



NETWORK is an annual joint publication of the Faculty of Architecture and the Partners Program at the University of Manitoba, Winnipeg, Canada.

Environmental Design Program
Department of Architecture
Department of City Planning
Department of Interior Design
Department of Landscape Architecture
PhD in Planning and Design

The Faculty of Architecture aspires to offer widely recognised and highly valued design and planning undergraduate and graduate programs that promote a respectful, collegial, interdisciplinary culture of teaching, scholarship and service within the University and beyond.

NETWORK is circulated to Faculty of Architecture alumni all over the world, and professional and industry firms throughout Western Canada. **NETWORK** welcomes articles, comments and information related to issues affecting the design community.

To update your mailing address please contact:

NETWORK
216 Architecture 2 Building
Faculty of Architecture
University of Manitoba
Winnipeg, Manitoba R3T 2N2
Canada
Attn: Shelly Goodacre
goodacre@cc.umanitoba.ca

design	Kristina Nordstrom
produced by	Faculty of Architecture
text editors	Doug Clark, Professor Alan Tate, Brandy O'Reilly, Shelly Goodacre
graphic editors	Dr. P. Richard Perron, Dr. Marcella Eaton
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NETWORK is also available in PDF format at:
www.umanitoba.ca/architecture/partnersprogram/

NETWORK 2010
(2009-2010 Academic Year)

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WELCOME



ACTING DEAN (2009-2010): DR. P. RICHARD PERRON

It has been a great honour for me to serve as Acting Dean of the Faculty of Architecture for the past year. I would like to thank the faculty, staff, students, friends and Partners for their support and commitment. Over the past year, I have been encouraged by the quality of the work being produced as well as by the positive approaches to collaboration that are occurring throughout the Faculty.

In this issue of NETWORK we have tried to make the work of the Faculty more visible with the inclusion of brief synopses of most of this year's studios and brief overviews of many of the faculty's current research interests (starting on page 33). We hope that these articles can shed light on the nature of the work being produced in the Faculty.

We are encouraged and thankful for the on-going support that we receive from Faculty Partners and friends and we are pleased to be able to include Partners members' profiles in this issue. This year I had the opportunity to join President David Barnard's delegation to Hong Kong where I was able to meet with members of various professional design associations, with Ralph Lerner the Dean of Architecture at the University of Hong Kong, as well as with several of our Alumni. I would like to offer a special thanks to the Honorable Professor Patrick Lau for his participation in our activities. I would also like to thank alumnae Rebecca Lo (see Rebecca's article on pages 6-7) and Brandon Young for their gracious support during my visit. While in the region I was also able to tour Macau and meet with architects who are currently establishing a new school of architecture in that city. Thank you to Nuno Soares and Carlos Marreiros for your generous hospitality.

This year has been marked by the beginning of long-term financial challenges facing the University as a result of the global economic downturn. The University has been very pro-active in dealing with these challenges by implementing two initiatives, ROSE (Resource Optimization Systems Enhancement) and OARS (Optimizing Academic Resources). These initiatives are developing well and will result in significant changes in how the University will operate. Several members of our faculty and staff have been very active in developing these initiatives and I thank them all for their on-going work. This year the Faculty fared better than most Schools and Faculties in suffering a relatively small budget cut. However, the next few years may bring greater economic hardships for the Faculty of Architecture. This year the Dean's Office along with the University Development Office and the Partners Program initiated the Studio Enhancement Fund. This fund is meant to operate like other endowment funds, directing its revenues to studio based activities. I would like to thank personally all of you who have contributed to this fund and we hope to be able to address it in future issues of NETWORK.

The Faculty facilities continue to improve with the renovation of the foundations of the Library scheduled to be completed this Fall and the Workshop renovation that is slowly getting underway. The Faculty is also in the process of looking for downtown studio space to offer new kinds of urban-oriented studios.

Finally, I would like to say that it is with anticipation and enthusiasm that we await the beginning of Professor Ralph Stern's term as Dean of the Faculty of Architecture. Professor Stern brings a fresh, international, multi-disciplinary perspective to the Dean's Office and it is with much optimism that we are turning a new page. ■

Dr. P. Richard Perron
Acting Dean (2009-2010), Faculty of Architecture
Acting Head (2010-2011) and Professor,
Department of Landscape Architecture

OUR NEW DEAN: PROFESSOR RALPH STERN

Having been in Winnipeg and the University of Manitoba but a few short and very busy weeks, I can relate with great confidence that my original impressions of the city, the university, and the Faculty of Architecture have been repeatedly confirmed: inviting and uniting, passionate and compassionate, maintaining tradition and seeking innovation. These values have been articulated across a broad spectrum of the public, alumni (including the homecoming classes of 1950 and 1960), faculty, students, staff and administration. I am deeply honored to now be part of a tradition established with such clear vision and resonance by John A. Russell, a tradition ably developed with care and commitment by his recent successors Michael Cox and David Witty as well as, most recently, Richard Perron in his capacity as Acting Dean.

As much as I am honored to be part of this tradition and its commitment to core values and the education of the students of the Faculty of Architecture in all of its departments and programs, it is also my expectation to build on this foundation: refining, expanding, and networking (to borrow from the title of this publication) in a manner reflecting today's rapidly evolving social, cultural, and environmental challenges. This will require a vigorous concern for local and regional needs and goals, a strong commitment to national expectations and goals, and an ongoing engagement with global developments ranging from economic flux to climate change.

I believe that the Faculty of Architecture is well positioned to address the challenges awaiting us as we move into the second decade of the 21st century: integrating new technologies into existing practices, challenging outmoded disciplinary boundaries, and engaging knowledge creation in a manner that is socially inclusive and ethically responsive. Defining new goals will enable the Faculty of Architecture to continue a tradition of change and to best serve the design professions as they themselves continue to evolve. This, of course, is also the best manner in which to serve our students, to prepare with both the perspective and the tools with which to engage an increasingly complex world.



It is my position to assist in coalescing the hopes and desires of many into the goals and vision of the Faculty of Architecture. To this I bring my own experiences and perspectives, those developed as a professional, educator, and researcher on two continents that, I believe, have well served my students, colleagues, and the greater public.

In order to set the stage for defining and realizing this next move forward for the Faculty of Architecture, to guarantee that multiple voices are heard and to facilitate an inclusivist vision for growth, I will be spending much time over the next months engaging members of the university, professional, and civic communities. I very much look forward to meeting with you and hearing your concerns and hopes as they relate to the Faculty of Architecture. I maintain, for colleagues and students alike, an open door policy and I very much welcome your input in both formal and informal venues. In short, I greatly look forward to working with all of you, and am profoundly honored that we are all part of a "network" in the greatest sense of the term. ■

Professor Ralph Stern
Dean, Faculty of Architecture

FEATURES, EVENTS + AWARDS

GRACE PAN: FONDLY REMEMBERING UofM FROM HK

Rebecca Lo, Text & photography

Rebecca Lo, BID ARIDO IDC graduated in 1994. She has lived in Hong Kong since 2000, and is a full-time freelance writer specializing in architecture, design, real estate, lifestyle, food, wine and travel. She is currently working with the University of Hong Kong's Faculty of Architecture on a commemorative book celebrating its 60th anniversary, scheduled for publication in December 2010.

In Hong Kong's Kowloon Tong district, there is a distinct buzz in the basement of Innocentre. The four departments from The Hong Kong Polytechnic University's (PolyU) School of Design (SD) were presenting their end of the year show, and it was open to the public. Instead of being locked away in a campus building, this show draws visitors including students from nearby Baptist University and City University, shoppers from the Arquitectonica-designed shopping complex Festival Walk, office workers from within the building and anyone interested in seeing what a bunch of crazy kids were up to. All of the students with work on display have already obtained their Bachelor of Arts degree, whether it be in advertising, visual communication, product or environment and interiors. And they were keen to show off their skills to potential employers who may be visiting.

Grace Pan is reminiscing with three of her former students in a café upstairs. They are all now working in various firms within Innocentre, and heard their design professor was visiting the grad show. Originally from Tawau, a small town about 45 minutes flight from Kota Kinabalu, eastern Malaysia, Pan herself graduated in 1995 with a Bachelor of Interior Design from the University of Manitoba. "One of my older brothers was doing his master in animal science at UofM," she recalls. "My family felt more secure if I was in the same city as my brother, if I went abroad for university. So I started grade 12 in Winnipeg, at University of Winnipeg Collegiate."

Pan was in the minority, as the Interior Design program had less than 5% overseas students in the early 1990s. "I was very proud that I got in," she says. "And I was very enthused about it from the start. I thought the common year we had with the architecture students was unexpected, but very good for us. Projects like dropping the raw egg made me think. It changed my thought process." While she was in her

first year, she met her future husband Cheuk Ming Chan at the Chinese Mennonite Church on Pembina Highway. A 1994 mechanical engineering grad, Chan returned to Hong Kong after graduation. Pan tried to find work in Hong Kong, but her lack of experience as a fresh grad meant that no one wanted to apply for a work visa on her behalf. She worked in Malaysia's capital Kuala Lumpur while continuing a long distance relationship with Chan. In 2000, the two married, and she was then legally allowed to work in Hong Kong.

After 10 years in corporate design, Pan began to question her career path. "My big project at the time was Goldman Sachs," she said. "And I was teaching a few interior design courses part time at the Hong Kong Arts Centre. I really enjoyed doing this type of work, but was thinking I needed a change. Either I would open my own firm or do something completely different, because I had reached my glass ceiling. I needed to further develop myself, because I wasn't as enthusiastic as I used to be. Project A began to seem like project B, and budget was always a factor. So I decided to go into design education." She applied for a post as a lecturer at PolyU's School of Environment & Interior discipline, and has been teaching there since 2004.

After six years in education, Pan has never looked back. "I still believe this was a good move," she states. "If I want a lifelong learning experience, education can help me pick up different types of knowledge. It keeps me fresh."



Basement floor of Innocentre taken from ground floor



Grace Pan, BID 1995

IN CONVERSATION WITH GRACE PAN ON DESIGN EDUCATION AT POLYU 2000s VS. UOFM 1990s

Rebecca Lo: Let's talk about interior design education when we went through the UofM, compared to what you are teaching today.

Grace Pan: We learned a lot about how things functioned at the UofM; I felt that aesthetics were secondary. At PolyU, it is all about the experience—how to feel about the space emotionally. Then function, then aesthetics. Previously, this element was missing.

RL: I don't agree. I thought that by providing a variety of graphic presentation techniques, each person was able to develop his [or her] own rendering and presentation skills to show a different experience. Some decided to use line drawings on CAD, while others went all out with fully rendered perspectives in pastels or markers.

GP: Sure, but the skill of presentation was emphasized versus the actual design. And I felt that UofM was more open than PolyU, more accepting of different viewpoints. For example, our students' work downstairs in the grad show: some use film, some only use drawings. But still, their work is more reserved compared to what I remember us doing.

RL: Yes, I can see that. And less professional, too. Some of them are all over the place, and wouldn't stand as presentations unless design students were beside them explaining each element.

GP: PolyU's program is too intensive. There is no allowance for students to also develop socially. There is a lot of quantity but there may not be quality. In comparison, UofM projects

were more relaxed. We had more time to figure things out and digest a problem. PolyU's program is only three years. It's not as healthy as UofM's four year program.

RL: I certainly appreciated having the time to meet different people outside our class, or see shows or go on dates or have the occasional weekend off to do nothing – all the things that other students did.

GP: But I have to admit that Hong Kong's environment helps create more opportunity for different project types. Here, revitalization is a hot new topic; in Winnipeg, it was "been there, done that." Hong Kong's context gives students different issues for discussion.

RL: I'm sure that the different project types have changed radically both here and at UofM from the basic retail, restaurant, residence or office that we had through our four years.

GP: I've seen many changes in the expression of our students' work since I started teaching. In 2003, the projects were not as in-depth. In general, they were more conceptual. This year, there is more stuff—more content, more technology to help express projects better, more methods to tell their story, and we professors are very accessible. Our program includes different professors with arts backgrounds, or who are practising artists. Previously, we only had architects. Now, we have more of a mix.

RL: Yes, where would we be without characters like Winston Leathers, Gord Adaskin or Bob Madill to give us a different spin on things from Dianne Jackman or George Fuller?

GP: Yale Silvert stands out in my memory. He was always so flamboyant! He added drama to our boring lives. I loved my detailing professor Leon Feduniw. I remember he would take us on site visits, such as to Boeing's office. We saw the materials for constructing airplanes. That was amazing. And Sketch Camp was a good memory. I remember we went to Michael Cox's cottage and we drew along the way. It was so much fun. We built up lots of friendships, and I learned a lot about myself. Sketch Camp should definitely continue.

RL: There's a lot of grumbling about how students these days can't draw. Or pick materials. And really, we only went to school 15 years earlier!

GP: Actually, there aren't many interior elements in our program like materials. At UofM, having the cage and the resource library gave us more sensitivity towards using different things—and more scope for experimentation. We are lacking this at PolyU due to the tight project schedule. Downstairs, some student collages look like they were thrown together in 10 minutes. They are not very well thought through. Materials at PolyU can be improved, because it is also an important aspect of design. ■

Mark West, CAST Director
and Associate Professor, Department of Architecture

Ronnie Araya, CAST Research Associate
and Instructor, Department of Architecture

The Centre for Architectural Structures and Technology (CAST) has been very active this past year, producing prototypes of several new inventions, participating in several international conferences, continuing and expanding our connections internationally to other architectural and engineering researchers who are following and adopting our research. We have also been increasingly involved with design and construction projects around the world using the techniques we have invented and developed here at CAST.

NEW INVENTIONS

In the past year, CAST has invented and developed several new methods of forming and producing thin-shell concrete panels and structural vaults. These methods include both cast-in-place constructions and a new method of mold-making for precast thin-shell structures. Complex and highly efficient structural shapes are produced with extraordinary simplicity using hanging flat sheets of fabric as formwork for these thin-shell structures. A new fabric, envisioned by CAST and produced for us by Canadian industrial textile company Fabrene Inc., was used to produce full-scale prototypes of molds for precast production as well as a new kind of fabric-coated thin-shell vault. These extremely light structures are reinforced with glass and/or carbon fibre mesh, making for very thin, light, strong and efficient structures. This efficiency will allow architects, engineers and builders to build more sustainable concrete structures that consume significantly less materials in construction. Taking advantage of the ability of a flexible fabric mold to buckle and wrinkle under stress, we also produced a series of smaller inventions including ribbed and spiral columns, ribbed thin-shell vaults, and wrinkled wall panels.



Ronnie Araya (left), Research Associate, begins construction of the first full-scale fabric-formed vault mold with students at the CAST Laboratory.

ENGINEERING RESEARCH

CAST Researcher, Fariborz Hashemian, currently finishing his PhD (Engineering) at the CAST Laboratory, is now an Assistant Professor in the Department of Civil Engineering. His research in efficiently curved reinforced concrete beams will conclude this summer. Other CAST-based engineering research includes a University of Manitoba Master of Science student in the Department of Civil Engineering studying the strength gains from permeable fabric molds.

CAST also hosted PhD student (Engineering), John Orr, from the University of Bath, UK, as a visiting researcher. Following research initiated at CAST, he is doing his dissertation on high efficiency fabric-formed reinforced concrete beams.

CONSTRUCTION PROJECTS

Byoungsoo Cho Architects in Seoul, Korea completed construction of the Hanil Corp. Corporate Guesthouse building featuring a unique fabric-formed façade whose formwork method was specifically invented and developed for this project by CAST.

CONFERENCE PRESENTATIONS

- **ISOFF (International Society of Fabric Forming) Conference/Workshop**, Yestermorrow School of Building and Norwich University School of Architecture, Waitsfield, Vermont
Keynote lecturer: Mark West, CAST Director



Students constructing a thin-shell structural vault on a fabric-formed mold.



The Hanil Corporate Guest House with its fabric-formed facade, Seoul, Korea.

- **Structural Membranes 2009**
Paper presentation: Ronnie Araya, CAST Research Associate, *Fabric Formwork for Concrete Structures and Architecture* at the Institute for Statics and Dynamics of Aerospace Structures (ISD) University of Stuttgart, Stuttgart, Germany. Conference organization by the European Community of Computational Methods in Applied Sciences (ECCOMAS) and the International Center for Numerical Methods in Engineering (CIMNE), Barcelona, Spain.
- **75th Annual AIA (American Institute of Architects)**, Minneapolis, Minnesota
Invited Lecture: Ronnie Araya, CAST Research Associate
- **2nd Annual Global Construction Technologies & Building Materials Conference**, Doha, Qatar
Two Distinguished Speaker presentations: Mark West, CAST Director

INTERNATIONAL REACH

International research meetings, both preliminary and ongoing, were held between CAST Director Mark West and a number of academics interested in our work:

- Bath University, UK;
- Institute for Advanced Architecture of Catalonia (IAAC), Barcelona Spain;



The first thin-shell structural vault produced from a fabric-formed mold.

- Mr. Felipe Pagaimo (a practising structural engineer and PhD candidate from Figueira da Foz, Portugal), Barcelona Spain;
- Vrije Universiteit Brussel, Architecture/Engineering, Brussels, Belgium;
- Mr. Diederik Veenendaal (practising engineer with Witteveen+Bos Engineers, The Netherlands and soon to be Engineering PhD Candidate pursuing CAST-initiated fabric formwork topics at Eidgenössische Technische Hochschule Zürich, Swiss Federal Institute of Technology Zurich), Brussels, Belgium;
- School of Architecture, Chalmers University, Gothenburg, Sweden;
- School of Architecture, Tongji University, Shanghai, China.

Preliminary conversations about CAST research projects and possible collaborations were also held with a number of industrial and professional firms: Rogers Marvel Architects, Gehry Technologies and Herzog & de Meuron Architects, all in New York City; Belgian Building Research Institute (BBRI) and Belgian Textile Research Institute (CENTEXBEL) in Brussels.

WORKSHOPS GIVEN

Two hands-on fabric formwork construction workshops were held last year:

- **ISOFF (International Society of Fabric Forming) Workshop**
Mark West, CAST Director, and Ronnie Araya, Research Associate, led a full-scale fabric formwork construction workshop at the Yestermorrow School of Building and Norwich University School of Architecture in Waitsfield Vermont;
- Mark West, CAST Director, led a hands-on fabric-formwork workshop for approximately 100 students of architecture at School of Architecture Gothenburg, Chalmers University, Sweden.

Research at CAST is funded with generous support from the Social Sciences and Humanities Council of Canada (SSHRC). ■

LA ACCREDITATION

Dr. P. Richard Perron, Acting Head and Professor, Department of Landscape Architecture



Panarama of accreditation display in Room 225 Architecture 2 Building (Marla Clarke, photo)

During the past year the Department of Landscape Architecture underwent its five-year accreditation. We are pleased to announce that the Master of Landscape Architecture program in its current configuration (as conducted over the past five years) is granted full accreditation for the next five years, with the next team scheduled for spring 2015. We would like to thank the accreditation team for their diligence and all of the staff, students and friends that helped in the preparation of the accreditation materials and the show of student work.



Detail of accreditation display in Room 225 Architecture 2 Building (Marla Clarke, photo)

The accreditation team also began deliberations on the proposed restructuring of the Landscape Architecture program. Regarding the proposed program the Accreditation team offered the following recommendation:

The proposed changes to the program, which we understand may be implemented in 2010 are significant (in summary, 2 years genuine broad undergraduate education, 2 years Landscape + Urbanism, 1 year MLA). Given the magnitude of this new configuration the Accreditation Council would require application by the University of Manitoba for a new program, which would have no accreditation at its onset. New programs are unaccredited until their first accreditation review, while the accreditation is retroactive to the commencement of the program. As noted in the Accreditation Standards:

To be eligible for CSLA/AAPC accreditation, programs must have graduated a minimum of five students in each of the last three years. Bachelor's degree programs eligible for accreditation must have a minimum duration of four years of study. Masters programs normally have a three-year minimum duration.

The Department is currently reviewing its proposed program revisions. ■

ATMOSPHERE 2010

Dr. Marcella Eaton, Atmosphere 2009 and 2010 Chair

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.

It is the embodiment of the content we give our projects and how they meet the world. We are squeamish talking about qualities, especially without the qualification of associated quantities. It means discussing emotion, for the perceiver brings part of the condition with them. While it may feel detached from the privileged forces of culture and utility, it is inseparable from our engagement with either.

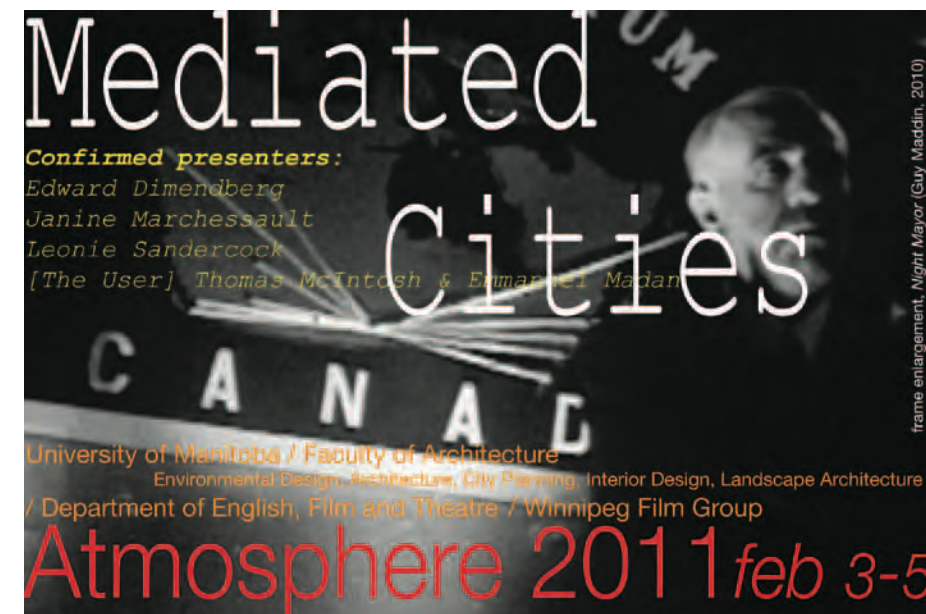
The recent emphasis on atmosphere has raised interesting questions in relation to privilege/unprivileged. It has led to interesting questions in relation to place /misplaced. Discussions of atmosphere have led to questions about hidden, secret, invisible, forgotten in relation to people, place, and design - has atmosphere been uncharted? Most typically, explicit discussions regarding atmosphere emphasize the privileged rather than its consequence in everyday life everywhere. Or if its agency is discussed, it is in the abstract rather than as qualities we as designers' hope others will experience through our designs. In practice, designers

values can become embedded in their work - comfortable and unquestioned - resulting in generic proposals intended to address unique and complex situations. A close examination of the qualities found in the potential of the uncharted in, or of atmosphere, may challenge the generic production of place.

The Symposium began this year with a lecture from the English architect and critic, Paul Shephard. Friday had a very full schedule with a controversial presentation by Roger Connah, the architect, writer and scholar. Olivier Vallerand from Montreal followed, with Bonnie Hallman from the University of Manitoba presenting her work on zoos as social and cultural sites of family construction. Thomas Dutton spoke of his 'Over-the-Rhine Design/Build Studio' in Cincinnati. Bob Sheil from the Bartlett discussed a project in England. The philosopher and artist Marc Armengaud discussed his international project titled 'Nightscares'. The full day of lectures ended with an Ice Bar for Haiti – students donated \$800, ED2 Video Work and a social for the students. The next day a small group including Paul Shephard, Olivier Vallerand and Thomas Dutton gathered to partake in a workshop/charrette at the University. It was a successful event. Atmosphere 2011 is titled Mediated Cities and it is the most ambitious symposium thus far focusing on film and design.

Atmosphere 2011, Mediated Cities, runs from February 3 to 5 (see advertisement below). Dr. Richard Milgrom is chair of Atmosphere 2011.

Visit atmos.ca for more information. ■



FACULTY AWARDS

2009 FALL AWARDS

Faculty-Wide

ALLAN WAISMAN ABORIGINAL SCHOLARSHIP
Nicholas Bell
Bret Mack

FREDRIK KRISTJANSSON SCHOLARSHIP IN ARCHITECTURE 2008-2009
Vanessa Ilg

G. CLARENCE ELLIOTT FELLOWSHIPS
Barb Besner
Andrew Ross

MAXWELL STARKMAN TRAVEL AWARD 2008-2009
Cameron Bradshaw
Lauren Lange
Vicky Reaney

JAMES PALMER LEWIS STUDENT AWARD 2008-2009
Suzy Melo

FACULTY OF ARCHITECTURE ENDOWED SCHOLARSHIP
Ivy Bricker
Anca Matyiku
Scott McCullough
Shawn Stankewich
Yoshihiro Yabe

URBAN DESIGN SCHOLARSHIP 2008-2009
Vicky Reaney

CARL NELSON TEACHING AWARD
Dr Marcella Eaton

CORRIGILL SCHOLARSHIP
Stephanie Hill
Monica Hutton
Logan Littlefield
Shawn Stankewich

JAMES PALMER LEWIS STUDENT SCHOLARSHIP
Jayne Miles

KASIAN SCHOLARSHIP FOR ARCHITECTURE AND DESIGN EXCELLENCE
Nicholas Alexiuk

STUDENTS' ARCHITECTURAL SOCIETY AWARD
Lisa Ewasko
Marco Gallo

FACULTY OF ARCHITECTURE DESIGN AWARD
Trent Workman

MICHAEL COX SCHOLARSHIP
Nicholas Alexiuk

E.H. PRICE LTD. RECRUITMENT SCHOLARSHIPS
Tina Gigliotti
Yajiao Fan
Kailey Kroeker
Ryan Marques

DR. A.W. HOGG SCHOLARSHIPS
Carla Wiebe

ISBISTER SCHOLARSHIP
Carla Wiebe

PINKY PRIZE
Samantha Quiogue

Department of Architecture

CIBINEL DESIGN ACHIEVEMENT AWARD
Chris Gilmour

CORRIGILL SCHOLARSHIP
Mari Ono

MEL P. MICHENER ARCHITECTURAL FELLOWSHIP
Kyle Bradshaw

LE PRIX JACQUES COLLIN EN ARCHITECTURE
Amy Klassen

BILL ALLEN SCHOLARSHIP IN ARCHITECTURE 2008/2009
TRAVEL: Dirk Blouw
RESEARCH: Samantha Lynch

A. L. BUCKWELL MEMORIAL SCHOLARSHIP
John Duerksen

RANDY GILBART MEMORIAL SCHOLARSHIP
Shannon Wiebe

E.H. PRICE LTD. RECRUITMENT SCHOLARSHIPS
Bree Bergen
Steven Gairns

NORMAN RIPLEY MEMORIAL SCHOLARSHIP
Andrew Puiatti

LEONARD C. KLINGBELL SCHOLARSHIP IN ARCHITECTURE
Andre Silva

STEEL STRUCTURES EDUCATION FOUNDATION SCHOLARSHIP
Anca Matyiku

MANITOBA ASSOCIATION OF ARCHITECTS ARCHITECTURE RECRUITMENT AWARD
Elyssa Stelman

WILLIAM E. SHEETS SCHOLARSHIP IN ARCHITECTURE
Jordy Craddock

NORTHERN SKY ARCHITECTURE AWARD FOR ENVIRONMENTAL STEWARDSHIP
Dustin Fanni-Sharrow

RAYMOND S. C. WAN ARCHITECT INC. RECRUITMENT AWARD
John Duerksen

SASKATCHEWAN ASSOCIATION OF ARCHITECTS BURSARY
Layne Arthur
Afsaneh Karamizadeh

UNIVERSITY OF MANITOBA GRADUATE FELLOWSHIP
Pia Buus
Daniel Dufault
Anca Matyiku
Zephyra Vun
Shannon Wiebe

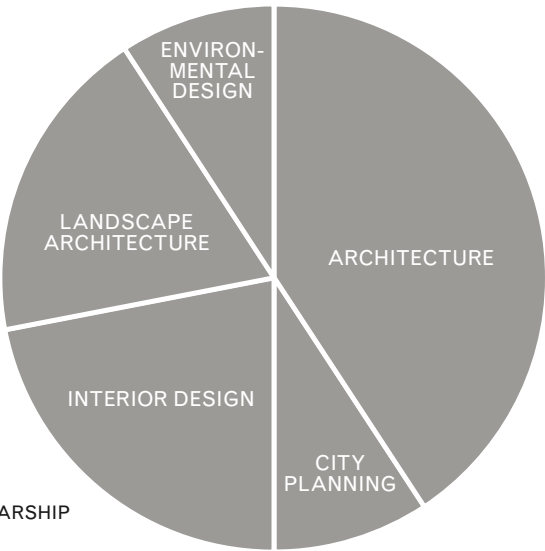
MANITOBA GRADUATE SCHOLARSHIP
Natalie Badenduck
Steffani Beernaerts
Jordy Craddock
John Duerksen

SOCIAL SCIENCES AND HUMANITIES RESEARCH COUNCIL OF CANADA (SSHRC) GRANT
Jennifer Joorisity
Amy Klassen

Department of City Planning

CITY PLANNING JUBILEE SCHOLARSHIP
Kyle McStravick

CORRIGILL SCHOLARSHIP
Scott McCullough



Total dollar amount of the scholarships, bursaries by program

THE CANADIAN INSTITUTE OF PLANNERS AWARD FOR ACADEMIC EXCELLENCE
Marcella Poirier
James Moore

MANITOBA PROFESSIONAL PLANNERS INSTITUTE (MPPI) BEST MDP AWARD
Marcella Poirier
Honourable Mention: Jason Locke, James Moore

MANITOBA PROFESSIONAL PLANNERS INSTITUTE (MPPI) CASE-IN-POINT EXCELLENCE AWARDS
Grand Prize: Sarah Cooper
Special Commendation: Robyn Webb
Honourable Mention: Fereshteh Moradzadeh

MAYOR'S MEDAL
Sarah Cooper

E.H. PRICE LTD. RECRUITMENT SCHOLARSHIPS
Mike Friesen

UNIVERSITY OF MANITOBA GRADUATE FELLOWSHIP
Carole O'Brien

MANITOBA GRADUATE SCHOLARSHIP
Erin Huck
Christina Maes
Fernando Velardo-Trejo

Department of Interior Design

CORRIGILL SCHOLARSHIP
Sara Naji Almassi

JOAN HARLAND SCHOLARSHIP
Ivy Bricker

JEAN M. PEAREN SCHOLARSHIP
Tamara Nyssola

PROFESSIONAL INTERIOR DESIGNERS INSTITUTE OF MANITOBA (PIDIM) THESIS/ PRACTICUM PRIZE
Vanessa Aleshka

E.H. PRICE LTD. RECRUITMENT SCHOLARSHIPS
Nicolette Layne
Aimee Mah

TAMERA KUCEY MEMORIAL SCHOLARSHIP
Darci Madlung

THE RAQUELL AUSTMANN CHRABASZCZ (R.A.C) MEMORIAL SCHOLARSHIP
Carla Wiebe

UNIVERSITY OF MANITOBA GRADUATE FELLOWSHIP
Adria Brotzel
Rehanna Hartung
Tanya Peters

MANITOBA GRADUATE SCHOLARSHIP
Marianne Moquin

Department of Landscape Architecture

LANDSCAPE ARCHITECTURE THESIS/ PRACTICUM PRIZE
Kara McDowell

ALEXANDER E. RATTRAY SCHOLARSHIP IN LANDSCAPE ARCHITECTURE
Hui Jun Wu

BARKMAN CONCRETE SCHOLARSHIP
Allison Birkett
Allyson Bissky
Desiree Bunn
James Frank
Vanessa Jukes
Yihong Liao
Shauna MacArthur
Bret Mack
Justin Neufeld
Jordan Sutton
Kathryn Voroney
Hui Jun Wu

BARKMAN DESIGN COMPETITION
1st Shawn Stankewich
2nd Desiree Bunn
3rd Jason Hare
4th Josephine Tardy

E.H. PRICE LTD. RECRUITMENT SCHOLARSHIPS
Anita Green
Noman Syed

CARL R. NELSON TRAVELLING FELLOWSHIP 2008/2009
Cameron Bradshaw

CORRIGILL SCHOLARSHIP
Jordan Sutton

MALA (MANITOBA ASSOCIATION OF LANDSCAPE ARCHITECTS) FELLOWSHIP
Kathryn Voroney

UNIVERSITY OF MANITOBA GRADUATE FELLOWSHIP
Jason Hare
Jori Pincock

MANITOBA GRADUATE SCHOLARSHIP
Devin Segal
Shawn Stankewich
Chelsea Synnychych

SOCIAL SCIENCES AND HUMANITIES RESEARCH COUNCIL OF CANADA (SSHRC) GRANT
Elisabeth Wagner
Kelly Wojnarski

2010 SPRING CONVOCATION AWARDS

Environmental Design Program

UNIVERSITY OF MANITOBA GOLD MEDAL
Logan Littlefield

DAN MUIR MEMORIAL AWARD
Kyle Wires-Munro

Department of Architecture

ALPHA RHO CHI MEDAL
Adrian Benoit

HENRY ADAMS AMERICAN INSTITUTE OF ARCHITECTS MEDAL
Samantha Lynch

HENRY ADAMS AMERICAN INSTITUTE OF ARCHITECTS CERTIFICATE
Carl Drohomereski

MANITOBA ASSOCIATION OF ARCHITECTS COMPREHENSIVE/DESIGN THESIS MEDAL
Gregory Rubin

ROYAL ARCHITECTURE INSTITUTE OF CANADA STUDENT MEDAL
Colin Herperger

ROYAL ARCHITECTURE INSTITUTE OF CANADA HONOUR ROLL
Carl Drohomereski
Ryan Gorrie
Samantha Lynch
Wai Yip Yeung

THE ARCHITECTURAL RESEARCH CENTERS CONSORTIUM (ARCC) KING STUDENT MEDAL
Amy Klassen

Department of City Planning

MANITOBA PROFESSIONAL PLANNERS INSTITUTE (MPPI) AWARD
Stephanie Whitehouse

Department of Interior Design

STEELCASE PRIZE FOR DESIGN EXCELLENCE
Kristen Spencer

PROFESSIONAL INTERIOR DESIGNERS INSTITUTE OF MANITOBA (PIDIM) MEDAL
Janine Shwaluk

Department of Landscape Architecture

MANITOBA ASSOCIATION OF LANDSCAPE ARCHITECTS GOLD MEDAL
Lana Warantz

CANADIAN SOCIETY OF LANDSCAPE ARCHITECTS AWARD
Leanne Muir

MSBI

Funded by the Government of Manitoba since 1997, the MANITOBA SCHOLARSHIP AND BURSARY INITIATIVE (MSBI) doubles a portion of private donations by providing matching funds for scholarships and bursaries.

AWARD NAME	\$ MATCHED
Graham C. Lount Family Bursary Inc.	50,000.00
Etienne Gaboury Bursary	5,114.00
Alison Scott Bursary	2,050.00
Cibinel Architects Ltd. Award for Design	10,000.00
Mel P. Michener Architectural Fellowship	2,000.00
Dean David Witty's Urban Design Scholarship	5,000.00
Manitoba Association Landscape Architecture Fellowship	1,867.85
Joan Harland Scholarship in Interior Design	23,841.54
Thomas B. Yauk - MPPI Fellowship	10,000.00
Barbara C. Poole Bursary in Interior Design	175,000.00
Total	\$284,873.39

2010 ENDOWMENT FUND

GRANT RECIPIENT	SHORT TITLE OF THE PROJECT	AMT AWARDED
Jae-Sung Chon	Food for Thought	2,500
Jae-Sung Chon	Cultural Events Lecture Series	2,500
Neil Minuk	Gallery Exhibitions	14,000
Trent Workman	Ditchball 34	1,500
Liane Veness	Winnipeg Fiction: The Exchange	1,000
Shawn Stankewich & Jason Hare	Warehouse Journal 19	14,000
Lancelot Coar	Harvest Moon Society: The Community of Clearwater MB	1,250
Douglas Clark	FAUM Year End Exhibition	2,000
Richard Milgrom	ATMOSPHERE [3]	10,000
Vanessa Jukes	Gallery: Recent Works by Students and Professionals in Landscape Architecture & Faculty of Architecture Student Photography Competition & Exhibit	1,000
Annual Endowment	Cultural Events Lecture Series	15,000
Total		\$63,500

PARTNERS PROGRAM

wedge.

limitless futures for the urban environment.
barkman concrete construction competition 2009. shawn stankewich.

Created in 1993, the Partners Program is a unique initiative within the Faculty of Architecture. Collaborating with academia, professionals, industry and the community, we create partnerships and opportunities that sees the school work with contemporary attitudes, solutions integrated with business and practice. The Faculty is focused on design, research and development that works to solve today's challenges and anticipate tomorrow's needs. We are comprised of a coalition of key business leaders who represent various segments of the design and building industry.

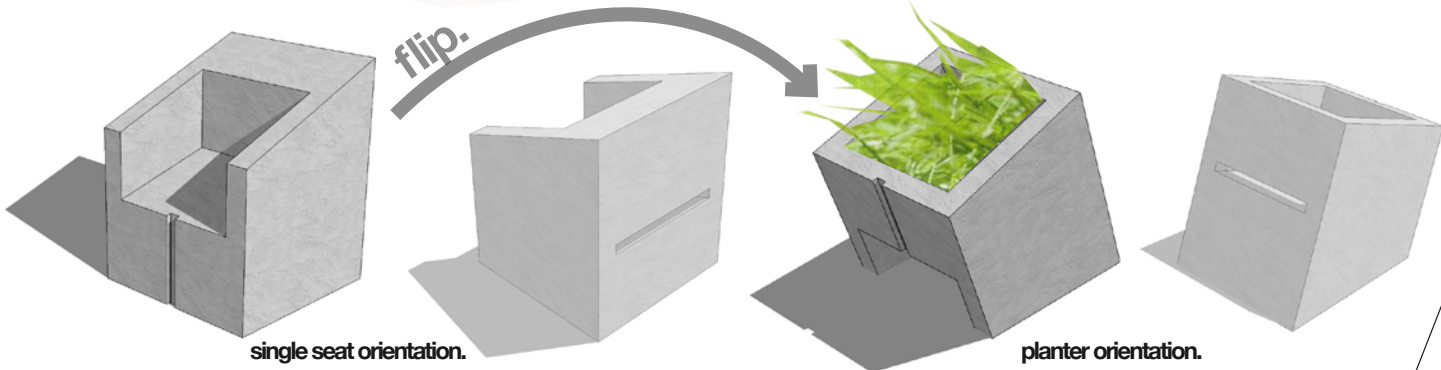


“Elegance and simplicity, without needless ornamentation. Character and customization, without costly CIP construction.”

meet... wedge.

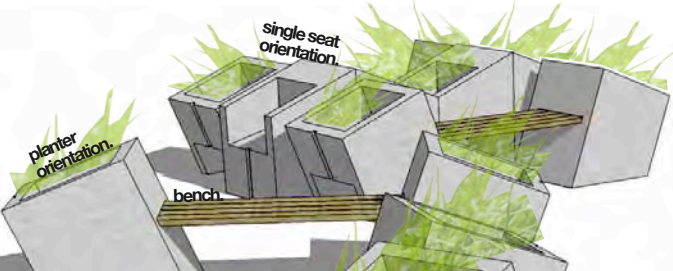
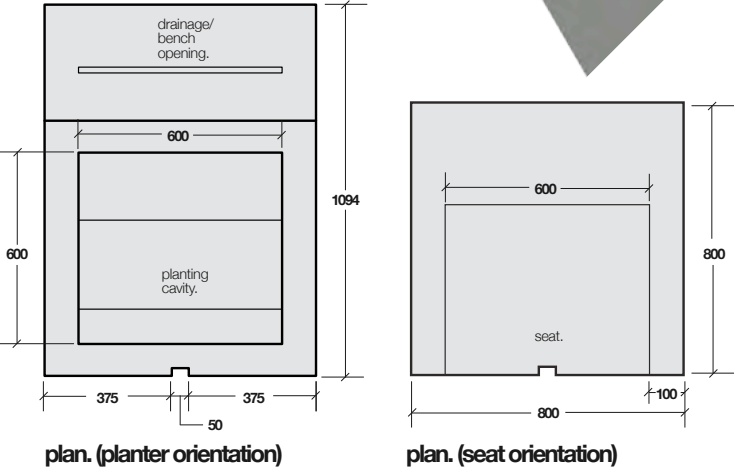
The contemporary urban environment is filled with static site furniture elements that serve singular purposes and offer rather limited versatility. The design of a versatile, modular system of site furniture is made difficult by a multitude of client desires, public trends, and design intentions. A planter, a seat, a bench, a barrier. Each component must be specified and an effort must be made towards matching forms and styles. At least... until now...

Enter the fresh new 'wedge' family of precast concrete site furnishings. To call it a family may seem an overstatement, as it is composed of a single concrete unit, however, the capabilities in the orientation and combination of this single unit are nearly endless. The sleek, angular geometry of the form seeks to fit the needs of any contemporary landscape design. Elegance and simplicity, without needless ornamentation. Character and customization, without costly CIP construction.



one unit... millions of possibilities.

Wedge units function in one of two orientations. First of all, in the upright orientation, wedges can be utilized as single occupant seating. By flipping the units over, a cavity is exposed where planting of herbaceous vegetation can occur. Flipping the units also places them at an approximate angle of 68 degrees. In addition to these two orientations, slots exist within the form to allow for drainage of water as well as to house planks that can be incorporated to further expand possibilities by offering bench seating that spans between two wedges. This can be done in either of the two orientations, providing various modular setups which contribute to a literally endless array of permutations and combinations.



Shawn Stankewich, wedge,
winning entry for the barkman™
Design Competition (see page 16)

PARTNERS PROGRAM ANNUAL REPORT

Doug Clark, Executive Director, FCSLA, MCIP, LEED®AP

CHAIR'S MESSAGE

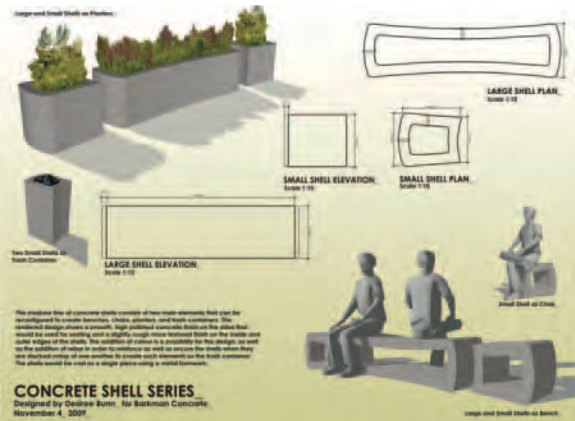
As the Partners Program enters its 18th year, it is my privilege as Chair to take this opportunity to welcome Professor Ralph Stern as the new Dean of the Faculty and to thank the Partner Members for their continued support. The new Dean has indicated that he is fully supportive of the mandate and mission of the Partners Program and looks forward to meeting and working with its members.

The importance of a collaborative and integrated design process has never been as great. As part of a team process, designers have a key role to play in their ability to realize functional client needs and sustainable issues in every key decision. The Partners Program provides students within the Faculty an insight into the business activities of professional and industrial Partner firms.

Partner members have the opportunity to learn about the research activities within the Faculty and to collaborate with students and professors relative to their businesses and practices. Students have the opportunity to engage in discussions about what is relevant in industry and seek counsel in terms of future jobs and internship opportunities. The University of Manitoba is one of a select number of educational institutions authorized by the Canada Green Building Council to deliver LEED® training and this has proven to be a major asset to students who are in the process of graduating and seeking employment. Our upcoming year will contain numerous events that will be of interest to all and we encourage you to support the Faculty and the Partners Program.

I would like to personally thank Jim Yamashita from Smith Carter who chaired the Partners Program for six years, Esther Patzia from Smith Carter, and John Petersmeyer from GBR/ Stantec, who have all contributed significantly to the Partners Program over the past number of years.

Tom Gouldsbrough, PEng
Chair, Partners Program



Desiree Bunn, Concrete Shell Series, 2nd Place of the barkman™ Design Competition (see pages 14-15 for winning entry)

BARKMAN™ DESIGN COMPETITION

For the sixth straight year students in the Landscape Architecture Construction class (LARC 7270) were invited to tour the barkman production plant in Steinbach and participate in a design competition. This year's competition was focused on the creation of a modular line/family of site furnishings. This would consist mainly of planters and benches and could include waste containers. The planters could be designed with an integral seating space, or the benches could have provision for planting.

- 1st Shawn Stankewich
- 2nd Desiree Bunn
- 3rd Jason Hare
- 4th Josephine Tardy

barkman (see article on page 19) has recently entered into a second five-year commitment which annually supports a product design competition (\$3,000) and Scholarships in the Department of Landscape Architecture (\$6,000). The design competition has over the years explored a range of concrete products that have included light bollards, benches, barriers, planters and skate park components. barkman continues to explore the opportunities to increase their range of products through design and most recently have created a new full-time position which would oversee landscape product design.

HOMECOMING SEPTEMBER 10-13, 2009



Front Row (l to r): Cynthia Cherry (BID 1959), Professor Dianne Jackman, Professor Emeritus Joan Harland, Professor Grant Marshall, Janet Hardy (BID 1959)
Back Row (l to r): Janell Wallace (BID 1959), Jacob Wong (B.Arch 1959), Grant Sauder (B.Arch 1959), Cameron Man (B.Arch 1959), Audrey Mason (BID 1959), Doris Gilchrist (BID 1959), Melvyn Malkin (B.Arch 1959), John Farrugia (B.Arch 1959), Doris Hasell (BID 1959)

The Classes of Architecture 1959 and Interior Design 1959 enjoyed reconnecting with former classmates at a Faculty luncheon held in Centre Space of the John Russell Building. Also in attendance were members of the Faculty, student association presidents, and industry professionals.

COURTYARD OPENING

Innovative construction and design, coupled with the financial support of industry and the UofM President's office, culminated in the official October 27 courtyard opening celebration. The outdoor courtyard space has again resumed its rightful role in providing a usable venue for meetings, presentations and exhibits. A special thank you to Robert Ledingham for his generous donation and to Deborah McCallum, UofM Vice-President (Administration) for her support in making this project a reality.

Special thanks to the following:

Financial Contributions

Robert Ledingham, BID 1964, LLD 2006
Office of the President, University of Manitoba

Product Contributions

DeepRoot Canada Corp.
Shelmerdine Garden Center Ltd.
Landscape Forms Inc.

Construction and Design Contributions

Hilderman Thomas Frank Cram / LM Architectural Group
J&D Construction LTD.



Russell courtyard shortly after it was completed in Summer 2009

PAST YEAR KEY EVENTS

- **Homecoming Class of 1959** (September 11-13)
- Publication of **Network 2009** (October)
Distribution:
3797 Alumni
549 Professional firms (BC, AB, SK, MB)
35 Donors(outside of alumni)
106 External Contacts
85 Partners Members & Colleagues
4572 Total
- Support of **The Henry Kalen Archive Exhibition** curated by Professor Herb Enns (October 8) with Archives & Special Collections, Elizabeth Dafoe Library, University of Manitoba
- **Research Dinner and Tour of Manitoba Hydro Building** (October 14) with Presentation by Tom Gouldsbrough, Chair, Partners Program
- Host of **Royal Architectural Institute of Canada (RAIC) Executive "Meet and Greet"** (October 22)for students in the CAST Building
- **Luncheon with Dr. Linnaea Tillet** (October 22), Tillet Lighting Design, New York
- **Official Opening of the New Russell Courtyard** (October 27)
- **Barkman Design Competition** (November 10)
- **Fall Awards Celebration** (November 17)
- **Smartpark Speakers Series** (November 18 and 25)
- **Hong Kong Alumni Event** (November 22-27), Acting Dean Dr. Richard Perron joined a UofM delegation to Hong Kong to meet with graduates
- **Edward Cullinan "Growing up as an Architect" Lecture** (November 25), at Winnipeg Art Gallery in conjunction with the Manitoba Association of Architects (MAA)
- **Initiation of MAA/UofM Internship Proposal** (January 12)
- **IDeAS "Meet and Greet"**(January 21), Interior Design students meet with professionals
- **Interviews and Public Presentations by Dean Candidates** (February)
- **Professor Herb Enns Research Lecture** (February 23), Jeld-Wen Windows and Doors Showroom
- **Professor Tijen Roshko Research Dinner** (March 25)
- **Rotary Career Symposium** (April 7-8), Convention Centre
- **Faculty of Architecture Year End Exhibition** (April 23-27)
- **Co-instructor of LEED® Core Concepts** (May-June) with Dr. Shauna Mallory-Hill ■



Standing the Test of Time

Jason Alsip of Alsip's Building Products & Services is a Partners Program Member.

Submitted by Kim Powell

Alsip's Building Products and Services, a 100-year old family-owned company, has a strong reputation and team of service providers.

After five generations in business, Alsip's is truly a company that values relationships. Each member of the team takes the time to genuinely understand a project's requirements to make the very best recommendations, suited to the project's specific needs.

A western Canadian powerhouse, once known only for its superior brick making, Alsip's now boasts a comprehensive collection of hearth solutions and building enveloping products. Alsip's is the premier distributor of a wide variety of indoor and outdoor fireplaces, fireplace inserts, free-standing stoves, gas log sets and other accessories and venting products.

In addition to continuing its position as an industry leader in brick, Alsip's also carries a wide variety of natural and manufactured stone veneer products in colours and styles to suit all building design. Added to this are industrial and commercial insulation products and stucco solutions. Alsip's

is able to maintain a high commitment to quality products that stand the test of time by dealing with only the most reputable suppliers.

Alsip's is constantly searching for new, innovative products to complement its existing selection. For example, Alsip's is the exclusive Canadian distributor of Professional Water Sealant – Anti Graffiti, a dual-purpose rubber-based sealant originally created to protect buildings from water and weather damage. This new technology allows buildings to be protected from permanent blemishes with just one clear, environmentally friendly coat that simultaneously guards against weather damage and allows unwanted art to be washed away with ease.

Armor Tile is another leading edge line of products Alsip's is pleased to offer. Armor Tile is a tactile warning system built to stand up to the tough Canadian weather. This system is versatile and out-tests competitors in impact, weather, chemical burn and slip resistance.

Alsip's also offers The Deltalok System. This unique product is engineered to control erosion, protect surfaces and stabilize earth walls – while preserving the environment and adding green space. Using mechanically stabilized earth-and-bag technologies, Deltalok allows for quick and easy construction and installation of walls and barriers with strength that stands up to the elements and accepts new growth.

Architects continue to rely on Alsip's for their extensive brick and masonry experience, calling on their knowledge to source and match vintage brick. Alsip's has been a vital resource to architects and specification writers for generations, providing product information, photos and project-specific details in a timely manner.

In 2009, Alsip's expanded their locations to two – a home office in Winnipeg and now a location in Saskatoon. While the team has grown, the commitment to service excellence and delivery of high quality products continues.

Alsip's Building Products & Services

toll free 1.800.665.8441 | info@alsips.com | www.alsips.com
1 Cole Avenue | Winnipeg MB | 204.667.3330
Unit 21 – 510 Circle Drive | Saskatoon SK | 306.384.3588 ■

Creating Concrete Solutions

Alan Barkman and Wayne Wiebe of barkman™ are Partners Program Members.

Submitted by Tim Fast

The inspiration behind barkman's new mission statement "creating concrete solutions" comes from over 60 years of innovation within the concrete industry. This thought was originally created by Peter Barkman back in 1948 when Barkman Concrete laid its foundation in the small community of Steinbach, Manitoba. Since that time barkman's name has not only been affiliated with high quality concrete products and unmatched customer service, but also as a staple of education, employment, and charitable ventures in our vast prairies. With factories now in Steinbach, Winnipeg and Minneapolis, barkman has continuously provided individuals working within the company a sense of belonging and the mentality of being an artisan with every piece of concrete they handle. This creates the vast array of product choices, designs, and colors truly making barkman the brand of choice.

barkman products can be seen all over North America including pavers at The Forks and the Winnipeg Goldeyes parking lot. Our glass fibre reinforced concrete landscape accessories can be seen at Holland Park in Vancouver, one of the main celebration destinations during our countries spectacular 2010 Winter Olympics. Other examples include our custom made skateparks throughout over 100 different cities in North America as well as the tens of thousands of driveways, patios, and outdoor living spaces. Landscape architects have designed and specified many projects with confidence and trust in the barkman name.

barkman continuously strives to differentiate its products from other manufacturers and challenges the mindset that concrete has limitations. This past year we introduced a new line of retaining wall called *Belvedere* that is unsurpassed in quality, character and realism in the modern artistry of concrete. These walls create a natural haven of stunning beauty reviving the look and feel of ancient ruins that before only the hand of nature could mould. *Belvedere* walls join an already popular line of retaining wall fit for any residential/commercial application.

A few years ago, barkman also started manufacturing stone veneer after many years of research and development. barkman stone veneer replicates real stone by using hundreds of casted moulds per stone profile and only using educated artisans. Each stone veneer is handmade and uses iron oxide pigments as an integral part of the stone, not just as a face dye solution. Our stone veneers have become a popular choice

barkman™

for masons, home builders and architects throughout the Canadian prairies and western Canada as well as mid-west America.

Besides creating concrete solutions for almost any imagination, barkman also prides itself in being an industry leader in green sustainability. All products are locally manufactured and use regional materials and recycled content. The barkman mantra of using "environmental best practices" is a thought that is entrenched within the very fibers of the company. From production workers to the owner, barkman continuously searches for more efficient and effective ways to better support our environment.

At 62 years young, people seeking concrete solutions still look for the barkman name. ■



New line of barkman retaining wall called Belvedere



MTS Centre, downtown Winnipeg, Manitoba

DIALOG

[Merger of Cohos Evamy integratedesign™ + Hotson Bakker Boniface Haden + Office for Urbanism + Mole White Associates]

NATIONAL COLLABORATION

Within our firm, our collaborative process is challenging, inspiring, and rewarding and we embrace our differences. Historically, our collaborative approach has thrived on the synergies gained in bringing our multidisciplinary teams together across studios in Toronto, Calgary and Edmonton. Having grown in the last year to incorporate a Vancouver studio - the result of a merger between Hotson Bakker Boniface Haden architects + urbanistes, plus two Toronto based firms – Office for Urbanism (planning + urban design) and Mole White Associates (interior design), DIALOG recognizes the importance of getting the most out of long-distance collaboration.

"From my perspective, effective collaboration is one of the most important measures of a good design process. It is also something that is absolutely necessary for us to be effective at if we are to truly leverage all of the talent and expertise across our four studios," noted Craig Applegath, Principal and Architect – Toronto Studio.



Royal Canadian Pacific Entry Pavilion, Calgary



Royal Canadian Pacific Entry Pavilion, Calgary

Stephen Boyd, Principal (BES 1990) and Michelle Sigurdson, Principal (BID 1987) of DIALOG are members of the Partners Program.

Submitted by Naomi Minja (BES 1987), Architect and Director of Administration & Communications

The Royal Canadian Pacific Entry Pavilion in Calgary is an example of one project where DIALOG's architecture, interior design, structural engineering, mechanical engineering, and electrical engineering disciplines worked in collaboration to deliver an award-winning design solution. "You never know how you may be called on to support one another," says Doug Cinnamon, Principal and Architect on the project, "so you try to be flexible while finding a balance that makes best use of the talents and resources of each team and ensures that you can still meet your other deliverables."

The Royal Canadian Pacific Entry Pavilion provides an entry and street address for the Canadian Pacific owned Royal Canadian Pacific, an exclusive historic charter railway excursion company with routes into the Rockies. The inspiration for the RCP Entry Pavilion is derived from the image of an historic steel trestle bridge. The trestle sets up the primary public space – the Grand Foyer - which links directly to the existing RCP train pavilion. A highly transparent steel frame and glass wall provides a view through the Grand foyer to a rusticated stone wall which reflects the solid character of the adjacent Palliser Hotel. Materials such as black plate steel, glass and stone are consistent with the existing train pavilion and the adjacent historic Palliser Hotel and Grain Exchange building.

Craig Applegath was quick to note that "not only are collaborative design processes good for creating smart design, they are also effective for getting clients involved in their project in a meaningful and enjoyable way. When we get people with various sorts of expertise and experience from various studios involved in a cross-studio collaborative effort, along with a mix of clients and users, not only are there a lot of good concepts and design developed, but it's a lot of fun!"

When done well, collaboration has the potential to really leverage the quality of design. In the end we believe that it is this key factor, which has allowed us to build upon our successes as we support each other in our pursuit of design excellence.

The vision for DIALOG is to build a vital, national, professional practice based on distinct, collaborative, integrated studios, and the achievement of excellence.

Effective September 15th, 2010, the merged firms of Cohos Evamy integratedesign, Hotson Bakker Boniface Haden, Office for Urbanism, Mole White Associates became DIALOG. ■



"Price is a high tech company, cleverly disguised as a sheet metal manufacturer."

Gerry Price, PhD, PEng, of E. H. Price Limited is a Partners Program Member.

Submitted by Cindy Bolduc

When visitors tour the E.H. Price (often referred to as Price) manufacturing and research center, they are always amazed at the level of innovation and energy that permeate the walls of our facility. Most people are not aware that the most innovative air distribution manufacturer in the world is headquartered in Winnipeg, Manitoba.

For more than 60 years, Price has been manufacturing world class air distribution products for the global market. The products manufactured in the Price facilities range from commodity grilles, diffusers, architectural custom flow and displacement solutions to sustainable building products and critical environment systems for some of the world's most demanding applications. The Price catalog has over 3,000 pages and represents hundreds of different product families. Over the past decade, Price has raised the bar in the industry and become the number one supplier in North America by branching out into new technologies that are revolutionizing occupant comfort and setting new standards in sustainable building design and energy conservation. Innovation and service are the pillars of the Price business strategy. Leveraging new technologies in software, product development and customer education to push the industry forward and set new standards in HVAC design.

To see these innovative advancements, Architects and Engineers from all over the world visit the Price Technical Centers in Winnipeg, Atlanta and Phoenix to get a hands-on product experience and see how the wide array of products available will fit their diverse project requirement. From the new billion dollar Dallas Cowboys stadium in Texas to the Center for Disease Control in Atlanta, Price products are present in some of the most impressive facilities in the world.

Our team is young and energetic and excited to conquer new frontiers in this dynamic industry. Through blogs, twitter and social media we are spreading the Price culture throughout the world and sharing our story. Visit www.price-hvac.com/blog or find us on twitter @pricehvac to follow our story! ■



Price Chilled Beams in an architectural ceiling



E.H. Price Limited, Head office, Winnipeg, Manitoba



Friesen Tokar

Architects + Landscape + Interior Designers

Ken MacKinnon (MArch 1998), MAA, AAA, MRAIC, of ft3 is a Partners Program Member.

Submitted by Chantal Alary (BEnvD 1999, MArch 2002), MALA, SALA, CSLA, LEED® AP

During my studies at the Faculty of Architecture and specifically in the department of landscape architecture, I fondly recall the term “multi-disciplinary” being used a lot. It was a buzz word used to evoke the idea of seamless interaction between disciplines, open communication and exchange between peers that in turn would better the design of built environments. In theory, the idea seemed achievable, and in turn, I anticipated that it was an obvious integrated part of practice. However, once in practice, I discovered that it was not always the case. It was not until I began working at Friesen Tokar (ft3) as a landscape architect within an architectural firm, that I really began to understand what it was like to work in a true “multi-disciplinary” environment.



The Heritage Arts Centre, Quarry Park, Stonewall, Manitoba



The Carol Shields Memorial Labyrinth, King's Park, Winnipeg, Manitoba



Feature quote wall, The Carol Shields Memorial Labyrinth, King's Park, Winnipeg, Manitoba

Design is a fluid evolution of ideas that takes shape by sharing creativity knowledge and expertise. When multiple disciplines have the opportunity to truly collaborate on an even playing field, the design itself can evolve to be more holistically responsive to the criteria of the project than what a single design perspective might realize alone. At ft3, it has been a privilege to work in an environment that truly values the idea of shared knowledge across multiple perspectives. In conjunction with the architect and interior designer, the landscape architect is involved in nearly every project from its very outset and is part of the prime consulting team. The Heritage Arts Centre, which is currently under construction in Quarry Park, Stonewall, is a recent example of how the integration of multiple perspectives can create a project which has a seamless connection between the exterior and interior landscapes.

As the landscape department grows at ft3, so too does the scope and variety of its projects. Not only have I had the opportunity to take part in exciting interdisciplinary work, I have also been involved in projects that have taken a purely landscape focus. The Carol Shields Memorial Labyrinth is an example of just such a project.

Located in King's Park, the Carol Shields Memorial Labyrinth is a commemorative outdoor labyrinth garden for Manitoba's beloved citizen and writer. It is a circular, permanent and participatory outdoor space that reaches 45 m in diameter and extends approximately 1 km, from its entry to the centre and back out, along a circuitous path. The labyrinth is bowl-shaped and slopes down 0.9 m at its centre. The paths' edge is defined by a variety of native perennials, ornamental shrubs, engraved bricks and boulders, with strong material references to Carol Shields' writing. The material palette is lean and simple, allowing the user to focus on their physical and spiritual journey.

The project was constructed in a series of phases to facilitate ongoing funding initiatives and was completed in the fall of 2009 at a total construction cost of over \$200,000. Phase 1 of the project was completed in the summer of 2008, which included the labyrinth's interior features, tree planting and a feature quote wall. Phase 2, completed in the fall of 2009, included interpretive signage and an area for social gathering.

The labyrinth represents many things: a place to reflect, to remember, to connect and to retreat. With every growing season, the labyrinth will change further, defining the collective intricacies of this public space. ■

GATEWAY KITCHEN & BATH CENTRE

Adam Pauls of Gateway Kitchen & Bath Centre is a Partners Program Member.

Submitted by Tamara Eckstein (BEnvD 2004) and Amanda Saprowich (BEnvD 2006)

Often when a new client begins a project with Gateway Kitchen & Bath they come in expressing an uncertainty of the design and building process. Gateway's solution to this uncertainty is through carefully collaborating with the client to determine the functional and aesthetic needs of their project and to ensure that every important detail is respected in the final product. Gateway ensures this process by offering their clients a team of expert designers who work in tandem with engineers, draughtsmen and trades people in the industry, as well as using state of the art equipment in their practice.

Since 1983, Gateway has been known for their quality residential and commercial renovations. Their innovative designs can be seen in the interiors of over 7000 local and international homes and businesses. Within these interiors you will find custom cabinetry, one of a kind furniture pieces, hand-picked accessories, and complimentary finishes.

Gateway is especially proud of their team of wood-working specialists who work side-by-side with the Gateway designers and independent local designers to develop creative and custom solutions for any situation. This approach to building custom designs ensures that creativity is always matched with precision manufacturing using only the finest of materials. Also, a team of administrative staff manage the coordination of each building project, which results in a cohesive, communicative, and approachable service for their clients.

Gateway is constantly looking for ways to create new standards of excellence which can be seen in their ever evolving showroom. Over the last 25 years Gateway has considerably grown as a company. They started as simply a cabinet building company and now successfully complete full scale building projects with ease. In the future, Gateway hopes to continue their growth and challenge of industry design standards, which will result in interesting, creative and functional environments. ■



Entertainment Unit, Private Residence, Winnipeg, Manitoba



Ensuite, Private Residence, Winnipeg, Manitoba



Beaded Inset Cabinetry, Private Residence, Winnipeg, Manitoba

JELD-WEN WINDOWS & DOORS

Products Used In Laneway Home Construction Project Showcases Innovative Design Using Small Footprint

Eduardo Belik of JELD-WEN Window & Doors is a Partners Program Member.

Submitted by Eric Palmer

New micro homes are all the rage in dense, urban environments. That's why JELD-WEN Windows and Doors partnered with Vancouver-based Smallworks on an affordable, environmentally friendly one-bedroom home that uses the footprint of a garage. The idea for the home was conceived after an EcoDensity planning initiative was passed in Vancouver to provide green and affordable living solutions to British Columbian residents.

Smallworks has developed three Laneway home models that fit on the majority of residential lots. JELD-WEN became involved in the project when Smallworks was looking for a window and door manufacturer that offered green products with custom design options.

"Smallworks is the first company in Canada to start building these types of homes," says Sante Cigana, Canadian Vice President of JELD-WEN Windows and Doors. "We're really excited to be partnering with them. Laneway homes fit perfectly with our mission of lean and sustainable production and products."

The Laneway House, Vancouver, British Columbia



The Laneway House was showcased at LiveCity Yaletown as part of the 2010 Olympic Games and is moving to a permanent display at Cedar Cottage Community Garden for the remainder of the year. All of the windows and doors supplied to the show home come from the JELD-WEN Custom Wood collection.

JELD-WEN Windows and Doors was founded in 1960 and currently employs over 1,200 Canadians. In 2003, JELD-WEN consolidated their 27 brands under a single product identity. It is now one of the largest manufacturers of windows and doors with locations in 22 countries and more than 20,000 employees worldwide.

Learn more at www.JELD-WEN.ca ■



LM Architectural Group

Terry Danelley (BES 1978, MArch 1983) of LM Architectural Group is a Partners Program Member.

Submitted by Sandra Sasaki (BID 1975, MID 2002)

LM Architectural Group celebrated its 56th year in business this year. The firm, along with its interior design division Environmental Space Planning, continues to evolve to meet the ever changing demands and opportunities of a contemporary architectural and interior design practice. We continue to expand our traditional market sectors of educational, commercial, health care, residential, recreational and specialized interior architecture, as well as developing new markets and partnerships. We believe that it is our winning formulae for innovation that has not only kept us moving forward but made us receptive and responsive to new challenges.

An IBM CEO once said, "The way you will thrive...is by innovating – innovating in technologies, innovating in strategies, innovating in business models." But innovative technologies and business models are only a part of our innovation strategy.

Innovation, that is ideas, come from people. LM Architectural Group/Environmental Space Planning considers its most valuable asset to be its people. We have a richly diverse staff of men and women that spans four different generations – from our founding father to our energetic and resourceful architecture/interior design students.

Promoting innovative thinking requires a supportive culture as well as a workplace that supports collaboration. We understand the importance of both as determinant factors in innovation – in allowing our employees not only to coexist together but to provide them with what they need to successfully collaborate, cooperate and work effectively in the development of unique solutions to today's unique design challenges. This is reinforced by our strategic approach to firm growth that allows the partners and associates to be directly involved in projects, working within the framework of a studio environment and providing mentorship and growth opportunities to our young professionals.

This model, along with the firm's reputation for consistent quality and client service at all levels of practice has provided us with greater opportunities to work on a more diverse range of project typologies, both with respect to size as well as geographic location. With this success, have come opportunities to collaborate with other prominent Canadian and American firms to meet the challenges and demands that invariably accompany larger, more complex projects.



Environmental Space Planning

Encouraging and supporting an innovative culture has resulted in an architectural/interior design firm that boasts many significant awards for its recent design work – from invitational design competitions to Prairie Design Awards to our most recent award; the Governor General of Canada's Medal in Architecture for the Millennium Library – a joint venture with Patkau Architecture.

LM Architectural Group/Environmental Space Planning continues to enjoy a strong working relationship with the University of Manitoba. In addition to the Helen Glass Faculty of Nursing Building, the Arthur V. Mauro Student Residence, the envelope replacement of the J. A. Russell Building, and the Welcome Centre we are currently working again with Patkau Architects on the new Faculty of Art Building (currently under construction) and the conversion of Tache Hall into the new Marcel A. Desautels Faculty of Music, scheduled for completion in 2013. The firm takes pride in our strong relationship with the Faculty of Architecture, through both the Partners Program and our active involvement on the Manitoba Association of Architects, Faculty of Architecture Committee.

www.lm-architects.com

www.esp-intdesigners.com ■



Concordia Hospital Hip & Knee Clinic, Winnipeg, Manitoba

NUMBER TEN

is recognized by the Academy of Architecture for Justice

Doug Hanna (BES 1981, MArch 1985) of Number TEN Architectural Group is a Partners Program Member.

Submitted by Barbara Myers (MCP 1995)

Number TEN Architectural Group is an integrated practice of architecture, strategic advisory services, interior design and planning. The firm has offices in Winnipeg, Regina and Victoria and a staff of over 70. For over 55 years, Number TEN has been a Canadian leader in design innovation and implementation; excelling in commercial, hospitality, institutional, education and recreation design.

Number TEN is built on an integration of the design disciplines, a studio approach to design and a collegial, spirited culture. The firm is committed to continuous learning, sustainable design and best practices in management and production. Visit Number TEN at: www.numberten.com.

A careful look at the experience and process of Number TEN's design of The Nunavut Justice Centre in Iqaluit, Nunavut, reveals a great deal about Number TEN. The challenges of language, remote geography, climate and culture only made the design team more innovative and determined.

The Nunavut Justice Centre, is Canada's first and only single level court. It replaced the Territorial Court and the Supreme Court of the Northwest Territories in 1999.

Number TEN established a local team of consultants and interpreters in Nunavut and conducted extensive research with elders and community local leaders. "The primary design goal was to preserve and promote the elements that frame

the Inuit identity," says Greg Hasiuk, Partner. The design drew inspiration from Inuit carvings and artwork, and the broad sweeping vistas and the sharp beauty of the landscape. The gentle curves of the plan reflect the flowing lines of Inuit art.

The Nunavut building is not only beautiful but functional. "We want our architecture to be contemporary for today and tomorrow, but most of all, the planning solution and the architecture of the space has to respond to people's needs and inspire them. Then it's really successful," says Robert Eastwood, Partner.

Being nimble was also part of the exercise. The building's design development and the preparation of contract documents were done on a very tight schedule to respond to the challenging task of building in the arctic. Deadlines for client consultation and input, government approvals and extensive cost estimates were tight and rigorous. Clear contract documents were essential in helping the contractor meet the rigid shipping deadlines for materials to the site. All materials are shipped to the site by sea-lift out of Montreal and the entire project team had to be responsive and quick in its ability to share information and communicate effectively.

One of the many rewards of the project is the recognition by the American Institute of Architects, Academy of Architecture for Justice. The Nunavut Justice Centre will be published in the American Institute of Architects, 2010 Justice Facilities Review. This project was selected by a Jury of experts as a distinguished example of Court House design in North America. The Justice Facilities Review recognizes the latest trends in the design and construction of justice facilities in North America. The jury chooses projects that demonstrate quality of form, functionality, and current architectural responses to complex justice design issues.

The Nunavut Justice Centre will be featured throughout the year in the AAJ Journal and compiled into a print and digital publication each fall. A project board will also be displayed at the AIA National Convention and Exposition and at allied conferences including American Correctional Association, American Jail Association, and the National Association of Court Management. ■



The Nunavut Justice Centre



CONSTRUCTION LEADERS

PCL Constructors Canada Inc. has deep roots working in Manitoba. The Winnipeg District was established in 1963 and has constructed some of the most prominent projects in Manitoba and Northwestern Ontario.

PCL is known for constructing many of the province's landmark projects, which include; MTS Centre, Manitoba Hydro Place, Inn at the Forks, University of Manitoba Faculty of Nursing, Health Science Centre Critical Service Redevelopment, Kleysen's Institute for Advance Medicine at Health Science Centre, Highway #44 Bridge Replacement, The Forks Parkade, Red River Floodway Outlet Control Structure and are currently underway with the construction of the Canadian Museum for Human Rights and the Disraeli Bridges Project.

PCL has a proven reputation as a construction leader: a strong, reliable and successful contracting entity that prides itself on producing a quality product exceed client expectations. Established in Canada over 100 years ago, the PCL family of companies is the largest general contracting organization in Canada, a position held for more than 30 years.

PCL was built with a "can do" pioneering spirit that continues to thrive today. PCL's Winnipeg District are proud local builders with a project portfolio that reaches every corner of Manitoba and extends into Northern Ontario.

PCL Constructors excels in many project delivery methods including P3, Construction Management, Design-Build and Lump Sum contracts. PCL's portfolio of project types is diversified to include civil projects, and all types of commercial and institutional projects. PCL is a builder, not a broker. PCL self-performs concrete form, place and finish work with its own forces. As the largest general contractor in the province, PCL is also the largest buyer of construction services in the province and brings this level of market influence to their client base.

The PCL organization is 100% employee-owned, with more than 85% of our salaried employees as shareholders. The people who own PCL are, in large measure, the people who do the work. This culture is a significant reason for the company's success. ■

Delivering Construction Excellence

Alfred Schleier (BES 1978) of PCL Constructors Canada Inc. is a Partners Program Member.

Submitted by Melissa Gerardy

Although PCL is often associated with building larger projects, they also meet the needs of clients undertaking smaller projects, such as renovations and tenant fit-outs. The Special Projects Department specializes in projects ranging in value from \$5,000 to 3 Million.

As an experienced sustainable builder, PCL is very familiar with the necessary management, documentation, control, and execution of a LEED certified facility. PCL currently employs over 147 LEED Accredited professionals across Canada, 5 of them within the Winnipeg District alone, and has successfully completed many LEED Projects in Manitoba and across Canada.

In the construction community, PCL is a board member of the Winnipeg Construction Association and the Construction Labour Relations. Being a part of these two boards allow us to keep a finger on the pulse on the construction market and forecast market volatility.



Rendering of Canadian Museum for Human Rights, Winnipeg, Manitoba



RAYMOND S.C. WAN
ARCHITECT

Raymond Wan (MArch 1987) of Raymond S.C. Wan Architect is a Partners Program Member.

Submitted by Taren Wan (BEnvD 2009)

COMPANY PROFILE

Raymond S.C. Wan Architect, established in 1995, is an architectural firm comprised of a full professional staff skilled in all aspects of architectural services. We are a small firm that can offer our clients the advantages of personal services by the principal as well as the depth and breadth of fifteen years of professional practice. We take pride in producing work which is sensitive to the environment as well as to the context and scale of each site, reflective of the clients' unique tastes and lifestyle.

Our diversified architectural portfolio has given us the opportunity to accomplish many highly complex and multi-faceted projects. Our broad experience extends into many different architectural capacities, from multi-family / senior housing developments to commercial / retail as well as projects such as sports venues, and performing arts theatres.

MISSION

We strive to create complex and versatile architecture through innovative thinking, exceptional design and interactive client service in an environment that fosters professional growth and success of our firm and our employees.

We make every effort to achieve architectural excellence through a considerate design process which attempts to



Rendering of New Speechly Residence and Pembina Hall, University of Manitoba, Winnipeg

provide each project with a dominant concept. We pursue this goal through vigilant exploration of the site, context and programmatic requirements unique to each project. We take pride in our knowledge of materials and methods of construction within a given budget.

Built on the philosophies of personalized service, a cooperative teamwork approach, commitment to quality, and to the effective delivery of our projects, we encourage the active participation of the client throughout the design process and in the development of an appropriate design solution. Through this process, we believe that both the client and architect have the ability to successfully contribute to the project completion.

Each project is under the constant and personal attention of a skilled project manager, supported by the guidance of the principal. Our project team takes a hands-on approach to ensure continuity in project development so that we meet and or exceed expectations. As a partner throughout the design process, the objective is to share the vision and ideas with our client in order to transform them from a concept to a reality.

The firm promptly provides the highest level of comprehensive client service and willingly becomes an integral part of any facility team. Our goal is to provide the highest possible quality in design and project management services to ensure the project implementation lives up to and exceeds all expectations. The mission of the firm is to sustain professional excellence and fulfilment in all that we endeavour; recognizing our responsibilities to the advancement of the built environment, respecting the natural environment and communities, improving places for people to live, work, play and learn. To this end, our work incorporates the past while building for the future. ■

SMITH CARTER

Jim Weselake (BArch 1966) and Doug Corbett (BES 1974, MArch 1978) of Smith Carter Architects and Engineers Incorporated are Partners Program Members

Submitted by Sheila Merrick (BID 1987, MFM 1998)

Smith Carter Architects and Engineers Incorporated is an international leader in the integrated design and engineering of the world's most complex buildings and environments. Established in 1947, the firm is dedicated to research and innovation, creativity and logic, and perhaps, most especially, the integrated design process—a practice that has been in place at Smith Carter virtually since the firm's inception.

Integrated professional services are provided in pre-design services, architecture, structural, mechanical and electrical engineering, interior design, landscape architecture, and urban planning through offices in Winnipeg, Calgary and Ottawa, Canada and Atlanta, USA. Dedication to developing innovative, intellectual and inspired solutions for highly complex and technical project types and client groups is what Smith Carter is all about. Driving this commitment is the underlying belief that the built environment is a key contributor to the success of any organization.

How are advanced solutions created? What is the catalyst that drives exceptional performance? World class, game changing innovative solutions happen when the power of connections and an integrated approach to arriving at solutions are recognized, valued and implemented.

Manitoba Hydro, Canada's fourth largest energy utility company, recognized the power of the integrated design approach and mandated this process for the development and delivery of its long awaited new headquarters building. The team was formed very early in the process and consisted of Manitoba Hydro (the Owner), Kuwabara Payne McKenna Blumberg Architects, Toronto (Design Architect), Transsolar Energietechnik GMBH, Stuttgart, Germany, (Energy Engineers), PCL Constructors Canada Inc., (Construction Manager) and Smith Carter Architects and Engineers Incorporated (Executive Architect.)

An ambitious project requires visionary direction and clear project parameters. From the very beginning, the Integrated Design Team focused on balancing five key project goals within the context of cost effectiveness and a sound financial framework. The project goals were as follows: 1. Healthy and Productive Workplace, 2. Global Standard in Energy Efficiency, 3. Global Standard in Sustainability, 4. Signature Architecture and 5. Positive Impact for Downtown Winnipeg.



Manitoba Hydro Place, Winnipeg, Manitoba



Manitoba Hydro Place, Winnipeg, Manitoba

While there are many towers in North America (and in the world) claiming to be the 'greenest' or the 'tallest' green building, Manitoba Hydro Place stands apart as the first of a new generation of energy efficient, climate responsive building. It is also an exemplar of how the Integrated Design Process (IDP) can be used to achieve seemingly contradictory and daunting goals. The results speak for themselves. Manitoba Hydro Place is an innovative show piece for the future of healthy, sustainable, and energy efficient office buildings in extreme weather climates. The building creates dialogue and serves to set the bar higher in the world of sustainability. The innovations realized as a result of the networks found within the integrated design process, make these leading projects an opportunity to share and learn.

More information at: smithcarter.com ■



Rendering of New Football Stadium at University of Manitoba, Winnipeg

STANTEC

and MPI: Driving in new directions

Jacqueline Jasinski (BES 1990, MArch 2000) of Stantec is a Partners Program Member

Submitted by Stasa Veroukis (BSc 2002)

NEW CUSTOMER SERVICE MODEL FOR MANITOBA PUBLIC INSURANCE SIGNALS A NEW COMMITMENT TO SUSTAINABILITY

When Manitoba Public Insurance (MPI) was looking to expand on their business model and change the way the company interacts with their customers, they looked to Stantec Architecture to design a solution. This new model encompasses a fresh brand image for MPI - revamping their customer-facing operations. Services have changed from basic claims centres into complete service centres including drivers licensing, license renewal, claims, and full service centres. These facilities, targeting LEED® Silver certification, are the first of their kind for MPI.

Stantec architects and designers worked with MPI staff to understand the flow of business and assess needs to facilitate and enhance both the customer experience and the quality of MPIC offerings for three new Winnipeg locations. The project involved the design of an urban 'prototype' customer service



Interior offices with view of the armatures that carry the building's mechanical systems and host the clerestory windows.

centre that can be modified to fit the unique requirements of each location. "Working with MPI to create a design that will help them transform the way they serve customers has been a very rewarding experience," says Michael Banman, Stantec Architecture team member.

The prototype building was designed to improve operational efficiency, energy efficiency, aesthetics, and corporate identity. The new 4,181 m² (45,000 ft²) buildings include a vehicle claims garage, administrative offices, and basement. The first rural prototype is currently under construction in the city of Selkirk.

All the buildings use advanced geothermal heating, under-floor air distribution, and light capturing technologies to improve energy efficiency and air flow. A prominent series of armatures wrap halfway around the office component. These armatures carry the building systems, and host the clerestory windows capturing natural light and dispersing it deep into the building. Similarly for the basement, areawells bring in daylight and views of the outdoors to staff working underground. Energy efficient strategies include a daylight harvesting system that monitors and reduces electricity requirements as sunlight conditions change. In addition, sensors were employed to monitor CO₂ levels and bring in outdoor air when required.

Innovative solutions to maximize the use of available space include open concept administrative offices and improved layout of the garage area providing optimal sight lines for customers and functional integration between departments. The 'estimator's pod' located in the centre is a particularly unique design aspect that lifts the quality of the space, creates a customer-friendly atmosphere, and increases staff ability to better serve clients.

MPI is already occupying the Main Street and Church Avenue location. All three MPI centres are currently open for business. ■



Estimator's Pod located in the centre for customer ease and efficiency



South East Perspective rendering of the MPI building at Main Street.

WAREHOUSE XIX

Warehouse is an annual journal that is devoted to the critical pursuit of design discourse and the greater application to various collective communities. The journal attempts to reflect, engage and

extend the ideas inherent within the various departments that fall within the interdisciplinary vision of the Faculty of Architecture at the University of Manitoba. Warehouse XIX will be released this year.

FALL OF 2010

STUDIO + RESEARCH

The following articles demonstrate the nature of the work produced in the Faculty over the past academic year. Included with each studio brief and images are the professor's synopses of their current research interests and creative works.



Anca Matyiku, stilts and her investigation of the Roy Rogers Beach site in Los Angeles, California (see pages 50-51)

ENVIRONMENTAL DESIGN

PROGRAM

The Bachelor of Environmental Design is a four-year program consisting of two years of 'Foundation Studies' (ED1/U1 and ED2) followed by two years of pre-professional 'Intermediate Studies' (ED3 and ED4). The third and fourth years are referred to as the 'Option Years' and comprise Architecture, Interior Environments and Landscape + Urbanism.

The first year of the Environmental Design Program is located within University One. There are four Faculty of Architecture courses available to U1 students: Introduction to Environmental Design, Visual Literacy, and History of Culture, Ideas and Environment 1 and 2, as well as 18 credit hours of Arts/Science offerings. There are no studio requirements. The second year is multidisciplinary and includes their first studio as well as an Urban Media Lab and the courses Tectonic Precedents, Natural and Human Systems, Ecology and Design, Materials Structures and Assemblies, Visual Media 1 and 2, and Design Studio 1 and 2. In the third year of the Program, students enter one of the Option Streams, which are located in the allied Graduate Departments.

Please visit the Faculty of Architecture's website (www.umanitoba.ca/architecture) for more detailed information on the third and fourth year Environmental Design Studios.

ED2STUDIO

Instructor Jae-Sung Chon, Studio Chair

Instructors Kaili Brown, Thom Jeffrey Garcia, Colin Herperger, Johanna Hurme, Nicole Marion, Vaike Ruus, Kim Wiese

Environmental Design Undergraduate Studio

Studio 1 EVDS 2500 (Term 1) 102 students

Studio 2 EVDS 2900 (Term 2) 95 students

www.ed2studio.info

Students Alexandra Allen, Nada Awadi, Britney Bell, Brandon Bergem, Kara Bergmann, Samantha Bertram, Tayler Bishop, Kathleen Black, Lee Ann Bobrowski, Rosalyn Boucha, Andrew Budyk, Christin Burgess, Christopher Burke, Jody Chalmers, Clement Chan, Becky Cheng, Julien Combot, Kelsey Connor, Erin Crawley, Hailey Darling, Daniel Demski, Adam Dubyna, Sean Dueck, Robin Ellis, Rosemary Ellis, Grant Fahlgren, Yajiao Fan, Yuanchenxi Gao, Tina Gigliotti, Kaeley Gould, Cara Grant, Roxane Gratton, Lindsay Greschuk, Taylor Hammond, Danit Hassan, Kelvin Hau, Sajun Hauptstein, Stephen Himmerich, Derek Holenski, Arlyn Hume, Nicole Hunt, Caroline Inglis, Katherine Jackson, Alison James, Kaitlyn Jardine, Brittany Johnson, Jeffrey Kachkan, Evan Kallusky, Amanda Kehler, Keegan Kent, Rachelle Kirouac, Anastasia Kowalchuk, Kailey Kroeker, Meaghan Kusyk, Bradley LaFoy, Andrea Linney, Danielle Loeb, Mackenzie Loewen, Nadine Lowes, Jayms Lyon, Sara MacAleese, Chamray MacDonald, Ashley Macisaac, Zahra Mahmood, Ryan Marques, Edelma Miranda, Lauren Morgan, Karen Moug, Stephen Muirhead, Melissa Neirinck, Nurgul Nsanbayeva, Amanda Olson, Kelsey Onchulenko, Angela Ortman, David Paton, Dana Peters, Morgan Pooles, Shaila Queau-Guzzi, Joshua Rab, Lea Rempel, Jan Rodriguez, Kimberly Rogalski, Greg Savage, Oksana Schelesnak, Logan Senicar, Jasreen Sidhu, Graeme Smith, Ian Stephens, Alexandra St.Michel, Renee Struthers, Emilee Taylor, Joseph Thompson, Trent M. Thompson, Tracey J. Umali, Mark Van Dorp, Heather L. Wallis, Bing Wang, Adam C. Watson, Helene Wiens, Kevin D. Wiens, Kellie D. Witzke, Hao Jing Zhang

11 ATMOSPHERES

This year, Design Studios 1 and 2 were framed as one continuous design inquiry around the theme 'Atmospheres'. Four main discussions (subject/object, context/other, inside/outside and infrastructure/exhibition) were staged under the theme, as contextual frameworks for the studies. These frameworks invited students to examine and question the familiar agencies within our built and ecological environment.



1

The studio projects were taken as tools of inquiry and the results were various outcomes of examinations and questions.

The thematic structure of the studio allowed iterative and cumulative explorations throughout the year. Modes of existence (A1, A3, A9, A10), contextual engagements and experiences (A4, A7, A9, A11), and abstract and concrete forms (A2, A5, A6, A11) were recurrent discussions. This iterative process allowed individual students to structure their discoveries and associated techniques of construction and communication.

SUBJECT/OBJECT

A1 Presences: When do we sense the presence of our body? What are the particular relationships between our body and space? How do the attributes of our body (weight, smell, texture, movement/speed, heat, and so on) register in the space (construction of space)?

A2 Body measures: Can we 'measure' our body without resorting to abstract numbers? Can we measure space with our body? What kind of relationships do our (body) measurements create in space? Can we engage the spatiality by modulating our body measurements?

A3 Mutation / Dislocation: How much of our body's presence is constituted through contextual references? Can we question our presence by mutating the context? Can we de-familiarize a familiar space? Can we forge a new spatiality through such instability (unfamiliarity)?

A4 Body-scapes: Is our body a space? What are the spatial qualities and potentials of our body? How can we reveal and/or augment its spatiality? Can we question our existing metaphor of 'body as subject' and forward a new one: 'body as an object' (moment, machine, city, landscape, and so on)?

CONTEXT/OTHER

A5 Indexing: How do we communicate (understand/respond) with the context beyond the immediacy of 'subject/object'? How can we read, observe, record, examine and respond to such context? What are the mechanisms and agencies that shape and modulate the context (our realities)?

A6 Propositions: How can we engage the mechanisms and agencies of the larger context? How can we engage and potentially activate the latencies within the context? Can we imagine spatial/temporal agencies that may initiate (catalytic) changes and transformations?

A7 Moments / Fragments: How can the issues of the larger context inform local conditions? Can fragments/moments concerning their immediate context participate in and discuss the broader contextual agenda (the proposition)? Can local conditions inform or possibly transform the larger context?

INSIDE/OUTSIDE

A8 Dream-scape: Holiday contemplations....

A9 Narrative: How can we reflect/discuss our lived reality? How can we examine/discuss the forms of practices within our reality? Can we (re) engage our realities? Can narrative structure, as 'quasi-realities', mediate and engage our lived reality? How can we intertwine the fiction and the real?

A10 Dwelling: How do we establish relationships with our surroundings? When/how does a relationship become 'meaningful'? How can we 'construct' meaningful relationships when both the subject(s) and its surrounding(s) are in constant flux? Can we construct a meaningful relationship without resorting to a simple array of functioning rooms? ▶

1 A2 Body Measures (Julien Combot, Robin Ellis, Lindsay Gurchuck): site specific installation dislocating everyday sense of our body.

2 A4 Bodyscapes: Chamray McDonald checking out Sean Dueck's body apparatus at the 'tradeshow style' review session.



2

INFRASTRUCTURE/EXHIBITION

A11 Scaffold: How can we stage, display, displace and communicate a series of spatial constructs of the past and/or of different places? Can a temporary structure, a stage, forge a specific localized experience? How can a structure, through its parts, joineries and compositions, display/discuss both experiences of other place/time (dislocation) and a series of specific condition/experience (localization)?

The challenging class size was taken as an opportunity to experience diversity and complexity. While sharing core pedagogical agendas each studio unit explored the theme and its contextual dispositions in many different directions. Led by instructors with their own bias, methodologies and experiences, students rendered exciting arrays of processes and productions. As a result, active exchange emerged among the students and the studio units. Students challenged each others' work, the particularities of construction and conception, methods of exploration, and construction techniques. Students were exposed to multiplicity of design contemplation and projection. This set up reinforced collective thinking and respectful collaborations.

Review sessions were an important part of the studio's pedagogical framework. For beginning design students, being new to the culture of 'studio-design', the reviews worked as formative setting to learn how to engage others' works critically and respectfully. Varying review formats, tradeshow-style, paired-unit, and individual show-n-discuss, were adopted throughout the year to maximize each individual's exposure to different works and discussions around the projects and processes. This diverse exposure to projects and discussions aided students to develop critical judgements and confidence in their own processes.

In-studio 'talk series' and informal 'film series' worked as augmentations of the studio's consciousness. Rather than 'how-to' instructions, these series fused inspirations. Studio instructors discussed their creative-research works and their biases, and the invited guests (Chris Charney /



Farpoint Films, Ashton Coles / The Dowsing Wand, Thom Fougere / Keep it Cartesian, Neil Minuk / DIN, Nat Chard / Department of Architecture) inspired students with their unorthodox thoughts and approaches. The weekly film series, organized by Colin Herperger and other instructors, reviewed and discussed films suggested by students and instructors (Heima - Sigur Ros / Dean DeBlois, Baraka - Ron Fricke, My Winnipeg - Guy Maddin, Northfork - Polish Brothers, Tokyo - Michel Gondry, Leos Carax and Bong Joon-ho, The Bothersome Man - Jens Lien, and others). This Friday afternoon venue effectively extended the discussions of the studio beyond the classroom into the casual and everyday environment: the real atmosphere.

3 A11 Scaffold: a group (Taylor Bishop, Evan Kallusky, and Roxane Gratton) discussing their 'Cloud', a light-weight exhibition scaffold, installation at a joint-group review.

4 A11 Scaffold: active group/studio discussion/reflection session after reviewing a project.



JAE-SUNG CHON

Instructor, Environmental Design Program

Focused on two interrelated subjects, hybrid morphologies (spatial, formal and operational assemblages of man-machine-nature) and environmental tectonics (formal operations informed by and responsive to environmental values), Professor Chon's research explores the relevance and utility of post-humanist discourse (cyborg/hybrid metaphor) within the domains of urban ecology.

His current PhD research (University College London, Department of Geography & Urban Laboratory), discusses 'urban gaps', forged by postwar elevated urban roads, as latent sites for post-functional and post-carbon imaginations. Taking 'infra-structures' as forms of 'sub-presence' of others, the discussion expands the recent discourses around 'informal urbanism' and imagines spatial conditions for cohabitation and coproduction of human and non-human: a braid urbanism. ■

5 Space around elevated road in Tokyo, photos by Jae-Sung Chon



5

ARCHITECTURE

OPTION

DEPARTMENT OF

ARCHITECTURE

STUDIO EUREKA!

Instructor Ted Landrum

Architecture Option Undergraduate Studio

Studio 1 EVAR 3008 - A03

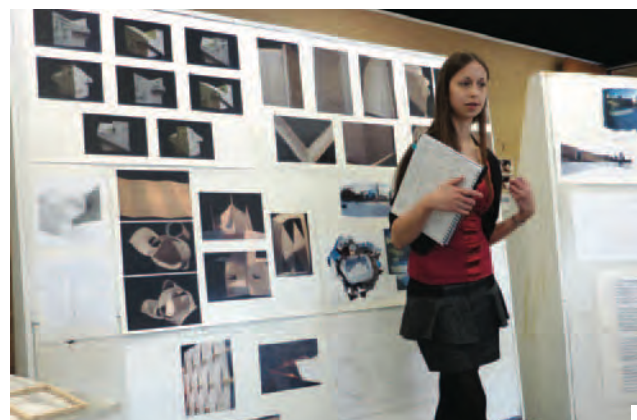
Studio 2 EVAR 3010 - A03

Studio Eureka! was about seeking the basic limits and potentialities of "architecture." We began with exploratory shadow-play; and with the challenge of making particular aspects of our experience of the world more available to perception. During the first term, students invented a "hypothetical landscape," an "orientational event," and an "inhabitable gnomon." These were invented as a way to explore (both heuristically and directly) the desirable interplay of basic architectural conditions, and to demonstrate architecture's role in revealing to human beings the ephemerality of fundamental and cosmic events – such as an eclipse (Anna), a geyser (Serafina), a sunrise (Leah), a mysterious ritual (Jeff), and a moment of intersubjective recognition (Nadine). Near the end of the term, students were asked to revise these "inhabitable gnomons" in order to accommodate "anomalous sleep and dream" - marginal, but important, human activities such as sleep-walking (Lindsey), or transitioning to the night-shift (Igor).

During the second term we pursued the architecture of poetry and the poetics (or making) of architecture. Each student responded "architecturally" to a short verbal poem by developing their own open-ended process of "poetic making." They then began to re-interpret an important civic institution (and site) in downtown Winnipeg, by designing a small "poetry pavilion": an intimate place for a Poet-in-Residence to be situated in relation both to the Millenium Library and its adjoining public park. The library atrium renovation (designed by Patkau Architects, and built at the turn of the millenium) is an exemplary instance of civic architecture, and the adjoining park, itself currently in the process of transformation, are excellent sites for students to engage. As part of their research the students visited two (quite different) writer-in-residence facilities, and met with the individuals who administer them. They were also introduced to two important local poets: Jan Horner and Dennis Cooley. Jan and Dennis shared with the students their own experiences in making poetry, and discussed the role of the various places where poetry, for them, can happen. They also joined studio Eureka! during reviews to see, hear and discuss what the students had made. It was a challenging but enjoyably fruitful year!

Pictured, at right, are three students revealing their own interpretive and uniquely creative responses to the question of poetry, and to the challenge of architecture as both a kind of poetics and a source of poetry. ■

Students Nadine Burner, Igor Cabrilo, Leah Defoort, Marcello Disanto, Anna Everett, Serafina Grande, Lindsey Koepke, Yurichorong Seo, Jeffrey Villaverde



- 1 Yurichorong Seo responds to *The Crate (cageot)* by Francis Ponge
- 2 Anna-Marie Everett responds to *freedom is a breakfastfood* by e.e. cummings
- 3 Marcello Disanto responds to *The Pleasures of the Door* by Francis Ponge

CHRONOTOPOGRAPHIES

Instructor Andrew Lewthwaite

Architecture Option Undergraduate Studio

Studio 1 EVAR 3008 - A04

Studio 2 EVAR 3010 - A04

The goal of the studio was to dispel notions of the static architectural object with a renewed emphasis on temporality in architectural exchanges and relationships. The idea of shifting equilibriums, a world of external and internal forces constantly at play in the conception, realization, and extended inhabited life of architectural projects provided an important thinking point for the entire life of the studio and its themes. Projects were based on three "scales" of time as described in the following quote:

"Once taken up in the adventure of construction and use, the materials of a landscape or building invite, register, and finally recall kinds of conduct that increasingly saturate their surfaces with traces of typical modes of behaviour. This makes each surface something of a clock, calendar, and chronicle."

David Leatherbarrow, *Topographical Stories*

The first term's investigations were sited in the Spirit Sands Provincial Park, a shifting dunescape left by the retreat of Lake Agassiz. This site invited students to seek out ways that architecture might serve to measure/register temporal drift, whether through the direct engagement of the materials of landscape in the form of the amorphous sand dunes, or through a fictional inhabitation of the site's pre-historic to present day continuum. Students asked the question, "How might time serve as a material for architecture?", and used their body-scaled proposals to investigate the multitude of ways the question might be pursued. The landscape provided the students with an opportunity to communicate with the site in direct and responsive material ways.

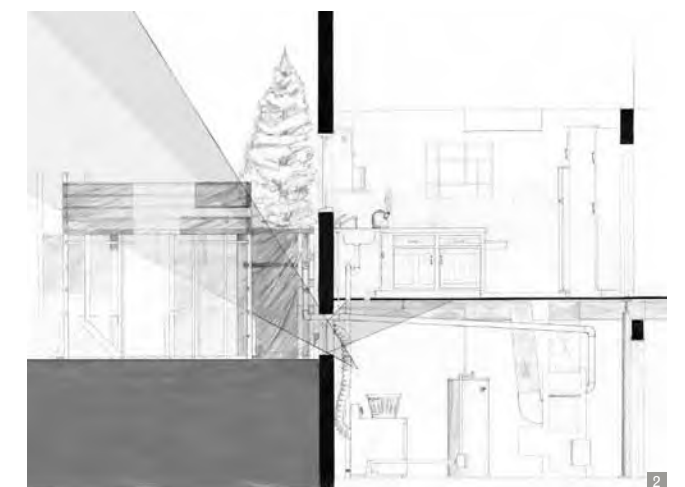
The winter term involved a continued development of individual questions within the context of Winnipeg's Exchange District. The students were charged with the task of designing an observatory/field station with the express aim of finding ways to register the temporal city. Projects ranged from the conversion of the Ryan Building (currently the site of a controversial parkade project) into a space where one could physically revisit the history of the area spatially through rooms made up from archival photographs, to the reconfiguration of an iconic spiraling parkade into a space for the body to experience the City in new and exciting ways.

Students Jarrod Crichton, Nathan Johns, Alex Needham, Tony Neustadter, Jordan Pauls, Jacqueline Young

Alternative sites chosen by students to locate their projects included the representational space of the Exchange as seen through Google Street View, and a mysterious outdoor room constructed at 1:1 scale outside one student's kitchen window.

The range of projects was broad and exciting, and the students demonstrated that the topic of time in architecture is one with a plethora of avenues for exploration. ■

- 1 Tony Neustadter, a mobile camera/tent constructed to allow the Spirit Sands to be displaced, collapsing the space between body and landscape, and interior/exterior
- 2 Nathan Johns, section drawing of 1:1 construction on the outside of the house depicting the parallel relationships between the two realms, the 'mirroring' of systems and specific qualities of light allowed the space between inside and outside to become animated and inhabitable



WINNIPEG FICTION

(fictional only in that it has not been realized)

Instructor Liane Veness

Architecture Option Undergraduate Studio

Studio 1 EVAR 3008 - A05

Studio 2 EVAR 3010 - A05

ACT 1: THE PROLOGUE

Framed within a pre occupation of context... the situations, the collective events, the inhabitations and the users were all explored to serve as the catalysts for a studio where an architecture of consequence was explored.

The studio began with an attempt to reinterpret and engage in a new spatial experience through the interplay of an unconventional exchange between the act of representation and the observing subject. In the first term, the students were asked to explore this subject by way of challenging and redefining the space of representation, often by extending the picture plane off into the three dimensional space of their studio. At the end of the term, each student had redefined the boundaries of representation, allowing them to situate themselves as the participant, rather than the observer within their own understanding of space.

The second term pulled from the first term's explorations as each student was asked to inhabit (find habit within) an existing context within the city. The students began to explore their site using their representational consequences from the first term and quickly began to establish a dialogue between themselves (the participating subject) and the circumstances of the everyday. It was from within this found contextual relationship, which was defined as their 'site', that the students were then asked to explore an architecture that was both meaningful and honest with its relationship to its 'site'.



Students Brent Bell, Evan Burgess, Chris Cormier, Amanda Hamilton, Kelsey Hallson, Brock Klassen, Tiffany Leong, Daniela Mandarano, Kelsey McMahon

ACT 2: THE STAGE The 'site' of the exchange

As an integral part of our city's history and character, the Exchange District can be seen more often as a tourist destination on a map rather than a 'livable' district. It lacks the infrastructure needed to encourage vibrant social activity that allows its inhabitants to interact and participate, not only with each other but also with the city itself. The Exchange District became the stage for the studio's fiction. The intent was to present a fictitious trajectory within the Exchange District, situating architecture and design as the catalyst for interaction and dialogue, bringing a sense of place and identity to one of our city's most historic districts. Through a participatory process, overlapping fictional characters with existing opportunities, the studio began to investigate the prospect of transforming the Exchange District into a 'livable' and vibrant area of our city.

The students were asked collectively to re-imagine the space of the Exchange District by setting up alternative scenarios, inserting a foreground (program) of a constructed fiction into a background reality.

As part of their investigations, the students were also encouraged to meet and get to know the individuals they encountered while on site. These conversations between the student and the 'inhabitant' became the inspiration for each proposal and consequently began to reveal the unique character of each individual and the stories they told.



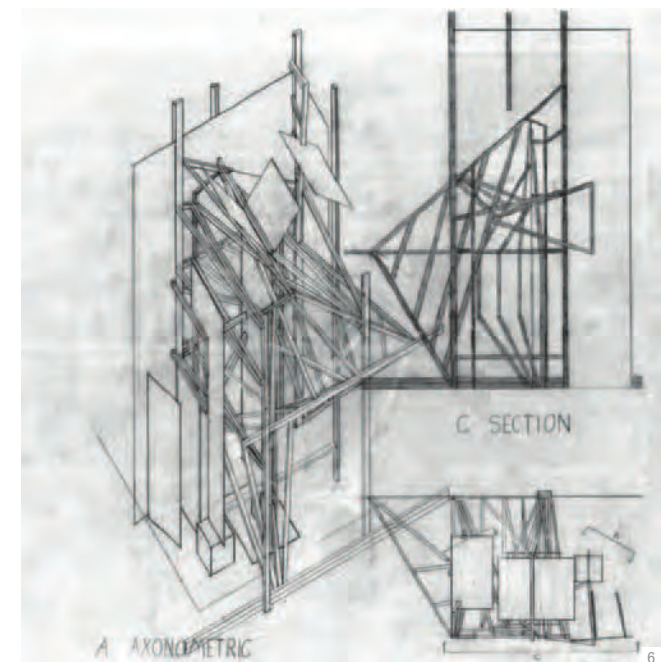
ACT 3: THE CONSEQUENCE The exhibition

At the end of the year, the studio culminated with the design, organization and set-up of a public exhibition entitled 'A fictional exchange...an Architectural proposition'

The intent of the exhibit was to offer the students an alternative venue where they could display their work in public and to the public. The result was that the exhibit created a visible forum in which the public and the students were able to interact and discuss their work, generating conversation and challenging the role of architecture in the planning of our city.

The unforeseen outcome of the exhibition was the opportunity it gave the students to learn professional leadership, meticulous organization, time management, and most importantly, confidence in their own abilities and talent as they were able to take a step back and see their work on a public stage. ■

- 1 Evan Burgess, model studying the fractured space of perspectival perception
- 2 *A fictional exchange...an Architectural proposition*, exhibition at RAW gallery, 290 McDermot Avenue (Joe Kaltornyk)
- 3 Daniela Mandarano, 'discreet' cemetery for the homeless, final model (Evan Burgess)
- 4 Kelsey Hallson, exploratory drawing of the reversibility between an interior and exterior space
- 5 Brock Klassen, exploring the three dimensionality of a line, full scale model
- 6 Brock Klassen, axonometric sequence drawing exploring and documenting the three dimensionality of a line



MUSEUM OF JURASSIC TECHNOLOGY ROOFTOP

Professor Natalija Subotincic

Architecture Masters Preparation Studio (AMP 1)
Studio 2 EVAR 3010 - A01

This studio involves students who have previous degrees in other disciplines and are just entering their first year of architectural studies.

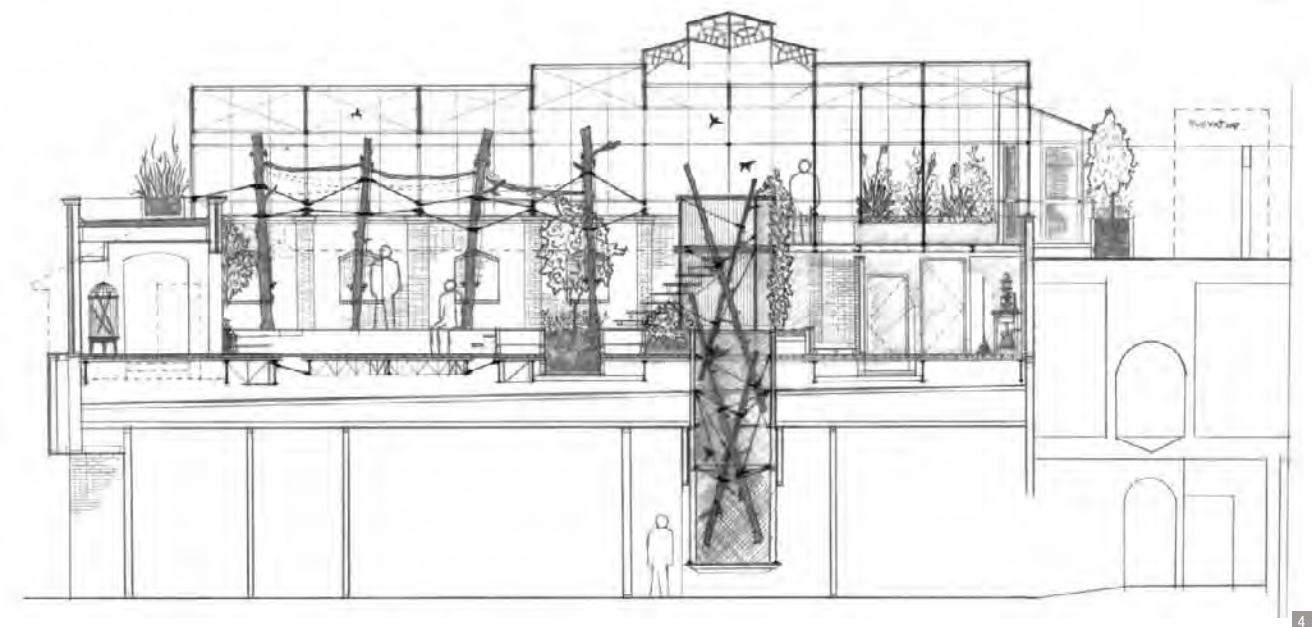
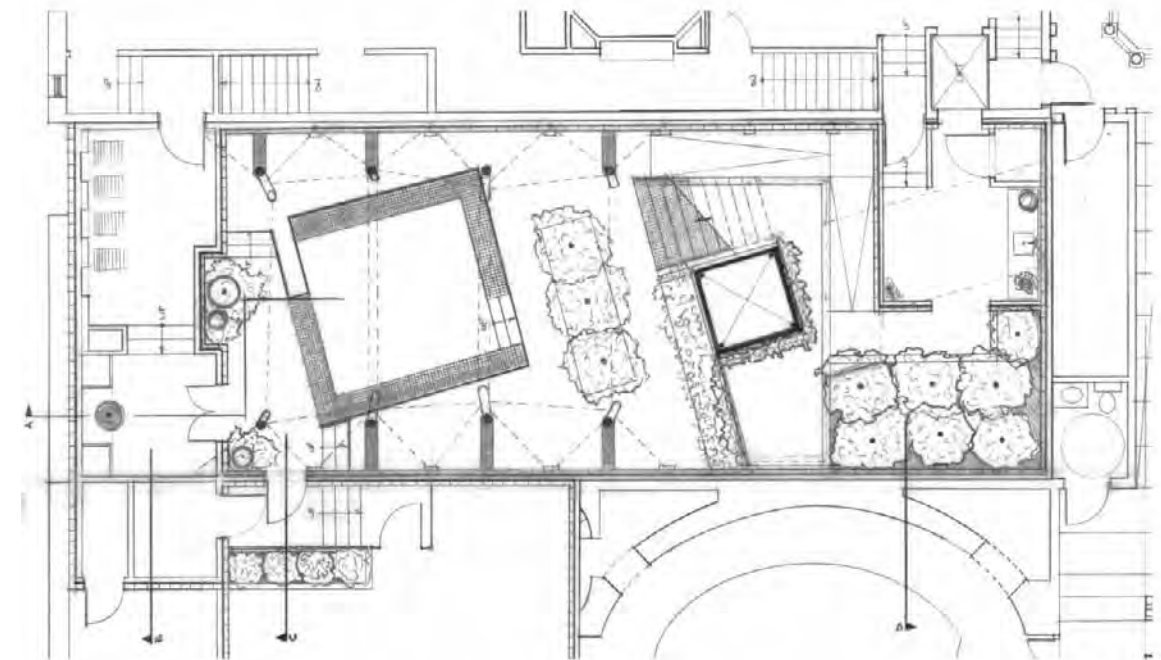
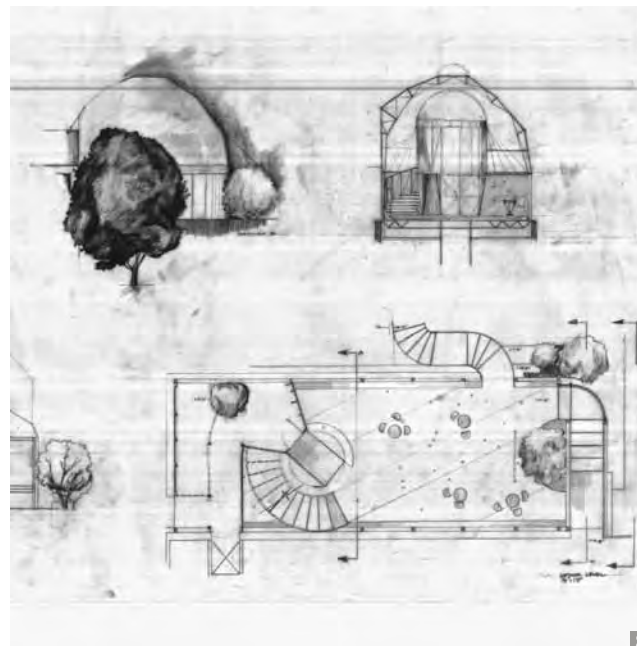
This one-semester studio began with a 10-day field trip to Los Angeles, California from January 14-25, 2010. (Professor Eduardo Aquino worked with the AMP 1 students during the Fall Term.)

While visiting our sites, we also visited an extensive selection of Los Angeles' (and surrounding area) exquisite architectural gems: Salk Institute, Lovell Health House, Schindler House, Eames House, VDL Research House, Hollyhock House, Gamble House, Walt Disney Concert Hall, Watts Towers, etc.

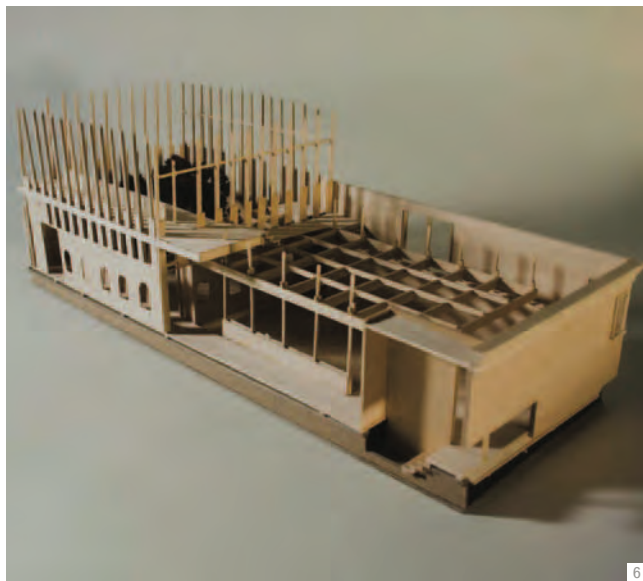
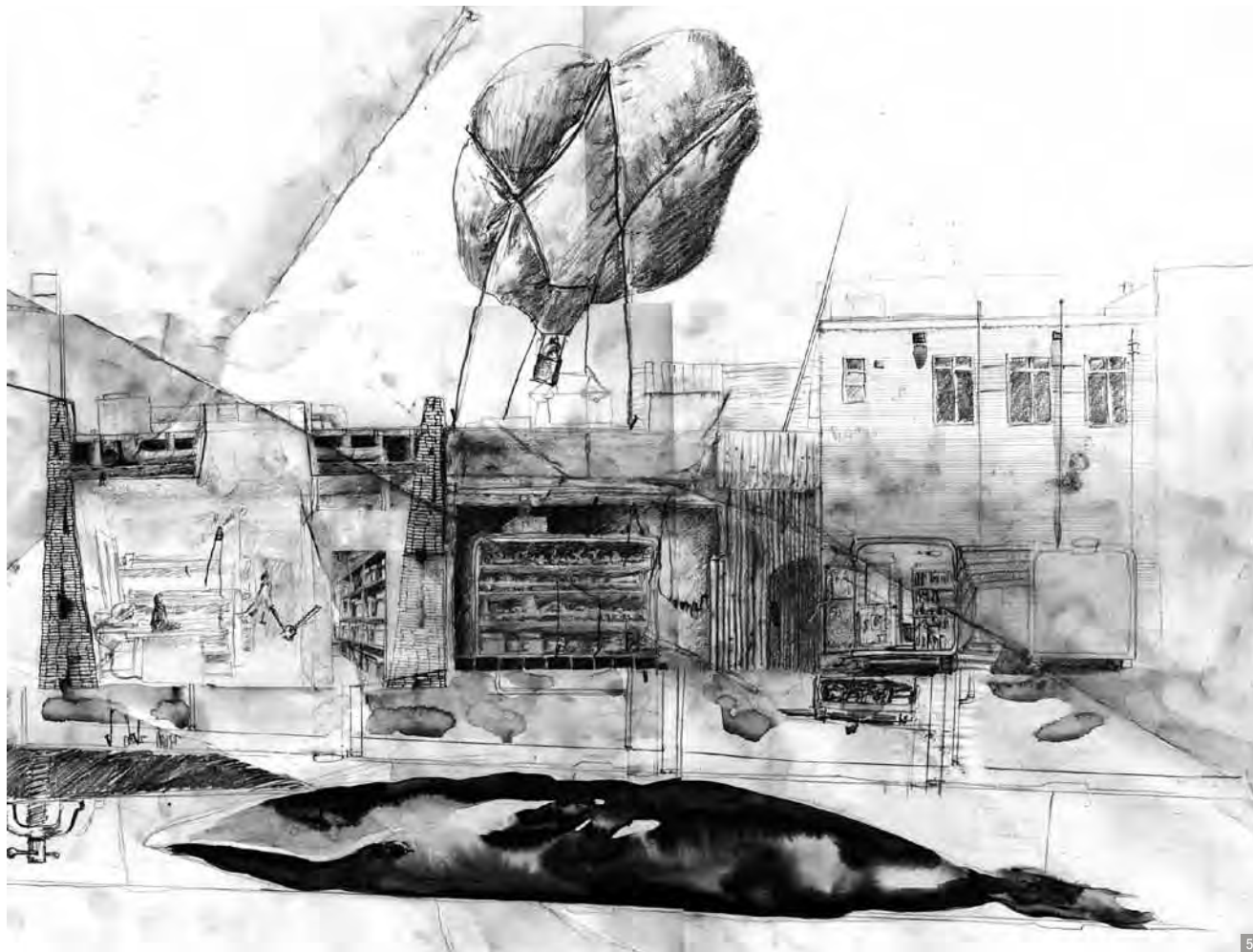
Our site for this studio was located on the rooftop of The Museum of Jurassic Technology (MJT), a unique museum housing an unusual collection of objects and artifacts located in Culver City, Los Angeles. Our research on site included exploring the Museum, measuring the rooftop site, and conversations with the staff and Museum founder David Wilson.

Several years ago the Museum acquired a number of buildings adjoining its present accommodations and has since begun plans for an expansion that will more than quadruple the current museum's facilities. Professor Subotincic has been working with the Museum for several years now on an expansion proposal. The studio project included the possibility of incorporating some of the following programs on the rooftop of one of the existing museum buildings: new exhibition areas; a fifty-seat lecture/music performance space; a garden space with sitting areas; an aviary or live moth collection; an observatory; as well as storage areas etc. Following our site visit, each student began their work with careful observations of the Museum which then led to their specific programs and individual architectural propositions. ►

Students Bree Bergen, Lori Fossum, Steven Gairns, Michael Seymour



- 1 Bree Bergen, Experiential Study Drawing of Museum
- 2 Bree Bergen, Experiential Plan/Section of Rooftop Proposal
- 3 Steven Gairns, Proposed Plan for Rooftop Aviary, not to scale
- 4 Steven Gairns, Proposed Longitudinal Section A for Rooftop Aviary, not to scale



- 5 Michael Seymour, Museum Study Drawing
- 6 Michael Seymour, Museum Study Model of Rooftop Extension
- 7 Lori Fossum, Wall and Floor Texture Details

NATALIJA SUBOTINCIC

Professor, Department of Architecture



Natalija Subotincic,
*Freud and the Scholar in
Conversation*,
Acrylic on Canvas, 12" x 24"

This past spring, Natalija Subotincic was granted promotion to Professor. During the Fall Term, she was on a 6-month research leave where she began a new set of drawing/painting investigations that are exploring Sigmund Freud's inhabitation of space, supported by a Creative Works Grant awarded in June 2009. More specifically, rather than exploring Freud's spaces through objective measured architectural drawings (as she has done in the past), this work opens up the implicit subjective realm of experience within Freud's Consulting Room and Study at Berggasse 19 in Vienna. Her paintings are investigating the visual and spatial implications of the arrangement of his collection within these workrooms. These investigations propose a new form of exploration that is commensurate with the speculative, associative, and deeply subjective modes of investigation inherent in the central subject of this work. In other words, her 'Interpretation of Freud's Rooms' is being performed in the same spirit and with similar methods as Freud undertook for his own self-analysis. Her desire is to make visible the physical and psychical 'constructions' operating within Freud's working environment in an attempt to gain further insight into the rooms, collection and the effect they may have had on both Freud and his patients. This work is currently in progress and she plans to exhibit these paintings in the near future.

Additionally, during her research leave she traveled from November to mid-December to: Iceland, London, Bath, Cambridge, Brussels, Bruges, Ghent, Louvain, Gothenburg Sweden, Copenhagen Denmark, Berlin, Vienna, Salzburg, Innsbruck, Vals, Milan, Venice, and Barcelona. During this time she was studying paintings in various museums and furthering her research about Freud as well as disseminating her research through lectures. In early November she arranged a study visit to the Freud Museum in London

(where his collection and final office reside) to further photo document his office and collection of antiquities at 20 Maresfield Gardens. On November 18th she was invited to give a lecture: "A HOLDING ENVIRONMENT: Drawing Out and Constructing Sigmund Freud's Psychical Terrain" at Chalmers Tekniska Högskola, Institutionen för Arkitektur in Gothenburg, Sweden. On December 19th, she discussed her Freud research and design studio teaching with several faculty at the Institut für Kunst und Architektur - Akademie der Bildenden Künste in Vienna, Austria. She was also invited as a critic to review the Graduate Architecture Studio: ANALOGE PRODUKTION, DIGITALE PRODUKTION, conducted by Wolfgang Tschapeller + Werner Skvara. While away, her paper: "Constructing Freud's Cabinet: A Pictorial Language" was accepted for presentation in the upcoming Mosaic International Interdisciplinary Conference entitled: Freud after Derrida to be held October 6-9, 2010 in Winnipeg. Additionally, she was contacted by Winnipeg playwright Bruce Sarbit to review his theatrical script, *Freud's Navel*. This play is situated in Freud's office at 20 Maresfield Gardens, at the end of his life, surrounded by his collection. Since her return to Winnipeg, she has met with Bruce Sarbit (and actor Harry Nelken who will play Freud in the play) on several occasions, and continues to do so as she is now consulting on the sets for the play. Most recently, she just returned from presenting her paper: "Freud or the Dark Room Revisited", in a "Close Encounter Session" at the 34th Annual International Association of Philosophy and Literature (IAPL) Conference - CULTURES OF DIFFERENCES, National/Indigenous/Historical, held at the University of Regina on May 29th, 2010. Finally, this year she once again served as Topic Chair and reviewer for abstracts and posters in the Media Investigations poster session at the 98th ACSA Annual Conference in New Orleans, March 4-7, 2010. ■

ROY ROGERS BEACH

Professor Nat Chard
Professor Natalija Subotincic

Architecture Masters
Design Thesis GRAD 7090

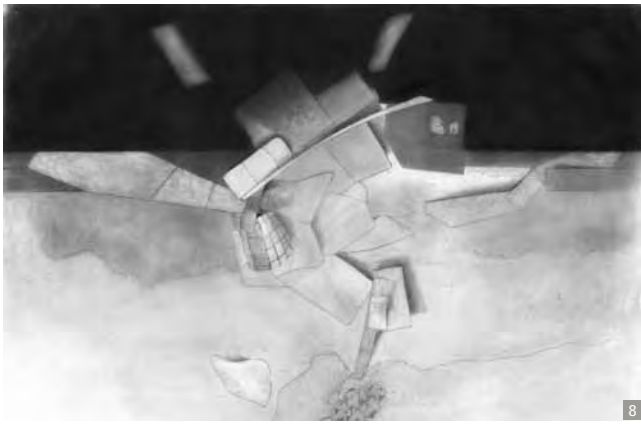
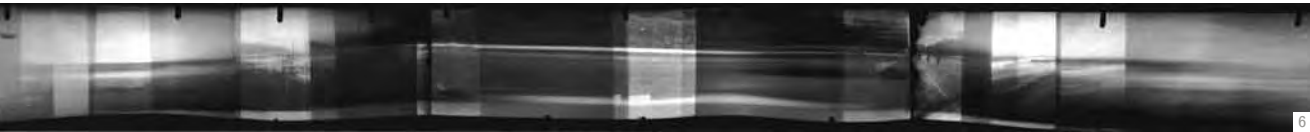
While working with Architecture Masters Preparation Studio (AMP 1) students (see pages 46-49), Professor Subotincic simultaneously worked with four Design Thesis students, who had worked with Professor Nat Chard during the First Term.

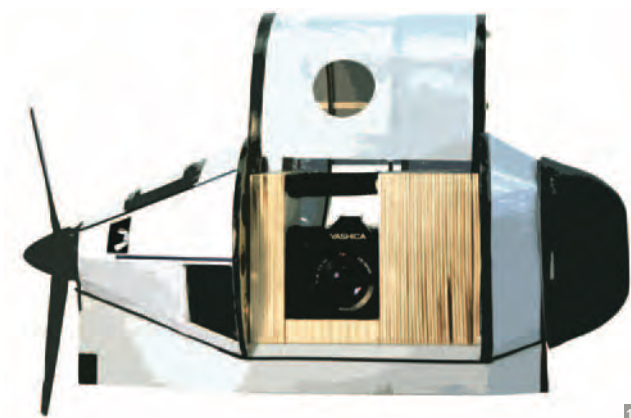
For the second semester, each of these students developed their own architectural propositions for the Roy Rogers Beach site in Los Angeles, California, leading out of the research work undertaken during the First Term. The research was particular to each student's interests and was targeted towards visiting the site at the beginning of the Second Term. Three of the students built highly specialised cameras that would divine the nature of the site from their position. Another student built a highly tuned pair of laminated beach stilts to intensify her relationship with the site. In all cases, the outcome of the research instrument was speculated upon, but unknown before the site visit and each provides surprises. ▶

- Students*
- Shaun Cummings *Coastal Periphery*
 - Michael Maksymiuk *Exit ¼ Mile: Transitioning Velocities*
 - Anca Matyiku *The entropic dance between a balancing instrument and its horizon*
 - Amy C.S. Klassen *Tailoring an Aesthetic Inhabitation*

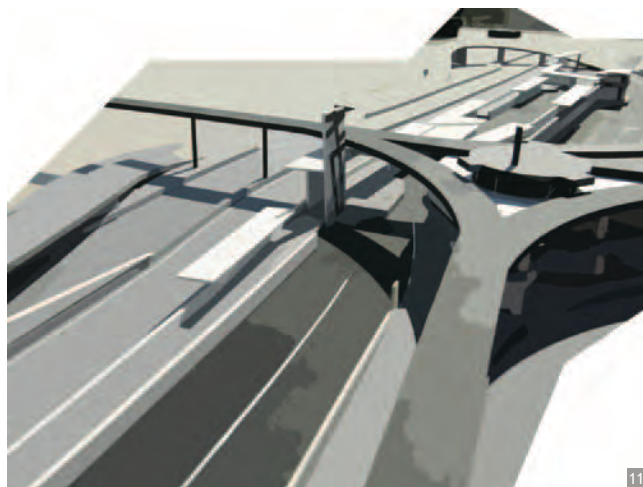


- p 34 - 35
- Anca Matyiku, *The entropic dance between a balancing instrument and its horizon*, stilts and her investigation of the Roy Rogers Beach site in Los Angeles (studio with Professor Chard)
 - 1 Anca Matyiku, *The entropic dance between a balancing instrument and its horizon*, adjustable bridge over the beach groin (thesis with Professor Subotincic)
 - 2 Anca Matyiku, *The entropic dance between a balancing instrument and its horizon*, section of proposal (thesis with Professor Subotincic)
 - 3 - 5 Shaun Cummings, *Coastal Periphery*, panoramic camera developed specifically to study the beach site (studio with Professor Chard)
 - 6 Shaun Cummings, *Coastal Periphery*, photo recording of site (studio with Professor Chard)
 - 7 - 8 Shaun Cummings, *Coastal Periphery*, model and drawing of the site proposition transitioning between the beach/car/boardwalk (thesis with Professor Subotincic)
 - 9 Michael Maksymiuk, *Exit ¼ Mile: Transitioning Velocities*, photographic site investigations of varying velocities: pedestrian, bike, car culture (studio with Professor Chard)

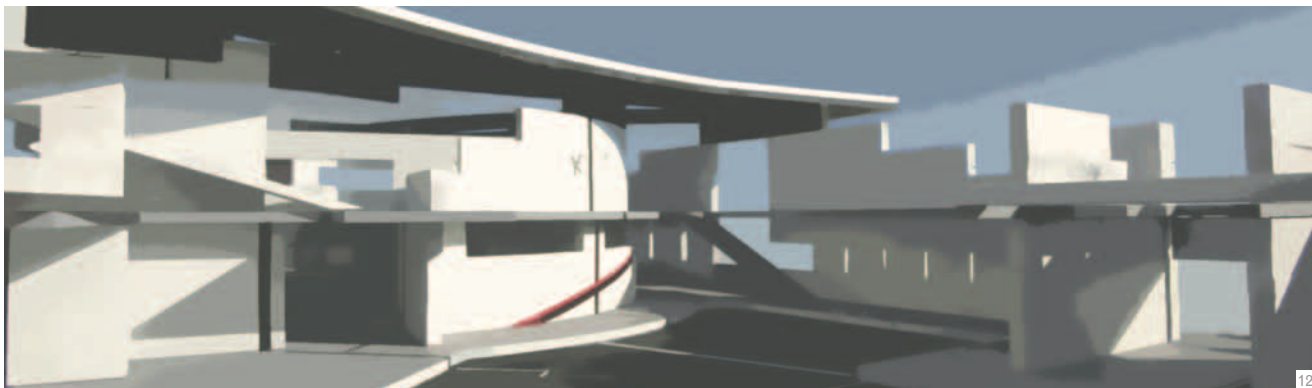




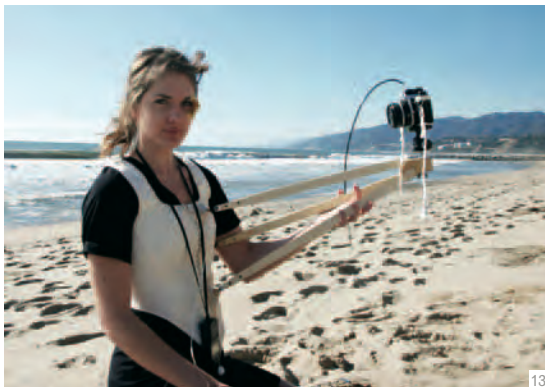
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- 10 Michael Maksymiuk, *Exit ¼ Mile: Transitioning Velocities*, camera to be mounted to car (studio with Professor Chard)
- 11 - 12 Michael Maksymiuk, *Exit ¼ Mile: Transitioning Velocities*, proposal vignettes and camera studies (thesis with Professor Subotincic)
- 13 - 15 Amy C.S. Klassen, *Tailoring an Aesthetic Inhabitation*, inhabitable camera and image of site investigation (studio with Professor Chard)
- 16 Amy C.S. Klassen, *Tailoring an Aesthetic Inhabitation*, Aesthetic Surgery Facility cutting into the landscape (thesis with Professor Subotincic)
- 17 Professor Chard, Bird automata research track

NAT CHARD Professor, Department of Architecture

BIRD AUTOMATA RESEARCH TEST TRACK

The work illustrated on this page touches on three issues in Professor Chard's research, all bounded by the search for ways to draw and make an indeterminate architecture. What you see is a track along which bird automata enact flight (at the moment through representational stop animation, but in later versions the birds will be working automata), witnessed by researchers from two camera positions. A researcher tracks one of the birds in elevation, the other camera is sited at the end of the track watching the approaching birds. There is a stair cantilevered off the start of the track to allow access to set up the automata for a flight. The set-up learns from a group of late nineteenth century physiological research that blossomed with the development of photography, especially the work of Muybridge and Marey who studied how birds and other animals moved using various methods of chronophotography.

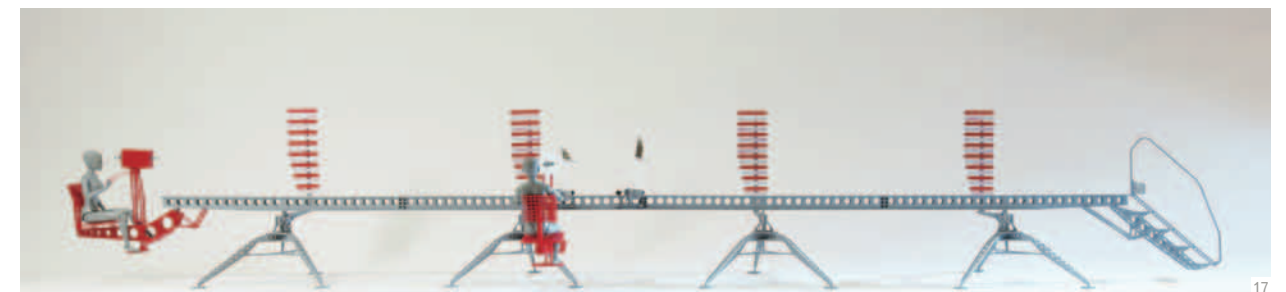
During the same era a number of physicists, criminologists as well as those studying paranormal and medical conditions were also using the emerging potential of photography to further their research. As with Marey and Muybridge, these researchers developed new sorts of architecture particular to the demands and opportunities of the medium and the way they were using. There are many research institutions that display the emergence of a new architecture with very little typological precedent. While these are normally highly determined, the way they develop provides helpful clues for Chard's research. Typically, such research sites start with apparatus that has little regard to the site (other than perhaps aspect) and are generic. As the content and technology develop, an architecture emerges that is particular to both content and place. This is apparent in the instrumental buildings that support Marey and Muybridge's work and is also evident in the NASA installations at Cape Canaveral that start with the portable launch equipment for appropriated German V2 rockets and proceeds with a collapsed archeology of space rocket launch site architecture that develops along the Cape Canaveral coastline. The launch sites become more specialised and elaborate, culminating in the Apollo/Space Shuttle launch sites, Vertical Assembly Building and the

crawler that carries the spacecraft between them. A new architecture emerges from almost nothing.

The bird automata track is generic – the flight of the bird is straight and even in this first version – and it is not sited. Except for the seats for the camera operators and the access stair, the equipment is not yet architecture (or it does not provide for us in the way that architecture tends to). It is at the stage of being almost nothing. As the project develops, the content of the birds and their relationship to the researchers will require more from the site and the architecture. The model in the images is therefore the before architecture version, set out in advance of working out how the architecture will emerge. This will be played out partly through the latest version of Chard's variable picture plane drawing instruments.

A side effect of Chard's natural history diorama research was the possibility of evoking the uncanny as a way of providing an intellectual uncertainty in things as a provocation for an indeterminate condition. Decadent fiction at the end of the nineteenth century inverted romanticism by superseding the natural with copies that were improvements on nature and thereby questioned the basis of our relationship with the natural world. The track in the illustrations carries two bird automata. In Muybridge and Marey's chronophotographic studies, individual birds stand in for a whole species. Chard's automata have foibles and personalities that provoke a relationship with the researchers beyond that normally held between people and a machine, inverting our relationship with the usually more typical machine. The project is asking the question of whether architecture can become an automaton. Instead of being our passive plaything, can architecture play with us? In all three areas what you see is the beginning of the question, not a resolution. As such, it is almost un-designed.

Although slightly tangential to the main thrust of Chard's research, the bird flight track illustrated here provides a first provocation to test these varied themes in one strain of work. What will emerge out of it? Three things: content for the current generation of drawing instruments to discuss; examining the emergence of an architecture unencumbered by precedents and testing the awkward possibilities implicated in our relationships with machines. ■



17

CLEARWATER: SHIFTING GROUND

Professor Lancelot Coar

Architecture Vertical Studio (graduate and undergraduate)
Design Thesis GRAD 7090
Studio 3 EVAR 4004 - A01
Studio 4 EVAR 4010 - A01
Studio + Program Report ARCH 7050 - A01
Studio 6 ARCH 7060 - A01

Students Mari Aguirre, Steff Beernearts, Todd Chernomas, Aleksandra Chomik, Dan Dufault, Derrick Finch, Marc Mainville, Neal McDonald, Noushin Nayyeri, Alex Olivson, Anis Sobhani, Graham Taylor, Matthew Trendota

Mythology in architecture has existed as long as stories have been told to explain the world around us. Although we currently tell stories of the past that we might have never experienced, and ideas about the future that are not yet realized, for some reason we do not consider these imaginings as myths. Yet the past and the future share the undeniable fact that they are both imagined. So how can we not as well explore a world that is informed in part by mythology? As architects it is essential that we realize that the imagined is an active participant in the world of the "real". Architecture must therefore respond to, and anticipate, both what "is" as well as what might be.

In this studio, students were asked to interpret both the "reality" of the present as well as the narratives of the past within the context of a living-model that is undergoing a radical evolution, leaving the future unknowable, and the past as an unreliable prediction of what is yet to come. Our subject was the town of Clearwater, Manitoba, a unique farming community of sixty-eight people who have been acting to frame themselves in the context of a rapidly evolving agricultural industry that is not intended to address the scale, needs, and nature of a community of this size.

The Students worked closely with the families of Clearwater in order to gain an intimate exposure of the past, and to have a chance to interpret the living realities of the present. By uncovering these two subjective views, students developed ideas about a future that might unfold for the town in the form of their own mythologies. The architectural projects that they developed were charged to engage with the present "realities" as well as to provoke and encourage the future directions that they had imagined for the town.

Some projects focused on ideas about the role and origin of identity through projects that revealed the existence of a deep multi-cultural history in Clearwater, as well as new cultures that are forming in the area. These projects offered people

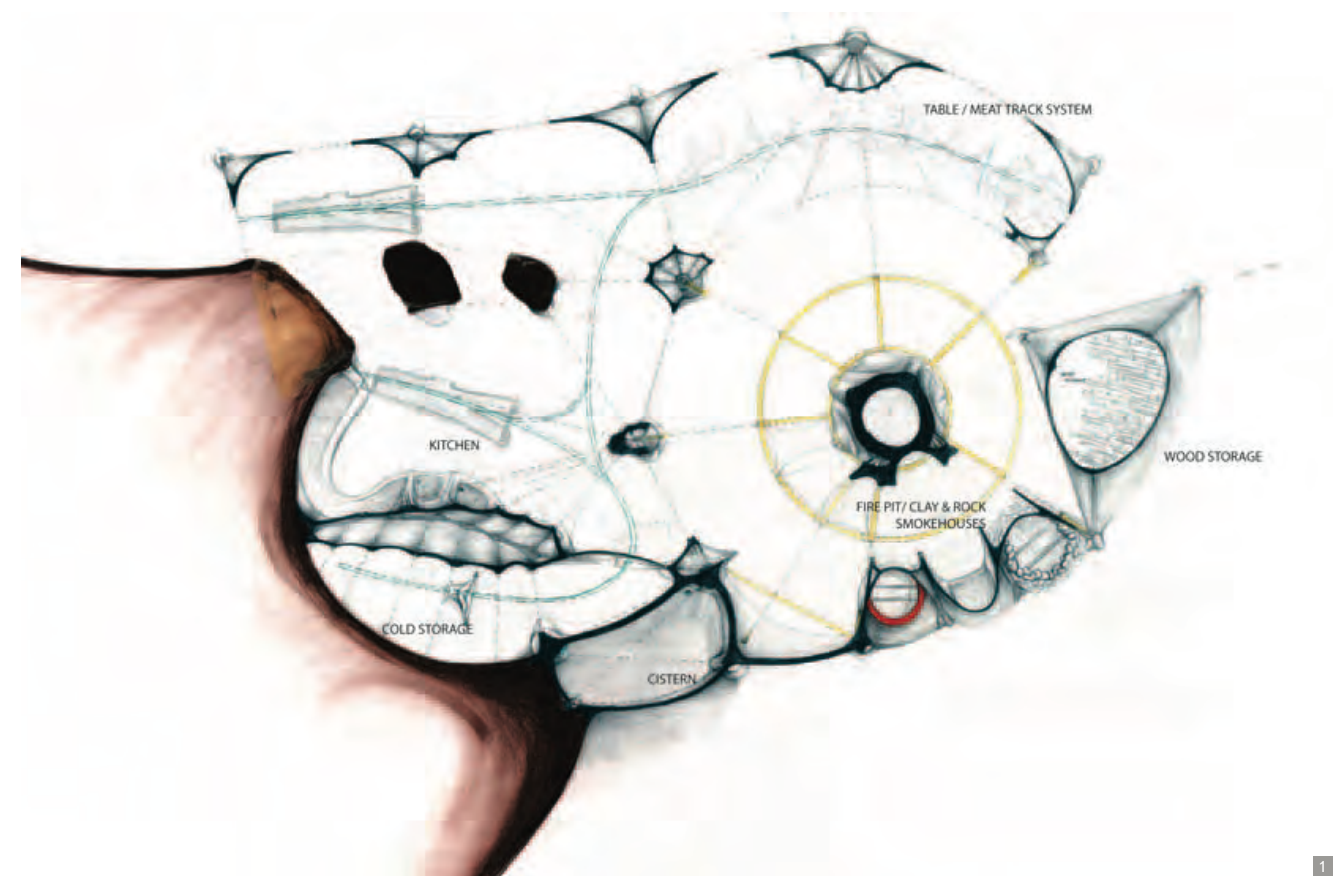
with diverse worldviews who are both new to and have lived in this area for centuries, new ceremonial spaces and structures that are born out of the mutual appreciation of the value of land they share.

Other projects drew inspiration from the latent potential of abandoned landmarks like the partially abandoned grain elevator, water tower, and train bridge in the town, and proposed ways that these structures might participate in defining a future that is inspired by them. In these projects, these structures were transformed from being objects of neglect, to objects of fascination and discovery.

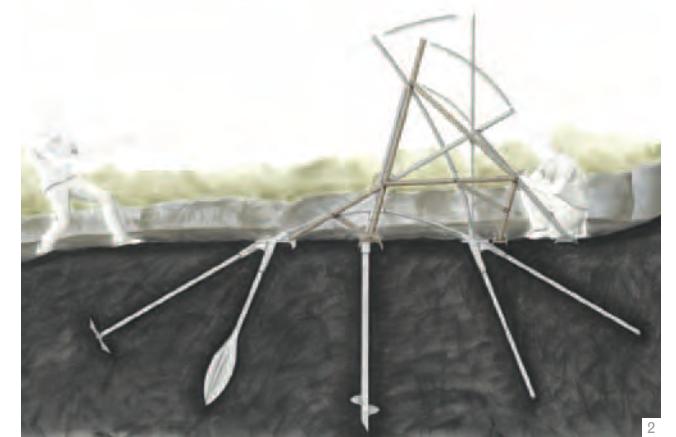
The work that arose in this studio examined how the existing potentials and challenges in communities can provide architects with an opportunity to discover an architecture that is culturally specific and draws from the nature of a place, both real and imagined. ►



3



- 1 Aleksandra Chomik, plan of proposed butcher shop, smoke kiln, and workshop made from pneumatic formed concrete shell structure
- 2 Dan Dufault, section through erosion stabilization device along Cyprus Creek in Clearwater
- 3 Marc Mainville, section model through water tower that was transformed to be a space for exploration, discovery, and community gatherings
- 4 - 6 Marc Mainville, details of water tower transformation



2



4



5



6



- 7 Matthew Trendota, section drawing through grain elevator that was redesigned into a visiting artist residence, workshop and gallery
- 8 Steff Beernaerts, section view through converted grain elevator with working bakery, oil press, and butcher shop
- 9 Professor Coar, test construction using fiberglass framing systems
- 10 - 11 Professor Coar, structure created for the *On The Road* project using bent fiberglass rebar and fabric



LANCELOT COAR

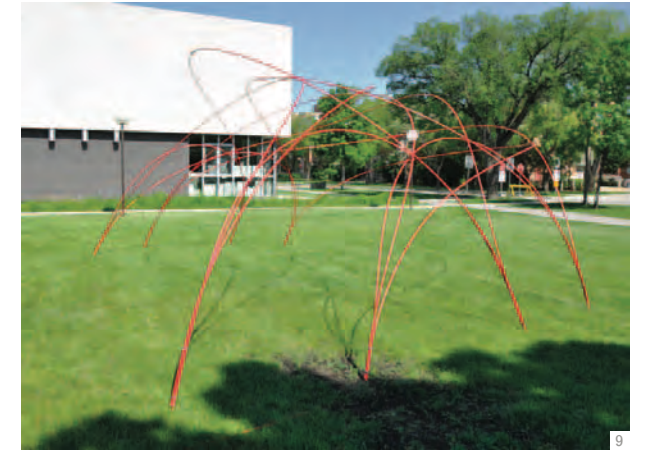
Assistant Professor, Department of Architecture

This past year, Professor Coar's research has been focused on his ongoing investigations into material performance, structural form, and the improvisational potential within the act of construction.

Specifically he is developing methods of exploring a building material's capacity to form structural framing patterns when it is subjected to flexural stresses. This flexible framing system offers opportunities for lightweight, dynamic, and adaptable structures to be built on-site while being easily collapsed when not in use or transported.

This approach to building has provoked questions about the nature of temporary inhabitation, and how to approach the design and construction of structures that support activities that are not intended or imagined to be indefinite. It also asks innate questions about the authenticity of the dialogue between the action of designing, the desire of the properties of the materials that are being used, and the will of the hidden forces that must be negotiated in order to achieve the forms and spans that are preferred for a site. Professor Coar is interested in building systems that respond to and influence a builder's understanding of what a system desires to do, encouraging a dialogue between them, allowing both to inform the actions of the other.

During Summer 2010, Professor Coar worked with five art organizations (Ace Art Inc., Platform Gallery, Urban Shaman Gallery, Video Pool Inc., and La Maison Des Artists) on a project entitled *On The Road* where he used this research to inform use of fibreglass reinforcing bar (rebar) to support a range of temporary programs. In this project, he traveled with a 1976 Airstream Trailer and volunteers from these galleries to rural and urban communities throughout Manitoba to build temporary art venues to support performances, art-making workshops, and video art projections. At these locations, they built temporary structures using the rebar and fabric, and erected them with the help of the local community. The idea for this project was to expose contemporary art to communities that rarely have the opportunity to engage it, and to empower them to be participants in the creation of the art they are a part of. ■



CAPTEUR | ÉMETTEUR

Professor Patrick Harrop

Architecture Vertical Studio (graduate and undergraduate)
Design Thesis GRAD 7090
Studio 3 EVAR 4004 - A03
Studio 4 EVAR 4010 - A03
Studio + Program Report ARCH 7050 - A03
Studio 6 ARCH 7060 - A02

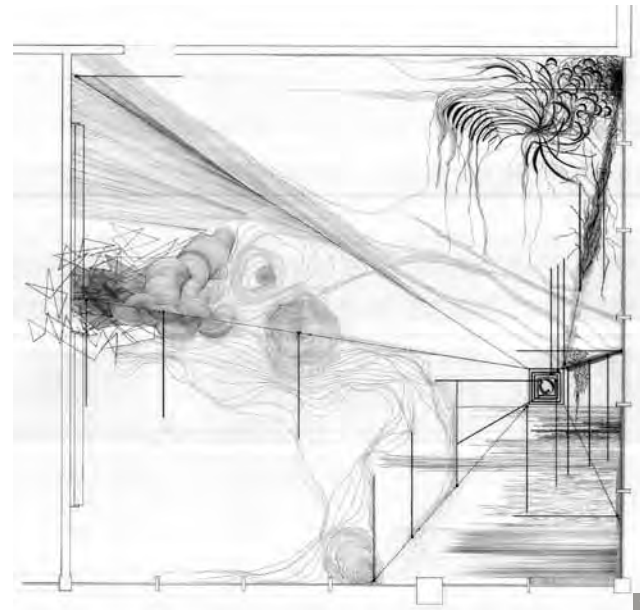
Naked humans are as rare as naked cosmonauts. To define humans is to define the envelopes, the life support systems the Umwelt that make it possible for them to breathe. Prometheus, is that of explicitation. Explicitation is a consequence of the concept of envelopes. The envelope is a term that will surely draw the attention of architects and designers: we are enveloped, entangled, surrounded; we are never outside without having re-created another more artificial, more fragile, more engineered envelope. We move from envelopes to envelopes, from folds to folds, never from one private sphere to the Great Outside.

Bruno Latour, *A Cautious Prometheus? A Few Steps Toward a Philosophy of Design* (with Special Attention to Peter Sloterdijk), Keynote lecture for the Networks of Design* meeting of the Design History Society

This studio worked with the premise of exploring the manner in which architecture mitigates and modulates the immaterial phenomenon of light and sound through our building membranes. While light and sound are indeed part of the electromagnetic spectrum, a fundamental truth is that they need both medium and time for them to register in the phenomenal field of experience. It could be argued, that architecture stands as the primary example of the possibilities of this medium: there are countless examples from the Gothic cathedral to the later work of Le Corbusier that testify to the modulation of light and sound through the building arts. This studio explored the implications of the investigation of light and sound in architecture, through the mediums of passive and active responsiveness.

Capteur / Émetteur explored these phenomenon at a material level both through architectural and electronic modulation. The studio was preoccupied with the material, and fundamentally architectural, consequences of complex interactive systems in light and sound. Students worked extensively with sound recording, authoring tools, interactive microcontrollers and visually based programming environments. A special emphasis was placed on collaborative research in performative wireless sensing networks with the "Sense Stage" research group at Concordia University in Montreal where a series of intensive workshops was held. Collaborators included: Shannon Collis (Interactive artist), Chris Salter (Faculty / Researcher) and Annie Lebel (atelier in-situ).

Students Geoff Bennell, Justin Campbell, Ariadne Choptiany, Andrew Grey, Nick Hall, Justin Lacko, Daniel MacGibbon, Evan Marnoch, Lorna Pashtin, Aaron Simoes



1 Ariadna Choptiany, notational sound drawing of sonic recording installation

2 Arianda Choptiany, wireless sensor installation

3 Professor Patrick Harrop, *Capteur | Émetteur: Developmental installation: Black Box*, Concordia University. Pneuma (Patrick Harrop) & atelier insitu (Annie Lebel)

4 Professor Patrick Harrop, *Wireless sensor network installation: Black Box*, Concordia University (Patrick Harrop, Shannon Collis, Andreia Oliveria)

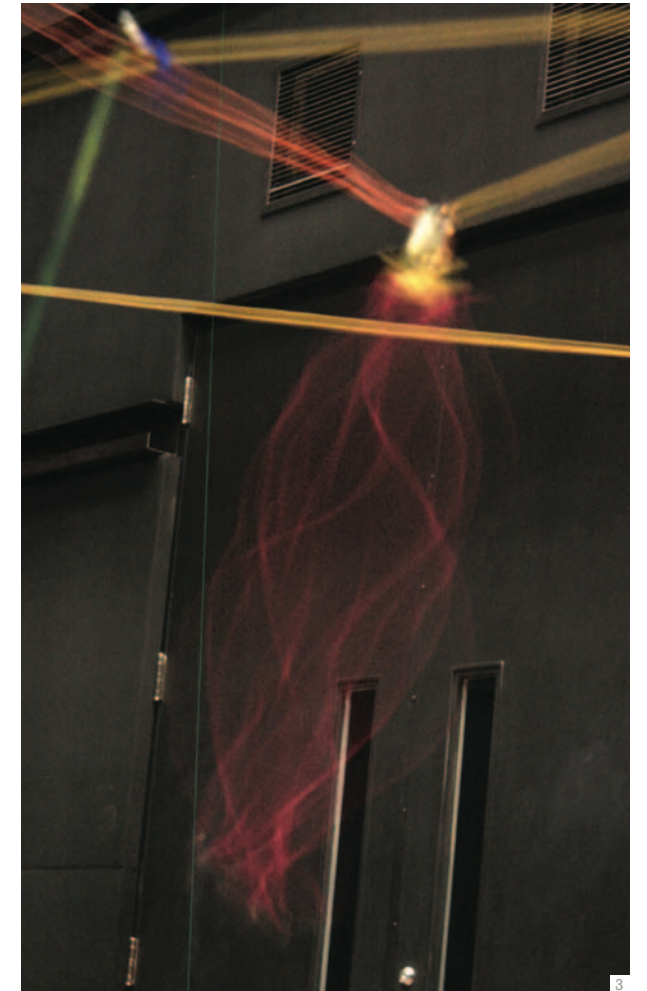
PATRICK HARROP
Associate Professor, Department of Architecture

Professor Harrop's theoretical research is primarily focused on the philosophy of technology and systems interaction through the work of Gilbert Simondon as well as a productive practice in interactive art and responsive environments. Both are strongly interconnected and serve to inform the content of each discreet domain.

His involvement with the study of Gilbert Simondon has been at the forefront of an emerging academic inquiry, particularly relevant in human/nonhuman relations, as well as a growing critical discourse on technology generated through a dialogue on electronic art. Along with three other colleagues, he has completed a translation of *Sur La Mode de l'existence de L'objet technique*. Professor Harrop is currently a guest editor, with Marie-Pier Boucher (Duke / Max Planck), for a special issue of *Inflexions* journal on the work of Gilbert Simondon, due to be launched in November.

Professor Harrop has also lectured and presented papers in the following venues on this subject: IHRA, The Ephemeral City; Interactivity, the City as Performative Space, CCA, Montreal, 2009; Metastatic Membranes: Enunciations of Non Human Perfomativity; Paper and Panel: Zoontotechnics (Animality / Technicity) (Cardiff, Wales); and more recently for the conference Gilbert Simondon: transduction, translation, transformation in Paris.

Professor Harrop also works within an active research/creation agenda through a practice in interactive art and responsive environmental systems. This is both through his own work as an artist, but also in a number of collaborative practices. These have been exhibited internationally: Laureat: Concours Stanley for *Capteur / Émetteur* installation piece, Pneuma with Atelier Insitu, Montreal, "Pneuma": Untitled Piece, ROM for kunst og arkitektur: Oslo, Norway, 2009, "Pneuma" Portes Ouvertes Montreal: Showcase of Topological Media Lab and Pneuma. Montreal. Emphonic Graphomania, a drawing / sound interface was presented as a performance / lecture at the 3rd International Conference on Music and Gesture at the Schulich School of Music, McGill University, Montreal. This piece will be shown in a forthcoming edition of the Computer Music Journal. His work will also be presented at the upcoming ISEA (International Symposium on Electronic Arts) 2010 in the region of Ruhr, Germany. In collaboration with Sha Xin Wei of Concordia university, Professor Harrop was awarded a FQRSC: Bourse de Recherche et Creation en Nouveaux Media for the project Architectures of Enchantment. This will provide funding for three years of research into interactivity, complex sensor systems and composite materials to be carried out at both institutions. ■



(nothing but) FLOWERS

Instructor and Adjunct Professor Ralph Glor

Architecture Vertical Studio (graduate and undergraduate)

Studio 3 EVAR 4004 - A04

Studio 4 EVAR 4010 - A04

Studio + Program Report ARCH 7050 - A04

Studio 6 ARCH 7060 - A07

In Winnipeg, the seemingly endless field of Strip-based building infects and affects our everyday existence. The title of the studio is (nothing but) Flowers, and is primarily focused on strategies for re-inventing the Strip in Winnipeg. How we can critically re-think the potential of the strip and its building stock which North America and particularly Winnipeg has such an abundance of.

As a critical response, the studio questioned these laments of the decline of the city's space, and focused its research on "urban situations as a place" where the idea of renegotiating the Strip may arise. The studio began with a critical investigation of the new collective spaces that have arisen across the urban field and seeks to uncover insights as to what facilitates the development of this new domain. As well, the studio also provides the agenda for gaining insight into the underlying values of privatization and consumerism, in order to generate the option of new ground. However, in order for this to happen the question of what constitutes the Strip was first addressed, which included a short research field trip to Las Vegas.

In the first term students were invited to evaluate, research, and explore the way in which we experience, inhabit the space in the city and particularly the Strip as a trajectory within it. Self-consciously evoking an approach to mass culture that could extend into each student's research and architecture, while also focusing our lens on the shopping malls, parking lots, and chains restaurants that dominate our landscape.

The second term builds on this research, to understand architectural and social implications of how we live, dwell and experience these spaces collectively, that is, "how we live together". The studio focused on developing an architecture that emerges from each student's research, and a critical position on the idea of renegotiating the Strip. The work began with a short game, to develop a new Strip as the frame for the place-setting of the work that each student would do.

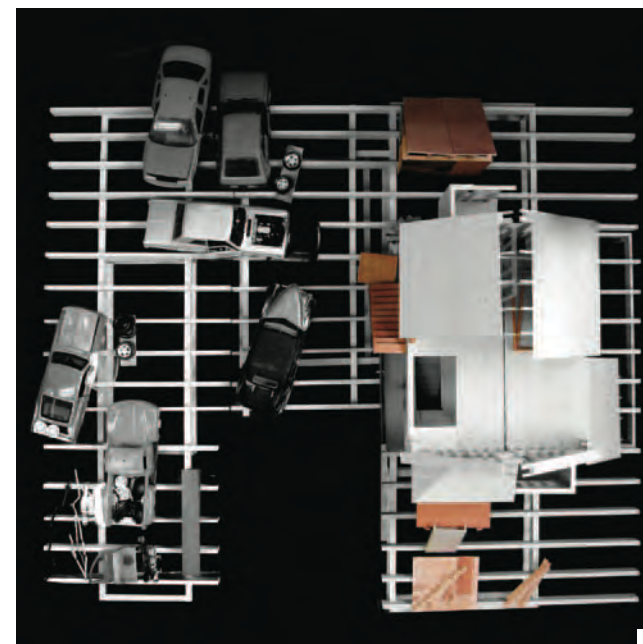
Together, students began the process of re-visiting the site vis a vis the collisions of the "intentional accidents" found in playing a game, where fragments of the site and their research

Students Andrew Boonngum, Sima Chavooshi, Richard Chiang, Madona Farag, Calee Gushuliak, Nicholas Harasym, Daryl Holloway, Mayo Inoue, Evan Jameson, Sassan Mirkhani, Taren Wan

have been collaged together to form a new reality of Pembina Highway. Individual architectural propositions were to be lived out here. It is on this shared space of the model that students were invited to continue to advance their investigations - by reinventing the Strip, and by building the site.

Rather than looking to a typical form of scripted urban space as a 'solution' for the contemporary city, the studio aimed to openly explore the condition of a new spatial domain from the premise of architectural investigation. Architecture not as a building, or an object isolated in the city, but architecture as a mode of investigation into the many complex systems involved in the formation of the city and how we experience it. Architecture here is not understood as an end, but it is an instrument through which to read and understand the city.

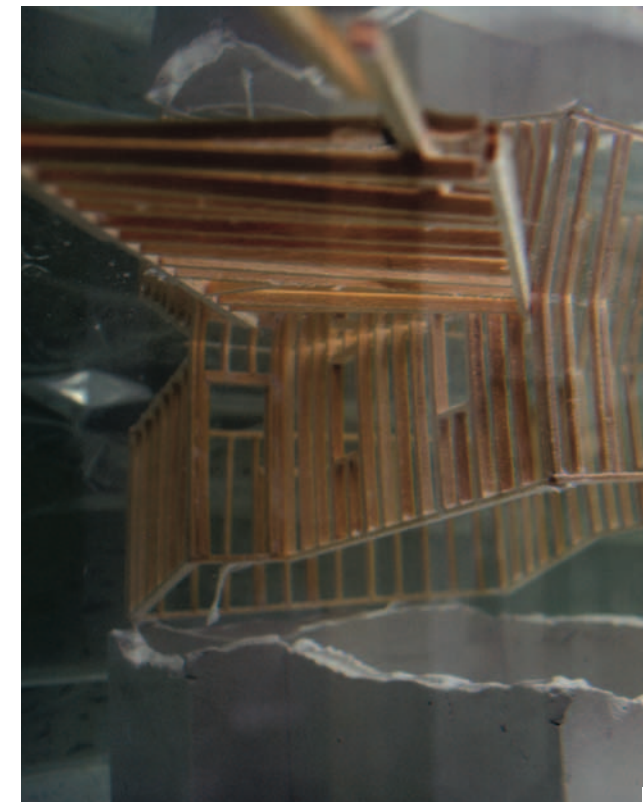
- 1 Evan Jameson, site process model for a house that is continually spilling its contents
- 2 Group model, re-invention of Pembina Highway, shown at the Faculty of Architecture Year End Exhibition in April 2010
- 3 Andrew Boonngum, exploration of a submerged and suspended architecture



1



2



3

RALPH GLOR Instructor and Adjunct Professor, Department of Architecture

Ralph Glor is a Winnipeg-based architect and is currently collaborating and practising with the art and design practices of spmb and BLDG. Since graduating from the School of Architecture at the University of Manitoba, where he is currently an Adjunct Professor, he has worked together with a diverse range of local architects, artists and other designers. His current research is focused on new ways of understanding the appropriation of the public domain within the contemporary urban condition. His wide-ranging design and theoretical interests have led to an architectural practice that searches for strategies that critically engage peoples' spatial experiences of cities and architecture. Recent projects include the winning competition entries: *HAHA!* at the International Garden Festival, Jardins de Métis, Quebec (with spmb, Matt Baker + Martin Gagnon), and *PICNIC* an installation for the Celebration Landscapes for the City of Calgary Parks (with spmb + Matt Baker). ■

STORIED VESSELS

Professor Lisa Landrum

Architecture Vertical Studio (graduate and undergraduate)

Design Thesis GRAD 7090

Studio 3 EVAR 4004 - A05

Studio 4 EVAR 4010 - A05

In this studio we moved through a series of nested architectural investigations. All the while we were wondering how architectural enclosures meaningfully hold the storied events our lives while, at the same, are held by worldly situations that extend far beyond them.

a vessel... in the midst of a social ritual

a room... in the midst of domestic lives

a dwelling... in the midst of civic activities

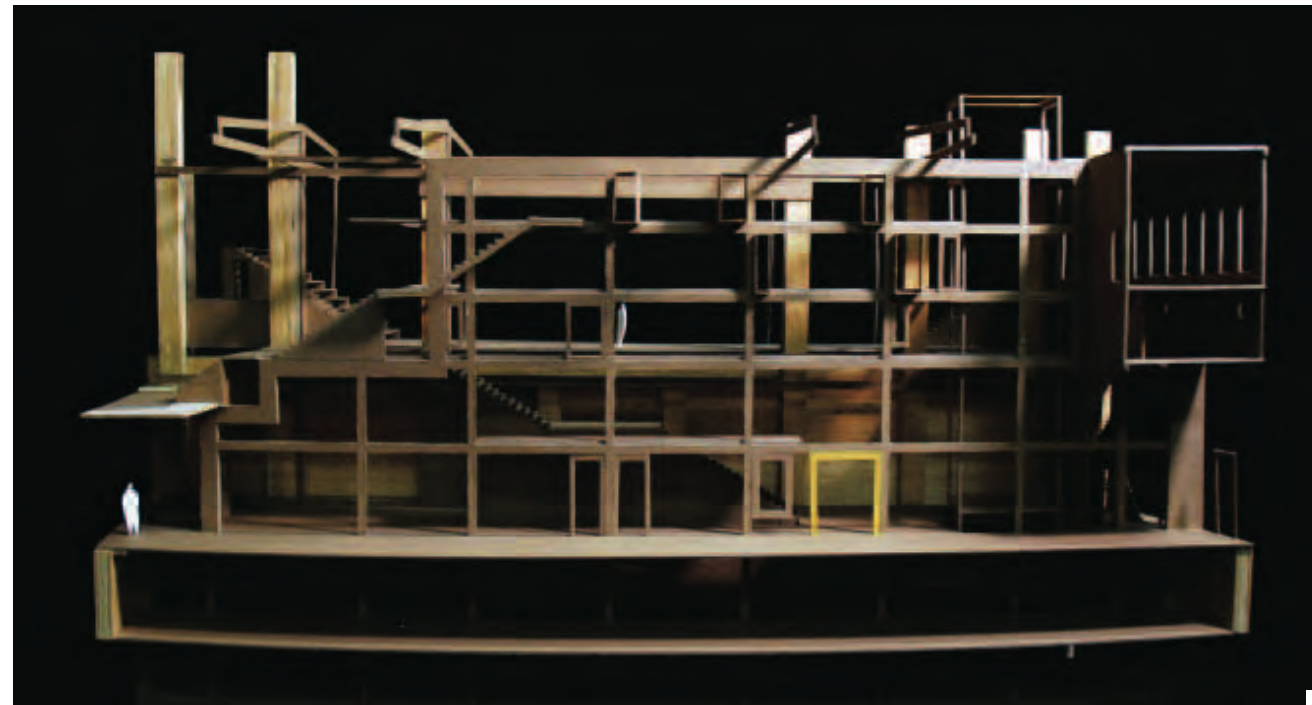
a performance... in the midst of university life

a theater... in the midst of our city

Students Izak Bridgman, John Dantzer, Mary Jane Fast, Claire Fontaine, Vatsal Jaiswal, Elaine Pang, Ryan Paradis, Chaojun Sun



- 1 Vatsal Jaiswal, performing myriad masked roles upon multiple stages
- 2 Izak Bridgman, modeling a section of a theatre's inner street
- 3 Claire Fontaine, ascending through spaces of rehearsal to a theatre in the urban sky
- 4 - 6 Claire Fontaine, weaving the story of her vessel
- 7 Elaine Pang, musing upon a city museum



LISA LANDRUM

Assistant Professor, Department of Architecture

Lisa holds professional and post-professional degrees in architecture from Carleton University (BArch 1995) and McGill University (MArch 2003). In between her undergraduate and graduate studies, Lisa performed seven years of diverse architectural work in New York City, and earned her professional licensure in New York State. This year (2010), Lisa completed her PhD in the History and Theory of Architecture at McGill University. Her dissertation interprets two Athenian dramas in which the protagonist—while devising and directing a scheme of transformation for the common good—is figuratively entitled “architect”. These architect-protagonists and the dramatic plots they lead not only provide insight into the emergent figure of the architect in the fifth century BCE, but also raise general awareness about architectural acts—situated, mediated, representative, and reconciliatory acts—which remain (to this day) integral to an architect’s performance.

Lisa’s research, more generally, encompasses topics in history, theory and design, including architectural representation, especially dramatic modes of representation implicit in architectural work; stories and myths about architectural beginnings; the reciprocity of theatre and architecture, as well as literature and architecture; the creative role of metaphor for architects; and phenomenological, hermeneutic and humanities-based approaches to interpreting contemporary architecture. Lisa has presented aspects of her research at various international conferences and is currently preparing writing for publication.

In addition to professional and scholarly work, Lisa has exhibited her creative work in New York, Berlin and Montreal. This work primarily consists of devising ephemeral events, including a series of group costumes and pageantry devices that were collaboratively constructed and performed in public parades. ■

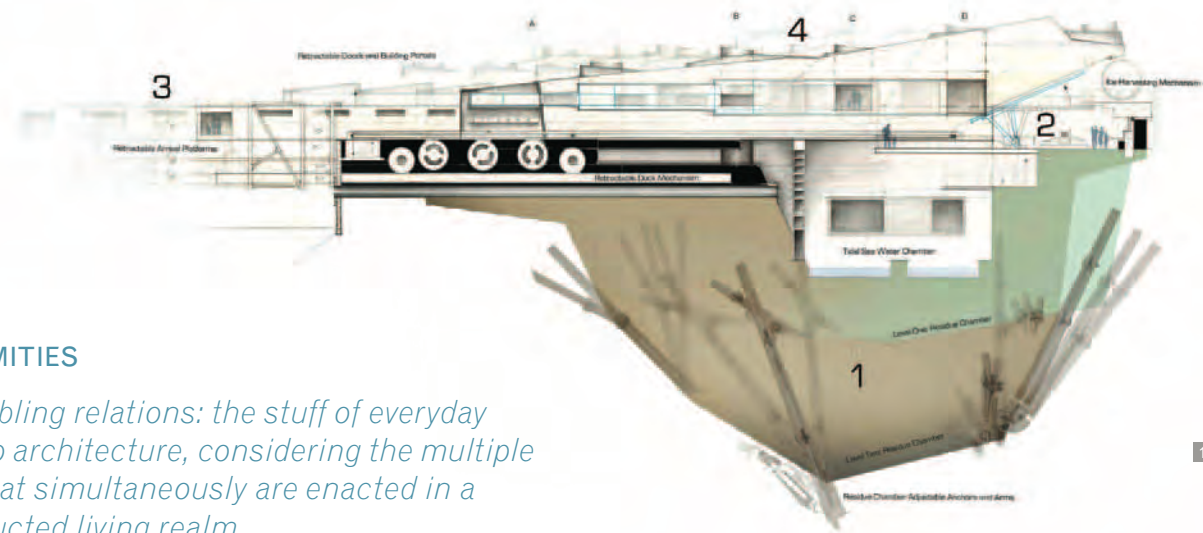


PROXIMITIES [2009-10] + ENACTMENT [ONGOING]

Instructor and Adjunct Professor Neil Minuk

Architecture Vertical Studio (graduate and undergraduate)
Design Thesis GRAD 7090
Studio 3 EVAR 4004 - A06
Studio 4 EVAR 4010 - A06
Studio + Program Report ARCH 7050 - A05
Studio 6 ARCH 7060 - A08

Students Andre Silva, Chris Gilmour, Chad Connery,
Kory Kaspersion, Nick Bell, Stefani Bejatovic, Marco Gallo,
Rebecca Wong, Dustin Fanni-Sharrow, Samara Foord, Chris
Wiebe



PROXIMITIES

Assembling relations: the stuff of everyday life into architecture, considering the multiple lives that simultaneously are enacted in a constructed living realm.

PROXIMITIES focused on the character and psychology of rooms, spaces, territories and their relation and proximity to other such spaces, real and imagined, unknown and not yet present [potential]. Projects actively imagine the conditions of these spaces and their interfaces. PROXIMITIES recalls that we are not alone in the world, that architecture needs to be cognizant of the multiple lives that simultaneously take place within and around it.

The studio focused on constructing a complex living realm: rather than being about the forest and its paths [Heideggerian], these studies are about building, locating, assembling and constructing [Deleuzian]. Research activities were not ideal, pure or autonomous but embraced the dirty realism of the world we live in, including social responsibilities, ethics, economics and messy, incomplete and evolving site conditions.

Each project emerged from a student's subjective site construction [the frame of their subject from their own living] and an independently developed scenario of everyday living to activate their architecture [housing, cultural work, community work, and so on].



- 1 Andre Silva, *Fragmented Realities: An Architecture of Arrival* thesis project, site section drawing
- 2 Andre Silva, *Fragmented Realities: An Architecture of Arrival* thesis project, analog site enactment model
- 3 Professor Minuk, TWIN BEACHES, still from enactment video
- 4 Professor Minuk, TWIN BEACHES, still from enactment video

NEIL MINUK
Instructor and Adjunct Professor,
Department of Architecture

Collaborators Rebecca Loewen, Matt Baker, Adam Robinson, Simon Statkewich

ENACTMENT: building a process for making felt, immersive architecture that recognizes the uncertainty and multiplicity of reception and is predicated on a non-linear unfolding of meaning set out from a real and subjectively constructed site and narrative.

Professor Minuk's research is situated in a critical practice operating under the firm name DIN Projects. We are working on a number of projects of varying scale exploring enactment and proximity as a way to imagine new living realms.

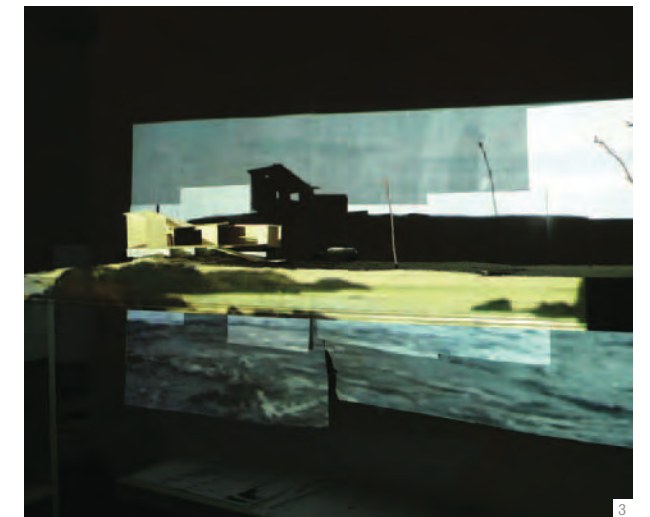
Since 2008 we have been collaborating with DPA and PSA on the new University of Winnipeg / PLUGIN 50,000 sq ft. building on Portage Avenue at Colony Street in downtown Winnipeg set to open this Fall.

The building explores a simultaneous seeing and being seen within the context of a diverse hybrid program of university business teaching, contemporary art gallery, café/bar, continuing education teaching and busy urban context. Carefully curated apertures and layers of space enable multiple glances, and interacting sounds and smells. Conceptually, the project site extends beyond the property line into the public realm. The public is brought into the building, literally, by means of a pedestrian shortcut portal, and the building is brought into the public domain by means of ambiguity of boundary between territories - public, private, interior, exterior, front, back.

The dynamic exterior environment of the building is received, filtered and reenacted by the building's skin, a pearlized white metal clad finish with reflective white tabs that reiterate the site's colour, light and actions. The building is consciously present and absent providing an ever-changing setting for the actions of the site and building program.

Another ongoing project is a DIN cottage situated in a sand dune on the shore of Lake Manitoba at Twin Beaches, northwest of Winnipeg. The project, currently under construction, explores an evolving transitional process where a narrative and cast of characters, both real and imaginary, are animated or enacted in a constructed model, on site and through the building's construction. ■

In her book, *Architecture from the Outside*, Elizabeth Grosz considers buildings as potential texts. In opposition to a Derridian understanding of text as textile, an interweaving that produces a closed striated space, Grosz, after Deleuze, sees texts as rhizomatic. To this way of thinking, architecture works to embed texts like "little time bombs that, when they do not explode in one's face, they scatter thoughts and images into different linkages and new alignments without destroying them. Ideally they produce unexpected intensities, peculiar sites of difference, new connections with other objects and thus generate both affective and conceptual transformations that problematize, challenge and move beyond existing intellectual and pragmatic frameworks."



MIND GAMES

BUILDING AN ATLAS OF PERCEPTION

Professor Herbert Enns

Architecture Vertical Studio (graduate and undergraduate)
Design Thesis GRAD 7090
Studio 3 EVAR 4004 - A07
Studio 4 EVAR 4010 - A07

A full understanding of perception and its underlying processes and functions remains illusive. In an age of hyper-connectivity, media saturation and scientific advance, the fundamentals related to how the brain actually processes this ethereal flow of signals and data is little understood. Professor Semir Zeki - author of *Splendours and Miseries of the Brain* (2008) - has defined the new theories of neurological response and interaction that combine visual art with the functioning of the visual brain as Neuroaesthetics. In the note beside Piet Mondrians' *Composition C (No. III) with Red, Yellow, and Blue 1935* at the Tate Modern, Zeki writes that "the painting represent a physiological reality about the brain . . . and that the cells of the visual brain (that) are considered critical for the perception of form are responsive to straight lines of specific orientations . . . Artists are, in a sense, neurologists who explore the organization of the visual brain, though with their own unique techniques." (The Bigger Picture, Piet Mondrian, Professor Semir Zeki, Neurobiologist, Tate Modern, September, 2007)

This revelation sets the stage for three fields of inquiry. The first is generally related to colour and spatial perception. The second – a new found interest in the theory of multiple intelligences – the idea that what makes us unique, and what gives us our personality – is distinct and personal Neural functioning. And finally, the rapid development of spatial audio strategies in a number of university labs – for example, the Centre for Research and Computing in the Arts (CRCA) at University of California - San Diego, the iCinema Centre for Interactive Cinema Research, University of New South Wales, Sydney, Australia, SARC, the Sonic Art Research Centre (SARC) at the University of Belfast - and the 7.1 surround sound standard around the world brings with it an opportunity to build sophistication in immersive audio environments.

Students Kyle Corteau, Adam Cousins, April David, Fieldon Eddy, Sarah Hormann, Sang Park Kwon, Jessica Macdonald, Jophiel Ronquillo, Ian Sunabacka

This studio explored the latest research in cognitive function as it relates to visual and aural environments. The research focused on the work of a number of key scientists and artists who are working in this area. The studio collaborated on the construction of an installation that demonstrated these new-found principles through a series of experiments at a scale of one to one in the atrium of the Engineering building. The group interacted with students from the Marcel Desautels Faculty of Music, the Human Computer Interface Lab in Computer Science, and Mechanical Engineering. Professors Gordon Fitzell (Music), Pourang Irani (Computer Science), Witold Kinsner (Computer Engineering), and Christine Wu (Mechanical Engineering) contributed support and input.

The *Mind Games* studio explored architectural responses emphasizing *Media*, *Abstraction*, and *Perception*, including the study perception, production, and transfiguration by integrating the audio and visual world; the combinatory relations between acoustic and visual perception as they affect our perception of space; the mechanisms and systems (space, hardware, software) for exploring and producing works that combine audio and visual techniques; and the possibilities of Music + Architecture dialogue and experimentation. The key themes of inquiry included Sculptural and Physical Sound; Sculptural and Physical Light; Perceptual Agencies that Precede Spatial interaction; Perceptual Agencies that Precede Spatial Comprehension; Architecture and Performance; Trans-disciplinary Collaboration; Neuroesthetics; and Memory.

Building chambers of perception, the *Mind Games* Studio designed and fabricated a series of full-scale inhabitable instruments to test techniques for spatial and audio experience and interaction.

HERBERT ENNS
Professor, Department of Architecture

Professor Enns is the Founding Director, Experimental Media Research Group (EMRG) at the University of Manitoba. EMRG was approved by the University in October 2009 with the support of the Deans of Architecture, Arts, Engineering, Science, and Music; the Director of the School of Art, and the Section Head of Orthopaedic Surgery. He is the Chair of the Editorial Board for *MOSAIC: A Journal for the Interdisciplinary Study of Literature*, edited by Dr. Dawne McCance. He is also a member of the Canada Human Resource Council (CHRC), Ottawa National Digital Media Technology Roadmap (Expert Advisory Committee), and Co-Chair (with Tomi Knuttila, University of Lapland) of the Arctic Digital Media Collaborative, a Thematic Network of the University of the Arctic.

In June 2009, he organized the Future Media session for the *B. Tween 09 Interactive Digital Media Forum* at the Foundation for Art and Creative Technologies (FACT), in Liverpool, UK, co-presenting with Sheldon Brown, Director, Center for Research in Computing and the Arts, UCSD.

In February 2010, Professor Enns presented the *Experimental Media Research Group* to the Faculty of Architecture's Partners Program members. The Manitoba Graphic Designers Association invited him to participate in their Peka Kutcha lecture series at the Park Theatre, also in February.

In March 2010, Professor Enns co-presented *Digital Media Networks: Suspending Belief* at the Annual Conference of the *Corporation for Education Network Initiatives of California (CENIC)* in Monterey, California.

Professor Enns is the University of Manitoba Lead for the *Canada California Strategic Innovation Partnership (CCSIP)*. Members of the initiative included University of California - San Diego, University of California - Santa Barbara, University of California - Berkeley, Stanford University, McGill University, OCAD, and University of Montreal. Professor Enns is Principal Investigator in a number of research projects in development, including *Rich Spatial Networks (RSN)*; *Northern Communities*

Orthopaedic Surgery Management with Qualcomm Wireless Reach and the *Joint Replacement Unit, Concordia Hospital*. He is a Co-Investigator in the NSERC Strategic Network Grant on *World Wide Wisdom (WWW+): Towards the Next Generation of the Internet*. This project addresses cognitive informatics, cognitive computing, advanced communications, management of information, cognitive information systems, infocentric societies, soft computing, internal information processing, knowledge processing, and cognitive information manageability. (IBM Canada, Indus, Oracle, EMRG, University of Alberta, University of Calgary, University of Regina, University of Manitoba, University of Toronto, Ryerson University, University of Waterloo, University of New Brunswick)

Professor Enns continues his interest in video production. He screened and produced four videos in support of *CLUSTER: Music and InterArts Festival*, Eckhardt-Gramatté Hall, University of Winnipeg, March 2010:

- *HOME: Ice-Land*, a film for *Ice Fog*, composed by Örjan Sandred (Allen Harrington, Saxophone and Laura Loewen, Piano);
- *Night Flares*, a film for composer Heidi Ugrin (Byron Wood, Vibraphone, NYC);
- *Metropolis*, composed by Gordon Fitzell (Allen Harrington, Saxophone and Laura Loewen, Piano);
- *Silhouette*, video of Alan Harrington performing *Orb of the Sun* by Gordon Fitzell.

Recent research and creative works include design commissions for projects in the Q'uapelle Valley, Saskatchewan; Crow's Nest Pass, Alberta; Steep Rock, Manitoba; and Lake-of-the-Woods, Ontario.

Continuing an interest in Architecture and Design Exhibitions, Professor Enns Curated an Exhibition for the Opening of the Henry Kalen Archives, University of Manitoba Archive and Special Collections in September 2009, and a one-day exhibition, *Glen Gould's Chair*, of 220 Chairs designed by University One students in his Introduction to Environmental Design course.

In the summer of 2009, he was a Visiting Artist at the Banff New Media Institute. ■

Images from the Mind Games Studio installation and performance in the Engineering Building Atrium



PACTA SUNT SERVANDA

Instructor and Adjunct Professor Peter Sampson
Colin Herperger, Teaching Assistant

Architecture Vertical Studio (graduate and undergraduate)	
Design Thesis	GRAD 7090
Studio 3	EVAR 4004 - A08
Studio 4	EVAR 4010 - A08
Studio + Program Report	ARCH 7050 - A07
Studio 6	ARCH 7060 - A09

A contract is served. Architecture holds bonds with place, time, and people. It is an ecological discipline. This studio sees architecture as a fabricator of ecologies, a maker of contracts between them. Sometimes the bonds are synergistic; sometimes they are competitive. In whatever manner, architecture participates actively with the places in which it exists, the people for whom it exists, and the time in which it dreams of inhabiting. Primarily positioned to understand architecture's relationship to a variety of found and constructed ecologies, the studio takes as its first assumption that this is ultimately an optimistic discipline. It attempts to dream beyond conscious conditions and look hopefully into a world that has promise for survival, trust in humanity, and hope for healthy generations that manage to supersede our currently destructive one.

This year, eleven students, including three thesis students, brought an intense optimism to the studio which was infectious. Beginning with studies in education, the students examined the relationship between education and architecture, looking for cues that eventually led to the establishment of a variety of didactic opportunities for architecture in a variety of experiential conditions explored by the students. In this studio, a high level of craft is expected from model building, and those models begin to instruct the drawings. Certainly, those drawings that merge model making with the more representational expectations of architectural drawings are the ones that demonstrate the more advanced efforts.

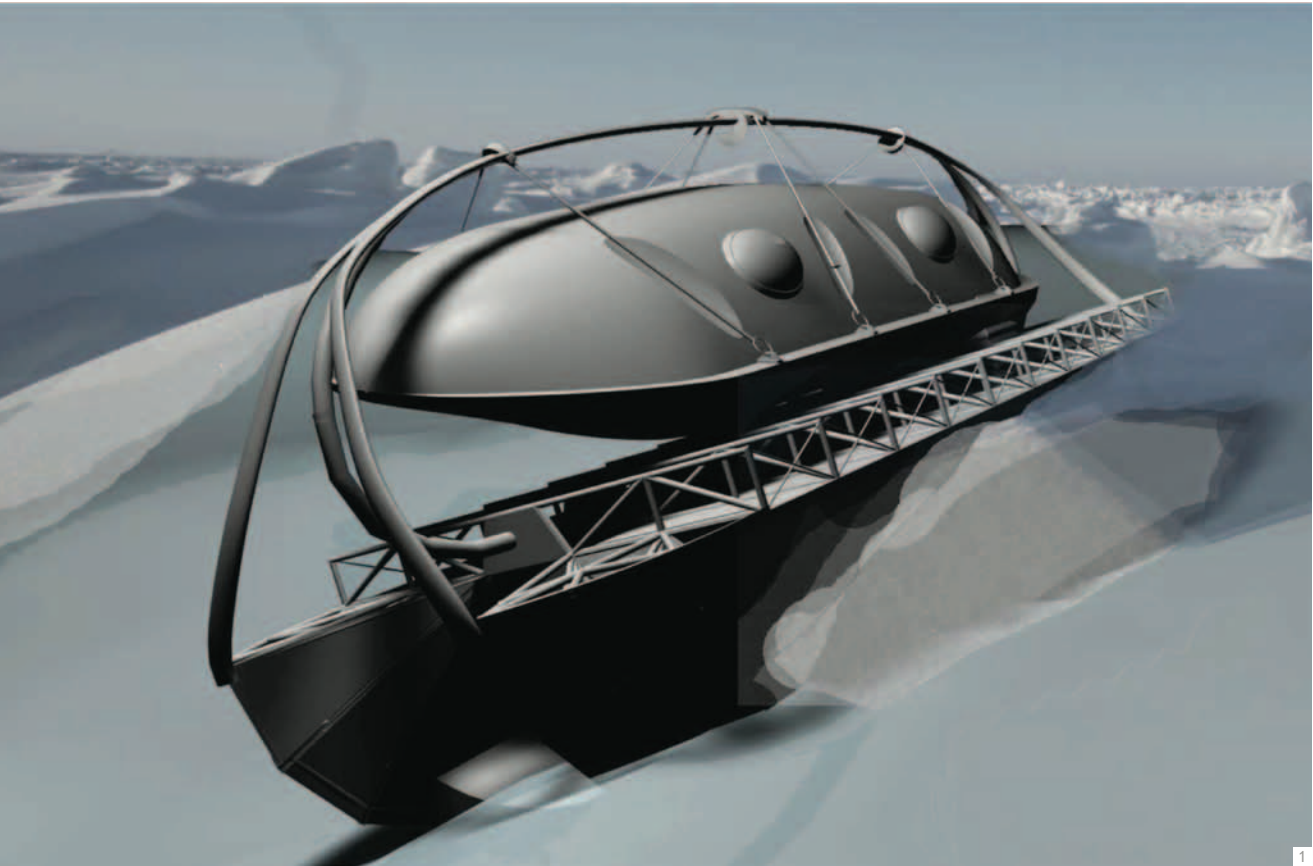
The studio also positions itself to face tangible conditions of time, place, and culture. We spent five days together in Gillam,

Students John Duerksen, Stephen Faust, Kevin Fawley, Kaitlan McCormick, Greg Mickelson, Thilini Samarasekera, Rheanne Vermette, Xhi Yong Wang, Kyle Wires-Munro, Souksavanh Xoumphonphackdy, Mark Zwaagstra

Manitoba and an additional three days total on the train to the remote northern community. Manitoba Hydro, the main employer in this resource-rich town, funded the trip (for which we are extremely grateful for). As with many northern towns, life in Gillam is balanced between the fragility of aboriginal land-life dependence, energy hunger in the south, and the challenges of living in a harsh remote climate where many youth leave for other opportunities. Gillam is a quintessential Canadian town that enabled us to study closely the impacts of global energy hunger on land and lives alike. And under this scrutiny, we asked what contractual roles might architecture play amidst these apparent dichotomies.

Not all students focused their study on Gillam per se, but they learned from its latent premonitions. A variety of architectural propositions examined past or present conditions and sites to discover some of the cultural and physical ecologies suggested by them. Some of these sites were natural – the receding ice line of Hudson Bay – some were constructed – the demographic implications of increasing shift work in Gillam to meet demands south of the town – some were discovered – the abandoned beauty of the obsolete Pinawa Dam. All topics that inspired a closer consideration of architecture in the face of altering landscapes, whether physical or social. Each of the sites became critical territory for investigating how architecture engages in the making of new cultural, technological, and biological opportunities for living in a changing environment. With doomsday comfortably set aside in this studio, the architects were invited to dream about how their proposition unfolds, in a revelatory way, new ecologies that are either fabricated, measured, or discovered through both the process of making, and the experience of inhabiting, architecture. ■

- 1 Mark Zwaagstra, *Hudson Bay Ice Race*
- 2 Kyle Wyres Munro, *Architectural Suicide and Remaking*



1



2

HERETHERE/AQUIALLA

Instructor Ronnie Araya

Architecture Vertical Studio (graduate and undergraduate)

Design Thesis GRAD 7090

Studio 3 EVAR 4004 - A09

Studio 4 EVAR 4010 - A09

Studio 6 ARCH 7060 - A04

This second-term studio continued the work from the first-term studio, taught by Karen Shanski, and kept working within the existing sites and personal approach to the projects. We focused on the poetic condition of architecture by connecting two cities through two projects. The first project started at the beginning of the second term with a field trip to Chile, South America, and had a collective component; the final project was based on a personal approach to the city of Winnipeg.

Valparaíso, Chile, and Winnipeg are connected by history – they are sister cities – even with the distance that separates them (north from south hemisphere), these cities are not isolated any more. Both cities decayed after the opening of the Panama Canal. Valparaíso as the “wet” port city in the Pacific Ocean, and Winnipeg, as the “dry” port in the middle of the continent.

During this term, we studied the relationship existing between architecture and the landscape and engaged projects with their specific locations in the City of Winnipeg. We wanted to observe and understand the invention of Valparaíso as a vertical city, and how the topography and the landscape create new architectonic forms and new ways of dwelling within the land. Valparaíso is a city with a very strong spatial presence – a result of how one occupies and how one finds space on a site whose topography is emphatic and a challenge to the right angle posture of human occupation of space. It is a city of extraordinary beauty, and structural gestural complexity. The presence of the ocean determines the major structure of the city as a main actor and all the spaces and forms seem to be commanded and orientated by this horizon.

This studio began with a field trip to Chile to visit two particular cities (one week in each place); Valparaíso and the Open City, part of the Faculty of Architecture at the Pontificia Universidad Católica de Valparaíso. Through our visit, we tried to find an original way to create a local architecture in Winnipeg that will be influenced by the exterior sense of nature and the interior poetic state of the human condition as studied in the two cities in Chile.

Valparaíso has created a unique way to generate its life, by mixing the architecture with the undulating topography

Students Natalie Badenduck, Dora Baker, Pablo Batista, Olivia Fung, David Kury, Lindsey Salter, Zephyra Vun, Joseph Postl, James Rubio, Luis Oriz Barragan, Katie Snyder, Julie Ann Cormie, Yue Zhang,

of its landscape. This unpredictable landscape condition generates spaces that unfold constantly by generating a wide diversity of spatial situations, always offering the inhabitant an unexpected experience. The topography and the architecture are simultaneous. This vertical condition is what we observed as a counterpart to the flatness of the prairies, where Winnipeg is located. It, in effect, creates a city that makes the car useless as the main mode of transport, leaving walking as the most direct way to engage with Valparaíso.

To understand the Open City we analysed and observed the city of Valparaíso as an origin and source for the Open City. Our visit to the Open city was guided by our engagement in a one-to-one construction project. We understood the Open City through an action – by constructing a small project with real dimensions given by the site and by a poetic act. In undertaking the project this way, we confronted the poetic dimension of both Valparaíso and the Open City.

Our construction in the Open City was funded by the Faculty of Architecture at the University of Manitoba. The small project was made in concrete and the construction was made with the collaboration of the professors and the inhabitants of the Open City, and was oriented by the poetic act from which a poem will emerge and become the source for the constructed project.

THE WINNIPEG PROJECT A RADICAL INVENTION

The lack of major geographical elements in the city produces a homogeneous landscape. The project interventions looked for new ways to generate an engagement with the flat condition by bridging the vast sky and the soft ground of the city. We explored the underground condition as well, as a way to question the architecture. Project propositions produced proper conditions to live within Winnipeg's extreme weather.



1 Students at the Open City, Valparaíso, Chile. We were received by the Open City group and engaged in a “poetic act” where we contributed small stones from Winnipeg. The “poetic act” was guided by the poem *Flame by Day*.

2 Five days of construction work at the Open City. Work developed with the sculptor Jose Balcells and the Faculty of Architecture (Valparaíso) Professors Fernando Esposito and Ivan Ivelic. A concrete base support for the sculpture *Flame by Day* was formed using fabric formwork technology.



RONNIE ARAYA Research Associate, CAST Instructor, Department of Architecture

Nature is always hidden to our eyes. Good design reveals it. Imposing materials into predetermined forms is an easy way to escape or ignore this. Good design should increase the value of an object or architectonic element without elevating its costs.

Instructor Araya's architectural research started with several architectonic experimental full-scale projects at the Open City in Chile. Each project has an active dialogue with the place that it occupies.

The methods we employed to reach form are as follows. An initiating “poetic act”, which uncovers and begins to articulate the underlying poetic rivers that make up a place. This is followed by site research, design development and construction that are guided by the poem that emerges from the poetic act. The poem is made central to the process of the project's development, so that the design collaborative does not resort to designing by functional means alone.

The first project Instructor Araya engaged in was a series of modular concrete prototypes that faced the predominant winds and were created, in a practical sense, to deal with the wind erosion of the site. The second project was the development of a hanging house that hovered over the sand dunes. The conceptual premise of a flexible house

embraced the seismic conditions in Chile. It simultaneously dealt with questions about dwelling in the poetic territory of a shifting sand dune – a continuously changing and unpredictable state. The hanging condition of the dwelling was achieved by using a rigid wood-frame structure, from which the walls and floors acted as separate systems.

Since beginning his research associate-ship at the Centre for Structures and Technology (CAST), Instructor Araya's work has been directed towards developing new possibilities of forming concrete utilizing fabric formwork techniques. Concrete is synonymous with freedom for architects – it can be formed into all kinds of shapes. The molding process for forming concrete is central to this freedom.

Fabric formwork technology inherently reveals the primitive fluid nature of concrete. A flexible membrane treats this material in the right way – in all its being. In other words, forms of concrete can be found in the materials wet beginnings.

Instructor Araya's current work has been directed towards developing thin shell concrete- coated structures. These kinds of natural forms are extremely structurally efficient, because they can span long distances with a minimum amount of material at the same time as they create more sculpturally beautiful forms. The simplicity and low costs of the production method is a significant appeal of this work. ■

CITY OF SOLID

Professor Frank Fantauzzi

Architecture Vertical Studio (graduate and undergraduate)
Design Thesis GRAD 7090
Studio 3 EVAR 4004 - A10
Studio 4 EVAR 4010 - A10
Studio + Program Report ARCH 7050 - A09
Studio 6 ARCH 7060 - A05

Students Grant Blondeel, Kyle Bradshaw, Jordy Craddock, Jenni Joorisity, Janice LaFlair, Phuong Nguyen, Mari Ono, Andrew Puiatti, Elyssa Stelman, Shannon Wiebe



RECASTING WINNIPEG: CITY OF SOLID

The studio was founded on the premise that the best way to learn about architecture is to “practise it,” to engage it as directly as possible. Thus, questions of representation, scale and process became central to the studio’s work. In addition, issues of permanence and materiality were thematically important.

The studio work was organized into three distinct phases. First, students developed a dialectic study of Winnipeg and Matera, Italy. This research then formed a set of referential bookends for the studio. Second, following a field trip to Matera, Italy, the studio built a large-scale site model of Matera in their studio. Given the size of the model, a blurring of site and studio was purposely achieved. Moreover, the initial guidelines for the site model dictated that the students’ studio spaces should occupy the volume behind the surface of Matera (the skin of Matera), inside the Sassi, inside the rock. Thus, the studio itself formed a type of city, a city of solid. Finally students were asked to declare and execute individual research projects to be explored through the inhabitation of the shared studio/ site construction. Given the nature of the constructed site, a phenomenological approach was encouraged. The studio’s approach also emphasized questions of simultaneous scale, carving, displacement and process.

STUDIO PROJECTS

The studio engaged in three distinct phases over the course of the academic year:

- 1 Development of a dialectic study of Winnipeg and Matera vis-à-vis their particular attitudes toward materiality and history.
- 2 In regular consultation with the tutor and the studio, each student engaged in a sustained program of tectonic, material and process explorations based on architectural observations and themes derived from both Winnipeg and Matera.
- 3 Generated an architecture that operates simultaneously at a number of scales, and in a variety of predetermined contexts, and site a condensed aspect of that architecture (studio work) permanently in Winnipeg.

Project 2

Construct a site model based on a preselected portion of Matera, Italy.

The site model, which formed the bases of individual interventions during the following semester, was built at $\frac{1}{4}$ " = 1'-0".

The model was built of wood (stacked 2x6 lumber and necessary framing). It was designed in segments to facilitate transportation and later interventions.

The model/site occupied the center area of the students’ allotted studio space.

To accommodate the model, the students’ studio furnishings and personal belongings were displaced. Once the model was installed, their studio space/ furnishings/ belongings were resituated, adapting to the new conditions, they became site-specific.

The initial guidelines dictated their studio spaces to occupy the space behind the facade of Matera (the skin of Matera), inside the Sassi, inside the rock. This itself formed a city, a city of solid.

Project 3

From your new studio space, cast a building into the site.

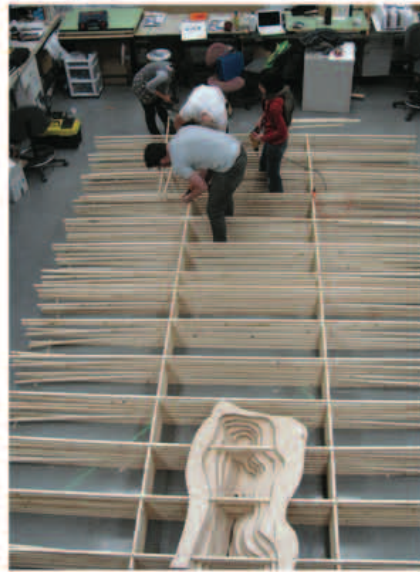
As the studio neared the end of the first term and prepared for the second, each student was required to declare his or her personal research direction. Having visited Matera during our field trip and subsequently “brought it home” through the large-scale studio construction, each student was asked to propose how to “inhabit” the construction. The construction embodied a number of realities or conditions including the City of Matera, the previously discussed City of Solid, and the Studio itself – so the question of inhabitation was a fluid and open-ended one.

The work of the studio was a certain practice of architecture every bit as important, significant, responsible and “real” as “professional” practice. To take on that idea, that perspective, held great potential of developing alternative practices, individual practices, and a bridge to the students’ future post-graduate work.

So the studio practised architecture – in Winnipeg, in “school” – in the next year of our lives.

The studio utilized the contexts (school/city/history/culture... etc.) available, and practised architecture at varying scales, and in varying sites and situations. Situations that are not deferred but rather immediate and undeniable. ▶

1 Matera, Italy
2 Time-lapsed photo series of students constructing $\frac{1}{4}$ " = 1'-0" site model of Matera, Italy



2

FRANK FANTAUZZI
Head and Associate Professor,
Department of Architecture

Since 1987, Frank Fantauzzi has been involved in an ongoing body of research that explores architecture as an index of cultural, political, economic and material forces. His work is often collaborative and multidisciplinary in nature and generally takes the form of large-scale site-specific installations. Fantauzzi's approach to teaching and pedagogy is informed by his research. He believes that academia is a unique and potent context for architectural production. In essence, it has the ability to be a legitimate alternative form of practice. This hybrid form of research, teaching, and learning is well illustrated in the 2006 Putnam Project. In this community service project, a graduate studio came to the aid of a soon-to-be demolished single-family house in Buffalo, NY. The house was both rehabilitated and re-invented through a design that reconfigured its front elevation. ■

- 3 Interior of house, 2006 Putnam Project, Buffalo, NY
- 4 Exterior of house, 2006 Putnam Project, Buffalo, NY
- 5 Time-lapsed photo series of house facade rotating, 2006 Putnam Project, Buffalo, NY



3



4



5

INTERIOR ENVIRONMENTS

OPTION

DEPARTMENT OF

INTERIOR DESIGN

BODY.OBJECT.SPACE

Dr. Mary Anne Beecher
Instructor Deb Scott

Interior Environments Option Undergraduate Studio
Studio 3.1 EVIE 3008

As the first interior design-oriented studio in the undergraduate sequence for the Interior Environments Option, this studio emphasized the exploration of what is meaningful in the designed near environment at the scale of the human body. Entitled "Body.Object.Space," it encouraged students to further consider the nature of enclosure and its effect on the experience of space, form, and surface. Using models as a mode of design exploration and expression, students learned the importance of craft, the implication of structure, and the role of abstraction in the conceptualization of design ideas.

Instructors Dr. Mary Anne Beecher and Deb Scott challenged students in this studio with two discreet problems: one that required the design and construction of an object at full-scale and one that required the investigation of a room-scaled environment to be represented with drawings and scaled models. Each student dedicated half of the term to the exploration of design ideas at each of these two scales.

Students Natasha Bargaen, Lindsay Biberdorf, Michael Blatz, Abbie Brook, Madeline Cash, Amanda Cross, Sopheap Dib, Alexandra Dorosh, Clifford Goodwill, William Gray, Ashley Greifenhagen, Jennifer Halbesma, Stephanie Hill, Jessica Ilg, Chris Janzen, Audrey Klein, Kimberly Kornelsen, Chantel Kuharski, Justin Ladia, Nicole Lesko, Renee Martel, Desiree McKay, Wenyan Qian, Samantha Quiogue, Erin Riediger, Kayla Schlosser, Sophia Sengsuriya, Melissa Vasconcelos, Monica Walsh, Megan Ward, Shiela Yong

During Instructor Scott's half of the term, students utilized a full-scale corner constructed in their studio bay as the site for their designs. Each student developed an object that, by design, expressed interdependence on that corner space. In other words, each student created a site-specific object that required the space of a corner in order to perform its function and fabricated their proposed design at 1:1 scale in actual materials. Results from this assignment ranged widely from objects that facilitated display, to objects that provided light or a place to sit, to objects that stored a range of goods or ideas. Through the fabrication of these objects in the Faculty's Workshop, understanding construction, joinery, and the properties of various materials became an important aspect of this studio project.

In Dr. Beecher's half of the studio term, students investigated the corner as a meaningful fragment of space by designing a corner work site for a specific poet or design theorist chosen

by each student. Through investigation of the poet/theorist and her or his work, each student developed a conceptual design of a "thinking place" for that individual that related in some way to a particular poem or to a body of work as the student understood it. The results of this quick exercise were modeled and presented after about three weeks of development.

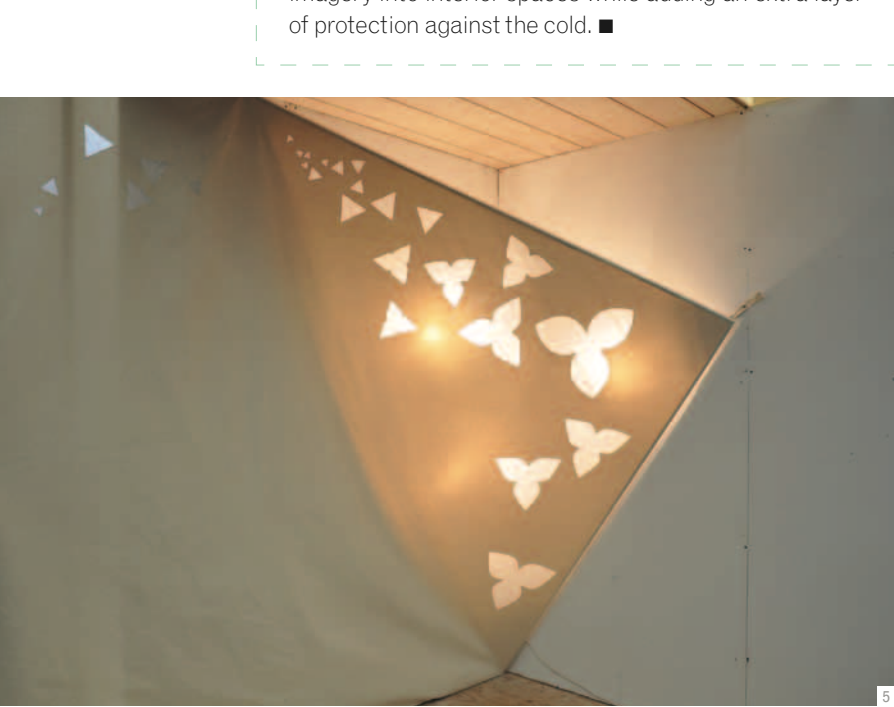
After developing a detailed design of a corner space, students had the opportunity to develop a design for an "Ideal Hotel Room." With this assignment, each student had the opportunity to propose a room design that included the specification of its location, the articulation of the volume of the space and its relationship to views and external influences, the arrangement of objects in the space, the definition of the role of color and light in the space, and an exploration of potential surface finishes for the room. This exercise reinforced the relationship between design context and the physical expression of conceptual ideas.

- 1 Chantel Kuharski, chair for a corner
- 2 Madeline Cash, "Rebecca," a web of memories
- 3 Clifford Goodwill, corner display unit
- 4 Kimberly Kornelsen, corner table
- 5 Stephanie Hill, corner light

DR. MARY ANNE BEECHER
Head and Associate Professor, Department of
Interior Design, and Associate Dean (Research)

Dr. Mary Anne Beecher's recent research expands on her previous investigation of the history of the interior design profession as it evolved in the post-war era. Focusing on the establishment of the profession's identity in relation to the allied design disciplines, she is currently undertaking a study of the role of professional associations in the creation of communication networks, the establishment of a publically-acknowledged identity, and the promotion of the need for the regulation of the profession. As the department's representative on the Professional Interior Designers' Institute of Manitoba (PIDIM) Council, Beecher is spearheading the organization's "Legacy Committee" by developing a history of the PIDIM through a review of its extensive archival materials. She will pursue an oral history with long-time members in the months to come.

Her second area of research is a creative exploration of a series of abstract wall-hung furniture designs with the support of a University Creative Works grant. Beecher is exploring the use of industrial felt and computerized tools to create contemporary furniture designs. These vertically-oriented objects communicate their purpose and meaning by referencing the scale, shapes or profiles of significant historical furniture forms without replicating their three-dimensionality. The works challenge the notions of monumentality and mobility by taking cues from the Middle Ages when household belongings were routinely moved from place to place and large-scale textiles were frequently hung on walls to introduce color, pattern and imagery into interior spaces while adding an extra layer of protection against the cold. ■



SO SRY 4 UR LOSS

Questioning today's funeral home...

Instructor Katherine Isaac

Interior Environments Option Undergraduate Studio
Studio 3.2 EVIE 3010 - A01

Distinguished among design typologies by its unique program that bears responsibilities to both the living and dead, and by its nearly exclusive claim on those services it offers to the public, funeral space performs a significant role within Canadian culture. How can new funeral spaces materialize as meaningful environments, powerful in their ability to deconstruct and reconstruct the ritual experience?

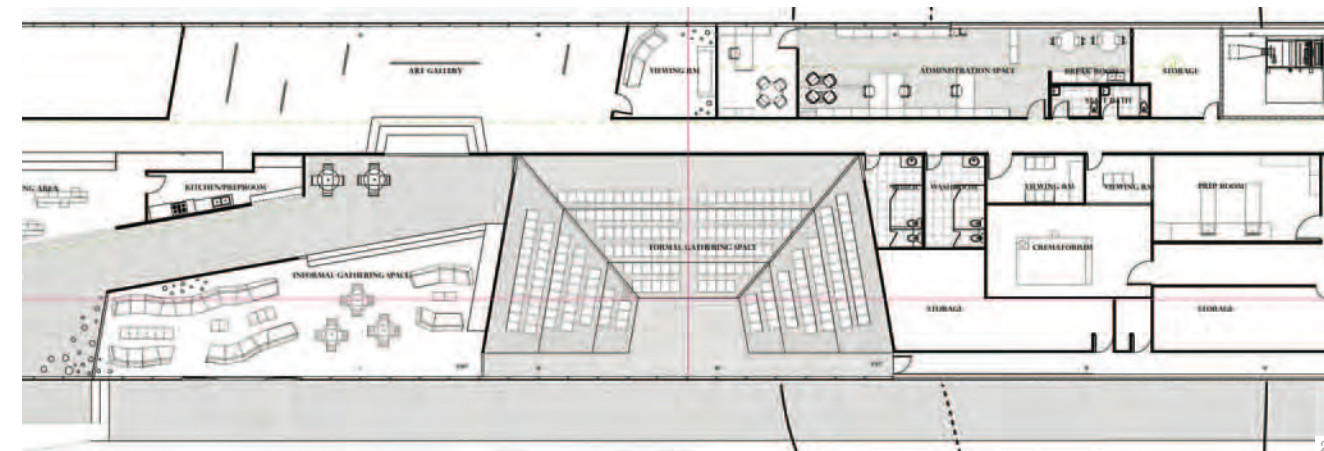
The focus of Studio 3.2, EVIE 3010 was on the development of alternative understandings of what funeral space could be. What if it did not assume that the ritual was best served in an environment based on the residence, the 'home', but instead explored other similarly familiar, yet perhaps more fitting typologies, like....event space? Office space? Sacred space? Retail space?

Students Lindsay Biberdorf, Madeline Cash, Amanda Cross, Sopheap Dib, Clifford Goodwill, Kimberly Kornelson, Justin Ladia, Nicole Lesko, Renee Martel, Desiree McKay, Wenyan Qian, Samantha Quigogue, Sophia Sengsuriya, Melissa Vasconcelos, Megan Ward, Shiela Yong

The project required the use of 8,000 - 12,000 sq. ft. of the existing building for the funeral program proper, plus the proposal of complementary additional uses to maximize the development of the entire floor plate for the hypothetical new client. A site was generously provided by the UofM Smartpark in a new 25,000 square foot building, designed by Cibinel Architects, at 150 Innovation Drive.

Imagery and text below is derived from a series of projects that led to the design of a re-imagined funeral space; first an initial research document situated the typology historically and culturally, then a charrette proposed ways to fully develop the building interior, and finally, individual design projects responded to the questions already developed through the studio assignments, and further explored alternative ways to evolve the funeral typology. ■

- 1 Madeline Cash, perspective of formal gathering place
- 2 Madeline Cash, plan (center) of formal gathering place
- 3 Lindsay Biberdorf, serial view provide context of the user experience at the site at 150 Innovation Drive



EXPLORING CONCEPT

& MATERIAL AT FURNITURE SCALE

Instructor Deb Scott

Interior Environments Option Undergraduate Studio
Studio 4.2 EVIE 4012 - A01

This fourth-year Interior Environments Studio offered students an opportunity to explore advanced design-and-making opportunities under the guidance of Sessional Instructor Deb Scott. An interdisciplinary mix of students from undergraduate and graduate programs came together in this studio to examine the relationships between technology and ideas as well as the meaning of materials and forms.

Instructor Scott challenged each student to design and fabricate two separate objects during the term. The first required the exploration of the laser cutter as a tool. Scott encouraged students to think about the opportunity for precision offered by computerized tools and each student integrated its use in her or his project to varying degrees. For students like Elisa Naesgaard (Interior Design Master's student), the use of the laser cutter afforded the creation of artfully perforated sheets of felt that she layered together and embedded with lights to model her idea for a new flooring material that communicates movement and directionality with changing light patterns. For Landscape Architecture student Jason Hare, the laser cutter's ability to contrast precision with the irregularity of hand-made components fabricated in beeswax became the focus of his project. Hare created a hanging light of long pasta-like strands of beeswax that could be gathered or shaped with the insertion of a series of carefully crafted clear acrylic circles, creating a project that smelled (when lit) as good as it looked.

The second project in the course was self-defined by each student with an emphasis on how materials can be used to communicate meaning in objects. Students in the Interior Environments option explored potential new designs for objects often found in domestic environments: chairs, clocks, book shelves, and tables. Using the Faculty's Workshop, each student fabricated a prototype using a full range of wood, metal, acrylic and miscellaneous found materials. By building their designs at full scale, students tested the implications of the forms they imagined and resolved connections within the objects and their interface with the interior environment. ■

pages 4-5 Elisa Naesgaard, felt flooring prototype

- 1 Jason Hare, beeswax pendant
- 2 Carla Wiebe, coffee table

Students Michael Buss, Kristian Francisco, Jason Hare, Melissa Hlushko, Maggie Khounthavong, Launa Koch, Elisa Naesgaard, Karen Sturgeon, Carla Wiebe



EX-CHANGES

Instructor Jac Comeau

Interior Environments Option Undergraduate Studio
Studio 4.2 EVIE 4012 - A02

Studio 4.2 focused on a series of projects that used Winnipeg's historic Exchange District as the site and point of departure. While the site is very specific, the nature of the enquiry is intended to be very broad and the lessons universal.

Project One: Art of the Exchange initially looked at the Exchange District as a place and recorded it using video and sound. It is intended that these are very impressionistic responses – not travelogues. They were posted on the students' websites.

Project Two: Silvester-Willson involved the analysis of the Silvester-Willson Building. Students worked in teams to develop master plans. The goal was to acknowledge the real-world constraints presented, but also to make very bold leaps in proposing what might be.

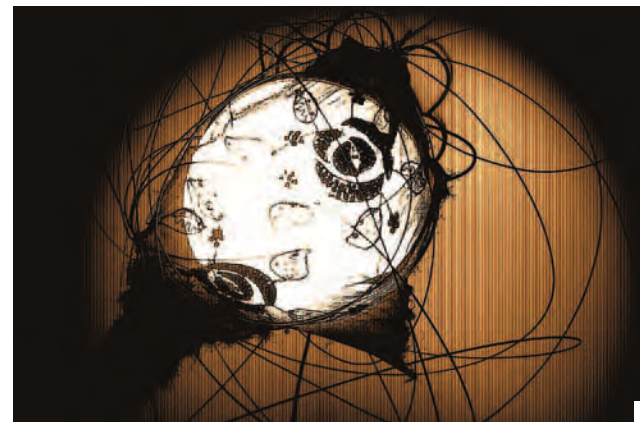
Project Three: Spare Change was a small-scale furniture design/build project. In the spirit of the makeshift studios that are the norm for both the Silvester-Willson Building and most local artists, the students constructed pieces mainly from found objects with the emphasis being on the poetics of the reinterpretation, not the generic fulfillment of a purely functional need. The maximum budget was five dollars.

Project Four: Revamp Students selected a specific portion of the Silvester-Willson Building and developed it in great detail. The project had a number of stages, starting with programming and planning and ending with rudimentary construction drawings and fly through videos.

Web-Based Portfolio - Bits & Bytes All term work was either produced and/or documented digitally and recorded on a personal website. The websites synthesize the entire term's work. ■

Students + websites

Lise Deviaene www.wix.com/lisedeviaene/portfolio_2010
Adrienne Domingo www.wix.com/adriennedomingo/home
Amanda Jones www.wix.com/zebra_aj/studio-exchange-district-2
Sharilyn Keen www.wix.com/sharilynkeen/sharilyn-studio
Tetyana Salapata www.wix.com/umsalapa/studio
Debra Silberman www.wix.com/debra_silberman/portfolio
Elaine Simbulan www.wix.com/elainesimbultan/exchanges6
Nelia Slouzhala www.wix.com/nel8slo/nelias-studio-portfolio
Clarice To www.wix.com/klairisse/clarice
Seon-Hee (Jennifer) Yang www.wix.com/SeonHee/seonhee



1



2



3

- 1 Tetyana Salapata, *Second Life Light*
- 2 Adrienne Domingo, lobby of *The Silvester*, a boutique hostel
- 3 Amanda Jones, *Motion*

BIOGRAPHEME

Instructor Katherine Isaac

Interior Design Pre-Masters Studio
Studio 5 EVIE 3680

The Pre-Masters Interior Design Studio 5, EVIE 3680, Fall 2009, consisted of a series of smaller projects that built towards an understanding of both practical and theoretical considerations in interior design. The following studio brief describes the latter two projects that comprised nine weeks of the studio term. The projects focused on narratives that could be derived from objects (artifacts) that were collected from participating artists. Those narratives were re-interpreted as both new objects (WHERE I HANG MY HAT, OR COAT) and spaces (FARMSTAY).

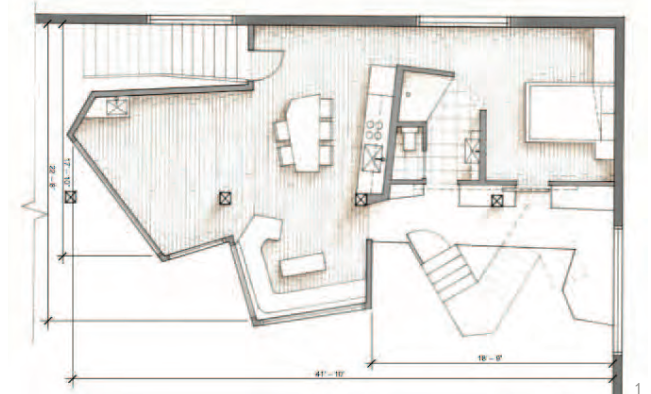
project two: BIOGRAPHEME

Narratives can be both extracted and imagined from artifacts. Project Two proposes that the biographeme, the tiny, unexpected biographical detail, is potent, ripe with material that will inform the design of an object and initiate a conversation that leads to the design of a space. Six artists acted as the students' personal muses; students were not so much designing 'for' them as much as responding to an imagined moment in their life, and then interpreting that in space and time.

Each student was paired with one artist, and was provided with that artist's artifact. The studio required both real and imaginary traces to be read from the selected artists' works in order to develop meaning. There was no goal to aim the students' thinking towards a 'right' answer, or to have them divine some way to accurately portray a stranger. More-so, the project was a call to look very closely, repeatedly, and reflexively at an object (though banal), cultivating significant cues that then inform the work. In addition, the artist's body of work was also considered an important compendium of traces from which the student could further project a community of relationships, events, feelings, onto the biography.

The body of work associated with the artist was available in a variety of forms, in gallery collections, through video, internet, and possibly in the artist's personal studio; it was each student's mission to define or intimate understanding from what was available. It was at the students' discretion to meet with, phone, or email the artist with whom they were paired, each was open to having dialogues and many of them have local Winnipeg studios. ■

Students Valeh Broojerdiazar, Alicja Dalecki, Jessica Kost, Jennifer Norrie, Clarice To, Onilee Zaborniak



1



2

- 1 Clarice To, floor plan of the Farmstay Residence in the manner of Krisjanis Katkins-Gorsline
- 2 Alicja Dalecki, hat rack for Liz Garlicki (Liz provided a pair of burlesque fans as her artifact)

'A SOCIAL LIVING ROOM'

for the performing arts

Professor Nancy Maruca

Interior Design Pre-Masters Studio
Studio 6 EVIE 3690

Students Valeh Broojerdiazar, Alicja Dalecki, Jessica Kost, Jennifer Norrie, Onilee Zaborniak

The Pre-Masters design studio introduces students to interior design theory, process, and communication, while expanding essential design skills for Masters level studio work. The 2010 project context, located within an urban setting, focused on the 'pedestrian shed' encircling Winnipeg's premier Performing Arts Centre (Manitoba Centennial Concert Hall) and concentrated specifically on an interior space within this mid-twentieth-century complex. The studio explored a unique spatial situation originating from its earliest inception as a once vital 'social space' in the early 1970s, through further interventions to its present occupancy as temporary offices

for Manitoba Opera. In this, students were challenged to recapture the original sense of place vitality, and propose new design concepts for a 'social gathering and networking' space, or in the words of Nigel Coates, "a social living room" for the performing arts community of musicians, composers, dancers, choreographers, actors, and members of their respective audiences.

Inquiry into the nature of 'social space' was conducted using current design precedent in contrast to archival photographs, original renderings, and newspaper articles to develop an awareness of transitions in user preferences and behaviours spanning the past forty years. Students learned to read interior drawings using original 1971 design drawings to gain a (somewhat) historic perspective of social space and, again through comparison, gain a familiarity of developments in interior design planning, technology, and materiality. Guided by a member of the Winnipeg Symphony Orchestra, students received a 'behind the scenes' tour of the Concert Hall (proper) including the workings of the performance stage, rehearsal spaces, and other ancillary support spaces. By chance, the day of the tour included a rare glimpse of The Conductor's Symposium – an annual master class providing young international orchestral conductors an opportunity to conduct a professional orchestra.

Within the project challenge, students were asked to explore the spatial program - not as a fixed entity, but as a dynamic system, where the eventual re-conceptualized environmental 'provision' would remain responsive to the on-going imagination of its users and their evolving program ideas. In meeting this challenge, design concepts elaborated transformation as a continuum for change, exhibiting a high degree of flexibility and establishing only essential, permanent infrastructure needed to support this assumption.

Among the design interventions, students proposed interior environment options, which of course supported food and beverage service, but moreover, incorporated works by visual artists (working within the community context) and attempted to show ways in which the scope of telepresence and its modes of new media could be integrated in achieving new conceptions of interior social space.



Onilee Zaborniak, "space ten sixty", Programme and Design Concepts



NANCY MARUCA
Associate Professor, Department of Interior Design

TUNNEL VISION intersections of light, color, material, and space

Intersections between light, colour, material, and space capture, delight, and invite viewer engagement within the experience of the ordinary pedestrian journey.

Nancy Maruca's ongoing research into Light and Colour and its implications to design of interior environment exposes students to learning challenges that are complements of both research and project work. Students in the interior environment option with Professor Maruca travelled the networks of tunnels on the UM Campus in search of spatial fragments in which to create light and colour 'place gestures'. The premise was formulated in response to a proposal by CPAM [Collaboration to Promote Art and Music] at the University of Manitoba, intended to enrich the experience of the campus community through the initiation of spatial installations and musical performances. Within these initiatives, "Tunnel Vision - intersections of light, colour, material, and space" was framed. The starting point for the inquiry process was predicated on both the individual natures of light, colour, material, and the context of space, and beyond this the synergy produced through their interaction. Further inquiries were motivated by several questions: In what

ways can light and colour theory and material be both the basis for, and the medium of production for spatial design intervention? How can designed works in light, colour, material and the context of space capture, delight, and invite viewer engagement capable of enriching the campus pedestrian experience? In what ways can these 'place gestures' impart a knowledge about light and colour to those of other academic disciplines? Students reviewed literature by theorists, and as well works by contemporary colorists and lighting designers, representing both intuitive and conceptual approaches. Individual theory-based studies focused on topics, including colour meaning and symbolism, colour systems, synesthesia, a wide range of perceptual theories and effects, and luminosity. Synthesis resulted in works exposing the consummate relationship between the individual domains of light, colour, material, and space, and ultimately demonstrating how their interaction mediates the transformation of mere physical apparatus, to become perceptible as one experience with intentions ranging from abstraction to the programmatic.

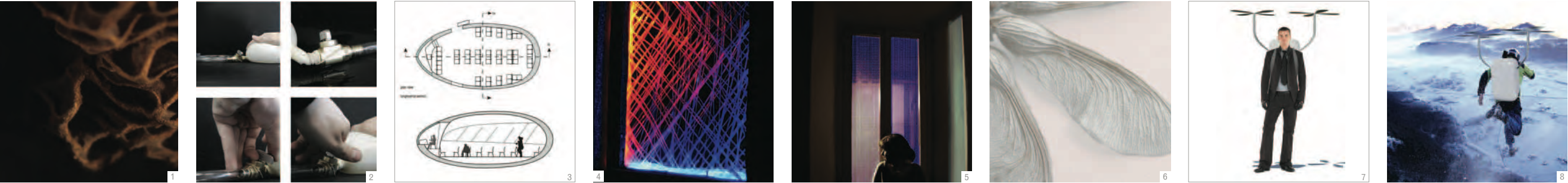
"Tunnel Vision" was exhibited on April 08, in the Russell Building, Centre Space. ■

BIO-DESIGN

Professor Tijen Roshko

Students Michael Blatz, Chris Janzen, Nicole Lesko

Interior Environments Special Topics Course
EVIE 3016



- 1 - 3 Michael Blatz, analysing a Morel mushroom and design of SPOR train
- 4 - 5 Nicole Lesko, fibre optic window screen inspired by the structure of a glass sponge
- 6 - 8 Chris Janzen, analysis of the maple tree samara allowed to propose SAMARA, a parachute with an added element which allows a BASE jumper to glide

Biological or natural systems develop through evolution, in contrast to the rational methodologies of man-made systems. Nature's use of trial and error and the development of evolutionary solutions can act as a valuable resource and can inspire the design process. Bio-design work opens up a broad range of possibilities and sharpens the understanding of totalities and details. It provides a new method and perspective in the realm of creative work. Bio-design is maturing into a commercial industry. Consequently, its inclusion into the design curriculum is timely.

Biomimicry as a design process can be summarized in two basic segments: design looking to biology for answers or biology looking to design.¹ The first approach, identified as the direct approach, requires a designer to formulate a design problem and a biologist to find a related design solution in Nature. In this case, the initial objectives of the design are controlled by the designer; however, if the designer is performing the scientific research without an in-depth understanding of the topic, the translation of biological knowledge into human design has the potential to remain superficial. The second bio-design approach, which is labeled as the indirect method, is informed by Nature. Biological knowledge holds the biologist or ecologist responsible for the identification of a biological feature and its potential applicability to human design. The disadvantage of this method from a designer's point of view is that the designer has no control over the design parameters from the beginning of the process. This method has the greatest potential to contribute to human design in unprecedented ways, although it requires strong cross-disciplinary collaborations.

These methods can be applied at two different levels, the organism level and the ecosystem level. In this special topics course, the learning objectives were to exercise previously

identified bio-design methods and to engender a connection with Nature, foster team and cross-disciplinary work and expand the possible boundaries of interior design. The following two stages were studied by the class.

DIRECT APPROACH

Students were asked to define a specific design problem within loosely identified design areas. Following the identification and articulation of the design problem, the direct approach strategy was divided into three distinct stages: Analysis, Translation and Implementation. Students were asked to search for an organism or ecosystem which addressed a similar problem. Students were encouraged to examine biological systems on all scales, from the single organism to the ecosystem level, in terms of their form, function, structure, material and behaviour in order to develop a basic understanding of the governing principles. These principles were subsequently simplified, abstracted and then applied to generate a solution. The analysis and translation processes were fairly straightforward once the facts and general principles of the biological system were understood. The project duration was limited to one week and, as a result, the proposals were limited in scope. A drawback of the process was the tendency to over-simplify the natural principles. However, this stage was viewed as foundational and orientational, with the primary purpose of familiarizing the students with bio-design methodologies and techniques.

INDIRECT APPROACH

The students were first asked to select natural objects from an extensive list at the early stages of the object Analysis process, without any specific problem in mind. Nevertheless, this new role of "designer as biologist" overwhelmed the students at first. Students were tutored by Dr. Huebner

in image capture at the micro-level with the dissecting microscope. Additional participation by Dr. Booth, Dr. Sumner and Dr. Graham from the Department of Biological Sciences brought clarity to the investigations and alleviated the initial reservations of the students. Considerable input from the Department of Biological Sciences at every level helped to foster an appreciation for a cross-disciplinary approach to problem solving, and aided students in the development of their scientific skill set.

The indirect approach inspired more creative solutions and novel ideas than the direct approach. This form of investigation provided ample opportunities for students to see Nature as a source of design inspiration and to understand its infinite complexities within a design context. By developing their range of visual intelligence and cultivating a close engagement with Nature, the students were given the opportunity to base their notion of design aesthetic on Nature rather than on trends.

Michael Blatz started his investigation by analysing a Morel mushroom. Ascus is a spore-bearing cell produced in fungi. On average, asci contain multitudes of ascospores. An explosive release of ascospores follows increased Turgor pressure² caused by water uptake by the ascus. Michael proposed a short distance public transport system based on the process of spore discharge in Morel mushrooms. The form of the Morel spore inspired the train car, while the train's pressure stations are based on the function of the ascus as it takes up water. The train tracks use maglev technology along with a tube enclosure to reduce drag. Although it is in the preliminary proposal stage and requires advance engineering and experimentation, SPOR Train represents the future of transportation design. It draws its power from grey water rather than fossil fuels, creating no harmful emissions in the process.

Nicole Lesko chose to create a fibre optic window screen, inspired by the structure of a glass sponge, that could be inserted within an existing window frame in place of a metal screen. The bio-design inspired screen would be lit with LED lights that would be solar powered, harnessing the Sun's power during the day to create a glow within the screen at night. The new screen proposal based on the glass sponge structural matrix does not obscure the outside views, is durable and creates a light source during the evening.

Auto-rotating samara fruit has an aerodynamic form and structure that creates lift thus slowing down the descent. Reducing drag through the gyroscopic movement of the samara provides an evolutionary advantage to the tree by spreading the seeds as far as possible from the shade of the parent tree. The slight curve of the fruit wings also allows it to side-slip and glide in the wind. The analysis of the Maple Tree Samara allowed Chris Janzen to propose SAMARA. BASE jumping was recognized as an extreme sport. It consists of a jumper free falling from a Building, Antenna, Span or Earth surface followed by the release of a parachute shortly before landing. SAMARA is a pack that still contains the parachute, but with an added element which allows the jumper to glide during the jump. Inspired by the natural samara fruit, SAMARA is composed of more than one wing attached at the base that allows vertical descent as well as horizontal glide. With the proposal of SAMARA, Chris hopes to take BASE jumping into a new dimension. ■

¹ Pederson Zari, M., Biomimetic Approaches to Architectural Design for Increased Sustainability, paper no: 033, presented at (SB07) Regional Sustainable Building Conference, Auckland, New Zealand, November 2007.

² Turgor Pressure is a force exerted outwardly on a plant cell wall by the water contained in the cell vacuoles, which are essentially enclosed compartments filled with water.

CRAFTSMANSHIP

SERVICE LEARNING IN THE GLOBAL COMMUNITY
SAINT ANNE'S BOARDING HOUSE
GHANA 2010

Student Perspective

Submitted by Marianne Moquin,
Masters of Interior Design Graduate Student

Instructors

Professor Kelley Beaverford (Univeristy of Manitoba)
Professors Leland Hill and Michael Hersrud (Virginia
Commonwealth University in Qatar)

Graduate and Undergraduate Studio
ARCG 7102T60 (graduate)
EVDS 3710T60 (undergraduate)

Students Jordy Craddock, Lindsay Greschuk, Amanda
Jones, Desirée McKay, Marc Mainville, Marianne Moquin,
Christine Plett, Kayla Schlosser, Michelle Tustin

This was a interdisciplinary international design build studio offered to undergraduate and graduate students in the Faculty of Architecture during the summer of 2010. Students had to apply with a letter of intent in order to be considered to travel to Ghana with Professor Kelley Beaverford from the Department of Interior Design. See Kelley's research profile on page 91 for more information on her work in International Service Learning.

Objective: learn about people, materials and making through experience

Sung potters, according to Soetsu Yanagi, were able to create pottery pieces that neared perfection because the potters were surrounded by the proper environment; the proper environment being "...tradition, surroundings, and their materials, each beyond the power of the individual" (Yanagi 221). Though buildings in general may not be considered works of art, I would argue that a building built by hand, such as the dining hall we contributed to build in Damongo, Ghana, is in itself a work of art. Some may perhaps consider it a craft given its utilitarian purpose like Yanagi who reminds his readers that the sung pottery was not only conceived for beauty but were also "made for use" which distinguished it from fine arts (Yanagi 222). Unlike buildings in North America, where extensive power tools are utilized for construction, the dining hall was entirely constructed by hand. Power was not an option therefore every tool was operated by hand which simplified some processes and made others feel extremely long and arduous. The trades, carpentry, masonry and metal smith are like mythic legends that have been passed down from generation to generation and like traditions continue to be passed down to younger workers. The materials and surroundings in Damongo have remained consistent for generations; the proper environment therefore allows the workers to elevate their work to an art form and become craftsman. Claudius, the contractor, is a true craftsman and an inspiration for his workers.

Claudius picks up a terracotta brick from the neatly stacked pile. His eyes are locked on the hand-carved wooden arch wedged in between two vertical walls of perfectly aligned bricks. He contemplates his next move, analyzing the height

of the brick he is holding by placing it vertically onto the wooden arch. He looks up and notices four eager students watching him attentively, he cracks a smile but immediately returns to his task. He points to a faint pencil line drawn on the edge of the arch at its center; this is where he places the first key brick. After locating a brick of perfect matching size to the key block in the large pile, he douses it in water. It is now ready to be dressed with mortar. As Claudius applies the mortar onto the brick I cannot help but imagine the brick as a cake. He gently slathered the mortar in an 's' motion with the trowel as though he was working with a fluffy butter icing. He directs his attention back at the arch where he has left the first key brick. Claudius bites his upper lip and places the brick freshly dressed next to the key block. "This has to be done gently" he remarks, "you cannot move the first one". The second brick touches the first and like Velcro, instantly adhere itself, "press here" he mutters as he cradles both of his hands on either end of the connecting bricks and applies an even and calculated pressure. His instructions come across not so much as orders but more like observations. It is as though he has been perfecting his craft for so long that he does not have to think about how to do it any longer, "fill with mortar here" he says pointing to the gap in between both bricks. He bends down to do so and as he concentrates, his tongue meets his upper lip.

"Who wants to try?" he asks calmly. At first his accent and shy demeanor make us, the four observing students hesitate, did we hear him correctly? Is he offering us a chance to try a task, which he has ultimately made look easy? We look at each other in confusion, then realizing what Claudius has just proposed, I quickly say, "I would love to!" trying to beat the other three students. "Come" he says while his hands gesture for me to place myself in front of the second of four



stove archways. I am handed a float and a trowel and told to wet my tools. Everything must be wet in order for the mortar to remain wet while working on the entire arch. I choose my first brick and line it up with a string, which has been strung across the entire front of the stove to ensure a straight line. I gently sit it on the carved wooden arch. I make sure it is centered and look up at Claudius, he bows his head in acknowledgement and I proceed to find another brick of the same size. I try a few times to match the first one in size and find one lying by the neatly stacked pile. Claudius directs me to a wheelbarrow full of wet mortar. He demonstrates how to spread the mortar onto the brick and I am reminded of a childhood memory where, perched on a chair I attentively watched my mother ice a chocolate cake. I am reminded of the swift and calculated movement of the icing palette and of the love and care that went into the final cake preparation.

Claudius' calm demeanor puts me at ease as I plunge the trowel into the soaking wet mortar and try to imitate his icing gestures onto my own brick. I look up to find that Claudius is moving onto another task, trusting me entirely to either succeed or fail at the task which he has assigned me. For a moment I question whether I am doing the tasks properly but the fear vanishes as I place the bricks next to each other and compare them to Claudius' first example. As I place the last brick to complete the arch, Claudius returns to inspect my work. He stands back from it, snaps the line in front of the bricks a few times to make sure it is still straight and finally looks at me with smiling eyes to report that I have passed "looks good" he says.

The workers held Claudius in high esteem; it was a treat to watch a craftsman work and a privilege to work alongside him. The workers were fortunate to practise their trade in

the proper environment surrounded by the right materials and teachers. They are given the opportunity to grow like the sung potters, to achieve perfection of their craft and become masters of their trade. ■

Reference

Yanagi, Soetsu. "The Responsibility of the Craftsman" in *The Unknown Craftsman*, adapted by Bernard Leach, 216-224. Tokyo: Kodansha International, 1952.

1 - 2 Claudius Bangfo demonstrates the craft of making to students in Ghana (M. Moquin)



A BETTER FUTURE

Professor Kelley Beaverford

Interior Design Graduate Studio
Studio 1 IDES 7200

According to the World Health Organization, 314 million people live with a disabling visual impairment. Almost 90% of these people live in a developing country where 9 out of 10 blind children have no access to formal education. Inspired by the work of Daya Ram Maharjan, educator and founder of Disabled Services Nepal (DSA), the MID One studio joined forces with volunteers from around the world to explore accessible design in one of the world's poorest countries.

Our partner, DSA Nepal, strives to improve the lives of children with disabilities by providing the support they need to obtain integrated education. Currently in temporary lodgings, Daya Ram lives with 30 children with disabilities. When asked how we could help he responded, 'we need more space, more funding, and a better place to live.'

Students turned to the Canadian National Institute for the Blind (CNIB), and Manitoba School for the Deaf to learn about the needs of children with low vision and hearing. Educators and mobility instructors drew our attention to a need for

Students Tiffany Gospodyn, Ying Guo, Rehanna Hartung, Gillian Herold, Nicolette Layne, Darci Madlung, Aimee Mah, Mary Ellen McMurtry, Marianne Moquin, Elisa Naesgaard, Tamara Nyysola, Tanya Peters, Christine Plett, Tali Shapera, Meredith Shilton, Satoko Takahashi

richer sensory experiences in buildings, allowing people to read space through touch, sound, sight, and smell. Open discussions provided further understanding of the importance of recognition and acceptance of differences as a valuable contributor to the development of self-esteem in children.

Architects Without Borders Canada (AWB) provided assistance with the technical and international aspects of the project. Interdisciplinary teams participated in design workshops and meetings planned to assist students in handling a complex project in a relatively small amount of time. AWB also located nearby and international mentors with relevant experience in cross-cultural and accessible design.

When asked if the distance between the site and the studio affected her ability to relate to the project, MID student Tanya Peters replied, "We do not feel that this project is far away because the need for environments to be designed for all people, including children with disabilities, is universal." Although I agree with Tanya completely, the project did

introduce some new challenges such as preparing for conference calls and gaining knowledge of construction, education, climate, and culture in another context.

Tangible outcomes include design solutions that will support fundraising efforts and inform the future development of the DSA Residence for Children in Nepal. Less tangible, but equally profound, are the partnerships made between students and professionals around the world. In the words of MID student Gillian Herold, "We have to work together to promote a better future for the global community."

- 1 A student shows Kelley a typical room at DSA (K. Beaverford)
- 2 Tanya Peters, Aimee Mah and Satoko Takahashi try out a bench designed to encourage interaction
- 3 Student proposals for DSA School in Nepal (K. Beaverford)
- 4 Claudius Bangfo demonstrates how to build window frames while Marc Mainville and local builders carefully observe (K. Beaverford)



KELLEY BEAVERFORD
Associate Professor, Department of Interior Design

A MODEL FOR INTERNATIONAL SERVICE LEARNING: Designing for a More Socially Responsible Future

This project aims to strengthen the capacity of the University of Manitoba to deliver international service learning programs. Building on the success of a course called Service Learning in the Global Community; it strives to develop an adaptable model for educators concerned with enhancing the intercultural and international dimensions of higher education.

Service Learning in the Global Community empowers participants to have a voice in the evolution of the design professions as we move towards meeting the demands of society in the 21st century. By working alongside communities affected by poverty, war or pandemic, students learn about complex realities other than their own while gaining the practical and theoretical knowledge that can lead to more socially responsible design.

The five-year study illustrates how diverse teaching objectives can be met through community engagement. With the common threads of design-build and collaboration, the course has provided opportunities to explore: Islamic culture and design in a traditional Turkish village, the long-term impact of HIV/AIDS on development in Uganda, and the right to education through the construction of a boarding house for girls in Northern Ghana.

Funding for this research was provided by the Academic Enhancement Fund, the Department of Interior Design, Partners Program and the local design community. ■



BODY+DRESSED BODY +SPACE

Professor Tijen Roshko

Interior Design Masters Studio
Studio 2 IDES 7210

At the end of the twentieth century, our desires and needs were stimulated by the consumerist, capitalistic culture which resulted in the reorganization of the social realm; as a consequence, the body has become a medium of performance stage, where self-image is performed and managed. The management and cultivation of the body has moved from spiritual enhancement to a preoccupation with a healthy body, and finally to a marketable self.¹ Now, in the post-secular technology-supported era, we are battling the unifying effects of globalized sameness. We are acting as agents who are seeking experientially enriched performance stages to break the inertness. The body as an experiencing agent has also started to respond to its contextual boundary conditions.

There is no clear way to define the boundaries of the body. Skin, hair, nails, secretions and waste are all part of the body, and contribute to the functioning and the identity of the self. Warwick argued that "Body is boundary and not boundary and this ambiguity implies a complex relationship between the self and non-self".² This notion becomes more complex when the body is interfaced with dress. The dressed body at a symbolic level introjects cultural and vestimentary codes and, similarly, in its imaginary mode, projects the cultural ideals we wish to attain. Dress is a salient component of social life and an inseparable part of the self. Dress transforms the body into an identifiable, recognizable and acceptable entity within

Students Tiffany Gospodyn, Ying Guo, Rehanna Hartung, Gillian Herold, Nicolette Layne, Darci Madlung, Aimee Mah, Mary Ellen McMurtry, Marianne Moquin, Tamara Nyysola, Tanya Peters, Christine Plett, Tali Shapera, Satoko Takahashi

the specific cultural context. Dress can be an extension of the body or a supplement. In either case, the body and dress are identified simultaneously as a unit, where the body and self is the structure, and dress is the rim".³ The phenomenological approach of Csordas posits the body as the "existential ground for culture".⁴ Hence, a dressed body can be perceived as a contextually dependent phenomenological entity which is embedded in the dynamics of social order.

Effects of external pressures result in the creation of dissatisfied and often unstable relations with our bodies. Looking after oneself is a progressively difficult task to attain within the increasing demands of the digitally oriented hyper saturated image culture. Today we view our bodies as a stage for display. Glamorous, virile, energetic, sporty, healthy, thin are the prevailing adjectives to define a socially acceptable body. Our bodies are becoming a site of suffering and disorder. They are experienced as an object to work on and refine. As Orbach argued in her book *Bodies*, "Looking after oneself is a moral value".⁵ Celebrity culture induced aesthetic norms became narrow and homogenized around the globe. Body variety is almost eradicated. Media advocates and distributes a notion that our bodies are in need of reconstruction and an update on a continuous basis.

Prior to our investigations an assumption has been made that there is a direct relation between body and space. Since body is a social construct therefore space can also be influenced by the current socio-cultural elements. Our intent is to investigate the body and space interaction within the changing social context and utilize Scott Building at 319 Elgin Avenue as a medium for our spatial studies. "Scholl of Aesthetics" is one of the suggested typology to create the basis of the investigation. Individuals were also encouraged to develop their own program within the boundaries of the conceptual framework. However the primary goal remains an investigation of the typology change induced by the social forces. The Studio has developed in three distinct segments to accommodate the transition of studies from object to body to spatial scales. Some of the learning objectives set for the studio can be summarized as follows:

- To develop competency in the analysis of complex environmental factors and relationships, the formulation of design concepts, and the development of design proposals;
- To develop a broader understanding of human scale, environment and culture as influences on the formal constitution of the interior built environments and human interaction with the objects and space;
- To develop a deeper understanding of social, cultural and economic heterogeneity of the Canadian society and, as a result, to produce culturally responsive design solutions;
- To further develop verbal and visual intelligence to communicate design intentions in two and three dimensional media.

¹ Csordas, J., Thomas. "Introduction: The body as representation and being-in-the- world". In *Embodiment and experience: The Existential Ground of Culture and Self*. Ed. Thomas Csordas. Cambridge: University of Cambridge Press, 1994. Pg 2

² Warwick, Alexandra, Cavallaro, D., "Fashioning the Frame: Boundaries, Dress and the Body". New York, Oxford: Berg Publishing. Pg.xv

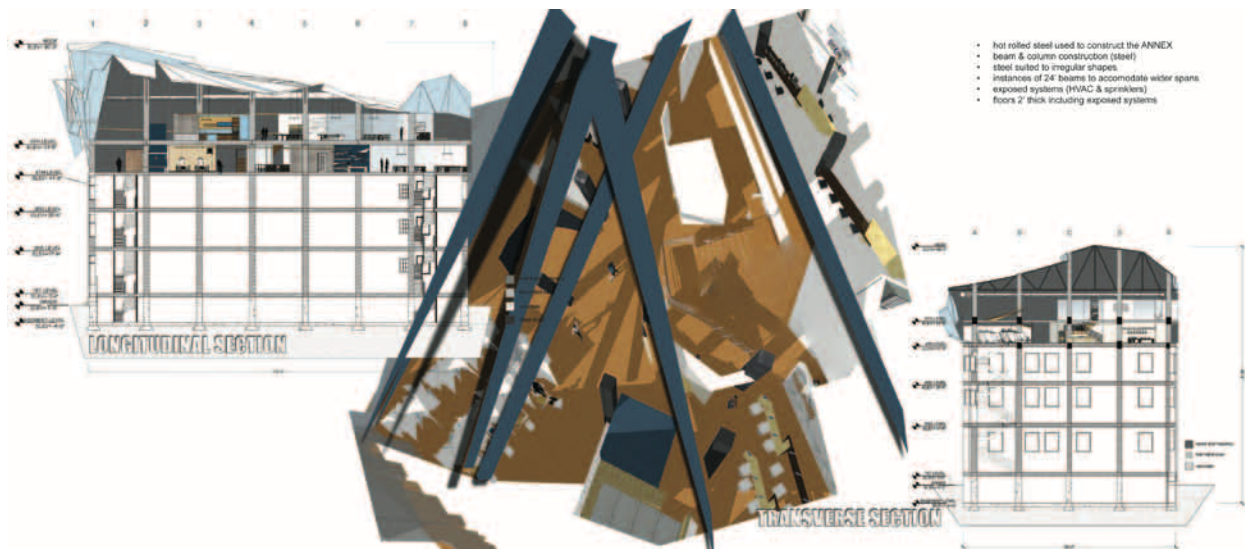
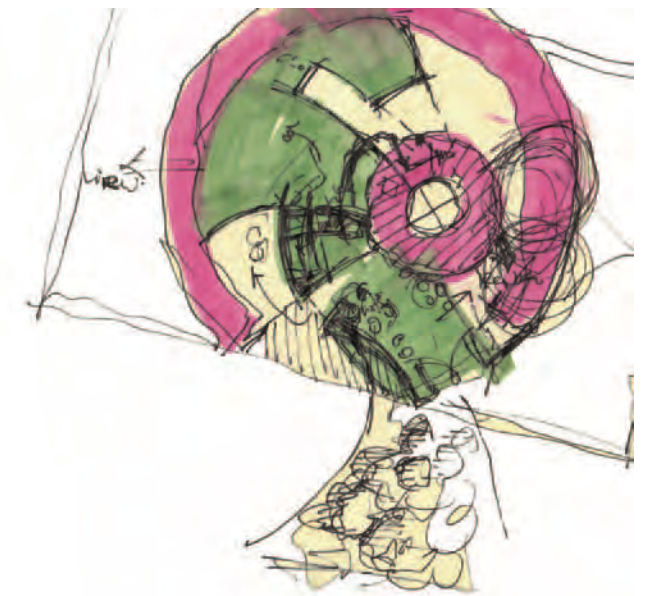
³ Ibid.

⁴ Csordas, J., Thomas. "Introduction: The body as representation and being-in-the- world". In *Embodiment and experience: The Existential Ground of Culture and Self*. Ed. Thomas Csordas. Cambridge: University of Cambridge Press, 1994. Pg 4

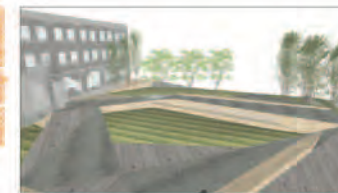
⁵ Orbach, Susie. "Bodies", New York: Picador, 2009. pg.5.

TIJEN ROSHKO
Assistant Professor, Department of Interior Design

Professor Roshko has earned both a Masters Degree in Nuclear Physics and a Bachelors Degree in Interior Design. She is actively pursuing research on the vernacular architecture of Cambodia. Her teaching philosophy centers on the implementation of new methodologies and techniques, particularly in the areas of bio-design and intelligent materials. She has 15 years of international design experience and obtained her NCIDQ certification during her practice. She has also obtained LEED accredited professional status. ■



School of Fashion



- 1 Nicolette Layne, *The Annex: School of Aesthetics*, sections and plan
- 2 Ying Guo, *A Space for Healing Art: Acupuncture + Yoga*, form and space development sketch
- 3 Rehanna Hartung, *School of Fashion*, perspective and plan of exterior design intervention

SUSTAINING WORK ENVIRONMENTS

Professor Lynn Chalmers

Interior Design Masters Studio
Studio 3 IDES 7220

Students

group 1 Ivy Bricker, Jennifer Hallick, Sara Naji Almasi
Michelle Zelickson
group 2 Adria Brotzel, Hailey Connor, Kelli Johnson,
Maha Sawas

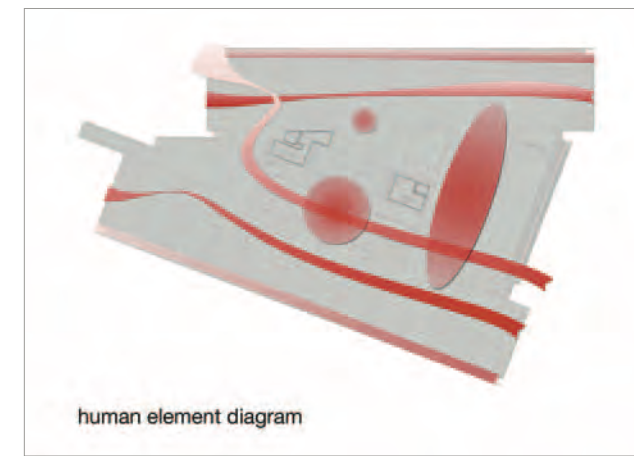
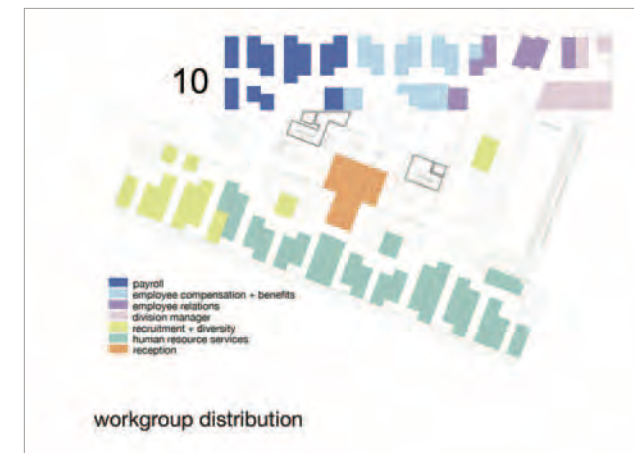
The project involved the professional assistance of Professor Shauna Mallory-Hill, from the Department of Interior Design, and Sandra Lester, from HOK Toronto, and we are extremely grateful for the willing cooperation of Manitoba Hydro management and staff.

This studio approached workplace with both theoretical and pragmatic intentions. There were three projects that developed in complexity beginning with an experiential project that introduced cinematic space as a medium of analysis.

Cinema with its dynamic and fragmented construction provides a relatively new medium for understanding the many obvious and often overlooked ways in which we occupy and perceive space. As such it is an analytic tool which both

informs and questions the ways in which we think about the city, and contemporary life. Project One required students to choose a cinematic representation of office work and office workers and through close study of excerpts to analyze the characters and their status in relation to cinematic space.

After identifying the client as Manitoba Hydro and a technical introduction to the building systems unique to the new Hydro Building, Project Two focused on the research phase where students in teams carried out in depth investigation into the client organization, its values and ways of working. KPMB, the architects for the building, were consulted regarding their intentions and originating concepts for both the structure and the finishes. The materials and finishes were also investigated including a focus on acoustics and privacy in green buildings



which represent a new challenge for interior designers. Students then developed a design response to meet the needs of the client user group, Human Resources – specifically in response to their acoustic and privacy issues, working with the architects and designers original intentions for the interior to develop an innovative and green intervention that satisfies the client's environmental needs.

Students developed a design proposal expressed through drawings, perspectives, plans and elevations, and details as needed to represent the design concept and intention. The proposal was accompanied by a written narrative and rationale for the design and the materials. This project phase was developed in teams and two presentations were made to the client for their critique and comment.

The third component was based upon a scenario for the Human Resources department 2020. Students developed individual proposals to respond to new ways of working including remote and team-based approaches compatible with the environmental systems in the building.

- 1 Group 1, Manitoba Hydro Building, 10th floor, *Proposed Plan*
- 2 Group 2, Manitoba Hydro Building, 10th floor, *Conceptual Zoning, Workgroup Distribution Diagram*
- 3 Group 2, Manitoba Hydro Building, 10th floor, *Conceptual Zoning, Human Element Diagram*

LYNN CHALMERS
Associate Professor, Department of Interior Design

Professor Lynn Chalmers is working towards completion of her PhD in Communications and Culture – a joint program between Ryerson and York Universities. The research problem the thesis addresses engages with the space of work and the alienation of the workers. Many of the emotions associated with work are located in the hegemony of organizational management. The power structure is traditionally one-sided and can bias research attempts to unlock difficult or esoteric issues in the workplace such as concerns about privacy and personal space, the conflict between personal responsibility and teamwork, and the impact of communications technologies on life balance. Disgruntled employees may be stealing office supplies or fudging working hours to compensate – tactics, tricks and games played at the employers expense.

Office workspace is both private and public; it is a reflection of corporate values and individual identities; it is designed both to support and determine workplace behaviors and as such offers a rich source of spatial and material culture for interpretation and reading. Preliminary investigations were presented in Edinburgh at the IFS 'Tools and Tactics, Conference in 2008. The paper was titled 'Tactics at Work' and publication is pending.

A continuing research focus for Professor Chalmers is design education and the impact of theory on Interior Design education. She is presenting a paper at the ConnectED 2010 Conference in Sydney, Australia titled 'Reframing a Design Discipline after Modernism.' Culture has become the dominant ideology of late capitalism and as designers have historically acted as mediators of the dominant ideology, postmodernity represents new responsibilities and opportunities for the design disciplines. A reframing of the education of the designer is required to replace the canon of high modernism that became established in the academy in the 1960s. The paper looks to the beginnings of the cultural turn in design, revisiting theorists and historians such as Forty, Jameson, Sparke, Thacker and Coates' writing from the 1980s, to study the connection between design education and writing, and cultural theory and material culture. ■



RESEARCH

In the previous pages, faculty members' research profiles were included with their studio article. The following are research profiles of Professors in the Department of Interior Design who did not teach a studio during the 2009-2010 academic year but were teaching other classes or on sabbatical.



Lady Clementina Hawarden, *Study from Life*, c.1863-64
British, 1822 – 1855, Albumen print from wet collodion-on-glass negative
24.4 x 28.3cm, © V&A
Source: <http://www.worcestercitymuseums.org.uk/images/idylls-hawarden1big.jpg>

DR. SUSAN CLOSE Assistant Professor, Department of Interior Design

GENDER, SPACE AND PHOTOGRAPHY: Reading the interiors of Clementina Hawarden

Design education and research have evolved significantly in the past decade. They have become more interdisciplinary. Design now explores issues that previously existed only at its boundaries. For example, identity concepts such as gendered space are now being considered in relation to the study of the interior (Sparke 2008, Rice 2008). In this study, Dr. Close argues photographic interiors made by the noted Victorian photographer, Lady Clementina Hawarden (1822-1865) are significant examples of gendered space. Lady Hawarden is one of the earliest significant examples of a woman photographer making photographs of interior spaces. Her images feature her adult daughters and reflect the private, domestic lives of Victorian women.

This study approaches Hawarden's work from a perspective of cultural analysis whereby the act of reading an image is the final act of a collaboration in which the photographer creates and the viewer decodes (Bal 2004, Mitchell 2005). Whereas there are studies of gendered space in relationship to architects and professional practice (Adams & Tancred 2000, Ainley 1998) and of photographic practice as it relates to design (e.g., Mitchell 2005) few examine the relationship to photography read as a coded message or visual text. Dr. Close's research builds on studies from archival and geographic analysis of photographs being considered as objects that carry social history and cultural memory (Schwartz 2008). This study adds an important dimension to this research by examining Hawarden's images as artifacts that reveal attitudes and practices related to gendered space in Victorian Britain.

Dr. Close would like to thank UofM/Social Science and Humanities Research Grant for funding in support of this research. ■

DR. SHAUNA MALLORY-HILL Assistant Professor, Department of Interior Design

GREEN BUILDING RESEARCH: Pilot POE study at the WHS

In the Spring of 2010, Dr. Shauna Mallory-Hill, with the assistance of Tony Wong and Anna Westlund, began a post-occupancy study of the Winnipeg Humane Society (WHS) building. The purpose of this study is to test methods used to explore the impact of green building design on human productivity and wellness. The study, which is on-going, includes on-line occupant surveys and physical measurements of indoor environmental quality (IEQ).

LEED®-rated green buildings, like the WHS, incorporate strategies intended to improve indoor air quality, provide access to daylight, and enhance thermal control, all of which are factors associated with improving the productivity and well-being of building occupants. For North American office buildings, staff costs are typically 100 to 200 times total energy costs and salaries about eight times larger than total annualized costs for construction, operation, and maintenance.¹ As a result, even a small percentage improvement in productivity could pay for any increase in building costs associated with green building. However, monitoring the indoor environment and measuring the exact financial costs and benefits of healthier, more comfortable and greener buildings is difficult. To date, relatively few studies have been undertaken to validate the benefits of green buildings to human behaviour and health.

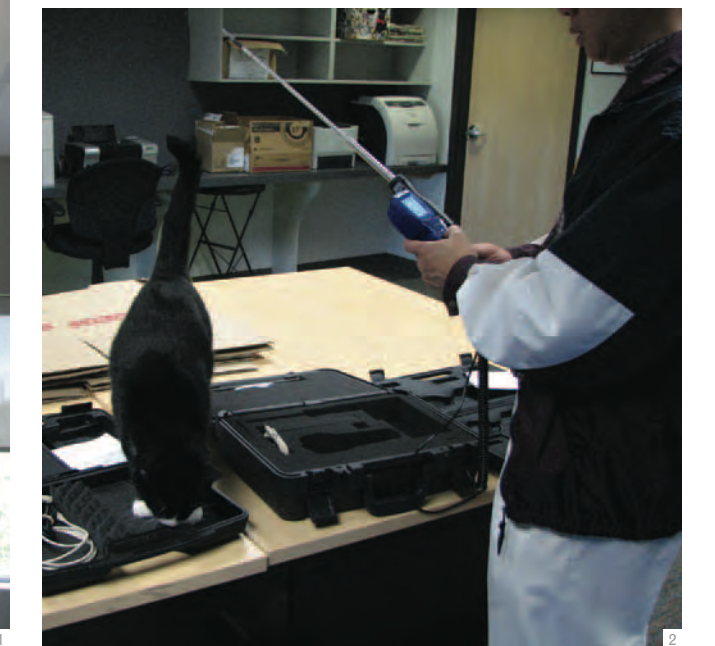


The WHS study is part of an on-going effort by Mallory-Hill to build capacity at the Faculty of Architecture to undertake building performance evaluation research. Over the past year, the Faculty has acquired a variety of new field measuring devices capable of capturing lighting, thermal, air and acoustic quality levels. While the current study relies on the use of hand-held devices, over the coming year, a mobile unit is being constructed that is capable of simultaneously logging multiple environmental measurements. Similar to the mobile unit developed by the Institute for Research in Construction at the National Research Council of Canada (NRC-IRC), University of Manitoba researchers plan to use their unit to work collaboratively with the NRC and others to build a comparative database of green and non-green building performance, ultimately from which best practices can be derived.

In addition to green building research, an educational program was also initiated this Spring. Dr. Mallory-Hill along with Douglas Clark, of the Partners Program, offered a new interdisciplinary elective course open to all graduate and continuing education students. Sanctioned by the Canadian Green Building Council, LEED®Canada - Core Concepts and Strategies is intended to provide a comprehensive overview of techniques, approaches, materials and technologies used in creating greener buildings and communities. It also provides an introductory level of familiarity with the LEED® Rating System. ■

¹ Wargocki, et al. (2006). Indoor climate and productivity in offices: How to integrate productivity in life cycle analysis of building services. Brussels, Belgium: REHVA Guidebook no.6. Federation of Heating & Air Conditioning Associations, 2006b.

- 1 Dr. Mallory-Hill taking air quality measurements at WHS
- 2 Tony Wong is assisted by a WHS resident while testing IEQ measuring equipment



LANDSCAPE + URBANISM

OPTION

DEPARTMENT OF

CITY PLANNING

DEPARTMENT OF

LANDSCAPE ARCHITECTURE



DWELLING | PRECINCT | EVERYDAY LIFE

Dr. Marcella Eaton
Instructor Andrea Kennedy
Dr. P. Richard Perron
Dr. David Van Vliet

Landscape + Urbanism Option Undergraduate Studio
Studio 3 EVLU 3006

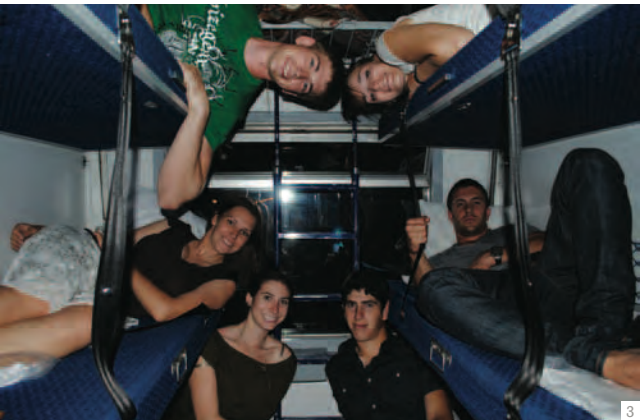
Professor David Lucas along with their students also took part in the field trip to Europe (see pages 112-113).

The studio/lecture course Dwelling|Precinct|Everyday Life examined the notion of dwelling through spatial design with a concentration at the scale of the precinct in the private to semi-private realm, focusing on the needs of the individual, on spatial qualities, materials, and site design detail. As part of this studio there was a field trip to Amsterdam, Rotterdam, Utrecht, Bordeaux, Paris, and Genoa, to allow students first-hand experience of excellent approaches to the design of the built environment. European design has set many precedents for everyday design in neighborhoods, as many communities knit into each other and the surrounding environs as consciously integrated systems. The two sites in Winnipeg that the students examined were South Point Douglas in a brief exercise, while they focused on the block just east of 'Confusion Corner' in Osborne Village for the majority of the Fall Term. They were required to design the site to accommodate 40-60 dwelling units per hectare, including a mixed use of retail, public open space, and dwelling.

Students Lia Abolit, Reynaldo Alarcio, Marie Carey, Judith Cheung, Sarah Cloherty, Ryan Coates, James Dmytriw, Neil Eckton, Ming Eu, Sean Gallagher, Bernard Grafton, Vincent Hosein, Scott Irvine, Sarry Klein, Curtis Krul, Blaise Lachiver, Taylor Larocque, Ju Lee, Kaleigh Lysenko, Stephanie McKichan, Adam Nolette, Lauren Pritchard, Justin Quigley, Andrew Schlukbier, Jassa Sidhu, Dillon Simms, Sonikile Tembo, Michelle Tustin, Lindsey Weller, Megan Wilson, Justin Wolters, Rui Zhou

Dwelling was perceived as an ecological practice that becomes sustainable not through a desire to be 'green', but through a studied common sense that has duration. How do we dwell? How do you dwell?

- 1 Justin Wolters
- 2 Stephanie McKichan
- 3 Kaleigh Lysenko
- 4 Ryan Coates
- 5 Judith Cheung
- 6 Dr. Eaton



DR. MARCELLA EATON
Associate Dean (Academic)
Program Chair, Environmental Design
Professor, Department of Landscape Architecture

Due to the heavy teaching and administrative load, Dr. Eaton's research carried this past year, my has not been an immediate priority. However, her interests are focused on the aesthetics and ethics of teaching and practising design specifically in landscape architecture. A paper presented in Genoa, Italy was the result of a search through the elegiac couplet and a relationship to the decay found in many cities and landscapes today. This paper followed a study of the actor network theory from Bruno Latour to Michel Serres. Of interest are the networks that we are engaged in with students and how we encourage them to see the world as designers. ■



MAKING A POINT

A Neighbourhood in the City

Dr. Richard Milgrom
Professor Anna Thurmayr
Professor Jean Trottier

Landscape + Urbanism Option Undergraduate Studio
Studio 4 EVLU 3008

Landscape Architecture Pre-Masters Studio
Studio 2 LARC 6170

This studio revisited the built urban environment based on anticipated or desired changes in community values. Through speculative design we considered how spatial practices might change, and be changed by, the urban form, infrastructure (physical and social) and networks (social, political, economic and ecological) that support everyday life.

The primary focus of this studio was the design of the public realm; the design of urban space rather than the making of objects in space. It is the interrelationships of physical structures, social uses and cultural meanings that determine the quality of the urban realm. In this investigation we sought to create a city whose networks and infrastructures support diversity (of populations and functions), social justice (accessibility for all), and sustainability (of ecological and social systems).

The location chosen for our investigations was Point Douglas, a peninsula that is defined on three sides by the Red River. On the northern edge of Winnipeg's Downtown, it is a challenging site, bisected by the main CPR rail line and the elevated Disraeli Freeway. It is also a "brownfield" site, historically the location of industries that relied on the rail and the river for transportation. But Point Douglas' proximity to the Central Business District and the Exchange District, and its location at the end of the redeveloped Waterfront Drive, suggest opportunities for a revived urban neighbourhood accommodating both the current population and residents new to Winnipeg's downtown and inner city. The City of Winnipeg is in the process of creating a secondary plan for South Point Douglas (on the south side of the CPR line) and it was the instructors' hope that student work would contribute to the discussion about the area's future.

Students worked in groups to develop plans for the neighbourhood, and individually on more detailed explorations of specific areas of the plan. Individual interventions were

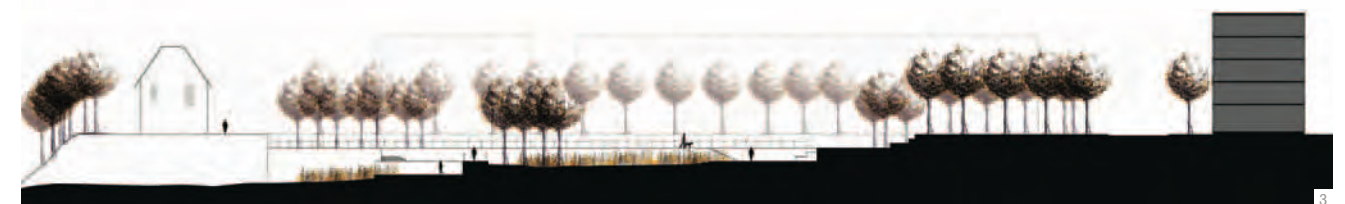
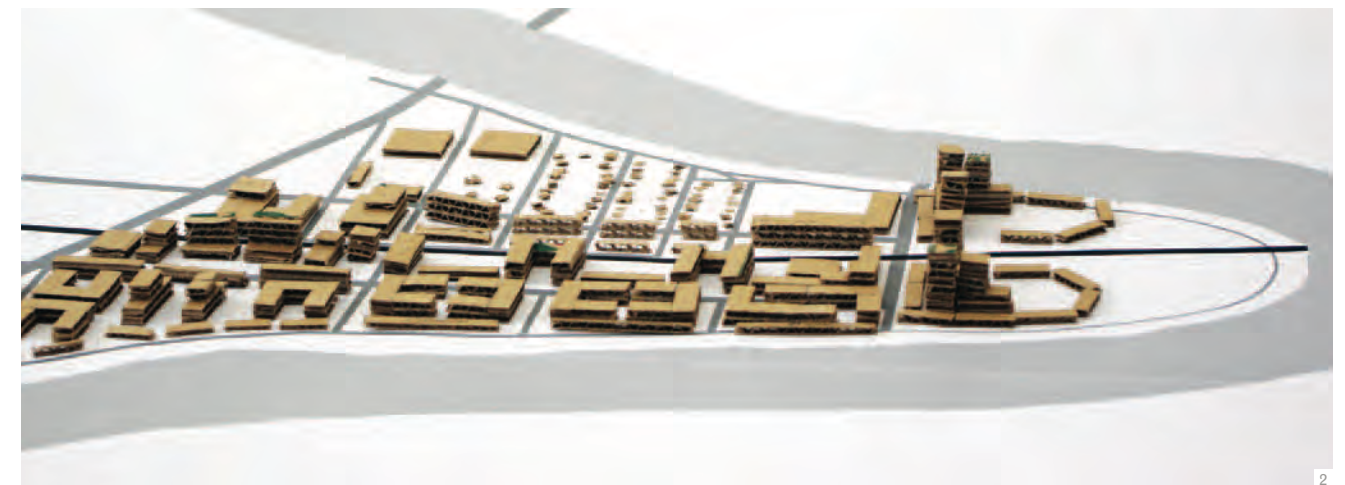
Students Lia Abolit, Reynaldo Alarcio, Marie Carey, Judith Cheung, Sarah Cloherty, Ryan Coates, James Dmytriw, Ming Eu, Sean Gallagher, Bernard Grafton, Vincent Hosein, Scott Irvine, Sarry Klein, Nazanin Koochesfahani, Curtis Krul, Blaise Lachiver, Taylor Larocque, Ju Lee, Marie Levesque, Kaleigh Lysenko, Stephanie McKichan, Sarah Mitchell, Adam Nolette, Lauren Pritchard, Justin Quigley, Leah Rampton, Andrew Schlukbier, Jassa Sidhu, Dillon Simms, Kellie Spence, Noman Syed, Sonikile Tembo, Michelle Tustin, Lindsey Weller, Megan Wilson, Justin Wolters, Rui Zhou

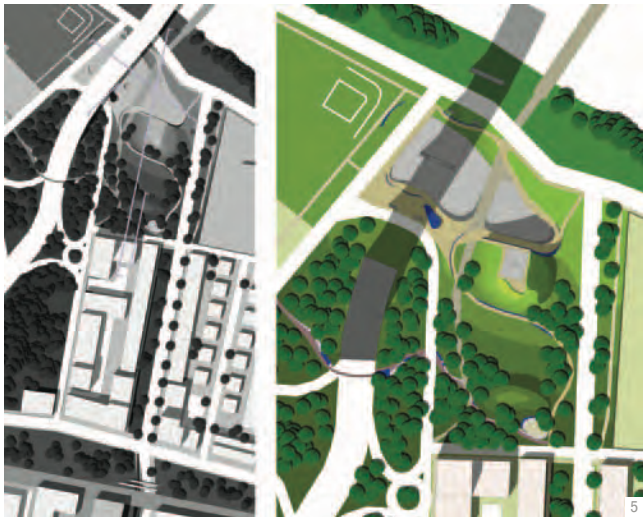
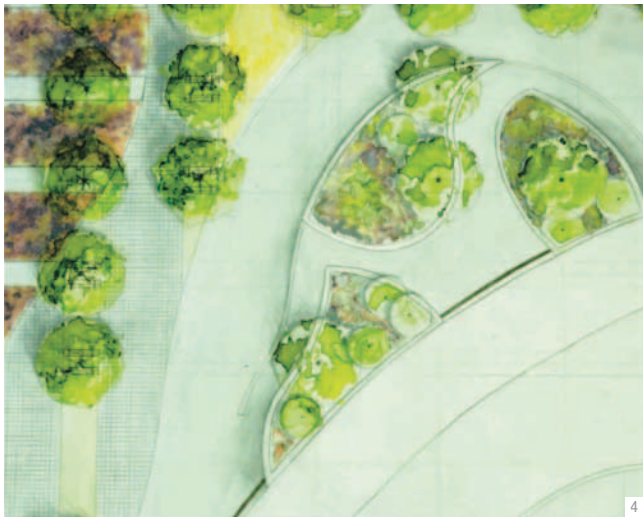
framed by the group neighbourhood plan, but the detailed explorations of the individuals also helped to refine each group's ideas for the neighbourhood, illustrating the interconnection of different scales of exploration.

Depending on individual interests, students explored the design of spaces ranging from residential precincts to commercial streets and from large public parks to intimate urban squares. They developed a sense of scale of urban spaces, of the relationship between population densities and the types of amenities that can be provided, and of how designed environment can relate to ecological systems. The introduction of digital drawing allowed students to explore a broad range of representational techniques. They were also required to develop their spatial ideas in three dimensions using "sketch" models.

Planners from the City of Winnipeg have suggested that some student work may be included on City websites in the future to help illustrate issues and possibilities for this neighbourhood. ►

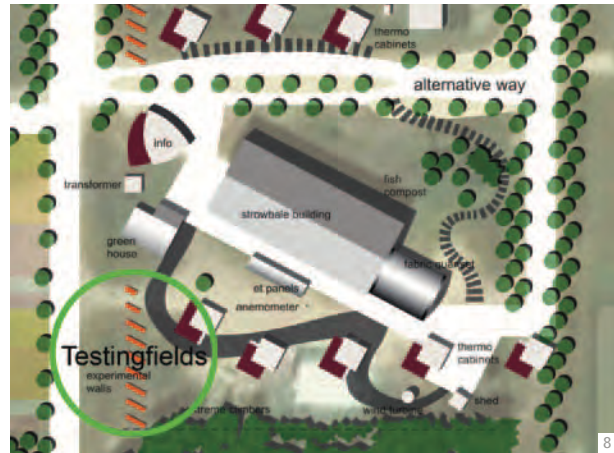
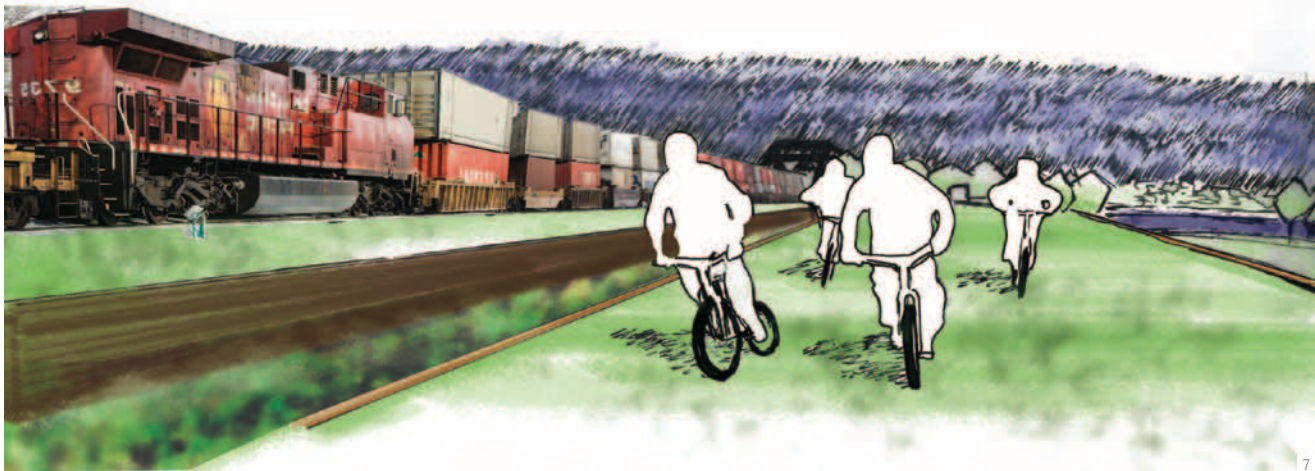
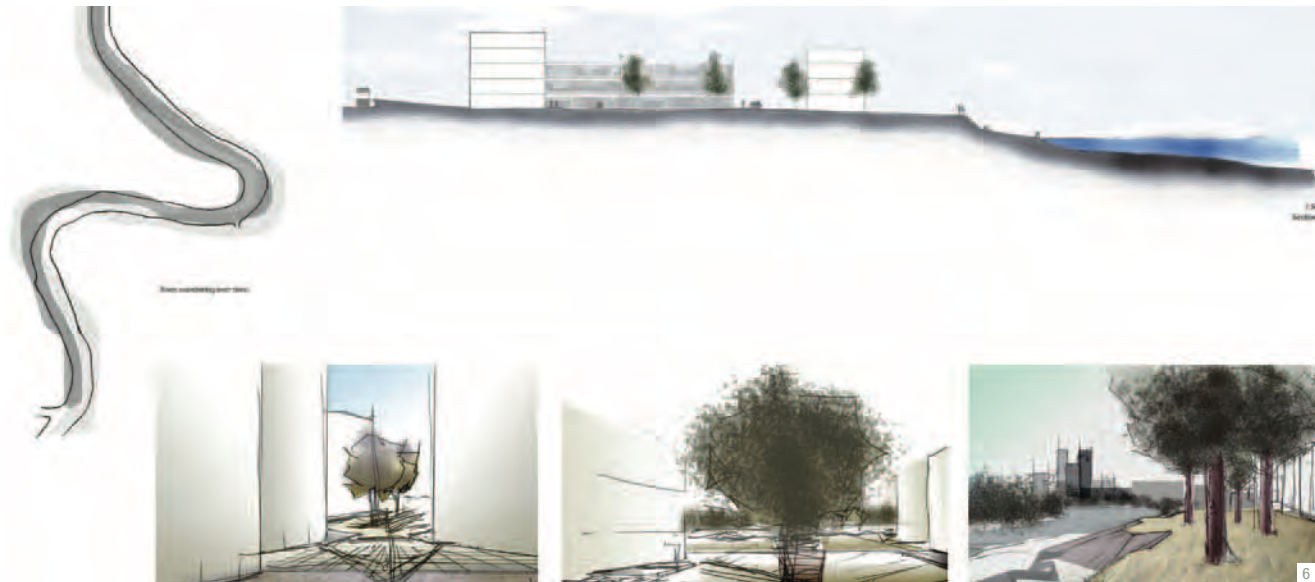
- 1 Kurtis Krul, Lia Abolit, Stephanie McKichan
- 2 Judith Cheung, Sarry Klein, Leah Rampton, Kaleigh Lysenko
- 3 Ryan Coates





- 4 Lindsey Weller
- 5 Megan Wilson
- 6 Kurtis Krul
- 7 Justin Wolters

8 Professor Thurmayer, Masterplan for University of Manitoba's Alternative Village by Anna Thurmayer



ANNA THURMAYER
Assistant Professor,
Department of Landscape Architecture

In May 2009, Professor Anna Thurmayer worked out a masterplan for University of Manitoba's Alternative Village including extension possibilities and phases of realization. Professor Thurmayer met Dr. Kris Dick, Tim Krahn and Dr. M.G. (Ron) Britton at the Alternative Building Design Day in September 2008. Their vision of integrating hands-on learning, research, testing, and community outreach within a "Unique Campus Village Setting" immediately inspired her to offer cooperation. The intention to establish smaller "learning pods" on site next to the existing Biosystems Engineering strawbale research facility was the starting point. The masterplan developed by Professor Thurmayer serves as a spring board for a most promising collaboration.

The Landscape Architecture Canada Foundation (LACF) funded project *Alternative Surface Consolidation in Northern Climates* (2010) is the first interdisciplinary project of Professor Thurmayer and Dr. Dick – groundbreaking concerning its constellation as a project of Landscape Architecture and Bio-Systems Engineering and significant for the University as a collaboration of Professors from the Faculties of Architecture and Engineering.

The aim of this research is to test economical and ecological construction methods in the cold prairie climate of Winnipeg. Contrary to the dominant methods of hard surfacing this project will explore techniques, which allow infiltration of precipitation. The research will initially focus on a technique known as the gravel lawn. In temperate climates gravel lawn is suitable for parking areas and is often used for emergency access routes. Based on the comprehensive research the goal of the project is to provide successful construction recommendations and to promote alternatives through publication of the research results.

JEAN TROTTIER
Assistant Professor,
Department of Landscape Architecture

Professor Trottier has ongoing research interests in design pedagogy and urban design. He also maintains an active practice in community development.

The ability to reflect on one's problem-solving process is a cornerstone of contemporary design pedagogy. Yet students and professional designers are often at a loss to explain how they navigate the various methods and strategies leading to a particular proposition. Professor Trottier developed a methodological framework to overcome this limitation. The framework allows the identification of personal methodological patterns as well as comparison with peers. In addition, it provides insights on related pedagogical concerns such as the impact of technology on design thinking. Following its implementation by both Canadian and American instructors during the academic year 2009-2010 Professor Trottier is currently exploring ways to improve the effectiveness and conviviality of the framework, notably by allowing an on-line, real-time recording of the design process.

Professor Trottier's second area of research explores the conceptual and methodological premises underlying the sampling, indexing, and retrieval of urban design inventories for the purpose of design education and practice. This work is conducted in part through Professor Trottier's participation in the newly-constituted Council for Canadian Urbanism.

Lastly, Professor Trottier continues to provide consultancy services to non-profit organizations, most notably in the planning and development of recreational infrastructure in the Town of Minnedosa and in the restoration of Enderton's Park in Winnipeg.

Professor Milgrom's research is located with his studio on page 116. ■

LEBE WOHL

SUGAR BEE(T) FACTORY WINNIPEG

Professor Dietmar Straub
Dr. Karen Wilson Baptist
Aileen Zubriski, Teaching Assistant

Landscape + Urbanism Option Undergraduate Studio
Studio 5 EVLU 4012

Students Nicholas Alexiuk, Josè Castillo-Pilcol, Lisa Ewasko, Anita Green, Tove Hall, Kevin Handkamer, Michael Henoch, Michelle Ho, Caitlin Kotak, Tayler Labelle, Logan Littlefield, Shannon Loewen, Christopher Lofto, Carly Moore, Patrick Oystryk, Mackenzie Page, Meaghan Pauls, Kristen Struthers, Kristen Trafiak, Amanda Usick, Travis Weisgerber, Amy Whitmore, Trent Workman

PROFESSOR STRAUB...

*"One should always say what one sees.
And above all – and this is even more difficult
– one should always see what one sees"*

[Le Corbusier]

The studio project focused on ways to merge landscape planning, landscape design, urban development and post-industrial aesthetics.

THE PLACE

The Sugar Beet Factory is located in the southern part of Winnipeg. Chevrier Boulevard and Bishop Grandin Boulevard form the northern and southern borderlines of the site in a small scale, while Pembina Highway and Waverley Street mark the boundaries to the east and west in a larger context.

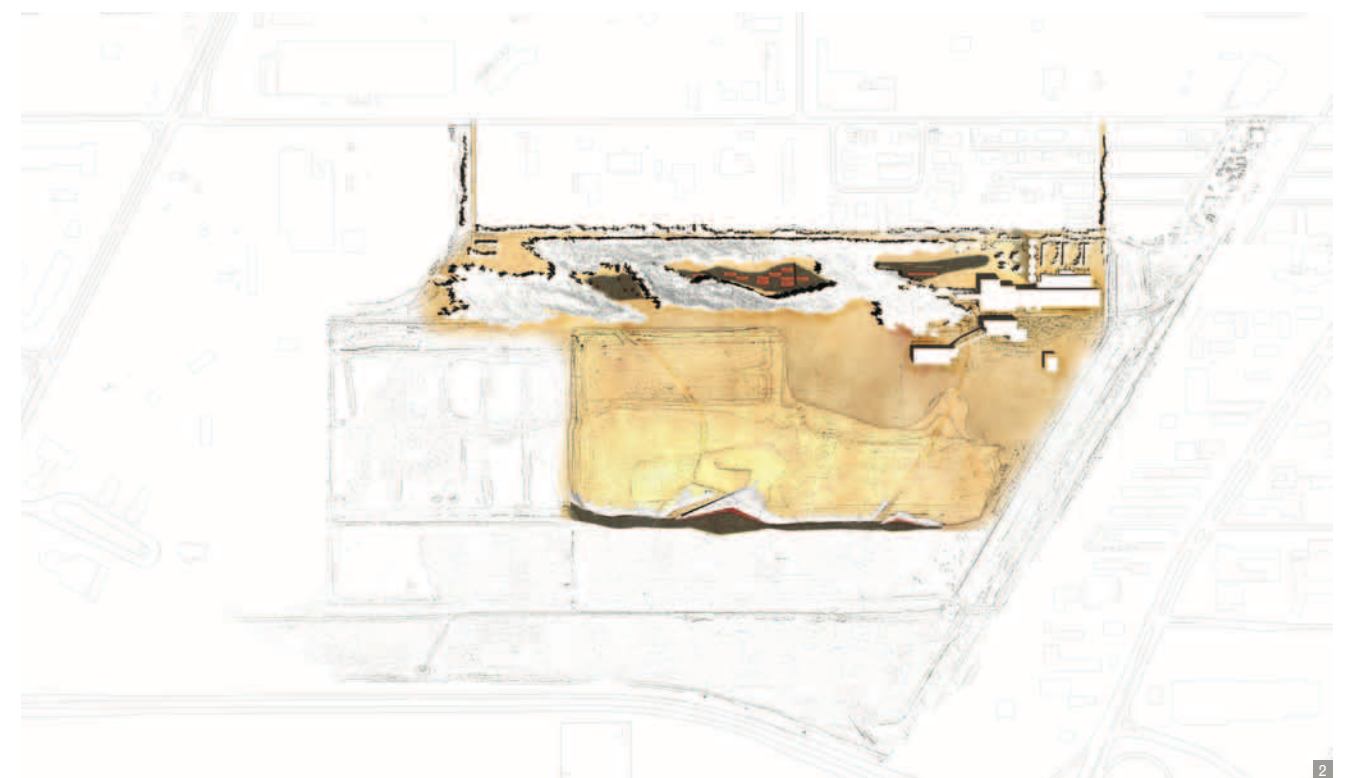
THE SITE

The project is situated on a post-industrial site and we were dealing with all the leftovers and excrements from the past. There are a lot of unexpected ingredients. That was what we knew at the beginning and that was what we had to uncover.

To work with these exceptional conditions and to translate these into ideas and concepts was the big opportunity of this Sugar Beet Factory site. The harvest of invisible aspects wetted one's appetite. A controlled use of these hidden "qualities" can lead to something unique, something you can only do here with all these existing conditions. We tried to find the potential embodied in the leftover landscape, its industrial pollution, historical traces and ruins.



1



2

THE ASSIGNMENT: DESIGN A CEMETERY

The landscape does not have a brand new theory imposed upon it, the special effect may instead be found in a new combination of elements. A fresh interpretation of familiar themes and programs may turn out to be as effective as the novelty of the seemingly "Never-Seen-Before".

One of the trickiest tasks in this context is to cultivate the large-scale terrain while inventing the 'rules of engagement' or program for this cultivation, and then to transform this into a landscape design. Appealing pictures of the future should be developed, which can subsequently harmonize with both the "death's life" and the rhythm of the adjacent city. We stand before a terrain that is left marvellously open for our own imagination with just a few functional constraints; this could result new visions for possible urbanisms!

1 Kristen Trafiak and Trent Workman, *Place for Death Place for Life*, perspective view "The Cemetery"
"We designed a simple concept for the Sugar Beet site composed of two elements: The Grove and The Cliff. This concept was centred around using the silos as a landmark and anchor for our grove and exposing the 7m high mound of pulverized limestone left on the site as a by-product of its former industrial use."

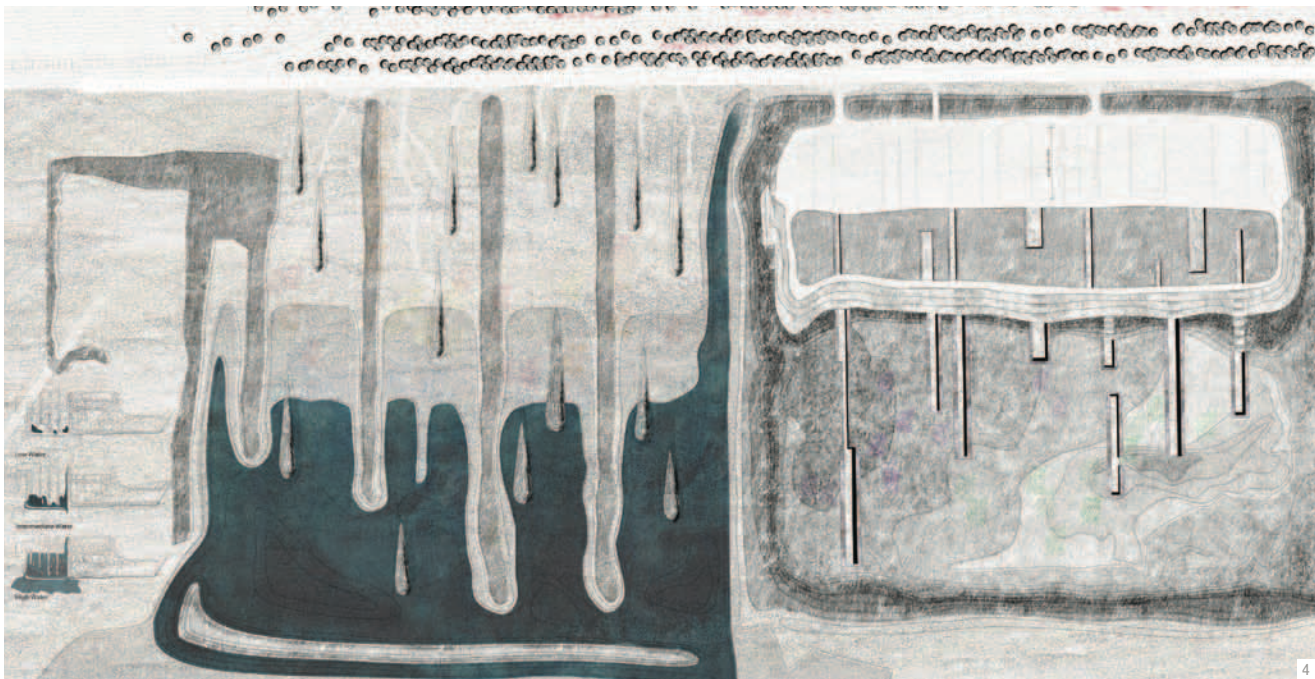
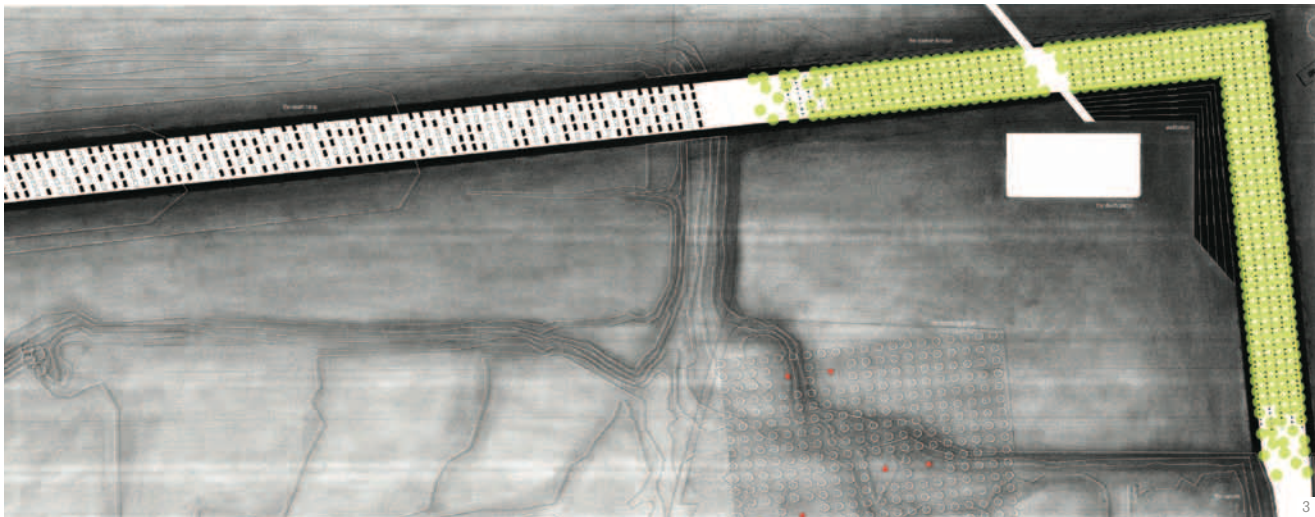
2 Kristen Trafiak and Trent Workman, *Place for Death Place for Life*, plan 1:2500

DR. WILSON BAPTIST...

"Yet unless planners, architects and landscape designers take seriously the issue of how to create new kinds of cemeteries within the weave of the modern urban fabric, there is real danger of creating cities without memory, cities in denial of death and humanity."

[Worpole, K., (2003). Last Landscapes: The Architecture of the Cemetery in the West. London: Reaktion Books, p.31]

In the past the dead were incorporated into the living city. Cemeteries, the traditional repository for the dead, provided urban dwellers with a landscape for ritual, mourning, and celebration. Moreover, with carefully laid out gardens, carriage paths and picnic grounds, cemeteries were arguably the first urban parks. The western trend towards burial in perpetuity means that once filled with the dead, cemeteries rarely cultivate new constituents, and are seemingly abandoned by all but tourists and vandals. As the sprawling prairie city migrates from centre to edge, the growing metropolis subsumes forsaken burial grounds. New cemeteries emerge on the periphery, accessible only by motor vehicle and excised from everyday life. ►



- 3 Nick Alexiuk and Jose Castillo-Pilcol, *[frame]*
 "[frame as...] The fire is and interruption in the landscape as death is in life. It is a catastrophic event which allows for new growth, for new blood. The fire, then, is a spectacle which is encouraged by the insertion of lightning rods into a planted grove of of trembling aspen. Thus the fram is a staging area for an event that cannot be anticipated."
- 4 Michelle Ho and Kristen Struthers, *Two Gardens and a Park*, plan view
 "Our intention is to create two gardens and a linear park, on the northwest portion of the former Manitoba Sugar Company site. The remainder of the site is to be undisturbed, continuing with the current processes at play. The two gardens are designated for the dead, inherently bound by the existing topographical and elemental conditions, presenting themselves as distinct spaces in the landscape."
- 5 Logan Littlefield and Meaghan Pauls, *Death a[BRIDGE]d*, plan view
 "The Bridge marks the space for death. It acts as the connection of life to death within the park and its connections to the city. The Bridge acts as a terminal of interchange between those activities connected with everyday life and those associated with death."
- 6 Dr. Wilson Baptist
- 7 Dr. Wilson Baptist

Like the cemetery, the factory was also a vital component of urban life, providing gainful employment and fiscal dignity for city residents. The functional requirements for factories, the massive water and power infrastructures, the transportation networks for the movement of raw and manufactured goods, and the undesirable by-products of industry – waste materials, air, soil and sound pollutants - meant that these industrial landscapes were best situated on the urban edge. As manufacturers sought out cheaper sources of labour, large industrial estates became deserted, jobs were lost, and the neighbourhoods where factory workers once thrived fell into decline. Unable to accommodate the tremendous costs of refurbishing these often profoundly tainted sites, new suburbs and strip malls grow around the abandoned factory, while wild plants and animals colonize the post-industrial voids.

One such place exists in Fort Garry - the Manitoba Sugar Beet Factory. Its massive concrete storage silos are visible to commuters en-route to the south end of the city, but the landscape once harnessed to industrial processes remains hidden from the surrounding city. Here from the ashes of this derelict site arises a revolutionary vision for a contemporary cemetery embedded within an evolving urban condition.



KAREN WILSON BAPTIST
 Assistant Professor,
 Department of Landscape Architecture

Dr. Wilson Baptist's recently completed dissertation focused on the relationship between death, grief, and landscape in memorial settings. The emerging trend of the roadside memorial forms the heart of the inquiry, as spontaneous memorials exist as the smallest scale commemorative gesture in the ordinary landscape. Methodologically grounded in the hermeneutic phenomenological approach of Dr. Max van Manen, concepts emerging from this research align with existential lifeworld themes of spatiality, corporeality, temporality, and relationality. These in turn evolve into a series of experiential strategies of utility to landscape architects interested in expressing the lived experience of grief, death, and landscape in commemorative sites.

Professor Straub's research is located with his studio on pages 120-121. ■



EMERGENT FUTURES

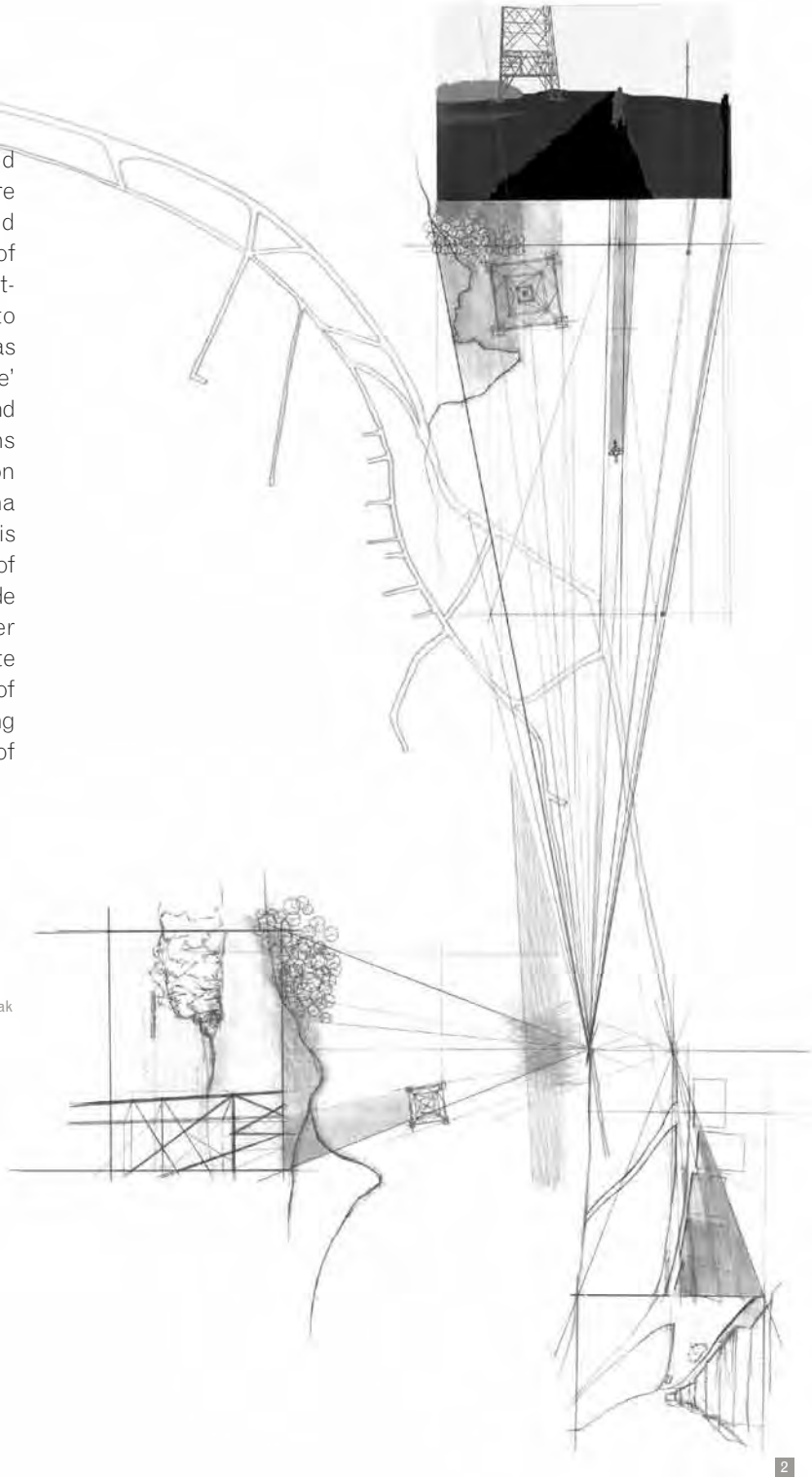
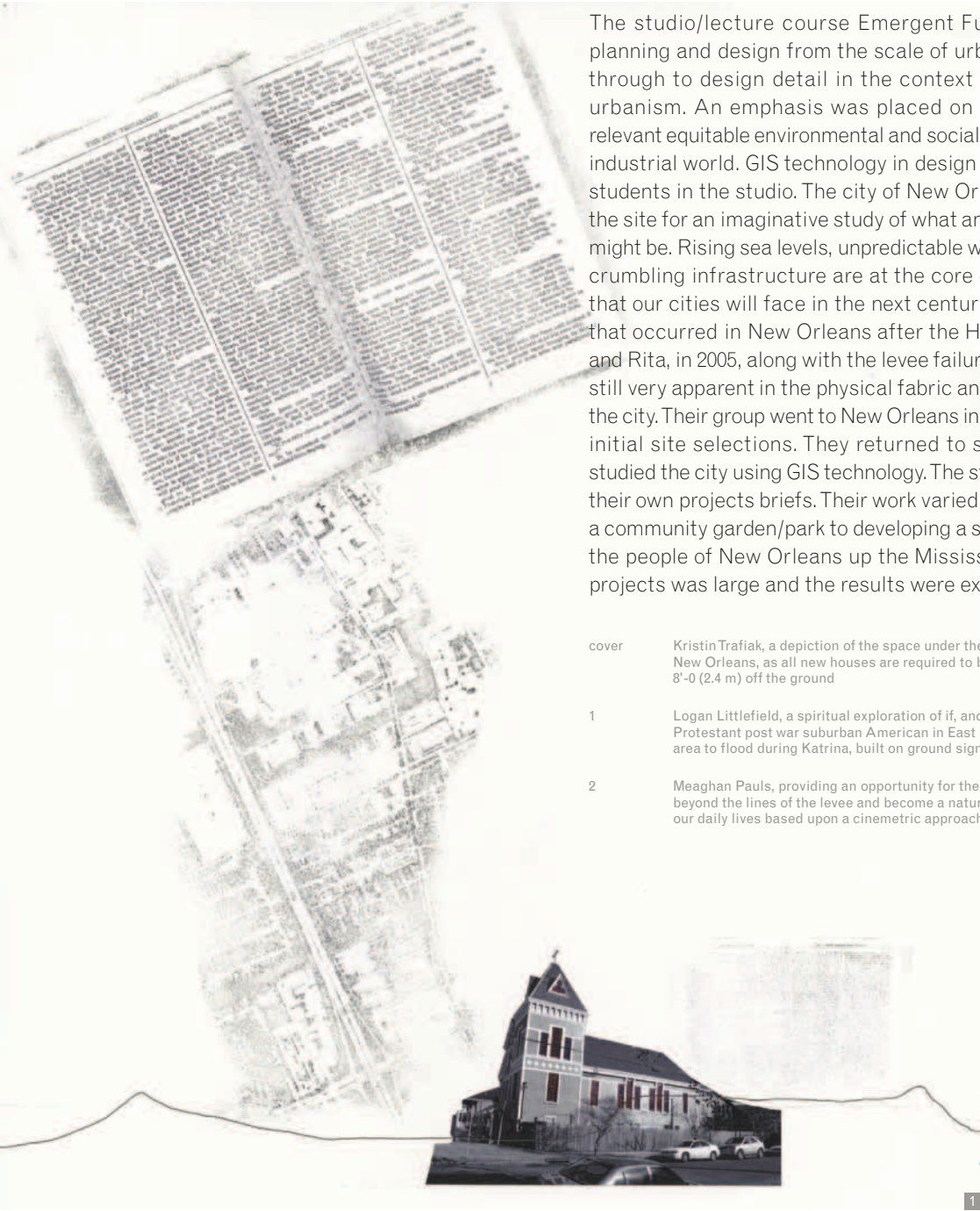
Dr. Sheri Blake
Dr. Marcella Eaton
Professor David Lucas

Landscape + Urbanism Option Undergraduate Studio
Studio 6 EVLU 4014

Students Nicholas Alexiuk, José Castillo-Pilcol, Dustin Dilts, Lisa Ewasko, Anita Green, Tove Hall, Kevin Handkamer, Michael Henocho, Michelle Ho, Caitlin Kotak, Tayler Labelle, Logan Littlefield, Shannon Loewen, Christopher Lofto, Carly Moore, Patrick Oystryk, Mackenzie Page, Meaghan Pauls, Kristen Struthers, Kristen Trafiak, Amanda Usick, Travis Weisgerber, Amy Whitmore, Trent Workman,

The studio/lecture course Emergent Futures integrated planning and design from the scale of urban infrastructure through to design detail in the context of landscape and urbanism. An emphasis was placed on the challenges of relevant equitable environmental and social design in the post-industrial world. GIS technology in design was introduced to students in the studio. The city of New Orleans was used as the site for an imaginative study of what an 'emergent future' might be. Rising sea levels, unpredictable weather events, and crumbling infrastructure are at the core of many problems that our cities will face in the next century. The devastation that occurred in New Orleans after the Hurricanes Katrina and Rita, in 2005, along with the levee failures and breaches is still very apparent in the physical fabric and infrastructure of the city. Their group went to New Orleans in January and made initial site selections. They returned to studio and further studied the city using GIS technology. The students then wrote their own projects briefs. Their work varied from the design of a community garden/park to developing a strategy for moving the people of New Orleans up the Mississippi. The range of projects was large and the results were excellent.

- cover
- Kristin Trafiak, a depiction of the space under the new houses in New Orleans, as all new houses are required to be built approximately 8'-0" (2.4 m) off the ground
- 1
- Logan Littlefield, a spiritual exploration of if, and how, we should rebuild Protestant post war suburban American in East New Orleans, the first area to flood during Katrina, built on ground significantly below sea level
- 2
- Meaghan Pauls, providing an opportunity for the Mississippi River to break beyond the lines of the levee and become a natural landscape feature of our daily lives based upon a cinemetric approach



DR. SHERI BLAKE
Professor, Department of City Planning

Dr. Sheri Blake co-produced the feature length documentary film, *The Scars of Mercury*, with Tadashi Orui (Director) and Thor Aitkenhead (Winnipeg: Sou International Ltd., 2009, 90 mins). The film explores how processes of educational, economic and environmental racism have negatively impacted the Indigenous way of life, with a focus on two First Nations communities in northwestern Ontario, Asubpeeschoseewagong Netum Anishinaabek (Grassy Narrows First Nation) and Wabeseemoong (Whitedog Independent Nations). Selected for screening at the *Planet in Focus Environmental International Film & Video Festival* (Toronto) in October 2009, it was re-screened as part of their *Mixed Greens* series in April 2010. It has also been screened in Winnipeg, Kitchener-Waterloo, Kenora, and Vancouver. A Japanese version is currently in post-production. Further information is available at: scarsofmercury.com. Blake is continuing work on two other film projects, also in post-production. Both projects address processes of community engagement in the fields of planning and design.

Blake's chapter, "Participatory Design and Howard Roark: The Story of the Detroit Collaborative Design Centre," has been published in *Multimedia Explorations in Urban Policy and Planning: Beyond the Flatlands*, edited by L. Sandercock and G. Attili (New York: Springer International, Urban and Landscape Perspectives Series, 2010). A book chapter on the history of community design centers is in press, to be published by Princeton Architectural Press.

Blake received the Art City Star Award 2009, with Tadashi Orui, for various support provided to the community-based non-profit arts organization since its inception in 1998. Blake received a *Fulbright Canada Eco-Leadership Program* grant (2010) of \$3,000 for the *Colour West Broadway Green* project, in support of Art City's art/garden project in Summer 2010. Jacob Edenloff, a City Planning graduate student, is providing support to this project as part of his Major Degree Project (MDP).

Dr. Eaton's research is located with her studio on pages 100-101.

Professor Lucas' research is located with his studio on pages 112-113. ■

STUDIO ONE

Professor David Owen Lucas

Landscape Architecture Pre-Masters Studio
Studio 1 LARC 6160

Studio One is an introduction to the language, principles, thought processes, and especially, the study and practice of design, drawing, spatial perception and communication.

Students from many different undergraduate degrees, often with no drawing or design background, are accepted into the Pre-Masters year and undergo an intensive 13-week introduction to the concepts of thinking, experiencing and visually communicating their engagement as landscape designers.

Students explore and discover aspects of space and spatial thinking, consciousness of spatial progression and explorations of the horizon and its implications. Along with perspective understanding in drafting and drawing studies students engage in thinking/drawing the multi-faceted view of the compound eye; thinking about differing spatial visual and conceptual realities.



Students Marie E. Levesque, Sarah Mitchell, Leah Rampton, Kellie Spence and Noman Syed

The Design Studio is comprised of many projects investigating and understanding design thinking through categories, such as:

- Geometry, numbers, proportion, scale and grid systems
- Design constituencies, their definitions and visual representation
- Body and space
- Landscape language and perception
- Observational and "guerilla" (extremely fast-paced one minute or less) drawing
- Spatial memory and recording
- Drafting by hand and eye
- Horizon and its meaning
- Archetypes
- Spatial distinctions
- Model-making
- Design process and evolution
- Thinking with drawing

Students are encouraged to develop an intimate acquaintance with the earth before proceeding to work with it in a meaningful and respectful way.

The Communication course, LARC 6150, is linked to the Design Studio and also taught also by Professor Lucas. This establishes a fast link to design/drawing thinking so essential to the design process.

Computers as eschewed in this term and the concentration of skills is on hand drafting and hand drawing. Graphic layout exercises accompany the design studio in which the infamous "Pinky Plates" known to generations of earlier students in the Faculty of Architecture, are used as a vehicle to demonstrate and understand graphic presentation and layout as well as emphasizing excellence in spelling and hand lettering.

Students in the LARC Studio 1 also participate in the mandatory pre-term Drawing Workshop also taught by Professor Lucas.

The Pre-Master students are integrated in the Drawing Workshop with the Landscape + Urbanism Design Studio 3 students who are being prepared for a trip to Europe immediately following the workshop.

In 2009, three of five Pre-Masters students and thirty-six Landscape + Urbanism Studio 3 students along with Professor Lucas and Drs. Eaton, Perron and Van Vliet, attended the conference of the European Council of Landscape Architecture Schools (ECLAS) in Genoa, Italy. Exploration and studies were conducted in Paris, Amsterdam, Utrecht, Bordeaux and Genoa.

Pre-Master Landscape Architecture students who did not attend the Europe studies were given assignments compatible with their colleagues but using some precincts of Winnipeg to pursue the same objectives as those on the trip.

DAVID OWEN LUCAS Assistant Professor, Department of Landscape Architecture

"For me, it's about the whole environment – pure prairie, and how I perceive the world and our particular horizon. We live on flat ground. We all share that same horizon."

In March 2010, Professor Lucas opened a Solo Exhibition of his paintings of Brandon Manitoba at the Art Gallery of Southwestern Manitoba in Brandon. Titled Concinnitas – A Look into Brandon, the show was comprised of eight large-scale paintings made over the last two years.

Professor Lucas is in search of the incipient archaeology of the city – the urban underbelly. He looks for the magic of the urban spatial experience – the theatre of the built form. The architecture is 'the set' which frames, conducts and contributes towards the drama of the performance and its evolving, morphing, physical manifestation. He is intensely interested in the perspectival and hyperbolic experience of space and the effect of the presence and power of the horizon line. It has a minimal/maximal ability to define and separate space and time. He responds to 'pure and/or original landscape' made manifest with human intervention. Professor Lucas works with the combination of overpowering landscape and the human mark-maker who scales the extent of their actions with their built form.

"His compositions are filled with strong rhythms and repeating counterpoints. The power of his brushwork in the later works magnify the syncopated rhythms. Geometry, present throughout, is superimposed with a new vigorous energy."

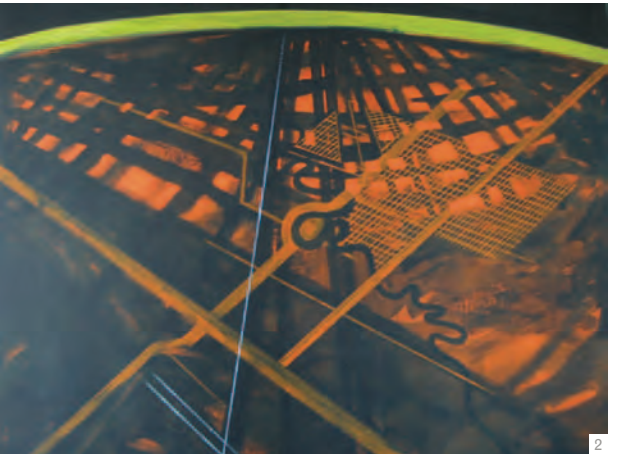
Through the fast pace of the one-week Drawing Workshop, Pre-Master students are introduced to basic drawing and representation concepts and attention is focused on developing a confidence to continue to explore drawing and expression of thinking through visual communication.

- 1 Noman Syed, charcoal garden drawing with light
- 2 Professor David Owen Lucas, Buenos Aires/Brandon at 35,467 Feet, acrylic on canvas, nine feet by ten feet, 2010

Built landscapes define us; specific buildings are the bones of a community. While architectural details are echoed world-wide, their articulation in each place characterizes the community values and development.

In Concinnitas Lucas draws together built and natural landmarks as the anatomy of Brandon. His work challenges viewers to ensure the roots of the past continue to live and to recognize the 'bones' of community as the future's skeleton. Laced with mystery and magic, these works celebrate Brandon's majesty and impell us to honour it. The work is about city/landscape experience with the human subject as viewer or interpreter but always implicit, never explicit. The paintings are backdrops that contain and conceal while also suggesting the look behind or inside—with intimations of the circus sideshow. 'Step right up and come inside!' The paintings are layers of time and experiences brought together in image semblances containing only selected essential defining characteristics—layering image and experience. Presence and memory link time and space."

(Quoted from exhibition brochure essay by Patricia E. Bovey) ■



RECOGNIZING THE PAST: EMBRACING THE FUTURE

Dr. Ian Wight
(with studio practitioner-mentor Marc Brown MCP,
District Planner, Community Planning Services, Beausejour,
Manitoba, Local Government)

City Planning Graduate Studio
Studio 2 CITY 7420

RM OF VICTORIA BEACH DEVELOPMENT PLAN RESEARCH

Planning for the Rural Municipality of Victoria Beach is currently guided by a 1969 Planning Scheme, in conjunction with the 1994 Provincial Land Use Policies regulation. Under the Province's latest Planning Act the municipality is required to have a Development Plan. This studio project featured research and design of a possible framework for undertaking such a planning effort.

The background research and framework development was undertaken as a Planning Design studio project by first-year city planning graduate students. The project involved collaboration between the University and the Beausejour office of Manitoba Local Government, and – by extension – the RM of Victoria Beach.

Conducted over the period from late January until mid-April 2010, the project included background research (based on the proposed Provincial Land Use Policies and consultation with relevant provincial department stakeholders), as well as in-depth characterization studies, with findings being the subject of a mid-February Interim Report. The project also included field-trips to Victoria Beach, exploratory correspondence with several key informants (all VB cottagers), a workshop with the RM Council, a focus group with representatives from several of the cottage areas, and in-depth interviews with a local business-person and a long-term homesteader. The outcomes of these engagements were integrated with the earlier research findings to inform the Development Plan Framework recommendations – the culmination of the studio work.

The project benefited greatly from contributions by many individuals knowledgeable about Victoria Beach and/or the wider provincial government context. The Framework was presented to the RM Council at its April 20, 2010 meeting. A resolution was passed to formally launch a Development Plan project.

Students Adam Cseke, Pamela Elias, Kimberly Farris, Michael Friesen, Erin Huck, Michael Lennon, Christel Lindgren, Christina Maes, Kyle McStravick, Carole O'Brien, Aaron Short, Fernando Velarde Trejo

Complete project documentation, including presentations and a poster summary, may be accessed at:
www.regionalplanning.ca follow the link to 'Victoria Beach'



1 Group photo of students, back row

2 Council meeting

SPACE, TIME AND CULTURE AT THE FORKS

Dr. Richard Milgrom
Dr. Ian Skelton

City Planning Graduate Studio
Studio 4 CITY 7440

Students Waleed Albakry, Vincent Barletta, Jacob Edenloff, Brock Feenstra, Andrei Friesen, Lacey Gaudet, Pawanpreet Gill, John-Paul Harris, Lauren Lange, Brodie Lister, Scott McCullough, Jeffrey Pratte, Elisabeth C. Saftiuk

Planning Design IV is the senior studio in the Master of City Planning program. Here, two students reflect on components of last year's course: a road trip focused on First Nations and urban Aboriginal development in Saskatchewan, and a consideration of Aboriginal and urban design issues in the context of The Forks.

URBAN DESIGN CONNECTIONS: MOVING BEYOND THE PURELY PHYSICAL

Urban design is concerned with the configuration of urban spaces, but also with the people who use these spaces and how they connect to their surroundings and to one another. However, as cities become increasingly diverse, it becomes more challenging for planners and designers to plan for spaces that accurately foster these connections.

In October 2009, fifteen students and two professors from the Department of City Planning at the University of Manitoba embarked on a five-day excursion to Saskatchewan. The purpose of the trip was to witness first-hand the relationship between urban Aboriginals and First Nations communities and their urban centres. We wanted to see how these communities engage with the cities and how the cities are currently addressing the needs of the communities.

We visited Fort Qu'appelle, Regina, Saskatoon and Muskeg Lake Cree Nation Reserve. Over the course of their trip, we were exposed to various different examples of urban Aboriginal and First Nations' facilities and services. Everyone met along the way was extremely generous, informative and forthright.

In Fort Qu'appelle, we were invited into the All Nations' Healing Hospital, with its holistic, integrated approach to health care delivery. This facility offers patients traditional Aboriginal medicines and healing procedures alongside Western medicines and treatments.

In Regina, we visited the First Nations University of Canada and The Gathering Place, a non-profit service provider assisting urban First Nations individuals with services such as child care, employment opportunities, urban integration and food security, just to name a few.

Our group of students and professors ventured to Saskatoon, where we were introduced to the Executive Director of Quint Housing, a non-profit affordable housing provider in downtown Saskatchewan. We also spoke with planners from the City of Saskatoon and urban members of the Muskeg Lake Cree Nation. Both the planners and the Muskeg Lake Cree Nation reps spoke very highly and positively of their successful experiences with Treaty Land Entitlement Agreements and Urban Reserve Economic Development.

The intent of this trip was to expose the students to a variety of facilities, services and methods for strengthening urban Aboriginal and First Nations connections to the urban environment through cultural design and programming. Overall, it appears as though Saskatchewan cities and the Aboriginal and First Nations communities living within them are working together effectively to strengthen cultural, social, economic and environmental connections between the communities and the urban realm.

Students were exposed to several precedents and principles in the emergent area of indigenous planning during their travels, many of which could be potentially incorporated into future plans for creating and enhancing Aboriginal and First Nations cultural connections in Winnipeg and other Manitoban cities.

Lauren Lange

URBAN DESIGN AT THE FORKS

The Forks holds a special place as the heart of Winnipeg. Since the initial adaptive reuse of the rail yards twenty years ago, development of the area has continued unabated, including the Canadian Museum for Human Rights currently under construction. Students from the Master City Planning ►

Program at the University of Manitoba examined The Forks as a site for continued future development. As a studio project, this study was an opportunity to gain an understanding of the site and its key elements from a design and planning perspective.

Any development has the potential for being contentious. City planning and urban design are areas of study that can inform development decisions. At The Forks, suggestions for development have included extending greenspaces, additions to public facilities, residential infill to provide a permanent population for the area, expanded shopping areas, and more parking. Engaging the Aboriginal and historical components of

the site was an additional important criterion when examining development potentials. The studio group participated in a cross-cultural learning experience introducing Aboriginal cultures, history, governance and contemporary policy issues as they relate to planning and design. Responding to these diverse demands through urban design became the project objective for the students.

The project proceeded from an in-depth site analysis revealing opportunities and challenges at The Forks, to a study of precedent developments with similar issues, to the cross-cultural learning experiences, through to a multi-stage urban design intervention. Three proposals were envisioned, each

examining a different context: The Forks as a Neighbourhood, The Forks for Winnipeg and The Forks for Tourists. Each scale required a focus on different site elements and encouraged the use of diverse policy and design tools; yet, similarities and common strategies emerged. Improving physical and visual connections between The Forks and the rest of the city was a paramount concern for all proposals. Infill development, including residential, was favoured for surface parking lots at the site and surrounding areas, but additional parking structures were recommended to maintain the overall number of parking spots. Every proposal recognized opportunities to expand Aboriginal-focused programming, services, and spaces at The Forks. Consensus emerged for active

transportation as a means for The Forks to realize "Target Zero", its environmental sustainability objective.

Currently, The Forks is the most popular tourist spot in Manitoba, with over 4 million visits annually. Continued development at the site will only increase this number and demands on the site. Only through careful planning, design, and co-operation, will The Forks maintain a balance between its roles as a commercial, tourist and cultural destination at the heart of the city.

Scott McCullough

DR. RICHARD MILGROM Head and Associate Professor, Department of City Planning



TOWARDS AGE-FRIENDLY COMMUNITIES

Since 2008, Dr. Richard Milgrom has been participating in the Age-Friendly Communities – Active Aging Alliance as a researcher and as a project steering committee member. This is a 5-year, \$1 million, SSHRC-funded Community University Research Alliance (CURA), that is based in the University of Manitoba's Centre on Aging, under the direction of Dr. Verena Menac. The project involves faculty from across the university as well as more than a dozen community partner organizations.

The CURA aims to make cities and towns better places in which to grow old. In concert with the Province's Age-friendly Manitoba initiative, more than 70 municipalities, including the City of Winnipeg, are now participating. The focus of the work Dr. Milgrom has been undertaking examined planning processes and how they have (or have not) taken aging into account, as well as the challenges and opportunities that have emerged for older adults in the built environment.

Dr. Milgrom's recent work has addressed impediments to the production of age-friendly environments in Winnipeg. This includes those that are rooted in current

planning practices – and specifically who is consulted in the preparation of plans – and those that are manifestations of historic urban development patterns – most specifically that of car-oriented sprawl in and around the city.

Graduate students who have contributed to this work include Becky Raddatz and Waleed Albakry. Raddatz's practicum research explored questions of why organizations that serve older adults are not consulted in planning processes, work that revealed that these organizations are not generally recognized by municipal planners, but that senior's organizations also need to improve their understanding of the importance of planning and the built environment in ensuring independent living as long as possible. Albakry, and recent graduate Matt Glavin, have been working with Geographical Information Systems (GIS) to illustrate the social impacts of sprawling development patterns, preparing maps and analysis that illustrate, for example, how walking distances to urban amenities have increased over the last fifty years.

Dr. Milgrom's work in the near future is going to move towards visualizing how built environments might be modified to better accommodate active aging. The studio that he will lead in the Fall of 2010, with funding from the CURA, will examine existing situations in urban, suburban and rural communities and, in consultation with local organizations, will develop and illustrate planning and design ideas to make appropriate improvements. The results will be made available to the local groups to assist with their advocacy work. They will also be presented on a website providing examples that can be used by groups in other places.

DR. IAN SKELTON Professor, Department of City Planning

STREET HEALTH PROJECT

Over the next 10 months The Main Street Project, a homeless shelter in Winnipeg, will undertake research to document the demographic and health status of homeless people in the city. The study team connects with the Department of City Planning, involving M2 student Christina Maes, recent graduate Suzanne Gessler and Dr. Ian Skelton.

Currently there is a lack of information on the health status of people who are homeless in Winnipeg and community organizations tend to rely on anecdotal evidence or research from other jurisdictions to develop policies and programs. The research was recommended for funding by the Winnipeg Homelessness Partnering Strategy Community Advisory Board. It is envisioned that the final report will guide The Main Street Project's organizational strategy and inform other organizations and policy makers serving the homeless population in Winnipeg.

The project replicates Street Health studies undertaken in Toronto and Halifax where the reports have been highly regarded. Over 300 individuals will be surveyed regarding their health and wellbeing. 'Health' is being used broadly in the research and includes shelter, safety, income, food security, as well as mental and physical health.

The advisory board for the research includes two people with lived experiences of homelessness who provide insights into issues for the Winnipeg population. They will help to guide the direction of the project. The advisory board has revised the survey to fit the Winnipeg context. Key to this was the addition of a section on the experiences of urban Aboriginal peoples, who are overrepresented among the homeless population throughout Canada. It is estimated that between 70-90% of the homeless population of Winnipeg is Aboriginal.

Unique to the Winnipeg Street Health Project will be the addition of digital storytelling by a group of Aboriginal women experiencing homelessness. Until recently there has been very

little research with women who are homeless, though they have different experiences and needs than men.

There are plans to release the final report in Spring 2011.

"I WANT TO SEE THESE WORDS TURNED INTO ACTION": Neoliberalism and urban housing for elderly people of Aboriginal origin

Elderly migrants to cities in Canada fall through the cracks of existing housing and service provision infrastructures. Many face poverty, racism and numerous other hardships, and live in substandard housing situations. Little attention has been given to the processes of their migration, to their housing situations or to their needs in the city. Consequently, the Manitoba Research Alliance commissioned Dr. Ian Skelton to undertake work in this area.

A research team involving City Planning student Lauren Lange and a community partner, the Aboriginal Senior Resource Centre (ASRC), has recently completed an initial study. During the research process they sought advice and understanding in sessions with Elders in Winnipeg, undertook interviews with key informants across the country, and held focus groups with elderly Aboriginal people.

The project confirms that the vast literatures on housing for the elderly and on migration are largely silent on housing for the urban Aboriginal elderly. There is an awareness of the problem from coast-to-coast, yet few programs and scant resources are dedicated to it. The quotation in the title reflects the frustration of one research participant, as in the current policy climate authorities shrink budgets and shirk responsibility.

ASRC stands out as a useful model of integrated residential and support services and the study will hopefully enable them to strengthen their programming and resource base.

An article on the project was published in the Summer 2010 issue of Canadian Journal of Urban Research. ■

RESEARCH

In the previous pages, faculty members' research profiles were included with their studio article. The following are research profiles of Professors in the Departments of City Planning and Landscape Architecture who did not teach a studio during the 2009-2010 academic year but were teaching other classes or on sabbatical.



DR. RAE BRIDGMAN Professor, Department of City Planning

*Living in a city, one finds oneself
unconsciously slipping into magical habits of mind. ¹*

Rae Bridgman's illustrated fantasy-adventure MiddleGate Books for children have been receiving acclaim at home and abroad. Professor Bridgman has recently released a virtual literary tour of the REAL Winnipeg and Manitoba places inspiring the MAGICAL places of MiddleGate.² Her books played a small part in helping save Winnipeg's historic Kelly House at 88 Adelaide, which was threatened with demolition – the building is *The Portal to MiddleGate* in Bridgman's books.

After three research trips to Iceland, Professor Bridgman has almost completed the next and fourth book in the series – *Kingdom of Trolls*.

A sneak peak...

The now-news from MiddleGate. Looks like the prize trip to Iceland is cancelled, Wil's old friend Mr. Bertram lands in jail, things are up in the air at Auntie Vi's Fortune-Telling, Sophie and Wil have exams to study for, Aunt Rue doesn't get the new job at the Secretariat after all, their neighbour Mrs. Oleander falls deathly ill – what a mess. Wil and Sophie have their hands full.

The Serpent's Spell (2006), published in French as *Le sortilège du serpent* (2007), was a finalist for the McNally Robinson Book for Young People Award. *Amber Ambrosia* came out in 2007, and *Fish & Sphinx* (2008) garnered an honourable mention from the Speculative Literature Foundation. Reviews of the books have been glowing, and the People's Literature Publishing House of China in Beijing has bought rights to the first three MiddleGate Books for the Chinese market. (For more information about the MiddleGate Books, visit Rae Bridgman's website: www.raebridgman.ca.) ■

¹ Raban, J. (1974). *Soft City*. London: Hamilton, 165.

² The MiddleGate Books: A Magical Literary Tour: <<http://www.raebridgman.ca/author/MiddleGatehiddensecrets.pdf>>

Image above: Rae Bridgman, Pen-and-ink illustration of a firebird from *Kingdom of Trolls*

TED MCLACHLAN Professor, Department of Landscape Architecture

Professor Ted McLachlan is currently engaged with three interrelated research/creative work projects: Transcontinental Transect, an exploration of vernacular landscapes in the heart of the continent; Portals and Passageways, a photographic exploration in urban design; and Porcinai Portfolios, an exhibition of photogravures portraying Pietro Porcinai's villa landscapes.

TRANSCONTINENTAL TRANSECT: an exploration of vernacular landscapes in the heart of the continent

Over the past decade Professor McLachlan has explored the use of landscape transects as an approach for students to study vernacular landscapes and to use this methodology to inform their design process. He is using a landscape transect as a research focus to explore the everyday/vernacular landscapes of the center of North America by running a transect line that connects Churchill, Manitoba (port on the arctic) to Manzanillo, Mexico (port on the Pacific) and to photograph and study the landscapes that occur along the transect. This transect cuts through the centre of North America, a landscape that has been in rapid transformation for the past century. The documentation will examine the everyday/vernacular landscapes using digital Gigapan robotic panoramic camera system, it will lead to web-based documentation.

PORTALS AND PASSAGEWAYS: a photographic exploration in urban design

This work started in 2007 and explores the function of portals and passageways as defining elements in the urban landscape. The exploration uses a Noblex mechanical rotating lens panoramic camera which accurately captures the 135 degree field of view associated with human visual perception. To date this urban design photographic study has explored portals and passageways in New York USA, Venice Italy, Padua Italy, Feltre Italy and Winnipeg. Professor McLachlan intends to extend this research to a number of European cities during his sabbatical and to include it in his research transect through the heart of North America. The intention is to have an exhibit of the work in 2011.

PORCINAI PORTFOLIOS: an exhibition of photogravures portraying Pietro Porcinai's villa landscapes

This research builds on a photographic study conducted during Professor McLachlan's last leave and his continuing research in the photogravure print making process. He is the only Manitoba photographer actively using and exhibiting work using this process. The intention of the exhibit is to explore the creative genius of Italy's foremost modernist landscape architect through the production and exhibition of 10 photogravure portfolios of 10 of his villa landscapes. Photogravure is an intaglio printmaking process using a photo etched copper plate. The printing of the portfolios will be carried out at the Martha Street Studio in Winnipeg. The first portfolio on Villa Fontanelle has been exhibited in three group shows in Manitoba and Nova Scotia. ■

1 Brandon, Manitoba, Gigapan image, 2009

2 Teardrop Park New York, Noblex panorama, 2008



2

MAGIC FIELDS

Landscape as an Urban Strategy

Professor Dietmar Straub

Landscape Architecture Graduate Studio
Studio 6 LARC 7180

URBAN CONTEXT

The residential areas and solitary buildings colonizing the farmland to the west of Winnipeg are “urban pioneers” that are gradually expanding the existing city. They carry the hope of inducing multilayered transformations that should ultimately culminate in an urban landscape in its final form. This “dispersed city” model awakens a yearning for definite, solid compositions.

Wilkes Avenue is a “good” example of an accumulation of large-scale buildings with various uses that lack any kind of urban cohesion in the landscape, and the development of the area has not yet even been finalized: a new IKEA store is set to be constructed soon, just a short distance away.

This urban landscape gives visitors very little to work with as they attempt to navigate their way, and many aspects simply appear random, incoherent and out of proportion.

Students Allison Birkett, Tracy Liao, Shauna MacArthur, Sara Nadji Almassi, Devin Segal, Kathryn Voroney, Elizabeth Wagner

LARGE SITE _ CITIES AS PLATFORMS

To a large extent, our work on the Summer Studio Project involved developing an open hypothesis for re-cultivating the various spaces that merge into each other. The designs were intended to create properly-dimensioned spaces scaled for human use, which take a free and open-minded stance towards the life of this urban landscape while setting the scene for the successful coexistence of a variety of users and protagonists. The entire city is viewed as a platform in this context, a stage for Winnipeg's “post-boom generation” in search of moments of happiness.

1 Tracy Liao and Sara Naji, *Three Actors*, final plan

2 - 4 Landscape and Urban Design Competition for Chenshan Botanical Garden Shanghai, China, winning design from drawing to implementation, China. All Sketches Drawings and Images by Professors Dietmar Straub and AnnaThurmayr.



1

DIETMAR STRAUB
Assistant Professor,
Department of Landscape Architecture

GARDENS GARDENS GARDENS

“The landscape of my soul needs the synchrony of teaching and professional practice and I believe that both sides benefit from each other.”

Gardens occupy a higher plane of intrinsic poetic value and are simulation arenas for states of paradise. Viewed in this way, the *Chenshan Botanic Garden* could be assigned an exemplary value and pioneering character and could thereby enrich a discussion on the state of open spaces.

Professor Straub embarked on the search for spatial forms of expression for landscape architecture that fall between the everyday and the adventurous. How is it really possible to design nature? When nature is at its most beautiful, is it curved or straight? Is there a contradiction between the regulated and the unregulated, and why do we even use the term “gardens”?

The full-scale nature of our images, their materiality, and their relationship to the vegetable components of the landscape pushes them in the direction of land art. There is nevertheless one important distinction: while land art projects take place in a space that lacks any specific purpose, infrastructure projects are typically, almost by their very nature, functional. This reveals a dimension that characterises the principle of landscape design, the task of which is to anchor determinations of aims within the setting of a landscape context, thereby essentially performing an integrative function.

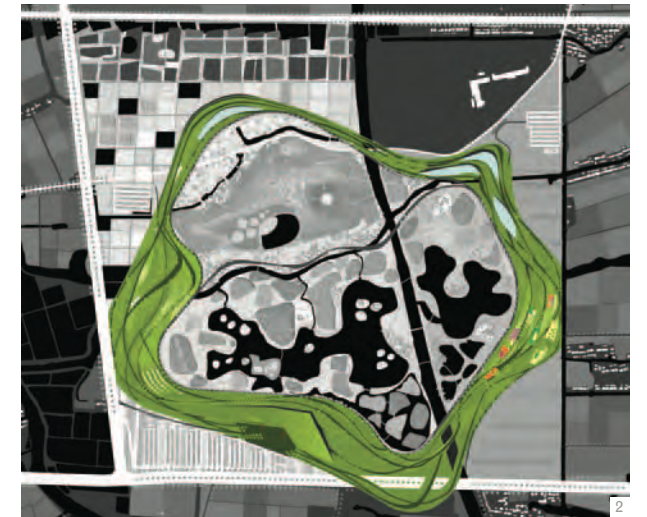
THE CHENSHAN BOTANIC GARDEN IN SHANGHAI INAUGURATED

Worlds running in parallel, and indeed that is how life goes sometimes, important experiences seeking us out rather than the other way around.

In 2005-2006, Professors Dietmar Straub and AnnaThurmayr succeeded in the Landscape and Urban Design Competition for Chenshan Botanical Garden Shanghai, China. The 200 hectare Garden is part of the Expo 2010 in Shanghai. The official opening was April 26, 2010. The site is located about 30 km from the city centre in the Songjiang District.

The transformation of the site is effected on the basis of three motifs, which form the body of the garden: the ring, the hill, and the water in the eye of the ring. These three spatial motifs constitute the garden's soul. ■

Chenshan Botanic Garden Project Team:
Auer + Weber + Assoziierte Dipl. Ing. Architekten,
Straub + Thurmayr Landschaftsarchitekten,
Valentien + Valentien Landschaftsarchitekten



2



3



4

LANDSCAPES, LIGHT AND LIGHTING

Professor Brenda Brown
Suzy Melo, Teaching Assistant

Landscape Architecture Graduate Studio
Studio 4 LARC 7190

Students Desirée Bunn, James Frank, Jason Hare, Bret Mack, Mumtaz Mirza, Rebecca Norris, Jori Pincock, Marcela Quesada, Devin Segal, Shawn Stankewich, Jordan Sutton, Chelsea Synnychych, Josephine Tardy, Huijun (June) Wu

Light is fundamental to landscapes and landscape architecture, perhaps even more important that it is to other environmental design. Whether or not we consider it specifically, when we design and build a landscape we alter and shape experience of light. This course encompassed natural and artificial light and their implications for and applications in landscape architecture. Light was considered from a variety of perspectives, from Wolfgang Schivelbusch's discussions in his book, *Disenchanted Night: The Industrialization of Light in the Nineteenth Century*, to lighting and landscapes in film, to the work of eminent New York lighting designer Linnaea Tillett. Guest speakers included Tillett herself on her firm's work and on psychological aspects of light in the landscape, Nazra Mian of Manitoba Hydro on basic lighting principles, Faculty alumnus Jason Roberts on theatrical lighting, and the Faculty's Shauna Mallory Hill on the place of light in her research. Each student selected their own design site for the term, however it was required that the sites be adjacent to the Red or Assiniboine Rivers – partly so that the effects of light on water could be explored – and that sites be adjacent to a public or semi-public urban area.

Each student did two in-depth studies of light in the landscape and two major design projects. The light studies, which employed paint clips, were analyses of light (and color) at the student's site at different times of day. These were done in a rigorous and systematic way to facilitate analysis and comparison. The first of the major design projects was an intervention to enhance experience of natural light on the site; the second, more elaborate and larger, encompassed artificial and natural light and also required the design of a transitional space.

- 1

Hui (June) WuWu was inspired by the shape and potential functions of fans. Her design employs that form to create new places with direct access to the river; the fans' colorful illumination (each fan a different hue) is practical for nighttime visitors and provides lively interest and charm to the scene.
- 2

Devin Segal, *the space between – st. james bridges* was inspired by the existing light beneath and between the bridges. The rhythm of his of his seemingly floating acrylic boxes refer to railroad bridge's wooden ties; the formations filter, reflect, redirect and refocus sunlight and cast shadows onto the frozen river below.
- 3

Professor Brown's installation at Plug In Institute for Contemporary Art was designed so that images and sound played to the street.



BRENDA BROWN
Assistant Professor,
Department of Landscape Architecture

landscapes, sounds, rivers and ice

Brenda Brown describes her landscape design art research as “an ongoing grappling to reveal and interpret landscape ecosystem phenomena, processes and relationships, an endeavor that inevitably also involves considerations of human perception, engagement, use and understanding.” For the past several years she has been especially concerned with landscape sounds – how they can be revealed and what they can reveal about the natural and cultural processes and interactions of that landscape.

Her *Spring Ice* exhibit, from March 23-April 30 included sound and image projection installations in the Russell Building's two foyers, the Engineering atrium stairway, and the exterior entry of Plug In Institute for Contemporary Art downtown, as well as in Architecture 2 Gallery. The 'spring ice' of the title refers to Winnipeg's spring river ice and its breakup which Professor Brown documented via

sound and photographic images in 2008 and 2009. These documentations were the basis for five sound and video compositions that alternated at each site. As part of *Spring Ice* new works by composers Michael Matthews of the University of Manitoba and Richard Festinger of San Francisco State University premiered at the concert *Ice* on March 31 at Eva Clare Hall, Marcel A. Desautels Faculty of Music at University of Manitoba. Excerpts from Brown's sound recordings were essential elements in both works and Brown collaborated with the composers in finding and selecting the texts used.

Her sound and text work, *SPRING IS COMING I MISS YOU* was part of the exhibit *REAL(ists,)* at Selby Gallery at Ringling College of Art and Design, Sarasota, Florida, January 15 - February 16. Her project documentation booklets were exhibited at the Centro Mexicano para la Música y las Artes Sonoras, in Morelia, Michoacán, Mexico from January 18 - February 24 during which time she was artist-in-residence there. ■



LANDSCAPES/ ECOLOGIES/MYTHS

Dr. P. Richard Perron

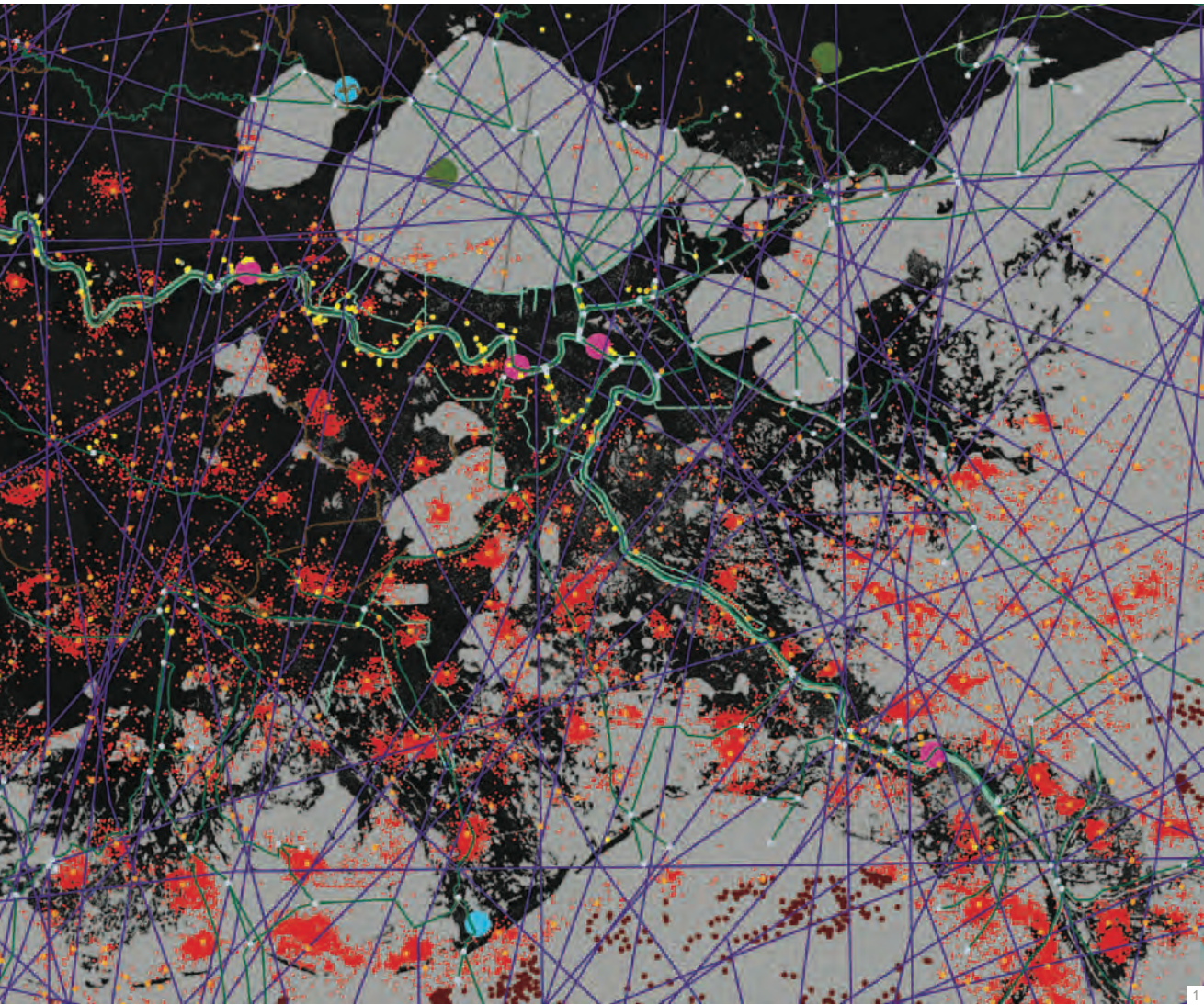
Landscape Architecture Graduate Studio
Studio 5 LARC 7200

This studio is an examination of the City of New Orleans and its relationship to the Mississippi Delta. New Orleans exists as much through myths and stories as through its unique histories and geographies. But the stories of repeated disasters and persistent desires seem to define the city in the common imagination. New Orleans is a city of levees and pumps, North America's answer to the Dutch delta cities, a

Students Allison Birkett, Desirée Bunn, James Frank, Jason Hare, Eva-Marie Larsson (visiting), Bret Mack, Mumtaz Mirza, Rebecca Norris, Jori Pincock, Marcela Quesada, Devin Segal, Shawn Stankewich, Jordan Sutton, Chelsea Synnychych, Christina Walkden, Hui (June) Wu

city of artificial ecologies and demanding industrialization. What does ecological urbanism mean in such a place? What kind of post-industrial city will New Orleans become?

The studio was conducted through three phases of inquiry.



Phase 1. This is a form of exploratory cartography where maps/words collide onto the same page/model. This is perhaps a way to start to scratch at the surface of places – of assembling ideas and data – of merging histories, stories, ecologies into maps. Underlying this work involves an intention about infusing and recovering ecologies in urban systems. This means thinking at the scale of the city, the scale of the delta, thinking of a city that emerged from the natural levees of a river delta and the continuing manipulation that comes from the powerful industrial presence. We try to look carefully at the data (data mining at the outset), then modelling the systems that are at work. Through a series of case studies we try to uncover new approaches to an appropriate ecological urbanism.

Phase 2. We then deliberately break from the interpretation of data and turn to the myths and stories of the Mississippi Delta as interpreted through a series of eidetic images. The images are meant to do more than simply tell the stories, they are attempts to convoke meanings and senses of place.

Phase 3. This is a design response to the first two phases. It involves situating and speculating about the spatial/social possibilities that could emerge. We bias the work by looking at the city through the lenses of contemporary theories in ecological urbanism, mapping holistic intentions, and finally moving into site scale designs of critical (nodal, catalytic) urban elements. Students are encouraged to challenge normative design thinking, and the resulting design solutions are encouraged to be aesthetically provocative yet ecologically responsive.

The studio work is compiled as a book-work.

- 1 Allie Birkett and Marcela Quesada, composite analysis map of possible destructive forces in the Mississippi Delta region, red dots indicate oil and gas wells, brown dots indicate large oil rigs, yellow dots indicate toxic release sites, gold dots indicate oil and gas fields and purple lines indicate hurricane tracks
- 2 These images display a 9 metre rise in ocean levels and the amount of Charlottetown that would be submerged based upon predictions of rising sea levels due to global warming.

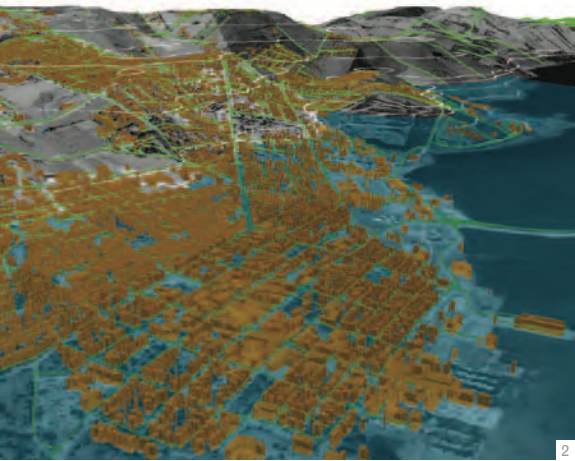
DR. P. RICHARD PERRON
Associate Professor and Acting Head,
Department of Landscape Architecture

ASSEMBLAGES

"Yet another key characteristic of ecological urbanism is its recognition of the scale and scope of the impact of ecology, which extends beyond the urban territory. The city, for all its importance, can no longer be thought of only as a physical artifact; instead, we must be aware of the dynamic relationships, both visible and invisible, that exist among the various domains of a larger terrain of urban as well as rural ecologies."

(M. Mostafavi, *Why Ecological Urbanism? Why Now?*, in *Ecological Urbanism*, p29)

Over the past half decade I have been concentrating my graduate studio/research work around problems of urban ecology and flood architecture. Projects usually begin at regional scale around centers (such as Winnipeg, New Orleans, Thunder Bay, Prince Edward Island) that share problems regarding either flooding and/or post-industrial urban design. The work would have been initially characterized as regional landscape architecture, but over the past decade would have been described as evolving into a form of landscape urbanism with a strong emphasis on landscape ecology. More recently the work would be regarded as approaches to ecological urbanism. The work continues to evolve relying on the use of spatial information systems, scale shifting from regional mapping and modeling to designing local interventions, exploratory cartography and eidetic imaging. The work often involves treating ecology as urban infrastructure, of designing new ecologies, and of predicting cultural/ecological circumstances. Urban ecologies and the assemblages of studio projects are like strange collections of stories, enjoyed individually but best understood when considered as a whole. ■



QUÉBEC CITY 401

Professor Alan Tate

Landscape Architecture Graduate Studio
Studio 7 LARC 7210

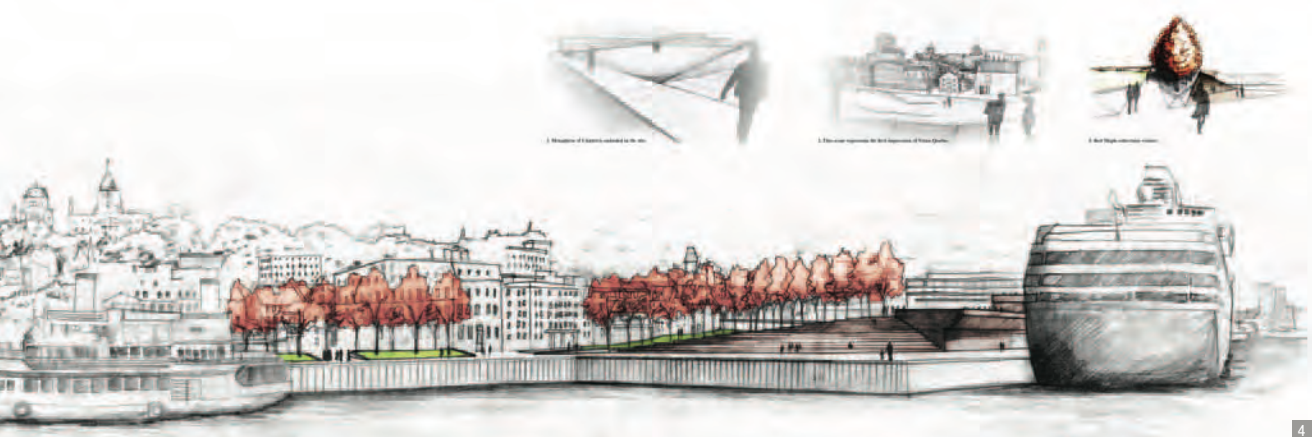
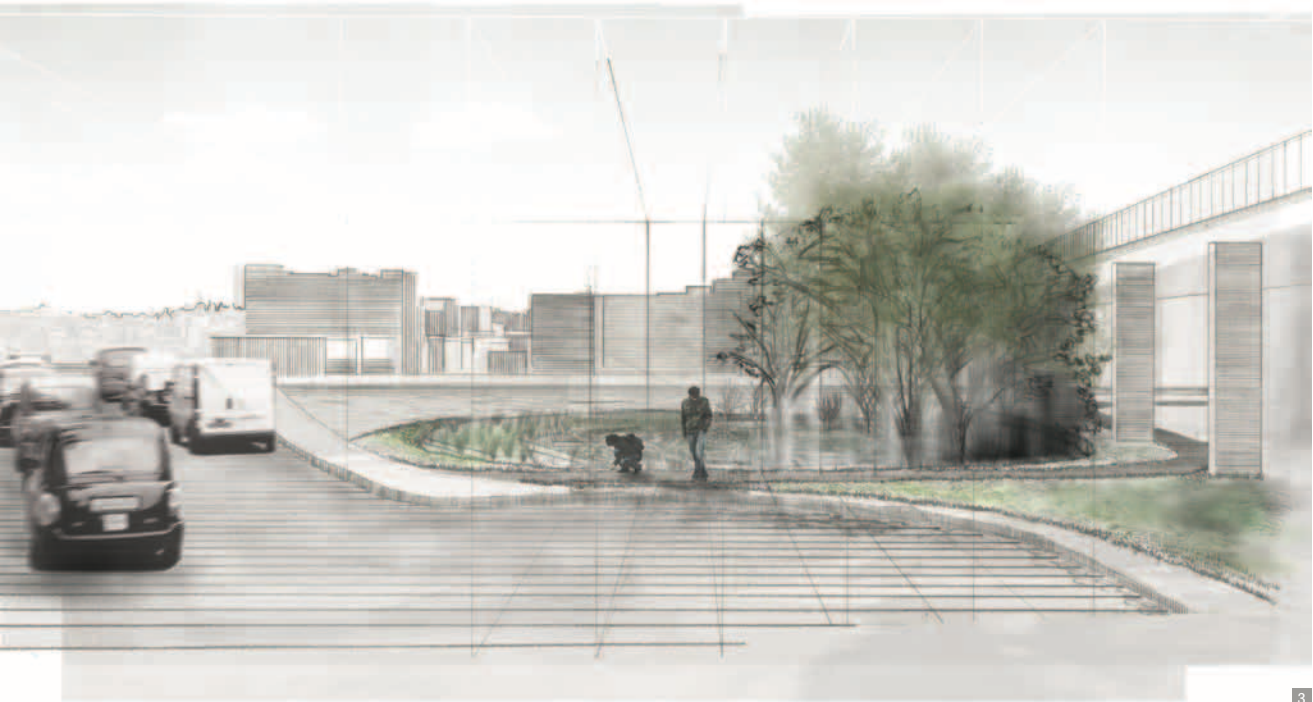
The study area was the centre of Canada's oldest city – Québec City – which celebrated in 2008 the 400th anniversary of its establishment in 1608. Students visited and stayed in Quebec City from 8 to 12 September 2009.

AIMS OF THE STUDIO

The principal aims of the Studio were for students to:

- establish what are the natural and cultural forces that generated the current functions and attributes of the study area and to evince the principal issues that now confront it;
- analyse and record impressions of the physical / spatial composition of the historic, Haute-Ville area of the city;
- explore possible future roles and activities in central Quebec City and to consider how these roles will relate to and might be integrated with adjacent areas;
- pay particular attention to the way that proposed development can be integrated with surrounding areas and city-wide networks, including, but not limited to, pedestrian routes and cycleways;
- develop their own program and design proposals for the outdoor elements of an individual site of their choosing in the study area;
- demonstrate the character and experiential qualities that this site would possess and develop the form that this space might take;
- document the hard and biotic materials that might be used in order for their design to be realized;
- explore and demonstrate in detail the use of these hard and / or biotic materials;
- consider and articulate the management and horticultural maintenance measures that would be necessary to ensure the successful establishment of the works on their proposed site.

Students Joy Aquino-Javier, Allison Birkett, Allyson Bissky, Vanessa Jukes, Tracey Liao, Shauna MacArthur, Justin Neufeld, Daniel Neves, Kathryn Voroney, Elizabeth Wagner, Kelly Wojnarski, Yabe Yoshihiro



- 1 Elizabeth Wagner, site plan
- 2 Kelly Wojnarski, fullscale mockup
- 3 Justin Neufeld, perspective drawing
- 4 Yabe Yoshihiro, final presentation board

ALANTATE Professor, Department of Landscape Architecture

Professor Alan Tate has been designing, investigating, writing about and lecturing on urban parks since the early 1980s. His book *Great City Parks* was published in 2001 and a Chinese-language edition in 2006. In 2009 Tate wrote the entry on *City Parks* for the forthcoming Grove/Oxford University Press Encyclopedia of American Art.

Tate is currently completing his PhD in Architecture at Edinburgh College of Art/Heriot Watt University. His thesis *Typological and Built Environment* examines the history of typological studies in architecture and urban design, and explores the categorization of urban space types on the basis of their generic or suffix names. ■

THE [YEAR] END

Brandy O'Reilly, Faculty Communications

On April 23, 2010, the Faculty of Architecture hosted its annual Year End Exhibition. The exhibition housed projects in all three of the Faculty buildings (Russell, Arch 2 and CAST) and displayed the work of undergraduate and graduate students of all the Faculty's disciplines. The event was attended by hundreds of guests and students and professors were on hand to meet and discuss the projects displayed.

The 2010-2011 Year End Exhibition will be held on April 21, 2011. ■

- 1 Professor Ted Landrum reviews student work at the exhibit in Room 225 Architecture 2 Building
- 2 Model from Professor Dietmar Straub's studio *Magic Fields* (pages 120-121)
- 3 "A web of memories" from Dr. Mary Anne Beecher's studio (pages 78-79)
- 4 Studio work displayed in Centre Space from Instructor Jae-Sung Chon's studio (pages 36-39)



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4

COMINGS & GOINGS 2009 & 2010

Appointments

Dr. Richard Perron served as Acting Dean, Faculty of Architecture, July 1, 2009 until August 31, 2010.

Dr. Marcella Eaton was appointed as Associate Dean (Academic), July 1, 2009.

Dr. Mary Anne Beecher was appointed as Associate Dean (Research), January 1, 2010.

Dr. Cynthia Karpan served as Associate Dean (Research), September 1, 2008 to December 1, 2009.

Dr. Richard Perron has been appointed as Acting Head of Landscape Architecture beginning July 1, 2010 until June 30, 2011.

Professor Frank Fantauzzi has been appointed as Head of Architecture, effective August 15, 2010. Professor Fantauzzi joined the Department on July 1, 2009 as Associate Professor.

Instructor Jae Sung Chon and **Instructor Kim Wiese** were appointed to the Environmental Design Program, July 1, 2009.

Ms Brandy O'Reilly was appointed part-time as Events Coordinator/Special Projects, March 23, 2009.

Professor Charles H. Thomsen was appointed to the status of Professor Emeritus on April 28, 2009. This title is in recognition of Professor Thomsen's many years of outstanding service contributions and awards.

Assistant Professor Anna Thurmayr was appointed to the Department of Landscape Architecture, August 28, 2008

Tenure & Promotions

Professor Kelley Beaverford received tenure and has been promoted to Associate Professor in the Department of Interior Design, effective March 30, 2010.

Dr. Shauna Mallory-Hill received tenure in the Department of Interior Design, effective July 1, 2010.

Professor Nada Subotincic has been promoted from Associate Professor to Professor in the Department of Architecture, effective March 30, 2010.

Dr. Richard Milgrom received tenure and was promoted to Associate Professor in the Department of City Planning, effective March 30, 2009.

Dr. Sheri Blake has been promoted from Associate Professor to Professor in the Department of City Planning, effective March 30, 2009.

Departures

Professor Jerry Weselake retired on June 30, 2009. Professor Weselake began his career with the Department of Interior Design in 1972. A retirement luncheon was held in Professor Weselake's honour on April 2, 2009 in Centre Space of the John A. Russell Building.

Dr. David Witty has resigned from his position following the completion of his 8-year term as Dean of the Faculty of Architecture. Dr. Witty has taken a position with Vancouver Island University as Vice-President Academic and Provost. ■

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For more information about the Partners Program in the Faculty of Architecture, please contact:

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219 Architecture 2 Building | Faculty of Architecture | University of Manitoba | Winnipeg MB R3T 2N2

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