

2018

network

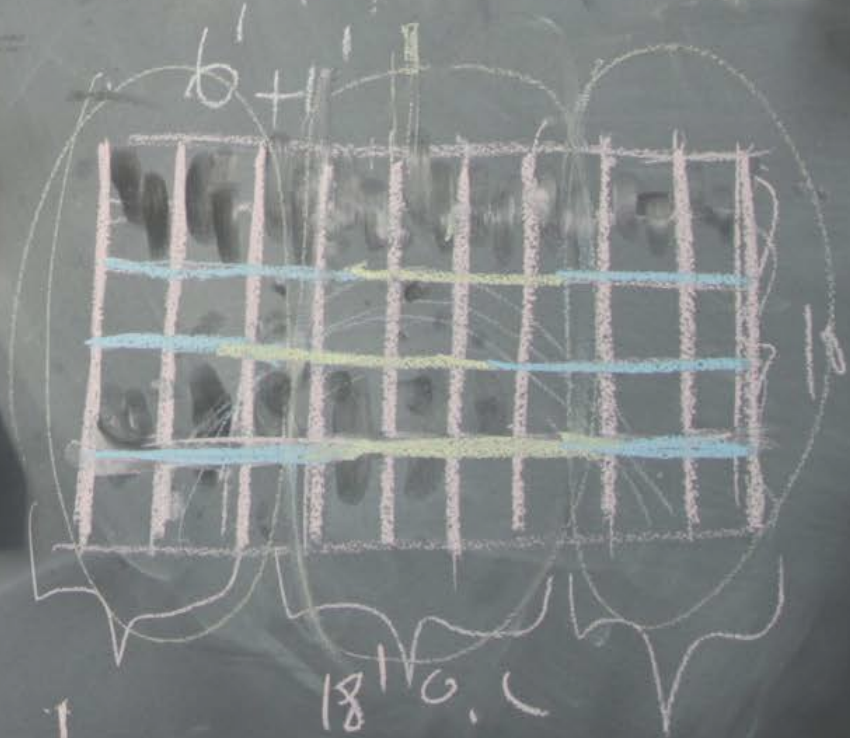


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Environmental Design Program
Department of Architecture
Department of City Planning
Department of Interior Design
Department of Landscape Architecture
Ph.D. in Design and Planning

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

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

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network 2018
(2017-2018)



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UNIVERSITY
OF MANITOBA

| Faculty of Architecture

03

faculty reports

letter from the dean
environmental design
architecture
city planning
interior design
landscape architecture
current faculty research
new faculty members
recommended reading

21

student work

environmental design
architecture
city planning
interior design
landscape architecture

49

partners program

5468796 architecture inc.
DIALOG
HTFC planning and design
cibinel architecture ltd.
stantec architecture

61

connectivity

a demonstration of collegial pride
ditchball
student ambassadors
c.a.s.t.
warming huts
cooperative education
warehouse

79

events / outreach

2017-18 events
sponsored lecture series
atmosphere 10 | fabrications
year end exhibition
arch 2 gallery
faculty of architecture endowment fund

97

awards

faculty of architecture awards
gold medal recipient
richard g. henriquez
boe d. wong scholarship
carl r. nelson jr. teaching award
barkman concrete competition

letter from the dean



jonathan beddoes | I am particularly excited to read NETWORK 2018 and recall all the accomplishments of the students, staff and faculty of our Faculty of Architecture in 2017 / 18. This last academic year was certainly exciting, but also very intense with many endeavours undertaken to maintain and expand the outstanding calibre of our programs. In thinking about 2017 / 18, I feel both gratified in all that was accomplished, and exhausted from the energy that it consumed. But, as the fruits of our labour ripen, our energy levels are re-charged and we will continue with initiatives that support all the endeavours of the Faculty.

Likely paramount in terms of maintaining the outstanding calibre of our programs was the successful completion in 2017 / 18 of Professional Accreditation reviews of the Master's degrees in the Departments of Architecture and Interior Design. Both programs were granted accreditation for six-year terms, the maximum possible. The accreditation reports for

both programs contain many insightful comments; among the most valuable to me were comments about our students who were described as "very engaged and enthusiastic" and having "a high level of passion, dedication, maturity, and thoughtful decision making". While these comments reaffirm what we already knew, they are a reminder that students are the foundation for our Faculty, and having students with these attributes certainly gives us the robust foundation needed to deliver outstanding design and planning programs. The success of these accreditation reviews was due to the extended effort of a significant team from within each program and the Faculty support staff. One visible indication of this effort was the transformation of room 225 in the Architectre2 building into an outstanding exhibition of first, Interior Design student work, and then almost immediately following, Architecture student work.

A third transformation of room 225, and indeed all the studios and classrooms, coincided with the Year-End Exhibition in April. In addition to the impressive showcase of student work, at this Year End Exhibition many former Senior Sticks joined this year's Senior Stick, Mackenzie Swope, to dedicate a stick-of-office that represents the authority of the Senior Stick. As described in this NETWORK, in true Faculty of Architecture tradition, this stick-of-office appropriately does not look like any sort of stick!

And yet another transformation ... throughout the 2017 / 18 intensive planning for renovation and refurbishment of the studio spaces in Architecture2 occurred with the physical work occurring during the summer of 2018 in anticipation of the 2018 / 19 academic year. I believe this renovation and refurbishment, funded by the University's Learning Space Renewal program, will provide students in Architecture2 with if not the best, certainly among the best, studio facilities of any design program. Thanks goes to a large team that contributed to the design and execution of these renovations, but a special shout out to Dr. Eduardo Aquino who has been central to this entire project. The Architecture 2 studio renovation and refurbishment will enhance what is described in one of the accreditation reports as "an exceptional learning environment."

This exceptional environment included in 2017 / 18 a pilot Virtual Reality facility and based on its success a joint Architecture / Engineering virtual reality facility will become available in the Stanley Pauley Engineering Building slated for completion near the end of 2018. Additionally, through 2017 / 18 C.A.S.T. continued to become an increasingly important dimension to Faculty endeavours with a successful Researcher-in-Residence program and the fabrication of major student designs including again the Faculty entry for the Warming Huts competition and the UMCycle facilities. The unique C.A.S.T. and Virtual Reality facilities combined with FABLab, CADLab, and Workshop provide Faculty of Architecture students with a full range of facilities to make their designs a reality in all forms and scales.

The accreditation outcomes and facility improvements of this last year are matched by the introduction of several academic enhancements. In the last year, a Cooperative Education / Integrated Work Program was developed, approved and introduced. As highlighted elsewhere in NETWORK the first students were accepted into work placements during

the summer of 2018 and plans are in hand to expand this program in 2019. Thanks go to Associate Dean (Research) Dr. Lisa Landrum, Brandy O'Reilly and Corrine Klekta for guiding this program to a successful introduction. Additionally, a series of changes to the curriculum of the first two years of the Bachelor of Environmental Design program were approved in 2017 / 18 and are being introduced during the 2018 / 19 academic year, all designed to provide students with enhanced foundational knowledge and improved preparation for the upper years of the Environmental Design program. Credit goes to Associate Dean (Academic) Karen Wilson Baptist, with assistance from Carrie Johnson, for shepherding these changes through multiple approval stages and overseeing their introduction.

"The Architecture 2 studio renovation will enhance our exceptional learning environment."

Central to the success of the Faculty of Architecture are people, and throughout the last year many people in the Faculty served on hiring committees to identify five new faculty hires. As a result of their careful deliberations, through the summer of 2018 we are pleased to welcome as new faculty members:

Shawn Bailey, Indigenous Scholar and Assistant Professor, Department of Architecture,

Sarah Cooper, Assistant Professor, Department of City Planning,

Katherine Isaac, Instructor, Environmental Design Program and Department of Interior Design,

Kurt Espersen-Peters, Assistant Professor, Department of Interior Design, and

Kamni Gill, Assistant Professor, Department of Landscape Architecture.

I am sure I speak for everyone in the Faculty by welcoming them aboard and looking forward to their contributions to our Faculty for many

years and decades to come.

For over 100 years the Faculty of Architecture at the University of Manitoba has always been recognized for its leadership and innovation in design and planning education.

Many individuals have contributed to this leadership and in 2018 one of these, Richard G. Henriquez was recognized by the University of Manitoba through the awarding of an Honorary Doctor of Letters (Honoris Causa). Through a lifetime of architectural innovation Mr. Henriquez has made, and continues to make, a profound influence on the character of Vancouver. The Faculty remains proud of these contributions throughout our history, while concurrently driving forward to ensure that programs offer students an education and opportunities that prepare them for the design and planning challenges of the 2020's and beyond. I am confident that this NETWORK demonstrates that in 2017 / 18 the Faculty remained successful in this drive forward.

Araji, Mohamad T., Ph.D.
Assistant Professor

Chon, Jae Sung
Instructor II and Director of
Architecture 2 Gallery

Issac, Katherine
Instructor I

Muir, Leanne
Instructor I

Schwann, Alyssa
Assistant Professor

Wiese, Kim
Instructor II

Wilson Baptist, Karen, Ph.D.
Chair, Environmental Design Program,
Associate Dean (Academic),
Associate Professor, Department of
Landscape Architecture



environmental design

karen wilson baptist, chair, environmental design program, associate dean

(academic): june 1, 2018 | There is something fortuitous about June 1, the day I commence this task. We find ourselves at the beginning of the 6th month of the year, the summer solstice a mere 21 days away, following which daylight hours will slowly diminish, minute by minute, day by day. This was a strange spring, with a long drawn out cold patch – a purgatory of sorts – followed by a burst of extremely hot weather. One must be cognizant of the fleeting nature of high spring particularly of its olfactory delights. In the forest, the wild plums with their soapy scent are first to perfume the air, followed by the cranberries and chokecherries. In the domestic garden, the Forsythia is first to arrive - splendid butter-yellow blossoms adorn the bare branches like tiny Lepidopterans. One is invited to gather a clutch of Lily of Valley, and a cluster of Lilac and bring them inside. Now my home is a garden too, scented with the heady fragrances of spring.

In 1975, the educational philosopher Herbert Kliebard advanced three metaphors to describe the milieu of curriculum – production, travel and growth. The notion of production describes educational practices that emphasize predictable outcomes, efficiency and the effective deployment of resources. Curriculum based on the metaphor of travel imagines education as a journey – a voyage of discovery that is “as rich, as fascinating, and as memorable as possible”.¹ The metaphor that I gravitate to, and that I find to be most generative, is the metaphor of growth. In this conceptualization, the educator acts as gardener, taking responsibility for the development of each plant according to specific individualized needs.

In the Environmental Design program, a team of dedicated faculty, instructors, teaching assistants and grader / markers are responsible for cultivating growth in the Foundation Years (ED1 and ED2) and initiating the induction of beginning design students to the elements, ethos and the practices of critical thinking and making essential to design culture.

In the 2017-2018 academic term, Scott Barham, Honoure Black, Chad Connery, Darcy Granove, John Harper, Katherine Isaac, Liv Valmestad took on the responsibility of seeding the foundation information crucial to design practice featured in our ED1 courses. Katherine and Chad, along with Nils Vik, joined the full-time teaching collective in the ED2 Design Studios. Additional sessional teaching support in ED2 was provided by Emily Bews, Michael Butterworth, W. Dean Leith and Iqbal Shahid.

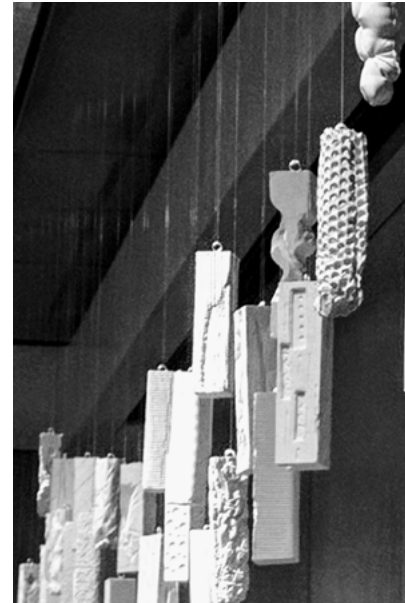
We are grateful to HUT K for providing an elegant venue for the 2017 Urban Media Lab (UML), coordinated in 2017, by Jae-Sung Chon. The UML provides a comprehensive and engaged launch for the ED2 year. The drawing instruction was provided by Scott Barham, the making component was led by Amanda Reis, and photography portion was expertly guided by Jacqueline Young. Teaching assistance was provided by a dynamic team inclusive of students from across the ED3 and ED4 curriculum.

In 2017, Leanne Muir joined the full-time teaching cohort for the ED Foundation Years. Leanne is a member of the Manitoba Association of Landscape Architects and teaches across the curriculum, with primarily responsibilities in the ED2 and Landscape and Urbanism studios as well as teaching Ecology and Design. Leanne has active practices in both design and the fine arts and recently published an article in *Landscape Paysage* Volume. 19, No. 4 (Winter 2017) entitled: "No Joke-i-king! Crokicurling is a Thing..." . Dr. Mohamad Araj completed three refereed journal articles and received two Mitacs Globalink Research Internships. Dr. Araj is the deserving recipient of the 2017 Carl R. Nelson Jr. Teaching Award. In addition to coordinating the Urban Media Lab, Jae-Sung Chon published "Urban Interiority Manifesto: Towards Emergent Spaces", "Book: Housus – 25 Contemporary Housing Speculations by Students Around the World" and "Book: Next Home – Design Proposals and Article Research on the Topic of Next Living". In keeping with her developing research interests the Okanagan and Northern Canada, Alyssa Schwan published "Ecological Wisdom: Reclaiming the Cultural Landscape of the Okanagan Valley," in the *Journal of Urban Management*. Her article "Reclaiming Cultural Landscapes: Three Canadian Case Studies", is upcoming in the edited volume *The Poetics of Cultural Landscapes through Ecological Wisdom*. Kim Wiese's position as director of the FABLab serves as jumping off point for creative scholarship and an outlet for creativity and collaborative work. One of those collaborative projects, BEEHOUSELAB was nominated for a University of Manitoba Merit Award.

For all of our teaching staff, the ultimate reward comes at Convocation. If you allow me the indulgence of evoking the garden metaphor once more, here we witness the garden in full bloom. This year, at the 139th convocation of the University of Manitoba, 92 students were conferred with the degree Bachelor of Environmental Design. Two awards are presented at the Spring Convocation, the University Gold Medal for the student with the highest standing in the final two years of their undergraduate program and the Dan Muir Memorial Award, presented to a student with an outstanding ability in design. Congratulations to Jessica Piper on obtaining the University Gold Medal and to Alyssa Hornick, the 2017-2018 recipient of the Dan Muir Memorial Award.

In closing, I thank all the dedicated teaching and support staff who cultivate a creative and rigorous environment that nurtures growth and prepares students for action beyond the confines of the garden.

1. kliebard, H.M. "metaphorical roots of curriculum design" in w. pinar, Ed., *curriculum theorizing: the reconceptualists* (berkeley, CA: mccutchan, 1975), pp. 84-85.



all photos by kim weise



department of architecture

carlos rueda, head, department of architecture | It is with great pleasure that I report for Network on the achievements of our Department of Architecture during the 2017-2018 academic year. It was a period of intense and exciting work and of great significance for various reasons, perhaps the most meaningful being the granting by the CACB (Canadian Architectural Certification Board) of a full six-year accreditation period to our Master of Architecture Program, effective July 1st 2018. This is the felicitous conclusion of the collective efforts from our faculty, students and support staff, with collaborative leadership of Lisa Landrum, towards academic excellence, with curricular improvements, replacement and rejuvenation of our human resources, and improved governance as well, at all levels. I would like to quote from the Visiting Team Report (VTR) a meaningful excerpt:

The CACB Visiting Team visited a professional program that had undertaken a significant self-assessment and organizational repair following the accreditation visit of 2015. The Team was pleased to find that decisions made by the University, the Faculty and the Department of Architecture have resulted in plans for action well on their way to completion and that have stabilized the environment in which students learn and are taught. Teaching faculty are collegial and productive and support staff are respected and engaged. Students continue to work hard and

*do good work. The physical facilities, traditionally a strength of the Faculty, have been refreshed and expanded. The profession has become more engaged.*¹

The 2017-2018 academic year was also particularly fruitful for our Department in continuing consolidating our characteristic culture of making, which we embrace from poetic, ethical and theoretical perspectives, but also from hands-on praxis. I would like to highlight some of our most relevant achievements in that regard:

Warming Huts: Pontagon | Once again, this year the Department of Architecture took the lead representing FAUM at the Warming Huts Art & Architecture Winnipeg winter festival at The Forks. Pontagon, a hybrid from pentagon and pont (path in Greek, pont bridge in French) was the name given to our collaborative design-build project, worked on by 40 students from the ED3 Architecture Option and AMP programs, with the guidance of Terri Fuglem, Liane Veness, Eduardo Aquino, and Chad Connery. From Pontagon Future Memory of a Bridge I quote: *Through an iterative modeling and research process, the design was proposed as a distillate of the following phenomenal criteria: [...dichroic reflective / projective surfaces; [...f]ragmentary geometry; [... and m]ultiplicity of form.*²

Aquino, Eduardo, Ph.D.
Associate Professor

Bailey, Shawn
Indigenous Scholar and Assistant Professor

Coar, Lancelot
Associate Professor

Enns, Herbert
Professor

Epp, Eduard
Associate Professor

Fuglem, Terri
Associate Professor

Landrum, Lisa, Ph.D.
Associate Dean (Research),
Associate Head, Associate Professor

Minuk, Neil
Assistant Professor

Macdonald, R. Ian
Professor Emeritus

Rueda, Carlos, Ph.D.
Department Head and Associate Professor

Stern, Ralph
Professor

model photos by qiuyi zhang

Atmosphere: Fabrications |

Atmosphere, our Faculty wide symposium on the built environment was this past year (Feb.1-3, 2018) successfully co-Chaired by Lisa Landrum and Liane Veness, representing the Department of Architecture and the Centre for Architectural Structures and Technology (C.A.S.T.). From Latin *fabrica*, fabrications means to make. The way in which this concept was approached was comprehensive involving not only material making but narrative and cultural constructs as well: let's not forget that in its original meaning, the poet is the maker. Atmosphere 10 included four distinguished keynote speakers, eighteen peer-reviewed paper presentations, and ten installations, an Ice Bar and ice sculptures in the courtyard, experimental films, the Brickworks student fabrications contest, and a live musical performance by a C.A.S.T. Research-in-Residence. For information on this significant symposium you may visit atmos.ca

Design + Build for UMCycle | The University of Manitoba and the University of Manitoba Student Union (UMSU) partnered with Professor Lancelot Coar and his ED4 architecture studio to design and construct new structures to enhance the function and presence of the UMCycle Bike Kiosk located in Migizi Agamik Plaza at the Fort Garry campus. This project involved a close working relationship with the community at Migizi Agamik and the university design community

to develop structures to support the needs of UMCycle to store bikes for repair, present bikes for sale, provide shelter for bike repair training, and a signage and rest area. Throughout the Winter semester (2018) 11 ED4 architecture students worked with other community and industry partners to develop designs and to fabricate four new wooden buildings, providing them with a unique learning experience aimed at serving the broader university community for years to come.

As I finish writing these lines, outside my office in the Architecture 2 Building, an exciting dissonance of power tools fills the air: construction crews work intensively in various fronts committed to finalized a complete interior renovation of our Studio breakout and review spaces before the start of the new 2018-2019 academic year. This space renewal signals and signifies the renaissance of our Department of Architecture.

For a sample of what the students in the Department of Architecture have been working on this year check out [ArchFolio 2018](#), available on our website.

1. CACB CCCA, 2018 visiting team report, ottawa:CACB, p.5. The 2018 CACB visiting team report (VTR) and the 2017 architecture program report (APR) may be downloaded from the CACB website.

2. chad connery, [in] pentagon: future memory of a bridge, winnipeg: DoA press, 2018, p.8-9.





department of city planning

*richard milgrom, head,
department of city planning |*

During the 2017-2018 academic year, the Department of City Planning worked with community partners in Winnipeg and across the province, and we welcomed a new group of students that included more international students than any cohort in recent memory. We also bid farewell to a respected colleague, but were able to hire a new faculty member and look forward to new directions we can take in the near future.

Dr. Orly Linovski and the first-year studio worked in the Fall term with community groups in the city's West End. At the end of the term, they presented analysis and ideas to local organizations and stakeholders at the Winnipeg Art Gallery, covering topics that included transportation, housing, community economic development and background information about secondary planning.

The Regional Studio, led by Dr. David van Vliet, continued its ongoing collaboration with the Winnipeg Metropolitan Region (formerly the Partnership for the Manitoba Capital Region), providing research and background studies for a number of current issues. This partnership continues to be mutually beneficial, not only providing valuable data for the WMR, but internships for current student and recent graduates.

Dr. Richard Milgrom worked with Dr. Carlos Rueda, from the Department of Architecture, in the winter term, in a collaborative urban design studio.

Nine students from each discipline explored issues related to shaping the public realm, scales of development, urban design guidelines, and economic challenges to development in Downtown Winnipeg.

Dr. Janice Barry's Indigenous Studio worked with Sagkeeng First Nation, Black River First Nation and Sapotaweyak Cree Nation. In all three cases, the students contributed to background studies for upcoming planning processes. Specific projects included GIS mapping, preparing historical time lines and the preparation of materials for community engagement and visioning sessions. The Indigenous Studio this year has changed to being a year-long studio – to provide more long-term engagement. Sarah Cooper joined the studio as a co-instructor in the winter term.

Dr. Rae Bridgman was on sabbatical this year. She continued her research about children, play and the city. But her highest profile work was with Bridgman Collaborative Architecture, who launched a "pop-up" toilet initiative aimed at addressing issues of human dignity in Winnipeg where there are very few public washrooms.

This year's incoming cohort of students included far more students of international origin than any in recent memory. In a group of sixteen, two students were from Iran, and one each from United Arab Emirates, Colombia, Zimbabwe and the United States. This more diverse student body brought new perspectives to discussions, and

*Ashton, William, Ph.D.
Adjunct Professor*

*Barry, Janice, Ph.D.
Assistant Professor*

*Blake, Sheri,
Senior Scholar*

*Bridgman, Rae, Ph.D.
Professor*

*Carvalho, Mario, Ph.D.
Professor Emeritus*

*Cooper, Sarah, Ph.D.
Assistant Professor*

*Distasio, Jino, Ph.D.
Adjunct Professor*

*Leo, Christopher, Ph.D.
Adjunct Professor*

*Linovski, Orly, Ph.D.
Assistant Professor*

*Linton, David
Adjunct Professor*

Milgrom, Richard, Ph.D.
Head and Associate Professor

*Montufar, Jeannette, Ph.D.
Founding Partner & CEO,
MORR Transportation Consulting*

*Platt, James
Adjunct Professor*

*Trottier, Jean
Cross-Appointment (Landscape Architecture)*

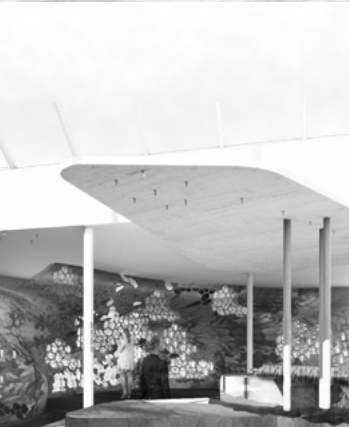
*van Vliet, David, Ph.D.
Associate Professor*

*Wight, Ian, Ph.D.
Senior Scholar*

we look forward to more international students in coming years.

Finally, this was Dr. Barry's last year at the University of Manitoba. The Department appreciates her extraordinary efforts while she was with us, particularly in enhancing our Indigenous Studio initiatives. We wish her well as she continues her career, and look forward to continued collaborations. At the same time, we welcome Dr. Sarah Cooper as a new colleague. Dr. Cooper is a graduate of our program, and has recently completed a Ph.D. at the University of Illinois Chicago. In addition to taking over leadership of Indigenous Studio, she brings research interests in housing.





department of **interior design**

kelley beaverford, head, department of interior design | For the Department of Interior Design, the Council for Interior Design Accreditation (CIDA) review was probably the most demanding occurrence of the 2017-18 academic year. The process takes over a year to prepare for and requires demonstration of a list of requirements that are important for the practice of interior design. I will expand on the results of our Accreditation Team visit and other news below.

Let's start with some announcements. I am pleased to report that our programs are growing. In the fall of 2017, we admitted 18 first-professional Masters of Interior Design students. The larger than usual graduate class brought a high level of energy to the studio. Likewise, the Environmental Design Interior Environment 3 class had 39 students and three pre-masters students. We are pleased to see our student numbers rise as a result of an interest in interior design from students across Canada and beyond.

With the continuous growth of our department, we will welcome two additional faculty members in fall 2018. Assistant Professor Kurt Espersen-Peters in the Department of Interior Design and Instructor Katherine Isaac who will be splitting her time between the Department of Interior Design and the Environmental Design Program.

Before joining the University of Manitoba, Kurt was the program coordinator and a professor in the Bachelor of Interior Design program at Algonquin College between 2006 and 2018. He was also a visiting lecturer in the M.Sc. (Interior Design) at the University of Moratuwa in Sri Lanka from 2013 to 2016. His academic and artistic works explore the creative process and reflective thought in design.

Katherine Isaac holds undergraduate and masters degrees in interior design from the University of Manitoba and is a professionally accredited practitioner with over two decades of experience. Her current teaching and research interests center around early design education, professional practice for emerging designers, and spaces for grieving and memorialization.

Our Department continued with its tradition of excellence in teaching, learning and research this year. A notable achievement is the promotion of Dr. Shauna Mallory Hill to Associate Professor. Shauna has over 25 years of experience in teaching and researching building systems, universal and sustainable design, and building performance evaluation. She has presented her work nationally and internationally and published in multiple journals and books. Please join me in congratulating Shauna on her promotion and thanking her for her valuable contributions to the Department of Interior Design.

Beaverford, Kelley
Head and Associate Professor

Chalmers, Lynn, Ph.D.
Associate Professor

Close, Susan, Ph.D.
Associate Professor

Cox, Michael G.
Dean Emeritus

Espersen-Peters, Kurt
Assistant Professor

Isaac, Katherine,
Instructor

Karpan, Cynthia, Ph.D.
Associate Professor

Mallory-Hill, Shauna, Ph.D.
Associate Professor

Maruca, Nancy
Associate Professor

Roshko, Tijen
Associate Professor

For the second year in a row, our graduates received Design Research Awards. Sponsored by Interior Designers of Canada (IDC) and Milliken, this award recognizes individuals who have demonstrated excellence and innovation through interior design research in two categories. Natalie Rowe won in the Educator Category for her thesis focusing on non-family caregiver perspectives on current and future Alzheimer's care facilities in London, Ontario. Natalie is a graduate of our post-professional MID program and teaches interior design at Fanshawe College. Carla Pienaar, a recent graduate of the first-professional MID program, won in the Student category. Her work entitled "Bordello: Synergetic Gentrification of Place and Industry" outlines the potential for research in interior design to have a positive impact on marginalized populations.

This list of announcements could easily continue, however, given a limited word count for this article I must return to the CIDA Accreditation. It is my pleasure to announce that CIDA granted six-year accreditation for the first-professional Master of Interior Design Program as a result of their visit in February 2018. Accreditation is the public recognition accorded to a professional program that meets established professional qualifications and educational standards. The accreditation process requires a self-evaluation followed by a site visit and review conducted by a team representing CIDA. A full six-year accreditation is a maximum period that a program can be granted accreditation.

Our accredited degree combines courses from Environmental Design Interior Environment years 3 & 4 and MID 1 & 2 plus the practicum project. ED 1 & 2, Faculty of Architecture resources, Cultural Events, work experience and interaction with the professional community are also essential parts of our accredited interior design program. On behalf of the Department, I wish to acknowledge the substantial efforts of all of the teaching and admin staff, students and members of the professional community who assisted in the preparation of the Program Accreditation Report and Team Visit.

On a personal note, the accreditation process forced me to take a closer look at the work we do and how we do it. Our Department enjoys a wealth of resources and excellent staff and students who come to the campus each day because they believe that design can make a difference in the lives of others. It was a pleasure assisting the Department through the accreditation process. I look forward to seeing what we can accomplish with our committed faculty and growing student body in the next academic year.



Brenda Brown
Associate Professor
Marcella Eaton, Ph.D.
Associate Professor
Kamni Gill
Assistant Professor

Ted McLachlan
Senior Scholar

Leanne Muir
Instructor I

Richard Perron, Ph.D.
Professor

Alex Rattray
Professor Emeritus

Dietmar Straub
Associate Professor

Alan Tate, Ph.D.
Head and Professor

Charlie Thomsen
Professor Emeritus

Anna Thurmayr
Associate Professor

Jean Trottier
Associate Professor

Karen Wilson Baptist, Ph.D.
Associate Professor, Associate Dean
(Academic) Chair, Environmental
Design Program



department of

landscape architecture

alan tate, head, landscape architecture | Leanne Muir, a graduate from our own Environmental Design and Landscape Architecture programs, joined us in July 2017 as an Instructor on a shared appointment with the Environmental Design program. And, following a search for an Assistant Professor (effectively as a replacement for Ted McLachlan, who retired in 2015) Kamni Gill joined us in July. Kamni has been teaching at the University of Sheffield, England since September 2012. She has a Bachelor of Arts in English and a Master of Environmental Design from the University of Calgary and obtained her MLA from the University of Pennsylvania in 1999 followed by 12 years in practice – including two years with Hargreaves Associates – before joining the University of Sheffield.

Brenda Brown and Jean Trottier were on research / study leave in fall term and Jean and Richard Perron were on leave in winter term. Dietmar Straub and Anna Thurmayr will be on leave in 2018-19.

students | Numbers graduating from the MLA program remain relatively steady – there were thirteen in 2017-18, the same number as in 2016-17 and four less than in 2015-16. Thirty-three students graduated from the Landscape + Urbanism option in the ED program in 2017-18 but the intake to the option was significantly lower in 2017 and will be again in 2018. These lower numbers are, however, in balance with our staff numbers on research / study leave.

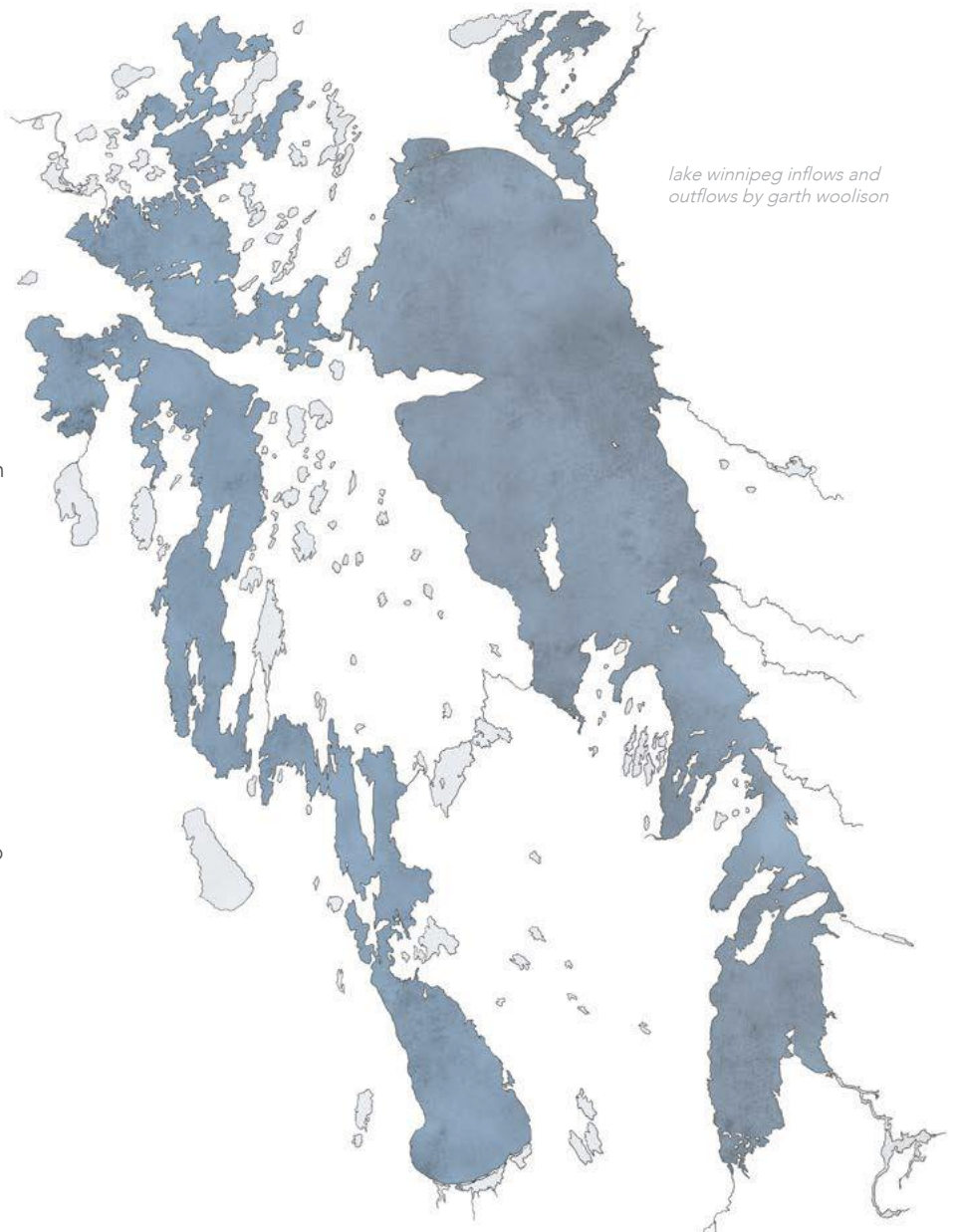
Three incoming students – Kathryn McCudden, Nicole Reenders and Caila Sveinson – received University of Manitoba Graduate Fellowships and Garth Woolison was selected as the University Olmsted Scholar for 2018.

studios | Although no significant changes were made to the curriculum for the MLA program or for the Landscape + Urbanism option, LA Studios 3 and 4 were flipped such that the regional studio preceded the site design studio. This change enables the second studio to be situated within the larger region examined in the first term. This year the respective studios studied the southern part of the “Greater Golden Horseshoe” in southern Ontario (Marcella Eaton) and then the Hamilton Waterfront, including Piers 7 and 8 – site of a recent major design competition (Alan Tate).

Taking the other studios in sequence, the L+U third year fall studio – Dwelling / Precinct / Everyday Life – explored design opportunities on the Fort Garry campus (Richard Perron and Leanne Muir) after those instructors had conducted the students on a field studies trip to seminal sites in Paris, Amsterdam and London. The L+U third year fall studio – Networks and Infrastructure – provided two alternatives: one examined the future of the Canoe Club site in south Osborne (Dietmar Straub), the other looked at the potential impact of autonomous vehicles on downtown Winnipeg (Marcella Eaton).

The L+U fourth year fall studio – Possible Urbanisms – looked at the “eviscerated landscape(s)” of Winnipeg’s urban fringe (Anna Thurmayer and Dietmar Straub) while the winter studio – Emergent Futures – studied the entire Red River watershed before focusing on individual, water-related sites (Brenda Brown with sessional instructors Rob Zonneveld and Ryan Coates). The intensive summer studio in May 2018 examined the aqueduct from Shoal Lake to Winnipeg – between the Museum of Human Rights Violations and the Museum of Human Rights, and including designs for rest stops en route (Marcella Eaton).

speakers | Notable incoming speakers included Tim Baird (Head of LA at Cornell) at Atmosphere 2018, Lisa Delplace (Van Sweden, Oehme and Associates) after the MALA annual general meeting, and Fritz Steiner (Dean, Penn Design) for the Harlyn Thompson Visiting Lecture. Notable outgoing speaking engagements included Marcella Eaton, Anna Thurmayer, Dietmar Straub and Jean Trottier, plus MLA students Ryan Coates and Emily Sinclair at the World Design Summit in Montreal in October 2017; Alan Tate at the Beijing Forestry University, also in October, and Brenda Brown, Dietmar Straub and Anna Thurmayer at the CELA conference in Blacksburg, Virginia in March 2018. Richard Perron spoke at an international conference in Dubai in April 2018 on Infrastructure and Construction.





current faculty research

lisa landrum, associate dean (research) | Researchers in the Faculty of Architecture are actively engaged in a variety of projects impacting how the built environment is designed, constructed and understood. In an era of climate change, rapid urbanization, and other 21st century challenges and aspirations,

our design researchers are driving innovation and insight, helping society re-imagine more sustainable, just and inspiring communities.

For instance, our researchers are striving to improve energy efficiency of glass building facades in cold climates (Araji); demonstrating the ethical and economic imperatives of transit-oriented development (Linovski); building databases of best-practices for Canadian urban strategies (Perron); and arguing – through design excellence – that human experience and vulnerable ecosystems are significantly enhanced by well-designed gardens (Straub, Thurmayr).

Design research in the Faculty of Architecture is diverse in topic, method and scope. Some researchers aim to materially improve construction techniques; build better interiors, cities and parks; and measure how built works impact individual health. Others foster agency and understanding through historical inquiry, community engagement and creative experimentation.

These modes of research (re)discover, (re)interpret and (re)create knowledge in ways that influence design practice and pedagogy, as well as public policy and popular perception. Design research promotes and orients both disciplinary debates and public conversations on topics affecting everyone, like what makes a good city, and how built environments can be more culturally relevant and environmentally responsible, while expanding collective imagination.

Supported by well-equipped making and thinking facilities, including the Centre for Architectural Structures and Technology (C.A.S.T.), FABLab and the Architecture / Fine Arts Library, Faculty of Architecture research integrates diverse kinds and ways of knowing. With the support of such knowledge laboratories, our research is both productive and reflective – projecting better futures, while learning from the past. Thanks to the centrality and complexity of the University of Manitoba milieu, our research is both local and global – addressing real issues facing urban and rural Manitobans, including the need for affordable housing and indigenous design principles, while engaging global issues such as human rights and environmental responsibility.

Faculty of Architecture research is multi-disciplinary and collaborative. Involving methods that bridge social and natural sciences, arts and humanities, design researchers regularly engage other academics

in Engineering, Arts, Fine Arts, Classics, Theatre, Social Sciences, Health Sciences, Native Studies, Environment Earth and Resources; and in Research Centres across the University, notably the Centre on Aging, the Centre for Professional and Applied Ethics, the National Centre for Truth and Reconciliation, and the Office of Sustainability. Regionally, our researchers sustain partnerships with community and industry organizations, including the Winnipeg Architecture Foundation; Storefront Manitoba; the Winnipeg Art Gallery; the Winnipeg Arts Council, the Royal Aviation Museum, Platform Gallery, the City of Winnipeg, Trans Canada Trails (or the Great Trail), Price Industries, Stantec, the Canadian Institute of Steel Construction, and the Manitoba Masonry Institute. Globally, researchers in the Faculty of Architecture have ongoing collaborations with the Form Finding Lab at Princeton University; the Digital Structures Lab at the Massachusetts Institute of Technology; the Environmental Design Research Association (EDRA); and the International Society for the Philosophy of Architecture (ISPA), among others.

The Faculty of Architecture welcomes new research collaborations with academic and industry partners, government and non-profit organizations, and looks forward to involving the next generation of researchers in our shared pursuit of design knowledge and excellence for the common good.

2017 - 2018 Research Accomplishments | The following summary provides a sampling of research in the Faculty of Architecture. To learn more, readers are encouraged to visit the "Research News" feature on the Faculty of Architecture homepage, and to browse the web pages of individual researchers.

Funded Research | In 2017-18, Faculty of Architecture researchers earned grants from the Natural Sciences and Engineering Research

Council of Canada (Araji); the University of Manitoba Collaborative Research Program (Coar, with Dr. Cha in Civil Engineering); the University of Manitoba Creative Works Program and Manitoba Arts Council (Brown); and the Landscape Architecture Canada Foundation (Eaton).

Awards | The design practice of Dietmar Straub and Anna Thurmayr Landscape Architects, Stadtplaner, was awarded the Western Living 2017 Designers of the Year Award in the category Landscape.

Publications | Several researchers have book projects in development. In 2017-18, a number of book chapters appeared in edited collections, including *Building Performance Evaluation: From Delivery Process to Life Cycle Phases*, published by Springer (Mallory-Hill); *Landscape Observatory: The Work of Terence Harkness*, AR+D publishing (Brown); *Reading Architecture, Literary Imagination and Architectural Experience*, published by Routledge (Landrum); and *Syndesis III*, published by the Universidad Piloto de Colombia (Aquino and Rueda). Faculty research was also published in conference proceedings, catalogues and peer-reviewed journals, including *TAD (Technology, Architecture & Design)* and the *Journal of Building Engineering* (Araji); the *International Journal of Space Structures* and the *International Journal of Rapid Manufacturing* (Coar); the *Journal of Urban Management* (Schwann); the *Journal of Planning History*, the *Journal of the American Planning Association*, and *Urban Affairs Review* (Linovsky); the *Journal of Interior Design* (Close); *Landscape / Paysages* (Perron, Straub, Thurmayr); and *Forty-Five* (Wilson Baptist).

Presentations | In 2017-18, Faculty of Architecture researchers presented scholarship at numerous international venues, including the Architectural Institute of Japan in Tokyo and the International Symposium for Social Infrastructure and Production in Tsu City (Mallory-Hill); the International Conference

on Sustainable Infrastructure and Construction in Dubai (Perron); the International Association of Shell and Spatial Structures symposium in Hamburg, Germany (Coar); the S-Arch (Sustainable Architecture) Conference in Venice (Perron); the International Conference on the Image in Venice (Close); the Society of Architectural Historians Conference in Glasgow, Scotland (Landrum); the regional and fall meetings of the Associate Collegiate Schools of Architecture in Marfa, Texas (Epp) and Madrid, Spain (Aquino); and the Council of Educators in Landscape Architecture conference in Blacksburg, Virginia (Brown, Staub, Thurmayr, Trottier). Regionally, researchers presented work at the World Design Summit in Montreal (Straub and Thurmayr); the Canadian Institute of Steel Construction Educators Forum in Ottawa (Coar); the 2018 Hemson Lecture Series in the School of Urban and Regional Planning at Ryerson University in Toronto (Barry); Manitoba's Riding Mountain National Park (Brown); the Canadian Institute of Planners National Conference in Winnipeg (Aquino); and the Atmosphere Fabrications Symposium at the University of Manitoba's Faculty of Architecture (Coar, Staub, Thurmayr).

Professional Practice + Creative Work | Design research via professional projects encompasses garden design (Staub, Thurmayr) and landscape conservation (Schwann), and developing modular housing and building systems for extreme climates (Enns). In 2017-18 notable creative works include contributions to Brazil's 2018 Venice Biennale exhibit, entitled *Walls of Air* (Aquino); collaboration with the Winnipeg Art Gallery on the International Iqaluit Airport Public Art Strategy called *Qaujimajatuqangit*, "Aggregate Inuit knowledge, values, customs, and lifeways" (Aquino); Deep Bay Artist Residency at Riding Mountain National Park and the development of an exhibition at Chaco Culture National Historical Park entitled *Minding the Ground; Hearing the Wind* (Brown).

new faculty members

Sarah Cooper | Sarah Cooper's research interests focus on social policy and the implications of privatization and commodification of social programs. She approaches her work with a social justice lens, seeking to identify and address inequity in policy development and implementation. Her current research examines housing for low-income households in Canada, with a focus on the expiry of social housing funding agreements—an issue that will transform the landscape of housing and housing policy in Canada over the next few decades.

Kurt Espersen-Peters | His passion for teaching and education is equally matched by his obsession with art and the built environment. His academic and artistic works explore the creative process and reflective thought. Kurt is excited about his new appointment with the Department of Interior Design at the University of Manitoba. He will continue his research and reflection on the phenomenology of the built environment and the design process, while forever wrestling with the works of the Victorian polymath John Ruskin.

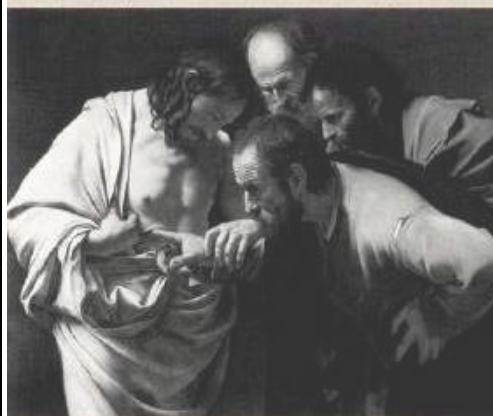
Katherine Isaac | Katherine Isaac's career has spanned both Vancouver and Winnipeg to date, and she has practiced at Kasian, Bricault Design and currently, Local. Katherine has previously been awarded the Students' Teacher Recognition Award in 2015, an honour bestowed for having made a positive impact on a graduating student's life. Current teaching and research interests centre around Beginning Design pedagogies, expanding understanding of professional practice for emerging designers, and spaces for grieving and memorialization. She welcomes this opportunity to work within and contribute to the University of Manitoba community.

Shawn Bailey | Indigenous Scholar for the Faculty of Architecture and the Faculty of Engineering. Shawn's portfolio of work includes award-winning projects situated in North Western Ontario. Shawn is a partner at Boreal Architecture Studio with offices in both Winnipeg, Manitoba and Kenora, Ontario. Much of their work is in collaboration with Indigenous communities. Current indigenous works include the design of an administration complex, skatepark and a healing space exploring a careful interplay between cultures. Shawn has also explored material research and digital fabrication. He is interested in exploring digital technology in more intuitive ways that inform making and is proficient in Building Information Modeling (BIM) as well as algorithmic modeling software such as Grasshopper.

Kamni Gill | Her teaching and research emphasizes experimental methods of landscape architecture and cultural conceptions of ecology as a human habitat and as an elemental process. Kamni sees trees as a minimal but powerful tool of landscape architects that can express a new poetics and politics of the cities. Recently, Kamni published a paper exploring the spatial and cultural qualities of the grove as interpreted by Aldo Van Eyck, Wm Boer and Mien Ruys in the Journal of Garden History and Designed Landscape and has developed a teaching practice based on urban tree planting types. At the University of Manitoba, Kamni will develop the same interest in the raw material of landscape architecture through a research project Earth Moves that focuses on the structure of urban ground and its social, aesthetic and ecological implications and through the teaching of grading and site morphology.



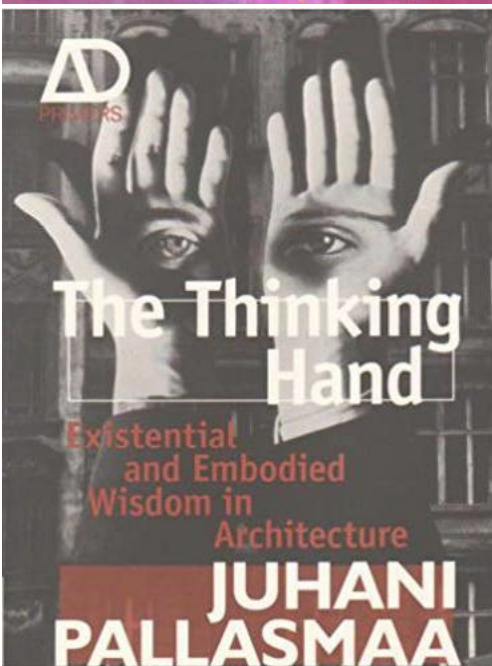
Preface by Steven Hall



Graham Thompson

Sarah Whiting

JANETTE SADIK-KHAN
AND SETH SOLOMONOW



HAL MOGGRIDGE



W. R. ANDERSON, JR., *author and editor*

edited by NEIL LEACH

[illegible]

VINTAGE TANIZAKI

In Praise of Shadows



recommended reading

The gods of Olympus died with the advent of Christianity - or so we have been taught to believe. But how are we to account for their tremendous popularity during the Renaissance?

The Survival of the Pagan

Gods offers a multifaceted look at the far-reaching role played by mythology in Renaissance intellectual and emotional life. www.goodreads.com/book/show/1205517.the_survival_of_the_pagan_gods

A powerful reminder to anyone who thinks design is primarily a visual pursuit, **The Senses** accompanies a major exhibition at the Cooper-Hewitt Smithsonian Design Museum that explores how space, materials, sound, and light affect the mind and body. Featuring thematic essays on topics ranging from design for the table to tactile graphics, tactile sound, and visualizing the senses, this book is a call to action for multisensory design practice. www.amazon.ca/Senses-design-beyond-vision/dp/1616897104

Slow Growth discusses the human response to landscape, and provides examples of designs organized by understanding how people move on foot. It explores the 18th century naturalistic style, and the 20th-century evolution of this tradition through rural parks and lakes projects. **Slow Growth** describes the idea of man-made projects moving from rural settings to cities as urban landscape, and analyses urban views and skylines and how these might be preserved. www.landscapeinstitute.org/news/slow-growth-book-hal-moggridge/

The Eyes of the Skin has become a classic of architectural theory and consists of two extended essays. The first surveys the historical development of the ocular-centric paradigm in

western culture since the Greeks, and its impact on the experience of the world and the nature of architecture. The second examines the role of the other senses in authentic architectural experiences, and points the way towards a multi-sensory architecture which facilitates a sense of belonging and integration. www.goodreads.com/book/show/398621.the_eyes_of_the_skin

Arguments about traffic, the design of streets, and the importance of pedestrian life seem to be dominating political and planning discussions in Winnipeg now. With the approach of civic elections in the fall, Janette Sadik-Kahn's **Streetfight: Handbook for an Urban Revolution** (2016, New York: Viking) is a timely publication. Sadik-Kahn, the former transportation commissioner for the City of New York recounts her experiences, success and challenges in working towards raising the priority of non-automobile transport alternatives. She spoke last year in Winnipeg at the Manitoba Trail's Mode Shift Conference (an event that had organizational support from City Planning student Samantha Blatz). And while some argue the relevance of New York experience to Winnipeg is a stretch, the thoughts Sadik-Kahn shares challenge common assumptions about the primacy of the automobile, and highlight the social, economic and ecological advantages provided by other modes of transport. *synopsis by richard milgrom*

Issues around the built environment are increasingly central to the study of the social sciences and humanities. The essays offer a refreshing take on the question of architecture and provocatively rethink many of the accepted tenets of architecture theory from a broader cultural perspective.

Rethinking Architecture

represents a careful selection of the

very best theoretical writings on the ideas which have shaped our cities and our experiences of architecture. www.goodreads.com/book/show/784861.rethinking_architecture

Differences reviews the disciplines of art and architecture, particularly as they have developed since WWII, and ultimately builds a description of modernism's lineage of subjectivity. The result is a provocative construction of fluid "topographies" that articulate, rather than depict, the shaky ground on which our current artistic and architectural production rests. mitpress.mit.edu/books/differences

In **The Thinking Hand**, Juhani Pallasmaa reveals the miraculous potential of the human hand. He shows how the pencil in the hand of the artist or architect becomes the bridge between the imagining mind and the emerging image. The book surveys the multiple essences of the hand, its biological evolution and its role in the shaping of culture, highlighting how the hand-tool union and eye-hand-mind fusion are essential for dexterity and how ultimately the body and the senses play a crucial role in memory and creative work. www.amazon.ca/thinking-hand-existential-embodied-architecture/dp/0470779292

An essay on aesthetics by the Japanese novelist, **In Praise of Shadows** book explores architecture, jade, food, and even toilets, combining an acute sense of the use of space in buildings. The book also includes descriptions of laquerware under candlelight and women in the darkness of the house of pleasure. www.goodreads.com/book/show/34473.in_praise_of_shadows

student work

alyssa hornick

shoal lake 40 education center |

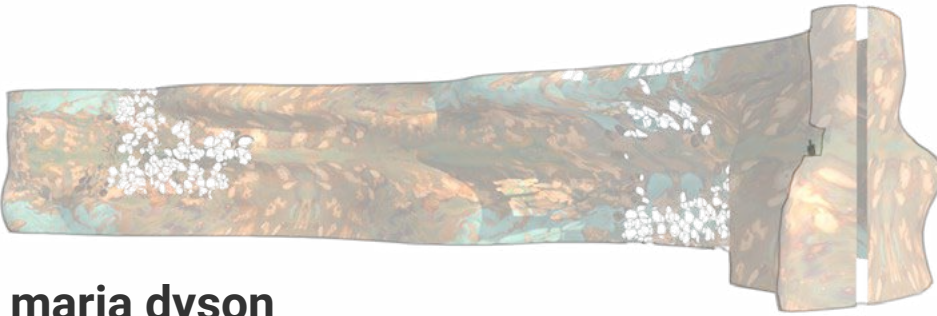
The Anishinaabe community of Shoal Lake 40 has been working to develop the economy and quality of life within the community for generations. This project explores such an opportunity by proposing a multi-purpose facility that considers five key points set forth by Architects without Borders that focus on place as a region and a lived history; sustainability both within the community and physically; a strong connection to community, culture and tradition; flexibility and adaptability; and finally, economic development. This venture commenced not with a design scheme but with a visit to Shoal Lake 40 and a meeting with community members. A captivating statement was made by a resident who stated that, "teachings occur at all times. It extends into the natural environment and is central to community development. Hunting, gathering and learning about the [Anishinaabe] culture should be an integral part of the education system today." Such a notion came about due to the belief that Western Education systems are insufficient to provide the community youth with a deep understanding and fondness for cultural knowledge. To this day, the Anishinaabe of Shoal Lake 40 wish to practice traditional knowledge transfer via inter-generational conversation and activities, with Elders sharing their knowledge with younger generations. As such, Shoal Lake 40 Education Center focuses on the propagation of inter-generational education, while blending traditional cultural

practices with present-day activities. This Education Center aims to provide spaces that accommodate, not only Harvest, Feast, and Gathering events, but also current issues such as adult business-oriented education and a lack of youth learning centered around traditional knowledge. Such is largely based on hands-on learning experiences. Traditional cultural activities include largely exterior events or events that occur in transitional interior-exterior zones. Such includes meat preparation and rice harvesting, which traditionally occur within semi-enclosed wooden structures. Thus the architecture of Shoal Lake 40 Education Center merges interior and exterior conditions not only as a physical act, but, as an integral part of the programming. Upon approaching the structure, one is faced with an entry that embeds itself within the land. Programming within the structure is carefully ordered to provide opportunities for informal knowledge transfer. The administrative workspaces and business education room open onto one same exterior landscape that is fitted into the adjacent hill. This space allows for informal communication between those learning administrative skills and those practicing. Similarly, the central gathering space is designed as a transitional zone, blending interior and exterior conditions via wood decking that splits and merges into the surrounding soil and a wooden lattice-like roof which shelters from wind and sun while playing with light

and shadow. The patterning of such is reminiscent of the surrounding tree canopy. The youth wing and community kitchen open onto one same exterior landscape via expansive doors that peel open the walls. These spaces complement each other, providing youth with an opportunity to learn healthy eating and cooking – an issue which concerns community members today. These rooms – and the entire structure – are placed atop the natural landscape, lowering as the land drops to the surrounding lake – a source of nutrition. The community kitchen opens onto a shared semi-exterior cooking space connected to the harvesting workshop that abuts the lake – the source of fish and a major transportation route for bringing wild game to the center. This space cooperates with the adjacent workshop, which is intended to promote not only traditional crafts such as canoe-making, but general carpentry skills. Proximity to the surrounding forestry allows those working in this site to gather raw materials. These rooms all function around the heart of the project, the community gathering space. This semi-enclosed circular landscape – reminiscent of the Indigenous circle of life - provides Shoal Lake 40 with a site to perform practice powwows and feast. The structure itself follows the clockwise motion of the circle of life, beginning in the East and extending to the West, finally reaching North to the Lake – a traditional source of sustenance.







maria dyson

the ordinary | The Ordinary is a skincare and cosmetics brand under the mother company Deceim; which uses the slogan “the abnormal beauty company,” to brand themselves. The company prides themselves on being transparent with their customers regarding their ingredients and pricing for their skin care and beauty solutions. The juxtaposition of “the ordinary” and “the abnormal beauty company” inspired the interior of the space; an industry defying company deserved an industry defying interior.

Located at 372 Graham Street, Winnipeg, Manitoba, this retail store is in the heart of the up and coming SHED district. The evolving downtown seems to be lacking a retail site which drew curiosity and wonder, and opened the door to unique, experiential retail in Winnipeg.

The space highlights the beauty of truth to ingredients, which The Ordinary prides themselves, and the aging of materials versus the anti aging quality of the products. The shells forms, finished with a patina copper appearance, create the interior boundary of the store and are derived from the shape the rose-hip seed, an ingredient widely used in The Ordinary’s products. These shells double as a display feature, with shelving inlets where individual products are placed. Interacting with the shells visually and with touch is important to bring the customer and space to a unified scale. During the day, light shining through the windows creates playful shadows on the interior floor - while at night, the space transforms into a moody, dimly lit, intimate atmosphere. A central water source was incorporated to emphasize the importance of water in the product creation and the use. The water enhances and activates the customer’s sense of sound, and invites them to touch the water trickling down the slate.

Activating the senses through product display, textures, sounds and scents from the ingredients was an important consideration in this project.

Apart from the retail section there is also a dermal treatment area. Following the same motif, customers are pushed through the space by the shells and are opened into a serene space, slightly more private. Natural light filters into the spaces of this interior and creates intrigue from the outside passersby. The exterior of the store was kept refined and quiet by using dark porcelain tiles, and an overhang was introduced which eludes to the empowering envelopment of the interior shells. The interior shines through the large windows of the facade and demands its own attention. Materials such as maple, elm, concrete, slate and various metals were chosen to highlight the beauty of raw material and texture. The heterogeneous collection of materials reflects the brands intention to be inclusive and transparent to its loyal customers.



madeleine dafoe

rethinking the river bank | Within the next 50 years, due to global warming and silt build up in the Red River, flooding will become increasingly prevalent. Many of the small towns along the flood plain of the Red River, such as Emerson and Morris, have unadaptable and inflexible flood mitigation strategies, putting these communities at risk as water levels rise. The current dike systems draw a line between the protected and unprotected areas leaving rural residents to fend for themselves.

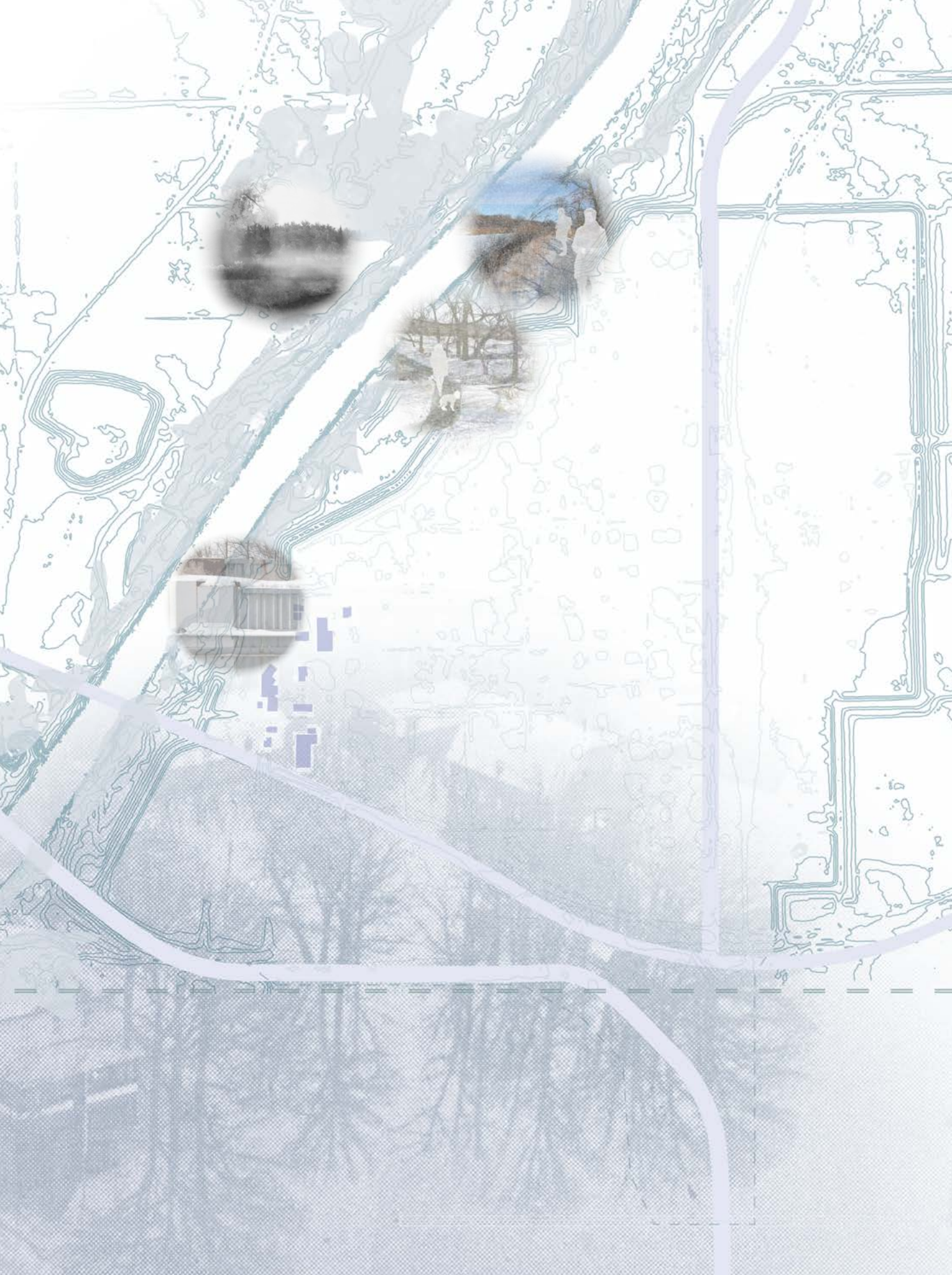
This project seeks to explore new, adaptable and equitable flood mitigation that is multifunction and uses natural forms of infrastructure. The bank stabilization methods prescribed are dependent upon the type of erosion and land use in that area. The three main forms of stabilization are rootwads, coir logs, and live-staked willows. These are paired with rip-rap and willow plantings along the toe of the bank where the greatest amount of erosion occurs.

A master plan was created for a section of the Red River that flows just west of Emerson to be used as a prototype for further flood mitigation along the Red River. The farmland in this area was terraced to limit flooding to a more controlled area and reduce damage. This strategy creates a more flexible and adaptable flood plain with recreation, habitat and industry all existing cohesively in the same space during times of both drought and flood.

The paths along the river twist and wind between the large Cottonwoods and the Dogwoods rising and falling with the natural contours of the land. Views of the river appear and disappear as you make your way along the path. Where the Riparian areas have been left untouched deer can be seen in the shadows between the trees and the under story is thick and green. Where vast agricultural fields once stood, collapsing slowly into the river, a line of foliage now grows holding the bank tightly in place. The willow roots dig deep into the soil and the rip rap protects the edge of the bank.

In the spring time the river swells rising up into the terraced farmland. The rushing water swirls between tree trunks slowing as it coils around. Although the bottom terraces are flooded, farmers can still be seen tilling and planting further up the bank, safe, out of the river's reach.

When the river calms and narrows once again, the edges of the bank reappear, standing solid. The roots of the foliage have held in the soil and the rip rap has protected the roots. The fields have been fertilized by the flood waters and farming resumes on all levels of the terraces. The meadows of the lower terraces can just be seen through the trees below. The wildflowers and grasses in these meadows capture the run off and silt from the agriculture above, cleaning the water before it is returned to the river.



qiuyi zhang

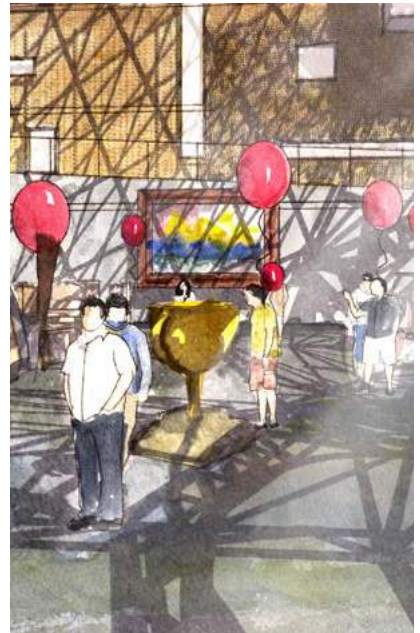
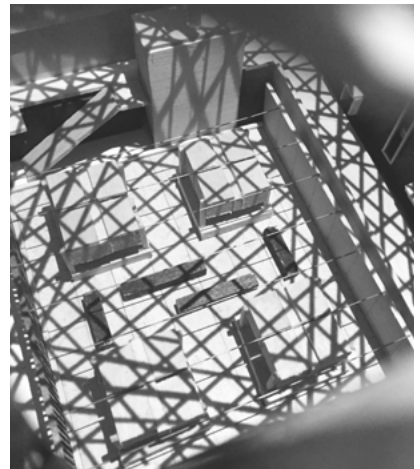
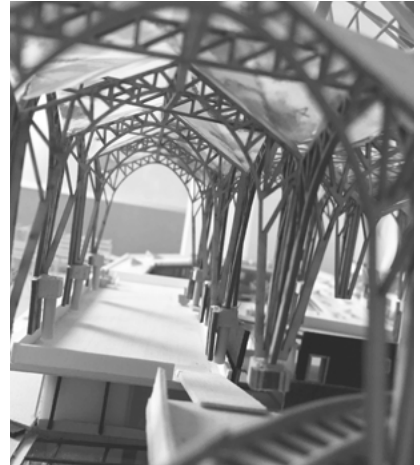
department of architecture

savoring the city: renewing an

urban market | Rapid development in China has led to the creation of urban villages. These dense informal neighborhoods spring up in between new high-rise city blocks. These villages are full of poor and transient people and have many social problems, but they also have thriving markets as their center and soul. It is a magical land where light and dark coexist. And, it is a place where the poor dream, the rich enjoy, and everyone can savor the city.

Can better design help to keep these markets alive? This design research finds an architectural response to this problem, by reinventing the market in an urban village in Xi'an, China. The goal of the thesis design is trying to find the way to deal with those following questions: How can the traditional market survive in the cracks between modern buildings? What is the middle ground between a thriving urban landscape and a chaotic overcrowded market street? How can small market traders be empowered to make an affordable living? How can better market design help children to grow up safe and healthy? How can traditional folk crafts and techniques be protected, inherited and developed in the market?

The most important idea of the design is flowing or circulation. By enhancing circulation, people can have more chance to encounter, to talk and know each other, to communicate, to show the value of the old urban village, and thus improve the whole community. From architectural angle, the market is expected to be a mix of light and heavy, modern and tradition, open and inward, translucence and solid, like the urban village itself.







andrew budyk

the unhomley house: advocating for an uncanny architecture | The architect's infatuation with the notion of utopia—a place of ideal perfection, what ought to be—has a long history. Although an evident source of inspiration, this attraction is one of paradox and impracticality: utopias are placeless, while architecture is firmly fixed, and utopian philosophy is purely conceptual, while architecture requires tectonic precision.¹ This disconnect has consistently rendered efforts of realizing utopian aspirations in the built environment as strange: Soviet era block housing, resort communities, and the post-war suburbs all possess an uncanniness that reveal the fissure between utopian idealism and the reality of human life.

This thesis turns to the utopia's uncanny counterpart, the heterotopia, as well as Freud's notion of The Uncanny itself, as spatial pedagogies through which the architect can attempt to inject a sense of wakefulness, skepticism, discomfort, and critical thought into society, by redefining a sense of place. Heterotopias are spaces of otherness; defined by their simulation of reality, but unlike their speculative counterpart, are firmly situated in reality.² This duplicity gives heterotopias an ambiguity that, like the uncanny, can trigger feelings of unsettlement, anxiety, and even fear.

The uncanny is characterized as a feeling, a situation, or a space that exists between waking and dreaming; the realm of the unfamiliar familiar. They are places of archetypal familiarity, rooted deep within the common human memory, psyche, and soul, but which are slightly skewed, and deviate from our expectations. This project asserts that such places can be positioned and channeled to positive and enlivening effects, and seeks to explore how the architectural uncanny can be mined as a ground for fertile human experience.

A community of 350 military residences in central Winnipeg, occupied by Canadian Armed Forces personnel and their families, is the context in which this research will unfold. The community possesses a number of elements central to the formation of an uncanny territory: skewed archetypes (the house), a simulation of normative behaviour (the community), all set within an invisible boundary of privacy, secrecy, and exclusivity. This thesis aims to create a new typology of living for this community and its residents; one that is both sensitive to their unique lifestyle, and at the same time embraces the uncanny qualities of their current environment.

1. peggy deamer, "architecture and utopia seminar description," yale school of architecture, accessed september 21, 2017, <https://architecture.yale.edu/courses/architecture-and-utopia>

2. petra echard, *chronotypes of the uncanny: time and space in postmodern new york novels* (bielfield: transcript verlag, 2011), 79.





ellen enns

*department of city planning
advisor: orly linovski, Ph.D.*

exploring the relationship between commuting and the exurban community: a case study of niverville, manitoba | Traditional methods of studying commute patterns consist of calculating the distance between residential and work locations and the duration of travel. Recent methods however, have shifted to include information regarding the choices people make for their daily commute and what influences them to make these decisions. Analyzing the commute itself is not sufficient anymore, as individual preferences for a particular community, or lifestyle, largely influences a persons' commute.

This research is a case study of Niverville Manitoba – a small town that can be characterized as an exurban community. Niverville represents a growing preference for a particular lifestyle that is perceived as inducing longer commuting distances for its residents. As populations' increase in exurban communities, it raises questions as to why people desire to live there and if their commutes are as long as perceived.

Information was gathered on Niverville's context, including an evaluation of Niverville's current land use and progression of the Town's built form over the past century. Census subdivision data from the Census programs of 2016, 2011 and 2006 were used to collect population and demographics information as well as commuting flow data. The primary research method was a survey of Niverville residents that gathers information on people's commuting patterns, their preferences for exurban living and the decisions made within their households on where they chose to live and how to commute.

The research has identified that exurban small towns are highly desired for their sense of community and their abundance of amenities that support exurban life. Commuting amongst exurban residents has proven to be various and non-monocentric, for employment is located in several areas throughout Southeast Manitoba. This research has begun to answer the key question, if people are choosing to live further from Winnipeg, is their commute necessarily longer? Their commutes, were in fact, not always as long as often perceived. The relationship between commuting and the exurban neighbourhood indicates that the majority of individuals hold more value in their community location than shortening their commute. Individuals however, still take into consideration where they commute when making decisions on where to live, as well as to how it will affect others living in their household. This balancing act that occurs within households is more exaggerated in an exurban household, as the modes of travel are limited and the adaption to a new commute, although not necessarily a long commute, is often a great adjustment for a household. Amongst certain scarifies however, residents are optimistic, as Niverville satisfies their needs for social interaction and serves as a place in which they can call home.

A. todd, chanel "niverville recreation," the niverville citizen, accessed september 21, 2018, nivervillecitizen.com/news/sports-and-recreation/winter-festivals-hit-southeast-manitoba

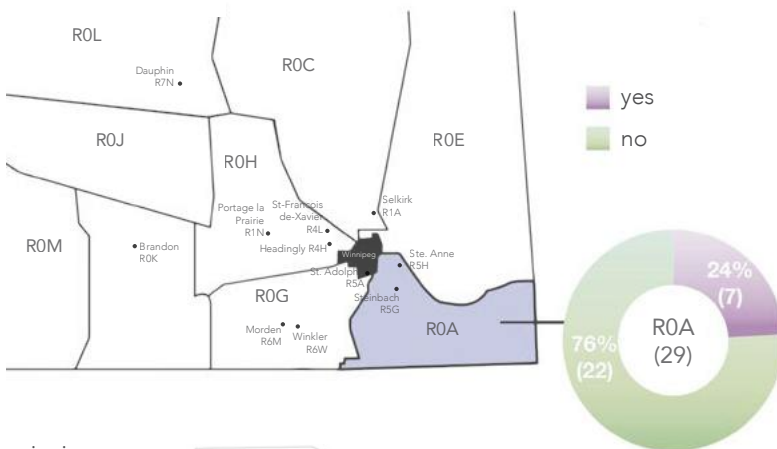
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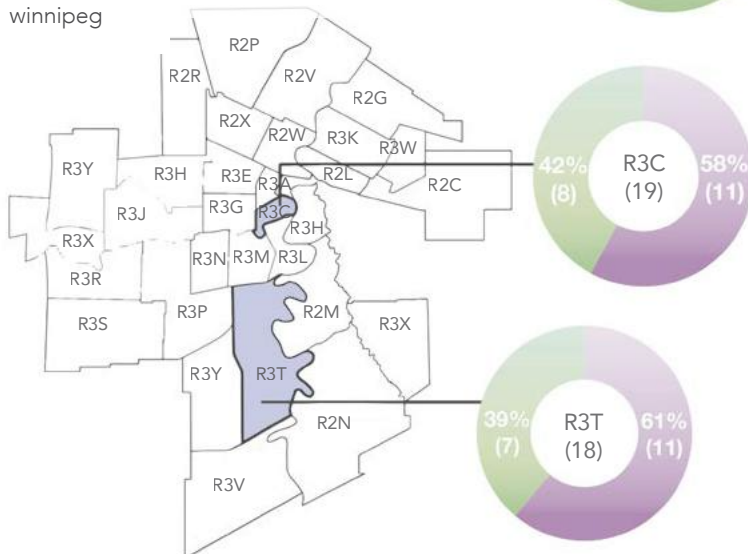
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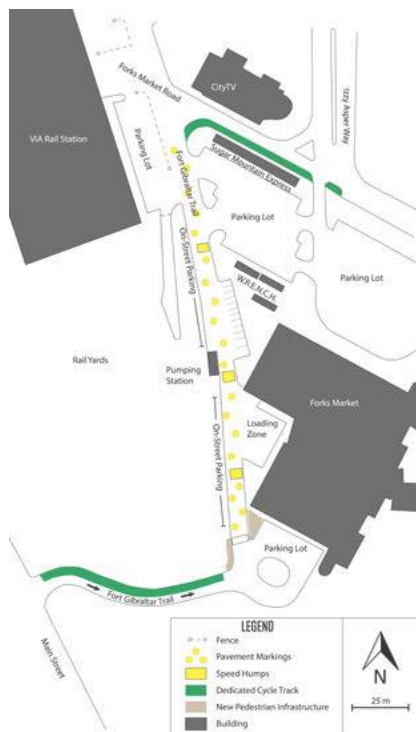
willingness to move closer to work
based in current work location of respondents

manitoba



winnipeg



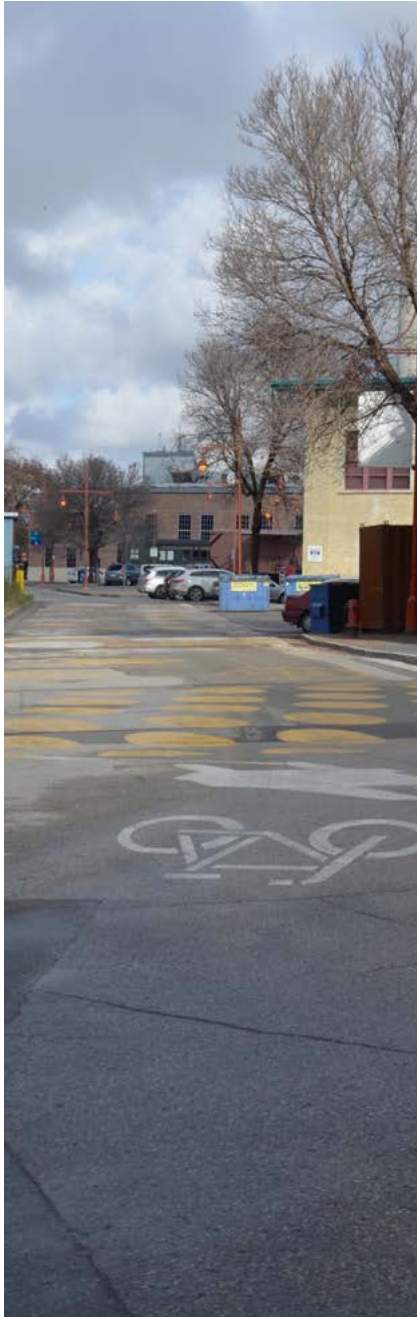


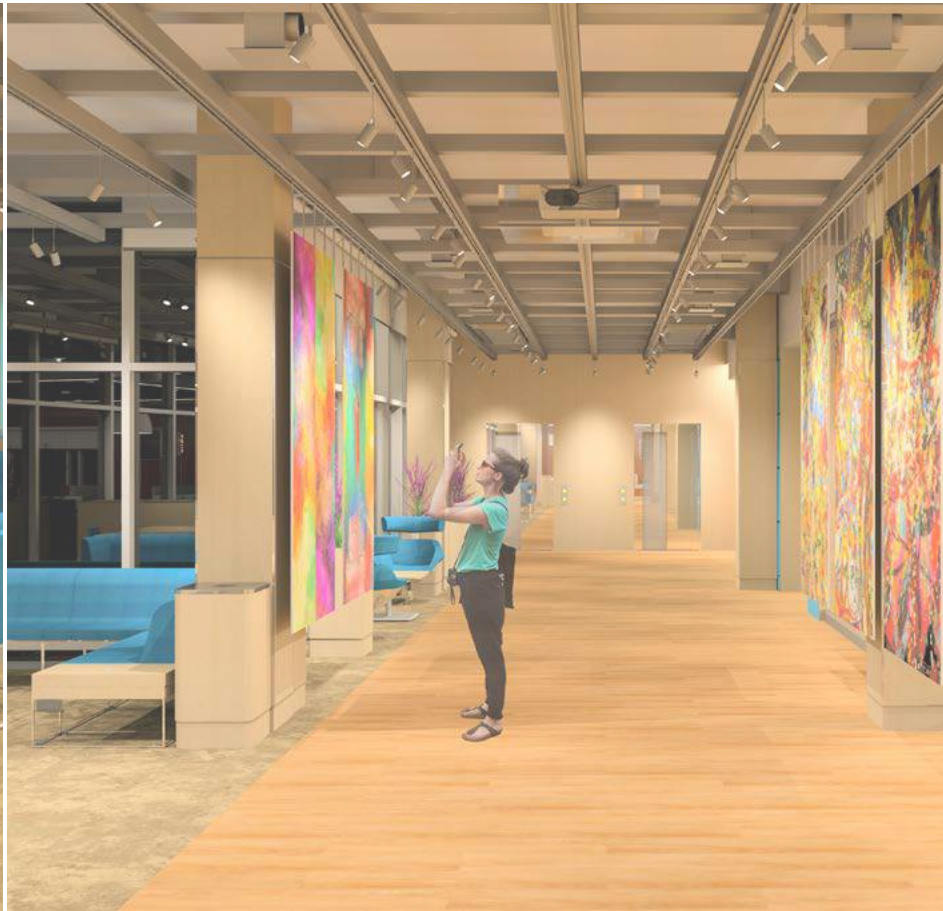
matthew robinson

tactical urbanism in winnipeg, manitoba: a case study at the forks | Conventional planning practices have supported strategies as a valuable tool for developing the built environment and achieving best practice. However, practitioners are recognizing that relying solely on strategies in this pursuit does not adequately respond to short-term, and sometimes long-term, challenges. The constantly evolving nature of the urban form and its inhabitants requires both responsive tactics and a committed strategic vision. Temporary interventions and pilot projects are now becoming written into prescriptive planning documents, signifying an underlying shift in city-building processes. The term tactical urbanism has begun to pop up more and more in the planning lexicon. As replicable tactics continue to improve the urban environment, these projects continue to grow in popularity.

In the summer of 2016, The Forks North Portage Partnership created a shared-use road using playful pavement markings and traffic calming infrastructure at The Forks on Fort Gibraltar Trail. This intervention intends to provide cyclists equal right to the road and connect segments of The Forks' cycle track. The design and implementation processes of the shared-use road contravened conventional planning practices, and were inspired by tactical urbanism – a relatively new planning tool emphasizing small-scale interventions.

This practicum used a case study approach to investigate The Forks' shared-use road and explore tactical urbanism as a planning tool. Key informants and practitioners from Winnipeg's planning community provided diverse perspectives on how to effectively incorporate tactical urbanism practices. The findings add to the growing library of tactical urbanism literature and provide 16 lessons for future project proponents in the design and implementation of their own tactical interventions in Winnipeg. Some of these lessons include: building on the work of pioneers; allowing time for the public to adapt; and not skipping out on the finer details. Additionally, one of the key aspects of tactical urbanism explored in the research was its application across various planning sectors (i.e. public, private, not-for-profit). The practicum helps bring clarity to how temporary interventions can be just as valuable at a city level as it is to citizen activists.





erns wall

the generation z workplace: well-being and productivity for the next generation | This project primarily investigates how office environments can be designed to best suit the needs and preferences of the youngest generational cohort in the workforce. Members of Generation Z, who were born during or after 1996, represent almost one quarter of the Canadian population and are currently beginning to enter the workplace after completing post-secondary education programs. At the same time, the Baby Boomer generation's presence in the workplace continues to decline as members of this cohort retire. With the youngest Baby Boomers reaching the national retirement age in 2029, the next decade will be a crucial period for intergenerational knowledge transfer, training, and succession planning within organizations in order to avoid the loss of knowledge and work-related expertise. A secondary goal for this project was to strategize how interior design can facilitate the achievement of these goals, not just between Generation Z and Baby Boomers, but also inclusive of Generations X and Y.

The strategy for designing workplace environments that optimize well-being and productivity is traditionally to address the environmental and psychological factors that are known to affect human health and happiness. Environmental factors include indoor air quality, thermal comfort, lighting, acoustics, interior layout, access to views, and biophilia. Psychological factors include environmental control, perception of status, privacy, security, and territoriality. In addition to ensuring that all of these factors have been sufficiently addressed in the proposed design, a unique aspect of this project is the theoretical investigation of how generationally held values and the physical embodiment of those values in the workplace can be utilized as an organizational strategy to optimize wellbeing and productivity.

The key finding of this project's theoretical framework paired with a literature review that focused on generational values and characteristics is that younger generations tend to be more post-materialistic than older generations. At its core, post-materialism consists of values such as autonomy, self-expression, freedom of speech, equality, transparency, environmentalism, and aesthetics while materialistic values are more focused on economics and security. By embodying post-materialistic values, the proposed design fosters meaningful and personal connections between members of Generation Z and their workplace. As a result, the embodiment of post-materialistic values through interior design strategies will cultivate a highly engaged, motivated, healthy, and productive Generation Z workforce.



john dewolf



design within reach | The museum world is experiencing change as global influences shift to demonstrate a stronger stance on human rights, among many other influences. As public institutions, most have legal obligations to provide and maintain accessible environments. While some museums embrace this necessity, others meet the minimum standard requirement, and some evade the issue entirely. If museums have a mission to preserve and share of knowledge with the public, the audience cannot therefore be segregated to include some but not others—this is particularly problematic with most artifact and visual based museums. While impossible solve all issues related to accessibility and the museum, this practicum was intended to suggest improvements to yield a more inclusive environment, and for this designer to be more acutely aware of the issues related to disability and in the museum context.

The practicum title, *design within reach* has multiple meanings. First, it suggests that better design is achievable for everyone when considering the needs of all users: we are capable of better design, it is within reach.

From another perspective, *design within reach* was an apt title given the three disability groups—the blind and people with low vision, the deaf and hard of hearing, and people with mobility issues—and their needs related to proximity. Generally the space immediately around us, the elements of the built environment that are within grasp are important for persons with disabilities. Research provided the foundation for scrutinizing the experience for all museum visitors.

I began this project with a supposition: the museum experience has similarities to that of a story. The exhibition is a sequence of experiences in a curated and, at times, heavily narrated environment. The notion of sequential spatial experiences with undertones of communication led me to employ theories of narrative as a means to frame my discovery process and reach a design outcome. As the research progressed, however, I realized that a mere sequencing of experiences may not be enough to conclude that exhibitions are narratives, in the strictest theoretical sense. While theories of the narrative did not directly improve my ability to address disability and in the context of museum, the three areas of personal interest when combined—a building typology (museums), an undeserved audience (disability in the museum context), and a theoretical framework (Narratology) to tie all three together—resulted less in a collectively exhaustive triad of topics and more so in mutually exclusive pairings. Thus, this journey of discovery through design, while not as predicted, yielded an outcome informed by a research and design process that arguably made for a better experience for all.

The practicum centres on The Human and Natural Disaster Museum, a fictitious museum located in Halifax, Nova Scotia. Maritime calamities are a way of life for many living in coastal communities: loss of livelihood due to environmental change, loss of life to natural and man-made disaster, and other all-too common tragedies related to scouring the land and ocean for resources.

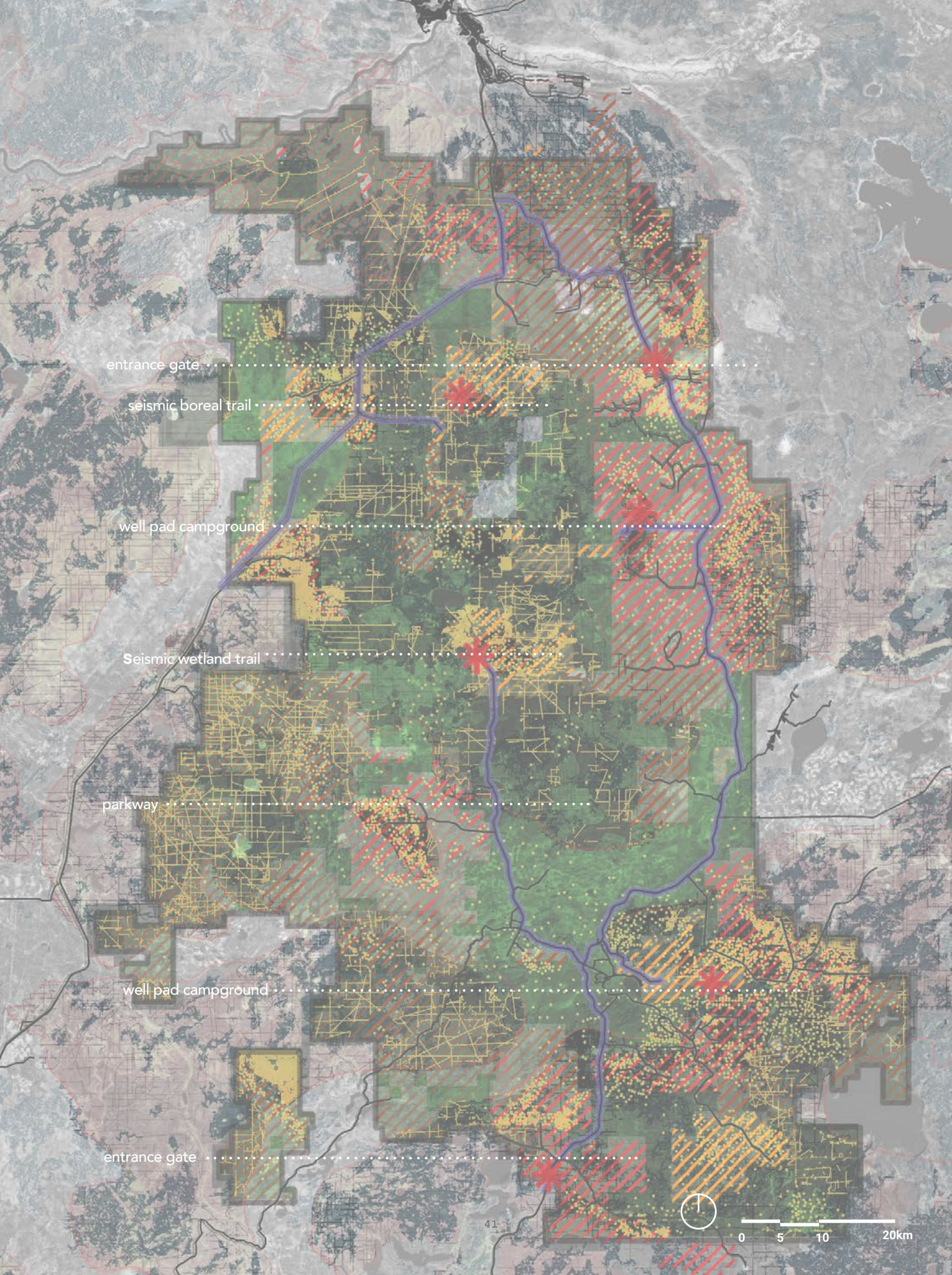
Delving into the history of narrative theory is the notion of a fable; the purpose of the fable is intended to reveal something about humanity, or to teach a lesson. According to David Herman (the Department of English at Ohio State University), "fable is a brief narrative told in order to provide moral instruction or to transmit an ethical point of view" (Herman 2010). To reveal something about humanity rings particularly strong when thinking of both museums and disasters; more so when considering the exhibit experiences as a narrative environment.

From another perspective of the narrative, according to Todorov, a story is structured as: equilibrium, disruption, resolution, and new equilibrium. Choosing disasters as a topic was deliberate and purposeful. Disasters, man-made and natural, are based on a disruption; an unforeseen event with tragic and / or costly consequences. These four terms formed the *parti pris* for this practicum, and informed most every decision from the design of the logo to the sequencing of exhibition halls.

Of particular relevance, from an adaptive reuse perspective, is the notion of a new equilibrium. The site, a former coal-powered electricity generation station, was chosen primarily for its scale. The decision forced me to consider the origins of the building and site. From a cultural heritage perspective, it would be remiss of me not to address the ecological repercussions of coal mining, both in the design of the exhibition programming and in the structure itself. The visitor experience within the museum was also, therefore, part of the interpretive experience.

In summary, my research of narrative theory provided a guiding principle for a cohesive design; my investigation of disability allowed me to design a more accessible visitors experience for all users, not discrete user groups. Ultimately however, this designer is more acutely aware of the issues related to disability for any environment, and continues to employ theories of the narrative as a core principle of his work.





entrance gate

seismic boreal trail

well pad campground

Seismic wetland trail

parkway

well pad campground

entrance gate

41



0 5 10 20km

ryan coates

bitumen national park, fort mcmurray alberta | Landscapes, whether safeguarded or squandered, reveal a society's values. Landscapes are always more than they appear to be, more than their form or content, they are also repositories of imagination, reflections of ethics, and representations of ideal relationships to the environment. Of the many types of transformation, the national park represents a format for creating landscape that is upheld as one of the greatest reflections of a society's values toward the environment. For over a century, Parks Canada has been a ubiquitous and important component of Canadian culture. The national parks are upheld as "tangible links not only with the past and the present but with the future,"¹ places we can go to for nourishment, respite and enjoyment of a natural bounty that spans the country and is upheld as a quintessential aspect of Canadiana.

Parks Canada remains an incredibly influential component in the construction of the Canadian identity, and the values that are instilled in people who visit these cherished parks help to shape a broader sense of responsibility for the environment. National parks have built up a wealth of cultural capital in this regard, and in the 21st century and onwards, the question is how that capital should be spent. Is it enough to stay the course and perpetuate only an ideal composition of how a society can treat its environment, or will a reality where anthropogenic disturbance has degraded much of the planet? By virtue of their storied existence, land that is defined as a national park becomes significant and is filled up with the narratives of a continuing legacy of protecting and valuing the environment. The parks are an

incubator of ecological thought, but if they are to retain that influence, a new chapter must begin, because thinking ecologically can no longer exclude the realities of anthropogenic change to the environment.

The challenge of the Anthropocene is building the capacity for thinking as much about how we relate to a changing planet as how we have changed it. For Parks Canada to contribute in this regard, it needs to understand that applying the significance of its legacy to anthropogenic landscapes can change their meaning and significance to the Canadian environmental imagination. Selecting and developing national parks under the framework of Region 40 would allow Parks Canada to address the significance of our anthropogenic legacy as an equal part of our Canadian environmental legacy. By using the ideal vision that Parks Canada has developed over its history as a device to confront the reality of the Anthropocene, a fuller and possibly a more reconciliatory relationship to our environment can be revealed.

Developing this type of relationship to the environment has been a long-standing objective of the profession of landscape architecture, but often attempted only through site scale interventions. I think that the critical skills and capacity for building relationships with the environment that landscape architecture affords requires application at the broadest scales for that aspiration to become a reality. We can offer more than site scale design, we can and should be active in imagining alternate compositions of an organization such as Parks Canada.



Encouraging a greater dialogue between the two areas of expertise could create a new reality where the aspirations of landscape architects to shape the dialogue of the culture / environment relationship are made possible at the national scale that Parks Canada provides. The evolving significance of the national park idea must consider and incorporate the necessity of hybridity in the ongoing relationship between humans and the environment as we move further into the Anthropocene.

1. "parks canada guiding principles and operational policies - preface."



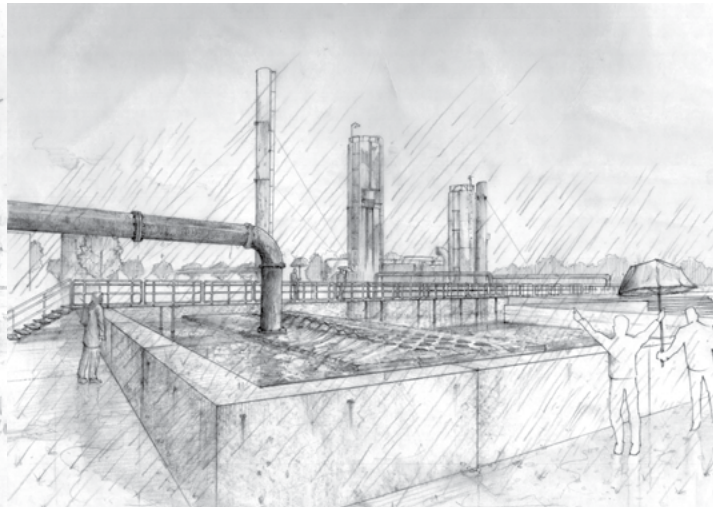
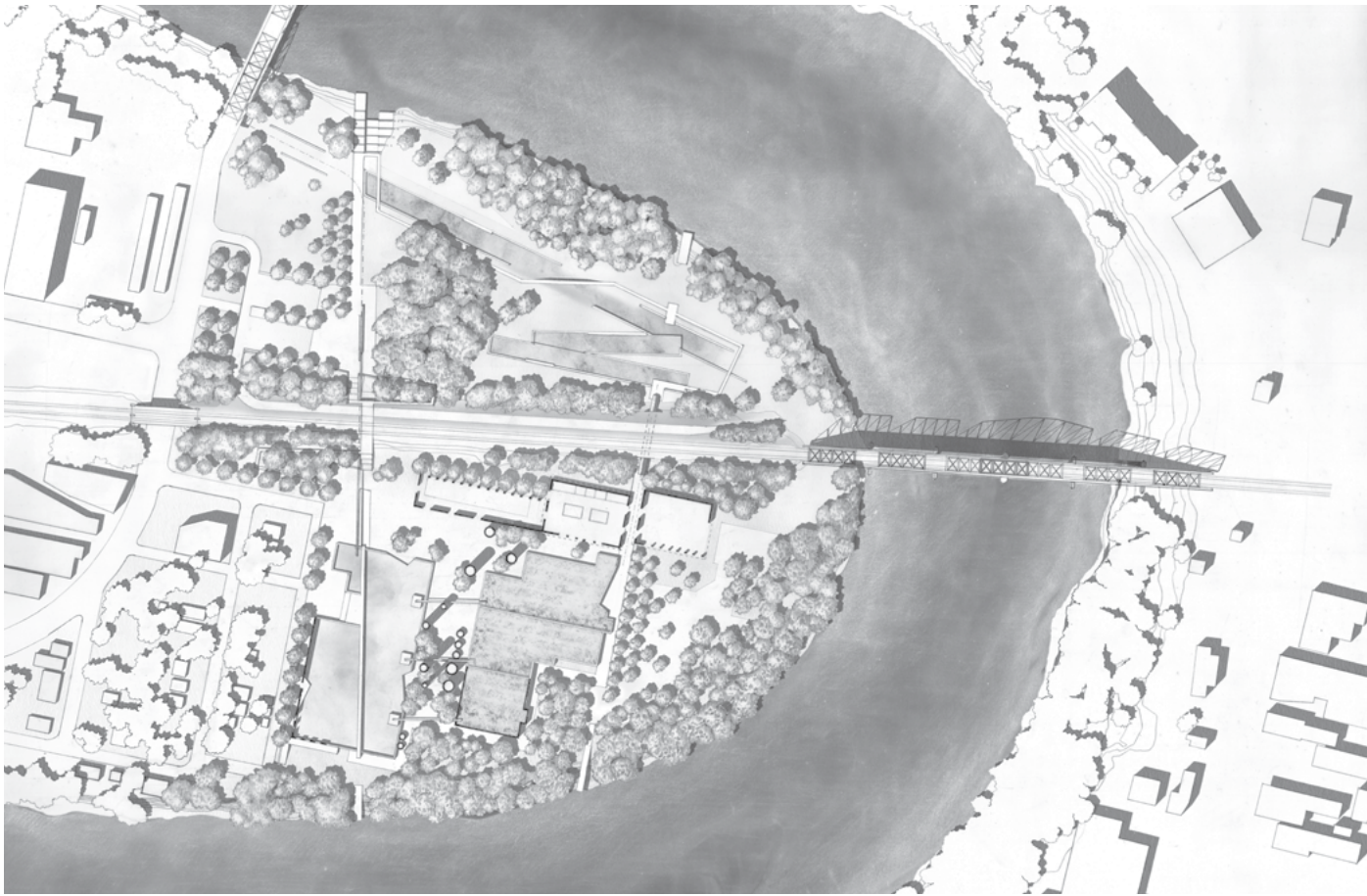
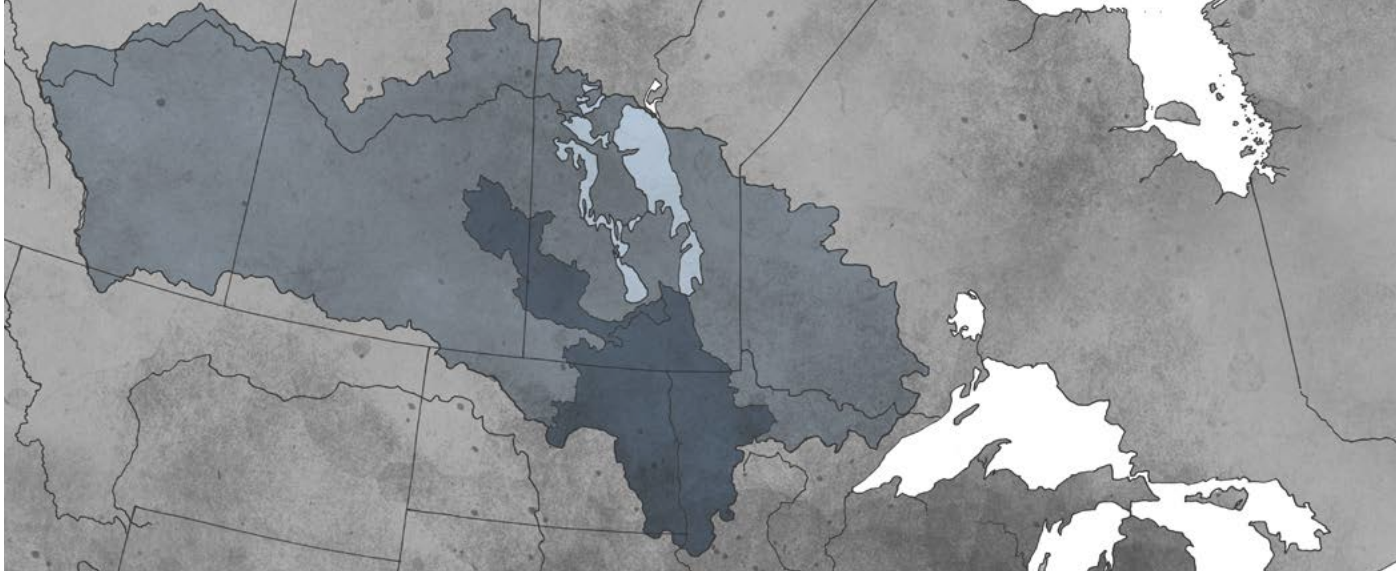
garth woolison

department of landscape architecture
advisor: dietmar straub

waterworks | The Water Works Park is presented in the form of a hybridized public space offering both infrastructural and ecological services while promoting environmental attentiveness and the indispensable value of water treatment. The design presents itself as an alternative to contemporary sewer upgrade and replacement practices by offering an ecologically oriented option through the placement of a constructed wetland network. The Water Works Park strives to make visible an otherwise latent waste stream in order to foster environmental education and public awareness through design.

The project begins by addressing a broader environmental concern: namely the rapidly deteriorating health of downstream Lake Winnipeg. In recent decades, the aquatic giant has seen an influx of nutrients such as nitrogen and phosphorus, which have stimulated the explosive growth of troublesome blue-green algae. With a watershed covering nearly one million square kilometers, pollutant sources are widespread and complex. With this in mind, the strategy for this project is to begin small, illuminating but one of many contributing waste streams: combined sewer overflows.

The site, Point Douglas, Winnipeg, is chosen for both its approachable amount of overflow effluent, and for the neighborhood's wealth of vacant land in part due to a diminishing industrial sector. The proposed Water Works Park looks to introduce a new form of 'green industry' in keeping with the local vernacular and to challenge the costly and heavily engineered subterranean sewer upgrade practices currently being executed by the city. The design strives to exercise minimal intervention, allowing many of the existing site features to remain, or be reinterpreted into the proposed design including: the gently sloping topography, various structures and industrial remnants, former foundations and numerous established plant communities. The proposed Water Works Park spans nearly 10 hectares, with the site housing three major components for treating water: a forebay or settling tank, a vertical flow constructed wetland and a series of linear free-water surface flow wetlands. The design is tailored to meet varied incoming volumes, a specific quality of water composition, and considers the dynamic range of climatic conditions present in Winnipeg, which can be a challenge when considering constructed wetland systems as viable alternatives. Through the lens of the landscape architect, such green infrastructural systems can be compellingly designed rather than rigidly implemented, contributing to the vitality of neighborhoods, creating new ecologies, educating the public, and promoting environmental accountability at a local level. For the Point Douglas neighbourhood, opening this once private property helps to reestablish a lost social connection to the river that was once an essential component of the city's lifeblood. While constructed wetlands are not an answer for the majority of urban sewer outfall locations, it is important to consider, and where knowledge gaps exist, test innovative solutions for treating storm and wastewater in cities.



undergraduate **student work**



Alyssa Hornick holds a degree in Environmental Design from the University of Manitoba. She will further her studies in the Master of Architecture program in Fall 2018. She feels privileged to have been given the opportunity to design with the Shoal Lake 40 community, and to have participated in the Architects Without Borders Indigenous Housing competition with her studio. This experience has enriched her understanding of Anishinaabe Indigenous design, culture, and traditions. The importance of blending the built and natural environment is paramount to her design principles. In her spare time, Alyssa believes in enjoying nature through walks at her family cottage in the Interlake and time spent on her grandparent's farm in the Sandilands. Family traditions and the appreciation of her surroundings are key features that guide her creativity. You can find Alyssa tending to her garden late into the evenings.



Maria Dyson most recently graduated with her Bachelor of Environmental Design degree in May 2018. She will be continuing her education in the Master of Interior Design program at the University of Manitoba commencing Fall 2018. Maria was born and raised in Winnipeg, Manitoba where her passion for interiors, and specifically for Winnipeg stem from watching the surrounding community pride develop over the years. As Winnipeg has been placed more frequently in the spotlight, her hopes are to become an active member of the driving forces which are designing and working towards making Winnipeg a unique home, and destination.



Madeleine Dafoe is currently a Co-op student working with the Partners Program here at the University. She completed her fourth year of Environmental Design, focusing in Landscape + Urbanism. Originally from a little town in the middle of nowhere, BC, she moved to Winnipeg 5 years ago to pursue design. After a brief hiatus studying abroad in Denmark, she returned to Canada to finish her studies. She is drawn to Landscape Architecture design because of the unique challenge it represents. "We often have no control over the types of users that inhabit our spaces and so our designs become these multicultural, multi-functional places which morph and change in ways we never would have expected. This is what makes Landscape design so beautiful, the community makes its mark on the design and the design in turn changes the neighbourhood around it."

graduate **student work**



architecture | Qiuyi Zhang received her Master of Architecture from the University of Manitoba. She likes to design interesting installations and delightful architecture which can improve the community's life quality. As an international student, she designs for people and cities with the background of Chinese culture and context. She is also interested in painting and furniture making which help her design expression.



architecture | Andrew Budyk is a strategic, multidisciplinary creative professional, specializing in the field of architectural design. He is currently working as a set designer and assistant art director in the film and television industry, and is in constant pursuit of providing people with engaging experiences, wherever, whenever, and however they are living in the world.

Andrew recently completed his Master of Architecture (M.Arch) degree at the University of Manitoba's Faculty of Architecture, from which he also holds an undergraduate degree in Environmental Design (B.Env.D).



city planning | Ellen Enns received her Bachelor of Environmental Design (Landscape and Urbanism option) at the University of Manitoba and then enrolled in the Master of City Planning program receiving the City Planning Jubilee Scholarship in 2015. Ellen worked as a Planning Intern at CentreVenture Development Corporation assisting with Downtown Development in Winnipeg and creating Urban Design Guidelines for the Corporation's Face Forward storefront revitalization program. Ellen completed her Master of City Planning in 2018 and is currently working for the R.M. of Taché as a Planning and Development Officer. Her current role consists of interpreting provincial legislation, municipal by-laws and other policies in order to advise the R.M., its constituents and developers of good planning practice that will guide the future development of Town and Rural areas.

graduate **student work**



city planning | Matthew Robinson holds a Bachelor of Science degree in Civil Engineering from the University of Manitoba and has recently completed his Master of City Planning. An interest in tactical urbanism and community-led initiatives has led him to organize events around the city in support of the local arts community, as well as advocating for relevant urban issues. In his short professional career, he has accrued experience working within all levels of government and has helped to deliver several strategic plans, planning reports, and various brand designs for local businesses. He currently works alongside Michelle Richard and John Wintrup on large-scale development projects in and around Winnipeg.

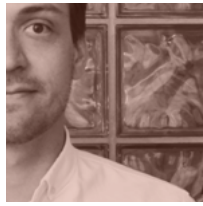


interior design | Erns Wall received his Bachelor of Environmental Design from the University of Manitoba in 2015 and will graduate with a Master of Interior Design degree in October 2018. During the Master's program, he worked as a MITACS research assistant, analyzing workplace indoor environment quality data and synthesizing the findings into interior design strategies. Erns has received numerous awards and recognitions including the Social Sciences and Humanities Research Council Scholarship, the Manitoba Graduate Scholarship, the University of Manitoba Faculty of Graduate Studies Scholarship, and the Joan Harland Scholarship for Graduate Studies in Interior Design. He is now working as an interior designer with Number TEN Architectural Group.



interior design | Interdisciplinary designer John deWolf has worked in various mediums including print, interactive media, broadcast, exhibition, and environmental graphic design, and now interior designer. John has an extensive background in analyzing and deconstructing complex assemblages and in turn designing understandable and accessible communication systems, particularly for broad public audiences. His career path has lead him to senior design and director positions in New York City, Halifax, and Washington, DC.

While many of the design disciplines were at one time object-oriented activities, Mr. deWolf instead views system, program, and experience, as integral elements in his interdisciplinary approach to design. Designer, educator, and sometimes writer, John deWolf believes that design is built on a rhetorical footing, and the narrative—part of the human condition—plays an important role in design thinking.



landscape architecture | Ryan Coates completed the Master of Landscape Architecture in February 2018, where he also completed his Bachelor of Environmental Design with a concentration in Landscape + Urbanism. Ryan was named an Olmsted Scholar in 2017 based on his thesis research. His education has also included extensive teaching assistantships including leading seminars, providing design studio guidance and critique, and teaching GIS software to students at both undergraduate and graduate levels. Ryan has worked with Parks Canada in Riding Mountain National Park, focused on project planning and developing design proposals at both site specific, and regional scales. Ryan believes in a landscape architecture that builds the capacity for thinking as much about how we relate to a changing planet as to how we have changed it.



landscape architecture | Garth Woolison holds both a Bachelor of Environmental Design, a freshly minted Master of Landscape Architecture degree from the University of Manitoba and has been recognized as a 2018 University Olmsted Scholar. As part of his Master's course work, Garth completed a year abroad in Scandinavia, studying at various campuses with the Swedish University of Agricultural Sciences (SLU). Throughout his academic stay, Garth has persistently gravitated toward working with water: developing through design, a fluid dynamic between people, public space and hydrologic processes. Garth has now taken his work back overseas, and is currently put up and seeking out gainful employment in Prague, Czech Republic.

partners



*A. parallelogram house . east st. paul, MB . photo
james brittain photography
B. housing NWA design competition . site 3 .
5468796 architecture
C. courtyard 33 . calgary, AB . 5468796 architecture*

5468796 architecture inc.

Working around a single table, 546 unites the diverse knowledge and experience of twenty professionals. Together, we seek innovative solutions in response to the varied demands of client, context, and program. We believe that great design need not be expensive and continually seek out opportunities to explore and execute affordable, cost effective solutions for buildings and public environments. This past year has been no exception.

In addition to project recognitions, publication features and lectures worldwide, local events include participating in the Canadian Institute of Planners' SOUL Winnipeg, presenting alongside Landscape + Urban Planning firm Scatliff+Miller+Murray; inclusion in the Culture of 5 Exhibition at the FAUM in early 2018; and most recently, the invigorating Jan Gehl lecture focused on 'Livable Cities.' In addition to this discourse, we are constantly working to create parallels in our practice in order to engage iterative, open-ended and ultimately flexible processes in design that allow us to achieve much more than initially imagined.

Our work has explored and continues to investigate innovations in housing design and technologies. The Housing Northwest Arkansas Professional Design Competition took place in the spring, with the University of Arkansas' Fay Jones School of Architecture and Design awarding 5468796 Architecture as one of four finalists of the international affordable housing competition. Projects slated for or already under construction include the James Avenue Pumping Station, an extensive heritage revitalization and 37,500 sqft residential / commercial mixed-use addition that bookends the historic Winnipeg pumphouse. Courtyard 33 is also underway — a 6-storey, 70-unit mixed-use building located in Calgary and centred around an elevated courtyard for public use and enjoyment.

This September saw The RAIC's Governor General Medals in Architecture ceremony held in Winnipeg. One of twelve recipients of the prestigious award, Parallelogram House was recognized alongside Patkau Architects, gh3, Saucier+Perrotte Architectes, MacKay-Lyons Sweetapple Architects and others for architectural work across the country.

These project highlights are a glimpse into our recent explorations — instead of looking for silver-bullet solutions our practice pursues invention as a way to re-instate legitimacy of Architecture in everyday life. We do so by finding opportunities in the most rudimentary of briefs and re-imagining the role of architecture in our city. While aiming to execute our agenda locally on all fronts, from advocacy to teaching to public engagement and making, our work continues to be recognized throughout the world for its resilience, resourcefulness and the rigorous pursuit of innovation, further inspiring us to re-invent our approach for every new challenge.



DIALOG

We are passionate about design. We believe it can, and should, meaningfully improve the wellbeing of our communities and the environment we all share. And it's great people that bring this vision to life.

Our multi-disciplinary team includes architects, urban planners, interior designers, structural, mechanical and electrical engineers, and landscape architects. We practice across Canada and the US from studios in San Francisco, Vancouver, Edmonton, Calgary, and Toronto.

In a way, University of Manitoba has been contributing to DIALOG projects for years. We're proud to have U of M alumni as part of our project and leadership teams. The Partner Program is a valuable relationship that keeps adding talented U of M grads to our team.

alumni profile: simon ko | Simon Ko graduated with a Master of Architecture from the University of Manitoba in 1986 and was a recipient of the Dan Muir Memorial Design Prize. He started his career designing custom homes and moved into retail and commercial projects. He practiced abroad as an architect and development consultant for resort communities in both Beijing and Shanghai before returning to Canada. Now, Simon is a principal in our Toronto studio, lending his expertise to complex mixed-use residential and commercial projects like Heron Gate in Ottawa.

alumni profile: doug cinnamon | Doug Cinnamon is a senior design architect and the managing principal of DIALOG's Calgary studio. As a senior design architect, he's worked on award winning projects such as TELUS Sky, the CP Rail Pavilion and Bankers Court Office Towers (the first LEED® Core + Shell Gold certified project in Canada). In addition, Doug has provided design leadership for numerous projects at the Calgary International Airport including the recent \$1.6B International Facilities Project.

alumni profile: janay koldingnes | Janay Koldingnes, an associate in DIALOG's Vancouver studio, has spent over 15 years specializing in corporate workplace design. Janay has been the lead designer and project manager on a series of major projects ranging from 10,000 sq ft to 215,000 sq ft. Janay worked in Europe where she collaborated with a Dutch architectural firm before bringing her creative experience back to Canada. Janay's unique design aesthetic is evident in projects like the head offices of Edgar Development, LGM Financial, and STAT Search Analytics.

Visit dialogdesign.ca to see our projects and learn more about how we work together.



A. calgary international airport
B. capcom's vancouver headquarters
C. university of calgary mackimmie complex





HTFC planning & design

On the eve of celebrating 50 years of continuous practice in 2019, HTFC Planning & Design recognizes that building bridges in the communities where we work and fostering relationships with our professional partners results in big wins beyond the scoreboard. Our work with not-for-profit and social agency partners is often behind the scenes: serving on volunteer boards, supporting projects with skilled resources; opening up discourse on civic issues; and providing donations and pro bono planning and design work to groups in need. The impact may be incremental but the collective reward to the firm is much greater. This spring, HTFC celebrated these efforts with a win in the Winnipeg Chamber of Commerce's Spirit of Winnipeg Awards in the Design and Building category, for enriching Winnipeg through community development and people-focused design. Here is a sampling of some of these community outreach initiatives in 2018:

'duets' column series | In collaboration with the Winnipeg Free Press, HTFC launched Duets, a feature column that pairs design experts with local advocates and innovators, exploring the many shared approaches and interests between us. Everyone designs, and design is everywhere. That is, entrepreneurs, artists, and people who engage in everyday street life are all solving problems, innovating, and adding to Winnipeg's diversity and vitality. Now in its second year, the bi-monthly

column has shared stories about people who make a city, town, or landscape what it is. From gender-safe spaces to food truck urbanism, Duets has encouraged readers to explore how they contribute to the fabric of the city by sharing different ways we all design, occupy space, and tackle civic issues.

youthstudio 2018 | YouthStudio is an HTFC pilot project designed to empower local youth to become stewards in their communities. With the aim to inspire the next generation of change makers and encourage these emerging leaders to take an active role in the future of their neighbourhoods, YouthStudio 2018 brought together some of HTFC's rising landscape architects and designers with 30 middle school students from the Winnipeg School Division. In May, the students took part in the first phase of a two-day crash course in landscape design and related topics while creating a plan to activate a space at the corner of Sherbrook Street and Cumberland Avenue. The young designers considered how food security, public art, cultural diversity and accessibility all come in to play, and presented their ideas to the Mayor and other City representatives at City Hall. In June, the students and their families came together with volunteers and community members to build the final design.

streetscape cup 2018 | Riding the crest of the Winnipeg Jets whiteout wonder, this inaugural June street hockey event was actually about the scoreboard – with a healthy dose of collegial competitive good fun. Held in the renewed East Exchange District's John Hirsch Place, designed by and located behind HTFC's office, it took nothing more than an invitation to our neighbouring architectural firms to "Meet Us In The Woonerf!" and a two-day, six team, lunch hour street hockey tournament was spawned. With the glory and bragging rights of the Streetscape Cup going to LM Architectural Group, we are resolved to practice more in 2019. There is even rumblings about an eastern and western conference to accommodate our all of professional partners beyond the Exchange area!

We are grateful to all our clients, supporters and professional partners for being a continued source of inspiration and for making our job a pleasure.

Sincerely, Glen, Monica, Elly, Tim, Maureen, Allan, Bruce, Tina and the staff at HTFC.

Founded in 1969, HTFC Planning & Design (formerly Hilderman Thomas Frank Cram), is a forward thinking design collaborative working in the prairie, boreal forest and arctic regions of Canada. HTFC Planning & Design's diverse team of planning and design professionals specialize in regional and community planning, landscape architecture, environmental planning, Indigenous planning, urban design and cultural resource management.

www.htfc.mb.ca

- A. the winnipeg river heritage
museum exterior rendering
B. transcona library exterior rendering
C. university of manitoba smartpark
innovation hub exterior rendering

Cibinel Architecture Ltd



A



B





cibinel architecture ltd.

Cibinel Architecture is a design firm located in Winnipeg, Canada, specializing in higher education, cultural, and community-based projects. They focus on finding innovative and creative solutions that embody meaning. The firm's partners, George Cibinel, Michael Acht and Michael Robertson, have developed a practice that operates around the principles of collaboration. This approach to design permeates though the entire office and is reflected in the projects they build. Cibinel understands the importance of collaboration between team members, clients, subconsultants, and sometimes other architecture firms, as a means of creating the best possible solutions.

The new Transcona Library is a project that emerged from the collaborative process between the architect, the client, and the larger community. Designed as a centrally located hub, the library is largely an open and fully accessible floor plan, offering flexible study and leisure areas and an indoor family literacy playground. The design intent was to create a highly transparent building where the activity within the library is prominently on display. The north and south façades of the building therefore, provide a clear view into the main library area and create transparency completely through the building.

The Smartpark Innovation Hub at the University of Manitoba, currently in construction, is a 75,000 sq. ft. information exchange centre at the University's Fort Garry Campus.

The facility will become a central gathering place for the Smartpark business community, province-wide university researchers and the local technology industry. The centre will provide 'incubator space' for start-up businesses, supporting commercialization and professional services, encouraging partnerships to drive the creation of new technologies, and ultimately growing the number of local start-up companies.

The Winnipeg River Heritage Museum, a space serving to provide access to the rich history of the Winnipeg River Corridor, sits on the edge of the Winnipeg River in the heart of the St. Georges community. The Museum has been a staple in the rural community for generations and is the repository of family memories and community stories. The building's form, with its long curving north wall, is reminiscent of the meandering line of the Winnipeg River. It introduces the visitor to its theme and, with the exterior exhibits, sets a stage for what the visitor is about to experience.

Since its inception, Cibinel Architecture has pursued designs that enable and encourage personal and physical well-being. Their belief is that good design is reflective of the unique client, site, and project parameters.

www.cibinel.com



stantec architecture

University of Manitoba's New **Stanley Pauley Engineering Building**,
Winnipeg Manitoba.

With over 85 years of experience serving our community, GBR joined Stantec in 2004. Today, Stantec Architecture and Buildings Engineering is pleased to continue to build on the legacy left by GBR Architects and Engineers at University of Manitoba's Faculty of Engineering designing the infrastructure that facilitates the training of emerging engineers and ongoing research including the original mid-century Engineering 2 and 3 buildings, the new Engineering and Information Technology Complex, the Structures Lab, and Stanley Pauley Engineering Centre through to today's new \$18 million Stanley Pauley Engineering Building currently under construction forming a new marquee for the Engineering precinct upon entering the campus along Dafoe Road.



STANLEY PAULEY
ENGINEERING BUILDING



Stantec
architecture + interior design

connectivity



A. Presentation of design submissions by alumnus Master of Ceremonies Stanley Britton

B. 1967 Stick-of-Office 'hand-off' from outgoing Senior Stick George Kneider (right) to incoming Senior Stick Ernie Walter (left)

C. Winning design submission by Rotterdam architect Tanner Merkeley, BEnvD '02, MArch '07

D. The commemorative lectern with attending Senior Sticks: Winnipeg architect Gary Filyk (1960-61), Vancouver architect Douglas Massie (1969-70), Chicago interior designer Tannys Langdon (1974-75), Winnipeg architect Shannon Wiebe (2007-08), MArch student George Vincent (2015-16), BEnvD student Mackenzie Swope (outgoing Senior Stick, 2017-18) and BEnvD student Paula Sancho (incoming Senior Stick, 2018-19).

Missing from photo: Winnipeg architect Thalia Andrelogou (2012-13)



a demonstration of collegial pride

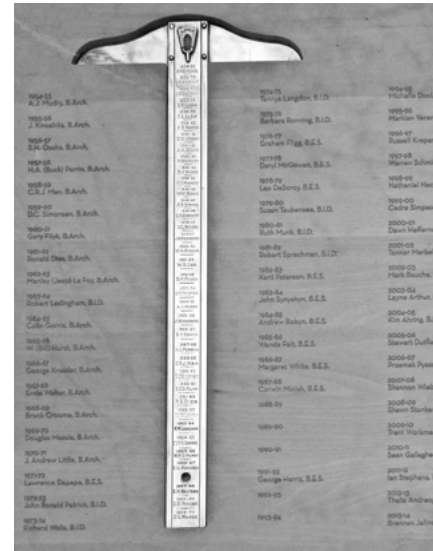
stanley britton, BArch '71, on behalf of faculty of architecture undergraduate alumni writ large | Undergraduate education in design schools can be a “pressure cooker” experience. Thus, it is a key function of the student-led Student’s Architectural Society (SAS) to attend to the health and well-being of members. Energy draining recreation (Ditch Ball). Social shindigs (Beaux Arts Ball). Technology advancement (FABLab & C.A.S.T. technology fee). Academics (representation on Faculty Council). Peer-on-peer counseling. Astute pilotage is of essence. SAS leadership is a calling: unsung heroes who are inspirationally passionate, laboriously determined and out-of-the-box creative.

It is a longstanding University of Manitoba tradition to honour undergraduate leaders with the title of Senior Stick. G.M. Ritchie, BArch '35, was the first of 84 concurrent SAS office holders; BEnvD student Paula Sancho is the most recent. A specially engraved 1934 T-square stick-of-office is the symbol that marks ceremonial transfers of governance. The T-square bearing names and dates reached its stretch point in 1970, after which it was mounted on a wood plaque and an adjunct recognition plate added. The last inscription was in 1988. Thereafter the dusty archives of the John A. Russell Building became home, until rediscovered by Faculty communications officer Brandy O'Reilly in 2016.

A scheme partly inspired by Toronto architect George Kneider (1966-67 Senior Stick) led to the notion of renewing the “hand-off” tradition. Late in 2017, 40 former Sticks and the then-current SAS Council agreed. Partners’ Program – a representation of businesses employing former Sticks and many from the alumni cohort – offered to bestow cash honoraria to encourage current and former students to participate in a design competition to replace the original T-square or do an embellished refurbishment. Seven submissions were preference ranked by a keen inter-generational, geographically-dispersed, multi-disciplinary and gender-balanced mix of former Sticks. Designers included ED2 student Valentina Kolesnik (2nd runner-up), George Kneider, BArch '67, Andrew Little, BArch '71, ED4 student Stephanie Plouffe, ED4 student Andrew Simonson, Markian Yerenuik, MArch '99 (1st runner-up), and Tanner Merkeley, BEnvD '02, MArch '07 TU Delft (winner).

The Merkeley design envisioned refurbishing the 1934-1970 T-square, fabricating a laser-inscribed names / dates / recognition plate (1934 to SAS Quasiquicentennial 2059) and modifying a circa 1930s vintage Hamilton drafting table for use as a Centre Space lectern. Cash-financing was provided by the Faculty of Architecture Endowment Fund and alumni donations; fabrication was gifted by FABLab’s Jason Hare and School of Art studio technicians Keith Oliver and Shelley McCafferty.

Rededication took place during the evening of April 20, 2018, as a programmatic insert to the Year-End Exhibition – an affair that was well-attended despite a Winnipeg Jets NHL playoff distraction. Douglas Massie (1969-70), the last of the T-square’s inscribed Sticks, formally “handed-off” the refurbished stick-of-office to outgoing Stick Mackenzie Swope to, as he said, “Let the tradition continue!” To which Mackenzie replied: “Assuredly so!” Alumni recognition long over do.



ditchball

tali budman & lexi morse | The annual Ditchball Tournament is a well-known tradition within the Faculty of Architecture at the University of Manitoba. This game was established forty-one years ago and has become an event that defines the faculty's sense of passion and spirit. In the midst of deadlines and never ending studio work, Ditchball serves as a fun escape from the students' responsibilities, at least for one day. Ditchball consists of a student designed and constructed snow ditch that is located on the Faculty's grounds. The game entails two ten-player teams that aim to score a goal with the legendary stuffed rhombicuboctahedron. Although Ditchball was introduced as a way for student's to have fun, it quickly has proven to serve as an event that encourages the Landscape + Urbanism, Interior Design, and Architecture streams to collaborate and ultimately create a sense of unity within the Faculty. The tournament has become one in which the Faculty of Architecture acts as an entity and strengthens its identity and values. Ditchball is also an opportunity to encourage creativity and take pride in Winnipeg's tough winters! Ultimately, it is an event that the faculty is proud to continue and pass over to the following year as a way to connect over a common passion.

For videos and more information visit
umanitoba.ca/faculties/architecture/ditchball



student ambassadors



Student ambassadors are meaningful and engaged students who play an integral role in volunteering their time to promote the faculty. Selected students become the “face” of the Faculty at various events and serve as a strong link between their academic program and prospective students as well as the community. In addition, they act as the support team for events within the Faculty.

The 2017-2018 ambassadors were
(from top left to bottom right):
Eugenia Amoako
Kara Boboski
Madeleine Dafoe
Marina Herscovitch
Leah Komishon
Katelynn Schutz
Rachael Teichroew
not pictured |
Andrea Doussis
Sulah Kim

a re-introduction **c.a.s.t.**

the centre for architectural structures and technology (C.A.S.T.) | For those that are not already acquainted, The Centre for Architectural Structures and Technology facility is unique in Canada, specifically designed to support a vision of architectural education and research grounded in shared acts of making. The Centre supports researchers who are interested in investigating structures and building technologies using a wide range of fabrication processes. Since its inception, C.A.S.T. has sought to explore new boundaries for creative thought, design, and building technology at a variety of scales. Projects have included physical explorations of materials, tools and building methods, as well as the free play of imagination.

Recently, the Centre has seen some exciting changes. A C.A.S.T. Committee was formally established to engage and further activate the facility. As part of this reactivating agenda, Architect Liane Veness (MAA, RAIC, LEEDAP) was hired as C.A.S.T. Coordinator / Technician to oversee the operations of the facility and to facilitate new and ongoing material and technological research projects and teaching activities.

Building upon the reputation and potential of the facility to promote new research directions from the best researchers in the field, the C.A.S.T. Researcher in Residence program was also reestablished in January 2017.

Inaugurating the reestablishment with Emanuel Jannasch, a Senior Instructor from the School of Architecture of Dalhousie University, whose research of non-funicular masonry structures defied physics. Building prototype's of non-funicular antidomes that have been identified as "possible" but that have yet to be realized and tested until now.

Financed in part by the Faculty of Architecture Endowment Fund and in part by the Partners Program, the C.A.S.T. Researcher in Residence initiative continued this past term, offering two fully funded positions for both the fall and winter terms. Inviting Myung Duk Chung, a recent graduate from the Massachusetts Institute of Technology Graduate School of Architecture and Dustin Wiebe, who has his Ph.D. in Ethnomusicology. All three researchers in residence have brought unique skills and outstanding expertise to C.A.S.T. offering lectures and participatory workshops to the faculty as well as the professional community.

This initiative continues to invite high quality research and teaching talent who benefit from the use of the facility and who would bring world-class perspectives to our university to benefit both faculty members and students.

Further to the Researcher in Residence initiative, C.A.S.T. has expanded its presence with the completion of an updated website; umanitoba.ca/faculties/architecture/facilities/cast.

C.A.S.T. coordinator Liane Veness was the co-chair for the Atmosphere 10 symposium this year, which took place last February. Aligning with the C.A.S.T.'s mandate; Atmosphere 10 explored the theme of Fabrications. This manifold theme successfully attracted researchers from diverse disciplines into an open but topically oriented exchange. Promoting the C.A.S.T. facility to an audience of both academics and professionals alike.

A C.A.S.T. stakeholders committee, comprised of industry professionals and practitioners was also formulated this past year. This goal of this initiative was to attract and encourage collaborations with practitioners as well as the construction industry interested in researching new and advanced construction methods centering and sustainable modes of fabrication.

Moving forward into the 2018 / 19 academic year, with the support of the Faculty, and the Partners Program, C.A.S.T. will continue to provide a space for cross-disciplinary and public / private collaborations between researchers in the Faculty of Architecture and others. Building local, regional, national, and international networks of scholars and industry professional doing building-based research that aim to better serve our students, researchers, industries, the public and our planet.



emanuel jannasch

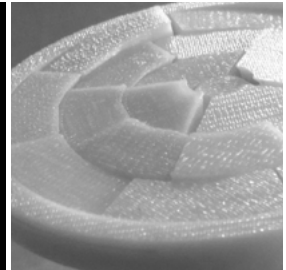
2017 C.A.S.T. research in residence, senior instructor from the school of architecture of dalhousie university | During his appointment at C.A.S.T. in the winter of 2017, Emanuel Jannasch was able to execute several non-funicular forms. The principals of which, defy the catenary hanging chain paradigm that begins with Hooke and Poleni and that underlies the computer-aided funicular form-finding which has governed structural thinking for centuries. Furthermore, they explain some of the pre-enlightenment, non-European, and vernacular precedents that in the words of John Ochsendorf "defy the known laws of structural mechanics".

The prototypes that were built in C.A.S.T. resulted in forms that Jannasch had already envisioned, however presented some totally unexpected forms which led to very thought-provoking quantitative results that would be of interest to practitioners and researchers in both Architecture and Engineering fields. Following his research term at C.A.S.T., Jannasch has presented the observations from his research at the international 13th Canadian Masonry Symposium. An event of considerable scope and stature, and is only one in a cycle of four international masonry conferences.

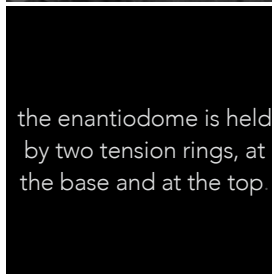
Jannasch is also preparing to publish the results in the Journal of the International Association of Shell and Spatial Structures as well as present a lecture at the ICSA 2019 this coming July.



the hanging chain, weighted in a linear increase toward the supports, shows that the funicular of a cone is a cubic parabola.



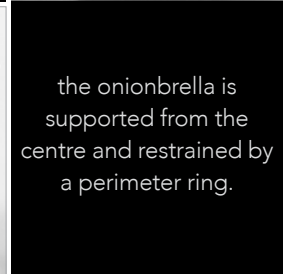
the onionbrella is supported from the centre and restrained by a perimeter ring.



the enantiodome is held by two tension rings, at the base and at the top.



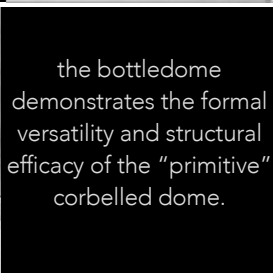
the bottledome demonstrates the formal versatility and structural efficacy of the "primitive" corbelled dome.



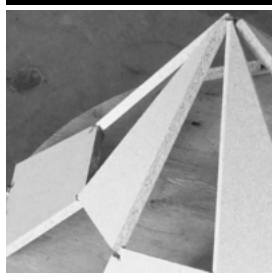
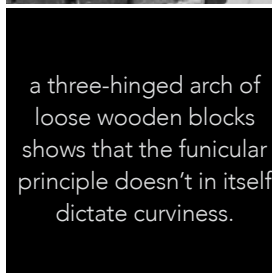
the tubedome is a segment of enantiodome turned sideways: with roof removed it becomes a rail-stiffened arch bridge.



a three-hinged arch of loose wooden blocks shows that the funicular principle doesn't in itself dictate curviness.



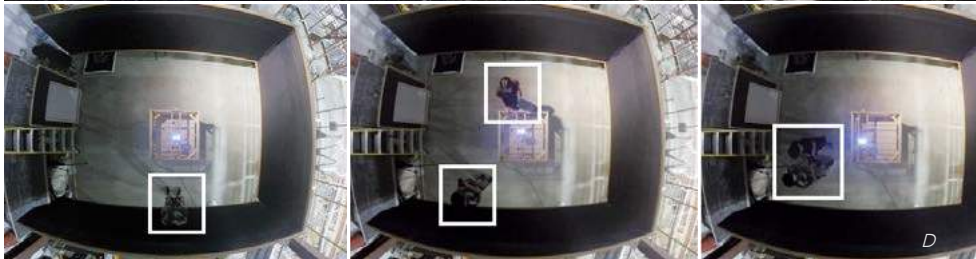
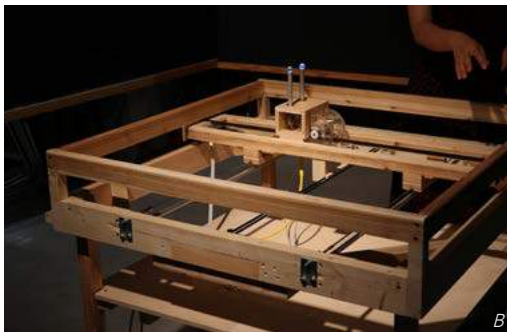
the checkerdome shows that the hoop compression on which domes depend can be shared between successive partial courses.



myung duk chung

2018 C.A.S.T. visiting researcher,
humanscape: malleable interface, |
Human scape is a collective project
with students participating in C.A.S.T
workshop series. It focuses on the
design of meaningful interactions
between human and materials by
exploring interactive architecture
through cross-disciplinary research
and making. Malleable and flexible
spatial interfaces have the potential
to enable new forms of interaction
and expressiveness through flexible
materials and computational
sensors. By taking materials of
architecture, students explore how
the behavior of users can interact
with spatial recognition. This
project is specifically developed by
Architecture, Environmental, Art,
and Computer Science students with
different discipline and development
of new kinds of interdisciplinary
practices. Integrating in sensing
technology of computer vision library,
processing computer programming,
and architectural space as well as
materiality, students research the
relationship between space and
performance of audience, thereby
providing the users with a thoroughly
immersive experience.

Facing a challenge to new
prototypes of architecture, user
experience, and technology, it
exposes us to a unique design inquiry.



A. 3-axis kinetic machine with stepper motor
B. motion detection
C. sand scape with human interaction
D. motion detection with number of people



dustin wiebe

2018 C.A.S.T. research in residence. Ph.D. in ethnomusicology | During the 2018 winter semester I was pleased to be a Researcher in Residence at C.A.S.T. My research can be broken down into two parts, each dealing with the potential of musical instruments to resonate or transmit information. The first explores the spatial, physical, and sonic properties of material culture, specifically the metalophones that comprise a core component of many Balinese gamelan ensembles.¹ My second research objective is to explore the social potential of instruments to communicate (and possibly miscommunicate) ideas and information within and between social groups / networks.

Since the 1960s, groups and individuals throughout the world have modeled “homemade” Indonesian gamelan instruments to suit particular social and visual / aural aesthetic contexts. The instruments constructed at C.A.S.T. are firmly embedded in this tradition. I referred to the Harrison / Colvig treatise on gamelan construction (1983) in the early stages of research. Choosing to craft the instrument keys from aluminum was based on my experience performing on a set of well-crafted Harrison / Colvig instruments in 2015. I fabricated keys from 6061, flat-bar aluminum and with the assistance of the FABLab’s CNC router. I then fine-tuned them with an angle grinder and hand files. All eight instruments comprising the final set will be tuned according to the Balinese musical mode *selisir*.

I began the building component of this project understanding that its completion would only be the beginning of a new (second) phase of inquiry, one with a much longer and broader scope. In particular, I was interested in documenting the varieties of social interactions that may be catalyzed and sustained by the presence of a musically active Balinese gamelan ensemble in Winnipeg. The opportunity to foster this sort of cross-cultural musical dialogue has, since the beginning of the residency, been bolstered by the support of a Canada Arts Council grant. This funding will support the cost of bringing eight Balinese musicians and dancers to Winnipeg during the fall semester (2018) for a series of concerts and workshops, including a multi-media event at C.A.S.T. exploring the theme of “light and shadows.”

1. the term *gamelan* applies to a family of instrumental ensembles found throughout Indonesia and Malaysia, most of which are comprised of some combination of gongs, metalophones, drums, and bamboo flutes.



warming huts

*chad connery & eduardo aquino,
future memory of a bridge |*

Pontagon is a collaboration by the Environmental Design and Architecture Masters Preparation programs, facilitated by the instructors Eduardo Aquino, Chad Connery, Terri Fuglem, and Liane Veness, representing the Faculty of Architecture at the 2018 Warming Huts Art & Architecture festival at The Forks in Winnipeg, Manitoba. The team is comprised of the 4 foundation year architecture studios including 40 students. In past iterations of the project, teams have endeavored to explore an immense range of imaginative possibilities for notions of "warming hut" on the frozen surface of the Red River. The 2018 design team was provided with a unique opportunity to collaborate with the City of Winnipeg. The design team was given the task of generating a hut that could act as a public provocation of the future Osborne to Downtown Walk Bike Bridge, which is currently in its public consultation and engagement phase.

Pontagon is a hybridism generated from the words pentagon (five-side polygon; gon as in angle) and pont (bridge in French), to designate a five-part bridge conceived in angles. A more specific program and site provided a sharp departure from the usual modular format and warmth specific program of the International Warming Huts competition. Instead, the team was engaged in a dialog of connection, conversation, and

multiplicity. The design team's process was a focused discussion of fire, light and auditory or visual stimulus as phenomena that might act as connective agencies. The idyllic gathering place of a fire pit, the image of warmth, and the legibility of that image at a distance motivated studies of reflection, projection and color as possible design tools. Through a research process and iterative modeling, the design was proposed as a distillate of the following phenomenal criteria:

- 1 - Dichroic reflective / projective surfaces / Using laminated with dichroic film, Pontagon's surfaces both reflect the changing image of the visitors that surrounds it and project a range of chromatic emanations across the surface of the ice. Through the day it both reads its context and alters that reading by projecting itself from shore to shore.
- 2 - Fragmentary geometry / The huts exemplify a kind of fragmentary geometric condition. Partly wind walls, partly ice forms, they evoke notions of incompleteness, improvisation, and ruin. The ambiguous identity of the resultant group of huts is simultaneously anonymous and iconic; a curiosity.
- 3 - Multiplicity of form / Pontagon is not a singular unit, but a collection of shelters. It is intended to read as both village and a plaza, acting as a node of activity along an otherwise linear skating trail. The plaza offers temporary respite and the opportunity for play and dialogue.

"In the modern city, phenomenal and experiential complexities develop only partially by intent. More frequently, they result accidentally from the semi-ordered, yet unpredictable, overlapping of individual intentions."

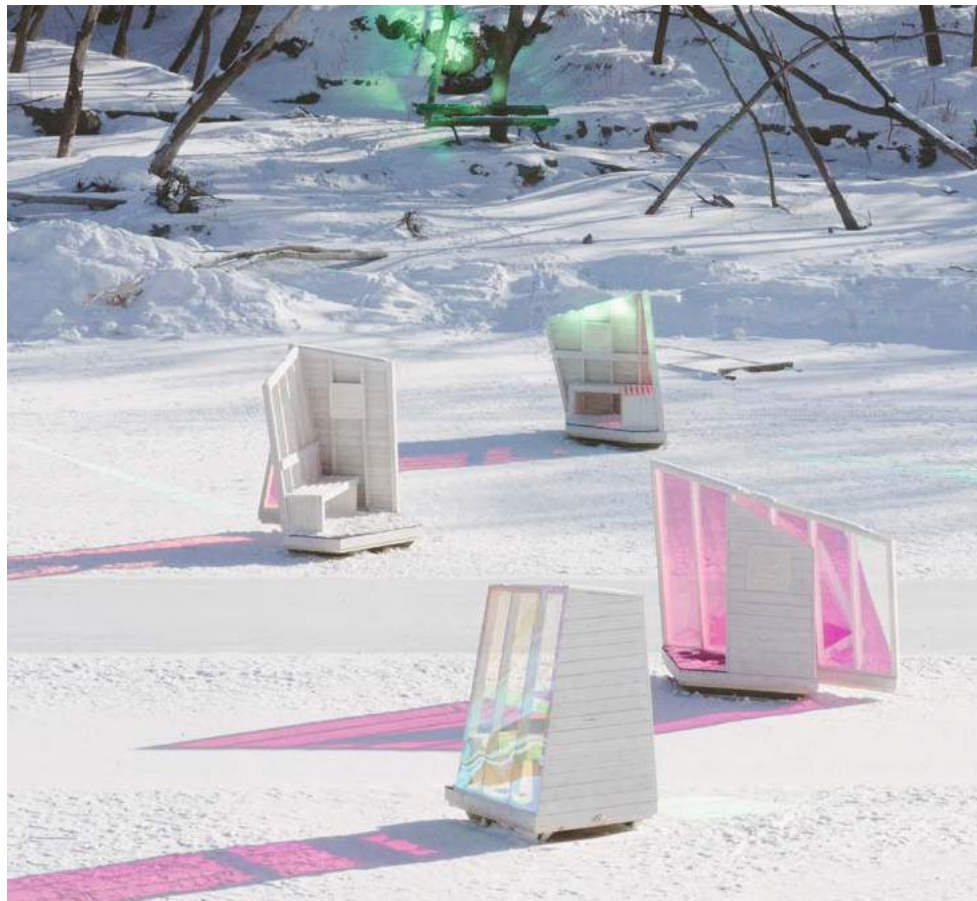
-Steven Holl, Questions of Perception

“Every situation has qualities. Essentially, we quantify them and that’s the practical side of our lives, so the involvement with perception and in acquiring the perception is our ability to understand qualities. They exist only as long as a human being keeps them in play. Therefore they are akin to energy... Whenever you look at light, basically it’s just air. It has no tactileness to it. It’s totally without density.”

-Robert Irwin

Pontagon does not behave as a simulacrum for a bridge, but rather as a catalyst for connections. Phenomenal provocations, causal relationships and a modular arrangement mirror the complexity and richness that acts of bridging are capable of. Competition organizer and local architect, Peter Hargreaves cleverly suggested to the design team at the outset of this project that our hut might function as a “future memory for a bridge.” This clever, if slightly paradoxical, suggestion provided a surprisingly apt impetus for the work in retrospect. If one could confirm that there is a strategy to achieve a design intention, that intention is not fully attained until one goes through the actual experience of the space. Geometric shapes and the use of light affect the environment and the perception of passers-by; however, its intangible qualities produce unanticipated experiences for each individual. This is absolutely the case with Pontagon. If Pontagon intended to make the screen structures “disappear” emphasizing the spatial qualities of the projected colours against the ice it was the dream-like phenomenon of dichroic light and colour being simultaneously filtered and reflected that created a virtual and ephemeral space of the bridge, and the intimate connections to the visitors. This virtual or ephemeral phantasm bridge is what becomes such a surprisingly effective “future memory”.

After all, it is ultimately not the physical artifact that will eventually qualify the value or memorable effects of the Osborne to Downtown Walk Bike Bridge, but the generous actions of connection, bridging and the conversation it generates.





“The Co-op program is a great opportunity for the university and the profession to connect. Grounding students with real-world scenarios can be a huge eye-opener and by no means does this diminish the exploration offered through their academic experience. Similarly, it’s a great opportunity for practitioners to be reminded about where they came from and that architecture is most fruitful when ideas and exploration are integral to the practice.”

— Glen Gross, Architect
1x1 Architecture Inc.

First year success for Cooperative Education

lisa landrum | The Faculty of Architecture’s Cooperative Education / Integrated Work Program option (Co-op / I) is now in full swing. Sixteen students earned job placements in summer 2018 with employers in Winnipeg, Selkirk, Toronto, Edmonton, Victoria, and China.

Thanks to the collaboration of employers and competence of students, these work terms are helping to cultivate the next generation of design professionals. Returning students will invigorate life and learning in the Faculty of Architecture.

Designed to complement and enrich academic study with work experience, the Co-op / I Program was developed in response to alumni and student comments, including feedback from a 2017 Architecture Alumni Survey and a 2016-2017 Undergraduate Student Experience Working Group. The program also responds to the University of Manitoba’s strategic planning priority of “Inspiring Minds” by increasing opportunities for experiential learning.

By many measures this pilot year has been a great success, as the testimonials from students and employers illustrate. During mid-summer meetings, we repeatedly heard how impressed employers were with the caliber of applications and portfolios, and with the hard work, strong skills and versatility of students.

While every keen and able student who applied to the Co-op / I Program did not secure a summer placement, everyone gained greater awareness

of opportunities and participated in career-development workshops. We exceeded our goal of 12 student placements and, through dialogue with employers and students, are strategizing improvements for the coming year.

The Cooperative Education / Integrated Work Program option is open to any Faculty of Architecture student in good standing who has completed 85 credit hours of University studies. This includes ED3 and ED4 students in the last two years of the undergraduate Environmental Design program in any option – Architecture, Interior Environments, or Landscape + Urbanism; and students in the Architecture Master’s Preparation stream (AMP1 and AMP2). Graduate students in all four professional programs – Architecture, City Planning, Interior Design, and Landscape Architecture – may also participate in work terms.

The Faculty of Architecture’s Co-op / I Program meets the province of Manitoba’s definition of Co-op, making employers eligible for the Manitoba Paid Work Experience Tax Credits.

Hire a student for summer 2019? | To find out more about the Cooperative Education / Integrated Work Program, visit the Faculty website or email us at faumcoop@umanitoba.ca.

“The Co-op program has given me the opportunity to build relationships with architects and designers outside of Winnipeg. Being a member of Stantec in Edmonton this summer has been essential to my education and has changed the way I approach design...”

— Katelynn Schutz
Stantec Architecture
Edmonton

Thank you to the participating employers (and students) in this pilot year:

In Manitoba |

1x1 Architecture Inc.

Jason Wall

BLDG Architecture Office Inc.

David Lang

Brown & Sons Construction, Selkirk

Jesse Dueck

EQ3 Ltd.

Connery Friesen

Kindret Landscaping Inc.

Henry Chukwu Amogu

Number TEN Architectural Group

Jessica Leon D'Toste and Lissi Ranta

University of Manitoba, Collaborative

Research Program / Lancelot Coar

Violet Zhiyu Jiang

University of Manitoba, Faculty of

Architecture Partners Program

Madeleine Dafoe

Elsewhere in Canada |

D'Ambrosio

Architecture + Urbanism, Victoria

Elmira Sanati Nia

Alberta Infrastructure, Technical Services

Branch, Edmonton

Bianca Dahlman

Stantec Architecture Ltd., Edmonton

Katelynn Schutz

Urban Strategies Inc., Toronto

Jessica Miranda

China |

Beijing Institute of Architectural Design /

Zhuxiaodi Architects

Siyuan Li and Chenqu Zhao


HPP Architects, Shanghai

Yang Peng



**WAREHOUSE
JOURNAL
.ORG**





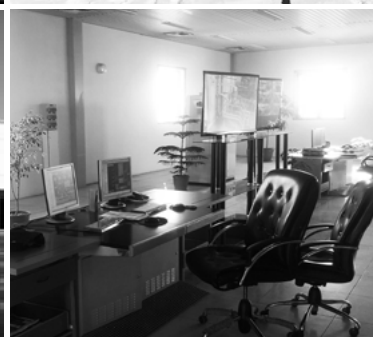
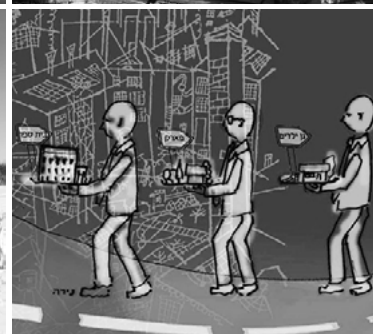
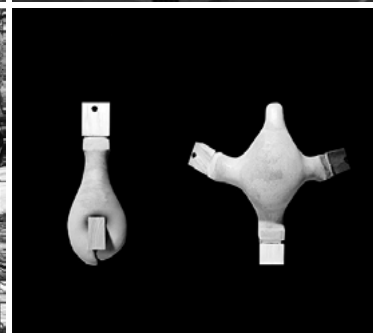
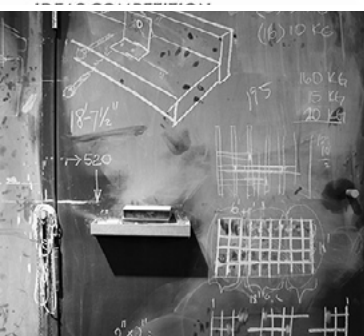
*supported by the
faculty of architecture
endowment fund*

The Warehouse Journal began in 1992 when a small group of students had the desire to represent the developing student perspective within the University of Manitoba's Faculty of Architecture. This endeavor began as a simple curation of work from multiple departments within the faculty with a focus on creative visions and the desire to explore, learn and play.

Now in its 27th year the Warehouse Journal is a highly regarded publication not only within the faculty but throughout the design community. Warehouse continues to exhibit and celebrate the accomplishments of both theory and practice and in a professional learning environment.

Warehouse Journal has been recognized in the design community in many capacities, including recognition from The Manitoba Book Awards and The Alcuin Society Awards. The Warehouse Journal can be found at McNally Robinson, Forth, MAKE Coffee + Stuff and more.

events / outreach



cultural events

food for thought |

Victor Kolynchuk

Indigenous Housing Competition

September 14, 2017

Liane Veness

C.A.S.T. - an Introduction

September 18, 2017

Halley Sveinson

Appreciating the North

September 21, 2017

Bronwyn Dobchuk-Land

*The Political Life and Racialized
Implications of Crime Prevention
Through Environmental Design*

September 28, 2017

Expo 67: Mission Impossible (film)

October 13, 2017

Doug Hanna & Monica Giesbrecht

Skilled Trades Inspire 21st

Century Learning

November 08, 2017

John Szot

Suburban-Curious

November 10, 2017

Roger D'Astous (film)

December 01, 2017

Bryan He

*A Building that Breathes: Hakka
Traditions and Technologies*

Steven Hung

The Imbedded Logic of Material

Bill Allen Scholarship in Architecture

Recipients (travel / research)

December 07, 2017

*Undergrad Research Award (info
session)*

January 08, 2018

Warming Huts

January 25, 2018

Fatemeh Hashemi

Environmental Comfort

February 27, 2018

Synonym Art Consultation

March 01, 2018

Brent Glesby

*Thermo Design Insulation: Insulated
Metal Panels*

March 08, 2018

Myung Duk Chung

*Body of Architecture:
Softness vs. Hardness*

March 15, 2018

Dustin Wiebe

*Localizing Balinese Church Music
and Architecture*

April 02, 2018

cultural events |

Rachelle Alterman

*Developer Obligations: Universal
Dilemmas, Differing Approaches*

October 10, 2017

Michelle Thompson-Fawcett

*Gradual Transformation of the
Cityscape by Indigenous Innovation: a
Case Study from Aotearoa*

October 17, 2017

Anne Minors

*A Musical Tapestry: Gathering Forms
for Sound (1989-2019)*

November 3, 2017

Jennifer Keesmaat

*Towards Prairie TOD: Opportunities
for Winnipeg?*

January 23, 2018

Zack Taylor

*What is Resilience? How can we
plan for it?*

March 05, 2018

Lisa Delplace

*An Artful Approach: Inspirations for
shaping the garden*

March 16, 2018

Trevor Boddy

*From Sustainability to Resilience: Four
Buildings*

March 26, 2018

Beatriz Colomina

The Bed in the Age of Social Media
April 05, 2018

sponsored lecture series

emerging alumni lecture fund

suzy melo & meaghan hunter: popple | The International Garden Festival is the leading contemporary garden festival in North America. Since its inception in 2000, more than 150 gardens have been exhibited at Grand-Métis. Despite its remote location, the Festival has attracted more than 1 million visitors to experience the work of both emerging design practices and renowned designers such as Diana Balmori, Claude Cormier, Ken Smith, Snøhetta, Topotek 1 and Michael Van Valkenburg.

Popple was one of six gardens chosen to participate in the 16th edition of the International Garden Festival in 2015. The garden was a distillation of the existing site through the use of colorful curtains that mimic the magical sounds and imagery of the trembling aspen (*Populus tremuloides*). A vertical plane of multi-colored discs danced in the wind, creating a melody and visual buzz indicative of the trembling leaves of the aspen. Suzy and Meaghan were awarded the Premier's Design Award of Excellence - Small Projects Category for Popple in 2015.

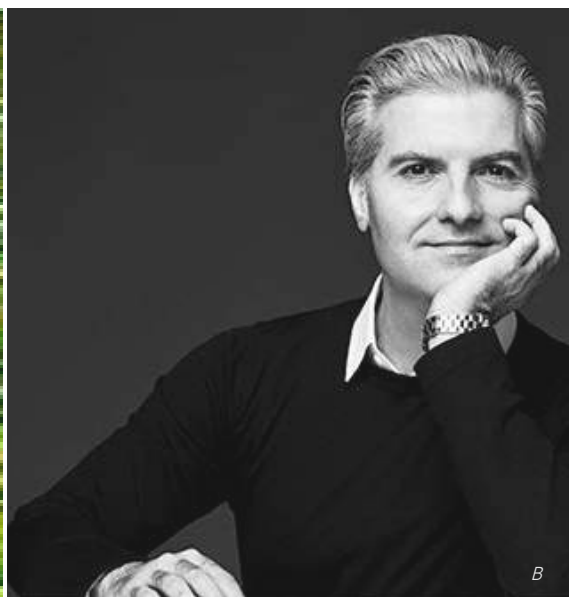
Suzy Melo is a Landscape Architect currently practicing with the Winnipeg multi-disciplinary firm, ft3 Architecture Landscape Interior Design. She is a graduate of the University of Manitoba's Masters of Landscape Architecture program where she also obtained an undergraduate degree in Environmental Design. She has been actively involved in the Winnipeg Design Festival, the Manitoba Association of Landscape Architects, the Canadian Society of Landscape Architects and is a member of the Storefront Manitoba board.

Meaghan Hunter is an Associate Landscape Architect at the Winnipeg multi-disciplinary design firm, Nadi Design. She is a graduate of the University of Manitoba's Masters of Landscape Architecture program where she also obtained an undergraduate degree in Environmental Design. Part of her practice includes engaging in design competitions where she has successfully placed within the top 4 in three international design competitions (A)

dale henwood lecture series

diego burdi: what matters | A retrospective look through Burdifilek's projects with Diego Burdi, the Creative Director of the internationally acclaimed interior design studio. Hear first-hand his experiences on designing for a global clientele and the importance of refining your perspective to orchestrate powerful design experiences.

Diego brings to the studio a freshness and vision that assures his clients the benefit of innovation. Able to cross-reference influences and circumvent trends, Diego's design work is eclectic, always morphing, and invariably successful at moving design forward. A designer who has remained front line in client liaison, he counts amongst his assets the ability to understand his clients goals, and then creatively translate their vision into three dimensions of immaculately appointed spaces. Noted for his professionalism, well-regarded for his distinctive taste and style, Diego is a world traveler who consciously exposes himself to the life and style of other cultures. Having enriched his own perspective, Diego brings it back to the world in the form of uniquely honed, considered design. (B)





mmi sponsored lecture

siamak hariri: controlled abandon - the valley of search | Siamak Hariri, founding partner of Hariri Pontarini Architects, examines the design process towards meaningful and enduring transformation – partnering with institutions to arrive at surprising and astonishing results. International competition winning projects such as the Richard Ivey School of Business at Western University, the Tom Patterson Theatre at the Stratford Festival, Casey House in Toronto, and finally, the Bahá'í Temple of South America will be explored. One of Siamak's earliest projects, the Canadian headquarters of McKinsey & Company, is the youngest building to receive City of Toronto heritage landmark designation. Since then, he has established a career creating institutional and cultural projects of international acclaim, including the Governor General's medal-winning Schulich School of Business for York University, and the Richard Ivey School of Business at Western University, recognized with the 2016 Chicago Athenaeum International Architecture Award, the American Institute of Architects' Educational Facility Design Award of Excellence, and the Lieutenant Governor of Ontario's Award for Design Excellence in Architecture. In the fall of 2016, Siamak completed a project he began in 2003, the Bahá'í Temple of South American, located in Santiago, Chile, the last of the Bahá'í continental temples. Won through an international call and a rigorous design competition (185 entries from 80 countries) the temple is poised to become an architectural landmark at the foothill of the Andes. It has already won some of the top architecture awards including the RAIC Innovation Award, the World Architecture News Best Building of the Year (selected by ninety-seven judges around the world); Architect Magazine's Progressive Architecture Award (architecture's top unbuilt projects award); the Canadian Architect's Award of Excellence; the International Property Awards, and was profiled by National Geographic Magazine. It has garnered international acclaim and quickly become a major attraction, welcoming 36,000 people each weekend. More recent public and private projects include the international competition winning Jackman Law Building, Faculty of Law for the University of Toronto, the Weston Family Education Wing at the Art Gallery of Ontario, and the Welcome Project for the Royal Ontario Museum.

Born in Bonn, Germany, Siamak was educated at the University of Waterloo and Yale University where he completed a Master of Architecture. He has taught at the Daniels Faculty of Architecture, Landscape and Design at the University of Toronto, as well as been a lecturer and guest critic for numerous organizations across North America. Siamak was recently awarded an Honorary Doctorate of Architecture from Ryerson University for his contribution to architecture in Canada and abroad. The University of Toronto also honored him with an Arbor Award for his contribution to the University experience as a lecturer and adjunct professor. Siamak lives in Toronto with his artist wife Sasha Rogers, and their three children; Lua, Yasmin, and David.

Hariri Pontarini Architects is a 120 person practice based in Toronto. His portfolio of nationally and internationally recognized buildings has won over 60 awards, including the Governor General's Medal in Architecture. In 2016, he was celebrated as one of Canada's Artists who mattered most by the Globe and Mail.



watch online at:
www.youtube.com/watch?time_continue=2&v=sQLeVMG0X5w

harlyn thompson lecture series

frederick steiner: the art of plan making | Community and regional planning involve thinking ahead and formally envisioning the future for ourselves and others. Improved plans can lead to healthier, safer, and more beautiful places to live for us and other species. We can also plan for places that are more just and more profitable. Plans can help us not only to sustain what we value but also to transcend sustainability by creating truly regenerative communities, that is, landscapes with the capacity to restore, renew, and revitalize their own sources of energy and materials.

In *The Art of Plan Making*, Steiner will offer a primer on the planning process through a firsthand account of developing plans for the city of Austin and the University of Texas campus. As dean of the UT School of Architecture, Steiner served on planning committees that addressed the future growth of the city and the university, growth that inevitably overlapped because of UT's central location in Austin. As he will walk the audience through the planning processes, Steiner will illustrate how large-scale planning requires setting goals and objectives, reading landscapes, determining best uses, designing options, selecting courses for moving forward, taking actions, and adjusting to changes. He will also demonstrate that planning is an inherently political, sometimes messy, act, requiring the intelligence and ownership of the affected communities.

Frederick Steiner is dean and Paley Professor at the University of Pennsylvania School of Design (PennDesign) and co-director of its Ian L. McHarg Center for Urbanism and Ecology. Most recently, he served for 15 years as dean of the School of Architecture and Henry M. Rockwell Chair in Architecture at The University of Texas at Austin. He previously taught at Penn and the following institutions: Arizona State University, Washington State University, and the University of Colorado at Denver. He was a visiting professor of landscape architecture at Tsinghua University in Beijing, China. Dean Steiner was a Fulbright-Hays scholar at Wageningen University, The Netherlands and a Rome Prize Fellow in Historic Preservation at the American Academy in Rome. During 2013 - 2014, he was the William A. Bernoudy Architect in Residence at the American Academy in Rome. A fellow of both the American Society of Landscape Architects and the Council of Educators in Landscape Architecture, and faculty fellow at the Penn Institute for Urban Research, he has written, edited, or co-edited 18 books. Dean Steiner helped establish the Sustainable SITES Initiative, the first program of its kind to offer a systematic, comprehensive rating system designed to define sustainable land development and management, and holds the SITES Professional (SITES AP) credential.

Dean Steiner was a presidential appointee to the national board of the American Institute of Architects and is on the Urban Committee of the National Park System Advisory Board. Previously, he served as president of the Hill Country Conservancy (an Austin land trust) as well as in various capacities on the boards of Envision Central Texas and the Landscape Architecture Foundation. He worked on the Austin Comprehensive Plan (Imagine Austin) and on the campus plan for The University of Texas at Austin.

Dean Steiner earned a Master of Community Planning and a B.S. in Design from the University of Cincinnati, and his Ph.D. and M.A. in city and regional planning and a Master of Regional Planning from PennDesign. Dean Steiner also received an honorary M.Phil. in Human Ecology from the College of the Atlantic.



visiting architect lecture series

angelo bucci: SPBR recent projects | SPBR is an architecture office established in São Paulo, Brazil. It was founded in 2003 by Angelo Bucci. Our projects show a critical view on aspects of modern architecture, and highlight the importance of structural accuracy and distinctness, construction viability, transparency, and most importantly, a comprehension of urban space as dialogue between architectural works. The projects of SPBR have become increasingly recognized in prizes, conferences, publications and exhibits in Brazil and throughout the world. The office has its greatest stimulus in exploring the field of an unrealized possibility, aiming for designs full of senses, informed by previous experiences and the proper use of resources.

For over 25 years, Angelo Bucci has been dedicated to building design, sharing his time between both professional and academic duties. These parallel activities define a special approach to SPBR projects, in which the professional demands are understood as an engaging opportunity to research and speculate new ideas. (A)





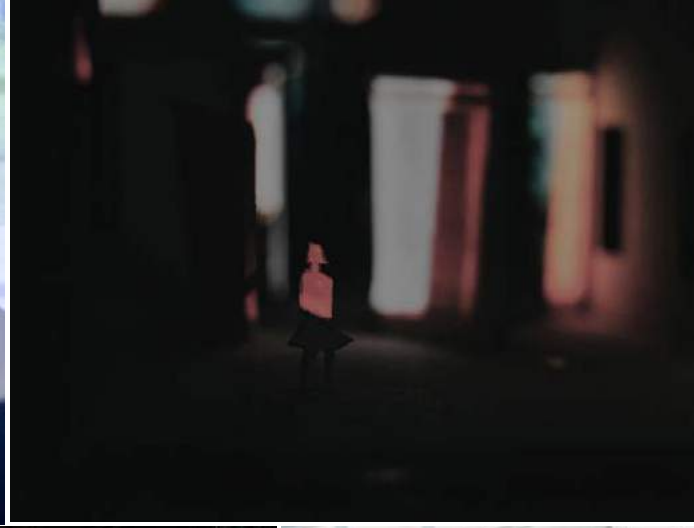
seagram visiting lecture

alfred waugh: indigenuity in architecture | Architecture is an instrument that - given the right client and program - can contribute to social change. And yet, while in the "Truth and Reconciliation Calls to Action" there are actions directed at museums, educators, and the media, there is no mention of architecture. There is a current interest in providing architecture that is more sensitive to indigenous peoples, both within existing spaces, and with new rural and urban landscapes. Many would term this as "indigenizing spaces". Alfred, a leading aboriginal architect, will focus on an indigenous approach to architecture that is based on a synthesis of cultural sensitivity and environmental responsibility. The purpose of the presentation is to describe a methodology to designing buildings that focuses on a holistic view of man's interconnectedness with the environment based on an Indigenous philosophical approach.

The lecture will use projects from Alfred Waugh's portfolio that demonstrate a new approach to grounding culture without losing a connection to the past and learning from passive sustainable strategies of indigenous architecture. Emphasis will be on the exploration of the use of wood in various interpretations of First Nations Culture.

Alfred Waugh born in Yellowknife, North West Territories is one of a handful of aboriginal architects with their own practice. His firm, Formline Architecture, specializes in culturally and environmentally sensitive projects and has extensive experience with First Nations, cultural societies, and educational institutions. His firm is dedicated to developing solutions that reflect the culture, community, and geographic regions specific to each project. The designs are a direct response to site context, topography, climate, and regional materials. (B)





*image by connery friesen for
atmosphere 10 | fabrications,
photos by dylan hewlett
and janine kropla*

*a full pdf booklet of presenters,
abstracts and installations for
Atmosphere 10: Fabrications
is available for download at
[umanitoba.ca/faculties/architecture/
atmosphere/2017/index](http://umanitoba.ca/faculties/architecture/atmosphere/2017/index)*

*supported by the
faculty of architecture
endowment fund*

atmosphere 10 | fabrications

lisa landrum | The Faculty of Architecture hosted the 10th annual Atmosphere Symposium from February 1st to 3rd, 2018 on the theme of Fabrications. Co-chaired by Lisa Landrum and Liane Veness, this event was led by the Department of Architecture and the Centre for Architectural Structures and Technology (C.A.S.T.), in collaboration with the Cultural Events Committee, Partners Program, and many student and faculty contributors.

The Fabrications theme was selected to highlight the Faculty of Architecture's world-class fabrication facilities and to generate creative and critical discourse on making. "Fabrications" encompass myriad ways of making, as well as places of making, makers, and all things made. Like every Atmosphere symposium, this event explored ephemeral and experiential conditions of the enveloping world. Participants were specifically invited to consider the complexities of urban and social fabrics; the intricacies of mediating fabrics and environmental skins; the contingencies and potentials of fabricating in situ; and the stories and arguments through which we make sense of our fabricated world.

Eighteen peer-reviewed paper presenters from academic institutions across North America reflected on "Fabrications" through diverse building and research methodologies. Four keynote speakers helped us probe and expand the topic via their own fabulous practices. Brian MacKay-Lyons presented the award-winning work of MacKay-Lyons Sweetapple Architects, based in Nova Scotia, and argued for an ethics of economy, entailing the fabrication of experiential and spatial richness through modest means and thorough engagement with people, place and culture. Timothy Baird, of Cornell University in New York State, shared examples of fabricated landscapes made via speculative experimentation and pedagogical participation. Jason Bruges demonstrated how his multi-disciplinary London-based studio strives to fabricate meaningful ephemera in the public realm with multi-sensory environments and humanistic technologies. And Philip Beesley, artist and professor of the architecture at the University of Waterloo, provoked and inspired audiences with many examples of poetically vulnerable and interactive architecture.

The Fabrications symposium included several interactive exhibitions: diaphanous ice sculptures and an ice bar in the Russell Building courtyard; experimental films projected on the C.A.S.T. building; a virtual reality presentation; performative installations by the C.A.S.T. Researchers-in-Residences; built experiments resulting from student workshops; and a Brickworks competitions, for which students creatively interpreted the symposium themes through material fabrications approximating the size and aggregating potential of a common brick.

Special acknowledgments go to Tali Budman, student wizard behind the website and graphics; Brandy O'Reilly and Rob Freeman, indefatigable professionals in our communications office; event photographers, Dylan Hewlett and Janine Kropla; and a troupe of energetic students who helped manifest the installations, including Connery Friesen, Steven Hung, Jessica Piper, and Andrew Simonson. Atmosphere 10 was generously supported by the Faculty of Architecture Endowment Fund, the Faculty of Architecture, all Departments in the Faculty, the University of Manitoba Conference Sponsorship Program, and Wood Anchor.



year end exhibition

The 2018 Year End Exhibition was once again a success, as hundreds of people flocked through the doors to see the work of the students from the Faculty of Architecture. The exhibition brought together a vast array of design concepts and modes of making from exploration in materials to regional planning. Students from all years displayed work throughout the John A. Russell and Architecture 2 buildings. This cross-disciplinary exhibition provided the opportunity for students from different streams to explore each others projects and opened up a dialogue with the public, giving students a chance to celebrate another year of hard work.





*photographs by
janine kropola*

*supported by the
faculty of architecture
endowment fund*





arch 2 gallery

thesis / practicum projects, April 2018 | Master of Interior Design Student: John deWolf, Advisor: Lynn Chalmers. Master of Landscape Architecture Student: Vincent Tang, Advisor: Marcella Eaton, Jean Trottier & Jeffrey Staates. Master of Landscape Architecture Student: Ryan Coates, Advisor: Marcella Eaton, Alyssa Schwann & Douglas Olson. Master of Landscape Architecture Student: Garth Woolison, Advisor: Dietmar Straub & Marcella Eaton. (image b)

collection: unpacking the faculty of architecture's artwork collection, March 2018 | Property and possession belong to the tactical sphere. Collectors are people with a tactical instinct; their experience teaches them that when they capture a strange city, the smallest antique shop can be a fortress, the most remote stationery store a key position. How many cities have revealed themselves to me in the marches I undertook in the pursuit of books! -'Unpacking my Library' by Walter Benjamin.

Curatorial Team: A2G, Liv Valmestad, Sigrid Dahle, Meighan Giesbrecht, Tia Watson
Thanks to Lauren Wiebe, Shaheer Saad, Mitali Dembla, Tomik Ghanayozyan, Kevin Jo, JP Austria, Aldrin Zapata, Marina Herscovich. (image a)

2018 atmosphere exhibition, February 2018 | curated by Lisa Landrum and Liane Veness. (image c)

culture of 5: a gaze behind the practice, January 2018 | Curated by A2G + Meighan Giesbrecht + Tia Watson A behind-the-scenes glimpse into the diversity of local office culture within Architecture, Landscape Architecture and Planning, and Interior Design. Culture of 5 seeks to reveal the everyday dynamic of those within the Winnipeg design profession. The exhibition features a 5 question interview and 5 chosen artifacts from each firm. It exposes the rituals, personalities, and playfulness that exists each day leading up to the physical projects we experience in the built environment. (image d)

mass market alternatives, November 2017 | by John Szot Studio. (image e)

journal, September 2017 | Exhibition of Student / School Journals. (image f)



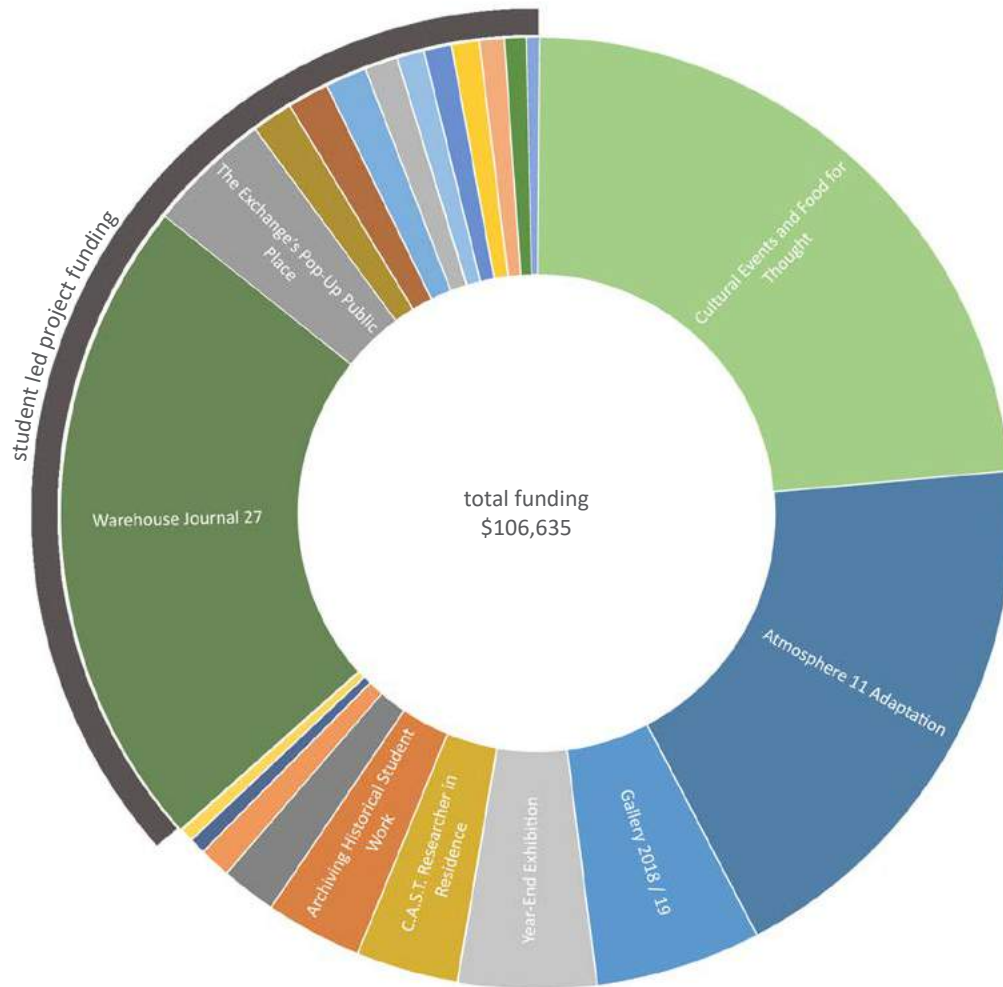
endowment fund

Interest revenue generated from the Fund will be allocated to projects providing academic enrichment, or advancing the academic and research goals of the Faculty of Architecture as represented by: Architecture, City Planning, Environmental Design, Interior Design, and Landscape Architecture. Applications are invited from constituencies related to the Faculty, normally to include staff, students, alumni and "friends of the Faculty".

In the past grants have gone to support conferences, speakers, and other special events, the acquisition of library material and special equipment, as well as to encourage research and creative work.

Faculty Endowment Funds were established at the University to allow donors to contribute, and are primarily supported by students in the pursuit of excellence in areas of greatest interest to them. Each Fund is administered by a committee consisting of students, academics, support staff, alumni and other "friends of the faculty". The Committee meets each year to determine the most effective way of spending the interest from gifts received.





student led projects - \$39,200

Warehouse Journal 27	\$23,800
The Exchange's Pop-Up Public Place	\$4,500
Planners on Buses Video Series	\$1,500
A2G Gallery Exhibitions	\$1,500
Ditchball 2018	\$1,500
LASA / MALA Student-led Events	\$1,200
City Planning Quiz Night	\$1,000
MAA Meet and Greet	\$1,000

UMASS 10x20x20	\$1,000
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Expanding the MAA Intern Study Library	\$900
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UMASS Gingerbread Competition	\$800
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C.A.S.T. Mixer	\$500
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faculty and alumni initiatives - \$67,435

Cultural Events and Food for Thought	\$25,000
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Atmosphere 11 Adaptation	\$20,000
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Gallery 2018 / 19	\$6,000
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Year-End Exhibition	\$5,000
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C.A.S.T. Researcher in Residence	\$3,700
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Archiving Historical Student Work	\$3,500
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Architecture + Design Film Festival	\$2,000
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LARE Educational Resources	\$1,135
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Art and Architecture Video Series	\$600
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Homage to SAS Senior Stick	\$500
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awards



awards | 2017 - 2018

faculty wide

Allan Waisman Indigenous
Architecture Scholarship

evan tremblay
joseph palmarin

ARCC / King Student Medal

adèle sinclair

Canadian Masonry Research
Institute Scholarship

bryan he (jin long)

Corrigill Scholarship

grant patriarca, zoe goldman,
lexi morse, jason wall / ED
steven hung / AR
evan sinclair / CP
lindsay imlah / ID
evan tremblay / LA

Faculty of Architecture Endowed
Scholarship

brittany hince siwicki / ED
qiuyi zhang / AR
alissa rappaport / CP
ashley peebles / ID
evan tremblay / LA

Fridrik Kristjansson Scholarship
in Architecture

andrew budyk

Manitoba Graduate Scholarship

jason wall / AR
aidin akbari, butho ndhlovu / CP
kleighton burns / ID

Maxwell Starkman Scholarship
in Architecture

michael wakely
janelle harper
courtney thompson

Price Industries Ltd. Faculty of
Architecture Recruitment Award

kenneth anggara,
aeron regalado, john gray / ED
helia saadat, nasim sadeghi nejad / AR
felipe mogollon / CP
lauren bell
kathryn mccudden / LA

Social Sciences and Humanities
Research Council

andrew budyk, erin riediger / AR
emily halldorson, evan sinclair / CP
meaghan giesbrecht / LA

University of Manitoba
Graduate Fellowship

syeda hasan, sakshi malik
claire spearman, jason surkan
zachary zolondek / AR
michael blatz, felipe mogollon / CP
ashley peebles, hyeonji kwon / ID
kathryn mccudden,
nicole reenders, caila sveinson / LA

city planning

Canadian Institute of Planners Student
Prize for Academic Excellence
adam kroeker

City Planning Jubilee Scholarship
alexandra caporale

Dean David Witty Urban
Design Scholarship
evan sinclair

G. Clarence Elliott Fellowship
sonikile tembo

Mayor's Medal (2016-2017)
jason syvixay

MPPI Case in Point Excellence Awards
matthew robinson (grand award)
conor smith (grand award)
larissa blumenschein (honorable mention)

Thomas B. Yauk MPPI Scholarship
sonikile tembo
alissa rappaport

environmental design

Boe D. Wong Scholarship
tia watson

Dan Muir Memorial Award
alyssa hornick

Dr. A.W. Hogg
Undergraduate Scholarship
ralph gutierrez

Faculty of Architecture Design Award
janine kropla

Isbister Scholarship in
Environmental Design
alyssa hornick

James Palmer Lewis Student Award
jessica piper
tia watson
brittany hince siwicki

James Palmer Lewis
Student Scholarship
alyssa hornick
brittany hince siwicki
ralph gutierrez
janine kropla
zhiyu jiang
erin snyder

Kasian Scholarship for Architecture
and Design Excellence
zhiyu jiang

Michael Cox Scholarship
gillian hansell

R.A.C. Memorial Scholarship
marlena jankowski

William and Olive Humphrys
Scholarship for Architecture
jessica piper

Students' Architectural Society Award
connery friesen
marina herscovitch

Terry Cristall Scholarship in
Environmental Design
stephen jan meijer

University of Manitoba Gold Medal
jessica piper

architecture

Alpha Rho Chi Medal

erin riediger

American Institute of
Architects Medal

bryan he (jin long)

Arthur Buckwell Memorial Scholarship

matthew rajfur

Bill Allen Scholarship in Architecture

luxiameng yang (research)

abel omeiza (travel)

Canadian Institute of Steel

Construction Graduate Fellowship
in Architecture

abel omeiza

Cibinel Design Achievement Award

amanda reis

Harry Seidler and John Russell
Recruitment Award in Architecture

chelsea tacchi

Le Prix Jacques Collin en Architecture

luxiameng yang

zachary zolondek

Leonard C. Klingbell Scholarship
in Architecture

bryan he (jin long)

Manitoba Association of Architects,
Architecture Recruitment Award

jason wall

Manitoba Association of
Architects Medal

jason surkan

Mel P. Michener

Architectural Fellowship

jason surkan

Norman Ripley Memorial Scholarship

chuqi zhong

Northern Sky Architecture Award for
Environmental Stewardship

zachary zolondek

Randy Gilbert Memorial Scholarship

kevin partyka

Raymond S.C. Wan Architect Inc.
Recruitment Scholarship

luxiameng yang

Royal Architectural Institute of
Canada Honour Role

bryan he (jin long)

jason surkan

trevor munroe

andrew budyk

Royal Architectural Institute of
Canada Student Medal

qiuyi zhang

Stantec Graduate Fellowship
in Architecture

bryan he (jin long)

qiuyi zhang

William E. Sheets Scholarship
in Architecture

ivan katz

interior design

Jean M. Pearen Scholarship
tamara barbour

Joan Harland Scholarship
chelsea lazar

Professional Interior Designers
Institute of Manitoba Medal
christopher macdonald

Professional Interior Designers
Institute of Manitoba
Thesis / Practicum Prize
stephanie prouse

Roy C. Rettinger Graduate Scholarship
ashley peebles
hyeonji kwon
katherine godfrey
leah komishon
kelsey grabowski
emmanuel santoyo
billy bautista
zoe zimberg
catrina sallese
kara boboski

Stantec Graduate Fellowship in
Interior Design
chelsea lazar

Steelcase Prize for Design Excellence
carla pienaer

Tamara Kucey Memorial Scholarship
leah komishon

landscape architecture

Alexander E. Rattray Scholarship in
Landscape Architecture
jiaqi yi

Barkman Concrete Scholarship
nicole reenders
dilaxshy sivagurunathan
elmira sanati nia
wei zou
sujana devabhaktuni

Carl R. Nelson Travelling Fellowship in
Landscape Architecture
sujana devabhaktuni
orontes mejia

Charles H. Thomsen Award in
Landscape Architecture
janelle harper

Department of Landscape Architecture
Graduate Fellowship (2016-2017)
omar de mesa

James C. Thomas Fellowship in
Landscape Planning
connor redman

Joys of Landscape Prize
ian laya

Landscape Architecture
Entrance Scholarship
kathryn mccudden

Landscape Architecture
Thesis Prize (2016-2017)
curtis krul

MALA Fellowship in Landscape
Architecture
heather lins
vanessa vermeulen

Manitoba Association of Landscape
Architects Medal
vincent tang

Ted McLachlan Community
Engagement Scholarship
janelle harper

University Olmstead Scholar (external)
ryan coates



gold medal recipient
jessica piper

urban strategy group members: samantha blatz, tali budman, lexis nizio, cheryl di pietro, felipe mogollon | The Building-City-Building studio was a unique opportunity for students in the Architecture and City Planning Departments within the Faculty of Architecture to collaborate and develop projects with a deeper appreciation and understanding of the other field. Over the course of the Winter Term, small teams of students from both disciplines were assigned a specific block of downtown Winnipeg and created a development strategy that was later used to inform and develop individual architectural projects. The unique constraints and opportunities of each site led to varied strategic plans that attempted to increase residential density in the downtown core through transit corridors, urban thoroughfares, and novel urban residential typologies. The proposed urban residential neighbourhood typology incorporates a bioswale for storm water runoff, a pedestrian corridor for connectivity to future urban residential developments, and a central square that functions as a yard for the mid-rise residential buildings that face onto it.

The site chosen for the individual architectural proposal is the home of the Pyramid Cabaret, a brick building that hosts concerts and cultural events throughout the year. The Pyramid is currently neighboured by a high-rise long term care facility on the North, and a surface parking lot on the South.

This project, as part of the urban residential block, proposes a versatile urban community center built atop the existing structure that connects to townhouse-style residences through a large atrium.

The building is sited orthogonally on the street grid, which angles northwest. In order to ensure adequate daylighting throughout, the massing is stepped back towards the northeast. The stepped form of the building creates accessible roof space that is sheltered from the north winds by built mass.

The three story residential portion of the project can be occupied as 18 individual units, or combined to form more spacious accommodations. The lowest units are at ground floor, with a mediated transition from public to private through the use of greenery and a head-height screen that allows natural light into the units. The wooden slat screen doubles as a guard rail on the upper floors, and also serves to disrupt the façade, creating a more human scaled architecture along the pedestrian alleyway.

The portion of the building that opens onto the square was developed as an unconventional active façade. A six-storey glazed atrium opens onto Fort Street Square, providing access to the community centre, located above the Pyramid Cabaret. The atrium is bookended by murals: one of Winnipeg's historic painted signs graces the Pyramid Cabaret to the right of the entrance, while on the left a large, new mural engages

the square, creates a sense of space and provides a community art space that can evolve over time with demographics and desires.

The community centre is predominantly situated above the Pyramid Cabaret. A one-storey reveal on the square-facing side of the building gives the Pyramid room to breathe, while simultaneously revealing the steel structural members that support the new construction. The community centre consists of several multi-use spaces, with a double storey, fully glazed, cantilevered grand room overlooking the square. Main access corridors also function as Trombe walls, capturing solar radiation and storing it in the thermal mass of the structure. Smaller interior rooms serve a variety of functions and are partitioned using folding wall panels in order to ensure flexibility of the space.



Jessica recently graduated from the Environmental Design program at the University of Manitoba, and will be pursuing a Masters in Architecture at the UofM in Fall 2018. Prior to pursuing an architectural education she obtained a Bachelor of Science from the University of British Columbia. Her research interests include inspiring user agency in design and exploring the intersections of biology and architecture.





honorary degree recipient
richard g. henriquez

C.M., B.Arch.(UofM), M.Arch.(MIT), LL.D.(SFU), honorary doctor of letters (honoris causa) |

Few Canadian architects have influenced contemporary urban design more than Mr. Richard Henriquez. Over the past 50 years, his imaginative approaches have shaped the architectural character of Vancouver and drawn worldwide attention.

Born in Jamaica, Mr. Henriquez came to Canada as a young man to study architecture at the University of Manitoba. He quickly distinguished himself, winning the Royal Architecture Institute of Canada Student Medal and the University of Manitoba's Faculty of Architecture thesis prize. After graduation in 1964, he then continued his studies at the Massachusetts Institute of Technology, where three years later he received a master of architecture degree specializing in urban design.

After moving to Vancouver, he launched the practice that is now Henriquez Partners Architects. He soon began a prolific evolution beyond the modernist style so prevalent in the 1960s. Perhaps his greatest accomplishment is his influence on the development of Vancouverism, a distinctive form of high-density urban design that combines slim towers, low rise buildings, parks and view corridors to create intimate, livable neighbourhoods. Vancouverism is now widely regarded as one of the reasons the city is consistently rated as one of the best places to live in the world.

Vancouverism originated at a time of growing opposition to tall buildings. The turning point came in 1984 with the construction of The Sylvia, the first of four residential high rises designed by Mr. Henriquez for Vancouver's West End. With its slim proportions and thoughtful relationship to the site, The Sylvia overcame public resistance to towers, enabling these structures to become one of the defining features of Vancouver's urban landscape. In 1999, Canadian Architect magazine named this high rise one of the most influential Canadian buildings of the twentieth century.

The Sylvia was also an artistic breakthrough for Mr. Henriquez. He became a storyteller, combining functional forms with a more complex range of expression and meaning. An accomplished visual artist in his own right, he has continued to blur the lines between art and architecture, introducing elements of painting, sculpture, geometry and surrealism to his work. Planners and designers from all over the world now flock to Vancouver for inspiration.

Mr. Henriquez has also become one of Canada's foremost crusaders for public architectural awareness. He has been the driving force behind the Vancouver Urbanarium Society, a platform for engaging citizens in conversations about urban development.

His achievements have been recognized with many honours, including the Gold Medal of the Royal Architectural Institute of Canada, the most prestigious award for lifetime achievement in Canadian architecture.



The University of Manitoba is proud to award a Doctor of Letters, *honoris causa*, to Mr. Richard G. Henriquez for his outstanding contribution to the craft and culture of architecture in Canada and beyond.



boe d. wong scholarship

In memory of Boe D. Wong, B.Arch. '51, his son Brad Wong established an endowment fund at the University of Manitoba with an initial gift of \$50,000 in 2015. The Manitoba Scholarship and Bursary Initiative has made a contribution to the fund. The purpose of the fund is to reward the academic achievements of undergraduate students pursuing studies in Architecture in the Faculty of Architecture.

Born September 9, 1929 in Maple Creek, SK, Boe later lived in Brandon and Winnipeg, MB before seeking his fortune in Toronto, ON. There he met and married Eleanore (Chu) and raised two children. Boe was trained as an Architect, receiving his Bachelor of Architecture degree from the University of Manitoba in 1952. From his start at Weir & Cripps and then his own firm B.D. Wong Architect, Boe built a solid reputation for honesty, integrity and strong work ethic to get the job done "right." He became a leading designer of food processing facilities, including many of the Weston Bakeries Plants, chocolate products and Wing's Foods, finally branching into steel fabrication facilities for Samuel & Sons Ltd.

His friends and family are very proud of his many accomplishments and contributions. Throughout his life he took a great interest in the affairs of his many nieces and nephews as they proceeded through school and onto their own careers, offering sage advice and kind words. Of particular interest was his passion for lifelong learning. He supported both his children to pursue graduate and continuing education, along with his own educational pursuits.

In 2017-2018 the first recipient of the Boe D. Wong Scholarship was Tia Watson a first year Master student in the Department of Architecture.

carl r. nelson jr. teaching award

Professor Carl R. Nelson Jr. was a distinguished professor in the Faculty of Architecture. He was honoured as a Professor Emeritus in 2001. Professor Nelson was an outstanding teacher and practitioner. He brought a sense of rigour, fun and dedication to the craft of design in his teaching. Carl moved smoothly and effortlessly between his discipline of architecture and the disciplines of landscape architecture and urban design. Carl was the founding Head of the Department of Environmental Studies (now Environmental Design). He taught across the Faculty in both the undergraduate and graduate programs. In honour of Carl's outstanding contribution to teaching in the Faculty of Architecture, the Faculty will award yearly the Carl R. Nelson Jr. Teaching Award.

Dr. Mohamad T. Araji (B.Arch.Eng., M.Arch., Ph.D., OEA, LEED AP) was the 2017 - 2018 recipient of this award. He is currently an Assistant Professor in Environmental Design.

Dr. Araji's teaching and research involve architecture as it relates to building science and technology, sustainable design systems and energy efficiency. His specialty encompasses particular areas of envelope design optimization, space conditioning and control systems, building illumination, advanced materials, and energy performance simulations. The main focus is on low-impact responsive built environments that showcase an inclusive design process to reduce carbon emissions, balance resources consumption, and enhance human health / wellbeing while creating coherent design typologies, building methods and materials performance.

Dr. Araji's work applies the notion of sustainability through a holistic approach where pioneering practices, progressive research, and emergent technologies are utilized not only to minimize adverse environmental and social impacts but also to regenerate urban morphologies. This is inevitably vital to mitigate the consequential risks involving rapid population growth, urbanization, economic uncertainty, carbon emissions and energy use, resource and ecosystem challenges, and anthropomorphic climate change. His research and practice methods aim to augmenting preeminent environmental design relevant to evolving five dimensions in architecture, namely: process coordination, design generation, structure optimization, systems integration, and tracking of key performance indicators. Some of the aforementioned topics have been available through Dr. Araji's publications in numerous scientific and highly acclaimed journals and as further assumed in his role on international landmark projects meeting high-performance, optimal ecological solutions.



first place (\$1,200) - b³
Richard Marginet, Shilin Weng,
Dicong Yang, Niya Yuan

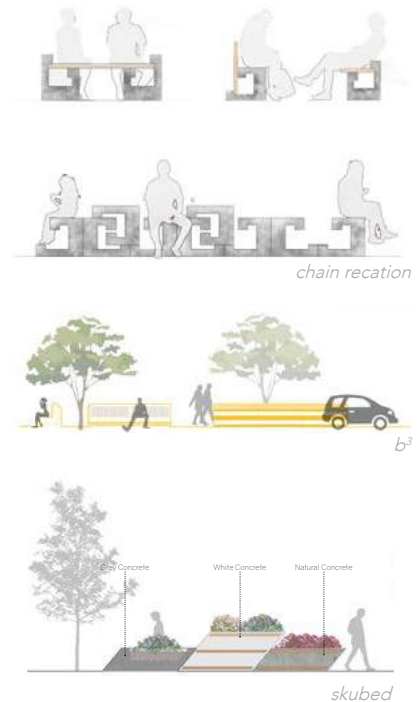
second place (\$800) - zig zag
Haim Chernyakov, Andrea Doussis, Justin
Munonye, Abdulselam Yussef

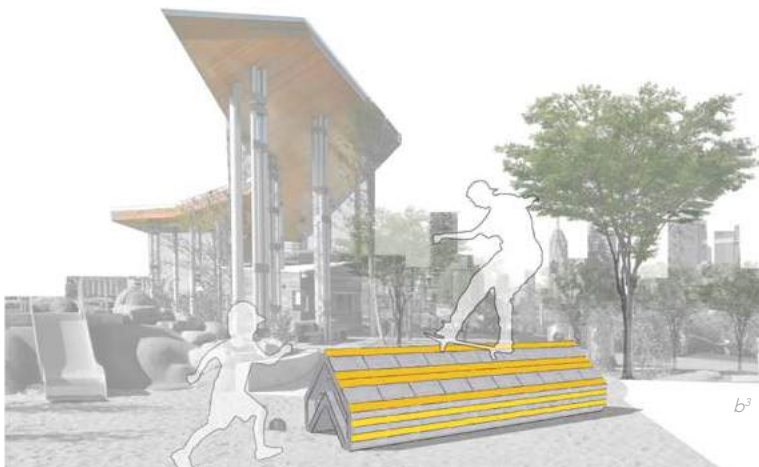
third place (\$600) - skubed
Zoe Goldman, Calvin Tan, Alexa
Thiessen, Daniel Trojillo

fourth place (\$400) - chain reaction
Jerome Basilio, Weiqing Li, Carl
Sotomil, Jiaqi Yi

barkman

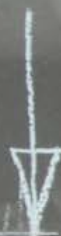
Every year Barkman Concrete, with the assistance of Prof. Anna Thurmayr, partners with the Faculty of Architecture to host a design competition. Past years have focused on smart urban furniture, and skateboard / bike stunt infrastructure. This year's challenge was to create a barrier curb that not only provided safety to pedestrians but added to the urban fabric in a positive and unique way. Students had to study types of casting and reinforcement as well as the cosmetic properties of concrete. Weight and size restrictions ensured that the barriers would be portable, but the design was open to student interpretation. Four designs stood out above the rest: Betty (first place), Zig Zag (second place), Skubed (third place), and Chain Reaction (fourth place).





18'-7 1/2"

→ 520



2" x 2"