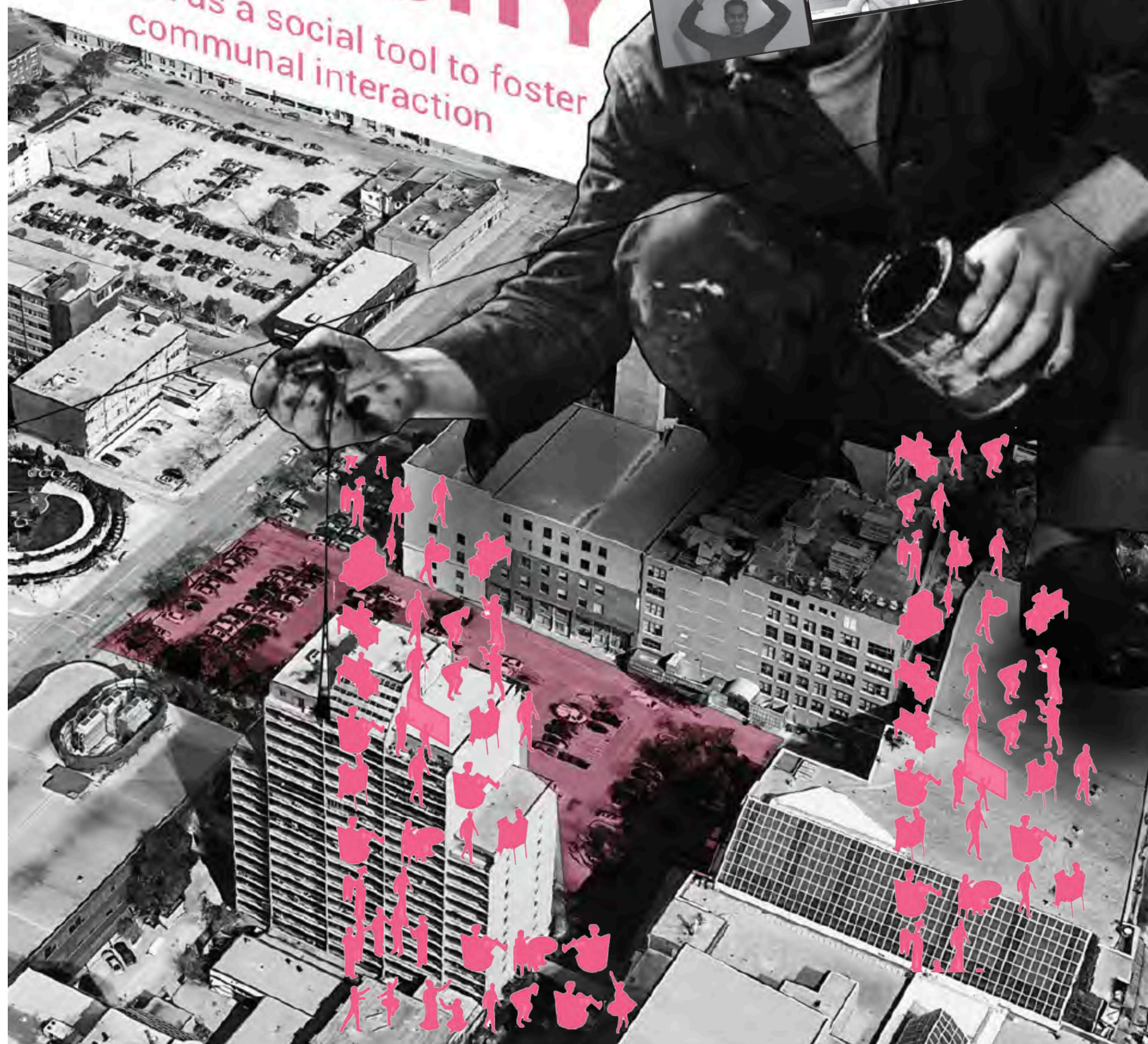


THE ART OF THE CITY

Art as a social tool to foster communal interaction



Collage: Temitope Akinsiku

Students: (M1) Temitope Akinsiku, Kaamil Allah Baksh, Mahsa Khoshgoftarlali, Benita Kliewer, Raik Laird, Saba Mirhosseini, Florence Parent-Beaudin, Eva Rodriguez, Sarabjeet Saka; (THESIS) Alexa Thiessen, Kevin Jihoon Jo, Romilie Calotes and Zahra Sharifi

IMAGINATION is a muscle that enjoys playing games.

— Peter Brook, *Open Door* (1993)

Space and **time for play** must be continuously carved out from the city of serious business and made open and accessible to all.

— Manon Mollard, "Let the People Play" *Architectural Review* (April 2021)

The pandemic disrupted physical activities crucial to daily life — festive meals and gatherings, group sports and exercise, musical and artistic events — and intensified barriers to participation in a socially constructed world.

Between waves of partial and total lockdown, jubilant cyclists, hula-hoopers, and jugglers joined and jostled with protesters equally keen to take over the streets. Making space for public play is vital to individual and social health. Physical activities performed in social milieus help to shape world views, expand ethical imagination, and strengthen the ethos for collective resilience and adaptability.

Rising to these comprehensive challenges, Studio Physio sprang into active experimentation: flipping, sliding, throwing, liberating and discovering the restorative architecture of play; learning together from artistic happenings and playful architectural precedents; collaboratively inventing in-situ games and surprising choreographies of planned and unplanned encounters; and devising a transformative ensemble of Win-Win Situations — scoring big for all — in the heart of a city in dire need of collective physio!

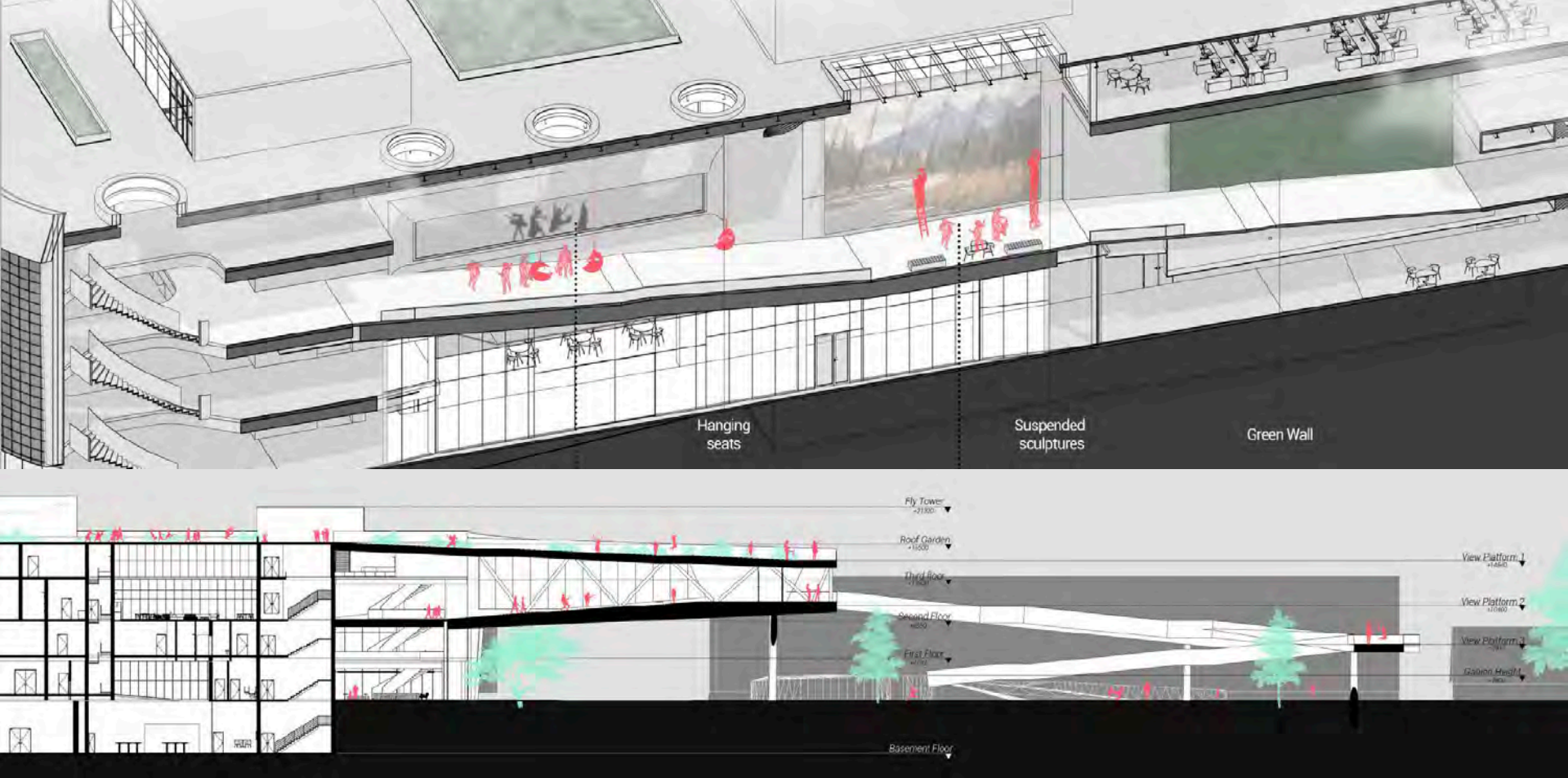
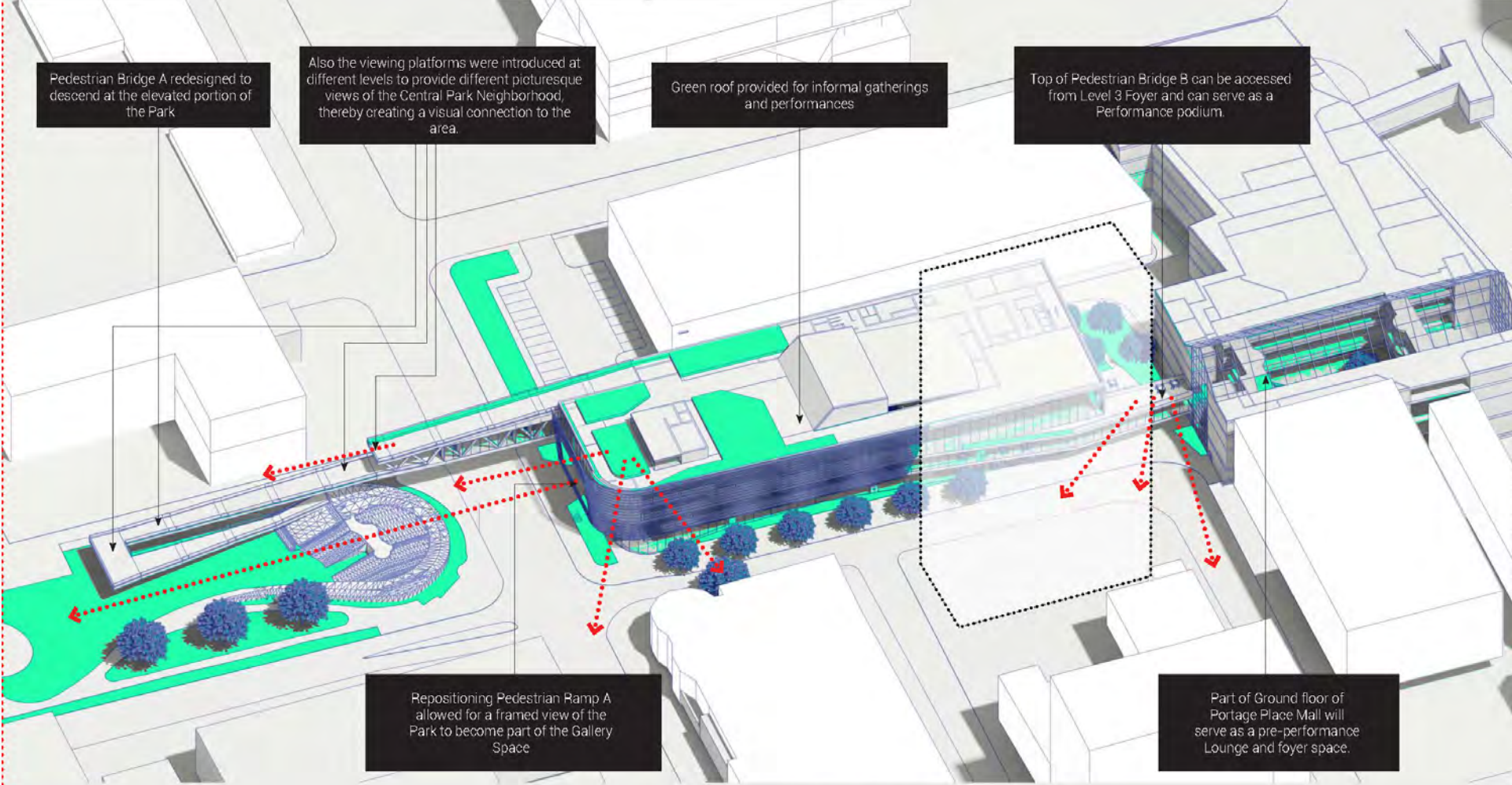
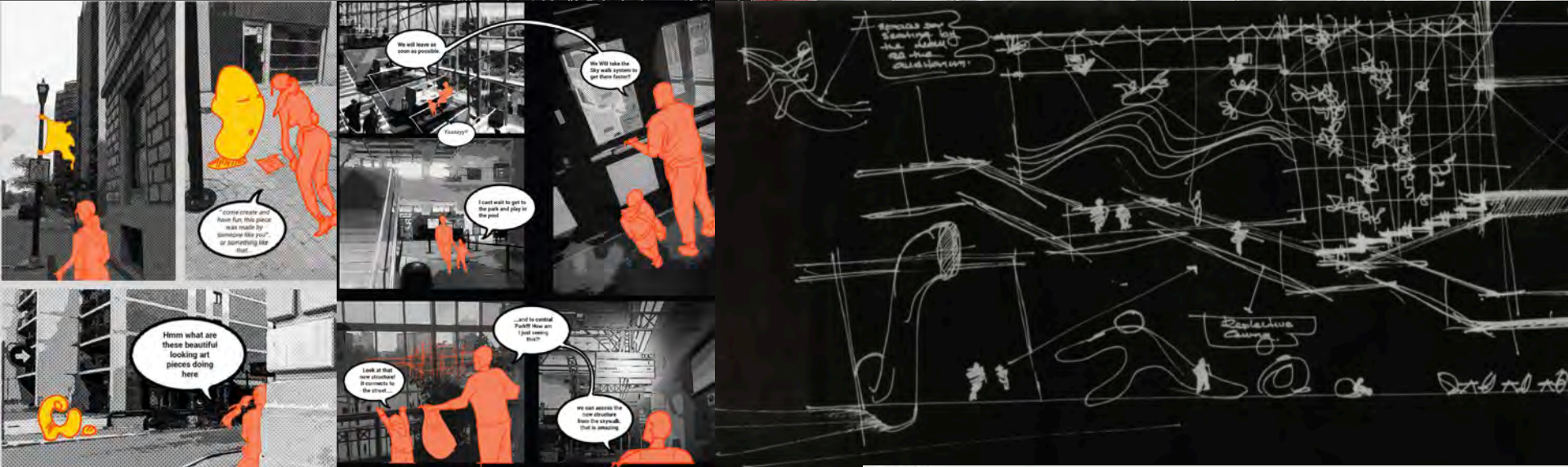
Studio Physio ultimately designed active living community facilities open to all — places for yoga, swimming, gardening, cooking, biking, making, climbing, gliding, aerial acrobatics, bowling, skateboarding and snowboarding, as well as galleries and studios for community theatre and arts, supportive and collective housing, with public laundries, washrooms, libraries, lounges, cafés, and play spaces.

These phenomenal spaces of exchange between and beyond the senses and elements of bodily and worldly experience, endeavored to expand and heal the social body, exercising that most important muscle for the architect: imagination!

Check out the work on Instagram @studio_physio

Special thanks to Thesis Students (Alexa, Kevin, Romilie and Zahra) and Andrew @Public City Architecture; and a Zoomy array of inspiring guests players, from: Kris @J-Five Design, Julia @CK-JJ, Jodi @Marywood, Monica @HTFC Planning and Design, Bill @UBCSALA, Darryl @HCMA, Christina @NumberTen, Doug @Perkins Will, Melissa @Prairie Architects, Lisa Li @Prairie Theatre Exchange, Wins & Izak @Bridgman Collaborative Architecture, Steff @Cibinel Architecture, Nicole @Columbia GSAPP, Heather @Dubbeldam Architects; and 9 Tek-Talk presenters: Melissa @HCMA, Rick @ City of Winnipeg, Lindsay @Prairie Architects, Eytan @Fast & Epp, Paul @ACC Glass, Dustin @MMP, Fletcher @ Monteyne Architecture, Russell @Stanlec; Andre @Martin Roy Assoc.

Temitope Akinsiku: rePUBLIC capitalizes on the power of art & theatre to physically & metaphorically connect two vital parts of the city - the central shopping core & central park - rePUBLIC revives and rejuvenates public life of the entire city and facilitate spontaneous interaction among communities.



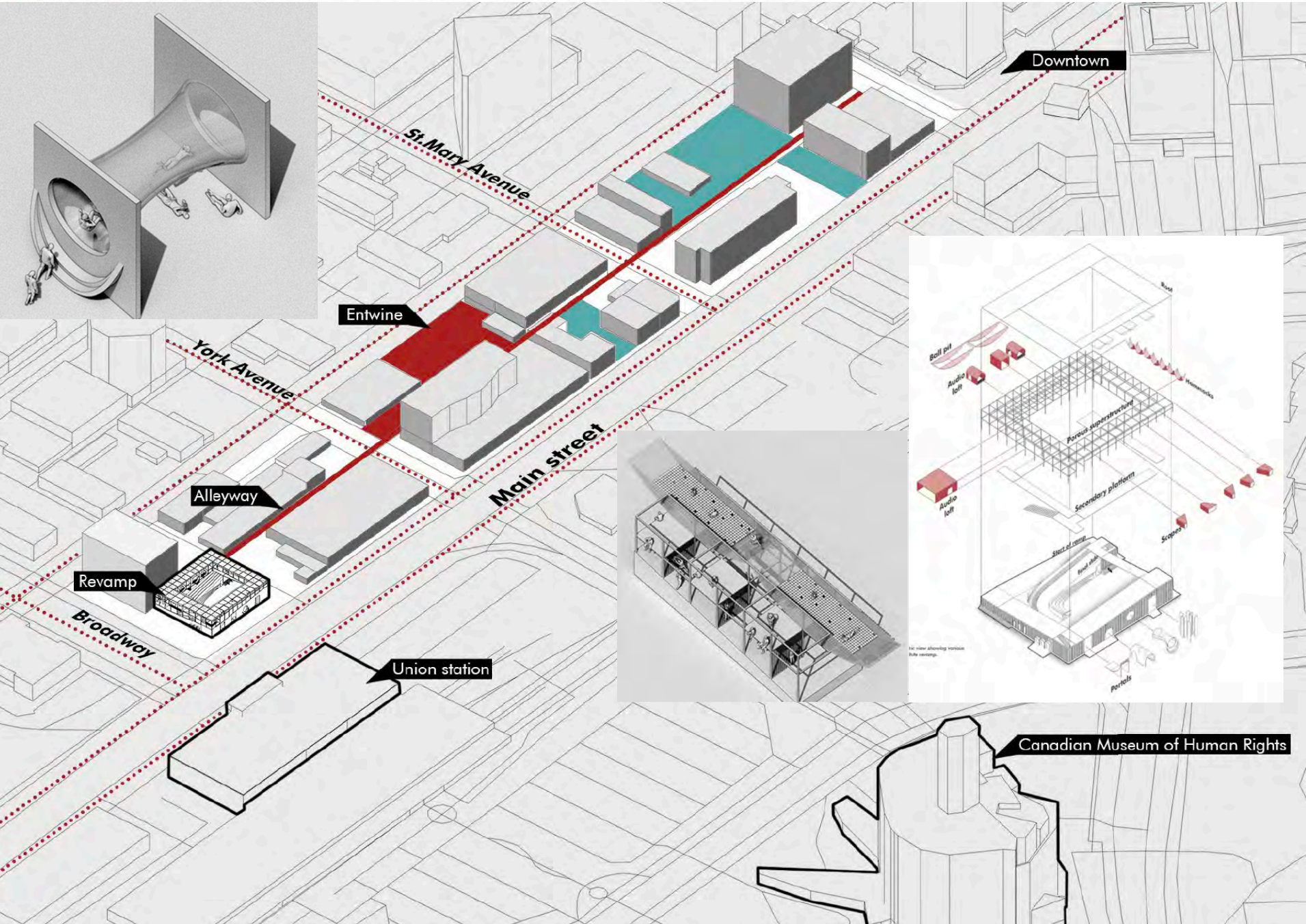
The Entwine | A beacon for accessibility

Play is a universal language and so is architecture. Entwine is a community centre that explores the outcomes of architecture in the process of providing physical and experiential accessibility. With programs catering to users with visual, aural and physical disabilities, Entwine utilizes various senses of the human body to create immersive spaces that not only spreads awareness, but also acts as a hub for the downtown Winnipeg community to huddle for a playful and enriching experience.

Program - Entwine consists of a swimming pool for the disabled, a library for the blind and an American sign language theatre for the deaf. In the process of providing these function entwine produces various evolutionary elements that adds to the experiential and accessibility qualities to the space.



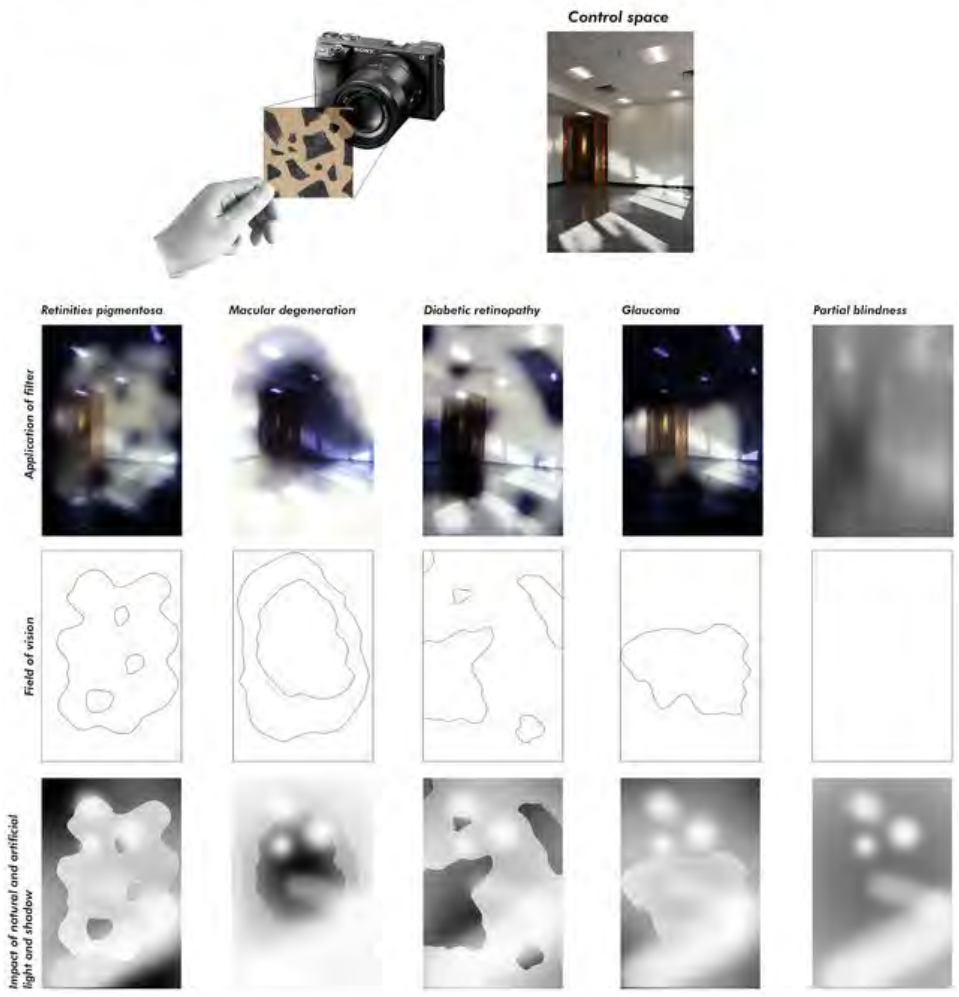
Handshake handrail
Ergonomically crafted from the negative space of a handshake, almost like the building welcoming the user, or giving a hand to guide as they walk up. Clay was used to sculpt the handrail and the section of the clay was used to design the prototype.



Kaamil Allah Baksh Finalist in the CASA student work showcase

Looking through the eyes of a blind person

To design a space for the blind meant to understand how they perceive spaces. Unlike the common misconception that a blind person sees dark, they can still perceive and distinguish a considerable amount of light and color. Filters were created to simulate the major types of blindness in the society. The filters were then used to capture spaces to understand the perception of light and shadow.



Experiential foyer
The foyer houses a universal seating space, with nooks for wheelchair. The central red stair connects all levels proving clear visibility for way finding in terms of color and texture as users with partial blindness can assess the space using remnant vision.



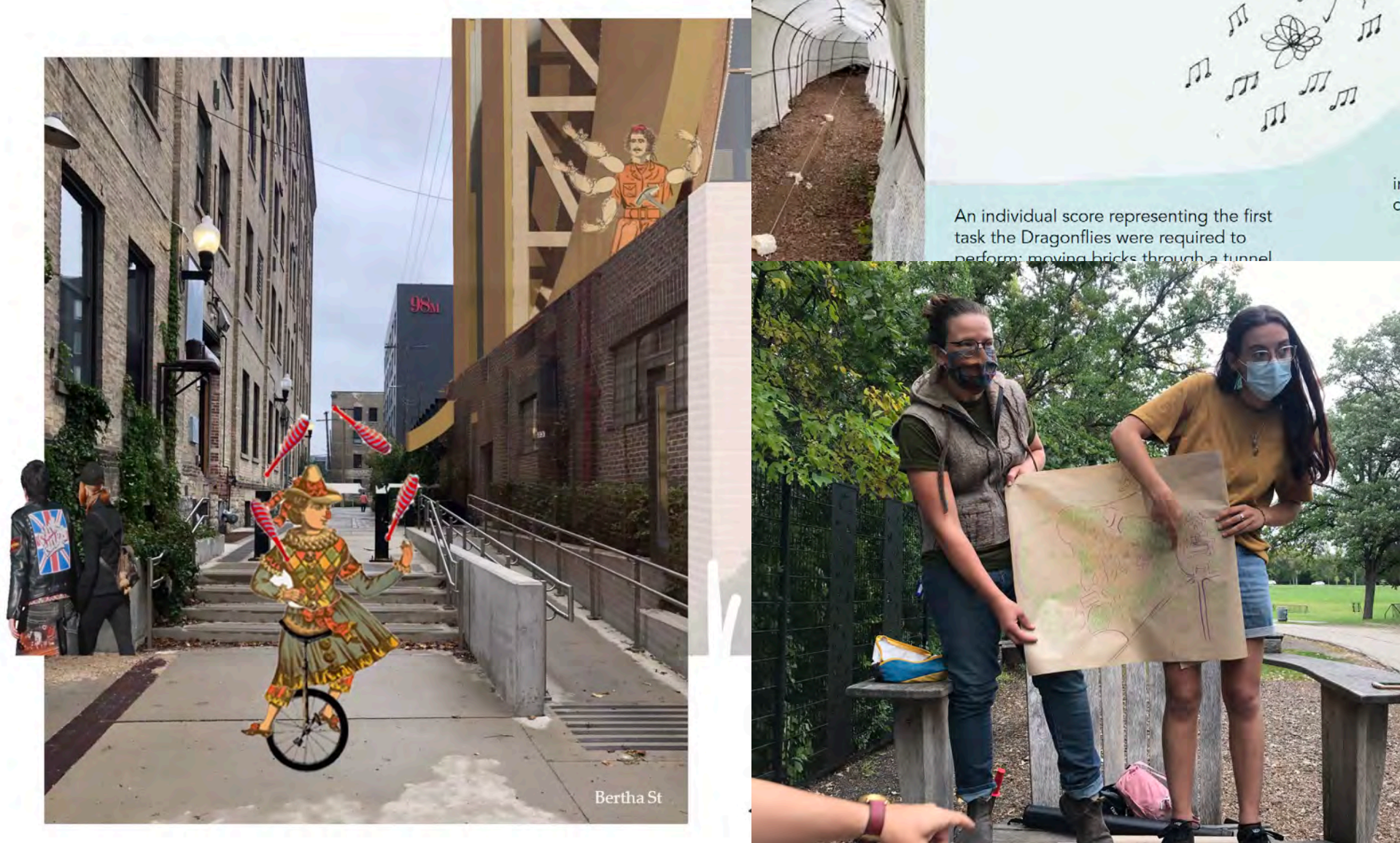
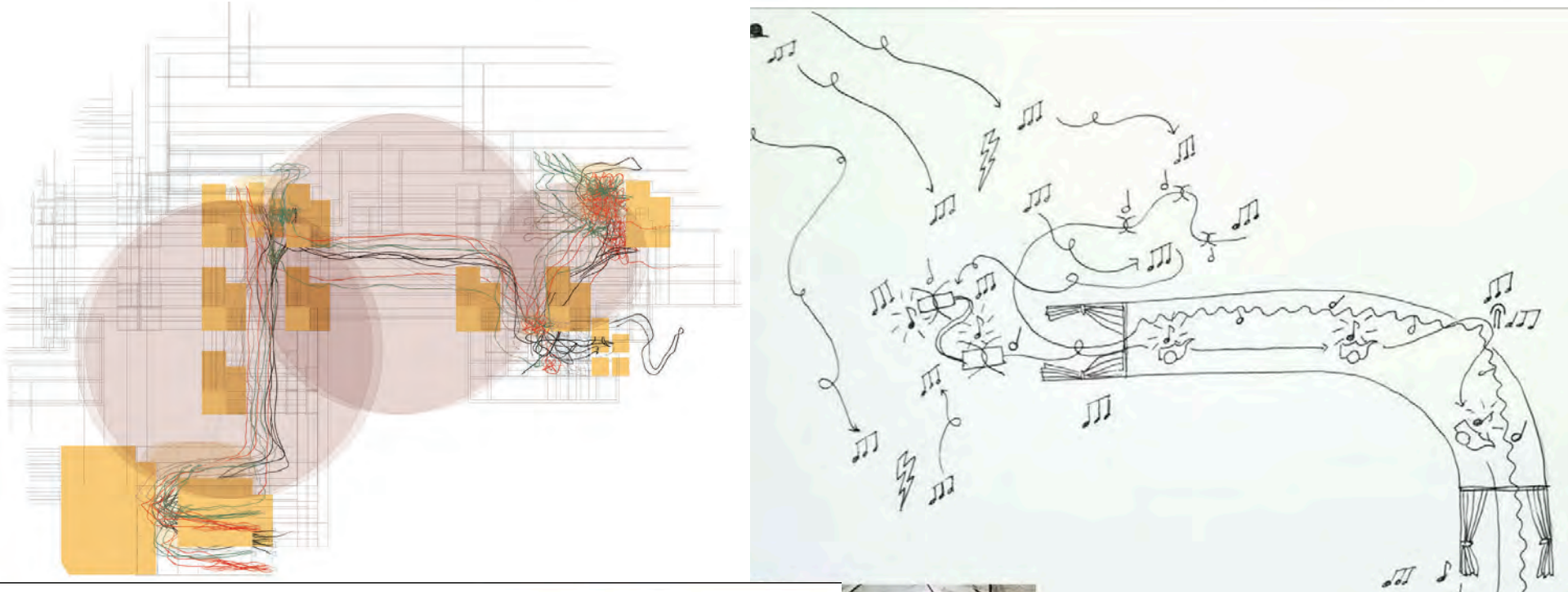
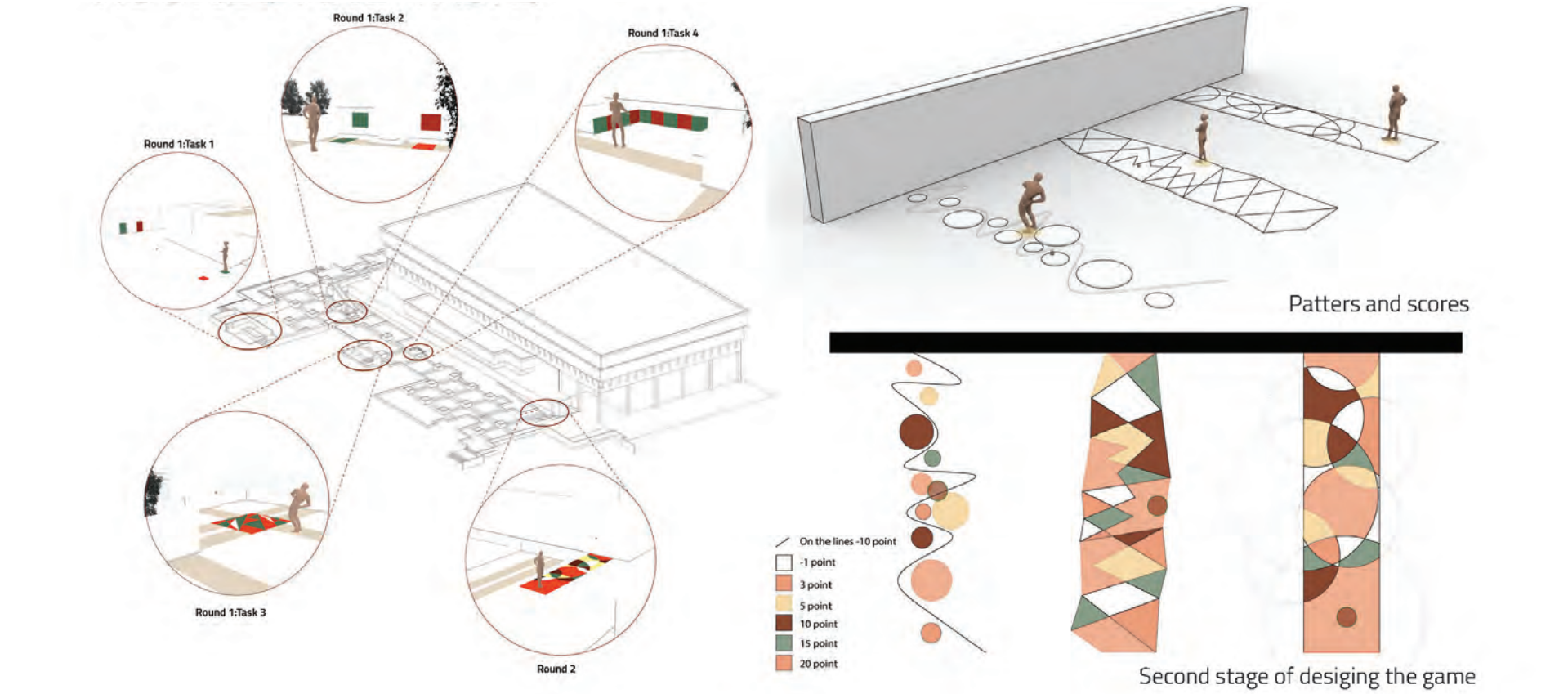
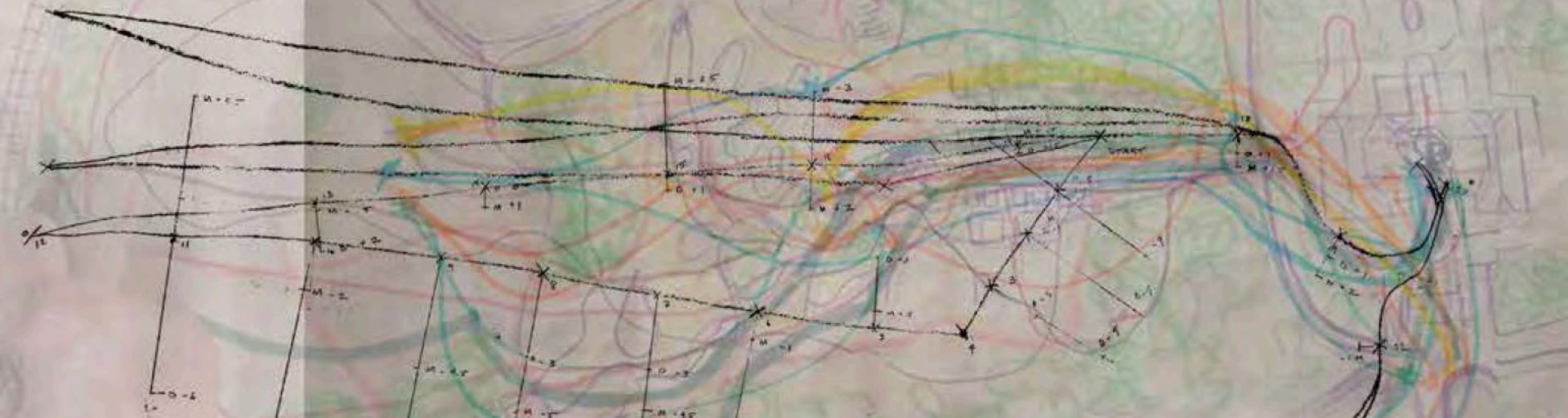
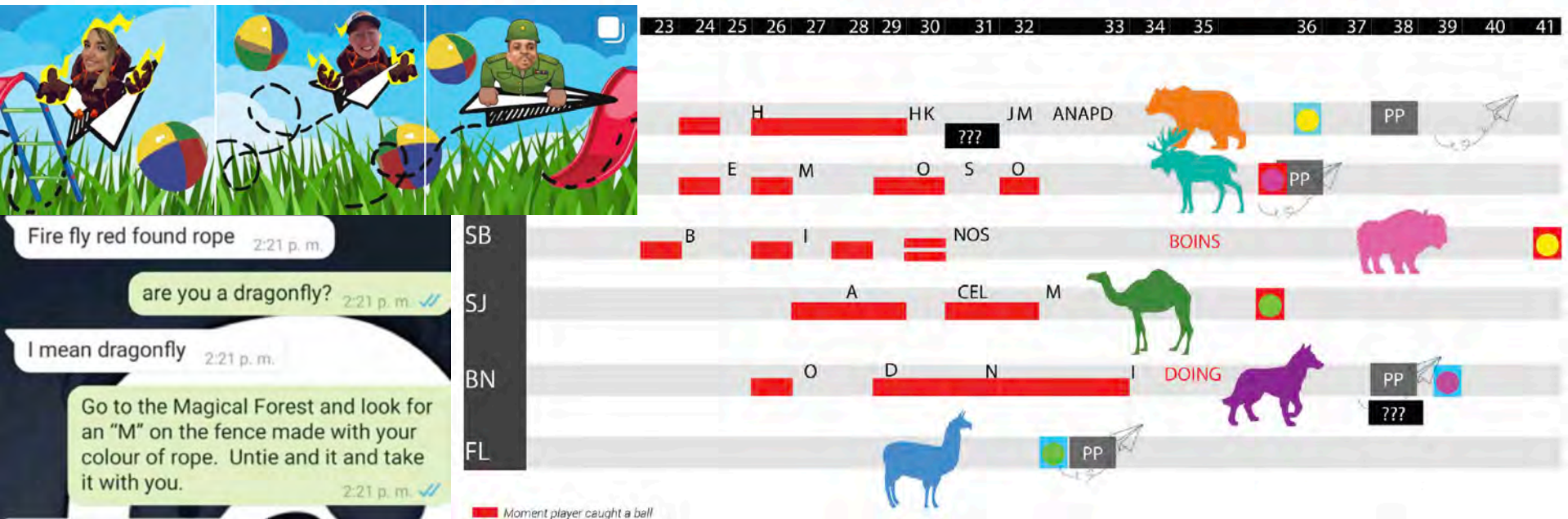
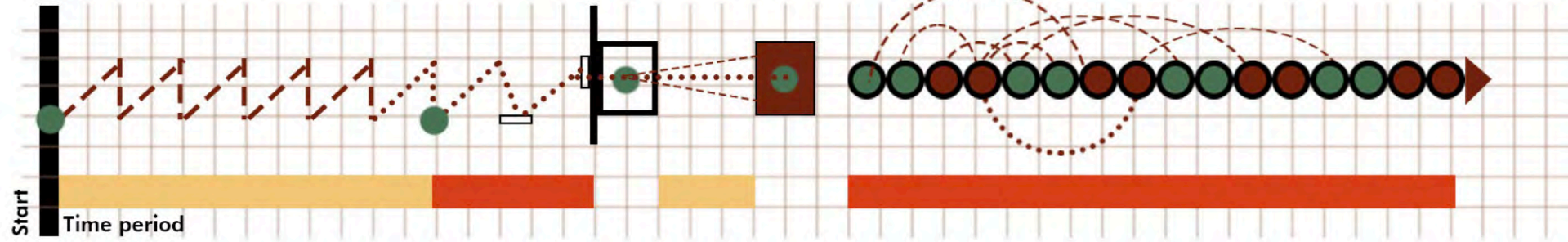
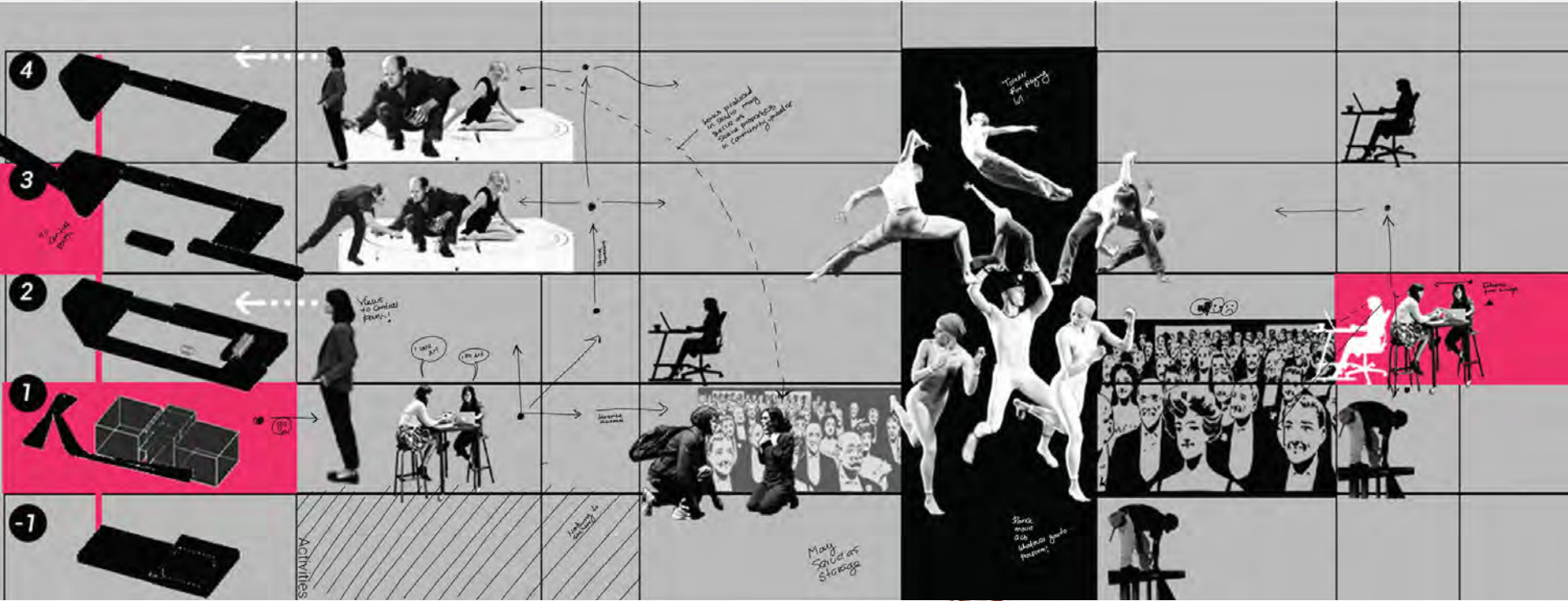
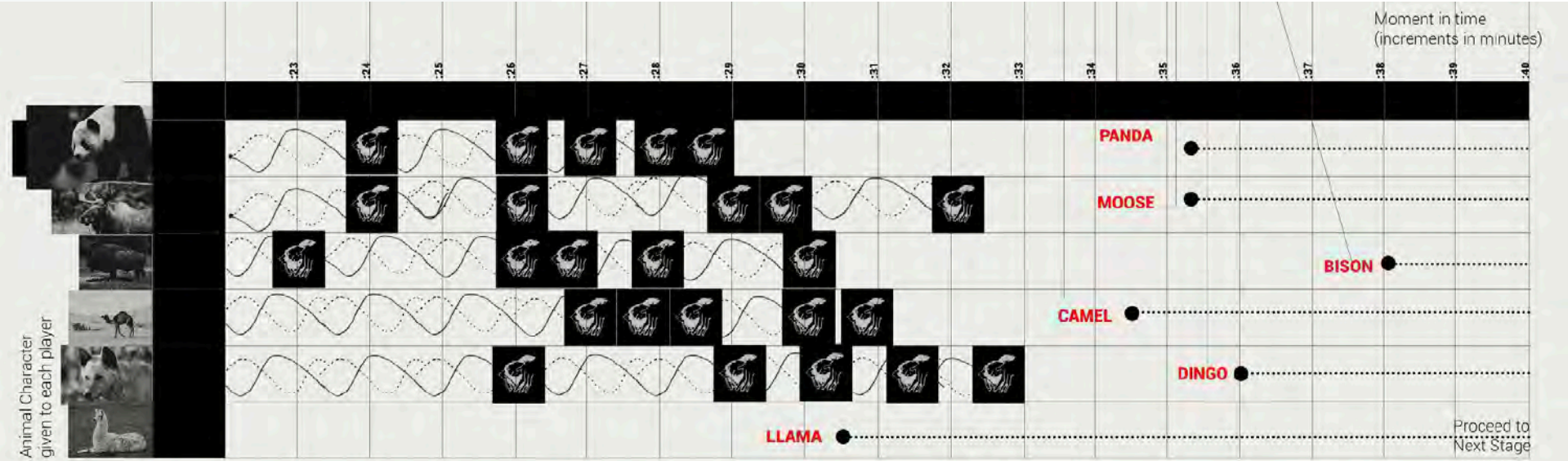
Dialogue in the dark
An awareness raising exhibition space where visitors are guided by blind guides in absolute darkness replicating various day to day scenarios. The space consists of a domestic table setting with a skylight and operable blinds in the center surrounded by aromatic plants. The users would enter and experience the space in dark, guided by blind guides and towards the end of the show the skylight would open up and they would see the space lit.

Library for the blind
Cane trails, diffused skylight lighting using polycarbonate louvers, orthogonal planning strategy and landscape beside the book shelves, are features adopted to provide experiential and physical accessibility.

Aural box
An experiential aural chamber that absorbs most of the vibrations to simulate a deaf environment, while audio boxes let in faint real-time sound of various activities happening in the building. A person would fit their head into the box to observe that sound as they walk around the room.

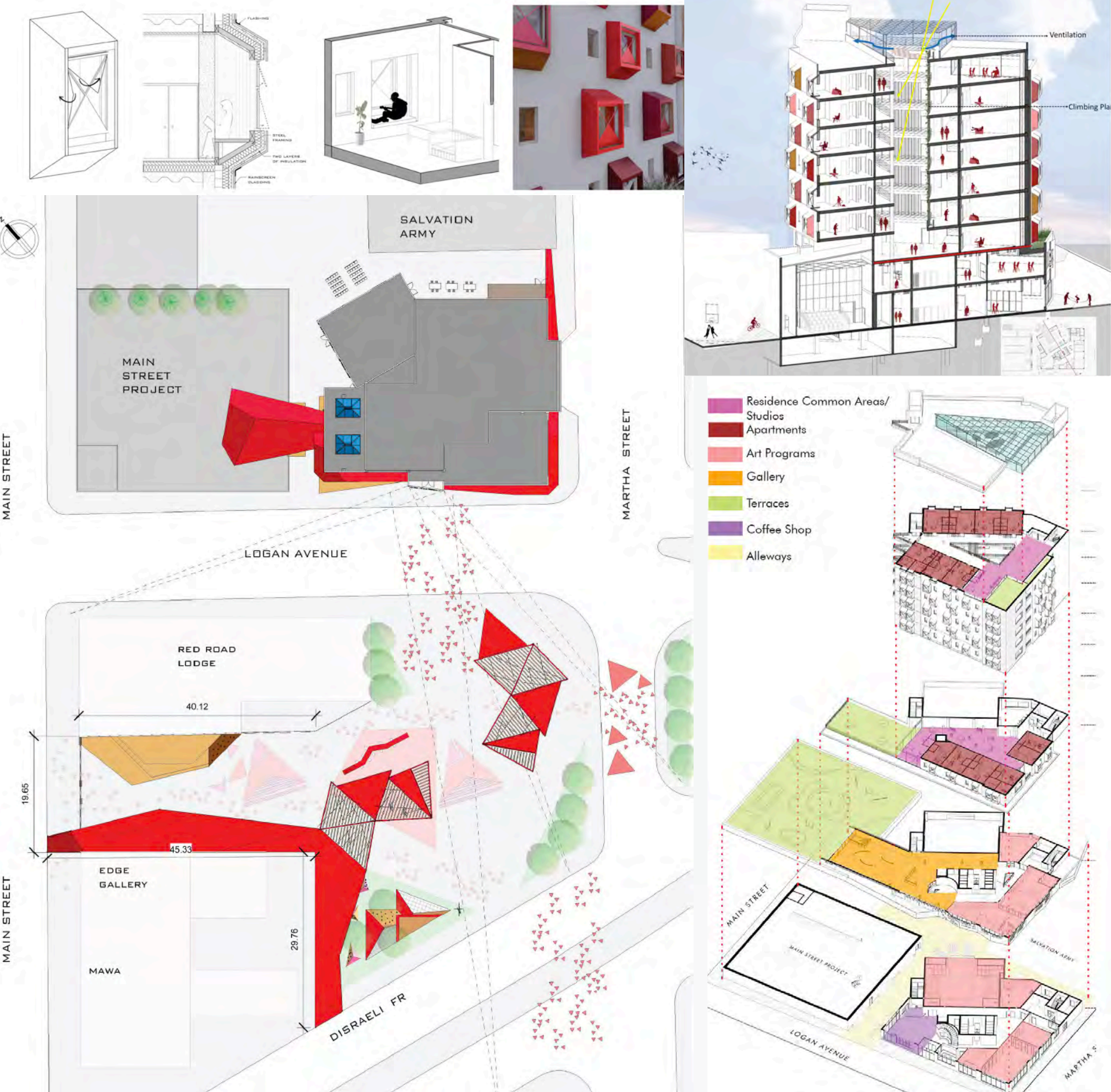
Trioculus
To bring in diffused natural light into the foyer space the trioculus skylight points at specific angles of the sky which avoids direct harsh light throughout the day. It also lends as a sculptural element that represent the three users and as the spirit of entwine.

Scores - Play Placings - In-situ Games - Win-Win Situations for all



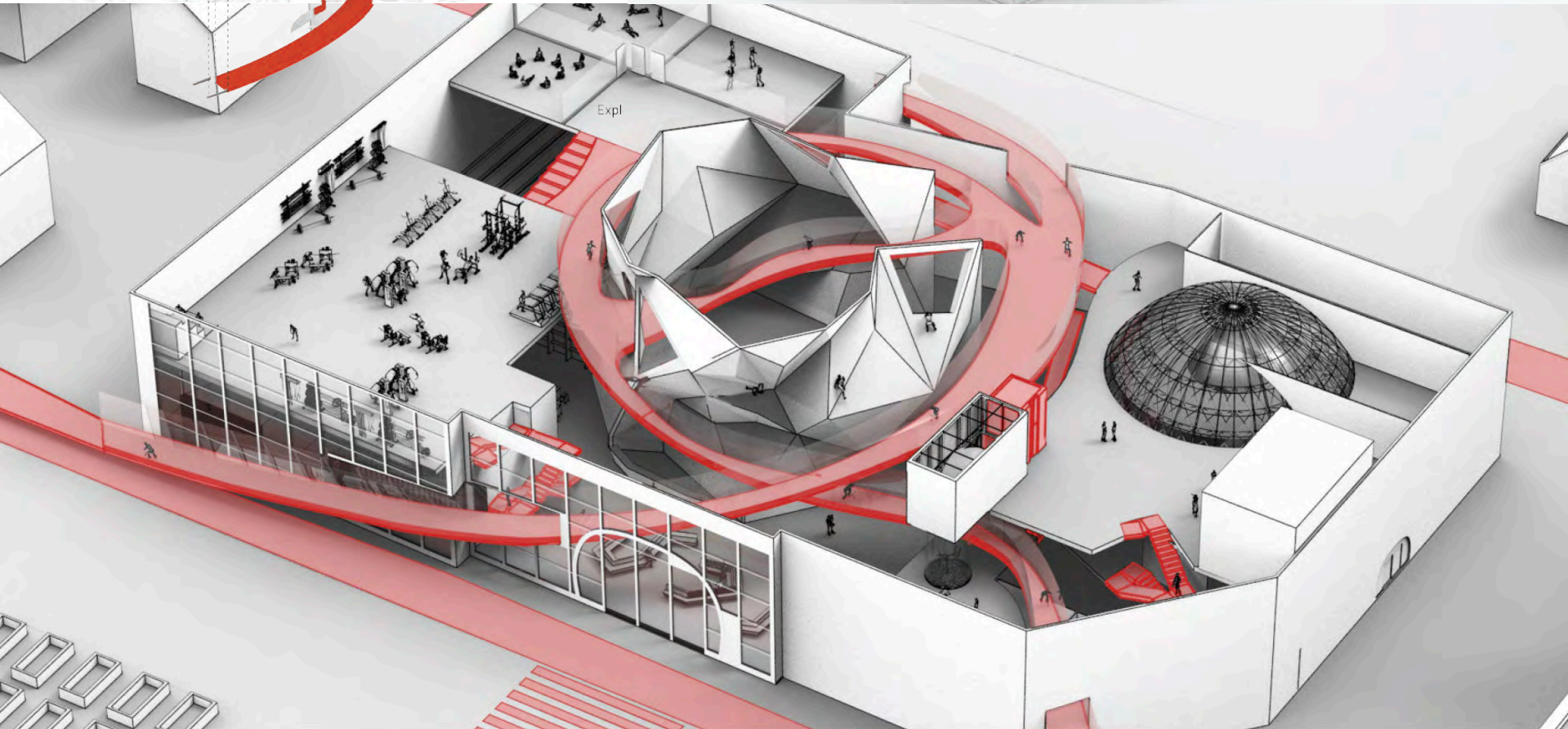
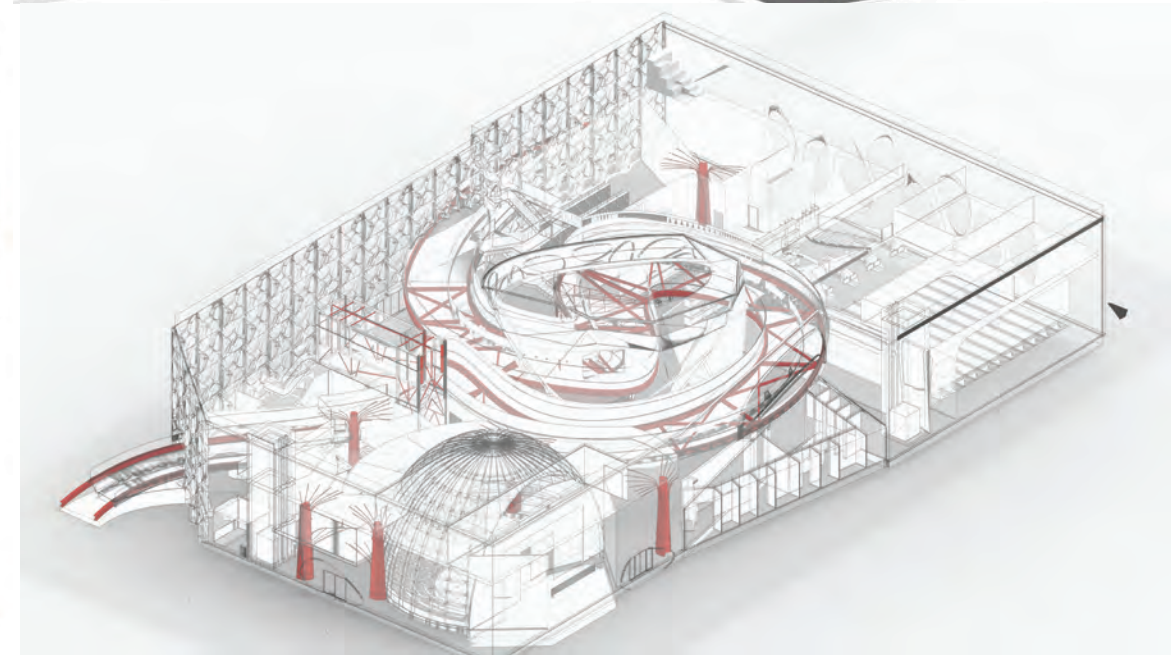
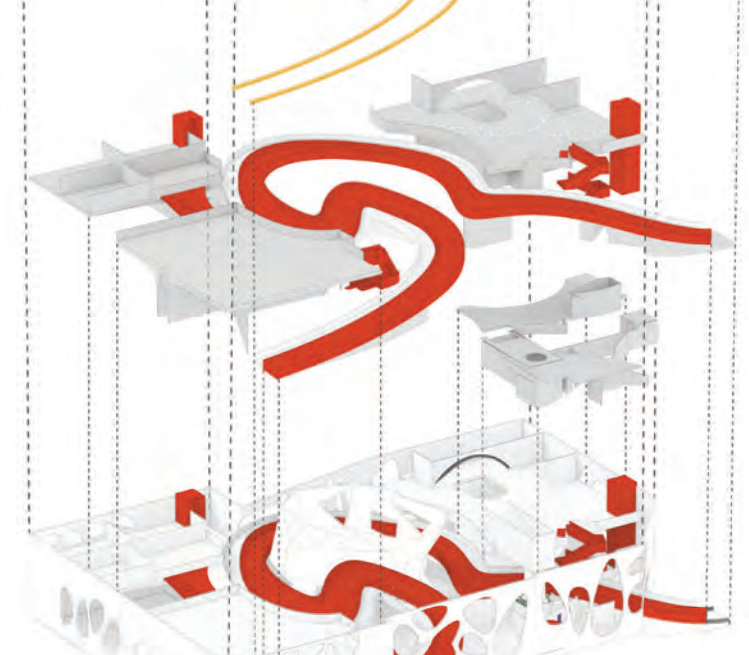
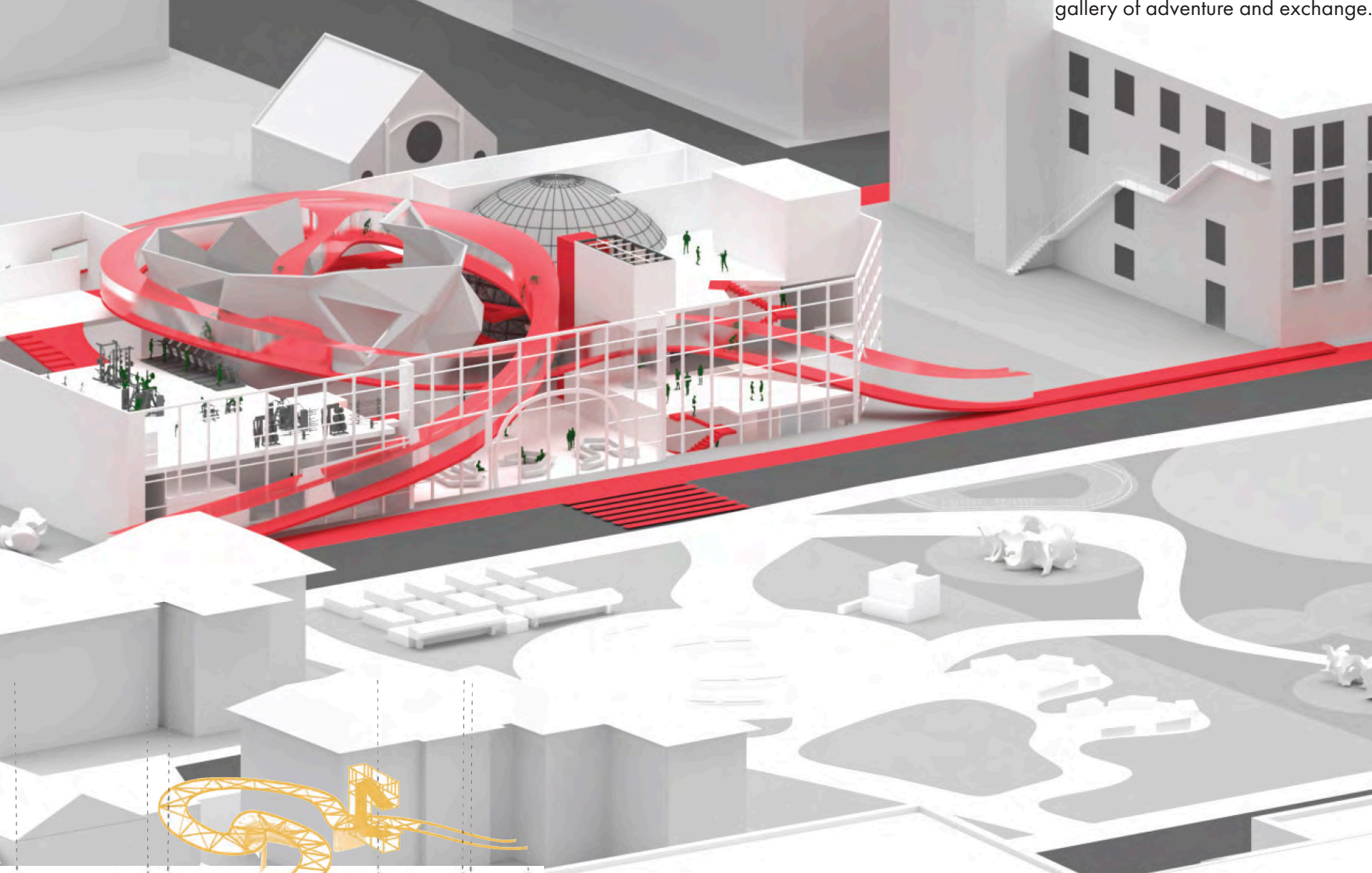
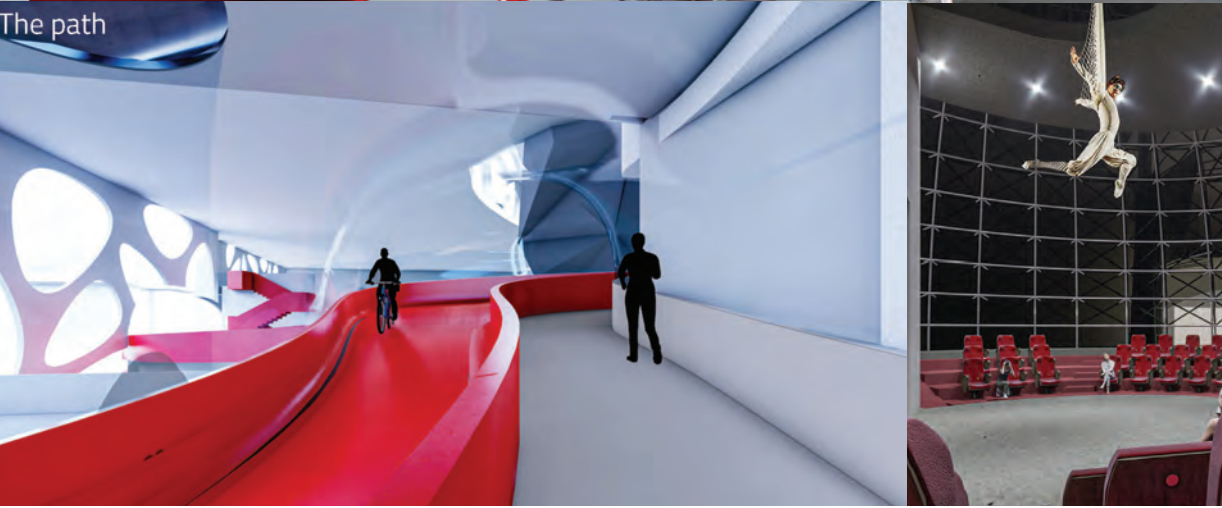
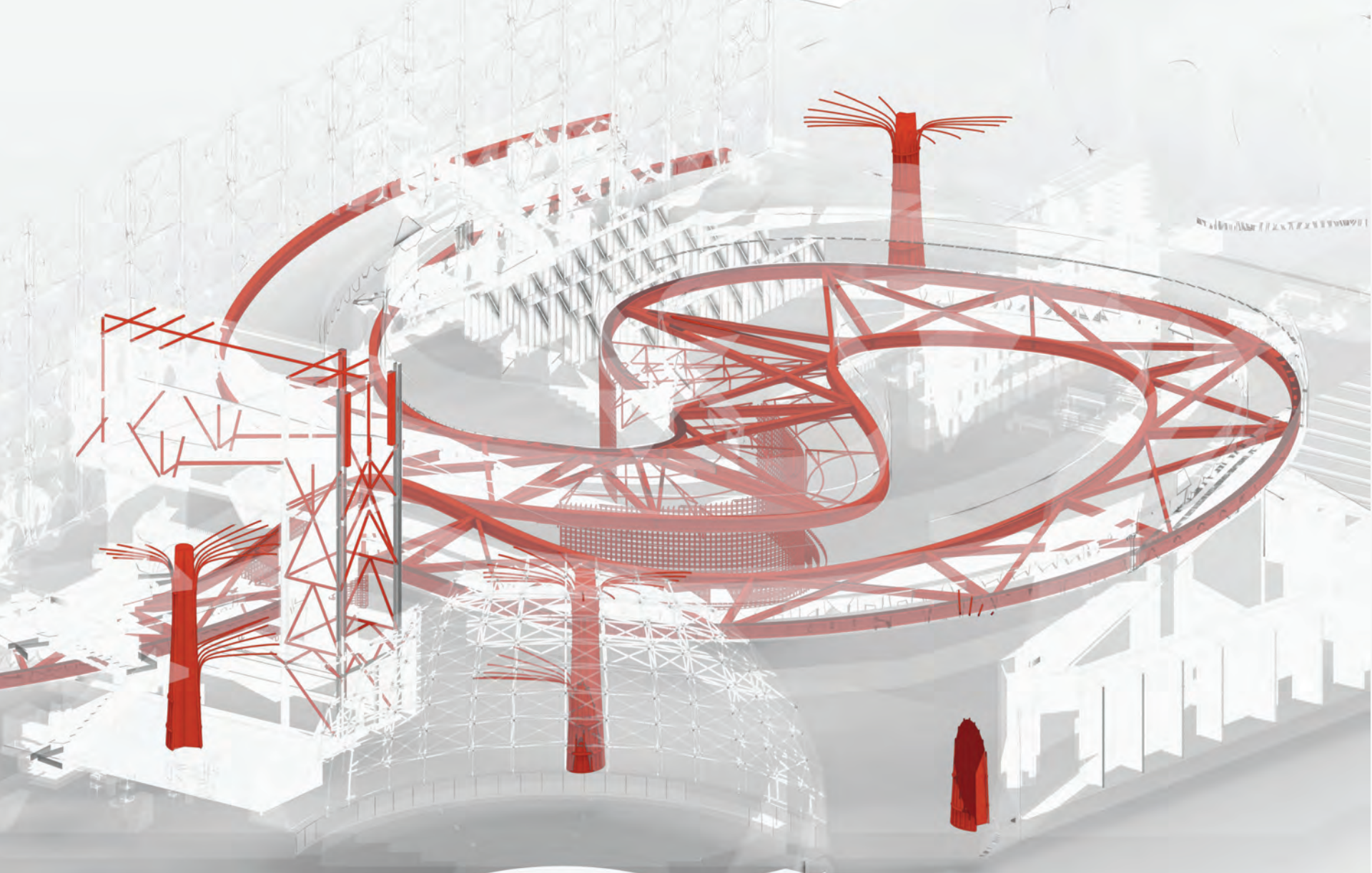
Eva Rodriguez: Activación Artística brings a sense of healing and creative restoration to Winnipeg’s most vulnerable community. The art therapy center’s main purpose is to serve the community by offering art programs for the healing process, and urgently needed safe and affordable housing. Healing through

making, healing through visual arts, and healing through body expression. Additionally, the project integrates affordable housing, supporting homeless people with a long-term place to live, since in the area we can just find temporary shelter support. The housing area offers safe conditions to live and integrate indoor and outdoor spaces for community gathering.



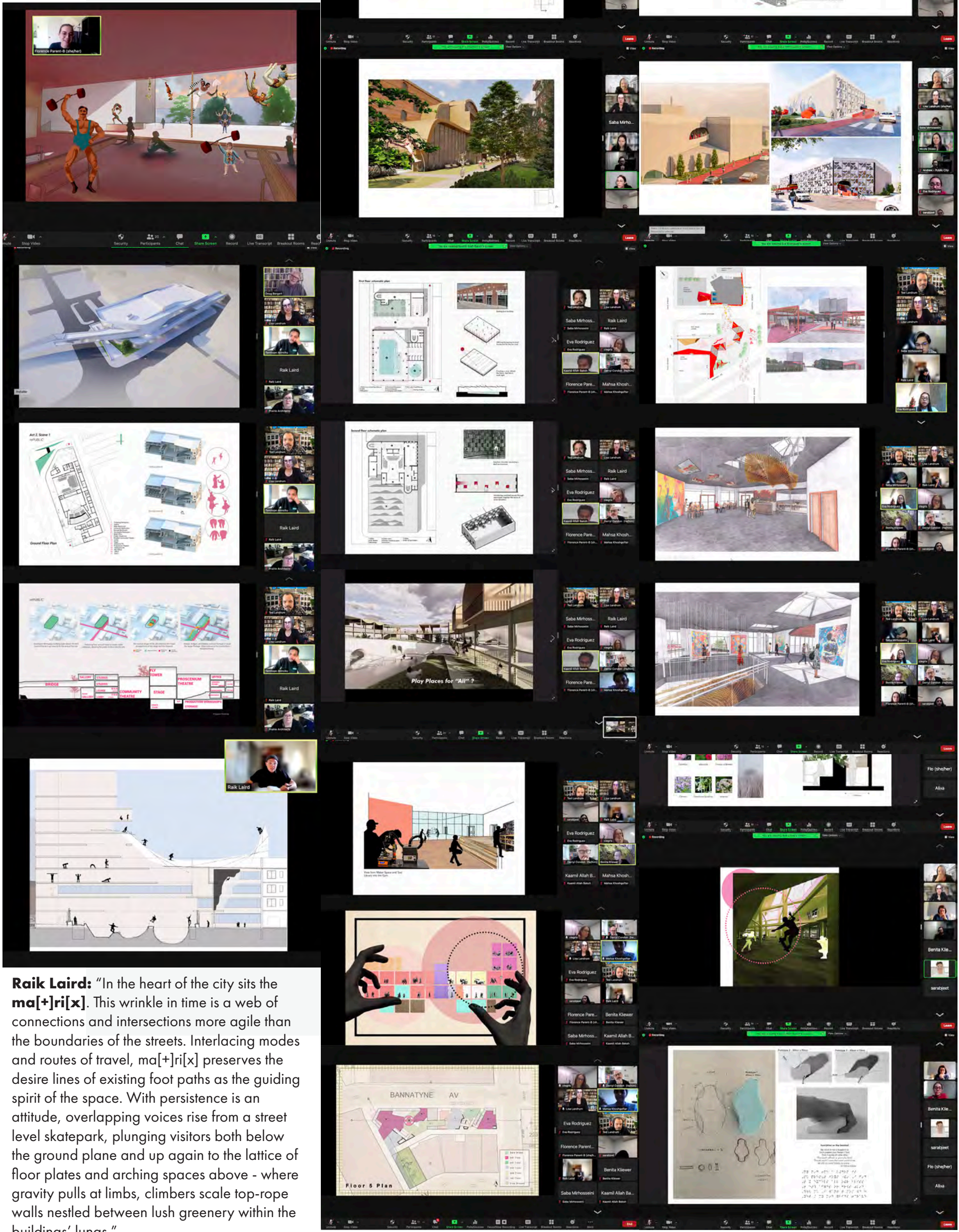
Saba Mirhosseini: Hive Haven is an exciting recreational & community hub inviting pedestrians & cyclists into a complex cosmos of activities and adventures. Situated on a neglected edge of Winnipeg's historic Exchange District, Hive Haven re-enlivens the inner city, by reconnecting the marginalized residential neighbourhood with the district's educational, cultural, and commercial sites. A spectacular bike path enables cyclists to pass through the mobile

maze of the project, catching eccentric glimpses of the buzz within, where a variety of simultaneous activities criss-cross the space. Visitors climb the central tower of faceted rock, float within an Indoor sky-diving tube; find balance between yoga moves & aerobic leaps, and sudden releases amid the rumble and crash bowling lanes. Physical, artistic, cooperative & competitive – boundaries of individual and social bodies blur, constantly changing like an interactive gallery of adventure and exchange.



Florence Parent-Beaudin

“Ruelle Aerial” - dreamy, dramatic, daring and caring, growing and attracting curious new people - a community framework embodying new potential, is rising - ready to stretch, tumble and roll.



Raik Laird: “In the heart of the city sits the **ma[+]ri[x]**. This wrinkle in time is a web of connections and intersections more agile than the boundaries of the streets. Interlacing modes and routes of travel, ma[+]ri[x] preserves the desire lines of existing foot paths as the guiding spirit of the space. With persistence is an attitude, overlapping voices rise from a street level skatepark, plunging visitors both below the ground plane and up again to the lattice of floor plates and arching spaces above - where gravity pulls at limbs, climbers scale top-rope walls nestled between lush greenery within the buildings’ lungs.”



Benita Kiewer, Breadboard is a place of convergence: of routes, activities and diverse communities. It is a place that cultivates resilience. As the community centre program fosters the ability in human participants to flex, adapt and change with social, political and ecological stresses, so too does the building flex, adapt and change according to needs of the moment. Indoor becomes outdoor, workspace becomes feasting space, info board becomes ice cream window.

Sarabjeet Saka, Unravel: the exchange pool and wellness retreat Unravel explores the idea of relaxation and healing of the mind through activities that promote a sense of relief and calmness. A connection to the natural elements-sky,water,earth,wind and light- also further promote these ideas. Unravel intends to create a place to ‘get away’ from the everyday struggles of life while exploring the ideas of stress relief in an urban environment through holistic means.”

Mahsa Khoshgoftarlali,
Sensation is a Performance art center designed to host multiple classes of performing art activities and education while embracing people of all ages, needs, and abilities brought together in one building...! A place to practice, perform, and play...!”

Student: **Romilie Calotes**
Advisor: **Lisa Landrum**

MAY “there is”
NILAD “shrub”



HANAPBUHAY Remaking Manila

This thesis explored identity, dignity, and stability within “informal” settlements of Manila City in the Philippines. Research and design focused on a reclaimed land area on the coast of its bay, currently known as “BASECO Compound,” which has gradually become home to Manila’s largest urban poor “barangay” community. Entangled within colonial, political, and religious presence, this project drew on collective memory to rebuild transgenerational hope and thriving livelihood through creation of new recycling, arts and community centre. Hanapbuhay is a tagalog word, meaning “livelihood” stemming from hanap, “to search” and buhay, “life.” Many informal settlers come to the city in search of livelihood, but in exchange they live what many would deem “unlivable” and dangerous conditions.

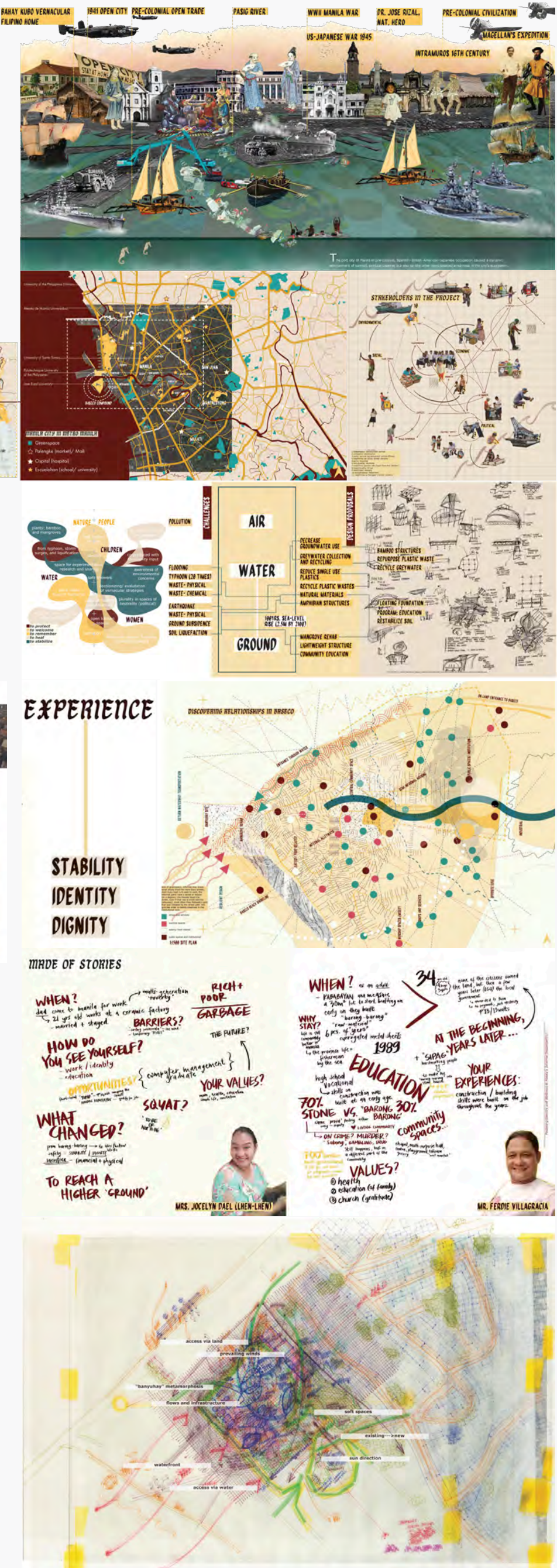
Growing up, I always wondered why and how “slums” formed near where I lived as a child. I went to school with classmates who lived in homes with roofs of scrap corrugated metals (yiero), thin light-penetrated wood flooring that would screech with every footstep, and walls made of patched thin wood sheets and multi-coloured metal panels. Yet at school, we all wore the same dignified uniforms and were equals.

Drawing on retrospect and latent personal memories, recollections of family and friends, creative experimentation and a vision of rejuvenation, Remaking Manila involved the design of a community-inspired eco-hub for the entire neighbourhood. Both pragmatic and poetic, the facility provides economic self-sufficiency through harvesting of regional bamboo and reuse of discarded plastics, so that the barangay may re-make themselves, for and by themselves. The design works with existing ecosystems and provides facilities to develop an informal-incremental housing strategy.

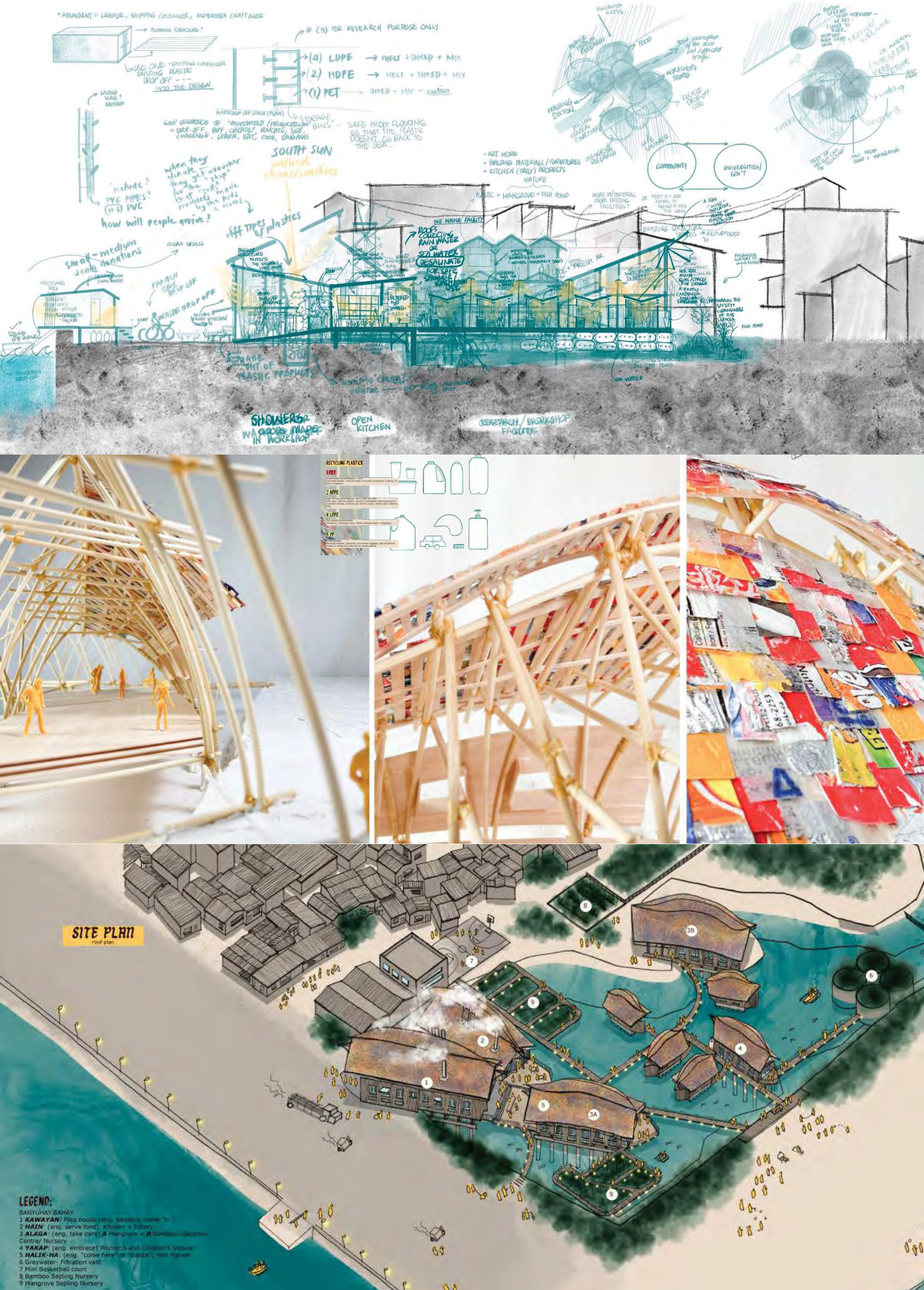
The aim is to reveal latent collective memories of the BASECO’s identity, creating an enduring space of sanctuary amidst a past of impermanence. The thesis addresses the rapid densification of cities in Metro Manila. Densification and socio-economic divides in Philippines’ capital region were exacerbated by martial law induced by the authoritative regime of president Ferdinand Marcos, who from 1968-1987 removed democratic rights of the Filipinos, and restricted movement. A sanctioned focus on economic growth to “improve” the global image of the country and deep disregard for social and ecologic wealth, increased “squatter” populations and displaced people living without land titles, resulting in cruel living conditions for people, like those in BASECO.

This thesis also addressed a deep-rooted curiosity to learn about my home country through architecture.

Research, analysis, and creative exploration of architecture as experience and collective memory.



KAWAYAN: Pilot house (bamboo ‘hi’); HAIN: (food’s ready); Kitchen + Eatery; ALAGA: (take care); Mangrove + Education Centre/Bamboo Nursery; YAKAP: (embrace) Women & Children’s Shower; HALIK-HA: (come here & create); Mini Market; Greywater-Filtration vats; Mini Basketball; Bamboo & Mangrove Sapling Nursery.





SYMBIOSIS CITY

From Rails to Resiliency

Transforming industrial railyards into infrastructure for cultural resiliency!

With the escalating climate crisis, architects need to integrate sustainability into every project. More than 2/3 of existing buildings will still exist in 2040 and more than 90% of construction debris is produced during demolition. Adaptive reuse of existing buildings avoids construction waste and saves embodied carbon while taking advantage of an existing structure's accrued cultural and historical value. This thesis explores the potential for decaying buildings to be adaptively reused to support environmental and social sustainability. The process learns from how decaying organism gives valuable resources back to a dynamic ecosystem.

Once a symbol of progress, passenger railway usage across Canada has declined and some lines in the heart of Winnipeg now separate communities rather than connect them. The city relocated its East Yards in the 1980s freeing space to become: The Forks. Symbiosis City aims to similarly reimagine the Dufferin rail yard and the neighbourhood of North Point Douglas into a cultural hub. Divided by the railway from Winnipeg's downtown and historic Exchange District, this community is an urban food desert with no major grocery within a 4km radius. The project presumes that plans to relocate the railyard to the city's outskirts are complete and pursues an adaptive reuse strategy for the existing infrastructure and one of its vacant industrial buildings, the Vulcan Ironworks warehouse.

The proposed masterplan and adaptive reuse project houses an urban food production program to stimulate socio-economic development and reconnect Winnipeg's downtown with its North End. Through growing, sharing, and cooking, Symbiosis City will unveil the unseen food production network and transform a dormant warehouse into a cultural hub that brings diverse ethnic groups together in the heart of the city.

Symbiosis City creates a holistic model of urban agriculture at macro and micro scales, transforming a derelict industrial site into a vibrant community hub, with regional food networks and amenities celebrating local arts and food culture. The research proposes a new typology that combines the production, distribution, processing, and sharing of food. The urban food production complements cultural sustainability programs involving the process of food production, where the multi-cultural communities of North Point Douglas – including Indigenous and the Filipino populations – will gather to farm, cook, and share foods. These spaces will promote, teach, cultivate and transfer knowledge among diverse community members to build a stronger sense of cultural resiliency.



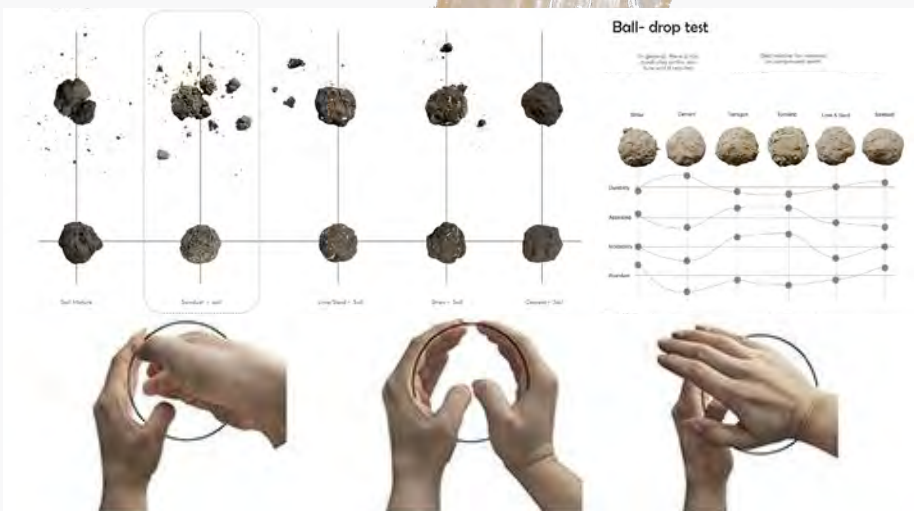


*Last night I dreamed that angels stood without
The tavern door, and knocked in vain, and wept;
They took the clay of Adam, and, methought,
Moulded a cup therewith while all men slept.
Oh dwellers in the halls of Chastity!
You brought Love's passionate red wine to me,
Down to the dust I am, your bright feet step.*

Hafez: 14th-century Persian poet

NAN/NANG/ Earth and Us

دشمن دیدم که لایک درجیت زنده
کل آدم بر پشت و پیش زنده
ساکنان حرم ستر و عفاف ملکیت
با من آه نشین با دوی ستان زنده

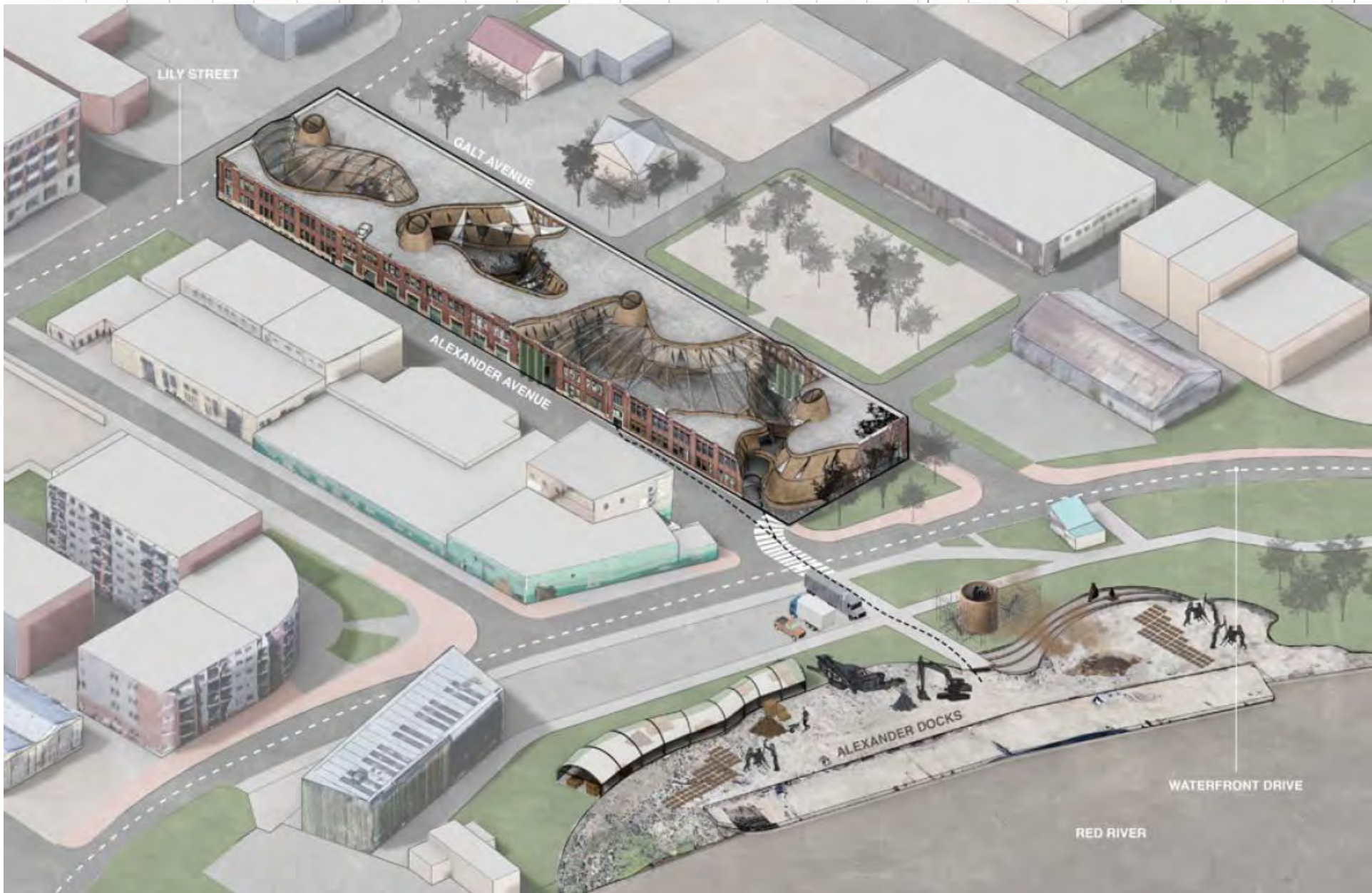
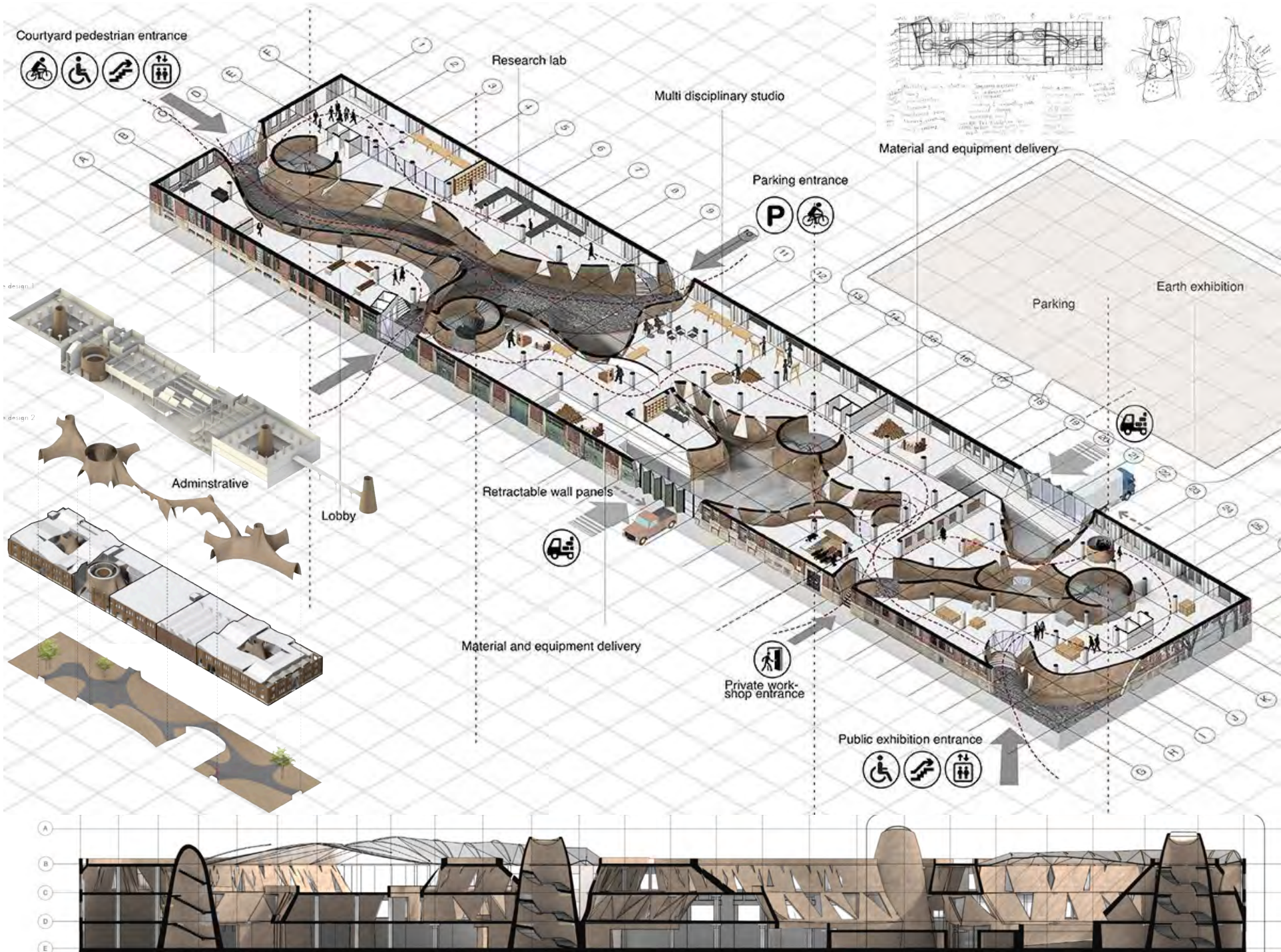


What is the potential of using local soil and modernized vernacular construction strategies in Winnipeg's climate? Is there a possibility of developing the urban fabric through harmless organic materials such as soil, and reawakening our connection with earth? How do we create an economic and cultural shift in the building industry and society by encouraging community participation in this process, where building with soil and organic materials become part of every design project? How can earth walls turn into tools for educating the community, and the annual maintenance of such structures become festivals and ceremonies passed on to future generations? How can we reduce the building waste and the carbon footprint of a new construction through retrieving vernacular primitive teachings?

I grew up in the historical city of Yazd, located in the largest desert of Iran, famous for its integrated earth urban fabric and climate adaptive structures. As abundant and pliable materials, soil and mud are sustainable resources that have been used in construction for thousands of years, yet they have been replaced by harmful substances. By consuming all our natural energy resources, we will eventually reach a stage where manipulating and managing soil will become one of the leading global building strategies, and I believe inherited knowledge of traditional teachings is a starting point for all earth-based research. Even though Winnipeg endures heavy winter snow, which requires thick waterproofing, insulation, and durable building envelope systems, there is a historical and geological connection between the city and mud.

This project proposes an adaptive rejuvenation of the old warehouse adjacent to the docks, by mimicking the natural qualities of mud and adding new insulated exterior earth walls inspired by my own research, previous earth strategies conducted in Manitoba such as Sod houses and traditional Persian earth structures such as Karbandi. The building will act as an earth reconnection center in the heart of downtown inviting the locals and international researchers to engage in earthly thinking. The nearby mud of Red River will provide material for earth construction.

The simplicity of the construction process allows for local labor and on-site preparation. Low-tech earth strategies provide the opportunity for community participation in annual spring maintenance by reapplying mud plaster on earth walls. By considering the excavated site soil and deposited mud from the river as the main building material and reusing existing building waste such as bricks, concrete and steel for reinforcement, there is a possibility of neutral carbon construction.



RUBY

Skipping Through a Eutopic Winnipeg

Ruby,
A precious stone,
A colour,
A person,
A street,
The remanence of blood

A tone that has the power to grab the attention of humans,
Filling their spirit with,
Passion and love,
Fear and vulnerability

An unpredictable wave of emotions,
That can change at any moment,
The longer you look at crimson Ruby
The more you question how you really feel

How can one colour, one phenomenon, be so joyful and so terrifying?

Ruby Street is bounded by the Assiniboine River and Notre Dame Ave. While it is just outside the downtown district, it is close enough to glimpse the Winnipeg skyline at the end of every block. Ruby Street is filled with houses that have as much character as the dwellers within. People use their front yards as gathering spaces and areas to express their opinions on world issues. A window is more than a piece of glass. It is a canvas for artwork. We listen to neighbours of thirty years laughing while hearing children's footsteps skipping to school. If we folded Winnipeg in half, how many more Ruby Streets could there be?

Inspired by Michael Sorkin's pursuit of Eutopia – a good place – Ruby Skipping Through a Eutopic Winnipeg explores the idealist realities of everyday life in a city. Everybody imagines living a eutopic life, but only few get to experience it. Isn't being an architect about creating a Eutopic environment for everyone? Creating the desirable.

Acknowledging the good and the bad, the happy and the fearful, the dystopia and the eutopia. This thesis begins by creating micro-eutopia along Ruby Street that lead to the design of a new urban institution to inspire people to collectively dream and collaboratively pursue a eutopic life. Focused around the table and having the tough conversations to create a better Winnipeg.

