

An aerial, grayscale photograph of a city, likely Winnipeg, Manitoba, showing a dense urban landscape with numerous buildings and a river. Overlaid on the image are several large, colorful teddy bears of various designs, including one with a Canadian maple leaf pattern, placed on top of various buildings. The bears are arranged in a line, following a path through the city. The text is overlaid on the right side of the image.

Street of Resilience

Reviving Broadway in Winnipeg, Manitoba
through Placemaking and Urban Design

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Master of City Planning
Capstone Report

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University of Manitoba

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“ The University of Manitoba campuses are located on original lands of Anishinaabeg, Cree, Oji-Cree, Dakota, and Dene peoples, and on the homeland of the Métis Nation.

We respect the Treaties that were made on these territories, we acknowledge the harms and mistakes of the past, and we dedicate ourselves to move forward in partnership with Indigenous communities in a spirit of reconciliation and collaboration. ”

- Traditional Territories Acknowledgement.

University of Manitoba, 2022

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First and foremost, I would like to acknowledge my own motivation and determination that helped me develop this capstone to its current state. August of 2021 marked a major step in my life: moving to Winnipeg. Since then, I have been finding joy in the city's outdoor and public spaces. My unexpected love of winter cities, which developed while experiencing Winnipeg's winter, kept me engaged in the city's various planning matters, and motivated in working towards their successes. With that said, Winnipeg's downtown, particularly Broadway, will forever hold a dear place in my heart.

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Sincerely,



Abstract

Throughout Winnipeg's history, dating back to pre-colonial times, Broadway has played an important role in preserving the area's stories, as well as in highlighting its resilience. Broadway today; however, is perceived to be losing its sense of identity. This gradual yet dramatic shift in Broadway's prominence presents itself as a guiding question behind this capstone's research process: What are some possible examples of placemaking strategies and urban design guidelines that could be implemented on to Broadway to better commemorate its resilience?

Different organisations within downtown Winnipeg, such as the Downtown Winnipeg BIZ and the Winnipeg Arts Council, among others, have adopted placemaking initiatives along Broadway. Perhaps the most prominent of which was the *Bears on Broadway* project done in 2005. Following the driving vision behind these organisations' initiatives, this capstone aims to produce a set of example guidelines with the purpose of sparking a conversation about the future of Broadway. By means of a media scan, literature review, site

analysis, and a precedent study, Broadway is identified to be a prominent urban space, where placemaking and urban design could potentially develop along its urban ground-floor, particularly along its median.

Transforming Broadway into a continuous linear park that highlights the area's resilience could possibly alter downtown Winnipeg's urban fabric by providing a communal space at the city's scale. It could also imply a collaboration that is inclusive of local organisations, particularly the Indigenous organisations on and adjacent to Broadway.

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1. INTRODUCTION

- 1.1 Purpose of Study
- 1.2 Research Questions
- 1.3 Brief Overview of Research Methods
- 1.4 Importance of Study
- 1.5 Project Limitations
- 1.6 Report Structure



Figure 1. "Bears on Broadway" bear sculptures
The Murals of Winnipeg



“Winnipeggers should get out and enjoy Broadway, Western Canada’s oldest boulevard” (Gillies, 2001).

The first chapter introduces the research topic being the revival of Broadway through placemaking and urban design. It also introduces the initial motivation that drove me to pursue this topic. Furthermore, the chapter lists the three research questions, as well as the research methods that will be guiding the rest of the report.

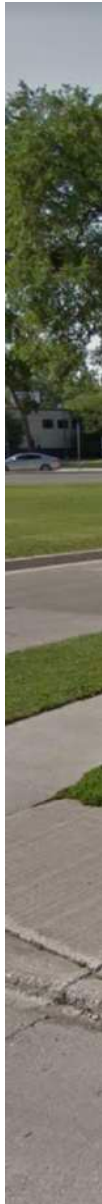




Figure 2. Bear Sculpture on 143 Henry Avenue
Google Maps

1.1 Purpose of Study

I arrived in Winnipeg during August of 2021. At first, I was staying in a residence on St. Mary Avenue, and since it was my first visit to the city, I spent the first couple of weeks exploring Downtown, primarily on foot. One of the many public installations that piqued my curiosity was a giant sculpture of a bear along Henry Avenue, as seen in Figure 2. The bear, which had a Metis traditional capote painted on it, was sitting in the garden in front of the Manitoba Metis Federation building.

The reason this bear captured my interest was because I kept seeing it at different locations over the city. The only difference was that each bear had its own unique pattern painted on it. I spotted several of them along Assiniboine Avenue behind the Legislative building. My favourite was of two bears sitting back-to-back, both carrying a stacked pile of stones on their heads. This sculpture, according to *The Murals of Winnipeg*, was the gateway piece leading to the rest of the bear sculptures that had originally been installed on Broadway (Buchanan et al. 2022). The sculpture, as seen in Figure 3, is called Nanookshuk. It represents two aspects of the Inuit culture. The first being the Nanook, or polar bears, and the second being the Inukshuk, a pile of stones traditionally used as directional markers to guide Inuit travellers on their arctic journeys (Buchanan et al. 2022).

Bears on Broadway was a fundraiser project commemorating the 75th anniversary of CancerCare Manitoba (CCMB). The project ran from May to October of 2005, and according to CCMB (2022), it was among

the top 10 tourist attractions of Canada for the year 2005. Broadway, between Memorial Boulevard and Main Street, during that time was a beautiful destination that used public art to attract people to its green median. The median in this location is the wide, green, and treed strip of land situated between Broadway's two vehicular carriageways.

Later that month, I revisited Broadway hoping to catch sight of any bear sculpture I might have missed. The sculptures were not there, and had been moved to various privately owned locations. The median on Broadway was mostly used as resting stops for people crossing between the two sidewalks. The trees planted along the centre of Broadway are perhaps the only noticeable elements which hint at the greatness of Broadway. I believe that the green central axis has the potential of transforming Broadway into a commemorative and shared street, one that reflects and celebrates Winnipeggers' resilience through time.





Figure 3. Nanookshuk Sculpture on Assiniboine Drive
The Murals of Winnipeg

1.2 Research Questions

Throughout this report, I will address three key research questions. The first question relates to Winnipeg's past, and it aims to identify major historical events that are relevant to Broadway. The second question focuses on recent examples of placemaking and shared streets, through the lens of a literature review and precedent studies. The third question is directed towards the future, and it aims to suggest a vision for Broadway; one which could establish it as a landmark of Downtown Winnipeg.

1. Which of Winnipeg's historical events could potentially influence placemaking on Broadway?
2. How are other cities successfully achieving placemaking at street level?
3. What urban design guidelines could be implemented on Broadway to transform it into a commemorative street that celebrates Winnipeg's history?

1.3 Brief Overview of Research Methods

For this project, I did not apply research methods that required me to engage with persons and communities. Instead, I relied on site analysis and a precedent study to help me in the development of urban design guidelines that could be introduced to the project site. I also made use of my sketching and design skills to render some possibilities of how I envision the revival of Broadway to look like according to the results of the analysis at hand. From these possibilities, I drafted potential urban design guidelines for Broadway. I also left out the guidelines that did not fit the context of the project site.

For the site analysis, I conducted several site visits to Broadway during different times of the day. I also visited the site at various times during the year from October 2021 to February 2022, to experience it through multiple weather conditions. When on site, I primarily relied on direct observation to record and sketch different aspects of Broadway. In addition to these site visits, I incorporated

virtual observation through Google Maps and Google Earth as part of my analysis process. Virtual observations of the site were useful when visiting Broadway was not an option, due to harsh weather or time constraints. Another benefit of Google Earth is the Timeline feature, which allowed me to observe the Broadway site, as well as sites of the studied precedents, at different years. In addition to Google Maps and Google Earth, I relied on ArcGIS to map some of the aspects included in the analysis of Broadway.

For the precedent study, I examined three projects, most of which were built. I did not limit myself to North American precedents; instead I was guided by the concepts established in the literature review chapter about placemaking. The three precedents, located in New York, Montreal, and New Zealand, were selected due to similarities between their respective contexts and that of Broadway. Contextual similarities between precedents could impact a site's potential design processes (Arab & Mullon, 2022). Furthermore, the selected precedents could inspire a conversation about potential placemaking initiatives on Broadway.

1.4 Importance of Study

Broadway, since its creation in 1873 (Manitoba Historical Society, 2021), has been one of Winnipeg's most prominent and historical boulevards. The scale of Broadway, spanning from Osborne Street to Main Street, constitutes a major feature of downtown Winnipeg's urban fabric.

Transforming Broadway into a commemorative and shared street could signify a stronger pedestrian network along its axis, as well as a more controlled vehicular network. Reviving Broadway to its historic status could not only alter its street-facing blocks, but it could also affect the Central Business District and the South Broadway – Assiniboine Neighbourhood. The median on Broadway, if designed properly and creatively, could act as a recreational destination for both character districts. This study explores some possibilities which could spark a conversation about reviving Broadway.

1.5 Project Limitations

This project was conducted bearing in mind a few limitations and biases, which I will proceed to discuss in this section. Aside from my instructor, Dr. Rae Bridgman, and two advisors, Dr. Richard Milgrom and Cindy Tugwell, I did not engage with any other professionals regarding this project, its progress, or its results. My advisors did not fall short of providing me with supplementary documents and directing me towards helpful resources. Their expertise inspired my gradual thought process that led me to where I am; however, consulting additional experts, such as landscape architects and environmental planners, could have added more insight and relevance to my analysis of Broadway's natural resources and green network.

The project does not cover all issues related to Broadway. When researching Winnipeg's and Broadway's history, I was selective about which historical events to include. Perhaps the biggest limitation to my project was not engaging in conversations with the public regarding Broadway's future vision. The core of placemaking as a

planning approach is the participation of and consultation with communities. Interviewing residents of Broadway's neighbouring districts, as well as employees working in Broadway's street-facing blocks, would have diminished some of the limitations associated with the project. The groups who would have enriched my findings the most are Indigenous Peoples and First Nations living in Winnipeg, particularly in the downtown area. My identity both as a non-Indigenous person, designing and planning for Indigenous placemaking, and as an international student in a Canadian city has its implications. My research would have been enriched had I been able to consult with Indigenous People and First Nations within the area. In addition, most of the authors whose work I referenced are non-Indigenous.

1.6 Report Structure

The first chapter is an introduction to the project. The chapter begins with the inspirations that drove me to pursue Broadway as a site for intervention. It also highlights the project's relevance in relation to Broadway's current urban conditions. The chapter briefly discusses the research methods used, and ends with the project's limitations and biases.

Guided by a series of Free Press articles, Chapter 2 provides a background of five historical events that were significant to Broadway and the people of Winnipeg. The chapter concludes by extracting five 'themes of resilience' inspired from the mentioned historical events.

In the third chapter, Literature Review, I examine a set of peer-reviewed theses, projects, and articles to establish definitions and criteria for placemaking as a leading approach in city planning. The chapter discusses three types of placemaking: heritage, Indigenous, and Informal.

Chapter 4 provides a thorough analysis of Broadway, as defined by the project site's boundaries. The analysis covers various areas of planning and design, such as transportation, built structures, and open space. I conclude this chapter with a summary of strengths and weaknesses deduced from the analysis of the project site.

In Chapter 5, Precedent Study, I examine a set of North American projects that attempted to transform major city streets through urban design guidelines. I also explore projects that, in one way or another, were successful in achieving placemaking.

Chapter 6 presents a combination of findings and results. The chapter discusses the project's objectives of placemaking and commemoration. It also lists urban design guidelines, both at a general scale for Broadway and specific scales for each of the medians. After a brief discussion on the implementation process for the project, I provide a series of illustrations which best render my intended vision for Broadway.

Chapter 7 provides a summary for the entire project. The chapter also reiterates some of the project limitations and talks about considerations for the future. I conclude the chapter and the report as a whole with some final thoughts.



Figure 4. [left to right] Sketch of Upper Fort Garry, 1872 / Building the Shoal Lake Aqueduct, 1915 / Winnipeg General Strike, 1919 / Broadway Avenue, 1907
City of Winnipeg Archives

PEG.



2. BACKGROUND

- 2.1 Indigenous Burial Grounds under Broadway
- 2.2 Shoal Lake 40 on Broadway
- 2.3 General Strike of 1919
- 2.4 Streetcar 356 and the Rails of Winnipeg
- 2.5 Elm Trees of Broadway
- 2.6 Summary

Five stories about Broadway were chosen with the intent of providing a background that guides the capstone's research process; as well as spark a conversation about the future of Broadway by inspiring possibilities of placemaking strategies along its median and sidewalks.

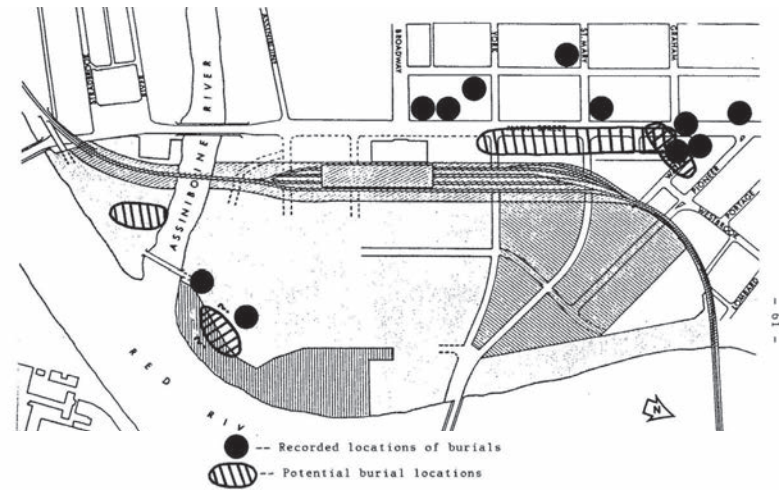


Figure 5. Recorded and potential Indigenous burial sites
Winnipeg Free Press



Figure 6. Current location of the Smallpox burial mound
Google Maps

2.1 Indigenous Burial Grounds under Broadway

During 1781, a smallpox epidemic quickly spread across southern Manitoba, ultimately reaching the area that is now known as The Forks, where a community of around 5,000 Indigenous Peoples lived (Sinclair, 2018). The Indigenous peoples living in the Forks during that time were Cree, Nakota, and Dakota, as well as Anishnaabeg, or Ojibwa, who frequently travelled to and from the area. By 1784, over 1,000 of the Indigenous peoples had died from the smallpox epidemic. Wanting to immediately migrate to safer grounds, the Indigenous communities did not have time to properly mourn the deceased, and quickly buried them before fleeing north and west (Sinclair, 2018). According to Sinclair (2018), many archaeologists and recorders to the area, such as fur trader Edwin Denig, described the burial site as a large mound with an overwhelming number of graves. Denig also described the burial site's location to be within the area of the intersection of the Red and Assiniboine Rivers. Sinclair (2018) and archaeologist Leo Pettipas conducted further research to decipher the burial site's current location.

Upon examining an article by the Manitoba Free Press from October of 1875, among other references which discuss the burial site, it became apparent to the archaeologists that the smallpox burial mound is located under the area of Broadway and Main Street, particularly under the surface parking lot of the Wawanesa Building, as seen on the map in Figure 5. The aerial image in Figure 6 shows the current condition of the recorded smallpox burial site being a surface parking lot.

Downtown Winnipeg possibly includes more mass graves of Indigenous People than what has been recorded. The smallpox burial mound under Broadway is just one example. The space as it is today, a surface parking lot, could also be seen as an opportunity for the advance of reconciliation.

2.2 Shoal Lake 40 on Broadway

On October 22 of 1970, the Centennial Fountain, located in the median of Broadway between Donald and Hargrave Streets, was unveiled and presented to the City of Winnipeg. The intention behind the Centennial Fountain was to commemorate the 50th anniversary of the first water supplied to Winnipeg and the Winnipeg Metropolitan Region from the Shoal Lake Aqueduct (Doucet & Algje, n.d.). While this event was being celebrated by Winnipeggers, it was being lamented and condemned by Shoal Lake 40 First Nation, whose ancestral lands were forcibly developed in the early 1900s to allow for the construction of the aqueduct (Lorraine, 2016).

Shoal Lake 40 First Nation is an Ojibwa or Ontario Salteaux First Nation (SL40, 2019). According to the SL40 website, the total registered population of Shoal Lake 40 First Nation was 568 in 2011, 266 of whom were living on the reserve's island. The construction of the aqueduct isolated the Shoal Lake 40 community and restricted their access on and off the island (Bernhardt, 2019).

To reach neighbouring First Nation communities, members of Shoal Lake 40 had to cross part of the Indian Bay either by canoes, boats, ice roads during the winter, or more recently a ferry. These modes of transportation were unsafe and led to the death of many of the members over the years (Bernhardt, 2019).

Even though Shoal Lake provides Winnipeg with clean drinking water, Shoal Lake 40 First Nation has been, until recently, under a boil-water advisory since 1977. According to former Shoal Lake Councillor, Tom Anderson, the First Nation, which once celebrated their water resources by gardening, trapping, and cultivating wild rice, was, until recently, restricted to importing bottled water (Bernhardt, 2019).





Figure 7. Centennial Fountain - Broadway and Donald Street
Google Maps

The construction of the Freedom Road Bridge in 2013 was the first successful attempt at reconnecting Shoal Lake 40 First Nation to the ‘rest of Canada’. In 2014, Shoal Lake initiated a campaign with the purpose of informing Winnipeggers of the origin source of their drinking water (Bernhardt, 2019).

Throughout the years, the resilience of Shoal Lake 40 First Nation has been widely unrecognised. The Centennial Fountain on Broadway, shown in Figure 7. celebrates the Winnipeg Aqueduct, but fails to mention Shoal Lake 40 and the sacrifices made by the First Nation for the betterment of Winnipeg. The median that the Centennial Fountain is on presents itself as a potential opportunity to properly commemorate the resilience of Shoal Lake 40 throughout the years.

2.3 General Strike of 1919

In July of 2020, the Manitoba Federation of Labour commissioned artist Charlie Johnston to paint a mural over the side of the Union Centre building on 275 Broadway in commemoration of the centennial of the Winnipeg General Strike of 1919 (Maclean, 2020). The mural, as seen in Figure 8, represents the resilience of the workers who went on strike demanding better labour rights.

During 1919, Winnipeg was going through a severe economic crisis, and there were hardly any jobs for neither the soldiers returning from the First World War nor the immigrants who arrived in Winnipeg prior to the war (CBC, 2013). This caused a division between the poor and the wealthy, which ultimately motivated the working class to go on strike.

June 21st of 1919 was the height of the strike. What was supposed to be a silent parade demanding workers' rights turned into a battle scene between the strikers and the Winnipeg police special forces. According to a 2013 CBC documentary on the Winnipeg General Strike, there were several eyewitness reports of innocent bystanders getting beaten by the police, a streetcar being tipped over and set on fire, and one man shot dead on the sidewalk. One of the more tragic events of that day, as Nolan Reilly (2013) describes it, took place in the alley now located at the corner of Lily Street and Market Avenue. A group of strikers, which included children, got trapped in the middle of the alley with police special forces approaching from both sides beating them with batons. This incident became known as Hells Alley (CBC, 2013). Reilly also notes that many of these strikers were immigrants. In fear of being identified and deported by the Government, the immigrant strikers did not seek medical care. Because of that, it is unknown exactly how many people were injured during the events of that day, also known to many as *Bloody Saturday*.

BACKGROUND

In November of 2017, the Winnipeg General Strike monument, commissioned by the City of Winnipeg, was built in the corner previously known as Hells Alley (Bernhardt, 2017). The structure, as seen in Figure 9, commemorates the events that took place that year, particularly on *Bloody Saturday*, by providing people with maps and information relating to the strike. One block to the west, at the intersection of Main Street and Market Avenue, is the location of the Winnipeg General Strike streetcar sculpture. The sculpture is located on the exact spot where the original streetcar of 1919 got overturned. During the unveiling of the sculpture, the artists behind its design expressed the importance of remembering and commemorating such historic events (Bernhardt, 2019).

Today, both the Manitoba Federation of Labour in Union Centre and the mural painted on the side of the latter are reminders of the events of the General Strike, as well as its outcomes.

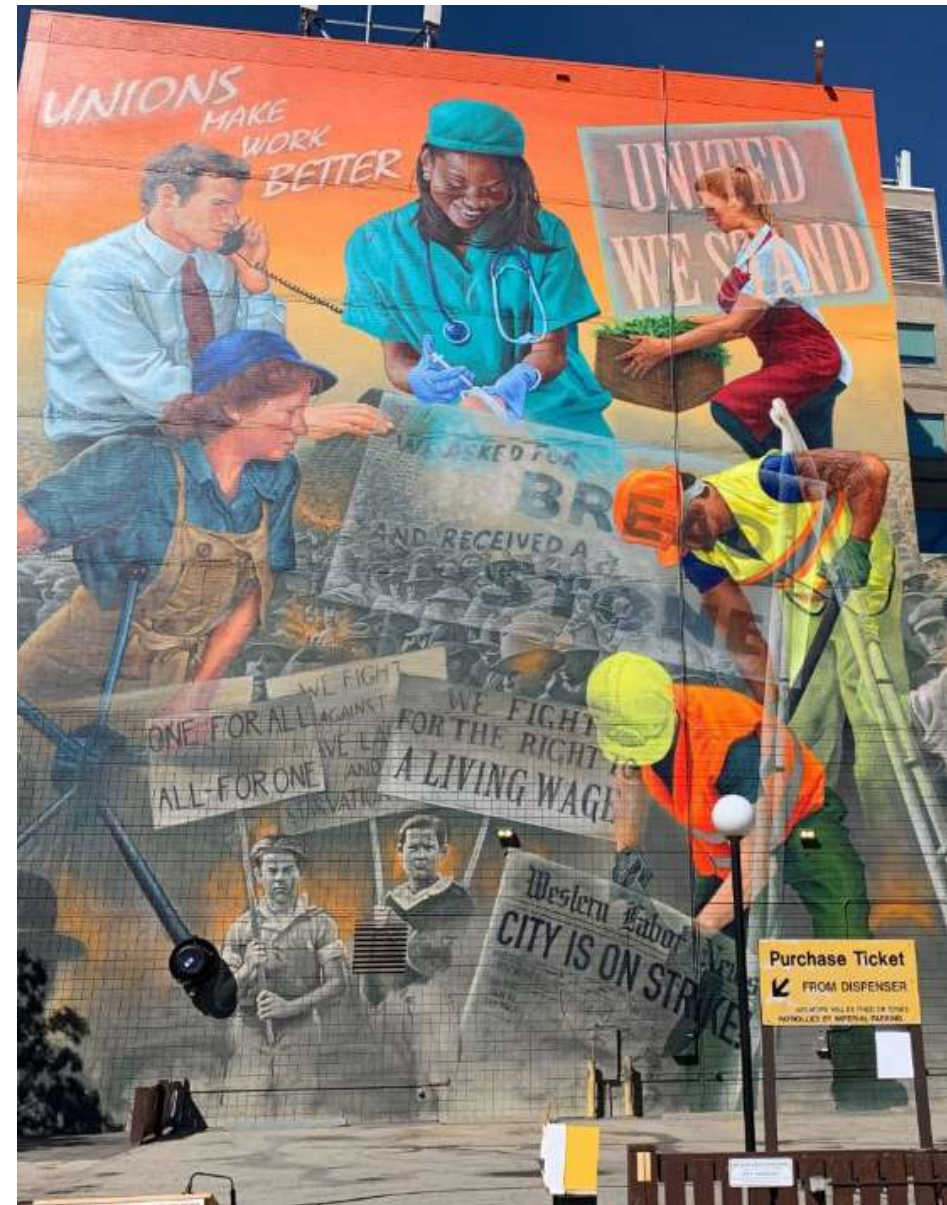


Figure 8. Mural on the side of the Union Centre building
CBC Manitoba

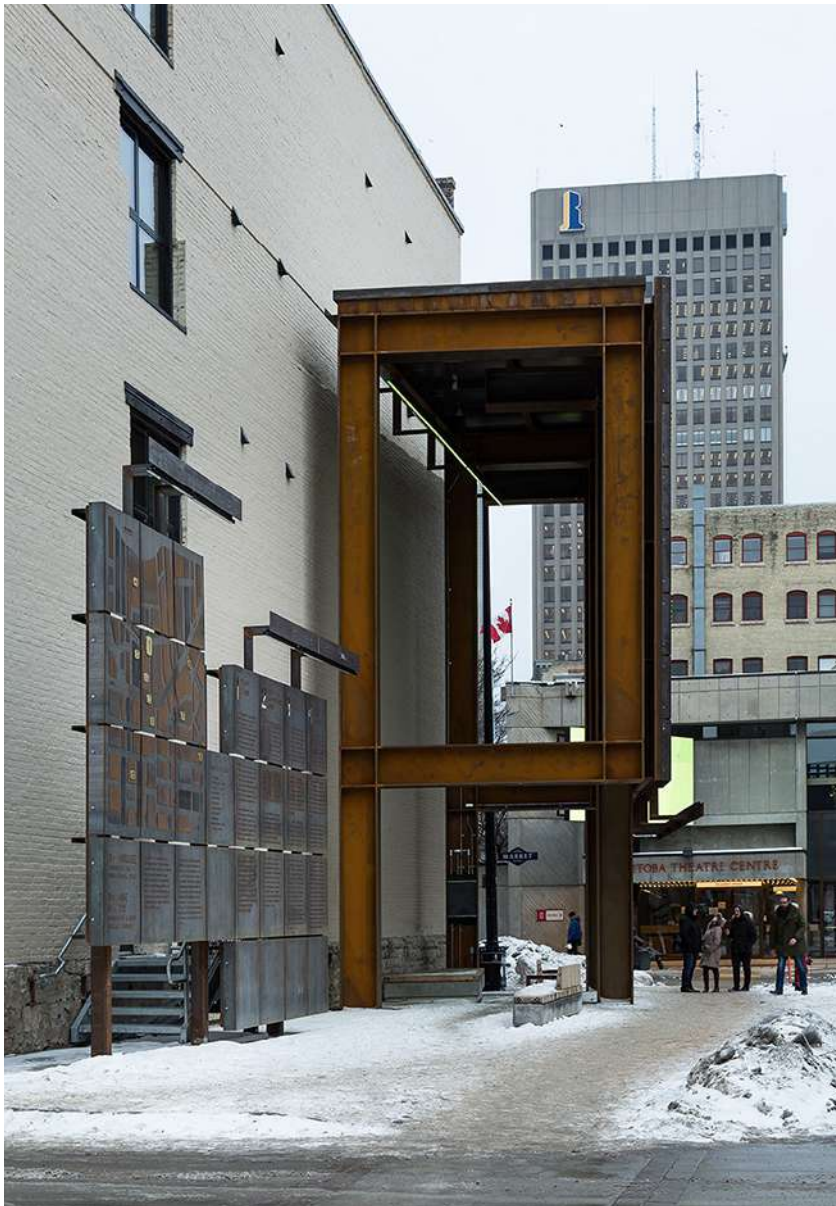


Figure 9. 1919 General Strike Monument
CBC Manitoba



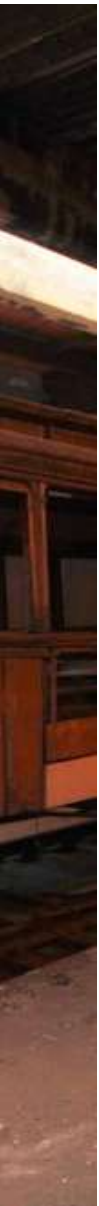
Figure 10. Streetcar 356 at the Winnipeg Railway Museum in Union Station
Heritage Winnipeg

2.4 Streetcar 356 and the Rails of Winnipeg

September 12 of 1955 marked a shift in Winnipeg's transportation system. The last of Winnipeg's streetcars, which once activated the city's major streets, Broadway being one of them, rode the rails one last time before getting replaced by buses, marking the end of the streetcar era (Winnipeg Free Press, 1955). Today, Streetcar 356, the last remaining original wooden streetcar in Winnipeg, is on display at the Winnipeg Railway Museum in Union Station (Heritage Winnipeg, 2021). Cindy Tugwell, who is the Executive Director of Heritage Winnipeg, believes that Streetcar 356 is an important landmark to Winnipeg's history, and that it could contribute to people's awareness of the city's past modes of transportation and rail history.

Today, Heritage Winnipeg, with the help of volunteers, have been working on restoring Streetcar 356 to its former status. This restoration would highlight Streetcar 356's resilience, and it could provide people with an insight to Winnipeg's past.

The median along Broadway, being the original location of the streetcars' tracks, presents itself today with the potential of incorporating design and placemaking elements that could highlight Winnipeg's streetcar system, particularly the presence of Streetcar 356 and the efforts to preserve it by Heritage Winnipeg.



2.5 Elm Trees of Broadway

Towards the end of the 1800s, David England, who was the City of Winnipeg's first superintendent to the Public Parks department, was hired for the landscaping of various public parks and spaces in the city (Cassidy, 2016). England was also tasked to choose the species of trees to be planted along the city's residential boulevards, the most notable of which were Portage Avenue and Broadway. England decided on the American Elm, a tree native to eastern North America. Him and his team planted thousands of elm trees, defying the settler trends of importing non-local plants. The American elms began to thrive after a couple of seasons, and according to England, their tree canopies were unparalleled in the city's vegetation (Cassidy, 2016). Figure 11. shows the lined Elm trees on Broadway during 1910.

In 2021, the City of Winnipeg's Public Works department requested funds from the federal Natural Infrastructure Fund to support their efforts in restoring the American Elm trees on Broadway (Pursaga, 2021). Several of the Elm trees, planted in the late 1800s – early 1900s, have already died from different environmental stresses.

The Elm trees of Broadway have been an important constituent to the City's natural heritage resources. Today, the resilient Trees of Broadway, which have always been appreciated by both Winnipeggers and visitors from the outside, are facing natural and environmental risks that threaten their existence. Preserving the Elm trees of Broadway could signify the continuation of Broadway's natural heritage.





Figure 11. Elm trees on Broadway during 1910
Winnipeg Free Press

2.6 Summary

Throughout this chapter, I highlighted five stories from Winnipeg's past, which in one way or another relate to Broadway. The Indigenous burial mound located under Broadway and Main Street, Winnipeg Aqueduct and its implications on Shoal Lake 40 First Nation, the memory of the Winnipeg General Strike of 1919 through the Manitoba Federation of Labour and the mural on the Union Centre, the last remaining wooden streetcar, and the Elm trees of Broadway. Each of these stories signifies resilience. Referring to Appendix A, the locations of these five events are highlighted on an aerial view of Broadway. The five themes of resilience identified thus pertain to the Indigenous people and strike protestors, Streetcar 356, and the Elm trees. Resilience pertains to people, heritage, and nature. Moving forward, inspiration from these five themes in order to establish placemaking strategies along Broadway is just one example of how the street could potentially be activated through the intersection of history and art.

3. LITERATURE REVIEW

- 3.1 Heritage Placemaking
- 3.2 Indigenous Placemaking
- 3.3 Informal Placemaking
- 3.4 Summary

Placemaking strategies could better encapsulate the diverse layering that build up a city's urban fabric and represent its history and culture, as well as its people's stories.

3.1 Heritage Placemaking

The main objective of placemaking is to attribute an identity onto a space to make it meaningful for those who inhabit it and utilize it. Placemaking strengthens the experiences which allow people to better perceive their communities (Trejo, 2012). It also explores the relationships which people have to their lands, and the knowledge and stories that have been passed down through generations. In addition to that, placemaking can be attributed to the sustainability of communities (Rivera, 1999). When people's stories are remembered and celebrated, so are their ways of living. Passing on these stories from generation to the next implies the continuation of people's stories, signifying their commemoration. Ancient modes of inhabiting spaces begin to translate on to contemporary contexts, strengthening their durability and resilience through time. Placemaking strategies often present themselves as an educational tool informing us about past stories. The essence of placemaking is characterized by collaboration with different groups and communities (Schneekloth & Shibley, 1996 as cited by Rivera, 1999). People have varied

experiences and perceptions of a place, and so when an attempt at placemaking is set to capture the essence of that place, planners must ensure that the outcome is a collective creation that represents the voices and stories of all its current and past inhabitants. Rivera (1999) stresses the importance of planners' facilitating and engaging role in representing a city's marginalised communities in governmental settings.

Walker (2018) construes a sense of place to be a qualitative feeling dependent on meanings and memories that people appropriate to places (Tuan, 1974, 1977 as cited by Walker, 2018). Often, people's behaviours in places tend to be, directly or indirectly, influenced by elements of that place. When people recognize a place's history and identity, they become inclined to respect and commemorate the space. This could lead to better usage of a place, which in turn contributes to placemaking. If people are oblivious of a place's history and identity, they might attribute their own perceived narratives of the place, which might not be representative of the local and native identities. This type of informal placemaking could lead to the appropriation of a place, diminishing its community's sense of place.

3.2 Indigenous Placemaking

“Inuit have been making, shaping, and naming places on the land and the sea ever since their ancestors” (Heyes & Dowsley, 2018, p. 284) Placemaking, in fact, is not a new approach to city planning. It has long existed alongside communities for the purpose of wayfinding. The Nanookshuk bear sculpture on Assiniboine Drive, seen in Figure 2. is one example of Indigenous placemaking that is able to tell a story. A stacked pile of stones was used by Indigenous Peoples to mark their travels and instill a sense of identity onto their journeys. The Nanookshuk Bear today is a contributing element to Indigenous placemaking in Winnipeg.

In a 2018 research titled Practices and Process of Placemaking in Inuit Nunangat (The Canadian Arctic), Heyes and Dowsley highlight Inuit’s relation to land and sea, and provide examples of placemaking strategies created by Inuit as a result of these relations. One of these examples is the illuralaaq, which is an Inuit term that means permanent cabins (Heyes & Dowsley, 2018). In the more

recent past, there has been an increase in the number of illuralaaq being constructed across Nunavik in Quebec. The cabins are a substitute to the tents that were once regularly erected near fishing lakes and rivers. The particularity in the design of these cabins, and the sustainability of the local materials used in their construction are contributors to the Inuit sense of identity. Heyes and Dowsley (2018) argue that contemporary placemaking does not emerge from nowhere, instead it draws inspiration from ancestral and historic practices. Throughout time, Inuit have been adaptive to changes in the environment and surroundings (Heyes & Dowsley, 2018). Contemporary placemaking, such as the illuralaaq, is a celebration of Indigenous practices and stories.

Indigenous Peoples living in Canada have a more powerful understanding of the term ‘resilience’. The cultural values that are still being shared among Indigenous Peoples today are an indicator of this resilience. Some of these values include: “culturally distinctive concepts of the person, the importance of collective history, the richness of Aboriginal languages and traditions, and the importance of individual and collective agency and activism” (Kirmayer et al, 2011).

3.3 Informal Placemaking

Informal placemaking, or unselfconscious placemaking as Walker (2018) defines it, is “driven by particular values, desires, aspirations, world views, and knowledge” (Walker, 2018). Places sometimes are attractive enough for people to decide to move in to. In doing so, they start to form a unique set of perceptions that could be unrelated to the area’s heritage. People could get drawn to a place’s character and discernible qualities, but be oblivious of its history. This often leads to a forced projection of an outsider identity (Paulsen, 2004). Seen as both a slow build-up or a sudden shock, the gentrification of urban places is diminishing their native identity and history, and contributing to a counteractive sense of place; one that is not synonymous with its local identity. The overlap between informal and Indigenous placemaking could bring with it different negative implications, particularly ones that diminish the local Indigenous voices.

3.4 Summary

Defining a place's identity becomes even more fundamental if the place happens to be located within settler cities. Over the years, one of the main consequences of urban planning has been the exclusion of Indigenous voices from the manufactured narratives of cities. The fabrication of restrictive places has made it challenging to create Indigenous-inclusive public spaces. Recent attempts at decolonization have been growing in popularity among North American cities. However, establishing an Indigenous-inclusive place should be further seen as a priority, and should not be limited to performative objectives but rather prescriptive guidelines and strategies. Planning for Indigenous Peoples should happen with Indigenous Peoples. To better grasp a community's sense of place, planners must forego their inherent biases and be open to a more equitable, collaborative, and inclusive process. Places could hold different meanings for people who belong to them as opposed to those who do not. If outsider planners are attempting to attribute meanings to places, it is important they start by identifying existing resources, knowledge, and

stories of the local people and communities (Hamdi, 2010 as cited by Atkins, 2011). "The intelligence of place ... is in the streets of places everywhere, not in the planning offices of bureaucracy" (Hamdi, 2010).

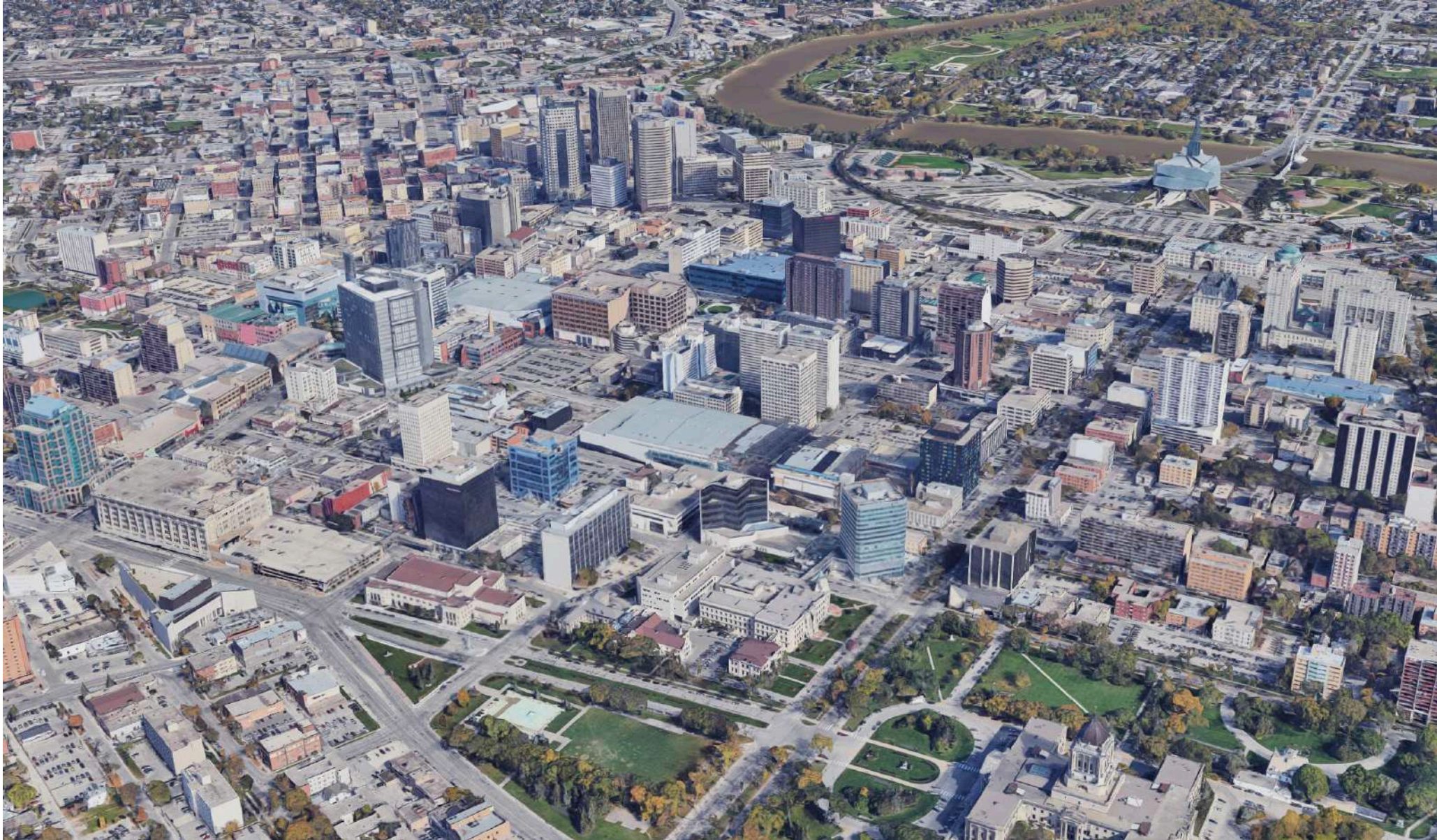


Figure 12. Aerial view of Downtown Winnipeg
Google Maps



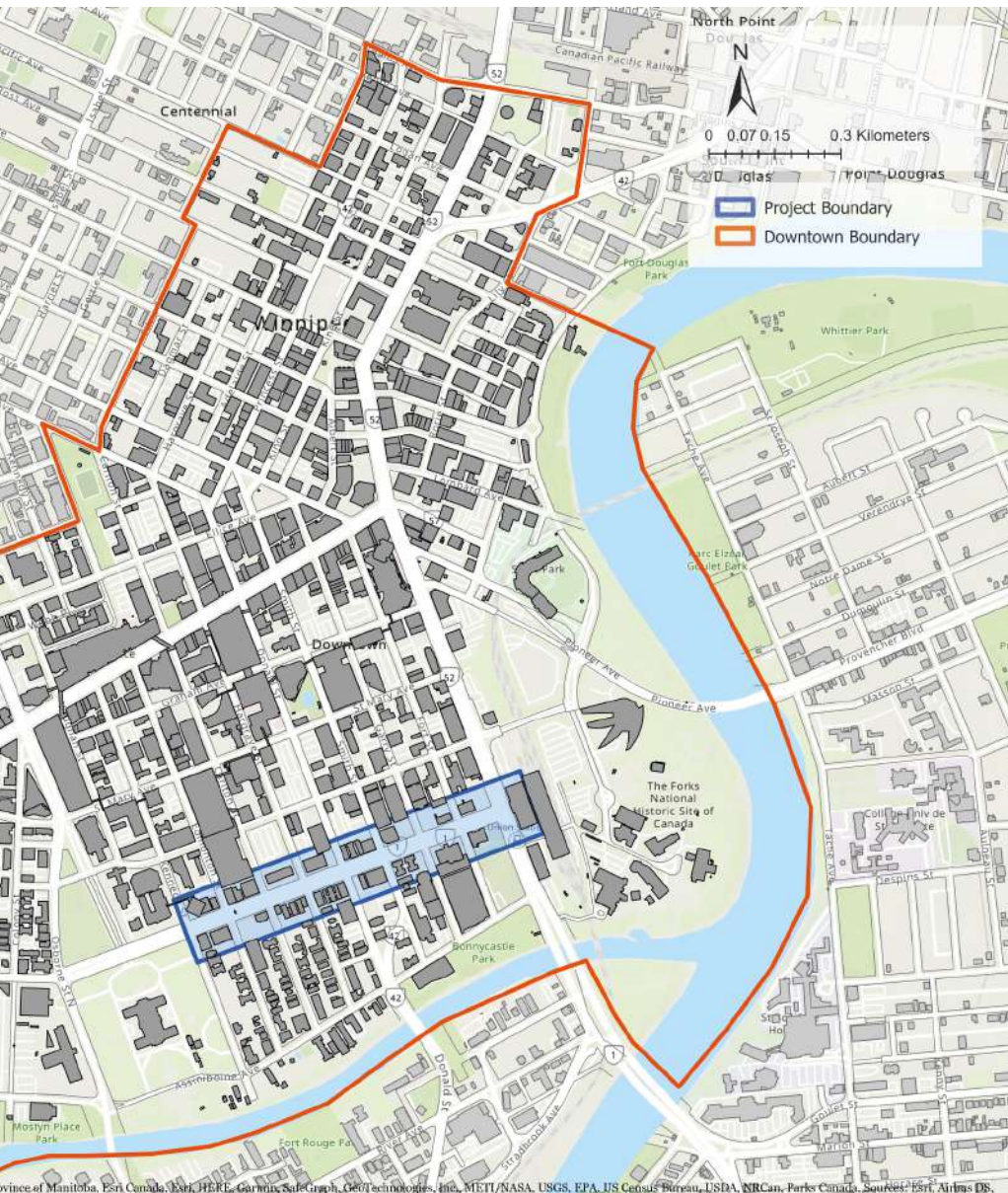
4. BROADWAY - PROJECT SITE

- 4.1 Study Area
- 4.2 Urban Ground-Floor
- 4.3 Buildings on Broadway
- 4.4 Street-Facing Blocks
- 4.5 Traffic and Transportation
- 4.6 Pedestrian and Cycling Circulation
- 4.7 Crime and Safety
- 4.8 Vegetation and Tree Canopies
- 4.9 Summary

“Broadway today buzzes with business. Along its length are insurance, banking, real estate, legal and engineering firms as well as government offices” (Gillies, 2001).

The following chapter examines Broadway through a standard set of criteria and by means of site analysis as a research method. Appendix B at the end of the report provides additional images of Broadway, both through direct and virtual observation, that might not be presented in this chapter.





4.1 Study Area

The map in Figure 13. shows the boundaries of Downtown Winnipeg, and in it the boundaries of the project site. The limits of the project are defined by Kennedy Street from the west and Main Street from the east. The project’s main axis is along the median strip in the centre of Broadway. Currently, the series of medians are planted with a line of trees on both sides. Even though some of the medians include seating areas and installations, they are very seldom frequented and utilized. The project’s limits extend beyond the median axis towards the sidewalks on both sides of Broadway. The median strips cannot be reached without having been on either side of the sidewalks, hence including them within the project site would further establish the relationship between the street-facing blocks on both sides of the median, as well as between the two neighbourhoods bordering Broadway; South Portage, or Central Business District from the north and South Broadway – Assiniboine Neighbourhood from the south.

Figure 13. Project Site within Downtown Winnipeg
Bassel Sleem

The map in Figure 14. presents character districts within the downtown boundary, as perceived from my analysis of the surrounding areas of the project site. The project site on Broadway is highlighted in blue. Anticipating this proposal's end goal, Broadway here is given a character district of its own. The objectives and guidelines, which will be contributing to Broadway's particular characteristics, will be discussed further on in Chapter 6 of this report.

To the north of Broadway is the Central Business District, or south Portage area, highlighted in red. This area of downtown is predominantly made up of mixed-use buildings. High-rise residential buildings have been increasing in numbers over the years, and today it is almost impossible not to come across several of them while in this area of downtown. Office and commercial buildings are also common. The ground-floor is a combination of cafés and restaurants, shops, offices, and entrances to residential buildings. There are several landmarks within the Central Business District. Landmarks, according to Lynch (1960) are physical elements within the city, of various scales and sizes, that act as guides for people travelling within the city.

Some examples of landmarks in the Central Business District include the RBC Convention Centre on York Avenue, as seen in Figure 15. and the Millennium Library on Donald Street. Although some landmarks could be unintentionally established by people, they could also be strategically planned for and placed in a way that promotes wayfinding.

To the west of Broadway is the Legislative Grounds. While this area has a distinct character of its own, it still overlaps with some of the study area's attributes. The Legislative Grounds, with the Legislative Building (Figure 17.) as its anchor and landmark, is characterised by open space and a wide field of view. On the opposite side of the Legislative Building are the Courts buildings and Memorial Provincial Park. In the centre of the Grounds is the continuation of Broadway's green median. The two medians in the Legislative Grounds area are the last of Broadway's medians; or first, for the people approaching the site from the west.

BROADWAY - PROJECT SITE

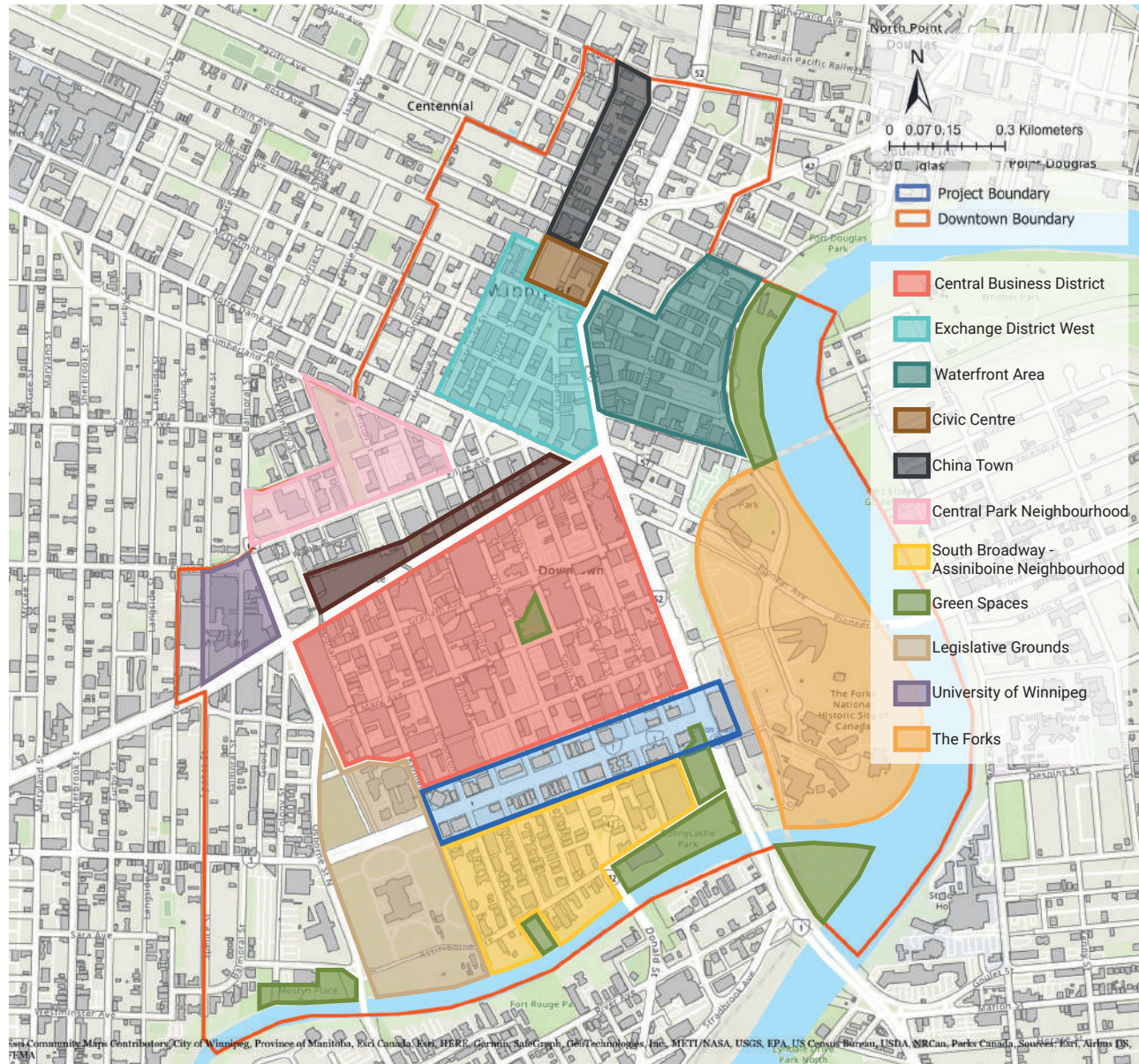


Figure 14. Project Site within Downtown Winnipeg's character districts
 Bassel Sleem

The South Broadway-Assiniboine Neighbourhood is predominantly made up of multi-family residential buildings (Figure 16.) with commercial activities on a few of their ground-floors. Broadway acts as a buffer that funnels vehicles from the four-laned streets in the Central Business District to the three-laned streets in the South Broadway – Assiniboine Neighbourhood. Sidewalks in the latter neighbourhood benefit from buffer zones which are planted to increase the separating distance between pedestrians and vehicles. The comfort of pedestrians is thus established as a priority, as opposed to streets in the Central Business District.

Beyond Union Station, to the east of the project site, is The Forks district. The lands of The Forks, located at the intersection of the Red and Assiniboine Rivers, were once known as the *meeting place*. Historically, they were first inhabited by Indigenous People, followed by Metis people, and later non-indigenous voyageurs and settlers (Cooper, 2009). The Forks Renewal Corporation and The Forks National Historic Site of Canada, established in 1988, have made it possible for The Forks to continue being a meeting place (Goundry, 2002).

Today, The Forks (Figure 18.) is celebrated among both Winnipeggers and outside travellers as a touristic destination. It includes a collection of mixed-use functions with a focus on recreation, history, and culture. The Forks also includes commercial uses, such as shops and restaurants within The Forks Market. Also in The Forks district is the Canadian Museum for Human Rights. Access to The Forks district from the project site is through an underpass on The Forks Market Road which is reached upon crossing Main Street towards Union Station.

In addition to the four districts discussed above, the map depicts locations of character districts, which are not near Broadway but are still part of the downtown boundaries. These character districts; however, still connect people to Broadway by walking, cycling, driving, and other modes of public transport. The development of Broadway as a commemorative and shared street might turn into a place of interest to people residing in any of downtown's districts, as well as people travelling from elsewhere in the city.



BROADWAY - PROJECT SITE

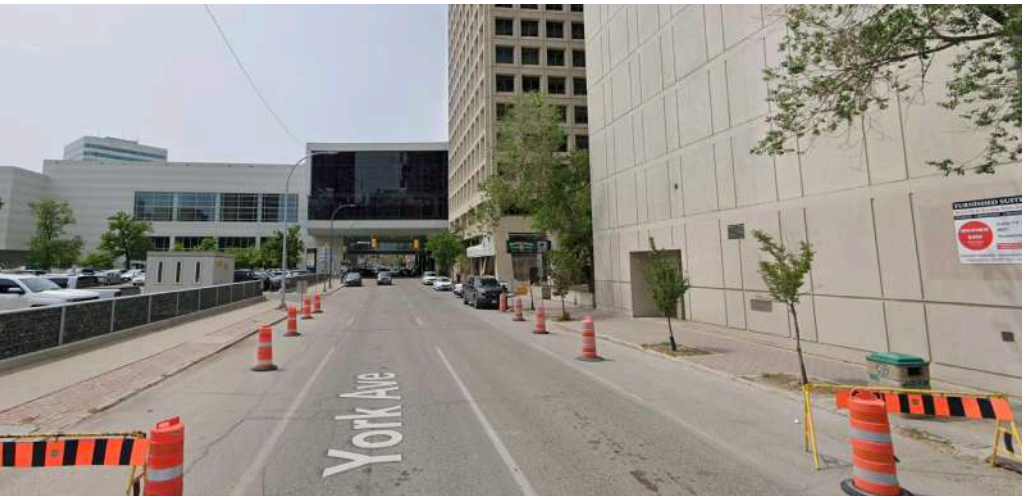


Figure 15. RBC Centre from York Street
Google Maps

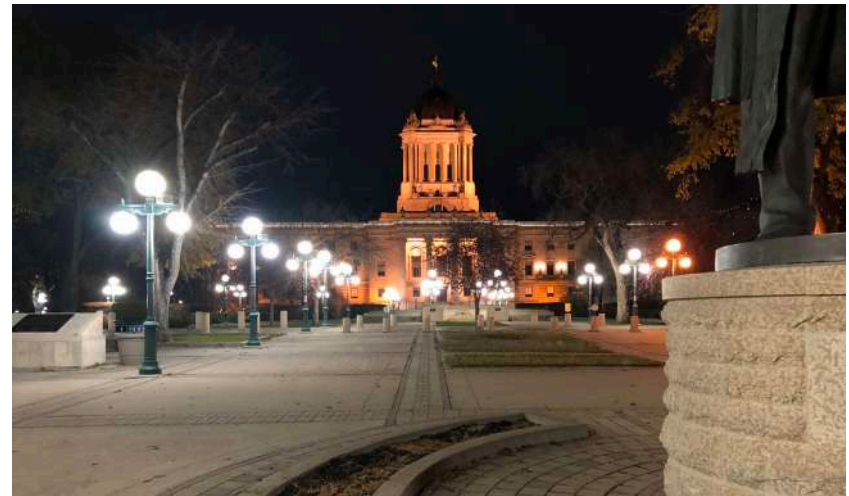


Figure 17. Legislative Building at night
Bassel Sleem



Figure 16. Carlton Street
Google Maps

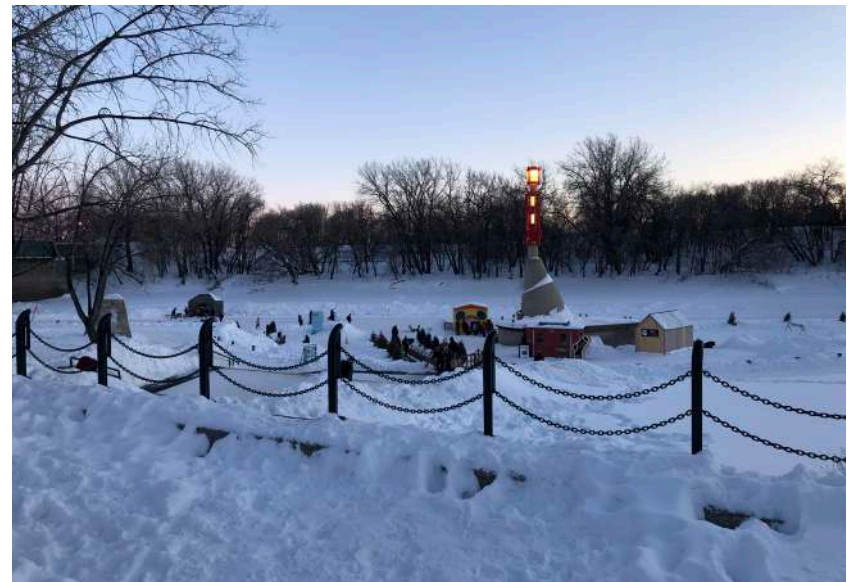
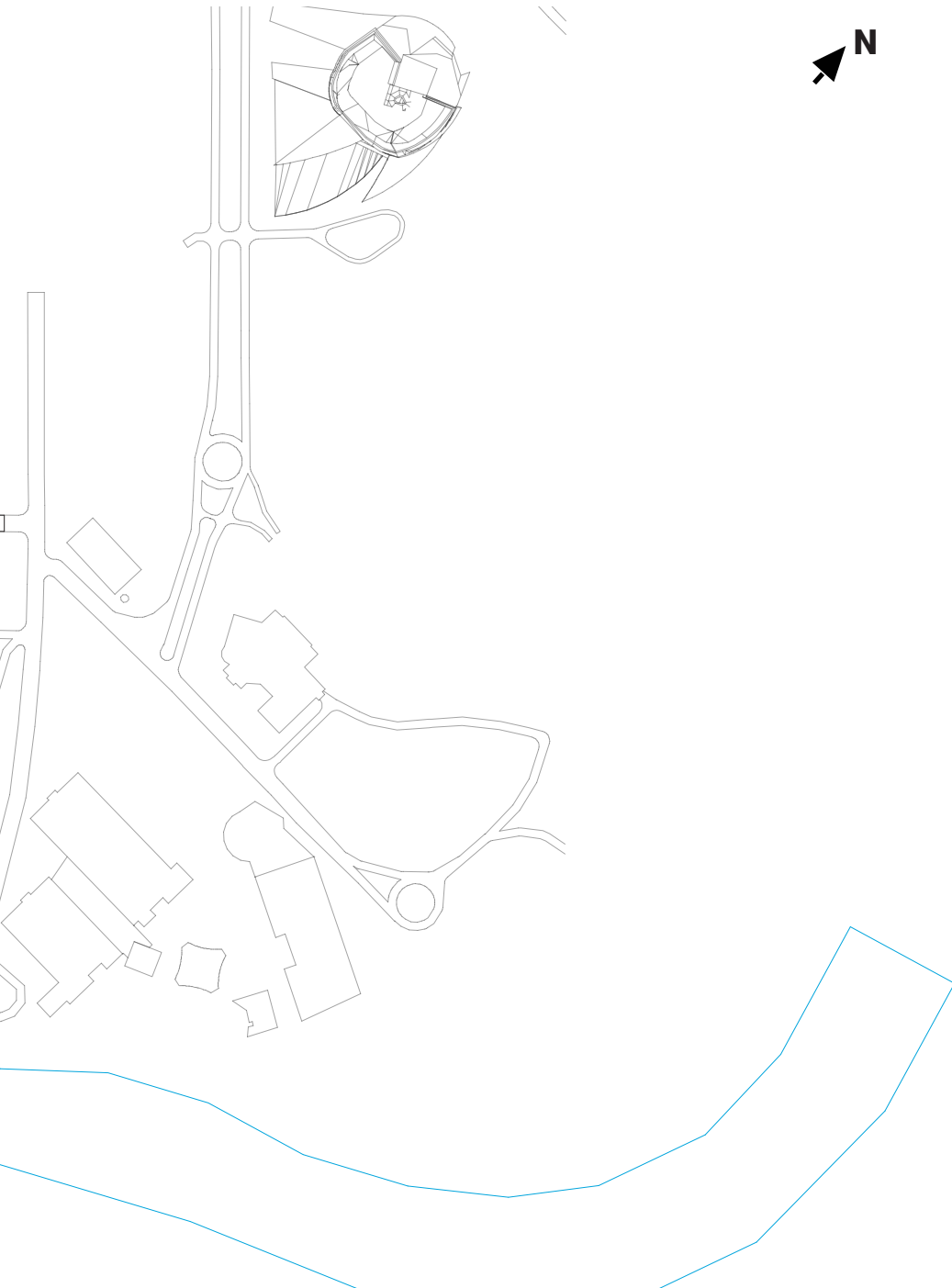


Figure 18. The Forks during winter
Bassel Sleem



4.2 Urban Ground-Floor

Historically, Broadway has been attributed certain characteristics, which define boulevards. Its use as an axis for streetcars in the 1900s (Heritage Winnipeg, 2021) is an indicator to the greatness and importance it once possessed. Another indicator is the long line of elm trees planted along the centre of Broadway. Many of Broadway's buildings are detached from the network of sidewalks through stairs, steps, and ramps, which is another indication to it being planned for as a residential boulevard (Doucet & Algie, n.d.). According to the Manitoba Historical Society, Broadway was named by the Hudson's Bay Company as neither a street nor a boulevard, just simply as Broadway (MHS, 2022). However, both intentional and unintentional means of planning for Broadway as a boulevard have granted today's project site with plenty of open space on its urban ground-floor.

In the map presented in Figure 19. I diagrammed the urban ground-floor of the project site according to four criteria: Public space, Semi-public space, Median, and Alley. Even though the median on Broadway is considered to be public property, I gave it a group of its own in this map in order to further analyse these eight green patches with more detail. In addition to that, I pointed out two of Broadway's installations: Centennial Fountain and Heaven Between interactive sculpture. While analysing the project site and walking along the median axis, the Centennial Fountain acted as a calming island that provided me with a resting place, and the Heaven Between installation acted as a marker that guided my visual wayfinding when walking from Union Station towards Kennedy Street. These two installations, in addition to a third that will further be discussed, have the potential of contributing to the placemaking of Broadway. Furthermore, I mapped out some of the visible landmarks within the project's boundaries, which are Union Station, Upper Fort Garry Heritage Provincial Park, and the Fort Garry Hotel.

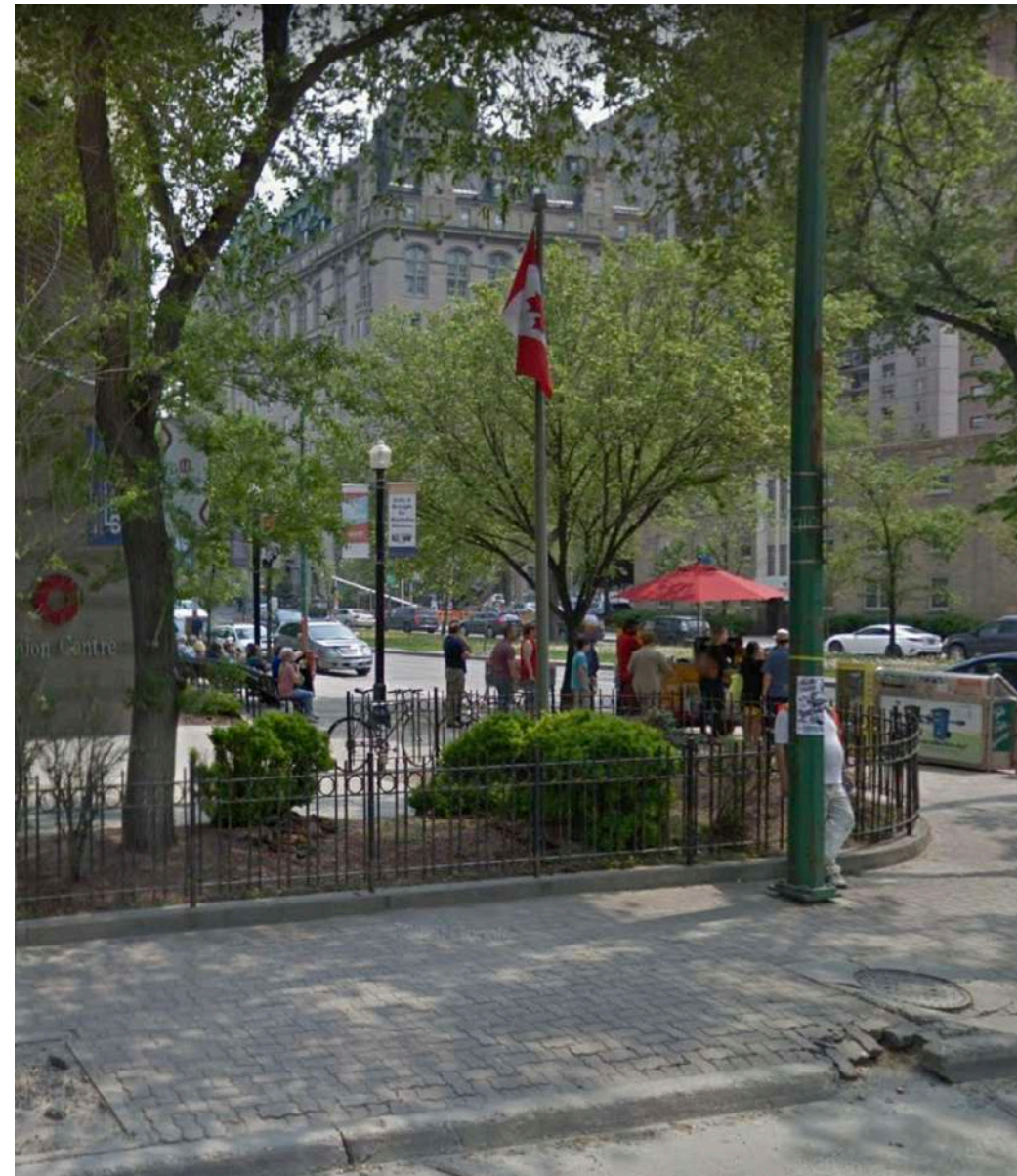


Figure 20. Outdoor vendor in front of Union Centre
Google Maps

PUBLIC SPACES

Public spaces, mapped in yellow, represent the spaces which are barrier-free and do not restrict people's movements. In Broadway, the sidewalks are the main constituents of the public space network. The median strips in the centre of Broadway are also treated as public space, but since this project focuses on the transformation of Broadway's median axis, I have given them a category of their own, to be examined as unique entities.

Sidewalks on Broadway are wide enough to offer various amenities, such as vendors as seen in Figure 20. Along the entire length of both sidewalks, pedestrians have many seating options to choose from to rest. There is more than one design to the outdoor benches, but a wooden bench is the predominant style. People could also sit along the steps and planters of buildings, but that would cross over into the semi-public spaces which will be discussed next. Depending on the functions within the street-facing blocks, some of the sidewalks feel more public than others.

For example, the strip of sidewalk in front of the Fort Garry Hotel lacks benches, and is interrupted by the Hotel's interior road. People might thus not feel inclined to utilize that sidewalk as they would with others. The sidewalk in front of the Upper Fort Garry Park is designed in a way that draws people into its space, making it feel as one with the Park. Sidewalks in front of surface parking lots are usually bordered by a fence, which might make them undesirable or even unsafe for people to use. Trees planted along both sidewalks of Broadway act as barriers between pedestrians and vehicles. They also provide shade and shelter that contribute to not only people's experiences, but also to any pets that could be accompanying them. More examples of public spaces along Broadway are presented in Appendix C.

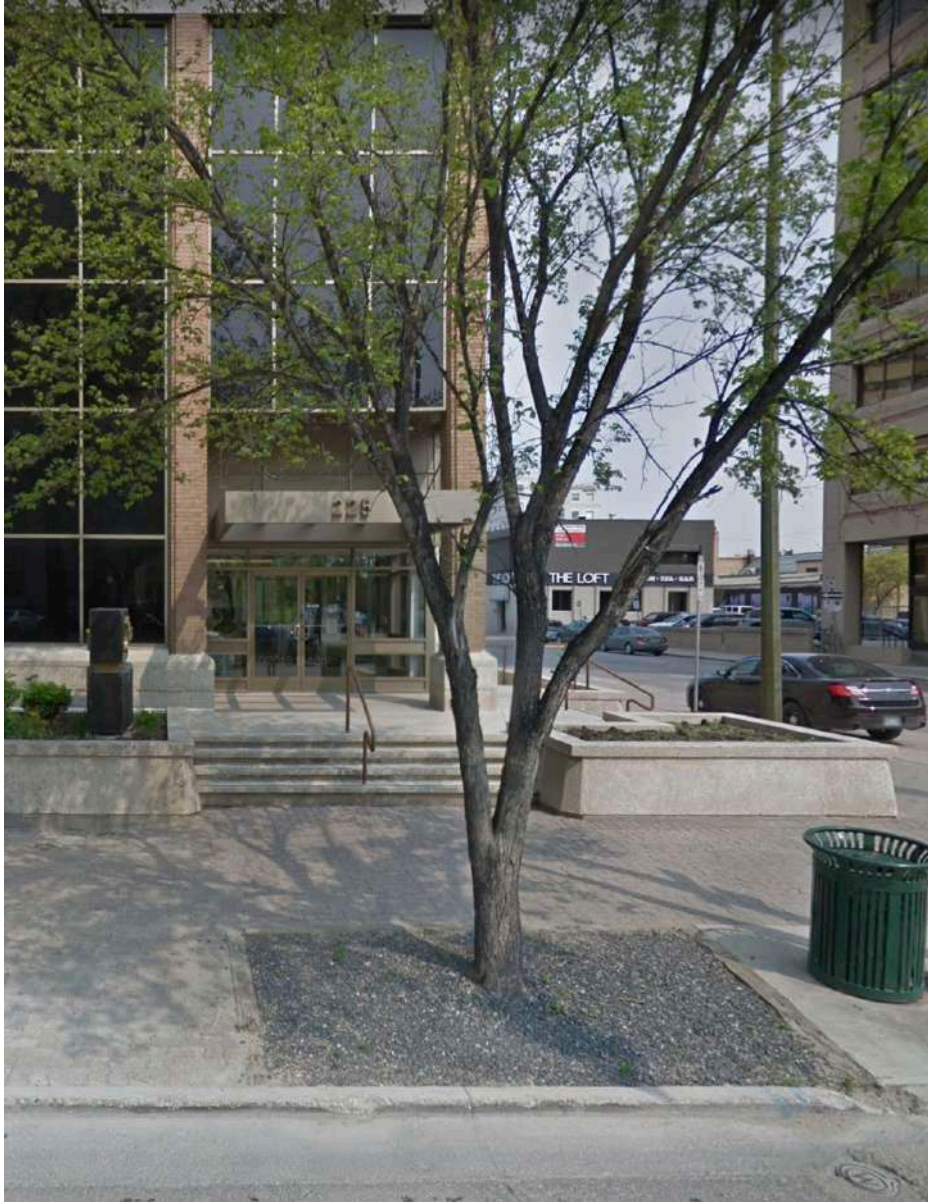


Figure 21. Semi-public space in front of 226 Broadway
Google Maps



Figure 22. Semi-public space in front of 326 Broadway
Google Maps

SEMI-PUBLIC SPACES

Semi-public spaces, mapped in blue, represent the spaces which are open for the public to utilize, but are not free of barriers. Barriers in this context include objects that restrict people's access to the semi-public spaces. Examples of barriers are stairs, planters, patios, and building entrances. Buildings constructed on Broadway during the 60s and 70s were known to include podiums and planters that separate their structures from the sidewalks, as seen in Figure 21. This urban design guideline was set to add value to the formal qualities of Broadway's sidewalks (Doucet & Algie, n.d.).

Today, these semi-public spaces offer opportunities for informal activities to occur, such as vendors and pop-up stores. As mentioned earlier, the activation of Broadway's open spaces depends highly on the functions of the street-facing blocks. This creates two major scenarios of people using both public and semi-public spaces. The first is when a semi-public space is part of a restrictive ground-

floor, such as in the examples of the Fort Garry Hotel and 386 Broadway. In this scenario, people might tend to avoid gathering in the public spaces (sidewalks) in front of these buildings. The second scenario is when a semi-public space is part of an inviting ground-floor. The Woodsworth Building and Monarch Life Building are two examples. People might be easily inclined to access the semi-public space because of their inviting steps and podiums. The restaurant patio at the bottom of the Union Centre building is perhaps the only exception to the two mentioned scenarios. The patio is restrictive in the sense that it favours customers of the restaurant, but it is still visually inviting for people to gather in front of. The picture shown in Figure 22 is an example of a semi-public space that is recessed into the ground-floor, making it accessible only through a set of stairs. This might be inviting for some people, but not accessible for others. More examples of semi-public spaces along Broadway are presented in Appendix D.

MEDIAN

Medians, mapped in numbers 1 through 8, are the central element to the revival of Broadway, both geographically and metaphorically. In the introduction, I talked about the Bears on Broadway project. According to Milgrom (2022), a lot of the bear sculptures during that time were situated along the medians of Broadway. This encouraged people to better utilize the medians' green spaces, instead of only using these patches as crossings to get from one sidewalk to the other. Today, even though they have many trees, benches, and two installations on them, the medians are barely used by people.

Currently, there are four different scenarios to the medians, referring to Appendix E. The first is characterised by a rectangular patch, of stone tiles, with a singular bench on it. The lack of barriers that enhance the separation of vehicles from people on this type of median weakens people's sense of privacy and makes it unpleasant to utilize. Medians 1, 6, 7, and the eastern half of Median 2 are examples of the first scenario.

The second scenario is characterised by two stone ledges facing each other, with a line of stone tiles in between them. The ledges, with bushes planted behind them, create a semi-secluded space, which some people might regard as inviting. Median 3, as seen in Figure 23. and the western half of Median 4 are examples of this second scenario.

The third scenario is characterised by the presence of installations. Currently, there are only two examples of this scenario, one on Median 2 and the other on Median 4. Both installations are mapped out as landmarks, and for that I will discuss them in the coming paragraph.

The fourth scenario for Broadway's median is the lack of any objects other than trees. Medians of this scenario are open patches of grass that seldom get utilized. Median 5, as seen in Figure 24. and Median 8 are the two examples of this scenario.



BROADWAY - PROJECT SITE



Figure 23. Median 3 at the intersection of Carlton Street
Google Maps

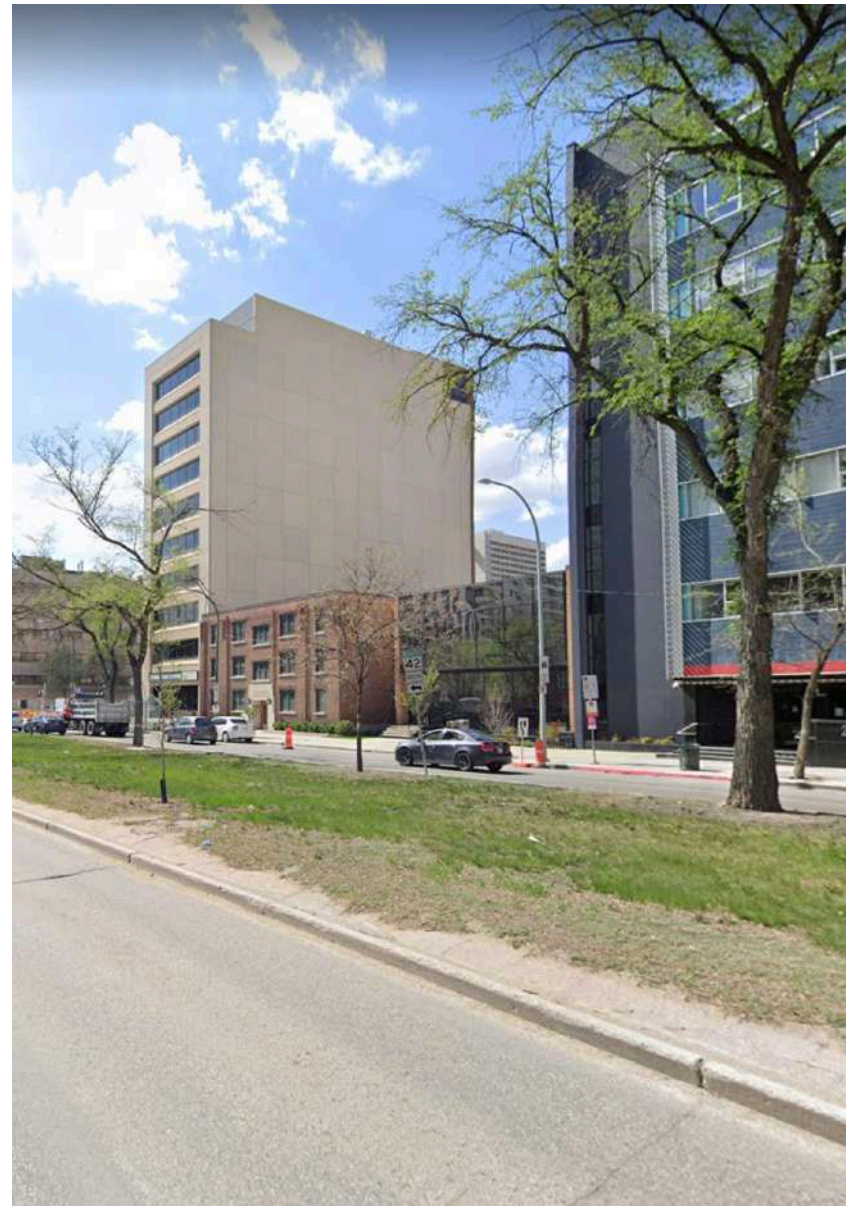


Figure 24. Median 5 at the intersection of Smith Street
Google Maps

INSTALLATIONS

One of the existing placemaking strategies on the sidewalk network is the Bike Racks on Broadway project. The project was a collaboration between the Winnipeg Arts Council and the Downtown BIZ on one hand, and four artists from Winnipeg on the other (WAC, 2008). Each of the steel bicycle racks was uniquely designed by the artists, who drew inspiration both from their lives and from Broadway. One of the bicycle racks, designed by Paul Robles, is of a monkey riding a bird, as seen in Figure 26. The monkey is a celebration of Robles's Asian heritage, whereas the bird is a symbolic representation of the lush nature within Broadway (Buchanan et al, 2022). The series of colourful bike racks is an efficient yet playful way of creating spaces for bicycles to park while offering people visual markers, each with a story to unfold.



Figure 25. Bike rack by Jessica Koroscil
Winnipeg Arts Council



Figure 26. Bike rack by Paul Robles
Winnipeg Arts Council

In 2016, the Winnipeg Arts Council, through its Public Art Program, set forth to install a permanent light-based sculpture on Median 2, located at the intersection of Broadway and Edmonton Street. Bill Pechet, the Vancouver-based artist behind the installation, was inspired from the dome structures found on the rooftops of some of Broadway's iconic buildings (WAC, 2016). Pechet also drew inspiration from the Elm trees on Broadway and interpreted the pattern of their leaves as cut-outs in the dome structure of the installation, as seen in Figure 27.

This installation, titled *Heaven Between*, was supported by the Downtown Winnipeg BIZ, which has been aiming to establish creative lighting along Broadway for years. One example was the *Lights on Broadway* 2011 project sponsored by the Downtown Winnipeg BIZ, Manitoba Hydro, Manitoba Homecoming 2010, and the Hotel Fort Garry (Winnipeg Free Press, 2011). *Lights on Broadway*, as seen in Figure 28, attracted around 30,000 people to the median on Broadway to look at the LED light display wrapped around the Elm trees as part of a lighting design competition. The winners of the competition each got to light up one of Broadway's medians.



Figure 27. *Heaven Between* installation
Bassel Sleem



Figure 28. Lights on Broadway at the intersection of Donald Street
Winnipeg Free Press

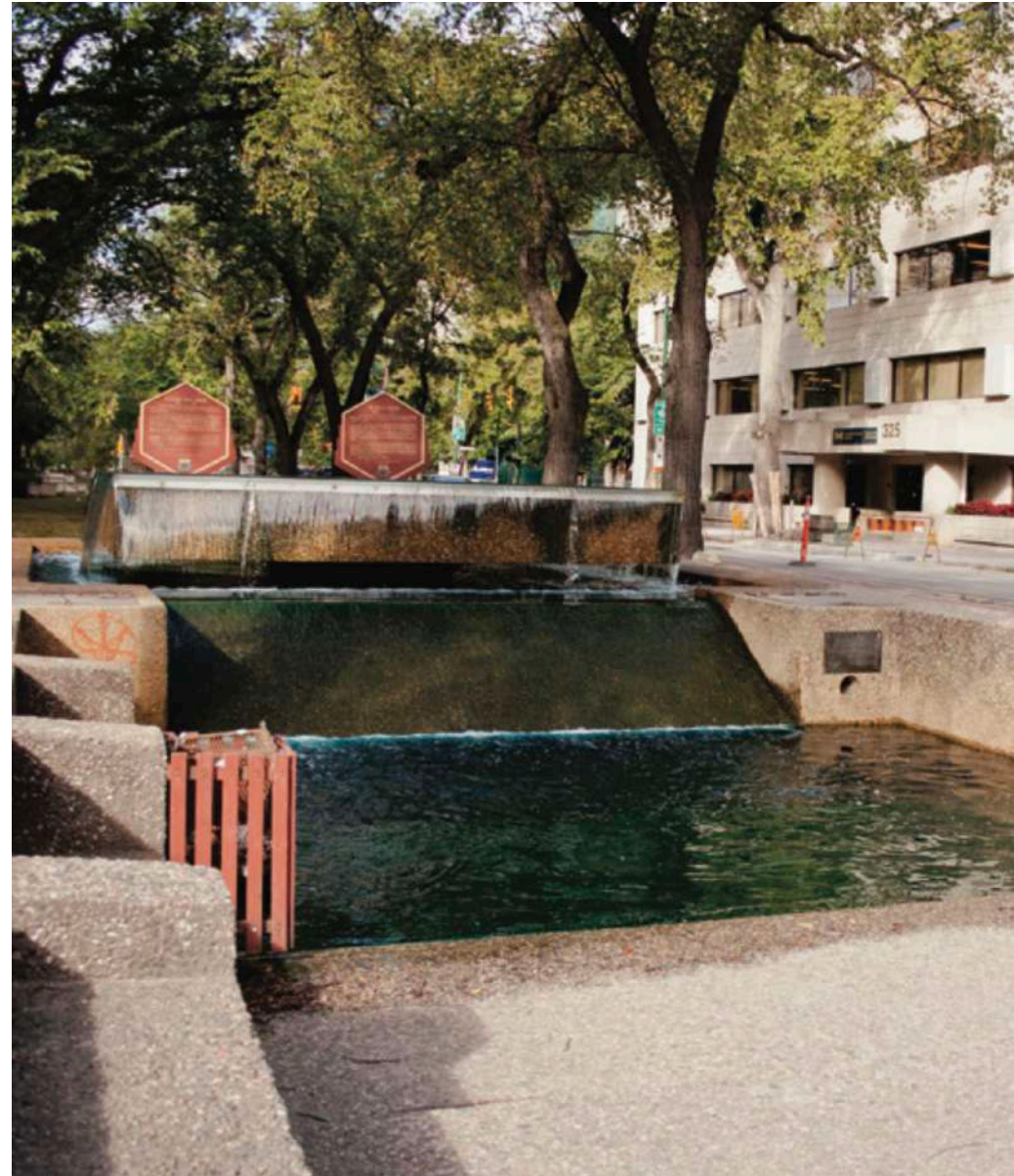


Figure 29. Centennial Fountain
Winnipeg Architecture Foundation

LANDMARKS

For several years after its opening in 1911, Union Station was filled with passengers arriving to and departing from Winnipeg, which was often referred to as “the gateway to the West” (Gillies, 2001). The Station witnessed the arrival of thousands of immigrants seeking better lives for themselves and their families. According to Heritage Winnipeg, the realisation of Union Station was the result of a joint venture between the Canadian Northern Railway (CNR), the National Transcontinental Railway (NTR), the Grand Trunk Pacific Railway (GTPR), and the Dominion of Canada (Heritage Winnipeg, 2022). This eventually led to the Canadian Pacific Railway (CPR) losing its power and control over federal railways. It also meant that the sole ownership that CPR once had over rail lines transformed into a co-operation in the rail industry.

Union Station, as seen in Figure 30. was pivotal in influencing a new nature of transportation; one which included railways, streetcars, and automobiles (Gillies, 2001). During February of 2015, Pattern Interactive

designed an interactive digital memorial, in Union Station, commemorating Canada’s involvement in the First World War. The memorial, which is a triptych of projected screens, displayed the names of thousands of Canadians who died during WWI (Heritage Winnipeg, 2021). The memorial’s location was symbolic as it reminisced about the past soldiers who entered the station oblivious of their permanent departure.

Known for its Château style architecture and famous for its historical ghost stories (Gillies, 2001), the Fort Garry Hotel is landmark to not only Broadway, but also Winnipeg. As seen in Figure 31. the Fort Garry Hotel is one of Broadway’s taller buildings and acts as an anchor to the street, complemented by the Woodsworth Building at the intersection of Broadway and Kennedy Street.

STREET OF RESILIENCE



Figure 30. Union Station in 1940
City of Winnipeg Archives



Figure 31. Fort Garry Hotel in 1940
City of Winnipeg Archives

ALLEYS

Many of the alleys between the buildings on Broadway are accessible and act as passageways for people wanting to cut through some of the street-facing blocks. These alleys could be looked at from the windows of neighbouring buildings; however, their lack of proper lighting might pose some safety concerns, which will be further discussed in section 4.8 of this chapter. Most of the alleys are located between residential buildings, possibly as a result of setback regulations. Some of the alleys, such as the one seen in Figure 32, are located next to buildings with commercial uses on the ground-floor. This might make it safer for people wanting to cross through the alleys.

It is important to recognise the alleys as part of the public space network on Broadway. Even though the alleys are physically connected to the sidewalks, there is a disconnect between how people use and activate these two public spaces, as seen in Figure 32.

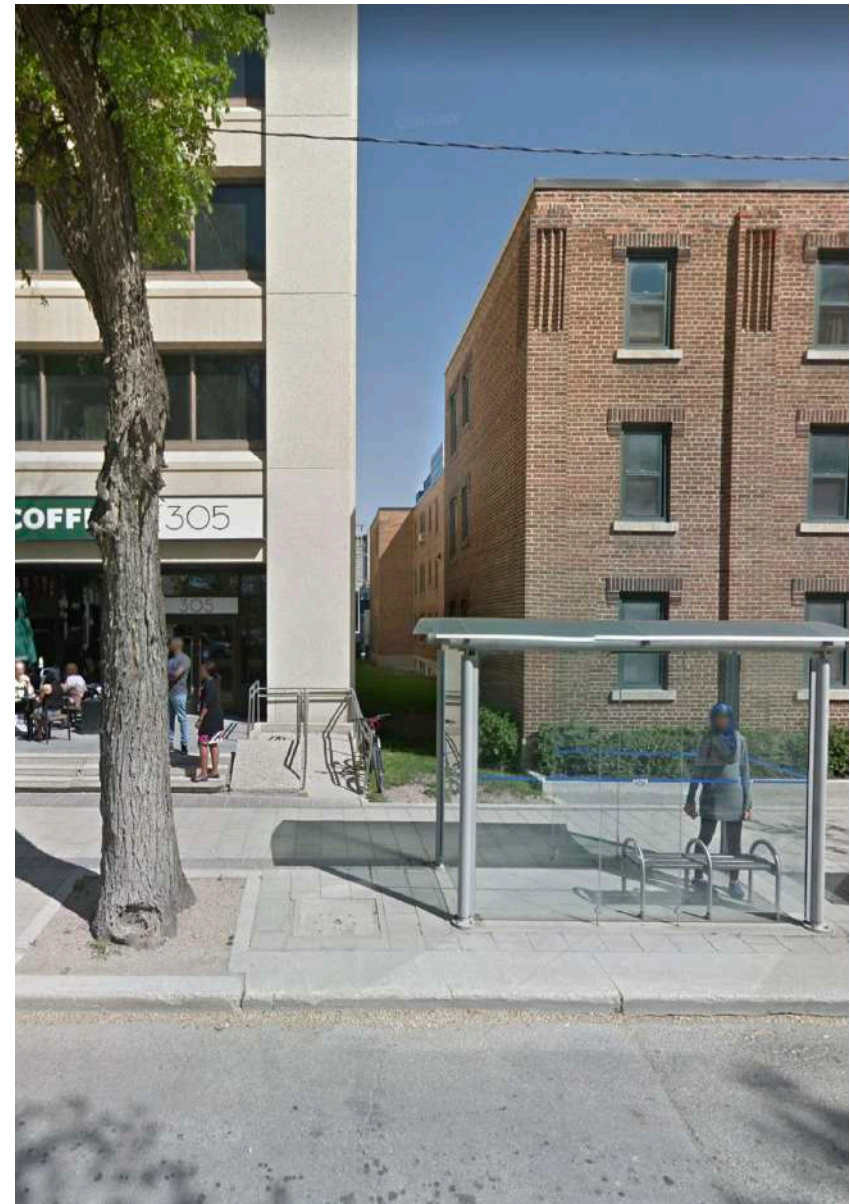
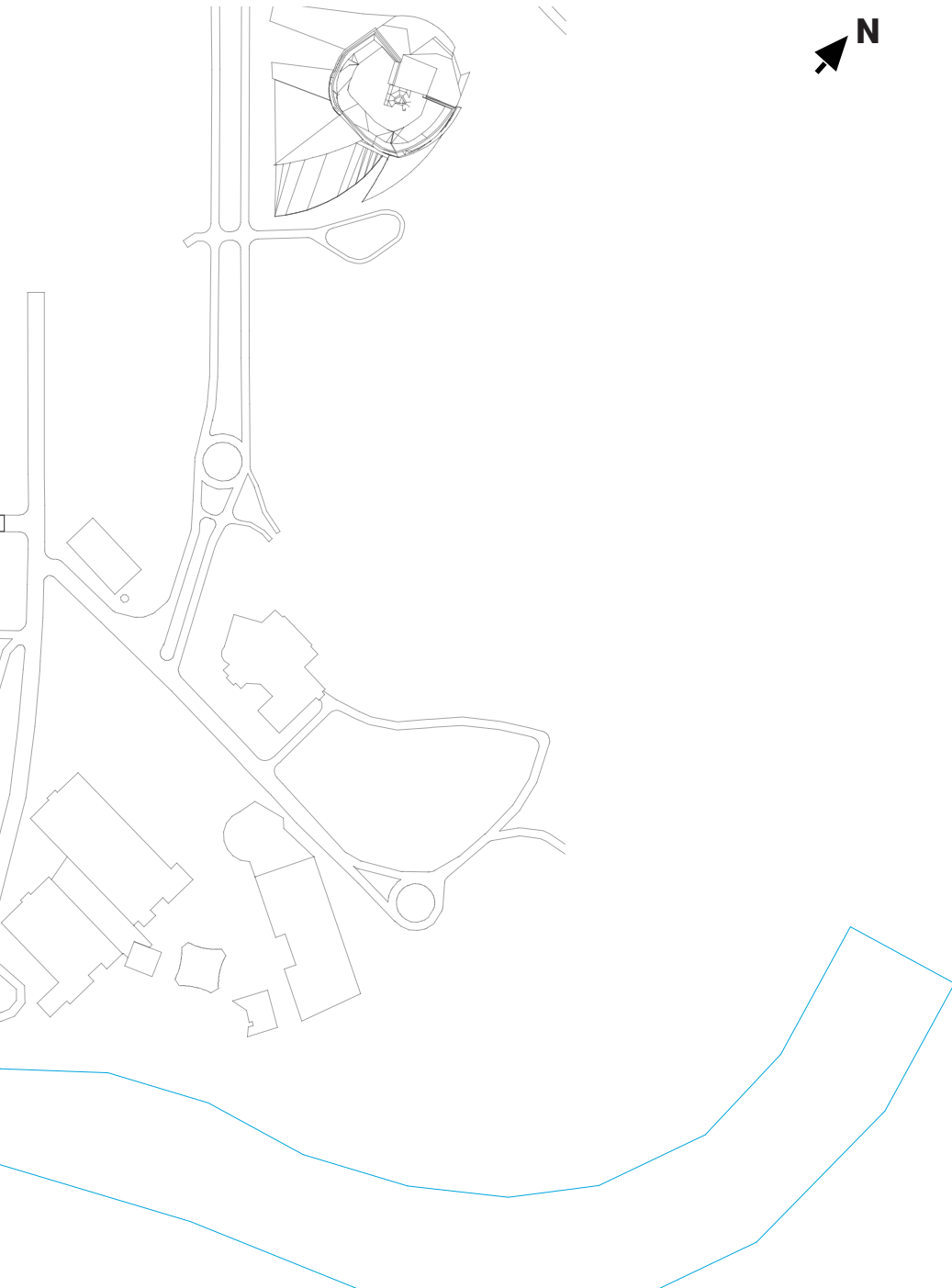


Figure 32. Alleyway next to 305 Broadway
Google Maps

STREET OF RESILIENCE



Figure 33. Buildings on Broadway
Basel-St.lem



4.3 Buildings on Broadway

As of today, there are 30 buildings located on Broadway between Main Street and Kennedy Street that have eyes on its median. While many other buildings also overlook Broadway, I chose to highlight the following 30 because of their physical connection to the project site, created through a series of access points along the sidewalks of Broadway. For this section, I relied on site analysis tools such as direct observation and mapping, as well as a guidebook about Broadway's architecture, written by Doucet, E. and Algie, S. (n.d.) from the Winnipeg Architecture Foundation, with support from MMP Architects and Downtown Winnipeg BIZ.

Referencing the map in Figure 33., starting on Kennedy Street and moving east to Main Street, the buildings on Broadway are:

STREET OF RESILIENCE

1 Broadway Disciples United Church

By the end of the 1960s, the original church that once sat on this land got destroyed by fire. The architects who were commissioned to construct a replacement for the perished church were inspired by the religious symbolism of ships, which they attempted to translate through the modern design of the Church (Doucet & Algie, n.d.). The Church was designed to serve a variety of events, and it includes spaces like an auditorium, library, classrooms, kitchen, nursery, and daycare, as well as facilities for the benefit of adolescent parents.

2 **4** 386 Broadway and 387 Broadway, respectively.

3 Located on 405 Broadway, this building was constructed in the mid 70s to serve as offices for the provincial government. The building, which was designed with an angled orientation that faces the Legislative Building, creates space at the ground-floor accessible to the public.

5 360 Broadway is a six-storey office building financed by the Metropolitan Estates and Properties Corporation (MEPC) in an attempt to establish Broadway as a financial district.

6 **7** **11** Imperial House on 379 Broadway, IBM Building on 373 Broadway, and Britannia House on 338 Broadway, respectively, are three other buildings financed by MEPC, and constructed in the 1960s in order to influence business and commerce in the area.

8 Imperial Office tower on 363 Broadway.

9 Hanfod Drewitt building on 354 Broadway is a single-storey retail store.

10 *Town House* residential complex on 346 Broadway.

12 Former Canadian Imperial Bank Commerce (CIBC) Building on 336 Broadway. Currently, the building accommodates for retail and commercial uses.

13 Monarch Life Building on 333 Broadway was originally intended to be the head office of the Monarch Life Assurance Company. Currently, it is the head office for the Workman's Compensation Board.

14 **15** 326 Broadway and 314 Broadway, respectively.

- 16** Centennial House on 310 Broadway is an eight-storey office building. The building is an extension to the high-rise apartment building neighbouring it on Donald Street.
- 17** Revenue Canada Offices on 325 Broadway.
- 18** **20** 296 Broadway and 305 Broadway, respectively.
- 19** Investors Building on 280 Broadway.
- 21** **24** Tweedsmuir Apartment Building, and Drake and Nelson Apartment complex, respectively.
- 22** Moody & Moore Offices.
- 23** Sovereign Life Building on 287 Broadway is a six-storey office building.
- 25** Union Centre on 275 Broadway is home of the Manitoba Federation of Labour, and it is a seven-storey office building with a mural painted on one of its sides.
- 26** Fort Garry Hotel (refer to page 48).
- 27** Cambrian Credit Union on 225 Broadway is a three-storey office building.
- 28** Manitoba Club, established in 1874, is Western Canada's oldest private club (Doucet & Algie, n.d.). This four-storey red brick building, previously referred to as the "Old Boys Club" (Gillies, 2001), has a strong colonial history representative of the men in power who were once its members. Members included prominent politicians from all levels of government, bankers, architects and engineers, and military leaders among others. According to Gillies (2001), the Club's notable members were in control of the development of Winnipeg over a period of 75 years. Today, membership to the Club is open to all genders and backgrounds, and is on a path of achieving total inclusion.
- 29** Wawanesa Building on 191 Broadway is a nine-storey office building and home to the Wawanesa Mutual Insurance Company.
- 30** Union Station (refer to page 48).

According to a directory about Indigenous organizations in Manitoba, which was compiled, edited, and printed by Indigenous Inclusion Directorate (IID), Manitoba Education and Training, and Indigenous Relations Manitoba Indigenous and Municipal Relations, some of the buildings on Broadway and its adjacent streets are the current locations of various Indigenous organizations. For example, the Aboriginal Court Worker Program, Manitoba Indigenous and Municipal Relations, and Urban Native Non-Profit Housing are three organizations on Broadway that guide and assist Indigenous people in various legal, development, and planning relations (IID et al.).

The mentioned three organizations are located on the top floors of their respective buildings, with very limited wayfinding to them. In the conversation about potential placemaking strategies on Broadway, targeting and incorporating the existing Indigenous organizations as part of the process and result could guide any additional placemaking strategy to be implemented.

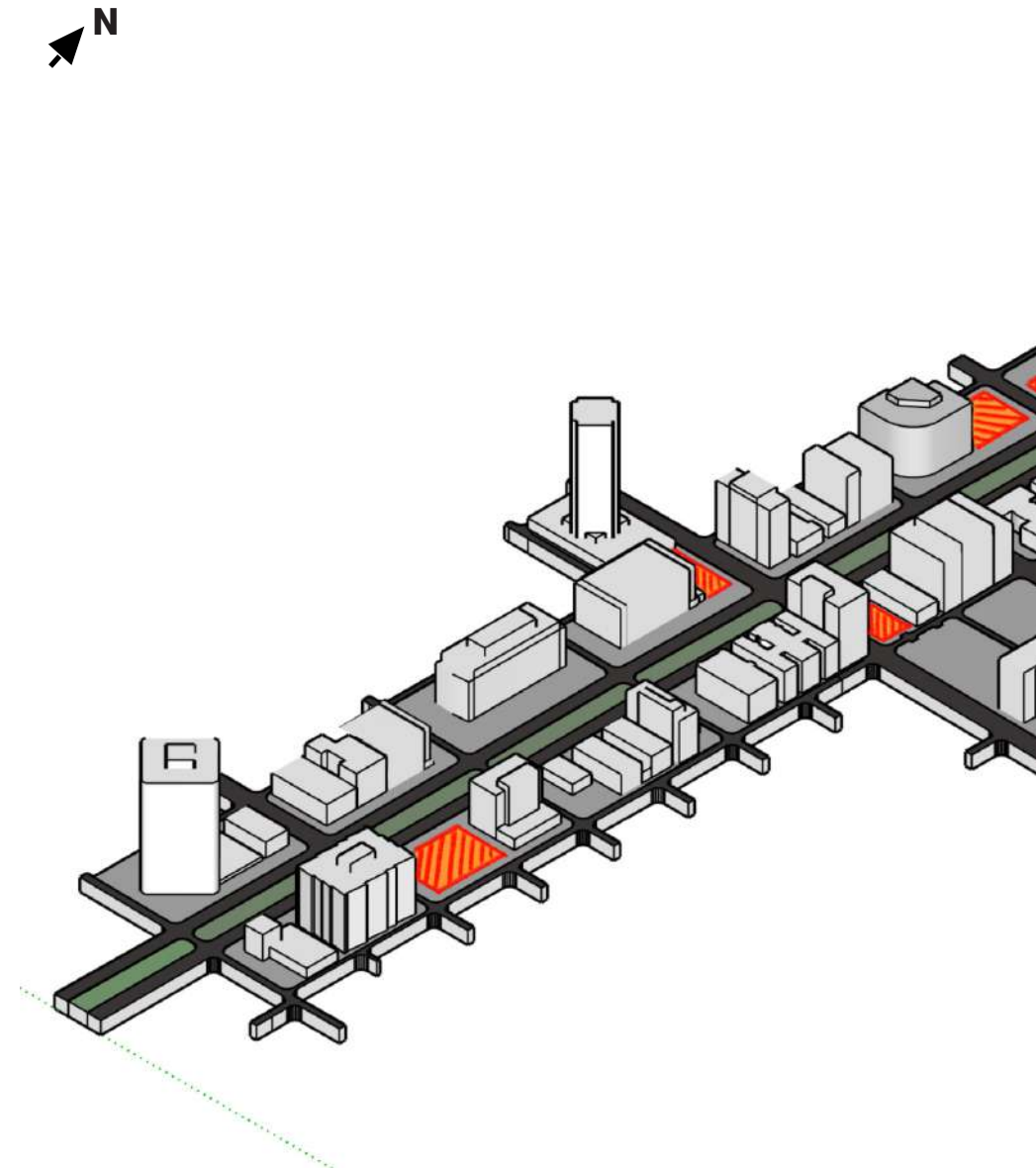
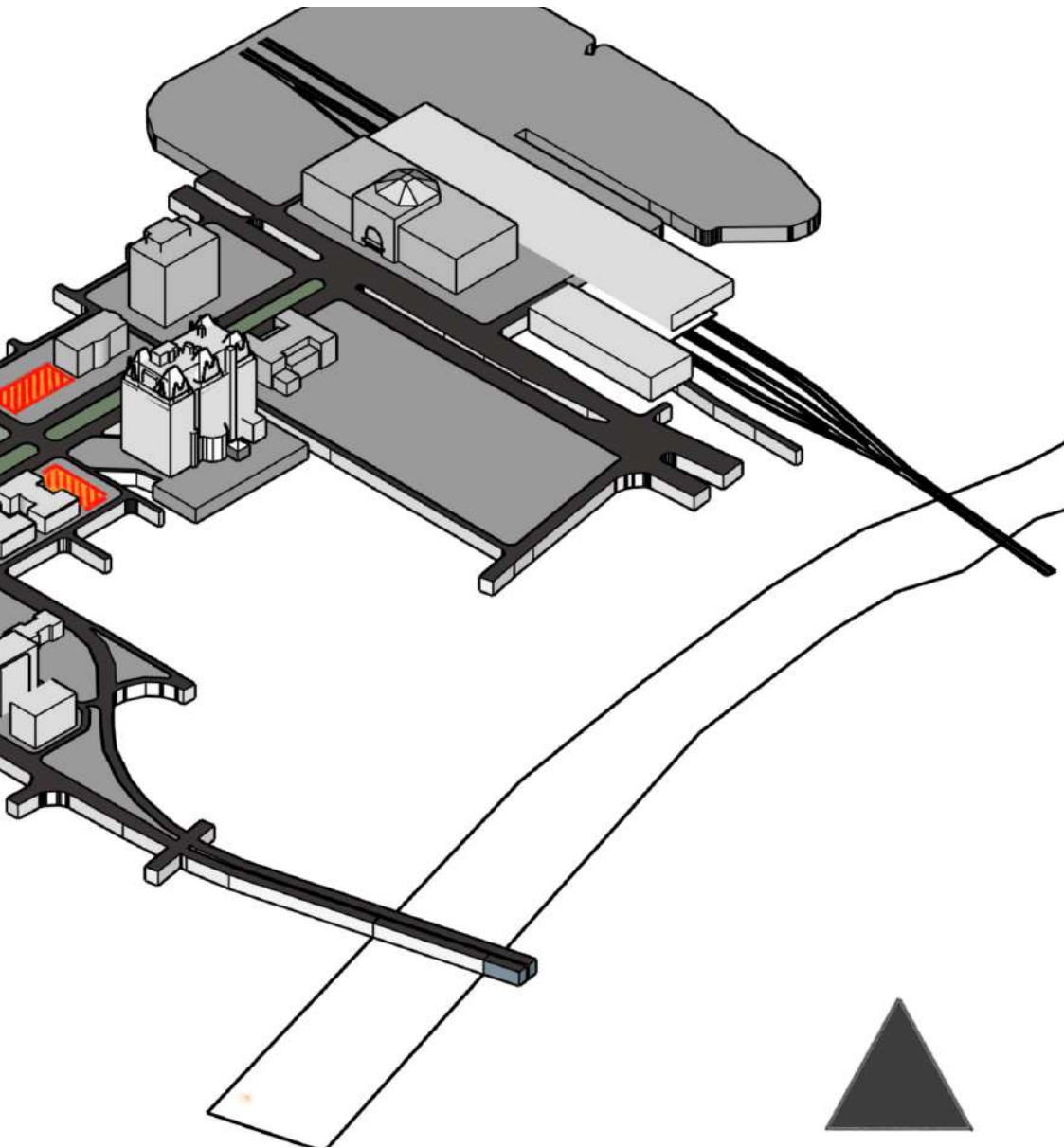


Figure 34. Axonometric of Broadway showing surface parking lots
Bassel Sleem



4.4 Street-Facing Blocks

The previous section lists the buildings currently existing on Broadway. The axonometric shown on Figure 34. presents all of the mentioned buildings. While most of them are mid-rise buildings, the Woodsworth building and the Hotel Fort Garry are high-rise buildings framing Broadway between Kennedy Street and Main Street.

The axonometric also depicts the empty lots on Broadway. Highlighted in red, these lots currently function as surface parking lots. In order to complete the street-facing blocks, it would be recommended for the highlighted empty lots to be inhabited by mixed-use developments. Referring to the Downtown Winnipeg Cycling Map shown in Appendix F, which was prepared by the Downtown Winnipeg BIZ, surface parking is abundant in downtown Winnipeg, and transforming the six highlighted lots in the axonometric to mixed-use developments would not have a major impact on downtown's availability of parking. In fact, there is an opportunity to introduce underground parking spaces within these proposed developments, if needed.

4.5 Traffic and Transportation

Broadway, within the defined boundaries of this project, spans from the Legislature Building before Kennedy Street to Union Station at Main Street. This implies that Broadway could be reached from multiple locations within the city. Figure 35. depicts the multiple destination points on Broadway for people driving from 2-, 5-, and 10-minute cut-offs. The destinations points are located on the seven intersections between the eight median strips. On a day with low to typical traffic congestion, people within the downtown boundary could reach Broadway's median within a 2-to-5-minute driving time.

Figure 36. shows an aerial view of the project site, highlighting the one-way traffic system of the north-south streets leading to Broadway, as well as the number of lanes each of them has. Referring to the figure, the street type changes characters between the south and north sides of Broadway from a residential character to more of a commercial character, respectively. The intersections along Broadway offer drivers multiple turning options, which in turn present safety risks to both pedestrians and cyclists.

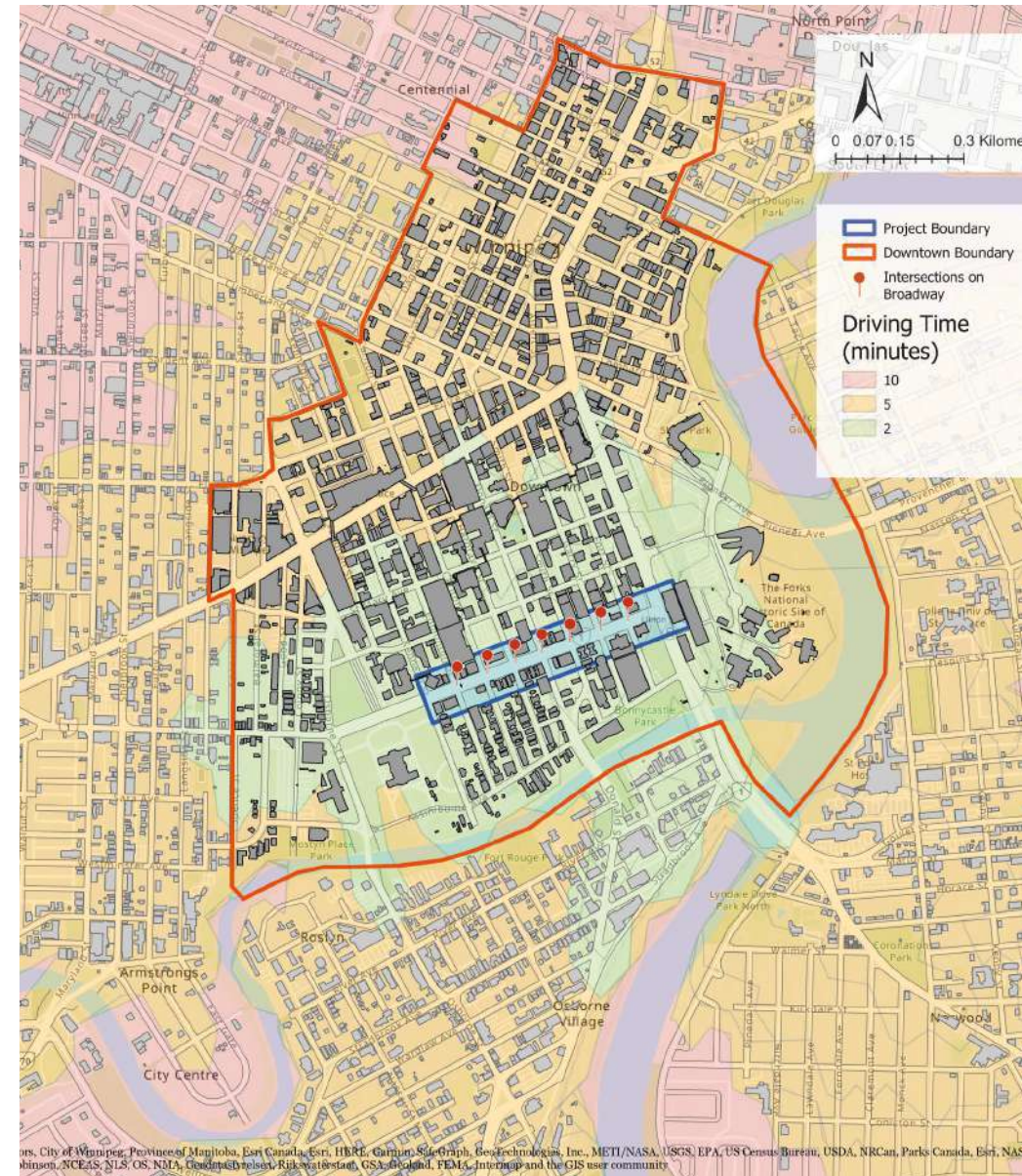


Figure 35. Driving times to the median on Broadway
Bassel Sleem

BROADWAY - PROJECT SITE

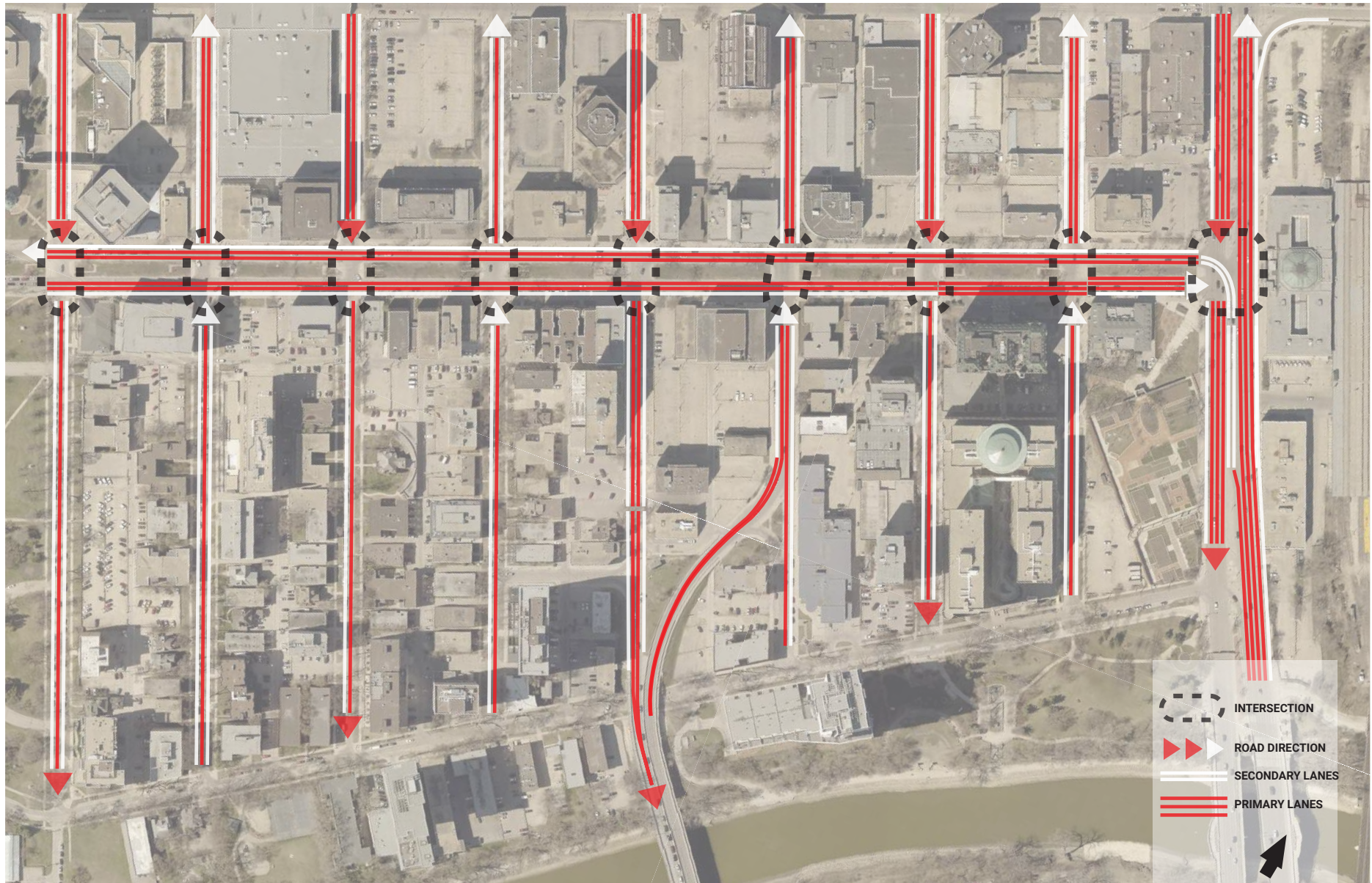


Figure 36. Vehicular activities on Broadway
Bassel Sleem

4.6 Pedestrian and Cycling Circulation

Figure 37. presents a map generated through ArcGIS, which depicts the walking times for people living within the downtown to reach Broadway. According to the map, residents and users within the Central Business (South Portage) district, as well as those within the South Broadway - Assiniboine district could possibly walk to Broadway within the five minute range. The map also presents walking times to Broadway in cut-offs of 10-, 15-, and 20-minutes. One of the limitations to this map is that it does not take into consideration weather and climate conditions, and assumes that pedestrians are able-bodied with similar walking abilities.

Referring to the Downtown Winnipeg Cycling Map shown in Appendix F, which was prepared by the Downtown Winnipeg BIZ, cyclists could reach Broadway by means of four different cycling routes along Fort, Garry, Hargrave, and Carlton Streets. The cycling routes that are spread around the downtown, connecting major streets and districts, lose their connectivity once on Broadway, and regain it on Portage and Assiniboine Avenues.

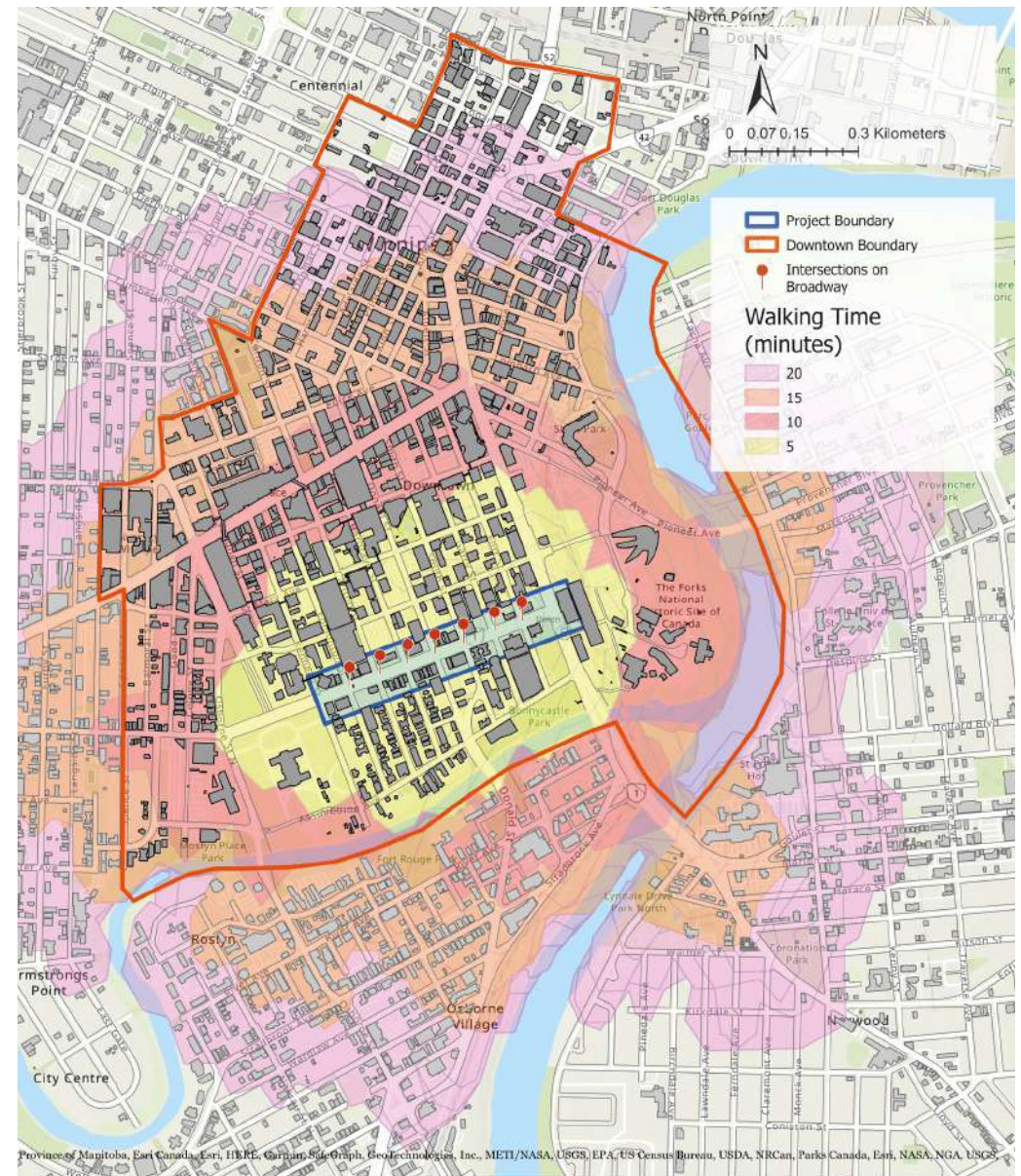


Figure 37. Walking times to the median on Broadway
Bassel Sleem

4.7 Crime and Safety

Some of the main safety concerns posed on to Broadway are a result of the multiple turning options for vehicles crossing the intersections. The intersection of Broadway and Garry Street, for example, is an instance where a cycling path runs along the latter and crosses the intersection. Even though signal and traffic lights are well-functioning, accidents due to the higher number of multi-modal traffic could still occur. Other safety concerns stem from the current conditions of the alleys along the sidewalks of Broadway. Poorly lit and narrow spaces might pose risks on pedestrians walking by.

Referring to Figure 38, which was published by the Winnipeg Police Service, Winnipeg’s Community Crime Map shows a higher crime count in the western half of the South Broadway – Assiniboine Neighbourhood. This implies that a stronger ‘eyes on the street’ approach ought to be adopted in that area.

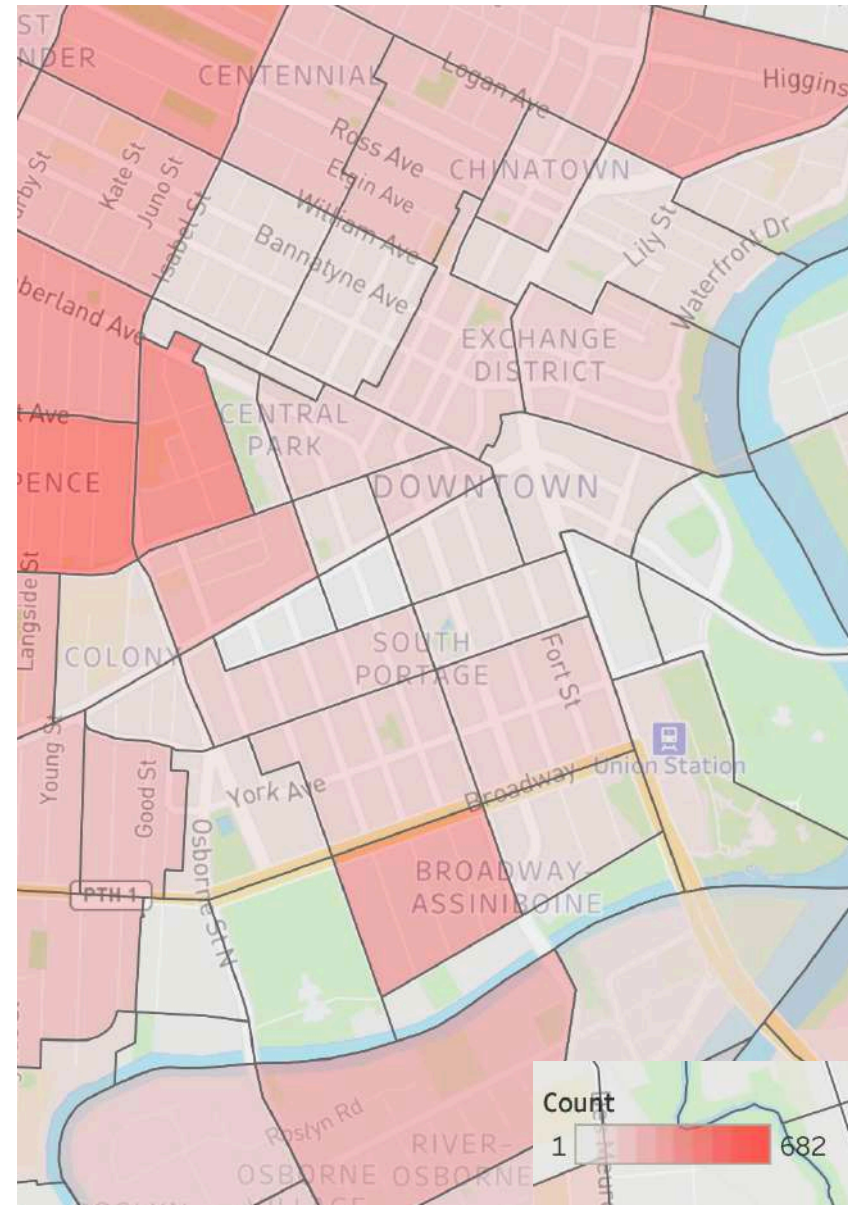


Figure 38. Winnipeg Community Crime Map - December 2020 to November 2021
Winnipeg Police Service

4.8 Vegetation and Tree Canopies

In Figure 39, I mapped the different types of trees in the project site. Information from the City of Winnipeg's Open Data Portal provided me with an extensive resource about trees within Winnipeg. Limiting my analysis to the project site, and by using Arc GIS, I mapped the trees based on their common type.

In the introduction, I talked about current concerns about the Elm trees on Broadway. While the American Elm is the most planted common type of tree on Broadway, it is no longer consistently lined up along the perimeters of the medians. Concerns around their safety and existence are valid, and many of the American Elms that once stood on Broadway are either in poor condition or no longer present. The map shows a variety of tree types planted on both the median and the sidewalks of Broadway. This diversity in trees adds on to the area's sustainability and further emphasizes its natural resilience.



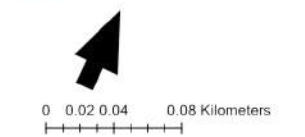
Figure 39. Trees of Broadway
Bassel Sleem

BROADWAY - PROJECT SITE



Trees on Broadway

-  American Elm
-  Bur Oak
-  Crabapple
-  Delta Hackberry
-  Green Ash
-  Ivory Silk Lilac
-  Japanese Discovery Elm
-  Linden Species
-  Manitoba Maple
-  Mankana Ash
-  Siberian Elm
-  Siouxland Cottonwood
-  Triumph Elm
-  Project Boundary



4.9 Summary

Analysing the project site on Broadway proved to be an essential part of the research method process. Direct observation was one of the main tools adopted from the site analysis method. By minimizing the observer's interventions with the studied area, and limiting the recorded outcomes to their sensory perceptions, a more controlled result could be achieved (Jerseild & Meigs, 1939). In the case of the project site, I approached the analysis of Broadway with a set of criteria to be examined. To limit any possible interaction with residents or employees, I focused the direct observation process on to the urban ground-floor. Recording observations of the site from similar viewpoints, on a regular basis, could provide in more consistent results (Whyte, 1980). Observations for Broadway were done along the sidewalks and the eight median strips, through different climates.

In parallel to that, I incorporated virtual observation by means of Google Maps, particularly through the *Street View* option. Virtual observation was a beneficial complement

to the direct observation tool because it provided a comparison between Broadway's current conditions and historic conditions, as seen through the *Timeline* option of Google Maps. The virtual observation tool also came in handy on the days which a site visit to Broadway was not possible, due to time or weather constraints.

Figure 40. is an image of Broadway during 1907, taken from the City of Winnipeg Archives. These historical images, in parallel to the site analysis process, were treated as a supplement to the recorded observations, both direct and virtual. Examining Broadway's past conditions, in comparison to its current conditions, could possibly influence potential interventions in the area.



Figure 40. Broadway Avenue from Manitoba Club, 1907
City of Winnipeg Archives

5. PRECEDENT STUDY

- 5.1 Allen and Pike Streets in New York City
- 5.2 Māori and Te Ara Mau Future Street Project in New Zealand
- 5.3 Projects by Claude Cormier in Montreal
- 5.4 Summary





Figure 41. Place D'Youville - Montréal
Claude Cormier + Associés



Figure 42. Pink Balls - Montréal
Claude Cormier + Associés

The three precedents, located in New York, Montreal, and New Zealand, were selected due to similarities between their respective contexts and that of Broadway. Contextual similarities between precedents could impact a site's potential design processes (Arab & Mullon, 2022). Furthermore, the selected precedents could inspire a conversation about potential placemaking initiatives on Broadway.



Figure 43. Satellite images of Allen and Pike Streets - New York City
Google Maps



5.1 Allen and Pike Streets in New York City

In 2009, the City of New York Department of Transportation initiated the Allen and Pike Streets Pilot Project, intended to redesign the centre malls of the two boulevards. This project envisioned the central mall along both streets to be a linear community park that contributes to the placemaking of the street-facing blocks and surrounding neighbourhoods. Contrary to my use of the term 'median' to describe the green islands along the centre of Broadway in Winnipeg, the Allen and Pike project use the term 'mall' to characterize the centre patches between the two sides of Allen and Pike Streets. There were 12 existing malls on Allen and Pike Streets that were subjects of intervention. Figure 43. shows satellite images of some of these central malls. Prior to the Allen and Pike project, the malls were narrow, paved with concrete and stone, and sometimes fenced. The malls also had trees planted on their perimeters, and benches, streetlights, and traffic signage along their pavement.

Some of the goals set for the Allen and Pike Streets project were to create connections between the streets' surrounding neighbourhoods by providing them with a linear park that allows for different activities and uses; to double the width of the central malls by filling them with gathering spaces, benches, and plenty of trees and vegetation. The project also focuses on achieving sustainability through its design. Increasing the area being planted while decreasing the pavement area would lead to better stormwater management. The few pavements that remained were designed to be of durable and recycled materials. Community engagement was also incorporated into the planning process. In order not to disrupt the linearity of the Allen and Pike Streets community park, some of the malls were connected by a paved urban island. The island acted as a gathering space for not only people using the park, but also people on either of the four corners of the intersection. The two images in Figure 44. show the intersection of Broome St. and Allen St. before and after the project's implementation. The space, which was once in favour of vehicles, is now a pedestrian-oriented park that adds on to the neighbourhoods' sense of place, and to the residents' sense of identity.



Figure 44. Intersection of Broome Street and Allen Street before and after the Allen and Pike Streets Project
Google Maps

According to a 2009 report prepared by the NYC Department of Transportation, Traffic Management Division, the community consultations provided plenty of insight on residents' concerns about the current conditions of Allen and Pike Streets, prior to development. Some of these concerns related to pedestrian safety, especially while crossing from mall to mall.



Figure 45. Part of the Demonstration Mall on Allen Street
Google Maps

The high number of traffic lanes created multiple turning options for vehicles at intersections, which presented safety concerns. The lack of landscaped and usable public spaces was another concern voiced by the communities (PPG, 2009).

In 2008, the City of New York's Department of Parks and Recreation (DPR) constructed a Demonstration Mall on a few of the medians on Allen Street. The Demonstration Mall was set in place to explore the potential that transforming the central mall has on people using the area. According to a report prepared by Lower Manhattan Development Corporation, who was a major stakeholder and funder of the Allen and Pike Streets project, elements within the Demonstration Mall influenced the development of the entirety of the Allen and Pike Street malls. Some of these elements included better street lighting, benches, planters, and pavements. Another aspect to the Demonstration Mall was incorporating historic and cultural placemaking inspired from surrounding communities, such as sculptures, and a series of Chinese stones laid out by a local artist, as seen in Figure 45.

5.2 Māori and Te Ara Mau Future Street Project in New Zealand

Without an Indigenous-led vision or local Indigenous collaborations, incorporating Indigenous elements into the public realm could be deemed ineffective (Raerino et al, 2021).

New Zealand, as well as Canada, are two settler countries which have been adopting various initiatives of an Indigenous lens on to the urban spaces of their cities (Raerino et al, 2021). One of the projects initiated in New Zealand is the Future Street Project, the successes of which are primarily due to the ‘local-Indigenous autonomy’ concept led by the local tribes of the area, as well as the historic knowledge, culture, and experiences of their land and people (Raerino et al, 2021).

An interesting aspect to this project is the implementation of an Indigenous research method, Kaupapa Māori, because of its inclusivity to the local Indigenous voices as well as its representation of historic Indigenous concepts and stories (Raerino et al, 2021).



Photo 1: Pou (Mana whenua artist: Chris Wade)



Photo 2: Pou (Mana whenua artist: Sunnah TH)



Photo 3: Marker poles



Photo 4: Wayfinding signage

Figure 46. Te Ara Mau Future Street Project - placemaking and wayfinding
Raerino et al.

The importance of the Future Street Project lies in the collaborative process that guided its realisation and development. Nine public consultations were held between local Indigenous representatives, local stakeholders, urban planners, and city transport representatives (Raerino et al, 2021). The guiding principles behind the public consultations were those that were initially established by the Kaupapa Māori research method. The adopted principles related to the commemoration of Mana Whenua, one of the local Indigenous groups, by adopting various landscaping and urban design elements unto the public realm (Raerino et al, 2021).

As part of the research method, semi-structured interviews were conducted with local Indigenous representatives, stakeholders, designers or artists, as part of the 'local-Indigenous autonomy' concept (Raerino et al, 2021). The results showed that all of the participants noted

the importance of commemorating and highlighting the different Te Ara Mau principles, cultures, and stories. Figure 46. shows four examples of placemaking and wayfinding strategies that were implemented as part of the Future Street Project. All of these strategies present users with local knowledge and experience. They also promote the local Indigenous sense of identity of the street.

5.3 Projects by Claude Cormier in Montreal

Claude Cormier + Associés is a design office located in Montreal that primarily deals with landscaping and urban design projects. The office approaches each of their projects' sites with the utmost sensitivity and respect to its history, culture, and people.

Pink Balls is a project that ran multiple years, from 2011 to 2016, and was located along Montreal's Sainte-Catherine Street East, in an attempt to envision the street's public realm as a pedestrian mall (Cormier, 2022). Referencing Figures 42. And 47. the Pink Balls are strung across the street, creating a light-textured canopy of bright pink balls that establishes a unique sense of place to the street. The strung balls were successful in framing the street-facing blocks on both sides. The Pink Balls also create playful instances of shadows on the ground through different times of day and year.

Placemaking strategies like the Pink Balls could attract people in to a city's public realm, and leave them with perceptions and memories of what the place stands for.

Following the success of the Pink Balls, the project took a slightly different approach in its intervention for the year of 2017. Known now as 18 Shades of Gay, the balls have been replaced with various shades of the ROYGBIV¹ colour scale. The rainbow colour, inspired from the LGBTQ+ flag, created an inclusive atmosphere for queer users of the street (Cormier, 2022). A design intervention as simple as a colour change, in this case from pink to shades of a rainbow, could provide pedestrians with a level of comfort that transforms their appreciation of the space into a more meaningful connection.

¹ : Red, Orange, Yellow, Green, Blue, Indigo, Violet

PRECEDENT STUDY



Figure 47. Pink Balls - Montréal
Claude Cormier + Associés



Figure 48. 18 Shades of Gay - Montréal
Claude Cormier + Associés

Developed during two phases, Place D'Youville was completed in 2008, and is representative of the area's rich archaeological significance (Cormier, 2022). Referencing Figures 41. 49. And 50. Place D'Youville is shaped by a series of diagonal pathways for pedestrians that connect the north-south sides of the street. The patterns are a result of an archaeological layering of various data inspired from the offices research process (Cormier, 2022)

Figure 50. shows Place D'Youville to be of a slightly similar context to that of the median along Winnipeg's Broadway. In addition to connecting the north-south street-facing blocks, Cormier (2008) proposed a linear, and wider, pathway for pedestrians to enjoy walking along, or sitting on one of its many benches.

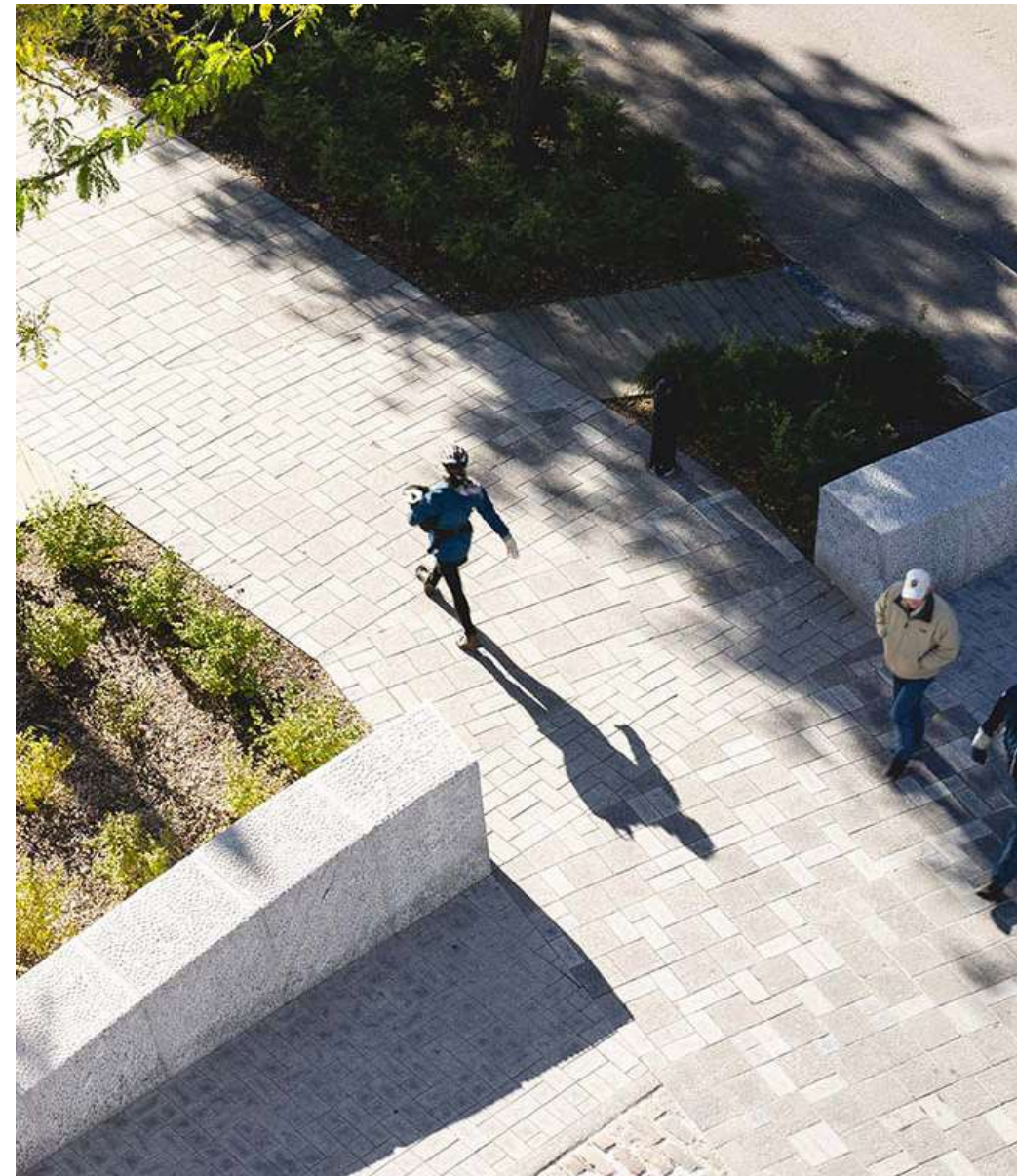


Figure 49. Place D'Youville - Montréal
Claude Cormier + Associés



Figure 50. Place D'Youville - Montréal
Claude Cormier + Associés

5.4 Summary

The Allen and Pike Streets in New York have a similar context to Broadway in Winnipeg. Even though the scale and width of the medians on Allen and Pike are much larger than the ones on Broadway, there is a lot to be learned from the urban design guidelines implemented along the median of both of the New York Streets. Place D'Youville in Montreal also has a similar context to that of Broadway's median, perhaps at a smaller scale than the Allen and Pike examples. The Allen and Pike project, particularly through the Demonstration Mall temporary project implemented in 2008, shows the importance of not only collaboration, but also properly phasing the development of the project. The Future Street Project in New Zealand and the three projects by Claude Cormier in Montreal are examples of successful incorporation of a city's or area's heritage and culture. In The Future Street Project, the Indigenous-led autonomy concept guided a more inclusive and representative research process and outcomes.



Figure 51. *Broadway envisioned possibility*
Bassel Sleem



6. BROADWAY - POSSIBILITIES

- 6.1 Goals
- 6.2 Objectives
- 6.3 Performative Guidelines - Example
- 6.4 Prescriptive Guidelines - Example
- 6.5 Implementation through Phases

The main goal inspiring the design and analysis process, leading up to the possible envisioned guidelines, is simply to start a conversation about the future of Broadway.

6.1 Goals

The title of this proposal is “Street of Resilience”. Broadway, as seen through the historical events discussed in Chapter 2, is representative of collective, shared memories and experiences. Each of the five historical events signifies a certain type of resilience. Resilience of the Indigenous people who lived through the smallpox epidemic of 1781, resilience of Shoal Lake 40 First Nation, resilience of Winnipeg’s labour force, and the resilience of the natural and built heritage on Broadway, such as the Elm trees and Streetcar 356. In accordance with Chapter 3, placemaking strategies could be introduced on to Broadway to better enhance its sense of place.

The five historical events and themes of resilience could potentially inspire these strategies. One of the possibilities of implementing placemaking on Broadway could be by locating a series of public art and installations along the median that commemorate each of the five themes of resilience, as well as reflect the identity of Broadway as a whole. With the same intentions

behind the Heaven Between and the Lights on Broadway installations, the series of placemaking strategies could be introduced as design competitions, the winning results of which could be either permanent or seasonal. An essential value to the placemaking strategy would be the collaboration of Indigenous people and First Nations in rendering the strategy’s vision and design outcomes. To further supplement the value of collaboration, the different placemaking strategies could be adopted by the various Indigenous organizations along Broadway (refer to Section 4.3) as initiatives that highlight their presence and roles in the city. It is important that any placemaking strategy to be implemented must be inclusive and representative of the diversity of people within Winnipeg. Potential placemaking strategies must also be universally accessible by catering to the needs of the physically or visually impaired.

Another possible goal for the revival of Broadway is to favour pedestrian and cyclist activities over vehicular ones. By reassessing the street types leading up to

Broadway, the potential of transforming the one-way streets into two-way streets must not be overlooked. The two-way traffic system will be assumed to be functional throughout the following sections, which propose possible examples of performative and prescriptive guidelines along Broadway.

Since Winnipeg is primarily a winter city, it is important that any intervention or proposal adopts winter-friendly design and planning strategies to create an all-year experience of the public space. The median on Broadway, being an outdoor, public space, must take into consideration various winter climate conditions like snow, heavy rain, and wind.

The main goal of this proposal; however, is to spark a discussion about the future of Broadway. The objectives and guidelines presented in this chapter represent some of the possibilities which could be introduced to Broadway. In section 1.5 of this report, I talk about the lack of public engagement and consultation as one of the main limitations to this project. For a project at such a large scale to succeed, the process must be a collaborative one involving many diverse entities and stakeholders. For this project in

specific to succeed, the collaboration must be inclusive and representative of Indigenous people and First Nations within the region. This collaboration could begin with the already existing Indigenous organisations on and adjacent to Broadway, as referenced in section 4.3 of this report.

The rendered perspective on Figure 52. represents some of the envisioned goals mentioned above. The median is illustrated to be a continuous, linear public park that caters primarily to pedestrians and cyclists, as well as provides opportunities for various communal activities to occur.



Figure 52. Broadway and Fort Street envisioned goals
Bassel Sleem

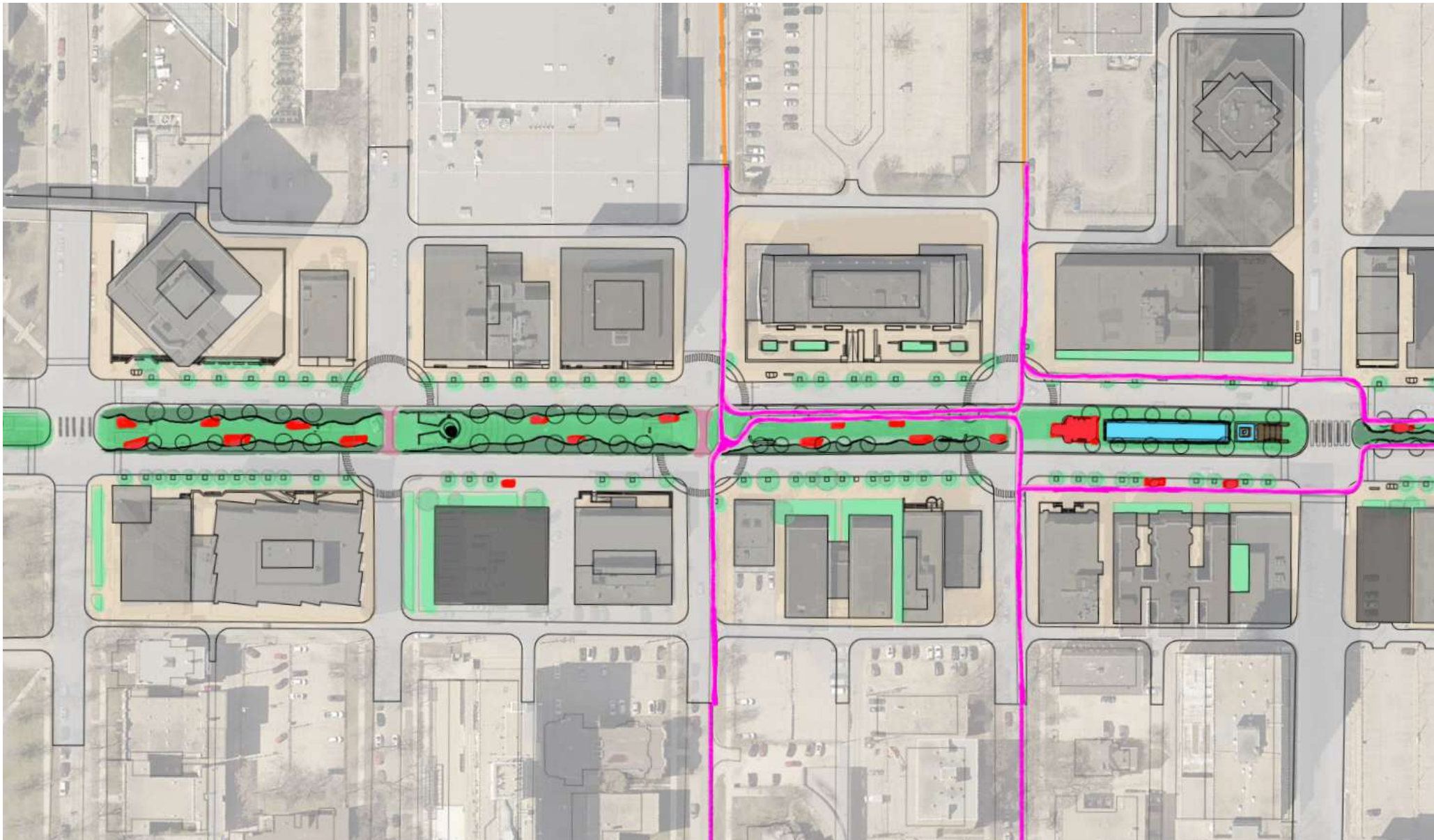


Figure 53. *Broadway envisioned objectives*
Bassel Sleem

BROADWAY - POSSIBILITIES

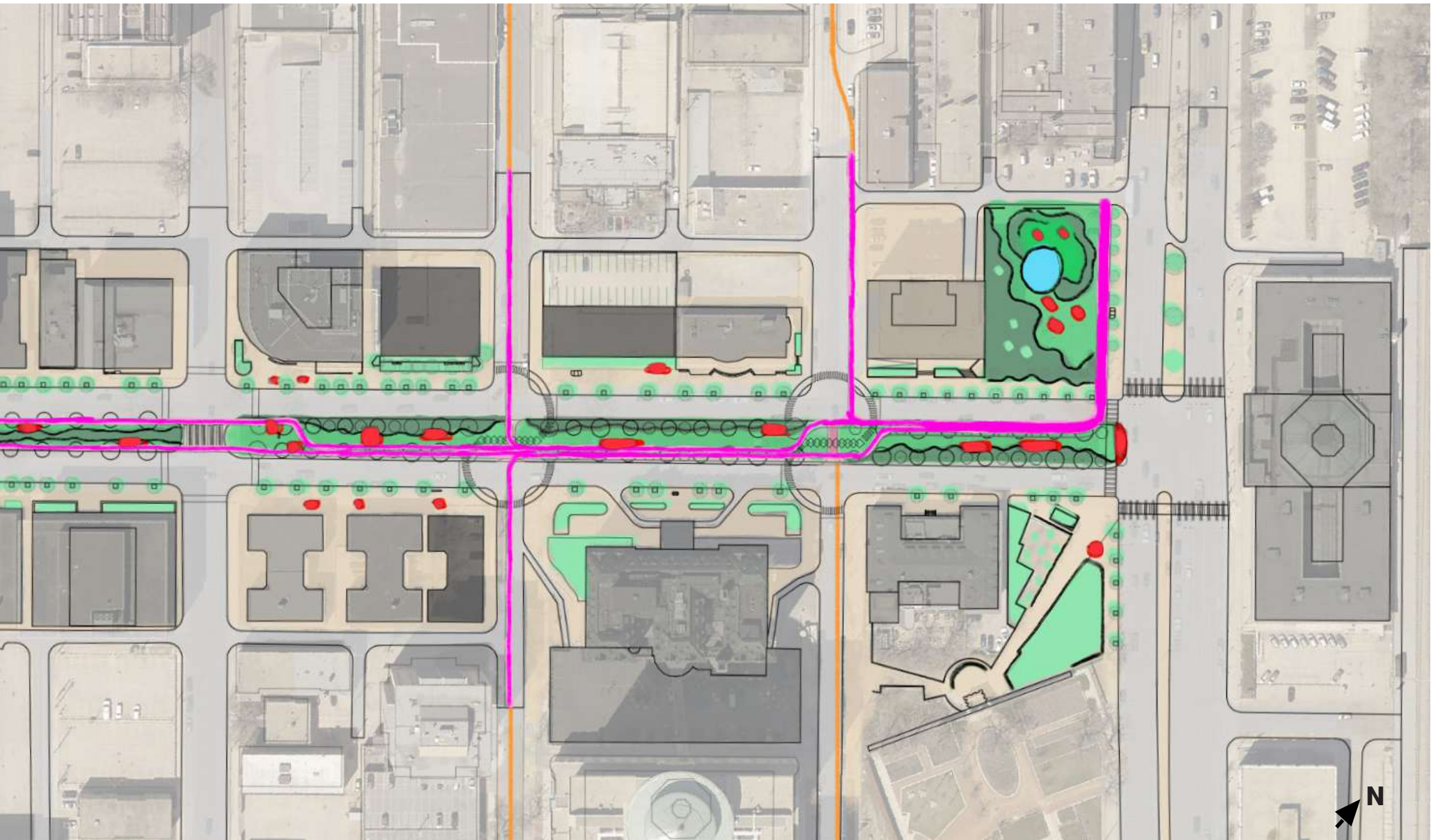


Figure 53. Broadway envisioned objectives
Bassel Sleem

6.2 Objectives

The site plan illustrated on Figure 53. is a diagrammatic representation of the envisioned and possible objectives. Translating the goals into more discernible objectives was made possible because of the results obtained from the site analysis research method. Chapter 4 provided me with a variety of drawings, each with a deduced set of guiding principles. Sections 4.5 and 4.7, for example, deduce certain safety risks associated with the intersections on Broadway, and the multiple-turning options that they allow. With that said, one of the goals mentioned in the previous section is to favour pedestrian and cyclist activities over vehicular ones. This implies that necessary safety measures ought to be adopted in order to better fulfil the desired goal. Translating the mentioned goal into a contextualised objective is further represented in Figure 53. by the proposed median on Broadway, which envisions the eight strips as a linear community park that provides pedestrians and cyclists with an enjoyable connection between Main Street and Kennedy Street, as well as between the South Portage neighbourhood and the South Broadway - Assiniboine neighbourhood.

Connecting the median strips implies blocking off the one-way vehicular access across the north-south street intersections on Broadway. To better accommodate for the lost vehicular traffic flow, due to the intersection blockage, a two-way street conversion of both Donald and Smith Streets could be further investigated. Section 6.3 of this chapter will further provide an additional context and strategy towards this objective by treating it as a potential example of a performative guideline.

The site plan on Figure 53. highlights, in orange, the existing cycling network in downtown, and then proposes Broadway to be a connection between the existing cycling lanes, which will further complement the mentioned goals. The proposed cycling routes could playfully interact with the communal activities spread along the median. The proposed routes could also engage with the sidewalk network, such as in the case of the median between Donald and Hargrave Streets. In some instances, where a semi-public space was identified to be uninviting like in the entrance space leading

up to the Fort Garry Hotel, the cycling routes were proposed to be on the southern edge of the median in front of the Hotel. By doing so, the routes would act as a type of barrier that could divert people's vision onto the more inviting side of Broadway.

The site plan also proposes an open park on the current surface parking lot in front of Wawanesa Building on Broadway and Main Street. In reference to section 2.1, the surface parking lot is mapped to be a potential location of the Indigenous burial mound (Sinclair, 2018). The park is envisioned to be a place that is both inclusive and representative of the smallpox epidemic and the resilience of the Indigenous people that died as a result of it. To further implement the mentioned goal about the importance of collaboration, the development of the park should be representative of the Indigenous organisations on and adjacent to Broadway, and should be developed in collaboration with these organisations, as well as other Indigenous voices around Broadway, and downtown Winnipeg as a whole.

To accommodate for the potential users of the site, another objective proposed is to introduce a variety of spaces for outdoor communal activities to happen. This could occur along the median and sidewalks, by incorporating different winter-friendly street furniture. It could also occur at the intersection spaces, by introducing a set of movable furniture that accommodate for a variety of communal activities.

Highlighted in red on the site plan, is the placemaking strategy, which could be represented by different public art and installations as part of a collaborative approach, mainly directed by Indigenous people and First Nations. The site plan illustrates the placemaking strategy as a series of boxes, or placeholders, along the median and the sidewalks of Broadway. The collaborative approach could introduce various design competitions to meaningfully occupy these placeholders, whether seasonally or permanently.

6.3 Performative Guidelines - Example

Figure 54. illustrates the proposed performative guidelines in relation to the intersections along Broadway. In this site plan Broadway's median is envisioned to be a continuous linear park, connected along the intersections highlighted in purple, with the exceptions of the two intersections at Donald and Smith Streets, highlighted in orange. The two carriageways on either side of the median are one-way, and in the possibility of an intersection blockage, Donald and Smith Streets could be converted from a one-way to a two-way system. The two-way conversion system has been proven to be successful in other Canadian cities, and it could imply a stronger road network for downtown Winnipeg, as well as better liveability conditions for its residents (Johnson, 2020).

The proposed intersections at Donald and Smith Streets, if a two-way road system were adopted, are further examined in Figure 55. These two intersections present themselves as gateways for people driving in and out of

downtown along Donald Street. They also offer vehicles a multiple-turning option; however, only having two controlled multiple-turning options, in comparison to the existing eight, could potentially reduce safety and risk concerns. The intersections highlighted in purple are further examined with reference to Appendix G.

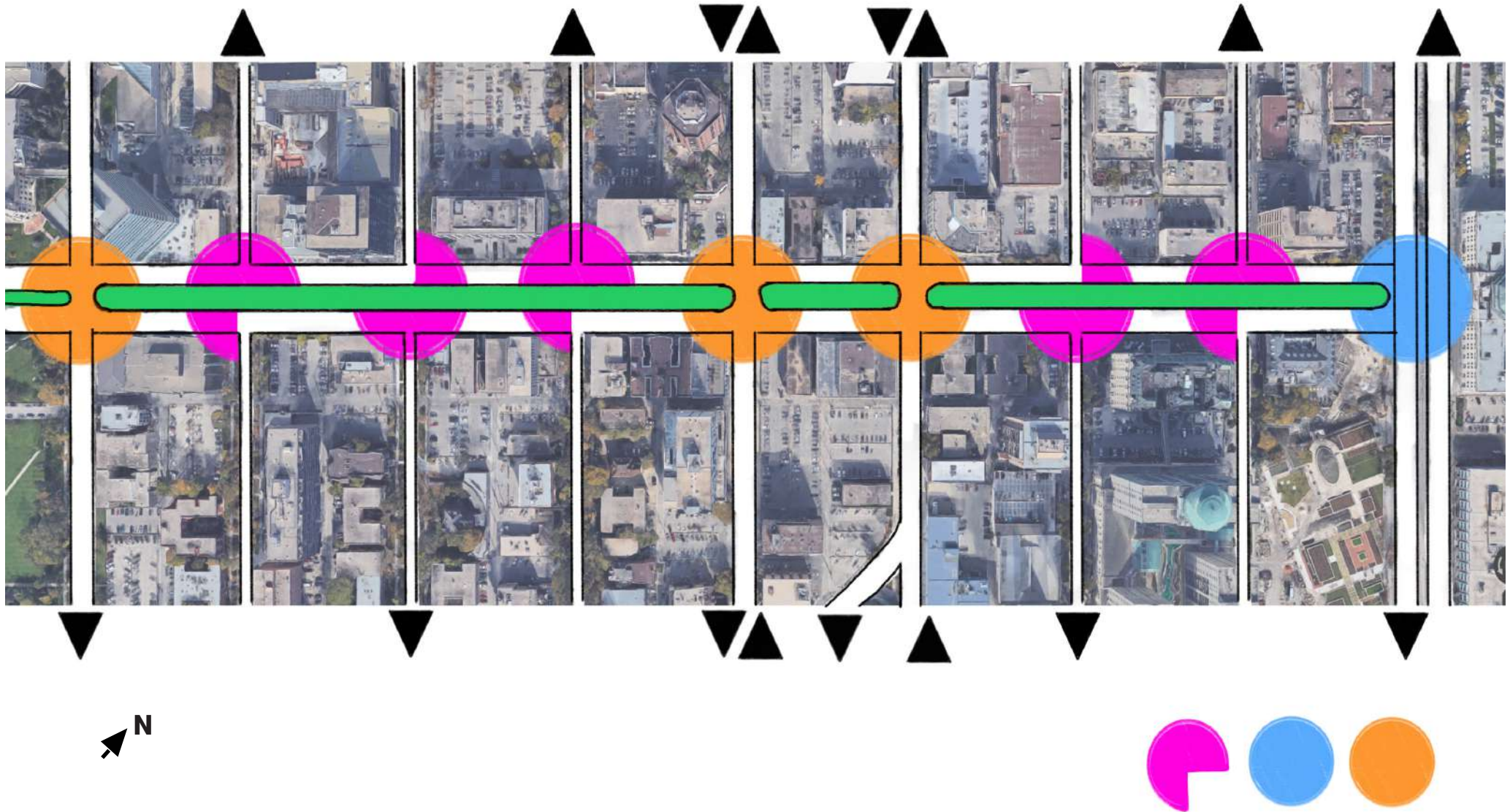


Figure 54. Broadway intersection guideline - example
Google Maps | Bassel Sleem

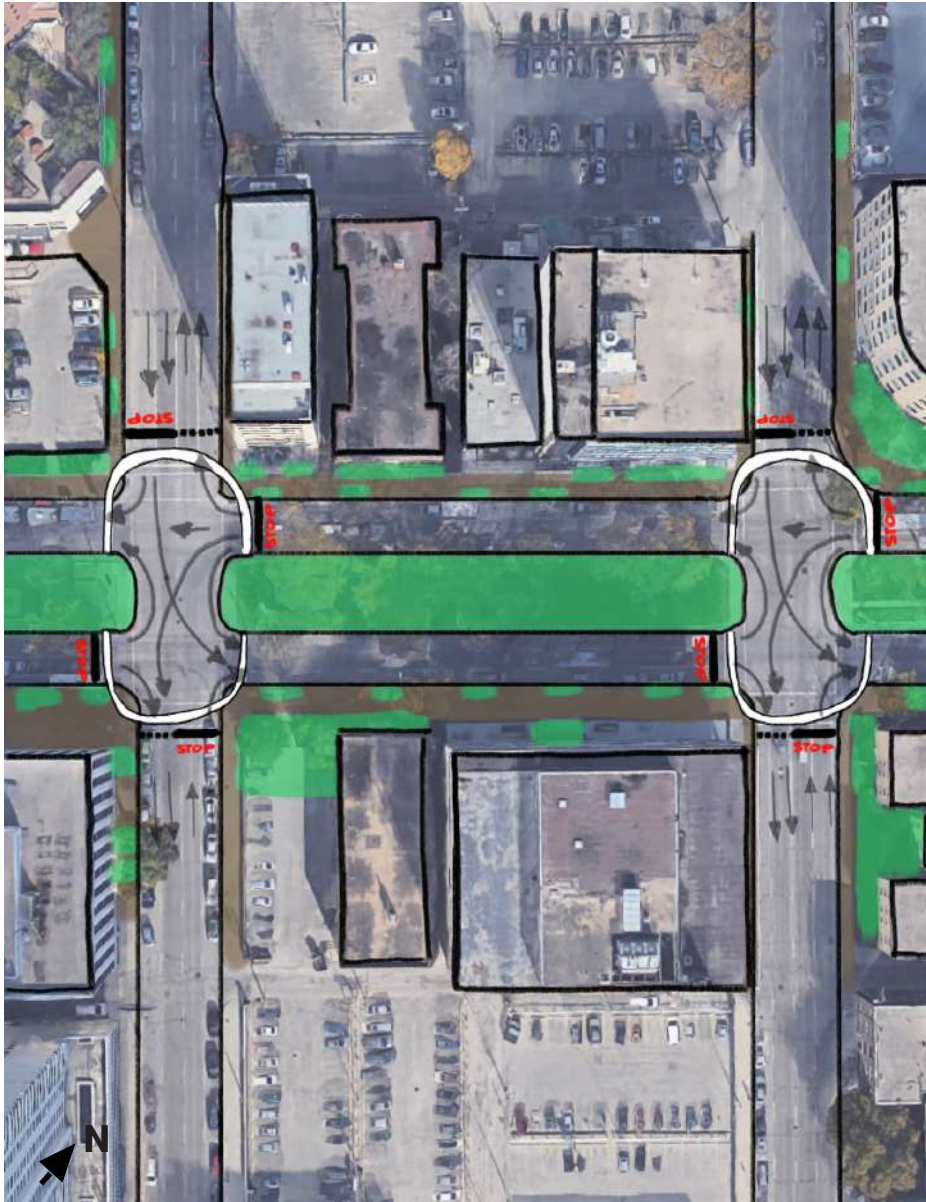


Figure 55. Broadway intersection guideline at Donald and Smith Streets - example
Google Maps | Bassel Sleem

Figure 56. illustrates a site plan with a set of performative guidelines that were influenced by the goals and objectives initially set out for the revival of Broadway. A clearer and zoomed-in view of the site plan could be referred to in Appendix H at the end of this report.

BROADWAY - POSSIBILITIES

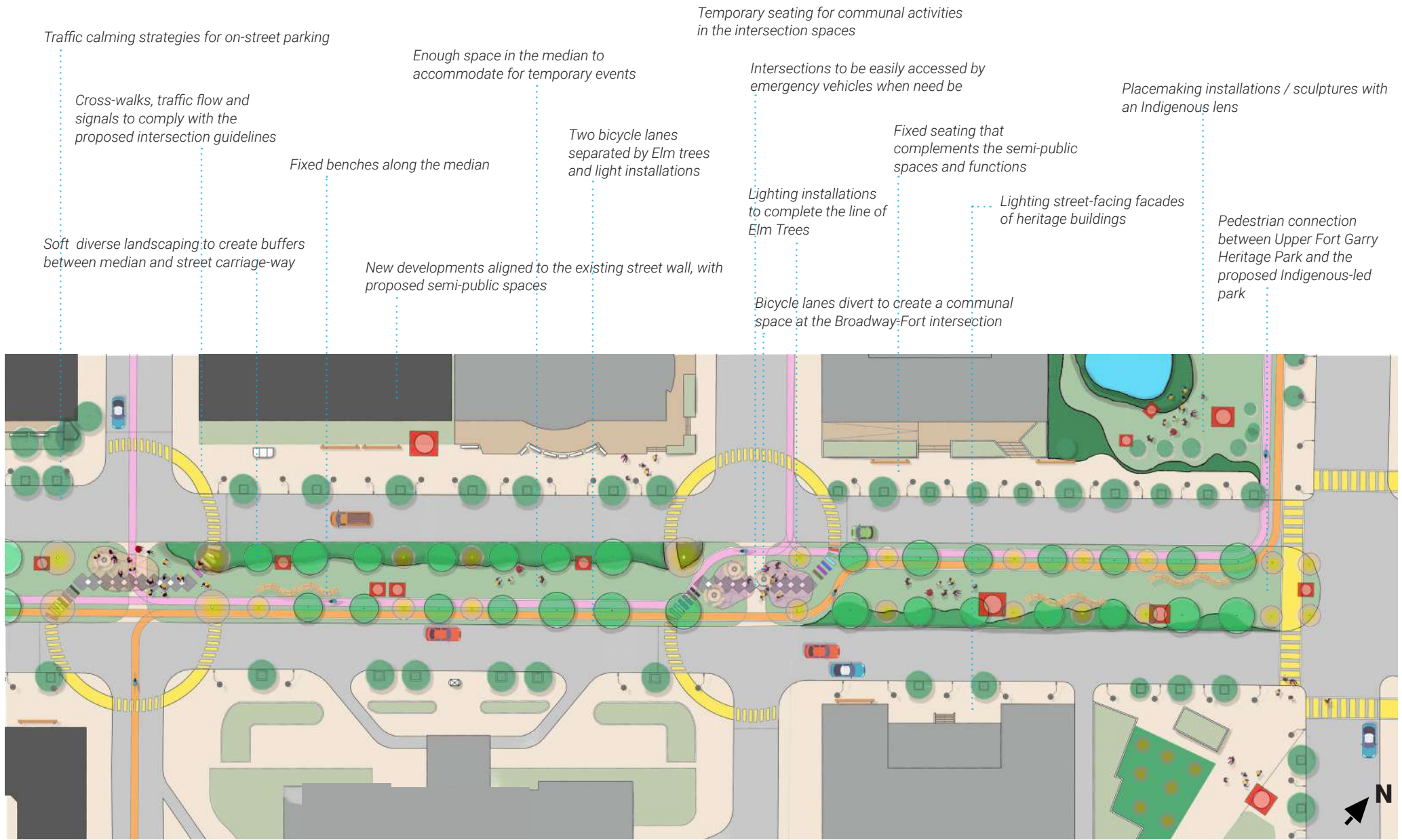


Figure 56. Broadway performative guidelines between Main and Garry Streets - example
Bassel Sleem

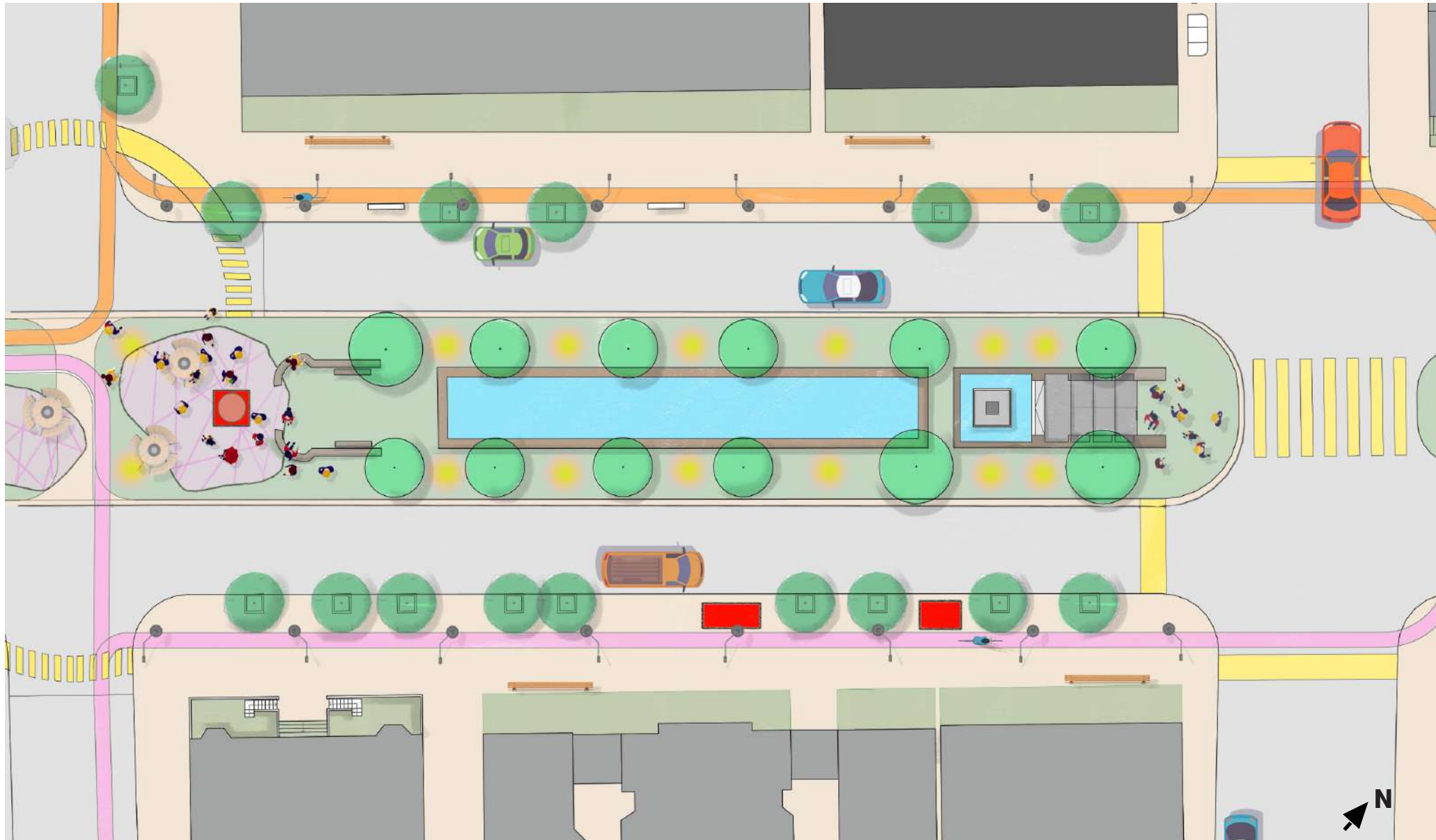


Figure 57. *Broadway prescriptive guideline between Donald and Hargrave Streets - example*
Bassel Sleem

6.4 Prescriptive Guidelines - Example

The following section presents an example of prescriptive guidelines which could be introduced on to Broadway. The guidelines in this example are specific to Median 4, located between Donald Street and Hargrave Street. Referencing the site plan on Figure 57, the following guidelines could be presented with an additional layer of detail to allow for a better visualisation of the envisioned outcomes:

- A water fountain, installation, or sculpture to be designed in approval and collaboration with members of Shoal Lake 40 First Nation. The water-based feature would be a continuation of the Centennial Fountain, and would be representative of the Shoal Lake 40 community and their resilience. The fountain here is presented as a rectangular volume with a bench circulating its edges.

- A series of public art or installations, depicted as red boxes on the site plan, to be placed along the sidewalks and on the Median. These installations, which could be part of the placemaking strategies discussed in the previous chapters,

could be approached as design competitions for local artists, in collaboration with local Indigenous organisations, with the intent of implementing the winning designs, either seasonally or permanently .

- A communal area connecting the two medians to each other. This area could be furnished by movable street furniture, to allow passage for emergency vehicles needing to cross Broadway along Hargrave Street. The communal areas could be part of a larger festival or event taking place on Broadway.

- Unique lighting to be introduced along the edges of the Median, in order to highlight the existing Elm Trees by maintaining a lit and continuous tree line. Another type of street light could be introduced along the sidewalks.

- Cycling routes in this median branch out to the sidewalks to allow space for people to sit and gather around the water-based fountain, as well as the Centennial Fountain.

- The semi-public spaces could be further enhanced with local and native vegetation, and with better lighting.



Figure 58. Broadway prescriptive guideline between Donald and Hargrave Streets - possible outcome
Bassel Sleem

6.5 Implementation through Phases

The success of a project at the city scale could be dependent on the collaborative aspects of it. Insuring that the proposal and the process of developing and implementing it is inclusive and representative of local Indigenous voices could only up-bring the success of the proposal.

The implementation of the proposal does not have to be limited to certain criteria, such as the wait for the development of a realistic plan to the area, but could be approached through different phases, based on the needs and availability of amenities and resources to help with the implementation.

With influence from the Demonstration Mall Project implemented on Allen Street in New York City, the median strips of Broadway could be developed separately, to fit specific needs or activities. It would be beneficial to identify opportunities where more than one of the median strips could be developed simultaneously.

Some of the scenarios to implement the proposal could be more opportunistic and could be introduced along the entirety of Broadway, even if it is for a temporary event, such as for a winter festival.



7. CONCLUSION

- 7.1 Summary
- 7.2 Considerations for the Future
- 7.3 Final Thoughts

7.1 Summary

Revisiting the research questions which were posed at the beginning of this report:

1. Which of Winnipeg's historical events could potentially influence placemaking on Broadway?

Chapter 2 discusses five current and historical events that could possibly influence future placemaking on Broadway, and they are the Indigenous burial grounds under Broadway as a result of the 1781 smallpox epidemic, Winnipeg's water source from the Shoal Lake Aqueduct and its implications on Shoal Lake 40 First Nation, the General Strike of 1919, Streetcar 356, and the Elm Trees of Broadway.

2. How are other cities successfully achieving placemaking at street level?

Chapter 5 examined three precedents, two located in Montreal, and the third located in New Zealand. The

precedents signified the importance of a collaborative approach that is inclusive and representative of local voices, particularly local Indigenous voices. The precedents also highlight the importance of taking into account an area's historical significance, its culture, and its stories, in order to influence potential placemaking at street-level.

3. What urban design guidelines could be implemented on Broadway to transform it into a commemorative street that celebrates Winnipeg's history?

Chapter 6 presents examples of both performative and prescriptive guidelines that could be introduced on to Broadway. However, the goals and objectives set forth could be enough to influence future interventions on Broadway, and must thus be treated as the essence of any development strategy.

7.2 Considerations for the Future

I can think of three main considerations for the future of Broadway, which in turn relate to the posed research questions. The first consideration is in regard to the past, and it is to make sure that any future process about Broadway be inclusive and representative of its history and of its people. The second consideration is in regard to the present, and it is to continue learning from other cities, particularly those which incorporate Indigenous matters into their agenda. The third and last consideration is in regard to the future, and it is to consistently allow room for collaboration with the public, local stakeholders, local Indigenous organizations, and most importantly Indigenous people from the area.

7.3 Final Thoughts

Over the past year, I have been continuously visiting Broadway and sitting along its median and sidewalk spaces, partly to conduct the site analysis method, but also because I have been enjoying my time on Broadway. Its location at the heart of downtown, and being close to different areas within the city facilitates its accessibility. Broadway carries with it a rich history, and presents itself as an opportunity to celebrate its existence while meaningfully commemorating its past.

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APPENDICES

Appendix A - Five Stories of Resilience

Appendix B - Pictures of Broadway

Appendix C - Sidewalk network along Broadway - Public Spaces

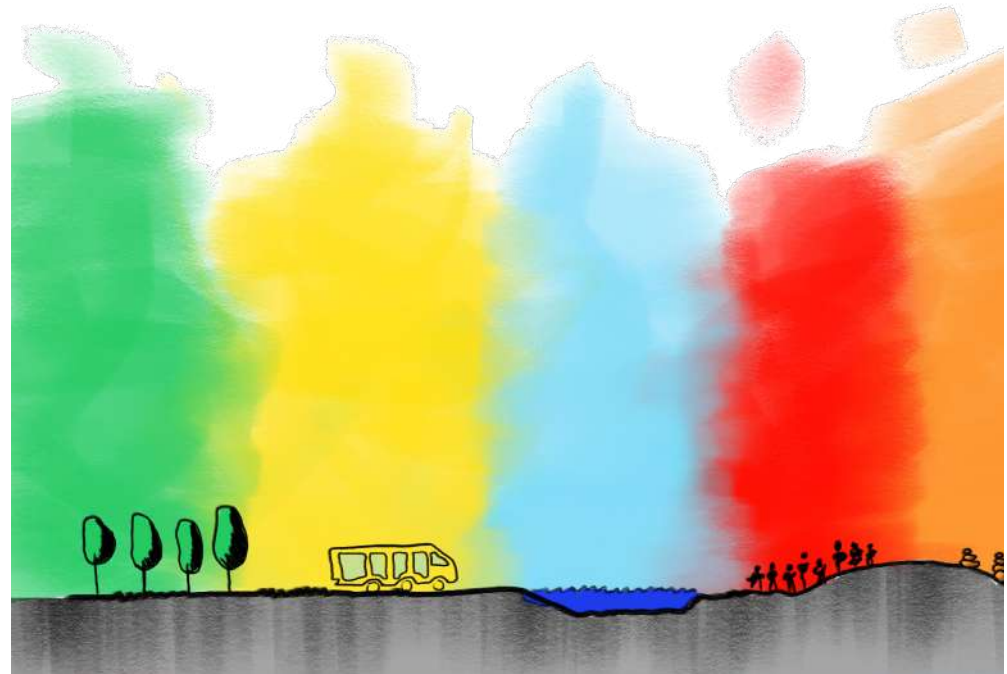
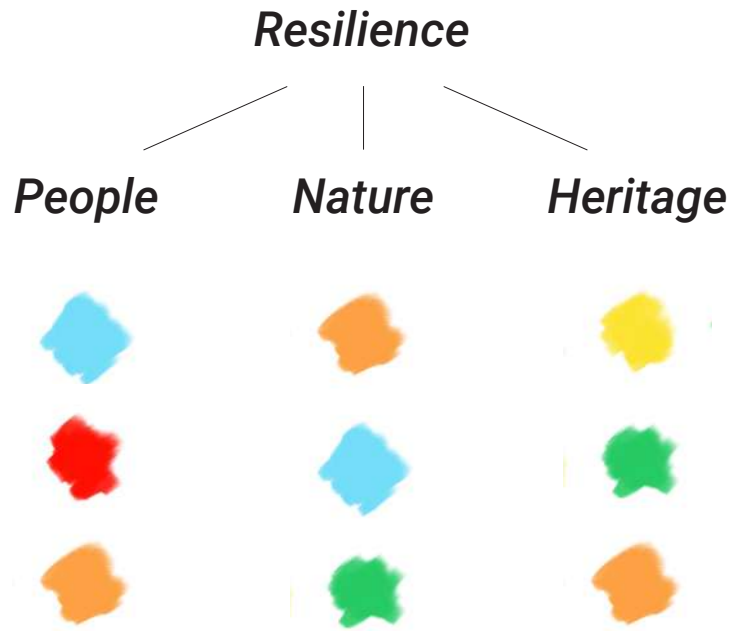
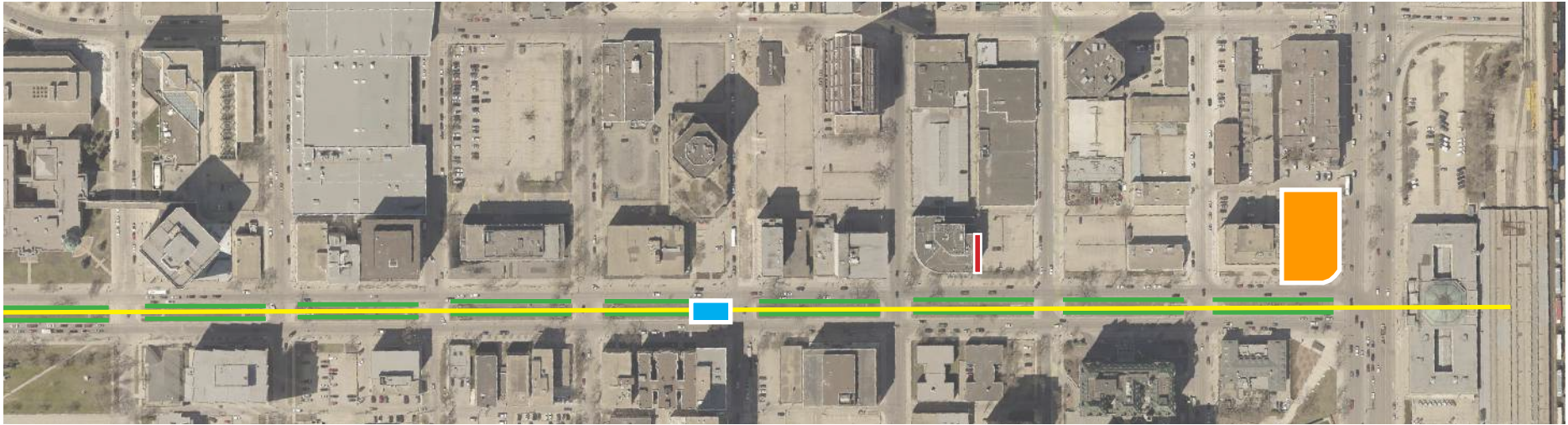
Appendix D - Sidewalk network along Broadway - Semi-Public Spaces

Appendix E - Four Scenarios of the Median

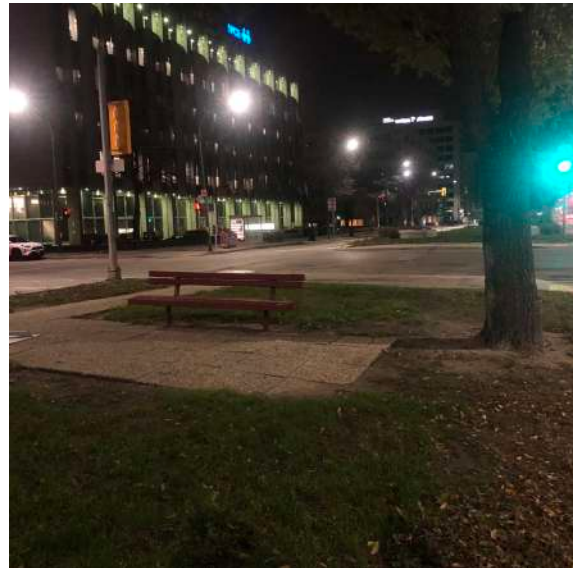
Appendix F - Parking and cycling maps prepared by the Downtown Winnipeg BIZ

Appendix G - Broadway intersection guideline - Performative Guideline Example

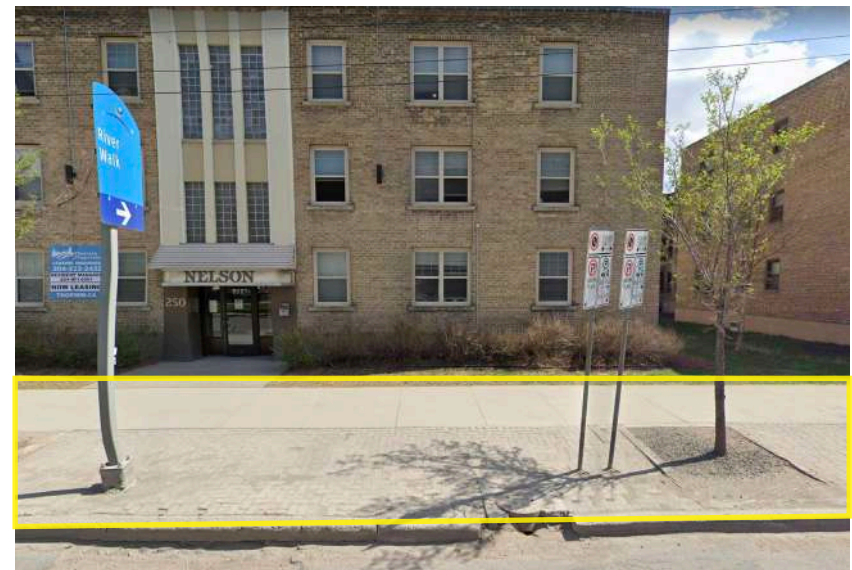
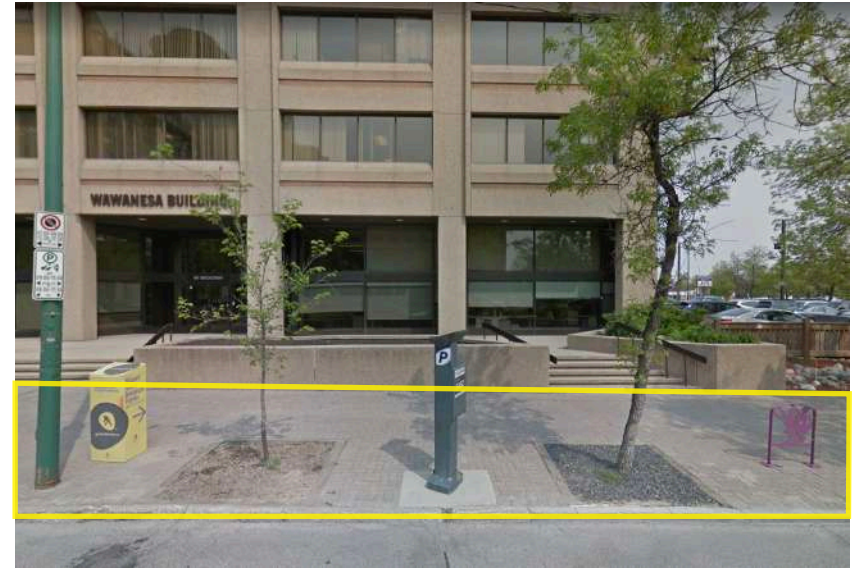
Appendix H - Site Plan illustration - Performative Guideline Example



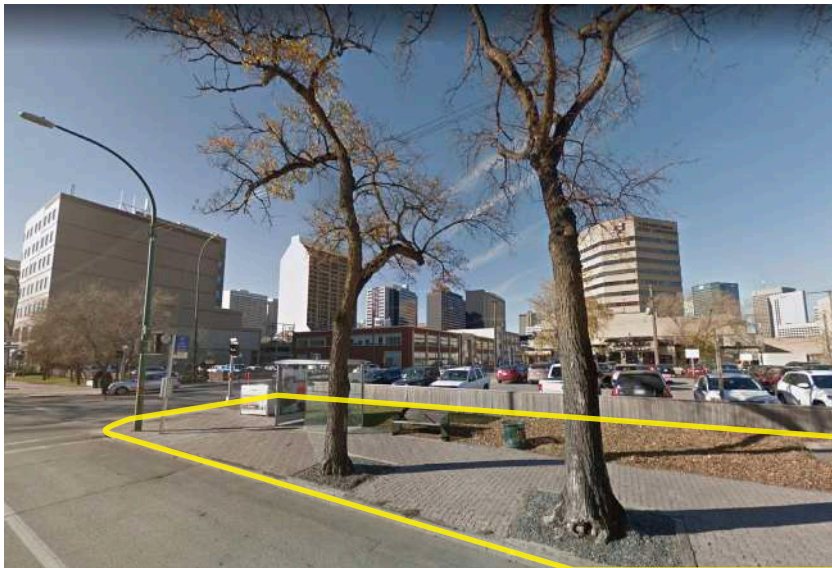
Five Stories of Resilience - Part of Section 2.6 Background Summary
Bassel Sleem



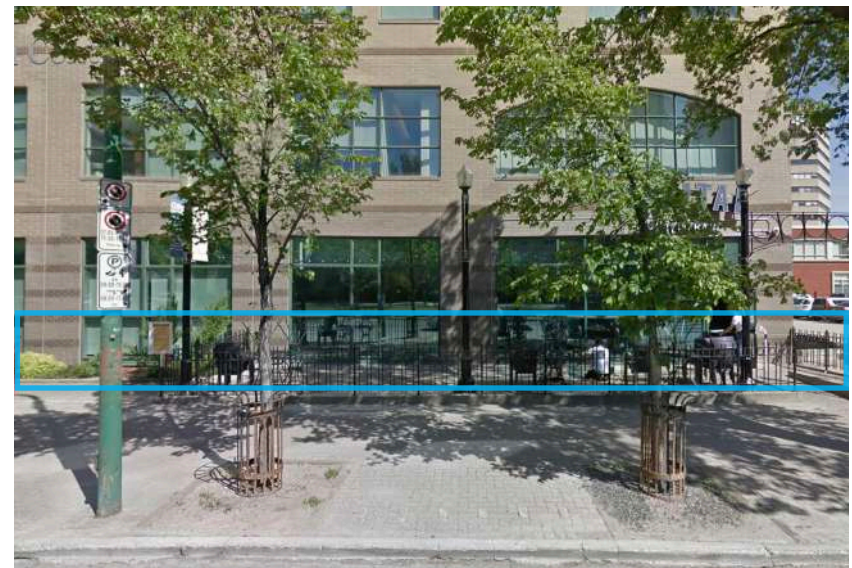
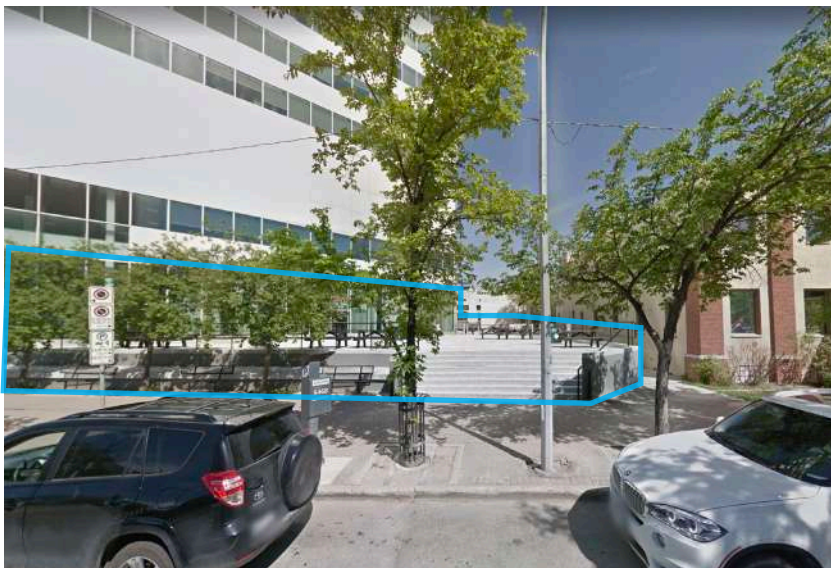
Pictures of Broadway - Part of Chapter 4 Site Analysis
Google Maps | Bassel Sleem



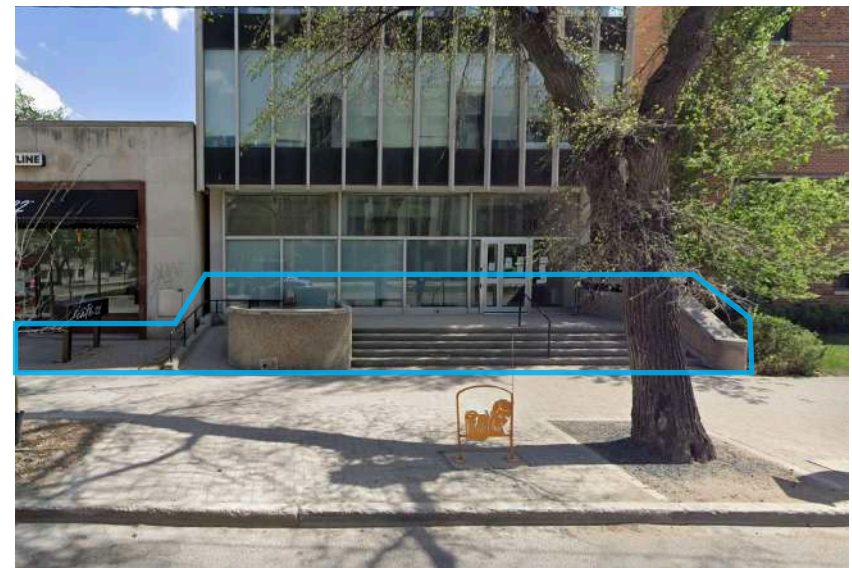
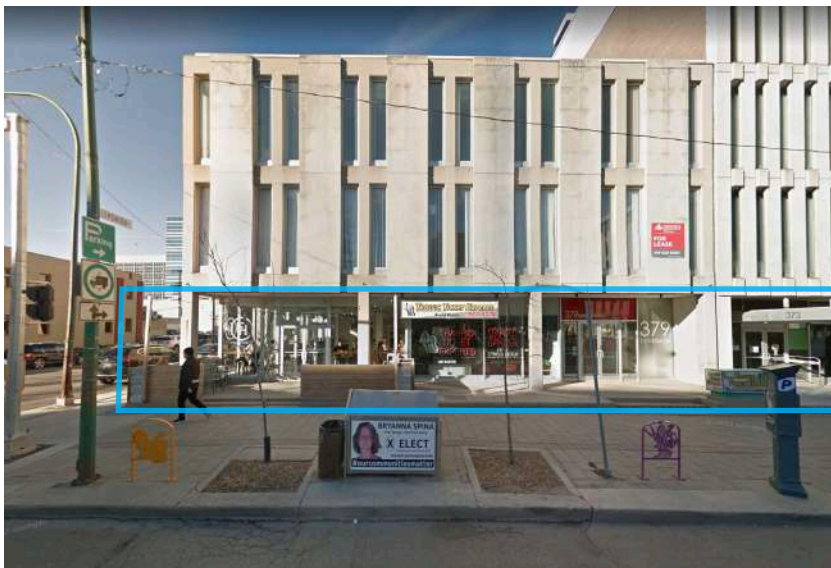
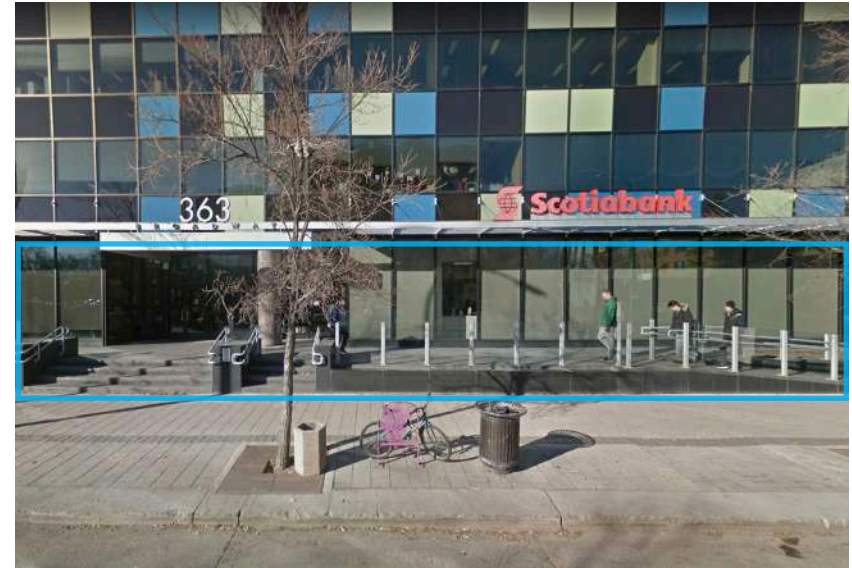
Sidewalk network along Broadway - Part of Section 4.2 Urban Ground-Floor - Public Spaces
Google Maps



Sidewalk network along Broadway - Part of Section 4.2 Urban Ground-Floor - Public Spaces
Google Maps



Sidewalk network along Broadway - Part of Section 4.2 Urban Ground-Floor - Semi-Public Spaces
Google Maps



Sidewalk network along Broadway - Part of Section 4.2 Urban Ground-Floor - Semi-Public Spaces
Google Maps



Scenario 1



Scenario 2



Scenario 3



Scenario 4

Four Scenarios of the Median - Part of Section 4.2 Urban Ground-Floor - Median
Google Maps

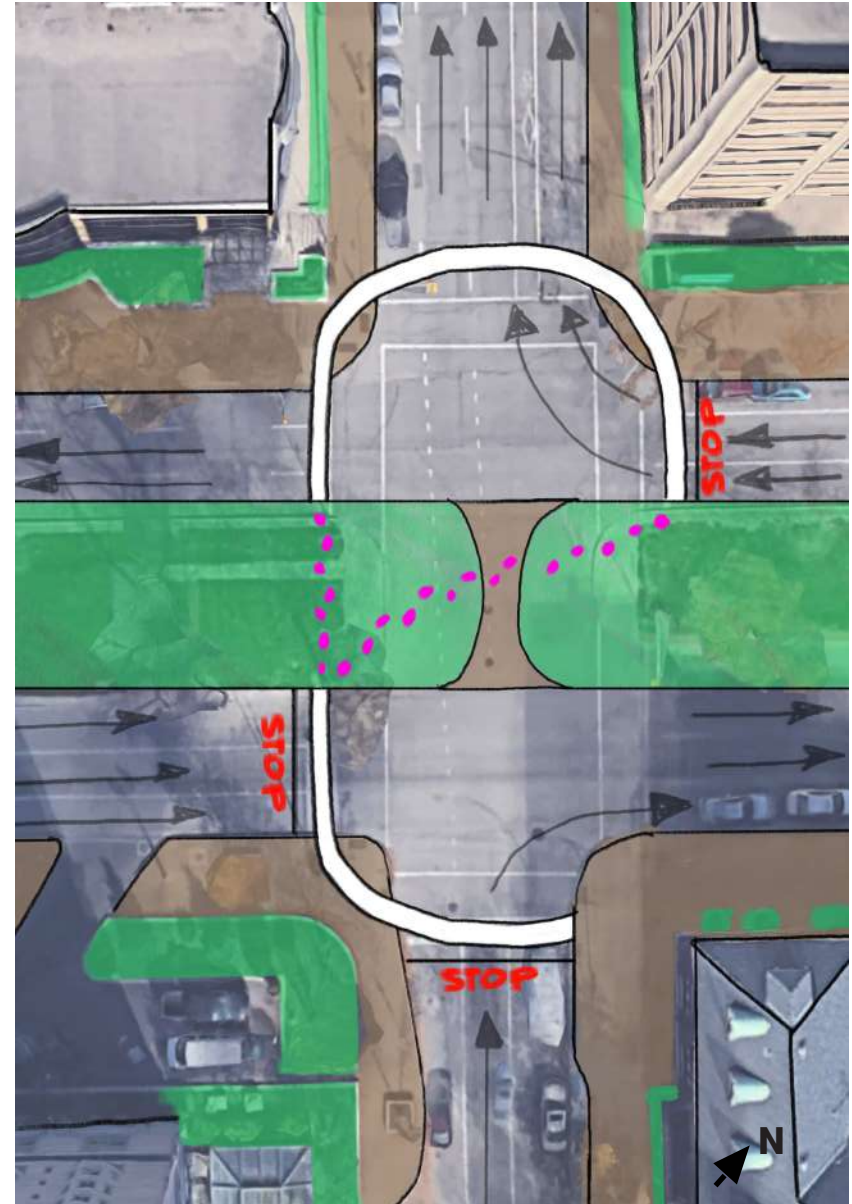
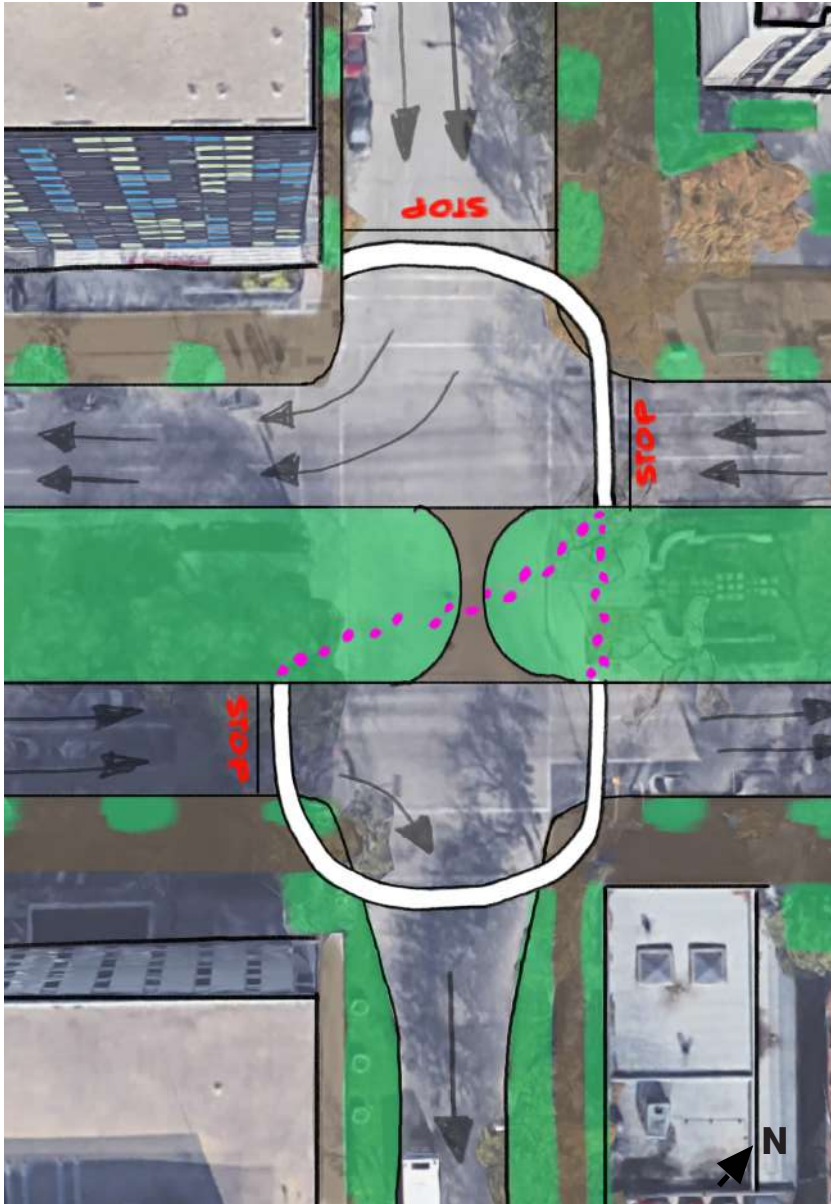
Downtown Winnipeg Parking Map



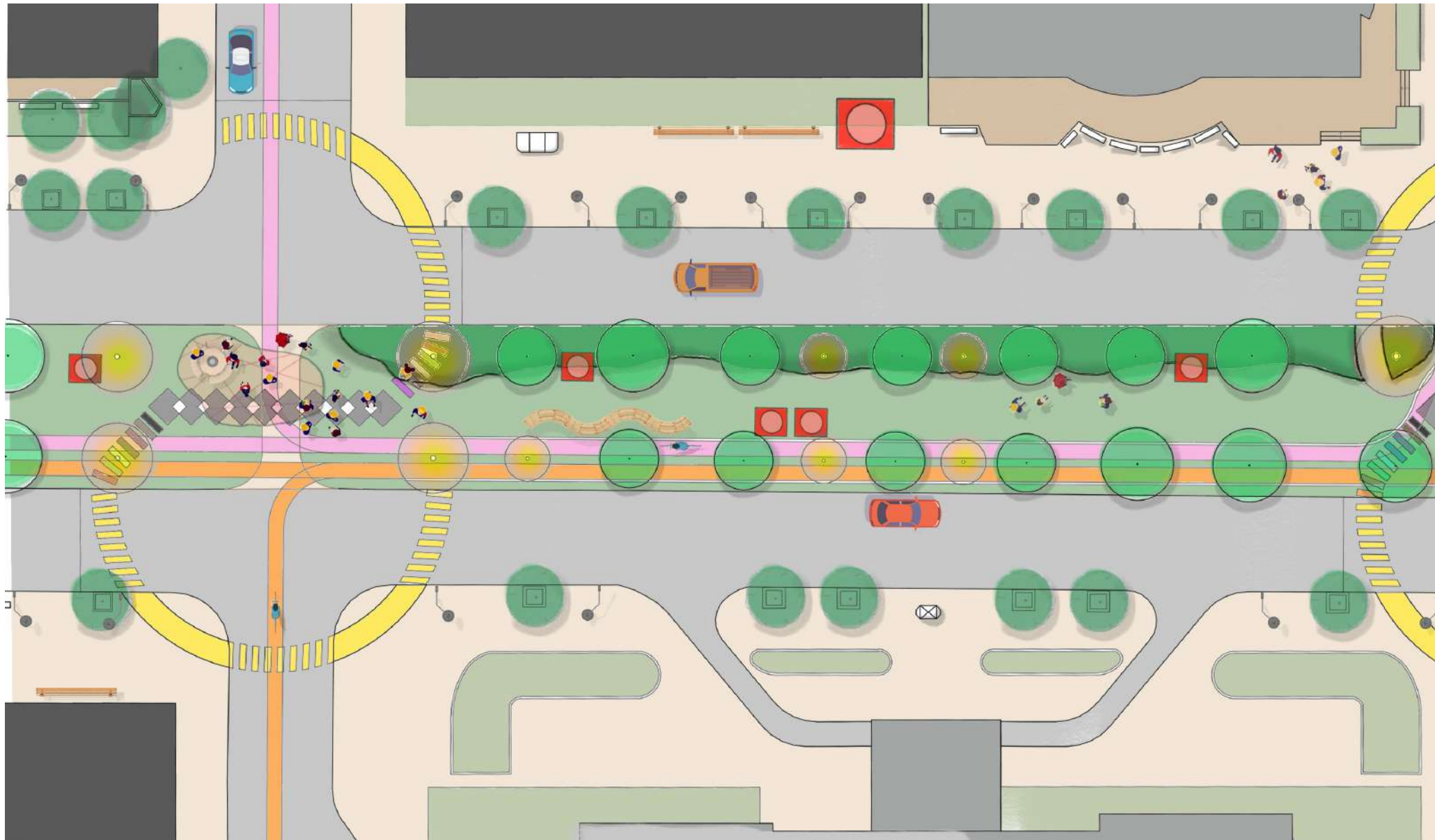
Downtown Winnipeg Cycling Map



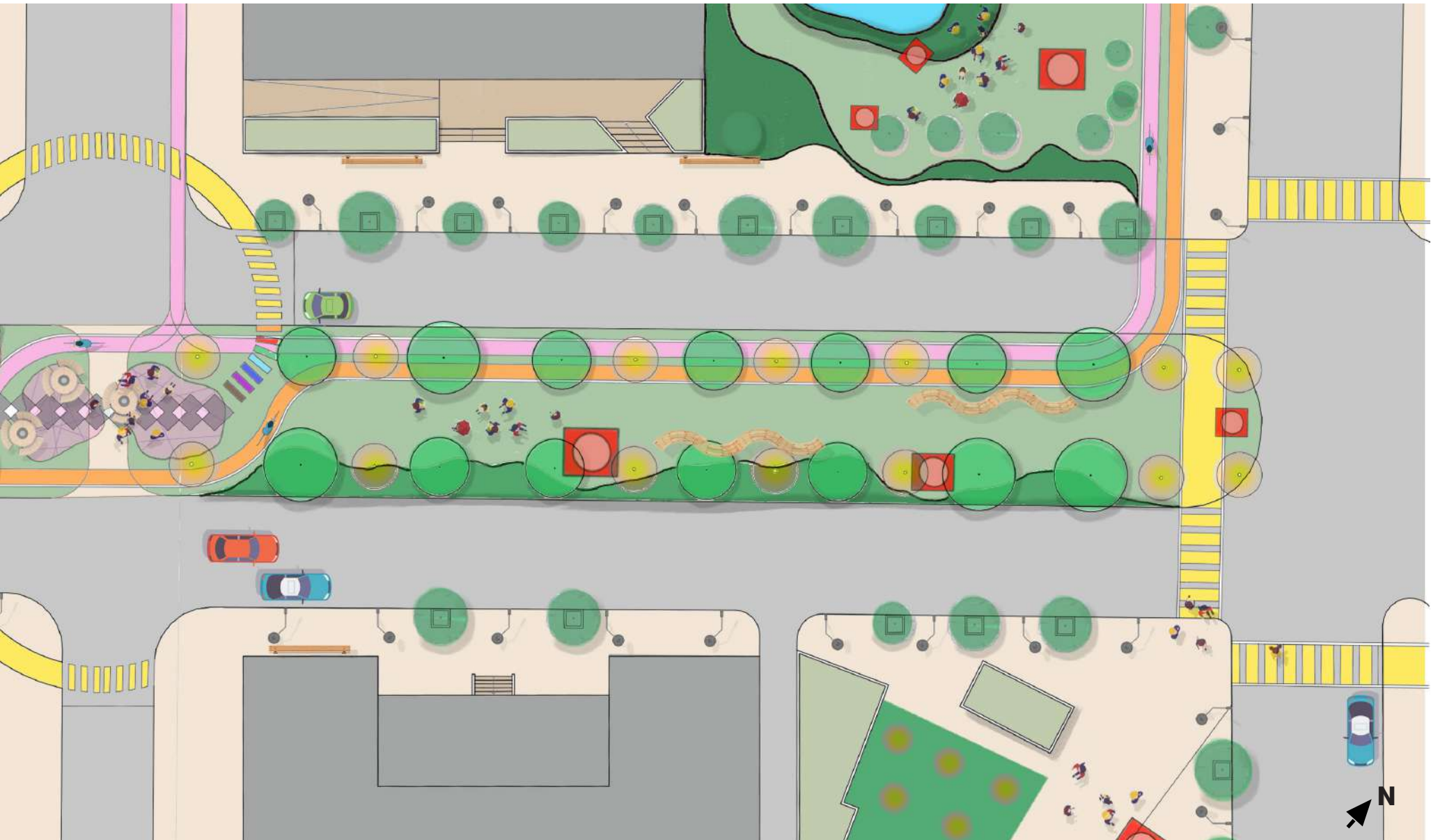
Parking and Cycling maps prepared by the Downtown Winnipeg BIZ
Downtown Winnipeg BIZ



Broadway intersection guideline - examples - Part of Section 6.3
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Site Plan illustration - Part of Section 6.3 Performative Guidelines - Example
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Site Plan illustration - Part of Section 6.3 Performative Guidelines - Example
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