This Folio represents a selection of design studio and graduate course work of the Department of Architecture in the Faculty of Architecture at the University of Manitoba in Winnipeg, Canada.

For more information about our school, please visit our website: http://umanitoba.ca/faculties/architecture/programs/architecture/index.html


Front images: Océan Perham ED4 studio field trip images: 2) Madrid, beneath the CaixaForum by Herzog & de Meuron; 3) Seville, atop the Metropol Parasol by J. Mayer H. und Partner, Architekten; 4) Madrid, alongside the colourful domes and urban playground of Mercado De La Cebada, revitalized by architects Boa Mistura.
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INTRODUCTION

The core of our curriculum is design studio: this is where thinking and doing converge in heuristic acts of making and world-making. In studio, students work through a variety of challenging questions, media and scales to explore vital tensions between technical and natural processes, cultural and artistic practices, experiential qualities and worldly phenomena. Design studio enables students to experiment widely, while ultimately making responsible design decisions for local situations in a dynamically interconnected world.

Winnipeg – Canada’s central crucible of creativity and cultural complexity – offers fertile grounds for work that is as artistically ambitious as it is socially and environmentally responsible. While most design projects are sited in Winnipeg’s urban-prairie setting, student perspectives are broadened by international and regional field trips. These experiential learning opportunities form an integral part of the studio curriculum. This year, field trips explored a stimulating variety of places and themes:

Cultural and Ecological Landscapes
To recover meaningful relationships of building and site, and to delve deeper than ‘top-of-grade’, Liane Veness’ studio travelled to South Dakota, visiting the Hot Springs Mammoth Archeological Site & Museum, Wind Cave National Park and Mount Rushmore. To search out ‘the spirit of place’, Boreal Studio, led by Shawn Bailey, Adele Sinclair and Shawn Sinclair, travelled to desert sites of Arizona rich with Indigenous history, including the Grand Canyon, Horseshoe Bend, Montezuma Castle (cliff dwellings), Camelback Mountain, Lower Antelope Canyon, as well as Arcosanti and Taliesin West. And, to approximate ‘walking on the moon’ while inventing architecture attuned to extreme climate conditions, Herb Enns led students to the glacial landscapes of Vatnajökull and Langjöull in Iceland.

Complex Urban Environments
Ed Epp’s studio travelled to Copenhagen to study the ‘everyday urbanism’ of Scandinavia as a means to reinvigorate Winnipeg’s North Point Douglas. Ralph Stern’s studio travelled to New York City to explore and reimagine an East River garden site next to the United Nations. Studio Curio, led by Lisa and Ted Landrum, travelled to Philadelphia and Washington DC to study eccentric collections and exemplary museums designed by Tod Williams and Billie Tsien, David Adjaye and Philip Freelon, Douglas Cardinal, I.M. Pei, Gordon Bunshaft, and more. Terri Fuglem’s ‘Modern Ritual’ studio travelled to Montréal to study secular and sacred sites, as well as archival treasures of the Canadian Centre for Architecture.

Global, Local & Ludic
Our global and local knowledge is further enriched by numerous international lecturers, including the “Last Lecture” of award-winning architect, urbanist, author, critic and teacher Michael Sorkin, supported by the Manitoba Association of Architects. Sorkin reminded us to rebalance the city’s key ‘metabolic functions’ – thermal management, water capture, agriculture, bio-remediation of waste, foot-forward mobility, and body-based dimensionality – while never loosing site the city’s imaginative, happy and serendipitously playful potential.

Like the boldly imaginative city propositions of Michael Sorkin Studio, the student work that follows is speculative and provisional: a compilation of goads and lexicons to discuss and to debate.
“The true (verum) and the made (factum) are interchangeable... Only what has been made can be known in truth...”

— Giambattista Vico
It is self-evident of our current political and ideological moment that though we readily believe what we may competently see or sense, and trust what we may categorize, there is a readiness to dismiss what is beyond the immediately understood. Georges Bataille’s short excerpt presented here, first published in the surrealist journal *Documents*, decries the strict categorizations of modern thought but cautions the total dissolution of order. It exemplifies a tension between the suffocating taxonomies of a world defined by the foundations of the natural sciences (measured and clinical), and the free gestalt of his proposed alternative; *l’informe* (the formless).

“*A dictionary begins when it no longer gives the meaning of words, but their tasks. Thus formless is not only an adjective having a given meaning, but a term that serves to bring things down in the world, generally requiring that each thing have its form. What it designates has no rights in any sense and gets itself squashed everywhere, like a spider or an earthworm. In fact, for academic men to be happy, the universe would have to take shape. All of philosophy has no other goal: it is a matter of giving a frock coat to what is, a mathematical frock coat. On the other hand, affirming that the universe resembles nothing and is only formless amounts to saying that the universe is something like a spider or spit.*”

-Georges Bataille, *Documents 7*
1: Meghan Pratt - Chimeric object; 2: Stephanie Schau - Chimeric object overlayed with object drawing; 3: Leah Dingman - Chimeric object; 4: Caelan Chornoboy - Chimeric object; 5-6: Ashley Polet - Chimeric objects; 7: Paul Susi - Chimeric object; 8: Stephanie Schau - Chimeric object
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1-6: Stephanie Schau - Environmental collage (1); Cohousing public corridor model (2); Cohousing public gathering space model (3); Cohousing sectional elevation through public corridor (4); Public space collage (5); Cohousing street elevation (6)
Leah Dingman - Blown glass lenses on abstract site model (1); Pool proposition exterior facade (2); Pool change room study (3); Pool edge condition study (4); Light studies using abstract site model (5-10)
This simple belief is both unapologetically honest and profoundly thought-provoking as it challenges the single black line or impenetrable surface that all too often announces the presence of the “ground” in architectural representations.

- excerpted from studio brief
During his keynote presentation at the 2018 Atmosphere Symposium, Brian McKay Lyons stated that he defines Architecture as "how the building meets the ground". This simple belief is both unapologetically honest and profoundly thought-provoking as it challenges the single black line or the impenetrable surface that all too often announces the presence of the "ground" in architectural representations.

How the building meets the ground brings into question the origins of the built world; man’s first interactions with landscape and the sedentary act of dwelling on ground and in ground. To manipulate ground in attempt to seek shelter, warmth and comfort is to occupy the space of ground; to become enfolded within its body.

This studio investigated the depths of ground; to move beyond "top of grade" and into the material world beneath our site line. Students in this studio explored how "building meets ground"; surveying the interrelationships between ground as material, ground as site + ground that incites inhabitation

Ground as Material: Deviating from the understanding that materials are seen as a predictable and often determinative constraint introduced into the project, the students surveyed material as a generator, both in its latent possibilities and its intuitive behavior; influencing our understanding of Site + ground.

Ground as Site: Students were also invited to explore the concept of Site, challenging the perception that Site is often referred to or understood as the site of the studio project that is "out there" in the world beyond studio. By-passing the conditions and materials of that particular place. Some would argue that this is in some way a symptomatic response to the Architects desire to create order in the world around us, to engineer appearances. Be it as it may, the result is often a dislocated understanding of the world beyond the picturesque, or the beautiful. A one dimensional translation that eliminates material complexity; thus, excluding the potential for the abnormal and the absurd to participate in the dialogue.

Encouraging acts of rebellion; students participating in this studio were challenged to look beyond the Site of first appearances; both on Site and in the site of the studio. Starting from the ground up, the concepts of scale, situation of place, intuition and material behavior will be rigorously explored through a variety of experimental research, culminating with a final comprehensive project.

PROJECT SITES:
- a) 444 Ross Ave. Winnipeg
- b) Mammoth Archaeological Dig Site, Hot Springs, South Dakota

"Lightness because the way in which the constructions touch the ground does not demarcate territory of building through strong physical impact and authoritarian footprints but, instead, lets the land initiate the configuration of territory and space in both plan and section."

- Ann M. Pendleton-Jullian. The Road That is Not A Road (and the Open City, Ritoque, Chile)

There is a constant presence in man’s life
The presence of ground
Ground is curved
Ground is fluid
Ground is surface
Ground receives man’s shadow
Ground receives man’s body.
Man knows ground through building
Building is dialogue; a story that lives in work
Ground asks questions to building.
Building demands answers from ground
Architecture is language.

- Anna Pietrzak. 2017
Featured in Fairy Tale: Vol 1 publication
1: Breanne Baydock - Collage over physical ground model - Inverted Art Gallery and Mine shaft
1: Sean Vandekerkhove - Preliminary plan sketch - Active archaeological dig site/Visitor centre (1); Sequence model (2); Final Model (50 year timeline) (3); Preliminary sketch (excavating ground) (4); Rendered Plan (5)
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“Inspiration is for amateurs. The rest of us just show up and get to work.”

— Chuck Close
Incremental Fabrications Studio alludes to the double meaning of the term “fabrications” (in plural). From one side “fabrications” means productions, constructions, creations, buildings, but from another side it means falsehoods, untruths, inventions. As architecture becomes gradually more a service discipline for the consumption market it loses its original roots in imagination, poetry and art. Incremental Fabrications Studio will sought to recover the disciplinary vocation of architecture to distinguish what we do from the construction industry. In this way, architecture and art amalgamate in one, to fully accept the unexpected overlappings with art, design, and the city.

Another learning track, the studio took on “creativity” as a research project. As Aaron McLeran says, “Creativity should be studied as a field in its own right... So, what do I mean by creativity? It’s a process that is independent of any particular domain and has its own set of universal characteristics. Just like Ninjutsu, it’s a skill and requires practice... creativity should be studied as a kind of martial art. You should train to be a ninja of creativity.” I could add to that Tom Sacks’s idea that “creativity is the enemy.” Instead we will invite “incremental change” as a creative process and design method. Along with the notion of “incremental change” we will tap into some procedures directly connected to 21st century contemporary culture, including: inaccuracy, iteration, mapping, poetry, micropolitics, craft, perception, brevity, translation, negotiation, reality engineering, myth & magic, etc.

While the objective of the Incremental Fabrications Studio was to reclaim the poetic vocation of architecture and its consequent associations with art and poetry, students were able to translate their findings into plausible, constructible structures and buildings in the city. We established a learning infrastructure that accommodated play with rigorous work, imagination with architecture, individual inventions with collaborative acts. Exploration was framed within the parameters of research processes, accurate craft, and personal modes of working. Whatever questions the student had, whatever entity the student wanted to create, or whatever discovery the student was seeking, the search was always about oneself. The student does not know everything about the question, the creation, the discovery—that’s when discovery came to help the student in the search process. As the student unleashed creativity there was learning that took place, engendering incremental fabrications.

“Creativity is the Enemy”: This is the quote that really sparked the tangent, an actual piece of text art that Sachs created in 2008. But it isn’t ironic—at least not entirely. Sachs very much works to avoid wanton experimentation in his studio. “Incremental change” is his motto. In a sense, it’s a way to create some stability; avoiding planned obsolescence so as to keep prior pieces relevant. When there’s an evolving thread that holds a body of work together, in his view, each piece retains value, rather than jumps between stages that render previous works irrelevant.

-Mike Steyels, Vice Magazine
1-3: Daniel Brosas - Community centre plan (1); Community centre section (2); Courtyard (3); 4-5: Emma Ross - Maker space (4); Maker space exterior elevation (5)
1-2: Emily Will - Daycare model (1); Daycare roof garden (2); 3-4: Andrew Lawler - Artist studios interior perspective (3); Artist studios exterior elevation (4)
Romilie Calotes - Collage (1); Community centre model (2); Community centre section (3)
1-3: Hanna Hendrickson-Rebizant - Collage (1); Centro florbeia espanca (2-3)
1: Paul Hanbury - Makers Centre (1) 2-4: Rylan Lucyk - Skateboard park plan (2); Skateboard park (3-4)
THE SITE

... the well-known anxiolytic properties of rituals – both daily and ceremonial – can provide order and structure to a world that seems to teeter on the verge of chaos.
The theme of this studio will be the exploration of the architectural and cultural potential, significance, and practice of ritual in everyday life. We live in uncertain times. We are told daily that we are on the verge of environmental collapse and mass extinction due to climate change, pollution and overpopulation. Liberal democracies are under siege and authoritarianism is on the rise. Migrations of whole populations and refugee crises are threatening the delicate social balance necessary for multiculturalism. Religious relativism spawns both militant secularism and religious extremism. Technology advances exponentially. Financial algorithms outpace human perception. Grotesque and accelerating social inequality creates envy, which in turn fuels consumption.

Against these inexorable trends, the well-known anxiolytic properties of rituals – both daily and ceremonial – can provide order and structure to a world that seems to teeter on the verge of chaos. On a personal level, the defining features of ritual -- repetition and bodily engagement -- alleviate stress and anxiety. Repetitive movements can be often observed by confined animals (and humans) who use repetitive motions to alleviate anxiety. In the human world, daily repetitions and routines reassure us that our world is orderly and reasonably predictable. On a communal level, rituals are often more formal and ceremonial. Communal rituals mark the passage of important events, and tend to cycle according to the passage of the seasons. Whether formal or informal, they repeat daily, weekly, monthly and yearly, and even on longer cycles. Since rituals are inherently bodily, they are inherently architectural.

This studio set out to examine the architectural implications of ritual in both personal and communal aspects, and as both ordinary and extraordinary events. The first term focused on the rituals and routines of the everyday and the personal, while the second term explored the more symbolic rituals that mark the major passages of life in the community.

Term I began with a set of short exercises that investigated various notions of routine, ritual and habit using photography, explorative collage, drawing and modelling. The first project developed the notion of a personal ritual around an object and a site. The second project entailed the design-build, performance and filming of a site-specific ritual of the students’ own making. In conceiving this ritual, students engaged with ideas of time, repetition, periodicity, site and atmosphere, and ultimately the idea of healing a site. In constructing the artifacts and performance of this project, materiality, assembly, staging, lighting and effects were carefully considered.

Term II continued the theme of ritual at the institutional scale in the design of a Community Hall. This project was developed from initial research into a personal ritual undertaken in the first term. The Community Hall was to provide a place of respite from consumerism, a public service developed from the personal ritual, and a place to meet friends and strangers. It would provide – as per Leonard Cohen’s song, one of “the holy places where the races meet.” The site of the project for all students was the largely underused parking lot of Grant Park Shopping Mall in Winnipeg -- in the very locus of consumer disembodiment. The shopping mall itself was partially built on the site of a Metis neighbourhood informally known as Rooster Town that was removed as part of a slum clearance program in the 1950s.

I’m stubborn as those garbage bags that Time cannot decay
I’m junk but I’m still holding up
This little wild bouquet

-- Lewis Hyde, The Gift
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1: Rachel Laird - Community Sound Recording Studio
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... our vision feels the hardness, texture, weight, and temperature of surfaces ...
When presented with the challenging invitation by Peter Hargraves and the Forks to design an art pavilion to receive Anish Kapoor’s work for the middle of the Winnipeg winter, all the specific qualities offered by his work had to be carefully considered in the architectural intentions of the pavilion. WHAK is a sectioned cube carved to create a gradual and slow delay as one approaches, inviting the visitor inside. The elemental shape of the cube, a direct reference to Kapoor’s Stackhouse, his ice structure produced for the 2017 Warming Huts Festival in Winnipeg, served as a foundation for creation of the space. The treatment of black and white surfaces, as simultaneous allusions to the more impartial receptacle of the inside and the snow outside, added to the condensed and elevated central space, constituted the programming to receive Kapoor’s reflective Disks, defining the main elements of the pavilion design.

The effacing of any overt architectural subjectivity was replaced by a methodical, step-by-step approximation to “Kapoor’s moment,” imagining a structure inhabiting the frigid icy surface of a Winnipeg river, based more on the phenomenon of the experience, inside a vessel of experience. As a sensorial extension, the students carved a “lens” on the ice floor of the central space, bringing light into the space, filtered by the greenish muddy waters of the Red River. The “lens”—a type of ghost—served as an allusion to the future presence of Kapoor’s Disks. By dispossessing of any trace of “self-expression” but instead “creative collective energy” students and instructors were able to achieve something at the same time detached and commensurable to Kapoor’s sensitivity.

In Kapoor’s sculptural language materiality, scale and relationships to architecture and landscape create a journey through time, space, perception and meaning. The work densifies the experience to an essentiality, almost suggesting an approximation to emptiness. Nevertheless, there is no emptiness—what exists is pure energy. It is not the thing in itself that is perceived, through sight or other senses—the thing has a presence. It is not the presence of the thing either, but instead it is the sense of presence the thing instils in the visitor—the sense of being present, of being alive, in the moment, fullest, in the world.

We have attempted to create here a vessel to carry one’s experience in the world, as it is negotiated by the provocations of Anish Kapoor’s poetry. It was in the intimate connection to Kapoor’s work that we were able to find a subtle affinity with our own methods of making: working in response.
“The ground is obviously the most stable element, although some of its properties change with the seasons, but the more variable and less concrete sky also plays a “characterizing” role of decisive importance.”

- Christian, Norberg-Schulz
During an interview published in Canadian Architecture, Indigenous Architect, Douglas Cardinal explains how he developed his approach to architecture by studying the works of Rudolf Steiner. Steiner was the founder of Anthroposophy, its pedagogy emphasizes the role of imagination and learning, striving to integrate the intellectual, practical, and artistic development of pupils in a holistic manner.

To Cardinal, Steiner’s philosophy drew a parallel to the thinking of Indigenous people. Cardinal believes that the spiritual life, the environment and the needs of the people who use buildings should never be separate from the design and construction of the structures we use.

The cross-cultural relationships in this part of the world have long been characterized by two worldviews operating in isolation. Indigenous traditions, tools, techniques, and materials, that have existed for millennia, and Western settler innovations imposed atop of the Indigenous methods. This studio will explore a careful interplay between these two cultures. The intent is to work towards creating meaningful designs that participate in the lives of the people, drawing from the culture and the natural environment.

In the first term, students will work with Shoal Lake #40 community located on the Ontario and Manitoba border. The intent is to develop an architecture for community gathering, for ceremony, and for connection to the greater world including the natural and spirit world. We will work carefully together with the community to develop the program and learn about the underpinnings of indigenous culture, design and the teachings that accompany each element of the design. The methods of working will include a phenomenological approach to material research, regular site visits to connect with the “natural place”, and ongoing discussions with the knowledge keepers. In the second term, we will take the teachings and work within an urban landscape.

To help imagine a connection to “natural place” we will explore the Sonoran Desert. We will immerse ourselves within the vast landscape, visit the Slot Canyons, Arches National Park, Havasupai-Indigenous reserve and Bryce Canyon. We will explore cliff dwellings and experience indigenous responses that are from the land. We will spend time in Scottsdale and Phoenix visiting contemporary architecture projects by Frank Lloyd Wright. We will visit SMOCA, a museum dedicated to contemporary art, architecture and design, to see amongst the many works, Skyspaces by artist James Turrell, as we search for and discover the relationship between the natural and the constructed.

“The term “natural place” denotes a series of environmental levels, from continents and countries down to the shaded area under an individual tree. All these “places” are determined by the concrete properties of earth and sky.”

— Christian, Norberg-Schulz
The Concept of the Classrooms

1. Site plan
2. West elevation
3. Section
4. Section through roundhouse
5. Plan view

Images show various architectural drawings and plans, including site plans, elevations, and sections of the classrooms.
1-7: Reanna Merasty - Concept model (1); Concept model (2); Arbor model (3); Ground plan (4); Arbor model (5); Section (6); Sound drum model (7)
1-7: Janine Kropla - West section (1); North section (2); Plan (3); Shack model (4); Shack model interior (5); Model (6); Shack model plan view (7)
1-6: Alexia Ruiz - Model (1); Section model (2); Collage (3); Model (4); Drawing (5); Site Plan (6)
1-4: Alexia Ruiz - Level 1 plan (1); Exploded axonometric diagram (2); Section (3); Elevation (4)
1-4: David Lang - Site map (1); Residential balconies overlooking public outdoor theatre (2); Section model (3); Spectators view of projections (4)
1-4: Patrick Fung - South elevation (1); Lounge and practice room section (2); A place to connect with your drum (3); Music venue where traditional and contemporary musicians and audiences gather (4)
1-4: Cornie Friesen - Exploded axonometric (1); Exterior perspective (2); Site plan (3); Roof top perspective (4)
First life, then spaces, then buildings - the other way around never works.

- Jan Gehl
EVERYDAY URBANISM

DESIGN TACTICS FOR HOUSING, COMMUNITY & CIVIC LIFE IN NORTH/POINT DOUGLAS, WINNIPEG

This studio seeks to answer a fundamental question posed by Denise Scott-Brown, namely: “Is there an explicit way to incorporate the social and experiential multiplicity of urban life into a practice of architecture and city design?” In framing a response, we will approach the architectural project through the discourse of ‘everyday urbanism’ – of advancing an intimate understanding of a neighbourhood as a place where private lives and public spaces begin to merge and where individual and community interests are upheld and celebrated – by design.

The ‘everyday’, as Margaret Crawford, co-editor of Everyday Urbanism wrote, “describes the lived experience shared by urban residents, the banal and ordinary routines we all know too well” and then goes on to add “the utterly ordinary reveals a fabric of space and time defined by a complex realm of social practices – a conjuncture of accident, desire, and habit”. And with reference to our studio ambitions, “the everyday represents a zone of social transition and possibility with the potential for new social arrangements and forms of imagination” [p.6].

‘Urbanism’, on the other hand is the ‘discourse of the idea of the city’. It is dynamic, dialectical and indeterminate and as Sanford Kwinter suggests, “a city both lives and may be found only in its transformations and ramifications, in the cultural patterns and subjectivities it nurtures or gives rise to and in those sediments it leaves behind”. Urbanism is based on canon as well as temporal notions of collective settlement. It is informed by myth and by public policy.

The context for our studio work is North / Point Douglas, Winnipeg. Our clients (or collaborators) are the people who live in the neighbourhood of North Point Douglas. Our site is the peninsula called Point Douglas which is bounded by Main Street to the west and by the Red River to the north, east and south. Over the last 200 years Point Douglas has been subjected to urban growth, decay and transformation like no other urban district in Winnipeg. The existing residential, civic, and industrial building stock was built over a century ago and includes many excellent examples of architecture from that period. It is one of the most historically significant urban settings in Winnipeg.

The design challenges to be addressed in our studio include: urban growth and decay; affordable housing options; growing Indigenous and immigrant populations; gentrification; community infrastructure; river / landscape and open space; safe streets and; securing neighbourhood interests for the long term. We will develop incremental design tactics as well as long term design strategies at a range of scales, extending from the home: to the street and block; to the neighbourhood; to the district and; to the city. Above all, we will seek individual project work / programs that are ethical, empowering, and prescient.
1-4: Cleo Syverson - Site photo (1); Sectional perspective to courtyard (2); Elevation study (3); Floor plan (4)
1-4: Cleo Syverson - Final model (1); Sectional elevation to street (2); Loft unit (3a-3b); Everyday living in the courtyard(4)
Brandon Bunkowsky - Site model (1); Section through housing/market (2); North and South elevations (3a-3b); Market space (4)
1-3: Susan Alvina - Site plan (1); Multiple unit/housing study (2a-2d); Street elevation (3)
1-3: Susan Alvina - Section perspective (1); Exterior perspective (2); Final model (3)
1-3: Nicole Luke - Site plan (1); Street front perspective (2); Structural grid model (3a-3b);
1-3: Nicole Luke - Exploded axonometric diagram (1); Section (2); Courtyard perspective (3)
Julie Boulet - View towards site photo (1); Site plan (2); Exterior ramp to covered patio perspective (3) Hostel interior elevation (4); Exploded axonometric (5)
1-5: Julie Boulet - North elevation in winter (1); West elevation in winter (2); South elevation in summer (3); East elevation in summer (4); Hostel interior elevation (5-6)
...Re-creation indicates a continuous process of city making which is informed by pre-existences: meaningful traces and latencies, memories, experiences...

- excerpted from Studio Brief
**RE-CREATION: ARCHITECTURING THE CITY**

In the context of our design studio, Re-creation is an open concept which admits multiple interpretations and encompasses relevant meanings:

From a theoretical perspective, it refers to the generative process of the project as an act, or set of actions, rooted in tradition but creatively open to poetic transformation, and metaphoric amalgamation or metamorphosis. It means as well to design based on knowledge, memory and experience, since we cannot re-create what we do not know. Re-creation therefore challenges common assumptions about originality, and is at the core of what we call creative action. From G. Bachelard the following excerpt comes as one suited analogy:

> How often, beside a well, on the old stone covered with the sorrel and ferns, have I murmured the name of distant waters, the name of the buried world? How often has the universe suddenly answered? O my things, how have we talked.


In terms of urban design, Re-creation indicates a continuous process of city making which is informed by pre-existences: meaningful traces and latencies, memories, experiences (poetic imagery) coming from the site and its immediacies, but also from remote, metaphorically brought or translated, relevant other places and experiential images. Winnipeg will be our laboratory, but we will travel abroad to Barcelona and the Iberian white towns in search for meaningful experience, knowledge and poetic inspiration.

The studio itself is an architecture/urban design interdisciplinary project, in collaboration with Richard Milgrom, Head of our Planning Department: ED4 Architecture, and Master Planning students. The year will commence with a design charrette, with Winnipeg’s most pressing urban problems as subjects. It will be a unique experience of teamwork designing along side distinguished local professionals, on the occasion of Jan Gehl’s visit to our city — one of the most prestigious living scholars in urban design worldwide.

Capitalizing on the charrette the second project embraces a mid-size urban design project on a select urban piece to intervene. The fall term will conclude with a punctual small-scale architectural intervention in the form of a mixed-use infill along the St. Mary’s Road, adjacent to the Red River and Glenwood Neighbourhood, which will begin to draw upon our discoveries abroad while paying careful attention to the immediacies of our site. Our knowledge, memory and experiences will be drawn upon as we decipher the physical boundaries of the local, while introducing our Re-creation.

The winter term will provide the collaborative framework necessary to reveal the strengths and potential of our earlier analyses and design proposals by putting them under further investigation while working closely with the Master Level Planning graduate urban design studio. Although the work in that term will be collective in spirit, and collaborative, deliverables will be specific to each discipline. We will map context in factual and qualitative ways, creatively interpret and meta-morph referents, culminating our investigations and creative explorations with an individual design made manifest as a mid-scale, mix-use infill ranging between 1,500 – 5,000 SM. This final proposition will reveal our gained understanding of architecture that makes good cities, drawing together our comprehension and insight while seeking to catalyse urban Re-creation.
1-3: Oceane Perham, Ralph Gutierrez, Andrea Garcia - ARTwalk charette analysis map realized with the direction of Peter Hargraves and Ethem Tar (1); Downtown Winnipeg Densification Map (2); ARTwalk conceptual collage (3)
ArtWalk aims to generate a repository for interactive and engaging installations in Downtown, Winnipeg. Connecting the imperative boulevards of Broadway as one lengthy green space for the current populated neighborhood and the rest of Winnipeg. ArtWalk links to the existing avenue of sculptures along the Steven Juba Park, the Esplanade Riel, the Canadian Human Rights Museum and the interiors of the Union Station to the historical landmarks and parks along the Memorial Boulevard, and to the Winnipeg Art Gallery. ArtWalk features paths for pedestrians and bicycles, areas for seating and relaxing; and plazas for street performances, gatherings and ephemeral installations.

1-4: Oceane Perham, Ralph Gutierrez, Andrea Garcia - ARTwalk vignettes of the envisioned site condition (1); Images of the boulevards of Broadway as a site for urban intervention (2-4).
Each student was given a site along side St. Mary's Road. The objective was to design a people oriented space which connects architecture to the street level.
1-3: Oceane Perham - FORGE+HEARTH North West Elevation (1); FORGE+HEARTH West Elevation (2); FORGE+HEARTH Section facing North West (3)
Oceane Perham - 370 Smith St. site photos (1); Conceptual Collage (2); Conceptual Form Exploration (3); Study model showing concluded arcade configuration (4); Final model (5)
1-3: Oceane Perham - View of the building from the intersection of Notre Dame Ave. and Donald St. (1); View of the arcade from the street (2); North East Elevation (3)
1-4: Ralph Gutierrez - Slow Theatre Conceptual Collage (1); Site (2); Slow Theatre Site Plan (3); Slow Theatre Model depicting view from Vivian Ave (4)
1-4: Ralph Gutierrez - MNMA projected site condition (1); Street view of MNMA from proposed park (2); MNMA Conceptual collage (3); MNMA Elevation from Notre Dame Ave. (4)
1-5: Ralph Gutierrez - MNMA Interior view of the lobby (1); MNMA Interior view of cinema/gallery (2); MNMA Longitudinal section (3); Isometric view of MNMA (4); Conceptual collage (5)
A hundred times I have thought: New York is a catastrophe, and fifty times: it is a beautiful catastrophe.

- LE CORBUSIER
  When the Cathedrals Were White (1947)
The New York Studio was conceived of as a cooperation with the Department of Architecture at New York’s Pratt Institute. Located on a four-block site stretching from 38th Street to 42nd Street between First Avenue and the East River, the project gave students the opportunity to work in a large scale and highly complex urban environment. The project brief used the projected expansion of the United Nations complex, located immediately adjacent to the north of the site, as the initiator for the project in aspirational, contextual, and programmatic terms. One project ultimately took the United Nations gardens, which are no longer open to the public due to post-9/11 security concerns, as an opportunity for urban densification that allowed the area to the south to focus on creating a new and publicly accessible green space for the city.

The two-semester studio sequence was organized into two distinct parts. The first semester focused on the urban design issues: urban and historical context, demographics, economics, transportation, social justice, environmental challenges of working in a post-Hurricane Sandy riverfront location. The first semester included a ten-day field trip to New York, together with a presentation of their site analyses at Pratt Institute.

Students worked in teams of three with each of the design proposals developed being quite distinct. The second semester allowed students to develop their individual projects while at the same time continuing to work in teams as their individual projects were coordinated within the urban design parameters that each team had created. One representative project from each team is included in the pages that follow.

“New York... more than any other city, it is the fullest expression of our modern age.”
- Leon Trotsky, My Life, 1930

“The Purposes of the United Nations are:
To maintain international peace and security, and to that end: to take effective collective measures for the prevention and removal of threats to the peace, and for the suppression of acts of aggression or other breaches of the peace, and to bring about by peaceful means, and in conformity with the principles of justice and international law, adjustment or settlement of international disputes or situations which might lead to a breach of the peace; To develop friendly relations among nations based on respect for the principle of equal rights and self-determination of peoples, and to take other appropriate measures to strengthen universal peace; To achieve international co-operation in solving international problems of an economic, social, cultural, or humanitarian character, and in promoting and encouraging respect for human rights and for fundamental freedoms for all without distinction as to race, sex, language, or religion; and To be a centre for harmonizing the actions of nations in the attainment of these common ends.” - Charter of the UN, Article I
1-3: Dexin Xie - Ground level plan (1); Concept collage (2); Site section through UN plaza (3)
1-4: Maximilian Jost - Residential floor plan series (1); Group site section (2); Plaster facade cast (3); Lobby section/elevation (4)
1-3: Maximilian Jost - Residential building plan (1); Form development sketches (2); Residential wall section/elevation (3)
1: Austin Dom - Office floor section/perspective (1); Building facade concept development (2); Building section model w/ facade detailing (3); Building perspective (4); Facade detail and shadow study (5); Interior atrium rendering (6)
1-2: Austin Dorn - View of final site across the East River from Queen’s (1); Building section w/surrounding context (2)
1-3: Jacee Kaczmar - Site plan (1); Museum building section (2); Final model interior details (3); Form development process sketches (4-6)
1-5: Jacee Kaczmar - Interior perspective from Exhibition Hall (1); Final model details (2-3); Building axonometric (4); Building section/perspective (5)
In Iceland vast volcanic landscapes rise high above the Mid-Atlantic Ridge bridging the North American and Eurasian plates. The West, East and North Volcanic zones express the up-welling of magma under heat and pressure as the tectonic plates gradually separate. Thirteen glaciers, 10,000-year-old remnants of the last ice age, float above these tears in the crust of the earth forming a hybrid landscape of lava and ice. This studio will concentrate on the Vatnajökull – including the famous Skeiderarásundur reaching out to the Atlantic Ocean and the Jökulsárlón (Glacier Lagoon) - as well as the Langjökull north east of Reyjavík.

**GLACIAL / GALACTIC**

The glaciers are being re-formed by the natural forces of erosion, temperature, precipitation and volcanic action. As climate change continues to impact the amalgamation of glacial accumulation, snow melt, and sea level rise, the high-altitude landscapes of Iceland are increasingly fragile, dynamic, and evermore delicate and difficult to access. Harbingers of climate change, they are gradually vanishing. Glacial responses to climatic deviations augment the constant seasonal flux of flow and motion – incredible rivers of ice shaping other-worldly landforms of icefalls, caves and lava tubes. The resulting terrestrial landscapes are analogous to the surfaces of the Moon and Mar. They are being considered as test-beds by the European Space Agency (ESA) Concept Operations group (Con-Ops) and NASA for the permanent inhabitation of - first the Moon, and then Mars. Working with the nascent Icelandic Space Agency and together with the ESA and NASA this design studio seeks to explore the design of (and support for) surrogate settlements.

**LIFE MECHANICAL**

A study of the arid high landscapes of Iceland will afford lenses through which to examine our interface with the annual cycles and the gradual recession of glaciers; the causes, effects and implications of climate change on the arctic region; geophysical actions and reactions; and – extraordinary as it may seem - the possibility of interplanetary settlement simulation. This kind of probe (research / investigation) seems predisposed to technical and systematic solutions – a supporting infrastructure of modular components with which to build the ways and means for rendering the landscape both knowable and also survivable . . . architectural artifacts deployed for scientific and human advance on a living dynamic windswept arid glacial substrate.

**LIFE & TIME**

Concepts related to mobility, flexibility, self-sufficiency, temporal characteristics and light-weight structures seem obvious. However, the intentions and architecture might take on a more ephemeral guise. Ideas of a spiritual nature in relation to the scenarios of vanishing glaciers or of astronauts forever allude to a substantially different approach. Recognizing our human history of ambition, consolidation, collapse and reconstruction (be it ecologies or civilizations) it is not difficult to imagine a new pragmatic beginning, with our “backs to the world”. For these actions, concepts like vanishing, disappearance, stealth, and dematerialization may be accurate metaphors. Programming might be unified by a strategy of observation and surveillance, meditation and reflection, and the construction of a new philosophy or framework of thinking through concepts like escape and survival. Exploration by science + physics and geophysical dynamics through analogous landscape have lead to speculations on emergent ‘islands’ and the possibility of new beginnings.
1-4: Alyssa Hornick - View of the residences (left) and astronaut research exhibition center (right) (1); astronaut technological research center test bed (2); astronaut workshop (note: public walkway above) (3); astronaut research exhibition center main viewing hall (4)
1-4: Alyssa Hornick - View of the astronaut residences (1); minerals exhibition room (2); entry to the public astronaut work exhibition space (3); walkway between astronaut research center and exhibition center (4)
1-5: Victoria Lovell - Preliminary site collage series (1-4); Final site render (5)
1-5: Victoria Lovell - Final interior render (1-3); Final exterior render (4-5)
Curiosity is more important than knowledge.

—Albert Einstein
A museum is a place where one should lose one’s head.

— Renzo Piano

Museums are wormholes to other worlds. They are ecstasy machines. Follow your eyes to wherever they lead you... and the world should begin to change.

— Jerry Saltz

The objects we cherish tell stories... They are chosen by intuition and wandering logic... curiosity is the unifying quality of a creative mind.

— Tod Williams & Billie Tsien

What is a curio? A curio sparks curiosity. How?

The dictionary tells us that a curio is a rare, unusual, or intriguing object. But a curio’s capacity to spark sustained curiosity demands a patient, fully engaged and embodied act of musing.

In other words, curiosity initiates a personal and cultural, intellectual and physical, intimate and worldly encounter, mingling memory, imagination and a desire for knowledge and change. Such curious encounters, simultaneously delightful and unsettling, can lead to meaningfully and transformative events. What motivates this shift from strange objects to events of meaningful change? Care!

If we trace the root meaning of curio, we discover that curiosity’s underlying activity is to care. A curio not only holds our interest, it provokes growing concern, stirring us to more courageous thought and a renewed sense of urgency in the shared act of discovery. Collecting, creating and sharing curios is a way of musing more carefully on our curious relation with one another and the world.

Inspired by their own questions and a set of strange and exciting precedents, students gathered, swapped, made, arranged and displayed eclectic collections of objects, artifacts, specimens, fragments, models, text and images. Students simultaneously studied an inspiring variety of exemplary museums (“archi-curios”), alongside stimulating art works (“meta-curios”), carefully re-interpreting the “ready-mades” of Marcel Duchamp, “combines” of Robert Rauschenberg, and wonder-inducing box constructions of Joseph Cornell, whose works act as “window-poems,” “dream-factories,” and “theaters of the mind.” Students incorporated replicas of these archi- and meta-curios with other curious phenomena into mixed media assemblages in the form of interactive cabinets of curiosity, or wunderkammer, designed to cultivate public interest and concern. These cabinets were collaboratively exhibited to large audiences on four unique occasions:

- Nuit Blanche / Winnipeg Design Festival (Sept. 29, 2018)
- the GoSA Gallery of Student Art (Jan. 28–Feb. 8, 2019)
- the Pool Room Gallery, Arch2 Building (Feb. 9–25, 2019)
- the 2019 FAUM Year End Exhibition (Apr. 26–30, 2019)

Over the year, Studio Curio gradually expanded its scope: from collecting and exchanging personal curios, to building interactive Cabinets of Curiosity, to designing elaborate public Institutions for Collective Musing.

The studio included amazing local and international field trips—to Philadelphia and Washington DC—where we toured more than two dozen museums (including the Barnes Foundation, designed by Tod Williams and Billie Tsien, and the National Museum of African American History and Culture by David Adjaye), and met many inspiring architects, curators, and museum administrators. Motivated by these adventures, the future architects of Studio Curio began translating their cares and curiosities into comprehensive architectural proposals: researching sites and precedents, developing detailed programs, and devising public institutions for musing, around curious collections and caring missions, opening onto the great Wunderkammer of an ever-expanding and meaningfully sustainable world.

Instagram: #studio_curio

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Instagram: #studio_curio
CABINETS OF CURIOSITY

Left-to-right, top-to-bottom:
1-2. Alix Lanyon-Taylor, Living Archive of Everyday Gestures & Impressions;
5. Melissa Folk, Growth/Decay;
6. Power Odudu Umoessien, Space-Time Odyssey;
7-9. Jessica Piper, Quaero (Cabinet of Quirky);
10-11. Connery Friesen, Quarry-Time Capsule;
Left-to-right, top-to-bottom: 1-3 Teron-Jordan Richard, Reveal (in action at GoSA and Nuit Blanche); 4-6 Michael Bellstedt, Brown Box Incised (where Duchamp’s Large Glass, Eisenman’s Wexner Center, and myriad other urban-artistic curios meet); 7-8 Eric Decumutan, Cabinet of Polysynthesis, Smell-Light-Touch-Sound; 9-10 Jessica Leon D’Toste, Cohesión; 11-12 GoSA Exhibition Opening - curiosity captured by photographer Dylan Hewlett.
Connery Friesen - Capsule Museum. Sited at the edge of Stoney Mountain Quarry (closed ca.1987), this speculative future-history museum-machine re-interprets the abandoned site as fertile grounds for critically musing on society’s dependency on gadgetry and resource extraction. Capsules displaying decades of material culture within a reclaimed public park are lowered by cranes into Piranesian galleries, lit by an array of skylights and reflections.
Michael Bellstedt - Desire Institute. This multifunctional cultural arts centre is sited at Provencher & Archibald, the former site of Central Grain. Inspired by the mechanical-erotic operations of Duchamp’s Large Glass or The Bride Stripped Bare by Her Bachelors, Even, and the surreal prairie-industrial landscape, it rises as a collage of salvaged grain elevators and railway infrastructure, its architecture of Desire blurring the lines of dream and reality.
Musing Institution This vision of urbanity deploys amorous mechanisms of immersive inter-dimensional biomorphic neo-reality, to provoke questions of society's mundane routines, while empowering artists and visitors to experience shared desires. Maker-spacers are intertwined with galleries and exterior neighborhood pocket parks. As the Desire Institute grows, new realities and surreal architectures form, and the mundane is transformed to the wondrous.
Jessica Leon D'Toste – Museum of Oblivion Memory. This adaptive reuse project reinvents the labyrinth of private and collective memory. Architectural strategies of spatial, thermal and hydrological delight invite liberating emotional responses, healing the minds and bodies of visitors, while purging traumatic memories and rescuing the city’s forgotten infrastructure.
Musing Institution  Spaces filled with therapeutic machines frame dream-sequences of release and immersion, escape and encounter: in a library, café, garden or market; in saunas, hot tubs or a hidden lap pool. At the center, visitors can climb a vertical plaza, or a tower overlooking the city. This "space for cogitation" is a museum for meditation, contemplation, daydreaming and intellectual struggle, aiming to rejuvenate body, soul and city.
Jessica Piper • Quaero Institute for Sustainable Urbanism. Located near the intersection of Portage & Main, this interdisciplinary, research institution aims to enhance economic, environmental and social sustainability in Winnipeg. Quaero facilitates collaborations between industry, academies and politics, while fostering community outreach and inclusion via public space, an interactive map room and temporary satellite exhibitions in storefronts across the city.
Odudu (Power) Umoessien - Space-Time Odyssey. Sited at FortWhyte Alive (a former clay and gravel pit, now wildlife foundation), this museum creates intimate relationships with the moon and the immensity of outer space. Guided by fascinations with Wenzel Jamnitzer’s 16th-c. geometrical universe and personal curiosity in the cosmos, this museum celebrates the universe of human imagination. It exhibits astronomical instruments and cosmological phenomena, while foster shared experience in astronomical events and profound awareness of our natural world – near and far.
“The act of architecting requires making consequential decisions, being aware and open to discoverable opportunities, and possessing a critical affirmation and ability to respond to the history of architecture and building.”

- Excerpted from Studio Brief
CASTING CONSTRAINTS
TOWARDS DEVELOPING A CONSEQUENTIAL METHODOLOGY

The act of architecting requires making consequential decisions, being aware and open to discoverable opportunities, and possessing a critical affirmation and ability to respond to the history of architecture and building. Since constraints illicit responses, many aspects of this studio, including the material focus, was set. The studio partnered with the Canadian Precast/Prestressed Concrete Institute (CPCI) and focused materially on precast concrete. The intention in the fall term was to explore and develop a methodology to enable the poetic embodiment of the physical. This was then developed into a comprehensive project in the Winter term.

In the Fall term, students each chose a concrete architectural project from a selected list of precedents. All of which could be visited in or near Winnipeg or on the field trip to Northern Italy. Each student studied their chosen project and drew, modeled, and cast model sized versions or details of their project. Architecture students need to be engaged in making stuff, working with real materials, not just for the sake of making something but because it offers a greater aim. Through making, students were able to extract or identify a specific quality from the precedent project that could be further explored in the Winter term.

While in Venice and Northern Italy, students had the opportunity to immerse themselves in an unfamiliar setting and culture and to see significant architecture and art first hand. Projects visited included Carlo Scarpa’s Brion Cemetery, Castelvecchio, and Possagno. Michelucci’s Longarone Parish Church, Cesare Cattaneo’s Casa Cattaneo, and Giuseppe Terrangi’s Casa del Fascio and Asilo Sant’Elia.

After visiting their precedent projects first hand, students developed the explored qualities into a small scale proposition. The intention was to identify an appropriate program for the embodied tectonic that could then be further developed into a much larger, medium scale building with similar qualities in the Winter term.

3 Beliefs and Biases not Negotiated
1. Poetic Connections to Site - Non-mobile buildings have only one site. Architecture should serve to explain a situation or site. A well chosen site holds a number of opportunities within it. Architecture should serve to link physically and poetically with the specific qualities and opportunities of the site and context.

2. Phenomenal Realm, Favouring the Experiential Dimension - Architecture is meaningful through experience and inhabitation. Architecture needs to serve people and becomes meaningful by people receiving it. This attitude relies less on 2 dimensional plans and elevations and more on constructing a 3 dimensional environment achieved by working through models that can be inhabited. Striving for an architecture that is unable to be grasped by 2-3 publicity images or purely the visual realm but that acknowledges sound, smell, and touch as important perceptual and psychological considerations.

3. Meaning From Construction, Act of Constructing with Materials - Architecture is not disengaged from construction or superfluous to it. The meaning of architecture is nothing more than building itself - the materials and techniques of construction, sensuous and unadorned, brought to limpid perfection.
1-3: Lexis Nizio - Axonometric timeline of water collection (1); Winter rendering (2); Schematic site collage (3); 4-5: Dylan Hewlett - Precedent study of precast concrete curved modules (4); Earth cast concrete Tea House (5)
1-3: Mandy Hiltz - Snow accumulation study on concrete pavilion (1); Concrete pavilion detail (2); Viking boat model (3); 4-6: Brittany Hince Siwicki - Exploded axonometric of security pavilion (4); Final model (5); Final model detail (6)
1-3: Andrew Simonson - Schematic sketches of performance pavilion (1); Final model (2); Plaster cast structural frame of Casa Cattaneo (3); 4-5: Tia Watson - Plan exploration (4); Exploded axonometric of precast kit of parts (5)
1-4: Marina Jansen - Exploded Axonometric of plaster cast Pinhole Camera (1); Final Model (2); Model Perspective (3); Section Model Perspectives (4)
1-2: Dylan Hewlett - Sectional perspective of library and community resource centre (1); Interior view of library (2); 3: Mandy Hiltz - Tectonic study (3); 4: Andrew Simonson - Interior view of thermal baths.
1: Andrew Simonson - Building section and material study; 2: Brittany Siwicki - Elevation of repurposed grain silo complex; 3-5: Mandy Hiltz - Post-tensioned pre-cast tectonic study (3); Interior rendering studies (4 & 5).
1: Marina Jansen - Exploded axonometric of camping infrastructural facility; 2-3: Andrew Simonson - Plan view of thermal baths (2); Sectional view of thermal baths (3).
1-4: Marina Jansen - Site section (1); Campsite renderings (2-3); Site model (4); 5: Mandy Hiltz - Study of traditional viking longhouse
DESIGN THESIS

Design Thesis consists of self-driven creative work, motivated by questions and curiosities, and developed through intensive material research and original design explorations. A Design Thesis is both an end in itself and a new beginning; it culminates a professional education, but also inaugurates new directions. It is a transformative event—a threshold, opening new ways to think, make and engage architecture.

Carrying out self-directed design research and bringing this work to creative fruition are imperative skills for any architect. Design Thesis is an opportunity for students to challenge themselves by pursuing architectural interests in ambitious and self-critical ways, while working in the mutually supportive context of peers attempting the same. Design Thesis entails considerable intellectual risk, but can also be serious fun! It should be the most exhilarating time of an architect’s education and a fulfilling experience that one reflects on fondly and meaningfully for the rest of one’s life.

An excellent thesis can open doors to good jobs, but it can also launch independent practices capable of generating new knowledge and shaping society for the better. A great thesis can awaken the interest of peers, (and even politicians) to exciting design possibilities. Thesis projects—self-driven creative work, on topics of shared interest; and, in some cases, lead to further post-professional or doctoral studies.

In the Department of Architecture, Design Thesis projects are as wonderfully diverse as its students. This year students explored a wide variety of architectural questions and themes, including theatre, cinema, and mythology; architecture’s role in healing, and in structuring child’s play, or as a balm for national traumas; as a setting for joyfully frenetic commerce; the uncanniness of dwellings and the terrible sublime of power extraction; how serendipity informs the city; how a church can serve the unchurched. Projects developed through a variety of constructional and representational techniques: full-scale building, experimental drawings and models, digital fabrication, and an array of hands-on media.

The tradition of learning by doing and exploratory making is very much alive in our school. Students are encouraged to discover the most revealing and rewarding ways of pursuing their design inquiries.

The thesis year commences with a Design Research Studio led by a confluence of a student’s own interests and an advisor’s research and guidance. This first term is about articulating questions and attempting responses; finding topics of fascination and concern; defining the particular conditions, programs, sites, and/or phenomena to ground the work; developing exploratory strategies and appropriate manners of making; and positioning the thesis inquiry in relation to research precedents, and relevant theoretical and cultural contexts. The first term culminates with significant attempts at architectural designs and design strategies, together with presentations of ongoing creative research in the form of diverse models and drawings, and potentially full-scale installations, supplementary videos and digital projections.

During the Winter Design Thesis term, students fully manifest a substantive architectural design project and produce a Design Thesis book. The book compiles a year’s worth of search and research: documentation of processes, iterations and the final design, plus a contextual framing, interpretive annotations and critical reflections. Throughout the year students benefit from discussion and criticism with advisors and peers, and have formal interim and final reviews with distinguished guests, including external examiners from other architecture schools.

How does a thesis begin? With questions! While each student develops their own, everyone also grapples with the fundamentals: What is architecture? What are its various manifestations? What are the most pressing challenges facing the discipline today? What are its most persistent, trans-historical topics? What are the different ways of performing architectural work, and which ways do I seek to develop? What kind of architect do I want to become? What architectural experiences have I found to be most moving? Most troubling? Most confounding? Most meaningful? What ignites architectural imagination?

MORPHOSIS MACHINE: ARCHITECTURE FOR THE SLUM DWELLERS

This thesis aims at addressing the actual needs, the desire of the realm of the slum dwellers. The study focused on how architecture can be a tool in morphing nature with the changing necessity, environments, people, behavior and desires. The thesis focused on the basic, minimum needs and necessities because of underprivileged people who are lacking proper shelter, where the conditions are below the level of human decency. These unfortunates are expected to adjust to the surroundings that are provided.

Dhaka, the capital city of Bangladesh, is one of the fastest growing cities in the world. Not just got urbanized by the pace of time but the ugly truth of growing densely populated slums and poor living conditions of the slum dweller is remarkably evident. The Korail slum covers an area of approximately 150 acres, and houses nearly 300,000 people. The way in which architecture responds to the need of these unfortunates is a very complex matter. What matters could be the minimum necessity of a people’s life, a change in story, to what architecture owes being open, approachable, reactive, to be receptive to the crying needs, or the contented needs. The aim is to explore architecture playing on the concept of how these people will fit in, to figure out how it could sprout as a matter, in a seamless way or abrupt chaotic manner yet in an orderly means of having characteristics of a better living environment; Architecture could thrive for knowing how minimal the necessity of life could be, having a continuous self changing aspect towards a more humane environment, thus being perceived as morphosis machine, a process than a product, a creation of social condenser, taking consideration how architecture can form a dialect of way of life.
1-6: Faeza Hasan - Perspectives revealing the interior and exterior space quality (1-2); Speculative sketch from study of rural homestead (3); Collaged images of the masterplan model and section model enacted with life and activities (4-5); Section showing spatial relationship between living units, community spaces, courtyards and markets (6)
The term rehabilitation means the process of helping a person to readapt to society or to restore someone’s former physical, sensory, and mental conditions lost due to injury, illness, or disease. Rehabilitation includes assisting the patient to compensate for deficits that cannot be reversed medically. People that finished rehabilitation can be reintegrated back into society and feel comfortable again. Disabled children is the most vulnerable group. If one cannot have a normal life from the beginning, it is even harder for the child to rehabilitate later in life. Architecture can be more than just its function, it can also be better integrated in the city. Rehabilitation combined with architecture will not only help the patients, but will also help the city.

This thesis project is intended to design a rehabilitation centre for children to play and have fun, but as well as being an accessible building for the disabled to recover through training and learning. Beyond the initial intention of designing an rehabilitation centre, the project will also intend to improve the urban conditions of the neighbouring context, bringing new energy and new elements to the site.

China has the biggest amount of disabled people in the world, at 82,950,000. The present infrastructure does not allow the disabled to partake all the benefits of the city, who are often separated from the rest of the population. The specific site for the project is located in the region called Baishizhou, which is the biggest urban village in Shenzhen. The village is typically residential, with restaurants, markets, shopping places, and other entertainment facilities. The rehabilitation centre won’t serve only the recovering people, but it will also contribute to the urban fabric of the village.
Winnipeg’s design identity is largely a result of neo-liberal economic policies, low population density, and a sprawling suburbia. In the absence of a well-articulated and site-specific set of design values, Winnipeg brought forth an aesthetic of indifference, externalizing design decisions to economic factors and code regulations, ultimately affecting the ability of architecture to help create a vibrant city.

Vibrancy is the spontaneous emergence of social interactions. It is the moment in time when the personal and social align harmoniously with the environment, manifesting itself in both the subjective and objective domains. Vibrancy is the physical, existential, and tactile reaction to an urban environment that produces personal and collective meaning. Vibrancy is the tension between the order architecture creates and chaos of the social world. This thesis investigates how architecture can become the infrastructure for vibrancy by catalyzing social interactions. It will do so by exploring the relation between object and subject, as well as the nature of formal and informal interactions, as a place where meaning manifests itself.

My research will be geared towards identifying a new urban paradigm which will address how people move thorough the city by creating urban vibrancy through the use of architecture. Is it possible to create a new urban form for the city of Winnipeg that generates vibrancy? Can architecture contribute to the spontaneous emergence of social interactions by redefining the boundary between public and private space? And lastly, can our notions of formal and informal interactions be challenged to create a space which is identifiably more ‘Winnipeg’?

The implication that the built environment can profoundly affect our mood, long term happiness and social life, is one of responsibility in the hands of architects. Place making is about staying, not passing through. Can vibrancy justify the relevance of architecture in the city as an essential part of social life? What is the extent that the built form affords people with actions and modulates culture? Can architecture change the way people live in cities?
As proven in psychological and emotional research, people’s natural urge is to be part of a community. However, podium tower typology which is the result of modernism, ignoring our needs of communication and connection and it has changed the boundaries to satisfy the needs of density and industrialization. But now that we are facing the growing epidemic of isolation, it is the time to reconfigure our tower typology in a way that helps reduce isolation. After modernist architects took detached single family homes (private zone) and transformed them into a vertical manner (towers) to get more density in smaller portions of land, they did not take into account the public and semipublic spaces around each house. This is one of the reasons we are facing the challenge of isolation. As Winston Churchill said, “we shape our buildings thereafter they shape us”. What I want to explore in my thesis is how architecture can have an influence on reducing isolation. How we can allow for people to be more connected? What are key elements in built space that can encourage people to communicate? How can we bring back the public realm around the detached houses in the context of a tower? An architecture that provides both private space to satisfy the need for solitude, as well as public spaces to satisfy the natural urge to be part of community.

There are different groups of people who are facing isolation but I chose to concentrate on new immigrants because I face the challenge of isolation myself and as an architect I want to give an alternative for people like me to live in a more connective environment. The strategies that I want to use are to bring back the communal areas to people’s everyday life and integrate these areas in my tower instead of private zones. To expand these connections and sociability to the city and the block, I want to design an open market in the lower floors. First, to increase the opportunity for communication and interaction between people inside and outside of the tower. Second, to give an option to residents to work where they live at the beginning of their new journey.
1-5: Nasim Sadeghi Nejad - Building section showing central vertical circulation (1); Exterior view from neighbouring building (2); Street level perspective (3), Interior perspectives (4-5)
Architecture cannot perform its role in the urban fabric effectively independent of Infrastructure. Infrastructure is the nucleus of any sustainable development, enabling the effective organization and growth of our cities. We tend to look at infrastructure as a precursor to architecture. Infrastructure has conventionally served as a base for urban development, but without considering rapid globalization and urbanization problems. Today we need to rethink the notion of infrastructure as an interdependent set of organizational urban assemblies and strategies, to generate a design process and a type of architecture which is more aligned with long-lasting and self-sufficient cities.

Informal settlements, slums and shantytowns highlight growing global inequality, but also show us the will, ingenuity, and fortitude of man to survive under some of the most adverse urban conditions, as it is observed in the shanty towns of Makoko, Lagos, Nigeria to the South American favelas in Brazil. What these places have in common is a lack of both physical and social infrastructure some examples include access to potable water, electricity, sanitation and waste management which is a basic right for every member of society. The bigger cities in which these communities exist experience heavy traffic due to the inadequacies of existing roads, alternative transportation means, they also experience intense air and noise pollution due to inefficiencies of existing infrastructure to handle these issues.

This thesis aims to develop new strategies for infrastructure that are unique to the context not as an independent part, but as an integrated part of the development of architecture. Discovering new ways of thinking, designing and building for the most deprived urban settlements using local indigenous techniques and materials, which include a stilt foundation piled into the lagoon bed & also several different materials including corrugated aluminum, raffia palms and wood to name a few. Using and rethinking these materials and techniques promote self-sufficiency and sustainability for the future of our cities.
In the Vietnamese fishing village, women actively play the role to ensure the survival of their families. They primarily do the fish-processing work such as sorting, cutting, and icing together with taking care of bait, setting traps and nets, and keeping the boat clean in a fast-paced environment. Through the roles, tasks, and spaces that are assigned by the community’s cultural habits throughout time, the women position is marginalized and relegated to a minimal role in society. Likewise, there is an unconscious prioritization to allocate the opportunities to men rather than women at the first consideration.

This thesis seeks to empower fisherwomen of the Cai Beo floating fishing village through meaningful and supportive programming and a new visibility that gives them a chance to discover new skills and opportunities to engage with one another and to play more visible roles in their community.
Helia Saadat - Sectional perspective and program study (1); Exterior rendering (2); Tectonic studies of floating buildings and larger platform (3)
The mythical Monster demonstrates or reveals something about humanity to the characters and reader, often to teach us something about ourselves. The Monster as architecture gives the possibility to reveal myth in cities and create places that are alive. This thesis uses the figure of the monster as precedent for architectural design and construction in order to reveal and move society forward from the contemporary crises of wastefulness and overconsumption. Architecture is studied as a living cultural body, revealing how stories and myths inhabit our cities as well as connecting communities.

The conflict between the Can-D-Man and the Manipogo acts as the narrative basis for the architectural project, clashing production with wastefulness and pollution, reality with fantasy, the known with the unknown. The historic Nutty Club factory is deformed and reformed to be a living system of production and consumption where garbage is collected on site for composting and recycling, and heat produced in manufacturing processes is reclaimed to heat the building. The monstrous nature of the new Nutty Club demonstrates the contemporary crises of overconsumption, ultimately leading to renewal and progress within the city through the disruption of natural boundaries.
1-6: Claire Spearman - Sections, the interconnected systems of the new monstrous body, the meeting sweetness and decomposition (1-2); Site plan, as a series of events and conflicts (3); Details, deformation of the hand, remnants of the Can-D-Man's body (4-5); The Film, studies of the historic development of Winnipeg, myth in the city, and deformation of the monstrous body (6)
Like architects, creative writers are space makers. A writer builds an imaginary world through language, encouraging an imagined universe to grow in the mind of the reader. The writer relies on the reader to actively participate in world-making, much like an architect relies on the occupant to appropriate space through lived experience. Architecture recedes for life to thrive, just as the pages of a book disappear when readers become completely engulfed in an imagined world.

Digital technologies, virtual/augmented reality, robotics and gaming present new ways to integrate narrative strategies with design processes, and to develop imagined spaces together with unfolding stories. This thesis explored ways in which emerging technologies expand architectural imagination. Preliminary research resulted in a graphic novel. Taking personal experience and the setting of our own architecture school as points of departure, the characters in this story – sharing a likeness to peers, colleagues and mentors – reflect on what it means to study architecture. The final thesis presentation involved a multi-media, poly-reality demonstration of a redesigned school of architecture.

Designers amplify desire for fictive possibilities and hopeful realities. By intertwining narration and representation with augmented realities, the storied architecture of this thesis sustains multiple simultaneous narratives.

STUDENT NAME: GEORGE VINCENT
THESIS ADVISOR: LISA LANDRUM
This thesis aims to explore the connection between mental health and planetary health, and the potential positive effects that they could have on each other. The Mental Health Foundation states that the natural environment is fundamentally important to both our physical and psychological wellbeing, so actions that promote and protect our natural environment help to increase our ability to flourish in life¹. They also acknowledge the importance of natural environment to health and recommend that those calling for better health outcomes consider becoming more engaged in the protection and promotion of the natural environment².

Exploring this idea through architecture, the thesis project aims to create a housing complex that considers the connection between people and nature, focusing on how this connection will benefit both parties. Centering on the community of Elmwood in Winnipeg, this project will measure the impact of the project on both the health of the residents, as well as the impact on the environment.

² Ibid
1-5: Jessica Westervelt - Interior perspective of circulation space (1); Interior perspective of study room (2); Garden kitchen plan (3); Greywater and geothermal systems analysis (4), Exterior elevation (5)
What is the fate of an old building that fails to stand in the passing of time? Abandoned? Forgotten? Ruined? My thesis is driven by my own fascination with the relationship between new and old in architectural conservation. “New into Old” not only refers to the impact by ever changing environment to old buildings, but also leads to the forward-looking space intervention based on the historical context to extend the economic and cultural life of abandoned heritage in a positive manner.

To define a building that is “old”, it must have undergone a series of human and constructional activities that left traces and marks on building over time, which is analogous to the semantics of “palimpsest”. The process of rewriting with new marks that overlapped the instinct old marks creates a vertical depth through layers of traces in the transformation of a building. Palimpsest, in this case, is a metaphor as the narrative of new and old to shed light on adaptive reuse of an old building.

The city of Winnipeg is a palimpsest with harmonious integration of early 20th century brutalism blocks and contemporary skyscrapers with Main Street as an exemplary precedent of “new into old”. It also witnesses the rise and fall of Mitchell Fabrics for more than 70 years, which was once the staple of fabric industry in Western Canada. Due to aging management and receded trade, it dropped the final curtain last year but left us with its own creation of a building palimpsest that showcases a glass panel storefront coexisting with exquisite Tyndall stone and brick details on the façade of Bon Accord Block. The interweaving link between fabric & layer, textile & trace beneath its dilapidated interiors somehow reveals itself with potential to recreate and reborn.

With consideration of current neighborhood conditions and past historical background of the site, my design thesis would explore the rich story behind the Mitchell Fabrics building, to rethink boundary and balance of new into old in revitalization of an abandoned building. Through the interpretation of palimpsest to rebuild and transform it into a beacon that would carry on our local memory and bring back the prosperity of the Main Street neighborhood in a new era.
1-4: Chuqi Zhong - a collage exploring Winnipeg as a palimpsest of the present and the past (1); a collage exhibiting the layering of history and time in the site (2); study model depicting the plan of a labyrinth of palimpsest (3); a study model portraying a scene in the labyrinth of palimpsest (4)
My project has been inspired by the spatial qualities and constructions of the first-generation Ukrainian homesteaders in Manitoba. The central and driving question has been how to revive or realize this traditional and vernacular architecture from a specific cultural context in the contemporary world? This elicits additional questions such as; what qualities of the traditional vernacular should be embodied in a new architecture, and how can these qualities be applied to contemporary spatial conditions, desires and realities? What is at stake in this endeavor is the ability of the architecture and its representation to embody the meaningful and quintessential qualities of the Ukrainian homestead architecture. The project takes the form of a traditional homestead for three families. Shared programs such as barns, a wood shop, chicken coop gardens and pasture form a central ‘village’-like arrangement. A series of related and connected buildings encircle a strip of forest that provides a sheltered outdoor space for the animals, providing shade in the summer and shelter from the harsh wind in the winter.

The project draws on personal perceptions of cultural loss experienced by the descendants of the original settlers of the prairie, and the broad notion that the contemporary architectural establishment no longer wishes to perpetuate an architectural tradition. Rather, the ‘re’ remains pervasive. Rethink, reimagine and reinterpret appear to be the lens through which many architectural projects are framed within. The imagined families in this project wishing to engage and enact a return to the homestead life are descendants of Ukrainian settlers, wishing to make meaningful connections to their past, setting the roots of a new tradition they wish to perpetuate. The project places itself in opposition to the notion that architecture must reflect and respond to the contemporary world. Whether it be the ethnic vernacular architecture of the prairie homestead, a tudor, neoclassical, craftsmen or beaux-art building, there should be a place in architectural academia for people who wish to perpetuate traditional, established and beloved building styles in the 21st century.
This seminar set out to examine the architectural implications of ritual in both personal and communal aspects, and as both ordinary and extraordinary events. The lectures, readings, and term project explored the rituals and routines of the everyday and the personal, and their relationships to the more symbolic rituals that mark the major passages of life in the community.

The first two classes began with two films and a lecture on the history and theory of ritual in architectural & society that investigated various notions of, and relationships among, routine, ritual and habit.

The final three classes entailed student-led seminars based on assigned readings.

The final assignment required either an essay based on readings and topics of personal interest to the student,

OR

An analysis of a personal or communal ritual resulting in a series of drawings that explored temporality and motion.


IMAGES: Book covers of select reading/research assignments. Architects studied included: Douglas Darden, Le Corbusier, Louis Kahn, Carlos Scarpa, Marco Frascari, Daniel Libeskind, Peter Zumthor, Tod Williams and Billie Tsien, John and Patricia Parkau, Brigitte Shim and Howard Sutcliffe, Samuel Mockbee, Teddy Cruz, Elizabeth Diller, Steven Holl, Sverre Fehn, Aldo Rossi, Kengo Kuma and John Hejduk.

HISTORY & THEORY TOPIC
Lisa Landrum

DESIGN RESEARCH

PROJECTS
PROCESSES
PROVOCATIONS

Creative research reacquaints us with the world we thought we knew.
—David Leatherbarrow

This course explored the intertwining paths of architectural design and research, with the aim of rediscovering the productive pleasures of search and research. Students studied provocative works and words of architect-researchers and philosopher-poets. Each set of readings illuminated architectural research as an integrated mode of thinking, drawing and making. Seminar presentations were complemented by student presentations on their own design research questions, projects and processes. Provocations were sparked by interpreting the motives, modes and merits of design research, and their theoretical/historical underpinnings.

A basic premise of the course is that research is motivated by personal questions, curiosities and concerns, but proceeds by creative interaction with the world via strategies of discovery, disclosure and discourse. Approached in this way, open methods of architectural research extend to poetry and play, collage and cunning, material operations, embodied knowledge, social agency and inquisitive conversation.

Grounded in histories of architectural theory and research, this seminar was also oriented toward exemplary architectural projects: with words elucidating built works, and thinking engaged as a palpable and influential form of making and doing. The seminar’s discursive format aimed to manifest what Roland Barthes dubbed the “rustle of language” and the experience that Hans-Georg Gadamer portrayed as an “event of understanding.”
"[...] the imaginative artistic reality is of our own projection and creation. Embodied poetic images permit us to experience our own mental emotions through the sensibilities of some of the wisest and most subtle individuals of humankind."
—Juhani Pallasmaa

“To make architecture is to remember, to re-create [...] it constitutes a deep cultural fact, as we cannot re-create what we don’t know. On the contrary, it is wisdom what enables option and selection, and there you find the great moment of creation.”
—Rogelio Salmona

Re-creation: Architecture and the Collapse of Time is an exploration on generative process and characteristics of architectural projects in modern and contemporary contexts. The course elaborates on two central concepts: Re-creation seen as one potential generative strategy, and time, understood as non-linear, exploded in its conception in the context of the contemporary world. The topic is discussed around, and illustrated with, modern and contemporary architectural examples. Re-creation attempts to build a theory drawing as well on meaningful parallels with other creative fields. It explores generative processes in architecture, providing a creative poetic tool for the conception of architectural projects. For the purpose, we revisit the work of meaningful architects like Le Corbusier, Scarpa, Kahn, Moneo, Siza, Salmona, Zumthor, and Olgiati. On philosophical grounds, we will review subjects of phenomenology, hermeneutics, and poststructuralism; on the issue of method, or creative strategies, we will explore exemplary cases and theories in poetry, with modern classics such as Paul Valéry and Jorge L. Borges, and, in music, particularly Jazz composers and performers, and relevant of contemporary fusion of genres.
This research-driven course surveyed the subject of modern architecture and its relationship to the issue of place through the lens of one particular location: Winnipeg. The course’s focus was inspired by the literary critic Louis Menand’s argument that one of the great intrigues in studying Modernism is the many ways in which this category of thought and practice was manifested differently in various contexts. As such, the course offered students an overview of the history of modern architecture in Winnipeg, exploring the basics of this subject and the ways in which modern architecture in Winnipeg intersected with Modernism in architecture globally and across Canada, as well as with broader themes in the history of ideas and visual culture. Questions explored included: Was there specifically Winnipeg genre of modern architecture? Was this body of work characterized by certain themes, aesthetic emphases, or political characteristics? In this course students considered these questions as they investigated the disparate and varied histories that comprise the field of modern architecture in Winnipeg, from turn-of-the-century engineering innovations, to Art Deco and Moderne/modernistic practices (at times permeated by questions of local and national identity) through to the post-war ascendancy of the International Style. The thinking of Winnipeg architects and academics who sought to understand what “modern architecture” meant in local, regional, national, and international contexts – including such figures as Milton Osborne, John C. Parkin, and Étienne Gaboury – were addressed in readings and through student presentations.
This course explored how fabric can be used to create bespoke expressions of formal and structural intent and material will in cast concrete architectural elements.

We examined the methods, techniques and conceptual intent that makes it possible to guide something as sinuous fabric to control what will become the hardest of architectural materials. The work in this class involved experiments at a range of scales and the examination of past work that demonstrates the various methods discovered to date using fabric formwork that set the stage for further exploration and discovery.

To guide this work, Architect Ronnie Araya, a leading expert on fabric formwork, and professor Lancelot Coar guided students through hands-on instruction and lecture teaching at CAST (Centre for Architectural Structures and Technology) and used the resources there to create prototypes and models to perfect these methods and to use them to develop specific proposals out of plaster at a 1:10 scale.

To explore the potential uses of this technique of casting concrete, we reconsidered the value of some of the basic elements of architecture used by any architect, anywhere, anytime: the floor, the wall, the ceiling, the roof, the door, the window, the façade, the balcony, etc. The aim of this exploration was to consider the ways in which fabric formed panels can reinterpret the basic function and forms of these fundamental components of architecture through the negotiation of a pliable membrane, a fluid force, and the design intent of a builder. Our interest in this work was simultaneously the effectiveness of the methods employed in the construction as well as the efficacy that these reimagined elements bring to the architecture that is being proposed in the work.


IMAGES: 1) Group critique with Ronnie Araya; 2) Behnaz Rafeei - Plaster panel & black sand study detail; 3) Kataun Habashi - Plaster panel detail; 4) Overhead view of plaster casting process; 5) Formwork and casting fabrication at CAST; 6) Michael Bellstedt - Elevational study of plaster wall panel.
Lighting is one of the most interesting, poetic and fun facets of architecture. Slight changes in lighting can dramatically transform the atmosphere, perception and experience of a place. Without light we simply cannot see. Without the depth and definition of shade and shadow, we cannot perceive edges, volumes, textures, colors, nor any visible quality of surface, space or place. Furthermore, if as Louis Kahn suggests all materials are “spent light”, then architecture itself is a kind of shadow.

In this course, students discover ways of exploring light and shadow as integral elements of architecture and design. Students study the exemplary light and shadow play of leading artists and architects. They meet with lighting experts and have a chance to inspect contemporary lamping equipment. Students visit local sites where daylight is crucial to architecture, and meet with architects involved in lighting design. Students construct their own solar path diagrams with help from a gnomon, and rediscover architectural implications of the solstice and equinox, and the power of solar orientation. Students learn about lighting concepts and vocabulary, units of measuring light, and methods for modeling light digitally and physically. Students are exposed to a wide array of literature on the subject—technical, artistic and theoretical. Throughout the course students work on their own light and shadow experiments, building 1:20 scale models of lighting conditions, studied through careful iterations and photography (depicted here). Students gather highlights from all they’ve learned in a final Light and Shadow Book, illuminating the depth of their discoveries.
The word masonry comes (via French & German) from Old English Mecean, meaning 'to make'. The word 'make' derives from Greek maza, a kneaded mass (like bread or clay), and kindred etymons for 'mate' & 'match'.

You can make a joint that's so magnificent that joint-making (and the joint) is the beginning of ornament... the whole idea of making a single thing which comes together with another single thing.

—Louis Kahn, Silence & Light

The history of architecture is virtually synonymous with the history of masonry. For this reason, a course on masonry cannot avoid a long span of exemplary projects and methods. In Hands on Masonry students cover—and therefore discover—how the continual mixing of innovation and tradition is the essence and strength of any living tradition. This is true of architecture in general, but is perhaps especially true of masonry.

As the name suggests, students in this course gain a mix of direct experiences. They get their hands on physical samples and installations. They participate in a brick-laying, arch-building workshop, where they also learn from full size mock-ups the difference between load-bearing masonry and insulated cavity wall construction. They take photos and charcoal rubbings of intricate masonry details on campus. They take a mind-blowing, ear-shattering, eye-popping tour of the local Tyndall Stone quarry, where they get close (but not too close) to monstrous diamond-toothed, water-splashing, stone-cutting devices, and visit the relatively calm drafting office—where meticulous shop drawings are made. Students meet with diverse experts. They also get their hands on intense reading material, discovering the inspiring history and potential future of masonry. Students research exemplary masonry precedents, and a massive array of techniques and concepts. They craft and share detailed presentations, and assemble a final masonry booklet, gathering all they’ve learned into a single well made artifact.

This course benefits from generous support of the Manitoba Masonry Institute, Gillis Quarries, Red River College, and Crosier-Kilgour & Partners.
Building upon the reputation and potential of the facility to promote new research directions from the best researchers in the field, the 2018/2019 academic year began with a newly formed collaboration between C.A.S.T. and the Living Systems Architecture Group (LASG).

Founded and directed by Philip Beesley, a practicing artist, Architect, and Professor in Architecture at the University of Waterloo, the LASG is a multidisciplinary research group dedicated to developing built environments that can move, respond, and learn, with metabolisms that can exchange and renew, and which are adaptive and empathic towards their inhabitants.

C.A.S.T’s collaboration with the LASG will open the doors for new areas of research, inviting the exploration of the generative and often transformative growing new field of responsive, adaptive, and sustainable Architecture. The partnership will also offer opportunities for C.A.S.T researchers to work collaboratively with researchers from around the world and across disciplines to explore new ways of understanding the deeply interwoven living world, surging technologies, responsive systems and engineered materials. This collaboration will offer C.A.S.T researchers the opportunity to present their work at numerous academic forums and Internationally distributed publications, reintroducing C.A.S.T. as a ground-breaking research facility, and attracting visiting researchers from across the globe.

To initiate this exciting collaboration, an intensive 7 day workshop will take place in C.A.S.T. in spring 2020 offering an incredible hands-on opportunity for students to work with Philip Beesley and LASG researchers. It will consist of an advanced, hands-on exploration of pioneering building technologies coupled with an imaginative theoretical advancement discussing the future of Architecture. The workshop will focus on experimental fabrications and innovative examples of lightweight experimental construction systems. Its final objective will be to construct a full-scale public installation followed by a collaborative publication.

This year as well, in order to advance its objective to attract and encourage collaborations with the construction industry interested in researching innovative construction methods, C.A.S.T established a partnership with the Canadian Pre-cast Concrete Institute (CPCI). Through their generous support, C.A.S.T. was able to pursue a number of initiatives, one of which was to invite researchers such as Architect Ronnie Araya to participate in a 4-week research in residence appointment. During his time, he collaborated with Lancelot Coar to offer a challenging and successful topics course and workshop on fabric forming concrete, in C.A.S.T.

Looking forward into the 2019/20 academic year, with the support of the Faculty, the Partners Program, and our collaboration with LASG, we plan to produce a compilation and curatorial of the research that has been completed in C.A.S.T. over the last 20 years. This project will document C.A.S.T’s history and the ground-breaking contributions it has made to research surrounding building technology, materials, and construction in a “legacy” publication. The ambition is to institute a publication that will cultivate an ongoing local, regional, national, and international presence among scholars and industry professionals in hopes to establish further collaborative partnerships, and continue to provide a space for cross-disciplinary between researchers in the Faculty of Architecture and others.
Does public space exist? Non-public challenges the notion of what constitutes “public space” to propose the view that public space in fact does not exist. What exists instead is “public value,” or what Jürgen Habermas refers as “public sphere.” The paradox is that as soon as public value turns into something objectified in the city it ceases to exist as “public.” My present ongoing research studies the conditions that make “public space” in reality non-public—its constituencies, stakeholders and claimants, its crisis and promises, identifying the real actors in the city to locate new strategies of engagement by ascertaining policy and design strategies that reclaim urban spaces for more democratic citizenries. Non-public explores this venue through the recent phenomenon of urban beaches surfacing around the world as the most reclaimed and intensely occupied urban places in large metropolises. Fluid and indeterminate, the urban beach circumscribes a type of space endowed with a flexible mechanism for negotiation between people and places, economies and cultures, architectures and the city. Non-public reclaims a post-urban possibility to reflect on alternative notions of “public.” Witnessing the beach, Non-public looks back to the city to propose strategies of other types of space, reclaiming the urban precinct to a new constituency, investing in the promise of a new role for urban design as a new form of resistance.

Shawn Bailey is a Métis architect with the Manitoba Association of Architects and the Ontario Association of Architects. His scholarly research focuses on collaborative approaches to design that works with, rather than for Indigenous Communities. Shawn recently completed an interdisciplinary design & build studio working in partnership and collaboration with the Shoal Lake 40 community. Students from the Faculties of Architecture and Engineering worked side by side with knowledge keepers and community members to design and construct a shelter for feasting in the Shoal Lake 40 community. The project resulted in a unique cross-Faculty design course between Architecture and Engineering with significant and explicit inclusion of Indigenous Knowledges and perspectives, focused on design with an Indigenous community partner. Shawn's portfolio of work includes award-winning projects situated in North Western Ontario. He is a native of Kenora and was raised in a remote area on Lake of the Woods. His background has provided him with a strong connection to the land. Shawn’s work seeks inspiration from Lake of the Woods and the surrounding Boreal forest.

As a researcher at the Centre for Architectural Structures and Technology (CAST) Lancelot explores how the dynamic properties of building materials can lead to an improved use of materials efficiency in adaptive building systems and new and expressive architectural forms. His focus recently has been on the use of bending active frames and fabric formed ice to produce large scale structural shells. Lancelot is a Ph.D. candidate in the Department of Architectural Engineering at Vrije Universiteit researching “Bending active fabric formwork structures utilizing principal stress lines”.

Another research focus is in working with Indigenous communities to better understand how cultural identity the realities of contemporary and traditional lifestyles can influence the design and construction practices for First Nations people living in remote Northern communities. This work has been supported by CIHR and SSHRC funding and has led to ongoing collaborations with First Nations communities and multidisciplinary researchers focused on these and allied issues. His research partnerships have been awarded the President’s Medal for Housing Research and Excellence (CMHC), honorable mention for Excellence in Sustainability (Manitoba Conservation), among others.
Chad Connery’s research and practice enthusiastically explores the interdisciplinary promiscuity of architecture. Often collaborating with Anca Matykiv under the research-creation practice MatyikuConnery, Chad’s work is predisposed to playful interpretations of mundane phenomena, and the intersection of material temperaments and craft process with storytelling and fiction. Matykiv and Connery’s architectural research work has been featured in galleries, journal publications, and at conferences in Canada, the US and the UK. Chad has previously practiced with DIN Projects and Al Coppinger Architect.

In 2017 a retrospective ‘apologia’ on Chad and Anca’s 2014 installation Stones of Teeth was included in Scroope 21: The Cambridge Architecture Journal. In 2017 Chad was invited to collaborate with RAW Gallery and Wolfrom Engineering on the 2018 RAW: Almond and RAW: Gimli temporary restaurant projects (pictured above). Both projects are featured in the February 2018 issue of Canadian Architect and received both the Commercial Wood Design and the Wood Advocacy Awards at the 2018 Prairie Wood Design Awards.

Photograph by Simeon Rusnak

Professor Enns has published widely on spatial perception, cultural identity and modern design. His research includes regional culture, landscape and place. He is active in practice, developing innovative products and building systems for projects like the River House (2016), the Lake House at Clearwater Bay (2019), modular housing and a master plan for the Experimental Lakes Area (2017). He is currently designing the renovation of a former steel factory in North Kildonan and a series of new buildings for Manitoba Pioneer Camp on Shoal Lake.

Prof. Enns has participated in interdisciplinary projects, experiments and installations involving Astrophysics; Human/Computer Interaction; Music; Sociology and Indigenous Relations; and Spatial Audio. He was Chair of the Editorial Board of MOSAIC: A Critical Interdisciplinary Journal for 17 years with Dr. Dawne McCance, Editor and he was the Director of the CISCO Innovation Centre for Collaborative Technologies at the University of Winnipeg. Professor Enns is a former Head of the Department of Architecture and a Visiting Fellow to the University of Texas at Austin Centre for American Architecture and Design – curating exhibitions, teaching Master’s level studios and publishing Mining Location J.O. 180: Experimental Buildings at Shoal Lake.

Photograph by Simeon Rusnak

Ed’s recent design studio investigations include; high density housing and mix-use building design using CLT (wood) construction, for the Lower East Side, NYC; new housing, community infrastructure and growth strategies, for the North End, Winnipeg and; a critical examination of ‘Indigenous architecture through Indigenous knowledge, emerging ‘decolonization’ theories and practices associated with ‘spaces of conciliation’ on Treaty 1 lands (publication pending).

His primary research in ‘Flood Architecture’ addresses hybrid settlement practices and building typologies at the intersection of human and natural systems (publication pending).
FACULTY PROFILES

TED LANDRUM
SESSIONAL INSTRUCTOR
B.SC. B.ARCH. M.ARCH2.

Ted Landrum has been teaching architecture since 2006, after 11+ years of architectural experience in New York City, Montréal and Ottawa. Ted’s teaching is influenced by a wide diversity of interests: in architecture, theatre, film, poetry, philosophy, criticism, politics and history.

Ted collaborates on a variety of creative/critical projects, including: experimental ‘group costumes’ devised (with his partner Lisa Landrum) as heuristic dramatizations of the social body; and a related project — ‘archi-poetry’.

Publications include Midway Radicals & Archi-Poems (2017), shortlisted for the Lansdowne Poetry Prize, and a collaborative poetry chapbook, Room to Room: Poetry & Architecture in Conversation (2018). A second chapbook of collaborative poetry is forthcoming within the year. Ted’s writing has appeared in The Brooklyn Rail, CV2, On Site review, Lemon Hound, Warehouse and The American Society for Aesthetics. Find more at ubuloca.com

TED LANDRUM
ASSOCIATE DEAN RESEARCH
ASSOCIATE HEAD
ASSOCIATE PROFESSOR
B.ARCH. M.ARCH2 PH.D. MAA FRAIC AIA

Lisa’s research on poetic and dramatic agencies of architecture and architectural theory is published in many edited books and journals, including Canadian Modern Architecture (2019); Reading Architecture: Literary Imagination and Architectural Experience (2018); Confabulations: Storytelling in Architecture (2017); Chora 7: Intervals in the Philosophy of Architecture (2016); Filming the City (2016); Architecture’s Appeal (2015); Economy and Architecture (2015); Architecture as a Performing Art (2013); Architecture and Justice (2013); plus the Journal of Architectural Education, Canadian Architect Magazine, Architecture & Culture, and the Montreal Architectural Review. Since 2017 Lisa has represented the Canadian Council of University Schools of Architecture on a special national task force to draft and mobilize an architecture policy for Canada.

Lisa holds a 5-year professional architecture degree from Carleton University (1995), and a post-professional Master’s and Ph.D. in Architectural History and Theory from McGill (2003/2011). She is a registered architect in Manitoba and New York, having worked for seven exciting years in New York City (1995-2002), gaining diverse design and project management experience.

Lisa holds a 5-year professional architecture degree from Carleton University (1995), and a post-professional Master’s and Ph.D. in Architectural History and Theory from McGill (2003/2011). She is a registered architect in Manitoba and New York, having worked for seven exciting years in New York City (1995-2002), gaining diverse design and project management experience.

Drawn by University of Manitoba Archives.

TERRI FUGLELM
ASSOCIATE PROFESSOR
B.ARCH (FIVE YEAR PROFESSIONAL)
M.ARCH (POST-PROFESSIONAL IN HISTORY & THEORY)

Professor Terri Fuglem has written extensively on twentieth century Canadian architects, as well published and exhibited photographic work on the early renaissance vaults of Vladislav Hall. Her current research projects include: a monograph on the institutional and domestic architecture of Gustavo da Roza (1960 – 1975); research toward a publication entitled Sacred & Modern: The Mid-Century Religious Architecture of Winnipeg which will chronicle the post-war religious architecture of the 1950’s and 1960’s; a series of short essays on the theories of exchange and architecture; a short paper on the relationship of the poetry of William Blake to the space of imagination; and the archiving and assessment of historic student work and architectural pedagogy from 1910s to the 1970s at the Faculty of Architecture at the University of Manitoba.
Enacting a Spatial Realm is Neil Minuk’s on-going research into subjectively understanding and representing the complexity of spatial relations and territories, both existing and designed in ‘situated’ architecture. The intent is to understand the qualities of these spaces and thresholds and their impact on psychological human relations. The phenomenal and non-linear enacting of an architecture is intended to be imagined in the design process and represented such that an immersive architecture that considers multiple simultaneous human relations is possible and privileged.

This research project continues work done as part of a critical architecture practice of built work and formed the subject of the DOA teaching design studios.

Dr. Carlos Rueda is currently working on a research project on generative processes of place-making in architecture, related to ideas of re-creation and imagination. He is particularly interested in the concepts of metamorphosis and syneid and how these may help to unfold creative actions which articulate memory (in terms of poetic images) and elements of history and tradition in architectural works and projects.

His work includes case studies from contemporary practices, significantly by Peter Zumthor and Rogelio Salmona. Borrowing from phenomenological tradition, Rueda draws parallels coming from literature (poetry in particular) and philosophy of place analyzing place-making as a construct of fictional worlds, in the work writers like J.L. Borges (Fictions), S. Rushdie (The Enchantress of Florence), and film-makers, like Denis Villeneuve (Enemy, Blade Runner 2049).

Ralph Stern is a tenured, full professor in the Department of Architecture and served as Dean of the Faculty of Architecture (2010-2015). Ralph Stern is a licensed architect in Manitoba and New York, a member of the Manitoba Association of Architects (MAA), and has served on the MAA Council since 2011. As an architect, Ralph Stern worked extensively in New York and Berlin.

An accomplished educator, he has 25 years of teaching experience in the United States, Europe, and Canada. He was a Visiting Fellow at the Bauhaus University Weimar (2016), and served as Special Advisor on Internationalization for the Faculty of Architecture (2017-2018). He has lectured at Harvard, Yale, Columbia, M.I.T., Cambridge University, The University of Chicago, The Central European University (CEU), The American Academy in Rome, The Charles University (Prague), and the London School of Economics (Cities Program) among many other venues.

The Guatemala Studio (2019-2020) continues his research in the fields of Indigenous design, social justice, memory, and identity.
LIANE VENESS
SESSIONAL INSTRUCTOR
ARCHITECT
M.Arch. MAA MRAIC LEED AP

Liane Veness is a registered Architect, and Instructor in the Department of Architecture. She is also the Coordinator for the Centre for Architectural Structures and Technology (C.A.S.T.) and the founder and principal director of WORK/SHOP, a collaborative research, fabrication and Architecture studio. Her interest and research extends between multiple scales of the material world, working directly within the 1:1 scale of the built environment, while engaging in a myriad of material experimental processes.

In both her practice and pedagogical approach Liane places the process of building, rather than the object of building as the leading subject of query. Her current interest is in exploring human (material) propensities such as intuition (space of hesitation) as Architectural provocateurs. Moving forward, her ambition is to create a collaborative “workshop”, postulating a direct dialogue between her work as a practitioner, her research as an academic and her role as an instructor. Ultimately providing an environment where both Architect and student can learn from the consequential exploratory abstractions realized through a direct relationship with the material world.

IMAGES: 1) Corrie Friesen, Spirit of Place studio field trip to Arizona (Lower Antelope Canyon); 2-3) Chad Connery, Lisbon Field Trip, Portuguese National Pavilion design by Álvaro Siza.
Archfolio 2019 was produced by Erin Rawluk with the support of Lisa Landrum, Brandy O’Reilly and all contributing Department of Architecture instructors.