

Name (Avenir Black 16 pt)

B. 1996, M.L.Arch. 2000 (Avenir Book 8 pt)

Margins are .75, .75, .75 and .5 (all in inches).

photo

50th Anniversary DEPARTMENT OF LANDSCAPE ARCHITECTURE

Text Title (Avenir Black 9 pt)

Body of Text (Avenir Book 9 pt) edge
to edge on the width, the height aka
amount of text may not be as much or a
bit more the height can go up or down
but it lands on the 4.75 bottom line

ALUMNI

image of work

THEN + NOW

Faculty of Architecture University of Manitoba



**Encourage classmates to send their work to
Frits van Loon + Marcella Eaton
to be added to the collection.**

frits.vanloon@umanitoba.ca

marcella.eaton@umanitoba.ca



ALUMNI THEN + NOW

50th Anniversary
**DEPARTMENT OF
LANDSCAPE ARCHITECTURE**

for the

2022/2023

Year-End Exhibition

Faculty of Architecture University of Manitoba

Doug Carlyle

1974 B.E.S., 1978 M.L.Arch.

RECOLLECTIONS: 'What I Recall'

Studio Crit – Bob Allsopp and Doug Carlyle, 1978 or so

Photo courtesy of Charlie Thomsen



There are no physical remnants or evidence of projects from over 40 years ago! So ... the project is 'What I Recall'. It was the time of the Bison Gym studio and extraordinary field trips (Saskatoon, New York, Delta Marsh, Riding Mountain) and a close-knit class with our professors. Our professors were extraordinary in their generosity of time, patience, and mentorship. On reflection, our exposure to the world encompassing Landscape Architecture was profound. To this day, I am grateful for these experiences. With lots of sketch trace, conversations, and crits, I learnt of design as a way of thinking and doing; learning to ask 'what is the question' in the designed and built world amid late evenings of conversations, discussions, learning.

I learnt that there was a place in between Landscape Architecture and Architecture; and it's Urban Design: Urban Design as practiced within Landscape Architecture. My education has allowed me to follow my passion for cities in a career of urban design projects. And learn new passions for plantings, our natural world, and the intertwining of all with one another.

I am grateful to Bob Allsopp, Carl Nelson, Al Rattray, Jennifer Shay, Charlie Thomsen, Bob Newbury, Dieter Martin, Louis Lenz, and my classmates.



Doug Carlyle

1974 B.E.S., 1978 M.L.Arch.

The Kids Are Off to Daycare - The Bridges Neighbourhood Development

Photograph courtesy of Tom Arban

I like this photo for its sense of happenstance. I like seeing these little kids going down one of the recently completed streets in this neighbourhood of the Bridges in Bridgeland in Calgary.

City life is extraordinary in its joys, routines, rituals, and even tensions. Do we dare think as designers we can make a difference?

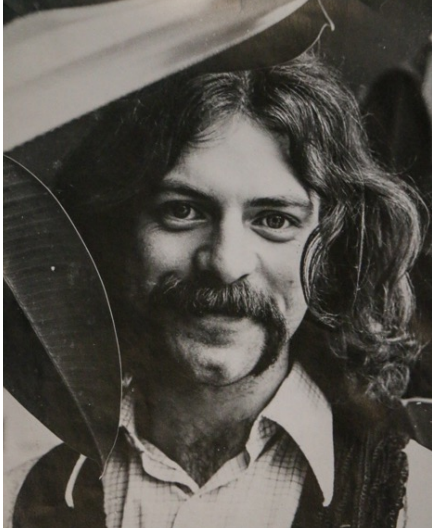
The reality of designing and implementing a neighbourhood of streets with tree lined boulevards, and broad sidewalks addressed by front doors and gardens was rather challenging. It took a commitment to the direction from City Council and the community to build a 'pedestrian friendly' neighbourhood. Innovation came to fruition through the leadership and working collectively with approval authorities, builders, engineers, and architects to integrate building architecture, achieve narrower carriageways, make space for soil trenches for trees and align utilities under sidewalks. The crit sessions with Professor Bob Allsopp and his colleagues have come to fruition in the urban design, streets and building of the Bridges community.

The team at Carlyle + Associates (now Dialog), has included over the years numerous colleagues associated with the University of Manitoba: Keith Orlesky, Gerald Dion, Carol Craig, Chris Veres, See-Yin Lim, Rafael Gómez-Moriana, and Todd Mayer to name a few.



John MacLeod

B.E.S. 1970, M.L.Arch. 1978



Open Space and Walkup Apartments

Bound document, typed, with Letraset title, 232 pages, 8-1/2" x 11"

As a budding social-sciences-leaning landscape architecture student, my 1976-77 practicum project was a Clare Cooper Marcus' Easter-Hill-Village-inspired study of two walk-up apartment complexes in Winnipeg. I was determined to find out how these sterile outdoor environments could be improved for the lower income families who lived there, particularly single mothers and their many kids. What really blew me away was that after my wife and I, both unilingual anglophones, moved to Québec in 1977 during the process of completing the practicum, my first job was a major redevelopment of the outdoor spaces related to a walk-up apartment complex for exactly the same demographic group, at CFB Valcartier. My practicum project was the ticket to my first job in French Canada! After completing that project I moved to an urban planning firm and was immediately immersed in Québec culture preparing a master plan for the Plains of Abraham in Québec City, then overseeing all the landscape architecture projects in the reinvention of the Old Port of Québec. A move to the Université de Montréal as professor followed, then thirty years largely focused on teaching the design of sustainable residential neighbourhoods, and creating and documenting parks and gardens dedicated to world peace.



John MacLeod

B.E.S. 1970, M.L.Arch. 1978

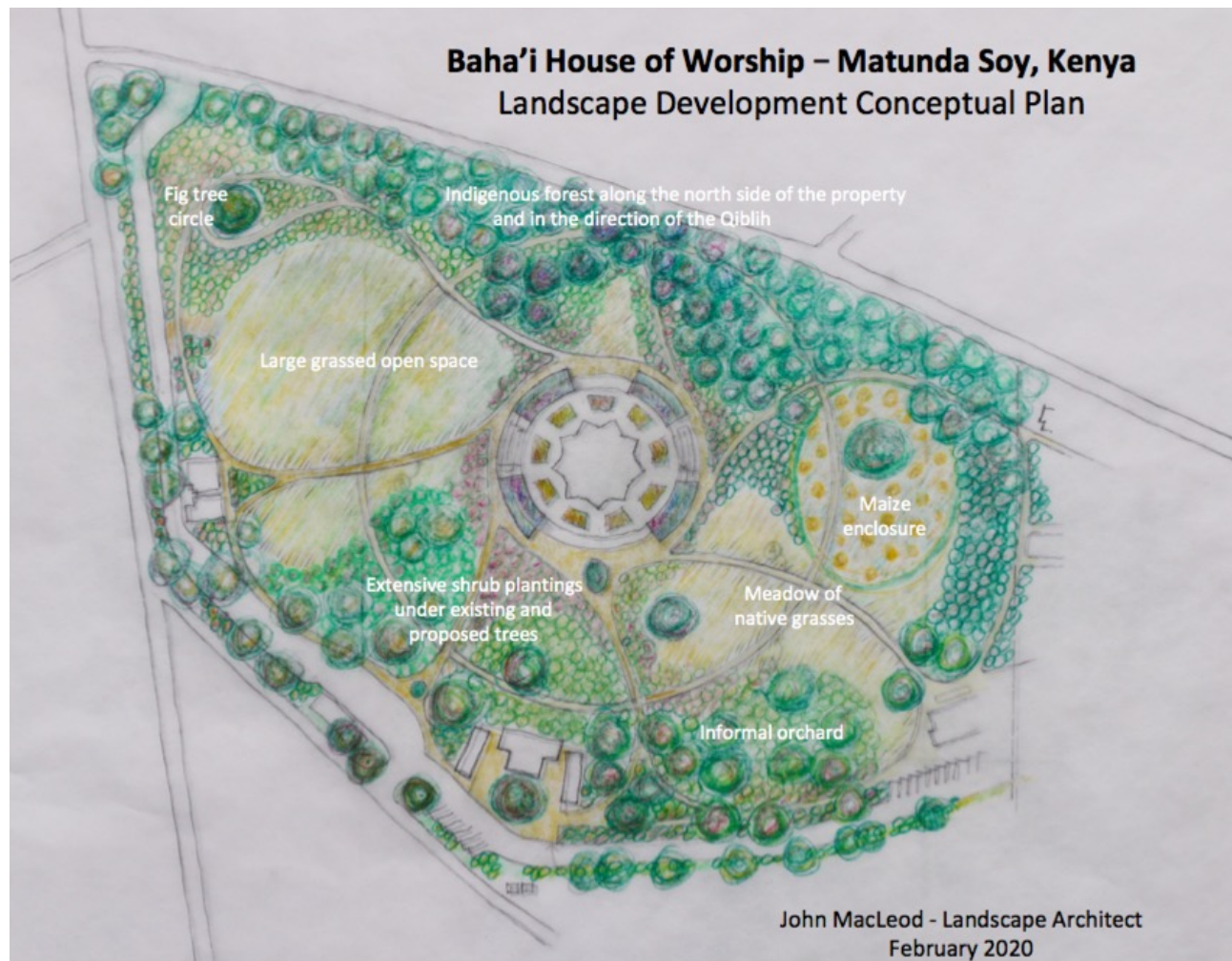


Baha'i House of Worship, Matunda Soy, Kenya

60cm x 80cm Sketch paper with felt pens and pencil crayons

For several years after my retirement in 2013, I continued to offer landscape architecture design studio courses in Harbin, China. In 2015 I began serving on the international Gardens Advisory Board for the gardens of the Baha'i World Centre in Haifa, Israel. This ongoing activity has led to volunteer service opportunities in landscape architecture in other countries in the Middle East and Africa.

The development of the landscape and gardens of the Baha'i House of Worship at Matunda Soy, Kenya, undertaken in 2019, was an ongoing challenge and delight through the pandemic, and a source of great joy to visit, completed, in the fall of 2022. Inspired largely by the field patterns, agricultural practices and vegetation of rural north eastern Kenya, the site/landscape is becoming a hub of community activities centred on children's education, youth empowerment programs and capacity-building for all the community, as well as a community centre of prayer and worship for all faiths. Different sectors of the 5.4 hectare landscape celebrate the indigenous forest, a maize enclosure, a mango grove, a mixed orchard, a meadow of native grasses and wildflowers as well as the delights of colourful Kenyan perennials and shrubs in the planters surrounding the edifice.



Rob Crosby

1972 B.Env.S., 1979 M.L.Arch.

Teacups, Spring 1974

Ink on paper; photo negatives mounted in slides

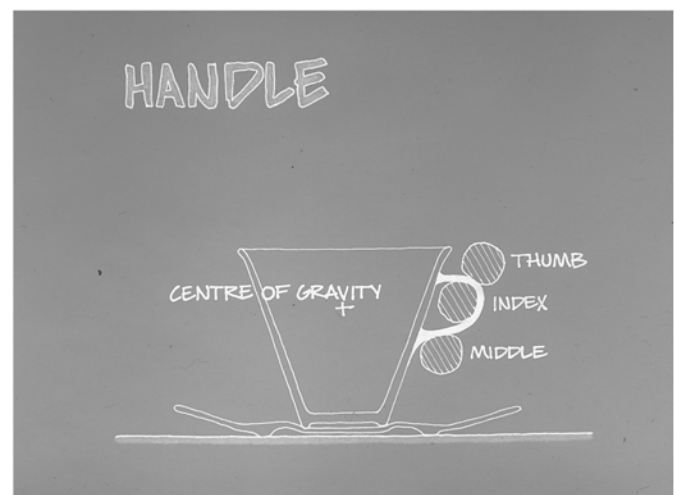
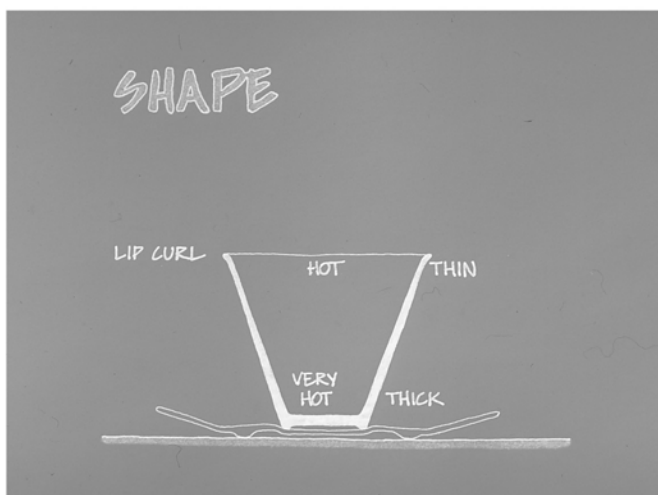
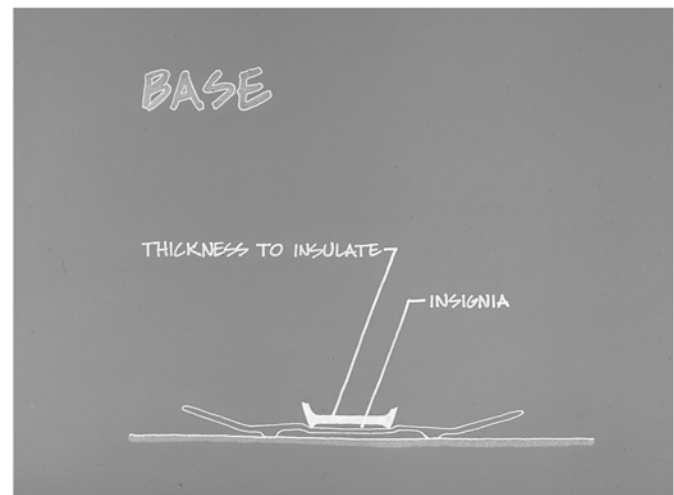
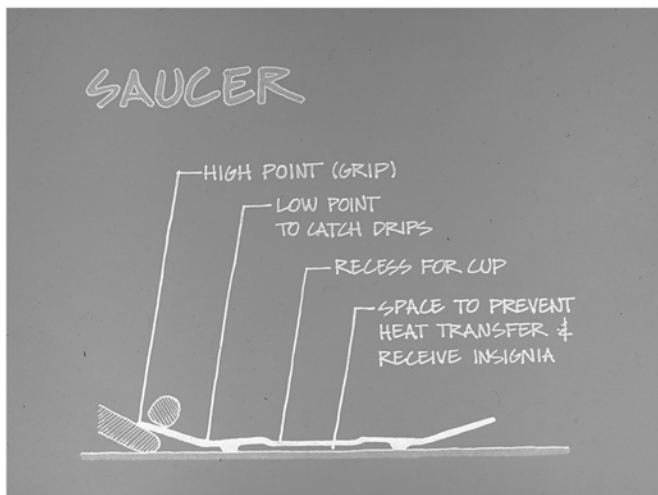
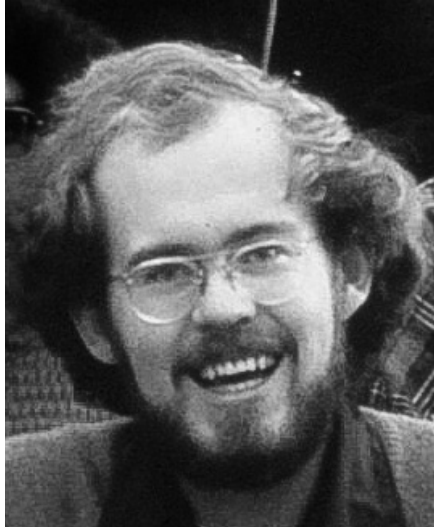
This is seriously testing the limits of my memory bank.

I think the course was called Communications, with Dr. Bob Newbury. The assignment was to demonstrate the "form follows function" design principle. There were no constraints on the subject matter.

I have no idea why I selected teacups. The first challenge was how to learn about teacups (without the benefit of the internet). The answer was a fine woman at U of M Home Economics who knew everything that was relevant. The second challenge was how to demonstrate the information. The answer was two parts: slide illustrations (some of which are shown below) and, using teacup seconds from Birks, a participatory tea party for classmates & professors to truly demonstrate the subject.

Despite the apparent frivolous subject matter I did learn two important lessons: the fundamental need to solve functional aspects of landscape design projects; and to solicit and respect input from other applied design disciplines whenever conditions warrant.

Important lessons – thank you Bob Newbury.



Rob Crosby

1972 B.Env.S., 1979 M.L.Arch.

Boffins Garden

Pretty pictures from various sources



Innovation Place (IP) in Saskatoon is a research and development park adjacent to the University of Saskatchewan campus. Early in its development IP subscribed to the notion that the landscape setting is as important to its success as are water, sewer & electricity. Application of this notion resulted in a series of garden spaces strategically located throughout the site, all of which are intended to provide beautiful landscapes for client interaction. Boffins Garden is centrally located & the premiere gathering area connected to key pedestrian routes.

The owner wanted "the nicest park in Saskatchewan" with a distinct landscape image, and the antithesis of an urban plaza. Designed in the arts and crafts garden 'style', Boffins Garden consists of a number of functional interconnected areas & multiple visual axes. Particular attention was given to site structures, site grading and complex planting design with selective 'hardiness challenged' species. Constructed over several years, with varied construction approaches, Boffins Garden has matured well beyond its original intentions. It supports various public & private community activities and events, strengthened by conscientious management.



Achim Jankowski

1973 B.E.S, 1979 M.L.Arch.

Kelvin Nursery Playyard, Winnipeg

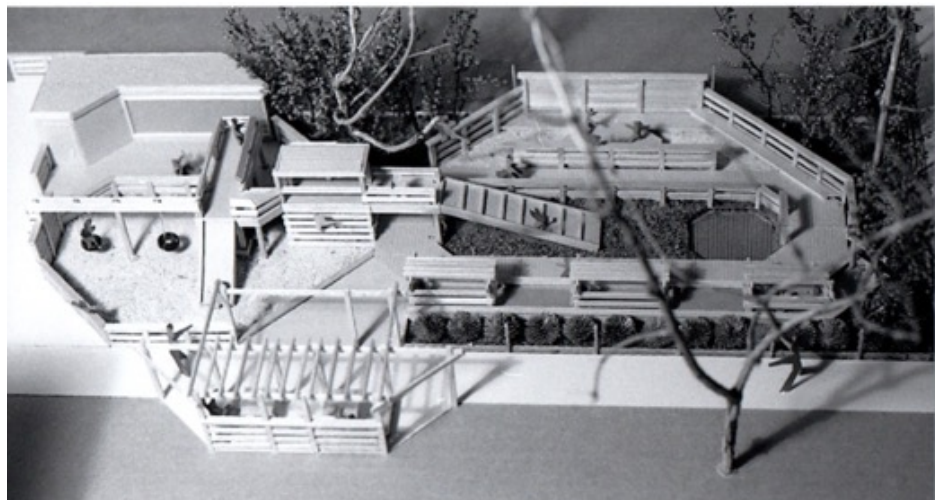
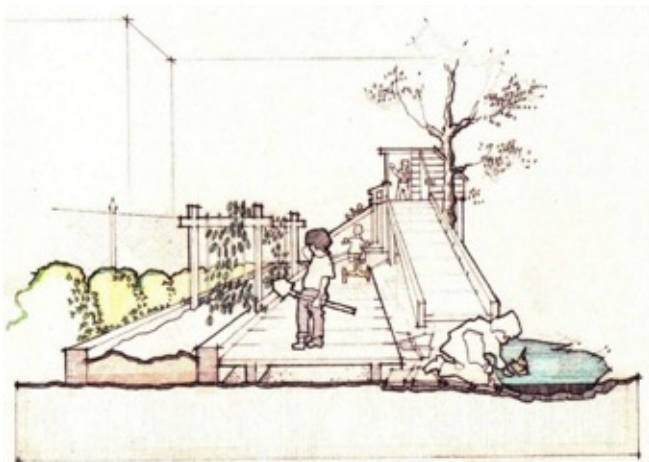
A Design/Build Guideline - Practicum, April 1979

Dedicated to the "International Year of the Child"

Playyard Design Scale Model shown, plus play activity sketches



This study was prompted by a request from Kelvin High School's Nursery Program, Parent Committee and nursery teacher, for assistance in designing an outdoor playyard specifically for the pre-schoolers. The purpose was to develop a supportive environment for the play activities of nursery age children. The study documented and provided a complete package of design process and implementation of an outdoor playyard for the combined school/involved community's use. To do this, the study included basic concepts of pre-school play and the steps in the design process which can be followed. The educational concept of "Learning through Play", by large muscle development; creative, manipulative or instructive activities; and social activities; were in the process of providing a design and build presentation. The study contents included process of design, design, implementation, construction schedule and playyard maintenance, with appendices including construction details, cost estimate, materials list, playyard site plan, minutes of Parent/Teacher design sessions, questionnaire, and annotated references. A final meeting was held with the Kelvin High School Administration and project team, who were supportive of the playyard design. That session also included a discussion around the various ways of implementation. Unfortunately thereafter, the playyard design was never built.



Achim Jankowski

1973 B.E.S, 1979 M.L.Arch.

Annapolis River Causeway Park, Nova Scotia

Conceptual Site Plan, November 2014

20" X 30" coloured pencil, pen drawing, 1" = 50' scale, and completed construction photos



As a retired landscape architect and volunteer, I provided a Conceptual Site Plan for the Annapolis River Causeway Park, along Hwy.1 crossing between Granville Ferry and Annapolis Royal, based on the initiation of a friend of mine. This was presented to the local Annapolis Royal Wharf Association (ARWA), which the group then adopted the concept and took over as a project team. The concept was then presented to the Annapolis County. Working with the ARWA and Annapolis County, the finalized site plan included a small boat launch ramp, accessible deck with ramp to floating docks, roadways and parking, picnic area and access to waterfront for fishing. The Annapolis County formally agreed to eventually take over the ownership of the completed project, provided to them by the ARWA, through a licensing agreement with the province, the owner of the site. Under the auspices of the local architecture firm, I finalized construction design drawings and then provided project management of the various contractors' team services. The overall project was completed in the summer of 2017, with the Grand Opening ceremony on August 7th, Nova Scotia's Natal Day. The concept became a design/build completion of which the ARWA managed and funded the project.



Victor Kallos

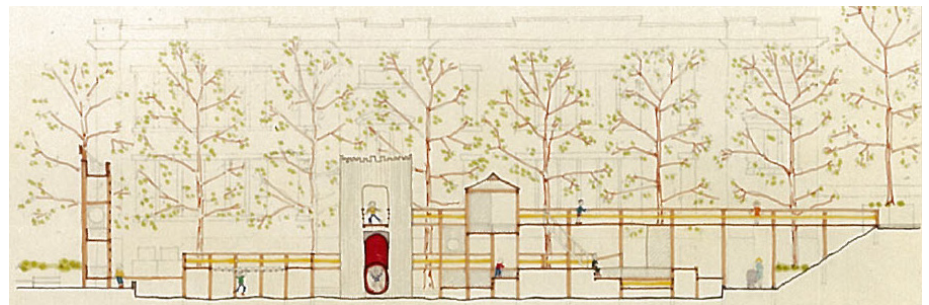
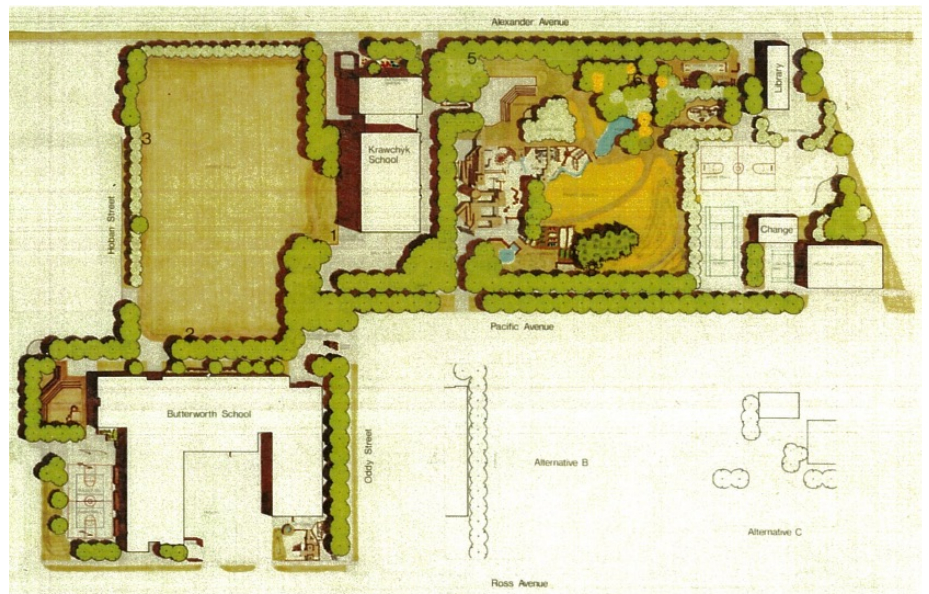
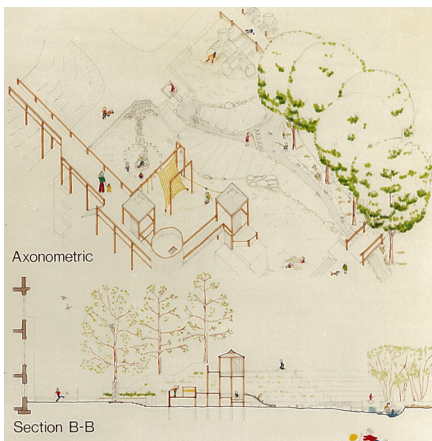
1970 B.Arch, 1979 M.L.Arch.

Brooklands School Yard, Winnipeg, Manitoba

Masters Thesis Practicum

This project was initiated by a request from the City of Winnipeg's Neighbourhood Improvement Program (NIP) for assistance in redeveloping the Butterworth and Krawchuk schoolyards in Brooklands. An overall budget of \$4.9 million was approved for the whole NIP programme and at subsequent workshops specific projects involving the schoolyard were identified for development. At that point I became involved and the City of Winnipeg's Department of Environmental Planning (NIP Branch) Service Award helped finance the design process. The success of the project was due to the commitment of the Brooklands Community staff, the Brooklands residents and their belief in their community and their extensive community participation. A special thanks to my advisor Prof. Charlie Thomsen and Harry Finnigan, Planner and Programme Manager of the Brooklands NIP. The schoolyard plan evolved over a period of nine months, with many diverse inputs. The process involved an extensive site review, research into children's play, and numerous public meetings and interaction with all the staff and students in the schools. This included classes in the schools adopting and planting a tree as part of the design process. In addition, we temporarily closed Pacific Avenue to facilitate the creation of a Community Park/Square between the schools.

Once my practicum concept design was completed and approved, the City hired Hilderman Thomas Frank Cram Landscape Architecture & Planning to move the project forward. They prepared detailed design drawings, construction documents and completed site supervision during construction of the schoolyard.



Victor Kallos

1970 B.Arch, 1979 M.L.Arch.



Destination Africa, CALGARY ZOO Calgary, Alberta

This unique cultural environment includes the Tropical Africa and African Savannah Pavilions natural habitats. Matrix Landscape Architecture worked with BKDI Architects and the Zoo staff to develop this unique project.

Tropical Africa Pavilion Simulating the warm, lush environment of tropical Africa, the rainforest buildings main tenant is a troop of western lowland gorillas. The exhibit includes indoor and outdoor landscaped habitats. The rainforest area is home to colobus monkeys, lemurs, ground boas, dwarf crocodiles, coloured fruit bats and 20 species of birds. The structure has no single 90-degree angle, but curves, flows and tilts in an organic way. This allows the building with its lush tropical landscaping to disappear and provides a unique immersive habitat experience for visitors.

African Savannah Pavilion The African Savannah pavilion reflects the African veld, and houses giraffes, zebras, warthogs, vultures and hippos. It includes a 2.5m deep hippo pool, with a curved underwater glazed viewing area. The whole side of the building is a large hanger door that lifts up to visually connect the interior with the open veld, where giraffes, zebras and ostriches' roam.

Panda Passage Panda Passage embodies the Calgary Zoo's commitment to cutting-edge habitat design and wildlife conservation, with a focus on sustainability and adaptability. Matrix Landscape Architecture worked with Zeidler Architects, Jones & Jones Landscape Architects (from Seattle) and the Zoo's Horticultural Team to develop an environmentally sensitive exhibit. Significant care and attention to the landscape plan was taken to ensure that the exhibit feels as though the visitor has entered the mountain forest habitat of the Giant Panda. A total of sixty plant species (trees, shrubs, perennials, bulbs, and grasses) creates the intended landscape effect. Over 18% of the species or cultivars are native to Calgary. In the visitor areas, larger deciduous trees were placed to frame views into the Panda Passage exhibits as well as provide shade at viewing locations. The design included large logs in the habitat that are deadfall from the Zoo's Flood Protection Project. In designing Panda Passage, the zoo maximized the ability for the animals to have choice and control of their environment. Showcasing elements such as water features, enrichment items like logs, trees and plants helped to create a natural setting for the animals.



Peter Fletcher Smith

1971 B.Env.S., 1980 M.L.Arch.

Student Days

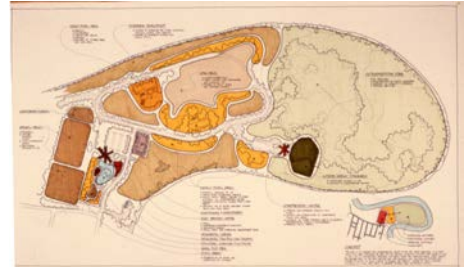
Concept Plan, Existing Conditions, Pedestrian and Vehicle Movement Systems, Land Use and Site Organization



In my last term in E.S., Michael Hough directed a short studio and caught my attention. Back in Toronto, I spent three years working at his office. I was a real newbie, but I learned a tremendous amount from Michael and the staff. During that time, I was able to make a few small contributions to Ontario Place, which is now much in the news. It was a great experience, but in 1976 I decided I needed more and returned to Winnipeg to start my Master's.

The studio project below was a master plan for Red River Park (Kings Park). The exercise introduced me to a methodical approach to analysis, synthesis and expression that had quite eluded me back in E.S. The approach suited my own way of looking at the world, and laid the foundation for so much that followed. Judging by the colours, I can only conclude that brown and orange markers were on sale at the Bookstore that week.

I loved my years in Winnipeg. I made many friends and very much felt that I was involved in something that was not only useful, but important as well. It was also fun. I had a great apartment at 554 Jessie Avenue that I furnished with stuff from north on Main Street. I remember fabulous thunderstorms, Delta Marsh, freezing waits for the Pembina bus, Osborne Village, and many, many hours in a studio that resembled a former aircraft hangar. And, many thanks to Al Rattray, Charlie and many others.



Peter Fletcher Smith

1971 B.Env.S., 1980 M.L.Arch.

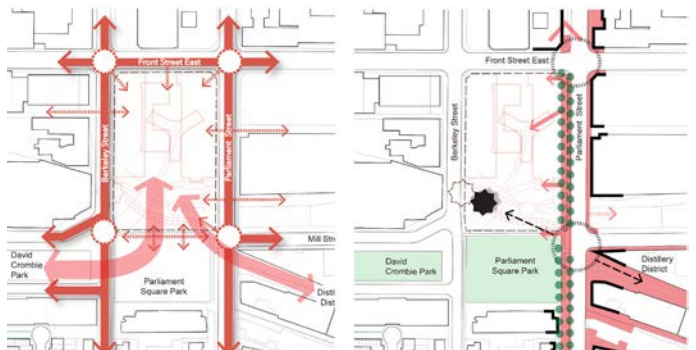
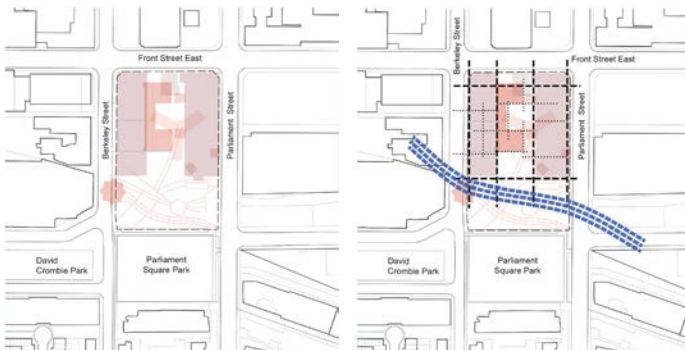
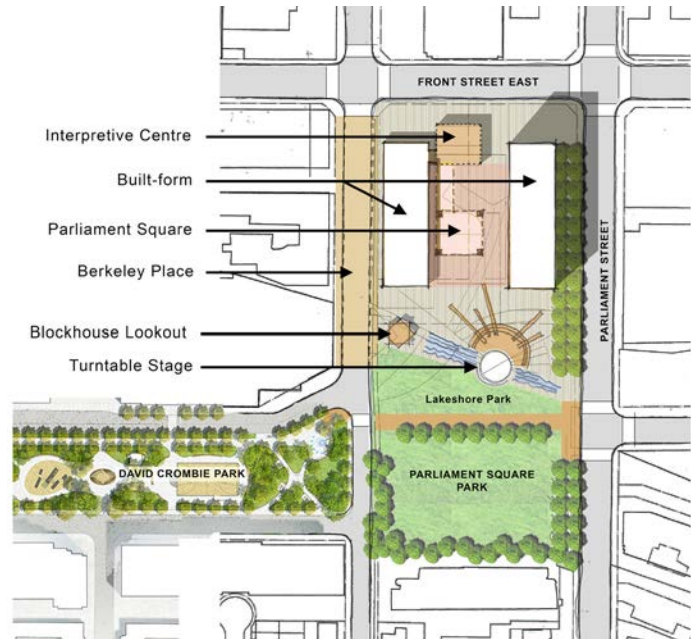
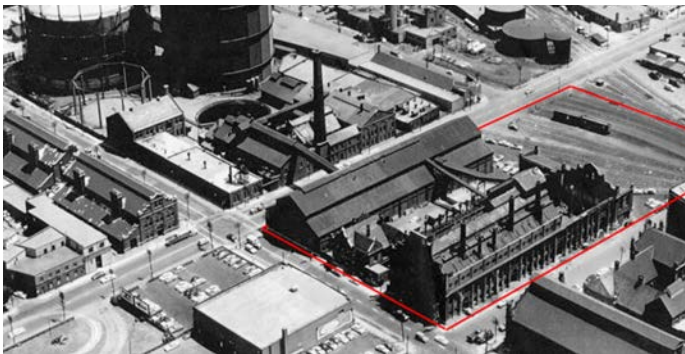
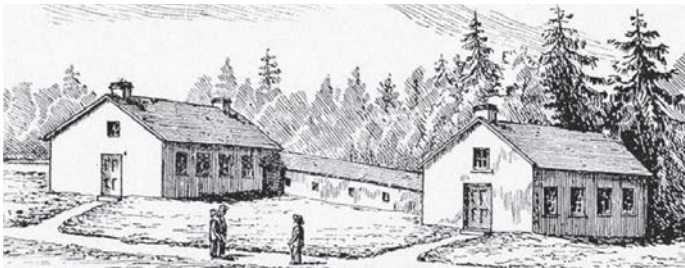
Later Days

First Parliament Buildings, 1796-1813, Consumers' Gas, 1879-1955, Demonstration Plan, Reveal all layers of history, Respect historical geometries, Optimize connectivity, Develop a great Parliament Street



Moving back to Toronto, I worked for Moorhead Fleming Corban and then went over to DTAH in 1985. DTAH has been a great place to work. I was offered many varied opportunities and developed professionally as the firm itself grew and evolved. Despite many staff and partner changes, the firm remains dedicated to a multi-discipline approach to design with a focus on socially relevant contributions. The project presented below represents a continuing interest I have in cultural heritage research and planning. The First Parliament Interpretation Strategy and Master Plan (2021) focuses on a publicly-owned site in Downtown Toronto's historic core that accommodated Upper Canada's first purpose-built parliament buildings. Since that time, the site has seen layers of judicial, industrial and railway uses that mirrored the emergence of Toronto as a dynamic urban centre. The project outcome included a series of development principles intended to make visible the site's important history while providing much-needed community services and amenities. On a personal level, Joy and I have raised three sons, who are now young adults living their own lives (pretty much). We are both still working full time, but looking ahead to quieter days. I still have a passion for cycling and an abiding interest in old and unusual mechanical clocks.

I think fondly of Winnipeg and look forward to visiting again.



Ingrid Thiessen

1978 B.Env.S., 1983 M.L.Arch.

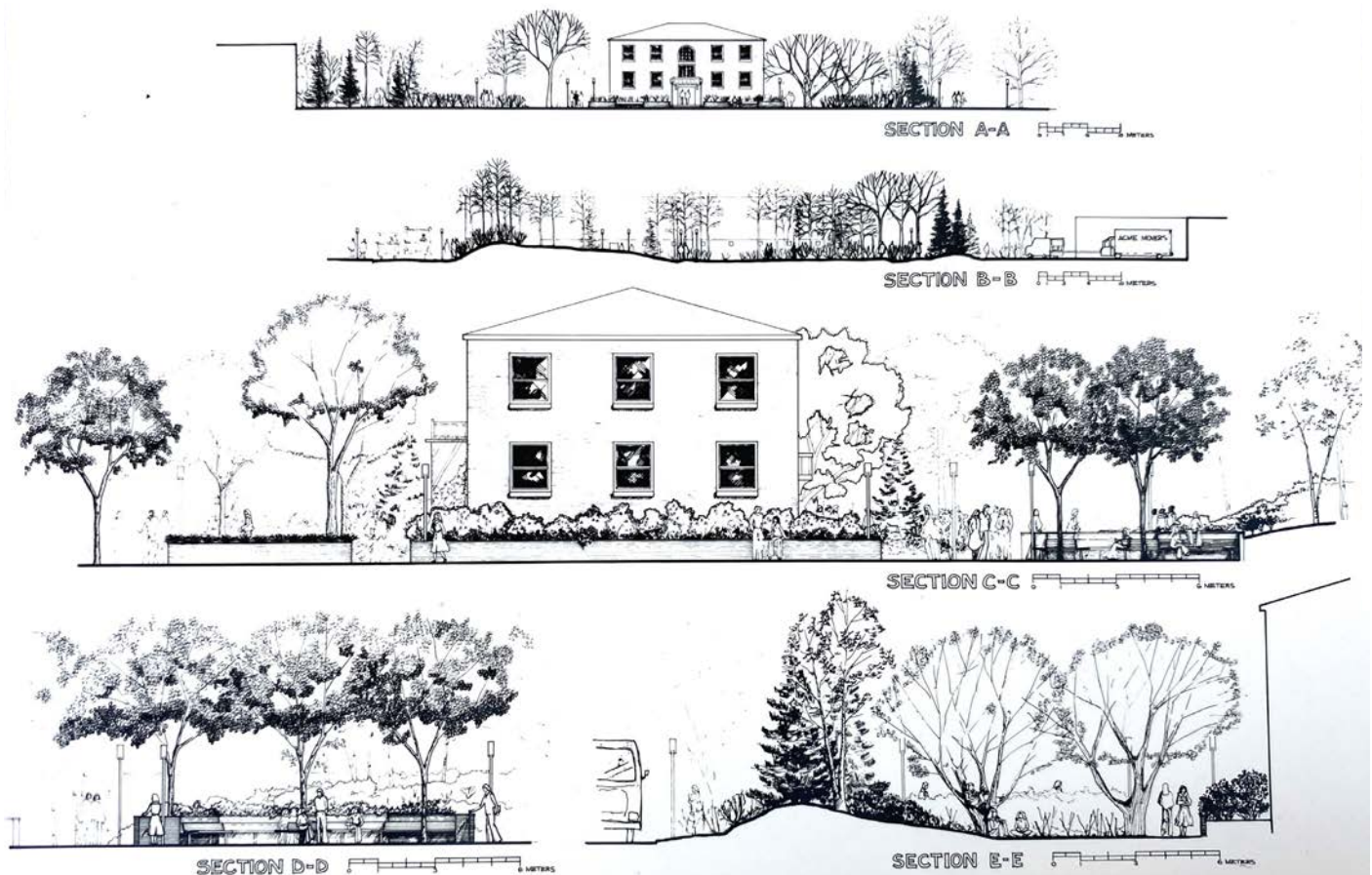


Campus Development Study 1978

Probably black ink on a 24"x36" board or on vellum; this is one drawing in a series of 4 panels which included a plan, a set of perspectives and sections. The originals are in the collection of the university.

I was in my last year of the environmental studies program when they offered the landscape architecture option. Mixing younger students with those already committed to landscape architecture studies was very influential. Professor Carl Nelson headed the studio and expected and received the best from his students. It is clear from the drawings that the masters' students assisted me with plant choices. In a cross section (not shown) I list native plants that would not have been familiar to me.

Landscape architecture students had a balanced perspective of life. I recall Ted McLachlan persuading fellow students to drop our work and head out to somewhere – the Delta Marsh or the Whiteshell. I will always remember stopping to see the snow geese. We walked into the field and watched the geese rise by the hundreds in unison, with the colours changing from white to black and back again.



AGRICULTURE
INGRID THIESSEN

CAMPUS DEVELOPMENT STUDY
DEPARTMENT OF LANDSCAPE ARCHITECTURE UNIVERSITY OF MANITOBA
SPRING TERM 1978

Ingrid Thiessen

1978 B.Env.S., 1983 M.L.Arch.



Native Plant Society of Saskatchewan (NPSS) 2022

Write up for the https://www.npss.sk.ca/rsu_docs/documents/the-unexpected-butterfly-garden.pdf

Now I volunteer for nature and climate related groups. The write up submitted is called the "Unexpected Butterfly Garden" and came about by accident; a confluence of the pandemic and joining several backyard bioblitzes when we all worked from home. At some point I realized I could run an insect filter on iNaturalist and to my surprise counted 17 butterflies in our yard. Many, such as the fritillaries, I would not have been able to identify without the help of iNaturalist; they all look the same to the untrained eye. The only butterfly we intentionally attracted with milkweed was the monarch. But why were the other butterflies in the yard? The article explains the results of my research. Our yard has been an island of diversity in an area with few native plants. It is only now that I have fully understood the impact these plants can have. When students enter the work world it may be difficult to implement the native plant concepts they have been taught - try anyway. Small efforts matter to the bees and butterflies that somehow find the plants and habitat they need.



The Unexpected Butterfly Garden

https://www.npss.sk.ca/rsu_docs/documents/the-unexpected-butterfly-garden.pdf

Jim Thomas

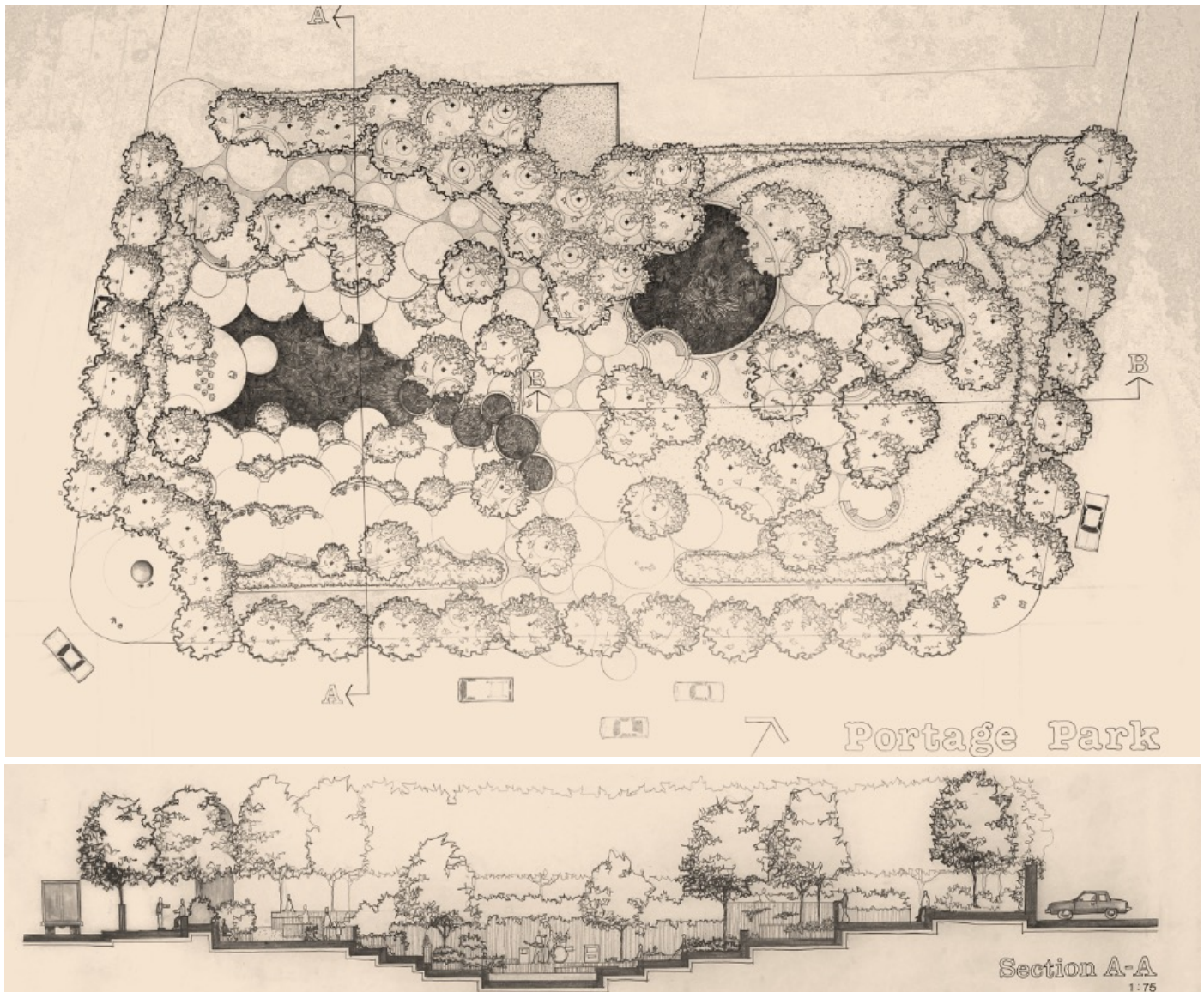
1977 B.Env. S. (Honours Urban and Regional Planning, University of Waterloo), 1983 M.L.Arch.



North Portage Park, Masters 2 Studio, November 1981

Pencil on Vellum

This was the second assignment in the Masters 2 fall studio: design for a park on a site between Edmonton and Carlton Streets on the north side of Winnipeg's Portage Avenue (before the development of Portage Place). Remembering this project makes me happy. Final presentations of drawings were scheduled for the afternoon of November 5, 1981. I missed the presentations as my daughter Robyn was born that morning, a few hours before class began. I had planned to work through the night to finish my drawings but Heather, my wife, went into labour at 11pm. So I pulled an "all-nighter" of a different kind in the labour and delivery ward at Victoria Hospital. Professor Garry Hilderman (who became one of my business partners seven years later) mercifully granted me a few extra days to submit final drawings. Best late excuse ever!



Jim Thomas

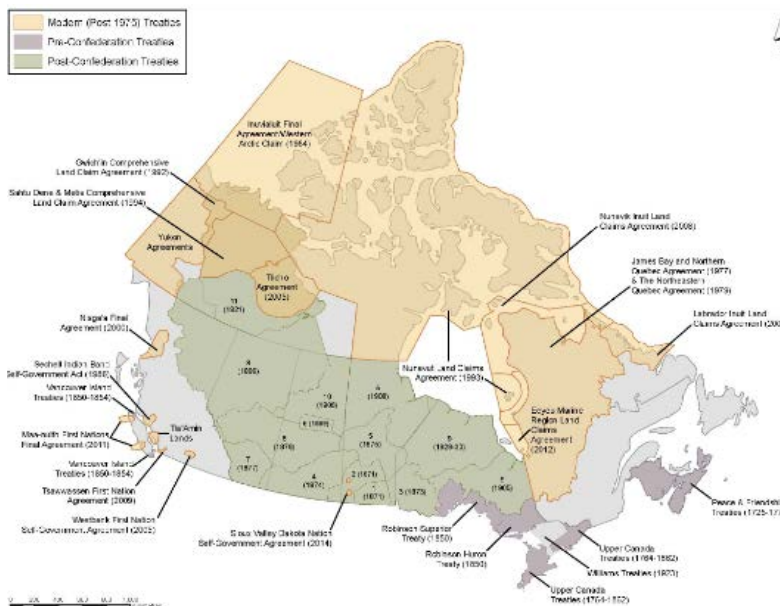
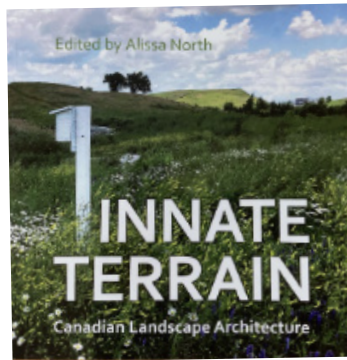
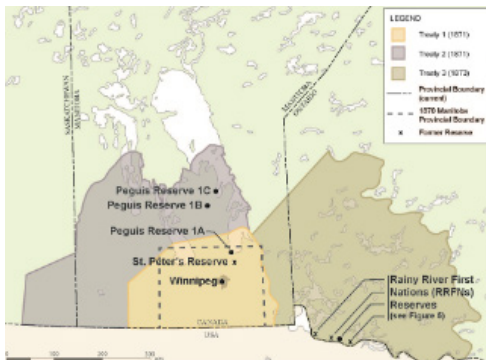
1977 B.Env. S. (Honours Urban and Regional Planning, University of Waterloo), 1983 M.L.Arch.



Resolve: Negotiation and Implementation of Land Claims Chapter 3, *Innate Terrain: Canadian Landscape Architecture* Alissa North (ed) 2022

I contributed a chapter to *Innate Terrain: Canadian Landscape Architecture*, a book edited by Alissa North. The chapter describes work I did with HTFC Planning and Design and the Rainy River First Nations and Peguis First Nation to negotiate, evaluate and implement three land claims. Although the work described in the chapter took place many years ago (between 1993 and 2010), and I began writing the chapter in 2010, the project qualifies as “now” because the book was published only recently: in November, 2022.

This type of writing was a new challenge for me but in the end, gratifying. I think the type of work described in the chapter is important, and pushes the boundaries of landscape architecture practice.



Douglas Leeies

1982 B.Arch., 1984 Dip.Arch. (Edinburgh College of Art), 1986 M.L.Arch.



Always interested in "housing" – first studied Architecture in the Edinburgh Art College.

Seized on an opportunity to travel, came to Canada (father's birthplace) to study under the glorious influence of Professor Emeritus Alex Rattray (Rome Scholar with Ian McHarg), Professor Emeritus Jennifer Shay (founded the Delta Marsh research station) along with Professor Emeritus Charlie Thompson and Bob Newbury ...

Interested in how the physical environment can have physiological effects on humans.

Interested in the effects of colour on behavior (Johannes Itten– Bauhaus).

Interested in how colour, space, light and shade can influence how we humans feel and behave.

Landscape Architecture thesis was on the subject of "Cognitive Mapping" – title "The Child's Landscape in a Canadian Suburban Environment" – compared the awareness of the concepts of "home", "neighbourhood" and "city" in children in Canada with a UNESCO study's results from three different countries (Australia, Poland, Mexico).

Claim to fame – won the first "Ditch-ball Dish" for the Department of Landscape Architecture.

(Managed to play a few games for the Canadian National Team).

Douglas Leeies

1982 B.Arch., 1984 Dip. Arch. (Edinburgh College of Art), 1986 M.L.Arch.



After a few years as an architect and then programme development planner with Manitoba Housing, initiated a development consulting company (1988) and later a property management company (1990), both focussing on community owned and operated, not-for-profit housing. Currently (2023).

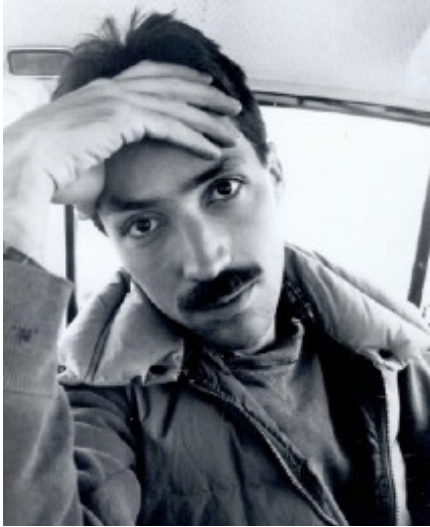
Still providing services to some 40-community owned not-for-profit housing groups servicing some 1,600 affordable homes in and around Manitoba.

Eduard Epp

1982 B.E.S., 1987 M.L.Arch. (Gold Medal)

Fort Rouge Urban Design Studio

Master Plan Figure/ground, Co-authored
90 cm x 120 cm, Ink on mylar reverse print



One of many formative learning experiences included a Faculty-wide Inter-disciplinary Urban Design Studio in 1984-85. We were tasked with reimagining Fort Rouge (Osborne Village) and our group set out on an ambitious program to address the Village but also the Assiniboine River on both sides, the Legislative grounds, and the railway lands (later called the Forks). We developed a 5 phase growth strategy that included: realigning the axis leading south from the MB Legislature building through the Village and pedestrianizing Osborne Street; creating a new provincial civic space along the Assiniboine; reconceptualizing river access and use with a dedicated pedestrian walk connected to the railway lands and with civic meeting nodes including celebrating the confluence at the Red River with a marina and 'meeting place'; and by providing sensitive built form close to the riverbanks together with intensive housing and mix-use infill opportunities. The inventive works that first appeared in this urban design studio prefigured later project work undertaken by the City of Winnipeg to reimagine these lands – and speaks to the positive influence that the Faculty of Architecture has made and continues to make on reimagining a better Winnipeg for all.

I understand that you speak of that city of which there are no founders, and which exists in idea only, for I do not think there is such a one anywhere on earth. In heaven, I replied, there is laid up a pattern of such a city, and those who desire may behold this, and belonging, govern themselves accordingly. But whether there really is or ever will be such a one is of no importance, for they will act according to the laws of that city and of no other. Plato, Republic, Book IX



Eduard Epp

1982 B.E.S, 1987 M.L.Arch. (Gold Medal)

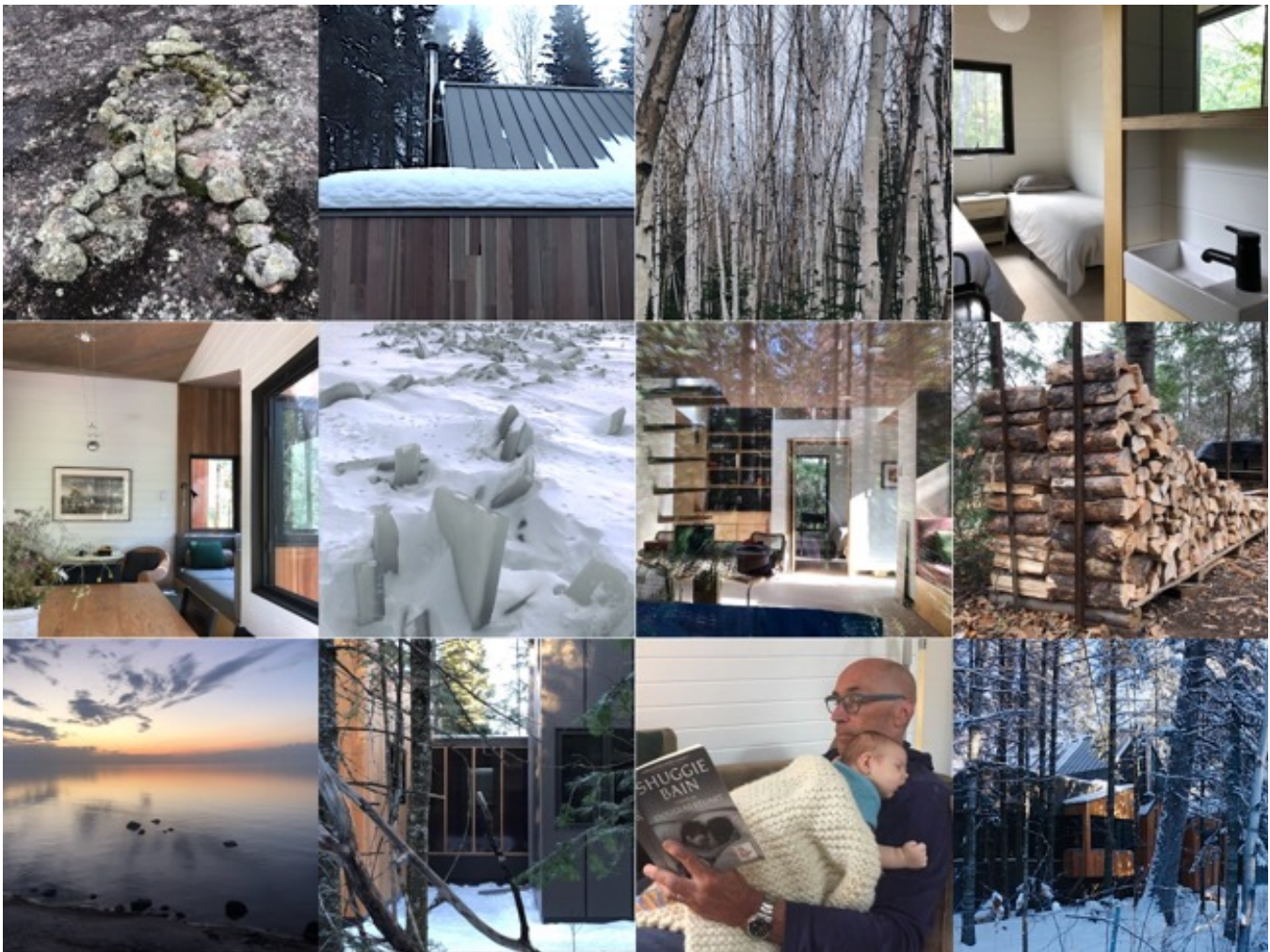
Bridle & Epp Cottage @ Victoria Beach

Photo Montage, 2022, photos E. Epp



Upon graduating, I practiced urban design in Winnipeg and Vancouver before undertaking post-graduate studies in Architecture at McGill. Returning to Winnipeg in 1993 with my family, I began my teaching career in the Department of Architecture and the Environmental Design Program. Measured over 27 years, I was able to work with a remarkable student body and academic colleagues in our Faculty, the university, and with like-minded academics and practitioners globally. Serving as the UM Director of Planning and Design, establishing the International Centre for Flood Architecture and reforming the Environmental Design Program as Chair, were significant opportunities afforded to me. Coincident with the Covid pandemic, I stepped away from my academic position in June 2020.

With little opportunity to travel during the pandemic, I undertook to redesign and rebuild our cottage, which I had originally designed as a 1 season getaway some 30 years ago. Working with family, skilled trades and suppliers we created a 4 season cottage to fit into its Aspen parkland and Victoria Beach vernacular cottage setting. The building is composed of 10 distinct volumes reflecting various programs, each with 3 sources of natural light which are oriented to the path of the sun and the forest views. The materials and colour palette are drawn from nature, beginning with the lichen ground cover to the birch and fir trees on the site. Sustainable materials and products that increase the lifespan of the cottage are incorporated wherever possible, as is provision for 'off-grid' living in the future.



John E. Zvonar

1983 B.E.S., 1988 M.L.Arch.

Practicum: Major's Hill Park - Adaptive Re-Use

1988 – Site Plan Rendering

24" x 36" pencil on mylar

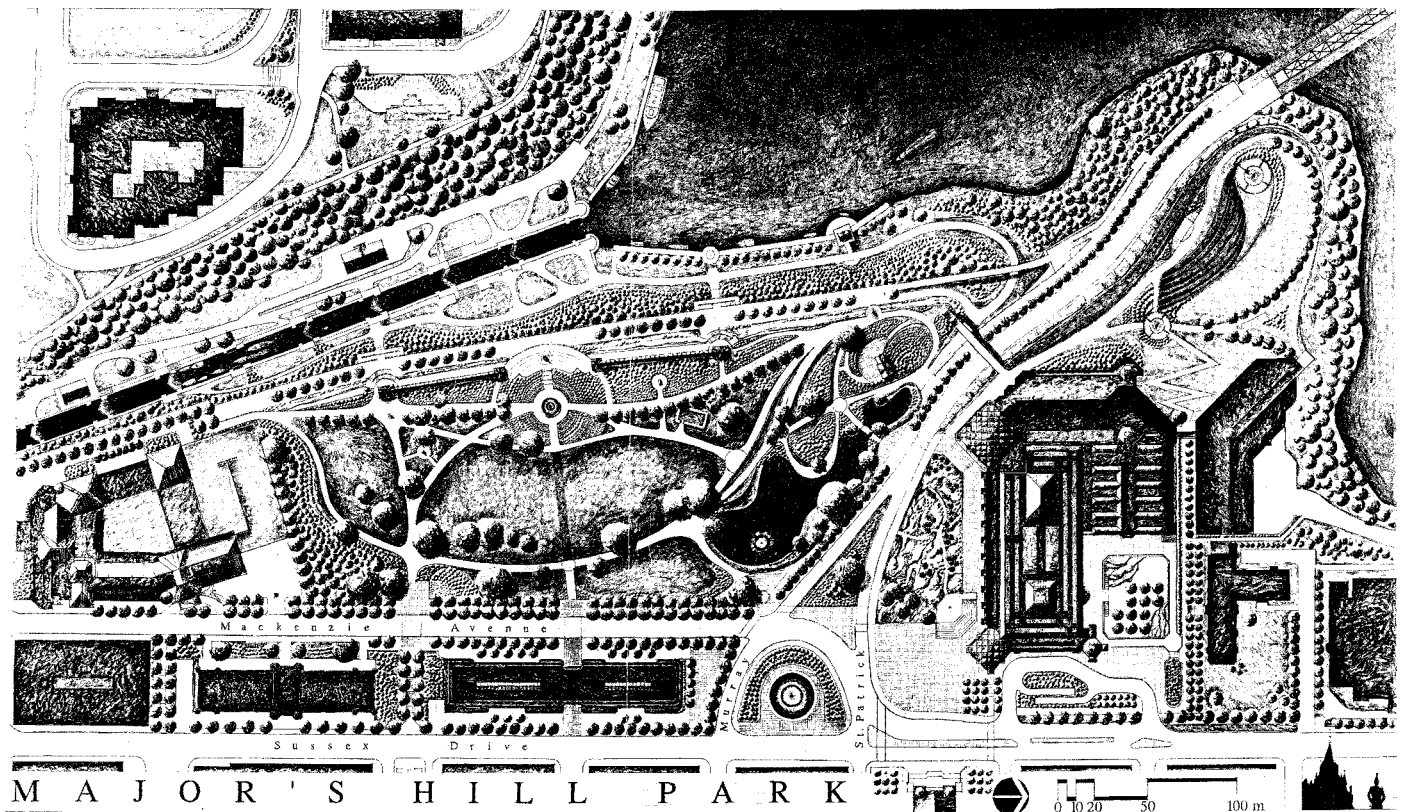


A Thunder Bay boy arrived in Winnipeg in 1980 to explore Architecture but after two years discovered the discipline of Landscape Architecture. Trying to find his place in the world, he was warmly welcomed by Rattray, Nelson, Thomsen, McLachlan and, of course, Anne Devlin!

Ultimately it was Susan Bugey's class in historic landscape preservation with its focus on King Edward Park that confirmed my professional focus: one could do this for a living? Following an academic exchange in Chongqing, I spent the summer of 1987 studying Major's Hill Park in Ottawa, the city that would soon become my third home.

Through the winter and into the spring of 1988, I articulated what that park could be under the guise of an adaptive re-use scheme. By this time, I had committed to Ottawa and headed east, where my academic work serendipitously dovetailed with what was to become a master planning exercise for the park by its steward, the National Capital Commission, i.e. the use and application of that scholarship.

In the end, those who I met in Winnipeg, and what I learned along the way, laid the foundation for what would become the opportunity of a lifetime and a 30-year career protecting many of Canada's significant cultural places.



John E. Zvonar

1983 B.E.S., 1988 M.L.Arch.

2022 - Maplelawn Garden from Its Southeast Corner

Digital photograph



On arrival in Ottawa, and following turns in both the private sector and municipal government, I began my tenure at the federal Centre of Expertise in Heritage Conservation. There I had the opportunity to contribute to the futures of national historic sites across the country – ranging from coastal defence installations, veteran cemeteries, and a ranch in Alberta! – and beyond, including work at the Beaumont-Hamel Newfoundland and Vimy Memorials in Europe. As well, I have had sustained involvement within both the Parliamentary and Judicial Precincts here, continuously and patiently reminding others as to what came before!

From these experiences, I am particularly proud of the early input to the bible of Heritage Conservation in this country, namely the Standards and Guidelines for the Conservation of Historic Places in Canada. Notably was the suggestion that the Landscape section be based on the fundamental 'macro to micro' site planning approach in which we had been schooled.

Paralleling my 30-year federal adventure, I have also contributed to the stewardship of the historic Maplelawn Garden as a volunteer. Beyond ensuring the future of this garden oasis, this work serves as the culmination of an ongoing, lifelong application of the 'do no harm' principle to yet another 'real world' place!



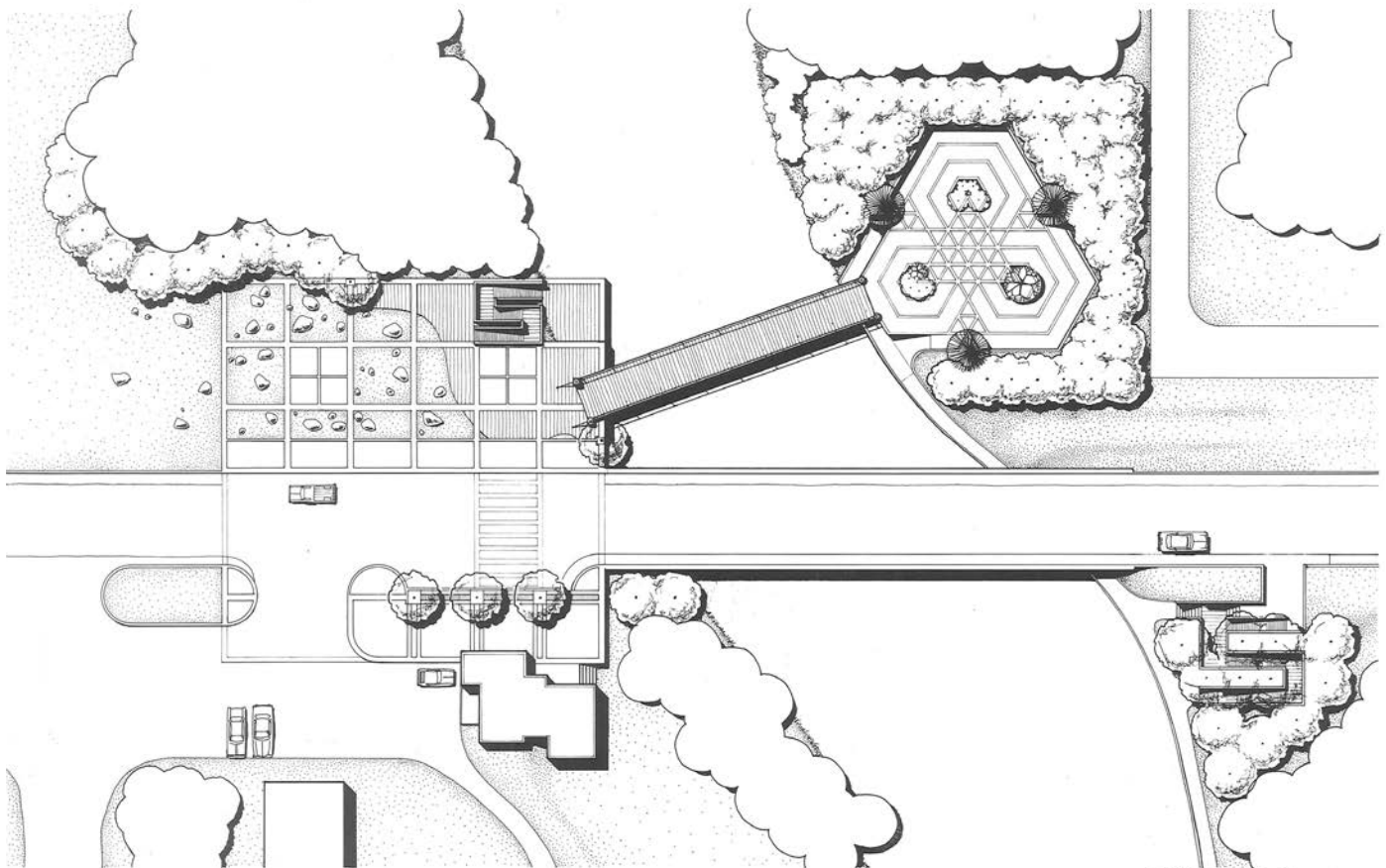
Glen Manning
1984 B.E.S., 1990 M.L.Arch.



Roseau River Bridge, Stuartburn, Manitoba

Conceptual Site Plan
20" x 30" Ink on Mylar

This was completed for the M1 Cultural Landscapes Studio, led by Charlie Thomsen. The focus was the RM of Stuartburn in southwest Manitoba, home to Western Canada's first Ukrainian community. I remember eye-opening lessons in land-based discrimination and resilience, and my first foray into understanding how important cultural differences are in shaping our relationships with the land. After combing through piles of historic air photos I found an image of an old wooden bridge in the town of Stuartburn, skewed to the current east-west road grid. I proposed reconstructing the bridge and contrasting the Dominion land survey pattern on the west landing with a traditional Ukrainian pattern on the east – in this case inspired by the 40 triangle pysanka (Easter egg). I went through reams of tracing paper trying to come up with a pattern that hit that number (I learned later that the 40 triangles was just shorthand, and most eggs had 48 plus or minus!) This project stuck with me over the years, and some of the ideas found their way into the designs for Provencher Bridge and Upper Fort Garry.



CONCEPT PLAN SCALE 1:200

R O S E A U R I V E R B R I D G E

STUARTBURN, MANITOBA

Glen Manning

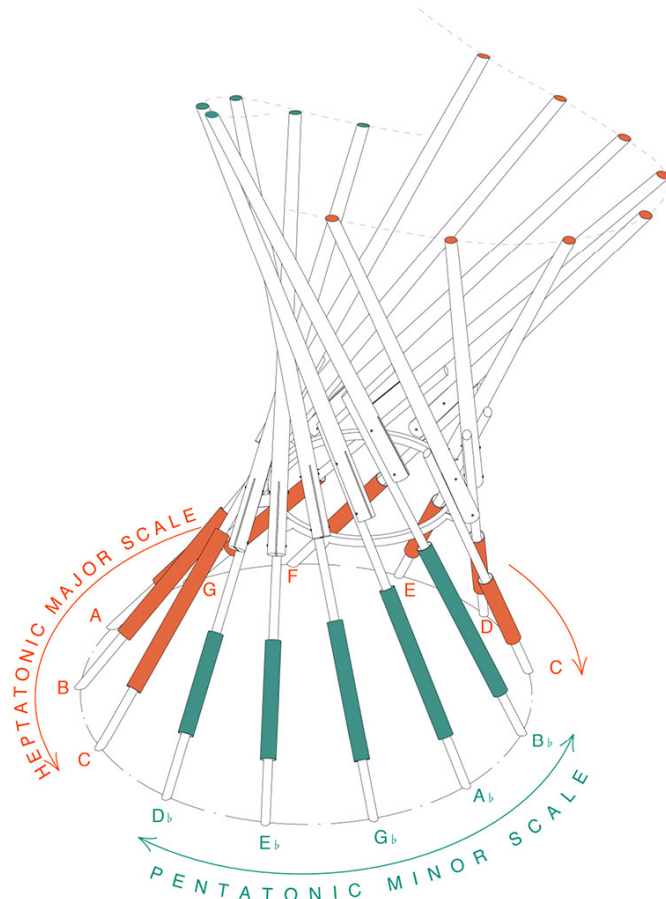
1984 B.E.S., 1990 M.L.Arch.



Winnipeg Folk Festival Tower

AutoCAD and Sketchup Model

I chose the Folk Fest Tower for a bunch of reasons – this was one of the most fun projects and clients in my career and gave me a chance to delve into the connection between music and design that has been rattling around in my head for years. The process to construct it was wonderfully quirky and hands-on, and despite its nerdy underpinnings, it turned out to be one of my most successful 'people places'. The tower was part of a larger site redevelopment that was very risky for the Folk Fest organizers – traditions are huge among their patrons, so we had to find ways to improve the way the site operated without materially changing how it felt, and what it meant. It definitely stirred up echoes of Charlie's M1 studio and the culture of place. After several clunky wrong turns, the current tower concept came to me while sketching with my son at our cottage. He still takes credit for the design.



Hin Tat (H.T.) Lam

1984 B.E.S., 1992 M.L.Arch.



Fort Rouge, Winnipeg | Urban Design Studio

Site Model

This unique studio term was my favourite and most gratifying experience at the faculty. The project team included students from Architecture, Environmental Studies, Planning, Interior Design, Landscape Architecture as well as an Architect from the Shimizu Exchange Program (Japan). The purpose of this program was to reimagine the Fort Rouge community with ideas that may be implemented over time. There were six visiting critics and five faculty studio critics guiding the entire process from site analysis to social-economic impacts and concept development, including model building, report publication and finally, a presentation at The Gas Station – Osborne Village Cultural Centre to Riverborne Development Association members, Federal, Provincial and Municipal leaders. The local press and news media were also present to record the presentations. This exposure inspired and guided my career path to become a Landscape Architect.



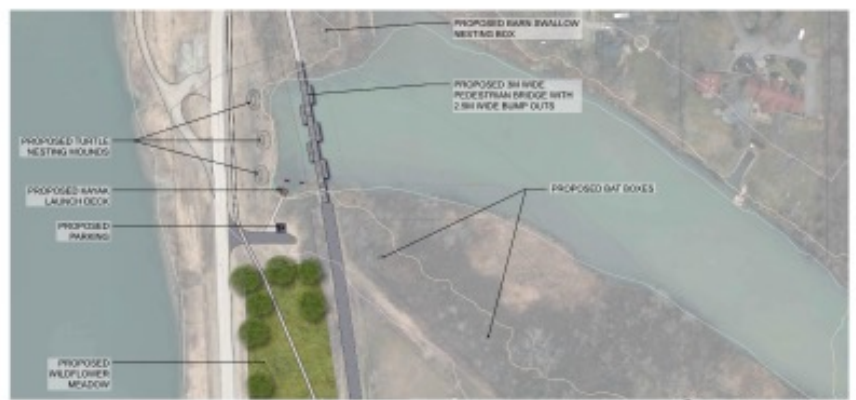
Hin Tat (H.T.) Lam

1984 B.E.S., 1992 M.L.Arch.



Port Robinson Ecological Park Conceptual Master Plan, City of Thorold (2021 – 2022)

Many, many years later and several business pivots, including a taste on the Public Sector – which I think some should experience and appreciate the pressures public sector staff endure, I returned to Private practice to help develop the next generation of Landscape Architects. Much have changed/evolved over the course of my career that included the breadth of land development, parks and open space, trails, streetscapes and urban design, active transportation plans, and recently, evolving to culture, heritage, and climate adaptive solutions and natural heritage protection – conservation – habitat replacement through biomimicry solutions. Our team was humbled to receive recognition from the Region of Niagara for the Port Robinson Ecological Park Project in 2022 – received the Outstanding Achievement Award in the Visionary Design category



Grant Brumpton

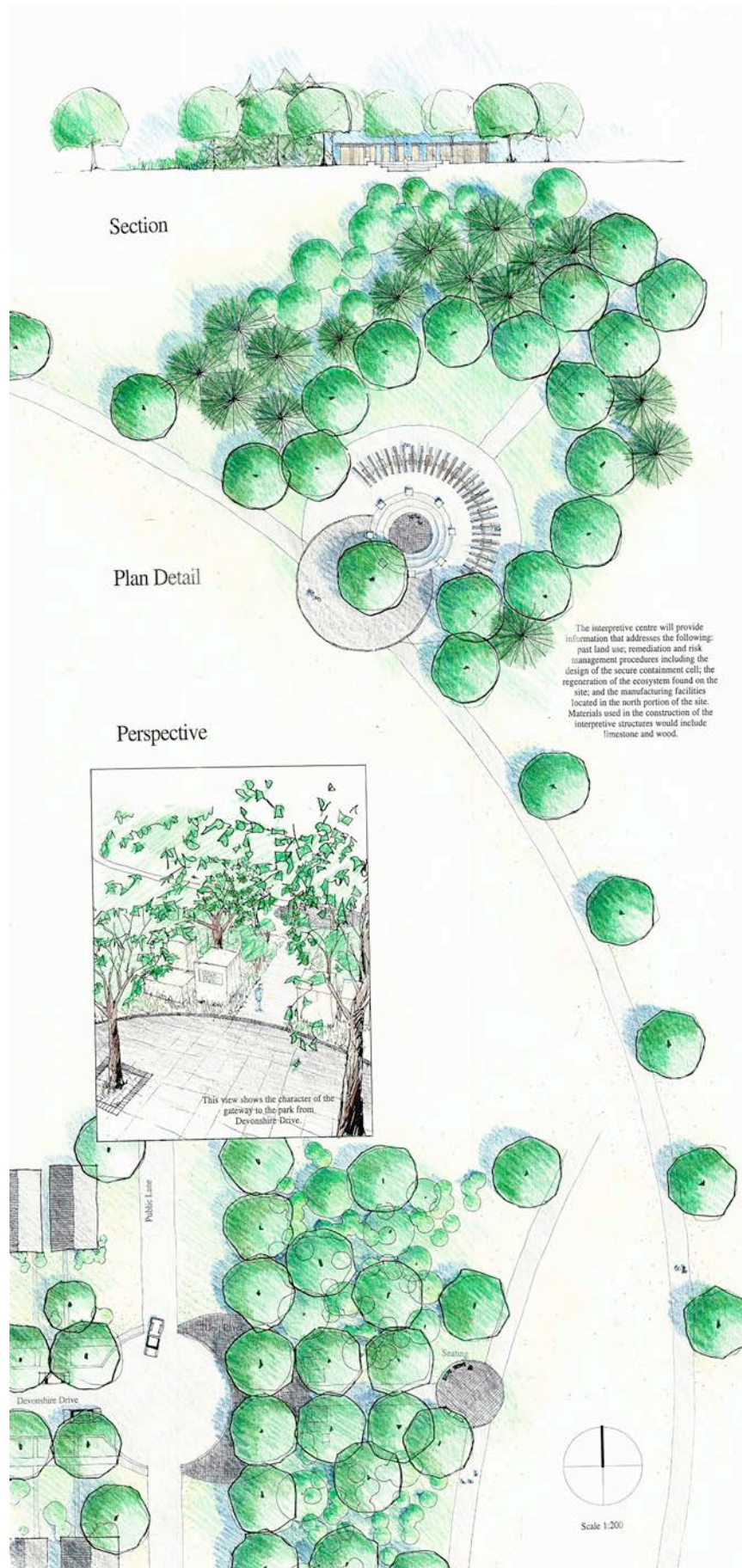
1993 B. Env.S., 1996 M.L.Arch.



Practicum: A contaminated landscape in an urban land use context : the Transcona Domtar site

One panel 24x48" bond paper panel, hand drawn using marker and coloured pencil.

In 1996 I was interested in post-industrial contaminated landscapes and how they could be made safe, functional, and meaningful for people. Researching soil chemistry, environmental impacts and regulatory frameworks kept me busy and engaged. My chosen practicum site was in Transcona. Wood was preserved on the site for decades and creosote left to soak into the ground where it bonded to the clay in a way that made remediation very challenging. After the site was closed, housing was approved to be built very close to the area of worst contamination. Many felt this was a regulatory failure that left a community of people concerned for their safety and without useable park space.



Grant Brumpton

1993 B. Env.S., 1996 M.L.Arch.



Today I am proud to be one the owners of PWL Partnership, one of the largest landscape architecture and urban design consulting firms in Vancouver. Within our project work we strive to regenerate natural systems while designing meaningful places for people to engage with their environment and build community. While my project work is interesting and varied, it is the people with whom I collaborate with who make my work most fulfilling.

I have provided a picture of the PWL team social distancing in 2022.



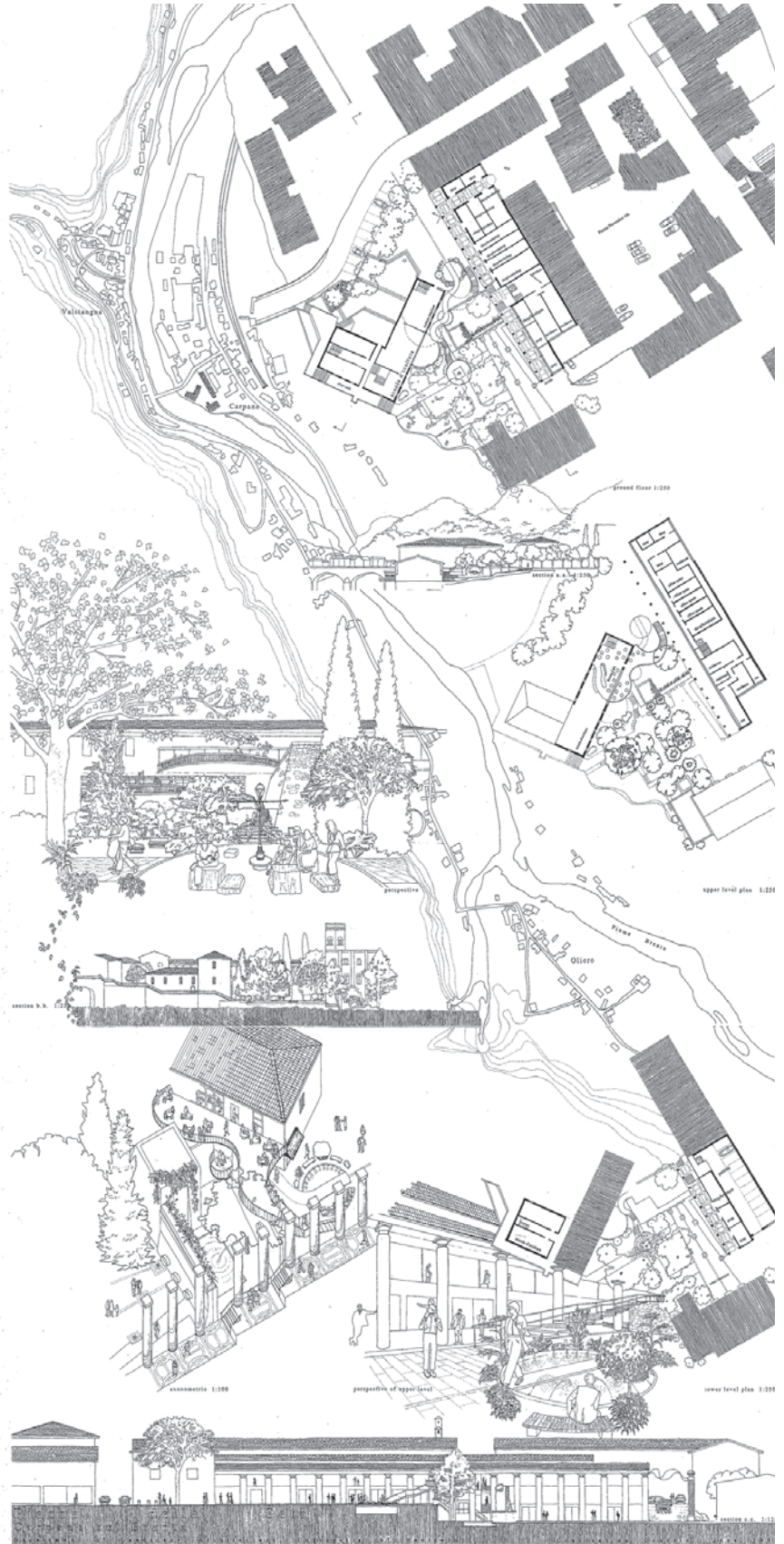
Constantina Douvris

1991 B.A., 1998 M.L.Arch.



Piazza della Seta, Carpanè sul Brenta Ink on mylar

Piazza della Seta was a studio project I completed during the Italia Studio in 1995. The site I chose was in the town of Carpanè, Italy. It was this magical place with beautiful stone buildings on the Brenta River, surrounded by mountains and located right across the bridge from Valstagna. It was probably the most interesting studio project I ever worked on, but that could have been all the long walks, cappuccinos, and biscotti. I really did love the site though. It had tightly knit buildings with overgrowing vegetation which filled the spaces between. Carpanè at the time did not have its own centre, and surprisingly for Italy, no pedestrian walkways! I recall designing spaces for different activities (*that I thought were very Italian*) - sitting, chatting, observing, more sitting, and of course drinking coffee. My favourite part, which now surprises me that it is not on my final boards, was how I imagined the riverfront seating area would work. When the Brenta River surged, water slapped carved stone sculptures creating a spray, and when the river would recede it would go back to seating.



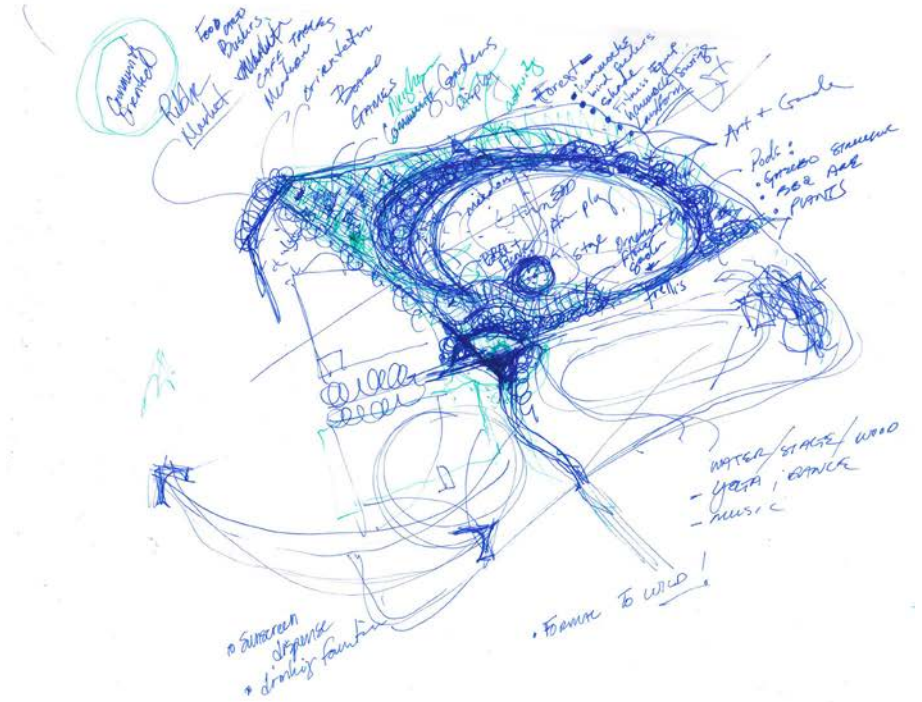
1991 B.A., 1998 M.L.Arch.



Halifax Common, Nova Scotia

Felt pen on sketch paper, digital media

The Halifax Common is a recent project that I worked on at HTFC Planning & Design. My role on the team was park designer, and it involved research, a needs assessment, interviews, public engagement, and design. I had a great team to work with including our 3D modelling master, Celestino. I must admit that the renderings really made the project sing and look polished, but it is the muddy, smeary sketching that I really love. My sketches are rarely for public consumption but that is my favourite part of the project. This is when I get to process all that background information and wrestle with the design challenges. It's exhausting, exhilarating, and I don't do it enough! Halifax Common's North Park was challenging to reimagine. It is downtown, wrapped by higher density housing and many people, but full of ball diamonds - not very diverse. The outdoor pool is also so busy the visitors have turns going in it. Can you imagine? Through sketch I created a scalloped edge and deep plazas that created a perimeter of activity surrounding the central green and focal point of the park. This one was a lot of fun.



Ken McKim

1991 B.Env.D., 1999 M.L.Arch.



South Red River Access Study: Search for a River Spirit

Concept Plan/River Access Site Proposal

Cover photo along the Red River 8 1/2" x 11" / 24"x 30" Ink with Pencil Crayon on Vellum

I spent the better part of my childhood fishing Manitoba and Northwest Ontario lakes and rivers with my dad. I didn't know it then, but those experiences shaped my view of the world and offered a spiritual grounding that I've never found anywhere else. It was a pure connection to nature that provided an acute awareness of the current, wind, underwater habitat structure and of course, what a fat walleye liked for breakfast. My practicum explored river access opportunities along the south part of the Red River within Winnipeg. I called it 'Search for a River Spirit' in recognition of those pure days fishing with my dad. The study assessed opportunities for a network of sites that provide residents with access to shore fish, launch a canoe, or just enjoy the view. I then developed more detailed design concepts for two very different site typologies. This academic exercise was the precursor to many years of exploring projects at different scales, and my personal search for special encounters with water and nature.



South Red River Access Study:
Search for a River Spirit
Kenneth J. McKim



Ken McKim

1991 B.Env.D., 1999 M.L.Arch.



Family, Water, and Sunsets

Various Photos

My career with the City of Winnipeg spanned over 30 years, three Departments and at least 11 different positions. I take great satisfaction in the hundreds of projects I played a role in all parts of our city, including some great river access projects in Wolseley and Crescent Drive Park. However, years of political folly and the grind of the bureaucracy can be wearing and there is a need to find those special moments and places that feed the soul. For me, it almost always comes back to lakes and rivers, waves, and sunsets, and enjoying good times with family. When I left the City last summer, I was able to take some time before I started my new gig at HTFC and built a new two-level deck at our cottage that has become my new favorite place to 'speak to the lake'.



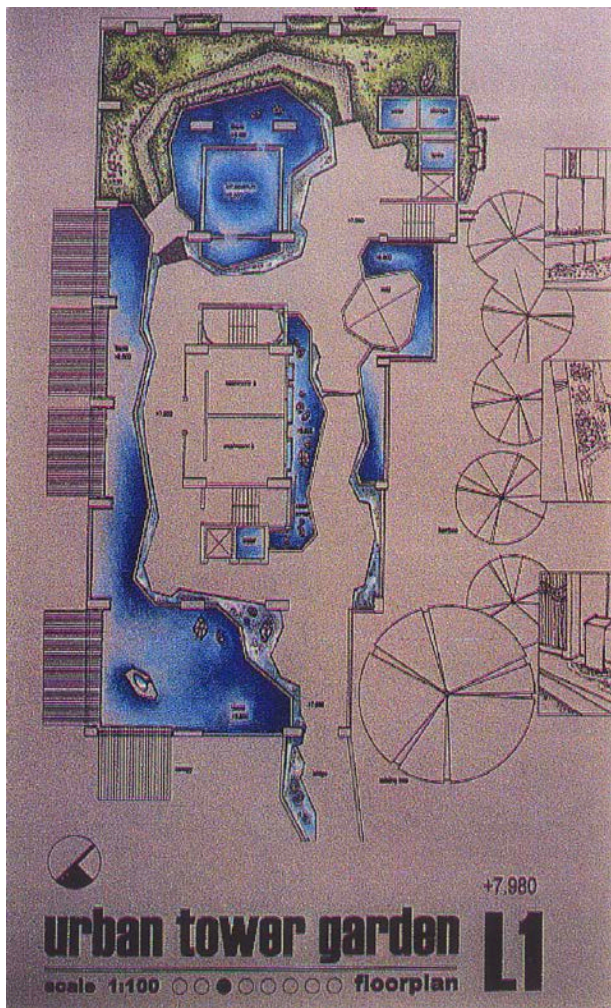
Gareth Loveridge

1996 B.Env.D., 2000 M.L.Arch.



Urban tower garden : the evolution of an urban structure

Wow. Time to reflect and share. Long ago, when my beard wasn't white, but my backside was, there was a magical period in my life. Not actual wizards, I don't recall, but things that happened that seemed too good to be true, and way too funny to be coincidental. Environmental Design started for me, and after getting my bearings in the big, shared first year studio, I found myself inching toward Landscape Architecture. Alex Rattray essentially made it happen on the Italia 95' studio trip, when he leaned over my shoulder at a big group supper, and said, "you know that all the things you love about design can also happen in Landscape work, except you get to work with nature". It blew my mind. It stuck with me. I immediately changed my path and starting to think about a future practicum that could blend architecture and landscape. After a year in Kulala Lumpur, with a cohort of U of M design pals, it was settled – a concept for a mixed-use, sustainable, urban farm-open space on a multi-level concrete abandoned apartment tower structure. It was a time to ask great questions, and without constraints.



Gareth Loveridge

1996 B.Env.D., 2000 M.L.Arch.



So, 23 years later, and a family in Seattle, I can look back and quickly understand how and why I approach Landscape Architecture with the same methodology and curiosity. The U of M program, without question, provided me the space and support to grow my problem-solving skills and nurture critical design thinking. This is the greatest set of tools you can ask for when leaving the program. A project that recent enveloped my life in Seattle is the Climate Pledge Arena. Completed in 2022, this site exemplifies how the holistic education, and personal dedication to practical training and initiative in the office environment, allowed me to participate in a deeply collaborative manner with the project team. The project was a rejuvenation of one corner of the Seattle Center campus, which is the beating heart of the city's open space events. It is a place I have designed within, and visited with my family, over the past 2 decades, and being able to see the city reconnect to the historic building and open space network in a new manner has been really exhilarating. We worked to save 75 historic London Plane trees, fostered the donation of salvaged timbers to the local zoo for habitat, and developed 6 acres of universally accessible open space for a dense urban neighborhood. Anytime you can see people smiling as they move through a space, you can appreciate the effort. And if you can build in complex layers of sustainable features, then you can measure it a success.



Kurtis Kowalke

1994 B.Env.S., 2001 M.L.Arch.



Broadway Community Centre Site Redesign 3D Model

A Landscape Architecture Studio around 1998? looking at site enhancement opportunities at the West Broadway site. Proposed interventions included community gardens, water features and an affordable housing demonstration project. Envisioned as a community revitalization catalyst, the design applied a naturalized, heavily treed, Canadian Shield aesthetic to the site. In studio, we worried less about construction and maintenance budgets.



Kurtis Kowalke

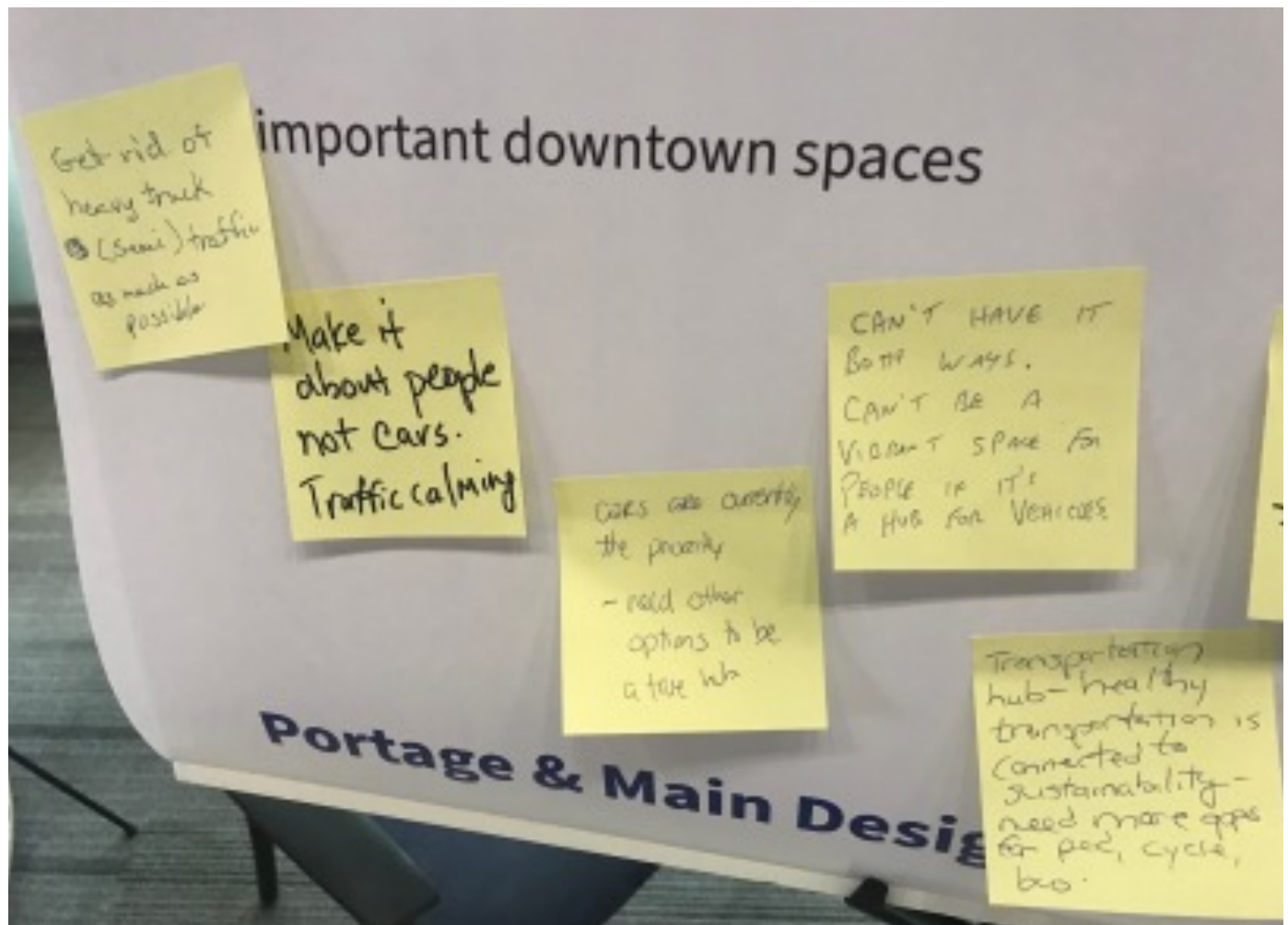
1994 B.Env.S., 2001 M.L.Arch.



Downtown Planning – City of Winnipeg

Stakeholder Engagement

In city's downtown planning branch, I get to work with heritage conservation, business improvement zones, development review, public realm design and long-range planning. The variety of subject matter is definitely one of the things I enjoy – advancing urban beekeeping one day and waging war over sidewalk widths the next.



James Hudson

1998 B.E.D., 2001 M.L.Arch.

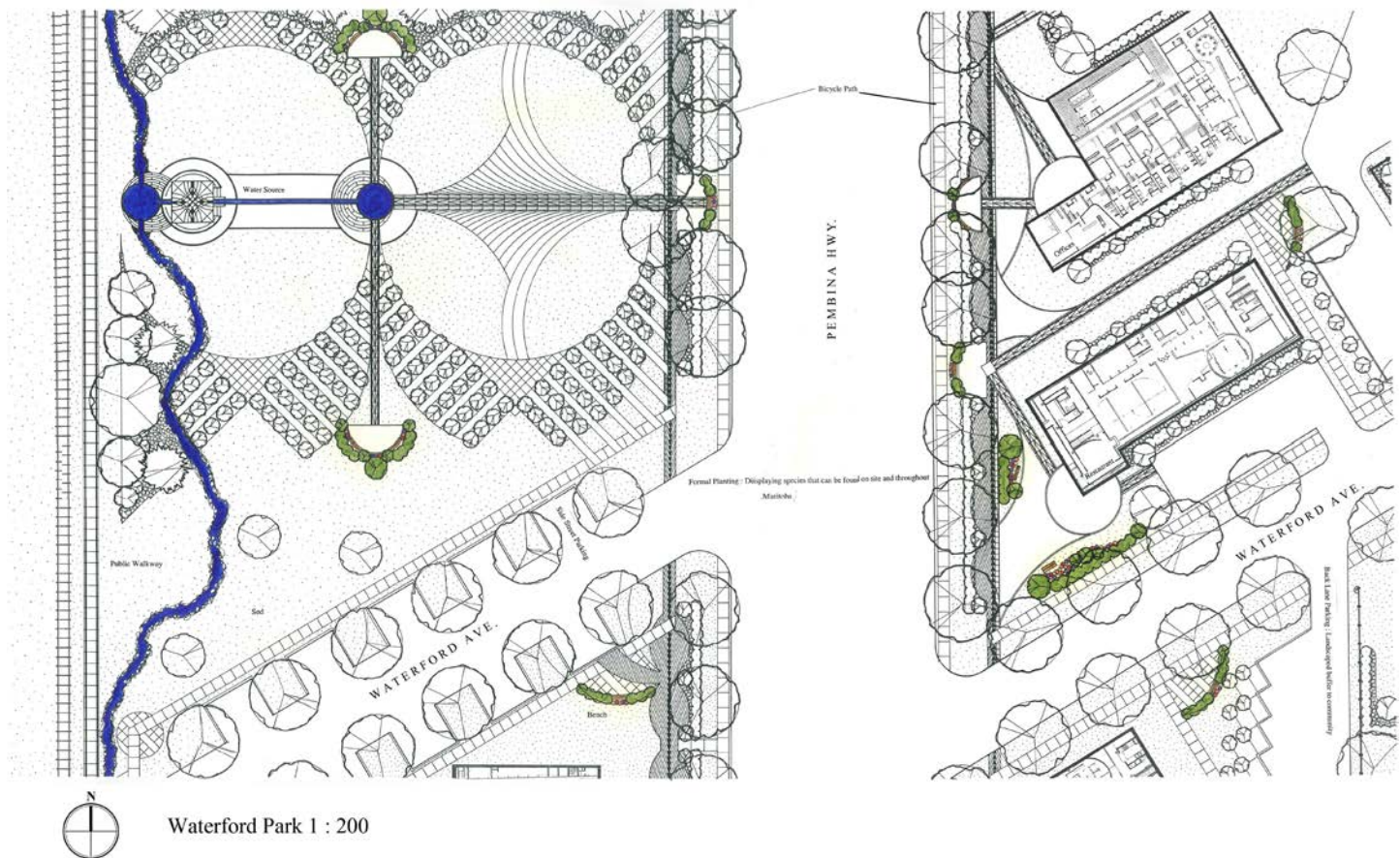


The Street and the Public Realm – The Evolution of Pembina Highway

Site Plan - Waterford Park

Scale 1:200 28" x 16" ink on vellum

My first streetscape design! This project involved the re-development/re-interpretation of Pembina between McGilvary and Jubilee, examining the issues of the street and re-developing them, along with introducing elements to give the boulevard a dynamic appearance. I particularly recall the interesting and contrasting geometry of how the buildings faced the boulevard, which made for a pattern I called "Lines of Action" and drove the geometry of the design and what I thought would be a streetscape routed in context. The design removes the median and street parking allowing for a wide sidewalk with trees and a bicycle path buffer. Small pocket parks were developed throughout to offer areas of rest and respite. Vacant land was turned into park space with elements like gazebos, formal plantings using plant material native to Manitoba, paving patterns inspired by the "Lines of Action", and water expressed both natural and formally – I was really influenced by the gardens of Kashmir at the time. The rail line became a light rail transit route with a terminal at Jubilee, and included a public walkway, naturalized prairie grass, and a naturalized creek.



James Hudson

1998 B.E.D., 2001 M.L.Arch.

North East Exchange Neighbourhood Streetscape Redevelopment

Digital image of the John Hirsch Woonerf looking east from Rorie



I am currently managing a streetscape project that began in 2014, the North East Exchange District, characterized as a unique somewhat underutilized heritage district filled with historic warehouses, mid-century civic institutions, and emerging residential infill development, whose public realm did not reflect the mini-renaissance the private realm was experiencing in the area. Working together with a team of engineers, artists (Sean McLachlan, son of Ted), stakeholders, City departments, and funding agencies, the streets are designed to be contextually sensitive with an emphasis on people-first accessible public spaces, including: woonerfs that give pedestrian and street hockey tournaments priority over vehicles, green lanes that capture storm runoff, sustainable tree plantings with ample soil volume, pocket parks, pedestrian scale lighting, heritage interpretation, and flood level interpretation. +/-18 years after my first streetscape, I used many of the same design elements including contextually sensitive design, pocket parks, and the incorporation of water both literally and visually via the James Avenue Water Level Indicator, a pre-programmed light cycle that displays nine historically significant flood events throughout Winnipeg's history, and compares them to the real time water level of the Red River as measured from a gauge at James known as "Feet James".



Monica Giesbrecht

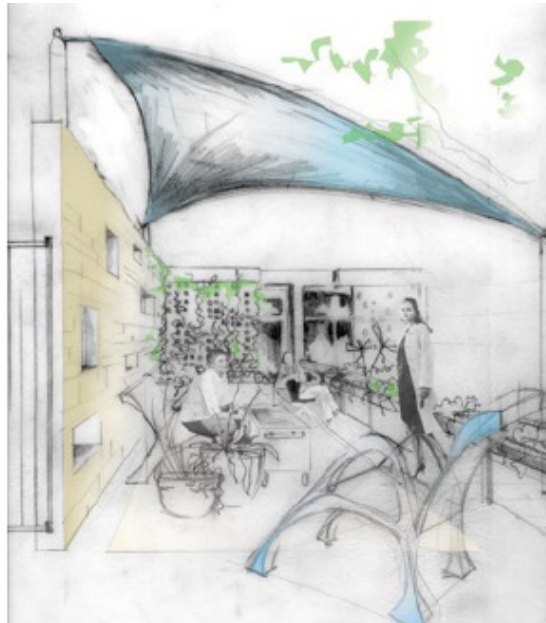
1997 B.Env.D., 2002 M.L.Arch.



Breast Cancer Centre of Hope Courtyard - Practicum 2002

Split image: A perspective sketch of the garden and a photo of the entire community installing the garden including former classmates, friends, and family.

I stumbled my way into architecture school out of a desire to practice a profession that fused my love of science and art, and found landscape architecture because the building object didn't interest me as much as the broader environment and natural processes we are part of. I discovered that I approach design from an experiential place that is always striving to connect people and place more deeply for the improved health of both. This did not always fit in a school focused on deep theoretical thinking, abstraction, and image making, but I learned and grew a lot during my time at the FAUM and am very grateful for every mentor, friend, and minute I had there. My transition from school and into practice occurred with my practicum, where I had the amazing opportunity to work with women and families living through breast cancer to shape a healing and supportive outdoor environment. Together with these women, families, caregivers, professionals, and friends, the idea was built into a reality. To this day, creating this small green oasis WITH real clients, remains one of the most meaningful experiences of my life.



Monica Giesbrecht

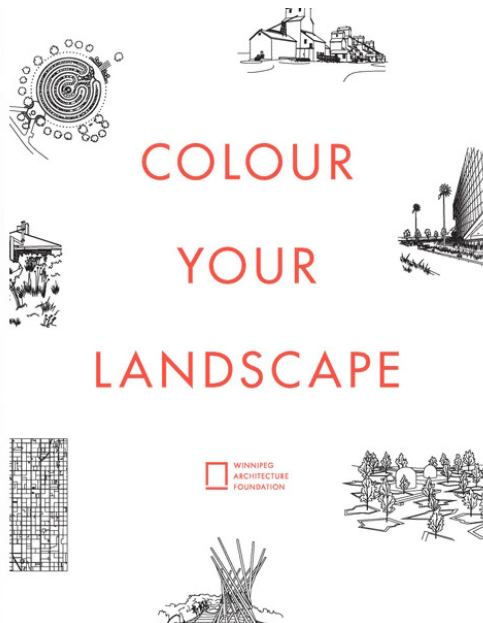
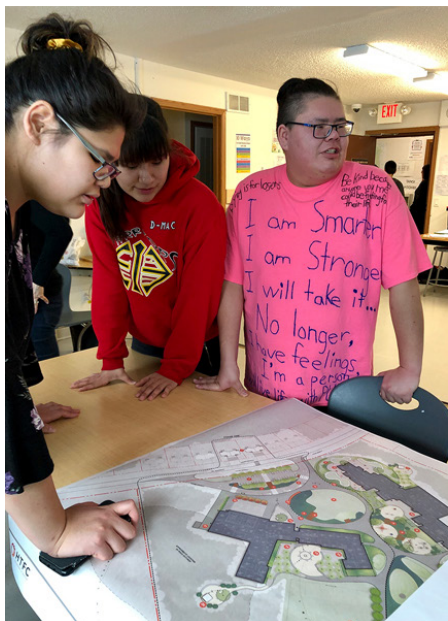
1997 B.Env.D., 2002 M.L.Arch.



HTFC Planning & Design and The FAUM Partners Program

Split image: Photo of my work family and one of me recently mentoring at the Co-Op Portfolio Night

After I found landscape architecture, I was also very lucky to organically find my way to a firm that was the right fit for me with the next wave of mentors who shaped my professional life. At HTFC I have had the privilege of working to connect people and place at many scales and in many landscape typologies for 25 years. The satisfaction of watching people adopt a place as their own, use it, and care for it, is still the thing that drives my passion for our great profession. The unexpected things that I am doing now that fill me with energy, joy, and pride, are leading the evolution of a business – HTFC Planning & Design, advocating for the wellbeing of the place I love and call home - Manitoba, and mentoring the next generation of professionals in our office and beyond – like the Partners Program at FAUM. Being in a place where I am energized by the passion and ideas of younger generations makes me very hopeful for our profession and our world.



Katherine Sheie

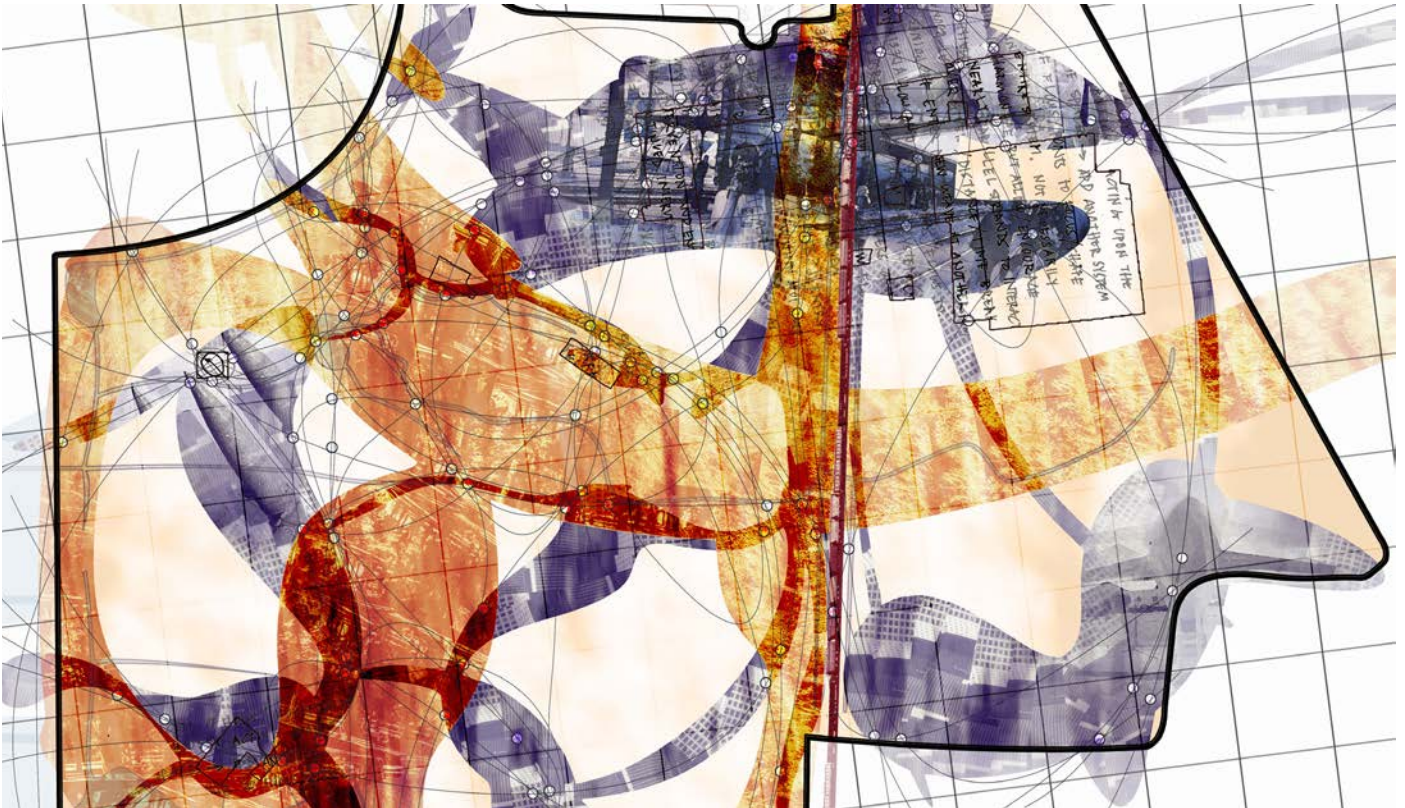
1995 B.A. (Fine Arts Sculpture), 2002 M.LArch.



Studio 4 Concept Plan (Detail) for Downsview Park, Toronto (1999).

During my time in the MLA program, I became very interested in the concept of flows: people in space, ecological and geophysical processes, data (so much data), and culture and social exchanges; and more importantly, how do these different flows interact with each other in the real world, and what is our role as designers to mediate or modify those interactions?

The studio project this image is based on - and was contemporaneous with - the international design competition for Downsview Park in Toronto. The competition brief asked that the designs “promote innovative design proposals that respond to both the specific history of the site and its potential as a new landscape capable of supporting new as well as old ecologies and an evolving array of public uses and events.” Using both the relatively new (to me) technology of Photoshop as a platform, and digital collage as a medium, I mapped out the existing infrastructure and ecological corridors, overlaid with a digital representation of social and cultural flows in space, with specific intersections identified as potential sites for focused mediation. While I delved deeper into both design and theory on subsequent projects, I am really fond of this early design process.



Katherine Sheie

1995 B.A. (Fine Arts Sculpture), 2002 M.LArch.



Verdell Burdine Rutherford Park, Portland, Oregon (2000)

A funny thing happened between the high concept of grad school and the “real” world of professional life (other than coming out as trans). My first job was at Bob Murase’s firm; at my interview, he noticed that I’d been a woodworker and asked: “Do you do drywall?” He was half joking, but I got the job, in part because I knew how to build things. It was also a foreshadowing: smaller firms don’t (usually) allow for the same high-level concept work as grad school.

Not that that’s a bad thing. I’ve done more detail-oriented work in my 20+ years in the field than esoteric concept work, and it turns out I love that, too. I actually struggled with which photo to send: The custom water feature with 3mx3mx5cm stone slabs? The installation of 10m tall, 16,000kg sequoias on top of a parking structure? No, this one: a custom-designed water play table in a public park in outer southeast Portland. I was not able to find off-the-shelf water play components that were small enough for the concept I’d envisioned, so I detailed my own stout, vandal-resistant, kid-friendly gates, sluices, and pinwheels. Plus, those are my kids modeling my handiwork!”



Bob Somers

1997 B.Env.D., 2002 M.L.Arch

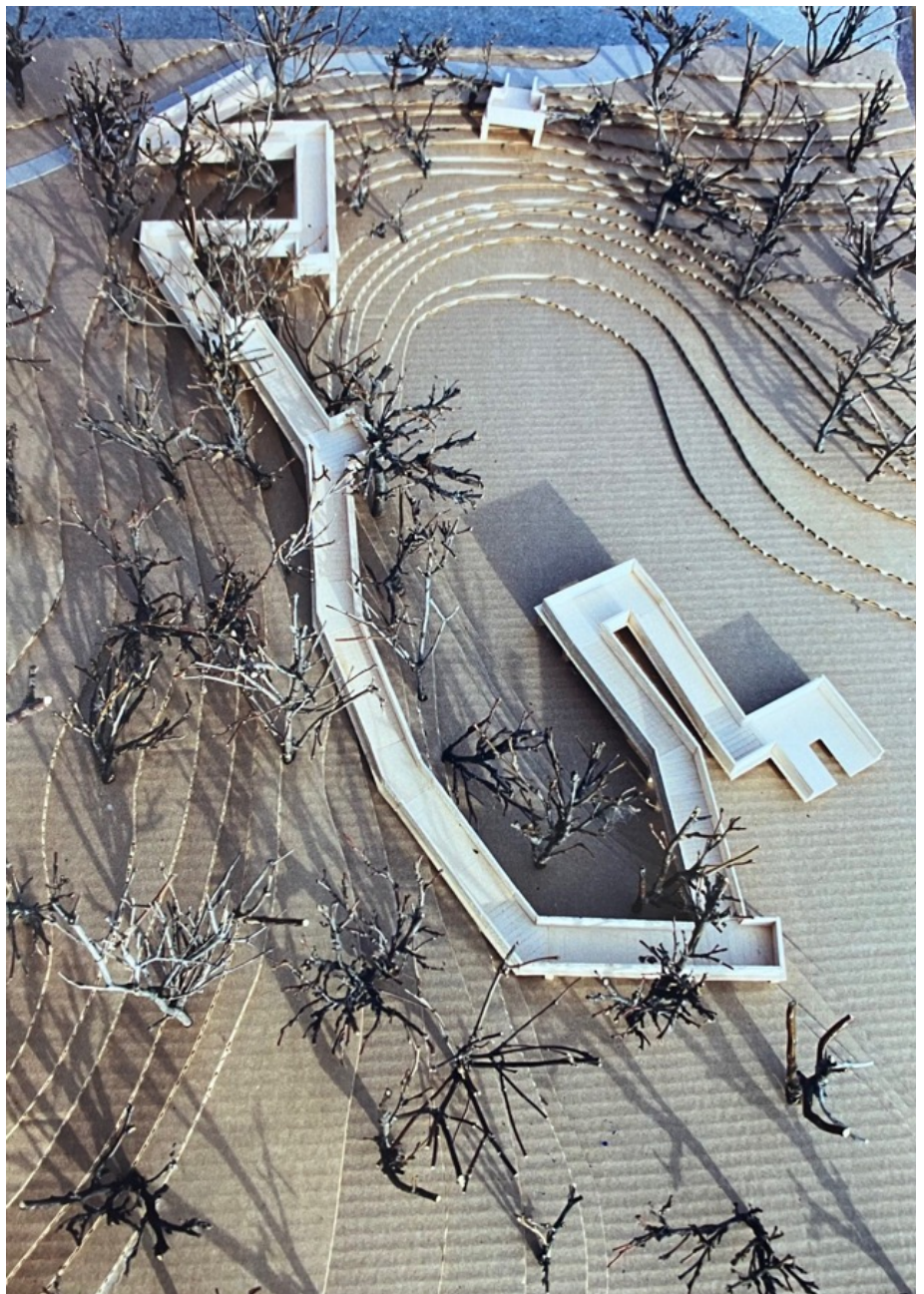


Accessible Dock on the Seine River

Photo of model

At a time when the University of Manitoba was home to the Institute of Barrier Free Design, an elective in universal design was offered. As part of the completion of this program (that was taught by Laurie Ringaert – the program chair of the Institute) we entered into a design competition for universal accessibility. Looking at Winnipeg as a river city, our group explored the concept of how to provide for the opportunity for all to get down onto the Seine River.

Through a tree top series of boardwalks that modulate with the changing river levels, the designed approached the idea of elevating (literally and figuratively) the experience. Collectively we worked through the details of how decks would float and manipulate the experience while maximizing the ability for all to enjoy and get themselves down onto the river in a canoe or kayak. The model and collection of working drawings exemplified a process far from the restrictions of budget, of structural integrity, and river hydraulics.



Bob Somers

1997 B.Env.D., 2002 M.L.Arch

Save our Seine Universal Canoe/Kayak Launch

Photo of the built dock



Fast forward to 2019, Laurie Ringaert is the President of the Board of Directors of Save our Seine Inc. and we have been engaged to find a way to improve river access for all on the Seine River (in a different location this time). This design process required significant testing, modelling, and prototype construction. Bob led the team that engaged volunteers of all abilities to assist in testing prototypes for chute slope angles, roller design, transfer spatial requirements and much more. The final design carefully balances the physical requirements of the launch process to match the highs and lows of safe navigable water levels of the Seine River in this location. The project also effectively minimizes the impact on the river corridor and riverbank habitat by using the non-native-habitat upper bank area (mowed lawn) as the launch activity space. Further, by slicing through the river's edge with a narrow, ramped 1.2m chute, the design uses the river itself as an indicator. If there is no water in the chute, the river is too shallow to be navigable, if water spills into the plaza, the river is too high to be safe to navigate and therefore the launch site is inaccessible.

This small project's impacts far exceed its scale. Thousands of users of all abilities have already used this all-inclusive launch site. What was originally conceived as an off the shelf approach meeting the basic project criteria, was elevated to create a legacy for this river corridor. By moving beyond "accessibility", the Seine River Canoe / Kayak Launch shows how universal design and sustainability come together, creating a solution that ultimately results in something quite simple, yet technical. This transformative project, along with the recognition it has already received, reinforces SOS's mission to create more awareness about this critical natural infrastructure, and will continue to do so for decades to come.



Chris Veres

1997 B.Env.D, 2002 M.L.Arch.

'Junipers' Image from Master's Design Studio Circa 2001

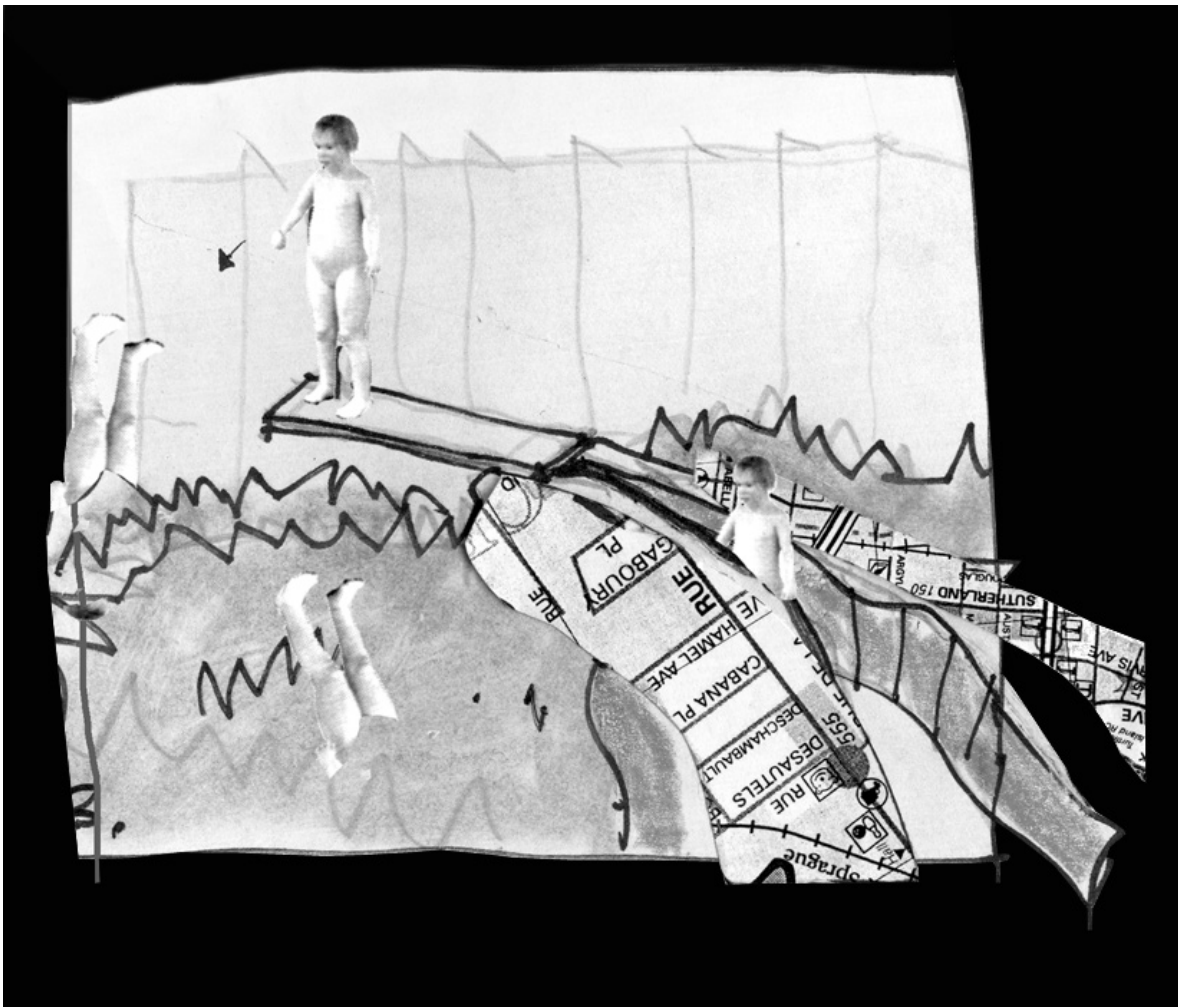
Collage/ drawing



The John A Russel Building used to have a large rectangular bed of junipers at the foot of the north floating bridge entry. I was intrigued by the paradox of a modernist landscape composed of visual clean lines and simple forms, but not so much composed for sense of comfort or micro-climate.

In a Master's of Landscape Architecture project at the University of Manitoba I envisioned a diving board placed over the juniper bushes. The diving board created a place for people to explore their physical and mental discomforts while perched over the junipers. The cut and paste mixed-medium rendering draws from things that inspired me at the time: the Situationists; Arakawa and Gins; Fluxus; and sampling in music, amongst others. The maps forming the entry walk are sampled from different cities around the world to 'intentionally disorient and re-orient the visitor'. Looking back, I'm not sure why this was an important design move, but its what I wrote at the time. I'm also not too sure why the scale figure is a disproportionately large baby. But, I think it lends itself a nice surrealist feel.

Sorry - you asked for an image from my Masters Practicum, but in reflecting back on a project that represented my thinking 'then' this one really stands forward. After shifting into professional work, I continued to draw from philosophy, graphic design, music and art in my landscape architectural work.



Chris Veres

1997 B.Env.D., 2002 M.LArch.

Leicester Square, 2022

Photograph C. Veres

I was in London (UK) recently and thought it would be fun to recreate a 2003 photo of myself in front of Farringdon Station.

I went to London just after graduating with my Master's Degree in Landscape Architecture from the University of Manitoba and ended up living and working there for over 12 years. During that time, I worked on a number of landscape and urban design projects, but the project that is most important to me is Leicester Square in London, UK.

After arriving in London, I started working at a practice called Burns + Nice. Burns + Nice was a small four-person practice doing streetscapes and public realm strategies. These projects led to being invited to a competition to re-design Leicester Square. Our entry won, beating 19 firms from across Europe. Our scheme re-invented the essential elements of a traditional London Square – the gardens framed by terraces and buildings on four sides. I ended up seeing the scheme through from concept design to detailed design and finally into construction. Burns + Nice had grown to 20+ people over the course of the project. The project won the prestigious Landscape Institute's President Award in 2013.

Curious to see how the design stood the test of time, I went back to the Square in my recent visit to London. Aside from palm trees that have replaced the 'English garden planting palette' along the white granite ribbon seating feature, it seems to be holding up quite well. It has been one of the hottest summers in recorded history, so perhaps palm trees are the new normal?



Ryan Wakshinski

1996 B.Env.D., 2002 M.L.Arch.



The Prairie Golf Course at Asessippi

Site Plan/Course Layout

36 x 60" Mylar with Water Colour and Pencil Crayon

The Prairie Golf Course at Asessippi was my thesis, completed when I graduated in 2002. I studied landscape architecture because I wanted to design golf courses - I liked working outside, drawing and designing, and I loved golf. My dad was a golfer, so there was probably something about wanting to spend time with him and please him mixed in there too. This project was so much fun it did not even feel like work. I discovered the site working for Manitoba Parks, and got to spend a lot of time there roaming the undulating glacial landscape atop the Shell and Assiniboine River Valleys, looking for natural holes and designing my 'ideal' prairie links style course. I really enjoyed figuring out all the site details and adding an artistic element with earth art, iconography and various quotes about golf and the prairies. It was about getting people out onto the prairie landscape for an extended period, which is necessary to appreciate the subtleties of light and land. After working in private practice in England and Winnipeg, I returned to Manitoba Parks as a landscape architect in 2009, so I hold out hope they might actually build the course some day!



Ryan Wakshinski

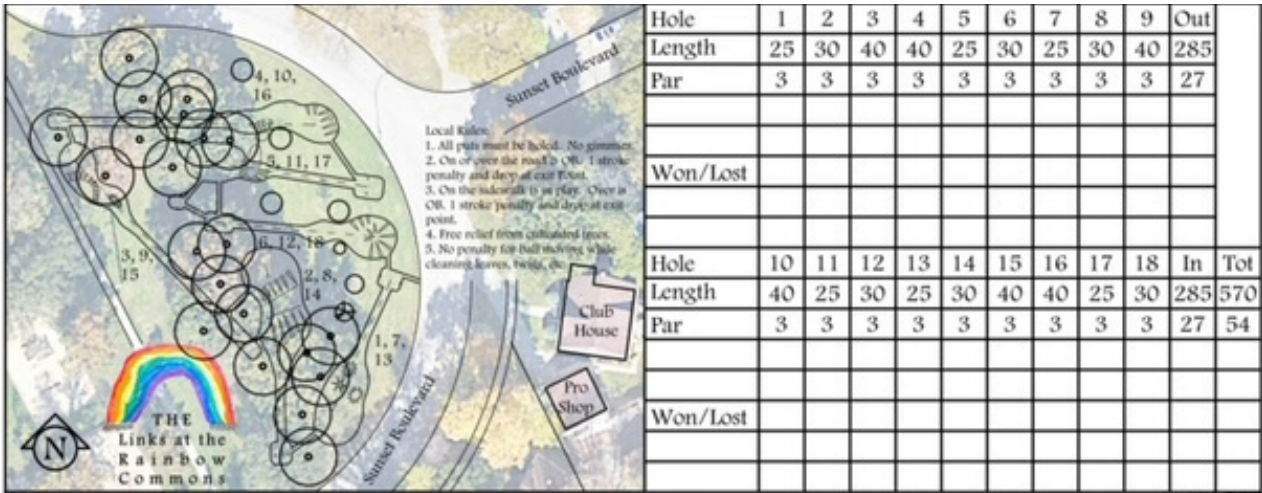
1996 B.Env.D., 2002 M.L.Arch.



The Links at the Rainbow Commons

Course Score Card (4.25 x 11) with Photo in November Snow (4.25 x 11)
Digital Images

I did not go into golf course design. Too many other avenues in landscape architecture interested me to limit myself to one small, volatile field. I still love the game and course design, and the Links at the Rainbow Commons was born of the 2020 COVID-19 Pandemic. At my wife's suggestion, I mowed six short holes into a neglected park across from my house to practice chipping while working from home that summer. I cut holes, made flags, tee markers, a scorecard, as well as 'plugs' to leave in the holes so no one would trip when flags were removed at night. Mowing the course takes 30 minutes and a round of 18 holes takes the same amount of time. Though it appears flat and simple, subtle slopes and trees influence shots, and the rougher conditions impact the way you play. It is easily the most fun thing I have ever designed. I relish taking it too seriously. My use of the space has attracted neighbours to use it for disc golf, croquet, sun bathing and picnics. I even started a little tournament in the fall with friends, which is such a good time. Come for a round some time!



Sophie Nichol Sauv 

1998 B.A. Hons., M.LArch. 2003

Practicum Quilt

Print Photograph | Quilt: multi-media – fabric, pen, paper, beads, stained glass, wood, paint



[de]constructing gender[ed] outdoor public space was the title of my practicum, completed when I graduated in 2003.

I was a (privileged) fl neuse; though impeded by my gender to traverse outdoor public space, I loved to explore places and the discomfort of not-yet-knowing-it. Being somewhere for the first time, I give it the benefit of the doubt, but as a landscape architect, it's hard to ignore the what-is for the what-could-be.

My practicum was likely provoked (or awoken) at one of my first studio crits by a professor's comment on the lack of my model's workmanship: "didn't you build models when you were a child?" I went on to document my research on women in public space through writing, painting, photography and drawing, which were then selected and carefully sewn together into an 8'x9' fabric quilt. These were records of my wanderings on three continents during a year and the reflections that came from experiencing outdoor public space as a woman. I loved reading about the geographies of women and at the time, though nothing (that I found) was written about women and outdoor public space.



Sophie Nichol Sauvé

1998 B.A. Hons., M.LArch. 2003

Wilder Arts Lego City: Atlantic Rock

Digital Photograph | Close up of pedestrian street in Atlantic Rock – repurposed: legos, fabrics, wood, papier-maché, pen, glue



I explored many positions as a landscape architect, but I finally realized that my skills are best matched to a steady mix of writing, collaborating and using a big fat red pen on consultants' work rather than my own! In our parks planning team of three, we are all trained in landscape architecture but are solidly pushing boundaries where they need to be challenged. These days, this includes holding space for difficult conversations around diversity, inclusion and belonging and supporting our BIPOC colleagues and community members who continue to be oppressed by our collective white fragility. It is challenging and uncomfortable work but it so very needed and overdue. I have been equally humbled by our collaboration with community partners at Oakledge for All on constructing Burlington's first universally accessible playground. I am looking forward to celebrating the opening this summer– it will be a destination that is truly meant for every body.

Daytime work aside, my focus is on listening to my fourteen-year-old rambling on about Roald Amundsen's race to the South Pole and attending my nine-year-old's art opening that includes his own designed and fabricated clothes in a Fashion Lab and being a voice for inclusive playscapes in a Lego-City after-school group project.



Aaron Hirota

1998 B.Env.D., 2005 M.L.Arch.



183 River Avenue, Winnipeg MB

Design – Build

Blurry, unfocused, lost, placeless. My first constructed work was designed and built with very little knowledge about landscape architecture. I asked and received a lot of help from the client, suppliers, friends, and most of all Charlie Thomsen. The site was an overgrown mess and the decision was made to take a backhoe and completely clear away the site, leaving a clean canvas to work with. There are many things I wished I had a better understanding of when completing this design – context, history, movement, form, material, etc. In the end the client was very happy and the design remained in place until the building and landscape were renovated by new owners 20 years later. This project describes much of my time in the MLA program: struggling to focus, seeking but never finding clarity, often missing the mark but never quitting.



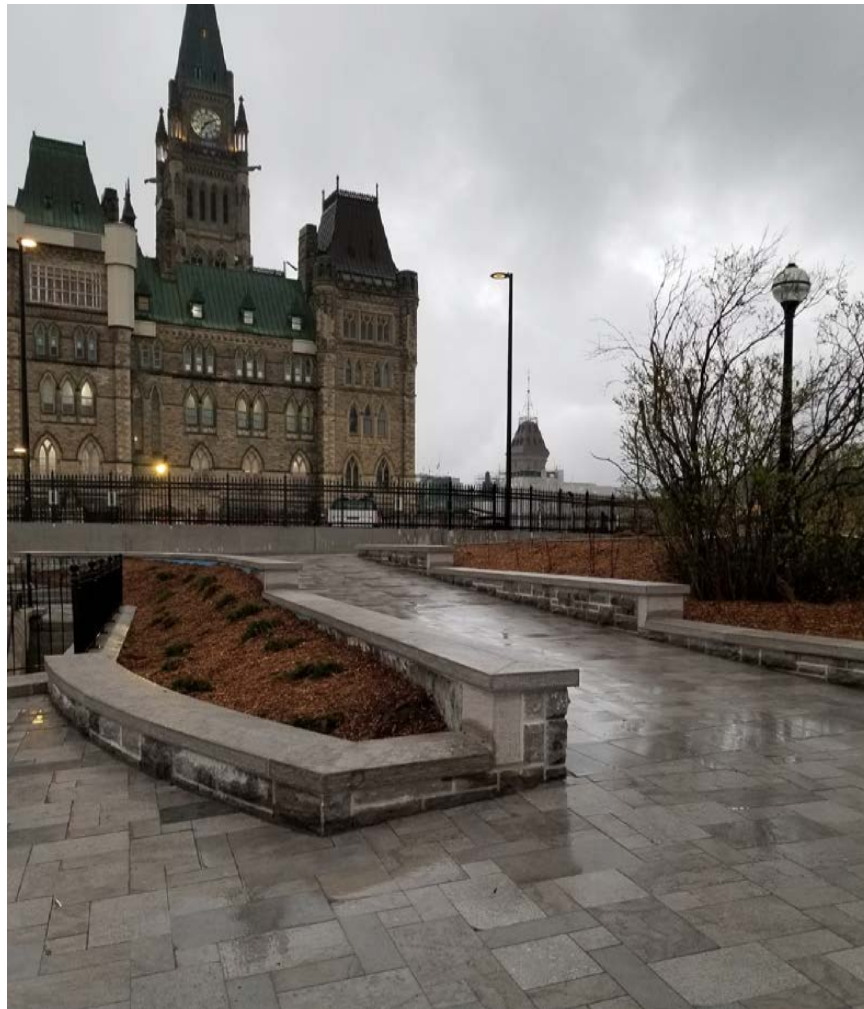
Aaron Hirota

1998 B.Env.D., 2005 M.L.Arch.



Victoria Lookout. Parliament Hill, Ottawa, ON CENTRUS – Joint Venture with Architecture49

In my 20th year of practice, I am privileged to be working on the Centre Block Rehabilitation Project on Parliament Hill in Ottawa. This project proved to me that you never stop learning. Context, history, movement, form, material etc. are all studied in great detail and forms a basis of understanding for our work. This site provides one of the best views out across the escarpment to the Ottawa river, the Gatineau Hills, and the Chaudière Falls. The design aims to respect the place, its past, and its surrounding context. This project to me, is symbolic of my evolution as a Landscape Architect, continuing to seek knowledge, having a better understanding how to approach design, knowing when to seek help, and appreciating the vastly talented team that I work with (including several U of M MLA graduates).



Darcy Fisher

2004 B. Env.D, 2007 M. L.Arch.

Project: Studio Presentation-model/hand drawing

Photo: unknown studio mate

It was difficult to locate photos from this time in life. This photo is from ED circa 2002. (slightly before my MLA in 2004). We all survived Y2K. There were no cell phone cameras or social media to document life. The floppy disks, film rolls, and printed photographs have been lost. Sketch up was all the rage. I was a very active member of LASA with various executive roles and volunteer work ranging from organizing community builds to representing students on hiring committees for FAUM.

My practicum was entitled "Productive Rooftops" and explored urban agricultural production on an urban hostel rooftop in Downtown Winnipeg which enabled me to travel from Winnipeg to Montréal to Boston. The preface from this practicum: I have always believed that design has the ability to impact spaces and change lives of people who experience and live in those places. I have witnessed several examples of this in my travels. This practicum is a vehicle to demonstrate how landscape architecture can be a matrix for change, can foster community and can create connectivity with the land. Today is a critical time to embrace sustainable practices in living. Food security issues and global warming are more apparent and their effects are being experienced close to home. We need to explore innovative environmental options that are better for the earth and its inhabitants.



Darcy Fisher

2004 B. Env.D, 2007 M. L.Arch.



Project: Trans Canada Trail Plaza at the Forks

Photo: Mike Sudoma (Spirit of Winnipeg Award Campaign photoshoot)

(LBLA has worked on many trail projects across the province)

Twenty some years later I am still a champion for innovation. The world has changed. A global pandemic has rocked every aspect of life. Tech is prevalent and a daily tool. Media is accessible and everywhere. Rendering software, CAD and GIS has developed in leaps and bounds. I'm now at the helm of Little Bluestem Landscape Architecture (LBLA). Still incredibly driven by community and fostering positive change through collaboration, empowerment and allyship in reconciliation. We specialize in place based design and educating communities on climate resilient landscapes through our work on trails, streetscapes, parks and schools. Excited for the next 20!



Marilyn Gould

2003 B.Ag. (U.Sask.), 2007 M.L.Arch.



Delta Marsh – Educational Canoe Trip

Photograph

Education for landscape architecture includes many opportunities to explore, listen, and build on our understanding of the world around us. Hands-on studios and experiences allowed us meet and learn about the communities, people, and interconnected ecosystems that make each project so unique. One of the memories that has stayed with me is a Field Ecology class canoe trip at Delta Marsh – a shared experience of exploring and learning about an environment and community that I had not been exposed to previously, and then finding ways to communicate and build on this experience in our projects that followed.



Marilyn Gould

2003 B.Ag. (U.Sask.), 2007 M.L.Arch.



Meewasin Valley, Saskatoon – 2020 Site Tour

Photograph – site tour with interpretive designers, biologists, ecologists, educators,

Knowledge Keepers, and Elders to determine a walking trail route in the Northeast Swale in Meewasin Valley, Saskatoon

Much of my valued work and focus includes projects that allow me to observe, participate, learn about, and protect valued community resources. My career as a landscape architect has afforded me many life-changing opportunities working with talented and diverse peers, team members, owner groups, and communities that have influenced my growth as a professional and person. The career that I have built has allowed me to continue to learn, engage with, and protect communities, places, and spaces, while participating in this discipline with an ever-expanding world view.



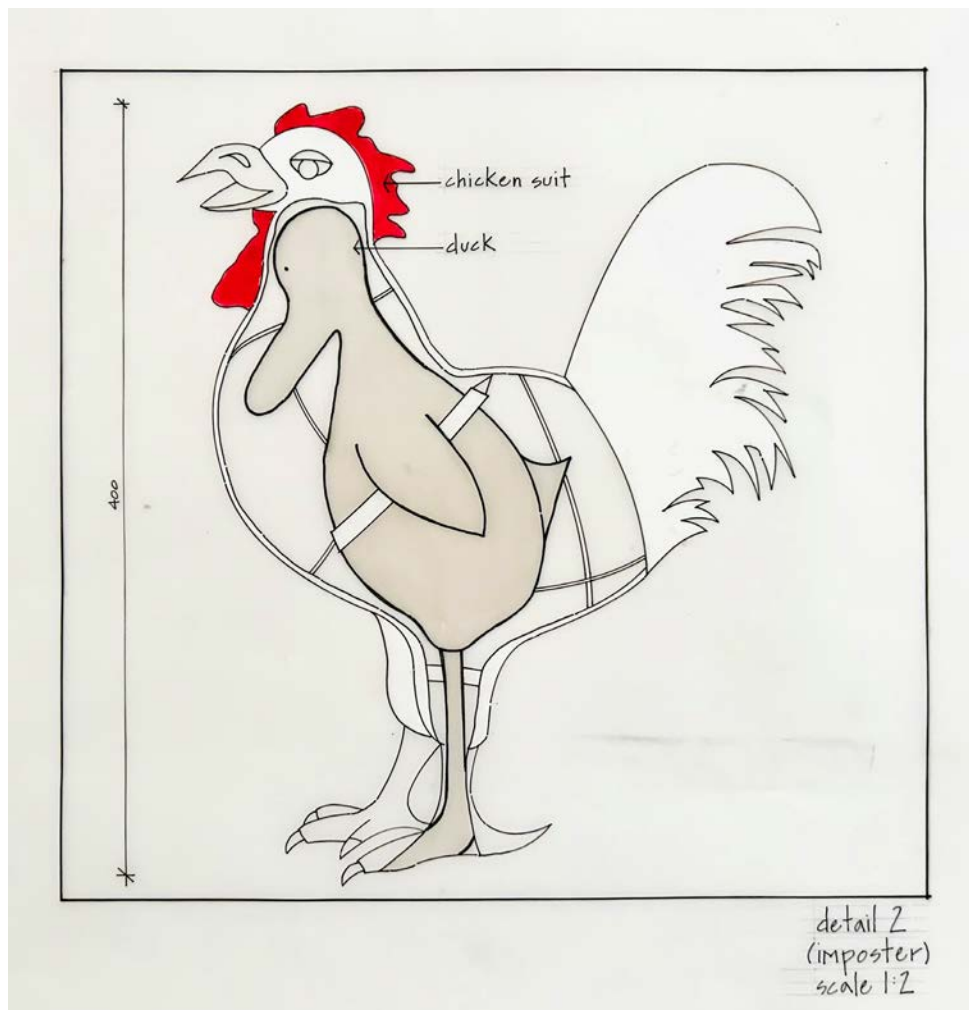
Liz Wreford
2000 B.Env.D., 2007 M.L.Arch.



A Square Kilometre of Chickens

detail 2 (imposter), original size: 10"x10", media: ink and acrylic paint on Mylar

Over the past twenty years in practice, this is the drawing that I come back to most often. A reminder to find joy in everything we do. A reminder to have fun, to play, and to turn things inside out.



Liz Wreford
2000 B.Env.D., 2007 M.L.Arch.



Public City, Winnipeg

NOW, as a diverse team with unique experiences and at varying points in our career paths, our time in the MLA program continues to shape our work, reminding us to push boundaries and savor the moment. Guided by Liz's vision for inclusive, playful, and innovative design at Public City, we strive to transform ordinary into extraordinary and create new public spaces with the belief that form follows joy. Recently, our office won an international design competition for Canada's 2SLGBTQI+ National Monument. This design is a powerful embodiment of the strength, activism, and hope of the 2SLGBTQI+ community, standing as a testament to the courage and humanity of those who were harmed by discriminatory laws and colonial history in Canada. The Thunderhead-inspired monument features a gleaming mirror-tiled space that rises in response to the community's demand for change. With a stage for protests and performances, more intimate spaces for smaller gatherings, and a public park with a medicinal garden and orchard, this monument is a space for expressions of grief, healing, and celebration. Framed by a path tracing the history of 2SLGBTQI+ Canadians and a healing circle with stones hand-picked by Two-Spirit Elders across Canada, the monument is a lasting tribute to those who suffered during the LGBT Purge at the hands of the Canadian state. As we work on this significant project, our passion for meaningful design and the positive impact it can have on communities fuels our creative process. We are honoured to be part of this milestone moment and eagerly anticipate the monument coming to life as a symbol of resilience and progress for the 2SLGBTQI+ community.



Maggie Bonnetta

2003 B.Env.D., 2008 M.L.Arch.

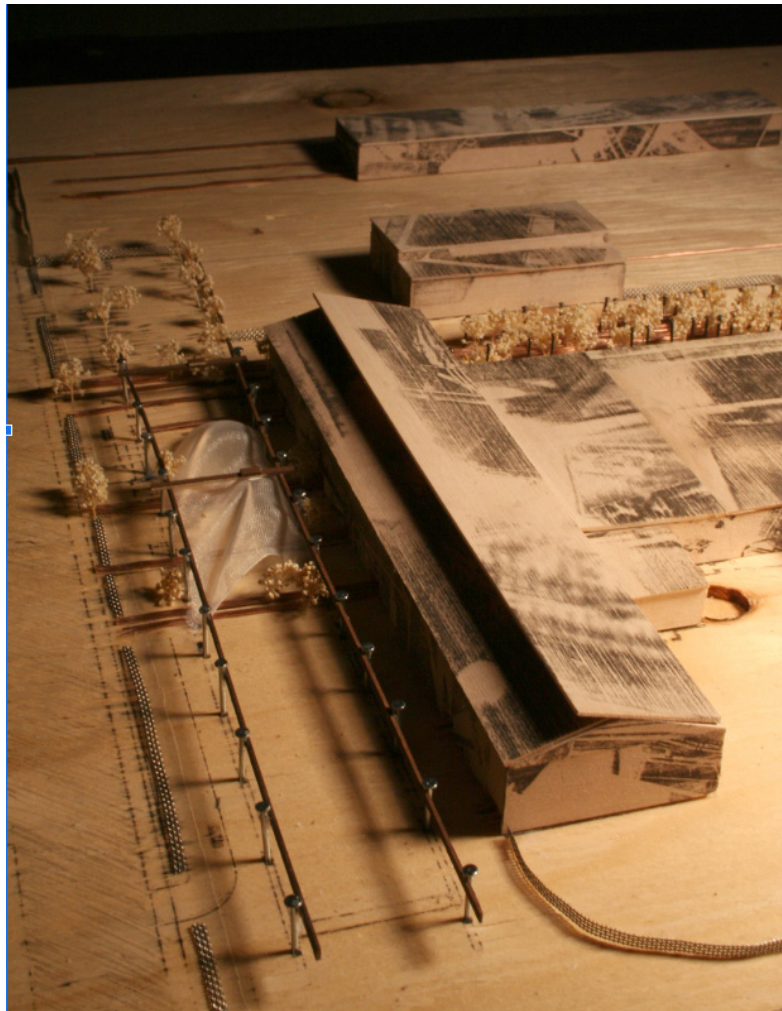


reInterpret delIndustrial Dominion Bridge

Site model, media: wood, paper, metal

I was very interested in the idea of Drosscapes, or the transformation of underused, post-industrial landscapes into new productive urbanized landscapes. I loved the ideas of re-defining these spaces while maintaining the unique qualities that drew me to them in the first place. My site was Dominion Bridge in Winnipeg and the main concept was to use the old rail lines and cranes, industrial processes, to guide the formation of the landscape, spaces, and create contemporary experiences. For example, a treed plaza where the trees moved along the rail lines so people could 'pull up a tree' and adjust their space.

I think what I actually loved was exploring and photographing this industrial landscape with a medium format camera.



Maggie Bonnetta
2003 B.Env.D., 2008 M.L.Arch.

Public City, Winnipeg



NOW, as a diverse team with unique experiences and at varying points in our career paths, our time in the MLA program continues to shape our work, reminding us to push boundaries and savor the moment. Guided by Liz's vision for inclusive, playful, and innovative design at Public City, we strive to transform ordinary into extraordinary and create new public spaces with the belief that form follows joy. Recently, our office won an international design competition for Canada's 2SLGBTQI+ National Monument. This design is a powerful embodiment of the strength, activism, and hope of the 2SLGBTQI+ community, standing as a testament to the courage and humanity of those who were harmed by discriminatory laws and colonial history in Canada. The Thunderhead-inspired monument features a gleaming mirror-tiled space that rises in response to the community's demand for change. With a stage for protests and performances, more intimate spaces for smaller gatherings, and a public park with a medicinal garden and orchard, this monument is a space for expressions of grief, healing, and celebration. Framed by a path tracing the history of 2SLGBTQI+ Canadians and a healing circle with stones hand-picked by Two-Spirit Elders across Canada, the monument is a lasting tribute to those who suffered during the LGBT Purge at the hands of the Canadian state. As we work on this significant project, our passion for meaningful design and the positive impact it can have on communities fuels our creative process. We are honoured to be part of this milestone moment and eagerly anticipate the monument coming to life as a symbol of resilience and progress for the 2SLGBTQI+ community



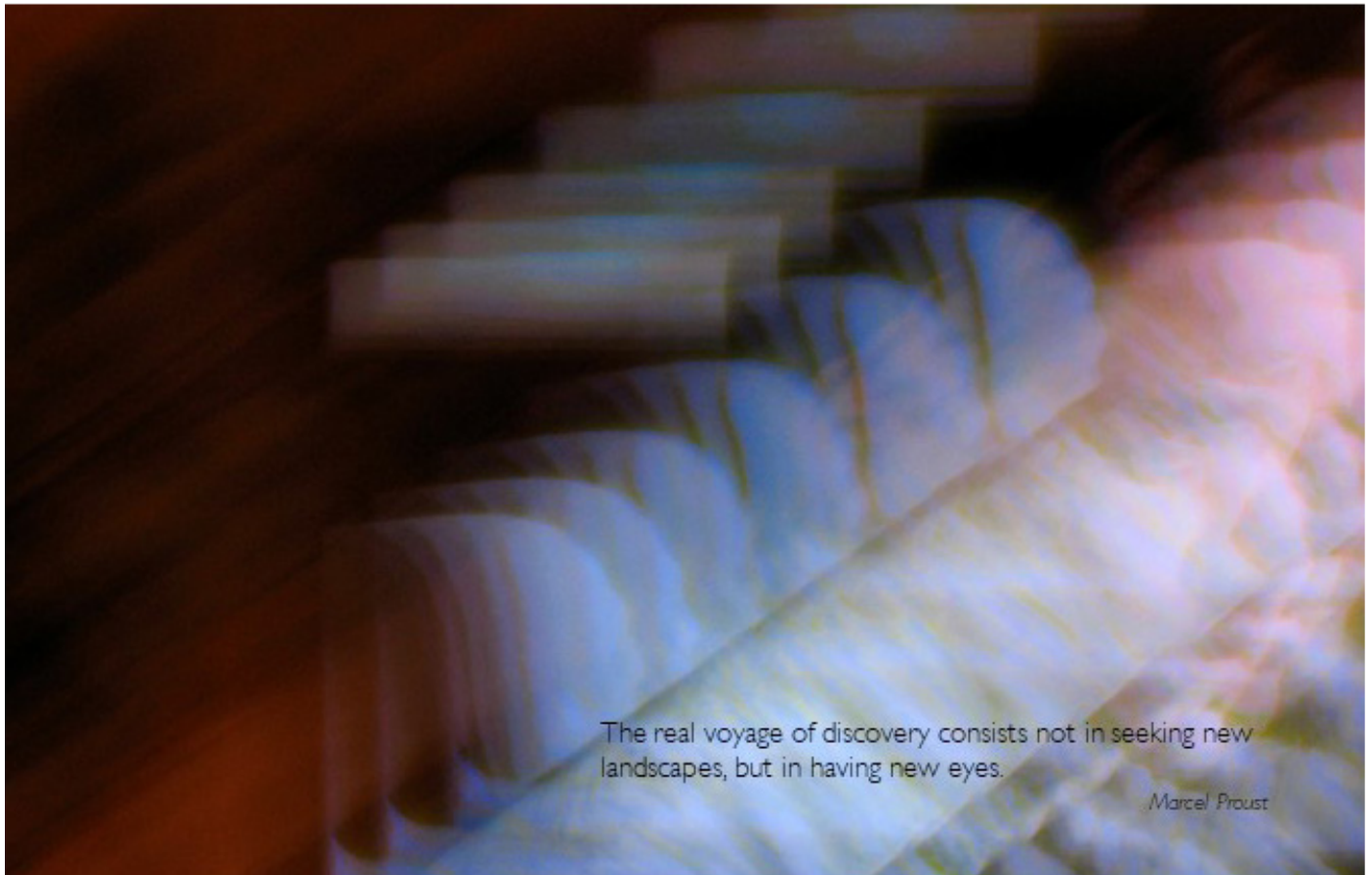
Andrea Kennedy

2001 B.Sc.Env., 2008 M.L.Arch.



SURFACING: a guide for approaching landscape (2008)

The premise of this work is a belief that an ability to perceive, experience, and to understand the world is essential to design, to landscape architecture, yet often remains underdeveloped. We move through the landscape in a general state of distraction, the experience of which is muted and detached, highly selective and biased, yet vague. The everyday tends to become purely 'background'. Conscious awareness is too often limited in scope and depth by virtue of habits and tendencies, values and conventions that subconsciously 'edit' our experiences and designs. As a result, our understanding of the world remains limited, superficial, and simplified; knowing a 'place' remains elusive. With this work, I hope to challenge accepted thinking in how we approach design, to encourage a reflective and questioning attitude, and to inspire a desire to push beyond personal and professional boundaries that define how we experience, and design, our surroundings. Ultimately the aim is to 'see' more, to understand the world more deeply - as a prerequisite for a practice that is sensitive, relevant, and inspirational. As Marcel Proust said, "The real voyage of discovery consists not in seeking new landscapes, but in having new eyes."



Andrea Kennedy

2001 B.Sc.Env., 2008 M.L.Arch.



Balmoral Circus Park (2022)

Reflecting on what was important to me THEN has made me realize that perhaps not much has changed all that dramatically - I continue to believe that a depth and richness of understanding is vital to change, to growth, and to the best interventions. I believe this to be true, though, in ways I didn't fully understand - not just of site and context, but of communities, of the individuals that make up our design teams, and of self.

The Balmoral Circus Park project was a unique opportunity, and a fortuitous anomaly in many ways: a true 'circus' in the urban grid, it is a trace and remnant of Thomas Mawson's vision for Calgary from the early twentieth century; closing streets to make way for people spaces; a joint City project delivery; a design that reflects the many voices of community, client, and designers.



BALMORAL CIRCUS
SITE PLAN

Kaili Brown

2003 B.Env.D., 2009 M.L.Arch.

Ludic Landscapes: Liberating Landscape Architecture through the Brilliance of Carnival

Section

Digital Collage + Sketch (20 x 3.7 inches)



My practicum explored the theory of carnival as a vehicle to remediate an undervalued landscape. Carnival offered liberation from the everyday mundanity of life. A time to set aside the banal and delve into the fantastical. The work explored converting machines developed for work (agriculture and manufacturing) into machines of play (carnival rides) which later evolved into work/play hybrid machines that, over time, remediated the industrial landscape of the CN Marshalling Yards in Winnipeg. The carnival spectacle was the marshalling yards' environmental, physical, and ideological remediation above and below the surface.

As a daughter of a rural Manitoba grain farmer, productive linear landscapes are something I never realised were so deep-seated until recently. Upon reflection, my agriculturalist father probably thought my carnival machines are likely to break. He was probably right. But to my credit, a short while after I finished my degree I learned to weld.

After completing my practicum work, I taught ED2 Studio in the Department of Environmental Design.



Kaili Brown

2003 B.Env.D., 2009 M.L.Arch.



Saskatchewan Avenue West Roadway Improvement Project

Cross-Section through Bioswale

3D Model Rendering (11x17 inches)

After a year of teaching in the Environmental Design program at the University of Manitoba, I began my career at HTFC Planning & Design. Over the past decade, I have worked on projects in a wide range of scales and condition, including a series of complete streets projects for communities across Manitoba. Often complete streets and roadway improvement projects are paired with green infrastructure technology to alleviate the impact on land drainage systems. I love the continual learning process of applying that knowledge to the work I do. Learning about what makes each community unique and highlighting opportunities for enhancement while stepping toward a more sustainable outcome is my passion.



CROSS SECTION OF THE BIOSWALE AT 20TH STREET SW
SASKATCHEWAN AVENUE WEST ROADWAY IMPROVEMENT PROJECT

Portage la Prairie, Manitoba

Hope Gunn
2005 B.Env.D., 2009 M.L.Arch.

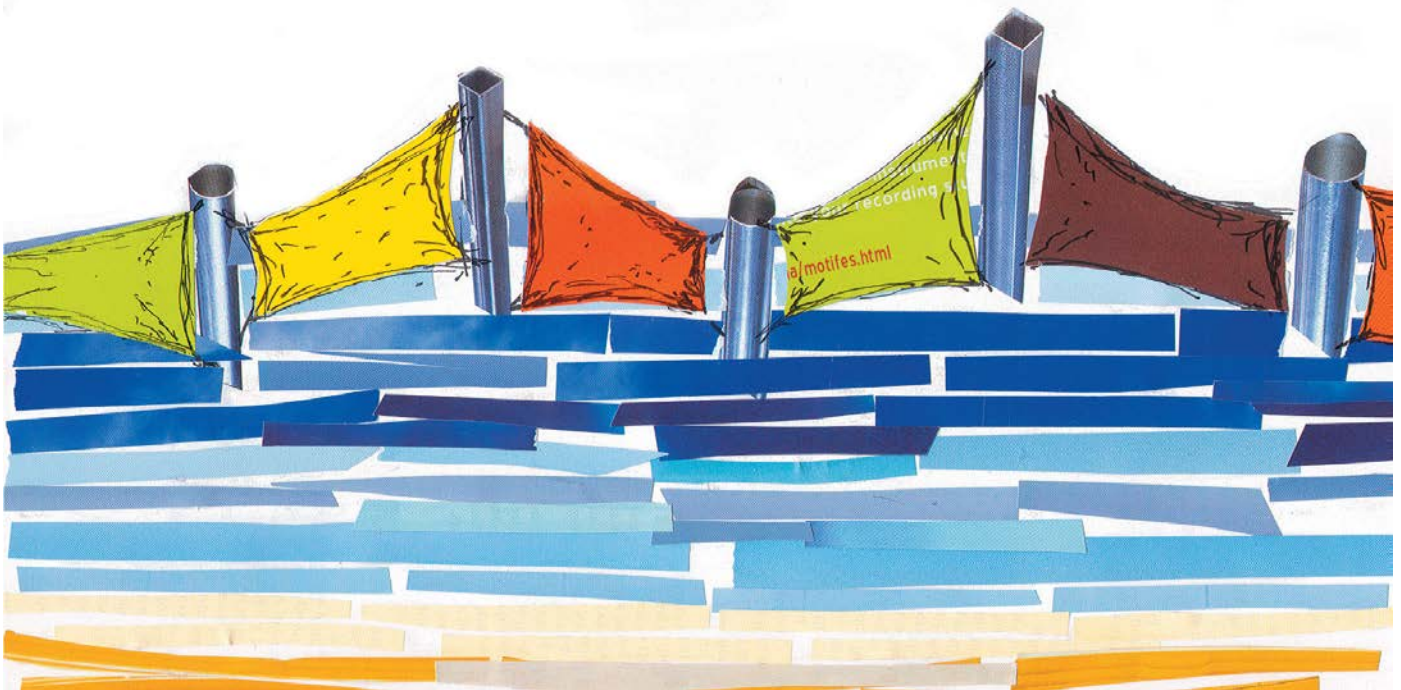


Lake Winnipeg, Gimli Beach Breakwater – LA Flood Studio 2005 (R. Perron)

Vertical Breakwater, Original Size: 8"x10", Media: mixed media collage

Caption: "With the current [2005] flood protection in place, Lake Winnipeg's coast has become a barrier. Physically intended to hold out the water, but as a consequence the dike also holds the people inland. The proposed alternative to coastal diking is intended to reconnect people along the length of the coast as well as across it. The Breakwater adjusts to the variations in coastal conditions both environmentally and socially... and evolves within the dynamic system of the coast."

This project was my first design exploration in coastal landscapes and flood hazards. It was also the first time I witnessed the dichotomy of "coastal flood protection" strategies which protect infrastructure and development on land and often destroy the coastline the process. At the time, I had no idea that the lessons learned in this studio would stay with me for as long as they have.



Hope Gunn

2005 B.Env.D., 2009 M.L.Arch.



Government of Prince Edward Island, Coastal Hazard Information Platform, 2021

The Hebrides, PEI. Coastal Hazard Map, Original Size: NA (screenshot), Media:
Online GIS interactive coastal hazard map www.princeedwardisland.ca/CHIP

After 15 years of advocating for improved coastal planning and design standards in Prince Edward Island, one of the projects I am most proud of is the PEI CHIP (Coastal Hazard Information Platform). CHIP is not so much a creative work, but the result of years of research, collaboration, and advocacy for better coastal management policies. CHIP is an interactive online map that anyone can browse to visualize the PEI coastal properties that are at risk of coastal flooding and/or coastal erosion. CHIP signifies one small step in climate adaptation for PEI, but because of CHIP, people can now make informed decisions about buying property and building on the coast. In September 2022, Hurricane Fiona devastated the north shore of PEI. The area identified as having a high flood hazard (shown in red) on the Hebrides map was under water due to the hurricane's storm surge – six cottages were washed off their foundations and lost to the ocean. My team (within Gov. PEI), in collaboration with Environment Canada's Canadian Hurricane Centre, provided the flood projection maps to coastal communities in the days/hours before the storm hit. As far as we know, this was the first-time flood maps have been produced in advance of a storm surge in Canada.



Andrew Harvey

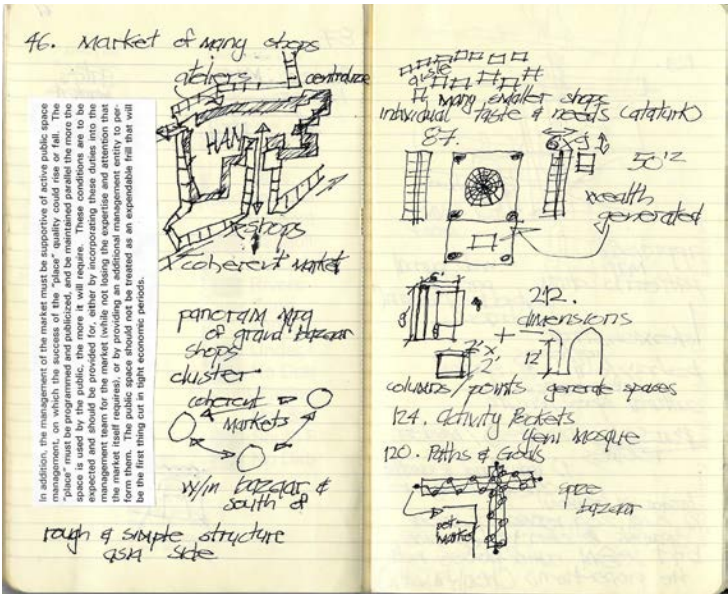
2001 BA, (Concordia University), MLA, 2009 M.L. Arch.



Marché Montréal Nord : Catalyst for Social Change

Images: Sketchbook, Travel Blog, Eminönü, Istanbul

Enthralled by public markets and wanting to contribute to the betterment of my hometown, I took on a practicum with the goal of designing a public market that's form fostered and promoted a public realm in a community that was lacking in amenities and resources. Through the practicum I explored spatial and material configurations of numerous markets in Turkey, Syria and Montreal so as to identify and generate new and effective means of establishing links between communities and the entrepreneurs that serve them. Being a recipient of the Carl Nelson Travel Fellowship 2006 enabled the travel to Turkey and Syria. The design exercise was specifically intended as a catalyst for social and economic change. Case studies were conducted with an emphasis on the connection between spatial, material and behavioural patterns within public markets. These studies were conducted in Montreal, as well as during a sojourn in Turkey and Syria. Translating the vernacular design elements of these countries to that of Montreal presented opportunities for new spatial, material and socio-economic arrangements, opportunities that in collaboration with Studio Red were eventually adapted and weaved into the design of George Street Plaza, Byward Market, Ottawa.



'half the world': a sojourn from istanbul to isfahan



Merhaba, Salam

This web journal has been created in order to allow WORRIED parents the ability to follow my every move, to keep the Department of Landscape Architecture & Faculty of Architecture at U of M informed, as well as to entice and inspire other landscape students to take advantage of the Carl Nelson Travel Fellowship and all other travel opportunities. The site also functions as an image gallery and depository for my work.

The purpose of my research in Turkey and Iran is to investigate the possibility of redefining the public market as a catalyst for activity through the SPATIAL PATTERNS and PUBLIC REALM prevalent in Turkish and Iranian BAZAARS.

At home in Montreal, markets have become highly valued as cultural centres. People flock to the city's four principal markets at the weekend, for fresh produce and variety, local specialties, as well as the humane and eclectic environment.

In much of North America, what spatially differentiates a public market from other types of retail spaces is that public markets are located in and/or create a public space, activate underused space, or displace a disfavoured use of a space. The spaces are often physically removed from their surrounding context, yet do our public markets benefit from being notably separate from other space types?

The bazaars of Turkey and Iran are unified with all aspects of urban condition and their spatial relationships are largely informed by the axial and geometrical arrangement upon which the bazaars are organized. The configuration of a bazaar and its relationship with the urban fabric is distinguishable as an active public realm, but it is not separate from its surroundings. This aspect of the bazaar offers support to the ideas and values that are a crucial part of a public market's character. For this, I am off to Turkey and Iran.

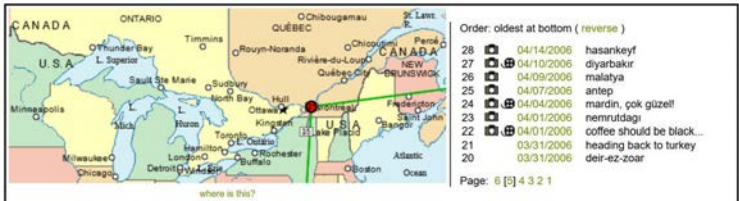
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Turkey - the east Turkey - the west

FLAG AS INAPPROPRIATE

Andrew Harvey

2001 B.A. (Concordia University), 2009 M.L.Arch.

George Street Plaza, Byward Market, Ottawa

Images : George Street Plaza, George Street Plaza at night



As Ottawa's oldest farmer's market, it was desirable that the district's historical roots be represented in the project's design and materials. As one of Ottawa's premier destinations, it was important that the market's uses and activities were validated and enhanced. The result, influenced by our understanding of spatial, material and behavioural patterns in public markets, fuses together long-standing themes reflective of both the market's history and its surrounding urban context. One of the major patterns throughout the Market's history has been the prominent and functional role of wooden crates. Used to display vendors' offerings and delineate stall boundaries, wooden crates have continued to provide a convenient way to both transport and display produce and goods at the Market. In keeping with this pattern, metal and wood crates of different sizes, heights and groupings were chosen as the preferred concept for the Plaza's new seating and planters. Inspired by the riot of crates commonly used at many vending stalls, the crates are strategically positioned to create a playful terraced effect and promote accessibility. At night, LED lights sparkle through the wooden ipe slates and metal cutouts, inviting visitors to lounge a little bit longer. The George Street Plaza embodies elements of the past, embraces the present, and remains open to the possibilities of its future. It has become an inviting, usable, safe and ever-so-popular civic space where residents and visitors can come together and meet.



See-Yin Lim

2005 B.Env.D., 2009 M.L.Arch.



Precedent Used in Practicum

Image title: Glass Chapel, by Rural Studio

As I dusted off my collection of school work, I was taken on a nostalgic trip down memory lane. I started my MLA journey right after graduating with my Bachelors of Environmental Design at U of M. Coming from the B. Env. Des. lens, my interest in landscape architecture was influenced by the interdisciplinary nature of design, with considerations for ecology, sociology, and social psychology. It was not too much of a surprise that when it came time to focus on my thesis, I was drawn to the concept of inside-outside - exploring the spatial and experiential qualities of the in-between space of interior, building, and landscape.

I admired the work of Samuel Mockbee and Rural Studio in their approach to design in a socially and environmentally responsible manner. This image of the Glass Chapel was used as a precedent study for my thesis. The significance of this image, and the project itself, is the beautiful execution of a built environment that embodies the concept of the in-between space. Adding to its greatness is the creative and resourceful use of materials.



See-Yin Lim

2005 B.Env.D., 2009 M.L.Arch.



Tree planting along newly constructed Cherry Street

I recalled a moment at U of M (not sure if it was during the B.E.D. or M.L.A. program), when a professor exclaimed that sustainable design is what we do - implying that sustainable design is not something that is added on, an after-thought, or a 'nice to have' element in a design. That moment stuck with me throughout my career and has been even more with the climate emergency that we are facing today. A current project that I've been working on is the design of the public realm of the three major streets within the Port Lands along Toronto's waterfront – Cherry Street, Commissioners Street, and Don Roadway. The work sets the foundation for a highly sustainable mixed-use community, with access to open spaces and where priority is given to resiliency, ecology, and sustainability. After many years of planning, design, and consultations, the work is finally in construction. As much as I enjoy working away at my desk, it's always a joy when I'm on site, observing the design manifest itself (on a sunny day).



Indy Mitra

1997 B.A., 2010 M.L.Arch.



Thunder Bay Studio - Wind Park

This is an image of a presentation image that I created in a Studio with Dr. Eaton, nicknamed TBay- studio by our group, and I designed an offshore Wind Park with giant wind turbines

My favourite studio project and studio.



Indy Mitra

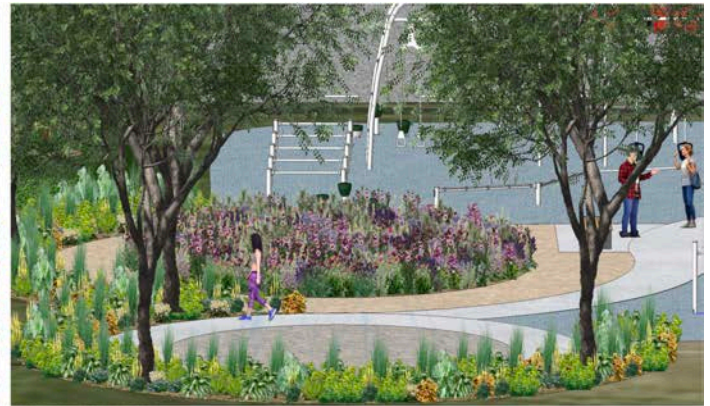
1997 B.A., 2010 M.L.Arch.



Landscape Proposal for a Community Centre

Imagine enjoying this active space with its outdoor obstacles course, play area, and walking paths that wind around a Prairie garden and water feature.

This is a recent project that I have designed - at work, which illustrates my current style and work.



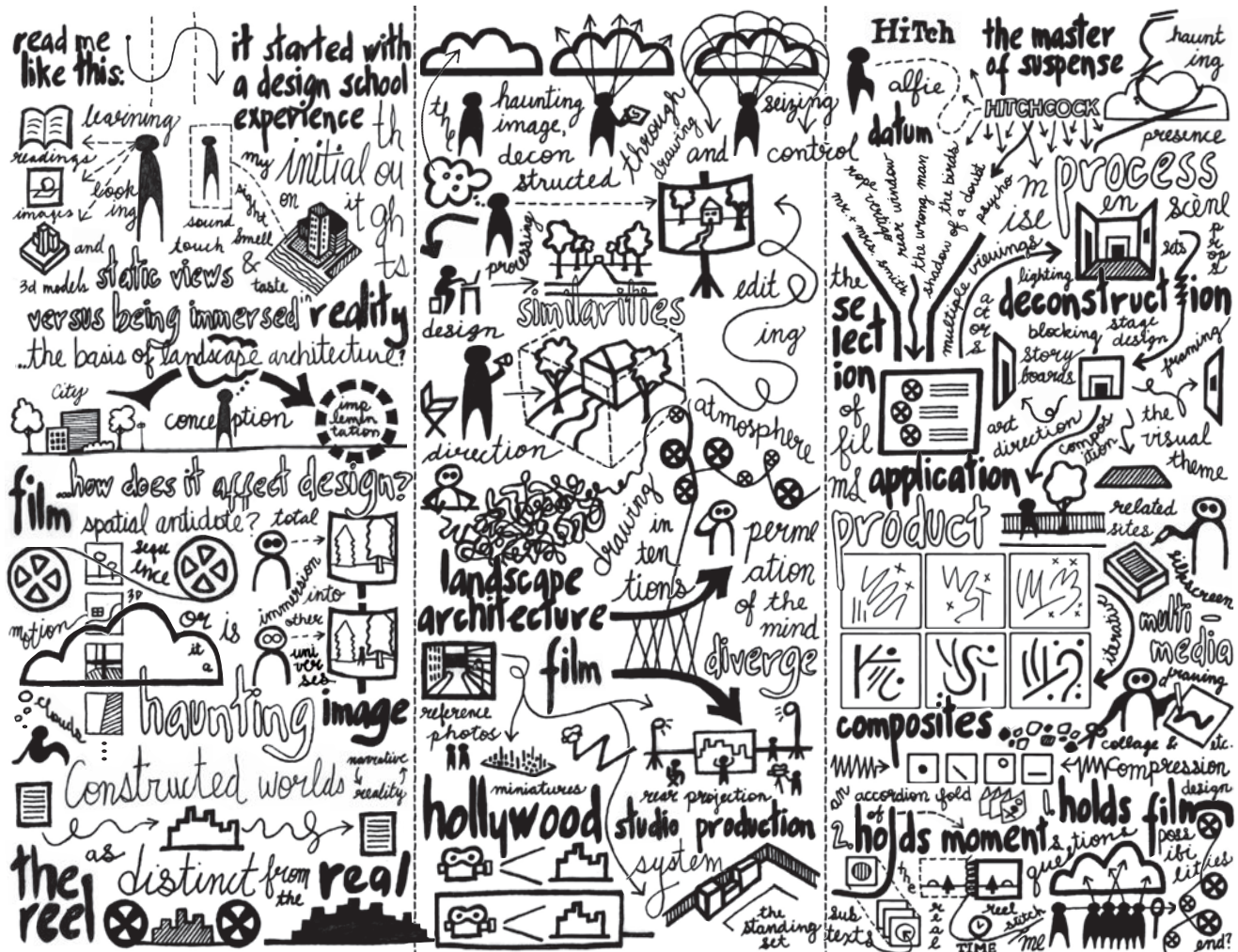
2005 B.Env.D., 2012 M.L.Arch.

Cine-Cipher: Practicum Process Graphic



When I think back to my days at the University of Manitoba's Faculty of Architecture, I can't help but remember my final practicum project, *Sinister Cine-scape: An Ostranenie of the Everyday through the Films of Alfred Hitchcock*. This project was the culmination of my studies, a deep-dive into the intersections between drawing, narrative, landscapes and film through three seminal works by the "Master of Suspense". Exploring these constructed cinematic worlds as an antidote to traditional static representations and everyday landscapes, I sought to decipher the ways in which haunting filmic atmospheres can transform lived experience through *ostranenie* (defamiliarization), and to uncover the underlying creative potential for the realm of landscape architecture.

This graphic – developed in for an assignment in the Research Methods course - represents a visual outline of my project and illustrates a response to all of the new ideas I encountered, was overwhelmed by and eventually shifted through over the course of my practicum (2008-2012). Looking back, I appreciate the curiosity, creativity and dedication it took to complete this expansive and all-consuming project, and the valuable perspective earned which is still applicable to my work today.



Kelly Wojnarski

2005 B.Env.D., 2012 M.L.Arch.

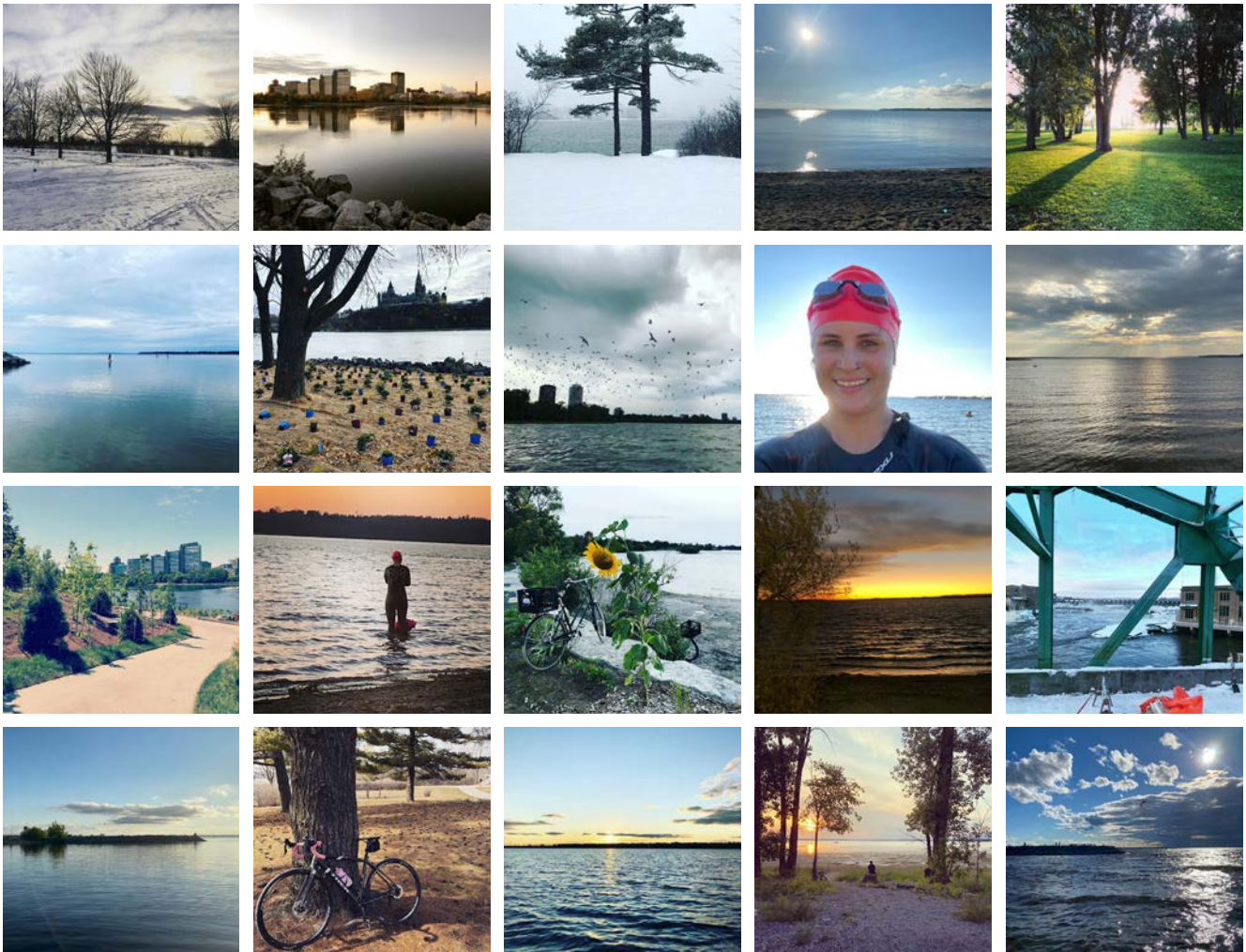
Kichi Sibi x Instagram



Since moving to Ottawa in 2012, I've been involved in so many interesting and multi-faceted projects throughout the National Capital Region that it's difficult to choose only one to share! As such, I've decided to focus on my landscape experiences of my adopted hometown, specifically the Ottawa River.

While at the National Capital Commission (2016-2021), I had the opportunity to be involved in works involving shoreline rehabilitation, recreational trails and parkways, light rail, parks, monuments and historic cultural landscapes along the river. Site visits were frequent, especially for projects with major planting programs/invasive species removal, but I also biked the beautiful river pathway network through daily commutes. In 2019, the Kichi Sibi ('great river') was even the site of my wedding festivities.

During the Covid-19 pandemic, the river became a healing space as I took to open water swimming as an opportunity for a physically-distanced connection with friends. The Ottawa River has taught me the importance of solid access to blue space for physical, mental and spiritual health, about feeling the subtle passage of time through seasonal shifts, and how a picturesque, placid landscape can turn moody and sublime on a dime as clouds roll in and the wind picks up.



Jason Hare

2010 B.Env.D., 2014 M.L.Arch.



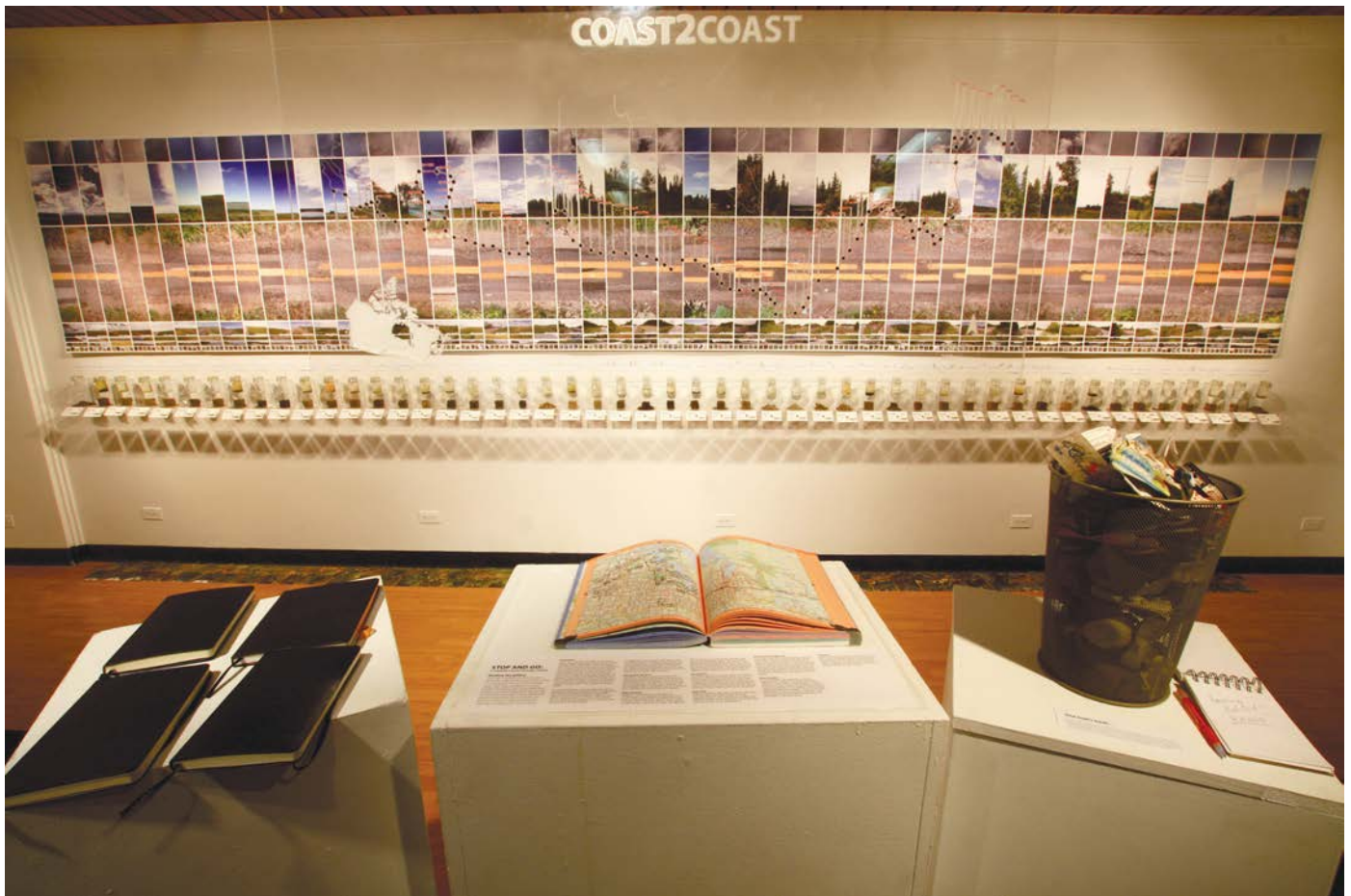
Intersession Studio | Coast 2 Coast

Image Title: MLA_Studio61_Coast2Coast_JasonHare1.JPG

Original Size: 20'x 10' installation/display

Media : Mixed Material

I have always been interested in patterning. Patterning of growth, of form, of movement. Through my practicum years with the Department of Landscape Architecture, I was able to explore methods, techniques and meaning that came from varying acts of repeating patterns. One time, in particular, I remember gluing together over 5000 small sticks of Burr Oak (*Quercus macrocarpa*) for a Venice Biennale entry and nearly giving up on the project, as I was reaching a numbing state which I had not yet experienced. Though in the end the patterning won out and I was able to participate with a wonderful group of Canadians for the 2012 Biennale, 'Migrating Landscapes'. Extending on that work, I was also very fortunate to have travelled across Canada, twice, over seven weeks with a couple of good friends. The attached image is a result of our exhibited work. As we attempted to layout a view of the Canadian landscape through over 113 sections, taken every 100km. Drive, collect, repeat, that seemed to be the mantra of that adventure.



Jason Hare

2010 B.Env.D., 2014 M.L.Arch.



Family Tree

Image Title: FamilyTree_JasonHare.jpg

Original Size: 20' x 3' x 6' Installation | Play structure

Media : Spruce Tree

Over the years, I have explored a range of construction scales. Though I find the work and knowledge I was able to culture through my practicum finds its way into my daily actions. As I find it hard to leave ideas behind, I'm constantly trying to see where things fit and connect. As of late, my partner and I have been exploring artist residencies to see if this is a future which we might be able to support for others. Some of this work has found its way through playing with other family members; looking into the past to preserve memory, and walking through the bush to find old signs of life. Last summer, one of the trees from an old farmstead needed to come down as a strong Northwest wind had topped it and signs of rot were developing at the break point. Since this tree sheltered a few generations of climbers, story tellers and dreamers, we thought it only right to slow the rot and give it a chance to bring joy to a few more generations. Also the cows are happy, as it gives them the rub they need!





The Crazy Horse Memorial: A Study of a Sacred and Contested Landscape

Axis Mundi, original size: 11"x17", media: charcoal and ink on paper

This is my favourite drawing from my thesis, a research project on the Crazy Horse Memorial in South Dakota, which explored the appropriateness of the massive mountain carving, as well as the way that we (as landscape architects) can contribute to the ethical management of sacred landscapes. This drawing "Axis Mundi" represents the Lakota worldview of the Black Hills as the sacred center of their world. It is a representation of the way that they see interconnectedness among all living things, including the stars above and caves below. It's also a great reminder that the impacts of our work extend beyond (and above and below) that which we can see. This photo of myself is from the 2013 Crazy Horse Volksmarch, one of two days each year when visitors are permitted to hike to the summit of the carving. This hike was essential to my understanding of the scale and ecological impact of the ongoing carving work.



Taylor LaRocque
2011 B.Env.D., 2014 M.L.Arch.

Public City, Winnipeg



NOW, as a diverse team with unique experiences and at varying points in our career paths, our time in the MLA program continues to shape our work, reminding us to push boundaries and savor the moment. Guided by Liz's vision for inclusive, playful, and innovative design at Public City, we strive to transform ordinary into extraordinary and create new public spaces with the belief that form follows joy. Recently, our office won an international design competition for Canada's 2SLGBTQI+ National Monument. This design is a powerful embodiment of the strength, activism, and hope of the 2SLGBTQI+ community, standing as a testament to the courage and humanity of those who were harmed by discriminatory laws and colonial history in Canada. The Thunderhead-inspired monument features a gleaming mirror-tiled space that rises in response to the community's demand for change. With a stage for protests and performances, more intimate spaces for smaller gatherings, and a public park with a medicinal garden and orchard, this monument is a space for expressions of grief, healing, and celebration. Framed by a path tracing the history of 2SLGBTQI+ Canadians and a healing circle with stones hand-picked by Two-Spirit Elders across Canada, the monument is a lasting tribute to those who suffered during the LGBT Purge at the hands of the Canadian state. As we work on this significant project, our passion for meaningful design and the positive impact it can have on communities fuels our creative process. We are honoured to be part of this milestone moment and eagerly anticipate the monument coming to life as a symbol of resilience and progress for the 2SLGBTQI+ community.



Rachelle Kirouac

2012 B.Env.D, 2015 M.L.Arch.

Designing for Pedestrians in a Landscape of Rational Fear



I adore this project for a myriad of reasons, but the most compelling reason I am proud to share this work is because it changed - evolved - adapted over the course of these studies.

Prior to visiting the subarctic town, I had this whimsical vision of what Churchill was: a stunning coastal community in the northern most reaches of Manitoba where wildlife converges, the aurora dances, the sea ice fascinates, and people from around the world flock in droves to experience it all. Of course, this is still all true. However, where my initial intention was to explore the relationship between landscapes and seascapes, this quickly changed upon visiting the region, speaking to local experts, undertaking intensive research, and enrolling in a Northern Ecology Course at the CNSC. As my understanding of the unique elements that form the cultural, social, and environmental tapestry of the place grew, the trajectory of the practicum studies shifted to more authentically respond to what would be of value to the greater Churchill community. In other words, It became less of a journey of what I wanted to explore, and more a journey of what needed to be explored. In learning and responding to what would be of service to the community in a meaningful way, my hope was this practicum reflect a process and design outcome of symbiosis and harmony with humans, wildlife, and the natural environment!



Rachelle Kirouac

2012 B.Env.D, 2015 M.L.Arch.

The Weave, Cool Gardens

2017 Winning Submission for Upper Fort Garry Heritage Provincial Park

Designers: Rachelle Kirouac and Danielle Loeb



Truthfully, it was a challenge select a project for this section, though in the end I am motivated by joy and play, with a passion for community relationship building and a celebration of the design process. As such, The Weave seemed to be the way to go! The Weave was inspired by the history of Upper Fort Garry and its legacy as a key contributor to Winnipeg's early urban fabric. The burst of bright blue colour visible along Main Street was intended to encourage visitors to come and explore the three elements that comprise the installation: The Hammock, The Fort, and The Canopy. The Canopy, installed high in the tree tops, became an expression of community identity as a mosaic patchwork of woven sections created by local community groups and individuals. Unfortunately on opening day of the installation approximately 12 people climbed into the Hammock to see how it would hold up... and tragically ... it did not ... With that said, I share this project as a success story. With the right tools we were able to repair the assembly and The Weave was back up and operational for a summer full of families swinging in the breeze, crawling under the fort, and contemplating the interesting weaves celebrated in The Canopy. This project was one that felt GOOD and didn't take itself too seriously - there were dog toys in the trees after all!



Omar De Mesa

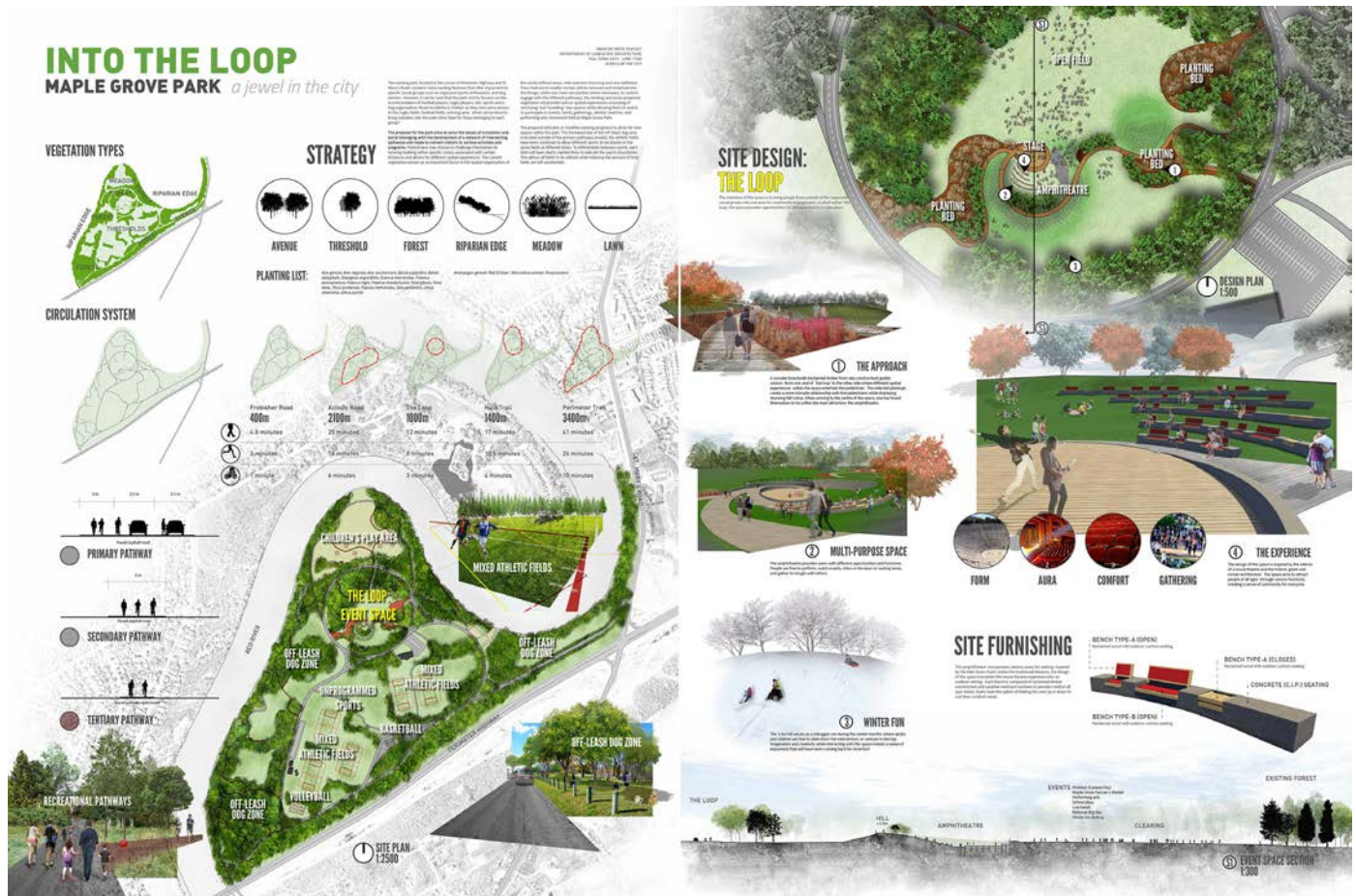
2014 B.Env.D., 2018 M.L.Arch.



Into the Loop: Maple Grove Park Redevelopment

Presentation Boards, 2 36"x48"

My love of parks and how these spaces can have positive effects on one's well-being is what led me to study landscape architecture. Into the Loop: Maple Grove Park Redevelopment was an M1 studio project that allowed me to explore the notion of parks in Winnipeg. Each student was tasked to analyze current City of Winnipeg regional parks, identify social and program opportunities for improvement, and propose design ideas for the selected park in various scales. I really enjoyed working on different aspects of the public park project including site analysis, overall site development, zooming into an area to design further, detailing, and constructing a 1:1 mock-up of a piece of custom designed furniture!



Omar De Mesa

2014 B.Env.D., 2018 M.L.Arch.



Vermette Park: Conceptual Site Plan

Digital render, 16" x 6"

As a junior landscape designer with HTFC Planning & Design, I recently had the opportunity to collaborate on the design of a potential future public park located in Winnipeg. It was a perfect pairing, combining an awesome learning experience with my love for parks! Located in the southern periphery of Winnipeg, Vermette Park sits within a rural-agricultural community adjacent to the Seine River and St. Anne's Road. The existing site contains various vegetative elements such as riparian forests, a wetland, open lawn, and shaded areas, that are utilized in the conceptual plan to create a public park with accessible walkways/trails, access to the Seine River, recreational areas, gathering spaces, and a community garden. The design also incorporates interpretive features throughout the spaces to provide opportunities to learn about Métis history and culture. These concepts are still in the early stages of development in collaboration with the client, but I am hopeful that one day I'll see this project become a reality!



Matthew Sawatzky

2005 B.Int.Dev.Studies (Canadian Mennonite University, 2018 M.L.Arch.



Climbing hold, oak.

During my pre-masters I started rock climbing as a way to get away from my studio desk, away from stress and just be in my body for a while. Climbing would go on to be the feature of my thesis work, developing plans for outdoor/urban climbing in Winnipeg. The image I've included is of a climbing hold I carved out of a plank of oak left behind by a graduating student. The hold was modelled after the deep vertical bark grooves of the cottonwood tree.

I loved the idea of how climbing relies on textures and the tactile experience of a location, ie. Cottonwood bark along the river, rough hewn limestone in the exchange, riveted iron work under bridges, etc.

I made holds from a few different materials; I used an angle grinder and carved some limestone holds, and even joined Ted Mclachlan at his outdoor forge and forged some steel into climbing holds. Honestly, getting to work with my hands and make something tangible, was my favourite part of my thesis.



Matthew Sawatzky

2005 B.Int.Dev.Studies (Canadian Mennonite University, 2018 M.L.Arch.



Greenhouse, fir, glass, steel, tyndall stone.

Since graduating I worked for Design-Built for four years and picked up further woodworking and construction skills. Having access to a beautiful workshop, a CNC machine and plenty of scrap hardwood was a dream come true. I worked for a few years as a jack of all trades, doing whatever was needed to complete various projects, until I was given a project of my own to project manage and build—an all-season luxury greenhouse. The original designer had moved on to another company mid-project, so it was left to me to finish the design and bring it to completion. While the greenhouse was definitely a team effort, I was the lead builder tasked with keeping the project moving and daily managing tasks. Completing this greenhouse is one of the things I am most proud of. I probably lost more sleep over this project than I did doing my Masters thesis!

And once again, getting out to climb a few days a week saved my mental health through it all.



Vince Tang
2014 B.Env.S., 2018 M.L.Arch.

Flowscape: Landscape Architecture and the Affective Landscape for Toronto's Film Studio District

Masters of Landscape Practicum



Flowscape: Landscape Architecture and the Affective Landscape for Toronto's Film Studio District is my practicum for my Masters of Landscape Architecture. It explores how landscape architecture can help create a more efficient and productive film studio within the evolving Port Lands District of Toronto. This work is important to me because for my final project in my education within landscape architecture, I wanted to do something that was entirely my own interest. Nearing the end of my education, I had a secret. I did not want to pursue landscape architecture anymore. I realized I always wanted to be a filmmaker or work in the film industry in some capacity and knew I had post-poned this realization long enough. Once I graduated, there was no more hiding. Therefore, my practicum had a level of finality only known to me at the time. It was the end of a chapter in my life and me taking a new path to a new career choice. Producing the practicum felt like a swan song or a long goodbye to a previous passion in my life and in essence, it felt right that I utilized all I learned throughout my years learning about landscape architecture and produce something that could help film production. I never felt more confident in my own work in making this practicum. It felt truthful and real to me and perhaps in the end, I can thank landscape architecture for teaching me to trust myself and find my own path. This is the greatest gift landscape architecture has ever given to me.

This is a story about...
**FILM [AND]
LANDSCAPE
ARCHITECTURE**
Written and Directed by Vincent Tang

Vince Tang

2014 B.Env.S., 2018 M.L.Arch.



Behind the Scenes Image of Mise En Scene Music Video

Photo by Mike Jablonski

Growing as a filmmaker over the years after graduating has been a phenomenal experience. I get to work with amazing people who I learn from everyday and getting a chance to create stories collectively together, to me, is the ultimate experience. I have had a chance to become a set designer over the recent years, utilizing what I learned as a landscape architecture student to aid in the production design of films to help tell stories. This has undoubtedly led me to learn, meet, and get mentored by people in the industry. I am transitioning to become a cinematographer now and loving every element of cinematography, and how to tell the story through the camera and capture the director's vision. I feel very much like a student again but am taking my own education in my hands. Everything is on me now. However, I come back time and time again and am always reminded of things I learned during my time in landscape architecture. Many of the skills I picked up are still applied as a emerging cinematographer. In a strange way, landscape architecture undoubtedly made me a better filmmaker and will continue to draw from my experiences now and into the future.



Evan McPherson

2016 B.Env.D., 2021 M.L.Arch.



Fluid Relations: Reframing waters on the edge of the Red River

The Mud Giants - Section / Axo, original size: 11x17, media: digital and analog montage

For my practicum, I designed two contrasting river gardens, that played on each site's unique spatial atmosphere and existing qualities. I was fascinated with the contrasting macro-micro relationships, especially the ones often imperceptible at the human scale. The drawing shown here is from one intervention amongst a series of follies composing – an introverted forest garden. This folly, named The Mud Giants is constructed from large mounds of compacted clay-heavy soil and seeds and towers above the human figure. These sculptural elements are an experiment in the micro experience of water and showcase the power of a small droplet of water. The mounds are exposed to the sky and intended to slowly erode and reveal, seeding a new generation of plants within the garden, marking the cyclical nature, and creating a reciprocal process. Reframing these often-overlooked moments continues to awe and inspire today.



Evan McPherson

2016 B.Env.D., 2021 M.L.Arch.

Public City, Winnipeg



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Evan Tremblay

2014 B.Env.D., 2021 M.L.Arch.



'Doppelscape'

Approx. 2 x 3 feet, willow, railway spike, found wooden debris.

Created in 2012 with Peter Hill for an ED3 studio under Jean Trottier, this is a detail of a conceptual site model of the Parker Lands and adjacent Hydro corridor which now hosts the Blue rapid transit line, but at the time was undeveloped fields. Constructed entirely of items found while walking the site, the compression of a site through magnification of its constituent parts was, at the time, novel and revolutionary to a young student. A contemporary note quotes Escher: "Ideas came into my mind [...], notions which so fascinated me that I longed to communicate them to other people." It remains one of the more elegant physical objects I have made, and emblematic of youthful zeal. Something an older me remains proud of.



Evan Tremblay

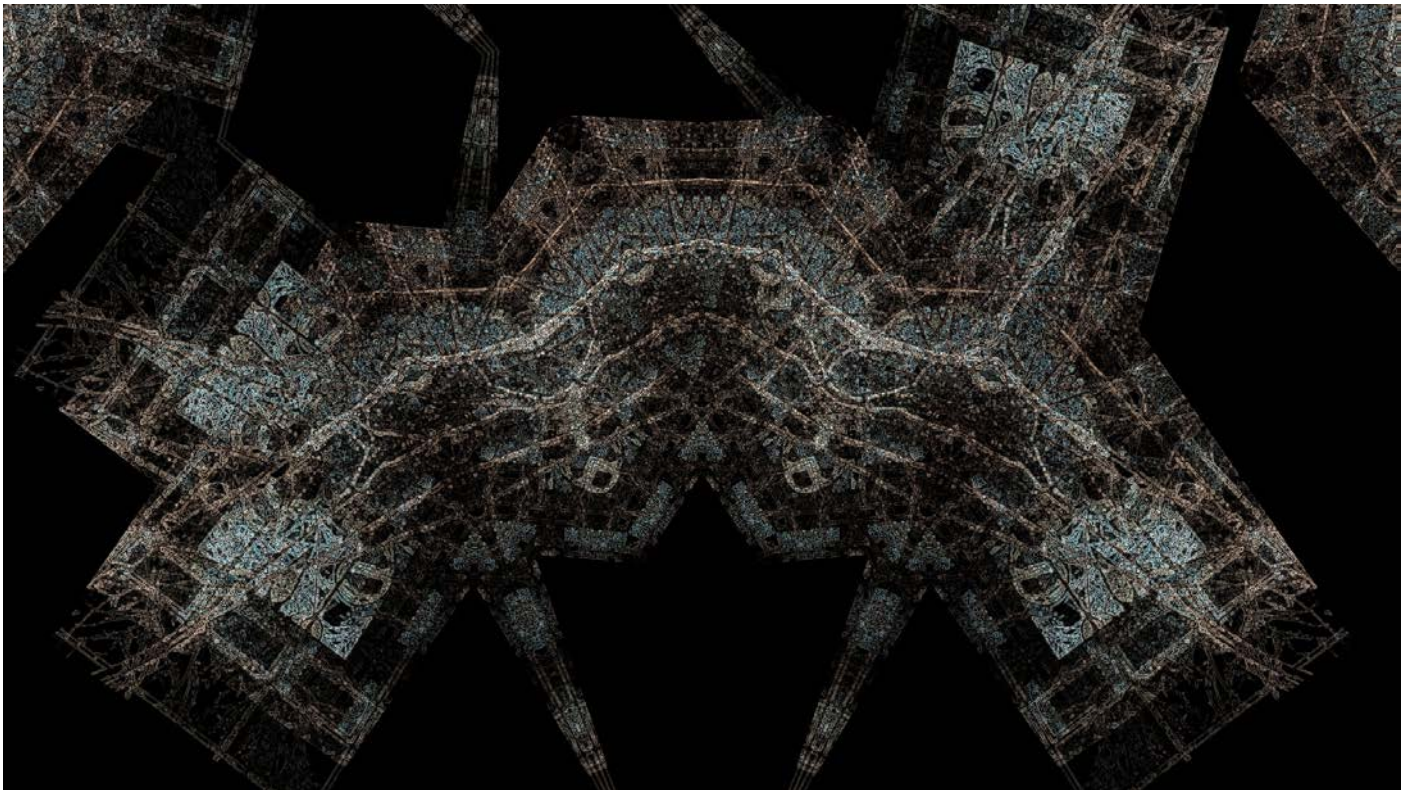
2014 B.Env.D, 2021 M.L.Arch.



'DigitalFur_01'

1920 x 1080 pixels, Touch designer-modified digital video, still.

The base-video for this piece is a recording of IceCube [Aggasiz Reef 2.0], an interactive installation projected into the courtyard of JAR for Atmosphere 15. The process through which it has been precipitated is one being developed for Li Graan Bwaa (Michif for 'forest'), an interactive land-art/projection installation for the 8th iteration of a local music festival. Exploring the central material drama of the early fur trade - the pre-wearing of a beaver furs by Indigenous peoples which increased their value to Europeans - this installation will represent the first deployment of the system of artistic land-management I worked out in my practicum. I chose it as emblematic of my shifting professional focus- from landscape architecture as craft, to land-dwelling as form of being. Something a younger me would be inspired by.



Desiree Theriault

2018 B.Env.D., 2020 M.L.Arch.

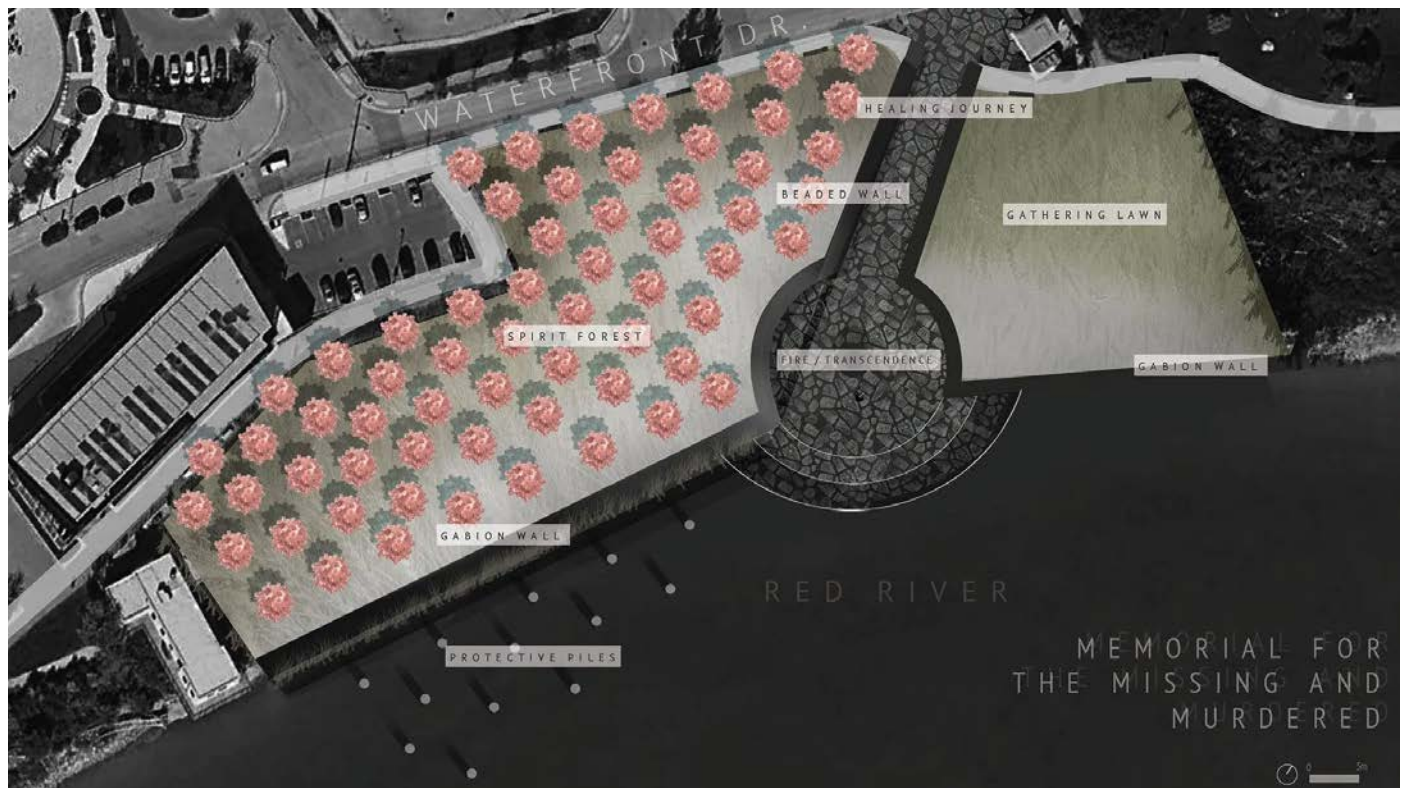


Memorial for the Missing and Murdered. Practicum

Memorial for the Missing and Murdered, Plan.

My time in the Master of Landscape Architecture program was a transformative experience that allowed me to engage with my identity as a Métis woman and explore the power of landscape architecture in addressing social justice issues. Through my practicum project, I learned that design could draw attention, bring honor, justice, and education through the land.

My practicum work focused on building a vision for MMIWG2S alongside Winnipeg's Alexander Docks. Through the power of memorialization, I created a space that honors the missing and murdered Indigenous women, girls, and two-spirit individuals, while highlighting the resilience and strength of Indigenous communities. Overall, the program allowed me to see design as a means for social change and justice. It gave me the tools and confidence to pursue a career that is both fulfilling and impactful. When I think back to this time, I am so beyond grateful for the opportunity to engage with my identity and to explore design as a tool for change.



Desiree Theriault

2018 B.Env.D., 2020 M.L.Arch.

Narratives Inc.

Somehow, somehow, I was able to continue the passion I found throughout my master's degree with my personal career. Today I am a Partner and Sr. Landscape Designer at Narratives Inc. where we've emerged to negotiate space for early, respectful dialogue for all parties to make informed decisions that align with their principles, values, and ways of being. I was able to look at design from a lens of storytelling, and understand how stories teach, advance diplomacy, break barriers, and promote healing.

My story now represents an effort to amplify voices that may otherwise go unheard or unaddressed despite being heard. I get to work closely with communities and particularly survivors of residential schools to talk about memorialization and how that may look like on the land. I get to participate and push the boundaries of design and how it may serve to impact the social, cultural, biophysical, and spiritual fabric of the world within and around us. I am so humbled and grateful to be doing this work, and I hope to carry this forward in all things I do!



