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Connectivity

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Liane Veness
Centre for Architectural Structures and Technologies
Building upon the reputation and potential of the facility to promote new research directions from the best researchers in the field, the 2018/2019 academic year began with a newly formed collaboration between C.A.S.T. and the Living Systems Architecture Group (LASG).

Founded and directed by Philip Beesley, a practicing artist, Architect, and Professor in Architecture at the University of Waterloo, the LASG is a multidisciplinary research group dedicated to developing built environments that can move, respond, and learn, with metabolisms that can exchange and renew, and which are adaptive and empathic towards their inhabitants.

C.A.S.T.'s collaboration with the LASG will open the doors for new areas of research, inviting the exploration of the generative and often transformative growing new field of responsive, adaptive, and sustainable Architecture. The partnership will also offer opportunities for C.A.S.T. researchers to work collaboratively with researchers from around the world and across disciplines to explore new ways of understanding the deeply interwoven living world, surging technologies, responsive systems and engineered materials. This collaboration will offer C.A.S.T. researchers the opportunity to present their work at numerous academic forums and Internationally distributed publications, reintroducing C.A.S.T. as a ground-breaking research facility, and attracting visiting researchers from across the globe.

To initiate this exciting collaboration, an intensive 7-day workshop will take place in C.A.S.T. in spring 2020 offering an incredible hands-on opportunity for students to work with Philip Beesley and LASG researchers. It will consist of an advanced, hands-on exploration of pioneering building technologies coupled with an imaginative theoretical advancement discussing the future of Architecture. The workshop will focus on experimental fabrications and innovative examples of lightweight experimental construction systems. Its final objective will be to construct a full-scale public installation followed by a collaborative publication.

Looking forward into the 2019-20 academic year, with the support of the Faculty, the Partners Program, and our collaboration with LASG, we plan to produce a compilation and curatorial of the research that has been completed in C.A.S.T. over the last 20 years. This project will document C.A.S.T.'s history and the ground-breaking contributions it has made to research surrounding building technology, materials, and construction in a “legacy” publication. The ambition is to institute a publication that will cultivate an ongoing local, regional, national, and international presence among scholars and industry professionals in hopes to establish further collaborative partnerships, and continue to provide a space for cross-disciplinary between researchers in the Faculty of Architecture and others.

1. C.A.S.T. is looking forward to the exciting newly formed collaboration between C.A.S.T. and the Living Systems Architecture Group (LASG). Beesley/LASG workshop will be held in C.A.S.T. in spring 2020 (livingarchitecturesystems.com/project/dissipativearchitectures)

2. C.A.S.T. workshop series: ceramics slip casting workshop with ceramic artist Kevin Stafford. Fall 2018

Digital technologies allow increasing levels of complexity in tooling and production and, as a consequence, we are able to produce nonstandard products and highly crafted surfaces. This project invites us to engage with the craft of knotting and weaving and digital technologies in the production of a Birdwatching Hideout in the St Norbert Art Centre (SNAC), 100 rue des Ruines du Monastère, Winnipeg, Manitoba. The installation, entitled Murmurate, is a Birdwatcher’s hideout in SNAC constructed by the Master of Interior Design students at the University of Manitoba. It is the product of a two week long, intensive studio which was instructed by Associate Professor Tijen Roshko (BID, M.Sci.), Fab Lab Director Kim Wiese (BID, M. Arch) and Fab Lab Manager Jason Hare (M. LArch).

From the earliest inception stages of the project, the prime objective was to develop a relationship with local artists and to tap into the local knowledge of craft and knowhow. In this case, Winnipeg artist Sara Clark implemented a two-day workshop on knotting techniques and on how to knot. Armed with this new knowledge, the students crafted the installation on the grounds of SNAC. The hideout explores traditional knotting and weaving techniques as a structural foundation. Knotting and weaving, as hindrances, they impede flow of systems and become a source of aggravation and pain. Once they are in their constructive form, they may connect disparate parts as an element of repair. They can hold things in place to create safety. Clifford Ashley in his book defines them as tools (1944). In this platform of contradictions, their symbolic, technical and functional properties are defined by the materials, techniques and cultural meanings of their production (Rabyniuk, 2016).

Knots and knotting can be considered as a process of production and spatial practice. In essence, as summarized by Rabyniuk (2016), knots are produced according to a set of binary acts: over and under, right and left, front and back. Rabyniuk then surmises that this basic relation constitutes the more advanced set of actions which defines knotting as a spatial practice (2, 10-11). The spatiality, i.e. Murmurate, is a form of division and separation and, simultaneously, it is one of consolidation between man-made and nature, inside and outside. In essence, the proposed installation, with its rich social and symbolic potential, has a structured network which embodies elements from both manmade and natural environments.” (Roshko, 2019)

The students composed the following narrative to define their work and its conceptual foundation;

“The site within the forest surrounding St. Norbert Arts Centre was chosen for its unique conglomeration of leaning and straight trees, alluding to sweeping figures and offering opportunities for encasing and elevating. Knotted both on and off site, Murmurate implements anchor hitches, good luck knots, donut knots, square knots, and common whipping. The dynamic system, that is a murmurating group of starlings, occurs in each individual bird’s proximal and spatial sensing of its neighbour, allowing a single starling to take part in a coordinated murmuration. What ensues is a cohesive dance among the sky—soaring, swooping, and patterning. In response to the ephemerality of these dances, Murmurate is intentionally constructed from natural ropes that will deteriorate and integrate with the forest and its inhabitants. Good luck knots hug the trees and act as structural anchors and connecting points, while allowing the trees to continue to grow. Murmurate is knotted to create a spatial environment that is intended to invite a moment of pause...
Knotting as a Spatial Practice: Murmurate

in a spatially juxtaposed formation of knots that encompasses resting birders. The interstices that occur as a result of the constructed knotting patterns encourage sitting, leaning, and peeking.” (Murmurate, 2019)

In a manner similar to the murmuring birds, the Installation murmurate as one with nature for an indeterminate period of time as the natural aging process and Nature itself reclaims it. In the meantime, it remains a manifestation of the joy of making and crafting and of the student experience at the University of Manitoba.


University of Manitoba’s Design Build Collaboration with Shoal Lake 40
“As a loose metaphor, engineers are not all stiffness and architects are not all sparkles.” These were the words of a student who partook in a collaborative design and build course for Engineering and Architecture students at the University of Manitoba (U of M) this past summer. Fourteen students from the two Faculties had the unique opportunity to work with the community of Shoal Lake 40 First Nation, an Indigenous community located on Shoal Lake at the Manitoba and Ontario border, to collaboratively design and build an outdoor feasting pavilion that acts as a place of celebration and memorial, a project chosen by the community.

“A century ago, Shoal Lake 40 became landlocked when an aqueduct was built to service fresh water to Winnipeg. The aqueduct construction resulted in the community being permanently cut off, leaving residents to travel by water or an ice road to get to the mainland. This year marks the completion of the appropriately-named Freedom Road, a 24 km long road connecting Shoal Lake 40 to the Trans-Canada Highway. The road will allow for a new water treatment plant to be built to end the community’s boil-water advisory, and a new school in the future. The new feasting pavilion is the first structure built from Freedom Road and celebrates its completion while paying respect to lives lost to prior dangerous travel conditions.

The course was led by faculty members Shawn Bailey and Farhoud Delijani from Architecture and Engineering, respectively, with the support of Faculty leadership. The course was held over 8 weeks in May and June 2019, taking the students through a complete process from conceptual design to detailed design, culminating in a week of on-site construction at Shoal Lake. Student portfolios documented their work.

The design process began with a site visit to Shoal Lake 40 by the U of M students, where they joined a drum ceremony and listened to life stories from community members. The students participated as the community chose an undisturbed site on the shore of Shoal Lake for the pavilion. Back in studio, students participated in a design charette to brainstorm ideas and narrow in on one idea for development. Talks from Elders at Migizii Agamik, the Indigenous student centre on campus, helped students gain a deeper understanding of the Indigenous culture throughout the weeks of design. This process entailed group discussions, computer 3D modelling, and a physical scale model of the pavilion presented to the community on the day of the Freedom Road Celebration Powwow. Students created a full set of construction drawings for the 18 x 30 ft pavilion to accommodate 50 people. Cedar was chosen as a building material, since it was natural, of the land, and naturally rot and insect resistant.

With approval from the community to continue with the chosen design, students ordered materials and worked at the Alternative Village on the U of M campus to pre-cut and pre-fab materials and problem solve issues that may delay construction on site. In the meantime, Aaron, a member of Shoal Lake 40, and his work crew poured the concrete foundation slab for the pavilion.

"In designing our structure, we wanted it to touch the land as lightly as possible and be as open as possible, so you remember that you’re connected to the forest, lake and sky."

A full week of on-site building at Shoal Lake took place in late June, with long days and an increasing sense of comradery between students and community members. At the end of that week, the main structural members were erected, leaving Aaron and his crew to finish installing the roof. In the future, students from Shoal Lake 40 will be building picnic tables for the pavilion.

@shoallake40designbuild
At the end of the course, students were asked to reflect on their experience. Below are excerpts from an interview with Sean Vandekerkhove, a 4th year Environmental Design student in the Faculty of Architecture and Chelsea Dubiel, a 5th year Biosystems Engineering student.

**What was an important thing you learned about the Indigenous culture and the community of Shoal Lake 40?**

**Sean:** The most important thing I learned was during the tobacco ceremony when we were asked to offer some tobacco back to the land. We were reminded to always think about the land. In architecture and design we don’t think about the land as much as we should. Architecture tends to be inconsiderate of its surrounding and context, instead of healing, preserving and connecting to the land. In designing our structure, we wanted it to touch the land as lightly as possible and be as open as possible, so you remember that you’re connected to the forest, lake and sky.

**What were other important design choices for the pavilion?**

**Chelsea:** The structure was built with many features in mind to connect the users with the space around them. Aspects of the orientation of the building provide a connection between the road and the water. The building is oriented east to west acknowledging traditional Indigenous beliefs. The three-piece columns contribute to creating a space open to the land and the exterior rafters that point upwards create a connection to the sky.

**What is this project’s significance to Reconciliation?**

**Sean:** It was always a thought on our minds when working on this project and very important to think about. This project was a good step towards reconciliation and working with the community, because only in working together with each other can we even hope to help heal the wounds to bring our communities together.

**Chelsea:** As someone who has been living in Winnipeg all my life, it is my responsibility and honour to be a part of this project. I was born on stolen land and have grown up on stolen water. Shoal Lake No. 40’s story is a unique one but all too common story for many Indigenous communities. Colonization and the development of Canada, and Winnipeg in this case, has led to devastating results for Indigenous peoples. This project is one small step towards reconciliation. Being able to incorporate the youth, both from U of M and from the community has established roots, roots that we hope will grow.
University of Manitoba’s Design Build Collaboration with Shoal Lake 40

Reconciliation can be seen in small-scale projects, such as this, long term legislation, and so much more. We hope this project will ignite a fire of realized appreciation and obligation towards reconciliation.

What was it like partnering and working with Shoal Lake 40?

Sean: It was good having the community there with us, working alongside us, because we could all learn together. There were things that the community knew how to do better and some things we knew how to do better. We were able to learn from each other and share knowledge. Having the community build together with us, we hope gives them a greater sense of ownership. Without them, the project wouldn’t have as much significance.

Chelsea: It was a great experience! Getting to work so close and for an extended period with community members was an honour. Getting to know the people of the community, learn about their people’s history, and their personal histories I believe is critical for any successful project. Being able to have empathy, understand the needs of the client, and be able to interpret that into a useful design is at the heart of any project.

What did you most enjoy about the project?

Sean: The final build week in Shoal Lake and seeing the project come into reality. That’s the most exciting part of the project, when the project comes to completion and everyone’s hard work is finally realized.

Chelsea: Everything! Getting to design, learn, take part in community events, and build a large portion of the structure was so enjoyable. Getting to spend time in the community was no doubt the most valuable portion of this class. The site itself is very special to me. We spent so much time there, building, swimming, relaxing by the fire that now I feel like I am connected to that space. One other thing that made me so happy was to hear that the community reached out to the family members of the last people who lived traditionally on that site and have given them the right of naming the site. This is exemplary of Indigenous world views and the respect they have for their people and the land.

What did you learn from each other?

Sean: The collaboration was very important to the success of the project. Having the chance to work with engineers was a great benefit, especially having engineers from the different [disciplines]. They all have their views and competencies, so you have the opportunity to learn from everyone. The collaboration reflects the reality of a real working environment, where you need a variety of people to get projects done.

Chelsea: I learnt many things about the architecture process, which has some similarities but many differences to the engineering design process. It was very fun working with architecture students because we were able to apply our creative minds and remove (sometimes) our engineering minds that may restrict us from moving forward with a design. The things I learned from the architecture students will assist me in becoming more creative and open-minded to certain design features. As an engineer, I will now always consider how users are interacting with the design and how the aspects of light, openings, material used, etc. will make the users feel.
More diverse job placements. Enhanced networking opportunities. National student recognition. These are highlights of the Cooperative Education/Integrated Work Program (Co-op/I) over the last year.

In 2019 twenty Co-op/I students earned work terms with employers in Winnipeg, Brandon, Portage la Prairie, Toronto, Saskatoon, Red Deer, Edmonton, Calgary, and Dubai. These twenty placements represent not only an increase from the sixteen job placements secured in 2018, but also greater diversity. This year, students from every discipline in the Faculty of Architecture secured work terms. Positions range from community and landscape planning, to interior and architectural design, to construction and project management. While every Co-op/I student did not secure a job, 74% of students who applied to work term positions earned an interview, and everyone benefited from career-development workshops.

Networking and skills-development are key components of Cooperative Education. Required workshops cover interview skills and professional communications, as well as résumé composition and cover letter writing. In 2019 we added a new portfolio workshop, involving fifty students and nine professionals, who mentored students via candid counsel, personal feedback, and inspiring example. We are especially grateful to the participating professionals from 1x1 Architecture Inc; BLDG Architecture Office Inc; Ghinel Architects, Ltd; fl3 Architecture Landscape Interior Design; HTFC Planning & Design; Pico Architecture Inc; and Republic Architecture Inc.

Experiential Learning for all Disciplines

Launched in 2018, the Faculty of Architecture’s Cooperative Education / Integrated Work Program option is designed to complement academic study with experiential learning. Work terms help students develop skills, broaden perspectives, and consider future career specialization.

Every Co-op/I student is rewarded with professional experience and leadership opportunities. This year one student further earned national recognition for innovation in sustainable design. Bianca Dahlman won the 2019 Students Leading Sustainability: Andy Kesteloo Memorial Project Award, granted by the Canada Green Building Council (CaGBC). Bianca’s winning submission was based on academic work initiated in an ED4 Architecture Design Studio, then enhanced with green design features developed while researching Net Zero Energy and zero carbon emission standards as a Co-op/I student with Alberta Infrastructure. For her outstanding achievements, Bianca also earned an honorable mention as the University of Manitoba 2019 Co-op student of the year. Read more about this student success story on UMToday > http://news.umanitoba.ca/architecture-co-op-student-awarded/

Hire a student for summer 2020

If you want to diversify your team with skilled student assistance and mentor the next generation of design professionals, please consider posting a Co-op/I work term opportunity. To find out more, visit the Faculty of Architecture website or email the Co-op/I Coordinator, Corrine Klekta, at faumcoop@umanitoba.ca

The Faculty of Architecture’s Co-op/I program meets the province of Manitoba’s definition of Co-op, making employers eligible for the Manitoba Paid Work Experience Tax Credits.
Our first experience with the Faculty of Architecture’s Co-op Program was excellent. The Co-op Program offers the Profession the opportunity to have a closer relationship with the Faculty. And that in the end will be a benefit to all.

- Marty Kuilman, Senior Associate Architect, Verne Reimer Architecture Inc.

The value of the co-op program rests in how it gives students the competitive edge, and knowledge needed to bridge the gap between school and the workplace. I was a successful example of this, as my co-op position led to a full-time job opportunity.

- Mia Papasotiriou, Undergraduate Interior Environments Student, Jacobson & Greiner Group, Brandon

Thank you to the 2019 participating employers:
Alberta Infrastructure, Technical Services Branch, Edmonton
Bird Construction Inc., Winnipeg
BLDG Architecture Office Inc., Winnipeg
Diamond Schmitt Architects, Toronto
Group2 Architecture Interior Design Ltd., Red Deer
Group2 Architecture Interior Design Ltd., Saskatoon
Jacobson & Greiner Group, Brandon
Kirkor Architects and Planners, Toronto
LOCI Architecture + Design, Dubai, United Arab Emirates
Manitoba Municipal Government - Community Planning and Development Division, Portage la Prairie
Number TEN Architectural Group, Winnipeg
Private Pension Partners Inc., Winnipeg
Rick Balbi Architect Ltd., Calgary
St. James-Assiniboia School Division, Winnipeg
University of Manitoba, Winnipeg
Verne Reimer Architecture Inc., Winnipeg
Product Catalogue Collection

The PCC continues to be an invaluable resource for students and staff in the Faculty of Architecture. The PCC has focused on remaining current by bringing in new and innovative products for interiors and exteriors. Sustainability is also a key factor that is considered when introducing new products to the PCC.

New innovative products include a line of wall coverings that also performs acoustically; acoustic panels of varying thicknesses manufactured from 100% felt; architectural glass for interior or exterior applications; designer sheet metal available in a variety of colours, patterns, thicknesses and finishes; flexible metal woven fabrics for interiors and exteriors; and acrylic samples embedded with natural products.

In the past year, sustainable products that have been introduced to the PCC include shingles manufactured in Calgary from recycled tires; fabrics composed of hemp and wool; stabilized aluminum foam samples made of 100% recycled aluminum; underlayments manufactured from 100% recycled rubber; natural stone products including Tyndall stone and agate; marmoleum flooring manufactured from linseed oil, wood flour and jute; leather products made entirely from recycled leather; and so much more.

The PCC has also hosted a number of Lunch and Learn sessions, with representatives from Corian, Daltile, Benjamin Moore and Panolam Surface Systems providing information sessions on their products and new applications.

Other products have been updated with the newest product lines; the latest designs can be seen in the carpet, fabric and wood laminate samples.

A new feature that the PCC offers is a collection of Lego samples for students. A variety of baseplates and bricks can be signed out to create and test design.

The PCC invites you to drop by, browse and play.

For me the LEGO brick embodies the notion of systematic creativity—that the rigour and rationality of the LEGO brick allows children of all ages infinite possibilities to create their own worlds and to inhabit them through play.

- Bjarke Ingels

Suzanne Therrien-Richards
It was an exciting year of implementing digital tools toward the facilitation of a variety of projects across the Faculty. From augmented reality to tensile cable net structures, the FABLab continued on its trajectory of digitizing the material and materializing the digital. The projects ranged from the completion of a detailed digital model of every building on the Fort Garry campus grounds, to assisting in visualizing and materializing the ‘The Cloud’, one of FAUM’s warming hut installations from this past year, as well as with the development of a waste calculating script in an effort to curb the dramatic increase of material waste created by the CNC router, specifically in relation to topography models.

An exciting collaboration, which had been in the works for the past year, came to fruition with the completion of the new Stanley Pauley Building. A room within this building was set aside to facilitate access and education on virtual and augmented reality tools. This room was outfitted with 2 HTC Vive Pros, a Microsoft Hololens and 2 customized Alienware Aurora computers. The computers and VR/AR hardware are fixed to a mobile platform, giving them the ability to be utilized in different spaces relative to the needs of studio’s, thesis work or research projects. Jason Hare worked directly with the MIDI course, directed by Tijen Roshko and instructed by Nicolette Layne, to implement a workflow which allowed each individual student to integrate their final project into an immersive and interactive experience. The final virtual environment was displayed at The Year End Exhibition for the public to ‘enter’ into and experience each individual student’s design intervention.

Along with virtual space the FABLab has continued its research into robotics, with the intention towards the use and implementation of tools which have the capacity to directly materialize digital forms. Jonathan Watts and Jason Hare were able to attend and take part in the ROBARCH2018 conference/workshops at ETH Zurich this past September. A variety of topics and techniques were discussed at the conference, including but not limited to; The milling and assembly of ‘whole timber structures’; ‘Jammed Architectural Structures’; ‘Robotic Extrusion of Nonstandard Topology’ and ‘Informed Ceramics, Multi-axis Clay Printing’. The outcome of this conference was presented by Jonathan and Jason, resulting in the open call for anyone interested in Design | Robotics | Craft to join in the construction bi-weekly meet up around the subject matter. To date we have members from the Faculty of Architecture, Engineering and Fine Arts. The group will meet again every second Monday commencing in October 2019, with an eye towards building tools that can help inform the materialization of digital forms.

Finally, this year also saw the addition of a few new tools in the FABLab to help meet the modelling needs of students across the Faculty. The FABLab now houses and supports a variety of material for the Form 2 3D printer along with a new D.I.Wire Pro (wire bender). The FABLab looks forward to the coming 2019/2020 academic year by developing and implementing programs that engender digital knowledge for members of the Faculty of Architecture and beyond.
In celebration of the 10th anniversary of the Warming Huts Festival that takes place on the frozen landscape of the Assiniboine and Red rivers in Winnipeg, Sputnik Architecture teamed up with researchers and students from the Faculty of Architecture to create the Cloud at the Sub-Zero Pavilion.

This new venue became host to several exciting collaborations and events to mark this important milestone. They include performances by invited artist Terje Isungset (who performed original music on ice instruments harvested from the Red River ice itself) and members of the Winnipeg Symphony Orchestra, the Festival du Voyageur pub, and sculptures created by renowned ice architect Luca Roncoroni. Because of the delicate nature of ice, the site required a structure to protect it from the effects of the sun, carry no snow load, withstand the high winds of the site, and span the large 5,000 square foot area under which these sculptures would reside.

In response to this, the Cloud Team developed a long-span diagrid tensile steel net carried by the mast of the “Dolphin” (lighthouse) in the harbor as well as seven, 20’ tall black poplar (Populus balsamifera L.) tree trunks. From the steel cables, a 4’ wide construction debris netting in bright orange was hung, bringing warmth to an exposed and chilly site while casting shadows across the ground plane of the ice sculptures below. The cable design was inspired by a dreamcatcher, which produces a series of concentric arcs that allowed for the orange netting to follow the arc of the sun throughout the winter days and create a virtual ceiling over the life and activities below.
‘CLOUD’ at the Sub-Zero Pavilion
Warming Huts 2019

The CLOUD Team
Amanda Austin
Lancelot Coar
Connery Friesen
Ben Greenwood
Kataun Habashi
Jason Hare
Mandy Hiltz
Marina Jansen
Nasim Sadeghi Nejad
Behnaz Rafeei
Helia Snadat

Project Partners
Faculty of Architecture – U of M
FABLlab – U of M
Sputnik Architecture
The Forks
Crosier Kilgour & Partners
Macnor
Our bodies and movements are in constant interaction with the environment; the world and the self inform and redefine each other constantly. The percept of the body and the image of the world turn into one single continuous existential experience; there is no body separate from its domicile in space, and there is no space unrelated to the unconscious image of the perceiving self. Architecture is the art of reconciliation between ourselves and the world, and this mediation takes place through the senses. — Juhani Pallasmaa in The Eyes of the Skin: Architecture and the Senses.

When presented with the challenging invitation by Peter Hargraves and the Forks to design a pavilion to receive Anish Kapoor’s work for the middle of the Winnipeg winter, all the specific qualities offered by his work had to be carefully considered in the architectural intentions of the pavilion. WHAK is a sectioned cube carved to create a gradual and slow delay as one approaches, inviting the visitor inside. The elemental shape of the cube, a direct reference to Kapoor’s Stackhouse, his ice structure produced for the 2017 Warming Huts Festival in Winnipeg, served as a foundation for creation of the space. The treatment of black and white surfaces, as simultaneous allusions to the more impartial receptacle of the inside and the snow outside, added to the condensed and elevated central space, constituted the programming to receive Kapoor’s reflective Disks, defining the main elements of the pavilion design.

The effacing of any overt architectural subjectivity was replaced by a methodical, step-by-step approximation to “Kapoor’s moment,” imagining a structure inhabiting the frigid icy surface of a Winnipeg river, based more on the phenomenon of the experience, inside a vessel of experience. As a sensorial extension, the students carved a “lens” on the ice floor of the central space, bringing light into the space, filtered by the greenish muddy waters of the Red River. The “lens”—a type of ghost—served as an allusion to the future presence of Kapoor’s Disks. By dispossessing of any trace of “self-expression” but instead “creative collective energy” students and instructors were able to achieve something at the same time detached and commensurable to Kapoor’s sensitivity.

In Kapoor’s sculptural language materiality, scale and relationships to architecture and landscape create a journey through time, space, perception and meaning. The work densifies the experience to an essentiality, almost suggesting an approximation to emptiness. Nevertheless, there is no emptiness—what exists is pure energy. It is not the thing in itself that is perceived, through sight or other senses—the thing has a presence. It is not the presence of the thing either, but instead it is the sense of presence the thing instills in the visitor—the sense of being present, of being alive, in the moment, fullest, in the world. We have attempted to create here a vessel to carry one’s experience in the world, as it is negotiated by the provocations of Anish Kapoor’s poetry. It was in the intimate connection to Kapoor’s work that we were able to find a subtle affinity with our own methods of making: working in response.
Ambrosio, Danna
Baydock, Breanne
Besiata, Johanna
Brosas, Daniel
Buen, Patricia
Calotes, Romilie
Chornoboy, Caelan
Dingman, Leah
Fajardo, Jeramee
Ferris, Caitlin
Gharagyozyan, Tom
Goodall, Braden
Hanbury, Paul
Hendrickson-Rebizant, Hanna
Heppner, Kayla
Janzen, Jaden
Krahn, Nicholas
Lacerna, Alixa Jazeel
Laird, Rachel
Lawler, Andrew
Li, Ziling
Lin, Zhongbai
Lucyk, Rylan
Meijer, Stephen
Melnik, Tymon
Palmieri, Michele
Parrott, Claudia
Pele, Cait
Polet, Ashley
Pratt, Meghan
Rivera, Jae
Ross, Coral
Ross, Emma
Ryan, Meghan
Schaer, Stephanie
Squire, Alex
Susi, Paul
Tonnu, Irena
Tonnu, Serena
Vandekerkhove, Sean
Will, Emily
Wu, Yan
Warehouse Journal

Volume 28

Warehouse is an annual journal that is devoted to the critical pursuit of design discourse and the greater application to various collective communities. The journal attempts to reflect, engage, and extend the ideas inherent within the various departments that fall within the interdisciplinary vision of the Faculty of Architecture at the University of Manitoba.

Over the past 28 years, Warehouse Journal has exhibited and celebrated the accomplishments of both theory and practice. The journal exists now not only as a physical publication, but also as a medium between the faculty and the greater design community.

Warehouse's integration within the larger design network has given the publication opportunities to be a part of cultural events and showings at places such as the WAG, Table for 1200, GOSA Gallery, etc. The journal has also received recognition from The Alcuin Book Society and the Manitoba Book Awards.
Student ambassadors are meaningful and engaged students who will play an integral role played by volunteering their time to promote the faculty. Students are the "face" of the Faculty at various events and serve as a strong link between their academic program and prospective students, as well as the community.

Student Ambassadors participated in events such as Cross Cultural Student Lunch, Atmosphere and Year End Exhibition. They shared their knowledge of their respective degrees and programs, the application process and living in Winnipeg with new and prospective students.

2018-2019
Student Ambassadors
(from left to right, top to bottom)

Andre Nayo
Katelynn Schutz
Erin Rawluk
Kara Boboski
Leah Komishon
Brittany Hince Siwicki
Eugenia Amoako
Marina Herscovitch
Roxanne Pelletier
Deveny Jarrow

Not pictured
Symrath Bali
Blanche Benasa

The faculty thanks our student ambassadors for their time and dedication to the promotion and growth of the Faculty of Architecture.