



Migrating Landscapes

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

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

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

text taken from migratinglandscapes.ca/

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



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

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

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



Migrating {Bounded} Landscapes

Manitoba

Jason Hare

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



Pickle House

Manitoba

Anca Matyiku + Chad Connery

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



Project | The act of “dwelling” within a landscape is a relationship based on an accumulation of repeated necessities. It is a kind of mundane ritual that accrues meaning over time and so it is both a repeated sameness and a constantly evolving relationship to place.

Beginning with the basic necessity of obtaining and preserving nourishment, we playfully wonder how a “dwelling” might manifest as a “pickling” of the landscape, how the architecture engages the living landscape through a metabolic process of preserve-making.

An organism that is simultaneously the pickle and the process of pickling, the dwelling is composed of a series of metabolic vessels and armatures that facilitate the flows within. Its “bricks” are repeated containers that grow, hold, and preserve food. They construct and re-construct the architecture according to the cycles and seasons of its landscape. Over time, the dwelling accumulates within it the subtle temperaments of its landscape and the shifting needs of its inhabitants.

Narrative | Chad: Born in the depths of rural

Canada, my migratory journey is not one over political boundaries, but rather a movement from agrarian Canada to urban Canada. A youth spent in the ever-shifting establishment of the farmhouse leaves me unsure and suspicious of the finality and terminal nature of urban dwelling. Rural living is a home and mode of dwelling that is never finished and celebrated in shifting usage through its seasonal and life long timescales.

Anca: The house that holds the most profound sense of dwelling is my grandmother's house in Romania, where I spent my childhood. To construct it, my grandma first built an oven, in which she baked the bricks that slowly accumulated into a home of simple repetitions.

My memories of home are intricately linked with the timescales of growing food and of seasons—with the smells and textures which accompany the ritualized harvest.

THE FIRST ACT OF SETTLING We are to settle a landscape whose cycles and rituals have seemingly little relationship to those we have inhabited before. We wonder what kind of life it sustains, what kind of temporal cycles and seasons affect it. Over time, we

hope to learn its moods and the subtleties of its temperaments.

We began a settlement through a series of vessels, and inhabited the flows between them. Beginning with a small urn vessel as a base unit for repetition—like a brick. The landscape is augmented and colonized by these units for growing, storing, and pickling food.

The Settling:

The physical settling consists of an oven, a compost tower, and a series of armatures that enable relationships between them, and the brick-like urns which they hold.

During the spring ritual, the urns migrate to the south, where they are to be planted with the year's harvest.

As fall approaches, they fill with preserves, and gradually build the dwelling's winter armature.

The dwelling is stitching and metabolizing the abstracted landscape. Its rituals, events, and spaces are shaped and facilitated by vessels of different physical and temporal scales.

The dwelling will change in time, accumulating within it the life of its landscape and the life of its dwellers. ■



An Unfinished Basement

British Columbia

D'Arcy Jones

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

Project | A childhood migration from an established neighbourhood to a new house in an unsettled subdivision exposed the author to the frontier of an unfinished basement. Embracing the banal, this entry celebrates commonplace construction methods that typify the Canadian building culture. Everyday materials become the ingredients of fantastic new spaces that re-think how a typical suburban plot of land might be used. Construction itself becomes synonymous with settlement and habitation: digging, cutting, layering, pouring, trenching, and joining. Critical of the relentless pursuit of the new and the complete, this entry celebrates settling as a work-in-progress that is never finished.

Narrative | My family migrated when I was 10 years old; we moved 3 kilometers across town, from a comfortable home in an established neighbourhood, to a decommissioned farmer's field that was being transformed into a new subdivision.

Our house was one of the first of 100 to be constructed. The streets, sidewalks, fire hydrants, and light posts were already built, and over the next 5 years, constant

construction brought the remaining 97 houses and their inhabitants.

My parents found it lonely and otherworldly to be surrounded by the dirt, wood, concrete, and chaos of construction. Concerned with minimizing their unsettled feelings, my dad installed instant turf, fencing, and hedges as soon as he could, to recreate the landscape we had moved from, and to lay claim to their plot of land.

As for me, I was more interested in exploring the potential of our unfinished basement: my new homestead. Looking for the best way to inhabit this nearly windowless cavern, I constantly rearranged the space into a workshop, a fort, a gym, and a movie theatre. Every thinkable activity seemed appropriate in that strange subterranean void, from flying model airplanes to building Meccano contraptions, lighting fires, to playing with toxic chemicals.

Commonplace building materials, plumbing pipes, and electrical wiring comprised the backdrop of my adolescence—and it is through this exposure that I grew familiar with infrastructure that is normally concealed,

and osmotically absorbed the intricacies of house construction.

As second generation Canadians, my parents and their peers tended to focus on completeness and keeping up appearances. For me, a first generation Canadian Suburban Unfinished Basement Dweller, construction itself became synonymous with settlement and habitation: digging, cutting, layering, pouring, trenching, and joining.

Settling is a work-in-progress, and the work is never finished. ■



re|settlements

Saskatchewan

Victoria Yong-Hing + Robyn Robertson + Mark Sin + **Brad Pickard** + April Hiebert

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



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

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

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

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



Project | Our entry is an exploration of the effect of migration from the perspective of the people and places that are left behind. We were both born, educated, and now practise architecture in Winnipeg, and have watched countless friends, family members, and colleagues leave our city. This phenomenon, which we have termed "The Winnipeg Condition," has left an indelible void on the physical and psychological landscape of our city and its inhabitants. Conversely, departure leaves a space for new people, cultures, and ideas to dwell.
The project endeavours to illustrate the result of these migrations, exploring concepts such as solid versus void, part versus whole, loss versus gain, and here versus there.
When you leave, does a part of you stay? When someone leaves you, do they take a part of you with them?
Narrative | Our submission is not an illustration of our personal heritage or a reflection of how that heritage might influence how we think about the notion of settlement. Rather, it is an exploration of the effect of migration on dwelling from the perspective

of the people and places that are left behind. While our own personal migrations have been significant, they have not had as profound an influence on our idea of settlement as has the migration of those around us.
Our project looks at the other side of migration in an attempt to understand its influence on the people and places that are left behind. It explores the potential of loss and the settling/unsettling that occurs when people leave and new people arrive.
The "Winnipeg condition" is unfamiliar to those who live in "world cities" such as New York, Toronto, Tokyo, London, or Berlin, but quite familiar to those living in small towns, struggling cities, and developing countries.
• It is the condition of wanting to be elsewhere even when a place is your home;
• It is seeing greatness in people and watching them take it to places that already seem to have so much;
• It is coming to visit but not wanting to stay;
• It is loathing it and loving it at the same time.
The eroding landscape is both physical and psychological. The voids it creates are not seen as being negative; they are incubators of



The Winnipeg Condition

Manitoba

Travis Cooke + Jason Kun

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

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

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

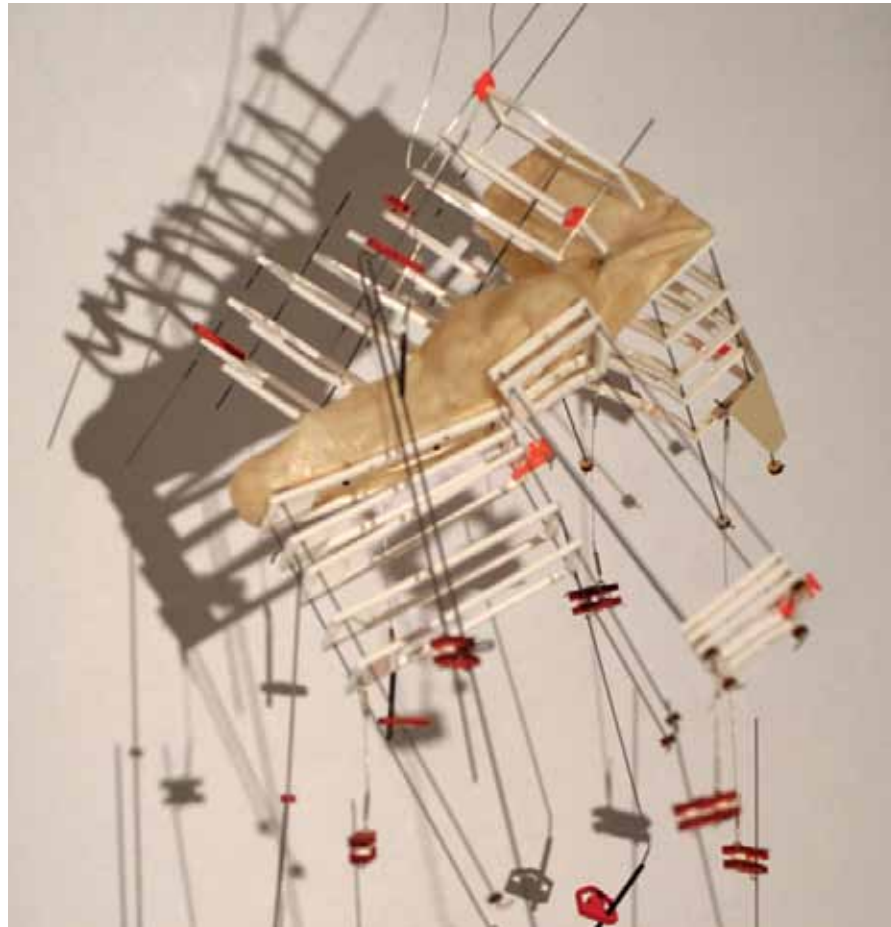


They Will Arrive One Day

Manitoba

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*Andre Silva + Chris Gilmour +
Kory Kaspersion*

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



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

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

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



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

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

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

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

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

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

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

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

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



Why New Brunswick?

New Brunswick

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

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

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

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

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

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