

**NETWORK** is an annual publication of the Faculty of Architecture 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



Photo by Ralph Stern. Navajo Nation, between Round Rock and Lukachukai.

**Ralph Stern** | The past five years have seen great progress in the Faculty of Architecture, progress marked by many “firsts”. We have created the FABLab, a digital fabrication facility comparable to any in Canada. Here our students learn essential skills that will enable them to be successful in competitive marketplaces. We have established important relationships with local industry, foremost of which is our work with Manitoba Hydro. This includes the Permafrost TestBox currently on the front lawn of the John. A. Russell Building where innovative materials, lightweight and high performance, are being tested. Such innovations will play essential roles in the future of the design professions.

The Faculty of Architecture has played an instrumental role in facilitating the University of Manitoba’s first International Design Competition, a competition addressing long-range master planning for

the Fort Garry Campus. We have our first Indigenous alumnus serving as Chair of the Partners Program Advisory Committee and have realigned the Partners Program to better support the Faculty in moving forward, including the creation of a new Partner-in-Residence Program. Our first Partner-in-Residence, an alumnus of the Engineering Faculty and an engineer with Manitoba Hydro who brings with him essential knowledge and international experience working for Germany’s Transsolar, is invigorating our CAST facility with new materials research such as those mentioned above.

The Faculty of Architecture has established a “first” relationship with the Technical University Munich and Bavaria’s prestigious Oskar von Miller Forum in supporting faculty members in international exchanges in the area of energy

efficiency research. At the same time that we have been positioning ourselves in an international arena, we have worked closely with the University of Manitoba’s Faculty of Engineering and Faculty of Health Sciences in exploring new avenues for productive collaboration. With the successful facilitation of two Past Presidents of the Manitoba Association of Architects, we have completed our first overhaul of the Faculty Endowment Fund in more than twenty years, enabling streamlined access to students while increasing accountability. Also, after more than twenty years of attempts, the Faculty has succeeded in bringing a coffee service to the JAR Building, opening with the beginning of the fall semester on September 14, 2015. Although this may sound like a small gesture, the opportunities for intellectual exchange around a café, central to the life of most schools of architecture,

will be a productive addition to the life of the Faculty.

Generally, we have continued on an ambitious program of upgrading our Faculty infrastructure and facilities that, over the past years, has seen an investment of over ten million dollars in the Faculty while maintaining a balanced budget throughout. Given the budgetary constraints that the University finds itself in, this is a significant accomplishment.

This past year has in itself been an exceptionally productive and important year for the Faculty, one also marked by many “firsts”. Through Faculty Council, the Faculty completed its first (ever) Strategic Plan, one aligning Faculty goals with the University of Manitoba Strategic Plan for the period of 2015–2020. This Strategic Plan will assist the Faculty in making essential decisions regarding resource allocation,

the hiring of new faculty members, and the continuing reassessment of program delivery in relation to changing professional needs. Supporting the Strategic Plan, the Faculty (again through Faculty Council) has, on a trial basis, implemented another first: the Faculty Workload Allocation Matrix. This has allowed for, among other issues, a resolution with regard to sessional remuneration for architecture studio instruction and an effective 50% increase in salary for sessional instructors; a particularly important support for active professionals interested in teaching in the Faculty.

Another important “first” is the Undergraduate Program Review of the Environmental Design Program. The ED Program encompasses ED1 through ED4, and all successful graduates of the undergraduate program receive the same degree: the Bachelor of Environmental

Design. Such reviews are “internal”, i.e. they are initiated by the University and include both internal and external reviewers. These are not professional accreditation reviews, they complement accreditation reviews.

With regard to Environmental Design, this is the very first such review undertaken since 1966 when, under Dean John A. Russell, the Faculty of Architecture created the Department of Environmental Studies. In the early 1990s this department was renamed the Department of Environmental Design and in the late 1990s, the Department was de-departmentalized, a change undertaken in response to financial pressures. It was at this time that it became the Environmental Design Program.

In 2007–2008 the ED Program was further modified through the Environmental Design Program Reform. These modifications were intended in part to remedy areas of





Images from Chaco Canyon by Ralph Stern.

concern identified in the 2004 Architecture Accreditation Report, concerns including the governance of the Environmental Design Program. This projected three-phase reform gave departments a significantly greater role in the ED Program by creating the three “ED Options”: Architecture, Interior Environments, and Landscape + Urbanism. The second phase of this projected Reform was to include an Environmental Design Option, the third an Aboriginal Design Option. This reform also foresaw a 50% increase in Environmental Design Program student enrolment.

Ultimately only the first phase was implemented; even this phase was not completely implemented and student enrolment has not increased. Following concerns raised in accreditation reports and in the Faculty around issues of governance, equity, transparency, student enrolment and student mobility, as well as ongoing concerns around resource allocation, the University initiated the Undergraduate Program Review. Results by the reviewers were submitted to the University in June 2014. The trenchant observations, conclusions, and recommendations of the review have clearly caused concern and stress within the Faculty. Given that this is the first review of its kind in the almost half-century of the program’s existence, perhaps this response was to be anticipated. Currently the review is in the hands of the Senate Committee for Academic Review (SCAR) and recommendations from this committee are expected shortly.

Other significant “firsts” are two Graduate

Program Reviews; one in Architecture (just completed) and another in Interior Design. As with the Undergraduate Program Review, these complement professional accreditations. Importantly, these graduate reviews are initiated by the Dean of the Faculty of Graduate Studies (FGS). The Dean of the Faculty of Graduate Studies is responsible for all graduate programs (Masters and PhD) and curricula. The FGS also approves departmental supplemental regulations, reviews graduate student progress reports, and assesses time-to-completion rates. The Graduate Program Review in Architecture has been submitted to the Faculty of Graduate Studies and has pointed out significant program strengths as well as weaknesses. Following procedures governing such review processes, a response and corresponding implementation timeline of corrective measures was submitted by the Acting Department Head in July. A similar process will be followed for the Interior Design Program Review scheduled for this coming Fall.

Professional accreditation is essential to any program and the Faculty, this past spring, hosted three Visiting Teams examining Architecture, Landscape Architecture, and City Planning. These all occur on pre-determined cycles and, particularly with regard to Architecture and Landscape Architecture, are accompanied by extensive written and visual documentation provided both prior to and during the site visit.

Landscape Architecture has been identified through the accreditation process as having an exceptional program and has

been given a six-year accreditation. City Planning has been identified as a strong program, and has also been given a five-year accreditation. Architecture has been granted a three-year accreditation and the accreditation team has underscored long-standing issues concerning comprehensive design and governance, again most particularly around the Environmental Design Program. It has been assessed that the reform of 2007-2008 appears to have exacerbated the issues identified in the 2004 Accreditation Report and before.

Today the architecture program has the great benefit—and the corresponding challenge—of not only an extensive history of attempted solutions, but of three new and almost simultaneous reviews: Undergraduate, Graduate, and Professional. Between these three reviews and their recommendations there are gaps, contradictions, and conflicts as well as marked continuities. These must be met in an open, inclusive and synthetic manner that includes working with the Dean of the Faculty of Architecture as well as the Dean of the Faculty of Graduate Studies. These challenges will be encountered at a moment of significant budget reductions. Therefore, rather than localized tactical and interim solutions, strategic planning is emphatically called for and it is essential that this planning include the professional community.

Importantly, the architecture department has also successfully completed an external search for a new Department Head, Dr. Carlos Rueda, will be charged with unraveling and understanding longstanding

issues that must be addressed and resolved in an efficient and timely manner. Another success is that the President of the MAA served as a member of the Search Committee, ensuring that the professional association had a significant voice in determining the future trajectory of the architecture program.

In addition to a professional voice, future trajectories for the program should include the continued support for three areas in which the Faculty has made significant strides in recent years: 1) digital fabrication technologies in relation to design, 2) energy efficient, sustainable and performance-driven design, and 3) Indigenous design.

The Faculty’s FABLab, under Instructor Kim Wiese and Jason Hare, continues to make great strides and gain significance for the Faculty’s students. Assistant Professor Dr. Mohamad Araji has had a successful sojourn in Munich, intersecting with various partners involved with energy-efficient and performance drive design and spearheaded the first “Environmental Design Workshop with support from Manitoba Hydro and featuring luminaries Professor Thomas Auer (TransSolar and the Technical University Munich) and Professor Dr. Ing. Ulrich Knaack (Technical University Delft). Indigenous design has been central to several events focusing on the Campus Master Plan, on the University’s Indigenous Awareness Week, the Arctic Adaptions project featured at the Venice Biennale (spearheaded in the Faculty by Associate Professor Lancelot Coar and Adjunct Professor Ralph Glor), and on various initiatives intersecting the

University’s Office of the Executive Lead on Indigenous Achievement.

Indigenizing the Curriculum has also advanced markedly over the past year. Another “first” is working with Navajo Nation, which we will be undertaking this fall in conjunction with the University of New Mexico. This is an exciting and important opportunity for our students and follows a successful studio undertaken by Associate Professor Dr. Marcella Eaton and Adjunct Professor Dr. Rob Zonneveld this past winter. Images taken from the studio’s excursion into Chaco Canyon as well as from summer research on Navajo Nation are included in this introduction.

And, on a final note of “firsts”, it is also essential to elaborate on what was briefly mentioned at the opening of this report: on the Partners Program successful completion of a long-term rethinking of its goals and objectives, resulting in the creation of the Partner-in-Residence Program. As its first “PIR”, it selected Mark Pauls, a alumnus of the Faculty of Engineering who continued his education in Austria (Environmental Design) and at TransSolar (Stuttgart) under Thomas Auer. Mark has brought an amazing amount of energy and input to the Faculty, particularly to the architecture program. His knowledge and engagement has been very well received by the students, substantially increasing capacity in the areas of sustainable and energy efficient design. Further, the Partners Program Advisory Board has chosen Mike Robertson as its Chair. Mike brings to the Board not only his professional expertise, but also his very

valuable perspective on Indigenous issues. Finally, this fall the Partners Advisory Board will also add Manitoba Hydro’s Tom Akerstream to its important list of members. The efforts of the past five years, and in particular those of the past year, have been dedicated to setting the stage for professional focus and pedagogical renewal. With the stage thus set, we see this as a moment of exceptional opportunity for the Faculty of Architecture to reflect on its place within the academy, the design community and the professional communities, charting a future trajectory truly worthy of the Faculty’s significant history in Manitoba, Canada and the global community. ■

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

[umanitoba.ca/faculties/architecture/facstaff/facdist/Stern.html](http://umanitoba.ca/faculties/architecture/facstaff/facdist/Stern.html)



# Letter from the Interim Dean

Jonathan Beddoes, Ph.D., P.Eng.  
Interim Dean, Faculty of Architecture  
Professor and Dean of Engineering  
University of Manitoba



**Jonathan Beddoes** | As I write this I have had the pleasure of being the Interim Dean of the Faculty of Architecture for just two weeks and so I will start with a very brief introduction. As a Professional Engineer, I am well attuned with design and through my career have enjoyed product and process design challenges in industry, government and academic settings. Obviously, much of engineering design differs from the design undertaken within the disciplines of the Faculty of Architecture, but nevertheless many design and fabrication tools are common to most design disciplines. As such, I look forward to learning and expanding my horizons through the design programs in the Faculty of Architecture. Having been the Dean of the Faculty of Engineering here at the University of Manitoba, and a Department Chair previously at Carleton University, I am well familiar with the challenges of administering and leading a comprehensive team of professionals and students. While I am sure that during my tenure as Interim Dean I will not succeed in becoming an Architect, Interior Designer, City Planner or Landscape Architect, but it is my aim to assist the Faculty of Architecture to realize its full potential. I am confident that with the calibre of the students, staff and faculty in the Faculty of Architecture reaching our full potential will equate to programs and outcomes which will place the Faculty at the forefront of our academic, design and professional communities.

As we work to achieve our full potential we will be guided by both the Taking Our Place: University of Manitoba Strategic Plan 2015-2020 and the Faculty of Architecture Strategic Plan respectively adopted by Senate and Faculty Council earlier this year. Likewise the various program review and accreditation reports resulting from the

corresponding processes provide feedback that needs to be carefully considered and built into future plans, including comments and criticism related to program, academic and governance issues. Inevitably also guiding us will the University and Faculty fiscal reality which is imposing budgetary constraints that none of us like, but are every real. Combined these inputs present us with the design challenge of how do we deliver a suite of contemporary programs to our students that gives them the knowledge and skills needed for their own individual future endeavours. I am confident that together we can tackle this design challenge and position our Faculty for success throughout the next few decades of the 21st century.

This year I am pleased to welcome a new Head of the Department of Architecture, Carlos Rueda; his new insights into architectural education will be welcomed. Better known to the Faculty are two new Acting Heads, Rae Bridgman in City Planning and Kelley Beaverford in Interior Design. I am looking forward to teaming with all of them, along with the continuing participation of Alan Tate as Head of Landscape Architecture, and Associate Dean Marcella Eaton as we bravely move the Faculty into a new future. Of course to optimize the solution of the Faculty design challenge will also require the intimate involvement of everyone inside our Faculty, students, staff and faculty, as well as all those from our various external communities, including Professional Associations, design communities and the Partners Program that has achieved so much on our behalf. Collectively we form an impressive design team that I am sure can guide the Faculty into an imaginative and productive future that respects our proud history. ■

## Around the Faculty

DEPARTMENT SUMMARIES | STUDENT WORK  
INDIGENIZING THE CURRICULUM | WARMING HUTS | FABLAB  
NEW COURSES | ACTION CANADA | YEAR END EXHIBITION  
HISTORY OF THE FACULTY | WAREHOUSE JOURNAL



# Environmental Design Program



**Marcella Eaton** | Environmental Design in the Faculty of Architecture has been a success story. We have thousands of successful alumni who are working in various disciplines globally. For the 2014–2015 year, we had 245 applicants with an intake of 96 students for ED2. In May 2015, 84 students successfully graduated with a Bachelor of Environmental Design. The Students Architectural Society (SAS) hosted a graduation celebration at the Museum of Human Rights. We are very proud of our graduates and wish them all success in their future education and / or careers!

As the Environmental Design Program moves into its semicentennial anniversary, it is an apt time to reflect on the reasons for its creation. A Report written by Robert L. Geddes and Bernard P. Spring at Princeton University, *A Study of Education for Environmental Design Sponsored by the American Institute of Architects (AIA)* published in December 1967, called for new ways of educating designers. Much of this document remains very current with our understanding of global warming and social insecurity. They emphasized the importance of relationships. “The most important aspect of the growth of

knowledge has been qualitative rather than quantitative. If we had merely added to an encyclopedic storehouse of facts, the growth of knowledge would not have had such an enormous impact on society. Rather it is our increasing understanding of relationships, the relationships between the actions and events in all realms of life, that has had the greatest effect on how we comprehend and deal with our problems.” The Environmental Design Program has been about relationships since its inception. In 1968, Jonas Lehrman and Carl Nelson Jr. published an article in *Canadian Architect* titled “Architectural Education: The Search for Change”.

“In September 1966, the Faculty of Architecture of the University of Manitoba introduced a new study program. This program reflected the changing nature of professional practice and the growth in scale and complexity of the environmental design’s challenge.

The complexity of the environment is felt to demand a closer inter-relationship among the various environmental disciplines. Increasing evidence of the effect of the environment on man (sic) makes it ever clearer that the total impact,

that is to say the interaction between man and his environment, is a result of behavioural and cultural characteristics of society. To express this it is necessary that those professions whose role it is in society to give form to the environment must understand the behavioural and cultural characteristics of society, and must have the means available to express them and the opportunity to test the validity of their ideas. It may be possible, through such an approach, to understand the total consequences of one’s actions. The development of an ecological attitude, parallel to and integral with the development of professional competence, is the goal of the new curricula.”

(Jonas Lehrman and Carl Nelson Jr., “Architectural Education: The Search for Change”, *Canadian Architect*, 1968, pp.53–54)

The Faculty of Architecture was a leader in creating this educational program. It is interesting to reflect on the relevance of environmental design today. Globally, there are many declarations that design education should encompass issues of ecology, of climate change, of interdisciplinary, and of wellness through design. Many continue to argue that the education of designers

in discrete disciplines does not prepare individuals for the complexity of practice today where an integrated design process involving all disciplines involved in the creation of a project is more often than not, the norm. Throughout forty-nine years of environmental design education, curriculum has been reviewed, and adjusted to reflect the needs of the professional accredited programs in the Faculty. The importance of the Environmental Design Program cannot be overstated. The relationships built between students in the common year and beyond carry into their working careers strengthening the possibilities for understanding and working with allied professions. The issues that our graduates will face in their work are complex, and in many respects unknown to us now. We must educate designers who are flexible thinkers and designers, open to integrating knowledge from many sources. The Environmental Design Program provides a strong platform for this to happen.

The Environmental Design Program recently underwent the first academic program review by the University of Manitoba in its history. While there are concerns regarding governance, there was

praise for the broadly based interdisciplinary courses and the dedication of our faculty members. The faculty and students must work together to continue to keep the Program relevant, strong and innovative.

We look forward to the 50<sup>th</sup> anniversary of Environmental Design in the Faculty of Architecture in 2016. We would love to hear from our ED grads from each of the five decades who have been in the Faculty. Can we hear from people who studied from 1966–1976, 1976–1986, 1986–1996, 1996–2006, 2006–present. Let us know what you are doing today and be a part of our celebration of fifty years of Environmental Design education. Email me at [marcella.eaton@umanitoba.ca](mailto:marcella.eaton@umanitoba.ca). ■

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

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

## **Environmental Design Program**

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



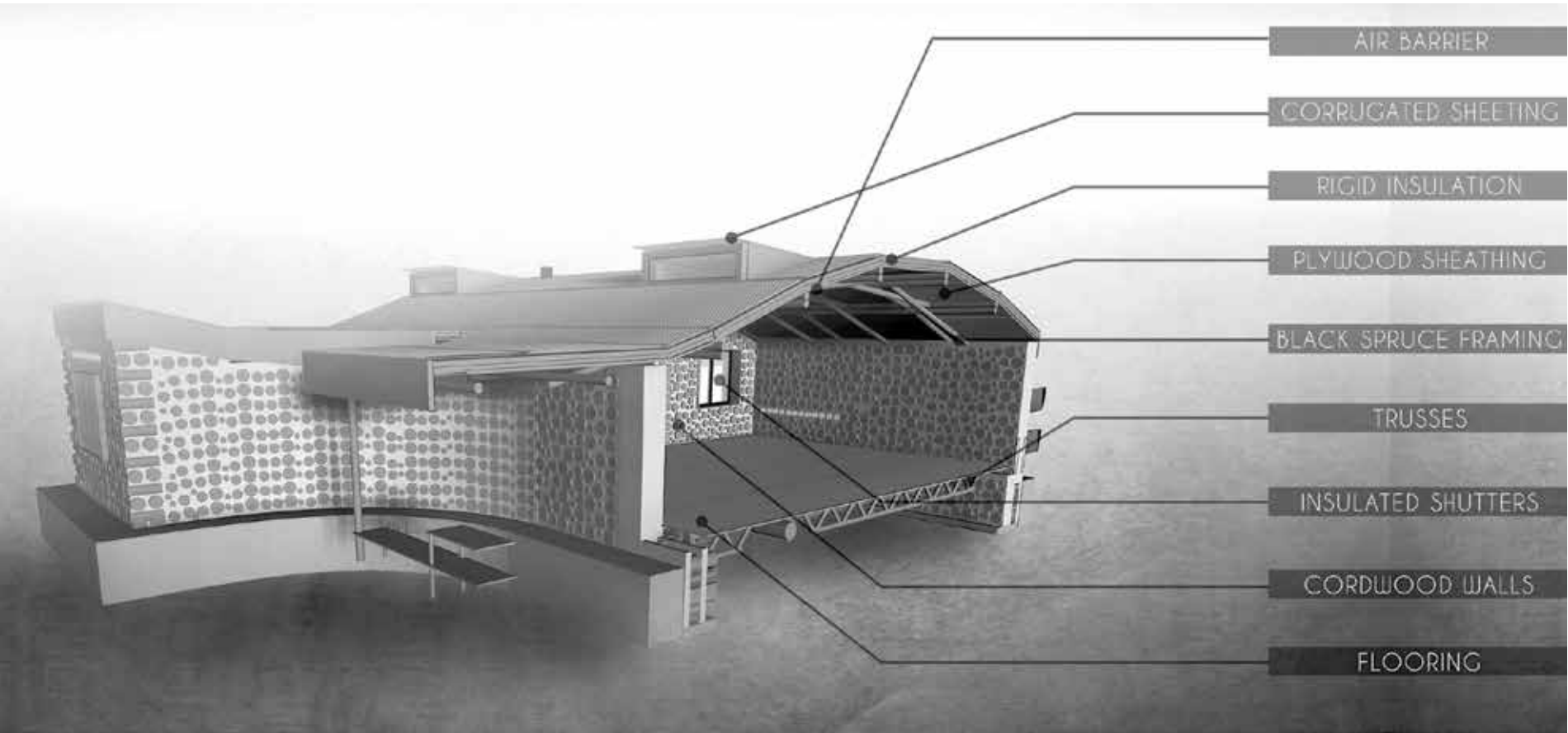


Since the introduction of reservation settlements and the educational programs that were put in place, many First Nations communities have experienced difficulty in passing on their traditional way of life to the younger generations. Extensive research and a visit to the community elementary school in Tadoule Lake, Manitoba demonstrated this idea to be present between the older and younger generations. This project proposes an architecture to support a retreat program in association with the school's curriculum in which students are guided by an Elder and embedded in a more traditional atmosphere.

The project attempts to bridge this gap and loss of traditional knowledge. Understanding the Dene traditions and activities influenced the development of the architecture's construction and program in a way that can aid the teachings and experiences proposed by this project.

Positioning the architecture on a site outside of the community became a way to mimic and establish an authentic Dene lifestyle. The geographical relationship between the site and its adjacent landscape became an important element as the

structure acts as a hub between traveling and hunting trips. After analyzing the water line infrastructure in Tadoule Lake the site was determined in a location that did not have access to the main water lines, establishing an off-grid environment. Water is to be sourced in traditional methods of melting ice/ boiling lake water and contained in an integrated water cistern. A composting outhouse that utilizes leftover wood chips to decompose waste served as the primary washroom facility. Utilizing a simple cordwood wall assembly would allow community members to contribute in the construction of the facility and create job opportunities for the community. An efficient bridge construction method was adopted and translated into a roof structure for the dwelling. The framework utilizes thin members while allowing for varying lengths, conveniently adapting to the fluctuating sizes of the native black spruce trees. These unconventional methods did not hinder the project, rather they provided an opportunity to establish and discover suitable alternatives in designing typical systems and assemblies while complimenting the Dene way of life. ■



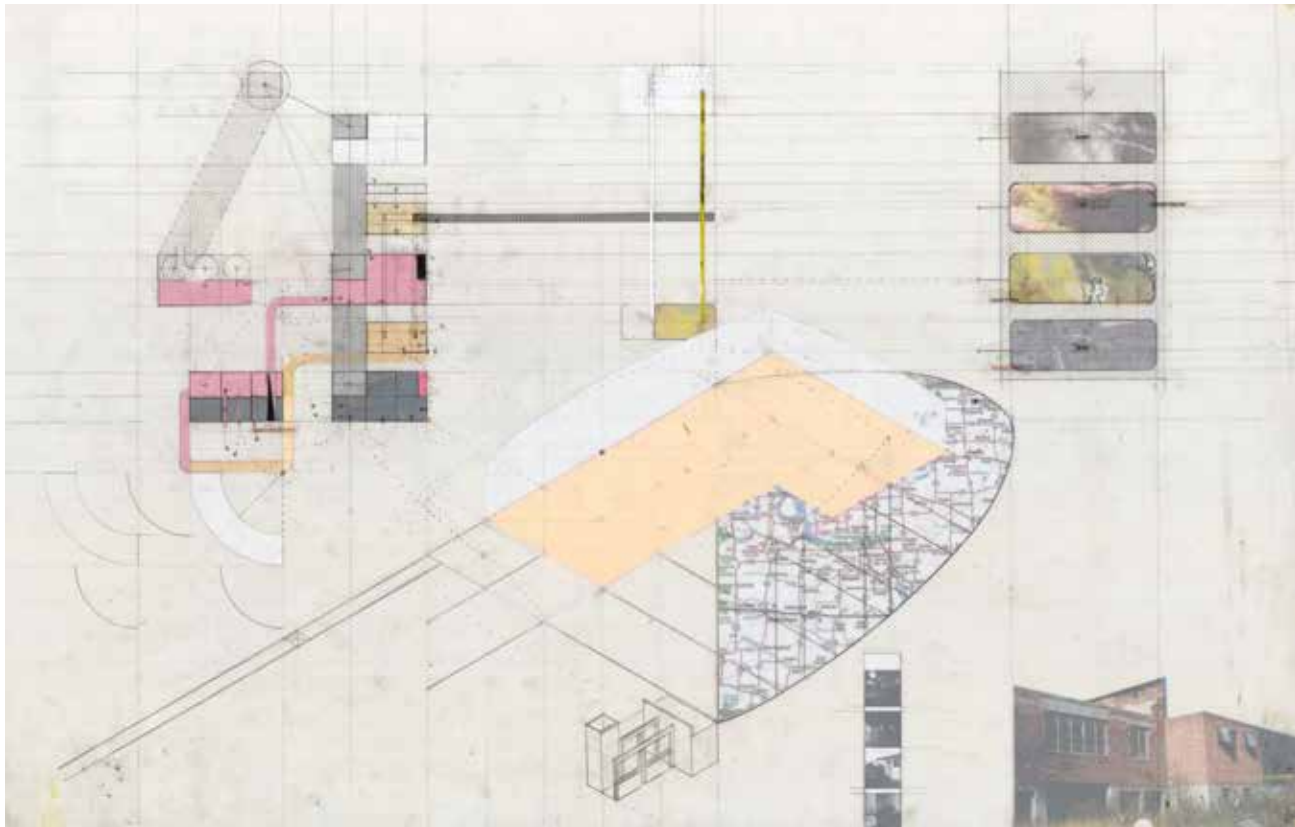
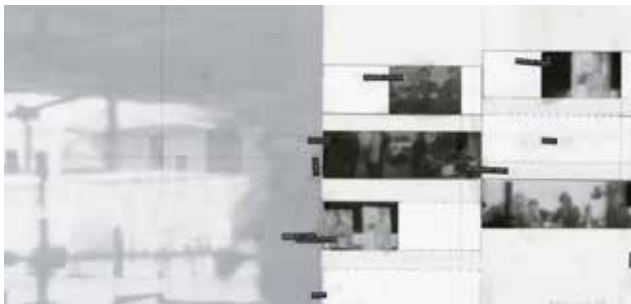


The intent of this research was to develop an understanding of montage in architecture through the curation of filmic scenes in an existing site. The study was set in the power building of a deserted sanatorium in San Haven, North Dakota. A device was built to record the site, as well as the other deserted areas visited on a road trip throughout North Dakota. The intent of the device was to project the recordings of scenes in San Haven, and North Dakota, in order to create new programmatic and spatial relationships within the power building.

The projections on site were then recreated with a subjective site model back in the Winnipeg studio. The site was recreated as rearrangeable scaffold, allowing the power building site to be unfolded, shifted, and reformed in order to re-make, or make new the scenes

created in the projections. Mylar drawings then diagrammed these scenes in order to spatialize, and eventually construct the several different scenic, and programmatic relationships made in the vacant site. As the scenes were made from other typical sites in North Dakota, the program resulted as a layering of garage, dive-bar, and motel/diner.

In order to propose an architecture comprised of a montage of fragmented scenes / spaces, perhaps the drawing must be representative of the potential montaged experience of the building, rather than the constructed form. The intent of this drawing is to prioritize the relationship between the potential spaces and actions, as opposed to their individual appearances. By ceasing to represent the figure, a focus can be directed towards the forces of, or between, spaces. ■







## Department of Architecture

**Terri Fuglem |** The 2014-2015 academic year was a significant year that included the Canadian Architectural Certification Board (CACB) accreditation evaluation, and a Graduate Program Review. While we are celebrating the appointment of a new Department Head, Dr. Carlos Rueda, effective September 1, 2015, we are also regretting the loss of three valuable senior faculty in one year: the resignations of Mark West and Patrick Harrop and the retirement of Nada Subotincic.

For much of 2014 and early 2015, the Department was actively preparing for the CACB accreditation team visit which began on February 28 and ended March 4, 2015. Professional accreditation in the architectural field is a serious affair that entails the preparation of a substantial report and self-evaluation of the program, as well as an extensive exhibition of student and faculty work, perusal of facilities and classrooms, and exhaustive interviews with students, support staff, faculty, instructors, and senior administration. The student work showed very well in an exemplary display prepared by the Department. The CACB accreditation team, headed by Eric Haldenby of the University of Waterloo, had many positive observations of the program but also found deficiencies. The team granted accreditation for a three year term. The Visiting Team Report (VTR) is a public document and can be accessed on the Faculty website.

The Graduate Program Review entailed a visit on March 23-25 and interviews with staff, faculty, students, and senior administration by external reviewers Barry Sampson, University of Waterloo, and Dr. Graham Livesey, University of Calgary. We were extremely pleased that the review largely endorsed the program with positive recommendations for minor changes.

For the 2014-2015 academic year, the Department of Architecture continued to offer students a delectable menu

of foundation and vertical studios that included field trips to Tadoule Lake and Lac Brochet, Manitoba; Fargo, ND; Montreal, Los Angeles, Netherlands, Berlin, and Istanbul. Studios covered topics from flood architecture to mixed-use projects for Main Street, Winnipeg, contemporary reformulations of the archipelago and Berlin, the space of protest, arche povera, and indigenous housing in northern Manitoba. Dean Ralph Stern ran an interdisciplinary studio in the second term that travelled to Berlin. This year's External Examiners for Design Thesis were John Shnier, Partner at Kohn Shnier Architects, and Associate Professor, University of Toronto and Marcia Feuerstein, an architect and Associate Professor at the Washington-Alexandria Architecture Center of Virginia Tech.

Faculty research continued to be exemplary; Eduardo Aquino, Lancelot Coar and Patrick Harrop participated in the exhibition, *Sensing the Future: Moholy-Nagy, Media and the Arts*, curated by Dr. Oliver Botar, at the Bauhaus Archiv in Berlin. This exhibition was funded with a SSHRC Insight grant. Lancelot Coar's research into indigenous housing in Manitoba was partially funded by a CIHR Population Health Intervention grant, with Coar as co-investigator. Lisa Landrum presented her research at several international venues, including a Philosophy of Architecture conference in Delft (NL), a Mediated Cities conference in Los Angeles, and the Reading Architecture symposium in Athens. Nada Subotincic has completed the design of a Bestiary exhibit space (currently under construction) with the Museum of Jurassic Technology in Culver City, California and continues to work on the design of the following future facilities there, as well as other projects, such as a set design for a play by Bruce Sarbit.

Of special note, Lisa Landrum and Lancelot Coar were both awarded tenure and promotion in 2014-2015. The Department

congratulates them, and wholeheartedly wishes them every success in their future endeavors at the University of Manitoba.

The upcoming 2015-2016 academic year promises to be an auspicious and transitional year for the Department of Architecture. We welcome our new Department Head and look forward to working with the Interim Dean of the Faculty, Dr. Jonathan Beddoes for the period from September 1, 2015 to June 30, 2017. The Department of Architecture offers a serious and ambitious program and as Canada's third oldest professional architecture program, and enjoys a venerable and long-standing reputation. We are confident that with the leadership under the Interim Dean and the new Department Head that the problems identified in the accreditation report will be resolved, and that this juncture provides us exciting opportunities for growth and renewal. ■

### **Terri Fuglem |**

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

### **Department of Architecture**

Eduardo Aquino, Ph.D	Associate Professor
Lancelot Coar	Associate Professor
Herbert Enns	Professor
Eduard Epp	Associate Professor
Lisa Landrum, Ph.D	Associate Professor
Ian Macdonald	Professor Emeritus
Ralph Stern	Professor

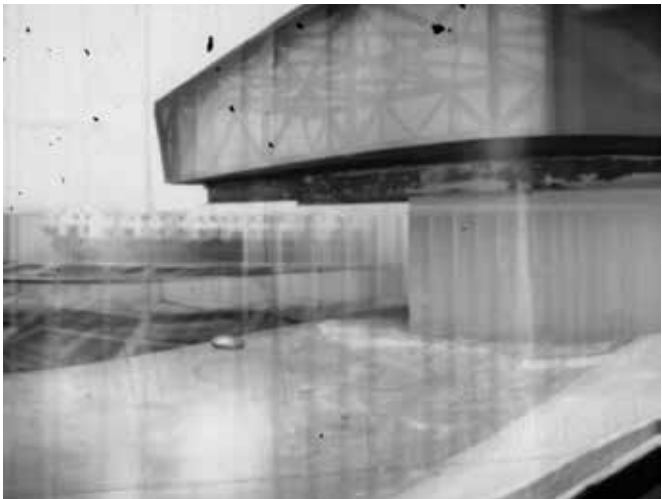
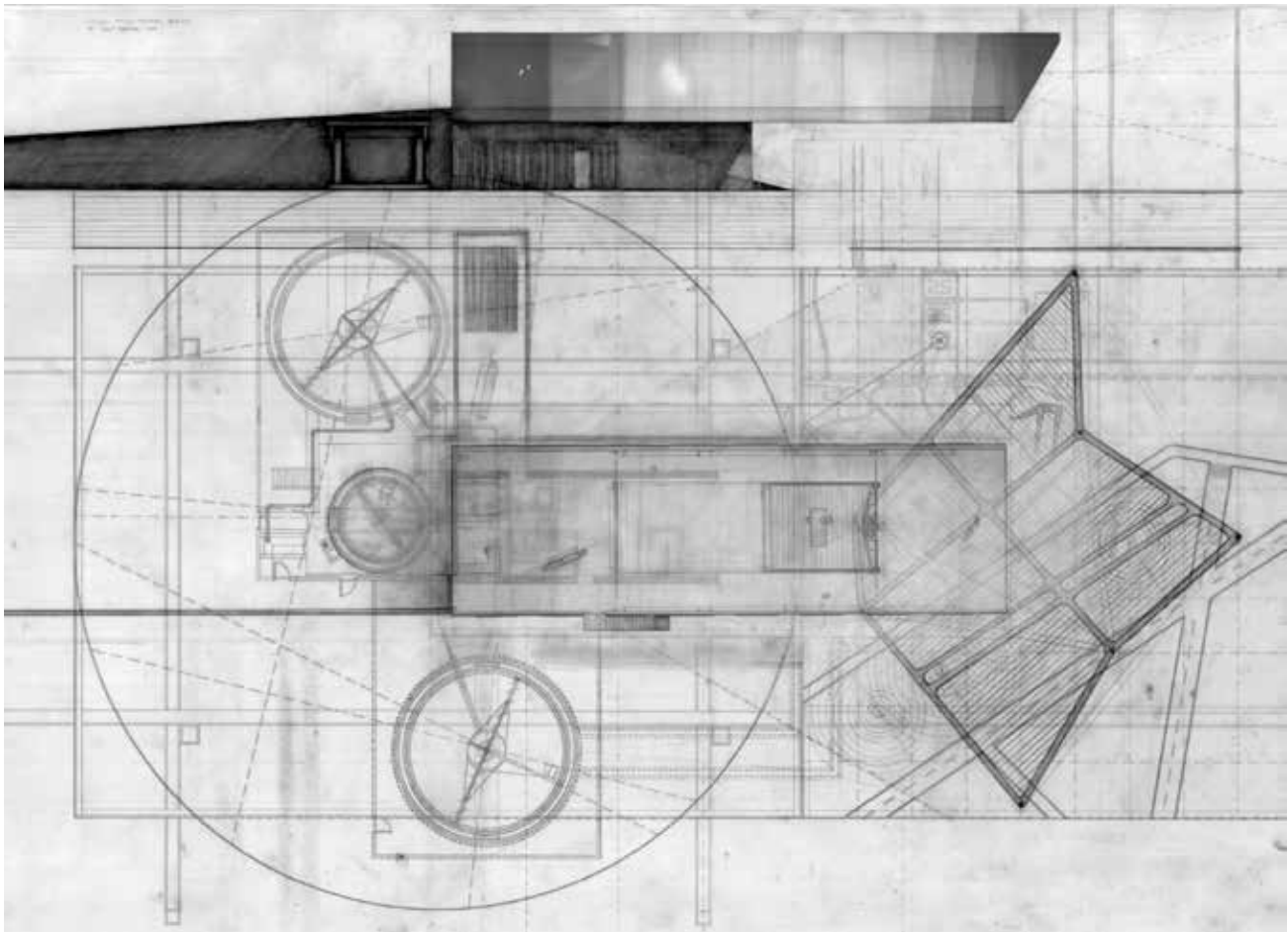
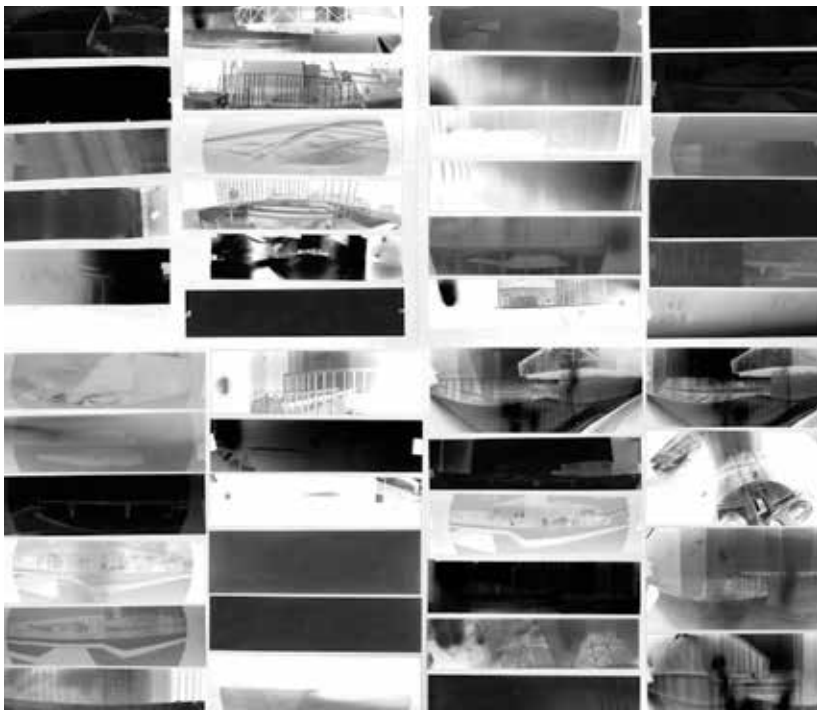




For the sake of pragmatism and function, the traditional human understanding of time is generally limited to a varying degree of scales that are infinitesimally minute in comparison to the full extent of universal time. We are incapable of perceiving the daunting vastness of its scale and implications, and understandably implement a series of human-scale reference points in order to frame events, environments, others, and ultimately our own personal existence. Time passes fluidly and fleetingly, perceived at different rates depending on our experiences, never seemingly at a constant rate, and never with the ability to be stopped or controlled.

The photograph, a generally mundane yet unique temporal instant, acts as a section cut through time, providing us with a visual representation of a single, unrepeatable moment in history. Is there a way in which the photographic process can allow one to perceive a simultaneity of time, and if so, what are the potential implications of this understanding, individually, collectively, and architecturally? The popular idiom, ‘taking a photograph,’ suggests stealing away or capturing history, but this thesis seeks to ask: can an image be built or densified over time and space rather than simply being taken?

The guiding principles of the project are composed of several elements, mainly directed through a thesis based on trying to understand, mediate, and enact architecture at multiple temporal and physical scales simultaneously, in an attempt to question and analyze the traditional design process, and to provide a distinct and sensitive architectural design framework. It is also guided by a personal interest in long exposure analogue photography, visual perception, and optical devices. The project seeks to study temporal and optical phenomena at the abandoned Canadian Forces Base in Rivers, Manitoba, as well as in a site analogue, in an attempt to enact both its history and future over a vast and varied time scale. ■

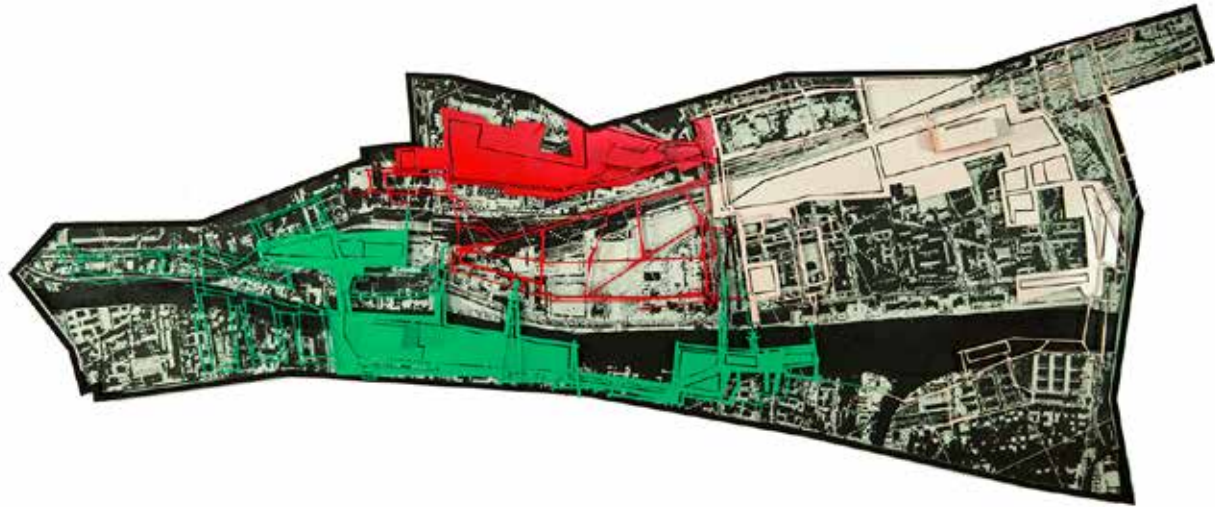
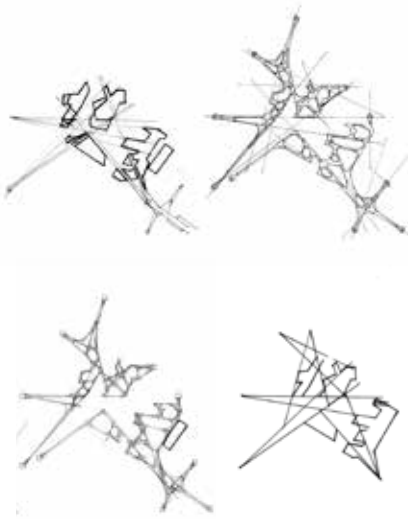




**SOCIAL PHYSICAL INFRASTRUCTURE**  
**A Comparative Study of the Social**  
**and Physical Infrastructures of**  
**Berlin, Germany**

Department of Architecture  
Berlin Interdisciplinary Studio  
Graduate Studies Student, 2014-2015  
Advisor: Ralph Stern

.....  
Bryce Rezanoff



The intentions of this thesis are to identify social concerns, through architecture, currently arising within the City of Berlin. The selected concerns, two in this case, will be separately analyzed and represented as parent contributors. The parent contributors will be combined within the confinements of the selected site. The result will be an interpolation of the parent donors, forming a new type of social hybridization. The selection of social housing estates, within Berlin, is a direct result to the displacement faced by Turkish and Muslim populations<sup>1</sup>. The well-established communities inhabit low income social housing estates, built around the turn of the nineteenth century<sup>7</sup>. Fueling the displacement is the increased amount of investment and tourism within the central Berlin, resulting in gentrification and touristification. Although the housing is listed as social, managing social housing unions are investor based, creating a profit driven model. The rentable units are undergoing numerous improvements in response to the opportunity of increasing rent and therefore quarterly profits<sup>1</sup>. The units shifted from low income units to middle/upper class units, a determinate from cuts in public funding and tax exemptions<sup>1</sup>. The effect is compounded by touristification, as undesirable units are turned into premium temporary rentals. The intentions lie in prevention of this community becoming scattered remnants along the peripheries of Berlin. As well as the shift in focus of profit based rental

models, currently being used by unions, to a collective/passive building management and distribution node. The opportunity to apply this concept exists, as the city of Berlin has recently slated the creation of 137,000 new social housing units by the end of 2030<sup>2</sup>. The second selection addresses the changing standards within the European Union, specifically the cut in Co2 emissions by 2050<sup>3</sup>. Germany is also motivated by the increasing price for energy, as the current kilowatt rate is one of the highest amongst developed nations<sup>4</sup>. The standards are applied to new and existing buildings, both public and private sectors. New sustainable power options are being introduced by commodity trading electricity companies, reducing Germany's overall Co2 output, but not reducing the German consumer's price<sup>5</sup>. The village of Wettasingen has begun initiatives, in conjunction with sustainable energy system manufacturers, to create sustainable energy network and heating systems<sup>6</sup>. The village formation of a Co-operative has created self-sustainable entity, relying only on bioenergy for electricity and heat<sup>6</sup>. The system enables co-operative members to no longer have a reliance on multinational power suppliers and while producing an annual profit that is sold back to the grid<sup>6</sup>. The proven concepts from this rural example are intended to be applied to the site in Berlin, testing the viability of this application in an urban environment. Each of the two selections has respective restrictions and requirements for successful operation

within the given program. The interpolation of the two parental forms, through design and program, will begin to investigate the resulting hybrid building, in regards to the reaction of scale, density, context, and site, dictate the feasibility of the combination. The overall intentions are to have the traits of the energy parent provide a sustainable energy source for the new hybrid. The profits model shifts from rental units, to distribution of surplus energies. The trait of the social parent becomes more stable, with less risk of low income displacement once the estate is operational. ■

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Jeana Klassen, MCP

# Department of City Planning

**Richard Milgrom** | The 2014-15 academic year was a year in which the Department City Planning continued to rebuild following the retirements of 50% of its faculty members over the last three years. Dr. Orly Linovski, who recently completed her Ph.D at the University of California Los Angeles, joined the Department in the fall of 2014 as an Assistant Professor for a two-year appointment. Dr. Linovski's research has focused on the professional practice of urban design, and on the relationships between transportation and urban form. Her position converted to tenure-track in the winter of 2015. Dr. Linovski contributed core and elective courses related to urban design, and was a co-instructor in the Regional Planning Studio. She received a SSHRC Insight Development Grant to initiate her research about transit-oriented development.

Dr. Janice Barry completed her second year with the Department. She continued to work with First Nations in Manitoba, leading the Indigenous Planning Studio. She also maintained productive scholarly activity, contributing to *Exploring Contemporary Planning Theory and Practice* with Patsy Healey (Hillier & Metzger, eds. 2015), and completing the manuscript for the forthcoming *Planning for Coexistence? Recognising Indigenous Rights through Land-Use Planning in Canada and Australia*, with Dr. Libby Porter (RMIT University, Melbourne Australia) and will be published by Ashgate in the new year.

Dr. Barry received funding from the University's Teaching and Learning Enhancement Fund (TLEF) (approx. \$15,000) to continue studio work with Indigenous communities, and to increase interdisciplinary participation in those projects.

The Department appreciates its ongoing relationship with the Manitoba Professional

Planners Institute. Several members teach valuable courses, including David Linton (Urban Development) and Matt Glavin (GIS for Planners). Martin Sandhurst has continued to shape Professional Planning Practice, this past year with Stephen Walker.

Studio 1, led by Dr. Richard Milgrom and Molly Johnson, again addressed age-friendly community planning – this year for Portage la Prairie, MB, and the University of Manitoba campus. David van Vliet and Orly Linovski led the Regional Planning Studio working with the Partnership for the Manitoba Capital Region on projects related to the PMCR's Regional Growth Plan, focusing on transportation and environmental issues. Dr. Barry's Indigenous Planning Studio continued work with Brokenhead Ojibway Nation (BON) – work that culminated in the spring with a new Land Plan for BON. Students also started to work with Nisichawayasihk Cree Nation and Lake St. Martin First Nation, one group examined how concerns of Indigenous students could be addressed in the design of the University campus.

The year featured other important events. The Department supported its students who organized a very successful Canadian Association of Planning Students Conference. It also organized for the Faculty "Coming to a Common Place: Indigenous Peoples and Urban Design" a symposium that engaged faculty members, students and Indigenous designers with the team developing a new campus plan. Dr. Rae Bridgman worked with a group of exchange students and a visiting scholar to mount *Building Toys - Architecture on the Red Carpet*, an exhibition in the Faculty of Architecture Gallery.

Finally, the Department was reviewed by the Professional Standards Board in April. Its Master of City Planning program received full accreditation for the next five years. ■

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

Richard Milgrom, Ph.D, Head of the Department of City Planning, Associate Professor, Associate Dean (Research)

## **Department of City Planning**

William Ashton	Adjunct Professor
Sheri Blake, Ph.D	Senior Scholar
Janice Barry, Ph.D	Assistant Professor
Rae Bridgman, Ph.D	Professor
Mario Carvalho, Ph.D	Professor Emeritus
Gerald H. Couture	Adjunct Professor
Jino Distasio	Adjunct Professor
Christopher Leo	Adjunct Professor
Orly Linovski, Ph.D	Assistant Professor
David Linton	Adjunct Professor
Shauna MacKinnon	Adjunct Professor
Linda McFadyen	Adjunct Professor
Jeannette Montufar	Cross-Appointment (Civil Engineering)
James Platt	Adjunct Professor
Ian Skelton, Ph.D	Senior Scholar
Jean Trottier	Cross-Appointment (LA)
David van Vliet, Ph.D	Associate Professor
Ian Wight, Ph.D	Senior Scholar





We move, we talk, we watch, we exercise, we explore, we shop on the streets of our cities. These arteries are not only the corridors for moving traffic, but also the places for public life. Conventional design practices in Canadian municipalities facilitate streets’ designs as motor vehicle links, but do not necessarily incorporate the value of streets as multimodal links and places. Canadian municipalities are seeking to provide infrastructure to support various uses and users of streets through *complete streets*, an approach that supports multimodal transportation and enables all people, regardless of age, income, abilities, or lifestyle choices, to use street infrastructure. With complete streets approaches, municipal design must align their practices to reflect multimodal design priorities. This research explores differences between conventional and complete streets approaches, investigates Canadian and European municipal precedent practices, and recommends ways Canadian municipalities can align design practices with complete streets priorities – encompassing city planning, transportation engineering, architecture, and urban design consideration. The precedents, which included the City of Edmonton, the City of Leipzig (Germany), Vélo Québec, and Gehl Architects (Denmark), demonstrate design processes where pedestrians and cyclists’ needs are intrinsically identified, and accommodated. The results of this research exemplify the interdisciplinary involvement required for creating a street as both a link and a place. Recommendations for Canadian municipalities include aligning municipal design practices with complete streets practices and incorporating interdisciplinary inputs in street design. Ensuring an interdisciplinary university education is recommended for street design professions. ■



Stolkholm, Germany



Copenhagen, Denmark



Toronto, ON



Winnipeg, MB



Montreal, QC





Deniz Ozge Aytac, MID

# Department of Interior Design

**Lynn Chalmers** | This year got off to a great start with new furniture in the Masters of Interior Design Studios. Working with Anthony Allan, we replaced the original studio furniture with LaCasse's award winning benching system, designed and made in Canada. The new ergonomic seating is also by LaCasse. Additionally, we were able to provide new drafting stools for the Interior Environments Option students to improve the function and comfort of their studio environment.

There were considerable achievements this year for the Department, it's students and graduates. Our congratulations to:

- Erns Wall (ED4 Interiors Option) who was selected as a semi-finalist in the Steelcase Competition, one of 4 chosen from 800 entries from Interior Design programs across North America. (Katherine Isaac's Environmental Design, Interiors Option studio).

In January 2015, Master of Interior Design student, Renee Struthers' prototype concrete table was selected to be exhibited at the Interior Design Show Studio North competition in Toronto. The table was also featured in The Globe and Mail feature issue on The Green House Effect in April 2015.

Renee Struthers was also recently commissioned to design the lighting for a new retail clothing store in Winnipeg called Kit and Ace. Her unique and playful designs can be seen in the store at the corner of McDermot and Arthur.

Two of our Environmental Design studios were inspired by competitions from local and national industry. Professor Nancy Maruca's ED Option 3 Studio included the

opportunity for students to participate in the first Ames Tiles Competition, with generous cash prizes. Student winners were: 1<sup>st</sup> place: Katherine Wurch, \$700, 2<sup>nd</sup> place: Chelsea Lazar, \$400, 3<sup>rd</sup> place: Jessica McMillan, and Erica Ulrich \$200.

Sessional instructor Jac Comeau's ED Option 4 Studio, Learning from Las Vegas, generated creative options for a local Kitchen firm inspired by a trip to Las Vegas and the interiors product shows. The results were very creative and reflected the excitement the students felt about the studio experience.

Professor Shauna Mallory-Hill, assisted by Katherine Isaac, led a group of students from the department on a field trip in the Spring to Holland, Germany and Italy, where they visited design offices, research facilities and the Milan Furniture Fair. Students and professors brought back stories of an amazing trip.

A number of the Faculty are working on proposals for books, and book chapters. The department celebrates a Ph.D commencement and completion this year. Our continued search for a Department Head resulted in the nomination of Professor Kelley Beaverford, who has been appointed for two years as Acting Head. We are grateful to Associate Professor Beaverford for taking on this role and excited to move ahead with such a well-liked and well-respected academic at the helm.

The year finished on a very high note with the annual Year End Exhibition. The interiors work demonstrating, as we have come to expect, a high degree of professionalism and creativity. ■

## Lynn Chalmers, M.Des. |

Acting Head of the Department of Interior Design, Associate Professor.

## Department of Interior Design

Kelley Beaverford	Associate Professor
Susan Close, Ph.D	Associate Professor
Michael Cox	Dean Emeritus
Joan Harland	Professor Emeritus
Cynthia Karpan, Ph.D	Associate Professor
Shauna Mallory-Hill, Ph.D	Assistant Professor
Nancy Maruca	Associate Professor
Tijen Roshko	Associate Professor







The Costume Museum of Canada (CMC), located in Winnipeg, Manitoba, was the first of its kind in Canada, according to the Association of Manitoba Museums. The CMC works as a repository where Canadian clothing, textile and pertinent accessories are collected, preserved, and presented. The museum is working towards financial viability largely by curating and staging traveling exhibits around Winnipeg. However, the CMC's current financial restrictions limit what they can do and how they can stage a traveling exhibit. This practicum project addresses the desire of the museum for a facility to stage traveling exhibits by proposing a traveling exhibition system that will be able to be built in public spaces -- existing buildings and interiors specifically. As a consequence, it needs to be flexible and dynamic, cost effective, sustainable -- in other words can be maintained for a long term—and able to be assembled by volunteers.

The concepts of cultural communication, narratology, and mise-en-scène in relation to culture and exhibitions have formed a theoretical basis for this practicum. Briefly, the findings of these concepts were: artifacts are culture oriented mediums and they offer humans emotional and unspoken experience, artifacts are a mode of non-verbal communication which convey information about cultural values, material

technology, and wearer's self to the viewer, dresses communicate to people and they provide valuable understanding of cultural roles, routines and events in a society, clothing in exhibitions for museums are important because exhibition visitors are interested in engaging with the clothing artifacts on display due to their tactile and visual properties, clothing in fashion research is important because clothing artifacts link exhibition visitors to their past as well as provide global understanding of other cultures, narrative is everywhere, numberless and take shape in various mediums from images to songs, narrative is essential part of exhibitions because the narrative facilitates to convey the cultural message adequately to the visitors, exhibitions communicate the audience by means of narrated spaces because narrative is an intangible message can be carried through to a 3 dimensional space by means of various mediums, mise-en-scène is the total production of a theatre play and is the materialization of text, mise-en-scène is an approach that can be applied to exhibition space because theatre and exhibition spaces show similarities in terms of creating temporal spaces and sensorial experiences for audiences.

One of the aims of this project is to reach as many individuals as possible in Winnipeg that vary in gender, age, and cultural

background for education as well as to raise and to reach possible donors for the museum. Therefore, shopping malls have been the focus for location this project due to their potential for attracting a diverse audience. Polo Park Winnipeg has been selected as the site for temporary exhibition due to its large number of daily visitors.

In the light of these findings spatial concept has evolved around a neutral, minimalistic design with an elegant touch of materials. The Traveling Exhibition System consists of multiple layers which are kit-of-parts structure, exhibition furniture, curtains, didactic panels and projections. The Spatial arrangement of the exhibition has been designed to unfold a narrative. There are seven major spaces that form the exhibition: the entrance, the ticket & information desk and narrative part 1, narrative part 2, narrative part 3, the hands-on installation, the interactive installation, and the exhibition exit.

I hope that the outcome of this project benefits the client by creating a financial solution as well as contribute to Manitoban community by informing young individuals and revitalizing community's historical memories and information about fashion history and culture. ■







# Department of Landscape Architecture

**Alan Tate** | As for many of programs in the Faculty, the critical engagement in 2014–15 was preparation and presentation of the materials, people and resources for the five-yearly review of the Master of Landscape Architecture program for accreditation by the Canadian Society of Landscape Architects (CSLA). The CSLA team visited from 15 to 18 March giving positive feedback at their exit presentation. The subsequent formal recommendation from the CSLA's Landscape Architecture Accreditation Council was for full accreditation for six years. We are grateful to all those who contributed to this process, including students in the Landscape + Urbanism Option in the Environmental Design program and in the MLA program, practitioners who met the team, the Dean's Office, Laura Kryger and the Partners Office for their support and assistance in documentation for and management of the visit. And particular thanks are due to Marcella Eaton and Richard Perron for organising the accompanying exhibition of student work – an extraordinary feat so soon after also organising the Faculty's annual Atmosphere symposium (this year on the theme "Emergence") from 5 to 7 February. There were 61 students enrolled in the MLA program (including 41 working on their thesis / practicum) and 64 enrolled in the L+U Option in 2014–15. Student achievements during the year included blind peer-reviewed papers at Atmosphere by Saira Abdulrehman (MLA program) with Caitlin Brock (L+U Option), and by Scott Irvine (MLA program). Scott was also the University of Manitoba Olmsted Scholar for 2015. Ian Macdonald (MLA program) made a poster presentation at the CELA conference in Manhattan, Kansas in March 2015. The Faculty entry to the annual Warming Huts competition was won by Rafael Vieira Leal, Wong Zheng and Wei Zou from the L+U Option, under the supervision of Richard Perron.

Field Studies courses included visits to

Paris, Amsterdam and London with Marcella Eaton, Richard Perron and Rob Zonneveld for incoming MLA students and students coming into the L+U Option; to Barcelona for students working in studios with Anna Thurmayer and Dietmar Straub, and to New Mexico with Marcella Eaton and Rob Zonneveld for students in the final L+U Option studio.

Manifestations of scholarship by members of department faculty included Anna Thurmayer and Dietmar Straub being finalists for their "Folly Forest" schoolyard project for the Rosa Barba International Landscape Prize (presented in Barcelona); Brenda Brown's exhibition for TzinTzunTzan, el lugar de los colibris – otra vez / TzinTzunTzan, place of the hummingbirds – again at the Museo de Arte Contemporáneo, Alfredo Zalce, Morelia, Mexico; publication in March 2015 of the second edition of the book *Great City Parks* by Alan Tate with Marcella Eaton. Thurmayer and Straub also won a Regional Merit Award in the CSLA Awards program for the project Sun Lighten Meadows.

Anna Thurmayer, Dietmar Straub and Richard Perron all presented papers at the CELA conference in Manhattan, Kansas in March 2015. Karen Wilson Baptist presented a paper at the Landscape Wilderness and The Wild conference in Newcastle, England also in March 2015. Meanwhile, Jean Trottier continued to serve as Chair of the City of Winnipeg Urban Design Advisory Committee and of the Editorial Board of the CSLA journal *Landscapes / Paysages*. He also presented a paper at the CSLA Annual Congress in Mexico City in May 2015.

Alan Tate was re-appointed head of Department from July 2014 to 2019 in succession to Acting Head Karen Wilson Baptist who was on sabbatical during 2014–15. Anna Thurmayer was granted tenure and promoted to Associate Professor during the year. In closing we note and express immense gratitude to Ted McLachlan who

retired in August after 35 years as a member of department faculty. An informal event was held in the city in August 2015 to celebrate his immense contribution to the Department, the Faculty and the University. ■

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

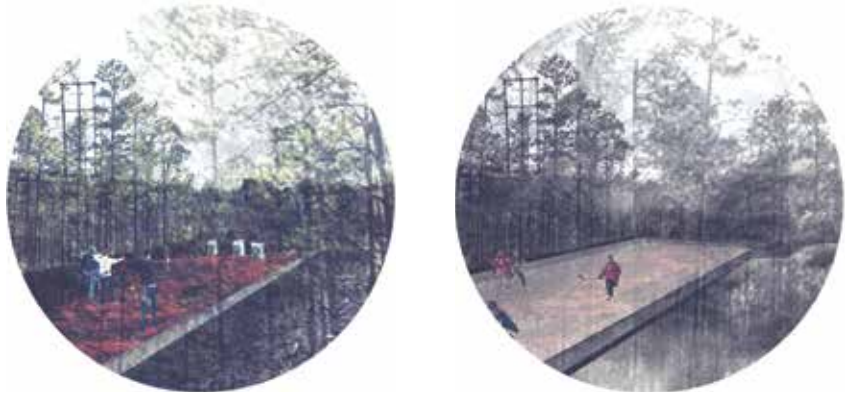
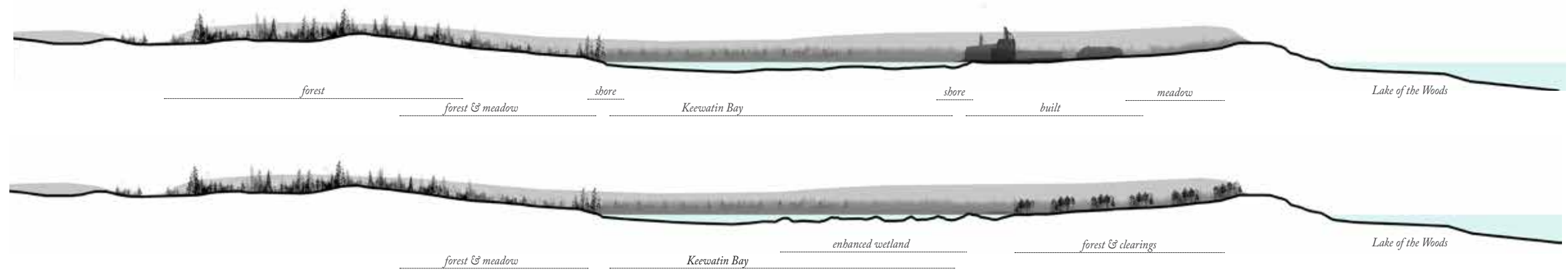
## Department of Landscape Architecture

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	Associate Professor
Charlie Thomsen	Professor Emeritus
Anna Thurmayer	Associate Professor
Jean Trottier	Assistant Professor
Karen Wilson Baptist, Ph.D	Associate Professor





Ontario’s forests have long sustained a thriving forestry industry. Historically wood processing mills were situated on sites accessible by water bodies for purposes of transporting logs, and sites accessible by rail for distributing products to market. As technology has evolved, proximity to water has become less integral to the milling process and as such, industry has become less centralized in the city. ‘Surveying the Shield’ explores the implications of the loss of an industrial presence and the impact of industrial disturbance in both the urban fabric of Kenora, Ontario as well as the larger landscape of Lake of the Woods. Commercial and tourist based industry now occupy many of the historic mill properties along the waterfront but traces of their former uses persist on the land. Similar to a well-used workbench, where traces of past creation are evident in the residual tool markings, the industrial remnants endure to reveal a more nuanced story. ‘Surveying the Shield’ culminates with a landscape design that focuses on the site of a sawmill as it prepares to relocate from its century old home on the Lake of the Woods. The design of the proposed public park is guided by the cultural identity and industrial heritage of the area in addition to the technical challenges accompanying the remediation of a post-industrial landscape. The design intent was not simply to restore a former reality or preserve a current one, but instead to seize the opportunities created by industrial disturbance to enhance the identity of the historic site. ■



SECTIONS  
TOP Sectional elevation A, view east of existing conditions on 1060 Lakeview Dr.  
BOTTOM Sectional elevation A, view east of proposed conditions  
  
PERSPECTIVES  
BOTTOM RIGHT woodwaste container in forest, autumn and winter conditions



# Indigenizing the Curriculum:

## A Need, a Challenge, Reading Across Borders, and an Inclusive Future

By Dean Ralph Stern

## A Need for Balance:

It is imperative that we comprehend and engage our world in a holistic manner; as interlocking systems that, while they may be in constant flux, are kept in ultimate balance. Indigenous design offers great insights regarding systems of balance. What might the Faculty of Architecture's renowned undergraduate Environmental Design Program, together with a rigorous reframing of the Faculty's PhD Program, be able to offer in support of Indigenous design?

Significantly, the Faculty of Architecture embedded Indigenous Achievement in its new Faculty Strategic Plan 2015-2020 that was ratified by Faculty Council this past April. Having embraced the principle of Indigenous design in this central document, an ambitious implementation plan will enable the Faculty of Architecture to become a national and international leader in this field. This will enable us to attract and educate Indigenous designers to become leaders in professional design fields. Indigenizing the curriculum is a vital and necessary step towards achieving this goal. Achieving this would, in turn, support the advancement of Indigenous design in our professional programs.

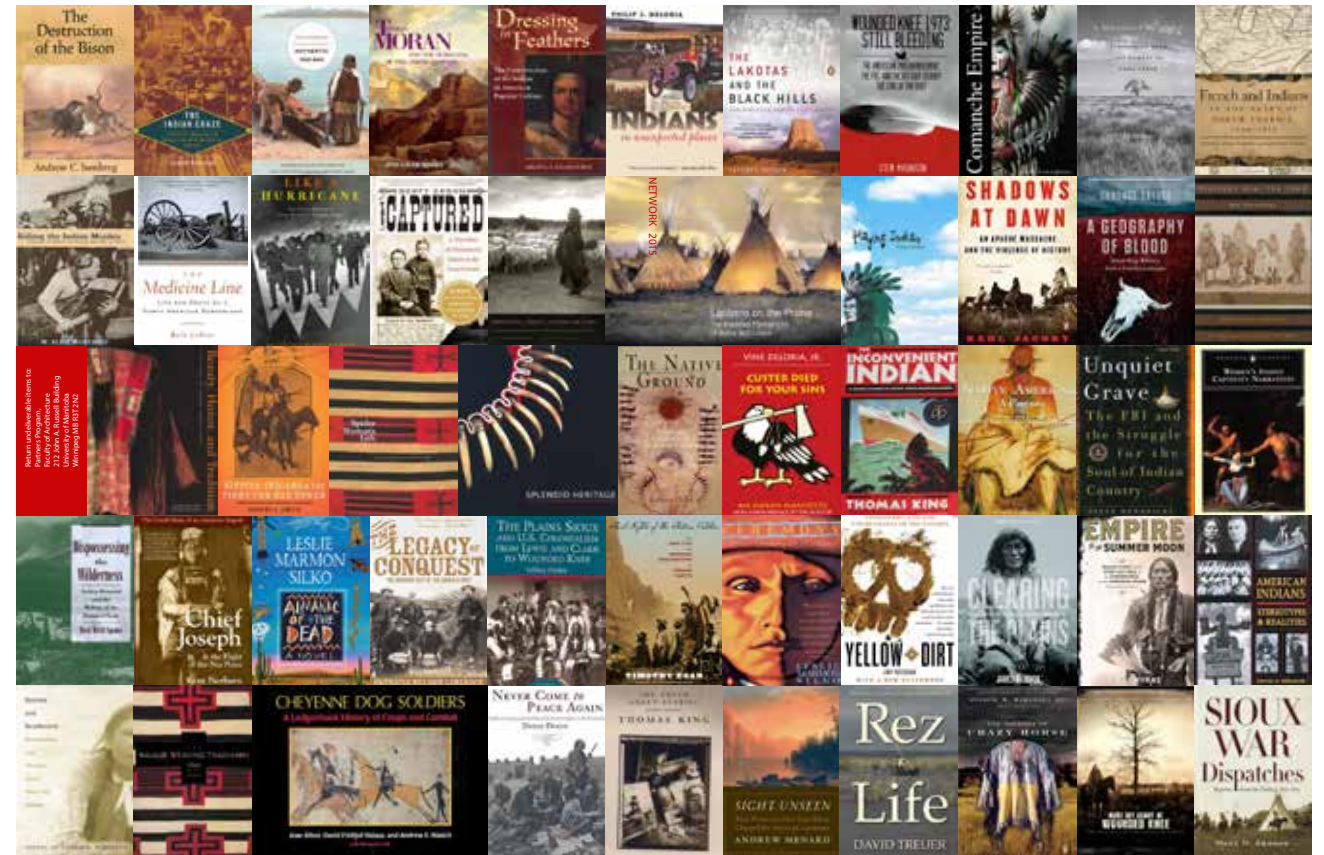
What, then, is Indigenous design? In what manner is it distinguishable from non-Indigenous design? Indigenous motifs have long been appropriated, trivialized, commodified, in many arenas ranging from coffee mugs to casinos. The text below does not purport to offer any design formulas or solutions. It does not speak about the work of specific Indigenous designers nor does it directly address “design issues” as such. Rather, it is intended to raise questions that may lead to a greater understanding of the richness of Indigenous history, culture, and values. A deeper understanding of Indigenous values would seem to be the appropriate starting point for engaging a meaningful dialogue with Indigenous stakeholders about the place of “Indigenous design” in both Indigenous and non-Indigenous worlds. Many of the books mentioned below are concerned with Indigenous history and this should not be understood as having little relevance to designers. To paraphrase from the *Introduction to American Indian Environments: Ecological Issues in Native American History* (1980), it is essential to recognize that history “takes place” and that the places of Indigenous history are inextricably interwoven with specific environments. If there is a core value that might be suggested at this juncture, it is that Indigenous cultures do not understand their environments as commodities that can be readily utilized, rationalized, or instrumentalized as one sees fit. Rather, it is understood that the Earth itself is sacred. Perhaps it is precisely at this locus that Indigenous design and Environmental Design find common ground.

### A University Challenge:

In 2010, when, as incoming Dean of the Faculty of Architecture, I returned to North America from Europe, I had many questions around the programmatic purpose of Environmental Design Program at the University of Manitoba. The Environmental Design Program has a very strong reputation, both as the “ED Program” and as its precursor, the Department of Environmental Studies (“ES”). Coming from Berlin, where environmental performance and safeguards (both as technical achievement and as lifestyle) have high standards, I had developed a deep appreciation for the potential of performance-driven design. As a Colorado native, I knew the Prairie environment well and realized that Berlin’s standards might not have broad applicability in Manitoba. What I came to understand is the potential for engaging the Manitoban environment in terms of both performance-driven design and within the context of Indigenous histories, rights, and, of course, Indigenous design.

For these reasons I gladly attended a workshop three years ago entitled “Indigenizing the Curriculum”, organized and hosted by Deborah Young, the Executive Lead for Indigenous Achievement at the University of Manitoba. With her opening remarks, Deborah asked everyone in the room to tell something about themselves that no one else knew. At first I thought “oh no”, but when my turn came I reflected on my Colorado origins, relating that I had attended Arapahoe Senior High School and that, had I been a member of the football team (I was not), then I would have been an Arapaho Warrior. Deborah burst out laughing and we were on our way to becoming close colleagues.

This anecdote illustrated, at least for me, some of the ways in which Indigenous culture has been appropriated, displaced, or misused. Colorado history, required course content in local public schools, taught us a great deal about gold and silver strikes, the founding of cities throughout the eastern and western slopes, and colorful characters such as the “unsinkable Molly Brown”. And, years after I graduated, this school established a formal relationship with the Arapaho Nation to promote “awareness to the co-existence of two very diverse cultures” and renamed the gymnasium in honor of Arapaho Elder Anthony Sitting Eagle. However, when I attended we were taught nothing about Colorado’s infamous Sand Creek massacre, about the Utes, the Cheyenne, or the Arapaho for whom my *alma mater* was named. We were never taught that Colorado itself was a colonized space. In retrospect, this erasure can be understood as a powerful act of violence in itself; an obstinate refusal to recognize the origins of the people, places, and names that so influence “settler colonial” culture.



Cover image citations found on pg 96

Indigenous culture was always around the edges, perhaps unrecognizable to those (like me) not used to seeing, but irrepressible. There were many traces. Somewhere, from the deep recesses of early childhood, I remember a powwow in an immense hall on a cold winter night. My grandfather, arriving from Cologne with a very different cultural background, proudly bought a plains headdress. A girl who I had a crush on, lived with a Hopi family for a transformative summer on tribal lands. The father of a best friend worked for the Bureau of Indian Affairs in Denver. An early employer, a former President of the UC Berkeley SDS chapter who opted out of “corporate leftism” to become a stonemason, married a Cherokee who raised important questions for me about intersecting cultures during long days working construction in Colorado’s remote San Juan mountains. “Red Power” and the activities of A.I.M. resonated along the seams of profound social change of all persuasions; the confrontation at Pine Ridge was yet another mark of the oppressively failed politics of the Nixon administration. Ken Kesey’s *One Flew over the Cuckoo’s Nest*, with its narrator “Chief” Bromden, left an indelible imprint on me in both its literary and film versions.

Later, after long travels in Africa and Central America (where I acquired a taste for Indigenous textiles) I collected a smattering of 1930s Navajo saddle blankets and silver, the abstract patterning of which reminded me of Bauhaus configurations from the same period. Little did I then realize the complex intersections of cultural transfer, tourism, trading, “primitive modernism” and the celebration of Indigenous design by institutions such as New York’s Museum of Modern Art that brought these wonderful artifacts to

world. Studies in architectural history brought me to Aby Warburg's work on the Hopi Snake Dance as a study in art between "logos and magic". A colleague in architectural practice brought me to his father's classic work on the Pawnee Ghost Dance as a study in cultural change. I came to appreciate the visual poetry of ledger art and the stark, color-saturated portraits by Fritz Scholder. An encounter with Cree musicians left me amazed at the power and grace of their music. Road trips through the Southwest strengthened my understanding of the relationship of Indigenous culture to place and landscape. As N. Scott Momaday writes in his Pulitzer Prize-winning *House Made of Dawn*:

Dypaloh. There was a house made of dawn. It was made of pollen and of rain, and the land was very old and everlasting. There were many colors on the hills, and the plain was bright with different colored clays and sands. Red and blue and spotted horses grazed in the plain, and there was a dark wilderness on the mountains beyond. The land was still and strong. It was beautiful all around.

*House Made of Dawn* (Harper and Row, 1968)

It was through these writings and travels in the American Southwest that I came to understand why the renowned architectural historian and critic Vincent Scully would so movingly and convincingly discuss architecture and place in both his *The Earth, the Temple, and the Gods: Greek Sacred Architecture* (1962) and *Pueblo: Mountain, Village, Dance* (1975), about which he writes:



This book is written in love and admiration for the American Southwest and its people. It is primarily about Pueblo architecture and dances ... The dances themselves I believe to be the most profound works of art yet produced in the American continent. They call up a pity and terror which only Greek tragedy rivals, no less than a comic joy, at once animal and ironic, that suggests the precursors of Aristophanes.

*Pueblo: Mountain, Village, Dance*  
(University of Chicago, 1975)

For me it was, however, not in the southwest but on a trip to Guatemala, taken at a time of Reagan’s presidency and the “dirty war”, that I came to have an inkling of the tragedy that “colonization”, or genocide, might mean in the context of the Americas. Arriving in a small Mayan town on the far side of Lago Atitlan, under towering tropical volcanoes, I was in a café when an army jeep mounting a 50-calibre machine gun pulled into the village square. Stopping adjacent to the public market, everyone in sight tensed: there was a sense of immediate and palpable fear. It was a haunting experience. It doesn’t take aircraft carriers or stealth bombers to precipitate man-made catastrophes; the mere sight of a militarized jeep can be brutally effective against an Indigenous populace. In Guatemala thousands were “disappeared” or killed much as Indigenous populations have suffered since contact; a centuries-long tragedy continuing at the close of the twentieth century.

In intersecting Indigenous cultures in ways large and small, a great many probably have similar experiences to relate. For many of these, it is likely that such intersections have as fragmentary a nature as they had for myself. Ultimately, for me, this lack of coherence wasn’t acceptable; certainly not if one lived in Manitoba. Therefore, when Deborah Young proffered the challenge to “Indigenize the Curriculum”, I accepted. It is a challenge with moral urgency. Framed in the context of Canada’s Truth and Reconciliation Commission Report, it has a profound purpose. Ultimately, it has a human purpose: to make visible that which has been invisible far too long, to right wrongs, to find a “common place” for engaging the future as equals. It offered a way for the Faculty or Architecture to take place as a leader in the field of Indigenous design.

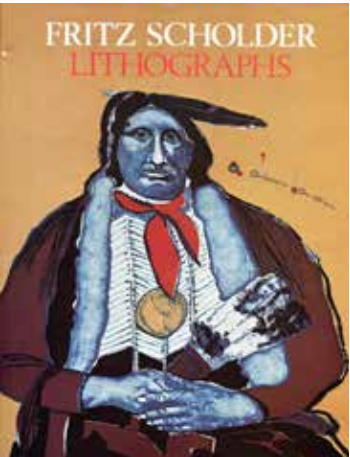
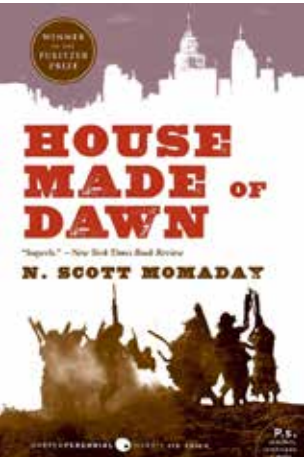


Image citations found on pg 96

**A Personal Beginning:**

How does one begin? How does one find an appropriate and workable starting point? Is it utterly presumptuous of a white male to attempt this at all? Other than anecdotal encounters, what qualifications for engagement might one need to possess? I was well aware of many pitfalls and the possibility of gravely offending. I was well aware of Vine Deloria Jr.’s satiric, and trenchant, commentary:

“Our foremost plight is our transparency. People can tell just by looking at us what we want, what should be done to help us ... What we need is a cultural leave-us-alone agreement, in spirit and in fact.”

*Custer Died for Your Sins* (Macmillian, 1969)

Sounding an even more cautionary note were the Indigenous objections to Ian Frazer’s *On the Rez* (2001), including Devon Abbott Mihesuah’s scathing review:

“Frazer entered a place where he does not live and garnered information from a few confidants to whom he apparently gave money. Then he observed, exited to write his memoir, and now collects royalties. ... This strategy has been used with great success by many white scholars for decades, but the difference between Frazier and most white scholars is that scholars know that they had better thoroughly research their topics prior to blurting out what is on their mind. And, I hope, they undergo the processes dictated by university and tribal institutional review boards, entities that were created to keep biased white perspectives about Natives— such as *On the Rez*—off the shelves.”

*Indigenous American Women: Decolonization, Empowerment, Activism* (University of Nebraska, 2003)

I struggled with these questions, with a sense of being, potentially, an intruder into a world to which I had been neither initiated nor invited. Nonetheless, it seemed essential to begin somewhere and so I began by extending research I had previously done on the exploration, settlement, and urbanization of the American West. This work included an extensive review of literature and

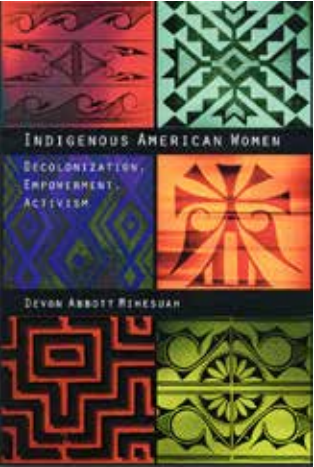
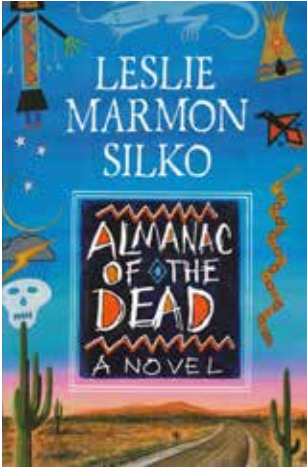
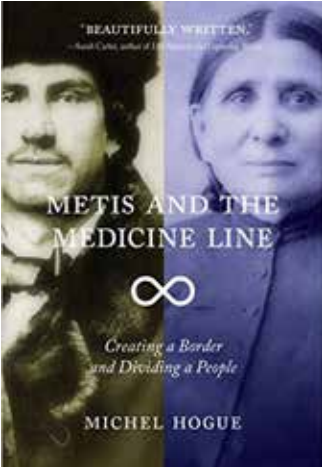


Image citations found on pg 96

representations associated with American exceptionalism, Manifest Destiny, topographical expeditions, extractive industries, militarization, and tourism. In doing this work, which involved extensive photographic documentation, I had crisscrossed Navajo, Hopi, and Shoshone lands. This was complemented by a review of cinematic representations covering this territory.

With this background, I developed a “western” landscape course cross-listed with Native Studies and Film Studies. Over the years, I’d taught courses on “city films” (Berlin, New York, Los Angeles), and utilized films as documentary material extensively in studio instruction. This new course became my first seminar on “landscape films”, with compelling narratives embedded in environments such as Monument Valley, Death Valley, or Zion. Renate Eigenbrod, the late (and sorely missed) Head of Native Studies, was very supportive of the Indigenous content proposed. George Toles, Chair of Film Studies, was also supportive of the course. The course was open to students from both these programs in addition to students from the Faculty of Architecture. Inter-Faculty exchange is, I believe, a path to opening the curriculum for Indigenization, particularly for a Faculty such as ours with a low percentage of self-declared Indigenous students.

The course was structured such that weekly readings included a text on the history of the actual events represented (or generally misrepresented) in the film being screened. The encounters in the course were marvelous with some students speaking on confrontations of “civilization” and “wilderness” while others quickly interjected: “Wait !!! Whose “civilization”? “Whose “wilderness”? and “This is not our narrative”!

The class discussions were honest and frank; many of the films screened and texts read were challenging. The students, however, rose to the challenge, understanding how very embedded, indeed internalized, narratives of colonization are and how difficult and complex any attempt at “decolonization” might be. For myself, I began screening films positioning Indigenous counter-narratives to prevalent tropes: *Powwow Highway* (1989), *Smoke Signals* (1998), *Winter in the Blood* (2013), *Rhymes for Young Ghouls* (2013). And, the course brought a wealth of literature that, as literature often does, opened the doors to a world as illuminating as it is extensive. Taken together these presented an opportunity analogous to that

of music as a way of bridging “between familiar and strange lands” described in Joy Harjo’s memoir *Crazy Brave*:

I wonder what signaled this moment, a loop of time that at first glance could be any place in time. ... My rite of passage into the world of humanity occurred then, through jazz. The music was a startling bridge between familiar and strange lands.

*Crazy Brave* (W.W. Norton, 2012)

This was a compelling starting point, immensely rewarding, and one now actively being consolidated, in an exploratory manner, into a comprehensive and integrative approach to Indigenous design with academic and professional colleagues.

**Reading Across Borders:**

It isn’t possible to review all the books illustrated, the many worlds of humanity, that I’ve intersected on the topic of Indigenous culture over the past few years. Almost all deserve extensive write-ups. Collectively they cover a broad range of cultural history, environmental history, material culture, and political activism. The collage of book covers picture many of these, though the list continues to rapidly grow. Missing from the large image are texts such as Vine Deloria Jr.’s still powerfully biting *Custer Died for your Sins* (1969), James Welch’s *Winter in the Blood* (1974), Leslie Marmon Silko’s moving *Ceremony* (1977) and magical *Almanac of the Dead* (1991), Winona LaDuke’s insightful essays in *All Our Relations: Native Struggles for Land and Life* (1999), Sean Kicummah Teuton’s critically acclaimed *Red Land, Red Power: Grounding Knowledge in the American Indian Novel* (2008), Paul Chaat Smith’s wry *Everything You Wanted to Know about Indians is Wrong* (2009), David Treuer’s regional perspective in *Rez Life: An Indian’s Journey through Reservation Life* (2012), Paul McKenzie-Jones’s recent biography *Clyde Warrior: Tradition, Community, and Red Power* (2015), and several books by Devon Abbott Mihesuah: *Natives and Academics: Researching and Writing About American Indians* (1998), *Indigenous American Women: Decolonization, Empowerment, Activism* (2003), and *American Indians: Stereotypes and Realities* (2012). Recent perspectives on Canadian issues are rigorously articulated in



Audra Simpson’s *Mohawk Interruptus: Political Life Across the Borders of Settler States* (2014), Audra Simpson’s and Andrea Smith’s (eds.) *Theorizing Native Studies* (2014), Gerald Sider’s *Skin for Skin: Death and Life for Inuit and Innu* (2014), and Glen Sean Coulthard’s *Red Skin, White Masks: Rejecting the Colonial Politics of Recognition* (2014) to name a few.

Taken altogether, these books form just part of a vast mosaic offering countless pathways to engaging the history of Indigenous culture and knowledge, an “infinity” of paths to borrow loosely from Michael Witgen’s trenchant *An Infinity of Nations: How the Native New World Shaped Early North America* (2013), a publication selected by Choice as an outstanding new academic title. Along these paths topics may be grouped geographically, historically, politically, or thematically. It is possible to group them nationally (Canada and the United States), recognizing that these nations are not Indigenous constructs, and to delve into the borderlands immediately to our south. Significantly, however, an understanding of “borders” and “borderlands”, whether spatial or institutional, might inform our willingness to reject rigidity and accept permeability with regard to an understanding of the “other”, of embracing hybridity, and of accepting difference on equal terms.

The beautifully written *The Medicine Line: Life and Death on a North American Borderland* (2002) by Beth LaDow describes with alacrity the arbitrary character of the national division running along the 49th parallel. Without distinctive geographical features for much of its length, the permeability of this early division to the north-south movements of buffalo hunters and fur traders is eloquently documented, a permeability holding through the late nineteenth century and taking on special significance as Metis fled to the south and Sioux fled to the north:

“By the late 1870s, the American side meant exposure, pursuit, and captivity; the Canadian, sanctuary. Cross the line into the Great Mother’s country, and there was still hope of living as hunters rather than the hunted.”

*Medicine Line* (Routledge, 2002)

Michel Hogue, from Carleton University, has recently added a significant dimension to the discussion of the medicine line “borderlands” just to our south. In his *Metis and the Medicine Line: Creating a Border and Dividing a People*, Hogue writes:

“As a framework, the idea of the borderlands allows us to reimagine the northern Plains as a place of multiple, layered, and conflicting claims to territory. ... Embedded in the contests over the physical space of the border were broader efforts to contain or suppress the alternative territorialities and sovereignties that these Indigenous communities represented”.

*Metis and the Medicine Line* (Chapel Hill, 2015)

And, of course, even within these fine works there lurks the possibility of creating discursive divisions reinforcing the divisions created by the spatial reorganizations of settler culture. As Benjamin Johnson and Andrew Graybill note:

“... despite the fact that the fur trade from the seventeenth to the nineteenth centuries created its own broad notions of territoriality, scholars have too often shuttered their own views of stories emerging from the other side of the subsequent national divide. In this way the solidification of boundaries in the nineteenth century has circumscribed the work of North American historians, creating discrete, state-centered histories rather than a single history with continental scope.”

*Bridging National Boundaries in North America: Transnational and Comparative Histories*, (Duke University Press, 2010)

This word of caution is apt, in Indigenizing the curriculum we should not create discrete boundaries that mirror or re-inscribe—intentionally or not—national, tribal, institutional, or disciplinary boundaries. It should strive for a single endeavor with, as the authors quoted above have called for, a “continental scope”. And, if we are to become leaders with a focus on Indigenous design, then this focus too must be inclusive and continental, if not global.

**An Inclusive Future:**

In 2012 the University of Manitoba recognized the renowned Canadian architect Douglas Cardinal for his outstanding contributions to Indigenous architecture. As Dean of the Faculty of Architecture I was honored to serve as both Host and Citation Reader for the Convocation events surrounding this important recognition. Discussions with our esteemed guest gave great insight into the challenges faced in the realization of seminal projects such as the Canadian Museum of History. The 2014 Dean’s Lecture Series furthered discussions in the Faculty of Architecture by inviting three individuals prominent in their respective fields: architectural design, cultural geography, and history. Edmonton architect Vivian Manasc, a past President of the RAIC, spoke eloquently about her work with First Nations communities in Northern Canada. Laura Harjo, a Muscogee Creek cultural geographer at the University of New Mexico, spoke on mapping and the work of Apache artist Douglas Miles, founder and owner of Apache Skateboards. Jeffrey Ostler, whose *The Plains Sioux and U.S. Colonialism from Lewis and Clark to Wounded Knee* (2004) presents a seminal over-view of Indigenous histories just to our south, spoke on *The Lakotas and the Black Hills: The Struggle for Sacred Ground* (2010). Both of his works—the first scholarly and the second more readily accessible—are among publications highly recommended.

In working collaboratively with local institutions, the Faculty partnered with the Manitoba Association of Architects in co-sponsoring the successful Indigenous Architecture Group Exhibition Project (Fall, 2014), which was held at Winnipeg’s Urban Shaman Contemporary Aboriginal Art Gallery. Following another trajectory, Michael Maltzan, who won the international design competition for the Winnipeg Art Gallery’s expansion housing the WAG’s significant collection of Inuit art, gave a splendid talk on architecture and the design for the WAG expansion.

These activities were, in turn, complemented by two further important Faculty events featuring a number of Indigenous speakers. The first of these, *Coming to a Common Place* (Fall, 2014), addressed how Indigenous “values and cultural narratives inform approaches to urban design”. This event, opened by University President David Barnard, featured a discussion by Ovide Mercredi, former National Chief of the Assembly of First Nations and Senior Advisor to the University of Manitoba. The second of these events was the *Honouring Indigenous Identity through Spaces and Names section of the Indigenous Awareness Week: Treatise, Traditional Knowledge, and Elders* (Spring, 2015). Organized by Deborah Young, the panel discussion included several of the Faculty’s distinguished Indigenous alumni including Michael Robertson, who is current Chair of the Faculty’s Partners Program Advisory Committee. Attracting a range of Indigenous stakeholders and developing active conversations around the diverse topics presented, the Faculty’s response to these presentations was immensely positive.

For 2015 the Faculty of Architecture’s Dean’s Lecture Series has invited three more speakers to continue the discussion. Devon Abbott Mihesuah, Cora Lee Beers Price Professor at the University of Kansas, (some of whose books are mentioned above) will be speaking on traditional foodways and health. Her

*Recovering our Ancestors’ Gardens: Indigenous Recipes and Guide to Diet and Fitness* (2005) won the special award of the Gourmand World Cookbook Awards. James Daschuk, an Associate Professor in the Faculty of Kinesiology and Health Studies at the University of Regina as well as a University of Manitoba alumnus, will be speaking on his recently published *Clearing the Plains: Disease, Politics of Starvation, and the Loss of Aboriginal Life* (2014). Lastly, Michel Hogue, Assistant Professor in the Department of History at Carleton University, will complete this triad with a discussion of his *Metis and the Medicine Line* (2015).

These presentations and ensuing discussions will move the Faculty of Architecture along the trajectory of Indigenizing the curriculum. Many of the issues facing Indigenous communities today are environmental in nature: they are issues impacting watersheds and food sheds, contamination and reclamation, as well as designing healthy environments for future generations. The locus for this, as mentioned at the opening of this text, is most appropriate in the Environmental Design Program, embracing all students and all design disciplines within the Faculty. It would also be appropriately located in a Faculty-based PhD Program for those interested in developing specific expertise in topics addressed broadly in the undergraduate program. It is these loci, undergraduate and post-graduate, in which disciplinary borders for a professional Faculty must be permeable: supporting and expanding the professional disciplines at the graduate level. International borders must be equally permeable, and the Faculty of Architecture is well positioned to serve as a conduit for Indigenous peoples to move across all borders in order to facilitate and implement Indigenous design. This must be led with a vision, now outlined in the Faculty Strategic Plan 2015-2020, that is not only continental, but truly global in ambition and scope. ■

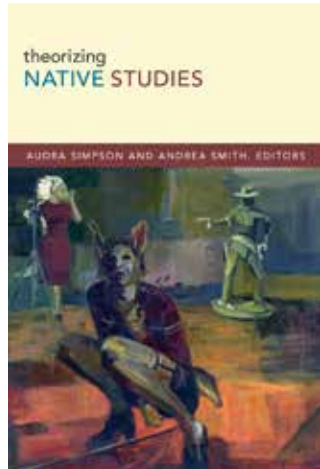
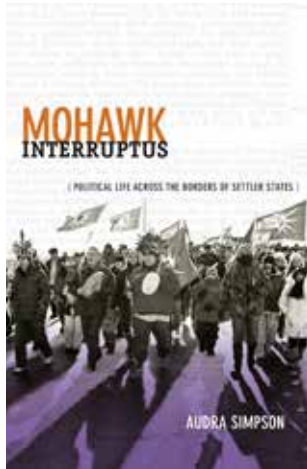
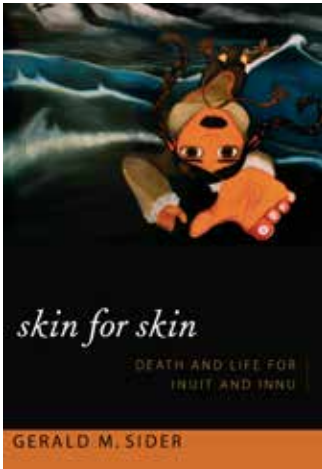


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# Warming Huts

2014/2015



Project: The Mirror Cloak  
Team: Wei Zou, Wang Zheng, Rafael Leal,  
Tong Yue with Professor Richard Perron

Warming Huts: An Art + Architecture Competition on Ice, started in 2009 and has been melding world-class design with Winnipeg's winter wonderland by building a series of shelters and art installations along the Red River Mutual Trail.

Each year the Faculty of Architecture is invited to design and build a Warming Hut. In 2014-2015 a cross-cultural student team from the Landscape + Urbanism option in the Environmental Design Program was selected to represent the Faculty. Wei Zou and Wang Zheng, from China, and Rafael Leal from Brazil. A forth student, Tong Yue, also from China, studying in the School of Art at UofM, joined the group after the initial submission. The diversified backgrounds made for interesting and creative collaboration.

The team wanted to design a warming hut that responded to the following design challenges; serve as a shelter from the cold winter winds, be safe, (when inside users should be able to see out and not feel trapped), and blend into the landscape (it should be beautiful, playful and functional).

The concept was to create a simple shaped shelter, which would engage its surroundings. 'Mirror Cloak' was developed as a one-way mirrored box, reflecting the outside and bringing the visitors inside for the opportunity to see outside without being seen. The mirrored box would at times blend into the landscape, reflecting the snow, ice and vegetation, and other times shine brightly reflecting the bright sunrise or sunset.

The project was built with a wood frame, plywood exterior, reflective stainless steel skin, Plexiglas windows (capable of resisting a hockey puck) covered in reflective film, recycled rubber flooring (for skates), carpeted ceiling (for acoustics) and a birch plywood interior (to give it a sauna like feeling when inside).

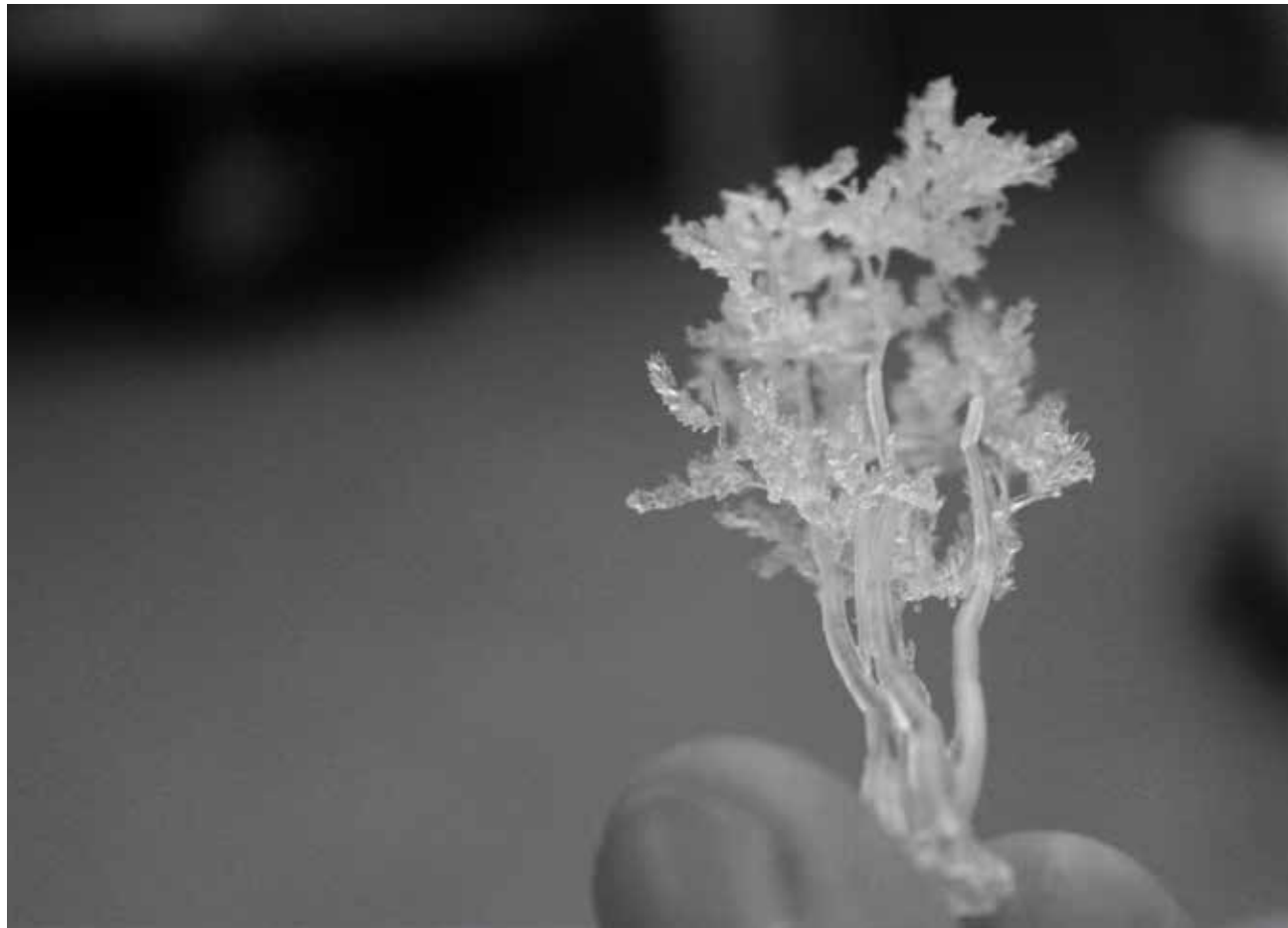
After purchasing the materials and defining the structure, the team started the work. Working with metal sheets and acrylic was something new for the team and challenging because of the particularities of these materials and their reactions to the severe cold. The team spent much of December and January inside CAST, 'overnight'ing at times. Stainless steel is unforgiving and working drawings had to be precise. Drawings underwent several iterations; Professor Richard Perron, who led the students, assisted with the collaborations, along with professionals and manufactures supporting the process.

Upon completion, 'Mirror Cloak' was moved to the river by truck, sitting on a large steel skid supplied by the Forks. It was installed at the end of the skating trail, where people could go to admire the landscape, rest or even prepare to skate.

The design team is thankful to suppliers DB Stainless, Laird Glass and Reliable Tire, student volunteers from the Faculty of Architecture and the Department of Landscape Architecture. ■







**Jason Hare** | Through support of the FABLab, this past year has seen exciting changes and growth to the realm of digital craft. Working with a range of instructors, professors and professionals, students have been given the opportunity to digitally map architectural articles of the physical world. These digital models were then refined and materialized through a variety of equipment housed in the FABLab, including, but not limited to, powder 3D printing and CNC routing.

A recent addition to the equipment list in the FABLab was the ProJet 1200 from 3D systems. This relatively inexpensive Micro-SLA printer has allowed for the printing of minute details in models within the 1:400 range. Working with local Winnipegger David Russell from 3D Solutions, a range of software packages were explored in the processing of a LIDAR scan which David had

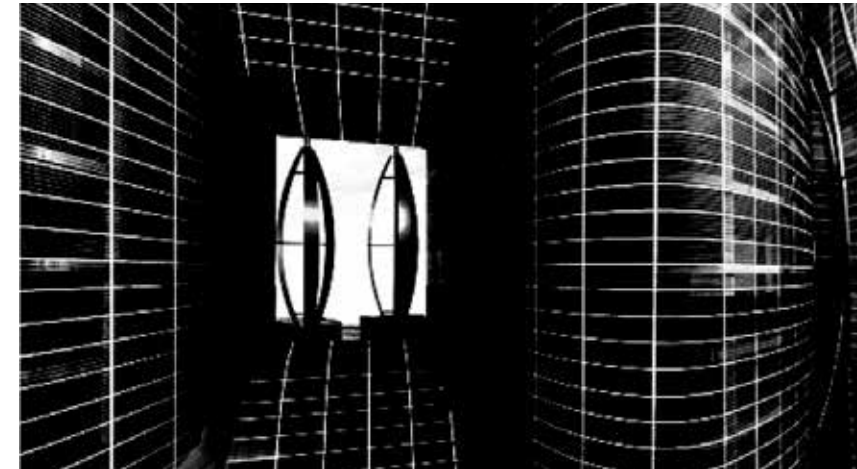
undertaken of the Winnipeg Art Gallery and the Hudson Bay Building. The ProJet 1200 in combination with Xfrog and Plant Factory for Vue, were then used to explore a method for refining the LIDAR data. The foliage and structure of the trees captured on site was a means to creating a 3D solid which was then printed at a model scale using the ProJet 1200.

Continuing on with the relationship the FABLab had built last year with the University's Mini-U programs, "Design Build" has been added as an option for young students interested in the Faculty of Architecture. This program along with the existing "3D Designer" has been a very well received exploration for young students who are curious about the design professions. With over one hundred and eighty enthusiastic students gaining experience and knowledge through these

Mini-U programs we very much look forward to having this program continue on in the coming years.

In the past year the Faculty of Architecture has solidified permanent positions for the role of FABLab manager and FABLab director. Commencing in March 2015, Jason Hare was hired as the FABLab manager and Kim Wiese was appointed as FABLab director. These two roles are key in supporting workshops and furthering the knowledge that can be assembled from methods of digital craft with regards to the design disciplines. Kim and Jason believe that it is critical for students to see how digital craft can be materialized through a diverse means of fabrication and in the coming year will be working with professionals and industry to help explore these processes. ■

# Environmental Systems Integration & Sustainability



**Dr. Mohamad T. Araj** | In an effort to progress towards innovative teaching methods and integrated technical subjects for meeting advanced skillsets in sustainable design, ARCG 7080 T05 - Environmental Systems Integration & Sustainability is a 3.0 credit hours graduate course that was offered at the Faculty of Architecture for the first time in Winter Term (January to April 2015). Led by Dr. Mohamad T. Araj, Faculty of Architecture, with valued participation of Tom Akerstream and Mark Pauls from Manitoba Hydro, the course revealed the interrelationship between sustainability, energy, and environment pertaining to systems integration in architecture. The students explored the influences of climate and human comfort on design, strategic energy-efficient utilizations, and sustainable passive and active design principles. They went through the methods to remain current and leverage the latest tools and data for high-performance / carbon-neutral built environments. Such experience presented the innate implements and ingrained leadership skills required to engage through the integrated design process to address holistic environmental

design, science and technology that achieve low-impact climatically-responsive built typologies. Students were correspondingly exposed to the rationale and success/failure of applied ideas in practice and as they sightseen Manitoba Hydro Place, thus showcasing the outstanding commitment to sustainable development and urban renewal. In responding to climatic context, such building established a link between the historical and modern precedents, applying innovative technologies to provide an improved environmental condition. It was an impactful demonstration as a flagship structure of how an integrated approach enabled by computer simulation early within the design process allowed for improvements in economy and efficiency, setting a model for high performance environments. The course was remarkably conveyed with the necessary interdisciplinary involvement of students from multiple Departments within the Faculty of Architecture and with the prospect to attract additional students from the Faculty of Engineering and other concomitant disciplines. Some of the written comments and declarations from students appeared on the evaluation forms include:

*"The course material was excellent. There is a lot of knowledge to gain and was a rich and rewarding undertaking."*

*"I appreciate the instructor's commitment to our own growth and understanding of the material in relation to our assignments and personal interests."*

*"Although the concepts presented felt familiar, I found it amazing that what I was really learning was a way of thinking and approaching architecture and all of our built and organized spaces. I appreciate the many aspects of sustainable design thinking (efficiency, health, well-being, technical active systems, passive systems) and how we might apply these."*

*"This course has been one of the best in my architecture journey, learning design, application, and calculation that can be used in studio and in life."*

*"Thank you for sharing knowledge of an area which is truly integral to design. The material was presented very clearly, and resources for further inquiry were very helpful (and interesting)."*

*"The overall impact has allowed me to understand buildings much more thoroughly and integrated into my thesis project and planning."*

*"The openness in class discussion was a great part of the course, very welcoming."*

Further information on future course potential-offering and undertaking, please consult Yvonne Halden 201 John A. Russell Building, Faculty of Architecture, University of Manitoba, yvonne.halden@umanitoba.ca ■



# Action Canada

Chicago, Illinois



**Alyssa Schwann** was selected by Action Canada to participate in a week-long Sustainable Cities Chicago study tour, sponsored by the US Embassy. The theme of the field study was ‘ Sustainable Cities: How Chicago is embracing urban sustainability through public policies that increase entrepreneurship and economic prosperity, as exemplified by its waterfront and green energy initiatives.’ Meetings were held with leading Americans in the energy sector and, in particular, the City of Chicago (City Energy Project), the Harris School of Public Policy (Urban Centre for Computation and Data), Chicago Council on Global Affairs, the Energy Coalition (co-op of tech start-ups), Chicago Architecture Foundation and the Canadian Consulate-General. An important part of the visit included dialogues with Chicago-based White House Fellows (such as Lois Scott, past Chief Financial Officer for the City of Chicago) and a private dinner with former U.S. Ambassador David Jacobson and Mrs. Julie Jacobson. The intent of the trip was to further Canada and U.S. partnerships to multiply knowledge and cross-pollinate

disciplinary expertise in order to advance sustainable urban policies and practices. What surprised us the most was finding Chicago to be an intense incubator of emerging yet sophisticated private-public partnerships. These important collaborations are increasingly eroding institutional and governmental boundaries to shift urban policy, as exemplified by the work being done through, for example, the City Energy Project (CEP). CEP is a joint partnership between the Institute for Market Transformation and the Natural Resources Defense Council and supported by eighty-five partner organisations in Chicago. The mandate of the CEP is to support innovative and practical solutions to cite energy waste, boost local economies, and reduce harmful pollution. The city has further set the foundations for the creation of high-tech hubs, harnessing unique and innovative entrepreneurial environments. A specific example can be seen in the research undertaken by the start-up Urban Sustainabilities Network, which is in the process of developing a database of policy ordinances that impede

or support transportation initiatives in select American and Canadian cities – and eventually European. This policy database will be used as a powerful tool to help inform cities to make targeted adjustments to transportation policy based on best practices and evolving behaviours. Schwann accompanied four other Action Canada Alumni: Natalie Chapdelaine (Innoweave, a J.W. McConnell Family Foundation), Guillaume Lavoie (Montreal City Councillor, Official Opposition’s spokesperson for finance, government relations and international relations), Phil Ouellette (Executive Director, City Manager’s Office for the City of Saint John), and Ian Philp (Director of Partnerships of the Advanced Energy Centre at the MaRS Discovery District). ■

# Brokenhead Ojibway Nation

Department of City Planning helps celebrate completion of Community and Land Use Plan



**Dr. Janice Barry** | On July 18, 2015, students and faculty participated in a community celebration at Brokenhead Ojibway Nation (BON) to mark the completion of Anang Makwa: Our People, Our Place, Our Vision. This Community and Land Use Plan was compiled over a three-year period, with input from students enrolled in the Department of City Planning’s Indigenous Planning Studio. The Indigenous Planning Studio is a Masters-level course that all City Planning students take in their second year of study. Students work directly with a partnering First Nation, on a planning issue that has been identified by the community. BON began working with students in the Indigenous Planning Studio in 2011. Nine planning students (plus one student from the Natural Resource Institute) have contributed to the development of BON’s plan.

Liam Speirs, a student who continued working with BON long after his studio experience ended, offered some reflections on his experience:

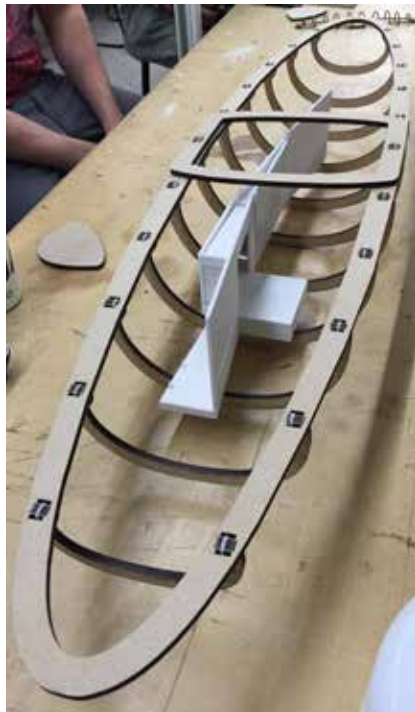
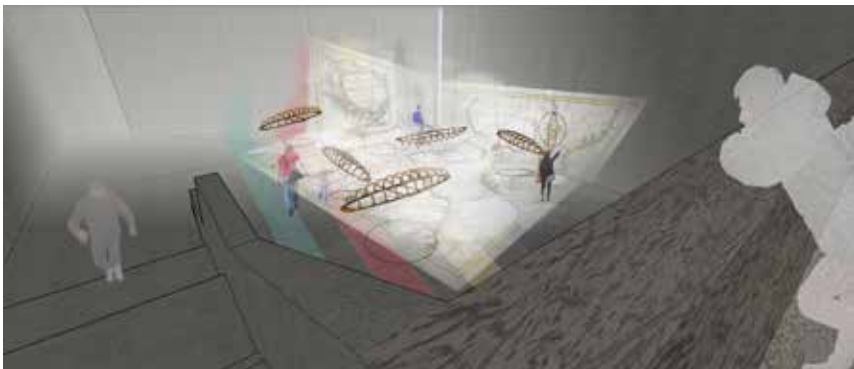
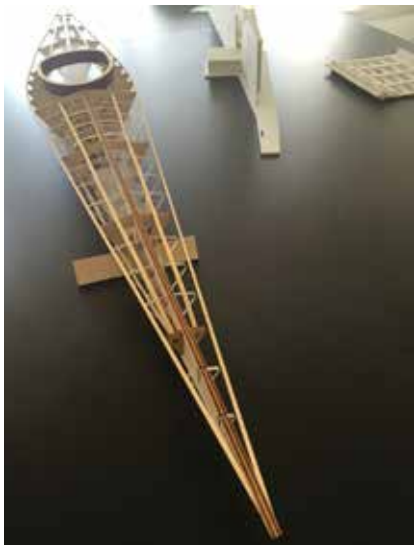
I have been extremely fortunate to be a part of this partnership, and to have a chance to join the community in celebrating this success together. I have learned a tremendous amount about how a community like Brokenhead engages in its own planning projects and processes – experiences that will shape my own approach to planning. I also place immense value in the lessons learned and stories that were shared with me from the many individuals of Brokenhead who I now count as close friends.

These reflections underscore the importance of community-engaged teaching and learning with Manitoba First Nations. As Canada moves to renew and repair its relationship with Indigenous peoples, land use professionals are increasing finding themselves engaged in ongoing conversations about how we might “come to a common place” (with thanks to Ovide Mercredi, Senior Advisor to the University of Manitoba, for this wonderfully evocative phrase that speaks to the essence of Indigenous reconciliation). Courses like the

Indigenous Planning Studio and the ongoing partnership with the Brokenhead Ojibway Nation allow future professionals to gain a first-hand appreciation of Indigenous modes of community development and land use decision making, knowledge that will undoubtedly help them envision the possibilities for more collaborative planning relationships with Indigenous peoples. ■







# FUTURE STUDIO



From left to right: (ED4 Architecture Option students) Kent Mundle, Evan Taylor, Ryan Lewis, Kevinmer Celestino, Carson Wiebe, Caleb McGinn, Damon Couture (visiting student from Dalhousie University), Herbert Enns, Samantha MacRae (not pictured).



**Herb Enns** | The FUTURE STUDIO elective was inspired by the students desire to explore 3D software, technology and media more intensely. While we have come to believe that the 'medium is the message' (McLuhan), in this course we explored new digital modes of cultural production with historical content as the primary generative force. Engaging significant events in cultural reorientation and reassessment, the FUTURE STUDIO initiative explored what Winnipeg was and what it will be through a series of interactive media strategies. While some abilities in 3D computer modeling, 3D fabrication, and film editing were a necessary prerequisite, the course provided students with additional tools to build interactive media scenarios.

First stage content referenced the holdings of the Hudson's Bay Company Archives (HBCA) – from the Hudson's Bay Charter and earliest mapping of North America to the establishment of Upper and Lower Fort Garry, the construction of the Hudson's Bay Department store, and the future prospects of the Hudson's Bay Building. A series of case studies including the work, installations and collaborations of the instructor provided context – articulating the burgeoning Digital City movement and its potential for cultural engagement. Advanced techniques and tools were also presented by Jason Hare in the Faculty of Architecture, University of

Manitoba's FABLab and by David Russell of 3D Solutions. Russell demonstrated Light Detection And Ranging (LIDAR), a technique used for illuminating a scene and then analyzing reflected light. LIDAR is increasingly being used for mapping urban environments. [It is important to note that the Faculty of Architecture, University of Manitoba Graduate Douglas Pritchard, based in Glasgow is a world authority on the technique, the founder of the Glasgow School of Art Digital Design Studio, and a participant in the massive scans of Mount Rushmore National Memorial and the iconic Sydney Opera House.]

For this project the technology was used to scan the Hudson's Bay Building, the Winnipeg Art Gallery, and the connecting environments, including the trees in the small park at the intersection of Memorial Boulevard and Colony Street. The 80 million point digital artifact created through the compositing of many individual scans was then reconciled with floor plans and building sections from the Hudson's Bay Archive. The composite files were then 3D printed in the FABLab. Of great interest was the work of Samantha MacRae who managed the 3D Printing of trees from scans of the small park / an extremely delicate process.

These models set the urban context for the collaborative design of a media-based installation of 8 'kayaks' in the Winnipeg

Art Gallery (WAG) Eckhardt-Gramatté Hall. WAG Director Stephen Borys – a key collaborator in the project – encouraged the team to consider the theme of reconciliation as they explored hybrid proposals that embraced both the traditions and histories of the founding cultures with cutting-edge digital technology and new modes of expression and fabrication.

Each vessel referred to the Inuit tradition of seal-skin kayak construction as a baseline, and then was reprogrammed through a series of digitally enabled distortions, shifts of scale, new material experiments, and contemporary purpose. Eight themes based on archival material from the HBCA, sourced with considerable support and guidance from Diane Jones, HBCA Director were adopted as media 'cargo' carried by the kayaks.

The learning objectives were to develop expertise in contemporary interactive media tools; to explore Winnipeg through the frontier of the new digital space; to build experimental technologies that interface with Winnipeg's historic and imagined public spaces; to work in a collaborative community (media producers, archivists and art gallery directors for example) to build resources and abilities that expand Winnipeg's Urban Digital Media ecology.

A full exhibition is planned at the WAG in 2017, Canada's 150<sup>th</sup> Anniversary. ■



# Interdisciplinary Course: Iceland + Winnipeg

## Strange Spaces: Cultural Invention in Iceland



### Students:

Ryan Fox, ED2

Alyssa Magas, ED3 Interior Environments Option

Emily Bews, ED4 Architecture Option

Stephen Oberlin, Architecture Master's Program

Michelle Peake, Architecture Master's Program

Chona Reyes, ED3 Interior Environments

Jeannine Senecal, Architecture Master's Program

Hugh Taylor, ED2

Erika Ulrich, ED3 Interior Environments Option

Ashley Vinsky, ED3 Interior Environments Option

**Herb Enns & Tanis Paul** | In this series of interdisciplinary courses in the Faculty of Architecture, students spent two weeks in Iceland followed by three weeks in Manitoba where they participated in an intensive design workshop. The program provided an in-depth experience of the architecture and the landscape of Iceland. The course combined lectures, drawing exercises, building research and fieldwork beginning with an extensive road around the entire country on Highway 1. Guest lectures and architectural site visits supplemented a series of fieldwork exercises in Reykjavik and its environs. Comprehensive and detailed sketch books recorded the experience of the students. A group of 12 Master of Architecture students from Dalhousie University under the direction of Prof. Roger Mullin joined the trip. Tours included the Harpa Concert Hall with a cascading glass façade designed by Olafur Eliasson; a walk through Reykjavik lead by Massimo Santanicchia and tours and seminars by Aki Ásgeirsson.

Both are faculty members of the Icelandic Academy of the Arts in Architecture and Music. The group participated in an intensive visit to the construction site of Iceland's new Maximum Security Prison – nearing completion and designed by Arkís Architects- at Hólmsheiði. The visit was lead by artists Anna Hallin and Olga Bergman < [http://this.is/ahallin/collaborations\\_berghall\\_prison.html](http://this.is/ahallin/collaborations_berghall_prison.html) > who are completing a major art work on birds for the prisoners. In STÖÐVARFJÖRÐUR, on the east coast the students were introduced to the IN HERE project, reimagining an abandoned Fish Factory. <<http://here-creative-centre.tumblr.com/project>>. In Reykjavik the group was hosted by the recording engineers of the Bedroom Community <<http://bedroomcommunity.net/>>, an advent garde music collaborative and their Greenhouse recording studio founded by Valgeir Sigurðsson.

The work will be exhibited in Reykjavik in October 2015, and at the University of Manitoba in January 2016. ■



The research and design work of this course was informed by one of three streams of inquiry:

### Catch & Release:

Icelandic Farm Prisons focused on the farm prisoner history of Iceland, including the mechanics of the system, the underlying psychological strategies and philosophy, and the settings. Distinct from Canadian and American ways of thinking, the Icelandic Farm Prison initiative focuses on rehabilitation and the treatment of the prisoners with a high degree of humanity. Prisoners are encouraged to take classes, do paid work, or manage a farm. The prisons there are on the small side (10-20 prisoners), with the exception of Litla Hraun (80-90). The key themes for this studio were prisoner's protection, vulnerability, shelter, security (on both sides of it), accountability, and landscape. The Hegningarhúsið prison in Reykjavik is a wonderful old stone building that looks more like an inn than a place for incarceration. Most of the prisoners go here before being sent off to a proper prison or before they are being released. The 'proper' prisons are set out in the middle of nowhere, surrounded by fields and farmland, mountains, rock and ocean – incredible settings in the most stunning landscapes.

### Isolation Chambers:

A Remote Sound Recording Studio renowned for its avant-garde musical production – Sigur Rós, Björk, the Bedroom Community for example – Iceland is a generator of new musical forms. Isolation Chambers investigated how the design of a remote recording studio might be influenced by setting and landscape. Inspiration was derived from a study of the sonic signatures of Iceland – the damping of sound in wooden building like sauna's or performance spaces (interiors); the recording and interaction with the sub-aural low frequency sound of the volcanoes and ice fields (landscape); and the shaping of spaces that capture / redirect / amplify open air sounds like snow, wind and rain (both landscape and architecture). Drawing from these sonic inspirations, students were invited to design a recording studio inclusive of material, technical, site and social consequences. Local references were Sigur Rós' Sundlaugin (the Swimming Pool) and the Greenhouse (Bedroom Community, Björk).

### Bird House:

'Landing' in Iceland examined the migratory patterns of the birds of Iceland, their distinctive characteristics – nest building, social allegiance, flight patterns, relationship to the sea, plumage, and role as environmental responders – suggest analogues to human existence and expression – social attitudes, fashion, house design, resource consumers, and the peripatetic human condition of perpetual travel. Where is the best place to 'land' in Iceland?

A: Harpa Concert Hall interior. Reykjavik, Iceland.

B: Site Photo. Ashley Vinsky.

C: Plan Pilawing. Ashley Vinsky.

D: Site Model. Ashley Vinsky.

E: Model Prison Farm. Emily Bews.

F: Model Prison Farm crammed Earth walls. Emily Bews.

G: Site model: Remote recording studio. Hugh Taylor.

H: Elevation: Remote recording Studio. Hugh Taylor.

I: Bird House. Ryan Fox.

J: Bird House detail. Ryan Fox.



# Year End Exhibition

2014/2015

For more photos please visit:  
[www.umanitoba.ca/faculties/architecture/events/YearEndExhibition2014-15Gallery.html](http://www.umanitoba.ca/faculties/architecture/events/YearEndExhibition2014-15Gallery.html)





# History of the Faculty

## Deans, Heads, Graduates

### FACULTY OF ARCHITECTURE

#### Deans

John A. Russell, (1964-1966)  
Roy Sellors, Acting Dean (1967)  
Dean (1968-1973)  
John W. Graham, Acting Dean (1973)  
Jack M. Anderson (1974-1979)  
John W. Graham, Acting Dean (1979)  
Harlyn E. Thompson (1980-84)  
Thomas Hodne Jr. (1985-1989)  
Michael Cox, Interim Dean (1989-1991)  
Dean (1991-2001)  
Dr. David Witty (2001-present)  
Dr. Richard Perron, Acting Dean (2009)  
Ralph Stern (2010-2015)

### DEPARTMENT/PROGRAM OF ENVIRONMENTAL STUDIES/ ENVIRONMENTAL DESIGN

#### Heads

C.R. Nelson Jr. (1967-1976)  
Rory Fonseca (1977-1985)  
Gord Adaskin, Acting Head (1985)  
Rory Fonseca, Acting Head (1986-1989)  
R. Ian Macdonald, Acting Head (1989, Head (1990-1994)  
Harlyn E. Thompson, Acting Head (1994-1996)  
Dr. Mary Ellen Tyler, Acting Head (1997-1998)  
Charles H. Thomsen, Associate Dean (Academic) and Program Chair (1998-2006)  
Eduard Epp, Program Chair (2006-2009)  
Dr. Marcella Eaton, Association Dean (Academic) and Program Chair (2009-2015)

### DEPARTMENT OF ARCHITECTURE

#### Heads

Arthur A. Stoughton (1913-1929)  
Milton Smith Osborne (1929-1946)  
John A. Russell (1946-1966)  
Roy Sellors, Acting Head (1967)  
Eric Lye, Acting Head (1968)  
Head (1969-1977)  
R.A. (Peter) Forrester (1977-1982)  
Harlyn E. Thompson, Acting Head (1982-1984)  
Thomas Hodne Jr. (1984-1985)  
Gustavo da Roza Acting Head (1985-1986)  
Head (1987-1989)  
Denis Jesson (1990-1991)  
Harlyn E. Thompson, Acting Head (1991-1992)  
Herbert Enns (1993-1997)  
R. Ian Macdonald (1998-2004)  
Nat Chard (2005-2010)  
Frank Fantauzzi, Head (2010-2012)  
Terri Fuglem, Acting Head (2012-2015)

### DEPARTMENT OF CITY PLANNING

#### Heads

Joseph Kostyka (1949-1975)  
Mario Carvalho Acting Head – (1975)  
Kent Gerecke (1976-1981)  
Earl Levin (1981-1985)  
Mario Carvalho, Acting Head (1985)  
J. Geoffrey Bargh (1986-1991)  
Christine McKee (1991-1995)  
J. Geoffrey Bargh, Acting Head (1996-1997)  
Dr. Ian Skelton (1998-2002)  
Dr. Ian Wight, Acting Head (2002-2003)  
Head (2003-2008)  
Dr. Richard Milgrom (2009-2015)

### DEPARTMENT OF INTERIOR DESIGN

#### Heads

Joan Harland, Chair and then Head (1953-1977)  
J.W. Graham, Acting Head (1977)  
Dr. George Fuller (1977 - 1984)  
Michael Cox (1984-1989)  
Dr. George Fuller, Acting Head (1989)  
Grant Marshall (1990-1995)  
Dr. Dana G. Stewart (1995-1997)  
Dr. M.E. Tyler, Acting Head (1998)  
Lynn Chalmers (1999-2005)  
Akemi Miyahara (2005-2007)  
Dr. David Witty, Acting Head (2008)  
Dr. Mary Anne Beecher (2008-2013)  
Lynn Chalmers, Acting Head (2013-2015)

### DEPARTMENT OF LANDSCAPE ARCHITECTURE

#### Heads

Alex Rattray (1969-1994)  
Charles H. Thomsen (1994-1998)  
Alf Simon, Acting Head (1998-1999)  
Michael Cox, Acting Head (1999-2000)  
Alan Tate (2000-2005)  
Ted McLachlan (2005-2010)  
Dr. Alan Tate (2011-2013)  
Dr. Karen Wilson Baptist, Acting Head (2013-2014)  
Dr. Alan Tate (2014 to present)

\*The listing represents the best information on file at this time. We apologize for any errors or omissions-but welcome your feedback

## WHERE ARE OUR GRADUATES?



International		368
American Samoa	01	
Antigua and Barbuda	01	
Australia	16	
Bahamas	03	
Barbados	02	
Bermuda	04	
Botswana	01	
China	11	
Denmark	02	
Egypt	01	
England	17	
France	01	
Germany	02	
Ghana	01	
Greece	01	
Grenada	01	
Hong Kong	63	
India	02	
Indonesia	01	
Israel	02	
Japan	09	
Korea, South	03	
Malaysia	10	
Mauritius	01	
Mexico	01	
Netherlands	02	
New Zealand	01	
Portugal	01	
Qatar	01	
Scotland	01	
Singapore	02	
Spain	01	
Taiwan	02	
Thailand	02	
Trinidad and Tobago	01	
Turkey	01	
United Arab Emirates	03	
United Kingdom	01	
USA	190	
Vietnam	01	
Zambia	01	

Canada	3769
Alberta	585
British Columbia	659
Manitoba	1706
New Brunswick	11
Newfoundland/Labrador	03
Nova Scotia	29
Northwest Territories	01
Nunavut	01
Ontario	551
Prince Edward Island	03
Quebec	50
Saskatchewan	164
Yukon	06
Unknown	1797

Stay connected! If you know an Alumnus who has not received a copy of Network, please ask them to contact [alumni@umanitoba.ca](mailto:alumni@umanitoba.ca) to update their address.



No.  
24

COMING FALL 2015

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# Warehouse Journal

*The city sets a stage upon which students may test their ideas, develop their skills, and evolve as individuals. Warehouse No. 24 has been grounded in the city through the critical consideration of its artistic and cultural identity; we propose to frame No. 24 as a celebration of design innovation and education in Winnipeg. Our aim is for the journal to read as a seamless catalogue, framing the works of young designers within the context of the city.*

*We hosted a competition called Living Winnipeg for students to showcase their personal perceptions of the city and received an overwhelming and diverse response to ways in which the city is seen. Competition winners can be viewed at [www.warehousejournal.org/living-winnipeg](http://www.warehousejournal.org/living-winnipeg).*

## Connectivity

PARTNERS PROGRAM | PARTNERS-IN-RESIDENCE  
PERMAFROST TEST BOX | PLACES JOURNAL  
HISTORY: TWO FORGOTTEN FIGURES



# Partners Program



Michael Robertson,  
Partners Program Chair

**Michael Robertson** | 2014 - 2015 was an exciting and productive year for the Partners Program.

This past year marked the first year of our inaugural Partner-In-Residence program. A primary goal of the Partner-In-Residence program was to shape initiatives which will bridge the interests, needs, and aspirations of students, academics, professional designers, industry and the public. We were very fortunate to have Mark Pauls from Manitoba Hydro agree to serve as our Partner-In-Residence. Mark holds a Master of Science in Climate Engineering and is an expert in climatically-responsive design and thermal simulation. Sustainability and energy-efficiency are important factors in modern architectural practice and facilitating the access to this type of relevant expertise is important to the Partners Program. We were very pleased with our first year in this initiative and are thankful for the ongoing support of Manitoba Hydro, exemplified this year through their contribution to the Partner-In-Residence program.

Building upon the work already undertaken by the Program, the Partners Program Advisory Board spent a great deal of time thinking about ways to improve our approach in delivering the mandate of the Program. The Advisory Board met with the outgoing student leadership from each of the Faculty's Student Associations to identify areas of improvement in delivery of current Partners Program initiatives, explore new initiatives the Partners Program could undertake, and discussed existing initiatives and programs offered by other bodies that the Program should consider supporting to achieve our mandate without duplicating existing efforts.

Over the coming year we plan to broaden our efforts in connecting students with our professions and facilitate industry connections. The advisory board of the Partners Program will also now include student leadership as permanent members and through this we hope to continue to engage with students in meaningful ways. ■

# Partner-in-Residence

## Year in Review

**Mark Pauls** | A year ago, I was invited by Dean Stern to become a Partner-in-Residence in the Faculty of Architecture at the U of M. When meeting with the Dean's office and the Partners Program, there was no clear roadmap for my position, but we did identify a couple of key goals:

1. Support the mission of the Partners Program by enhancing communication between design professionals and the Faculty.
2. Enhance collaboration between Engineers and Architects through the concept of "climatically-responsive design"

I introduced my Partner-in-Residence theme for the recent academic year at the Environmental Design Workshop in September. "Designing in the Borderlands" is a phrase borrowed from a talk given by Frank Chimero, who advocates the idea of a "Design Generalist" as someone who works in between traditionally-defined dichotomies (for example, Physical/Digital, or Art/Design). I think this concept is useful in looking at the relationship between Architect and Engineer, both of whom are interested in creating a better

built environment, but often come at this problem with very different methods and from separate paradigms.

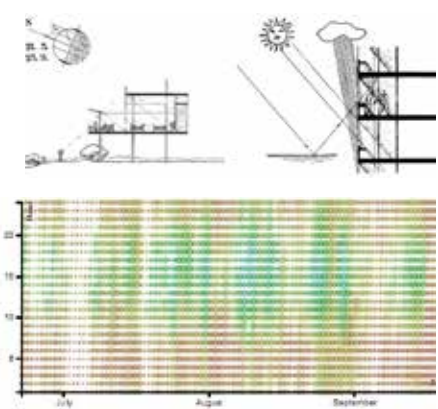
In March 2015, when the Pritzker Prize winner was announced, some of my colleagues were excited to see an Engineer win Architecture's highest honour. Of course, putting Frei Otto into the category of "Engineer" or "Architect" is really a disservice to his genius. Otto is really the textbook example of what can be achieved when one works in the borderlands between traditionally-defined professions. His tensile structures, perhaps most eloquently realized at the Munich Olympic Complex, defy categorization, and can only be seen as a triumph of architectural expression and structural engineering efficiency.

Throughout the year, my goal was to communicate this broad message to students and faculty in a variety of formats. The Workshop series was the most formal of these formats. In coordination with the Partners Program, we offered three workshops on the theme of "Climatically-Responsive Design". While Frei Otto integrated architecture and structure seamlessly, my area of focus lies with integrating architecture with thermal performance. Somewhere between the

traditional, North American definitions of Architect and Engineering, there is fertile ground to integrate form, orientation, massing with the functional requirements of the built environment to produce spaces that provide better comfort while reducing environmental impacts.

I was very encouraged by the level of interest shown by students, Faculty and Professionals to the idea of climate-responsive designs. The workshops were well-attended by individuals from both Engineering and Architecture. I also had the opportunity to witness these ideas in practice through my involvement with several design studios and working with individual students on their thesis projects. I am continuously impressed by the ability of Architecture students to seriously engage with these concepts and integrate them into their work.

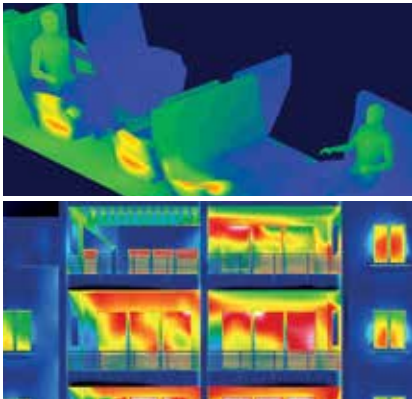
I hope my involvement in the Faculty this year will, in some way, foster better collaboration between Architects and Engineers. To me, increased understanding and collaboration between these two professions, so influential in modern society, will inevitably lead to better quality spaces. ■



WORKSHOP 01 Climate Analysis  
October 20, 2014



WORKSHOP 02 Climatically-Responsive Design  
January 8, 2015



WORKSHOP 03 Thermal Comfort Lab  
March 26, 2015



# Permafrost Test Box

## Partner-in-Residence Initiative



The Faculty of Architecture at the University of Manitoba, the Partners Program Partner-in-Residence, and Manitoba Hydro have partnered with IQ Tec of Luxembourg to test their novel building material SkinTec, a fiber-reinforced composite assembly that is formed into insulated sandwich panels for economical pre-fabricated housing.

The technology purports to have a higher strength-to-weight ratio, enabling structural sandwich panels to be installed quickly and easily, without using mechanized lifting equipment. The “Permafrost Testbox” is a temporary installation of the ThermoTec panels on the University of Manitoba campus that will be monitored and examined as a sustainable system for durability, thermal performance and

demountability. Numerous sensors will be installed in the testbox, and the resultant data will be supplemented by blower-door and infrared tests to determine whether the material has a viable application for economical, high-performance housing in severe climate conditions with extreme cold events and warmer summer temperatures at challenging annual fluctuation.

There have been examples of innovative architecture made out of this material and if testing of the box is positive, SkinTec could have broad usage in urban, rural and especially northern communities. The cost of the material is no more expensive than conventional construction material; however depending on volume could be more cost effective. ■



### Other Points of Interest:

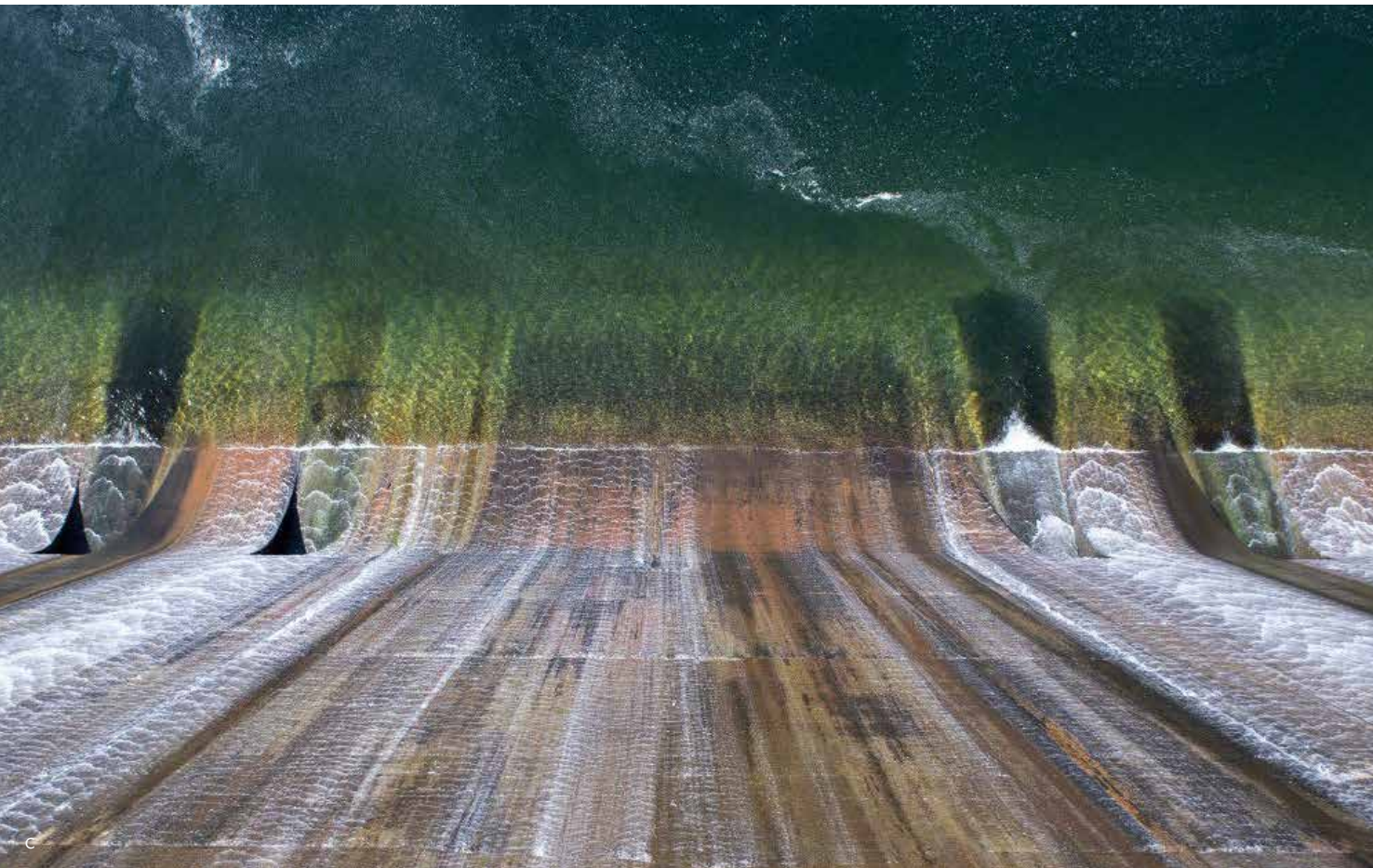
The advantage of ThermoTec panels for building are:

- Very simple panel construction: the SkinTec comes in rolls and can be delivered near the jobsite. The insulation panels can be purchased locally, and are readily available around the world. The composite panels can be manufactured at the site, with minimal equipment and expertise required.
- Lightweight: The ThermoTec panels are essentially the weight of the insulation material alone (Styrofoam) so they are very easy to work with. A one-story house can be built without the use of cranes or heavy equipment.
- Simple panel connections: Connection of the panels into a house is done very simply by using a foaming glue/sealant that connects the panels and completes the air/vapour barrier. Expert tradespeople are not required for basic construction.
- Thermal performance: with the continuous insulation and minimal material interfaces, a ThermoTec house will be very well-insulated and require minimal energy for heating. For example, a 800 ft<sup>2</sup> house built out of 45cm-thick panels could be heated by a single 60W light bulb.

Plans for the Permafrost Testbox in Winnipeg: IQ Tec has donated the material and labour for testing purposes. Testing strategies include:

- Air tightness testing to measure air leakage
- Thermal testing to measure heat loss
- Infrared camera testing to visually identify air leakage/heat loss
- Data loggers to measure passive solar heating
- Durability testing – monitoring the joints and connections
- Demountability – can the material be taken apart and re-attached at a different location without difficulty?





A: Saginaw Bay, circa 2014 (Photo: Sharon Lutsky and Sean Burkholder)

B: Pink Convertible, Paseo de Marti, Cuba, 2014 (Photo: Mark Klett)

C: Norris Dam, Tennessee, 2013 (Photo: Micah Cash)

D: Artigas House, Desierto de los Leones, Mexico, circa 1954 (Photo: Robert Luna)

E: Villa, Cambodia, circa 2013 (Photo: Thomas Jorion)



# Places Journal

The Faculty of Architecture is pleased to support Places as a member of the journal's Academic Partners network of leading design schools in North America, Europe, and Asia. With an engaged and extensive international readership, Places Journal is increasingly recognized as an essential and trusted resource on the future of architecture, landscape, and urbanism. Places articles combine the scope and immediacy of serious journalism with the precision and depth of scholarship, and include peer-reviewed scholarship as well as topical commentary, observations, reviews, and visual portfolios, with new articles every week.

The journal's mission is to harness the moral and investigative power of public scholarship to promote equitable cities and sustainable landscapes. Founded at MIT and Berkeley in 1983—and moving online in 2009—Places provides a bridge from the university to the profession to the public. Cities that are growing and cities that are shrinking, environmental health and social equity, climate change, resource scarcity, technological innovation—all demand that we rethink how we plan, design, construct, and maintain the built environment. These challenges also demand that serious design scholarship move from the margins to the center of the larger cultural discussion.

The Places website includes several channels aimed at faculty and students from its Partners network. Reading Lists is an interactive tool that allows readers to bookmark articles, and create innovative curricula and informal reading recommendations. Places News is a source for news of significance from the network, including new programs, research initiatives, and major events. Places Wire is a highly selective feed of reporting, information, and commentary from aggregated publications. And the entire print archive is accessible as an online resource.

Places readership continues to grow. One million Places articles are viewed annually. The journal has 50,000 unique visitors monthly, 20,000 followers on social media, and 6,000 subscribers to its free monthly e-newsletter.

With support from the Faculty of Architecture, Places has commissioned an in-depth investigative piece on the extensive—and often precarious—transportation infrastructure of the energy industry, scheduled for publication in fall 2015. The Faculty is proud to be contributing to a vital discourse. ■

**Web** | [Placesjournal.com](http://Placesjournal.com)  
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# History



## Two Forgotten Figures: Arthur A. Stoughton, Milton S. Osborne and the University of Manitoba School of Architecture

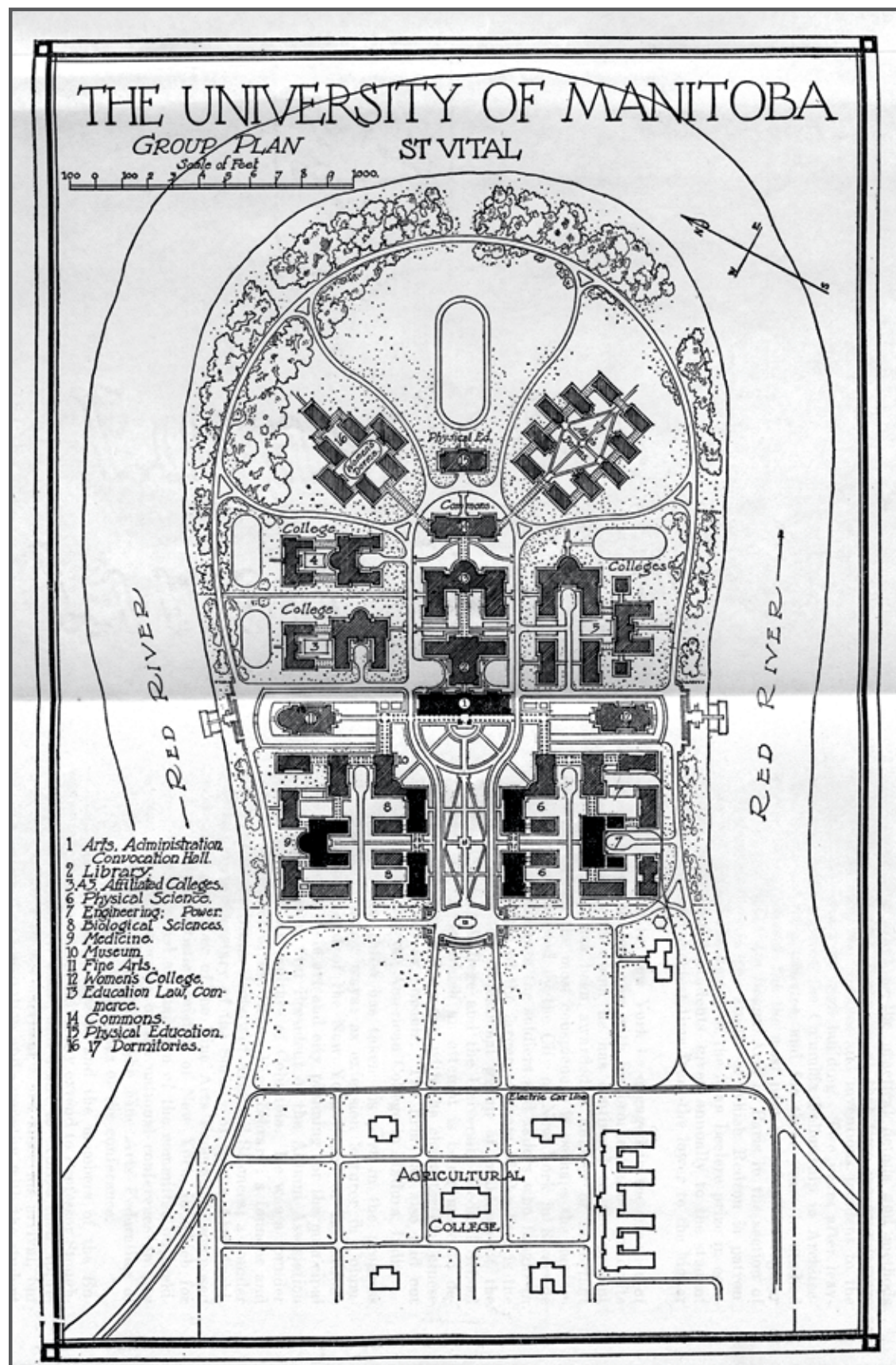
**Jeffrey Thorsteinson** | Founded in 1913, the University of Manitoba Faculty of Architecture is the third oldest architecture school in Canada and the oldest in Western Canada. Despite this fact and the program's important role in the nation's architectural past, its history has largely gone unexamined. What accounts have been written are focused on the middle of the twentieth-century, when the school was directed by New Englander John A. Russell. Russell has been rightly credited as a key figure, helping an institution crucial in the spread of modern architecture nationally. Lacking, however, is a thorough consideration of the years prior to Russell's time as department head and how the figures, ideas, and actions of the precedent decades shaped the school and its community.

During the years 1913 to 1946, Winnipeg, in the words of historian Kelly Crossman, came to "function as an architectural centre for its hinterland to the west." (See: Crossman, "North by Northwest: Manitoba Modernism, c. 1950." *Journal of the Society for the Study of Architecture in Canada* 24 2, 1999.) It was in these pre-war years that the U of M's architecture program began to serve as an important path to top American graduate programs, most prominently the Illinois Institute of Technology, the Massachusetts Institute of Technology, and the Harvard Graduate School of Design. And it was at this time that the school would graduate a number of nationally and internationally significant architects and thinkers, among them Austrian-Australian designer Harry Seidler, leading Ontario modernist John C. Parkin and pioneering British Columbians C.B.K. van Norman, Douglas C. Simpson and Harold Semmens. Other graduates from this period – including James Donahue, Ernest Smith and Dennis Carter – were vital to the rise of a notable regional

strain of Canadian modern architecture: Manitoba modernism. But, in many ways, the story of these years is the story of the two department heads who preceded Russell: Arthur A. Stoughton and Milton S. Osborne.

The University of Manitoba School of Architecture commenced operations in the fall of 1913. The years leading up to this event witnessed a flourishing of architecture in Manitoba. This pace was related to rapid growth in Winnipeg and across the Canadian West. Between 1901 and 1916 the Winnipeg area would see its population more than quadruple, from approximately 48,000 to more than 200,000 inhabitants. The year 1909 saw the city overtake Minneapolis, Buffalo, Chicago and Montreal to become the centre of the North American grain trade. The boom-town mentality that prevailed was related to the city's role as a transportation and business hub, the gateway to the Canadian West, and its status as the nation's third largest metropolis.

With growth came new building, and this local surge in construction was coincident with the increasing professionalization of the field of architecture. The Manitoba Association of Architects (MAA) was founded in 1906, the fourth such organization in the country. It was at the suggestion of the MAA that the University of Manitoba (founded in 1877) decided to inaugurate a course in architecture. In December of 1912 the establishment of such a program received a favourable reception at the University's council following the reading of a letter from the MAA. This letter argued that "a thorough education is becoming essential for the practice of architecture" and emphasized that the only avenues available for prospective western Canadian architects were universities in



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

Opposite Left: Arthur Stoughton is pictured, front and center.

Opposite Right: Milton Osborne.





Left: Courtesy Columbia University Architectural Archives. Stoughton's competition-winning design for the Soldiers' and Sailor's monument. 1900-1902.  
Middle, Right: Soldier's and Sailor's Monument, New York, Ralph Stern.

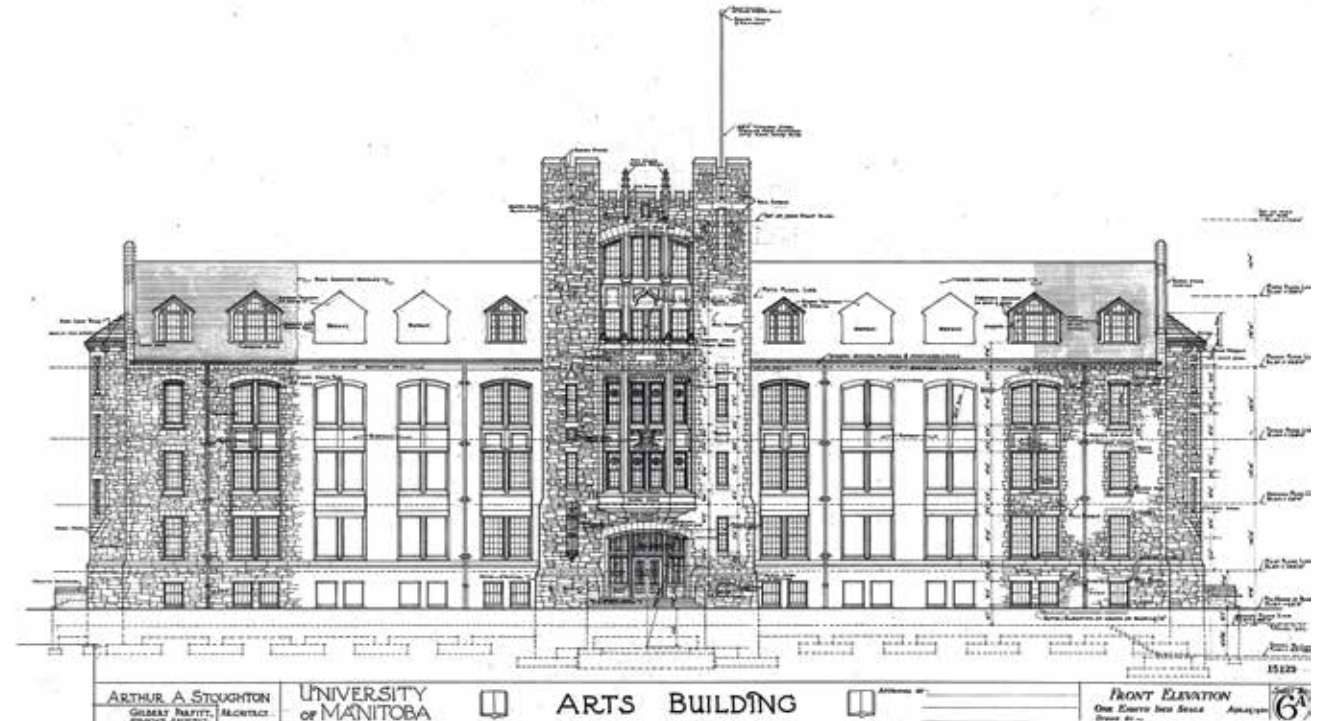
eastern Canada or the United States. In April of 1913 the University Council decided to establish a chair in architecture "as soon as practicable." That July the appointment of Arthur A. Stoughton was announced.

In selecting an American to head the program, the University of Manitoba took an approach that was new in Canada. The School of Practical Science – an architecture program affiliated with the University of Toronto that was inaugurated in 1890 – had hired C.H.C. Wright, a Canadian graduate of its own engineering program. McGill University, which established a chair in architecture in 1896, first hired S. Henbest Capper for the position. This selection initiated a Scottish-based academic tradition which prevailed well into the twentieth century, a pattern that would strongly effect Canadian architecture for many years.

The reasons for the University of Manitoba's choice of a different path are many. In the 1890s the push for the inauguration of Canadian architectural programs was partly derived from a national anxiety regarding the success of Americans in gaining Canadian commissions. Yet by the 1910s Canada witnessed an embrace of the Beaux-Arts approach that was dominant in the American academy. At this time Winnipeg itself was strongly connected to the United States through trade and transportation infrastructure and through key players and inclinations in its architectural culture. Among the most important figures at work in the city during these years was John D. Atchison, an Illinoisan educated at the Art Institute of Chicago who had worked in the offices of William Le Baron Jenney. Atchison, who arrived in Canada in 1905, served as the President of MAA in 1911.

Economic, cultural and geographic links during this period – exemplified by Atchison himself – led to the common description of Winnipeg as a "Chicago of the North." Less recognized in histories of this period are the connections between Winnipeg and the American East Coast, a relationship apparent in the many Manitoba works by firms from the eastern U.S. These include the 1908 Union Station by Warren & Wetmore; a 1909 Carrère & Hastings-designed branch for the Royal Bank of Canada; and the neo-Classical Bank of Montreal by McKim, Mead & White which graces the intersection of Portage and Main. In addition, as of 1910 the Olmsted Brothers' company from Brookline, Massachusetts was in the employ of the South Winnipeg Company to plan the Tuxedo Park district encompassing an area of nearly 11,000 acres. Plans for this project included designs for a potential campus for the University of Manitoba. Given this context, it is perhaps less surprising that a New Yorker – Stoughton – was selected as the first chair of the new department.

The press accounts that greeted Stoughton's hiring described him as "a decided acquisition to the university staff." Among his touted qualifications was training at Columbia University, where he was the first winner of the Columbia Fellowship in Architecture. Stoughton graduated in 1888, seven years after the foundation of the school's architecture program by William Robert Ware. Ware, author of the neo-Classical text *The American Vignola*, was instrumental in founding America's first architectural school at the Massachusetts Institute of Technology in 1865, where he served as the first professor of architecture. Many of the themes



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

that characterize Stoughton's career correspond with those that typified the life of Ware: both approached architectural education with an artistic and humanistic perspective compatible with a Beaux-Arts manner, while combining practice with teaching; both were responsible for founding architecture schools and wrote for the public; both championed the "City Beautiful" and focused their designs on institutional architecture and monuments.

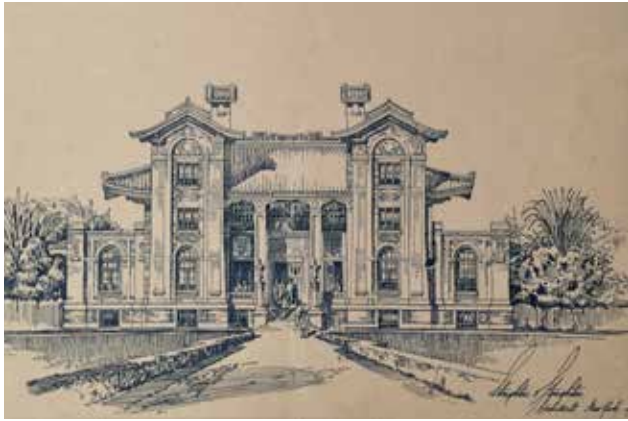
Stoughton used his Columbia Fellowship to conduct studies at Paris's Ecole des Beaux-Arts in the atelier of Gaston Redon, where he was awarded the Prix Jean Leclaire. Returning to New York in 1894, he entered into partnership with his brother, Charles W. Stoughton, a fellow Columbia graduate. The early years of the firm saw a number of unsuccessful entries in national architectural competitions. This was followed, in 1897, by a remarkable success: victory in the competition for the design of New York's Soldiers' and Sailors' Monument. Without a doubt, the first Winnipeg media reports trumpeted this achievement more than any other; the distinction made Stoughton, as the local paper put it, "an architect with a big reputation."

The story behind the building of the New York Soldiers' and Sailors' Monument, intended to honour the sacrifice of New Yorkers in the American Civil War, is an interesting one in itself. A tortuous process preceded the Stoughton & Stoughton competition win, and this difficult path continued after their victory and which would necessitate a demonstration of the brothers' architectural flexibility. While the first push for the construction of a memorial began in 1888, it was only in July of 1897 that the Soldiers and Sailors' Monument Commission announced a competition for

the memorial, with the plaza at Fifth Avenue and Fifty-Ninth Street as the site selected. By October of that year competitive models were completed, the Stoughtons' entry executed in co-operation with sculptor John Massey Rhind. Soon after, the Board of Commissioners selected this design, with the National Sculpture Society serving as advisors. The winning scheme featured a neo-classical composition: a terraced pedestal surmounted by a column holding aloft a statue of Peace. Two years later the Stoughtons were advised to create a new design for a site at Riverside Drive at Eighty-third Street; their revised plan reflected Arthur's Beaux-Arts training. Modelled on the Choragic monument of Lysicrates, it embraced an iconic form to make a strong impression. The new scheme was of a grand scale, gaining impact from its approximate heights of 29 metres. By December of 1899 the site was again changed, this time to Riverside Drive at Eighty-ninth Street. It was here, in 1900, that ground was broken and the monument dedicated in 1902.

Stoughton's practical experience would prove a useful background to his civic design work in Winnipeg. Indeed, shortly after arriving in Canada, in addition to his work as department head, Stoughton became involved in a number of large-scale projects. By 1914 he had drawn up a development plan for the University of Manitoba's suburban campus. The plan – with a stately central axis, Beaux-Arts edifices placed in a park-like setting and elaborate staircases leading to the adjacent Red River – presents a City Beautiful approach emphasizing order and grandeur. A similar approach is found in Stoughton's 1904 design (undertaken with his brother), for Canton Christian College in Guangzhou, China, a school





Above: Courtesy Columbia University Architectural Archives. University building in China designed by Arthur Stoughton and the firm of Stoughton & Stoughton. 1904.

founded by American Presbyterian missionaries. As with the later University of Manitoba proposal the beautifully illustrated Canton campus plan reveals harmonious, garden-like grounds and a canal off the Pearl River operating as a central axis. For the buildings themselves the Stoughtons conceived a Sino-Beaux-Arts fusion: a Western framework with a localized feel conveyed via multi-storey verandahs, extensive colour and pattern and an unmistakably Chinese roofline.

By December of 1914 Stoughton had furthered this City Beautiful approach through his appointment as Professional Advisor for the Greater Winnipeg Planning Commission. This position involved the design of significant urban structures. In June of 1915 Stoughton released drawings for three bridges to span the Assiniboine River. His designs were heavily embellished: a bridge representing Empire was rendered in a Gothic spirit; one commemorating the ongoing Great War was given a Renaissance character; and a bridge representing the Dominion of Canada was to be treated in the modern spirit, with simplified decoration. In 1914 Stoughton also drafted a town plan for the nearby municipality of Selkirk. This plan featured expanded playground and park facilities and the installation of a grand boulevard along the town's Main Street.

While Stoughton possessed connections to the American City Beautiful movement, upon his arrival in 1913, he met a city already rife with such activity. The local City Planning Commission was established by Winnipeg City Council in 1911. As has been said of the city planning movement as a whole in Canada, this body was somewhat divided in its debts to the American City Beautiful and the British "town planning" tradition (which emphasized garden cities). The Commission included F. J. Cole, a Brit previously involved in the English Garden City movement; another Englishman, George Champion, headed the city's Parks Board and served on the Commission's Aesthetic Committee, having earlier worked at the Royal Gardens at Kew, Surrey. And yet one of the committee's

most dramatic plans – the so-called Mall Plan, of 1913 – was by John Atchison, an American. This scheme, which called for a wide downtown avenue flanked by rows of trees, was to connect the yet-to-be completed Manitoba Legislative Building with Portage Avenue. It possessed, on a small scale, a grandiosity reminiscent of Daniel Burnham's 1909 Chicago plan. Indeed, the local legacy of the American City Beautiful was strong; the 1893 Chicago Columbian Exposition, the so-called "White City," had been attended by a number of eminent Winnipeggers, including the educator W. J. Sisler, who came away impressed by the new architecture. (Notably, like Burnham, Atchison had participated in designs for the 1893 Exposition, working with Burnham's mentor, Jenney, on the fair's Horticultural Building.)

Winnipeg's embrace of such ambitious city plans echoed other Prairie cities, such as Calgary. In that city, Thomas Mawson, was hired to design what was reputedly the first city plan in Canada's West following a trans-Canadian lecture tour. Yet Winnipeg's push toward the City Beautiful was not simply about the grandiose or the aesthetic, a claim sometimes levelled at the movement. Indeed, civic design efforts were supported by such figures as the pioneering Canadian social democrat James S. Woodsworth, who argued for comprehensive planning in "The Making of a City," an essay included in his influential 1911 book *My Neighbour*.

Winnipeg's planning movement had acquired a forceful ally in Stoughton. Within his first year in Canada, he began advocating for the City Beautiful movement and city planning in the local and national press. Stoughton offered public lectures; he was identified in the media as "an enthusiastic town-planner" who promoted the notion of a comprehensive Winnipeg plan, who cited in his arguments Baron Hausmann's remaking of Paris. In a mode that parallels Jon Peterson's interpretation of the American City Beautiful movement as wide-ranging in its embrace of "municipal art, civic improvement, and outdoor art" of both grand urban design and the small scale, Stoughton's advocacy included topics that spanned from civic planning to the beautification of backyards. In an essay of 1914, Stoughton argued that "beauty is an essential element of sane city life" as much in wealthy areas as in areas densely populated and impoverished. His approach centred on blending the practical with the artistic – a mixture evidenced in the twinning of technical analyses and scenic proposals in Selkirk's 1914 town plan.

Stoughton's advocacy of the City Beautiful in Canada came at a moment when the American planning community was beginning to renounce such framing. This gap reflects the Canadian City Beautiful movement's flourishing after its popularity had waned south of the border. The American shift involved a move toward a framework of viability and the scientific, one at times termed "the city practical." Yet, if anything, the Canadian scene was ahead of the curve in embracing this mindset, indebted in this respect to the British town planning movement in which a prominent role was assigned to municipal engineers and technical analysis. In this regard it is notable that Winnipeg's City Planning Commission had been established at a moment when only seven such institutions were operating in the United States. In this way the brevity of the Canadian City Beautiful's embrace of the grand plan is notable. Almost simultaneous was a retrenchment, a focus on policies

considered to be more practical, a shift spurred by a collapsing real estate market and the reality of world war.

In this evolving context Stoughton attempted a marriage of the practical and the artistic, while placing a heavy emphasis on civic art. Addressing an American professional audience, Stoughton made the case for the continued importance of aesthetic aims. In a 1915 lecture, "The Architectural Side of City Planning," delivered at the Seventh National Conference on City Planning, in Detroit, Stoughton argued: "For the last few years we have been so industrious in telling city officials and commissions that city planning does not mean the city beautiful that we have almost persuaded ourselves that this is true." He elaborated that city planning should not "consider its duty discharged until its street system is given its proper natural and architectural setting or background, is furnished with the necessary fixtures conceived in an artistic spirit and is enriched with objects of sentiment and beauty for the enjoyment of all." A similar emphasis on the aesthetic is apparent in Stoughton's lecture "Art in Life": "The hegemony of materialism has perhaps had its day. The preoccupation of the world by science and business and the competition of life, to the exclusion of religion and art and the finer feelings, may be reaching its term." This approach had much to do with Stoughton's background and education. It also reflected his role in Winnipeg and the Canadian West as a figure hired to help guide the frontier city toward a more cultivated future. This angle is expressed in his public-mindedness; in a conversation recorded at the 1915 event (one which included Frederick L. Olmsted and Cass Gilbert) Stoughton noted that the Winnipeg city planning commission involved widespread community involvement, and was composed almost entirely by men "outside of the official circle."

Stoughton's combination of the aesthetic and technical is worthy of note and pre-figured the approach taken by the Town Planning Institute of Canada (TPIC), founded in 1919. The TPIC's debt to the English Garden City movement was inherent in its name and it has been argued that the group steered clear of the "aestheticism and grandeur" of American practices. Yet its blending of social ideals, notions of "scientific and social efficiency" and the aesthetic echo Stoughton's approach, which was forged by the earlier American City Beautiful. This parallel is clearly discerned in a 1925 statement by Alfred Buckley published in the TPIC Journal: "The town planner wants all men and women to have some chance of reasonable happiness, some touch with beauty and of the values of life" – a point that could equally have been made by the Manitoba department head. Stoughton's public-mindedness and advocacy was exemplified by an extensive speaking schedule that engaged the public in art and architectural education; this was further illustrated in Stoughton's role with the institution which founded the Winnipeg Art Gallery, the first public art gallery in Canada.

Casting a shadow over these early years in Winnipeg was the First World War. This devastating event diminished the number of students in the architecture department and reduced available resources and commissions. However, the tragic losses of the war also resulted in Stoughton's continued work designing memorials. The first of these was small in scale – a modest Gothic-revival memorial at Winnipeg's Augustine United Church. This was

followed in 1921 by a commission for a memorial building in Darlingford, Manitoba, a small brick chapel.

In the late 1920s, Stoughton eased away from his role as the head of the architecture department at the University of Manitoba and toward a renewed architectural practice. In 1928 he became involved in the design of a skyscraper, a building intended to house the firm of James Richardson & Sons, one of the nation's pre-eminent financial firms, located at the north-east corner of the city's iconic central intersection of Portage Avenue and Main Street. Plans were made public in August of 1929; the project would be Stoughton's first large scale commercial work. The Richardson commission was significant; one of the most important commissions in Canada, the building was planned to be the tallest structure in the western half of the country. The structure would include a revolving light "as a guide for night flying" atop the "Largest Clock Tower Bell in Western Canada." The intended 17-storey tower was described by Stoughton "as modern, but not modernistic," with particular attention having "been paid to the appearance it will present at night as it will be the most prominent structure of the downtown section." In several ways the design recalls Raymond Hood and John Mead Howell's Chicago Tribune Tower of 1923. Like that structure, the design for Stoughton's Richardson tower represents a fusion of Art Deco skyscraper and a Gothic historicism with an emphasis on verticality.



Above: 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 Manitoba.



In the fall of 1929, amidst this new project, Stoughton stepped down as head of the university’s school of architecture. The timing of this shift, however, was not altogether fortuitous. Excavations had begun in October of 1929, only to cease in the wake of the global financial crash that occurred later that month. With the onset of the Great Depression the Richardson tower went unbuilt. Despite this major setback and the dire economic circumstances that ensued, a number of projects sustained Stoughton’s post-academic return to practice. Among these was another Richardson commission: the 1931 design of a new terminal for Canadian Airways Limited. The architect here took a step away from a Beaux-Arts approach toward a more modern style suited to the project’s utilitarian bent and the aesthetics of air travel. In 1929, Stoughton also commenced work on two new buildings at the University of Manitoba’s Fort Garry campus, one to house the Arts faculty and the other intended for scientific departments. Completed in 1932, the buildings presented a sturdy collegiate Gothic approach that made prominent use of Manitoba Tyndall limestone. That same year Stoughton also designed Winnipeg’s original Main Street and Norwood Bridges, funded through Depression stimulus spending. At this juncture, rather than reiterating his earlier Gothic scheme for bridges on the same site, Stoughton used a streamlined Classical approach. Nevertheless, as the years progressed, Stoughton’s career stalled along with the general economy. By the middle of the 1930s the architect was back in New York, again in practice with his brother, though the pair were unsuccessful in finding much work. Stoughton returned to Winnipeg only once, in February of 1950, to receive an honorary doctorate from the University of Manitoba.

In August of 1929 the University of Manitoba announced a new head for its Department of Architecture: Milton S. Osborne. Originally from Zanesville, Ohio, Osborne graduated with a bachelor’s degree in architecture from Ohio State University in 1922. He then worked at the Ohio State Architect’s office and subsequently joined the practice of Columbus architect Otto Darst. Before long Osborne departed for New York, where he earned a degree in architecture from Columbia University in 1925. That year, Osborne was hired as instructor by Alabama Polytechnic in Auburn, Alabama. In 1929 he was named acting head of the school’s department of architecture, only to leave for Canada later that year. At the University of Manitoba, Osborne was a transitional figure. He arrived to helm a department already in possession of a strong foundation, with a Beaux-Arts oriented program. During his tenure the department would grow and evolve. The program would become among the first in Canada to welcome women. He and the Stoughton-hired John A. Russell would lead the school toward an engagement with modern trends in design and thinking. Osborne’s writing also demonstrates a shift in geographical focus: while among the first in Canada to address the European-led modern movement, North American practices were stressed, as were regionally and nationally focused interpretations. Though not a fervent adherent of architectural modernism, Osborne’s intense interest in and discussion thereof put him at the forefront of the Canadian field. His role in the generation of a Western Canadian interpretation of modern architecture was important, a position manifest in his analysis of modernism and a Canadian relationship to it. Osborne’s significance in terms of this discourse is related to

his intense efforts at public engagement and education as well as a focus on the importance of the aesthetic and of city planning. These, alongside his strong connections with the American scene, were traits shared with Stoughton and his successor, Russell.

By the first years of the 1950s the University of Manitoba School of Architecture could be described as an early centre of architectural modernism in Canada. As stated by historian Kelly Crossman, local work from these years reveals a “remarkably vital, plugged-in, and sophisticated architectural scene.” This reality is underlined by the results of the 1953 National Gallery of Canada architecture competition in which Manitoba firms (Green Blankstein Russell and Smith Carter Munn Katelnikoff) were declared winner and second runner-up. Scholars have not identified Osborne as an important figure in the shift toward the school’s engagement with the “gospel of modernism.” Osborne’s own writing, however, reveals an important and early example of positive engagement with modern architecture in Canada, one that can be seen as foundational to the school’s eventual identity as a leader in Canadian modernism.

Osborne’s collected writing from his time in Winnipeg represents one of the most comprehensive considerations of modern architecture in Canada in the first half of the twentieth century. An early, positive reception of modern architecture is found in the first example of Osborne’s writing after his arrival in Manitoba, a 1930 article entitled “Modern Architecture.” Here Osborne says of the modern approach: “like all historical styles of architecture, it is the logical outgrowth of all that has come before” elaborating that it was not “a fad of the moment that is likely to be discarded under the light of the same perspective of time.” Osborne refers not to specific European or American antecedents but to two local works: the Canadian Wheat Pool Building and the Winnipeg Kodak building. The first of these, an amalgam of the Art Deco and the neo-Gothic, he calls “one of the best examples in Western Canada of the application of the Perpendicular style to a modern business style” borrowing the historic term to categorize new construction bearing “vertical structural lines.” In an undated essay, “The Upward Trend of Modern Architecture” Osborne similarly focuses on vertically-oriented Art Deco examples and endorses American examples, such as Hood’s American Radiator Building, and the famous, crucible Chicago Tribune Building competition, saluting Eliel Saarinen’s modern design. A North American inclination is also apparent in Osborne, who deemed Frank Lloyd Wright “the greatest living protagonist of modern architecture.”

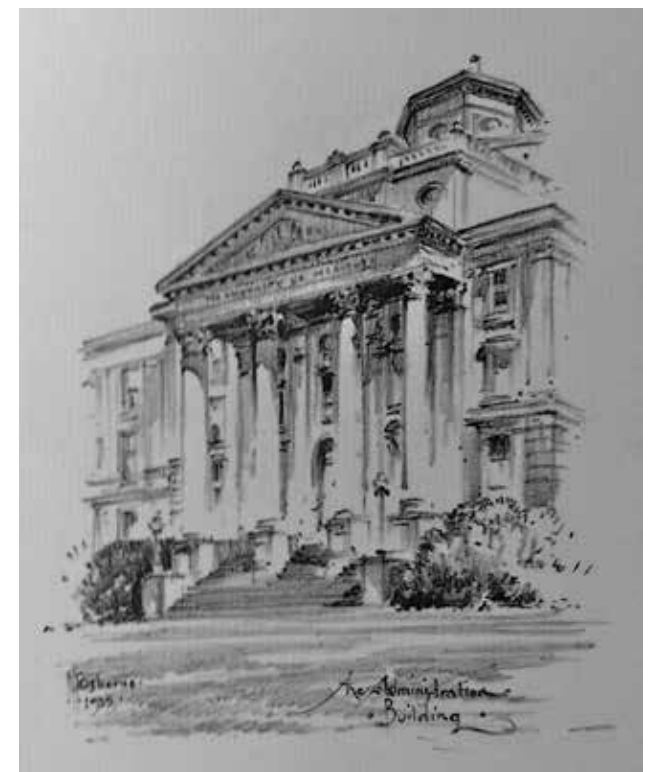
While Osborne’s selected examples are more decorated than European modernism, the terms of his interpretation are notably contemporary. In “Modern Architecture” he emphasizes a quintessentially modern view that “the exterior stone work on the modern tall building is only a surface covering, a veneering over the steel structure.” In “The Upward Trend” Osborne describes “the truthful expression of vertical construction in our present day skyscraper buildings” and recites the classic modernist maxim “form follows function.” He praises the Nebraska Capitol Building’s “broadcasting” of its steel construction, and in “The Architect and the New Era” (undated) asserts “Masonry must cease to be regarded as an expression of a solid bearing wall, but rather as a covering.” In the same text he upholds a Chicago apartment building with “chromium steel walls” and what he calls the Central

European use of “carrying the wall by cantilever merely as a screen, the windows forming a continuous belt across the face of the building.” He concludes: “The modern office building seems to require a new vocabulary and given time will have its own style. We are in the midst of a great experiment, the pioneer must have the courage of his convictions.”

Osborne presents a similar negotiatory engagement with modern architecture on the subject of ornament. In “Modern Architecture” he refers positively to the “gradual simplification of the ornament applied to the surface of the modern building” upholding the “dignity and chastity” of flat wall surfaces. The author here makes the functionalist case that removal of ornament has, broadly, been motivated by urban grime and the difficulty of perceiving small-scale decoration on tall structures. Notably, this line of thinking was paraphrased by Seidler in a 1946 lecture delivered at Black Mountain College, North Carolina, with reference to Gothic skyscrapers. Osborne, however, remains ever open, critiquing totalizing modernist claims by suggesting “there should also be artists having sufficient creative genius to compose fine ornament.” He calls ornament “too often the lazy repetition of hackneyed historic motifs” and he drew upon contemporary science asking: “Cannot the powerful eye of the microscope reveal few forms and pattern as inspiration for beautiful design?” His opinion on this subject is summarized in “An Essay On Modern Architecture” (undated) where he states: “A successful architecture is a logical architecture. The designs are modern because they are so simple – simple not because lacking interest, but because they are easily understood.”

While emphasizing North American practice, Osborne’s engagement with European modernism is apparent in references to Gropius, wherein he deems practical Gropius’s notion of an organicist “house that grows.” Likewise praised are Willem Dudok and other Dutch architects of the period; in his writing attention is also paid to the Italian Gruppo 7. This receptivity to the modern in architecture is made clear in Osborne’s statements: “gropings into the past betray retrogression rather than progress” and “The Old Order Changeth Yielding Place To New.” In “The Modern and Traditional Interpretation of Architecture” (a lecture delivered publicly in 1933) Osborne advocated a dialogical conciliation: “Throughout history the tension between modernist and traditionalist, between progressive and conservative, has always been painful. Both sides have done and said foolish and ugly [sic] things.” He refers to “the excesses of the modernist” but denounces conservatives to a greater degree, arguing that these excesses derive from the “the inertia of the traditionalists.”

In a number of ways Osborne’s transitional perspective and role in Canada echo those of Lewis Mumford and Joseph Hudnut in the United States. The latter, also a Columbia graduate, had preceded Osborne at Auburn. Hudnut’s 1945 essay “The Post-modern House” makes arguments which parallel the earlier writing of Osborne. Herein Hudnut describes his notion of a “post-modern owner” who would maintain an “ancient loyalty invulnerable against the siege of our machines.” In the words of Andrew Leach, Hudnut was “sympathetic with the general direction of this development but uncomfortable with the compromises the factory demanded of the home and its architectural setting.” Paralleling one another, Osborne



Top: Milton Osborne sketching.

Above: Courtesy Pennsylvania State University Special Collections Library. 1935 sketch by Milton Osborne of the University of Manitoba’s Administration Building.



and Hudnut were early figures in the North American engagement in the modern that was later to be read as somewhat retardataire. Yet in both cases this engagement was, in fact, sympathetic, seeking instead a responsive, humanist modern architecture and urbanism that expressed both emotional and functional logic. In similar terms to Hudnut, Osborne argued in the 1930s that “the divine unreason of the poet may sometimes run its own justification.” He elaborated: “We are beginning to suspect that we are binding ourselves too closely with the chain of standardization. The architect who proposes the unadorned, concrete, metal-railed, flat-roofed box of a house may be discounting the paradoxes of man. Man may refuse to give up his romantic home. ... He may not care so much for picture window space as for privacy” or, as he puts it elsewhere, space for “the spirit of reflection.” Osborne’s stance, though, is ever conciliatory, calling for a “happy medium” combining “all the virtues of geometrical simplicity in buildings gratefully honest,” but with “colorfulness and human intimacy and brightness added.” In his radio lecture “What Do You Know About The Architecture Of Your Home?” he argues that “The whole conception of the coming age is based on this – That man, as the machine lifts him more and more out of routine labour, will become free for spiritual adventure, for individual creativeness in the fields of the fine arts.”

Osborne’s embrace of aspects of modernism is notable with respect to the larger Canadian architectural scene. As Rhodri Liscombe remarked, the process whereby which Canadian architects “acquired an understanding of Modernist design is more assumed than researched.” While there were important International



Above: Courtesy Pennsylvania State University Special Collections Library. Sketch by Milton Osborne of architectural details by Louis Sullivan.

Style practitioners in Canada in the pre-war years (among them Robert Blatter and Marcel Parizeau) and instances of work more modern than the approaches advocated in the professional press, acceptance or even discussion of European modernism, in particular, was limited. Early Canadian espousals of this movement, given by figures such as Eric Arthur and L. C. Baldwin, were rare. The most prominent came from John Lyle, who focuseed largely on the quest for Canadian architectural forms, taking inspiration from regional “fauna, flora, bird, animal and marine life.”

In this regionalist vein, Kelly Crossman argues that by the 1950s a regionally-minded, mature modernism had emerged in Manitoba, an “architectural language replete with terms specific to the Manitoba situation” which foregrounded the use of Manitoba Tyndall limestone and a “structural rationalist tradition” rooted in historic practices, some linked to those of the American Midwest. Importantly, much of this approach is prefigured by a work by Osborne published in 1937, “The Architectural History of Manitoba.” This is the first history of Manitoba architecture and one of the first such texts on Canadian architecture. Osborne negatively assesses what he calls the “Eclectic Movement at the beginning of the twentieth century” critiquing this earlier moment of Revival styles thusly: “All local tradition was cast aside, together with all local requirements of climate, building materials and traditional background.” Crucially, Osborne’s rationale is not a direct assault on historicism. It is instead grounded in his preference for a blend of regionalism and functionalism. At the same time, in modern fashion he states: “it seems extremely doubtful we will ever again speak of architectural or artistic styles as belonging to a definite locality or nationality. New ideas, as soon as expressed, are around the world.” But, tempering this universalism, Osborne celebrates the use of local materials within his text. Examining the early years of European settlement in Manitoba he states this work was foremost significant in demonstrating “the great possibilities which lay in the use of a limestone” that would go on to characterize Manitoba building. He stated that this local limestone “presented all of the desirable qualities” of a good building stone: “a mottled surface that produced a beautiful tapestry effect”, a “range of warm colouring” and a pleasing variation of tone “when used in large wall surfaces.” Osborne’s writing of the 1930s, in fact, lays the ground work for a regionalist modern architecture which by the early 1950s was a distinct stream within the Canadian scene.

It is also important to note that within this 1937 essay Osborne welcomes modern architecture while constructing regionalism out of its visual language – reading this international movement in contextual terms specific to the Canadian Prairies. Osborne states: “The so-called Modern Movement of the past few years has brought a style of architecture which seems most expressive of the flat plains as well as possessing the simplicity and functionalism so essentially a part of the pioneer work in this community. The plain wall surfaces, the simple masses and the horizontal lines of the Winnipeg Civic Auditorium seem to be a true expression of a country where the horizon is unbroken and where distances are so great that small scale and needless detail are incongruous.”

Expanding this consideration of the modern and a Prairie regionalism, he asserts in the same text “It is interesting to note that the grain elevator has been selected by the European critics

as being most expressive of the modern movement in architecture in Canada.” Osborne compares the modernist embrace of functionalist Canadian buildings (which he credits to Le Corbusier and Sheldon Cheney) to the art of modernist Manitoba printmaker Walter J. Phillips. He continues: “In all paintings of the prairie there seems to be the tendency to eliminate the vertical and to emphasize the horizontal lines. Boundless in extent, the prairie seems to make all man-made obstructions so trivial as be of no consequence, and thus we hesitate to erect a building or to paint a picture which will break the spell of the horizontality of nature.” In this sense he praises the formal language of modernism: “It is quite possible that the grain elevator with its simple, unadorned and functional forms and the landscape with its unbroken horizons point the way to an architecture and an art in Western Canada that may have a character expressive of the prairies.”

The notion of a “Canadian” genealogy of modern architecture is manifest in the design of the Canadian Government Pavilion at the 1937 Paris Exposition which duplicates the image of a Canadian grain elevator with evident contemporary pride. As Eric Arthur put it in 1928 “I believe it will take a thousand years to develop a national style in Canada, but I do see a light in the west over a grain elevator.” Arthur and co-authors recapitulated much of this thinking in the 1951 Massey Report, under the rubric of “engineering architecture.” These figures embraced as indigenous a functionalist modernism read as “honest” and possessing “a beauty in ‘simplicity of form, unbroken surface texture and the play of shadow.’” Osborne’s writing, however, goes further, reading the visual language of the modern as geographically expressive. His analysis engages in a transcultural re-appropriation of European theories which themselves looked to North American practices, with this gesture subverting a metropolitan-frontier dichotomy. Significantly, Osborne’s essay is also an effort at historicizing modern architecture, which was a process which at the time had only recently begun in such works as Nikolaus Pevsner’s 1936 *Pioneers of the Modern Movement*.

Osborne’s ideas are echoed in later Prairie practices and theory. For instance, a 1953 article which has been read as a definitive example of a regionalist mid-century Manitoba modernist tradition, “Red River Skyline,” strongly parallel Osborne’s writing. Osborne’s understanding of a modern Prairie regionalism embodied in the harmony between the continuous architectural space of modern architecture and the open spaces of this region reappears in Herbert Enn’s 2006 essay “Wide Open Space: Manitoba’s Modernist Landscapes.” As well, Osborne’s emphasis on the importance in Prairie architecture of the large sky, the silhouette, and the horizon, foreshadows strains of regionalism which would characterize work of the 1960s and 70s. Of such work Alberta architect Peter Hemingway stated of Canadian architect: “the most powerfully original buildings in the post-war era have come from here. I would go further and say that perhaps the only truly Canadian—as against adopted—architectural images have been created on the Prairies, out of this harsh necessity for strong forms in a landscape wide as Heaven or Hell.” Speaking of similar work, that of later University of Manitoba graduate Étienne Gaboury, author Carole Moore Ede stated: “Each of his buildings pays homage to the vast expanse of the Prairies.”

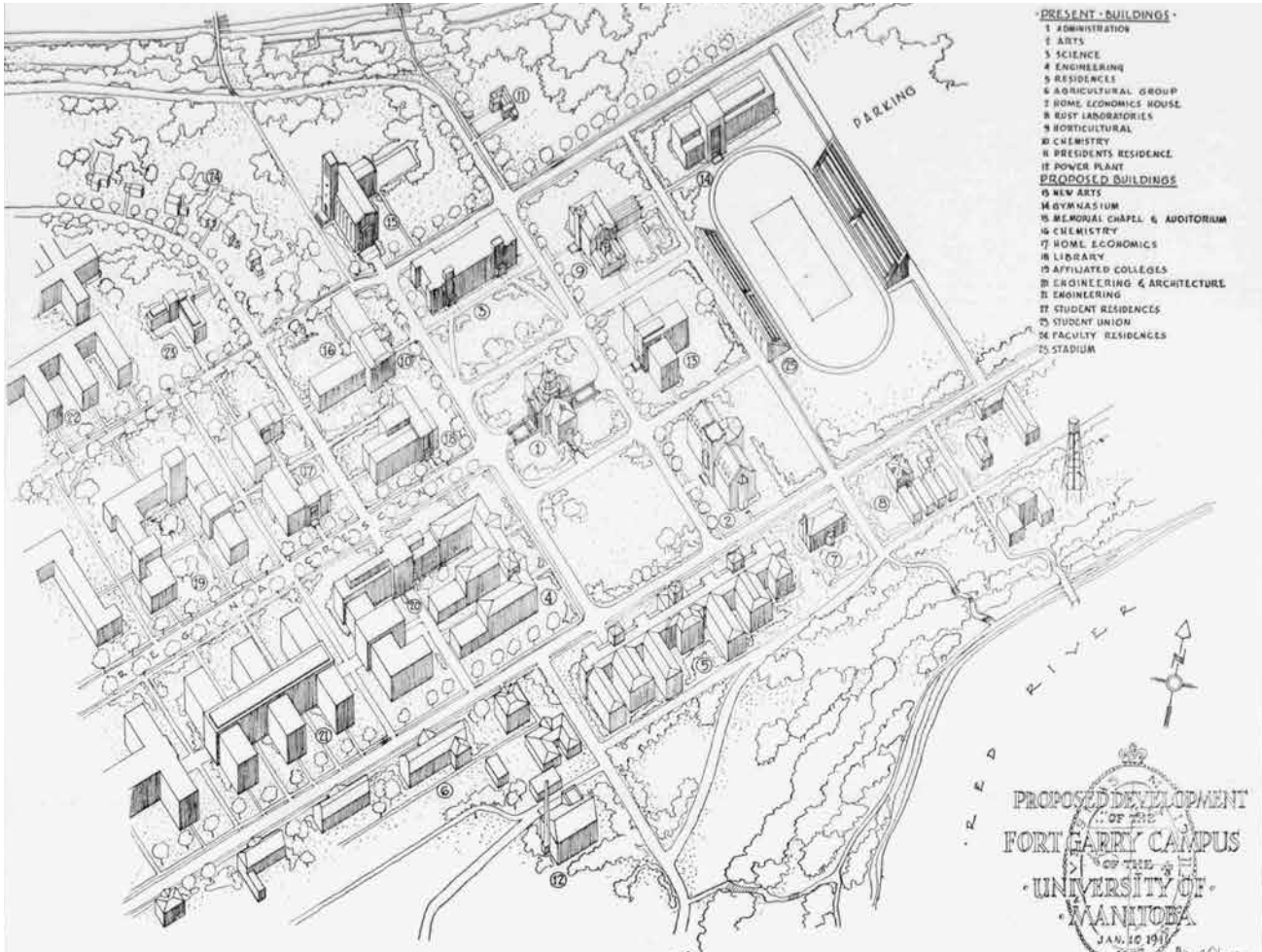


Above: Courtesy Pennsylvania State University Special Collections Library. Sketch by Milton Osborne of the Manitoba Legislature.

Amplifying the impact of Osborne’s engagement with modern architecture was its public dissemination through the media – primarily by means of radio, but also through newspaper articles, presentations, and lectures. Through these means Osborne solidified his role as a leading public figure in the reading of modern architecture in Canada. These discussions were part of a broader, somewhat utopian effort at public education through contemporary media. They also served to raise the profile of the school of architecture, while updating and expanding on the civic-mindedness of his predecessor, Stoughton. Osborne’s frequent radio lectures were broadcast on CKY, the only provincial government-owned radio station in Canada. Central to the aims of the organization was public education. In 1924 the station instituted its first series of lectures broadcast from university classrooms; lectures comprised approximately fifteen per cent of daily content, substantially more time than similar stations in Montreal and Toronto. Using the station as a forum, Osborne delivered lectures that focused on the practical, such as aspects of home construction and purchasing, and the theoretical, including the ideas of the emerging modern movement.

In the fall of 1939, Osborne’s public advocacy and writing reached its apotheosis with the publication of a series of ten lengthy articles in the Winnipeg Free Press. The Free Press, which had published Stoughton’s articles also, exerted not simply provincial influence but national and international sway at this time as well, and was one of the two leading Liberal media outlets in the country. Part travelogue, part lesson in modern design, the series examined European solutions to housing issues, informed by a 1938 continental trip to examine how Europe was solving its housing problems. Osborne’s multifarious mindset approved of solutions both rooted in both the time-honored and the new (he pointed to contemporary prefabricated concrete and steel frame construction). Looking to London, Osborne advocated small-scale ideas reminiscent of those championed by Stoughton: “centralized patronage of community activities”, “garden competitions,” and “other city beautification enterprises.” At the same time, Osborne upheld modernist solutions, praising Oslo’s modern civic centre and subdivisions and the city’s “neighborhoods of modern concrete houses, with





Above: Courtesy University of Manitoba Archives & Special Collections. Milton Osborne's campus plan for the University of Manitoba. Published in The Manitoban, 1946.

flat roofs, great window areas, sundecks that have nothing to do with the past.” His most forceful statement called on the Canadian government to finance homes based on the model of Swedish co-operative housing and residential funding, as well; these arguments echoed the passage of Canadian legislation toward such aims in the 1930s.

Osborne’s concern for such broader planning and housing issues was reflected in his role with a new 1944 Winnipeg town planning council, one that came after a brief sabbatical stint with Chicago’s planning commission in 1943. The program head furthered these interests with public lectures, some in conjunction with the local exhibition of the Museum of Modern Art’s 1940s town planning display. Like Stoughton before him, in 1946 Osborne built upon his interest in urban planning in drafting a campus plan for the University of Manitoba. This plan presents a less embellished scheme than that of Stoughton with a emphasis on efficient and coherent siting.

It was in 1946 that Osborne announced his departure from Winnipeg and his acceptance of an offer for a senior position from Pennsylvania State University. While Osborne’s writing testifies to a figure who was among the first in Canada to engage with modern architecture, he has not been remembered as such, nor as a major historical figure. The reasons for this are multiple. One factor is the continuation during his tenure of a Beaux Arts structured

curriculum, a transitional reality which led graduates such as John C. Parkin to recall these years as ones of traditionalism. This is coupled with rapid change and expansion of the department soon after his departure, which included course reorganization and the hiring of modernist-inclined faculty. This correspondence is undoubtedly more than coincidence. At the same time, the notion that the program was transformed almost overnight requires shading and is a story perhaps obscured by the Great Depression. Osborne left Winnipeg just as a post-war boom occurred, one which reflected changes in the school that had been hidden by the economic slow-down. In many respects, John A. Russell’s writing and interests represent a continuity with both of the preceding department heads: a focus on the links between architecture and the artistic, theatre, a commitment to public engagement, and links to American practices.

Significantly, much of the groundwork for the post-war changes made under the auspices of Russell may have been informed by a notable project undertaken by Osborne in 1942, an analysis of American architectural teaching methods and curricula for the Carnegie Institute. The report, “A Study of Teaching Methods and Curricula in a Selected Group of Schools of Architecture and Art in the United States” is an intriguing document in itself. In total, Osborne traveled to twenty-two schools. While assessing a wide range of programs, the document focusses on new trends.

Considered in-depth are the faculty, philosophy and curricula of such notable schools as Harvard University and the Illinois Institute of Technology. Of the latter, it is noteworthy that Osborne approved highly of the Miesian programs’ statement that “Their graduates must be more than designers of buildings; they must be leaders in a magnificent enterprise of rebuilding a civilization whose keynote is the very law of order and beauty which is the basic principle of all good architecture.” In his analysis, Crossman argues that the sophistication of mid-century Manitoban modern architecture was related to the high number of students who pursued graduate study at top American programs, many of whom returned to Winnipeg. While, of the later years, Manitoba graduate Douglas Gillmor conveyed that “Russell could pave the way” a neglected vector for this trajectory may be connections and knowledge obtained by Osborne through his Carnegie Institute commission. The same might also be said of the contributing factors for course reorganization and new faculty hired shortly thereafter, in the mid-1940s, among whom were former Manitoba graduates returning from American programs. Prominent among them was James Donahue, who in 1942 became the first Canadian to graduate from the Harvard Graduate School of Design. Similarly, the post-war founding of the first Canadian department of city planning at the University of Manitoba represents the continuation of a focus evident in Osborne’s writing and work, as well as that of Stoughton.

Another major change to the school’s programming that Osborne supervised was the University of Manitoba’s commencement of a program in interior decoration. Related to this was the strong presence of women in the department. By the 1950s nearly fifty percent of registered female Canadian architects had been educated in Western Canadian schools, with one third of this national figure graduating from the University of Manitoba. On this subject Annmarie Adams and Peta Tancred argue for the importance of the “University of Manitoba’s influence over early women graduates in architecture” citing the fact that no fewer than four women were instructors in the faculty through the 1940s and 1950, a remarkable total given “that few current schools of architecture could boast such a female presence.” In 1941 Osborne described the genesis in the University of Manitoba’s program to colleagues from McGill University in proto-feminist terms, stating that it was set up explicitly for women students due to the recognition of the limited avenues in the “profession of architecture open to women.” Where might this openness on behalf of the director of the school have come from? One factor may have been Osborne’s involvement in the United Church, which advocated a progressive attitude to the role of women in society. One might also consider his past work at Auburn, where women were first admitted in 1892; that school’s College of Architecture, Design & Construction began to admit women in 1907. Another important figure in this story may be Osborne’s wife, Sophia, who taught interior decoration while at Auburn and in Manitoba. A similar openness may be manifested in the school’s acceptance of Jewish students, including Harry Seidler. This move was concomitant with the University more broadly, which “For many western Canadian Jews of the twenties and thirties” is said to have “beckoned as an oasis of learning.” (See: Arthur A. Chiel, The Jews of Manitoba: A Social History, 1961.)

After his time in Winnipeg, Osborne’s career assumed a less

pioneering path. While at Pennsylvania State University, Osborne’s architectural activities and writing took a back seat to teaching and service as an administrator. A notable exception to this trend came with his work remodelling the Gettysburg, Pennsylvania, farmhouse of President Dwight D. Eisenhower. This project, which began in 1953 and involved close consultation with the First Lady, involved the modernization and expansion of a nineteenth-century home. Osborne’s main creative endeavour during these years was his art. While at the school he came to be seen as a figure offering “more traditional design guidance,” he was also responsible for hiring a number of modernizing figures. Osborne’s time at PennState was interrupted in 1957 with his acceptance of the role of Acting Director of the School of Architecture at the University of Toronto, a position that he held for one year.

Osborne retired from Pennsylvania State University in 1962. He then found a new calling, one which saw the intersection of older City Beautiful approaches and fresh notions of urbanism. This project, dubbed “Operation Re-Do” began in Hollidaysburg, Pennsylvania received initial press coverage as far away as Philadelphia. The project was a mix of heritage preservation and modernization, respecting the existing urban infrastructure of a small-town main street, and was called by the Philadelphia Inquirer Magazine “a minor but palpable miracle of face-lifting.” Osborne engaged in. This work struck a chord and the scope of the project grew and took him across the United States. Such work responded to trends in the American economy and life-styles: the continued embrace of the automobile, suburban expansion, and the growth of national retailers. Though Osborne had been among the first in Canada to engage positively with Le Corbusier, he at this point embraced what critic Ada Louise Huxtable would phrase the “humanity and connective tissue” which modernist schemes impoverished.” From 1960 until at least 1966, Osborne pursued these small town urban enhancement plans in at least twenty-four cities across nine states.

Following his departure from the University of Manitoba, Osborne’s career would increasingly centre on working with historical architecture. At the same time, the legacy that he had built at the Canadian school, of an engagement with modern design, would grow and accelerate. Under the stewardship of John A. Russell the department of architecture would reach a new level of distinction and notoriety: multiplying in size, hiring new faculty, gaining national and international acclaim and inaugurating a new and dramatically modernist building in 1959, the School of Architecture Building, now the John A. Russell Building, designed by James Donahue and Smith Carter Katelnikoff Architects. The foundation that Russell built upon, however, was a strong one. Many of the themes that characterized this period correspond with the values and practices initiated by Stoughton and Osborne. These include a propensity to value the artistic side of architecture, a focus on city planning, public education, social concerns and a philosophy which married new architectural thought to the situation of the Canadian West. Under these first two figures the school established itself as a leading light in Canadian architecture. This heritage shaped countless architects and buildings and is as a notable facet of the nation’s architectural history. ■



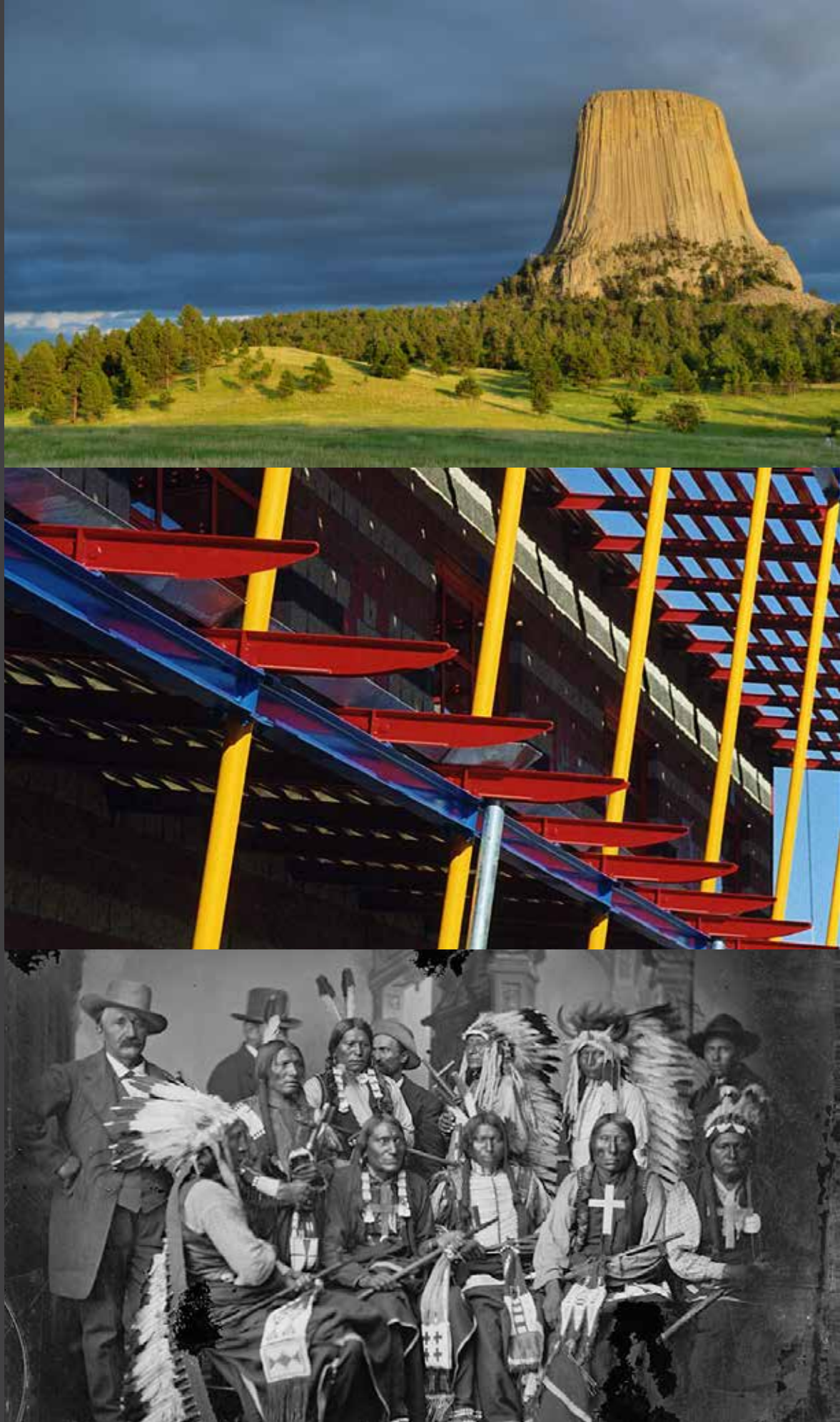
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Events & Public Outreach

INDIGENOUS INITIATIVES | DEAN’S LECTURE SERIES  
CULTURAL EVENTS | FOOD FOR THOUGHT | ARCH2 GALLERY  
ATMOSPHERE 7 | TABLE FOR 1201 | DITCHBALL | MEET AND GREETs





JEFFREY OSTLER

THE LAKOTAS AND THE BLACK HILLS: THE STRUGGLE FOR SACRED GROUND

November 3, 2014

**Biography |** Jeffrey Ostler is Beekman Professor of Northwest and Pacific History at the University of Oregon. He is the author of two books in Native American History, *The Plains Sioux* and *U.S. Colonialism from Lewis and Clark to Wounded Knee*, and *The Lakotas and the Black Hills: The Struggle for Sacred Ground*. He is currently writing a book about the question of genocide in U.S. history.

VIVIAN MANASC

LEARNING IN 4 DIRECTIONS: PLANNING AND DESIGNING WITH FIRST NATIONS COMMUNITIES

November 5, 2014

**Biography |** Vivian Manasc leads Manasc Isaac, a 55-person Alberta-based Architectural and Engineering Studio, is Past President of Architecture Canada | RAIC, and past VP of the CaGBC. Vivian leads the design of many of Manasc Isaac’s projects, and it is her vision and skill in facilitating the design process that enables successful projects such as the LEED Gold Water Centre in Calgary, Calgary’s EOC, the Academic Research Centre at Athabasca University, and the Memorial Composite High School for the Parkland School Division, as well as the post-fire reconstruction of the Slave Lake Government Centre and Library.

Vivian’s passion and commitment to outstanding sustainable Architecture has been recognized nationally [Green Building Champion], Integrated Design, facilitation, community engagement, integrating environmental, technical and cultural aspects of Architecture. She a member of the National Capital Commission Advisory Committee on Design, where she provides advice on Architectural, and sustainable design aspects of our Capital’s built environments. Vivian launched Manasc Isaac’s reimagine initiative, focused on greening existing buildings, the Blue Sky award to assist non-profit organizations to realize their dream facilities, as well as the First Nations conference on Sustainable Buildings and Communities, to enhance the quality of life in First Nations Communities across Canada.

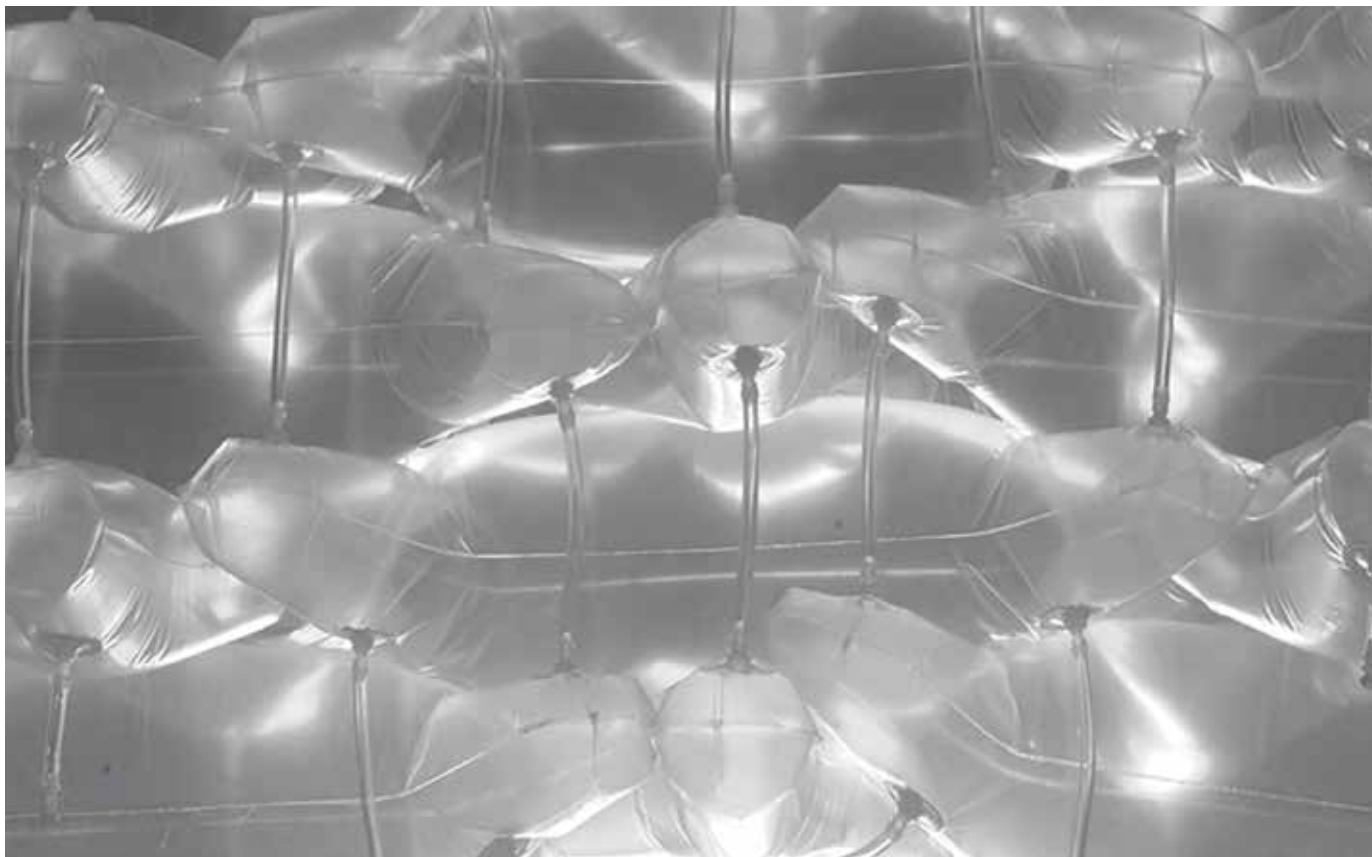
LAURA HARJO

THE KEY ROLES OF COMMUNITY AND BUILDING DESIGN IN PROTECTING AND PROMOTING HEALTH

November 6, 2014

**Biography |** Laura Harjo is an assistant professor at the University of New Mexico, School of Architecture and Planning, she teaches community development, GIS, and Indigenous mapping and has special interests in social movements, social media, Indigenous planning, and human/civil/ Indigenous rights. Harjo researches critical ethnic studies, and community participatory methods for the engagement, empowerment, and emancipation of marginalized rural and urban communities. Before arriving at UNM, she was a research fellow with the Advancement Project in Washington DC. As a fellow, she researched civil rights issues in Florida, Texas, and New Orleans related to voter protection, inclusive development, and the prison industrial complex. Harjo was previously appointed Muscogee (Creek) Nation’s Ambassador to the United Nations and currently serves on Indian Land Tenure Foundation’s Board of Directors. She is active with the Southern California Native Feminist Reading Group and works with other scholars to imagine new forms of sovereignty and liberation.





# COLIN RIPLEY

## CECI TUERA CELA: RECENT WORK AND THOUGHT OF RVTR

DEAN'S LECTURE SERIES  
JANUARY 29, 2015  
6 PM | CENTRE SPACE  
JOHN A. RUSSELL BUILDING  
FACULTY OF ARCHITECTURE  
UNIVERSITY OF MANITOBA

The last decade or so has seen radical shifts in almost every aspect of architectural practice – shifts for the most part towards complexity, shifts generated at least in part (although not simply) by emergent technologies and its consequences. How can we begin to understand the role, place, agency and potential of architecture in this new context? This lecture presented recent work of the design | research firm RVTR, ranging in scale from the breathing body to the megaregion, situated within a discussion about the uncertain future of architecture.

Colin Ripley is Professor and Chair of the Department of Architectural Science at Ryerson University. He is also a director of RVTR ([www.rvtr.com](http://www.rvtr.com)), which operates as a

bridge between academic research practices and professional practices in architecture. RVTR has been extensively published and the winner of a number of major awards, including the 2009 Professional Prix de Rome in Architecture. Colin Ripley holds a Bachelor of Engineering from McMaster University, a Master of Science in theoretical physics from the University of Toronto, and a Master of Architecture from Princeton University.



# PHYLLIS LAMBERT

## BUILDING SEAGRAM

DEAN'S LECTURE SERIES  
MARCH 24, 2015  
6 PM | CENTRE SPACE  
JOHN A. RUSSELL BUILDING  
FACULTY OF ARCHITECTURE  
UNIVERSITY OF MANITOBA

Phyllis Lambert is Founding Director Emeritus of the Canadian Centre for Architecture (CCA) in Montreal and member of its Board of Trustees which she chaired for thirty years. In the 1950s, as Director of Planning for the Seagram Building, Lambert was instrumental in adding a landmark to New York's skyline. Twenty-five years later in founding the CCA she deepened and expanded the culture of architecture locally and internationally. Gold medalist and Fellow of the Royal Architectural Institute of Canada, Lambert holds the highest civil honours in Canada as Companion of the Order of Canada and Grand Officier de l'Ordre National du Québec, and also Commander of the Ordre des arts et des lettres de France. At last year's Venice Architecture Biennale, Lambert was honored with the Golden Lion,

apt recognition for this legendary architect, author, historian, urban activist, and critic. *Building Seagram* (Yale University Press, 2013) tells the biography not just of this important building, but of the culture of post-WWII design, including the significant part corporate patronage played in the era's real estate development, and of the project's substantial role in shaping landmark legislation and zoning laws in New York City. Phyllis Lambert provides an unprecedented personal history of her experience managing the project, as well as of the working relationship between van der Rohe and Johnson and offers a detailed scholarly assessment of the design and construction process and the building's cultural legacy and life in the city over a half century.





# MICHAEL MALTZAN

## SOCIALLY RESPONSIBLE ARCHITECTURE

DEAN'S LECTURE SERIES  
MARCH 25, 2015  
6 PM | CENTRE SPACE  
JOHN A. RUSSELL BUILDING  
FACULTY OF ARCHITECTURE  
UNIVERSITY OF MANITOBA

Architects are taught that good architecture responds to the physical, cultural, historic, and social contexts of a project. But in today's climate of interconnectivity and globalization the definition of context is in constant flux — it is elastic. Similarly the boundaries that divide the profession from companion disciplines like landscape, planning, and engineering are radically shifting. Michael Maltzan presented a series of buildings, landscapes, and infrastructures that navigate the idea of what architecture is and will be in the context of the future city.

Michael Maltzan is the founder of Los Angeles-based Michael Maltzan Architecture, an architectural, urban, and landscape design practice. A Fellow of the American Institute of Architects, Michael teaches and lectures internationally. He holds a Master of Architecture degree from Harvard University's Graduate School of Design and both a Bachelor of Fine Arts and a Bachelor of Architecture from the Rhode Island School of Design.

# Cultural Events



Conversations  
Ron Williams  
September 19, 2014

Ron Williams' long awaited book Landscape Architecture in Canada is now available in both English and French. To promote the book and engage landscape architects and the public in conversations about landscape architecture, LACF and CSLA are currently collaborating on a cross-Canada speaking tour aptly entitled 'CONVERSATIONS'. The narrative of these talks will highlight the role landscape architects have played in shaping the Canada we live in today and bring the history of the profession to life in a way that will appeal to a broad audience.

"Landscape Architecture in Canada is the first comprehensive history of landscape architecture in Canada... Organized both chronologically and thematically, this beautifully written and illustrated book captures the motivations behind the projects and people who have shaped landscape architecture in Canada. Williams deftly links centuries of societal change in Canada with the emergence of landscape architecture, demonstrating how the planning and design of landscapes both shaped and elaborated these changes."

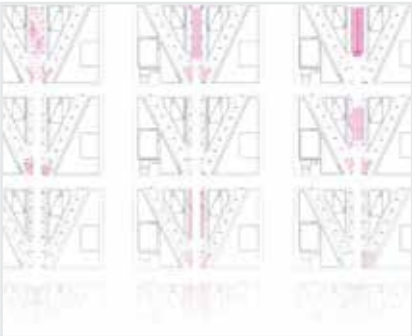
-Susan Herrington



Leveraging the Potential of Mixed Media  
Maged Senbel  
September 30, 2014

New trends in digital and social media promise to empower citizens and enable them to participate more fully in the visioning and design of their neighbourhoods and cities. This talk presented an examination of an array of tools that city building professionals can use to engage the public in long term neighbourhood planning. It demonstrated how spatial relationships, performance measurements and critical tradeoffs between design elements can all be made more accessible to the public through visualization media. It will also demonstrate that choosing for the greater good and demographic diversity continue to be challenges for public participation efforts.

Maged Senbel is an Associate Professor at UBC's School of Community and Regional Planning. His research focuses on public engagement in long term neighbourhood planning. He examines the use of multi-media visualization of urban form alternatives and the performance measurements associated with those alternatives. He strives to make planning more accessible to both expert and non-expert audiences. His publications include research on neighbourhood scale GHG emissions analysis and municipal climate change planning, youth engagement in climate change planning, leadership in sustainability planning, and different approaches to spatial thinking for people new to design. He has additionally theorized on approaches for cultivating inclusive and intercultural visions of a compelling urban future.



Relational Landscapes: Recent Practices of PFS Studio  
Kelty McKinnon  
October 23, 2014

The practice of landscape is as much about the unbuilt as it is about the built. This shift in focus from how things look to an expanded discussion on how things perform and behave has helped landscape escape its designation as void to architecture's object. 'Relational Landscapes' focus on the practice of landscape architecture as a generation of relations that include the environmental and social. This web of relations, facilitated and supported by both the 'final' design and the process of design, was illustrated with examples of PFS Studio's recent works.

Kelty Miyoshi McKinnon is a Partner at PFS Studio (previously Phillips Farevaag Smallerberg) in Vancouver where she specializes in projects dealing with the public realm and public art both locally and internationally. She is a graduate of the University of Manitoba's ES program (now BED program), and subsequently completed her MLA at the University of Minnesota. Before returning to Canada, she worked in Albuquerque, Aspen, Denver, Minneapolis, and Portland. She has also taught and conducted research in the School of Architecture and Landscape Architecture at UBC focusing on the production of emergent urban and non-urban landscapes that engage environmental, social and cultural ecologies. She writes about issues all pertaining to landscape, from hefted sheep and urban bestiaries to invasive plants in public policy and the contemporary restoration of historic Chinatown infrastructure.



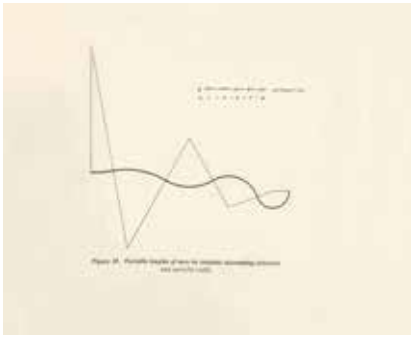


Design to Connect Life, Performance, Innovation  
**Luke Leung**

JAMES PALMER LEWIS LECTURE SERIES  
October 30, 2014

Luke Leung, PE, LEED Fellow, P Eng is the Director of the Sustainability Engineering Studio for Skidmore, Owings & Merrill LLP in Chicago. His work include Burj Khalifa, the world's current tallest man-made structure, over 40 LEED buildings in different stages of the process, multiple award winner including multiple AIA awards, eight time recipient of the "Excellence in Engineering" award from the American Society of Heating, Refrigeration and Air Conditioning Engineers (ASHRAE). Selected projects also include Rural Bank Headquarters, General Motors Global Headquarters, Roche Diagnostics, 324 M Greentown Qingdao Tower, 450 M Greenland Zifeng Tower, 450 Kunming Tower, 530 M Pertamina Tower, potentially the tallest Net Zero building in the world, Beijing Finance Street, Embassy of Ottawa, a LEED Platinum building with the first large scale horizontal wind turbine in the city of Chicago.

Luke is a LEED Fellow; He is also a Centennial Fellow from The Pennsylvania State University Architectural Engineering Department; ASHRAE Distinguished Lecturer; Chairman of the ASHRAE Committee on "Tall Buildings" (June 2014); Chairman of the Building Pressure Committee, Chicago Committee on High Rise Buildings; member of AIA Large Firm Roundtable Sustainable Committee; a Part Time Professor at IIT; and a member of the Chicago Sister Cities Program with China.



Sentient Geometry  
**Stephen Teeple**

November 13, 2014

Architecture, it can be posited, is the choreography of geometries: the sequencing of inhabitable forms to elicit an internal experience or perception. The geometric organization of programs, situations and people into symbolic forms exercises an undeniable influence over us: that is, we know pleasing, successful architecture when we feel it. This sequencing of space, form and shape is intimately linked to our daily experience and our impact on the environment at large. Teeple Architects' practice has, over the last 25 years, operated from a place of daily contemplation of this duality: the ordering of geometry as both virtual expression and actual experience.

Stephen Teeple B.E.S., B.Arch., M.Sc., OAA, AAA, FRAIC, RCA, founder and principal of Teeple Architects, is a Fellow of the Royal Architectural Institute of Canada and Royal Canadian Academy of Arts, and is the recipient of six Governor General's Medals for Architecture – Canada's top architectural recognition. Mr. Teeple is a prominent member of the Canadian design community, committed to active and ongoing engagement in all aspects of discourse regarding design, creativity and the public realm and was honoured to receive the Queen's Diamond Jubilee Medal in recognition of his outstanding service and contribution to Canadian design and culture in 2013.



Citizen City  
**Gregory Henriquez**

November 17, 2014

As managing partner of Henriquez Partners Architects, Gregory Henriquez has expanded the role of architect to civic activist, pioneering innovative development solutions that achieve social justice goals while delivering buildings that are socially, culturally, financially and environmentally sustainable. The key to Gregory's 'Citizen City' model has been nurturing cross-sector partnerships among private developers, nonprofits and various levels of government, and harnessing a portion of the wealth created in the real estate development process to achieve socially valuable urban planning priorities such as affordable housing and amenities that foster healthy, vibrant communities. During his lecture, Gregory shared case studies of several Vancouver building projects, discussing the successes and failures of these cross sector partnerships. It is hoped that the lessons drawn from these projects will aid the creation of more vibrant, just, community-oriented cities. Gregory also touched on the role of the design community as thought leaders and relationship builders, challenging the architecture community towards greater civic engagement.



Cultural Urbanism  
**Eui-Sung Yi**

February 24, 2015

Eui-Sung Yi is a Design Principal at Morphosis and Director of the NOW Institute at UCLA. Mr. Yi joined Morphosis in 1992 and has played a significant role in several of the firm's pivotal projects, including the San Francisco Federal Building (San Francisco, CA; 2007) and the Azalea Springs Winery (Napa Valley, CA; 2002). Co-managing the Korean branch of Morphosis from 1994-1997, Yi oversaw the construction of the firm's first high-rise building, the Sun Tower (Seoul, Korea; 1997). As a Project Designer, Yi produced several winning competitions including the Wayne L. Morse United States Courthouse (Eugene, OR; 2006) and the 101 Pedestrian Bridge (Los Angeles, CA; 1998).

Currently, Yi is Project Principal for several major Morphosis projects, including the Hanking Tower (Shenzhen, China) the China Construction Bank Tower (Shenzhen, China) and the Kolon Research Center (Seoul, Korea). Previously, Yi served as Vice President of Design at Chang-jo Architects in Korea, where he oversaw completion of his competition-winning entries for the Korean Embassy in Tokyo, Japan, and the Korean Consulate in Guangzhou, China. Complementing his professional interests, Yi has been involved with academia and scholarship in Asia and the U.S. for over fifteen years.

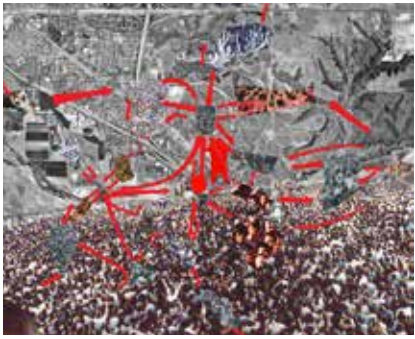


Design as Activism | Activism as Design  
**Barbara Brown Wilson**

March 9, 2015

'Community engaged' or 'public interest' design is a fast growing subculture within the professions helping to curate the built world. But what the concept truly entails and what community impacts it produces are not well understood. There is a sense that any work done "in the public interest" is inherently good, but it is time to raise the bar on how this work is evaluated and who speaks for the field. This talk discussed the dialectic between design and activism, considering this subfield's historical roots, its current manifestations, and its potential impacts. Using her own work creating the Austin Green Alley Initiative as a venue for critical reflection, Wilson discussed opportunities to increase the rigor of this work in practice and in education.

Barbara Brown Wilson is an Assistant Professor of Environmental Planning at the University of Virginia. Her research and teaching focus on community engaged sustainable development and urban environmental history. Her research is often change-oriented, meaning she collaborates with real community partners to identify opportunities for engaged and integrated sustainable development that further goals in both the realms of research and of practice. Wilson is a recognized leader in the Public Interest Design (PID) proto-movement, and helped found several educational and practical PID organizations, including the University of Texas Public Interest Design Program, the Design Futures Student Leadership Forum, and the Austin Community Design and Development Center.



Where is our Collective Imagination?  
**Teddy Cruz**

HARLYN THOMPSON LECTURE SERIES  
March 16, 2015

Teddy Cruz is known internationally for his urban research on the Tijuana/San Diego border, advancing border neighborhoods as sites of cultural production from which to rethink urban policy, affordable housing, and civic infrastructure. Recipient of the Rome Prize in Architecture in 1991, his honors include the James Stirling Memorial Lecture On The City Prize, by the Canadian Center of Architecture and the London School of Economics in 2005, the Ford Foundation Visionaries Award in 2011, and the 2013 Architecture Award from the US Academy of Arts and Letters. His architectural and artistic work has been exhibited nationally and internationally including representing the US in the 2008 Venice Architecture Biennale and "Small Scale Big Change" at the Museum of Modern Art in New York in 2010. Teddy is a professor in public culture and urbanism at University of California, San Diego, where he is founding co-director of the Center for Urban Ecologies and the Blum Cross-Border Initiative. He recently served as special advisor on Urban and Public Initiatives for the City of San Diego, leading the development of the Civic Innovation Lab.

To view Teddy's lecture please visit:  
<https://www.youtube.com/watch?v=hmqjDu-PMA>



# Food for Thought

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



Warming Huts v. 2015  
**Student Edition**  
September 15, 2014



Winnipeg Design Festival  
**Storefront MB**  
September 16, 2014



Deadhead: Thinking through Building  
**Cedric Bomford**  
September 30, 2014



Practice, Study, Advocacy  
**Peter Sampson**  
October 9, 2014



Street Beat - An Interdisciplinary and International Pulse of Street Design  
**Jeanna Klassen**  
October 28, 2014



Input/Output: Sense & Scale  
**David Russell**  
November 4, 2014



The Death and Life of an Average Canadian City  
**Brent Bellamy**  
November 25, 2014



Peg City Car Co-op: Bike. Walk. Bus. And Sometimes, Drive.  
**Beth McKechnie**  
January 15, 2015



Amateur  
**Mike Seymour**  
February 12, 2015



SK>MB>HK>TX>MB>LA  
**Zach Pauls**  
February 25, 2015



By the Numbers  
**1x1 architecture**  
February 26, 2015



The Competition  
**Film for Thought**  
February 26, 2015

# Arch 2 Gallery

2014/2015



**Building Toys: Architecture on the Red Carpet**  
**Curated by Rae St. Clair Bridgman**  
September 18 to October 17, 2014

Building Toys: Architecture on the Red Carpet grew from a summer 2014 project at the University of Manitoba, in partnership with Brazil's Science Without Borders programme and Winnipeg firm BridgmanCollaborative Architecture's TOYLab. Isabela Araujo do Nascimento, Marina Renosto Gennari and Thiara Oliveira Araújo, along with Ming Xiao, a visiting scholar from Nanjing, China explored children's building toys with Rae St. Clair Bridgman, a Professor in the Department of City Planning at the University of Manitoba.



**Re-Emerging Winnipeg**  
**Re-Imagining Winnipeg**  
November 10 to December 15, 2015

Over the years there have been a number of interesting, outrageous, off-the-wall ideas for new insertions, projects, and urban schemes that were aimed at improving our city in one way or another. Some of the recent examples are East Exchange and City Crossing [Portage and Main] Competition submissions. These propositions have caused controversy, discussion and polemics, raising issues that are not apparent or present in a day-to-day life of the city, and making proposals that would make Winnipeg a better place [or weirder?].



**Winnipeg's Civic & Centennial Centre: An Architectural Exploration**  
**Curated by Jeffrey Thorsteinson**  
January 16 - February 11, 2015

"Civic Modern" examines the social, political and architectural history of Winnipeg's Civic and Centennial Centres as they reach their fiftieth anniversary. In 1957 Winnipeggers voted by a wide margin for a new City Hall. Less than ten years later, the city witnessed the construction of not only a new City Hall, but a massive complex of civic and cultural facilities, one of the largest such ensembles in Canada. The exhibit includes original sketches, artefacts, and photos from noted architectural photographer Henry Kalen.



**Urbanizing the Mojave Desert: LAS VEGAS**  
**Nicole Huber & Ralph Stern**  
March 18 - April 28, 2015

Urbanizing the Mojave Desert: Las Vegas presents neither a modernist nor a postmodernist view of the city and its environment. The text and images do not project ideals of urban development, nor do they solve social and environmental problems. Rather, they present a hybrid landscape shaped and reshaped by practices of everyday urbanization for a city now characterized as the "first" city of the 21<sup>st</sup> century.



# Atmosphere 2015: Emergence

## February 5-7, 2015

**Marcella Eaton, PhD + Richard Perron, PhD - Co-Chairs** | The 2015

Atmosphere symposium included opening and closing lectures by Rod Barnett, PhD from Washington University, after a Boston snow storm prevented Alan Ricks, MASS arriving for the Thursday night lecture. Barnett, author of *Emergence in Landscape Architecture* (Routledge, 2013) opened the conference with a broad overview of emergence theory, which set the stage for a wide range of varied papers from academia and professional practice. For Barnett emergence theory “seeks explanations for the continual creativity of natural systems, social systems, urban systems, that are always surging forward, overcoming disturbance, growing, redistributing their energy, adapting to new circumstances, propelling themselves into the future, becoming more and more complex”<sup>1</sup>. Places editor Nancy Levinson also lectured on Thursday evening discussing the role of publication in academia and the opportunities and issues related to online digital formats. Kees Lockman (UBC) and Nina Marie Lister (Ryerson) both presented papers on current research into designing for resilience. Lister presented a wide range of case studies that begin to place resilience at the center of our thinking about designing for sustainability, while Lockman showed how resilience influences how we begin to redefine urban infrastructure taking into account living systems. Gabriel Diaz Montemayor from University of Texas Austin, research reflected on the disturbing emergence of residential developments in northern Mexico. Joshua Nason (UTexas Arlington)

talk was titled “Place Pavilions: Habitation through Active Mapping”. Garth Rockcastle (Maryland) reflected upon a range of projects concerned with regenerative design and adaptive re-use from projects that varied in scale from building sites to industrial extraction facilities.

The symposium brought together distinguished international lecturers while providing opportunities for presentation from a number of researchers from the Faculty of Architecture. Timothy Morton, PhD (Rice U), author of *Hyperobjects* (Minnesota University Press, 2013), *The Ecological Thought* (Harvard University Press, 2010), *Ecology without Nature* (Harvard University Press, 2007) and numerous others, inspired many as he brought together hyperobjects, eco-philosophy and the general mess that we seem to have found ourselves in. Charles Rice, PhD (U Technology, Sydney), author of *The Emergence of the Interior* (Routledge 2007) explored the designs of John Portman, while Rafael Gómez-Moriana (Barcelona) presented a fascinating discussion on the changing urbanism due to the impact of excessive numbers of tourists in Barcelona. Eva Franch I Gilabert, director of Storefront, New York, presented an inspired talk about the assemblages of art and design in urban environments. Hirini Matunga (Lincoln U, New Zealand) spoke to Indigenous identity in the design of Christchurch and the opportunity for the emergence (or re-emergence of Indigenous design).

The University of Manitoba was well represented by lectures given by academics and students. Eduardo Aquino, PhD (FOA,

Architecture) presented work drawn from his PhD dissertation on “beachscapes”. Jeffrey Thom Garcia (FOA, Environmental Design) presented Berlin: Cadavre Exquis, and Cedric Bomford (School of Art) presented his reflections on his recent urban intervention in Vancouver, Deadhead. We were pleased to include two papers by current ED and MLA students, Disobedient Spaces: The Aesthetics of Civic Spaces by in inter-disciplinary student group the (204) Design Collective, as well the paper Inherent Instability: Processes, Connectivity, Causality by Scott Irvine. We were also pleased to have a recent graduate Shawn Stankewich, present findings from his practicum work in *Emergent Knowledge: Fostering Ecological Literacy Through Landscape Architecture*.

We would like to thank the Faculty of Architecture Endowment Fund, Dean Ralph Stern, all of the speakers, and the participants for their support in making Atmosphere 2015: Emergence a success. ■

1. Barnett, Rod. *Emergence in Landscape Architecture*, (Abingdon, Oxon: Routledge, 2013), 11

**About** | The Atmosphere symposium is held annually by the Faculty of Architecture at the University of Manitoba. Each year, the event is organized 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 2016 will be Water and will take place February 25-27, 2016. For more information and tickets, please visit [atmos.ca](http://atmos.ca).





# Table for 1201

May 23, 2015

Table for 1201 is an event organized as part of StorefrontMB's mandate to raise awareness about the value of architecture, design and urbanism to the broader community. Consisting of 150 tables of eight, Table for 1201 uses volunteer "Table Captains" to decorate their tables to a theme of their choice and compete for prize money for the best table setting.

On May 23, 2015, 150 tables surrounded the fountain located on the Winnipeg Legislative Grounds. The Faculty of Architecture was once again delighted to support this pop-up dining event and were even more pleased that students from our Faculty took home the first and second place design prizes for their tables.



Caleb McGinn and Erik Arnason



The Windflower Disco, The [204] Design Collective, Saira Abdulrehman, Caitlin Brock, Stephanie Kirkland.



1201 Pencils, Faculty of Architecture, University of Manitoba







# Ditchball 2015



Photos by Evan Taylor



**Alena Rieger** | This morning my routine is different. I arrive at school and begin the day by stepping into borrowed hockey equipment in the Centre Space of the John A. Russell Building. There is a strange smell that is the result of a room filled with nervousness, hockey equipment, and pancakes. I put on a mouth-guard for the first time in my life, and as I walk out into the arena, I somehow feel that my year in design school has prepared me for this.

When I am inside a body of protection, surrounded by scaffolding that reads “Die, ED2, die”, I feel surprisingly at home. This space is reminiscent of studio, and the idea of falling and getting back up is familiar to me. When someone throws himself on top of me, followed by four others, I am reminded of the times throughout the year that required perseverance, and my grip on the ball tightens.

The game of Ditchball is a tradition within the Faculty of Architecture, but the idea of tradition can be elusive. For students, it

can be challenging to enter a community so saturated by tradition. There is expectation to perform to a level that respects that tradition, sometimes resulting in a tension between old and new. Ditchball provides a medium for participants to become involved in a tradition of the school that is lighthearted and playful.

The “rhombicuboctahedron” is a 26 sided sponge ball that has played a critical role in the culture of the Faculty of Architecture. More broadly, the game of Ditchball – a tradition of nearly 40 years – has been integral to the social cohesiveness of the faculty. The day is a much needed break from routine schoolwork; the sport is respected, and students are encouraged to be involved in some part of the event.

The event dissolves social hierarchy within the school by allowing students to partake in a tradition that is lucid. This is facilitated by the simplicity of the sport, which invites interpretation and strategy, but is welcoming to all skill levels. From

a bystanders perspective the event may seem contradictory to its motives; creating community and goodhearted fun are truly the focus of the event. The physical involvement of the sport speaks to the competitive and excitable nature of its players, which is unique to the Faculty and should be celebrated.

This morning my routine is indeed different, but it is congruent with the challenging, exciting and communal environment experienced daily within the Faculty of Architecture. ■



# Meet and Greet

January 22, 2015 University of Manitoba Association of Architecture Students  
January 29, 2015 University of Manitoba Association of Planning Students  
March 3, 2015 Interior Design Association of Students  
March 20, 2015 Landscape Architecture Student Association



# Faculty of Architecture Awards 2014 – 2015

## FACULTY WIDE AWARDS

### University Of Manitoba Graduate Fellowship Architecture

Jaya Beange  
Raana Dorneshan  
David Jones  
Jiangnan Ke  
Zoe Lebel  
Sarah Stasiuk  
Denis Vrignon-Tessier

### City Planning

Deepa Chandran  
Rakvinder Hayer  
Madeleine Koch  
Philip Mikulec  
Meleana Searle  
Nicholas Sortland

### Interior Design

Umidjon Abdullaev  
Emily Jones  
Erika Liao  
Adele Sinclair

### Landscape Architecture

Leighton Janis  
Stephen Muirhead  
Vincent Tang  
Garth Woolison

### SSHRC

Architecture  
Kailey Kroeker  
Ryan Marques

### City Planning

Lea Remple  
Krista Rogness  
Ryan Segal

### Interior Design

Maria Thom  
Stephanie Prouse

Landscape Architecture  
Meaghan Pauls

### ARCC / King Student Medal

Kristen Struthers

### Corrigill Scholarship

Environmental Design

Ainsley Johnston  
Ben Greenwood  
Erin Josephson-Laidlaw  
Stefan Klassen

### Architecture

Apollinaire Au

### City Planning

Ryan Litovitch

### Interior Design

Carla Pienaar

### Landscape Architecture

Jonathan Watts

### Faculty Of Architecture

Endowed Scholarship  
Environmental Design  
Chad Rempel

### Architecture

Erin Josephson-Laidlaw

### City Planning

Gaelen Pierce

### Interior Design

Stephanie Prouse

### Landscape Architecture

Ryan Coates



### Faculty Of Architecture Design Award

Evan Kettler

### Fridrik Kristjansson Scholarship In Architecture 2014/2015

Maria Thom

### James Palmer Lewis Student Award

Kalika Hoogstraten  
Wei Xue

### Maxwell Starkman Travel Award 2014/2015

Kailey Kroeker

### Price Industries Ltd. Recruitment Award

Environmental Design  
Akum Emeka-Maduka  
Ting Ting Ng  
Katherine Wurch

Architecture/AMP  
Stuart Cameron

City Planning  
Holly Ervick-Knote

Interior Design  
Jung Eun Lee

Landscape Architecture  
Darko Sajdak



ENVIRONMENTAL  
DESIGN PROGRAM

William And Olive  
Humphrys Scholarship For  
Architecture  
Kent Mundle

Dr. A.W. Hogg Scholarship  
Erin Josephson-Laidlaw

Isbister Scholarship  
Kent Mundle

The R.A.C. Memorial  
Scholarship  
Erns Wall

Michael Cox Scholarship  
Michaella Amableyes

Students' Architectural  
Society Award  
Devon Meyer  
Kevin Neufeld

Arthur Buckwell Memorial  
Scholarship  
Sarah Stasiuk

Terry Cristall Scholarship In  
Environmental Design  
Emily Bews

Dan Muir Memorial Award  
Evan Taylor

James Palmer Lewis Student  
Scholarship  
Matthew Hagen

University of Manitoba Gold  
Medal  
Kent Mundle

DEPARTMENT OF  
ARCHITECTURE

Leonard C. Klingbell  
Scholarship In Architecture  
Ryan Marques



Mel P. Michener  
Architectural Fellowship  
Apollinaire Au

Cibinel Design Achievement  
Award  
Kailey Kroeker

Randy Gilbert Memorial  
Scholarship  
Zoe Lebel

Manitoba Association Of  
Architects Medal  
Dazhong Yi

Manitoba Association Of  
Architects - Architecture  
Recruitment Award  
Sarah Stasiuk

William E. Sheets  
Scholarship In Architecture  
Sarah Stasiuk

Stantec Architectural  
Fellowship  
Apollinaire Au  
Nicole Vigneau

Northern Sky Architecture  
Award For Environmental  
Stewardship  
Scott Shanks

Bill Allen Scholarship  
in Architecture (Travel  
and Research)  
Jaya Beange (Research)  
Scott Shanks (Travel)

American Institute of  
Architects Medal  
Lee Halwa

American Institute of  
Architects Certificate of  
Merit  
Stephen Faust  
Kyle Wires-Munro

Alpha Rho Chi Medal  
James Robertson

Canadian Masonry Research  
Institute Scholarship  
Caroline Inglis

Royal Architecture Institute  
of Canada Honor Roll  
Lee Halwa  
Kyle Wires-Munro  
Stephen Faust  
Tina Gigliotti

Royal Architecture Institute  
of Canada Student Medal  
Meaghan J. Kusyk

Norman Ripley Memorial  
Scholarship  
Caroline Inglis

DEPARTMENT OF  
CITY PLANNING

City Planning Jubilee  
Scholarship  
Derek Yau

G. Clarence Elliott Fellowships  
Adam Kroeker

Thomas B. Yauk MPPI  
Scholarship  
Vanessa Scarola

MPPI Case-In-Point  
Excellence Awards  
Grand Award  
Rebecca Copping, Urban  
Renewal Planning In Winnipeg

Special Commendation  
Mark Intertas, A Story In  
Placemaking

Honourable Mention  
Erika Blackie, Learning From  
With Art

Mayor's Medal  
Dylan Harris

DEPARTMENT OF  
INTERIOR DESIGN

Jean M. Pearen Scholarship  
Emily Jones



PIDIM Thesis/Practicum  
Prize Of Interior Design  
William Gray

Roy C. Rettinger Graduate  
Scholarship For Interior  
Design  
Erika Liao  
Emily Jones  
Ivanka Waplak  
Rayna Esposito

Stantec Interior Design  
Fellowship  
Maria Thom

Joan Harland Scholarship  
Stephanie Prouse

Steelcase Prize for Design  
Excellence  
Deniz Ozge Aytac

Tamera Kucey Memorial  
Emily Jones

Teknion / Global (IDCF)  
Fellowship  
Erika Liao

DEPARTMENT OF  
LANDSCAPE  
ARCHITECTURE

MALA Medal 2014 - 2015  
Kristen Struthers

Department of Landscape  
Architecture Graduate  
Fellowship  
Jonathan Watts

Carl R. Nelson Travelling  
Fellowship in Landscape  
Architecture  
Pearl Yip

Landscape Architecture  
Entrance Scholarship  
Connor Redman



Landscape Architecture  
Thesis/ Practicum Prize  
Shawn Stankewich

Barkman Concrete  
Scholarship  
Sean Gallagher  
Connor Redman  
Evan Gomes  
Carmela Bul-Lalayao  
Yan Zhang  
Matthew Sawatzky

Barkman Design  
Competition  
Krista Goodman (1<sup>st</sup> Place)  
Mengyi Li (2<sup>nd</sup> Place)  
Yan Zhang (2<sup>nd</sup> Place)

MALA (Manitoba  
Association Of Landscape  
Architects) Fellowship  
Kari Zahariuk  
Roxane Gratton

Alexander E. Rattray  
Scholarship In Landscape  
Architecture  
Shihan Hu

University Olmsted Scholar  
Kristen Struthers

Peter Klynstra Memorial  
Scholarship  
Nathan Macleod

Saskatchewan Association  
Of Landscape Architects  
(SALA) Academic Award  
Kyla Tullock



# Recommended Reading

**Marcella Eaton**  
Chair, Environmental Design Program

Indigenous Knowledge,  
Ecology, and Evolutionary  
Biology  
.....  
By Raymond Pierotti

Pierotti’s research in the United States indicates that there are “only six Indigenous Biology PhDs in ecology or evolutionary biology”. Besides providing a lack of ‘mentors or role models for Native American students in Biology, Ecology, or Environmental Science” this also is indicative of “a hostile environment” caused by the differences between Western science and Indigenous understandings of the natural world. This book is not simply a critique of Western science and Indigenous involvement in higher education. He writes, “A common general philosophy and concept of community appears to be shared by all of the Indigenous peoples of North American, which includes: 1) respect for nonhuman entities as individuals, 2) the existence of bonds between humans and nonhumans, including incorporation of nonhumans into ethical codes of behavior, and 3) the recognition of humans as part of the ecological system, rather than as separate from and defining the existence of the system. The ideas that ‘All things

are connected’ and ‘All things are related’ emerge from these philosophical concepts.” He argues that the distinction between the sciences and humanities in Western thought is not appropriate in Indigenous studies, as all things are related. Pierotti believes that the inclusion of the natural sciences in all aspects of Indigenous programs in the university, would strengthen all Indigenous study. The discussion of Traditional Ecology Knowledge (TEK) is situated in an abundance of examples from many different Indigenous groups and locations throughout North America. Pierotti ends with a call for more collaboration between TEK and Western science, and for more collaboration with, and within other areas of knowledge. This ‘academic’ book is clearly written and richly illustrated with references to literature, scientific knowledge, and Indigenous stories and myths.

Fern Verron: A year of recipes  
from a farm and its kitchen  
.....  
By Jane Scotter, and Harry Astley

This cookbook is a very interesting; it follows what its title suggests and moves through winter, spring, summer and autumn. A difference from other authors who follow this approach is that Fern Verron (the name of the farm itself which is located in Herefordshire, England) follows biodynamic

methods, which were forwarded by the Austrian, Rudolf Steiner (1861-1925). He encouraged a holistic approach to the production of food. “What is interesting to us is that biodynamics was conceived as a way of thinking holistically about food, nutrition, and the world of nature as well as a renewal of agricultural practices. It looks not only at the tangible realm of the soil, but also to the unseen forces and energies of life and growth that permeate all living things. It is the oldest consciously organic approach to farming and gardening ...” From working with the moon and the sun, from discussions on edible flowers, this book works through the calendar reminding us of the wonders of new life in the spring, to the delight in sharing food with friends and family over the winter solstice.

Landscape as a Cabinet of  
Curiosities: In Search of a  
Position  
.....  
By Gunther Vogt. Edited by  
Rebecca Bornhauser and Thomas Kissling.

Bornhauser and Kissling interview Vogt at different locations about his approach to landscape architecture as both a practising designer at Vogt Landscape Architects, and as an educator at ETH Zurich. The book is divided into sections by the changing locations and topics. They are: Landscape, City, Teaching, Case Studio, Office and then

a Postscript. In the Postscript Bornhauser and Kissling attempt to summarize what Vogt’s theoretical approach to landscape architecture is, since he would deny having one. They come to the conclusion that it is best described as “Four Words and One Supposition”. Rather than thinking of “nature as a whole – perhaps there is landscape as a cabinet of curiosities.” They characterize his understanding of landscape “by the following four words: curiosities, discursus, modulus, and tempus.” The frankness of the conversations with Vogt along with the clear writing, leave me wanting to share this book with students so they too can see how his lifelong curiosity, sense of wonder, and desire to understand the world through close observation and experience guides his design thinking.

The Aesthetics of Design  
.....  
By Jane Forsey

Jane Forsey is an Associate Professor of Philosophy at the University of Winnipeg. In this book she engages the understanding of aesthetics from the movement called ‘Everyday Aesthetics’. An argument is forwarded that design has been overlooked in aesthetic study, which tends to focus on works of fine art and also on understandings of nature. She approaches design as involving an intentional functionality, that has been created by humans. A

philosophical approach to aesthetics can help us to understand judgments and decisions that we make as designers. Though Forsey’s argument is for a philosophical audience, this book clearly highlights how an understanding of aesthetics can help designers to join this important discussion of why and how people respond to what we create, and to understand how this contributes to what it is to be human.

The Island: London Mapped  
.....  
By Stephen Walter

This book of a series of hand drawn maps of London is delightful. Walter uses his understanding of the city to create 124 pages of maps along with two pages of symbols to aid with interpretation. The maps are sketchy yet rich, jammed with diverse information that reveals life expectancy in different areas of the city, to where cultural figures have died (and how in some instances), to historic sites, to the accurate location of ‘tube’ lines. He uses humor to describe many sites. This collection is very much his mappa Londineun. The city is shown initially in its geographic and geo-political form, and is keyed with a grid, to each area zooming in for much greater detail. He then illustrates each geopolitical area as ‘islands’. This is a fantastic book, which could act as a guide to help students understand cognitive mapping.’

**Alan Tate**  
Head and Professor, Department of  
Landscape Architecture  
  
Cornelia Hahn Oberlander:  
Making the Modern  
Landscape  
.....  
By Susan Herrington (Professor of Landscape  
Architecture at the University of British  
Columbia), with Foreword by Marc Treib.  
(Charlottesville: University of Virginia Press)

Winner of the John Brinckerhoff Jackson  
Prize from The Foundation for Landscape  
Studies

Landscape Architecture in  
Canada  
.....  
By Ron Williams (Professor and Former  
Director of the School of Landscape  
Architecture, Université de Montréal)

Winner of a National Honour Award in the  
Canadian Society of Landscape Architects  
Awards Program 2015

Second edition of Great City  
Parks  
.....  
By Alan Tate (Professor of Landscape  
Architecture at University of Manitoba) with  
Marcella Eaton

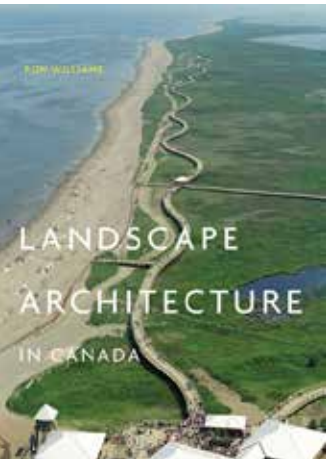
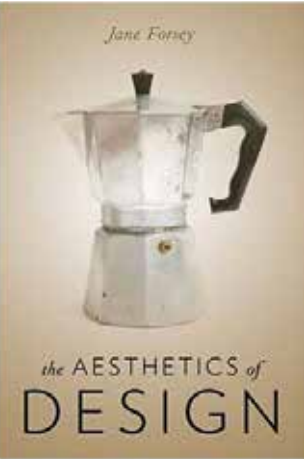
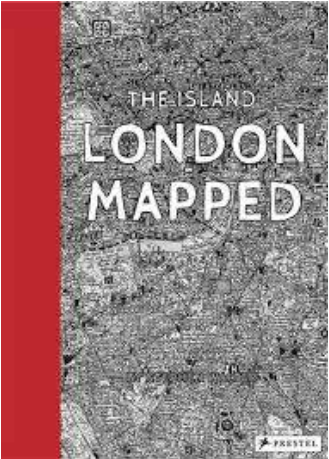
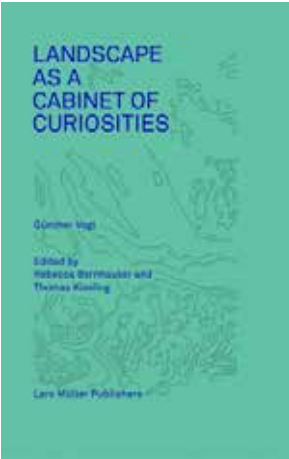
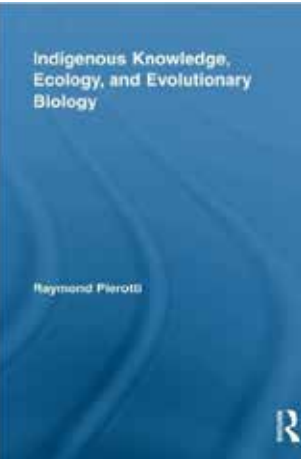


Image citations found on pg 96



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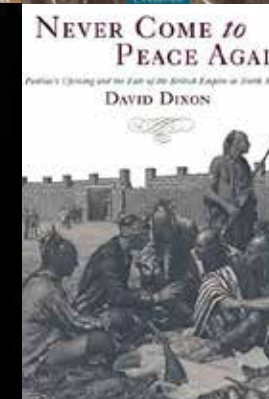
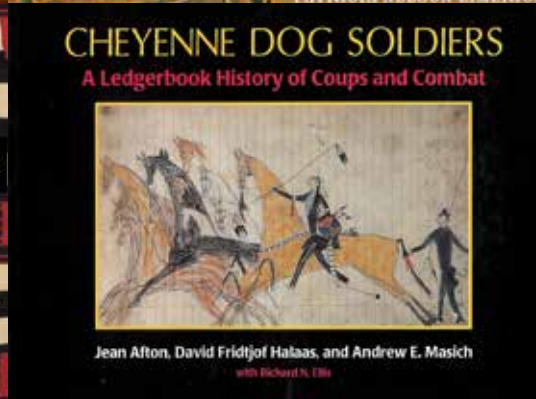
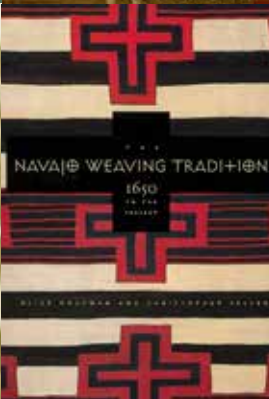
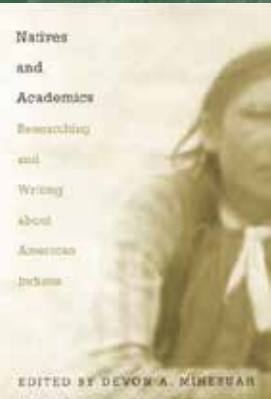
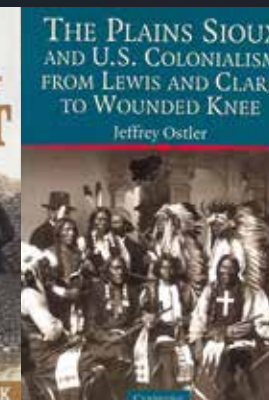
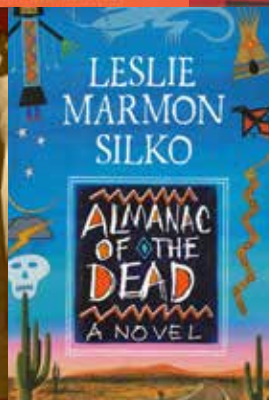
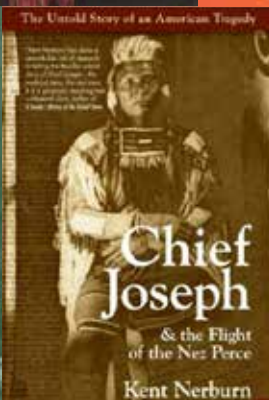
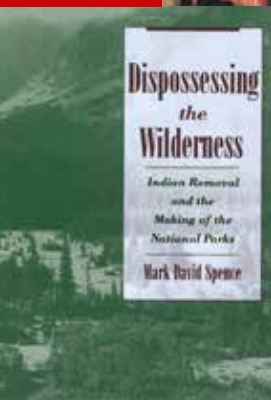
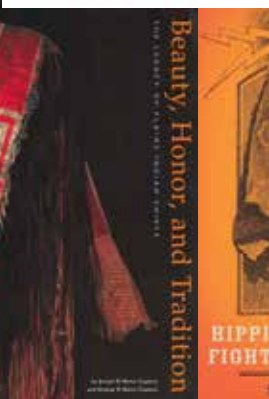
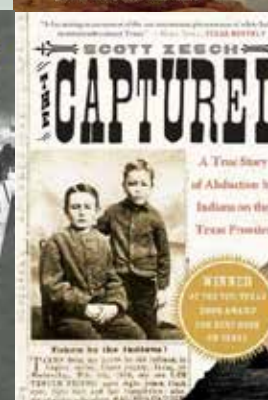
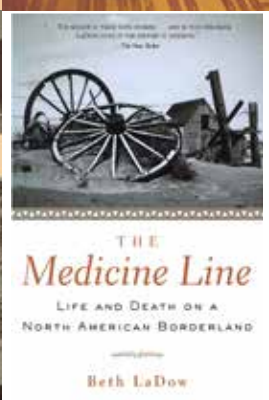
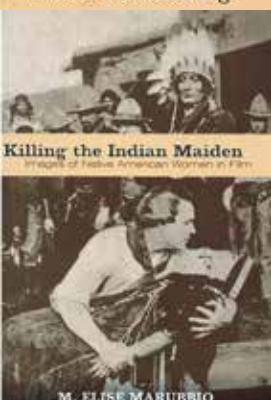
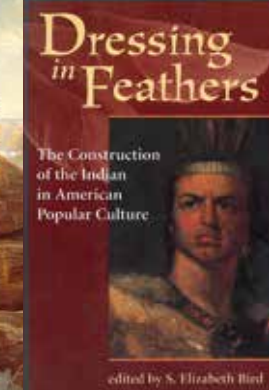
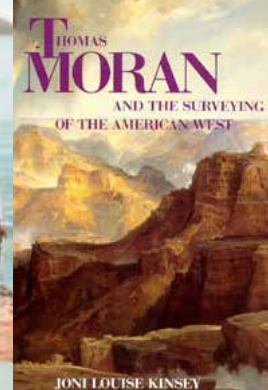
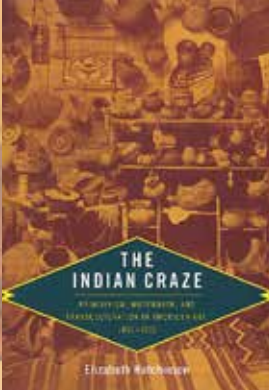
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# The Destruction of the Bison

Andrew C. Isenberg



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