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In collaboration with Shoal Lake 40, the studio was tasked with designing a series of ceremonial spaces. The studio was welcomed into the community by a couple, who started off with a Pipe Ceremony. Offering the studio guidance and teachings, and their wishes / hopes for the community. We then offered our prayers with tobacco ties, giving thanks for the opportunity, and to work on this project in a good way. The site is located off the shore of Shoal Lake, surrounded by still waters, and is separate from the urban environment. The land is serene, calm, and peaceful.

Niimi’idiwin ("a dance / powwow" in Anishinaabemowin) doesn’t disrupt or dominate its surrounding environment. It co-exists with the tree, soils, rocks, and plants, as they are living relatives. The structure is just a guest on this land, as they have existed for thousands of years. The project is a reflection of wâhkôhtowin, a teaching in Cree Natural Law, and translates to "everything is related." It is the interrelationship between all things in creation on Mother Earth.

Niimi’idiwin reflects the movement of dance, the drum, and Mother Earth. It moves with the motion of the arbor, as the dancers move in a clockwise motion. It vibrates with the sound of the drum, as it radiates onto the surrounding landscape and waters of Shoal Lake. It moves with the wind, the cycles of the sun and moon, and breathes with the ground. Niimi’idiwin seeps into the landscape with its porous/transparent façade, being sensitive to the view and the land, as its gently touches the ground.

The structure consists of a series of posts and beams, that would blend in with the surround trees, and increase in height at the center. Having each peak be prominent at each of the four cardinal directions. Fiberglass rods and fabric would make up each roof panel, to be porous/transparent, reflecting the eagle wing. The seating would be integrated into the structure, and spaces for drum groups would between the poles at the inner ring. The simple structure seeps into the surrounding landscape and is sensitive in its nature.
Reanna Merasty
Niimi’idiwin

Reanna Merasty is Woodlands Cree from Barren Lands First Nation, off Reindeer Lake in Northern Manitoba. She recently completed her degree in Environmental Design (Architecture option) from the University of Manitoba (UofM) and will be continuing her studies with a Master of Architecture in the Fall of 2019, receiving the Manitoba Association of Architects – Architecture Recruitment Scholarship. As well as the UofM Emerging Leader Award, and UMSU Award for Indigenous Community Leaders in 2019. She currently works at Brook McIlroy, in their Indigenous Design Studio, and continues to work in collaboration with the Natural Resources Institute, and Wasagamack and Garden Hill First Nation. She is influenced by her exposure to the natural and sustainable living conditions on the lands and waters of Reindeer Lake, in Northern Manitoba. Her work is influenced by place-based conditions, organic design, and strives to incorporate Indigenous values and knowledge’s with design.
Dhaka, the capital city of Bangladesh, is one of the fastest growing cities in the world. Over time, rapid urbanization has led to terrible living conditions in the densely populated slums. The Korail slum covers an area of approximately 150 acres, and houses nearly 300,000 people. The living conditions in Korail are below the level of human decency. Those that are forced to live in this slum are expected to simply adjust to their surroundings.

Creating responsive architecture in areas such as this is very complex. This thesis tried to address the actual needs and desires of those living in the Korail slum. The study focused on how architecture can morph and change with necessity to adapt to the surrounding environment and to the behaviors and desires of the people in the area. The aim was to explore how architecture could respond either subtly or rapidly to the surrounding conditions, creating order in the urban fabric and improving the living conditions in the area. This responsive architecture becomes a Morphosis Machine, condensing social activity in the area and helping to form the dialect of everyday life.

The design takes into account both context and climate. The north-south orientation allows for better air circulation and less exposure to the west. Buildings are clustered around the courtyard and the ground level is designed to be more open and accessible to the community. Spatial and visual connections link one cluster to another. Community spaces are connected with elevated, semi-shaded pedestrian walkways that run around the courtyard giving it an intimate sense of enclosure. The form of the courtyard is intentionally rigid to host multiple functions, but the open exposure still allows the space to feel organic.

The most prominent parts of the building are designed with site-cast concrete. A strong shear wall core system provides greater stability and allows the building to withstand seismic activity, as Dhaka lies in an earthquake prone region. Other walls are constructed using a traditional jail brick wall system. Non-load bearing walls are made of modular bamboo screens and bamboo panels covered with plaster. The plaster helps increase stability and acts as a fire retardant. A window prototype was designed with over hanging eaves and louvers to gain maximum utilization of natural light and ventilation as well as protection from driving rains. The prototype also allowed the community to become part of the construction and modification process.

In conclusion, the design attempts to stimulate a sense of communal pride while providing the necessary spaces to support an increase in productivity. It raises the quality of life in the area while uniting modern and traditional building techniques and materials.
Syeda Faeza Hasan
Morphosis Machine: Architecture for the Slum Dwellers
Advisor: Neil Minuk

Syeda Faeza Hasan is a recent M.Arch graduate from the University of Manitoba. She considers herself to be open minded, motivated, inquisitive, strategic, thoughtful, and creative, as well as a sensible and practical person. She particularly enjoys exploring the quality of communal life and social realms of a diverse range of projects. She is from Bangladesh and like many other Bengali people, she is very social and content with the small things in life. She always prefers to explore new ideas and knowledge. Syeda also has a passion for travelling, taking pictures and paintings. She believes the field of Architecture allows for constant exploration, and that there is no end to what we can learn and to what a great impact we can have on society, culture, and the environment. Syeda wants to combine her experience and skills in the field of architecture to create better spaces for people.
Anton Metalnikov holds a Bachelor of Arts degree with a major in Human Geography and a minor in Political Science from the University of British Columbia. He is a recent graduate of the Master of City Planning program. Having dreamed of pursuing the planning profession since his teenage years, he was drawn to the field due to its belief in continual progress and improvement in the places we live and our interactions with them. He holds a variety of interests in topics including transportation, regional planning, land development, and policy, and has been able to work with them in the non-profit and local government sectors early in his career on projects ranging from a neighbourhood background study to an industrial land inventory to a study on the clean economy. Now living and working in the Lower Mainland of BC, Anton continues to seek new experiences and opportunities to contribute to his community and the planning profession while expanding his knowledge and abilities.
Suburban housing development, and the curvilinear street pattern often used in it, are a common target for criticism within the planning community, yet they continue to represent a significant share of growth in many urban areas. This research set out to find out why the curvilinear street pattern is widespread in greenfield development, and whether its advantages can be accommodated in an altered street network design while mitigating its drawbacks. Suburban development expands the reach of cities and street network layout is a significant determinant in the character of those neighbourhoods. Different street patterns will have different effects on transportation characteristics of all modes, as well as different effects on the form and location of development. Street patterns are also permanent, and will maintain these same effects into the future.

To conduct this research, spatial analysis was performed on Winnipeg neighbourhoods to obtain a quantitative assessment of different street patterns that allowed them to be more accurately compared and have their effects considered in more detail. A combined total of eight city planners, planning consultants, land developers, and engineers involved in suburban development were interviewed to directly learn their considerations in laying out street networks.

It was found that while mature grid neighbourhoods on average score higher in measures of street network density and connectivity, there were many exceptions where more recent suburban developments with curvilinear street patterns scored just as high or higher than them. Furthermore, more recently-developed curvilinear subdivisions typically scored higher than those that were developed further in the past. Through interviews, it was found that efficiency was the most dominant consideration in street network design, as the curvilinear pattern allows for more land to be dedicated to housing rather than roads. Marketability, connectivity, and development regulations were important factors as well. Collectively, these considerations and how they are shaped by context are responsible for shifts in street network layout preferences. For example, given the recent increases in land prices, lots have become narrower, which lends them to generally be more effectively laid out in longer interconnected bays, rather than cul-de-sacs.

Based on these findings, it was determined that specific problems and goals ought to be the focus of street pattern design, and not the choice of street pattern itself. Through meaningful collaboration between stakeholders, it is possible to maximize and sustain key priorities in a given time and place in new neighbourhoods and expanding cities overall.
Our society in North America, and in Canada, is aging rapidly and with this comes significant physical and social challenges. The intent of this research is to better understand the extent to which the development plans and guiding documents of Winnipeg, MB, Edmonton, AB, and Vancouver, BC support the creation of age-friendly cities and the ability to age-in-community. The planning of our cities for inclusivity can help start to address these challenges in a way that provides flexibility, independence, and dignity for older adults. This research is conducted through a document analysis of the development plans and supporting city documents from the three study cities. The results of this analysis show that while the documents address built form elements of age-friendly design, such as transportation, outdoor spaces and buildings, and housing, they do much less to address the social aspects of building age-friendly cities, such as social participation, respect and social inclusion, civic participation and employment, communication and information, and community supports and health services. As well the majority of the high level guiding documents from these cities lack specificity and do not adequately account for the particular needs of older adults. Specificity in goal setting and direction strategies that reflects the particular needs of seniors is what is needed in development plans going forward. As we turn to alternative methods of building that are more inclusive of all citizens it is necessary to include a more detailed plan for how to achieve these new goals.
Samantha Blatz has a background in both Environmental Design and City Planning. Sam has a passion for creating products, spaces, and places that reflect the diversity of the people that use them. Her love for design and accessibility has led her to work on projects in the areas of active transportation and trail planning, Indigenous planning, and age-friendliness. She most recently finished a year-long Planning studio working with Black River First Nation, contributing to their efforts to complete the Reserve Land and Environment Management Program (RLEMP). Upon graduation Sam joined the planning team at Scatliff+Miller+Murray in downtown Winnipeg, MB.

1. Blatz, Sam, “Seniors Knitting.”
5. Blatz, Sam, “Age Friendly Manitoba.”
This project was to explore and understand the ideas of a co-working space. Our goal was to create a client and develop a concept ideal for that clientele. We are required to research the paths, edges, districts, landmarks, and nodes of the site location. The inspiration for this project was the covers of ‘Vogue’ Magazine. The text, layers, colors, and images are all inspired by high fashion and glamour. To create these architectural languages, a series of dresses were painted and zoomed in to create an abstract interpretation of fashionable clothing. This notion inspired the brush strokes that would soon be an important design feature throughout this project. The idea of painting with a brush created this process of “wisps”, where the strokes descend by tapering itself to a fine and thin tail while also allowing the paint to fade due to the amount of paint being used at the beginning of the stroke. This suggestion is what lead to why this project became to what it is today, encapsulating the building in a series of paint and allowing those wisps to provide elements of furniture, lighting and art throughout this whole building.

With one stroke, streaks of black and gold cover and embrace the building, allowing the structure to evolve and transform, providing a new experiential sensation when used.

Elle Ganza was created in hopes of creating a community for inspiring fashion designers who strive for the same goal of being recognized of their talents in the fashion community. This building provides a studio & storage space for the designers to work in as well as a gallery space for their work to be displayed. The entire design of Elle Ganza was inspired by the notion of brush strokes created during the concept process of designing fashionable clothing.

Andre Nayo recently graduated with his Bachelor of Environmental Design degree in June 2019. He will further his studies in the Master of Interior Design program at the University of Manitoba beginning in Fall 2019. Andre was born and raised in Winnipeg, MB where he was inspired to create art by using his creativity, painting and imagination as a medium when designing projects. With the drive and ambition to create unique designs, he hopes to achieve a goal where his designs will turn into realities.
This studio aimed to cultivate and represent individual expressions of “sacred space” based on a literature study and a trip to Istanbul. The intent was to investigate the meaning of “sacred space” in post-modern culture and its relatedness to interior design within the changing social, economic, and cultural context.

The concept for the project was inspired by the Mevlevi Sema Ceremony and the whirling dervishes skirt and sash. The sash, typically wound around the man’s waist three times, represents the “knowledge of God, the seeing of God, and the stage of true existence.” The skirt, named the tennure, represents the burial shroud. The symbolic meaning attached to the wrapping of the dervish costume, as well as to the importance of the body, reflected a recurring theme found in Istanbul which is the appreciation of the human form. Whether it be protected, uncovered, wrapped, washed, or worshiped, the body is a meaningful and integral piece of Turkish culture and literature.

Therefore, the body, and how it is wrapped, redefined a post-modern representation of sacred space for the project. Expression of the concept was translated into spatial form through the design of a facility for fashion design, study, and exhibition.

The proposed design of 101 Rue des Ruines du Monastere is a fashion house dedicated to the education, practice, and curation of fashion design. The space forms a network for young designers, educators, retailers, and industry professionals to exchange fashion knowledge, techniques, and ideas in a collaborative environment. In addition to a café, the facility features a gallery space to showcase student work and host curated collections by renowned artists to provide funding for the design studios. The aim of the space is to encourage creative processes and to foster connections between the educational, cultural, and technological sectors of the fashion industry.

The architectural and interior spatial development of the project was inspired by the fauna observed in Istanbul. Derived from the anatomy and flight patterns of a seagull, the space is defined by sweeping forms that cocoon and accentuate. Modern materials such as steel, concrete, and glass define the space, creating a spatial environment that juxtaposes the traditional history of garment construction with the modern and technological practices of contemporary fashion design.
The Capital Riverfront Challenge was a student idea competition put on by the National Capital Commission to realize the beauty of two existing parklands in the Capital Region, Jacques Cartier Park South in Hull, or Park-dale Node in Ottawa. Once students chose a park to redesign, the National Capital Commission made available open-data information and their Parklands Master Plan for future parkland development, a 115-page long document in which competitors were prescribed to abide by. Designs were expected to be a creative and complex strategy which addressed local ecological shortfalls and industrial caused pollution, responded to social requirements and issues, acknowledged Indigenous pasts and traditions, and manifested Canada’s multiculturalism through landscape architecture. The Capital Riverfront Challenge ran from January to April, 2019, and received approximately 30 submissions nation-wide.
Ben Gaudes + Jessica Miranda  
*Gatineau Landing*

The allusion to Hull Island’s history is a subtle reminder of the sense of place that gives Gatineau Landing its allure. The design is inspired by its inhabitants and the Algonquin Peoples association with Chaudière Falls, located southwest of Jacques Cartier Park, as a sacred space. This association with the falls is the stimulus that structures and reorganizes the park to create a renewed connection with this place. The spatial configuration yields pockets of memorable spaces that provide new opportunities to see the park how it was as a landing and an industrial site and as it is now as a park with the Capital as its backdrop. This added sense of place coexists with the Hull Landing Garden and native planting throughout the park that recalls the qualities of this landscape during the pre-conial era.

This recovered natural history is complemented by placing a highly naturalized retention pond garden to cleanse the polluted soil of the site’s industrial past and provide a place for contemplation and enjoyment of the evolving landscape. The aspiration of this park is to provide a place for contemplation and enjoyment of the evolving, remedial landscape. The design intention also aims to invigorate the identity of the park in light of the Capital that it faces. Gatineau Landing seeks to conserve views of the iconic Parliamentary and Judicial precincts from the park while simultaneously enhancing the view of the park through the opening on the river’s edge from the Capital’s side. The area around the Heritage House is enriched with the introduction of subtle fluvial features, creating central points of interest looking both inward from, and outward to the Nation’s Capital. A series of contemplative and remedial spaces are orchestrated to offer visitors a wide range of sights to see within the park in addition to the Capital landmarks across the river. In this visual dance between Ottawa and Gatineau, it praises the cultural landscape of the NCC lands and celebrates Hull Island’s riverfront for its contribution in igniting the foundation of Ottawa and speaks to how Canada can further grow as a nation that reflects on its past and move forward with reparative intentions.

Gatineau Landing won second place design for Jacques Cartier Park but was a runner up in the overall competition.

Jessica Miranda received her Bachelor of Environmental Design in June 2018 with a focused study in Landscape + Urbanism. In 2018 she participated in the pilot year of the Faculty of Architecture’s Co-op education program and completed a summer work term at Urban Strategies Inc. in Toronto, Ontario as an Urban Design intern. In pursuit of being part of the remediation, evolution, enjoyment and beauty of our landscapes by using her acquired knowledge from her studies and short professional career, Jessica intends to continue her education at the University of Manitoba in the Master of Landscape Architecture program.

Benjamin Gaudes is a recent graduate of the Faculty of Architecture Environmental Design program at the University of Manitoba. In April 2019, Benjamin received second place in the Capital Riverfront Challenge with Jessica Miranda for ‘Gatineau Landing,’ a design for Jacques Cartier Park South which celebrates Hull’s past and provides a wide array of immersive, contemplative horticultural experiences. Benjamin has plans to pursue a Masters in Landscape Architecture and is excited to experience the landscape architecture and urban planning precedents which he has been studying throughout his undergraduate degree.
Jamie Coverini
Recovering North Harbour
Advisor: Jean Trottier

Jamie Coverini received her undergraduate degree in the Landscape + Urbanism option in 2016. She is now enrolled in the Master of Landscape Architecture, having just completed her first year of studies. Jamie currently employed at the Downtown Winnipeg BIZ in the Placemaking + Transportation department, working along others committed to improving our downtown environment. She believes landscape architecture’s greatest power is to engage the mind and to make explicit the connectedness between us and the world around us. Her research will focus on how humans attempt to remove their presence from the landscapes they inhabit.
Jamie Coverini
Recovering North Harbour
Advisor: Jean Trottier

We can begin to understand the city of Thunder Bay through the traces it has left on Lake Superior. Thunder Bay, situated at the head of the largest freshwater lake in the world, is one of 43 Areas of Concern (AOC) identified in 1987 by the Great Lakes Water Quality Agreement. An AOC can be defined as significant ecological and cultural impairment to the lake as a result of human activity. Human alteration to the landscape has obstructed the flow of water and people to Lake Superior - affecting both the quality of ecological systems and the quality of life in Thunder Bay. An urban framework is developed to make Thunder Bay a national hub for freshwater research, filling gaps in the existing waterfront network with research facilities and public space - providing employment, education, and recreation while increasing accessibility to Lake Superior. Thunder Bay’s North Harbour (TBNH) is reimagined to exemplify this framework.

TBNH has been host to a paper mill for over a century but has not been in operation since 2007 due to an ongoing assessment of contamination. The mill has recently been demolished but had been discharging waste water into the lake since the 1920s. As a result, the harbour is covered in approximately 26 hectares of contaminated sediment up to 4 meters deep - containing mercury, total organic carbon, resin acids, and copper. The planned cleanup of TBNH offers an opportunity for the landscape to become a research ground for industrial contaminants while integrating a waterfront public space.

The recovery of TBNH is as much spiritual as it is ecological. Remediation of the site aims not to erase the effects of humans on the lake but rather to make them visible - to reveal the connection between us and the water - to create a place of reflection. North Harbour offers a venue to reflect upon the traces human activity has left, and continues to leave, on Lake Superior.

Though the contaminated sediment will be dredged from the bottom of the harbour, the footprint is extracted above the water’s surface with a grid of pilings to create a powerful immersive experience. These pilings work below the surface to enhance ecological recovery by encouraging the movement of fresh sediment in the benthic zone.

TBNH’s location at the end of the breakwater offers the unique opportunity to bring people out onto the lake with spectacular views of the Sleeping Giant, Thunder Mountain, and of the city. Once the contaminated sediment is dredged, the breakwater is strategically perforated to allow fresh water to enter the harbour and enhance natural sediment recovery. A walkway is introduced along the rubble infrastructure terminating with a viewing platform cantilevered over the edge of the new opening. This journey to the end of the breakwater is one of increasing vulnerability. As you step off the land and move out into the open water, different edge conditions choreograph the waves to create intimate moments with Lake Superior. Until finally at the edge of the platform, with the wind howling and water rushing beneath your feet, you are completely subjected to the power of this Great Lake.