



UNIVERSITY OF  
CALGARY

UNIVERSITY OF CALGARY  
SCHOOL OF ARCHITECTURE, PLANNING, AND LANDSCAPE

WINTER 2023

ARCH 702 - SENIOR RESEARCH STUDIO IN ARCHITECTURE 2

Monday (in person), Tuesday (in person), Thursday (online), Friday (hybrid), 14:00-18:10

Instructor: Mauricio Soto Rubio - [mauricio.sotorubio@ucalgary.ca](mailto:mauricio.sotorubio@ucalgary.ca). 403.220.5507

# Nookóówayi<sub>(my home)</sub>. An Architectural Design Studio

## Exploring the future of housing in the Siksika Nation of Alberta.

*“A little while and I will be gone from among you. When I cannot tell. From nowhere we came, into nowhere we go. What is life? It is a flash of a firefly in the night. It is the breath of a buffalo in the wintertime. It is the little shadow which runs across the grass and loses itself in the sunset” Chief Crowfoot*

### Introduction

The people of the Siksika Nation have a deep and profound connection to the prairies, foothills, and natural ecosystems of southern Alberta. For generations, these lands have offered sustenance, provided deep spiritual comfort and guidance, and defined the value and meaning of “home” (Nookóówayi).

This senior research design studio explores the future of housing in the Siksika Nation of Alberta, Canada. The studio is firmly anchored on Indigenous Culture and is committed to learn from the remarkable stories of the past, acknowledge the challenges and opportunities of the present, and point with hope and determination to the promise of a better future. In this studio, students will develop comprehensive housing options that respond to needs, preferences, and priorities of the Siksika Nation, acknowledge the significance of the land, and take advantage of emerging design and fabrication technologies. The designs will be all based on the premise that architectural design –or lack thereof, has always influenced the way we experience the world and therefore needs to be part of the conversation about our future.

### Background

*“We know we can never go back to teepees or lodges, but we can survive as a people by picking up the good things the elders have left along the trail for us” Waasamo Mi Gabow*

Indigenous housing in Canada is a complex phenomenon that involves relationships between multiple cultures, systems, and stakeholders (Christensen, 2016; Habibis et al., 2019; Kyser, 2012; Olsen, 2016). There are also over 630 distinct indigenous groups in Canada, including First Nations, M’etis, and Inuit peoples, all with their distinct language, culture, and traditions (Frideres, 2012; K. Wilson, 2018). Because of this, the development of an all-encompassing set of designs aimed at promoting a systematic societal and economical change that would improve the status-quo of Aboriginal housing in Canada falls way outside the scope of this studio. However, existing literature indicates that Canadian indigenous groups have historically been affected by similar issues, shared similar challenges, and could therefore potentially benefit from similar design strategies (Kyser, 2012; S. Wilson, 2002). This studio is intended to explore housing options in the Siksika Nation of Alberta.

In order to understand and respond to the indigenous housing crisis in Canada, the historical events and forces that have led to the existing status-quo must be understood and acknowledged. In 1867, the Canadian Confederation designated the control for land and natural resources as the primary driver for the development of policy. This marked a change in the relationships between Aboriginal and European communities, who were perceived as inferior and to interfere with the expansionist goals of the Dominion (Kyser, 2012). Nine years later (1876) the first Indian Act seized control of all aspects of Aboriginal life including Indian status, land, resources, wills, education, band administration and so on. The original versions of the Indian Act were clearly designed to submit and eradicate First Nations. People who earned a university degree would automatically lose their Indian status, as would status women who married non-status men (Montpetit, 2011). The Indian act also obstructed private home ownership on reserve, which has undermined market function, financing, and economical development within the community (Burnett & Read, 2016; Kyser, 2011; Leslie, 2002; Schoenauer, 1973).

The eleven treaties that followed from 1871 to 1921 determined the geographical context of aboriginal housing in Canada, restricting it to reserve land. The limited amount of land available for housing and development had practical implications for the quantity, quality, availability of houses, as well as servicing and infrastructure. The terrain on reserves was often ill-suited for construction with little or no consideration for the viability of socio economical development (Kyser, 2012; Schoenauer, 1973). This was particularly inappropriate considering the limited off-reserve options available to indigenous communities who even today are still affected by racial discrimination (Christensen, 2016; Dekruyf et al., 2019; Kyser, 2011; Walker, 2008). From the 1940s into the 1990's, housing programs on reserve land were controlled by the Indian and Northern Affairs Canada (INAC) as well as the Canada Mortgage and Housing Corporation (CMHC). Some of the later policies promoted by these institutions provided First Nations with increased control and flexibility over housing. These policies were officially designed to improve housing quality, life-span and diversity, support self-determination, and linking housing to training, job creation and business development. However, the lack of political will, community support, technical and managerial capacity in the community and the fact that First Nations were never included in the process of developing these policies lead to limited positive outcome (Walker, 2008; Wolfe, 1998).

In 1996, the Canada Mortgage and Housing Corporation (CMHC) published a summary report entitled "The Housing conditions of Aboriginal People in Canada" (The Housing Conditions of Aboriginal People in Canada : Summary Report, 1996). In this report, comprehensive data on indigenous people available from Canada's 1992 census and post-sensal Aboriginal Peoples' Survey (APS) was utilized to portray the housing situation of all peoples in Canada who identify themselves as Aboriginal. This report concludes that "over half of Aboriginal households (52%) reside in dwellings that are below one or more core housing need standards", and that "on reserve, close to two thirds of households included in the Aboriginal Peoples Survey are below at least one housing standard." Subsequent reports from the CMHC show little to no improvement, consistently characterizing indigenous housing as substandard and lacking access to adequate services.

The lack of adequate and dignified housing is considered a key factor regarding the broad socioeconomical crisis of indigenous peoples in Canada. Studies have shown that a having an appropriate home is a crucial element for the formation of the individual and creating a spiritual sense of belonging (Alberta, n.d.; Belanger, 2010; Christensen, 2016; Hill, 2010; Memmott & Chambers, 2008; Olsen, 2016). In addition, common deficiencies in indigenous housing such as lack of ventilation, inadequate insulation and vapor

barriers have increased the community's exposure to air born agents, which has led to the disproportionate numbers of prevalent respiratory conditions (including Covid-19) in indigenous communities (The Standing Senate Committee on Aboriginal Peoples, 2013).

## **Theoretical Framework**

*"My house is my refuge, an emotional piece of architecture, not a cold piece of convenience"* Luis Barragan

The substandard state of indigenous housing in Canada has proven to be a complex architectural and social issue. Some of the socio-economical conditions that have contributed to this crisis precede the formation of Canada in 1867 and are still very much alive in the 21st century. Racism, a colonial mentality and lack of understanding for social and cultural identities has hampered most efforts to improve the situation. In addition, standard design processes, construction material and techniques used for nonindigenous housing have proven to be largely ineffective when addressing the particular needs of indigenous communities. In the last 20 years however, a series of events have caused Canadians to be cautiously optimistic. The truth and reconciliation commission of Canada publicly acknowledged the multigenerational trauma caused to indigenous communities with its residential school system and made a pledge to respond to the calls of action published in its final report (Truth and Reconciliation Commission of Canada, 2015). Universities around the country have officially adopted indigenization strategies that recognize the differences between indigenous and non-indigenous cultures and call for dialog, collaboration, and the validation of indigenous perspectives, knowledge, and wisdom (Aboriginal Awareness Workshop, 1999; li' Taa'poh'to'p Overview, n.d.). These events seem to indicate that today's society might be more willing to recognize the validity of the indigenous perspective.

In addition, recent technological advancements have drastically changed the field of residential architecture. New digital tools and techniques such as parametric design and algorithmic computer applications (i.e. Grasshopper) have exponentially increased the number and variety houses architects can develop and evaluate in a given time period. In addition, the use of robots and other computer aid manufacturing (CAM) tools has also increased the accuracy and speed houses can be fabricated and installed. In fact, prefabrication and modular design are now accepted common practices capable of reducing costs and increasing the quality, variety, durability and adaptability of houses (Chris, 2016; Gibb, 1999; Hanson, 2008; Minnery et al., 2000). One of the emerging prefabrication strategies with increasing potential in residential architecture 3d printing. In this case, entire homes of components of different sizes can be produced using local materials. Another important development in architecture is the increasing use of sustainable means of energy generation. Solar photovoltaic panels, evacuated tube collectors for water heating, and energy systems are affordable options available for use in single-family houses (Alberta Indigenous Relations, 2018; Banerjee & Akuli, 2014; Obydenkova & Pearce, 2016). New insulation materials and connection details have made it easier to minimize energy loss in buildings and drastically diminish their maintenance and operational costs (Bras et al., 2020; Kyser, 2011). So can this new sensibility towards cultural reconciliation coupled with recent advancements in the design and fabrication of houses improve the status quo of aboriginal housing in Alberta?

## Studio Approach

*“A house is more than just a shelter; that it is a way of improving your way of life” William Krisel*

The objectives of this studio include identifying and evaluating culturally appropriate design strategies, priorities and sensibilities that could help improve the status-quo of aboriginal housing by promoting pride, self-determination, and sense of ownership. In this regard, the project will consider the role of community participation in the design and construction of houses, as well as Traditional Ecological Knowledge or TEK, understood as the broad and interrelated knowledge, wisdom, and practices of Aboriginal cultures (M. A. Battiste, 2000; M. Battiste & Youngblood Henderson, 2000; Kyser, 2012). The goal is not to produce generic affordable housing options, but specific solutions firmly anchored on local values, traditions, needs, and sensitivities.

The studio will also evaluate the potential of emerging construction technologies and materials such as digital design and prefabrication, 3d printing, modular architecture, as well as environmentally friendly systems such as solar energy capturing processes. Emphasis will be placed on the ability of these systems to contribute to improve health and safety, durability, and the reduction of operational and maintenance costs.

This senior architectural design studio is intentionally open ended and allows students the opportunity to develop a sense who they are as design professionals. Projects can be speculative and imaginative and challenge pre-conceived notions of what a home could or should be. However, projects must also be fully developed and anchored on material reality. All designs must include fully detailed drawings and consider all required material, structural, mechanical, and electrical systems.

## Methodology

The studio will proceed according to the following operations:

### **Operation 1 – Research (learn to listen) (15%)**

The research team will be made of two students. Each team will collect information about the following two (2) categories:

#### **Category 1: Cultural examination of Siksika Nation, their needs, and priorities.**

- Family Life
- Community Life
- Meaning of Land
- Rituals and Traditions
- Traditional Ecological Knowledge (TEK)
- Traditional Housing (earth lodges, teepees)
- History of Housing since Colonization
- Contemporary challenges
- Contemporary needs of Siksika
- Elder Housing
- Women housing vs. Men housing
- Single Family Housing vs. Multiple Family Housing

## **Category 2: Emerging Design and Fabrication Technologies.**

- Prefabrication. From full house to individual building components
- 3d Printing
- Modular Architecture. Is it truly flexible?
- Off the grid Housing
- Tiny House movement
- Community Participatory Design and Construction
- Emerging Materials

Select one topic from each category. The list is not exhaustive: you are also free to propose your own topic. Each team must prepare a 30-minute presentation about both topics (15 min each). **Due Friday, January 27<sup>rd</sup>** This is an online academic presentation worth 15% of your final grade. All documents must be uploaded on D2L by midnight. Invited reviewer: Dustin Twin, chancellor of the Swan River Nation of Alberta.

### **Operation 2 – Premise (develop your concept) (15%)**

Individually or in groups of 2, develop the conceptual basis of your design. What is your project about, both conceptually and physically? What type of homes are you proposing? What is your site? What materials and construction techniques? What are the limits and possibilities of contemporary design and construction technologies? Does it include prefabrication, modular design strategies, parametric design and robotic fabrication, green energy technologies? Is community participation important in your project? 20-minute presentation should include preliminary/conceptual drawings. **Due Monday, February 13<sup>th</sup>**. This is an academic review worth 15% of your final grade. Invited guest include Dustin Twin from Swan River Nation and Yasushi Ohki. All documents must be uploaded on D2L by midnight.

### **Operation 3 – Preliminary Design (contribute) (30%)**

Be as specific as possible. Propose a detail program and develop a preliminary architectural design for a specific site. The project can be as small or big as you want. Develop a meaningful system or language that sustains a resonant logic between culture, material, form, site, and program. This is your time to shine. 20-minute presentation. **Due Monday, March 6<sup>th</sup>**. This is an academic presentation worth 30% of your final grade. All documents must be uploaded on D2L by midnight.

**Note:** There will be an additional presentation (not an academic review) made to the Siksika Nation Housing Committee later this week. **Final date TBC.**

### **Operation 4 – Final Review (30%)**

Week of April 17<sup>th</sup> to 21<sup>st</sup>. Final date T.B.C.

**Note:** There will be a final presentation (not an academic review) made to the Siksika Nation Housing Committee later this week. **Final date TBC.**

### **Operation 5 – Portfolio (10%)**

As the final project of your educational career, this design exercise must be included in your graduate portfolio. Documents to be uploaded on D2L. **Due Sunday April 23<sup>rd</sup> at midnight.**

### **Other events/appointments (attendance and participation mandatory):**

- Visit to Blackfoot Crossing in Siksika Nation. Event includes Opening Ceremony, Guided Tour of the cultural centre, and presentation by the Siksika Nation Housing Committee on their Short-Term Housing Strategy. **January 20<sup>th</sup>. 1 pm – 6 pm.**
- Siksika Nation Housing Committee Open House. Open discussions with committee members and industry partners. Round table discussions. Q & A. **Wednesday, February 1<sup>st</sup>. 1pm – 6pm.** At SRDL Community Facility.
- Studio Review/Presentation at the Indigenous Engagement Curriculum Workshop meeting at the CBDL. **Tuesday March 21<sup>st</sup>. 1:30 pm – 6 pm.**
- Exhibition of student work at CBDL during the final installment of the Indigenous Engagement Curriculum Workshop meeting at CBDL. **Friday April 28<sup>th</sup> 1:30 pm to 6:00 pm.**

Note: Students are required to organize their own transportation to and from all events.

### **Required Books**

Joseph, B. (2018). 21 Things You May Not Know About the Indian Act. Indigenous Relations Press.

### **Class Meeting Hours**

Class meets from 2 pm to 6 pm Monday (in person) and on Thursdays (online). All students are to be present online with their cameras ON during the entire scheduled time and they are expected to work in their individual studio projects during that time. Using that time to working in another class (or doing something else) will not be accepted. You should expect to work at least one hour outside of class for every hour in (Tuesdays and Fridays afternoon as also Studio days).

### **Desk Critiques**

Desk-Crits and presentations are an essential component of architectural education. Since architecture is a visual medium, this means having new and thoughtful work (drawings, models, artifacts) each class session. If you have no significant new work (a scribble in your sketch book does not count) before a desk-crit, the professor will move on to the next student. There will be no discussions about just ephemeral ideas -what you think you might do. For desk-crits, we will implement the “note-buddy” system. You will take notes for another person (or team) in your class, and someone will take notes for you. Deskcrits will be approximately 20 minutes long.

### **Reviews:**

During the studio we will work on graphic, modeling, and verbal presentation skills. These are crucial professional tools. We expect each one of you to be present for the entire time of every pin-up and review out of support and courtesy to your classmates. A great deal is to be learned from the comments made on your classmates' projects. Please put your cel. phones in silent during reviews.

### **Sketch Book:**

All students are highly encouraged to keep a sketchbook over the course of the studio. You may find the scrapbook approach useful as you glue or tape in images and ideas, as well as use it for drawing and writing. The book should be small enough to carry daily.

## Time Management:

This is a demanding course in a demanding curriculum. We urge you to develop time-management skills so that you make the best and most efficient use of your time in the studio. You should begin to anticipate when you have to work long hours. We actively discourage staying up all night, as it is counterproductive as well as unhealthy.

## Grading

Your performance will be evaluated using the following criteria: substantial new work prepared for *each class meeting*; sustained and thoughtful *response to criticism*; ability to develop a clear and workable idea and *move it forward* in a coherent and inspired manner; *sustained quality of work* from beginning to end of the exercise; *completeness of work* at each class meeting and review; constructive teamwork and *class participation*; engagement in critical dialog and development of non-defensive self-critical skills; *attendance and promptness*, ability to meet deadlines; and significant progress over the semester within your own frame of reference. Please note that these criteria are process oriented: every day affects your grade. If you are one of those people who tend to put things off until the last minute, you will have to change this behaviour if you expect a good grade in the course. An A or an A+ is awarded only to outstanding work, where the process and the work exceeds the expectation and requirements of the course. A "B" is earned through meeting these expectations in a strong and sustained way. And a "B-" is given to those who meet these expectations with no particular flare. Please note that amount of effort does not equal quality of effort.

Grades will be cumulative through the semester, and will count according to time allotment for each assignment. Students are expected to meet all requirements for each assignment to receive a passing grade. In general, grades will be based on the following: process, conclusion, and attendance and participation. The 5 operations will be graded as follows: Operation 1: 15%, Operation 2: 15%, Operation 3: 20% and 20% respectively, and Operation 4: 20%. A final studio portfolio will be worth an extra 10%. Final grades will be reported as letter grades, with the final grade calculated according to the 4-point range.

At SAPL, students must earn a minimum grade of "B-" in their architecture studios and complementary courses. A graduate student may be subject to academic probation or dismissal if his or her semester cumulative GPA falls below a 2.67 (a "B-" average). In addition, failing an architectural studio automatically triggers a formal letter from the Associate Dean of Architecture requiring the student to withdraw from the program.

Grade	Grade Value	4-Point Range	Percent	Description
A+	4.00	4.00	95-100	Outstanding - evaluated by instructor
A	4.00	3.85-4.00	90-94.99	Excellent - superior performance showing comprehensive understanding of the subject matter

A-	3.70	3.50-3.84	85-89.99	Very good performance
B+	3.30	3.15-3.49	80-84.99	Good performance
B	3.00	2.85-3.14	75-79.99	Satisfactory performance
B-	2.70	2.50-2.84	70-74.99	Minimum pass for students in the Faculty of Graduate Studies
C+	2.30	2.15-2.49	65-69.99	All final grades below B- are indicative of failure at the graduate level.
C	2.00	1.85-2.14	60-64.99	
C-	1.70	1.50-1.84	55-59.99	
D+	1.30	1.15-1.49	50-54.99	
D	1.00	0.50-1.14	45-49.99	
F	0.00	0-0.49	0-44.99	

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

### CACB Student Performance Criteria

The following CACB Student Performance Criteria (SPCs) will be covered in this course at a primary level: A4 Program Analysis, B1 Critical thinking. Secondary level: A1 Design Theories and Precedents, A2 Design Skills, A3 Design Tools, A5 Site Context and Design, A8 Design Documentation.

### Guidelines for Zoom Sessions

Zoom is a video conferencing program that will allow us to meet at specific times for a "live" video conference, so that we can have the opportunity to meet each other virtually and discuss relevant course topics as a learning community.



To help ensure Zoom sessions are private, do not share the Zoom link or password with others, or on any social media platforms. Zoom links and passwords are only intended for students registered in the course. Zoom recordings and materials presented in Zoom, including any teaching materials, must not be shared, distributed or published without the instructor's permission.

The use of video conferencing programs relies on participants to act ethically, honestly and with integrity; and in accordance with the principles of fairness, good faith, and respect (as per the Code of Conduct). When entering Zoom or other video conferencing sessions (such as MS Teams), you play a role in helping create an effective, safe and respectful learning environment. Please be mindful of how your behaviour in these sessions may affect others. Participants are required to use names officially associated with their UCID (legal or preferred names listed in the Student Centre) when engaging in these activities. Instructors/moderators can remove those whose names do not appear on class rosters. Non-compliance may be investigated under relevant University of Calgary conduct policies (e.g Student Non-Academic Misconduct Policy). If participants have difficulties complying with this requirement, they should email the instructor of the class explaining why, so the instructor may consider whether to grant an exception, and on what terms. For more information on how to get the most out of your zoom sessions visit:  
<https://elearn.ucalgary.ca/guidelines-for-zoom/>

If you are unable to attend a Zoom session, please contact your instructor in advance to arrange an alternative activity for the missed session (e.g., to review the recorded session). Please be prepared, as best as you are able, to join class in a quiet space that will allow you to be fully present and engaged in Zoom sessions. Students will be advised by their instructor when they are expected to turn on their webcam (for group work, presentations, etc.).

The instructor may record online Zoom class sessions for the purposes of supporting student learning in this class – such as making the recording available for review of the session or for students who miss a session. Students will be advised before the instructor initiates a recording of a Zoom session. These recordings will be used to support student learning only and will not be shared or used for any other purpose.

## Special Budgetary Requirements

Special budgetary requirements are limited to the required purchase of course readings

## University of Calgary Policies and Supports

**COVID-19 PROCEDURE FOR SICK STUDENTS:** <https://www.ucalgary.ca/risk/covid-19-procedure-for-sick-students>

**UNIVERSITY OF CALGARY COVID-19 UPDATES:** <https://www.ucalgary.ca/risk/emergency-management/covid-19-response>

## **ACADEMIC ACCOMMODATION**

It is the student's responsibility to request academic accommodations according to the University policies and procedures listed below. The student accommodation policy can be found at: <https://www.ucalgary.ca/legal-services/university-policies-procedures/student-accommodation-policy>

Students needing an accommodation because of a disability or medical condition should communicate this need to Student Accessibility Services in accordance with the Procedure for Accommodations for Students with Disabilities: <https://www.ucalgary.ca/legal-services/university-policies-procedures/accommodation-students-disabilities-procedure>

Students needing an accommodation in relation to their coursework or to fulfil requirements for a graduate degree, based on a Protected Ground other than Disability, should communicate this need, preferably in writing, to their instructor (contact information on first page above).

SAS will process the request and issue letters of accommodation to instructors. For additional information on support services and accommodations for students with disabilities, visit [www.ucalgary.ca/access/](http://www.ucalgary.ca/access/).

## **ACADEMIC MISCONDUCT**

Academic Misconduct refers to student behavior which compromises proper assessment of a student's academic activities and includes: cheating; fabrication; falsification; plagiarism; unauthorized assistance; failure to comply with an instructor's expectations regarding conduct required of students completing academic assessments in their courses; and failure to comply with exam regulations applied by the Registrar.

For information on the Student Academic Misconduct Policy and Procedure please visit:

<https://ucalgary.ca/policies/files/policies/student-academic-misconduct-policy.pdf>

<https://ucalgary.ca/policies/files/policies/student-academic-misconduct-procedure.pdf>

Additional information is available on the Academic Integrity Website at <https://ucalgary.ca/student-services/student-success/learning/academic-integrity>.

## **COPYRIGHT LEGISLATION:**

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

## **INSTRUCTOR INTELLECTUAL PROPERTY**

Course materials created by instructors (including presentations and posted notes, labs, case studies, assignments and exams) remain the intellectual property of the instructor. These materials may NOT be reproduced, redistributed or copied without the explicit consent of the instructor. The posting of course materials to third party websites such as note-sharing sites without permission is prohibited. Sharing of extracts of these course materials with other students enrolled in the course at the same time may be allowed under fair dealing.

### **FREEDOM OF INFORMATION AND PROTECTION OF PRIVACY**

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

### **SEXUAL VIOLENCE POLICY**

The University recognizes that all members of the University Community should be able to learn, work, teach and live in an environment where they are free from harassment, discrimination, and violence. The University of Calgary's sexual violence policy guides us in how we respond to incidents of sexual violence, including supports available to those who have experienced or witnessed sexual violence, or those who are alleged to have committed sexual violence. It provides clear response procedures and timelines, defines complex concepts, and addresses incidents that occur off-campus in certain circumstances. Please see the policy available at <https://www.ucalgary.ca/policies/files/policies/sexual-violence-policy.pdf>

**UNIVERSITY STUDENT APPEALS OFFICE:** If a student has a concern about a grade that they have received, they should refer to Section I of the Undergraduate Calendar (<https://www.ucalgary.ca/pubs/calendar/current/i-3.html>) which describes how to have a grade reappraised. In addition, the student should refer to the SAPL's Procedure for reappraisal of grades

### **OTHER IMPORTANT INFORMATION**

Please visit the Registrar's website at: <https://www.ucalgary.ca/registrar/registration/course-outlines> for additional important information on the following:

- Wellness and Mental Health Resources
- Student Success
- Student Ombuds Office
- Student Union (SU) Information
- Graduate Students' Association (GSA) Information
- Emergency Evacuation/Assembly Points
- Safewalk

## References:

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