In brief

ResearchLIFE

The summer 2011 issue of ResearchLIFE is now available. The sixth issue includes features on satellite technologies, the new Indigenous Governance Community Based Research Space and bringing agricultural research full circle.

Also in this issue: CFI president and CEO Gilles Patry provides insights on innovation and investing in people. Look for the new issue in your mailbox or stands around campus.

2011 Creative Works Grant program recipients:

- Elizabeth Roy ($2,500.00)
  School of Art
  Snawɑn̓ath Dibes
- Lanceot Coar ($2,500.00)
  Faculty of Architecture
  The design and creation of a modelling system to study phase-changing structures made from fibreglass, fabric, and wax
- Steven Nunoda ($2,500.00)
  School of Art
  Ghostown: Tarpaper Shacks
- David McMillan ($2,500.00)
  School of Art
  Photographing in the Chernobyl Exclusion Zone
- Eduardo Aquino ($2,500.00)
  Faculty of Architecture
  Site-specific installation at RAW Gallery of Architecture and Design [ongoing research on “beachscape”]
- Lisa Landrum ($2,500.00)
  Faculty of Architecture
  Retrospective exhibition of “group costumes”, fabricated and performed in civic parades (1997-2011)

Upcoming Event

Café Scientifique

Food: The Answer to What Ails You?

Tuesday, September 13, 2011
at 7:00 p.m.

McNally Robinson Booksellers
1120 Grant Avenue

To assist us in planning seating, RSVP to 474-9020

For more information, or to view the 2011/2012 Café Scientifique lineup, please visit: umanitoba.ca/research/ cafe_scientifique.html

BY MEELI GHATTORA

It’s hard to imagine that one red glazed brick will soon create an impact in public space. Like a piece to a very large puzzle, the structural brick will join 24 thousand other bricks in 60 different colours to create pixel-like patterns based on images taken in the neighbourhood and from the Big on Bloor festival in Toronto, Ontario.

“We don’t want to attach an artwork into the lobby or the windows of the station, instead the entire structure is the artwork,” says Eduardo Aquino of Something Happens Here, a public art project for the Dufferin station, a subway station that is currently undergoing upgrades and modernization under the Toronto Transit Commission’s Station Modernization program.

Aquino, an associate professor in the Faculty of Architecture, and colleagues Karen Shanski and Ralph Lancelot Coar ($2,500.00) won the national competition beating out public artists from across Canada. The three stage process required the trio to submit their qualifications, from there they were shortlisted, and then asked to produce models and drawings and submit a concept.

While the single brick that sits on Aquino’s shelf will become public art within the fiber of the urban community in Toronto, Winnipegers also have something to look forward to.

Former public art consultant for the Winnipeg Arts Council (WAC) Public Art Program, Aquino was invited to wrap in October 2012, will “provide a bridge that truly fits with the two very distinct neighbourhoods on the north and south side of the Assiniboine River. Special handrails with accent lighting together with a patterned sidewalk on the bridge will celebrate local neighbourhood history, locations, events, and other local heritage elements,” according to the City of Winnipeg, Public Works web site.

Later this fall, Aquino is set to launch an exhibit at the RAW gallery thanks to a University of Manitoba Creative Works Grant from the office of the vice-president (research). Beachscape, a research project that started 12 years ago and the subject of his PhD project at the University of São Paulo, is inspired by the experiences of Copacabana, a popular beach in Rio de Janeiro, Brazil.

“Beachescape is the centre concept of the project. What happens with our practice is that we fully integrate the projects into our research process,” explains Aquino. “Typically in our practice a research project will generate other projects and for us Beachscape has informed many of our projects right away.”

Through his research Aquino explores what constitutes a really good public space.

“That is why we always have the [beach] picture there,” says Aquino, as he points to an enlarged aerial shot of Copacabana, taken from a Brazilian magazine that dates back to the “70s. It’s very compartmentalized, but what we understand about the complexity of the beach itself, is that there is an order, and within that order you have a complexity of programs, people, activities and perceptions of space, so you tend to sit a lot closer at the beach, or you tend to orient yourself differently in that space,” explains Shanski.

Adding “our research is about abstracting away from the sand, and analyze the principals of what sets up a very good complex public space within the city. The RAW project will be a very interesting one for us as we’ve never done Beachscape in a gallery space.”

For Aquino, creating art in public space “is a different way of working as an artist. It’s not like I can do a sculpture in a studio and then I can just show it in a gallery. There are many constituencies of public space that have an implication in the process. We are always communicating with people, explaining the work, communicating our creative process.”

He feels being a contemporary artist is a condition: “Whatever you do in public space you raise questions, you provoke people in different ways, so we have to be ready to engage the people and to respond all the time.”

To learn more about the work of spmb, visit www.spmb.ca.