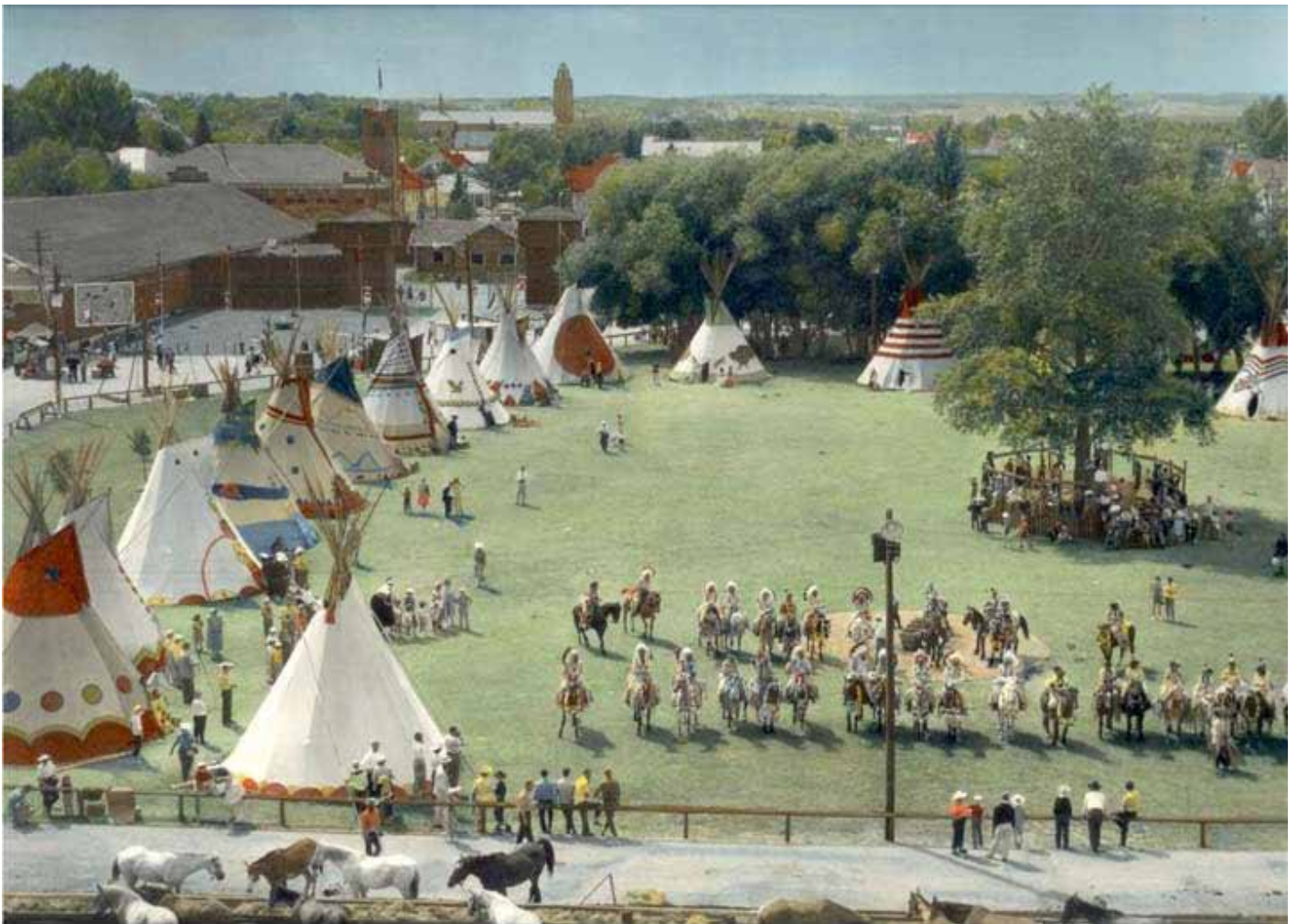


# INTERCHANGE:

## *Cross Culture Approaches to Design*

(Calgary, Alberta) Fall 2019

School of Architecture, Planning and Landscape  
EVDS 620: Urban Design Studio  
EVDA 782.01: Senior Architecture Design Studio

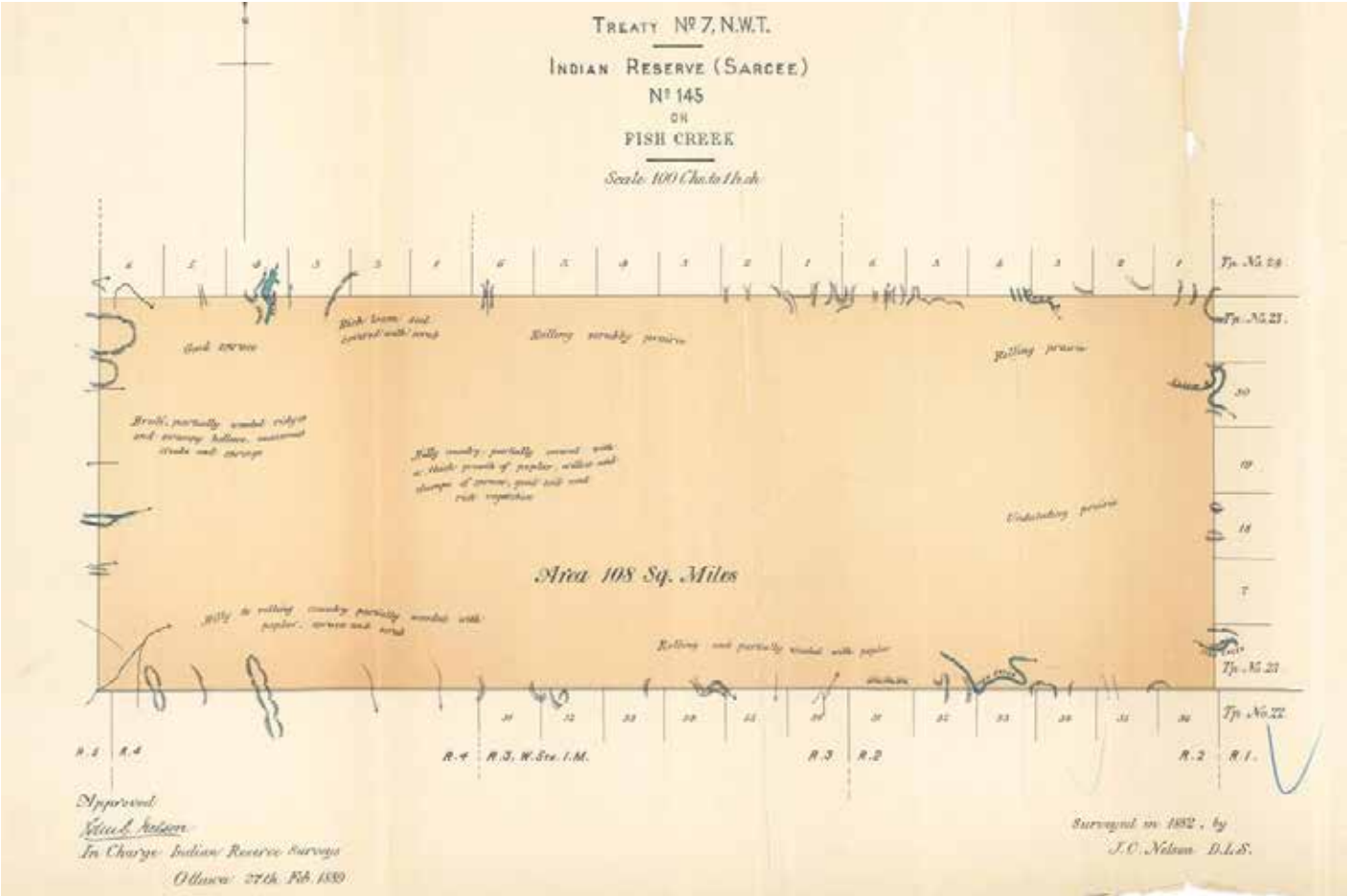




**Image cover:** Indian Village at the Calgary Stampede, ca. 1959. Queen Elizabeth II paid her second visit to the Calgary Stampede in 1959, and made a special stop in Indian Village, where she was greeted by Chiefs from the Treaty 7 First Nations.

**Image previous spread:** Survey of Indian Reservation for the Sarcee [Tsuut'ina] (Chief Bull's Head) at Fish Creek. 1883. Indian Affairs Survey Record No. 308.

**Image below:** The Tsuut'ina Reserve, initial field survey 1822 by J.C.Nelson D.L.S., approved 1889.



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# Interchange

This interdisciplinary senior studio focuses on aspects of urban and community design, through cross-cultural interchange/exchange. The studio project has been developed in collaboration with the Tsuut’ina Nation community adjacent to Calgary. We will engage traditional Indigenous ways of knowing and living, along with Western approaches to interpretations of design. Topics will include: Indigenous ways of knowing, landscape, mapping, community design, and sustainability. The studio will allow students in the MArch, MLA, and MPlan programs to work in interdisciplinary teams (and individually) on a culturally appropriate and sustainable urban design schemes.

This studio, while developing disciplinary skills, is also seen as a vehicle for discovery through analysis and process. The studio will explore the traditional Indigenous culture with respect to program, site analysis, cultural and social forces, technology, ecology, etc. The studio will also employ the Matrix as design tool (see section on this). The course is a studio course with an emphasis on design, visual representation techniques for documenting, analyzing, designing, and presenting using the more traditional Western techniques. Simultaneously we will explore methods and tools informed by Indigenous culture. Students are expected to use a variety of media in their design development. The studio will involve the integration of research, readings, field trips, lectures, precedent studies, etc. Handouts will be given out during the term as required.

### 1.1.1 Location

The context will be the Western portion of the Tsuut’ina Nation lands and the adjoining Calgary neighbourhoods (including Lakeview, Oakridge, Cedarbrae and Woodbine). The area also includes the new ring road development (and a major interchange), Elbow River/Weaselhead Flats, and Glenmore Reservoir. This is also the site for the new TAZA development, a joint venture between the Tsuut’ina Nation and Canderel (see <https://experiencetaza.com>).

### 1.1.2 Topic

Cross cultural apraoches to design - how to develop program and strategy between and across different cultures.

### 1.1.3 Focus

We are working in collaboration with the Tsuut’ina Nation.

### 1.2 Objectives

This design studio is a problem-based learning environment. Students tackle the problem independently and in groups, guided by the instructors and guests. The studio is a setting and at the same time a method. The task is to independently develop a project over the duration of the course, based on the brief. Students are expected to bring their knowledge and expertise from theory courses and previous studios into the development of the project. It is hence no isolated task, but essentially a culmination of everything they have learned poured into the investigation and manifestation of a spatially arranged project. Whilst the project is a product that is to be presented at the end, the development process that leads to this product is also crucial – design is a process. The studio acts as an environment not just to test ideas but to develop them. In other words the students are expected to engage creatively with the topic and experiment with a variety of approaches to evolve their concepts.

The format of the design studio is a mix of group and individual tasks. The majority of the project work will be done in groups of three. These groups are expected to develop an effective working partnership based on an open and inclusive practice. Working in teams is a key skill that designers need to cultivate. The studio guides the student work in crit sessions, both in small groups and in front of the entire class. These sessions take the format of a discussion of the work undertaken by the student. There are weekly sessions of desk reviews with the instructors. These are used to reflect on the process and discuss progress and next steps, and to discuss the project. In addition, there are periodical reviews which are more formal and the discussion includes a panel of invited experts.

Panelists can include: elders, community representatives, knowledge keepers, developers, planners, architects, landscape architects, civil servants, social service and others.

### 1.3 Learning Outcomes

- Understand urban design processes and principles, and to formulate and design the process (both individually and collaboratively)
- Understand how critical observation, analysis, and experimentation apply to design processes
- Understand the perspective of various stakeholders
- Are able to engage with and respond to a range of perspectives and integrate them into the respective project processes
- Learn to work effectively in interdisciplinary teams
- To learn about Indigenous ways of knowing, and to translate into form for a specific context
- Refine abilities to use a range of media (including drawing, collage, map, video, and modelling) to communicate effectively

### 1.4 Expectations

Students are expected to actively engage with the course material, participate in all offered activities and follow the assignments as described in the four major phases of the semester – see elsewhere in this course outline. Furthermore all participants are expected to take a leadership role for their own/group work and encouraged to support others in theirs through peer feedback andin discussions. Assignments are to be communicated in suitable media as well as in various presentations. Media includes drawing, mapping, collage, video, physical models and text. Presentations have to address both panels of experts, classmates, and community groups.

### 1.5 Evaluation

Each assignment is graded individually, together making up the final grade. The mark is based on both engagement with the topic (meeting course expectations), reflection on the process, the presentation / discussion as well as the product.

Illustration of the ROM robe painted on a buffalo hide by Two Guns and BEaring the war deeds of Bull Head. Measures 220 cm x 200 cm. Based on a tracing of the original. Cat. No. HK 439. Royal Ontario Museum.



### Interchange:

The action or act of giving or receiving reciprocally; reciprocal exchange between two parties. The change of either of two things for the other, or of one thing for another. A junction of two or more roads designed on several levels. Alternation. Transpose. Cause (things) to follow each other alternately or in succession.

*Oxford English Dictionary*

Authored by: First Nations Studies Program at the University of British Columbia  
First Nations Studies Program UBC. (2009). Identity: Terminology. Indigenous foundations.  
Retrieved from: <http://indigenousfoundations.arts.ubc.ca/home/identity/terminology.html>

So, which terms do I use?

Terminology, particularly as it relates to Indigenous peoples, can be tricky to navigate. A term that might be acceptable to some might be offensive to others. Because of this, many people do not feel confident using certain terms when referring to Aboriginal peoples. Fear of using the “wrong” word should never stifle important dialogue and discussions that need to be had.

By taking a moment to consider the history of certain terms, it is very possible to learn and be comfortable with which words to use in which contexts. We have compiled this guide to help inform your decisions on terminology.

Terms in this section:

First Nations | Inuit | Metis | Indian | Inuit | Indigenous | Native | Peoples (plural) To capitalize or not to capitalize?

Why does terminology matter?

The history of relationships between the Canadian state and Aboriginal peoples is complex, and has oftentimes been paternalistic and damaging. As a result, terminology can represent something more than just a word. It can represent certain colonial histories and power dynamics. Terminology can be critical for Indigenous populations, as the term for a group may not have been selected by the population themselves but instead imposed on them by colonizers. With this in mind, one might understand how a term can be a loaded word, used as a powerful method to divide peoples, misrepresent them, and control their identity—what we can see today in Canada with “status” and “non-status Indians,” the legally defined categories of people under the Indian Act.

On the other hand, terms can empower populations when the people have the power to self-identify. It is important to recognize the potential these words may hold— but it is also important and very possible to understand these terms well enough to feel confident in using them and creating dialogue. We have included several of these general terms below, although many Aboriginal people may prefer to identify themselves by their specific cultural group. As you will see, the most respectful approach is often to use the most specific term for a population when possible.

Aboriginal

The term “Aboriginal” refers to the first inhabitants of Canada, and includes First Nations, Inuit, and Métis peoples. This term came into popular usage in Canadian contexts after 1982, when Section 35 of the Canadian Constitution defined the term as such. Aboriginal is also a common term for the Indigenous peoples of Australia. When used in Canada, however, it is generally understood to refer to Aboriginal peoples in a Canadian context. This term is not commonly used in the United States.

First Nations

“First Nation” is a term used to describe Aboriginal peoples of Canada who are ethnically neither Métis nor Inuit. This term came into common usage in the 1970s and ‘80s and generally replaced the term “Indian,” although unlike “Indian,” the term “First Nation” does not have a legal definition. While “First Nations” refers to the ethnicity of First Nations peoples, the singular “First Nation” can refer to a band, a reserve-based community, or a larger tribal grouping and the status Indians who live in them. For example, the Stó:lō Nation (which consists of several bands), or the Tsleil-Waututh Nation (formerly the Burrard Band).

Inuit

This term refers to specific groups of people generally living in the far north who are not considered “Indians” under Canadian law.

Métis

The term Métis refers to a collective of cultures and ethnic identities that resulted from unions between Aboriginal and European people in what is now Canada.

This term has general and specific uses, and the differences between them are often contentious. It is sometimes used as a general term to refer to people of mixed ancestry, whereas in a legal context, “Métis” refers to descendants of specific historic communities. For more on Métis identity, please see our section on Métis identity.

Indian

The term “Indian” refers to the legal identity of a First Nations person who is registered under the Indian Act. The term “Indian” should be used only when referring to a First Nations person with status under the Indian Act, and only within its legal context. Aside from this specific legal context, the term “Indian” in Canada is considered outdated and may be considered offensive due to its complex and often idiosyncratic colonial use in governing identity through this legislation and a myriad of other distinctions (i.e., “treaty” and “non-treaty,” etc.). In the United States, however, the term “American Indian” and “Native Indian” are both in current and common usage.

You may also hear some First Nations people refer to themselves as “Indians.” While there are many reasons for an individual to self-identify as such, this may be a deliberate act on their part to position and present themselves as someone who is defined by federal legislation.

“Indian Band” is also a legal term under the Indian Act to denote a grouping of status Indians. (For more information on this, see our section on bands.)

Indigenous

Indigenous is a term used to encompass a variety of Aboriginal groups. It is most frequently used in an international, transnational, or global context. This term came into wide usage during the 1970s when Aboriginal groups organized transnationally and pushed for greater presence in the United Nations (UN). In the UN, “Indigenous” is used to refer broadly to peoples of long settlement and connection to specific lands who have been adversely affected by incursions by industrial economies, displacement, and settlement of their traditional territories by others. For more on how this term was developed, please see our section on global actions.

Native

“Native” is a general term that refers to a person or thing that has originated from a particular place. The term “native” does not denote a specific Aboriginal ethnicity (such as First Nation, Métis, or Inuit). In the United States, the term “Native American” is in common usage to describe Aboriginal peoples. In Canada, the term “Aboriginal” or “Indigenous” is generally preferred to “Native.” Some may feel that “native” has a negative connotation and is outdated. This term can also be problematic in certain contexts, as some non-Aboriginal peoples born in a settler state may argue that they, too, are “native.”

Is it okay to say “native”?

While “native” is generally not considered offensive, it may still hold negative connotations for some. Because it is a very general, overarching term, it does not account for any distinctiveness between various Aboriginal groups. If you are referencing a specific group, it is generally considered more respectful to use another term that more specifically denotes which peoples you are referring to.

However, “native” is still commonly used. Many people find it to be a convenient term that encompasses a wide range of populations. When wanting to use a general term in the Canadian context, one might prefer the use of the term “Aboriginal.”

Peoples

The plural “peoples” recognizes that more than one distinct group comprises the Aboriginal population of Canada. For example, “Aboriginal people” (singular) might mean each Aboriginal individual, whereas “Aboriginal peoples” (plural) indicates a number of separate Aboriginal populations.

To capitalize or to not capitalize?

There is no official consensus on when to capitalize certain terms. Some people consider capitalization a sign of respect to the people you are referring to. Therefore, it may not be necessary to capitalize when using the term as an adjective and not in direct reference to a population. (For example, consider, “She is a native to the area” to “She is Native American” or even, “She is Native.”)

Perhaps the term with the most definite capitalization “rule” is “Indian,” as it is a legal entity enforced by the Canadian government.

Ultimately, style guides have not created strict guidelines. As a result, you may find variation depending on your resources. Oftentimes, authors will explain their decision in a preface or a footnote.

*The site*

At different scales

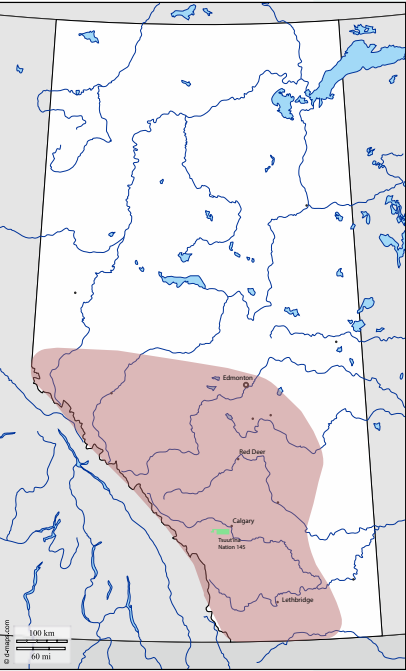
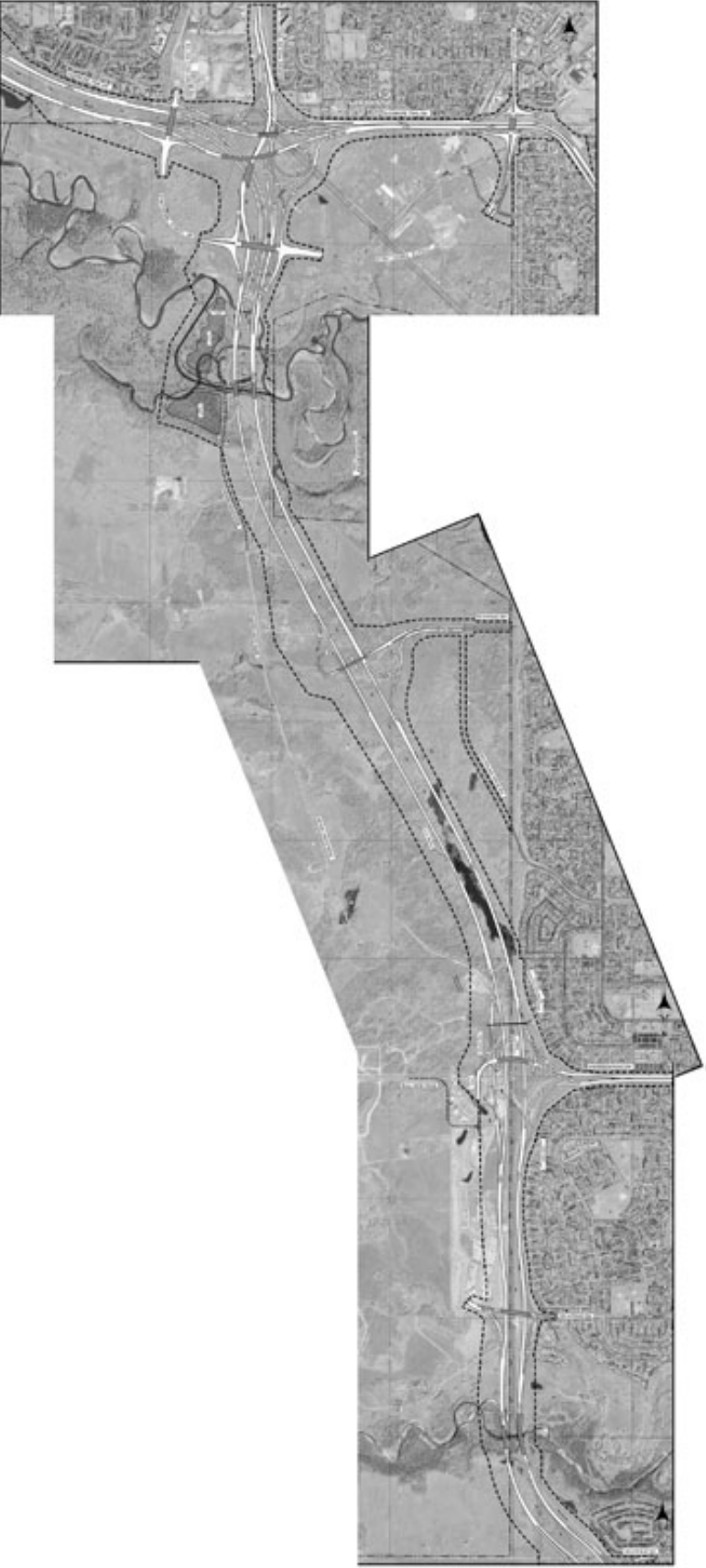
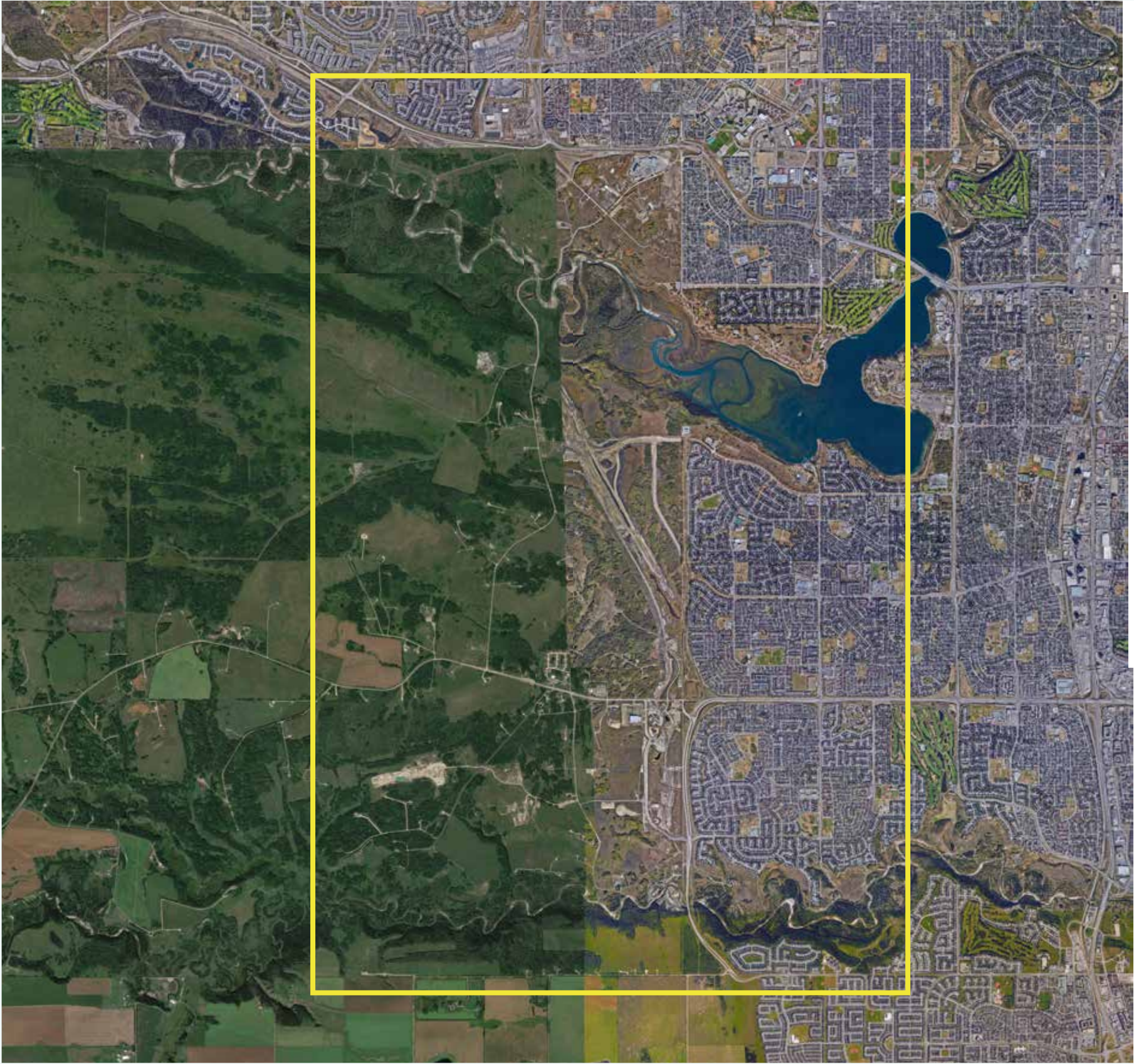


Image above: *The Tsuut'ina Traditional Territories.*  
Image right: *The area along the boundary between Tsuut'ina Reserve and the City of Calgary with aproxi-mate project focus area.*  
Image far right: *Ring Road and TAZA development area on Tsuut'ina Reserve land.*  
Image below: *The Tsuut'ina Reserve, Calgary, Google Maps 2018*



Schedule

RESEARCH	MATRIX	CIRCULAR PROCESSES	Block Week	KNOWING THE LAND	Term Break	CHARRETTE
<div><div>Fri, Sep 06 W01</div><div>Introduction Design Studio</div><div>Welcome, outline, input Hal</div><div>H</div></div> <div>Sat, Sep 07</div> <div>Sun, Sep 08</div> <div><div>Mon, Sep 09 W02</div><div>Design Studio</div><div>Tour of the Reserve - Hal</div><div>H</div></div> <div><div>Tue, Sep 10</div><div>Design Studio</div><div>Meeting with Tsaut'ina Elders</div><div>H</div></div> <div>Wed, Sep 11</div> <div>Design Studio</div> <div>Thu, Sep 12</div> <div><div>Fri, Sep 13</div><div>Design Studio</div></div> <div>Sat, Sep 14</div> <div>Sun, Sep 15</div> <div><div>Mon, Sep 16 W03</div><div>Design Studio</div><div>Desk Review</div><div>H</div></div> <div><div>Tue, Sep 17</div><div>Design Studio</div><div>Trip to Moose Mountain</div><div>H</div></div> <div>Wed, Sep 18</div> <div>Design Studio</div> <div>Thu, Sep 19</div> <div><div>Fri, Sep 20</div><div>Crit Panel</div><div>Film Festival</div><div>H</div></div> <div>Sat, Sep 21</div> <div>Sun, Sep 22</div>	<div><div>Mon, Sep 23 W04</div><div>Design Studio</div></div> <div><div>Tue, Sep 24</div><div>Design Studio</div><div>Desk Review</div><div>H</div></div> <div><div>Wed, Sep 25</div><div>Design Studio</div></div> <div><div>Thu, Sep 26</div></div> <div><div>Fri, Sep 27</div><div>MX - Territoriality / Flows</div><div>Crit</div><div>H</div></div> <div>Sat, Sep 28</div> <div>Sun, Sep 29</div> <div><div>Mon, Sep 30 W05</div><div>Design Studio</div><div>Input Aaron Aubin</div></div> <div><div>Tue, Oct 01</div><div>Design Studio</div><div>Desk Review</div><div>H</div></div> <div><div>Wed, Oct 02</div><div>Design Studio</div></div> <div><div>Thu, Oct 03</div></div> <div><div>Fri, Oct 04</div><div>MX - Content / Expression</div><div>Crit</div><div>H</div></div> <div>Sat, Oct 05</div> <div>Sun, Oct 06</div>	<div><div>Mon, Oct 07 W06</div><div>Design Studio</div><div>Weaselhead, Ring Road</div><div>H</div></div> <div><div>Tue, Oct 08</div><div>Design Studio</div></div> <div><div>Wed, Oct 09</div><div>Design Studio</div></div> <div><div>Thu, Oct 10</div></div> <div><div>Fri, Oct 11</div><div>Design Studio</div><div>Desk Review</div><div>H</div></div> <div>Sat, Oct 12</div> <div>Sun, Oct 13</div> <div><div>Mon, Oct 14 W07</div><div>Desk Review</div></div> <div><div>Tue, Oct 15</div><div>Design Studio</div><div>Desk Review</div><div>H</div></div> <div><div>Wed, Oct 16</div><div>Design Studio</div></div> <div><div>Thu, Oct 17</div></div> <div><div>Fri, Oct 18</div><div>Crit Panel</div><div>Concept Matrix</div><div>H</div></div> <div>Sat, Oct 19</div> <div>Sun, Oct 20</div>	<div><div>Mon, Oct 21 W08</div></div> <div><div>Tue, Oct 22</div></div> <div><div>Wed, Oct 23</div></div> <div><div>Thu, Oct 24</div></div> <div><div>Fri, Oct 25</div><div>Indigenous Lecture Series - Lee Crowchild</div></div> <div>Sat, Oct 26</div> <div>Sun, Oct 27</div>	<div><div>Mon, Oct 28 W09</div><div>Design Studio</div><div>TAZA, Tsaut'ina, Zeidler, Canderell</div></div> <div><div>Tue, Oct 29</div><div>Design Studio</div></div> <div><div>Wed, Oct 30</div><div>Design Studio</div></div> <div><div>Thu, Oct 31</div></div> <div><div>Fri, Nov 01</div><div>Design Studio</div><div>Desk Review</div><div>H</div></div> <div>Sat, Nov 02</div> <div>Sun, Nov 03</div> <div><div>Mon, Nov 04 W10</div><div>Design Studio</div></div> <div><div>Tue, Nov 05</div><div>Design Studio</div><div>Desk Review</div><div>H</div></div> <div><div>Wed, Nov 06</div><div>Design Studio</div></div> <div><div>Thu, Nov 07</div></div> <div><div>Fri, Nov 08</div><div>Crit Panel</div><div>Revisit Matrix</div><div>H</div></div> <div>Sat, Nov 09</div> <div>Sun, Nov 10</div>	<div><div>Mon, Nov 11 W11</div></div> <div><div>Tue, Nov 12</div></div> <div><div>Wed, Nov 13</div></div> <div><div>Thu, Nov 14</div></div> <div><div>Fri, Nov 15</div></div> <div>Sat, Nov 16</div> <div>Sun, Nov 17</div>	<div><div>Mon, Nov 18 W12</div><div>Phase intro</div><div>Charrette guest input</div><div>H</div></div> <div><div>Tue, Nov 19</div><div>Design Studio</div></div> <div><div>Wed, Nov 20</div><div>Design Studio</div></div> <div><div>Thu, Nov 21</div></div> <div><div>Fri, Nov 22</div><div>Design Studio</div><div>Desk Review</div><div>H</div></div> <div>Sat, Nov 23</div> <div>Sun, Nov 24</div> <div><div>Mon, Nov 25 W13</div><div>Design Studio</div></div> <div><div>Tue, Nov 26</div><div>Design Studio</div><div>Desk Review</div><div>H</div></div> <div><div>Wed, Nov 27</div><div>Desk Review</div></div> <div><div>Thu, Nov 28</div></div> <div><div>Fri, Nov 29</div><div>Design Studio</div><div>Desk Review</div><div>H</div></div> <div>Sat, Nov 30</div> <div>Sun, Dec 01</div> <div><div>Mon, Dec 02 W14</div><div>Design Studio</div></div> <div><div>Tue, Dec 03</div><div>Design Studio</div><div>Desk Review</div><div>H</div></div> <div><div>Wed, Dec 04</div><div>Design Studio</div></div> <div><div>Thu, Dec 05</div></div> <div><div>Fri, Dec 06</div><div>Design Studio</div><div>Desk Review</div><div>H</div></div> <div>Sat, Dec 07</div> <div>Sun, Dec 08</div>
<div><div></div><div>no teaching</div></div> <div><div></div><div>Input/Marix</div></div> <div><div></div><div>Crit</div></div> <div><div></div><div>Exhibition / public gallery space</div></div>						

Matrix (MX)

# On the Matrix as a working tool

Design is a complicated subject where everything matters. Humans are fundamentally designers — humans create artifacts, shelters, communities, and landscapes. Design involves conceiving, representing, and executing constructions across a wide range of scales. Traditional, or pre-modern, cultures tend to develop well-established design practices that evolve slowly over time and reflect cultural and often religious practices. Modern cultures, since the Renaissance, have placed an emphasis on individual human creativity resulting in the cult of celebrated “designers”. Postmodern culture uses a wide variety of traditional, modern, and contemporary techniques.

Design can be subjective and/or objective, artistic and/or scientific, structured and/or unstructured, borrowed and/or original, material and/or immaterial. Ultimately design is creative and technical and satisfies the needs and aspirations of a culture in that it creates culture. Increasingly, designers are faced with the challenges of a rapidly changing world. Design draws from what some scholars have called practice knowledge (Cross, N., 2006. Designerly Ways of Knowing. London: Springer London.). You as the designer can make this your own process, you take control of it based on your judgment that makes sense in the broader narrative. In other words, you as the designer take ownership of and responsibility for it.

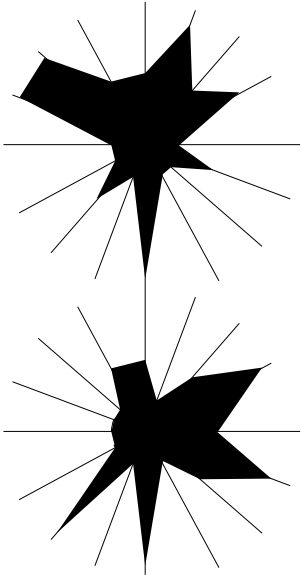
To help structure this ongoing decision-making process, we are introducing the Matrix (MX) as a working tool. It is designed to guide the process. The Matrix is a conceived in part by Gilles Deleuze and Félix Guattari’s concept of the “assemblage.” Deleuze and Guattari identify that there is a horizontal axis and a vertical axis associated with assemblages. The vertical axis, or territorial aspects of assemblages, deals with those forces that unmake and make territories. Forces, both internal and external to a territory, are responsible for this. According to Deleuze and Guattari the horizontal axis deals with “bodies, actions and passions” and “of acts and statements, of incorporeal transformations of bodies.” In other words, the horizontal axis brings together content and expression.

Assemblages, as conceived of by Deleuze and Guattari, are complex constellations of objects, bodies, expressions, languages, qualities, and territories that come together for varying periods of time to ideally create new ways of functioning; an assemblage transpires as a set of forces coalesces together. Assemblages occur as a result of a productive entity that can be diagrammed. Effectively, the diagram is the code or arrangement by which an assemblage operates, it is a map of the function of an assemblage. An assemblage should be innovative and productive. The result of a productive assemblage is a new means of expression, a new territorial/spatial organisation, a new institution, a new behaviour, or a new realisation.

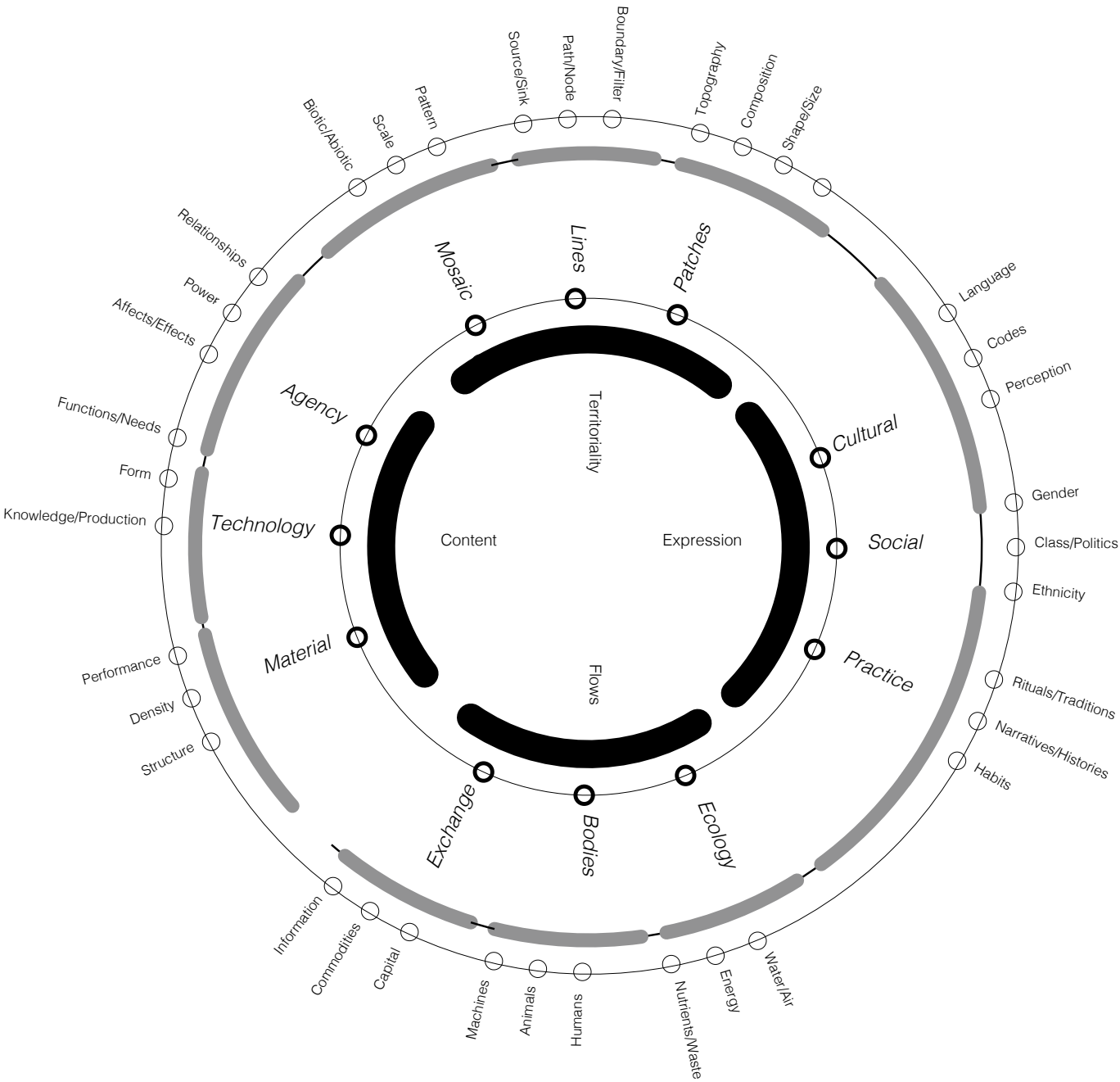
The Vertical Axis of the Matrix is defined by Territoriality (Patches, Lines, and Mosaic) and Flows (Ecological, Bodies, and Exchange). The Horizontal Axis is defined by Content (Material, Technology, and Agency) and Expression (Cultural, Social, and Practices). These categories will be used to structure assignments in the second and third phases of the project. The categories address spatial structure and place, temporality and motion, material culture and process, representation and cultural practices. Each of the four key terms has three sub-sections, for a total of twelve key concepts – these are defined in the adjoining Glossary. The Matrix will help structure the studio and will be used to generate “diagrams” at various points in the term. According to the Merriam-Webster Dictionary a diagram is a drawing that explains rather than represents, and shows arrangement and relations. Diagrams are important tools in design. Refer to the assignments elsewhere in this handout for specific requirements.

Step by step:

- . Discuss the subject areas on both axis concerning the assignment and the project at large in the group.
- . Develop a diagram for each term.
- . Use the diagrams to map the project
- . Choose three terms and develop them as a specialised set of investigations/proposals
- . Redevelop the corresponding diagram as site/project specific translators between proposal and Matrix term.



The Matrix, 2019.



Matrix (MX) Glossary

Abegglen, S., Dall’Ara, E., Livesey, G., and Neuhaus F., Aug 15, 2019, draft 3.

TERRITORIALITY

Patches

Shape/Size; Composition; Topography

A patch is part of something marked out from the rest by a particular characteristic. It is different in some way from the area that surrounds it (Cambridge Dictionary, <https://dictionary.cambridge.org/dictionary/english/patch>). The term implies the existence of a broader system to which the patch belongs as a distinguishable part. A characteristic urban tissue of a neighborhood, distinctive architectural features (type, materials) of a cluster of buildings, a grove within meadows, a peculiar topography, may be examples of elements that define patches. Borrowing concepts from landscape ecology, the shape and orientation of patches, as well as their spatial composition, are essential in determining their interaction with the surroundings (Dramstad et Al., 1996, pp. 19-25, 31-32).

Key-concept/Example: Land Use, Urban Tissue, Architectural Types, Vegetation Patches, Accentuated Landform.

Lines

Boundary/Filter; Path/Node; Source/Sin

In geometry, a line is defined as a line of points that extends infinitely in two directions. It has one single dimension, length. Nevertheless, the concept of line expands to involve other meanings and functions, acquiring - both physically and symbolically - more complex dimensions: edges or boundaries (Lynch, 1960; Bell, 1999, p. 33-34; Dramstad et Al., 1996; Corajoud, 2000), limits or frontiers (Zanini, 2002), barriers or filters (Dramstad et Al., 1996, p. 35), diaphragms, paths (Lynch, 1960). In such meanings, lines might include nodes (Lynch, 1960), gates and different degrees of porosity. Lines may also function as corridors (Dramstad et Al., 1996, pp. 35-40; Bell, 1999, p. 34). “Width and connectivity are the primary controls on the five major functions of corridors, i.e. habitat, conduit, filter, source, and sink” (Dramstad et Al., 1996, p. 36). Conceived as corridors, lines imply flows (See the following chapter “Flows”).

Lines are relevant in perceptions of perspective (Bell, 1999, p. 19), and therefore their investigation may involve visual aspects. Topology, which is the study of lines that correspond to linear continua or curves, and includes identifying different line shapes in the plane or three dimensionally (Bell, 1999, p. 19), contributes to interpret site morphology,

including the spatial properties that are invariant under any continuous deformation.

Key-concept/Example: Networks, Rhizomes, Boundaries, Edges, Hydrography (streams and rivers), Roads and Roadsides, Railways, Pathways, Powerlines, etc.

Mosaic

Pattern, Scale, Biotic/Abiotic

Mosaic refers to something intrinsically comprehensive of multiple elements that are interrelated each other. In art, mosaic refers to a surface composition of small tesserae that creates geometrical patterns or figures by means of different colors and/or materials. In landscape architecture and landscape ecology, the term is used to define the overall, complex structure of a landscape, determined by both natural and anthropogenic factors. Indeed, a landscape is not characterized by its single elements but by the functional and visual relationships among its components. The focus is “more on the relationships among objects than on the objects themselves” (Marot, 1999). “The overall structural and functional integrity of a landscape can be understood and evaluated in terms of both pattern and scale” (Dramstad et Al., 1996). Biotic and abiotic components of the environment, through their interactions, define patterns. “Patterns are everywhere, and it is by recognizing them that we orient ourselves, try to make sense of the world and predict the way that certain actions might occur. [...] Patterns are evident at a very wide range of scale from the molecular structure of DNA, at the microscopical level, to the spirals of galaxies in the universe” (Bell, 1999, p. 1).

Key-concept/Example: Geometrical Composition; Figure-ground Organization; Biotic and Abiotic components; Functional Interactions.

FLOWS

The concept of flow is related to movement, and therefore refers to time (duration, frequency, cycles, etc.). Flows are time-space phenomena.

The environment is in a constant state of flux. The changing seasons bring new colours and live to the spaces and the hustling and bustling of the everyday moves the goods. The city follows its routine. Masses of people migrate over the course of the day through the city, rush hour after rush hour. Large volumes

of products move into the city for consumption or out into national systems for trade together with finances, energy and waste. These various mechanical, natural, artificial, social or natural flows make up the exchanges of the urban fabric. As a collective, they are responsible for a large part of the characteristic of a particular place. They are in sync with the uses but make up a distinct, mostly invisible or at least temporal portion of the urban fabric.

The flows are generated through activity by and between the different usages. Examples of flows can be Transport, Ecology, Energy, Economy, Knowledge, Waste, Technology, and so on. Most of these are temporary. They fluctuate or disappear entirely during certain hours, days or months, e.g. pedestrian flows or rainwater. Others are not tangible but instead manifest mainly through infrastructure, e.g. power lines or finances.

Ecological

Water/Air, Energy, Nutrients/Waste

Natural resources (water, air, etc.) and energy flows dynamically are dependent on and affect the landscape mosaic (Bell, 1999). Multiple life cycles interacts with the environment. This involves both natural and anthropogenic processes. Water and air are essential environmental components, which affect ecosystems and communities. “Within the hierarchical structure, there is a degree of vertical integration with feedback between levels and connections and between individual landscape mosaics and their constituent elements, by means of energy flows (direct in the case of heat or indirect in animal or human activities). These flows are dependent on and, in turn, affect the patterns of the mosaics; thus they change over time and at different rates” (Bell, 1999, p. 33)

Key-concept/Example: Water Cycle, Production, Consumption and Waste Cycle, Renewable Energy

Bodies

Humans, Animals, Machines

As bodies, we mean humans, other animals and machines that move within and across the space through spontaneous or defined tracks. The bodies’ movement generates from needs, functions and interactions with the environment and other bodies. Everything in the social and natural world exists inconstantly shifting networks and relationships (Latour, 2005). With regard to human movement, Hägerstrand (1970) identified three categories of limitations or

constraints: capability, coupling, and authority. Location and duration of stops, to engage with places and other bodies, are key aspects of movement patterns. These patterns are affected by conditions and functions of the environment. At the same time, bodies’ movement may creatively shape places and make them dynamic and changing (Halprin, 1969) during the day and across seasons.

Key-concept/Example: Circulation, Transportation, Telecommunications, Wildlife Corridors, Migration Flows.

Exchange

Capital/Barter, Commodities/Gifts, Information

Exchange is commonly is the act of giving something to someone and them giving you something else in return (Cambridge Dictionary, [online](#)). It is the basis of both economy and information. Exchange is intertwined with production, distribution and consumption of goods and services. Human settlements, and cities as the maximum expression, are the place of exchange of capital and commodities (Marx, 1887). Barter has characterized the economy of various cultures, and it is worth mentioning, especially with regard to new emerging forms of solidarity within local communities in response to the widespread economic crisis.

Information is another fundamental form of exchange. We can refer to how and where people share information, to informatic systems embedded in city shaping, to ways inhabitants and visitors are informed within the city (about urban functions, services, amenities, local identities, etc.). Access to information implies knowledge and ability to make decisions, and substantially contributes to democracy and equality.

Key-concept/Example: Economic Aspects, Community Markets, Community Hubs, Internet.

CONTENT

Material

Structure, Density, Performance

Material is a physical substance that things can be made from (Cambridge Dictionary, [online](#)). A material possesses specific structure, density and possibilities of performance. Material systems have a double life, actual (depending on their properties) and virtual (depending on

their capacities). Both actual properties and virtual capacities are real characteristics of an object. “To explain the creative behaviour of any material system we normally need both a description of a mechanism that explains how the system was produced, and a description of the structure of its possibility space that accounts for its preferred stable states, as well as its transitions from quantitative to qualitative change” (Deleuze, 1994, cited in DeLanda, 2015). DeLanda (2015) highlights that matter possesses morphogenetic powers, projecting fascinating implications for architectural design and urban design.

Key-concept/Example: Architectural Material, Plant Material, Artifacts, Fabrication.

**Technology**

Knowledge/Production, Form, Functions/Needs

We can frame technology as the practical, especially industrial, use of scientific discoveries (Cambridge Dictionary, online). Lewis Mumford (1952) stated “we ordinarily use the word technology to describe both the field of practical arts and the systematic study of their operations and products”. He preferred to use the term technics, to describe “the part human activity wherein, by an energetic organization of the process of work, man controls and directs the forces of nature for his own purposes”.

Key-concept/Example: Production Systems, Technical Facilities, Engineering Principles, Advanced Technologies.

**Agency**

Affects/Effects, Power, Relationships

Action, power, or operation are terms related to agency (Collins Dictionary, online). In common language, agency is a business, or other organization, providing a specific service (Collins Dictionary, online), the capacity, condition, or state of acting or of exerting power (Merriam-Webster dictionary, online). In sociology, an agent is an individual engaging with the social environment. Michel Foucault has reflected on the relationship between power and knowledge and how they are used as a form of social control through societal institutions. Stehr and Adolf (2018) highlighted that “the close connection of knowledge, power and government is by no means confined to governmental agencies or the large institutions”. Citing Michael Foucault (2007), they recall that in any society there are “multiple forms and

loci of governing”. Understanding the variety of forms and loci of governing is crucial in planning activities. The planning process itself is based on agencies. How planners and designers in their decision-making use information, that is a source of power (Forester, 1988), matters. How they may engage with and act on behalf of the community in their planning still is worth questioning and investigating. The burning criticism by Christopher Alexander (1966) of the excessive simplification of urban planning fosters the exploration of new ways to conceived and organize the city based a semi-lattice structure.

Key-concept/Example: Business, Organizations, Associations.

**EXPRESSION**

**Cultural**

Language, Representation, Codes

Culture is a complex concept in Humanities and Social Sciences, which may be defined in different ways. For many years, the debate focused on a juxtaposition of high culture (classic works of art and philosophy) and mass culture (or popular culture). In a more recent, anthropological definition, “the word culture is used to whatever is distinctive about the ‘way of life’ of a people, community, nation or social group”.

“Culture is about feelings, attachments and emotions as well as concepts and ideas”. “Culture is about ‘shared meanings’”. It is “not so much a set of things [...] as a process, a set of practices”. “Meanings can only be shared through our common access to language”. Language “operates as a representational system”. Representation is “one of the central practices which produce culture” (Hall, 1997, pp. 1-11). Sharing and communicating meanings between members of same culture imply and generates cultural codes.

Key-concept/Example: Art(s), Signs and Symbols (e.g., sounds, written words, images), Sense of Belonging, Sense of Place, Identity, Regulations.

**Social**

Gender, Class, Ethnicity

With the term social we want to embrace aspects such as Gender, Class and Ethnicity, in the perspective of fostering equality through planning and design processes. Gender is “the

behavioural, cultural or psychological traits typically associated with one sex” (Merriam-Webster dictionary, online). Most cultures use a gender binary - male and female, boys and girls, men and women - although recently discussions about different (more diverse) gender identities have emerged in the public realm. Feminists have for a long time argued that “There is no either/or. Rather, there are shades of differences” (Fausto-Sterling, 2000, p. 3) and hence people are gendered rather than sexed. In this context Judith Butler (1988) argues that gender is not an expression of what one is but rather something that one does. She has therefore ‘collapsed’ the sex/gender distinction in order to argue that there is no sex that is not always already gender. This means, there is no ‘natural body’ that pre-exists its cultural inscription. This leads to questions as to ‘How design and build without bias?’ as well as the inclusion of different genders in the professional design world to create gender equality. Social class is the hierarchical arrangements of individuals in society, usually defined by wealth and occupation. “A group sharing the same economic or social status” (Merriam-Webster dictionary, online). The most common categories used to describe social class are: upper, middle and lower class. However, there’s no clear consensus about what these categories are (for example, other categories have been suggested - viz. https://www.bbc.com/news/magazine-22000973) and what makes people belong to a particular category. Karl Marx thought class was defined by one’s relationship to the means of production (the proletariat, those who work but do not own means of production and the bourgeoisie, those who live of the surplus generated by the proletariat’s operation of the means of production). Max Weber, however, argued that class emerging from an interplay between class, status and power. Regardless of the definition used, it can be argued that a person’s socio-economic class have wide-ranging effects including the area they live in, can move to or the influence they have in their community.

Ethnicity is defined as “Individuals who consider themselves, or are considered by others, to share common characteristics that differentiate them from the other collectivities in a society from which they developed their distinctive cultural behaviour...” (Scott and Marshall, 2009).

**Practices**

Rituals/Traditions, Narratives/Histories, Habits

De Certeau (1988) focused on everyday practices as “ways of operating” or doing things. Practice may be defined as something that is usually or regularly done, often as a habit, tradition, or custom (Cambridge Dictionary, online).

Conceived as “a set of fixed actions and sometimes words performed regularly, especially as part of a ceremony” (Cambridge Dictionary, online), rituals are a special form of practice. Practices relate to myths (Barthes, 1957). “In premodern societies, myths were narratives that were conventionally sung, danced, acted out or recited in the form of poetry. Their function was to encapsulate and express the collective consciousness of a particular social group through explaining cultural origins, regulating group relationships or reinforcing a moral system. Barthes used the term “myth” in his analysis of consumer culture and its artifacts in order to reveal that even in the sophisticated technological society [...] objects were organized into meaningful relationships via narratives that expressed collective cultural values.” (Huppatz, 2011, p. 88). Narratives shape people’s lives (Abbott, 2008). Practices derives from and produce history. According to Pierre Bourdieu (1992, p. 54), “the habitus, a product of history, produces individual and collective practices – more history [...]”.

How urban spaces are organized and intertwined in space and time, their rhythm (Lefebvre, 2013), plays a key role in influencing people’s practices.

Key-concept/Example: Religious Celebrations, Symbolic Places, Historic/Traditional Trails, Community Gathering-points, Story, Storytelling, Meaning-making, Identity, Oral History.

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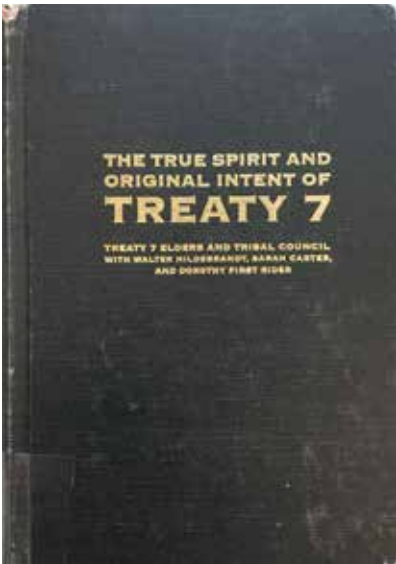
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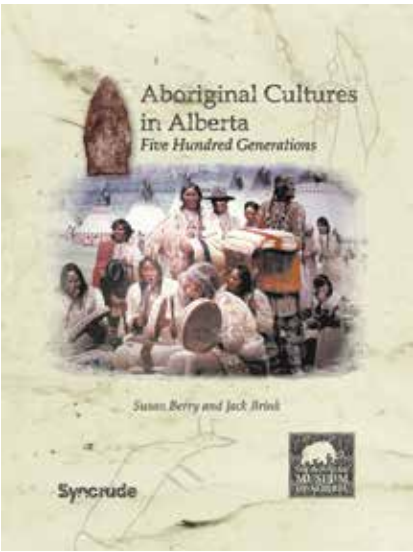
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Readings



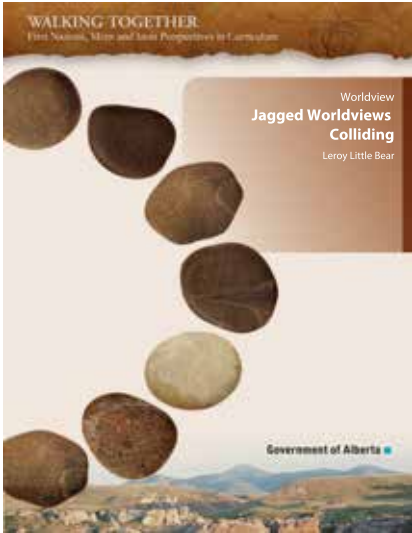
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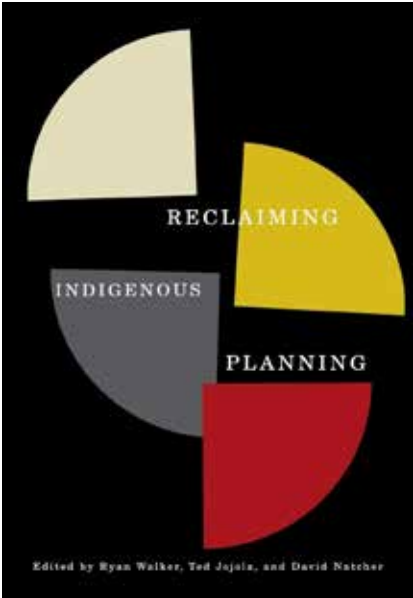
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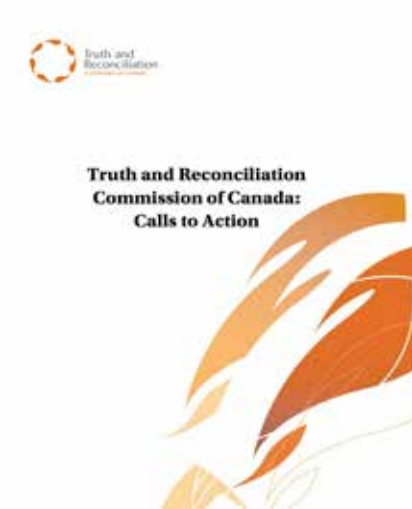
International Indigenous Design Charter



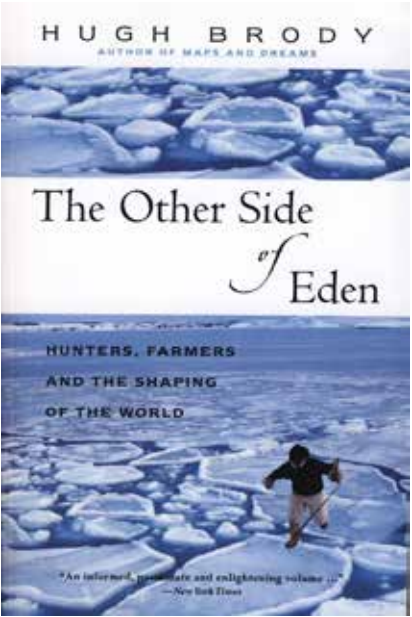
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Truth and Reconciliation Commission of Canada: Calls to Action, 2015  
In order to redress the legacy of residential schools and advance the process of Canadian reconciliation, the Truth and Reconciliation Commission makes the following calls to action.



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Treaty Seven



COPY OF TREATY

AND

SUPPLEMENTARY TREATY

No. 7,

MADE 22ND SEPT., AND 4TH DEC, 1877,

BETWEEN

HER MAJESTY THE QUEEN

AND THE

BLACKFEET

AND

OTHER INDIAN TRIBES,

AT THE BLACKFOOT CROSSING OF BOW RIVER  
AND FORT MACLEOD.

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ORDER IN COUNCIL SETTING UP COMMISSION  
FOR TREATY No. 7

P.C. No. 650

On a Report dated 28th June 1877 from the Honourable the Minister of the Interior stating that it having been decided that a Treaty should be made this year with the Blackfeet and other Indians occupying the unceded territory North of the Boundary Line, East of the Rocky Mountains, and West and South of Treaties Nos. 4 and 6, His Honor Lieut. Governor Laird was in the early part of the year instructed to notify the Indians that Commissioners would be sent in the Fall to negotiate a Treaty with them at such time and place as His Honor might appoint for that purpose.

That His Honor has advised the Department that he has accordingly notified the Indians to assemble at Fort MacLeod on the 13th September next to meet the Commissioners to be appointed to negotiate a Treaty with them. That the necessary funds to meet the expense of the Treaty have been duly provided in the Estimates for the coming year.

That the Territory to be included in the proposed Treaty is occupied by the Blackfeet, Crees, Sarcees and Peigans and may be estimated approximately at about 35,000 Square Miles in area.

The Minister recommends that His Honor the Lieutenant Governor of the North West Territories and Lieut. Colonel James F. Macleod, C.M.G., Commissioner of the Mounted Police, be appointed Commissioners for the purpose of negotiating the proposed Treaty.

The Committee submit the foregoing recommendations for approval.

Signed: A. Mackenzie

Approved  
12 July 1877  
Signed: Mr. B. Richards  
Deputy Governor

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ARTICLES OF A TREATY

Made and concluded this twenty-second day of September, in the year of Our Lord, one thousand eight hundred and seventy-seven, between Her Most Gracious Majesty the Queen of Great Britain and Ireland, by Her Commissioners, the Honorable David Laird, Lieutenant-Governor and Indian Superintendent of the North-West Territories, and James Farquharson MacLeod, C.M.G., Commissioner of the North-West Mounted Police, of the one part, and the Blackfeet, Blood, Piegan, Sarcee, Stony and other Indians, inhabitants of the Territory north of the United States Boundary Line, east of the central range of the Rocky Mountains, and south and west of Treaties numbers six and four, by their Head Chiefs and Minor Chiefs or Councillors, chosen as hereinafter mentioned, of the other part.

WHEREAS the Indians inhabiting the said Territory, have, pursuant to an appointment made by the said Commissioners, been convened at a meeting at the "Blackfoot Crossing" of the Bow River, to deliberate upon certain matters of interest to Her Most Gracious Majesty, of the one part, and the said Indians of the other;

And whereas the said Indians have been informed by Her Majesty's Commissioners that it is the desire of Her Majesty to open up for settlement, and such other purposes as to Her Majesty may seem meet, a tract of country, bounded and described as hereinafter mentioned, and to obtain the consent thereto of Her Indian subjects inhabiting the said tract, and to make a Treaty, and arrange with them, so that there may be peace and good will between them and Her Majesty, and between them and Her Majesty's other subjects; and that Her Indian people may know and feel assured of what allowance they are to count upon and receive from Her Majesty's bounty and benevolence;

And whereas the Indians of the said tract, duly convened in Council, and being requested by Her Majesty's Commissioners to present their Head Chiefs and Minor Chiefs, or Councillors, who shall be authorized, on their behalf, to conduct such negotiations and sign any Treaty to be founded thereon, and to become responsible to Her Majesty for the faithful performance, by their respective Bands of such obligations as should be assumed by them, the said Blackfeet, Blood, Piegan and Sarcee Indians have therefore acknowledged for that purpose, the several Head and Minor Chiefs, and the said Stony Indians, the Chiefs and Councillors who have subscribed hereto, that thereupon in open Council the said Commissioners received and acknowledged the Head and Minor Chiefs and the Chiefs and Councillors presented for the purpose aforesaid;

And whereas the said Commissioners have proceeded to negotiate a Treaty with the said Indians; and the same has been finally agreed upon and concluded as follows, that is to say: the Blackfeet, Blood, Piegan, Sarcee, Stony and other Indians inhabiting the district hereinafter more fully described and defined, do hereby cede, release, surrender, and yield up to the Government of Canada for Her Majesty the Queen and her successors for ever, all their rights, titles, and privileges whatsoever to the lands included within the following limits, that is to say:

Commencing at a point on the International Boundary due south of the western extremity of the Cypress Hills, thence west along the said boundary to the central range of the Rocky Mountains, or to the boundary of the Province of British Columbia, thence north-westerly along the said boundary to a point due

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west of the source of the main branch of the Red Deer River, thence south-westerly and southerly following on the boundaries of the Tracts ceded by the Treaties numbered six and four to the place of commencement;

And also all their rights, titles and privileges whatsoever, to all other lands wherever situated in the North-West Territories, or in any other portion of the Dominion of Canada:

To have and to hold the same to Her Majesty the Queen and her successors forever:—

And Her Majesty the Queen hereby agrees with her said Indians, that they shall have right to pursue their vocations of hunting throughout the Tract surrendered as heretofore described, subject to such regulations as may, from time to time, be made by the Government of the country, acting under the authority of Her Majesty and saving and excepting such Tracts as may be required or taken up from time to time lor settlement, mining, trading or other purposes by Her Government of Canada; or by any of Her Majesty's subjects duly authorized therefor by the said Government.

It is also agreed between Her Majesty and Her said Indians that Reserves shall be assigned them of sufficient area to allow one square mile for each family of five persons, or in that proportion for larger and smaller families, and that said Reserves shall be located as follows, that is to say:

First.— The Reserves of the Blackfeet, Blood and Sarcee Bands of Indians, shall consist of a belt of land on the north side of the Bow and South Saskatchewan Rivers, of an average width of four miles along said rivers, down stream, commencing at a point on the Bow River twenty miles north-westerly of the Blackfoot Crossing thereof, and extending to the Red Deer River at its junction with the South Saskatchewan; also for the term of ten years, and no longer, from the date of the concluding of this Treaty, when it shall cease to be a portion of said Indian Reserves, as fully to all intents and purposes as if it had not at any time been included therein, and without any compensation to individual Indians for improvements, of a similar belt of land on the south side of the Bow and Saskatchewan Rivers of an average width of one mile along said rivers, down stream; commencing at the aforesaid point on the Bow River, and extending to a point one mile west of the coal seam on said river, about five miles below the said Blackfoot Crossing; beginning again one mile east of the said coal seam and extending to the mouth of Maple Creek at its junction with the South Saskatchewan; and beginning again at the junction of the Bow River with the latter river, and extending on both sides of the South Saskatchewan in an average width on each side thereof of one mile, along said river against the stream, to the junction of the Little Bow River with the latter river, reserving to Her Majesty, as may now or hereafter be required by Her for the use of Her Indian and other subjects, from all the Reserves hereinbefore described, the right to navigate the above mentioned rivers, to land and receive fuel cargoes on the shores and banks thereof, to build bridges and establish ferries thereon, to use the fords thereof and all the trails leading thereto, and to open such other roads through the said Reserves as may appear to Her Majesty's Government of Canada, necessary for the ordinary travel of her Indian and other subjects, due compensation being paid to individual Indians for improvements, when the same may be in any manner encroached upon by such roads.

Secondly—That the Reserve of the Piegan Band of Indians shall be on the Old Man's River, near the foot of the Porcupine Hills, at a place called "Crow's Creek."

And, Thirdly—The Reserve of the Stony Band of Indians shall be in the vicinity of Morleyville.

In view of the satisfaction of Her Majesty with the recent general good conduct of her said Indians, and in extinguishment of all their past claims, she

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hereby, through her Commissioners, agrees to make them a present payment of twelve dollars each in cash to each man, woman, and child of the families here represented.

Her Majesty also agrees that next year, and annually afterwards forever, she will cause to be paid to the said Indians, in cash, at suitable places and dates, of which the said Indians shall be duly notified, to each Chief, twenty-five dollars, each minor Chief or Councillor (not exceeding fifteen minor Chiefs to the Blackfeet and Blood Indians, and four to the Piegan and Sarcee Bands, and five Councillors to the Stony Indian Bands), fifteen dollars, and to every other Indian of whatever age, five dollars; the same, unless there be some exceptional reason, to be paid to the heads of families for those belonging thereto.

Further, Her Majesty agrees that the sum of two thousand dollars shall hereafter every year be expended in the purchase of ammunion for distribution among the said Indians; Provided that if at any future time ammunion become comparatively unnecessary for said Indians, Her Government, with the consent of said Indians, or any of the Bands thereof, may expend the proportion due to such Band otherwise for their benefit.

Further, Her Majesty agrees that each Head Chief and Minor Chief, and each Chief and Councillor duly recognized as such, shall, once in every three years, during the term of their office, receive a suitable suit of clothing, and each Head Chief and Stony Chief, in recognition of the closing of the Treaty, a suitable medal and flag, and next year, or as soon as convenient, each Head Chief, and Minor Chief, and Stony Chief shall receive a Winchester rifle.

Further, Her Majesty agrees to pay the salary of such teachers to instruct the children of said Indians as to Her Government of Canada may seem advisable, when said Indians are settled on their Reserves and shall desire teachers.

Further, Her Majesty agrees to supply each Head and Minor Chief, and each Stony Chief, for the use of their Bands, ten axes, five handsaws, five augers, one grindstone, and the necessary files and whetstones.

And further, Her Majesty agrees that the said Indians shall be supplied as soon as convenient, after any Band shall make due application therefor, with the following cattle for raising stock, that is to say: for every family of five persons, and under, two cows; for every family of more than five persons, and less than ten persons, three cows; for every family of over ten persons, four cows; and every Head and Minor Chief, and every Stony Chief, for the use of their Bands, one bull; but if any Band desire to cultivate the soil as well as raise stock, each family of such Band shall receive one cow less than the above mentioned number, and in lieu thereof, when settled on their Reserves and prepared to break up the soil, two hoes, one spade, one scythe, and two hay forks, and for every three families, one plough and one harrow, and for each Band, enough potatoes, barley, oats, and wheat (if such seeds be suited for the locality of their Reserves) to plant the land actually broken up. All the aforesaid articles to be given, once for all, for the encouragement of the practice of agriculture among the Indians.

And the undersigned Blackfeet, Blood, Piegan and Sarcee Head Chiefs and Minor Chiefs, and Stony Chiefs and Councillors on their own behalf and on behalf of all other Indians inhabiting the Tract within ceded do hereby solemnly promise and engage to strictly observe this Treaty, and also to conduct and behave themselves as good and loyal subjects of Her Majesty the Queen. They promise and engage that they will, in all respects, obey and abide by the Law, that they will maintain peace and good order between each other and between themselves and other tribes of Indians, and between themselves and others of Her Majesty's subjects, whether Indians, Half Breeds or Whites, now inhabiting, or hereafter to inhabit, any part of the said ceded tract; and that they will not molest the person or property of any inhabitant of such ceded tract, or the

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property of Her Majesty the Queen, or interfere with or trouble any person, passing or travelling through the said tract or any part thereof, and that they will assist the officers of Her Majesty in bringing to justice and punishment any Indian offending against the stipulations of this Treaty, or infringing the laws in force in the country so ceded.

IN WITNESS WHEREOF HER MAJESTY'S said Commissioners, and the said Indian Head and Minor Chiefs, and Stony Chiefs and Councillors, have hereunto subscribed and set their hands, at the "Blackfoot Crossing" of the Bow River, the day and year herein first above written.

Signed by the Chiefs and Councillors within named in presence of the following witnesses, the same having been first explained by James Bird, Interpreter.

A. G. IRVINE, Ass't. Com.,N.W.M.P.	JAMES F. MACLEOD, Lieut-Colonel, Com. N.W.M.P., and Special Indian Commissioner.
J. MCDOUGALL, Missionary.	
JEAN L'HEUREUX.	
W. WINDER, Inspector.	CHAPO-MEXICO, or Crowfoot, his
T. N. F. CROZIER, Inspector.	Head Chief of the South x
E. DALRYMPLE CLARK, Lieut. & Adjutant N.W.M.P.	Blackfeet. mark.
A. SHURTLIFF, Sub Inspector.	MATOSE-APIW, or Old Sun, his
C. E. DENING, Sub Inspector.	Head Chief of the North x
W. D. AUTROBUS, Sub Inspector.	Blackfeet. mark.
FRANK NORMAN, Staff Constable.	
MARY J. MACLEOD	his
JULIA WINDER	STAMISCOTOCAR, or Bull Head. x
JULIA SHURTLIFF	Head Chief of the Sarcccs. mark.
E. HARDISTY	his
A. MCDOUGALL.	MEKASTO, or Red Crow x
E. A. BARRETT.	Head Chief of the South Bloods mark.
CONSTANTINE SCOLLEN, Priest, witness to signatures of Stonixosak and those following.	his
CHARLES E. CONRAD.	NATOSE-ONISTORS, or Medicine x
THos J BOGG.	Calf mark.
	his
	POKAPIW-OTOIAN, or Bad Head x
	mark.
	his
	SOTENAH, or Rainy Chief, x
	Head Chief of the North mark.
	Bloods.
	his
	TAKOYE-STAMIX, or Fiend Bull. x
	mark.
	his
	AKKA-KITCIPIMIW-OTAS, or many x
	spotted horses. mark.
	his
	ATTISTAH-MACAN, or Running x
	Rabbit. mark.

7		
	PITAH-PEKIS, or Eagle Rib.	his x mark.
	SAKOYE-AOTAN, or Heavy Shield, Head Chief of the Middle Blackfeet.	his x mark.
	ZOATZE-TAPITAPIW, or Setting on an Eagle Tail.	his x
	Head Chief of the North Piegans	mark.
	AKKA-MAKKOYE, or Many Swans	his x mark.
	APENAKO-SAPOP, or Morning Plume	his x mark.
	MAS-GWA-AH-SID, or Bear's Paw	his x mark.
	CHE-NK-KA, or John,	his x mark.
	KI-CHI-PWOT, or Jacob,	his x mark.
	STAMIX-OSOK, or Bull Backfat,	his x mark.
	EMITAH-APISKINNE, or White Striped Dog,	his x mark.
	MATAPI-KOMOTZIW, or the Captive or Stolen Person,	his x mark.
	APAWAWAKOSOW, or White Antelope,	his x mark.
	MAKOYE-KIN, or Wolf Collar,	his x mark.
	AYE-STIPIS-SIMAT, or Heavily Whipped,	his x mark.
	KISSOUM, or Day Light,	his x mark.
	PITAH-OTOCAN, or Eagle Head,	his x mark.
	APAW-STAMIX, or Weasel Bull,	his x mark.
	OMSTAM-POKAH, or White Calf,	his x mark

Stony Chiefs

8		
	NETAH-KITEI-PI-MEW, or Only Spot,	his x mark.
	AKAK-OTOS, or Many Horses,	his x mark.
	STOKIMATIS, or The Drum	his x mark.
	PITAH-ANNES or Eagle Robe	his x mark.
	PITAU-OTISKIN, or Eagle Shoe,	his x mark.
	STAMIXO-TA-KA-PIW, or Bull Turn Round	his x mark.
	MASTE-PITAH, or Crow Eagle,	his x mark.
	JAMES DIXON,	his x mark.
	ABRAHAM KECHEPWOT,	his x mark.
	PATRICK KECHEPWOT,	his x mark.
	GEORGE MOY-ANY-MEN,	his x mark.
	GEORGE CRAWLOR,	his x mark.
	EKAS-KINE, or Low Horn,	his x mark.
	KAYO-OKOSIS, or Bear Shield,	his x mark.
	PONOKAH-STAMIX, or Bull Elk,	his x mark.
	OMAKSI SAPOP, or Big Plume,	his x mark.
	ONISTAH, or Calf Robe,	his x mark.
	PITAH-SIKSINUM, or White Eagle,	his x mark.

Stony Councilors

APAW-ONISTAW, or Weasel Calf,	his x mark.
ATTISTA-HAES, or Rabbit Carrier,	his x mark.
PITAH, or Eagle,	his x mark.
PITAH-ONISTAH, or Eagle White Calf,	his x mark.
KAYE-TAPO, or Going to Bear,	his x mark.

We the members of the Blackfoot tribe of Indians having had explained to us the terms of the Treaty made and concluded at the Blackfoot Crossing of the Bow River, on the twenty-second day of September, in the year of our Lord one thousand eight hundred and seventy-seven;

Between Her Majesty the Queen, by Her Commissioners duly appointed to negotiate the said Treaty and the Blackfeet, Blood, Piegan, Sarcee, Stony and other Indian inhabitants of the country within the limits defined in the said Treaty, but not having been present at the Councils at which the articles of the said Treaty were agreed upon, do now hereby, for ourselves and the Bands which we represent, in consideration of the provisions of the said Treaty being extended to us and the Bands which we represent, transfer, surrender and relinquish to Her Majesty the Queen, Her heirs and successors, to and for the use of Her Government of the Dominion of Canada, all our right, title, and interest whatsoever which we and the said Bands which we represent have held or enjoyed of in and to the territory described and fully set out in the said Treaty; also, all our right, title, and interest whatsoever to all other lands wherever situated, whether within the limits of any other Treaty heretofore made or hereafter to be made with Indians, or elsewhere in Her Majesty's territories, to have and to hold the same unto and for the use of Her Majesty the Queen, Her heirs and successors forever;

And we hereby agree to accept the several benefits, payments, and Reserves promised to the Indians under the Chiefs adhering to the said Treaty at the Blackfoot Crossing of the Bow River, and we solemnly engage to abide by, carry out and fulfil all the stipulations, obligations and conditions therein contained on the part of the Chiefs and Indians therein named, to be observed and performed and in all things to conform to the articles of the said Treaty, as if we ourselves and the Bands which we represent had been originally contracting parties thereto and had been present at the Councils held at the Blackfoot Crossing of the Bow River, and had there attached our signatures to the said Treaty.

IN WITNESS WHEREOF, James Farquharson MacLeod, C.M G., one of Her Majesty's Commissioners appointed to negotiate the said Treaty, and the Chief of the Band, hereby giving their adhesion to the said Treaty, have hereunto subscribed and set their hands at Fort MacLeod, this fourth day of December, in the year of our Lord one thousand and eight hundred and seventy-seven.

Signed by the parties hereto in the presence of the undersigned witnesses, the same having been explained to the Indians by the said James Farquharson MacLeod, one of the Commissioners appointed to negotiate the said Treaty, through the interpreter, Jerry Potts, in the presence of

JAMES F. MACLEOD, LIEUT.COL., <i>Special Indian Commissioner.</i>	
MEANXKISTOMACH or Three Bulls	his x mark.

A. G. IRVINE,  
*Assistant Commissioner.*

E. DALRMYMLE CLARK,  
*Lieutenant and Adjutant N.W.M.P.*

CHARLES E. CONRAD,  
W. WINDER,  
*Inspector.*

---

## 2 Assignments

The design studio is organized in a sequence of phases each which has its own assignment. The individual phases align with specific content and input but also support the development of the project by scaffolding the process. In this sense each phase contributes to the over all aim of the design studio not just linear, but by looping back and forth between them. For the assignments this means even though they are graded and the grading is finally making up the overall mark, they are mere stepping stones and not only product in themselves. Essentially they can be viewed as progress assessment [Standortbestimmung].

Beaver Collar, Sarcee on Travois with wife and daughter walking. Image taken from Elofson, W.M. and Feldberg, J., 1990. The Sarcee Elders. Calgary: Consolidated Communications. p. 31.



Assignment 1

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Start: Sep. 06, 2019, 2:00 pm  
Deadline: Sep. 20, 2019, 2:00 pm  
---  
Film screening and verbal presentation:  
Sep. 20, 2:00 pm – 10 minutes  
Submit digital copies: D2L by Sep. 20,  
2:00 pm. PDF format, Maximum  
25MB/file.  
---  
Evaluation % of Course Grade:  
Assignment 1 (group) 15  
---

# Water and the Land

x.1 Outline

The first phase of the project involves learning about Tsuut-ina culture, research, reading, and undertaking a video exercise. A series of presentations and visits will involve members of the Tsuut’ina Nation (including elders) and field trips to the Nation and to Moose Mountain (see detailed schedule). See elsewhere in the document for Required and Recommended readings. This is the beginning of a journey, that will explore Indigenous ways of knowing in the context of contemporary urban design. It is recommended that students keep a notebook or sketchbook to record and gather information/ideas throughout the semester.

x.2 Task and Deliverables

Students (working in their interdisciplinary teams of three) are to create a two minute (120 seconds) video that explores and interprets one of the rivers in the traditional Tsuut’ina territory: Old Man River system, Bow River system (including Elbow, Highwood and Sheep Rivers), and Red Deer River system. The selected river should begin in the mountains, traverse the foothills, and move into the prairies. Students are expected to document some of the following aspects (see Matrix as a reference):

- changing eco-systems and vegetation
- the river as a boundary/corridor/habitat
- indigenous versus invasive factors
- human versus nature impacts
- wildlife movements/habitats
- ecological flows
- biotic versus abiotic features
- territorial systems
- weathering/erosion
- cultural factors

Students should follow the river and consider rafting or canoeing portions of it. The video should have a clear structure and a soundtrack. The development of a storyboard is an important step in this process. The videos will be presented on Friday, September 20.

- Video
- Storyboard
- Drawing

x.7 References

- Begleiter, M., From Word to Image: Storyboarding and the Filmmaking Process.
- “Understanding 16 Types of Camera Shots and Angles” – see: <https://boards.com/blog/16-types-of-camera-shots-and-angles-with-gifs>
- Forget, T., The Construction of Drawings and Movies.
- Wenders, W., The Logic of Images.
- Wenders, W., The Act of Seeing.

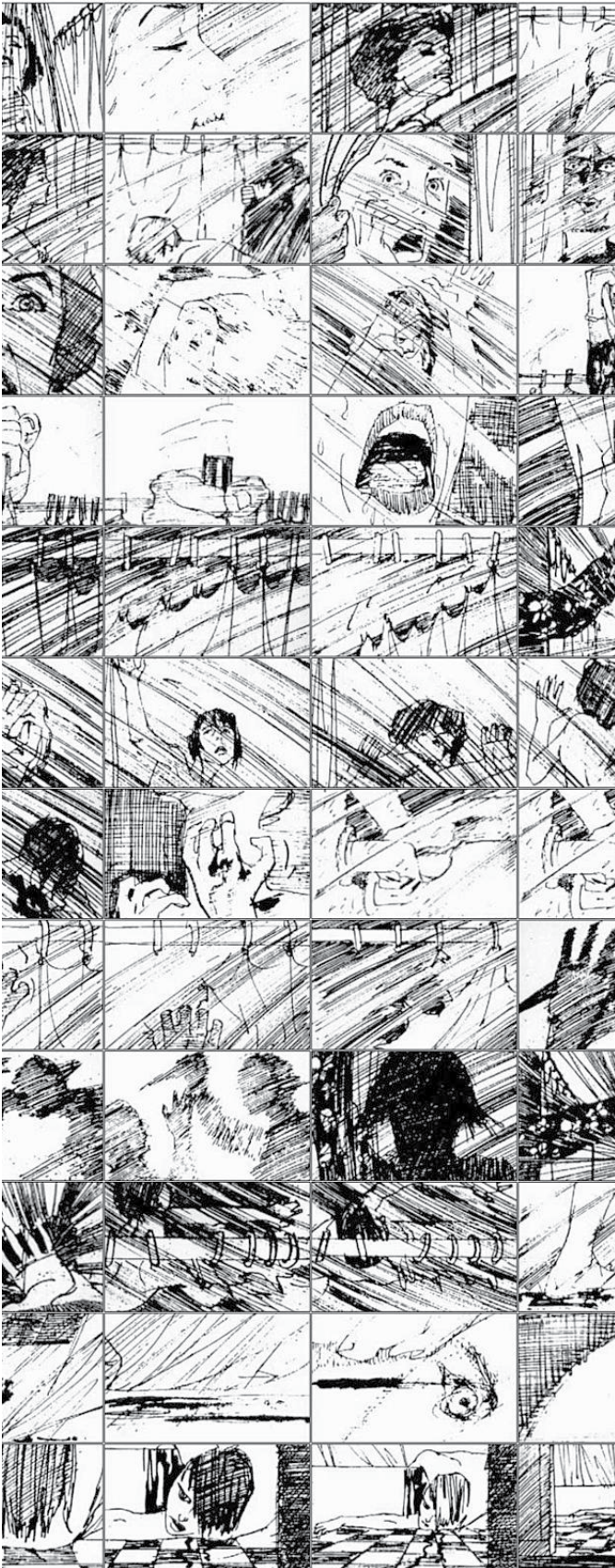
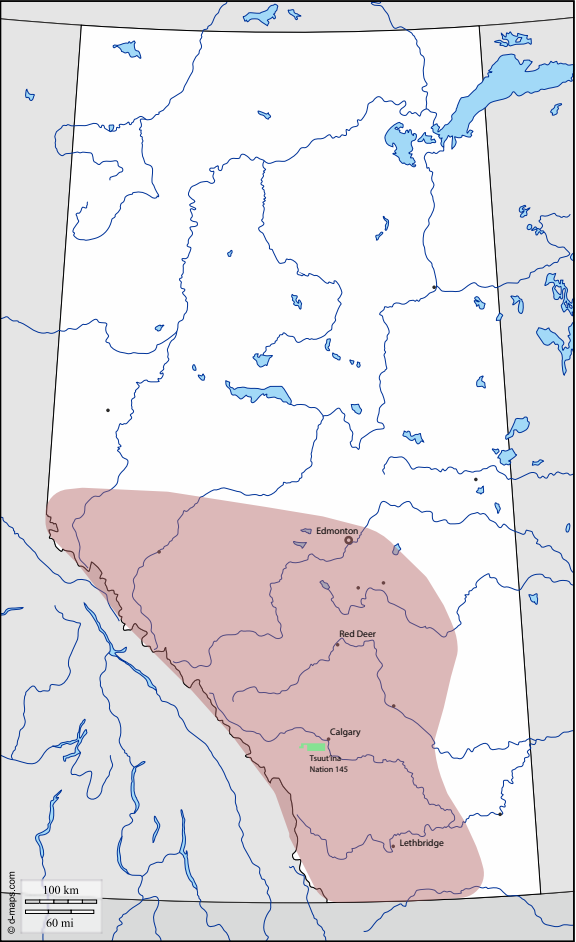


Image right: Alfred Hitchcock, 1960. Psycho. Storyboard  
Artist: Saul Bass  
Image below: Tsuut'ina Nation Traditional Lands. Redrawn  
from native-land.ca by Danny Roy, 2019



Assignment 2

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Start: Sep. 23, 2019, 2:00 pm  
Deadline: Oct. 04, 2019, 2:00 pm  
---  
Verbal presentation part 1:  
Sep. 27, 2:00 pm – 15 minutes  
Verbal presentation part 2:  
Oct. 04, 2:00 pm – 15 minutes  
Submit digital copies: D2L by Oct. 04,  
2:00 pm. PDF format, Maximum  
25MB/file.  
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Evaluation % of Course Grade:  
Assignment 2 (group) 15  
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# Matrix and Diagram

x.1 Outline

The focus of this studio phase is to work through the Matrix families and terms. Refer to the Matrix and Matrix Glossary for reference.

As such the tool is an empty shell waiting to be filled with reference contend and through doing so tied to a specific situation. This phase of the studio focuses on developing the content of the Matrix respective to the context of the studio topic.

In groups of three a narrative and diagram are to be developed for each of the four families and all twelve term (three in each family). The narrative is to be thought of as an interpretation of the topics area describes making use of references and examples drawn from both the cultural and practical context of the studio. The diagram describes the functional aspect of the Matrix functioning as a tranlational step between the definition and its application. In many ways acting as the Matrix “working tool”.

x.2 Task and Deliverables

- Develop a purpose specific version (interpretation) of the Matrix expressin in narratives and dia-grams
- Positioning of the project in a wider context
  - Develop sensitivity for relevant appropriate references
  - Understand the the role various contextual factor play for the design process
  - Learn to set up parameters for the following design phases
  - Matrix
    - Narrative for each family (four) and each term (twelve)
    - Diagram for each family (four) and each term (twelve)

36	30	24	18	12	6
35	29	23	17	11	5
34	28	22	16	10	4
33	27	21	15	9	3
32	26	20	14	8	2
31	25	19	13	7	1

Jerome S. Higgins , 1785. The manner in which sections of a township would be numbered according the the Land Ordinance of 1785, used only in parts of Ohio.

Assignment 3a

---  
Start: Oct. 07, 2019, 2:00 pm  
Deadline: Oct. 18, 2019, 2:00 pm  
---  
Verbal presentation part 1:  
Oct. 18, 2:00 pm – 15 minutes  
Submit digital copies: D2L by Oct. 18,  
2:00 pm. PDF format, Maximum  
25MB/file.  
---  
Evaluation % of Course Grade:  
Assignment 3a (individual) 15  
---

# Circular Processes

## x.1 Outline

The third phase of the project involves an individual stage in the process and integrates Tsuut-ina culture (Indigenous ways of knowing) with Western approaches. As per the schedule, students will undertake research, writing, and drawing during a two-week period.

The circle has been employed in many cultures as a symbolic device and as a representation of time. Indigenous cultures tend to consider time as cyclical, an eternal process of birth, life, and return. This is also reflected over the course of a day and a year. The circle is also a powerful aspect of the tipi, and its orientation to the four cardinal directions. There are many other cyclical concepts:

- the Hero's Journey narrative (Vision Quest) involving a rite of initiation by passage into a supernatural world and return
- the Circular Economy, reflected in McDonough and Braungart's book Cradle to Cradle
- a Design Process which typically involves conception, execution, and adoption (use) can be considered a cycle
- the Narrative theories of Paul Ricoeur which involves a process of pre-figured, con-figured, and re-figured elements (also the Hermeneutic Circle)

This is opposed to a Western emphasis on linear time, narratives, and the concept of “progress.”

## x.2 Task and Deliverables

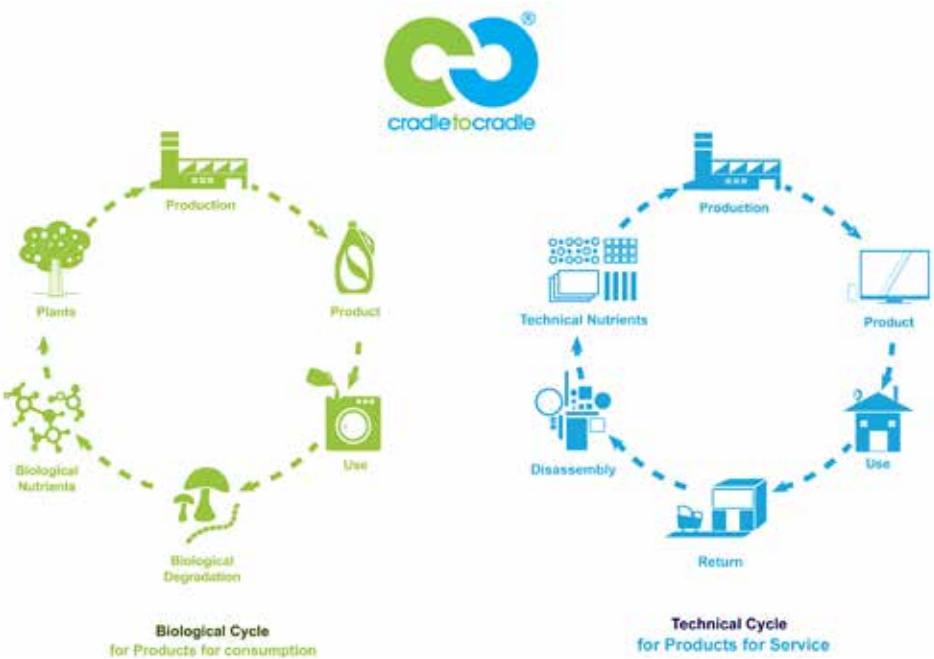
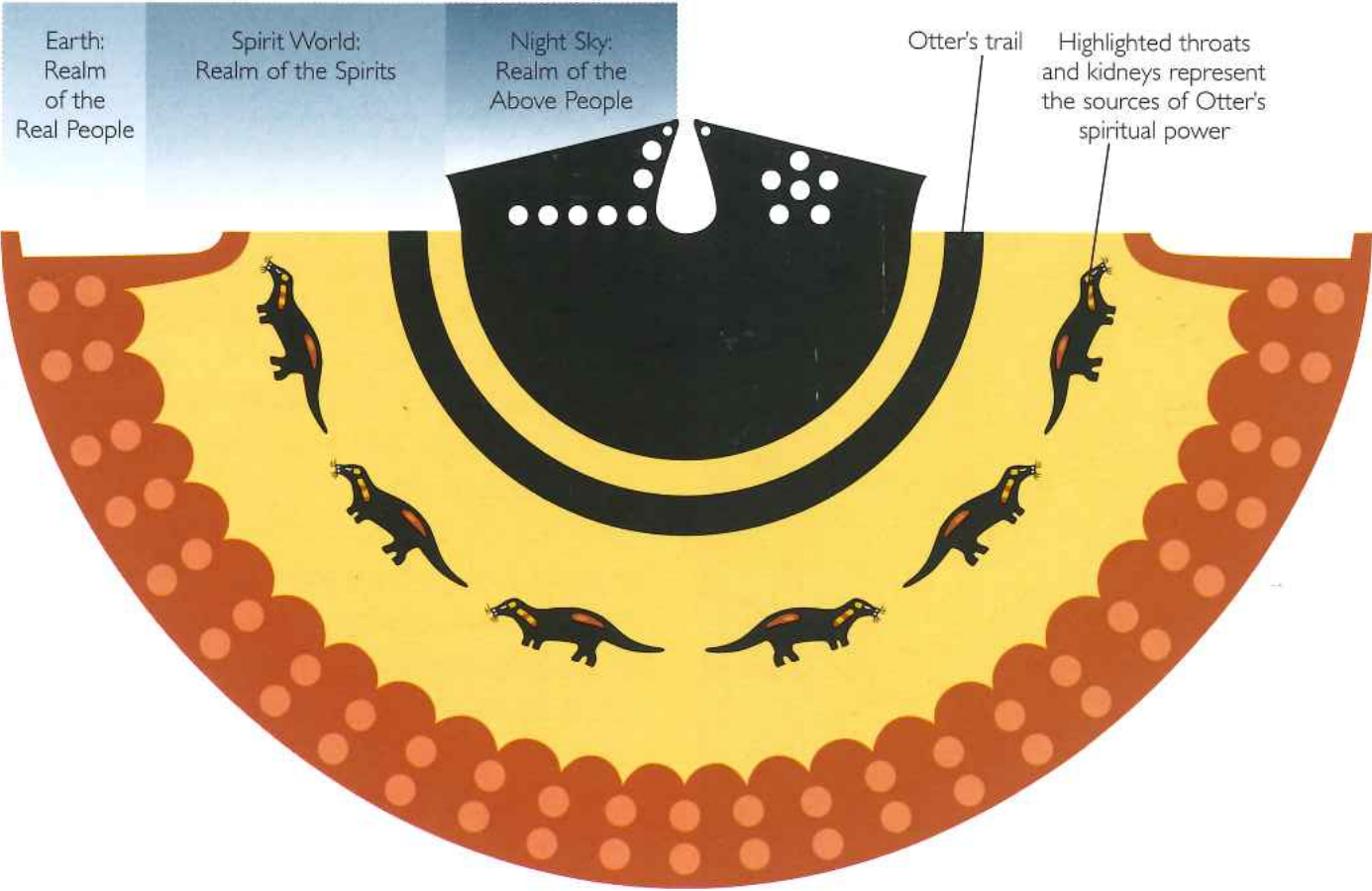
Select two of the twelve key concepts/terms from Matrix (Patches, Lines, Mosaic, Ecology, Bodies, Exchanges, Material, Technology, Agency, Cultural, Social, or Practices) in discussion with your teammates. Undertake research on the term involving both Indigenous and Western world views. Produce a short document that provides written background (1000 words) and images. The primary task is to describe in some detail a design process, through diagrams; the document will demonstrate a design process or method. The following should be included:

- Expanded definition of the terms, including images
- Discussion of role in a design process/method
- Diagrams describing how the design process/method works

## x.7 References

- Alfred, T., *Wasase: Indigenous Pathways of Action and Freedom.*
- Bounford, T., *Digital Diagrams.*
- Garcia, M., *The Diagrams of Architecture.*
- McDonough, W. and M. Braungart, *Cradle to Cradle: Remaking the Way We Make Things.*
- Rowe, P., *Design Thinking.*
- Schon, D.A., *The Reflective Practitioner: How Professionals Think in Action.*
- Smith, L.T., *Decolonizing Methodologies: Research and Indigenous People.*
- Psarra, S., 2009. *Architecture and Narrative: The Formation of Space and Cultural Meaning.*

Smudge box with a braid of sweetgrass, 1997.  
Both taken from: Berry, S. and Brink, J., 2004. Aboriginal  
Cultures in Alberta: Five-Hundred Generations. Edmonton,  
AB: Provincial Museum of Alberta.



**Above:** Yellow painted Otter tipi design. The three otters facing left are female, the three otters facing right are male; the ocre colored scalloped edge represents the foothills; the circles below represent Dusty Stars or Prairie Puffballs (meteors); the seven circles on the top left represent the Seven Brothers (The Big Dipper); the six circles on the top right represent The Lost Children (The Pleiades); the black stripe represents The Otter's Tail or Thunder/Sun Dogs.  
**Left:** Cradel to Grave: Technical and Biological Cycle.

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Start: Oct. 28, 2019, 2:00 pm  
Deadline: Nov. 08, 2019, 2:00 pm  
---  
Verbal presentation part 1:  
Nov. 08, 2:00 pm – 15 minutes  
Submit digital copies: D2L by Nov. 08,  
2:00 pm. PDF format, Maximum  
25MB/file.  
---  
Evaluation % of Course Grade:  
Assignment 3b (group) 15  
---

# Knowing the Land

*x.1 Outline*

The second part of the third phase of the project involves a group interpretation of the context area using the Matrix (as per the schedule). The aim is to apply the process ideas from phase 3a and develop them into a experimental proposal. The focus is on a proposal interpreting the in-between and formulating a position in response to that.

The main references are the cultural practices of both Indigenous and Western ways. However, time and space play an important role in that they provide situation and opportunity. We are looking for contributions to challenge preconceived disciplinary and cultural notions of architecture, buildings, streets, gardens, plans construction, financing, decoration, material and more.

*x.2 Task and Deliverables*

As a group produce diagrams for the site context based on each of the of the twelve key concepts/terms from the Matrix: Patches, Lines, Mosaic, Ecology, Bodies, Exchanges, Material, Technology, Agency, Cultural, Social, or Practices. These are based on the individual explorations of the previous phase of “Cyclical Processes”.

Produce a set of comprehensive drawing developing a specific graphical language to support the content.

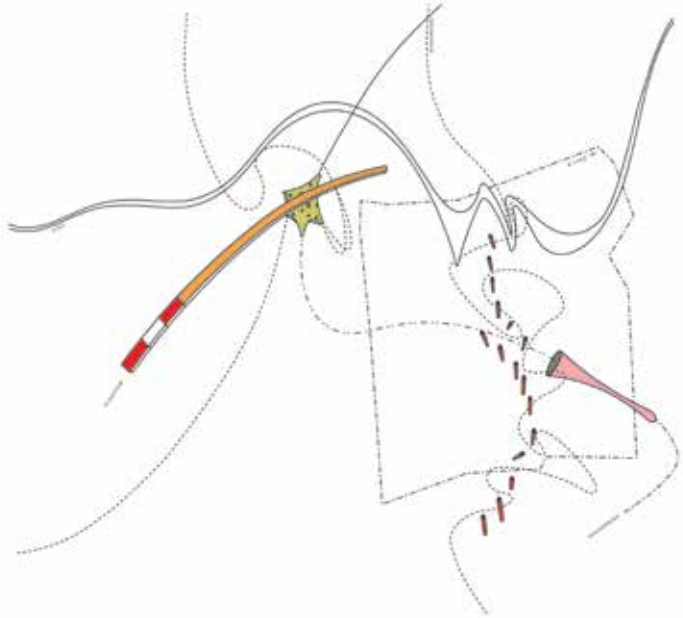
Physical model of the proposal in a material of choice that reflects the wider context and cultural meaning.

*x.7 References*

Petra Kemp, 2009. You are the City. Basel: Lars Müller Publisher.



**Image above:** Horsewip (without lash), inscribed “King 1800.” It is perhaps the oldest preserved ethnographic artefact from the northern plains. James King, a fur trader, was murdered in Saskatchewan in 1801; his unidentified wife is said to have been Blackfoot or Scarcee. She probably made the hide and woolen trade cloth wrist strap, decorated with dyed porcupine quills, while King likely engraved the antler stock. Cat. No. HK 1301, curtesy of the Royal Ontario Museum, photo Brian Boyle. Taken from: Brownstone, A., 2015. War Paintings of the Tsuu T’ina Nation. Edmonton, Alberta: University of Alberta Press.  
**Image left:** Petra Kemp, 2009. You are the City. Basel: Lars Müller Publisher.



Assignment 4

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Start: Nov. 18, 2019, 2:00 pm  
Deadline: Dec. 10, 2019, 2:00 pm  
---  
Verbal presentation part 1:  
Dec. 10 or 11, 2:00 pm – 15 minutes  
Submit digital copies: D2L by Dec. 10,  
2:00 pm. PDF format, Maximum  
25MB/file.  
---  
Evaluation % of Course Grade:  
Assignment 4 (group) 30  
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# Design Charrette

x.1 Outline

“A charrette, often Anglicized to charette or charet and sometimes called a design charrette, is an intense period of design or planning activity.” The word charrette may refer to any collaborative session in which a group of designers drafts a solution to a design problem.

This last phase of the studio is used for visioning and to develop a detailed proposal on site. The work undertaken through previous phases feeds into this group work. Previous groups are organised in to larger teams. Building on gained experties of all contributors each team develops a proposal that responds to the various dimensions discussed and researched in the run up responding to cultural, location and functional requirments of the wider setting. The design proposal is culminating in a comprehensive set of visualisations, narratives and models to be built into the presentation and the portfolio. Expected is a substantial contribution to the wider discourse around the various question of cross cultural approaches to design.

x.2 Task and Deliverables

The teams develop a proposal for an urban design development located in the Calgary Ring Road corridor in the area between the Tsuut’ina Reserve and West Calgary. This includes the dimensions of a physical, graphical and cultural design proposals.

- Experiment with developing a alternative story line for the site.
  - Wrestle with the question of cross cultural design in a practical way.
  - Formulate a series of functions that tie in with the proposed forms and the cultural context.
  - Anticipate implication of the proposal for individual stakeholders
  - Gain team work and organisation skills
- 
- Program diagram identifying functions and flows
  - Two collages visualizing the program
  - Plans, Drawings and Sketches - 1:200/1:1000 / 1:5000
  - Min. 4 specific visualisation
  - Model of proposal - 1:200
  - Diagrams linking back to the complete Matrix



**Image above:** Monte Dolack, 1993. Mirage. Featuring a rainbow trout leaping through the prairie and a hunting magpie. This fanciful image graces the cover of Cowboy Trout by Paul Schullery.

**Image left:** Calgary Stampede Indian Village, 2018. Photo by Carol Guay.



Assignment 6

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Start: Dec. 10, 2019, 2:00 pm  
Deadline: Dec. 16, 2019, 2:00 pm  
---  
Submit digital copies: D2L by Dec. 16, 2:00 pm. PDF format, Maximum 25MB/file.  
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Evaluation % of Course Grade: Assignment 5 (individual) 10  
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**Portfolio**

Individual summary of all the work including analysis and the final proposal. The portfolio is a curated and commented reflection on the process and progress over the course of the studio

**x.2 Task and Deliverables**

Documentation of work undertaken during the entire term in this studio. This includes both individual and group work but from an individual perspective. Select and comment from your own perspective charting the individual process.

Portfolio as a single PDF document uploaded to D2L, max. 25mb.

**x.7 References**

Chantal Jahchan, 2017. Reflection on Practice: 02\_The Unseens, Seen.

Illustration of the AMNH 1 tipi liner, made from two cowhides sewn together and measuring 235 cm x 173 cm. The exploits on the left are primarily those of Eagle Rib, painted by Fire Long Ago, and those on the right are of Bull Head, painted by Two Guns. Based on a tracing of the original. Cat. No. 50/5916, American Museum of Natural History.



Illustration of the Hodgson Collection tipi liner, made of two joined cowhides and measuring 330 cm x 193 cm. From left to right, the vertical columns are the deeds of Eagle Rib, Bull Head, Big Plume, Big Wolf, Big Crow, and Many Wounds. Tsuut'ina Museum and Cultural Centre. Right: Enlarged view of the second column.



Illustration of the Burke Museum robe, painted on a buffalo hide measuring 211 cm x 211 cm. The rectangular allotments are assigned to the deeds of Bull Head, Big Plume, Eagle Carrier, Eagle Rib, Crow Chief, Brog Crow, and Medicine. Based on a tracing of the original. Cat. No. 2-2595, Burke Museum of Natural History and Culture, University of Washington.



Illustration of the AMNH 2 tipi liner, made of two joined cowhides measuring 398 cm x 225 cm. Divided into eight allotments assigned to the deeds of Big Plume, Bull Head, Grasshopper, Eagle Rib, Crow Collar, Big Crow, Young Bull Head, and Medicine. Based on a tracing of the original. Cat. No. 50/6055, American Museum of Natural History.

# MEANS OF EVALUATION

Evaluation will be based on the project phases. Some of the work will be completed in groups and some individually (see below). Students will receive a common grade for work done in groups, unless it is clear to the instructors the balance of work has been unfairly distributed between team members. Class participation is a key component of the grade and will be evaluated based on attendance to class, studio, and group work. Any anticipated absence should be communicated to the teaching team as soon as possible.

1	RESEARCH	Group	15%
2	MATRIX	Group	15%
3 a	PROCESS	Individual	15%
3 b	KNOWING THE LAND	Group	15%
4	CHARRETTE	Group	30%
5	PORTFOLIO	Individual	10%
	TOTAL	Group	75%
	TOTAL	Individual	25%

Late submission of work is not acceptable; grades will be deducted for work submitted later than the deadline specified in the assignment brief or as discussed in class. One grade will be deducted per late day for example an A will be downgraded to A-.

Students are expected to complete all course assignments on time. There will be no final exam. Students must obtain an overall passing grade to pass this course. A student who feels that a piece of graded term work (term paper, essay, test, etc.) has been unfairly graded may have the assignment re-graded. The student shall discuss the work with the instructor within fifteen days of being notified about the mark or of the item’s return to the class. More information can be found in the Graduate Calendar: <http://www.ucalgary.ca/pubs/calendar/grad/current/gs-o.html>

# GRADING SCALE

Grade	Grade Point Value	4-Point Range	Percent	Description
A+	4.00	4.00	95-100	Outstanding - evaluated by instructor
A	4.00	3.85-4.00	90-94.99	Excellent - superior performance showing comprehensive understanding of the subject matter
A-	3.70	3.50-3.84	85-89.99	Very good performance
B+	3.30	3.15-3.49	80-84.99	Good performance
B	3.00	2.85-3.14	75-79.99	Satisfactory performance
B-	2.70	2.50-2.84	70-74.99	Minimum pass for students in the Faculty of Graduate Studies
C+	2.30	2.15-2.49	65-69.99	All final grades below B- are indicative of failure at the graduate level and cannot be counted toward Faculty of Graduate Studies course requirements.
C	2.00	1.85-2.14	60-64.99	
C-	1.70	1.50-1.84	55-59.99	
D+	1.30	1.15-1.49	50-54.99	
D	1.00	0.50-1.14	45-49.99	
F	0.00	0-0.49	0-44.99	

A student who receives a “C+” or lower in any one course will be required to withdraw regardless of their grade point average (GPA) unless the program recommends otherwise. If the program permits the student to retake a failed course, the second grade will replace the initial grade in the calculation of the GPA, and both grades will appear on the transcript.

## Media and Recording in Learning Environments

Part 1  
University Calendar: <https://www.ucalgary.ca/pubs/calendar/current/e-6.html>  
Recording of lectures (other than audio recordings that are pre-arranged as part of an authorized accommodation) is not permitted.  
Students may not record any portion of a lecture, class discussion or course-related learning activity without the prior and explicit written permission of the course instructor or authorization from Student Accessibility Services. For any other use, whether by duplication, transcription, publication, sale or transfer of recordings, written approval must be obtained from the instructor for the specific use proposed. Any use other than that described above constitutes academic misconduct and may result in suspension or expulsion.

Part 2  
The instructor may use media recordings to capture the delivery of a lecture.  
The instructor will notify all students and guests in the class that the event is being recorded. If a student or guest wants to take steps to protect privacy, and does not want to be recorded, the instructor will provide the individual (s) with an alternative means of participating and asking questions (e.g., passing written notes with questions). Students cannot be penalized for choosing not to be recorded in situations where participation is part of the course. Students must be offered other ways of earning participation credit that do not involve recording.  
Any video-recording would be intended to only capture the instructor and the front of the classroom. Students/other participants would not necessarily be visible on video recordings.

# UNIVERSITY OF CALGARY

## POLICIES AND SUPPORTS

### ACADEMIC ACCOMMODATION

Students seeking an accommodation based on disability or medical concerns should contact Student Accessibility Services; SAS will process the request and issue letters of accommodation to instructors. For additional information on support services and accommodations for students with disabilities, visit [www.ucalgary.ca/access/](http://www.ucalgary.ca/access/). Students who require an accommodation in relation to their coursework based on a protected ground other than disability should communicate this need in writing to their Instructor. The full policy on Student Accommodations is available at <http://www.ucalgary.ca/policies/files/policies/student-accommodation-policy.pdf>.

### ACADEMIC MISCONDUCT

Plagiarism involves submitting or presenting work in a course as if it were the student’s own work done expressly for that particular course when, in fact, it is not. Most commonly plagiarism exists when: (a) the work submitted or presented was done, in whole or in part, by an individual other than the one submitting or presenting the work, (b) parts of the work are taken from another source without reference to the original author, (c) the whole work (e.g., an essay) is copied from another source, and/or, (d) a student submits or presents work in one course which has also been submitted in another course (although it may be completely original with that student) without the knowledge of or prior agreement of the instructor involved. While it is recognized that scholarly work often involves reference to the ideas, data and conclusions of other scholars, intellectual honesty requires that such references be explicitly and clearly noted. Plagiarism is an extremely serious academic offence. Any suspicion of plagiarism will be reported to the Dean, and dealt with as per the regulations in the University of Calgary Graduate Calendar.

For information on academic misconduct and its consequences, please see the University of Calgary Calendar at <http://www.ucalgary.ca/pubs/calendar/current/k.html>

### COPYRIGHT LEGISLATION:

All students are required to read the University of Calgary policy on Acceptable Use of Material Protected by Copyright ([www.ucalgary.ca/policies/files/policies/acceptable-use-of-material-protected-by-copyright.pdf](http://www.ucalgary.ca/policies/files/policies/acceptable-use-of-material-protected-by-copyright.pdf)) and requirements of the copyright act (<https://laws-lois.justice.gc.ca/eng/acts/C-42/index.html>) to ensure they are aware of the consequences of unauthorised sharing of course materials (including instructor notes, electronic versions of textbooks etc.). Students who use material protected by copyright in violation of this policy may be disciplined under the Non-Academic Misconduct Policy.

### FREEDOM OF INFORMATION AND PROTECTION OF PRIVACY

Student information will be collected in accordance with typical (or usual) classroom practice. Students’ assignments will be accessible only by the authorized course faculty. Private information related to the individual student is treated with the utmost regard by the faculty at the University of Calgary.

UNIVERSITY STUDENT APPEALS OFFICE: If a student has a concern about the course, academic matter, or a grade that they have been assigned, they must first communicate this concern with the instructor. If the concern cannot be resolved with the instructor, the student can proceed with an academic appeal, which normally begins with the Faculty. <https://www.ucalgary.ca/student-appeals/>  
More student support and resources (e.g. safety and wellness) can be found here: <https://www.ucalgary.ca/registrar/registration/course-outlines>

# RECOMMENDED READINGS

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The Beaver Dam, 1877. Taken from: *Eleven Years in the Rocky Mountains and a Life on the Frontier*.