







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


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

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

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


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# Letter from the Dean

**By Ralph Stern |** We are collectively entering our Centennial, celebrating one hundred years of architecture at the University of Manitoba. This is a remarkable moment in the history of the Faculty and I'm certain that there is great excitement throughout the alumni community for such an anniversary. In the past months, I have often tried to imagine that moment in 1913; the seminal moment in which the professional design community stepped forward and resolutely determined that "we are now here, but we must go there!"; a hope and demand leading to the creation of the University's first Professorship in Architecture.

There was a great and propitious opportunity to be realized and realized it was: an opportunity robustly developing from a single Professorship into a Department and then unfolding into an independent Faculty under the Deanship of John A. Russell. Since that moment at which "Jack" Russell took the reins, the Faculty has grown substantially, expanding and diversifying such that today the Faculty of Architecture houses four highly recognized and professionally accredited graduate programs: Architecture, City Planning, Interior Design, Landscape Architecture.

In addition to such significant strength in our graduate programs, we also have a remarkable undergraduate program in Environmental Design; a program with a strong pedigree, an important trajectory, and the potential to be a central force in shaping highly innovative and broad-based design approaches to a sustainable future. Beginning a century ago as a Beaux Arts institution and transforming into Canada's leading faculty of modern architecture, the Faculty of Architecture promotes a sustainable future as our shared future. It is a future shared not only by our alumni and faculty, but, most importantly, by our students, the students of today and tomorrow.

Personally I am proud, honoured, and humbled to be part of this venerable tradition. As with that moment in 1913, the year 2013 presents another great opportunity; an opportunity for the Faculty of Architecture to reflect on its remarkable history, to recognize its significant accomplishments, and to move forward with renewed rigor and commitment into its second century. As such, it is of greatest importance to the Faculty and to its alumni that this coming year be used as a springboard for engaging a vital new future; to confirm, adjust, or realign its goals to engage the challenges

awaiting all design professions.

During the past year, the Faculty of Architecture has made significant progress in multiple areas. We have signed a Memorandum of Understanding with the Technical University of Munich (MoU), one of Germany's premier institutions for architecture, landscape architecture, and city planning. The MoU facilitates student, faculty, and administrative staff exchange in the areas of innovative design and sustainability. Closely associated with the TUM is the Oskar von Miller Forum, an "independent initiative of the Bavarian construction industry." Our interest in establishing close working relationships with these two institutions is coupled with another trajectory, that of working together with TransSolar. TransSolar is a global leader in the area of "climate engineering" and sustainable design and an engineering firm central to the successful realization of Winnipeg's new Manitoba Hydro Place.

Taken together, this triad of relationships underscores the Faculty of Architecture's commitment to our environment. Within the University, we are exploring new possibilities of working together with the Faculty of Engineering; inaugurated by a successful event jointly organized by the Partners Program and Friends of Engineering and hosted by Manitoba Hydro. Internally, we have strengthened our Environmental Design Program with the addition of two stellar new members of the Faculty: Dr. Mohamad Araji and Assistant Professor Alyssa Schwann.

In addition to new international partnerships and an expanded commitment to Environmental Design, we have also significantly added to our capabilities in the area of digital design and fabrication. With the generous support of the Student Technology Fee Fund, the Faculty of Architecture has made a \$250,000 commitment to new digital fabrication equipment. This equipment was instrumental in facilitating the work on the successful 2013 Warming Huts Competition Entry undertaken by Environmental Design Program students; work that would simply have not been possible one year ago.

To underscore the commitment to our future and to our alumni, our Partners Program, situated within the Office of the Dean, will soon be expanded to Partners International so that we can more actively engage our alumni across the globe. The Partners offices are now in John A. Russell Building, in the stylish area that many

of you may remember as the Slide Library. Doug Clark, who has ably led the Partners Program over the past years, has left the University of Manitoba for new endeavours. We are thankful for the significant contributions that he made to Partners. The Partners Executive Board will continue to be led by Jacqueline Jasinski, who is bringing great expertise, skill, and enthusiasm to the Partners Program.

In the coming weeks and months we will be sending out a series of updates on the new initiatives of the Faculty of Architecture. It is my sincere wish that Alumni will feel welcome to "come home" during this Centennial year. And, as always, I welcome your input into collectively creating the future of our Faculty as the best means of honouring the Faculty of Architecture's remarkable history. ■

Sincerely,

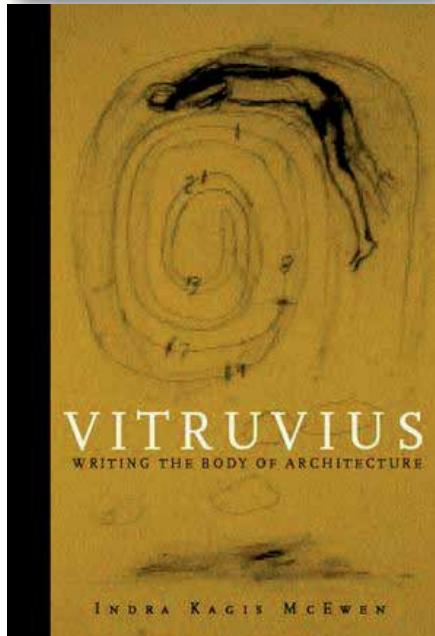
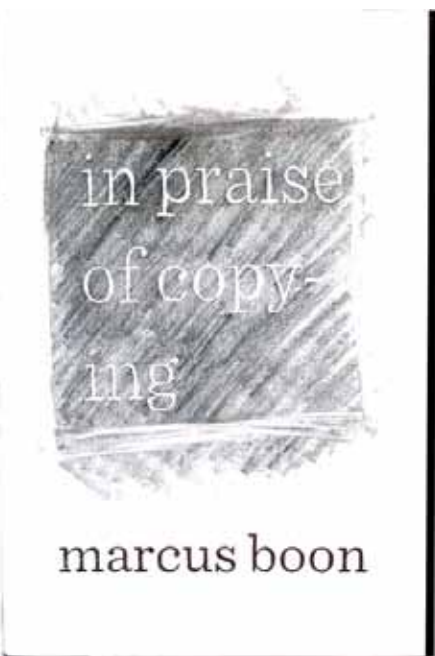
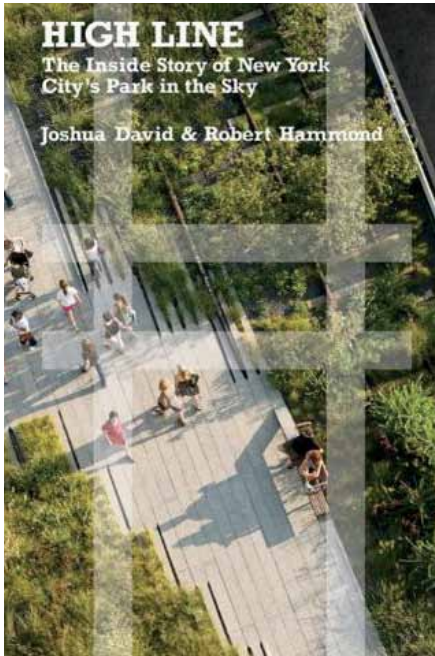
Ralph Stern, RA, AIA, MAA, MRAIC  
Dean, Faculty of Architecture  
University of Manitoba  
[umanitoba.ca/faculties/architecture/facstaff/faclist/Stern.html](http://umanitoba.ca/faculties/architecture/facstaff/faclist/Stern.html)





# Recommended Reading

We asked the Heads of each of the departments to review a book that has inspired them in the past year. If you are looking for a good book this is a great place to start.



## In Praise of Copying

By Marcus Boon

**Mary Anne Beecher**

Head of the Department of Interior Design

With the recent passage of Bill C32, educators in Canada now find themselves faced with new restrictions on the ways in which copyrighted materials can be used in the classroom, in course readers, and as electronic teaching resources. Design educators have long grappled with these issues in addition to the ongoing challenge of helping students learn and practise processes of interpretation that integrate ideas drawn from the works of others without blatantly exploiting them. Where once professors freely shared images of architecture and design with their students, we now must protect access to images to the extent that it sometimes feels like one must jump through so many hoops/ links just to get to visual material that its ability to compel and inspire is lost in the process.

Marcus Boon's 2010 book, *In Praise of Copying*, lends perspective to this issue by blending legal views and ethical positions on copyright with Buddhist philosophy and Platonic concepts. What if, as Boon proposes, we learn to understand the notion of "the copy" as something other than a devalued form of repetition or deception. Without downplaying the significant moral and legal dilemmas evoked by what sometimes seems like the rampant practice of plagiarism in contemporary culture, Boon reminds readers that copying still holds educational value as a method of learning. He notes that there is a long history of appropriation in the arts (and in design), and that imitation has served as a form of practice for students since design education was formalized.

If you're interested in exploring this topic, you will find a free downloadable PDF of this book on Harvard University Press' website as part of the publication deal negotiated by the author who desired to keep his work at least partially within the public domain. By allowing people to create their own copies of the book (which I, by the way, purchased before learning of the free copies), the author puts into practice his assertion that the free copying of intellectual property is an essential aspect of cultural progress. For other authors in the academy who desire to share their ideas

broadly, the concept of keeping their work in the public domain may be worth considering. *In Praise of Copying* presents valuable challenges to current attitudes toward acts that might easily be understood as essential to societal growth and educational advancement.

## High Line: The Inside Story of New York City's Park in the Sky

By Joshua David and Robert Hammond

**Alan Tate**

Head of the Department of Landscape Architecture

Selected by ASLA as one of their best books of 2011, *High Line* recounts the rousing story of how Joshua David and Robert Hammond's Friends of the High Line succeeded first in preventing the demolition of a 1.6 kilometre long elevated rail structure on Manhattan's lower west side and then in raising the funds for its conversion into a new type of park. It is a story of transitions: the transition of the Friends from advocacy group to conservancy group, the transition of its founders from interested citizens to creators of a unique park, and the transition of a wildflower-covered industrial relic into a hugely popular public place.

The book covers the period from 1999, when local residents David and Hammond formed the Friends group (very New York in the 90s!), through to the site's opening as a public park in June 2009. The book is in two parts—120 or so pages presented as a refreshingly brisk dialogue between the two of them and 200 pages of photo essay covering the history, condition, design, construction, and completion of the first phases of the park. The authors note, however, that they recorded their respective parts of the dialogue quite separately.

The project, of course, is extraordinary. This is reflected best in David's account of a visit in 2008 with one of their staunchest supporters and major donors, Lisa Falcone:

*About halfway through our walk, she started talking, slowly at first. She said she lived close to Central Park, and she'd often thought about the people who'd built it, and what a great thing they had done for the city, so many years ago. Someday, she said, New Yorkers would look back in a similar way at the people who'd*

*made the High Line. It was part of history. How many people get to make a park in New York City? (p 112).*

There is an obvious parallel between the advocacy of Joshua David and Robert Hammond and the campaign conducted in the 1840s and 1850s by William Cullen Bryant and Andrew Jackson Downing for the creation of Central Park. They made skillful use of the press; they learned to liaise, to listen, and to lobby, and they learned how to raise funds—even if the profile of many donors did lead to the High Line being branded a "celebrity project." At least they persuaded those celebrities to act in the public interest.

And the book itself is also extraordinary. Designers are fairly familiar with reading other designers' accounts of their own work. But it is relatively rare to read clients' accounts of how and why they selected their designers. Although David and Hammond were not designers and although they did not initially have a distinct vision for the High Line, they instinctively understood the attraction of its rusting, ruderal character and they knew that they didn't want anything as anesthetized as the Promenade Plantée in Paris. The story of the design competition that they organized, particularly the section "Four Teams, Four Visions" explaining how and why they selected the landscape-led team of James Corner Field Operations with Piet Oudolf, is a wonderfully candid account. So too are their comments about the selected designers' balance between being avant-garde and being practical.

And for those who prefer pictures to words, the second part of the book gives a comprehensive visual record of the project. It includes some of Joel Sternfield's stunning images of the abandoned site that were such a potent part of the early campaign, analytical illustrations of the construction in progress, and for celebrity-spotter, images of the many famous figures who helped to fund and fight for the project. Little surprise, then, that the book closes with a credit list as long as a Hollywood blockbuster's. It is a big, bold, brilliant project—and this book is a worthy record of it. >>>

*Far Left: High Line: The Inside Story of New York City's Park in the Sky by Joshua David & Robert Hammond. Alan Tate's review of High Line first appeared this year in Landscapes/ Paysages: The Journal of the Canadian Society of Landscape Architects. Right: In Praise of Copying by Marcus Boon Bottom Left: www.ted.com Bottom Right: Vitruvius: Writing the Body of Architecture by Indra Kagis McEwan.*



# Writing the Body of Architecture

By Dr. Indra McEwan  
.....  
**Terri Fuglem**  
Acting Head of the Department of Architecture

The celebration of our Department’s centenary would benefit from a quick glance to its history which began in the École des Beaux Arts tradition, flourished in the Miesian influence of the mid-twentieth century, and has since reinvented itself under influences of Cooper Union, Cranbrook, and the Bartlett. As with any dynamic institution, the Department must evolve within larger historic tendencies. In a world that is increasingly and dangerously corporatist, it is our academic duty to understand and react to this trend. The scholarship of one of our invited guests to the undergraduate history and theory course, Dr. Indra McEwan, should give us the courage to do so in a way that balances the deeper cultural meanings of architecture with its relationship to raw economic power. McEwan’s *Writing the Body of Architecture* investigates the world view contemporary to the first century BC Roman author Vitruvius who wrote *De Architectura libri decem* (or *The Ten Books on Architecture*). Here she uncovers the implicit (although not by any means exclusively so) imperialist motives in Vitruvius, which created a controversy in some circles, since it seemed to cloud a kind of philosophical purity long imputed to his work. In her forthcoming scholarship, McEwan will continue to explore relations of power, mythology, and architectural tradition in the minds of prominent Renaissance architects, and in so doing, calls upon us to be less naïve about the often hidden relation of agency—the forces that impel action and production on the political and sub-political levels—with respect to the academy and the profession.

## A Little Bit of Everything

From CBC, TED, BBC, New York Times, etc  
.....  
**Marcella Eaton**  
Chair of the Environmental Design Program

What have I read this year, is supposed to be the topic of my little section. Well, when I was asked to do this, I thought, “a great idea,

how wonderful!” And as usual, I agreed to do this without giving it too much more thought. Then, of course, the deadline came round and I realized that I had not read a complete book this year. I have been busy, and quite frankly, just have not had the time. Well, I thought, I will stretch the truth a bit and read a book when classes are over, except I have been even busier, so that didn’t work.

When I let the panic pass, I realized that I read a tremendous amount virtually every single day. But my reading is not contained within the “book.” It is from here and there, often related to my teaching and research interests, or simply because of my own personal interests. I then thought that I would list some of the places where I read these things and explain why I am drawn to these sites. Most of my reading is done online. And much of this reading is actually listening. I listen to podcasts, and I watch and listen to many clips online. Some of the places I will list here are old favorites that I return to at least once a year—but often more. I share many of these sites with students. This is a short list. I will include web addresses and a summary of the content. These are not in a specific order.

<<cbc.ca/ideas/episodes/2010/01/27/wednesday-january-27-living-on-oxford-time/>> CBC’s *Ideas* is a favorite of mine. If I am lucky enough to be in bed by 9:00 pm Winnipeg time, I listen to it on the radio. If not, I listen to it when I have time. My favorite episode that I have listened to numerous times is *Living on Oxford Time*. A group of physicists from Oxford challenge traditional notions of time. This is time well spent.

<<miltonglaser.com/milton/c:short-films/#0>> This is from Milton Glaser’s website but the film is part of a series called *Creative Mornings with ... in this case Milton Glaser*. The film is an overview of his work, and includes reflections on his success, but more important in my mind are the reflections on work that was seen to fail, and what he then does with this. The question session at the end is very good.

<<ted.com/talks/lang/en/dan\_barber\_how\_i\_fell\_in\_love\_with\_a\_fish.html>> *TED Talks* are generally very good. Some are excellent, and I watch them a couple of times a year. This one, presented by “chef and scholar” Dan Barber illustrates the importance for understanding systems in the most simple, yet complex manner. I wish that

all design students would watch this and then watch it again. There is so much to learn from this simple, common sense, intelligent, and complex way of thinking.

<<ted.com/talks/lang/en/david\_carson\_on\_design.html>> Another *TED Talk* I watch at least once a year. The first time I flew into Barcelona, I had what I now call a David Carson experience. I felt quite foolish until I watched him express the same thing! What can I say, except that I appreciate his approach to design and his humour.

<<ted.com/talks/lang/en/jill\_bolte\_taylor\_s\_powerful\_stroke\_of\_insight.html>> My favorite *TED Talk* —exceptional. Heredity says that I will quite possibly die of a stroke some day, so when I saw this title, I was intrigued. And then I was moved. Jill Bolte Taylor is clearly a researcher to the core. She does this with great humanity and insight. Everyone should watch this, and watch it again.

<<fiftypeopleonequestion.com/films/2-new-york-ny>> I enjoy sites like this. They make me happy.

<<tclf.org/news/features/conference-proceedings-video-second-wave-ii>> The Cultural Landscape Foundation website is a fantastic resource! And I love that they have the conference on “The Second Wave of Modernism, Landscape Complexity and Transformation” online for everyone to access. Having travelled to New York to attend the conference, I am just thrilled that more people can now access the event. This is one of the great things about technology.

<<aldaily.com>> The Arts & Letters Daily is great. A diverse selection of *philosophy, aesthetics, literature, language, ideas, criticism, culture, history, music, art, trends, breakthroughs, disputes, and gossip*.

<<jiscmail.ac.uk/cgi-bin/webadmin?A0=phd-design>> I subscribe to the PhD-Design listserv. This is quite an active discussion group, which talks about issues related to design, research, and higher education. Ken Friedman, University Distinguished Professor, Dean, Faculty of Design, Swinbourne University of Technology, Melbourne, Australia is the unofficial head of this group. A recent discussion on a desire to define design has been very interesting. Friedman has attempted to summarize these debates within one email, which is far too long to include here but he included this, “Design is interdisciplinary and those who work in design must therefore be in a position to work with

equally important and significant professions that also engage design process in one way or another. A better definition should also allow us access to the resources we need to deepen and enrich our field for better service to society as well as to specific clients, customers, and end-users.” I am a “lurker” in this group. It also provides conference announcements, and announcements for PhD funded and non-funded programs throughout the world.

<<aesthetics-online.org/lists/>> I also subscribe to the American Society for Aesthetics listserv. This is an active list that provides the services of the PhD-Design site – conversations, conferences, opportunities for students. It is often directed more towards aesthetics in relation to fine arts but it is an excellent resource.

I skim the New York Times online daily, and the BBC and the CBC websites. I skim *Academica’s Top Ten*, *Inside Higher Ed*, and *The Chronicle of Higher Education* daily. I also subscribe to *e-flux*, *World Landscape Architecture*, *watchingppl*, *Swissmiss*, *LARCH-L Digest*, *The Persephone Post* (I did manage to read a couple of novels from this fantastic bookshop in London last summer), *Co. Design Daily*, *Spiked*, and *Modern Toss*. And a few more.

So while I have not read a book this year, I have been reading. ■



# Places Journal:

## Forum of Design for the Public Realm

The Faculty of Architecture has joined leading schools in supporting *Places*, an interdisciplinary journal of contemporary architecture, landscape, and urbanism that is reinvigorating scholarship on design for the public realm. Founded in 1983, as a print journal, *Places* moved online in 2009 in partnership with the Design Observer Group at: [places.designobserver.com](http://places.designobserver.com). A network of partner schools provides funding and editorial advice.

*Places* publishes peer-reviewed scholarship as well as topical commentary, observations, reviews, and visual portfolios, with new articles every week. The entire print archive is also accessible as an online resource for teachers, scholars, and professionals.

In moving from the traditional niche of the university quarterly to the dynamic environs of the internet, *Places* has created an editorial space that bridges the gap between internalized academic discourse and mainstream media, a space that combines the immediacy and scope of serious journalism with the precision and depth of scholarship. Under the editorial direction of Nancy

Levinson, *Places* is working to create nothing less than a new genre of contemporary design journalism— an editorial zone for public scholarship at once topical and speculative, rigorous and accessible.

The larger goal is to advance public awareness of the value of design thinking and practice and in turn to promote sustainable cities and healthy landscapes—environments capable of responding to the profound ecological and social challenges of our time. Cities that are growing and cities that are shrinking, climate change and global warming, environmental health and equity, resource scarcity, technological change— all demand that we rethink how we plan, design, construct, and maintain the built environment. These challenges also demand that serious design journalism and scholarship move from the margins to the centre of the larger cultural discussion.

With the support of its academic partners, *Places* [at] Design Observer seeks to inform and engage these challenges. The Faculty of Architecture is proud to support the presence of a vital discursive culture in design. ■



A: Alexandra Lange, "How to Be an Architecture Critic."  
B: Canadian Centre for Architecture, "Demedicalize Architecture."  
C: Jerry Herron, "The Forgetting Machine: A History of Detroit."  
D: Mimi Zeiger, "The Interventionist's Toolkit," Series on D.I.Y. Urbanism.  
E: Shannon Mattern, "Little Libraries in the Urban Margins."  
F: Keller Easterling, "Zone: The Spatial Softwares of Extrastatecraft."  
G: Nicole Huber and Ralph Stern, "Urbanizing the Mojave."  
H: Aron Chang, "Beyond Foreclosure: The Future of Suburban Housing."



Web | [Places.designobserver.com](http://Places.designobserver.com)  
Twitter | @PlacesJournal





Above: Arthur Stoughton is pictured here, front and center  
Opposite: Presentation drawing for proposed James Richardson & Sons, Ltd. office tower at the north east corner of Portage Avenue and Main Street, Winnipeg. Arthur A. Stoughton, architect. 1929. Reprinted with courtesy of Archives of Manitoba.

# Arthur Stoughton

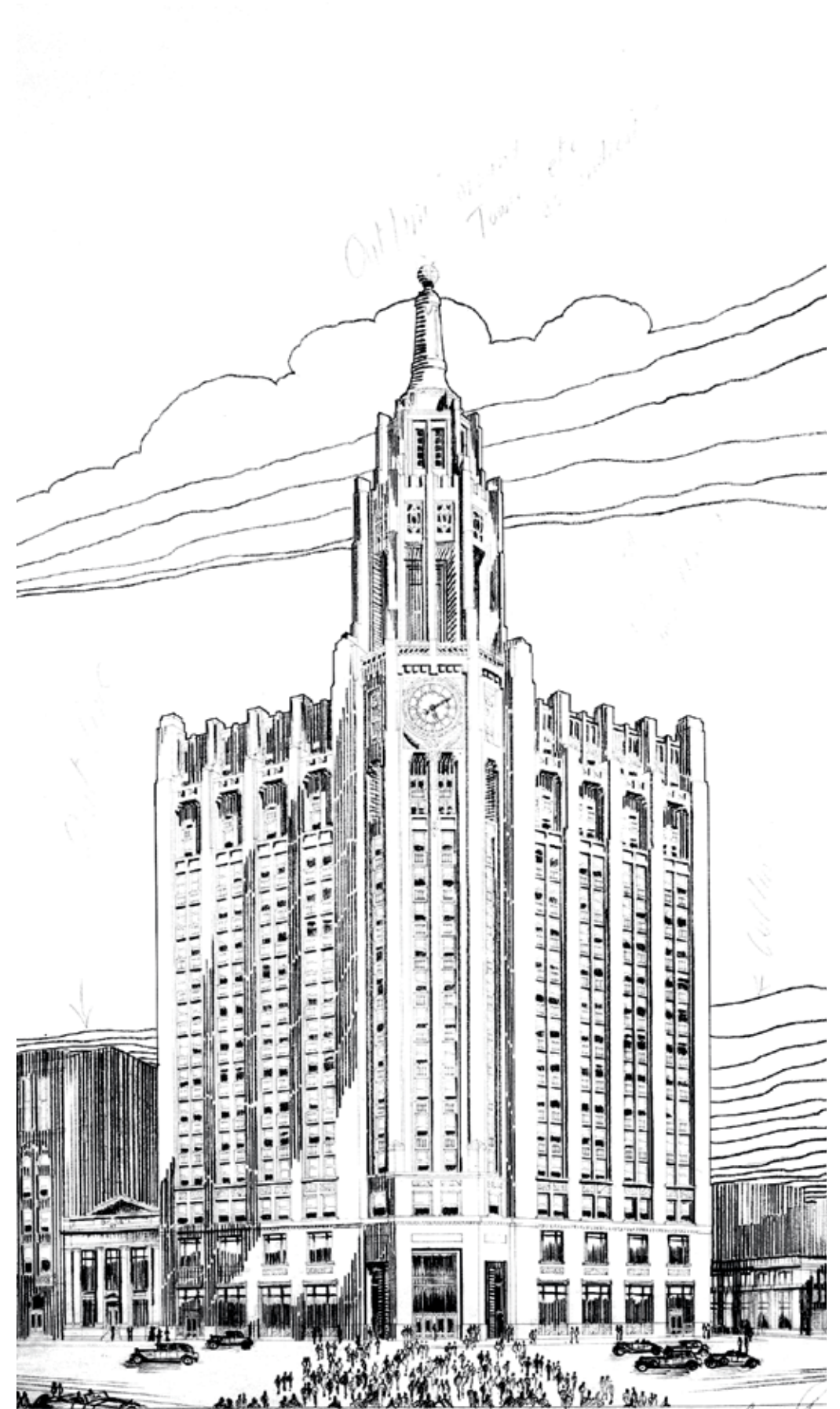
**By Jeffrey Thorsteinson** | This year's centenary celebrations offer an opportunity to look back to the University of Manitoba Faculty of Architecture's earliest days. A key figure during this period was Arthur A. Stoughton, founder of the program. Stoughton was appointed on July 18, 1913. The news – along with his credentials and substantial \$3,000 salary – was trumpeted by the Winnipeg press, which presented the New Yorker as an exotic and cosmopolitan figure. This extraordinary image was only reinforced upon his arrival. In her memoir of Stoughton, titled “The Professor and His Wife,” Elinor Black described him as resembling a toucan, with a heavy black moustache and hair that would have looked better in a pompadour but never was.

Stoughton's credentials were likewise impressive. A graduate of Columbia University, he had studied under William Robert Ware, the founder of the school's architecture program. Stoughton was also the winner of Columbia's first Fellowship in Architecture, selected by a jury which included the illustrious Richard M. Hunt and Charles F. McKim. This prize allowed him to travel to Paris to attend the École des Beaux Arts. Prior to his arrival in Winnipeg, Stoughton was engaged in architectural practice with his brother, Charles,

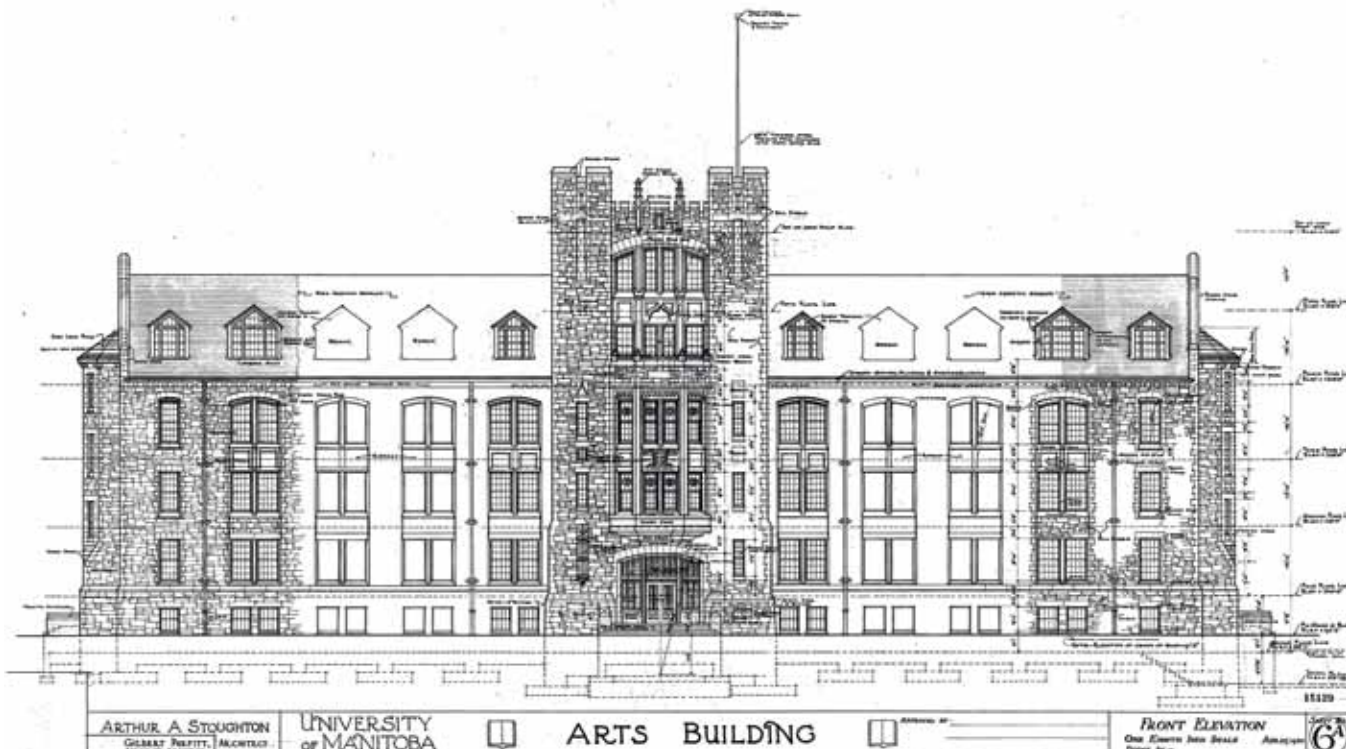
and devised such projects as Canton Christian College in China. Most notably, he produced the competition-winning design of New York's Soldiers' and Sailors' Monument, which was opened by Theodore Roosevelt in 1902.

Stoughton arrived in a booming Winnipeg, then the third largest city in the country. The young city and its burgeoning architectural community had high hopes for the new architecture department, which began with just five students. While the program's growth was delayed by the First World War, Stoughton did his best to raise its profile. Within two years of his arrival he was a member of the Greater Winnipeg Plan Commission, sat on the Art Committee of the Winnipeg Industrial Bureau (predecessor of the Winnipeg Art Gallery) and had created a park-like development plan for the University of Manitoba Fort Garry campus. The latter highlights Stoughton's commitment to City Beautiful ideals, which he advocated in numerous speeches and articles for academic and public audiences.

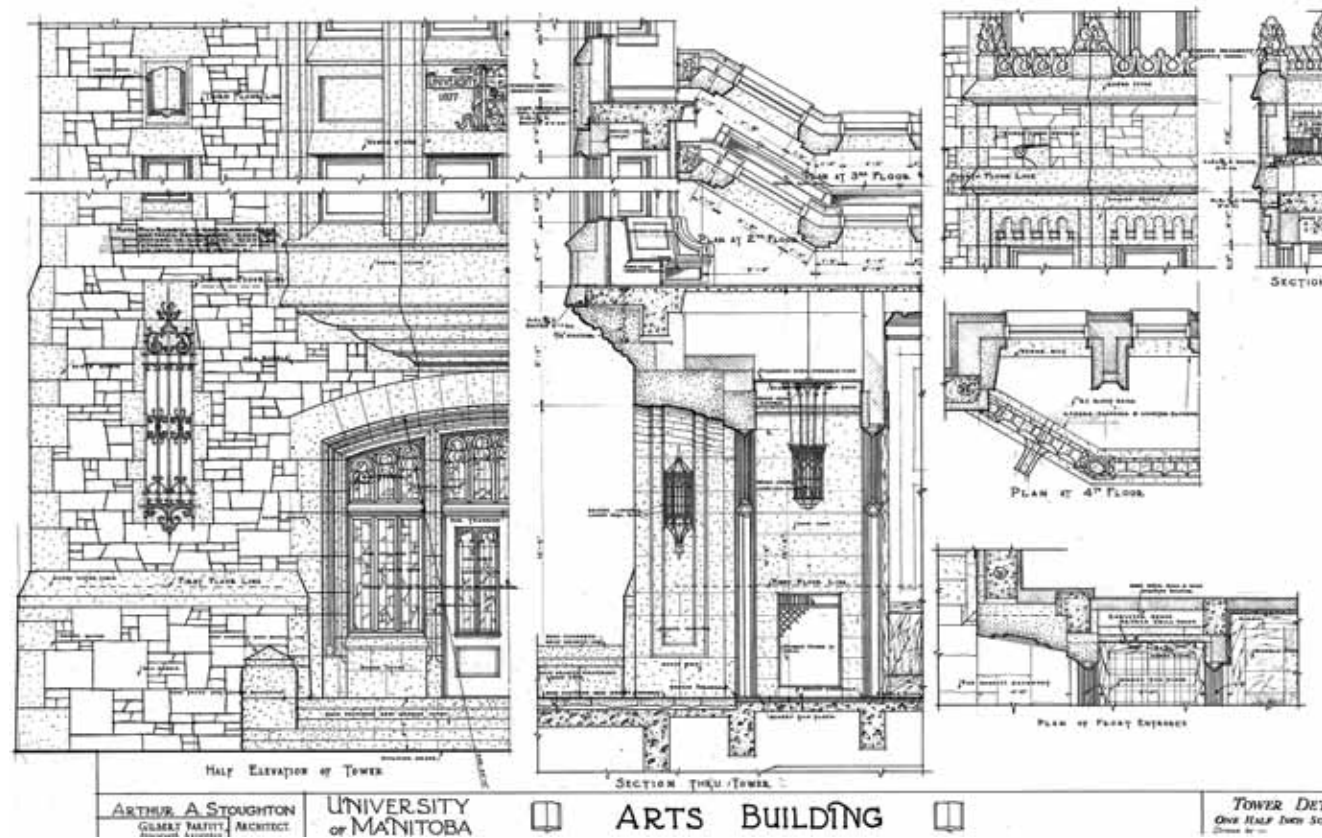
This vigorous civic engagement is a key part of Stoughton's legacy in Manitoba. His enduring influence also includes such architectural contributions as the U of M's Tier, Buller and Medical College buildings and the original Main Street and Norwood bridges. Stoughton's practice also comprised







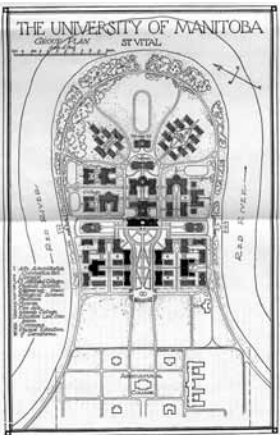
Front Elevation of the University of Manitoba Arts Building, now known as the Tier Building. Arthur A. Stoughton, architect. 1930.



Details of the Arts building. Arthur A. Stoughton, architect. 1930.

a 1929 commission for the head offices of James Richardson & Sons. For this project he conceived a streamlined- Gothic skyscraper reminiscent of Chicago's Tribune and Wrigley buildings. This assignment – which precipitated Stoughton's departure from academia – was unfortunately suspended due to the Great Depression. Stoughton's legacy also includes his 1928 hiring of John A. Russell and the selection of his own replacement, Milton Osborne. This set the school on a sound footing for future growth. For such contributions, Stoughton received an honorary Doctor of Laws from the University of Manitoba in 1950. He passed away five years later, in Mount Vernon, New York. ■

1 "The Professor and His Wife," Elinor F.E. Black, unpublished typescript manuscript, MSS SC 16 (University of Manitoba Archives).



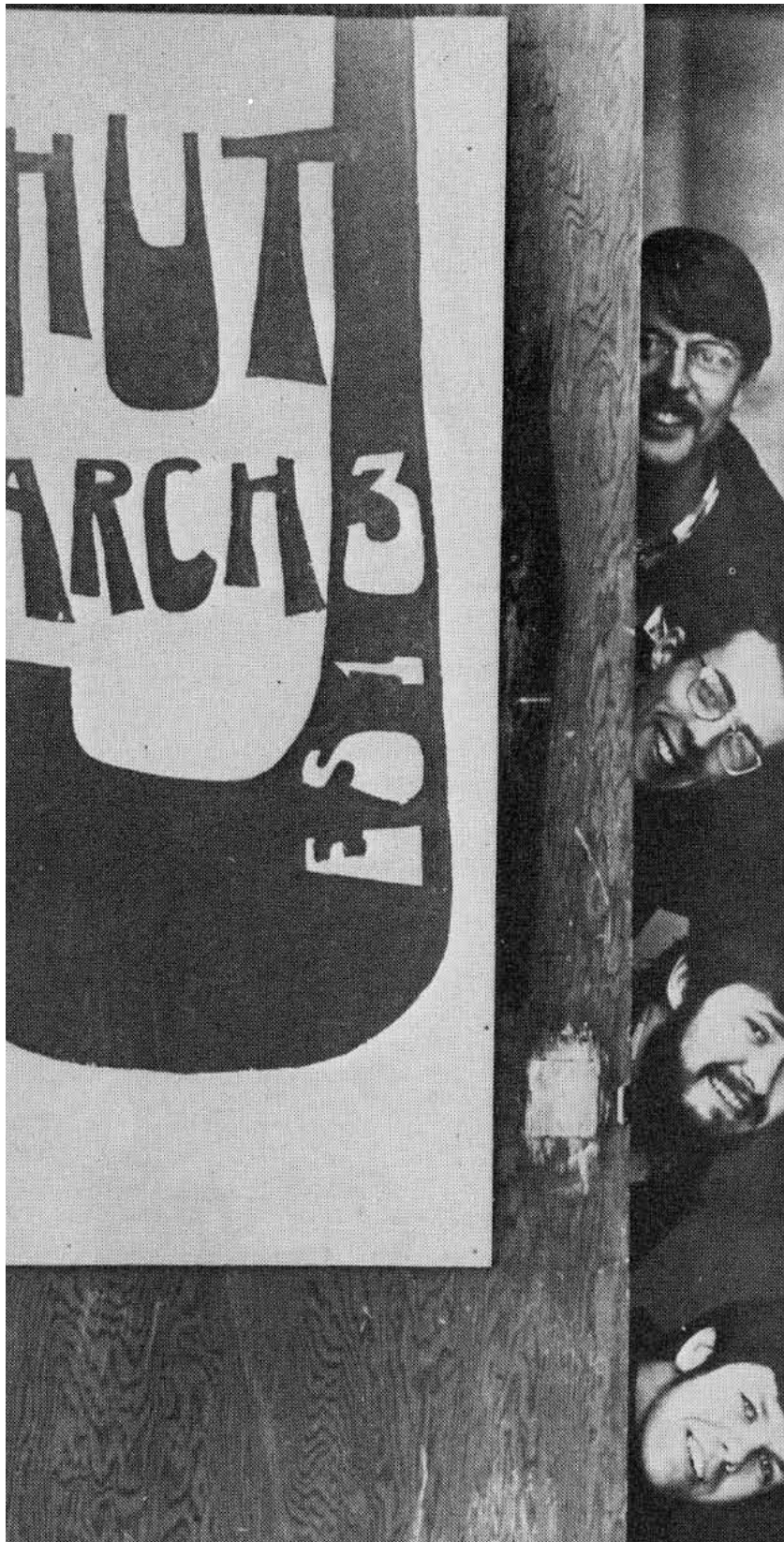
Above: Plan for the future development of the University of Manitoba Fort Garry campus, Winnipeg. Arthur A. Stoughton, architect. 1914.

Below: Construction photograph of the University of Manitoba Horticulture & Biology building, now known as the Buller Building. Arthur A. Stoughton, architect. 1932. Reprinted with courtesy of Archives of Manitoba.





# From the Archives



Above: *Perspective*, Students Architectural Society, 1969.

**By Jeanie Kim** | With just five students in 1913, the Department of Architecture, as it was known then, was founded by Arthur Alexander Stoughton, a graduate of Columbia University (1888) who left a modest architectural practice in New York with his brother Charles to establish the department at the University of Manitoba. In a typescript memoir entitled *The Professor and His Wife* penned by Elinor F. E. Black, who moved in with the childless Stoughtons in 1927 to finish her degree when her parents relocated to British Columbia, Stoughton was described as “resembling a toucan” with a heavy black moustache and hair that would have looked better in a pompadour but never was.<sup>1</sup>

Often invited to break up the otherwise all-male gatherings of the department, Black describes parties characterized by tongue-tied young men, guessing games, and “sumptuous refreshments, usually involving whipped cream.” Her second year with the Stoughtons becomes considerably more interesting, however, with the arrival of a “brilliant young man from the eastern United States” named Jack, Stoughton’s first academic hire,<sup>2</sup> who arrived just days before his 21<sup>st</sup> birthday with a convertible outfitted with an electric Swiss klaxon horn, a raccoon coat, a talent for dancing, and a love of stage design. “In short he was any co-ed’s dream,” Black would write, “and, to begin with, I was the only co-ed he knew.”

By the time John (“Jack”) Alonzo Russell was named the Director of the School of Architecture in 1945 when the department reorganized, the school had grown into a decentralized yet cosmopolitan environment dispersed among six buildings on the University of Manitoba campus. On the occasion of the school’s 40<sup>th</sup> anniversary, Russell would bemoan this decentralized nature of the school while championing the esprit de corps of the students and staff, praising their cooperation and unity of purpose.<sup>3</sup> “[W]e feel that it is unwise to define a rigid pattern for architectural education,” a joint staff statement introducing a portfolio of student work would proclaim in this same issue.

As the vivid portraits of student life captured in the Students’ Architectural

Society publications can attest, the students of the school took this to heart, then and now. In *Tecs and Decs* (1949), a surprise win by the Architecture basketball team and a second place finish by the hockey team are celebrated with a toast: “Wine, women, song and sex, That’s the stuff for architex!” (Perhaps they were not working hard enough...!) Yet the chronicle of the staging of that year’s Beaux Arts Ball, penned by Yvonne Wright (*Interior Design* 1949) reveals that the women, at least, were up at 7:00am setting things up in the Civic Auditorium for the Mardi Gras themed event. Embellished with caricatures of faculty, poems about staying up all night for studio, invitations to various cultural events outside of the school, and candid shots of life within the school, the short-lived *Tecs and Decs* (which was followed by *Perspective* beginning in 1950) and every SAS publication that followed up to the long-running *Warehouse* (1992–present) are the best glimpse into what happens after-hours, after classes, in the studio after lectures, and in what Russell described as the “salutary” spaces of the building that the Faculty has called home since 1959:

“Since buildings exert strong influences for good or bad upon those who use them, it is obvious that students of architecture can be either directly benefited or handicapped by the quality of the space provided for their work. [...] It is axiomatic that a school of architecture should occupy a building which in itself comprises an integral part of the education of its occupants and becomes a teaching device in the educational program.”<sup>4</sup>

As the spreads in this preview of the forthcoming centennial publication suggest, the life of the school—whether within the studios, lounges, centre space, or various locations around campus and beyond—is best captured in these moments leading up to and in between the more formal markings of the passage of each academic year, whether in the form of a woeful obituary for the loss of Hut J (a.k.a. The Hut, J Hut, Ditchview Motel, etc.), accounts of riding a shopping cart down to Gondola Pizza, vocal protest over the near demise of Ditchball, Stan Britton’s (BArch71) Bardot-influenced distillation of the creative process, or the seemingly unrealized ideas competition for the expansion of the

Faculty in the form of “Space Nest 2062.” We look forward to hearing your thoughts about the Faculty’s past, present, and future during this centennial year, and hope that you will join us in our detective work as we endeavour to uncover a bit of the character of the place in the basement of the Russell Building and elsewhere. ■

1. “The Professor and His Wife,” Elinor F. E. Black, unpaginated typescript manuscript, MSS SC 16 (University Archives).
2. Stoughton also stepped down from his position as head of the department in 1928, succeeded by Milton S. Osborn, another Columbia graduate (1928) who remained head of the department until 1946.
3. “Architectural Education at the University of Manitoba, 1913–1953,” *Royal Architectural Institute of Canada Journal*, March 1954, Volume 31: 64.
4. John A. Russell, “Programming a School of Architecture Building,” *Royal Architectural Institute of Canada Journal*, 1960, Volume 7/8: 325.

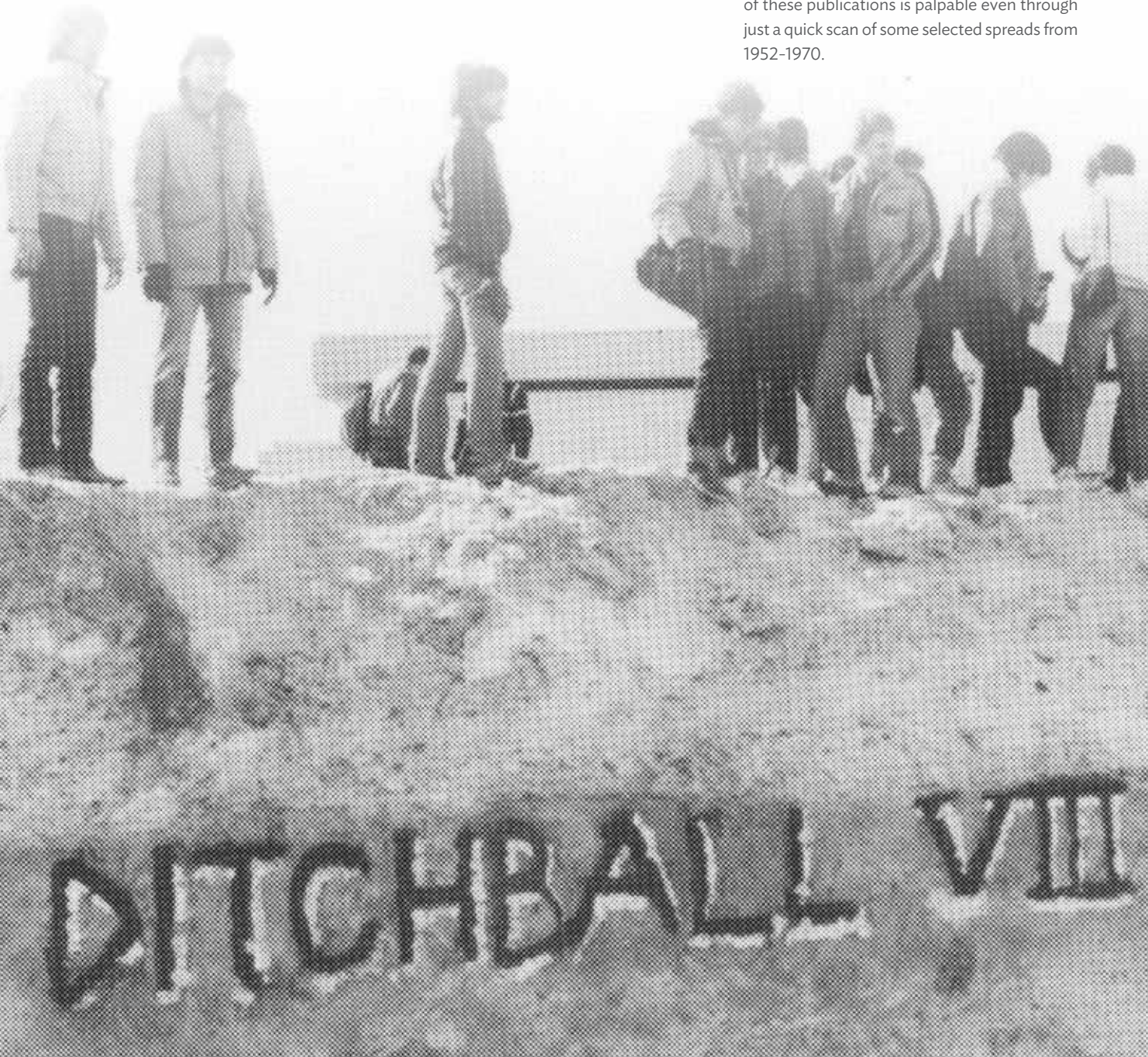
Below “Where are we Heading in Architecture?” *Perspective*, Students Architectural Society, 1962.





# Images from the Archives...

The symbiotic relationship and open dialogue between the students, faculty, and staff of the school is one that, it could be argued, has been fostered by the building that the Faculty of Architecture is housed in but, also, one that has perhaps best been captured in the legacy of vibrant publications produced by the Students Architectural Association in various forms. As evidenced, the exuberance of these publications is palpable even through just a quick scan of some selected spreads from 1952-1970.



POEM

*To The Grads . . . 1951*

"It is my privilege here to toast  
A class of which we proudly boast.  
(When did they first see light of day—  
In all night sessions at hut "K")"

"Four years have proved your searthy stuff;  
As learning's road is often rough,  
(They've puddles to the drill hall brewed  
And in retired mess halls sloshed.)"

"Through snow and mud you bravely trod"  
(With transit and a survey rod).  
"Your class has made professors glad"  
(And very searthy drove us mad!)"

"The entrance we here applaud"  
(Their entrance was soup and God).  
"Long to your memory we'll thrill!"  
(The Beaux Arts Ball—and Empire Grill!)"

"The reward which you leave behind  
Is that which one can rarely find.  
(Was there a deadline not extended?  
A coffee period not attended?)"

"A wide new world before you lies"  
(Their structures weird I visualize—  
Oh may they only burn a fire!)  
"We rise and drink a toast to you."

CAROL SERUM

LOTS OF TIME!

WHEW —  
I MADE IT!

3 P.M. 3 A.M.

THE DEADLINE

... INDIVIDUALISM ...

—with apologies to J. G. Whittier.

blessings on thee, girl or lad  
the effervescent undergrad  
working in the drafting rooms  
with thy merrily whistled tunes  
with thy red eyes, redder yet  
thanks to deadlines to be met  
structural, line arts, making grades  
with A or D — accolades  
from coffee table my heart grows sad  
for I was once an undergrad.

W.A.S.

from any angle!

Gentle shirts, every man's best buy! For neat, crisp appearance - long wear - and so reasonably priced!

Accessories too! Symmetrical cuff links in many designs and ties enough to pick and choose the very one that's right for you.

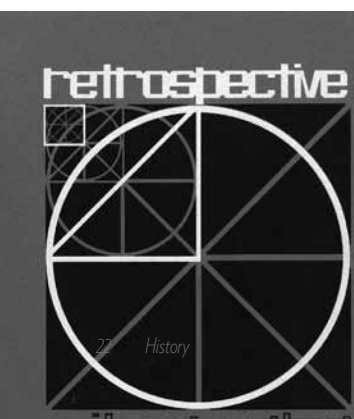
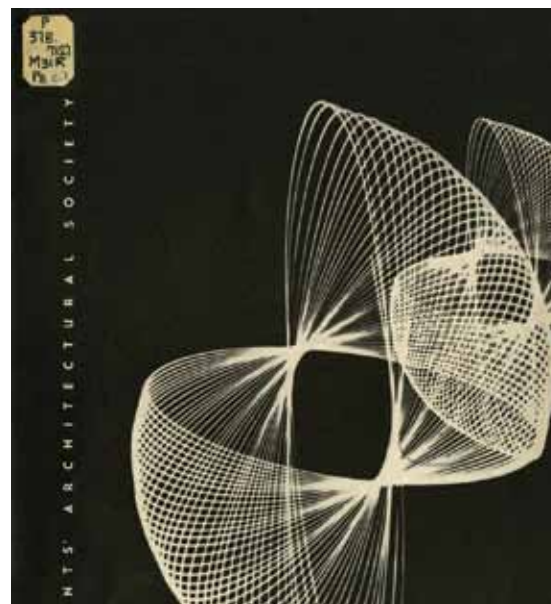
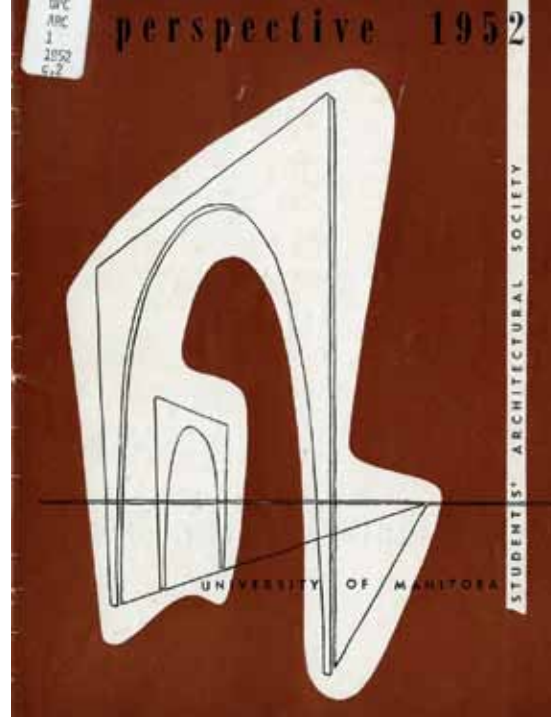
Antonie shirts, 3.95 Cuff links from 1.00 Neckwear to tie or bow from 1.00 to 5.00

Men's Furnishings Section,  
The Maypole Shops For Men, Main Floor

EATON'S







Stan Britton, BArch 2, August 1966





Above: Harry Seidler with Walter Gropius at Julian Rose House, Wahroonga, Sydney, 1954. Photo by Max Dupain; (c) Penelope Seidler.

# Harry Seidler

“I have a fanatical interest in the subject of architecture. I believe it is the most wonderful occupation for a person, a chance to create.”

Excerpt from Harry's letter to his mother, Rose Seidler while being a student at Harvard, 1945.

“Harry Seidler: Architecture, Art and Collaborative Design” is a traveling exhibition celebrating the ninetieth anniversary of the birth of Harry Seidler, the leading Australian architect of the twentieth century. The exhibition traces Austrian-born Seidler's key role in bringing Bauhaus principles to Australia and identifies his distinctive place and hand within and beyond modernist design methodology. The fifteen featured projects—five houses and five towers in Sydney, and five major commissions beyond Sydney—focus on Seidler's lifelong creative collaborations, a pursuit he directly inherited from Bauhaus founder Walter Gropius, with progressive artistic visionaries: architects Marcel Breuer and Oscar Niemeyer, engineer Pier Luigi Nervi, photographer Max Dupain, and artists Josef Albers, Alexander Calder, Norman Carlberg, Sol LeWitt, Charles Perry, Frank Stella, and Lin Utzon. This exhibition was developed with Penelope Seidler and Harry Seidler & Associates in Sydney and is presented through architectural models, sculptural maquettes,

**About** | Harry Seidler was a student in the Department of Architecture at the University of Manitoba between 1941 and 1944 and was recognized for his contribution to the profession by being awarded an Honorary Doctor of Laws degree from the University of Manitoba in 1988. A travelling exhibition of his work will be making a stop at the University in Fall 2013.

photographs, films, correspondence, books, scrapbooks, periodicals, drawings, and original sketches—provided by the architect's family, Historic Houses Trust of New South Wales, The Josef & Anni Albers Foundation, The Marcel Breuer Digital Archive at Syracuse University, and the private archives of artists Norman Carlberg, Charles Perry, and Lin Utzon. The exhibition is being curated by Vladimir Belogolovsky, of Intercontinental Curatorial Project Inc.

**Biography** | Harry Seidler (25 June 1923 Vienna–9 March 2006 Sydney) was the first architect to fully express Bauhaus principles in Australia, exemplified by his first project, which was built in 1950 for his parents—the Rose Seidler House in Wahroonga, north of Sydney. All his life, he was, in his own words, “the torchbearer of modern architecture”—a sincere missionary for the cause of modernism. Seidler left a distinct mark on our world, most noticeably with his Australian Embassy in Paris, Hong Kong Club in Central Hong Kong,

Wohnpark Neue Donau large residential community in Vienna, and, above all, through his many characteristic towers, which essentially define the skyline of contemporary Sydney.

A native of Vienna, Seidler was the second son in the upper middle-class Jewish family of Max Seidler, a self-made textile business owner, and Rose Seidler, who came from a large family that owned a timber cutting business. In 1938, at the age of fifteen, he fled to England soon after Nazi Germany invaded Austria. In May 1940, he was interned by British authorities as an “enemy alien,” transported first to the Isle of Man and then to a detention camp near Quebec City in Canada. In October 1941, he was released on parole to study architecture at the University of Manitoba in Winnipeg. Professor John A. Russell was instrumental in agreeing to this parole and thus contributing to the early architectural training of Harry Seidler.

Seidler received his Master's degree at Harvard's Graduate School of Design, where he studied on scholarship from 1945–46 under Walter Gropius and Marcel Breuer, a lifelong mentor and friend. He then attended Black Mountain College in North Carolina, where he studied under the painter Josef Albers, followed by employment as Breuer's first assistant in New York. In 1948, Seidler was invited by his mother to come to Australia, where his parents immigrated after the war, to design a house for them. En route to Australia, Seidler worked at Oscar Niemeyer's office in Rio de Janeiro for a few months.

In September 1948, Seidler established a practice in Sydney. The ambitious 25 year-old's tiny studio/apartment featured a prominently displayed statement: “Australia's present day building practices are outdated. They cry out for rejuvenation. It is the policy of this office to create new standards which will produce a progressive contemporary architecture.” The architect's prolific career to follow, spanning almost 60 years, proved him right. Nearly 160 of his projects—from single family houses to apartment buildings, multi-story office towers to civic and cultural centers, as well as important government commissions, were realized in Australia, Austria, France, Israel, Italy, Mexico, and Hong Kong.

Seidler's instantly recognizable body of work, marked by a strong sense of geometry, baroque in origin, a feel for robust balanced compositions, a knowledge of structure and

materials, and the use of inventive shading devices that effectively respond to the intense Australian sun distinguish him as the most uncompromising and artistic architect in his adopted country, and one of the most persevering and ingenious architects of his time anywhere. His architecture embodies numerous sources and influences that he strategically sought out and refined over the course of his career—confidence, social purpose, and a methodological and collaborative approach to design from Gropius; residential types, the power of concrete, and the warmth of wood from Breuer; standardized building systems and expressive structural language from Nervi; sculptural fluidity and lyrical forms from Niemeyer; and a profound understanding of how our eyes react to visual phenomena from Albers.

From the 1970s on, Seidler's hand became increasingly influenced by modular works of American abstract expressionist painters and sculptors, evolving into a distinctly personal artistic language yet to be recognized by the profession internationally. Seidler's late work, however free and sculptural, is never arbitrary. His majestic forms were perpetually defined by rational planning, efficiency of standardized construction, and social and environmental considerations. ■

Article reprinted from the exhibition brief.



Above: Wohnpark Neue Donau, Vienna, Austria, 1993–2002. (c) Eric Sierins.

## Exhibition Schedule

**Museum of Estonian Architecture, Tallinn, Estonia**  
October–November 2012

**Latvian National Museum of Art, Riga, Latvia**  
February–March 2013

**AIA Center, Houston, USA**  
April–May 2013

**Black Mountain College Museum, North Carolina, USA**  
June–September 2013

**University of Manitoba, Winnipeg Canada**  
Mid September– October 2013

**University of Virginia, Charlottesville**  
October–December 2013

**National Gallery of Foreign Art, Sofia, Bulgaria**  
January–February 2014

**Museum of Sydney, Sydney, Australia**  
Late July–November 2014

**Planungswerkstatt, Vienna, Austria**  
Early December–Mid January 2014

**Australian tour to follow.**



# The Making of Winnipeg Modern Architecture — The Book

**By Serena Keshavjee** | Not many people outside Winnipeg realize what a good stock of Modernist architecture exists in this city. Certainly I was ignorant about Winnipeg Modernism when I drove into the city for the first time in 1996. I was impressed with the turn-of-the-century heritage buildings, which I was expecting, but I was thrilled by the Modernist gems I kept stumbling upon, including Centennial Hall at the University of Winnipeg, my future workplace. Winnipeg has avoided the boom and bust economic cycles of other North American cities, and so we have, even if only inadvertently, preserved many of our mid-century buildings without much of a heritage preservation policy.

In 1999, I was invited to teach architectural history in the Faculty of Architecture at the University of Manitoba, and my new colleagues were instrumental in introducing me to the most interesting mid-century buildings. Herb Enns, Neil Minuk, and Raphael Gomez-Moriana took me on tours, and introduced me to architects who had been active during the 1950s and 1960s. These conversations opened my eyes to the fact that the Faculty of Architecture was one of the pre-eminent schools in Canada during the mid-century. Dean John A. Russell's international contacts meant that Winnipeggers were trained by some of the most famous architects in the world, including Walter Gropius and Mies van der Rohe, and many of these students came back to and designed buildings in Winnipeg.

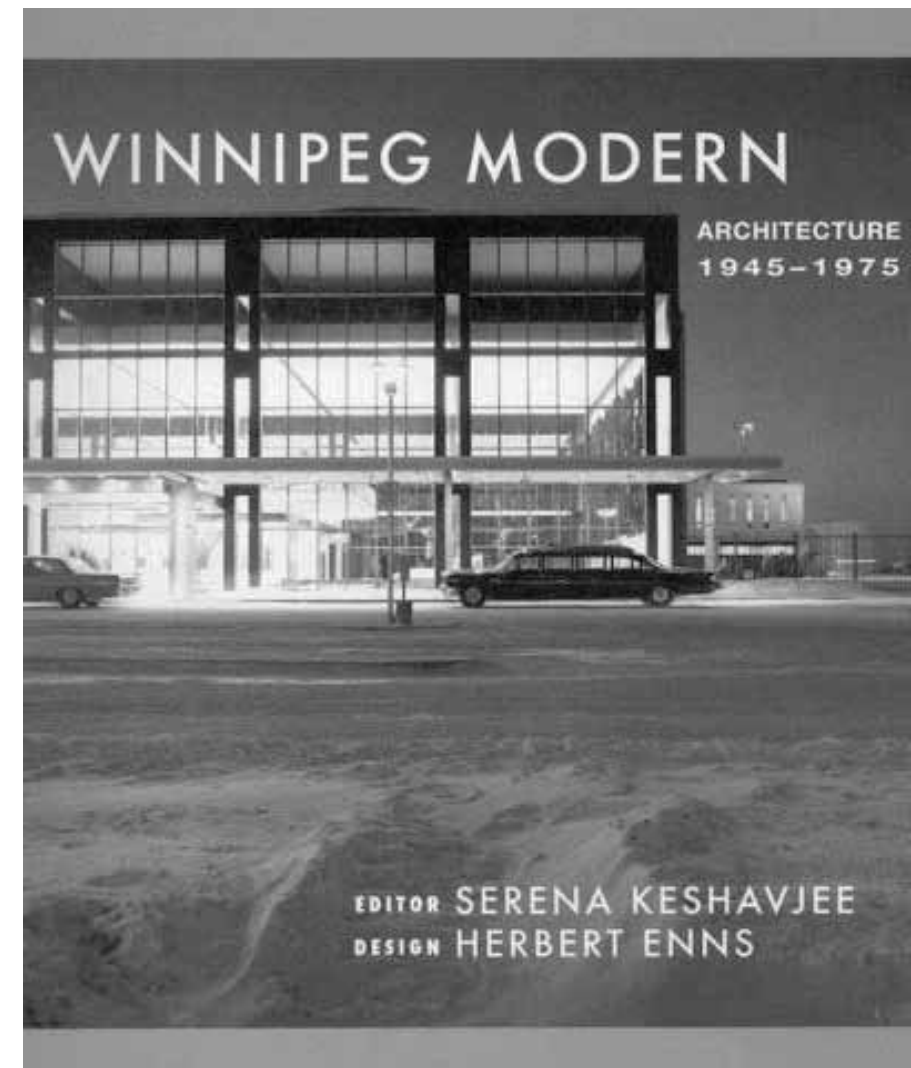
There had been little work published on Manitoba Modernism when I arrived in the city: a pamphlet by William Thomson, and an article by Kelly Crossman. It was a conversation with Phyllis Lambert, Director of the Canadian Centre for Architecture, that really pushed me to organize an exhibition and book on the topic. Lambert's family is from Manitoba and when I was "bragging" about the high quality Modern buildings here, she declared, "There is no Modernist architecture in Winnipeg." Soon enough she was on her way to Winnipeg for a tour that Oliver Botar and Herb Enns helped organize. After that tour, Lambert and Pat Bovey, then director of the Winnipeg Art Gallery, encouraged me to curate an exhibition using Henry Kalen's photographs. The Canada Council generously funded the book, along with donations from the professional architectural community. Enns played a crucial role designing the book and the exhibition, and co-curating the exhibition at

the WAG in the autumn of 2006. I utilized the archive on downtown Modernist buildings by the Winnipeg Architecture Foundation under the direction of Susan Algie. I also spent many hours in Henry Kalen's basement as I pored over thousands of his proofs, documenting almost every Modern building in this city. After Kalen died, we worked with Shelley Sweeney, Head of the University of Manitoba Archives & Special Collections, to bring thousands of his photographic proofs to the University. The quality and quantity of Kalen's photographic archive is reflected in the book.

On a personal level, this was a fruitful project for me, and it has had a lot to do with my partner, Oliver Botar and me, getting to know and coming to love Winnipeg our adopted city. During the entire four years I researched the book and exhibition, I was either pregnant or nursing one of my children, and was often inelegantly cycling to the local archives while in my 3rd trimester! Although the anonymous

comments at the end of any Free Press articles on Modernist Heritage Preservation speak otherwise, I have had plenty of people tell me that the exhibition and book *Winnipeg Modern Architecture 1945-75* have changed the way they see Modern buildings. Now if only we could rouse a critical mass about preserving Modernism, Winnipeg could take its place as architectural tourist destination. >>>

The Faculty of Architecture is reprinting the immensely popular book, *Winnipeg Modern Architecture: 1945-1974*. The book illustrates the architectural history of Winnipeg through the prestigious mid-century era in design. The book features designs by alumni and past faculty members of the University of Manitoba. To obtain a copy of the limited second edition printing please contact [kathryn.strachan@ad.umanitoba.ca](mailto:kathryn.strachan@ad.umanitoba.ca). The book is selling at a cost of \$40 + shipping.





**By Herbert Enns** | Winnipeg’s surge of Post War Modernist Architecture continues to fascinate: thoughts of a reprise of that productive era of innovation in structure and space can hardly be ignored as one surveys another design and construction boom inundating the city early in the twenty-first century. One can easily imagine a book of essays and images being published in 2050, that pays homage to the outpouring of architecture today. Like the late 1950s and early 1960s, there seems to be no end in sight. In the Post War period of city building, captured in detail through the inventory, indexes, and research of Winnipeg Modern Architecture, there is little doubt that the school—and its Dean, John A. Russell—were the centre of influence as Modernism announced its late arrival in Winnipeg. Russell prepared the way by nurturing the immigrant ideals from Europe and the Eastern Seaboard of the United States. It was here that new conceptions of space, structure, and light found a natural home.

Locally sourced design is beginning to mature again, and while it is too early to fully articulate its real significance in the continuum of

cultural, social, political, and economic change, there is a sense amongst those in architectural practice that we are onto something. Lists of projects in design are stacking up, and progressively more sophisticated clients are prepared to join practitioners in setting new standards in architectural ambition. If such a book can be imagined (let’s call it *Winnipeg Early 21st Century Architecture – 1995 to 2025*), a link with the Faculty of Architecture will be deservedly made. Many architectural designers practising in Winnipeg today are Manitoba graduates, and the idea of a unique “school of thought” to describe the architecture manifesting itself in the maturing public realm is beginning to emerge.

Serena Keshavjee and I are delighted to witness the reprinting of the comprehensive and broad ranging *Winnipeg Modern Architecture: 1945–1975*. Its assembly required countless hours scouring the city for excellent and salient examples and verifiable eyewitness accounts of Winnipeg’s Post War architectural boom. More than 230 buildings eventually made it into a massive first-draft index. The entries were then sifted and sorted into eight gradations, filed in eight envelopes, each

series to be included in one of the eight essays authored by David Burley, Kelly Crossman, Bernard Flaman, Terri Fuglem, Faye Hellner, Aldona Dziedziejko, and Jenny Western. Together with Martin Tessler’s day-in-the-life photographs, they form the backbone of the book. Images from Henry Kalen’s vast collection of large format negatives were invaluable in linking the architectural record to a range of philosophical and theoretical propositions. Bound together between gatefold maps and with formatting inspired by the interior elevations of the John A. Russell Building second floor studios, the book was intended to be both a record of the achievements of the past, but also an inspiration to beginning design students and those architects now fully devoted to the first Winnipeg building boom of the 21st century.

Perhaps most important to the Modernist project here is the extent to which the architects and their families and friends were so fully implicated in the design. It was the expression of an intelligent and committed community, where many of the architects—James Donahue, Gustavo Da Roza, Étienne Gaboury, Al Waisman, Ken Snyder, Wolfgang

Gierson, Morley Blankstein, Izzy Coop, Ernie Smith, Dennis Carter, to name a few—built their own exuberant houses on principle in Tuxedo, St. Vital, Wildwood Park, River Heights, and North Kildonan. This kind of self-inoculation and direct intimate immersion into the ideals being propagated by the then School of Architecture was reassuring. The lives of Winnipeg’s architects were fully implicated in the life of the city.

For me, the point of the project—giving seemingly endless tours of the modern city to the uninitiated, wrestling with software to manage such a massive graphic design and printing task, concentrating to exhaustion as we sifted through the labyrinth of images in Kalen’s St. Vital basement, collecting the informational detritus of every image to establish its provenance, and the simultaneous mounting of an enormous exhibition at the Winnipeg Art Gallery—was a way of respectfully documenting the accomplishments of others and formally announcing the exceptional legacy of the Faculty of Architecture and its professors. It was also an opportunity to tell one of a myriad of stories about Our Winnipeg in

architectural terms. Imagine a city built as much by collective will as individual prowess, where an intact community of architects—led for all intents and purposes by John A. Russell—flooded the city with salient buildings reflective of their epoch.

It is important to end this brief reflection with a note of appreciation for the immense support Serena and I have received from Dean Ralph Stern: he has championed *Winnipeg Modern Architecture* in the University, in the city, and beyond. It was Dean Stern who, without hesitation, ordered the second printing at the time of the sell out of the First Edition. For this trust and confidence in our work we are exceedingly grateful. ■

*Below:* Exterior: general view with foot bridge & entrance, Smith Residence 2, 1959, from the Winnipeg Building Index. *Bottom:* Exterior: general view of building and “stilts,” Donahue Residence, 1955, from the Winnipeg Building Index.

*Left Page:* Interior: 2<sup>nd</sup> floor studio space with student lounge to the right, John A. Russell building, from the Winnipeg Building Index. *At Left:* Model: view of north front, John A. Russell building, from the Winnipeg Building Index.







John A. Russell Building -Student Lounge.



# Grant Marshall

## Save It With Colour

**By Herbert Enns** | Grant Marshall (1931 – 2012) was a most distinguished and revered Interior Designer in Winnipeg. Launching his professional career in the mid-1950s he was swept up into the tailwind of Winnipeg’s post war explosion of modern architecture, and designed interiors for many of the most significant projects of that era. These included the John A. Russell Building (1959), the Monarch Life Building (1959-1963), and the Manitoba Health Services on Empress (1959). His peripatetic movements included perpetual travel to Europe and New York, one of his favourite cities. On the road he pursued his fascination with costume and set design in New York’s Theatre District. His life long commitment to water colour painting was manifest amongst the villages and landscapes of France. Marshall’s contribution to Winnipeg’s lifestyle was significant, importing modern furniture from Copenhagen and Marimekko fabric from Helsinki, he heightened our sense of modern living, and gave definition to literally thousands of homes in a style fixed by his extraordinary confidence and abilities in design. Working steadily until his passing at age 80, he arrived on site as a man on a mission, with his leather satchel in hand, an authoritative black Armani coat draped

over his shoulders, and his 1961 large swatch Benjamin Moore Paint catalogue locked in his elbow. In the early years colour selection was an art form, and tubes of tint were mixed on site by the painters. Well before big box hardware paint desks staffed by neophytes, Marshall accessed his phenomenal innate gifts of spatial cognition. Assessing light, shadow and prospect in interior living spaces, he then charged ahead with balanced spectral arrays that induced walls’ luminesce and ceilings to float. He also designed furniture and selected artworks to more fully define the environments of his many devoted and life-long clients. With the potential for ebullient larger-than-life spectacle always near at hand, he filled the life-spaces of his family and friends – a camouflage for his immense sensitivity and refined expertise. Marshall’s final exhibition of water colours were installed in the Assiniboine Park Pavilion amongst the paintings by the Ivan Eyre and Walter J. Philips for the summer of 2012 – the opening an early radiant and summer sun-bleached celebration of life amongst his closest friends and associates. While we might all agree that material matters, Grant’s highest gift was to almost five decades of Interior Design graduates from the University of Manitoba. Launched into practice

with countless national and international awards, they established themselves around the world, and they speak of his “... mentorship, teaching ability (“he taught us how to see...”), graceful technique, insight, endless capacity for work and life, and a generosity of spirit and kindness.” “ . . . Grant was a great mentor to me and will be missed,” wrote Lloyd Danku, BID ’86, (Lead – Interiors Design Engineer, 787 Progam, The Boeing Company). “I would not be where I am today without the teachings and dignity Grant instilled in me . . . SAVE IT WITH COLOUR!!” ■

Above: John A. Russell Building -Architecture Library.



# Alumni



**By Stanley Britton |** By Stanley Britton | WHOOPS! The Centennial Year launches in Alberta? Snuggled around fireplaces at an Alberta mountain resort, two dozen last-graduates of the Bachelor of Architecture professional degree program, circa 1970, joined with spouses, friends, and former and current faculty in schmoozing away the 26-28 April weekend to launch a year of commemorating ‘The Manitoba School’ Centennial. A BArch Best Laughs Tribal Affair was the third in a trio of alumni gatherings that began with a BArch Last Rites Reunion in Vancouver (2006), followed by an ‘I thought I would be an architect’ reunion in Winnipeg (2011). Peter Diamant – Chair of the Manitoba Municipal Board and a former Adjunct professor of city planning – wrote: “Many of us arrived at the Faculty based on its reputation for modernism and its Bauhaus tradition ... But the sixties were not necessarily compatible with the discipline and rational thought inherent in the Bauhaus

approach...” This, then, became a rallying point and ‘rational thought’ was the intellectual stimulus. The preposition “but” became an opening for interpretative humour manifested by Humour in Architecture all-after-modernism exhibition jurist Douglas Gillmor – in 1954, a first graduate of the 5-year BArch program, the co-designer of the modernist John A. Russell Faculty of Architecture Building, a former University of Manitoba, associate professor and the founding director of the University of Calgary architecture program. Situating ‘The Manitoba School’ as a professional enterprise in an increasingly competitive market enticed half-a-bubble-off-plumb debates tickled by Gustavo da Roza – the designer of the iconic Winnipeg Art Gallery and a long serving Department of Architecture Head. The Prairies and northern Ontario school was, during the modernist era, ‘The Manitoba School.’ Today, not so much. Whoops! ■

## Design Education at the University of Manitoba- A Chronology 1913-2013

**By Doug Clark |** The University of Manitoba was established in 1877, as the first University in Western Canada. The teaching of Architecture was initially approved on April 29, 1913 when the University of Manitoba created a chair position in architecture. At the onset a four-year bachelor degree in architecture was offered through the Faculty of Arts. Professor Arthur Alexander Stoughton was the first chair and the program was housed in the old “Law Courts” Building in downtown Winnipeg

- 1920 the degree was offered through the newly created Faculty of Engineering and Architecture
  - 1932 the University of Manitoba relocated to Fort Garry (Program located to the third floor of the Tier Building at the Fort Garry U of M Campus)
  - 1933 Master of Science degree in Architecture created – this was changed in 1935 to Master of Architecture degree
  - 1938 three-year diploma offered in interior decoration was instituted
  - 1948 the entire school was reorganized under the “School of Architecture” and provided:
    - five-year Bachelor of Architecture degree
    - four-year Bachelor of Interior Design (the first Bachelor of Interior Design program in Canada)
  - 1949 one-year graduate program in Community Planning was created for graduates in Architecture and Engineering (Canada’s longest continuing degree granting program in City Planning)
  - 1957 approval granted for the development of Canada’s first exclusive dedicated building for the study of architecture
  - 1959 ribbon cutting to officially open the John A. Russell Building
  - 1963 – Sept 26 The “School of Architecture” is removed from the Faculty of Engineering (in honour of their Golden Jubilee) and is re-organized as the “Faculty of Architecture”
- The following programs were offered:
- five-year Bachelor of Architecture degree
  - four-year Bachelor of Interior Design degree
  - two-year postgraduate degree in Community Planning

- 1966 introduction of Bachelor of Environmental Studies Program (3 years) leading to three year Bachelor of Architecture Degree
- 1970 program was changed to introduce a three-year Master of Architecture degree
- 1972 first graduate level degree (three-year) in Landscape Architecture introduced
- 1998 – University One is introduced which makes it mandatory for first year students at the U of M to take 30 credit hours of Arts and Science courses in specific areas. This results in a restructuring of the Environmental Studies and Interior Design programs.
- 1992 Environmental Studies program becomes Environmental Design
- 1994 – approval of a new curriculum leading to a post professional degree in Interior Design, a research based degree building upon the first professional BID degree.
- 1997 – 1999 Graduate program Master’s degree in Facility Management introduced.
- 1998 – The Department of Environmental Design becomes the Faculty of Architecture Program in Environmental Design. The three ED years are comprised of ED-1 and ED-2 being foundation years for common study with ED-3 being a specialized (option) study year that focused on: Architecture, City Planning, Interior Design or Landscape Architecture.
- 1999 Master of Interior Design degree introduced and Bachelor of Interior Design discontinued.
- 2005-2008 Environmental Design Program re-structured. The first two years (University 1 and ED-2) are consider “foundation” years. ED-3 and ED-4 are considered “Intermediate” years during which time students have the option to specialize in either: Architecture, Interior Enviornments or Landscape and Urbanism.
- 2007 introduction of PhD Program in Planning & Design.

Over 312 professors and instructors have been connected to the program since its inception. They have helped to create and develop five distinctive programs and guide over 6200 alumni to degree completion in the past 100 years. ■

Degrees and Diplomas	Graduates
ENVIRONMENTAL DESIGN/STUDIES	
Bachelor of Environmental Studies - (B.E.S.) (1969 -1998)	1339
Bachelor of Environmental Design - (B.Env.D.) - (1995 – current)	1245
ARCHITECTURE	
Bachelor of Architecture - (BArch.) - (1919-1973)	851
Master of Architecture - (M.Arch.) - (1935 – current)	948
CITY PLANNING	
Diploma in City Planning - (Dip. C.P.) - (1965-1991)	22
Master of Science in City Planning - (M.Sc.C.P.) - (1954-1992)	24
Master of Architecture in City Planning - (M.Arch. C.P.) - (1950-1964)	20
Master of City Planning - (M.C.P.) - (1966-current)	454
INTERIOR DESIGN	
Diploma in Interior Design (Decorating) - (Dip. I.D.) - (1940 - 1962)	96
Bachelor of Interior Design - (B.I.D.) - (1949-2004)	1622
Master of Interior Design - (M.I.D.) - (2000 – current)	68
LANDSCAPE ARCHITECTURE	
Master of Landscape Architecture - (M.L.Arch.) - (1975-current)	315
FACILITY MANAGEMENT	
Master of Facility Management (M.F.M.) - (1998)	22

Spring graduates in courtyard (photo taken 1965)



# Alumni Info

In 1919, Alexander Corrighill became the first in his class of six to graduate with a B.Arch from the University of Manitoba. Since then, over 6200 other men and women have followed in his footsteps receiving over 6990 degrees.



Alexander S. Corrighill



1933- Drafting Studio, Tier Building

## Recognitions (In Canada)

Graduates who have been recognized with the Order of Canada or Provincial Orders:

**Order of Manitoba (OM)**

- Norma Bailey (BES 71)
- Heather Bishop (BID 89)
- Dr. Etienne Gaboury (BA 53, BArch 58, LL.D. 87)

**Order of Canada Member (C.M.)**

- William De Lint (BArch 62)
- Dr. Etienne Gaboury (BA 53, BArch 58, LL.D. 87)
- Patricia Patkau (BID 73)
- John Patkau (BES 69, BA 69, MArch 72)

**Order of Canada Companion (C.C.)**

- Dr. John Parkin (BArch 44)(deceased)

Graduates/Faculty who have been recognized with the RAIC Gold Medal (est. in 1967):

**RAIC Gold Medal: 1970**

- John A. Russell (deceased)

**RAIC Gold Medal: 1979**

- John C. Parkin FRAIC (deceased)

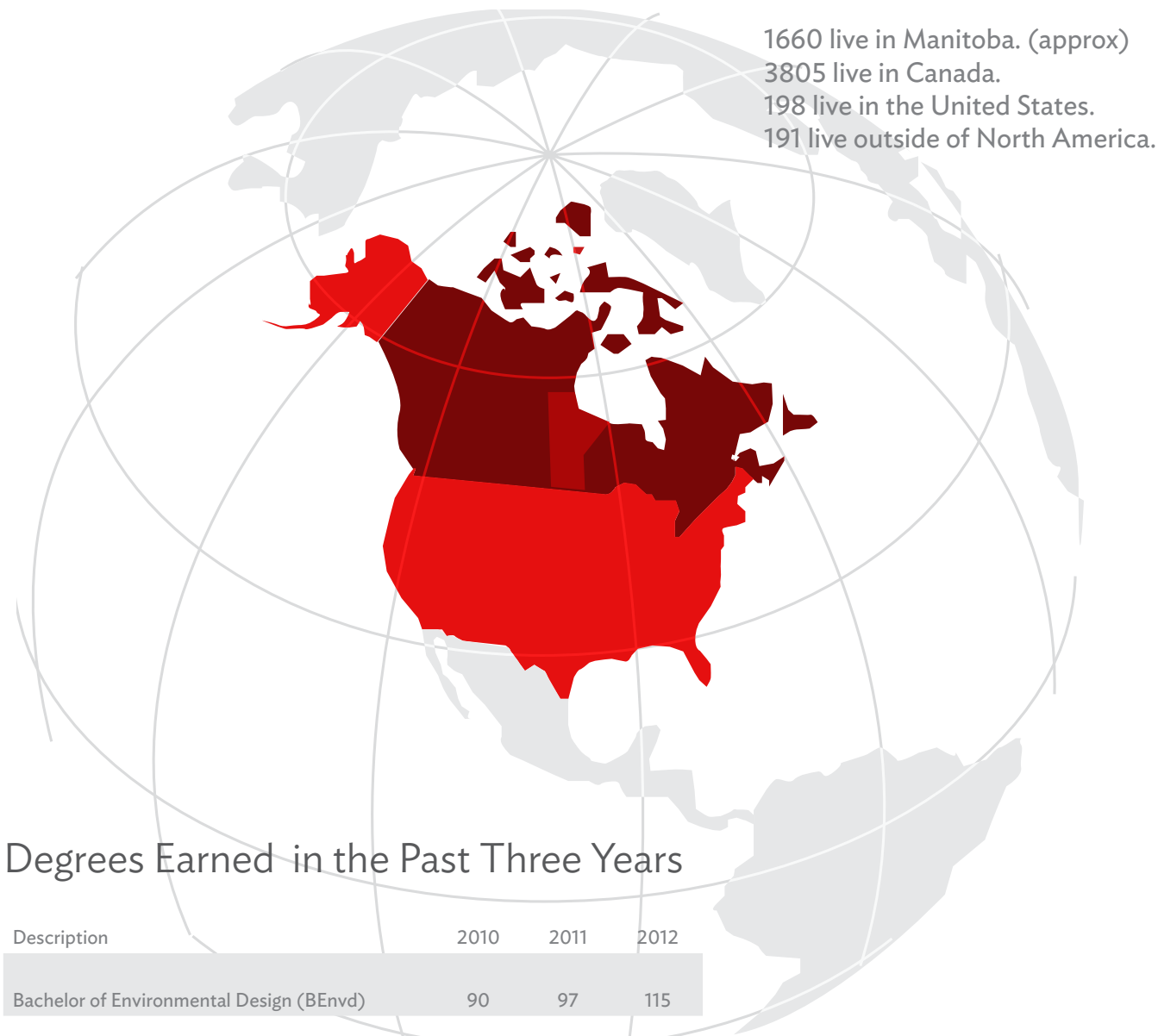
**RAIC Gold Medal: 2005**

- Richard Henriquez FRAIC

**RAIC Gold Medal: 2009**

- John Patkau and Patricia Patkau FRAIC

## Where They Are



## Degrees Earned in the Past Three Years

Description	2010	2011	2012
Bachelor of Environmental Design (BEnvd)	90	97	115
Master of Architecture (M.Arch)	26	24	6
Master of City Planning (M.C.P)	13	11	8
Master of Interior Design (M.I.D)	10	12	9
Master of Landscape Architecture (M.L.Arch)	10	10	9
Total	149	154	147





# Homecoming 2011

Luncheon Group – Homecoming 2011.

**Homecoming** | On Friday September 16, 2011 and September 14, 2012 reunion participants were invited to attend a tour of the campus and adjourn to a lunch in Centre Space of the John A. Russell, Faculty of Architecture Building, sponsored by the Partners Program. The alumni and guests were welcomed by Dean Ralph Stern and joined by student leaders, Heads of the Faculty Departments, several retired professors and other guests. Following the introductory remarks by Dean Stern, and a memory slide show by Doug Clark of the Partners Program, guests were invited to introduce themselves and say a few words about their careers since graduating and share insights with the current students. Following the discussion, tours of the cluster of Faculty buildings (The Centre for Architectural Structural Technology ( CAST), John A Russell Building, Architecture 2 (old Fine Arts building) was provided by Doug Clark . In 2011, three distinct groups gathered to celebrate reunions: Classes of 65/66/67

(Architecture and Interior Design), class of 86 (Interior Design) and the class that started in 1965 (the last year in which the 5 year professional B.Arch Program was offered) and colleagues who went on to pursue other careers (‘I thought I would be an Architect’ reunion). In 2012, we were pleased to entertain Architecture graduates from 1952 and 1962. On Friday evening many of the groups adjourned for private dinner parties. However, in 2011 the “I thought I would be an Architect” group planned an inclusive party held at the Radisson Hotel in downtown Winnipeg. This high-energy event featured the music and talent of the Faculty of Architecture’s own Electric Jug and Blues Band (circa 1965). Saturday mornings provided the opportunity to tour some of the latest architectural changes in the City of Winnipeg. In 2011 Jim Weselake ( Smith Carter) led an architectural bus tour of Winnipeg that stopped at the Smith>>>

## Lunch Group

Back Row:  
Stephen Chang (BArch65), Bill Johnston (BArch65), Colleen Baldwin (BID86), Lori Billson (BID86), Beverly Wilson (BID86), Carmen Alton (BID86), Sheryl Van De Kerckhove (BID87), Colleen Wheeler (BID86), ?, Pat Robertson (U of M Department of Philanthropy).

5<sup>th</sup> row:  
Beth Proven (U of M Department of Philanthropy), Jill Collison (UMAPS Student rep), Ian Stephens (SAS-President and Warehouse co-editor).

4<sup>th</sup> row:  
Rudy Friesen (BArch65), Harry Haid (BArch71), Harold Arkin (class of 65 reunion), Bruce Pickersgill (BArch66), Derek Haight (BArch73), Robert Grossman (BArch 65), Len Sedun (BArch 65), Gillian Watts (Class of 65 reunion), Robert Barnett (class of 65 reunion), April David (UMAAS Student rep).

3<sup>rd</sup> row:  
Tim Higgins (Author), Phyllis Good (BID 66), Bill Hurst (BArch 66), ? , Karen Hurst (BID 67), Andrew Little (BArch 71), Brian Wagner (Class of 65 reunion), Judy Wagner (Class of 65 reunion), Stan Britton (BArch 71), Jolanta Ehrlich (class of 65 reunion), Brandy O'Reilly (Partners Program ), Joanna Carlberg (Class of 65 reunion).

2<sup>nd</sup> row:  
Devin Segal (LASA Student rep), Grace Gordon Collins (BID 66), Jim Weselake (BArch 66), Gordon Richards (class of 65 reunion), Carol Jones (BID 67), Liivi Forster (BID 67).

Front row:  
George Kneider (BArch 67), Dana Stewart PhD (BID 67, MCP84 Retired Professor), Frank Fantauzzi (Head Dept. of Architecture, Grant Marshall (BID 55- Retired Professor), Dean Emeritus Michael Cox (BID 69), Dean Ralph Stern, Mary Anne Beecher PhD (Head Dept. of Interior Design), Richard Milgrom PhD (BES 80 – Head Dept. of City Planning) ?(Gillian's mom), Peter Forster (Retired Professor).



## Classes of '65/'66/'67 (Architecture and Interior Design)

Back Row:  
Bruce Pickersgill (B.Arch 66), William Johnston (B.Arch 65), Dean Ralph Stern, Grant Marshall (BID 55 Retired Professor).

3<sup>rd</sup> Row:  
Stephen Chang (B.Arch 65), Dana Stewart (BID 67, MCP84, PhD – retired professor), Bill Hurst (B.Arch 66), Rudy Friesen (B.Arch 65), Robert Grossman (B.Arch 65).

2<sup>nd</sup> Row:  
Karen Hurst (BID 67), Phyllis Good (BID 67), Jim Weselake (B.Arch.66), Len Sedun (B.Arch 65), Grace Gordon Collins(BID 66).

1<sup>st</sup> Row:  
Carol Jones (BID67), George Kneider (B.Arch 67), Liivi Forster (BID 67).



## Class of '86 (Interior Design)

Back Row:  
Lori Billson (BID 86), Grant Marshall (BID 55, Retired Professor), Dean Emeritus Michael Cox (BID 69), Dean Ralph Stern.

2<sup>nd</sup> Row:  
Carmen (Houlihan) Alton (BID86), Colleen Wheeler (BID86) , Beverly Wilson (BID 86).

1<sup>st</sup> Row:  
Colleen Baldwin (BID86) Sheryl Van De Kerckhove (BID87) Missing from photo Gregory Van Sickle (BID 86).



## Starting Class of '65 (‘I thought I would be an Architect’)

Back Row:  
Derek Haight, Lynn Eldred, Brian Eldred, Ann Germani, Michael Cox, Gordon Heinsen, Simone Mahrenholz, Jerry Ross, Trudi Graham, Dean Ralph Stern, Peter Stemler.

4<sup>th</sup> Row:  
Bill Gillies, Marci Artis, Harold Arkin, Susan Lobay, Tom Lobay, Peter Diamant, Ruth Diamant, Joanna Carlberg, Arnie Davis, Dale Ann Ketcheson, Gerri Stemler (née Holland), Bill Ketcheson.

3<sup>rd</sup> Row:  
George Strome, Marion Korn, Sherry Banadyga, Kirk Banadyga, Jola Ehrlich, Madeleine Laquerre, Maudy Davis, Stan Britton, Jane Rhead.

2<sup>nd</sup> Row:  
Andy Little, Norma Bailey, Grant Boden, Heather Cram, Brian Wagner, Ione Thorkelsson, Gillian Watts, Robert Barnett, Wally Rhead.

Front Row:  
Larry Cook, Gordon Richards, Judy Wagner, Nancey Pankiw, Colette Massie, Doug Massie, Roddy Yu

Missing (Doug Clark and Shirley Render). Members of the class are italicized.





# Homecoming 2012

Homecoming 2012

Carter >>> (LEED Platinum) office building, Manitoba Hydro (Best Tall Building in North America and LEED Platinum) where Tom Akerstream led a tour and the mixed use development on Waterfront Drive developed by Rudy Friesen from ft3.

In 2012, Professor Herb Enns led a group through Winnipeg's downtown and covered sites that looked at the Canadian Museum for Human Rights, the Exchange District, St. Boniface and the Forks.

Saturday evening's allowed alumni to attend the University Homecoming dinner. However, in 2011 the 'I thought I would be an architect' reunion group opted for dinner and studio presentation in the John A. Russell Building. Arnie Davies provided musical styling's and Pinky Plates were presented by the various contributors (see Network 2011). During the 2012, Homecoming dinner, Gerry Price – CEO of Price Industries and founding Chair of the Partners Program, was recognized as University of Manitoba's Distinguished Alumnus. ■

## Class of '52 and '62

Back Row:  
Desmond St Lawrence (B.Arch52), Stan Benjamin (B.Arch62), Patty Benjamin, Daniel Li (B.Arch62), Luba Darch, Ted Darch (B.Arch64), Marjorie Warwuch, Herbert(Brian)Stewart (B.Arch52), Ralph Stern(Dean), Richard Milgrom (Head Dept. of City Planning)

Third Row  
Eva St. Lawrence, Ian Macdonald (Professor Emeritus), Ron Dies (B.Arch62), MaryL Stephens, Barrie Stephens (B.Arch 62), Arnie Wawruch (B.Arch 62), George Rogers (B.Arch 62), Claude Maurice (B.Arch 62), Carol Rogers

Second Row  
Magnus Johnson (B.Arch 62), Maureen Johnson, Leonard Sedun (B.Arch 65), Janet Li, Joseph Bogdan (B.Arch 62), Donald Robertson (B.Arch 62)

Front row  
Marjorie La Foy, Manley La Foy (B.Arch 63), Y.C. Lee (B.Arch 62), Deanne Bogdan



Top right photo: Alumni in the front Foyer of the John A. Russell Building  
Middle and bottom right photo: Alumni during dinner and presentations





# Eastward Bound

Winnipeg native and Faculty of Architecture grad Claire Craig is leading the wave of outstanding hotel designs across The Middle East

**By Rebecca Lo |** It was a first. After meeting Wa International’s public relations executive in a Shangri-La Traders hotel, she shows me the way to her office in a strip mall. I have never before and never since visited a major interior design firm that worked out of a strip mall, and thought the whole thing was kind of cool and surreal. She mentions that the 70s two-story arcade is one of the oldest buildings in Dubai. Of course, that doesn’t count historic Deira, the river-hugging part of the town and a labyrinth of souks hiding wholesale gold and diamond dealers.

Claire Craig emerges from her office to greet me. We start chatting and she mentioned that she was from Winnipeg. Funny—that was also where I went to school. It turned out that we both attended The University of Manitoba’s Faculty of Architecture, only she graduated in 1980. She recalls having Gus da Roza as one of her professors—and credits the university’s international academic staff with igniting her wanderlust.

“I was lucky to have UM’s architecture department on my doorstep,” Craig says. “I believe the standards were very high and I personally was very pleased to have completed the Environmental Studies program when the dropout rate was so high, especially in first year. Our professors were very dedicated; most had real experience working as architects and were very willing to pass on this knowledge. There were actually only a few Winnipeggers; it was a very international group.”

After working in Toronto briefly, she moved to Riyadh in Saudi Arabia to join her then boyfriend and brother who were both working there. She met a lecturer from Texas A&M University while designing palaces for the eldest son of Riyadh’s former king, and decided to go back to school. “I wrote the entrance exams for studying in the US at the American Embassy in Jeddah with approximately 200 local Saudi boys—I was the only girl in the room!” She passed, got her Masters degree in architecture from Texas A&M and next ended up in Egypt working for a local businessman there.

“Due to my inability to speak Arabic, my

drawings needed to be very easy to understand without any text,” she explains. “I gave a sketch for a lecture chair drawn in isometric to the carpenter. He appeared the next day with the chair built in isometric. Only one leg touched the floor! It was a very funny experience.”

She met her future husband in London while they both worked for Scott Brownrigg & Turner; she then sat and qualified for RIBA. “The project I documented for my Part Three was a freestanding pub on stilts in the Docklands, right in the Thames. It was very interesting since all the final plumbing had to be done by scuba divers.” After dabbling in a few hospitality firms, she discovered her niche. “I really enjoy the variety of interior design that hospitality offers,” she enthuses. “Restaurants, lobbies, ballrooms, suites—every imaginable interior is experienced through designing hotels.”

She joined Wrenn Associates and was relocated to Dubai to oversee her firm’s two hotel projects there. “Of course, I also had to convince my husband and two year old son to relocate with me,” she notes. “It was a great adventure for us all. Dubai in 1996 had barely hit the radar.”

Now branded Wa International, Craig is its design director. She witnessed the birth of the Middle East’s building boom, and rode its tsunami to create some of the most spectacular hotels in the world. “Our Dubai office grew and grew with Dubai’s boom,” she says, still with a trace of dream-like disbelief. “Although we have a representative office today in London, our design studio has been in Dubai for more than 16 years now. Our team consists of 38 very talented and creative people. CNBC and Bloomberg have awarded us the best Arabian Hotel and best International Hotel for the past three years, for The Address Downtown and The One & Only The Palm—they both continue to win international awards. We opened a gorgeous JW Marriott in Azerbaijan’s Baku last May as well as a very avant garde Sofitel in Abu Dhabi. Some of our more recent projects are two new ski resorts in Azerbaijan, a couple of hotels in India and a Four Seasons in Buenos Aires.”

“Working in the Middle East, especially Dubai, has been a great design experience,” she says with prairie-style humility. “The UAE has grown tremendously and has always been open to new ideas. I have always loved the attitude in Dubai. Such an international population means that ideas, styles and influences are varied. With the building boom happening here for more than 10 years, the latest and most sophisticated building techniques have been established. Water jet stone cutting, laser cutting, glass making, embossed metal work and resin molding can all be done in Dubai. Some of the best craftsman in the world relocated to Dubai and set up extremely sophisticated workshops. As designers, we can create amazing exterior and interior architecture. Most importantly, it can be built.”

Wa International has luckily survived the UAE’s relative downturn, as many of its projects are in other Middle East cities. “Typically with all recessions, it is often a time when hotels look at refurbishing,” she notes.

And they say that you can take the girl out of Winnipeg, but you can’t take the Winnipeg out of the girl. “I still have quite a few relatives in Winnipeg,” Craig says, “however, my family has all moved out west to Alberta, British Columbia and Washington State. I haven’t been back in a long time. I miss the endless prairies, the snow, the sunsets, the Northern Lights and the Royal Winnipeg Ballet.” ■

[wa-international.com](http://wa-international.com)

**Rebecca Lo |** Rebecca Lo BID ARIDO IDC graduated in 1994. She has lived in Hong Kong since 2000, and runs a consulting business as a writer specializing in architecture, design, lifestyle and culture. She contributes regularly to Beijing-based China Daily, Shanghai-based Luxury Properties, UK-based Sleeper and NYC-based Hospitality Design. She is currently writing an anniversary monograph for Hong Kong-based developer Sun Hung Kai on the burgeoning hub of West Kowloon and KPF’s design for ICC, its landmark building.





Scooter traffic, Bangalore, Karnataka, India.

# Living Abroad

Camille Chauvin B.E.D. spent a year travelling after graduating in 2009.

**By Camille Chauvin |** I will always remember the day that I arrived in Canada for the first time. I was 18 years old, leaving behind my home country of Switzerland; I felt lost and confused, but also amazed. I came on my own to spend one year as an exchange student in a small town called Gimli, Manitoba. As I arrived, I realized right away that my English was extremely poor; I could not understand anyone. It was a struggle in the beginning but eventually, I made my way through.

Everything, from the cars and streets to the skyline looked completely different. As I spent more time in Canada, I became more and more attached to the people, places, and culture and this one-year experience turned into five. You can never truly anticipate how you will feel about a new place and guess what experiences you will have on your way.

Connected as I was to everything I had come to know in Canada, I felt the need to go back to my native land upon graduation.

At that point, I wasn't sure what I really wanted to do or if architecture was meant for me. So I decided to take some time off to travel around Europe. Through my travels, I was exposed to countless examples of memorable architecture, lifestyles, and cuisines!

After a year or so away from my studies, my mind was clear and I knew I wanted to work in architecture.

I chose to do internships at two different Swiss architectural firms in Geneva: Group8, and DLV architectes & associés. These experiences reaffirmed my desire to work in architecture and convinced me to continue my studies in graduate school.

In September 2011, I finally went back to school in Switzerland after two years off. The school I chose to study at consists of three

partnered institutions; the Bern University of Applied Sciences for Architecture, Wood and Civil Engineering (BUAS), the Western Switzerland University of Applied Sciences College of Engineering and Architecture of Fribourg (EIA-FR) and the Geneva Institute of Technology, Architecture and Landscape (hepia-ge).

The concept of the school is that one is able to take classes in each of these schools and also attend theory seminars in each of the three locations alternately. This curriculum offers students great flexibility and a wide range of choices as classes can be taught in German, French, or English.

As an interactive school, it welcomes students from across the world and lets students from Switzerland undergo one semester abroad. When I applied for this exchange, I realized that while Madrid, Amsterdam, or any number of Western cities would provide a great learning experience, I wanted something completely new and unusual.

With my interest in humanitarian architecture I felt that India, a country completely different from what I was used to, provided an interesting opportunity and challenge. Switzerland has a population of just under eight million people, the equivalent population to India's third largest city, Bangalore, where my school was located.

The pollution and overpopulation that you have undoubtedly heard about definitely exists throughout much of India. You are likely to find cows walking alone in the streets on a regular basis. The smells can be overwhelming and many people display a general disregard for the environment and the beauty of their surroundings, especially in urban areas. There



Above: Barber in Hampi, Karnataka, India.

is also extreme poverty almost everywhere you look. It's heartbreaking and completely beyond your control.

One day, I was walking in a commercial area in Bangalore when a small child approached me, begging for money. He was probably about seven or eight years old, and carrying a baby. Giving money to these children is not an option because it is often stolen by adults or older people in their circle. The boy eventually asked for food. I said, "Okay," and asked him what he wanted to have. He pointed at a McDonald's. It seems such a cliché, a white person buying McDonald's for poor kids, but I bought two happy meals (at least they would have a toy afterwards) and saw very happy and excited kids after that.

Small things like this occur every day but they are not nearly enough to combat the overall effect of poverty in the country. In Mumbai, India's largest city, over 60% of people live in slums. It is an extremely concerning issue.

I have heard it said that when you go to India, you come back as a new person. I don't know how much I have changed yet, but I have learnt a lot through this experience. It is a beautiful country to visit, but there is also a huge and seemingly widening gap between the rich and the poor. My hope is that in the future, as an architect, I will be able to help them in some kind of way.

Living abroad opens your mind to the world. It is rich in experience and allows you to gain knowledge from and to meet so many different people. I will never regret any of the travels that I have taken, even if some yielded unexpected results. There is always something to learn and gain from every experience. ■





# Jiigew [By the Water]

**Jiigew [By the Water]** is a project by Eduardo Aquino and Karen Shanski, in collaboration with Brooke McIlroy and Patricia Ningewance Nadeau. Thunder Bay Public Art Project for the Beacons on Pier 1 & 3 - Port Arthur's Landing Waterfront, 2010-12. Two 65 feet high cor-ten steel structures, programmed LED lighting system, and sound.

**By Eduardo Aquino and Karen Shanski |** *The Ojibwe believed the thunder to be a great massive bird called thunderbird, whose eyes shoot out lightning and thunder. The first thunder in early spring was something good to hear, for the Ojibwe welcomed their protector again from its home in the south where it had been all the winter.* Norval Morrisseau

Public art has evolved in the past forty years from the modernist primer of the autonomous contemplative object to engage other elements of the site and the visitor's experience. From the isolated autonomy of the sculpture it moved to consider the specificity of the site, recognizing it as an essential response to the spatial character of the place in relation to the object. From site-specificity, the public art object increased in complexity by engaging factors such as perception, culture, and content as being formative components of the art, moving the approach toward site-responsiveness. Many of the evolutions and transformative practices connected to public space in recent decades led to a new openness and questioning in process and form,

and contemporary public art moved from rigid formality to generate new genres of art practices, engaging with audiences in multiple ways to address the compelling questions of our time. The traditional confinement of the artist working in a studio was disturbed, and a new understanding of the city as the real studio surfaced.

In our creative process we recognize these evolutions as a means to address public space through art, and the design of the Thunder Bay Beacons was an opportunity to articulate many of these issues in simple and elegant structures, inhabiting them with multiple meanings through advanced technologies. The design concept developed for the City of Thunder Bay Public Art Project for the Beacons on Pier 1 & 3 at Port Arthur's Landing has carefully considered the idea of "duality" as a major conceptual direction for the project. We considered duality not as opposites but as complementary parts of a whole, understanding the Beacons as part of one whole cityscape: the shoreline, the lake, and the landscape beyond. The quality or state of "being dual" or of "having a dual



nature" evokes the Ojibwe mythology, and serves the many formative features of the project's context and the City of Thunder Bay's history. Some of these dualities are: land/sea, earth/sky, Port Arthur/Fort William, day/night, summer/winter, sun/moon, sleeping/awake, myth/reality, etc. In this way we do not see a separation between the art (light/sound) and the architecture (the beacon's structure) but recognize the full integration of the two as a major force of this project, producing a poetic synthesis on the Thunder Bay coastline.

From these site and cultural considerations Jiigew [By the Water] was created. The two different towering cor-ten steel structures (65 feet high) calmly mark the encounter of the water with the city, creating a landmark for the ones who approach the lake from the Port Arthur urban plateau, or for boaters who approach the city from the water. Using the language of Morse code, the lighting cascades down the structures to communicate the words of a long discursive poem about the encounter of the people with the water. The poem was composed in collaboration with Ojibwe artist, author, and educator Patricia Ningewance Nadeau and describes this relationship with the water from the perspective of the Ojibwe, who were the first people to inhabit that land. The poem, narrated in both Ojibwe and English, is broadcasted through a sound system installed at the bottom of each beacon. Jiigew [By the Water] was an opportunity to affirm the possibility of engaging multiple levels of media and meanings, producing a more complex artistic experience in public space, and at the same time marking the site gently

with a new architectural landmark for the Thunder Bay Waterfront.

As Miwon Kwon discusses in her book *One Place After Another*, certain public art practices abandoned the phenomenologically oriented mode of site-specific art (Richard Serra), moving beyond the inherited conception of site-specific art as a grounded, fixed, singular event to advance an altogether different notion of a site as predominantly an intertextually coordinated, multiply located, discursive field of operation. This transformation leads to a new relationship with the work and the site is no longer comprised by the over imposition of a single fixed object; rather the actual relationships produced by the work establish a new sense of place. Kwon continues to say that today's site-oriented practices inherit the task of demarcating the relational specificity that can hold in dialectical tension the distant poles of spatial experience. In Jiigew [By the Water] the art serves as a story-telling machine; it works as a beacon; it is present like a sculpture with its materiality referencing the local ship-building tradition (in fact, the sculpture disappears among the crowd of masts); it marks the land in the moment it touches the sea; it lights up the public space; it spatially organizes the end of two waterfront piers; it gives a new sense of place to the lakeshore, and so on. Maybe the real art no longer lies within the object, but instead resides in the in-between of all the new relationships the art is producing in the space, anticipating a new representation for this shoreline inhabited by the people of Thunder Bay. ■







Taken with cameras 1 and/or 2. Courtyard in León Spain.

# A Year & Back

Samantha Lynch, M.Arch, reflects on her travels and research after being awarded the 2011 Prix de Rome.

**By Samantha Lynch |** In February of 2011, I was awarded the opportunity to carry out my own research work for a year in Europe. I proposed to explore the relationship between architecture, time, and the imagination through the study of a series of contemporary built projects. This study was achieved by the invention and production of a site-specific photographic process. This process was used to visually discuss the temporal and visceral navigations of the constructed world.

My research led me to Berlin—to an internship at Fat Koehl Architekten with amazing people and fascinating work in a city of varying texture and situation, music, colour, and full of the architecture of a dynamic and unfathomable present. Berlin led me to Biergartens, the best falafel ever, and my first Christmas goose.

That fall I began my preliminary research trip to visit contemporary works while searching for an architectural experience that eludes description in magazines and photographs. Travelling by either slow train or bicycle, my partner and I made our way west, to projects both old and new throughout Germany, The Netherlands, and to Amiens and Paris. In Paris I found a potential site on the grounds of a museum by Jean Nouvel. We also travelled through the Loire Valley, passing through areas of troglodytic architecture and sleeping in strange European campsites.

It was in Bordeaux that I found the Palais de Justice, the first of the five buildings that I would return to study. The Palais has a complex relationship between its materiality, inhabitants, program, and the city itself. Another project in Bordeaux, a management



Camera setup on location in Bordeaux, France and Porto, Portugal.

sciences university east of the river, also caught my interest.

We left Bordeaux along the coast cycling though sparsely populated seaside towns of ice cream, neon lights, and nude beaches, and arrived in the Basque country. After a short visit to Bilbao we boarded a small, two-car train that took us through the forested mountains of northern Spain, into the clouds, past giant lakes, and to the city of Leon in the Spanish plains. Here we visited MUSAC, the city's contemporary art museum, a changeable and pleasingly confounding building that became another of my re-visitations.

In Porto, Portugal I visited the Casa da Musica and attended the opening and closing of Wagner's Ring Saga. The building is its own sort of whimsical world, and the presence of the city plays a part in this.

The simplicity of the Saga's stage set and its anachronistic inhabitation helped to generate ideas for my project. The set was presented in such a way that its frame could be the whole of planet earth, an apartment, a forest, a conversation, with only its inhabitation shifting. This experience helped contextualize the periphery of my own project.

In Lisbon we visited the Portuguese Pavilion for Expo '98, which became the last of the buildings I was to revisit. This project is the most temporally relevant of my chosen sites, because of how it is affected by atmospheric changes.

At last we visited the last building for my research, the Kolumba Museum in Cologne, Germany. We then returned to Berlin, where I began the 4-month development of the pinhole cameras that I would use on my re-

visitation of the chosen buildings.

By March 2012, I was ready to make the return journey. I set out for the chosen projects with my strange camera: a sort of recording and inventing arrangement comprised of a relational positioning device, a series of cameras, and a set of interchangeable drawing and mirror tools.

Activated in temporal relation to each other, the cameras worked to capture overlapping durations. These durations (ranging from 1/250 sec to 1.5 hrs) pieced together a situation. Two cameras captured the "same" image simultaneously for differing durations, and another camera captured the setup of the drawing tools in both chance relation to the architecture and as a register of the shifting physical relationship between the other two. The drawing tools, designed with certain properties and questions in mind from the previous visits to these projects, were a way of marking and transforming the image while responding and shifting my relationship to the immediate presence of the architecture.

The main body of work is still in progress and will be exhibited in the coming year. The photos will have a three-dimensional relationship to each other.

The photo on the opposite page utilizes a drawing tool to displace sections of building or city. Using this tool meant I could introduce disparate elements in response to certain interests. In the case of the courtyard site, the project itself was a building that instead of being created from the primary idea of materials seemed to have been created from bits of building. I was working in response to this interpretation of the architecture. ■

**Prix de Rome |** The Prix de Rome in Architecture for Emerging Practitioners is awarded annually by the Canadian Council for the Arts to an exceptional graduate of an accredited architecture program. The \$34,000 award provides the recipient with funds to conduct a personal research project. The awards also includes an international internship at a highly acclaimed design firm.





# Partners International

**By Doug Clark |** The Architecture Program was officially created at the University of Manitoba in 1913. Between 1919 and 2013 the program has expanded significantly and over 6,200 students have graduated with over 13 different design degrees at the graduate and undergraduate level. Since we have started tracking our alumni and retain current addresses for these graduates we are able to determine that approximately 190 are located outside of North America in 42 different countries. Unfortunately over 1570 of our graduates have gone missing and we expect there are many in that list which would qualify for “International Status.”

Since the Partners Program was created by the Faculty of Architecture in 1993-94 one of the primary goals was to link our students and faculty to both industry and practice but also build stronger relationships with our alumni. Partner membership through annual subscription fees has generally related to “Partners” within the immediate regional location.

The goal of Partners International is to reconnect with our alumni and establish a

relationship between them and their former school. The relationship could be established through many avenues, such as creating a communication and profile piece similar to the Alumni Profiles in this issue of Network, having former graduates return and deliver a “Centre Space” presentation to students, or by creating an international educational and work experience such as the concept currently being explored by Lend Lease in Australia.

The world is open to our graduates and the ability to work through an integrated design process can occur seamlessly anywhere that the opportunity may exist. Bi-annual international studio’s like Kelly Beaverford’s Global Service Learning Initiatives are extremely important to students, and the variety of Architectural studio’s to Turkey, Brazil, Iceland and Germany this past year, as well as the annual ED-3 – Landscape and Urbanism -European Studio give the students glimpses of different environments, but nothing equals the insight that comes from living and working in a particular environment. Sharing of job opportunities, language, lifestyle and cultural considerations is invaluable to



graduates who are looking to pursue and expand their work and education experience. Our students can benefit significantly through the knowledge that exists from our alumni who are living and working outside of North America.

The bond that joins U of M graduates is unique, both due to the international nature of the education that has been provided within the school and some of the unique attributes:

- Ditchball celebrated its 38 year in 2013. ( to see this year’s event - youtube/PbI\_Y3MVLBg
- Hut J
- The Architecture ATCO Trailers,(painted pink during the first Ditchball “Bill Bodie” winter festival)
- Warehouse ( issue 21 released in Oct 2012)
- The Jury Room (now a digital fabrication Lab)
- Centre Space and the Courtyard (redeveloped but still the same)
- The Climate (milder but still four seasons)
- Studio (much the same)
- Student Lounge (thank you EQ3)

If you have the opportunity to return to Winnipeg – you will notice some significant changes. ED-2 (the first formal year after

entering University One) – is housed in the basement of the Education Building, while Architecture Students (ED-3 and 4 – Arch Option) and Graduate Students in

Architecture are located in the Architecture 2 Building ( formerly Fine Arts). City Planning, Interior Design and Landscape Architecture Graduate Programs are housed on the 300-level of the John A Russell Building as are the ED-3 and 4 years of Interior Environment and Landscape and Urbanism options.

Throughout the upcoming year, the Partners Program will be seeking to contact you, update your profiles and explore ideas for reconnecting with the Faculty of Architecture during this upcoming Centennial Year. In the meantime, do not hesitate to contact us and keep us up-to date with what you have been doing and give us an insight to some of the great projects that you have been working on.



Some of the many activities that help grow the bond that joins **U of M** students.



# Forging New Relationships



**By Jacqueline Jasinski** | A social evening was enjoyed by members of the architectural and engineering communities on March 13, 2013 at the Manitoba Hydro Building, in acknowledgement of new relationships evolving in practice, in industry, and in professional education.

The event presented as a joint offering of Friends of Engineering and the Partners Program, and presenters included Dean of Architecture Ralph Stern together with Dean of Engineering Jonathan Beddoes, as well as Tom Akerstream of Manitoba Hydro. In attendance were over 90 practitioners, academics, students and industry leaders, who had opportunity to meet and share ideas over dinner and drink.

Over the last few years, there has been an unmistakable groundswell of change, which is redefining how architecture and engineering interact.

In industry, we've seen a quite dramatic change within consulting: engineering firms absorbing architectural firms and vice versa; differing professional cultures learning (and sometimes struggling) to develop new ways of working together.

In practice, the change is unmistakable. We have evolved from working in isolation, to the Integrated Design Process, and to the current day integrative and colocated teams: architects, side by side with building engineers, environmental specialists, geoscientists, & contractors.

In academia, change is afoot. For perhaps the first time, we are witnessing collaborative discussions between Faculties: Architecture,

Medicine, Engineering, Fine Art and Music.

I was moved by the openness and collegiality shared among attendees, and gratified to witness alignment of new ideas, demonstrated by the Deans Beddoes and Stern as well as the larger community. This is fresh and inventive thinking, and people are getting really excited about it.

I am confident that the event of March 13, marks the first crossroads of many. ■

Left: Kuwabara Payne McKenna Blumberg Architects | Manitoba Hydro Place

Above: Dean of the Faculty of Engineering, Jonathan Beddoes and Dean of the Faculty of Architecture, Ralph Stern

Top Right: Chair, Partners Program, Jacqueline Jasinski

Middle: CEO, Bockstael Construction, Chair of Friends of Engineering, John Bockstael

Bottom Right: Energy Advisor and Manager, Head Office Facilities, Manitoba Hydro, Tom Akerstream

Below: Architects and Engineers at the Event





# Visionary (Re)Generation



## Open International Design Competition: Envisioning a Sustainable Campus Community

The University is hosting VISIONARY (re)GENERATION, an Open International Design Competition, with the objective of transforming the Fort Garry Campus into a sustainable 24/7 live, work, learn, play community.

The competition will take place in two design phases with submissions evaluated anonymously by a jury of professional landscape architects, planners, architects, and primary stakeholders. The winning multi-disciplinary team will be awarded a contract to engage in a campus planning process with university and community stakeholders. The coordination and conduct of the competition is being assured by the architectural practice [phase eins]. out of Berlin, Germany.

Registration opened on December 6<sup>th</sup> 2012, and closed on January 15<sup>th</sup> of 2013 with a total of 729 registrations, however only a portion of these registrants will submit projects. An announcement of the winning consultant team will be made in October of 2013.

University administration recognizes that the built environment is an important element of having an exceptional student experience, being an outstanding employer

as well attracting and retaining both students and staff. The character of the campus, the density and massing of buildings, the objectives for open spaces and plazas, the experience of the streetscape, as well as overarching sustainability objectives will be addressed through the design of the campus environment.

There is also a strong emphasis on sustainability from a social, economic and ecological standpoint. The University wishes to demonstrate what a sustainable future could look like and how it can function as a 'living lab' where alternative ways of living and learning can be experienced. This aligns with the University's mandate to be nationally and internationally recognized for its teaching, research and creative excellence, in addition to being sought after by students and faculty alike as their preferred site of study.

Included within the Fort Garry Campus is the Southwood Precinct. This former golf course was designed by Willie Park Jr. of Musselburgh Scotland (1864-1925), and then later redesigned by famed Canadian Landscape Architect Stanley Thompson (1893-1953) in 1925. The land was purchased with the intention of creating a sustainable

campus community through the development of a new dense, compact, mixed, and sustainable neighbourhood serviced by public transportation, all while maintaining as much of the existing mature tree stands as possible.

The Southwood Precinct will be an inclusive community capable of housing up to 6000 people if desired. It will offer a variety of lifestyle opportunities for a wide range of user groups from students, families, single parents, older adults, Winnipeg's growing Aboriginal population, new immigrants and international students. The Southwood Precinct will offer an assortment of housing options and price points mixed in with restaurants, boutiques and other services. The intent is to focus on the creation of an exceptional public realm that creates the social spaces for everyday life that will help to foster a strong community and high quality of life.

The recent construction of the stadium adjacent to the Southwood Precinct gives new opportunities for the campus to become a destination site within the city, and with the anticipated arrival of a Bus Rapid Transit (BRT), the campus will become connected to the rest of the city in an exciting way. ■



Left: Photo taken by Dustin Dilts







# Migrating Landscapes

Migrating Landscapes was selected by a national juried competition as Canada's official entry at the 2012 Venice Biennale in Architecture. It was presented by Winnipeg-based 5468796 Architecture and Jae-Sung Chon, who joined together for this project to form a new entity: the Migrating Landscapes Organizer (MLO).

**Migrating Landscapes** | Increasingly, contemporary design is produced within a context that is globally, rather than regionally, situated. The work of emerging designers is influenced by glossy and well-presented images that blur design context and authenticity. Within this framework we ask: how might specific cultural memory be captured and rendered, informing the ways we generate design? How do divergent perspectives come together and thereby create new contextual landscapes? Can the juxtaposition of personal vernacular memories and questions of context and content provide insight into contemporary architectural production? Migrating Landscapes asked that Canadian designers from diverse backgrounds,

each with their own unique ethnic and cultural memories, respond to these questions. Migrating Landscapes acted as a forum for Canadian architects and designers to investigate, provoke, document and expose the unique manifestations of cultural memory that overlay Canada today and how it might emerge in the future. MLO designed a 'new landscape' – an abstract exhibition infrastructure – and invited, through a national competition, young Canadian architects and designers to design 'dwellings' based on their cultural memories. The invitation is an enactment of 'settling-unsettling,' and the dwellings discussed various forms of migrated memories that 'settled-unsettled' into the 'new landscape.' The dwellings and the landscape, together formed the exhibition at Venice 2012. The following are the winners from the exhibition. ■

text taken from [migratinglandscapes.ca/](http://migratinglandscapes.ca/)

**Note** | In the Migrating Landscape projects on the following pages, Faculty of Architecture students and alumni have been identified in red.



**Project** | This project focuses on the interconnected relationship between the urban and the rural dwelling. The perceived contrast of these two environments continues to breed a sense of disconnect between where it is we call home and where we go to escape the home. How one begins to 'settle' between these two places leads to the physical manifestation of form. As the dwelling settles within the physical landscape of which it belongs to, the model shares this same settling act within the abstract migrating landscape of which it belongs. In doing so the dwelling and the landscape are ultimately bound to each other, sharing a distinct relationship, defined by the processes that enacted them. This project is ultimately exploring how a dwelling can have its own identity while simultaneously existing within the greater environment of which its form was generated from.

**Narrative** | Growing up in a rural prairie settlement north of Winnipeg, I had developed a deep sense of respect and admiration for the surrounding landscape. Those who structured and tended to the vast fields of produce

generated a sense of 'home,' nested within this sprawling land. Now after years spent developing new relationships and contextual awareness within an urban framework, I find myself attempting to begin settling between the electricity exuded by an urban dwelling and the stillness found within a rural setting. With a new set of eyes my partner and I continue on a weekly migration to the southern Manitoba landscape, in an attempt to develop a relationship between a deteriorating homestead that feeds the urban and a growing urban that consumes the rural. ■



## Migrating {Bounded} Landscapes

Manitoba

Jason Hare

**Biography** | Jason Hare is deeply interested in how individuals and collective groups engage with their surrounding environments and the objects that reside within them. His passion manifests itself through the physical act of making spurred on through the exploration of material processes. His research focuses on the metabolic processes of materials and the identity shift that occurs through assemblages. Jason is driven by a desire to keep his feet on the ground and his head in the clouds. He is currently undertaking a Master of Landscape Architecture degree at the University of Manitoba.





**Pickle House**  
Manitoba  
.....  
*Anca Matyiku + Chad Connery*

**Biography |** Anca Matyiku and Chad Connery entertain both a reverence for the carefully crafted and an appetite for the accidental. They harbour a slight obsession for how time reveals the fragility of the seemingly permanent, and inadvertently, how the seemingly insignificant accumulates meaning when repeated over time. Anca and Chad’s research is driven by a preoccupation with how architecture dialectically engages the living processes that envelop it through time. Chad Connery holds a Bachelor of Environmental Design degree and a Master of Architecture degree from the University of Manitoba. Anca Matyiku completed a Bachelor of Architectural Studies degree at University of Waterloo and a Masters of Architecture degree at the University of Manitoba.



**Project |** The act of “dwelling” within a landscape is a relationship based on an accumulation of repeated necessities. It is a kind of mundane ritual that accrues meaning over time and so it is both a repeated same-ness and a constantly evolving relationship to place. Beginning with the basic necessity of obtaining and preserving nourishment, we playfully wonder how a “dwelling” might manifest as a “pickling” of the landscape, how the architecture engages the living landscape through a metabolic process of preserve-making. An organism that is simultaneously the pickle and the process of pickling, the dwelling is composed of a series of metabolic vessels and armatures that facilitate the flows within. Its “bricks” are repeated containers that grow, hold, and preserve food. They construct and re-construct the architecture according to the cycles and seasons of its landscape. Over time, the dwelling accumulates within it the subtle temperaments of its landscape and the shifting needs of its inhabitants. **Narrative |** Chad: Born in the depths of rural

Canada, my migratory journey is not one over political boundaries, but rather a movement from agrarian Canada to urban Canada. A youth spent in the ever-shifting establishment of the farmhouse leaves me unsure and suspicious of the finality and terminal nature of urban dwelling. Rural living is a home and mode of dwelling that is never finished and celebrated in shifting usage through its seasonal and life long timescales. Anca: The house that holds the most profound sense of dwelling is my grandmother’s house in Romania, where I spent my childhood. To construct it, my grandma first built an oven, in which she baked the bricks that slowly accumulated into a home of simple repetitions. My memories of home are intricately linked with the timescales of growing food and of seasons—with the smells and textures which accompany the ritualized harvest. THE FIRST ACT OF SETTLING We are to settle a landscape whose cycles and rituals have seemingly little relationship to those we have inhabited before. We wonder what kind of life it sustains, what kind of temporal cycles and seasons affect it. Over time, we

hope to learn its moods and the subtleties of its temperaments. We began a settlement through a series of vessels, and inhabited the flows between them. Beginning with a small urn vessel as a base unit for repetition—like a brick. The landscape is augmented and colonized by these units for growing, storing, and pickling food. The Settling: The physical settling consists of an oven, a compost tower, and a series of armatures that enable relationships between them, and the brick-like urns which they hold. During the spring ritual, the urns migrate to the south, where they are to be planted with the year’s harvest. As fall approaches, they fill with preserves, and gradually build the dwelling’s winter armature. The dwelling is stitching and metabolizing the abstracted landscape. Its rituals, events, and spaces are shaped and facilitated by vessels of different physical and temporal scales. The dwelling will change in time, accumulating within it the life of its landscape and the life of its dwellers.■



**An Unfinished Basement**  
British Columbia  
.....  
*D'Arcy Jones*

**Biography |** D’Arcy Jones Design (DJD) was founded in 2000, immediately after D’Arcy Jones completed a Master of Architecture degree. D’Arcy has gained invaluable design, technical, and artistic experience through his own creative process of trial and error. DJD has grown to be an agile design practice working on a wide range of projects at diverse scales. DJD’s award-winning work has been widely published. In 2009 their projects were featured in the Twenty + Change 02 Exhibition and their Form & Forest cabin prototype “The Cowboy” earned a Canadian Architect Award of Merit. In 2010 D’Arcy Jones was awarded the inaugural Arthur Erickson Memorial Award.

**Project |** A childhood migration from an established neighbourhood to a new house in an unsettled subdivision exposed the author to the frontier of an unfinished basement. Embracing the banal, this entry celebrates commonplace construction methods that typify the Canadian building culture. Everyday materials become the ingredients of fantastic new spaces that re-think how a typical suburban plot of land might be used. Construction itself becomes synonymous with settlement and habitation: digging, cutting, layering, pouring, trenching, and joining. Critical of the relentless pursuit of the new and the complete, this entry celebrates settling as a work-in-progress that is never finished. **Narrative |** My family migrated when I was 10 years old; we moved 3 kilometers across town, from a comfortable home in an established neighbourhood, to a decommissioned farmer’s field that was being transformed into a new subdivision. Our house was one of the first of 100 to be constructed. The streets, sidewalks, fire hydrants, and light posts were already built, and over the next 5 years, constant

construction brought the remaining 97 houses and their inhabitants. My parents found it lonely and otherworldly to be surrounded by the dirt, wood, concrete, and chaos of construction. Concerned with minimizing their unsettled feelings, my dad installed instant turf, fencing, and hedges as soon as he could, to recreate the landscape we had moved from, and to lay claim to their plot of land. As for me, I was more interested in exploring the potential of our unfinished basement: my new homestead. Looking for the best way to inhabit this nearly windowless cavern, I constantly rearranged the space into a workshop, a fort, a gym, and a movie theatre. Every thinkable activity seemed appropriate in that strange subterranean void, from flying model airplanes to building Meccano contraptions, lighting fires, to playing with toxic chemicals. Commonplace building materials, plumbing pipes, and electrical wiring comprised the backdrop of my adolescence—and it is through this exposure that I grew familiar with infrastructure that is normally concealed,

and osmotically absorbed the intricacies of house construction. As second generation Canadians, my parents and their peers tended to focus on completeness and keeping up appearances. For me, a first generation Canadian Suburban Unfinished Basement Dweller, construction itself became synonymous with settlement and habitation: digging, cutting, layering, pouring, trenching, and joining. Settling is a work-in-progress, and the work is never finished.■





**re|settlements**  
Saskatchewan  
.....  
Victoria Yong-Hing + Robyn  
Robertson + Mark Sin + *Brad  
Pickard* + April Hiebert

**Biography |** OPEN is a collaborative formed by five graduates from Dalhousie University's School of Architecture. All five currently work in different architecture firms and reside in the province of Saskatchewan. With diverse backgrounds, upbringings, and experiences, they have each started the process of settling in Saskatchewan after years of studying and living across Canada and abroad. Collectively, their education, travel, and work experiences have given them a broad perspective of the built environment and prompted them to be part of the dialogue and change in their communities. The mandate of OPEN is to engage the public and to challenge perceptions through discourse, social experiments, public art, and architecture. OPEN hopes to promote new ways of thinking about and experiencing the built environment of the Canadian Prairies.

**Project |** The landscape represents the combined timelines of five young intern architects. It expresses how the interaction of personal experiences, backgrounds, and cultures can influence the environments of others. Five models inhabit the landscape by infilling space, just as one seeks to establish a sense of place in new surroundings. Layers of the model are built-up experiences in which we burrow, adapt, and inhabit. Each model is unique with its individual voids, as is each individual with their experiences, but continuity from one model to the next represents the commonalities and links between each person and the influence of one on the other. These carved voids are visible at varying levels of transparency when viewed from different perspectives. The voids—an absence of a presence—are an imprint of the alterations left behind through the process of migration. Overall, the project represents our continual search for identity and a reconciliation of place through habitation and migration.

**Narrative |** A: April Hiebert | B: Brad Pickard  
M: Mark Sin | R: Robyn Robertson



V: Victoria Yong-Hing  
A: What's your background?  
V: I guess I have a pretty mixed background. I was born on the prairies, but my parents are from England, Ireland, Scotland, Germany, Guyana, and China.  
B: I was born and raised in the prairies, my family background is: English, Scottish, Norwegian, Swedish, and a little bit of Cherokee.  
A: I was born and raised in the prairies, and my background is: German, Polish, and Ukrainian.  
M: Cambodian, partly Vietnamese, was born in Cambodia, lived in refugee camps in Thailand, raised in Vancouver.  
R: I was born in the prairies and grew up in the foothills of the Rocky Mountains. I'm Scottish, German, and a little bit Russian.  
V: I guess our landscape represents all of our combined experiences. The things that existed, as well as the spaces.  
A: When you go to a place, you feel unsettled...  
V&A: You feel out of place...  
M: And there's a void...  
V: You feel that there's a void, but you also seek out spaces for yourself that you can exist in.

So the void is sort of twofold: 1) A void within yourself, a feeling of not belonging necessarily, not being at home; 2) There is also the void that you try to fill within a place.  
M: I guess the voids can almost be seen or interpreted as an absence of self...  
R: Well it's like you are leaving your mark, right? You are leaving your imprint or mark on a place.  
V: You are actually contributing to the landscape. So you, by being there, and settling, you are actually changing and altering the landscape...  
A: ... and there is still room within that place that we feel that we can still search within that void...  
R: ...for our identities.  
V: Yeah so, when you settle into a new place you are searching for how you can exist within that place. All of us come from a background of searching and moving. We ourselves have done the same thing, and we continue to search.  
V: We're still searching, and that influences us, and that search is probably a good thing—it's a way forward. ■



**Project |** Our entry is an exploration of the effect of migration from the perspective of the people and places that are left behind. We were both born, educated, and now practise architecture in Winnipeg, and have watched countless friends, family members, and colleagues leave our city. This phenomenon, which we have termed “The Winnipeg Condition,” has left an indelible void on the physical and psychological landscape of our city and its inhabitants. Conversely, departure leaves a space for new people, cultures, and ideas to dwell.

The project endeavours to illustrate the result of these migrations, exploring concepts such as solid versus void, part versus whole, loss versus gain, and here versus there.

When you leave, does a part of you stay? When someone leaves you, do they take a part of you with them?

**Narrative |** Our submission is not an illustration of our personal heritage or a reflection of how that heritage might influence how we think about the notion of settlement. Rather, it is an exploration of the effect of migration on dwelling from the perspective

of the people and places that are left behind. While our own personal migrations have been significant, they have not had as profound an influence on our idea of settlement as has the migration of those around us.

Our project looks at the other side of migration in an attempt to understand its influence on the people and places that are left behind. It explores the potential of loss and the settling/unsettling that occurs when people leave and new people arrive.

The “Winnipeg condition” is unfamiliar to those who live in “world cities” such as New York, Toronto, Tokyo, London, or Berlin, but quite familiar to those living in small towns, struggling cities, and developing countries.

- It is the condition of wanting to be elsewhere even when a place is your home;
- It is seeing greatness in people and watching them take it to places that already seem to have so much;
- It is coming to visit but not wanting to stay;
- It is loathing it and loving it at the same time.

The eroding landscape is both physical and psychological. The voids it creates are not seen as being negative; they are incubators of



**The Winnipeg Condition**  
Manitoba  
.....  
*Travis Cooke + Jason Kun*

**Biography |** Travis Cooke and Jason Kun are registered members of the Manitoba Association of Architects and the Royal Architecture Institute of Canada. Both Travis and Jason were born and raised in Winnipeg. Since graduating from the University of Manitoba in 2002 and 2004 respectively, they have collaborated on national and international award winning projects at their previous offices. Travis and Jason are now Principals of 1x1 architecture inc., along with Glen Gross and Markian Yereniuk. They operate out of a 292 square foot windowless office space on the outskirts of Osborne Village, but hope to migrate to a new space in the near future.

opportunity. When cracks form in a sidewalk they bring with them new life. Departure leaves a space for new people, cultures, and ideas to dwell.

When you leave, does a part of you stay? ■



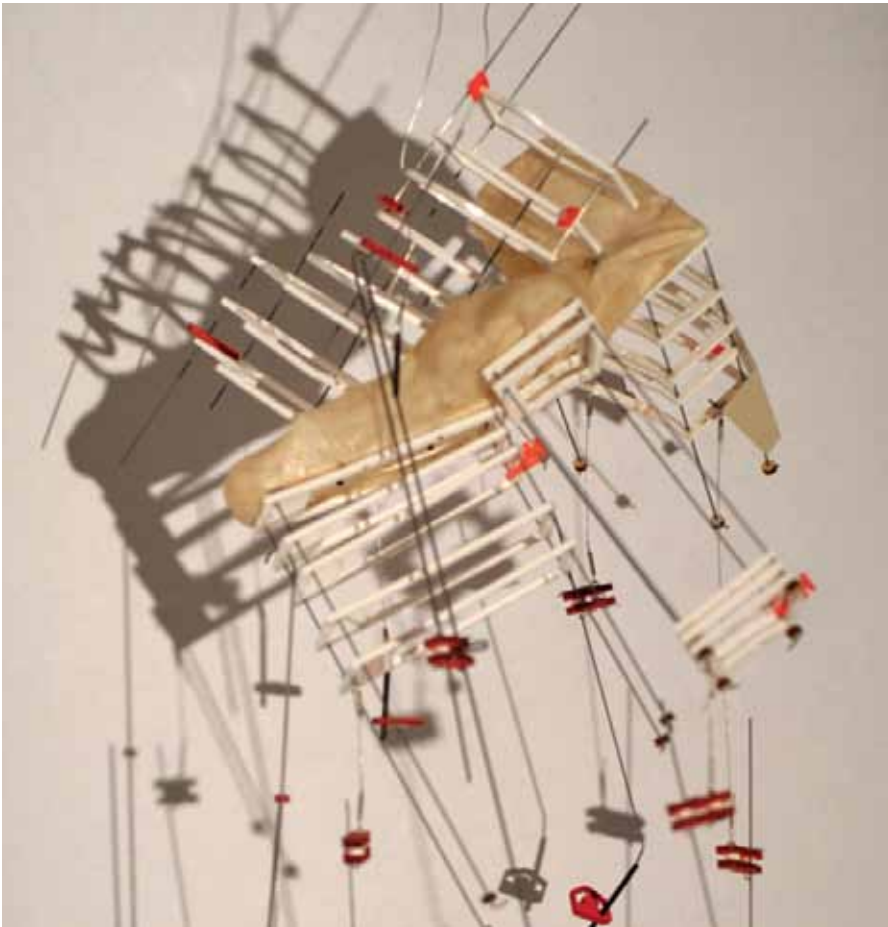


## They Will Arrive One Day

Manitoba

Andre Silva + Chris Gilmour +  
Kory Kaspersion

**Biography |** The MLO team “219” is a group of young Winnipeg designers who have created an open studio environment to invite students, practitioners, and like-minded designers to collaborate on architectural investigations. Andre Silva and Chris Gilmour investigate the inexpressible elements of architecture that affect our sense of place. This architectural and artistic inquiry is the foundation for a long-term body of research that shares a constant interplay and presence in simultaneous modes of production: art installation, design competitions, and formal practice in architecture and design. Kory Kaspersion, design professional and fellow graduate of Chris and Andre, joined the team to contribute to the MLO studio collaborative.



**Project |** Our submission is based on the social relationships created and left behind during the migration of a family to Canada over an extended period of time. Our project is reflective of the complexity of leaving a dense reliable network of relationships and arriving in an uncertain, unfamiliar place. Anchors act as the adjustable and dynamic relationships that help us unsettle from where we come from and settle in the places we go to. Similarly, the landscape in which our model sits offers the dwelling opportunities to unsettle and settle in its journey from one condition to another. The physical model consists of several anchors attached to the landscape in multiple unique conditions and a dwelling held in the tensile and compressive relation created by the anchors holding it in place.

**Narrative |** I like to think of a landscape as a dense network: coloured by social connections, some solid in nature, tightly packed and accessible to latch on to, others loosely packed and void of certainty. And within this landscape people act as anchors, offering us points of connection that allow us to stabilize and settle. My wife and I live in a single family

dwelling. My wife is from Kiev, Ukraine and had come to Canada by herself, leaving her father, her mother, her two brothers, her brother’s family, and her friends in Ukraine. She has always felt a very strong connection to her homeland. Over the last year, our home has acted as a base for transitioning my wife’s friends and family from Ukraine into Canada. We anticipate, over the next few years, we will continue to bring over my wife’s friends and family to live near us and around us in Canada. Eventually this process will end and our home will have gone through a number of adaptations and changes. The anchors that anchored my wife back to her homeland have also stretched, pulled, and influenced change and adaptation in our home. ■



**Project |** Set within a province that has difficulty drawing settlers, our model promotes an articulated sense of identity and place for New Brunswick by envisioning a re-energized destination for migrants at Saint John’s waterfront.

The design depicts New Brunswick’s forested landscape with an intervention on the edge of Saint John’s waterfront. Between the two, an existing bisecting highway underlines its reputation as the “drive-through province.”

Grey is part of the collective psyche of Saint John, a city that fog knows well. The design juxtaposes this environment by the introduction of bold colour found within the structure of its animated roofscape. It further depicts an intertidal landscape that at once reveals the wonder of this dynamic place and represents its potential transforming state.

Ultimately, a destination for tourism and habitation for new migrants is put forth, sustaining and enhancing Saint John and New Brunswick’s geographical character.

**Narrative |** Since my arrival in Saint John, New Brunswick five years ago, I’ve been constantly asked: Why Saint John? Why New Brunswick?

These questions are always posed with genuine curiosity as though the questioners themselves wouldn’t know how to answer.

New Brunswick’s waters and abundant forests have played a major role in Canada’s history and development—today this fact seems blurred by its reputation as a “drive-through province” highlighting the difficulty of drawing settlers within the larger context of Canadian migration. Today Saint John is a dwindling city in a province with a declining population that struggles to communicate and prioritize its value and identity.

Over the past 225 years, Saint John’s port was a major gateway for Canada’s diverse influx of immigrants, welcoming nearly a million newcomers. It opened its doors, setting the stage to be one of Canada’s most promising cities for business and new ideas—and it once was. Our model chooses to promote an articulated sense of identity and place for the province, by envisioning, once again, a re-energized destination for migrants.

Connected to MLO’s contextual landscape, our plot depicts New Brunswick’s forested landscape with our intervention on the edge



## Why New Brunswick?

New Brunswick

Monica Adair + Stephen Kopp +  
John Leroux + Jessie Croll +  
Alicia Halas

**Biography |** Based in Eastern Canada, Acre Architects draws upon the expertise of the acre collective, a small group of talented artists, landscape architects, writers, and architects. The collective finds fresh ways to tackle projects and produce new outcomes through a collaborative spirit of playfulness and exploration. With Saint John as its home base, the Acre aims to promote a greater understanding of the role of contemporary architecture in shaping the culture and identity of New Brunswick. Together, Stephen Kopp, Monica Adair, John Leroux, Jessie Croll and Alicia Halas form the Acre’s Migrating Landscapes team.

of Saint John’s waterfront. Between the two, a bisecting highway is depicted that both literally and figuratively inhibits access to the province.

In its abstracted portrayal, an undulating landscape along Saint John’s underutilized waterfront is poised to host a new vibrant type of habitation, encouraging a greater emphasis on the public realm by fostering opportunities for diversity, density, and community creation.

Aiming to create a sense of identity and place, we recognize that grey is part of the collective psyche of Saint John, a city that fog knows well. This environment is juxtaposed by the introduction of bold colour found within the structure of this animated roofscape. The model further depicts a habitat as an intertidal landscape that at once reveals the wonder of this dynamic place and represents its potential transforming state.

The proposal ultimately puts forth a destination for tourism and habitation for new migrants that sustains and enhances Saint John and New Brunswick’s geographical character, to change the question from “why?” to “this is why.” ■





"Hot Hut": Styrofoam and polyurea (hut); steel and plywood (skid), 16' x 8' x 10'.

# Warming Huts 2012/2013

**By Doug Clark 2012** | "When famed architect Frank Gehry designs and installs a one-of-a-kind warming hut in Winnipeg especially for your competition, you must be doing something right," stated Paul Jordan, COO of The Forks Renewal Corporation as the organization was presented with the "2012 Tourism Innovation Award of Distinction" at the May 10 gala luncheon.

The Warming Hut competition, now in its third year, was the brainchild of Peter Hargraves of Sputnik Architecture as well as a number of other Winnipeg designers from local firms including Scatliff+Miller+Murray and 5468796 Architecture Inc. The project has gained momentum and is primarily organized by The Forks and endorsed by the Manitoba Association of Architects. During this past year the competition attracted over 130 submissions from around the world.

Five designs are selected from the competition entries, one is from the Faculty of Architecture at the University of Manitoba,

and one design is by invitation. The teams are then invited to Winnipeg in January to construct and install their designs. The huts, which are erected on the Assiniboine Credit Union River Trail, rigourously push the envelope of design and stimulate interest through their innovative construction techniques and creative explorations in the use of materials.

The Warming Hut's online presence has led to coverage of the competition and construction of the winning designs on over 60 websites worldwide and in numerous languages. In 2012, the event was featured on The Rick Mercer Report on CBC television, as well as on local media outlets and in numerous national publications.

The biggest indication of the event's growing popularity came from the sheer number of visitors that made their way to The Forks. Paul Jordan estimated that over 200,000 people came to The Forks over the course of January and February to explore the intriguing

huts lining the river trail. Some weekends the number of people visiting The Forks surpassed that of July and August.

Paul Jordan further indicated that a sense of public pride is evident in conversations that are overheard on the trail, and "positive feedback comes to us through the media and through email comments. People are amazed each time we have opportunity to mention the global field of attraction that's come to Winnipeg through the Warming Hut project." The exchange of ideas and international exposure is beneficial to all. Winnipeg is becoming known as a centre that appreciates exceptional design.

2012's successful entries were: Five-Hole by Gehry Partners, Los Angeles, CA; Wind Catcher by Tina Soli and Luca Roncoroni, Norway; Ice Pillows by Mjölkl Team, Czech Republic; and Rope Pavilion by Kevin Erickson and Allison Warren, New York, NY.

Perhaps no group of people are more excited about the Warming Huts project than the students of the Faculty of Architecture. There is great value in having the Faculty participate. As Western Canada's oldest architecture school (founded in 1913), the climate and location are often directly cited as conditions which attribute to the isolation of the school in a global setting, but projects such as this allow students to directly apply their local knowledge and learn from designers from all over the world who are intrigued about working with new materials in this uniquely rugged environment.

In 2012, following on the heels of last year's highly successful entry "Cocoon," the Faculty of Architecture team carved a solid block of high density foam to create "HotHut." The February 21, 2012 issue of Macleans.ca noted the following, "Grad student Paul Dolick was one of the project leaders of the team of 21 students and two faculty members: Professor Eduardo Aquino and Instructor Karen Shanski. In November the group got together and dedicated a full day to hammering out ideas and turning them into models, most of which 'could fit in the palm of your hand.' By the end of the day they had whittled 50 ideas down to three or four that captured the ideas they wanted to pursue. They ended up choosing the model that 'allowed visitors to engage the hut and enjoy it wholeheartedly without being removed from the activities going on around them.' The carved foam, finished with a bright, red plastic coating, allows skaters to feel as if they're inside and outside at the same time." ■



WEAVE WAVE Photo Credit: Dan Harper Photography

**By Jae-Sung Chon 2013** | "I had a forty-five minute conversation with a guy in his 60s resting at the hut (Weave Wave)." Colin Grover, one of the designers of the Hygge House, a winning entry to the 2013 Warming Hut Competition, noted of his recent experience on the river trail. Could a structure, designed and built by second year university students, only 4 months into their first design education, provide such a restful moment (a 45-minute long one) to the public? Yes.

'Building small structures along a river trail where people can warm and extend their winter experience may be, as it sounds, a humble idea and hardly a challenging one that would attract the world's attention. The secret ingredient must be the frigid winter cold of Winnipeg: the idea of a public skating trail on a

frozen river, a natural thing for Winnipeggers, is a not-so-available experience elsewhere, and a 'hut' structure that could provide 'warmth' in negative thirty Celsius temperature, is the challenge that many have responded to from around the world. From its inception in 2010 the competition has been attracting artists, designers and architects from all parts of the world: Norway, Israel, Czech Republic and so on.

Since 2011, the Faculty of Architecture has been invited to contribute a hut within the mix. Both the 'Cocoon' in 2011 and the 'Hot Hut' in 2012 have demonstrated the school's capacity to respond to the challenge with innovation (in material and structure) and creativity (in its imagination), and have attracted attention from the world and dialogue with the >>>





WEAVE WAVE Photo Credit: Dan Harper Photography



Enjoying the Warming Huts and River Trail, Photo Credit Dan Harper Photography

>>> contributors and with the public. Different from previous years, this year's entry from the Faculty of Architecture was decided to be selected through an internal Faculty-wide competition. This was an added challenge on top of the pressure to follow the success of the previous entries, which were results of studio research groups selected to develop and build an entry based on its research and/or pedagogical interest.

The instructor team in the second year Environmental Design studio, Jae-Sung Chon, Kim Wiese, Thomas Jeffery Garcia, Mohamad Araji, Alyssa Schwann, and Vaike Ruus, agreed to take on this challenge and to integrate it into the design studio curriculum. This meant three things: make a proposal (for the competition), (if selected) develop the scheme, and build it. First, we had to make sense of these three stages within the studio sequence that the students will experience as beginning design students; then we had to find ways to explore ideas with 100 students; find a way to consolidate the ideas into a



WEAVE WAVE Photo Credit: Dan Harper Photography

robust and buildable scheme; raise funds and find donations; and build it on the ice with 100 students.

How do you explore 100 ideas? How can you build a singular structure from 100 ideas? How do you instruct 2<sup>nd</sup> year students, most of them experiencing 'studio' or 'design' for the first time in their lives? The entire process required multiple levels of trust within the collective dynamics: instructors trusting each other and trusting in responsive and responsible outputs from the students.

The process began with a week charrette in October generating ideas. Each instructor groups produced up to 4 ideas and students casted votes on ideas that they would like to see pursued as the studio's competition proposal. Two proposals came out the process: WEAVE WAVE and SKYLIGHT. After hearing the announcement that one of our proposal WEAVE WAVE has been selected as the official entry of the Faculty of Architecture's contribution to the Warming Hut 2013, the entire studio was filled with both excitement

and anxiety: excitement to have won the competition, first time as designers for most of them and anxiety in anticipation of how to build a public structure for the first time in their career as designers.

Numerous meetings, announcements, adjustments, groupings and re-groupings of ideas, materials and people quickly filled the last five weeks of the fall term while developing the idea through a series of iterations. The five weeks were divided into two phases: idea developments phase within instructor units and a new cluster research phase focusing on 'fabrication' of ideas generated from the previous phase. The first phase was framed by the WEAVE WAVE proposal and the notion of WARMTH and the second phase the technique of fabrication and logistics on construction. Student groups explored the fabrication technique of Tying, Braiding, Knitting and Knotting, using a variety of tools including CNC, Laser Cutters, and many forms of manual operations.

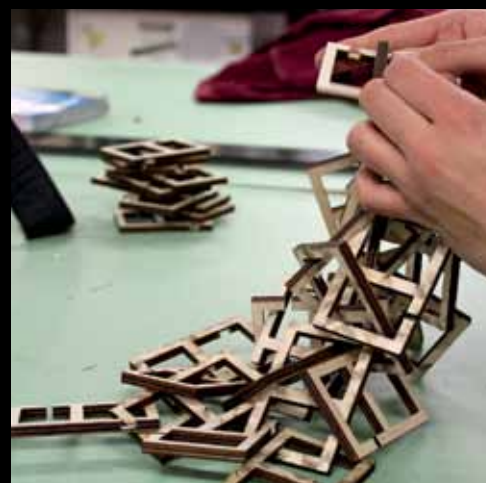
The final form of WEAVE WAVE took shape

during the first four weeks of the winter term. Studio was yet again regrouped into task groups: documentation, presentation, waffle structure, slats structure, seesaw structure, ice column structure, ice tile surface, pop tab skin, and weaving. While each group focused on their own tasks, they also had to coordinate their efforts with each other to make sure that all the parts 'fit' together. Coordination and communication was a huge part of the process. The documentation and presentation group also had an additional task to prepare for two public presentations during this period, one at the Faculty of Architecture (the evening that introduced the Warming Hut 2013 teams) and one at the Winnipeg Art Gallery, as a part of 10x20x20.

Aside from the fabrication and building of the hut, we were faced with another challenge: funding! While the projected budget of WEAVE WAVE was significantly less than the other professional entries, the difference is that it is a funded entry. Generous support fund from the Dean's Office provided good seed funding but the studio had to raise three times that. This is when the 'power of the collective' really struck us. 100 students collected an amount that they would usually spend on a 'studio project'. 100 x the amount gave an instant boost to the budget! Instructors joined in of course. Then an amazing thing happened: all of the students went out to talk to their parents and friends, and their industry connection to solicit support and in-kind donations. More than \$5,000 worth of material and in-kind donations were gathered within a week's time! 'Power of the Collective' became the chant!

One huge learning experience for students in this process was how to perform as a collective design entity: how to acknowledge and work with strengths of others'; respect strong ideas even when it is not yours; how to work in 'small parts', as perceived, and how to contribute to the collective project. Without question, there are a lot of things that could have been done differently and better, but the entire 'process' of WEAVE WAVE was an amazing experience for both the students and instructors. It's the kind of experience that cannot be repeated or taught in regular studio context. In the end, it is a public structure, enjoyed by many kids and families, according to Paul Jordan, designed and built by the second year environmental design students – 100 of them! Would we do it again? Absolutely! ■





# Environmental Design Program

**By Marcella Eaton** | The Environmental Design Program has had quite an eventful year. We had an intake of 100 students into ED2 from an application group of 270. Scott Barham, who organizes the pre-term Urban Media Lab for these students, had students working together in the Exchange District in August. The new ED2 students produced some wonderful work that went on exhibition in January at the GOSA Gallery in University Centre. In May 2012, we were delighted to have ninety-one students successfully complete their four year Environmental Design degree program. We wish them great success in their future careers!

We are very pleased that Mohamad Araj and Alyssa Schwann have joined Jae-Sung Chon and Kim Wiese as our full-time group of educators in the Environmental Design Program. You can read more about Araj and Shwann's professional background in the pages that follow of this year's Network. I would like to congratulate Jae-Sung Chon and the other members of the Migrating Landscapes team for their accomplishments over the past year! It has been brilliant and they are to be complimented for involving the ED students with this event.

I am also pleased that Kim Wiese has taken the lead role in reviving the Chicago Trip for Environmental Design students—this year's trip took place in the last week of August. In the ED Options (3rd and 4th year) there are

student trips related to studios. The Chicago trip was open to all ED students, so it gave them an opportunity to travel with classmates from other Options. The ED Architecture Option students travelled to diverse sites this fall including Berlin, Brazil, New York, and Italy depending which studio group they were in. The ED Landscape + Urbanism students travelled to various places in Europe including Amsterdam, Rotterdam, Utrecht, Duisburg, Paris, London, as well as Minneapolis and Toronto. The ED Interior Environments Option is also planning to travel this academic year.

The university administration has requested that we have an Undergraduate Program Review this year. This is a review that other undergraduate programs in the University have also had. The administration has set up a system so that all undergraduate programs will be reviewed every ten years. This academic review is quite timely in light of all of the recent changes that have been made to the Program. It is a great opportunity to be assessed academically after having graduated three years of students from the new program structure.

We look forward to this academic year! ■

## **Marcella Eaton, Ph.D |**

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

## **Environmental Design Program**

Mohamad T. Araj, Ph.D	Instructor
Jae Sung Chon	Instructor
Alyssa Schwann	Assistant Professor
Kim Wiese	Instructor







# Alyssa Shwann

The Faculty of Architecture welcomes Alyssa Shwann, a new instructor in the Environmental Design Program.

**Biography |** After completing my undergraduate degree in Environmental Design and Master of Landscape Architecture degree at the University of Manitoba (2005), I began my professional practice in the UK. Working for Chris Blandford Associates in London, I took part in large-scale urban design and infrastructural projects, such as Crossrail, as well as working on historically listed parks and gardens. In 2004, I joined the internationally renowned office West 8 (Rotterdam, Netherlands) as a landscape architect and urban designer. During my tenure with West 8 I was focused on the design of parks, gardens, and public spaces, including high profile urban design projects for Toronto's Central Waterfront and Governors Island, NY.

After nearly ten years abroad, I returned to Canada with fellow University of Manitoba Faculty of Architecture graduate, Sean Pearson. Together we co-founded the award-winning multi-disciplinary design office, RUFproject, based out of Vancouver, BC. RUFproject focuses its design methodology on the experiential aspect of the spaces created. Leaving behind any pre-conceived ideas of a project, RUFproject allows the design to emerge out of a narrative woven with the client—whether it is for a landscape,

a building, or a branding concept. In 2011, two of RUFproject's projects were shortlisted for the World Architecture Festival Awards. One of these was the Football Training Centre in Soweto, South Africa, which also won the Inside Architecture Festival award in the Culture and Civic category. In this past year our practice was selected for the 20+Change exhibition and publication series which profiles emerging Canadian Designers. Most recently, RUFproject's Gulf Islands' residence was featured in the April 2012 issue of Canadian Architect.

Beyond my practice under the shingle of RUFproject, I began teaching as an instructor and Adjunct Professor at the University of British Columbia School of Architecture and Landscape Architecture (SALA). During my time in Vancouver, I held positions within the wider community as a board member and vice-president with Heritage Vancouver and as the architect representative and vice-chair of the Gastown Historic Area Planning Committee. I am a current board member with the Design Foundation of BC.

In 2011, I established Atelier Anonymous, a growing collective of internationally-established and award-winning designers, educators, and researchers in the fields

of landscape architecture, landscape conservation, urban design, coastal ecosystems, and environmental design. The consultancy work of Atelier Anonymous' members includes projects within Canada, Europe, India, and Malaysia. Our practice was established with a robust design research agenda: each associate is engaged in unique projects—often in association with non-profit organizations, while we also collaborate on select projects. Some of these projects include: Dr. Jan Haenraets' (Daejeon University, South Korea) study and restoration of the Mughal Gardens in India working with the Indian National Trust for Arts & Cultural Heritage (Jammu & Kashmir Chapter), Beryl Allen's work with the West Vancouver Shoreline Preservation Society, a landscape scheme for Bocci's headquarters in Vancouver BC, as well as several private gardens.

In collaboration with Dr. Haenraets and Neal Lamontagne (UCLA), I am currently in the process of establishing a research foundation, dokban, which will serve as an online international collaborative platform for documenting urban landscape case studies, incorporating both student and professional research from a network of universities. The

database (currently under development) will function as a tool to share both speculative and concrete possibilities across design disciplines. The ultimate objective of this foundation is to provide targeted expertise and funding for “at-risk” urban landscapes (e.g. historic public gardens, parks, and urban areas) within developing nations, in regions that suffer from lack of resources, and in places where the need for advocacy is identified. Initial “case studies” will be continued or are soon to be carried out in India, South Korea, Palestine, Brazil, Japan, the US, and Canada.

As an individual, my research interests lie in the dynamics of urban frameworks. I view these frameworks as mechanisms for exploring how nature within the city can be re-imagined from environmental, cultural, historical, and experiential perspectives. The aim of my research is to develop new and reconfigured models of green spatial networks that respond to urban redevelopment, ecological and environmental dynamics, local biotopes, physical conditions, and social and cultural practices. My research speculates how a re-imagined natural world can be represented, juxtaposed, and integrated in our urban environments. ■







# Mohamad Araj

The Faculty of Architecture welcomes Mohamad Araj, a new instructor in the Environmental Design Program.

**Biography |** It is with much enthusiasm and lucidity that I join the Environmental Design Program. My work is continuously committed to achieving inventive design solutions and encouraging a paradigm of high performance buildings. It is essential that research and education in architecture advances practice and leads novelty.

My professional and academic education was received in Lebanon and the United States, with a Bachelor of Architectural Engineering degree from Beirut Arab University, a Master of Architecture from the University of Arizona, and a PhD in Architecture from the University of Illinois at Urbana-Champaign. I am a licensed architect in the Middle East, a Leadership in Energy and Environmental Design (LEED) accredited professional, a member of the USGBC, and currently in the process of becoming a licensed architect in North America. My professional affiliations include: the *Journal of International Building Performance Simulation Association*, the *Journal of Indoor and Built Environment*, the *Council on Tall Buildings and Urban Habitat*, the *Order of Engineers and Architects*, and the *Arab American Association of Engineers and Architects*.

Over the last ten years, I have been working in practice and education in the United States, Canada, and the Middle East. My practice-based portfolio at Adrian Smith + Gordon Gill Architecture LLP involves several projects of

relevance to my appointment here including the Chicago DeCarbonization Plan, the unprecedented 103% surplus-energy Masdar Headquarters in the UAE, and the world's next tallest skyscraper, Kingdom Tower, currently under construction in Saudi Arabia. Numerous of these and other landmark developments seek the design of high-performance, energy-efficient, sustainable architecture producing optimal ecological solutions.

Part of my research was earlier fulfilled at the Smart Energy Design Assistance Center (SEDAC) and the Building Research Council (BRC) at the University of Illinois at Urbana-Champaign. I have taught at the University of Illinois and Abu Dhabi University in the UAE as an Assistant Professor of Architecture, and also lectured at several other American universities. I regularly publish papers in leading international refereed journals and conferences, including LEUKOS, LR&T, ASR, ASME, and JMAD.

The 21<sup>st</sup> century is experiencing several changes in environmental technologies coupled with economic challenges that are significantly changing the practice of architecture. In order to generate viable sustainable projects, design professionals must embrace interdisciplinary work and seek knowledge beyond aesthetics and technology. This knowledge must expand to social justice, environmental stewardship, cultural diversity,

and civic engagement. By addressing these dimensions jointly, designers can advance beyond offering technological fixes, and identify methods for improvement suited to the creation of a coherent built environment.

Looking forward, there are several macro-goals that should capture designers' attention. Architectural projects and urban land uses require a completely new methodology for the physical design of buildings, districts, institutions, and entire cities. By quantifying and monetizing the relationship between how we build things and the energy that these projects use, we can provide tools for decision-makers on how they might reduce environmental impacts, prioritize projects, pursue funding in a strategic manner, and increase the desirability of our contexts. We need to analyze the impact of our designs on the production of excess carbon dioxide. Analysis should include: the built environment; energy, water, and waste systems; transit and connectivity plans; smart infrastructures; and community engagement programs. Further to this is the analysis of existing buildings: carbon dioxide emissions and energy usage through inspection of their age, use, condition, types, and integrated systems. Current building stock should then be transformed to become more efficient. The Chicago DeCarbonization Plan is a perfect precedent for this venture.

The basis of my academic teaching and scholarly research involves architectural design as it relates to environmental building technologies, fundamentals of green strategies, integrated design process, high performance envelopes, effects of passive and active systems on human comfort, and sustainable materials specification. At the University of Manitoba, I envision a supportive environment that recognizes my focus on an inclusive "urban ecosystem" approach. In this system, all aspects of resource consumption and carbon dioxide emissions are considered in order to maintain a closed loop system. This consideration is an integral part of establishing a clear framework to address and measure the sustainability of a proposed development throughout its life cycle.

Academically, it is my interest to work with students pursuing research and design projects that emphasize applied topics in sustainability, energy, and environment. After their time here, students should be able to demonstrate understanding of the concepts of human comfort and sensorial

thresholds regarding environmental factors and the performance of ecological designs. To me, the context of student work should be based on the belief that evaluation, feedback, and critique are all vital components of the progress of design. Progress can only be achieved when this assessment loop is completed using credible and appropriate methods. Students should be exposed to a number of investigative and analytical techniques, including prediction, simulation, and measurement. This approach represents the seamless balance between methodological imperatives and the critical concerns. In studio settings, the process of learning paired with critical examination ensures the student gains a deeper understanding of essential issues. Education in the architectural design process is further enhanced by students' self-discovery, and positioning of their work within the wider context.

Research and system development in the environmental design disciplines should aim to implement changes to building practices with global impact in three priority areas: energy consumption, sustainable resource management, and quality access to essential resources (such as fresh air, clean water, and natural daylight). Overall, this research has the potential to tap a wide array of funding sources in the federal, provincial, and private sectors as well as other public funding mechanisms and to international funding options. Other core opportunities could be realized through initiating a Centre of Excellence with a special focus on sustainable design and ecological integration. Core services and affiliations of this centre could include corporate partnership, consultancy work, training programs, and platforms that embrace

conferences, workshops, and seminars. Within the broad scope of my academic pursuits, my research will focus on the previously mentioned topics and always seek a synergistic team integration and collaboration. ■



Above: Masdar Headquarters, Abu Dhabi UAE (courtesy of AS+GG Architecture).



**By Evan Schellenberg** | The Bow Tie house is a communal oriented dwelling that attempts to provoke a sustainable lifestyle with a renewed way of thinking. Sustainable living covers a large spectrum of economic, political, and environmental issues and cannot be solved solely by new technologies and materials. Our North American culture has become exceedingly individualized which has lead to a consumer based economy. Consumerism is one of the leading issues in regards of waste, material depletion, and pollution. The Bow Tie house is architecture that allows people to live, play, and work together towards a sustainable future. By living in community people can immediately begin to decrease the amount of energy, materials, and products consumed per person.

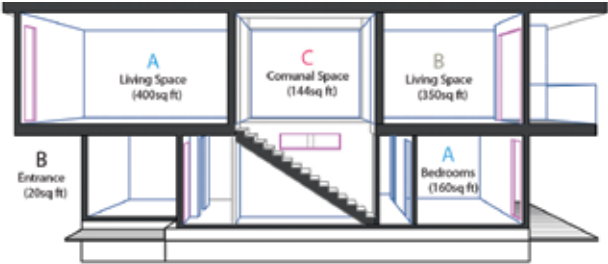
Living in small compressed spaces can be done and is done in many countries around the world. It is mostly in North America that we feel the need for unnecessarily large homes.

However, architecture can be manipulated to make dwelling conditions feel larger than they actually are. The Bow Tie house achieves this by the centre staircase and community zone, and the crossing over of dwellings. These spaces make the house feel large and spacious.

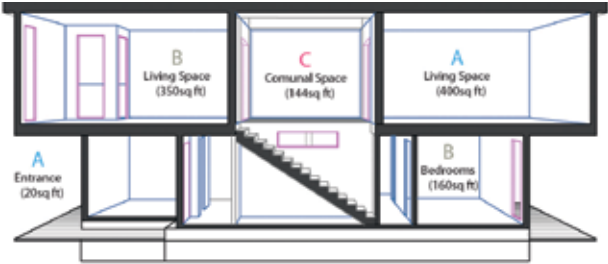
The house can then conform to the changing demographic of the area. The house consists of two different living facilities that can integrate together to become one depending on the life of the occupants. In the bedrooms, the costume closet systems act as room dividers that expand and detract their special conditions. This allows the occupants to evolve, adjust and adapt to their context. The design of the house has an unfinished basement allowing adaptation and growth. The basement could then be divided between the occupants evenly or unevenly in reaction to context. Also the entire house can evolve and expand into a large single dwelling. ■



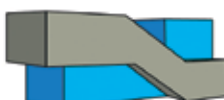
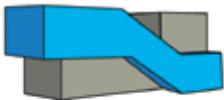
**South Wall**



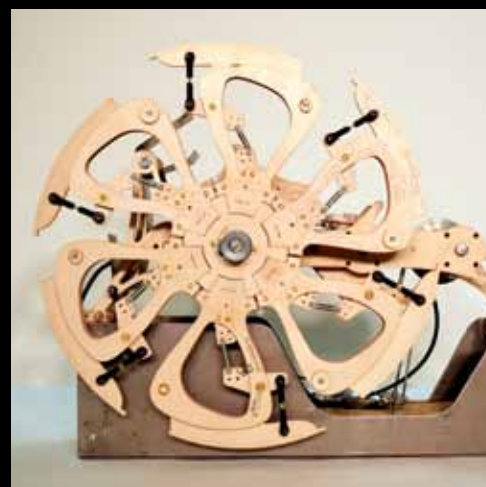
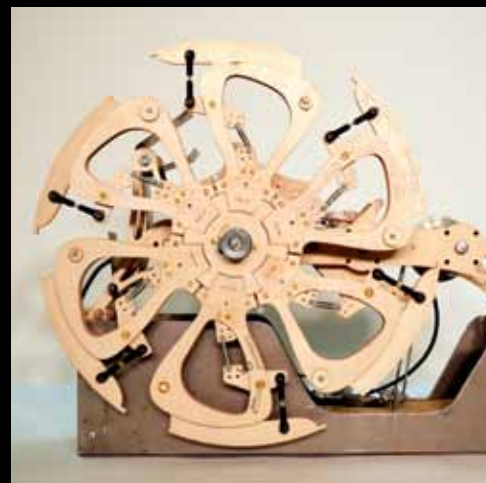
**North Wall**



10 5 0 10 20 Millimeters







## Department of Architecture

**By Terri Fuglem** | The 2011-12 Academic year in the Department of Architecture displayed exuberance in both student work and professorial activity. Engaging subjects that reflect the professors' diverse research interests, the studios attempted to bridge the gap between the ephemeral and the material realms, as all exemplary architecture does. Students participated in a range of projects from designing a house for Winnipeg in the Foundation Option Year (ED3) to self-initiated projects for Iceland (one of the many Vertical Studios that encompass Masters and Undergraduate levels). Other vertical studios included an investigation of light and sound for projects in Berlin, architectural and urban investigations in the city of Santos in Brazil, the investigation of human rights in the conception and design of social and cultural institutions in Winnipeg, as well as the analysis and remediation of urban voids in Winnipeg's Exchange District led by the award-winning office of 5468796 Architecture Inc. Another studio in the Exchange District entailed deep investigation into the relationship of consciousness and architecture; yet another impelled students to devise ways to calibrate the immeasurable aspects of architecture in designs near the Queensboro Bridge in New York City. Other studios explored the material sides of architecture, such as the

addition of a dwelling and studio to the CAST building that developed processes of building construction, and a project in the Clearwater region investigated community involvement through the re-purposing of old industrial sites. Finally, a "donkey" studio sought to transform difficult and undesirable sites of Winnipeg into spaces of delight. This year's External Examiners for Design Thesis were Dr. Federica Goffi, of Carleton University, and the Associate Director of its Graduate Professional Program and Alfred Zollinger, from the School of Constructed Environments at Parsons (The New School for Design) in New York City, and co-principal, with Sandra Wheeler, of a firm called Matter Practice.

University of Manitoba students again won national acclaim this past year; John Duerksen merited the national Best Thesis prize from Canadian Architect, and recent graduates, Chad Connery, Travis Cooke, Chris Gilmour, Kory Kaspersion, Jason Kun, Anca Matyiku and Andre Silva were finalists selected for representation in the Migrating Landscapes exhibition at the Venice Biennale. Professors in the Department also produced distinguished creative and academic work with national and international publications, exhibitions, competitions, award-winning architecture, and conferences too numerous to list here. ■

### Terri Fuglem |

Terri Fuglem, Acting Head of the Department of Architecture, Associate Professor.  
*Pictured Below.*

### Department of Architecture

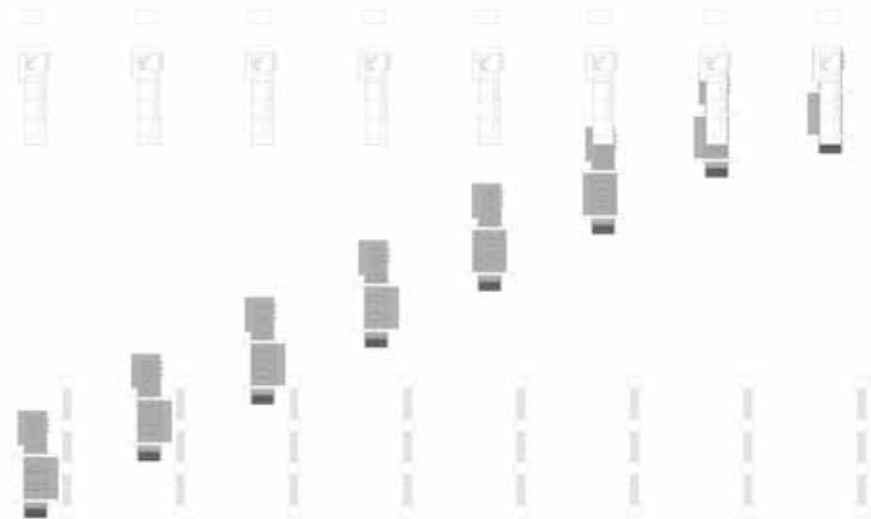
Eduardo Aquino	Associate Professor
Lancelot Coar	Assistant Professor
Herbert Enns	Professor
Eduard Epp	Associate Professor
Frank Fantauzzi	Associate Professor
Ralph Glor	Sessional Instructor & FGS Recommended Member
Patrick Harrop	Associate Professor
Colin Herperger	Sessional Instructor & FGS Recommended Member
Lisa Landrum, Ph.D	Assistant Professor
Ian Macdonald	Professor Emeritus
Neil Minuk	Instructor & FGS Recommended Member
Sasa Radulovic	Sessional Instructor & FGS Recommended Member
Karen Shanski	Sessional Instructor & FGS Recommended Member
Ralph Stern	Professor and Dean
Natalija Subotincic	Professor
Mark West	Professor





**By Brent Bell |** The Fishermen Clubhouse project contrasts and questions the proposed redevelopment plan for Reykjavik’s Old Harbour. Due to the changes at the Old Harbour, and the assumed limited use of the existing dock and slipway, there is an opportunity to use the available infrastructure of the existing structures as a foundation for a new piece of architecture. The architecture is intended to remedy the changes that are happening at the harbour and to achieve cultural sustainability. The architecture is to become something that mediates between the available infrastructure and the fishermen to retain the culture of the Old Harbour. The harbour should not become a museum of the past, but rather a thriving and interactive hub where culture is still present and the fishing industry becomes a vibrant story that remains within this site. This should become a place where the existing infrastructure develops new life through adaptive reuse.

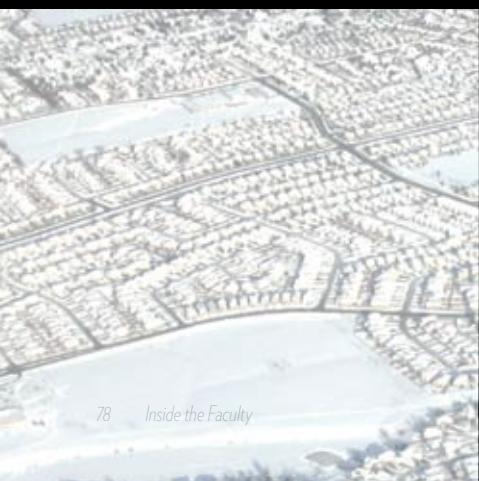
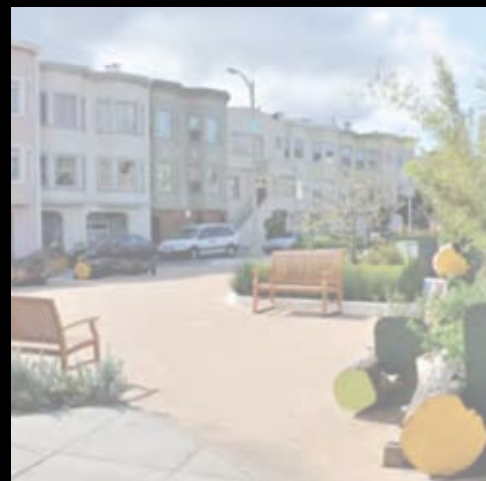
The intent of this project is to preserve the processes and lifestyle of the fishing industry within the Old Harbour and provide purposeful and familiar work for the elders of this industry. Three main programs occupy the space within the structure: a fishermen clubhouse, a fish processing area, and a public market. The movement of the structure along the slipway responds to the use of these three programs. The exterior shell can detach from the main building to become a barge that accepts the delivery of fresh fish from small fishing vessels and returns the daily catch to the permanent structure where they are processed. The structure within the slip also provides transportation to the market located on the existing dock. Both the structure and the slipway are to be a make-work project for the fishermen. It is to be a place where the elderly of the industry can congregate and become a part of an endless work cycle. ■



Above: John A. Russell Building - Architecture Library







## Department of City Planning

**By Richard Milgrom** | Faculty in the Department of City Planning began the 2011-12 academic year with a retreat to discuss the future of the Department. In anticipation of coming retirements and changes that have and continue to take place in the Faculty of Architecture, we discussed possible directions and how new hires may help address our concerns. The conclusion was to focus on the development of three areas of interest: community engagement and neighbourhood planning, indigenous planning and design, and urban design. These areas of interest all take advantage of the Department's location within the Faculty of Architecture, its connections with other units at the University, and its relationships within the Province of Manitoba. The discussions of all three were framed by overarching concerns for social justice and for environmental sustainability, by the desire to contribute to the improvement of local environments within Manitoba, and how we might contribute to and learn from national and international collaborations.

The Department's endeavours during the year, especially in studios, reflected the desires expressed at the retreat. Dr. Skelton continued to develop the Indigenous Planning and Design Network, working with four First Nations around the province in a studio. Dr. Wight, in collaboration with Adjunct Professor

Gerry Couture, engaged with communities in the Manitoba Capital Region, conducting background studies intended to help establish a collaborative planning process between municipalities. Dr. Blake led an undergraduate studio in Landscape+Urbanism that examined how design might celebrate the Winnipeg Strike of 1919—a key moment in the city's social history. My studios addressed emerging issues in urban design, examining how communities can become more age-friendly, and how the city's downtown can accommodate a broad range of residents.

The end of the year brought news that both Dr. Skelton and Dr. Blake would be retiring. The Department wishes them well and thanks them for their years of valuable contributions to research, teaching, and public debate. ■

### **Richard Milgrom, Ph.D.** |

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

*Pictured Below.*

### **Department of City Planning**

William Ashton	Adjunct Professor
Sheri Blake, Ph.D.	Professor
Rae Bridgman, Ph.D.	Professor
Gerald H. Couture	Adjunct Professor
Jino Distasio	Adjunct Professor
Michael Dudley	Adjunct Professor
Molly Johnson	Adjunct Professor
Christopher Leo	Adjunct Professor
David Linton	Adjunct Professor
Shauna MacKinnon	FGS Recommended Member

Linda McFadyen	Adjunct Professor
James Platt	Adjunct Professor
Basil Rotoff	Senior Scholar
Dr. Ian Skelton	Professor
Jean Trottier	Cross-Appointment (LA)
David van Vliet, Ph.D.	Associate Professor
Ian Wight, Ph.D.	Associate Professor

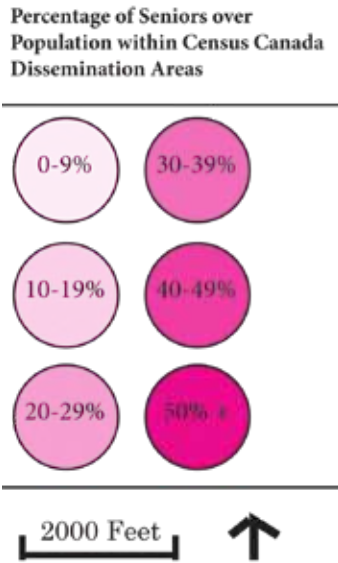
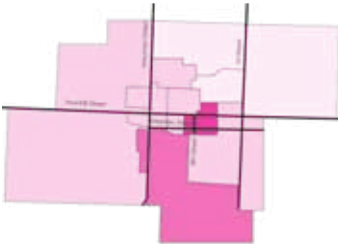




**Age-Friendly Morden**  
**City Planning Graduate Studies**  
 .....  
 Alex Henderson,  
 Adam Prokopanko,  
 Andrea Spakowski, Liam Speirs



At Right: Birds eye view of proposed South-East Development facing south  
Below: A small park with bench and improved walking path (Credit: Google Street View with overlay)



This report summarizes the findings of the University of Manitoba City Planning Age-Friendly Study for Morden. In the fall of 2011, group members conducted research and held a consultation with town officials and local residents. Morden’s age-friendly characteristics were examined in four topic areas: Outdoor Spaces & Buildings, Transportation, Housing, and Social Participation. Strengths and areas for improvement were identified in each of these facets of the community. Finally, proposals were prepared in order to further improve the age-friendliness of the town.

A key asset of Morden is its historic and walkable downtown area with seniors’ housing in close proximity to amenities. Sidewalks should be extended into newer residential and commercial developments where they are currently lacking. People young and old would benefit from having more crosswalks on busy Thornhill Street. There are currently some vacant and under-utilized lots downtown that could be used for additional seniors housing.

It is easy to drive around Morden and parking is free and plentiful. The existing handi-van service is limited, particularly on evenings and weekends. Negotiations are ongoing between Morden and Winkler, the neighbouring town, to establish a joint transit service that will travel

between the communities and provide service to the hospital. As part of the transit plan, a section of 8<sup>th</sup> Street could be redeveloped into a transit hub and pedestrian-friendly public plaza including a patio and bandstand.

Seniors in Morden want affordable housing that allows them to maintain an engaged and active lifestyle and connections with friends and family. Emphasizing mixed-use development would enhance walkability, building on the existing strengths of community resources and networks and a wealth of heritage resources. Infill development, secondary suites, and visitable housing are all strategies that will contribute to the ability to age in place within the community.

Morden provides many opportunities for social participation. The 55+ Activity Centre is a key gathering place for older adults from the town and region. Initiatives such as the Snow Angels of Morden allow year-round participation in the community. Improvements to physical infrastructure and focusing new retail development to the southeast of downtown would make it easier for all members of the community to have easy walking access to the services they need. Anchoring this development with attractions would create points of interest for residents and visitors alike. ■





# Suburbanisms

Globally and Locally



**By Richard Milgrom** | Starting in 2010, the City Institute at York University in Toronto was awarded a Major Collaborative Research Initiative (MCRI) from the Social Sciences and Humanities Research Council (SSHRC) to examine global trends in urbanization, particularly issues of governance and regulation of suburb development. The work involves about fifty researchers and almost twenty partner organizations around the world, and uses Canadian cities as a foundation for comparison.

Dr. Richard Milgrom is a researcher on the project and he is expanding the analysis of Winnipeg’s development patterns—particularly the social impacts of sprawl within what has, until recently, been a slow-growth environment. As Winnipeg enters a new period of anticipated population growth, new expectations are influencing policies that govern city development in the Manitoba

Capital Region—Winnipeg and its surrounding municipalities.

Pressures are mounting to change development practices and the relationship of Winnipeg suburbs with the downtown core. The inefficiencies of existing development patterns have resulted in a multi-billion dollar infrastructure deficit—the amount needed to repair what we already have—while the increasingly suburban population is in need of new roads, sewers, and schools. Manitoba, like all other provinces, has an aging population. The wishes of retiring baby-boomers to maintain active lifestyles may change the types of living environments desired; this shift may support the City of Winnipeg’s stated goal of providing more “complete communities” that offer the amenities of everyday life within walking distance of people’s homes.

While the MCRI project supports faculty research, it also has pedagogical objectives.



Sprawling, abstract mosaics when viewed from above — expanding suburban landscapes lead to social and infrastructural issues.

During the fall of 2011, Global Suburbanism’s principle investigators, Dr. Roger Keil and Dr. Ute Lehrer, used Winnipeg as a case study site for students at York University. They visited the city in October for a week during which Dr. Milgrom organized a day-long tour of the city and its issue areas. Students were also given the opportunity to meet with key actors in the governance of the City and the Capital Region. Dr. Milgrom and Dr. Christopher Leo, from the University of Winnipeg, provided an introductory lecture highlighting the areas of concern that the region is facing.

Dr. Keil also gave a lecture as part of the Faculty’s Cultural Events Lecture Series entitled “A World of Suburbs? Finding the Urban Century in the Periphery.” ■



# The Indigenous Design & Planning Network

**By Ian Skelton** | The Faculty of Architecture is at the centre of an exciting new initiative: the Indigenous Design and Planning Network. It has emerged gradually as a result of several years of engagement with Indigenous communities, supporting self-reliance and capacity building in the communities and providing memorable learning opportunities for students. Perhaps most auspiciously, the work has assisted in the conceptualization of contemporary design and planning under Indigenous leadership, contrasting with the European derived theory and practice that predominate globally. This report shows how the Network emerged and outlines how it works.

Early key moments in the articulation of this area of work in the Faculty occurred in the latter 1990s when consultant George Paul guided students in a studio with Sandy Bay

Ojibway First Nation, identifying key themes for future planning work. Also in this period students worked with urban Aboriginal groups in studios led by City Planning graduate and former Winnipeg Planning Commissioner, Tom Yauk and by Ian Skelton, creating a proposal for an Aboriginal Planning Program to be offered in the Faculty. Over the period 2000–2003 students worked for the summer as Community Planning Advisors in Nunavut, contributing to ongoing initiatives in Baker Lake, Coral Harbour, Rankin Inlet, Repulse Bay, and Whale Cove—all hamlets in the Kivalliq region. During his term of office, former Dean Dave Witty and others coordinated City Planning studios in a number of First Nations, as well as inter-departmental cross-cultural studios with First Nations in the summer.

Efforts in Indigenous design and planning were soon consolidated in broader initiatives.

Dean Witty managed to secure university support for an undergraduate degree in Aboriginal Design and Planning, though the required resources have not yet materialized. Ian Skelton formed an international consortium—the Indigenous Planning Exchange (IPEX)—that was funded from 2007 to 2011 by Human Resources and Social Development Canada and the corresponding agencies in Mexico and the USA. Through IPEX, students studied abroad for a term and the project culminated in a major international event on Indigenous planning: a two-week field school and conference of students, professionals, academics, and community members in Chiapas, written up in *Warehouse 20*.

Another key moment was the fruitful opportunity in 2010 to work intensively with a local community. Through recent graduate Sarah Cooper, Ian Skelton connected with Fisher River Cree Nation and discussed possible projects with the Chief and Council over the summer. Six groups of students, including two visiting from the USA and one from Mexico, negotiated specific work plans with community members early in the autumn and undertook collaborative projects focused on climate change adaptation, housing planning, National Cree Gathering site planning, a new cemetery, street naming and numbering, and watershed management. Some of the projects have seen implementation and others are ongoing, including one to create an addressing system, for which City Planning student Kyle McStravick was hired at the end of the school year. The course, briefly

reported in *Network 2011*, became known as the Indigenous Planning Studio.

The Studio brought the Faculty into partnership with the Assembly of Manitoba Chiefs (AMC), through the shared goal of promoting First Nations planning. City Planning student Jonathan Hildrebrand worked at the AMC office over the summer, building interest among communities for participating in the Studio. In 2011, projects took place in Fisher River as well as Garden Hill, Sapotaweyak, and Swan Lake, and reports are posted, with community permission, on the Department website as well as on: [firstnationshousinginitiative.ca](http://firstnationshousinginitiative.ca). A brief report is published in *Warehouse 21*. The studio has received attention nationally and abroad, and a student from Universidade Federal da Paraíba, Brazil, won an Emerging Leaders in the Americas Program award to participate.

A distinctive method of work is emerging, organized around the Department of City Planning, AMC, First Nations communities, and others, constituting the Indigenous Design and Planning Network. Travel and other costs for studio projects have been covered with the generous support of Canada Mortgage and Housing Corporation (CMHC) and we hope this will continue as it enables frequent and rich communication between the student groups and the communities with which they are engaged. CMHC funding also enables First Nations participating in the Studio and the Department to hire planning coordinators, so community members and students learn and work together beyond the studio term. Aboriginal Affairs and Northern Development

Canada has provided funding to AMC for meetings promoting housing and planning on a regional basis, which has proved valuable for learning among the Network participants.

During the summer of 2012, City Planning student Liam Spiers worked with AMC to create social networking tools that will enable discussion on design and planning in an unprecedented way. Network participants seek to share information and build knowledge around characteristically Indigenous theory and practice. They begin, as IPEX partner Ted Jojola states, with distinctive world-views of Indigenous peoples and their appreciation for long-term connections between the land and the community. This involves, as Libby Porter and others argue, an “unlearning” of the assumptions built into European models so that new approaches can emerge.

Design and planning in Indigenous communities around the world face many challenges, and as contemporary events make clear, Canada is no exception. We are honoured to play a part in the unfolding of theory and practice and are working to ensure that the Indigenous Design and Planning Network, with its components of the studio, planning coordinators, regional meetings, and social media interactions, will support communities in meeting these challenges. ■







## Department of Interior Design

**By Mary Anne Beecher** | The 2011-2012 academic year hosted several landmark achievements for the Department of Interior Design. The most significant accomplishment has been the successful completion of the Council for Interior Design Accreditation (CIDA) review. In late October a three-person team that visited the school was treated to three days of intensive study of a comprehensive representation of students' work displayed in the Architecture 2 Building. The team expressed satisfaction with the Masters of Interior Design (MID) program in their consideration of every one of the accreditation standards. A great deal of credit for the success of our review goes to the efforts of our teaching staff and to our excellent students.

Also significant is the fact that we had a record number of graduates from the Department of Interior Design in the past year. Fourteen students received their Master of Interior Design in the October 2011 and the May 2012 convocation ceremonies.

Faculty members in the Department of Interior Design have been busy too, contributing to many important design publications this past year. Kelley Beaverford contributed "More than bricks and mortar" to *Life from the Inside: Perspectives on Social Sustainability and Interior Architecture*, edited

by Dianne Smith, Marina Lommerse, and Priya Metcalfe. This book was published by the Pencil and Paper Press in Perth, Australia. Shauna Mallory-Hill, along with co-editors Christopher Watson and Wolfgang Preisner, edited a collection of essays that examine the next generation of building performance and evaluation. The book, entitled *Enhancing Building Performance*, is published by Wiley-Blackwell. Susan Close published the essay "Framing Place: Photography and Design Culture in Canada" in an edited collection entitled *Eighty-Eight: Mieke Bal PhDs 1983-2011*, published by the Amsterdam School for Cultural Analysis Press. Tijen Roshko's article "The Floating Dwellings of Chong Kneas, Cambodia" appeared in the Fall 2011 issue of the journal *Landscape and Buildings* from the University of Minnesota Press. ■

### **Mary Anne Beecher, Ph.D** |

Mary Anne Beecher, Ph.D, Associate Dean (Research), Head of the the Department of Interior Design, Associate Professor.  
*Pictured Below.*

### **Department of Landscape Architecture**

Kelley Beaverford	Associate Professor
Lynn Chalmers	Associate Professor
Dr. Susan Close	Associate Professor
Michael Cox	Dean Emeritus
Joan Harland	Professor Emeritus
Katherine Isaac	Sessional Instructor & FGS Recommended Member
Cynthia Karpan, Ph.D	Associate Professor
Shauna Mallory-Hill, Ph.D	Assistant Professor
Nancy Maruca	Associate Professor
Tijen Roshko	Associate Professor
Deb Scott	FGS Recommended Member





**By Haojing Zhang & Jessyca Yajiao Fan |** The Product Catalogue Collection (PCC) project was the final studio project during our last undergraduate year. The entire studio worked as a team with a real client and a limited budget to raise awareness of the services PCC has to offer. As part of the final phase, the studio was divided into smaller teams to focus on specific areas of design. We were assigned to design and construct the main display.

Working with a real client was intimidating because there is a responsibility to satisfy the client’s needs. Our client, PCC’s librarian Marianne, was actively involved throughout the entire process. She offered insight about the mechanics of PCC but remained ambiguous regarding the specifics of the design she wanted for the PCC. One of the challenges was learning how to interpret and transform all the information (or lack of information) provided into a physical form. As young designers, we felt the obligation to incorporate all the client’s desires. Learning to separate the needs from the wants of the client was a big step to helping us pinpoint the key aspects of the design.

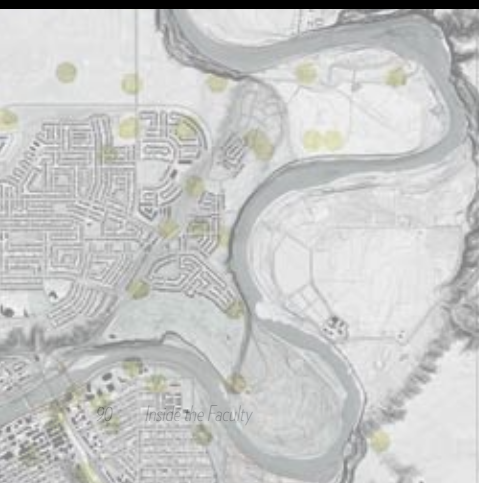
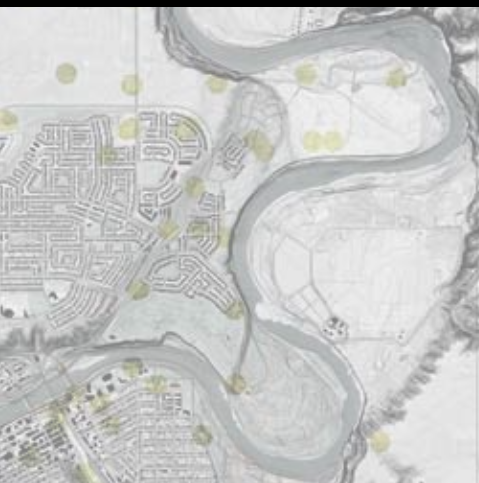
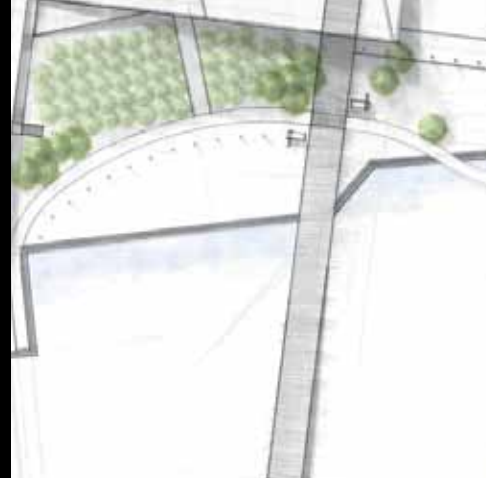
By coincidence or by the amazing planning skills of our studio instructor, Deb Scott, a Chinese international student was paired with a Chinese-Canadian student. Although Jessyca only speaks very rudimentary Chinese,

it was enough so we could both communicate our ideas without a language barrier. The ability to communicate ideas with ease made possible for both of us to become actively involved in the design. We were a great balance to each other; Haojing’s calm and subtle design approach worked well with Jessyca’s loud and hectic design methods. We developed a joint desire to make the main display successful rather than only designing to please the client or fulfilling the brief.

Our goal was to design a modular display unit that could be configured to offer versatile display space to suit the changing needs of PCC. The design of the display focuses on individual units acting as a junction, which relies on the overall configuration to support itself. By redefining “the unit,” the final design allows for more variety in the arrangement of display surfaces, offers greater visual interest, and embodies a subtle relationship to the new branding logo. We did not expect modular design to be as difficult as it was. The changeability of the display was the most problematic challenge of the design process. Utilizing the laser cutter as the primary tool of fabrication, we had the ability to quickly test variations, which allowed the design to progress rapidly. The success of the design is the interdependence of each unit to the integrity of the entire structure. ■







## Department of Landscape Architecture

**By Alan Tate |** Much of the 2011-12 academic year was dedicated to continuing the implementation of program changes for the re-structured Master of Landscape Architecture program. These changes included articulation of studio and elective requirements for MLA students in order to ensure their consistent progression through the program, and clarification of the curriculum for students entering the program in each of three distinct cohorts: non-design first degree; design but non-Environmental Design first degree; Environmental Design first degree.

By contrast, the Landscape + Urbanism option for the third and fourth years of the Environmental Design (B.E.D.) program is now relatively well established. Both the L+U option—beginning with the European Field Studies visit each September—and the MLA program have a rich schedule of field study and overseas study opportunities. In addition to many studios based in Winnipeg, last year the MLA second year studio attended the Second Wave of Modernism conference in New York; that group and most of the final L+U group had their studio based in Toronto. The first MLA studio was based in Victoria, British Columbia and the second MLA studio was based in Thompson, Manitoba and Medicine Hat, Alberta.

These field study opportunities are allied to a continuing commitment to admit students from a range of overseas countries to the MLA

program and to maintain active exchange programs with peer establishments. Last year, for instance, we hosted four students from the landscape architecture programs at the Swedish Agricultural University in the MLA program and supported Dean Ralph Stern in the establishment of a university-to-university exchange agreement—which will enable exchanges for students in the Faculty—with the Technical University in Munich (TUM), Germany.

Meanwhile, our own graduates from the TUM, Dietmar Straub and Anna Thurmayer, won awards in the Canadian Society of Landscape Architects awards program for 2012, a National Merit for Design for the Chenshan Botanic Garden in Shanghai and a Regional Merit for New Directions for an Instant Garden in Winnipeg. Equally, MLA student Jason Hare was one of the winners in the competition to participate in the Canadian entry for the Venice Architecture Biennale 2012. And the competition-winning design by Dutch landscape consultants West 8, with MLA alumna Alyssa Schwann a prominent member of the team, for Jubilee Gardens in London, England was opened ahead of the British Royal Jubilee and Olympic Games.

This year we look forward to further consolidation of the MLA program: to the centenary of architecture instruction at the University of Manitoba, and to the continued success of our students and alumni. ■

### **Alan Tate, Ph.D |**

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

*Pictured Below.*

### **Department of Landscape Architecture**

Brenda Brown	Assistant Professor
Marcella Eaton, Ph.D	Associate Dean (Academic) Chair, Environmental Design Program, Associate Professor
Ted McLachlan	Professor
Richard Perron, Ph.D	Professor
Alex Rattray	Professor Emeritus
Dietmar Straub	Assistant Professor
Charlie Thomsen	Professor Emeritus
Anna Thurmayer	Assistant Professor
Jean Trottier	Assistant Professor
Karen	Associate Professor
Wilson Baptist, Ph.D	





Urban fragmentation in Winnipeg

Landscape Architecture  
Graduate Studies

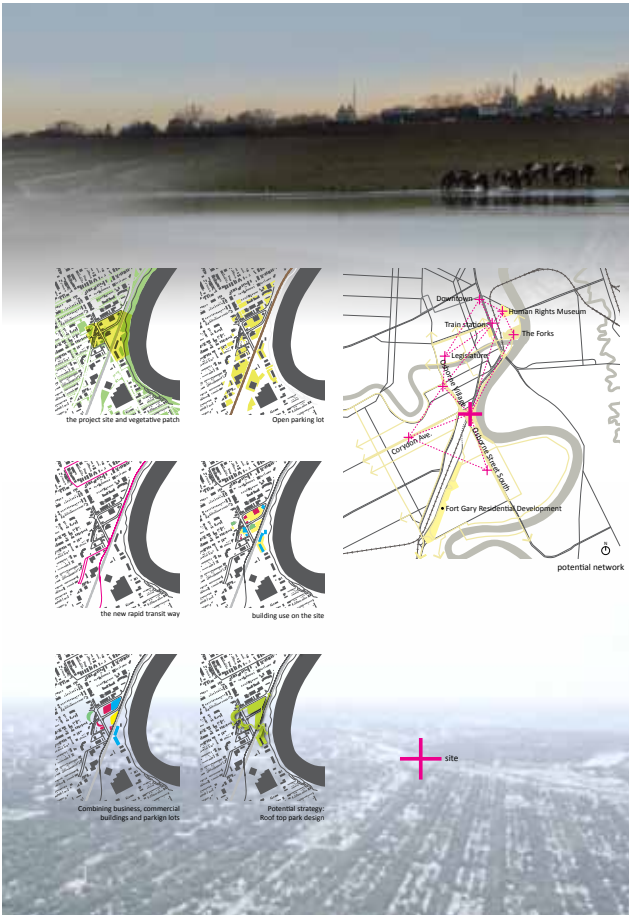
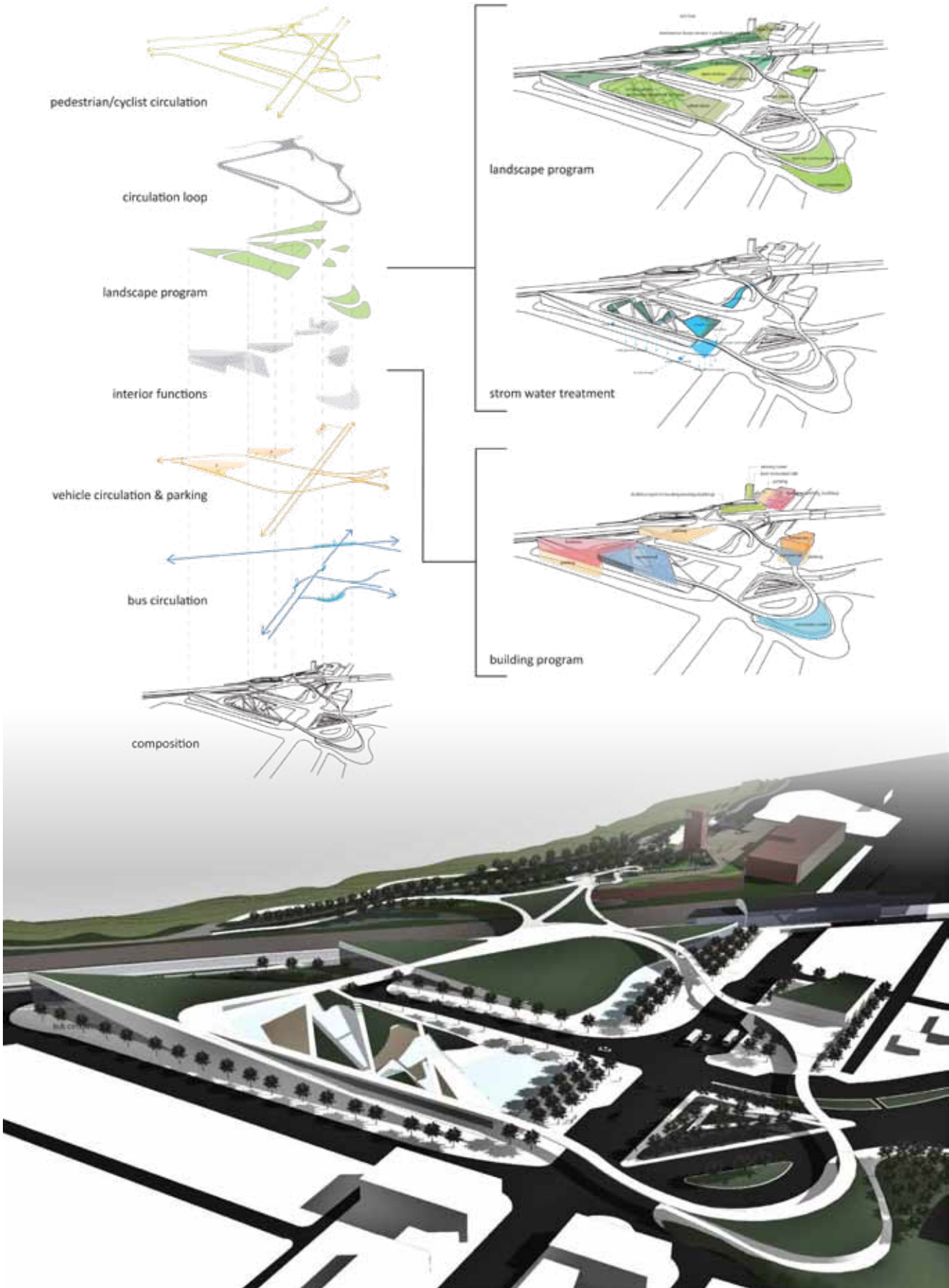
Yoshihiro Yabe



By Yoshihiro Yabe | Winnipeg’s urban structure is fragmented, particularly due to the railway and vehicule-oriented growth which has engendered segmented land use, dismantled walkable networks, and invoked a disconnect between culture and nature as well as within nature itself. Prior to the Industrial Revolution, the relationship between culture and nature was not parallel: culture was embedded within nature. However, urban landscape design, which we unconsciously see, touch, smell, hear, experience, and remember on an everyday basis, triggers our current fragmented thinking that daily life is displaced from the complex web of interrelationships characteristic of ecosystems. This condition ultimately stems from our own fragmented approach to problem solving, the production of pragmatic solutions which continually evoke further fragmentation.

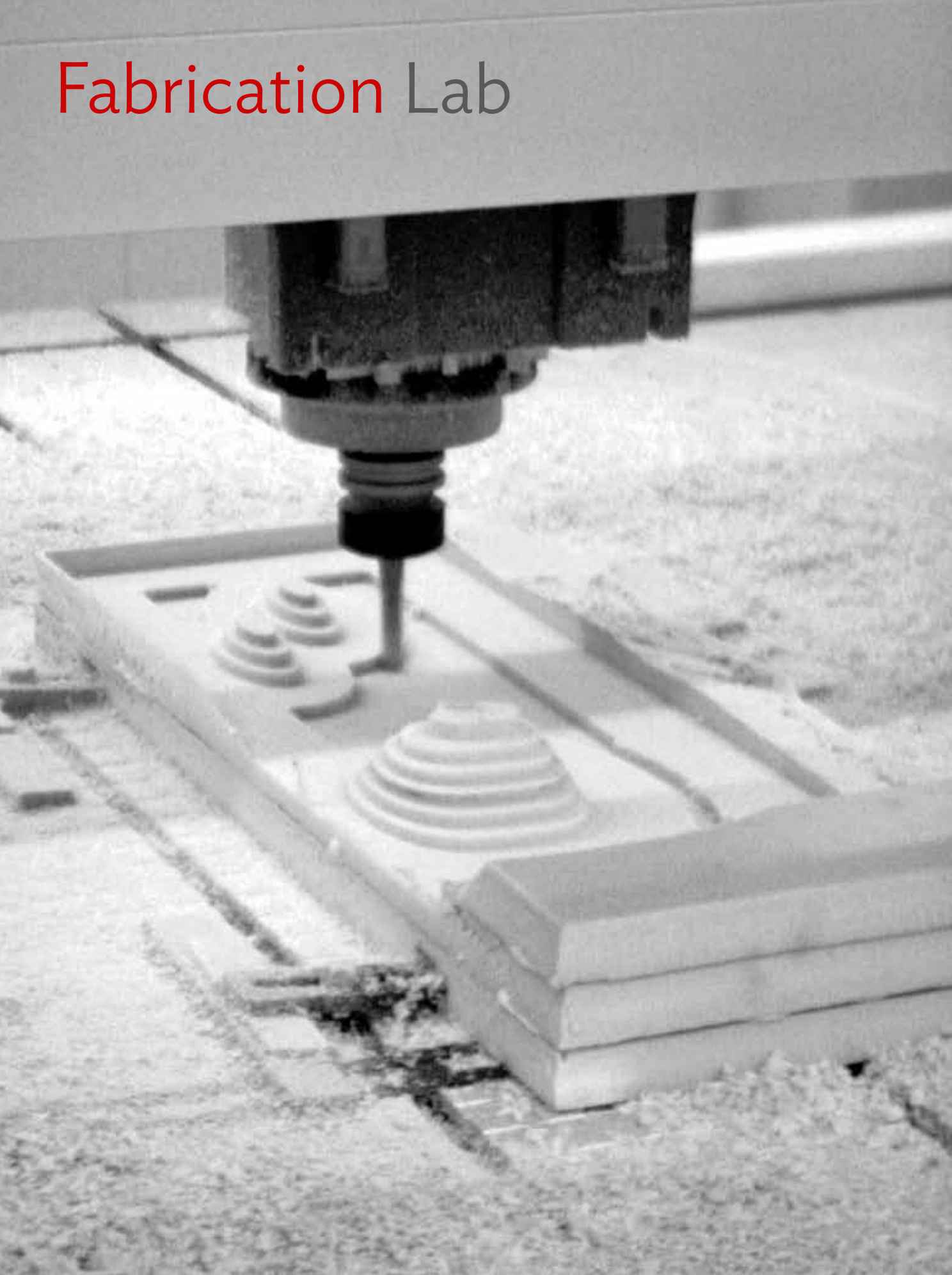
In order to resolve this critical issue, this practicum isolates and examines a problematic site while deconstructing fragmentation into specific causes, namely: un-walkable design,

pollution, habitat degradation, placelessness, and lack of urban ecological education. The main project site, Osborne Junction, is the result of widespread fragmentation created by multiple disturbances; the large concrete and asphalt plot of roadside retail development and its associated parking areas, the railway tracks, and the new rapid transit way serve to barricade the connection to the Red River. However, since the Junction is a primary hub for public transportation, and the addition of the new rapid transit station will undoubtedly intensify the congestion of this site, it should be considered as a primary node where urban pedestrian culture meets suburban culture. Creating a smooth connection between Osborne Junction and the river path will also activate a large pedestrian-oriented urban recreation network within the city centre. From this perspective, I propose a series of designed landforms consisting of a mixed-used community with a large park, a proposal based on the recollection of primitive landscape to offer the opportunity for ecological education within everyday life. ■





# Fabrication Lab



The Technology Investment Fee Committee (TIFC) has invested \$250,000 in new equipment and renovations in the past year in order to outfit a Fabrication Lab for the Faculty of Architecture. The new Computer Numerated Cutter (CNC) is shown above.

**By Jason Hare Co-Chair TIFC |** The Fabrication Lab is an interdisciplinary design-research laboratory, which is intended to bridge the gap between computational drawing and construction in students' education, provide research tools for faculty members, and encourage collaboration between the Faculty and external partners.

Over the past year, the Technology Investment Fee Committee, comprised of students from every department within the Faculty of Architecture, committed a quarter million dollars to begin acquiring new digital fabrication equipment and to renovate the "Jury Room" space into a new digital fabrication laboratory on the 100-level of the John A. Russell Building.

This past spring the lab received its first three-axis milling machine from XYZ, a Canadian company. This industrial proto typing mill has the ability to cut many different materials, from paper to non-ferrous metal.

At the end of July, the lab also received three new 60w expandable laser cutters from

Universal Industries. These three machines will help alleviate the pressure seen by the volume of student work that has been cut by our large 4x4 Beam laser cutter in the past few years. It is also intended to facilitate hands-on student access to the machines, ultimately bridging the gap between computational drawing and physical construction of a given form at multiple scales.

Along with obtaining these highly precise machines, the lab has also purchased nine PCs and software compatible with all of the new machinery. This fully networked environment allows for ease of work flow for students while designing or fabricating specific components or models.

The Lab's main focus is towards integrating fabrication-aided design with the process of making. This equipment will provide the ability to shift between the digital and the physical world of drawing, construction, and crafting. Understanding and working with this new technology is critical to design training and practice as a whole. ■



# Arch 2 Gallery



Mark Smout & Laura Allen's Envirographic Architecture (Print from the exhibit).



## Building the Canadian Museum for Human Rights

Smith Carter & Antoine Predock Architect

September 15 to October 11

A gallery exhibition following the joint lecture by the Architect of Record and Design Architect: Grant Van Iderstine, Principal, Smith Carter Architects and Engineers Graham Hogan, AIA, Design Architect, Antoine Predock Architect.



## Shifting Ground

Kira Appelhans

October 14 to November 11

Kira Appelhans is a landscape architect who fell in love with printmaking while studying for a Master of Landscape Architecture at the University of Pennsylvania. Her current work, which she began with a fellowship at the MacDowell colony, explores natural processes at the scale of the landscape and copper plate.



## Envirographic Architecture

Mark Smout & Laura Allen

January 23 to March 2

Mark Smout and Laura Allen are Senior Lecturers at the Bartlett School of Architecture. Their work takes two routes, architectural competitions, where the particular rigour of the competition brief, site, and program provide the basis for new investigations, and conceptual design projects which test out the agenda and methodology of the design research practice. We focus on the dynamic relationship between the natural and the man-made and how this can be revealed to enhance the experience of the architectural landscape.



## Blanketed

Mary Anne Beecher

November 29 to January 13

Works by Mary Anne Beecher investigate the merging of contemporary cultural issues with the tradition of creating custom furniture as a means of evoking new meanings from old forms or historical models. New work reinterprets what were once the most massive objects in middle-class households—beds and sideboards—using materials and means of production that accommodate today's demands for mobility and compactness.



## Group Costumes: Retrospective

Ted & Lisa Landrum

March 12 to May 7

The Landrums have always complemented their architectural work with performative practices, including the collaborative design, fabrication, and enactment of group costumes in public events. Each of these monstrosities—giant Tongues, Intestines, Brains, Armpits, Ear-Wings and Eye-Mouths—grew to elicit a larger-than-life understanding of civic situations and festivities, while offering an animate, enigmatic, and satirical image of the city's social body.



# Cultural Events

**Professor of Architecture  
Dalhousie University**  
**Richard Kroeker**  
.....  
September 19, 2011

Richard Kroeker has a design practice in Halifax, Nova Scotia, Canada. His work focuses on issues related to cultural continuity and environmental response. He has done work with indigenous communities whose culture and physical environment are under threat from external forces. He is interested in the strategies adopted by different cultures with close links to the natural world as an important precedent for the contemporary practice of architecture, and an important source of information about who we are and where we are.

Richard Kroeker is an architect registered in the UK, a graduate of the University of Manitoba Environmental Studies program, and a member of the Architectural Association in London.

**A World of Suburbs? Finding the Urban  
Century in the Periphery**  
**Roger Keil**  
.....  
October 11, 2011

The 21st century has been heralded as an urban century. Indeed, urbanization is now the most tangible shared experience of humanity. Behind the story of the “urban revolution” lies an important and perhaps astonishing truth: most urban dwellers now live on the periphery. From the squatter settlements of the Global South to the wealthy gated communities of North America, from the tower block peripheries of Europe or Canada to the newly sprawling cities of Asia, a common theme emerges. Where cities grow, they grow at the margins. Our world has become suburban. Our everyday lives are shaped by global suburbanism.

Roger Keil (D.Phil, Frankfurt) is the Director of the City Institute at York University and Professor at the Faculty of Environmental Studies at York University, Toronto.

**New Hotel Design:  
Behind the Chic & the Pop**  
**Michel Aubé**  
.....  
November 18, 2011

Architect Michel Aubé has been a partner in Montreal-based LEMAYMICHAUD for nearly 12 years. He has been in charge of the hotel projects for Le Groupe Germain, which is proposing to build a new ALT hotel in Winnipeg with Longboat Development Corporation. It will develop a 200,000 sq. ft., 20-storey mixed-use tower that will be home to ALT Hotel and Winnipeg’s Stantec Office.

Possessing an impressive mastery of design, Aubé specializes in theatre and concert hall architecture. Sensitive to the needs of the operators and show creators, he creates outstanding spaces while maintaining through analysis and development, the practical and functional aspects of the project. His expertise and reputation has led him to work on major entertainment projects worldwide.

**Fractured Atlas/Virtual Architecture**  
**Adrian Blackwell**  
.....  
November 30, 2011

This talk posited architectural practice as a critique of Neoliberal political economy. In the first half, Fractured Atlas, Blackwell described the uneven topologies of neoliberal urbanism, through three case studies: the cities of Detroit and Shenzhen, and public housing in the Great Lakes region. In the second half, Virtual Architecture, he showed a sequence of projects that intervened in this situation, and whose political potential lies in their uncertain actualizations.

Adrian Blackwell is an artist and urban designer whose work focuses on the relationship between physical spaces and the political economy. His work has been exhibited at artist-run centres and public institutions across Canada and in international venues such as the Shenzhen Biennale, the Chengdu Biennale, and London’s Architectural Association. He has been a visiting professor at Chongqing University, Muschenheim Fellow at the University of Michigan, and is an assistant professor at the University of Toronto. He is a cofounder and editor of the journal *Scapegoat: Architecture / Landscape / Political Economy*.

**Manufacturing Material Effects**  
**Branko Kolareric**  
.....  
January 31, 2012

Kolareric examined an emerging trajectory in contemporary architecture enabled by the new found capacity to digitally design and manufacture highly crafted material effects, such as pattern, texture, relief, or varied material properties. He surveyed practices whose approach to form and pattern vary from “ornamented minimalism” to “expressive exuberance”; it also described the different digital techniques of material production aimed at particular surface effects.

**Origins**  
**Jerry van Eyck**  
.....  
March 8, 2012

Having worked for many years on prestigious projects on a world-wide scale, landscape architect Jerry van Eyck (ex-West 8, now !melk, based in New York) presented examples of his work against a backdrop of a critical view towards the history of his country of origin: the Netherlands.

Trained as a landscape architect and industrial designer, Van Eyck’s hybrid education has given him an unusual breadth and depth of skills. In each commission he seeks to balance both the macro-scale—how open and public space fit into the larger context of a city’s fabric and the urban experience—with the micro—materiality, ornamentation, and pattern, expressed through custom furniture, lighting, paving, and other details giving each project its singular identity. In February 2010, Jerry van Eyck joined forces with Urban Designer Evan Roseto found !melk.

Van Eyck graduated cum laude from the Eindhoven Design Academy in 1992 and founded IRONYX, an Office/Laboratory/Workshop for Architectural Design that same year.

A highly respected lecturer, Van Eyck has been a guest professor and critic at design schools and universities around the world, sharing his passion for urbanity, a holistic approach to design and detailing, and sheer joy in the unexpected interplay of people and their environment.

Van Eyck recently became adjunct professor in the Department of Landscape Architecture at the University of Pennsylvania in Philadelphia and is a board member of the Frank Lloyd Wright School of Architecture of Taliesin.

**The Stories Behind the Architecture  
The Architecture &  
Ethics of David Salmela**  
**Thomas Fisher**  
.....  
March 20, 2012

Thomas Fisher, Dean of the College of Design at the University of Minnesota has written two books on architectural ethics and two books on the work of Duluth architect David Salmela. His lecture captured the stories behind the design and construction of Salmela’s work and what they have to say about how to think ethically about architecture.

**Food for Thought**  
.....  
Lectures that happen over the lunch hour, so you can feed your knowledge and your body at the same time.

**Later that Night at the Drive in  
[projection and sound field]**  
**Eduardo Aquino & Karen Shanski**  
.....  
September 22, 2011

**From Streets to Spaces**  
**Chris Veres**  
.....  
October 20, 2011

**Large or Small: Community and Public  
Realm**  
**Michael Moxam**  
.....  
January 26, 2012

**The Forgotten Scale Of Architecture**  
**Clayton Salked**  
.....  
February 16, 2012

**Started But Never Finished**  
**Thomas Hiller**  
.....  
February 29, 2012

**making !melk**  
**Manda Yakiwchuck**  
.....  
March 9, 2012

**Making  
DoUC**  
.....  
March 13, 2012

**Episodes in the Career of Lady  
Architecture**  
**Lisa Landrum**  
.....  
April 2, 2012



# Ecology + Design

## 2013 Atmosphere Symposium

February 7-9, 2013  
[www.atmos.ca](http://www.atmos.ca)

“In a radio interview recorded in 1971, Edwin Newman asked Marshall McLuhan about the relation between his work and the notion of ecology. McLuhan’s reply was in form of a question: “Do you know the origin of the word ecology?” As the interviewer quickly provided his definition, the Canadian media theorist pointed out that the etymology of the word was still uncertain. McLuhan maintained that its origin also stemmed from Greek mythology in which Echo was a tantalizing nymph whose voice would repeat anything she had heard. What he implied was that ecology was not simply identifying an area of studies preoccupied with living organisms and their organization, but also, and perhaps more importantly, a type of connection between things. Similar to sound which is generated in a specific place and propagates to affect and be affected by the surroundings, living organisms also follow complex patterns based on interactions, feedback loops, and echoes.”

**By Jae-Sung Chon** | As we began the opening night with a keynote by Maria Aiolo from Terreform ONE (New York), the Blizzard of 2013, aka NEMO, with its hurricane winds and destructive tides, signalled the timing of this year’s symposium entitled Ecology + Design.

“[H]umans are not a pollutant, neither are they ‘guilty’ of hubris, greed, aggregation, over competitiveness or other savageries. If they have thus, it is not by virtue of unchangeable genetic inheritance, or corruption as in original sin: the prevailing socioeconomic system is the more likely cause. Humans are not like other animals, but neither is non-human nature external to society. The nature that we perceive is socially perceived and produced. Also, what humans do is natural. Thus alienation from nature is separation from part of ourselves.”

ATMOSPHERE, the annual symposium held by the Faculty of Architecture at the University

**About** | The Atmosphere conference is an annual Symposium held by the Faculty of Architecture at the University of Manitoba. Each year, the event is put together by one of the Faculty of Architecture’s five departments. The theme of Atmosphere brings together a diverse pool of speakers along a specific line of discourse. The theme of Atmosphere 2014 will be ACTION and will take place February 6-8<sup>th</sup>, 2014. For more information and tickets, please visit [www.atmos.ca](http://www.atmos.ca).

of Manitoba, explores issues that are intangible and overlooked/overused in design, planning and architecture, those issues that are difficult to pin down, document, or record with conventional instruments and methodologies. Each year, the event is put together by one of the Faculty of Architecture’s five departments. The theme of Atmosphere brings together a diverse pool of speakers along a specific line of discourse. Since 2009, the symposium has been building its reputation both nationally and internationally. “Felix Guattari suggests that the basic question facing us today is “how to produce, tap, enrich, and permanently reinvent (our subjectivity) in order to make it compatible with the Universe of changing values.” In this sense, ecology embraces the complexity of our social ecology, the ecology of the artificial environment that we produce in our being and becoming.”

This year we asked, ‘How do we teach and practice ecology in design disciplines today?’; ‘How can we, or how do we, make ecology relevant in our design practice and scholarship?’; ‘How and when do issues of ecology challenge our existing modes of scholarship and practice, in design disciplines?’; ‘What are the emerging opportunities and dilemmas in design practice and pedagogy when dealing with ecology?’ Responses came from over 50 different institutions around the world, some as far as Australia.

Over the three days three venues were engaged to deliver the program (the ARTLab, John A. Russell Building, and Winnipeg Art Gallery). 65 proposals were submitted to the symposium theme, 32 papers were invited and 21 presented their papers and projects along with the six keynotes: Maria Aiolo (Terreform ONE, New York) discussed the possibility of ‘New species’ called ‘Urbaneer’ and stressed transdisciplinary practice; Mark DeKay (University of Tennessee) noted why we need transformation in us, ecology from within rather than without; Matt Kondolf (University of Berkeley) remarked how ‘bad boys needs some room to mis-behave’, while discussing how natural stream pattern renders the landscape; Jennifer Siegal (office of mobile design) offered ideas in ‘how to tread the ground lightly!’; David Gersten (Cooper Union), discussed how seamless all things construct our universe; Kai-Uwe Bergmann(Bjarke Ingels Group), discussed how simple loops can do many things in projects, and environments.

Three days were full of interesting, inspiring, and exciting responses to the theme Ecology + Design. Some stimulated with new thoughts and approaches, some speculated new techniques, and some offered, with clear affirmation, that we are not alone in struggling with this topic! The discussion was diverse but all with the same interest – to explore ways to practice / teach

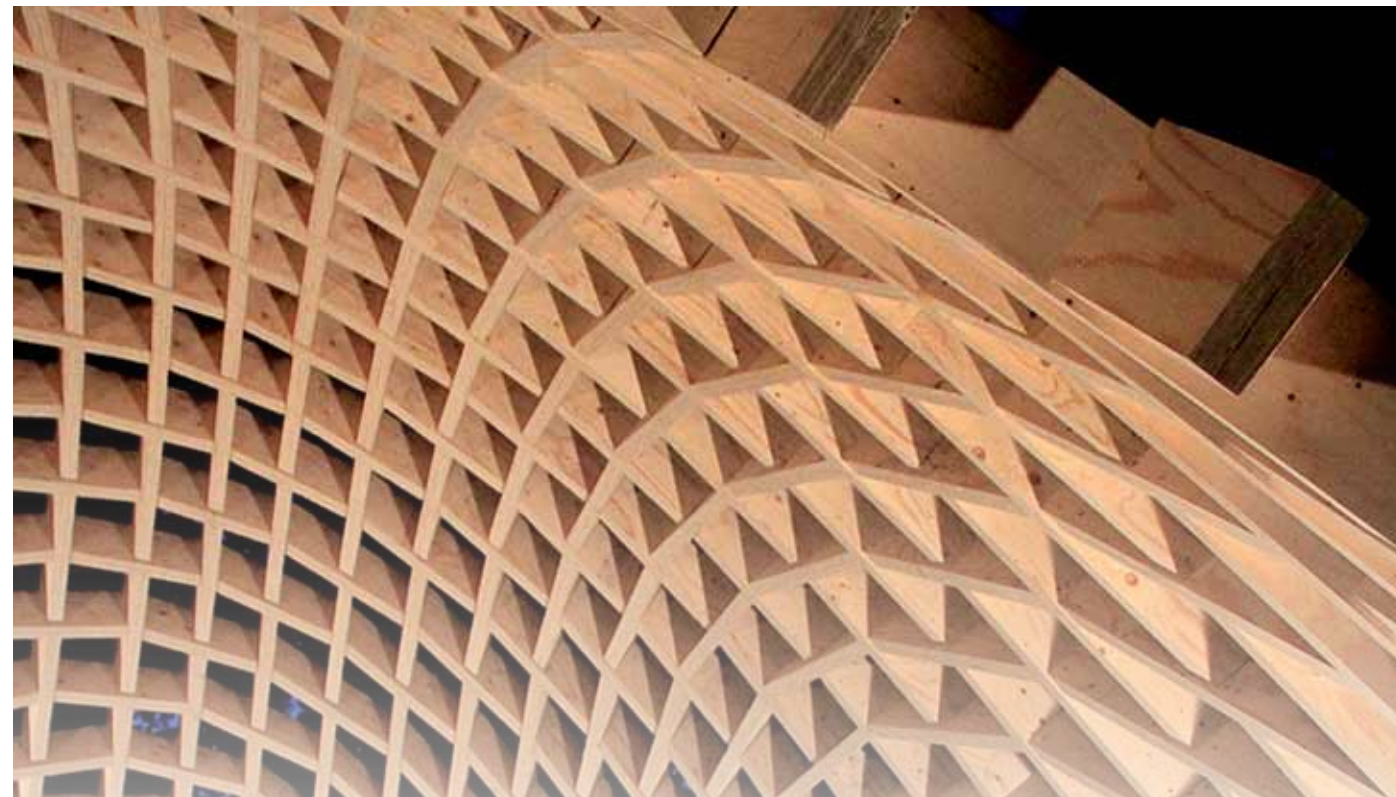
Design with Ecological Consciousness Awareness.

As long as design, through perception and production, engages the environment, the issue of ecology is extremely critical to all design disciplines today, in pedagogy and in practice. An attempt to construct a singular belief and/or to establish a coherent design method in relation to ecology would only be a futile effort. Such an attempt may even undermine the organic, dynamic and evolving nature that is imperative in our understandings of ecological phenomena. The forum was a small (beginning) attempt to chart diverse paths at work and to inform and inspire new directions in the practice and education of Ecology + Design. And many of these kinds of charts or chartings will equip us with better consciousness or intuition in design practice and pedagogy in Design. ■

1. Bottazzi, Roberto. 2012. “Ecological Urbanism.” The Town Planning Review 83 (1): 124-126.  
[search.proquest.com/docview/912208635?accountid=14569](http://search.proquest.com/docview/912208635?accountid=14569).
2. Marras, Amerigo. ECO-TEC: Architecture of the In-between. (New York: Princeton Architectural Press, 1999), 3.
3. Pepper, David. Eco-Socialism: From Deep Ecology to Social Justice. (London; New York: Routledge, 1993), 232-233.







# PHILLIP ANZALONE

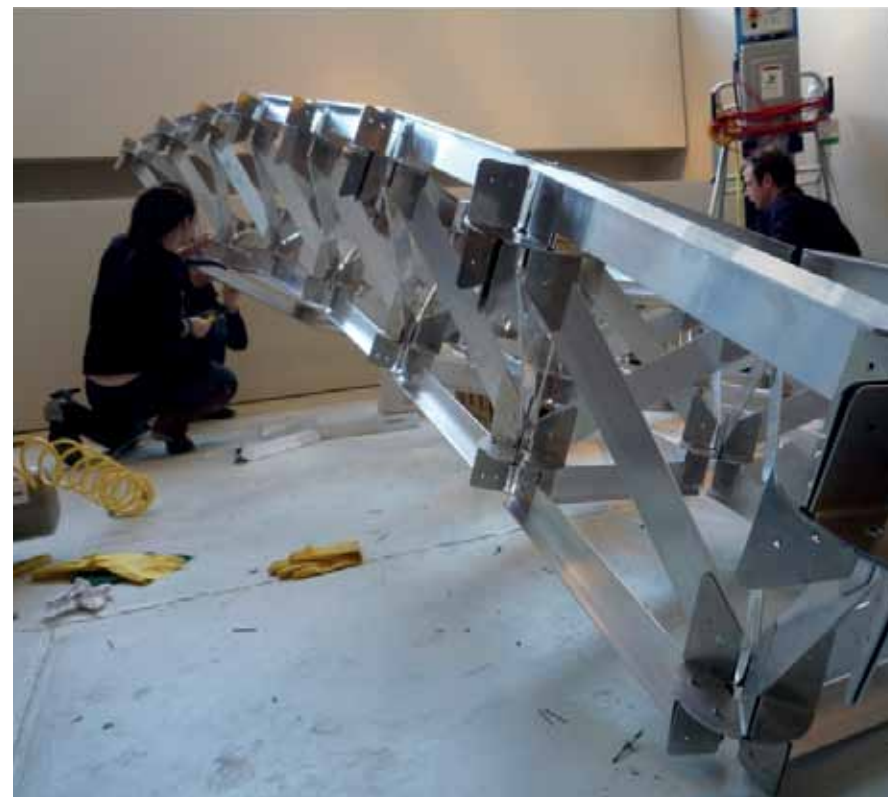
## EPISTEMOLOGICAL CONSTRUCTIONS

**Biography** | Phillip Anzalone, AIA, is Director of the Building Science and Technology Sequence and Director of the Avery Digital Fabrication Laboratory at the Graduate School of Architecture (GSAPP), Columbia University. As Director, Mr. Anzalone leads research and curriculum related to applied and experimental building science and technology, digitally based design, fabrication and assembly techniques, as well as numerous constructed projects at the school. Recent work includes chairing international think tanks on the future of the building industry as part of the Columbia Building Intelligence Project, organizing International Digital Fabrication Workshops to design and

construct innovative full-scale projects in collaboration with allied universities globally, directing the Paris Atelier Program bringing artists and architects together to develop new modes of aesthetic production, developing innovative building systems incorporated into built work on the Columbia University campus, as well as with collaborative partners, and researching a direct manufacturing workflow system incorporating digital fabrication and assembly with augmented reality technologies. Mr. Anzalone teaches graduate courses related to computer-based fabrication, building structures, advanced material studies, industry collaboration and architectural detailing, as well as graduate level design studio.

Anzalone is a Registered Architect with experience as a curtain wall consultant for R. A. Heintges & Associates, as an architectural designer with Greg Lynn Form, and is currently a founding partner of the firm Atelier Architecture 64 (AA64). AA64 is a Brooklyn-

based architecture firm specializing in the design and production of projects involving exploration and integration of traditional and advanced materials and processes, with built projects in New York, San Francisco, France, and South Korea. His practice focuses on how new materials and technology can enable architectural design through innovative practice with projects ranging from residential and commercial work, through installations and pavilions, to furniture and architectural objects. AA64 is involved in the design as well as the construction of projects, utilizing both traditional and contemporary methods of fabrication and assembly. ■



**Excerpts from Lecture** | • “In a way the machinery is pretty far apart from us. We use the computer to produce what we are thinking of, and then the machine sits and cuts it. I’m always wondering if there is any way for us to be more involved in the actual production of what the machine does... We’re always involved in putting together and assembling these things. It’s not like you push a button and things get printed.... There are a lot of chances for us to really engage our work. Our hands are always in this production, but at the same time this is always driven by computational ideas of design. Hand and the machine together—usually the machine wins.”

• “One thing that’s interesting in reflecting on the project has to do with the tools that we use. The most important tool that we used was an icepick. The holes were all perfect, the laser cutter does not make mistakes, but we make mistakes. We [had to] drill holes in the T-struts to make it all work.”

• “How is it going to look. This is something you pay attention to in a digital fabrication project—how it comes apart into the pieces... In the end there was no way to just snap these things together so we had to go to the old bolt connection. There’s nothing necessarily wrong with that. At Columbia a lot of times people just want to print their building, but you can’t just print your building, you have to put it together. So, I was happy with this assembly.”

• “We knew at the last minute they would send us a change. We designed the parametrics so that it would accept this change. We told them that up until the last day they could send us any changes. We made these nodes in such a way that the only input required for them was the lengths (between the nodes). It would regenerate the whole situation including all of the bolt holes and everything.

• “In Finland up near the Russian border way up north is this place called FinnForest [now Metsä Wood]. They were a very interesting

industry partner because they have a facility that is dedicated to allowing universities to come and work there; which is very weird...

• They say, Look, we do daily regular work. But, students come and do some interesting stuff—we don’t ever know what they’re going to produce. So we’re going to have a place with some of our older machines, but still real production machines, where students can come in and work within the space. We can help them, and understand what people are thinking; what we’re going to be building ten years from now. ■

For a full copy of Phillip Anzalone’s Production please contact: Architecture/Fine Arts Library University of Manitoba.

NOVEMBER 6, 2011  
6 PM | CENTRE SPACE  
JOHN A. RUSSELL BUILDING  
FACULTY OF ARCHITECTURE  
UNIVERSITY OF MANITOBA





# DONALD WORSTER

## FACING LIMITS: FROM THE AGE OF ABUNDANCE TO THE AGE OF EQUILIBRIUM

Since 1989 Donald Worster has held the Hall Distinguished Professorship Chair in American History at the University of Kansas. Earlier, he taught at the University of Hawaii and Brandeis University, after earning a PhD in American history and literature at Yale University in 1971. His principal areas of research and teaching include North American and world environmental history and the history of the American West.

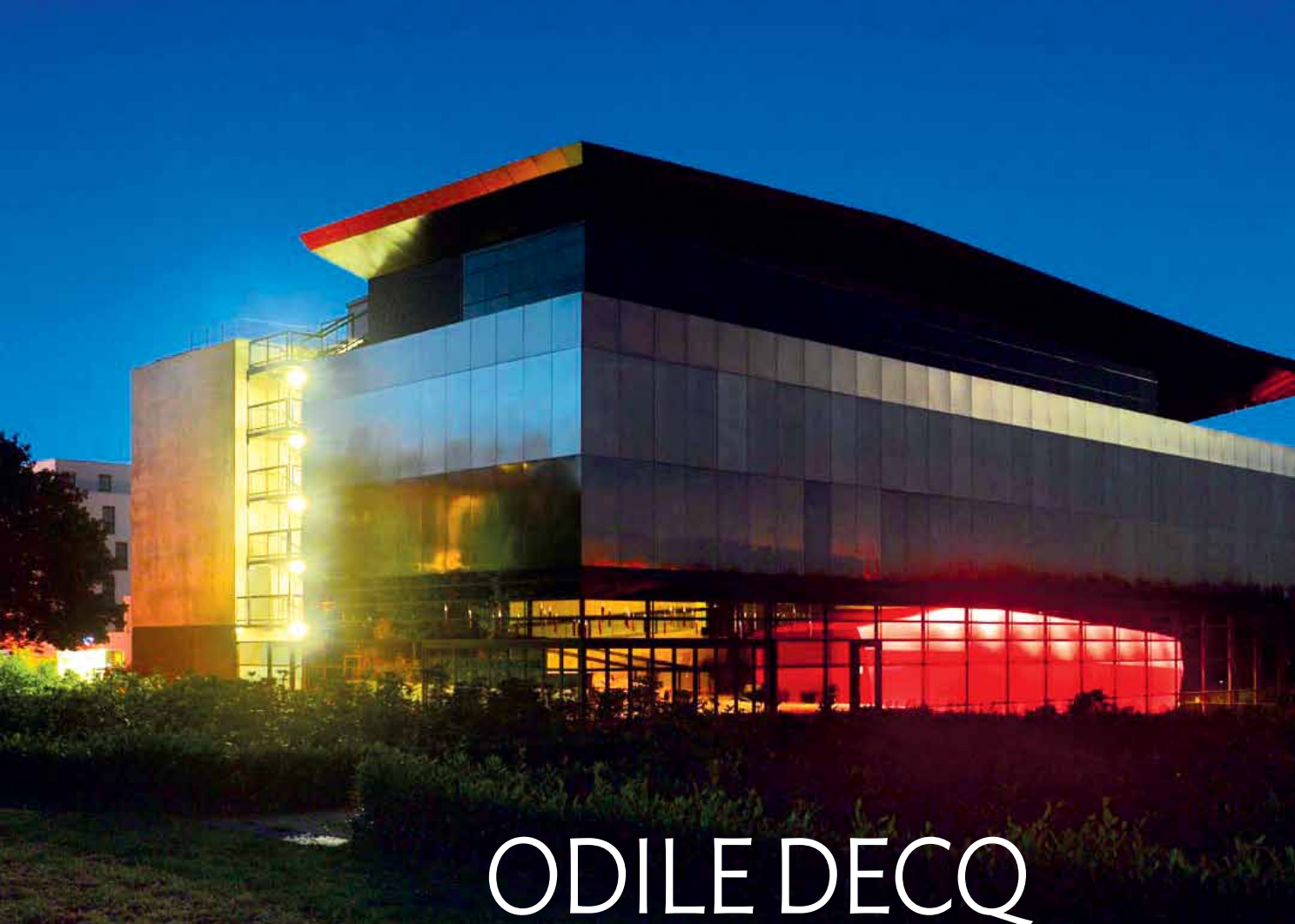
Professor Worster's publications include two recent prize-winning biographies, *A Passion for Nature: The Life of John Muir* (2008), *A River Running West: The Life of John Wesley*

*Powell* (2001), along with eight other books, including: *Rivers of Empire*, which deals with the development of water resources in the West; *Dust Bowl* (1979), a study of the *Southern Plains in the "dirty thirties,"* and *Nature's Economy* (1994, second edition), which traces the development of ecology from the eighteenth century to the present. His books have been translated into French, Italian, Spanish, Chinese, Swedish, Korean, and Japanese. In addition, he has published shorter pieces in the *Journal of American History*, *Agricultural History*, the *Western Historical Quarterly*, the *Pacific Historical Review*, the *Ecologist*, *Environmental History*, *Foreign Affairs*, and others.

As one of the pioneers of environmental history, Professor Worster has been particularly active in building and promoting this field. He has served as president of the

American Society for Environmental History, sits on a number of editorial boards, and is advisory editor for the Cambridge University monograph series, "Studies in Environment and History." He has lectured throughout the United States and in Africa, Asia, Europe, Canada, Central America, New Zealand, and Australia. He is an elected member of the American Academy of Arts and Sciences and of the Society of American Historians and has held numerous fellowships and research grants. Most recently, he was named the Strachan Donnelley Distinguished Visiting Scholar at Yale University and a Fellow at the Rachel Carson Center, Ludwig Maximilian University, Munich, Germany. ■

SEPTEMBER 12, 2012  
6 PM | CENTRE SPACE  
JOHN A. RUSSELL BUILDING  
FACULTY OF ARCHITECTURE  
UNIVERSITY OF MANITOBA



# ODILE DECQ

## HORIZONS

After graduating at La Villette in 1978, Odile Decq opened her own office while studying and completing her post-graduate diploma in Urban Planning at Sciences Politiques Paris.

In 1990, her first major commission, The Banque Populaire de l'Ouest (BPO), in Rennes, launched her into an internationally renown position. The design of BPO, turned old conventions upside down and identified the emergence of a new hope born from the punk rebellion. The investigation of the commission through the use, the matter, the body, the technique, the taste and the architecture of "Odile Decq Benoît Cornette," Odile Decq was able to offer a paradoxical look, both tender and severe on today's world. The design of BPO received many prizes and publications, including the 1996 Golden Lion award in Venice.

Odile Decq has been designing alone since 1998, where she has stayed faithful to her

fighting attitude, meanwhile diversifying and radicalizing her research.

Since 1992, Odile has taught at École Spéciale d'Architecture in Paris. She has been directing the school from 2007 to 2012, sharing her time and vision to develop the school to an international level.

Other accomplishments of Odile Decq include the MACRO (Museum for Contemporary Art in Rome) in 2010. The restaurant in Opera Garnier in Paris in 2011. The FRAC (Contemporary Art Museum) in Rennes in 2012 and the GL Events headquarter in Lyon, which will be completed in early 2013. ■

NOVEMBER 29, 2012  
6 PM | CENTRE SPACE  
JOHN A. RUSSELL BUILDING  
FACULTY OF ARCHITECTURE  
UNIVERSITY OF MANITOBA





# ANTHONY VIDLER

## WHATEVER HAPPENED TO ECOLOGY?

From Whole Earth To Globalization

**Biography |** Anthony Vidler received his professional degree in architecture from Cambridge University in England, and his doctorate in History and Theory from the University of Technology, Delft, The Netherlands. Dean Vidler was a member of the Princeton University School of Architecture faculty from 1965–93, serving as the William R. Kenan Jr. Chair of Architecture, the Chair of the PhD Committee, and Director of the Program in European Cultural Studies. In 1993, he took up a position as professor and Chair of the Department of Art History at UCLA, with a joint appointment in the School of Architecture from 1997.

Dr. Vidler was appointed Acting Dean of the

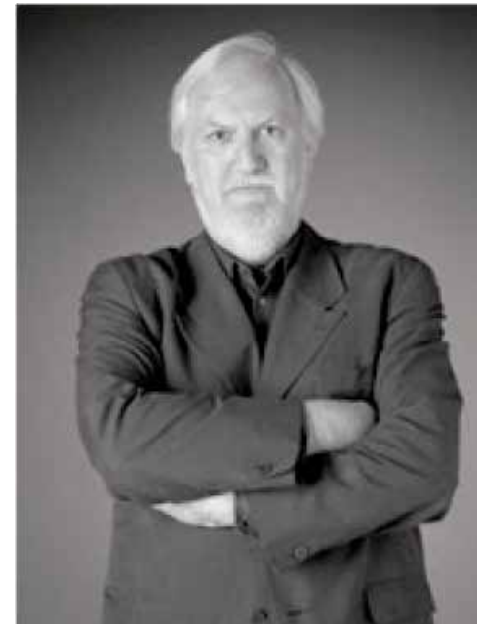
Irwin S. Chanin School of Architecture of The Cooper Union in 2001, and Dean of the School in 2002. A historian and critic of modern and contemporary architecture, specializing in French architecture from the Enlightenment to the present, he has consistently taught courses in design and history and theory and continues to teach a wide variety of courses at The Cooper Union.

As designer and curator, he installed the permanent exhibition of the work of Claude-Nicolas Ledoux in the Royal Salt Works of Arc-et-Senans in Franche-Comté, France, as well as curating the exhibition, “Ledoux et les Lumières” at Arc-et-Senans for the European Year of Enlightenment. In 2004, he was asked to curate the portion of the exhibition “Out of the Box” dedicated to James Stirling, for the Canadian Centre for Architecture, Montreal, and in 2010 installed the exhibition “Notes from the Archive: James Frazer Stirling,” in

the Yale Centre for British Art, an exhibition that then travelled to Tate Britain and the Staatsgalerie, Stuttgart in 2011.

He has received awards from the Guggenheim Foundation and the National Endowment for the Humanities; he was a Getty Scholar at the Getty Center for the History of Art and the Humanities in 1992–93 and a Senior Mellon Fellow at the Canadian Centre for Architecture, Montreal, in 2005.

Dr. Vidler’s recent publications include: *The Writing of the Walls*, *The Architectural Uncanny*, *Warped Space*, *Histories of the Immediate Present*, *James Frazer Stirling: Notes from the Archive*, and *Scenes of the Street and Other Essays*. ■



**Excerpts from Lecture |** “I will be primarily talking about my English experience of the individuals with whom I came in contact with in the 60s and 70s. But I also wanted to address it in the terms which we addressed it in the 60s, which was the fundamental questioning of the premise that you see on the screen. ‘A bicycle shed is a building, Lincoln Cathedral is a piece of architecture.’ Which was the high architectural statement of Nicholas Pevsner following decades of statements that are similar, starting with Ruskin. Ruskin said that, ‘a railway station is just a building, but a work of architecture must raise the spirit.’”

• “I’m talking about Buckminster Fuller who in publication after publication in 1924 and ’25 began to propagate his visions of a Dymaxion universe which would use technology and an understanding of resources which would guide the population of Spaceship Earth, as he later called it; a population with diminishing resources. He would analyze and attempt to demonstrate that these resources were not infinite. You see here one of the first drawings of 4D in a little booklet he put out after leaving Harvard, showing the beginnings of what we now understand and what came into fruition in the 1960s as the Whole Earth Movement.”

• “It has to be said that at this time none of my generation believed that we would survive to become professionals. Guy Debord someone who we read widely in the Situationalist International journal said, ‘Nous vivons en enfants perdus nos aventures incomplètes’, ‘We live like lost children, our adventures incomplete.’ Because it was a dead end.

• “I remember, when I was in college, the moment where Russian ships were delivering missiles to Cuba and American ships were approaching. We knew it would be instantaneous Holocaust in regards to the global war. I remember walking very nervously through the garden, the courtyard in front of Christopher Wren’s chapel in Emmanuel college. The master of the college who is a very distinguished physicist was kneeling on the ground in his old clothes weeding the garden. I ask him, ‘So, aren’t you a bit worried?’ And he looked up at me and said, ‘These plants are not worried, and I’m not worried. These things too will pass.’” ■

For a full copy of Anthony Vidler’s Production please contact: Architecture/Fine Arts Library University of Manitoba.







# LAWRENCE SASS

## THE NEXT REVOLUTION IN BUILDING DESIGN AND PRODUCTION

**Biography** | Dr. Sass is an Associate Professor in the Department of Architecture at MIT teaching courses specifically in digital fabrication and design computing since 2002, after earning a PhD 2000 and SMArchS 1994 also at MIT. Dr. Sass has a BArch from Pratt Institute in NYC, has published widely, and has exhibited his work at the Modern Museum of Art in New York City.

Dr. Sass is an architectural designer and researcher exploring an emerging field known as digital design and fabrication. He believes that all buildings will be printed with machines run by computers and that the age of hand crafted, hand operated construction will be a thing of the past. This includes prefabricated construction which is a century old tradition of handcrafted construction indoors. We are on the edge of a new and emerging means of

machine operated design and construction. The best part of this is that the designer will play a larger role in the delivery process. Cost savings will come from the assembly on construction sites, both manual and robotic. The challenge for architecture schools will be the development of new research and teaching agendas related to creative digital design and fabrication across scales from furniture to skyscrapers. This transformation also includes teaching of new computational methods that support collaborative design production, high level computer programming, and robotic fabrication. ■



Left: "Housing for New Orleans" by Lawrence Sass. A digitally fabricated house that can be assembled using a rubber mallet. Images courtesy of Lawrence Sass.

For a full copy of Lawrence Sass' Production please contact: Architecture/Fine Arts Library University of Manitoba.

**Home Delivery** | Home Delivery was an exhibition hosted by the MoMA in New York from July 20—October 20, 2008. Lawrence Sass spoke about his piece *Housing for New Orleans* in his lecture "The Next Revolution in Building Design and Production." The following is a commentary on the design of the piece by Larry Sass excerpted from *Home Delivery Walkthrough: Digitally Fabricated Housing for New Orleans* available from [youtube.com/watch?v=82\\_6cH6JXHU](http://youtube.com/watch?v=82_6cH6JXHU)

"The building looks strange, it looks like a store-bought toy. What makes this house so unique is that we completely rethought how buildings should go together. The way that we chose to make this house was out of interlocking parts with no fasteners and no screws or mechanical attachments. It is very hard for people to understand that

you could draw a little attachment that is as strong as a screw, in fact it is stronger than a screw because you have parts completely interlocking into other parts."

"The building is an Ikea-style assembly process: you open the box, and each part has a number and is put together by rubber mallet, a glue gun, and every now and then use a crowbar to align a couple of pieces. For the most part two people can put this together with very little help."

"I enjoy seeing buildings as an expression of the people in that environment. I find New Orleans to be an incredibly special place. What makes it so special is that it is very colourful, very ornate, and very detailed. The Shotgun house is the only true African-American architectural symbol of the United States. It's been around since slavery and many have

assumed that the shotgun house was made in Africa. One thing you'll notice in particular is the frieze over the front door and the porch. You will notice that it has a lot of fine detail that we re-created from photographs and visits to New Orleans. We also try desperately to elaborate on existing detail, not to copy what we saw with precision. We wanted to have a little more expression and take it a couple of steps further."

"It's all cut with a laser cutter, and the parts of the model snap together in a scaled replica of the building. What makes these parts very special is that the machine gives us a chance to test at full scale." ■

APRIL 4, 2012  
6 PM | CENTRE SPACE  
JOHN A. RUSSELL BUILDING  
FACULTY OF ARCHITECTURE  
UNIVERSITY OF MANITOBA





# SOPHIE WOLFRUM

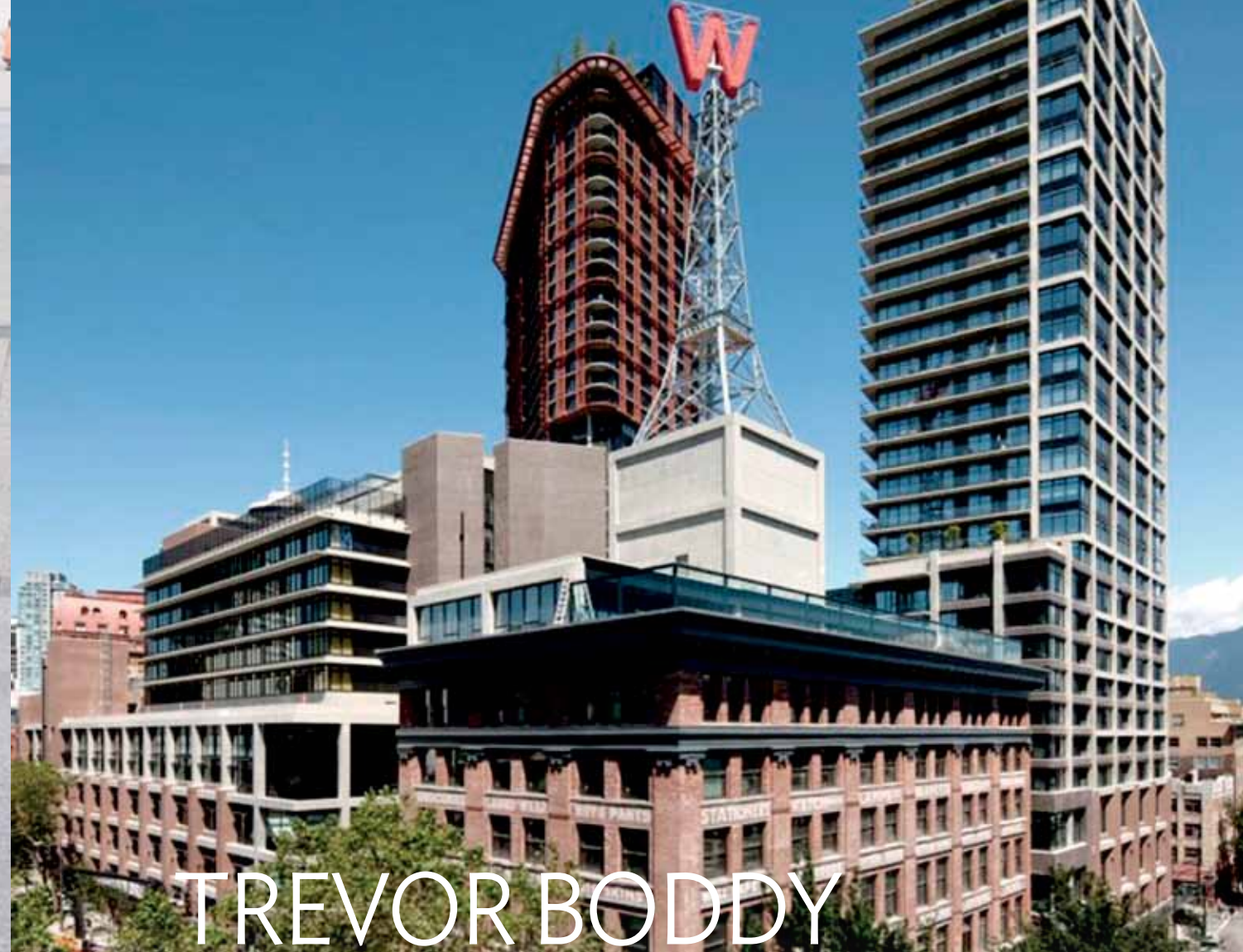
## GAME OF STEPS

FEB. 11 2013  
6 PM | CENTRE SPACE  
JOHN A. RUSSELL BUILDING  
FACULTY OF ARCHITECTURE  
UNIVERSITY OF MANITOBA

**Biography** | Prof. Sophie Wolfrum studied spatial planning at the University of Dortmund and passed the state examination in urban design in 1984. In 1989, she and Prof. Alban Janson founded the firm Janson + Wolfrum Architektur + Stadtplanung, which has received numerous awards. From 1995 to 1996, Sophie Wolfrum was a visiting professor at the University of Kassel's School of Urban Planning and Landscape Architecture. Since 2003, she has been professor of Urban Design and Regional Planning at TUM's Faculty of Architecture. She is a member of the German Academy for Urban Regional Spatial Planning (DASL) and an expert adjudicator on several juries. She is also a member of various consulting committees, including Baukollegium Zürich 2006-10, iba see 2002-10, architectural

advisory boards for some towns in Germany and the Goethe Institute's Advisory Council on Science and Current Affairs. She has been the Dean of the Faculty of Architecture TUM since October 2012.

The main research areas include contextual urbanism and cityscapes, urban landscape, the defining characteristics of a city, city as architecture and performative urbanism. ■



# TREVOR BODDY

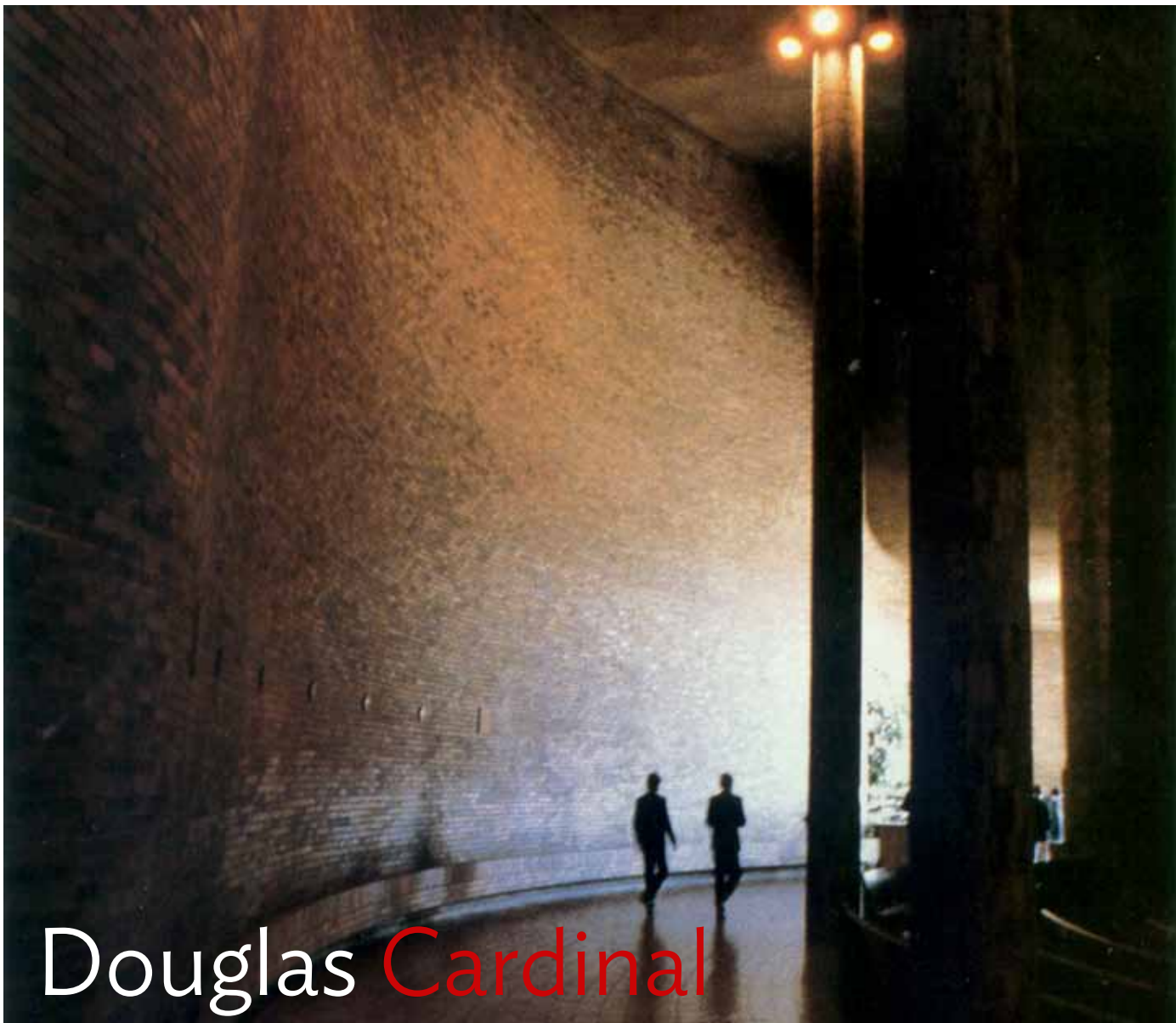
## MEGA + MICRO CANADIAN ARCHITECTURE SINCE 2000

FEB. 26 2013  
6 PM | CENTRE SPACE  
JOHN A. RUSSELL BUILDING  
FACULTY OF ARCHITECTURE  
UNIVERSITY OF MANITOBA

**Biography** | This was the first public offering of this talk, based on Trevor Boddy's essay in Madrid's *Arquitectura y Vivienda* and the book *Atlas America*. At the 2011 UIA World Congress of Architecture this essay received a commendation for the Pierre Vago Prize for "Best Architectural Criticism Published Worldwide, 2008-2011." Boddy's critical architectural biography of Douglas Cardinal was named "Alberta Book of the Year," and his writings on buildings and cities have earned the Webster Journalism Prize and Western Magazine Award. He teaches at UBC, and previously at Oregon, Carleton, Toronto and Manitoba. As consulting urban designer he organized the "TownShift: Suburb Into City" ideas competition ([www.townshift.ca](http://www.townshift.ca)), as artist he contributed "HybridCity" to VAG's "WE Vancouver: 12 Manifestos for the City,"

and as curator his "TELLING DETAILS: The Architecture of Clifford Wiens" toured nationally including Winnipeg's Plug In Gallery, and his "VANCOUVERISM: Architecture Builds the City" showed at Woodward's, Paris, and in London's Trafalgar Square, accompanied by a huge construction in BC cedar. ■





# Douglas Cardinal

During the Spring 2012 Convocation, Dean Ralph Stern presented Douglas Cardinal with an honorary doctorate degree

**Biography** | As the creative mind behind some of Canada's most iconic buildings, Douglas Cardinal is recognized for his bold vision and commitment to his indigenous heritage.

Born in Alberta of Métis and Blackfoot heritage, Mr. Cardinal created an Indigenous style of architecture marked by smooth organic lines and influenced by his Canadian and Aboriginal heritage. His visionary work has earned him accolades around the world and eight honorary doctorate degrees from other Canadian universities.

His creative process involves a strong community-oriented philosophy, in which he involves elders and community leaders to influence his design's conceptual development. One of his most famous works is the Canadian Museum of Civilization in Hull, Quebec, which earned him numerous awards, including the

Governor General's Award in Visual and Media Arts in 2001.

Graduating with a degree in architecture from the University of Texas at Austin in 1963, Mr. Cardinal's creative vision began to take shape in western Canada where he designed St. Mary's Church in Red Deer, Alberta. The design is reminiscent of Frank Gehry's Guggenheim in Bilbao, Spain, except Mr. Cardinal's church predates the Guggenheim by almost four decades. The church is made of brick and every wall, even the roof, is curved.

Other works by Mr. Cardinal include the Grande Prairie Regional College; the Edmonton Space and Science Centre; the Government Services Centre in Ponoka, Alberta; First Nation University of Canada; and Thunderbird House in Winnipeg.

Mr. Cardinal's unique, pioneering style of



architecture, rich in curvilinear forms, evokes the Canadian landscape and his Aboriginal ancestry. He believes that the design of buildings is a spiritual endeavour which demands collaboration and respect. And as his visionary creations grew ever-more complex, Mr. Cardinal began innovating the design process by incorporating computers; he was one of the first architects to do so.

In 1983, he was elected a Fellow of the Royal Architectural Institute of Canada. In 1990, he was awarded the Order of Canada. In 2003, he was elected a Member of the Royal Society of Canada.

Mr. Cardinal is recognized today for being an innovator, a creator, a visionary and a trailblazer. ■



*Directly Left:* Douglas Cardinal, B.Arch., O.C., R.C.A.A., F.R.A.I.C., F.R.I.A.S. Image courtesy of the University of Manitoba.  
*Top:* First Nations University of Canada in Regina, Saskatchewan. Image courtesy of Douglas Cardinal Architect Inc.  
*Left Page:* St. Mary's Parish, Red Deer Alberta. Image courtesy of Douglas Cardinal Architect Inc.





# Awards

## FACULTY WIDE AWARDS

**ARCC/King Student Medal**  
Yoshihiro Yabe (2011-2012)

**Corrigill Scholarships**  
2011-2012  
Environmental Design  
Aaron Pollock  
Brandon Bergem  
Nicole Lesko  
Breanna Mulhall

Architecture  
Volodymyr Amiot

City Planning  
Robin Beukens

Interior Design  
Jessica Kost

Landscape Architecture  
Tamara Urben-Imbeault

2012-2013  
Environmental Design  
Aaron Pollock  
Garth Woolison  
Renee Struthers  
Stefan Klassen

Architecture  
Gordon Yiu

City Planning  
Ryan Gilmore

Interior Design  
William C. Gray

Landscape Architecture  
Mengyi Li

**Price Industries Limited  
Faculty of Architecture  
Recruitment Award**  
2011-2012  
Environmental Design  
Hillary Cohen  
Katherine Pihooja  
Sarah Stasiuk  
Stefan Klassen

Architecture  
Andrew Craig (Amp 1)  
Rei Kurosawa (Amp 2)

City Planning  
Sangwoo Hong

Interior Design  
Christopher Macdonald  
Corrie Allan

Landscape Architecture  
Megan Wilson

2012-2013  
Environmental Design  
Kyla Crawford  
Emily Bews  
Anita Robles



Architecture  
Jaya Beange  
Emily Davis

City Planning  
Keke Wang

Interior Design  
Raisa Lisunova  
Julia Schaffel

Landscape Architecture  
Kaeley Gould

**Faculty of Architecture  
Endowed Scholarships**  
2011-2012  
Clifford Goodwill  
Grant Fahlgren  
Krysti Horton  
Marie Levesque  
Volodymyr Amiot

2012-2013  
Lee Halwa  
Lindsay Biberdorf  
Ryan Gilmore  
Taylor LaRocque  
Volodymyr Amiot

**Faculty of Architecture  
Design Award**  
Joyce Lee (2011-2012)

Evan Schellenberg (2012-2013)

**Fredrik Kristjansson  
Scholarship in Architecture**  
Christina Maes (2010-2011)  
Onilee Zaborniak (2011-2012)

**G. Clarence Elliott Fellowships**  
2011-2012  
Caitlin Kotak  
Robin Beukens

2012-2013  
Alexis Miller  
Marie Mbadugha  
Ryan Gilmore

**James Palmer Lewis Student  
Award**  
2010-2011  
Caitlin Kotak  
Scott McCullough

2012-2013  
Chelsea Maier  
Jason Shields

**Maxwell Starkman Travel  
Award**  
Joyce Rautenberg (2011-2012)





University of Manitoba  
Graduate Fellowship

2011-2012

Architecture

Chad Connery  
K.C. McCormick  
Mallory Briggs

City Planning

Aaron Leckie  
Kelly McRae  
Caitlin Kotak  
Johanna M. Washchysyn

Interior Design

Erin Riediger  
Clarice To

Landscape Architecture

Curtis Krul  
Ian Macdonald

2012-2013

Architecture

Brent Bell  
Jeffrey Kachkan  
Kyle Wires-Munro  
Seyed Mojtaba Hoseini  
Ting Wu

City Planning

Gabrielle Donoff

Landscape Architecture

Bing Wang  
Ian Macdonald  
Roxane Gratton

Manitoba Graduate  
Scholarship

2011-2012

Architecture

Anthony Neustaedter  
Bree Bergen  
Chelsea Grant  
Christopher Knight  
Daria Diakovska  
Jonathan Granke  
Kyle Janzen  
Monica Hutton  
Steven Gairns  
Volodymyr Amiot

City Planning

Alexander Henderson  
Andrea Spakowski  
Ashlyn Haglund  
Gomez

Interior Design

Clifford Goodwill  
Lindsay Biberdorf  
Melissa Vasconcelos  
William Gray

Landscape  
Architecture

Kristen Struthers  
Michael Lucenkiw  
Nathan MacLeod  
Taylor LaRocque

2012-2013

Architecture

Lee Halwa  
Tina Gigliotti  
City Planning  
Erika Blackie  
Interior Design  
Christopher Macdonald  
Corrie Allan  
Renee Struthers  
Samantha Quiologue

Landscape Architecture

Rachelle Kirouac

SSHRC

2011-2012  
Architecture  
Henry Tufts

City Planning

Chris Larson

Landscape Architecture

Marie Levesque  
Trent Workman

2012-2013

Architecture

Chelsea Grant  
Christopher Knight  
Steve Gairns  
Volodymyr S. Amiot

City Planning

Andrea Spakowski  
Ashlyn Haglund

Interior Design

Clifford Goodwill  
Lindsay M. Biberdorf

Landscape Architecture

Nathan MacLeod

ENVIRONMENTAL DESIGN  
PROGRAM

Dan Muir Memorial Award

Lee Halwa (2011-2012)

Dr. A.W. Hogg Scholarship

Grant Fahlgren (2011-2012)  
Robyn Arnason (2012-2013)

Ibister Scholarship

Grant Fahlgren (2011-2012)  
Robyn Arnason (2012-2013)

James Palmer Lewis Student  
Scholarship

2011-2012  
Shawn Sinclair  
Lee Halwa  
Stephen Himmerich  
Stephen Muirhead

2012-2013

HeaLan Hur  
Hillary Cohen  
Katherine Pihooja

Kasian Scholarship for  
Architecture and Design  
Excellence

Kathleen Black (2011-2012)  
Michael Butterworth (2012-2013)

Michael Cox Scholarship

Laurianne Parent (2011-  
2012)  
Breanna Mitchell (2012-  
2013)

Pinky Plates Prize

Mallory Enns (2011-2012)  
Sarah Stasiuk (2012-2013)

Students' Architectural  
Society Awards

2011-2012  
Brad LaFoy  
Stephen Muirhead

2012-2013

David Paton  
Saira Abdulrehman

Terry Cristall Scholarship in  
Environmental Design

Sarah Manteuffel (2011-  
2012)  
Einat Menashe (2012-2013)

The R.A.C. Memorial  
Scholarship

Renee Struthers (2011-2012)  
Robyn Arnason (2012-2013)

University of Manitoba Gold  
Medal

Kathleen Black (2011-2012)

William and Olive Humphrys  
Scholarship for Architecture

Stefan Klassen (2012-2013)

DEPARTMENT OF  
ARCHITECTURE

Alpha Rho Chi Medal

Dan Dufault (2011-2012)

Bill Allen Scholarship in  
Architectures

2010/2011  
Travel: Marc Mainville  
Research: Shannon Wiebe

Cibinel Design Achievement  
Award

Henry Tufts (2011-2012)  
Brent Bell (2012-2013)

Harry Seidler and John  
Russell Recruitment Award in  
Architecture

Bree Bergen (2011-2012)  
Kyle Wires-Munro (2012-  
2013)

Henry Adams American  
Institute of Architects  
Certificate

John Duerkson (2011-2012)

Henry Adams American  
Institute of Architects Medal

Jordy Craddock (2011-2012)

Le Prix Jacques Collin en  
Architecture

Olivia Fung (2011-2012)

Leonard C. Klingbell  
Scholarship in Architecture

Chad Connery (2011-2012)  
Joshua Adria (2012-2013)

Manitoba Association of  
Architects - Architecture  
Recruitment Award

Aron Coates (2011-2012)  
Jaya Beange (2012-2013)

Manitoba Association of  
Architects Comprehensive/  
Design Thesis Medal

Marc Mainville (2011-2012)

Mel P. Michener Architectural  
Fellowship

Paul Dolick (2011-2012)  
Brent Bell (2012-2013)

Norman Ripley Memorial  
Scholarship

April David (2011-2012)  
Nadine Burner (2012-2013)

Northern Sky Architecture  
Award for Environmental  
Stewardship

Rebecca Wong (2011-2012)  
Daria Diakovska (2012-2013)

President's Graduate  
Scholarship for First Nations,  
Inuit, and Métis Students

Dan DuFault

Stantec Architectural  
Fellowship

Chad Connery (2011-2012)  
Tiffany Leong (2012-2013)

Steel Structures Education  
Foundation Scholarships

Paul Dolick (2011-2012)  
Chris Burke (2012-2013)

Randy Gilbert Memorial  
Scholarship

Monica Hutton (2011-2012)  
Bree Bergen (2012-2013)

Raymond S.C. Wan Architect  
Recruitment Award

Jonathan Granke (2011-  
2012)  
Daniel Hapton (2012-2013)





**Royal Architecture Institute of Canada**  
2011-2012  
**Honour Roll**  
Jordy Craddock  
John Duerkson  
Shannon Wiebe  
Marc Mainville

**Royal Architecture Institute of Canada**  
**Student Medal**  
Alexandra Chomik (2011-2012)

**William E. Sheets Scholarship in Architecture**  
Chritopher Knight (2011-2012)  
Lee Halwa (2012-2013)

DEPARTMENT OF CITY PLANNING

**City Planning Jubilee Scholarship**  
Adam Prokopanko (2011-2012)  
Jeana Klassen (2012-2013)

**Dean David Witty Urban Design Scholarship**  
Scott McCullough (2011-2012)  
Dylan Harris (2012-2013)

**Manitoba Professional Planners Institute Award for Planning Excellence**  
Christina Maes  
Mayor's Medal  
Erin Huck (2011-2012)  
Jonathan G. Hildebrand (2012-2013)

**MPPI Best MDP Award**  
Richard Mahe  
Stephanie Long

**MPPI Cast-in-point Excellence Awards**  
2011-2012  
**Grand Award Winner:**  
Carole O'Brien  
Honourable Mention:  
Christina Maes  
Special Commendation:  
Erin Huck  
  
2012-2013  
**Grand Award Winner:**  
Chris Larson  
Honourable Mention:

Jill Collinson  
Shengxu Li  
Special Commendation:  
Robin Beukens

**The Canadian Institute of Planners Student Award for Academic Excellence**  
2010/2011  
Lauren Lange

**Thomas B. Yauk – MPPI Scholarship**  
2012-2013  
Andrea Spakowski  
Dylan Harris  
Ryan Gilmore

DEPARTMENT OF INTERIOR DESIGN

**Jean M. Pearen Scholarship**  
Nicole Lesko (2011-2012)  
Kaitlyn Jardine (2012-2013)

**Joan Harland Scholarship**  
Kaley Lawrence (2011-2012)  
Lindsay M. Biberdorf (2012-2013)

**PIDIM Thesis/Practicum Prize**  
Ivy Bricker (2011-2012)  
Aimee Mah (2012-2013)

**Professional Interior Designers Institute of Manitoba Medal**  
Ivy Bricker (2011-2012)

**Roy C. Rettinger Graduate Scholarships for Interior Design**  
2011-2012  
Heather Arabsky  
Nicole Lesko

2012-2013  
Stephen Arentsen  
Suzanne Therrien-Richards

**Stantec Interior Design Fellowship**  
Kaley Lawrence (2011-2012)  
Lindsay Bieberdorf (2012-2013)  
**Steelcase Prize for Design Excellence**  
Ivy Bricker  
**Tamera Kukey Memorial Scholarship**  
Lindsay Biberdorf (2011-2012)  
Emily Taylor (2012-2013)

DEPARTMENT OF LANDSCAPE ARCHITECTURE

**Alexander E. Rattray Scholarship in Landscape Architecture**  
Mengyi Li (2011-2012)  
Bing Wang (2012-2013)

**Andre Schwabenbauer Scholarship**  
Trent Workman (2011-2012)

**Barkman Concrete Scholarship**  
2011-2012  
James Simpson  
Jody Rutledge  
Kaila Johnson  
Megan Wilson

2012-2013  
Katharine Walker  
Liang Chengru  
Sheralyn Dunlop  
Stephanie McKichan

**Canadian Society of Landscape Architects Award**  
Devin Segal (2011-2012)

**Carl R. Nelson Travelling Fellowships**  
2010/2011  
Nefeli Mitrovgenis  
Dustin Dilts

**Charles H. Thomsen Scholarship**  
Shawn Stankewich (2010/2011)  
Christina Walkden (2011-2012)

**Landscape Architecture Entrance Scholarship**  
Kristen Struthers (2011-2012)  
Katharine Walker (2012-2013)

**Landscape Architecture Thesis/Practicum Prize**  
Sonja Stroud (2011-2012)  
Yoshihiro Yabe (2012-2013)  
**Manitoba Association of Landscape Architects Fellowship**  
Tamara Urben-Imbeault (2011-2012)  
Danielle Loeb (2012-2013)



**Manitoba Association of Landscape Architects Gold Medal**  
Yoshihiro Yabe (2011-2012)  
  
**University Olmsted Scholar**  
Shawn Stankewich

TEACHING AWARD  
**Carl R. Nelson Teaching Award**  
Jeff Garcia (2011-2012)  
Lancelot Coar (2012-2013)





# VOLUME 21

WAREHOUSE JOURNAL  
Now Available

The Warehouse Journal is an annual publication from the University of Manitoba's Faculty of Architecture. It is devoted to the critical pursuit of design discourse and the greater application to various collective communities. It attempts to reflect, engage and extend the ideas inherent within the various departments that fall within the interdisciplinary vision of the Faculty. It welcomes outside contributors in the form of critical review and exchange of ideas presented. Warehouse is a forum for the exploration of living, designing, and education on the prairies.

Warehouse is a not-for-profit publication produced by students highlights the design concepts developed within the Faculty during the previous academic year. Founded in 1991 by a group of students who wanted to showcase the strength of student work following a dormancy in publication at our school that lasted since the 70's - it set forth by a mandate for being a medium in which to foster and disseminate discourse, critique, and directives held by a wealth of creative disciplines and interdisciplinary practices. Each year, newly chosen editors bring a unique curatorial and graphic arts direction. Thus its format, scale, and scope have developed over the years reflecting the changes and advancements of both our Faculty, the world around us, and the ever evolving practices of design.

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If you are interested in purchasing a copy of the current edition, or would like to sponsor future editions, please contact us.

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