network 2018
The Anishinaabe community of Shoal Lake 40 has been working to develop the economy and quality of life within the community for generations. This project explores such an opportunity by proposing a multi-purpose facility that considers five key points set forth by Architects without Borders that focus on place as a region and a lived history; sustainability both within the community and physically; a strong connection to community, culture and tradition; flexibility and adaptability; and finally, economic development.

This venture commenced not with a design scheme but with a visit to Shoal Lake 40 and a meeting with community members. A captivating statement was made by a resident who stated that, “teachings occur at all times. It extends into the natural environment and is central to community development. Hunting, gathering and learning about the Anishinaabe culture should be an integral part of the education system today.” Such a notion came about due to the belief that Western Education systems are insufficient to provide the community youth with a deep understanding and fondness for cultural knowledge.

As such, Shoal Lake 40 Education Center focuses on the propagation of inter-generational education, while blending traditional cultural practices with present-day activities. This Education Center aims to provide spaces that accommodate, not only Harvest, Feast, and Gathering events, but also current issues such as adult business-oriented education and a lack of youth learning centered around traditional knowledge. Such is largely based on hands-on learning experiences. Traditional cultural activities include largely exterior events or events that occur in transitional interior-exterior zones. Such includes meat preparation and rice harvesting, which traditionally occur within semi-enclosed wooden structures. Thus the architecture of Shoal Lake 40 Education Center merges interior and exterior conditions not only as a physical act, but, as an integral part of the programming. Upon approaching the structure, one is faced with an entry that embeds itself within the land. Programming within the structure is carefully ordered to provide opportunities for informal knowledge transfer. The administrative workspaces and business education room open onto one same exterior landscape that is fitted into the adjacent hill. This space allows for informal communication between those learning administrative skills and those practicing. Similarly, the central gathering space is designed as a transitional zone, blending interior and exterior conditions via wood decking that splits and merges into the surrounding soil and a wooden lattice-like roof which shelters from wind and sun while playing with light and shadow. The patterning of such is reminiscent of the surrounding tree canopy. The youth wing and community kitchen open onto one same exterior landscape via expansive doors that peel open the walls. These spaces complement each other, providing youth with an opportunity to learn healthy eating and cooking – an issue which concerns community members today. These rooms – and the entire structure – are placed atop the natural landscape, lowering as the land drops to the surrounding lake – a source of nutrition. The community kitchen opens onto a shared semi-exterior cooking space connected to the harvesting workshop that abuts the lake – the source of fish and a major transportation route for bringing wild game to the center. This space cooperates with the adjacent workshop, which is intended to promote not only traditional crafts such as canoe-making, but general carpentry skills. Proximity to the surrounding forestry allows those working in this site to gather raw materials. These rooms all function around the heart of the project, the community gathering space. This semi-enclosed circular landscape – reminiscent of the Indigenous circle of life - provides Shoal Lake 40 with a site to perform practice powwows and feast. The structure itself follows the clockwise motion of the circle of life, beginning in the East and extending to the West, finally reaching North to the Lake – a traditional source of sustenance.
The Ordinary is a skincare and cosmetics brand under the mother company Deceim; which uses the slogan “the abnormal beauty company,” to brand themselves. The company prides themselves on being transparent with their customers regarding their ingredients and pricing for their skin care and beauty solutions. The juxtaposition of “the ordinary” and “the abnormal beauty company” inspired the interior of the space; an industry defying company deserved an industry defying interior.

Located at 372 Graham Street, Winnipeg, Manitoba, this retail store is in the heart of the up and coming SHED district. The evolving downtown seems to be lacking a retail site which drew curiosity and wonder, and opened the door to unique, experiential retail in Winnipeg.

The space highlights the beauty of truth to ingredients, which The Ordinary prides themselves, and the aging of materials versus the anti aging quality of the products. The shells forms, finished with a patina copper appearance, create the interior boundary of the store and are derived from the shape the rose-hip seed, an ingredient widely used in The Ordinary’s products. These shells double as a display feature, with shelving inlets where individual products are placed. Interacting with the shells visually and with touch is important to bring the customer and space to a unified scale. During the day, light shining through the windows creates playful shadows on the interior floor - while at night, the space transforms into a moody, dimly lit, intimate atmosphere. A central water source was incorporated to emphasize the importance of water in the product creation and the use. The water enhances and activates the customer’s sense of sound, and invites them to touch the water trickling down the slate.

Activating the senses through product display, textures, sounds and scents from the ingredients was an important consideration in this project.

Apart from the retail section there is also a dermal treatment area. Following the same motif, customers are pushed through the space by the shells and are opened into a serene space, slightly more private. Natural light filters into the spaces of this interior and creates intrigue from the outside passersby. The exterior of the store was kept refined and quiet by using dark porcelain tiles, and an overhang was introduced which eludes to the empowering envelopment of the interior shells. The interior shines through the large windows of the facade and demands its own attention. Materials such as maple, elm, concrete, slate and various metals were chosen to highlight the beauty of raw material and texture. The heterogeneous collection of materials reflects the brands intention to be inclusive and transparent to its loyal customers.
madeleine dafoe

rethinking the river bank | Within the next 50 years, due to global warming and silt build up in the Red River, flooding will become increasingly prevalent. Many of the small towns along the flood plain of the Red River, such as Emerson and Morris, have unadaptable and inflexible flood mitigation strategies, putting these communities at risk as water levels rise. The current dike systems draw a line between the protected and unprotected areas leaving rural residents to fend for themselves.

This project seeks to explore new, adaptable and equitable flood mitigation that is multifunction and uses natural forms of infrastructure. The bank stabilization methods prescribed are dependent upon the type of erosion and land use in that area. The three main forms of stabilization are rootwads, coir logs, and live-staked willows. These are paired with rip-rap and willow plantings along the toe of the bank where the greatest amount of erosion occurs.

A master plan was created for a section of the Red River that flows just west of Emerson to be used as a prototype for further flood mitigation along the Red River. The farmland in this area was terraced to limit flooding to a more controlled area and reduce damage. This strategy creates a more flexible and adaptable flood plain with recreation, habitat and industry all existing cohesively in the same space during times of both drought and flood.

The paths along the river twist and wind between the large Cottonwoods and the Dogwoods rising and falling with the natural contours of the land. Views of the river appear and disappear as you make your way along the path. Where the Riparian areas have been left untouched deer can be seen in the shadows between the trees and the under story is thick and green. Where vast agricultural fields once stood, collapsing slowly into the river, a line of foliage now grows holding the bank tightly in place. The willow roots dig deep into the soil and the rip rap protects the edge of the bank.

In the spring time the river swells rising up into the terraced farmland. The rushing water swirls between tree trunks slowing as it coils around. Although the bottom terraces are flooded, farmers can still been seen tilling and planting further up the bank, safe, out of the river’s reach.

When the river calms and narrows once again, the edges of the bank reappear, standing solid. The roots of the foliage have held in the soil and the rip rap has protected the roots. The fields have been fertilized by the flood waters and farming resumes on all levels of the terraces. The meadows of the lower terraces can just be seen through the trees below. The wildflowers and grasses in these meadows capture the run off and silt from the agriculture above, cleaning the water before it is returned to the river.
Savoring the City: Renewing an Urban Market

Rapid development in China has led to the creation of urban villages. These dense informal neighborhoods spring up in between new high-rise city blocks. These villages are full of poor and transient people and have many social problems, but they also have thriving markets as their center and soul. It is a magical land where light and dark coexist. And, it is a place where the poor dream, the rich enjoy, and everyone can savor the city. Can better design help to keep these markets alive? This design research finds an architectural response to this problem, by reinventing the market in an urban village in Xi’an, China. The goal of the thesis design is trying to find the way to deal with those following questions: How can the traditional market survive in the cracks between modern buildings? What is the middle ground between a thriving urban landscape and a chaotic overcrowded market street? How can small market traders be empowered to make an affordable living? How can better market design help children to grow up safe and healthy? How can traditional folk crafts and techniques be protected, inherited and developed in the market?

The most important idea of the design is flowing or circulation. By enhancing circulation, people can have more chance to encounter, to talk and know each other, to communicate, to show the value of the old urban village, and thus improve the whole community. From architectural angle, the market is expected to be a mix of light and heavy, modern and tradition, open and inward, translucence and solid, like the urban village itself.
the unhomley house: advocating for an uncanny architecture

The architect’s infatuation with the notion of utopia—a place of ideal perfection, what ought to be—has a long history. Although an evident source of inspiration, this attraction is one of paradox and impracticality: utopias are placeless, while architecture is firmly fixed, and utopian philosophy is purely conceptual, while architecture requires tectonic precision. This disconnect has consistently rendered efforts of realizing utopian aspirations in the built environment as strange: Soviet era block housing, resort communities, and the post-war suburbs all possess an uncanniness that reveal the fissure between utopian idealism and the reality of human life.

This thesis turns to the utopia’s uncanny counterpart, the heterotopia, as well as Freud’s notion of The Uncanny itself, as spatial pedagogies through which the architect can attempt to inject a sense of wakefulness, skepticism, discomfort, and critical thought into society, by redefining a sense of place. Heterotopias are spaces of otherness; defined by their simulation of reality, but unlike their speculative counterpart, are firmly situated in reality. This duplicity gives heterotopias an ambiguity that, like the uncanny, can trigger feelings of unsettlement, anxiety, and even fear.
The uncanny is characterized as a feeling, a situation, or a space that exists between waking and dreaming; the realm of the unfamiliar familiar. They are places of archetypal familiarity, rooted deep within the common human memory, psyche, and soul, but which are slightly skewed, and deviate from our expectations. This project asserts that such places can be positioned and channeled to positive and enlivening effects, and seeks to explore how the architectural uncanny can be mined as a ground for fertile human experience.

A community of 350 military residences in central Winnipeg, occupied by Canadian Armed Forces personnel and their families, is the context in which this research will unfold. The community possesses a number of elements central to the formation of an uncanny territory: skewed archetypes (the house), a simulation of normative behaviour (the community), all set within an invisible boundary of privacy, secrecy, and exclusivity. This thesis aims to create a new typology of living for this community and its residents; one that is both sensitive to their unique lifestyle, and at the same time embraces the uncanny qualities of their current environment.


2. petra echkard, chronotypes of the uncanny: time and space in postmodern new york novels (bielfeld: transcript verlag, 2011), 79.
Ellen Enns

Exploring the Relationship Between Commuting and the Exurban Community: A Case Study of Niverville, Manitoba

Traditional methods of studying commute patterns consist of calculating the distance between residential and work locations and the duration of travel. Recent methods however, have shifted to include information regarding the choices people make for their daily commute and what influences them to make these decisions. Analyzing the commute itself is not sufficient anymore, as individual preferences for a particular community, or lifestyle, largely influences a person’s commute.

This research is a case study of Niverville Manitoba – a small town that can be characterized as an exurban community. Niverville represents a growing preference for a particular lifestyle that is perceived as inducing longer commuting distances for its residents. As populations’ increase in exurban communities, it raises questions as to why people desire to live there and if their commutes are as long as perceived.

Information was gathered on Niverville’s context, including an evaluation of Niverville’s current land use and progression of the Town’s built form over the past century. Census subdivision data from the Census programs of 2016, 2011 and 2006 were used to collect population and demographics information as well as commuting flow data. The primary research method was a survey of Niverville residents that gathers information on people’s commuting patterns, their preferences for exurban living and the decisions made within their households on where they chose to live and how to commute.

The research has identified that exurban small towns are highly desired for their sense of community and their abundance of amenities that support exurban life. Commuting amongst exurban residents has proven to be various and non-monocentric, for employment is located in several areas throughout Southeast Manitoba. This research has begun to answer the key question, if people are choosing to live further from Winnipeg, is their commute necessarily longer? Their commutes, were in fact, not always as long as often perceived. The relationship between commuting and the exurban neighbourhood indicates that the majority of individuals hold more value in their community location than shortening their commute. Individuals however, still take into consideration where they commute when making decisions on where to live, as well as to how it will affect others living in their household. This balancing act that occurs within households is more exaggerated in an exurban household, as the modes of travel are limited and the adaption to a new commute, although not necessarily a long commute, is often a great adjustment for a household. Amongst certain sacrifices however, residents are optimistic, as Niverville satisfies their needs for social interaction and serves as a place in which they can call home.
willingness to move closer to work 
based in current work location of respondents

manitoba

winnipeg

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tactical urbanism in winnipeg, manitoba: a case study at the forks | Conventional planning practices have supported strategies as a valuable tool for developing the built environment and achieving best practice. However, practitioners are recognizing that relying solely on strategies in this pursuit does not adequately respond to short-term, and sometimes long-term, challenges. The constantly evolving nature of the urban form and its inhabitants requires both responsive tactics and a committed strategic vision. Temporary interventions and pilot projects are now becoming written into prescriptive planning documents, signifying an underlying shift in city-building processes. The term tactical urbanism has begun to pop up more and more in the planning lexicon. As replicable tactics continue to improve the urban environment, these projects continue to grow in popularity.

In the summer of 2016, The Forks North Portage Partnership created a shared-use road using playful pavement markings and traffic calming infrastructure at The Forks on Fort Gibraltar Trail. This intervention intends to provide cyclists equal right to the road and connect segments of The Forks’ cycle track. The design and implementation processes of the shared-use road contravened conventional planning practices, and were inspired by tactical urbanism—a relatively new planning tool emphasizing small-scale interventions.

This practicum used a case study approach to investigate The Forks’ shared-use road and explore tactical urbanism as a planning tool. Key informants and practitioners from Winnipeg’s planning community provided diverse perspectives on how to effectively incorporate tactical urbanism practices. The findings add to the growing library of tactical urbanism literature and provide 16 lessons for future project proponents in the design and implementation of their own tactical interventions in Winnipeg. Some of these lessons include: building on the work of pioneers; allowing time for the public to adapt; and not skipping out on the finer details. Additionally, one of the key aspects of tactical urbanism explored in the research was its application across various planning sectors (i.e. public, private, not-for-profit). The practicum helps bring clarity to how temporary interventions can be just as valuable at a city level as it is to citizen activists.
This project primarily investigates how office environments can be designed to best suit the needs and preferences of the youngest generational cohort in the workforce. Members of Generation Z, who were born during or after 1996, represent almost one quarter of the Canadian population and are currently beginning to enter the workplace after completing post-secondary education programs. At the same time, the Baby Boomer generation’s presence in the workplace continues to decline as members of this cohort retire. With the youngest Baby Boomers reaching the national retirement age in 2029, the next decade will be a crucial period for intergenerational knowledge transfer, training, and succession planning within organizations in order to avoid the loss of knowledge and work-related expertise. A secondary goal for this project was to strategize how interior design can facilitate the achievement of these goals, not just between Generation Z and Baby Boomers, but also inclusive of Generations X and Y.

The strategy for designing workplace environments that optimize well-being and productivity is traditionally to address the environmental and psychological factors that are known to affect human health and happiness. Environmental factors include indoor air quality, thermal comfort, lighting, acoustics, interior layout, access to views, and biophilia. Psychological factors include environmental control, perception of status, privacy, security, and territoriality. In addition to ensuring that all of these factors have been sufficiently addressed in the proposed design, a unique aspect of this project is the theoretical investigation of how generationally held values and the physical embodiment of those values in the workplace can be utilized as an organizational strategy to optimize wellbeing and productivity.

The key finding of this project’s theoretical framework paired with a literature review that focused on generational values and characteristics is that younger generations tend to be more post-materialistic than older generations. At its core, post-materialism consists of values such as autonomy, self-expression, freedom of speech, equality, transparency, environmentalism, and aesthetics while materialistic values are more focused on economics and security. By embodying post-materialistic values, the proposed design fosters meaningful and personal connections between members of Generation Z and their workplace. As a result, the embodiment of post-materialistic values through interior design strategies will cultivate a highly engaged, motivated, healthy, and productive Generation Z workforce.
I began this project with a supposition: the museum experience has similarities to that of a story. The exhibition is a sequence of experiences in a curated and, at times, heavily narrated environment. The notion of sequential spatial experiences with undertones of communication led me to employ theories of narrative as a means to frame my discovery process and reach a design outcome. As the research progressed, however, I realized that a mere sequencing of experiences may not be enough to conclude that exhibitions are narratives, in the strictest theoretical sense. While theories of the narrative did not directly improve my ability to address disability and in the context of museum, the three areas of personal interest when combined—a building typology (museums), an undeserved audience (disability in the museum context), and a theoretical framework (Narratology) to tie all three together—resulted less in a collectively exhaustive triad of topics and more so in mutually exclusive pairings. Thus, this journey of discovery through design, while not as predicted, yielded an outcome informed by a research and design process that arguably made for a better experience for all.

The practicum centres on The Human and Natural Disaster Museum, a fictitious museum located in Halifax, Nova Scotia. Maritime calamities are a way of life for many living in coastal communities: loss of livelihood due to environmental change, loss of life to natural and man-made disaster, and other all-too common tragedies related to scouring the land and ocean for resources.
Delving into the history of narrative theory is the notion of a fable; the purpose of the fable is intended to reveal something about humanity, or to teach a lesson. According to David Herman (the Department of English at Ohio State University), “fable is a brief narrative told in order to provide moral instruction or to transmit an ethical point of view” (Herman 2010). To reveal something about humanity rings particularly strong when thinking of both museums and disasters; more so when considering the exhibit experiences as a narrative environment.

From another perspective of the narrative, according to Todorov, a story is structured as: equilibrium, disruption, resolution, and new equilibrium. Choosing disasters as a topic was deliberate and purposeful. Disasters, man-made and natural, are based on a disruption; an unforeseen event with tragic and/or costly consequences. These four terms formed the parti pris for this practicum, and informed most every decision from the design of the logo to the sequencing of exhibition halls.

Of particular relevance, from an adaptive reuse perspective, is the notion of a new equilibrium. The site, a former coal-powered electricity generation station, was chosen primarily for its scale. The decision forced me to consider the origins of the building and site. From a cultural heritage perspective, it would be remiss of me not to address the ecological repercussions of coal mining, both in the design of the exhibition programming and in the structure itself. The visitor experience within the museum was also, therefore, part of the interpretive experience.

In summary, my research of narrative theory provided a guiding principle for a cohesive design; my investigation of disability allowed me to design a more accessible visitors experience for all users, not discrete user groups. Ultimately however, this designer is more acutely aware of the issues related to disability for any environment, and continues to employ theories of the narrative as a core principle of his work.
Landscapes, whether safeguarded or squandered, reveal a society’s values. Landscapes are always more than they appear to be, more than their form or content, they are also repositories of imagination, reflections of ethics, and representations of ideal relationships to the environment. Of the many types of transformation, the national park represents a format for creating landscape that is upheld as one of the greatest reflections of a society’s values toward the environment. For over a century, Parks Canada has been a ubiquitous and important component of Canadian culture. The national parks are upheld as “tangible links not only with the past and the present but with the future,”¹ places we can go to for nourishment, respite and enjoyment of a natural bounty that spans the country and is upheld as a quintessential aspect of Canadiana.

Parks Canada remains an incredibly influential component in the construction of the Canadian identity, and the values that are instilled in people who visit these cherished parks help to shape a broader sense of responsibility for the environment. National parks have built up a wealth of cultural capital in this regard, and in the 21st century and onwards, the question is how that capital should be spent. Is it enough to stay the course and perpetuate only an ideal composition of how a society can treat its environment, or will a reality where anthropogenic disturbance has degraded much of the planet? By virtue of their storied existence, land that is defined as a national park becomes significant and is filled up with the narratives of a continuing legacy of protecting and valuing the environment. The parks are an incubator of ecological thought, but if they are to retain that influence, a new chapter must begin, because thinking ecologically can no longer exclude the realities of anthropogenic change to the environment.

The challenge of the Anthropocene is building the capacity for thinking as much about how we relate to a changing planet as how we have changed it. For Parks Canada to contribute in this regard, it needs to understand that applying the significance of its legacy to anthropogenic landscapes can change their meaning and significance to the Canadian environmental imagination. Selecting and developing national parks under the framework of Region 40 would allow Parks Canada to address the significance of our anthropogenic legacy as an equal part of our Canadian environmental legacy. By using the ideal vision that Parks Canada has developed over its history as a device to confront the reality of the Anthropocene, a fuller and possibly a more reconciliatory relationship to our environment can be revealed.

Developing this type of relationship to the environment has been a long-standing objective of the profession of landscape architecture, but often attempted only through site scale interventions. I think that the critical skills and capacity for building relationships with the environment that landscape architecture affords requires application at the broadest scales for that aspiration to become a reality. We can offer more than site scale design, we can and should be active in imagining alternate compositions of an organization such as Parks Canada.

¹. “parks canada guiding principles and operational policies - preface.”
The Water Works Park is presented in the form of a hybridized public space offering both infrastructural and ecological services while promoting environmental attentiveness and the indispensable value of water treatment. The design presents itself as an alternative to contemporary sewer upgrade and replacement practices by offering an ecologically oriented option through the placement of a constructed wetland network. The Water Works Park strives to make visible an otherwise latent waste stream in order to foster environmental education and public awareness through design.

The project begins by addressing a broader environmental concern: namely the rapidly deteriorating health of downstream Lake Winnipeg. In recent decades, the aquatic giant has seen an influx of nutrients such as nitrogen and phosphorus, which have stimulated the explosive growth of troublesome blue-green algae. With a watershed covering nearly one million square kilometers, pollutant sources are widespread and complex. With this in mind, the strategy for this project is to begin small, illuminating but one of many contributing waste streams: combined sewer overflows.

The site, Point Douglas, Winnipeg, is chosen for both its approachable amount of overflow effluent, and for the neighborhood’s wealth of vacant land in part due to a diminishing industrial sector. The proposed Water Works Park looks to introduce a new form of ‘green industry’ in keeping with the local vernacular and to challenge the costly and heavily engineered subterranean sewer upgrade practices currently being executed by the city. The design strives to exercise minimal intervention, allowing many of the existing site features to remain, or be reinterpreted into the proposed design including: the gently sloping topography, various structures and industrial remnants, former foundations and numerous established plant communities. The proposed Water Works Park spans nearly 10 hectares, with the site housing three major components for treating water: a forebay or settling tank, a vertical flow constructed wetland and a series of linear free-water surface flow wetlands. The design is tailored to meet varied incoming volumes, a specific quality of water composition, and considers the dynamic range of climatic conditions present in Winnipeg, which can be a challenge when considering constructed wetland systems as viable alternatives. Through the lens of the landscape architect, such green infrastructural systems can be compellingly designed rather than rigidly implemented, contributing to the vitality of neighborhoods, creating new ecologies, educating the public, and promoting environmental accountability at a local level.

For the Point Douglas neighbourhood, opening this once private property helps to reestablish a lost social connection to the river that was once an essential component of the city’s lifeblood. While constructed wetlands are not an answer for the majority of urban sewer outfall locations, it is important to consider, and where knowledge gaps exist, test innovative solutions for treating storm and wastewater in cities.
Alyssa Hornick holds a degree in Environmental Design from the University of Manitoba. She will further her studies in the Master of Architecture program in Fall 2018. She feels privileged to have been given the opportunity to design with the Shoal Lake 40 community, and to have participated in the Architects Without Borders Indigenous Housing competition with her studio. This experience has enriched her understanding of Anishinaabe Indigenous design, culture, and traditions. The importance of blending the built and natural environment is paramount to her design principles. In her spare time, Alyssa believes in enjoying nature through walks at her family cottage in the Interlake and time spent on her grandparent’s farm in the Sandilands. Family traditions and the appreciation of her surroundings are key features that guide her creativity. You can find Alyssa tending to her garden late into the evenings.

Maria Dyson most recently graduated with her Bachelor of Environmental Design degree in May 2018. She will be continuing her education in the Master of Interior Design program at the University of Manitoba commencing Fall 2018. Maria was born and raised in Winnipeg, Manitoba where her passion for interiors, and specifically for Winnipeg stem from watching the surrounding community pride develop over the years. As Winnipeg has been placed more frequently in the spotlight, her hopes are to become an active member of the driving forces which are designing and working towards making Winnipeg a unique home, and destination.

Madeleine Dafoe is currently a Co-op student working with the Partners Program here at the University. She completed her fourth year of Environmental Design, focusing in Landscape + Urbanism. Originally from a little town in the middle of nowhere, BC, she moved to Winnipeg 5 years ago to pursue design. After a brief hiatus studying abroad in Denmark, she returned to Canada to finish her studies. She is drawn to Landscape Architecture design because of the unique challenge it represents. “We often have no control over the types of users that inhabit our spaces and so our designs become these multicultural, multi-functional places which morph and change in ways we never would have expected. This is what makes Landscape design so beautiful, the community makes its mark on the design and the design in turn changes the neighbourhood around it.”
graduate student work

architecture | Qiuyi Zhang received her Master of Architecture from the University of Manitoba. She likes to design interesting installations and delightful architecture which can improve the community’s life quality. As an international student, she designs for people and cities with the background of Chinese culture and context. She is also interested in painting and furniture making which help her design expression.

architecture | Andrew Budyk is a strategic, multidisciplinary creative professional, specializing in the field of architectural design. He is currently working as a set designer and assistant art director in the film and television industry, and is in constant pursuit of providing people with engaging experiences, wherever, whenever, and however they are living in the world. Andrew recently completed his Master of Architecture (M.Arch) degree at the University of Manitoba’s Faculty of Architecture, from which he also holds an undergraduate degree in Environmental Design (B.Env.D).

city planning | Ellen Enns received her Bachelor of Environmental Design (Landscape and Urbanism option) at the University of Manitoba and then enrolled in the Master of City Planning program receiving the City Planning Jubilee Scholarship in 2015. Ellen worked as a Planning Intern at CentreVenture Development Corporation assisting with Downtown Development in Winnipeg and creating Urban Design Guidelines for the Corporation’s Face Forward storefront revitalization program. Ellen completed her Master of City Planning in 2018 and is currently working for the R.M. of Taché as a Planning and Development Officer. Her current role consists of interpreting provincial legislation, municipal by-laws and other policies in order to advise the R.M., its constituents and developers of good planning practice that will guide the future development of Town and Rural areas.
graduate student work

city planning | Matthew Robinson holds a Bachelor of Science degree in Civil Engineering from the University of Manitoba and has recently completed his Master of City Planning. An interest in tactical urbanism and community-led initiatives has led him to organize events around the city in support of the local arts community, as well as advocating for relevant urban issues. In his short professional career, he has accrued experience working within all levels of government and has helped to deliver several strategic plans, planning reports, and various brand designs for local businesses. He currently works alongside Michelle Richard and John Wintrup on large-scale development projects in and around Winnipeg.

interior design | Erns Wall received his Bachelor of Environmental Design from the University of Manitoba in 2015 and will graduate with a Master of Interior Design degree in October 2018. During the Master’s program, he worked as a MITACS research assistant, analyzing workplace indoor environment quality data and synthesizing the findings into interior design strategies. Erns has received numerous awards and recognitions including the Social Sciences and Humanities Research Council Scholarship, the Manitoba Graduate Scholarship, the University of Manitoba Faculty of Graduate Studies Scholarship, and the Joan Harland Scholarship for Graduate Studies in Interior Design. He is now working as an interior designer with Number TEN Architectural Group.
interior design | **Interdisciplinary designer John deWolf** has worked in various mediums including print, interactive media, broadcast, exhibition, and environmental graphic design, and now interior designer. John has an extensive background in analyzing and deconstructing complex assemblages and in turn designing understandable and accessible communication systems, particularly for broad public audiences. His career path has lead him to senior design and director positions in New York City, Halifax, and Washington, DC.

While many of the design disciplines were at one time object-oriented activities, Mr. deWolf instead views system, program, and experience, as integral elements in his interdisciplinary approach to design. Designer, educator, and sometimes writer, John deWolf believes that design is built on a rhetorical footing, and the narrative—part of the human condition—plays an important role in design thinking.

landscape architecture | **Ryan Coates** completed the Master of Landscape Architecture in February 2018, where he also completed his Bachelor of Environmental Design with a concentration in Landscape + Urbanism. Ryan was named an Olmsted Scholar in 2017 based on his thesis research. His education has also included extensive teaching assistantships including leading seminars, providing design studio guidance and critique, and teaching GIS software to students at both undergraduate and graduate levels. Ryan has worked with Parks Canada in Riding Mountain National Park, focused on project planning and developing design proposals at both site specific, and regional scales. Ryan believes in a landscape architecture that builds the capacity for thinking as much about how we relate to a changing planet as to how we have changed it.

landscape architecture | **Garth Woolison** holds both a Bachelor of Environmental Design, a freshly minted Master of Landscape Architecture degree from the University of Manitoba and has been recognized as a 2018 University Olmsted Scholar. As part of his Master’s course work, Garth completed a year abroad in Scandinavia, studying at various campuses with the Swedish University of Agricultural Sciences (SLU). Throughout his academic stay, Garth has persistently gravitated toward working with water: developing through design, a fluid dynamic between people, public space and hydrologic processes. Garth has now taken his work back overseas, and is currently put up and seeking out gainful employment in Prague, Czech Republic.