

NETWORK 2011



contents

N E T W O R K 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.

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NETWORK 2011
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welcome



Professionalism in a Professional Faculty

Completing my first year as Dean of the Faculty of Architecture, I find myself in the very privileged position of knowing a Faculty comprised of dedicated instructors, hardworking and highly competent staff, and, above all, a passionate and engaged student body. I also find a constructive and supportive environment encompassing the expectations of professional communities, professional accreditation authorities, and the University of Manitoba's aspirations for fostering a barrier-free learning environment, increasing internationalisation, and enhancing the student experience.

Students, of course, are both our responsibility and our future; it is our students who will be left to solve the problems that we ourselves have created and left unsolved. It is to our students that we owe our dedication:

as educators, it is for our students that we are committed to raising standards of excellence and adapting to an ever-changing world. Today's students will also become tomorrow's alumni; if we are supportive of our students today, they will be all the more likely to be supportive of future students tomorrow. What does this commitment entail for our profession and what does this imply for a professional education, for professionalism in education, and for an education in professionalism?

I suggest that the mark of professionalism is to strive for excellence while embracing change. To be a professional means to expect the unexpected, to do so with grace and compassion, and to engage colleagues across the widest spectrum of interests and expertise. A professional is worldly and accommodating, and has the capacity to bring an overarching set of principles, ethics, and standards to bear on a complex array of problems and issues. In terms of people, cultures, ideas, and technologies, a professional welcomes diversity.

The design professional has a further capability: the ability to design, to create, to set into the world a quality sensed but not yet seen—an unfolding of promise within parameters of principles, ethics, and standards. In the twenty-first century, a design professional must also engage digital media. Professionalism in education imparts these values and skills to students through focused instruction and diversity. An education in professionalism has to prepare students for the transition from the rigorous but protected environment of the university to the complexities of the public realm.

The Faculty of Architecture encompasses four professional graduate programs in design (Architecture, City Planning, Interior Design, and Landscape Architecture), a unique and remarkable undergraduate program in Environmental Design, and a nascent PhD Program in Planning and Design. This richness of offerings provides a highly

nurturing milieu for any student of architecture to work and learn in a Faculty aspiring to ideals of insight, tolerance, multiplicity, and inclusivity. A comprehensive grounding in environmental issues is central in an epoch that will surely be marked by accelerating environmental change, material scarcity, technological sophistication, and—in the industrialized world—an aging population.

These issues are very different from those that occupied the design professional twenty years ago; the issues confronting us today are clearly urgent. It is in engaging these urgent issues that true research becomes essential. Whether done in terms of scholarship or design, it is the coupling of interdisciplinary and globalising concerns with a rigorous and progressive deepening of disciplinary expertise that constitutes today's educational imperative. These are the skills that we must impart to our students if we are to serve them in their preparation for our collective future.

What challenges confront the Faculty of Architecture today? Clearly we must be cognizant of developing the core competencies of our students as well as our own. In this regard, the challenges of our century mentioned above, of environment, scarcity, technological advancement, and an aging population, are in fact the challenges of our Faculty. However, no one Faculty can meet such complexities alone. Therefore, it is essential that we develop partnerships and networks with other Faculties at the University of Manitoba as well as with local, regional, national, and international research centres and industries. In this regard, our participation in the Canadian entry to the Venice Biennale in Architecture in 2012 is an important marker and milestone in a new and concerted effort towards outreach and global engagement.

Equally essential is the establishment of partnerships and networks with our peer institutions, both in Canada and internationally. Which institutions might these be? The

answers are for the Faculty of Architecture to determine, but it has always been my personal goal to set such standards as high as possible, that is, to compete with the very best. I would consider it a fundamental success if—in facing a choice among graduates from the leading architectural schools and a graduate from the Faculty of Architecture at the University of Manitoba—a prospective employer anywhere in the world would choose the University of Manitoba graduate.

Achieving such goals requires the cooperation and integration of each department's respective professional organisation. Strong professional programs at the University of Manitoba are essential for a strong professional presence in Manitoba, in Canada, and in a globalised world. I very much look forward to the coming year and to planning, strategising, and meeting our common goal: professional education worthy of our contemporary time and place, an education positioned to take us well into the future!

Ralph Stern, MAA, MRAIC, RA, AIA
Dean, Faculty of Architecture



Associate Dean Marcella Eaton

As Associate Dean (Academic), I have had the pleasure of working with our new Dean Ralph Stern this past year. It has been a positive experience. Presenting something known to someone new inevitably revealed aspects of the Faculty that had become concealed and/or presumed to be transparent. We discovered many processes and procedures that were less than clear. We have been working with others in the Faculty, and the University, to make things more explicit. A quick example of this was simply trying to access the Faculty through our website. Students applying to the Faculty have not found it easy to understand how we work or what they need in order to apply to our programs. All academic processes and procedures within the Faculty should be very clear and responsive to our student body and to our faculty members.

The Faculty of Architecture is a unique academic unit not only within the University of Manitoba but also across the country. We are the only institution in Canada to teach the disciplines of Architecture, City Planning, Interior Design, and Landscape Architecture as graduate degrees in one Faculty. The undergraduate Environmental Design Program continues to be a unique strength, providing option years in Architecture, Interior Environments, and Landscape + Urbanism. Students are also now able to enter the Environmental Design Program through the Architecture Masters Preparation (AMP) option. Those who have a previous undergraduate degree and who hope eventually to apply to the Department of Architecture are admitted to the third year of Environmental Design in the AMP option and, on completing their third and fourth years, are granted an Environmental Design degree. There is still a strong interest in pursuing additional options within the Environmental Degree Program.

The Faculty is a dynamic entity that attracts exceptional students and faculty members. It is under continual pressure from accreditation boards and the University administration and is subject to severe budget restraints, yet it continues to achieve what Jaroslav Pelikan summarised concisely in *The Idea of the University, A Reexamination* (1992): "anyone who cares simultaneously about the environment and about the university must address the question whether the university has the capacity to meet a crisis that is not only ecological and technical, but ultimately educational and moral." The Faculty of Architecture has much to contribute to the underlying intellectual and moral issues with respect to responsibility for the earth, culture, and community. We strive to educate our students to understand the world in which we live and to deal with the insecurity of life. We need to prepare our Graduate Students for professional practice while helping to push the knowledge base for that practice. Freedom of inquiry, intellectual honesty, and scholarly integrity are the intellectual virtues that we aspire to for our students and for our faculty members. We engage in conversations between different types of knowledge, between the past, present, and the future under the moral obligation to be open to others, and to recognize the privilege and responsibility that we owe to society.

Marcella Eaton, Ph.D.,
Associate Dean (Academic), Faculty of Architecture



Associate Dean Mary Anne Beecher

As the Associate Dean (Research), I have the pleasure of discussing potential research projects with faculty, reading grant applications for research funding, and working with other Associate Deans throughout the University to help raise the profile of the University of Manitoba as a leader in producing research in Canada. This has led to many interesting conversations that include everything from whether our Faculty might focus on improving the quality of healthcare environments by building a potential relationship with the Faculty of Medicine to looking for links between emerging local industries that are focused on using Manitoba's agricultural by-products to create construction materials that could be tested by or explored by our faculty and students. The opportunities for advancing research in the Faculty of Architecture are numerous and exciting!

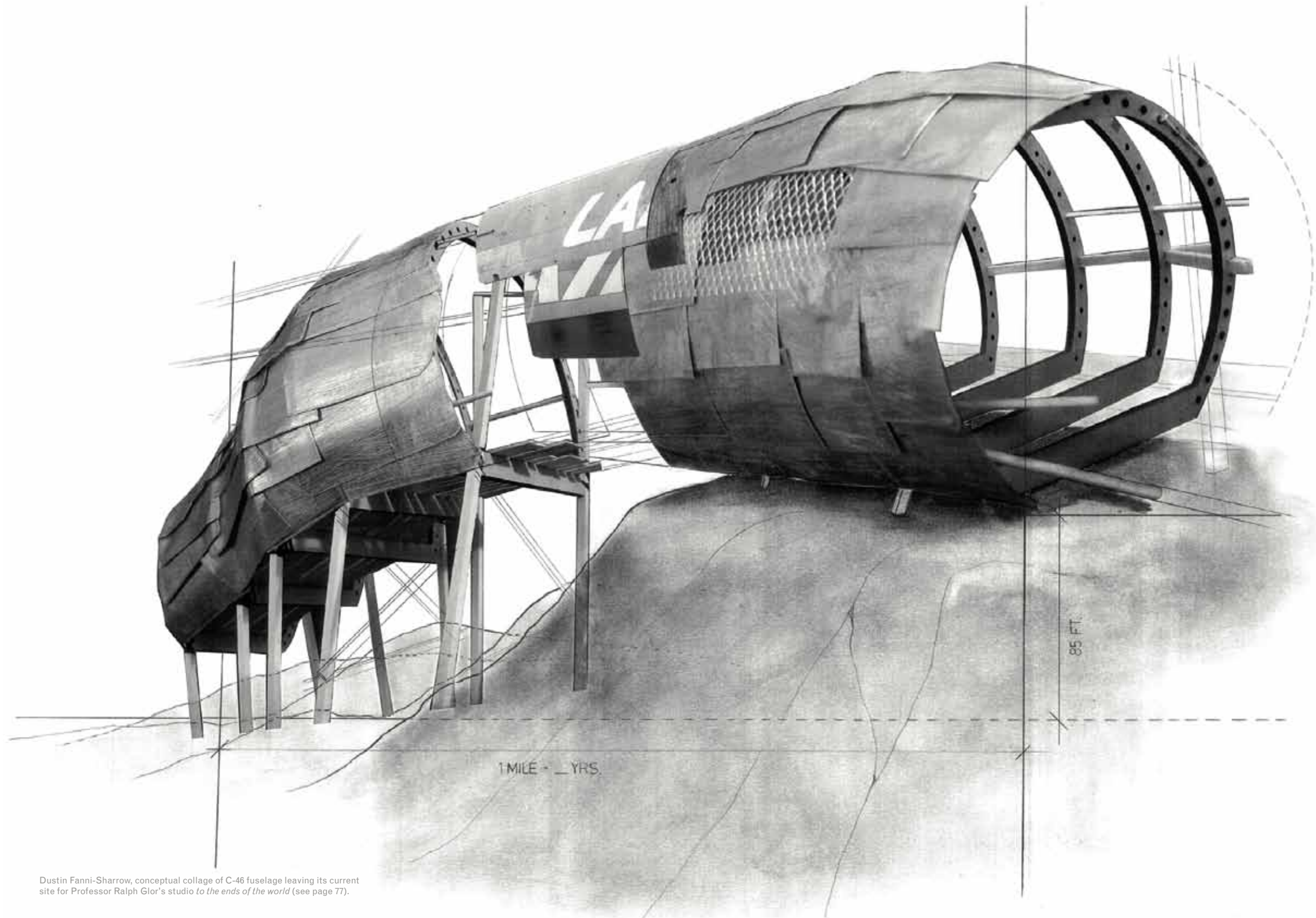
Researchers in every department of the Faculty of Architecture have also been extremely busy. Funded research projects this year include creatively-oriented projects by Lancelot Coar and his students (Architecture) and Brenda Brown (Landscape Architecture). Funded technical research is being undertaken by Dr. Shauna Mallory-Hill (Interior Design) and Anna Thurmayer (Landscape Architecture) with Dick Kristopher, among others. Dr. Ian Skilton (City Planning) and Dr. Richard Milgrom (City Planning) have been Co-Principal Investigators on important group-administered projects addressing community issues related to "Indigenous Models of Development" and "Age-Friendly Communities," respectively.

Research presentations by our faculty have taken place around the world in 2010-11. Patrick Harrop (Architecture), Dr. Lisa Landrum (Architecture), Nat Chard (Architecture), Dr. Richard Milgrom (City Planning), Anna Thurmayer (Landscape Architecture), and Tijen Roshko (Interior Design) are among our professors receiving funding this year to present research papers outside of North America.

Even our students are helping to gain notice for research done in the Faculty of Architecture. This year, Kwekwe Kivutha and Anna Westlund, two recent graduates of the Masters of Interior Design program, earned the opportunity to present posters describing research each conducted as part of her practicum project at the International Environmental Design Research Association Conference in Chicago in May. ■

Mary Anne Beecher, Ph.D.,
Associate Dean (Research), Faculty of Architecture

features, events + awards



Dustin Fanni-Sharrow, conceptual collage of C-46 fuselage leaving its current site for Professor Ralph Glor's studio *to the ends of the world* (see page 77).

"pinky" plates:

an idea worth sharing - a NETWORK exhibition

Stan Britton (BArch 1971), Curator

Forty-six years ago on September 17, 2011, members of the 1965-66 first-year Bachelor of Architecture design studio reconvened upstairs in the Faculty of Architecture's John A. Russell Building. Perched atop drafting stools ranked alphabetically, they celebrated a gift of stimulating intellect—Professor John (Jack or "Pinky") Graham and his basics of design teaching method: "Pinky" Plates.

Whether one went on to graduate as an architect or found fame in an endeavour other than architecture, all acquired a lasting appreciation of the Elements of Design that helped define one's life work. By way of commemoration, "Pinky's" titles were creatively reinterpreted in personally meaningful ways and they are exhibited on the pages that follow.

In October 1945, New York's Museum of Modern Art (MoMA) wrote to art, education, architecture, and household editors inviting participation at a press preview of its Elements of Design exhibition.

Deemed to be "a new experiment in visual education," the exhibit's twenty-four 508 mm x 635 mm (20" x 25") cardboard panels comprised "color reproductions, photographs, and text" to introduce "principles of design—line, form, space, color, light—as they are used in architecture, painting, sculpture, textile design, posters, and other arts. The fundamental premise...is that design does not exist as a separate concept, but is intrinsic in all objects of the natural as well as the man-made world." The press release explained

that the "brief text on each panel... introduces ideas basic to all the plastic arts. A few words underline the illustrative part of the material." For example, "we begin with things we can SEE and TOUCH."

Prepared by a MoMA team led Robert Jay Wolff, a former Dean of Chicago's Institute of Design, copies were offered for sale to colleges, art schools, and the educational departments of museums. Professor Graham was a purchaser and the University of Manitoba's Faculty of Architecture became a beneficiary.

The 2009 edition of Warehouse reflects: "Each week, students were required to read a passage about design, think about its meaning and select...images that corresponded...It was then required that this material be carefully placed onto a presentation board, the text immaculately hand-lettered and images cut and fastened precisely, creating a simple graphic representation or 'plate'."

One scribe is quoted as saying, "The design problems are described in such convoluted and obscure language that only those members of the self-selected elite have any idea of what they are about." Another counters, "It was Alice through the Looking Glass; it opened the world and I have used what I learned every day of my life—which, as it turns out is kind of cool."

"Pinky" Plates: an idea worth sharing, indeed!

The MoMA Originals (in order of sequence)

Doug Clark (Winnipeg MB) is a landscape architect and Executive Director of the Faculty of Architecture Partners Program.

"**DESIGN is everywhere**, as seen at each 2800-4200-2500 meter interval of elevation along the 39 kilometre length of one's 3-day trek into Machu Picchu – the "Lost City of the Incas." Constructed circa 1450, it is, for me, the epitome of designing with nature."



The Museum of Modern Art (MoMA)

SEE and TOUCH is a representative example of the original 1945 travelling Elements of Design exhibition from which—through the pedagogy of Professor John ("Pinky") Graham—generations of University of Manitoba Faculty of Architecture design students struggled for a benefit.



Derek Haight (Calgary AB), an architect, is a musically shy fellow not known solely for "tooting" his own trumpet.

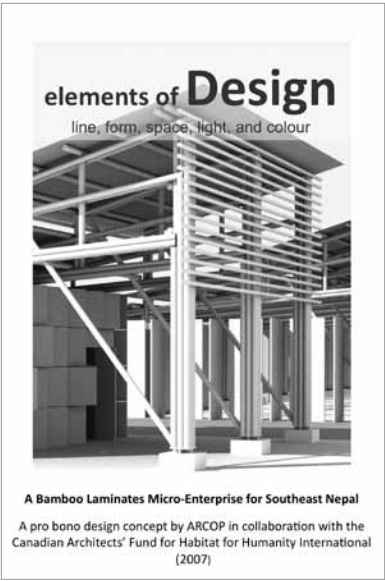
"My hand-crafted-especially-for-the-exhibition plate is the **TEXTURE** of material weave—a collage, sunny side up; replete with repetition, cadence, colour, and integration."



Larry Cook (Vancouver BC) is an architect specialising in the architectural design and technical performance of building envelopes.

"One chooses **MATERIALS** for the task at hand and the spirit to be conveyed. I have juxtaposed two images to express what I wanted, simply, while alluding to many of the elements of design which we all incorporate into our lives, without a second thought: balance, harmony, rhythm, line repetition, colour, and the illusive...allegory."





The Canadian Architects' Fund (CAF)

"Pinky" Plates: an idea worth sharing was inspired by the philanthropy of the 1970-71 graduates of the last University of Manitoba professional BArch program and others of the 1965 entering class who thought they would be architects but diverted to other careers. Many became individual and corporate CAF donor-members. This image of a CAF/ARCOP concept for a Nepali manufacturing enterprise expresses well the **ELEMENTS** of design.



Walter Rhead (Regina SK) is an architect, construction manager, security alarm franchisee and "farmhand."

"As I am retired I can now get away to a log cabin in Northern Saskatchewan without worrying about Sunday night Pinky Plates, although occasionally I do have nightmares. Fishing is my solace and the **LINE** of my rod strikes a path of action that often enough, after a late afternoon drizzle, finds catch."



George Strome (Hong Kong) is a retired architect who has affection for blue water yacht racing.

"**A MEASURED LINE** is a thing of man (the precise dimensions of my boat) but not of nature (my circumference as a man of action)."



Kirk Banadyga (Regina SK) is a Past-President of the RAIC.

"Oak Hammock Marsh Conservation Centre near Stonewall MB is, for me, a testament to the ingenuity of designers in my firm's Winnipeg office to exploit softly flowing **CONTOURS** to define the built form and to create soothing spaces within and adjacent."



Mike Giffin (Kentville NS) is an MAA past-president, an MA (Theology 2011), and a volunteer adult literacy tutor who "spends as much time as possible staring out to sea."

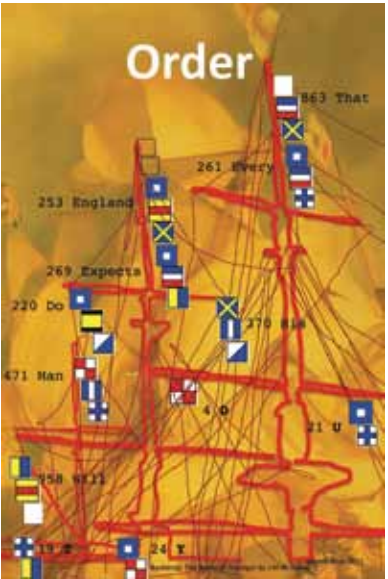
"Horizontal misalignment is sometimes an unfortunate consequence of eye surgery. Thus it is that my plate captures inadvertently a sense of the instability of the human perspective, at the very edge of the continent, with a pool of sea water in the foreground (a marvellous place to skinny dip), the ocean just beyond, and the earth's atmosphere, all seeming to fall away through **SPACE**. My wonky horizon evokes for me the same sort of vertiginous feeling as those pics of earth from space."



Gordon Heinsen (Calgary AB) is an architect whose career "satisfaction comes from having contributed to Calgary's ever changing skyline."

"Canadian Rockies mountaineers find shelter in, and base camp from, a chain of huts located high upon rocky ridges in the most unlikely locations—manmade austerity juxtaposed with the grandeur of nature. In this photo **isolated FORMS** are a hut, an outhouse, and the mountain peak itself: isolated forms in an isolated place for those climbing to places ever more isolated."





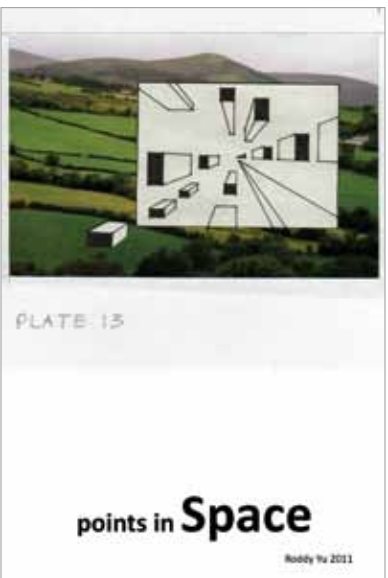
Stan Britton (Wakefield Village QC) is a military engineer and a shelter strategist focussing on project development for NGOs overseas.

"In 1965, as a first-year Architect aspirant and ROTP naval cadet, I relished the disorder of the academe and endured the rigid order of the Forces—tensions run amuck. Later, as a practitioner of the art of war, I came to appreciate the **ORDER** in chaos: the fury of battle such as at Trafalgar, the discipline of secret codes, and the ascent of leadership."



Michael Cox (Brandon MB) is an Architect who continues his quest for harmony in all things.

"In music, as in architecture, a directness of vision will carry us across the **SPACE between** our dreams and the realization of those dreams."



Roddy Yu (Vancouver BC) retired from his Hong Kong architectural and urban design practice to devote himself to self-learning Chinese art appreciation and growing his collection of ceramics, jade carvings, modern paintings, and historical documents.

"One always searches for meaning in what we perceive. My Plate 13 superimposes a graphic on a landscape to arouse imagination – **points in SPACE**: lines, shapes, and forms. An urban streetscape? A view from the tallest skyscraper? Objects floating in space?"



Norma Bailey (Winnipeg MB) is an internationally renowned film director; her brother **Clayton Bailey** (Montréal QC) is a writer of short films, a Books Canada First Novel Award-winning author, and an educator.

"The full MoMA title of our plate is The Illusion of Space on a Flat Surface: perspective, contrasts of light with dark, colour relationships and, old-is-new, 3-D. As film makers, Clayton and I are one with illusion. Our chosen image is not of a blurred Orson Wells but rather the people looking on with special glasses. We are looking at them knowing that they are having an **ILLUSION OF SPACE** experience."



Tom Lobay (Winnipeg MB) is an international project management consultant.

"As a globe-trotting fellow, I have been privileged to experience the cultures of amazing people and their oft-times stunning landscapes. By way of architectural heritage, I was attracted to the cliff dwellings of the Kayenta Anasazi Indians near Chinle, Arizona (circa 1060 AD):man-made **PLANES** echoing those of nature."



Peter Diamant (Victoria BC and Winnipeg MB) is Chair of the Manitoba Municipal Board, a former Deputy Minister of Urban Affairs, and a past City of Winnipeg Councillor.

"Rather than just photographing a rock to illustrate a **solid MASS** (not a bad idea by the way), I found this photo from an architectural pilgrimage I made a few years ago. I leave it with the viewer to identify the site."





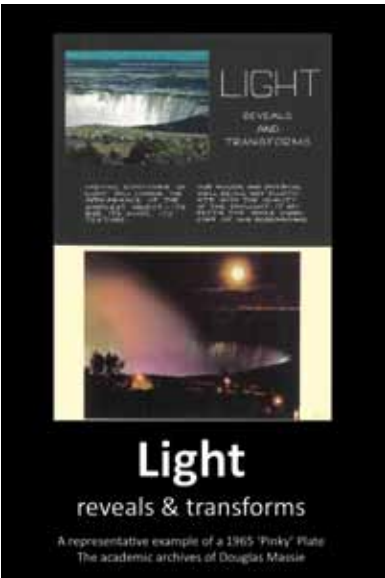
The Canadian Architects' Fund (CAF)

The enclosed veranda of this CAF-financed bamboo and mud-plaster home demonstrates **VOLUME as interior space**. CAF-sponsored artist training delivers Mokha sculpted bas-relief designs that aim to attract visitors and welcome guests. During Tihar, the annual Festival of Lights, Lakshmi, the Hindu Goddess of Wealth, is said to enter and bless the inhabitants. In anticipation, the art is revitalised annually.



Bill Gillies (Burnaby BC) is a retired architect who specialised in health care.

"My chosen images and the term **TRANSPARENCY** are meaningful because I ensured that I used solids and transparencies as a very strong design tool in all of my work—empty spaces are more important to me than the solid form."



Professor John (Jack) Graham

In his "Basic Design" course, Professor Graham ("Pinky" to his students) used the MoMA 24-plate "Elements of Design" as a teaching tool. **LIGHT Reveals and Transforms**—contributed by Douglas Massie (BArch 1971)—is a typical outcome.



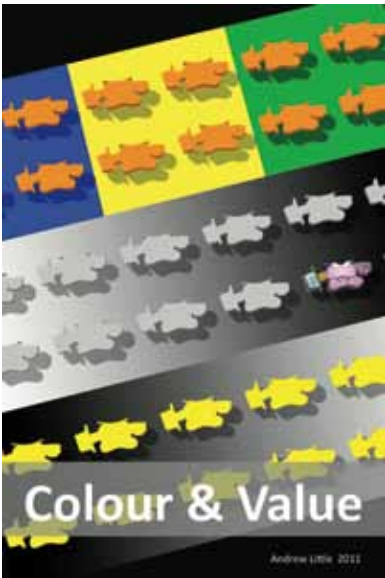
Brian Eldred (Winnipeg MB) is a Past-President of RAIC and current Canad Inns VP Construction & Facilities Management.

"This photo of the Prince of Wales Northern Heritage Centre in Yellowknife NT demonstrates how northern **LIGHT creates** space and dramatises the built form with shade, shadow, and reflection. As architects we see space and light in a way that perhaps only artists and photographers do, and similar to the way that musicians experience music—it moves our very soul."



Gordon Richards (Vancouver BC) is a building codes specialist, a member of the Canadian Architectural Certification Board, and 2011 President of AIBC.

"My Pinky Plate is not an accurate rendition of me. In my real life I am kind of more pinkish. **COLOUR as power** is, for me, the path to world domination."



Andrew Little (Calgary AB) is an architect.

"I have chosen to illustrate how **COLOUR & VALUE** modify each other by demonstrating changes in the characteristics of foreground, background, shadow, and form. My Inspiration is U of MB Architecture graduate and former Winnipeg Tribune cartoonist Don Kerr and his FDU 'architech'."



Gerri Stemler (Winnipeg MB) is a MAA Past-President and a Past-Chair of the Committee of Canadian Architectural Councils.

"In collaboration with my business partner husband, I spend my retirement days providing architectural designs and drawings for residential renovations. To the notion 'every building an architect' I also say 'for each building joy'—delightfully expressed, whenever I can, through **COLOUR**."



Douglas Massie (Vancouver BC) is a practising architect.

"The original tag to The **ELEMENTS of Design NEVER CHANGE** was, as I recall, 'the images of design vary with each civilisation.' By way of illustration, I have chosen my voyager's photo of St. Peter's Square and a detail of one of my firm's recent commercial buildings."



The "Pinky" Supplements (random sequence)

Ted Thomas (Kelowna BC) is an architectural design consultant, a "fireman" and "a proverbial non-entity who was ghosted into oblivion."

"Colorem Legens (**Selecting COLOURS**) is, for me, a joyful endeavour. An elephant, as stand-alone, is an elephant as mentally imprinted. Add colours in some dimension and we are drawn to experience what might be missed: shape, texture, and colour of the focus image. Question as we must the image if not the purpose of the image."



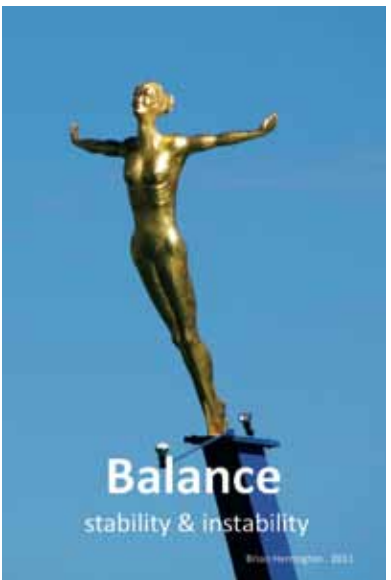
Lone Thorkelsson (Roseisle MB) is the 2010 Governor General's Visual Arts Award-winning sculptor of glass.

In a fairly recent Ottawa Citizen article, journalist Peter Simpson attributes to Lone the following quotation: "It's human intervention into a natural world that I'm looking at, exploring, fussing around with." De facto: **HARMONY**.



Arnie Davis (Lumsden SK) is a celebrity musician and a 1965-66 Taché Hall "wannabe" architect from the Faculty of Science.

"**RHYTHM** is about patterns of movement and frequency, sounds and silences, space and form: a fusion that is my music."



Ross Herrington (Regina SK) is a civil engineer specialising in water management, an educator, and a documenter of architectural heritage.

"Free as a Bird is a large gold leaf statue centred in a lake within the Laurance Wines estate of Western Australia. It is said to be a testament to freedom and opportunity. An amateur oenophile with a lust for **BALANCE**, my taste buds were focussed on soon-to-come tastings whilst my engineer's eyes were drawn to the tension of unstable glint of gold and foundation of blue steel."





Brian Wagner (Regina SK) is a design & construction engineer, contractor, and recently retired Superintendent of Educational Facilities for Regina Public Schools.

"Pretty well all schools in Canada are 'cells and bells' schools. Older ones, such as Balfour Collegiate, have a **symmetry** more enforced—doors, windows, corridors, and desk layout speak to a pedagogy that finds comfort in such BALANCE. Still, contained within and sometimes despite, students find their own learning style. The **asymmetry** of a Hip Hop High performance speaks to me about an alternate learning style being able to achieve balance."



Exhibition Complements (alphabetical)



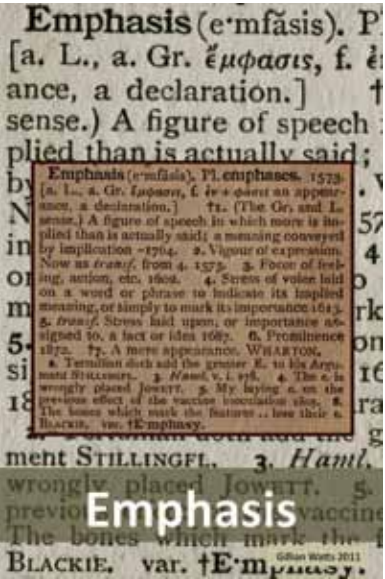
Harold Arkin (Toronto ON) is a lawyer and chartered mediator.

"This stained glass window is one of ten such designed by Christopher Wallis FMGP for Convocation Hall at Osgoode Hall in downtown Toronto Law School. A descriptive panel states that they 'chronicle four millennia in a symbolic vocabulary, each representing a theme in the evolution of law: ancient law, the Inns of Court, the law societies of Canada, English heritage, Canadian heritage, the Law Society of Upper Canada, and Canadian Law.' Taken as a whole, they represent **UNITY**, a merging of the past with the present, a paramount element in a rapidly and ever changing world."



Grant Boden (Nebraska City NE) is an ASLA retiree, a person who travels the world seeking vineyards to join his vineyard residency program for visual artists, and a founding member of The Electric Jug & Blues Band.

"I'm falling back on a recent photo I took while living in Paris to convey **CONTRAST**. Not only does my photo contrast light with shade with shadow but it is also a contrast in time—eras and materials."



Gillian Watts (Toronto ON) is principal of World Watch Editorial Services.

"It is said that I have 'a head full of knowledge about an enormous range of subjects,' derived from my own omnivorous brain and from editing the works of others. Ideas are best conveyed when simply stated and given **EMPHASIS** through strategic placement within the text and upon the printed page."



Marion Korn (Toronto ON) is a family lawyer, a collaborative law educator, and an accredited mediator.

"This is my **JUXTAPOSITION** image. I love it and think it stands for all of the reasons that our creative talents and our worldviews are juxtaposed in the world we create. And in turn, we are the cause and the effect all at the same time."



Nancey Pankiw (Toronto ON) is an art director, production designer, and set designer.

"Being one with theatre, I am attracted to dynamic performances such as that of young Kevin Reynolds who can do a quadruple axel effortlessly. The textual content of my chosen image is not important, it is all about shapes in **MOVEMENT**."





Jolanta Ehrlich (Ashland OR) has experienced life on a tugboat, rehabilitated housing, lives on a small farm, and uses her graphic art abilities on signs, quilts, and as a costume artisan at the Oregon Shakespeare Festival.

"My working life, both on the farm and as an artisan, is all about **REPETITION**: cultivating rows of blueberries and raspberries, piecing quilts, and the joy of embellishing the yards of fabric of theatrical costumes. Repetition is attention to detail, focus, and stamina. For those that wear my costumes, repetition lies with the words and actions in front of enchanted audiences."



Heather Cram (Winnipeg MB) is an awards-winning landscape architect.

"As a designer it is my gift to be able to work to create, adapt, and enrich the shape of landscapes—those of nature as well as of man. Here is an image of **SHAPE** and shape shifting. The photo is of an interpretive centre I designed."



Bill Ketcheson (Winnipeg MB) is an architect, musician, and photographer.

"My plate is designed with a bit of tongue-in-cheek flavour, or **TONE** as you will. Depicted are: muscle tone, stripes are colour tones used in my photography, the sound wave of musical tone (my signature flugelhorn for Lord of the Dance), the taught skin of an architectural masterpiece with complimentary sculptural tones, and a use of colour tone in architecture. The architectural photos are mounted off centre to create a tension that relates back to the tension of muscle tone, which relates to the tension in the music, and so on." ■



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Shauna MacArthur, Landscape Architecture Graduate Student

Workshop participants: Desiree Bunn and Tamara Urben-Imbeault, Landscape Architecture Graduate Students

Background

The intent of my practicum is to examine and highlight the interaction between landscape and architecture, and to explore the connectivity and flow of our built environments and the landscape in which it sits.

Roofs of buildings present the most significant opportunities for the greening our built environment. Most cities have many square metres of unused and sterile roofs, representing enormous wasted opportunities for improving the quality of city life. The green roof movement is not a new topic within the discipline of landscape architecture nor is the movement of returning to natural processes to aid with issues of the built environment. However, the green roof movement on the prairies is slow; it is hindered by misconceptions, improper design, lack of scientific data, and lack of market acceptance (Green Roofs for Healthy Cities, Green Roofs 101 course text).

To produce a quality product and to garner precise information, research must be interdisciplinary. It is necessary to incorporate experts in related fields of engineering, horticulture, biological sciences, soil sciences, and industry to properly address the multiple and complex issues regarding the structure and implementation of green roofs. Ultimately, for green roofs to be successful, accepted, and flourish, regionally specific research and demonstration / education projects must be completed with the inclusion of industry, government, and advanced educational institutions.

The Alternative Village

Collaboration with other disciplines is the basis for the design and development of buildings, neighbourhoods, cities, rural municipalities, and counties. At the University of Manitoba, the Department of Landscape Architecture's Professor Anna Thurmayer has initiated a partnership with the Department of Bio-Systems Engineering. Professor Thurmayer, along with Dr. Kris Dick, a professor with Bio-Systems Engineering, developed a Master Plan for the Alternative Village which will assist future development.

The alternative village is a test site realised by the department of Bio-Systems Engineering, located on the University of Manitoba campus. It provides an opportunity for research and testing of various alternative building methods. As well, it provides students an opportunity to engage in "hands-on" learning. Unique programming encourages community participation in a workshop setting. A current research project in collaboration with the two departments is a study of gravel lawn, an alternative surfacing for parking lots and emergency access routes. This project was the first collaboration between Landscape Architecture and Bio-Systems Engineering and is funded by the Landscape Architecture Canada Foundation.

Building on this relationship that has developed between the two departments and with the inclusion of industry (Soprema, a waterproofing and roofing company), a green roof test site is now initiated at the Alternative Village. Three platforms were designed to test prairie



plant material for green roof applications. The green roof platforms were designed at ground level to encourage public participation and to let people intimately explore and engage in green roof construction.

The Project and Workshop

The efficacy of a green roof ultimately depends on the plant material which it sustains. A healthy and vigorous green roof will maximise the benefits that green roofs provide. Native prairie plants, particularly from the mixed grass and short grass regions, seem suited to a life on a roof. These plants have adapted to the harsh winter conditions of the prairies, to strong prairie winds, and to periods of drought; characteristics typically found on a roof in any city. For this project, twelve native wildflower and six native grasses were selected to test and were replicated three times on each table. Each table was designed with native plants, 200 mm depth growth medium, and a traditional commercial roofing assembly. The tables differ only in the roofing system, one without insulation, one with insulation and the final with insulation and a water retention mat.

The green roof platforms were constructed at a three day workshop held by the Bio-Systems Engineering Department as a part of the Alternative Village unique community outreach programming. At the workshop, participants were encouraged to think critically about green roofs in Manitoba. They learnt about suitable native plants, Soprema's green roofing system, and soil mixes through hands-on application. Participants in the workshop were completely immersed in new building technologies thanks to the Alternative Village's many experimental buildings.

The participants are looking forward to monitoring the boxes in the coming years. We would like to thank Doug Clark and the Partners Program for sponsoring the two graduate students who attended. ■



- 1 Shauna planting completed green roof test platforms (photo by Tamara)
- 2-4 Three of the eighteen green roof native prairie plant materials selected: prairie sage, pussy toes, low goldenrod
- 5 Desiree Bunn (left) and Tamara Urben-Imbeault (right) building the green roof frame
- 6 Applying the Soprema waterproofing
- 7 Scupper installation

cross-cultural collaboration

Service Learning in the Global Community

Kelley Beaverford, Associate Professor, Department of Interior Design

Ten students, two teaching assistants and I traveled to Meegahayaya, Sri Lanka for a project called the Bo-Tree Complex. Working with the small village of Meegahayaya, we constructed a community centre, a library and a Buddhist shrine. The Service Learning in the Global Community (SLGC) participants lived and worked with local families during the tenure of a month-long course.

The students learned first-hand about the challenges of village life that directly impact the construction of a building. Few of the University of Manitoba participants were prepared for the endless hours of hauling water, passing bricks, and moving sand in a tropical climate. At first, the students might have thought that the local methods were underdeveloped but they soon came to appreciate the relationships between culture, economics, traditions and building. One poignant example involves waiting for the auspicious moments that directly impacted events such as the laying of the first brick or celebrating the opening of a building.

Meegahayaya Village is a small agricultural village blessed with an excellent climate for growing fruits and vegetables but the small crops fail to yield substantial wages. The result is a community that has enjoys little luxuries, which did not escape the students on the construction site. For the most part, electricity was not used on the site, nor could any specialized tools or equipment to be found. Another aspect that surprised the group was a preference for vernacular building technology. The building and landscape depended upon all typical construction methods that everyone appeared to know and understand. The majority of the project was constructed with few, if any, drawings. The crafts people and community members preferred to solve problems as the building progressed, exchanging ideas and making most decisions on site as required.

Several of the students were equally surprised with their role in the project. SLGC does not offer a traditional studio experience. Here, the students served as junior designers, apprentices, team members and guests in a village. The rationale is an acceptance that a project had/will have a life before and after the group's involvement.

The SLGC participants are part of the process: merely there to learn and to contribute, not to assume the role of professional designers.

It was noted by some students that the course is a like a studio project in reverse. We joined a project that had been identified and initiated by the village. In this case, we built with the community from days 1 – 22. It was only after we had become familiar with the context, on day 12, that we worked on a major design proposal for a park surrounding the Bo-tree complex. The goal was to develop a vision with the community for a future SLGC project. Other design efforts were relegated to solving problems on site, colour schemes for the building, and various finishing details.

The Bo-Tree Complex was completed in a record 22 days. The village invited us into their homes and into this project as a gesture of belief in global citizenship. The project, originally scheduled for a five year period, was expedited by the energy and contributions made by the SLGC students and staff, the University of Manitoba, and the Winnipeg design community. Although the Bo-tree Complex attracted national media attention for the efficient construction of the building, the benefits of this project can truly be found in its high level of cross-cultural collaboration.

Thanks to Shakthi Organization of Meegahayaya Village, World University Service Canada (WUSC), Future In Our Hands Development Fund (FIOH), University of Manitoba Academic Enhancement Fund, SLGC teaching assistants James Frank and Marc Mainville, and SLGC students Darius Dias, Saira Abdulrehman, Dana Peters, Michael Lucenkiw, Jennifer Norrie, Jessica Kost, Ryan Coates, Thilini Samarasekera, Christopher Yap, and Kai Zhu.

1 Saira and Michael sift gravel before passing it up the hill.

2 Representatives put a roof on the Buddhist altar.

3 Jennifer, Thilini, and Michael exchange thoughts on sifting sand.

4 The community centre and library on the day before the opening.

background Rasindu takes a photo of his Canadian family members.



uofm raises the bar on winnipeg's river trail



Anthony Neustater (M1 Student, Department of Architecture), with text from Lancelot Coar, Assistant Professor, Department of Architecture and Kailey Kroeker (ED3 Student, Department of Architecture) (reprinted with permission from The Bulletin, February 24, 2011)



After being invited to participate, the UofM's Faculty of Architecture has been preparing its construction for the 2011 Warming Huts Competition. The second annual competition featured winning designs from Tel Aviv, New York, Philadelphia, and Vancouver. The local entry was led by Professor Lancelot Coar and was made possible by a large volunteer group of students, faculty, engineers, and visiting artists.

Stemming from research on "wobbly structures" developed at the Centre of Architectural Structures and Technology (CAST) at the UofM, Coar proposed a site-specific architecture consisting of a lightweight, compressive fiberglass framing system skinned with a fabric membrane. This fabric was sprayed with water taken directly from the Assiniboine River, on which the structure sits.

The design process took on an experimental nature as the chosen structural system pioneered by Coar this summer

had not yet confronted a Winnipeg winter. From testing the form on a scale model to testing structural elements at a one-to-one scale, much of the pre-construction effort focused on proving that the architecture could safely support itself, the ice skin covering, snow, and the various wind loads and temperatures present on-site.

Although the site presented these challenges, it also offered opportunities for the architecture to become more "tuned" and specific to the site and project.

The frozen river was used as the foundation for the structure by first drilling 22 inches below its surface, and then inserting a one-inch diameter steel rebar. The river water froze around the rebar, acting in a similar way to concrete, hardening itself around the steel and bonding it to the ice. The fiberglass "bays," which were preassembled on campus, were tied down to the steel using gear clamps.



On the ice at The Forks, the volunteers realized that, due to variables on site, a certain amount of improvisation is needed in the construction of an architecture beyond what is drawn in the studio.

The wind conditions made it too risky to lift and move the structure with the fabric in place and the near frictionless surface of the ice made it impossible to adjust the structure lying down. Instead, each bay was individually attached to the foundations, then to each other, and then the whole structure was bent down to receive the fabric over the tips of the steel, highlighting the unique characteristics of the "wobbly structure" that was being made.

The structure was organised to allow skaters to experience the warming hut in section, not as a destination, but as a passage. The fabric acted as a screen for the projection of skaters' shadows. ■

- 1 The University of Manitoba warming hut Cocoon casting light and shadows from the skaters within (Photo by Lancelot Coar)
- 2 Volunteers assemble to construct and raise the warming hut on the frozen Assiniboine River (Photo by Mathieu Leg r)
- 3 Students and community members help to connect the fabric skin to the fiberglass framing (Photo by Mathieu Leg r)
- 4 View from overhead showing the assembled skeleton of the fiberglass framing (Photo by Mathieu Leg r)
- 5 Professor Coar spraying river water onto the fabric skin in sub-zero temperatures, preparing it to become a rigid surface (Photo by Mathieu Leg r)
- 6 Visitors explore and examine the inside of the Cocoon at night (Photo by Lancelot Coar)

envirothon

ecology and design education goes beyond the classroom to tackle environmental issues

Brandy O'Reilly, Faculty Communications



For the third year in a row, the Swan Valley Envirothon team will be representing Manitoba at the Canon Envirothon, North America's largest high school environmental competition. Coached by Rick Wowchuk, an environmental science and natural resource management teacher at the Swan Valley Regional Secondary School and **Shawn Stankewich**, a graduate of the Environmental Design program and current thesis student in Landscape Architecture, the team has found success in one of the most unique high school competitions around. Envirothon is an annual competition that sees over 500,000 students in North America share their knowledge of ecological concepts and sustainable development issues in a year-long circuit of competitions. Teams of five students study complex university-level science and resource management issues, and compete to showcase their expertise in the fields of forestry, aquatic ecology, soils, wildlife, and a current theme that changes from year to year. Competitions occur at the regional, state/provincial, and North American levels, and consist of field testing, as well as a design-related problem that has the teams develop a strategic management plan for a pressing environmental issue within a particular community. These management plans must be compiled in a matter of hours and presented to a panel of judges who are experts in a variety of fields.

Shawn Stankewich, a former member of the team, has been involved with the program for the past nine years.

He has dedicated much of his summer each year to helping teach his students about ecological issues, as well to develop their oral presentation skills and understand how to compile sound landscape management and development plans. The team's success is testament to a strong Envirothon program in Swan Valley, a community 500km northwest of Winnipeg, and the hard work and dedication of everyone involved. For the past three years, the Faculty of Architecture has been home to a summer workshop for the students, organized by Stankewich to allow training and coaching from a variety of faculty from Environment, Earth and Resources, Biology, the Natural Resource Institute, as well as the Faculty of Architecture. Further, there has been great support from members of organisations such as Manitoba Hydro, Manitoba Water Stewardship, and the Manitoba Forestry Association (who sponsor and host the provincial Envirothon event).

"I think it's really exciting to be part of all of this!" said Stankewich. "It is a unique crowd, and to have designers in on these complex conversations about resource management and development is crucial! I think that part of what gives our team an edge is that there is a diversity of people willing to help out, and the students are so engaged with the work." After strong showings in the last two years, provincial champions and 11th and 12th place finishes in North America, the team from Swan Valley is ranked among the top 100 of 500,000 students who participate, not to mention the top ten in Canada. This year's Canon



Envirothon takes place in Sackville, New Brunswick, and the team is looking to make their mark and crack the top ten teams. Large scholarships and prizes are awarded to successful teams at the North American level.

"It's been an a really rewarding experience," said Stankewich, "It's a chance for me to bring together my passion for ecology with all that I have learned while in the Faculty of Architecture about design and the presentation of ideas. When I am at these competitions, most other advisors are high school science teachers, but I think part of what makes our team special is that we have a different coaching outlook, and a broader pool of knowledge to pull from. Envirothon is not something that a lot of design professionals are involved in, but I would like to change that in the future, as I find it a good venue to network with professionals, and help to influence the future leaders of our country."

The Swan Valley team was awarded the second highest mark on their oral presentation in last year's competition, for their watershed management and groundwater protection plan for the northern Californian region while attending the competition in Fresno, CA. This year, the team will be tasked with addressing anthropogenic impacts on coastal estuaries in the Bay of Fundy. "It's been truly influential for me as a designer. I have learned so much about the issues that are present on a diversity of landscapes across North America. As an instructor, it is also inspiring to see your students engage with these issues," remarks Stankewich who mentions that his students who have recently graduated will be pursuing careers in water systems engineering, forestry, soil science, natural resource management, and architecture. "I'm really excited to see what these students will do as professionals! This program has really sparked their interest in so many issues that are relevant to the state of our environment today."

UPDATE

The Swan Valley Regional Secondary School Envirothon team won the 2011 Canon Envirothon on July 28th, 2011! The team tied with team Ontario for the highest field test score and won the final oral presentation competition. They also had the highest score of all 54 teams on the current issue test: fresh and saltwater estuaries. Team Manitoba is the first ever Canadian team to win the Envirothon in its 24 year history. Each of the five students received a \$5000 scholarship for their hard work and dedication. ■



1 Envirothon students Matthew Forbes and Nyla Burnside examine tree specimens as part of the 2011 regional competition held at the Duck Mountain Forest Centre

2 Team Manitoba becomes the first ever Canadian team to claim top honours at the Canon Envirothon! July 28th, 2011, Mount Allison University, Sackville, New Brunswick.

3 The Swan Valley team, sponsored by Northwest Soils Management, poses for a photograph after finishing first in the 2011 Manitoba Envirothon

travelling concepts + self directed research in photography

Susan Close, Ph.D., Associate Professor, Department of Interior Design
Submitted by Onilee Zaborniak

Students Ariadna Choptiany, Anita Green, Ying Guo, Kaley Lawrence, Candice Lui, Bobbi MacLennan, Marianne Moquin, Elaine Pang, Tanya Peters, Jori Pincock, Satoko Takahashi, Onilee Zaborniak

Travelling Concepts In Photography is a graduate-level photography elective that combines the practice, theory, and history of photography heightened with the supplements of travel and journalism. This year, twelve graduate students selected from all departments within the Faculty of Architecture travelled to Montreal and Ottawa, two of eastern Canada's historically-rich cities, to explore photography as a visual and actively creative aspect of art and design.

These populous places held various locations that were moulded into guerrilla classrooms, which housed open-ended discussions on design, culture, photography, and theory. Many impromptu critiques were done in small coffee shops or while indulging in fresh macaroons and pain au chocolat in the Atwater Market. Beyond this, students formed their own concepts and absorbed the beauty of galleries such as Parisian Laundry, La Filature, and the Canadian Centre for Architecture (CCA). Some set off to photograph boutiques in the Jardin, while others explored the metro system and wandered the streets documenting a moment in history or capturing cultural intersections of machine and environment.

In absolute gratitude, a day was devoted to Gabor Szilasi, long-time friend of Dr. Susan Close and highly noted Canadian photographer. Students were welcomed into his home to marvel at original prints stored neatly in hand-labelled boxes and converse about his life and works in complete ardor. This former Head of Photography at Concordia University, among other titles, inspired students to reflect upon their own work and to further appreciate photography and its unforeseen processes.

In the end, each student was to compile a set of images relating to a concept for a final presentation and an alternate set for a portfolio submission. Constructed in the John A. Russell Building as a temporal display, several projections surrounded suspended photographs on May 31, 2011. Among these projections were images that reflected not only twelve unique experiences, but

in a way, provided the viewers with a distorted map, an abstract tourist's guide composed of small fragments from a massive city. The end show closed with great success as family and friends wandered through aisles of concepts and photographs and for the first time in their travels, didn't mind if they were lost.

The students of the Travelling Concepts in Photography course would like to extend their greatest appreciation to Dr. Susan Close for her assistance, guidance, enthusiasm, and inspiration. All of the aforementioned would not be possible without the dedication she has to education and her love for photography. ■



Elaine Pang, *Reflecting Space*



Satoko Takahashi, *Boundaries*



Anita Green, *In Between*



Onilee Zaborniak, *Immaculate Conceptions [Documenting Residential Penetrations]*



Candice Lui, *Performativity [Acting In Our Daily Lives]*

atmopshere 2011: mediated cities

Richard Milgrom, Ph.D. and Post-Doctoral Fellow Lawrence Bird, Ph.D., Symposium Co-Chairs

Atmosphere 2011: Mediated Cities was held February 3th-5th. There were seven keynote addresses, and thirteen concurrent sessions that included more than forty papers and presentations (drawn from more than sixty proposals that were submitted). Numerous films were shown during the symposium (some in the lead up to the conference at "Film for Thought" screenings in Centre Space and at Cinematheque), projection projects and installations. Edward Dimendburg's Thursday opening keynote address was a well-attended public event in the Muriel Richardson Auditorium at the Winnipeg Art Gallery, followed by a reception at Plug In Institute for Contemporary Art. Friday's events were held at the Russell Building on the Fort Garry Campus. Saturday, the focus shifted to events in the Exchange District, where venues included the Recital Hall in the Crocus Building, aceart inc., RAW Gallery for Architecture and Design, Platform Centre for Photographic and Digital Arts, 5468796 Architecture Inc., and the King's Head Pub.

Three hundred and ten people registered for the symposium. International participants came from Australia, New Zealand, Qatar, Turkey, Italy, Spain, Germany, The Netherlands, Belgium, the United Kingdom, and the USA. Those from the US came from California, Michigan, Illinois, New Jersey, New York, Texas, Florida, Georgia, New Mexico, and Colorado. Canadians came from

Quebec City, Montreal, Toronto, Calgary, and Vancouver. The Manitoba Association of Architects also organised an exhibit of projections entitled 8x8x∞. Projections were shown as part of evening events, and in the Cube in Old Market Square on the Saturday night.

More than 220 students from the Faculty of Architecture registered and attended Atmosphere 2011. All of the sessions were well attended. Several instructors included the symposium and sessions as part of their course requirements. In addition, students played roles in the organisation and running of the events. Student volunteers designed and maintained the website, prepared the graphics, translated text, coordinated workshops, prepared the Russell Building Courtyard as space for Friday evening reception, and documented the symposium as photographers. Volunteers also assisted with registration and logistics.

Symposium co-chairs were grateful to all of those who participated, and to those organisations that assisted with funding: the Manitoba Association of Architects, the Faculty's Waisman Endowed Lectureship Fund, the University's Wiener Distinguished Visitor Fund, the Film Studies Program, the Centre for Human Rights Research, the Department of Native Studies, and the four departments from the Faculty of Architecture. ■

experiencing
the
everyday

ATMOSPHERE 2012
FEBRUARY 9-11
UNIVERSITY OF MANITOBA
ATMOS.CA

lectures and gallery 2010-2011

Cultural Events

Libby Porter
October 12
Unsettling colonial certainties: the politics of Indigenous recognition in Australia and Canada

Jeremy Till
October 25
Architecture Depends
Jeffrey Cook Memorial Lecture

Sean Lally
October 26
'The Air on Other Planets'

Alan Wexler
November 25
On The Fine Art of Applied Art

Eunate Torres-Mondrego
February 4
Stalkscapes. Cinematic experiments in landscape architecture and beyond
Allan Waisman Lecture

Troy Hourie
March 4
Scenographic Design Process

Jim Diers
March 7
Neighbor Power: Building Community the Seattle Way

Anders Abraham
March 15
A New Nature

Diana Beresford-Kroeger
March 24
The Global Forest

Food for Thought

Lawrence Bird
September 16
Seamy cities and the thick flat: rend(er)ing the animated city

5468796 Architecture
September 30
in progress

Sean Pearson
October 14
Go West

Russell Krupart
October 28
big things in the middle of nowhere

Lancelot Coar
November 18
On the Road

Christine Plett, Shannon Wiebe, Jori Pincock and Amy Klassen
December 2
Travel|Research Scholarship

Dietmar Straub and Anna Thurmayr
January 13
Fantasy + Precision

Susan Close
January 27
Traveling Concepts in Photography

Kelly Doran
February 10
Operational Alternatives

Steven Cox
February 11
Not Just an Architect

D'Arcy Jones
March 10
In Section

Ian Wight
March 24
The Making(s) of Professionals: Integrating Praxis, Ethos and Poiesis
An Elephant of a Design Project?

ARCH 2 Gallery

Alison Norlen
September 23 – October 25
ARMATURE

Alan Wexler
November 25 – January 14
Drawing into Architecture

Maya Cochrane
January 26 – February 13
Transitional Thresholds

Andrea Mina
February 5 - 9
intimate and immense

Eunate Torres-Mondrego
February 14 - 28
Mapping the Horizons in Winnipeg

Anna Von Gwinner and Markus Schädel
March 7 – April 15
after dark ■

awards

2010 FALL AWARDS

Faculty-Wide

ALLAN WAISMAN ABORIGINAL SCHOLARSHIP
Bret Mack, Nicholas Bell, Evan Jameson

FREDRIK KRIST JANSSON SCHOLARSHIP IN ARCHITECTURE 2009-2010
Christine Plett

G. CLARENCE ELLIOTT FELLOWSHIP
Erin Huck

MAXWELL STARKMAN TRAVEL AWARD 2009-2010
Jeff Pratte, Shannon Wiebe

JAMES PALMER LEWIS STUDENT AWARD 2009-2010
Marie Levesque

FACULTY OF ARCHITECTURE ENDOWED SCHOLARSHIP
Judith Cheung, Jordy Craddock, Erin Huck, Nicolette Layne, Shawn Stankewich

FACULTY OF ARCHITECTURE DESIGN AWARD
Brandon Bergem

UNIVERSITY OF MANITOBA GRADUATE FELLOWSHIP PHD (UMGF)
Stefan Bruce

ENVIRONMENTAL DESIGN CORRIGILL SCHOLARSHIP
Kailey Kroeker, Tina Gigliotti, Clifford Goodwill, Trent Workman

JAMES PALMER LEWIS STUDENT SCHOLARSHIP
Lindsay Weller

KASIAN SCHOLARSHIP FOR ARCHITECTURE AND DESIGN EXCELLENCE
Clifford Goodwill

STUDENTS' ARCHITECTURAL SOCIETY AWARD
Amanda Hamilton, Sarry Klein

MICHAEL COX SCHOLARSHIP
Yajiao Fan

E.H. PRICE LIMITED RECRUITMENT SCHOLARSHIPS
Einat Menashe, Jaclyn Ryback, Maria Syroezhko, Jolene Bateman

DR. A.W. HOGG SCHOLARSHIPS
Judith Cheung

ISBISTER SCHOLARSHIP
Jaclyn Ryback

TERRY CRISTALL SCHOLARSHIP IN ENVIRONMENTAL DESIGN
Trent Workman (2009-2010)
Sean Gallagher (2010-2011)

PINKY PRIZE
Christopher Burke

THE R.A.C. MEMORIAL SCHOLARSHIP
Lindsay Biberdorf

Department of Architecture

CIBINEL DESIGN ACHIEVEMENT AWARD
John Duerksen

CORRIGILL SCHOLARSHIP
Marc Mainville

MEL P. MICHENER ARCHITECTURAL FELLOWSHIP
John Duerksen

LE PRIX JACQUES COLLIN EN ARCHITECTURE
Shannon Wiebe

BILL ALLEN SCHOLARSHIP IN ARCHITECTURE 2009/2010
Travel: Amy Klassen
Research: Chris Gilmour

A.L. BUCKWELL MEMORIAL SCHOLARSHIP
April David

HARRY SEIDLER AND JOHN RUSSELL RECRUITMENT AWARD IN ARCHITECTURE
Henry Tufts

RANDY GILBART MEMORIAL SCHOLARSHIP
Chad Connery

E.H. PRICE LIMITED RECRUITMENT SCHOLARSHIPS
Volodymyr Amiot, Christine Gonis

NORMAN RIPLEY MEMORIAL SCHOLARSHIP
Rebecca Wong

LEONARD C. KLINGBELL SCHOLARSHIP IN ARCHITECTURE
Jordy Craddock

MANITOBA ASSOCIATION OF ARCHITECTS AWARD
Volodymyr Amiot

MANITOBA ASSOCIATION OF ARCHITECTS ARCHITECTURE RECRUITMENT AWARD
Chad Connery

WILLIAM E. SHEETS SCHOLARSHIP IN ARCHITECTURE
Richard Chiang

NORTHERN SKY ARCHITECTURE AWARD FOR ENVIRONMENTAL STEWARDSHIP
Aleksandra Chomik

RAYMOND S. C. WAN ARCHITECT INC. RECRUITMENT AWARD
Richard Chiang

UNIVERSITY OF MANITOBA GRADUATE FELLOWSHIP
Richard Chiang

MANITOBA GRADUATE SCHOLARSHIP
Henry Tufts, Kristin Szuminsky, Mari Ono, Marc Mainville, Aleksandra Chomik, Ariadna Choptiany

SSHRC
Natalie Badenduck, Steffani Beernaerts, Jordy Craddock, Daniel Dufault, Shannon Wiebe

Department of City Planning

CITY PLANNING JUBILEE SCHOLARSHIP
Johanna Washchyshyn

CORRIGILL SCHOLARSHIP
Michael Lennon

MPPI BEST MDP AWARD
Janice Miller

THE CANADIAN INSTITUTE OF PLANNERS STUDENT AWARD FOR ACADEMIC EXCELLENCE 2009/2010
Stephanie Whitehouse

MPPI CASE-IN-POINT EXCELLENCE AWARDS
Grand Award Winner: Lauren Lange
Hournor Mentin: Scott McCullough

MAYOR'S MEDAL
Karen Kliever

E.H. PRICE LIMITED RECRUITMENT SCHOLARSHIPS
Caitlin Kotak, Alexis Miller

MANITOBA GRADUATE SCHOLARSHIP
Jill Collinson, Jonathan Hildebrand, Christopher Larson, Shengxu Li, Jennifer C. Pritchard

SSHRC
Christina Maes, Carole O'Brien

Department of Interior Design

CORRIGILL SCHOLARSHIP
Onilee Zaborniak

JOAN HARLAND SCHOLARSHIP
Nicolette Layne

JEAN M. PEAREN SCHOLARSHIP
Kaley Lawrence

ROY C. RETTINGER GRADUATE SCHOLARSHIP FOR INTERIOR DESIGN
Kaley Lawrence

PIDIMTHESIS/PRACTICUM PRIZE
Janine Shwaluk

E.H. PRICE LIMITED RECRUITMENT SCHOLARSHIPS
Heather Arabsky

TAMERA KUCEY MEMORIAL SCHOLARSHIP
Monika Abrahamowicz

MANITOBA GRADUATE SCHOLARSHIP
Nicolette Layne, Aimee Mah

SSHRC
Tanya Peters, Marianne Moquin

Department of Landscape Architecture

LANDSCAPE ARCHITECTURE THESIS/ PRACTICUM PRIZE
Leanne Muir

ALEXANDER E. RATTRAY SCHOLARSHIP IN LANDSCAPE ARCHITECTURE
Leytisha Jack

BARKMAN CONCRETE SCHOLARSHIP
Desiree Bunn, Bret Mack, Hui (June) Wu

E. H. PRICE LIMITED RECRUITMENT SCHOLARSHIPS
Jane Pepper, Dustin Dilts

CARL R. NELSON TRAVELLING FELLOWSHIP 2009/2010
Jori Pincock

CHARLES H. THOMSEN SCHOLARSHIP 2009/2010
Jocelyn Aquino-Javier

CORRIGILL SCHOLARSHIP
Allison Birkett

LANDSCAPE ARCHITECTURE GRADUATE FELLOWSHIP 2009/2010
Jennifer Lim

LANDSCAPE ARCHITECTURE ENTRANCE SCHOLARSHIP
Nefeli Mitrovgenis

MANITOBA ASSOCIATION OF LANDSCAPE ARCHITECTS FELLOWSHIP
Allyson Bissky, Vanessa Jukes

UNIVERSITY OF MANITOBA GRADUATE FELLOWSHIP
Jordan Sutton

MANITOBA GRADUATE SCHOLARSHIP
Marie Levesque, Shannon Loewen, Noman Syed, Trent W. Workman

SSHRC
Devin Segal, Shawn Stankewich, Chelsea Synychych, Jori Pincock

2011 SPRING CONVOCATION AWARDS

Faculty-Wide

ARCC/KING STUDENT MEDAL
Hailey Connor

Environmental Design Program

UNIVERSITY OF MANITOBA GOLD MEDAL
Judith Cheung

DAN MUIR MEMORIAL AWARD
Jordan Pauls

Department of Architecture

ALPHA RHO CHI MEDAL
Jennifer Joorisity

HENRY ADAMS AMERICAN INSTITUTE OF ARCHITECTS MEDAL
Amy Klassen

HENRY ADAMS AMERICAN INSTITUTE OF ARCHITECTS CERTIFICATE
Chris Gilmour

MANITOBA ASSOCIATION OF ARCHITECTS MEDAL COMPREHENSIVE/ DESIGN THESIS
Matt Roper

ROYAL ARCHITECTURE INSTITUTE OF CANADA STUDENT MEDAL
Anca Matyiuku

ROYAL ARCHITECTURE INSTITUTE OF CANADA HONOUR ROLL
Pia Buus, Chris Gilmour, Amy Klassen, Andre Sylva

Department of City Planning

MANITOBA PROFESSIONAL PLANNERS INSTITUTE (MPPI) AWARD
Lauren Lange

Department of Interior Design

STEELCASE PRIZE FOR DESIGN EXCELLENCE
Natalie Foidart

PROFESSION INTERIOR DESIGNERS INSTITUTE OF MANITOBA MEDAL
Anna Westlund

Department of Landscape Architecture

MANITOBA ASSOCIATION OF LANDSCAPE ARCHITECTS GOLD MEDAL
Elizabeth Wagner

CANADIAN SOCIETY OF LANDSCAPE ARCHITECTS AWARD
Meaghan Hunter

TEACHING AWARDS

CARL NELSON TEACHING AWARD
Dr. Susan Close

UNIVERSITY OF MANITOBA STUDENTS' TEACHING RECOGNITION AWARD
Dr. Marcella Eaton

Architecture alumna wins Prix de Rome

(reprinted with permission from The Bulletin, February 24, 2011)



University of Manitoba graduate **Samantha Lynch** is the 2011 recipient of the Canada Council for the Arts' Prix de Rome in Architecture for Emerging Practitioners. Awarded annually to a recent graduate of one of Canada's eleven accredited schools of architecture, the \$34,000 scholarship enables the winner to travel across the

world, furthering their research and developing additional skills through an internship.

Lynch began her studies with a Fine Art degree at the University of Ottawa, followed by a spell of travelling across America before completing a Masters of Architecture at the University of Manitoba. She will use the scholarship money to continue her work on the relationship between human activity, the architectural dimension, and the time connection between these two elements through first hand examination of built projects in Western Europe.

Lynch will also undertake an internship with Fat Koehl Architekten in Berlin. ■

2011 Endowment Fund

GRANT RECIPIENT	SHORT TITLE OF THE PROJECT	AWARD
Jae-Sung Chon	Food for Thought	3,000
Jae-Sung Chon	Cultural Events Lecture Series	1,500
Neil Minuk	Gallery Exhibitions	13,000
Sean Gallagher	Ditchball 35	1,200
Justin Ladia and Sean Gallagher	Warehouse Journal 20	15,000
Lynn Chalmers	ATMOSPHERE 2012	14,000
Shawn Stankewich	Gallery: Recent Works by Students and Professionals in Landscape Architecture and Faculty of Architecture Student Photography Competition and Exhibit	1,200
Annual Endowment	Cultural Events Lecture Series	15,000
Total		\$63,900

partners program

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 see the school work with contemporary attitudes, solutions integrated with business and practice. The Faculty is focussed 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. (For a listing of Partners Members please see inside back cover.)



ED2 Studio (see pages 66-69), set up in Centre Space, J.A. Russell Building, for the Year End Exhibition held in April 2011 and put on annually by the Partners Program

partners program annual report

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

Welcome, Jacqueline Jasinski.

At the Partners Annual Meeting on May 19, 2011, we thanked Tom Gouldsborough for his two year contribution as chair of the Partners Program, and welcomed Jacqueline Jasinski, Project Architect and Senior Associate with Stantec Architecture, as the new and fifth Chair of the Partners Program.

Chair's Message

As the Partners Program enters its 19th year, it is my privilege to assume the role of Chair, following a distinguished alumni of professionals and academics.

As a practitioner, I have long maintained an interest in design education and the experience of the student transitioning into the professional environment, and I am delighted to find myself among like minds within the Partners Program.

My interest, however, was recently converted to action as it became abundantly clear that our professions are in the midst of a sea of change. Today, we are experiencing a new trajectory in the evolution of design and delivery, due to advances in technology paired with a unique shift in the ways we interact as colleagues.

With the advent of building information modelling systems, we can now participate in design, technical delivery, construction, and interdisciplinary collaboration at a level of complexity rarely seen before. Concurrent with this is an evolution in relationship among practitioners: we are more collaborative, generous, and innovative than ever, even when competing.

Our professions, in this new environment, have the potential to evolve well beyond their traditional limits. As educators and practitioners, we are privileged to be at the leading edge of this evolution.

It is inevitable that new models of practice will emerge, and although change can be unsettling to some, it can bring great benefit if the process is shared and thoughtfully navigated.



Jacqueline Jasinski

The Faculty is ideally equipped to explore this Brave New World, with an inspiring and accomplished new Dean, and a host of individuals who are fully committed to the success of the students.

I would like to thank Doug Clark and Dean Ralph Stern for demonstrating a level of enthusiasm and commitment to the Faculty of Architecture, which was sufficient to rouse my own from (temporary) slumber.

This is a very exciting time.

Jacqueline Jasinski
Chair, Partners Program

Homecoming 2010: Class of 1950 and 1960



Front row (l to r): Keith Graham (BArch 1950), Ada Lou Watson (BArch 1950), Dorice Walford (BArch 1950), John Disher (BArch 1950)

Second row (l to r): Al Smith (BArch 1950), John Ranta (BArch 1950) (deceased), Frank Roy (BArch 1950), Bill Wilson (BArch 1950), David Flemming (BArch 1950)

Third row (l to r): Bob Browne (BArch 1960), Gord Smedley (BArch 1960), Jean-Paul St. Jacques (BArch 1960), Eric Proppe (BArch 1960), Morley Workun (BArch 1960)

Fourth row: Hartley Stinson (BArch 1960), Don McFeetors (BArch 1960), Les Will (BArch 1960), Jon Oliver (BArch 1960)

In attendance but missing from the photo: Vic Sobkowich (BArch 1950), Bill Korrick (BArch 1950), Bert Boulanger (BArch 1960), Lyle Hallet (BArch 1960), Al Lorimer (BArch 1960), Dave Smith (BArch 1960), Leo Zrudlo (BArch 1961), Leonard Sedun (BArch 1965)

Past Year Key Events

- September 2010: Receptions at SC3 and Winnipeg Art Gallery to introduce Dean Ralph Stern to the Winnipeg Design Community and Partner members
- September 24, 2010: Homecoming Class of 1950 and 1960; representatives from Architecture (see photo above); included the unveiling of the plaque recognising the Deans of the Faculty and Founding Department Heads
- September–October 2011: Road trip Regina, Calgary, and Saskatoon in conjunction with Professor Lynn Chalmers and ID-M2 class visit to DIRT, professional offices in Calgary, and visit to Banff
- November 10, 2010: Warren Carther Lecture in conjunction with Manitoba Craft Council, Red River College–Downtown
- November 2010: Distribution of 4500 copies of NETWORK 2010
- November 24, 2010: Fall Awards Celebration Dinner
- November 26, 2010: ft3, office tour and reception ▶

2013

100 Years of
Architectural Education
at the University of Manitoba

Celebration
September 18-22, 2013
and Throughout the Year

In 2013, we will be celebrating 100 years of Architectural/Design education at the University of Manitoba. At this time, we are proposing a series of activities reuniting professors, alumni, and students from the past. The University of Manitoba's annual Homecoming Celebration will take place between September 18–22, 2013. At that time we will host a variety of social and educational events that would provide something for all of our alumni and former professors who wish to attend and remember their time associated with the school.

If you have written or photographic memories you would like to share, we will be collecting these for possible inclusion in an anniversary book or posting on the Faculty website.

If you would like to organise a class reunion in Winnipeg during this time period, please contact us for assistance.

If you would like to meet and celebrate elsewhere in the world at any time, please keep us posted and we will let others know.

For more information or to become involved, please contact the Faculty of Architecture's Partners Program or the Office of the Dean as noted below:

Partners Program

219 Architecture 2 Building, 56 Curry Place
Faculty of Architecture, University of Manitoba
Winnipeg MB R3T 2N2
(204) 474-6801
clarkd@cc.umanitoba.ca

Office of the Dean

201 Russell Building, 84 Curry Place
Faculty of Architecture, University of Manitoba
Winnipeg MB R3T 2N2
(204) 474-6433
palexiu@cc.umanitoba.ca

- January 2011: International River Trail Warm-Up Shelter Design Competition (see pages 26-27)
- February 2011: Chiapas Indigenous Planning Field School/Mexico in conjunction with five other Universities from Canada, USA, Mexico
- February 8, 2011: CMHC, Equilibrium House Presentation and Tour
- March 2, 2011: Interior Design Association of Students (IDeAS), Annual Meet and Greet
- March 1, 2011: Professor Kelley Beaverford, Research Dinner, *Global Service Learning*, Ghana
- March 2011: Barkman Concrete Design Competition (see page 41)
- April 5 – 7, 2011: Rotary Career Symposium
- April 7, 2011: Chiapas Field Trip Student Presentation, Mondragon Restaurant
- April 21, 2011: *Spring Board*, Faculty of Architecture Year End Exhibition
- April 28, 2011: Environmental Design Program Graduation Dinner, Western Canada Aviation Museum
- May 19, 2011: Partners Program AGM
- May – June 2011: Co-Instructor, LEED® Core Concepts with Dr. Shauna Mallory-Hill
- May – August 2011: Compilation of material for NETWORK 2011, distribution in September



LEED® Canada Core Concepts and Strategies Course

For the third consecutive year, Dr. Shauna Mallory-Hill, assisted by Doug Clark, has successfully carried out a fully-integrated summer session course sanctioned by the Canada Green Building Council (CaGBC), Higher Education Program, that introduces participants to the concepts of green construction and development. The University of Manitoba, Faculty of Architecture, is one of sixteen institutions approved by CaGBC and one of only four universities who are able to provide this course to students from all faculties and outside practitioners.

During the sixteen classes, held in May and June 2011, fourteen students from the disciplines of Architecture,



LEED Core Concepts Class, Alternative Village, University of Manitoba

City Planning, Interior Design, and Landscape Architecture were joined by students from the Faculty of Environment and one private practitioner and encouraged to work as an integrated design team. Through classroom lectures, invited guests, and site visits, the students gained a working knowledge of green building concepts and strategies as they relate to reducing the environmental impact of the built environment. The final team project dealt with identifying strategies and concepts for improving the sustainability of the current and future University of Manitoba Campus. The course description states:

"LEED® Canada - Core Concepts and Strategies is an intensive course intended to provide a comprehensive overview of techniques, approaches, materials and technologies used in creating greener buildings and communities. It will provide an introductory level of familiarity with the LEED Rating System and be an important first step for those who wish to take the LEED® Green Associates accreditation exam in the future."

It is intended that the Course be offered annually, and is open to all students and practitioners who are hoping to broaden their awareness of LEED and Green Building concepts or prepare for writing the LEED Green Associates Exam.

For more information please contact:

Dr. Shauna Mallory-Hill
s_mallory-hill@umanitoba.ca (204) 474-7442



Site of the new Blue Bomber/Bison Stadium, University of Manitoba

barkman™ design competition 2011

For the seventh consecutive year, barkman arranged for \$3,000 in funding to be distributed to three top pre-cast concrete student designs. The assignment was part of the Masters in Landscape Architecture curriculum (LARC 7230) but was a competition open to all in the Faculty. The assignment was to involve the design and preparation of designs for two sizes of pre-cast concrete units that could be installed on site to create traffic calming circles that comply with the overall dimensions (4.0 - 5.0 m) as detailed by City of Winnipeg Public Works Department. Designs had to incorporate clear signage indicating that drivers are to move around the circle in an anti-clockwise direction. The circles could also accommodate soil for planting of woody perennial or seasonal planting.

This year's winners were:

First Place

Marcela Quesada

Second Place

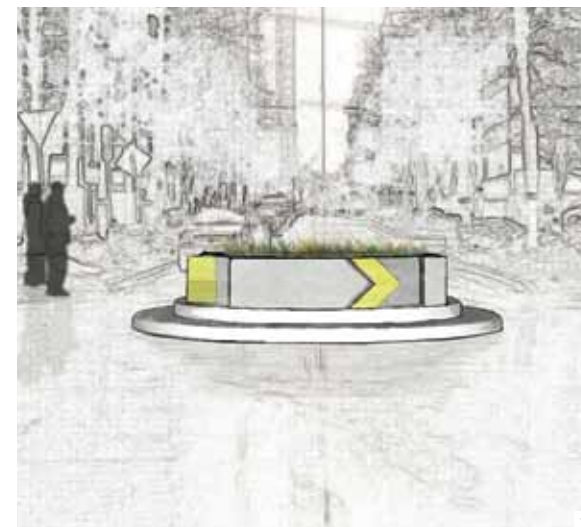
Jordan Sutton

Third Place

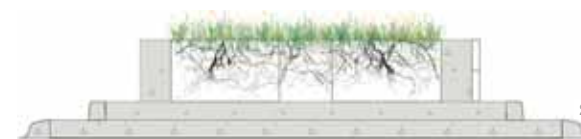
Huijun (June) Wu

Congratulations to the three competition winners who were selected by the jury from Barkman Concrete: Alan Barkman, Renee Lussier, Wayne Wiebe, and Adrian Price.

Thank you to all of the students from the Faculty who submitted solutions to the design problem. ■



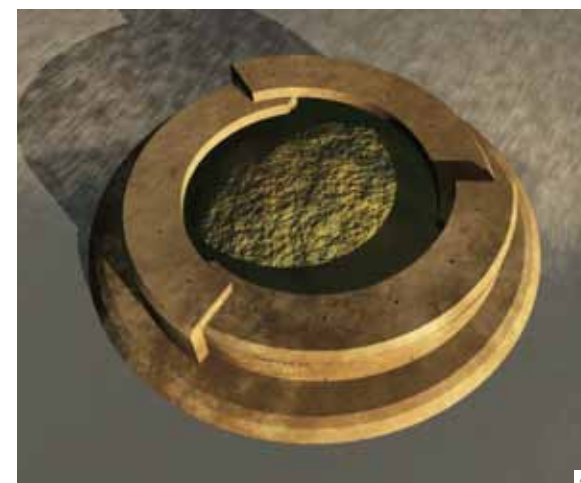
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2



3



4

1 Marcela Quesada, perspective drawing, driver's view

2 Marcela Quesada, cross-section CAD drawing, plant material

3 Jordan Sutton, three-dimensional CAD model, elevation

4 Jordan Sutton, three-dimensional CAD model, top view

having a ball

former UofMB professor and head of the department of architecture Gustavo da Roza clears the air about how ditchball really started

Rebecca Lo (BID 1994), ARIDO, IDC

To say that Gustavo da Roza has the gift of the gab is a wild understatement. At a café on Hollywood Road in Hong Kong, the dapper 78-year-old barely pauses for breath while recounting the glory days at University of Manitoba (UofMB) during a chat that began more and more to resemble a design lecture. At the two hour mark, an equally dapper Chinese gentleman hovering patiently nearby cuts in.

"Are you Senhor da Roza?" he inquires. Da Roza nods. "I recognised your voice," he comments, referring to the booming baritone laugh that made heads turn several times throughout the morning. They then switch to Portuguese, exchanging pleasantries in the language as I looked on with polite incomprehension.

Gus da Roza has always been a chameleon. Born in Hong Kong to a merchant father of Portuguese and Chinese descent, he grew up ferrying between Macau and Hong Kong, living in his extended family's various estates within the two former colonies. He wanted to be a champion jockey and had no interest in pursuing a profession. His father thought otherwise, with only one son among five daughters. Since drawing and painting were subjects the boy excelled in, a compromise was reached: da Roza would be an architect.



After being accepted into Cornell University's program, da Roza hung around Hong Kong waiting for his student visa to come through. One afternoon, he saw his friend and baseball teammate Michael McDougall sketching a building along the Hong Kong Central district's waterfront. "I starting criticising him—his vanishing points were all off," recalls da Roza. McDougall mentioned that he had just started classes at a new architecture program at the University of Hong Kong (HKU), and that one of his assignments was to design a new pier.

"I followed him to HKU and was introduced to (Dean Raymond) Gordon Brown," says da Roza. "He gave me some assignments and I did them in two days. That was how I started at HKU. And my father was happy because I was no longer a bum!" The year was 1950 and da Roza was one of 200 new students to be accepted into HKU out of the 50,000 who applied. He became part of the first class of architecture students that went on to shape Hong Kong's skyline—and far beyond.

After working for a few years as a lecturer upon graduation, da Roza became weary of his alma mater. "I felt taken advantage of by the colonial system," he admits. After teaching at Berkeley for awhile, he wanted to expand his horizons and applied for jobs at four Canadian architecture schools. McGill, Toronto, British Columbia, and UofMB all accepted him, but he decided to go to Winnipeg because he fell in love with the promise of the recently completed John A. Russell Building. "It had just opened in 1959 and that photo sold me," he smiles. "I was only planning to go there for a year. I got an electric blanket from my Berkeley colleagues as a parting gift!"

The year was 1960 when da Roza first arrived in Winnipeg. Dean John Russell picked him up personally from the airport. "He was a very nice and gentle man," recalls da Roza. "He never said a foul word. Russell was in his office every day at 8 am—always the first one to be parked in lot J."

After marrying fellow HKU grad and Pan Am flight attendant Gloria Go during a 1961 summer holiday in San Francisco, he brought his bride back to Winnipeg. They



moved into a house he designed on the "wrong" side of Pembina Highway in the Beaumont subdivision. The couple raised five children, while da Roza was promoted from assistant to associate and finally full professor. He was the Architecture Department Head from 1985 to 1990.

At a time when professors were purely academics, da Roza stood out for his firm belief in practicing what he preached. Perhaps his most enduring contribution to the Winnipeg skyline is the Winnipeg Art Gallery, won by competition in 1967. "I was always working on the side," he states. "I was the only professor with a practice at UofMB. I hired a lawyer to teach the legal aspects of architectural practice. And I had Larry Yamashita teach how to draw up contracts."

In the 1970s, the idea for ditchball was first born during construction on Gull Harbour Hotel, a government initiative on Hecla Provincial Park designed by da Roza. "I didn't start the game!" he insists. "I enjoy hockey, but I can't play. I don't even skate. But I would go to games where my students were playing, as their teacher and as a fan. We had students from all over the world, but the majority came from the Prairies. Ninety-nine percent of these young fellows play hockey. It was natural for them to take part in teams against other faculties. Architecture students fight the most—and win the most, to the disdain of engineering students!"

Da Roza also used his work as a teaching tool. Construction had already started on Gull Harbour, and it was a good site to show students despite the long drive. After lunch, a few of the students who brought hockey sticks with them began a friendly game of tackle. Ditchball somehow evolved out of that, as they waited for da Roza to finish haggling with on-site contractors.

"The students created their own game," laughs da Roza. "It's not quite hockey or soccer—a crazy invention. Outdoors at Gull Harbour, we were surrounded by acres of landscape. There was lots of snow available, and they piled up a mound of snow to make an oval space for the boundaries. We laughed and joked about it afterwards on campus and began constructing a replica it on our lawn at UofMB." Ditchball has been an annual event at UofMB ever since 1977.

Da Roza has made Vancouver his home since retiring from UofM. Though he closed his Vancouver and Hong Kong offices in 2003, he is far from idle. As a design consultant, he picks and chooses the projects he wants to work on. He plans to publish three books on his projects and watercolour paintings. And despite leaving Hong Kong fifty-five years ago, he regularly returns to his hometown to revisit the streets of his youth—today barely distinguishable among the skyscrapers dwarfing them. Though you have to search, you can find da Roza's last structure erected in Hong Kong: the Club Lusitano building. It is a fitting symbol for the man himself.

Rebecca Lo, BID ARIDO IDC, graduated from the Department of Interior Design at University of Manitoba in 1994. She has lived in Hong Kong since 2000, and is a full-time freelance writer specializing in architecture, design, lifestyle, and culture. She contributes regularly to Beijing-based China Daily, UK-based Sleeper, NYC-based Hospitality Design, and writes design monographs for a number of Hong Kong firms. ■

1 Gus raising a pint to cheer on the tradition of Ditchball (photo: Rebecca Lo)

2 Students battling it out in the ditch in March 2011 (photo: MacKenzie Loewen)



!melked from freelancing in winnipeg to working in new york city

Manda Yakiwchuk (BEnvD 2005, MLArch 2008)

The fall of 2008 left me full of dreams and ideas for my future not to mention a slightly low vitamin count. I had just completed my thesis publication on "Fractured Atmospheres"; a spatial research study that investigated and manipulated time in design. With the completion of this project came the close of my Masters in Landscape Architecture. To this day, I feel privileged to have had the guidance of my core committee members, Dr. Marcella Eaton and Professor Nat Chard, who both pushed and inspired me into new realms of design. They had and continue to have a major positive impact on the way I perceive and engage the world.

Despite an overwhelming feeling of accomplishment for the body of work that I had just produced and an excited feeling for the next phase of my life, I decided to spend the following few months in solitude at a family cottage near Mont Tremblant, PQ. I needed this time to be able decompress and reflect on the educational junket that I had just undergone. As time passed, normality returned along with a growing sense of anticipation for the next goal I had in mind.

In my time of reflection, I recounted my first day of Environmental Design, when my professor posed the question to the class: "How many of you want to be a top designer?" For myself, the answer was clear; it was a resounding "Yes". At some point between my first day of my undergrad and the last day of my Masters, I came to the decision that New York City was the place that would make this happen.

Upon my return to Winnipeg from my time away at the cottage, I immediately started the process of sending out my resume and contacting the firms that I had aspired

to work for. Unfortunately, it was during that period that the U.S. economy was in the midst of a major financial downturn and it seemed that absolutely no one was hiring. I can even recount one telephone interview in particular where the architect on the other end of the line said "Have you not read the news?" I chose to ignore the gloomy market forecasts and pursue my ambition—I was simply not going to "be practical" or entertain the thought that my goal may not be possible.

After several weeks of hunting down that "dream job", I began to receive replies back from those firms that had reviewed my portfolio—it had been well received. As a result I flew down to New York and was interviewed by nine firms in four days. All of the companies were impressed by the work that I presented and admired UofMB's unique approach to design.

Despite the welcoming reception I received from the New York designers, many of the companies were waiting on jobs to come through to be able to hire once again and due to the economic times, it was unforeseen as to when this might happen. As a result, I spent the following months waiting for the economy to pick up, building relationships with the contacts I had made, and focussed my efforts on local freelance work. In the summer of 2009, I received the call I had been waiting for.

New York has been everything that I had fantasised about and more. Today I work for Jerry van Eyck, principal and director of Imelk, and former principal of West 8, where I am closely involved with a number of important and exciting international projects. Looking back, I can say with certainty that my perseverance was the ultimate key to achieving my goal. With focus, talent, and determination, I believe we can accomplish absolutely anything we set ourselves to. ■



1 Butter, central park september 2009

2 Busker piano player in Washington Square Park this past spring



form follows sustainable function from 1980 environmental studies to 2011 world leading benchmarks

Darren Kindrachuk (BES 1984, MArch 1988)

Darren is the Principal Architect for the Australian based, international development company, Lend Lease. Graduating from the University of Manitoba with a Bachelor of Environmental Studies and a Master of Architecture degree, Darren began the first eight years of his career in Hong Kong, attaining the position of Associate Director for the architectural practice of Denton Corker Marshall, Hong Kong. Darren currently resides in Sydney, Australia with his wife Gillian and for the last ten years has participated in and contributed to numerous world leading master plan and individual building projects.

Darren has led the design and the creative inspiration behind a number of multi-award winning projects; ANZ Centre, The Gauge, and The Bond – projects which have set Australian benchmarks in workplace environments, sustainability, and architecture. The well founded and highly practical education which Darren received at the University of Manitoba has provided him with the skills to lead and innovate in a highly demanding international commercial development environment.

Through a portfolio of individual building and master planning projects in Australia and overseas, Darren has

developed a mature and highly creative approach to sustainable design and architecture. A process informed by accumulated experience and the application of the latest environmental analysis systems, as well as a clear understanding of building industry and ESD rating standards achieve highly innovative design outcomes.

"I believe that development and the built environment of the future will continue to balance fundamental financial challenges with a drive to achieve a growing number of sustainable outcomes. Future planning and architecture will need to be increasingly responsive to the concept of 'Triple Bottom Line', effectively reducing the 'environmental footprint of development, while generating significant positive social and ecological outcomes. I anticipate the demand for creating sustainable built environments will continue to evolve from the current targets of zero carbon emissions, minimal water/energy consumption and waste reduction, to a position where projects will achieve significant on-site power generation capabilities as well as the ability to contribute positively to the local ecosystem."

1 ANZ Centre, Victoria Harbour, Melbourne, VIC Australia (Photo by Peter Bennetts)

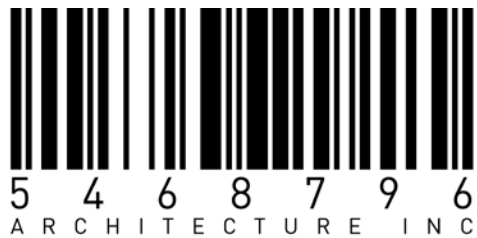
2 The Gauge, Victoria Harbour, Melbourne, VIC Australia (Photo by John Gollings)

3 The Bond, Millers Point, Sydney, NSW Australia (Photo by John Gollings)

4 ANZ Centre, atrium (Photo by Earl Carter)

5 The Gauge, atrium (Photo by John Gollings)

6 The Bond, atrium (Photo by John Gollings)



Sasa Radulovic (BEnvD 1999, MArch 2003) and
Johanna Hurme (BEnvD 1999, MArch 2002) of 5468796
Architecture are Partners Program Members

5468796 Architecture (546) is a Winnipeg architecture collaborative that engages in all aspects of design including visioning, branding, architecture, object design, detailing, and engineering systems.

The studio (one desk, twelve practitioners) was formed in 2007 and continually seeks to challenge convention at a multitude of scales and promote design to the general public by demonstrating that even modest means can achieve great values in architecture and design with innovation. 546 makes design advocacy an ongoing pursuit through critical practice, partnering/hosting of design events, lectures, various public engagements, and teaching at the University of Manitoba.

Recent recognition includes the RAIC Award of Excellence [for Art] for the OMS Stage, Architectural Review's 2011 Future Projects Award, Architectural Review's 2010 Emerging Architect Award, Architect Magazine's 2010 Progressive Architecture Award, and a 2010 Award of Excellence from Canadian Architect.

Current projects under construction include Avenue + Hample, Bloc 10, WRHA on Hargrave, Anx, YouCube, and BGBX. At Avenue + Hample, a key project goal was to develop an intervention capable of changing the public opinion of the derelict buildings while maintaining a financially feasible project. Using the structures' existing openings, the ground floor was carved out to draw people

in and expand the public space of the sidewalk, while overhead chrome balconies project out over the sidewalk from the residential windows. WRHA on Hargrave is a six storey office building that challenges traditional 'on spec' design with unique floor plates and an undulating, animated facade. At Welcome Place, the design focuses on the significance of prospect and refuge for its residents and patrons—all refugees who are just beginning to make a place for themselves in Canada—through the integration and overlap of public and private space.

One of 546's new endeavours is a joint venture project with Instructor Jae-Sung Chon in the Faculty of Architecture: Migrating Landscapes, which has been selected as Canada's official entry to the 2012 Venice Biennale in Architecture. Selected by the Canada Council for the Arts and Architecture Canada|RAIC, Migrating Landscapes is themed around migration and cultural identity. The project examines how we as Canadians can express our diverse cultural memories in designs for contemporary settlements and/or dwellings.

Stay tuned at:
www.5468796.ca and www.migratinglandscapes.ca ■



WRHA on Hargrave Avenue, Winnipeg



Welcome Place, southwest facade, Winnipeg



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

Leading Edge Solutions Built on a Strong Reputation

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.

Once known primarily 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 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 designs. 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.



Brandon, Manitoba Fire Hall

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 tough Canadian weather. This system is versatile and out-tests competitors in impact, weather, chemical burn, and slip resistance.

Alsip's is an exclusive supplier of EcoGlo, an innovative photoluminescent technology for exit signs, stair nosings, and exit path markers. This technology is transforming building egress in a safe and cost-effective manner. Requiring no electricity and minimal natural light, when the time comes this product is clearly superior.

Recently, Alsip's has added the NORSERIES line of insulated exterior wall panels from Norbec Architectural. Norbec features superior structural anchoring, integrated pressure-equalized rain screen, and factory-applied butyl joint sealer. This line is both innovative and economical—perfect for builders seeking to obtain LEED certification for their project.

Architects continue to rely on Alsip's for their extensive brick and masonry experience, calling on their knowledge to source and match vintage brick. When it comes to brick matching, there is no place better than Alsip's. The Caisse Populaire on Provencher turned to Alsip's to do just that—matching their new location's brick to the old St. Boniface City Hall building. Alsip's has been a vital resource to architects and spec writers for generations, providing product information, photos, and project specific details in a timely manner.

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
410B – 48th Street East | Saskatoon, SK | 306.384.3588 ■

Rooted in Innovation

Sixty-three years ago, barkman started its company in the small prairie town of Steinbach, Manitoba. Barkman has always prided itself on a deep rooted history of manufacturing quality concrete products and unmatched customer service. The only way to continue to provide customers with this level of satisfaction is through innovation. It was innovation that started barkman decades ago when the Barkman brothers created a pre-cast concrete system never before seen in this market. It is this same grassroots mentality that barkman used when reinventing its brand and image these past few years.

The reinvention of barkman started internally when barkman outlined the company's vision, mission, and values. Barkman now has a clear, strong focus centred on barkman's fundamental principles of integrity, quality, loyalty, and innovation. Each decision that is made within the company is filtered through these statements to ensure the highest of satisfaction from barkman's employees, customers, suppliers, and community.

Externally, barkman employees have integrated a customer focused "outside-in" thinking concept with all of barkman's relationships. This concept is embedded in the roots of the company and is lived and breathed everyday with each barkman employee. Going the "extra mile" is not just a saying; it is a lifestyle with all employees and is one of the core principals of finding ways to improve the customer's experience when dealing with barkman. A perfect example of this concept working in reality is the vast amount of new products barkman has introduced in 2011 based on customers wants and needs. Bringing these products into the marketplace is a direct testament to barkman's passion to providing the best and most unique products to barkman's customers.

Barkman introduced over 30 new products into the customer's hands for 2011. One example is barkman's Stone Oasis Kit Collection. Comprised of 14 different options, these kits allow customers countless choices to create their own backyard paradise. Examples include a three piece complete bar set perfect for hosting an evening with friends, architectural pillar and walls to accent any outdoor living space, and an awe-inspiring waterfall that will completely take one's breath away. The innovation in these kits is the value that is added for the customer. These kits are a complete product package. All of these elegant

options include instruction guides, installation videos, landscape design plans perfect for any backyard big or small, and all pieces are pre cut. Designed for ease of mind and ease of installation, barkman's Stone Oasis Collection can finally fulfill those dreams of a backyard that one can truly lose oneself in.

Other examples of barkman's new product innovations include four brand new paving stone lines. These include Navarro, Broadway, Heartland, and Flagstone. Each paver is unique, but all share a genuine artistic beauty that barkman products have represented for generations and gives the customers even more options when creating their masterpieces to share with the world.

Barkman has also brought in a line of natural stone veneers from India to complement an already popular line of barkman manufactured stone veneers. Pangaea Natural Stone Veneer is quarried from some of the world's most sought after quarries and combines artistic beauty and sheer elegance with the durability of the world's oldest building product.

Barkman does its best to provide innovation in all facets of the company. From its noble beginnings to now, barkman strives to be the most innovative company and provide concrete solutions for all of its customers. Innovation starts with an idea; the ideas that both barkman's employees and customers create will allow barkman to continue to be the brand of choice for customers for years to come. ■



Taking care of business

"Business of Design" course introduces the fundamentals of doing business in a design practice

Designers of all stripes receive largely theoretical and technical instruction in school. It's not until they get out into the workforce that they start to learn what happens behind the scenes to make great design for great clients possible. Individuals are left to their own devices to learn the business.

That's where design firms have to step up, says architect and DIALOG principal Doug McConnell. "You're only in university for a limited time, and your focus needs to be on the technical aspects of the discipline. It's up to firms to provide mentoring in the other aspects of running an architectural practice."

To that end, McConnell and fellow principal Donna Clare created The Business of Design, a five-session workshop that provides DIALOG staff with a sort of "Business 101" for designers. It's a good example of how design firms are stepping up to help fill the void in graduates' education.

Doug delivers each session as an interactive video conference amongst the firm's four studios in Toronto, Calgary, Vancouver, and Edmonton. Local principals serve as "teaching assistants" to lead each studio in breakout conversations.

Sessions focus on:

- marketing and sales—how to promote the firm, pursue potential business, and write proposals
- interviews—how to prepare for and deliver an effective client presentation/interview
- contracts—understanding how contracts work, and how to avoid financial and liability pitfalls
- fees—understanding costs, identifying the right fee, and how to position it with the client
- financials—led by the controller and the financial principal, examining the firm's books and how they work

Real-world case studies illustrate each topic, and participants are asked to explore and develop the case study at home based on what they've learned. In the following session they discuss their homework before tackling the new topic.

It provides a good primer for recent graduates, but more experienced members of the firm see value in it for them as well.

"Our firm has architects, engineers, planners, and interior designers all working together in an integrated way," explains McConnell. "This course lets people with very different professional backgrounds and levels of experience develop a shared understanding of what makes our business tick. It gives them line-of-sight on the whole business cycle and how their own role fits."

It also helps the firm long-term, as people are better prepared to step up and take on different roles and responsibilities. It's about getting the basics right so you can focus on delivering great design and client service.

"Our clients appreciate that we're professional about the way we go about our business – even when we deal with outside firms and vendors. If you don't give this stuff its due, that's when you run into problems. At the front end, you need design work coming in, so you have to figure out how to position, to market and sell. At the back end you have to make sure you're dotting your i's and crossing your t's so you don't lose your shirt."

Response to the course, and a parallel course on project management, has been very strong.

"At DIALOG," says McConnell, "we will always make time for people who want to learn." ■



DIALOG studio, Calgary



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

Submitted by Matt Penner

Price Industries: Building a Better Environment

Headquartered in Winnipeg, Manitoba, Price Industries is the leading manufacturer of air distribution products in North America. Founded in 1946, the company has grown over the past sixty years through a dedication to providing a superior customer experience and relentless investment in research and development. This investment in R&D, including the most advanced air distribution laboratory on the continent, allows Price to lead the industry in product development, introducing innovative air distribution technologies to the North American market.



SJ Airport: Displacement ventilation is integrated into the wall and terminals at Mineta San Jose International Airport (Architect: Gensler)



SFO: Price designed custom diffusers for San Francisco Airport's Terminal 2 renovation (Architect: Gensler)

One such innovative technology is displacement ventilation. Initially developed in Europe for use in industrial facilities, displacement works by injecting low velocity supply air at elevated temperatures into a room, relying on heat sources within the room to drive air motion. This results in a "stratified" environment with heat and contaminants gathering in the unoccupied zone towards the ceiling—leading to energy efficiency gains and vastly improved air quality.

Displacement ventilation is gaining popularity with architects and engineers alike for its unique ability to be integrated into building elements. Displacement diffusers can be installed in the floor, wall, ceiling, or integrated into building elements like columns, stair risers, or millwork. Price takes pride in its ability to work with architects to design custom displacement diffusers to fit within the design vision of a building. This is evidenced by Price's work with Gensler to design custom displacement diffusers for the Mineta San Jose International Airport and the renovation of San Francisco Airport's Terminal 2, as well as the custom black diffusers, designed in cooperation with Kuwabara Payne McKenna Blumberg, installed along the gallery walls in Winnipeg's Manitoba Hydro Place.

Price encourages architects from across Canada and the United States to take the opportunity to visit us at Price Research Center North in Winnipeg or our Technical Centers in Atlanta, Georgia and Phoenix, Arizona to learn more about displacement ventilation and other innovative air distribution technologies. Visit www.price-hvac.com to learn more. ■



MBHydro: Price displacement diffusers integrate seamlessly into the architect's design in the Manitoba Hydro Place gallery (Architect: KPMB)



Friesen Tokar Architects + Landscape + Interior Designers (ft3) is a multi-disciplinary firm with offices in Winnipeg and Calgary. With projects throughout Western Canada, the ft3 Interior Design team has become one of the largest in Manitoba. Our strength in providing outstanding design services stems from the talent of our mostly University of Manitoba graduates and our overall approach to design. In our open office space, recent graduates learn quickly how to practice on an inter-disciplinary team by being involved in the design from the inception of the project. Great design does not occur in isolation, so ft3 interior designers work in "pods" alongside partners, architects, landscape architects, technologists, and contract administrators. This collaborative environment allows one to see areas of a project to which one would not normally be exposed.

Some of our more recent noteworthy projects show the diversity of the project types that ft3 interior designers are part of. The Northwest Company and the Canadian Wheat Board head offices, both on Main Street in Winnipeg, represent over 24,150 m² (260,000 ft²) of interior office renovations. The RCMP Campuses in Regina are 22,300 m² (240,000 ft²) of dormitories, classrooms, and offices. Specialised laboratory spaces in the Wallace Building and Basic Medical Sciences buildings at the University of Manitoba, along with numerous locations at the Health Sciences Centre, total more than 100,000 ft². The Calgary South Health campus is 37,150 m² (400,000 ft²) of treatment rooms and health offices.

The projects highlighted in the photos are designed in whole by some of our outstanding young interior design talent. Opaskwayak Cree Nation Health Centre is a new 4,130 m² (44,500 ft²) health care centre that houses health authority offices and a medical clinic. The very tight budget and ambitious construction schedule were no obstacle for our designers who worked closely with the community to define the vision for the project. Vibrant colours, natural materials, effective use of daylight, and references to nature in the interior spaces are some of the elements that give this project its uniqueness. Newly occupied, the community has embraced the Health Centre with pride.

The Southport Student Accommodations Building was recently completed as part of the pilot training campus in Southport, Manitoba. It was designed to accommodate international students for six months. This 4,650 m² (50,000 ft²) facility has single bedroom suites and common areas for lounges and laundry. The exterior and interior design

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

imagery is contemporary, utilising form, colour, and finishes to symbolise the dynamics of flight. Achieving durability and comfort can be a challenge to provide in any project; however, here they blend seamlessly to provide temporary shelter that evokes a feeling of home for the 50 pilots in training.

In both examples, as in all ft3 projects, the designs are unique to the project and driven by the client. Visioning workshops with stakeholders foster a team atmosphere and contribute to a client's sense of ownership of a design that is uniquely theirs. ■



Evoking the culture of the Opaskwayak Cree Nation was essential to the design concept behind the reception area at the Beatrice Wilson Health Centre.



Clean lines and eye-catching lighting make the kitchen a focal point off the Southport Lobby.



A cool colour palette and gently curving lines suggest images of flight throughout the design of the Southport Residence for pilots in training.

gateway kitchen & bath

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 new clients 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 clients 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 its 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 its practice.

Since 1983, Gateway has been known for its quality residential and commercial renovations. Its 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 complementary finishes.



Gateway is especially proud of its 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 manages the coordination of each building project, which results in a cohesive, communicative, and approachable service for the clients.

Gateway is constantly looking for ways to create new standards of excellence which can be seen in its ever evolving showroom. Over the last 28years Gateway has considerably grown as a company. It started as simply a cabinet building company and can now successfully complete full scale building projects with ease. In the future, Gateway hopes to continue its growth and challenge of industry design standards, which will result in interesting, creative, and functional environments. ■



hilderman thomas frank cram

Heather Cram of Hilderman Thomas Frank Cram is a Partners Program Member



HTFC principal Jeff Frank sizing up the Red River Floodway.

Hilderman Thomas Frank Cram has had a remarkable year.

In November, the province's longest practicing landscape architecture and planning firm received the Manitoba Chambers of Commerce Award for Outstanding Small Business. Shortly after, founding principal Garry Hilderman was inducted into the Order of Canada for his work in the design, conservation, and remediation of significant landscapes across Canada. Our project Oodena Celebration Circle was featured in the September issue of Landscape Architecture magazine, and in February, we received a National Honour Award from the CSLA for the Red River Floodway Greenway. To cap things off, we again clinched the coveted Best Costume award at this year's Get Off Your Butt and Ski charity event.

Amid the publicity and honours, the growth and change, HTFC has held fast to certain characteristics and values that make us who we are. We remain great collaborators. We seek out projects that with strong social and cultural dimensions. And we will always relish a challenge: embracing problems and places that are complex, contentious, troubled, remote, or untamed. Our body of work demonstrates a clear affinity for northern regions and First Nations communities, and leadership in subarctic construction, cultural tourism, and environmental impact assessment.

With staff backgrounds that include landscape architecture, city planning, geography, recreation, biology, geomatics, anthropology, resource management, history, graphic design, and fine arts, it is not surprising that we find ourselves occasionally stepping outside mainstream design and planning practice into areas such environmental graphic design, heritage landscape interpretation and accessible housing policy. For example, Heather Cram and Maureen Krauss have raised the firm's profile in museum planning and cultural resource management to a national level, winning contracts from Ontario to the Yukon. Jim Thomas has established the firm as a leader in the analysis, negotiation, and implementation of aboriginal land claims.

Current projects include environmental impact assessment work with York Factory First Nation for the massive Keeyask and Conawapa hydroelectric projects, a management

plan to assist in the Pimachiowin Aki world heritage site nomination process, Millennium Library Park—which is poised to become Winnipeg's new downtown hub and a public art showcase, Kenora harbourfront and downtown—a multi-million dollar re-imagining of a resource town transitioning to a regional attraction, and Upper Fort Garry, which establishes a completely new model for the interpretation of historic landscapes in cities.

It is our pleasure to continue creating places that heal, nourish, invigorate, and inspire. We look forward to more years like the last. ■



Millennium Library tree vaults under construction. The vaults will facilitate removal and re-use of mature trees when the new roof membrane is replaced decades from now



HTFC personnel, along with First Nation clients Northlands and Sayisi Dene, wake to this scene of barren-ground caribou crossing a narrow portion of Windy Lake. HTFC has provided over 10 years of consulting services to the two First Nations as they negotiate their North of 60 land claim with the Government of Canada.

Making the Old New Again

At first glance, the most obvious challenge in renovating a heritage building is creating seamless integration between old and new. Upgrading to meet building codes and to increase energy efficiency is essential, but it must be accomplished without losing the overall design and architectural interest.

Replacing elements such as broken or inefficient windows and damaged interior doors often demands custom products that serve current needs while complementing existing architectural details.

"I recently worked on The Avenue—a heritage building on Portage Avenue that required a lot of specific, unique windows," says Eduardo Belik, Territory Sales Manager for JELD-WEN Windows and Doors. "Every floor and every elevation had slightly different window and door sizes. The architects were looking to make a statement with an asymmetrical design of the front elevation. It was a challenge the whole way through, but it was an incredible assignment."

JELD-WEN vinyl and wood windows have been chosen for many restorations in Canada because of their extensive product offering. In particular, the Custom Wood line is ideally suited to classic, traditional, or innovative building designs. Wood windows were used in restoration of The Edge, on the corner of Princess Street and Pacific Avenue in Winnipeg's Exchange District.

Beyond the aesthetic work of meeting architectural and design needs, renovating heritage buildings may require extensive modifications to meet current codes. These



Artist's view of The Avenue, when completed, on Portage Avenue in Winnipeg / Architect's image, rendered by 5468796 Architecture

include sound transmission, energy efficiency, safety, and fire. Manufactured for these instances, ProCore The Quiet Door® from JELD-WEN offers up to 50 per cent sound reduction in comparison to hollow interior doors. With a sound transmission class rating of 31, these moulded passage doors are available with fire-rating options.

"It's exciting to revisit these old buildings and not only breathe new life into them, but to make them better using technologies that weren't available when they were built," says Belik.

Another JELD-WEN option chosen for renovations and new construction is AuraLast® wood. While many wood products are treated by dipping them into a preservation agent, the wood in AuraLast® products is injected. This method results in almost 100 per cent penetration, enabling JELD-WEN to offer an industry-leading 20-year warranty on AuraLast® solid pine windows and doors.

Consumer expectations of window and door performance have evolved since heritage buildings were constructed. As a matter of course, builders now choose energy-efficient low-E and argon glass to keep buildings warm in winter and cool in summer. Modern windows don't leak air or water (with proper installation). They also operate and insulate much better than the originals.

"Heat was actually quite inexpensive back in those days, so energy efficiency was not really a concern when designing building products," says Belik.

Now, not only do homeowners want efficiency, so do our governments. Last year, JELD-WEN received one of the industry's highest honours: the 2010 Energy Star Award for Sustained Excellence. Its windows are manufactured locally from many Canadian sourced materials.

With its long-held environmental stewardship policies, the company appreciates being part of restoration projects. Re-using building materials is beneficial to the environment. Transforming old buildings into living or commercial space can revitalise areas of a city and limit urban sprawl.

"The process of making the old new again is challenging but satisfying," says Belik. "It's one of the central tenets of the green building initiative. It allows for great urban planning and it maintains interesting architecture." ■

kobayashi+zedda

Jack Kobayashi (MArch 1992) of Kobayashi + Zedda Architects Ltd is a Partners Program Member



John Tizya Visitor Reception Centre, view to the entrance of the Centre

Kobayashi + Zedda Architects Ltd is a Whitehorse-based architecture and planning firm and winner of the 2006 Professional Prix de Rome from the Canada Council. Together with their partner firm, 360 Design Build, KZA is a multi-disciplinary team of 10 personnel including urban planners, architects, general contractors, and carpenters. Kobayashi + Zedda Architects is the largest Yukon Architecture firm. 360 design build is one of the Yukon's most active private developers, having constructed over \$9 million worth of multi-use commercial/residential projects in downtown Whitehorse in the past few years. Deeply involved in the transformation of downtown Whitehorse into a vibrant living and working community, KZA believes in a compact pedestrian friendly built environment, where building design is a reflection of the conditions unique to this part of the world.

The 400 square metre John Tizya Cultural Centre is located on a prominent site in the remote Gwitchin community of Old Crow, Yukon, located at 67 degrees north latitude. With winter temperatures falling to as low as -59 degrees Celsius and summer temperatures regularly in excess of +30 Celsius, the building provides a durable outer skin to protect a delicate interior environment from extremes in temperature and sunlight. The community of 250 people is accessible only by air. All building materials had to fit through the 1.2 x 2.1 metre wide door of an Air North Hawker Siddeley HS-748 turbo-prop aircraft on regularly scheduled daily flights between Whitehorse and Old Crow.

The central community site provides an overview of the Porcupine River and encourages visitors and residents to connect with the Vuntut National Park region of northern Yukon. The building is required to function primarily as a year round community multi-use space and, during the summer months, as a visitor reception centre for Parks Canada and Vuntut National Park.

Due to the remote location and costs associated with construction and material transportation (by air only), the design team proposed a simple building system comprised of SIP (Structural Insulated Panels) for all floor, wall, and roof systems. This system provides for high levels of insulation (RSI 9.6 in floor and roof assemblies) and fabrication in a quality controlled factory setting. It allows for quick erection and efficient material use, and minimises material waste and air transportation costs.

Weight became a key factor in the building design process. With freight charges in excess of \$3 per kilogram, standard materials such as gypsum wall board were replaced with lighter panel products.

Located on permafrost, the building sits above the ground supported by an ice/steel hybrid foundation system. This innovative system uses the existing frozen ground as part of the foundation framework. The vented space below the building helps maintain permafrost temperatures below -1.5 Celsius.

Other features of the building include a 4.8 Kw Solar Photovoltaic grid-tied array to generate electrical power to help off-set diesel generated electricity (the only option available locally) and reduce greenhouse gas emissions. All heating and power generation diesel fuel used by the community is transported by air at a landed cost of \$3.25 per litre. Although not sustainable year round in terms of electricity production, the wall-mounted photo-voltaic panels generate excess power in the spring, summer, and autumn when between 18 to 24 hours of sunlight are available. The surplus energy is sold back to the utility by the First Nation—the first building in the Yukon to do so.

The John Tizya Visitor Reception Centre received the AIBC Special Jury Award 2011. ■



LM Architectural Group



Environmental Space Planning

David Kressock (BES 1982, MArch 1986) of LM Architectural Group is a Partners Program Member

Submitted by Sandra Sasaki (BID 1975, MID 2002)



University of Manitoba Art Lab / LM Architectural Group - Patkau Architects Inc / PCL Contractors

University of Manitoba's Marcel A. Desautels Faculty of Music and The School of Art

LM Architectural Group/Environmental Space Planning, as prime consultants, are once again collaborating with Patkau Architects of Vancouver on the design for the University of Manitoba's Marcel A. Desautels Faculty of Music and The School of Art. This project includes a new building for The School of Art, a large addition on the south side of Tache Hall, and a major renovation of Tache Hall itself.

The School has been planned around a central sky-lit atrium/terrace that vertically and visually links all levels of the building. The broad terrace steps provide informal gathering areas to help foster "community" within the school.

The signature statement of the building is the cantilevering of the upper two floors on dramatic concrete "V" columns facing Dafoe Road. This cantilever forms a generous covered entrance and outdoor area for gallery events.

One of the key planning concepts was the expression of the interior-exterior relationship of the school to the broader campus. The classrooms (second floor) and the drawing studios (third floor) have been arrayed along the north facade behind a full-height glass curtain wall facing Dafoe Road and the quadrangle beyond. Passers-by in the quadrangle will be able to view the interior life of the school while the students within remain connected to the campus beyond.

The east and south sides of the building are vertical green walls constructed of aluminum screens suspended three feet from the face of the building. These screens act as trellising for Virginia Creeper and create a constantly changing play of light and shadow on the interior spaces and provide a dynamic screen between the new building and the building to the south.

www.lm-architects.com
www.esp-intdesigners.com ■



University of Manitoba Art Lab / LM Architectural Group - Patkau Architects Inc / PCL Contractors

number **TEN**
architectural group

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

Submitted by Barbara Myers (MCP 1995)

Number TEN Communicates

Number TEN now communicates beyond the medium of building design. We are researching, writing, and blogging about design, architecture, and civic issues. Brent Bellamy's *On Architecture*, a regular Winnipeg Free Press feature, is a well-rounded perspective on urban design and architecture. Our staff is blogging about exciting issues. Topics include the values expressed through art and architecture, our commitment to the Exchange District, the rich discussion of sustainable design beyond LEED® and new learning networks for students of all ages.

The Family Centre and the Journey to Churchill at the Assiniboine Park Conservancy

Assiniboine Park is an extraordinary place and a wonderful opportunity for Number TEN. Towering elm trees, gentle meadows, and manicured gardens form the backdrop for the memories of generations of Winnipeggers. Number TEN's design of The Family Centre strives to enhance this emotional connection to place by connecting it to these natural rhythms.

The firm's goal for the Family Centre is to create a responsible, evocative, and emotionally inspiring building that is rooted to its site, resonating with its specific place and greater context. Structure, space and materials are choreographed to the rhythms of the natural world, expressing the beauty and power of the landscape in this harsh environment.

The Journey to Churchill is a 4 ha (10 acre) Zoo redevelopment being conducted by The Portico Group and Number TEN. It will be an experiential walk through displays of vegetation and animal life from the prairies, boreal forest, tundra and ultimately the high arctic. The Polar Bear exhibit will be expanded to 15-20 times the size of the current enclosure. The International Polar Bear Conservation Centre will be established to house injured or orphaned cubs and conduct research and public education. This will be a totally new approach to animal husbandry, education, and the visitor experience.

Winnipeg, Regina, Victoria
www.numberten.com ■



The Family Centre, Assiniboine Park Conservancy, Winnipeg



CONSTRUCTION LEADERS

Delivering Construction Excellence

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 Sciences Centre's Critical Services Redevelopment, Kleyesen's Institute for Advanced Medicine at Health Sciences 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, Disraeli Bridges Project, School of Art Building at the University of Manitoba, Southwest Rapid Transit Corridor: Stage 1, and two University College of the North Projects in Thompson and the Pas.

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

The Company 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 and their 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. The company 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.

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

Submitted by Melissa Gerardy

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.

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 specialises in projects ranging in value from \$5,000 to \$3m.

As an experienced sustainable builder, PCL is very familiar with the necessary management, documentation, control, and execution of a LEED certified facility. The Company 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. ■



Canadian Museum for Human Rights, at The Forks, Winnipeg, construction currently underway



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, MARCH 2011)

Raymond S.C. Wan, Architect Inc. is a young and progressive firm that brings fresh, innovative ideas tempered with the combined experience of over 50 years. Its smaller firm status sets it apart from larger firms in that its principal, Raymond Wan, is directly involved in every single aspect of the project delivery process. From design phase through construction to completion, its greatest strength is its internal structure. The consistent philosophy has afforded the firm over ten successful years in private practice and counting.



Dakota Manitoba Liquor Control Commission, Interior Design

RWA's holistic approach to projects encompasses qualities such as the surrounding community, its environment, and its relationship to the architecture. It is strongly believed that the architecture should satisfy and stimulate the user, through form, space, and materiality. Technical proficiency is a requisite, for spectacular design cannot overcome poor technical solutions. Attention to the details of construction and their proper implementation is key. Most importantly, communication and teamwork is essential, maintaining a relationship with consultants and the client(s), with ideas conveyed collectively. As a result, the firm's work ethic and resolve for attention to detail has culminated in its commitment and dedication to its clients and have earned the firm a growing number of repeat clientele. ■



Pembina Hall Residence, University of Manitoba



Blue Bomber Football Stadium, University of Manitoba

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)

Making A Difference

Smith Carter is dedicated to developing innovative, integrated, and inspired solutions. What drives this commitment is the belief that the built environment is a key contributor to an organisation's success. Since 1947, Smith Carter, as an integrated practice of architects, structural, mechanical, electrical engineers, interior designers, and landscape architects, connects with partners and clients from around the world to create places that matter.

An opportunity to affect change in a positive and significant way can be found in the recent design and upcoming construction of the Health Sciences Centre new Women and Newborn Hospital located in Winnipeg, Manitoba. Smith Carter, in association with Parkin Architects, and a client group consisting of Manitoba Health, Winnipeg Regional Health Authority, Health Sciences Centre, worked collaboratively through an integrated design process (IDP) to create a project that is already being recognised for design excellence. The design for the hospital received the prestigious 2010 Design Award of Excellence from Canadian Architect magazine – only once in the past 10 years has a hospital project received this award.

The new Women and Newborn Hospital will replace the existing Women's Pavilion constructed over 60 years ago. The new 173-bed facility with a floor area of 37,000 m² (400,000 ft²) is designed with women and their families in mind.

The project mission and charter goals, developed as a "north star" to guide the design development, include the hospital being:

- A place to serve the unique and diverse health care needs of women through the life cycle, newborns and families on their journey of health, hope and healing.
- A place to advance care, through excellence in research and education, to enable and support caregivers in their request for safe, effective, innovative, compassionate, and holistic care while being sensitive to women's experiences.
- A place that is welcoming, respectful, calming, and peaceful integrating positively into the neighbourhood.

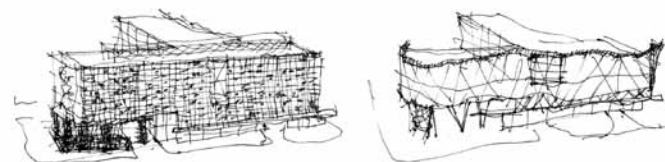
"Hospital programs are complex and rigid, which often results in cold and hard objects that relate to neither patient comfort nor context. This project demonstrates that hospital design can be elevated to another level of excellence."

**Canadian Architect 2010 Award of Excellence Juror,
James K.M. Cheng**

A focus on elements such as the layout of medical units and views to the exterior, through to a dedication to integrating the building into its surroundings, the new hospital is designed to be forward-thinking and people-friendly. Additional initiatives to advance innovations in the design of this new hospital for women, children, and their families were also undertaken. The design team at Smith Carter collaborated with the University of Manitoba's Centre for Architectural Structures and Technology (CAST) to enhance the "human" element and scale of the building. Sculptured landscape planters and a sculpted concrete canopy at the front entranceway combine to create a dramatic and welcoming two-storey main entrance and covered drop-off area.

Whether entering or leaving the building, or simply being part of the community, the new hospital demonstrates the power of change and collaboration.

For more information, visit smithcarter.com



Concept sketches



Main Entrance Corner, William Avenue and Sherbrook Street



Jacqueline Jasinski, MAA, OAA, MRAIC, LEED®AP, of Stantec Architecture, is a Partners Program Member

Submitted by Jeff Penner, MAA, LEED®AP

Recreation Makes a Splash in Rural Manitoba : PCU Centre and Stantec Architecture Ltd.

The City of Portage la Prairie is benefitting from increased year-round traffic with the advent of a new recreation multiplex. Setting a precedent among regional facilities, the Portage Credit Union (PCU) Centre hosts an aquatic complex, two arenas, a fitness centre, multi-purpose room, and community hall.

The park-like setting which was site selected, is a rural island enclave nested within an urban setting. The site design was an exercise in organizing pathway connections, views, and parking in ways that maintained the park-like setting. It effectively accommodates event staging, drop-off zones and parking, planned around a series of landscape elements: berms, bioswales, prairie bluffs and green space.

The PCU Centre building facility has a footprint of approximately 16,700 m² (180,000 ft²) on 9.3 hectares (23 acres) of open park land, and is surrounded by occasional stands of majestic elms. The building form is iconic, drawing upon its presence within its immediate rural setting and the larger context of this grainy prairie city. The planning and orientation of the building facilitates maximum daylight into the building, and views out to the oxbow lake and causeway.

It was critically important to community leaders that the facility be adopted by the larger community, irrespective of an individual's age, physical condition, or socio-economic position. Hence, the design is flexible, facilitating activity

at varying scales of use. Multi-use, simultaneous-use, and individual activity zones have been organised into distinguishable "blocks". Wayfinding is intuitive and use is flexible. Visually, the building responds to its natural context playfully, employing colour in a layered fashion, to identify and animate the various activity zones.

At its most basic level, the architecture revolves around the interplay and dialogue between activities related to ice (arena) and water (aquatics). These two components are physically set apart by a large wedge-shaped atrium hall that acts as a "street" to bring community together and effectively provide users with a place to meet and commune. As an organisational device, the atrium is the conduit for efficient access to the various activities. As well, the centralised planning allows natural and intuitive supervision by facility staff.

The building systems design strategy was shaped by a strong focus on building sustainability, operational savings, and good environmental citizenship. The arrangement of components facilitates the efficient recovery and use of heat energy, from entry to egress, from the ice plant through the facility to the aquatic centre. This, among many other thoughtful design strategies, contributed to establishing PCU Centre as Manitoba's first recreation complex targeting LEED Silver Certification.

Today, the PCU Centre is well-attended by residents from within the city and the region, and stands as a fine example of how civic leadership can build community through recreation development. ■





studio + research

The following articles demonstrate the nature of the work produced in the Faculty over the past academic year.

Shawn Stankewich (M2 Student, Department of Landscape Architecture) *The Ground We Walk*, from *Coast to Coast* self-guided cross-disciplinary summer studio with Marcella Eaton, Ph.D., Department of Landscape Architecture (see page 104)

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.

Academic Staff:

Eaton, Marcella - Ph.D. - Associate Professor, Department of Landscape Architecture, Associate Dean (Academic)

Chon, Jae-Sung - Instructor

Wiese, Kim - Instructor



Jae-Sung Chon, Instructor and Studio Chair

Environmental Design Undergraduate Studio

Studio 1 (Fall term)	93 students
Studio 2 (Winter Term)	91 students

Fall Term

Instructors Jae-Sung Chon, Thom Jeffrey Garcia, Colin Herperger, Johanna Hurme, Vaike Ruus, Calvin Yarush

Teaching Assistants Allison Birkett, Allyson Bissky, Darci Madlung, Kathryn Voroney, Marc Mainville, Jordan Sutton

Winter Term

Instructors Jae-Sung Chon, Thom Jeffrey Garcia, Colin Herperger, Vaike Ruus, Kim Wiese, Calvin Yarush

Teaching Assistants Allyson Bissky, Darci Madlung, Marc Mainville, Jori Pincock, Jordan Sutton, Tali Shapera

pages 36-37 ED2 Studio set up in Centre Space, J.A. Russell Building, for the Year End Exhibition held in April 2011

1 Hilary Blahey-Hasay demonstrating P2 - Augmentation device

2 Travis Hahkala's P3 - Surface, delineating personal space

Students (both terms) Saira Abdulrehman, David Anderson, Thalia Andreoglou, Robyn Arnason, Chantal Auger, Jolene Bateman, Robert Belton, Jessica Bergen, Hilary Blahey-Hasay, Jaymie Borchardt, Christina Bosowec, Rebekah Brubacher, Carmela Bul-Lalayao, Kara Burman, Michael Butterworth, Yu Fung Chan, Yin Kwan Chen, Jin Choi, Colby Cook, Trevor Coulthard, Kristin Defer, Stephan Deniset, Darius Dias, Maria Dinsdale, Kevin Eidick, Jason Ejzenbart, Mallory Enns, Julia Evancio, Gregory Fisher, Jasper Flores, Rachelle Fouillard, Evan Gomes, Krista Goodman, Matthew Gray, Beth Greene, Travis Hahkala, Jason Hiebert, Peter Hill, Jamie Holt, Hea Lan Hur, Jubril Idowu, Jameson, Tiffany N. Jeffrey, Jeanne C. Jiang, Qian Jones, Emily Keyes, Gabriel F. Stephanie Kirkland, Stanislav Klaz, Alexander Krylov, Robyn Larsen, Joyce Lee, Samantha Lesourd, Michelle Leung, Yao Yao Li, Piao Liu, Neil Loewen, Landon Lucyk, Orontes Mejia, Einat Menashe, Xiaoyi Meng, Deborah Lee Mojica, Antonio Monteiro, Lowani Mubanga, Breanna Mulhall, Michael Pankratz, Laurianne Parent, Frances-Ann Pena, Aaron Pollock, Tabatha Ptashnik, Jessie Rew, Bryce Rezanoff, Courtney Roedel, Jaclyn Ryback, Stephanie Shewfelt, Jason Shields, Lindsay Simpson, Jagtar Singh, Kyle Stratton, Maria Syroezhko, Cheyenne Thomas, Janelle Tougas, Evan Tremblay, Alexandria Veldkamp, Marshall Verbrugge, Matthew Wallis, Kyle Warren, Kassia Woloshyn, Charissa Yang, Lu Xia Meng Yang, Zenghong Yang, Christopher Yap, Maxime Zentner, Kai Zhu

Disturbances

The things we fear most in organizations—fluctuations, disturbances, imbalances—are the primary sources of creativity.¹

The pedagogical atmosphere of the two studios in the second year of Environmental Design Program was framed around the notion disturbances. Discussions and the making of projects challenged students to reposition their ways of thinking and perceiving of the environment. Students carefully re-examined reality, engaging and disturbing these accepted realities, and based on the findings, construct and test new assumptions. They observed and discussed the changing and evolving conditions within our surroundings, and responded with their constructs and propositions.

Fall

The exercises in the fall term focused on our immediate body-space condition. Through hands-on exercises students questioned and repositioned their body, environment and their inter-relationships. Projects from P1 through P3 explored the body-space relationship from the body's perspectives, and projects P4 and P5 discussed the body from other perspectives, including that of the environment.

P 1 Trace

The trace is produced as its own erasure. And it belongs to the trace to erase itself, to elude that which might maintain it in presence. The trace is neither perceptible nor imperceptible.²

What kinds of relationship, among body, material and space, establish presence/absence? How do our body-attributes (weight, smell, texture, movement, heat, and so on), body-acts (dancing, jumping, crouching, and so on), and our body-desires (eating, sleeping, consuming, dreaming, and so on) register in space and material? How do space and material remember our presence/absence?

P 2 Augmentation

With every tool man is perfecting his own organs, whether motor or sensory, or is removing the limits to their functioning.³

What are the spatial and formal qualities (and potentialities) of our body? How does our sense of space change as our body engages with different 'extensions' (furniture, clothing, gadgets, utensils, and so on)? Can we question the space by questioning (changing) our body? How far can we affect the space (our sense of space) by changing our body attributes? Can we invent new spatiality by augmenting body-space?



P.3 Delineation

A boundary is not that at which something stops but, as the Greeks recognized, the boundary is that, from which something begins its presencing.⁴

How do we perceive and define 'my space' or 'my territory'? What elements and qualities contribute in delineating a 'personal' space? What are the conditions at the edges of 'my space'? Can boundaries be defined without physical edges? Can boundaries be flexible and/or temporal? What are the ways of negotiating boundaries? Can boundaries be a series of 'conditions'?

P.4 Latency (Hidden)

The creative process, that is, is highly implicated in the resultant affect – it embraces disorientation in its very process – a crucial aspect of such strategies of cultural latency.⁵

How much of 'others', material/immaterial, human/non-human, wind/air/light, kinetic/thermal/electromagnetic 'materials' and so on, coexist with/around us? How much do know of our everyday environment beyond our immediate use? How do they relate/reveal to us? How do we relate/influence to them? What are the potentials of their living dynamics? Can we tap into their hidden potentials?



P.5 Situation (Campus)

Situated knowledge is thus responsible, particular, and partial, and in all these three qualities forms the bases on which to make the choices that the contingent world throws up.⁶

How can we engage the 'living' conditions on UM campus? What are the opportunities in the life and lifestyles on campus? How can we think beyond our utilitarian preoccupations and establish more sensible relationships with/within our campus life/environment?

Winter

Students worked on three distinctive projects in the winter term: a film, a barge, and a shelter. Students reflected on their discussions in the fall term and explored ways to project them onto the broader cultural, social, political, economic and ecological contexts. Through these projects students examined how to position their thinking and making as critical tools, with relevant agency, in the real world.

P.6 Use-Less

All men know the use of the useful, but nobody knows the use of the useless!⁷

How can we gaze beyond our utilitarian preoccupations? What are the 'use' and 'useless' dimensions in our daily living? How can we re-frame our reality, through the lens of camera? What opportunities and conditions (dimensions and territories) emerge in such re-engagements/re-framings? Can we intertwine fiction with reality, use with useless?

What opportunities and conditions (dimensions and territories) emerge in such re-engagements/re-framings? Can we intertwine fiction with reality, use with useless?

P.7 Retooling [Barge 2011 Design Competition]

Retooling our praxis is sometimes a solitary process of absorbing and incorporating a previously ignored awareness of social and natural ecology.⁸

What happens to things or places after their 'functional life', when they are no longer in (full) effect or use? How

can we imagine and articulate the 'afterlife' of defunct objects/places? What are the opportunities in their current (possibly defunct) states and/or forms? Can life & afterlife (such experience) co-exist? Will they, or can they, offer/inspire alternate perspectives and attitudes towards our current functional alliances?

P.8 Survival [Post-Trauma Survival Shelter]

In the moment of trauma you are exiled from your own psychic landscape, a foreign intruder in an unfamiliar land.⁹

What happens when our everyday environment suddenly shatters? How do we restructure our senses and needs within the unfamiliarity? How can we define 'needs' in the context of displacement and destruction? What kinds of physical apparatus will/can aid (and/or become meaningful) in restructuring the physical and psychological conditions? How can the restructuring be directed to something other than what it used to be, when the sense of loss is strongly present?

In the interest of exposing students, beginning designers, to the issues of adaptive reuse, P7 RETOOLING adopted the brief of an international competition organized by "shiftBoston". The competition challenged professional architects, artists and designers around the world to create a public space with installations that foster sensory experiences by converting a barge in the Boston Harbour. Four projects by our students ranked within the top 27, one of which was selected as one of the top 6 finalist. Jagtar Singh, Kristin Defer, and Jessica Bergen and Robyn Arnarson (as a team) were included within the top 27 and Jason Ejzenbart and Kara Burman were one of the top 6 finalists.



The final project, P8 SURVIVAL, asked students to respond to disaster sites around the world. Each student chose a disaster area, researched its conditions (before, after and on-going), and proposed a shelter(s) as their response. The concurrent incident of Japan's 2011 Tsunami, together with the understanding of increasing disasters around the world, forged a sense of urgency and a heightened awareness on disaster realities among students. Students examined the real needs and questioned the role of design within such contexts. The resulting works were perhaps less expressive but more engaging. Varied forms and methods among the projects demonstrated the level of tuning that the students achieved in their design thinking, towards the sensitive realities of the disaster sites. The projects, full of their qualities beyond aesthetics, were showcased at the Year End Exhibition of the Faculty of Architecture representing the second year of Environmental Design Program. ■

¹ Margaret J. Wheatley, *Leadership and the New Science: Learning about Organization from an Orderly Universe*, (San Francisco: Berrett-Koehler Publishers, 1992), p. 20.

² Jacques Derrida, *Margins of philosophy*, (Chicago: University of Chicago Press, 1982), p.65.

³ Sigmund Freud and James Strachey, *Civilization and its discontents*, (New York: W. W. Norton & Company, 2005), p. 74.

⁴ Martin, Heidegger, *Poetry, Language, Thought*, trans. A. Hofstadter, (New York: Harper and Row, 1971), p. 154.

⁵ Goulthorpe, Mark, *The possibility of (an) architecture: collected essays by Mark Goulthorpe*, dECOi Architects (New York: Routledge, 2008), 91.

⁶ Jeremy Till, *Architecture Depends* (Cambridge, Mass.: The MIT Press, 2009), p 60-61.

⁷ Burton Watson, *The Complete Works of Chuang Tzu*. (New York : Columbia University Press, 1968), 67.

⁸ ECO-TEC: Architecture of the in-Between, 1st ed., StoreFront books 3 (New York: Princeton Architectural Press, 1999), 5.

⁹ Adrian Lahoud, Charles Rice, and Anthony Burke, *Post-Traumatic Urbanism: Architectural Design*, 1st ed. (Wiley, 2010) 17.

Academic Staff:

Fantauzzi, Frank - Department Head and Associate Professor

Aquino, Eduardo - Associate Professor

Araya, Ronnie - Research Associate, C.A.S.T.

Chard, Nat - Professor

Coar, Lancelot - Assistant Professor

Enns, Herbert - Professor

Epp, Eduard - Associate Professor

Fuglem, Terri - Associate Professor

Glor, Ralph - Instructor & Adjunct Professor

Harrop, Patrick - Associate Professor

Landrum, Lisa - Ph.D. - Assistant Professor

MacDonald, Ian - Professor Emeritus

Minuk, Neil - Instructor & Faculty of Graduate Studies
Recommended Member

Shanski, Karen - Instructor & Adjunct Professor

Stern, Ralph - Professor and Dean

Subotincic, Natalija - Professor

West, Mark - Professor

ARCHITECTURE
option

department of
ARCHITECTURE

AMP 1 & 2

Natalija Subotincic, Professor, Department of Architecture

This vertical studio consists of incoming Architecture Masters Preparation (AMP 1 & 2) program students (previously know as the Premasters Program) who have graduated with an undergraduate degree in another discipline and are in their first year of a three- or four-year program of architectural studies. There were also two Masters of Architecture Thesis students in the group

Students

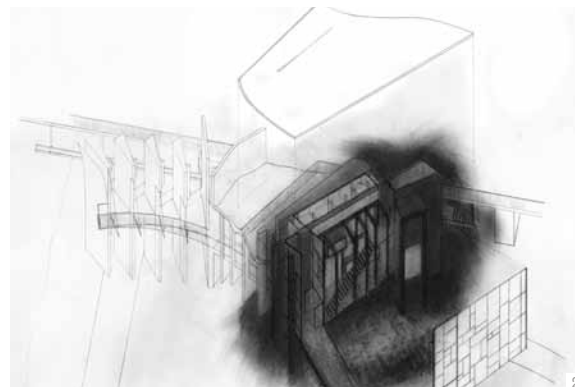
- AMP 1** Jordon Chappell, Christine Gonis, Lee Halwa, Jamie Moore, Justin Petkau (term 1), Sylwia Sieminska, Shawn Sinclair, Gordon Yiu
- AMP 2** Volodymyr Amiot
- M2** Marc Mainville, Shannon Wiebe

First Semester: Conjoining Physical and Psychological Constructions in an Exploration of the Unconscious of Architecture

"The secret of form lies in the fact that it is boundary; it is the thing itself and at the same time the cessation of the thing, the circumscribed territory in which the Being and the No-longer-being of the thing are one and the same."

G. Simmel, *Metaphysics of Death*

What can Architecture reveal that habit conceals? This studio began with everyone selecting an object from their homes - something that fit in their hand. The initial task was to devise a support system to hold, cradle, envelop, and/or suspend the selected object. The object was to be able to move within the support system, based on how it moved in real life. To reinforce an iterative process of design, a second support system was devised to hold, cradle, envelop, and/or suspend the first object/support structure. At this point, the studio undertook a ten-day field trip to Istanbul, Turkey where each individual was responsible for identifying a particular site, phenomenon, fragment or event in Istanbul that in some way related to their object/support structure. Upon our return, these relationships were examined through drawing explorations. Findings from these drawings led to the development of a set of scenarios of inhabitation. These scenarios programmatically informed the final full-scale construction and performance of individual Theatres of Consciousness.



Second Semester: Museum of Consciousness

"architectural identity is sited where human action finds its spatial and material correlates"

D. Leatherbarrow, *The Roots of Architectural Invention*

The second semester focused on exploring the thresholds between the content of the theatres from the first semester and a specific site within the city of Winnipeg: 300 Assiniboine Ave. This site is located between the Donald Street Bridge and a small two-storey office building located next to Bonneycastle Park. The site has substantial topography and is connected to the Forks by a walking path along the Assiniboine River. Sight investigations and multiple design iterations explored the development of a Museum of Consciousness—a facility whose collection was composed of either all the "Theatres of Consciousness" from the first semester's research and studies, or an interpretation of their content.

"The work of students of architecture should not be directed to the solution of problems, but rather to sensing the nature of a thing."

Louis Kahn ■

1 Shawn Sinclair, first term, *Theatre of Consciousness*, construction and performance

2 Volodymyr Amiot, second term, axonometric of Museum of Consciousness

the oxbow field station

Eduard Epp, Associate Professor, Department of Architecture

Students

- ED4** Scott Dean, Alex Needham
- M1** Richard Chiang, Elaine Pang, Jennifer Rac, Thilini Samarasekera
- M2** Michael Chan, Matt Cibinel, Taren Wan

The Oxbow Field Station was realised in the context of a Sustainable Design Studio and was conceived to provide a studio space for site meetings and fieldwork, to serve as "an instrument" to measure on-site habitability, and to establish a compelling sense of place for the future artist's colony. The initial survey work and design began in September 2010 and its construction was completed mid-December 2010.

The field station site is located on the University of Manitoba (UofMB), Faculty of Agriculture Point Lands. The 53.6 ha (130 acre) landscape is distinctly agricultural, surrounded by a pastoral river bottom forest along the banks of the Red River. The field station site is subject to seasonal on-site flooding and flooding from the Red River should it crest the site's perimeter levee.

The building site and building floor plate were determined after finding an abandoned structure on the Point Lands. Only the wood base remained and it was partially reconstructed as the "foundation." It also provided some 2.4 m (8 ft) between the flood prone land and the field station studio. A canoe will be used to access the field station should significant flooding occur.

Project building materials were sourced according to salvaged, reclaimed (repurposed), or new. These include concrete, wood, steel, plastic, and glass—80% salvaged and/or reclaimed and 20% new materials. Approximately 90% of the materials were produced locally or regionally.

With a clear idea of the building materials available, a collaborative studio design process followed to yield the final design. The on-site wood trellis frames were disassembled and milled. These were used on the approach, the ladder wall, and the building envelope. A salvaged cottage deck provided the interior floor and the rooftop observation deck. Some 200 salvaged fluorescent light covers provided exterior cladding on the south and west elevations to provide diffuse light to the field station interior.

The Oxbow Field Station studio measures approximately 4.3 m x 4.3 m x 3 m (14 ft x 14 ft x 10 ft). Together with a rooftop viewing deck the building stands some 20 ft. above grade. A ladder wall connects the on-grade platform, studio and rooftop deck. The building is comprised of new wood frame construction built upon a post and beam structure. The building skin, the floor surfaces, the deck railing, and so on are constructed with salvaged and reclaimed materials. The project cost totaled \$5,300.00 CDN (average cost of \$9/ft² gross or \$97/m²).

Collaborators and Academic Support: UofMB Office of the Vice-President—Administration, Faculty of Architecture, Faculty of Agriculture, Faculty of Engineering, Department of Plant Science, UofMB Physical Plant, Habitat Restore

Financial Support: Department of Architecture, Raymond SC Wan Architect Inc., Cibinel Architects Ltd. ■



cover

The Oxbow Field Station, Faculty of Agriculture Point Lands, University of Manitoba Fort Garry Campus (Image: Michael Chan)

1

Field station during spring runoff (Image: Michael Chan)

section. elevation. house

Frank Fantauzzi, Head, Department of Architecture and Associate Professor

Students

ED3 Christin Burgess, Chris Burke, Julien Combot, Bethany Hicks, Caroline Inglis, Katherine Jackson, Jeffrey Kachkan, Courtney Lofchick, Graeme Smith, Trent Thompson

M2 Jordy Craddock

Instructor Andrew Lewthwaite

Students

ED3 Andrew Budyk, Kelsey Connor, Erin Crawley, Robin Ellis, Taylor Hammond, Nicole Hunt, Kailey Kroeker, Meaghan Kusyk, Ryan Marques, Kelsay Onchulenko

Instructor Liane Veness

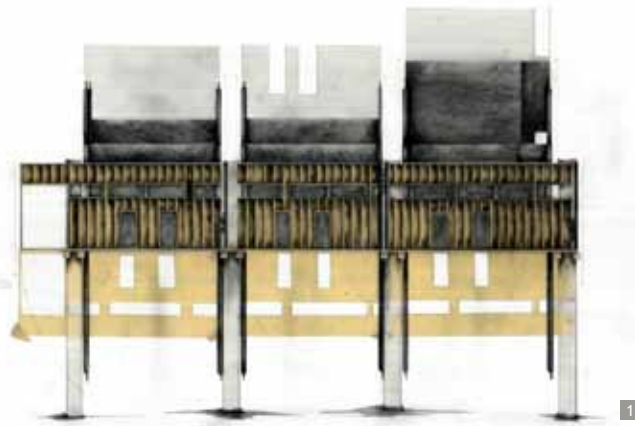
Students

ED3 Brandon Bergem, Samantha Bertram, Hailey Darling, Rosemary Ellis, Tina Gigliotti, Derek Holenski, Evan Kallusky, Mackenzie Loewen, Lauren Morgan, Tracey Umali, Mark Van Dorp

The ambition for the Environmental Design third-year (ED3) studio, as a whole, was to set up an open dialogue between the three studios and develop a culture of mentorship for both students and instructors. This was achieved was in developing a series of shared projects, with each individual studio developing a distinct approach to the work.

Studio reviews and input sessions were often integrated, allowing all the ED3 students a chance to experience the different approaches taken by each studio group, and to develop a critical culture of one another's work.

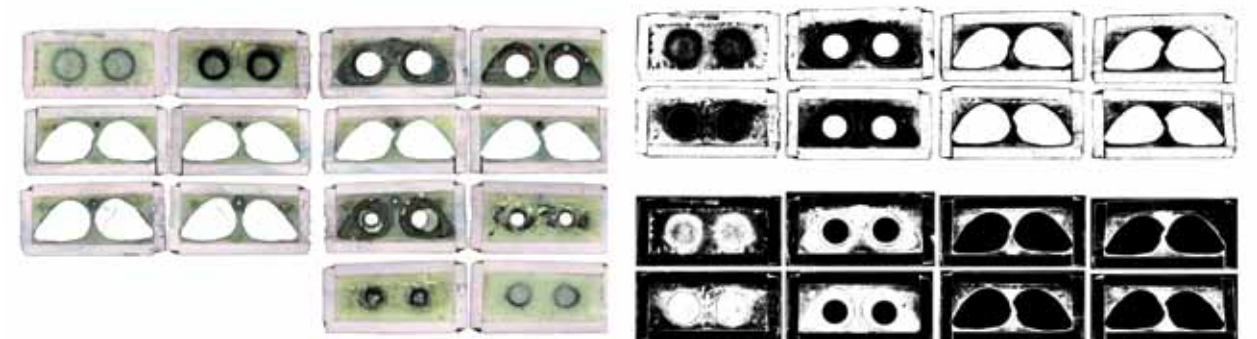
The shared focus of the studios was on the importance of process and making in the analysis and production of architecture. The muse for the investigations was the single-family house. The studios undertook three projects, each focused on a distinct topological system for understanding and generating three-dimensional architectural relationships.



The first term comprised two main projects. The first was focused on **section** as a means of exploring and studying the world of objects. The act of sectioning involved observation/analysis and transformation, with the goal of de-objectifying objects, shifting the student's understanding of the objects to their phenomenal, material, and tectonic properties, as well as their larger web of relations rather than their functional or utilitarian meanings.

With the second project, the students used **elevation** as a tool for extending the explorations into the worlds of surface and enclosure by turning 8,000 ft³ (227 m³) of found architecture inside-out and transforming it into a new space for one person. The means for the inversion was a 1:50 scaled model which allowed for a direct and intense engagement with material and space. The project was playful, and the results were compelling.

The second term focused squarely on the development of a single-family house, generated from four carefully selected "terms" of investigation. The process-gear work was the culmination of a dialogue between these four distinct yet interrelated elements—site, verb, material, program—each of which added complexity, and supplied content to the project. The single-family house, long a source for creative experimentation and invention in architectural education, gave the students a familiar program as a muse to discover and develop a process-based approach to making architecture.



Site

"Site" was interpolated as a physical model that served as a "measuring device" that revealed a dynamic aspect of the actual site. The constructed models became the sites on which the houses were constructed, allowing the students to directly engage the physical conditions of site as they were made present in the studio.

Verb

"Verb" served as a catalyst for the occupation and continued measure/indexing of "site," informing the primary physical/tectonic strategy undertaken by the students as a means of directing the process work. "Verb," in concert with material, served as the primary generative engine for constructing three-dimensional space.

Material

Materiality was introduced into the project to supply the students with a range of tectonic possibilities, and the realisation that their choice of material brings with it an array of latent meaning and potential that cannot be ignored.

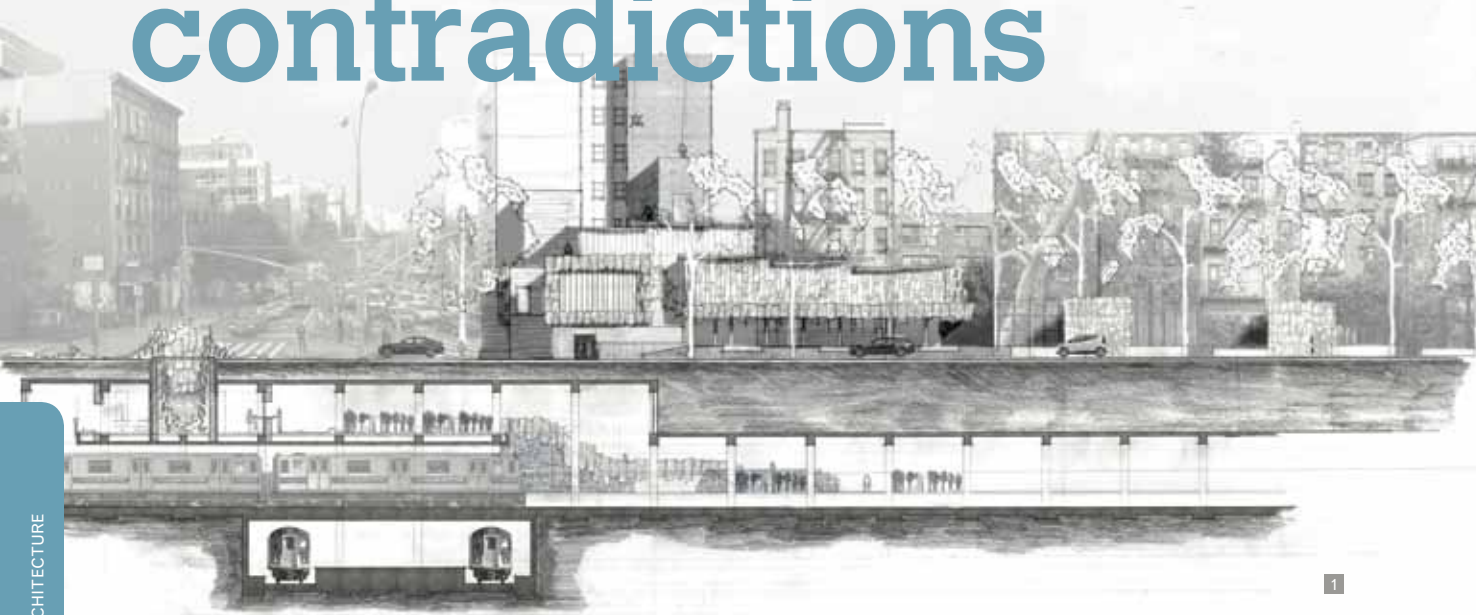
Program

The familiarity with the program of house allowed students to focus on their bodily experience as the mediator of architectural experience. Spaces were designed in response to very particular modes of inhabitation, questioning the status quo associated with the typical conceptions of domestic living. ■



- 1 Hailey Darling, detail "elevation" drawing (Instructor Liane Veness)
- 2 Andrew Budyk, section project, smoking pipe after sectioning (Instructor Andrew Lewthwaite)
- 3 Chris Burke, a pair of binoculars were encased in expanding foam and cut into sections, and photocopied to simplify and remove unnecessary and unwanted information (Professor Frank Fantauzzi)
- 4 Chris Burke, finished planar model with different extrusions on each side, the projections on each side represented a figure/ground relationship dependant on the objects before and after (Professor Frank Fantauzzi)
- 5 Evan Kallusky, detail model of "dwelling" on site (Instructor Liane Veness)

complementary contradictions



Lisa Landrum, Ph.D., Assistant Professor, Department of Architecture

Students

- ED4 Geneviève Joyal, Yurichorong Seo
- AMP2 Steven Gairns
- M1 Candice Lui, Henry Tufts
- M2 Yi Zhou

This studio began with the students materially and spatially interpreting a set of compositionally intriguing paintings, including Edouard Vuillard's *Interior* (1902), Raoul Dufy's *The Artist's Studio* (1935) and Henri Matisse's *The Window* (1916). Through model and construction the students probed the significant depths and qualities of these paintings, giving particular attention to apparent contradictions that nevertheless appeared complementary (as when a wall seemed to become part of the floor, and as when a distant phenomenon seemed definitive of something near). The students then travelled to New York City where they were encouraged to find and document material, spatial, and qualitative contradictions akin to those they discovered in the paintings. While in New York, the students also visited select museums, architectural sites, and civic institutions, thus beginning to develop interests that would lead them to specific program proposals. Finally, the students chose building sites around the Bowery—an area of lower Manhattan possessing its own peculiar variety of complementary contradictions. Upon returning to Winnipeg, the students toured our own exemplary arts institutions (the MTC Theatre and the Winnipeg Art Gallery), and initiated multi-faceted designs growing out of their own interests, their ongoing interpretive research, and their specific urban experiences.



The studio theme of “complementary contradictions”—which is as ethical as it is aesthetic—is intended to put the presumed autonomy of architecture into question, in part, by admitting that contradictions ought to be understood and mediated not overcome or avoided; and in part by accepting that architecture gains meaning and influence through its engagement with diverse conditions extending well beyond it. This theme arose from the professor's reflections upon the writings of select architects, theorists, and historians; from her experience working as an architect in New York City; and from her own inquiry into the implicit drama of architecture and architectural work. ■

- 1 Steven Gairns, design for a natural oasis intermeshed in the urban jungle at Houston and Second Avenues, New York (inspired, in part, by Vuillard's *Interior*)
- 2 Henry Tufts, design for interrelated places of reading and sleeping situated at Broome and Elizabeth Streets, New York (inspired, in part, by Matisse's *Window*)

to the ends of the world



Ralph Glor, Adjunct Professor, Department of Architecture

Students

- ED4 Chris Cormier, Vikki-Lee Drapeau, Tyler Loewen
- AMP2 Lori Fossum
- M1 Bobbi MacLennan, Ian Sunabacka, Rebecca Wong
- M2 Dustin Fanni-Sharrow

We are again at a boundary, a position of collapse. As a studio, we have turned our collective gaze towards the crumbling landscapes and a contemporary condition of infrastructure that has carved out an alternate setting. In the wake of these outmoded developments is an amalgamation of leftovers, strands, and wastelands.

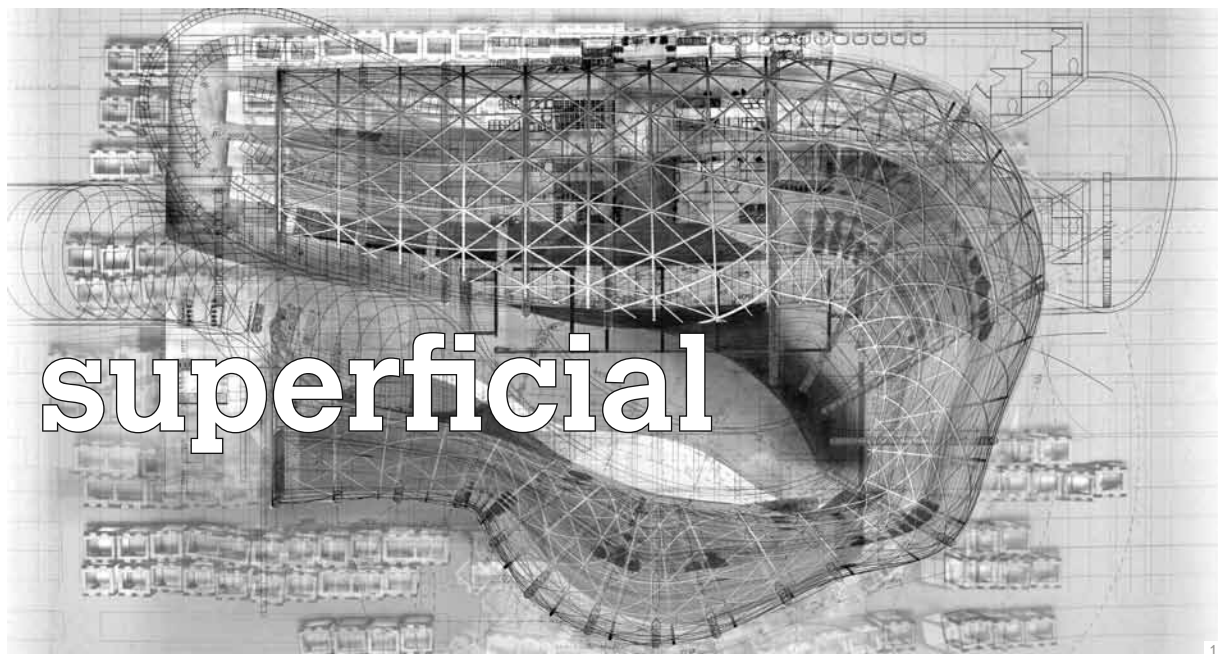
In order to facilitate the research for the studio and this year's work, students travelled to the ends of the world. Combining a fertile mix of recent politics, extreme weather, left-over cold-war relics, and a history of Canadian settlement on the Hudson Bay, Manitoba's Coastal Port, Churchill, formed the site of investigation for the studio. Churchill, Manitoba is situated 59° north of the equator at the point where the Churchill River spills into the Hudson Bay. Without a road connecting it to the rest of the continent, the town is accessible only by air, rail, or water.

The small community stands at an eco-tone on the Hudson Plains at the juncture of three biomes: the boreal forest to the south, the Arctic tundra to the northwest, and the Hudson Bay to the north. Churchill exists at a boundary condition, where the prairies turn into oceans, the railway ends and the arctic bridge starts, isolation departs from civilisation, tourism brushes against localism, and wildlife encounters industrialisation. The town's odd assortment of buildings reflects its complex history with things that are

monumental, impractical, and bizarre, but always held in check by the sub-surface permafrost and Canadian Shield rock formation below.

As the ice thaws, a scene is emerging and we are left looking at the threshold of an occupied emptiness. It is an overlooked wilderness filled with contradictions, where new growth and remnant technologies blend seamlessly. The studio has been inspired by bear jails, ex-military research stations, boreal hot-houses, tundra buggies, ad-hoc make-do construction, interior waste management systems, abandoned observatories, and a frontier mentality with a side of no-nonsense approach to life. The design studio and the research from the year continue an ongoing investigation of these infrastructural territories, boundaries, culture, and innovations emerging from an unsympathetic environment. The studio has been charged with investigating strategies for reevaluating, adaptive reuse, reprogramming, and re-appropriating these wastelands. How can we critically re-think the potential of these territories which contemporary cities, towns, and landscapes have such an abundance of? ■

- pp 6-7 Dustin Fanni-Sharrow, conceptual collage of C-46 fuselage leaving its current site
- 1 CNSC Field Guide and students along the sub-arctic coast in Churchill, MB



Eduardo Aquino, Associate Professor and Karen Shanski, Adjunct Professor, Department of Architecture

Students

- ED4** Veronica Angelatos, Igor Cabrilo, Leah Defoort, Marcello Di Santo, Amanda Hamilton, Daniela Mandarano, Noushin Nayerii, Jordan Pauls
- M1** Stefani Bejatovic, Andrew Boonngum, April David, Paul Dolick, Aleksey Popov, Matthew Trendota, Souk Xoumphonphackdy
- M2** Natalie Badenduck, Dora Baker, Pablo Batista, Zhi Yong Wang

"The word surface can not help but summon up what lies beneath it—a contingent word, inseparably bound to its opposite, to the thing of which it is a part, impossible without its antonyms: inner, deep, full, solid, cover up, sink."

Christa Robbins, Surface

"[The word architecture] embodies the lingering hope—or the vague memory of a hope—that shape, form, coherence could be imposed on the violent surf of information that washes over us daily. Maybe, architecture doesn't have to be stupid after all. Liberated from the obligation to construct, it can become a way of thinking about anything—a discipline that represents relationships, proportions, connections, effects: the diagram of everything."

Rem Koolhaas, Content

In the rapidly growing contemporary city, the demands for innovative directions are needed in the face of an urban and environmental crises never before witnessed. How can architecture address these realities in an assertive manner?

Caught in a dilemma between the hyper-pragmatism of global production, and the often non-critical variations of digital delirium, is there a place to consider architecture as a discipline beyond the matter-of-factness of crumbling capitalism? A constant challenge for us as architecture educators is to keep the learning critically relevant at the beginning of every academic year. Such a task cannot be solely defined by the individual preconceptions of the studio instructor but it should indicate that the setting of the studio looks beyond into current questions of the world around. In this sense, the studio becomes a microcosm of the world culture through which students are invited to examine design in the broadest and most critical ways, including their own individual responses to the situations presented.

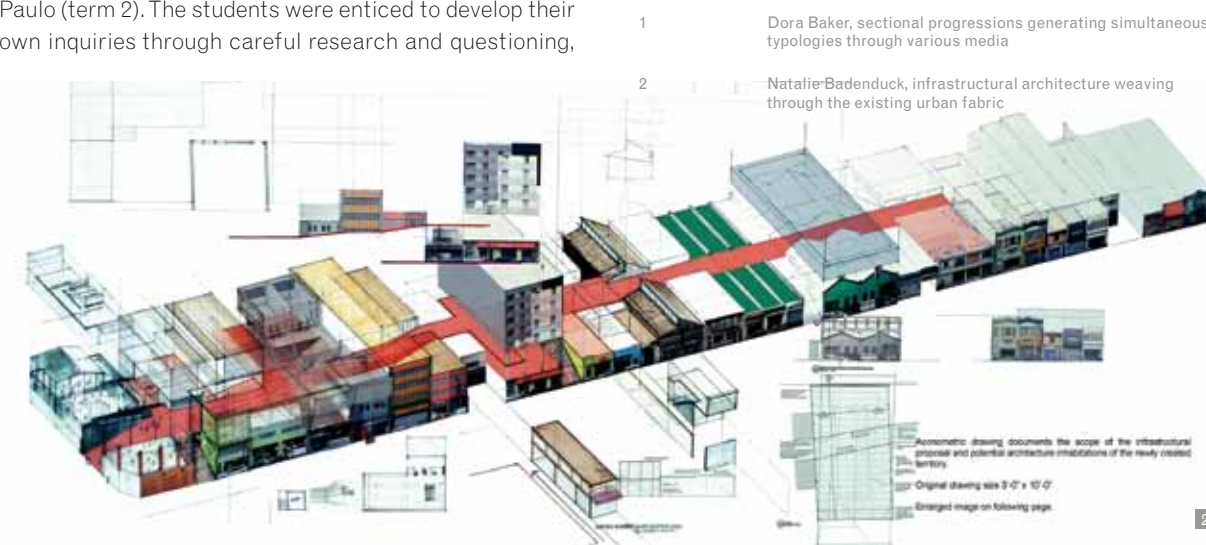
For the year 2010-2011, Professors Eduardo Aquino and Karen Shanski proposed a teaching collaboration and studio framework that intensified the investigations of architecture within the perspective of a growing urban world and the accumulation of economic, social, and cultural resources in the large city. The intention was to present the students with a highly complex set of urban circumstances to work from, where the architectural object is not solely determined by individual biases, but is questioned by the multiple points of entry informed by other realities and dynamics. The starting point for Superficial Studio was a series of conversations with friend and collaborator Fernando de Mello Franco from São Paulo (MMBB Architects and São Judas Tadeu University). Our position is to rethink design practices today with the intention of locating new directions to conceive of architecture within cities. For Mello Franco, the urban sprawl or "metropolisation" has not produced high quality urban areas in a cohesive relation with adjacent urban components and functions. The urban

growth surrounding the city centre presents itself as a juxtaposition of industrial, logistical, and commercial programs, dwellings, public services, and infrastructure, often producing incoherent urban territories. The proposal of Superficial Studio was to study the urban surface as a generator of new relationships, questioning traditional planning and design principles. The goal was to promote a new structure and interconnectivity between these diverse components by recognising architecture as a constituent, a part of a much larger network of systems.

The approximation of practice and academia served as a working model to generate architecture in the studio, challenging the contradiction of the individualised work in relation to the always-collective effort of professional practice, hence the teaching collaboration between Aquino and Shanski, and the various cooperative situations between students identified in the pedagogy. Aquino and Shanski's own practice (spmb_BLDG) challenges the architecture always with an initial research question, instead of the typical conceptual approach. "The urban beach" in relation to Superficial Studio presented a laboratory to understand the contemporary city and served as a base for investigating and reinventing the urban surface and its architectures, now considered as an open field. Context, infrastructure, programming, and technology were some of the subthemes connected to the studio process. Another fundamental reference was Giambattista Nolli, the Roman cartographer who described Rome, the city and its architecture, as a continuum of the urban surface between inside and outside—a single entity—proposing a form of "interior urbanism." Copacabana Beach (Rio's alluring public space) and the Midnight Market of Pari in downtown São Paulo (a suggestion by Mello Franco) provided matter-of-fact references to inform the program and the architecture. The objective of the studio was to create a parallel speculative urban situation—Superficial City (term 1)—in order to provide an exploratory provocation through which the architecture would emerge in the actual city of São Paulo (term 2). The students were enticed to develop their own inquiries through careful research and questioning,

and many of the projects were a result of adjacencies discovered in the design process all the way through full collaborations. Architecture in Superficial Studio was seen as integral to a complex system—the city—with the studio collectively designing architectures of relationships instead of autonomous objects.

The Midnight Market of Pari served as a situation where both the market and the architecture are part of the expanded network of the city. The Market, originated by nomad illegal street vendors, only operates between the hours of midnight and 10 am, due to territorial disputes with other formal shop owners. In addition, large tour buses are only allowed to the centre of the city between the hours of 10 pm and 10 am, giving the market an influx of about of 30,000 people nightly, coming from small cities in the countryside. In between the complexity of the site and the neighbourhood, the students proposed hybrid complex architectures that included: parking/entertainment/education/production (Paul Dolick); inhabitable infrastructures (Natalie Badenduck and Pablo Batista); train/car/bus/barge/pedestrian intermodal terminal (Jordan Pauls); event space/rest stop/release space (Dora Baker); hotel/parking/shopping/public space (April David and Souk Xoumphonphackdy), and others. The students proposed innovative designs to programmatically negotiate the urban surface, generating new tectonics that were often engendered by the fusion of digital and physical techniques of production and representation. More than definitive objects, Superficial Studio produced a collection of hybrid possibilities for restructuring and reorganising production, mobility, and distribution. More than signifying architecture as a "solution" for the 21st century metropolis, the collective projects did not necessarily find answers for the urban quest, but proposed a series of scrutinising inquiries about the nature of public space. Like in *beachscape*, an open field was established where relational transformations could potentially take place, generating a combined *diagram of everything*. ■



studioCHANGE

Ted Landrum, Instructor, Department of Architecture

Students

ED4 Catherine Whitecloud
M1 Madona Farag, Catherine Frederick
M2 Andrew Gray

During this year-long topical vertical studio, students were invited to challenge themselves by exploring (as rigorously and creatively as possible) the *architecture* and *meaning of change*.

So, like ancient philosopher-poets, we began with basic questions: *what is change?* and *what is architecture's role in it?*

For these timely and ever more urgent questions, we did not seek superficial ready-made solutions. Oh no! *Meaningful change* is not that easy. Instead, our quest—being heuristic—was meant to be *open-ended, broadly inclusive* (of multiple interpretations and agendas), and *generative* of architectural discoveries spinning out of the student's own diverse responses and initiatives...to CHANGE.

For me—as for Heraclitus, Confucius, Ovid, Kafka, Queneau and the O.E.D.—*change* is an all-embracing and profoundly poetic topic. One that can be explored constructively on many levels and in many ways: *change* is a surprising phenomenon of perception, a magical fact of existence, a powerful metaphor, an onomatopoeia, a political manifesto, a professional calling opposed to the anonymous workings of blind chance, a speculative theory, a source of endless worry, a metaphysical philosophy, a mixed motive, a noble if ironic ethos, a ubiquitous economic



device, a subtle yet cosmic affect, a strong desire (mingled with fear), a symptom of shared vitality, an event of metamorphosis, a temporary release, a musician's trick, a perpetually deferred departure, a chaotic nuisance...all this and more. For as soon as we change, even the way we look at the world, we have already begun to change both the world's potential and our own possibilities. Students were asked to take these questions in different directions depending on their own growing interests, abilities, and ambitions; and most importantly, *to begin to transform reality architecturally*.

With this disciplinary aim in mind, students were also expected to meet or exceed the appropriately comprehensive expectations outlined in the course syllabus, including the earnestly detailed and masterful development of programmatically considered and site savvy inhabitations. It was a very transformative and fruitful year, leading to the design of four unique projects: a recycling centre in Wolseley for the artful recuperation of "garbage" harvested from local alleyways (Catherine Whitecloud); a revelatory installation in the student centre culminating in the creation of a "Transitional Exchange" space for interdisciplinary presentations linking the existing gallery of the Faculty of Architecture with the greater University (Madona Farag); a high-speed intermodal mass-transit marvel, called "Urban Network Station" located in the heart of Calgary (Catherine Frederick); and a mythically charged renovation to the Museum of Science and Industry in Chicago meant to host and exhibit an inventor-in-residence tasked with discovering Duchampian potentialities harboured by the chaotic anomalies of global flux (Andrew Gray). ■

- 1 Madona Farag
- 2 Catherine Whitecloud



Lancelot Coar, Assistant Professor, Department of Architecture

Students

ED4 Brent Bell, Jarrod Crichton, Brock Klassen, Jacqueline Young
M1 Paulo Castillo, Olivia Fung
M2 Daniel Dufault, David Kury, Lindsey Salter, Zephyra Vun

Preamble

For the past five years, the Clearwater Studio has collaborated with the farming community of Clearwater, Manitoba, to explore the various ways that the Department of Architecture can participate in a transformation of a town of fifty-eight seeking to form a sustainable and compelling future for itself. However, working in such a remote area has limited the potential ways that the Clearwater Studio could engage with the buildings and the community on site due to a lack of resources and infrastructure.

The Project

This year, our studio investigated how we might build on the momentum of the work of the past while providing a critical rethinking of coming studio work. The site for our work this year was a 4.3 m-long (14') enclosed construction trailer. After visiting Clearwater and participating in an initial deconstruction and design/build project, the students began to explore how this experience might reveal the way our temporary inhabitation of a site might be supported by the resources a re-imagined trailer might provide.

We investigated how this trailer can not only house the range of functions necessary to deconstruct, design,

fabricate, and build future projects, but we also saw this as an instrument to engage with the dynamic and temporal conditions of the environments we work in. Each student approached these questions from her/his own unique interests and ideas. In the fall, our studio travelled to Berlin to study temporary cultural, architectural, and social conditions that inhabit this dynamic city. The students participated with PROGRAM: Initiative for Art and Architecture during a three-day long charette and presented their findings to the community of the Mitte section of the city.

In the studio, each student researched how the trailer might support an aspect of our temporary inhabitation on a construction site allowing the trailer design to become an aggregation of collective imaginings. The total redesign of the trailer became not a single project, rather it represented a shared site of the work each explored, collaborating with, and building from the complimentary direction each other was moving toward.

Working closely with industrial manufacturers and material suppliers, the students took their designs and collaborated with the industry in order to discover how to manifest their intentions with the resources and tools they had available. The resulting project that they constructed at the end of the term created a mobile structure that will allow us to reframe our way of working in future studio projects, wherever they might be.

Many thanks to the supporters who made this project possible: Faculty of Architecture, Department of Architecture, Doug Clark and the Partners Program, Endowment Fund Committee, Manitoba Conservation Waste Reduction and Pollution Prevention Fund, A. Adams Supply LTD., The Pritchard Group, Dufort Industries, Windsor Plywood, The Community of Clearwater MB, The Harvest Moon Society. ■

enacting an architecture

Neil Minuk, Instructor, Department of Architecture

Students

ED4 Kathleen Dolphin, Monica Hutton, Kristian Morse

AMP2 Michael Seymour

M1 Chad Connery, John Dantzer

M2 John Duerksen

M3 Stef Beernaerts, Kory Kaspersion, Janice Laflair



Turning A Site On

MAIN THEME: generating a meaningful architecture from speculative non-linear enactments from, for, and on a specific site. These enactments are developed considering multiple lives simultaneously.

More often than not, architecture is designed without the fundamental consideration of how it might be activated or lived. Not necessarily how it might function but, in the larger sense, how it might support meaningful actions and how it might tickle actions and lives already existing on a site to be engaged and enhanced.

The studio asked students to imagine a site fully turned on in multiple ways as a complex and unpredictable site of living and action.

If one is concerned with the experiential dimension then what are the experiences? How do these real and imagined experiences generate architecture?

As a way to privilege the enacting of architecture, students in the enacting studio attempted to enact an actual site as a way to develop the architecture. To enact it in a way that acknowledges the role of potential inhabitants to direct their own enactment from some imagined ones that have been embedded in the scene.

All sites have existing actions and lives. How can living actions and enacting a site generate an architecture?

The idea of enacting a site is present in various other cultural productions including film and visual art.

Photographers Hans Peter Feldman and Augusta Wood and filmmaker Michelangelo Antonioni, among many others, are interested in enactment in their work.

Immersive Experiences

The enactments that students focused on were the immersive experiential aspects of the architecture rather than the semantic or textual ones. **Immersive Experiences** enable everyone, by virtue of the facts that they are alive and feel, and are thus able to comprehend architecture.

Timebombs

In her book *Architecture from the Outside*, in a chapter entitled "Transitional Spaces," **Elizabeth Grosz** talks about buildings potentially as texts. In opposition to a Derridian model of text as textile, an interweaving which produces a closed striated space of intense overcodings, a fully semiotised model of textuality, she sees texts as more Deleuzian **[Rhizomatic]**. She refers to them as little timebombs and she asserts that when they do not explode in one's face, they scatter thoughts and images into different linkages or new alignments without destroying them. Ideally these little bombs have lives that are sometimes silent but when they can produce unexpected intensities, peculiar sites of differences, new connections with other objects and thus generate both affective and conceptual transformations that problematize, challenge and move beyond existing intellectual and pragmatic frameworks. The architect's task is to embed these timebombs into the architecture through imagining the multiple ways in which a building might be enacted.

Non-Linear Narrative

One method to begin to design an architecture of timebombs is to enact a Non-Linear Narrative on a site with imagined and real characters of a site. The term non-linear refers to a narrative that has multiple possible story lines and sequences all without certainty. This allows receptions of multiple different paths.

Canadian and Berlin-based Janet Cardiff constructs walks for existing sites that confound and startle. Italian filmmaker Michelangelo Antonioni employs non-linear narrative structures in many of his films, which are normally incredibly slow, immersive, and carefully sensed in relation to sighting. In both examples characters in the narratives are people, real and imagined, and also other living and non living things and phenomena that are given important roles. There are also mythic qualities to the narratives. ■

1

Chad Connery, registration unfolding process with a scale figure

the port of üsküdar

istanbul, turkey



Mark West, Professor, Department of Architecture

Students

ED4 Lindsey Koepke, Cheryl Sayco

AMP2 Bree Bergen

M1 Nick Harasym, Evan Jameson, Kristin Szuminsky

M2 Aleksandra Chomik, Mari Ono

Ferry Terminals – Public Spaces

The final projects for this studio engaged the city of Istanbul, Turkey through the making of a small public building in the port of Üsküdar, located on the Asian side of the city. The buildings designed in this studio are either ferry terminals (for pedestrian traffic commuting between the Asian and European sides of the city), and/or urban park structures associated with the Üsküdar ferry terminals. As a prelude to their design studies, the students in this studio spent nearly two weeks in the Fall Term living and studying in Istanbul.

Teaching in this studio concentrated on making architecture through actions rather than by formal composition, i.e., concentrating on how actions shape matter, how a building shapes the performance of a program. The approach taken also understands that architecture exists in a state of such complexity that reason, on its own, is inevitably overwhelmed. So, while wedded to reason, this studio also embraced intuition as a means of finding an architecture of sufficient complexity, achieved through the simplest means possible. Technology and poetry, habitually thought of as separate aspects of

human life, were taken in this studio to be co-sanguineous (the mixing of blood). Accordingly, we worked though both reason (as practiced) and intuition (as felt) with actions and decisions weighed according to both. This approach requires a certain mastery of the technical/physical world, and an immaculate attention to the effect of physical things.

The Studio worked through a combination of hand drawing, computer drawing, photography, video, collage, computer modeling, and physical modeling.

The site and program for individual student projects were established in the first term's work, including site analysis and program development work undertaken in Istanbul. The scope and the specifics of the individual projects were determined according to the interests, strengths, and weaknesses of each student. The work of the second term was to develop these programs and interests into comprehensive architectural proposals embracing both program development and design from a local urban scale to specific material, technical, and construction details.

In order to approach this level of technical mastery, each student produced a technical portfolio as part of his or her studio practice. This portfolio collected questions and findings about technical matters directly related to the project at hand. The students' technical findings collectively formed a Technology Pool available for anyone to access and use. This important part of our study and work together was intended to not only advance a technical education, but more importantly, to empower the imagination through physical means. ■



1 - 2

Bree Bergen, municipal ferry terminal building design, elevation, and model

interior environments

3.1 studio

Mary Anne Beecher, Ph.D., Head and Associate Professor and Deb Scott, Instructor, Department of Interior Design

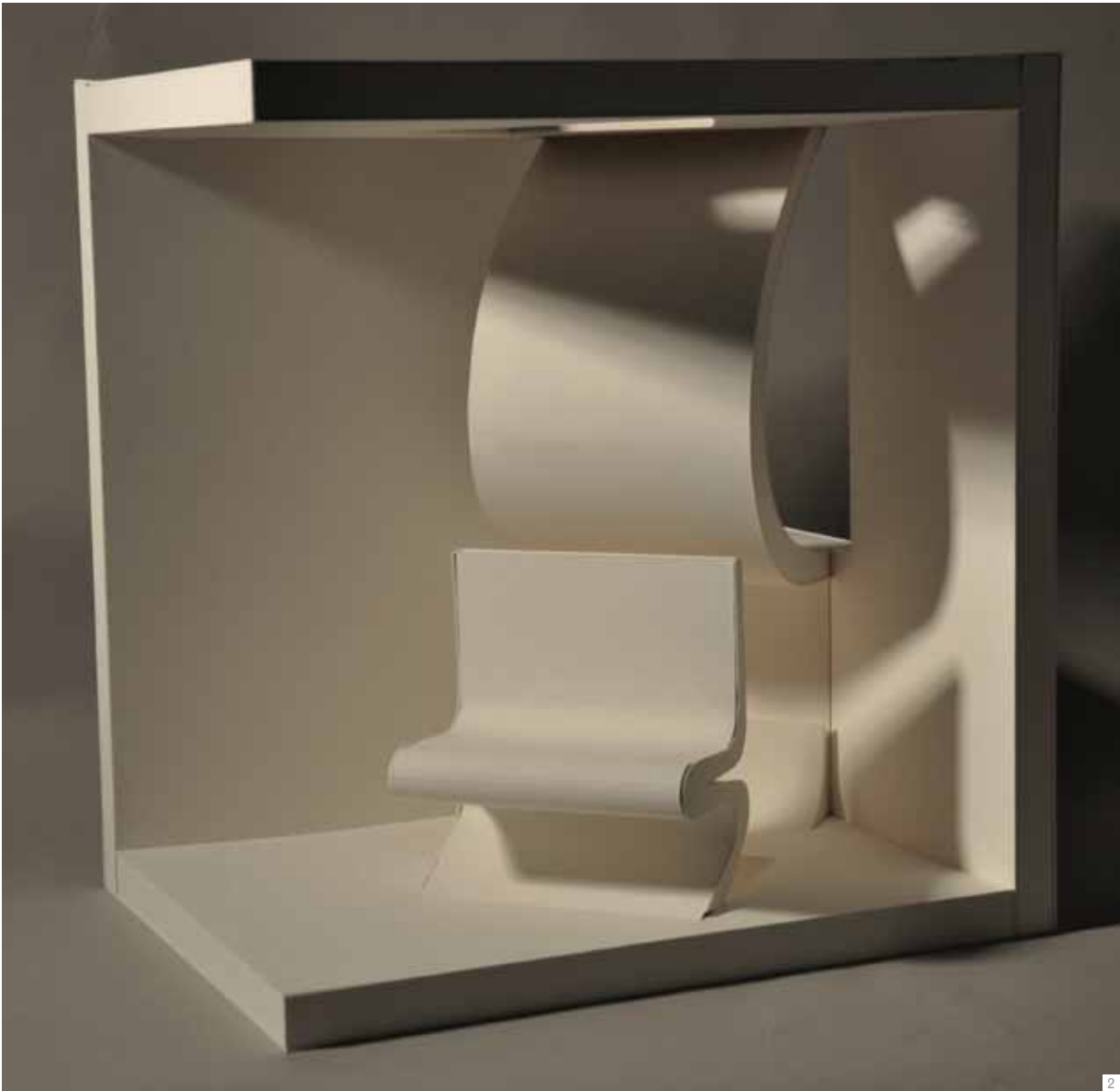
Students

ED3 Anah Ali, Alexandra Allen, Kara Bergmann, Clement Chan, Kelvin Chang, Sean Dueck, Yajiao Fan, Arlyn Hume, Kaitlyn Jardine, Brittany Johnson, Chamray MacDonald, Edelma Miranda, Nurgul Nsanbayeva, Dana Peters, Morgan Pooles, Shaila Queau-Guzzi, Jan Rodriguez, Kimberly Rogalski, Oksana Schelesnak, Renee Struthers, Emilee Taylor, Marc Tessier, Elizabeth Tetreault, Heather Wallis, Helene Wiens, Kellie Witzke, Hao Jing Zhang

The Interior Environments 3.1 studio is an introduction to interior design issues for Environmental Design students. By focussing on the application of design elements and principles in a defined interior space—the corner—students learn to explore the potential of all parts of a room to contribute to the overall spatial experience. Instructors for the Fall 2010 studio were Dr. Mary Anne Beecher and Adjunct Professor Deb Scott.

During one half of the term, third-year Environmental Design students developed a corner space for the writer of an essay that provides students with a particular theoretical perspective for thinking about space. This year, the essayists were Jun'ichiro Tanizaki, author of *In Praise of Shadows* and Lisa Hescong, who wrote *Thermal Delight in Architecture*. Each designed environment proposed was to capture the essence of a particular sentence found in each of these published works. Dr. Beecher helped each student propose a space for writing that would “inspire” the author by interpreting and expressing one of his or her basic beliefs. Students modelled their solutions at 2"=1'-0 scale and provided expressive drawings of the space to demonstrate its character when occupied. Here, Helene Wiens' model illustrates her ideas about creating punctures in a wall to cast “sparks” of light and reflections that would move with the sun's travel based on the work of Tanizaki. Hescong's book inspired Oksana Schelesnak to design and model opportunities to sit on a ribbon platform that either shelters from the warmth of the sun or offers a place to bask in the brightness.

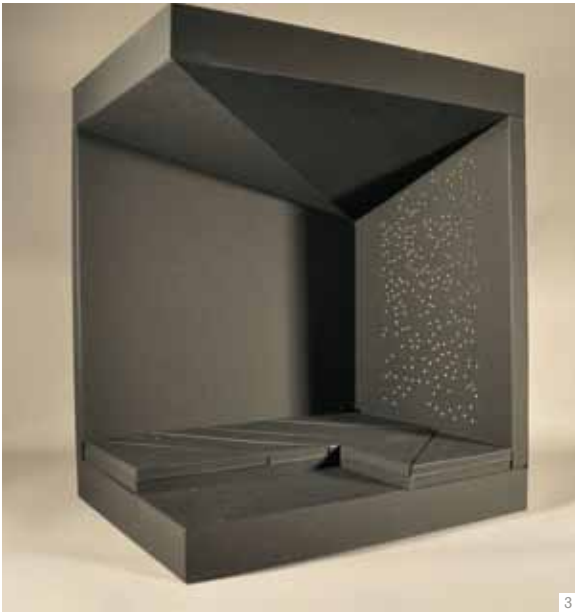
Under Professor Scott's instruction, during the other half of the term, students designed and made furniture-scale objects that require the corner as a site to accomplish their intended purpose during the other half of the term. A pivoting skeletal seat in clear acrylic by student Alex Allen exemplifies the project well, as without the corner to support the two “shoulders” of the chair, it could not support someone without toppling. The choice of using repetitive ribs of a clear material also allows the chair to disappear from view until it is encountered closely, providing a surprising feature in an undervalued area of a room. By encouraging students to fabricate their own design ideas at this early stage in the Interior Environments Option, it is hoped that a greater understanding of what materials can and cannot do will have greater meaning, and that the development of design details will take on greater importance to students as they approach future design problems. ■



2



1



3

- 1 Alexandra Allen, full-scale model, pivoting skeletal seat in clear acrylic; without the corner to support the two “shoulders” of the chair, it could not support someone without toppling
- 2 Oksana Schelesnak, 2"=1'-0 scale model, ribbon platform that either shelters from the warmth of the sun or offers a place to bask in the brightness
- 3 Helene Wiens, 2"=1'-0 scale model, punctures in a wall cast “sparks” of light and reflections that would move with the sun's travel

modified modernism

4.2 studio

Lynn Chalmers, Associate Professor, Department of Interior Design

Guests Dr. Serena Keshavshi & Professor Akemi Miyahara

Students

ED4 Natasha Bargaen, Valeh Broojerdiazar, Da-ran Chun, Amanda Cross, Alexandra Dorosh, William Gray, Ashley Greifenhagen, Jenny Halbesma, Stephanie Hill, Jessica Ilg, Chantal Kuharski, Audrey Plantje (nee Klein), Wenyan Qian, Erin Riediger, Kayla Schlosser, Melissa Vasconcelos, Monica Walsh, Jie Yang, Shiela Yong

The intention of this studio was to engage fourth-year Environmental Design Interior Environments option students with the significant legacy of Modernist architecture in Winnipeg and to develop an understanding of the complexity of redevelopment and refurbishment of significant Modernist buildings.

Projects were structured to first study the urban context through a video or installation, followed by historical and precedent research into Modernist architecture and its revitalisation.

Students were introduced to the Winnipeg Concert Hall site and its history and significance to the City of Winnipeg. Project 2 involved research into the nature of late Modernist design in Winnipeg and, in particular, at the Centennial Hall. A blog was developed as a virtual place holder for the information collected, including the facility user needs. The culmination of the research was shared through a design charette.

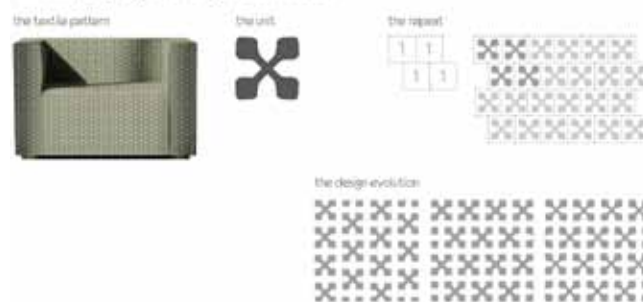
The project was the redevelopment and refurbishment of the Centennial Concert Hall front-of-house spaces to accommodate a new demographic of patrons, and considered the contemporary needs and functions of the current and future users of the facility.

As a starting point, conceptual plans were developed from the design charette and students chose one of three approaches: conservation, refurbishment, or redevelopment. The previous research was considered and investigatory phases of conceptual development were undertaken by each student. Individually, they responded to client needs through a number of iterations and extensive use of 3D-modeling of the four storey interior volume.

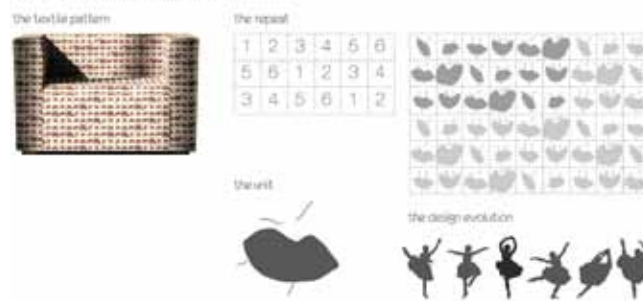
In the final stages of the project, students developed an interior element of their concept through larger scale detail drawings and models. ■



Winnipeg Symphony Orchestra



Royal Winnipeg Ballet



Manitoba Opera



1 Melissa Vasconcelos, 3D CAD rendering, front-of-house, Winnipeg Concert Hall

2 Stephanie Hill, design of three cohesive textiles representing the Winnipeg Symphony Orchestra, Royal Winnipeg Ballet, and the Manitoba Opera, front-of-house, Winnipeg Concert Hall

interior environments

4.2 studio

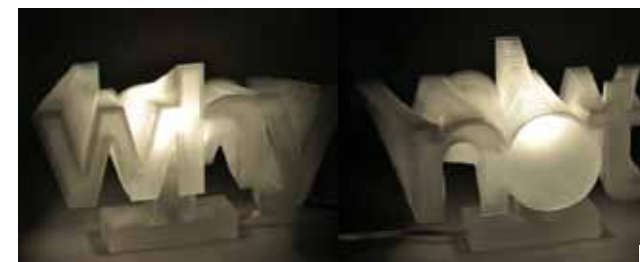
Deb Scott, Instructor, Department of Interior Design

Students

ED4 Lindsay Biberdorf, Michael Blatz, Madeline Cash, Sopheap Dib, Clifford Goodwill, Chris Janzen, Kimberly Kornelsen, Justin Ladia, Nicole Lesko, Renee Martel, Desiree McKay, Samantha Quogue, Sophia Sengsuriya, Megan Ward

This section of the fourth "Interior Environments" studio offered students an opportunity to explore advanced design and making opportunities under the guidance of Adjunct Instructor Deb Scott. Students in this course examined the relationships between technology and ideas. They also focussed on exploring the meaning and potential of materials and their appropriateness to processes of construction.

This studio challenged each student to design and fabricate two separate projects in the Winter Term 2011. The first required students to explore the laser cutter as a tool for the creating of a luminaire. Deb Scott encouraged students to think about ways in which computerised tools, and the laser cutter in particular, present opportunities for precision and other defining qualities not easily achieved through the use of other tools and processes. Each student integrated the laser cutter's use into her or his project to varying degrees. For students like Sam Quogue, the use of the laser cutter afforded the creation of a form with artfully perforated layers of hard and soft materials that together with embedded lights—highlighting light and shadow—translated communicates a social message inspired by George Orwell's *Nineteen-Eighty-Four*. Student Justin Ladia's project focused on visual and conceptual perceptions of light, form, and material through the graphic



1 Sam Quogue, perforated layers of hard and soft materials together with embedded lights, inspired by George Orwell's *Nineteen-Eighty Four*

2 Justin Ladia, visual and conceptual perceptions of light, form, and material through the graphic capabilities of computer manipulated and morphed text

3 Lindsay Biberdorf, Michael Blatz, Kimberley Kornelson, Desiree Mackay; final kiosk design



capabilities of computer manipulated and morphed text and with the precision of the laser.

The studio's second project required students to produce design ideas for a promotional kiosk to be used by the Faculty of Architecture for recruitment events. The project introduced principles of exhibition and kiosk design and each student also had to develop a succinct understanding of the needs of their "client." With a set of constraints and a real budget to inform their approach to the project, students quickly recognised how design, material, and technological languages are powerful tools for communicating ideas, image and identity. Each student established a concept and presented a small scale model of his or her design in the initial stages of the design process. This enabled the selection of two design concepts to be further developed by student teams who moved forward to complete and fabricate the kiosks.

Each design team then took responsibility for negotiating revisions, organising and testing a wide range of materials and techniques including textiles, wood, metal, acrylic, and miscellaneous found material. Students used the Faculty of Architecture's workshop facility and outsourced some of the more advanced printing requirements that could not be accommodated "in-house." These real-life experiences added greatly to the students' knowledge of how designers navigate the design process. ■



absolutely clear

studio one

Kelley Beaverford, Associate Professor, Department of Interior Design

Students

M1 Monika Abrahamowicz, Deniz Aytac, John deWolf, Jessica Kost, Kaley Lawrence, Jennifer Norrie, Clarice To, Onilee Zaborniak, Franziska Beck

Design practice often calls for abilities to see beyond our own disciplines and social realities. With this in mind, the Masters of Interior Design students have been working with the Canadian National Institute for the Blind (CNIB) for the past two years. In 2009, we prepared design proposals for a residence for children with low vision in Nepal. In the past year, we looked at possible improvements that could be made to the CNIB's office on Portage Avenue in Winnipeg.

Mobility instructors Laura Layton and Christy Horan offered an introduction to orientation and mobility training to the University of Manitoba students. The sessions covered universal design standards followed by hands-on training with blindfolds and white canes. The students also learned how to identify landmarks in public spaces using cardinal points that are further informed by sound, light, texture, temperature, and scent.

The training was taken to a higher level when Laura and Christy introduced us to a youth group that meets weekly at the CNIB. The members, comprised of mostly university students and young professionals, agreed to review student work several times throughout the semester. Friendships developed as we met to discuss the relationships between accessibility and design. Participants agreed that strong, accessible design is about more than just meeting building codes. It is about creating spaces that inspire and support the complex needs of our community members. For example, a 22-year-old male shared that he does not appreciate when designers assume that his needs are the same as a senior citizen's. When asked what he wanted to see in interior design he said, "excitement, something that any young person would enjoy...and a place where I can be as independent as possible."

Although we learned a lot at the CNIB office, the youth group insisted that we could learn more by going out into the community. So the two groups, along with Laura and Christy, headed out to the Millennium Library to put our orientation and mobility skills to work. The MID students wore blindfolds and walked with our partners with low vision. The CNIB clients served as gracious hosts and guides into a world that the interior design students



described as "often scary." It is interesting to note that both good and bad examples of accessible design were found on the tour. Notably, the participants appreciated the changes in volumes that provided landmark and orientation devices. On a less positive note, most people had problems with inconsistent and/or non-informative architectural language that was found in the design of the handrails on the stairs and floor surfaces.

One of the greatest challenges the designers faced was to abandon computer generated models in favour of physical models that could be easily understood by people with low vision. After feeling the models, members of the CNIB community informed us that accessible design does not have to be boring. It should, however, be consistent, safe, and offer more than just visual appeal. Several CNIB clients noted a preference for materials that foster riveting and diverse touch (velvet or wood), scent (leather or plants), or sound (wood floors, tile, or metal). They also questioned why glare was so popular in contemporary design as it creates bewildering spaces for many people with low vision.

On the last day of the semester, we presented design proposals in the CNIB's boardroom and hallways. The turnout was amazing. Members of the youth group and greater CNIB community, social activists, politicians, and MID students gathered to enthusiastically talk about inclusive design. Although there were many interesting viewpoints on mobility, safety, and legislation, the need for multiple voices in the design process became absolutely clear. ■

1 A member of the youth group feeling the models, CNIB office. (Image Onilee Zaborniak)

studio aperture

studio two

Tijen Roshko, Assistant Professor, Department of Interior Design

Students

M1 Monika Abrahamowicz, Deniz Aytac, John deWolf, Jessica Kost, Kaley Lawrence, Jennifer Norrie, Clarice To, Onilee Zaborniak

For the last 150 years, photography has been associated with realism, truth, and evidence. It is closely associated with the market economy and the marketing of commodities, goods, and services. It is ubiquitous and a part of all text-based media. Today, in the age of electronic imaging, photography continues to mutate, change properties, and forge new alliances. This also has implications for the education of a new breed of photographers.

In the post-modern era, photography education gained momentum, and has expanded beyond mere schools where only the craft and process of camera techniques are learned. Photography programs have been integrated into universities as degree programs, where theory and practice are evenly balanced. New educators looked at photography semiotically and considered its relationship to identity, gender, and representation. Photography education is more than acquiring technical skills, and also includes developing the capability of judgement to respond to the changing needs of society.

The studio project was designed with the objectives of addressing the sustainability of human well-being and the creation of sustainable environments that facilitate changing paradigms and human physical and cultural needs. The role of biophilic design in sustainable design practice is quite central. Along with building energy efficiency strategies, it leads us toward more comprehensive, restorative environments. Biophilic design is a deliberate attempt to translate into built environments the inherent human affinity to connect with natural systems and processes.



The main intent of Studio Aperture was to investigate and challenge photography education today at the post secondary level and to employ Chancellor's Hall on Dysart Road on the Fort Garry Campus of the University of Manitoba as a medium for the spatial studies. To define the basis of the investigation, a "School of Photography" was suggested as the building type. Biophilic design methodologies were to be utilised to answer the design problems strategically.

Studio Aperture developed progressively in four distinct but interrelated levels;

1. Body and Nature studies. In depth study of the topic through the three dimensional object creation. Initiation of a visual abstraction process.
2. Contextual analysis at neighbourhood scale and visual narrative of project approach in electrobricolage format.
3. Intermediate review of programme and spatial development.
4. Consolidation of the project.

Learning objectives were centred on the development of technical and professional skills in the field of Interior Design, as well as competency in the analysis of complex environmental factors and relationships, the formulation of design concepts, and the development of design proposals.

Note: Special thanks to Mike Grandmaison, Richard Holden, and Jennifer Leigh for their insights into the world of professional photography. ■

1 Monika Abrahamowicz, *School of Photography*, below grade cafe space from 200 level, interior perspective

2 Onilee Zaborniak, *DARKROOM: school of photography and design*, 300 level plan and interior perspective, part of final presentation board

collaborative workspace

studio three

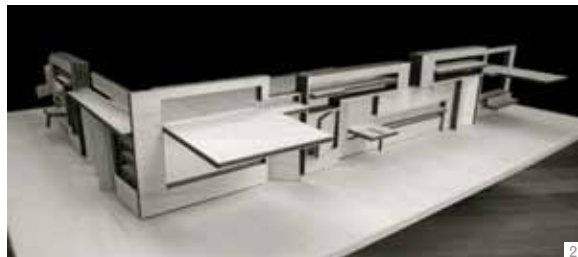
Lynn Chalmers, Associate Professor, Department of Interior Design

Students

M2 Tiffany Gospodyn, Ying Guo, Rehanna Hartung, Gillian Herold, Nicolette Layne, Darci Madlung, Aimee Lynn Mah, Ellen McMurtry, Marianne Moquin, Elisa Naesgaard, Tamara Nyysola, Tanya Peters, Christine Marie Plett, Tali Shapera, Meredith Shilton, Satoko Takahashi



1



2



3

1 Team 1: Marianne Moquin, Elisa Naesgaard, and Tanya Peters, Opus media design studio

2 model of the Hook Wall concept

3 rendering of north Hook Wall

Clients: Buffalo Gals Pictures

This studio focused on collaborative and creative workplace design for a local film production company, Buffalo Gals Pictures. The project gave students the opportunity to work closely with the client to understand the culture of the film industry and Buffalo Gals Pictures, a production company based in Winnipeg. Located in the Silpit Building in the Exchange District, the organisation is small but in flux, complex and diverse, multi-generational and multi-disciplinary in nature. It relies on creative collaboration to limit budget overruns and shooting delays and maintain its competitive edge.

The students accessed this project by first analysing cinematic representations of the workplace. They also researched theory associated with organisations, focusing on creative and collaborative workplace, intergenerational working, environmental issues, and probed the client's executive team regarding its dreams and aspirations for the new space.

Each student developed a conceptual design for the existing workspace on the top floor. These designs were evaluated by the client to select four concepts to be developed further in small teams. Meanwhile the client had merged with a digital animation company, Opus, and increased its space requirement by 100%—a new space in the same building had opened up and the students developed the preferred concepts to fit the expanded organisation on the new floor plate.

The final stage of the project involved design development and detailing, materiality and furnishing selections, detailed colour proposals, and a construction budget.

Final presentations to the client team were well received and will inform the development of Buffalo Gals Production's new office environment.

Special thanks to Phyllis Lange and Monique Perro, and the team at Buffalo Gals, for their excellent input and critique and for being such an enthusiastic client. ■

surface

boundary conditions, spatial interactions, and occupying time
sensory technology 5

Tijen Roshko, Assistant Professor, Department of Interior Design

Students

M2 Polyp Team: Rehanna Hartung, Gillian Herold, Nicolette Layne, Darci Madlung, Aimee Mah, Tamara Nyysola, Christine Plett

Emotive Surface Team: Tiffany Gospodyn, Ying Guo, Mary Ellen McMurty, Marianne Moquin, Tanya Peters, Tali Shapera, Meredith Shilton, Satoko Takahashi

In the lexicon of Interior Design, surfaces imply boundaries and enclosures, and define territories. As designers, we engage with surfaces or generate an understanding of their meaning only through their materiality. However, there is a wider possible interpretation of surfaces. For instance, we can look at their function and performance capability; it could be protective, it could be to generate energy, light or information. With advances in material technology, surfaces have become arenas of performance.

The students were invited to produce a self-supporting "SURFACE", which continually responds to motion in its environment with light, sound or any other sensory means. The projects Polyp and Emotive Surface are the results of this study.

Polyp

The structure of Polyp (image above) consists of an exoskeleton comprised of 1494 tessellated paper units, 300 soft polyps formed from heat sealed plastic bags, and a header (spine) which is powered by a gas compressor (CO₂) and a shop vacuum. The spine is connected to the system of soft polyps via clear tubing. Light emitting diodes (LED), motion, and proximity sensors are connected to a solenoid valve and shop vacuum which regulates air intake and release from the soft polyps. The expansion and contraction of soft polyps (breathing) and the lighting sequence are initiated by the user's movement through space.

Emotive Surface

The project Emotive Surface (ES) (image below) was formed by the threading of household cotton twine through a series of four undulating clear acrylic frames. The resultant woven surface is semi-permeable and more of an implied boundary, which allows for the filtration of light, sound, shades, and shadow. Simultaneously, it projects a level of opacity that allows the user to comfortably feel as though they are in a private space. Through immaterial architectural elements such as sound, air, motion, colour and light, ES provokes, challenges, and ultimately provides the user with a positive mood-altering experience.

Special thanks to Tony Wong from CADLab for his technical assistance during the production of the electronic segment of the third skin. The collaboration of the Department of Physics, University of Manitoba in providing technical support and equipment is highly appreciated. Special thanks to artist/scholar/guest critic Professor Deb Scott for her advice, criticism and guidance. ■



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Cram, Heather - Adjunct Professor

Eaton, Marcella - Ph.D. - Chair, Environmental Design Program, Associate Professor, Department of Landscape Architecture, Associate Dean (Academic)

Lucas, David Owen - Instructor

McLachlan, Ted - Professor

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Tate, Alan - Ph.D. - Professor

Thomsen, Charlie - Professor Emeritus

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Trottier, Jean - Assistant Professor

Wilson Baptist, Karen - Ph.D. - Associate Professor

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Couture, Gerald H. - Adjunct Professor

Dudley, Michael - Adjunct Professor

Linton, David - Adjunct Professor

McFadyen, Linda - Adjunct Professor

MacKinnon, Shauna - Faculty of Graduate Studies Recommended Member

Platt, James - Adjunct Professor

Rotoff, Basil - Senior Scholar

Skelton, Ian - Ph.D. - Professor

Trottier, Jean - Cross Appointment with the Department of Landscape Architecture

van Vliet, David - Ph.D. - Associate Professor

Wight, Ian - Ph.D. - Associate Professor

LANDSCAPE + URBANISM
option

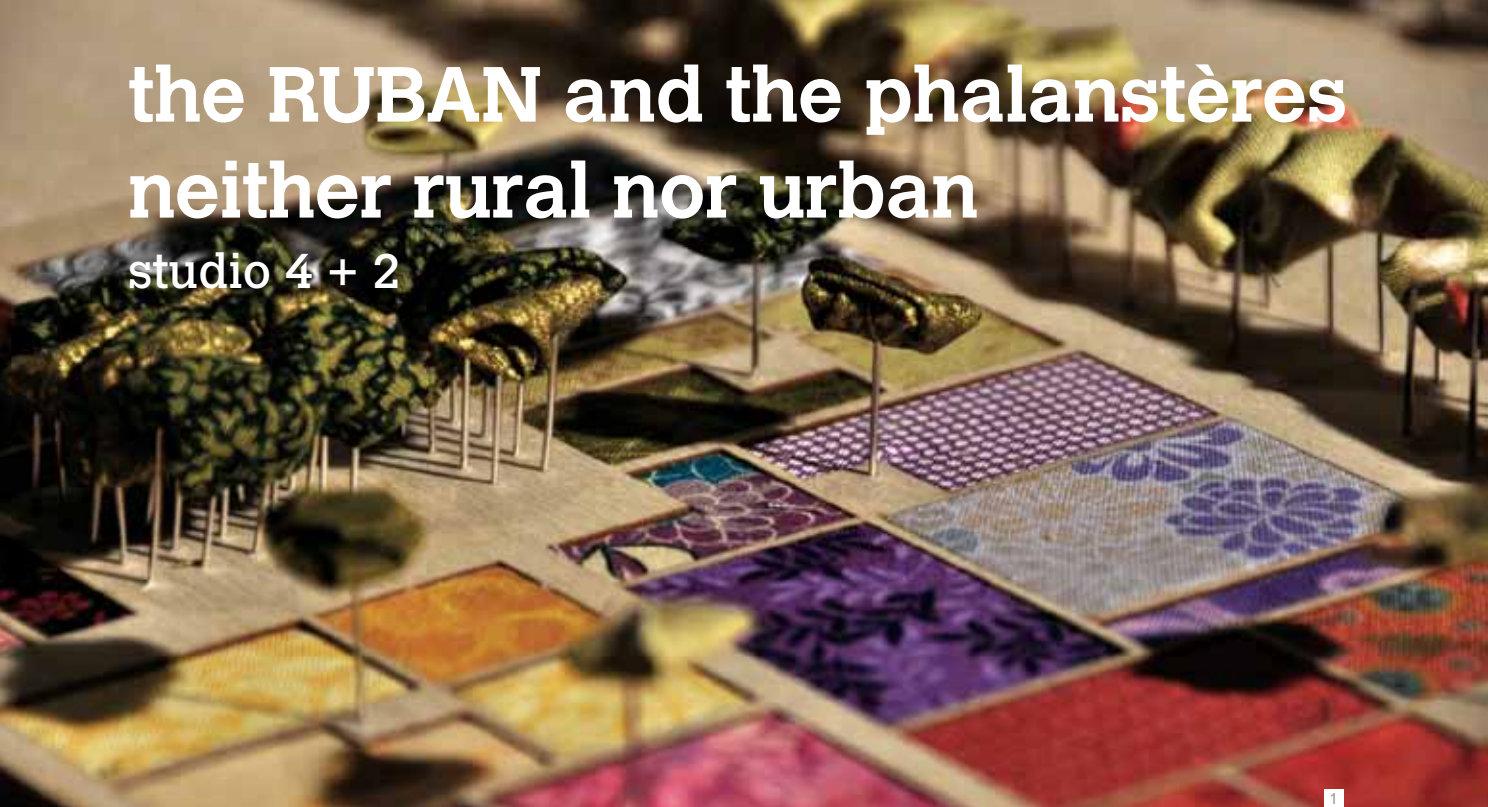
department of
LANDSCAPE ARCHITECTURE

department of
CITY PLANNING

the RUBAN and the phalanstères

neither rural nor urban

studio 4 + 2



Dietmar Straub, Assistant Professor and Anna Thurmayer, Assistant Professor, Department of Landscape Architecture

Students

- ED3** Nada Awadi, Britney Bell, Tayler Bishop, Kathleen Black, Neil Eckton, Grant Fahlgren, Yuanchenxi Gao, Kaeley Gould, Stephen Himmerich, Keegan Kent, Brad LaFoy, Andrea Linney, Nadine Lowes, David Paton, Logan Senicar, Bing Wang, Kevin Wiens
- PM1** Kaila Johnson, Ian Macdonald, Michael Lucenkiw, James Simpson, Jody Rutledge
- M1** Justin Neufeld

Winnipeg will continue to grow, and people from all over the world will continue to migrate to Winnipeg. Is there an alternative to the amorphous conglomeration of RUBAN settlements?

How we care about urban peripheries will be of eminent importance in reconsidering the future of the city. Designs for the RUBAN also describe a specific research interest in the landscape of the urban periphery, which embraces the entire metropolitan area without regard for municipal boundaries.

The Space in Question North Of Winnipeg

The northwest of Winnipeg functions as a laboratory for urban prototypes. The countryside has retreated and the city has not yet arrived in this area.

Prototypes

We have chosen classical urban prototypes. The range of models and concepts leads into the theoretical/historical discussion about diverse aesthetic concepts and conceptual approaches. The selection of prototypes shows a wide variety of neighbourhood visions and might function as source of inspiration to create ideas of your own.

The Role of Landscape Architecture

The topic of discussion and investigation is the role of landscape architecture dealing with periscapes—neither city nor countryside. One of the trickiest tasks in this context is to cultivate the large-scale terrain while inventing the "playing rules" or program for this cultivation, and then to transform this into a landscape architecture design. Appealing pictures of the future must be developed, which will subsequently harmonise with both the "landscape" and the life of the adjacent city.

1

Kathleen Black, Andrea Linney, James Simpson, *Hortus Deliciarum 2*. "Hortus Deliciarum seeks to create a haven for botanic and agricultural research on the perimeter of the city, the current waterline between the ebb of the countryside and the inflow of urbanism. Five central elements—the research commons, a main research garden, a parking forest, a wooded sanctuary, and a patchwork of meadows—are intended to attract researchers and the general public to explore the site."

2

Nada Awadi, Tayler Bishop, Kaila Johnson, *Arcadia 2*. "The dike is exaggerated in its size and nature for visual appeal, and it regulates the flow of water in the creek, blocking it when it reaches a heightened velocity. This allows the area surrounding the dike to flood, creating natural islands, wetlands, and a picturesque setting for relaxation."

Drawing An Idea

The primary aim of visualisation is to access a space with visual means before it has actually been constructed. Mediating between atmosphere and function is just as important in this process as are design, form, colour, or material.

From space and form, to colour and the handling of themes and motifs, we attempt to take up positions in all fields of landscape architecture. And it is the often quoted "lack of respect" of young students that can help to advance these positions, to push our imaginations into more unconventional realms of the possible.

This is where the teaching of basic principles of creativity takes on such a key role. The various types of preliminary courses at the Bauhaus in the 1920s were seen as a preparation for professional design careers. They shared a desire to use pedagogical means and programmes to encourage holistic, original modes of thinking. They placed great emphasis on creative, innovative thought processes.

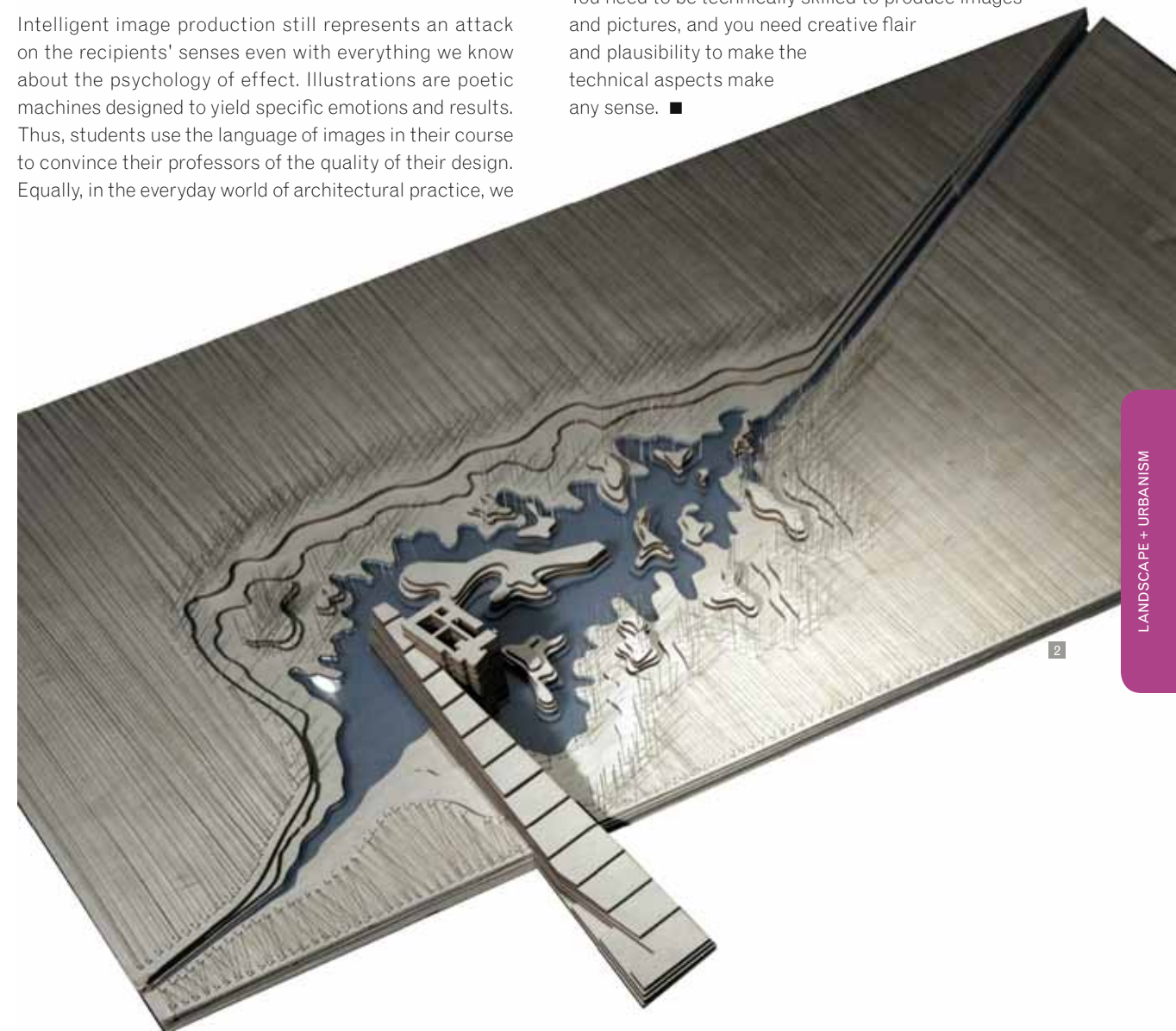
Intelligent image production still represents an attack on the recipients' senses even with everything we know about the psychology of effect. Illustrations are poetic machines designed to yield specific emotions and results. Thus, students use the language of images in their course to convince their professors of the quality of their design. Equally, in the everyday world of architectural practice, we

use pictures to communicate with a range of participants, from clients to competition judges and local people, and we obviously hope that our images will fill everyone with enthusiasm for the content and quality of our thoughts.

In the design process, we examine the results of image production, structuring and honing the material down to its essence. The need to clearly put across the results to an external party leads us to reduce the wealth of options to the essentials and to check whether concepts and ideas correspond to the fundamental concept.

We learn to form criteria in order to be able to express preferences for certain concepts over others. In this scenario, even the process of selection becomes an activity filled with responsibility. We filter out disruptive and non-essential aspects in order to achieve clarity in the presentation or in the communication with the jury or the client. Ultimately, the art of omission is one of the hardest and most important things students can learn when it comes to drafting and presenting designs.

You need to be technically skilled to produce images and pictures, and you need creative flair and plausibility to make the technical aspects make any sense. ■



2

the parker lands: exploring alternatives

studio 4



Richard Milgrom, Ph.D., Head Department of City Planning and Associate Professor

Students

ED3 Lee Ann Bobrowski, Adam Dubyna, Roxane Gratton, Lindsay Greschuk, Rachelle Kirouac, Danielle Loeb, Jayms Lyon, Stephen Muirhead, Melissa Neirinck, Lea Rempel, Jasreen Sidhu, Adam Watson

In 2009, the City of Winnipeg made a site known as the Parker Lands available to a developer. This 26 hectare wedge of land is a rare greenfield site within the city's urbanised area. About half of the site is covered with a small forest. Manitoba Hydro maintains a right-of-way through the centre, and there is a dog park on the western end. The site has remained invisible to most Winnipeggers. It is tucked between an existing neighbourhood to the south, the main CNR line to the north, and hidden from major arterial streets to the east and west. However, the developer's proposal to build 3,500 townhouses raised its profile in the media and in political debate.

The proposal for development raised a number of issues. Neighbours and dog-walkers wanted to maintain a valued green space. However, the City wanted to encourage infill development to counter the urban sprawl that Winnipeg has experienced over the last fifty years. The development of a new bus Rapid Transit route that would touch the east end of the site also presented opportunities for "transit-oriented development" that would concentrate residential density around bus stations and reduce car dependency.

The studio started with a study of existing Winnipeg neighbourhoods to develop a better understanding of density, housing types, and public spaces. Students then worked in four teams to explore scenarios for the development of the site illustrating how the site could provide open spaces while accommodating a significant amount of new housing. They also showed different ways that higher density urban environments could be integrated with the existing single-family neighbourhood to the south, and how built form could define public space. Two schemes accepted the presence of the hydro corridor, using the designated space as parks, while two assumed the lines would be relocated and increased the number of housing units to cover the costs. ■

out and about to design a landscape

studio 5



Dietmar Straub, Assistant Professor, Department of Landscape Architecture

Students

ED4 Lia Abolit, Reynaldo Alarcio, Sarah Cloherty, James Dmytriw, Ming Eu, Sean Gallagher, Vincent Hosein, Scott Irvine, Curtis Krul, Blaise Lachiver, Ju Lee, Kaleigh Lysenko, Justin Quigley, Andrew W. Schlukbier, Sonikile Tembo, Lindsey R. Weller, Justin M. Wolters, Rui Zhou

Into The Wide Blue Yonder

Little trees set against a wide blue sky—that's the beauty of the prairie, and why travel anywhere else when it is so lovely here? Just get out of the city, leave those familiar places behind, and get in touch with the landscape, with new impressions and experiences—whether you are seeking communication with other people or just a little bit of peace and quiet. "Leaving" the city means breaking from your everyday experiences.

The idea of "the wide blue yonder" is a symbolic echo of the real journeys we undertake every day. Blue symbolises something fleeting, the unknown in a positive sense, in fact everything that is indefinable. What are Winnipeg folk searching for when they set out for their cottages? Are they longing for that touch of infinity when they look at the sky over Manitoba, or for something else? And most of all, what about the people left behind, those who don't get the chance to join in with this escape from their everyday routines?

1

Lia Abolit, Sarah Cloherty, Curtis Krul, *The Last Resort*, plan. "Retired farm animals, attracted water, and garbage are effectively combined, restructuring the site by bringing new purpose to the undervalued and the overlooked. Three figures are introduced to the landscape during initial construction. A subtly sloping hill that hints at the terraces growing beyond, a gravel pile dipping its toe into the water and a topsoil pile patiently waiting to be redistributed."

Garbage as a Building Material

Our "building material" is the garbage that the city produces and throws out each day.

In our initial look at the theme, we gather together all the possible ways of dealing with the city's garbage that are feasible in terms of building and landfill requirements. Accurate knowledge of refuse treatment processes is critical if we are to develop targeted strategies. It is also necessary to carefully analyse the dynamics, conditions, and mechanisms of sorting, treatment, and storage. This preliminary work creates a basis of expertise that can later be incorporated at every scale of the draft designs, right down to the level of clean and crisp technical details.

Szenario – Urban Pioneers

Garbage will continue to be deposited in garbage dumps. In the manner of urban pioneers, hills of garbage in effect colonise the agricultural land and expand the city. These topographical structures serve to create a new system of coordinates, and they constitute a well-tried navigation tool for the North of Winnipeg. This model of urban pioneers offers the hope that multi-layered transformations might be initiated, and that the "excrements" of the city might be integrated into a comprehensive conception of landscape. The landscape is part of an urban strategy.

Draft designs serve to put visions of the future in more concrete form, showing how these "garbage spaces" can be developed into rural/urban habitats for the local residents. ■

lest we forget

studio 5

Karen Wilson Baptist, Ph.D., Associate Professor,
Department of Landscape Architecture

Students

ED4 Marie Carey, Taylor Larocque, Michelle Tustin, Judith Cheung, Sarry Klein, Jassa Sidhu, Trevor Grafton, Leah Rampton, Marie E. Levesque, Sarah C. Mitchell, Adam Nolette, Megan Wilson, Stephanie McKichan, Ryan Coates, Lauren Pritchard, Adam Cousins, Dillon Simms, Kellie Spence, Noman Syed

What is the significance of commemoration in contemporary society? Mayo (1988) offers these thoughts:

The war memorial—a statue, a place, a building, or a combination of these things—is, at its simplest, a social and physical arrangement of space and artifacts that keep alive the memories of those who were involved in a war. As an artifact a memorial helps create an ongoing order and meaning beyond the fleeting and chaotic experiences of life. (p.1)

Commemoration has always been controversial. The act of negotiating a common form to mark events that are complex and multifaceted has always been intransigent. In the past, debates focused on the use of symbolism, if human figures were posed in repose or combat, and how to represent the meaning of death (King, 1999). Debates continue as contemporary societies negotiate memorial form. The popular Vietnam Veteran's Memorial in Washington D.C. is a case in point. After twenty-five years, the criticism that dogged the project in its early days—its unconventional design, its black color, its lack of ornamentation—has given way to appreciation of its simple, emotional power.

In reflection of research on the issues involved in contemporary memorialization of significant events, Norden (2003) issues the following goals for public war memorial design: Memorials should facilitate education,

account for the flexibility of cultural contexts over time, activate healing, provide an evolving responsible historical perspective, and foster meaning making beyond the memorial encounter. (p.25).

These recommendations mobilised the thoughts of the students as they moved iteratively through the research, development, and design phases of this studio assignment for a design proposal for Memorial Park and boulevard in Winnipeg, Manitoba. Students were welcome to adhere to these notions or, alternatively, to challenge them.

The design of Memorial Park required the consideration of everything the students had learned about the site, its history, function, and character. Their exploration took many paths, precedent research folding into drawing, sketch models fitting into a massing model where the effects of light and wind and context could be studied. Switching then to design drawing, sections crossing the memorial precinct, elevations, axonometric projections allowing for speculation, imagination, dreaming, mourning, honouring, and celebration.

References

- King, A. (1999). Remembering and forgetting in the public memorials of the Great War. In A. Forty & S. Kuchler (Eds.), *The art of forgetting* (pp.147-169). Oxford & New York: Berg.
- Marshall, D. (2004). Making sense of remembrance. *Social and Cultural Geography*, 5(1), 37-54.
- Mayo, J. (1988). *War memorials as political landscape: The American experience and beyond*. New York: Praeger
- Norden, D.T. (2003). A constructivist model for public war memorial design that facilitates dynamic meaning making. Unpublished Master of Landscape Architecture Thesis. Virginia Polytechnic Institute & State University. ■

1

Ryan Coates, Lauren Pritchard, *Landscape of Memory*, view from Memorial Boulevard looking west.
"The Process of memory is a journey, and can be made more meaningful through the landscape. As this landscape unravels before your eyes, draws you in to its folds and crevices, the mind moves with it, caressing and touching distant thoughts and memories."



emerging futures:

haiti ideas challenge

studio 6

Sheri Blake, Ph.D., Professor, Department
of City Planning



Students

ED4 Reynaldo Alarcio, Jr., James Dymtriw, Justin Eu, Ju Young Lee, Adam Nolette, Justin Quigley, Andrew Schlukbier, Jassa Sidhu, Dillon Simms, Sonikile Tembo, Michelle Tustin, Rui Zhou

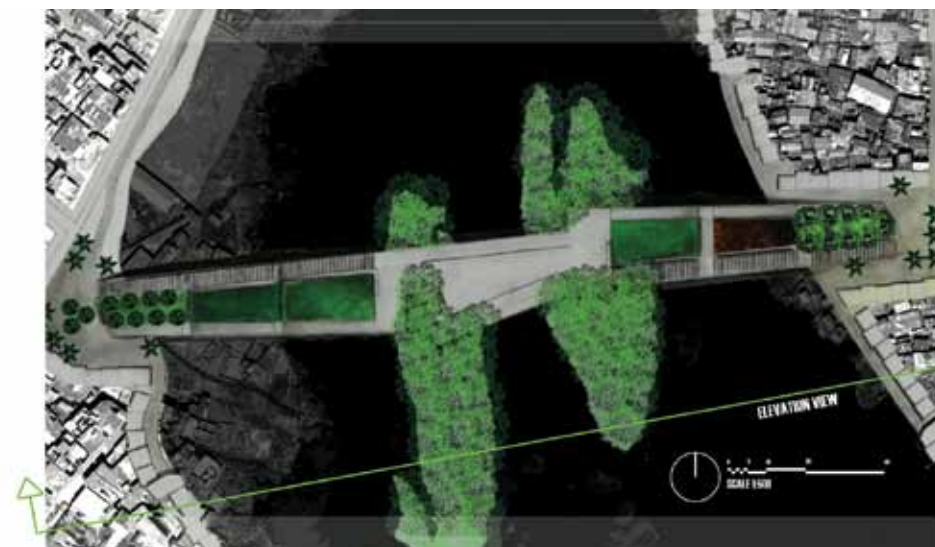
The January 12, 2010 earthquake in Haiti impacted more than 3 million people. Recovery is slow and poorly organised. In addition to sitting on an earthquake fault, Haiti is also prone to tropical cyclones, compounded by the negative impacts of extensive clear-cutting of forests. As well, the country has suffered politically for hundreds of years. "The Haiti Ideas Challenge [competition] is about designing for the future Haitian communities as permanent, holistic environments that speaks to the aspirations and advancement of Haiti, not just the survival of Haiti." (<https://www.acsa-arch.org/haiti>)

Can Haiti rebuild itself into a healthy, thriving environment? What does it need to consider in the process of rebuilding? How can we innovate on urban design decision making to support all members of society? What role does culture play in defining a city? Should we rebuild Port-au-Prince, plan for growth, reduce its size, focus on smaller satellite communities, build the capacity of other established cities, or a combination of these approaches? What are the levels of wants and needs, based on the density of a community?

What if we prioritised the needs of women and children in the urban and/or rural fabric? What if we prioritised food security, urban ecology, and access to water in the design of the city? How can the complex history of Haiti be revealed in the design of the landscape? How can design play a role in healing? Several students in Landscape + Urbanism Studio 6: Emerging Futures worked closely with members of the Haitian community in Winnipeg, along with planners, landscape architects, and other specialists, to attempt to explore and respond to these and other questions.

Students explored three cities: Port-au-Prince, Saint-Marc, and Cap-Haïtien. Projects focused on multiple themes including informal settlements, agriculture combined with aquaculture, education, land reclamation, mass grave memorial, greenways, informal housing, earthquake-resistant housing, mountain agriculture, waterfront development, mangrove restoration, therapeutic landscapes, and a new university town incorporating multiple forms of housing, facilities and work opportunities.

For more information, see the full publication of projects at: www.umanitoba.ca/faculties/architecture/programs/cityplanning/haitiideaschallenge.html ■



Michelle Tustin's proposal, O'Cap Pon Pak, in Cap-Haïtien, would restore the mangroves in Bassin Rodo, critical nesting grounds for shrimp, crab and mollusks. Recognizing the need to rebuild local knowledge about the multiple benefits of mangroves, the proposal incorporates an eco-tourism bridge, providing a connection from the waterfront to the center of the city. This is integrated with a mixed-use riverfront commercial corridor and a boating route through the mangroves.



Marcella Eaton, Ph.D., Associate Professor and David Lucas, Instructor, Department of Landscape Architecture

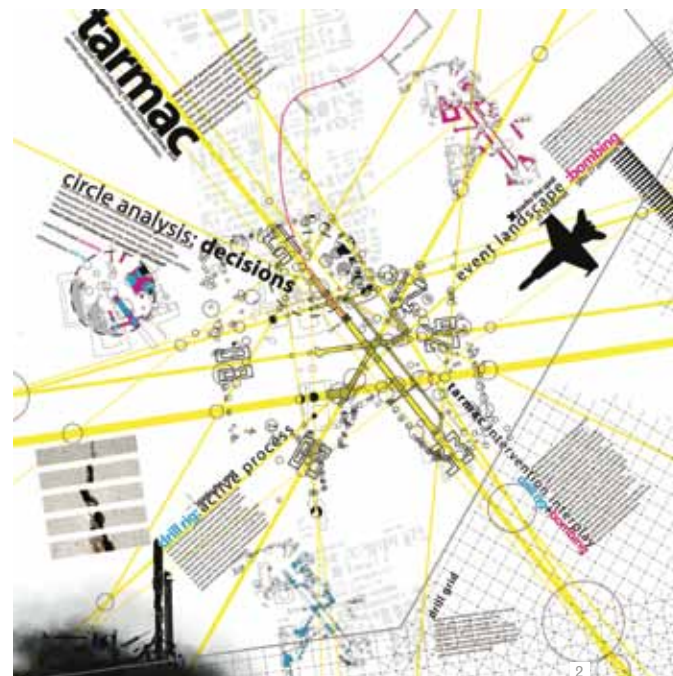
Students

- ED4** Lia Abolit, Marie Carey, Judith Cheung, Sarah Cloherty, Ryan Coates, Sean Gallagher, Trevor Grafton, Vincent Hosein, Scott Irvine, Sarry Klein, Curtis Krul, Blaise Lachivier, Taylor LaRoque, Kaleigh Lysenko, Stephanie McKichan, Lauren Pritchard, Meagan Wilson, Lindsey Weller, Justin Wolters, Kari Zahariuk
- M1** Marie Levesque, Sarah Mitchell, Leah Rampton, Noman Syed

In this, the final studio of the L + U Option and Studio 4 for the Pre-Masters, students were encouraged to "dream big dreams" and tackle aspects of their studio which they have wanted to explore, but thus far not had the opportunity to do so. Students developed a personal approach to writing briefs and evolving solutions to conditions and situations observed in the investigation, research and observations surrounding a dense urban environment: the City of Toronto, where the students travelled in February of 2011.

Prior to experiencing the city, a three-week investigation process ensued in which GIS was taught and employed to map every possible aspect of the city from afar: the physical geography, the ethnic, atmospheric, bathyspheric, climatic, natural, vegetative, flora and fauna, historic, context of the city, and its environs. Data was gathered and assembled in GIS and a working document was assembled for further on-site research carried out in their six-day visit to the city. Walking maps, photographic recording, sketching, emotional observations, and information gathering with

city officials in the planning department were further ways students developed a knowledge of Toronto. They began to identify situations where they might intervene in the city and develop briefs and proposals which help envision needs wants and projections for the Toronto of the next century. ■



1 Marie Levesque, Emergent Future of Toronto Waterfront, Reinforcing wetland between Don River 'Channel' and Toronto Island

2 Scott Irvine, Site Plan, Downsview Park including strategy to deal with existing site infrastructure

here and now here and there now and then

studio 1 - premasters

David Lucas, Instructor, Department of Landscape Architecture

Students

- PM1** Ian MacDonald, Leytisha Jack, Kayla Johnson, Michael Lucienkiw, Jane Pepper, Jody Rutledge, James Simpson

LA Studio 1 is an introduction to the language, principles, thought processes, theories, and especially practice of design, drawing, and landscape architecture. It will be multi-dimensional, media-rich, experiential, engaging, extremely challenging, and exhilarating.

LA Studio 1 will be closely integrated with LA Communications (and the Drawing Workshop); the aims and objectives of all integrate thinking and visualising Landscape Architecture and Drawing into a rich fabric that embraces and encompasses your being.

Topics covered:

- Design elements
- Proportion
- Body and space
- Scale
- Drawing types and methodologies
- Drafting by hand and eye
- Landscape language and perception
- Horizon and its meaning
- Archetypes
- Spatial distinction
- Model making
- Observational and guerilla drawing
- Spatial memory and recording
- Design process and evolution
- Thinking with drawing
- And much more... ■



1 Leytisha Jack, Self-portrait

2 Ian MacDonald, Space intervention/projection

3 James Simpson, Diamond Jubilee Commemorative Installation

coast to coast

self-guided cross-disciplinary masters studio

Marcella Eaton, Ph.D., Associate Professor,
Department of Landscape Architecture
Submitted by Shawn Stankewich (M2 Student,
Department of Landscape Architecture)

Students

M2 AR Daniel Dufault, David Kury
M2 LA Jason Hare, Shawn Stankewich

This project is the collaborative effort of four graduate students within the Faculty of Architecture, studying together since entrance into the undergraduate Environmental Design program in 2006. In the summer of 2010, along with our advisor Dr. Marcella Eaton, we developed a course of study to explore the Canadian landscape and its implications for design at a variety of scales.

As individuals, we have always shared a strong interest in cross-disciplinary design work, and ways of holding ties to those disciplines that are inherently linked to our own during a time of increasing complexity and professional specificity. Cross-pollination of ideas and attitudes between design disciplines is the action that has ultimately led to the creation of this project and the intent for which it stands.

On June 1st, 2010m we set out to see Canada. With little more than a rigorous touring schedule that would take us through all ten Canadian provinces over a seven-week span, we hopped inside our 2007 Ford Escape and hoped for the best. As an effort to understand the Canadian Landscape, the endeavour was developed into an intersession design studio. Several important questions emerged: What makes Canada unique? What gives our great country its identity? What do we miss as we traverse our many highways?

As an attempt to slow down and soak in the country, it was decided that with one pass of the country we would avoid defaulting to the Trans-Canada Highway and take the road less travelled. Along this 13,000+ km journey, we would stop 100 times, or roughly every 100 km, to observe the surrounding landscape. Concerned with what regional differences exist and what consistent elements tie the country together, individual explorations were tailored toward the end goal of presenting a matrix of information in the form of an accessible gallery: to contain a glimpse of the diversity that surrounds us within the confines of a single room. ■



pp 62-63

Shawn Stankewich, *The Ground We Walk*
"As we explore our expansive world, there are so many details that are missed. What about the textures on the ground? What about the actual land that supports these environments? I began to think, maybe there is something more to the ground beneath our feet. So the process began. As I walked around, the occasional glance was given to my feet. A photograph was snapped, and another, and another...until there were over three hundred and fifty of these photographs, stretching from the east coast to the west coast; a sampling of ground textures from rocky cliffs to grassy fields to the blazing red carpet within the Prince Edward Island Parliament Building, where Canada took its first breath as a nation."

1 Roadside artifacts were collected every 100km along the way: photographs, water samples, soil samples, plant samples, sound clips, and roadway impressions.

2 A matrix of imagery and artifacts was designed to cover the walls of the Gallery of Student Art.

3 Each of the samples was carefully displayed in accordance with its location throughout Canada. The matrix allowed for comparisons between different factors at a single site, as well as comparisons between similar components from different sites.

nihao

a kiss for the dragon

studio 6 - intersession 2010

Dietmar Straub, Assistant Professor, Department of
Landscape Architecture
Suzy Melo, Teaching Assistant

Students

M2 Jocelyn Aquino-Javier, James Frank, Ying Guo,
Devin Segal, Shawn Stankewich, Christina
Walkden, Hui J. Wu

What Discover Discoverers?

The formulation of the studio task is inspired by the indistinct desire to find, behind an apparent everyday world, a hidden world which turns out to be a densely packed urban landscape of discovery, full of excitement and promise, that we unveil layer by layer. Discoverers collected materials and informations and brought them "home" to report about the different world they found somewhere outside. A network of possibilities is localised in the points of reference and awaits its urban explorers. The final goal is an exhibition.

Destinations

Shanghai and Suzhou in China have been the destinations of our discovery trip. Two cities that have both experienced extraordinarily dynamic transformations over recent years—though there are huge contrasts between them. Fascinating pictures of the future are emerging, with the Western media depicting Chinese cities as places of exotic and unfamiliar scenarios. Amid this hectic rush of new building, it is easy to downplay the very real problems of megacities such as increasing traffic, high levels of air pollution, the collapse of social structures, and a one-sided orientation towards commercialisation.

The Analytical Perspective

Our field studies deal with structures and with the role of landscape architects or city planners as surveyors and analytical observers. Records of buildings, drawings, sketches, photographs, stories, or even sounds document the analytical perspective; they are carefully selected, arranged by topics and, in the context of the exhibition, presented as a detailed portrait of the chosen topics.

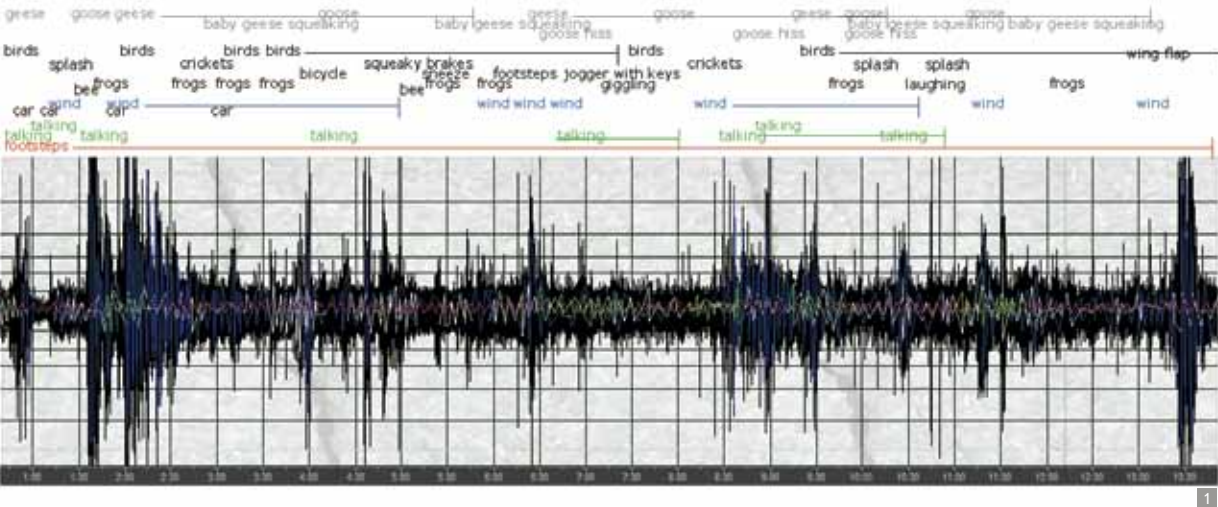
Immersion - Discovering the Invisible

Sometimes only the locals know about the true contents. We want to immerse ourselves, we explore the "geomorphology and sociomorphology," demonstrate the sedimentation of stories and history. We also focus on the idealised view from the "stranger" upon the city, upon that which is historically and locally significant. The content of trip and exhibition could be summed up in the phrase "from tradition to transformation." ■

1 Trees and Tea
In the spring, the paulownia trees form dots of mauve blue through Suzhou; the colour lives on in your memory even once the blossoms have fallen and the trees have returned to being "only" green. (Photo Dietmar Straub)

sound, landscapes, and their reciprocal design

shady acres, iowa – studio 3 + 6 – intersession 2010



Brenda Brown, Assistant Professor, Department of Landscape Architecture

Students

- M1 Anita Green, Marie Levesque, Sarah Mitchell, Leah Rampton, Kellie Spence,
- M2 Desiree Bunn, Vanessa Jukes, Chelsea Synnychych

Sounds and landscapes can reveal one another. As the emerging field of Acoustic Ecology has shown, sounds can both indicate and contribute to the health of a landscape's ecosystem.

This landscape architecture studio focused on sound and landscapes—their reciprocal influences and potential roles and interactions in design—as well as rationales and potential strategies for the restoration of northeast Iowa's pre-European vegetation communities. The studio began with exercises in listening, recording, and visually representing sounds in local urban, suburban, and rural landscapes. Primary texts were R. Murray Schafer's *Soundscape: The Tuning of the World*, and Cornelia F. Mutel's *The Emerald Horizon: the History of Nature in Iowa*. Works from the much more extensive bibliography were also assigned and discussed.

The primary design problem centred on a site in northeast Iowa owned by Harvey Sollberger and his wife Marla, 30 wooded, hillside acres sloping into a steep ravine with a small east-running stream. Sollberger, a prominent

musician, composer, and conductor of contemporary classical (and other) music, bought the property, with the idea that it would be a site for computer generated music compositions and events. He also became interested in working more closely with the existing landscape, both in terms of sound and in terms of fostering native plant community restoration. Sollberger acted as collaborator, guest critic, teacher, and quasi client for the project and helped frame the design goals and requirements.

Students were charged to create designs to make visitors more aware of relationships and interactions of sound and landscape and to address vegetation community restoration. Within these constraints there was considerable flexibility. Experimentation was encouraged.

There were two trips to Clayton County, Iowa. On the first, students were introduced to the site and area plant communities, thanks to Daryl Smith of the University of Northern Iowa. They mapped the site's physical structure, plant communities, and sounds, chose the sites with which they would work, and developed three initial design concepts and discussed them with Sollberger. On the second trip, students revisited their site and evaluated their designs in the context of this renewed firsthand experience and presented their designs to Sollberger, Smith and the general public at Elkader Public Library. ■

1 Marie Levesque, St. Vital Pond, Trip #4—Sound Mapping Pond: Pavement Surface. The studio began with exercises in listening, sound recording, and visually representing sounds in local urban, suburban, and rural landscapes.



plants, plant communities, and their abstraction in design – in smartpark studio 4

Brenda Brown, Assistant Professor, Department of Landscape Architecture

Students

- M2 Dustin Dilts, Emily Ferguson, Anita Green, Shannon Loewen, Nefeli Mitrovgenis, Tamara Urben-Imbeault

This studio emphasised the forms and functions of plants and plant communities; plants' use, abstraction, expression, and representation in landscape architecture; and plants' relationships to buildings. It encompassed considerations of soils as well as ground, herbaceous, shrub, understory, and canopy layers. As the design sites were located in the University of Manitoba's Smartpark, and the final assignment included an arboretum, corporate landscapes and their images were also considered. The course included historical research, individual and collective documentations of plants in the landscape, readings, and discussions. *The American Woodland Garden*, by Rick Darke, served as primary text. A field trip to Minneapolis early in the course provided opportunities to consider exemplary planted form and function in a variety of landscape architecture projects as well as a range of arboretums and corporate campuses.

The course began with exercises building on students' experiences in their Field Ecology course during the two weeks before the fall term began. Students were also charged to weekly observe and visually document one landscape over an eight week period.

After studying, analysing, and presenting the planting design work of an exemplary landscape architect, each student created a design "in the style of" that designer for a specific Smartpark site. Working as a group, students then developed a new conceptual overall design for Smartpark, one with greater emphasis on landscape and a special emphasis on plants—in fact the incorporation of an educative arboretum was required—that would create better physical and programmatic connections to the University; support social, business, intellectual, and educational interactions within Smartpark; and lay the ground for the expression of different businesses' identities and greater ecosystem diversity and habitats. Each student then took one area from that plan and developed it in detail. ■

1 Emily Ferguson's design, Pocket Meadows and Woodland Gardens, for a portion of an arboretum integrated with the University of Manitoba's Smartpark, encompasses experimentation as well as vegetation management. The composition of each of the eight vegetation communities is specified and effects of topography and moisture on them will be demonstrated.

halifax/dartmouth studio

studio 7

Alan Tate, Ph.D., Professor, Department of Landscape Architecture

Students

M2 Desiree Bunn, James Frank, Jason Hare, Mumtaz Mirza, Rebecca Norris, Jori Pincock, Marcella Quesada, Devin Segal, Shawn Stankewich, Jordan Sutton, Chelsea Synnychych, Christina Walkden, Hui (June) Wu

This Studio is an "advanced investigation of physical form within the context of urban and regional problem domains." It is an opportunity for students to develop comprehension and to propose design interventions at a range of scales in an urban setting.

The studio examined the urban core of Halifax / Dartmouth at the centre of the Halifax Regional Municipality in Nova Scotia. The Study Area covered the area defined by Nova Scotia Highway 111, Joseph Howe Drive and the North West Arm of Halifax Harbour. The "Capital District," which is located in the centre of this Study Area was taken to comprise Downtown Halifax, Downtown Dartmouth, Gottingen Street, Spring Garden Road, and the Quinpool Road areas.

The principal aims of the Studio were for students to:

- establish 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 core area of Halifax / Dartmouth;
- explore possible future roles and activities in the Study Area 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



Shawn Stankewich, Waterway, plaza design for the proposed convention centre in downtown Halifax.
"By exploring both subtle and dramatic changes in elevation and slope, the plaza is a point of event and interaction within the district stormwater management system. Perspectives show the plaza at varied levels of water movement."

- space might take;
- document the hard and biotic materials that might be used in order for their design to be realised;
 - 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.

The studio required students to prepare and present their work in a combination of traditional and digital techniques, including to:

- gather information from their site visit and meetings with HRM's urban designers, from other interested parties, from published sources, and from their own on-site observation in order to:
 - a) create a group database for the whole Study Area for the studio;
 - b) prepare an individual physical / spatial analysis of the Study Area;
- develop their individual reactions to the area, and to the problems and opportunities that it presents; to consider its relationship with surrounding areas, to conduct an individual critical review of current proposals for the Study Area, and to present their findings in mixed media;
- demonstrate their own preferred development strategy for the area—particularly the open spaces and any currently undeveloped sites—and to express this in written and drawn form;
- develop physical proposals for an individual site within the Study Area and to present these in the student's choice of media—including digital and / or physical model(s);
- prepare technical drawings illustrating construction and planting details for a typical segment of their selected site;
- prepare a physical model of their selected site and a mock-up of an item of site furniture;
- prepare an outline management plan for their selected site. ■

envisioning age-friendly communities

planning design 1

Richard Milgrom, Ph.D., Head Department of City Planning and Associate Professor
Scott McCullogh, Teaching Assistant

Students

M2 Chris Beauvilain, Jill Collinson, Ryan Eidick, Jonathan Hildebrand, Caitlin Kotak, Chris Larson, Shengxu Li, Alexis Miller, Daniel Neves, Meghan Norman, Ryan Paradis, Jennifer Pritchard, Laura Rempel, Johanna Washchysyn

With funding from the Centre on Aging and the Active Aging Community University Research Alliance (CURA), this studio examined three different communities and worked to envision how they could be made more "age-friendly." The term age-friendly was coined by the World Health Organization to recognise communities that accommodate the needs and desires of older adults, a concern that is increasing as the Baby Boom generation starts to retire and the proportion of populations that are over 65 years old increases.

Students in the studio undertook several projects to gain better understandings of neighbourhoods and towns, their shortcomings regarding accommodation of older adults, and initiatives that have been implemented elsewhere to increase "age-friendliness." Finally, they worked in teams with small community groups, one urban (Osborne Village), one suburban (Fort Richmond) and one rural (Pinawa, about 90 minutes east of Winnipeg) to prepare proposals for improvements to the built environment and the services and amenities provided there. In most cases, the most pressing issues were related to mobility (with particular attention to active transportation and transit), housing, and access to good open spaces.

In total, they produced more than fifty posters illustrating their analysis and suggestions for change, and these were presented to the community groups and the Winnipeg Mayor's Seniors' Advisory Committee. The team that worked in Pinawa was invited back to the town in the Spring to talk about their work at a public meeting that attracted more than 80 participants. The whole class also presented their work at the Manitoba Planning Conference in March. ■



1 Phase 1, Pinawa

2 Phase 2, Pinawa

3 Phase 3, Pinawa



growing together

the towns of hanover: in pursuit of excellence in managing agricultural and urban development planning design 2

Ian Wight, Ph.D., Associate Professor, Department of
City Planning

Students

- M2** *Blumenort:* Robin Beukens, Ryan Eidick, Marie
Cecile Mbadugha
Grunthal: Jill Collinson, Chris Larson,
Shengxu Li
Kleefeld: Chris Beauvilain, Alexis Miller, Laura
Rempel
Mitchell: Caitlin Kotak, Meghan Norman,
Johanna Washchysyn
New Bothwell: Jonathan Hildebrand, Ryan
Paradis, Jennifer Pritchard

The M1 2011 Regional Studio worked with the RM of Hanover, in a historically Mennonite settlement area in southeastern Manitoba. Research focussed on the five urban centres of Blumenort, Grunthal, Mitchell, New Bothwell, and Kleefeld due to an anticipated doubling in population by 2020. A desire for a rural lifestyle in proximity to a major centre has contributed to immigration from Europe and migration from Winnipeg. Socially, economically, and environmentally sustainable growth management became the focus of this community-based planning studio. The RM was approached as a mini-region, with five growing urban centres serving a well-developed rural area, with much intermixing of urban and agricultural interests.

Applying the framework of "agricultural urbanism" (www.agriculturalurbanism.com), the class tackled three scales of development in each centre including the urban-rural fringe, the built-out townscape, and the town centre. Students met with Provincial and Municipal planning staff, as well as key informants including local councillors, land

developers, business owners, farmers, and recreation committees to identify community priorities. In addition to town-specific issues, interconnected regional themes were also explored. They included Child/Youth/Age-Friendly Planning and Design, Water Management, Recreation and Active Transportation, Town Centres and Main Streets, and Conservation Subdivision Design. Students developed a range of short, medium and long-term suggestions to inform future development planning, better managing anticipated growth while preserving Hanover's agricultural character and rural heritage.

Students presented their collective research, including presentation boards and briefing reports, to the Municipal Council and community members in April 2011. The studio work was well-received by stakeholders, and helped initiate a dialogue on future community-based planning by the communities themselves. The studio work was designed to support such follow-up, anticipating secondary plan projects for each centre, resourced by a range of process and vision briefings, developed with the RM of Hanover context in mind.

For more information see the Hanover studio section on the website: www.regionalplanning.ca. ■



1 Kleefeld landscape (Photo Chris Beauvilain)

2 Class photo (Photo David Van Vliet)



fisher river cree nation studio

planning design 4

Ian Skelton, Ph.D., Associate Professor, Department of
City Planning

Students

- M2** Adam Cseke, Pamela Elias, Kimberly Farris,
Michael Friesen, Roberto Granados*, Erin
Huck, Michael Lennon, Christina Maes, Kyle
McStravick, Thania Moreno*, Monica Neira*,
Carole O'Brien, Aaron Short, Fernando Velarde
Trejo

* Indigenous Planning Exchange (IPEX) student

As a follow-up to the community plan by Hluderman Thomas Frank Cram, the Chief and Council of Fisher River Cree Nation (FRCN) made several opportunities for project work available to the Department of City Planning, to be undertaken in Design IV during the autumn of 2010.

For many students, working in a First Nations setting required rethinking their approaches to planning. Their work was greatly facilitated by the support they received from the Chief and Council, and throughout the community. We are grateful to them, and to several other people who shared their perspectives in indigenous planning.

Over the term the students engaged extensively with many groups and individuals. Full reports can be found on the FRCN website (www.fisherriver.com).

Climate Change Adaptation Plan

Roberto Granados (Arizona State University), Monica Neira, (Arizona State University), Aaron Short

Housing and Maintenance

Pam Elias, Mike Friesen, and Fernando Velarde Trejo

National Cree Gathering 2011

Erin Huck and Christina Maes

New Cemetery Project

Kimberly Farris and Carole O'Brien

Street Naming and House Numbering System

Kyle McStravick and Thania Moreno Palacios (Universidad Autónoma de Chiapas)

Watershed Management

Adam Cseke and Michael Lennon ■

Comings & Goings

Departures

In March 2011, Partners Program Assistant Shelly Goodacre left the Faculty to join Family Social Sciences.

In May 2011, Tony Wong left the CADLab to join Information Services and Technology.

Tenure & Promotions

Professor Mark West has been promoted from Associate Professor to Professor in the Department of Architecture, effective March 30, 2011.

Dr. Susan Close received tenure, effective July 1, 2011 and was promoted to Associate Professor in the Department of Interior Design, effective March 30, 2011.

Dr. Karen Wilson Baptist received tenure, effective July 1, 2011 and was promoted to Associate Professor in the Department of Landscape Architecture, effective March 30, 2011.

Education

Lisa Landrum, Assistant Professor in the Department of Architecture, successfully defended her Ph.D. in the History and Theory of Architecture *Architectural Acts: architect figures in Athenian drama and their prefigurations*. University conferring degree: McGill University.

Professor Karen Wilson Baptist completed her Ph.D. *Memorial Landscapes: A Phenomenology of Grief*. University conferring degree: Edinburgh College of Art / Heriot Watt University.

Professor Alan Tate completed his Ph.D. in Architecture *Typology and Built Environment*. University conferring degree: Edinburgh College of Art / Heriot Watt University.

Passings

In March 2010, long-time support staff member Mrs. Anne Devlin passed away in Winnipeg. Anne worked with the graduate departments in the Faculty of Architecture and will be fondly remembered by the many students and staff who had the pleasure of knowing her.

The past year also saw the passing of three Faculty of Architecture retired professors. In September 2010, retired Professor Ben Harnish died. Professor Harnish spent over 25 years teaching in the Faculty. In October 2010, retired Professor Dieter Roger died. Beginning in 1967, Professor Dieter spent 25 years teaching in the Faculty. In February 2011, retired Professor Knut Haugsoen died. Professor Haugsoen's began teaching with the Faculty in 1973 and ended with his retirement in 1992.

partners program members
2011-2012

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Stantec
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Jacqueline Jasinski

The Forks North Portage Partnership
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Jim August

Winnipeg Airports Authority
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Catherine Kloepper



Dead on Arrival (DoA) is a publication of the Department of Architecture, University of Manitoba, intended to disseminate in-house research and theory, promoting a critical dialogue on architecture beyond its borders. Dead on Arrival offers a reciprocal discussion initiated by individual researches and the culture around it and its natural expansion into the world through a structured conversation between bodies of work, opening the possibilities of collaboration, and making the publication the work itself. For further information contact Professor Eduardo Aquino at aquinoe@cc.umanitoba.ca or 1(204) 474-7177.

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