



in-and-out of *bounds*

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Vertical Design Studio 2013-14

<http://umanitoba.ca/faculties/architecture/facstaff/faclist/landruml.html>

"A boundary is not that at which something stops but, as the Greeks recognized, the boundary is that from which something *begins its presencing*."

—Martin Heidegger, *Building, Dwelling, Thinking*

This studio will critically explore themes of boundaries and thresholds at various scales and in diverse ways that probe the limitations of what we know, make and experience as limits, transitions and opportunities in both architecture in life. Some boundaries may act as obstacles; others may be perceived, crossed and inhabited as openings, connections and opportunities for exchange and discovery. This is the key tension we will explore.

Our studio will begin by traversing the city of Winnipeg—from its strangely remote perimeter highway, to one of its newly designated urban cores, the so-called *Sports, Hospitality & Entertainment District* (SHED). Along the way, we will critically interpret the various physical, cultural and phenomenal boundaries we encounter. Work will involve large-scale models, section drawing, and the development of comprehensive design projects sited loosely at the margins of the SHED district, as provocations to this newly imposed programmatic and socio-economic boundary.

The studio theme is being developed in conjunction with the "**Crossing Urban Boundaries**" theme of the Urbanism and Architecture Bi-City Biennale, to open in Shenzhen and Hong Kong in December 2013: "The theme of Urban Border has been developed under the precondition of pluralistic values. It emphasizes the diversity, differences and individuality ignored, even hidden, by mainstream trends and homogeneity inherent in speedy urbanization." According to the exhibition curators, the conditions of borders, boundaries and edges "extend beyond merely physical borders to include those delineated by nonphysical and ephemeral forces, which might include the sociological, political, psychological, economic and environmental. [These notions are] perfectly reflected in the Chinese compound word *Bian Yuan* (boundary), which does not merely mean physical border, but differences among diversified subcultures and distinctive identities. By splitting *Bian Yuan* into two individual characters, we actually emphasize the meaning of relationship, connection and opportunity (*Yuan*), [as much as] the meaning of borderline of differentiation (*Bian*). We will utilize the concept of this Chinese word to express a condition or identity, which surpasses spatial boundaries, accepting fragmentation and difference while seeking the possibility of bridging and blurring such differences." —<http://www.szhkbiennale.org/2013/?p=199&lang=en>

FIELD TRIP: The studio group will travel to Shenzhen and Hong Kong in early December to participate in the Bi-City Biennale opening and associated events. Forty years ago, Shenzhen was a small fishing village (*Bao'an*) at the mouth of the Pearl River Delta. After being designated a "Special Economic Zone," it grew rapidly. Shenzhen now has over 10 million inhabitants and is the global centre of iPod production. The growth has provoked an architectural boom, with new projects by Urbanus, Massimiliano Fuksas, Steven Holl, and others. Being topographically situated between East and West, communism and capitalism, tradition and innovation, the rapid development of Shenzhen provokes architects to consider the impact of such "special economic zones" on built environments and the quality of life. Thus, Shenzhen, in spite of its geographic remoteness to Winnipeg, can offer important lessons for critically re-evaluating analogous designations and borders within our own city.

Image: Shenzhen Bao'an International Airport by Architect Massimiliano Fuksas