PRESENTING STUDENTS

MASTER OF ARCHITECTURE

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Sean Wallish
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DUAL DEGREE

Sam McFaul

MASTER OF LANDSCAPE ARCHITECTURE

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MASTER OF ARCHITECTURE
The separation between work and life introduced during the Industrial Revolution seemed to begin to erode in the early 2000s as devices allowed people to check in at the office anytime, anywhere. Work has become transportable and ubiquitous, almost a state of mind. Like a bubble of pure concentration that one can turn on and off with or without the help of tangible tools, work is where you are.

Is the office becoming extinct? The short answer is No. In fact, it was in this decade that we saw the emergence of small corporate cities by Apple, Google, and Facebook to name a few. Work and leisure are becoming intertwined in today’s offices in order to maximize efficiency. Although the office building is hardly extinct, its architecture has been almost mind-numbing in its formulaic approach to design. This project proposes an architectural alternative to the office space. A new design that enables an organization to be more resilient, making it easier for organizations to experiment with different types of spaces and evolve the workplace over time.
Without the forest there is no Vancouver. Yet, there is also no Vancouver with the forest. This thesis looks at this contradiction and seeks to understand the city through our friction with, journey through, and longing for the forest.

What happens when we churn the compost heap of forest facts and fictions? In recycling original source material: oral mythologies, legends, shipping data, poetry, memoir, photographs, dreams etc., this thesis forms a looping, weblike representation of Vancouver, where one can get lost in the woods.

Rather than adhere to binaries like nature/culture, or landscape/architecture, my project asks what happens when multiple, layered representations the forest and ourselves productively coexist?

The forest-city is at once disappearing and reappearing, an image, a subject, an abstract site of extraction, a mythic place, a networked space, empty, though somehow dense, dark, and full.

By redrawing the story of the city through the forest, perhaps we can gain an architecture, not as hermetic border between humans and the world, but as embedded and implicated in the true complexity of context.
Long or short, straight or natural, even left bald – hair is a crucial social and cultural indicator and an instant visual cue of one’s gender identity. The topic of gender identity and hair space is extensive in describing not only the role of hair in displaying social identity but also the importance of barbershops within the greater city network. Often barbershops are spaces where gender is expressed, performed and constructed. It is an architectural space where self-identity is fully nurtured and respected.

What can architecture draw from gender theorists? How would we come about to design a community that is open to a variety of flexible idiosyncrasies? Gender inclusive space shall be an entirely fluid space that shared a sense of belonging and identity that celebrates sexuality and gender rather than hiding it.

All in all, the aim of this thesis is to address gender identity, inclusivity, and social issues in architecture. The blurring of gender boundaries aims to create a third space for other definitions beyond the two sexes. It is no longer a question of whether this will happen, but a matter of when.

Mari Fujita · Donal O’donoghue · Thena Tak
Looking for a home? Insecure of your next-door neighbor, afraid of them spying on you from the other side of the fence? Perhaps you’re overprotective of the possessions in your house? Or, are you irrationally anxious that the world is environmentally going to hell in a handbasket? Even oversuspicious that giant multi-national, publicly-traded organizations are keeping tabs on you and your home? …

Well now you can chill out, because I’ve got the homes for you.
TORI HAMATANI

Minor Tangents
A subversive methodology of memorialization

This thesis follows tangents of anecdotal information about the former Japanese Canadian internment site of Tashme, located near Hope, BC. This has led to inquiry on what a minor methodology might have to offer for this site. Following these anecdotes, locating them, expanding them and relating them to current conditions, has formed the basis for a design methodology. The former internment camp will be re-occupied as a pilgrimage site based around events and rituals born from discrete details and personal accounts of experiences. Each intervention is a micro-historical view into everyday life at the site 75 years ago.

John Bass · Kelty McKinnon · Joseph Watson
What pieces of our past remain with us, and why? The scalability and malleability of our memories means that no physical space is ever lived, remembered, seen, or felt the same way from one occupant to the next. The architectural original becomes irrelevant in a sea of interpreted experiences. We glean selected moments and fragments from the spaces we occupy, and we modify and reinterpret them to inform our understandings of what comes next. The built reality of these moments and fragments have architectural implications; we physically embody them, and we can also create them. We generate new occupiable moments in the translation between selective remembrance and desire. The process is personal, and the product is infinite. The place you thought you knew is ever changing into places of what could be.
Vancouver’s Chinatown has been subject to innumerous internal and external fluxes over its existence. The neighbourhood can no longer cling to the same identity it clung to in the past. However, a dilemma exists in preserving its legacy and heritage without stepping into the dangerous territory of ‘museumification.’

In times of disappearing cultural food spaces in Vancouver’s Chinatown, a new ‘hybridization approach’ to architectural food typologies may offer contemporary visions of heritage preservation by introducing layered multiplicity. This project focuses on creating a catalyst cultural space which makes food an educational, social, and urban spectacle.

Continuing Heritage
The Hybridization of Food Spaces in Vancouver’s Chinatown

Karen Hemmingson · Herman Kao · Inge Roecker
Box stores are a common fixture in rural and suburban American communities with commensurately large parking lots, often 2 to 3 times the size of the store. Recent online shopping trends and shifts in the retail landscape have placed pressure on these retailers to adapt to consumer demands such as product delivery directly to consumers and an increased online presence. Simultaneously, e-commerce companies like Amazon are looking to gain a stronger foothold in the market by expanding their physical store presence.

The recent filings for bankruptcy by once prominent brick and mortar retailers have left thousands of box stores vacant through North America. These unoccupied structures can be a blight in the fabric of the community they once served. This project imagines the reorientation of a now vacated K-Mart in Utah, USA as a prototype for box stores as they adapt to accommodate local product distribution. It also envisions a re-urbanization of the site in order to benefit the community at large.
Since the development of modern technology and industry, the window as an architectural element has lost its agency as a mediator of public/private, interior/exterior, individual/collective and has become a simply a product of mass-produced enclosure.

This thesis will situate itself in a near future, by re-imagining Vancouver’s relationship to the window, where a widespread building envelope failure begins to affect its most ubiquitous building form - the window wall tower. With accruing cost of repair paralyzing many into entropic disarray, a new narrative with the city emerges through the act of re-skinning the existing in order to reconsider its latent potentials.

Chris Macdonald · Chad Manley · Bill Pechet · Peerjo Thakre
While drones have the potential to improve the efficiency of transportation systems, they will also change the nature of the built environment requiring it to step beyond two-dimensional arrangement, raising questions regarding how, as architects, we should respond...

NATALIA KHRITONOVA

Drone Enabled 3D Urbanism

Chris Doray · Matt Grady · Puya Kalili · AnnaLisa Meyboom
Traditional brick-and-mortar stores are struggling to compete with this generation’s consumer culture. E-commerce is pushing retailers to rethink their consumer tactics and explore new strategies to engage the consumer. Based on convenience, the new market is now online and available from anywhere at any time – accessed via phones, computers, and digital screens. Contemporary shopping spaces are also structured around a redundant model dedicated to the pursuit of corporate profit. To break the cycle, individuals are now investing their time into carefully curated events that emphasize on consumer experience rather than the tangible product.

This thesis will critically analyze the decline of traditional brick-and-mortar stores to propose a more synergetic approach of integrating consumption spaces into the social environment. In combining key experiential features of physical and online retailers, this project will utilize a flexible framework that adapts to consumer trends to create public intensity and enhance social experiences in the urban landscape.
Q1: As the high-performance building design criteria become more diverse and stringent, how can architect juggle between different stakeholders through form manipulation?

Q2: As the computational technologies become more powerful, can computer take the place of architect’s talent and expertise to address the above question and deliver great designs?

This design seeks to answer the questions through a procedural volumetric design framework under the parametric environment. As an interdisciplinary project, it integrates design with techniques and practice, helping to draw out more comfortable and more sustainable design through a process which may yield new insights for the design of future buildings and communities.

Ashleigh Fisher · Jason Heinrich · Martin Nielsen · Adam Rysanek
Blair Satterfield
“A production designer should create a world that feels unique only to this story. The world need not be real, but must give the actors and their actions believability. The more singular the world, the more carefully framed the storytelling can be.”
– K. K. Barrett, Production Designer

Narrative brings richness and depth to an architectural project, and there are still unexplored ways that narrative can be used in the design process. I suggest that drawing from the discipline of film production design, which is centered on storytelling, can offer a new working method for architecture. Using production design as a template for the design process enables narrative to be the foundation of a design, creating a new lens through which to see narrative in architecture.

This project uses the production designer’s narrative tools – namely world building, mood and character – to weave multiple storylines through a site, allowing these stories to shape the design and shift the perception of the resulting built forms.
Residents of Fraser Lake, a village in northern BC, are looking to increase their self-sufficiency. The food systems and material flows that sustain them are in jeopardy. Recent environmental and economic disasters led a group of community visionaries to propose the Fraser Lake Eco Co Op, a service centre intended to return agency to residents and revitalize a failing economy.

Reimagining economic and environmental health as a single vision, the research and design of this project meditates on architecture's role in strengthening community networks and local businesses for long-term prosperity. Ideas generated in my work will help to inspire the way this project takes shape on the ground.

With a goal to strengthen a connection to and sense of stewardship over local resources, the program includes a community kitchen and market, surrounded by spaces for food production and business innovation. Food grown in the fields and greenhouses on site would be used directly in the kitchen.

This project is a model that towns located along the artery of Highway 16 could use to form a network for sharing resources and increasing resilience.

Heidi Nesbitt · Inge Roecker · Adam Rysanek · Zahra Teshnizi
COLIN MBUGUA

Mary’s piazza

This thesis mediates between the traditional and contemporary domestic condition of a post-nomadic family in Sub-Saharan Africa. It focuses on re-engineering community, providing an infrastructure that contextualises the family into a somewhat dynamic context in the country side.
How do we conceive of a building? What are the cognitive processes that elucidate dimensional space? Archotypical space reflects on architecture’s fundamental question and posits that the basis for new architecture can be old architecture. By means of conventional orthographic projection, existing buildings can be studied, a concept can be distilled and ultimately used to inform the spaces that constitute an entirely new building. This project proposes three housing developments for Vancouver, each derived from a specific case study and its corresponding archotypical space.
Queering Cannabis is an installation-based project influenced by the queer roots of legal cannabis architecture. The project illustrates how the queering of space offers an actionable design attitude, which works in opposition to both queer erasure and current policies that stigmatize the consumption of cannabis. Sitting somewhere between performance, tagging, and protest, Queering Cannabis initiates a sequence of enactment, loss, and construction informed by the symbolic queerness of smoke, ash, and residue.
Newfoundland’s sense of identity is currently in flux. The island’s connection to the ocean has been ruptured; its way of life distorted. Tourism-centric heritage preservation is exasperating this problem, glorifying and maintaining a yearning for an inaccessible past, upholding a state of perpetual cultural mourning. This mode of preservation kills living culture, freezing the progress of a place and its people, depriving both of their claim to the future.

With rural populations both aging and depleting, the island is at risk of losing generations of local knowledge. The Island and the Ocean extracts three primary programs from the local traditions of building, fishing, and storytelling, creating dedicated yet flexible spaces for each tradition to continue and evolve. This thesis reframes heritage preservation as an active and restorative part of a cultural grieving process through which the culture can reform its relationship to the past, and combat its nostalgic melancholia with cultural evolution.

This project intends to reignite a connection between the people of Newfoundland and the ocean, and empower them to reclaim agency over their identity and future.

James Huemoeller · Sara Stevens · Steven Suchy
Vancouver’s downtown is faced with a disappearing public realm. The rezoning of privately-owned public spaces for commercial, high-end retail and luxury housing, has further fragmented the urban public ground plane with sameness after sameness. As capital demands perpetuate, and land for permanent public intervention is diminished, the city of Vancouver is unable to adapt to the changing social and public demands within the downtown.

This project proposes a tool kit for the city to adopt within privately owned public spaces, to create a connected public urban network and support vibrant and dynamic public life within the downtown.
In the production of contemporary community space we might consider what it means to be a member of the public today. Our society is shaped by the forces of global urbanism, digitized democracies, and hyper-specificity. This trend makes shared community space one of the last strong holds of common ground. How might the practice of architecture evolve with society and provide critical antagonization of the current state of affairs?

This thesis explores the future of public architecture during the age of the echo chamber. Embracing the documented restructuring of architectural practice, this project shifts an architect’s attention from object to process. The proposed building is a community centre for Surrey-Newton which acts as the context of an unconventional deployment of computational strategies that attempt to quantify the qualitative. Rather than optimize for physical efficiency, the aspiration of this process is to map a field of options in pursuit of a variety of experiences and chance encounters.
Throughout history, supersurface property has become increasingly commodified and stratified—resulting in geopolitics which heighten inequality. This work examines four speculative architectural objects shaped by future events in the stratosphere, ionosphere, lower earth orbit, and geostationary orbit. Above Ground Level works to reveal the power of invisible vertical infrastructures and how these affect the production and interpretation of the built world.
If digital simulation is indistinguishable from reality, does it become reality?

The project is situated within a potential future reality, one in which the body inhabits the real / material, while perceptually consuming the digital / immaterial. Architecture here serves as a conduit to unlocking the boundaries, possibilities and consequences of domestic design within such a reality. Uncovered become human tendencies, desires, mediation of reality and malleability of perception, as well as power structures behind the mediation.
“...the exterior [of a cabin] demonstrates an unheard-of variety of materials. The favourite is wood: logs, branches, storage pallets, builders’ timber, railway sleepers, flotsam and jetsam. Then there is corrugated iron for the roof or for the whole construction, with empty petrol-cans to block up the holes. Or cardboard, corrugate paper, tarpaulin, oilcloth, plastic, bits of cars, buses or trams, salvaged doors and windows, earth, clay, mud, cob, palm, fern, broom, gorse, ivy, cane, bamboo, wire mesh, and the lids of metal boilers.”
- Marie-France Boyer in Cabin Fever: Sheds and Shelters, Huts and Hideaways

“The greenest building is the one that is already built.”
- Carl Elefante

This thesis explores the practice of bricolage in the design of a family cabin. Hundreds of salvaged materials reassemble into a quilted patchwork which questions sustainability, program, growth, family, memory, luxury, views, and materials.
In 2060, the collapse of the oil industry in Alberta has turned Calgary into a shadow of its former self. The industry’s sharp decline led to soaring vacancy rates amongst the upper tax-bracket demographics, leaving the future of the city to be determined by those most disenfranchised by the economic fallout.

The evolution of infrastructure as the primary determinant of urban space has continued globally, but post-oil Calgary has slipped behind the curve. The city’s situation demands more than costly demolitions. The inextricable forces of desire, culture, gender, class, sustenance, ritual, maintenance, technology, and economics driving Calgary and its people are far too complex to be handled by the next “innovative” solution. Previously-established infrastructures which now inhibit the connections they once enabled must be reinvented, to work with the natural forces of the landscape and forge new links within remaining communities. This thesis seeks to create opportunities for a diversified future through reconstructing the relationship between nature and the culture of a city shaped by submission to the global network of oil.

BLAIRE SCHILLE

Rewilding the West

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Thena Tak · Ariel Vernon · Joseph Watson
The role of the public washroom exists as a byproduct of expansive yet latent neoliberal agendas: consumption-based citizenship, privatisation of public institutions, not limited to that of the health authorities, housing, and education, and fueled by an obsession with growth. Because of this, Citizenship within the city is reduced to a temporary occupation of the space within its boundaries, understood as a citizen’s claim to a variation of the city’s addresses. The power of such citizenship is limited to the power of productive participation. The result of which is a hybridised understanding of not only the role and right to public washrooms but the role and right to the city, and the collectives’ limited access to public-private space.

By co-opting a bastardised variation of Vancouver’s current real estate model, one that exchanges rights to limited production of architecture for public amenity, this project provides access to public space through the inclusive understanding of what it means for all to occupy otherwise privileged space within the City.

Bill Pechet · Glen Stokes · Joseph Watson
The United States’ National Mall is a landscape unlike any other. The expansive – seemingly endless – lawn, flanked by enormous museums, memorials, and galleries, is a pilgrimage for American civil religion. The Mall is a cultural landscape that communicates to a diverse audience (domestic and international) the virtues and values of American society. Through classical and Christian imagery, the Mall reinforces American exceptionalism.

American agrarianism, as informed by the frontier myth, has deflected farmers from positive adaptation, reinforcing instead the self-image of a hero victimized by circumstances. These myths of the yeoman farmer are inconsistent with today’s tech-savvy, agricultural industry.

The United States Department of Agriculture (USDA) is the only office building on the Mall. Furthermore, the USDA has no public programming. This thesis proposes a science of agriculture museum – adjacent to the USDA’s building – that reframes the agriculture as a S.T.E.M. profession. Moreover, this intervention responds critically to the scale, architectural styles, and materiality of the Mall by introducing human-scaled public spaces and greenhouses.

John Hemsworth · Chris Macdonald · Sara Stevens

ALEXANDRA SOMER

Museums and Cultural Meaning
Agriculture on America’s Front Lawn

The United States’ National Mall is a landscape unlike any other. The expansive – seemingly endless – lawn, flanked by enormous museums, memorials, and galleries, is a pilgrimage for American civil religion. The Mall is a cultural landscape that communicates to a diverse audience (domestic and international) the virtues and values of American society. Through classical and Christian imagery, the Mall reinforces American exceptionalism.

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John Hemsworth · Chris Macdonald · Sara Stevens
Contemporary non-denominational Protestant organizations often seek to move away from liturgical and architectural traditions of the past and are increasingly secularized in many areas of practice, including the form and presentation of their houses of worship. These organizations may instead focus on community building within the church and providing amenities and social networks that become important presences in their members’ lives.

This project explores a way that such an organization could inhabit and reuse an existing site in Vancouver, engaging with the surrounding neighborhood and community and adapting a historical BC hydro rectifier station to house worship space. In the process, the meetings between old and new, sacred and profane and public and private realms are mediated and expressed through architectural intervention.
TAAs the presence and promise of artificial intelligence rapidly increase in all fields, designers have received the narrative that AI will create streamlined efficient workflows that ultimately diminish the role of the architect. This presented reality increases the importance of understanding the systems that the algorithms are built upon, including the collection and transformation of data into usable outcomes. Gaining an understanding provides the designer the ability to be involved in an informed critique instead of blindly accepting what the algorithm returns to them.

By using the pervasive but unconventional data source of images, this project attempts to understand how Generative Adversarial Neural Networks are trying to address the challenge of creativity within the realm of artificial intelligence. Through exploration it seeks if and how the role of the designer will change and what adaptations may be necessary with the impending advancement of AI in the design process.
CALEB ROBERTS WESTERBY

Rewritten
The Living City

“[the] goals [of this thesis] are stunningly ambitious.

We want to rethink the place we call home, the architecture of our world, the way we connect, the way we work, the way we shop, the way we travel, the way we exercise, the way we eat and what we eat, the way we meet friends, the way we love, the way we listen to and what we listen to, the way we learn and are inspired, the way we create, experiment and explore, the way we see and try new things, the way we enjoy beauty, how we experience nature, the culture we are a part of, the footprint we leave - the way we live life.”

Westbank Corporation

Roy Cloutier · Bill Pechet · Blair Satterfield · Nicole Sylvia
Since the conception of waste management infrastructure, the ambition of these systems has been to carry out tasks with efficiency, comfort and convenience. Ensuring these conditions has contributed to the externalization of territories of waste from within cities. While this perception of infrastructure has served the general population well, it has also obscured the many less favourable realities of these systems.

As society trends towards a more sustainable future, this thesis looks for new ways to engage material waste within the public realm. Through the adaptive reuse of a 1920’s era garbage incinerator known as the Wellington Destructor, the project employs the building as a new kind of infrastructure oriented around alternative solutions to waste diversion. Opportunistic adaptations to the building’s spaces facilitate circular economies of waste, while also creating new opportunities for public engagement with the building’s past and proposed future.
UNESCO heritage sites are often described as places where “one can comprehend history”, yet most “world heritage sites” suffer from lack of authenticity. They are mausoleums of nostalgia in which the main exhibits are at the mercy of the tourist crowd.

Architectonic allotropy* fosters palimpsestic alterations of space and form and preserves the only heritage that can transcend time and remain authentic – the palimpsestic character of our built environment.

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Roy Cloutier · Mari Fujita · Nicole Sylvia · Leslie Van Duzer
DUAL DEGREE:
MASTER OF ARCHITECTURE +
MASTER OF LANDSCAPE ARCHITECTURE
The Red Herring Impetus uses the herring spawn and its revitalization as a model for illustrating how designers can mitigate, revitalize and engage with collapses in marine ecosystem biodiversity. It uses the skills of architects and landscape architects to re-envision the built and natural environment, document, depict and draw potential changes and collaborate with multiple players to react to the systemic issues causing herring stock collapse. The project responds to three key pieces of infrastructure that exemplify the risks put on herring stocks: Fish Farming in Nootka Sound, the Transmountain Pipeline and Tanker Routes and the Lelu Island LNG Facility and subsequent landclaims. The project proposes three design interventions which seek to alter the policies by which these infrastructures manifest themselves. It seeks to utilize the agency of drawings as more than depictions of built and landscape alterations, instead turning them into actionable illustrations for change ranging from drawings as legal documents in duty to consult and accommodate processes to drawings as measured and tangible realities of use and utilization.
MASTER OF LANDSCAPE ARCHITECTURE
Hawaii is noted for being geographically the most isolated group of islands in the world, yet it has grown to become a popular place to visit hosting over 8 million tourists each year. The archipelago’s geographical location and tropical climate has allowed for a biodiversity of various flora and fauna species to flourish, as well as a unique culture to develop within an isolated area. With influence from western society, mass tourism has also thrived as a result. This new tourist economy has become one of the major factors that led to the urbanization of the southern shores on the island of Oahu, and has also led the industry to gradually engage with the other islands as well. As a result, issues of environmental disturbance, social conflict and economic inequality have risen within a limited area.

This thesis seeks better strategies in designing the tourist landscape on a town that is bound to face the pressures from the industry. Through the understanding of the land, a balance of the three elements and the interaction between the local and the tourist, a more sustainable relationship can be established.

Patrick Mooney
This project argues that representations of landscape are used to communicate political and ideological agendas. Whether removing untidy nonhuman nature to create an idealistic picturesque image, or erasing indigenous populations to create the image of an untouched wilderness, representations of nature are not neutral, but absolutely political. This project makes the claim that the images of landscape that were born in the 17th and 18th centuries continue to serve as an archetype for the production of built landscapes, and are therefore implicated in setting the scene for the anthropocene (an era characterized by unprecedented environmental degradation, species loss, and social inequities). With retrospective awareness, landscape designers are presented with an opportunity to either continue to perpetuate a dichotomous image of landscape that treats nature as a subordinate other, or to explore alternative narratives that embrace cyborg nature: part culture- part organism.
Language can hold inherent spatial qualities that shape our understanding of space and our relationship to local environments. While this relationship is less obvious in a diasporic language, such as English, this phenomenon can be observed in Indigenous languages. For instance, the Haida language has 30 distinct words for wave, while English only has the one.

Indigenous languages are being lost at a rapid rate due to colonialism and industrialization, leading to the loss of localized knowledge surrounding culture and ecology. Efforts have been put towards saving and reviving what remains. Although typically done through recording, more recent efforts exist in the form of place-based teaching.

This project takes place in the archipelago of Haida Gwaii, where only 20 fluent speakers of the Haida language that remain. Through community engagement, a series of sites (stories) explore the possibility of landscape architecture as a vehicle for creating spaces conducive to learning language.
Since the Renaissance, images have been powerful instruments that have shaped perceptions of landscape. These representations of ‘nature’ through the image have inflicted an anthropocentric (human-centered) language onto the innate aliveness of plant life.

This project highlights the dynamic expression of plants through drawing and seeks to understand how the depiction of a plant informs its use in the landscape. The representation of the plant as a static symbol impacts how we see phenomena that shifts, swarms, coevolves, and ultimately hosts human life. Through interpretations of Gertrude Jekyll’s herbaceous perennial drift, this project illustrates the aliveness of plants and asks how the plant can have agency through drawing. Can we collaborate with the language of plants, rather than speak on behalf of them? Can we ‘re-see’ the plant in the design discipline, and if so, how will this inform design decisions?
The practice of capturing and holding rain water using cisterns has been in use for thousands of years, allowing civilizations to prosper even in difficult climates. In a world of drastic climate change, it is the role of the landscape architect to look beyond low impact water wise design practices and begin to consider the integration of large scale water storage systems within urban development.

This project will explore the unique aesthetic, spatial and social qualities of historic and modern cistern typologies, in order to develop new design strategies that will allow water storage to be a functional yet accessible and inspiring element of the public sphere.

KARIANNE HOWARTH

Anthrohydrolic Urbanization

Susan Herrington · Dave Zielnicki
Ruins can be invaluable relics, decorative follies or problematic garbage in cities. Many people see the value of ruins only in the history that lies behind them, but ruins are much more complex. They evoke nostalgia, contemplation and imagination. While some ancient ruins have been developed into tourist sites, modern ruins have the potential to be explored and experienced in a different way. The project title “irresistible decay” means ruins cannot resist the power of time or lack of funds for renovation, while people are also irresistible to the “ruin porn”. This project explores the situations of modern ruins and takes Chiatura, a shrinking town, as an example to show how ruins are perceived, used and can be re-purposed in the landscape. The goal is to reveal the new aesthetics of decay and needs for experiencing ruins in a contemporary context.
In the city of Vancouver, False Creek has been the unfortunate victim of the evolution of the fur trade, war, industrialization and urbanization. Prior to development, in its original state it was the home to salmon, bucks, bears, native settlements and mud flats. Today it is so toxic that weekly water testing that has been conducted for the past 10 years continues to fail against the measure of safe swimmable water. One originating contributor which persists today is the underground combined sewer system that is connected to every building and street in the city. A combined sewer collects raw sewage and rain water into one pipe. The effect is that when it rains heavily and consistently raw sewage gets dumped in False Creek. Roughly 30% of the rainfall causes the sewers to overflow.

From the perspective of Landscape Architecture one approach would be to implement rain water capture systems such as rain gardens, bio swales, cisterns etc. within the boulevards and streets. However this incremental implementation is insufficient for the current conditions as well as the climate crisis we are facing. And we cannot correct our issues down stream with solutions down stream. Using Charlston Park and its watershed, this project begins to look at creating a city with the future in mind and redesigning Vancouver’s streets based on factual measures and multifunctional design.

ALINA R. KOUNEVA TREMBLAY

Swimmable False Creek
A synthetic approach to watershed management

In the city of Vancouver, False Creek has been the unfortunate victim of the evolution of the fur trade, war, industrialization and urbanization. Prior to development, in its original state it was the home to salmon, bucks, bears, native settlements and mud flats. Today it is so toxic that weekly water testing that has been conducted for the past 10 years continues to fail against the measure of safe swimmable water. One originating contributor which persists today is the underground combined sewer system that is connected to every building and street in the city. A combined sewer collects raw sewage and rain water into one pipe. The effect is that when it rains heavily and consistently raw sewage gets dumped in False Creek. Roughly 30% of the rainfall causes the sewers to overflow.

From the perspective of Landscape Architecture one approach would be to implement rain water capture systems such as rain gardens, bio swales, cisterns etc. within the boulevards and streets. However this incremental implementation is insufficient for the current conditions as well as the climate crisis we are facing. And we cannot correct our issues down stream with solutions down stream. Using Charlston Park and its watershed, this project begins to look at creating a city with the future in mind and redesigning Vancouver’s streets based on factual measures and multifunctional design.

Paul de Greeff • Cynthia Girling • Stephen Jenkins • Patrick Mooney
On the West Coast of North America lies the bioregion of Cascadia. Encompassing numerous watersheds, this bioregion is made up of mountains, islands, temperate rainforests, and many more landscapes inherent to its identity. Known for its natural beauty, the region has also been characterized as being environmentally focused with politically left-leaning urban residents. Shared economies, politics, and watersheds have all inspired independence movements for the new nation of Cascadia. This graduate project takes place in a future where Cascadia has seceded from both Canada and the United States and the bioregion’s health is placed at the centre of all decision making.

To help connect its three largest cities, the first large infrastructural project in Cascadia is a high speed rail line from Vancouver to Portland. Though inherently tied to the land, rail also has the ability to separate passengers from it while passing by at tremendous speeds. Being that the landscape holds such importance in this new nation, the planning of the new rail line seeks to give passengers every opportunity to experience the landscape as they travel through.

Susan Herrington
A nomadic lifestyle and movement based on animal’s seasonal migration patterns ensured survival for the Vuntut Gwitchin First Nation. Occupation of the landscape has recently changed since settlement and is further complicated by climate-related challenges.

Past movement practices and adaptation strategies could provide cues for moving forward to ensure cultural activities and a subsistent lifestyle. This project develops a framework of applicable practices and techniques to enhance landscape mobility. Movement patterns using temporal trails and mobile nodes are designed to promote use of the landscape. Temporal movement strategies are proposed as a landscape management practice to ensure future movement, employing tools that are currently employed.
In less than a decade of existence, Instagram has changed the way we interact with wilderness. From online oversharing to site overuse, social media is often considered “too much,” something that needs escaping from in order to get back to our true selves. In the Western world, wilderness has always been that somewhere to escape. But wilderness ideology has a problematic history of exclusion.

Instagram is adding to the complexity of wilderness and diversifying who gets to experience and define wilderness. Through adding digital layers of representation and discourse, those traditionally erased or misrepresented are choosing how to represent themselves. This thesis, sited in an already viral landscape, imagines a place where technology and wilderness will coexist, where wilderness is not a place to escape the internet, and where relationships between the self and others are reconfigured.
“Perhaps it is time to host World’s Fairs, not with noble platitudes in sparkling metropolises, but in the places facing impending catastrophes.” - Darran Anderson

The Anthropocene presents a new era of unpredictable and accelerating change generated by human influence. Responding to these accelerated changes is the most significant challenge facing landscape architecture today, one which requires engagement across multiple scales of design.

This thesis proposes Pelly Island as an alternative EXPO venue to Dubai 2020. Located in the Beaufort Sea, this island is eroding at an unprecedented rate. Estimates predict it will completely disappear within the next fifty years. Placed centre stage, Pelly Island serves as a microcosm for issues affecting arctic coastlines by hosting a series of speculative interventions that challenge the role of the designer in landscapes experiencing accelerating change.

Susan Herrington · Kees Lokman · Daniel Roehr
Large tech companies are touting digital infrastructure as the savior of the city; with access to enough data any problem can be solved and any service efficiently managed. Who ultimately owns this data, however, how will they use it, and will the privacy of the citizens who generate it be respected?

The site of intervention is Quayside, a parcel on Toronto’s waterfront to be developed by a public-private partnership between a technology company and a governmental development organization. This project engages with the smart city paradigm by proposing public spaces that enable the agency of the citizen within these power dynamics. In doing so, the philosopher Hannah Arendt’s thinking on the nature of the public realm is taken as inspiration.

Joe Dahmen
What roots us to a place? Our memories of a place are often defined by the stories that connect us with our landscapes and with each other. Through storytelling, our relationship with the landscape can transcend its original meaning, revealing new layers of a familiar place. Through an ethnographic design approach of listening, and engaging with local residents of Quadra Island, BC, this project articulates a design method highlighting the power of individual narrative and its role in activating the unrealized potential of a place. The design delves into the unseen dimensions and processes of a forest landscape, suggesting a lens through which a new form of social commons, rooted in the stories of the places from which we come from, can flourish. As small communities across BC transition to meet the needs of shifting demographics and economies, new forms of living and working in the rural context require a nuanced approach that inspires a renewed attention to detail, locale, material, and craft, providing a language for locals to participate in the metabolic tendencies of their community and imagine new relationships with their built environment.
Resource extraction collectively represents one of humanity’s most severe impacts upon the ecological patterns of the planet. Decades of extraction have left a web of fragmented patches, resembling an archipelago of anthropogenic islands. In dire times, humans attempt to clear away these past troubles, in hopes of making a more suitable future. However, the decay of the landscape, coupled with contamination issues, continually leads to a loss of habitat, ecology and potential economic viability.

By examining the relationship between extraction and reclamation, we can begin to give a spatial vocabulary for taking collective responsibility for landscape transformation. This project attempts to spatialize the climatic uncertainty and challenge the practice of reclamation in the post-extraction landscape.

By treating well pads as islands, we can frame and simplify the seemingly unbound and complex and begin to kindle a series of provocations. This project offers rhetorical interventions that are not intended to be solutions, but hopes to lead to more inquiries and questions.

A proposal for re-thinking reclamation through alternative conversations.

Fionn Byrne · Douglas Robb