Norval Morrisseau
Thunderbird Man

Thesis Comprehensive 1992.
University of Manitoba

Department of Architecture

Aboriginal Centre at The Forks

Greg Hasiuk

Thesis Comprehensive 1992.
University of Manitoba

Faculty of Architecture

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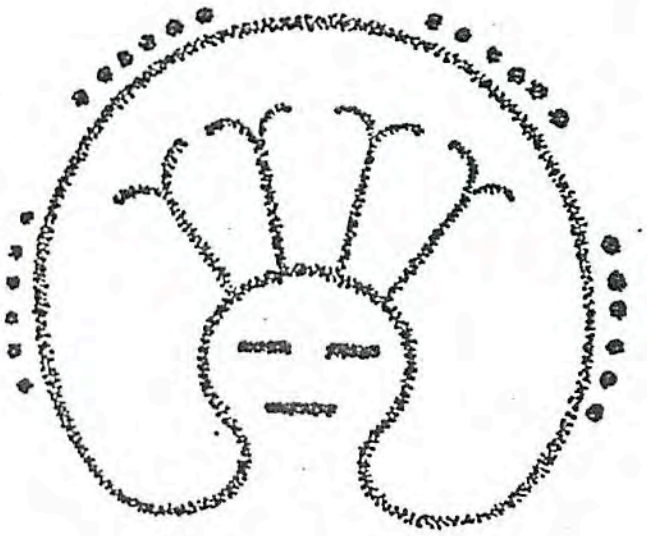
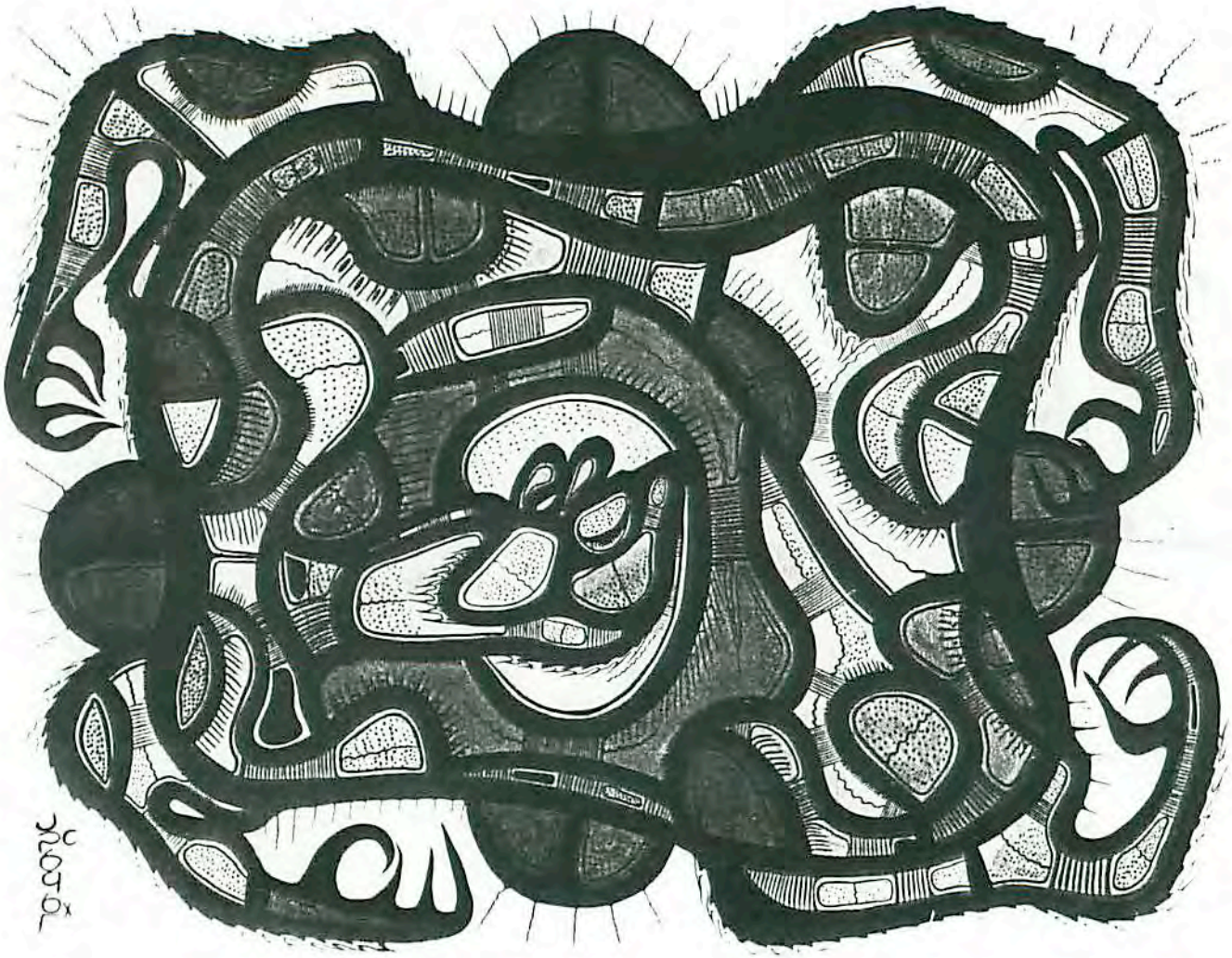


I would like to thank my family for giving me the support, courage and endurance to reach for my dreams. I would also like to thank my future wife and best friend Paula for giving me a life to look forward to as a part of that dream.



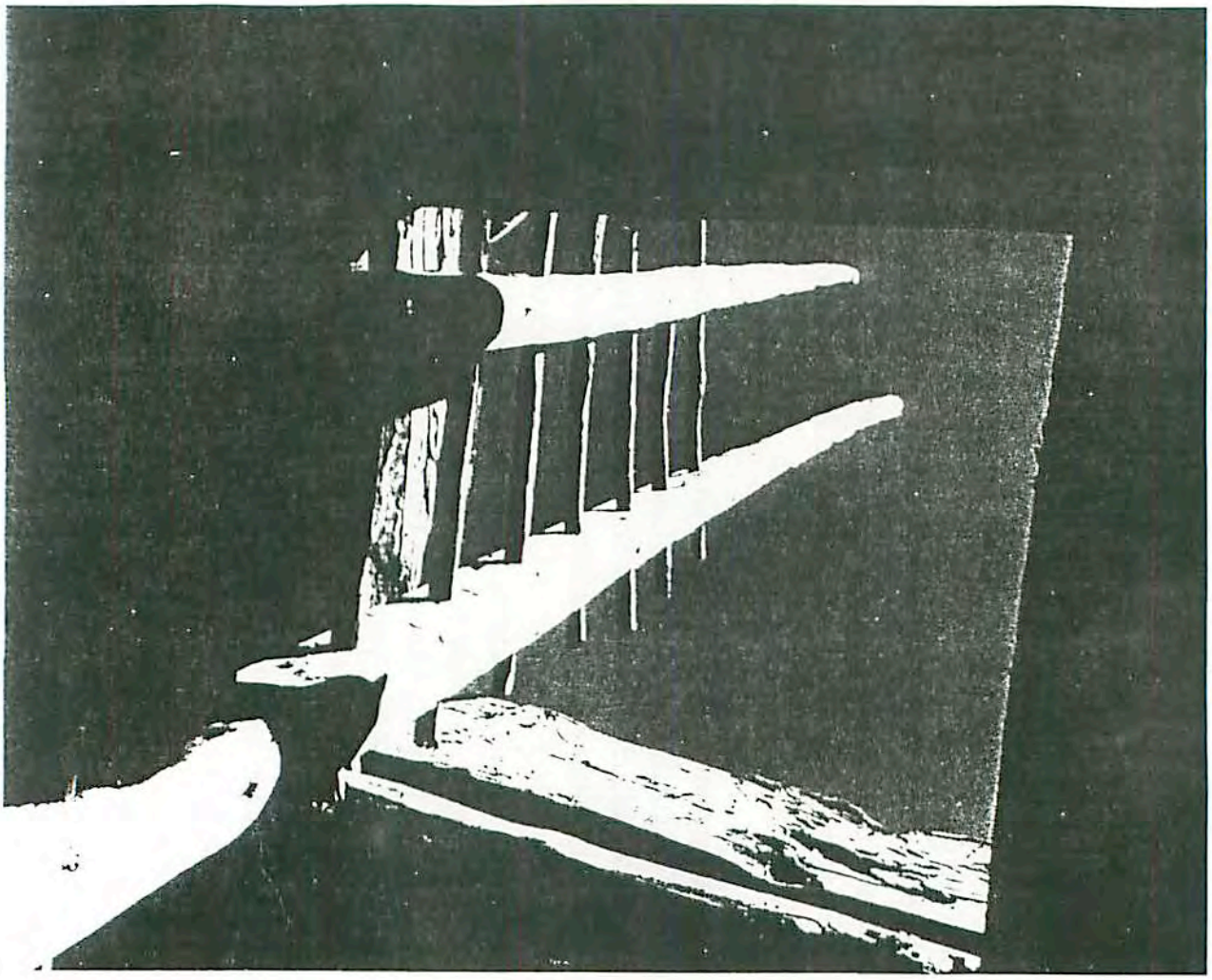
Josh Kakegamic
Hibernation 1977-78

Preface

This architectural program was written to fulfill the comprehensive requirements for the Master of Architecture Degree at the University of Manitoba.

In 1986, a book was recommended to me called "Lame Deer: Seeker of Visions" which was my introduction to Native North American cultures. Since then, I have read several books on the subject and have researched Indian sacred places and place making. Being from Winnipeg, my focus has been mainly on Aboriginal cultures in and around the Red River region. My interest in other cultures, especially local Native Indian societies, and their correlation to built form led to my investigation of possible design projects for the Aboriginal community of Winnipeg and Manitoba.

While researching the Winnipeg Aboriginal community, my attention was drawn to The Forks Aboriginal Planning Committee which is actively pursuing an Aboriginal Cultural Centre on the South Point of The Forks redevelopment in downtown Winnipeg. This committee is comprised of six Native leaders and is working with The Forks Renewal Corporation to develop programmatic guidelines for the Aboriginal presence at The Forks as included in the Corporation's agenda for future development. The South Point site is of particular focus because it was originally planned by The Forks Renewal Corporation as a solely Aboriginal place. Through consultation with the Native community, the Manitoba Assembly of Chiefs and the Manitoba Council of Elders, the Forks Aboriginal Planning Committee has fully endorsed the site and is now working towards establishing what should be the desired goals, primary focus and future capacity of the facility.



Native organizations, The Manitoba Association for Native Languages in particular, are actively involved in promoting and developing the project's future operational goals and objectives. The Manitoba Association for Native Languages has helped organize meetings between Native leaders to elicit ideas and concerns about the project to be incorporated by The Forks Aboriginal Planning Committee into their agenda (See Appendix D). Through meetings and interviews I have obtained what the Committee has established as its operational and thematic desires and have used these ideas in formulating this comprehensive program. Most of the Committee's ideas and suggestions are incorporated into the following document and are discussed and presented throughout.

Through the subsequent design of the facility, I hope to learn more about Aboriginal cultures and develop a better understanding of architecture's place in cultural expression.

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Josh Kakegamic
Awakening 1977-78

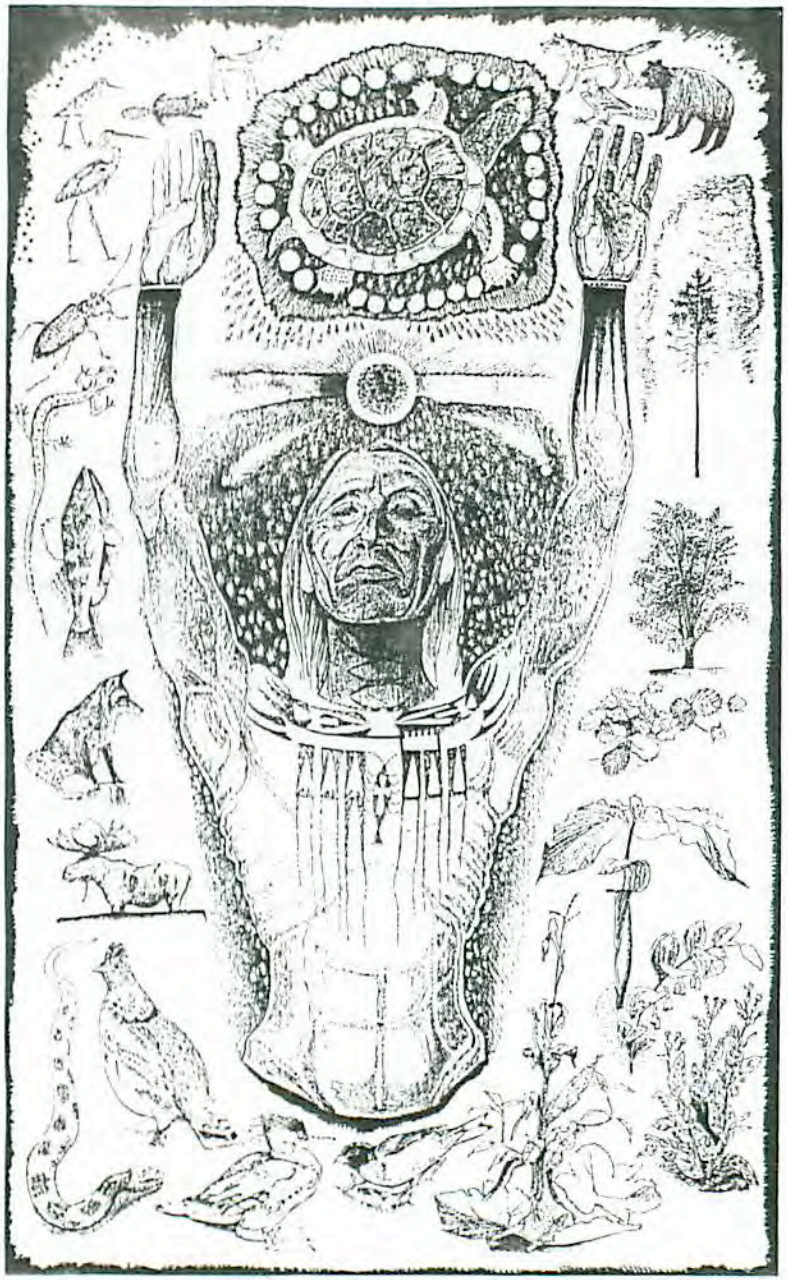
Long before the beginnings of Winnipeg as a city, town, or village, the Aboriginal peoples of Manitoba were inhabitants of this region. The junction of the Red and Assiniboine was an important spot for seasonal living, meeting, and trading between tribes from north, south, east and west. Since then however, as will be discussed later, the Native Indian has endured great hardship and loss of personal rights and freedoms. It has taken the Native community many decades to slowly begin to make strides in changing their position in Western culture. Through increased public awareness and Native resolve, there has been a slow change in the Canadian political climate on Native issues. Of course, this movement must continue and grow to effectively improve Native Indian rights in the immediate future. This improved desire to accommodate Native rights and freedoms will make their desire for cultural survival and growth a more attainable goal.

In recent years, the City of Winnipeg has started the slow process of rediscovering its origins at the junction of the Red and Assiniboine Rivers. The Forks, as it is commonly known, has been carefully reclaimed and developed, bringing with it a new sense of pride in the city. The vital core of Winnipeg had been literally removed from city life and lore since the coming of the railway at the turn of the century. For 90 years, the citizens of Winnipeg were deprived of the most important and historic spot in the province. The Forks is planned to once again be an active place, a place of meeting and exchange so that the essence of The Forks will continue to grow into the future.

To a certain extent, what The Forks is doing for Winnipeg's pride and vitality, an Aboriginal Cultural Centre for life and learning could start to do for the Aboriginal peoples of Manitoba. A cultural development and interpretive facility

would not only serve the aboriginal people as a place for their cultures to grow and revitalize, but also as a place that could promote their way of life. It would educate the general public as to past, present and future goals, accomplishments and ideas of the aboriginal people. The Forks Aboriginal Planning Committee, through their discussions with Elders and Chiefs of the Manitoba Indian Community, have stated that the Aboriginal people of Manitoba want the centre to be an expression of their beliefs and way of life, a symbol that will be theirs (See Appendix D). This built symbol must also respond to the present day situation in contemporary Indian society and their evolving cultural expression.

During initial meetings with representatives from The Forks Aboriginal Planning Committee, a desire was expressed to somehow represent the Metis and all regional Indian tribes in the facilities' expression and operational agenda. However, upon exploring the unique and shared characteristics of each Indian tribe as well as the Metis peoples, I suggested to the committee that only the Indian people be represented in the architectural expression and operational agenda of the facility. This was due to the significant and undeniable differences and unique characteristics of the Metis people. The Metis, due to their distinctive European influence, are best served by their own means of cultural expression that would not diminish if integrated with Indian interests. Metis culture could be represented by a separate facility or an additional building component that has a distinctive Metis expression, but this approach goes beyond the scope of this Comprehensive Thesis. The Metis peoples could still, however, be a part of, or be included in, cultural events and displays put on at the centre.



In terms of a purely Indian architectural expression, I suggested that the best way to express an image that would be strongest for all of the different tribal people and for the public at large would be to draw upon the many shared spiritual beliefs and symbols that permeate the Ojibwa, Cree, Assinibione and Sioux peoples. These common themes and symbols are the strongest and most potent aspects of the Aboriginal perception of the world around them.

When approached with these suggestions, The Forks Aboriginal Planning Committee, itself containing Metis representatives, agreed fully and said that these were valid directions for the project to take.

The traditional ceremonies, sacred objects and ancient stories of the various Indian tribes, while different in technique, material, or name, most often reflect a very similar worldview and spiritual awareness. The following pages of this document called "Aboriginal Culture" are an attempt by the author to come to grips with the commonalties of belief and symbolism inherent throughout the various tribes.

Carl Ray
Untitled 1975

This document is arranged in 2 main parts:

1. Historical and cultural background of the Aboriginal people and The Forks site.
2. Facility program for the Aboriginal Centre.

-The first part may be read for informational purposes or passed over for a cursory reading of the Facility Program itself. For a full understanding of the program however a through reading of the first part is necessary. Historical research of regional Indian cultures and The Forks site is crucial for the designer to undertake in order to properly understand the needs of the users and the site. The research into Aboriginal culture will allow for a sensitive solution that will capture the essence of each tribe into a final holistic representation. The analysis of the site's sacred qualities and historic background will allow for a facility that is integrated and responsive to these factors.

-The Facility Program is organized into categories based on topic and level of detail. It is meant to be a reference document which describes the qualitative and quantitative goals and requirements of the project.
-The constraints section describes existing or pending conditions which may have implications on the design.
-The Design Guidelines describe the functional concepts of the site, circulation systems and other elements that affect more than one design block.
-Spatial requirements and interrelationship are presented in the final section of the architectural program. User groups, quantitative and qualitative requirements for the centre are presented. The information is organized into major spatial grouping of design blocks. All spatial units of the blocks are described in both a written and diagrammatic format for convenient cross reference.

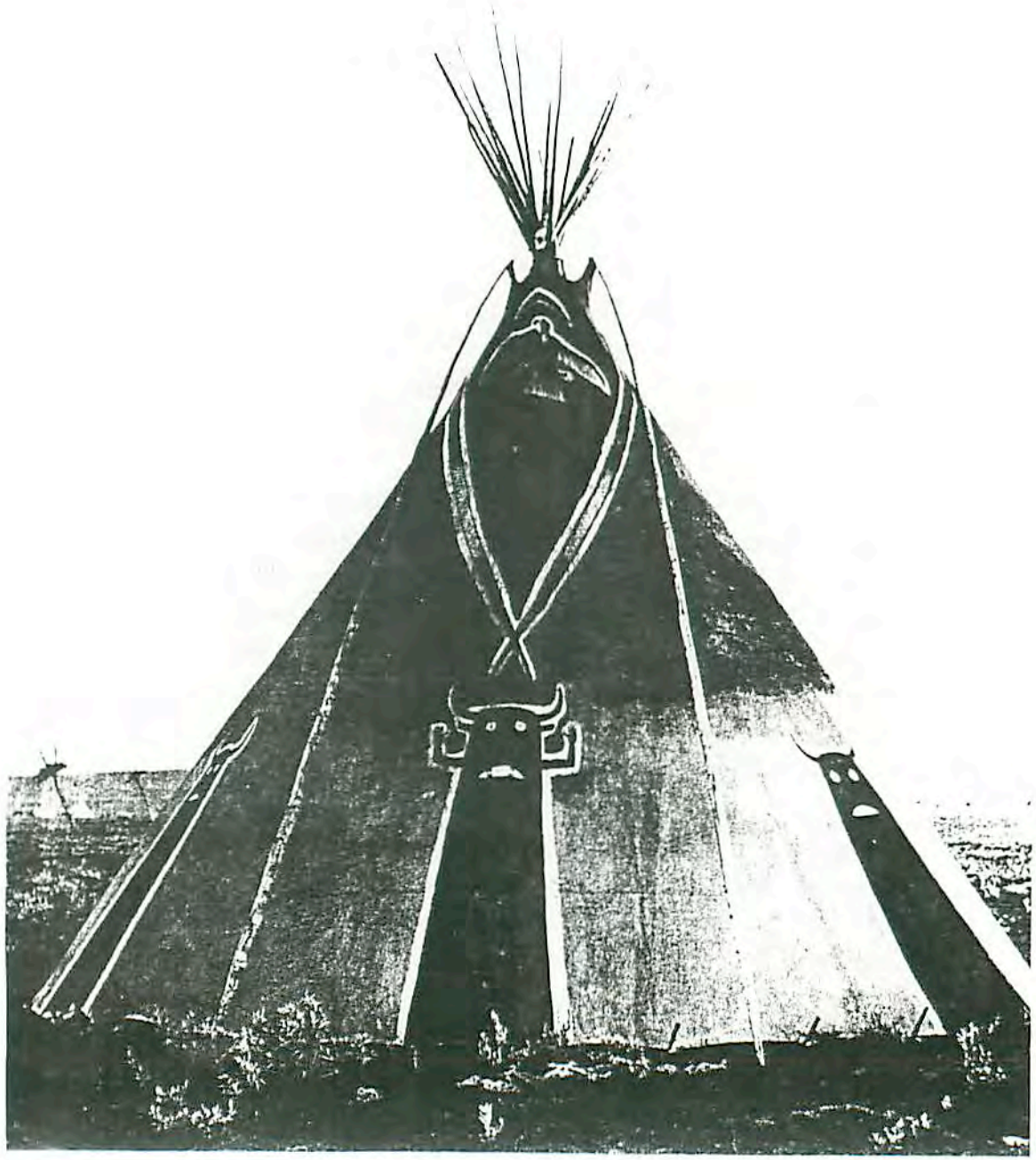
1. Dignity to Despair

The Aboriginal peoples of North America have been living in harmony with the earth for many centuries. Each distinct group of people responds to their own unique environment in a different way in order to survive. Common to all of these diverse peoples is their deep respect and communal oneness with nature. Co-existing in balance with all other living things and learning to cope with the elements through spiritual and intuitive understanding is a common theme in Aboriginal life. Expressed differently across the landscape, this intimate association between lifestyle, spirituality and nature is a holistic view of the universe which excludes nothing and gives power and meaning to everything.

The aggressive Catholic faith of many of the European settlers and missionaries could not have been more incompatible or destructive to the Indian way of life and spirituality. The Christian religion dictates that humans have a higher place among all of the earth's creatures and that God created the earth and its resources for humanities use and advancement. Indian belief on the other hand sees all creatures, flora, fauna and minerals as having a life energy or spirit of their own on an even plane with that of humans and must be respected as vital parts of their existence and well being.

January
Kisepisim
Cold Moon

For nearly two centuries of European Settlement, Aboriginal Culture has been slowly eroded and sabotaged by misguided treaties and governments that have tried to undermine and dismantle the native way of life. Native land rights were and are being abused through broken treaties and promises, their natural resources often destroyed or taken. Sacred objects and places were and are being destroyed or abused for financial gain and sacred people and rituals were and are being

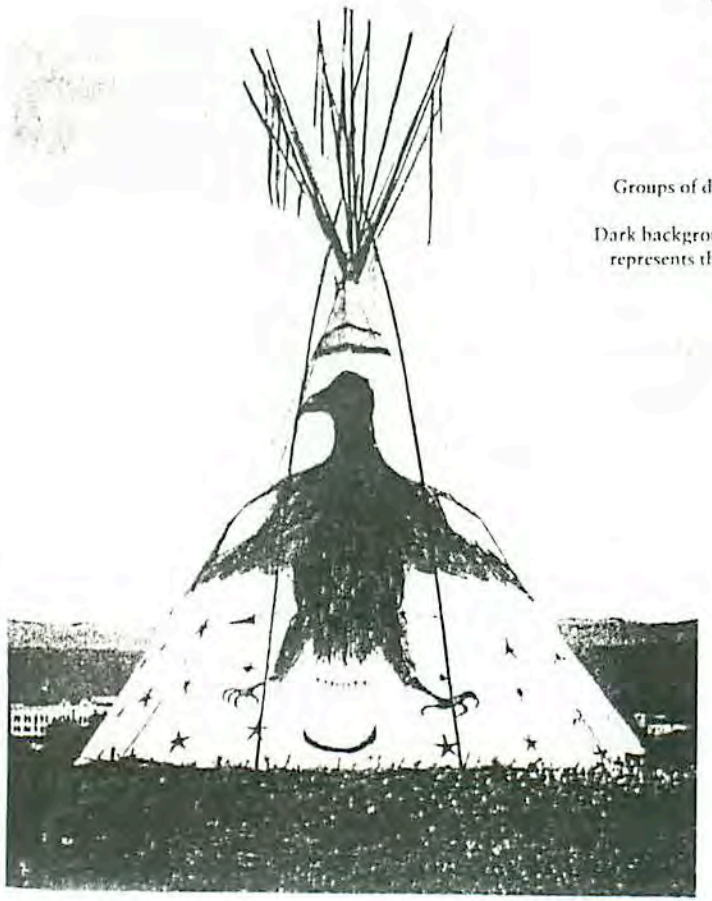


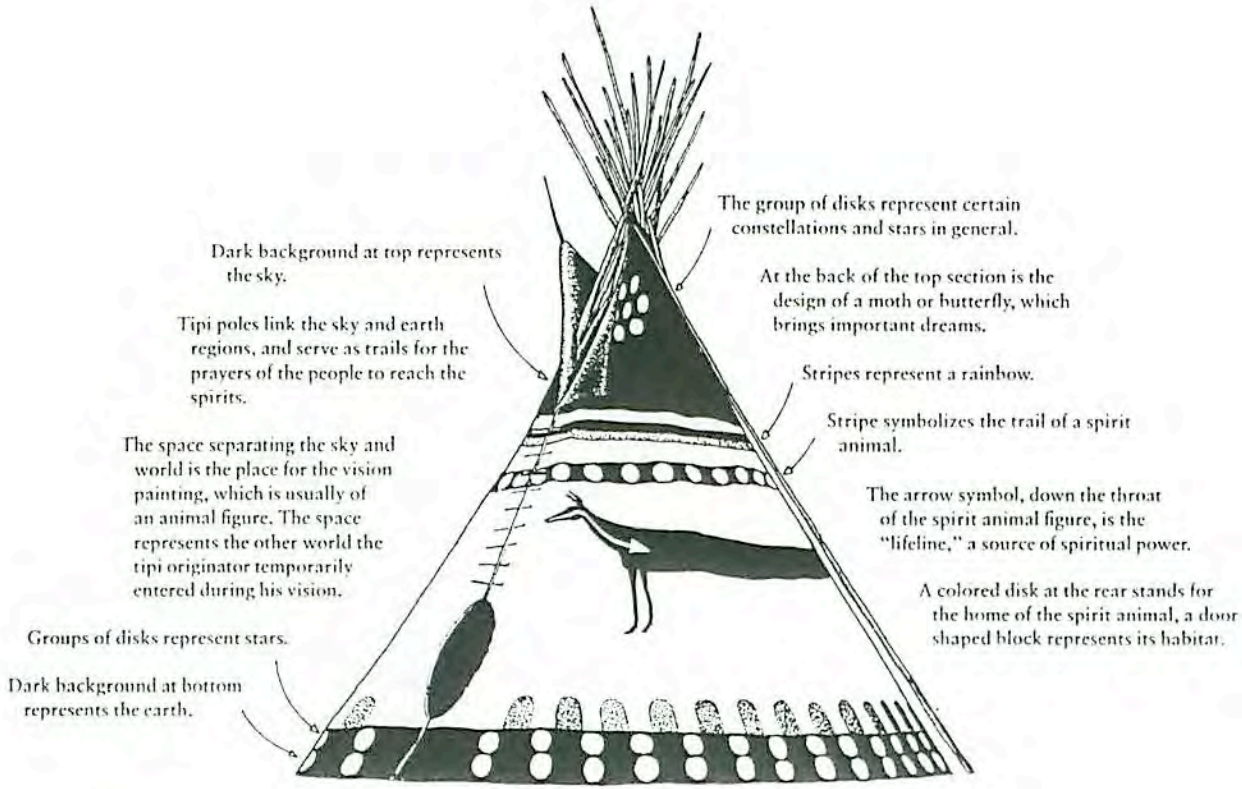
outlawed; all in an attempt to break and dominate the Aboriginal peoples. Of course for the most part, this process was well intended and 'for their own good.'

In Canada, British Legislators instituted the Indian Act in 1865 and with it the slow suffocation of the Indian way of life. Not only was the language barrier a definite disadvantage for the Indian Elders, but the mere concept of land ownership, government policy, and monetary value were totally foreign and meaningless to them. The Aboriginal people were insensitively divided up into Bands, often regardless of tribal association, and given land to live on. These nomadic people were declared wards of the state and were forced to live where they were found or moved to Northern areas. The land they lived on was held "in reserve" for them and all of their affairs are handled by the Federal Government of Canada through the Department of Indian Affairs. Functioning as recently as 1971, segregated 'Indian' schools were set up by the Canadian government in order to Christianize and 'civilize the pagans'. These schools removed Indian children from their reserves and families to a restricted environment that banned their native language, religious practices and family visits. This cultural deprivation was just a small part of the thinking of the time by most Westerners to 'civilize' the Native population.

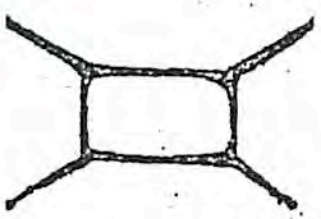
February
Mikisow'pisim
Bald Eagle Moon

In present day Canada, as well as in the U.S., the situation on most Indian Reserves is often desperate, while opportunities for Native peoples in the city are just as fleeting. The overlap of Western and Aboriginal cultures has created a state of confusion and mutual ignorance that has many Indian peoples lost between two incompatible worlds. Using Western techniques and technologies to solve Native problems has resulted in disastrous circumstances and often further widens the gap in mutual understanding. Western society has long been giving Indian people





Blackfeet tipi symbolism



what they think they need rather than what they want. Schools, housing, and social programs must respond to the specific cultural and social needs of the communities they are built for. They must have meaning and relevance to the Aboriginal way of life and learning. The many years of spoon-fed social assistance affairs management has led to apathy and low self-esteem. All of these factors lead to substance abuse for many and the cycle becomes self-generating.

2. Symbolism

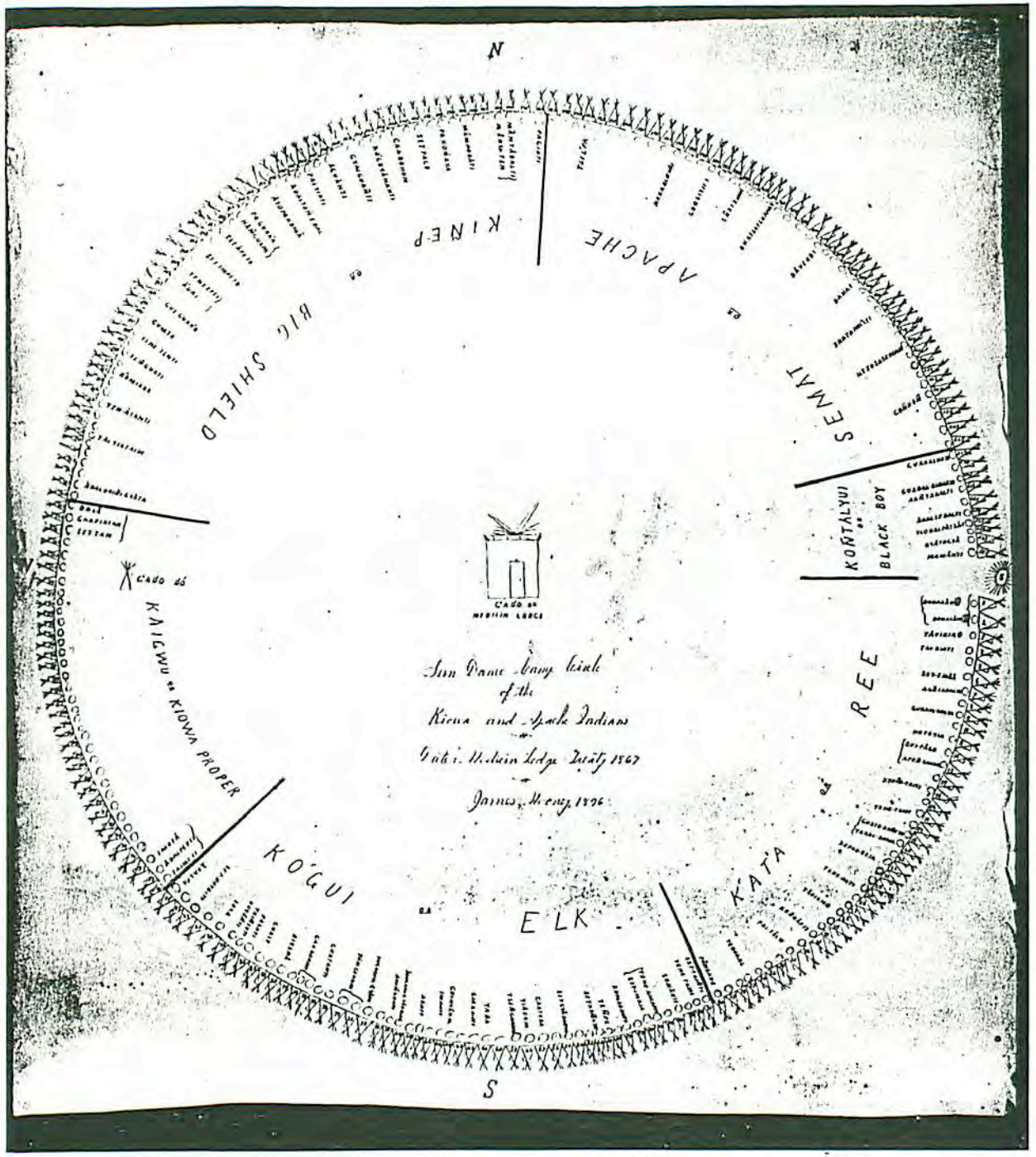
We Indians live in a world of symbols and images where the spiritual and the commonplace are one. To you symbols are just words, spoken or written in a book. To us they are part of nature, part of ourselves - the earth, the sun, the wind and the rain, stones, trees, animals, even little insects like ants and grasshoppers. We try to understand them not with the head but with the heart, and we need no more than a hint to give us the meaning.1

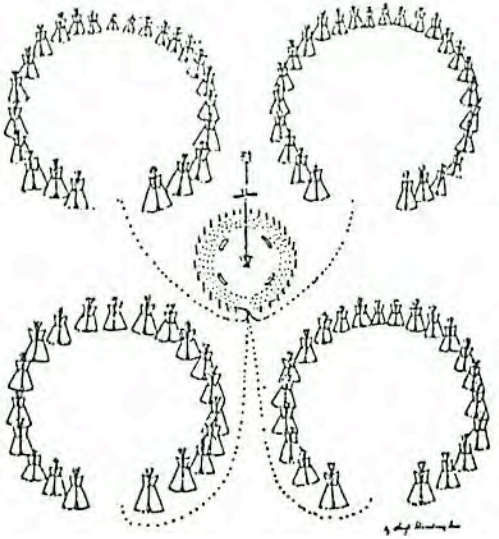
The Native Indian lives a life full of symbols, symbols of the way they perceive their place in the world, symbols of the past, present, and future. In a culture where they rely on no single god for guidance and well being, but on a wide spectrum of spiritual powers symbolized in the animals, rocks, trees and elements, the line between what we perceive to be reality and the cosmos is non-existent. In a culture where power and wisdom is not inherent in one person or god, but in all things created, the relation to nature and the cosmos is much more intimate.

March
Niskipisim
Geese Moon

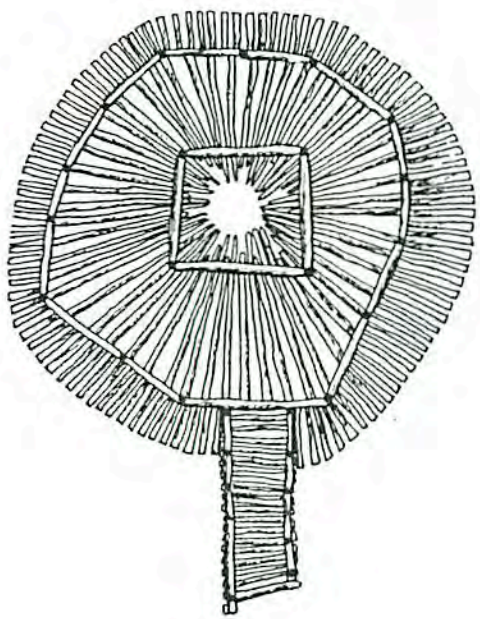
The Wakan Tanka is the Siouan word for a universal Indian belief in the earth force, or spiritual energy that emanates through all things and is symbolized in the forces of nature. Aboriginal life revolves around respecting the symbols that each

1. John Lame Deer, Lame Deer Seeker of Visions (New York: Washington Square Press, 1972.), p. 97.


N
S
KINEP
APACHE
SEMAT
BIG SHIELD
KOÑTÁLYUI
BLACK BOY
KAIGWU or KIOWA PROPER
KOGUI
ELK
KATA
REE
Sun Dance Camp Circle
of the
Kiowa and Apache Indians
Yate's Medicine Lodge Treaty 1867
James Mooney 1896




EAST
THE GREAT MEDICINE LODGE CHEYENNES or SUTAYO.
THE ORIGINAL MEDICINE ARROW CHEYENNES PROPER.
THE ANCIENT
CHEYENNE CAMP CIRCLE
SHOWING THE POSITIONS OF THE TWO
GREAT AND DISTINCT ANCIENT BANDS:
THE MEDICINE ARROW CHEYENNES
PROPER AND THE SUTAYO or BUFFALO
CAP LODGE | SUN DANCE |
CHEYENNES



entity represents. Everything has a place in the endless circle of energy, with some things having more power that others. For example Inyan, the Siouan term for a stone, is holy, with certain kinds of stones having sacred meaning. Inyan-sha, red pipestone, is the most sacred because it represents the very life blood of the people while Tunkan, the Siouan stone spirit, represents creation. The number four is the most sacred in Indian life and is symbolized in sacred place making, rituals, and everyday life. Four symbolizes the four quarters of the earth, the four winds, the four things that make up the universe: earth, air, water, and fire, and the four sacred colors: red, white, black and yellow. During pipe smoking ceremonies each participant inhales four times. Even Indian names are symbolic of their possessor's character or spirit.

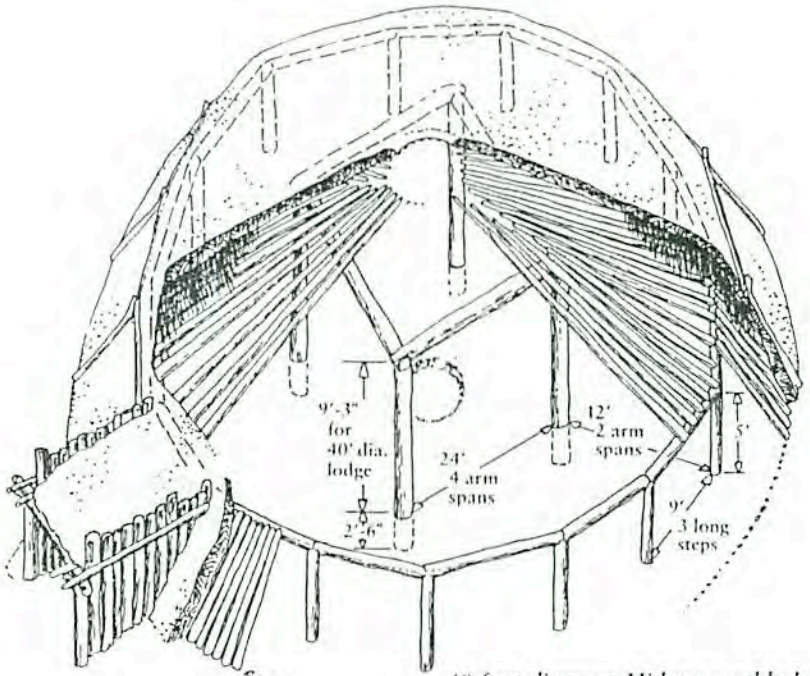
Through symbolic dance and sacred objects such as the pipe, buffalo skull, or eagle's feather, the spirit world is represented and communicated with in order to gain spiritual power that could be used in everyday life. The dance represented another contact with nature, with all living things.

3. The Circle

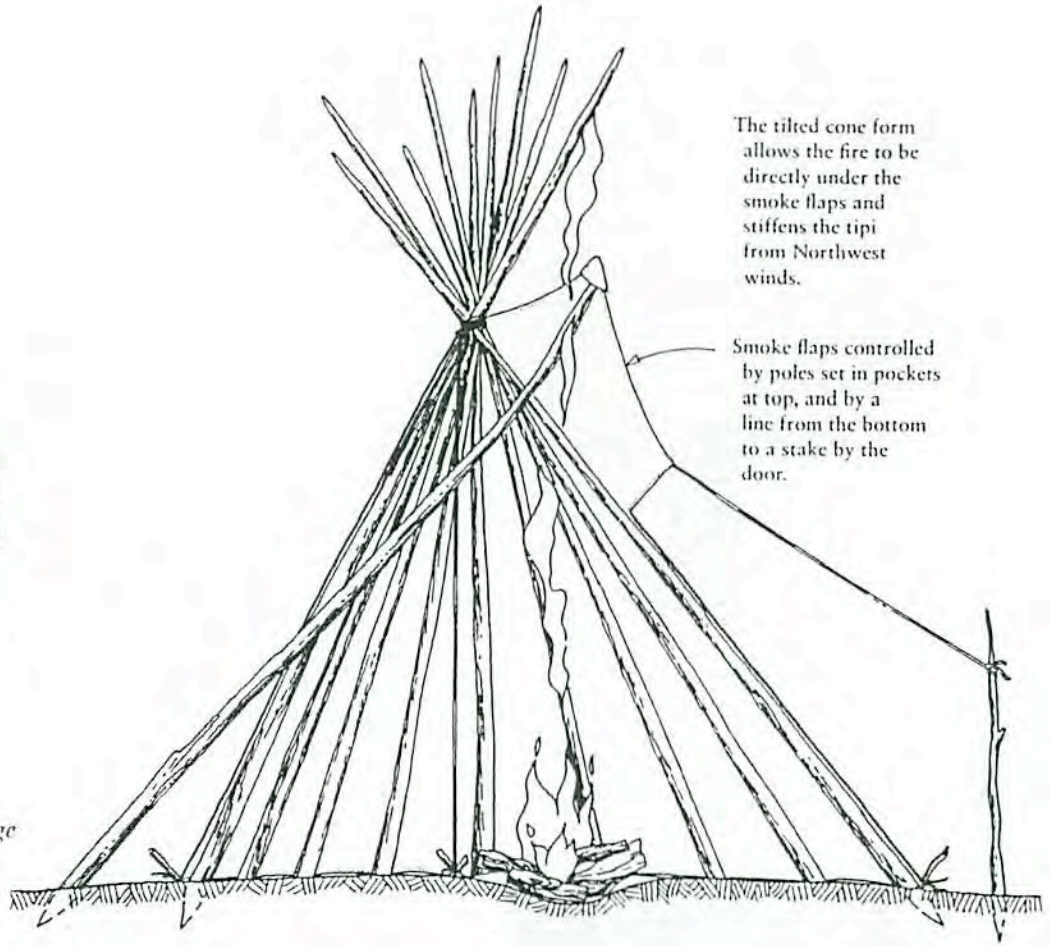
*The Indians symbol is the circle, the hoop... The nation was only a part of the universe, in itself circular and made of the earth, which is round, of the sun, which is round, of the stars, which are round. The moon, the horizon, the rainbow - circles within circles within circles, with no beginning and no end... To us this is beautiful and fitting, symbol and reality at the same time, expressing the harmony of life and nature. Our circle is timeless, flowing; it is new life emerging from death - life winning over death.*2

April
Ayikipisim
Frog Moon

2. Lame Deer, p. 100.



40 foot diameter Hidatsa earthlodge



The tilted cone form allows the fire to be directly under the smoke flaps and stiffens the tipi from Northwest winds.

Smoke flaps controlled by poles set in pockets at top, and by a line from the bottom to a stake by the door.

The circle is incorporated into many aspects of Indian life. The four directions of the earth are each represented by a color and are symbolized in a circle. This same circle also reflects their social organization. Indian society is traditionally a loose organization of tribes (or groups of families), each migrating seasonally and meeting for ceremonies or trade. Indian tribes are not traditionally governed or ruled by any one person or group, but rather through an egalitarian system by which the entire group makes the decisions with advice and guidance from elders and a chosen chief. Elders include people whom have acquired great wisdom or have a place in the tribe as a medicine man. The concept of personal possession is limited in such a tight family network and acquired personal knowledge or spiritual power is something for the good of the people in order that they may survive. The Indian people always assemble in a circle, whether it be themselves or their dwellings. The flow of power is cyclic and all encompassing. The power in the community is horizontal rather than vertical.

Indian children are cared for not only by their natural parents but also by relatives. Aunts and uncles, grandmothers and grandfathers often assume parental roles. Children are rarely left alone and on many Indian Reserves it is common for children to run in and out of tribal offices freely. The Western idea of daycare, where strangers look after the children, is not a part of their traditional way of life, and is frowned upon. The role of Elders in the community is varied and complex, one of their functions being storytelling to children and adults alike. These tales are different than Western storytelling in which their is a structured beginning, middle and end with a clear message and moral. Indian mythological stories are often a series of linked or related segments with no clear beginning or end. The message or lesson is always inherent in the story but is not as clearly defined as in Western tales. Often, one must have an understanding of one story to grasp the

May
Opiniyawew'psism
Egg-Laying Moon

Norval Morrisseau
The Gift 1975

meaning of another. The verbal transmission of knowledge through stories was paramount in traditional Indian life, but is now in danger because many of the stories have died along with the elders. Because of this, many elders are now beginning to break with tradition and are recording the ancient tales for future generations.

4. The Square

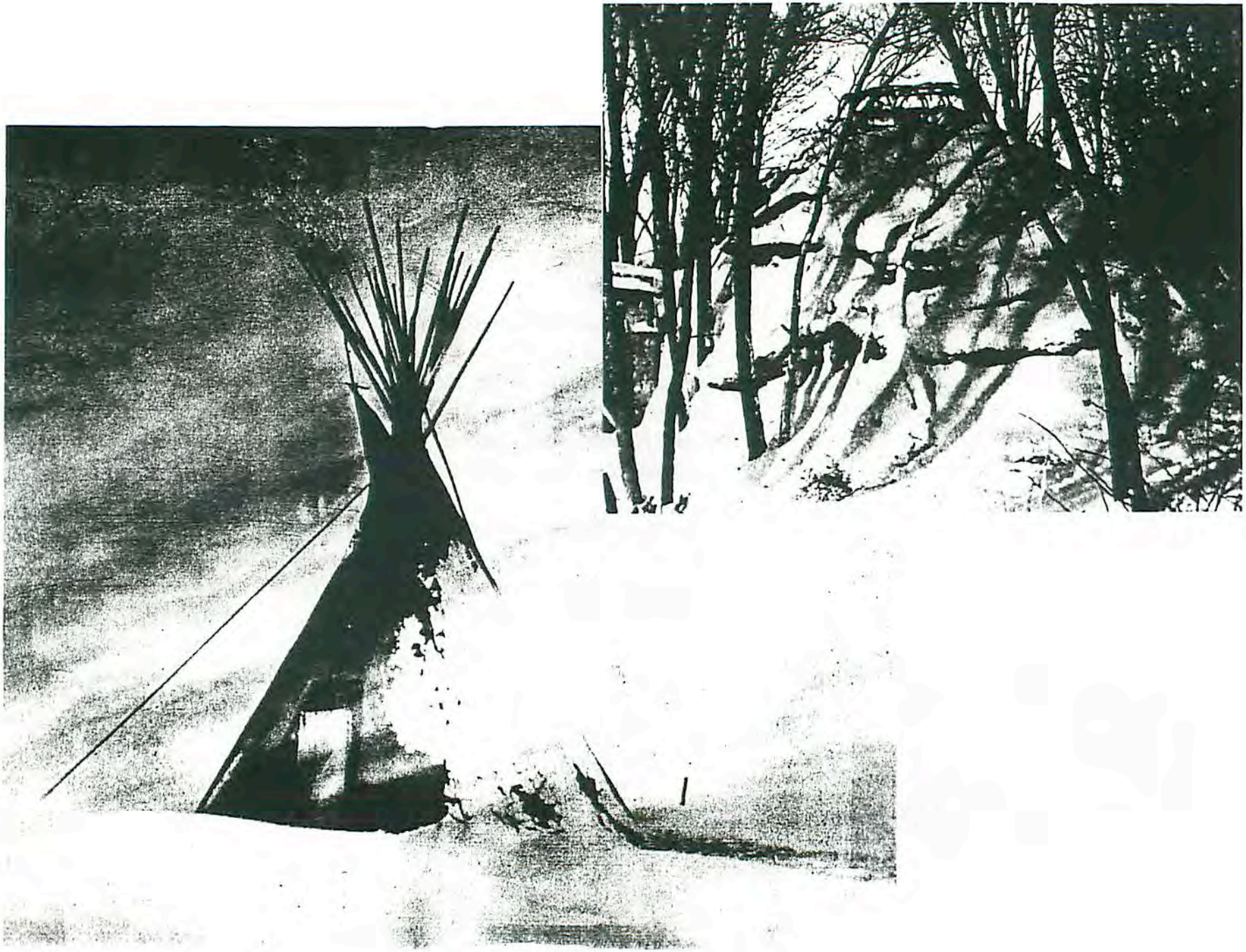
The White Man's symbol is the square. Square is his house, his office buildings with walls that separate people from one another. Square is the door that keeps strangers out, the dollar bill, the jail. Square are the white man's gadgets - boxes, boxes, boxes and more boxes - T.V sets, radios, washing machines, computers. These all have corners and sharp edges - points in time, white man's time, with appointments, time clocks and rush hours - that's what the corners mean to me.3

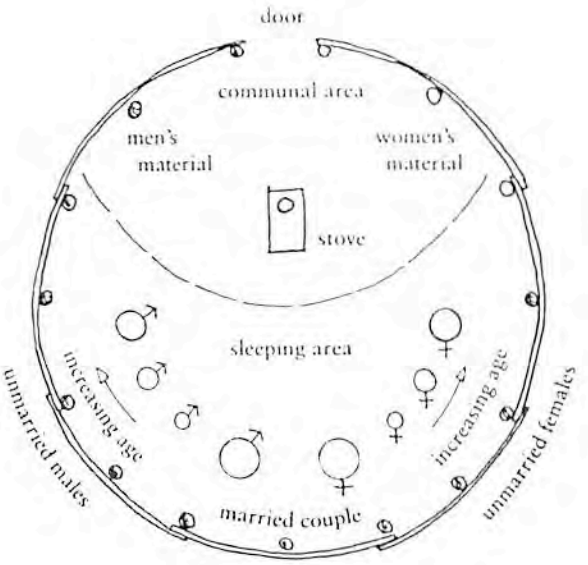
The Native Indian culture has a revulsion to walls, square boxes and especially corners. The Western world's inclination towards departmentalization, specialization, and separation of people at home and in the work place is opposite to the Indian's view of universal order.

Fluidity not rigidity, angular containment and a sense of focus and of circles within circles4 is how a true Indian place should be organized.

June
Opaskawehow'pisim
Hatching Moon

3. Lame Deer, p. 100.
4. Etienne Gaboury, Amerindian Identity, In Four Winds, (Summer-Autumn, 1981.)





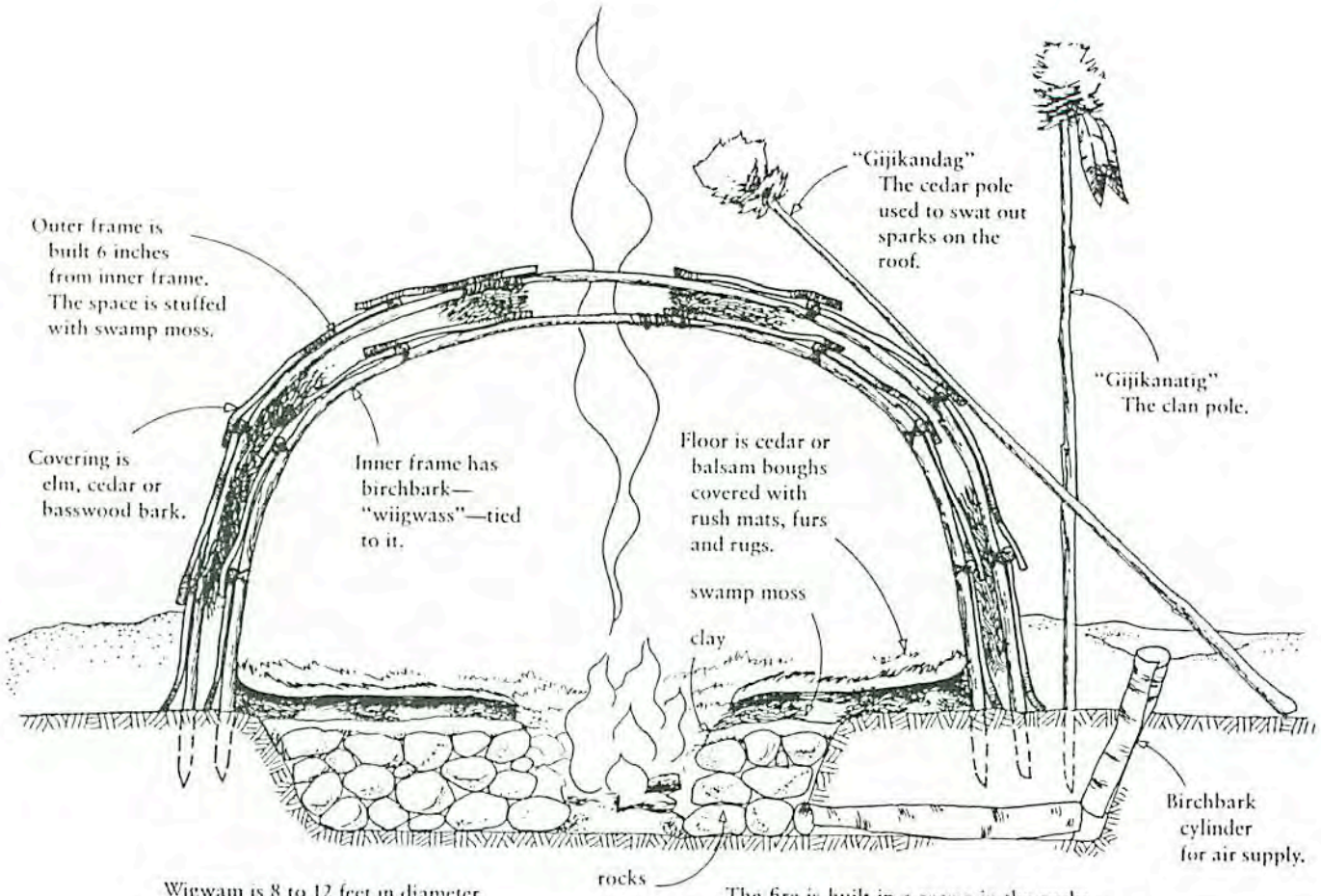
Individual camp lodge plan

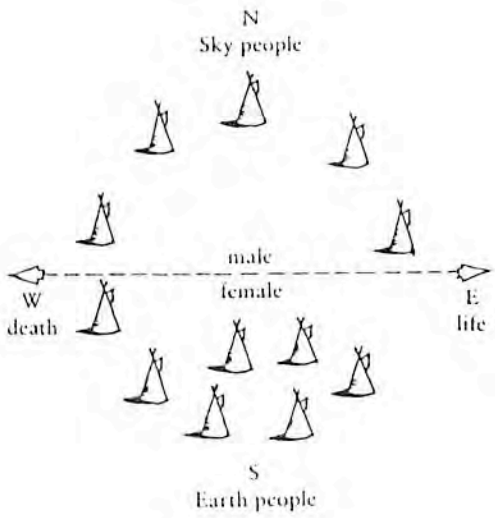
5. Form and Space

Determinants of form and space include technology, climate, social organization, and religion. Prairie and woodlands Native Indians had no choice but to build with raw materials from the land around them. Principal types of construction included compression shell (tipi), post and beam (earthlodge), and bent frame (sweat lodge). Materials and construction techniques contributed to the appearance of Indian built structures, but did not restrict or control the ideas of their builders. Materials were often pushed to their limits to accommodate symbolic or practical requirements. Of course, climate played a major role in place making on the Prairies and in the woodlands. The earthlodge and the tipi both had heating and insulation techniques that provided protection from the elements. Both abodes had central hearths for heat. The earthlodge used the surrounding soil for insulation while the tipi used a double exterior lining filled with grass.

Social organization directly influenced the size and arrangement of Indian structures. Due to the largely nomadic life and small size of the tribes, dwellings and sacred structures where generally small and easy to take down and transport. Specific social rules dictated the organization of dwellings and the hierarchies of use within each. The tight living arrangements and communal interdependence required delicate arrangements for privacy and space. When larger groups gathered, similar tribal rules organized their arrangement. These social rules evolved over time and were passed down through the generations by storytelling and hands-on teaching by the elders. But the rules and customs were not solely based on practicality and social order. Once again, the tribal view of the cosmos is the all encompassing influence on every facet of Indian placemaking.

July
Opaskowpisim
Moulting Moon


Outer frame is built 6 inches from inner frame. The space is stuffed with swamp moss.
"Gijikandag" The cedar pole used to swat out sparks on the roof.
"Gijikanatig" The clan pole.
Covering is elm, cedar or basswood bark.
Inner frame has birchbark—"wiigwass"—tied to it.
Floor is cedar or balsam boughs covered with rush mats, furs and rugs.
swamp moss
clay
Birchbark cylinder for air supply.
rocks
Wigwam is 8 to 12 feet in diameter.
Frame is built with 12 to 15 poles 2 feet apart. Maple is used but ironwood is preferred.
The fire is built in a recess in the rocks, which radiate stored heat after the fire dies out.

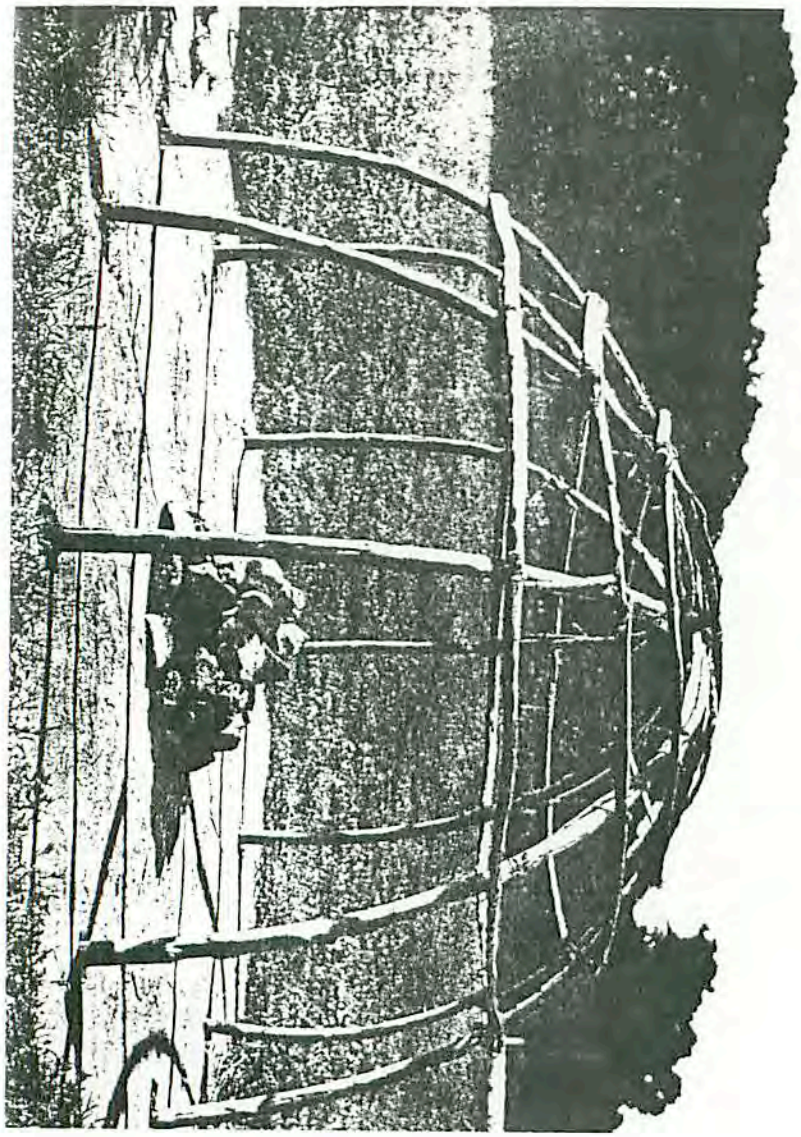


Omaha camp circle
'Hu'thuga'

Just as in life, symbols were and are an integral part of Aboriginal architecture. The tipi, the inipi (sweat lodge), the earthlodge, and the Sun Dance Lodge are all steeped in symbols, both in their construction and use. Only certain materials could be used to build particular structures, such as the willow tree for the sweatlodge and the cottonwood tree for the Sun Dance Lodge centre pole. Houses and the materials that went into them were often considered alive. The users see their dwelling as an extension of themselves and their place in the cosmos. On some tipis, paintings of the exterior skin expresses the vision quest experience of the dweller and his place in the cosmos. Designs on clothing and tools also reflect the Native environment. Floral design is typical of eastern woodland tribes. In any truly Indian place, the sun, the moon, the sky vault and the seasons must be acknowledged and respected. The sacred summer solstice sunrise and the lunar months mean more than just the time of year. They represent the ever changing cycle of life, death, and rebirth.

For Western people who think that the literal symbolism of the Indian people is simple and uni-dimensional, they fail to understand the intricate meanings and implications that these symbols hold for Indian cultures.

August
Ohpahowipisim
Flying Moon

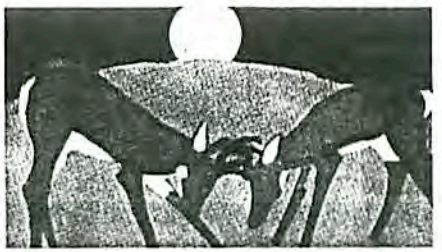


5.1 Sacred Places

Two examples of Aboriginal sacred places are the Sun Dance Lodge and the Sweatlodge. Both are good examples of Native placemaking. Sweatlodges are found in almost all Indian tribes of the region while the Sun Dance Lodge is primarily Siouan. The equivalent to the Sun Dance in Ojibway life is the Midewin ceremony. Sioux culture has its own unique characteristics such as severe personal sacrifice but the basic universal views of nature and the cosmos can be applied to all Aboriginal peoples.

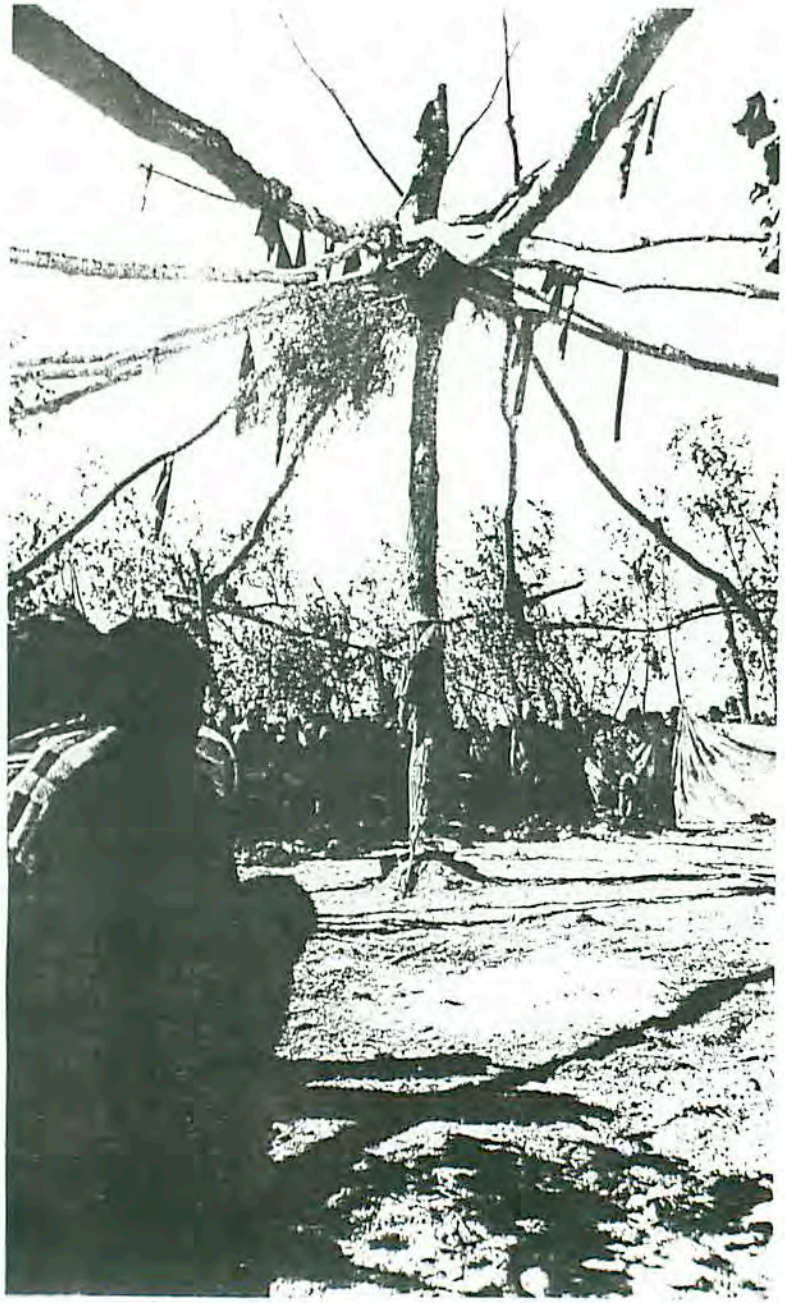
The Sun Dance Lodge

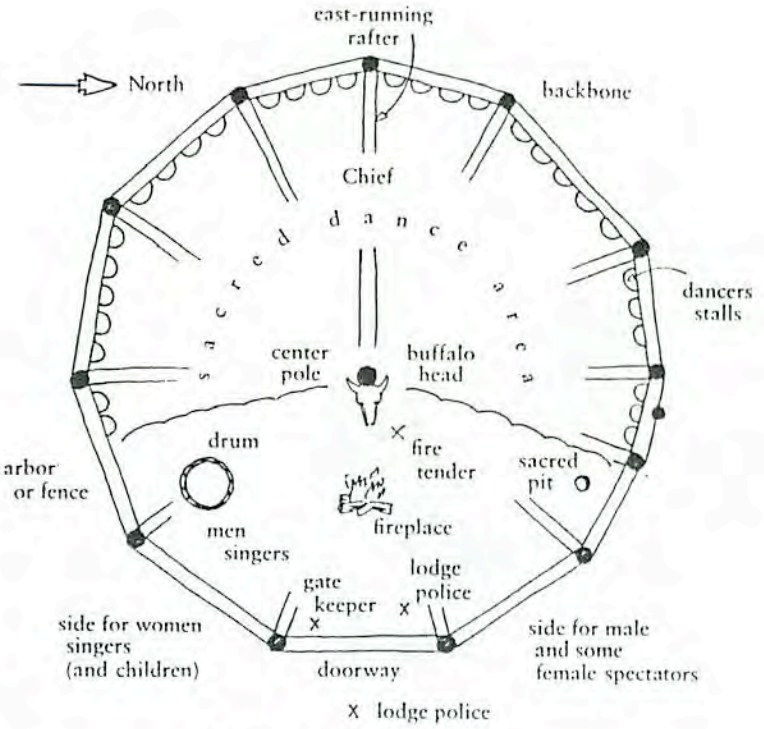
The Sun Dance, the most sacred of all Siouan rituals, is a tribal ceremony held annually in mid-summer and initiated by a tribe member whom has had a dream or vision telling him or her to do so. This person in turn chooses an older shaman, or medicine man, for help and instruction. This chosen medicine man usually heads the entire ceremony and guides the people in the proper way to proceed. The pledger is usually in a time of distress and needs the aid of the powers, and must convince the elders of his or her sincerity. Usually, there are several others who offer to partake in the ceremony as well. It is a chance for all of the people to communicate and to re-establish the tradition of the pursuit of power through self sacrifice.



September
Onocihitowipisim
Mating Moon

The Sioux Sun Dance takes 12 days to complete and, as with most ancient Plains rituals, its origins can be traced to a vision given to a mythic hero. That man was named Kablaya, who in a vision saw a new way to gain power and strength from the Wanka Tanka in a time of need. The first four days were dedicated to the general preparation of the campsite in the traditional circle of tipis, its entrance





Modern Sun Dance lodge plan

oriented to the east. The following four days were for preparing the Sun Dance lodge and for the medicine men to teach the participants the many things they had to know. During these four days, the dancers stayed in seclusion in a Lone Tipi with the elders and also had to cleanse and purify themselves in the sacred sweat lodge or Inipi, just as before any Vision Quest ritual. The final four days were the most holy and were for the actual dance itself.

The building of the Sun Dance lodge, the most sacred of Sioux structures, was a rich ceremony symbolizing their deep respect for all that's living and the inherent spiritual essence believed to be in all things. The center pole is always a cottonwood, the most sacred tree. The center pole was 'captured' by the brave warriors and then 'killed' by four women of virginal purity. The axe used to cut it down must be brand new and when fell, could not touch the ground and was caught by 20 pole bearers. The ordeal of killing the tree and showing it such respect reflects the high esteem held for self-sacrifice. The tree is painted with the directional colors of the Sioux. When erected on the 11th day, it will represent the axis mundi (centre of the world) for the people.

In the Midewin ceremony of the Ojibway, the four degrees of the Midewan Society medicine men figure prominently. These are the weasel which is the lowest degree, the bear, the beaver, and the otter which is the highest degree.

October
Kaskatinowpisim
Freezing Moon

The Sun Dance lodge is a direct representation of the center of their universe with the pole as the focussing conduit for all the natural powers and spirits, the most important being the sun, giver of life. Sapling rafters radiate out from the center pole to a circular fence 40-50 feet in diameter. The crotch atop the pole is stuffed with willow branches or buffalo grass to represent the nest of the Thunderbird, the

spirit who controls the sun and rain. The roof is partially covered with valuable buffalo robes donated by respected warriors. An altar is built inside the structure around the sacred buffalo skull and includes symbolic representations of the four directional spirits, the rainbows, mature vegetation, and a sand painting of the morning star. When the tribe members declare their intention to dance in the ceremony they must indicate one of four forms of self-torture they will endure. In the Sioux tradition, this is the ultimate form of sacrifice to the great mystery and is the major focus of the ceremony. Every part of the Sun Dance lodge is rich in symbolism which reflect the fundamental perception of the Sioux's place in the natural world.

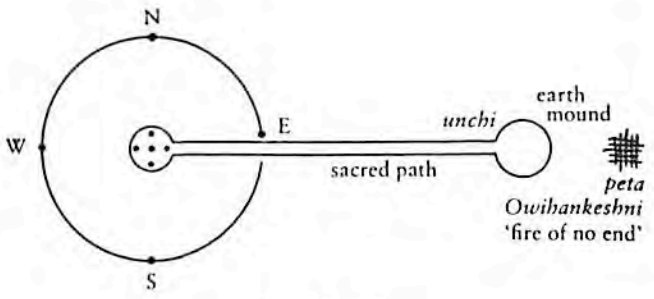
*The sun itself was the symbolic referent for the center-pole... the camp circle symbolizes the constellar camp of the powers alone, or the horizon thus representing the universe. The lodge is the earth, man's home. The buffalo altar symbolized the fount of fertility. The designs painted on the bodies of the dancers (in four stages, paralleling the powers of the four directions) are representative of the spirit powers of earth and sky.*5

The Sweatlodge

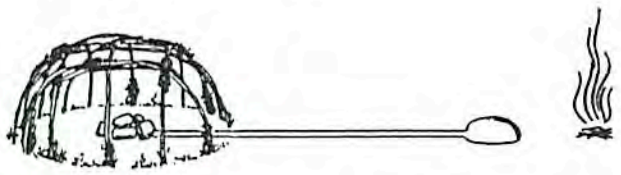
The Inipi takes place in a Sweat lodge which, like the Sun Dance lodge, has great symbolic significance both in form and substance. The Inipi sweat house is built of willows and is formed in such a way as to represent the four directions and four quarters of the universe. The bent saplings were covered with buffalo hides or cloth and the pieces either were tied together or the leafy boughs were wound around each other to hold them in place. The stones used to heat the inside of the lodge were chosen for their quality, shape and texture for the Sioux believed that

November
Iyikopiw'pisim
Frost Moon

5. Kathleen Dugan, The Vision Quest of the Plains Indians (Queenston, Ont.: The Edwin Mellen Press, 1985.), p.109.



plan



side view

Sweathouse

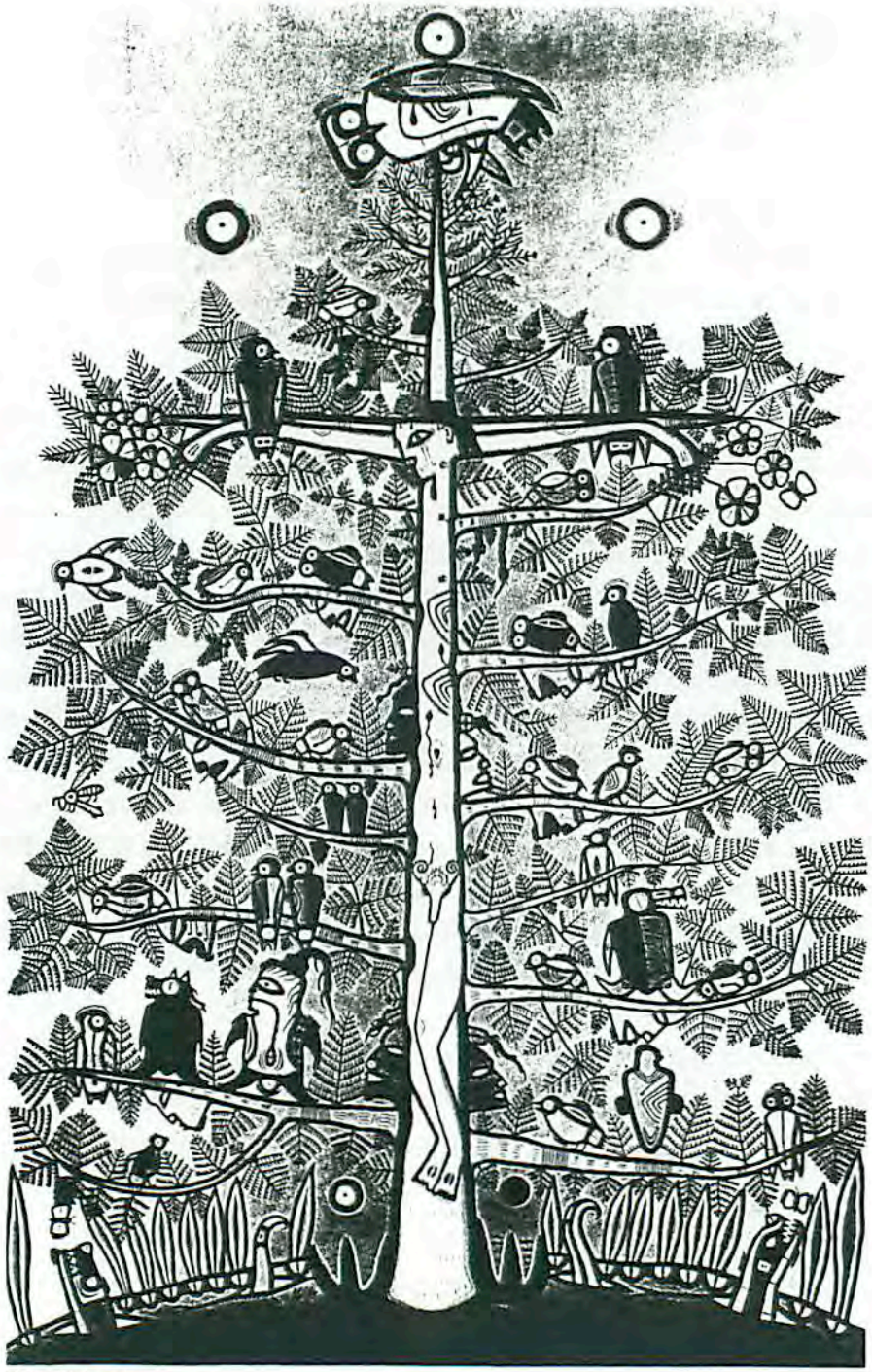
even rocks had power, the power of endurance. Inside the bee-hive shaped lodge, a hole is dug in the middle to put the hot stones in which will represent the centre of the universe. The scooped out earth is then used to form a little ridge, a sacred path between the lodge pit and a little mound of earth formed to represent the grandmother earth or Unci. A fire made of only cottonwoods in order to heat the sacred stones is built just past the mound to terminate the path.

As in all Indian ceremonies, every step or element of the ritual has meaning. The fire was built by laying four east-west sticks and then four north-south sticks across them. On these a series of sticks forming a tipi were positioned. Once again, this represented the four directions, the earth and the sky. Everything in Indian Sacred Places speaks of their place in the world. The bottom logs symbolize the Indian people inside their tipi and the willow boughs of the hut are like the ribs of the people. The floor of the sweat lodge is covered in sage, which is sacred and represents the spirits of the plant world, all things living and green. The sacred pipe is placed on its own altar made of cottonwood sticks in the center of the hut. The pipe is the most sacred object of the Sioux tribe, drawing from it means drawing power from their ancestors and the Wakan Tanka. Cold water is poured over the steaming rocks to provide steam and heat that is trapped in the small enclosure. The entire spirit world is essentially trapped in the confines of the hut and they are breathed in by the body.

December
Pawachakinansis'pisim
Clearing bush Moon

The water is ice cold and the stones red-hot, so here is a unifying, the earth and the sky, the water of life and the sacred breath of the spirit, grandfather and grandmother coming together. There is a great surge of power. You inhale that breath, drink in the water, the white steam. It represents clouds, the living soul, life.6

6. Lame Deer, p. 170.



Blake Debassige
Tree of Life n.d.

The structure of the sweat lodge utilizes the four sacred elements, earth, and the things that grow from it, water, fire and air. The 'lamenter', his instructor and other elders who join in the Inipi ritual crawl into the pit naked and follow a strict ritual of how to bring in the stones and the kind of singing and smoking that goes on in the hut. John Lame Deer says that crawling into the lodge on all fours reminds him of their connection to the animal world. It is this type of purifying and re-generating theme that is the purpose of the Inipi.

6. Dignity Regained

Many Aboriginal leaders are only now beginning to understand what is needed to break the cycle of despair and cultural deprivation. Properly voicing their concerns and demands to the ruling parties and general public and taking control of their destinies are essential to their survival as a distinct and vital people. Some groups are returning to the old ways of life, while others are fighting through the system to regain their right to self government and personal freedom. The Aboriginal culture will never be the same but it too must grow and maintain its true spiritual essence. Through social and educational outreach programs run by Indians themselves, and increased political and organizational abilities, the Aboriginal people will be able to save their culture from oblivion. Facilities such as the Aboriginal Centre at The Forks are steps in the right direction towards cultural vitality and political independence and respect.

7. Contemporary Expression

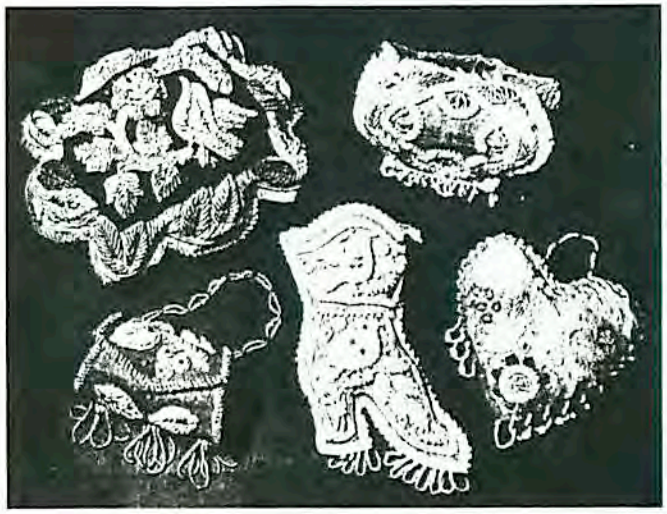
Aboriginal culture has undergone great changes in its basic lifestyle techniques and traditions as a result of their forced assimilation into Western society. Their total assimilation was unsuccessful but the influence is undeniable. Most of the basic truisms and beliefs of their spiritual society have been saved but there now exists a duality in the physical manifestation of that belief system and way of life. It is a pluralistic force that affects Indian architecture, art and teaching traditions through a non-escapable Western influence. Gone are the days when the Indian belief system and cultural milieu were purely and accurately represented by the natural processes of place making and the creative expression of the perceived world around them. Traditional story-telling and hands-on teaching are now combined with the written word while ancient myths and rituals that were once forbidden to be recorded are now being documented for fear of extinction.

Native architecture can learn something about its purpose and contemporary mode of expression from the Indian artists whom are now beginning to understand and develop their role in Canadian art and Native expression. The danger of kitsch/folk arts and crafts becoming synonymous with all forms of Indian artistic expression is something architecture should learn from. For the traditional North American Indian, everything he or she made had a purpose. The decoration of the object was not just to beautify it but also to symbolize the objects ultimate purpose and spirit.

Daphne Odjig
Tribute to the Great Chiefs of the Past 1975

In the book, The Image Makers, Levi-Strauss is quoted as describing Indian form and decoration in very architectural terms:

A vase, a box, a wall are not independent, pre-existing objects which are subsequently decorated. They acquire their definitive existence only through the integration of the decoration with the utilitarian function... Structure modifies decoration, but decoration is the final cause of structure, which must also adapt itself to the requirements of the former. The final product is a whole; utensil-ornament, object-animal, box that speaks.7



When Westerners became interested in purchasing these objects for themselves the very nature of their creation changed. People were very interested in collecting artifacts and artistic work from the Indian people as souvenirs of a dying society, but had little interest in the culture and mythology the objects represented. Westerners were interested in acquiring 'authentic' Indian objects, but the rub was that as soon as the objects lost their purpose, they lost their spirit and therefore their authenticity. Also, the mere fact that Indian people were producing arts and crafts solely for the open market, often objects having nothing to do with Native culture, meant that their meaning and worth was even more diminished.

Of course, as Western art and culture became more and more of an influencing factor in Native expression, Indian artists emerged who began to create art for art's sake, moving away from the direct relation to functional objects. For decades, this art was blurred and misunderstood by the popular arts and crafts perception of Indian expressionism and the lack of exposure to the general public. However in the 1960's there emerged, with the government's newly acquired

7. Elizabeth Mcluhan and Tom Hill, The Image Makers (Toronto, Ont.: Art Gallery of Ontario, 1984.), p. 12.

Roy Thomas
The Eagle Will Fly 1981

Carl Ray
Medicine Bear 1973

monetary help, an artistic expression that began to address contemporary Indian issues. One such artist was Norval Morrisseau whose Woodlands heritage paintings inspired an entire generation of woodlands artists. Morrisseau was one of the first Indian artists to address the duality between cultures and inside of all Native people. His work was the beginning of an artistic expression that reflected *'violent social change and cultural metamorphosis, of the need for ritual and spiritual connection, of survival in a threatened and threatening environment. It is the art of the human odyssey.'8* Much of his work is shown in this document.

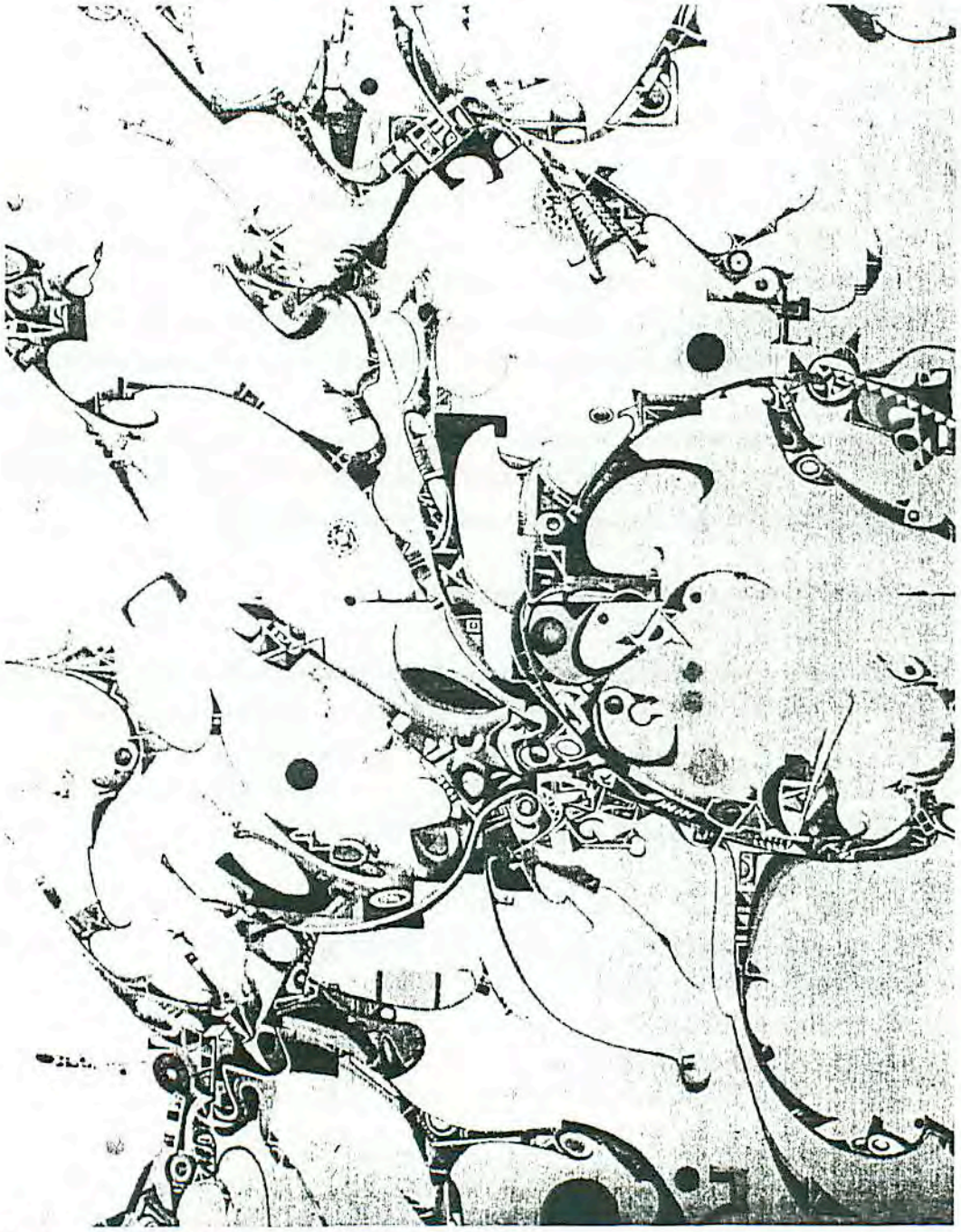
Indian builders, artists, and craftspersons now have to respond to and integrate with the techniques and tools made available by Western society. These tools immediately changed the basic structure of Indian expression.

Gerald Hoffman speaks of the 'fourth world' as:

The collective name for all aboriginal or native peoples whose lands fall within the national boundaries and techno-bureaucratic administrations of the countries of the First, Second, or Third Worlds... the study of Forth World arts is, par excellence, the study of changing arts - of emerging ethnicities, modifying identities, and commercial and colonial stimuli and repressive actions.9

Hoffman's viewpoint can be applied to many aspects of Aboriginal culture and their creative endeavors. In regards to the Aboriginal centre at The Forks, its very nature must not only reflect the traditional values and forms of Indian culture, but also respond to the duality of its purpose as a place for Indians and Westerners to both learn about and help nourish an ancient culture that is in vital flux. The Aboriginal peoples must work with, or adapt, Western technologies to reflect

8. Mcluhan and Hill, p. 29.
9. Edwin L. Wade, The Arts of the North American Indian (New York, N.Y.: Hudson Hill Press, 1986.), p.257.



Acrylic painting by Alex Janvier

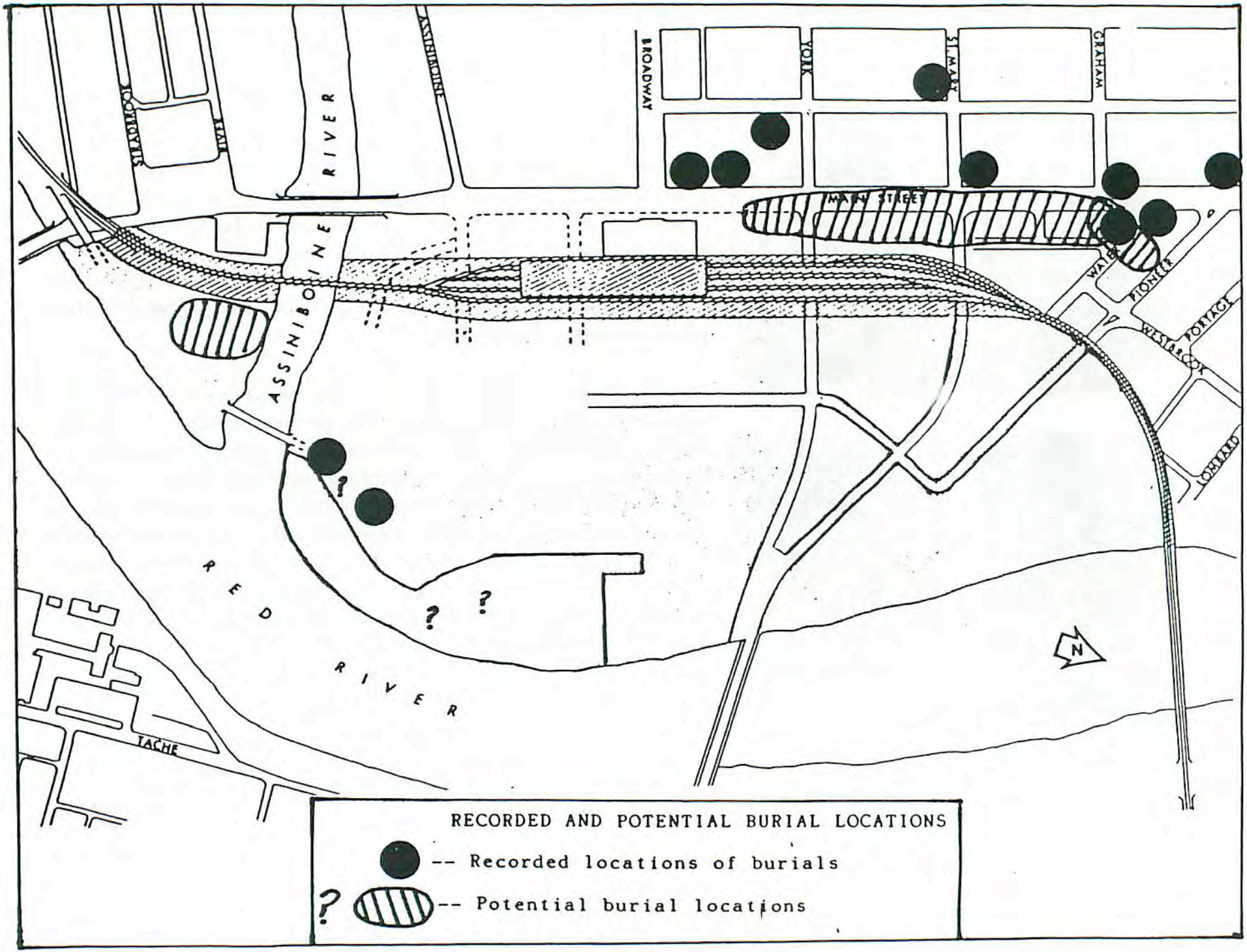
A

B

Norval Morrisseau
Man Changing into Thunderbird 1977

their own spirituality. In the art world, most Indian contemporary artists struggle with using modern tools, technologies and methodologies while still maintaining their 'Indianess'. Architecture for the Indian people, especially in an urban setting, must struggle with and express this duality between cultures. Hoffman speaks of change and emergence as aspects of present day Aboriginal cultural expression that cannot be ignored. There is the danger of creating folk/kitsch architecture that is a literal representation of traditional native architecture which is to be consumed by the Western observer and is not a true representation of the present day reality of Indian life.

The Aboriginal centre at The Forks must respond to and accept this struggle and express the overlapping forces that are reshaping Indian culture. The basic and vital belief systems and symbols of traditional Indian society that were discussed earlier are constants that must be respected and represented. However, the means by which the beliefs are expressed and maintained in everyday life are and must always be accepting of the ever changing physical and technological environment that it exists. It is the responsibility of the architect, native or non-native, to act as an interpreter for the Indian people and to properly fuse the two forces shaping contemporary and future Indian expression. The Aboriginal centre at The Forks will be a facility that reflects this dialogue between cultures through its operational agenda, programmatic development and architectural expression.


ASSINIBOINE RIVER
BROADWAY
YORK
ST MARY
GRAHAM
MAIN STREET
ASSINIBOINE
WATER
PIONEER
PORTAGE
WESTBROOK
LOMBARD
RED RIVER
TACHE
N
RECORDED AND POTENTIAL BURIAL LOCATIONS
-- Recorded locations of burials
-- Potential burial locations

1. History of the Forks

The junction of the Red and Assiniboine Rivers, commonly known as The Forks, has been a focal point for human activity since the Glacial Lake Agassiz receded from the area. Artifacts found within the City of Winnipeg date back several millennia indicating that people have been hunting, fishing and living there for a considerable time. The first residents were big game hunters who arrived approximately 6000-8000 B.C.. By A.D. 1 evidence shows that the area may have been a meeting place of the eastern forest dwellers and the bison hunters of the western plains; each of whom possessed resources for trade with the other group. the Forks became a strategic point around which the wintering grounds, hunting areas and claimed territories of the Indian tribes continuously shifted. During the period immediately preceding the fur trade, the Assiniboine, the Cree, and Ojibwa considered the region of The Forks as their territory. Evidence shows that the allied Cree and Assiniboine tended to control the area around 1765, with the intermittent Sioux presence. Apparently, by 1821, the Assiniboine moved toward the west and The Forks was controlled by the Ojibwa.

During the early fur-trading period through the 18th century, The Forks was used by a number of Native groups, by parties of explorers and by representatives of at least two Fur Trading companies. The habitation areas ranged from temporary to short and long term dwellings. La Verendrye, an explorer travelling in the early 18th century reported several Native Indian camp sites at The Forks. In 1737, he reported two villages of Assiniboine (Fig 1:1) at The Forks while in 1738, ten cabins of Cree (Fig 1:2) were living there. Two Indian Lodges (Fig 1:6) were reported by McDonnell in 1793 and Alexander Henry and John Tanner both reported sighting a Ojibwa camp (Fig 1:9) in 1800. Finally, just prior to 1800,

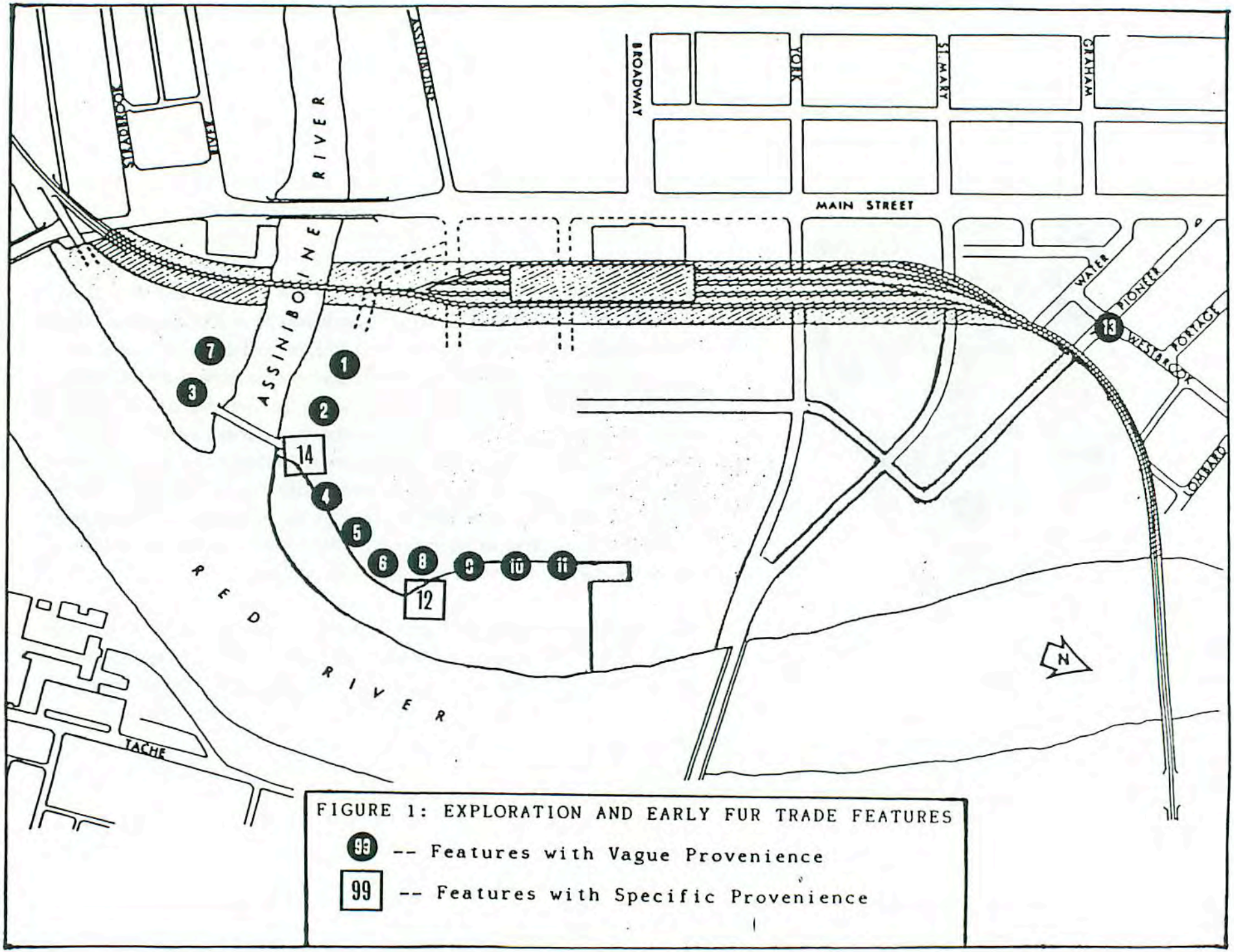


FIGURE 1: EXPLORATION AND EARLY FUR TRADE FEATURES

99 -- Features with Vague Provenience

99 -- Features with Specific Provenience

Tanner reported a camp of Ojibwa and Ottawa (Fig 1:8) residing at The Forks. He also noted that Sioux war parties occasionally raided the area.

Eight archival sources refer to Indian burial grounds in the vicinity of The Forks site (Fig 2). Only one record of potential burial grounds on the South Point was found. The surveyor, George McPhillips, in 1874, noted that the spot was an old Indian camp and burial ground. Two sketches from 1873 and 1847 depict Indian tipis on the South Point but their factual accuracy has not been substantiated.

The first of four forts built between 1738 and 1817, and the only one on the South Point was Fort Rouge (Fig 1:3) in 1738. Rivalry between the Northwest Company and the Hudson Bay Company made the Forks an intensely used transportation nexus. In 1821, with the amalgamation of the two companies, the Hudson Bay Company gained power over all of Rupertsland. During the period from 1821-1870 the South Point was used mainly for agricultural purposes with a few small farmhouses built over the years some of which may have been Metis farmsteads. From 1870-1885 there was a rapid increase in immigration to Western Canada through Winnipeg which expanded the economic base and increased development at The Forks. The South Point however had only a few houses built over this period, and the Main Street Bridge was first built.

With the coming of the railroad in 1885 The Forks became more and more an industrially dominated region. However, in 1891, the South Point was home to the Winnipeg Rowing Club which stayed there until 1911. In 1890, the Low Level/Low Line bridge was built and stands today across and nearest the mouth of the Assiniboine River. In 1910, the High Line Bridge was constructed which effectively cut-off the South Point from traffic and is still in use as the main

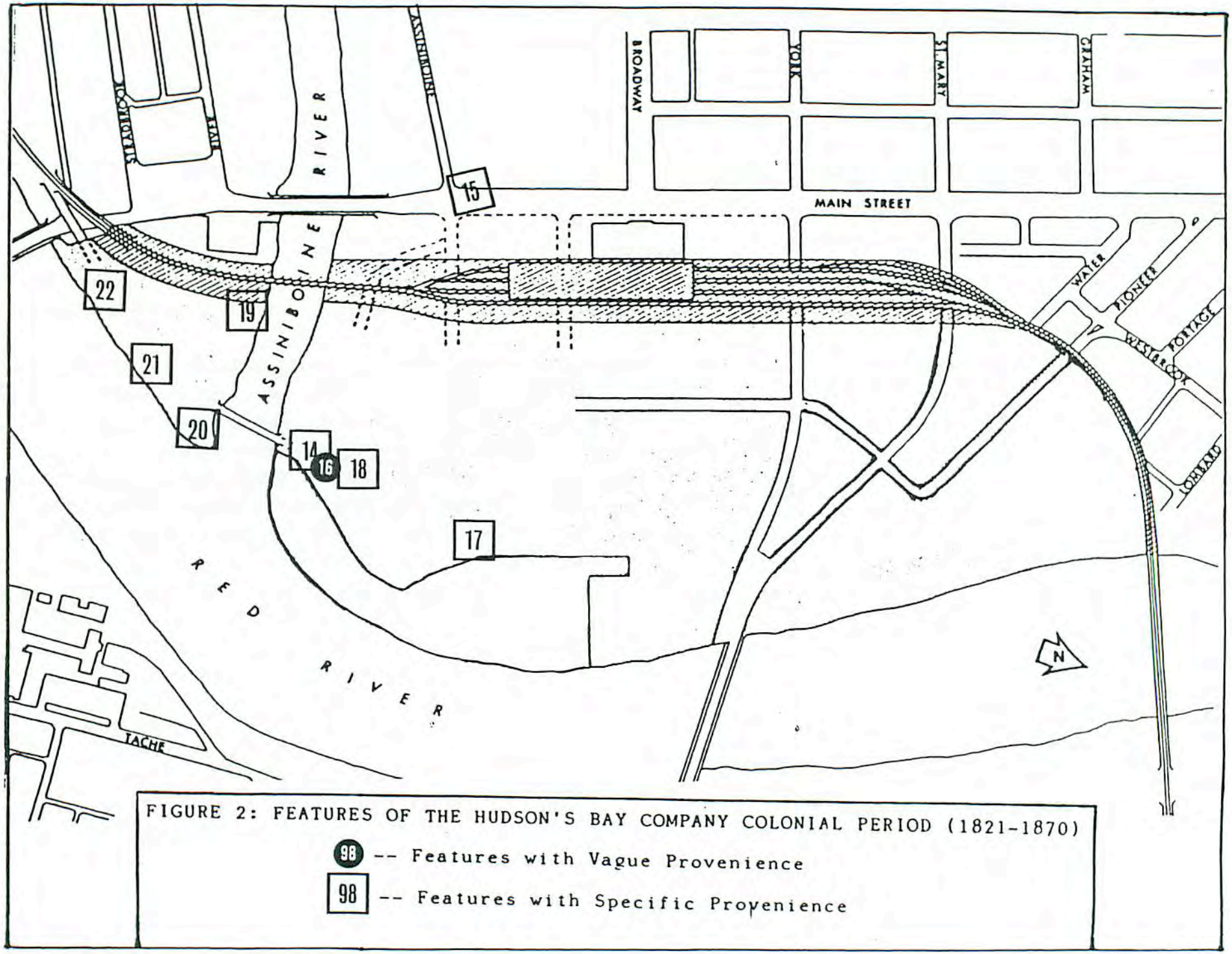
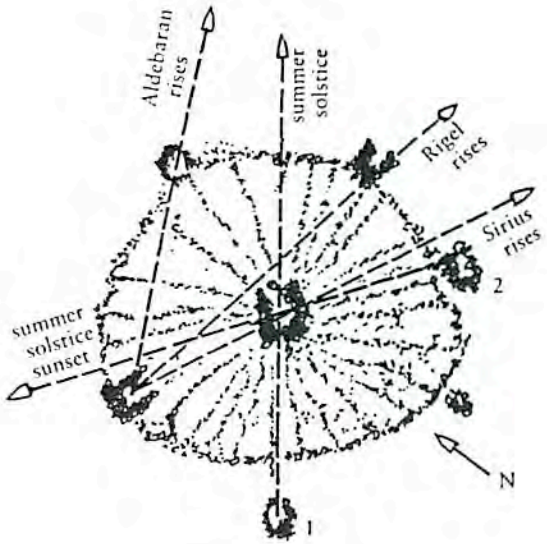


FIGURE 2: FEATURES OF THE HUDSON'S BAY COMPANY COLONIAL PERIOD (1821-1870)

98 -- Features with Vague Provenience

98 -- Features with Specific Provenience



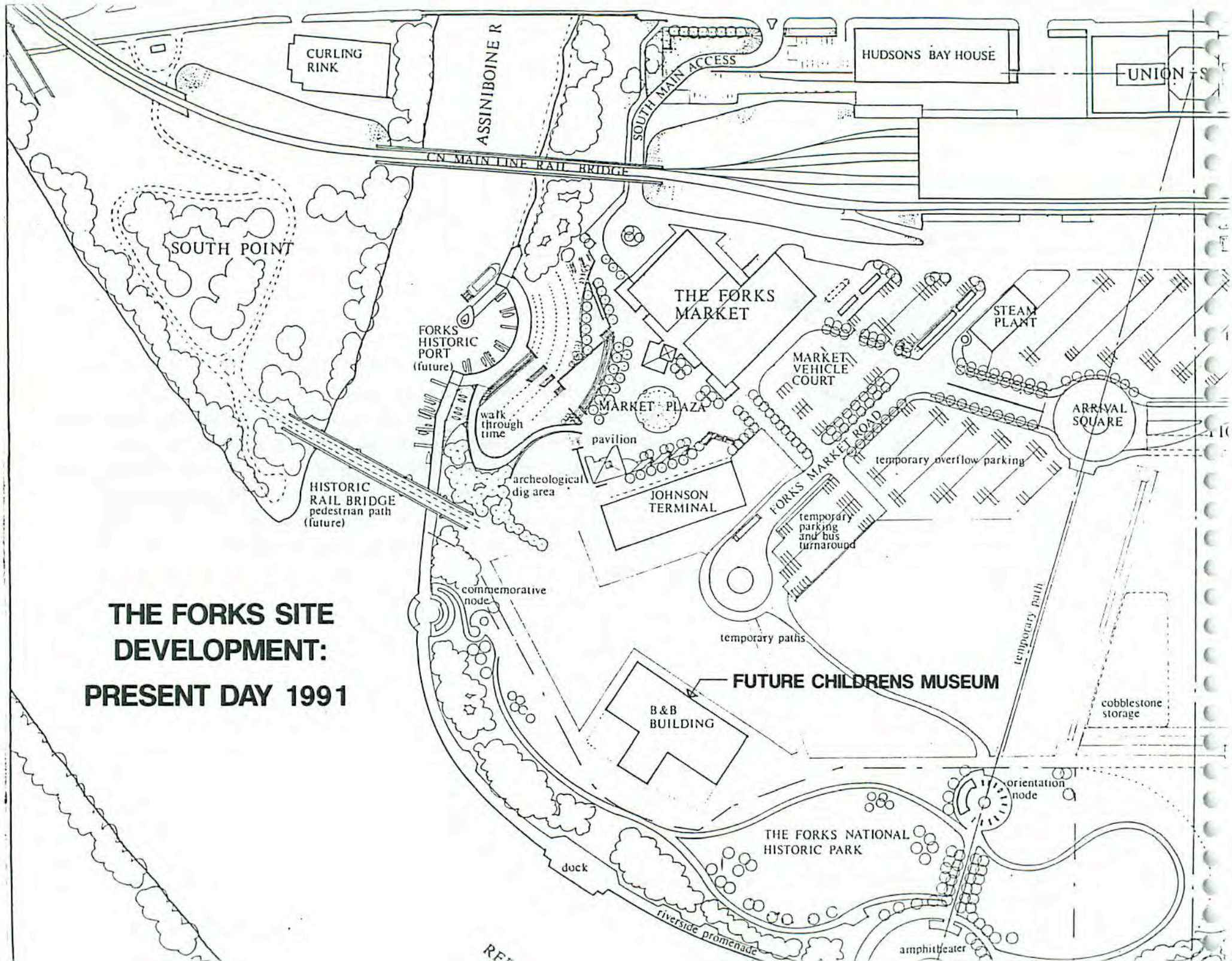
Canadian line today. Consequently, since 1910, there has been no development of any kind on the South Point except for the removal of the old track leading to the Low Level bridge. The central Forks area saw heavy railway oriented construction take place during the period from 1885-1928. With the completion of Union Station in 1911, The Forks started its journey towards isolation from the consciousness of Winnipegers.

2. New Direction

The Forks Renewal corporation was set-up by the three levels of government in 1986 to acquire the land adjacent to and surrounding the junction of the Red and Assiniboine Rivers and to set-up an agenda for its development. The Corporation is dedicated to rejuvenating The Forks as a focal point of human interaction. The Forks Renewal Corp. has stated that it is committed to preserving the heritage of the past in a vibrant setting of life and learning. Their objectives include respecting and demonstrating the historical and cultural traditions of the area. The Forks Renewal Corp. lists four themes meant to enhance the "meeting place" concept:

1. The Forks as Canada's cross-roads.
2. The meeting of old and new.
3. The meeting of diverse peoples.
4. A place for people to meet, work and play throughout the year.

The central area of The Forks is now home to an open market, observation tower and marina. Opposite St. Boniface Cathedral along the Red River is The Forks Federal Park which has interpretive shows and performances, sponsored by Parks



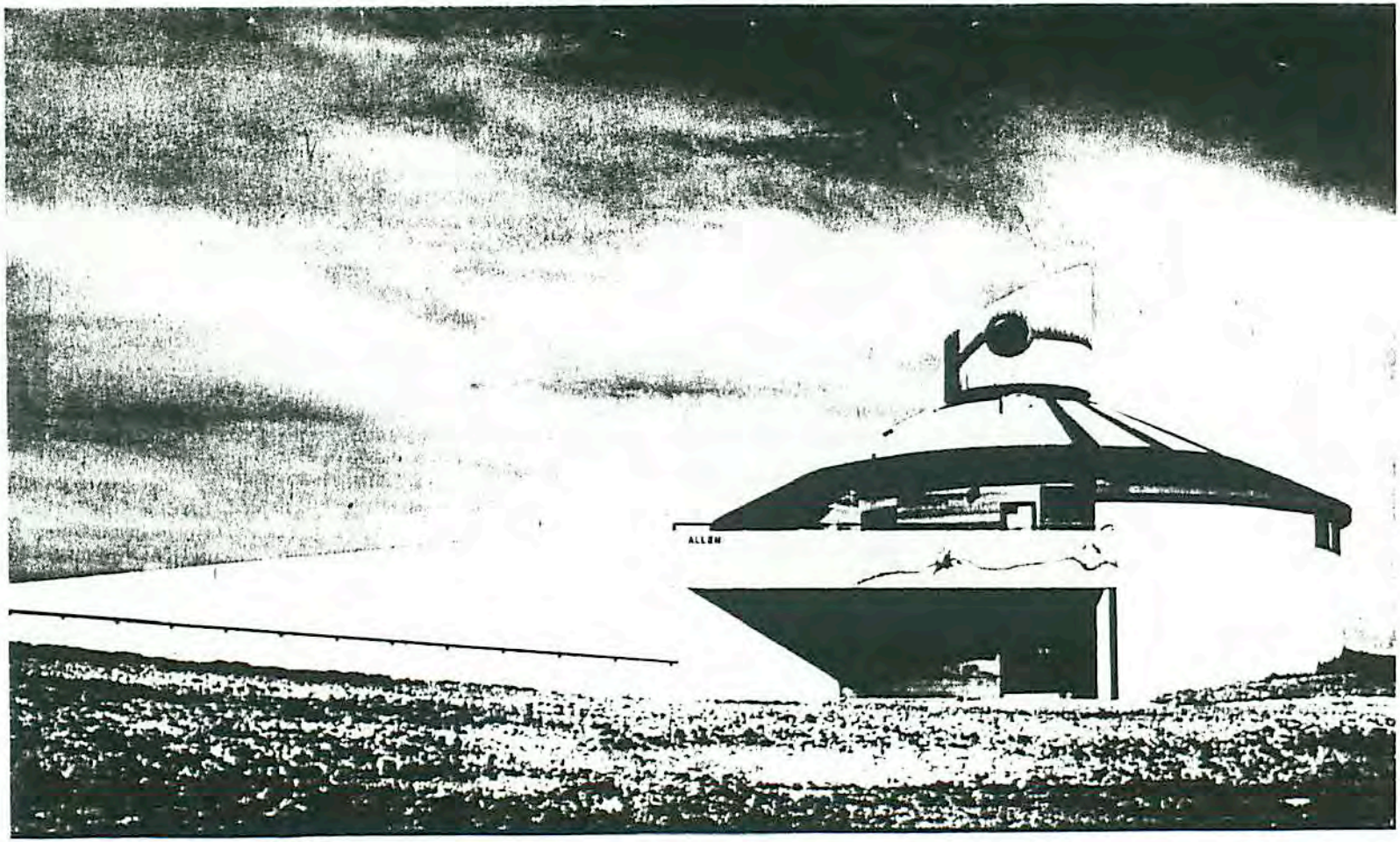
THE FORKS SITE DEVELOPMENT:

PRESENT DAY 1991

Canada, which emphasize the historical and natural aspects of this famous location. Several Riverboat docks are located near the Provencher Bridge and a Riverwalk connects The Forks with Juba Park to the North and the Ledgislative building to the west.

In the future, the Winnipeg Children's Museum is planned for installation into one of the old railroad buildings on the central portion of site, while a hotel, theatre and interpretive centre is planned for another existing building adjacent to the market. The Forks Renewal Corp. originally included a Native Centre to be located on the South Point in its initial site development scheme and gave it prominence as a very worthy endeavor to respect and tribute the Aboriginal presence at The Forks.

To ensure responsible representation of the Aboriginal people on The Forks site, especially on the South Point focus, the Corporation helped create The Forks Aboriginal Planning Committee which has since held meetings with the Native community and approved wholeheartedly the selection of the South Point site as its main focus of development. Work is now underway to define the needs and goals of the facility and to hire an architect to begin its implementation.



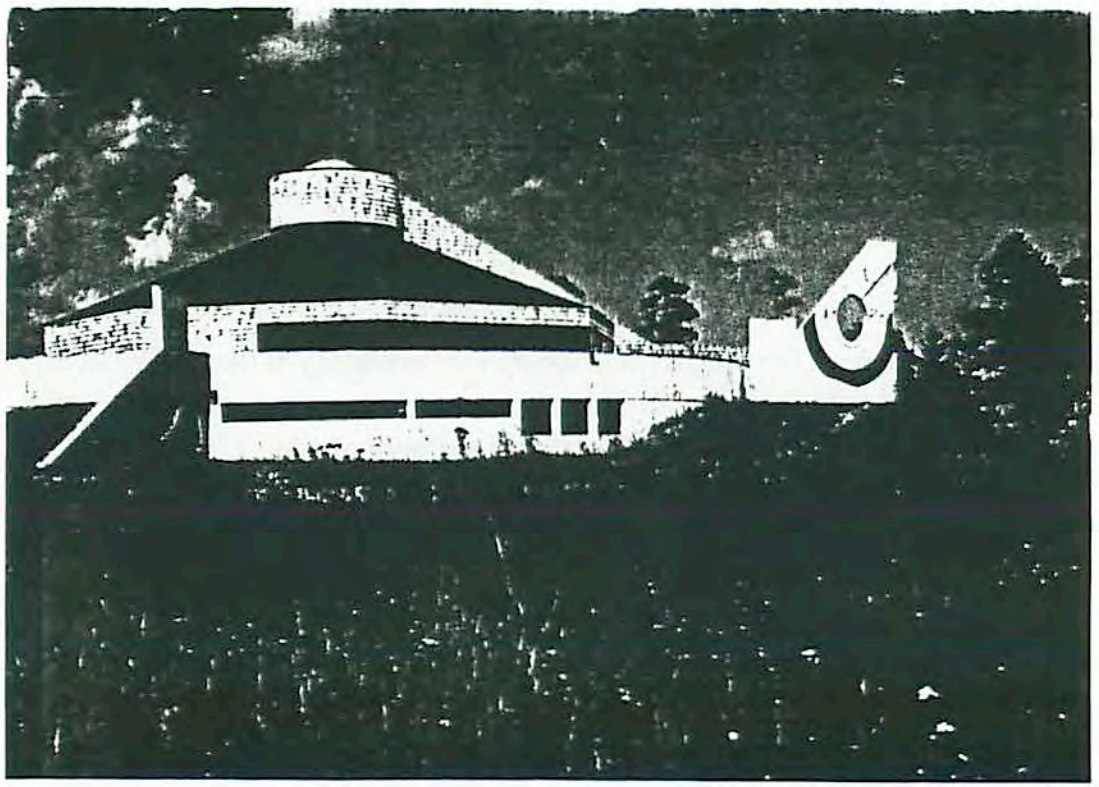
the 'Prairie Falcon': prototype Decentral building, Allen District.

1. Facility Description

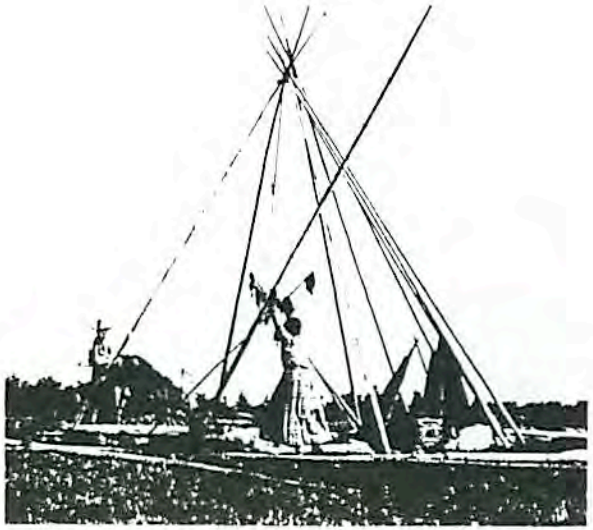
The programmatic development of the Aboriginal Centre at The Forks was in part a result of analysis and extraction from the suggestions made by Elders and Chiefs throughout Manitoba to The Forks Aboriginal Planning Committee as to what should be located on the South Point (See Appendix D). Further guidance was found through interviews with people involved with and in the Native community as well as with people involved in The Forks Aboriginal Planning Committee (See References). Literature and other information obtained from or at the suggestion of the above mentioned sources was also used to determine the appropriateness and feasibility of certain programmatic elements (See Appendix E).

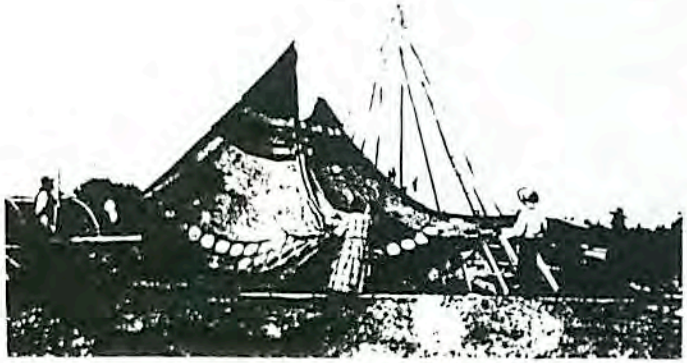
Suggestions ranged from ideas about the overall spirituality of the environment to the more specific spaces or functions desired. In every case, as many of the suggestions have been incorporated into the facility program. On their initial review of this program, The Forks Aboriginal Planning Committee has given me positive feedback and encouragement. Further dialogue between myself and the committee will occur as the project progresses to the design stage.

According to my understanding of the information and feedback given to me, the main objective of the Aboriginal Centre at The Forks is to provide a facility that will inspire the preservation and development of Indian cultures. Through historical enlightenment, artistic expression, cultural activities, linguistic education and future Indian affairs planning and development, the centre hopes to achieve this objective.



'A beaver leaving its lodge of sticks and earth.' The Pine Point Experimental School, White Earth Reservation. Entrance is on the right.



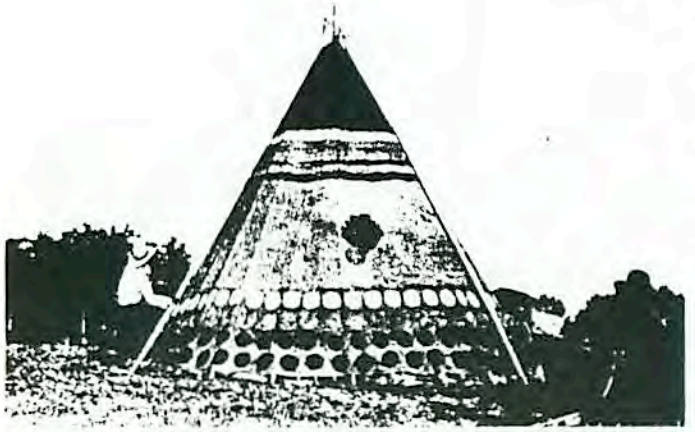


The proposal integrates two main components:

A. A cultural centre that contains a Native library/resource centre and support spaces aimed at providing proper facilities for educational and assembly functions.
B. An interpretive centre for the general public to learn about Native cultures through displays, theatrical and film productions, and hands on exhibits.

A. Cultural Centre

- A large multi-use assembly space is the focal point of this component. This will be a special gathering place for Native ceremonies and significant events such as Folklarama.
- An Aboriginal library/resource centre will be a multi-faceted source of information pertaining to Aboriginal issues of history, culture, rights and freedoms. It will be open to the public for research as well as to Aboriginal organizations housed in the centre who need information or data for programming or consultation work.
- Support facilities such as classrooms, meeting rooms, a daycare and other various functions will be utilized by both the cultural centre and the Aboriginal organizations in order to carry out their agendas. Linguistic seminars and immersion programs, art classes and development programs, lifestyle skill training and youth development programs are only a few of the uses for the facilities.
- Office space will be rented to Aboriginal organizations in need of an interactive environment with a large information base and support facilities. The Manitoba Association of Native Languages (MANL) will be located in the centre and will participate in its program operation and development.



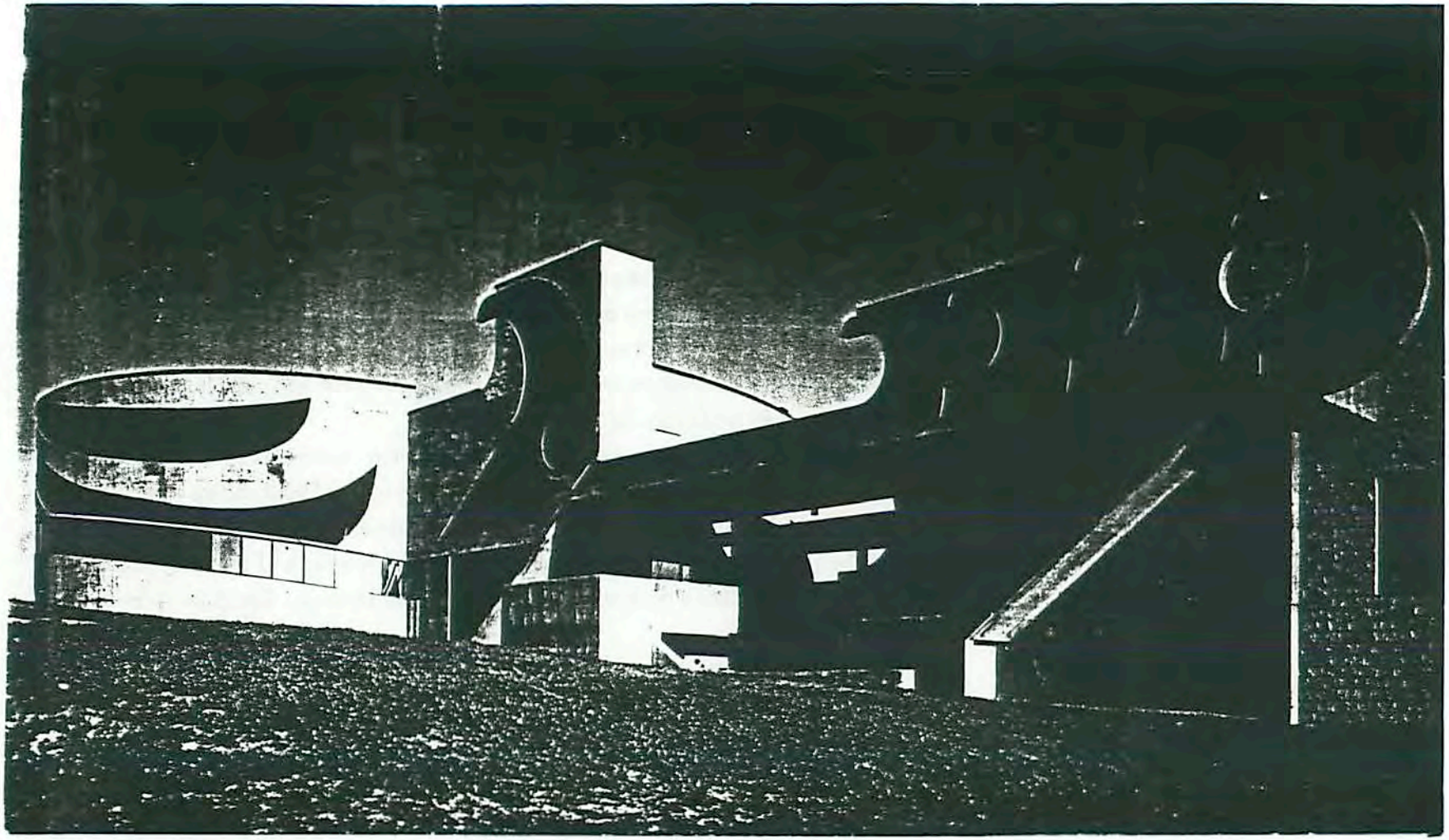
MANITOBA INDIAN CULTURAL EDUCATION CENTRE

- A guest lodge will accommodate guests attending meetings, seminars or immersion programs. The general public will also utilize the lodge facilities.

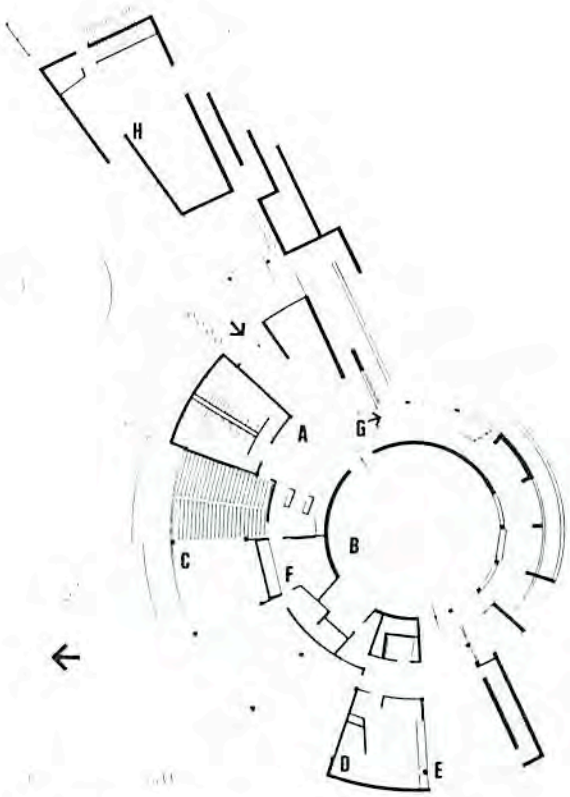
B. Interpretive Centre

This mainly public arm of the project will be the most visible aspect of the centre and will attempt to compliment The Forks conceptual framework of cultural diversity, year round use and the meeting of old and new.

- A commercial component includes a restaurant that will be a source of Native cuisine and continental standards and a Native shop that will sell literature, music, clothing, arts and crafts of Aboriginal origin.
- A 150-200 seat theatre will present interpretive shows and performances for everyday tourists as well as special lectures or events. These shows will coincide with the current theme running at the time in the Exhibit areas.
- The public galleries will emphasize the past, present, and future accomplishments of the Native people in art, literature and lifestyle. There are three major exhibition areas.
- Firstly, a gallery area will house permanent and temporary exhibits which represent the various major tribes in Manitoba, the Cree, Assiniboine, Ojibwa and Sioux. Art work produced at the centre will also be displayed.
- The second is a larger 'Discovery Area' that will house larger interactive exhibits of Aboriginal lifestyle. Displays which will demonstrate Aboriginal life skills, building techniques and tool making will actively promote the Indian way of life and learning.
- A large outdoor component will be integral to the centre showing seasonal living traditions in a natural setting. Outdoor space for traditional Aboriginal ceremonies will be integral to the project.



Piya Wiconi, the Oglala Sioux Community College, is the first structure of a new Indian village.



Piya Wiconi, Oglala Sioux Community College: ground floor plan (scale 1:600)

key

A. lobby
B. community
C. office
D. kitchen
E. dining
F. work room
G. ramp
H. storage
J. reception
K. conference
E. lounge
M. executive office
N. flat
O. gallery
P. museum

2. Design Goals and Objectives

Other than the physical components of the facility, the project has further aspirations regarding more intangible things such as designed environment criteria and operational objectives. These aspects were also reviewed and accepted by The Forks Aboriginal Planning Committee and are split into two categories:

A. Project Design Intentions.
B. Operational Objectives.

The first is a review of the overall expectations of the facility in terms of its holistic consequences as a result of its physical design and operation. The second is a review of the results that hope to be achieved due to the efficient and sensitive operation of the facilities' programs and exhibits.

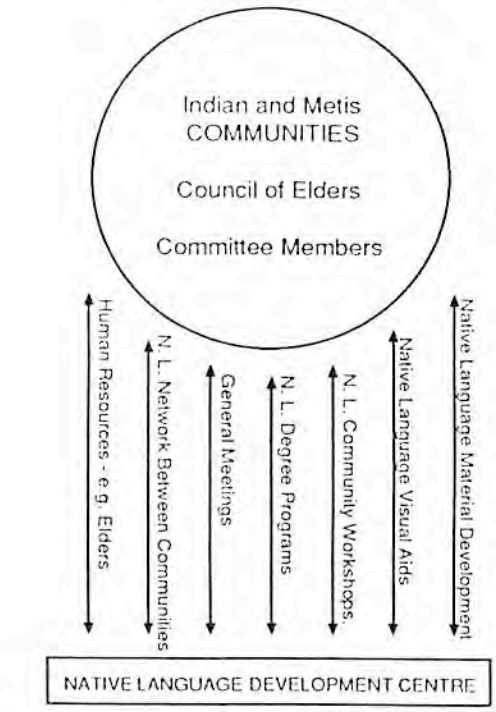
A. Project Design Intentions:

1. To act as a symbol with which Aboriginal people from the entire region can identify, linking them with the spiritual strength of the past, and pointing to the future with a re-affirmation of pride and integrity.

2. To stimulate growth of the Aboriginal way of life and to represent past, present and future goals and accomplishments of the Aboriginal peoples.

3. To reflect and develop the artistic expression of Native contemporary culture.

Piya Wiconi, a distant view.



NOTE: The Arrows indicate that direction flows FROM the communities by Committee Members and Elders to the Native Language Development Centre. The arrows to the communities indicate the assistance and support promoted by the Centre

4. To reflect the unique cultural hierarchies and social tendencies of the Aboriginal peoples.

5. To stimulate the reclaiming and growth of Aboriginal rights and freedoms.

6. To contribute to the overall Forks development as an integral yet distinct entity.

7. To sensitively reflect the historic and sacred essence of The Forks and its place in Aboriginal history.

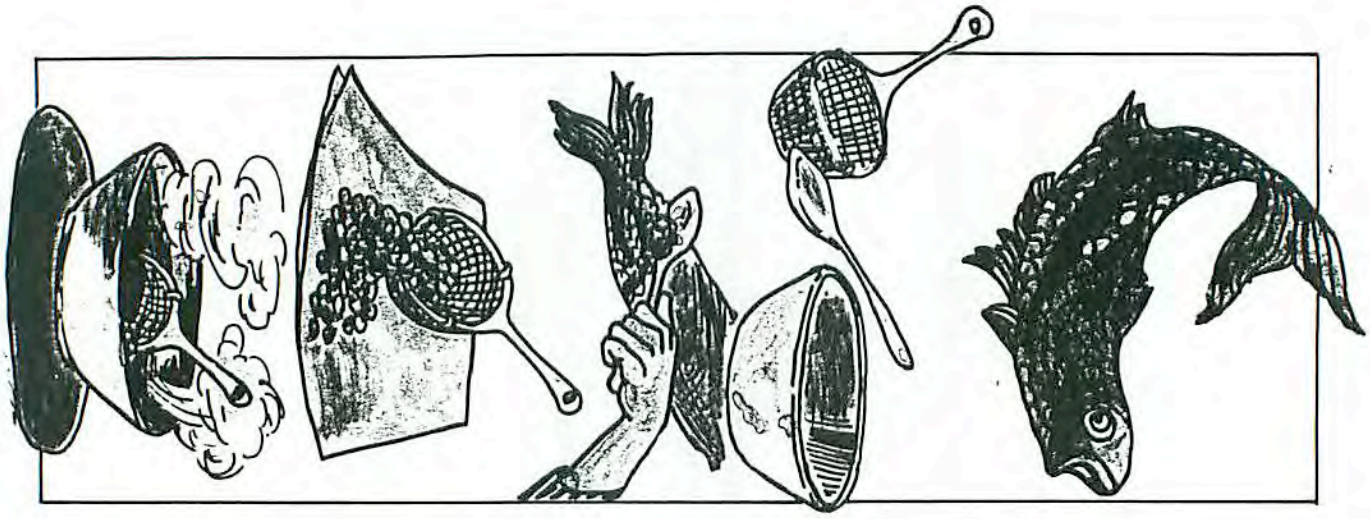
B. Operational Objectives:

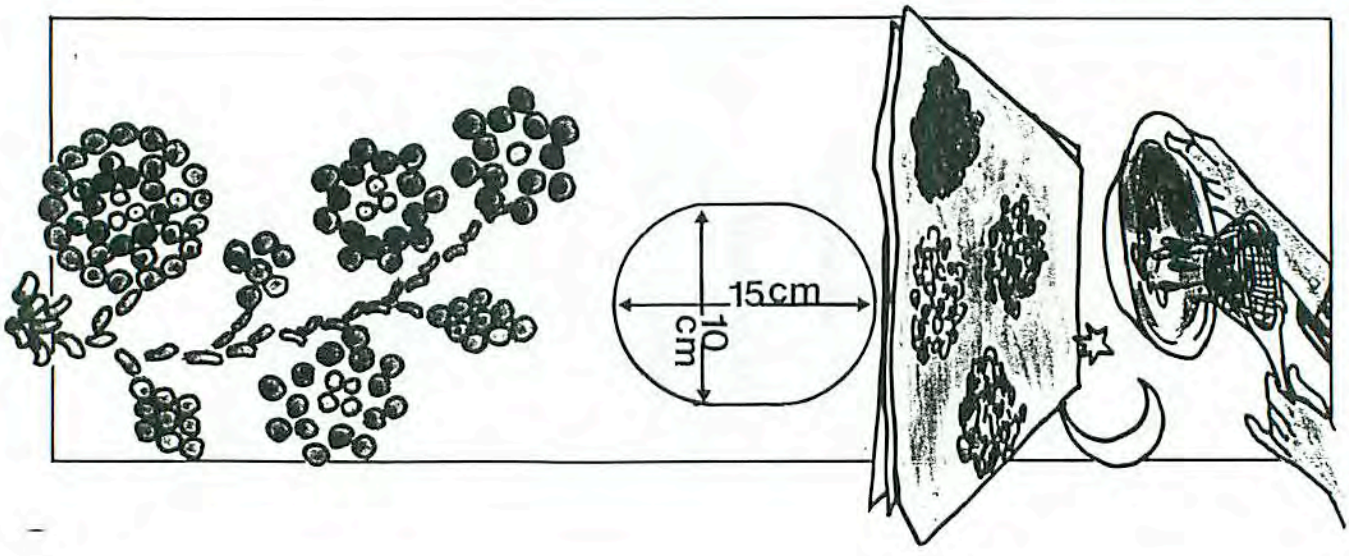
1. Although the proposed facility is an integration of equally important components, the central assembly hall is the focus of the facility and should therefore be appropriately represented.

2. To provide a complete resource and educational facility for those interested in exploring Native cultures. These cultural endeavours include languages, history, the arts, and lifestyle techniques.

3. To provide an interactive environment where Elders can be involved in language, art, and religious teachings and observations.

4. To provide programs and people to properly educate and assist Indians and non Indians alike in the quest for cultural independence and sustainance.




15cm
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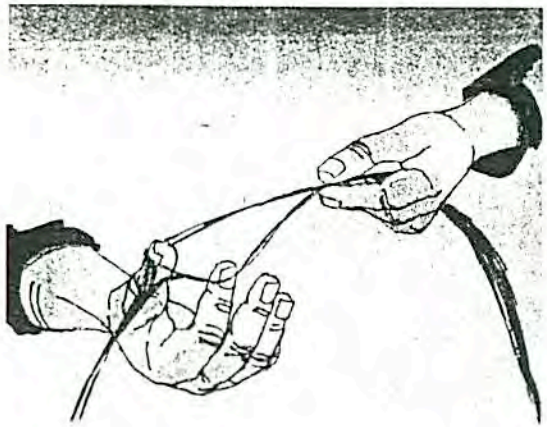
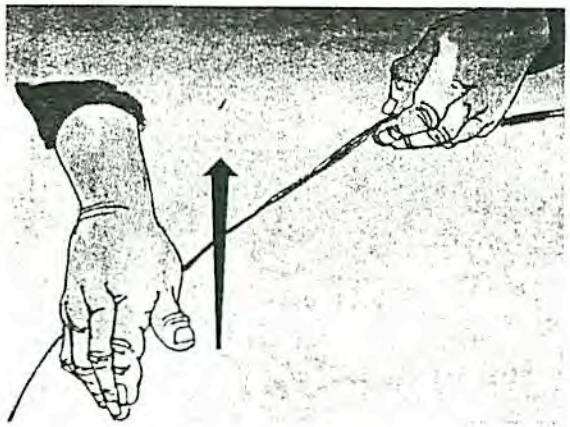




5. As a public and private place, the co-existence of the two should not inhibit the facility's accessibility, approachability or sense of privacy and security.

6. The facility should be as environmental and energy efficient as possible.

7. The interpretive and exhibit areas should not be a dead museum but a place of life and interaction. They will properly reflect the varied nature of Aboriginal living and their place in the natural cosmos.

Saul Williams
Medicine Man's Dream of Christ 1973

The facility program is intended to present material in a format which provides the designer with appropriate levels of information at the appropriate stages of the design process. The physical component information is organized according to a four level spatial hierarchy with each consecutive level having a greater spatial aggregation than the level below.

1. Design Block Level

The design block is the largest spatial unit that is useful in the first level of conceptual design. Each individual block represents a sub-design problem, where requirements must be satisfied both within a design block itself and with respect to the design block as a whole in the context of the total development.

The design block is formed by grouping together components of similar functions with similar shell and adjacency requirements as well as functional relationships. It is not necessary that design blocks be expressed in the final design, although in some cases they may be.

To facilitate conceptual design the design block area is expressed in terms of gross area; that includes an allowance for structure and distributed service space. The use of gross areas will assure that overall facility areas will not be underestimated.

2. Component Level

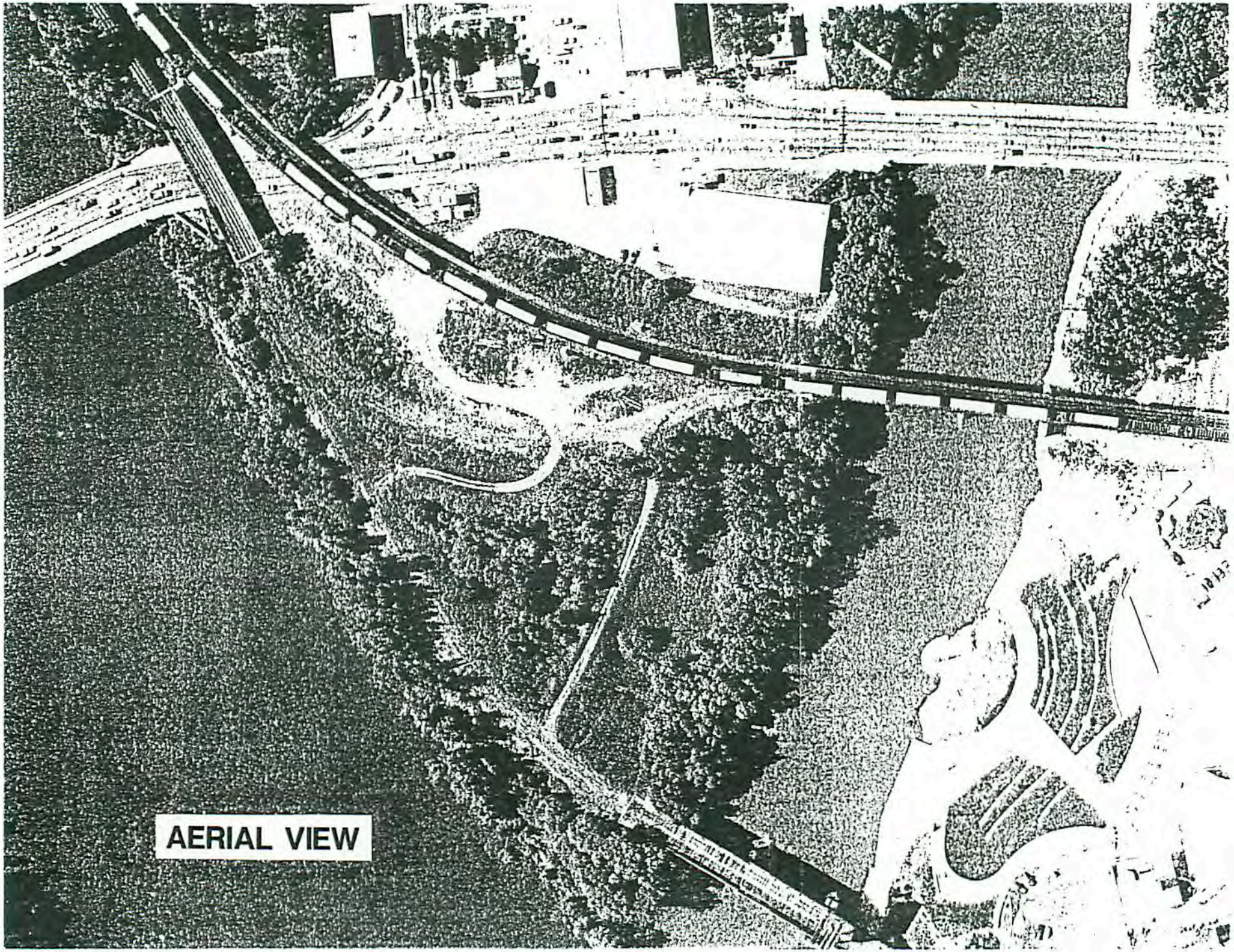
The component level is a spatial unit associated with a major space, or a group of related spaces. Components should usually be located on a continuous floor level unless otherwise noted.

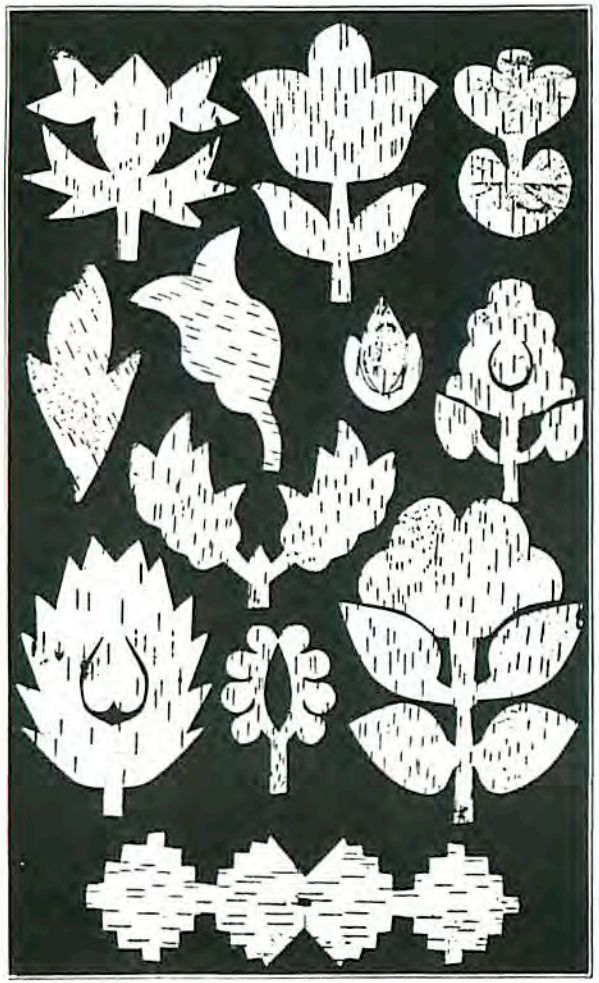
3. Spaces

Spaces refer to areas which have identifiable physical boundaries.

4. Elements

Elements include furniture and work stations relating to a particular set of activities. A brief outline of the elements for each space are given in the spatial descriptions.


AERIAL VIEW

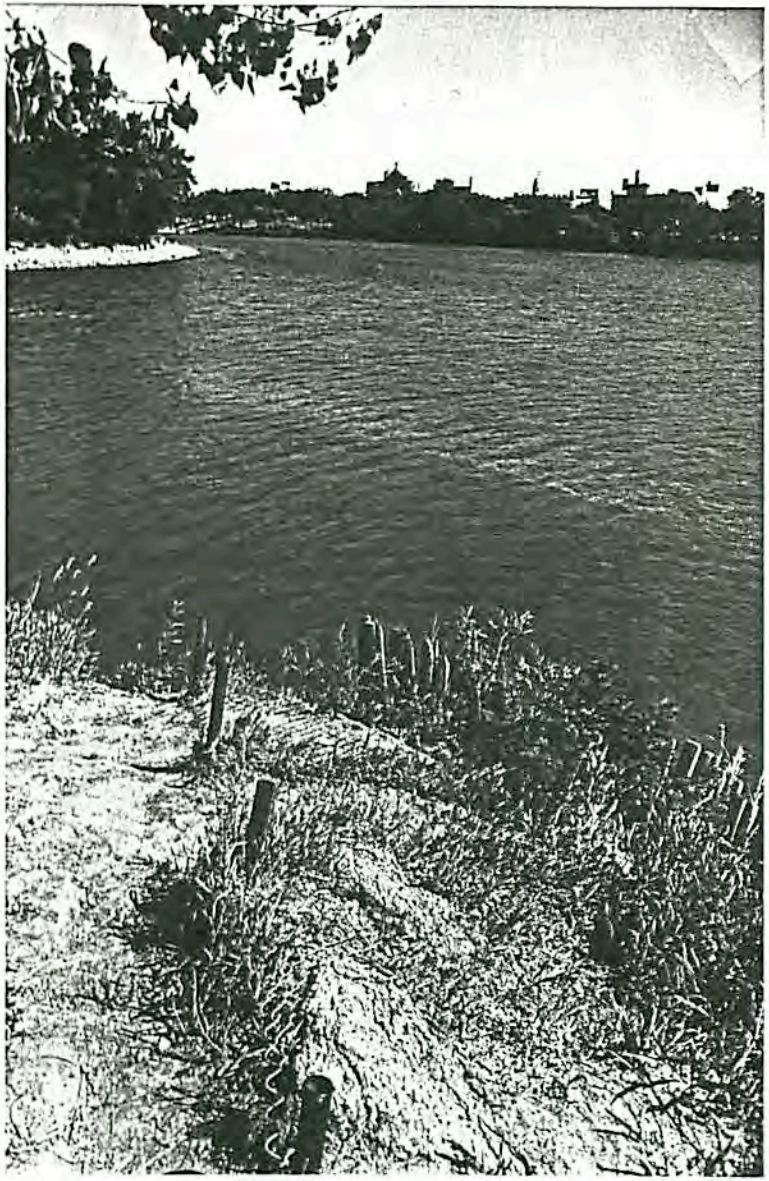


The South Point site was originally foreseen by the Forks Renewal Corporation as the main focus for an Aboriginal presence at The Forks. The Forks Aboriginal Planning Committee, upon meeting with the Manitoba Council of Elders, Manitoba Assembly of Chiefs, and other members of the Aboriginal community, unanimously approved the site as an acceptable place to begin development of an Aboriginal Cultural Centre (See Appendix D). Some of the positive attributes of the site that were mentioned are:

1. Cultural/Spiritual connection.
2. Historical importance.
3. Natural surroundings.
4. Centrality.
5. Visibility.

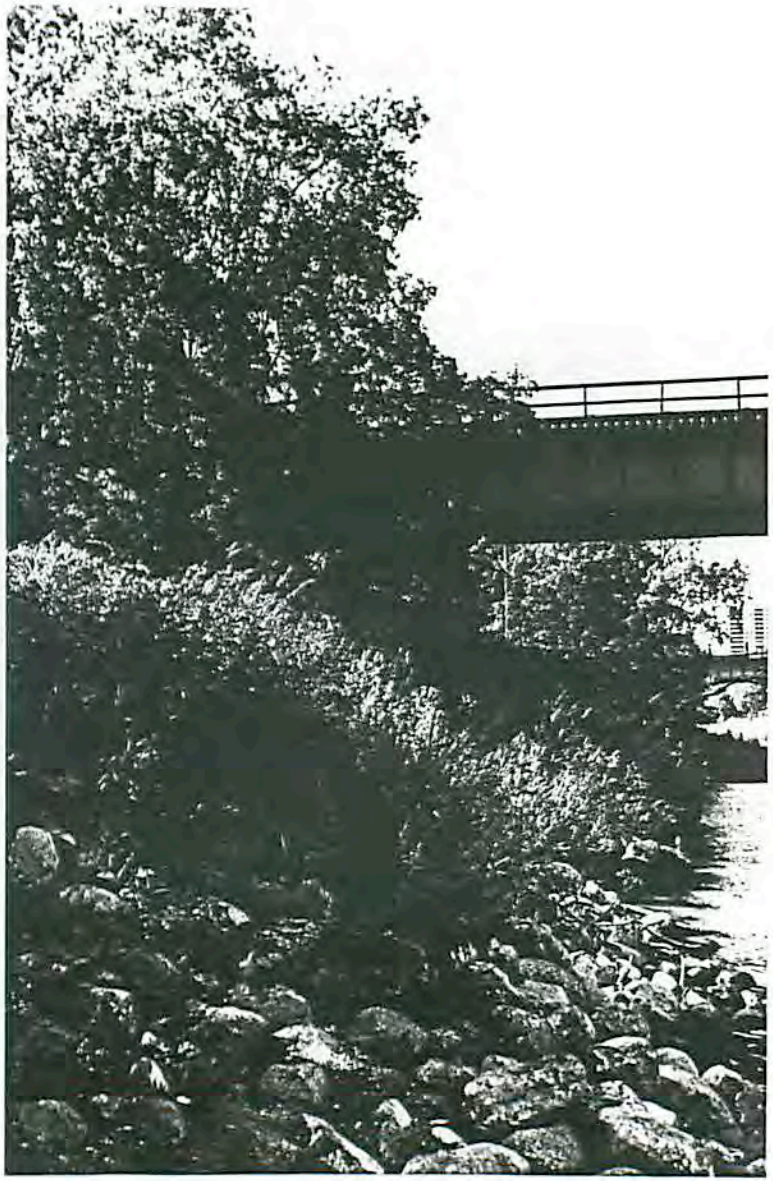
The South Point at the junction of the Red and Assiniboine rivers offers a unique natural environment in a prime urban setting that has historical ties to the Native and Western communities alike. The South Point has been used by Aboriginal peoples for centuries and has not been disturbed for 80 years. It offers high visibility on an international level in a developing area mandated for vibrant cultural and public facilities. The South Point is a site integral to the Forks development but is also a separate entity physically as well as spiritually. This unique micro environment in the middle of the city will allow the distinct character of the Aboriginal peoples to express itself. The site's limited vehicular access may be seen by some as a draw back but to others as a way of further defining its role as a Native place in a natural setting. When mentioned, this point was agreed upon by The Forks Aboriginal Planning Committee.

Norval Morrisseau
Floral Still Life 1969-70



THE POINT

RECREATION ON THE RED

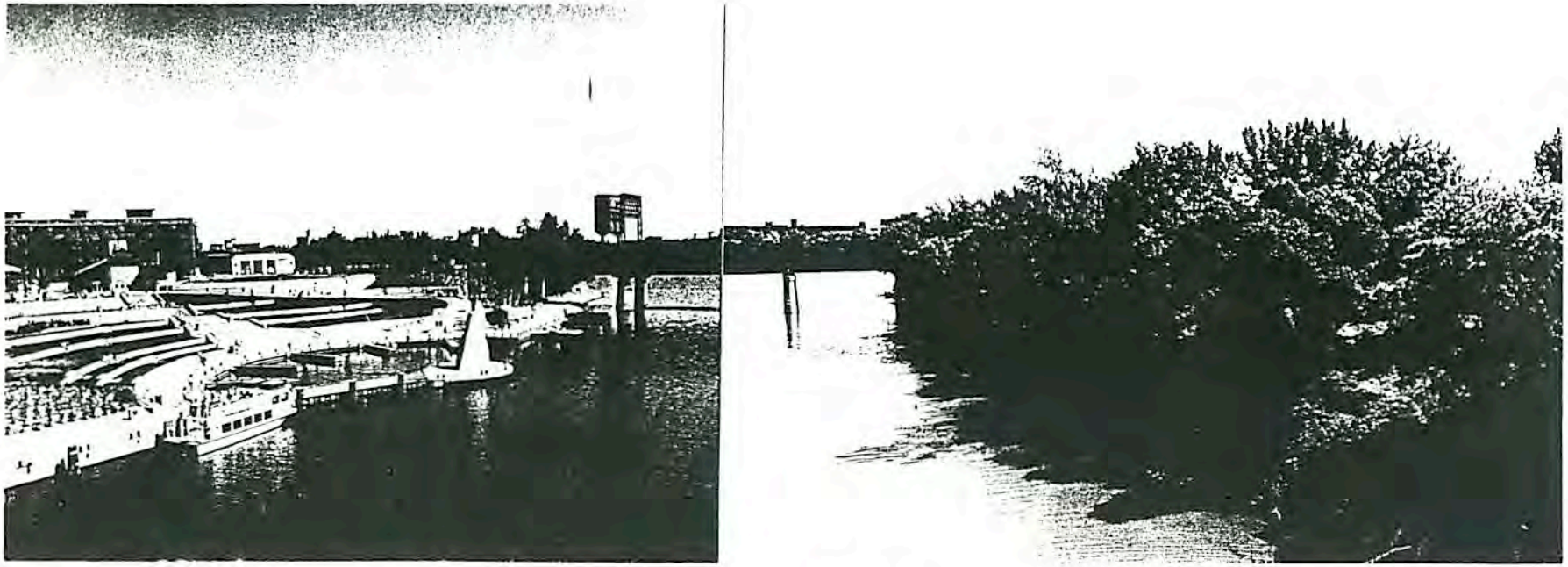


ASSINIBOINE EDGE

EARTH STEPS

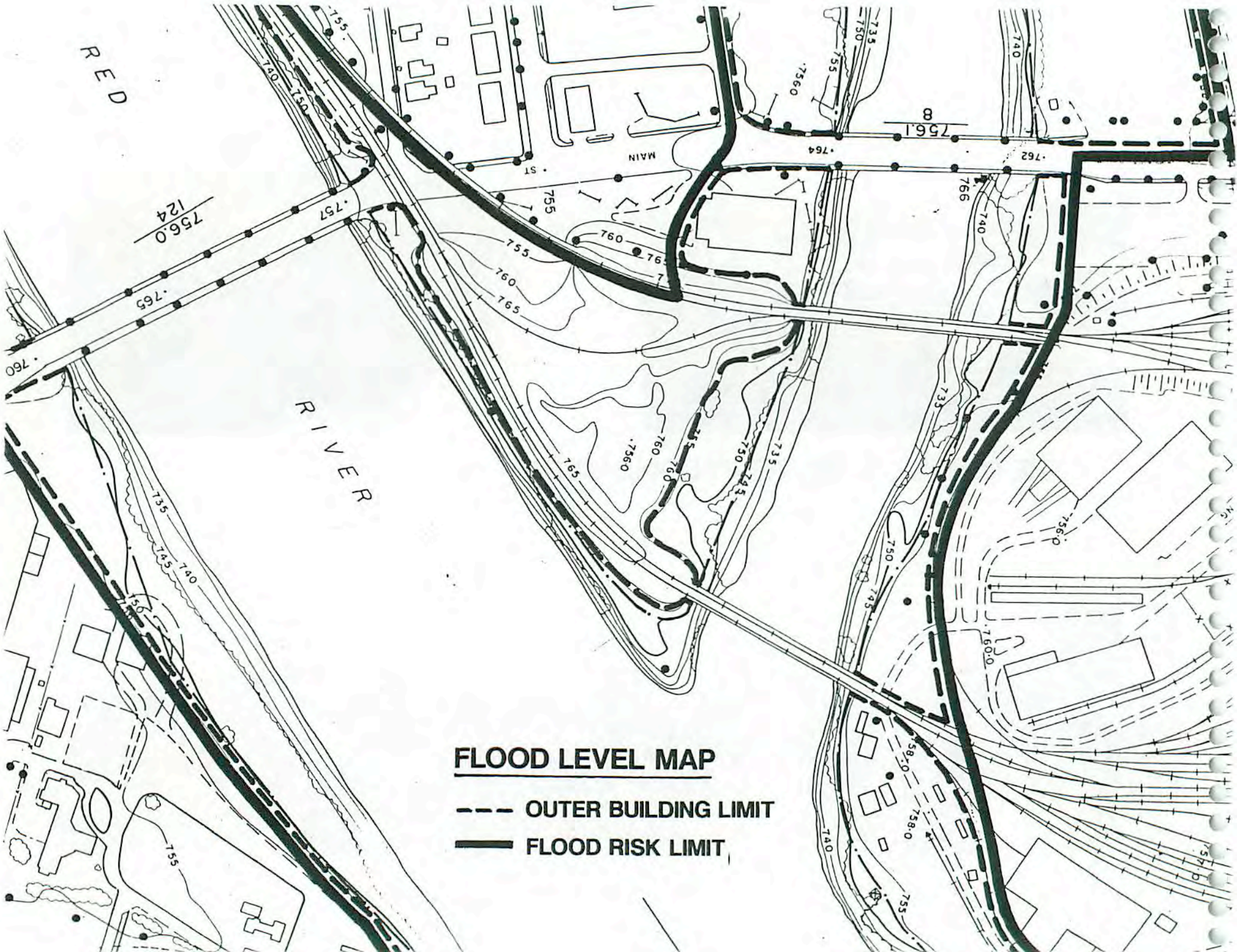
FIRE SITE

THE POINT



THE FORKS ON THE ASSINIBOINE RIVER

LOOKING NORTH OVER THE RED ON MAIN ST. BRIDGE


RED
RIVER
MAIN ST
FLOOD LEVEL MAP
OUTER BUILDING LIMIT
FLOOD RISK LIMIT

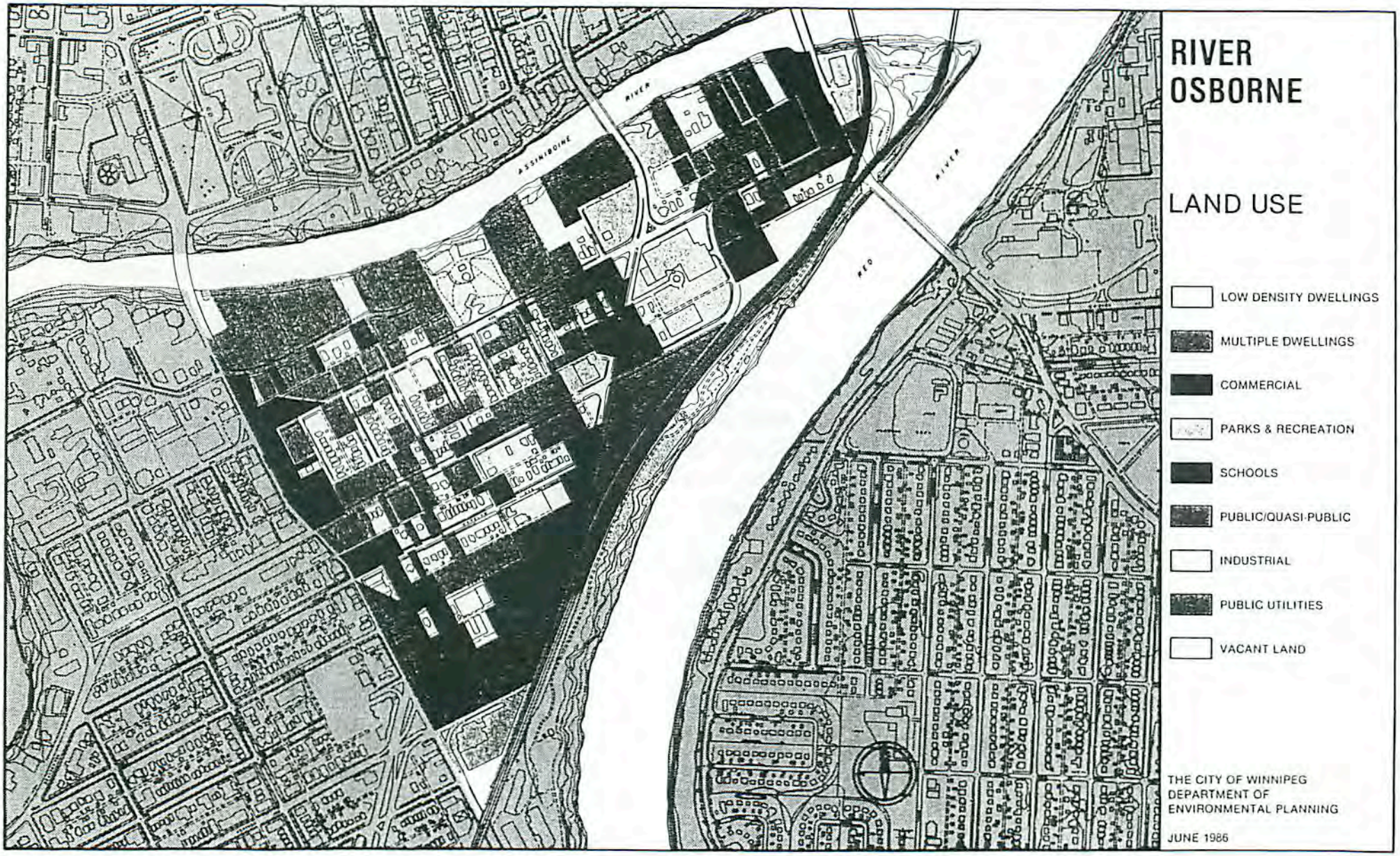
1. Site

The proposed site is located in the historic centre of Winnipeg east of Main St. bounded by the Red and Assiniboine rivers and forms a point adjacent to their junction. As mentioned earlier in this document, the South Point, as it is commonly known, is part of a larger redevelopment of The Forks as a revitalized meeting place of cultures and peoples.

The South Point has not been built on since 1910, has no existing buildings and is rich in vegetation and preserved beauty. The riverbanks are thick with large elm and oak trees while the interior has open areas and a densely treed grove. The site's topography is varied with steep riverbanks and a high point in the middle of the site. There are two small existing dirt roads, one built by the railway, the other lies where the old low level bridge railline used to be. The present vehicular access to the site is located off of Main St. and under the Main C.N.R line overpass structure. Future access is planned by the Forks Renewal Corp. across the old low line bridge that joins the existing Forks development with the South Point.

2. Flooding

Portions of the site lie below the flood protection level of 756'- 0" while the rest of the area is inside of the flood risk zone imposed by the city on all river edge property. This means that the project must adhere to the city regulations governing development inside of this risk zone. The regulations are provided in Appendix A.


RIVER
OSBORNE
LAND USE
LOW DENSITY DWELLINGS
MULTIPLE DWELLINGS
COMMERCIAL
PARKS & RECREATION
SCHOOLS
PUBLIC/QUASI-PUBLIC
INDUSTRIAL
PUBLIC UTILITIES
VACANT LAND
THE CITY OF WINNIPEG
DEPARTMENT OF
ENVIRONMENTAL PLANNING
JUNE 1986

3. Climate

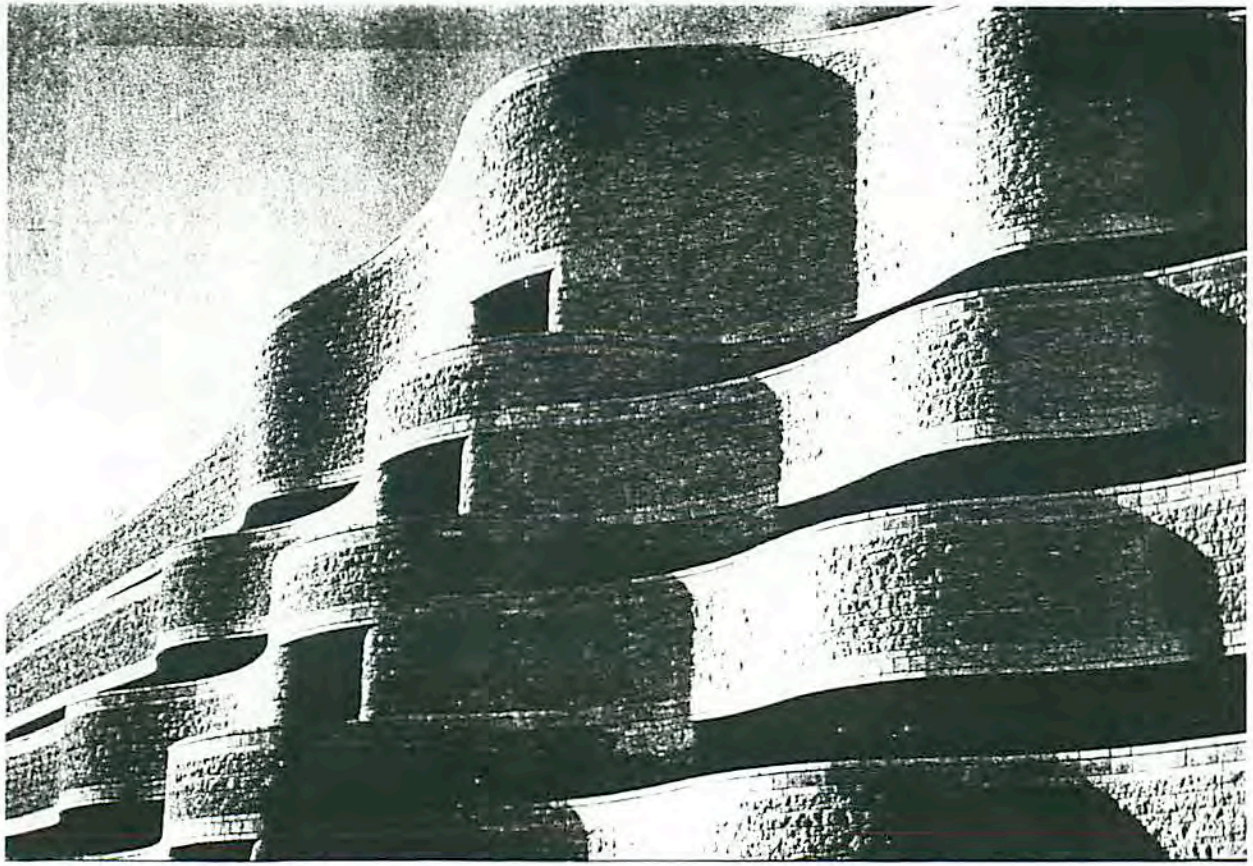
The City of Winnipeg, Manitoba has an extreme climate that ranges in temperature from +30 C in the summer, to -30 C in the winter. Severe temperature extremes are the most dangerous element in local building shell construction. Insulation quotas, vapor barriers, thermal continuity and allowances for expansion and contraction are only a few of the required construction safeguards. Programatically, interior / exterior relationships vary with the seasons and access from inside to outside must insure adequate thermal transition and/or protection. Prevailing winds come from the northwest with rainfall moderate in spring and low in summer and fall. Snowfall is moderate in winter and required snow load allowances must be accommodated in roof design. Humidity generally is low through the year, making minimal sub-zero temperatures more bearable. Data is provided in Appendix B.

4. Zoning and Codes

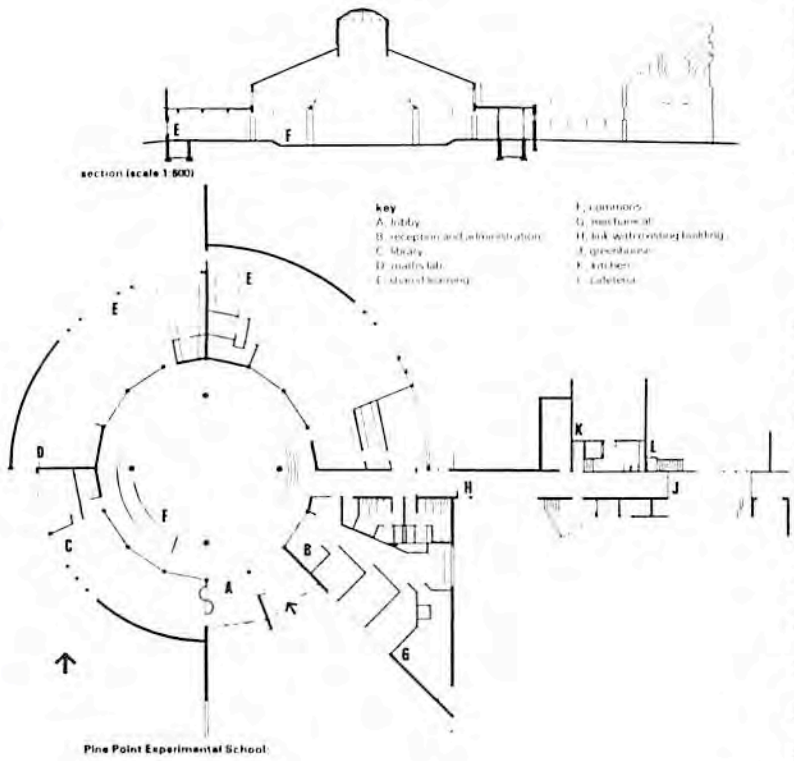
The proposed site is currently zoned M1. To accommodate the proposed development, a C2 (conditional use) re-zoning will be required.
The proposed facility will adhere to the regulations of both the National Building Code and the Manitoba Building Code. The applicable sections of the National Building Code regarding allowable construction and sizes are located in Appendix C.

5. Technology

Care must be taken in using effective construction techniques and materials applicable to the climactic extremes of the city. Standard construction methods, where appropriate, along with carefully chosen materials should be considered in expressing the visual image of the Aboriginal Centre. Use of natural or artificial sun traps, wind berms, and natural snow protection patterns must be made to avoid maximum climactic impact on interior and exterior spaces. Natural sources of energy such as solar power should also considered as energy alternatives. As well, flexible spaces or structures adaptable to seasonal use are desirable.



Canadian Museum of Civilization

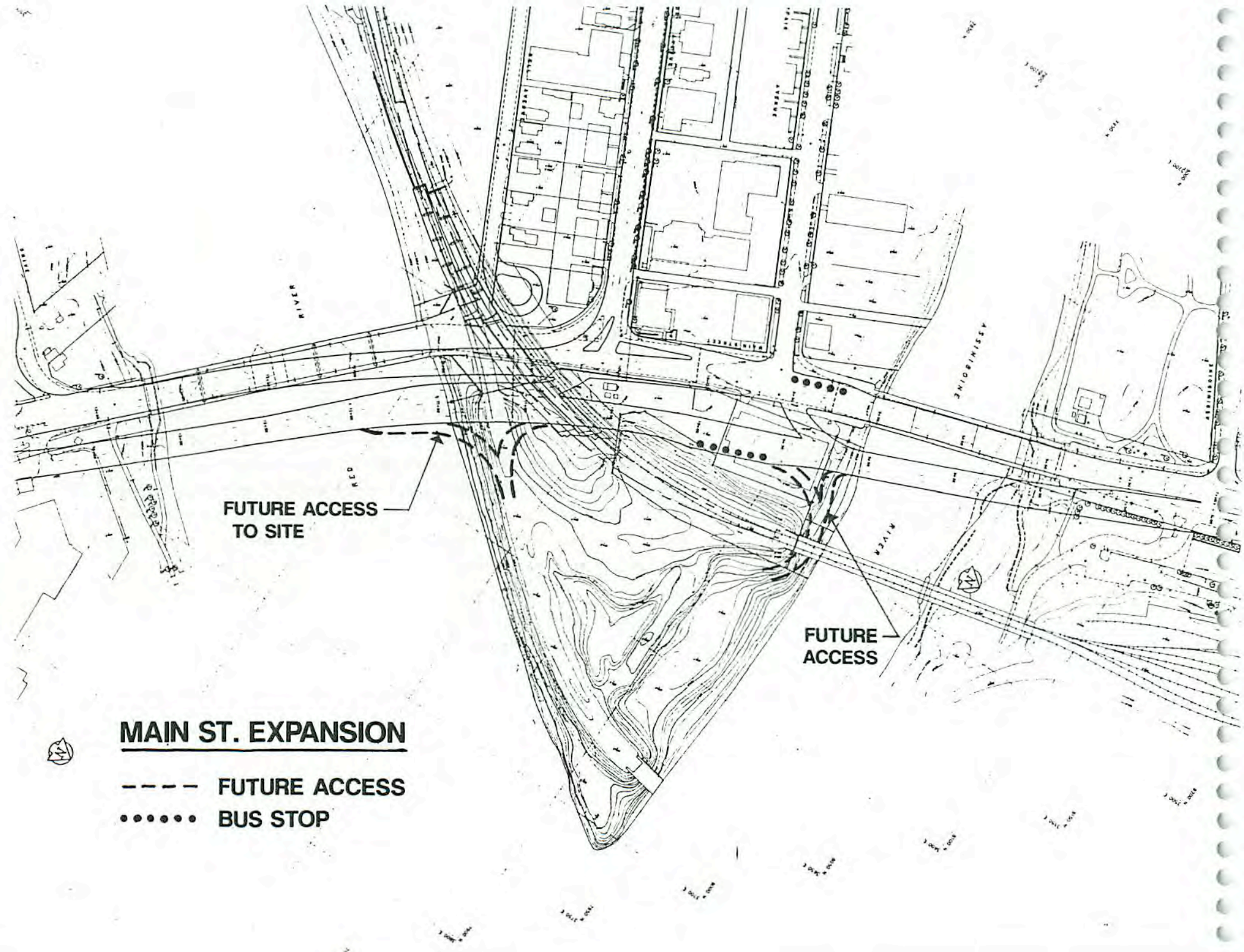


The design guidelines are intended to provide direction regarding site development issues and issues affecting spatial and operational relationships within the development. Many of the ideas and guidelines given are in response to suggestions made or feedback from Elders, Chiefs and Committee members involved with the proposed facility (See Appendix D). The guidelines are not intended as particular solutions, but rather to identify key issues and to describe objectives for each.

1. Image

As agreed upon by The Forks Aboriginal Planning Committee, the primary image of the centre will be one of common spiritual and symbolic meaning which permeates the traditions of each tribe in the region. The facility and the surrounding site should be a sanctuary for Native culture that reflects their intimacy with the natural cosmos. The design should be responsive to the cultural uniqueness of the Native lifestyle and social network. The centre should also respect the sacred character of the South Point itself. The facility should respect and acknowledge traditional building materials and construction techniques in the design. Form, color, pattern, and spatial organization should reflect the Aboriginal heritage discussed earlier in this document. These include the four sacred directions, the four sacred colors and the sacred elements, water, land, and air as design tools.

The facility should also reflect the issues discussed earlier in this document in regards to the dual nature of the centre and the duality within Native culture and its artistic expression. While it must respect the permanent truisms and beliefs of Native culture it must also respond to the contemporary use of modern materials and techniques in expressing those beliefs.


FUTURE ACCESS
TO SITE
FUTURE
ACCESS
MAIN ST. EXPANSION
FUTURE ACCESS
BUS STOP

2. Site Development

Pedestrian Access

Pedestrian access will be accommodated across the low level bridge near the mouth of the Assiniboine river. This bridge will be renovated to take visitors to the South Point from the main Forks Market/Marina and Park area. Also, bus drop-off points on Main St. west of the site will allow pedestrian access under the Main CN Line structure. All pedestrian areas must be barrier free and sensitive to handicapped users.

Vehicular Access

Starting in 1992, the City of Winnipeg plans to construct new Main St. bridges across the Red and Assiniboine rivers adjacent to and east of the existing ones. This project will double the current traffic capacities. The old bridges will be renovated to current structural standards and will carry south bound traffic while the new bridges will carry north bound traffic. Construction of the new bridges will slow but not totally disrupt through traffic on Main St. and renovations of the existing bridges will not occur until the new ones are operational. This expansion of Main St. creates problems for access to the South Point. Theses problem can be solved a number of ways.

Firstly, an access road could be added off of the new north bound Red river bridge entering the site onto the existing built-up section of the site. (see map opp.) This entry could carry limited traffic because south bound traffic on Main St. would not have direct access. The road would provide access for service and emergency vehicles, a drop-off point, and parking for staff, handicapped, and lodge patrons.

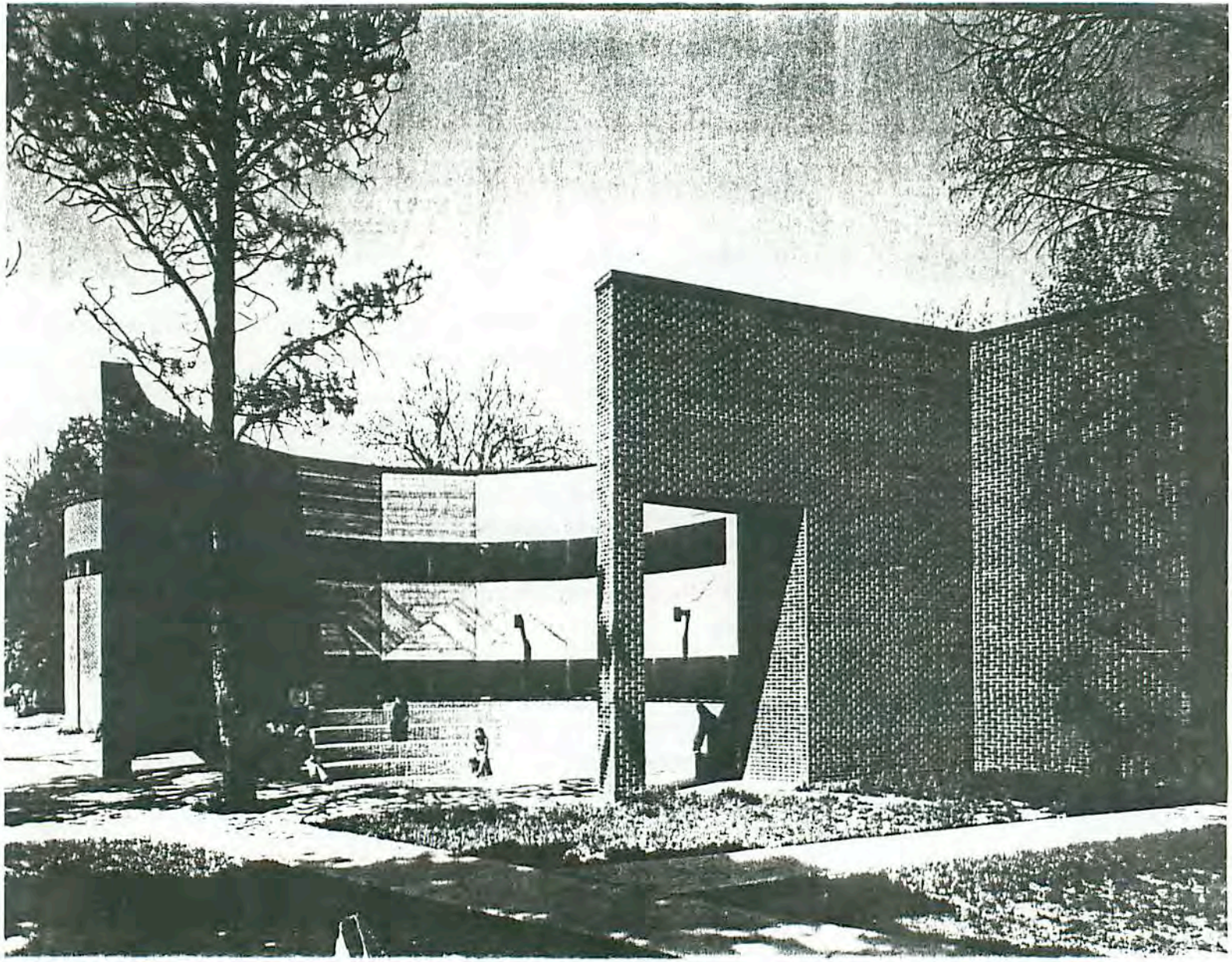
Daphne Odjig
Conflict between Good and Evil 1975

The other possible Main St. access is off of the bus lane and down along the Assiniboine river under the existing main line bridge.(see map) However, this access would be susceptible to flooding and would not be year-round.
The low level bridge could be renovated to accommodate emergency vehicles and shuttle vehicles.

Parking

Because parking would be limited on the South Point itself, most visitor parking will have to be located within the central Forks parking area. Additional parking may be added to the existing number if required. Because of the distance from The Forks parking to the South Point, a shuttle service could be provided over the low level bridge for those people unable or unwilling to walk. To solve the access problem a 'monorail type' system was originally suggested by one of the members of The Forks Aboriginal Planning Committee, but the idea of a smaller, cheaper shuttle system was agreed upon at my suggestion. These shuttle vehicles would be small and environmentally safe (eg. electrical). Parking requirements include:

Handicapped: 4 spaces
Staff: 10 spaces
Lodge patrons: 15 spaces
Visitors: 80 spaces



Red Cloud Tribal Government Centre, Pine Ridge. View of amphitheatre.

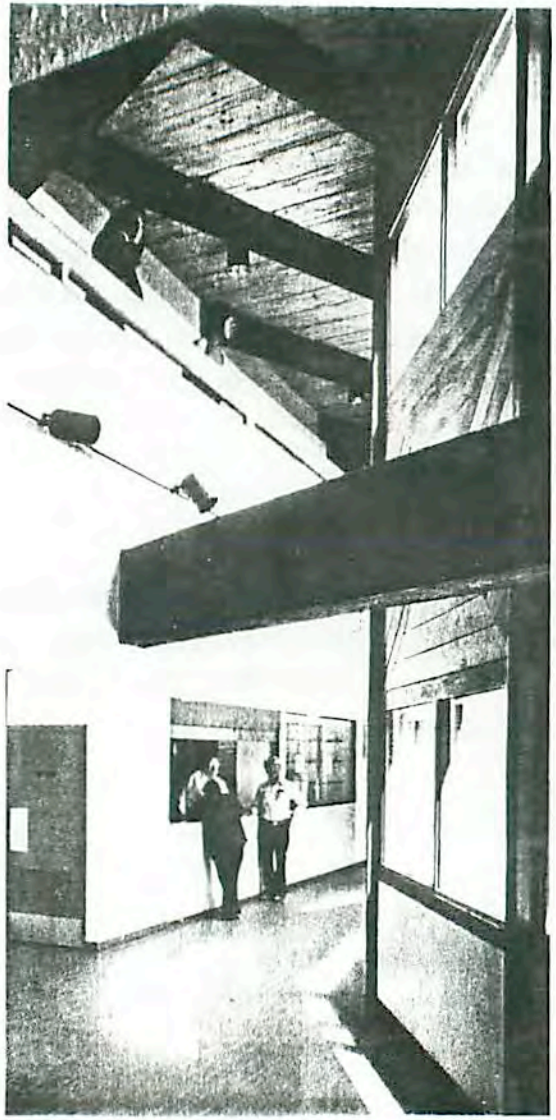
Landscaping

The surrounding landscaping will integrate the building with the natural context. Any landscape work must be done carefully as to not destroy any existing natural habitats, or sacred locations. The integration and balanced co-exsistence of built form with the natural environment is vital if the facility is to properly reflect Native culture. Existing natural areas should be preserved where possible to avoid artificiality. Present activities on the site such as fishing, walking, gathering, or exploring should be maintained or expanded upon. Grounds for traditional ceremionies will also be accomodated and integrated with interior functions of the centre.

3. Circulation

The circulation system of the facility is intended to provide the efficient movement of people and services in a pleasant environment between and within each functional area. All circulation systems must be barrier free. The circulation system can be broken down into three groups:

- Public
- Guest
- Staff and Service



Red Cloud Government Centre.

Piya Wiconi, vestibule with view of ramp beyond.

Piya Wiconi, ramp leading to meeting rooms on the upper level.

Public Circulation

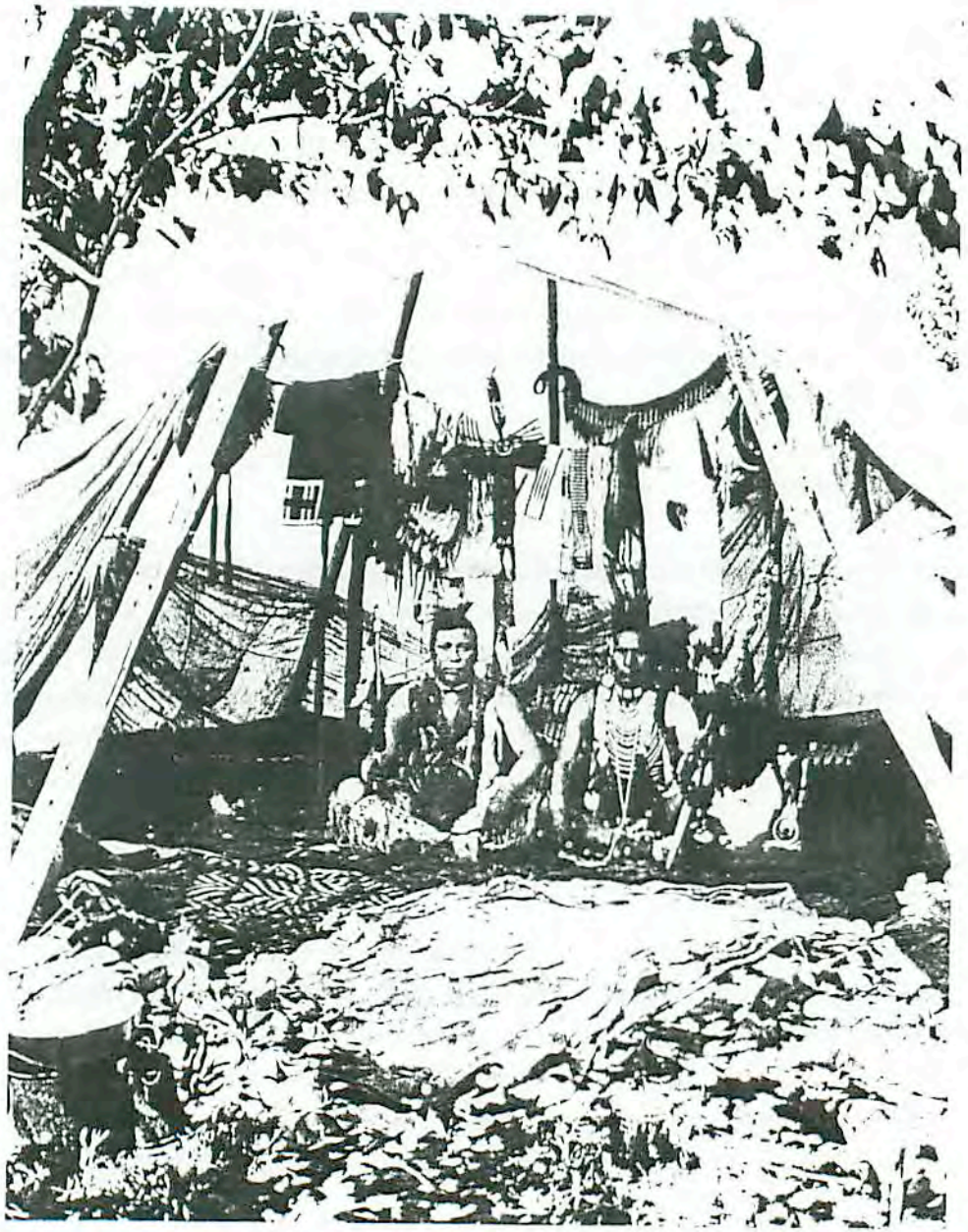
The public must be received in a comfortable and inviting manner. The facility will have one main entrance and orientation lobby which should efficiently direct people to their desired destination without undo confusion through the main circulation system. The public circulation system must respond to the open, fluid nature of Native spatial organization with movement to outdoor spaces handled with equal care. Reception/control areas will regulate movement into private or required admission spaces.

Guest Circulation

Guest circulation is the component that provides access to lodging only. Guests should be allowed relatively free movement through the guest and public circulation systems. All guests will initially gain access to the facility through the main entry and public circulation system. From there, they will have guest only access to their accommodations. Movement into some public areas may be restricted if special functions are being held.

Staff and Service Circulation

Where access to certain spaces is limited to service needs or staff access, special circulation or entry control will be provided. For storage or work areas requiring loading access, service circulation may be needed. Where possible, service and staff circulation should be held to a minimum. Key only access off of the public circulation system or direct loading from outside will reduce service circulation needs. A centralized shipping and receiving area will use the general circulation



system where possible but may require service corridors to access certain spaces (such as kitchen or archival areas). In most areas contact with guests and visitors is to be encouraged with less emphasis placed on the service aspects of staff activities.

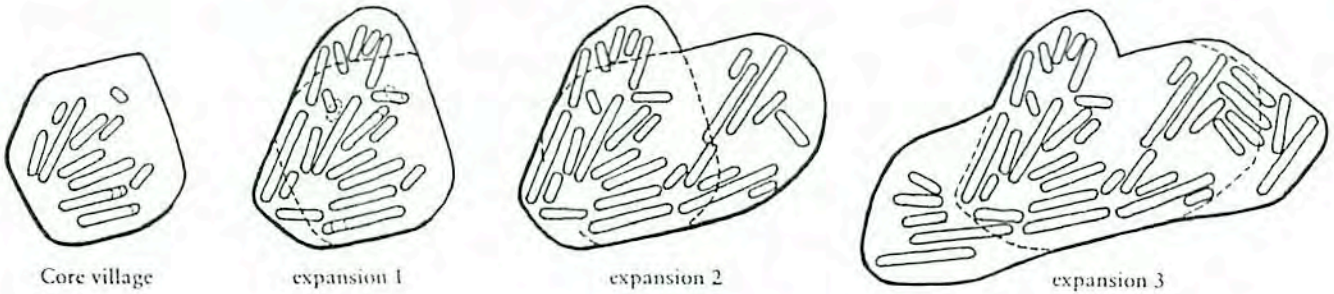
4. Security

The security of all components of the complex must be handled in a discrete manner, so as to promote a feeling of security, while not making the individual feel like they are being watched.

- The Interpretive Centre and commercial components will be open to the public during normal hours on a year round basis. The main area and reception desk will provide visual monitoring of all persons entering the facility. Inviting reception/ ticket areas will control access to public functions off of the main public circulation system.
- Library, support and office facilities will have reception/control points or lock access off of the public circulation system.
- Lodging accommodations require an inviting reception are for visual access and lockable rooms that are easily accessible.
- The highly visible main assembly hall will have lockable access off of the main public route with easy entry for special events. Off hours events may require additional staff or security personnel.
- Exterior areas should be easily accessible to the general public. Movement from adjacent interior spaces should be unimpeded and only through non-admission oriented spaces. Material being displayed must be secure and provided adequate environmental controls.

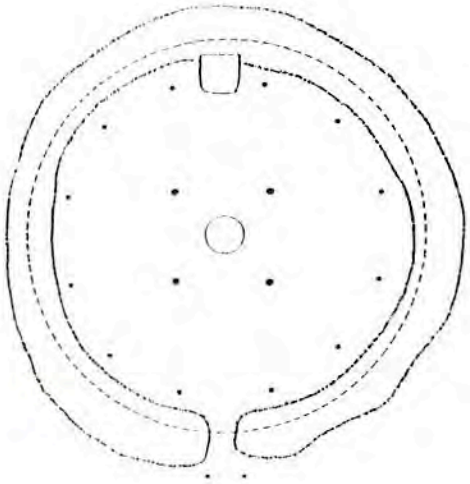
Nodwell longhouse expansion

arrows indicate post mold locations of pre-expansion building ends



Draper site

showing possible expansion sequence



5. Flexibility

Multipurpose, meeting and display areas must be extremely flexible to accommodate a variety of objects and activities. Retractible partitions or combined activity spaces will allow for maximum flexibility in occupancy and function. Native culture does not adhere to the notion of separation of every function into separate units. Flexible integration of functions or spaces will allow for greatest user response. As well, flexible spaces or structures adaptable to seasonal use are desirable.

6. Growth Allowance

Space allocations for each design block will be adequate for several years of operation. Adequate flexibility will alleviate the need for expansion somewhat. Depending on the success of the facility future growth requirements will vary. Areas most susceptible to future expansion are the educational and support facilities, lodge accommodations and offices. With increased programming of educational seminars, school visits, and immersion programs, the need for additional facilities will increase. Additional office space may be required because of increasing Native solidarity and the resulting organizational and support system requirements. Future Native self government will also require more meeting and lodging accommodations. Also, because of the central location and adjacency to The Forks, lodge accommodations may become an expanding venture. A 10 percent growth allowance should be factored into the aforementioned areas.

7. Building Systems

HVAC

The multi-function nature of the centre requires a number of different HVAC systems to maintain normal comfort zones within the building. Areas needing special attention are ones opening to exterior zones such as lobby space, receiving and display areas. These spaces will lose energy in winter months and care must be taken to create transition zones of fresh and controlled air. Some display and exhibit spaces must have regulated humidity and temperature to ensure artifact safety. Restaurant and multipurpose facilities create high degrees of temperature and require good ventilation and temperature control. Location of mechanical room and equipment must be considered for noise to be kept to minimum. Natural active or passive heating and ventilation techniques should be used to minimize conventional HVAC requirements.

Lighting

There are three types of lighting to be considered in facility design with each having their own use.

- General lighting provides basic lighting needs to areas of high user traffic or large size. These areas include public circulation systems, office and assembly spaces.
- Task lighting provides lighting for specific tasks or accenting. These include gallery exhibits, work stations and performance spaces.
- Natural light is the most desirable type of lighting when proper levels of glare and intensity are ensured. It has the potential to play a unique role in both the

quality and quantity of internal lighting. In most spaces natural light and visual contact to the exterior will be desired. Usually artificial and natural light can combine to give the best possible illumination requirements. Lighting requirements for each space will be given in the design block information.

Electrical

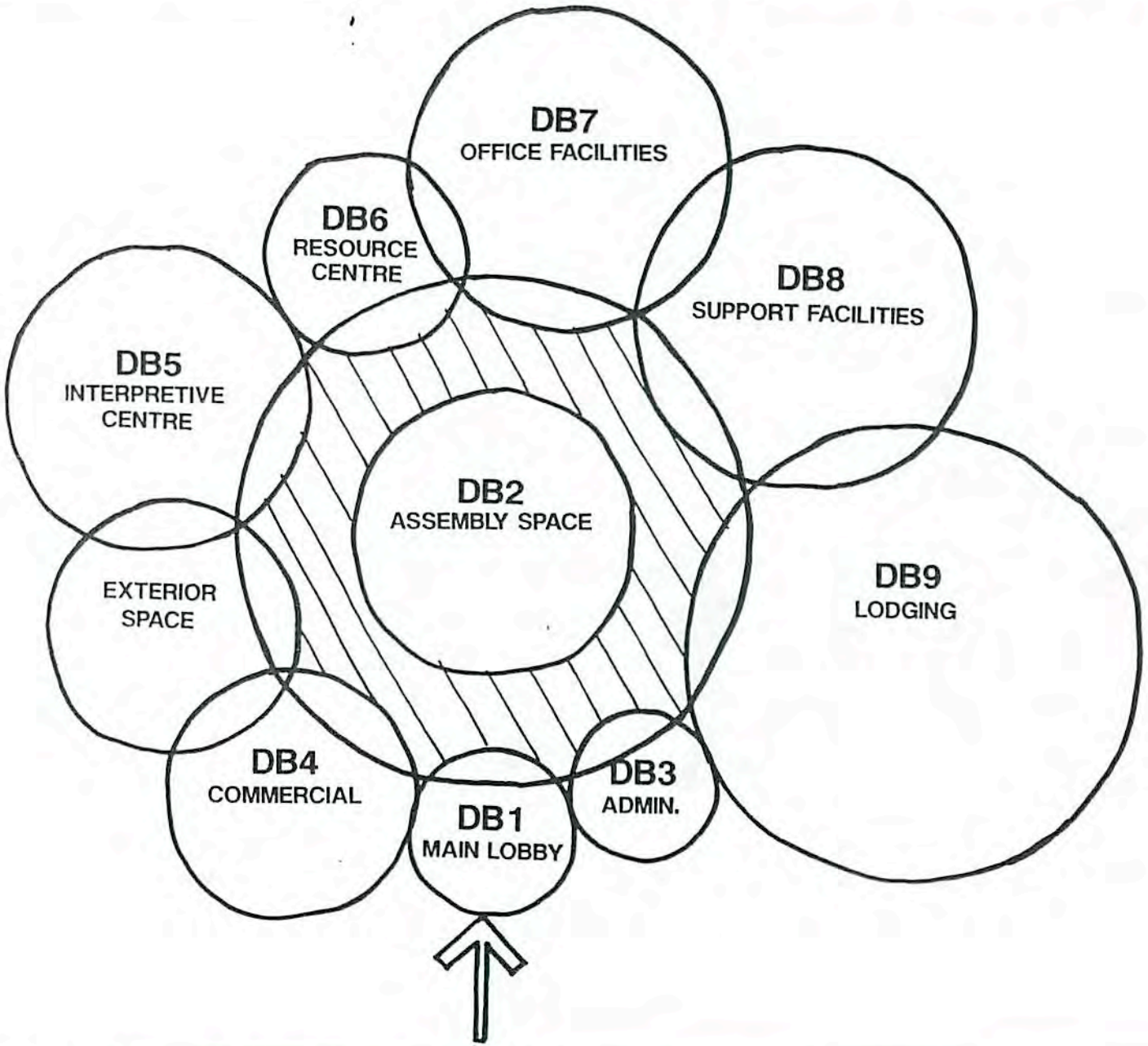
A 110 volt supply system will service the entire centre.

Classrooms and meeting rooms will be equipped with audio visual equipment (VCR, televisions, slide projectors). A clean power supply with emergency power backup system to ensure regulated power supply during power outages for the centre will be required. Emergency generators for cooling and refrigerator units and for emergency lighting in all public areas will be required. A telephone system will be needed for the centre to coordinate use. Several public phones in the lobby space will also be required.

Josh Kakegamic
Boy in the Moon 1980

DESIGN BLOCKS	NET Sq. Ft. (m)	GROSS Sq. Ft. (m)
DB-1 Main Entry/Lobby	2570 (238)	**2956 (274)**
DB-2 Assembly Space	6400 (594)	**6400 (594)**
DB-3 Administration	1905 (177)	**2381 (221)**
DB-4 Commercial	5400 (501)	**6480 (602)**
DB-5 Interpretive Centre	8450 (785)	**10140 (942)**
DB-6 Library/Resource Centre	3600 (334)	**4320 (401)**
DB-7 Office Facilities	9655 (897)	**10451 (970)**
DB-8 Support Facilities	8984 (834)	**11230 (1043)**
DB-9 Lodging	13610 (1264)	**17693 (1643)**
AREA TOTALS	60574 (5626)	**72051 (6692)**
BUILDING AND CIRCULATION SYSTEM ALLOWANCE	**(1:25)**	**18012 (1673)**
TOTAL BUILDING GROSS AREA		**90063 (8367)**

Roy Thomas
Art of My People 1983


DB7
OFFICE FACILITIES
DB6
RESOURCE
CENTRE
DB8
SUPPORT FACILITIES
DB5
INTERPRETIVE
CENTRE
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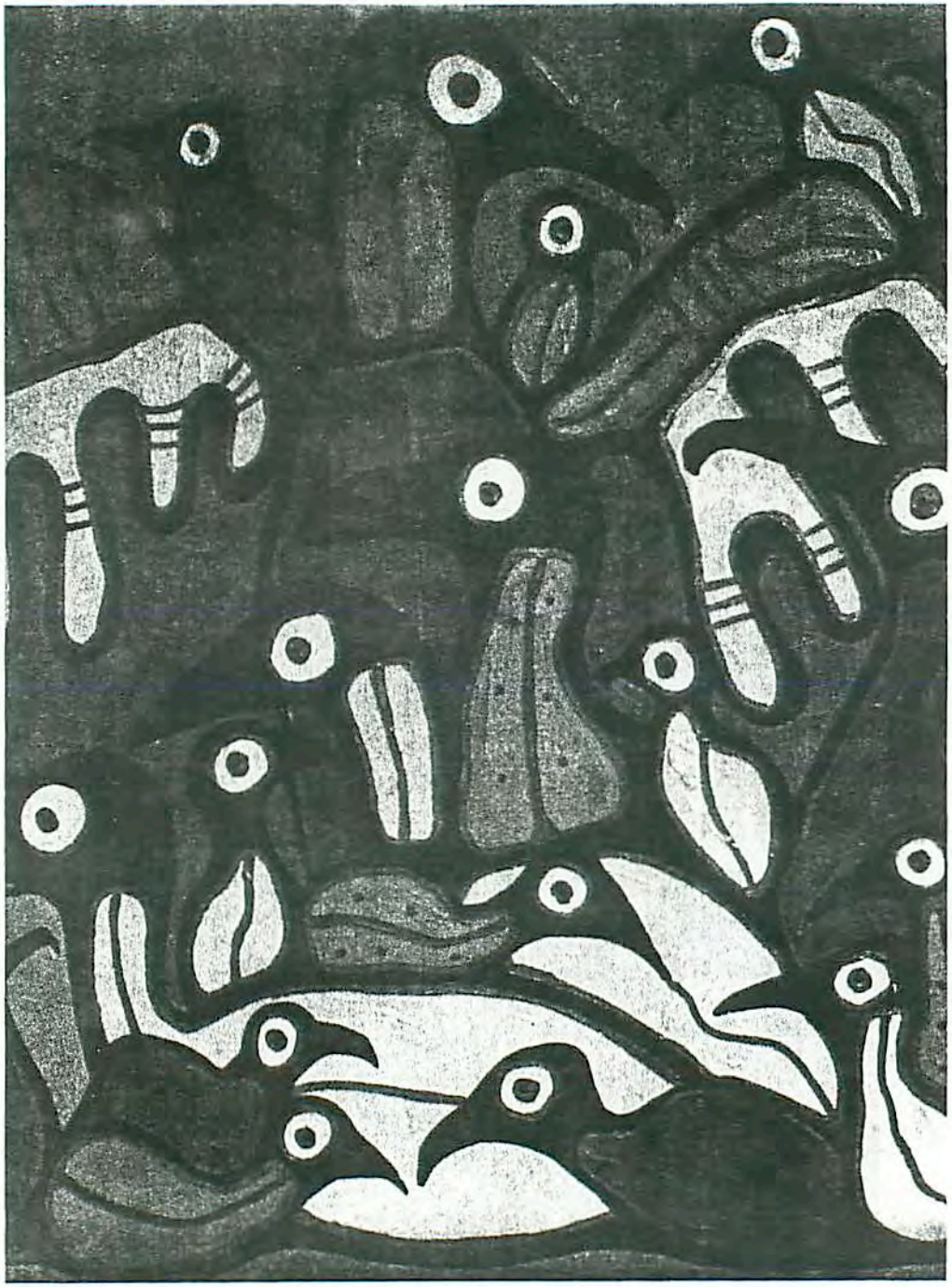
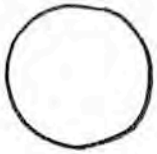
EXTERIOR
SPACE
DB9
LODGING
DB4
COMMERCIAL
DB3
ADMIN.
DB1
MAIN LOBBY



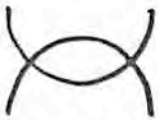
Acrylic painting by Norval Morrisseau

LEGEND



SPACE

MAIN ENTRY



UNCONTROLLED ACCESS

PUBLIC CIRC. SYSTEM

SERVICE ACCESS

LOCKABLE ACCESS

RECEPTION

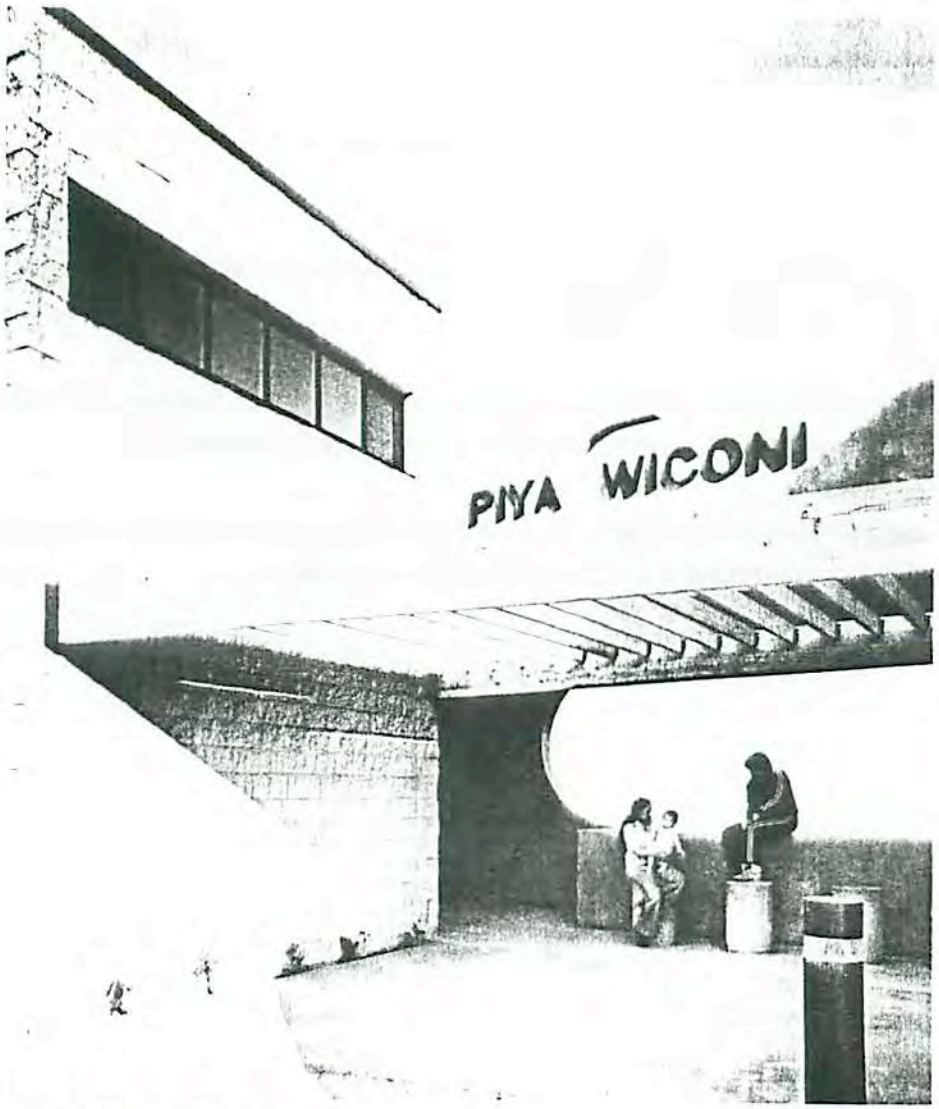
The Facility and its comprising design blocks will be decribed using the following four methods:

1. Key Diagram: the Component Relationship Diagram displays the context of each Design Block.

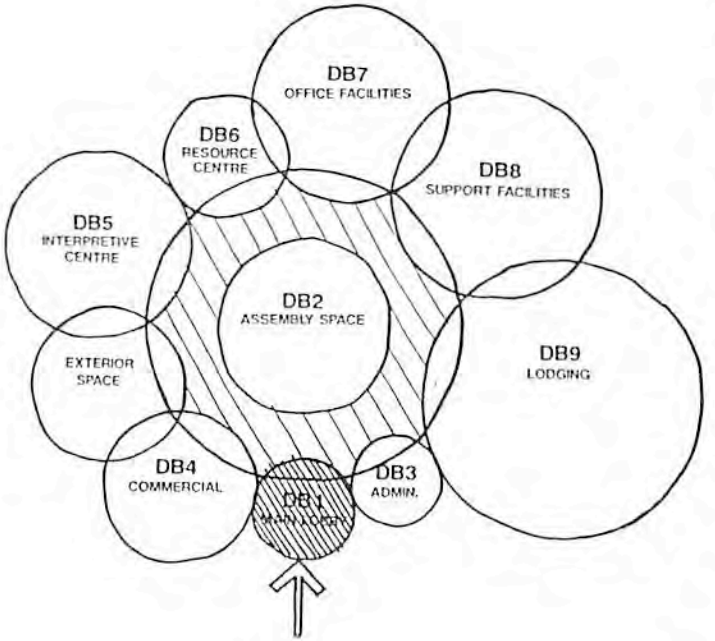
2. Spatial Relationship Diagram: illustrates the relative sizes of spaces, security requirements and proximity conditions.

3. Component Overview: provides a description of the function and requirements of each and consideration to be given to particular elements.

4. Area Requirements: lists the title and net assignable area for each space, a total for the component and the gross area requirement.



Piya Wiconi: deck separating caretaker's flat from the main community building.



DB-1 Main Entry/Lobby

Design Block Overview

The general lobby area is one of the principle interior spaces of the facility and should be suitable for reception, orientation and public gatherings. The space is an introduction to the centre and must meet the needs of casual visitors, guests and staff alike. This important initial space must reflect the nature of the centre as a whole and create a transition to the main public circulation system. This component is the major link to the public circulation system and should allow easy access and directional orientation for all users. Finally, the space should function as a control point from which access can be monitored.

Spatial Relationship

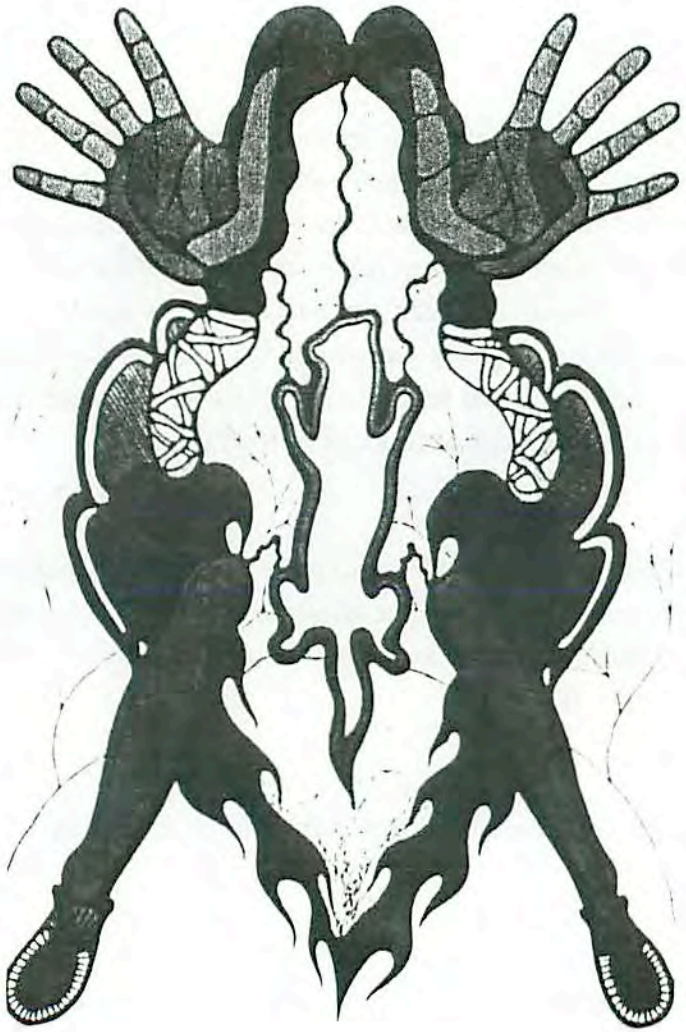
Reception/control facilities should be able to subtly monitor all movement through the lobby and be accessible for visitor information needs. Accessibility from the lobby to main public components should be direct and unobstructed through the main circulation system.

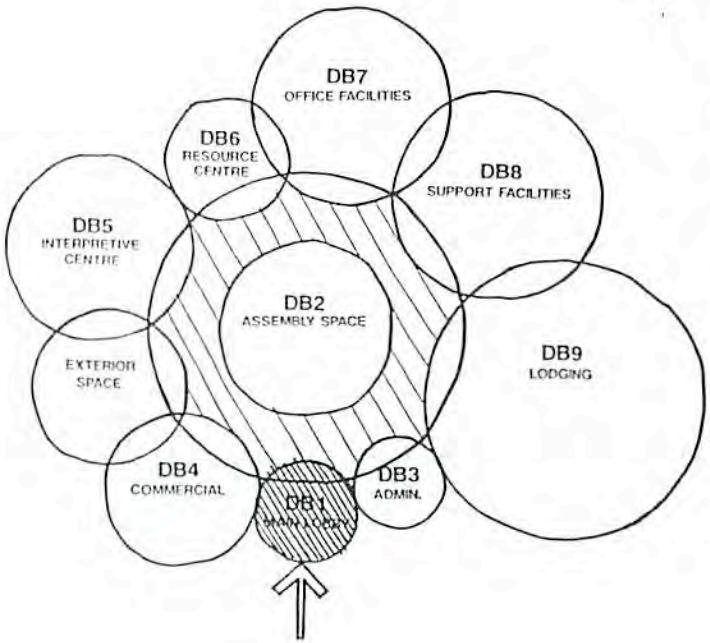
Security

The lobby space should be easily monitored from adjacent spaces such as the coat room and reception area.

Flexibility and Growth

The main lobby and adjacent spaces are not expected to grow and must be able to accommodate a variety of groups, temporary exhibits or small receptions.



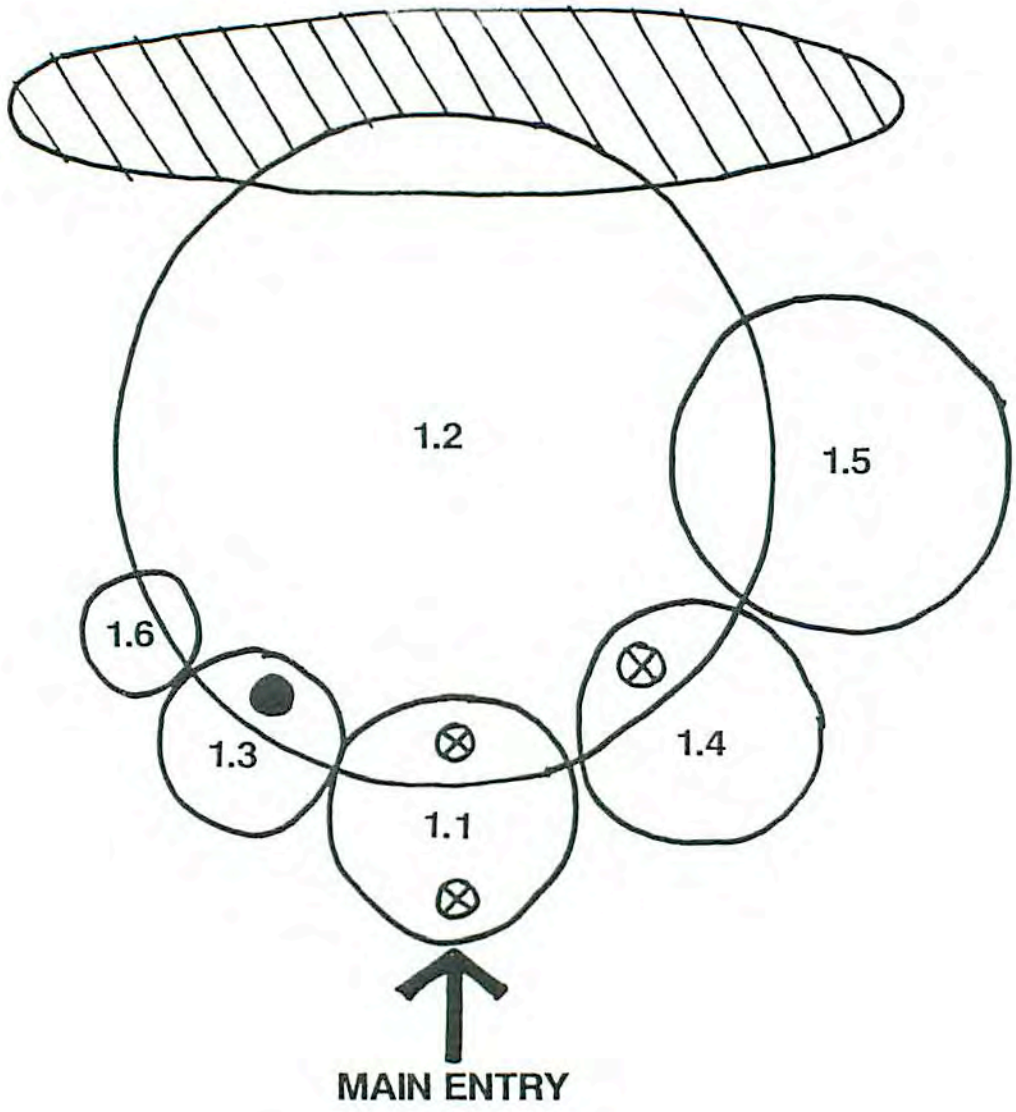


Shell Factors

Natural light and view	- Highly desirable
Acoustic Separation	- Not required
Space Size/Height	- Minimum clear height - 12 ft.
Clear span	- Not required

Special Conditions

The lobby space should be inviting to new visitors and comfortable for assembled or waiting visitors.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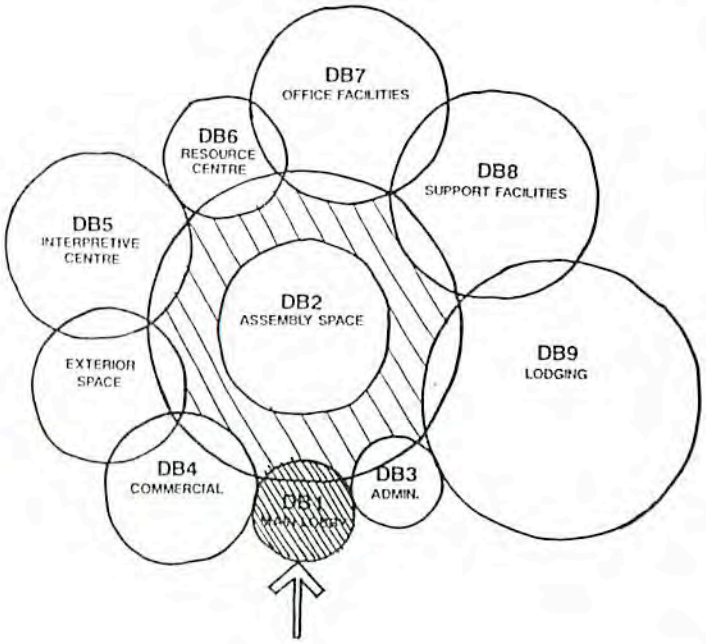
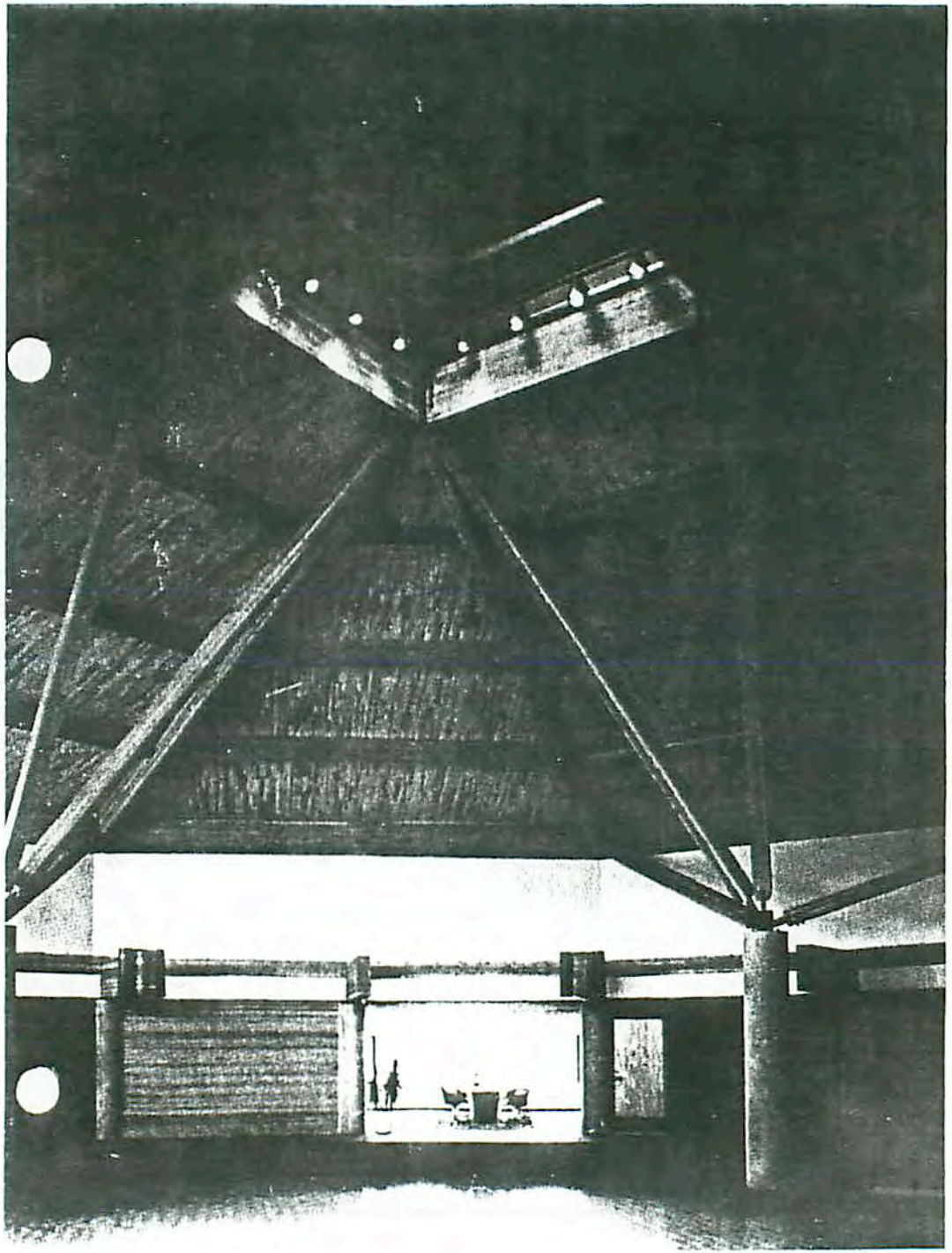
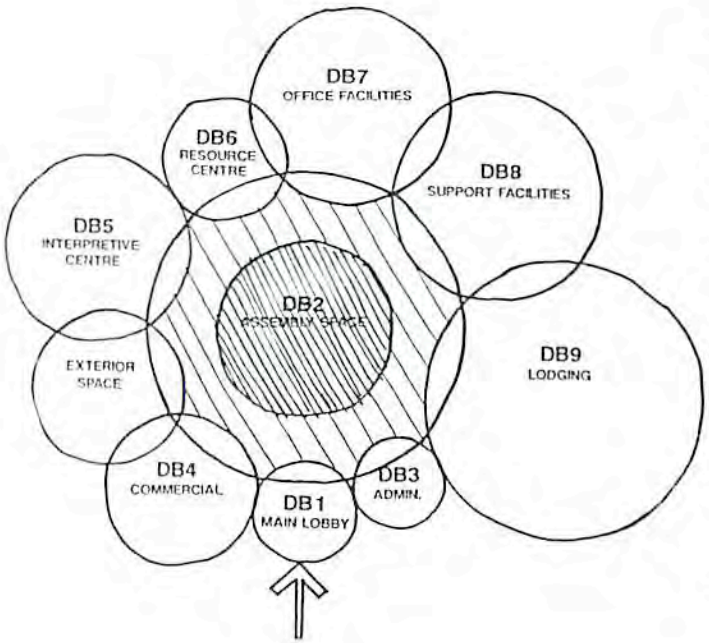
MAIN ENTRY



DB-1 MAIN ENTRY/LOBBY	AREA Sq. Ft.	(m)
1.1 Vestibule	200	(18)
1.2 Foyer/Lobby	1600	(148)
1.3 Reception	110	(10)
1.4 Coat Room	200	(18)
1.5 Public W/C - 2 @ 200	400	(37)
1.6 Telephones - 2 @ 30	60	(5)
Net Assignable Area	2570	(238)
Component Gross Area (1:15)	**2956**	**(274)**



Pine Point Experimental School, interior of commonroom.



DB-2 Assembly Space

Design Block Overview

The assembly space is multi-purpose in use and is the focal point of the centre. It will be used for Aboriginal ceremonies, assemblies, and social events as well as other public functions such as Folklarama. This space will serve a wide variety of users and must be prominent in the design of the facility. Its image must reflect the sacred qualities and symbolisms inherent in all Aboriginal assembly and ceremonial spaces.

Spatial Relationship

The assembly facility must be directly accessible to the main lobby space and public circulation system. It must be integral to the organization of the facility and viewable from various areas throughout the design. It must have easy access to exterior activity areas and be easily accessible to kitchen facilities.

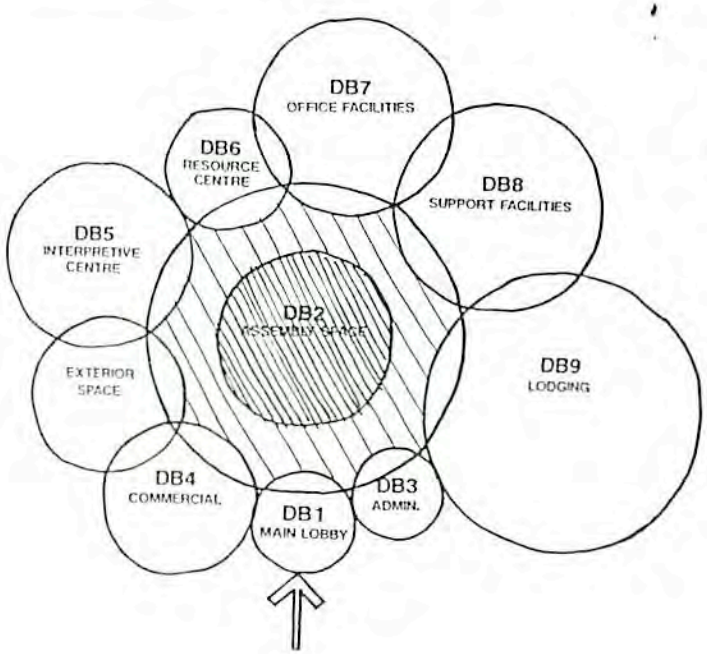
Security

Lockable access

Flexibility and Growth

Flexibility within the main space should allow for a variety of functions. Allowances for temporary stage facilities or kitchen services should be made. As well, portable or temporary seating should be provided for large performances or gatherings. The stage should be movable and flexible in size and shape. Future growth allowance is not required.

Daphne Odjig
Earth Mother 1969

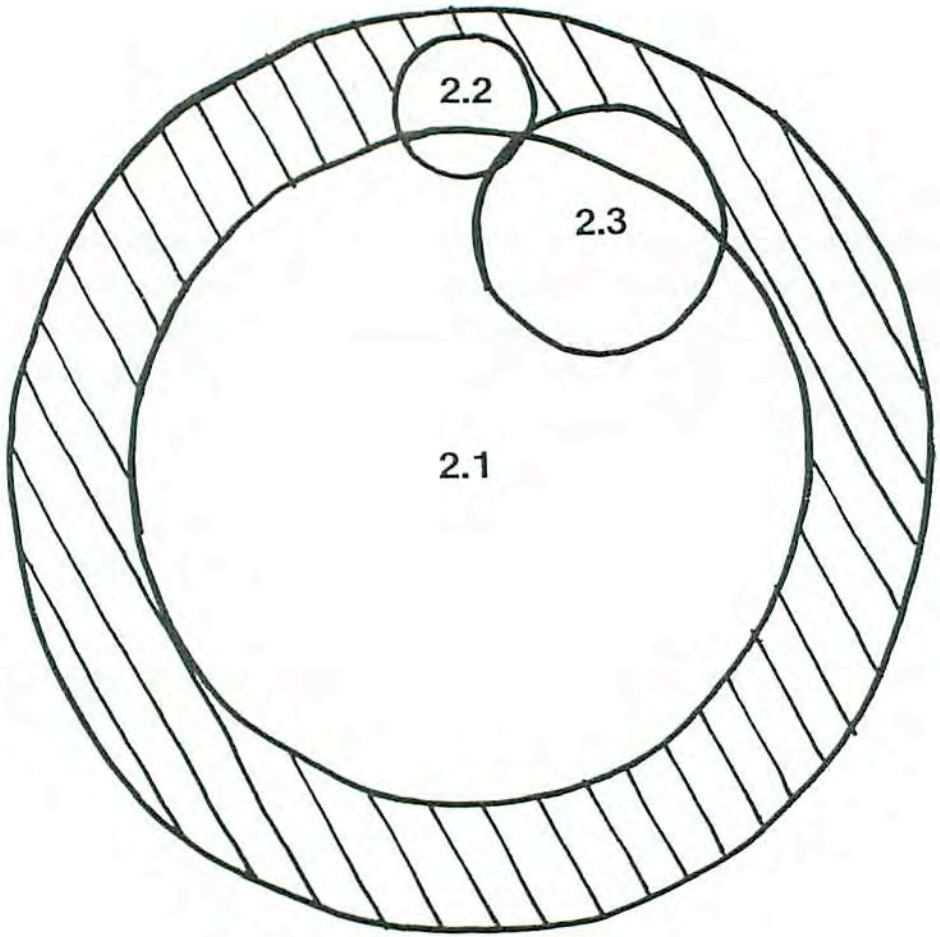


Shell Factors

Natural light and view	- Natural light necessary and control essential
Acoustic Separation	- Required between other components
Space Size/Height	- Minimum clear height - 16 ft.
Clear span	- Very desirable

Special Conditions

The main assembly space must be representative of the ceremonial assembly spaces of Aboriginal culture and symbolize its place in Native life and within the facility itself. Structural, material, and decorative considerations should all combine to accomplish this. Provisions should be made for audio visual, theatrical and display requirements.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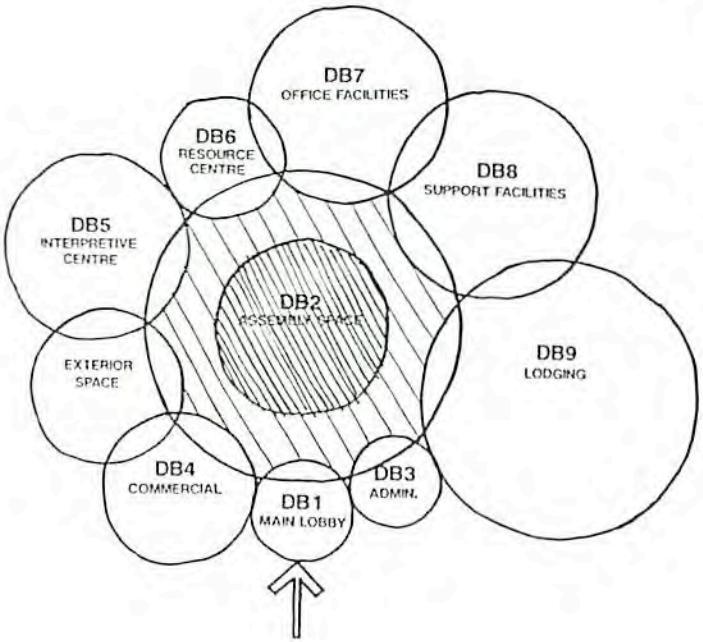
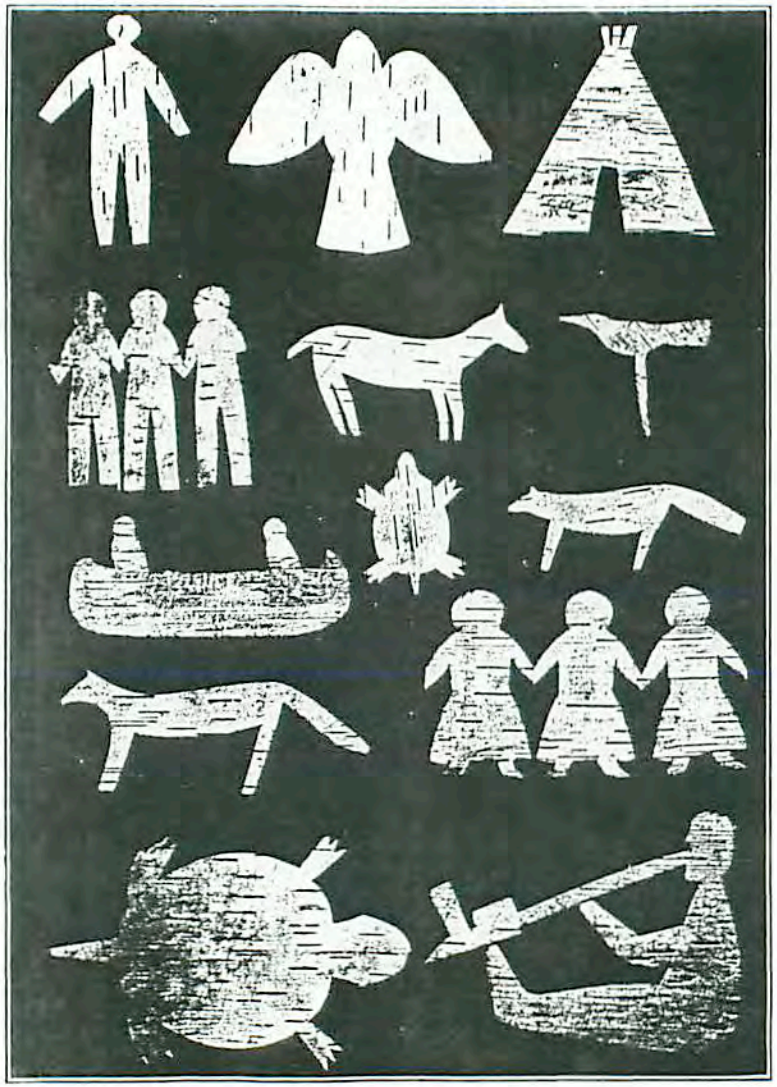
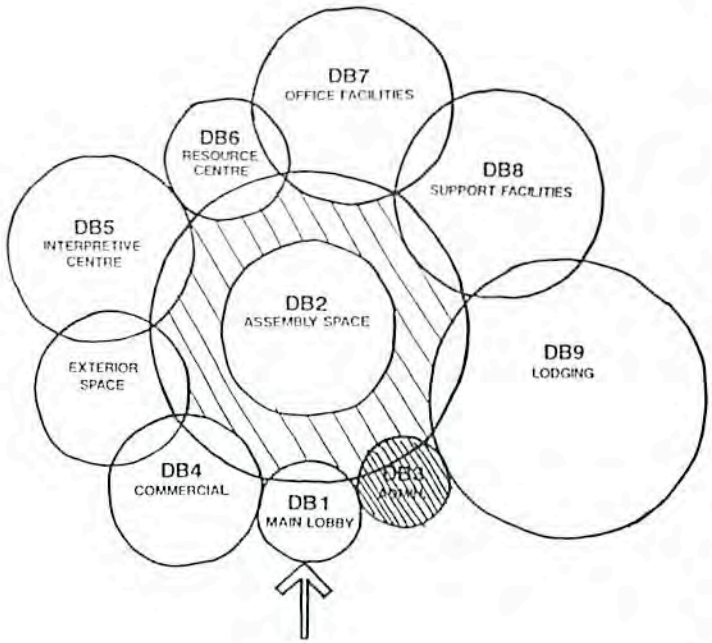


DB-2 ASSEMBLY SPACE	AREA Sq. Ft.	(m)
2.1 Main assembly space	6000	(557)
2.2 Storage	400	(37)
2.3 Stage (Inclusive)	700	(65)
Net Assignable Area	6400	(594)
Component Gross Area (1:1)	**6400**	**(594)**





DB-3 Administration

Design Block Overview

The administration design block accomodates all adminitrative functions needed in running the entire facility. It is made up entirely of office space needed to accomodate staff managing the exhibitions and performances, meeting and classroom bookings, assembly facilities, and cultural program development development.

Spatial Relationship

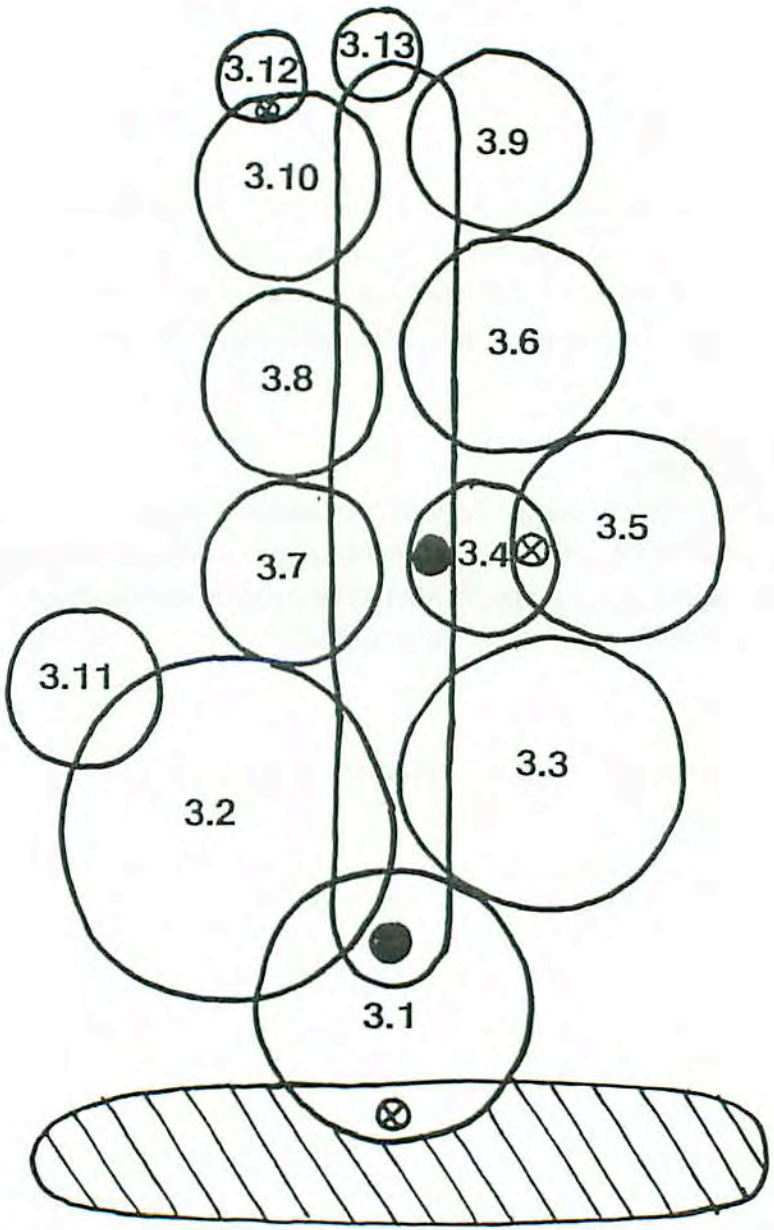
The admistration offices should be easily accessible from the public circulation system and directly adjacent to the main lobby space. Visitors wanting to book facilities or enquire about programs should be easily accommodated. The staff room should be in close proximity to all offices.

Security

Lockable access from the main public circulation system is required. A reception space will control all visitor access.

Flexibility and Growth

Flexibility and growth requirements are not anticipated.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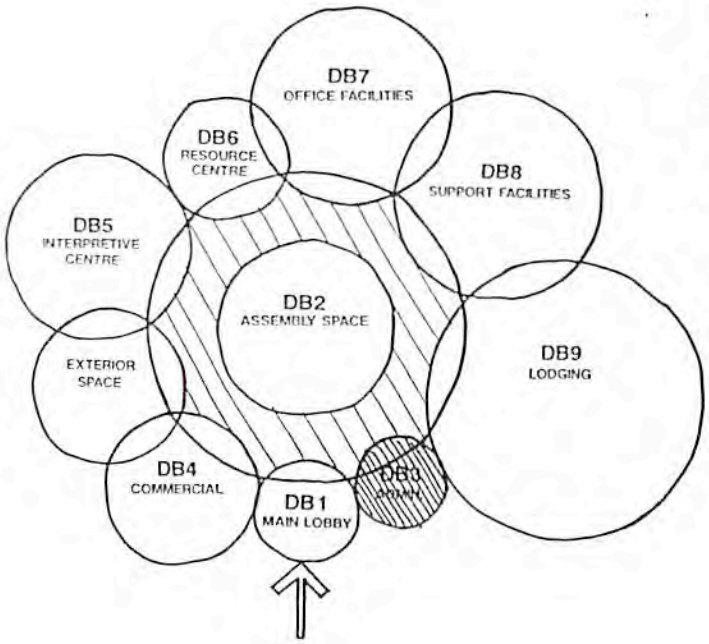
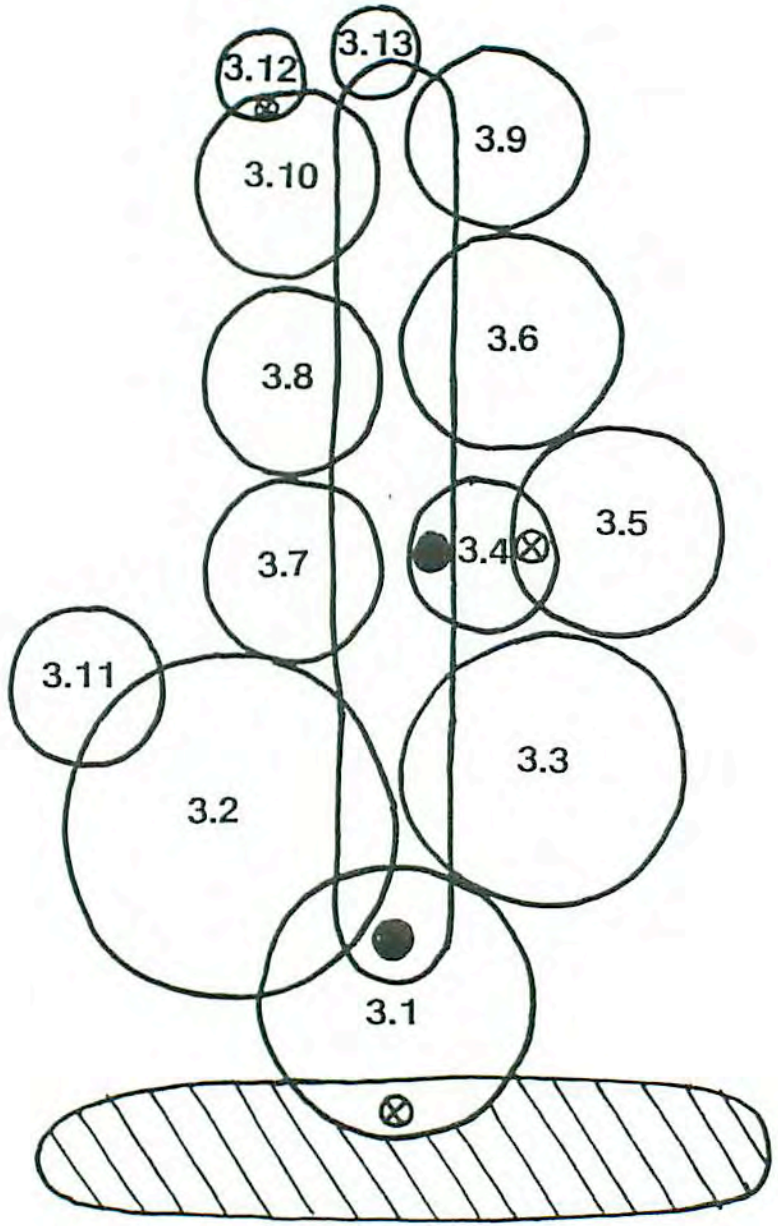


Shell Factors

Natural light and view	- Required for all offices.
Acoustic Separation	- Acoustic seperation from foyer is desirable
Space Size/Height	- Minimum clear height - 10 ft.
Clear span	- Not required

Special Conditions

None.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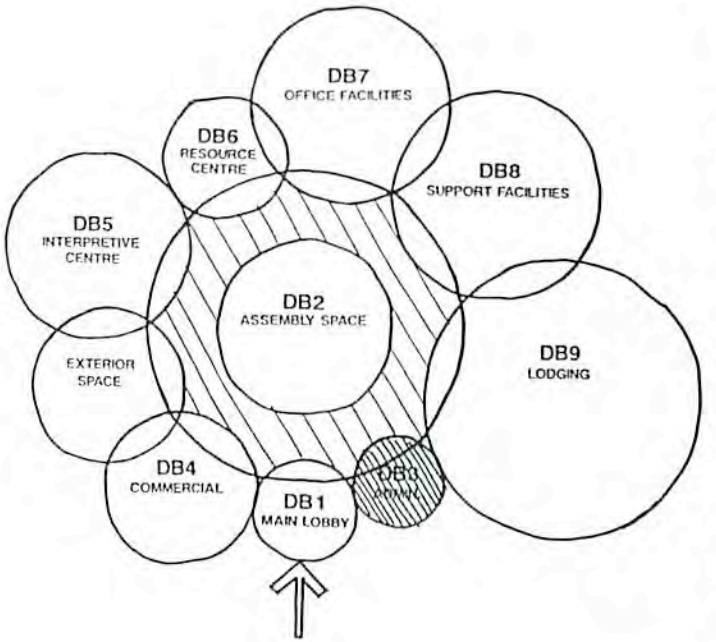
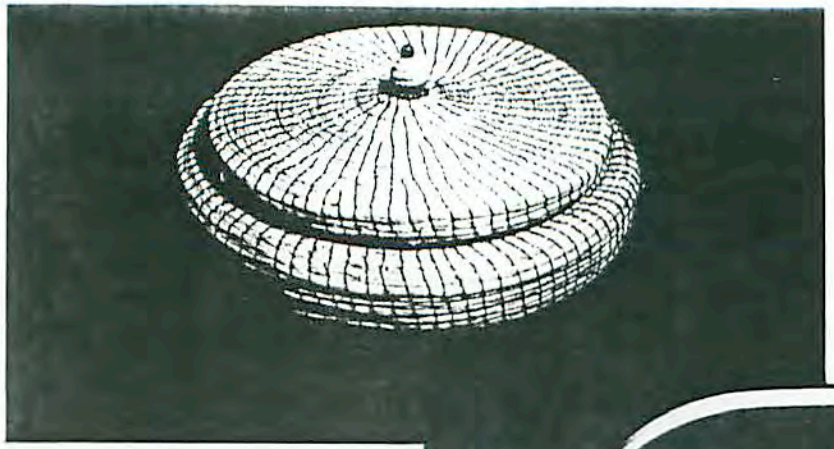
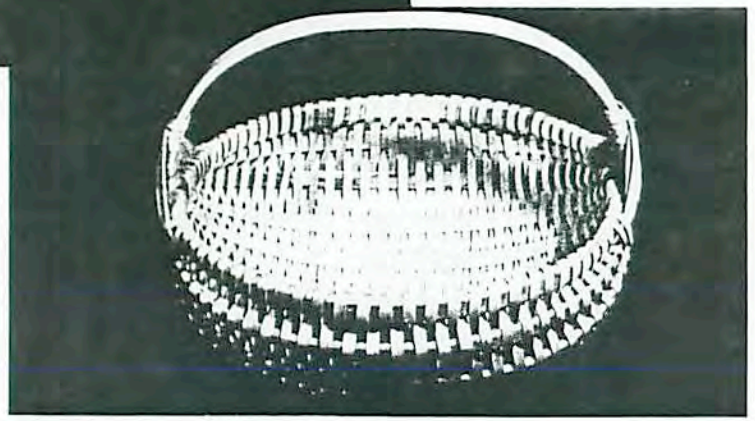
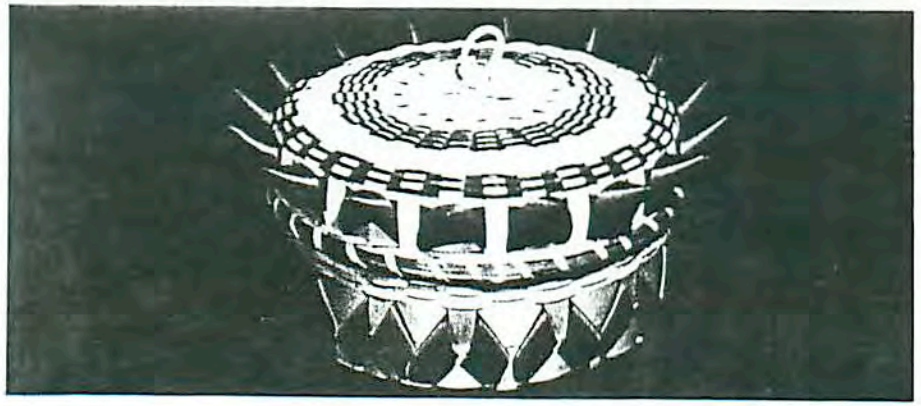
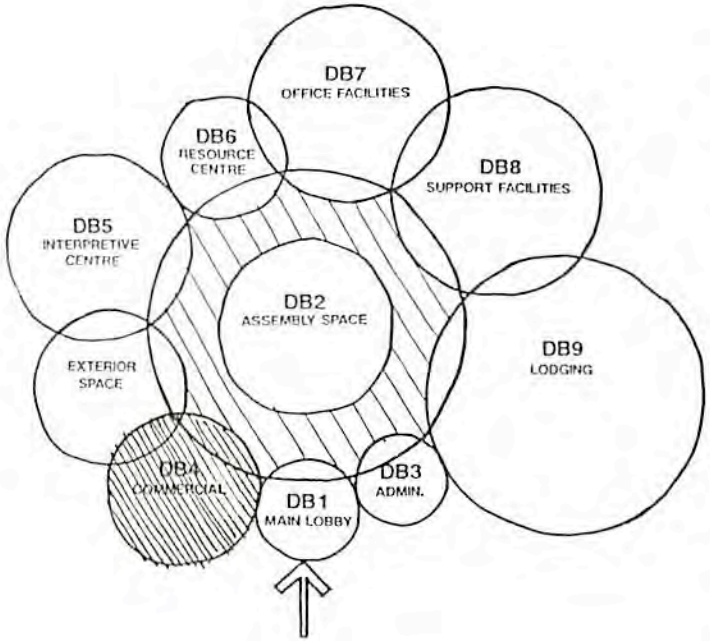


DB-3 ADMINISTRATION	AREA	Sq. Ft.	(m)
3.1 Reception/Waiting		200	(19)
3.2 General Office		400	(37)
3.3 Meeting Rm.		250	(23)
3.4 Executive Secretary		75	(7)
3.5 Executive Director		150	(14)
3.6 Director		150	(14)
3.7 Activity Coordinator		120	(11)
3.8 Curator		120	(11)
3.9 Community School Liason		120	(11)
3.10 Staff Rm.		120	(11)
3.11 Storage/Photocopy		100	(9)
3.12 W/C		50	(4)
3.13 Storage		50	(4)
Net Assignable Area		1905	(177)
Component Gross Area (1:25)		**2381**	**(221)**









DB-4 Commercial

Design Block Overview

This component comprises a licensed restaurant and lounge as well as a Native shop selling Aboriginal books, crafts, and other merchandise. The restaurant will serve traditional Aboriginal meals as well as more conventional ones. The kitchen facilities will serve both the restaurant and special functions of the centre. An outdoor patio adjacent to the main outdoor activity area will allow for views and access to the space. These amenities will be used by visitors and guests of the centre as well as the general public.

Spatial Relationship

This design block should be directly accessible from the public circulation system and adjacent to the main lobby/entry area where the majority of users will come from. Kitchen facilities should be easily accessible to the main assembly hall via the public circulation system or other means. Kitchen facilities should also be accessible to loading facilities directly or via service circulation. The deck area should be easily accessible.

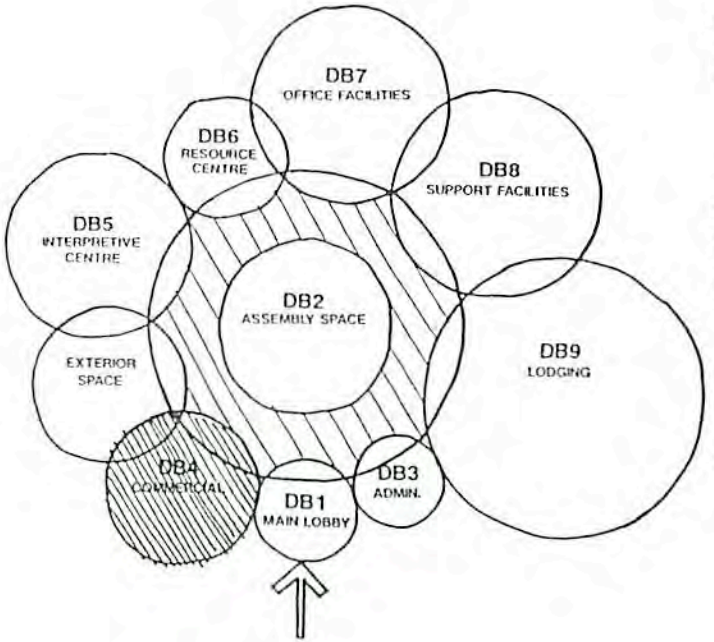
Security

Lockable access to the public circulation system and exterior space is required. A small reception area will control access to the restaurant and lobby.

Flexibility and Growth

The main seating area for the restaurant must be easily flexible for various seating arrangements and numbers.

Norval Morrisseau
Windigo c.1964

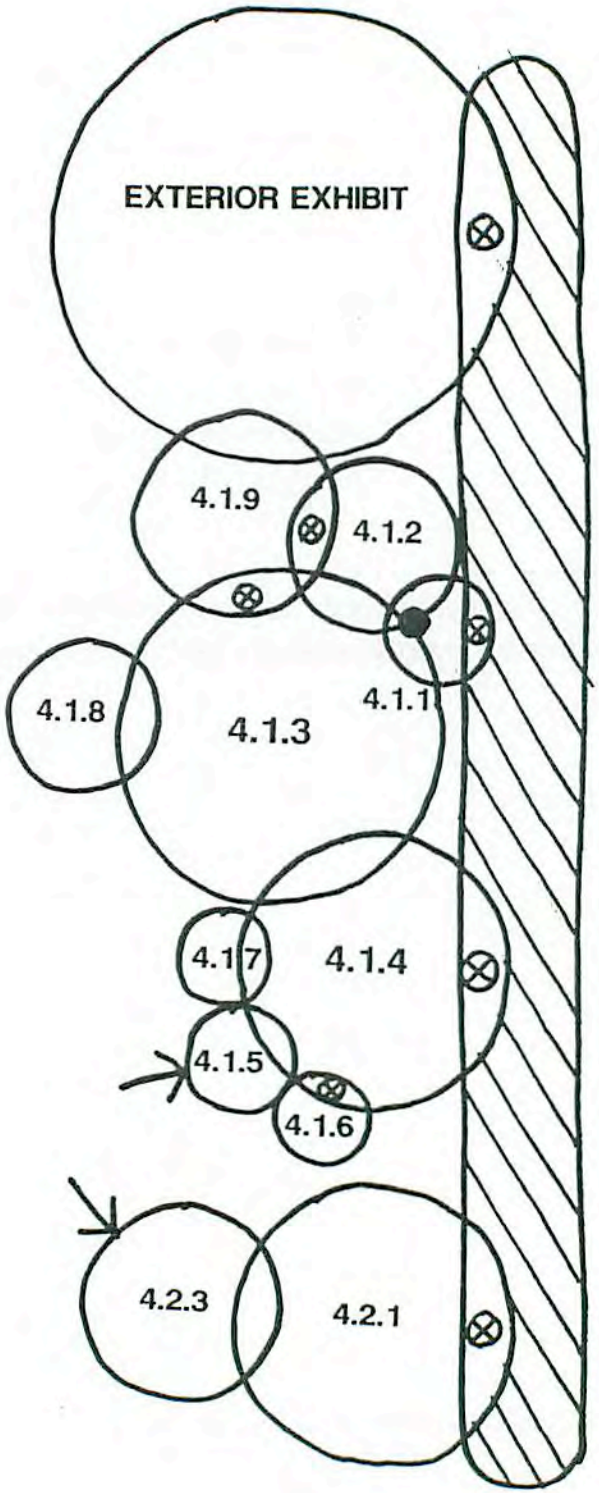


Shell Factors

Natural light and view	- Required - view to exterior activity area important in restaurant and lounge. -Not required in store.
Acoustic Separation	- Not required
Space Size/Height	- Minimum clear height - 12 ft.
Clear span	- Not required

Special Conditions

The restaurant seats 100 people while the lounge accommodates 30 patrons. The outdoor deck should be integrated into the exterior landscaping and activity area.


EXTERIOR EXHIBIT
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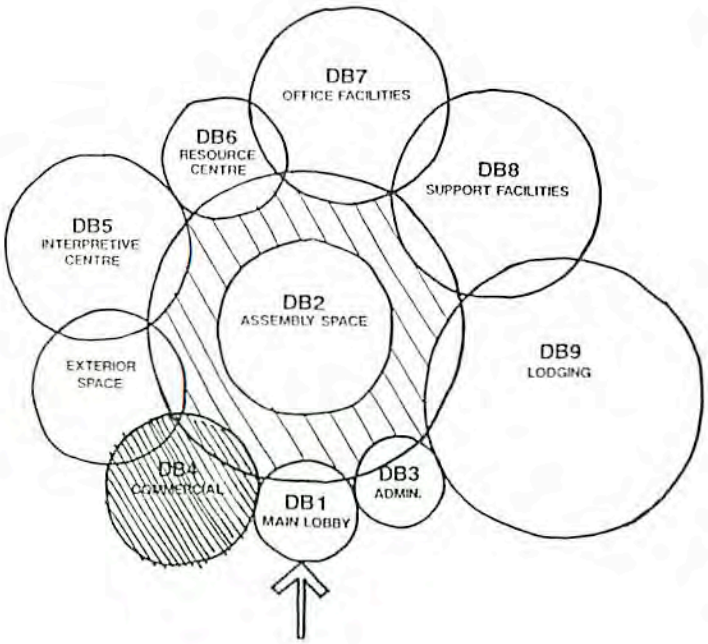
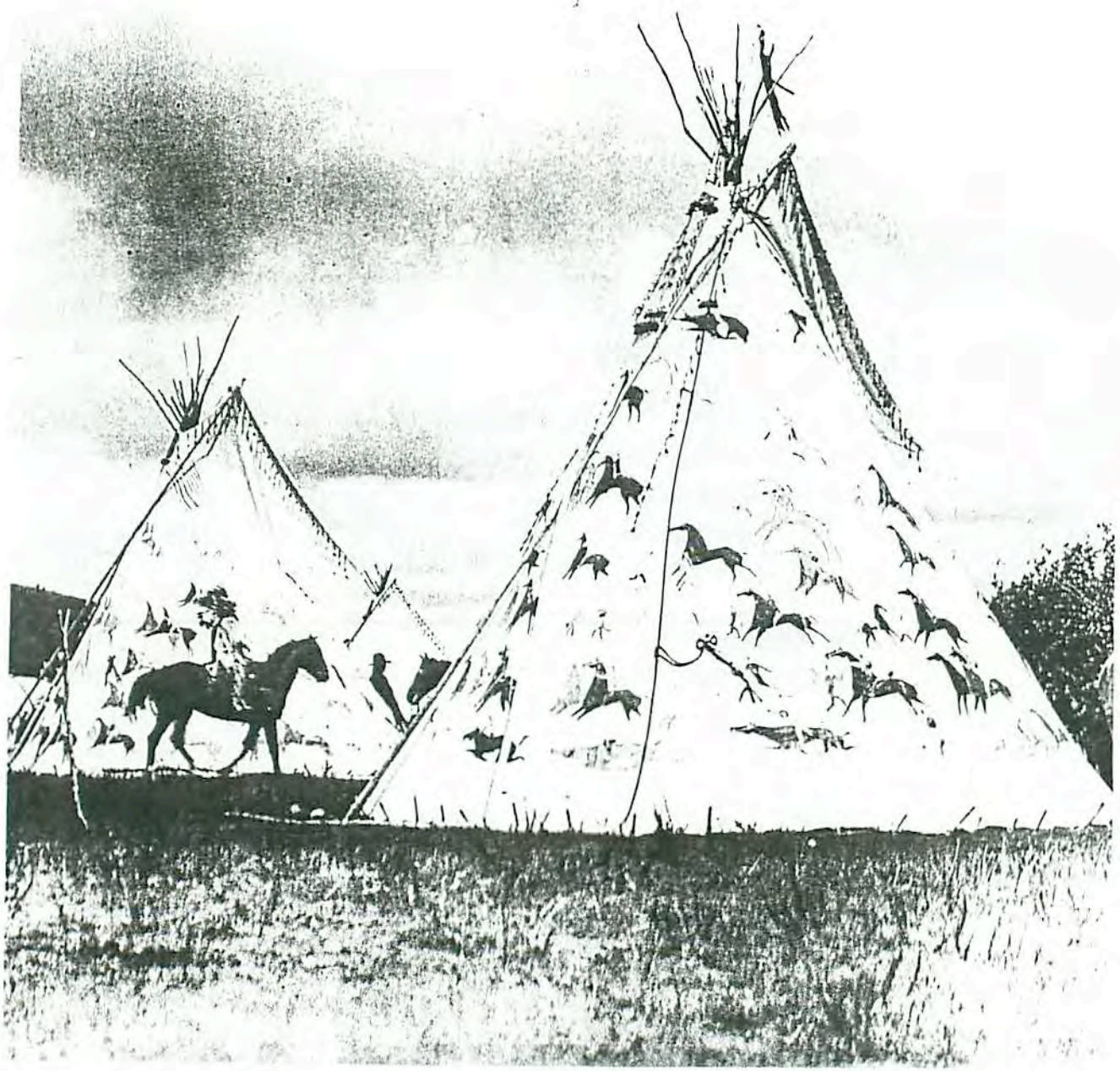
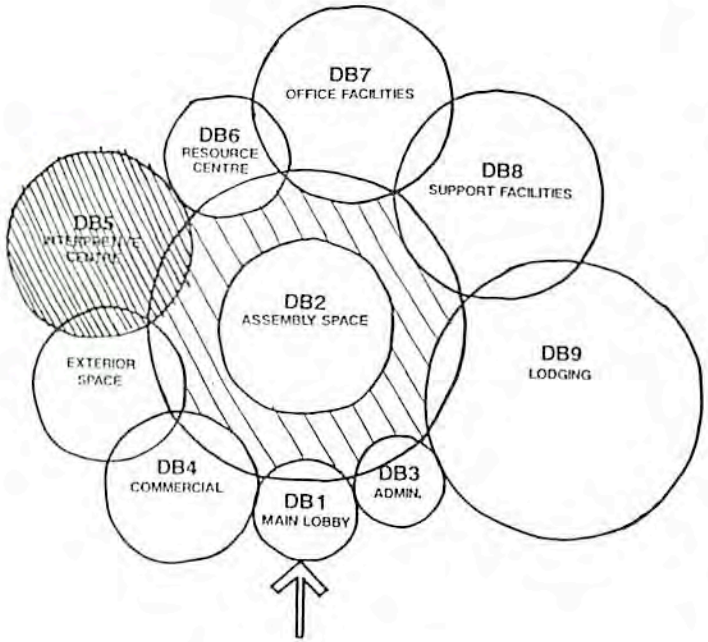


DB-4 COMMERCIAL		AREA Sq. Ft.	(m)
4.1 Restaurant			
4.1.1 Entry		150	(14)
4.1.2 Lounge		400	(37)
4.1.3 Dining		1600	(148)
4.1.4 Kitchen		1000	(93)
4.1.5 Storage		150	(14)
4.1.6 Cold Storage		100	(9)
4.1.7 Staff		100	(9)
4.1.8 W/C	- 2 @ 150	300	(28)
4.1.9 Outdoor deck	- 500 sq. ft.	NIC	
4.2 Aboriginal Shop			
4.2.1 Selling area		1100	(102)
4.2.2 Storage		500	(46)
Net Assignable Area		5400	(501)
Component Gross Area (1:20)		**6480**	**(602)**





DB-5 Interpretive Centre

Design Block Overview

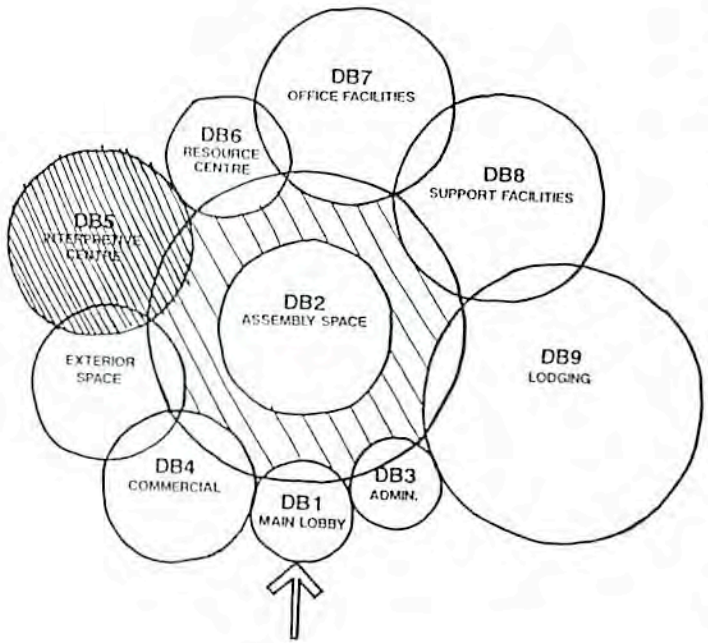
This mainly public component will focus on the major Aboriginal groups of the region and their past, present, and future goals and accomplishments. A theatre and three exhibition spaces will combine to give a variety of experiences in the Aboriginal way of life. The theatre will present video, film or theatrical performances relevant to the current theme of the Interpretive galleries. The first exhibit area is for smaller and permanent collects of Aboriginal artifacts while the second display area will be for discovery exhibits which will be of the hands-on or experiential type. The outdoor exhibit area will combine with the ceremonial grounds to be an active place of life and learning.

Spatial Relationship

This design block must be extremely accessible and visible from the public circulation system and exterior spaces. The exhibit areas within must be cohesive as a spatial entity and the theatre must be accessible from both the public circulation system and exhibition space. Movement through the exhibit areas should be easy and unobstructed. Loading should be direct and unobstructed into storage and work spaces.

Security

The entire component will be controlled by a reception/ticket area that will control movement to the various spaces. Interior / exterior movement must be controlled to ensure the safety and security of objects in the exhibit area.



Flexibility and Growth

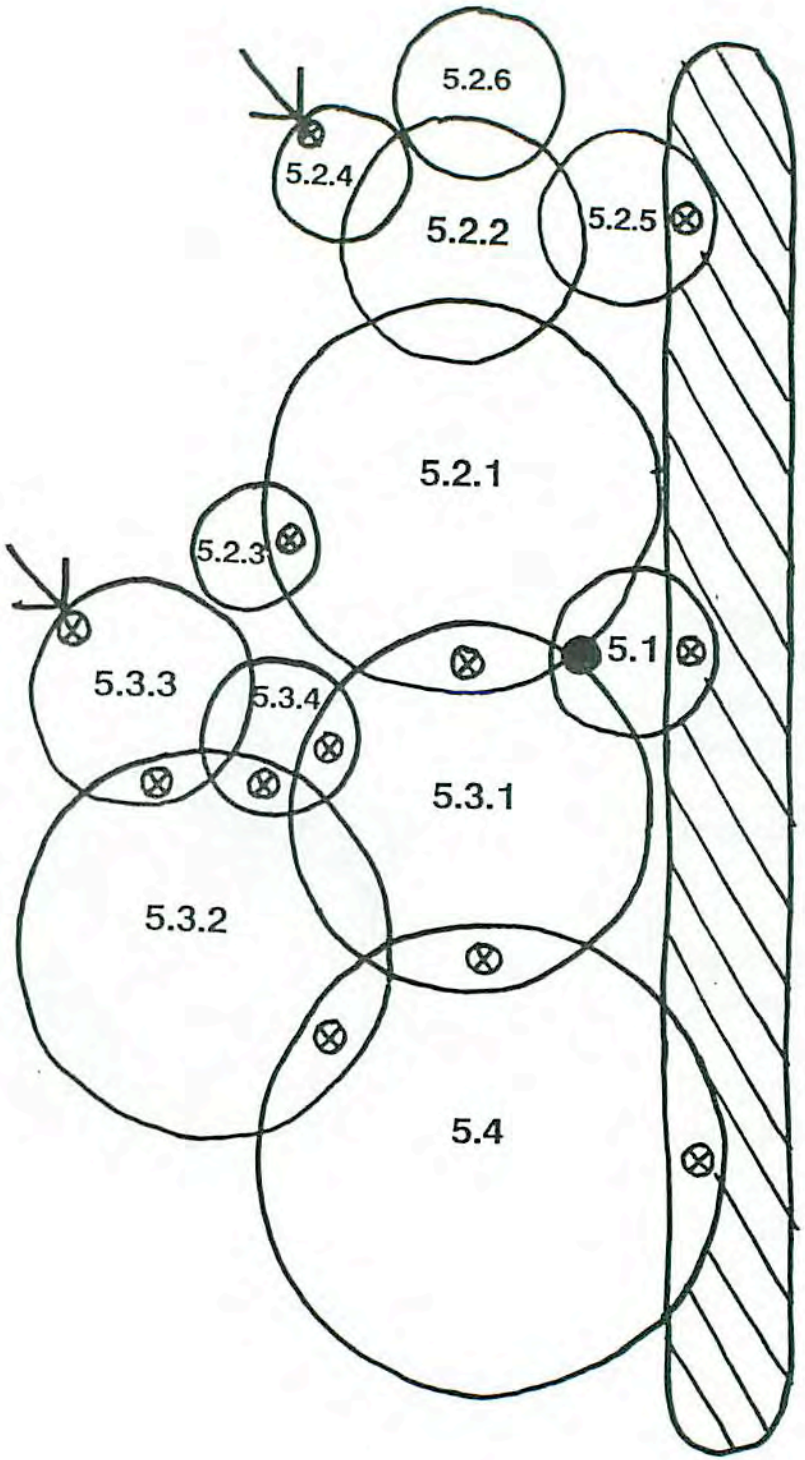
No future expansion or growth is foreseen for this design block. The exhibit and stage areas must be able to handle a variety of functions and performances.

Shell Factors

Natural light and view	- Required in exhibit spaces
	- Not desirable in theatre
Acoustic Separation	- Acoustic separation for theatre required.
Space Size/Height	- Exhibit space 1: 10-15 ft.
	- Exhibit space 2: 15-25 ft.
	- Theatre: 15-20 ft.
Clear span	- Desirable

Special Conditions

Exhibit areas should have floor loading capabilities of 100 - 150 lbs / sq. ft.. Areas with special humidity and temperature requirements may be needed. These areas should be separate from exhibit areas accessible to exterior spaces.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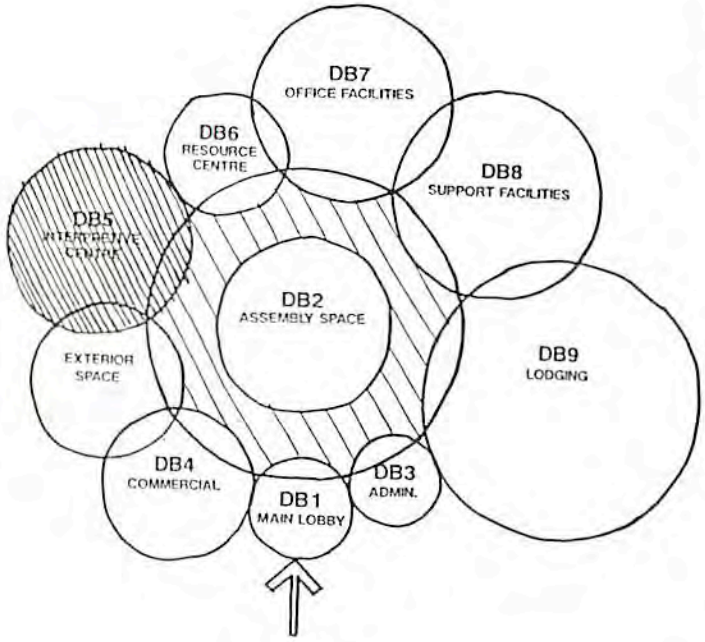
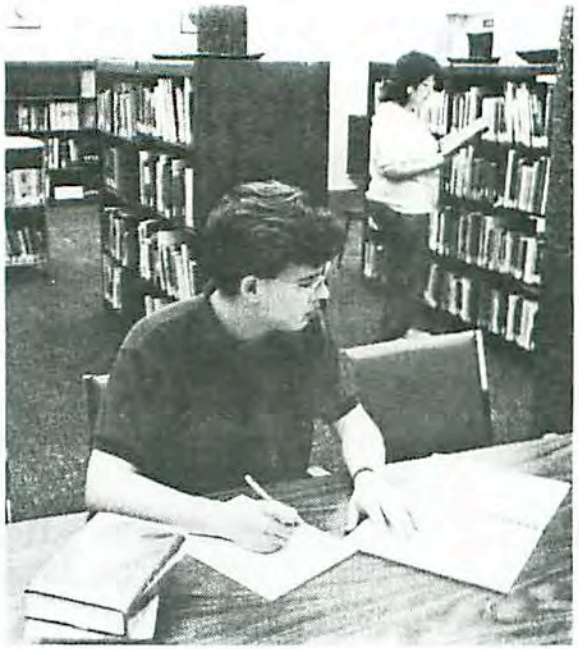
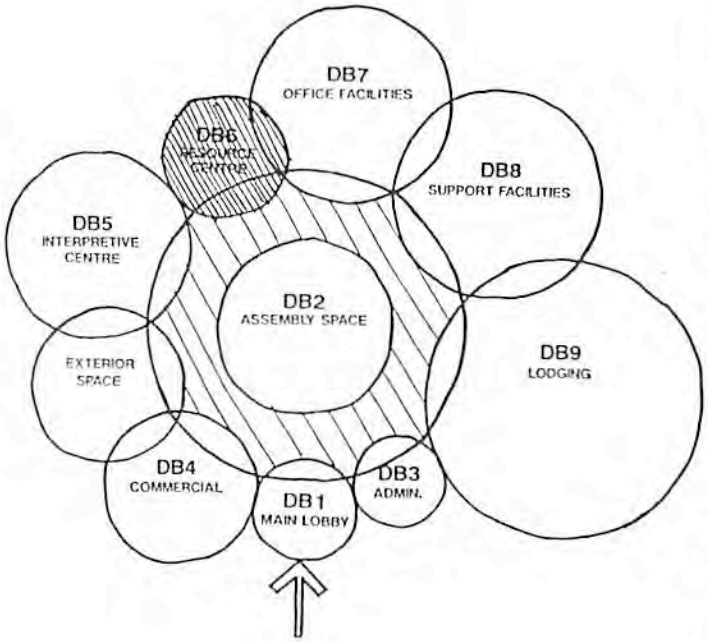


DB-5 INTERPRETIVE CENTRE	AREA	Sq. Ft.	(m)
5.1 Reception		400	(37)
5.2 Theatre			
5.2.1 Auditorium		2000	(186)
5.2.2 Stage		300	(28)
5.2.3 Proj. Rm.		150	(14)
5.2.4 Storage		250	(23)
5.2.5 Change Rms	2 @ 200	400	(37)
5.2.6 Work Area		350	(33)
5.3 Exhibition & Display			
5.3.1 Exhibit 1 - Gallery		1800	(167)
5.3.2 Exhibit 2 - Discovery		1800	(167)
5.3.3 Storage		700	(65)
5.3.4 Work Area		300	(28)
5.4 Exterior Space		NIC	
Net Assignable Area		8450	(785)
Component Gross Area (1:20)		**10140**	**(942)**





DB-6 Library / Resource Centre

Design Block Overview

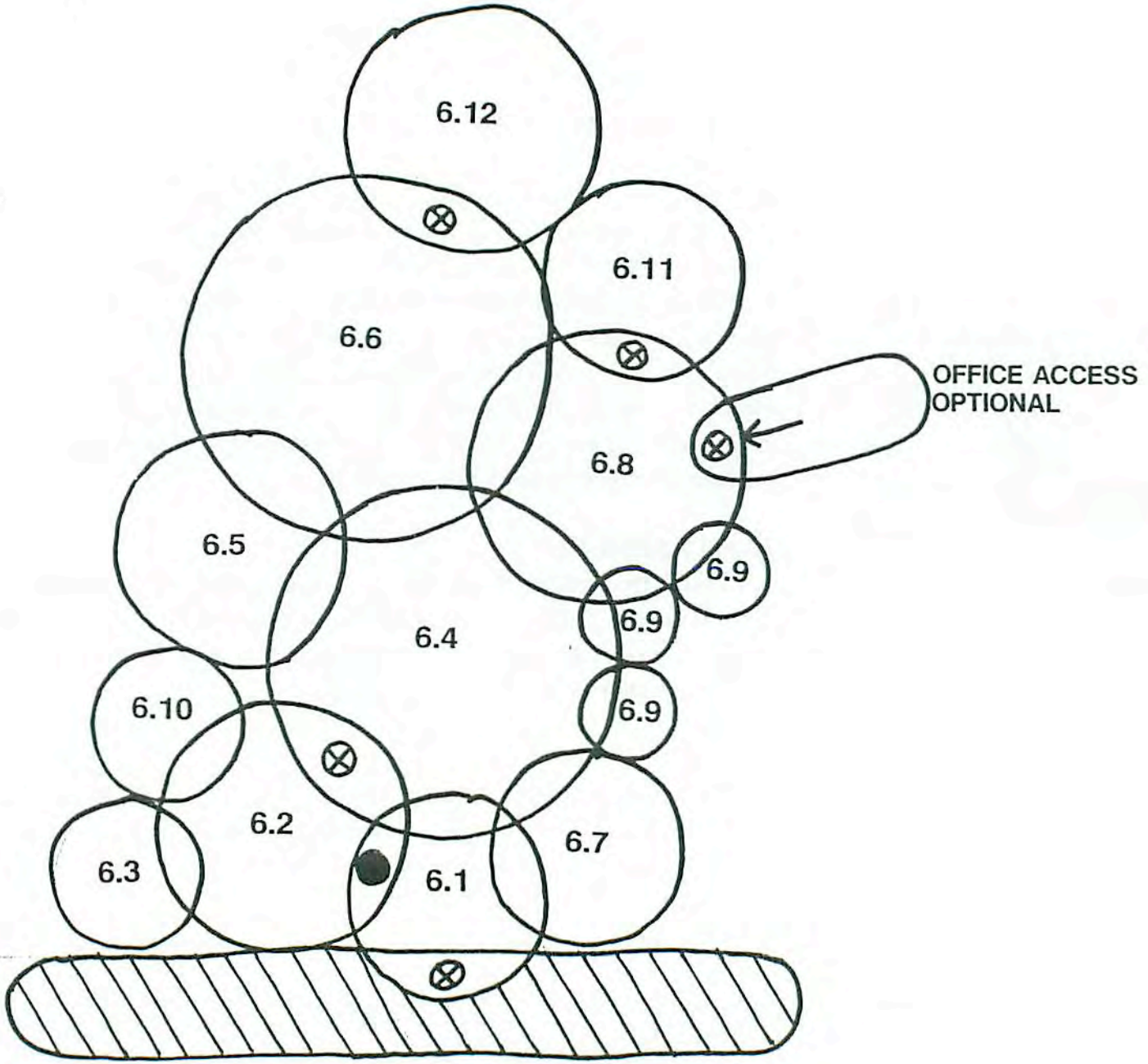
This design block forms the nucleus for research into Aboriginal culture, rights, and history. This library will hold periodicals, books, and reference material relevant to Aboriginal culture in the past, present and future. The centre will also provide an extensive microfilm and hard copy collection of all treaties and relevant documents involving the 54 Bands of Manitoba. As well, maps, multimedia information (Video, Recordings), and found artifacts on The Forks site will be available for the public. Various Aboriginal organizations within the project will also use the centre as a tool for research into Native rights issues, program development and linguistic research.

Spatial Relationship

This design block should be directly accessible to the public circulation system and also to the Office design block for staff research. These Aboriginal organizations in the Office design block may require an alternative route for access depending on location and adjacency.

Security

Lockable access to the public circulation system will be required. A reception/ lending and return area will serve as a control point for access into the centre. Key only access should be provided if separate access to the centre from the offices is provided.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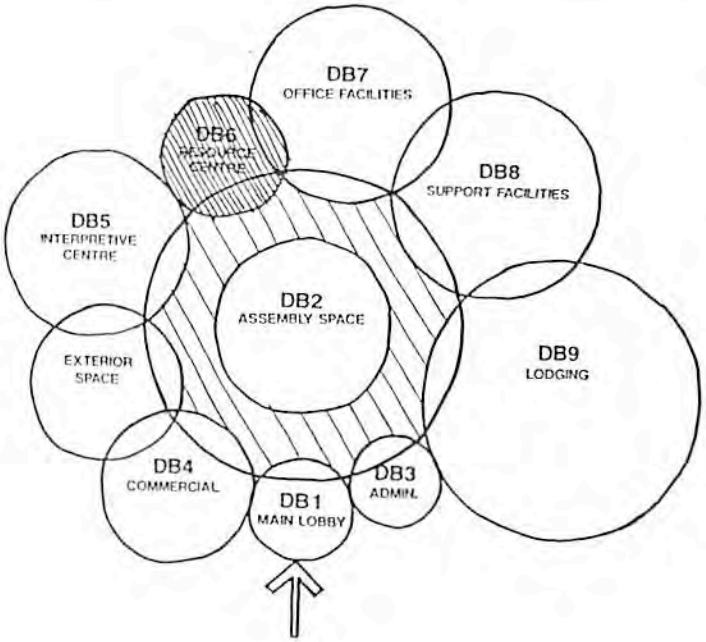


Flexibility and Growth

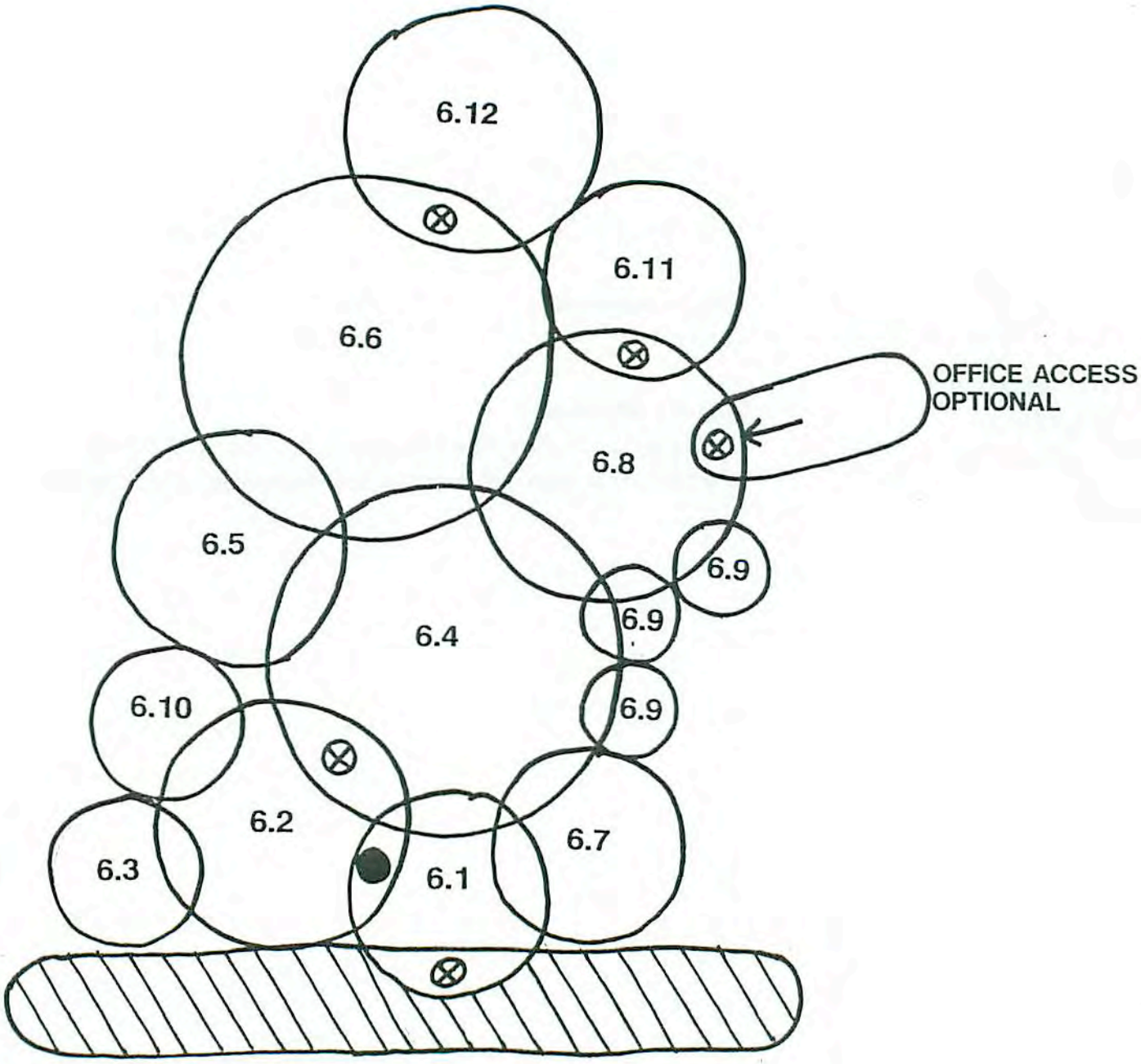
No growth requirements are anticipated.

Shell Factors

Natural light and view	- Desirable for reading and study areas.
Acoustic Separation	- Acoustic separation from main circulation required.
Space Size/Height	- 10-15 ft.
Clear span	- Desirable

Special Conditions

The library should have floor loading capabilities of 120 - 150 lbs / sq. ft.. Areas with special humidity and temperature requirements may be needed.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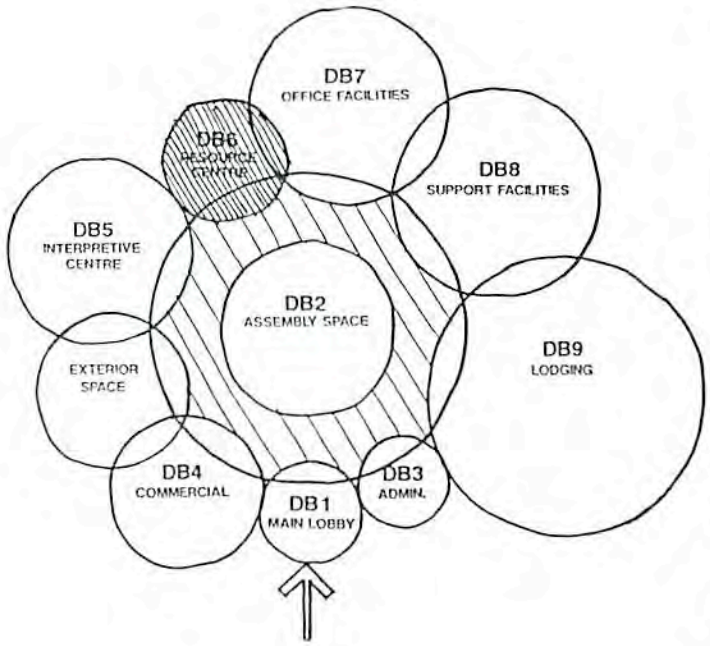
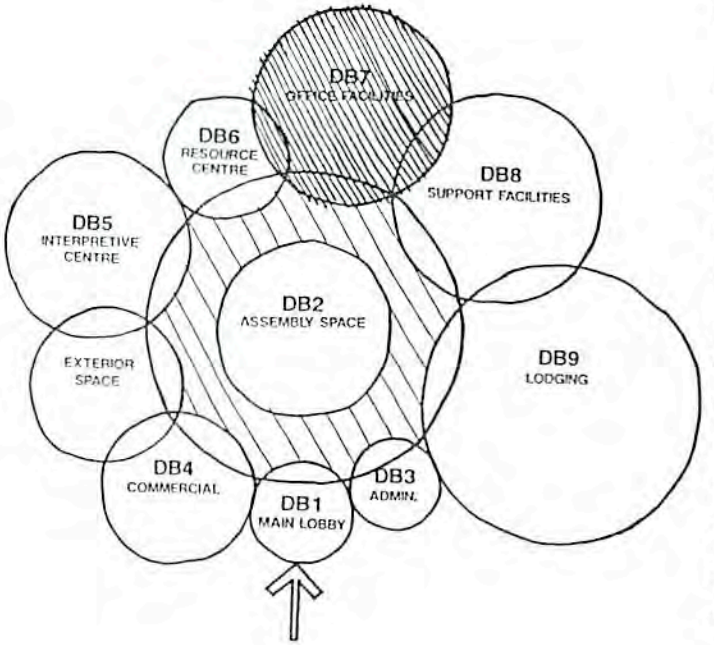


DB-6 LIBRARY/RESOURCE CENTRE	AREA	Sq. Ft.	(m)
6.1 Reception/Display		200	(18)
6.2 Admin./Lending/Return		300	(28)
6.3 Office		110	(10)
6.4 Common Area		600	(56)
6.5 Periodicals		250	(23)
6.6 General Stacks		700	(65)
6.7 Children's Area		200	(18)
6.8 Microfilm/maps/multimedia/artifacts etc.		400	(11)
6.9 Study Rms.	3 @ 60	180	(17)
6.10 Staff Rm.		110	(10)
6.11 Artifacts/documents storage		200	(18)
6.12 Storage		350	(33)
Net Assignable Area		3600	(334)
Component Gross Area (1:20)		**4320**	**(401)**



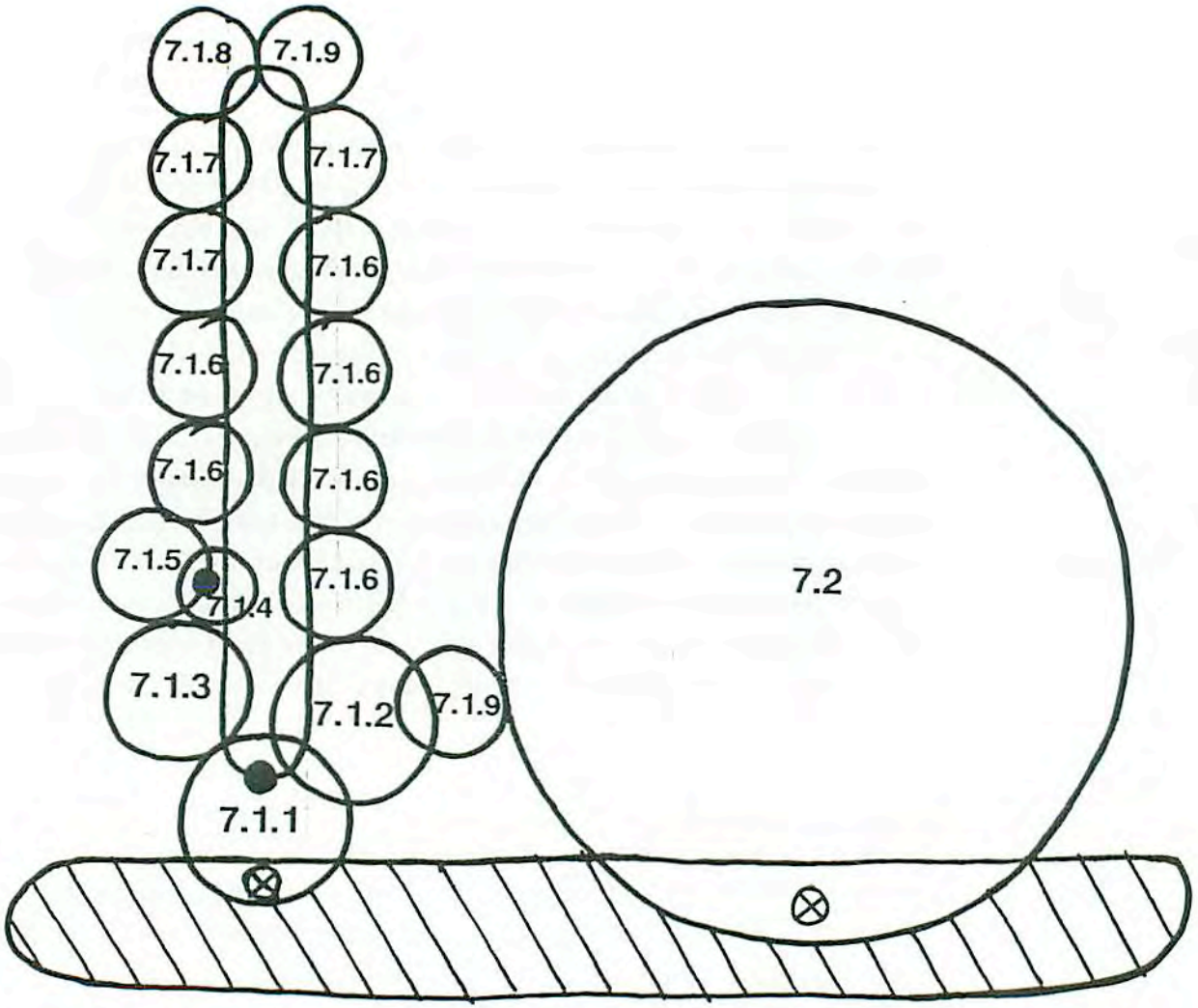
DB-7 Office Facilities

Design Block Overview

This design block is intended to accommodate various Aboriginal organizations wanting to be located in the centre or whom already have a part of its development. One specific Aboriginal organization is a part of this design block while general rental space will comprise the rest of the area. MANL, the Manitoba Association of Native Languages is an active participant in the development of the project and in its programmatic goals as an Aboriginal linguistic education facility. An example of an Aboriginal organization that might be interested in locating at the centre is TARR, The Treaty and Aboriginal Rights Research Centre.It is a small organization that does research and consulting for Indian Bands on land and personal rights issues. It has a large collection of data and historical documents that could be integrated into the library/resource centre. TARR is not involved in the present effort to develop the project but would benefit greatly from the added information base and support facilities. Aboriginal organizations will book support facilities with the administrators of the centre for the appropriate times.

Spatial Relationship

Direct access to the public circulation system, the library / resource centre and support facilities is required. The library/resource centre and/or support facilities may be reached via the public circulation system or by staff circulation. Adjacency will determine the outcome; however, minimal circulation is desirable. The public should be able to access any of the organizations via the public circulation system and/or a secondary route.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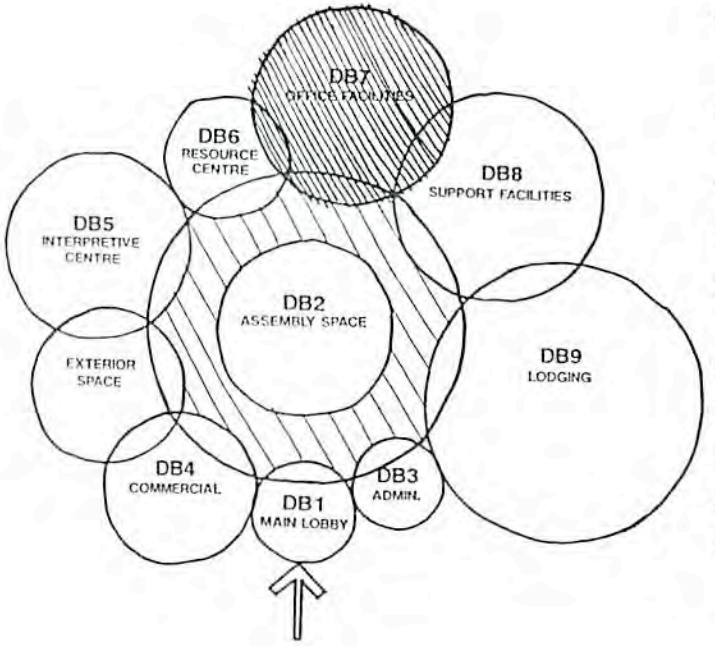


Security

Lockable access to individual rental spaces will be required and a reception/ waiting space will control access to MANL's office space.

Flexibility and Growth

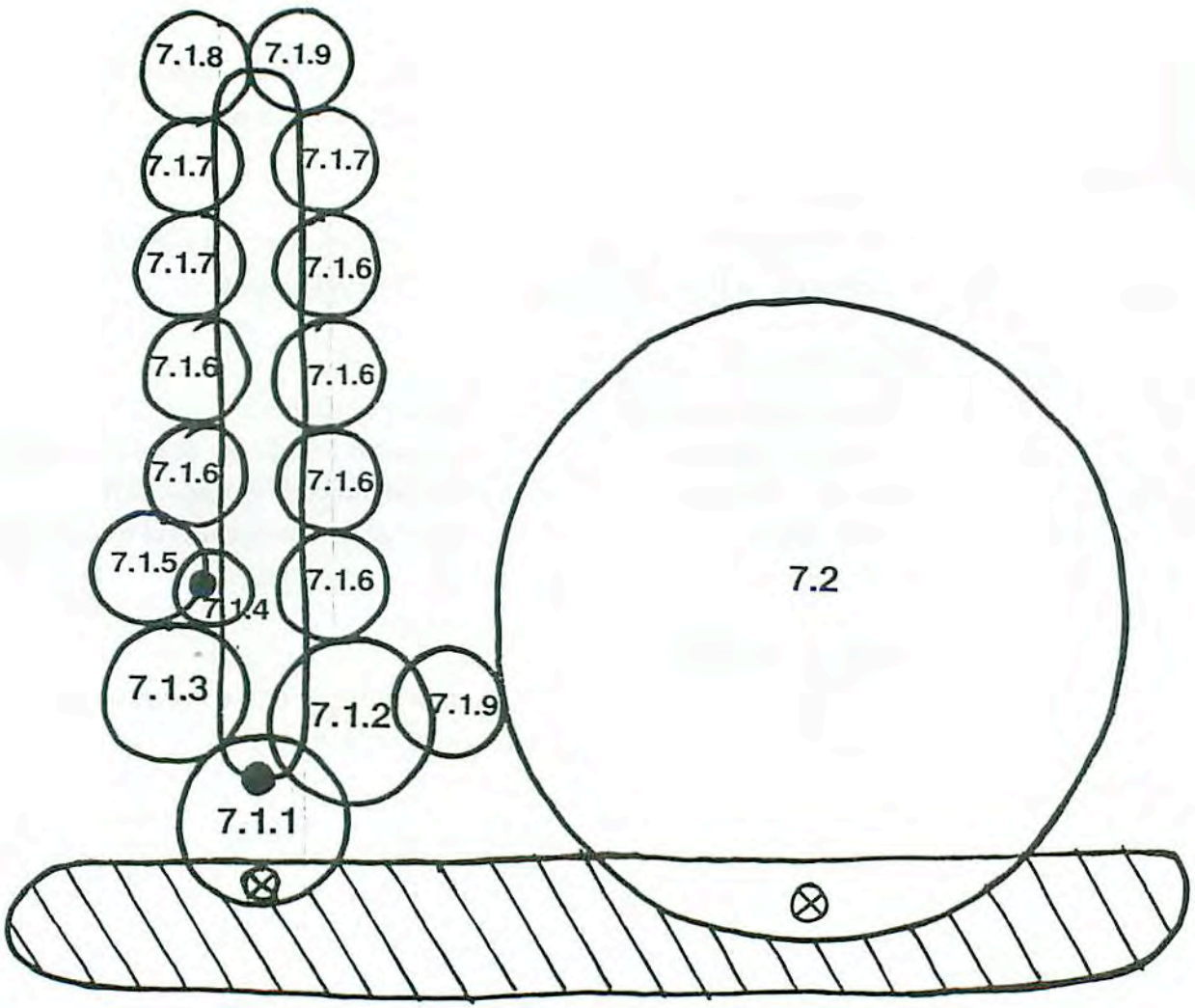
This design block has the potential for growth due to the possibility of future Aboriginal self government and program development.

Shell Factors

Natural light and view	- highly desirable
Acoustic Separation	- Required for MANL & future expansion
Space Size/Height	- Minimum clear height - 10 ft.
Clear span	- Desirable - structural grid for optimum flexibility

Special Conditions

This area should be pleasing to work in throughout the year and be sensitive to Aboriginal social and hierarchical organization.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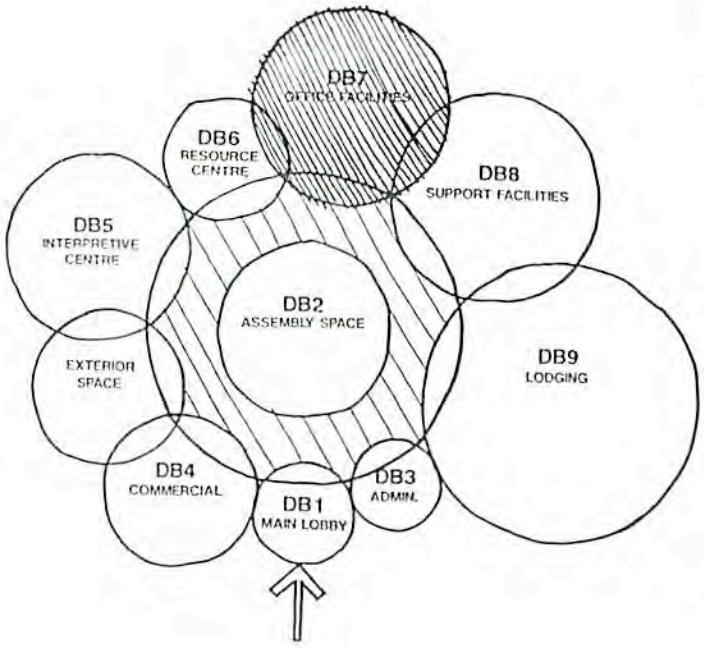
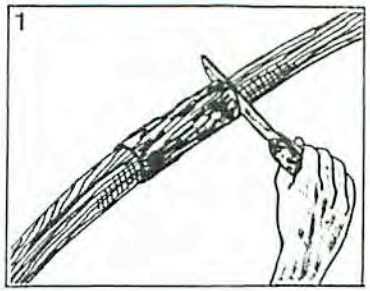
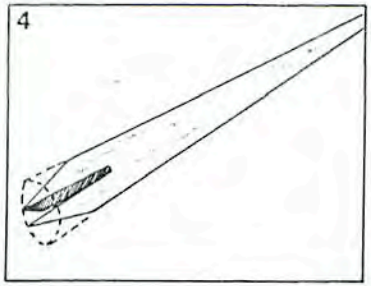
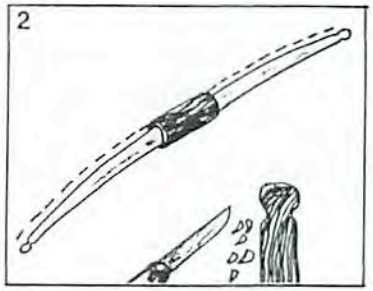


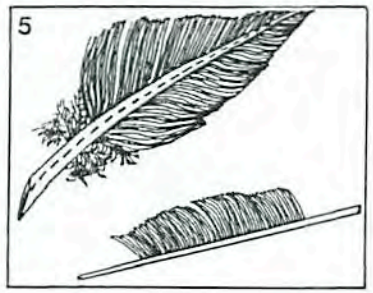
DB-7 OFFICE FACILITIES		AREA Sq. Ft.	(m)
7.1 MANL			
7.1.1 Reception		350	(33)
7.1.2 General Work Area		400	(37)
7.1.3 Board Room		250	(23)
7.1.4 Secretary		75	(7)
7.1.5 Director		150	(14)
7.1.6 Linguistics Co-ord.	- 6 @ 120	720	(67)
7.1.7 Offices	- 3 @ 120	360	(33)
7.1.8 Staff Rm.		150	(14)
7.1.9 Storage		200	(18)
	Net Subtotal	2655	(247)
	Gross Subtotal (1:30)	3451	(320)
7.2 General Rental Space		7000	(650)
Net Assignable Area		9655	(897)
Component Gross Area (1:30)		**10451**	**(970)**

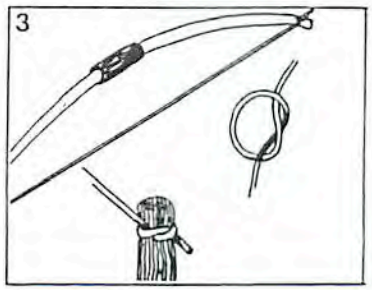
BOW AND ARROW

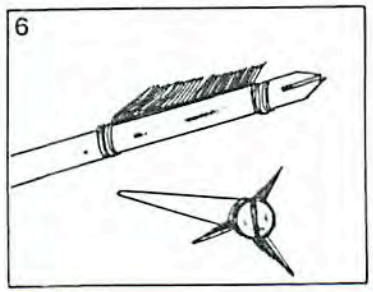


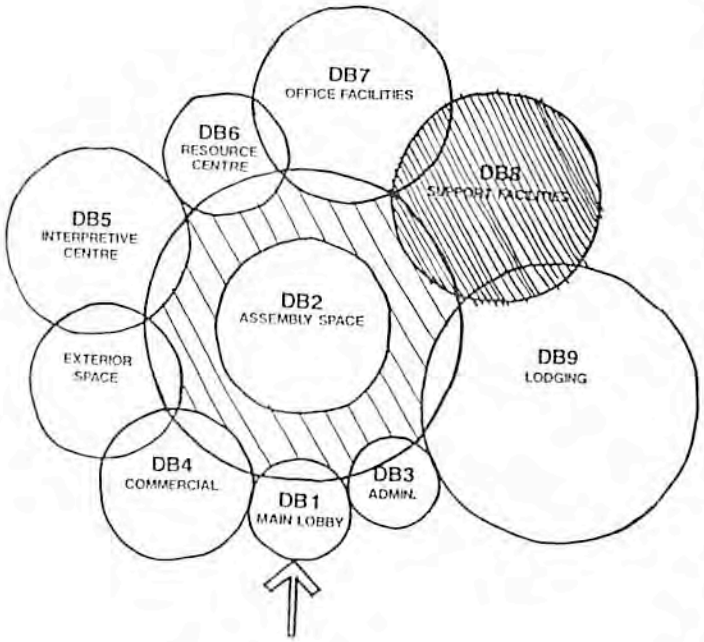












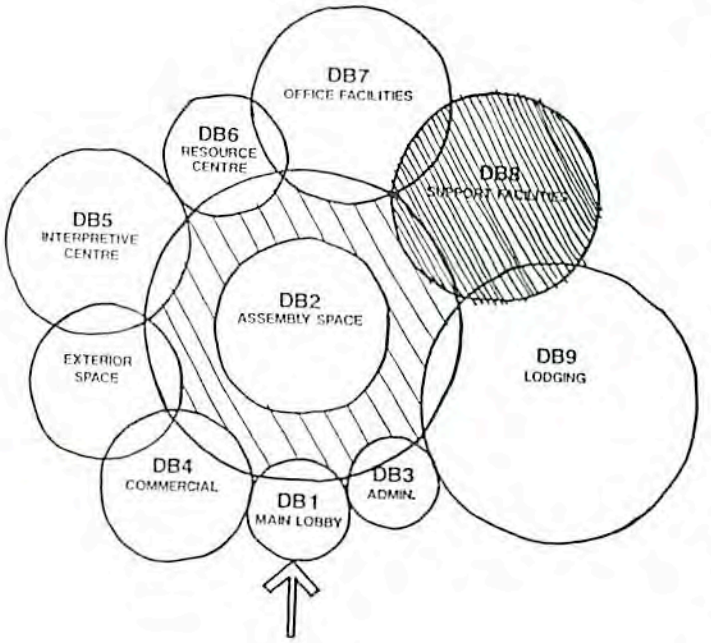
DB-8 Support Facilities

Design Block Overview

This design block comprises facilities needed for educational programs implemented by the Aboriginal centre and various Aboriginal organizations in the centre. Meeting facilities are available for Aboriginal Organizations and larger national or regional meetings of Chiefs and Elders. Video studio and editing facilities will serve the centre as a promotional and educational tool to be booked by any organization. Workshops and crafts rooms will serve students and staff preparing displays or exhibitions. Classrooms will serve MANL for linguistic seminars and immersion programs. Life-skills training, and cultural education for Aboriginal peoples and non-Aboriginals will also take place. Art workshops and seminars will be organized for contemporary Indian artists whom would like to interact with Elders and with other cultural resources to further develop their expressive palet. A daycare will serve staff and guests alike in order to maintain the Aboriginal tradition of keeping their children near. The lounge will be a vital place of meeting and interaction between students and teachers alike.

Spatial Relationship

The lounge and daycare spaces are central to the design block and must be easily accessible. Access to the library/resource centre should be easily found while the public circulation system should be central and easily located. Care should be taken to respond to traditional ways of Aboriginal storytelling and teaching. It should be remembered that Native people usually assemble in a circle.



Security

Each space should be able to be locked and free access from the public circulation system is desirable. Daycare areas should be monitored at all times by staff to ensure safety and proximity.

Flexibility and Growth

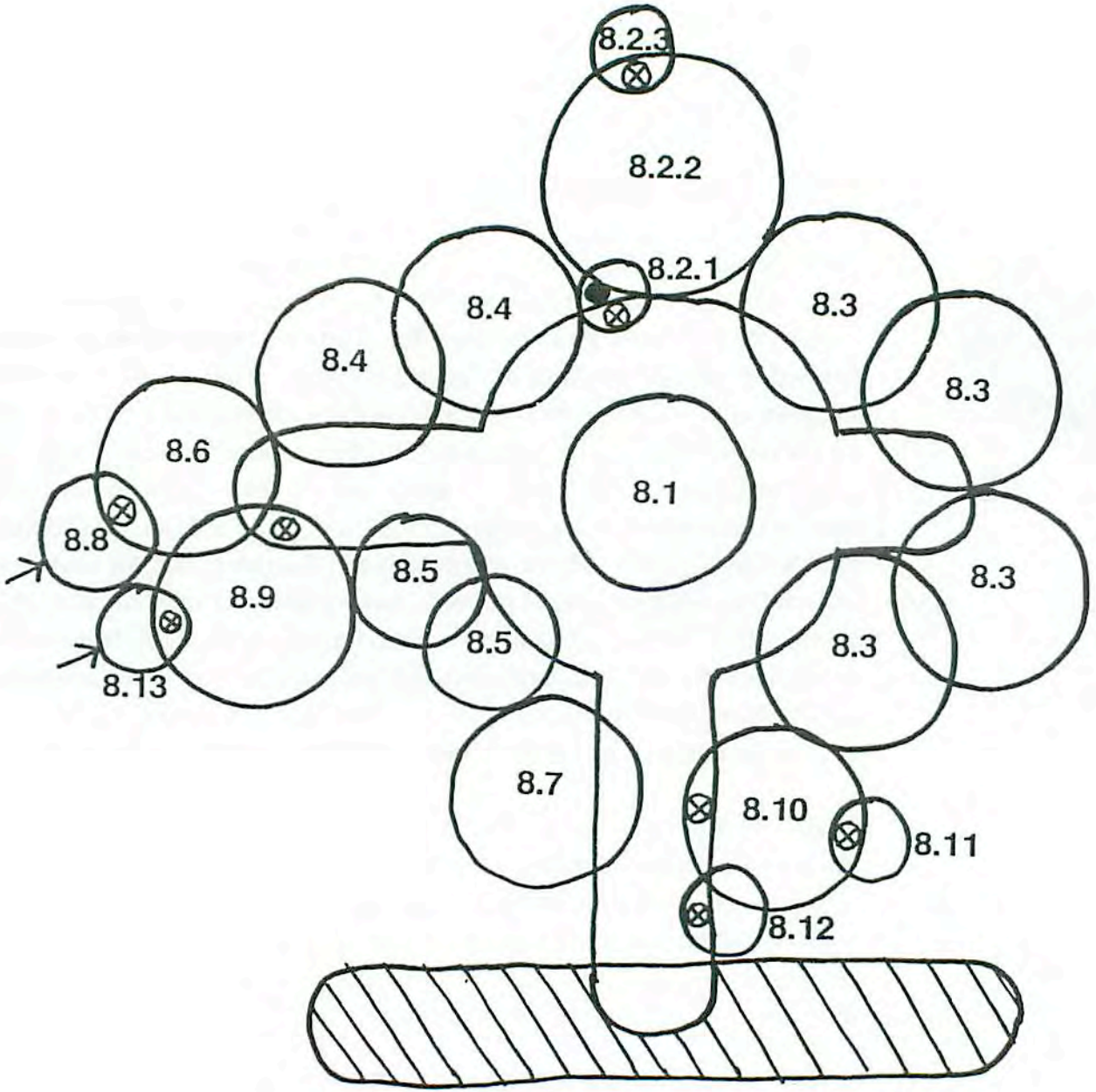
Both pairs of classrooms should be able to combine into one to accomodate larger class or lecture requirements. The meeting rooms must be able to combine to create a larger expanded conference room. Future expansion of the facilities should be considered due to increased self-educational needs of the Aboriginal people.

Shell Factors

Natural light and view	- Highly desirable
Acoustic Separation	- Required for all rooms
	- Special separation for music and studio rooms
Space Size/Height	- Minimum clear height - 10 ft.
	- Workshop & Studio - 10-15 ft.
Clear span	- Not required

Special Conditions

The facilities should be comfortable and enticing to interaction and learning.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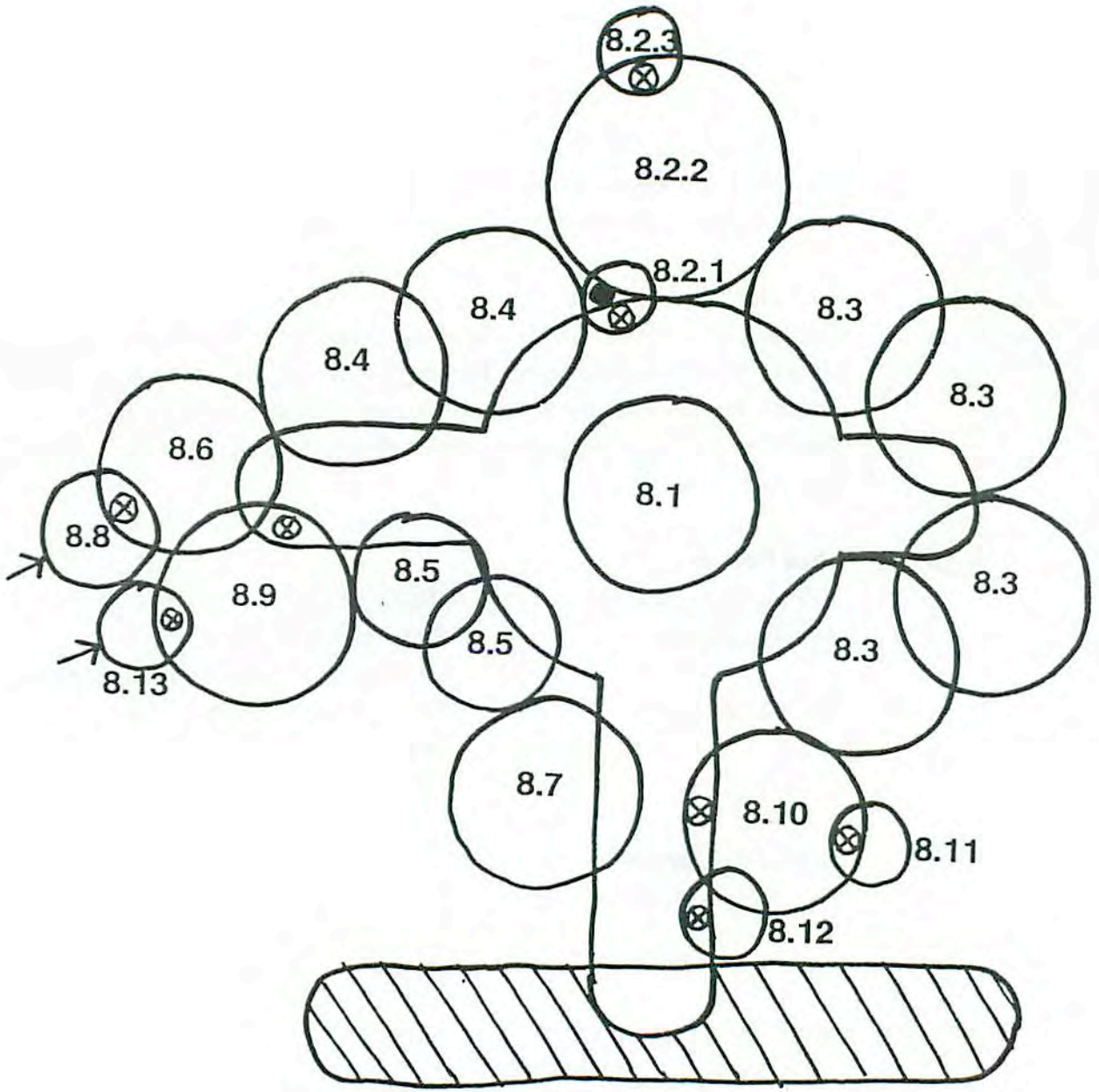
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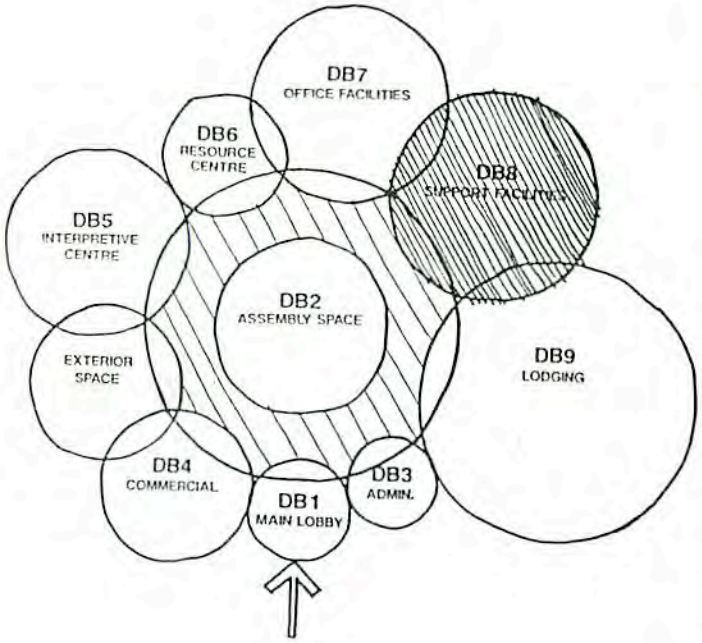
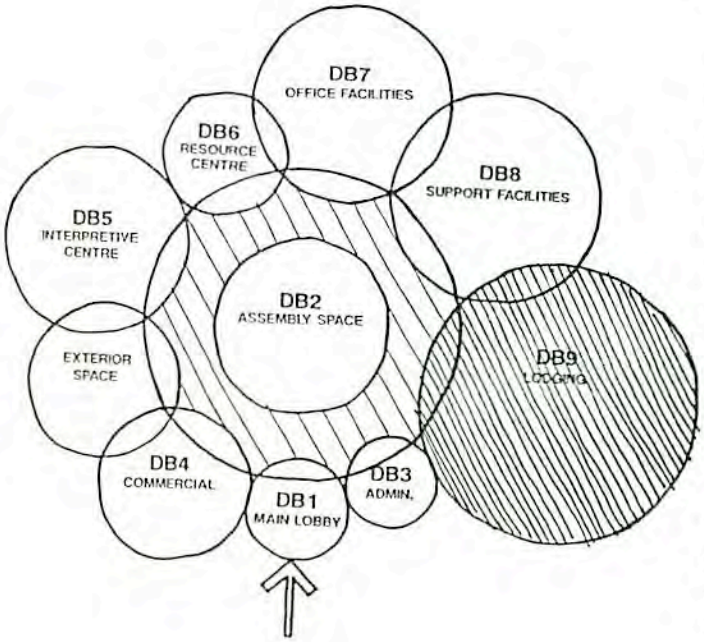


DB-8 SUPPORT FACILITIES		AREA Sq. Ft.	(m)
8.1 Lounge		650	(60)
8.2 Daycare			
8.2.1 Reception		100	(9)
8.2.2 Playroom		1000	(93)
8.2.3 Office		110	(10)
8.3 Classrooms	- 4 @ 700	2800	(260)
8.4 Meeting Rms.	- 2 @ 300	600	(55)
8.5 Meeting Rms.	- 2 @ 300	600	(55)
8.6 Arts & Crafts Rm.		600	(55)
8.7 Meeting Rm.		600	(55)
8.8 Crafts Stor.		200	(18)
8.9 Workshop		700	(65)
8.10 Recording Studio		700	(65)
8.11 Editing Rm.		64	(6)
8.12 Office		150	(14)
8.13 Storage		110	(10)
Net Assignable Area		8984	(834)
Component Gross Area (1:25)		**11230**	**(1043)**



DB-9 Lodging

Design Block Overview

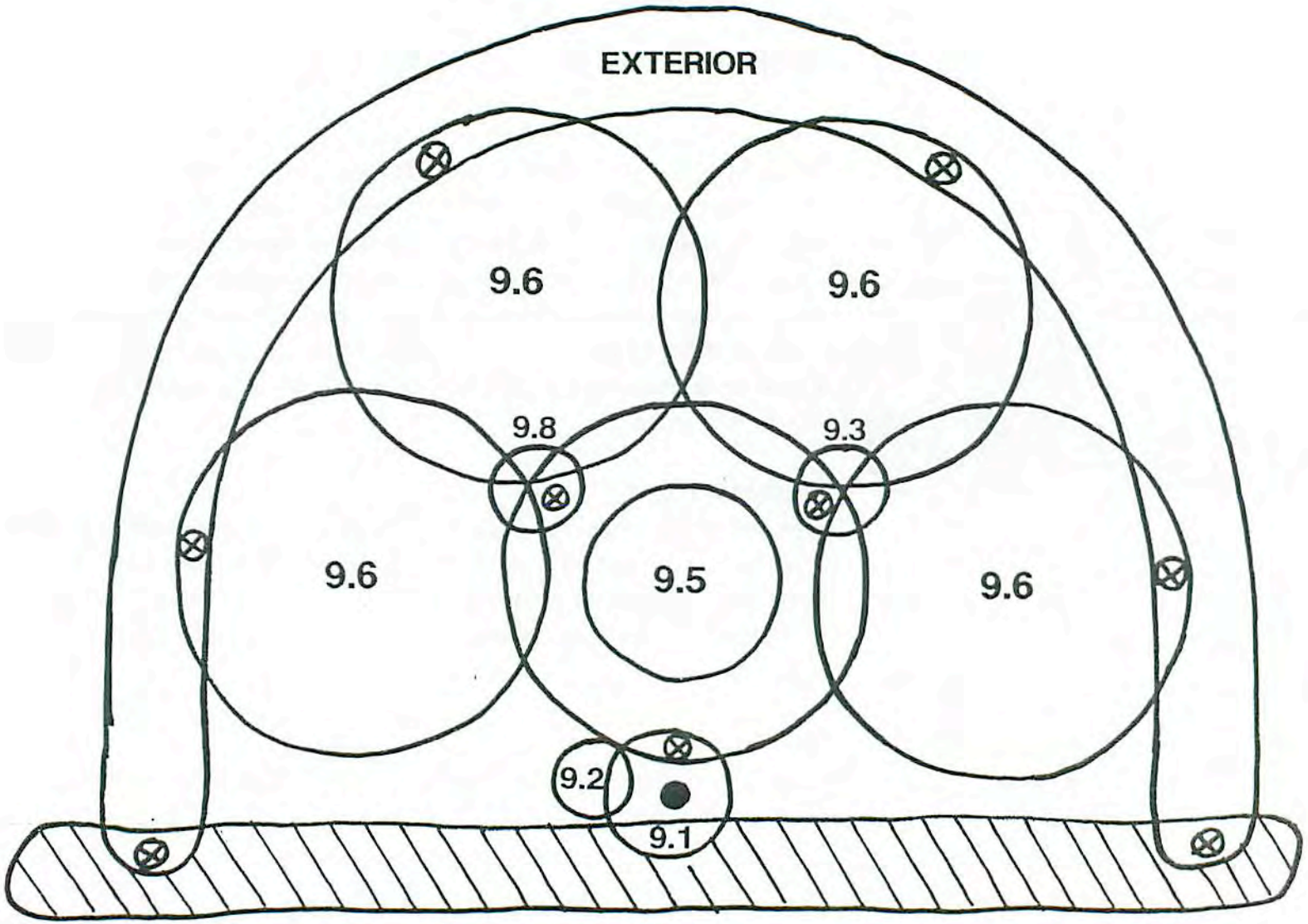
Lodging accommodations are for guests whom are visiting the facility or the city. Guests of the lodge may be attending linguistic or educational seminars, cultural immersion programs, or Aboriginal assemblies. People attending ceremonial traditions such as pow wows may also use the lodge accommodations. Each unit should reflect the open, communal nature of Aboriginal living. Access to exterior spaces is important from each lodge unit. The lounge is a crucial space for informal gathering and interaction. It should be central and easily accessible. Lodge accommodations should be comfortable, inviting and reflective of the Aboriginal way of life.

Spatial Relationship

This design block should be directly accessible to the public circulation system. Each lodge unit will have direct access to the exterior and to a secondary circulation system connecting to the public system. The lodging accommodations should be adjacent to the main assembly hall and support facilities for easy access.

Security

Each lodge unit will have key access to interior circulation and exterior spaces. Main access to the lodge design block will be controlled by a reception desk and waiting area.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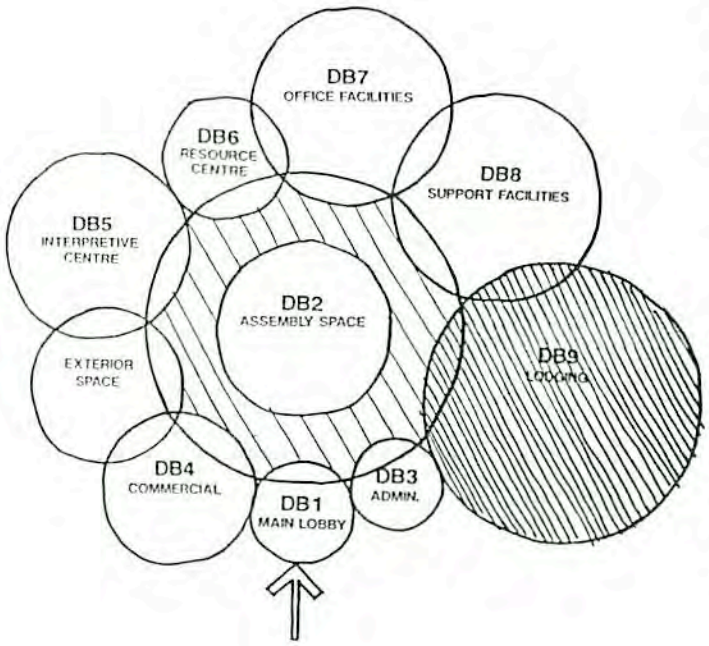


Flexibility and Growth

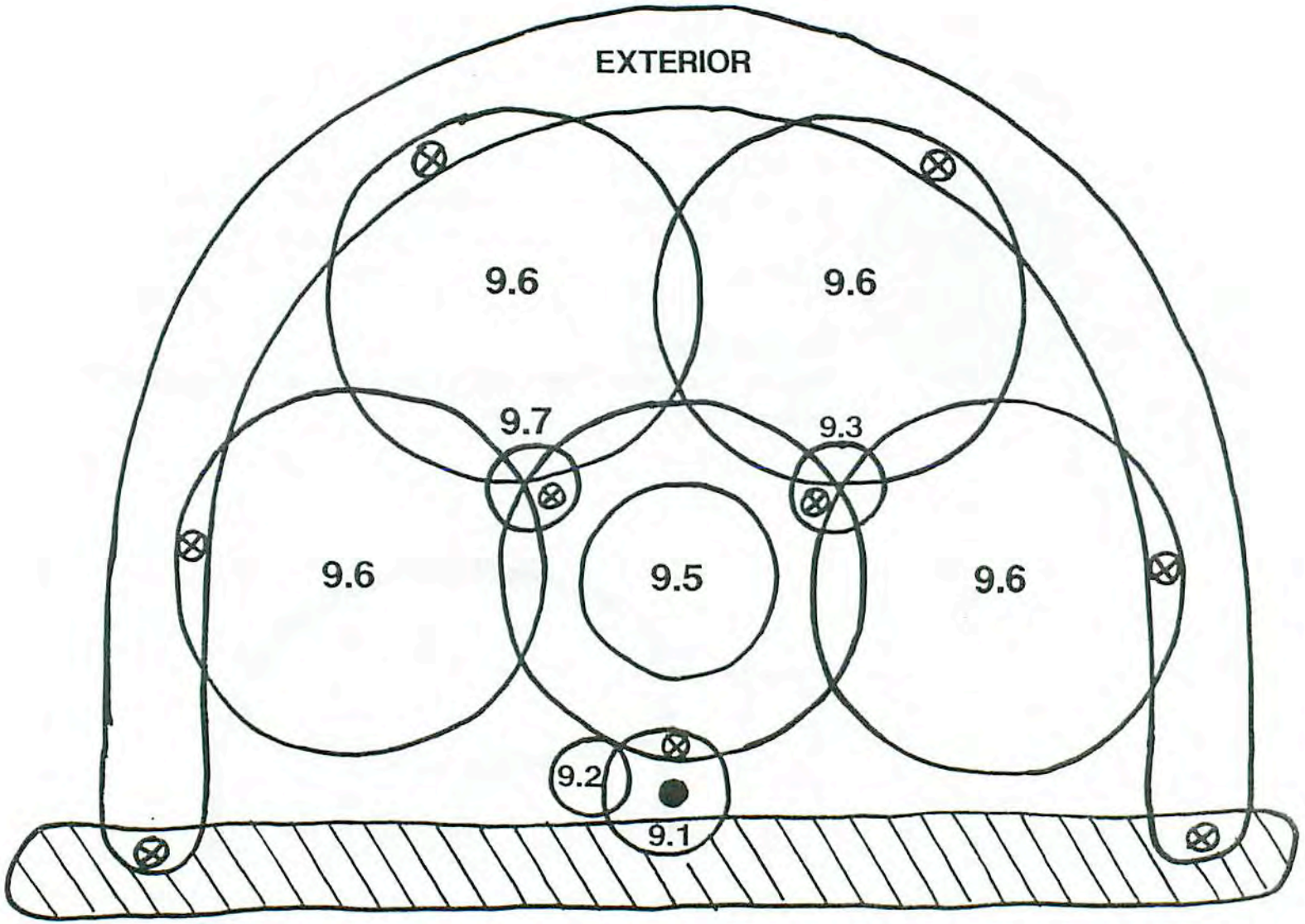
This facility has the most potential for growth because of its central location in the city and unique accommodations. Future expansion of services and assembly use may also increase space requirements.

Shell Factors

Natural light and view	- Required for all units
Acoustic Separation	- Required between each unit.
Space Size/Height	- Minimum clear height - 10 ft.
Clear span	- Not required

Special Conditions

Planning should respect the unique characteristics of Aboriginal lifestyles and social interaction.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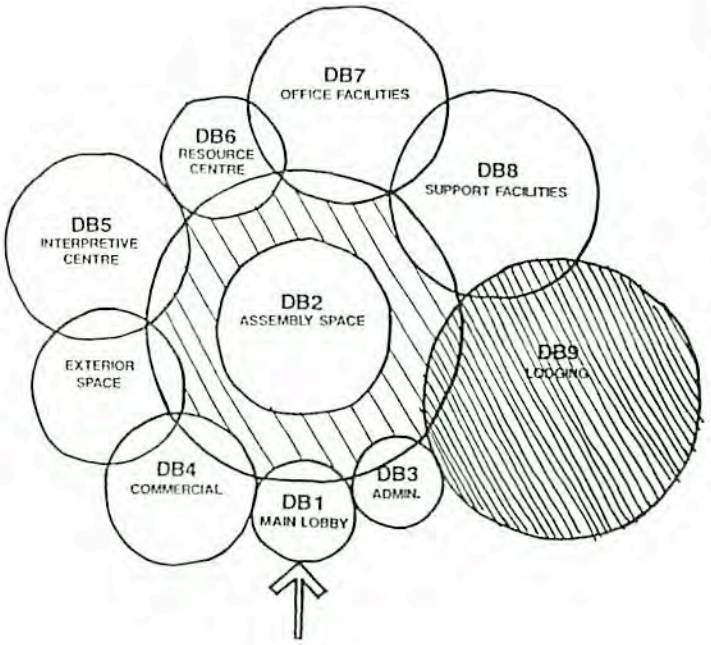


DB-9 LODGING		AREA Sq. Ft.	(m)
9.1 Reception/Lobby		300	(28)
9.2 Office		110	(10)
9.3 Storage		150	(14)
9.4 Manager's suite		1000	(93)
9.5 Lounge		700	(65)
9.6 Units	- 30 @ 375	11250	(1045)
9.7 Housekeeping		100	(9)
Net Assignable Area		13610	(1264)
Component Gross Area (1:30)		**17693**	**(1643)**

THE CITY OF WINNIPEG ACT
(S.M. 1971 c. 105)

Designated Floodway Fringe Area Regulation

Regulation 439/88 R
Registered October 31, 1988

Definition
1 In this regulation,

"Commissioner of Works and Operations" means the Commissioner appointed under the Act to be responsible for the administration of municipal services; ("commissaire aux travaux et aux opérations")

"designated floodway fringe area" and "designated floodway area" means those areas identified as floodway fringe and floodway, on the Interim Flood Risk Maps, which were designated on February 15th, 1980, pursuant to the Canada-Manitoba Flood Damage Reduction Agreements, including any additions or amendments made thereto; ("zone de banlieue de déversoir désignée" et "zone de déversoir désignée")

"flood protection level" means the elevations as shown on the Interim Flood Risk Maps, City of Winnipeg; ("niveau de protection contre les inondations")

"hazardous materials" includes flammable, explosive or toxic materials and buoyant heavy objects; ("matériaux dangereux")

"primary dykes" means dykes as defined under The Dyking Authority Act; ("digues primaires")

"structures" means anything constructed or erected on the ground or attached to the ground including but not limited to buildings and additions or enlargements thereto, but excluding playground equipment, unenclosed swimming pools (except for accessory buildings and pool equipment), fences and open-air structures for recreational use; ("construction")

"Supervisor" means the supervisor of building inspections appointed under the Act. ("surveillant")

Application for a permit

2 An application for a permit to build, construct or erect any structure within a designated floodway fringe area shall be accompanied by

(a) plans showing specifications and proposed grading and floor elevations of the structure as required by the Supervisor including detailed plumbing plans, which may be submitted after the initial application but shall be provided before issuance of a permit for the superstructure;

(b) plans indicating the location of the structure; and

(c) a plan certified by a Professional Engineer or Manitoba Land Surveyor, unless the Supervisor considers the structure to be of a minor nature and is satisfied that the other documents submitted are sufficient, showing existing ground elevations, referenced to Geodetic Survey of Canada Datum, where construction is to occur.

General floodproofing criteria for new structures

3(1) New structures within a designated floodway fringe area shall

(a) have the electrical distribution panel above the flood protection level;

(b) have the main shut-off valve of the gas service line above the flood protection level;

(c) have the potable water shut-off valve above the flood protection level with no take-off fittings on the service pipe side of the valve, and have a dual check valve type back-flow preventer to provide protection against possible contamination of the potable water supply system;

(d) have the elevation of any floor containing any finished space at least 0.3 metres above the flood protection level;

(e) have the site raised by fill in accordance with Schedule A;

(f) have the design of any structure which does not conform to the requirement of clause (e) or which is situated on pervious soil, certified by a Professional Engineer to be capable of withstanding hydrostatic and uplift pressures having a static water level of 0.6 metres lower than the flood protection level;

(g) in lieu of fill as shown on Schedule A, have the elevation of any floor containing any finished space at least 1.0 metre above the flood protection level if the structure is supported by piles or other approved support systems, as shown on Schedule B; and

(h) where a type of supporting system referred to in clause (g) is employed, be so constructed that it will not be buoyant when the water surface is higher than the bottom of the horizontal members supporting the finished floor space.

3(2) Any floor space with a new structure that does not meet the requirement of clause 3(1)(d) to (f) shall

(a) not contain any flooring, insulation, wall covering or any other finishing materials at an elevation lower than 0.6 metres below the flood protection level;

(b) use rigid type insulation material mechanically fastened to the outside of the exterior walls if insulation is to extend more than 0.6 metres below the flood protection level;

(c) except for water tanks and heating equipment for a one or two-family dwelling, not be used for the installation or storage of immovable equipment or materials or hazardous materials;

(d) not have any windows, doors or other openings located below the flood protection level;

(e) except as permitted in clause 3(3), have the weeping tiles drain to a covered sump pit equipped with a pump and discharge piping to grade;

(f) except as permitted in clause 3(3), have the piping from the floor drain trap extend to the finished basement floor level; and

(g) have a gate valve and a backwater valve installed on every fixture drain where the fixture is located below the flood protection level, but where there is more than one fixture drain and all are connected to the same branch, the gate valve and backwater valve may be installed on the branch drain.

3(3) Where a new structure is constructed as an addition to a structure existing prior to August 15, 1981, and the floor drain of that existing structure does not comply with clause 3(2)(f), the weeping tiles of the addition may be connected to the floor drain of the existing structure if the addition and the existing structure are connected to the same sewer system.

Floodproofing criteria for accessory structures

4 Accessory structures exceeding 10 square metres in area including attached or detached garages, tool sheds or farm machinery sheds, shall meet the following minimum criteria:

(a) the floor elevation shall not be more than 1.5 metres below the flood protection level;

(b) structures constructed of wood, wood by-products or any other material susceptible to water damage shall be supported by a foundation constructed of water resistant material, the top of which extends to the flood protection level;

(c) structures constructed of metal or any other material able to withstand water damage may have the top of the foundation below the flood protection level, but the foundation shall be constructed of water resistant material; and

(d) immovable equipment or materials or hazardous materials shall be stored above the flood protection level.

Floodproofing criteria for storage tanks

5 Storage tanks for fuel oil, gasoline or any other liquid or solid shall

(a) be situated above the flood protection level or be buried underground;

(b) be anchored to prevent flotation; and

(c) have the vent and filler pipes extend above the flood protection level.

Electrical distribution panels on existing structures

6(1) Replacing or adding to an existing electrical distribution panel on an existing structure is permitted at the same location.

6(2) The electrical distribution panels located within a structure existing prior to August 15, 1981 may be added to or replaced below the flood protection level, but relocation above that level is recommended.

Exception to Schedule A

7 If the size of a building site makes compliance with Schedule A impossible, the Supervisor may, by issuance of a building permit or flood proofing permit, vary the berm width and side slopes of Schedule A, or may do so subject to retaining walls being constructed and maintained in accordance with that permit to ensure slope protection and prevent water run-off onto adjoining property.

Flood proofing criteria for drains to septic or holding tanks

8 The drain between a structure and a septic or holding tank shall have a gate valve and a backwater valve if the structure has floor space below the flood protection level.

Floodproofing criteria for wells

9 Drilled wells shall either have the well casing extend upward at least to the flood protection level or have the well casing sealed at the top.

Deemed compliance

10 Any structure protected by the Primary Dykes or an extension thereof is deemed to comply with the floodproofing criteria in all respects.

Extensions of primary dykes

11 An extension of the Primary Dykes shall:

(a) be located entirely within the floodway fringe area;

(b) be located, designed and constructed to the standard and elevation as approved by the Commissioner of Works and Operations and the Dyking Commissioner appointed under The Dyking Authority Act, but in no case shall the elevation be less than the flood protection level and the top width be less than nine metres;

(c) have adequate permanent works, as approved by the Commissioner of Works and Operations, for the removal of water as a result of internal drainage and seepage within the protected area; and

(d) have measures provided by means of which positive closures of any openings through the Primary Dyke can be effected and which shall be operable during flood conditions.

Notice of non-compliance

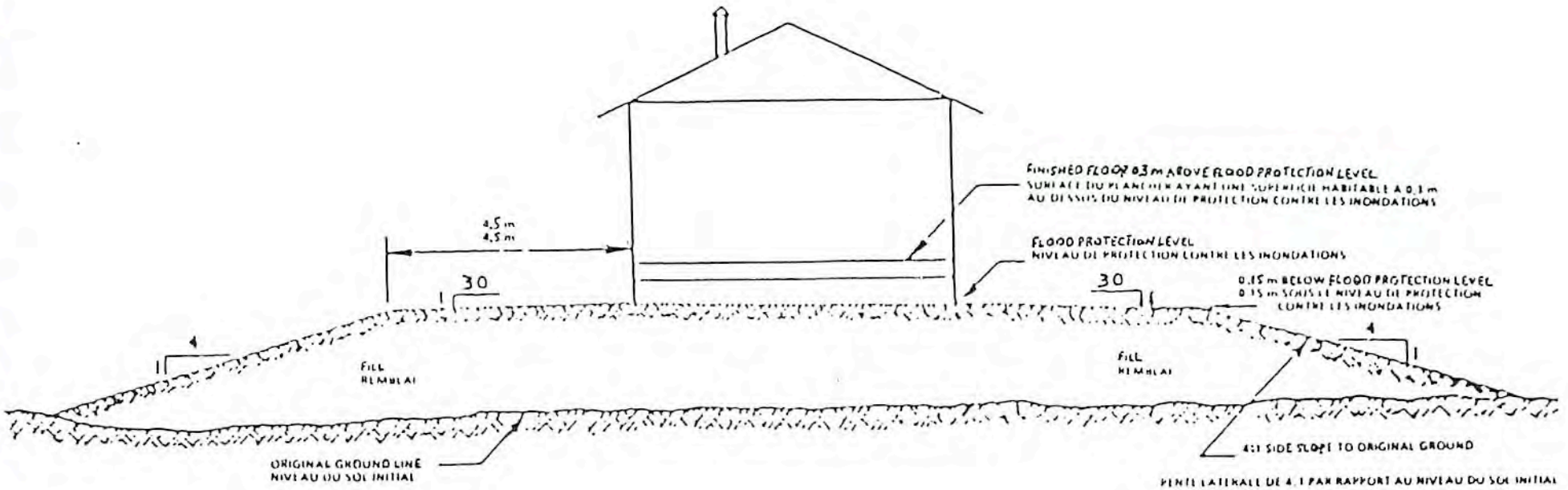
12 Should it come to the knowledge of the Supervisor that a structure does not comply with this regulation, the Supervisor may register a notice to that effect in the Land Titles Office against the land on which the structure is located.

Building codes, by-laws and Acts applicable

13 The requirements under this regulation are in addition to the requirements under any applicable building codes, by-laws or Acts of the Legislature.

SCHEDULE A / ANNEXE A

STRUCTURE WITH BASEMENT OR CELLAR / CONSTRUCTION AYANT UN SOUS-SOL OU UNE CAVE



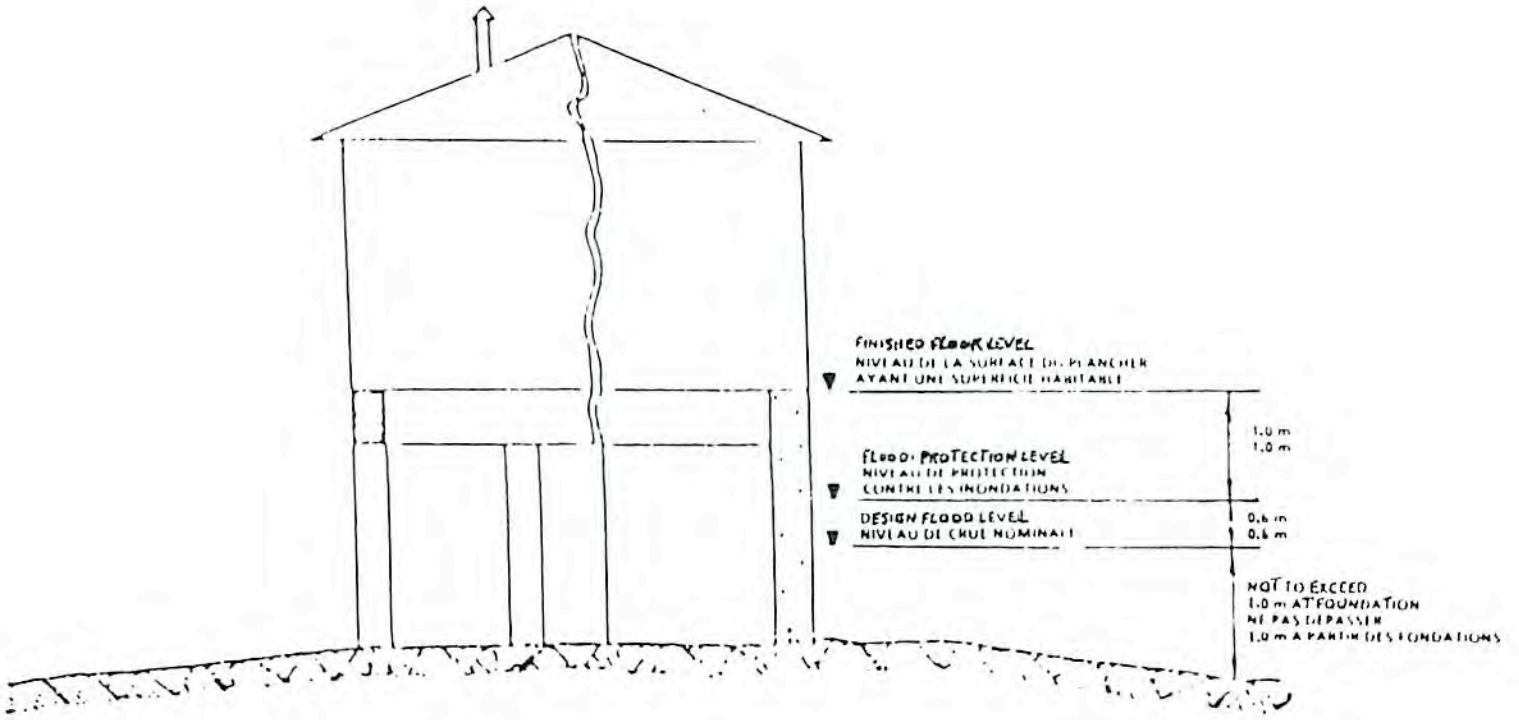
TYPICAL BUILDING SECTION
COUPE TRANSVERSALE D'UNE CONSTRUCTION TYPE

$1\lceil\frac{4}{}$ MEANS A SLOPE OF 1 METRE VERTICALLY TO 4 METRES HORIZONTALLY
SIGNIFIE UNE PENTE DE 1 MÈTRE À LA VERTICALE SUR 4 MÈTRES A L'HORIZONTALE

$1\lceil\frac{30}{}$ MEANS A SLOPE OF 1 METRE VERTICALLY TO 30 METRES HORIZONTALLY
SIGNIFIE UNE PENTE DE 1 MÈTRE À LA VERTICALE SUR 30 MÈTRES A L'HORIZONTALE

SCHEDULE B/ANNEXE B

ELEVATED STRUCTURE / CONSTRUCTION SURÉLEVÉE



TYPICAL BUILDING SECTION
COUPE TRANSVERSALE D'UNE CONSTRUCTION TYPE

for/pour **WINNIPEG INTERNATIONAL AIRPORT/AEROPORT INTERN.'DE WINNIPEG** **YEAR/ANNEE 1987**

METEOROLOGICAL DATA FOR THE YEAR / DONNÉES MÉTÉOROLOGIQUES POUR L'ANNÉE

NOTE: The following units are used throughout this summary –
Temperature: Degrees and tenths Celcius (°C)
Rain: Millimetres and tenths (mm)
Snow: Centimetres and tenths (cm)
Total Precipitation: Millimetres and tenths (mm)
Wind Speed: Kilometres per hour (km/h)
Wind Direction: Direction (true north) from which the wind is blowing.
Barometric Pressure: Kilopascals and hundredths (kPa)
Sunshine: Hours and tenths of bright sunshine.

AVIS: Unités Utilisées –
Température: Degrés et dixièmes Celsius (°C)
Pluie: Millimètres et dixièmes (mm)
Neige: Centimètres et dixièmes (cm)
Précipitation Totale: Millimètres et dixièmes (mm)
Vitesse du vent: Kilomètres par heure (km/h)
Direction du vent: Direction (nord géographique) d'où le vent souffle.
Pression Barométrique: Kilopascals et centièmes (kPa)
Insolation: Nombre d'heures et dixièmes d'insolation effective

MONTH MOIS	TEMPERATURE / TEMPÉRATURE										DEGREE DAYS DEGRÉS JOURS	
	MEAN / MOYENNE			NORMAL / NORMALE			EXTREME / EXTRÊME					
	MAXIMUM MAXIMALE	MINIMUM MINIMALE	MONTHLY MENSUELLE	MAXIMUM MAXIMALE	MINIMUM MINIMALE	MEAN MOYENNE	MAXIMUM MAXIMALE	DATE	MINIMUM MINIMALE	DATE	BELOW 18.0°C AU DESSOUS DE 18.0°C	NORMAL NORMALE
JAN/JANV	-7.0	-16.5	-11.8	-14.3	-24.2	-19.3	5.7	12	-35.4	23	923.4	1154.7
FEB/FÉVR	-2.5	-10.3	-6.4	-10.1	-21.0	-15.6	3.3	6	-20.5	8	684.0	948.6
MAR/MARS	-0.2	-9.2	-4.7	-2.8	-13.5	-8.2	9.9	21	-26.0	9	704.4	811.3
APR/AVR	16.1	1.5	8.8	8.9	-2.2	3.4	30.5	18	-12.6	2	275.7	439.4
MAY/MAI	22.6	6.9	14.8	18.0	4.5	11.3	34.1	15	-3.5	22	123.1	219.3
JUN/JUIN	26.2	11.7	19.0	23.1	10.5	16.8	35.0	15	2.2	3	39.9	69.9
JUL/JUILL	25.7	14.2	20.0	25.9	13.3	19.6	33.3	28	9.0	3	13.8	21.1
AUG/AOÛT	23.5	10.9	17.2	24.7	11.8	18.3	31.3	2	2.8	31	52.7	43.3
SEPT/SEPT	20.6	7.5	14.1	18.4	6.3	12.4	29.3	14	-1.4	30	123.1	178.1
OCT/OCT	9.1	-2.3	3.4	11.5	0.7	6.1	23.1	3	-10.5	24	451.7	369.6
NOV/NOV	3.8	-5.3	-0.8	-0.3	-8.8	-4.5	14.8	11	-14.7	20	564.0	676.0
DEC/DÉC	-4.6	-11.7	-8.2	-9.4	-18.6	-14.0	3.6	8	-25.8	31	811.5	991.8
YEAR ANNÉE	11.1	-0.2	5.5	7.8	-3.4	2.2	35.0	JUN 15	-35.4	JAN 23	4767.3	5923.1

MONTH MOIS	PRECIPITATION / PRÉCIPITATIONS													
	MONTHLY / MENSUELLE			NORMAL / NORMALE			EXTREME / EXTRÊME							
							RAIN / PLUIE				SNOW / NEIGE			
	RAINFALL HAUTEUR DE PLUIE	SNOWFALL HAUTEUR DE NEIGE	TOTAL	RAIN PLUIE	SNOW NEIGE	TOTAL	6 HRS	DATE	24 HRS	DATE	6 HRS	DATE	24 HRS	DATE
JAN/JANV	TR.	11.0	10.4	0.2	23.7	21.3	TR.	6	TR.	6	5.4	19	7.2	19
FEB/FÉVR	TR.	42.2	40.8	0.7	18.9	17.5	TR.	1 *	TR.	1 *	5.4	26	* 13.0	25
MAR/MARS	1.4	12.6	13.3	3.3	21.1	22.7	1.2	18	1.2	18	2.8	31	3.8	16
APR/AVR	0.8	TR.	0.8	27.1	11.3	38.5	0.4	30	0.4	30	TR.	1	TR.	1
MAY/MAI	31.6	0.0	31.6	63.2	2.5	65.7	6.2	20	8.8	20				
JUN/JUIN	55.2	0.0	55.2	80.1	TR.	80.1	14.5	21	15.0	21				
JUL/JUILL	130.1	0.0	130.1	75.9	0.0	75.9	23.8	19	25.4	19				
AUG/AOÛT	97.1	0.0	97.1	75.2	0.0	75.2	45.2	14	57.3	14				
SEPT/SEPT	20.0	0.0	20.0	53.0	0.2	53.3	7.2	28	9.8	28				
OCT/OCT	23.2	10.4	33.4	25.9	5.2	30.9	8.4	4	15.0	4	4.2	23	6.0	23
NOV/NOV	11.0	1.0	11.2	5.5	21.9	25.2	4.2	15	8.4	15	1.0	18	1.0	18
DEC/DÉC	5.8	10.2	14.6	0.9	20.7	19.2	4.0	8	4.0	8	3.2	8	3.2	8
YEAR ANNÉE	376.2	87.4	458.5	411.0	125.5	525.5	45.2	AUG 14	57.3	AUG 14	5.4	JAN 19*	13.0	FEB 25

Note/Avis

1. Normal/Normale 1951-1980
2. TR = Trace
3. M = Missing/Manquant
4. No entry/Pas de valeur = No rain or snow/Pas de pluie ou neige
5. * Indicates first of more than one occurrence/Indique le premier de plusieurs

PART 3 USE AND OCCUPANCY
(See Appendix A.)

SECTION 3.1 GENERAL

SUBSECTION 3.1.1. SCOPE

3.1.1.1. The scope of this Part shall be as described in Section 2.1.

3.1.1.2. Words that appear in italics are defined in Part 1.

3.1.1.3. Information to be submitted regarding major components of fire protection shall conform to the requirements in Article 2.3.3.1.

SUBSECTION 3.1.2. CLASSIFICATION OF BUILDINGS OR PARTS OF BUILDINGS BY MAJOR OCCUPANCY
(See Appendix A.)

Classification of buildings or parts thereof

3.1.2.1.(1) Except as provided in Sentences (4) to (6), every *building* or part thereof shall be classified according to its *major occupancy* as belonging to one of the Groups or Divisions described in Table 3.1.2.A.

Table 3.1.2.A.
Forming Part of Article 3.1.2.1.

Group	Division	Description of *Major Occupancies*[1]
A	1	*Assembly occupancies* intended for the production and viewing of the performing arts
A	2	*Assembly occupancies* not elsewhere classified in Group A
A	3	*Assembly occupancies* of the arena type
A	4	*Assembly occupancies* in which provision is made for the congregation or gathering of persons for the purpose of participating in or viewing open air activities
B	1	*Institutional occupancies* in which persons are detained for penal or correctional purposes or for involuntary detention or whose liberties are restricted
B	2	*Institutional occupancies* in which persons because of age, mental or physical limitations require special care or treatment
C	—	*Residential occupancies*
D	—	*Business and personal services occupancies*
E	—	*Mercantile occupancies*
F	1	*High hazard industrial occupancies*
F	2	*Medium hazard industrial occupancies*
F	3	*Low hazard industrial occupancies*
Col. 1	2	3

Note to Table 3.1.2.A.:
(1)See Appendix A.

3.1.2.1.

(2) When it is intended to use a *building* for more than 1 *major occupancy*, the *building* shall be classified according to all *major occupancies* for which it is used or intended to be used.

Buildings containing occupancies of same classification

(3) Any *building* may be deemed to be occupied by a single *major occupancy*, notwithstanding its use for more than 1 *major occupancy*, provided that such *occupancies* are classified as belonging to the same Group classification or, where the Group is divided into Divisions, as belonging to the same Division classification in Table 3.1.2.A.

Other uses of arena-type buildings

(4) An arena-type *building* intended for occasional use for trade shows and similar exhibition purposes shall be classified as Group A, Division 3 *occupancy* and, when the *building area* of such *building* exceeds 1 500 m^2, the *building* shall be *sprinklered*. (See Appendix A.)

Police stations

(5) Police stations with detention quarters may be classified as Group B, Division 2 *major occupancies* provided such stations are not more than 1 *storey* in *building height* and 600 m^2 in *building area*.

Convalescent and children's custodial homes

(6) Convalescent homes and children's custodial homes may be classified as Group C *major occupancies* provided that occupants are ambulatory and live as a single housekeeping unit in a *dwelling unit* with sleeping accommodation for not more than 10 persons.

SUBSECTION 3.1.3. MULTIPLE OCCUPANCY REQUIREMENTS

Buildings containing multiple occupancies

3.1.3.1.(1) The requirements restricting fire spread and collapse for a *building* of a single *major occupancy* classification are provided in Subsection 3.2.2. according to its *building height* and *building area*. Where any *building* contains more than 1 *major occupancy* (classified in more than 1 Group or Division), the requirements of Subsection 3.2.2. concerning *building* size and construction relative to *occupancy* shall be applied according to Sentences (2) to (6).

Applicable building height and area

(2) In determining the fire safety requirements of a *building* in relation to each of the *major occupancies* contained therein, the *building height* and *building area* of the entire *building* shall be used.

Construction requirements for multiple occupancies

(3) Except as provided in Sentences (4) and (6), in any *building* containing more than 1 *major occupancy*, the requirements of Subsection 3.2.2. for the most restricted *major occupancy* contained shall apply to the whole *building*.

Major occupancies above other major occupancies

(4) Except as permitted in Sentence (6), in any *building* containing more than 1 *major occupancy* in which 1 *major occupancy* is located entirely above another *major occupancy*, the requirements in Subsection 3.2.2. for each portion of the *building* containing a *major occupancy* shall be applied to that portion as if the entire *building* was of that *major occupancy*.

(5) Where one *major occupancy* is located above another, the *fire-resistance rating* of the floor assembly between such *major occupancies* shall be determined on the basis of the requirements in Subsection 3.2.2. for the lower *major occupancy*. (See also Article 3.1.3.2.)

Exception for major occupancies

(6) In a *building* containing more than 1 *major occupancy*, where the aggregate area of all *major occupancies* in a particular group or division does not exceed 10 per cent of the *floor area* on the *storey* on which they are located, they need not be considered as *major occupancies* for the purposes of Subsection 3.2.2. provided they are not classified as Group F, Division 1 or 2 *occupancies*.

3.1.3.2.(1) Except as provided in Sentences (2) to (4), *major occupancies* shall be separated from adjoining *major occupancies* by *fire separations* having *fire-resistance ratings* conforming to Table 3.1.3.A. Separation of major occupancies

Table 3.1.3.A.
Forming Part of Sentence 3.1.3.2.(1)

Major Occupancy	Minimum *Fire-Resistance Rating* of *Fire Separation*,[1] h											
	Adjoining *Major Occupancy*											
	A-1	A-2	A-3	A-4	B-1	B-2	C	D	E	F-1	F-2	F-3
A-1	—	1	1	1	2	2	1	1	2	[2]	2	1
A-2	1	—	1	1	2	2	1	1	2	[2]	2	1
A-3	1	1	—	1	2	2	1	1	2	[2]	2	1
A-4	1	1	1	—	2	2	1	1	2	[2]	2	1
B-1	2	2	2	2	—	2	2	2	2	[2]	2	2
B-2	2	2	2	2	2	—	2	2	2	[2]	2	2
C	1	1	1	1	2	2	—	1	2[3]	[2]	2[4]	1
D	1	1	1	1	2	2	1	—	—	3	—	—
E	2	2	2	2	2	2	2[3]	—	—	3	—	—
F-1	[2]	[2]	[2]	[2]	[2]	[2]	[2]	3	3	—	2	2
F-2	2	2	2	2	2	2	2[4]	—	—	2	—	—
F-3	1	1	1	1	2	2	1	—	—	2	—	—
Column 1	2	3	4	5	6	7	8	9	10	11	12	13

Notes to Table 3.1.3.A.:
[1] Section 3.3 contains requirements for the separation of *occupancies* and tenancies that are in addition to the requirements for the separation of *major occupancies*.
[2] See Sentence 3.1.3.2.(2)
[3] See Sentence 3.1.3.2.(3)
[4] See Sentence 3.1.3.2.(4).

(2) No *major occupancy* of Group F, Division 1 shall be contained within a *building* with any *occupancy* classified as Group A, B or C. Prohibition of occupancy combinations

(3) Where not more than 2 *dwelling units* are contained in a *building* with a Group E *major occupancy* not over 3 *storeys* in *building height*, the *fire-resistance rating* of the *fire separation* between the 2 *major occupancies* need not exceed 1 h.

(4) Not more than 1 *suite* of *residential occupancy* shall be contained within a *building* classified as a Group F, Division 2 *major occupancy*.

(5) The *fire separations* required between *major occupancies* in this Article may be penetrated by floor openings protected in conformance with Subsection 3.2.8. Exemption for interconnected floor spaces

SUBSECTION 3.1.4. CONSTRUCTION TYPES

3.1.4.1.(1) Where a *building* is permitted to be of *combustible construction*, it may be constructed of *combustible* materials described in Part 9, with or without *noncombustible* components. Combustible construction

(2) Foamed plastics which form part of a wall or ceiling assembly in *combustible construction* shall be protected on the room side by Protection of foamed plastic

(a) one of the interior finishes described in Section 9.30, or
(b) sheet metal mechanically fastened to the supporting assembly independent of the insulation and having a thickness of at least 0.38 mm and a melting point of not less than 650°C provided the *building* does not contain a Group B or Group C *major occupancy*.

(3) Electrical wiring and cables installed in *buildings* permitted to be of *combustible construction* shall

(a) not convey flame or continue to burn for more than 1 min when tested in conformance with the Vertical Flame Test in Clause 4.11.1 of CSA C22.2 No. 0.3, "Test Methods for Electrical Wires and Cables", or
(b) be located in
  (i) totally enclosed *noncombustible* raceways (see Appendix A),
  (ii) masonry walls, or
  (iii) concrete slabs.

(See also Article 3.5.4.3.).

Group D

- Banks
- Barber and hairdressing shops
- Beauty parlours
- Dental offices
- Dry cleaning establishments, self-service not employing flammable or explosive solvents or cleaners
- Laundries, self-service
- Medical offices
- Offices
- Police stations without detention quarters
- Radio stations
- Small tool and appliance rental and service establishments

Group E

- Department stores
- Exhibition halls
- Markets
- Shops
- Stores
- Supermarkets

Group F, Division 1

- Bulk plants for flammable liquids
- Bulk storage warehouses for hazardous substances
- Cereal mills
- Chemical manufacturing or processing plants
- Distilleries
- Dry cleaning plants
- Feed mills
- Flour mills
- Grain elevators
- Lacquer factories
- Mattress factories
- Paint, varnish and pyroxylin product factories
- Rubber processing plants
- Spray printing operations
- Waste paper processing plants

Group F, Division 2

- Aircraft hangars
- Box factories
- Candy plants
- Cold storage plants
- Dry cleaning establishments not using flammable or explosive solvents or cleaners
- Electrical substations
- Factories
- Freight depots
- Helicopter landing areas on roofs
- Laboratories
- Laundries except self-service
- Mattress factories
- Planing mills
- Printing plants
- Repair garages
- Salesrooms
- Service stations
- Storage rooms
- Television studios not admitting a viewing audience
- Warehouses
- Wholesale rooms
- Woodworking factories
- Workshops

Group F, Division 3

- Creameries
- Factories
- Laboratories
- Power plants
- Salesrooms
- Sample display rooms
- Storage garages including open air parking garages
- Storage rooms
- Warehouses
- Workshops

A-3.1.4.1.(3)(b)(i) The term raceway is defined in CSA C22.1, "Canadian Electrical Code, Part I" and includes both rigid and flexible conduit.

A-3.1.4.5.(2)(e)(v) The standard fire exposure temperature in CAN4-S101, "Standard Methods of Fire Endurance Tests of Building Construction and Materials" is the same as in ULC-S124, "Standard Method of Test for the Evaluation of Protective Coverings for Foamed Plastics." A thermal barrier that when tested in conformance with CAN4-S101 will not exceed an average temperature rise of 139°C on the unexposed face of the thermal barrier after a period of 10 min satisfies this requirement.

A-3.1.2. The purpose of classification is to determine which requirements apply. This Code requires classification in accordance with every major occupancy for which the building is used or intended to be used. Where necessary, an application clause has been inserted in this Part to explain how to choose between the alternate regulations which multiple occupancy classification may present.

A-3.1.2.1.(4) The use of an arena is regulated in the National Fire Code of Canada 1985.

A-3.1.2.A. The following are examples of the major occupancy classifications described in Table 3.1.2.A.:

Group A, Division 1

- Motion picture theatres
- Opera houses
- Television studios admitting a viewing audience
- Theatres, including experimental theatres

Group A, Division 2

- Art galleries
- Auditoria
- Bowling alleys
- Churches and similar places of worship
- Clubs, nonresidential
- Community halls
- Court rooms
- Dance halls
- Exhibition halls (other than classified in Group E)
- Gymnasia
- Lecture halls
- Libraries
- Licensed beverage establishments
- Museums
- Passenger stations and depots
- Recreational piers
- Restaurants
- Schools and colleges, nonresidential
- Undertaking premises

Group A, Division 3

- Arenas
- Rinks
- Indoor swimming pools with or without spectator seating

Group A, Division 4

- Amusement park structures (not elsewhere classified)
- Bleachers
- Grandstands
- Reviewing stands
- Stadia

Group B, Division 1

- Jails
- Penitentiaries
- Police stations with detention quarters
- Prisons
- Psychiatric hospitals with detention quarters
- Reformatories with detention quarters

Group B, Division 2

- Children's custodial homes
- Convalescent homes
- Hospitals
- Infirmaries
- Nursing homes
- Orphanages
- Psychiatric hospitals without detention quarters
- Reformatories without detention quarters
- Sanitoria without detention quarters

Group C

- Apartments
- Boarding houses
- Clubs, residential
- Colleges, residential
- Convents
- Dormitories
- Hotels
- Houses
- Lodging houses
- Monasteries
- Motels
- Schools, residential

powering 1 blower continuously for 4 h, or a supplementary blower powered by an automatic internal-combustion engine.

(10) *Air-supported structures* shall not be used for Groups B, C and Group F, Division 1 *major occupancies* or for classrooms.

(11) *Air-supported structures* shall not be located above the *first storey* on any *building*.

SUBSECTION 3.1.5. FIRE-RESISTANCE RATING

Determination of fire resistance ratings

3.1.5.1.(1) Except as provided in Sentences (2) and (3), where a material, assembly of materials or a structural member is required to have a *fire-resistance rating*, the rating shall be determined on the basis of the results of tests conducted in conformance with CAN4-S101, "Standard Methods of Fire Endurance Tests of Building Construction and Materials."

(2) A material, assembly of materials or a structural member may be assigned a *fire-resistance rating* on the basis of Chapter 2, "Fire Performance Ratings" of the Supplement to the NBC 1985.

Exception for exterior walls

(3) The limitation on the rise of temperature on the unexposed surface of an assembly as required by the tests in Sentence (1) shall not apply to an exterior wall that has a *limiting distance* of 1.2 m or more provided correction is made for radiation from the unexposed surface in accordance with Article 3.2.3.9.

Lay-in ceiling panels

(4) Where a ceiling construction has a suspended membrane ceiling with lay-in panels or tiles which contribute to the required *fire-resistance rating* of the assembly, hold down clips or other means shall be provided to prevent the lifting of such panels or tiles in the event of a fire.

Application to various assemblies

3.1.5.2.(1) Floor, roof and ceiling assemblies shall be rated for exposure to fire on the underside.

(2) *Firewalls* and interior vertical *fire separations* shall be rated for exposure to fire on each side.

(3) Exterior walls shall be rated for exposure to fire from inside the *building*.

Minimum fire-resistance rating applies

3.1.5.3. The use of materials or assemblies of materials having a greater *fire-resistance rating* than required shall entail no obligation to exceed in whole or in part the minimum *fire-resistance ratings* required by this Part.

Fire resistance of supporting construction

3.1.5.4.(1) Except as provided in Sentence (2) and in Articles 3.2.2.9. to 3.2.2.53. for mixed types of construction, all *loadbearing* walls, columns and arches in the *storey* immediately below a floor or roof assembly required to have a *fire-resistance rating* shall have a *fire-resistance rating* at least equivalent to that of the supported floor or roof assembly.

(2) *Loadbearing* walls, columns and arches supporting a *service room* or *service space* need not conform to Sentence (1).

(3) Where an assembly is required to be of *noncombustible construction* and have a *fire-resistance rating*, it shall be supported by *noncombustible construction*.

SUBSECTION 3.1.6. FIRE SEPARATIONS AND CLOSURES

Requirements and limitations

3.1.6.1.(1) Any wall, *partition* or floor assembly required to be a *fire separation* shall

(a) except as permitted in Sentence (2), be constructed as a continuous element (see Appendix A), and
(b) where required in this Part, have a *fire-resistance rating* as specified.

(2) Openings in *fire separations* shall be protected with *closures*, shafts or other means in conformance with Articles 3.1.6.4. to 3.1.6.11. and with Subsections 3.1.7. and 3.2.8.

Combustible elements and construction

3.1.6.2. *Combustible construction* that abuts on or is supported by a *noncombustible fire separation* shall be constructed so that its collapse under fire conditions will not cause the collapse of the *fire separation*.

Continuity of fire separations

3.1.6.3.(1) Except as provided in Sentence (2), a *horizontal service space* or other concealed space located above a required vertical *fire separation*, including the walls of a vertical shaft, shall be divided at the *fire separation* by an equivalent *fire separation* within the *service space*, and the separation shall terminate so that a smoke-tight joint is provided at the point where it abuts on or intersects the floor and the roof slab or deck.

(2) Where a *horizontal service space* or other concealed space is located above a required vertical *fire separation* other than a vertical shaft, such space need not be divided at the *fire separation* as required in Sentence (1) provided the construction between such space and the space below is constructed as a *fire separation* at least equivalent to that required for the vertical *fire separation*, except that where the vertical *fire separation* is not required to have a *fire-resistance rating* greater than ¾ h, the *fire-resistance rating* may be reduced to ½ h. (See Appendix A.)

(3) Where a shaft, including *exit* enclosures, penetrates a *fire separation*, it shall extend through any *horizontal service space* or any other concealed space and shall terminate so that a smoke-tight joint is provided at the point where the shaft abuts on or intersects the floor and the roof slab or deck, except as provided in Subsection 3.5.3. where the shaft pierces through a roof assembly.

Determination of fire-protection ratings

3.1.6.4.(1) Except as provided in Sentences (2) and 3.1.6.10.(2), where an opening in a *fire separation* is required to be protected with a *closure* having a *fire-protection rating*, the *fire-protection rating* shall be determined on the basis of the results of tests conducted in conformance with the appropriate provisions in CAN4-S106, "Standard Method for Fire Tests of Window and Glass Block Assemblies," CAN4-S104, "Standard Method for Fire Tests of Door Assemblies," or CAN4-S112, "Standard Method of Fire Test of Fire Damper Assemblies." (See Article 3.1.6.11. for additional requirements for *closures*.)

(2) Except as provided in Sentence 3.1.6.7.(1), the *fire-protection rating* of *closures* shall conform to Table 3.1.6.A. for the required grade of *fire separation*.

Table 3.1.6.A.
Forming Part of Sentence 3.1.6.4.(2)

Grade of *Fire Separation*, h	Required *Fire-Protection Rating* of *Closure*, h
¾	¾
1	¾
1½	1
2	1½
3	2
4	3
Column 1	2

PART 4 STRUCTURAL DESIGN

SECTION 4.1 STRUCTURAL LOADS AND PROCEDURES

SUBSECTION 4.1.1. GENERAL

4.1.1.1. The scope of this Part shall be as described in Section 2.1.

Definitions in Part 4

4.1.1.2.(1) Words that appear in italics in this Part are defined in Part 1.

Designer

(2) The *designer* shall be a professional engineer or architect as appropriate under provincial or territorial legislation.

Design Requirements

Minimum safety, performance and integrity

4.1.1.3.(1) *Buildings* and their structural members including formwork and falsework shall be designed to have sufficient structural capacity and structural integrity to resist safely and effectively all loads and effects of loads and influences that may reasonably be expected, having regard to the expected service life of *buildings*, and shall in any case satisfy the requirements of this Section. (See Appendix A.)

Loads during construction

(2) All permanent and temporary structural members, including formwork and falsework of a *building*, shall be protected against loads exceeding the specified loads during the construction period except when, as verified by analysis or test, temporary overloading of a structural member would result in no impairment of that member or any other member.

Falsework

(3) Falsework shall be designed in conformance with CSA S269.1, "Falsework for Construction Purposes."

(4) Precautions shall be taken during all stages of construction to ensure that the *building* is not damaged or distorted due to loads applied during construction.

Design basis

4.1.1.4. *Buildings* and their structural members shall be designed in conformance with Parts 4 and 5.
(See Subsection 2.5.2. for other methods of design.)

Deflections

4.1.1.5.(1) In proportioning structural members to limit deflection, consideration shall be given to

(a) the intended use of the *building* or member,
(b) limiting damage to non-structural members and materials whose physical properties are known at the time of the design, and
(c) limiting damage to the structure itself.

(See Appendix A.)

Sway effects

(2) Sway effects produced by vertical loads acting on the structure in its displaced configuration shall be taken into account in the design of *buildings* and their structural members.

(3) Deflections listed in Sentence (1) shall be taken into account in all structures and structural members made of material susceptible to deflections, deformations or changes in load distribution due to creep, shrinkage or other effects in the materials of which they are composed.

4.1.1.5.

Lateral deflection of buildings due to wind

(4) The lateral deflection of *buildings* due to design wind and gravity loads shall be checked to ensure that nonstructural elements whose nature is known at the time the structural design is carried out will not be damaged.

(5) Except as provided in Sentence (6), the total drift per *storey* under specified wind and gravity loads shall not exceed 1/500 of the *storey* height unless other drift limits are specified in the design standards referenced in Section 4.3. (See Appendix A.)

(6) The deflection limits required in Sentence (5) do not apply to industrial *buildings* or sheds if it is known by experience that greater movement will have no significantly adverse effect on the strength and function of the *building*.

Vibrations of floors

4.1.1.6.(1) Floor systems susceptible to vibrations shall be designed so that there will be no significantly adverse effects on the intended *occupancy* of the *building* from vibrations. (See Appendix A.)

Lateral vibrations of tall buildings

(2) Unusually flexible *buildings* and *buildings* whose ratio of height to minimum effective width exceeds 4 to 1 shall be designed so that there will be no significantly adverse effects on the intended *occupancy* of the *building* from vibrations under dynamic wind load. (See Appendix A.)

Stability

4.1.1.7. Provision shall be made to ensure adequate stability of a structure as a whole, and adequate lateral, torsional and local stability of all structural parts.

Drawings and related documents

4.1.1.8. Structural drawings and related documents shall conform to the appropriate requirements of Part 2. (See Subsection 2.3.4.)

SUBSECTION 4.1.2. SPECIFIED LOADS AND EFFECTS

Loads

4.1.2.1.(1) Except as provided for in Article 4.1.2.2., the following specified loads, forces and effects shall be considered in the design of a *building* and its structural members and connections:

D—*dead loads* as provided for in Subsection 4.1.5.
L—*live load* due to intended use and *occupancy* (includes vertical loads due to cranes); snow, ice and rain; earth and hydrostatic pressure; horizontal components of static or inertia forces.
Q—*live load* to wind or earthquake, whichever produces the more unfavourable effect.
T—loads due to contraction or expansion caused by temperature changes, shrinkage, moisture changes, creep in component materials, movement due to differential settlement or combination thereof. (See Appendix A.)

(2) Minimum specified values of these loads, as set forth in Subsections 4.1.5. to 4.1.10., shall be increased to account for dynamic effects where applicable.

Loads not listed

4.1.2.2.(1) Where a *building* or structural member can be expected to be subjected to loads, forces or other effects not listed in Article 4.1.2.1., such effects shall be taken into account in the design based on the most appropriate information available.

(2) If it can be shown by engineering principles, or if it is known from experience, that neglect of some or all of the effects due to T do not affect the structural safety and serviceability, they need not be considered in the calculations.

Structural design

4.1.2.3. Structural design shall be carried out in accordance with Subsection 4.1.3., Working Stress Design or Subsection 4.1.4., Limit States Design.

SUBSECTION 4.1.3. WORKING STRESS DESIGN

Load combinations

4.1.3.1. In designing *buildings* and their structural members, all of the loads listed in Article 4.1.2.1. shall be considered to act in the following combinations, whichever combination produces the most unfavourable effects in the *building*, *foundation* or structural member concerned, when appropriately reduced according to Article 4.1.3.2.:

(a) **D**
(b) **D + L**
(c) **D + Q**
(d) **D + T**
(e) **D + L + Q**
(f) **D + L + T**
(g) **D + Q + T**
(h) **D + L + Q + T**

Load combination factors

4.1.3.2.(1) The total of the combined load effects may be multiplied by the following load combination factors:

(a) 1.0 for the combinations in Clauses 4.1.3.1.(1)(a) to (d),
(b) 0.75 for the combinations in Clauses 4.1.3.1.(1)(e) to (g), and
(c) 0.66 for the combination in Clause 4.1.3.1.(1)(h).

Stress reversal

4.1.3.3. When loads other than **D** counteract **D** in a structural member or joint, special caution shall be exercised by the *designer* to ensure adequate safety for possible stress reversal. (See Appendix A.)

Overturning and sliding

4.1.3.4.(1) A *building* shall be proportioned to resist an overturning moment and sliding force of not less than twice that due to the loads acting on the structure when the structure is considered as an entire unit acting on or anchored to its bearing stratum or supporting structure.

(2) The resistance to overturning shall be calculated as the sum of the stabilizing moment of the *dead load* only, plus the ultimate resistance of any anchoring devices.

SUBSECTION 4.1.4. LIMIT STATES DESIGN

(See Appendix A.)

Terms

4.1.4.1.(1) In this Subsection, the term

(a) limit states means those conditions of a *building* structure in which the *building* ceases to fulfil the function for which it was designed,

(Those states concerning safety are called ultimate limit states and include exceeding the load carrying capacity, overturning, sliding, fracture and fatigue, while those states which restrict the intended use and *occupancy* of the *building* are called serviceability limit states, and include deflection, vibration, permanent deformation and cracking.)

(b) specified loads (**D**, **L**, **Q** and **T**) mean those loads defined in Article 4.1.2.1. and given in this Section,
(c) load factor, α, means a factor in Sentence 4.1.4.2.(4) applied to a specified load which, for the limit states under consideration, takes into account the variability of the loads and load patterns and analysis of their effects,
(d) factored load means the product of a specified load and its load factor,
(e) load combination factor, ψ, means a factor in Sentences 4.1.4.2.(5) and (6) applied to the factored loads other than *dead load* to take into account the reduced probability of a number of loads from different sources acting simultaneously,
(f) importance factor, γ, means a factor in Sentence 4.1.4.2.(7) applied to the factored loads other than *dead load* to take into account the consequences of collapse as related to the use and *occupancy* of the *building*,
(g) resistance, **R**, of a member, connection or structure is based on the dimensions and on the specified properties of the structural materials,
(h) resistance factor, ϕ, means a factor applied to a specified material property or to the resistance of a member, connection or structure which for the limit state under consideration takes into account the variability of dimensions and material properties, workmanship, type of failure and uncertainty in the prediction of resistance, and
(i) factored resistance means the product of resistance and the applicable resistance factor.

Safety check for strength and stability

4.1.4.2.(1) A *building* and its structural components shall be designed to have sufficient strength and stability so that the factored resistance is greater than or equal to the effect of factored loads, as required in Sentence (3).

(2) In cases of overturning, uplift and sliding, anchorage is required if the effect of loads tending to cause overturning, uplift or sliding, multiplied by load factors greater than 1.0 given in Sentence (4), is greater than the stabilizing effect of *dead load* multiplied by a load factor of 0.85 as given in Sentence (4).

Effect of factored loads

(3) The effect of factored loads is the structural effect due to the specified loads multiplied by load factors, α, in Sentence (4), a load combination factor, ψ, in Sentences (5) and (6) and an importance factor, γ, in Sentence (7), and the factored load combinations shall be taken as

$$\alpha_D D + \gamma\psi[\alpha_L L + \alpha_Q Q + \alpha_T T]$$

Load factors

(4) The load factors, α, shall be equal to

(a) $\alpha_D = 1.25$, except that when the dead load resists overturning, uplift or reversal of load effect, $\alpha_D = 0.85$,
(b) $\alpha_L = 1.5$,
(c) $\alpha_Q = 1.5$, and
(d) $\alpha_T = 1.25$.

Load combination factor

(5) The load combination factor, ψ, shall be equal to

(a) 1.0 when only 1 of the loads **L**, **Q** and **T** in Sentence 4.1.2.1.(1) acts,
(b) 0.70 when 2 of the loads **L**, **Q** and **T** in Sentence 4.1.2.1.(1) act, and
(c) 0.60 when all of the loads **L**, **Q** and **T** in Sentence 4.1.2.1.(1) act.

(6) The most unfavourable effect shall be determined by considering the loads **L**, **Q** and **T** in Sentence 4.1.2.1.(1) acting alone with $\psi = 1.0$ or in combination with $\psi = 0.70$ or 0.60.

Importance factor

(7) The importance factor, γ, shall be not less than 1.0 for all *buildings*, except that for *buildings* where it can be shown that collapse is not likely to cause injury or other serious consequences, it shall be not less than 0.8.

Serviceability and fatigue

4.1.4.3.(1) A *building* and its structural components shall be checked for serviceability limit states as defined in Clause 4.1.4.1.(1)(a) and fatigue under the effect of the specified loads as required in the standards described in Section 4.3.

(2) Where more than 1 load contributes to the stress in a member, the combination of loads shall be assumed to be

$$D + \psi[L + Q + T]$$

where ψ is in conformance with Sentences 4.1.4.2.(5) and (6).

SUBSECTION 4.1.5. DEAD LOADS

Dead loads

4.1.5.1.(1) The specified *dead load* for a structural member consists of

(a) the weight of the member itself,
(b) the weight of all materials of construction incorporated into the *building* to be supported permanently by the member,
(c) the weight of *partitions*,
(d) the weight of permanent equipment, and
(e) forces due to prestressing.

Non-permanent partitions

(2) Except as provided in Sentence (5), in areas of a *building* where *partitions* other than permanent *partitions* are shown on the drawings, or where *partitions* might be added in the future, allowance shall be made for the weight of such *partitions*.

(3) The *partition* weight allowance shall be determined from the actual or anticipated weight of the *partitions* placed in any probable position, but shall be not less than 1 kPa over the area of floor being considered.

(4) *Partition* loads used in design shall be shown on the drawings as provided in Clause 2.3.4.3.(1)(d).

(5) In cases where the *dead load* is counteractive, the load allowances as provided in Sentences (2) and (3) shall not be included in the design calculations.

SUBSECTION 4.1.6. LIVE LOADS DUE TO USE AND OCCUPANCY

Loads due to use of floors and roofs

4.1.6.1. The specified *live load* on an area of floor or roof depends on the intended use and *occupancy*, and shall not be less than the uniformly distributed load patterns in Article 4.1.6.3., the loads resulting from the intended use or the concentrated loads in Article 4.1.6.4., whichever produces the most critical effect.

Uses not stipulated

4.1.6.2.(1) Where the use of an area of floor or roof is not provided for in Article 4.1.6.3., the specified *live loads* due to the use and *occupancy* of the area shall be determined from an analysis of the loads resulting from

(a) the weight of the probable assembly of persons,
(b) the weight of the probable accumulation of equipment and furnishings, and
(c) the weight of the probable storage of materials.

Full and partial loading

4.1.6.3.(1) The uniformly distributed load shall be not less than the values listed in Table 4.1.6.A., reduced as may be provided for in Sentences (8) or (9), applied uniformly over the entire area, or on any portions of the area, whichever produces the most critical effects in the members concerned.

Table 4.1.6.A.
Forming Part of Sentence 4.1.6.3.(1)

Use of Area of Floor or Roof	Minimum Specified Load, kPa
Assembly Areas	
(a) Except for those areas listed under (b) and (c), assembly areas with or without fixed seats including Arenas Auditoria Churches Dance floors Dining areas[4)] Foyers and entrance halls Grandstands, reviewing stands and bleachers Gymnasia Museums Promenades Rinks Stadia Stages *Theatres* and other areas with similar uses	4.8
(b) Assembly areas with fixed seats that have backs over at least 80 per cent of the assembly area for the following uses: Churches Courtrooms Lecture halls *Theatres*	2.4
(c) Classrooms with or without fixed seats	2.4
Attics Accessible by a stairway in *residential occupancies* only	1.4
Having limited accessibility so that there is no storage of equipment or material	0.5
Balconies, exterior	4.8
Balconies, interior and mezzanines that could be used for the assembly of people as a viewing area. (See Appendix A.)	4.8
Balconies, interior other than above	(6)
Mezzanines other than above	(6)
Column 1	2

Table 4.1.6.A. (Cont'd)
Forming Part of Sentence 4.1.6.3.(1)

Use of Area of Floor or Roof	Minimum Specified Load, kPa
Corridors, lobbies and aisles other than those listed below	4.8
Corridors, lobbies and aisles not over 1 200 mm in width and all upper floor corridors of residential areas only of apartments, hotels and motels (that can not be used for the assembly of people as a viewing area) (See Appendix A.)	(1)
Equipment areas and service rooms including Generator rooms Mechanical equipment exclusive of elevators Machine rooms Pump rooms Transformer vaults Ventilating or air-conditioning equipment	3.6(2)
Exits and fire escapes	4.8
Factories	6.0(2)
Footbridges	4.8
Garages for Passenger cars Unloaded buses and light trucks Loaded buses and trucks and all other trucking spaces	2.4 6.0 12.0
Kitchens (other than residential)	4.8
Libraries Stack rooms Reading and study rooms	7.2 2.9
Office areas in office *buildings* and other *buildings* (not including record storage and computer rooms) located in Basement and first floor Floors above first floor	4.8 2.4
Operating rooms and laboratories	3.6
Patients' bedrooms	1.9
Column 1	2

Table 4.1.6.A. (Cont'd)

Use of Area of Floor or Roof	Minimum Specified Load, kPa
Recreation areas that cannot be used for assembly purposes including Billiard rooms Bowling alleys Pool rooms	3.6
Residential areas (within the scope of Subsection 2.1.2.) Sleeping and living quarters in apartments, hotels, motels, boarding schools and colleges	1.9
Residential areas (within the scope of Subsection 2.1.3.) Bedrooms Other areas Stairs within *dwelling units*	1.4 1.9 1.9
Retail and wholesale areas	4.8
Roofs	1.0(3)
Sidewalks and driveways over areasways and basements	12.0
Storage areas	4.8(2)
Toilet areas	2.4
Underground slabs with earth cover	(2)
Warehouses	4.8(2)
Column 1	2

Notes to Table 4.1.6.A.:
(1) See Sentence 4.1.6.3.(2).
(2) See Sentence 4.1.6.3.(3).
(3) See Article 4.1.7.1.
(4) See Sentence 4.1.6.3.(5).

Loads for occupancy served

(2) Corridors, lobbies and aisles not over 1 200 mm in width, all upper floor corridors of residential areas of apartments, hotels and motels and interior balconies and mezzanines shall be designed to carry not less than the specified load required for the *occupancy* they serve provided they can not be used for the assembly of people as a viewing area.

Exterior areas accessible to vehicular traffic

(3) Exterior areas accessible to vehicular traffic shall be designed for their intended use, including the weight of fire fighting equipment, but not less than the *live loads* due to snow, ice and rain prescribed in Subsection 4.1.7.

Exterior areas accessible to pedestrian traffic

(4) Exterior areas accessible to pedestrian traffic, but not vehicular traffic, shall be designed for their intended use, but not less than

(a) the *live load* prescribed for assembly areas in Table 4.1.6.A., and
(b) the *live loads* due to snow, ice and rain as prescribed in Subsection 4.1.7.

Loads for dining areas

(5) The minimum specified load in Table 4.1.6.A. for dining areas may be reduced to 2.4 kPa for dining areas in buildings that have been converted for such purposes provided that the *floor area* does not exceed 100 m^2 and use of the dining area for other assembly purposes including dancing is precluded.

Floor loads due to intended use

(6) Equipment areas and *service rooms*, factories, storage areas and warehouses shall be designed for the loads due to their intended use but not less than the specified loads listed in Table 4.1.6.A.

More than one occupancy

(7) Where an area of floor or roof is intended for 2 or more *occupancies* at different times, the value to be used from Table 4.1.6.A. shall be the greatest value for any of the *occupancies* concerned.

Variation with tributary area

(8) Where a structural member supports a tributary area of floor, roof or combination thereof greater than 80 m^2 used for *assembly occupancies* designed for a *live load* of 4.8 kPa or more, or for storage, manufacturing, retail stores, garages or as a footbridge, the specified *live load* due to use and *occupancy*, excluding snow, is the load provided for in Sentence (1) multiplied by

$$0.5 + \sqrt{20/A}$$

where A is the tributary area in square metres for this type of use and *occupancy*, excluding the area supporting snow.

(9) Where a structural member supports a tributary area of floor, roof or combination of these greater than 20 m^2 for any use or *occupancy* other than assembly occupancies and those indicated in Sentence (8), the specified *live load* due to use and *occupancy*, excluding snow, is the load provided for in Sentence (1) multiplied by

$$0.3 + \sqrt{9.8/B}$$

where B is the tributary area in square metres for this type of use and *occupancy* excluding the area supporting snow. (See Appendix A.)

Concentrated loads

4.1.6.4. The specified load due to possible concentrations of load resulting from the use of an area of floor or roof shall not be less than that listed in Table 4.1.6.B. applied over an area of 750 mm by 750 mm located so as to cause maximum effects, except that for *occupancies* not listed in Table 4.1.6.B. the concentrations of load shall be determined in accordance with Article 4.1.6.2.

Table 4.1.6.B.
Forming Part of Article 4.1.6.4.

Area of Floor or Roof	Minimum Specified Concentrated Load, kN
Roof surfaces	1.3
Floors of classrooms	4.5
Floors of offices, manufacturing *buildings*, hospital wards and stages	9.0
Floors and areas used by passenger cars	11
Floors and areas used by vehicles not exceeding 3 600 kg gross weight	18
Floors and areas used by vehicles exceeding 3 600 kg but not exceeding 9 000 kg gross weight	36
Floors and areas used by vehicles exceeding 9 000 kg gross weight (See Appendix A.)	54
Driveways and sidewalks over areaways and basements (See Appendix A.)	54
Column 1	2

Bleacher seats

4.1.6.5. Bleacher seats shall be designed for a uniformly distributed load of 1.75 kN for each linear metre or for a concentrated load of 2.2 kN distributed over a length of 0.75 m, whichever produces the greatest effect on the supporting members.

Heliports

4.1.6.6. Helicopter landing areas on roofs shall be constructed in conformance with the regulations for Heliports established by Transport Canada.

Roof parking decks

4.1.6.7. Roof parking decks shall be designed for the uniformly distributed loads in Table 4.1.6.A., the concentrated loads in Table 4.1.6.B. or the roof snow load, whichever produces the greatest effect in the members concerned.

SUBSECTION 4.1.7. LOADS DUE TO SNOW, ICE AND RAIN

Specified snow loading

4.1.7.1.(1) The specified loading, S, due to snow accumulation on a roof or any other *building* surface subject to snow accumulation shall be calculated from the formula

$$S = S_o \cdot C_b \cdot C_w \cdot C_s \cdot C_a$$

where

S_o is the ground snow load in kPa, determined in accordance with Subsection 2.2.1.,
C_b is the basic roof snow load factor of 0.8,
C_w is the wind exposure factor in Sentence (2),
C_s is the slope factor in Sentence (4), and
C_a is the accumulation factor in Sentence (5).

Wind exposure factor

(2) Except as provided for in Sentence (3), the wind exposure factor, C_w, shall be 1.0.

(3) The wind exposure factor in Sentence (2) may be reduced to 0.75 where
- (a) the *building* is in an exposed location, so that the roof is exposed to the winds on all sides, with no obstructions higher than the roof located closer to the *building* than a distance equal to 10 times the height of the obstruction above the roof,
- (b) the roof does not have any significant projections, such as parapet walls, that exceed a height of 0.25 S_o metres, and
- (c) the loading does not involve accumulation of snow due to drifting from adjacent surfaces.

Roof slope factor

(4) The slope factor, C_s, shall be
- (a) 1.0 when the roof slope, α, is equal to or less than 30°,
- (b) $1.0 - \left(\frac{\alpha - 30°}{40°}\right)$ when α is greater than 30°, but not greater than 70°,
- (c) 0 when α exceeds 70°, and
- (d) 1.0 when used in conjunction with accumulation factors for increased snow load as given in Clauses (5)(b)(ii) and (5)(b)(v). (See Appendix A.)

Accumulation factor

(5) The accumulation factor, C_a,
- (a) shall be 1.0, and
- (b) where appropriate for the shape of the roof, assigned other values which account for
  - (i) non-uniform snow loads on gable, arched or curved roofs,
  - (ii) increased snow loads in valleys,
  - (iii) increased non-uniform snow loads due to snow drifting onto a roof which is at a level lower than other parts of the same *building* or at a level lower than another *building* within 5 m of it.

PART 6 HEATING VENTILATING AND AIR-CONDITIONING

SECTION 6.1 GENERAL

SUBSECTION 6.1.1. SCOPE

6.1.1.1. The scope of this Part shall be as described in Section 2.1.

SUBSECTION 6.1.2. APPLICATION

6.1.2.1. This Part applies to systems and equipment for heating, ventilating and air-conditioning services.

SUBSECTION 6.1.3. DEFINITIONS

6.1.3.1. Words that appear in italics are defined in Part 1.

SUBSECTION 6.1.4. PLANS AND SPECIFICATIONS

6.1.4.1. Plans, specifications and other information for heating, ventilating and air-conditioning systems shall conform to Subsection 2.3.5.

SECTION 6.2 DESIGN AND INSTALLATION

SUBSECTION 6.2.1. GENERAL

Good engineering practice

6.2.1.1. Heating, ventilating and air-conditioning systems shall be designed, constructed and installed to conform to good engineering practice such as described in the ASHRAE Handbooks, the HRA Digest, the Hydronics Institute Manuals, the SMACNA Manuals and the Industrial Ventilation Manual published by the American Conference of Governmental Industrial Hygienists.

6.2.1.2. Mechanical systems and equipment shall be designed and installed to accommodate the maximum amount of relative structural movement provided for in the construction of the *building*.

6.2.1.3.(1) The installation of heating and air-conditioning equipment, other than solid-fuel burning *stoves*, *ranges* and *space heaters*, including provisions for mounting, clearances and air supply, shall conform to appropriate provincial requirements or, in the absence of such requirements, to the requirements of

(a) CSA B139, "Installation Code for Oil Burning Equipment,"
(b) CAN1-B149.1, "Installation Code for Natural Gas Burning Appliances and Equipment,"
(c) CAN1-B149.2, "Installation Code for Propane Burning Appliances and Equipment,"
(d) CSA C22.1, "Canadian Electrical Code, Part I,"
(e) CSA B51, "Code for the Construction and Inspection of Boilers and Pressure Vessels,"
(f) CSA B52, "Mechanical Refrigeration Code," and
(g) CAN3-B365, "Installation Code for Solid-Fuel Burning Appliances and Equipment."

Stoves, ranges and space heaters

6.2.1.4. The design and installation of solid-fuel burning *stoves*, *ranges* and *space heaters* shall conform to the requirements of Section 9.34.

6.2.1.5.

6.2.1.5. Fireplaces shall conform to the requirements of Section 9.22.

Design conditions

6.2.1.6. The outside conditions to be used in designing heating, ventilating and air-conditioning systems shall be determined in conformance with Subsection 2.2.1.

Access

6.2.1.7.(1) Equipment forming part of a heating, ventilating or air-conditioning system, with the exception of embedded pipes or ducts, shall be installed with provision for access for inspection, maintenance, repair and cleaning.

Guards

(2) Mechanical equipment shall be guarded to prevent injury to the public or maintenance staff.

Protection from freezing

(3) Equipment forming part of a heating or air-conditioning system that may be adversely affected by freezing temperatures and that is located in an unheated area shall be protected from freezing.

Expansion and contraction

6.2.1.8. Heating and cooling systems shall be designed to allow for expansion and contraction of the heat transfer fluid and to maintain the system pressure within the rated working pressure limits of all components of the system.

Asbestos in air systems

6.2.1.9. Asbestos shall not be used in air distribution systems or equipment in a form or in a location where asbestos fibres could enter the air supply or return systems.

6.2.1.10. Any covering of an access opening through which a person could enter shall be openable from the inside without the use of keys where there is a possibility of the opening being accidentally closed while the system or equipment is being serviced.

SUBSECTION 6.2.2. VENTILATION

6.2.2.1.(1) The ventilation of rooms or spaces by natural methods in *residential occupancies* shall conform to Section 9.33.

(2) The ventilation of rooms and spaces in *occupancies* other than *residential occupancies* by natural methods shall be permitted in lieu of mechanical ventilation where such ventilation will provide sufficient air change to provide healthful conditions in that *occupancy*.

(3) Self-contained mechanical ventilation systems, such as kitchen and bathroom exhaust fans, serving only 1 *dwelling unit* shall conform to the requirements of Section 9.33.

Garage ventilation

* **6.2.2.2.(1)** Except as provided in Sentence (3), an enclosed *storage garage* and repair areas in a garage shall have a mechanical ventilation system designed to
  (a) limit the concentration of carbon monoxide to not more than 100 parts per million parts of air when measured between 900 mm and 1 200 mm from the floor, or
  (b) provide, during operating hours, a continuous supply of fresh air at a rate equal to at least 3.9 L/s for each square metre of floor area. (See also Sentences 3.3.1.14.(1) and 3.3.7.6.(4).)

(See Appendix A.)

* **(2)** Mechanical ventilation systems provided in accordance with Clause (1)(a) shall be controlled by carbon monoxide monitoring devices.

* **(3)** In garages subject to the requirements of Sentence (1), where motor vehicles are parked by mechanical means, the ventilation requirements may be reduced by one half.

6.2.3.2.

(4) The requirements of Sentences (1) to (3) shall not apply to *open-air storeys* in a *storage garage*.

* * *

Air contaminants

6.2.3.2.(1) Air contaminants released within *buildings* shall be removed insofar as possible at their points of origin and shall not be permitted to accumulate in unsafe concentrations.

Systems for contaminated spaces

(2) Systems serving spaces that contain sources of contamination shall be designed in such a manner as to prevent spreading of such contamination to other occupied parts of the *building* and surrounding areas.

Hazardous gases, dusts or liquids

(3) Systems serving spaces that contain hazardous gases, dusts or liquids such as grain elevators, metal powder plants and ammonium nitrate storage shall be designed, constructed and installed to conform to the requirements of the appropriate provincial legislation or, in the absence of such legislation, to good engineering practice such as is described in the publications of the National Fire Protection Association and in the National Fire Code of Canada 1985. (See Appendix A.)

Commercial cooking equipment

(4) Systems for the ventilation of restaurant and other commercial cooking equipment shall be designed, constructed and installed to conform to NFPA 96, "Installation of Equipment for the Removal of Smoke and Grease-Laden Vapors from Commercial Cooking Equipment," except as required by Sentence 3.5.3.1.(1) and Article 3.5.4.2.

SUBSECTION 6.2.3. AIR DUCT SYSTEMS

Scope

6.2.3.1. Where ducts serve a heating system with a rated heat input not exceeding 120 kW, the requirements of Subsection 6.2.4. shall apply in addition to those in this Subsection.

Duct construction materials

6.2.3.2.(1) Except as provided in Sentences (2) to (4) and in Article 3.5.4.3., all ducts, duct connectors, associated fittings and *plenums* used in air duct systems shall be constructed of steel, aluminum alloy, copper, clay, asbestos-cement or similar *noncombustible* material.

(2) Ducts, associated fittings and *plenums* may contain limited amounts of *combustible* material provided they

(a) conform to the appropriate requirements for Class 1 duct materials in ULC-S110, "Standard for Air Ducts,"
(b) conform to Sentence 3.1.4.5.(4) and Subsection 3.1.7.,
(c) are not used in vertical runs serving more than 2 *storeys*, and
(d) are not used in air duct systems in which the air temperature may exceed 120°C.

(3) Duct sealants shall have a *flame-spread rating* of not more than 25 and a smoke developed classification of not more than 50.

(4) Duct connectors that contain *combustible* materials and that are used between ducts and air outlet units shall

(a) conform to the appropriate requirements for Class 1 air duct materials in ULC-S110, "Standard for Air Ducts,"
(b) be limited to 4 m in length,
(c) be used only in horizontal runs, and
(d) not penetrate required *fire separations*.

Materials subjected to moisture

(5) Materials in Sentences (1) to (4) which when used in a location where they may be subjected to excessive moisture shall have no appreciable loss of strength when wet and shall be corrosion-resistant.

6.2.3.3.

Access openings

6.2.3.3.(1) Air duct systems shall be made substantially air tight throughout, and shall have no openings other than those required for proper operation and maintenance of the system.

(2) Access openings shall be provided in duct systems where lint, grease, debris, paper or other *combustible* material may accumulate in *plenums* and ducts.

Vibration isolation connectors

6.2.3.4.(1) Vibration isolation connectors in air duct systems shall be *noncombustible*, except that *combustible* fabric connectors are permitted provided they

(a) do not exceed 250 mm in length,
(b) comply with the flame-resistance requirements of ULC-S109, "Standard for Flame Tests of Flame-Resistant Fabrics and Films," and
(c) are not used in a location where they are exposed to heated air or radiation from heat sources that may cause the exposed surface to exceed a temperature of 120°C.

Joint tape

6.2.3.5. Tape used for sealing joints in air ducts, *plenums* and other parts of air duct systems shall meet the flame-resistance requirements for fabric in ULC-S109, "Standard for Flame Tests of Flame-Resistant Fabrics and Films."

Coverings and linings

6.2.3.6.(1) Coverings, linings and associated adhesives and insulation of air ducts, *plenums* and other parts of air duct systems shall be of *noncombustible* material when exposed to heated air or radiation from heat sources that would result in the exposed surface exceeding a temperature of 120°C.

(2) When *combustible* coverings and linings, including associated adhesives and insulation, are used, they shall have a *flame-spread rating* of not more than 25 on any exposed surface or any surface that would be exposed by cutting through the material in any direction, and a smoke developed classification of not more than 50, except that the outer covering of ducts, *plenums* and other parts of air duct systems used within an assembly of *combustible construction* may have an exposed surface *flame-spread rating* of not more than 75 and may have a smoke developed classification greater than 50.

(3) *Combustible* coverings and linings in Sentence (2) shall not flame, glow, smoulder or smoke when tested in accordance with the method of test in ASTM C411, "Hot-Surface Performance of High-Temperature Thermal Insulation" at the maximum temperature to which the coverings and linings are to be exposed in service.

(4) Except as provided in Sentence (5), foamed plastic insulation shall not be used as part of an air duct or for insulating an air duct.

(5) Foamed plastic insulation may be used in a ceiling space that acts as a return air *plenum* provided the foamed plastic insulation is protected from exposure to the *plenum* in accordance with Sentence 3.1.4.5.(2).

(6) *Combustible* coverings and linings of ducts, including associated adhesives and insulation, shall be interrupted at the immediate area of operation of heat sources in a duct system, such as electric resistance heaters or fuel-burning heaters or *furnaces*, and where the duct penetrates a *fire separation*.

(7) Linings of ducts shall be installed so that they will not interfere with the operation of *fire dampers*, *fire stop flaps* and other *closures*.

Underground ducts

6.2.3.7. Underground ducts shall be constructed to provide interior drainage from and access to all low points and shall not be connected directly to a sewer.

MANITOBA
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INC.

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4:40-5:40

474-6570

4:20 P.M.

Status Report of the Council of Elders, Manitoba Association for Native Languages, Inc. on the Aboriginal Presence and Involvement at The Forks

WINNIPEG ~ MANITOBA
OCTOBER, 1990

A C K N O W L E D G E M E N T S

The members of the Manitoba Association for Native Languages, Inc. the Board of Directors acknowledge and extend their appreciation to the following for their assistance in the preparation of this report:

. Jim Kacki
. Joletta Brown
. Council of Elders
. Mervin McKay
. Mary Richard
. Thelma Audy
. Ida Bear

Also Manitoba Association for Native Languages, Inc. the Board of Directors and the Council of Elders acknowledge and extend our appreciation for the financial contributions provided by the following:

. Secretary of State, Federal Government
. Department of Education, Provincial Government
. Manitoba Grants Advisory Council
. Core Area Initiative
. Forks Renewal Corporation
. Native Secretariat

PURPOSE OF REPORT

The Council of Elders. Manitoba Association for Native Languages Inc.. has prepared this report for the purpose of reviewing progress to date concerning:

1. Protecting Manitoba's Aboriginal heritage at the Forks site;
2. Increasing Aboriginal involvement in planning the development of the Forks site: and
3. Development plans for the Aboriginal presence at the Forks site.

Among other activities related to these aims. meetings of the Council of Elders were convened in October. 1989. March and August 1990. to discuss concerns in these areas.

The main objective of the Manitoba Association for Native Languages is to promote the retention and revitalization of Manitoba's Native languages. MANL's immediate interest in the planning of the Forks development stems from our desire to locate a permanent site for MANL's office and our Native Language Development Centre.

As provided for in MANL's constitution. the Council of Elders provides direction and guidance to the Board of Directors. Manitoba Association for Native Languages.

PROGRESS TO DATE

1. Protecting Manitoba's Aboriginal heritage at the Forks site.

   Issue: Concern about the possible presence of ancestral burial grounds and artifacts at the Forks site.

   Action taken: At the Council of Elders meeting of March 31, 1990. presentations were made by:

Greg Monks.	University of Manitoba
Nick Diakiw.	CEO. Forks Renewal Corp.
Sid Kroker.	Forks archaeologist
Leo Pettipas.	Heritage Resources Branch
Paul Chartrand.	Forks Heritage Advisory Committee
Jane Friesen.	University of Manitoba
Ross Dobson.	Greening of the Forks
Rene La Roche	

No evidence of burial grounds have been unearthed at the Forks site to date. Assurance was provided. by Forks Renewal Corporation that caution will be exercised as development proceeds.

Manitoba's laws require that communities be notified if human remains are found. The Elders recommended that extreme caution be used and that. if a burial site is uncovered. a reburial take place with a Native traditional ceremony and a Christian service. Elders further recommended that artifacts unearthed be returned to the proper Indian Nation.

2. Increasing Aboriginal involvement in planning the development of the Forks site.

   Issue: Concern about the lack of Aboriginal involvement in the planning of the development of the Forks site.

   Action Taken: Mary Richard. Director. MANL. began to attend public meetings organized the Forks Renewal Corp. The Forks Renewal Corporation arranged two on-site tours of the Forks development for the Council of Elders. In April 1990. Mary Richard was appointed to the Board of Directors. Forks Renewal Corporation (FRC). The FRC has established a Native Centre Planning committee to plan developments pertaining to the Aboriginal presence at the Forks site.

3. Developing plans for the Aboriginal presence at the Forks site. the following ideas. suggestions and recommendations regarding the Aboriginal presence at the Forks have come forward to date.

SYNTHESIS OF ELDERS AND COMMENTS AND SUGGESTIONS FOR A NATIVE CENTRE AT THE FORKS

An overview of all the comments and suggestions for a Native Centre at the Forks indicates that what is needed is a centre that preserves and develops The Culture of all of Manitoba's Native peoples. It should be a place to celebrate the past. the present and the future of Aboriginal culture. The centre should have a strong spiritual focus and recognize the sacred qualities of the land on which it is built. It should also be a special gathering or meeting place for assemblies. both large and small. It is not to be a dead museum but a place of life and activity.

This is the essence of the core of a Native presence at the Forks. Suggestions have also been made for additional facilities and activities that would complement the Core Cultural Centre. These suggestions include a Native lodge for temporary accommodation, office space, a restaurant, ferry service etc.

The south point appears to be well received as a location for the core of the Native presence at the Forks ie: The cultural Centre. Additional activities or facilities could also be located on the south point or, elsewhere.

The suggestions for facilities and activities can be naturally grouped into the following components:

COMPONENTS OF A NATIVE CULTURAL CENTRE

1) Cultural/Educational Facilities
Hall of fame
Craft studio, art gallery
Demonstrations of native crafts
Theater
Language immersion facility
Classrooms

2) Symbolic or Spiritual Focus Space
Possibility an open central space for fires, pow-wows etc.
An open denomination chapel
Entire south point has a "sacred" atmosphere
Commemoration of past generations at the Forks
A symbol, flag, banner, landmark

3) Assembly Spaces
Space for conferences, pow-wows
Spaces for workshops
Multi-purpose meeting spaces

4) Support Spaces
Offices for cultural/educational facilities
Restaurant, kitchen

5) Outdoor Spaces
Recreation: tobogganing, snowshoeing, etc.
Site Transportation services, canoes, ferries, wagons
Create natural setting.

ADDITIONAL FACILITIES SUGGESTED

1) Accommodation
Possible hotel.
Lodge surrounding cultural centre.

2) Offices
Office space for all Native organizations.

3) Parking
Handicapped access and parking immediately adjacent to the cultural centre.
Remote parking is acceptable to presence.
The atmosphere of the south point.

CURRENT STATUS

The planning for the development of South Point is well underway. Preliminary drawings will soon be prepared. A fund raising strategy will need to be designed and implemented. The Council of Elders recommends that the Manitoba Assembly of Chiefs indicate what role they wish to play in the development of the Aboriginal presence at the Forks, and appoint representatives to the Native Centre Planning Committee at the earliest possible time.

ROUGH NOTES OF ELDERS SUGGESTIONS (unedited)
AT M.A.N.L. MEETING AUGUST 16, 1990

1) Native Hall of Fame for Native heroes
Lack of awareness of heroes by children.

2) Hall for meetings.

3) Hotel.

4) Cultural centre for conferences, workshops.

5) Some Elders believed there were burials therefore, it should be a sacred place.

6) Not a concrete jungle-lots of greenery.

7) A multi-purpose building offices for all Native groups.

8) Plans for a similar facility were done 8-10 years ago at City Hall now.

9) An open centre to the building for fires, pow-wows.
An open denomination chapel, a round building.

10) Metis should be in with the Natives, not in with the Whites as Yvonne Dumont suggested (suggestion made by a Metis person).

11) A sacred feeling to the south point (many agree).

12) South side of the Assiniboine should respond to the boat basin.

13) Cultural centre, arts and crafts surrounded by a lodge where Natives could stay demonstrations of arts.

14) Symbol, landmark, flag, and banner.

15) Must get started, get some money do it before business takes over, too much talk, not enough action.

16) Fundraising banquet needed.

17) Ferries, canoes.

18) Relate to Festival du Voyageur - eg. tobogganing, snowshoeing and skiing.

19) A language immersion centre, one week of Cree, etc.

20) Can walk from parking, not a problem except wheelchair which should have a parking area close to site.

21) Need a parking lot so that cars are not towed or vandalized.

THE FORKS:

- A hall of Fame for Native people: heroes. Jack Jacobs. eg. lack of Native heroes for our kids.
- A facility for Native people's conferences - we spend too much money on 'white' hotels. when we meet at conferences. workshops.
- A cultural centre for conferences. a central place for these events. Lena's ancestors said it was a burial ground so it should be considered a sacred place.
- Not a concrete jungle. Neeginan planned a facility for Elders that was different and more natural. We ran out of money but that plan still exists. It was a circular building with Native designs. open ceiling so fire could be built. for pow-wows. etc.
- Temporary lodging for Native people in that area - to accommodate people in wheelchairs.
- Native people and Metis in that south point area - they should be united in that area.
- Would like the council building concept also.
- Feeling of freedom in that area. a sacredness about it.
- Was a place where Native people camped. Native people owned this area where they stayed while they traded their furs. I'd like a building there that could house Native people when they come for conferences. We spend too much on 'white' hotels and restaurants. I can cook. I can help run this. Our children should see the traditional ways of cooking by fire. drying meats. They can see old ways of travel. by dog sled. for example.
- A boat basin on the south side. There could be a circular building. teepee-shaped with a gymnasium. offices. restaurant and arts and crafts.
- A cultural centre surrounded by a residential lodge. with Northern people coming to demonstrate Native traditional skills and crafts.
- We need to move on this very soon - too much talk and not enough action right now.
- fundraising - Native communities to raise funds and urban area to provide the seed money.
- Winter use: festivals. snowshoeing and teaching children to snare rabbits. Tobogganing. sliding. skiing. Children can be brought here for survival skills training.
- A place for holding a Native Language Immersion course - for week-long residence.
- Access - no cars. parking space there. - Use a train only? By boat?
- Medical (northern) patients' hostel(s) be located there.
- Artists' studios

FORKS DEVELOPMENT:

In addition to the ones we checked from attached sheet:

- Artifacts: not to be part of the ground - any artifact should be given to Elders who know what has to be done. Excacation will unearth ceremonial pieces.
- Training - Cultural Centre/Resource Centre for all languages - e.g. NEB. Cultural Centre. MANL.
- It will cost lots of money to level the designated area.
- Conference centre for Native organizations
- Accommodation/hotel for the elderly.
- Native school.
- Access is not ideal.
- Funding should be joint Provincial/Federal and City/Core area funding.

MANITOBA ASSOCIATION FOR NATIVE LANGUAGES. INC.
COUNCIL OF ELDERS MEETING
RE: THE FORKS

Marlborough Inn
October 14. 1990

The meeting opened with a prayer by Paul Huntinghawk. Mary Richard explained the purpose of the meeting which was for Elder input on what they would like to see take place at the Forks.

Summary of the Groups' Report

The Elders would appreciated a bit of land to be developed for Native people to use as they wish. Some suggestions brought forth were:

- Healing Centre for Elders. Medicine men need (sacred) pure place to practice medicine.
- MANL to have language centre.
- Arts and Crafts Centre and Business.
- Residence or hotel for out-of-town guests.
- Native restaurant.
- Outdoor cooking facilities and smoking racks for fish and meat.
- Museum with Native artifacts.
- Recreational facilities and Drop-In Centre.
- One of the suggestions made was that the site be on high grounds as flooding could be a problem.
- Hire a Native architect to design the structure. (i.e. Clayton Sandy. Doug Cardinal)
- Move Chief Peguis statue from East Kildonan to the Forks.
- Vehicles are to be allowed only in designated area.
- To be administered by Native people.
- To house all Native organizations as they are scattered all over paying rent elsewhere.
- Medicine: There are some things which cannot be transported on bus but have to be hand delivered. Also. certain items you are not allowed to see - things which can only be given away (tobacco). People must be warned and cautioned - there is a lot of medicine around but it's no good.
- Archeology. anthropology and geology - connecting with whether there are burial grounds there. If it was on burial ground. use it as a park.
- Red River is called that because of the blood of people who died. We should be in the middle of that area.
- Indian names for Winnipeg: Gaa-okosing gaa-okateg Wiinibiig Asinibwaanizibiing Gaa-niigidooganing (Ojibwe) Ka-nikitawak (Cree)

Participants ...con't

51.	John Lavallee	-	Brandon	
52.	Doris Pratt	-	Sioux Valley	
53.	Gerry Berkowski	-	Winnipeg	
54.	Garry Robson	-	Winnipeg	
55.	James Moar	-	Crane River	- Elder
56.	Alfred Williams	-	Hollow Water	- Elder
57.	Margaret Williams	-	Hollow Water	- Elder
58.	Kim Milne	-	Winnipeg	
59.	Sheila Spooner	-	Winnipeg	
60.	Glenda Chief	-	Winnipeg	
61.	Ella Harper	-	St. Theresa Point	
62.	John Peter Harper	-	St. Theresa Point	
63.	Ruth Swan	-	Winnipeg	
64.	Andrea Canada	-	Winnipeg	
65.	David McDougall	-	St. Theresa Point	
66.	Emma Jane Crate	-	Cross Lake	
67.	Nelson Sanderson	-	Winnipeg	
68.	Helga Hamilton	-	Cross Lake	
69.	Bill Sanderson	-	Winnipeg	
70.	Rebecca Ross	-	Cross Lake	
71.	Ida Bear	-	Winnipeg	
72.	Ernie Kematch	-	Shoal River	
73.	Merv McKay	-	Winnipeg	
74.	Garry Raven	-	Hollow Water	
75.	Art Boubard	-	Fort Alexander	
76.	Delrose Cook	-	Fort Alexander	
77.	Lydia Ross	-	Cross Lake	
78.	Jerald Funk	-	Cross Lake	
79.	Richard Chassie	-	Vancouver, B.C.	
80.	Terry Belheumer	-	Winnipeg	
81.	Glena Kaminawash	-	Red Lake, Ontario	
82.	Thelma Meade	-	Winnipeg	
83.	Norman Meade	-	Winnipeg	
84.	Grace Svens	-	Winnipeg	
85.	Betty French	-	Winnipeg	
86.	Rose Chubb	-	God's Lake	
87.	Mary McPherson	-	Garden Hill	- Elder
88.	Wesley Leask	-	Winnipeg	- Elder
89.	Walter Green	-	Winnipeg	- Elder
90.	Jane Tuesday	-	Winnipeg	
91.	Percy Tuesday	-	Winnipeg	
92.	Theresa McDougall	-	St. Theresa Point	
93.	Irene Marston	-	Fairford	
94.	Joyce Abagooses	-	Little Saskatchewan	
95.	Bertha Subiner	-	Lake St. Martin	
96.	Mary Stak	-	Dauphin River	
97.	Peter Kelly	-	Winnipeg	
98.	Mary Shorting	-	Little Saskatchewan	
99.	Martha Tuesday	-	Winnipeg	- Elder
100.	Lydia Malcolm	-	Winnipeg	
101.	Joe Malcolm	-	Winnipeg	

NEEGINAN

PROPOSED DESIGN CONCEPT FOR Forks Development 1990

NEEGINAN
"Our place."

The concept of a native "village" with a cultural centre in Central Winnipeg is not new ... many plans and schemes from individuals and Native organizations have been conceived but not implemented.

In June 1972, Mr Earl Levin, Director of Planning for the City of Winnipeg wrote a "Proposal for the Urban Indian and Metis" as a redevelopment project which could ultimately produce a Native Services and Cultural Centre.

In November 1973, a feasibility study was approved, funded by a tri-level committee (Federal, Provincial and Municipal) and Neeginan (Manitoba) Incorporated was created.
A coalition of some 21 prominent Native organizations passed a resolution supporting the concept.

The recreation space would include a gymnasium, swimming pool, clubrooms, lockers, showers, etc. It could double as space for conferences, social events, and the like.

The administrative offices are intended to accommodate virtually all existing native organizations (Manitoba Indian Brotherhood , Manitoba Metis Federation, etc.) at provincial and regional headquarters levels, and organizations specifically directed to native urban issues, eg., the Friendship Centre.

Socio-cultural space would accommodate programs in cultural activities, handicrafts, a small library, small theatre, public meeting rooms, welfare services, central delivery, clinic, nursery, etc.

Commercial floor space would include space for eating and drinking establishments, retail outlets for the sale of craft products and other goods. It is hoped that these will be owned and operated by the native people themselves.

Educational and training space would accommodate programs of Canada Manpower, the Province of Manitoba, and others, and would include some classroom instruction space as well as sheltered workshop space.
A school unit from kindergarten to grade 12 could be included in the building.

In a second phase, residential units, intended essentially for transient accommodation for both single persons and families on a short term basis, could be built.

The circulation, reception and lounge space is contained for the most part in a ring which encircles the central open space of the complex, and provides a view into this open space from any point on the circulation ring.

Following is an excerpt from the Damas & Smith report giving details of the service building concept and an explanation of the symbolism and visual imagery of Jackson Beardy as intended to be incorporated into the building.

The community services building is not intended to be a welfare centre, or merely a community centre in which certain day-to-day services will be delivered, or training will be offered, or entertainment found. The buildi: is intended to have deeper spiritual significance, and to act as a symbol with which the native people can identify, linking them with the spiritual strength of the past, and pointing to a future where they can find anew their ancient qualities of pride and nobility.

In order to help achieve this objective the design of the building and its decoration are based upon the traditional motifs of the Indian people and incorporate many of the most powerful and sacred symbols of their religion The decorative designs are the work of Mr Jackson Beardy, one of the most perceptive and gifted of the new group of contemporary Indian artists who are emerging among us.

The plates included here illustrate details of the design and decoration of the centre.

The plan of the building as shown in the photographs, consists of a great central circle with two major courtyards, aone at the east end of the building, the other at the west. These courtyards are contained between pairs of splayed walls which symbolically cross through the great circle in the form of an X. The great central circle represents the never ending continuity of the life source of the Indians and Metis in Manitoba, with the splayed walls crossing through it to form the east and west entrance courtyards, recall the form of the Thunderbird, the traditional messenger between the Great Spirit and Mankind.

There are four entrances into the central circle. Main entrances are on the east and west sides. The minor entrances are on the north and south. Thus the four sacred directions are incorporated into the design, accessing the great central circle. Also included are the sacred elements, water, land, and air as one moves westward from the river across the building and the site.

The western entrance is dedicated to the Plains tribes reaching as far west as the West Coast Indians; the eastern entrance is dedicated to the eastern Woodland tribes. The decorations of these entrances will reflect the respective dedications. At the western entrance courtyard the decorations will be based upon the the design motifs of the Northwest Coast tribes; and farther into the courtyard will be found designs based on the beadwork motifs of the Plains tribes and again on the staircases leading into the great central circle.

At the eastern entrance courtyard the decorations will be based on the floral design typical of the eastern Woodland tribes, and will be found again interlaced on the staircases leading into the great central circle.

The northern entrance would be dedicated to the Northern Tundra tribes - the most northerly of Indians, and the Inuit. The southern entrance is shown dedicated to the combined tribes of Southern Canada, the United States, Mexico and South America.

Upon entering at the northern entrance, there will be found the Inuit motifs leading into the central circle. At the south entrance will be found various beadwork designs representative of the tribes of the south.

On the northern wall at the western courtyard, there will be a mural depicting an Indian family - father, mother and two children - on the move on horseback, the woman bearing her worldly possessions on the travois with her two children, followed by the rest of the tribe on the move to the vanishing point on the prairie. On the northeastern wall, a mural will depict scenes from Indian life.

On the southeast wall, a mural will depict the legend of the water people, as well as some water animals coming from the water onto the land into the inner circle. On the southwest wall, various legends of the Plains tribes would be depicted.

The canopy or enclosure over the great circle has a twofold motif. This is because there are two distinct ceremonies of the greatest significance - the Sundance ceremony of the Plains Indians, and the Midewin ceremony of the great Ojibway.

In the construction of the Sundance lodge, four poles are set up to represent the four directions. A central pole of Cottonwood is erected to symbolize the centre of the universe. An Altar of Life is constructed in the vicinity of the central pole. The centre of the Altar is a buffalo skull with symbols of nature painted on it. Around it are piles of dark earth, and before it is a small pit for sweet smelling incense, and an arch made of twigs to represent the rainbow in the sky.

In the Midewin ceremony the four degrees of the Midewin Society medicine men figure prominently. These are the weasel which is the lowest degree, the bear, the beaver, and the otter which is the highest degree.

These various symbols of the two great ceremonies would be incorporated in the canopy or enclosure over the central open space. The decorations could be both inside and outside the canopy. The uppermost part of the cover, which will be conical in form, supported by a central pole to represent the central pole of the Sundance Lodge, will bear four of the symbols - the buffalo skull representing the south and oriented towards the south, the raven representing the west, the owl representing the nort and the deer representing the east. Below this group would be a dark stri around the canopy, with footprints of the weasel, bear, beaver and otter in repeat pattern. Below this ring again, there would be a design of colours representing the rainbow in the sky. And at the bottom of the canopy there would be 54 moons representing the 54 different bands in Manitoba.

On the walls of the ground floor encircling the great central circle there would be designs and motifs honouring the Metis of Manitoba.

At least part of the ground level murals could well become a people's art project, with community volunteer effort. The process need not be rushed, and it could become a labour of love and would involve the native people in the decoration of a specific section of their building. In this way, identification with the building and its symbolism would be strengthened.

WOODLAND CULTURAL CENTRE

184 MOHAWK ST. P.O. BOX 1506 BRANTFORD, ONT. N3T 5V6 (519) 759-2650

Ské noh:

Thank you for your interest in the Woodland Cultural Centre's programs and services. Please note the following information.

1. Woodland Cultural Centre Brochure
2. Museum Education Tour Program
3. Resource Engagement Program
4. Education Resources Program
5. Publication Program
6. Museum Program Upcoming Exhibitions
7. W.C.C. Map and Six Nations Reserve/New Credit Map
8. Other upcoming events

If you require more information please do not hesitate to call.

Nya weh

WOODLAND CULTURAL CENTRE

TAKE A JOURNEY BACK IN TIME WITH CANADA'S FIRST NATIONS AND EXPERIENCE A WHOLE NEW WORLD

THE MUSEUM AND GALLERY

A visit to the Museum at the Woodland Cultural Centre will take you on a journey back through time beginning with our Iroquoian and Algonkian Prehistoric Past. As your journey begins, you will enter into a Neutral Iroquoian Village in the Woodland Period. Travel with us to our first contact with European Nations and onward to the Twentieth Century with stops in tranquil evening forest, a display on the history of the Mohawk Village, a replicated interior of a 19th Century longhouse, and the Indian Hall of Fame.

Presented in this dramatic storyline, the artifacts and art reflect our special relationships and insights to the constantly changing world around us. Of special note are our celebrated collection of Neutral Iroquoian pipes, 19th Century Cree and Ojibway Bandolier Bags, pottery from archaeological sites in Southwestern Ontario, and our contemporary art study Collection. This spectacular exhibit of sight and sound showcases hundreds of the finest pieces from the Museum's collections and offers you a personal introduction to our ancestors who created them.

As your experience through the Museum comes to a close, the special exhibit gallery links our past to the present and opens a window to the future of our culture. Here we host travelling exhibits and stage original exhibitions throughout the year. Themes of art, history, science and popular culture are presented through collections which come from our own storage or from other Museums across Canada. Posted announcements in the entrance foyer display current special exhibits, and enquiries can be made at our reception desk for more detailed information.

THE MUSEUM SHOP

The visit to the Centre is not complete without a stop at our Museum Shop. This beautiful, gallery-inspired shop and bookstore showcases for sale those special gifts and remembrances you can take home with you. Here you will find a varied selection of contemporary handcrafted items created by Canada's First Nations. Distinctive works of jewellery, baskets, traditional leather items, posters, books, and an array of production items from T-shirts to souvenirs fill our shelves.

1991 EXHIBITIONS 1992

WOODLAND CULTURAL CENTRE

FIRST NATIONS ART '91

MAY 5 - JULY 14

Once again, First Nations Art '91 will open with the "Festival of the Arts" sponsored by the Regional Arts Council. Approximately 80 new works selected from submissions made by artists of First Nations ancestry will be presented in our two galleries. Special public programming and tours through this annual art exhibit can be arranged by calling the Tour Co-ordinator at (519) 759-2650.

HAO DWA DE KONI (LET'S GO EAT)

SEPT. 22 - FEB. 7

Using only our permanent collection, this intriguing exhibit will explore the significance food plays in the social and spiritual world of both Iroquoian and Algonkian Nations. An interactive exhibit, the visitor will not only have an opportunity to view the exhibits but will also be able to eat them as well.

GUIDED TOURS

Guided Tours are available through the year and may be arranged by calling our Museum Education Co-ordinator at (519)759-2650. Activities designed for school programs are based on traditional themes and seasonal changes and may include films, playing traditional games, hands-on studio workshops, and special interpretation Museum tours.

RESEARCH LIBRARY

Researchers, students and the public are encouraged to visit the Centre Library. This reference facility acquires historical and contemporary print material on the Indians of the Eastern Woodland Culture area. A non-lending policy is maintained but for those unable to visit phone or mail requests are handled by Library staff. Selected reading lists are available on subjects as varied as Native Women, the Arts, Ojibway legends, and Children's Literature.

THE MUSEUM SHOP

Our beautiful, gallery-inspired museum shop offers an array of handcrafted gift items created by First Nations artists and artisans. In addition to traditional items, such as pottery, basketry, jewellery, and beadwork, the shop carries paintings, prints, books and Iroquoian stone sculptures. A visit to the centre is not complete without a stop to this non-profit venture of the museum.

PUBLIC PROGRAMS: All ages can benefit from the Museum's public programs, lectures, workshops, films, artists and seminars and craft demonstrations. Watch the newspapers and the quarterly newsletter for special events such as **HANDICRAFTERS BAZAAR NOVEMBER 2, 1991**

GUIDED TOURS: Special tours to all exhibitions many be arranged by calling the Centre at (519) 759-2650, Monday to Friday. Onsite, bus parking and drop off available.

MUSEUM AND GIFT SHOP HOURS	ADMISSION		
Monday to Friday 9 - 4		Adults	$2.50
Weekends 10 - 5		Sr. Citizens	1.00
		Children (ages 6-16)	1.00

Snowsnake WEEKEND FEB. 1 & 2

Weather permitting, the Woodland Cultural Centre presents the annual snowsnake tournament along with demonstrations, a video festival, a craft fair, and traditional cooking. February 8 & 9, are alternate dates should we not have enough snow to present the tournament.

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MUSEUM EDUCATION TOUR PROGRAM:

The goal of the Museum Education Tour Program is to promote education with respect to the history, tradition and culture of Eastern Woodland First Nations through interpretative, dialectical, demonstrational and experiential modes in a museum setting.

The objectives of the Museum Education Tour Program is:

a) To provide interpretative and educational programs to First Nations groups and the general public in response to user requests.

b) To interpret from a First Nations perspective the collections of the Woodland Cultural Centre Museum and Art Gallery incorporating tactile, visual and auditory learning experiences.

c) To assess and evaluate the Centre's Tour Program in order to maintain excellence in Museum Education and to meet the needs of the supporting communities.

The Museum Education Programs are one and a half hours in length. Pre-tour and Post-tour suggestions are available on request for special art gallery exhibitions. When booking your group, please specify the topic that you wish your class to cover (see topic listing).

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MUSEUM EDUCATION TOUR PROGRAM

GALLERY LESSONS

Introduction to the People of the Eastern Woodlands

This tour is designed to explore Iroquoian and Ojibwa culture and traditions at an introductory level. An overview will be presented from pre-contact to the present day. Recommended for groups visiting for the first time. 1 1/2 hours

Archaeology

Archaeological evidence combined with oral traditions offer a picture of what life was like for the First Nations of the Eastern Woodlands.

Traditional Teachings

First Nations world view will be explored through the Museum collections. Gifts from Mother Earth.

Let's Be Art Smart

Symbolism will be explored; decoration, design, and function

Special Gallery Exhibitions

See exhibition program - Museum Program

GALLERY/HANDS-ON COMBINATIONS

Games: Play traditional games and learn what skills they teach

Archaeology: Learn what archaeology materials can teach you. Examine and interpret archaeological materials.

Pottery: Learn about construction, decoration and skills required to make pottery by creating a traditional pinch pot from start to finish.

Beadwork: Beadwork requires a great deal of skill. Learn about design and skills needed by creating a beadwork item.

WOODLAND CULTURAL CENTRE EDUCATION RESOURCES PROGRAM

The Woodland Cultural Centre Education Resources Program provides culturally relevant educational materials and learning resources in respect to the heritage and culture of the Eastern Woodland First Nations People from a First Nations perspective. Students, teachers and the general public, First Nations and non First Nations people alike, are made aware of and invited to appreciate the important contributions which First Nations people have made in the shaping and building of Canada as a Nation. We not only focus on the past history of our people, we document our evolution over time to the dynamic culture which we are today.

Studies indicate that "doing and experiencing" as part of a teaching methodology provides a better learning atmosphere for children. Teachers and parents have expressed a need for contemporary teaching methodologies to be combined with traditional principles of education. In light of this concern, "hands-on" learning resources have been incorporated into our cultural educational program development.

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I would like to extend warm thanks to the following people and organizations for their generousity and time:

1. Merv Mckay, President, Resources Initiatives, consultancy.
   Consulting Services for The Forks Aboriginal Planning Committee.
   He supplied me with the minutes of the meetings between the Council of Elders, Forks Renewal Corp., Manitoba Association of Native Languages, and other interest groups involved in the Aboriginal presence at The Forks. He also provided me with other valuable information, proposals, and projects that assisted me in developing the program.

2. The Forks Aboriginal Planning Committee.
   For meeting with me and giving me their valuable support and feedback on my work and ideas.

3. Lloyd Evoy, President, Evoy and Associates. Native affairs consultant.
   For Providing me with insight into the Aboriginal plight and future political factors as well as potential form determinants.

4. Mary Richard, Director of Manitoba Association of Native Languages, and member of The Forks Aboriginal Planning Committee and the Forks Renewal Corporation Planning Board.

5. Ida Bear, Assistant Director, Program Development, Manitoba Association of Native Languages.
   Provided me with the goals and objectives of the Association as well as valuable feedback.

6. Len McPherson, Audio-Visual Technician, Manitoba Indian Cultural Education Centre.

7. Fred Cory, City of Winnipeg Transportation Planning.
Information of future Main Street bridge construction and street development.

8. Reid Crowther Engineers.
Also provided me with Main St. expansion information and valuable aerial photos.

9. Jim Kacki, Architect, Gaboury and Associates.

10. Mr. Ranville, Manitoba Native Friendship Centre.

11. The Forks Renewal Corporation for maps and development goals and objectives.

12. The Woodland Cultural Centre - Brantford, Ont.
For providing me with programatic and operational information about their centre.