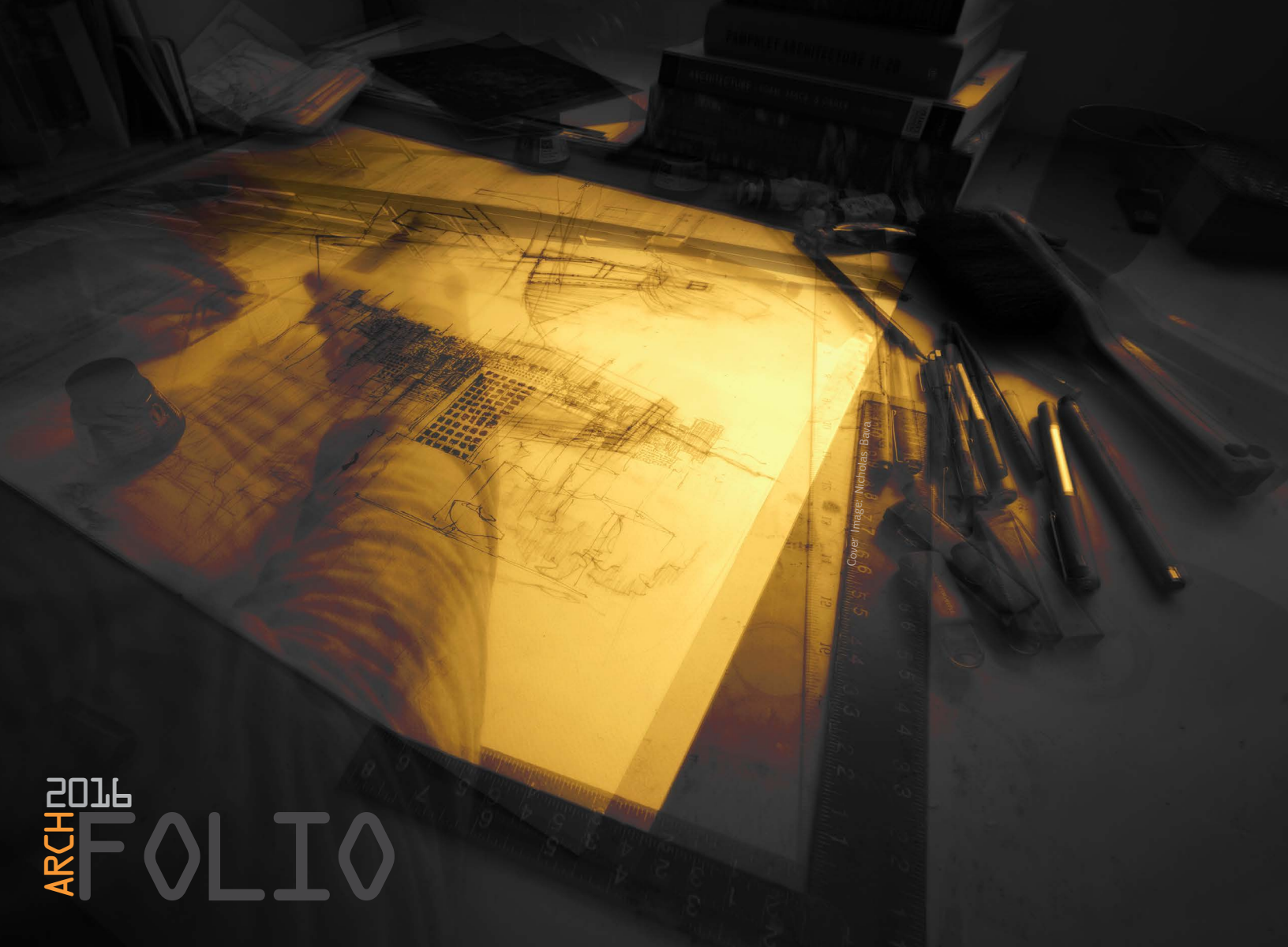


# ARCH 2016 FOLIO

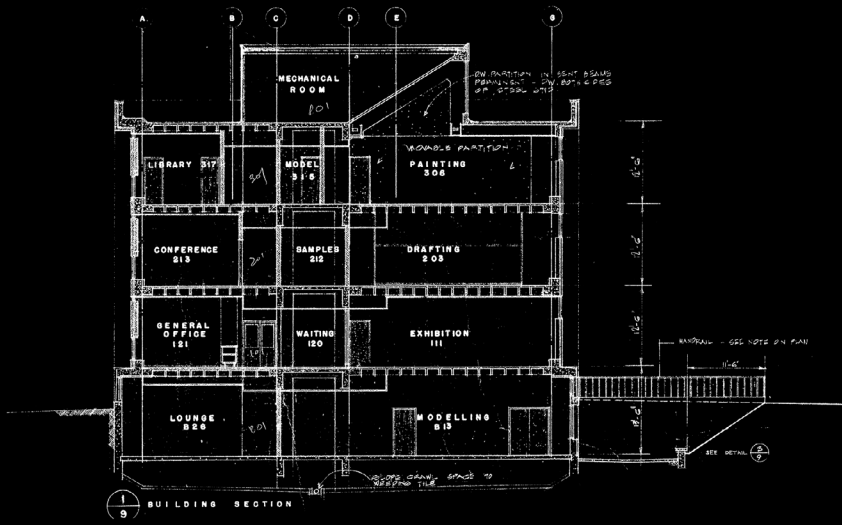
Cover Image: Nicholas Bava

# 2016 ARCH FOLIO

This FOLIO represents a selection of design studio work of the DEPARTMENT OF ARCHITECTURE in the Faculty of Architecture at the University of Manitoba in Winnipeg, Canada.

For more information about our school, please visit our website:
http://umanitoba.ca/faculties/architecture/programs/architecture/index.html

UNIVERSITY OF MANITOBA | Faculty of Architecture




Architecture II Building (formerly Fitzgerald Building for the School of Art)
Smith, Carter, Searle Associates (1964-65).

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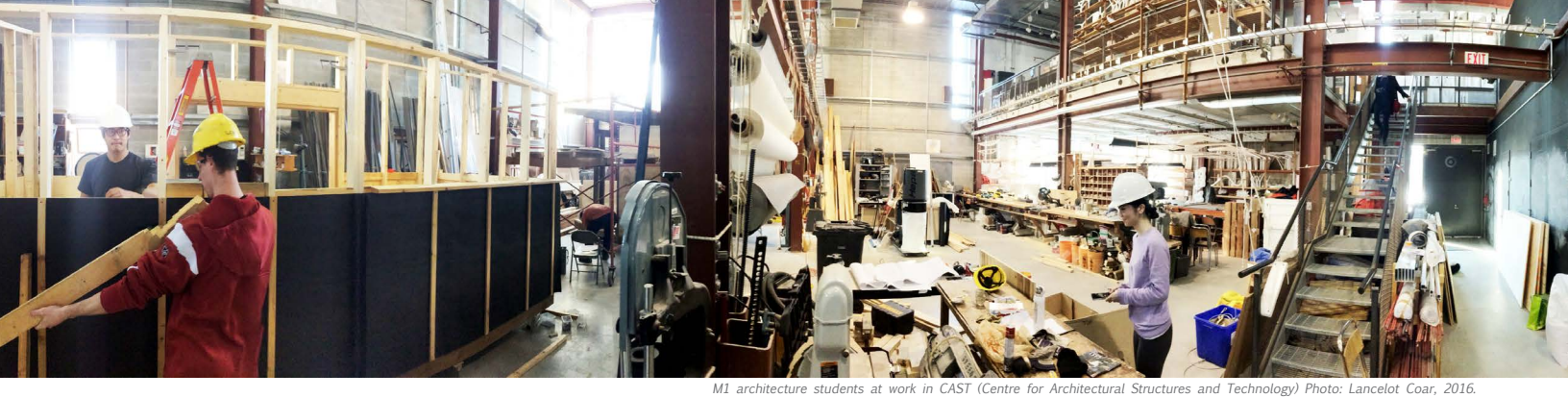
Image: Xue Wei, from the seminar in the History and Theory of Architecture *Earth or World? Google Earth and the Prosthetic Imagination*, Instructor: Lawrence Bird.

CAST. Photo: Lisa Landrum, 2016.



*M1 architecture students at work in CAST (Centre for Architectural Structures and Technology) Photo: Lancelot Coar, 2016.*

# ARCHITECTURE DESIGN STUDIO

Design studio is the core of our architectural curriculum. It is the place where thinking and doing converge in acts of making and world-making. In studio, students work through an ambitious variety of questions, media and scales to explore vital interrelationships between technological constructs, cultural practices, experiential qualities and worldly phenomena.

Rooted in traditions of artisanal apprenticeship and collaborative learning, studio today pursues excellence in architectural design while synthesizing trans-disciplinary concerns influencing society as a whole. This includes rethinking, reshaping and renewing social institutions, environmental stewardship, global technologies and universal human rights. Design studio prepares students for meaningful and ethical praxis, enabling individuals to experiment wildly while grappling with complexity, ultimately making responsible design decisions for local situations in a dynamically interconnected world.

A significant aspect of our design studio culture is critical engagement with the full spectrum of architectural representation. Not simply a way to communicate emerging ideas, representation is fundamental to every act of interpretation and invention. Our students move creatively between physical and digital realms, drawing and modelling, hands-on building and 3D printing.

***We explore, discover and learn through making.***

Our design studios are augmented by a growing array of research facilities, including a FabLab, CadLab, woodshop, library, and world-class Centre for Architectural Structures and Technology (CAST). Architecture students also benefit from interactions with colleagues in our Faculty's kindred disciplines: Environmental Design, Interior Design, Landscape Architecture and City Planning.

Our students design everything from adaptable furniture to sustainable cities, from enduring buildings to transformative events. In the process we all learn how the built environment not only supports life but also meaningfully enables personal and collective desires. Students are fueled by expanding curiosities, guided and challenged by professors engaged in diverse architectural research, and invigorated by conversations and collaborations with local professionals, industry partners, community members, and international leaders in design.

To celebrate the stimulating variety of pedagogical approaches and student projects in the Department of Architecture, we have gathered this selection of design studio work from the 2015-16 academic year.

**Carlos Rueda**, Department Head
**Lisa Landrum**, Associate Head

# *Transformations across boundaries and identities*

Marissa Hoff - Modulated mapping of Seine River basin

**Terri Fuglem**
**Chad Connery**

***STUDIO:*** *Ally Pereira Edwards, Kevin Partyka, Robyn Fossay, Marissa Hoff, Liam Constant, Madison Barker, Meiyi Yang, Nathan Keebler, Joseph Palmarin, Royce O'Toole, Claire Spearman, Renee Villamayor*

# PLACE AND RECI-PROCITY

This studio explores the idea of "exchange" in architecture across a vast range of fields from the sensual, spatial or linguistic to the material, biological or economic. Exchange is understood in the context of the studio as an underlying philosophy that exchange is the preferred relational mode between peoples, cultures, and socioeconomic groups, as well as material, biological or environmental processes. Critical to an ethical notion of exchange is the notion that transactions are reciprocal; that one aims for mutually beneficial transformations across boundaries and identities.

Further to this, the studio attempts to adopt an outward gaze in the architectural field, drawing inspiration from and communicating with the world beyond its own creations. To do this, a conscious departure is necessary from the contemporary notion of the architectural object as an inscrutable and privileged entity. To refute this obsession of form and image demands we engage in questions of deep contextual sensitivity, cooperative behaviors and systemic or ecological thinking. Historical, cultural and environmental conditions are all fertile and productive grounds for a hyper local and site-specific architecture that might resist the temptations of developing mere surface conditions.

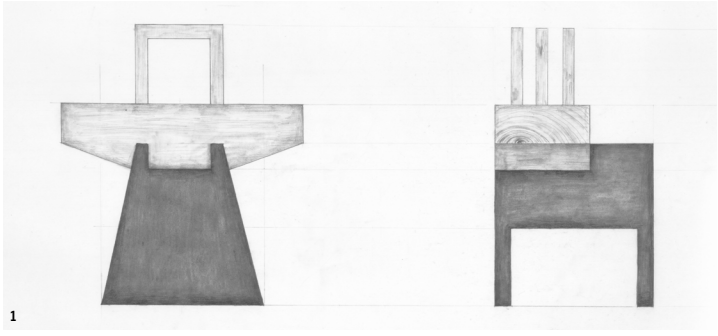
> ***"Our fields merge, overlap and are doubly articulated. The senses are fields."***
>
> **— Maurice Merleau-Ponty**

Work conducted in the studio aims to respect architecture's role as the facilitator of probabilities and opportunities for marvelous things to unfold rather than a dictatorial approach to the world beyond our own senses and intellect. Sensitivity to notions of place and setting is encouraged as a means of obtaining the productive friction by which creative solutions and uncanny or phenomenal happenings might be gleaned.

Place and Reciprocity Term one focused on in situ installations to highlight or interact with forgotten spaces within the city of Winnipeg. These interventions provided intimate engagement with the city and opportunities for deeply involved material investigations.

Place and Reciprocity Term two required each student to develop an architectural scheme on an undeveloped site within the area of Seine River basin in Winnipeg. As a relatively under developed community with deep French and Belgian roots as well as a complex river forest ecosystem the neighborhood is a fertile ground for curious interchanges and conditions. Each project was required to be commercial or public in some capacity and to have an engagement to its locality beyond the physical footprint of its siting.

**1-2**: Meiyi Yang - Proposal for an intervention memorializing a derelict bridge (1); Intervention installed on site (2)
**3-7**: Marissa Hoff - Cast animal tracks inlaid wtih copper anomalies installed through parkland (3, 4, &5); Copper map installed as guide to each cast animal track (6).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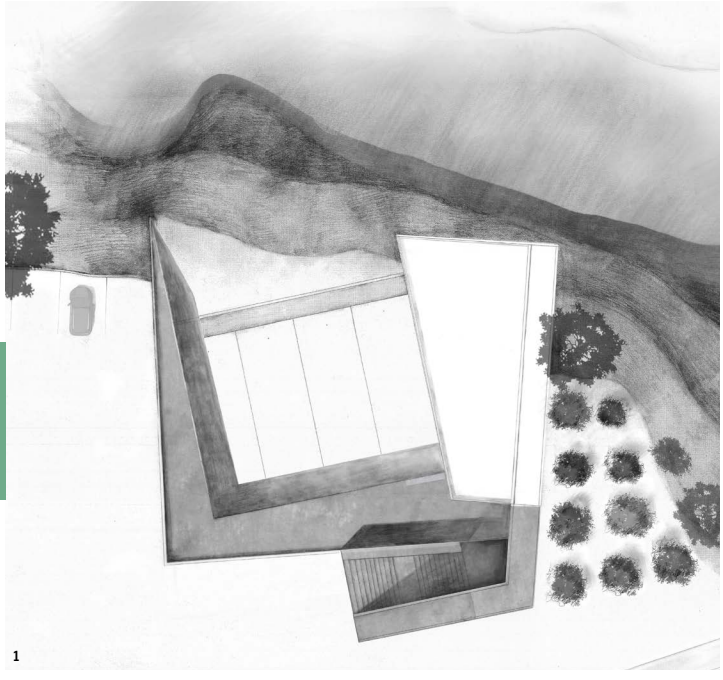
**1-5**: Meiyi Yang - Site plan for belgian lawn bowling club (1); Wooden study model for lawn bowling club set back into riverbank (2); Rear elevation of lawn bowling clubhouse from opposing riverbank (3); Section through club house (4); Interior perspective for cafe and lawn bowling court beyond (5)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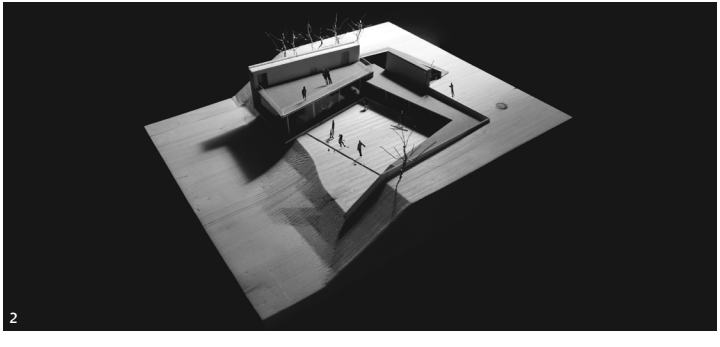
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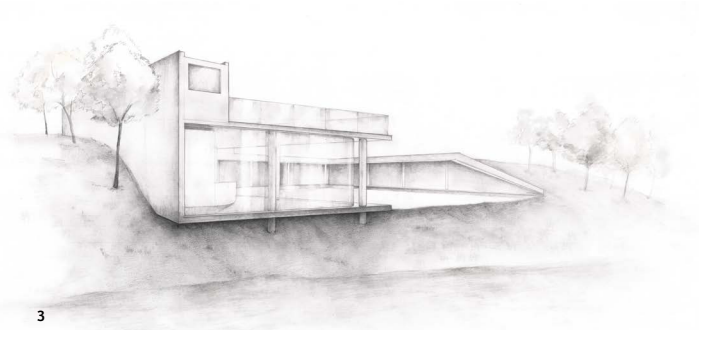
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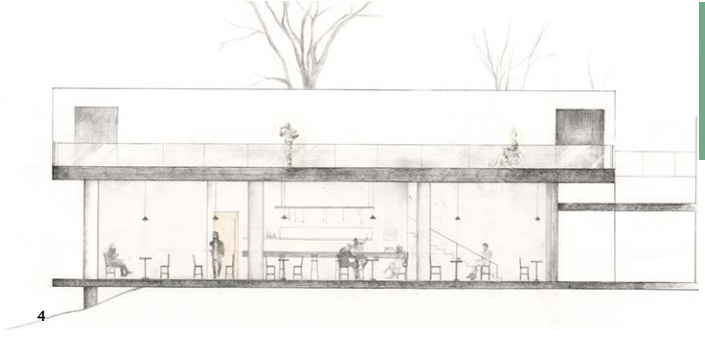
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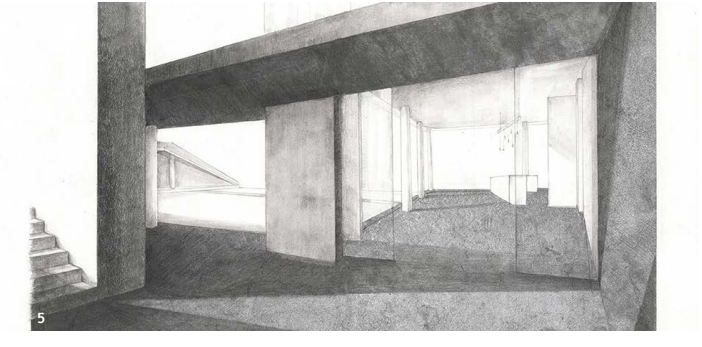
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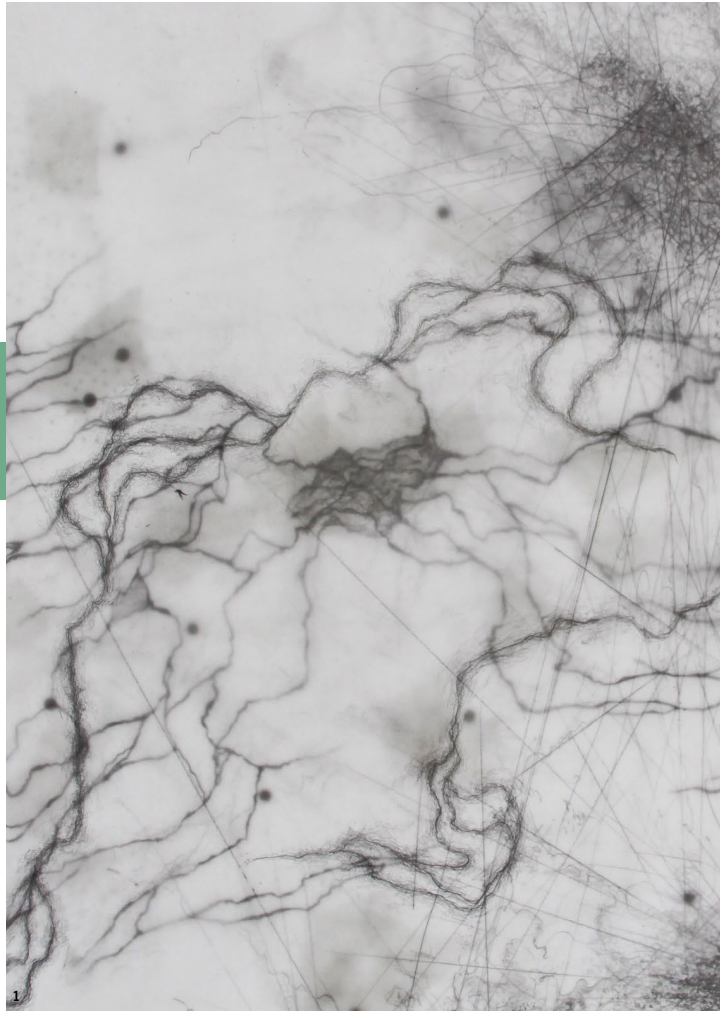
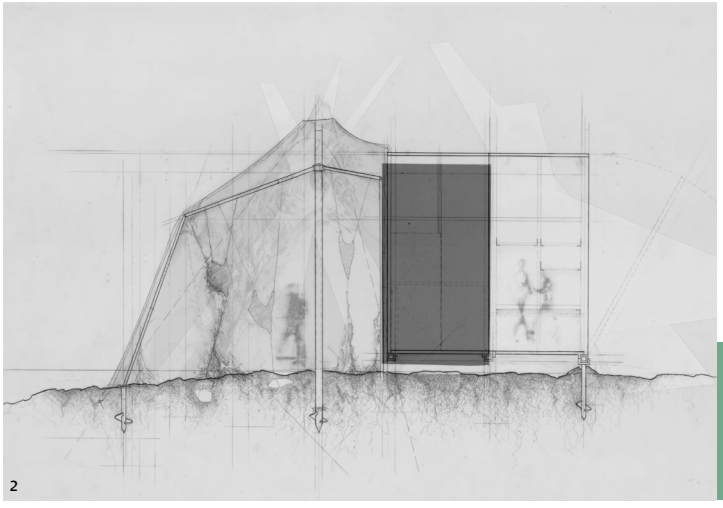
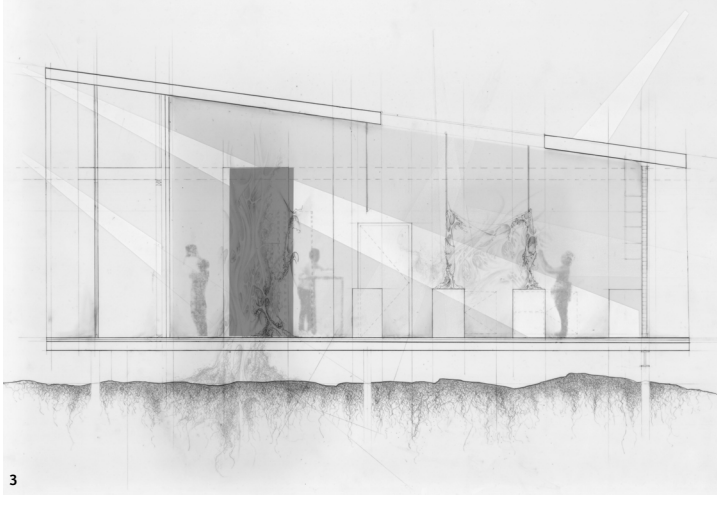
**1-3**: Kevin Partyka - Mycelium growth mapping on woodlot site (1); Section of archeological tent prototype for mycelium and fungal field research (2); Sectional study of mycelium laboratory and workshop (3)







**1-3** Kevin Partyka - Modular supports for field research structures (1); Full model study of woodlot site and the adjacent river bank (2); Main laboratory structure and modular field study facility tracking decomposition during winter operation (3)

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**1-5**: Ally Pereira Edwards - Spacial study for palliative care centre library (1); West facade of palliative care centre with curated fenestration in response to adjacent church and cemetary (2); Palliative suite vignettes tailored to the personalities their first tenants Karen (3) and Mara (4) respectively; Palliative care centre study model (5)

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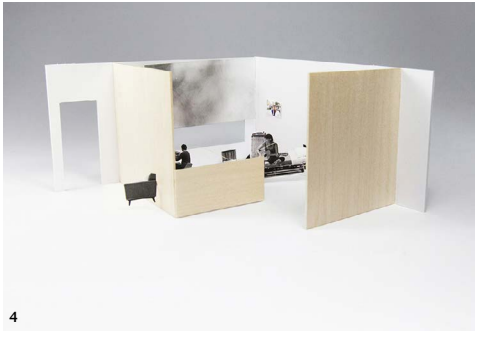

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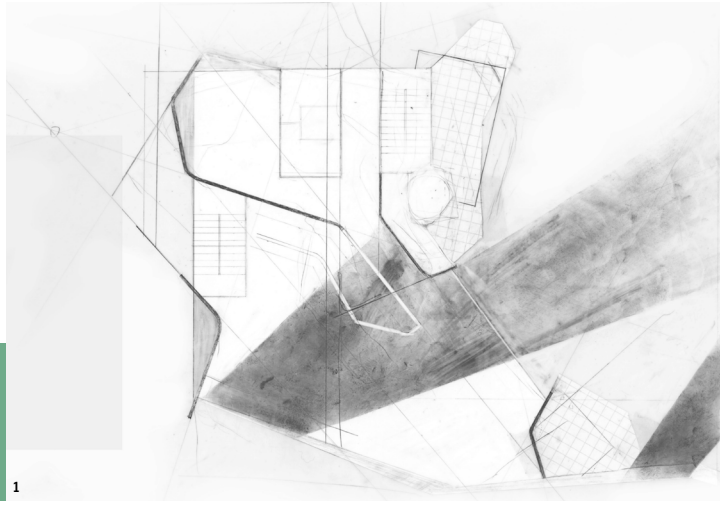
**1-4**: Royce O'Toole - Relational drawing for light paths from streetscape through proposed outdoor cinema (1); Section through common lobby of cinema (2); Light study for large filtering facade (3); Cinema main level plan including streetscape light polution modulating or interupting projected films (4)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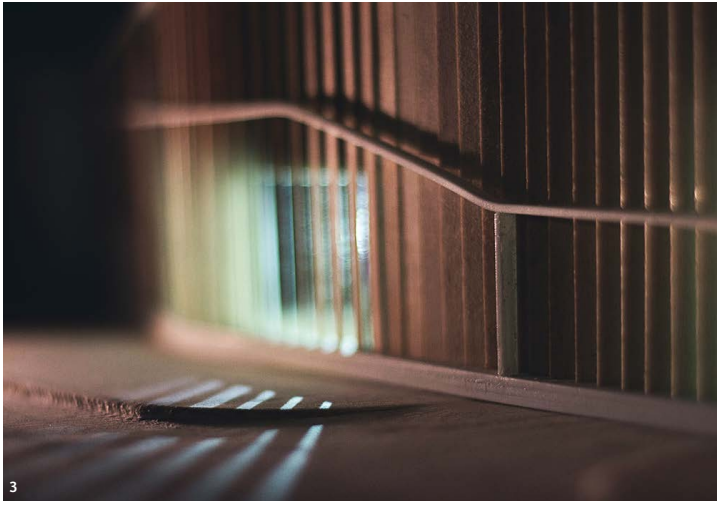
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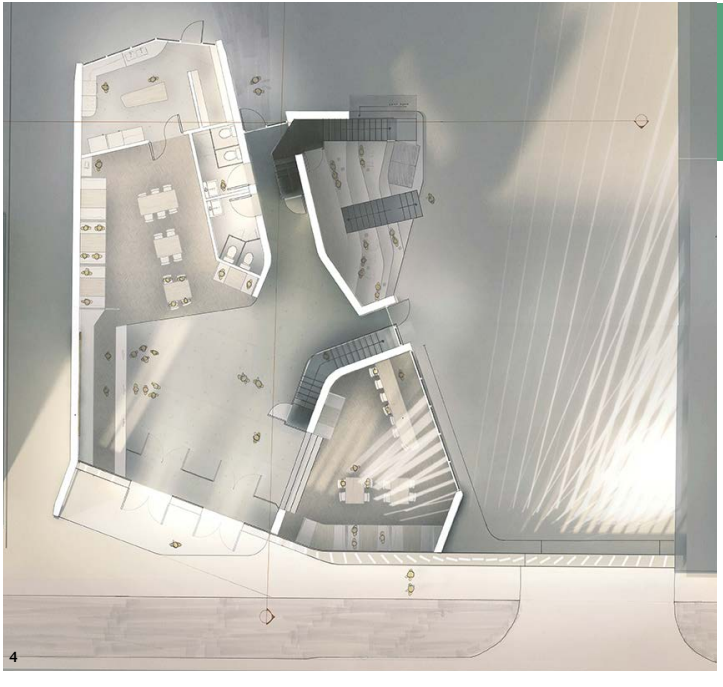
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*"How will you go about finding that thing, the nature of which is totally unknown to you?"*

*Pre-Socratic philosopher Meno*

*Image: Kelli Wiklund -Final Model (1/4" = 1'-0")*

**Liane Veness**

***STUDIO:*** *Laurie Aftanas, Junnelfa Cadiz, Cameron Cummings, Ilana Elbaze, Andrew Fritshij, Teigan Harrison, Mandy Hiltz, Colin Lamoureux, Halley Sveinson, Hugh Taylor, Daniela Veisman, Kelli Wiklund, Zachary Zolondek*

# CON-STRUCT(ING)A SMALL COTTAGE

The aspiration of the studio was to intimately contemplate the interiority of architecture and its importance to our own understanding and relationship with the building, body and beyond. Pulling from ones own individual interpretation of what it means to closley "inhabitat" a space, the studio combined historical research of "settlement" with the students own comfortable familiarity with their own place of dwelling. Placing emphasis on the process of the making in the analysis and production of architecture, the studio set out to explore this discourse through three separate projects. Each focused on a distinct, yet categorical topological system for understanding the relationship between interiority and exteriority within Architecture space.

The FIRST PROJECT focused on Section (the act of) as a means of exploring and studying the stillness of an object; or in other words, the object as it is observed. Through a slow and intricate drawing analysis, students were asked to dissect, analyze and transform what is seen (or initially understood), aspiring to de-objectify their intial perception. Shifting their understanding of the exterior "form" of the object to its phenomenal, material, tectonic properties, rather than its functional or utilitarian meanings. Opening up the object to reveal the interior condition; finding relationships between the discovered interior spaces and the larger body and context.

## *A study of Architecture and interiority*

The SECOND PROJECT shifted outward or perhaps one could say inward from the interior space of the object and began to link the observations made to the exterior context of surface and enclosure.
Re-animating the object, by placing it back into its "intended" context and its known relationship to the body, the students actively studied the link between the exteriority of the spatial conditions to the interior world of architecture. This exercise doubled as an examination and critique of architectural drawing conventions, allowing the students a chance to explore the challenges of representing the "essence" of three dimensional space.

The THIRD PROJECT took on a more tangible and direct approach and moved away from the "conceptual boundaries" of the first two projects. While still involving the making and research strategies developed in the first two projects, the goal of the final project was to examine the architectural possibilities of the single family "dwelling", in this case; the cottage.
Using an iterative creative process as the generator for invention, the students were asked to build scaled models and drawings to study construction assemblies, materials and the spatial consequences that defined the programme.
Working with an actual client, the students were able to mirror the discussions, methodologies and restraints that surround a project in a architectural practice. Following an initial site visit, located "off the grid" on a remote island accessed only by boat, the students spent the remainder of the studio inventing strategies for the cottage, addressing numerous practical restraints such as keeping within the very modest budget and inventing strategies and material selections that took into account the remote location of the site. The result was a provocative exploration that pushed the boundaries of the abstract idea into an area of full disclosure and accountability of the architectural process.

**1 Site**
1. *Hay Island, Lake of the Woods, Ontario. Canada*
**3 Projects**
1. *SECTION - Studying the interiority of an object: and observational study of Architecture and Interiority.*
2. *INHABITING - Re-animating the object; doubling as a critique on conventional representation*
3. *BUILDING - Constructing a small cottage*

*Top Left: Kelli Wiklund - Shadow plan (Studying the "routines" of the sun)  Bottom Left: Cameron Cummings - The study of a "happening" (1:1 installation)*
*Right: Halley Sveinson - Final Model of Cottage (1/8" = 1'-0")*

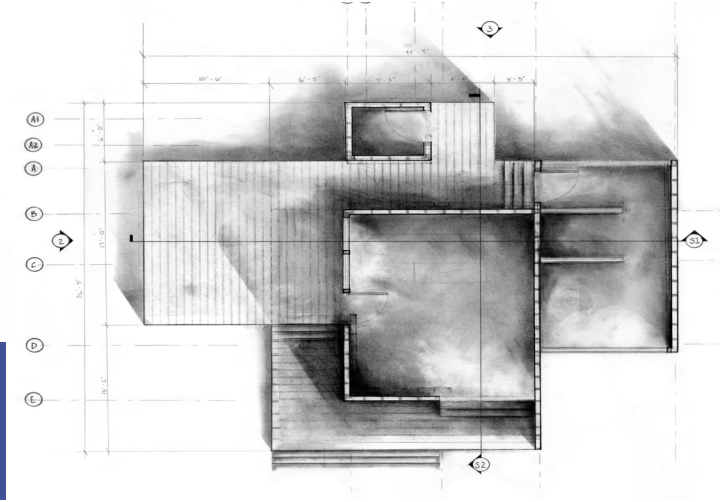
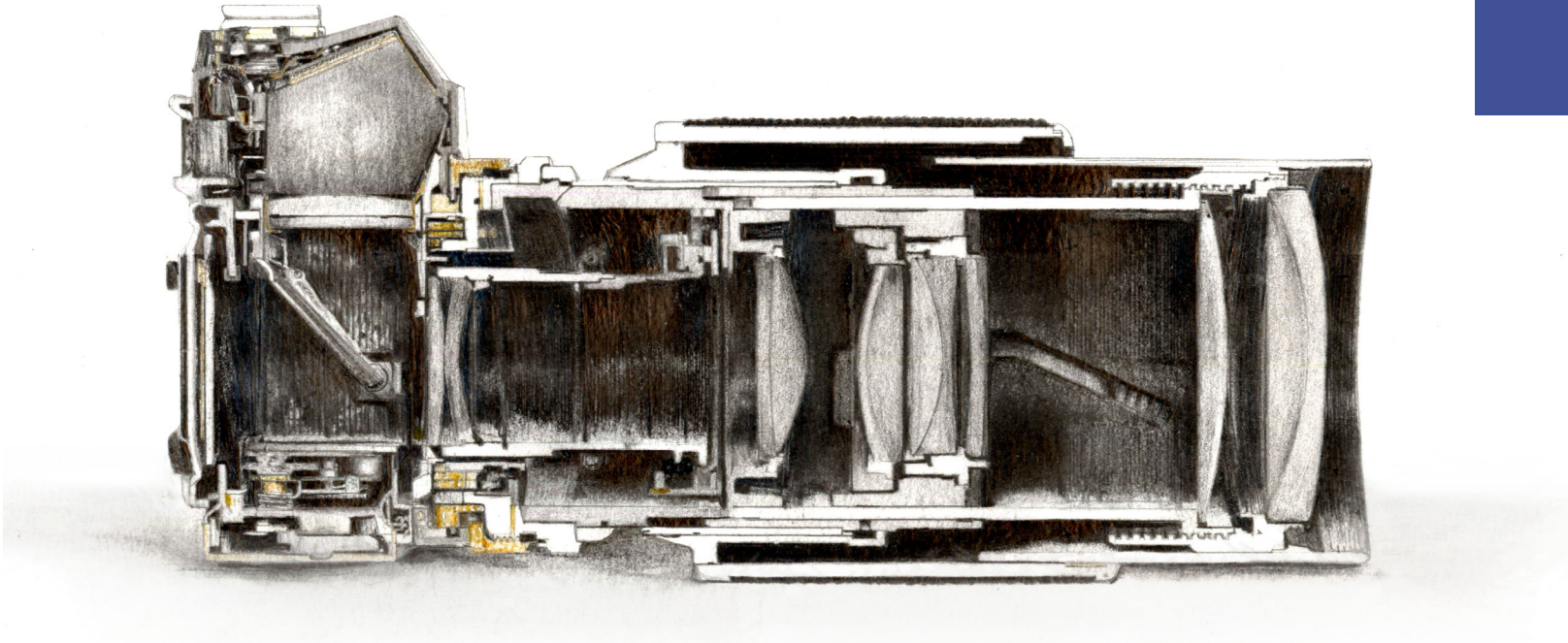
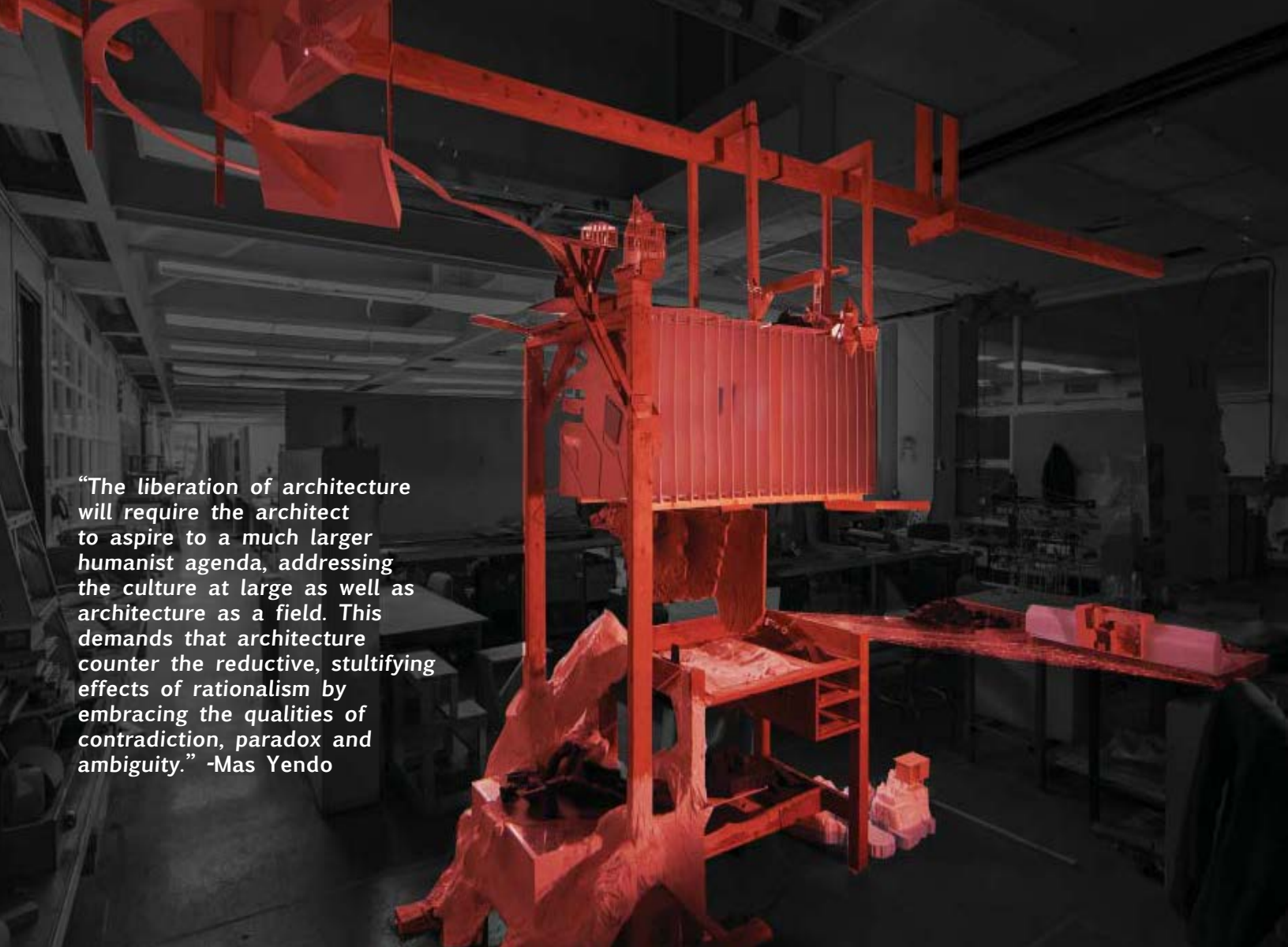


*Image: Hugh Taylor - Observational Section Drawing of a Camera (Graphite)*





*"The liberation of architecture will require the architect to aspire to a much larger humanist agenda, addressing the culture at large as well as architecture as a field. This demands that architecture counter the reductive, stultifying effects of rationalism by embracing the qualities of contradiction, paradox and ambiguity."* -Mas Yendo

Eduardo Aquino

***STUDIO:*** *Nicholas Bava, Brendan Dyck, Emily Essex, Melissa Folk, Wesley Fong, Davis Jeffrey, Mateo Linares, Victoria Lovell, Alena Rieger, Alexandre Ross-Gautron, Katelynn Schutz, Aaron Snider, Jason Wall* ***THESIS:*** *Brooke Conrad, Taylor Clackson, Raana Dorneshan, Jonathan Granke, Jiangnan Ke, Tracey Umali, David Yan*

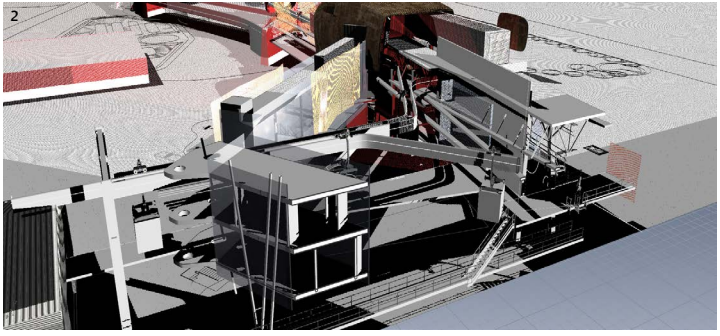
# CITY UNBOUND

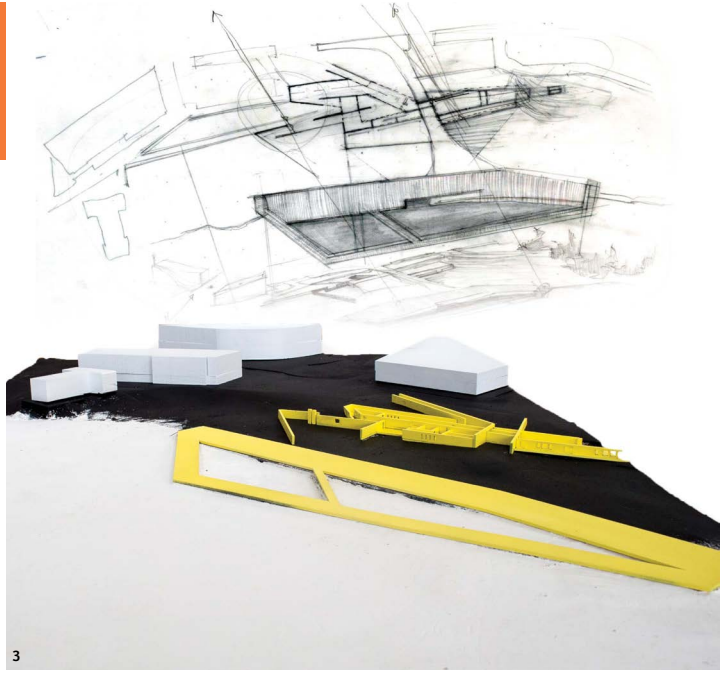
The aim of this studio was to approximate certain procedures of critical learning methods in design (the academic studio), with the reality of architecture practice (the office). The disjointed relation between academia and the outside world created a deficit in value on the definitions of "architecture." From one side architecture in studio can be seen as a critical tool for addressing subjective themes, a creative research advancing issues in depth and breadth, where spatial questions are tackled using interdisciplinary tactics, architecture is seeing as art, etc. From the side of practice there is a generalized disillusion in relationship to the "art of architecture," and a lot of the time the discipline is reduced to a minimum coefficient between the desires of production (political) and the actual economic constrains of the making (form). Why then the separation between these two worlds if they both claim to achieve "architecture"? The predicament of this mutual confinement is what creates the alienation of the individual when leaving the academic experience to face the real world of practice.

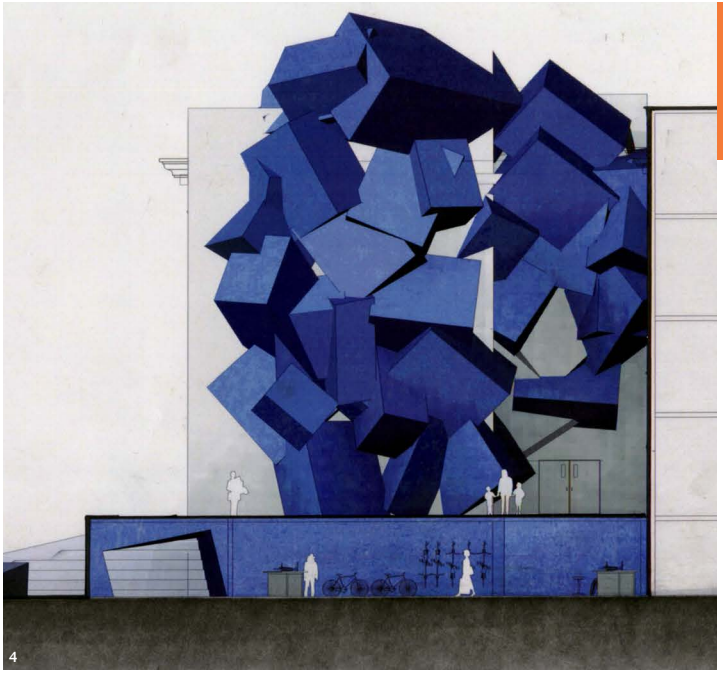
*I'm not interested in living in a fantasy world... All my work is still meant to evoke real architectural spaces. But what interests me is what the world would be like if we were free of conventional limits. Maybe I can show what could happen if we lived by a different set of rules.* Lebbeus Woods in *"An Architect Unshackled by Limits of the Real World"*

Thinking, designing, communicating, and producing architecture assumes different proportions than the one experienced at school. But what is the form that architecture can define within the contemporary city without falling into the current self-absorbed performances of iconic buildings, parametric designs, or redundant mappings of every possible complexity and contradiction of the urban world? What sort of significant and critical relationship can architecture aspire to in a world that is no longer constituted by the idea and the motivations of the city, but is instead dominated by urbanization? Within the characterization of the contemporary situation of architecture this studio proposes to advance design investigations starting from the student's subjective primers towards the critical view of the architecture object inserted in today's urban context, as an attempt to reconstruct the possibility of an architecture of the city that is no longer situated only in the autonomous realm of its disciplinary status, but is directly confronted by the rise of urbanization and the requisite criteria of habitable space that it entails. The desire was to develop the highest design potential of the student, but at the same time provide the critical tools that would prepare them to face the challenge of practice. City Unbound was about the city, starting with an urban question: can the building survive autonomously from the city? Can architecture be treated again as an independent object, without being greatly affected by the urban context and instead creating the context from the architecture? We understand the city as the primary ground for architects to practice. City Unbound is a laboratory to understand the contemporary city, proposing architectures that are critical of the accelerated and often unmeasured urban development. The studio proposes alternative hyper-architectures that seek a more balanced, more humanist response for our cities. City Unbound explored the conditions of urban environments mistreated by these global motions, causing violent shifts in the local culture through fast development and high congestion.

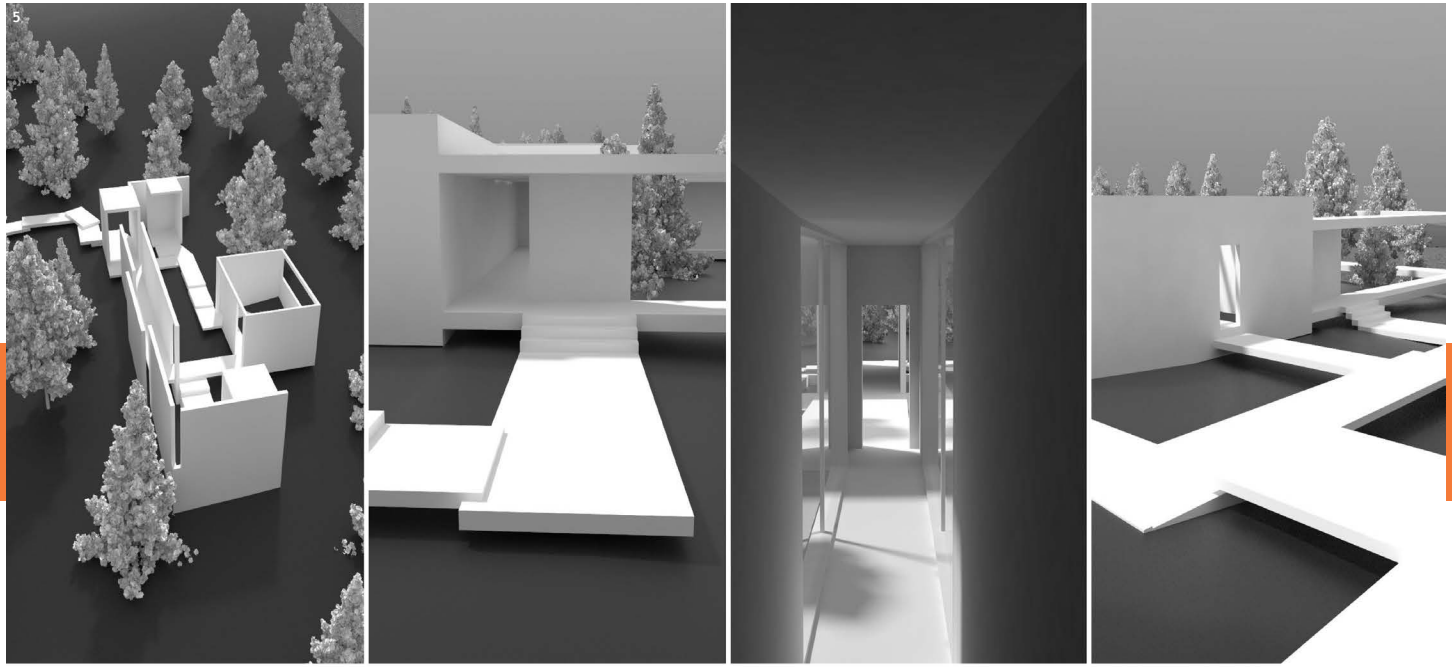
**1-2**: David Yan - Car Complex (Thesis) **3**: Nicholas Bava - Fishing Club
**4**: Alexandre Ross-Gautron - Bike Coop & Bar

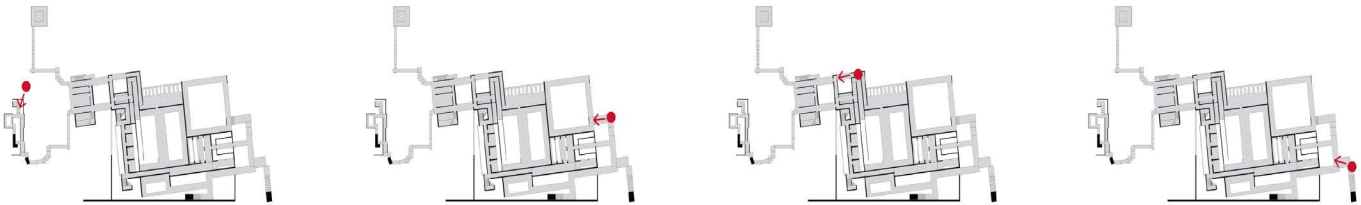


**5:** Brendan Dyck - Bath House in St. Boniface





**6-7**: Mateo Linares - Commercial Housing Complex in St. Boniface;
**8-9**: Victoria Lovell - Community Eatery on the Red River;

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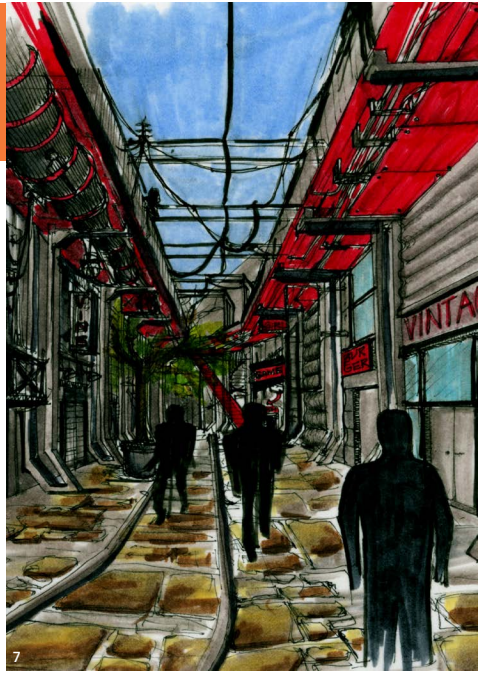
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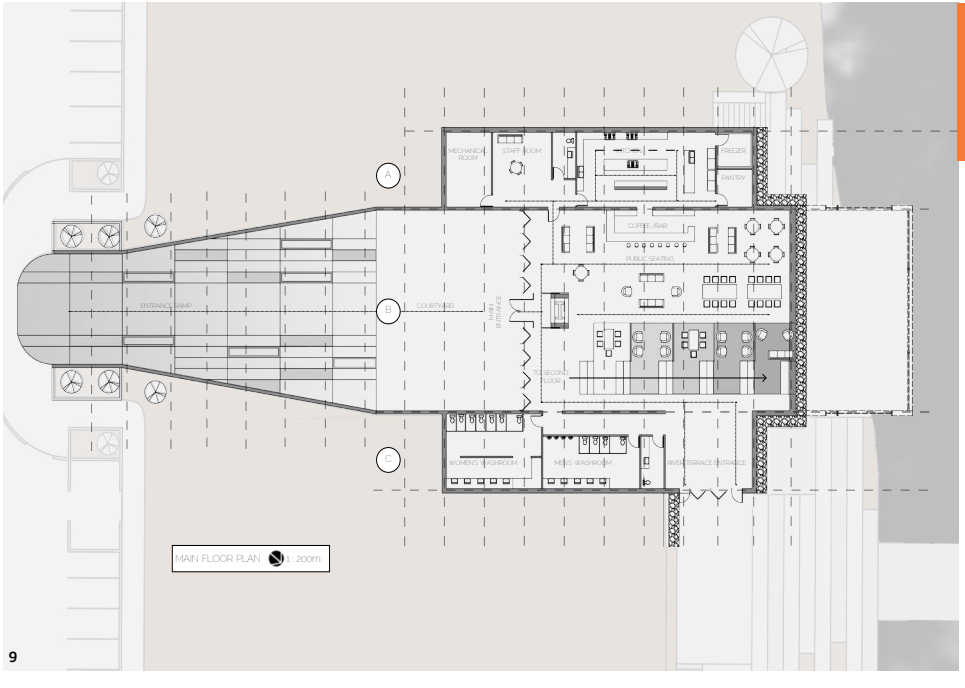

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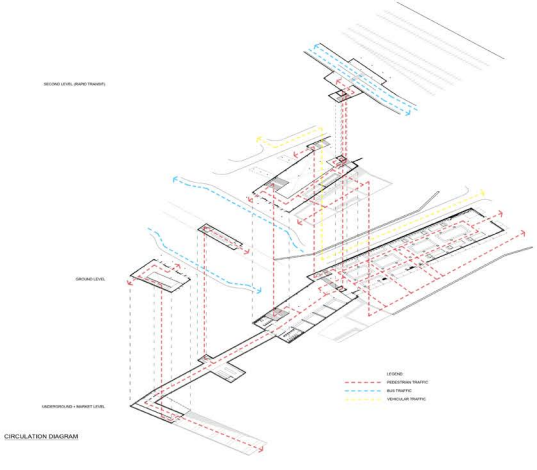
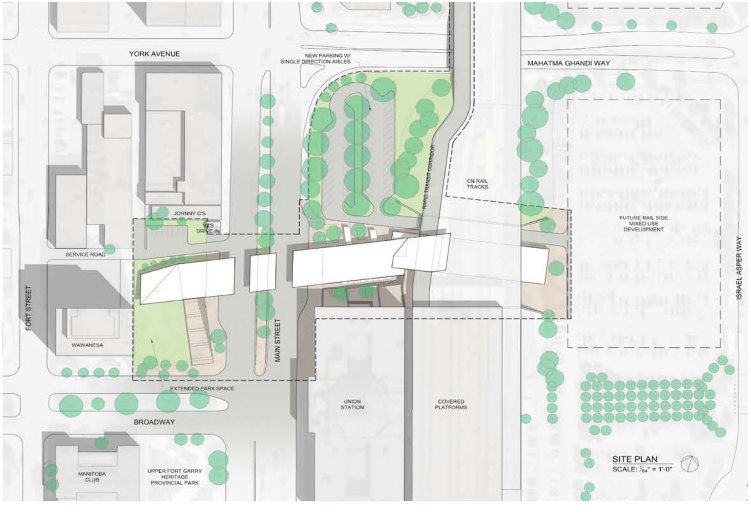
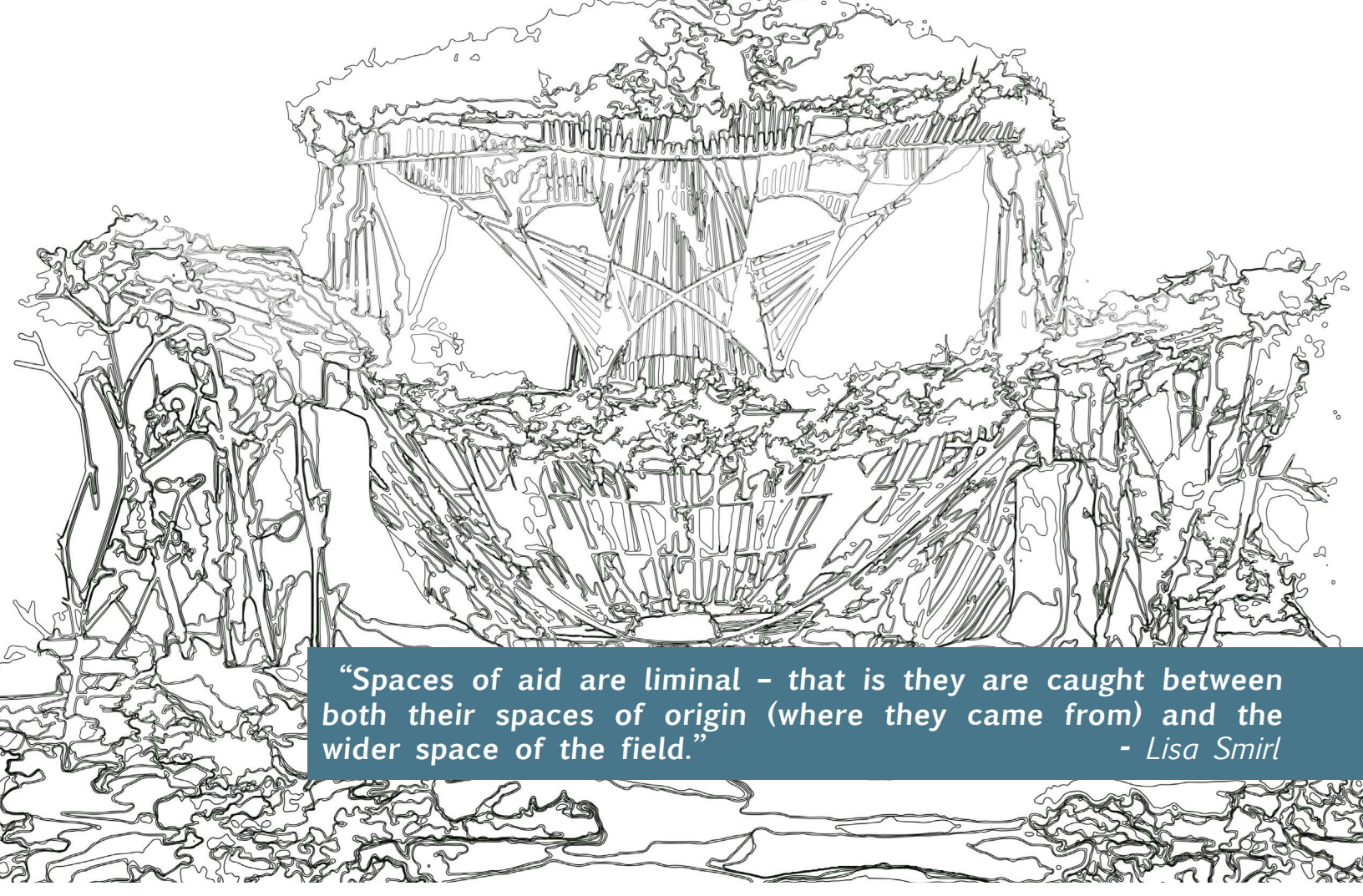

CIRCULATION DIAGRAM


YORK AVENUE
NEW PARKING W/ SINGLE DIRECTION AISLES
MAHATMA GHANDI WAY
ON RAIL TRACKS
FUTURE RAIL SIDE MIXED USE DEVELOPMENT
ISRAEL ASPER WAY
JOHNNY G'S
SERVICE ROAD
FORT STREET
WAWANESA
MAIN STREET
EXTENDED PARK SPACE
BROADWAY
UNION STATION
COVERED PLATFORMS
MANITOBA CLUB
UPPER FORT GARRY HERITAGE PROVINCIAL PARK
SITE PLAN
SCALE: 1/64" = 1'-0"



*"Spaces of aid are liminal – that is they are caught between both their spaces of origin (where they came from) and the wider space of the field."*

*- Lisa Smirl*

Ashley Keldani - Elevation study of proposed bamboo and adobe community resource centre for the residents of Lake Azuli, Haiti

***STUDIO:*** *Christine Joy Doctora, Braden Funk, Oliver Gajes, Brooks Keen, Ashley Keldani, Sum Yu Lee, Kevin Neufeld, Ting Ting Ng, Chelsea Tacchi*
***THESIS:*** *Steven Holdack, Zoe Lebel, Stephen Oberlin, Denis Vrignon-Tessier*

# HERE +NOW

The profession of architecture has fewer more thorough tests of its worth than being able to provide meaningful solutions to communities recovering from unexpected and dramatic displacement. Designing disaster relief housing charges architecture to contend with a rich range of competing priorities like constructibility, economics, transportability, climate, social and cultural values, and the health and dignity of a people. Over the past century, the response by the international design community to these types of events has varied dramatically from hastily erected tarped-tents to inflatable homes to shipping containers to football stadiums. Despite this diversity of design solutions, these architectures are often prohibitively expensive, ill suited for the climates they reside in, disregard the culture of the residents, and reflect little effort to develop a well organized community plan rather than simply amassing numerous individual homes.

In her book entitled "Spaces of Aid", Lisa Smirl describes the inability of the design professions and the humanitarian organizations they work with to effectively respond to communities recovering from a post-crisis event as being rooted in "the overarching assumption that places can be reconstructed, that space is malleable and static and that the production of new places can be disconnected from the techniques and processes used to produce it." She goes on to describe this as being a symptom of an "asymmetrical design process" that preferences the design intention instead of the messier, tangible, and dynamic realities facing displaced people struggling to regain their identity following a large-scale disaster.

*The need for relief housing has become so great and so constant that we can no longer think of it as a special circumstance of architectural need, but rather a legitimate and increasingly important architectural typology.*

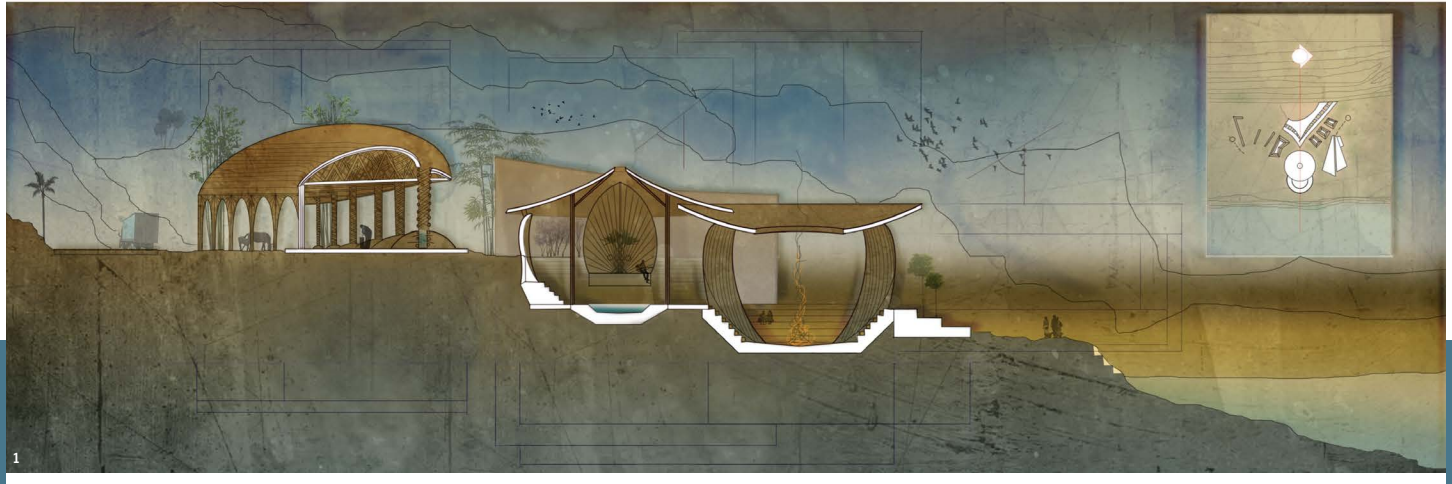
If we are to successfully design for a people who have lived in a very different world than ours, we must ask ourselves how we might resist the gravity and comforts of our own bias and genuinely respond to the needs, values and experience of those for whom we design?

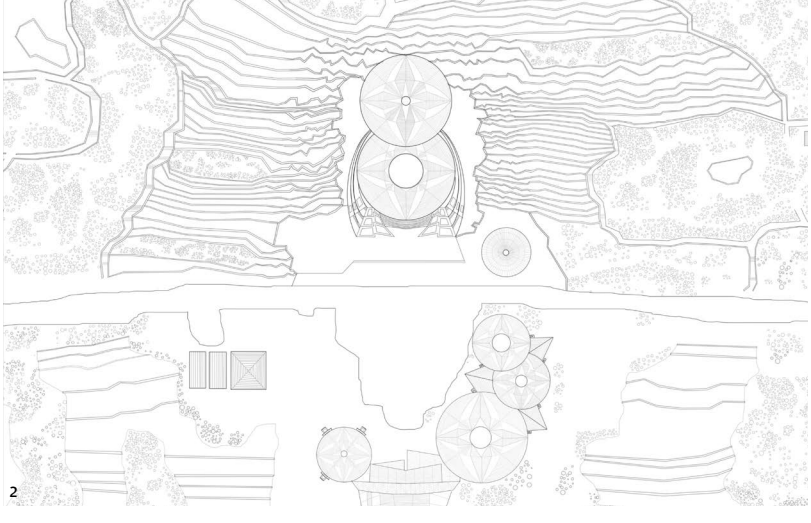
We are not merely rebuilding homes for people but the places in which communities may re-imagine themselves. Relief response tests our ability to comprehend disorder, dynamic and changing conditions, a community's way of life, and the logistical challenges in responding as soon as possible and in the most meaningful way as possible. In order to do this we must confront the sociologic, ecologic and technologic dimensions of a place and a people who create the complex, dynamic and rich field for a meaningful design project.

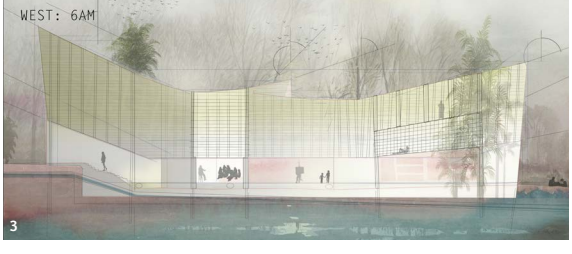
The HERE & NOW studio explored the design of post-crisis architecture. The studio investigated a wide range of disasters from around the world that have impacted communities and explored how the unique conditions of a place, people, and the dramatic events they have experienced might inform a meaningful architecture that not only provides for an immediate need but helps to lay the groundwork for an evolving architecture that seeks to support the renewal of a community.

The projects that follow describe the winter term's work that focused on the design of architectural proposals that aim to support the unique needs of a community struggling to recover from a post-disaster situation.

**1-4**: Ashley Keldani - Section of resource centre built from locally harvested bamboo and adobe for Lake Azuli community, Haiti (1); Plan of site including bamboo harvest fields (2); Sun angle and activity study (3-4)



**1-5**: Ashley Keldani - Renderings community centre (1-2); Model of bamboo construction and adobe ground-scape (3-5)

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**1-3**: Chelsea Tacchi - Site of proposed homeless resource centre for Winnipeg, MB (1); East elevation rendering Corten envelope and rammed earth wall system (2); Sectional study of relationship between programmed use of the interior, the surrounding traffic systems and the continuous ground-scape through the site (3)

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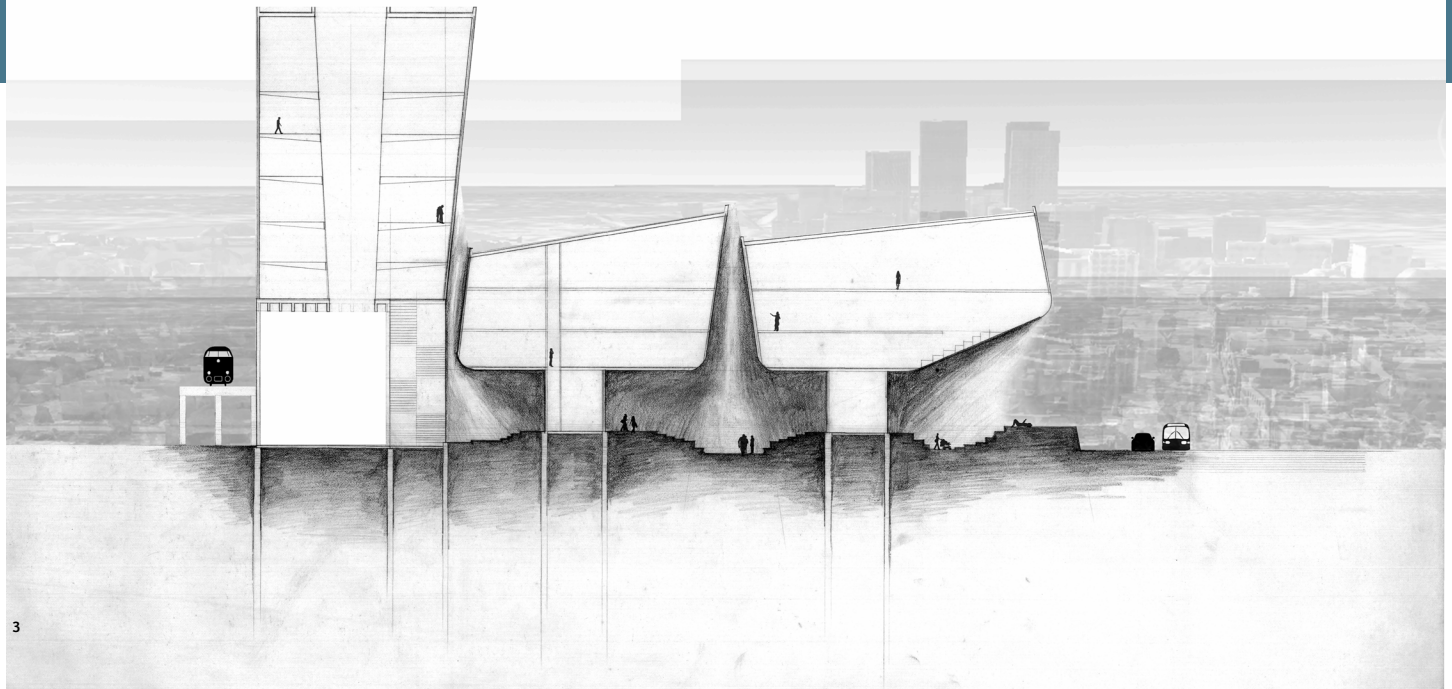
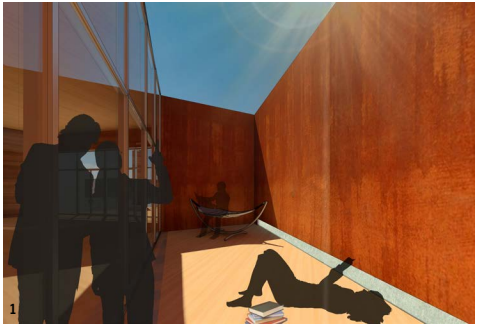


**1-7**: Chelsea Tacchi - Renderings of the occupied building and site. (1-4); Ground and second floor plan of the project (5-6); Rendering of public gathering at ceremonial fire pit on the site (7)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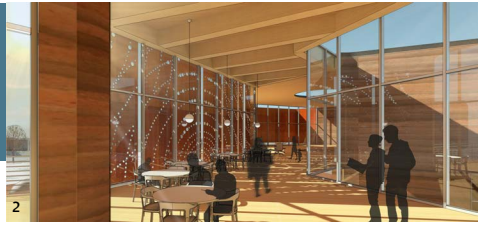
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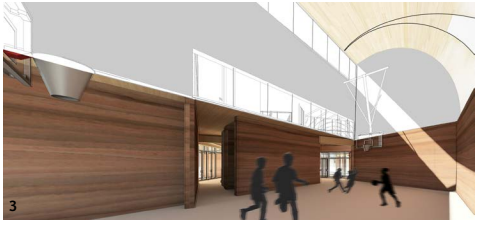
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**1-3**: Braden Funk - Rendering of proposal for public water towers for a market and urban farm for Port-Au-Prince, Haiti (1); Model and rendering of water towers and their relationship to egress and platform structure (2); Detailed section of water storage and distribution system (3)

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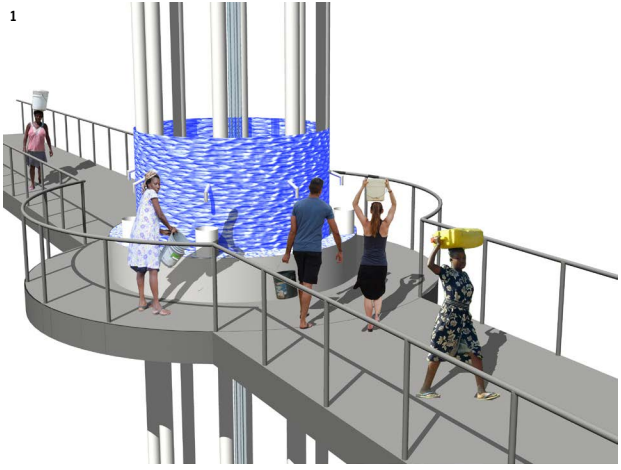

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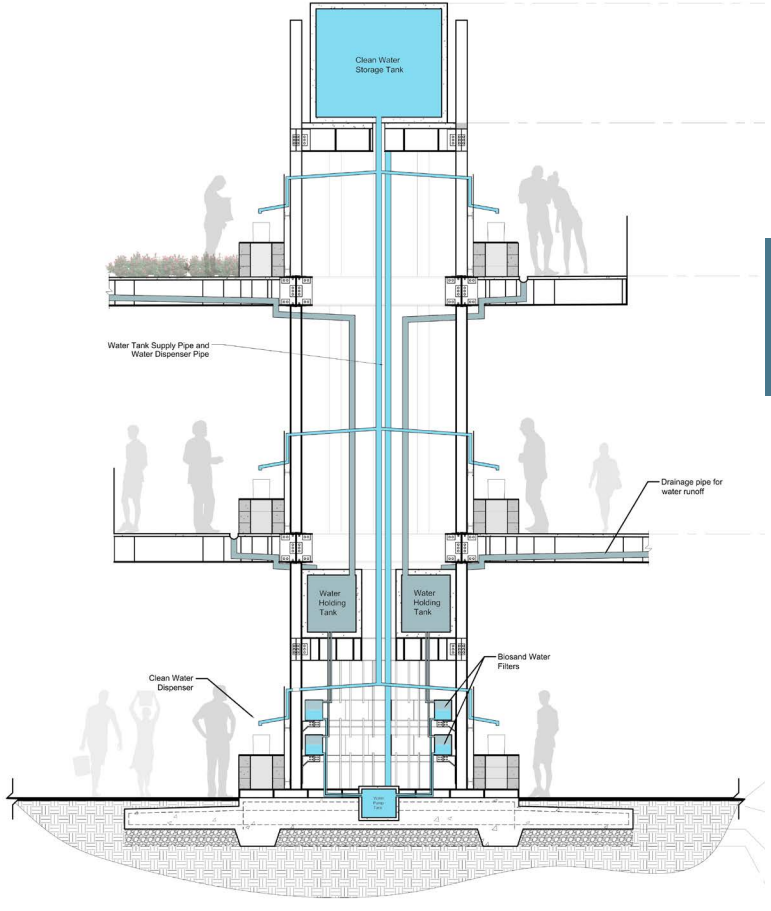


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**1-4**: Braden Funk - Ground plan and second floor plan of project (1-2); Model of the project from southeast corner (3); Section of structure and rendering of programmed spaces inside and on the roof-scapes (4)

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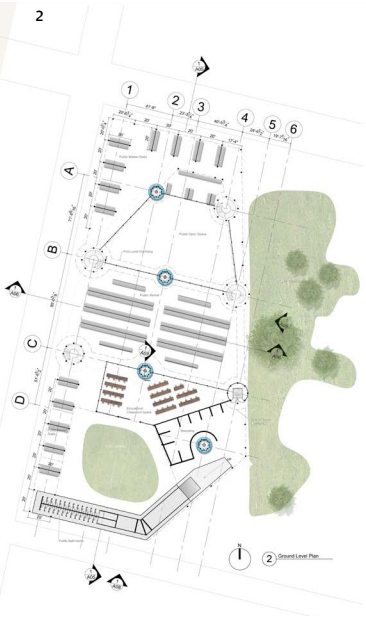


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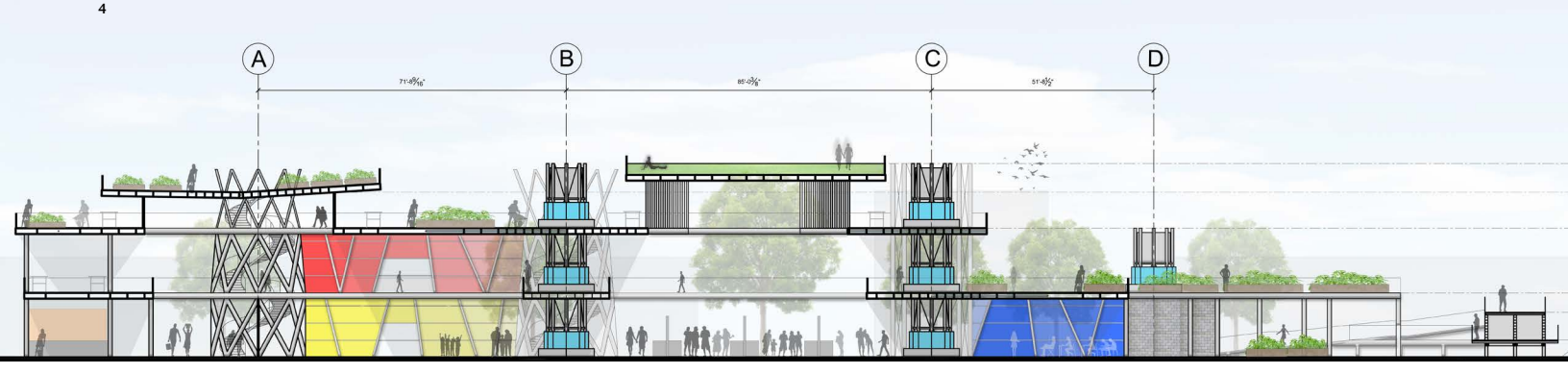

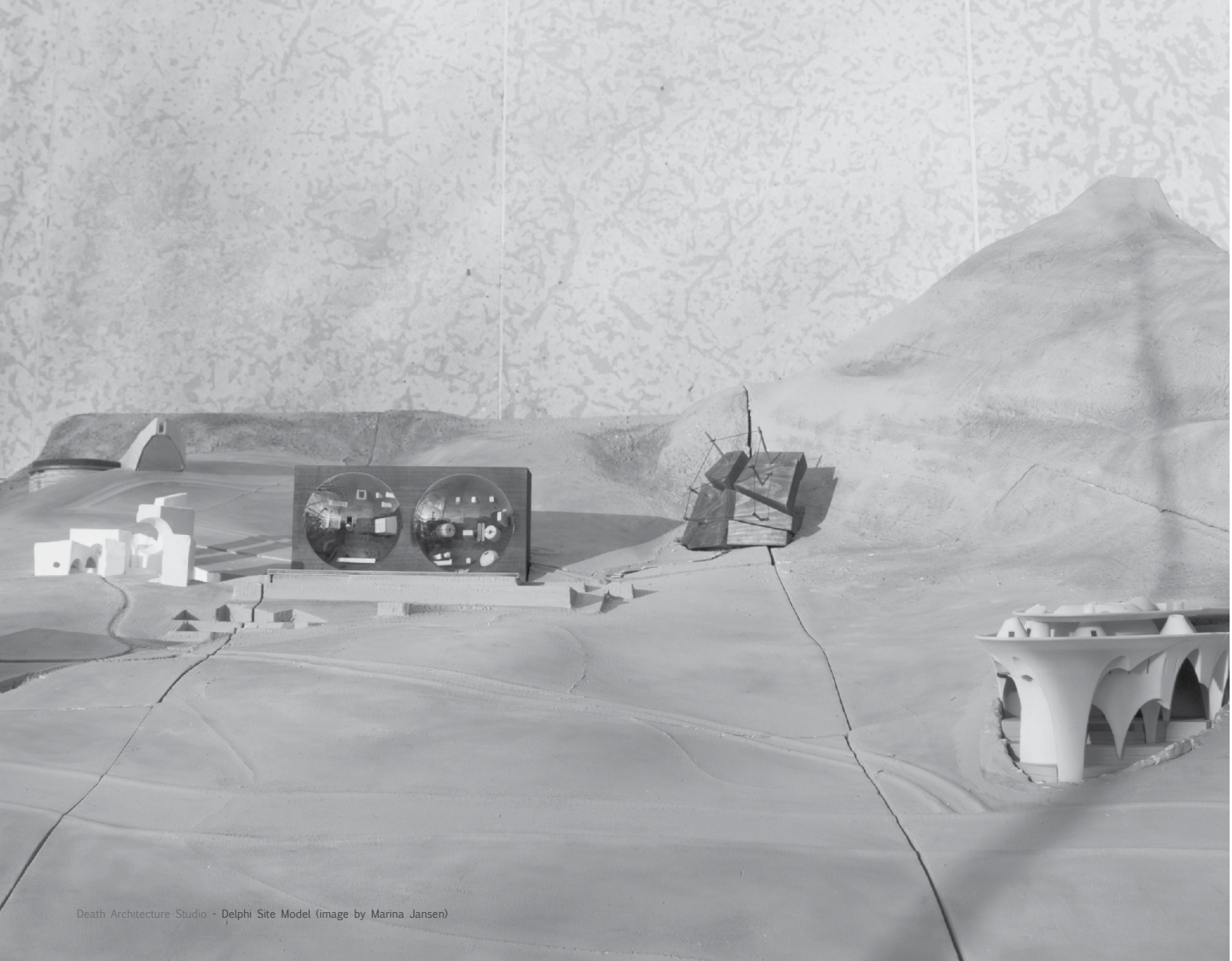

Death Architecture Studio - Delphi Site Model (image by Marina Jansen)

**STUDIO:** *Erika Bormann, Carlin Co, Marina Jansen, Ainsley Johnston, Azouz Manachou, Tyler Sample*

# DEATH ARCHI-TECTURE

*"When we come across a mound in the wood, six feet long and three feet wide, raised to a pyramidal form by means of a spade, we become serious and something in us says: somebody lies buried here. This is Architecture."*

**- Adolf Loos**

*"Finding myself in the countryside, I skirted a wood by the light of the moon. My effigy produced by its light excited my attention (assuredly this was not a novelty for me). By a particular disposition of the mind, the effect of this simulacrum seemed to me to be of an extreme sadness. The trees drawn on the ground by their shadows made the most profound impression on me. This picture grew in my imagination. I then saw everything that was the most somber in nature. What did I see? The mass of objects detached in black against a light of extreme pallor. Nature seemed to offer itself, in mourning, to my sight. Struck by the sentiments I felt, I occupied myself, from this moment on, in making its particular application to architecture ... I cannot conceive of anything more melancholy than a monument consisting of a flat surface, bare and unadorned, made of a light absorbent material, absolutely stripped of detail, its decoration consisting of a play (tableau) of shadows (ombre), outlined by still deeper (sombre) (darker) shadows."*

**- Etienne-Louis Boullée, Essaie Sur L'Arte**

## *The Death Architecture studio studies the domain of the dead, and decay, and proposes a 21st century necropolis.*

The Death Architecture studio studies the domain of the dead, and decay, and proposes a 21st century necropolis populated with new humanist programs. Death surrounds us in various forms such as polluted nature, war, natural disasters, garbage, starlight, forest fire, disease, and climate change. In many instances, death is a constructive element of biological life, and order, whose presence in the fabric of a living city must be meaningful and productive. Students explored Boullée's concept of death architecture by studying the phenomena of light through the plasticity and play of shadows within the limits of a transparent cube. Phenomena are constructed to define the conditions and proportional limits of an imaginary site and a monument to an idea of death. Shadows with the capacity to cut, cloak, and bury are built and become tectonic conditions for the death monument. Concepts of domesticity, the relationship of the body to phenomena, and an articulation of space tuned to the qualities and properties of phenomena give shape to the death monument. The death monument unfolds as architectural space and form as it confronts architectural program, modes of inhabitation, and phenomena. Every student invents a humanist program related to a concept of death. The student trip to Greece brought students in first hand contact with ancient sacred sites, their generative myths, meaning, and phenomena. The students selected Delphi as the physical site to receive their projects. The collective necropolis made up of architectural interventions, imaginary sites, and phenomena land on Delphi at locations chosen by the students in situ. The interdependent programs of the necropolis conceive a new city in touch with death.

**1-3**: Azouz Manachou, Research Centre for Universal Evolution - Moon (1); Model at Temple of Apollo at Delphi (2); Plan (3)

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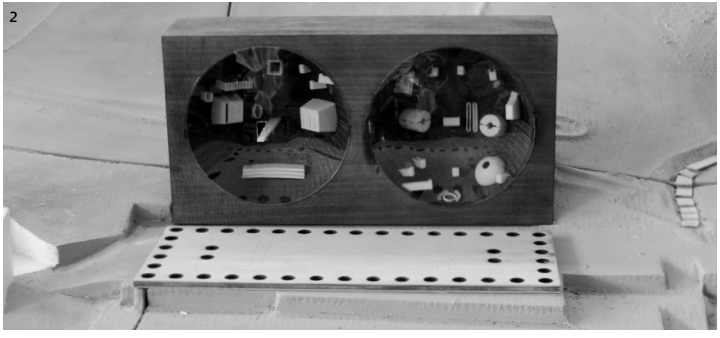
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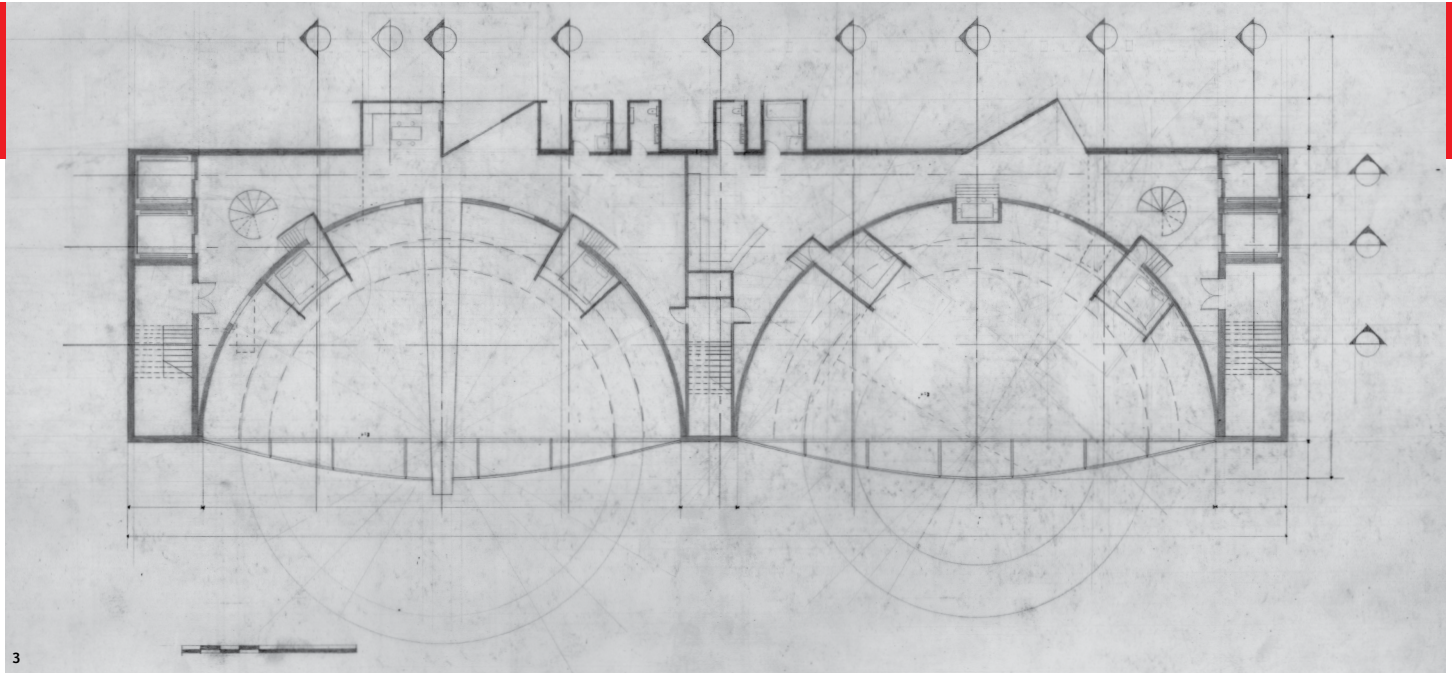
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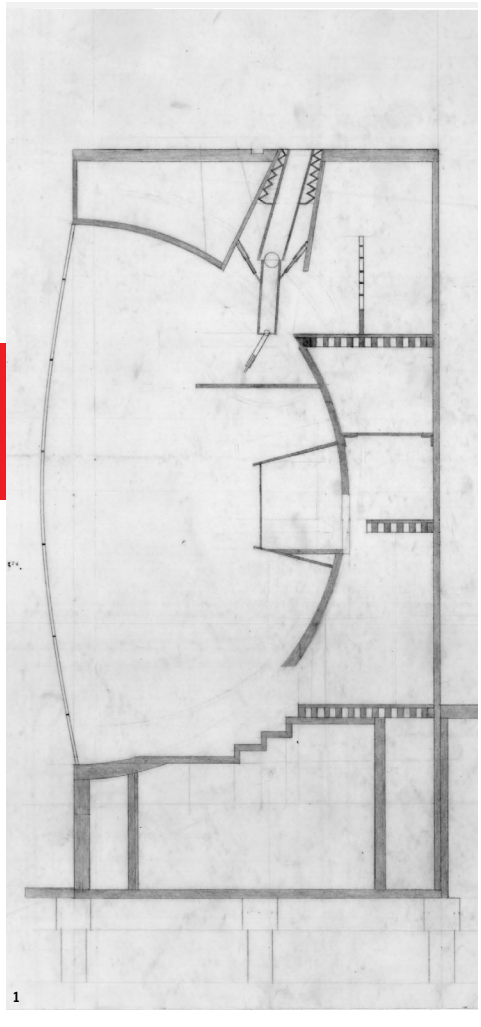
**1-3**: Azouz Manachou, Research Centre for Universal Evolution - Section (1); Model Detail View (2); Model Sectional View (3)



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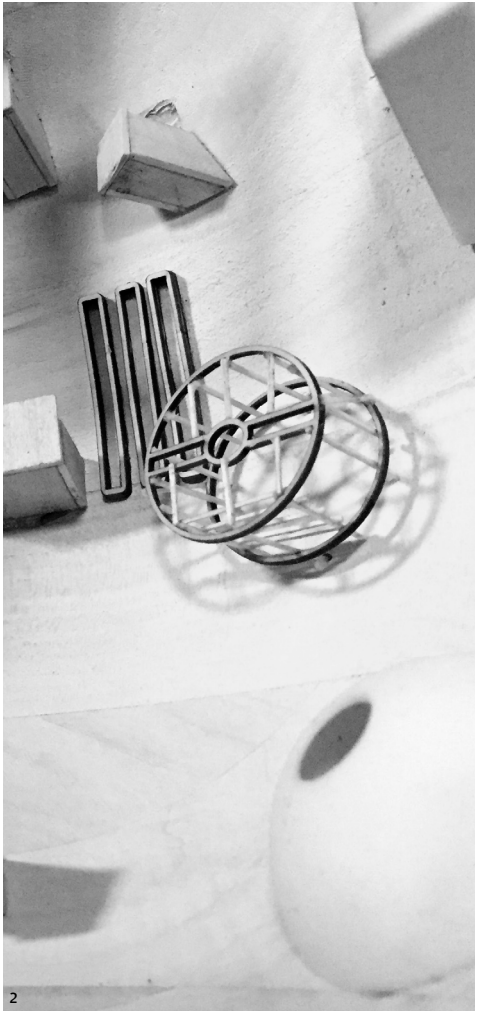

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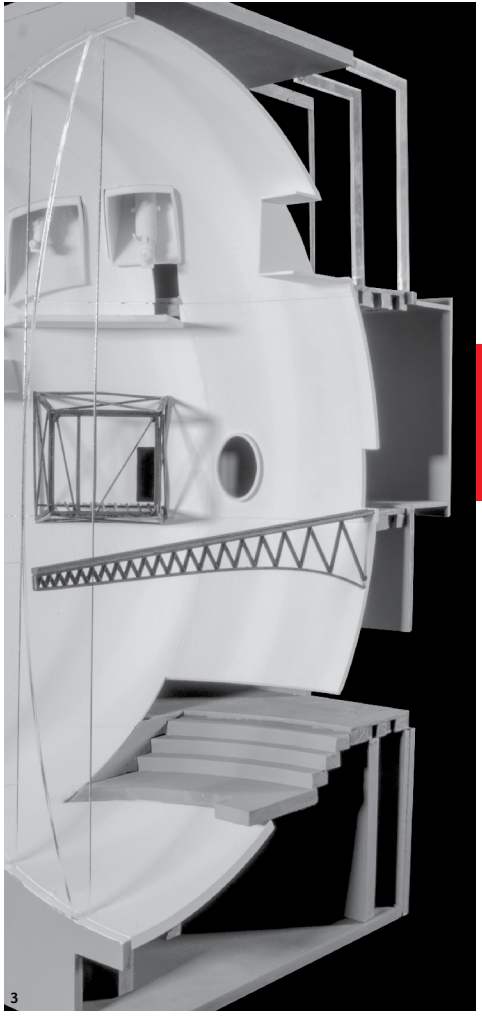

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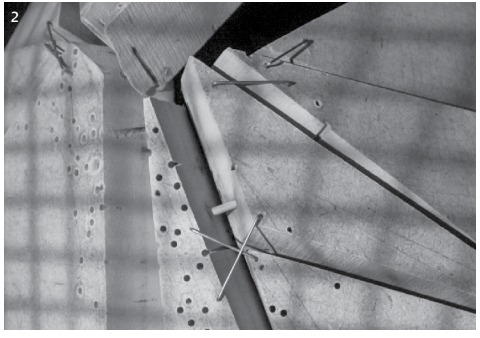
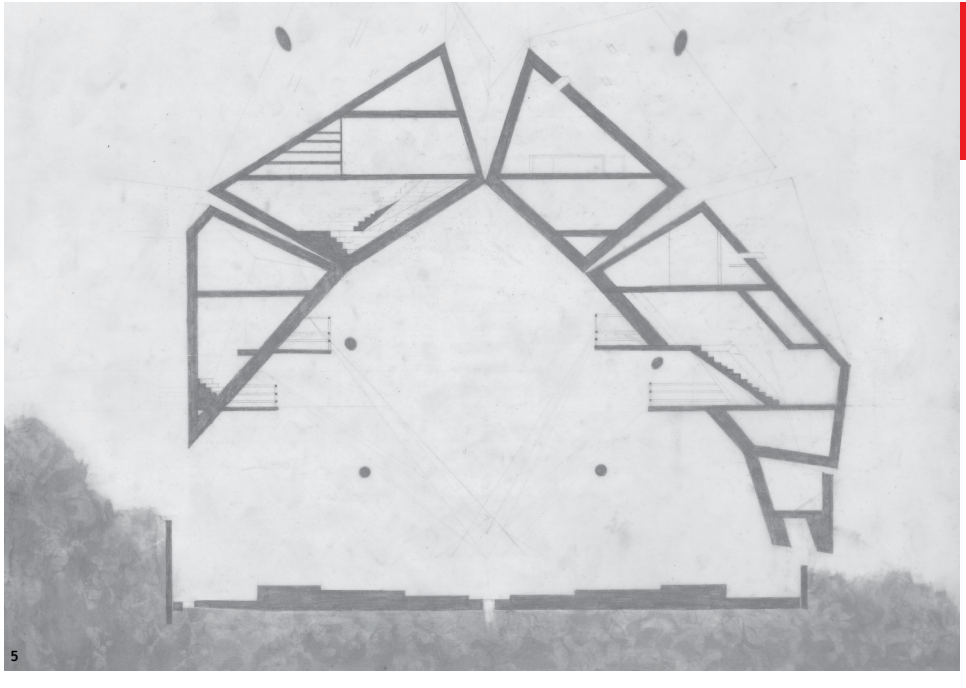
**1-5**: Marina Jansen, Alternative Broadcasting Centre - Shadow Study (1); Model Detail Views (2-3); Shadow Study Mechanism (4); Section (5)





**1-3**: Marina Jansen, Alternative Broadcasting Centre - Elevation (1); Model 2); Model at Delphi (3)

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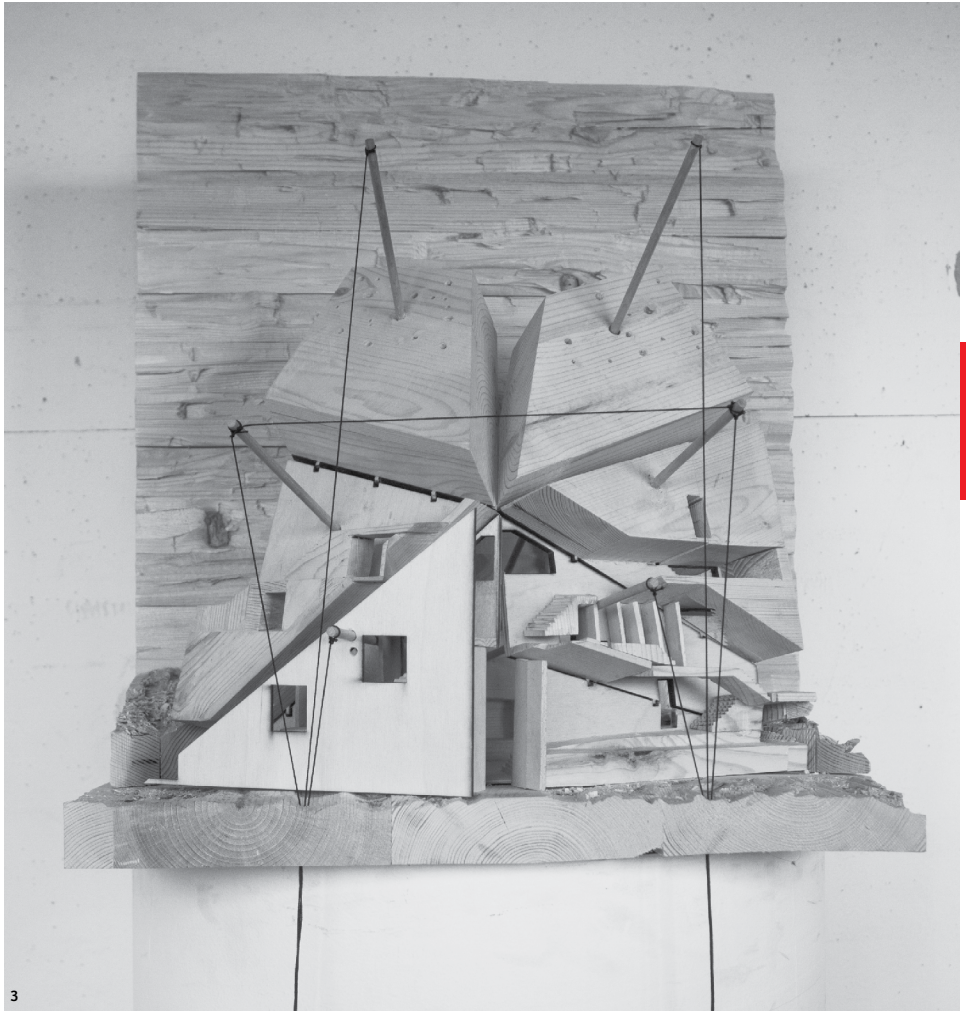
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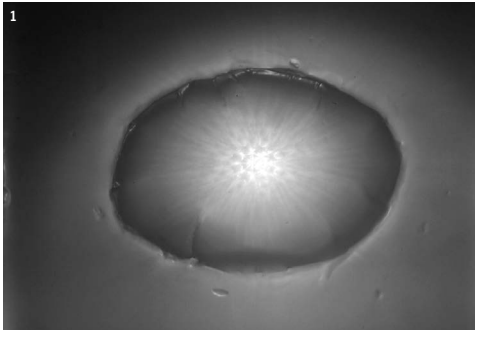
**1-6**: Ainsley Johnston, Orphanage - Light Texture Study (1); Model (2); Interior Model Views (3); Texture Mechanism (4); Interior Model Views (5,6)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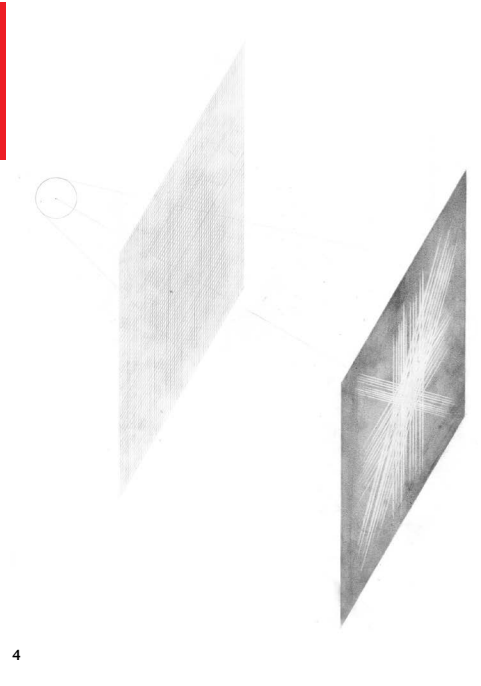
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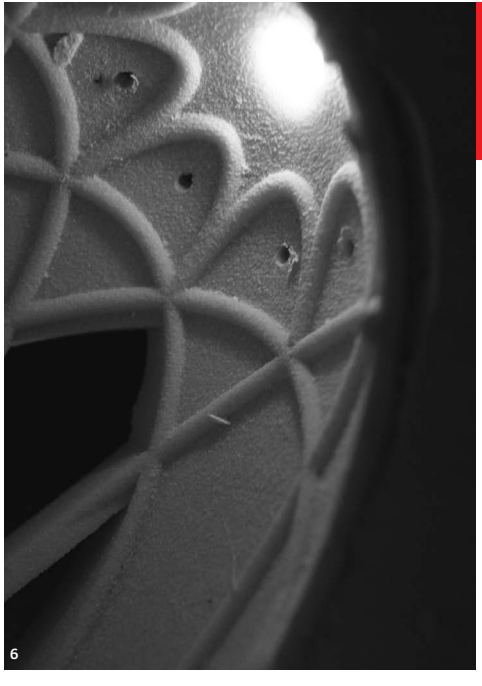
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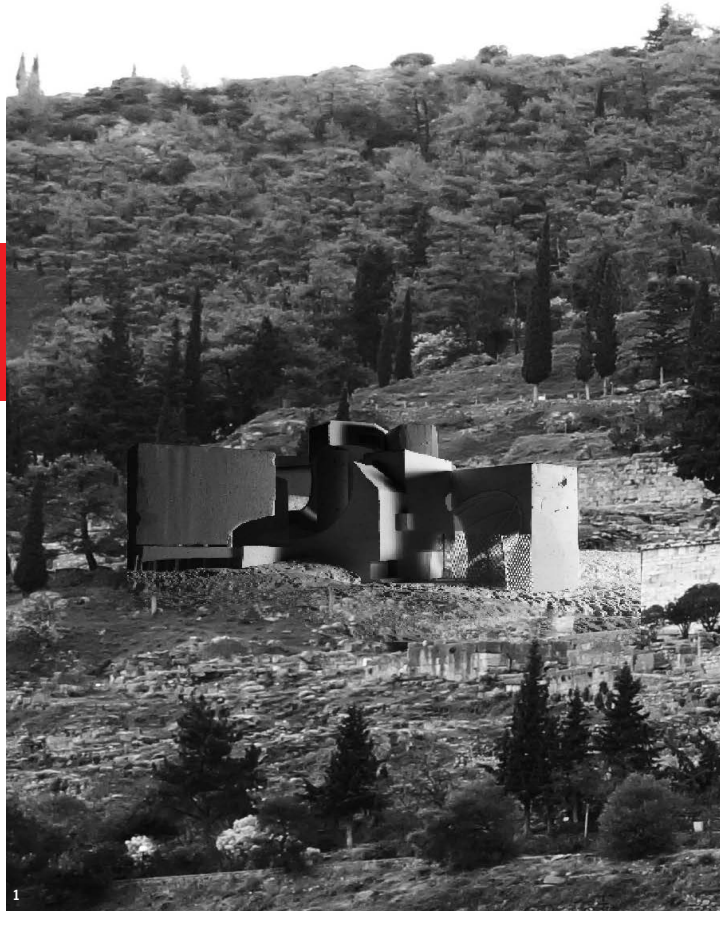
**1-2**: Ainsley Johnston, Orphanage - Model at Delphi (1); Site Plan (2)



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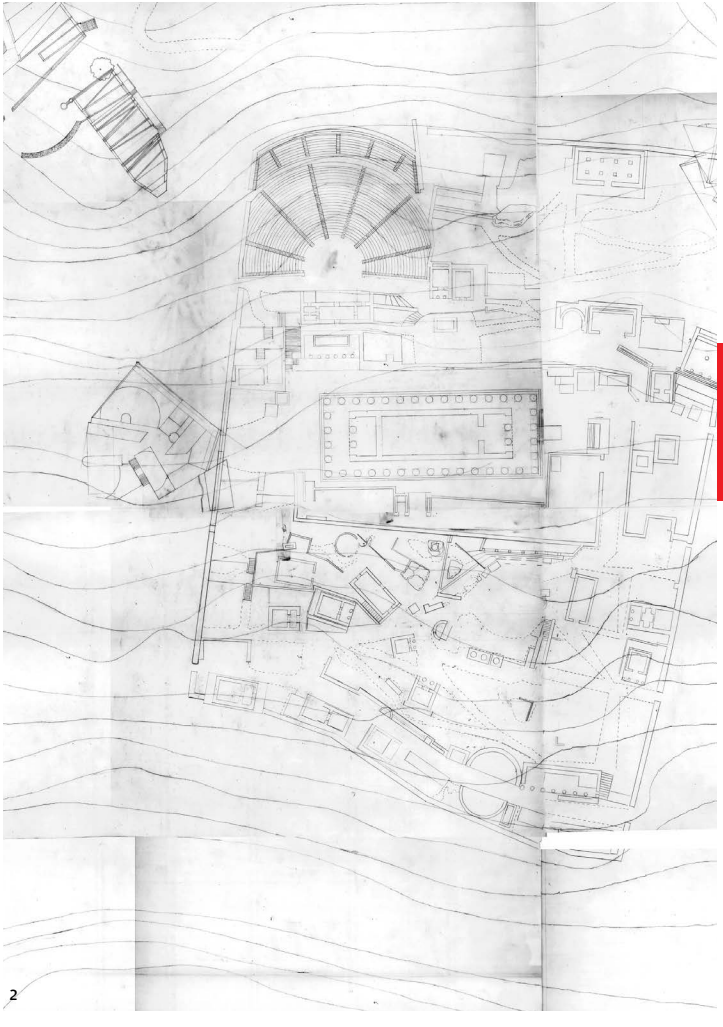

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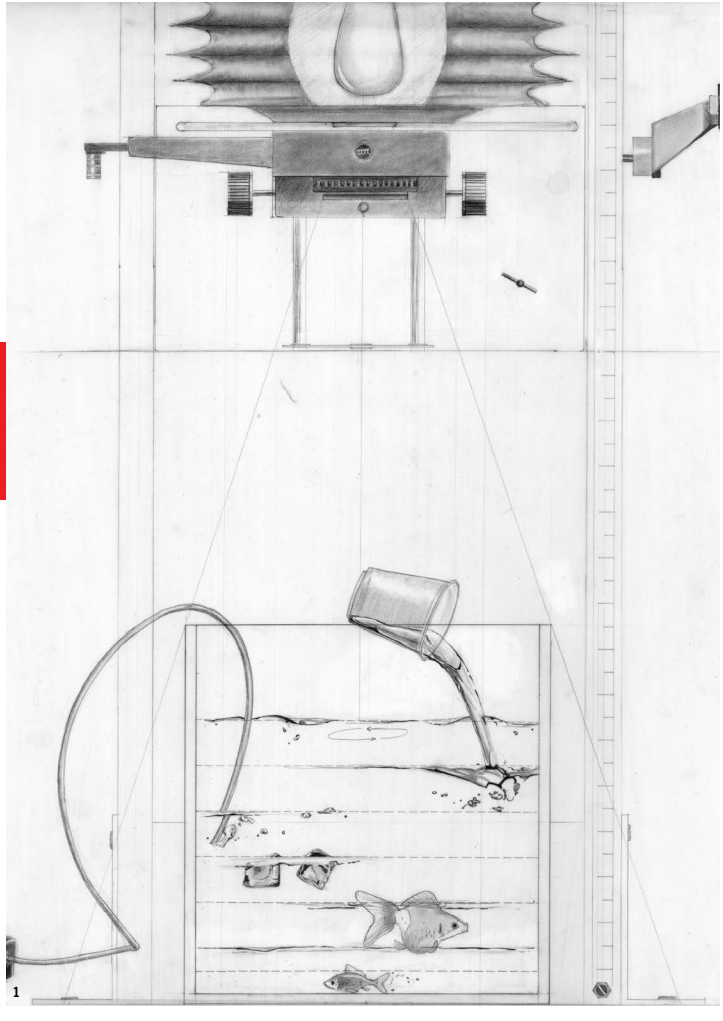
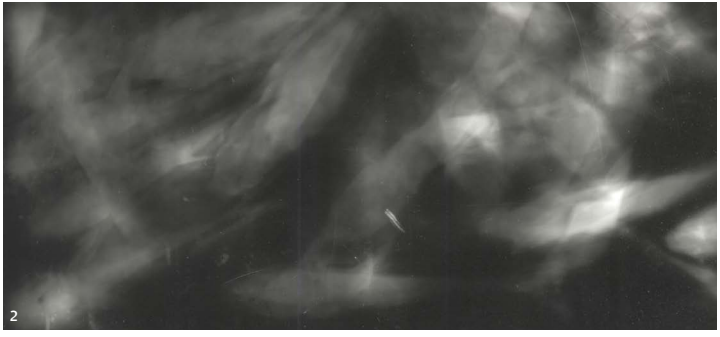
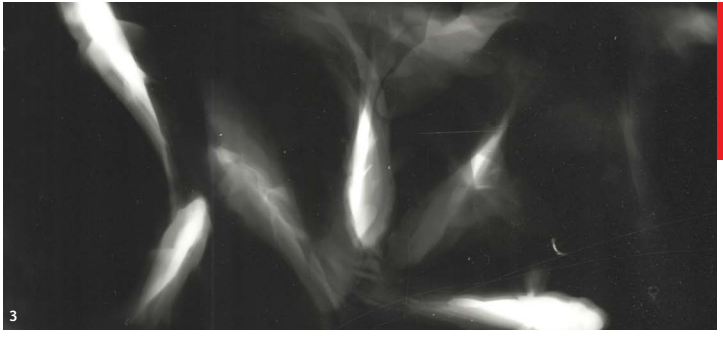
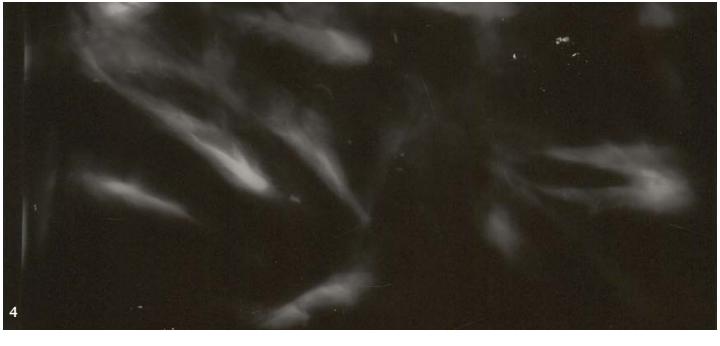
**1-4**: Erika Bormann, Monument to the Death of Memory - Predator Mechanism (1); Predator Photograms (2-4)

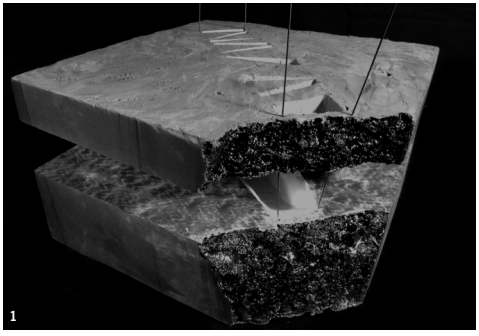








**1-4**: Erika Bormann, Monument to the Death of Memory - Monument to the Death of Memory (1-3); Section (4)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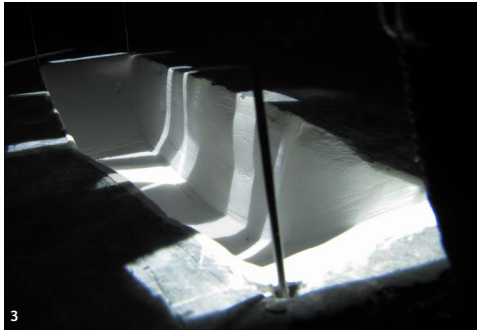
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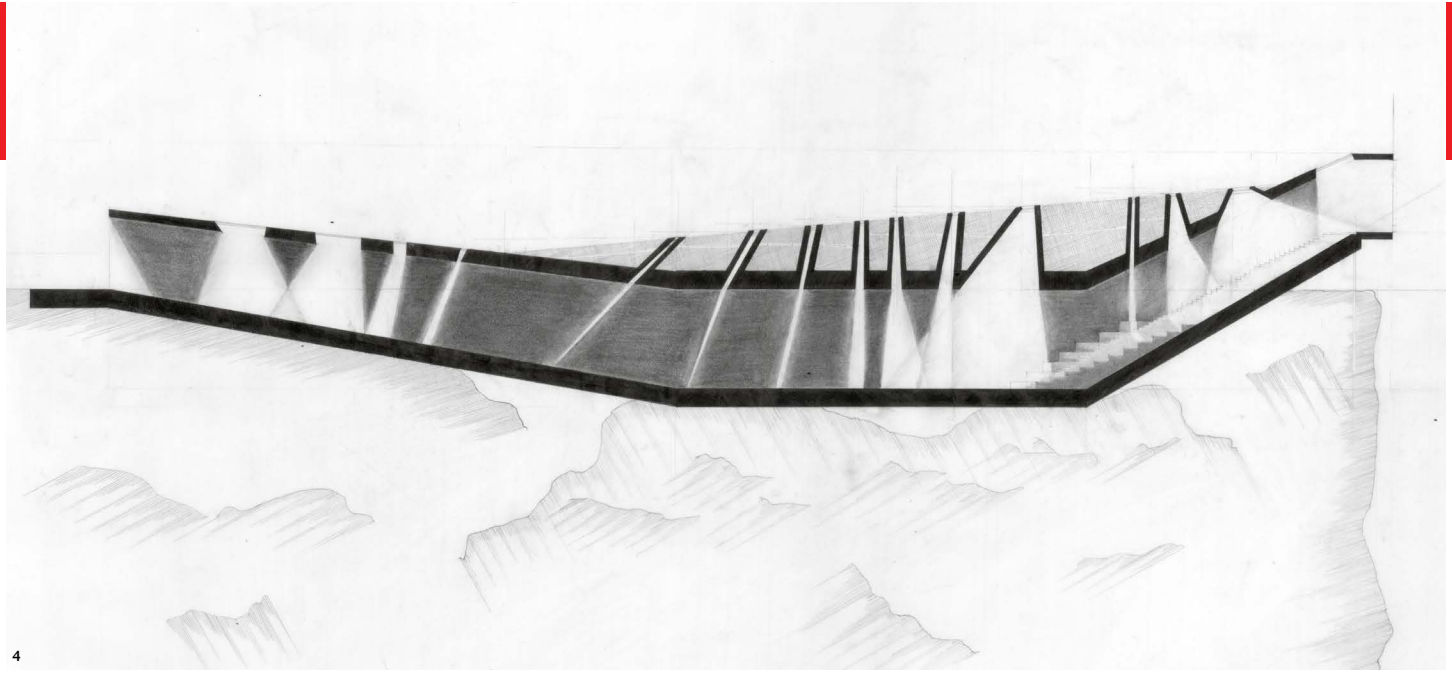
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## *Architecture understood in the phenomenal realm...*

Alan Vamos - Animation of sand dredger/suntan platform, Beausejour, MB

**Neil Minuk**

***STUDIO:*** *Amanda Bakker, Stuart Cameron, Alex Chem, Louisa Fontaine, Ben Greenwood, Bret Gordon, Sophie Mengzhu Jiang, Erica Marks, Brett Shaw, Alan Vamos, Matthew Woloschiniwsky*
***THESIS:*** *Grant Blondeel, Trevor Coultard, Michelle Peake, Jeanine Senecal, Kyle Warren*

# PIRATES AND FARMERS

**Main Theme:**
**What Is Your Position?**

The Pirates And Farmers studio focused on a student's ability to develop their own attitudes and articulate their own beliefs about architecture through studio work. The studio attempted to transcend beyond personal studio work into the larger cultural realm.

What are your five favorite buildings, books, houses, chairs, paintings, cheeses, bands? An architecture sudent should be able to name these. Not holding down a fixed roster of choices but a base from which to constantly assess, reassess and understand one's own taste. The studio attempted to expose attitudes through doing and making and assessing, not only following the safe and endorsed opinions of the masters. The studio context strived to not negate the dirty realism of the world. Some of the dirtiness fed us. Pirates And Farmers attempts to nurture an obsession for architecture as well as the personal interests of the individual students. What do you collect? What sort of stuff do you like? Ultimately what is your taste, intuitively and intellectually? By the end, students should be able to answer: What is important to you?

***"Farmers are the vast majority of passengers riding high and low on today's lone and bloated cultural flagship. Pirates question and transgress, farmers maintain the status quo."***
***— Dave Hickey***

The Pirates And Farmers studio utilizes 3 non-negotiable beliefs and biases about architecture which will act as a larger frame for the work:

(1) Sites have a poetic relationship to architecture: Non-mobile buildings have only one site. Architecture should serve to explain a situation or site. A well-chosen site holds a number of opportunities within it. Architecture should serve to link physically and poetically with the specific qualities and opportunities of the site and context.

(2) Material qualities have meaning for architecture: Architecture is not disengaged from construction or superfluous to it.

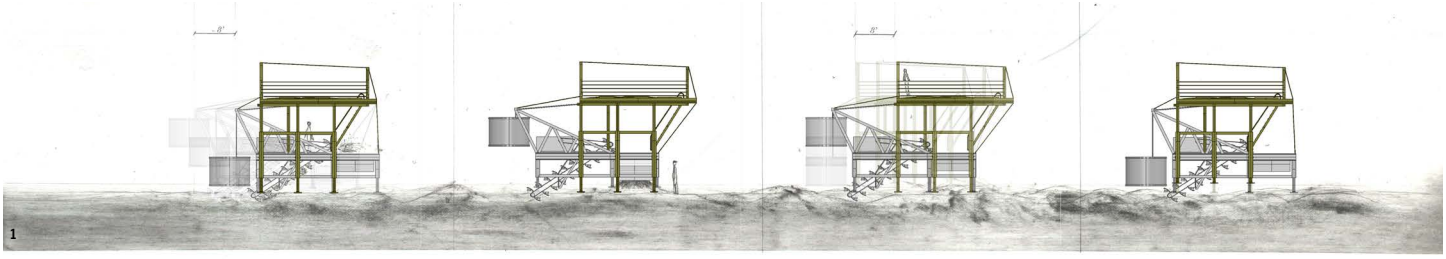
(3) Architecture is understood in the phenomenal realm: Architecture is meaningful through experience and inhabitation. Architecture needs to serve people and becomes meaningful by people receiving it. This attitude relies less on 2 dimensional plans and elevations and more on constructing a 3 dimensional environment achieved by working though large models that can be inhabited. Striving for an architecture that is unable to be grasped by 2-3 publicity images or purely the visual realm but that acknowledges sound, smell, and touch as important perceptual and psychological considerations.

**4 SITES**
**1. Beausejour , Manitoba**
**2. Chicago, Illinois**
**3. Winnipeg, Fort Richmond**
**4. Easterville, Manitoba**

**3 FIELDTRIPS**
**1. Beausejour, Manitoba**
**2. Chicago, illinois**
**3. Power Toboggan Races, Beausejour**

**3 PROJECTS**
**1. Expose Biases**
**1a. Construct site subjectively**
**2. Comprehensive design project**

**1-3**: Alan Vamos - Sand dredger/suntan platform, Beausejour, MB; Animated section (1); Building for creating and viewing prefabricated northern housing prototypes; Plan/axonometric (2); Model (3)



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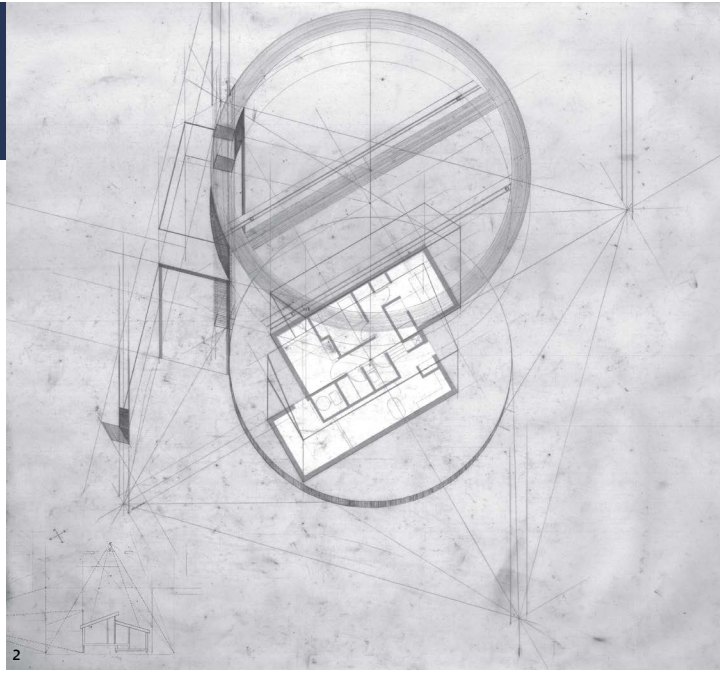

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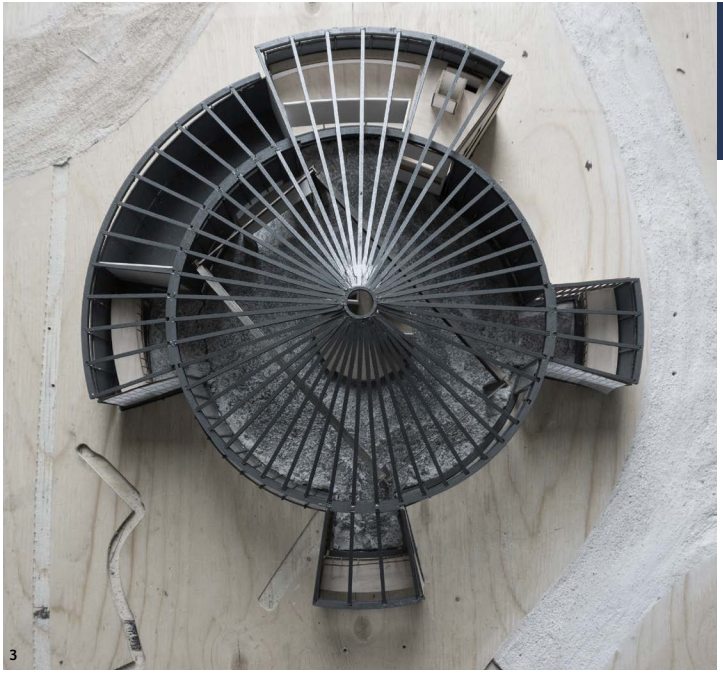

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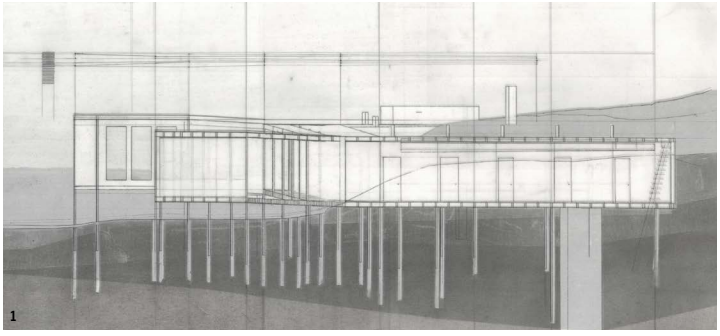
**1-4**: Ben Greenwood - New farmstead; embracing the farmers psychology of shifting land; Farmhouse section (1); Farmstead site plan (2); Farmhouse axonometric (3); Barn section (4)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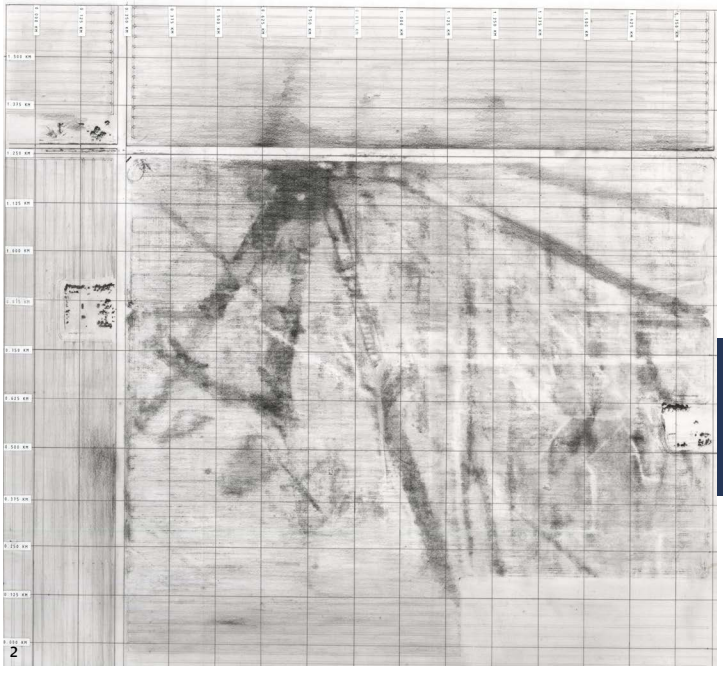
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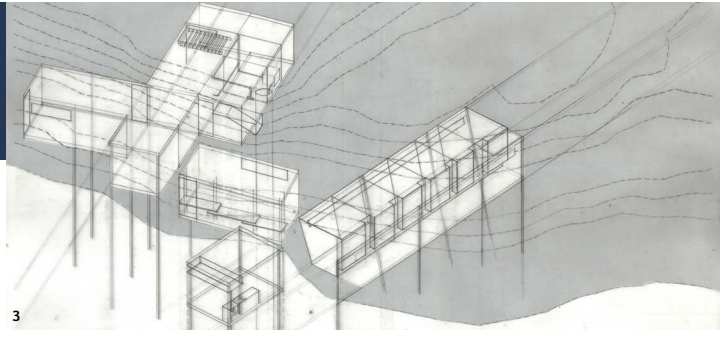
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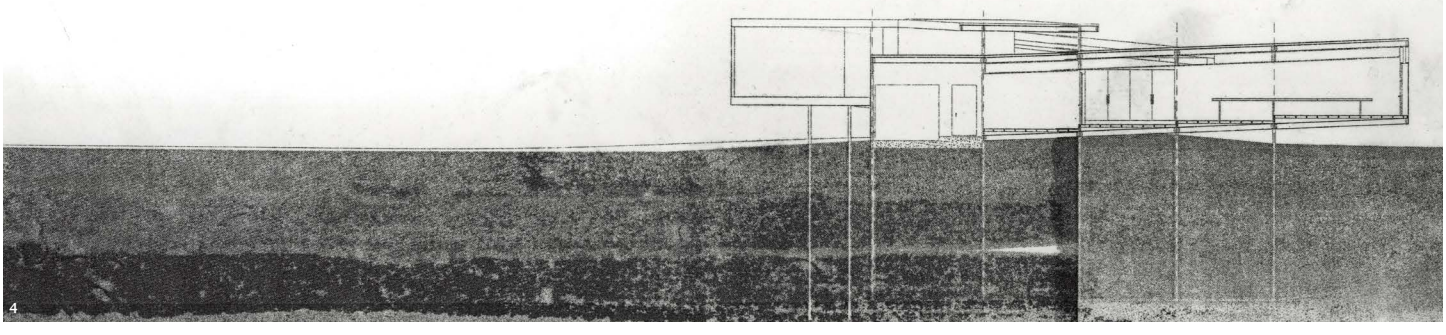
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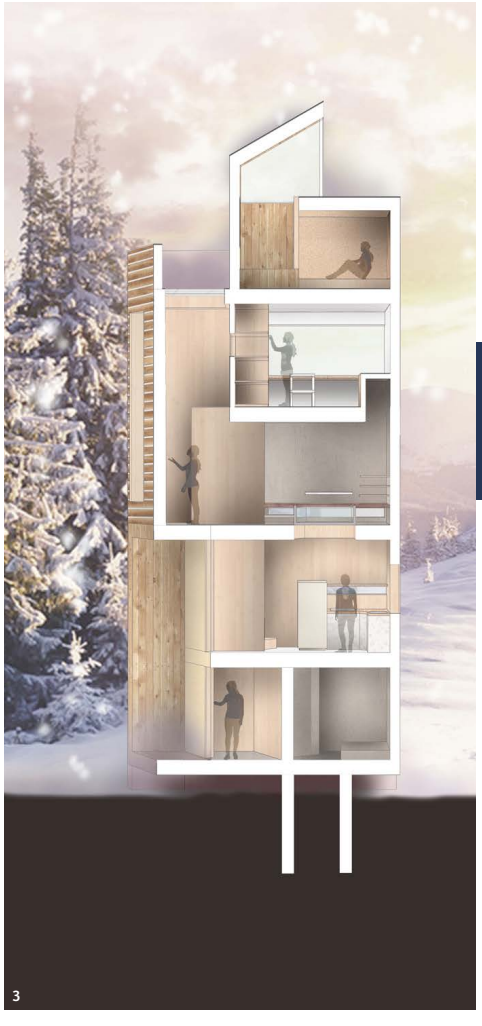
**1-4**: Sophie Mengzhu Jiang - A house for Sophie's body; Exterior view (1); Summer section (2); Winter section (3); Day/Night perspective (4)

1

2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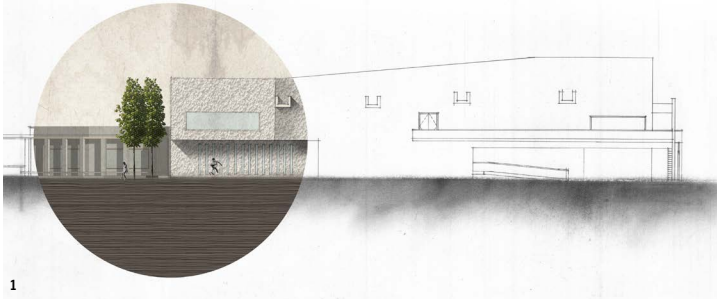
**1-7**: Sophie Mengzhu Jiang - Non-athletic community centre for a multicultural suburban community; Elevation (1); Site Plan (2); Section (3); Exterior rendering (4). (5); Interior rendering (6); Ramp study (7)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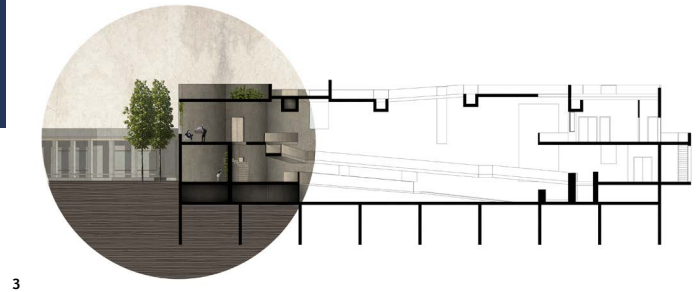
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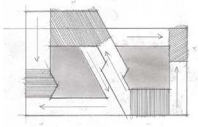
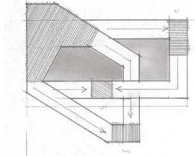
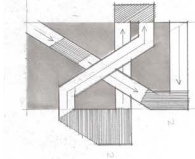
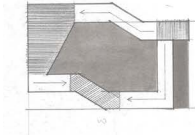
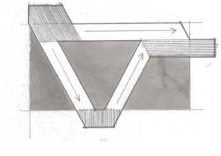


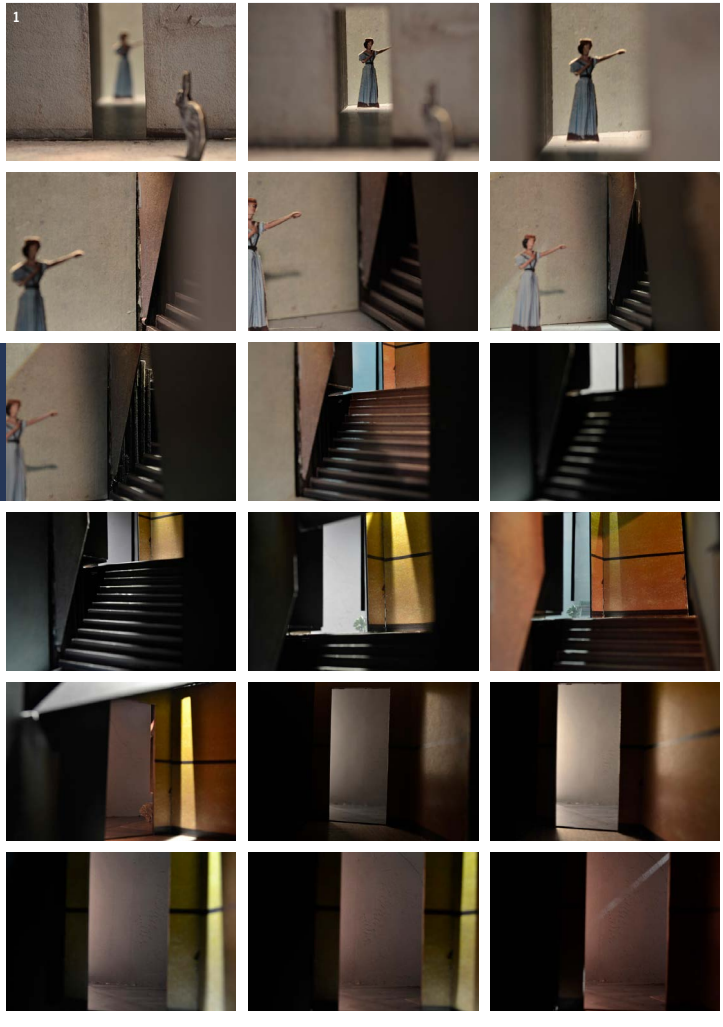


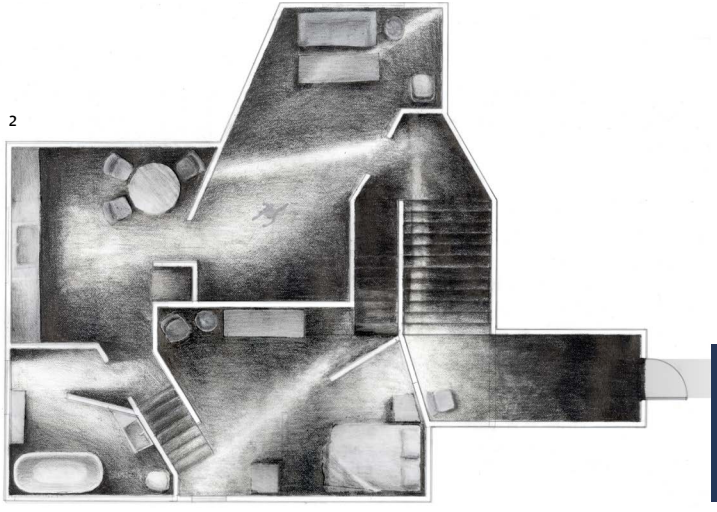


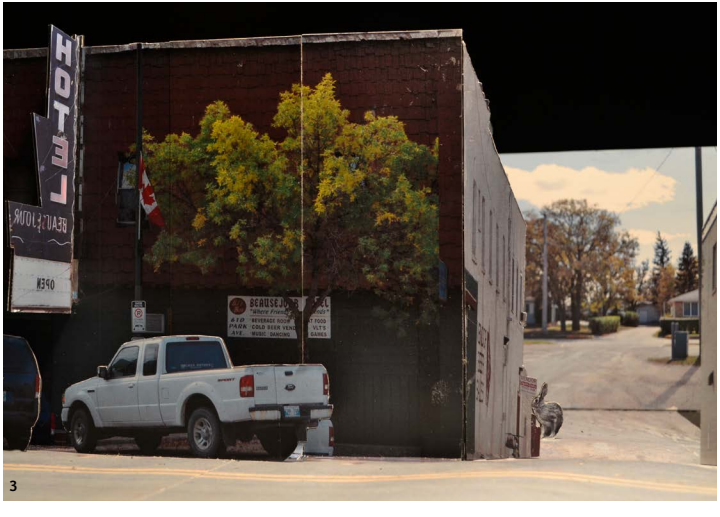




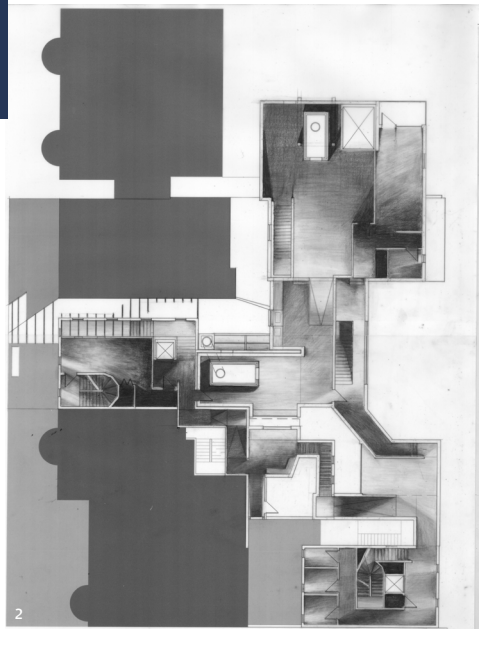
**1-3**: Alexandra Chem - Hotel renovation, Beausejour, MB; Exploring ideas of continuous cinematic space and duration; Storyboard sequence (1) Felt plan (2); Hotel model, Beausejour, MB (3)

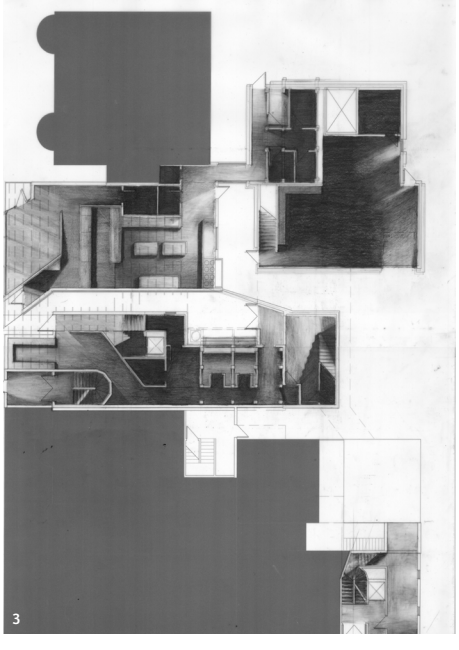


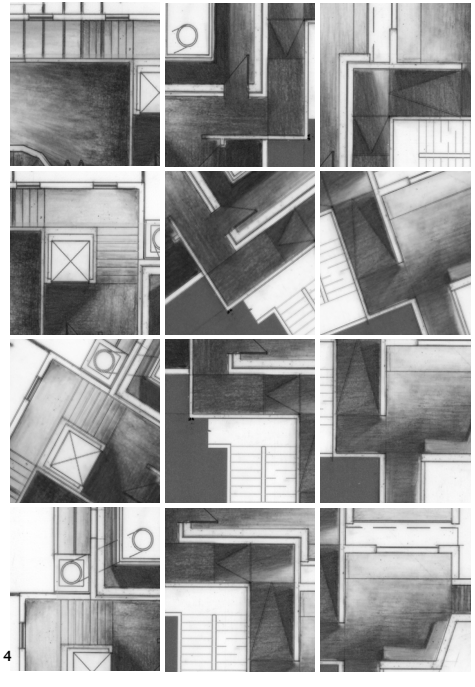



**1-4**: Alexandra Chem - Crematorium/funerary complex and bakery inserted into 19th century Chicago city block; Section (1); Plan (2), (3); Spatial sequence (4)



WINNIPEG

**663,617** people
2011 City of Winnipeg Population Census

**736,000** people
2017 City of Winnipeg Population Forecast

**4** million
Forks visitors annually

**1.5%**
population growth annually

**1850**
estimated residents for the Forks

*The local context is of interest as an exotic and extreme.*

**800**
estimated units

***STUDIO:*** *Emeil Alvarez, Francis Garcia, Maryam Haghshenaslari, Stefan Klassen, YaoYao Li, Mitchell McIntosh, Stephanie Sewall, Zaid Bin Tanveer, Jenn Yablonowski*
***THESIS:*** *Jonathan Ferreira, Susan (Mamie) Griffith, Timothy Horton, Zachary Nimchuk*

# NEXT URBANITY

***Winnipeg, a city of 700,000 located in the very centre of North America, 800km from the closest large cultural centre, 80ºC temperature swings from -40ºC to +40ºC and a landscape devoid of any apparent terrain, propels the local prairie spirit – one defined by austerity, roundedness and utmost conservatism.***

Following the Modern Experiment and the its Postmodern Antidote, a variety of urban models are being examined throughout the world. From instant cities in China to residential towers in Toronto, the urbanization is one of the most transformative forces that defines our being today.

The local context is of interest as an exotic and extreme - Winnipeg, a city of 700,000 located in the very centre of North America, 800km from the closest large cultural centre, 80ºC temperature swings from -40ºC to +40ºC and a landscape devoid of any apparent terrain, propels the local prairie spirit – one defined by austerity, roundedness and utmost conservatism. Over the years, we have learned to consider this condition – as identified by Alejandro Aravena in his recent call to architects around the world - as the inertia of reality[1] – as being rather exotic, compared to the flamboyant tectonics so prevalent in contemporary architecture. In next urbanism we are to consider this context as an inspiration rather than a hindrance, and learn to use it as a testing ground, fertile for its naiveté, where perceived limitations can become the catalyst to create critically relevant work.

FRAMEWORK: Within the set rules of engagement students were to explore alternative housing models for the Railside and Parcel 4 at the Forks. The studio would progress through all architectural scales from urban to detail over the course of the year.

CONTEXT: the Forks
PROJECT: mixed use with emphasis on housing
PREMISE: real, local scenarios
PROCESS: meticulous design + translation
PRODUCT: working [the] drawings

The studio unfolded in conjunction with a series of lectures by members of 5468796 and guest lecturers Brent Bellamy [Number10 Architects], and Bob Somers [Scatliff Mille Murray] that were intended to provoke discussion and inspire the work(s) in progress. A field trip to Northern Europe was taken at the beginning of the second term.

**Sites**
1. *Numerous Parcels at the Forks Rail Side Development Site, Winnipeg, Manitoba*

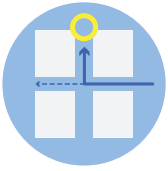
**Projects**
1. *Take One - Group Model + Individual Approach*
2. *Take Two - RiverCity 2015*
3. *Take Three - Film Study*
4. *Take Four - Spaces In Between*
5. *Take Five - Building Exterior: Conceptual +Technical Development*
6. *Take Six - Final Propositions*

1. Aravena, Alejandro: Aravena's Venice Biennale Theme Offers Hope for the Future of the Profession [http://www.archdaily.com/772995/aravenas-venice-biennale-theme-offers-hope-for-the-future-of-the-profession]: para. 1: [Sept 2, 2015].

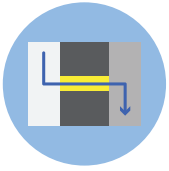
**1:** Studio Group Project - Site Development, diagrams provided by Stefan Klassan

## CIRCULATION, PUBLIC SPACE, & LANDMARK STRATEGIES

LIGHT ALL MAIN PATHS AND PLAZAS FOR ENHANCED NIGHT LIFE AND SAFETY



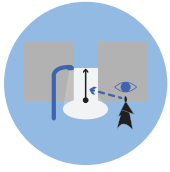
CREATE VISUAL OR QUALITATIVE MARKERS TO FACILITATE MEMORY AND DRAW PEOPLE TO AND THROUGH MAIN CIRCULATION ROUTES



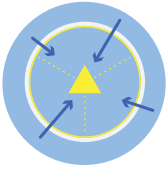
DEFINE THRESHOLDS BETWEEN DIFFERING ZONES

ALLOW NATURAL HUMAN PATHS

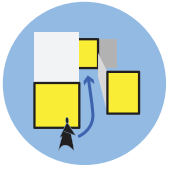
GUIDE CIRCULATION WITH MATERIALITY & SPATIAL CHARACTER



LIGHT ALL ACCESS POINTS FOR EASE OF CIRCULATION



CREATE CENTRAL LANDMARKS IN PLAZAS WHICH DEFINE AND GROUND THE AREA WHILE DRAWING PEOPLE IN



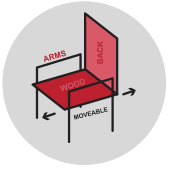
EMPHASIZE CERTAIN FACADES TO DRAW PEOPLE IN AND THROUGH WHILE ENHANCING MEMORY

MAINTAIN SIGHTLINES TO ACCESS POINTS

USE APERTURES IN PLAZA LEVEL FOR PARKADE LEVEL WAYFINDING

## FURNITURE & "TALKSCAPES" STRATEGIES

BALANCE FIXED AND FLEXIBLE SPACES



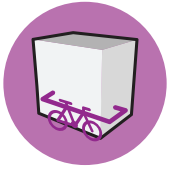

CREATE "FRIENDLY" FURNITURE

CREATE "TALKSCAPES"

PROVIDE A VARIETY OF SEATING TYPES (PRIMARY, SECONDARY, TERTIARY)

## BIKE STRATEGIES

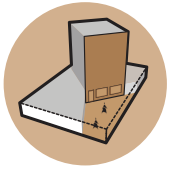
BIKE RAMPS AND STAIR RAMPS



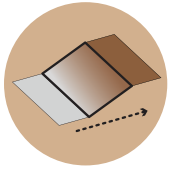
INTEGRATED BIKE RACKS

## DEVELOPMENT & PARKADE EDGE + ACCESS STRATEGIES

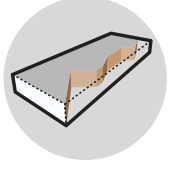
MINIMIZE STAIRS, MAXIMIZE RAMPS



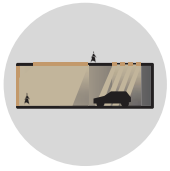
EXPOSE STOREFRONTS



CREATE SMOOTH TRANSITIONS



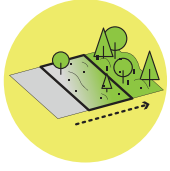
BREAK UP STRAIGHT STRETCHES



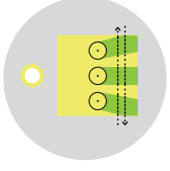
DISSOLVE PARKADE WALLS & CEILING (PROVIDE EQUITY OF LIGHT AND AIR)

## PLANTING AND TOPOGRAPHIC STRATEGIES

SOFTEN SOUND, WIND, AND VIEWS ALONG THE EDGES

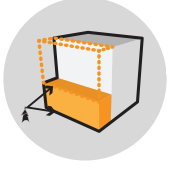


CREATE SMOOTH TRANSITIONS



CREATE COMFORTABLE MICROCLIMATES FOR WALKING OR "TALKSCAPES"

## BUILDING FORMAL STRATEGIES



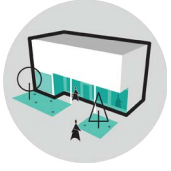
EMPHASIZE HUMAN SCALE

VISUAL LAYERS

CREATE & FACILITATE ENGAGEMENT

EYE LEVEL APPEAL & DETAIL

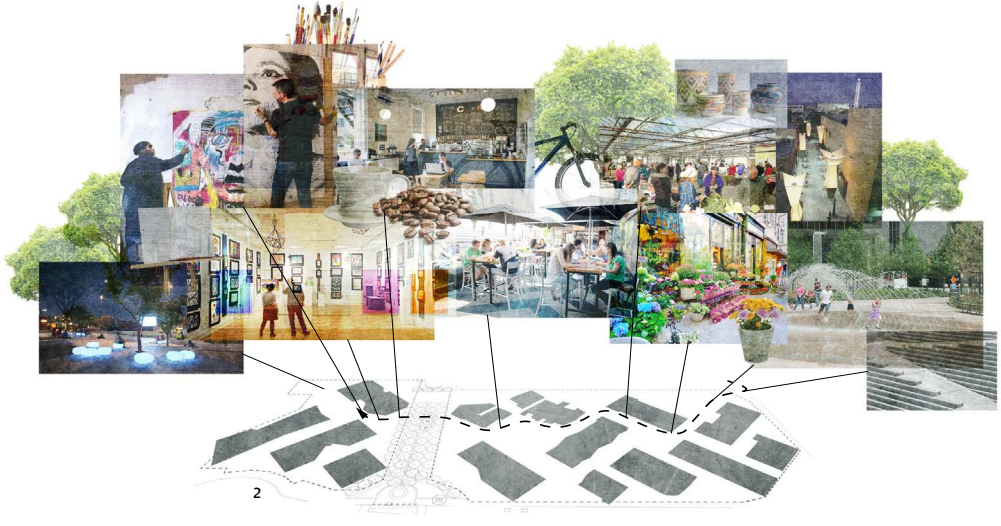
## FACADE & EDGE STRATEGIES



CREATE DEPTH, "EDGE EFFECT," VISUAL VARIETY

OPERABLE POROSITY

**1:** Studio Group Project - Site Plan
**2:** Emeil Alvarez - Site Studies



**1-2**: Stefan Klassen - Context Plan (1), Select Formal Investigations (2)
**3-4**: Francis Garcia - Experiential Concept (3), Outdoor Space (4)

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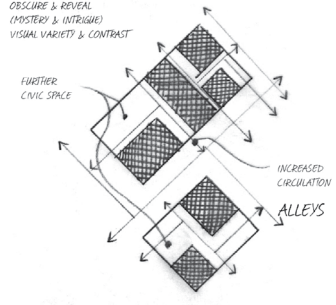

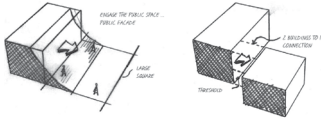

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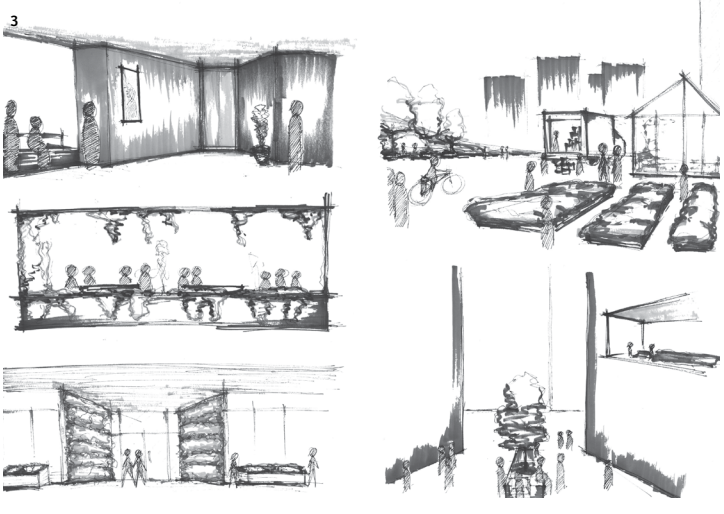

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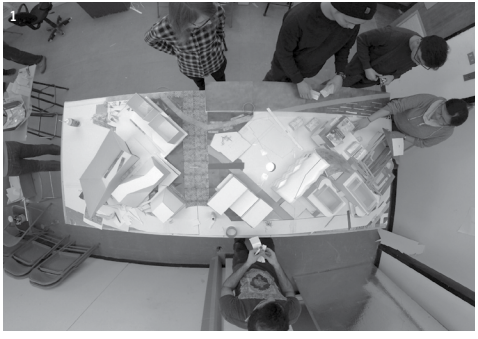
**1-3:** Group Project - Site Model (1+2), Final Designs, (3), photographs by Mitchell McIntosh
**4:** Mitchell McIntosh - Design Resolution (4)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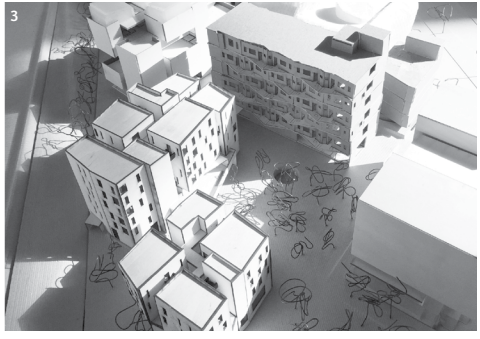
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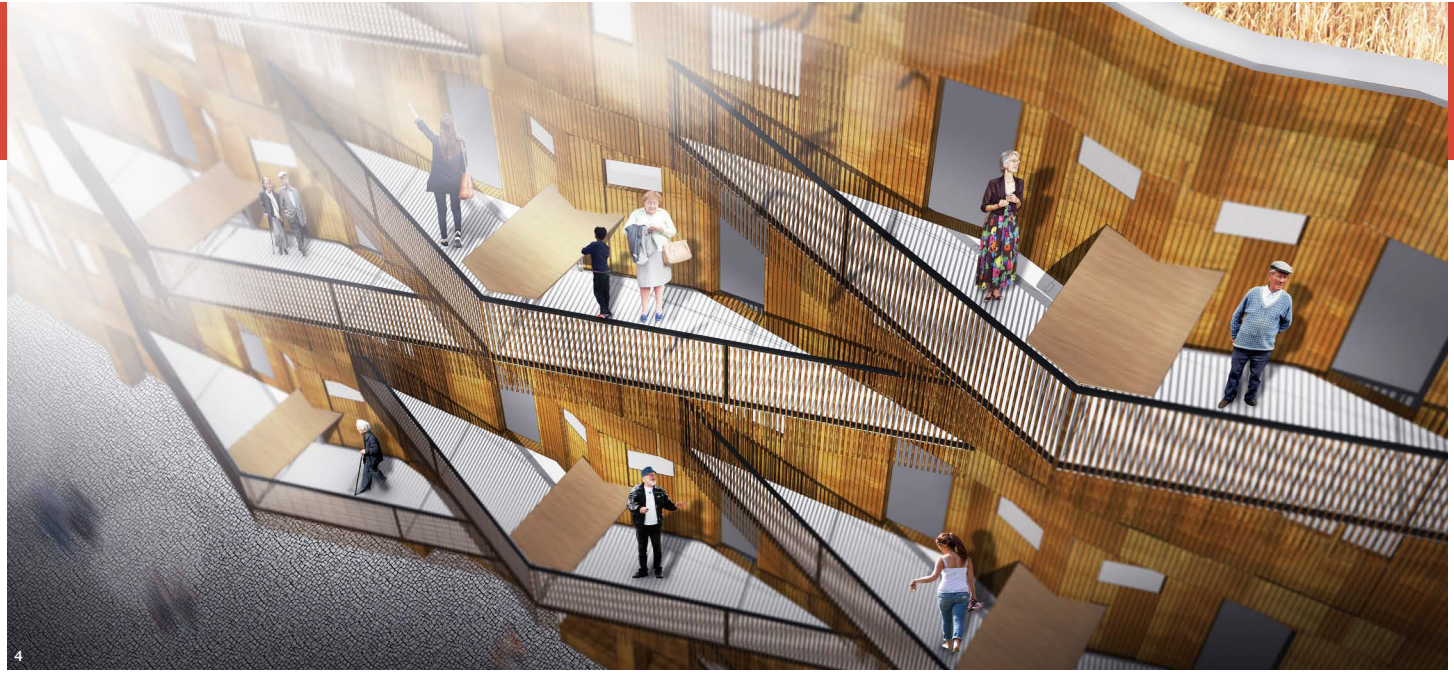
4

# Reykjavík Iceland

Michael Butterworth - Black Sand Beach Vik

***STUDIO:*** *Michael Butterworth, Julia DeFelice, Landon Lucyk, Rasna Madhur, Aaron Pollock*

# YOUR OWN HARBOUR

This Comprehensive Design Master's Studio addresses the economic and cultural changes of post-2008 Iceland. The projects explore sectors that are rebounding from the banking crisis that ushered in a global financial melt down.

**DATA & TRANSPARENCY GOVERNANCE**
Since 2008 Iceland has rebuilt its national standards for political accountability and transparency. Michael Butterworth has designed a data centre on Austurvöllur Square in front of the Icelandic Parliament House (the Alpingishus) where demonstrations in 2008 brought down the government and where, in 2016, the Icelandic Prime Minister was forced to resign in light of the 'Panama Paper's' scandal.

**INNOVATION, TOURISM & GEOGRAPHY**
As the economy has revived, tourism - a significant contributor - has thrived following the 2011 - 10 year plan (seehttp://www.ferdamalastofa.is/en/about-us/tourism-strategy-2011-2020). Media innovation and experimental music continue to flourish in Reykjavik. For example, Mengi <Mengi.net> is an artist-run venue that hosts active programming in interdisciplinary digital media performance. Festivals like Dark Days Music Festival and Iceland Airwaves attract participants and audiences from around the world. Aaron Pollock's project references local geography and urban design and their interaction between media innovation and tourism.

Northern transportation networks have expanded with a new emphasis on northern shipping in the Arctic region and through the North-West Passage as the climate changes. Rasna Madhur and Landon Lucyk explore two aspects of the local shipping industry.

**ALL THAT YOU CAN'T LEAVE BEHIND**
For a resource economy based on imported materials, Rasna presents a facility for ship-breaking and a program for recycling materials as out-dated ships are dismantled. Her project wonderfully links the 'Art Walk' along Geirsgata down through exhibitions spaces and an outdoor sculpture court into the recycling facility and a boat lift system at the Harbour's edge.

**SHIPBUILDER**
Landon explores maintenance routines related to the working ships of Iceland. His hull repair facility invites bystanders to pass through and interact with his buildings in order to witness the process of repairing and repainting large ocean-going vessels.

**ICELAND READS**
A number of projects are both forward thinking and nostalgic. In her Iceland Reads: a New National Library, Julia DeFelice has been inspired by the Icelandic tradition of writing and reading. With reference to Iceland's limited access to natural resources to support the building industry, Julia suggests a Mass Timber building assembled from prefabricated components manufactured in Canada, shipped to Iceland, and assembled on the harbour site.

Together the projects propose a new density for an undeveloped harbour-front as the working harbour gradually feeds into a new cultural development. The Harpa Concert Hall is the boldest figure in this transformation.

**1-6**: Michael Butterworth - Icelandic Landscape Study (1); Icelandic Landscape Study (2); Proto-formal Map 1 [G] (3)
Plan Level 300 (4); East Elevation (5); West Building Section (6)

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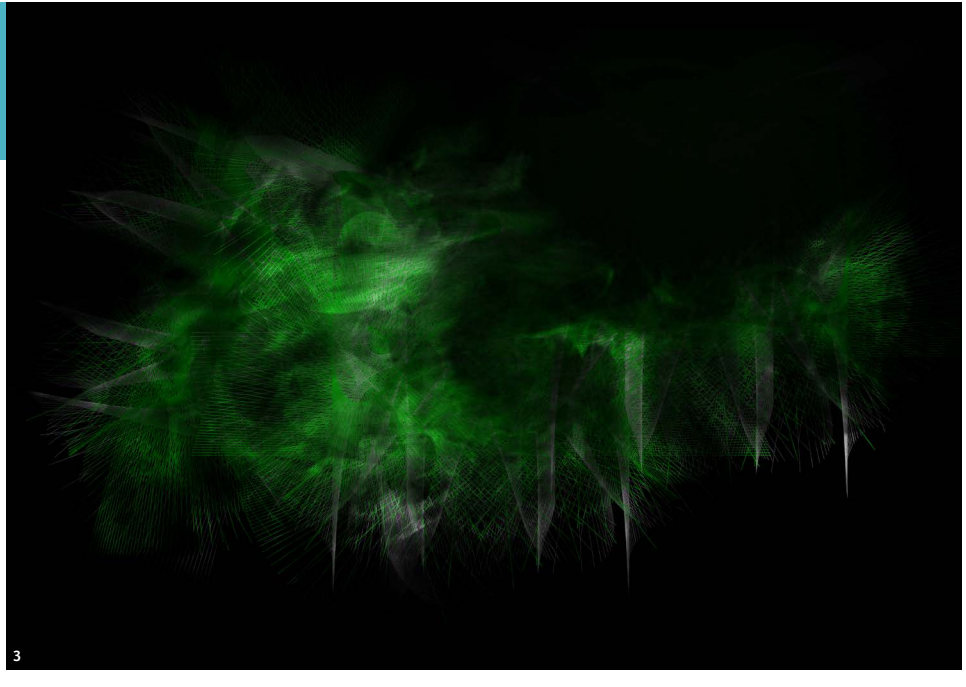

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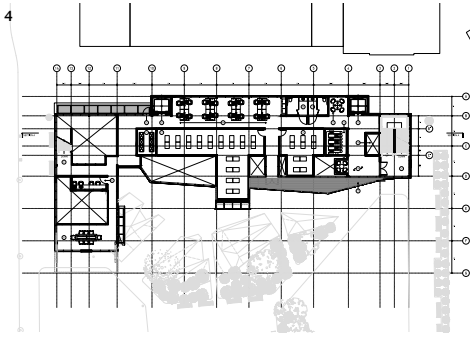

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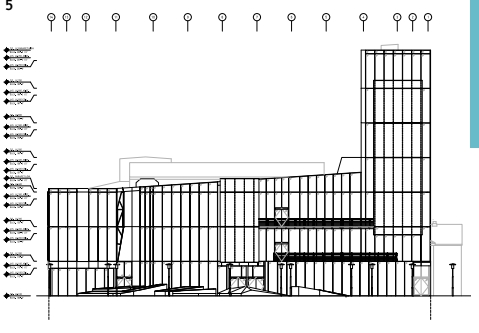

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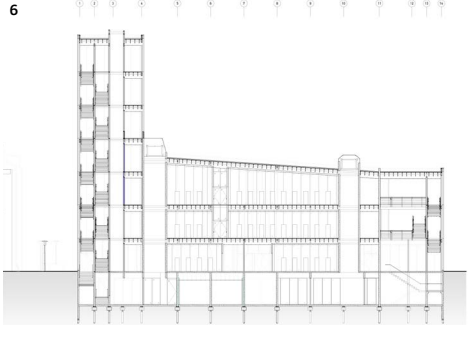

**1-4**: Julia DeFelice - Contextual Map Study (1); Library Interior View (2); Site Model (3); Library Exterior View (4)

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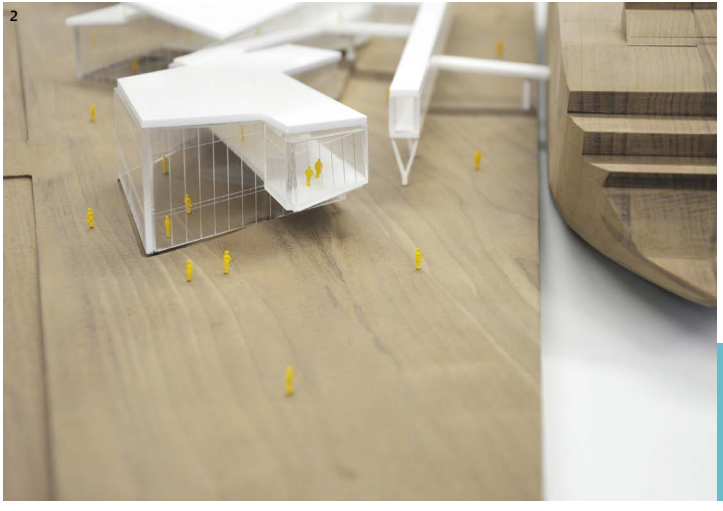
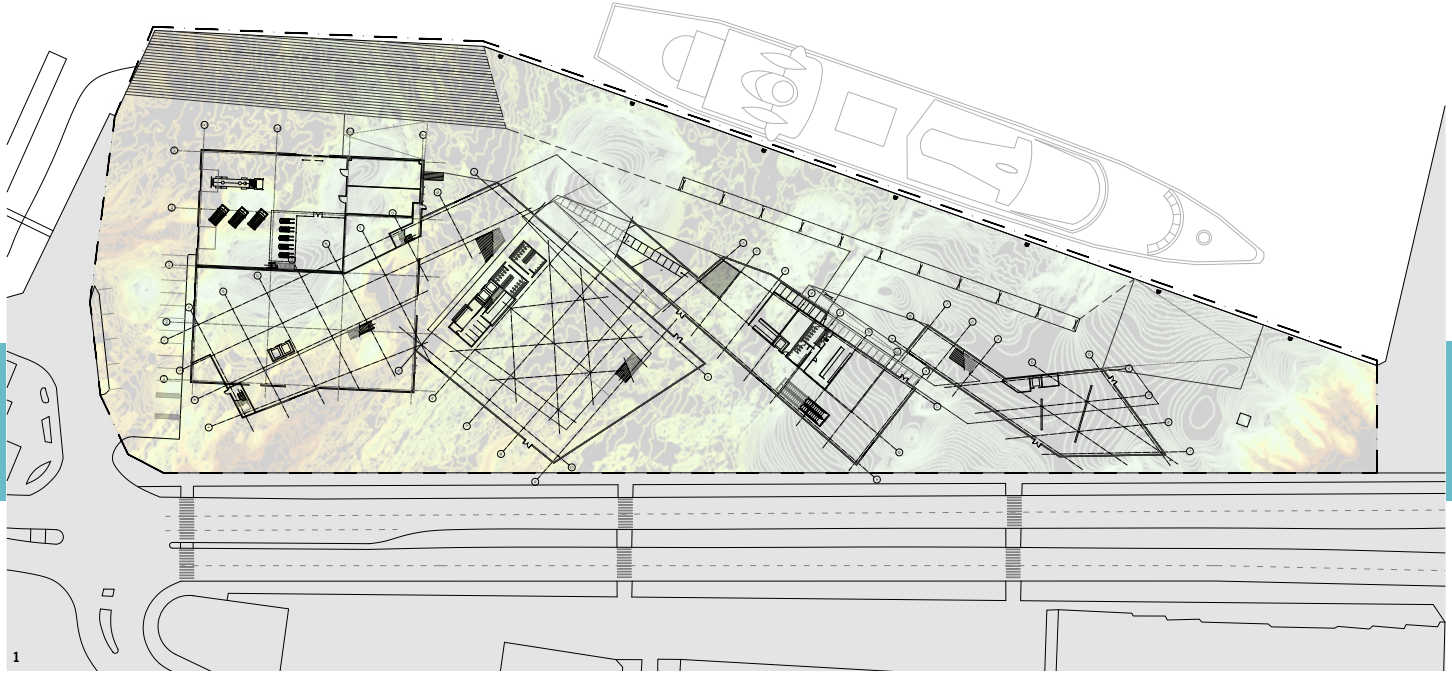
**1-3**: Aaron Pollock - Site Model (1); Site Model From Harbour (2); Exterior View - Outdoor Concert (3)



**1-2:** Aaron Pollock - Topography and Site Plan (1); Exterior View From Street (2)



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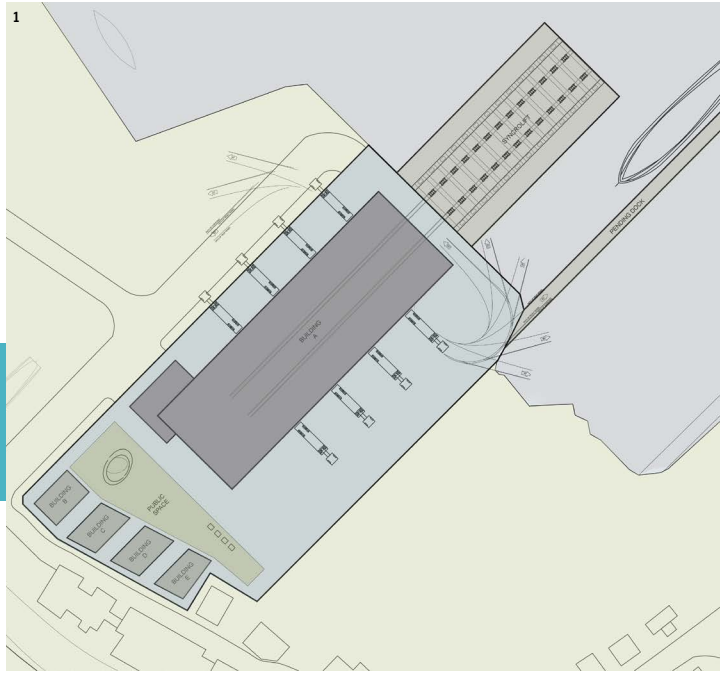
**1-3**: Rasna Madhur - Site Plan (1); Boat Rotation Study (2); Building and Site Section (3)

1

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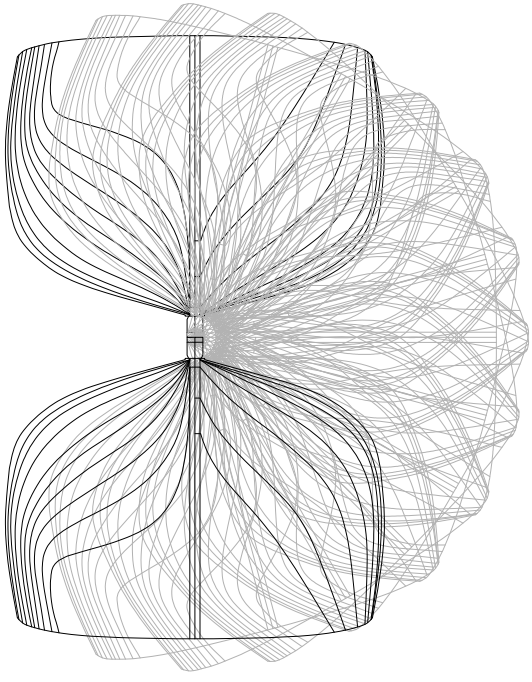

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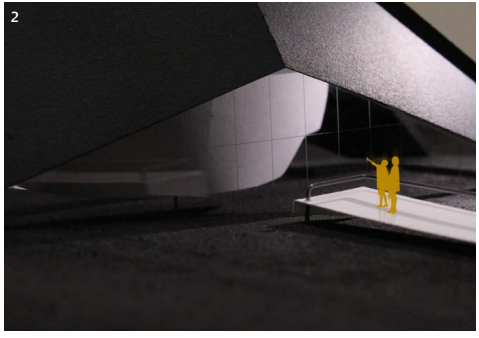
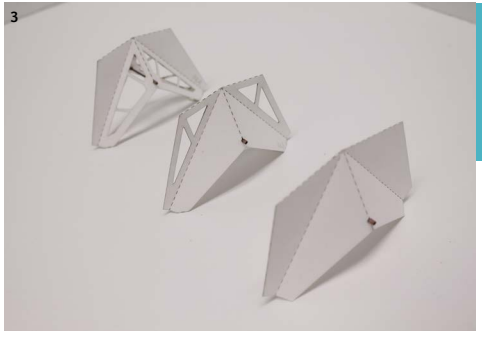
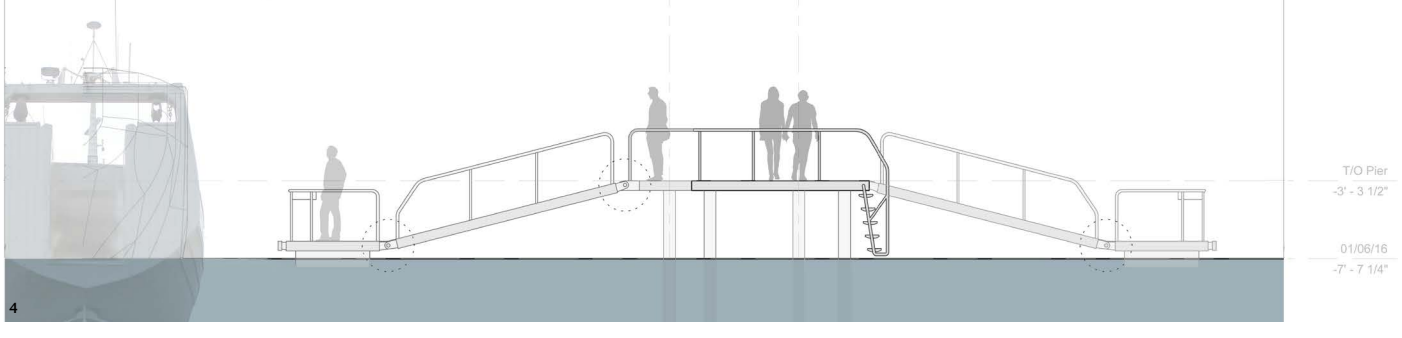
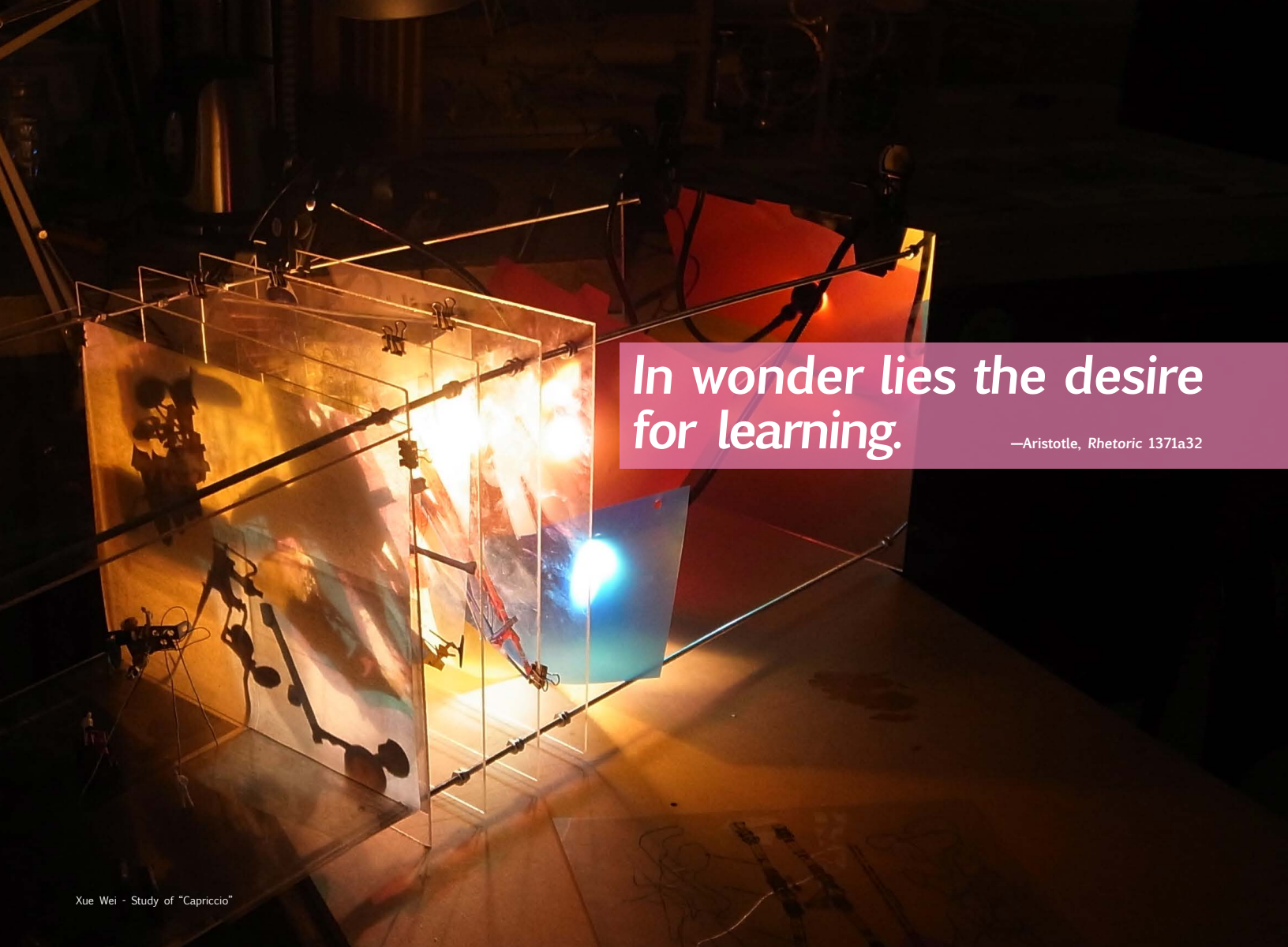
**1-4**: Landon Lucyk - Harbour View (1); Model Exterior View (2); Building Shell Model Studies (3); Long Section - Harbour (4)





*In wonder lies the desire for learning.*

—Aristotle, *Rhetoric* 1371a32

Xue Wei - Study of "Capriccio"

**Lisa Landrum**

***M1 STUDIO:*** *Erik Arnason, Emily Bews, Ben Bosiak, Mingpeng Liu, Emily Pawluk, Evan Schellenberg, Mackenzie Sinclair, Xue Wei.*
***DESIGN THESIS:*** *Tyler Jones, Sakshi Misra, Daryl Randa, Sarah Stasiuk.*

*...the morphine had its customary effect – that of enduing all the external world with an intensity of interest. In the quivering of a leaf – in the hue of a blade of grass – in the shape of a trefoil – in the humming of a bee – in the gleaming of a dew-drop – in the breathing of the wind – in the faint odors that came from the forest – there came a whole universe of suggestion – a gay and motley train of rhapsodical and immethodical thought...*

—Edgar Allan Poe
*Tale of the Ragged Mountains* (1844)

# PHANTASMAGORIA

What does phantasmagoria – with *fantasy + agora* as its roots – imply for architectural imagination? In an era of instant information, when everything seems to be explained away, is it still possible to genuinely wonder about the world, about shared human conditions, and about architecture? In what ways can architecture help restore place and time for genuine wonder?

This studio explored diverse ways in which architecture can deepen, heighten and extend our living engagement with the world. Students explored many **varieties of architectural imagination**: material & spatial, personal & collective, embodied & inhabitational, ethical & ecological, metaphoric & narrative, conjectural & historical, atmospheric & synthetic, poetic & cosmopoetic, tectonic & archi-tectonic.

We began by researching and reinventing a variety of **wonder-inducing devices** from across time: magic lanterns, camera obscuras, cabinets of curiosity, music boxes, perpetual motion machines, capriccios, follies, and grotesques. We engaged **serious play** with phantasmagorical effects and media, while designing a room for a wonderer within a multivalent world.

We traveled to New York City to participate in its **intimate immensities**, and developed comprehensive designs for public institutions striving to cultivate worldly wonder. These culminating projects demonstrated the exuberant imagination of each student and their **desire** to spark the imagination of others and release wondrous potential in the city.

Together with all the usual ambitions of architectural invention, three cultural and literary sources served as provocative guides:

• In 1798, Belgian stage-magician Étienne-Gaspard Robertson began performing wonder-inducing entertainments called "Phantasmagoria." It is no coincidence that popular desire for such magical performances coincided with the world-transforming onslaught of the Industrial Revolution. When every aspect of daily life was being mechanically homogenized, quantified, commodified and controlled, there arose a **counter-desire** to re-endow life with immeasurable mystery, unexpected quality and delightful diversity – to generate more subtly unique phenomena and liberating experiences. This studio likewise challenged students to reclaim technology for poetic ends by harnessing technology's magical potentiality for the social production of wonder.

• In his 1821 *Confessions of an English Opium-Eater*, Thomas de Quincey described phantasmagoria as a condition of entrancing dreams, especially those "waking-dreams" occurring as one is half-asleep and half-awake, when prosaic reality mixes with memory and

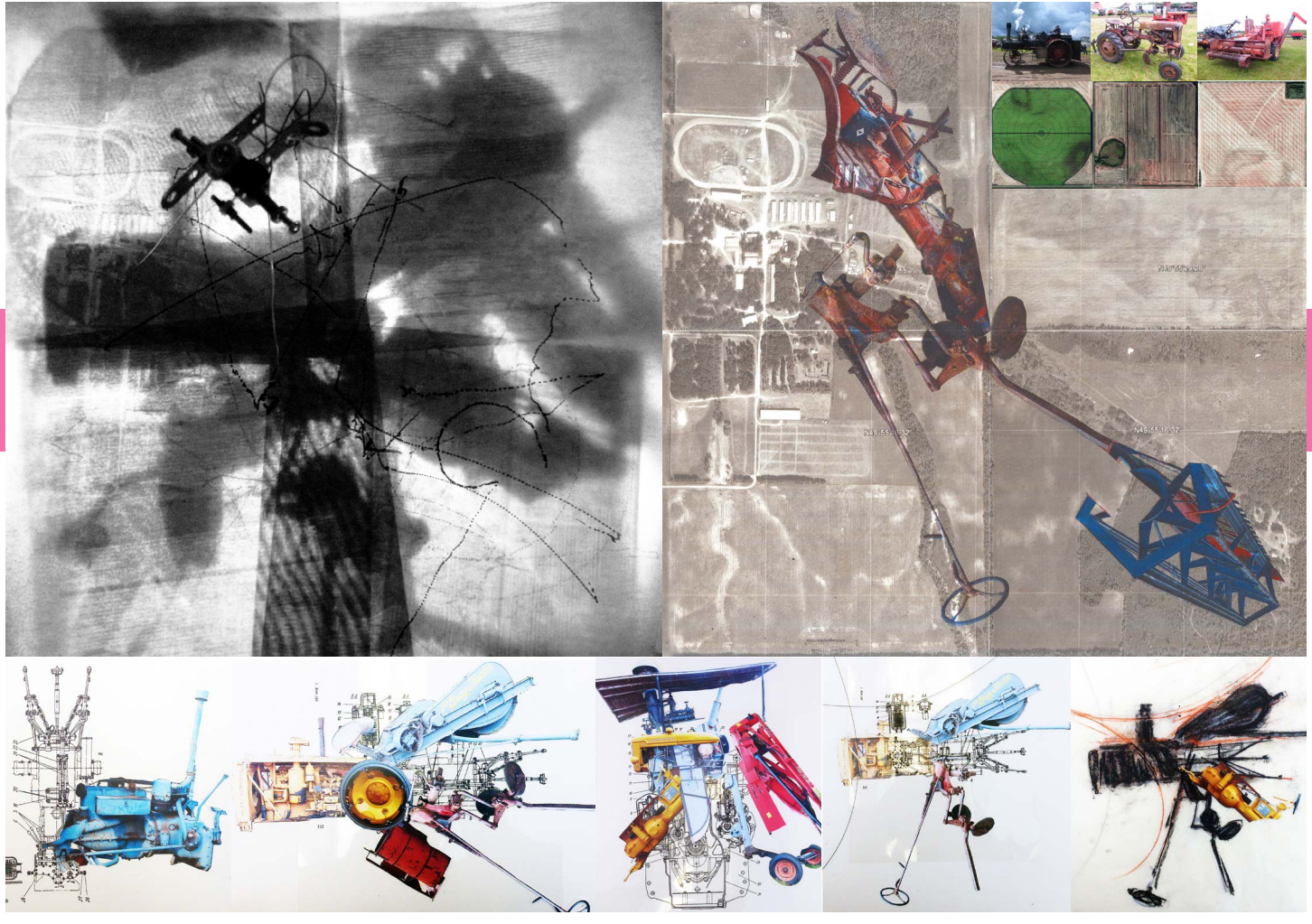
## *In what ways can architecture restore space and time for genuine wonder?*

imagination in strange and inspiring ways. Philosopher Gaston Bachelard writes about such "waking-dreams" as states of "**reverie**," where oneiric and lived spaces commingle. Inspired by de Quincey's testimony, this studio asked: What role do personal dreams and desires play in the public practice of architecture? How can we reconcile individual fantasies and collective fascinations with the prosaic concerns of socially and ecologically responsible design?

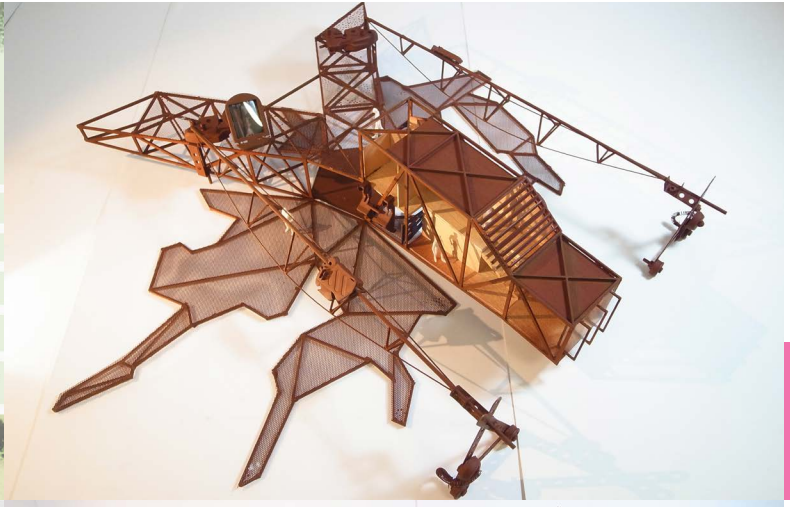
• In a short story entitled *Ligeia* (1838), Edgar Allan Poe describes a pentagonal chamber designed with a medley of architectural embellishments and captivating exotica, which recreate the phantasmagoric influences of a lover's luminous eyes. Yet, **the strangest mystery of all**, the narrator admits, is that these same phantasmagoric influences were sometimes felt in common phenomena and metamorphoses: when contemplating a moth, a butterfly, a chrysalis, a stream of running water, a falling meteor, the sounds of stringed instruments and passages from books. This studio similarly sought to discover profound surprises in seemingly simple events, settings and phenomena, manifesting poetic architecture from the prosaic fabric of daily life.

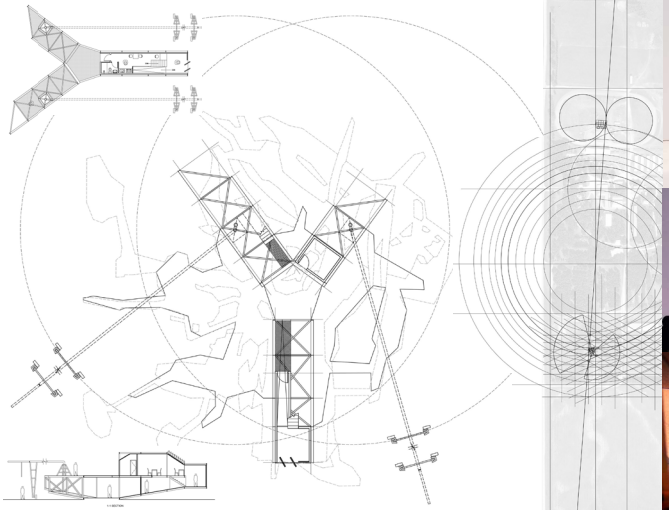
Poe attributed the experience of phantasmagoria to hallucinations induced by morphine, strong wine, or opium. Students in this studio indulged in a medium **more powerful and transformative than any drug** (and I hope addictive): *architectural imagination*.

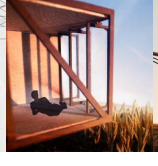
**Xue Wei** [Term 1, Episode 1]: *Farming Machines and Drawing Machines - explorations in collage and capriccio, with a fantastical crop of geographic shadow studies.*

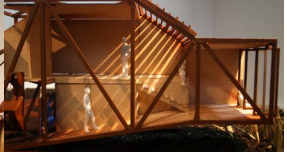


**Xue Wei** [Term 1, Episode 2]: *A dwelling for a grounds-keeper, tucked within an irrigation system's pivoting armature and planted on the property of a rural agricultural museum. This machine for living gives order to a surrounding campsite, where thousands of visitors gather each year in a kind-of "Burning Man" farm festival. The dwelling also provides a place to contemplate horizons beyond the obvious fields.*

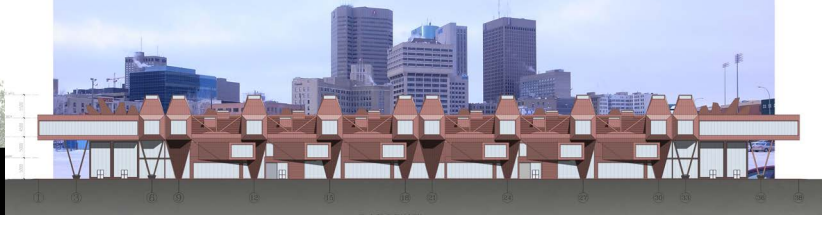




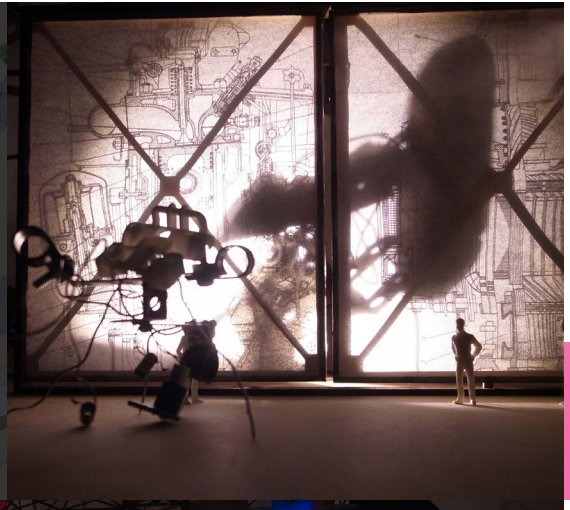


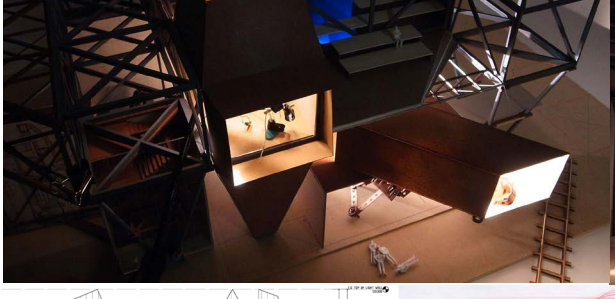


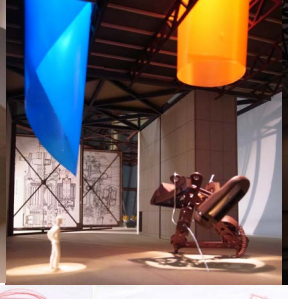
**Xue Wei** [Term 2]: *The Machine in the Garden: Manitoba Agricultural Museum and Farmer's Market. Sited at the Forks, between the elevated railway line and the Human Rights Museum, this design both accommodates and dramatizes agricultural history, bringing the marvels of farming infrastructure to the city's central festive plot of green.*

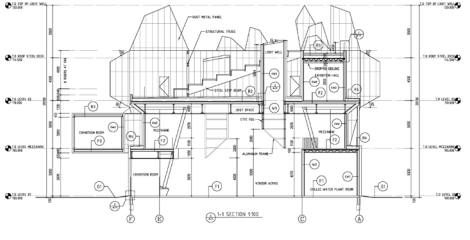


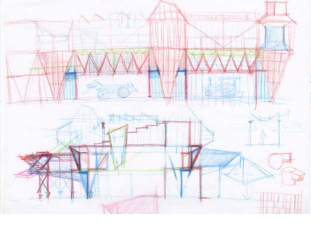
**Xue Wei**: *The Machine in the Garden.*

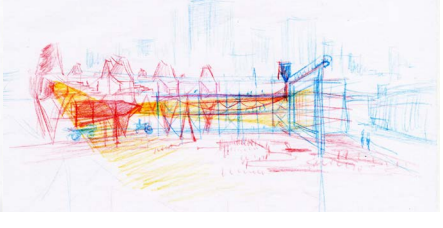




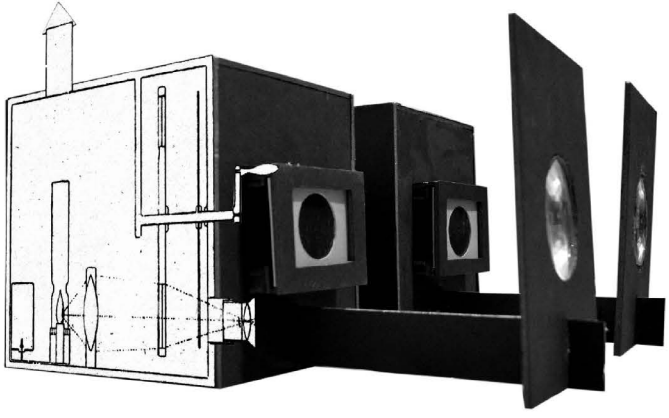


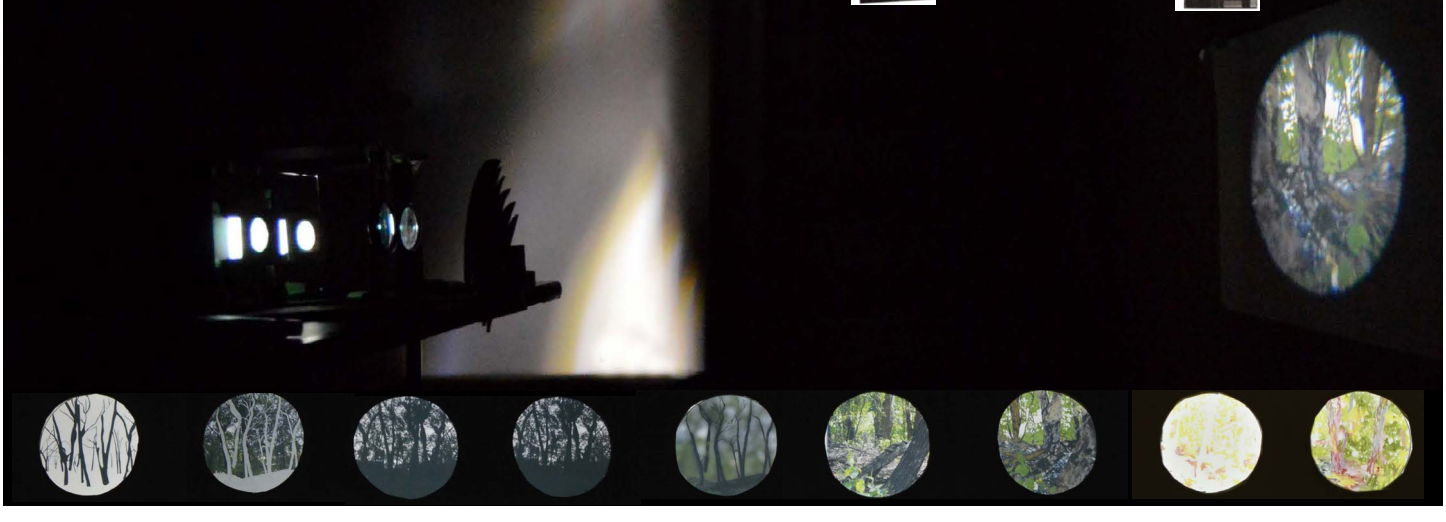




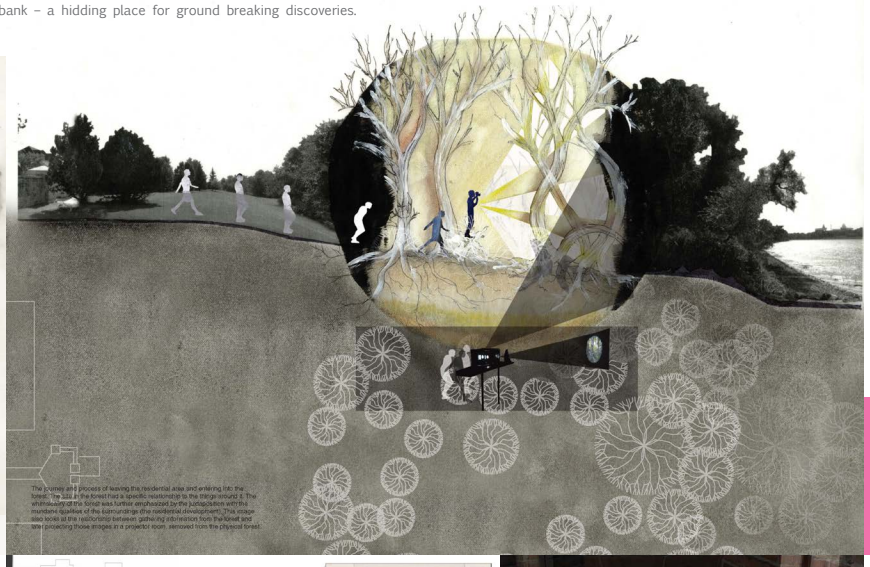


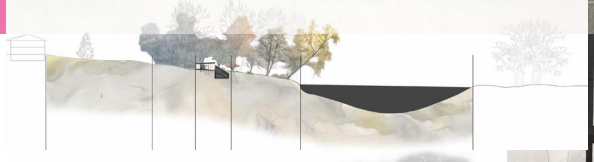
**Emily Bews** [Term 1, Episode 1]: *Ephemeral conjurings of the riparian forest and its cycle of seasons, with hand-painted slides and light experiments through a Magic Lantern.*

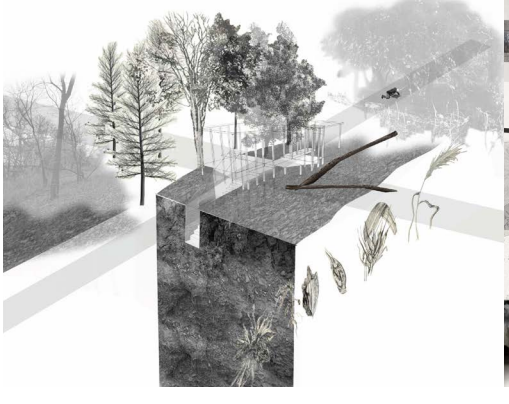


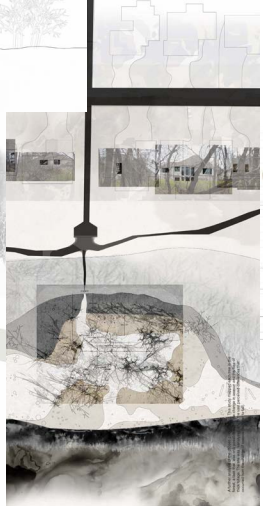


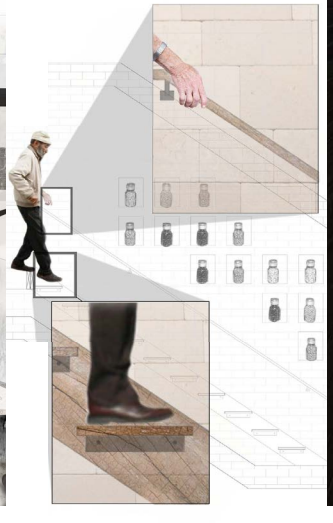
**Emily Bews** [Term 1, Episode 2]: A subterranean room for an ecologist's luminous seed bank – a hidding place for ground breaking discoveries.

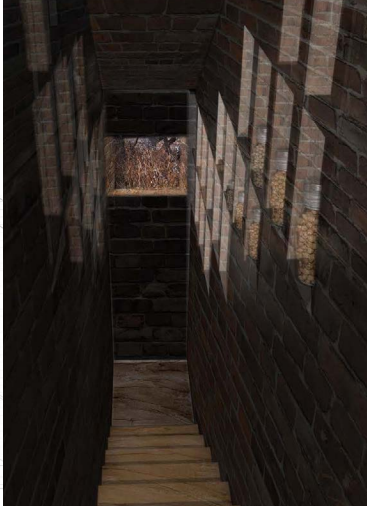




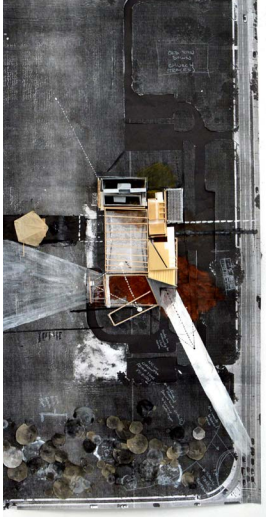


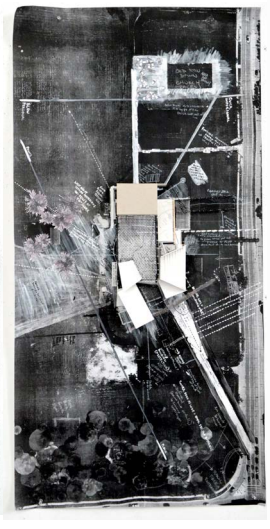


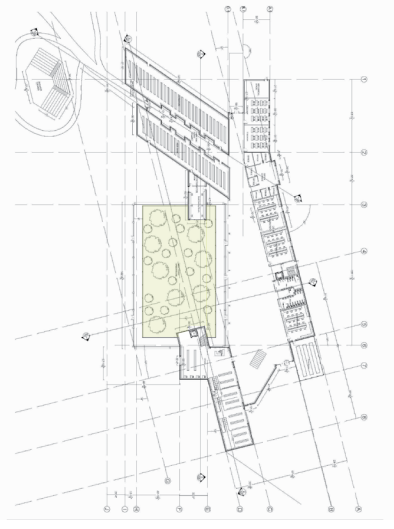


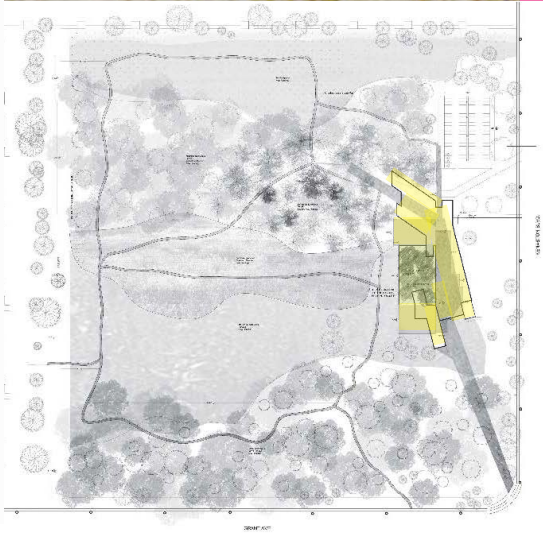


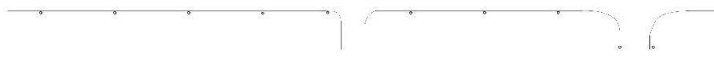
**Emily Bews** [Term 2]: *A Community Seed Vault in the Forest, a botanical garden and research institution within an experimental park (a transformation of Winnipeg's abandoned Kapyong Army Barracks). This layered structure unfolds through a sequence of material and phenomenal adaptations.*

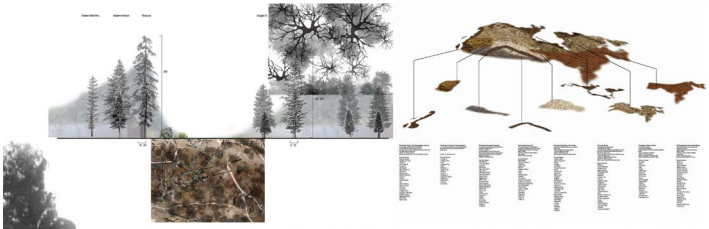




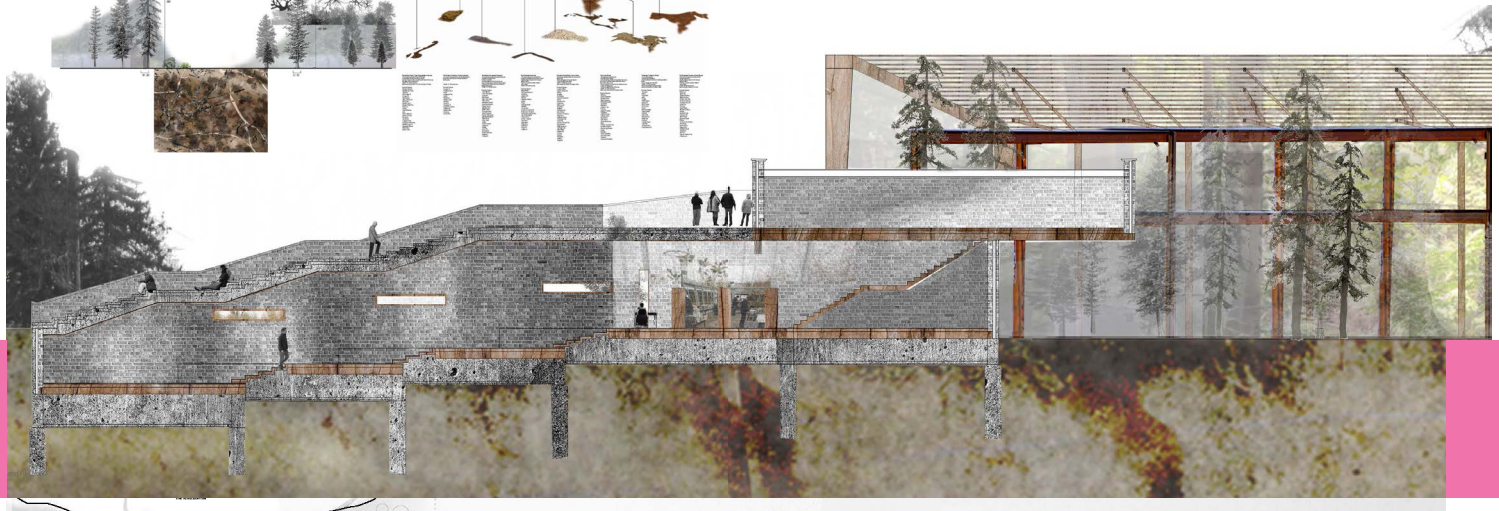


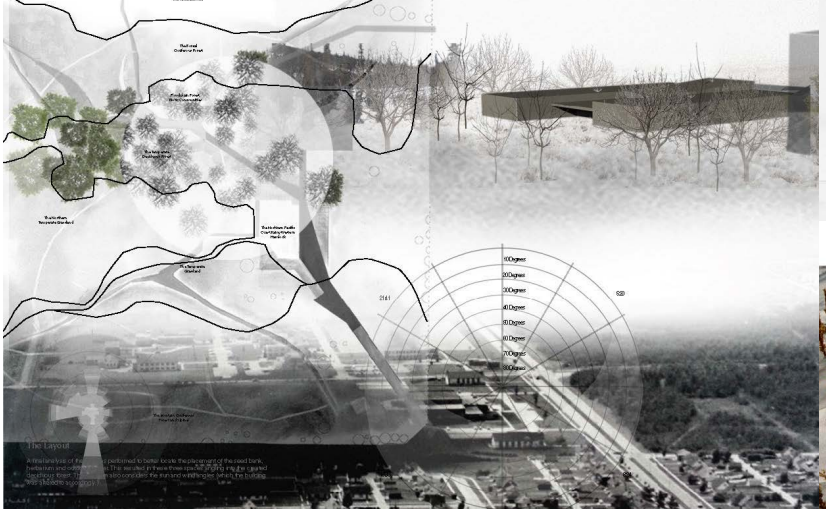


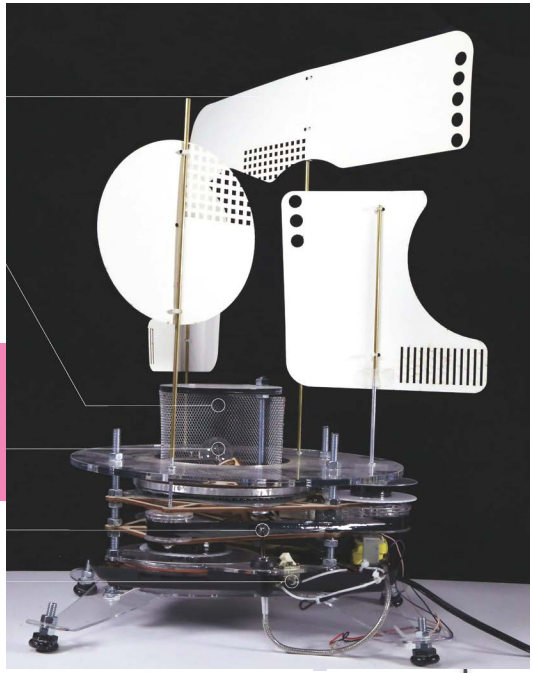


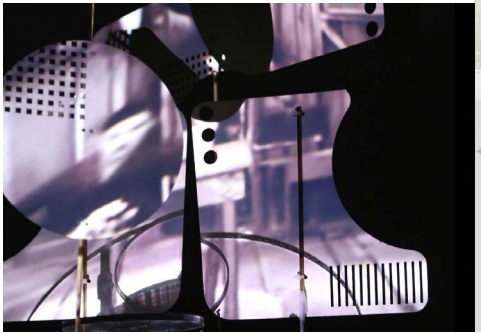


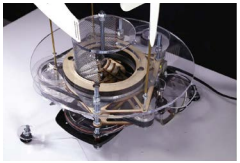


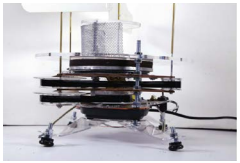


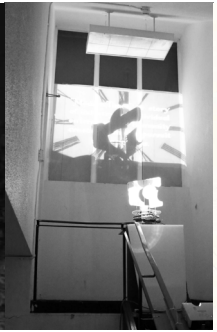




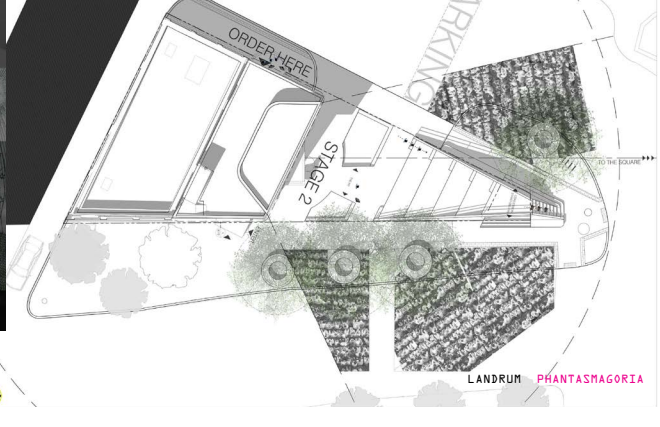




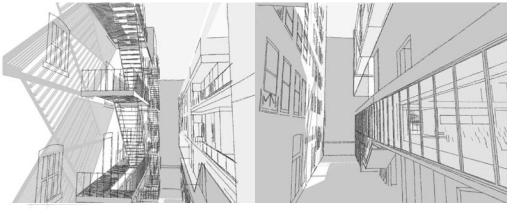




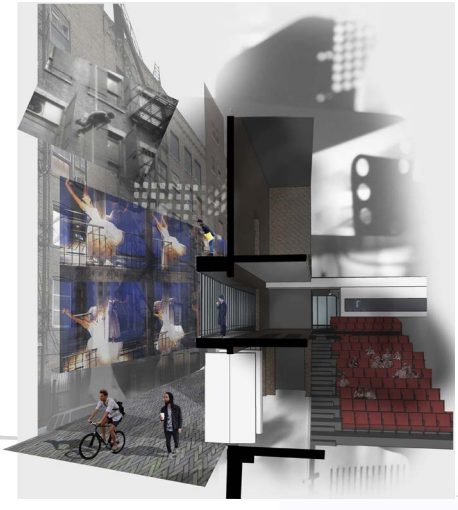
**Evan Schellenberg** [Term 1: Episode 2]: *An Interactive Performing and Living Space for an Actor, Writer, Designer and curious audiences at Winnipeg Old Market Square.*



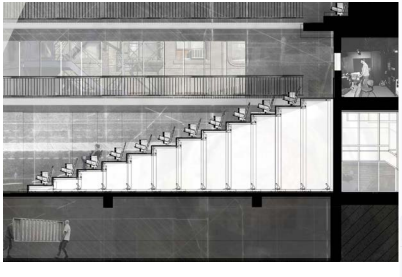
**Evan Schellenberg** [Term 2]: *City and Stage – A Back Lane Theatre in the Exchange District, with café, gallery, theatrical laboratory and apartments for actors and artists on the upper floors.*

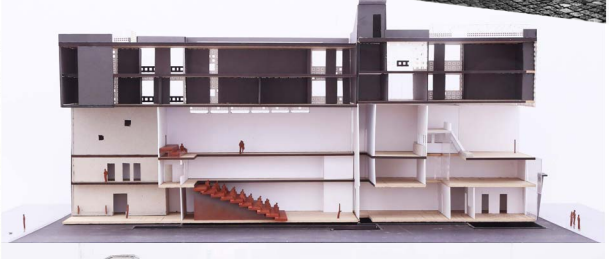


**Evan Schellenberg** [Term 2]: *City and Stage – A Back Lane Theatre.*

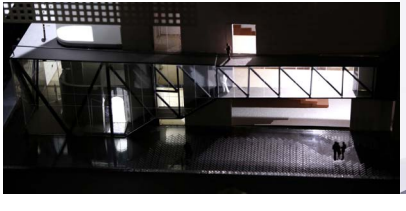


The Reading Room / The Stair / The Change Rooms

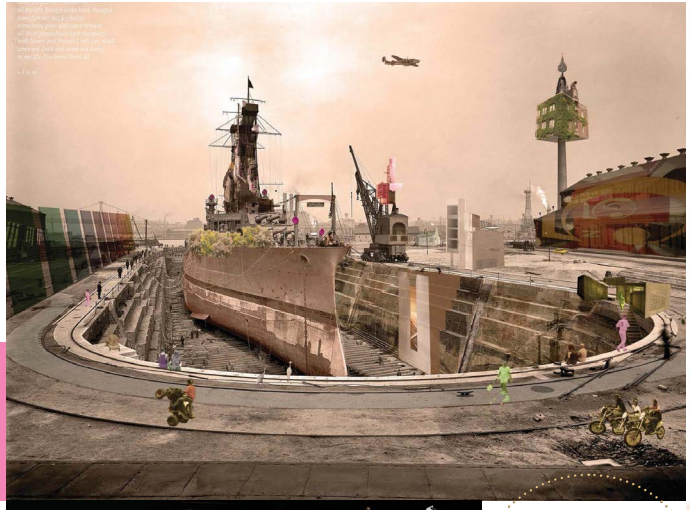


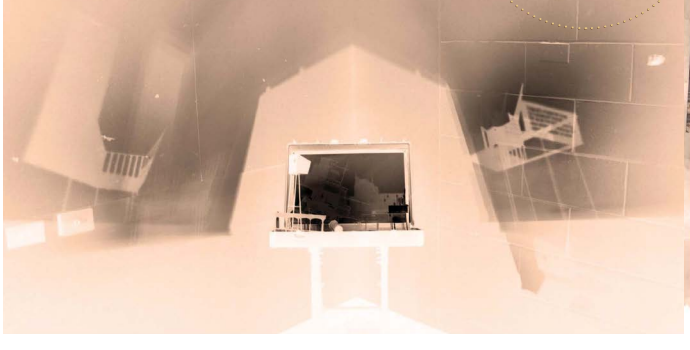


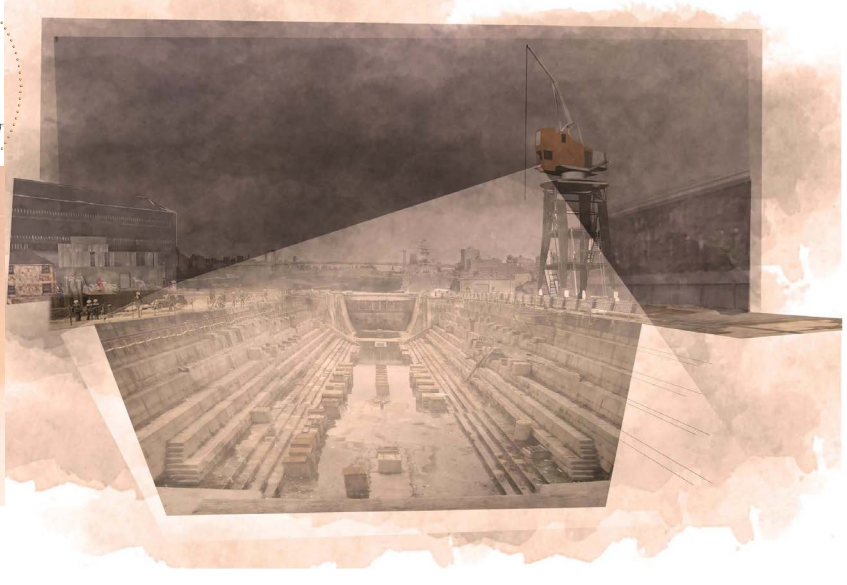
The Reading Room



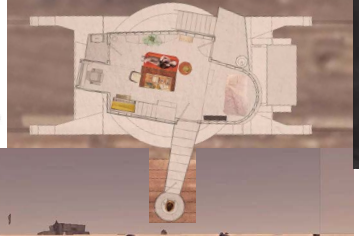
**Mac Sinclair** [Term 1, Episode 1]: *Cabinets of Curiosities – mingled memories and anticipations, playfully packed into a mysterious suitcase.*

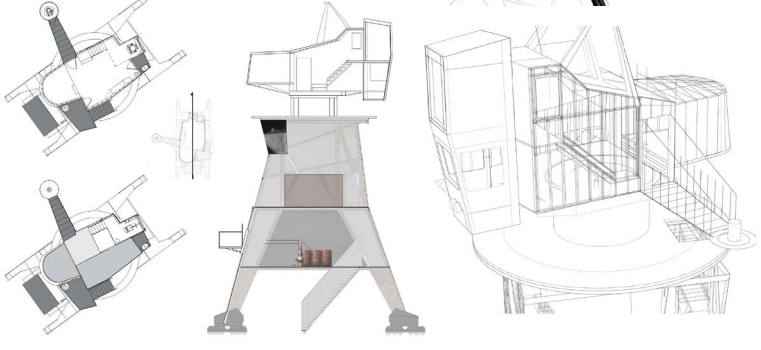




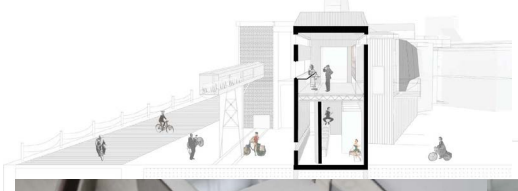


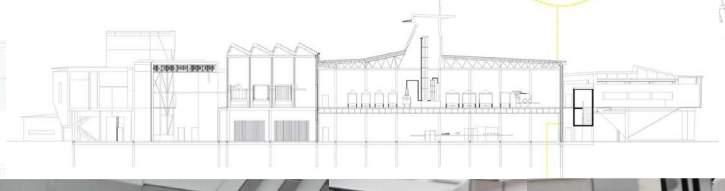
**Mac Sinclair** [Term 1, Episode 2]: *Dwelling for a melancholy night-watchman, whose elevated room, built into an adapted shipyard crane, roams the Brooklyn Navy Yard on remnant rails, harvesting newly planted corn for the illicit production and sale of artisanal moonshine.*

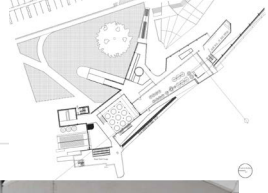


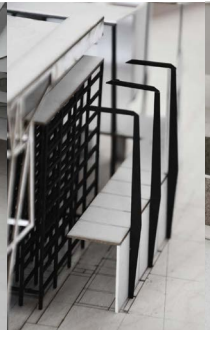


**Mac Sinclair** [Term 2]: *Brooklyn Naval Yard Hibitions, a gin distillery, with tasting bar and museum of industrial alchemy.*



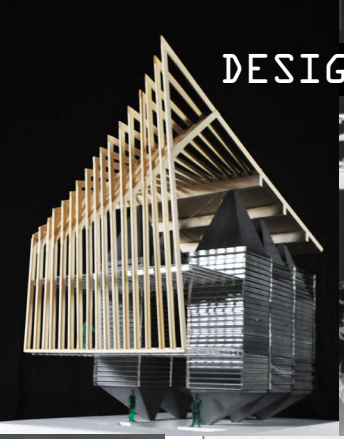


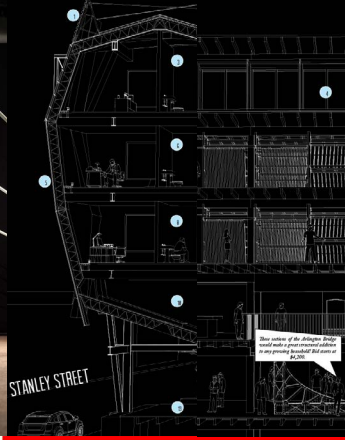


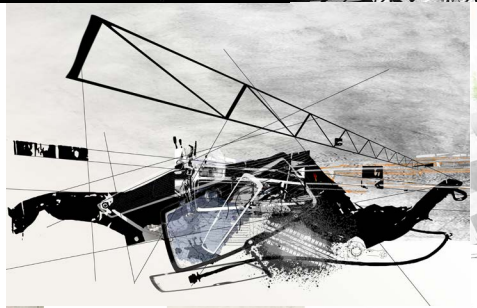


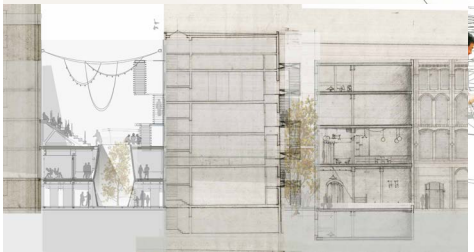
**Mac Sinclair**: *Brooklyn Naval Yard Hibitions.*

# DESIGN THESIS









***THESIS ADVISORS:*** *Eduardo Aquino, Lancelot Coar, Ed Epp, Johanna Hurme, Sotirios Kotoulas, Lisa Landrum, Neil Minuk, Colin Neufeld, Sasa Radulovic.*
***THESIS COMMITTEE:*** *Lisa Landrum (Coordinator), Eduardo Aquino, Carlos Rueda.*

***He who dreams not creates not.***
*—Louis Sullivan*

# DESIGN THESIS

Design Thesis consists of self-driven creative work, motivated by questions and curiosities, and developed through intensive material research and original design explorations. A Design Thesis is both an end in itself and a new beginning: it culminates a professional education, but also inaugurates new directions. It is **a transformative event** —a threshold, opening new ways to think, make and engage architecture.

Carrying out self-directed design research and bringing this work to creative fruition are imperative skills for any architect. Design Thesis is an opportunity for students to challenge themselves by pursuing architectural interests in ambitious and self-critical ways, while working in the mutually supportive context of peers attempting the same.

Design Thesis entails considerable **intellectual risk**, but can also be **serious fun!** It should be the most exhilarating time of an architect's education and a fulfilling experience that one reflects on fondly and meaningfully for the rest of one's life.

An excellent thesis can open doors to good jobs, but it can also launch independent practices capable of generating new knowledge and shaping society for the better. A great thesis can awaken the interest of peers, (and even politicians) to exciting design possibilities. Thesis projects might develop new technologies, while rediscovering the persistent value of old ones; create opportunities (and confidence) to collaborate with designers around the world on topics of shared interest; and, in some cases, lead to further post-professional or doctoral studies.

In the Department of Architecture, Design Thesis projects are as **wonderfully diverse** as its students. This year students explored a wide variety of architectural questions and themes, including dance, poetry and fiction; new technologies and the fallacy of newness; rural identity and the transformative potential of agricultural infrastructure; Indigenous culture, water and memory; humanitarian and pedagogical imperatives; urban heterotopias and junkyard utopias; atmospheres and anamorphoses. Projects developed through a variety of constructional and representational techniques: full-scale building, experimental drawings and models, digital fabrication, and an array of hands-on media.

The tradition of learning by doing and exploratory making is very much alive in our school. Students are encouraged to discover the most revealing and rewarding ways of pursuing their design inquiries.

The thesis year commences with a Design Research Studio led by a confluence of a student's own interests and an advisor's research and guidance. This first term is about articulating questions and attempting responses; finding topics of **fascination and concern**; defining the particular conditions, programs, sites, and/or phenomena to ground the work; developing exploratory strategies and appropriate manners of making; and positioning the thesis inquiry in relation to research precedents, and relevant theoretical and cultural contexts. The first term culminates with significant attempts at architectural designs and design strategies, together with presentations of ongoing creative research in the form of diverse models and drawings, and potentially full-scale installations, supplementary videos and digital projections.

During the Winter Design Thesis term, students fully manifest a substantive architectural design project and produce a Design Thesis book. The book compiles a year's worth of **search and research**: documentation of processes, iterations and the final design, plus a contextual framing, interpretive annotations and critical reflections. Throughout the year students benefit from discussion and criticism with advisors and peers, and have formal interim and final reviews with distinguished guests, including external examiners from other architecture schools.

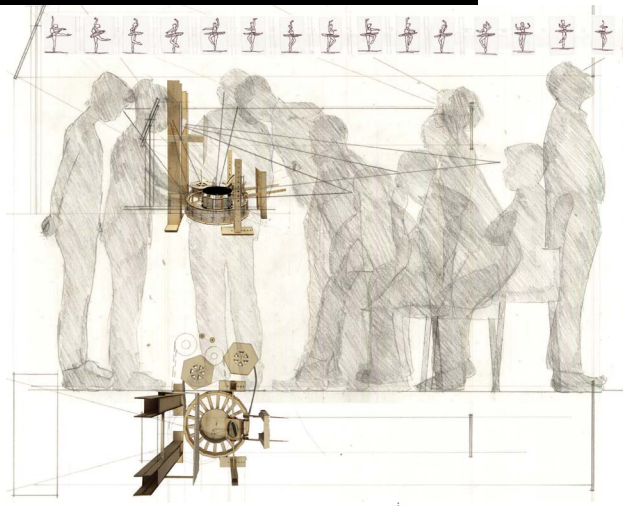
How does a thesis begin? With **questions!** While each student develops their own, everyone also grapples with the fundamentals: What is architecture? What are its various manifestations? What are the most pressing challenges facing the discipline today? What are its most persistent, trans-historical topics? What are the different ways of performing architectural work, and which ways do I seek to develop? What kind of architect do I want to become? What architectural experiences have I found to be most moving? Most troubling? Most confounding? Most meaningful? **What ignites architectural imagination?**

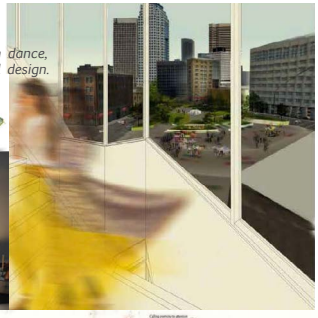
*Selection of Design Thesis Projects: Trevor Coulthard, Xiaolei (David) Yan, Stephen Oberlin, Taylor Clackson, Daryl Randa, Raana Dorneshan, Ke Jiangnan, Ye Lin, Xiaoyu Wang, Chuan Tong.*

# DESIGN THESIS

**Sakshi Misra**, ***Architecture as Stage, Choreographer and Performer***. Advisor: Lisa Landrum.

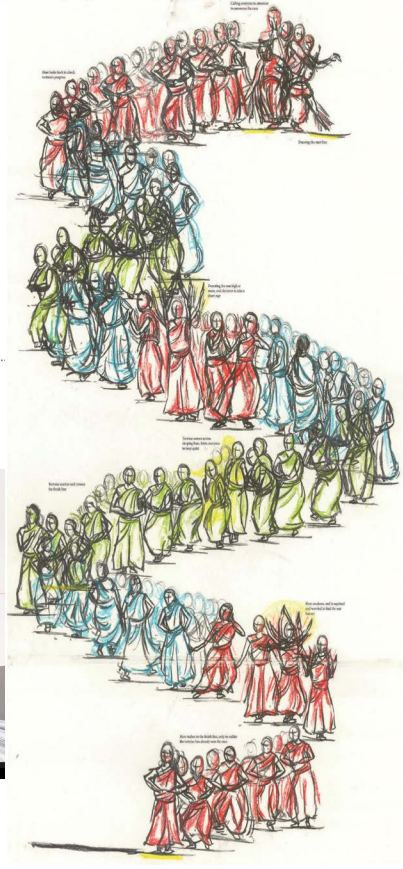
*Beginning with interpretive studies of magical movement machines (zoetrope & praxinoscope), and classical Indian dance, this thesis explored how bodily interactions with space, drawing and cultural contexts can invigorate architectural design.*



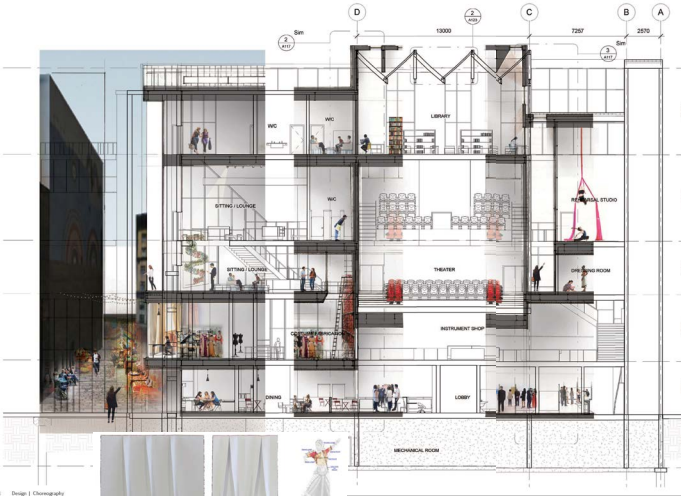


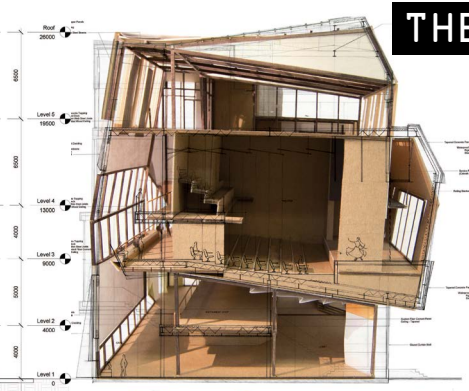
*Theatre Optique*

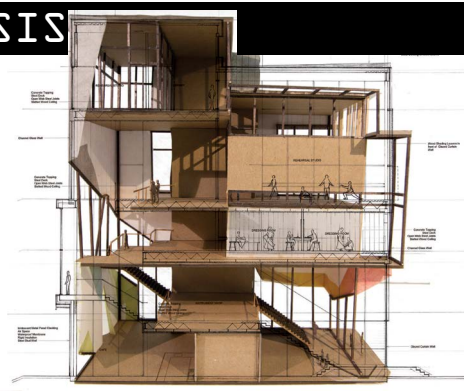
*This thesis intensified performative interrelations between dynamic bodies and spaces by designing a multi-cultural dance school in Winnipeg's Exchange District. Just as classical Indian dance communicates character, narrative and emotion through nuances of bodily expression, this dance school creates spaces for learning, rehearsing, and performing by engaging corresponding subtleties of architectural form. The skin of the building acts like a dancer's costume, concealing, revealing and embellishing movements within. By re-imagining the context surrounding this dance school as an open-air stage, this project activates architecture's role in the dance of civic life.*

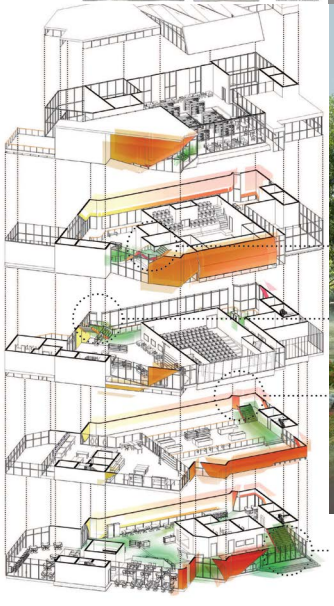


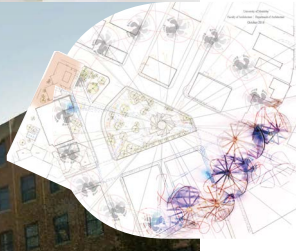
# THESIS



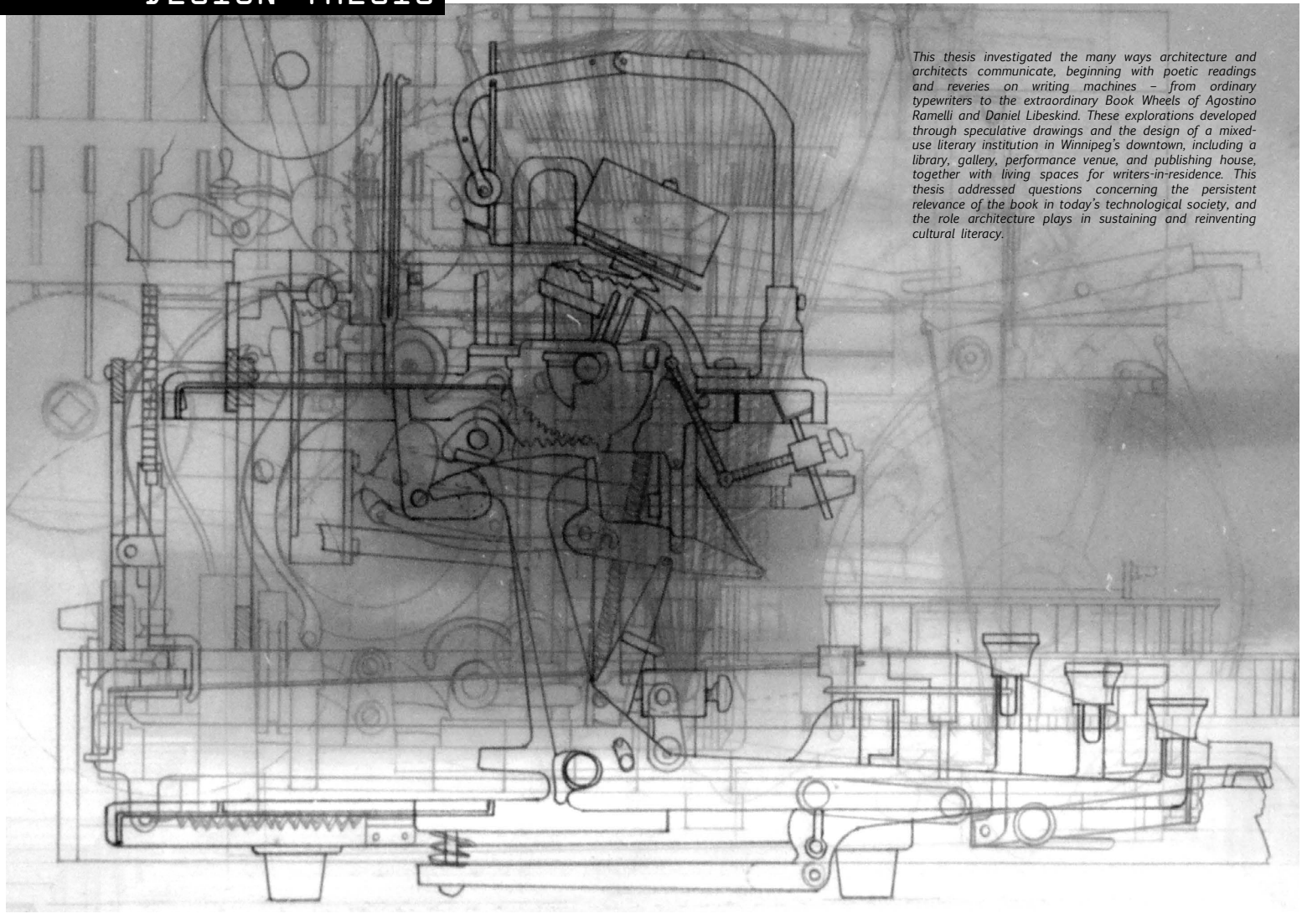




Sakshi Misra, *Architecture as Stage,Choreographer and Performer.*

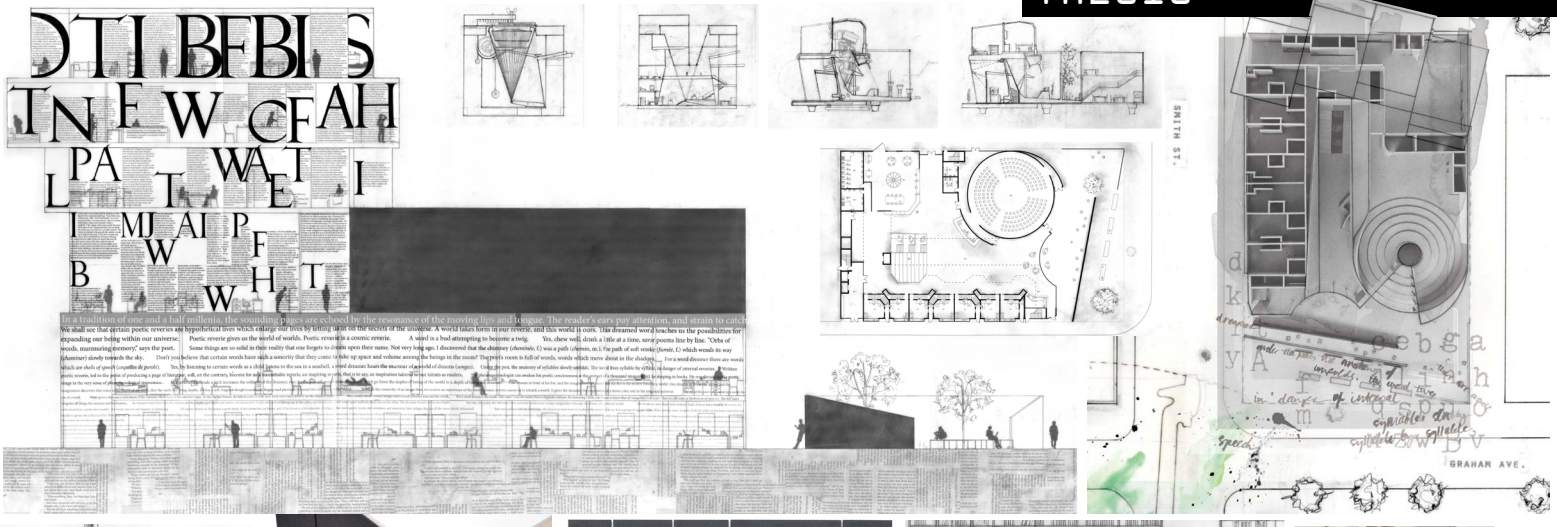
# DESIGN THESIS

**Sarah Stasiuk, *Writing, Reading and Remembering: architecture for the lifeworld of words*:** Advisor: Lisa Landrum.
*This thesis explores the act of writing, the event of reading, and the art of memory, together with their relation to architecture, dwelling and place.*



*This thesis investigated the many ways architecture and architects communicate, beginning with poetic readings and reveries on writing machines – from ordinary typewriters to the extraordinary Book Wheels of Agostino Ramelli and Daniel Libeskind. These explorations developed through speculative drawings and the design of a mixed-use literary institution in Winnipeg's downtown, including a library, gallery, performance venue, and publishing house, together with living spaces for writers-in-residence. This thesis addressed questions concerning the persistent relevance of the book in today's technological society, and the role architecture plays in sustaining and reinventing cultural literacy.*

# THESIS


SMITH ST.
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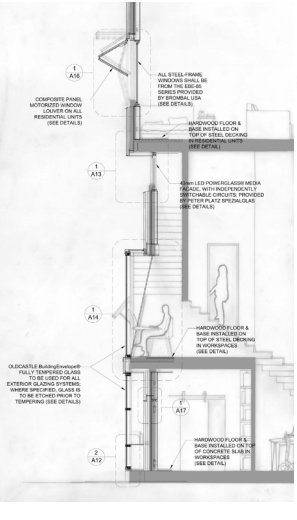
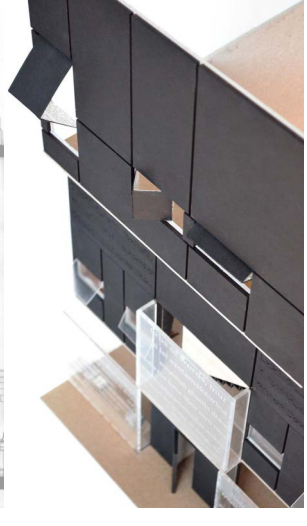
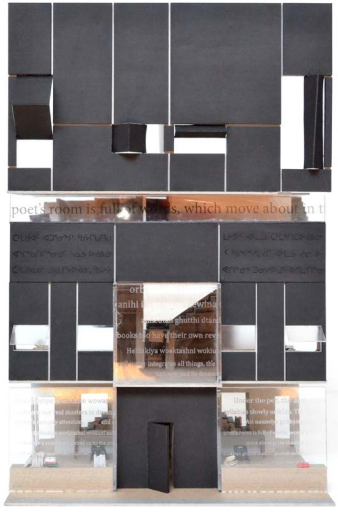
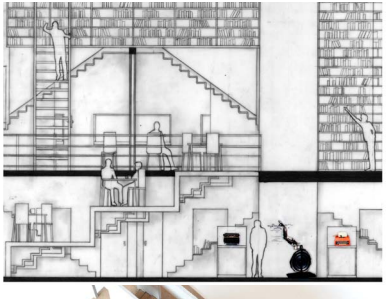
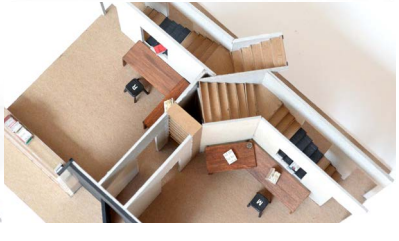
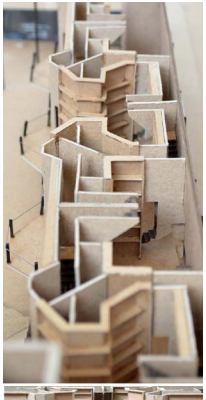

ALL STEEL-FRAME WINDOWS SHALL BE FROM THE EBE-48 SERIES PROVIDED BY BROMDAL USA (SEE DETAILS)
HARDWOOD FLOOR & BASE INSTALLED ON TOP OF STEEL DECKING IN RESIDENTIAL UNITS (SEE DETAIL)
HARDWOOD FLOOR & BASE INSTALLED ON TOP OF STEEL DECKING IN WORKSPACES (SEE DETAIL)
HARDWOOD FLOOR & BASE INSTALLED ON TOP OF CONCRETE SLAB IN WORKSPACES (SEE DETAIL)











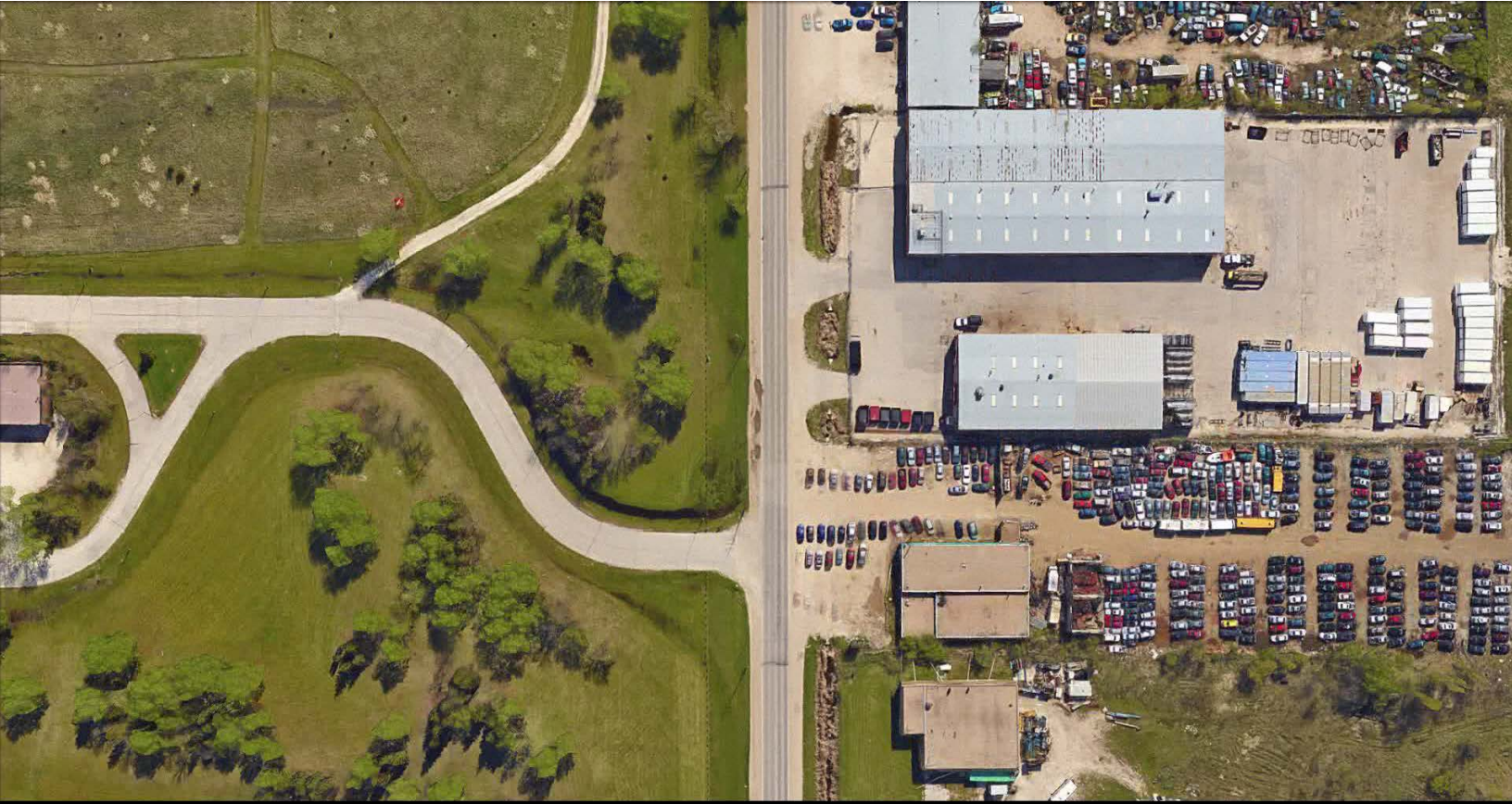


Image: Xiaolei (David) Yan, from the seminar in the History and Theory of Architecture *Earth or World? Google Earth and the Prosthetic Imagination*, Instructor: Lawrence Bird.

# 2016 ARCH FOLIO

**ArchFolio_2016** was produced by Lisa Landrum (overall coordination), with the support of Carlos Rueda and all contributing Departmental colleagues, plus Michael Butterworth, Kelsey McMahon and Tony Neustaedter (graphic support), Nicholas Bava (cover design), Liane Lanzar (page layouts), and Brandy O'Reilly (layout and web support). ArchFolio_2016 builds on the precedent of the AUM.Catalogue.07, designed by graduates Evan Marnoch and Zach Pauls.