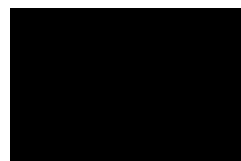
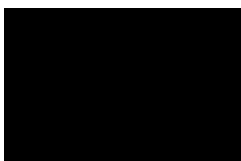
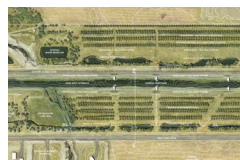
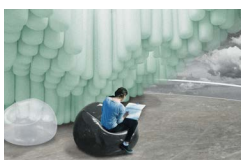
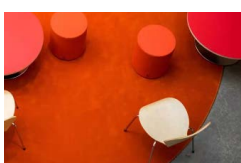


# NETWORK

2021



NETWORK is an annual publication of the Faculty of Architecture at the University of Manitoba, Winnipeg, Canada.

Environmental Design Program  
Department of Architecture  
Department of City Planning  
Department of Interior Design  
Department of Landscape Architecture  
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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## Letter from the Acting Dean

Karen Wilson Baptist  
Acting Dean, Faculty of Architecture

***“Pure” space is an attempt to depict the (intellectual) construct of human space creation pictorially: space as a self-sufficient, inward-looking structure, characterized by equal, continuously closed boundary walls and a uniform, level surface. Space as a unit. And we are in the middle of it.***

*(Loidl & Bernard, 2003, p.55)*

Francis Ching (1996) observes that “The degree of enclosure of a space ... has a significant impact on our perception of its form and orientation” (p.168). I have chosen the word “enclosure” to describe our state of being since March 13 2020, when the University of Manitoba executed the shift to online learning. In the days and weeks and months hence, we, as a community of scholarship and learning, have experienced many different degrees of enclosure. Some of us already had home offices, but others had to adapt domestic spaces to learning spaces - to studios and classrooms. As rotating degrees of lockdown affected the breadth of our contacts, our communities were reduced to “bubbles” – which suggests connectivity - but for some, only variable access to internet provided a crucial tether to loved ones.

“People and space are inseparably linked” (p. 52). There are many ways to alter the experience of enclosure. One can elevate, depress or punctuate planes, materiality can introduce variety through texture and pattern, repetition of elements can produce continuity; in the 2020-2021 academic year, our enclosures were perforated by the digital realm. Except for a brief interlude of in-person teaching, our community of learning existed through the internet. Zoom, Microsoft

Teams, UMLearn, Miro, DISCORD, Social Pinpoint – these were the places for the exchange of ideas, the acquisition of knowledge, the fostering of creativity and a passion for design. Many dislike the word “pivot,” but this word captures the rapid adaptation of our community to new forms of communication for building a culture of design. In their confinement, our students and educators invoked new means of advancing design.

There have been many changes in the faculty over the past year. Of course, the most significant of these has been the migration to an online teaching and learning environment. This has required a tremendous adjustment from faculty members, instructional staff, support staff and students. Their adaptability and fortitude during this difficult time is admirable. I am grateful for all their efforts. Additionally, we said farewell to members of our faculty who have retired and we welcome new members to our community. Please refer to the special section of the Network where we celebrate these passages.

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- Loidl, H., & Bernard, S. (2002). *Opening spaces: Design as Landscape Architecture*. Basel: Birkhäuser.



*Department of*  
**Environmental Design**

Susan Close  
*Chair, Environmental Design Program*  
*Associate Dean, Academic*

The 2020-21 academic year was our first full year responding to the challenges brought on by the COVID-19 pandemic. As is often the case, our University has strived to respond to a global challenge through fostering local solutions, as evidenced by the creativity and resilience within the Environmental Design Program of the Faculty of Architecture. Students, educators, administrators, and support staff alike have all had to draw deeply from their common belief in the significance of education and a commitment to maintaining a positive learning environment in order to move forward despite many obstacles. Despite the pandemic's zeitgeist, the results of their efforts are highlighted in this brief report, which speaks to the importance of what Thomas Carlyle has described as the "calm supremacy of the spirit over its circumstances."

This year, our dedicated educators worked tirelessly to adapt to the requisite remote – and later, hybrid – teaching space, setting a strong example for colleagues and the student body alike. This group includes the ED2 studio team of **Mohamad Araj, Jae-Sung Chon, Katherine Isaac, Leanne Muir, Kim Wiese** and their TAs. **Ryan Coates** joined them for both fall and winter terms as did **Jessica Suter** in the fall term. The lecture courses in the Foundation Years 1 & 2 were given by **Mohamad Araj, Scott Barham, Jae-Sung Chon, Honore Black, Michael Butterworth, Ryan Coates, Chad Connery, Darcy Granove, Suchita Ghosh, John Harper, Katherine Isaac, Leanne Muir, Amanda Ross, Liv Valmestad and Kim Wiese**. To each of these colleagues, I must extend my thanks once again for your many hours of work and commitment to flexibility to ensure that the year could successfully proceed.

**Mohamad Araj**  
*Associate Professor*

**Honore Black**  
*Instructor I*

**Susan Close**  
*Chair, Environmental Design Program*  
*Associate Dean, Academic*

**Jae-Sung Chon**  
*Instructor II*

**Katherine Isaac**  
*Instructor I*

**Leanne Muir**  
*Instructor II*

**Kim Wiese**  
*Senior instructor*  
*Director, FABLab*

Here are a few of the year's highlights, as shared by our ED faculty:

**Dr. Mohamad Araji** was on partial leave in 2020, serving as a SOTL Scholar at the Centre for the Advancement of Teaching and Learning. In addition to teaching responsibilities in Environmental Design, he co-presented with his Ph.D. student on *Optimization of Double-Skin Façades in Cold Climates* at the 2020 Building Performance Analysis Conference and SimBuild, a co-organized conference by ASHRAE and IBPSA-USA in Chicago. He has a second paper on building forms with high-performance energy criteria accepted at the Journal of Building Engineering. Mohamad additionally received the 2020 Mitacs Globalink Research Award.

**Honoure Black** contributed that in the 2021 winter term for EVDS 1670, Indigenous artist and scholar Jaimie Warn guest lectured about her practice and methods rooted in Indigenous Science. As well, Indigenous Design and Planning Student Association (IDPSA) co-founders, Naomi Ratte and Reanna Merasty visited all of her courses to share knowledge about their student association and to share their new publication, *Voices of the Land: Indigenous Design and Planning from the Prairies*.

**Leanne Muir** reported that ED2 studio had an informal speaker series in the second term. ED alumni Thom Fougere, Joe Kaltornyk, Brandon Bergem and Monica Hutton joined the ED2 studio throughout the second term to share recent projects and advice and to offer a glimpse into their post-graduation careers. Their lectures were received with enthusiasm and prompted inspired discussions in the design studio. Many thanks to each of them for joining us.

**Kim Wiese** and **Jae-Sung Chon** assumed a leadership role in ED2 studio, assisted by **Katherine Isaac**. Katherine was also the ED2 studio Wellness coordinator, a role

that included liaising with the ED Program Chair and the Student Advisor on student health and well-being. In addition, she organized wellness activities such as yoga and mindfulness meditation.

Technology and software proved to be invaluable tools in sharing and showcasing ED students' work this year. **Jae-Sung Chon** introduced the use of MIRO boards – an online engagement platform – to maintain the ability to exhibit and critique student work in the ED2 studio.

In the Winter term, **Scott Barham**, **Honoure Black**, **Suchita Ghosh** and **Darcy Granove** transformed five EVDS year-one courses into Distance Education (DE) courses in collaboration with the Centre for the Advancement of Teaching and Learning (CATL). These new DE courses were offered in the Summer term 2021.

At the Spring 2021 Convocation of the University of Manitoba held in June, 75 students received the Bachelor of Environmental Design Degree. The Environmental Design Program presented two awards at the ceremony. The University Gold Medal for the student with the highest standing in the final two years of their undergraduate degree was awarded to Teresa Lyons. In addition, the Dan Muir Memorial Award for the student with outstanding ability in design was presented to Owen Toth.

While these are only a few highlights from this past pandemic year, my hope is that they provide a window into our instructors' creative and stimulating interventions, which have continued to lay the foundation for students' success in the Environmental Design program.



*Department of*  
**Architecture**

Lancelot Coar  
*Acting Head, Department of Architecture*

This year was, as expected, an unpredictable year, filled with challenges but also new opportunities. In spite of this, our students and instructors met this academic year with resolve, compassion and immense creativity. I am proud to share some of the exciting activities that took place in the department of Architecture over the past year.

After five and a half highly productive years, **Dr. Carlos Rueda** stepped down as Head for the Department of Architecture. We are deeply appreciative for his steadfast support and committed leadership over that time and wish him a productive and well-deserved research leave. Following Carlos's departure, I was grateful for the opportunity to step in as Acting Head while a search for a new Department Head was conducted.

I am pleased to announce the promotion of **Dr. Eduardo Aquino** to Full Professor. This year Eduardo co-taught "Hyperlocal Studio" with **Dirk Blouw** for ED3/AMP1 students. Eduardo also helped to spearhead Sharing Circle and Seating Portal, a

collaborative Warming Hut project with team members across the faculty focused on the ongoing issues around homelessness in Winnipeg.

**Professor Terri Fuglem** taught "Exchange Studio" – an imaginative exploration of trees and a critical reflection on the built environment produced by them in the face of a mounting climate crisis. **Liane Veness** taught "\_\_\_\_Studio" focused on the inescapable linkage we have with the natural world as it faces a changing climate, provoked by the practices of design and making. Sessional Instructor **Chad Connery** taught "Topo Illogical II studio" and co-authored (with Anca Matyiku) and presented a paper entitled Recreative Distances at the Re-Appropriation and Representation Symposium in Edinburgh School of Architecture and Landscape Architecture.

In ED4/AMP2 studios, **Dr. Mercedes Garcia-Holguera** taught "BIOM\_Studio" and continued her research on biomaterials through collaborations with the Departments of Civil and Biosystems Engineering. Her paper entitled "Ecomimetics:

Eduardo Aquino  
*Professor*

Lancelot Coar  
*Acting Head, Department of Architecture*  
*Associate Professor*

Shawn Bailey  
*Indigenous Scholar*  
*Assistant Professor*

Herbert Enns  
*Professor*

Terri Fuglem  
*Associate Professor*

Lisa Landrum  
*Associate Dean, Research*  
*Associate Professor*

Mercedes Garcia-Holguera  
*Assistant Professor*

Neil Minuk  
*Assistant Professor*

Carlos Rueda  
*Associate Professor*

Ralph Stern  
*Professor*

Liane Veness  
*Instructor*  
*Coordinator, C.A.S.T*

The maximum power principle for rethinking urban sustainability” was published in the EAAE-ARCC International Conference. **Dr. Carlos Rueda** and **Alden Neufeld** continued their interdisciplinary studio with the Department of City Planning entitled “W Studio: Winnipeg’s Architecture, a Metaphorical Journey”. Carlos published “From the Culture of Building To Building Culture: Rogelio Salmons in the context of Baukultur” in the book *Intertwining: Bulkultur*. **Professor Ralph Stern** taught “Berlin Babylon Studio: Intersections of Cinema and Architecture” and continued his research focused on German and German-Jewish history through his keynote presentation at the Winnipeg Jewish Heritage Centre of Western Canada – and collaborative public project with the German Consulate in Toronto and Ryerson University with ‘Liberation75’. **Professor Shawn Bailey’s** studio “Kahnawiiyaa (Everyone)” focused on the homeless crisis in Kenora, ON in collaboration with health workers, academics, cultural guides and people with lived experience in homelessness. Among other

achievements, Shawn co-published “Tiny Studio/Moving Gallery: Learning by Doing” (with Eduardo Aquino, Erik Arnason, Denise Lysak, Adèle Sinclair and Shawn Sinclair).

At the M1 Level, **Professor Neil Minuk** offered “Studio Proximity” which was partially funded by the Canadian Precast Concrete Institute. His research included the final stages of Hybrid building: house+office+office and work a book on A.J. Donahue for the Winnipeg Architecture Foundation. **Dr. Lisa Landrum** and Sessional Instructor **Ted Landrum** co-taught “Studio Scenario”, a studio focused on exploring our buildings as critical thresholds that allow us to “dwell poetically, even in times of crisis”. This year Lisa co-chaired an online symposium on “Theatres of Architectural Imagination” (May 27-29) in collaboration with Sam Ridgway, Louise Pelletier, UQÀM and Alberto Pérez-Gómez. Ted Landrum participated in “Planet Earth Poetry” and was co-curator of Winnipeg’s annual Architecture + Design Film Festival. **Professor Herb Enns** taught the studio “Seven Sisters: Transnational Ice

in the 21<sup>st</sup> Century” which included several curated discussions with leaders in the design field including Kelly Doran (MASS), Michael Maltzan, and Kobayashi & Zedda among others.

Many students made significant achievements this year including Kenyo Jacob Musa (Architecture), Victor Odusanya (Landscape Architecture) and Chukwuebuka Stephen Idafum (Interior Design) who produced a winning design entry for the Cool Gardens Competition entitled “Masked Conversations”. And finally, thesis student, Nicole Luke, (under the supervision of Dr. Mercedes Garcia-Holguera) is graduating from our program as one of the first Inuk to graduate from an architecture program in Canada.

The collective effort to make the most out of an unconventional year was inspiring to witness, congratulations to all!



*Department of*  
**City Planning**

Richard Milgrom  
*Head, Department of City Planning*

Most of us had probably never considered the possibility of offering entire courses in planning education remotely, but the Department reorganized the curriculum for the 2020-2021 academic year to accommodate the requirements of public health orders in place to address the COVID-19 pandemic. Our work with communities was a primary consideration, and the first studio, usually engaged with neighbourhood communities was postponed from the Fall to the Winter term, with the hope that we would be able to work in person by that time (we were not so lucky). Additional studios were added for first year students in the Spring term to ensure that they could still complete the program within a two year timeline. In addition to facing challenges of learning on-screen rather than in-person, faculty and students were also spread across many time zones (up to 10.5 hours difference).

Despite these unusual obstacles and constraints, faculty members

and students rose to the occasion. Despite the new phenomenon of “Zoom fatigue”, we were still able to build relationships within the program (with students who have never met in-person) and with communities in the studios. I would like to thank the students for their patience and willingness to jump in with both feet, the core faculty members for their hard work adapting course materials and methods of delivery, and the practitioners who continue to support our students, teach sessional courses and participate in (this year, virtual) events.

The year’s studios worked with communities in five municipalities in western Manitoba, the Winnipeg Metropolitan Region (WMR), and First Nations and Indigenous organizations. In the Winter term, a mix of first and second year students under the leadership of **Dr. Richard Milgrom** worked with communities in rural municipalities north west of Winnipeg to evaluate their age-friendliness, and to suggest ways that they might

Rae Bridgman  
*Professor*

Mario Carvalho  
*Professor Emeritus*

Sarah Cooper  
*Assistant Professor*

Ian Davidson-Hunt  
*Cross-appointed*  
(Natural Resources Institute,  
Clayton H. Riddell Faculty of Earth,  
Environment & Resources)

Orly Linovski  
*Associate Professor*

Babak Megran  
*Cross-appointed*  
(Faculty of Graduate Studies)

Richard Milgrom  
*Head, Department of City Planning*  
*Associate Professor*

Jean Trotter  
*Cross-appointed*  
(Landscape Architecture)

David van Vliet  
*Associate Professor*

Ian Wight  
*Senior Scholar*



improve the quality of life for older adults. M1s looked in particular at the scattered towns and villages, while M2s focused on the regional dimensions of the issues, addressing some of the challenges faced by scattered communities that are facing populations decline and disproportionate aging.

COVID-19 rescheduling forced the program to offer the Regional and Urban Design studios in a compressed 6-week period in May and June. This year, both studios worked with the WMR that had just released its first draft of its Plan 20-50 (Manitoba's first regional plan). **Dr. David van Vliet's** regional students address issues that needed further elaboration in the Plan, including gaps in the "green structure," concerns about droughts and agriculture, addressing heritage conservation and further defining key characteristics of "complete communities." **Dr. Milgrom's** urban design students explored the ramifications of the population density targets suggested by the Plan, comparing how alternative, more walkable development patterns would compare with "business-as-usual" development over the next thirty years.

The Indigenous Planning Studio engaged with four First Nations. **Dr. Sarah Cooper's** students worked on land use planning issues, community engagement processes, community development /cultural revitalization and territorial mapping /place-naming projects with Sapotaweyak Cree Nation, Sagkeeng Anicinabe Nation and Opaskwayak Cree Nation. They also worked with Manitoba Uske, an organization that addresses First Nations land management issues, investigating potential causes of flooding on the Bunibonibee Cree Nation. Students in the studio also contributed to an ongoing task of developing community engagement tools for the First Nations to use. The department is grateful to have the opportunity to work with First Nations, and to be able to partner with their planning consultants on these projects.

The department continues to build its research capacity and activity. Of note this past year was **Dr. Orly Linvoski's** success in applications for funding to support research about transit equity with colleague from universities across the Canada as well as publications about professional planning practices in North America. **Dr. Sarah Cooper** received funding in partnership with the Canadian Centre for Policy Alternatives to address housing perspectives in the alleviation of poverty in Manitoba, work that is supporting both academic papers and popular media contributions about the issues. **Dr. Richard Milgrom** is part of a funded research team examining the sustainability of "age-friendly" initiatives in Manitoba. Funding from these research projects is supporting research assistantships within the program, as well as providing funding studio-based work that is contradicting the work.

**Dr. David van Vliet's** research about planning and implementing sustainable and resilient cities initiatives contributes to the content of the Regional Studio and discussion about how the WMR's first regional plan will be realized.

**Dr. Rae Bridgman** developed her work about healthy and child-friendly cities, informing her course development, and expanded her collection and cataloging of architectural and building toys.

As always, we are grateful for the contributions of the Manitoba Professional Planners Institute, that continues to support mentorship activities, awards and events for students in the Master of City Planning program. This year, after several years of teaching the course, Martin Sandhurst and Martin Grady stepped back from Professional Planning Practice. The Department is grateful for their efforts in developing the course, as to Donovan Toews who has enthusiastically taken over teaching the course.



## Department of Interior Design

Kelley Beaverford  
*Head, Department of Interior Design*

As I reflect upon the 2020-21 academic year, I feel grateful to everyone who made the year a success. In addition, I want to thank the students, faculty and staff in FAUM for their tremendous resilience and flexibility during these uncertain times. Together, the department ensured excellence and continuity in our programs, research activities, and service, despite the considerable obstacles we all faced this year. It is an honour to work with such dedicated individuals, and it is a pleasure to share some of the Department of Interior Design's 20-21 highlights.

I had the pleasure to work with our undergraduate EVIE 3 class in the fall term. In a remote History and Theory of Interior Design I course, we discussed hundreds of issues related to the history of design, from ethical approaches to building on historical sites to the silenced or lost voices in the telling of architectural history. My experience with the third-year class led me to expect a high level of critical thinking and discovery in their other courses. I was not disappointed.

The EVIE 3 class worked with **Professor Cynthia Karpan** and Instructor **Leah Komishon** in their fall studio. The students designed live-work space for fictional craftspeople who, due to the pandemic, were forced to transition

an artisan practice from selling goods in farmer's markets to the online marketplace Etsy. Along with providing an introduction to interior design principles and processes, the subject matter connected the students to a timely topic.

In the winter term, the EVIE 3 students worked with **Professor Kurt Espersen-Peters** and Instructor **Leah Komishon**. Students designed a Poet Laureate's residence in Winnipeg. Highlights in this course include advanced instruction on precedent and theoretical analysis as part of the design process. Di Brandt (former Poet Laureate), Kate Vermette (Writer in Residence at UM), and Ted Landrum (Instructor in the Department of Architecture) were among the distinguished guests in this studio.

The winter term allowed me to work with the EVIE 4 class in their last semester before graduating from our Environmental Design program. This time I taught the second level of the History and Theory of Interior Design. The subject matter touched on the history of design from 1900 to today and became a forum for courageous and respectful conversations on issues related to design. Discussions on equity, diversity and inclusion came to the forefront with students wanting to learn more about cross-cultural design. This class was keen on

Kelley Beaverford  
*Head, Department of Interior Design*  
*Associate Professor*

Susan Close  
*Associate Dean (Academic)*  
*Associate Professor*

Kurt Espersen-Peters  
*Assistant Professor*

Katherine Isaac  
*Instructor*

Cynthia Karpan  
*Associate Professor*

Shauna Mallory-Hill  
*Associate Professor*

Tijen Roshko  
*Associate Professor*

Jason Shields  
*Assistant Professor*

discussing interior design practice, career options, climate change, emerging technology, and the long-term impact COVID-19 might have on the spaces we will design in the future. Again, the class did beautiful work in other courses, including their interior design studios.

The EVIE 4 students worked with **Professor Tijen Roshko** and Instructor **Nicolette Layne** in a studio called Studio Co-works in the fall. Each student developed a fictional client and defined the direction for a design proposal using the McDonald Block on Main Street as the site. An emphasis on the use of digital media as design and communications tools occurred in this studio. The students produced stunning proposals demonstrating high levels of design thinking and communication.

Indeed, the use of mixed media from physical models to advanced digital media plays a substantial role throughout the Interior Design curriculum. We can see this in the studio called, Viractual, led by **Professor Jason Shields** and Instructors **Clifford Goodwill** and **Hyeonji Kwon**. The EVIE 4 class designed a media arts centre located in Winnipeg's Exchange District in the winter semester. The studio started with site analysis, precedent studies, visual collages, and other investigations to inform the project. From there, students developed a mixed media object that intersected the use of digital and handmaking elements. The result was a body of work that explored many unique ideas, from in-depth studies of hand-making to the creation of advanced technological environments.

Although the pandemic led to a tremendous amount of rejigging to our programs, our Masters of Interior Design students and teaching staff also accomplished extraordinary things. Like the undergraduate students in our Department, the MID students studied primarily from home except for some in-person meetings for studio classes. The delivery of

theory and building technology courses combined synchronous and asynchronous remote lessons. Our instructors took full advantage of available tools, often resulting in many guest lecturers and exposure to new things. We offered three outstanding graduate-level studios this year.

**Professor Jason Shields** taught the MID 1 studio in the fall term. Students designed a supportive housing complex of approx. 10,000 – 12,000 SQF. Site investigations, guest collaboration, and research provided by Homeless Hub Canada set the tone for this project. In addition to housing, the program included clinical services, staff facilities, training and education areas, and communal spaces. The design proposals responded to various topics, including Inclusionary Housing, Art-Therapy Housing, Young Adult Housing, LGBTQ2S+ and BIPOC housing, Women and Children's Support, and Chronic Homelessness Support. Jason took full advantage of extending our reach to the design community through the use of online platforms. A few of the notable studio guests included Ethem Tar (Principal, Dark Horse Architecture Inc., Winnipeg), Peter Hargraves (Principal, Sputnik Architecture, Winnipeg), and Amie Gross, AIA & Team Members (President, Amie Gross Architects, New York).

**Professor Tijen Roshko** and Instructors **Nicolette Layne** and **Tamara Nyysola** merged the MID Studio 2 and 3 classes in the winter term. Students examined contemporary museums regarding the conceptual, stylistic and operational shifts these institutions face today. The intense, thirteen-week studio resulted in various proposals, including museums for trees, nature, memory making, spices, immigrant women, and a memorial for missing and murdered Indigenous women. All students highlighted a need for adaptable, inclusive and sustainable spaces connected to human experiences and local surroundings. The students

viewed museums as dynamic entitles for gathering memories, developing identities, and learning collectively. Highlights of this studio include a bookbinding workshop presented by local artist Debra Francis and an invitation to exhibit student work at the Winnipeg Art Gallery in the fall of 2021.

Finally, **Professor Kurt Esperson-Peters** led a summer studio concerned with contemplative design. By revisiting the designer's role in the design process, this course tackled a range of design interventions that looked at how we conceptualize and create interior environments. From this perspective, wellbeing, openness, attentiveness, nonjudgment, and empathy informed the design thinking in this studio. The course was delivered entirely online, allowing students to participate from Canada, UAE, Iran, and China. Members of our department also managed to continue their research concerned with culture, sustainability, education, creative and interior design practice. In particular, I would like to congratulate MID student Cat Salles and **Professor Shauna Mallory Hill** for their work with First Nations communities on Island Lake, Garden Hill and Wasagamack.

In closing, I would like to give a shout-out to this year's MID graduates, many of who completed their work during the pandemic, and all who should be proud of the work they achieved this year: Kelsey Grabowski, Katey Godfrey, Kleighton Burns, Leah Komishon, Kerstin Maciuk, The Huy Ninh, Danielle Payne, Emmanuel Santoyo, Katie Wurch, Roslyn Patterson, Ashley Peebles, Hyeonji Kwon, Nemuulen Battuvshin, and Stephanie Champagne. On behalf of the Department of Interior Design, I congratulate you. Your success in our graduate program serves as a reminder that when faced with a crisis, we can continue our mission of learning, growing and accomplishing great things in the Department of Interior Design!



## Department of Landscape Architecture

Anna Thurmayr  
Head, Department of Landscape Architecture

### Remote With Some Face-To-Face Instruction

Most of our 2020-21 courses were taught remotely due to the continuing COVID-19 pandemic and the resulting restrictions placed on teaching at the University of Manitoba. The fall term started with the exemption of teaching design studios in person while following public health restrictions and staggering studio access for students throughout the week. The department has been mindful of providing students with the possibility to meet instructors and peers face-to-face at least once a week. Individual practicum students were granted studio access twice a week. Instructors had access to their offices according to their teaching timetable. Upon approval, local site tours and field trips were conducted, however, the Europe field trip was canceled. Off-campus activities had to be approved by the COVID-19 Recovery Steering Committee (CRSC). This new committee has been tasked with responding to the dynamic challenges COVID-19 presents to the university community.

All design studios taught by the Department switched to remote learning when the Code Red restrictions came into effect for Winnipeg on 2 November and the remainder of the fall and winter term. The Dean's Office provided each department with \$10,000 of COVID-19 Support Funding that was used towards additional hours for teaching assistants and

Zoom licensures. Final examinations were held remotely. Despite the precautionary change to remote learning and teaching, students and instructors have been able to continue with their courses.

### Remote Accreditation Review

As planned, the accreditation review was conducted online in May 2021. Within three days, the review team met with students, recent graduates, department members, sessional instructors, facility coordinators, local practitioners, MALA reps, department heads, and senior admin. A video tour of facilities created virtual access to the Workshop, [FABLab](#), [CADLab](#), [Centre for Architectural Structures and Technology \(C.A.S.T.\)](#), the [Architecture/Fine Arts Library](#), and the studio space in the Russell Building. The review team listened with great care to all comments and made constructive recommendations for the program. The final accreditation decision will be made by the Landscape Architecture Accreditation Council and [announced in summer 2021](#). Thank you to everyone involved in the preparation and conduction of this review.

### Short Notes

As part of the Manitoba 150 celebration, **Charles Thomsen** (Professor Emeritus) has received an honour from the Province of Manitoba for his community service specifically

Anna Thurmayr  
Head, Department of  
Landscape Architecture  
Professor

Honoure Black  
Instructor I

Brenda Brown  
Associate Professor

Marcella Eaton  
Associate Professor

Kamni Gill  
Assistant Professor

Mark Meagher  
Adjunct Professor

Leanne Muir  
Instructor II

Dietmar Straub  
Professor

Alan Tate  
Professor

Jean Trottier  
Associate Professor

Karen Wilson Baptist  
Acting Dean  
Associate Professor

for the forty years that he has been volunteering and working with the International Peace Garden. **Dietmar Straub** and **Anna Thurmayer** were awarded the CSLA National Award of Excellence 2021 for their work on Sumac Garden. **Brenda Brown** (EDRA), **Kamni Gill** (CELA, ECLAS), and **Dietmar Straub** (4<sup>th</sup> BDLA Pflanzenplanertage) virtually presented their scholarly activities at international conferences. **Alan Tate** (MALA), **Dietmar Straub** (Westwood Collegiate Winnipeg), **Jean Trottier** (Landscapes | Paysages, CanU, LAAC), **Kamni Gill** (JoLA), **Leanne Muir** (CSLA, UDAC), **Marcella Eaton** (CSLA Tri-Council Funding Task Force), and **Anna Thurmayer** (MALA) actively engaged in service outside the university. **Anna Thurmayer** has been promoted to Full Professor. **Leanne Muir** (fall term) and **Richard Perron** (fall and winter term) were on leave; and last but not least **Karen Wilson Baptist** acted as Dean of the Faculty of Architecture during the academic year 2020-21.

### Students Records

Thirteen students graduated from the Master of Landscape Architecture (MLA) program and twenty-four students from the Landscape + Urbanism (L+U) option in the ED program this academic year. The total number of graduates is slightly higher than the previous year. The intake of students was about the same for the MLA program and higher for the L+U option for 2020-21. Due to COVID-19 related restrictions, five international students who initially accepted the offer to the MLA program were granted to defer their program start to Fall 2021.

MALA and LASA presented “Freedom Road”, a documentary series from Shoal Lake 40 on the community’s battle to building a road, after being relocated and cut off from the mainland 100 years ago. The film screening via Zoom was followed by a panel discussion with director and community member Angelina McCleod, as well as Roxanne Greene (community member), Adele Perry (Faculty of Arts professor), and Danielle Desjarlais (IDPSA member). LASA also hosted the LASA MLA Buddy

Meet and Greet, a first-time graduate students’ initiative for a buddy system to smooth non-design background students’ transition into the MLA program. These and many other virtual extra-curricular events were well organized by LASA rep Madeleine Dafoe and MALA student rep Elise Ouellette with help from many other students. Two incoming MLA students, Holly Friesen and Madeleine Dafoe received a University of Manitoba Graduate Fellowship. Naomi Ratte has been the first recipient of the LACF’s Peter Jacobs Indigenous Scholarship.

### Outside Speakers

A series of outstanding landscape architecture and design related presentations took place via Zoom this academic year. Highlights were Laurie Olin, selected for the Harlyn Thompson Lecture in 2019-20, Anna Heringer, selected for the Harlyn Thompson Lecture in 2020-21, Michel Desvigne, Robin Winogrand, Annette Freytag, and Bruce Duggan. Together with the Honouring Our Mother series, these lectures not only engaged and transformed our understanding of design, but also turned our shared screen time into memorable community events.

### Returning To Face-To-Face

In alignment with public health advice and expectations on the vaccine rollout, the University of Manitoba is seeking opportunities to safely resume in-person activity in the Fall term of 2021. As of today, we are allowed to plan and timetable studio courses or classes with a maximum registration of 20 students to be held in person as our space permits. Large classes will continue with remote delivery and some of them will have face-to-face learning components like field trips within the Winnipeg area. There is also the hopeful outlook to be in a position to declare a full return to face-to-face operations in Winter Term 2022. However, Public Health guidelines associated with the global pandemic will require the Master of Landscape Architecture program and its teachers, researchers, and students to be flexible, adapting to changing needs throughout the academic year.



## Faculty of Architecture Research

Lisa Landrum  
*Associate Dean, Research*

Design and planning scholarship has never been more important. As we cautiously enter a post-COVID milieu, Faculty of Architecture researchers have key roles to play in advancing knowledge and practices that foster healthy, sustainable, equitable and meaningful communities. Scholarship in these areas have rebounded with new initiatives and impactful findings. The following summary highlights notable projects from the 2020-2021 academic year. For further research news and ongoing projects, visit the Faculty of Architecture Research website and pages of individual researchers.

### Grants and Awards

Faculty of Architecture researchers are participating in numerous ongoing projects to enhance quality and social justice in the built environment. Newly funded initiatives this year include: “Mobilizing Justice.” **Dr. Orly Linovski** is co-leading the Equitable Community Planning and Engagement stream of this five-year multimillion-dollar SSHRC Partnership dedicated to

creating a transportation equity policy for Canada. Led by the University of Toronto, Scarborough, the project involves 33 academics from 6 provinces and 2 states, 14 government agencies, 7 industry partners, and 7 non-profit organizations.

Other grants awarded this year include: “Aging in place of ergonomic kitchen design,” co-led by **Dr. Shauna Mallory-Hill** with UM’s College of Rehabilitation Sciences and Faculty of Kinesiology, supported by a Mitacs Cluster Grant; and “Theatres of Architectural Imagination and Healing,” examining intercultural performance practices, led by **Dr. Lisa Landrum**, supported by a UM/SSHRC Explore Grant.

Notable recognitions for design achievement include the 2021 CSLA National Award of Excellence for Sumac Garden, designed by **Prof. Straub** and **Thurmayer**.

### Publications and Presentations

Faculty research is being mobilized through a variety of publications, including books and major



reports: *Covid-19 in Manitoba: Public Policy Responses to the First Wave*, UManitoba Press (**S.Cooper & L.Landrum**); *Voices of the Land: Indigenous Design and Planning from the Prairies* (IDPSA); *Narrating the City: Mediated Representations of Architecture, Urban Forms and Social Life*, Intellect Press (**L.Landrum**); *The Prairie Garden*, TPG Publications (**D.Straub, A.Thurmayr**); *the Canadian Architecture Forums on Education (CAFÉ) Summary Report* (**L.Landrum**); and *State of the Inner City 2020, a report of the Canadian Centre for Policy Alternatives* (**S.Cooper**). FAUM research also appeared in journals and proceedings: *Architecture & Culture Journal* (**L.Landrum**); *the International Journal of Space Structures* (**L.Coar, et al**); *the Journal of Landscape Architecture* and the Conference Proceedings of the European Council of Landscape Architecture Schools (**K.Gill**).

Numerous faculty members presented at international conferences, including: the conference of the Council of Educators in Landscape Architecture (**K.Gill, M.Meagher**); the EAAE-ARCC International Conference, Valencia (**M.Garcia-Holguera**); the EDRA52 Conference on Just Environments, Detroit (**S.Mallory-Hill**); the Frascari 5 Theatres of Architectural Imagination symposium, UQAM & UManitoba (co-chaired by **L.Landrum**); the International Archive of Women in Architecture symposium, Blacksburg, the International Symposium of Philosophy and Architecture Conference, Monte Verità & ETH Switzerland, and the Remote Practices: Architecture in Proximity symposium, Sydney (**L.Landrum**); and the Teaching-Learning-Research Conference in Manchester (**S.Close, L.Mamchur**).

FAUM researchers also shared research via lectures at distinguished global venues, including: the RAIC/CCUSA Academic Summit on Architecture and Harvard University GSD

(**S.Bailey**); Cornell University and Newcastle University (**K.Gill**); the University of Waterloo, the National Technical University of Athens, and the Aarhus School of Architecture in Denmark (**L.Landrum**).

### Creative Scholarship and Exhibitions

Notable ongoing initiatives in creative scholarship include: studying lightweight precast techniques for multi-unit residential buildings (**N.Minuk**); developing sustainable textiles from living systems (**T.Roshko**) and archiving architectural toys (**R.Bridgman**).

Faculty researchers and student collaborators also participated in a trio of 2021 international Biennales: the Seoul Biennale of Architecture and Urbanism (**S.Bailey, J-S.Chon**); the 2021 Venice Architecture Biennale (**L.Landrum**); and the International Biennale of Landscape Architecture in Barcelona (**A.Thurmayr, D.Straub**).

### Undergraduate Research

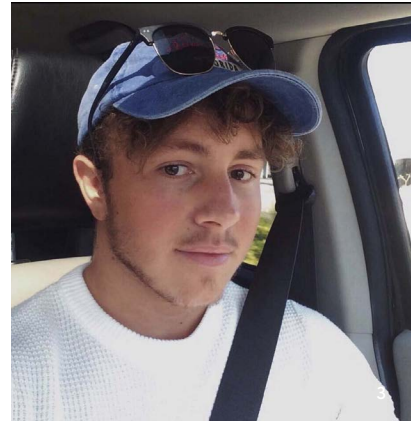
Ten Faculty of Architecture students earned Undergraduate Research Awards in 2021. These awards enable students to work with professors on research projects that develop skills, drive discovery and inspire future studies and career trajectories. The projects included hands-on experiments in biomimicry; exhibitions on theatres of architectural imagination; and studies of homelessness, relationship-building, policy-making, urban wildlife, and techno subcultures. Read interviews with the URA student winners in [UMToday](#).

### PhD in Design and Planning

The Faculty of Architecture's interdisciplinary Doctoral Program hosted its first ever open seminar in February 2021. Students presented research in progress with faculty advisors and guests. Research abstracts and further information on the PhD program available [here](#).

# 22/ **Student Work**





## Undergraduate Student Work

### Nabil Basri

Nabil Basri will be graduating from the Environmental Design Program at the University of Manitoba in October 2021 and will be pursuing his Master of Landscape Architecture at the University of British Columbia in September 2021. He was born and raised in Winnipeg, Manitoba, on Treaty 1 territory. He has had the pleasure to work with Assiniboine Park and the City of Winnipeg to get hands-on experience to fabricate and maintain the landscapes. An explorer at heart, Nabil loves to travel. He learns from those experiences and always aims to contextualize the new knowledge within his work. In his spare time does graphic design by commission or draws conceptual landscapes. His passion for the soundscape, sensorial design, inclusivity, environmental justice, and upcycling usually manifests in his projects. He intends to become a landscape architect, but also likes to teach or work as a concept artist. Wherever he lands, he hopes that his designs will have an evocative impact.

### Alina Bilonozhko

Alina Bilonozhko has just completed her second year in the Faculty of Architecture at the University of

Manitoba. Growing up in Ukraine and moving to different cities throughout her life, Alina has developed a strong interest in built environments and surrounding natural systems. When moving to Winnipeg, Alina has studied Biological Sciences at the University of Manitoba for two years. Her interest in art and design has encouraged her to pursue an academic career in Architecture in the Environmental Design program.

Alina is interested in expressing her creativity through different media such as film, photography, watercolor painting, and embroidery. She enjoys studying art history and plant biology as well as digital art and graphic design. Alina is inspired by the interdisciplinary approach of design education in this program that combines science, history, art, and architecture. Becoming a member of a Sustainable Committee this spring, she strives to engage the faculty community in a sustainable lifestyle through the improved workflow, activities, and events.

Alina hopes to get into Architecture Stream for the following academic year and graduate with a Master of Architecture in the future. She is interested in further developing her creative skills, which she hopes to apply to sustainable design and architecture. She is looking forward to starting a new academic year, gaining new skills, and personal growth.

1. Nabil Basri
2. Alina Bilonozhko
3. Matthew Evans
4. Dominico Obmerga
5. Corene Stoski
6. Dennis Wang



## Matthew Evans

Matthew Evans is a recent graduate of the Faculty of Architecture's Environmental Design program at the University of Manitoba. A passionate learner, Matthew has a strong appreciation for studying art, science, literature, and architecture. Moving forward he is interested in the fusion of these fields in relation to architecture and the resulting effect on the human condition.

## Dominico Obmerga

Dominico Obmerga IV has recently completed his second year in the Environmental Design Program at the University of Manitoba. Coming from the Philippines, where natural foliage intertwines with structures of local neighborhoods, he has always had an interest in the relationship between the built and natural environments. Dominico favors the combination of the science behind natural phenomena and technical aspects of design as a design approach for his projects. He also enjoys the artistic aspects of design, such as installation art, graphic layout, photography, and especially digital art. Digital art, such as collages, renders, and digital compositing are elements of artistic work which Dominico frequently incorporates within his work. His interest in digital compositing began with stock photography, but has grown to incorporate his own photos and assets

to form original renders for his designs. Dominico plans to continue gathering a wealth of knowledge on various design topics through new perspectives in hopes of one day becoming an architect. Going forward with his design education in the Environmental Design Program, he hopes to learn new and innovative methods of representation in order to bring his ideas to life.

## Corene Stoski

Corene Stoski graduated with a Bachelor of Environmental Design in June 2021. In Autumn 2021, she will continue her studies in the Master of Interior Design program at the University of Manitoba. Her interest in design and wonder about the world motivates her desire for continued learning. Corene enjoys reading, music, dance, films, photography, nature and travelling. She has a passion for history and sustainable approaches to design that accompany her projects. Inspiring and enhancing the way people experience design is one goal that she hopes to achieve throughout her work. Corene looks forward to immersing herself further in the field to create truly beautiful, functional, and sustainable environments.

## Libao (Dennis) Wang

Dennis has just completed his second year in the Faculty of Architecture at the University of Manitoba. He was

born and raised in China and has been in Winnipeg for eight years. Coming from a different cultural background, he has always been fascinated by art and expressing himself creatively. After graduating with an engineering diploma, Dennis was not satisfied with his career choice and became eager to explore his interest in creativity and design in 2019. After two years of study, he has come to realize that design is more of an art piece that solves real-world issues rather than a purely artistic or abstract expression. This has driven him even further toward design. Dennis' interest in self-expression through different art forms has also grown and expanded, now using photography, painting, drawing, digital illustration, etc. in his projects. Dennis has always been a fan of art and enjoys studying art history and architecture precedents during his spare time. He has acquired much inspiration and knowledge for his past projects through these studies. His goal is to continue to study deeper and to create more in order to ultimately formulate his own vision and values within the design field that will guide him in his future academic and professional career.





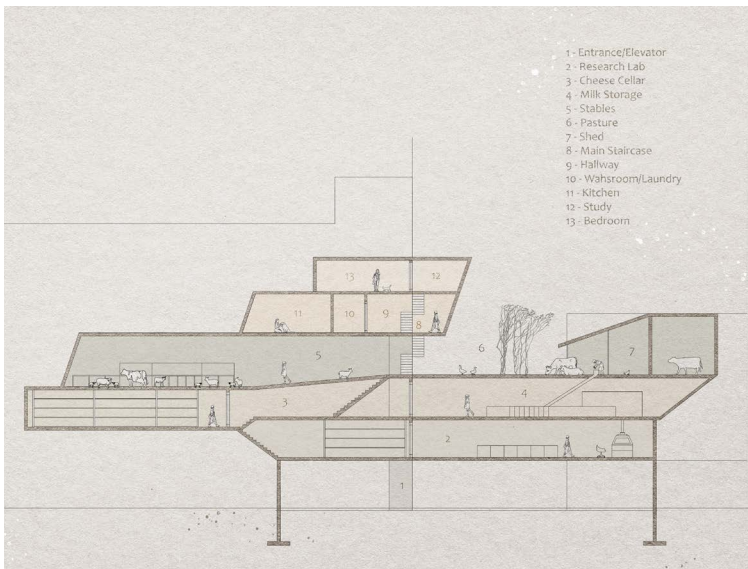
**Alina Bilonozhko**  
*Environmental Design, year 2*

**Ayrshire**

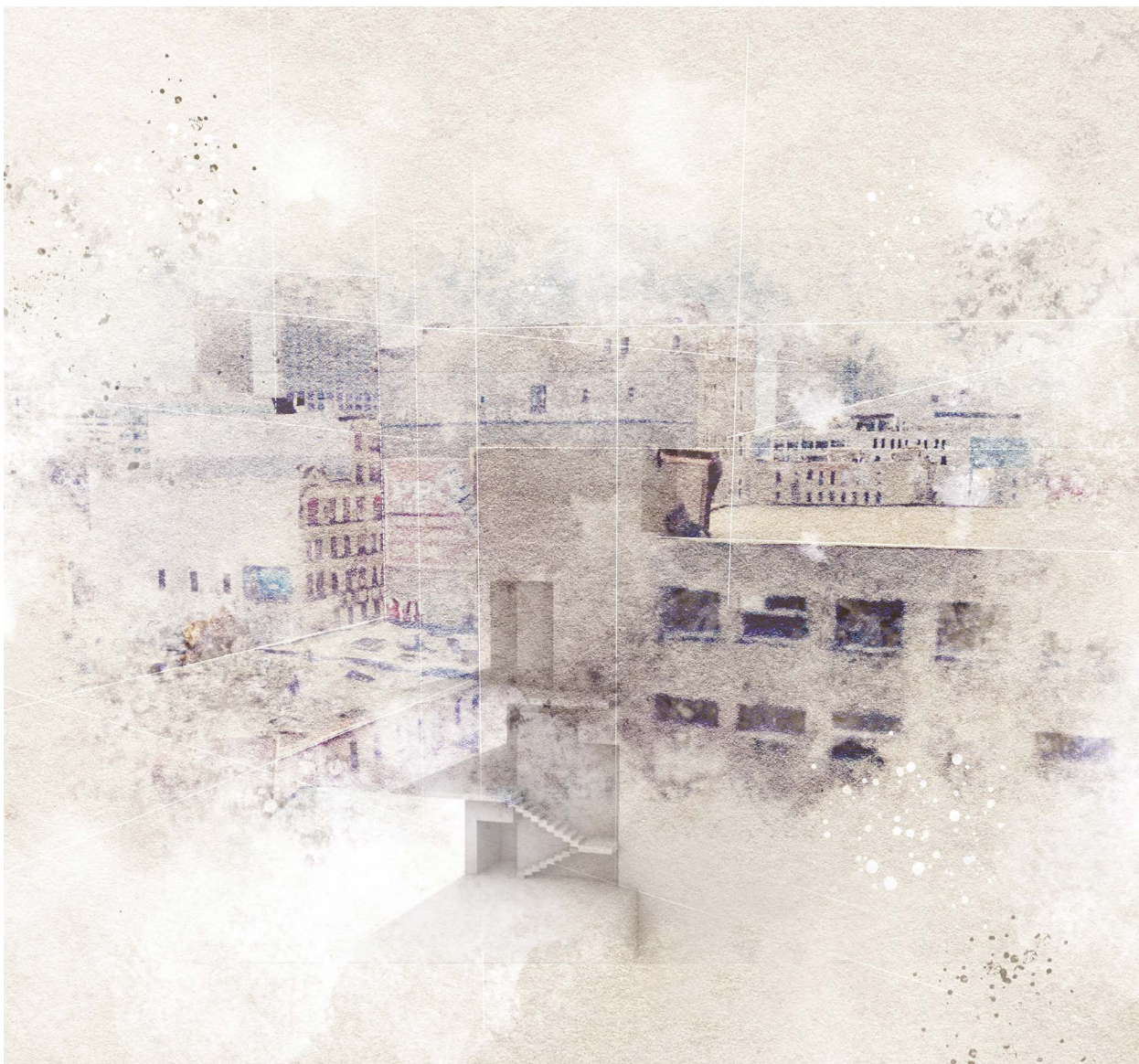
*Ayrshire* is located in the heart of the historic Exchange District and faces the city's downtown skyline. It is a spatial annex that embeds into the existing structure of the apartment building at 49 Adelaide Street and connects the living space to unconventional rural space. *Ayrshire* is a 5-story structure that consists of a research laboratory, a temperature-regulated cellar, a dairy cattle barn with access to the rooftop pasture, and a living space above.

The intent of the project is to intertwine the urban and rural environments through forms and spatial transition. The project's design embeds into the building and expands horizontally to create the maximum space needed without overtaking the existing space. *Ayrshire* brings a piece of the character's heritage and culture to life, creating a comfortable and exciting space for both animals and humans. The annex is designed for a young cheesemaker, Isla, who was born and raised in the Scottish countryside, spending most of her childhood helping with farming and taking care of animals. Isla is very passionate and curious; she loves learning new things and experimenting. As a hobby, Isla loves making cheese that she shares with her friends and sells to local establishments in the Exchange.

The design of the project heavily relies on wind and sun studies.







According to the sun path study, most solar radiance on the site is available starting from sunrise till noon. In winter, however, the sunlight is minimized, hence the animals spend most of the winter indoors, in the stables. Starting in April and until October, the solar gain is directly penetrating the living space and the rooftop pasture, allowing maximum sunlight for vegetation and animals. Wind speed diagrams are also important for considering how the site conditions shift in different seasons. In Summer and Spring, several directions of the winds allow a cross breeze to travel through the site

and increase comfort for animals during the hot months of the year. Multiple directions of the winds create natural ventilation on the site, which is also beneficial in a potential urban heat island effect. Designing with respect to natural systems allows creating the most comfortable space for the inhabitants and the surrounding environment.

*Ayrshire* is a multifunctional, cohesive urban farming space that brings needed comfort and necessary space for a young student-cheesemaker. Based on numerous site studies, the design

of the structure was developed with respect to natural systems and the urban environment of the site. The structure is carved inside the corner of the apartment building, providing enough space for dairy cattle, and living space for a young student. Spacious Corten steel barn and rooftop pasture with maximum sunlight give an opportunity to grow various kinds of dairy cattle. With a temperature-regulated cellar and research laboratory, Isla is able to ferment and age her own cheese. The elevated living space above allows Isla to watch animals and engage with the Exchange District.



## Libao (Dennis) Wang

*Environmental Design, year 2*

### Frontiere

*Frontiere* is an annex that was designed for ballerinas Nina and Lily from the movie *Black Swan*. Nina is a perfectionist in dance, and Lily is a hardworking dancer as well. The two, who are both friends and opponents, have different personalities. Nina is introverted and appreciates a bit of privacy; Lily is extroverted and loves interacting with others. Both characters are constantly under stress as they are competing for leading roles in ballet performances. This structure was designed as a multi-purpose retreat at which the two dancers can relax, meditate, entertain, practice and perform within the natural environment.

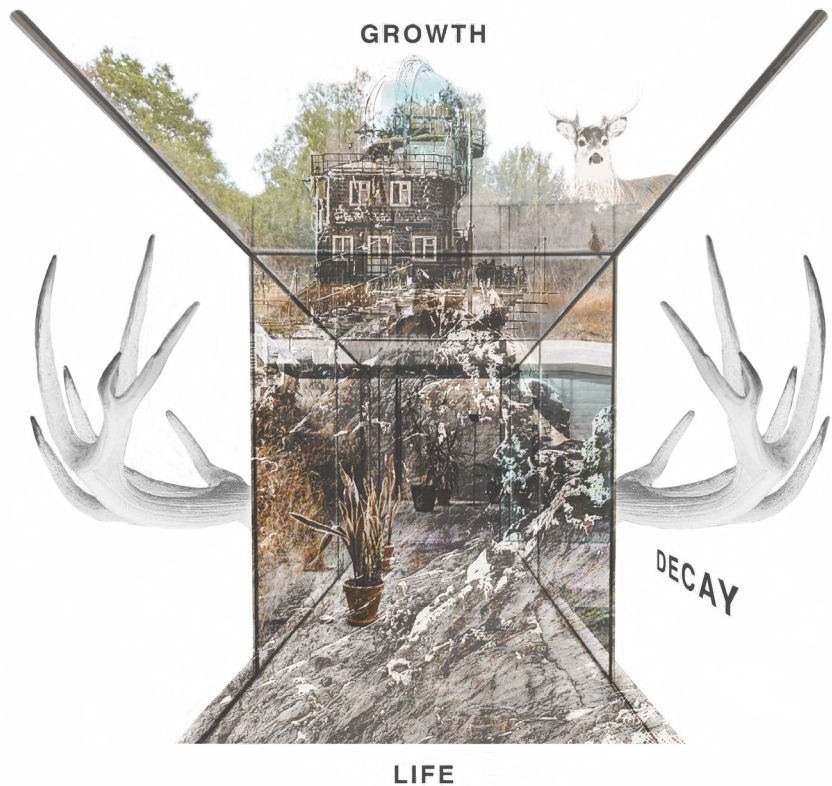
The chosen site for the annex is located in Crescent Drive Park, Winnipeg to accommodate both the obligations and the personalities of the two dancers. The site was intentionally selected due to its immersion within the surrounding natural environment which provides relaxation and privacy. The annex is also attached to a previously designed public forest building, allowing the dancers to perform for public audiences. The shape of the annex is purposefully designed to fill the in-between spaces of the existing public building in order to avoid interfering with the visitors' sight of the forest. This form is derived from the intention to connect with part of the public space for public performances, while also facing

part of the forest to enjoy privacy. To separate the spaces, the annex uses a series of hinged rotative panels as façades which are the metaphors of the spinning ballerinas. Depending on the mood of the two characters, the panels can be in their open position, wherein the façades dissolve and the interior space of the annex expands out to the public. Alternatively, the panels can also be closed down, and the façades will function to provide privacy for the two inhabitants. The dwelling offers multiple spaces for dance practices, rehearsals, and meditation as they both love dancing and are under pressure. The structure has three floors. The first and second floors are long hallways that allow the two to dance through the hallway with nature, the public or in private. The third floor has a dance hall made of glass, enabling all visitors from all floors to watch their dance rehearsals and performances. At the end of the structure is a private room with a big open window that grants maximum sunlight and a rich forest view.

*Frontiere* is a thoughtfully designed annex which desires to provide a spatial and performative experience for the two characters who have contrasting personalities. The structure focuses on adjusting space to perform different functionalities based on the dweller's preferences.







## Dominico Obmerga

*Environmental Design, year 2*

### Rubservatory

*Rubservatory* is an annex designed for Henry Lockheart, a biological anthropologist and recreational hunter with an interest in the morphological characteristics of deer antlers. The proposed annex functions as a temporary living space away from the urban environment as well as an observatory to compensate for the client's fascination with white-tailed deer and their antlers. Combining his investigative nature as a scholar and his passion for hunting, the annex aims to link life and death by providing a space to observe these natural events within the confines of a space isolated from the urban environment.

Due to the sensitive nature of the desired narrative, site selection was treated with an equal level of discretion and intention. As such the site was chosen due to its close proximity to a natural clearing, exclusion from the public eye, and

optimal positioning for a natural scent repellent. Inspired by the annual shedding of deer antlers, the proposed annex incorporates an exterior rammed earth facade which acts as a secondary shell for the structure. Using plants as natural attractants, the exterior shell will deform through rubbings created by deer that remove the velvet layer which envelops their antlers during their development. More importantly, these rubbings provide information for other deer in the area through glandular secretions that are left on the surface of the facade. The residue left on the structure then becomes a natural attractant for other deer, gradually turning the site into an optimum location for the observation of these animals.

The structure itself consists of a display hall, personal living quarters, and an enclosed observation tower with a glass

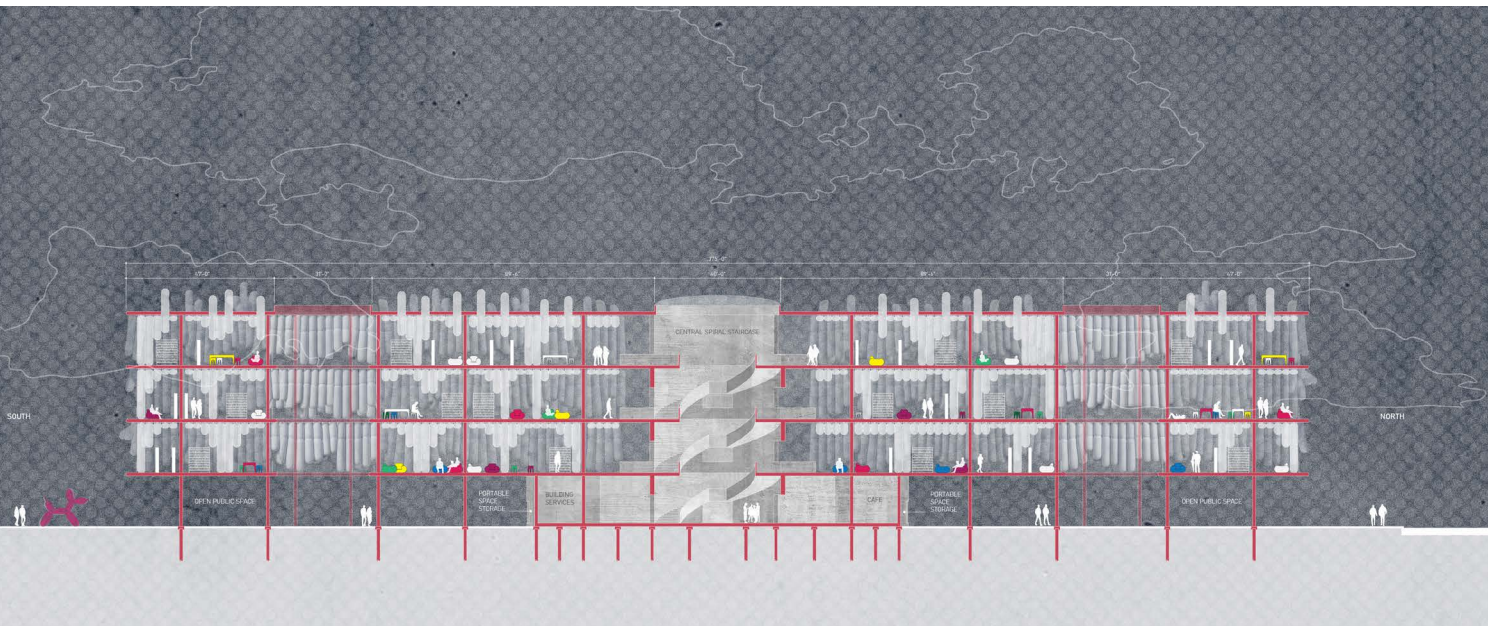
floor viewing area for close observations of the deer and their interactions with the facade below. The display hall is situated four meters below ground in order to prevent any interference with the local prairie grass and connects with the other two sections via a central ladder system. This linear approach to entering and exiting the annex creates a cyclical program that emulates the annual shedding of deer antlers.

By intentionally sequencing the positions of these three sections, the annex begins to emphasize a sequential procession through life, decay, and growth. Starting with a descent into the earth, the structural narrative aims to immerse the client in a spatial experience that allows them to be a part of a regenerative cycle which reflects their interest in the systems of change behind these antlers.









## Matthew Evans

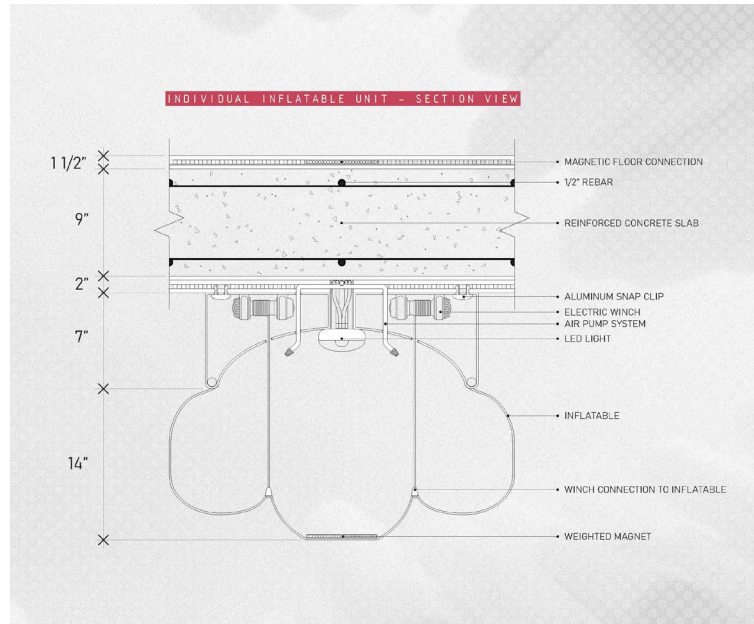
*Environmental Design, year 4  
Architecture option*

### Thought Bubbles

Inspired by the concept of expanding and contracting thought bubbles, the experimental proposal for a “library” uses inflatables as the primary mode to explore an architecture that is concerned with alternative techniques for addressing energy consumption, programmatic requirements, thermal barriers, individual privacy, and community engagement.

Current practice designs with specific programs in mind that address the functional requirements of the present or near future, with little consideration for distant generations. This method of designing focuses on the NOW and consistently overlooks the long-term. Today's fast moving world is constantly going through drastic changes every year, perhaps no better modern precedent being the ongoing coronavirus pandemic.

As a result of the pandemic many existing structures were left empty, and with so little consideration for adaptation most had no other choice but to sit and collect dust, wasting space and energy in the process. The future of architecture must be able to efficiently respond to inevitable changes. It is becoming increasingly vital to consider and anticipate the ability for the architecture to adapt over time in relation to the needs of future generations, while simultaneously being mindful of present concerns. This being said the proposed architecture does not reflect a way of thinking for a specific era, but instead promotes the idea of anticipating inevitable change over time. The affected architecture is then asked to become seemingly conscious of its present state, while also being mindful of constant change.



Pushing past the practicality of a “permanent” enclosed box, the incorporation of inflatables allows the space to have spatial flexibility, providing opportunities for experimenting with what space can become, whether it be for human functions, passive ventilation methods, thermal barriers, energy conservation, etc.

The size of the inflatables was determined to allow for spatial flexibility and decrease the amount of time required to inflate and deflate a specific area. The hexagonal packing technique allows the inflatables, when clustered as a collective, to take advantage of air pressure and the elastic qualities of the inflatables in order to create airtight barrier conditions. Each inflatable unit is to be prefabricated off site and then snapped into the hexagonal ceiling

grid. All of the units are completely identical to optimize efficiency when installing and add to the diversity of spatial configurations. From completely open spaces to vaulted ceilings, the subsequent architecture becomes an extension of its occupants collective or individual desires. Every time you go to the “library” it could be a completely different experience, or if there was a particular instance that you felt personally connected with you could alter a given space to your idealized condition. Whatever spatial arrangements the occupants require the building can alter its state to fit the programmatic needs, encouraging a symbiotic relationship between man and architecture.

## Corene Stoski

*Environmental Design, year 4*  
*Interior Environments option*

### APITURA

This studio focused on an exploration of media arts to design an education and production centre where various artistic forms are created and shared. Initially, a question was posed to consider the cultural significance of media arts. Precedent research and mixed media exploration emerged into the creation of an object/installation which inspired the design.

The concept of the project was prompted by aerial landscape photographs. From afar, the images displayed gridded sections of the environment that seemingly resembled digital pixels. Another question arose from this discovery. How is this thought process of a merging of the digital pixel and the deviating line of nature integrated within media arts and design?

The final object was created by watercolour painting on trace paper, ripping it into pieces to obtain “landscape” fragments and supporting them with wooden

dowels. Finally, thread was tied to two ends of the dowels to suspend and layer the pieces. When the object is illuminated from the front, the wooden grid is less obvious as the irregular landscape pieces stand out. As the illumination moves towards the back of the object the grid becomes evident shadowed through the pieces. It reveals a narrative of how humans have divided the natural world and have emerged into a digital one. Additionally, it illustrates the connection between the natural and technological worlds that humans are both influenced by within media arts.

The cultural significance of media arts is to provide a reflective narrative through the connective layers of old and new art forms. It incorporates a process of merging modern technologies with the deviating line of nature to create something that speaks to the digital and human condition. Through this process, the concept evolved into

the object and statement, inspiring the final design.

APITURA is a Media Arts Education and Production Centre for the learning, creation, and display of developing media art forms. Innovative technologies merge with human artistry to create evoking stories that speak to the natural and digital worlds. With a mixture of machine-made and natural materials, the building features a cafe, gallery/exhibition space, digital studio and classroom, handcraft creation studio and classroom, and collaborative areas. Activities include creative art development, collaborative production, educational workshops, and galleries/exhibitions to showcase and share reflective narratives. Broadening the already creative Exchange District, the centre hopes to provide new experiences and awareness to the past, present, and future of the Winnipeg arts community.









## Nabil Basri

*Environmental Design, year 4*  
*Landscape + Urbanism option*

### Grasping Enlightenment

*Grasping Enlightenment* is a 35km long transect through Winnipeg that houses the designs of three Paradise Gardens. It is a journey through the process of learning and expressing life at different stages of COVID-19. Before COVID (Loud) – before stimulus; during COVID (Quiet) – exposure to stimulus; after COVID (Vast) – understanding stimulus. The after COVID Paradise Garden is the focus of this project.

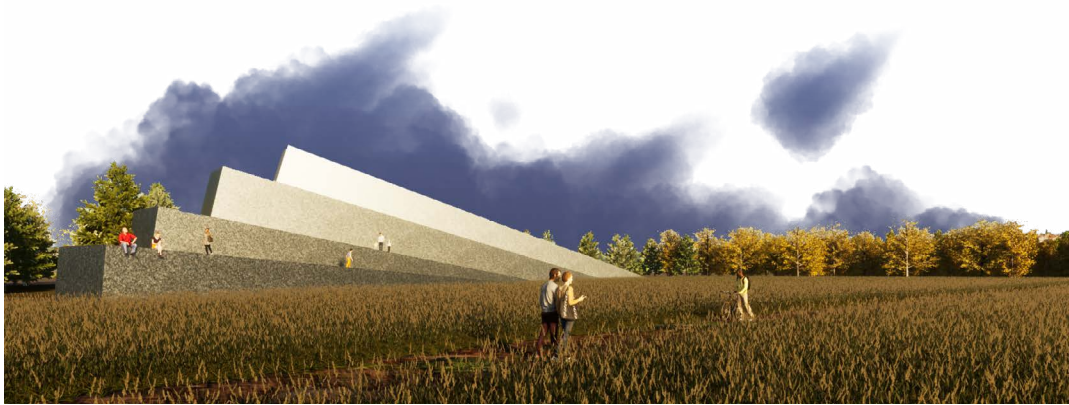
Starting with the southern-most garden is the Loud Paradise. It is located in between a group of baseball diamonds and a golf course. The intention of the garden is to have users leave it. They are to be enticed by the sports games that may be happening on either end of the garden. Like learning something must grab the user's attention. Large metal structures are placed throughout the garden to bounce and divert the sounds throughout the space. When there are no games the shimmering of the trembling aspen, open meadow, and wildlife will be the Loud Paradise.

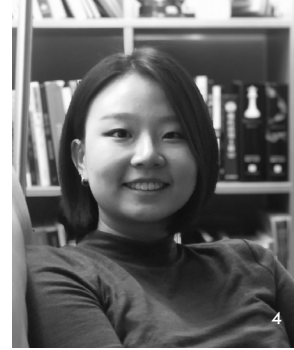
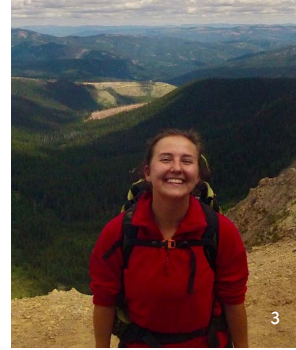
The Quiet Paradise is a small hub point that is accessible with transit and active transportation. The intention of this garden is to heal, rest, and reflect before going on to your next destination. The main plants of the garden are the four native plants that were used by the people of Treaty 1 in everyday life and ceremonies. Unlike the other gardens this one is not directly on the route. Like learning people

have the choice to have a second to sit with themselves, or let it go into one ear and out the other. The waterfall will drown out all external sounds so users can reflect in the Quiet Paradise.

The Vast Paradise is located north of the city, next to Emesville and West St. Paul. The intention of this garden is to explore the vastness of the prairies. To Wander. This garden can be an act of reconciliation with the people of Treaty 1. People from the nearby reserves can work to educate the people of The Great Plains of its history, ecology, and cultural significance. This a paradise for both bison and people. There are two parts to this garden. A Vast Paradise and a Bison Paradise. The Bison Paradise is large enough that the bison can "migrate" to the north and south portions of the enclosure. There are two rooves and arboretums for shade or shelter in the winter. The Vast Paradise is separated from the Bison Paradise by an even leveled ha-ha, planted with hawthorns and milkweed to deter the bison from getting too close to the edge. This displays to people that bison are the titans of the plains. The vast paradise has many areas to explore as there are quite a few environments that can be experienced in the Great Plains. Like learning people have the choice to do what they want with the new-found knowledge. They have the choice to explore the different areas in the Vast Paradise.







## Graduate Student Work

### Aaron Bombback *Landscape Architecture*

Aaron Bombback is a graduate student in the Department of Landscape Architecture, working towards finishing his master's practicum. Having come to the program with a bachelor's degree in Urban Studies and a Master's degree in Planning from the University of Calgary, he has a particular interest in exploring landscape urbanism and ecology and integrating design with geospatial analysis and urban theory. His practicum work also involves redeveloping industrial and underutilized landscapes in Winnipeg's employment lands and mature communities. From his experience working as a Registered Professional Planner in Alberta before returning to graduate studies, he believes as cities grow and change, so will the complexity of the interdependencies that govern their built and natural spaces. To address wicked problems, practitioners need interdisciplinary skills from planning and landscape ecologies to be proactive in addressing Canadian landscapes and city-building in the future.

### Yasmine Haj Ahmad *City Planning*

Yasmine Haj Ahmad holds a Bachelor's degree in Architectural Engineering with Honours from Beirut Arab University in Lebanon. She has recently graduated with a Master of City Planning from the University of Manitoba. Yasmine is a Palestinian who was born and raised

in Lebanon. She worked as an architect at an engineering consultancy firm for six years before moving to Winnipeg, Manitoba, to study City Planning as an international student. Based on her academic achievements, Yasmine received several scholarships, including Corrigill Scholarship City Planning and Dean David Witty Urban Design Scholarship. During her study, Yasmine completed a nationwide subdivision application research for Manitoba Professional Planners Institute. She also conducted a study exploring the rooming housing inventory for West Broadway Community Organization. Upon graduation, Yasmine started her planning career as an intern at Landmark Planning and Design. She is interested in urban planning and urban design, community planning, land use planning, and land development, and she is developing a career and expertise within and beyond these fields.

### Jayden Koop *City Planning*

Jayden Koop is a recent graduate of the Master of City Planning program. Originally from British Columbia, Jayden unearthed her interest in city-building after moving to Edinburgh, Scotland. Her favourite way to explore cities is on foot and in her free time, she is usually hiking or walking in pursuit of a park or snack. As a planner, she looks forward to continue building relationships with people and places while always striving towards equity, sustainability, and accessibility.

1. Aaron Bombback
2. Yasmine Haj Ahmad
3. Jayden Koop
4. Hyeonji Kwon
5. Reanna Merasty
7. Ashley Peebles
6. Michaela Peyson
8. Mackenzie Skoczylas





### **Hyeonji Kwon** *Interior design*

Being in love with drawing her whole life, Hyeonji joined the Department of Interior Design, in 2015. Intrigued with the invigorating design process including hand sketches and modelling, she explored how to create meaningful and thoughtful stories within space. From taking theoretical seminars to travelling to Europe, she furthered her skills and was able to grow as a designer with a Master's degree in Interior Design. Throughout her experience at University of Manitoba, she learned valuable knowledge and experience as a student, teaching assistant and a sessional instructor for multiple undergraduate and graduate level design studios. She will further her studies in the Department of Architecture in the upcoming academic year.

### **Reanna Merasty** *Architecture*

Reanna Merasty (Cree, Barren Lands First Nation) is a recent Master of Architecture graduate from the University of Manitoba. She is currently working at Number TEN Architectural Group as an Architectural Intern. Her research focuses on reciprocity, land-based pedagogy, and advocates for Indigenous knowledge systems. During her time in FAUM she was Co-Founder of the Indigenous Design and Planning Student Association, advocating for representation and inclusion in design education, and the Co-Editor of the publication "Voices of the Land:

Indigenous Design and Planning from the Prairies."

### **Ashley Peebles** *Interior Design*

Ashley is a recent graduate of the Master of Interior Design program at the University of Manitoba. She is from Dauphin River First Nation and Winnipeg, Manitoba. Growing up, any school vacations were spent visiting beautiful D.R., grandparents, cousins, and community members. Her work is dedicated to her community and all of the people who have shown her love and support throughout her pursuit of education. Their sharing of perspectives, stories, prayers and encouragement have imbued her work with love and gratitude. Ashley hopes to take time to practice Interior Design with Indigenous-led teams, with Indigenous clients, and on Indigenous projects to continue learning and giving back to her community. She also hopes to further her design studies and pursue a dream career in set and costume design.

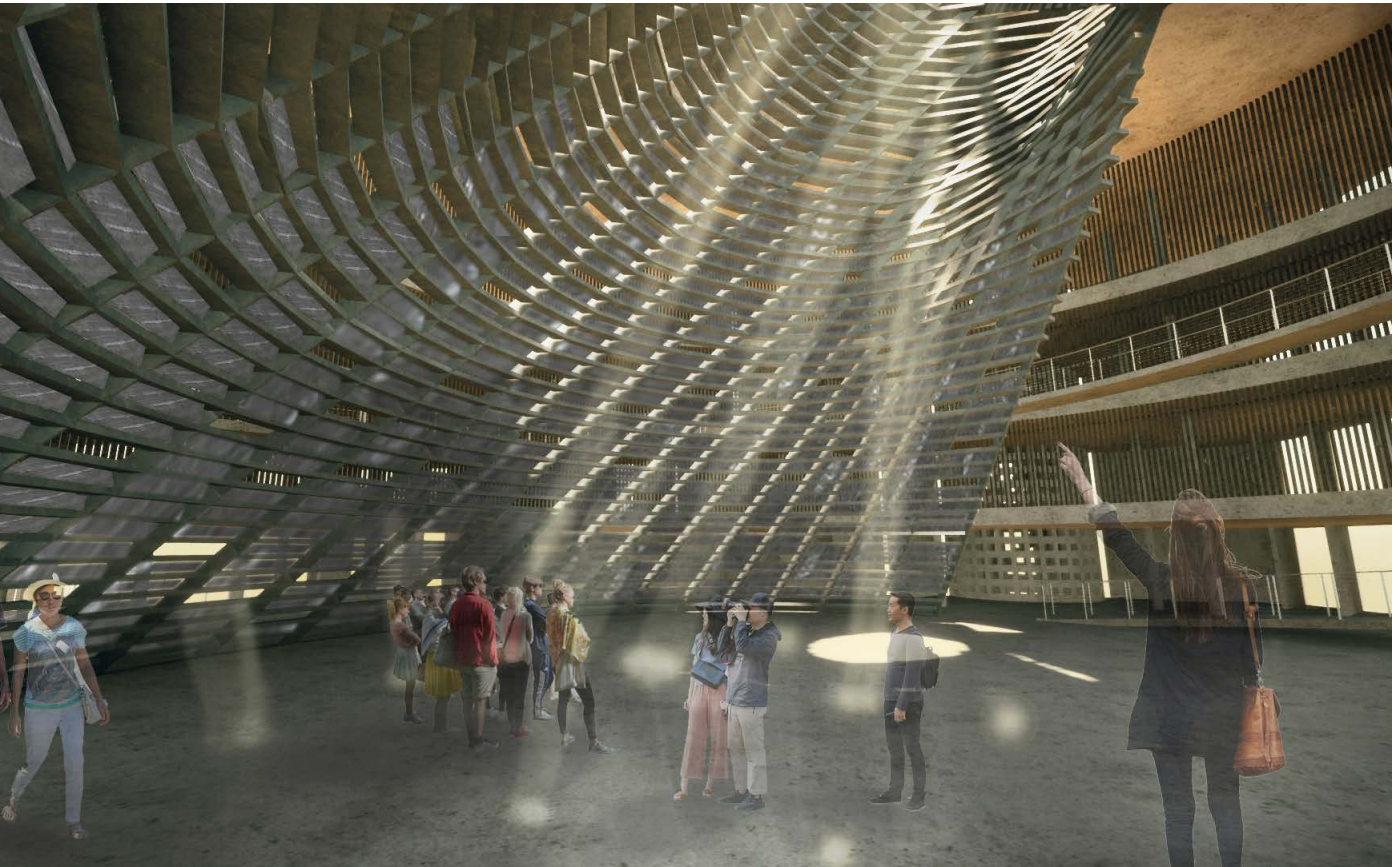
### **Michaela Peyson** *Landscape Architecture*

Michaela Peyson, referred to by she/her pronouns, is a Black woman of Caribbean descent, currently pursuing her Master's Degree in Landscape Architecture at the University of Manitoba. Her practicum research focuses on understanding the complex mosaic of Caribbean culture, influenced by histories of slavery, European colonization and postcolonialism, and the multi-ethnic

diaspora to understand the shaping of identities through the collectiveness of group consciousness. She hopes that through this research, she will reveal and celebrate Black Caribbean narratives through design within Canada's landscapes while using intersectionality to critically assess how her ethical commitments can influence inquiry and practice. As the Promotion and Outreach Assistant at the University of Manitoba's Office of Sustainability, her work focuses on creating a comprehensive platform to address why the topic of sustainability cannot be conversed without addressing race through the various land-based initiatives and collaborative events she has led.

### **Mackenzie Skoczylas** *Architecture*

Born and raised in Winnipeg, Manitoba, Mackenzie has always been a creative and hands-on individual. Architecture and design have ultimately affected the way that she thinks and perceives the world. Completing her Bachelor of Environmental Design in 2019, she continued studying architecture at the University of Manitoba, completing her Master of Architecture degree in 2021. Her approach to architecture comes from a unique perspective of the world being an Indigenous woman, a member of Shoal Lake 40 First Nation. Through her time in university, she has re-connected with this side of herself and applied her beliefs of interconnectedness and cultural connection to each of her projects.



## Mackenzie Skoczylas

*Architecture, M2 Thesis*

*Advisor: Ralph Stern*

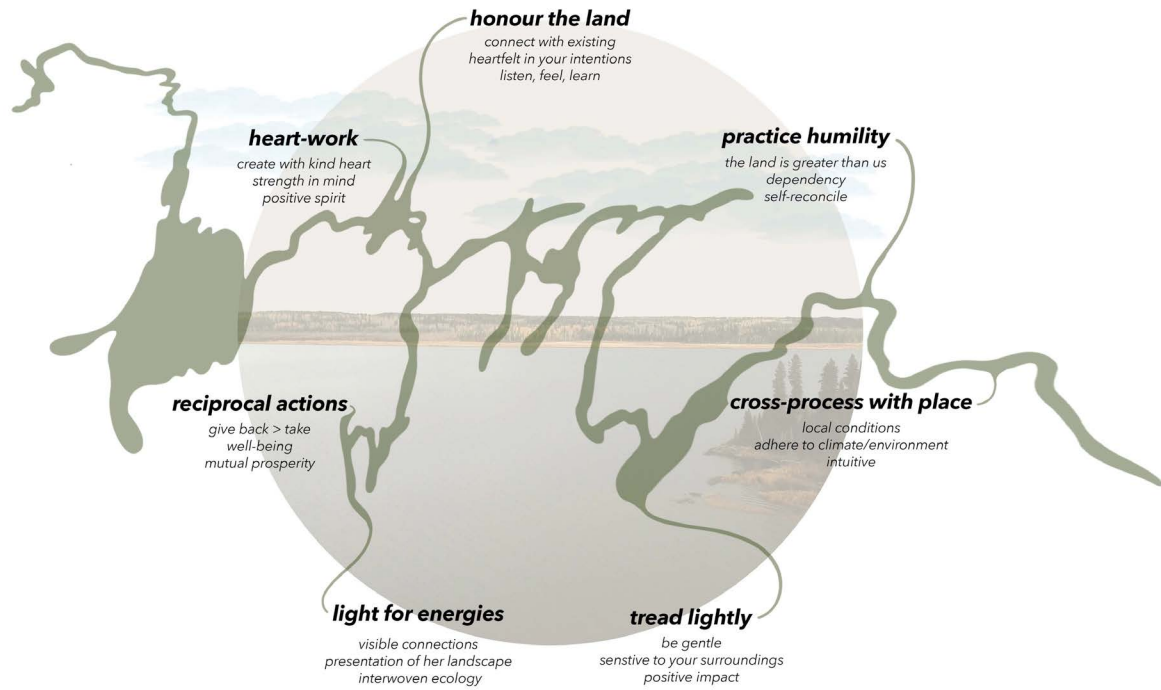
Cities of the Dead:  
Making the Invisible, Visible

The project, based in Guatemala City, explores the overcrowding of the city's general cemetery while addressing many other factors of Guatemala's history through the site. These include the forgotten pre-colonial Mayan civilization, Kaminaljuyu, hidden beneath the current city, the extensive city dump that lives in the ravine adjacent to the cemetery, and the reconciliation for those who have lost from the 36-year long civil war. These topics intersect the rich Indigenous culture of the Maya people within Guatemala and look to create a reconciliation through architecture for years of colonialism, repression and to heal the environmental degradation that has taken place. Taking these specific topics, the project then aims to make the invisible, or

not commonly addressed, visible through the architecture, bringing a voice to those who are unheard. The procession of structures through the ravine creates a journey for the visitor, one side focusing on ceremony while the other is a city for the dead, housed in a vertical cemetery and funerary spaces. Through the horizontal plane, it creates a procession for the living, collecting items to give while performing ceremony. The vertical spaces, symbolic of Mayan beliefs of life, death and the cosmos are then dedicated to the dead. These structures then create a space for the Mayan people within Guatemala to come to and heal while shedding a light on these important issues that must not be forgotten.







## Reanna Merasty

Architecture, M2 Thesis

Advisor: Shawn Bailey

Wâhkôhtowin:  
Architecture for Our Kin

*"wâhkôhtowin meant honoring and respecting our relationships. They are our stories, songs, and ceremonies, and dances that taught us from birth to death our responsibilities and reciprocal obligations to each other. Human to human, human to plants, human to animals, to the water and especially to earth. And in turn all of creation had responsibilities and reciprocal obligations to us." – Maria Campbell (Wildcat 2018, 14)*

Indigenous ways of thinking and mythologies are today, becoming more prominent in our processes of counteracting the destruction of the Earth. Destruction that was a result of an egocentric perspective influenced by colonial worldviews. Worldviews which have contributed to the loss of Indigenous knowledge,

destruction, and violation of land. Human-centric approaches such as industrialization have caused destruction of entire habitats, ecosystems, and living beings. Attributing to our diminishing connection to the land.

As an act of counter-intention to colonial worldviews, is the implementation of Indigenous ways of knowing, which work reciprocally with the more-than-human world. Attributing to the understanding of wâhkôhtowin, a teaching translating to "everything is related" and refers to kinship. Our understanding of our relationship to our kin allows to re-establish and define our collective responsibilities with the Earth. Utilizing wâhkôhtowin, leads to a cautious establishment of our relationship within nature,





community, and design. Engrained in the Indigenous Worldview is the belief that everything has a spirit, and is a living, breathing entity in our world. Which allow us to consider how step upon the Earth and treat our practice. The practice and strategies of this design thesis underpins by the interconnection with the land and are inherently creative. Using hands-on methods of making to start creating architectural spaces, to begin to translate the notion of relationship and kinship through weaving techniques and creating careful connections. Strategy showcases a way of working with the greater parameters of the site, and in turn offer methods of integrating elements of the ground, sky, and environment.

Located on Wanipigow Lake, Southeast of Lake Winnipeg, is a site with gentle remoteness and pristine waters of the Anishinaabe Nation. The proposed structure on the site, sits along the lake, and is created from the land. Entirely constructed with natural materials; rammed earth (soil), trees, branches, and bark. All of which are able to resemble the beauty of the Anishinaabeg territory, but also to make the other living beings do not live beside foreign objects. Over time, the structure will be one with the land, seeping into kinship.



## Yasmine Haj Ahmad

*City Planning, M2*

*Advisor: Richard Milgrom*

### INFILL HOUSING: Increasing Residential Density and Assessing Design in Context in Winnipeg, Manitoba

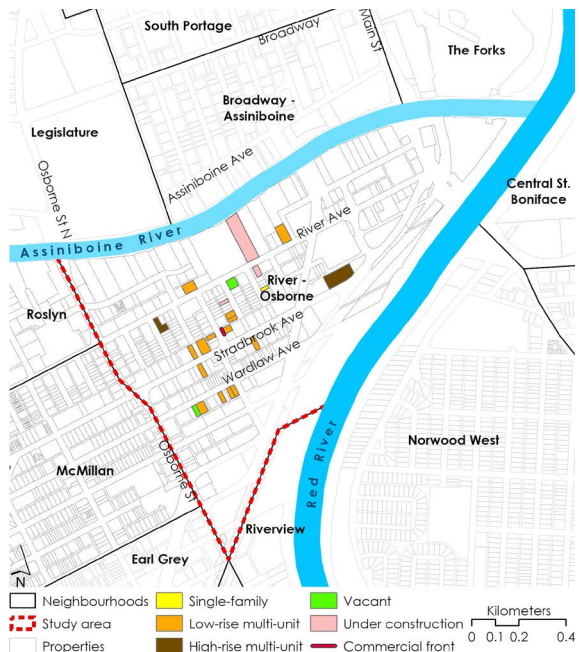
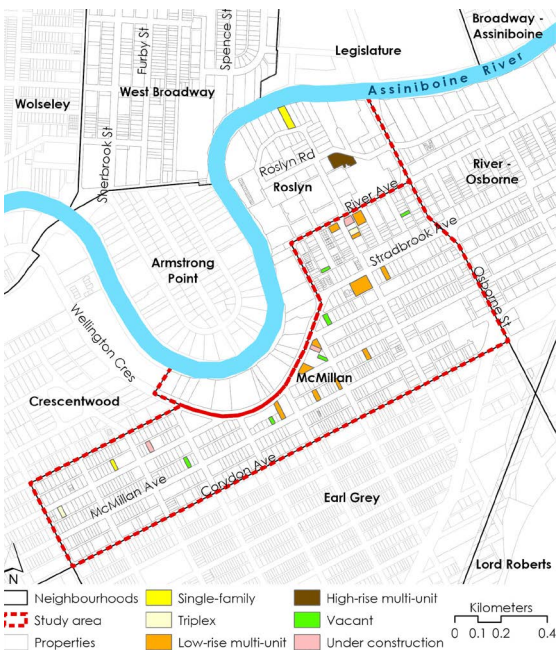
Infill housing developments vary in concentration, urban form, and socio-economic impact on the Winnipeg mature communities (Martine, 2021). This capstone explores infill housing qualities and effects it has had on communities in four inner-city neighbourhoods. It examines infill constructed since 2012 before the introduction of infill design guidelines. Assessing infill developments takes into account how these buildings have reshaped or maintained context urban character and social identity. It also assessed whether these developments align with the Complete Communities goals for mature communities. Archival and walking surveys, an observation index, and GIS mapping were used to collect data needed to complete this evaluation.

Although infill housing was indeed not identical across the surveyed communities, the research found patterns in the housing that was produced. Most developments replaced older buildings with low-rise multi-unit housing despite large areas of vacant and surface parking lots. Almost all evaluated buildings were somewhat good while they belonged to a highly diverse urban environment. Even though the designs of most infill projects respected dominant context siting and character and avoided monotony, they did not significantly improve socializing in the public realm or increase context density. Nevertheless, stakeholders were concerned about how infill housing has been introduced in their communities and the buildings created as infill, especially since

developers continue to up-zone the infill sites, request reduction in parking requirements, and create buildings larger than others in close proximity.

Mature communities have more room for infill housing, but recent developments have not fully achieved the goals of improving urban form, public realm, and density quality. The City can reduce the side effects of the current infill housing practices by expanding public engagement efforts, updating zoning by-laws and zoning designations, mandating parking studies, adopting an observation index, and requiring that development applications pass its evaluation as part of the approval process.







## Jayden Koop

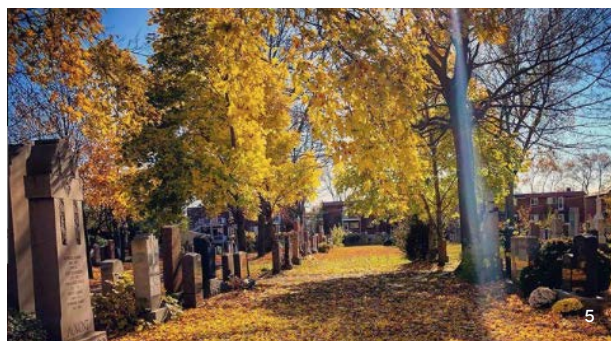
*City Planning, M2*  
*Advisor: Rae Bridgman*

Canadian Urban Cemeteries:  
Exploring Uses for the Living in Spaces for the Dead

Research has demonstrated cemeteries have great potential to act as a form of green space for public use. Despite this potential, urban cemeteries in North America are often excluded from urban and green space planning strategies. In addition, cemeteries have limited official use and purpose for urban residents beyond the traditional purposes of interment and mourning. This study aims to determine if planning documents in Canadian cities account for how cemeteries are being used by the public. In doing so, city planning documents are analysed for their degree of inclusion of cemeteries, and selected cemeteries in Canada are examined to determine how they are being used by the public.

This study considers four Canadian cities: Toronto, Montreal, Vancouver, and Calgary. Within each city, one to two cemeteries were selected to examine more closely. A document analysis of municipal planning documents was used to determine to what extent cemeteries are included in the cities' regulatory framework in each of the four study cities. To obtain an idea of the reasons people visit urban cemeteries in Canada, and therefore the purposes the cemeteries are serving, a social media analysis was conducted. Photographs from Instagram, together with their corresponding text descriptions and comments, were collected and analysed. The material from Instagram was





categorized to determine the most popular representations of purposes for visiting the cemetery.

The document analysis reveals that cemeteries are usually mentioned in city planning documents, but they are not consistently treated as multi-purpose sites to be used by the public. The social media analysis reveals that in each of the seven cemeteries analysed, all are being used by members of the public for many different purposes. Therefore, this study finds there is an apparent gap between the regulatory framework regarding cemeteries and the experiences of the general public. The regulatory framework did not consistently acknowledge, value, or plan for

cemeteries as multi-purpose spaces, whereas each cemetery was found to be valued and used by the public for multiple purposes. Therefore, it appears that city planning documents do not necessarily account for how cemeteries are actually being used. There is an apparent opportunity for Canadian cities to address this gap in planning, with this research promising to contribute to the discussions.

- 1-2. Mountain View Cemetery.
- 3. Union Cemetery.
- 4. Queen's Park Cemetery.
- 5. Le Repos Saint-Francois D'Assise.

## Hyeonji Kwon

*Interior Design, M2*

*Advisor: Tijen Roshko*

**Aurora Youth Centre:**

**An Interior Exploration and Environmental Interpretation of the Youth Restorative Justice in Manitoba**



NETWORK | 2021

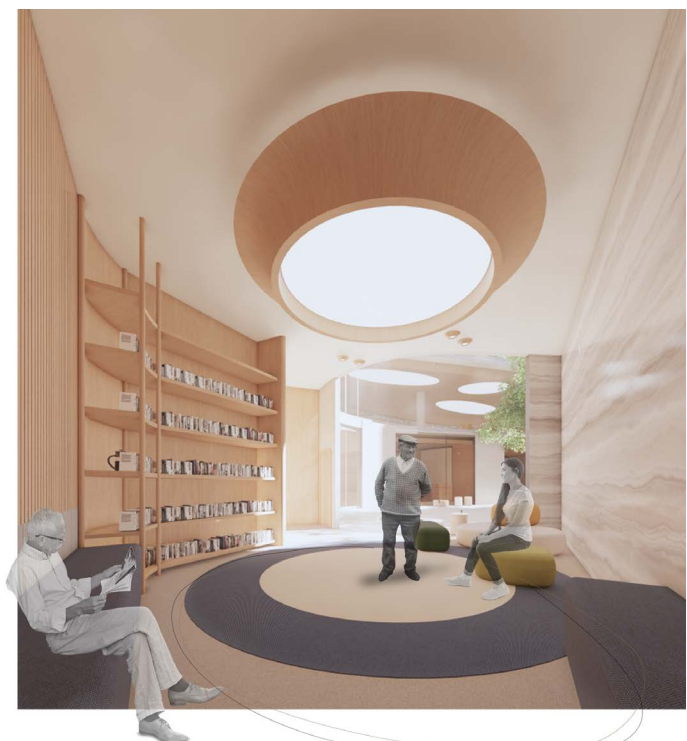
This practicum explores the applicability of restorative justice principles in interior environments, through the design of a new rehabilitation centre, Aurora Youth Centre, for youth wrongdoers in Manitoba. The practicum inquires as to how mind and body are impacted by the rehabilitative and supportive environment such as health care facilities and natural landscapes and seeks to accommodate restorative justice programs and participant needs in an innovative design solution.

Internationally, restorative approaches in the juvenile justice system are increasingly used in response to youth crime. Over the past two decades, Manitoba has initiated restorative justice processes to enhance the youth justice system. However, despite the growing body of research showing the positive effects of restorative justice, there is no physically designated centre in Winnipeg for a youth restorative justice. As of 2020, restorative justice programs are used in facilities such as Mediation Services Manitoba and Onashowewin Justice Circle located in Winnipeg. The facilities offer mediation programs for youth who are diverted from the court and also offers self-referred mediation programs and workshops such as professional training, conflict management programs, and mediation training programs (Family Law Manitoba: Province of Manitoba, n.d.). I claim, that physically the existing buildings have aged and conformed to outdated building code requirements, security standards, and operational technologies, resulting in environments ill-suited for aiding the healing process. Through an environmental exploration, this practicum will seek to evaluate the existing

notion of the restorative justice resource centre. Young wrongdoers in Manitoba face a crisis as current correctional services have not met their psychological needs. It is important to note here, that as it is not an alternate design of prison - a 'live in' facility, but rather a restorative justice centre which advocates for healing and teaching process. This proposed practicum hopes to encourage positive impacts of restorative justice by providing an alternative designed facility intended to host a multitude of restorative services such as counseling, sentencing circles, and workshops.

The objective is to promote self-accountability in holistic treatments while also encouraging growth and restoration. To create such an environment, interior design and its direction of imagining this new typology is crucial as interior spaces are the most proximal architecture around us. In current restorative justice practice of where most of the mediations occurring inside, the study investigates how the interiors gains its power and exerts its influence to the users to programme with a focus on the well-being of the youth participants. Thus, the project begins with a small objective - to become a soft handrail for the youth walking through the process of restoration. In the theoretical component of the practicum, the project investigates the principles of restorative justice which will then organically reveal the restorative nature of supportive design. Here, the offenders will be allowed to repair the harm caused by their wrongdoings through interaction and dialogue with victims and third parties. In continuum, they can strengthen social bonds and exercise positive prosocial behaviors (Cropanano et al., 2015).







## Ashley Peebles

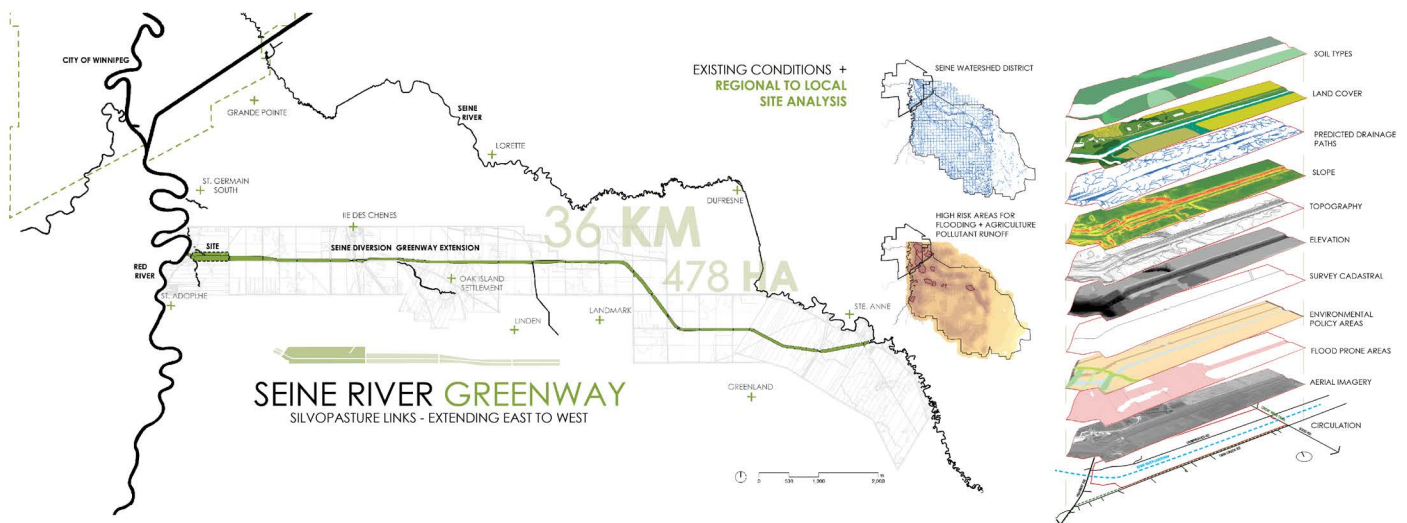
*Interior Design, M2*  
*Advisor: Tijen Roshko*

**Imbued with Wonder and Imagination:  
A Relief Centre for those facing evacuation  
from First Nation communities in Manitoba**

The notion of home encapsulates belongingness and comfort. It exists within and beyond physical boundaries of the house, in concepts of coexistence and storytelling. In the mind and heart, stories act as grounding elements, connecting realms of the physical and imagination. Through these notions, this practicum considers feelings of isolation and unease in unfamiliar environments due to community evacuations from Manitoba First Nations. The design and development of an urban relief centre, Story House, aims to address the provocation of loneliness—for family, friends, and home—that often accompanies evacuations from rural, or remote, to urban settings. Evidence for this is found in a literature exploration informed by concepts of worlding, the urban experience, multi-sensory perception, storytelling and the house/home.







## Aaron Bomback

*Landscape Architecture, M1*

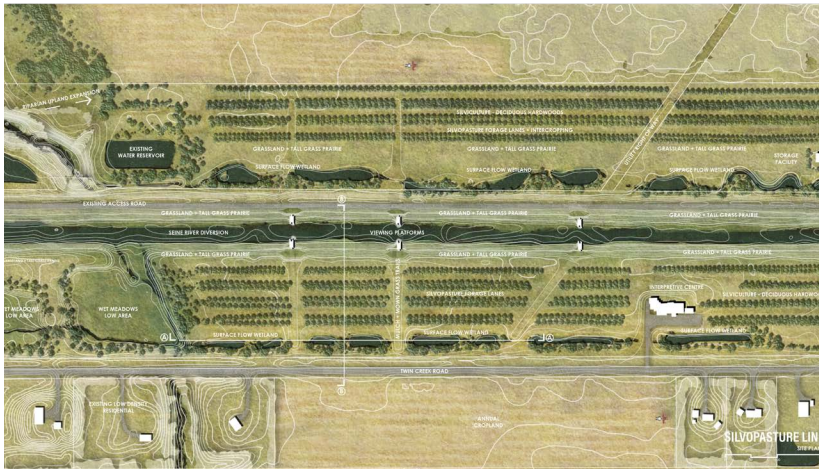
*Advisor: Dietmar Straub and Anna Thurmayer*

Seine River Greenway Extension: Growing a Resilient Future in Forage and Agroforestry

Led in partnership between Dietmar Straub and Anna Thurmayer, a regional landscape studio developed a focused understanding of climate change in the Seine River Watershed and how detailed design can address the impacts from agricultural production on the Seine River Diversion. The Seine River watershed is approximately 2,509 square kilometers in size. At the same time, the Seine River Diversion is a 36-kilometer canal constructed in 1962, among many flood channels constructed around this period, to provide flood control for development and irrigation for agricultural production. The construction of flood channels in the prairies came at the cost of losing native grasslands, woodlands, natural drainage channels, marshes, and wetlands, essential for water retention, purification, and the functionality

of terrestrial and aquatic ecosystems in the prairies south of Winnipeg. Our journey through the prairies began by framing the cultural landscape, settlement patterns, and the history of the land from unbroken prairie during pre-contact, to farmsteads in the 1870s-1890s and into specialized, large-scale commercial cultivation practices of today.

As the history of the land has changed, so have the relationships between Winnipeg's food production, the city, and its hinterland. This transition and shifting zones in the watershed from its first nature as a prairie to its second nature as an agrarian landscape are directly related to feeding a growing population in Winnipeg, whose population started with 1,117 in 1871 with a projected population between 861,000 and



930,000 by 2050. Our growing carbon footprint is projected to reach 23 million tonnes by 2030, and its effects are predicted to create changes in the landscape, including more lands prone to flash flooding and drought.

This design proposal addresses the increasing water management problems and water quality along the Seine River Diversion in Manitoba, directly impacted by the agricultural practices along the canal. Toxic elements, pollutants, and increased nutrient loads during spring thaw and rainfall events from fertilizers and animal waste allow phosphorous and nitrogen to enter the waterways and create clogging algae growth, reduced water quality, and lower oxygen availability to other life in the Seine Watershed District. The concept for Silvopasture Links

is one proposal for a Seine River Greenway Extension supported by Manitoba's GROW program to provide financial incentives for farmers and adjacent landowners to retain existing wetlands, riparian areas, and grassland along the canal, but also identify future areas suitable for alternative silvopasture, agroforestry, and recreational opportunities. The Greenway Extension can be supported by promoting projects along the canal in the Seine River Integrated Watershed Management Plan and working with local partners, such as the Manitoba Forage and Grassland Association. This design proposal is a small step towards addressing climate change by regaining lost grasslands, wetlands, and forestry in Manitoba's monoculture landscapes.

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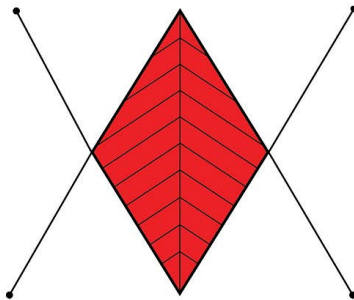
Veigante, folkloric character in Puerto Rican Carnival



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The Vèvè of Ayizan, associated with knowledge of initiation and the natural world.



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## Michaela Peyson

*Landscape Architecture, M1*

*Advisor: Leanne Muir*

### Drawing Caribbean Identity

The Caribbean is a regional mosaic of subtle complexity and incredible variety, influenced by histories of slavery, European colonization and post colonialism, and the multi-ethnic diaspora which has resulted in a unique Caribbean culture. Although defining 'the Caribbean' is a difficult task because social and cultural life is continuously in flux, there are many common factors that influence identity across the Caribbean which can be abstracted with efforts to define and mobilize national identity. Drawing Caribbean Identity therefore encourages society to look toward particular intersections to foster a unique view of the social world, to create an intersection where individuals can come together and learn more about a different culture, while providing a space for Caribbean identity to be explored, remade, and celebrated. This relationship between individuals and culture is explored through storytelling and imagery in an organic and innovative process in order to reveal the cultural themes that dominate the Caribbean landscape by reconnecting fragmented identities and offering the ability to advocate for the betterment of the Caribbean and its diasporic nature. The deck of cards follows the four suits typical suits with each representing a theme that corresponds to the Caribbean: Embodying (diamonds), Transforming (hearts), Erasing (spades), and Transcending (clubs).



## Embodying

African spiritualism, symbols, and ritual practices build the foundation of Caribbean folklore and the mythopoetic – a unique form of philosophy that is derived from distilled knowledges, occurrences, and belief systems that are conveyed into a set of explanations. These narratives are not expected to be logically conclusive; they adapt and shift constantly overtime to highlight new workings and understandings, a valuable process of creativity and spirituality, helping to lay claim to history and culture. Each card for Embodying, seeks to illustrate the Caribbean way of knowing and seeing through the Caribbean imagination by exploring mythic characters that articulate various ontologies and cosmologies.

## Transforming

For every society, there is no more important set of cultural traits than the one related to subsistence. Food, and its necessary growth, gathering, and preparation, is fundamental to the existence of human life. If one would like to know what lies at the very heart of a people, then surely food must be seen as its visible manifestation. Each card for Transforming, seeks to understand how collective Caribbean identities have been strengthened and forged under situations of distress caused by changes in local food systems. How they persevered and constructed imaginative scenarios with the resources they were given or able to find.

## Erasing

For Caribbean peoples, the daunting legacy of slavery and the insipid recreations that emerge in society each day is inextricably linked to the Middle Passage, a forced voyage of enslaved Africans across the Atlantic Ocean to the Americas. The inhuman conditions – starvation, unsanitary conditions, and brutalities, led to thousands of dying or dead African bodies thrown overboard into the Atlantic Ocean. Many cultural memories passed on from one generation to the next were lost with those bodies, many

voices denied and exiled from human history. Each card for Erasing, seeks to explore the ways in which this history still haunts and continues to eradicate Caribbean communities. These histories are usually untold, highlighting the importance to build awareness and participate in the action of refolding history to provide the necessary platform for the inclusion of the Black narrative.

## Transcending

Afro-Caribbean identities, similar to other group constructs, are maintained by meeting instrumental and expressive needs wherever Afro-Caribbean peoples find themselves due to the inherent diasporic quality of the community from colonial regimes that worked to erase, displace, and ultimately relocate. Each card for Transcending, seeks to highlight the ways in which Caribbean peoples are crossing boundaries to regain identity while disrupting colonial constructs through forms of creativity that seek to sustain public places of discussion and social interaction.



Negro Figuranti. Caribbean dance steps and a departure from the European gaze.



# 56 / **Partners Program**

5468796 Architecture Inc.  
Architecture 49  
Barkman Concrete Ltd.  
Cibinel Architects  
Crosier Kilgour & Partners Ltd.  
Dialog  
EQ3  
Harlyn Thompson  
ft3 Architecture Landscape Interior Design

HTFC Planning & Design  
Kobayashi + Zedda Architects Ltd.  
Manitoba Hydro  
Manitoba Masonry Institute  
Number TEN Architectural Group  
The PIDIM  
Prairie Architects Inc.  
Price Industries Ltd.  
Stantec Architecture



1. Ahuntsic-Cartierville Montréal-Nord Interborough Library Preliminary Competition Rendering. Montréal, QC. 5468796 Architecture.

2. 9th Ave Parkade Cladding Detail. Calgary, AB. James Brittain Photography.

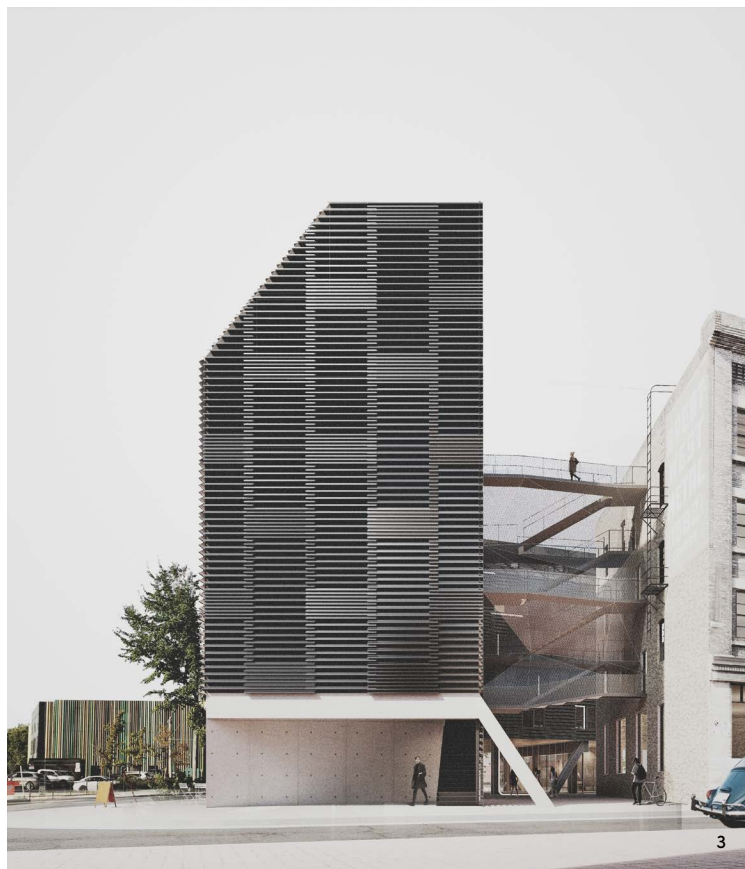
3. 90 Alexander. Winnipeg, MB. 5468796 Architecture.

## 5468796 Architecture Inc.

As the architectural industry has navigated the pandemic over the past two years, 5468796 Architecture has strengthened remote communications and new methods of collaboration to deliver responsive design innovation amidst a changing public health and economic landscape. Despite the challenges of remote working, exciting new projects and partnerships have been set in motion on Canada's west coast and work continues steadily on current projects in both Winnipeg and Calgary.

The firm's largest project under construction in fall 2021 is **90 Alexander**, a heritage rehabilitation and new residential mixed use project going up along the Red River in Winnipeg's East Exchange district. Calgary's **9th Avenue Parkade** opened earlier in the summer to the public, with construction nearing completion on the interior design for multi-level tenant, **Platform Innovation Centre**. The firm publicly presents its designs for the Montreal Design Competition's **Ahuntsic-Cartierville Montréal-Nord Interborough Library** in September 2021 with partners Manoeuvre Architecture.

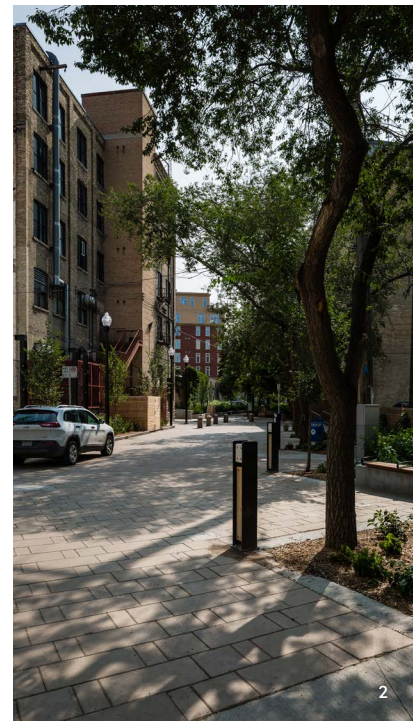




A range of project work has been recognized in awards and publications including 90 Alexander, Future Project Finalist of the 2021 World Architecture Festival (Lisboa, December 2021); Beacon, featured in Architectural Record's July 2021 issue on healthcare and recipient of the 2021 Prairie Wood Design Award for Commercial structures; 546 also gave an online presentation hosted by the prestigious **Architectural League of New York** for First Fridays—Distance Edition in February.

The firm's work is mostly recently featured in *Canadian Architecture: Evolving a Cultural Identity*, a comprehensive survey of the country's most accomplished

architectural firms whose work enhances cities and landscapes across Canada. 5468796 will also be launching *platform.MIDDLE*, a book on the current state of multi-family housing design in North America and the architect's role in shaping its future. The publication includes tried and tested design tools to support the creation of high quality housing.



## Barkman Concrete Ltd.

In 1948, in the town of Steinbach Manitoba, Peter Barkman and his two brothers, Edwin and Arnold, started a small plumbing and hardware shop that would one day become Barkman Concrete. Starting with the honest goal of simply making a living, little did they know that their small business would grow into one of Canada's Best Managed Companies. Now, 73 years later, Barkman represents a multigenerational commitment to family-owned business excellence, with precast concrete products available throughout Western Canada and across North America. Barkman began its journey by inventing a precast concrete septic tank system that was made in the back room to fill a market gap.

Now, Barkman has developed a large and diverse offering of products for countless applications and industries. Keeping innovation a priority, Barkman's diversification has

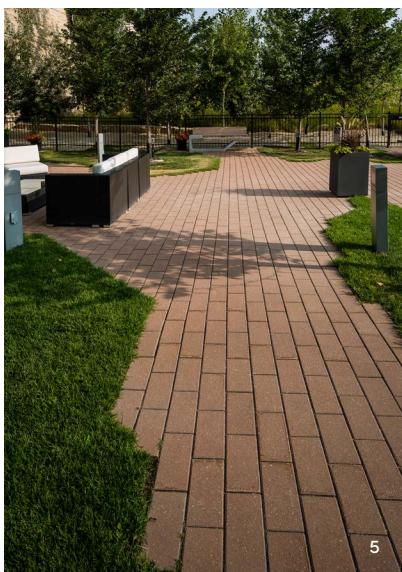
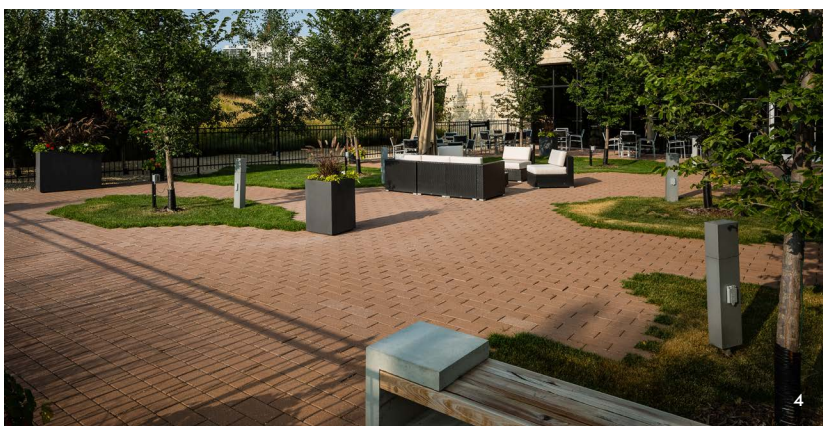
come as a result of a commitment to the industries it services, always adapting to make its products and processes better. Today, because of the variety of products and the wide range of production capabilities, Barkman's innovation and agility has positioned them as an industry leader.

Along with continual innovation, Barkman believes that business is built upon loyalty. From the homeowner who enjoys their backyard patio to the architects that design and specify vast urban parks and plazas, the commitment to these relationships and partnerships is the key to building better communities. That is why Barkman is so proud of the long-standing relationship that it has with the University of Manitoba. Barkman hosts a design competition for U of M's landscape architecture students, challenging them to design a conceptual precast concrete

product. Students are briefed on the challenge and given a tour of Barkman's production facilities to gain a better understanding of the versatility of concrete and its manufacturing processes. The competition provides exposure and valuable experience for the students who participate, not to mention the prize money that is awarded to the winners. In exchange, Barkman has the privilege to engage with the creative young minds who will ultimately shape the future of the architectural industry.

Company CEO Alan Barkman remarks, "since the beginning, Barkman has promoted an environment of innovation and loyalty. Now, with the University of Manitoba, Barkman has been given the opportunity to share those values and contribute to the education and experience of young architects. Thank you for allowing us to join you on your journey."





1. Alan & Scott Barkman in the state-of-the-art production facility in Steinbach, Manitoba in 2015
2. Broadway Product - Winnipeg
3. Student tour of wet cast retaining wall production in 2015
- 4-5. Canadian Museum for Human Rights - Broadway Product
6. Student tour through dry cast production in 2017





1. The Diversity Gardens at Assiniboine Park June 2021. Credit: Dan Harper



2. Mark, Adam and James participating in the HTFC Street Hockey Cup in the East Exchange District. Credit: HTFC



3. Tina (right) and Rachelle (left) on a field visit to Churchill. Credit: HTFC

4. City of Saskatoon Outdoor Festival Site Master Plan. Credit: HTFC

## HTFC Planning & Design

HTFC Planning & Design is experiencing a period of growth and adaptation. We are grateful to our amazing staff, collaborators and clients for their dedication and support as we all navigated Pandemic life and learned new ways of working together. Here are a few of our adventures in the last two years:

### Expanding our practice into the Land of Living Skies – Saskatchewan

In January 2020 HTFC opened an office in Saskatchewan with Marilyn Gould a FAUM graduate as regional manager. Despite opening just in time for the arrival of the Pandemic, Saskatchewan operations have taken root and are flourishing as HTFC leads interdisciplinary development processes such as finding a new Permanent Downtown Festival Site along the South Saskatchewan River for the City of Saskatoon.

### Announcing New Partners and Associates

In July of 2021, Constantina Douvris joined the HTFC leadership team as our newest Partner. A long time HTFC'er and FAUM grad, Tina leads

many of HTFC's Urban Design and Waterfront Development Projects. A passionate advocate for social inclusion, equity and resilience, Tina has a gift for bringing diverse stakeholders together with humour, rigour and diligence to build one of a kind public parks, plazas, event venues, and mixed use developments that enhance community health, tourism and economics. Two of Tina's favourite communities to work in are Kenora where she is a leader in the ongoing redevelopment of Kenora's Harbourfront and Churchill where she is championing public open space and green infrastructure projects that will support the ongoing evolution of Churchill into a world class ecotourism hub.

HTFC also celebrated the promotion of three new associates recently. Mark Bauche, James Hudson and Adam Kroeker, also all U of M grads, contribute to the success of HTFC through thoughtful leadership. Mark is an avid videographer and beer connoisseur whose work focuses on climate adaptation and interpretive planning. James is a wicked street hockey sniper whose practice is dedicated to urban planning, active transportation and complete





reconciliation, climate solutions, ecosystem protection, and healing.

Opaskwayak Cree Nation's (OCN) Cherie Burns is working with the HTFC Planning team as a community planning intern as the project team develops a 25 year vision for the evolution of OCN lands along the Saskatchewan River, Clearwater Lake and several Boreal lands selections beyond. This partnership is part of an ongoing transfer of knowledge and skills to local indigenous leaders who are stewarding land development within their communities.

We are excited to announce that the 2021-2022 Recipient of the HTFC Canadian Indigenous Design & Planning Fellowship is U of M MLA student Jordan Cantafio. Jordan's research focuses on the important role water plays in the health of indigenous communities and the need for a sustainable and culturally appropriate watershed stewardship approach in watersheds shared by modern industry and First Nations lands. Jordan is currently using his master's thesis to research the effects of pollution on the English River System near Dryden and working with Grassy Narrows First Nation to develop an Indigenous led watershed remediation and management plan for the area.

### New HTFC Landscapes to Visit in Winnipeg

Last but not least the Diversity Gardens and Indigenous People's Gardens developed by HTFC in partnership with Assiniboine Park Landscape Architect Gerald Dieleman, horticulturalists Kaaren Pearce and Wade Meisner, and Indigenous Designers David Thomas, Cheyenne Thomas and Mamie Griffiths, have opened to the public at Assiniboine Park. You can visit and enjoy this modern botanical garden focused on connecting people from diverse cultures through sustainable horticulture from dawn to dusk seven days a week.

streets. Adam is an intense musician with the Mariachi Ghost band who collaborates with rural, remote and indigenous communities to create plans, bylaws, and regulatory tools for resilient community development.

### Climate Adaptation and Resilience Research

HTFC is collaborating with the university of Winnipeg Prairie Climate Centre to develop course materials that enhance the capacity of professional planners, watershed planners and landscape architects to address climate change in Manitoba through the [Building Regional Adaptation Capacity and Expertise \(BRACE\) program](#). For more on this initiative look for learning modules on the PCC and BRACE websites very soon!

### Giving Back - Building Heathier Communities and Landscapes 2021 and Beyond

HTFC participated in their third [Spark match](#) with the West Broadway Community Gardens. Spark matches non-profit organizations in Winnipeg with professionals who donate their skills to support solving

critical socio-economic issues in Winnipeg. Rachele Kirouac and Monica Giesbrecht helped Greg McPherson and Audrey Gordon of the [West Broadway Community Organization](#) reimagine and expand their permaculture gardens at 545 Broadway Avenue. The project which teaches youth urban agriculture skills and provides food to local food banks and families in need, was constructed through the summer of 2021 through the generous in-kind support of Bockstael Construction and J&D Penner Construction/. A community planting day is planned for this fall.

### Building Skills and Capacity with Indigenous Communities

HTFC's Elly Bonny and Chelsea Synichych are honoured to be working with the Ininiwak (Cree) of northeastern Manitoba to create a new Indigenous Protection and Conservation Area on traditional lands along the Hudson Bay coast. Their project, named [Kitaskiinan Kawekanawaynichikatek](#) means "protecting the lands that belong to all of us". This is an Indigenous-led protect aimed at protecting lands in modern ways that address



## Price Industries Ltd.

For many Manitobans, meeting at the Forks Market in Winnipeg and gathering on the frozen river is a long-standing winter tradition. In 2021, with remaining apart being a communal act of care for one another, coming together requires an evolving perspective to the space in which we meet.

This year, Price Industries collaborated with 701 Architecture Inc. to create Assembly, a warming hut design for the annual Arts + Architecture Competition on Ice. 701 Architecture created the initial design, and then worked closely with Price to bring their vision into reality. The Price Acoustic Panels were the perfect option to fabricate the warming hut due to their thermal and acoustic properties, interlocking tongue and groove design, as well as their clean exterior surface finish.

Assembly's design has two intersecting 6 ft. x 6 ft. x 10 ft. volumes – each scaled for a single person – constructed using our prefabricated structural Acoustic Panels clad in G90 galvanized sheet steel on the exterior and dark perforated sheet steel on the interior. Moving around the glossy exterior, visitors can catch glimpses of those inside, as they observe how the shelter's exterior reflects its surroundings. Inside, the darkened anechoic space separates one from

the outside world and places the individual face-to-face with another person in the space between.

Assembly lessens the distance between us. The warming hut design allows for two individuals to enter via separate entries. The interior sections are divided by a visual wall, addressing the current COVID-19 restrictions. The two 6 ft. modules organize Assembly in a manner that encourages safe static distancing when individuals interact with the exterior, with sheet metal panels and the clear acrylic windows providing physical screening for those inside. Visitors can interact with the warming hut by sitting on the outside or inside, as it provides areas for reflection and repose.

The construction of Assembly took place at a Price manufacturing facility in Winnipeg, MB and was completed in just one week. Price Acoustic Panels allowed for ease of construction using the interlocking tongue and groove design and offered a unique sensory experience, with the sound-absorbing properties of the panels creating an immersive interior space to the visitor.

The warming hut was on display on the Centennial River Trail at The Forks in downtown Winnipeg from January 29 to March 1, 2021, and will be a seasonal fixture on the river for years to come.



1. Architectural render of assembly
2. Assembly on display on the Centennial River Trail (Photo courtesy of Brian Gould Photography)
3. Members of Price Noise Control team constructed the Assembly warming hut
4. A peek inside Assembly during daytime (Photo courtesy of Brian Gould Photography)
5. Passersby checking out the Assembly warming hut at the Forks







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## Number TEN Architectural Group

*Number TEN Architectural Group in Winnipeg, Manitoba works on Treaty 1 territory, the traditional homeland of Anishinaabeg, Cree, Oji-Cree, Dakota, and Dene Peoples, and on the homeland of the Métis Nation. We are situated near the ancestral meeting place where two rivers meet, on the lands traditionally known as Win-nipi, in the Cree language meaning 'muddy waters.' We acknowledge that the source of water is from Shoal Lake 40 First Nation.*

*We want to recognize architecture as complicit in our colonial history and ongoing treatment of Indigenous peoples. We strive to be allies in Truth and Reconciliation*

*and see with open eyes the present-day injustices, inequities, and violence impacting the health, wellbeing, and safety of Indigenous peoples throughout our province, particularly women and youth.*

*This statement is an expression of hope, respect and caring for Indigenous peoples, who continue to steward the land for future generations and protect our environment. We offer this acknowledgment in the belief that it will help us be mindful design professionals, architects, and friends.*

*This offering is not static but living and will evolve as we learn together.*

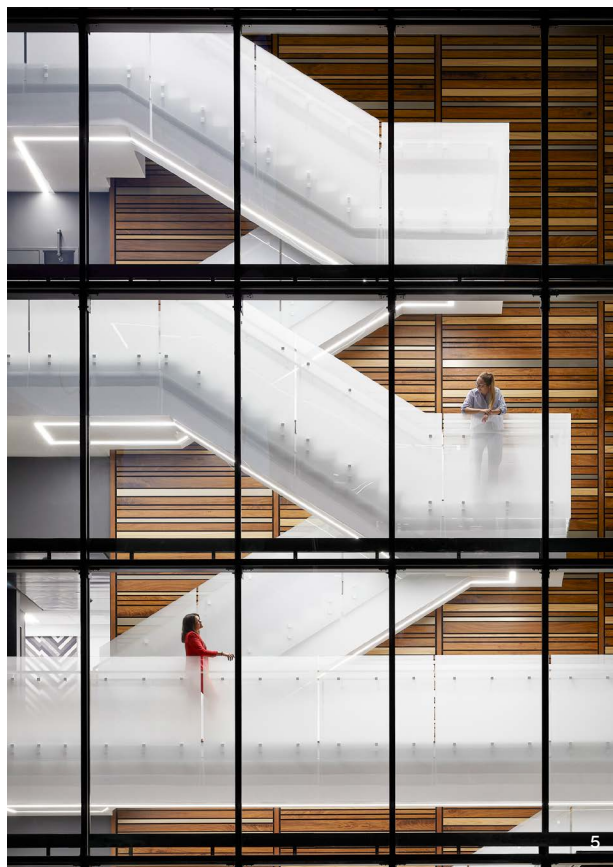




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Number TEN Architectural Group is an award-winning integrated architecture and interior design firm specializing in design innovation, project delivery, planning, advisory services, and visual communications. We serve our clients and communities by designing places that make life better. We love working with people who go the extra mile, strive for design excellence, and push themselves to achieve more than expected. At Number TEN, we are known for having a positive approach, down-to-earth style, and an ability to lead while building lasting relationships. Our passionate and highly specialized team of architectural and interior design professionals will listen carefully to your project goals and find the right path to help you get there. Using innovative technology, sustainable design strategies, efficient processes, and a team-

focused approach, we thrive at creating exceptional spaces that work, beautifully.

This year, Number TEN began rethinking the way we deliver projects in the face of global climate change. While our firm has always been a strong advocate for sustainable design, this year was marked by the formal introduction of the Number TEN Net-Zero Action Team - an in-house team that monitors the energy performance of our projects and leads our research and innovation initiatives that help us provide clients with high performing, resilient buildings to address climate change and rising energy costs. We are committed to a sustainable design practice and now more than ever believe that it is our responsibility to design projects that are equally beautiful, well-built, easy to use, and kind to the environment.

1. Falcon Lake Clubhouse.  
Credit: Mike Pratt/Number TEN Architectural Group

2. Red River College Skilled Trades and Technology Centre. Credit: Mike Pratt/Number TEN Architectural Group

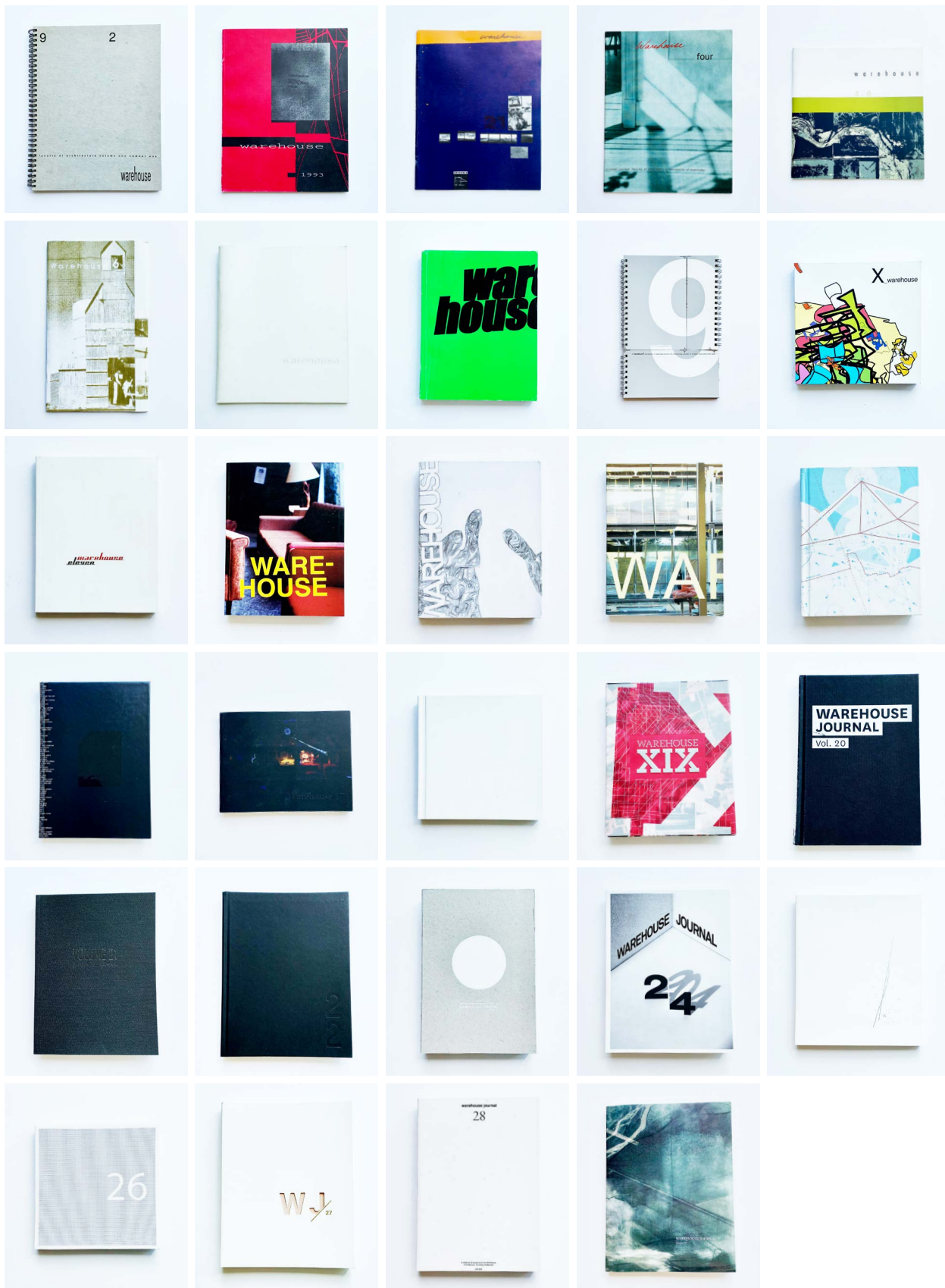
3. Schreiber Discovery Centre.  
Credit: Aaron Pollock/Number TEN Architectural Group

4. The Common at The Forks.  
Credit: Mike Pratt/Number TEN Architectural Group

5. Richardson Innovation Centre.  
Credit: Stationpoint Photographic

68/**Connectivity**







## WAREHOUSE JOURNAL

*Warehouse Journal* began in 1992 with the intention to explore new ideas and converse with existing ones. Growing steadily since its beginnings, the annual student-ran publication celebrates new and exciting work from the Faculty of Architecture's large, interdisciplinary student body.

*Warehouse Journal* is used by students as a pedagogical tool and resource for inspiration and conversation. The publication celebrates the successes of its contributors, and helps bridge the various disciplines.

As a medium between the school and design community, the publication has been afforded opportunities at cultural events and spaces, such as the Winnipeg Art Gallery, Table for 1200 and GOSA Gallery, amongst others.

*Warehouse Journal* has also won numerous awards for graphics and publication, including the Alucin Book Society's Award, a Manitoba Book Award for General Illustration, and the Applied Arts Magazine's Complete Design Award.

## VOLUME THIRTY

*Warehouse Journal Volume Thirty* intends to examine reflection and adaptation within the Faculty of Architecture. Situated within a dynamic temporal context, student work is affected by evolving ecologies, societies and technologies. Additionally, as a milestone edition, *Warehouse Journal v. 30* will reflect on past eras, culminating in a publication that critically examines the past and present in looking towards the future. *Warehouse Journal v. 30* is edited and designed by Chelsea Colburn and Teresa Lyons.

## LIST OF CONTRIBUTORS

In celebrating thirty years of *Warehouse Journal*, past editors were asked to complete a short survey in May 2021. These responses offer reflections on their time spent at the Faculty of Architecture, and its evolving state over the past three decades.

As part of this survey, past editors shared where their education has led them, and where they now reside. The past editors have pursued a wealth of career trajectories that they called upon to reflect on broader themes within design.



**Antonio Zedda, Volume One**  
Principal Architect, Kobayashi + Zedda  
Whitehorse, Yukon, CA

**Greg Kiloh, Volume One**  
City of Austin Economic Development + Urban Design  
Austin, Texas, US

**Beth Sanders, Volume Two**  
Author + Planner  
amiskwaciwaskahikan, Treaty 6, Metis Nation IV. Edmonton, Calgary, CA

**Grant Kelly, Volume Four**  
Partner, NAK Architekten  
Berlin, Germany

**Joseph Troppmann, Volume Five**  
Diamond Schmitt Architects  
Toronto, Ontario, CA

**Daniel Philippot, Volume Seven**  
Senior Associate, hcma  
Vancouver, British Columbia, CA

**Ryan Wakshinski, Volume Nine**  
Landscape Architect, Manitoba Conservation + Climate  
Winnipeg, Manitoba, CA

**Ken Borton, Volume Thirteen**  
Associate + Architect, 5468796 Architecture  
Winnipeg, Manitoba, CA

**Jennifer Lim, Volume Fourteen**  
Owner + Principal Planner of Threshold Planning Studio Inc.  
Treaty 1

**Zach Pauls, Volume Fifteen**  
Architect  
Los Angeles, California, US

**Evan Marnoch, Volume Fifteen**  
Designer, Urbanink  
Winnipeg, Manitoba, CA

**Samantha Lynch, Volume Seventeen**  
Senior Lecturer in Architecture  
United Kingdom

**Jason Hare, Volume Eighteen**  
FABLab Manager, University of Manitoba  
Winnipeg, Manitoba, CA

**Kate Jackson, Volume Twenty**  
Architect, P3A  
Regina, Saskatchewan, CA

**Aaron Pollock, Volume Twenty-Two**  
Architect, Number Ten Architectural Group  
Winnipeg, Manitoba, CA

**Robyn Arnason, Volume Twenty-Two**  
Interior Designer + Owner, re:Design Studio  
Winnipeg, Manitoba, CA

**Ainsley Johnston, Volume Twenty-Four**  
Junior Architect + Content Producer, Herzog & de Meuron  
Basel, Switzerland

**Alexandra Pereira-Edwards, Volume Twenty-Five**  
Finishing Master of Architecture, Carleton University  
Montréal, Quebec, CA

**Melinda Dao, Volume Twenty-Six**  
Interior Designer  
Winnipeg, Manitoba, CA

**Emily Warsza-Bergen, Volume Twenty-Six**  
Owner, zealousdecor  
Oakbank, Manitoba, CA

**Liana Thomson, Volume Twenty-Seven**  
Associate Product Developer, EQ3  
Winnipeg, Manitoba, CA

**Micaela Stokes, Volume Twenty-Nine**  
Bachelor's of Environmental Design, 2021  
Winnipeg, Manitoba, CA

## WHAT IS YOUR FAVOURITE MEMORY OF WAREHOUSE?

"I loved the intensity of everything we did. In my graduate years (1989 - 1996) there seemed to be a special DIY entrepreneurial sort of spirit among many students—not about making money so much as about making the world a better place through design. Many of us took way too long to finish our degrees because we were too busy starting traditions like *Warehouse*, design-build projects, non-profit art centers, student coffee house talent nights and Symposia (raising drinks to one another in weekly unsanctioned beer bashes). *Warehouse* was founded in the spirit of that special time in our lives as a reflection of our equally intense academic pursuits. It is so gratifying and humbling to know that our efforts were not only embraced, but expanded and improved upon by multiple generations of students."

Greg Kiloh, v. 1

"I spent the summer of 1995 in Winnipeg to edit *Warehouse Journal*, the summer before I came to Berlin. It was the only summer I ever spent in Winnipeg. Everything was new to us: we received most submissions on paper, had to do a lot of begging to get stuff, then scanned everything in ourselves, layout in QuarkXpress."

Grant Kelly, v. 4

"The most exciting part of editing the *Warehouse Journal* was having the variety of works gathered together in one collective breath, and seeing the immensity of talent and imagination broadcasted to the greater public to showcase what's possible."

Daniel Philippot, v. 7

"There are so many components that brought together my favourite memory of *Warehouse*, from initially being hired, to receiving submissions, to receiving assistance from professors and students I hadn't before known, to learning the publishing process, and garnering sponsorship. Without each and every of those components and all the struggles and victories that followed, I would not have been able to experience my favourite memory, which, very simply, was the release party."

Jennifer Lim, v. 14

"Being granted the time to read through so many rich ways of seeing how our social and material environments might be formed."

Jason Hare, v. 18

"There is a lot of talent at U of M and it was great being able to see work from the other disciplines and find a way to make a cohesive publication."

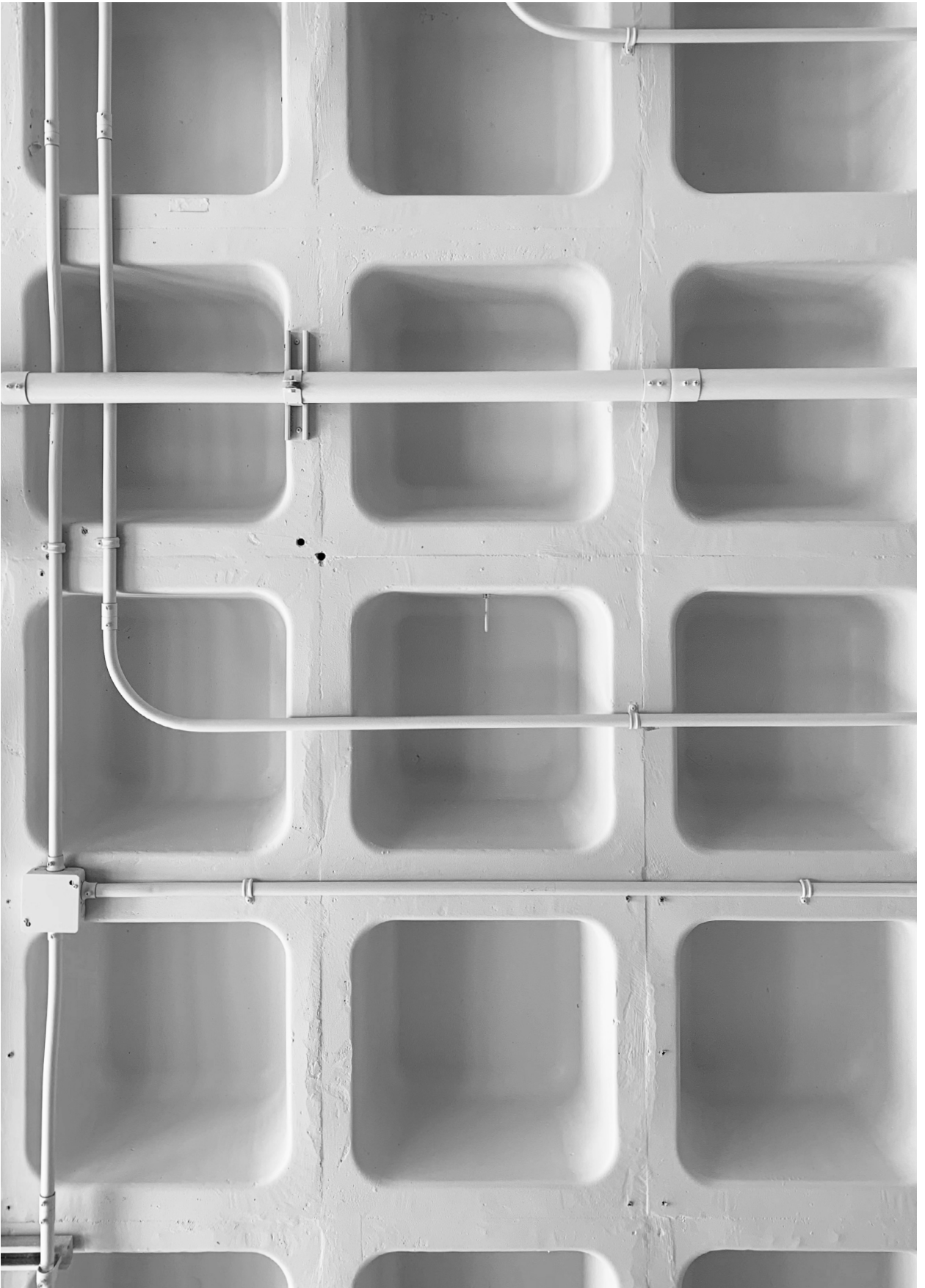
Robyn Arnason, v. 22

"The options for what the *Warehouse Journal* can be are truly endless and it was such a joy to have that creative freedom. Looking back, it was also a great privilege to be a part of something that celebrates our Faculty and all of the work created from and within it."

Melinda Dao, v. 26







## REFLECTING ON YOUR TIME IN THE FACULTY, WHAT VALUABLE LESSONS DO YOU STILL IMPLEMENT TODAY?

"1. That true creativity is best achieved when it includes the ideas and talents of others rather than solely one's own.  
2. Take your education in your own hands: own it.  
3. Learning needs to include teaching others. Teaching others needs to include learning from them.  
4. Design thrives in a studio environment and not on a laptop computer. Design is about engagement, adjacency, physical space, and chance. Stay connected."

*Antonio Zedda, v. 1*

"The multi-disciplinary structure of the U of M Faculty of Architecture taught me to respect a variety of perspectives in a collaborative design process. We had a lot of cross-department urban design studios that introduced us to the realization that city building is a participatory process, and cannot be successfully lead by the solo architect hero of popular mythology."

*Greg Kiloh, v. 1*

"There is no magic to creating good buildings, it's about taking care with everything you do and working hard to uncover the issues and solve them in creative ways. No work equals no results."

*Ken Borton, v. 13*

"I think what I took away from my time at the Faculty of Architecture is self-criticism. It's a blessing and a curse, but it's really the only way to grow in design and in life."

*Evan Marnoch, v. 15*

"On the pragmatic side—it taught me some hard lessons about failure. Expecting to create something beautiful each time you put pen to paper is a fallacy. Ugly is a part of the process, you need to learn to laugh it off. I was way too precious with my work for the first couple years. The only way to arrive at a successful design is to run more experiments. When I'm trying to derive a new design language for a project, my table is covered in yellow trace. Change is a part of the process right up until the day the client opens the building... and then even after..."

*Kate Jackson, v. 20*

"Though the creativity we use now is very different, I think one of the most important lessons was learning how to think. How you interpret a project/brief was the foundation for creating a unique and successful design."

*Robyn Arnason, v. 22*

"Beyond design and technical skills the Faculty made me feel confident in my work ethic, organization and time management skills and my attention to detail - all of which are crucial in my career and help me everyday."

*Liana Thomson, v. 27*

## CONSIDERING PRESENT PRACTICES, WHAT EXCITES YOU THE MOST ABOUT CONTEMPORARY DESIGN?

"I am intrigued by the potential of digital modeling and fabrication to make beautiful, complex structures that optimize the efficiency of the scarce resources we have available to house, feed and transport an ever-increasing population on planet earth. On the other hand, we must resist the temptation to use this technology to create object sculptures that do not relate to one another and do not create spaces that are positive and supportive of human habitation."

*Greg Kiloh, v. 1*

"What excites me is when a group of designers, builders, engineers, citizens, operations and maintenance people get together to create something that works well for a multiplicity of experiences. This is hard, rare work—and exciting."

*Beth Sanders, v. 2*

"I love how design conversations are starting to address accountability around decisions impacting community, values, equity and sustainability. It isn't enough for the design community to throw around buzz words...there needs to be tough conversations around the legacy impact of the things we propose, design and build."

*Daniel Philippot, v. 7*

"I'm excited by a return to basics, a return to an attempt at timelessness. There will always be extravagant architecture that's fun to look at and fun to experience, but it feels like there is a greater appreciation for quality and 'just the right amount' design approach that is refreshing and hopefully sustainable in that these qualities should make for buildings that are loved and aren't demolished in the near future."

*Ken Borton, v. 13*

"The most exciting thing for me is looking at how historic principles of design can inform sustainable practice. When you renovate a building that is over a hundred years old you learn what lasts and continues to function and what doesn't. I think we need to stop thinking about buildings as short term objects custom fit to their current use. We need to think about these structures as lasting 100+ years and being adaptable to future use."

*Kate Jackson, v. 20*

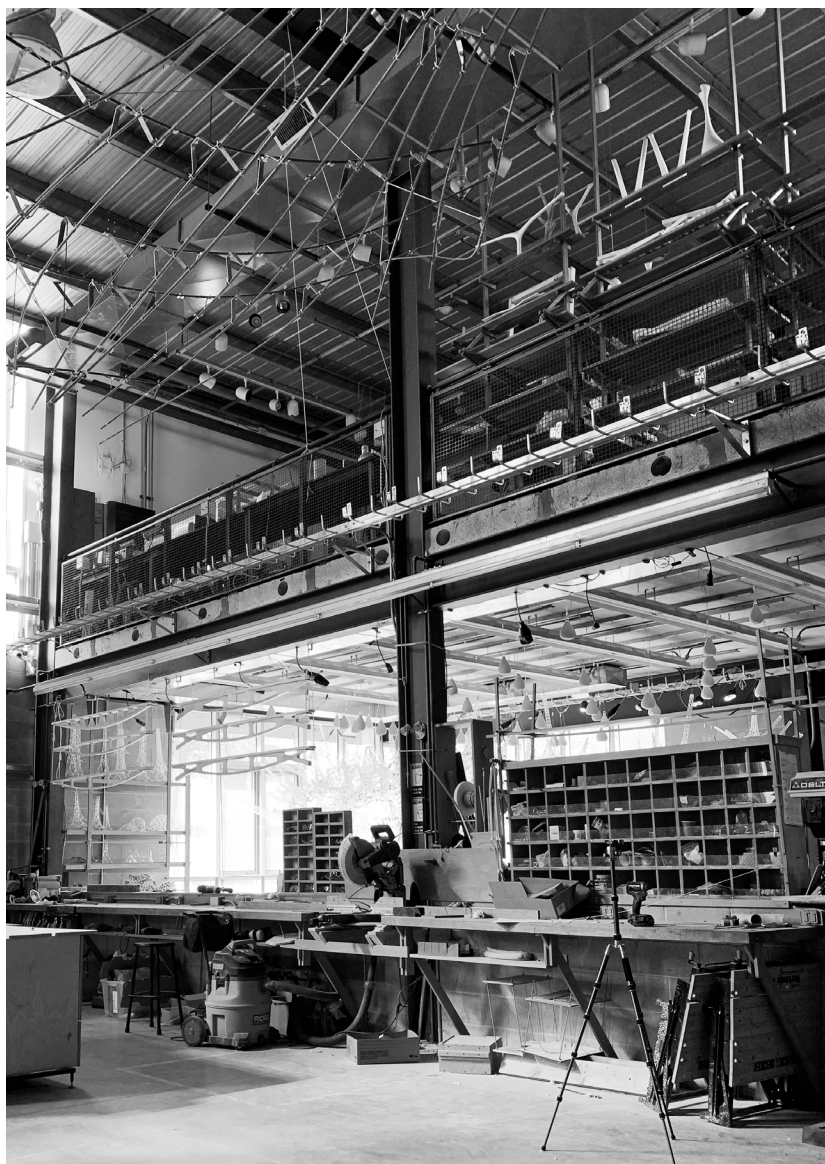
"Contemporary design has no rules. To me the industry has room for everything whether you're designing buildings, interiors or products that are unique and out of the box. It excites me to discover new and upcoming designers and brands that are breaking all the rules to create innovative designs."

*Liana Thomson, v. 27*

"What excites me most is the innovation of material and resiliency of community in regards to current issues such as climate change and social consciousness."

*Micaela Stokes, v. 29*







## WHAT ARE YOU LOOKING FORWARD TO SEEING IN FUTURE DESIGN PRACTICES?

"More women and First Nation architects. Less focus on the design of buildings but rather a greater emphasis on design and its general application to the built environment."

*Antonio Zedda, v. 1*

"In the increasingly high tech world we live in, it is always tempting to look to technology to solve our problems rather than learning from time-honored approaches to creating healthy, beautiful and sustainable spaces for us to live and thrive. Technology is a wonderful tool when we use it to further our goals, but we should not let it dictate the solutions we employ to reach those goals."

*Greg Kiloh, v. 1*

"I look forward to the democratization of design and designed experiences.... It will involve acknowledging a range of hard-to-look at inequities and power dynamics that will change our professional practice. It's happening, and I look forward to supporting this growth in the city-making professions."

*Beth Sanders, v. 2*

"Listening. As architecture and society becomes increasingly complex, design practices need to hone their listening skills to provide a voice, to provide space, to provide joy, to a broader audience, especially to those whose needs and suggestions have been underrepresented in the past."

*Joseph Troppmann, v. 5*

"Some problems can't only be solved by 'designing'—but we should be an active voice at the table with a unique perspective on problem solving that could make a difference in our collective environment."

*Ken Borton, v. 13*

"A material revolution which respects time, speed and volume."

*Jason Hare, v. 18*

"I can't wait to see the design tools of Augmented and Virtual Reality make their way into the main stream...Being able to walk around, point, and draw on these things would help with the communication hurdle we face. I often pull my projects into VR because it really grounds the way that you see the project—nothing can be ignored!"

*Kate Jackson, v. 20*

"We are already seeing it, but I would love to continue to see a shift towards more environmentally conscious design practices. Not just limited to architecture, but in the design of the products and fashion that we consume as well."

*Melinda Dao, v. 26*

"I look forward to design becoming more inclusive and seeing the industry uplift and encourage more BIPOC talent to make their mark on the community."

*Liana Thomson, v. 27*



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## Barkman Concrete Design Competition

The Barkman Concrete design competition was open to any student enrolled in the Faculty of Architecture at the University of Manitoba and a required assignment for students in Professor Anna Thurmayr's EVLU 4002 course. This year, the task was to design and layout steps or stairs to the sunken patio on the North side of the Architecture 2 Building. The call for entries established prizes (total money of \$3000) generously donated by Barkman Concrete Ltd. as part of their Scholarship Fund for students in the Faculty / Department of Landscape Architecture.

### 1<sup>st</sup> Place

#### Architecture 2 Patio

Emma Dicks, Matthew Glowacki, Bryce Stovin

### 2<sup>nd</sup> Place

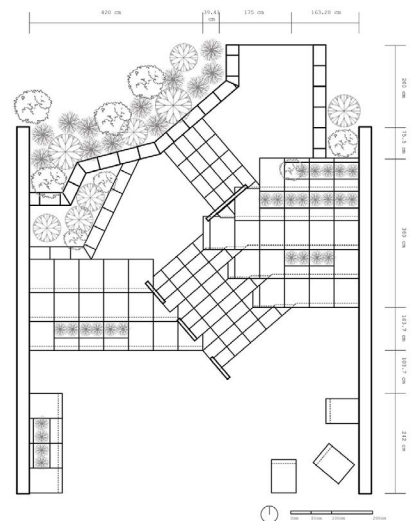
#### Tetromino Steps

Nabil Basri, Aaron Bomback, Laurel Cowley

### 3<sup>rd</sup> Place

#### MOD TROD

Manuela Villarreal, Sabrina Kratsberg, Owen Toth

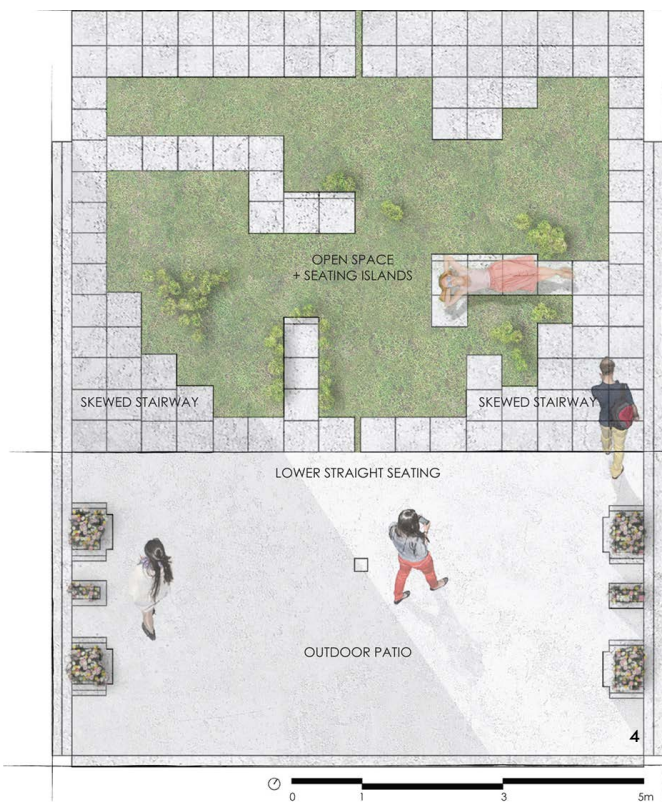


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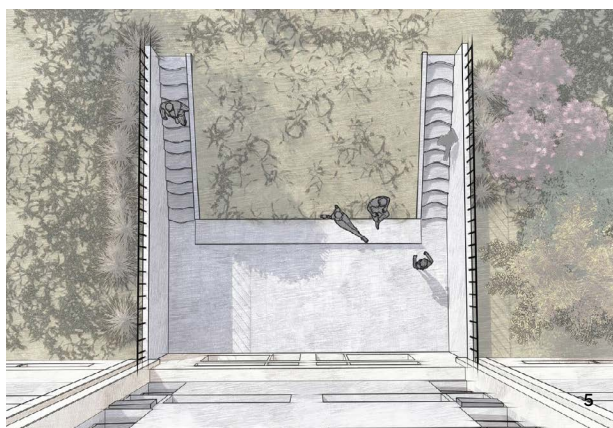




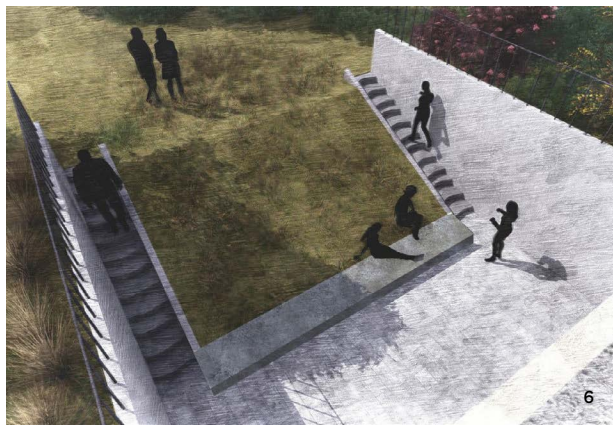
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1-2. Architecture 2 Patio by Emma Dicks, Matthew Glowacki and Bryce Stovin.

3-4. Tetromino Steps by Nabil Basri, Aaron Bomback and Laurel Cowley.

5-6. MOD TROD by Manuela Villarreal, Sabrina Kratsberg and Owen Toth.



### Warming Hut v2021 Sharing Circle & Seating Portal

*For there is nothing heavier than compassion. Not even one's own pain weighs so heavy as the pain one feels with someone, for someone, a pain intensified by the imagination and prolonged by a hundred echoes.*

Milan Kundera,  
*The Unbearable Lightness of Being*

For 2021 edition of the Warming Huts the Faculty of Architecture contribution challenged the meaning of what a “warming hut” is. The group of collaborators, formed by members from all departments and program, focused on the question: “to whom we provide with warmth?”, addressing the ongoing issues around homelessness in Winnipeg. This topic has become even more pressing as COVID-19 is causing a rise in those experiencing homelessness globally. Responding to the challenge we have moved the site from the Forks, where the designs are traditionally installed on the frozen river, and instead, converged towards two sites in Winnipeg’s downtown. At Thunderbird House (TBH) we created a Sharing Circle that includes a firepit and windbreakers as a gathering place, envisioned in collaboration with Damon Johnston (TBH Executive Director). And at the new Main Street Project site, working closely with Adrienne Dudek (Director of Supportive and Transitional Housing) and Jamil Mahmood (Executive Director), we built a Seating Portal located at the façade of the

former Mitchell Fabrics building, to accommodate the homeless while waiting to get a spot in the shelter. The close collaborations with local organizations ensured that our projects helped to offer some warmth and respite where it is most needed. The designs remain useful long after the Warming Huts was over, providing more permanent relief to the cold, and providing a little more comfort for those experiencing homelessness. Many lessons were learned during this process: we should have an ongoing discussion on homelessness at the faculty; a systematic collaborative research on homelessness should evolve; a growing network with community groups and organizations should be nurtured so the faculty can channel the knowledge to pragmatic, real projects in the city. Since the conclusion of the Sharing Circle and Seating Portal projects in January, we have been approached by municipalities as far as Vernon (BC) and Sudbury (ON) to develop similar urban design projects. Projects for the Bell Hotel on Main Street and for the Fellowship Centre in Kenora are underway.





#### **Main Street Project**

Adrienne Dudek, Director of Supportive and Transitional Housing  
Jamil Mahmood, Executive Director

#### **Aboriginal Council of Winnipeg / Thunderbird House**

Damon Johnston, President

#### **Shamattawa First Nation**

Michael Redhead Champagne, Community activist

#### **Compassionate Kenora**

Dr. Jonny Grek

#### **End Homelessness Winnipeg**

Lissie Rappaport, City planner and Community organizer  
& Manager of Housing Access and Supply

#### **Urban Forestry / City of Winnipeg**

Suzie Dyck, Forestry Technician, Urban Forestry Branch  
Tony Havrilenko, Supervisor Urban Forestry & DED Operations

#### **Sputnik Architecture Inc.**

Peter Hargraves

#### **Cibinel Architects**

Mike Robertson

#### **Winnipeg Fire Paramedic Service / City of Winnipeg**

Mark Reshaur, Assistant Chief

#### **0812 Building Solutions**

Marco Gallo and Crew

#### **Faculty of Architecture Partners Program**

Brandy O'Reilly, Partners Program Coordinator  
Erin Rawluk, Program Assistant

#### **Faculty of Architecture Professors and Instructors**

Eduardo Aquino (Arch)  
Shawn Bailey (Arch)  
Rae Bridgeman (CP)  
Jae Sung Chon (ED)  
Terri Fuglem (Arch)  
Mercedes Garcia Holguera (Arch)  
Mimi Locher (incoming Dean)  
Richard Milgrom (CP)  
Amanda Reis (Sessional)  
Liane Veness (Arch)

#### **Faculty of Architecture Students**

Juliana Anderson (ED)  
Antoinette Baquiran (MID)  
Emily Birch (ED)  
Alex Boss (M.LArch)  
Madeleine Dafoe (M.LArch)  
Sandra Froese (ED)  
Lisbeth Hilderbrand (U1)  
Carmen Huang (ED)  
Emily Jones (M.Arch)  
Raegis Nepomuceno (ED)  
Falmata Osman (ED)  
Shane Patience (ED)  
Derelyne Raval (ED)  
Angeline Reyes (ED)  
Max Sandred (ED)  
Danika Simon (ED)  
Michael Wu (ED)



### **Interview with the Indigenous Design and Planning Student Association**

Reanna Merasty  
*B.Env.D, M.Arch  
Co-Founder + Chair  
Architectural Intern, Number TEN  
Architectural Group*

Naomi Ratte  
*B.Env.D, L.Arch Candidate  
Co-Founder + Student Liason  
Landscape Architectural Intern at NVision  
Insight Group Inc.*

### **What indigenous communities do you associate yourself with?**

RM: I am Ininew (Cree) from kisipakamak (where the water ends") in Northern Manitoba, also known as Barren Lands First Nation.

NR: I am of mixed Ojibwe and Pakistani ancestry and a member of Peguis First Nation (St. Peter's Indian Band).

### **What inspires you as designers?**

NR: The connection between people and place has always inspired me. How we relate to a space, what it tells us about who we are, what we value and what we hold sacred. In recent months, I've found myself fascinated with how we define what connects us to a place and how that definition is in flux with our changing climate.

RM: The locality of an area or space. Involving the distinct details of that space; climate, people, plants, and relationships. All of which can influence how we interact with that space, and what processes should be involved. Overall being a sensitive process that influences me to be gentle and cautious in how I work an area.

### **What was a major influence involved in the start/organization of the group?**

RM: Influences in establishing this group, started from our own experiences as Indigenous students. The first was the lack of support, and the need to have space for Indigenous students to voice their concerns and speak and act on their cultural values. Second, experiencing the harmful narratives that were presented during my education, and the biases and racism. Realizing that what is being taught... is for future design and planners that will move into their practice with these harmful narratives. Finally, experiencing the disconnect between design within colonial institutions, and land-based education.

NR: One of the major influences for me was feeling both misrepresented and underrepresented in the design profession. I took three years to work between finishing the B. Env. D. program and beginning the M. L.Arch program. During that time, I learned a lot from being able to work directly with Indigenous communities and built relationships with other Indigenous designers. It inspired me to think about better ways that we can train designers to understand the stories and connections to the land that we are working within while students.

### **What are your long-term goals for the group?**

RM: Long-term goal would be within the area of retention and recruitment. To increase the number of Indigenous students in design education, not only at the University of Manitoba, but for other schools of design across Canada. Eventually having regional Indigenous design groups that are combined with representatives and contribute to a national student/intern organization, that would organize their own gatherings, events, and conferences on Indigenous design and planning.

NR: I hope the presence of the group inspires more Indigenous students to apply to the faculty of architecture. In conjunction with that, I hope that all our efforts (IDPSA Calls to Action, Voices of the Land, cultural awareness sessions, and the Honouring Our Mother speaker series 2020-



1. Cover of *Voices of the Land* photographed by Courtney Champagne.

2. Spine of *Voices of the Land* photographed by Courtney Champagne.



2021) dually inspires Indigenous students to reclaim their heritage through planning and design while also inspires non-Indigenous allies to bring an informed awareness to their design process.

**What were the challenges you faced in establishing this group as a designer and as part of the Indigenous community?**

RM: The main challenge was time. Naomi and I were building this organization from the ground-up in the Fall of 2019. As full-time students, in a graduate program, we often sacrificed time and energy from our studies. There were often larger ambitions that we had for the group that didn't come to fruition because of time. But, within this challenge, was passion and pride for this vision. Shawn Bailey, as a faculty advisor, was extremely helpful with guidance and support from the beginning.

NR: One of the other challenges we faced was the lack of precedence. Reanna and I both came together with this general idea of wanting to start something, but we did specifically know what it would be. We had to do a lot of thinking on our feet and simply try things out as we went along. There were similar groups that had formed around the same time as us, or slightly before, from other schools such as the Harvard Indigenous Design Collective and Treaty Lands, Global Stories out of the University of Waterloo. Over the course of

our establishment, it was nice to connect with these groups as well, and they inspired us in our journey.

**What is the relation of design to your plans for the group in the future and towards the future of Indigenous communities and designs with Indigenous backgrounds?**

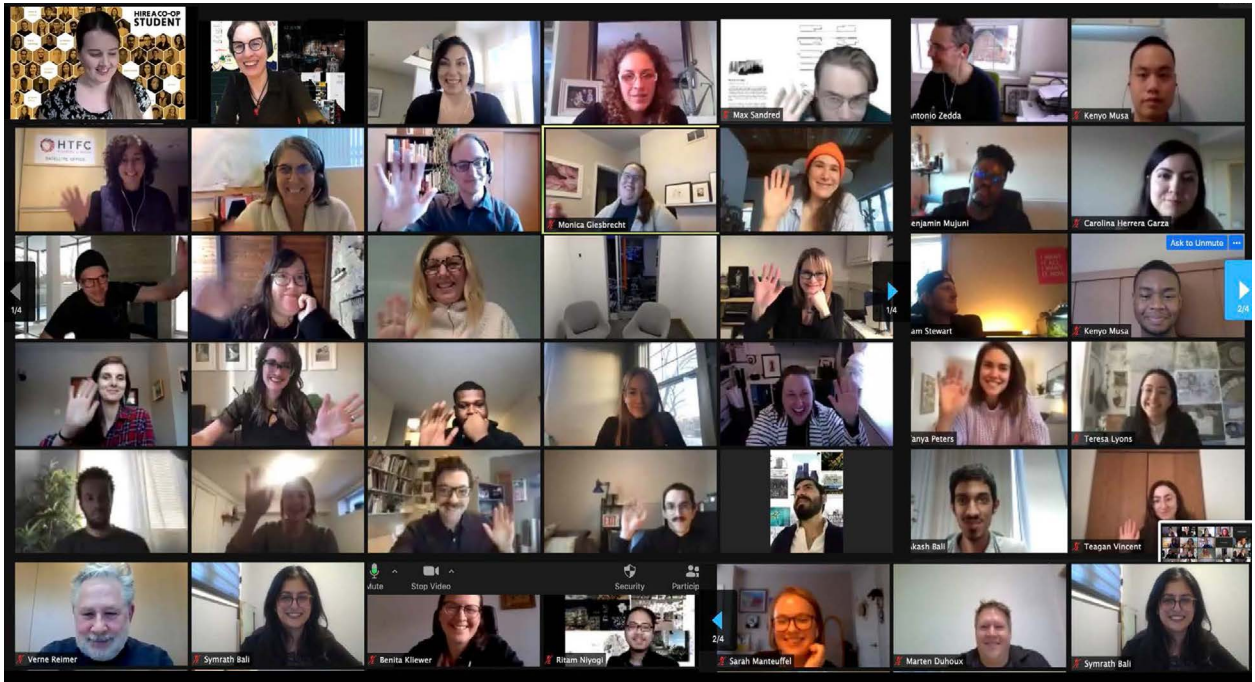
RM: IDPSA will evolve into a group that will include those that have graduated and have moved into the profession as interns or practitioners. Integrating the aspect of mentorship, support and relationship building for Indigenous people in design and planning. Continuing to advocate for the principles behind IDPSA, which are representation, relationships, and education, through professional organizations regionally or nationally. For Naomi, both the Nunavut and Manitoba Association of Landscape Architects in conjunction with the Reconciliation Advisory Committee for the Canadian Society of Landscape Architects. For myself, the Manitoba Association of Architects, and the Indigenous Task Force of the Royal Architecture Institute of Canada.

**What do you wish to show or educate people about the Indigenous communities with your group?**

NR: The members of our group during our establishment came from very diverse backgrounds.

All of us carry our own individual connection to a part of the land we call Canada. In our experience, even before design school, our cultures and traditions felt seen as the last step in a design process. In recent years, following the release of the Truth and Reconciliation Final Report and Calls to Action, there has been a renewed sense of urgency to uncover that which has been hidden. In the design process, it's important to build an Indigenous worldview into all aspects of the design process. I like to say it's a mindset of building a project from an Indigenous perspective rather than Indigenizing a project. Indigenizing a project, to me, means that we are still adhering to a typical colonial and harmful construct, and then trying to make it fit into an Indigenous narrative.

RM: The relationship between architects/designers and the community is often harmful, lacks meaning, and doesn't allow the community control over what is created on their land. Having a history of broken promises, resulting in inadequate infrastructure that doesn't speak to the community, its people, and its culture. Indigenous people pride themselves in the good relations they create with the land, others, and their surroundings, and should be honored and celebrated. Emphasizing the visions and voices of the community is critical in designing for Indigenous communities, and results in meaningful relationships.



## Summer 2021 Co-op/I Report

Lisa Landrum  
Associate Dean, Research  
Co-op/I Academic Liason

Experiential learning thrives in the Faculty of Architecture.

Thanks to the support of regional professionals, several students in the Cooperative Education / Integrated work program earned full-time work placements in Summer 2021.

These eighteen Co-op/I work terms contributed to the rejuvenation of public programming and to the design of more inclusive, healthy and inspiring built environments. Opportunities ranged from hands-on building and gardening, to full-on city dreaming and comprehensive planning.

Students contributed to important civic and provincial initiatives, including the Downtown Recovery Strategy and the Our Winnipeg 2045 Development plan. Co-op/I students also assisted with proposals to make communities more self-sufficient and interconnected; helped create accessible and sustainable features

for schools and hospitals; and collaborated on designing a variety of facilities, from daycares and playgrounds, to commercial and multi-family housing projects.

For one student, a summer Co-op placement enabled a deep dive into technical production of transformative cultural hubs, including bike labs and bus shelters. Read more about Sean Vandekerkhove's experience working with Public City in [UM Today](#).

In another case, two students gained immersive fast-paced design-build experience with an award-winning prefabrication company. Read more about Carmen Huang and Brooke de Rocquigny's placement with Holz Construction in [UM Today](#).

### Building Skills, Launching Careers

While all students enrolled in Co-op in 2020-2021 did not secure work terms, everyone benefited from participating in

career-development workshops, including sessions on interview skills, resumé composition and cover letter writing. The annual portfolio workshop enabled students to network with potential employers and gain instructive and inspirational feedback.

Thank you to the twenty professionals who dedicated time to this valuable mentorship opportunity. A special shout out to landscape architect Monica Giesbrecht of HTFC and architect Karen Shanski of BLDG for sharing opening words of wisdom at this event.

### Cooperating with Partners near and far

Launched in 2018, the Faculty of Architecture's Cooperative Education/Integrated Work Program option is designed to complement academic study with paid work experience, enabling students to sharpen skills, apply knowledge, broaden perspectives, and consider future career specialization. Our Co-op students have worked internationally, across Canada and in the north, helping businesses and communities prosper.

Co-op/I is open to undergraduate and graduate students in all streams of the Environmental Design program (ED3-level and higher) and Master's programs (Architecture, City Planning, Interior Design and Landscape Architecture).

### Ready to hire a Co-op student in 2022?

We welcome opportunities in government, not-for-profit and commercial sectors, and in all design and planning fields. Four, eight, twelve and sixteen-month work terms are available, typically beginning in May. Hiring incentives for employers, including Manitoba tax credits, are available.

Opportunities and questions can be directed to the Co-op/I coordinator:

Corrine Klekta  
[faumcoop@umanitoba.ca](mailto:faumcoop@umanitoba.ca)



*The students came with great attitudes and the tools to tackle whatever we asked. Design, detailing, creativity, promotion, even engineering were all in the mix. Having two students at the same time created an environment where teamwork developed organically, and individual strengths were supported to benefit of our company.*

Ted Geddert  
 Owner, Holz



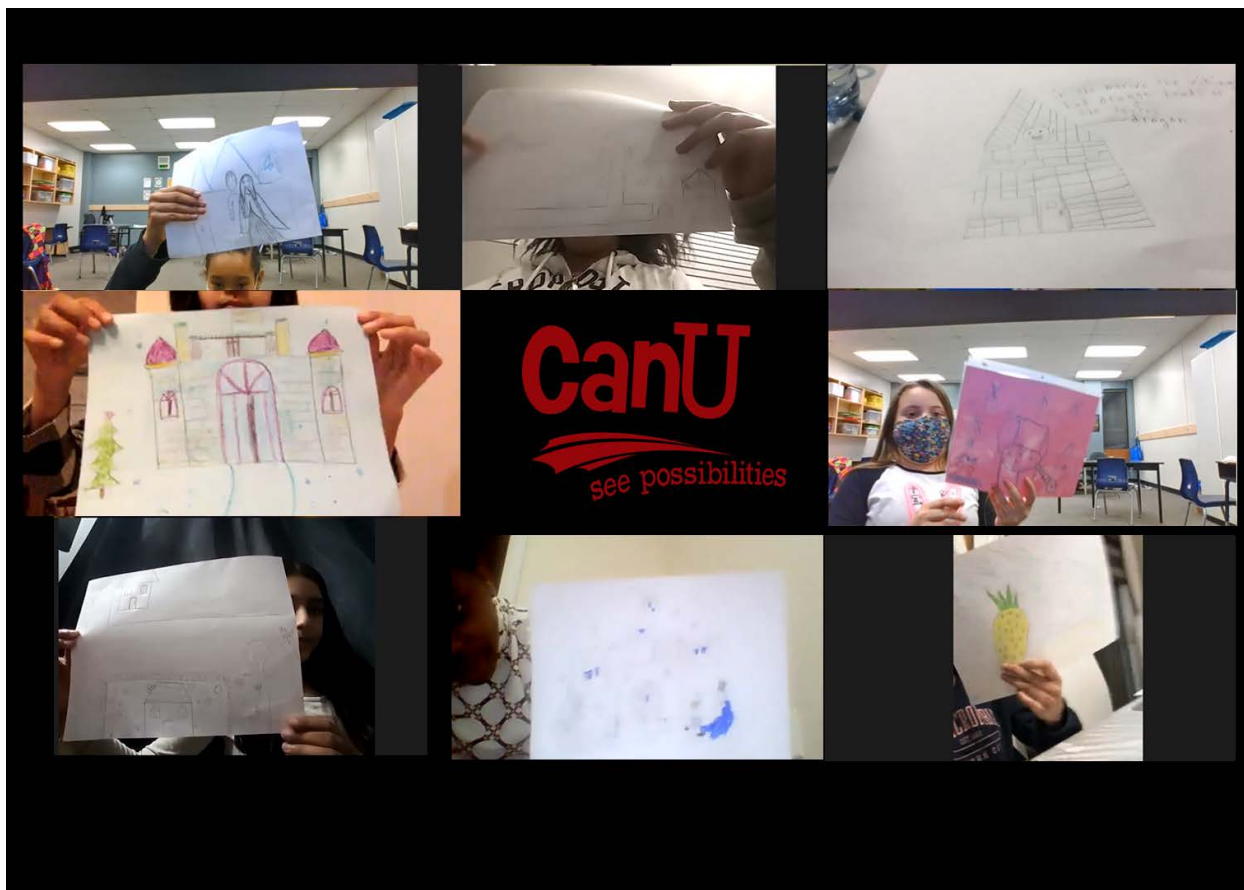
*The learning opportunities and range of work awarded to me by Little Bluestem Landscape Architecture and the Co-op program have been invaluable to my studies and future career.*

Madeleine Dafoe  
 Graduate Landscape Architecture Student

### Thank you to the all 2021 participating Co-op employers:

Assiniboine Park Conservancy  
 Ayshkum Engineering Inc.  
 Birchwood Automotive Group  
 Downtown Winnipeg BIZ  
 ft3 Architecture Landscape Interior Design  
 HTFC Planning & Design  
 Prairie Architects  
 Public City Architecture  
 Holz Construction  
 Little Bluestem Landscape Architecture + Design  
 Manitoba Government, Municipal Relations  
 Shape Industries Inc.  
 Think Design  
 Winnipeg School Division  
 University of Manitoba - FABLab  
 University of Manitoba - Partners Program  
 Voitec Architect Inc.





## CanU

Carmen Huang

CanU is a non-profit organization that inspires hope and confidence in the leaders of tomorrow, working directly with and through the University of Manitoba. They work with over 550 kids in the program from 60 partnering schools, bringing kids from all over the city, it provides kids and their families to not only get familiar with the University of Manitoba but gain confidence and passion through skills and opportunities they provide for them.

Giving kids an active opportunity to learn in a hands-on way about their future career paths and faculties they may be interested in. It has provided students in this Faculty an

opportunity to create programming for kids to evoke curiosity about the Faculty of Architecture University of Manitoba (FAUM) and possibly pursuing our faculty in the future.

FAUM + CanU aims to design programs that facilitate imaginative, kid friendly, hands on, and fun activities. We aim to get the kids collaborating with their peers from other schools and get them thinking about what we do in this faculty and what design means to them. In the Fall of 2019, we started the first ever collaboration between CanU and FAUM. Since then, we have had to adapt with covid and move online, with which we were able to successfully create three

programs through online methods. Making kits for over 100 kids, and designing three different programs that showcase Architecture, Landscape Architecture, Interior Design, and City Planning.

For students within the faculty, this opportunity to volunteer and get involved is important. We have had many students from all years and streams help, we always gave them the flexibility of doing one week or two or all five. Understanding that time commitment is scary we have been able to provide the option where students can interact and teach what they learn in studio in a simplified way for a younger audience. The collaboration



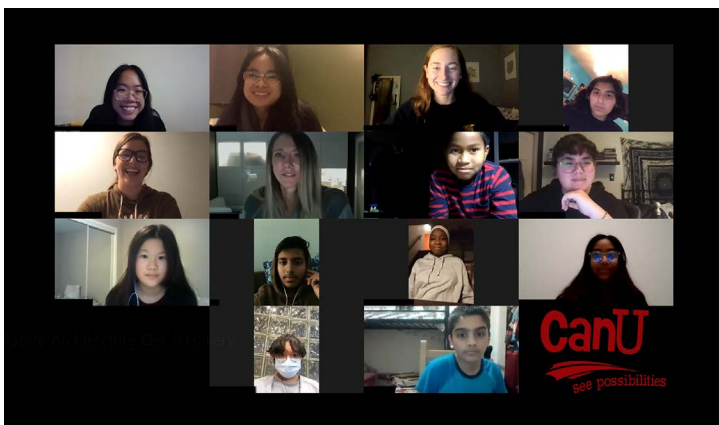


between our students and the CanU students is a very rewarding experience of interaction. As we offend forget or do not include children in our assignments or projects, having them design spaces they want is eye opening.

I truly think it is important for our faculty to carry on this collaboration as children are an important aspect in every community and within design. The children we interact with might be the next set of future designers and will pave the way for our cities, landscapes and buildings. I always emphasize the impact of what Architecture is before we start a lesson, how architecture and design is everywhere from the chair they sit in, to the park they play in, and the classroom they learn in.

While I love being involved with CanU, this summer I was able to further contribute as I was an Ambassador for the CanU Challenge during the month of June. My challenge involved pushing myself to create something (specifically a sticker design) everyday. I sold them through Etsy, with the 50% of the proceeds being donated back to the challenge, I was able to raise \$125 for CanU!

My goal is to always bring the faculty to light for kids in a fun, positive, and safe environment. Being able to represent FAUM through CanU has been an amazing opportunity, that I look forward to continuing as I recruit new incoming students!



1-2. Smile Singh's winning entry.

3. A selection of submission posters.



## Jury

**Danny D. Mann**  
Ph.D., P.Eng.,  
Professor & Head,  
Department of Biosystems Engineering,  
University of Manitoba

**Nazim Cicek**  
Ph.D., P.Eng.,  
Professor & Acting Head,  
Department of Biosystems Engineering,  
University of Manitoba

**Joe Ackerman**  
Ph.D., SiAF Manager,  
Department of Biosystems Engineering,  
University of Manitoba

**Kale Kostick**  
Acting Director,  
Office of Sustainability,  
University of Manitoba

**Shawn Bailey**  
Assistant Professor,  
Faculty of Architecture,  
Department of Architecture,  
Price Faculty of Engineering,  
Indigenous Scholar, Architect,  
University of Manitoba

**Suzy Melo**  
B. Env., MLArch,  
ft3 Architecture Landscape  
Interior Design, Landscape Architect,  
Winnipeg, Manitoba

**Dietmar Straub**  
Professor,  
Department of Landscape  
Architecture, Landscape Architect  
and Urban Designer,  
University of Manitoba

## Student Design Competition

### Sustainability-in-Action Facility

The Department of Biosystems Engineering, with formal ties to both the Faculty of Agricultural & Food Sciences and the Price Faculty of Engineering, is committed to the establishment of a Sustainability-in-Action Facility (SiAF) at the site formerly referred to as the Alternative Village. The facility will be available to the University of Manitoba community for experiential learning and demonstration opportunities in areas of sustainability.

The SiAF Student Design Competition, curated by Prof. Danny Mann (Department of Biosystems Engineering), Prof. Dietmar Straub (Department of Landscape Architecture) and the Partners Program, was open to any student enrolled in the Faculty of Architecture at the University of Manitoba in the 2020-2021 academic year. Interdisciplinary collaborations were encouraged and team entries were welcome. The University of Manitoba Office

of Sustainability, the Faculty of Architecture and the Price Faculty of Engineering offered to support this competition with at total of \$7,000 CAD in prizes.

The task was a site design for the external environment enclosed by the chain-link fence at the SiAF site. The overall intention was to emphasize the area as an open space that "can be used to demonstrate environmental sustainability (through vegetation and/or other materials) and social sustainability (i.e., Indigenous culture) while allowing flexibility for future ideas and projects. Existing renewable energy technologies (i.e., wind turbine, photovoltaic panels, etc.) were required to remain accessible by foot and featured as 'places of interest' within the site. Essentially, the Department of Biosystems Engineering was looking for an outdoor classroom (attractive gathering place), or learning environment, dedicated completely to sustainability.





Twenty students took up the invitation for this design competition and submitted nine entries. After an extensive adjudication process with lively discussions three prizes were awarded.

The first prize went to **Smile Singh** for her submission called Sustainability in Action. The core of Smile's design are two circles, placed around the 'most prominent sustainable technologies on-site to enhance their importance ...'. A snack bar made out of shipping containers creates a spatial closure on the south west corner and offers an additional meeting place. The breeze garden, located on the north edge of the site, provides a calm, resting area.

The second prize went to **Cindy Tran** and **Heber Garcia** for their design Snaring the (Sun)Sustainability. A snare path leads visitors through the site, connecting parking, an outdoor classroom, a patio area,

a Sun Circle, the Green Garage and the new Materials Library. The reduced range of features around the straw bales building leaves room for events, programs and/or temporary exhibitions.

The third prize went to **Aaron Bomback** for Gardens to E.A.T., Experiment in Art and Technology. This proposal suggests a very diversified, detailed program seeking to engage and inform the public. Numerous attractions are equally distributed throughout. The intention is to inspire and educate visitors meandering through the site.

This was the first design competition organized jointly between the Department of Biosystems Engineering, the Department of Landscape Architecture and the Partners Program in the Faculty of Architecture. The fruit of cooperation creates an appetite for more interdisciplinary adventures.



## 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.

### 2020-2021 ambassadors:

Hakeem Amoo  
 Briand Assogbague  
 Nichola Basford  
 Nabil Basri  
 Jennifer Bergen  
 Stacey-Leigh Berrington  
 Aaron Bomback  
 Benjamin Boswick  
 Cassidy Cantafio  
 Chelsea Colburn  
 Maegan Courchene  
 Laurel Cowley  
 Brooke de Rocquigny

Emma Dicks  
 Danielle Dubois  
 Heber Garcia  
 Matthew Glowacki  
 Lilian Gortchinski  
 Nurielle Gregorio  
 Jami Holden  
 Carmen Huang  
 Tijesunimi Ige  
 Bilal Khan  
 Sean Kohli  
 Nick Lupky  
 Teresa Lyons

Kailee Meakin  
 Stephen Meijer  
 Keland Newton  
 Aynur Omar  
 Falmata Osman  
 Derelyne Raval  
 Max Sandred  
 Jaskaranbir Singh  
 Bailey Taylor  
 Teagan Vincent  
 Rhys Wiebe  
 Michael Wu  
 Tong Yue





## Sustainability Day

Michaela Peyson

The Office of Sustainability hosts an event called Sustainability Day (formerly Sustainability Night), to build awareness around individual action to confront climate change and create a more sustainable world. This annual event celebrates innovative ideas to help make our day-to-day actions and systems more sustainable.

This year, Sustainability Day consisted of a full-day virtual drop-in format open to UM students, staff, faculty and external partners, with the theme 'Take Action for the Sustainable Development Goals (SDGs)'. The United Nations' 17 SDGs are the blueprint for achieving a healthier and more sustainable future for all by addressing global challenges including poverty, inequality, climate, environmental degradation, peace and justice. Each presenter during Sustainability Day highlighted how their initiative aligns with and progresses at least one of the SDGs.

As one of the organizers and moderators of Sustainability Day this year, it allowed me to integrate landscape architecture holistically and portray how we, as designers, can help the world make progress in solving the interconnected

problems we collectively face. Not only did the experience help strengthen the connection to the Faculty of Architecture, but it revealed the importance of partnership for sustainable development. Incorporating guest presenters from the Department of Landscape Architecture and along with other departments at the university, local businesses, and political parties demonstrated the power of cooperation to build momentum and create measurable change towards resiliency. This experience helped me forge new relationships by facilitating open, powerful dialogue to foster social cohesion, while demonstrating the inseparability of culture and nature, ultimately helping to advance my research and goals related to sustainability.

I want to thank my colleagues at the Office of Sustainability and the Faculty of Architecture for initiating what started as an internship with the office to allow these experiences to be possible and for your commitment to the United Nations' Sustainable Development Goals. I hope this will inspire others to join in this pivotal movement toward a sustainable planet.

## 96 / **Events + Outreach**



## 2020/2021 Cultural Events

October



**02**  
**Co-op Info Session**



**19**  
**A Conversation  
on WAG-IAC**



**23**  
**Michel Desvigne Paysagiste**  
*Transforming Landscapes*

November



**18**  
**Rebecca Sinclair**  
Honouring Our Mother lecture  
*Indigenous Pedagogy  
as it Relates to the  
Natural World*



**19**  
**Laurie Olin**  
Harlyn Thompson Lecture  
*What's Up? Practice,  
Research, Time*



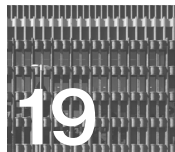
**24**  
**Gustavo Utrabo**  
*Pragmatism and Instability  
in the Construction  
of Landscape*



**03**  
**Siila Watt-Cloutier**  
Honouring Our Mother lecture  
*Humanizing the Issue  
of Climate Change*

December

January



**19**  
**Adam Caruso**  
Manitoba Masonry  
Institute lecture  
*Why are We Building?*

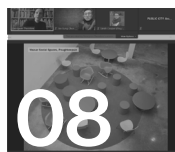


**21**  
**Senator Patricia Bovey**  
*Creating the Future:  
Conversations with  
your Senator*

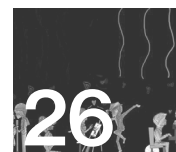
February



**04**  
**Kevin Settee**  
Honouring Our Mother lecture  
*The Lake Winnipeg Project*

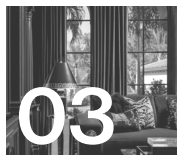


**08**  
**Atmosphere 13**  
*Radical Manifestations*



**26**  
**Equity, Diversity and  
Inclusion Workshop**





03

**Lori Morris**  
*No Rules Design:  
 The Art of Building a  
 Successful Building*



12

**Anette Freytag**  
*Walking, Writing,  
 Designing*



17

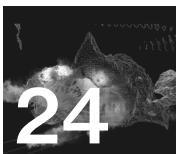
**Kelly Doran**  
*Towards Half*

March



19

**Robin Winogrand**  
*In Search of  
 Geographical  
 Re-enchantment*



24

**cave\_bureau**  
*The Anthropocene  
 Museum*



25

**Wanda Dalla Costa +  
 Selina Martinez**  
*Honouring Our Mother lecture  
 Indigenous Placekeeping,  
 Plurality, and Futurities*



31

**Anna Heringer**  
*Harlyn Thompson Lecture  
 Architecture is a Tool to  
 Improve Lives*



07

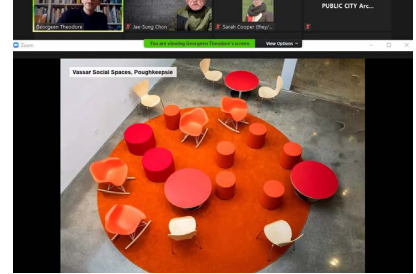
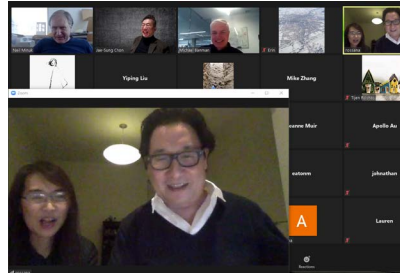
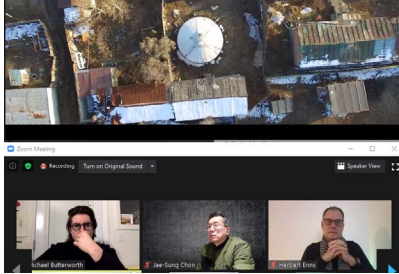
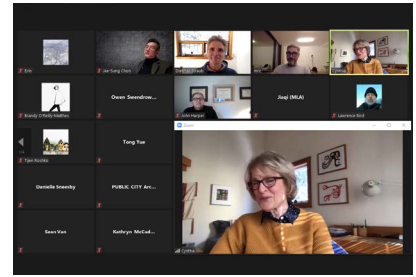
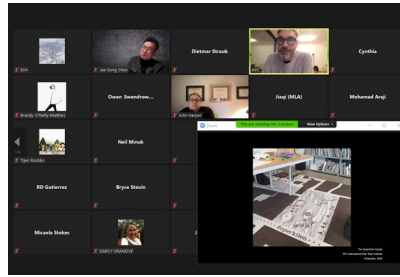
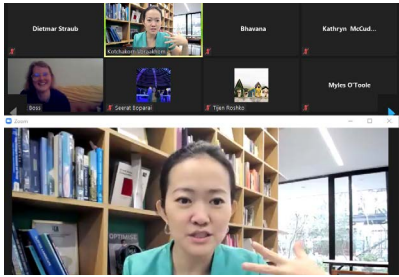
**Jeffrey Lowe**  
*Professional Planning  
 and African American  
 Inclusion*



13

**Bruce Duggan**  
*A First Nation Leads  
 Canada's Energy  
 Transformation*

April



## Atmosphere 13 Radical Manifestations: Practice and Pedagogy

### Keynote speakers

Martin Rein-Cano  
TOPOTEK 1  
Berlin

Kotchakorn Voraakhom  
Landprocess  
Bangkok

Lyndon Neri and Rossana Hu  
Neri&Hu  
Shanghai

Joshua Bolchover  
Rural Urban Framework  
Hong Kong

Georgeen Theodore  
Interboro Partners  
Newark

The unsettling and unpredictable nature of the pandemic offered both challenges and opportunities for the 13<sup>th</sup> Atmosphere symposium in its planning and delivery. Accepting the distanced and dispersed condition, the Atmosphere explored different types of connections and conversations. Under the theme of Radical Manifestations: Practice and Pedagogy, the symposium reached out and connected with the teachings and practices in remote contexts, viewed distanced and difficult if planned under the normal circumstances due to the logistics involved in traveling, scheduling and funding.

Speakers from five different time zones joined to deliver the keynotes: **Martin Rein-Cano** from Berlin, **Lyndon Neri and Rossana Hu** from Shanghai, **Kotchakorn Voraakhom** from Bangkok, **Joshua Bolchover** from Hong Kong, and **Georgeen Theodore** from New York. The works spanned from large infrastructures to temporary urban tactics, including artificial urban landscapes for rainwater retentions, urban neighbourhood rejuvenation through a radical rethinking of urban parks, settlement strategies and structures for temporary

urban settlers of Mongolia, a radical rethinking of vernaculars, and tactical and temporal urban furniture. To accommodate the time differences between the speakers and the local audience, the lectures were organized to span across the week of February 8<sup>th</sup> to 12<sup>th</sup>, either as midday or an evening lecture. Each keynote lecture was then followed by a three-way conversation where a faculty member and a member of the local professional community joined in with the keynote speaker to discuss and to further unpack the work. The open-online and dispersed format afforded the symposium to connect with 5 international time zones, 10 local members of the profession and academia, and approximately 700 attendees from around the world.

The tradition of the ICE BAR was reimagined as a DIY (make-n-share your ice bar) to encourage and animate the students' engagements, and a couple of parallel programs, Archi-Shorts and Ph.D. Forum, were explored during the weeklong symposium to connect with the cultural and scholarly dimensions within and abroad.

# RADICAL

# MANIFESTATIONS

RADICAL: RELATING TO OR AFFECTING  
THE FUNDAMENTAL NATURE OF  
SOMETHING; FAR-REACHING OR  
THOROUGH.

MANIFESTATION: AN EVENT, ACTION,  
OR OBJECT THAT CLEARLY SHOWS OR  
EMBODIES SOMETHING, ESPECIALLY A  
THEORY OR AN ABSTRACT IDEA.

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ATMOS.CA



## Honouring Our Mother speaker series

*Presented by the Indigenous Design and Planning Student Association*



### Rebecca Sinclair

*Indigenous Pedagogy as it Relates to the Natural World*

Building design influences the ways we use the space around us. Good design helps us to be sustainable and protect our natural world, but even good design has a dark history that too often has excluded and minimized non-white people non-human perspectives.

Rebecca Sinclair (Merasty) is a nêhiyaw-iskwêw, wife and mother of three, she is from Barren Lands First Nation and a member of Little Saskatchewan First Nation and holds a Bachelor's degree (Environmental and Native Studies) from the University of Manitoba. Rebecca is the Program Coordinator for Lake Winnipeg Indigenous Collective. Rebecca pursues higher learning that comes from the land and through learning alongside knowledge keepers. Her childhood spent on the land in northern Manitoba, has shaped her understanding and guided her efforts to protect and preserve the great gifts of Mother Earth.



### Siila Watt-Cloutier

*Humanizing the Issue of Climate Change*

Inuit Leadership in International affairs defending Arctic/Inuit health, culture and environment. How the Arctic can go from victim of globalization to leaders toward a more sustainable world by re-imagining and re-aligning economic values to Indigenous values.

Ms. Watt-Cloutier sums up her work by saying: "I do nothing more than remind the world that the Arctic is not a barren land devoid of life but a rich and majestic land that has supported our resilient culture for millennia. Even though small in number and living far from the corridors of power, it appears that the wisdom of the land strikes a universal chord on a planet where many are searching for sustainability."



Sheila Watt-Cloutier resided in Iqaluit, Nunavut for 15 years and now has returned back in her hometown of Kuujuaq, Quebec. She was born in Kuujuaq, Nunavik (northern Quebec), and was raised traditionally in her early years before attending school in southern Canada and in Churchill, Manitoba. She is the past Chair of Inuit Circumpolar Council (ICC), the organization that represents internationally the 155,000 Inuit of Canada, Greenland, Alaska, and Chukotka in the Far East of the Federation of Russia.







### Kevin Settee

*The Lake Winnipeg Project: Community based Filmmaking on Lake Winnipeg*

Kevin Settee is the writer and director of The Lake Winnipeg Project, a 4-Part Documentary Series on the life and culture around Lake Winnipeg. He will be giving an overview of the project, the design, and application of community-based filmmaking. As a first time writer and director with the National Film Board of Canada, an emphasis will be put on the challenges of becoming a filmmaker, and working in a pandemic.

Kevin Settee was born and raised in the downtown west end of Winnipeg, with roots in Matheson Island, and Fisher River. A university drop-out, Kevin focuses a lot of his work on social justice, Indigenous rights, and Indigenous storytelling through photography and video.

1. Rebecca Sinclair.
2. Siila Watt-Cloutier.
3. Kevin Settee
4. Wanda Dalla Costa.
5. Selina Martinez.

### Wanda Dalla Costa + Selina Martinez

*Indigenous Placekeeping, Plurality, and Futurities*

In a world filled with infinite diversity, the Indigenous Design Collaborative is interested finding ways to integrate and uplift *other* narratives. We believe that Indigenous design, offers new methodologies and new outcomes to the field, that speaks to a new level of interconnection between the natural, built world and living worlds. Join us, as we delve into a series of concepts that we are currently examining including ancestrality, placekeeping, plurality and futurity. The Indigenous Design Collaborative (IDC) is a community-driven design and construction program, which brings together tribal community members, industry and a multidisciplinary team of ASU students and faculty to co-design and co-develop solutions for tribal communities in Arizona.

Dalla Costa is a member of the Saddle Lake Cree Nation. She is the director and founder of the Indigenous Design Collaborative, a community-driven design program, which brings together tribal community members, industry and a team of ASU students and faculty to co-design solutions with tribal communities. Her firm, Tawaw Architecture Collaborative is based in Arizona and Alberta.

Selina Martinez, is a member of the Pascua Yaqui Tribe and Xicana born and raised in Phoenix, AZ. She completed her master of Architecture degree from ASU in 2020, and is currently pursuing her architectural license. She has been involved in a diversity of projects with local tribal nations through the ASU Indigenous Design Collaborative. Selina is the cofounder and lead instructor for Design Empowerment Phoenix, a program of the Sagrado Galleria in South Phoenix that creates opportunities for youth and community to engage in design tools and processes.

*Manitoba Masonry Institute Lecture*

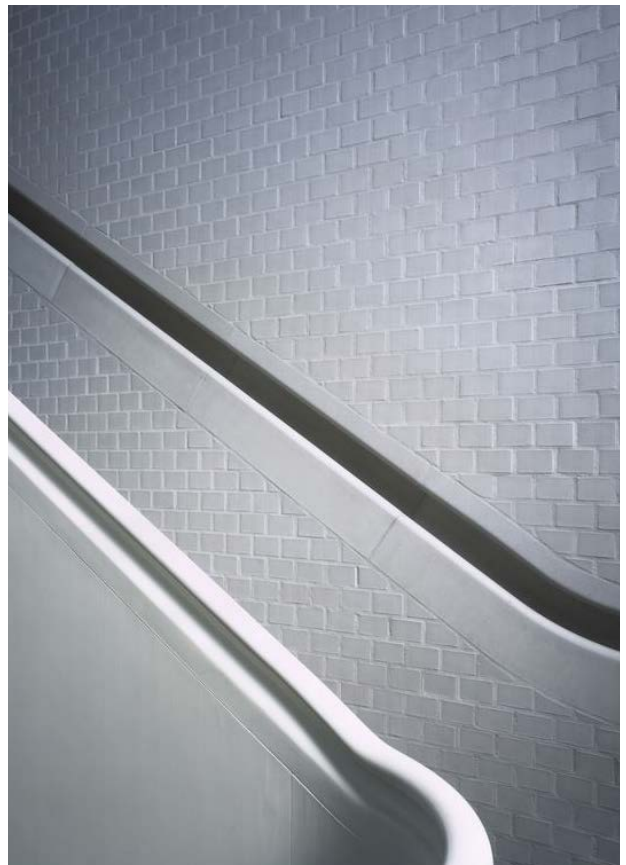
## Adam Caruso

1990 and there was so much to fight for. Armed with Rossi and Venturi's twin manifestos of 1966, Peter St John and I began our practice by declaring the autonomy of architecture. Construction and spatial character, the discipline itself would be the metier with which we would resist the corrosive forces of the late-capitalist market, we believed that architecture itself could engage with and contribute to that most powerful embodiment of human endeavour, the European city.

The last ten years have witnessed a super production of architecture as an instrument of investment, and that production's greedy consumption of finite resources has made architecture well and truly part of the problem. The consumer driven economy and its insatiable consumption of precious resources is neither desirable nor sustainable. We need to shift our attention to the things that give us purpose and happiness. What should architects be doing, and how can our work contribute to more fulfilling lives?

Adam Caruso was born in Montreal and studied architecture at McGill University. He established Caruso St John Architects with Peter St John in 1990. The practice has offices in London and Zurich and has built throughout Europe, undertaking projects that range in scale from major urban developments and cultural projects to intricate interventions in complex historic settings. Caruso St John won the RIBA Stirling Prize in 2016 for the Newport Street Gallery and represented Britain at the 2018 Venice Architecture Biennale.

Since 2011 Adam Caruso has been Professor of Architecture and Construction at the ETH Zurich.





*Harlyn Thompson Lecture 2020-2021*  
**Anna Heringer**

As an architect, Anna Heringer reacts to the crucial questions of our time: How can we build and live in a resource-saving, socially sustainable and future-oriented way? Early on, she gained experience with development work in the NGO Dipshikha in Bangladesh and developed an approach that is also reflected in her architectural work: use what is available instead of producing external dependencies. With her work she shows how human design culture and traditional materials can act as emancipatory potential.

For Anna Heringer architecture is a tool to improve lives. As an architect and honorary professor of the UNESCO Chair of Earthen Architecture, Building Cultures, and Sustainable Development she is focusing on the use of natural building materials. She has been actively involved in development cooperation in Bangladesh since 1997. Her diploma work, the METI School in Rudrapur got realized in 2005 and won the Aga Khan Award for Architecture in 2007. Over the years, Studio Anna Heringer has realized further projects in Asia, Africa, and Europe. Anna is lecturing worldwide at conferences, including TED and has been visiting professor at various universities such as Harvard, ETH Zurich and TU Munich.

*Harlyn Thompson Lecture 2019-2020*  
**Laurie Olin**

Olin will present recent work in the practice of OLIN, including aspects of research as directly related to design and planning projects, ranging from inner city civic projects to planning and design (including restoration) of urban rivers in diverse locations of the US: Portland, Oregon, Washington DC, Stamford, Connecticut, and Los Angeles. The talk will also present examples of the relationship between nature, history, cultural meaning, and aesthetics in landscape design from several of his projects.

Laurie Olin is a distinguished teacher, author, and one of the most renowned landscape architects practicing today. From vision to realization, he has guided many of OLIN's signature projects, which span the history of the studio from the Washington Monument Grounds in Washington, DC to Bryant Park in New York City. His recent projects include the AIA award-winning Barnes Foundation in Philadelphia, Pennsylvania and Simon and Helen Director Park in Portland, Oregon. Laurie studied civil engineering at the University of Alaska and pursued architecture at the University of Washington, where Richard Haag encouraged him to focus on landscape. He is currently Emeritus Professor of

Landscape Architecture at the University of Pennsylvania, where he has taught for 40 years, and is former chair of the Department of Landscape Architecture at Harvard University. Laurie is a Fellow of the American Academy of Arts and Sciences, a Fellow of the American Society of Landscape Architects, and recipient of the 1998 Award in Architecture from the American Academy of Arts and Letters. He is the recipient of the 2012 National Medal of Arts, the highest lifetime achievement award for artists and designers bestowed by the National Endowment for the Arts and the President of the United States. He also holds the 2011 American Society of Landscape Architects Medal, the society's highest award for a landscape architect.

106/**Awards**







## 2020 | 2021 Award Recipients

### Faculty Wide

#### Allan Waisman Indigenous Architecture Scholarship

Danielle Desjarlais  
Julie Hince  
Maegan Courchene  
Naomi Ratte  
Nicole Luke  
Reanna Merasty

#### ARCC/King Student Medal

Ashley Peebles

#### Canadian Masonry Research Institute Scholarship

Nushinsadat Samavaki

#### Corrigill Scholarship

Owen Swendrowski-Yerex (ED)  
Shane Patience (ED)  
Corene Stoski (ED)  
Jaden Janzen (ED)  
Jonathan Bailes (AR)  
Yasmine Haj Ahmad (CP)  
Bilal Khan (ID)  
Michaela Peyson (LA)

#### Faculty of Architecture Endowed Scholarship

Alexandra Margulets (ED)  
Luxmy Ragunathan (AR)  
Michelle Grover (CP)  
Katryna Lipinsky (ID)  
Megan Anderson (LA)  
Jeffrey Thorsteinson (Ph.D)

#### Fridrik Kristjansson Scholarship in Architecture

Shelja Ahuja

#### Maxwell Starkman Scholarship in Architecture

Andria Langi (AR)  
Lauren Wiebe (ID)  
Honore Black (Ph.D)

#### Price Industries Limited Faculty of Architecture Recruitment Award

Sara Mahabadi (AR)  
Cleo Syverson (AR)  
Matt Gowdar (CP)  
Chad Rempel (CP)  
Dela Ghasemi (ID)  
Ali Zamanikharaghani (ID)  
Madeleine Dafoe (LA)  
Holly Friesen (LA)  
Jordan Cantafio (LA)

#### Social Sciences and Humanities Research Council (SSHRC)

Tali Budman (AR)  
Reanna Merasty (AR)  
Andria Langi (AR)  
Alix Lacerna (AR)  
Lucas Druet (AR)

#### University of Manitoba Graduate Fellowship (UMGF)

Ralph Gutierrez (AR)  
Romilie Calotes (AR)  
Steven Nuttall (CP)  
Marissa Jampolsky (ID)  
Andrea Barrion (ID)  
Kirsten Archer (ID)  
Antoinette Baquiran (ID)  
Madeleine Dafoe (LA)  
Holly Friesen (LA)

### Environmental Design

#### Boe D. Wong Scholarship

Max Sandred

#### Couture Indigenous Achievement Scholarship

Brooke Johnson

#### Dan Muir Memorial Award

Owen Toth

#### Dr. A.W. Hogg Undergraduate Scholarships

Derelyne Raval

#### Faculty of Architecture Design Award

Angeline Reyes

#### Isbister Scholarship in Environmental Design

Aliyah Baerg

#### James Palmer Lewis Student Award

Owen Swendrowski-Yerex  
Benita Kliever  
Nichola Basford

#### James Palmer Lewis Student Scholarship

Lindsay Mamchur  
Rhys Wiebe  
Benita Kliever  
Katherine Preun  
Nichola Basford  
Emma Dicks  
Micaela Stokes

#### Kasian Scholarship for Architecture and Design Excellence

Owen Toth

#### Michael Cox Scholarship

Olivia Shank

#### Price Industries Limited Undergraduate Award

Taylor Kulczycki  
Nick Lupky  
Nadine Lowden  
Alexandra Margulets  
Angeline Reyes

#### Students' Architectural Society Award

Kai Suzuki-Smith  
Emma Dicks

#### Terry Cristall Scholarship in Environmental Design

Benita Kliever

#### University of Manitoba Gold Medal

Teresa Lyons

#### William and Olive Humphrys Scholarship for Architecture

Teresa Lyons

## Architecture

### Alpha Rho Chi Medal

Reanna Merasty

### American Institute of Architects Medal

Lucas Druet

### Arthur Buckwell Memorial Scholarship

Jaden Janzen

### Barbara Humphreys Memorial Graduate Scholarship in Architecture

Alix Lacerna

### Bill Allen Scholarship in Architecture

Andria Langi (Research)

### Cibinel Design Achievement Award

Royce O'Toole

### Harry Seidler and John Russell Recruitment Award in Architecture

Brandon Bunkowsky  
Danielle Desjarlais  
Ralph Gutierrez

### Le Prix Jacques Collin en Architecture

Kevin Jo

### Leonard C. Klingbell Scholarship in Architecture

Laurie Aftanas

### Manitoba Association of Architects - Architecture Recruitment Award

Zahra Sharifi Mehrjardi

### Manitoba Association of Architects Medal

Andria Langi

### Mel P. Michener Architectural Fellowship

Wilrose Pingol

### Norman Ripley Memorial Scholarship

Wilrose Pingol

### Number TEN Scholarship in Architecture

Darian McKinney

### Randy Gilbert Memorial Scholarship for Excellence in Architectural Design

Paul Hanbury

### Royal Architectural Institute of Canada Student Honour Roll

Wilrose Pingol  
Laurie Aftanas  
Lucas Druet  
Andria Langi  
Tali Budman

### Royal Architectural Institute of Canada Student Medal

Royce O'Toole

### Stantec Graduate Fellowship in Architecture

Hasti Fakouri

### William E. Sheets Scholarship in Architecture

Ralph Gutierrez

## City Planning

### Canadian Institute of Planners Student Prize for Academic Excellence

Hillary Beattie

### City Planning Jubilee Scholarship

Jakub Marshall

### Dean David Witty Urban Design Scholarship

Yasmine Haj Ahmad  
Nikolas Friesen-Hughes

### G. Clarence Elliott Fellowship

Hillary Beattie  
Nicole Luke

### Mayor's Medal (2019-2020)

Choi Ho

### Thomas B. Yauk - MPPI Scholarship

Justin Grift  
Jayden Koop

### HTFC Planning and Design Canadian Indigenous Design and Planning Fellowship

Maeghan Courchene







## Interior Design

### Jean M. Pearen Scholarship

Symrath Bali

### Joan Harland Scholarship for Graduate Studies in Interior Design

Katryna Lipinsky

### Judy Micay Linhart and Samuel Linhart Scholarship in Interior Design

Sean Hewlett

### Professional Interior Designers Institute of Manitoba Medal

Leah Komishon

### Professional Interior Designers Institute of Manitoba Thesis/Practicum Prize

Kleighton Burns

### R.A.C. Memorial Scholarship

Emily Barber

### Roy C. Rettinger Graduate Scholarship

Marissa Jampolsky  
Andrea Mae Barrion  
Kirsten Archer  
Antoinette Baquiran  
Ali Zamanikharaghani  
Sima Elyasi

### Stantec Graduate Fellowship in Interior Design

Stephanie Champagne

### Steelcase Prize for Design Excellence

The Huy Ninh

## Landscape Architecture

### Alexander E. Rattray Scholarship in Landscape Architecture

Yasaman Kashani  
Lia Liu

### Andre Schwabenbauer Scholarship

Jamie Coverini

### Barkman Concrete Scholarship

Jamie Coverini  
Michaela Peyson  
Elise Ouellette

### Carl R. Nelson Travelling Fellowship in Landscape Architecture

Alexandra Boss  
Jamie Coverini

### Charles H. Thomsen Award in Landscape Architecture

Alexandra Boss

### Department of Landscape Architecture Graduate Fellowship (2019-2020)

Kathryn McCudden

### James C. Thomas Fellowship in Landscape Planning

Akash Singh

### Joys of Landscape Prize

Naomi Ratte

### Landscape Architecture Entrance Scholarship

Jordan Cantafio

### Landscape Architecture Thesis Prize (2019-2020)

Desiree Theriault

### Manitoba Association of Landscape Architects Fellowship in Landscape Architecture

Elise Ouellette  
Christopher Sproule  
Karissa Noselski

### Manitoba Association of Landscape Architects Medal

Desiree Thériault

### Olmsted Scholar

Kathryn McCudden

### Ted McLachlan Community Engagement Scholarship

Karissa Noselski





Gold Medal Award  
**Teresa Lyons**

*Environmental Design, year 4  
Architecture option*



*Teresa Lyons graduated from the Environmental Design Program Architecture Stream. She has been fortunate to work for the Faculty as a researcher, technician, teaching assistant and is one of Warehouse Journal v. 30's editors. Teresa will be returning to the Faculty of Architecture in Fall 2021 to begin her Master of Architecture. Her work explores designs that empower, particularly interested in the evolving relationship between built and natural environments. In her spare time, she enjoys creative do-it-yourself projects and enjoying the outdoors.*

This studio was based in Kenora, Ontario, where almost 3% of all residents are currently experiencing homelessness. Nearly all of these individuals identify as Indigenous, and this highly disproportionate rate is attributed to systemic oppression, residential schools and generational trauma. Shawn Bailey led conversations with members of the street family, grassroots clinics and local knowledge keepers to inform the studio's direction.

Stay is situated in Treaty 3 land, on the traditional territories of the Ojibway, Chippewa and Métis Nation, within the town of Kenora, Ontario, Canada. Stay is a homeless shelter that builds capacity, relationships within communities, and relationships with the land. The dwelling is integrated with nature, utilizing passive strategies and traditional





building techniques to become a “being” for users to bond.

Experimenting with highly flexible black ash drove early form-finding. Physical hanging chain models and digital Grasshopper models furthered these explorations. Five dwellings are clustered around a central facility containing lockers, showers, washrooms and laundry facilities. Each dwelling sleeps six and engages passive cooling and heating strategies.

*Stay*’s final iteration embodies a new architectural methodology. Architects, buildings, and regulations need to be humble to nature and sensitive to the site. The “Architect” should not be one hierarchical power overseeing the built environment, but collective communities, trusting and re-learning their problem-solving and building intuitions.

Architecture needs to forget protocols, instead prioritizing relationships with the dwelling and capacity within communities.

The final physical model was constructed by intuition and problem-solving. No plans were followed; only rough ideas, intuition and traditional building techniques. Major structural components are harvested from local forests bonded with Métis mudding techniques. Wall and door frames are steam-bent, following traditional craft techniques. Insulation comprises moss or wool, both of which are locally sourced and biodegradable.

The final building meets basic heating, cooling, ventilation, insulation and drainage standards within this extreme climate. Primarily comprising materials

harvested from the site, this dwelling proves we can radicalize building practices while maintaining comfort and safety.

Heated by fire and constructed with clay mortar, the dwelling requires maintenance, offering its users opportunities to build capacity further. Engaging with the dwelling as a “being,” which reciprocates care, these processes also contrast disengaged colonial structures.

*Stay* demonstrates how communities can follow their intuitions and build capacity through problem-solving. These processes can grant autonomy to communities disenfranchised by colonial procedures and can aid in addressing real issues.

Architecture Gallery  
 City Planning Quiz Night  
 Cafe Exhibition at RAIC Conference  
 Cultural Events & Food for Thought  
 Atmosphere  
 Year End Exhibition  
 Faculty of Architecture Cool Gardens  
 Warehouse Journal 29  
 Iskatewizaagegan Eco-design book  
 C.A.S.T. Legacy Publication  
 Indigenous Design & Planning Publication  
 Framing the Landscape  
 FAUM + CanU  
 LASA & MALA Student events  
 Architecture+Design Film Festival  
 C.A.S.T. Mixer  
 IDAS Annual Meet & Greet  
 Ditchball 2020  
 MAA Meet & Greet

*2020-2021 recipients*

### **Endowment Fund**

Interest revenue generated from the Endowment Fund is 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 to 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.



*Carl R. Nelson Jr. Teaching Award*

**Leanne Muir**

Professor Carl R. Nelson Jr. was a distinguished professor in the Faculty of Architecture and was honoured as a Professor Emeritus in 2001. Professor Nelson was an outstanding teacher and practitioner who 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 annually awards the Carl R. Nelson Jr. Teaching Award. The 2020 recipient was **Leanne Muir**.

Leanne has been teaching in the Faculty of Architecture at the University of Manitoba since 2013. Since 2017, she has been cross-appointed as an Instructor with the Environmental Design Program and the Department of Landscape Architecture. She teaches consecutive courses and cohorts across the program years, providing an essential curricular link for the ED program.

Leanne's teaching and research interests include drawing for spatial and temporal inquiry and operational site investigation and documentation for social-ecological system understanding. Since joining the Faculty full-time, Leanne has been working to increase cross-disciplinary communication and curricular scaffolding in the Environmental Design Program with Instructors who teach in the ecology and technology streams.

