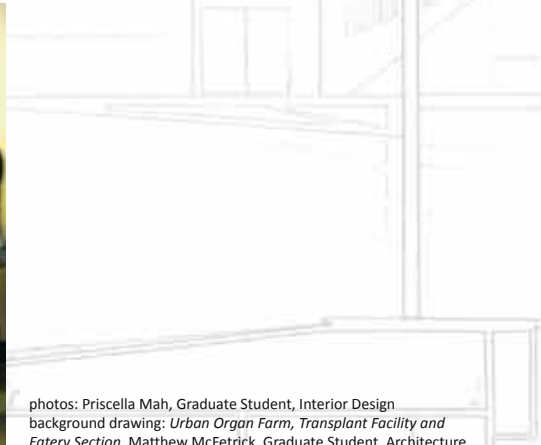


NETWORK

September 2008

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photos: Priscella Mah, Graduate Student, Interior Design
background drawing: *Urban Organ Farm, Transplant Facility and Eatery Section*, Matthew McFetrick, Graduate Student, Architecture



A detailed architectural floor plan of a building, likely a school or university, serves as the background for the page. The plan shows various rooms, corridors, and staircases, with some areas highlighted in a light orange color. The overall style is technical and precise, typical of architectural drawings.

YEAR END EXHIBITION UNVEILS THE SECRETS OF WHAT STUDIO IS ALL ABOUT

BY DOUG CLARK, EXECUTIVE DIRECTOR, PARTNERS PROGRAM

ON APRIL 25, 2008 THE DOORS OF THE J.A. RUSSELL AND ARCHITECTURE 2 BUILDINGS WERE OPENED

to the public to reveal what students in both the undergraduate and graduate programs had been working on over the past eight months.

For the first time ever, students and design studio professors from Environmental Design, Architecture, City Planning, Interior Design and Landscape Architecture worked on transforming the “work” laboratories and classrooms into a revealing labyrinth of exhibits covering every aspect of graphic, visual and three-dimensional solutions to the challenges handed out to students during the year. It was also an example of creative space planning, as the facility management team of both buildings completely transformed rooms from one use to another within a 48-hour time period. Special mention must be given to Keith Millan and his student crew, who instantly created two immense wooden frames to display the ED graphic exhibits that measured in excess of 9m x 3m each (see cover image).

The work was as revealing to the professionals, friends and parents who explored over 930 m² of exhibit space as it was to the students and professors who

had a chance to see what other work was being carried out within the Faculty. Entry ways, classrooms, hallways, staircases and lab work space in two connected buildings covering 6 different levels were utilized for the exhibit.

In many instances, the assignments that are given out are only known by the individual professor and the students who are involved in researching, analyzing, exploring options and finally presenting solutions to the problem. Amidst music, food and refreshment, the secrets of the year were unveiled for all to see.

The range of studio work exhibited was diverse, exciting, and as one noted professional remarked, “this is a great way to expose the depth of talent that exists in the school both at the student and academic level.”

Stay tuned for announcements for the 2009 Year End Exhibition. We look forward to seeing you there. [N](#)

PARTNERS PROGRAM ANNUAL REVIEW

BY DOUG CLARK, EXECUTIVE DIRECTOR, PARTNERS PROGRAM

The Partners Program, a unique initiative established in 1993 within the Faculty of Architecture, promotes partnerships among academics, professionals and industry and community members. The Program creates opportunities where our research and development can be effective in both the public and private sectors. The intent is to foster strong linkages between the Faculty (and the University) and Partners outside for mutual enrichment and support.

Partner membership has increased from 21 members in 2007 to 30 members at present. We thank you for your continued support and welcome the new members to Partners. Please check out the Partners website (<http://www.umanitoba.ca/faculties/architecture/partnersprogram/index.html>) to find the links to our members.

Throughout the past year, the Partners Program has undertaken a number of collaborative pursuits involving academic staff and students in all disciplines. The following represents a sampling of the range of issues that have been addressed and partnerships developed.

Greening the Curriculum Conference

- *May 2007* Coordinated the host activities and tours for over 60 education and design professionals for a three-day conference to address the needs for including a “green” agenda into the design curriculum

Support of Student Associations and Initiatives

- UMAPS (University of Manitoba Association of Planning Students), Graduate
- LASA (Landscape Architecture Students Association), Graduate
- IDeaS (Interior Design Association of Students), Graduate
- SAS (Student Architectural Society), Undergraduate
- UMASS (University of Manitoba Association of Architectural Students), Graduate



Twisted Symmetry, project and digital representation by Meaghan Hunter, 1st Place, Barkman Competition: “A playful twist on the traditional, twisted symmetry is a distortion of the cubic form.”

Student Recruitment, Internship and Employment

- Compiling summary of all professional offices in the West and location of graduates, opportunities for student placement/internship and employment
- Summary of department/student profiles for Architecture, City Planning, Interior Design and Landscape Architecture
- Hosted and coordinated recruitment luncheons for Partner Members’ presentations to invited students
- Business recruitment: field enquiries from business regarding student resources, place ads on website and email to target group

Scholarships/Bursaries

- *November 2007* Celebration of Excellence dinner and Presentation of Awards
- *2007-2008* John A. Russell Bursary increased from \$49,000 to \$155,000 (see page 8)
- Ensured all eligible donations to scholarships and bursaries receive consideration for matching provincial dollars through the MSBI (Manitoba Scholarship and Bursary Initiative) program
- Coordinated terms of reference and relevance for new awards

Support of Studio Initiatives

- *Fall Term 2007* M2 ID Studio: Christopher Budd, Principal-in-charge with Studios Architecture in Washington, DC
- *Winter Term 2008* Un/Re-Build Studio, Clearwater, MB, Professor Lancelot Coar with Tom Malkiewicz, Crosier Kilgour (see pages 38-40)

Community-Related Programs

- *September 2007* Present West End BIZ – International Village: Student Design Consultation teams working with business clients in the West End BIZ to generate building and site redevelopment concepts for the “International Village” theme
- *September 2007* Organized and hosted lunch, tour and presentation in conjunction with Faculty of Engineering for BEMM (Building Energy Management Manitoba) organization
- *November 2007* Participated in ‘Construct Manitoba’ conference
- *December 2007* Barkman Design Competition: Fourth annual student design competition sponsored by Barkman Concrete. This year, the subject was for a modular planter design (see digital image this page). The winners were:
First Place Meaghan Hunter
Second Place Lana Warantz
Third Place Jennifer Wall
Honourable Mentions Kyle Martens and Marla Clarke

E.H.PRICE LTD. GRADUATE AND UNDERGRADUATE RECRUITMENT SCHOLARSHIPS

Gerry V. Price, Chairman and CEO of the Price Group of companies, initiated a recruitment scholarship in 1998 for all departments in the Faculty of Architecture. These Awards have been presented to over 100 students since they were first initiated. They are offered to undergraduate and graduate students entering the Environmental Studies Program or a Masters Program in the Faculty. More than \$100,000 has been given to deserving students whom the Departments want to retain within the Faculty at the University of Manitoba. This year's recipients are noted in the accompanying photo.

Gerry Price received both Bachelor and Masters degrees in Mechanical Engineering from the University of Manitoba and a Ph.D. in Mechanical Engineering and Applied Mechanics from Lehigh University in Bethlehem, Pennsylvania. The Price organization is committed to the local environment and Gerry Price has been involved with numer-

ous committees, organizations and boards, including the Manitoba Business Council. He was the Founding Chair of the Partners Program in the Faculty of Architecture, and in 1996, was inducted into the newly created Manitoba Manufacturers' Hall of Fame.

Ernest H. Price founded E.H. Price Limited in 1946, in Winnipeg.

Originally conceived as a consulting engineering firm and sales company with a series of warehouses throughout Western Canada, the company initially focused on air distribution equipment but soon realized that it could produce superior quality products and service if it also went into the manufacturing business. This decision launched a sixty-year journey that made Price Industries one of the world leaders in air handling and related equipment.

We thank E. H. Price Ltd. and Gerry Price for their on-going commitment to the students and the Faculty of Architecture.



From left to right: Cameron Bradshaw, Carl Drohomereski, Karin Kliever, Gerry Price, Janine Shwaluk, Priscilla Mah, Aileen Zubrski. Missing: Rebecca Loewen and Janine Shwaluk (nee Ostash)

• **April 2008** Riverview Health Design competition: "The Event" Design Competition, "Slow Food", Department of Interior Design and supportive sponsors (see images this page). Thank you to the following for your indispensable assistance:
Shelmerdine Garden Centre (furniture and accessories)
EQ3 (cutlery/glassware/table setting)
Shelly Sopher, Artist (the garden tiles)
Robinson Lighting
Mitchell Fabric
Winnipeg Technical College
Sierra Courier

• **May 2008** State Industries: Coordinate links between NRC/State Industries to establish links with Faculty of Architecture to generate ideas for use of new water jet solutions technology.

• **May 2008** Winnipeg Chamber of Commerce: Coordination of Design Charrette with community leaders. Led by Dean David Witty and George Dark from Urban Strategies Inc. – with a focus on residential development in downtown Winnipeg.

• **September 2008** Partnership with Ron Mark, organizer of Green Product and Design Showcase

Public Awareness Initiatives

• Promotion of the faculty, research and student work

• **April 2008** 2nd Annual Faculty of Architecture Year End Exhibition: exhibit of all undergraduate and graduate departments' work within the Faculty of Architecture (see page 2)

• Partnership presentations with others to promote design awareness and innovation

• **February 2008** Mogens Smed, President of DIRT (Doing It Right This Time) Environmental Solutions: presentation in conjunction with the PIDIM (Professional Interior Designers Institute of Manitoba)

• **March 2008** Meror Krayenhoff, Sirewall Construction: presentation in conjunction with Canada Green Building Council, Manitoba Chapter

• **March 2008** Buster Simpson Lecture in conjunction with Winnipeg Arts Council

• **April 2008** Building Symposium, CDEM: Economic Development Council for Manitoba Bilingual Municipalities

• **April 2008** BEMM (Building Energy Management Manitoba) Better Buildings Conference and Exhibition

The Partners Program will ensure that you are as connected to the Faculty as you want to be. We welcome your enquiries and look forward to working with you throughout the upcoming year.

For more information, please contact:

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OR visit our website at
www.umanitoba.ca/architecture/partnersprogram



Slow Food by the Department of Interior Design, The Event Riverview Health Design competition



STATE OF THE PROFESSION

BY DOUG CLARK, EXECUTIVE DIRECTOR, PARTNERS PROGRAM

DESIGN SCHOOLS ACROSS CANADA ARE CURRENTLY IN A POSITION WHERE THERE IS A **SIGNIFICANT DEMAND** FOR THEIR GRADUATES IN THE FIELDS OF ARCHITECTURE, INTERIOR DESIGN, LANDSCAPE ARCHITECTURE AND PLANNING.

Currently there are forty-five schools/ departments offering professionally recognized design programs at the diploma, undergraduate and graduate levels in these four fields. It is projected that the void, which is being created and predicted in all disciplines through retirement and vacancy, cannot be filled based on the current levels of graduates in this country alone. Recruitment and succession planning are becoming as important in both private and public practice as the ability to secure and manage workloads.

A survey conducted through the Partners Program in the Spring of 2007 offers a quick overview of where students are being trained in Canada, the type of degree and the “approximate” numbers of students being admitted and graduating annually (see Figure 1).

University of Manitoba’s Faculty of Architecture is unique in Canada in offering accredited graduate level degrees in all four professions within the same Faculty. We account for approximately 4% of the graduate Architecture degrees, 5.5% of the graduate Planning degrees, 100% of the graduate Interior Design degrees and 15% of the graduate Landscape Architecture degrees in Canada.

One of the prime objectives of the Partners Program is to work closely with students, faculty and Partners members to facilitate interviews, company presentations and recruitment programs. For more information about how we can assist you in finding summer interns or graduate students please do not hesitate to contact us (see contact information at end of article).

HISTORICAL PERSPECTIVE: GRADUATES AND DEGREES

As one of Western Canada’s oldest degree granting institutions, we have a rich legacy of graduates within the Faculty of Architecture. Since 1919, we have granted over 6500 diplomas and degrees (undergraduate and graduate) in 13 different categories. Figure 2 provides a perspective on how the program has changed since the early years, and the numbers of students who have earned a place in the history of this highly recognized school. As our Ph.D. program is launched, you will begin to see yet another category added, in response to the needs of public and private sectors, as well as the academy.

PROVINCE	TYPE OF DEGREE	ARCHITECTURE		PLANNING		INTERIOR DESIGN		LANDSCAPE ARCHITECTURE	
		admit	grad	admit	grad	admit	grad	admit	grad
British Columbia (6 Programs)	Undergraduate			39	25	20	17		
	Graduate	38	25	46	43			20	16
Alberta (3 programs)	Undergraduate								
	Graduate	35	21	12	11	?	33		
Saskatchewan (1 program)	Undergraduate			?	11				
Manitoba (4 programs)	Graduate	22	20	15	12	8	5	12	9
Ontario (18 programs)	Diploma					174	163		
	Undergraduate			135	120	145	120	60	54
	Graduate	183	150	161	139			18	16
Quebec (10 programs)	Diploma					54	35		
	Undergraduate	91	74	125	75	50	35	55	25
	Graduate	161	128	90	57				
Atlantic Region (3 programs)	Undergraduate					17	13		
	Graduate	57	44	23	17				

Figure 1: Approximate numbers of students admitted and graduating annually in Canada

COUNT		DEGREES (1919-2007)
864	B.Arch.	Bachelor of Architecture (1919 -1973)
1398	B.E.S.	Bachelor of Environmental Studies (1969-1995)
845	B.Env.D.	Bachelor of Environmental Design (1995-to present)
1674	B.I.D.	Bachelor of Interior Design (1943,1949-2004)
23	Dip.C.P.	Diploma in City Planning (1965-1991)
96	Dip.I.D.	Diploma in Interior Design (1940-1951,1959,1962)
829	M.Arch.	Master of Architecture (1935, 1942, 1949, 1954, 1962, 1966 to present)
20	M.Arch.(C.P.)	Master of Architecture in City Planning (1950-1964)
398	M.C.P.	Master of City Planning (1966 to present)
25	M.F.M.	Master of Facility Management (1998)
31	M.I.D.	Master of Interior Design (2000 to present)
277	M.L.Arch.	Master of Landscape Architecture (1975 to present)
24	M.Sc.(C.P.)	Master of Science in City Planning (1954-1965, 1971, 1992)
6504		Total Number of Degrees

Figure 2: Perspective on how the program has changed

HISTORICAL PERSPECTIVE: LEADERSHIP

The Faculty of Architecture, the four graduate programs and the undergraduate programs have evolved over time, in response to the needs of society and the world. Talented professors have guided the course work and research within the school to ensure that our students are exposed to the most relevant examples of study and introduced to worldwide leaders in each of their professions. We thank the following for their leadership and contribution over the years to the Faculty and to the graduates.

The following history of Deans and Heads represents the best information on file at this time. We apologize for any errors or omissions but welcome your feedback (see contact information at end of article):

DEANS

John A. Russell	1964-1966
Roy Sellors	Acting Dean 1967 Dean 1968-1973
John W. Graham	Acting Dean 1973
Jack M. Anderson	1974-1979
John W. Graham	Acting Dean 1979
Harlyn E. Thompson	1980-1984
Thomas Hodne Jr.	1985-1989
Michael Cox	Interim Dean 1989-1991 Dean 1991-2001
Dr. David Witty	2001-present

HEADS

Department of Architecture

Arthur A. Stoughton	1913-1929
Milton Smith Osborne	1929-1946
John A. Russell	1946-1966
Roy Sellors	Acting Head 1967
Eric Lye	Acting Head 1968 Head 1969-1977
R.A. (Peter) Forrester	1977-1982
Harlyn E. Thompson	Acting Head 1982-1984
Thomas Hodne Jr.	1984-1985
Gustavo U. daRoza	Acting Head 1985-1986 Head 1987-1989
Denis Jesson	1990-1991
Harlyn E. Thompson	Acting Head 1991-1992
Herbert Enns	1993-1997
R. Ian Macdonald	1998-2004
Dr. David Witty	Acting Head 2004-2005
Nat Chard	2005-present

Department of Interior Design

Joan Harland	Chair then Head 1953-1977
John W. Graham	Acting Head 1977
Dr. George Fuller	1977-1984
Michael Cox	1984-1989
Dr. George Fuller	Acting Head 1989
Grant Marshall	1990-1995
Dr. Dana G. Stewart	1995-1997

Dr. Mary-Ellen Tyler	Acting Head 1998
Lynn Chalmers	1999-2005
Akemi Miyahara	2005-2007
Dr. David Witty	Acting Head 2008
Dr. Mary Anne Beecher	2008-present

Department of City Planning

Joseph Kostyka	1949-1975
Mario Carvalho	Acting Head 1975
Kent Gerecke	1976-1981
Earl Levin	1981-1985
Mario Carvalho	Acting Head 1985
J. Geoffrey Bargh	1986-1991
Christine McKee	1991-1995
J. Geoffrey Bargh	Acting Head 1996-1997
Dr. Ian Skelton	1998-2002
Dr. Ian Wight	Acting Head 2002-2003 Head 2003-2008
Dr. Richard Milgrom	Jan. 1, 2009

Department of Landscape Architecture

Alex Rattray	1969-1994
Charles H. Thomsen	1994-1998
Alf Simon	Acting Head 1998-1999
Alan Tate	2000-2005
Ted McLachlan	2005-present

Department of Environmental Studies/ Environmental Design Program

Carl R. Nelson Jr.	1967-1976
Rory Fonseca	1977-1985
Gord Adaskin	Acting Head 1985
Rory Fonseca	Acting Head 1986-1989
R. Ian Macdonald	Acting Head 1989 Head 1990-1994
Harlyn E. Thompson	Acting Head 1994-1996
Dr. Mary-Ellen Tyler	Acting Head 1997-1998
Charles H. Thomsen	Associate Dean and Program Chair 1998-2006
Eduard Epp	Program Chair 2006-present

For more information, please do not hesitate to contact:

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Program Assistant
Partners Program
t 204.474.7938 f 204.474.7532
goodacre@cc.umanitoba.ca [N](#)

LEAVING A LEGACY



BY KATHRYNE KOUK, PLANNED GIVING ASSISTANT,
DEPARTMENT OF DEVELOPMENT, UNIVERSITY OF MANITOBA



clockwise from top right: Edith Davison along with her co-ed Faculty of Science basketball team in 1935,
Edith Davison's yearbook picture, Keith Davison's yearbook picture

THE FACULTY OF ARCHITECTURE WAS IN FOR A PLEASANT SURPRISE IN JUNE WHEN THEY RECEIVED NOTICE TO EXPECT A GENEROUS GIFT OF \$650,000.

The gift was the result of a bequest that Edith Davison (B.Sc. 1935) left in her will, but it was also a reflection of the strong commitment she and her husband Keith (B.Arch. 1937) had for their alma mater at the University of Manitoba.

Edith indicated in her will that she wanted the money to be used to create a bursary named after herself and her husband in recognition of the education they received at the University of Manitoba.

The interest from the bequest, estimated to generate approximately \$30,000 annually, will increase the total bursary funds available in the faculty by over 30 percent and will make several new bursaries available each year to support graduate students who intend to become practising architects.

Edith and Keith had been planning together to leave a legacy to their alma mater for over 20 years. Unsure of how much the final bequest would be, they remained quiet about it, and friends suspect the couple themselves would have been surprised by the size of the gift.

"This might easily be the largest single gift the Faculty of Architecture has ever received," says Doug Clark (B.E.S. 1973, M.L.Arch. 1979), executive director of the Partners Program in the Faculty of Architecture. "We are absolutely thrilled by the Davisons' generosity and know that the impact their gift will have on students going through this program will be felt for many generations."

Keith was born in Saskatoon, Saskatchewan in 1914. During his youth he was tragically afflicted with polio, which left him with a severe physical disability for the rest of his life. Despite this, Keith always maintained a cheerful and indomitable

spirit, and his career was remarkably unaffected by his disability.

Keith served his internship with Winnipeg-based Green, Blankstein, Russell & Ham Architects until 1942, at which time he was admitted to full membership in the Manitoba Architects Association. During World War II, he was engaged in housing by the Hudson's Bay Fur Trade Northern Construction Department and Yarrow's Shipyards.

After the war ended, Keith and Edith relocated to British Columbia, where Keith became a member of the Architectural Institute of British Columbia in 1948. He also worked and collaborated with several prominent local architecture companies in Vancouver, Kelowna and Victoria, including John Porter and John Woodworth. One of Keith's passions was working on theatre sets, and he became a well-known set designer for the Kelowna Community Theater and the Banff School of Fine Arts.

Keith was also active on the Council of the AIBC, and in recognition of his career efforts, he was awarded an honorary membership. He became a Fellow of the Royal Architectural Institute of Canada in 1961.

Both Keith and Edith were passionate advocates for education. In addition to running his business, Keith found time to teach, becoming one of the original faculty members of the Department of Architecture at the University of British Columbia in 1948. He later became the first head of the Department of Building Technology at the British Columbia Institute of Technology, which he led from 1964 until his retirement in 1975.

Edith was proud of Keith's career and enthusiastic about his work, both in teaching and practising architecture. But her own special passion was zoology, and she was particularly proud of her biology degree, especially since, with the exception of those who studied home economics, female graduates from the Faculty of Science were rare in 1935. As a student, Edith was also a member of the Faculty of Science co-ed basketball team. She and Keith were very close, and friends often noted the couple's devotion to one another.

The Davisons' gift to the University of Manitoba was their final token of appreciation to the school that had given them their start. Their philanthropic motives for the bursaries were made clear in a letter Edith wrote to the University of Manitoba in 1991, where she stated:

"[Keith and I] would wish to provide continuous security for the eight or nine months of term; the student would be aware of this in starting the year, and could plan accordingly."

The Davisons' legacy will live on through the students they help to achieve their dreams.

For more information about planning a future gift in your will, please contact:

Beth Proven, B.A., CIM, CFRE

Manager

Planned Giving


Department of Development

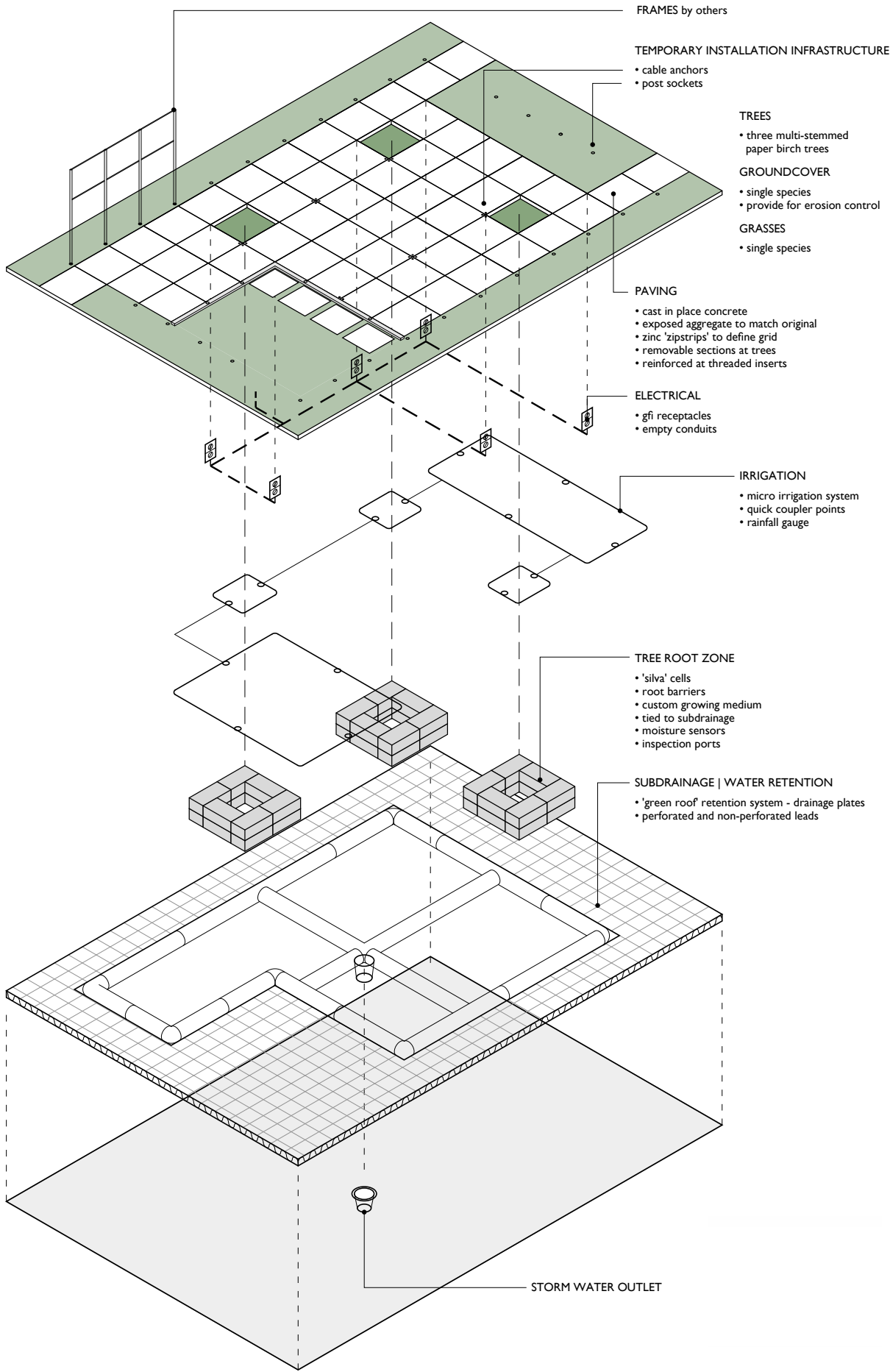
179 Extended Education Complex

University of Manitoba

Winnipeg MB R3T 2N2

t 204.474.6246 toll-free 1.800.330.8066

planned_giving@umanitoba.ca 



THE J. A. RUSSELL BUILDING COURTYARD PROJECT

BY DOUG CLARK, EXECUTIVE DIRECTOR, PARTNERS PROGRAM
DRAWINGS BY HILDERMAN THOMAS FRANK CRAM

In 2006, the Faculty of Architecture returned to the restored J.A. Russell building and life, as many of the Faculty, graduates, staff and students remembered it from before resumed to its “normal” state. Classrooms, offices and Studio workspaces were once again filled with the sounds of student voices, music and equipment. Life and activity within the Faculty flowed into all corners of the building. The Courtyard space, which measures roughly 19m x 13m, had been excavated to a depth of over 2.4 m in order to deal properly with sealing the exterior building walls, and had been refilled to grade with a crushed granular top, featuring a cast metal catch basin as its focal point. While it had been the original intent to complete the refurbishment of the building and the open courtyard space together, timing and funding did not allow this to happen. For the past year representatives of the Faculty have met with the LM Architectural Group and Hilderman Thomas Frank Cram to develop a solution that would meet the needs of the Faculty. While many wanted the courtyard to be rebuilt as it had been, there were those who felt the space needed to be more versatile and allow for a wider range of functions to occur. Can there be any harder client to please than 50+ professors and over 400 students, who all have ideas about how the space should be redesigned? The team, to their credit, did a remarkable job within the strict limitations that were set.

The courtyard in 1958 was where representatives of the University Board of Governors and the newly appointed first dean of Architecture gathered to cut the inaugural ribbon for the first stand-alone School of Architecture in Canada. At that time, the space very much resembled the courtyard as it exists today. The space was bare and the sun and sky and were the dominant features. Over time however, large trees emerged to provide shade and

low shrubs and vines clung to walls and created outdoor rooms. While it was a social space for numerous faculty events, it was also the counter-point education space to the indoor “Centre-space.” The four viewing sides gave all of those inside a glimpse of the distinct Manitoba seasons.

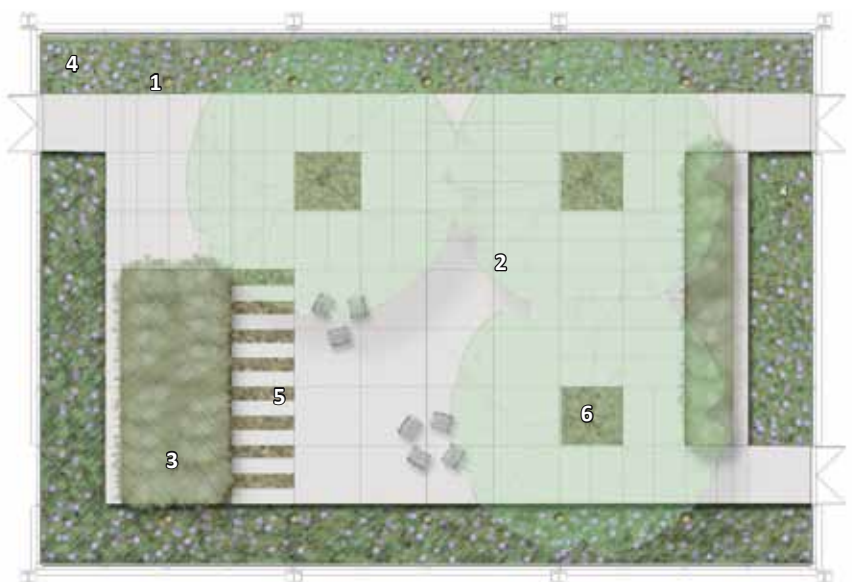
In the interim, the space has still been actively used by students and the Architecture 2 Gallery committee, for snow and ice sculpture research, art exhibits and barbeques.

THE DESIGN

The new design allows all of the old activities to take place, as well as many others, but introduces new planting technology that will protect the space and help the growth of the three main birch shade trees. Within the courtyard, a system of anchors and post pockets are also being incorporated to assist with displays and temporary art installations. The cast-in-place hard surface will accommodate gatherings, channel people through the three

doorways and the six groundcover and native perennial planting beds will provide seasonal and visual delight. Trees will be planted using the Deep Root ‘Silva’ tree cell system. The “silva cell” technology not only provides a wealth of high quality soil for the tree roots but also contains the roots and prevents them from pulling moisture from the clay sub grade. Micro irrigation and a network of sub drains are also included to maintain soil moisture balance while ensuring that plants have the water they need and excess water is carried away.

Professors Eduardo Aquino and Neil Minuk are exploring furniture options. Their inspiration may come from the fact that the building’s principal designer, James Donahue, in conjunction with Douglas Simpson and the National Research Council, had developed the **world’s** first moulded plastic furniture prototype in 1946 – three years before the Eames organization swept the world marketplace. ►



left page: axonometric showing preliminary concept
above: courtyard plan 1. sockets for exhibit frames 2. tree root inspection ports 3. grass/native perennial display garden
4. periwinkle groundcover 5. creeping jenny ground cover 6. paper birch specimens

THE FUNDING

In order to secure funding for the new courtyard redevelopment, a campaign was initiated by representatives of the "Class of 64." Robert Ledingham (B.I.D. 1964, LL.D. 2006, F.I.D.I.B.C., F.I.D.C., F.I.I.D.A.) was approached by former classmates Faye Hellner (B.I.D. 1964), Gary Hack (B.Arch. 1964) and Richard Henriquez (B.Arch. 1964) and came forward in 2007 to pledge \$110,000 in support of the project. "It's a nice way of acknowledging and paying back for the education that you received from the University," says Ledingham.

An excerpt from the citation prepared when Robert Ledingham was recognized by the University of Manitoba with his LL.D. in 2006:

"Mr. Robert Ledingham of Vancouver-based Ledingham Design Consultants has held a distinguished career in Interior Design. Born in Ottawa and raised in Saskatoon, Mr. Ledingham attended the University of Manitoba's Faculty of Architecture, where he graduated with a Bachelor of Interior Design in 1964. He began his consulting practice in the mid-1970's in Vancouver, where he has become one of Canada's most celebrated interior designers.

Mr. Ledingham has been widely recognised by his peers and by the community for an extraordinary career; distinguished by excellence and service. He represents

the finest example of the Interior Design professional, with projects ranging from extraordinary residential development to Whistler's Westin and Pan Pacific Hotels. His 25 awards for excellence in local, national and international design attest to his sustained leadership in the field of Interior Design practice in North America. In 1998, he received the International Interior Design Association Leadership Award — the first time this honour was bestowed upon a Canadian.

Mr. Ledingham's design practice is based upon a design ethos that inspires. It is a philosophy that proposes good design must express function and comfort, and project individual style. Mr. Ledingham has raised the profile of Interior Design in Canada and North America by establishing one of the largest Interior Design practices in the Pacific Northwest specializing in residential interiors. His work is international in scope. As one award citation stated, "Perhaps, because styles come and go so quickly, few interior designers can lay claim to a long career, let alone a brilliant one. Robert Ledingham is one of these few." He is a designer first and foremost, which means he is concerned as much with function as with form. It has been said that, "beyond its perfect detail and profound sense of order, the thing that becomes apparent with Robert Ledingham's work is its timelessness."

At a time when quality of life is being more closely linked to the design profes-

sions, the Faculty of Architecture takes great pride in Mr. Ledingham's success in promoting design excellence in North America. He is the single most published Interior Designer in Canada with his work represented in 20 publications. That profile has not only celebrated his own work, but also the role of the University of Manitoba as his alma mater."

STATUS

The design has been approved by all who must approve such projects at the University, and at this time the design team is awaiting the result of the tender call which was issued at the beginning of July. As the courtyard is indeed in the centre of the building all necessary equipment for construction must be craned in over the roof, and all discarded material taken out in a similar fashion. Anything too large cannot come through the building and the doors to the space, so it too must be transported overhead. As Glen Manning, the "Partner-in-charge" of the project noted, "Access will indeed be the biggest challenge for construction — watch for some creative solutions to building this ship in a bottle."

We look forward to the completion of the space and the journey toward shade and wildlife that eventually will occur. We thank all of those who have made a contribution to the project and the suppliers that have made donations to ensure the project comes in on budget. **N**



east section

J.A. RUSSELL BURSARY UPDATE

BY DOUG CLARK, EXECUTIVE DIRECTOR, PARTNERS PROGRAM

THANK YOU to all who responded to our request to keep alive and honour the legacy of John A. Russell by donating to the J.A. Russell Bursary.

During this past year, through your donations and the matching funds from the Manitoba Scholarship and Bursary Initiative (MSBI) program, we have successfully increased the value of the original capital investment by over 200%.

Since the bursary was first established in 1963 to support students, approximately \$1,500 has been distributed each year. In the future, as a result of the generosity of friends, family and alumni, the fund will be able to support annual awards of approximately \$6,500.

Professor Russell, for whom the recently renovated main Architecture building is named, taught at the university for 38 years, serving as the director of the architecture program for 20 years, and as the first dean of Architecture when the program became a Faculty in 1964. His generosity and willingness to assist students with their education was as important as profiling the Faculty and the importance of design in the Prairies and Canada. In both areas he is remembered

with respect and admiration by former students and the design community.

Current students with no personal connection to the first Dean are reminded of his tenure by the single plaque in the Architecture building foyer commemorating his contribution to the school, as well as his legacy which continues to assist students with materials and supplies (a significant part of the education process at the school). Many will remember that the six plus years of education required to obtain the Master's level degree comes not only with tuition, living and text book costs, but also travel, photography and material expenses (which often far exceed the basic University charges). It is projected that the annual costs for students beyond living expenses can easily range from \$11,000-\$17,000 per year. One recent recipient noted "building models is expensive, so any money you get helps make it easier."

The Bursary will continue to grow, and the Faculty, as well as John's children Nancy LeBlond and Barry Russell, thank all who have responded this past year to increase the level of support and strengthen the impact this financial incentive will have on students within the

Faculty. Stan Osaka (B.Arch. 1957, M.Arch. CP 1958), as Chair of the Class of '57 organizing committee, remembers well the generosity that Dean Russell bestowed on the students and was very supportive of the goal to increase support for this bursary. Herbert Stewart (B.Arch. 1952) recently wrote, "I have just received the letter sent by Barry Russell, Nancy LeBlond and Stan Osaka in regard to the J.A. Russell Bursaries. It is a beautiful letter and that is why I am responding immediately. It was so good to see that photo of Professor Russell sitting and smiling in his office chair. Sure brought back memories for me from sixty years ago, sitting across the desk from him...He and that faculty had a big influence on my life. Thank you Barry, Nancy and Stan."

It is our hope to continue the growth of the J.A. Russell Bursary.

For more information, please contact:

Doug Clark, FCSLA, MCIP

Executive Director

Partners Program

t 204.474.6801 f 204.474.7532

clarkd@cc.umanitoba.ca

OR visit our website at

www.umanitoba.ca/architecture to make a donation on-line. 



John A. Russell, June 1964

COHOS EVAMY

i n t e g r a t e d e s i g n ™

COHOS EVAMY'S MULTI-DISCIPLINARY AND INTEGRATED APPROACH MAKES THE DIFFERENCE

COHOS EVAMY IS A MEMBER OF PARTNERS PROGRAM.

When new clients approach Cohos Evamy, they often express frustration at the lack of collaboration in the design and construction industries. This is a seminal challenge, and they've taken it to heart in designing what they believe is a better process.

The reason for the problem is disarmingly simple. The different disciplines in professional practice have a deep-seated tendency to work in silos. Added to this, the traditional design model has been essentially linear, and this has perpetuated the silo mentality.

The good news is that it does not have to be this way. As far back as the 1960s they were starting to realize that integrated thinking leads to better design and better performance in their buildings.

Their architects, interior designers, engineers, planners, and urban designers work together. And at Cohos Evamy they mean that literally. They work side-by-side, under one roof, from the very start of a project through to completion.

Multiple perspectives are brought to bear early on; synergies are identified, creative solutions developed, dead ends avoided, schedules accelerated and communication and coordination enhanced. All stakeholders contribute to the design through an iterative process that considers each of the building's major components and systems. The approach is holistic, inclusive and creative.

Add to this a commitment to quality and sustainability, and you have results that make the difference.

Established in 1960, Cohos Evamy integratedesign™ has a track record of integrated design excellence through more than 48 years of practice. With over 85 LEED® accredited professionals available in all disciplines, Cohos Evamy is committed to the practice of sustainable design on all projects. Using the most current technology and working from its offices in Calgary, Edmonton and Toronto, Cohos Evamy's strength is in its 300 people who deliver excellence in architecture, engineering, interior design and planning. For more information visit

WWW.COHOS-EVAMY.COM

CASE STUDIES



PCL Centennial Learning Centre, Edmonton: This LEED® Gold Learning Centre is the headquarters building for North American PCL Construction Resources Ltd. built to celebrate the company's centennial. All architectural, interior design and engineering services by Cohos Evamy (Photo by Ray Steinke Photography)



Hall D - Shaw Conference Centre, Edmonton: Hall D received an Award of Excellence in Interior Design at the 2008 Prairie Design Awards. All architectural, interior design and engineering services by Cohos Evamy



Customspace – Cohos Evamy's Calgary Studio: Our award-winning LEED® Silver studio reflects our passion for collaborative design and our commitment to community and a sustainable future. All architectural, interior design and engineering services by Cohos Evamy (Photo by Ray Steinke Photography)

COHOS EVAMY INTEGRATEDDESIGN™ TAKES TOP HONOURS AT THE ANTRON DESIGN AWARDS IN SAN FRANCISCO

Edmonton, Calgary, Toronto, May 1, 2008 – Cohos Evamy integratedesign™ received top honours for the design of Edmonton's PCL Centennial Learning Centre (see Case Studies on previous page) at the Antron Carpet Fiber Design Awards, held April 24th at the St. Regis Hotel in San Francisco, California. The Design Awards, now in their 23rd year, recognize excellence in interior design specifically those who are setting new standards of creativity through the innovative application of carpet.

Cohos Evamy's design for the PCL Centennial Learning Centre took top honours in its Public Spaces category, in addition to being recognized as the grand prize recipient for the evening; a significant honor for the Canadian design firm. The Cohos Evamy team was present to accept both awards, in the company of nominees from a number of well-recognized American design firms, clients, colleagues and representatives from the industry.

"The carpet was a critical design element, as it was one of the few applied finishes. It needed to align with the strength of the architectural forms and finishes that are intertwined with the interior of the building. The scale and proportion of the carpet recesses were designed as grounding horizontal elements in keeping with the architectural forms," says Michelle Sigurdson (B.I.D. 1987), Interior Designer and Associate. (Stephen Boyd (B.E.S. 1990) was an architect on the project.)

The PCL Centennial Learning Centre, built in celebration of PCL's 100th Anniversary, houses state-of-the-art training rooms, boardrooms, offices and an Assembly Hall overlooking landscaped gardens. The desire of the client to reflect its core business of construction was key to the project and this vision was translated into a design approach that celebrates construction excellence, expressing and incorporating the structural, mechanical and electrical engineering systems into the architecture and interior design.

The carpet has a strong design vocabulary of texture, pattern and coloration to complement the forms and volumes of the interior and the material palette. This was especially relevant for the Assembly Hall which, because of its two-storey volume, was viewed from the main floor and the lower floor from very different perspectives. The orientation of the carpet was determined on site during construction for the maximum effect of the sculptural pattern from key viewpoints. Carpeted areas are set into recesses in the ground, polished concrete floors designated specifically for public and gathering spaces in the building. The carpet is a key component for providing humanistic and acoustical qualities to the selected spaces.



carpet detail in Assembly Hall (Photo by Bluefish Photography)



Assembly Hall (Photo by Bluefish Photography)

PCL Centennial Learning Centre, Edmonton, AB


Owner PCL Construction Resources Inc.

Interior Design, Architectural & Engineering
Cohos Evamy integratedesign™

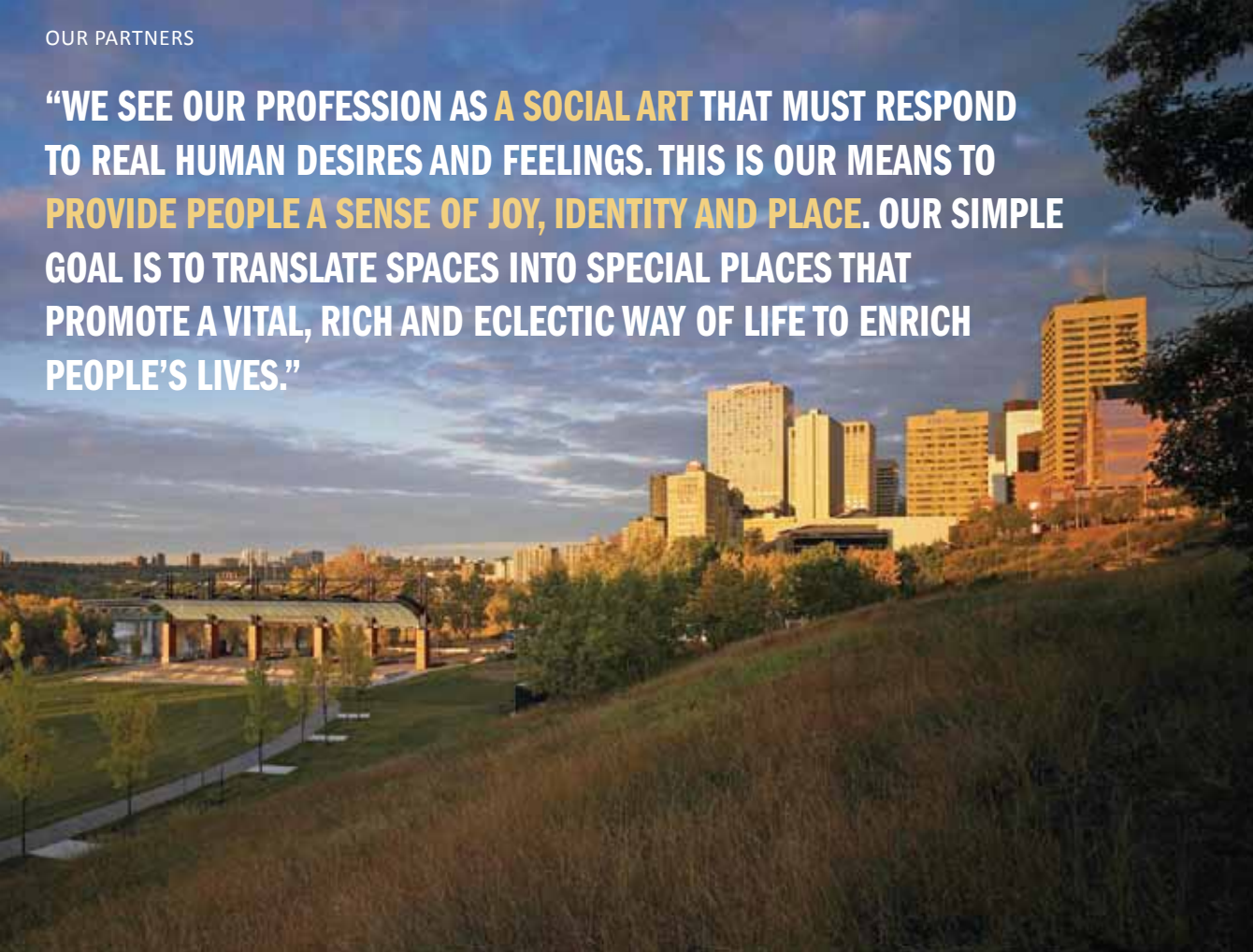
General Contractor PCL Construction Management Inc.

For further information please contact:

Naomi Minja
Communications Director
Cohos Evamy integratedesign™
t 780.665.2372
minjan@cohos-evamy.com

For information about the Antron Carpet Fiber Design Awards visit:
www.antron.net 

“WE SEE OUR PROFESSION AS A SOCIAL ART THAT MUST RESPOND TO REAL HUMAN DESIRES AND FEELINGS. THIS IS OUR MEANS TO PROVIDE PEOPLE A SENSE OF JOY, IDENTITY AND PLACE. OUR SIMPLE GOAL IS TO TRANSLATE SPACES INTO SPECIAL PLACES THAT PROMOTE A VITAL, RICH AND ECLECTIC WAY OF LIFE TO ENRICH PEOPLE’S LIVES.”



2008 CSLA National Citation Award: Shumka Stage (Millennium Plaza), Louise McKinney Riverfront Park, Edmonton AB

CARLYLE + ASSOCIATES

LANDSCAPE ARCHITECTURE + URBAN DESIGN

THE PRACTICE

Since 1985, Carlyle + Associates, a limited liability corporation, has undertaken a wide range of urban design and landscape architecture projects, earning a reputation not only for engaging creativity, but also for meticulous planning. Attention to detail is the hallmark of services provided to clients that include governments, the development industry, public corporations, design professionals and individuals.

Adept at translating client goals into tangible forms, the firm is known for responsible project management. Project schedules are met, budgets are respected.


While Carlyle + Associates handles virtually any job, it is also small enough to consider every project special. The relatively small size of the firm enables Douglas Carlyle, the firm’s founder and principal, to manage and direct each project from concept through to completion. A clear commitment to quality has seen Carlyle + Associates receive awards from the Canadian Society of Landscape Architects for such projects as Edmonton’s Victoria Promenade, Calgary’s Bow Valley Centre and Lloydminster’s Border Marker.



DOUGLAS CARLYLE (B.E.S. 1974, M.L.A.RCH. 1979) WITH CARLYLE + ASSOCIATES IS A MEMBER OF PARTNERS PROGRAM.

DESIGN PHILOSOPHY

Urban designers generally focus on process, while landscape architects are more often concerned with product. Carlyle + Associates applies an understanding from both disciplines to its undertakings. As a result, each project benefits from the firm’s entire range of experience.

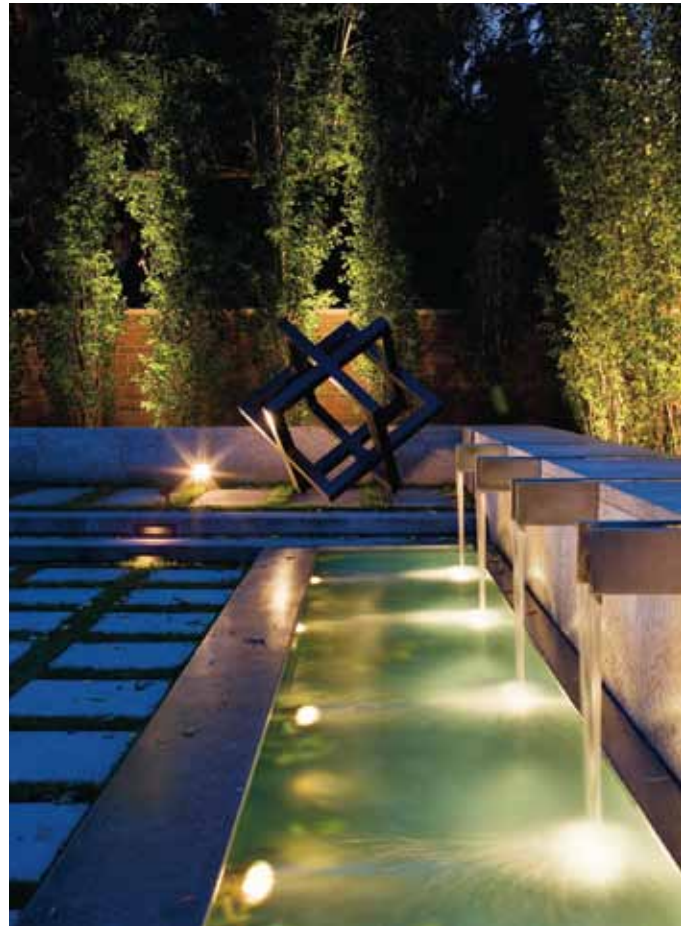
The philosophy of enriching the quality of life, whether a public project or private garden, is firmly rooted in the traditions of civic art. This approach, unique to Carlyle + Associates, sees aesthetic concerns and a respect for human values and activities accorded a high priority. The results are apparent in meaningful places which have human scale and an engaging dimension. Each place is a setting for life. 



Shumka Stage (Millennium Plaza) at dawn



2008 CSLA Regional Merit Award: An Alberta City Garden



An Alberta City Garden



2008 CSLA Regional Citation Award: PCL Centennial Learning Centre



Friesen Tokar Architects + Landscape + Interior Designers

THE STRAND ON WATERFRONT DRIVE

IN FEBRUARY 2004, CENTREVENTURE RELEASED A REQUEST FOR PROPOSALS FOR DEVELOPMENT IDEAS FOR 6 PARCELS OF LAND ALONG WATERFRONT DRIVE ON THE EASTERN EDGE OF THE HISTORIC EXCHANGE DISTRICT [IN WINNIPEG]. FOUR PROPOSALS WERE EVENTUALLY SELECTED, BASED ON MERIT, FROM THE NINETEEN SUBMISSIONS INCLUDING 'THE STRAND', A SIX-STOREY MIXED-USE DEVELOPMENT AT 300 WATERFRONT.

KEN MACKINNON (M.ARCH. 1998) WITH FRIESEN TOKAR IS A MEMBER OF PARTNERS PROGRAM.

The site was selected to become part of a continuous streetscape, to define an urban edge and to create a corner building with two primary façades. The building design is contemporary, with modern proportions and large expanses of glass. It is, however, compatible and respectful of the historic nature of the area, due to its scale (six stories), proportional punched windows, brick façades and quality of construction.

The building is designed to interact with the street and the riverbank park. The main floor is glazed storefront with direct access to the sidewalk. Upper floor access is from the corner plaza. Balconies interact playfully with the building façade and sidewalk, cantilevering one metre over the property line in a gesture toward Stephen Juba Park.

As a mixed-use urban strategy, the building functions include residential condominiums (floors 3 thru 6), professional offices (2nd floor offices for Friesen Tokar) and commercial/retail on the ground floor. Indoor parking is hidden behind the main floor commercial/retail space, half a level below grade and half a level above grade. Parking provided is minimal, encouraging other forms of transportation.

In January 2008, Friesen Tokar occupied the second floor office space. Two of the firm's partners, Rudy Friesen (B.Arch 1965) and Brian Tokar (B.Arch 1970), also occupied two of 'The Strand' condominium units. This commitment to the historic urban centre of the City, coupled with the use of green building practices, marks Friesen Tokar's commitment to environmentally sustainable urban development. The offices are currently awaiting a LEED® CI designation from the Canada Green Building Council.

The design and location of the office, the addition of showering facilities and secure bicycle storage, and the firm's participation in the City's Transit Ecopass program, has dramatically

reduced the firm's overall carbon footprint. This commitment to the environment is merely one step in an overall strategy that emphasizes sustainable practices. While currently working on, what will likely be, Manitoba's first LEED® Platinum building, Friesen Tokar is looking beyond LEED® and has committed to the 2030 Challenge of providing carbon-neutral buildings as a standard practice by the year 2030. [N](#)



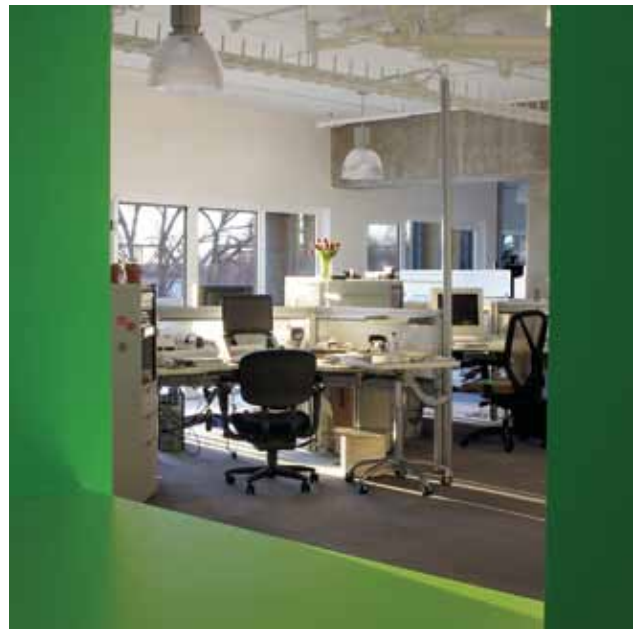
Friesen Tokar Office, view through lunchroom



The Strand, view from Stephan Juba Park



The Strand, view from entry plaza



Friesen Tokar Office, team pods with a view

THE CANADIAN MUSEUM FOR HUMAN RIGHTS

TARGETED TO OPEN IN 2012, THE CANADIAN MUSEUM FOR HUMAN RIGHTS IS POISED TO BE CANADA'S FIRST FEDERAL MUSEUM DEVOTED TO THE TOPIC OF HUMAN RIGHTS. THE MUSEUM'S MISSION IS TO ADVANCE UNDERSTANDING AND SUPPORT FOR HUMAN RIGHTS IN CANADA AND THROUGHOUT THE WORLD.

AS PRIME CONSULTANT, SMITH CARTER IS WORKING WITH THE DESIGN TEAM OF ANTOINE PREDOCK (DESIGN ARCHITECT), THE MITCHELL PARTNERSHIP (MECHANICAL ENGINEERS), MULVEY + BANANI (ELECTRICAL ENGINEERS), HALCROW YOLLES (STRUCTURAL ENGINEERS), SCATLIFF + MILLER + MURRAY (LANDSCAPE) AND PCL (CONSTRUCTION MANAGER, ON PAGE 24). LOCAL ENGINEERING SERVICES WILL BE PROVIDED BY CROSIER KILGOUR & PARTNERS (STRUCTURAL), SMS ENGINEERING (MECHANICAL), MCW/AGE (ELECTRICAL) AND KGS GROUP (CIVIL). RALPH APPELBAUM ASSOCIATES AND LORD CULTURAL RESOURCES WERE RESPONSIBLE FOR PRELIMINARY PROGRAMMING AND EXHIBIT DESIGN.

ESTHER PATZIA (B.I.D. 1982) AND JIM YAMASHITA (B.ARCH. 1963) WITH SMITH CARTER ARE MEMBERS OF PARTNERS PROGRAM



Great Hall interior perspective
image: Antoine Predock Architect

ROOTS OF HUMANITY

The Canadian Museum for Human Rights is rooted in humanity, making the fundamental commonality of humankind visible in the building's architecture. It is intended to be a symbolic apparition of ice, clouds and stone in a field of prairie grass. Carved into the earth and dissolving into the city skyline, the abstract ephemeral wings of a white dove embrace a mythic stone mountain of 450 million year old Tyndall limestone, in the creation of a unifying and timeless landmark for all nations and cultures of the world.

BUILDING FORM

Although the overall form is circular, it is a highly sculptured mass rising out of the site, almost like a geological formation. The galleries are clad in native limestone and present a high contrast to the transparency of the cloud-like enclosure around the administrative functions.

EPIC JOURNEY

The journey through the museum parallels an epic journey through life. It begins with a descent into the earth, where visitors enter through **ROOTS**, a powerfully symbolic recognition of the earth as a spiritual center for many indigenous cultures. Protective stone arms are suggestive of an ancient geological event. Clutching the earth, the roots are calibrated to block winds and celebrate the sun, marking paths of equinox and solstice. Con-

Smith Carter

taining the essential public interface functions of the museum, the roots create a framework for ceremonial outdoor events with roof terraces and amphitheatre seating.

This descent advances visitors into the heart of the building - the **GREAT HALL**. Carved from the earth, the archaeologically rich void of the Great Hall evokes the memory of ancient gatherings at the Forks, of First Nations peoples, settlers and immigrants. Light filters down through fissures in stone, illuminating the gathering area.

The visitor moves up through **GALLERIES** on a series of ramps. The galleries themselves are stone vessels, stacked to shelter the museum from the wind and glowing with light filtered through thin sheets of alabaster. They are designed to encourage feelings of empathy, increase knowledge, promote rethinking of attitudes and foster skill development for taking action. Subtractive full stone modules and glazed head joints suggest aperture view and light potential. Throughout the journey, visitors encounter controlled views to the east across the river in order to connect with the outside world.

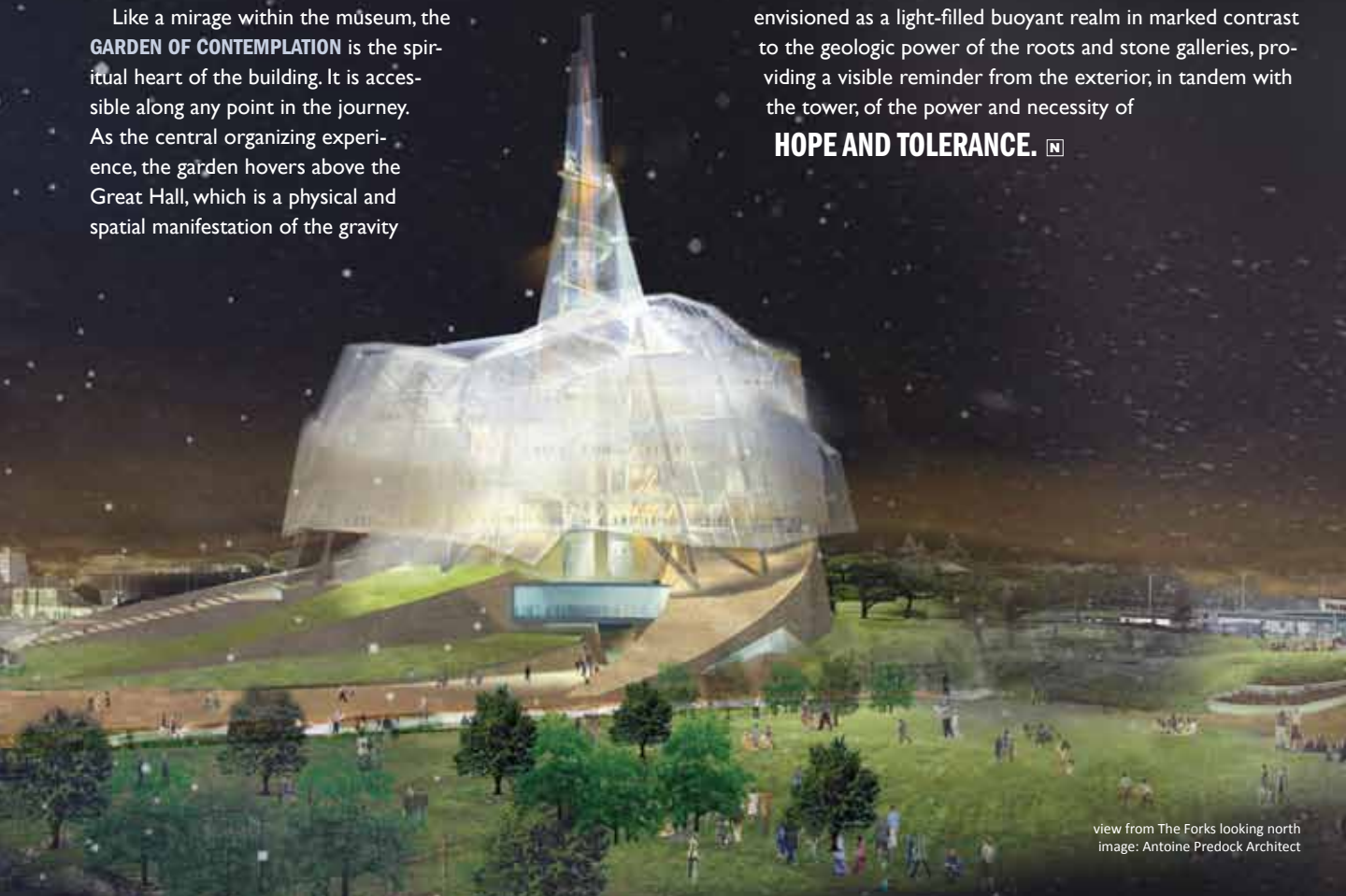
Like a mirage within the museum, the **GARDEN OF CONTEMPLATION** is the spiritual heart of the building. It is accessible along any point in the journey. As the central organizing experience, the garden hovers above the Great Hall, which is a physical and spatial manifestation of the gravity

of content presented in the museum. Basalt stones cover the top surface of the timeless granite monolith. Water and medicinal plants define space and content. The First Nations sacred relationship to water is honoured. A place of healing and solace amidst reflections of earth and sky, the space in and around the water garden functions as a purifying environmental lung reinforcing the fundamental environmental ethic, which grounds the building.

The journey culminates in an ascent through the light-filled **TOWER OF HOPE**, which morphs from the crystalline cloud and provides a visual release from the internalized intensity of the museum to panoramic views of sky, city and nature. It rises to a height of over 100 meters and serves as an iconic landmark visible across the plains of Manitoba. Glacial in its timelessness, the Tower of Hope is a beacon for humanity. Symbolic of changes in the physical state of water, material and form speak of the life-affirming hope for positive changes in humanity. Visitors can ascend the tower to a series of viewing platforms with 360 degree views to reconnect to the city and the world outside the museum.

An allusion to the vaporous state of water, the **CLOUD** houses the quotidian functional support of the museum. It is envisioned as a light-filled buoyant realm in marked contrast to the geologic power of the roots and stone galleries, providing a visible reminder from the exterior, in tandem with the tower, of the power and necessity of

HOPE AND TOLERANCE. N



view from The Forks looking north
image: Antoine Predock Architect



Stantec

“WE’RE PROUD OF THE FACT THAT APPROXIMATELY 90% OF OUR PROFESSIONAL STAFF RECEIVED THEIR TRAINING AT THE UNIVERSITY OF MANITOBA, FACULTY OF ARCHITECTURE. WE BUILD STRONG TEAMS BY CONNECTING EXPERIENCED PEOPLE WITH NEW GRADUATES. THE RESULT IS A VIBRANT COLLABORATION THAT OFFERS THE BEST IDEAS AND SOLUTIONS TO OUR CLIENTS.” JOHN C. PETERSMEYER FRAIC, PRINCIPAL, STANTEC ARCHITECTURE



reception (second floor), Manitoba Blue Cross Corporate Office

JOHN PETERSMEYER (B.ARCH. 1969) WITH STANTEC ARCHITECTURE IS A MEMBER OF PARTNERS PROGRAM.

In 2004, Stantec Facility and Planning Operations was engaged by Manitoba Blue Cross to assist in identifying the corporation’s strategic real estate requirements and to identify the best solution for their future facility needs. This process led Blue Cross to acquire 599 Empress Street, a Winnipeg architectural landmark, long vacant and in disrepair.

Stantec Architecture and Interior Design was then engaged to guide the architectural renewal and interior workplace devel-

opment project. “It’s one of Winnipeg’s best examples of the International Style and a favourite building of mine,” said Todd Littleford (B.A. 1985, B.I.D. 1989), Associate, Stantec Interior Design. “It was very important to me that I get the opportunity to be part of the project team.”

The original single-storey building was designed in 1959 by Libling Michener Architects and a second storey was added in 1970. The exterior scope of work involved thoughtful restoration of the exterior architectural details, while making necessary modifications to accommodate today’s accessibility standards. In addition, the mechanical and electrical systems were redesigned and the building envelope upgraded. This work qualified the



boardroom, Manitoba Blue Cross Corporate Office



reception (main floor), Manitoba Blue Cross Corporate Office



exterior, Manitoba Blue Cross Corporate Office

structure for both the federal Commercial Building Incentive Program (CBIP) and the Manitoba Hydro Power Smart Program.

Inside the building, a neutral colour palate, bold accents and stone and wood paneling reflect the era of the architectural precedent. Sympathetic to the exterior glazing, large expanses of frameless interior glass extend from floor to ceiling, delivering natural light and outdoor views deep into the floorplate. Travertine wall panels were salvaged from the original building lobby and reinstalled. Materials that could not be salvaged, such as the terrazzo floor, were reproduced.

The result is modern headquarters that represents Manitoba Blue Cross's corporate vision and values. Stantec's work on the building has been recognized by a Heritage Winnipeg Preserva-

tion Award for modernist architecture and a Prairie Design Award of Merit celebrating creativity in architecture and interior design.

Cindy Rodych (B.I.D. 1984, M.F.M. 1998), Stantec Senior Principal and facility management professional, credits the people and passion behind the project. "Key to the project's success was the integrated team of talented facility management consultants, architects and interior designers we have assembled in Winnipeg. Our people and their passion for renewing this significant landmark, coupled with Manitoba Blue Cross's strong commitment to preserving the building's historic relevance, ensured all the right decisions were made." [N](#)



ALFRED SCHLEIER WITH PCL CONSTRUCTORS CANADA IS A MEMBER OF PARTNERS PROGRAM.

MANITOBA HYDRO DOWNTOWN OFFICE, UNDER CONSTRUCTION IN WINNIPEG

The Project is a 21-floor office tower with a three-storey podium and one level of underground parking. There is also a two-storey mechanical penthouse. The project is pursuing a LEED® Gold Certification. The building features in-floor heating, double wall curtain wall system, solar chimney, geothermal wells and a green roof.



Manitoba Hydro Downtown Office

SIEMENS INSTITUTE FOR ADVANCED MEDICINE, UNDER CONSTRUCTION IN WINNIPEG

The Siemens Institute for Advanced Medicine (SIAM) facility at Health Sciences Centre for Winnipeg Regional Health Authority is a new 8,420 m², six-floor research building. The Building will feature state-of-the-art medical research laboratories with Cyclotron Suite, Linear Accelerator Suite and real time MRI.

SIAM will be a centre for innovative medical technologies in Manitoba and Canada. The building is connected to the existing buildings at the basement, main and second levels.

The key features of the new building include the following:

- Cyclotron Suite in the Basement. Cyclotron produces radio pharmaceuticals required to operate a PET Scanner.
- Artiste Linear Accelerator (Linac) Suite in the basement. Neuroscience Artiste is a high-energy X-Ray operating machine able to perform surgeries on patients without open cut.
- Four open floors for future tenant improvements. One of the floors will house three operating rooms with real time MRI.
- Promenade on the main floor. The promenade will serve as a main entrance to the Health Sciences Centre from William Avenue.
- Retail space on the main floor for future tenant development.
- Laboratories to support neurosciences research and Cyclotron operations.

The building foundation, main floor framing, second floor framing and cores of the remaining floors are structural concrete with the balance of the structure being structural steel. Floors are concrete on metal deck.

Construction started in April 2007 and is scheduled for completion in March 2009.



The Siemens Institute for Advanced Medicine (SIAM)

CANADIAN MUSEUM FOR HUMAN RIGHTS, UP AND COMING...

PCL Constructors Canada Inc. has been engaged as the construction manager for the preconstruction design development stage on the Canadian Museum For Human Rights project. The museum will be located in Winnipeg at The Forks, a National Historic site, at the confluence of the Red and Assiniboine Rivers.

This building will be unique and one of Canada's most important national museums, as well as being Canada's first national museum to be located outside of the National Capitol Region. (For more information on the Canadian Museum For Human Rights see pages 20-21.) [N](#)



Canadian Museum for Human Rights



LANEY STEWART (B.I.D. 2001)
WITH THE PIDIM IS A MEMBER OF
PARTNERS PROGRAM.

This year, with the support of the Partners Program, the Professional Interior Designers Institute of Manitoba had the pleasure of bringing in a special guest lecturer for their Annual General Meeting. The guest lecturer, Mogens Smed (DIRTT), spoke on the topic of Design, Bottom Line and the Environment. Before the thought-provoking lecture, the PIDIM held their Annual General Meeting where they welcomed new council members as well as said good-bye to a few, who were honoured with Stellas. A Stella recognizes a member's contributions while serving on the Executive Council. Council Members presented with a Stella were Jason Kasper, who served as Registrar, President and Past President for the last 4 years and Heather Ferguson, who served as Vice President for one year.

The elected PIDIM Council for 2008 is:

Laney Stewart	President
Laurie Wardrope	Past President
Liz Sellors	Treasurer
Michelle Du	Registrar
Jen Wiwchar-Fast	NCIDQ (National Council for Interior Design Qualification)
Kristin Sidoryk	Publicity and Public Relations
Nadine Roch	Professional
Heather Miller	Provisional
Andrea Hilderman	Continuing Education
Brian Everton	IDC (Interior Designers of Canada)



Stella recipient Jason Kasper with Laney Stewart



Bruce Wardrope, Emeritus recipient Margaret Stinson and Laney Stewart

At the Annual General Meeting, the PIDIM Council chose to nominate a member for the Emeritus Category. Emeritus status is given to a retired member who has rendered meritorious service to the association. This year's recipient of the Emeritus membership had indeed made significant contributions to the profession, her community and to the lives of so many around her. Margaret Stinson was the Emeritus nominee. [N](#)

FIFTH GENERATION OF ALSIPS SHAPING FUTURE OF FAMILY BUSINESS

THE COMPANY THAT HELPED BUILD WINNIPEG, LITERALLY BRICK-BY-BRICK

JASON ALSIP WITH ALSIP'S INDUSTRIAL PRODUCTS LTD.
IS A MEMBER OF PARTNERS PROGRAM.

Alsip's had its beginnings in Winnipeg in the late 1800s, but was officially incorporated November 20, 1905 as Alsip's Brick, Tile and Lumber Company. Founded by William Alsip, who came from Chicago, where his family ran a brick manufacturing business – intent, perhaps, on making Winnipeg the 'Chicago of the North' – the company has been handed down from father to son through five generations.

Following William's death in 1911, his three sons ran the company, which manufactured clay products, such as brick and tile flue lining for chimneys, as well as sewer pipe that was used extensively to create the original network of sewers in Winnipeg.


Alsip's brick was used in construction of Manitoba's Legislature Building, the Law Courts, Union Bank of Canada on Main Street, the original buildings at The Forks, Academy Bowling Lanes and the former City Hall. Alsip brick can be found in many of the Exchange District buildings, such as the Mariaggi Hotel and Ashdown Warehouse.



In the first half of the 20th Century, Alsip's operated five brick plants at four manufacturing sites – two plants at the company's present location, Number One Cole Avenue, at the foot of the Nairn overpass and plants in Portage la Prairie, Whitemouth and Sydney, Manitoba. The company ceased manufacturing brick in 1959.

From about 1913, Alsip's also ran a full-service lumber operation – one of Manitoba's largest – which continued through 1964 when the decision was made to focus on the company's traditional strength: masonry products. Alsip's operated a retail hardware and lumber store at various Portage Avenue locations until 1964.

Today, Alsip's Industrial Products Ltd. – as it was renamed in 1995 – sources masonry and stucco products from across North America to supply clients throughout Manitoba and Western Canada. Its products are used in commercial, institutional and residential building projects. The Asper Research Centre, Inn at The Forks, City Hall courtyard and Fountain and pathway link at The Forks are just some of the recent projects in which Alsip's has been involved.

"Our role now, as the fifth generation in the family business, is to build on the company's solid foundation and customer base by adapting to the ever-evolving marketplace, just as our predecessors did. The goal is to ensure Alsip's next 100 years are as successful as its first," noted Jason Alsip at the anniversary celebration in 2005. Jason is currently the Director of National Sales and Brad, his brother is the General Manager of the Company. They are responsible for taking over the business from their father Wayne who has been president since 1986. 



pathway link at The Forks
(Photo provided by Scatliff + Miller + Murray)



above: ASPER Institute
below: Inn at the Forks (Photos provided by Smith Carter Architects and Engineers Inc.)



VANCOUVER, FALSE CREEK STUDIO: VISITING VANCOUVER + SEATTLE

BY LEANNE MUIR,
GRADUATE STUDENT, LANDSCAPE ARCHITECTURE

Studio seven is the final required studio in the Landscape Architecture Masters Program. The studio is described as an “advanced investigation of physical form within the context of urban and regional problem domains.” This is the second year the studio site has been located outside of Winnipeg. The studio progresses from larger-scale planning issues down to site design and detailed construction documentation.

Vancouver's False Creek starts at the eastern end of English Bay and ends within one kilometer of Burrard Inlet, separating the city's downtown core from south Vancouver. It is a waterfront area in transition from heavy industry to high-priced housing and recreation opportunities. The site includes the federally funded and highly successful Granville Island, remnants of the

1986 EXPO (including the EXPO centre, now Science World), condo initiatives which have resulted in some of the most highly priced real estate in North America and, most recently, South East False Creek, a mixed-use development that includes the 2010 Olympic Village.

Surrounded by water and mountains, Vancouver has one of the mildest climates



in Canada. It also has a very active pedestrian environment and the fourth highest population density on the continent after New York, San Francisco and Mexico City. The city has a well-used greenway system providing an extensive network of cycle and walkways, which have established False Creek as both a recreation and transportation hub. Vancouver's development

has created hype throughout Canada and North America and each year millions of visitors come to the city to experience the place everyone is talking about.

This was my first trip to Vancouver and I was hoping to experience first hand the innovative landscape architecture I had assumed would be part of False Creek's rapid development and privileged geo-

graphic location. My first impressions of the waterfront were quite different than I had expected. Although pleasing, with a wonderful view of both the mountains and the iconic Vancouver architecture, the False Creek waterfront seemed to be missing the elements of a place that make it unique and stimulating. ►

Washington Mutual Bank rooftop terrace
(Photo by Professor Alan Tate. All others by Leanne Muir.)



2010 Olympic Village, south east False Creek, Vancouver



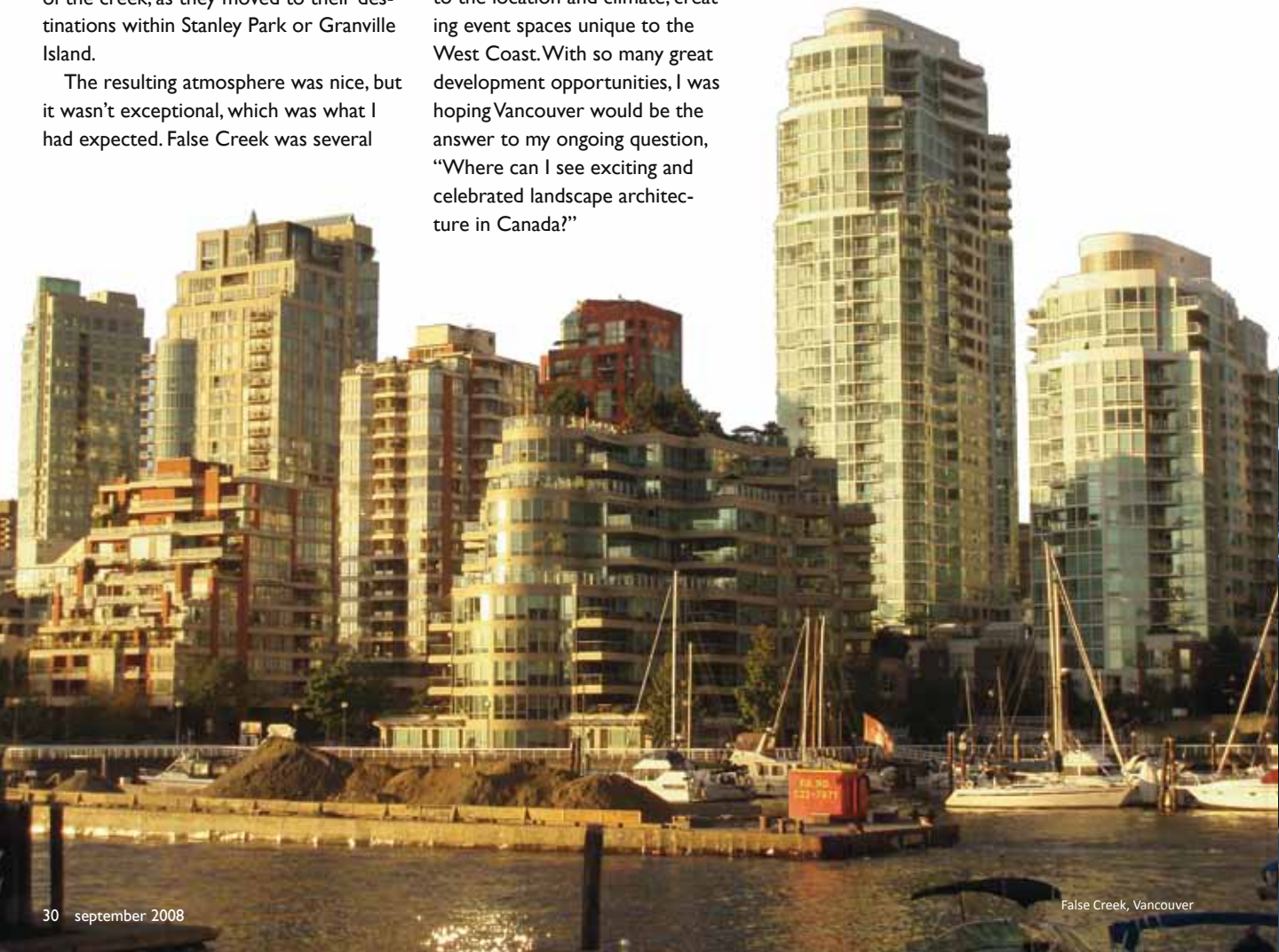
remnants of old False Creek, Vancouver

There were many people using the green spaces along the seawall and several well cared for, densely planted courtyards that separated the high-rise condominiums from the public water walk. Public art dotted the walk and cycle ways, giving insight into the transformations that have occurred in the area. The waterfront was busy with several dog-walkers, joggers and boaters continually zigzagging the length of the creek, as they moved to their destinations within Stanley Park or Granville Island.

The resulting atmosphere was nice, but it wasn't exceptional, which was what I had expected. False Creek was several

pieces forced together, creating a somewhat disjointed waterfront that has not yet reached its full potential. It lacked the energy and attraction needed for a world-class city. I had envisioned highly detailed and innovative landscapes that would bridge the gap between downtown Vancouver and the pedestrian waterfront at False Creek. I was hoping to see landscape initiatives that responded to the location and climate, creating event spaces unique to the West Coast. With so many great development opportunities, I was hoping Vancouver would be the answer to my ongoing question, "Where can I see exciting and celebrated landscape architecture in Canada?"

WE SPENT TWO DAYS IN VANCOUVER AND THEN HOPPED ON A BUS FOR THE 200 KILOMETER DRIVE SOUTH TO SEATTLE.



False Creek, Vancouver



The Kreielsheimer Promenade at Marion Oliver McCaw Hall by Gustafson Guthrie Nichol, Seattle



Seattle City Hall Plaza by Gustafson Guthrie Nichol

After Vancouver, Seattle was refreshing. Landscape architecture is a huge part of the city's lexicon. In a day and a half we saw nationally recognized projects, including Freeway Park, the Olympic Sculpture Park, Gasworks Park, Peter Walker's federal courthouse plaza, two beautifully conceptualized public plazas by Gustafson Guthrie Nichol (designed in part by University of Manitoba landscape graduates Gareth Loveridge and Grant Stewart) and the Washington Mutual Bank rooftop terrace (designed by Vancouver's Phillips Farevaag Smallerberg and which won National Honor Awards at both the 2007 CSLA and ASLA awards). These projects animate the spaces between the city blocks, greatly enhancing Seattle's character. They create destinations where the events of a city are encouraged to unfold and they help create the exciting pedestrian environment Seattle is known for.


I returned to Winnipeg wondering, "Why is it that we have to cross the border to see high-profile precedent-setting landscape projects?" With all the development along False Creek it seemed a missed opportunity not to have included high-quality, well-detailed landscape initiatives in the overall plan.

Visiting Seattle was both frustrating and motivating. It was invigorating to be in a city where innovative landscape architecture is celebrated—where creative public space is a priority and is valued by both the city and the public. These spaces show us why landscape architecture is such a necessary component of a city's infrastructure. The projects we visited definitely served to inspire a new level of creativity and design for the False Creek site during the studio term. An opportunity to see projects of a high caliber should be a prerequisite for every studio. Living in a city

like Winnipeg, where landscape architecture remains relatively unknown and has a low profile, makes this even more important. As we can easily forget the role that landscape architecture can take in making a city truly exceptional.

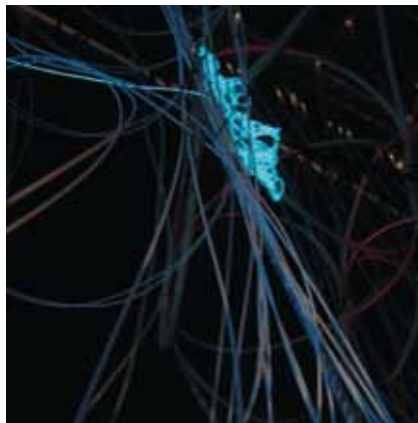
The student work produced in the Vancouver False Creek Studio won an Award of Merit in the student category at the 2008 RAIC/CSLA/CIP National Urban Design Awards.

The studio was led by Professor Alan Tate and included students Qi Liao, Charles Sands, Linda Yee, Elizabeth Thiel, Christine Haylock, Leanne Muir, Suzy Melo and Erin Sawatzky.

Thank you to Grant Stewart (B.A. 1992, B.Env. D. 1997, M.LArch. 2004), Gareth Loveridge (B.Env.D. 1996, M.LArch. 2000), Liz Wreford Taylor (B.Env.D. 2000, M.LArch. 2007) and Ian Taylor (M.LArch. 2007) currently working in Seattle, for accompanying us on our walking tour of the city. 



The Grass Blades at the Seattle Center by r-b-f Architecture



ACADIA

ASSOCIATION FOR COMPUTER AIDED DESIGN IN ARCHITECTURE

CONFERENCE OCTOBER 2007

THE METABOLIC NETWORK SENSORY WORKSHOP WAS A TWO-DAY FORAY INTO THE CONCEPT OF INTERACTIVITY, MODELING OF DYNAMIC SYSTEMS, SOFTWARE CRAFT, SENSORS AND ACTUATORS, FABRICATION AND TEXTILE ARTS.

BY MARNIE GARTRELL, GRADUATE STUDENT, ARCHITECTURE

The Dedale studio graduate students spent a very intense few days unwinding, stretching, inserting, imagining, laser cutting and manipulating a tangle of ropes and fiberglass cable dangling from a rig six metres in the air at the Dalhousie School of Architecture. The result was a work of moving architecture – a pulsing, unpredictable system that was much more dynamic than the sum of its parts.

After listening to the general vision for the installation proposed by the workshop leaders, I found myself gravitating towards a group led by architect and computer scientist Mette Ramsgard Thomsen. Dr. Thomsen is the head of CITA (Center for Information Technology and Architecture) at the Royal Danish Academy of Fine Arts.

Dr. Thomsen's approach to the installation was biological in nature – that the motors and actuators implanted or grafted within the overall rope matrix be suggestive of an autopoietic system. She challenged us to visualize how the overall installation might move, flex or pulse like a living organism. Together the different groups discussed mechanical and electrical means of actuating the rope matrix. Proxi-

imity sensors were also attached to the system, to allow the apparatus to sense observers as they passed through the ropes. The servo motors were controlled by an Arduino microcontroller; a miniature computer providing the “brains” behind the interactive sensors. The eventual installation had five different apparatuses – the clam, the flytrap, the infinity apparatus, the swerving apparatuses and the sway apparatus. Each mechanism actuated the rope matrix in a unique way while simultaneously contending with the effects of the other surrounding mechanisms at work. The sway apparatus was designed by Allan Macy and installed on the mezzanine level above the installation floor. A DC motor pulled ropes connected to the rig, which caused the suspended polls to sway back and forth in a rhythmic dance.

By the end of the two-day experience I had a new appreciation for technology and interactivity, and a hankering to try my hand at programming my own electronics. The workshop also introduced us to a variety of exciting materials, such as conductive fabrics and threads, Flexinol or Nitinol wire, fibre optic cables and

more. The workshop offered a terrific opportunity to network with some of the most influential individuals in the fields of interactive textiles and architecture and my experience led me to imagine new possibilities for a responsive gestural architecture.

This trip was made possible by funds provided by the Canadian Design Research Network/ Design Research Canada. For more information on Dedale studio please visit the studio blog at <http://www.arch.umanitoba.ca/dedale/>.

The studio was led by Professor Patrick Harrop and included students Gregory Beck Rubin, Darcy Fraser MacDonald, Candace Fempel, Evan Marnoch, Marnie Gartrell, Matthew McFetrick and Amanda Yakiwchuk. [N]

ENGAGING KATEBO: SERVICE LEARNING IN RURAL **UGANDA**



Derrick Finch walking with children in the village

I have always felt an obligation to accomplish something important, to give something back to the world that has given me so much. As a child and throughout my life I have been given the opportunity to travel the world and have been deeply shaped by it. Part of that discovery was that Architecture could give

RECIPROCAL LEARNING

The first day that we visited the site in Katebo, the foundations seemed finished and the walls were already coming up. In that instant, I realized that I had no idea how this process was going to work, in what order things would be done or what my role was supposed to be. I came to

At the forefront of this experience was the team of local craftsman that we were working with and who, despite language barriers, some initial caution and wage disputes, were willing and open to teaching us and learning from us throughout the course of the project. I appreciated that although they had never worked alongside

“TO DO SOMETHING, HOWEVER SMALL, TO MAKE OTHERS HAPPIER AND BETTER, IS THE HIGHEST AMBITION, THE MOST ELEVATING HOPE, WHICH CAN INSPIRE A HUMAN BEING.” JOHN LUBBOCK

me the tools and opportunities to make a real impact on people's lives. I felt that this course would give me a chance for personal fulfillment by offering myself to others in the form of service, hard work and dedication.

The weeks leading up to our departure for Uganda were full of anticipation for the unknown. I had no clear understanding of what to expect, beyond what the course description had outlined. Together we would be designing and building a small community project in a fishing village called Katebo, located on the banks of Lake Victoria in Uganda. It would be a collaborative process among my fellow students, instructors, a local non-government organization called African Child Foundation, the community and local trades people.

What would happen when you take eleven university students, varied in age, education and life experience, and send them to live and work together in rural Uganda for a month, without running water or electricity? I realized that it was best not to speculate. Paul Theroux once said: “True travel is launching oneself into the unknown. There is no excuse for it except that one offers oneself in a spirit of experiment.”

Katebo with the intention of providing a design service that years of education and life experience had supposedly prepared me for. The beauty of reciprocal learning was that I discovered early on that I had at least as much to learn as I had knowledge to offer.

women on a construction site before, they never made an issue of it. They were willing to teach and work with us all on equal terms. There were few things that could not be solved through observation, simple drawings, trial and error, and patience. Laughter was also a constant on site, and one of the strongest binding forces in our relationship. ►



Marla Wirasinghe hanging out with Teddy (left) and Junior (right)



the library in progress



Izak Bridgman learning bricklaying

HANDS-ON

One of the benefits of this service learning course was the opportunity to design outside of the traditional studio environment. Through this experience, we were able to discover the constraints and possibilities of building with our own hands. You begin to realize that without a back-hoe, it takes over a week to haul enough dirt to fill in a shallow foundation. Even making concrete requires chipping your own gravel and pushing bags of cement on the back of a bicycle. Each wheelbarrow load, each swing of a hoe gives you a stronger understanding of the materials and connection to the process of making.

This direct and interactive understanding of making also influences the design process. In our case, we began to understand and accept our own limitations. The realization that ensued was that our reality had situated us back to the basics of simple, uncomplicated design. The greatest discovery was that that reality did not limit creativity or our ability to give something special to the community.

Giving up the infamous Architect's ego is imperative to both service learning and collaborative design, as they offer us a different set of circumstances, whereby we have to accept that things do not always

go as planned. It is about balancing design rigour with the ability to let your ideas develop into something totally different from what you initially imagined. It is about pushing the envelope with smaller details rather than bold statements. It is about trying to improve what already exists rather than creating something completely new. It is that cultural understanding that if something has been done a certain way for a long time, there is probably a reason for it.

CONFRONTING POVERTY

Although most of our experience in Katebo was wonderful, it also had its share of frustrations. It was frustrating when things were not getting done, even though we were working as hard as we could or waking up to pouring rain for what felt like a week. It was frustrating waiting for materials to show up or vehicles to arrive. It was frustrating that the workers did not get paid for four weeks and had no choice but to stop working. It was frustrating when your body felt weak or your head was out of the game and you could not contribute as much as you wanted to.

One of the most difficult things that we had to deal with was the poverty. Living in Katebo has brought me closer to

poverty than I have ever been in my life and I think part of me found it difficult to confront the level of suffering. The truth is that this village has been ravaged by AIDS, that nearly an entire generation has been lost to this pandemic, leaving the next generation orphaned or in the care of elderly relatives. Access to basic medical services and doctors is minimal. Many of the children seem to live off of sugarcane, sometimes their only meal is a cup of porridge at school. They are hungry, their families have little money and they do not have enough food to eat. Although clean and well put together, most of the children come to school each day with the same ripped clothes and without shoes on their feet. The hardest part seems to be that their suffering cannot be blamed on a lack of effort. The people here work incredibly hard just to make it through the obstacles of daily life.

Faced with such imagery, it can be difficult to feel like we can make any sort of dent or difference. Some people even began to question whether what we are doing is even valuable. Personally, I had to constantly remind myself that any action, no matter how big or how small, can help improve people's lives. The library may just seem like a building right now, but that building is going to be used to educate,



the studio donated their tools to the workers; James Frank passes out a hard hat



back (l to r): Karl Burkheimer, Joshua Adria, Jocelyn Tanner, Katie Snyder, Rachelle Lemieux, Laura Rempel, Matthew McFetrick and Kelley Beaverford
front (l to r): Marla Wirasinghe, James Frank, Izak Bridgman, Derrick Finch and Andrew Lovatt

and that education will give the children of this village a chance to protect and support themselves in the future. At least that is the belief that I have to hold on to.

Though there may be poverty in Katebo, there is also a richness of spirit that is often missing back home. This spirit is expressed particularly through the attitude of the people, who for the most part were warm and friendly, despite what one might consider difficult circumstances. They are intensely spiritual people, who may not have much, but are more than generous in sharing what they do have. The women here seem to display incredible courage and strength, whether it is by hauling a gerrycan full of water in one hand, and carrying baby on their back and a basket of supplies on their head, or whether they are raising money by making beads and mats in the Women's Empowerment Group.

The children, in particular, brought a joy to this experience that no one else could have provided. Each day I looked forward to the hugs from Junior or swinging hand-in-hand with Teddy, to our after-dinner dance parties with David and Anouk and to the school children chanting "Mzungo" (white person) with their big smiles and bright eyes. There were always at least a few children on site with us, eager to hang

out and willing to help in any way they could. Everyone here seems to find a way to use colour, music, singing, dance, play, laughter and kindness to bring light into their lives. They have an appreciation and joy for life that I found incredibly refreshing.


JOURNEY IN REFLECTION

To understand the collective impact of what all of our experiences in Uganda have had would be nearly impossible. I think that they will continue to influence our lives in ways unexpected and moments unknown. I came here with the intention of finding responsibility, usefulness, and some sort of purpose. What I discovered was that my purpose for coming here was to learn about each other, to learn about the people of Katebo and to participate in something meaningful. We had to cope with the frustrations and the harsh realities of issues beyond our control, but in the end we were proud of what we had accomplished.

Looking back at those four weeks, it is amazing to see the relationships that have developed, not only between the students and instructors, but also between the local workers and the community as well. Time is an incredible phenomenon. Being here

has allowed us to serve another community and it makes me happy to be able to do it. It is an amazing thing to do. Inturn, by immersing ourselves in this project and culture, we have been given the gift of experience and knowledge. Though travelling allows you to explore and appreciate new places and cultures, my experiences here have also allowed me to gain a new respect for home. Though a few tears fell as we left the village, I was looking forward to the comforts of my house, my family and my friends.

However, this is not the end of a journey. The objective that has been constant throughout my education is that of allowing the process to guide you. The extraordinary experiences I had in Uganda are all a part of the journey that continues to guide my life.

The studio was led by Professor Kelley Beaverford and Visiting Professor Karl Burkheimer from Oregon College of Art and Craft and included students Joshua Adria, Izak Bridgman, Derrick Finch, James Frank, Rachelle Lemieux, Matthew McFetrick, Katie Snyder, Jocelyn Tanner and Marla Wirasinghe, along with Andrew Lovatt (B.Env.D. 2004) and Laura Rempel (B.Env.D. 2006) from Architects Without Borders (Canada). 

UN/RE-BUILD CLEARWATER MANITOBA

COMPILED BY DOUG CLARK, EXECUTIVE DIRECTOR, PARTNERS PROGRAM
FROM COURSE DESCRIPTIONS AND OUTLINES WRITTEN BY
PROFESSOR LANCELOT COAR, DEPARTMENT OF ARCHITECTURE

“THE STUDIO PROVIDED A UNIQUE EXPERIENCE THAT ALLOWED US TO THOROUGHLY INTERACT, INTEGRATE INTO AND IMPACT THE LIVES OF COMMUNITY MEMBERS. WE EXPECTED OUR WORK TO HAVE AN IMPACT ON THE COMMUNITY, BUT DID NOT EXPECT HOW MUCH THE COMMUNITY IMPACTED US.” BERTRAND BARTAKE

STUDIO PRE-AMBLE

Traditional means of construction and design have often resulted in mechanical responses when dealing with the problems and potentials of a unique site and design situation. This inevitably leads to wasteful practices of material use and poor site management. Designing and building in such a way is not reasonable or even sustainable. As a result, we must consider more sensitive and responsible ways to design and build in order to respond genuinely to the realities of our environment.

The UN/RE – BUILD studio explored a real world model to demonstrate how this might be accomplished. The fourteen studio participants led by Professor Lancelot Coar challenged the conventional

responses often employed in the design and construction field by exploring creative alternatives.

The model they examined for this problem was the often overlooked potential of ‘expired’ structures. In this case the term ‘expired’ refers to structures whose original use/intention has been exhausted and is no longer served; their perceived uselessness justifies their inevitable destruction without regard for their actual potential.

As a result of this studio, students redirected the fate of an existing structure to avoid an inevitable path to a landfill. Through a genuinely creative investigation this studio answered the question of what else might this material become?

STUDIO STRUCTURE

This project consisted of two components.

The first centered on the Crystal River Schoolhouse, a one-room schoolhouse located in Clearwater, Manitoba. It is an abandoned structure which has been ‘left for dead.’ It was to be burned down during the summer of 2007 to clear the land, but because of this studio, the 100-year-old structure was saved and donated to the Department of Architecture for their use.

The second component of this project was the Clearwater Nature Trail. The volunteer-run, non-profit organization Harvest Moon Society (www.harvestmoon.society.org), had been awarded funding to develop a nature trail. Their goal was to



construction and mechanics of the partition between the kitchen and meeting room in the Clearwater Elementary School

increase tourism in this small town, and to document and convey the history of this pioneer town through the creation of the nature trail.

CLEARWATER, MANITOBA

Located approximately 200 kilometers southwest of Portage Avenue and Main Street in Winnipeg, and 20 kilometers north of the United States border, Clearwater is a small farming community (population 68) located along the beautiful Pembina Valley watershed. The hamlet was established in 1876 when this portion of the province was considered to be in the Northwest Territories.

Harvest Moon Festival

HMS and the community of Clearwater have hosted Manitoba's perennial farm festival since 2002. The Harvest Moon Festival celebrates the harvest season and local food production, while providing an opportunity to link those from rural and urban communities. The festival offers music, a "Fair Trade" Fair, a guided nature walk, and a variety of educational workshops for all ages.



deconstructed Crystal River Schoolhouse and individuals involved

NOMINATION 2008 MANITOBA EXCELLENCE IN SUSTAINABILITY AWARDS

As an indication of how well the project was received by the client, and how responsive the goals of "re-use" and adaptability were incorporated into the studio, the Harvest Moon Society has nominated the Faculty of Architecture, University of Manitoba for a Manitoba Excellence in Sustainability Award. *The following is an excerpt from this recent submission:*

Phase I: Deconstruction

The deconstruction took place during the fall of 2007. The students of the University of Manitoba architectural studio

along with several residents of Clearwater over a period of weekends carefully deconstructed, sorted and catalogued the building materials of the original school house. Approximately 80% of the lumber and 60% of the hardware was reclaimed.

Phase II: Design

This phase saw the students review the material resources retained from Phase I. They surveyed the property in Clearwater where an interpretive trail was being developed. Throughout the design phase the students included the residents of Clearwater and the Harvest Moon Society in order to ensure their designs responded in a respectable, effective and mutually beneficial way. A viewing of ►



potential designs was held in December of 2007 where the Clearwater residents and public were invited to view and critique their work.

Phase III: Construction

Following acceptance of the design concepts, the students modified and made adjustments recommended by an engineer. The students then preassembled the projects in the Faculty of Architecture's workshop and together with members of the community and the Harvest Moon Society reassembled structures on site in May 2008.

Lookout Platform on the Clearwater Nature Trail

This project situates several modestly sized wood connected platforms along the existing nature trail (interpretive trail) in order to give hikers a moment to relax and take in the beautiful views of the area from this keen vantage point.

Pedestrian Bridge

This project integrated an arched-truss bridge over an existing ravine along the nature trail. This ravine often floods in the spring due to run-off from the upper baseball fields at the Clearwater Sports Complex. This ravine limits access to the rest of the trail because of the difficulty in crossing the gorge.

Renovation of the Clearwater Elementary School kitchen and meeting room

The Harvest Moon Society owns and operates the Clearwater Elementary School. The existing kitchen and adjacent meeting room are both poorly structured and are under-utilized. This project shaped and combined these two spaces in order to become a dedicated Community Resource Centre for the residents of Clearwater and the organizations like the 4H club that currently meet at this school. The kitchen was renovated with new kitchen cabinets and a more functional layout allowing for larger groups to participate in community food preparation. The wall between the kitchen and the meeting room will feature a large and wide countertop that straddles both rooms and a partition that rises from the middle of it so that both rooms can be opened to each other, allowing for an expanded use when needed. As well, the east wall

had double glass doors installed to allow for residents to enter and exit from their new Community Resource Centre. These doors overlook the beautiful yard belonging to the school and face many outdoor activities that happen throughout the year.

A SUSTAINABLE MODEL FOR MANITOBA

In rural Manitoba, most structures were constructed out of "old growth" lumber. This harvested virgin wood contains many qualities that make it extremely desirable as a building material. Because of the diversified soils they grew in and the longer life span before cutting, the composition of this wood is stronger, harder, richer in color and contains denser textures than the wood currently harvested for the construction trade. Even after decades of use these building materials tend to maintain these qualities. Because of this fact, almost all of the abandoned rural structures, which are made of this unique wood, are almost entirely recyclable.

This project serves as an example of how to deal with existing buildings that fill our built environment. Many of these existing structures have been left, especially in rural landscapes, as useless buildings that are abandoned. This project demonstrates realistic, feasible and inspiring ways to capitalize on resources that have been forgotten and often seen as garbage or something that needs to be bulldozed or burned. (Excerpt by Jo-lene Gardiner, Harvest Moon Society.)

The studio was led by Professor Lancelot Coar with professional assistance from Tom Malkiewicz, P.Eng. (Crosier Kilgour and Partners Ltd. and Partners Program member) and Keith Millan, Workshop Manager (Faculty of Architecture at University of Manitoba) and included students Stefanie Oullette, Dora Baker, Graham Taylor, Jessica Stuart, Christina LaMorte, Bert Bartake, Pablo Batista, Kristen Balchen, Byung-Hee Kang, Kristin Szuminsky, Wai Yip "Keith" Yeung, Alex Olivson, Joel Dandeneau, Sang Kwon Park. [N](#)



construction of the arched-truss bridge over an existing ravine along the Clearwater Nature Trail



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Upon entering the Sloth Garden you will be swayed into a sloth-like state by the sounds, textures, and sights surrounding you. Before entering the site from the northeast corner, the ground plane changes to wooden planks set among the grass. Between planks are rows of wooden beads that move and rattle as you walk over them - alerting you both by sound and instability underfoot of the sinful nature of the garden you are about to enter. The tall grasses, reeds, and cattails are meant to rustle in the wind, creating sounds reminiscent of hissing snakes. It is a subtle warning of impending slothdom but still gentle enough to lull one further into a sloth-like state. The swampiness brings to mind rot and decay, similar to the body and mind when they are subjected to sloth.

The garden's water circuit starts on top of the limestone entrance wall, where it spreads out and runs down the stone, creating a damp environment for vines and mosses to grow. The water descends both ends of the wall, and creates streams that pass through the site. The wet conditions create a damp and cool environment for marshy plants to grow. The whole area is full of tall, wispy plant life, creating a shady and enclosed space. As people make their way along the path they will come to the Sloth Pit, which is also the terminus for the streams. The two streams infiltrate the limestone rock border and pass down below the undulating wire seating structure. The water pools slightly on the floor, eventually passing underground to be pumped back up to the top of the entrance and the beginning of the circuit.

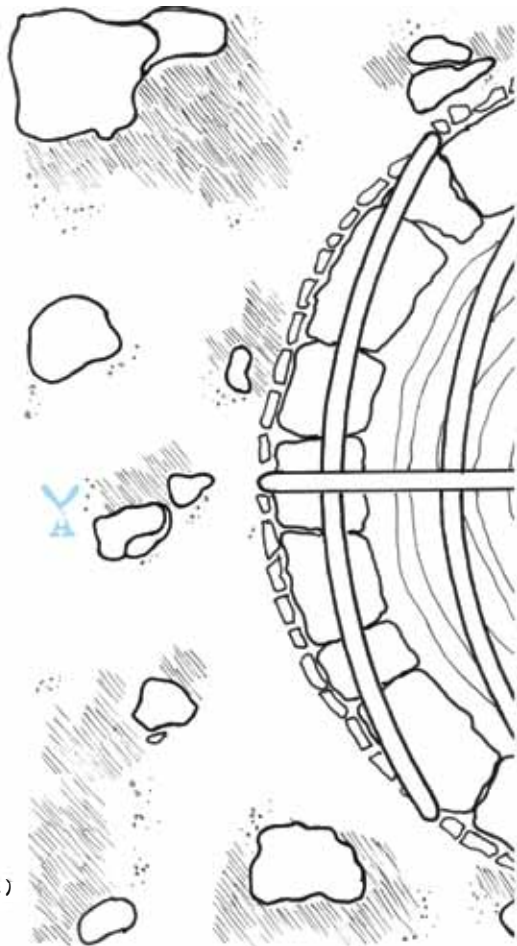
In the Sloth Pit, visitors are encouraged to sit and recline and pass the time staring up into space. The overhead structure draws the gaze upward and frames different views of the sky. The structure mimics the Sun's path over Winnipeg, implying the passage of time - time you would not necessarily know (or care) that you were spending in your slothful state.

Upon leaving the Sloth Pit you can exit the garden by going back along the path you entered from or by wandering out the other end. The south end of the garden is dry, with the limestone petering out and shorter, dryer grasses dotting the landscape. After becoming fully slothful in the pit, one ambles, directionless.. out of the garden and into the surrounding grassland.

the sloth pit

N >


scale 1:50(metric)



THE GARDEN OF DEADLY SINS

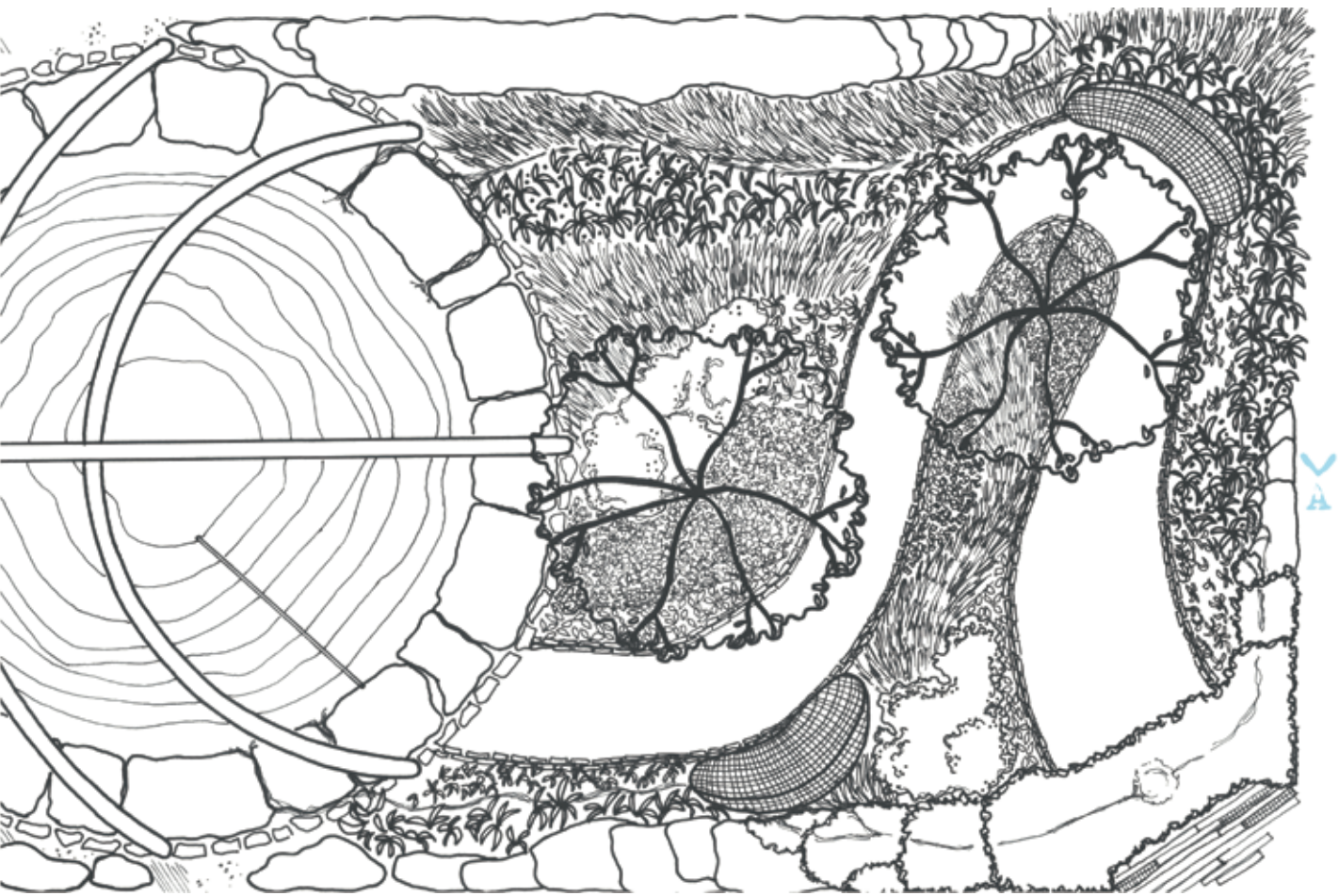
BY KAREN WILSON BAPTIST, ASSISTANT PROFESSOR, LANDSCAPE ARCHITECTURE

"The Garden of Deadly Sins", one of two intersession offerings through the Department of Landscape Architecture, provided students with an opportunity to visually, spatially, and theoretically investigate the relationship of the garden to the discipline of landscape architecture. Under the direction of Professor Karen Wilson Baptist, students responded to a scenario that imagined the formation of a new "Centre for Prairie Horticulture" upon the "Point" lands at the University of Manitoba Fort Garry campus, the current site of the Department of Agriculture test plots. A key creative element in the project brief was the development of

an annual garden festival on the site to celebrate this initiative. The theme of the first festival, posited as an investigation of the contemporary relevance of the seven deadly sins, was expanded to accommodate a self-selected eighth deadly sin due to the number of course participants. Finally, the students were asked to communicate the competition garden through a bookwork, in response to a final challenge within the studio brief which asked: "How is a garden like a book?" Ultimately, as in many pedagogical premises, there was to be no physical garden at the end of the studio, only the promise of one bound into a book. Indeed, at the end of this studio experience the book was the garden. 



Elizabeth Wagner presenting her book *sloth* at the garden festival
top of page: a two-page spread of Elizabeth's book



*You can get off of alcohol, drugs,
women, food and cars, but once you're hooked
on orchids you're finished.*

- Joe Kunisch



Graham Gidden presenting his book on the eighth deadly sin
"Addiction"
right: page of Lana Waramtz's book *Lust*

Laelia schilleriana





untitled by Kwekwe Kivutha, Ottawa, digital photograph

TRAVELLING CONCEPTS IN **PHOTOGRAPHY**

COMPILED BY DOUG CLARK, EXECUTIVE DIRECTOR, PARTNERS PROGRAM

This intersession class (held May 15-28, 2008 and lead by Dr. Susan Close, Assistant Professor, Interior Design) was a graduate level photography elective that combined the practice, theory and history of photography with site exploration in Ottawa and Montreal. A final exhibit of the work was featured in the J.A. Russell Building Courtyard and Centre Space on June 2, 2008.

Eleven students participated in the photography elective; eight were from Interior Design, two from Architecture and one from Landscape Architecture.



l to r (at the Canadian Centre for Architecture in Montreal): Lindsay Hamonic, Amber Bewza, Kwekwe Kivutha, James McCallan-Malamatenios, Ashley Jull, Anna Westlund, Adam Robinson, Marla Clarke, Naomi Duddridge, Kristie Spencer and Chris Bretecher (Photo by Susan Close)

“MONTREAL IS MY HOMETOWN, SO NATURALLY I WAS QUITE FAMILIAR WITH THE CITIES ON OUR ITINERARY. THIS COURSE ALLOWED ME AN OPPORTUNITY TO CHALLENGE AND ENRICH MY UNDERSTANDING OF FAMILIAR TERRAIN IN COMBINATION WITH MY INTEREST IN EXHIBITION DESIGN. THE ACTIVITIES COORDINATED BY DR. CLOSE, WHICH INCLUDED VISITS TO NOTABLE GALLERIES AND ARCHIVES, WERE VERY ENGAGING AND ENJOYED AMONG THE CAMARADERIE OF MY FELLOW CLASSMATES. OVER THE DURATION OF OUR TRAVELS, THESE EXPERIENCES ENABLED ME TO DEVELOP SOMETHING OF A PERSONAL VARIANT ON AN EXISTING PHOTOGRAPHIC LANGUAGE. I AM PLEASED TO HAVE PARTICIPATED IN THIS COURSE AND ALSO VERY EXCITED TO CONTINUE MY METHOD OF IMAGE-MAKING ALONGSIDE MY PROFESSIONAL ENDEAVOURS.” JAMES MCCALLAN-MALAMATENIOS ►



American Dream by James McCallan-Malamatenios, Ottawa, digital photograph



untitled by Anna Westlund, Montreal, digital photograph



05.23.2008 11:13:20 by Lindsay Hamonic, ByWard Market, Ottawa, digital photograph



Staircase by Naomi Duddridge, Montreal, digital photograph



untitled by Amber Bewza, Montreal, digital photograph



making strange by Adam Robinson, Ottawa, 35mm film



disputed territories (J.A.Russell courtyard display) by Marla Clarke, digital photograph

One thing that occurs during a photography trip to a new city is the way that the city is experienced. With a camera in hand,

YOUR PERSPECTIVE OF THE CITY CHANGES FROM ONE WHERE YOU ARE TAKING IN THE CITY IN A PASSIVE WAY TO A MORE ACTIVE DISCOVERY OF THAT ENVIRONMENT.

Each new corner brings an opportunity to capture a view, moment or message. Speaking of experiencing the city, some of the students went to dinner at a restaurant called Onoir in downtown Montreal. What was special about this restaurant was that it was pitch black, literally, there was no light. As most of the waiters were blind, the idea behind the restaurant was to represent how they experience space everyday. Sitting at dinner gave us all a new understanding of the built environment and how one perceives space, which in my opinion, was ultimately the goal of the photography trip.

Kristie Spencer



untitled by Ashley Jull, Montreal, digital photograph



tam tams by Chris Bretecher, Montreal, 35mm film

“Every Sunday in the summer months [at Mont Royal Park] there is an event called the “Tam Tams.” People of all ages get together and spend the majority of the day relaxing and participating in the different events that are created spontaneously. It gets its name from the massive drum circles that form all around the park, and you can hear the pounding of the drums from far away...the swords and weapons are all made out of foam, and everyone follows the rules and plays safe. It’s quite a spectacle.” Chris Bretecher [N](#)



untitled by Kristie Spencer, Montreal, digital photograph



THE WORLD OF MATERIALS: NEW BOUNDARIES WHERE THE **SCIENCE** **AND DESIGN** INTERSECT

BY TIJEN ROSKHO, ASSISTANT PROFESSOR, DEPARTMENT OF INTERIOR DESIGN

ORB in context

As science and technology continue to accelerate and to change our society, design has become the primary mediator in the implementation of these changes in our daily lives. The role of designer has changed from primary form-giver to interpreter of the new, emerging reality that is informed by science and technology (see article page 52). As a consequence, designers have begun to assume a prominent role in society as the interpreters and mediators of contemporary culture's need for analysis, interpretation and synthesis. This new breed of intellectuals has the ability to grasp the changes in science and to convert them into objects or ideas that can be implemented. The collaboration between designers and scientists has produced tangible results in the advancement of the well-being of our society in the fields of healthcare, climate change and energy conservation.

This past year, during their materials course Sensory Technology 5, Masters of Interior Design students engaged in new design methodologies and materials and immersed themselves in the realm of science. The primary purpose of the course

was to initiate a merger with science, and also to introduce the students to different methodologies and to new ways of engagement with materials in the ever-expanding realm of the material world.

THE FIRST ASSIGNMENT WAS CALLED THE MATRIX.

The primary aim of this project was to challenge the cyclical nature of the interior design form-making process. Folding to create a multidimensional surface was to be adopted as a methodology for the investigation. Folding as a generative process in design has nonlinear qualities and is mostly process driven. The act of folding transforms a two-dimensional planar surface into higher orders while managing to maintain the original matrix.

In this particular application, "Ply" fabric by Maharam was used as the original two-dimensional planar surface matrix. The project strategy was to create a multitude of functional products with varying uses. Students were encouraged to look at the intersection of interior design, fashion and personal space as the theoretical framework.

The materials were defined as Maharam Ply fabric and any form of mechanical attachments. No glue application was permitted. The outcome was called the GROK. The team described the work as follows:

"The GROK is designed to be a personal folded enclosure with convertible hardware that facilitates a fluid lifestyle. The transparent nature of the material allows for an element of performativity, as the user can dictate and decide the degree to which their personal interior is revealed to the exterior environment. The GROK therefore becomes a wearable extension of the user's body. When not being used as a personal enclosure, the GROK can also be transfigured into an over-the-shoulder carrier and suspended seating unit, giving the user flexibility in form."

The term GROK is defined as a transitive verb, meaning to understand profoundly and intuitively and to communicate sympathetically. It was first used by Robert Heinlein in his novel "Strangers in a Strange Land" in the context of Quantum theory, and he described his interpretation of the term as the ability to share the same reality or way of think-



Dr Erwin Heubner in his research lab studying Nautilus with C-FLO team



C-FLO proposal

“...WE AIM FOR AN EXPANSION OF THE MATERIAL’S PERFORMANCE AND TRY NOT TO THINK IN THE LIMITS THAT ARE GIVEN TO A CERTAIN MATERIAL BY CONVENTIONAL APPLICATIONS.” ZAHA HADID¹

ing with another physical or conceptual being. *Grokking* is described as the interaction of intelligence that necessarily affects both the observer and the observed, and implies an understanding which is so thorough and intertwined that the observer becomes a part of the observed, and merges, blends, and loses identity in the group experience. In the GROK, material becomes the extension of the body as it merges with the user, and implies a strong social commentary in the application of the use of personal space.



GROK in context

THE SECOND PROJECT OF THE TERM WAS CENTERED ON THE MERGER OF INTERIOR DESIGN WITH BIOLOGICAL SCIENCE AND SCIENTIFIC METHODOLOGIES.

Bio-design is an interdisciplinary field where man-made and natural systems intersect. The essence of bio-design lies in understanding the basic principles of design in Nature. Work with bio-design can begin with a well-defined problem, where solutions can be reached through the analysis of a natural system. Subsequently, the fundamental principles of natural systems are abstracted and eventually translated into a new design form.

The purpose of the assignment was to design an enclosure, at any scale, by utilizing bio-design principles within the context of interior design or product design. Following the identification and articulation of the design problem, the students were asked to select natural objects from an extensive list. Professor Erwin Huebner from the Department of Biological Sciences in the Faculty of Science was invited to participate as a visiting expert. His dis-

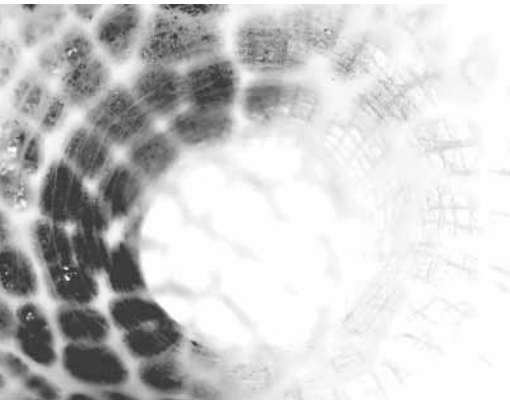
secting microscope (complete with optical network) and his research laboratory were used as the primary investigation and data collection centre. Students were tutored by Dr. Huebner in data collection and image capture at the microlevel with a dissecting microscope. The duration of the project was limited to four weeks, and his considerable input at every level helped students to appreciate and explore interdisciplinary approaches to problem-solving. His input also helped students develop their scientific skill set. The students benefited as well from Juhani Pallasma’s visit and from his input during their studio.

The bio-design investigations of the team of Amber Bewza, Naomi Dudridge, Anna Westlund, and Min Young Kim resulted in a prototype proposal for C-FLO. C-FLO is a personal transportation device (PTD) whose design was inspired by the form, function and the structure of the nautilus. It was named after the class of nautilus known as Cephalopda. The team was inspired by the basic principle of mobility of the nautilus. When sea water enters the mantle cavity of the nautilus, it causes the neck radial muscles to ▶

SEED-LET was a proposal by Andrea Ewanchyna, Jan Hallick and Vanessa Ilg which resulted from the investigation of the magnolia seed pod. Their initial design problem was to create an enclosure which would recognize and soften the period of transition between the mother's womb and the child's entry into the world. Plug-in simulators were designed to emulate the mother's scent and heart beat, while material investigations resulted in jell-tile inserts, which created additional support as well as a continuation of the buoyancy of the placenta. The team's proposal for the baby-carrying case also included two wear options, one which could be used close to the mother's body, and the other in a hanging position away from the

URBAN PRIVACY POD was the result of the studies done by Ashley Jull, Pricilla Mah, Janine Shwaluk and Kristie Spencer. This group identified the design problem as a possible design of a personal enclosure that could be used within the public realm. The bio-structure of the Venus flower basket was used as the design inspiration. After intense microscopic and macroscopic structural studies of the glass sponge, they were inspired by the structural complexities and crystalline double helix configuration of the form, which ultimately created the basis of the proposed privacy pod. Light transmitting fibre optic properties of the anchoring strands, and the parasitic qualities of the sponge, also informed the design and contextual application development of the proposal. The team defined the “third place” as a point of anchor of the community life which fosters broader, more creative interaction. Their urban privacy pod was perceived as the “fourth place”, where the semi-private functions can take place within the public realm.

Technology has become ubiquitous and readily available, to the extent that it has developed disposable qualities. More importantly, the software which drives these devices has started to play a more prominent role in our environment. The software defines the interactions between individuals and their environments and also defines our social interactions. The paradigm shift in the social domain demands a redefinition of boundary conditions and individual roles in our society. The project wall was geared to investigate the relationship among materials, digital technologies and users in the public domain. It considers the role of disposable electronics and accessible materials as some of the integral parts of the interiors. The investigation also considers the tectonics, modularity, sensory experiences, detailing and the ways in which they can be applied to the interior design scale. The



Venus Flower Basket, URBAN PRIVACY POD proposal and double helix in context

proposed form was intended to operate at the intersection of technology and culture, with an emphasis on interior design.

The ORB is defined by the team as follows:

“ORB redefines our perception of walking in the JAR stairwell, transforming this non-place, characterized by mundane and repetitive experience, to a distinct and newly defined place. Place is created through aesthetic experience by engaging the senses of light and hearing. By responding to the movement and sounds of users, ORB comments on our society of increasing surveillance. The user and environment enter into a symbiotic relationship, constantly influencing and reacting to each other.”

Highly appreciated technical assistance was provided by Tony Wong.

The fundamental pedagogical objectives were to expand the boundaries of operation of interior design and to encourage multi-dimensional design strategies. The students' involvement at every scale in the material world not only changed their understanding of the operational boundaries of interior design, but also helped to develop a new set of tools and a new mind set for their future endeavours. During

the year-end conversations about the course, Amber Bewza commented that the course “helped to broaden my view of what interior design was and what it could be.” Jan Hallick added that “I really enjoyed the opportunity to incorporate my music background and previous knowledge into my interior design studies.” The team work, as always, generated mixed reviews. However, Kristie Spenser summarized the general consensus by commenting that “we have recognized the power of team work on the conception and the execution of the final project outcome.” Special thanks to the class of 2008 for their hard work and unwavering commitment to this journey through the material world, where science and design intersect.



assembly of ORB

The Sensory Technology 5 class of 2008 was lead by Professor Tijen Roshko and included students Amber Bewza, Naomi Dudridge, Andrea Ewanchyna, Jan Hallick, Vanessa Ilg, Ashley Jull, Min Young Kim, Pricilla Mah, Janine Shwaluk, Kristie Spenser and Anna Westlund.

Juhani Pallasma, Principal of Juhani Pallasma Architects in Helsinki, visited the Faculty of Architecture in February 2008. His lecture was titled “ECOLOGICAL FUNCTIONALISM: performance and beauty in animal architecture” and was funded by the Jeffrey Cook Memorial Lectureship Fund.

Endnotes

¹ Beylerian, G., Dent, A., “Material Connexion”, Ed., Anita Moryadas, Hoboken, NJ.: John Wiley and Sons, 2005, pg.261 [N](#)

BIO-DESIGN AS AN EMERGING MEDIUM: THE INTERSECTION OF BIOLOGICAL SCIENCES AND INTERIOR DESIGN

BY TIJEN ROSHKO, ASSISTANT PROFESSOR, DEPARTMENT OF INTERIOR DESIGN

Nature has inspired artists, architects and engineers throughout the centuries. Natural shapes, patterns, structures, construction principles and techniques have been utilized in many ways and forms. There are countless illustrations of this in the works of artists and architects, from Leonardo da Vinci and William Morris to Callatrava, Collani and Starck. Bio-design has flourished in Italy and Germany, particularly in the works and writings of Werner Nachtigall. The Italian designer Carmelo Di Bartolo established the foundation of bio-design education in Europe. The analysis of natural systems has provided the basis for the design of products, components and systems for European market. The definition of bio-design has also evolved. It was refined through the 1980s and, at the turn of this century, it was defined by Meyer's *grosse Taschenbuchlexikon* as follows:

"The interdisciplinary field of bio-design encompasses systematic studies of functions, relations, structures and processes in biological systems and transforms these data into solutions of primarily technical and technological problems..."

The field was summarized succinctly and effectively by the American pioneer of bio-design studies, Janine Benyus, as:

"NATURE AS MODEL, MEASURE AND MENTOR"

Master of Interior Design Students were asked to consider some of the basic principles of nature which can be articulated as follows (see article on page 48):

- Life builds from the simple to the complex
- Life fits form to function
- Life is cyclic (process) and recycles (material resources)
- Life privileges locality and is resourceful
- Life adapts and evolves

The purpose of this assignment was to design an enclosure at any scale by utilizing bio-design principles within the context of interior design or product design. Immediately following the identification and articulation of the design problem, the students were asked to select natural objects from the list below as a brief guide at the early stages of the object analysis process: fruits, leaves, vegetables, flowers, seeds and seed pods, bones & skulls, integuments – snake and turtle, mammal horns/claws/hooves, feathers, glass sponge, corals, shellfish (Nautilus, snails, clams, scaphopods), sea urchins, sand dollars, starfish, various insects, silk moth cocoons and butterfly pupae and butterfly wings. Students were tutored by Dr. Huebner in data collection and image capture at the microlevel using a dissecting microscope.

His research laboratory functioned as the primary investigation and data collection centre. The duration of the project was limited to four weeks, and Dr. Huebner's input at every level helped to foster an inter-disciplinary approach to the problem solving and aided students in developing scientific skill sets. Students also benefited from Juhani Pallasma's visit and his input during their studio. Students were engaged in the reiterative nature of the bio-design methodology at the levels of identification, translation, observation, abstraction, application and evaluation.



l to r: Richard Perron, Associate Dean, Faculty of Architecture; Erwin Huebner; Tijen Roshko; Mark Withmore, Dean, Faculty of Sciences at Machray Hall Bio-Design MID1 Student Exhibit



Project development strategy was divided into three distinct stages after the determination of the design problem. The stages were identified as Analysis, Translation and Implementation.


The students were asked to re-examine the Nature-based design principles which were deduced at the end of the Analysis stage, and modify them if necessary. It was recommended that the students start the process of re-examination of the design proposal and translation /abstraction of the bio-based solutions in terms

of its form, function, structure and habitat in greater depth than in the previous investigation. The main objective was to refine the form based on the results of the translation process. The final implementation stage required the students to modify and re-evaluate the bio-design-based solution and start the final implementation of the form. The final model was expected to represent the relationships between Form-Function, Form-Structure, Whole-Parts, and Construction-Material.

The bio-design investigations of Amber Bewza, Naomi Dudridge, Anna Westlund and Min Young Kim resulted in a prototype proposal for C-Flo. C-Flo is a personal transportation device (PTD) whose design was inspired by the form, function and the structure of the nautilus. Seed-let was a proposal which resulted from the investigation of the magnolia seed pod by Andrea Ewanchyna, Jan Hallick and Vanessa Ilg. In their enclosure, this group wanted to emulate the womb and stimulate the senses to reduce the effects of the physical separation of the baby from the mother's

womb. Urban privacy pod was the result of the studies done by Ashley Jull, Pricilla Mah, Janine Shwaluk and Kristie Spencer. The bio-structure of the Venus flower basket was used as the design inspiration. The team defined the "third place" as a point of anchor of community life which fosters a broader and more creative interaction. Their urban privacy pod was perceived as the "fourth place" where semi-private functions can take place within the public realm.

The student work is currently exhibited in the Faculty of Science, in Machray Hall. Special thanks to the Dean of the Faculty of Science, Mark Whitmore, and to the Acting Dean of the Faculty of Architecture, Richard Perron, for their ongoing support of the emerging new media of interdisciplinary collaboration.

Juhani Pallasma, Principal of Juhani Pallasma Architects in Helsinki, visited the Faculty of Architecture in February 2008. His lecture was titled "ECOLOGICAL FUNCTIONALISM: performance and beauty in animal architecture" and was funded by the Jeffrey Cook Memorial Lectureship Fund. 



Sensory Technology Class of 2008 with Visiting Lecturer Juhani Pallasma (far left)

C.A.S.T. HOSTS THE FIRST INTERNATIONAL CONFERENCE ON FABRIC FORMWORK

BY MARK WEST, DIRECTOR, C.A.S.T.
AND ASSOCIATE PROFESSOR, DEPARTMENT OF ARCHITECTURE

The University of Manitoba Faculty of Architecture and its Centre for Architectural Structures and Technology (C.A.S.T.) hosted the first conference ever held on the subject of flexible fabric membranes as formwork for concrete structures and architecture on May 16-19, 2008.

OVER 100 PEOPLE PARTICIPATED IN THIS INAUGURAL CONFERENCE.

These included academic researchers, construction companies, architects, engineers, and students of architecture and engineering from nine countries on four continents. A new organization, the International Society of Fabric Forming (ISOFF) was formed at this conference, and a provisional international board of directors was selected, with representatives from Asia, South America, the UK, continental Europe, the US and Canada, including engineers, architects, construction contractors, a building product manufacturer, university researchers and students. Mark West, Director of C.A.S.T., was selected as the provisional ISOFF chair. This organization will coordinate further connections between the conference participants and others around the world interested in advancing this new field. ISOFF will organize the second International conference to be held in Europe (date and location to be determined; see the ISOFF website at www.fabricforming.org for more details).

With this conference, C.A.S.T. establishes itself as the central reference point for fabric-formed concrete architecture and structures. The conference proceedings are accessible via the C.A.S.T. website (www.umanitoba.ca/architecture/cast), as

web-based videos of the thirteen one-hour lectures presented at the conference. These presentations covered a wide range of topics, including architectural design, construction technology, new structural engineering potentials, sculptural potentials, material science, low-cost construction, emergency housing, and the commercial and industrial aspects of fabric-formed concrete.

This first International Conference on Fabric Formwork was funded by conference fees, the Social Science and Humanities Research Council of Canada (SSHRC) and the University of Manitoba Faculty of Architecture.

CONFERENCE SPEAKERS INCLUDED:

Kenzo Unno
Architect, Tokyo, Japan

Arno Pronk
Architect, Eindhoven University of Technology, Netherlands

David South
Founder, Monolithic Dome Institute, Italy, USA

Richard Fearn
President & CEO, Fab-Form Industries, Surrey, Canada

Mark West
Professor, Director, C.A.S.T., Winnipeg, Canada

Remo Pedreschi
Engineer, Professor, University of Edinburgh, Scotland

Sandy Lawton
Builder, Teacher, ArroDesign Waitsfield, Vermont, USA

Alan Chandler
Architect, Professor, University of East London, England

David Jolly
Monge Architect, Professor, Universidad Católica de Valparaíso, Chile

Fariborz Hashemian
Ph.D. Eng. Candidate, University of Manitoba, Winnipeg, Canada

Daniel Lee
Ph.D. Architecture Candidate, University of Edinburgh, Scotland

Farhood Delijani
M.Sc. Eng. Student, University of Manitoba, Winnipeg, Canada 



l to r: David South, Sandy Lawton, David Jolly Monge, Fariborz Hashemian, Arno Pronk, Mark West, Farhood Delijani, Kenzo Unno, Daniel Lee, Remo Pedreschi, Alan Chandler, Richard Fearn

AN 'ORGY OF SLICING AND PASTING' A COLLAGE PROJECT, DIRECTED BY FILMMAKER GUY MADDIN AND MOUNTED IN A SMALL GALLERY RUN BY AN ARCHITECT, AIMS FOR 'NEW GALAXIES OF FEELING'

BY ROBERT ENRIGHT, RESEARCH PROFESSOR IN ART CRITICISM AT THE UNIVERSITY OF GUELPH AND EDITOR-AT-LARGE OF *BORDER CROSSINGS* MAGAZINE
Reprinted from *The Globe and Mail* (April 21, 2008) with permission



An argument can be made that Winnipeg's enviable artistic reputation is a product not so much of the activities of its flagship cultural organizations, but of individual artists and small groups that operate under the radar of corporate support and without regular media attention.

ARCH 2 at the University of Manitoba is a case in point. Operating out of a 1,000-square-foot single room, with an annual budget of less than \$16,000, the gallery is a classic example of the truth of the Miesian dictum that less is more. The gallery has mounted an exhilarating exhibition program that functions as a resource for the university's architecture and design students, as well as a showplace for challenging art. The credit for much of that achievement belongs to Neil Minuk, who took over as director-curator five years ago.

Minuk, a professor and an architect with the Winnipeg firm DIN Projects, has tended to mount unconventional exhibitions. Instead of reproductions of works, photographs of interior spaces and the occasional architectural model, ARCH 2 has shown a wide range of aesthetic objects: kinetic sculptures by Jean-Pierre Gauthier; surreal drawings by Mark West; sculptural furniture by Jacques Bilodeau; documentary photographs of Winnipeg's changing North End by John Paskievich; and paintings by artists Eleanor Bond and Sky Glabush.

The gallery's most recent venture, Guy Maddin's Keyhole Project, perfectly embodies the shifting, adaptable kind of programming Minuk favours.

Maddin, Winnipeg's most famous filmmaker, has lately been collaborating with visual artists as a way of engendering ideas

for his unique cinema. For this project, he assembled a group of artists from Winnipeg and elsewhere (including Paul Butler, the originator of the Collage Party concept, and local artists Michael Dumontier, Simon Hughes, and Jeff Funnell, along with Brad Phillips from Vancouver). He then gave them a verbal storyboard about rival male and female gangs holed up inside a derelict apartment block, and threw in the idea of an electric chair to be used in some nebulous way later in the film. The artists engaged in what Maddin describes as an "orgy of slicing and pasting from a universe of 150 kilograms of magazines and old books." Later, they reassembled the images into what he calls "new galaxies of feeling" – pornographic, humorous, deft, honest.

The resulting collages, 60 of which form the bulk of the ARCH 2 exhibition, simultaneously comply with Maddin's direction at the same time that they venture into new imaginative territory. The keyhole gaze shows up in much of the work. Sometimes the look is romantic: A cavalry officer holds his dying horse on the killing fields of the First World War. At other times it can be rude: A group of eight people look skyward, as if witnessing a miracle or a man jumping from a building, only to set their eyes upon a tumescent penis filling in all the available space. In this case, size doesn't so much matter, as it is matter.

There is ample evidence of the ungovernable nature of collage, a medium suited to irrational connections and inexplicable combinations.

Collage is at home in the surreal. Even if Maddin and his cohorts don't conform to the classic definition of surrealism as the

chance encounter between an umbrella and a sewing machine on a dissecting table, they are adept at their own configurations.

Take, for example, the encounters between exuberant, naked women and men in electric chairs in a smoke-filled sky, or between Joan Crawford and a pair of zeppelins that become her eyeglasses.

Maddin has also created a DVD documenting the making of the Keyhole Project collages, which uses Warhol's Factory films as a model. All of the footage was edited in the camera and the result is itself a collage of filmic styles: from the wildly expressionist, to intense portraits of artists involved in scissoring the world back into some recognizable form.

So what is the connection between Maddin's collaboration and the vision Minuk imagines for his gallery?

Many of the collages use the confined space of the keyhole to channel into interiors and onto cityscapes that are in the process of collapsing – burning buildings and smoke-filled skies are everywhere.

But Minuk's interest in the strange world Maddin has assembled goes beyond intimations of a fragmented, urban dystopia.

"The thing that's really remarkable about Maddin's work," says Minuk, "is that it's about being enveloped in some kind of feeling, which is one of the things architecture likes to do to make our response really loaded."

Guy Maddin's Keyhole Project, featuring works by Paul Butler, Michael Dumontier, Jeff Funnell, Alicia Smith, Brad Phillips, Caelum Vatnsdal and Simon Hughes, was held at the Faculty of Architecture's ARCH 2 Gallery from April 7 to May 2, 2008. [N]



THE PRODUCT CATALOGUE COLLECTION

BY LANEY STEWART, COLLECTION MANAGER, PRODUCT CATALOGUE COLLECTION

The Product Catalogue Collection has been operating in the Faculty of Architecture for over 17 years, opening its doors to students, faculty and the local design community in the fall of 1991. The Product Catalogue Collection was realized and currently operates due to the generous support of design product manufacturers, distributors and representatives.

Today the Product Catalogue Collection is home to over 10,000 product resources,

technical data binders and samples. The resource library is the first introduction of the material realm used by all disciplines in the Faculty, including Architecture, Interior Design, Landscape Architecture and City Planning graduate and undergraduate students and faculty.

Another interesting fact about the Product Catalogue Collection is that it is open to the local Design community, providing a plethora of resources for those

firms who, due to space constraints, are unable to house all the technical data and sample information that is currently available.

As the current Manager of the Product Catalogue Collection, I felt it was time to provide a contemporary space for contemporary products. I also felt it was important to introduce an environmentally conscious focus on the renovation and believe that a lot of the products used in the renovation exemplified the “green”

INDIGENOUS PLANNING EXCHANGE

BY IAN SKELTON, PROFESSOR, DEPARTMENT OF CITY PLANNING

Indigenous planning has recently emerged as a focus for the planning discipline throughout the Americas. The Indigenous Planning Exchange (IPEX) marks an important step in advancing the capability of higher education to prepare students with the talents needed to contribute to the planning of healthy, sustainable and

self-reliant indigenous communities.

IPEX is a consortium of six institutions that will exchange students over the coming three years. Manitoba is the lead institution and along with the University of Saskatchewan funded by HRSDC with a grant of \$160,000. Partners in Mexico (Benemérita Universidad Autónoma de Puebla and Universidad Autónoma de

Chiapas) and in the USA (Arizona State University and the University of New Mexico) are funded by their respective governments.

For more information please contact:
Jessica Herrera or Ian Skelton
ipex_um@umanitoba.ca [N](#)



RENOVATION

standard we are encouraging students to follow. I have had the pleasure to meet many representatives, manufacturers and distributors, and was excited when many groups stepped forward to participate in the renovation.

The following is a list of representatives, manufacturers and distributors that participated in the renovation of the Product Catalogue Collection by company name, representative, website and what they donated:

FURNITURE

HAWORTH

Doug Mackenzie
www.haworth.com

Twelve used Haworth task chairs and large wood and granite reception desk; Haworth follows stringent environmental policies and these donations are excellent examples of reuse and recycle!

EQ3

Peter Tielmann & Tara DeFehr-Tielmann
www.eq3.com

Eight chairs, two tables, two lounge chairs, three bookcases and one coffee table.

WALLS

CLOVERDALE PAINT

Jim McDermid
www.cloverdalepaint.com

Horizon, an environmentally friendly paint line.

CROWN WALLCOVERING

Arch Donaldson
www.vyconwallcovering.com

Vycon, an environmentally friendly wall-covering.

FLOORING

DESIGNWEAVE

Ron Braun
www.thenewpatcraftdesignweave.com

Carpet tile; Designweave also follows stringent environmental policies, practices and procedures in manufacturing.

INTERFACE

Dallas Klassen
www.interfaceinc.com

Carpet tile; Interface also follows stringent environmental policies, practices and procedures in manufacturing.

MILLIKEN

Jerry Spevakow
www.milliken carpet.com

Carpet tile; Milliken also follows stringent environmental policies, practices and procedures in manufacturing.

FORBO

Jen Forzley (former) & Joe Russo (current)
www.forbo-flooring.com

Marmoleum sheet flooring, an environmentally friendly material.

PRIMCO

Thomas Fulcher
www.roppe.com

Roppe Rubber base, an environmentally friendly material.

FORMATIONS

Nancy Carpenter
www.formica.com

Formica laminate; reface existing work surfaces versus sending all material to landfill.


ANTEX WESTERN

Barb Hilderman
www.antexwestern.com

Installation of the Marmoleum; Antex Western is a Canada Green Building Council Member.

THANK YOU to all the companies who contributed to the renovation of the Product Catalogue Collection and to everyone who continues to donate samples and literature on a regular basis. You all understand the tremendous value the Collection brings to the students and local design community.

THANK YOU to all who helped in the renovation, including the University of Manitoba Physical Plant and the Faculty of Architecture Workshop carpenters Keith Millan and Rick Finney.

For more information please contact:
Laney Stewart, BID, IDC, IIDA, PIDIM, NCIDQ
Collection Manager
Product Catalogue Collection
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PHD IN DESIGN AND PLANNING

Inisheer, Ireland, June 2008 by Susan Close

BY RICHARD PERRON, ASSOCIATE DEAN AND
PROFESSOR, DEPARTMENT OF LANDSCAPE ARCHITECTURE

The Faculty of Architecture is introducing a new PhD in Design and Planning. Each year it is our hope is to select a small number of exceptional candidates that have professional and/or teaching experience. Students are expected to concentrate their research in one of the following areas: Planning and Design Theory; and Sustainable Planning and Design; Planning and Design Education; Planning and Design Practice; Design and Planning Technologies.

Since PhD students will be required to work closely with their advisors, it is recommended that potential candidates clearly identify their own research interests as well as the individual(s) faculty members with whom they would like to work. It should be noted that only those faculty members who hold a PhD are eligible to act as advisors in the PhD in Design and Planning program. Currently, there are twelve members of Faculty who hold a doctorate and another nine members actively pursuing doctoral studies. The following is a brief description of the past and current research interests of our faculty that will be supporting (now and in the near future) the PhD in Design and Planning.

FACULTY PHDs AND PHD CANDIDATES

Department of Architecture

Professor Eduardo Aquino In 2005, Professor Aquino was invited by Professor Agnaldo Farias to join his Art + Architecture PhD research group at the Faculty of Architecture and Urbanism, University of São Paulo, Brazil. Professor Aquino then enrolled in the PhD program of that institution to explore his interests in public space and the relationships between art and architecture. His essay *Dislocamentos: Procedimentos Sintáticos da Arte em Relação à Arquitetura* (Displacements: Syntactic Artistic Procedures in Relation to Architecture) offers a critical overview of art practices in urban spaces from 19th century (starting with Charles Baudelaire) to 21st century (Vito Acconci, Sophie Calle, and Francis Alÿs), and highlights the passage from the studio to the street as a new territory of artistic action, where art negotiates the critical spaces between the body and the city. Professor Aquino's present research concentrates on the beach as a prototype for human interaction.

Professor Nat Chard's research focuses on indeterminate architecture, which raises the problem of how you draw such a thing, or how you draw in such a way that your (or the observer's) relationship to the drawing also remains indeterminate. His work explores how to engage our imagination in the meaning and

completion of the drawing, implicating us in its construction and keeping its content active. Traditionally the method of achieving this is to rely on interpretation but architectural drawings are carefully prescriptive so as to avoid deviations of interpretation. To sustain engagement, he has been looking at ways to spatialise the picture plane, so that we become implicated phenomenally in the work. The two key techniques to realise this are anamorphism of the image and folding of the picture plane. These can implicate us by our position in space, so to understand the fullness of the image we have to explore it positionally as well as pictorially. I have been studying examples where there is an unsettling disturbance between the pictorial and the material, especially in habitat dioramas, the strange combination of taxidermy, scenography and painted backgrounds, and the peepshows of Van Hoogstraten.

Professor Patrick Harrop is currently working towards an interdisciplinary PhD in the Humanities at Concordia University. This PhD is covering three disciplines: Mathematics/ Computer Science, Philosophy and Fine Art. His research is currently being housed in the Topological Media Lab at the Hexagram research facility at Concordia. Specifically he is developing work in gestural interpretation of interactivity and sensing media. As well, he is also developing a trajectory in the "architecture of enchantment," which will be carrying this research into the architectural realm.

Professor Jae Sung Chon's research examines on the hybrid assemblages of technology, nature and dreamscapes emerging in the postwar contexts of Tokyo, Seoul, and Shanghai. Implementing post-human perspective and cyborg metaphor, the research discusses the spatio-temporal and perceptual conditions articulated by recent practices of infrastructure, technology and cultural production, and their ongoing realignments of man-machine-nature. Professor Chon is working towards a PhD at University College of London, Department of Geography & Urban Laboratory.

Department of City Planning

Dr. Richard Milgrom's research interests are in the areas of: the relationship of urban sustainability and urban form; urban environments for multicultural societies; social costs of infrastructure development; central city revitalization; redevelopment of public housing; neighbourhood planning and community participation; and the social and environmental impacts of mega-events. Dr. Milgrom's attained his PhD in Environmental Studies at York University and his dissertation was titled *Sustaining Diversity: Participatory Design and the Production of Urban Space*.

Dr. Sheri Blake, D.Eng. (Arch), MCIP, Associate Professor, Department of City Planning, is currently working on a series of documentary film projects about participatory community design. The first film in the series, *Detroit Collaborative Design Center...amplifying the diminished voice* was completed in 2006 (Sou International Ltd., 62'). *Detroit Collaborative Design Center...architecture as a political act*, the second film in the series is in production. The DVD will include a short history of the design center and their social justice mission. A series of film clips on the "how-to" of several of the workshop processes will be provided. Several case studies have recently been completed for the third film, *Participatory Community Design...building design and development literacy*. For more information on the film series, see <<http://souinternational.com/dcdc>>.

Dr. Rae Bridgman's analyses of chronic homelessness among women and men, youth homelessness, and study of innovative housing models addressing their needs, as well as child-friendly cities, have been published internationally. She is author of *StreetCities: Rehousing the Homeless* (Broadview Press, 2006), *Safe Haven: The Story of a Shelter for Homeless Women* (University of Toronto Press, 2003), co-author of *Braving the Street: The Anthropology of Homelessness* (Berghahn Books, 1999), and co-editor of *Feminist Fields: Ethnographic Insights* (Broadview Press, 1999). In parallel with her scholarly research, she is a practicing visual artist and the author and illustrator of young adult fantasy novels, including *The Serpent's Spell* (2006), *Amber Ambrosia* (2007) and *Fish and Sphinx* (2008). Along with her husband, architect Wins Bridgman, she is also a founding member of BridgmanCollaborative Architecture—a Winnipeg architectural design firm.

Dr. Ian Skelton's program of research focuses on processes mediating access to land and housing for marginalized populations. This has involved several publications on housing programs that have operated at the national level in Canada, and on comparisons between Canada and other nations. Addressing housing and community development in Winnipeg, Dr. Skelton has been principal investigator and lead author in several area-based studies examining processes of neighbourhood change, and is presently leading a collaborative research initiative on housing options for people living with mental health issues. Dr. Skelton's interest in land issues extends to a current study of land titling practices in Brazil and the possible consequences of contemporary initiatives promoting owner occupation in First Nations in Canada.

Dr. David van Vliet's research interests are in the study of the propositions, principles and practice of sustainable community planning and design. To ground this he documents innovative demonstration projects and tests for the diffusion of innovations and associated social learning. This work has developed a method of assessment and a record of built projects, which has facilitated inquiry into supporting consumer receptivity and means for visualising greater sustainability through graphic and digital representation. The case study work identifies more effective programs and lessons about improved delivery systems for sustainable community planning.



MILU Book, Practitioners Guide, and the DVD by David Van Vliet. David wrote the "RED theme: Urban Fabric and its Infrastructure: Regional and local MILU issues in two science city contexts" in Haccou, H. et al (2007) MILU: Multifunctional and Intensive Land use Principles Practices Projects Policies published by The Habiforum Foundation Gouda Netherlands May 2007, pages 435-484.

Dr. Ian Wight's scholarship is mainly concerned with the interplay of place, place-making and planning, in the contexts of integral professional practice and city-region planning/governance, informed especially by the recent work by Ken Wilber and others on integral con-

sciousness. He focuses on the planning and design professions, and their response to post-modernisation influences, with a particular interest in implications for continuing professional development. Another focus centres on city-regions, especially the provincial capital city-regions in Western Canada, and the possibilities for their planning and governance as 'common place-making on a regional scale'. His integral work was published in a special 'integral ecology' issue of *World Futures*, and he also recently completed a city-region governance think-piece for the City-Region Studies Centre at the University of Alberta.

Dr. David Witty has developed research interests in three primary areas: the linkage of theory and practice, urban design and place-making, and Aboriginal design and planning. Specific research initiatives include: research and publication of Smart Growth BC actions and implications on growth management in the Lower Mainland of BC and the transferability of lessons to the Winnipeg Region; continued involvement in Cross-Cultural Studios with Aboriginal communities, and continued op. ed. pieces in the Winnipeg Free Press.

Department of Interior Design

Dr. Susan Close is an assistant professor in the Interior Design Department of the Faculty of Architecture and a visiting fellow at St. John's College, both at the University of Manitoba. She is the author of *Framing Identity: Social Practices of Photography in Canada (1880-1920)* (Arbeiter Ring Publishing, 2007), and has published articles and reviews on contemporary and historical photography.

Dr. Close's current research is based on an interdisciplinary perspective gained through her doctoral studies in cultural analysis with cultural critic and theorist Mieke Bal who founded the Amsterdam School for Cultural Analysis, Theory and Interpretation (ASCA) at the University of Amsterdam. Close presently focuses her research on three areas: Photography and design culture, Issues of cultural and gender identity and diversity and Social activism and design.

Dr. Cynthia Karpan's current research interests lie in the area of contemporary methods of interior design programming. Funding is currently being sought in order to obtain preliminary data and test the research methodology. Subsequent funding will be sought in order to expand the research through the United States. The

goal of this research is to obtain data from 100-150 participants across Canada and the United States. This data will be used as the basis for research-based publications on programming; publications that are desperately needed by interior design educators teaching programming, and students learning about programming interior environments.

Dr. Shauna Mallory Hill has over twenty years of research experience in evaluating the performance of built environments in relation to human requirements (environment-behaviour research). Part of this work includes finding ways to integrate research findings to inform the renovation and new design of buildings (evidence-based design), mainly through the use of computer systems known as design decision support systems.

Although originally focused primarily in the area of barrier-free/universal design, since 1996 Mallory-Hill's work has expanded to include the examination of a broad scope of building performance and human requirement relationships. Her doctoral work (2003) focused on capturing design performance knowledge from existing innovative workplaces using her own multi-faceted evaluation methodology [MOPS]. The findings were incorporated into on-line Case-Based Reasoning [CBR] computer design decision support tool.

Mallory-Hill's current research investigates how the design of sustainable workplace environments impacts on worker health and productivity.

Professor Lynn Chalmers As part of her PhD candidacy in the joint Ryerson/York Communications and Culture Program, Associate Professor Lynn Chalmers is researching cultural practices reflected in workplace environments. She is using theory to frame a humanistic view, counter to Neoliberal values in workplace

environments. Her work is inspired by Michel de Certeau's notion of tactics and its applicability to subtle practices of subversion used by individuals to create spaces of resistance.

Department of Landscape Architecture

Dr. Marcella Eaton's current research explores the intersections of design and theory. Her PhD dissertation studied philosophy, ethics and aesthetics in relation to educating landscape architects. This fall she is presenting her work at two conferences in Europe. The first presentation (with Dr. Richard Perron) is entitled 'Landscape Assemblages' and focuses on Actor Network Theory. The second reflects on the state of philosophy and design in Landscape Architecture. She has led several international design competition entries working with students, including an International Peace Gardens Competition entry, which earned second place in 2002-2003.

Dr. P. Richard Perron is currently Associate Dean Academic and has recently served as the Acting Dean. Dr. Perron has a PhD in geo-science and cultural geography from the University of Victoria. His PhD thesis is focused on computer-mediated communications, hermeneutics and cultural meta-theory. Dr. Perron's current research interests include landscape architectural theory, landscape urbanism, flood architecture and embedded landscape/digital technologies.

Dr. Perron has been the recipient of a number of National research awards including being the co-producer of a Heritage Canada: Virtual Museums of Canada research project "Landscape Change – Landscape Loss". He has been a senior researcher on three CMHC external research grants (related to sustainable community design). He has also been a team member on a SSHRC strategic research grant "The Continuous Environmental Experience". His most recent studio projects have been "Soft Systems: flood architecture and global warming in PEI" and "Synaesthetic Landscapes: embedded technologies and landscape experiences".

Professor Alan Tate's PhD studies are directed towards understanding of the public realm (including urban parks – which remain an important focus of his work – and are one particular, and significant, constituent of the public realm) in order to promote and project its importance to city life and, in turn, to empower



train window, Holland by Marcella Eaton

students to make major contributions to its quality through their, eventual, professional work. Professor Tate is approaching this work through semiotics and, specifically, the meanings of place titles (or suffix names) and what these imply in physical/design terms, and setting the semiotic study in a phenomenological context. The aim is to eventually produce an urban open space typology based on the range of names that we give to the public spaces between buildings; the meanings that these imply, and the physical forms that they suggest.

Professor Karen Wilson Baptist's research focuses on articulating the temporal, embodied, communal and spatial aspects of an increasingly familiar aspect of the rural and urban memorial landscape – the roadside memorial. The thrust of the research is directed toward informing the growing proliferation of memorial making in landscape architectural theory, teaching, and practice. Grounded in the investigation of the physical markers of tragic death, this work sympathizes with the position that memorial sites are created in response to an individual or collective loss of life.

Professor Brenda Brown's research deals with ways to reveal landscape ecosystem phenomena, processes and relationships. Professor Brown is particularly concerned with the reciprocal revelations of landscape (as structure and habitat) and sound. Recent investigations have taken the form of both constructed and speculative works that span art and design. [N](#)



designer in the detail by Lynn Chalmers

A LANDSCAPE OF DIFFERENT FIELDS:

A NEW PUBLICATION INITIATIVE AT THE FACULTY OF ARCHITECTURE

BY EDUARDO AQUINO, ASSOCIATE PROFESSOR, DEPARTMENT OF ARCHITECTURE

"We need new networks of experience. We have most of us become specialists in a minute branch of knowledge, but that means we speak a jargon which other specialists cannot understand. Business networking is one answer, enabling specialists to combine to provide services none can offer alone. But this implies a sacrifice in human terms. Specialists have direct experience of only a small fraction of life. The world, after having been divided up into nationalities, is being cut up again, with professional qualifications as the new passports. But the barriers between nations are coming down, and the barriers between professions are not as strong as they appear. A good portion of the new generation is refusing to lead the narrow life which many jobs demand. It is no longer wholly satisfying to be for example an architect who does nothing but build virtually identical council housing. Architects increasingly wish to participate in the whole process of making life more liveable, in being themselves designers of interiors, of landscapes, of cities, of the art of living, to be present whenever space and desire interact. Every profession with intelligent people in it will want to be more."

Theodore Zeldin
in *The Future of Networking*

In *The Future of Networking* Theodore Zeldin articulates the significance of networking in our times. The notion of networking here is not the one often referred to in business circles; rather it is the zone of meaningful relationships, or *networks of experience*, that we all strive to develop, especially in the academic realm, starting with our vital conversations with students in studios or classrooms. With the intention of expanding these conversations around design from within and beyond the Faculty of Architecture, to enhance our own network of ideas, a new publication initiative is in progress. The proposal originated from the publication of the Department of Architecture annual catalogue of 2007, a compilation of mostly studio and

course summaries and projects, which is now expanding to include work from all the design disciplines represented in the Faculty of Architecture. The publication can be seen as an open work, an *opera aperta* in Umberto Eco's sense, where the goal is to expose a landscape of different fields, instead of attempting to construct a linear and closed string of knowledge.

The Warehouse Journal has consolidated an important outlet for student work in the Faculty of Architecture, but a venue to disseminate research and faculty work is yet to be created. The publication establishes this critical dialogue, a discussion between in-house researches and creative ambitions, and work from outside and beyond Winnipeg, but with strategic

affinities among them. The publication intends to fill a gap between existing academic scholarly journals and commercial magazines, reaching out to students, professionals, and even possibly a readership outside the design disciplines. The premier issue will be published in the fall of 2008, and will explore ideas around drawing, the city and *atmosphere*. We have already confirmed contributions from David Grahame Shane, Perry Kulper, Peter Cook, Mike Webb, and Paulo Mendes da Rocha, and the issue will also feature research work from Faculty members, including professors and selected projects by students. This new publication initiative is possible through the support from the Dean's Office and the Faculty of Architecture Endowment Fund. ■

Atmosphere is the consequence of the projects we make as designers of landscapes, cities, architecture and interiors. Atmosphere is hard to grasp, and even harder to talk about - yet the production of atmosphere, intended or not, is one of our most apparent contributions to the world. It is something that lingers after the program has changed or the client has left. Though palpable, atmosphere resists registration. So fragile and dependent on the world around, atmosphere is also susceptible to our individual perception. It is not something that can be read or interpreted. It is.

ATMOSPHERE will be a yearly symposium in the Faculty to be held each February. The Cultural Events Committee believes that the time has come to enrich the lives of students and faculty with a group of 5 invited speakers, and 24 peer reviewed lecturers for the first event in February 2009. We encourage people from the disciplines represented in the Faculty to submit abstracts - and to attend, as well as those outside of these traditional environmental design disciplines. An intent of ATMOSPHERE is to provide a venue for students to hear, to meet participants with a perspective perhaps different from what they are normally exposed to. We also hope that students across Canada and from the Midwest in the United States will attend. The excitement of such an event can also encourage students to submit their own work to this or other symposiums/ conferences. This event can possibly become a highlight of the winter term.

ATMOSPHERE will provide a venue for local practitioners to see more of what is going on in the Faculty and in the global context that the speakers will be drawn from. We also hope that the success of the event will help to further develop a sense of pride and belonging to this Faculty.

///Atmos.ca

TREKKING: FACULTY OF ARCHITECTURE ALUMNI IN NEPAL



map of Nepal showing Ilam, Duagadi and Itahari with Tibet and China to the north and India to the south

THIS IS A STORY OF HUMANITARIAN ACTION BY THREE GENERATIONS OF UNIVERSITY OF MANITOBA FACULTY OF ARCHITECTURE ALUMNI. ON JUNE 4TH, A TWO-YEAR TREK THROUGH THE PLAINS AND HIMALAYA FOOTHILLS OF NEPAL ENDED, GIVING WAY TO THE COMMENCEMENT OF A NEW ADVENTURE.

BY STANLEY BRITTON (B.Arch. 1971) AND KELLEY BEAVERFORD (B.I.D. 2002), ASSISTANT PROFESSOR, DEPARTMENT OF INTERIOR DESIGN, FOUNDER AND EXECUTIVE DIRECTOR, ARCHITECTS WITHOUT BORDERS CANADA (Kelley also holds a M.Arch. from the University of Calgary)

THE CANADIAN ARCHITECTS' FUND

It was two years to the day since the professional B.Arch. Last Rites Class of 1970-71 Reunion in Vancouver during which University of Manitoba Faculty of Architecture Dean David Witty challenged the undertaking of a meaningful 35th anniversary legacy project. It was clear that he was hoping for an endowed academic scholarship. He did not know that this was a class of contrarians. The alumni hit on the notion of helping the many rather than

a few: houses for the poor in a faraway land. The Canadian Architects' Fund was the response. Membership comprised 35 donor-architects, a professional engineer, an architect-cartoonist, an editorial services writer, a community health nurse, and two consulting firms.

First capitalized as a revolving fund at US\$35,000, at closing, its value is US\$40,000. The monies are now disbursed to the SOS Children's Village Itahari Family Strengthening Program. Micro-loans with thirty-month payback are in the hands of families for 88 new and 37 renovated

houses, and to 19 families for income generation – soon they too will qualify for houses. The fund is now into a second cycle of lending. Anticipated is a production rate of 35 or more houses year-after-year, plus more income generation.

Non-cash leverage on investment is also being had. At work is an additional CA\$77,000 contribution of *pro bono* expertise to a Bamboo for Habitat Micro-Enterprise Project. This three quarter million-dollar project is an initiative of the Fund, Habitat for Humanity Nepal, Habitat Canada and CIDA.

Dividends continue to accrue. Flags of achievement flap briskly. The sequence: a field trip to demonstrate corrugated bamboo roofing sheets (CBRS), the subsequent Bamboo for Habitat Micro-Enterprise Project to create a women's cottage industry to weave mats for lamination into CBRS for, possibly, the roofs of the SOS CV houses.

The notion of a Himalaya adventure was born in April 2006 amidst the choking smoke of burning tires when the people of Nepal rebelled against their monarch. (On April 27, 2008 the monarchy was officially abolished.) The to-be-Fund was in Kathmandu helping Habitat Nepal search for a low-cost more-robust environmentally friendly alternative to tin roofing. CBRS was suggested. A demonstration project was agreed for early winter.

A complementary agenda came into play in June 2006 upon the creation of the Fund: houses for SOS CV.

November of that year saw a team of field trippers joining with Habitat in the llam tea plantations. The purpose was to (1) demonstrate CBRS potential and (2) to learn the techniques of building with bamboo. Habitat Global Village Team projects are highly rated – theirs was the first during Nepal's troubled times. Two outcomes were significant. First: the Bamboo for Habitat Micro-Enterprise Project. Second: the SOS CV houses.

The Bamboo for Habitat Micro-Enterprise Project is running late. First deliveries of CBRS are forecast for December 2008. The Fund officially parted company in March of this year, leaving it in the capable hands of ARCOP Architects & Planners of Montréal to field an award-winning factory design, and the Fund's engineer to manage the project under a volunteer services agreement with Habitat Canada. By far, it is he who – nearly a year on the job and counting – has contributed most in *pro bono*.

The SOS CV housing project is proceeding along an unexpected but very promising path. To assure quality for the 125-plus families, a small cadre of local design-build practitioners – coached by Architects Without Borders Canada, Engineers Without Borders Nepal and University of Manitoba alumni – are training homeowners to self-build. They are rallying



above: This mother (left) is in the fruit and vegetable agri-business thanks in part to a micro-loan from the SOS CV Itahari revolving fund. Within 18-36 months she will qualify for a house loan to replace her current home (right).

below: Fund project manager Peter Russell, P.Eng. with Bamboo for Habitat Micro-Enterprise manager Sandesh Parajuli (May 2008). From the site of the corrugated bamboo roofing sheets (CBRS) lamination facility, Peter reports, "You see three 6m x 9m temporary buildings (1) accommodation for the resident security guy, tool and material supplies and a place to sit and meet - too often a place to waste time; (2) this has a large parged brick bath in which to treat bamboo by immersion plus doing the treatment by injection; and (3) dry storage for bamboo but shortly to be converted into a bamboo production line to cut, drill and shape culms to exact requirements."

the neighbouring communities, administering the revolving fund, mentoring on healthy house designs, helping prepare realisable budgets and encouraging sustainable construction methods. In a letter to the President of SOS CV International in Austria, the Fund offered commendation. They observed that SOS CV now has the technical and micro-finance capacity to grow the project at other Village locations in Nepal and to facilitate in other countries.

This past January a post-occupancy evaluation of the llam demonstration houses and the Itahari houses was carried out. It was found that the Habitat model is unaffordable for lowest-income families. Likewise, changing economic indicators led one to worry that CBRS from the

Bamboo for Habitat Micro-Enterprise might itself not be affordable for this low-end market. What to do?

THE NEPAL HEALTHY HOUSE PROJECT

The Nepal Healthy House Project is the designated successor initiative – in Nepali *Swasthya Ghar pariyojana*.

The project emphasises the culture of responsibility (for those with special knowledge) and inclusion through collaboration (with those in need). It involves an interdisciplinary collaboration between three generations of alumni of the Faculty of Architecture of University of Manitoba, a soon-to-be-named Nepali university, ►





The all-bamboo model house (left). Corrugated bamboo roofing sheets (CBRS) were found to delaminate – the Bamboo for Habitat Micro-Enterprise has since corrected the design to allow for fabrication. The homeowner has developed a bamboo furnishings business (right).



Architects Without Borders Canada, Engineers Without Borders Nepal, the SOS CV Itahari Family Strengthening Program and the community of Itahari.

Capacity-building (community design-build-finance practitioners) and empowerment (low-income homeowners) are goals.

The objective is to demonstrate innovative ways to help low-income homeowners to reduce to near zero the cash cost of building affordable, environmentally healthy, economically sustainable houses

by rethinking traditional designs, the use of local materials and skills, and financing.

Key features include: (1) a demonstration house to be built this December for the children and widowed mother of a deserving family, (2) a train-the-trainer design-build process, (3) the publication of a Healthy House Handbook and (4) international engagement.

The method is transferable to other societies globally.

The project premises that low-income

families know the kind of home they aspire to have and appreciate the economics for that which they can afford to build. Knowledge experts are trained to see through the eyes of others. Together they can achieve quality indigenous designs, affordable budgets and sustainable constructs. The Nepal Healthy House Project is intended to lay a strong foundation for architecture without architects.

INTERGENERATION TREKKING OPPORTUNITY

Oftentimes change is best achieved when late-career wisdom, mid-career experience and early-career enthusiasm mesh. This is the need of and an expectation by University of Manitoba Faculty of Architecture alumni currently trekking the humanitarian housing scene in Nepal.

Expressions of curiosity are invited by contacting:

Stanley Britton
sbritton@3web.com

Kelley Beaverford
beaverfo@cc.umanitoba.ca 




Each year during “homecoming” week the alumni association in conjunction with each of the University’s Faculties spearheads events, tours and banquets for our alumni. In September 2007 the Class of ‘57 B.Arch. and B.I.D. graduates met the current department heads, student representatives and former professors Joan Harland and Grant Marshall for a very memorable lunch in Centre Space of the J.A. Russell Building.

This year, organizer Buck Perrin (B.Arch. 1958) and Anne McKenzie (B.I.D. 1958) and others planned a homecoming event to include a visit to the Faculty accompanied by a tour

and lunch again with students Faculty and friends on September 12, 2008.

While the homecoming has long been established to recognize 50 year graduates, we would encourage any of the other graduates from 1949, 1969, 1979, 1989, 1999 to consider organizing an event that centres around the Faculty and your classmates. and joining us in 2009.

For more information contact:
Tammy Holowachuk
holowac@cc.umanitoba.ca 



LEARNING, ACTION AND COLLABORATION

BY KELLEY BEAVERFORD, ASSISTANT PROFESSOR, DEPARTMENT OF INTERIOR DESIGN

Healthy House owner in Itahari, Nepal

IT HAS BEEN ALMOST THREE YEARS SINCE ARCHITECTS WITHOUT BORDERS CANADA STARTED MEETING AT THE UNIVERSITY OF MANITOBA. WITH THE COMMITMENT OF VOLUNTEERS FROM ACROSS THE COUNTRY WE HAVE COMPLETED OVER 30 PROJECTS IN 12 DIFFERENT COUNTRIES. DESPITE OUR ACCOMPLISHMENTS, I STILL STRUGGLE TO FIND A BRIEF ANSWER TO THE QUESTION, ‘WHAT DOES ARCHITECTS WITHOUT BORDERS DO?’

Architects Without Borders Canada (AWB) is a group of architects, designers and planners who view design as a socially transformative tool that belongs to everyone, including the 90% not typically served by our professions. We work as social advocates by moving beyond the design of ‘objects’ to engage in interdisciplinary action that affects both the spatial and social fabric of global communities. AWB Canada members tend to be open-minded but wilful people with a desire to connect our education and experience with

something larger than the reality we know as home.

AWB Canada uses the term ‘project’ to define learning, engagement, fundraising and design-related activities. Projects are typically initiated by non-profit organizations that contact us with a specific goal in mind. At this point, the potential partner is informed that we do not operate as an architectural practice. Rather we offer support by engaging in pre-design and capacity-building initiatives. All proposals are investigated by contacting established NGOs and embassies in the area. If the

project is accepted, a call for volunteers goes out and an appropriate team is mobilized into action.

There are many ways to volunteer with AWB Canada. Some of our members have offered their services by mentoring students in pre-design projects. This year, graduate interior design students at the University of Manitoba prepared preliminary designs for a rural clinic in Katebo, Uganda. Students learned of the challenges of creating affordable healthcare facilities within the context of poverty amplified by HIV/AIDS. AWB Canada offered ►



Student in the Nepal Healthy House training program taking notes



MID student Kristie Spencer with AWB mentor Hijab Musba

technical assistance from the disciplines of medicine, architecture, engineering and design. The benefits were many – the partner gained credible solutions for further development, a Ugandan architectural firm was identified to complete the project and all of the participants learned from an interdisciplinary and global exchange of knowledge and ideas.

Advancing understanding and appreciation for architecture and design is important to AWB Canada. This year we offered our first design workshop for children at Art City in Winnipeg. Lead by alumni Laura Rempel (B.Env.D. 2006), an enthusiastic team of volunteers encouraged children to explore the design of the built environment as an art, science, and manifestation of social ideals. The outcome is a

cross-generational perspective on design expressed through imaginative models and drawings.

AWB Canada is focused on design-related activities; however, our members have other skills to contribute to a global society. Since November 2007 we have been working with the Ugandan-Canadian Association of Manitoba to plan a series of fundraising events intended to increase awareness of the impact of war, persistent poverty and HIV/AIDS on communities in East Africa. All are invited to attend a symposium on development issues on October 8th, an African Social on October 10th, and a dinner with Stephen Lewis at the Winnipeg Convention Centre on October 25th.

The last few projects may not sound architectural but they reflect our overall concern for healthy communities that goes beyond physical solutions. In fact, even our more traditional projects, like the Healthy House Project lead by Stanley Britton, MRAIC, embraces a comprehensive approach to working with communities to develop sustainable ideas for affordable housing (see previous article on page 62). The results will include workshops with community members, a micro-finance program, a Healthy House Handbook and the construction of a demonstration house.

In short, what does Architects Without Borders do? We do a lot. We learn through action and collaboration, we offer support to communities in their efforts to achieve their goals and we promote global citizenship in the architectural community and beyond.



Laura Rempel, AWB member, with children in Uganda

For more information about Architects Without Borders Canada, contact:

Kelley Beaverford

t 204 474 8654

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WINNIPEG BUILDING INDEX

BY MARY LOCHHEAD, HEAD, ARCHITECTURE/FINE ARTS AND MUSIC LIBRARIES

Winnipeg has long been recognized as a city with an impressive architectural heritage, be it in the buildings of the historic Exchange District or the more recently appreciated examples of modern residential and commercial architecture. The *Winnipeg Building Index (WBI)*, in conjunction with the images from the Libraries' Slide Collection, was originally created to support the study of Winnipeg's architecture within the Faculty.

The *WBI* had humble beginnings, as a large file of 3 x 5 index cards, on which were documented the names and addresses of various buildings in Winnipeg and the titles of books and journal articles and other information sources about these buildings. The index cards were transformed into a massive and unwieldy WordPerfect document, which was frequently updated by hand and re-printed once or twice a year. Despite its format,

the *WBI* quickly became an invaluable resource for students, faculty and visitors, pulling together information from a growing list of sources produced by academic publishers, journals, government departments, etc.


With the development of digital technology we could now imagine a much more dynamic resource with the added enhancement of images from the Slide Collection. In 2003, a successful grant application was made to the *Winnipeg Foundation* and \$7,000.00 was received for the development of a web-based database, scanning equipment and image storage. There are currently 2,551 buildings listed and over 4,300 images in the *Winnipeg Building Index*. It is searchable by building name, architect, address and time period.

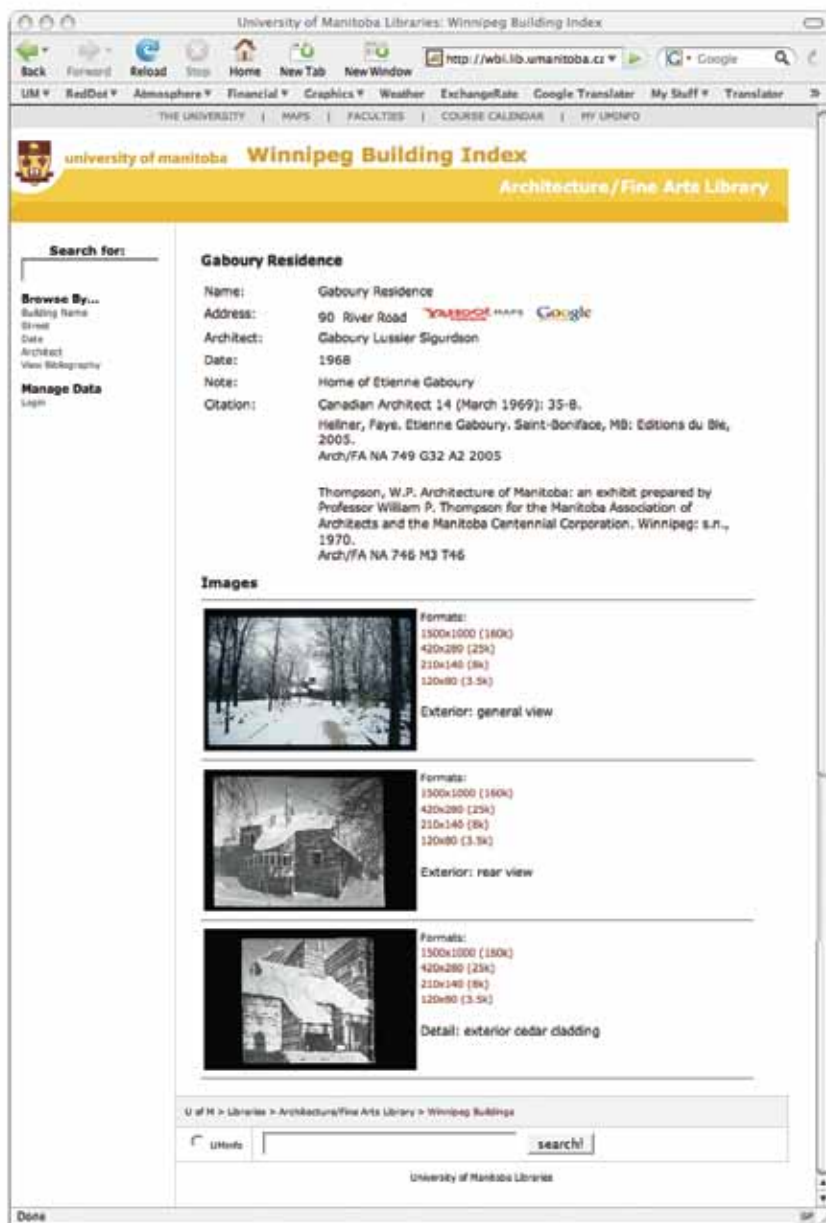
The *WBI* is a work-in-progress as more images are acquired through donations and from architects and firms wishing to highlight their work through this venue. Links to other sites with related information and images, electronic publications, and digitized historic maps are recent enhancements to the database.

The *Winnipeg Building Index* has grown into a recognized research tool and was recently chosen to be among one of the first Manitoba projects to be launched on the *AlouetteCanada (Canadiana)* project, a national open digitization initiative.

You may find the *Winnipeg Building Index* as part of the University of Manitoba Libraries E-Library or directly at <http://wbi.lib.umanitoba.ca/WinnipegBuildings/>

If you would like your Winnipeg project documented in the *Winnipeg Building Index* or would like further information, please contact:

Mary Lochhead
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and Music Libraries
t 204 474 9217
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FALL AWARDS

FACULTY-WIDE

G. Clarence Elliott Fellowships

Janice Miller (CP)
Reuben Koole (CP)
Colin Herperger (ARCH)

James Palmer Lewis Scholarship

Shawn Stankewich (ED)

Allan Waisman Aboriginal Scholarship

Rachelle Lemieux (ARCH)

Randy Gilbert Memorial Scholarship

Stephanie Niemiec (ARCH)

Fredrik Kristjansson Scholarship in Architecture

Matthew Derkson (LA)

Maxwell Starkman Travel Award

Tara Carnochan (CP)

Faculty of Architecture Endowed Scholarship

Christopher Chevalier (ED)
Shaun Cummings (ARCH)
Kari Schulz (CP)
Anna Westlund (ID)
Cameron Bradshaw (LA)

ENVIRONMENTAL DESIGN

Michael Cox Scholarship

Randy Wong

Students' Architectural Society Award

Jane Na
Nicholas Bell

Dr. A.W. Hogg Scholarships

Shawn Stankewich

Isbister Scholarship

Shawn Stankewich

Faculty of Architecture Design Award

Pablo Batista

Corrigill Scholarship

Cameron Bradshaw
John Duerkson
Noah Jacobson
Todd Mayer

BEMM Scholarship in Architecture and Engineering

Spencer Cutten

Kasian Scholarship for Architecture and Design Excellence

Christopher Chevalier

ARCHITECTURE

Mel P. Michener Graduate Award

Karen Nelson

Corbett Cibinel Architects Award

Tom Alston

Le Prix Jacques Collin en Architecture

Matthew Mcfetrick

Bill Allen Scholarship in Architecture (Travel And Research)

Colin Herperger
 (both travel and research portions)

A.L. Buckwell Memorial

Adam Robinson

Corrigill Scholarship

Evan Marnoch

William E. Sheets Scholarship in Architecture

Dirk Blouw

E.H. Price Ltd. Recruitment Scholarships

Carl Drohomereski
Rebecca Loewen

Norman Ripley Memorial Scholarship

Zachary Pauls

Leonard C. Klingbell Scholarship In Architecture

Andrew Lewthwaite

Donald L. Dunklee Award In Architecture

Ester Link

University of Manitoba Graduate Fellowship

Marnie Gartrell
Matthew Mcfetrick

Manitoba Graduate Scholarship

Carl Drohomereski

CITY PLANNING

MPPI Best MDP Award

Noah Yauk

MPPI Case-in-Point Excellence Awards

Grand Prize: Brett Shenback
Special Commendation: Katy Walsh
Honourable Mention:
Kari Schulz
Tamara Peralta
Simi Sandu
Tracy Woitenko

Mayor's Medal

Tamara Peralta

City Planning Jubilee Scholarship

Sarah Cooper

Corrigill Scholarship

Marcella Poirier

E.H. Price Ltd. Recruitment Scholarships

Karin Kliewer
Barbara Besner

University of Manitoba Graduate Fellowship

Shelagh Graham

Manitoba Graduate Scholarship

Tara Carnochan
Marcella Poirier

INTERIOR DESIGN

Pidim Thesis/Practicum Prize

Katherine Issac

Corrigill Scholarship

Andrea Sosa

Joan Harland Scholarship

Laura Bird

E.H. Price Ltd. Recruitment Scholarships

Janine Shwaluk (Nee Ostash)
Priscilla Mah

Tamera Kucey Memorial Scholarship

Amber Bewza

The R.A.C. Memorial Scholarship

Kristen Spencer

University of Manitoba Graduate Fellowship

Naomi Duddridge
Anna Westlund

LANDSCAPE ARCHITECTURE

Lasa Award

Shannon Baxter
Marilyn Gould (Certificate Of Recognition)

Alexander E. Rattray Scholarship In Landscape Architecture

Cindy Li

Barkman Concrete Scholarship

Meaghan Hunter
Suzy Melo
Jennifer Wall
Lana Warantz

Carl R. Nelson Travelling Fellowship

Matthew Derkson

University of Manitoba Graduate Fellowship

Cameron Bradshaw

Erin Ediger

Leanne Muir

Corrigill Scholarship

Jana Hoag

E.H. Price Ltd. Recruitment Scholarships

Cameron Bradshaw
Aileen Zubriski

CONVOCATION AWARDS

ENVIRONMENTAL DESIGN

University of Manitoba Gold Medal

Christopher Chevalier

Dan Muir Memorial Award

Bertrand Bartake

ARCHITECTURE

Alpha Rho Chi Medal

Ken Borton

Henry Adams American
Institute of Architects Medal

Justin Dyck

Henry Adams American Institute
of Architects Certificate

Darcie Watson

Manitoba Association of Architects
Comprehensive/Design Thesis Medal

Geng Zhang

Royal Architecture Institute
of Canada Student Medal

Ken Borton

Royal Architecture Institute
of Canada Honour Roll

Ken Borton
Darcie Watson
Lori Yurchak-Verfalle
Geng Zhang

CITY PLANNING

Manitoba Professional Planners Institute
Award for Planning Excellence

Erin McCleery

INTERIOR DESIGN

Professional Interior Designers
Institute of Manitoba Medal

Heather Anderson

Steelcase Prize for Design Excellence

Loni Robertson

LANDSCAPE ARCHITECTURE

Manitoba Association of
Landscape Architects Gold Medal

Andrea Kennedy


Canadian Society of
Landscape Architects Award

Andrea Kennedy

L.A PRACTICUM GOES INTO CYBERSPACE

**First Digital Practicum/Thesis
in University of Manitoba Wins
International Award, Michael
Klassen, Masters Of Landscape
Architecture**

Juliette Nadeau, MSpace Project Assistant at Elizabeth Dafoe Library successfully nominated **Michael Klassen's** Masters practicum 'Voice Map Trekking' for the Networked Digital Library of Theses and Dissertations (NDLTD) consortium for the Innovative Electronic Theses and Dissertations (ETDs) Award for 2008. She was very helpful to Mike during the process of mounting his work onto the web throughout his practicum. The ETD Award "recognizes student efforts to transform the genre of the print dissertation through the use of innovative software to create cutting edge ETDs." This International Award was presented at the ETD 2008 Symposium at Robert Gordon University in Aberdeen, Scotland, 4-7 June 2008. Dr. Marcella Eaton and Professor Karen Wilson Baptist were Mike's advisors in the Department of Landscape Architecture. Mike was the first student at the University to present his work completely digitally. He is currently working in Montreal, Quebec in private practice.

Mike's work can be accessed at
<http://mspace.lib.umanitoba.ca/dspace/handle/1993/3010> 

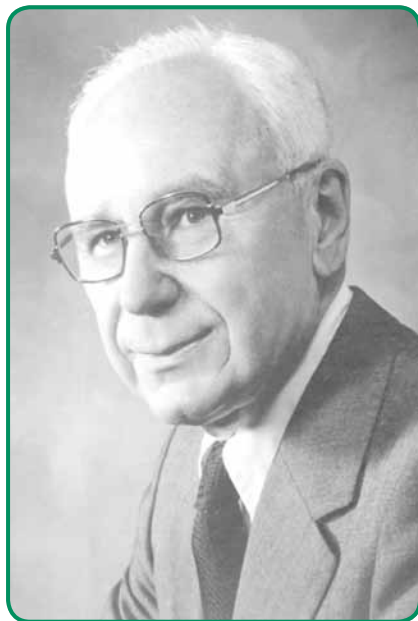
2008 ENDOWMENT FUND

Grant Recipient	Short Title of the Project	Amt Awarded
David Witty	Aboriginal Student Publication	1,250
Adam Robinson	Warehouse Journal 17	12,000
Nat Chard	Cultural Events Food for Thought	1,500
Neil Minuk	Faculty of Architecture Gallery Exhibitions	15,000
Lancelot Coar	Architecture Design/Build Collaboration with Clearwater MB	1,500
Anna Ingebrigtsen	Gallery: Recent works by Students and Professionals in Landscape Architecture & Faculty of Architecture Student Photography Contest & Exhibit	1,000
Tom Alston	10 x 20 x 20	1,000
Marla Clark	Berm & Swale	1,250
Eduardo Aquino	Dead on Arrival (a publication by the Department of Architecture Press, DoA Press)	1,250
Shannon Wiebe	Ditchball 32	1,000
Jocelyn Tanner	Service Learning in the Global Community: Uganda 2008	1,750
Marcella Eaton	ATMOSPHERE, a symposium, Faculty of Architecture, University of Manitoba	10,000
Annual Endowment	Cultural Events	15,000
Total		\$63,500

G. CLARENCE ELLIOTT FELLOWSHIP

THE
Great-West Life
ASSURANCE  COMPANY

BY DOUG CLARK, EXECUTIVE DIRECTOR, PARTNERS PROGRAM



G. Clarence Elliott

Clarence Elliott spent more than five decades advising Great-West Life on mortgages and real estate-investment. It's a rare opportunity to retire twice from the same firm, but Clarence Elliott was a rare individual, and after retiring in 1975, after thirty-five years of service, he rejoined Great-West Life as a consultant and continued to advise and assist the company until his second retirement at age 80 in 1990. Mr Elliott's largest project with Great-West Life was the \$100 million Place Bonaventure in Montreal, which later became the subject of a book that Clarence published in 1988. Over the years he also served as a director for the Oxford Development Group, Granite Holdings of Canada Ltd., Paloma Petroleum Ltd. and Equitable Real Estate Investments Corp. Ltd.

Mr. Elliott passed away in 1995, but prior to this his friends (Steve Demmings, Gillian Ewing and Ernie Johnson) with the financial support of colleagues, in 1994, created an endowment fund, and established a fellowship that was intended to support graduate student work at the University of Manitoba. As noted in the terms of reference: "This award of up to \$10,000 will be awarded annually to full-time students based on their GPA (grade point average), as well as the breadth of their academic interest and extracurricular activities." Due to Mr. Elliott's broad interests and desire to support students who might come from a rural background, it was determined when the award was initially established that students in the following departments were to be considered eligible:

- Agricultural Economics (Faculty of Agricultural and Food Sciences)
- Architecture (Faculty of Architecture)
- Business Administration/Management (Faculty of Management)
- City Planning (Faculty of Architecture)
- Economics (Faculty of Arts)
- Statistics (Faculty of Science)

Since the Fellowship began in 1995/96 37 deserving students have benefitted from over \$119,000 which has been allocated for graduate level study. During that time period thirty-two students (86.5%) from the Faculty of Architecture have benefitted directly by receiving approximately \$101,500 (85% of total funds given) from the G. Clarence Elliott Fellowship. (Department of City Planning, 17 recipients; Department of Architecture, 10 recipients; Department of Landscape Architecture, 3 recipients; Environmental Design Program, 2 recipients). We congratulate all of you.

This year (2008-2009), all of the recipients were from the Faculty of Architecture. (This is the eighth time this has occurred.) Congratulations to:

Corey Greenham, Architecture

Kaeley Wiseman, City Planning

Matthew Fitzgerald, City Planning

Mr. Steve Demmings (M.C.P. 1978), a friend of Mr. Elliott's has been instrumental in creating and managing the award. Steve continues to sit on the interview committee with Ernie Johnson, Gillian Ewing and Natalie Laden, who were at one time or still are connected to Great-West Life. In keeping with the real estate management and investment training that Steve developed at Great-West Life early in his career, since 1990 he has also provided an elective course entitled "The Development Process for Design Professionals," a course available to all graduate students in the Faculty of Architecture.


Steve is currently the CEO of the Thunder Bay Community Economic Development Commission and maintains his strong connection with the Faculty through the Clarence Elliott Fellowship. In 2006, Great-West Life stepped to the plate again and made an additional five-year commitment of \$25,000, which will be matched by the University of Manitoba, thus increasing the total capital of the Fellowship to over \$250,000 in 2008.

For more information about this award, or to make a donation in support of this Fellowship please contact:

Doug Clark, FCSLA, MCIP
Executive Director
Partners Program
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WAREHOUSE 016 RECEIVES TWO AWARDS

Warehouse 016 won Best Editorial Design in the students awards category from Applied Arts, Canada's Visual Communication Magazine (www.appliedartsmag.com). Winners will be published in the special Student Awards section of the September 2008 issue of Applied Arts and will be showcased at the Applied Arts Year-End Exhibition, held November 2008, in Toronto.

Warehouse 016 also tied for third place in the Prose Non-Fiction Illustrated category in the Alcuin Society Awards for Excellence in Book Design in Canada. The Alcuin Society (www.alcuinsociety.com) is a Vancouver-based non-profit society for the support and appreciation of fine books. The winning books will be exhibited internationally and across Canada. 

U OF M HOLDS HIGH THE TORCH

St. Mary's Academy (in Winnipeg) held their Fourth Annual Marian Awards on Saturday, May 3, 2008, recognizing alumnae and friends of the Academy who model excellence and service in their personal and professional lives. Recipients are people who distinguish themselves and the Academy by continuing to *Hold High the Torch*.

This year **Joan Harland**, Professor Emeritus, University of Manitoba, Department of Interior Design, was recognized for her distinguished professional career. Professor Harland graduated from the Academy in 1932 and the University of Manitoba, Faculty of Architecture in 1938 and is responsible for the development of the four-year Interior Design program at the University of Manitoba. **Alaina Prokopchuk** was also acknowledged at award ceremony in May. Alaina graduated from the Academy in 1998 and is currently a graduate student in Landscape Architecture at the University of Manitoba. Alaina is recognized internationally for her design of a portable water filtration system. 

COMINGS & GOINGS

APPOINTMENTS

Professor Ian Macdonald was appointed to the status of Professor Emeritus on January 29, 2008. This title is in recognition of Professor Macdonald's many years of untiring and dedicated service to the Department of Architecture, the Faculty of Architecture, and for the ongoing syllabus program work he has done with the Royal Architectural Institute of Canada.

Dr. Richard Milgrom has been appointed as Head of City Planning, effective January 1, 2009. Dr. David Witt will be Acting Head for the Department July 1, 2008 to December 31, 2008.

Dr. Mary Anne Beecher was appointed Associate Professor and Head, Department of Interior Design, beginning July 1, 2008.

Dr. Beecher joins us from the University of Oregon, where she taught in interior architecture studios and various lecture courses and seminars in history of interior architecture, colour theory and application for the built environment.

In addition to the University of Oregon, Dr. Beecher held an appointment at Iowa State University for several years. Dr. Beecher has completed a wide range of publications, conference presentations and public lectures. Dr. Beecher is a member of the Interior Design Educators Council, American Studies Association and Vernacular Architecture Forum.

Dr. Beecher holds a PhD and Master of Arts, both in American Studies from the University of Iowa. She also holds a Master of Arts Degree, Interior Design, with the area of specialization of Historic Preservation, and a Bachelor of Arts degree with academic honours from Iowa State University.

Professor Lisa Landrum, was appointed Assistant Professor, Department of Architecture, in May 2008.

Professor Landrum has professional and post-professional degrees in Architecture and is licensed as an Architect in New York, where she spent several years in practice. She is a PhD candidate at McGill University and is planning to complete her degree in the near future.

Professor Landrum will provide additional strength to the design history and theory, and studio areas.

Appointed as Research Associate of the Centre for Architectural Structures and Technology (C.A.S.T.), **Ronnie Araya Caceres** specializes in fabric-formed concrete architecture and structures and contributes to both the creative and technical explorations of C.A.S.T. and the Faculty of Architecture.

Department of Architecture Graduate Student Advisor **Gloria Baudry** has taken a reduced appointment. **Jodena Baertsoen** has joined the Department of Architecture as a Part-time Graduate Student Advisor.

Chris Ellis has transitioned from a term position in the CADLab to a full-time position.

Sean Watson was recently appointed to a full-time position in CADLab to assist with student and staff inquiries, software and hardware queries, plotting, etc.

Rick Finney has been appointed part-time to assist in the Faculty Workshop. Mr. Finney's specialties include glass, metals and plastics.


Jessica Herrera has been appointed as the Program Officer for the Indigenous Planning Exchange Program (IPEX). She is working with **Dr. Ian Skelton**, Project Director of IPEX for University of Manitoba.

TENURE & PROMOTIONS

Professor Terri Fuglem has received tenure and been promoted to Associate Professor in the Department of Architecture.

Professor Jean Trotter has received tenure in the Department of Landscape Architecture.

RETIRED

Following over 28 years of service with the University of Manitoba, 25 of which were with the Faculty of Architecture, **Dennis Faraci** retired on April 18, 2008. A small celebration in his honour with close friends and family was held. 

WOMAN OF DISTINCTION

FOR THE FIRST TIME IN THE 32-YEAR HISTORY OF THE WINNIPEG YMCA-YWCA WOMEN OF DISTINCTION AWARDS A MEMBER OF THE FACULTY OF ARCHITECTURE WAS NAMED A RECIPIENT UNDER THE BUSINESS AND PROFESSIONS CATEGORY.

BY DOUG CLARK,
EXECUTIVE DIRECTOR,
PARTNERS PROGRAM



Professor Kelley Beaverford

The YMCA-YWCA of Winnipeg presents the awards every year to bolster awareness of the outstanding contributions certain local women make to Winnipeg, Manitoba, Canada and the world. On May 7, 2008 fifty-eight women were introduced to the audience of over 1000 at the Winnipeg Convention Centre and a brief background description

of their achievements was given verbally as well as portrayed in the evening program. Of these nominees ten were selected to be honored as the 2008 Women of Distinction.

Professor Kelley Beaverford received the Business and the Professions Award, which is given to the woman who best exemplifies leadership and a consistent commitment to excellence by way of using her achievements and management skills to facilitate change and create opportunities in either the for-profit or not-for-profit sectors.

Kelley Beaverford is currently an assistant professor in the department of interior design. Kelley Beaverford is a modest, yet dynamic young design professional who has created a movement and is redefining how practitioners and students can make a significant contribution to the built environment at both the local and global level.

She has taken her professional training in Interior Design and Architecture and her talents in working with people to provide sustainable, real, workable and achievable solutions to some of the worlds' most significant humanitarian concerns.



Kelley is the Founder and the first Executive Director of Architects Without Borders (AWB) Canada. Her passion for assisting people in need has unselfishly driven her throughout a twenty-year career to all parts of the world to teach, design and build.

Her dedication to improving the physical environment of people who live in conditions that most of us cannot imagine has given her an energy and focus that is now translated through her teaching and lectures on "service learning in the global community." Her mentorship qualities have lead to an on-going series of student education design-build programs both within Winnipeg and around the world. In the words of one student, "When I left Canada...I hoped there would be purpose to my being in Deydinler [Turkey]. I realize now that my purpose was to go and observe in order to understand, participate and learn."

CONGRATULATIONS KELLEY!

For more information about Kelley's teaching, designing and building around the world see her student's article on page 35 and her article on page 65. In addition, see articles on pages 8, 16 and 17 in last year's NETWORK (September 2007).

For more information on the 2008 Women of Distinction nominees and winners go to the YMCA-YWCA's website at www.ymcaywca.mb.ca 