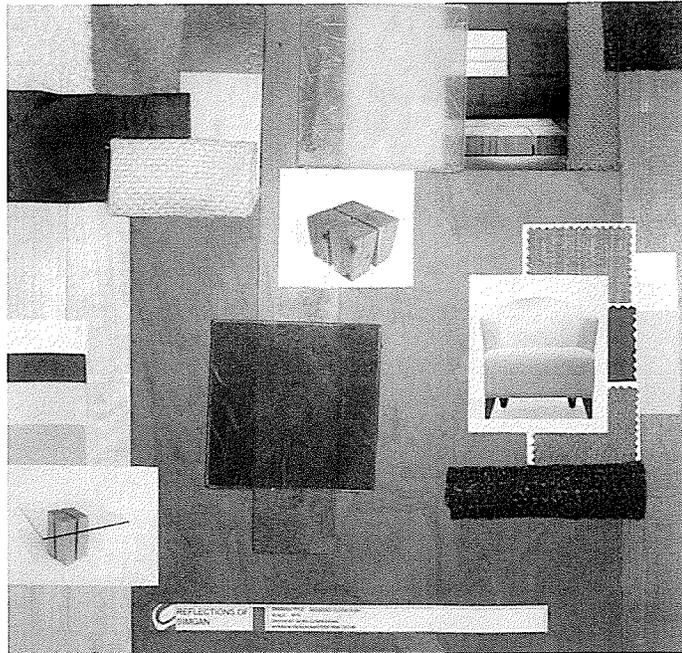


**5.10.6 FURNITURE SCHEDULE**

BUILDING	ROOM NAME	FURNITURE	FIN	QTY	MAKE	PRODUCT #
	OFFICE					
		DESK CHAIR	RECYCLED FABRIC	1	TEKNION	SAVERA
		GUEST CHAIR	RECYCLED FABRIC	1	TEKNION	HOSTA
		DESK	ECO-CERTIFIED WOOD	1	KNU	#3--WENGE
		FILING UNIT	ECO-CERTIFIED WOOD	1	KNU	LATERAL FILE WENGE
		CHAIRS	CANADIAN MADE	4	DOR-VAL	483U
	LIVING ROOM					
		COUCH	NATURAL FABRIC AND FILL		RC GREEN	BABYLON SOFA
		COFEE TABLE	ECO-CERTIFIED DOUGLAS FIR	1	ODI GALLERY	DIVIDE
		FIREPLACE	ETHANOL	1	THE ECOSMART FIRE COMPANY	BURNER 1
REFLECTION SPACE						
		BENCHES	ALDER CLEAR FINISH	2X4 OF EACH	BRENT COMBER	SHATTERED
		BOOK & MAGAZINE BINS	NATURAL CEDAR BARK	5	LOCAL ARTIZANS	CEDAR BASKET
GATHERING SPACE						
		BENCHES	DOUGLAS FIR CLEAR FINISH	8	BRENT COMBER	SADDLE
OUTDOORS						
		BENCHES	DOUGLAS FIR CLEAR FINISH	12	BRENT COMBER	SADDLE



### 5.10.7 MATERIAL BOARD



FURNITURE :

BRENT CROMBER ORIGINALS

MADE IN VANCOUVER, BRITISH COLUMBIA

ECO-CERTIFIED WOOD

ORNAMENTUM

MADE IN VANCOUVER, BRITISH COLUMBIA

ECO-CERTIFIED WOOD

LIGHTING :

MP LIGHTING

MADE IN VANCOUVER, BRITISH COLUMBIA