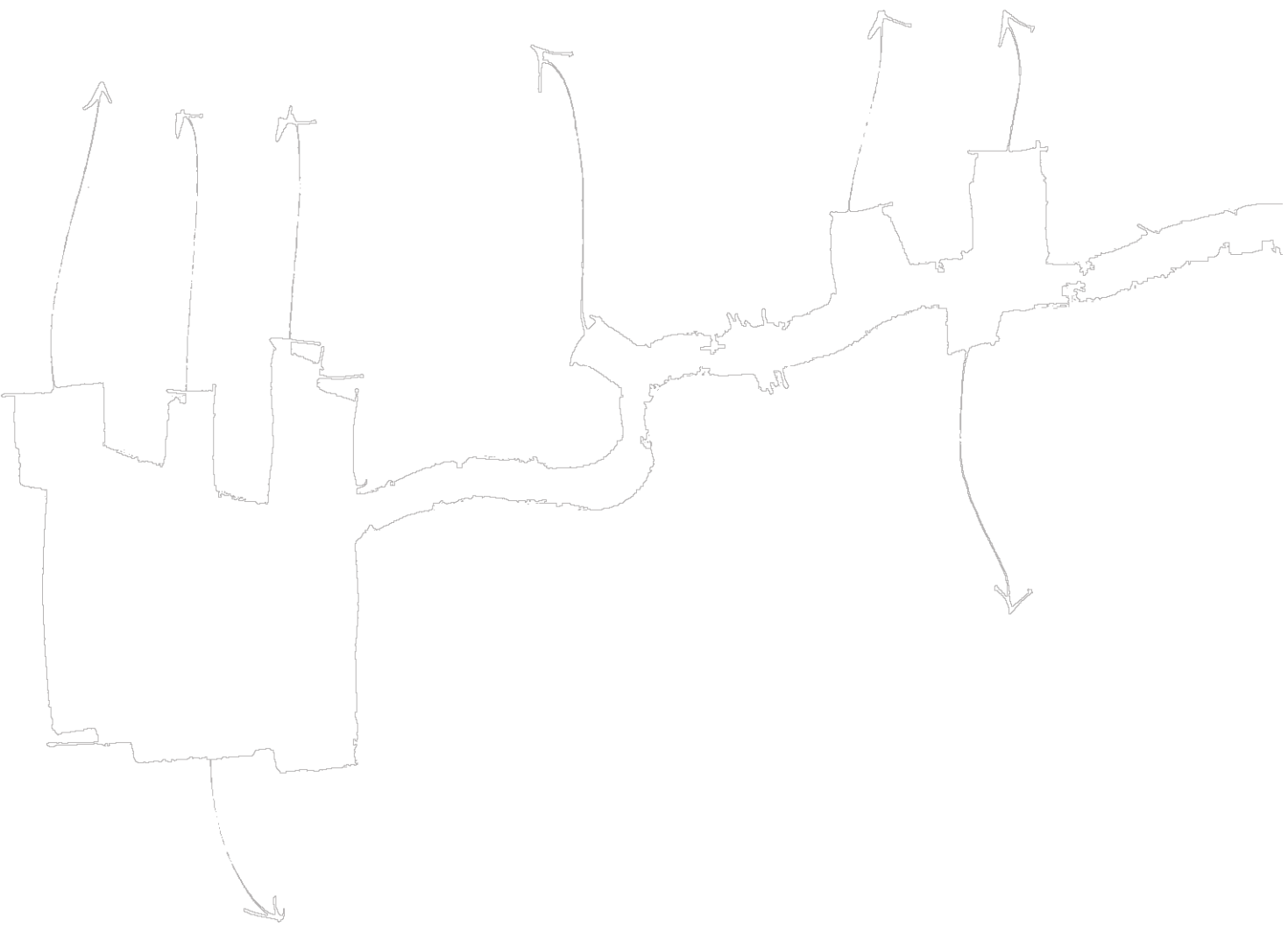


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MAIN CONCEPT





moving between in + out:
the assiniboine river

moving between in + out:
the assiniboine river

By Suzy Melo

A practicum submitted to
the Faculty of Graduate Studies of the University of Manitoba
in partial fulfillment of the requirement of the degree of

Master of Landscape Architecture

Department of Landscape Architecture
Faculty of Architecture
University of Manitoba

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All photographs & illustrations, unless otherwise stated, are the original work of the author.

abstract

Winnipeg's climate produces variable and extreme weather conditions, which can pose challenges for people wishing to spend more time outdoors. This practicum's design builds on the Assiniboine River as a natural attractor and encourages people to spend more time outside.

Relationships of architectural inside and outside are investigated and strategies to connect inside and outside are identified and applied in analysis of directly experienced projects. Those strategies together with a specific landscape vocabulary are the basis for the final design concept and examples. The design vocabulary and strategies are adapted to the quality of each site and support movement between the city and the river in all seasons.

introduction

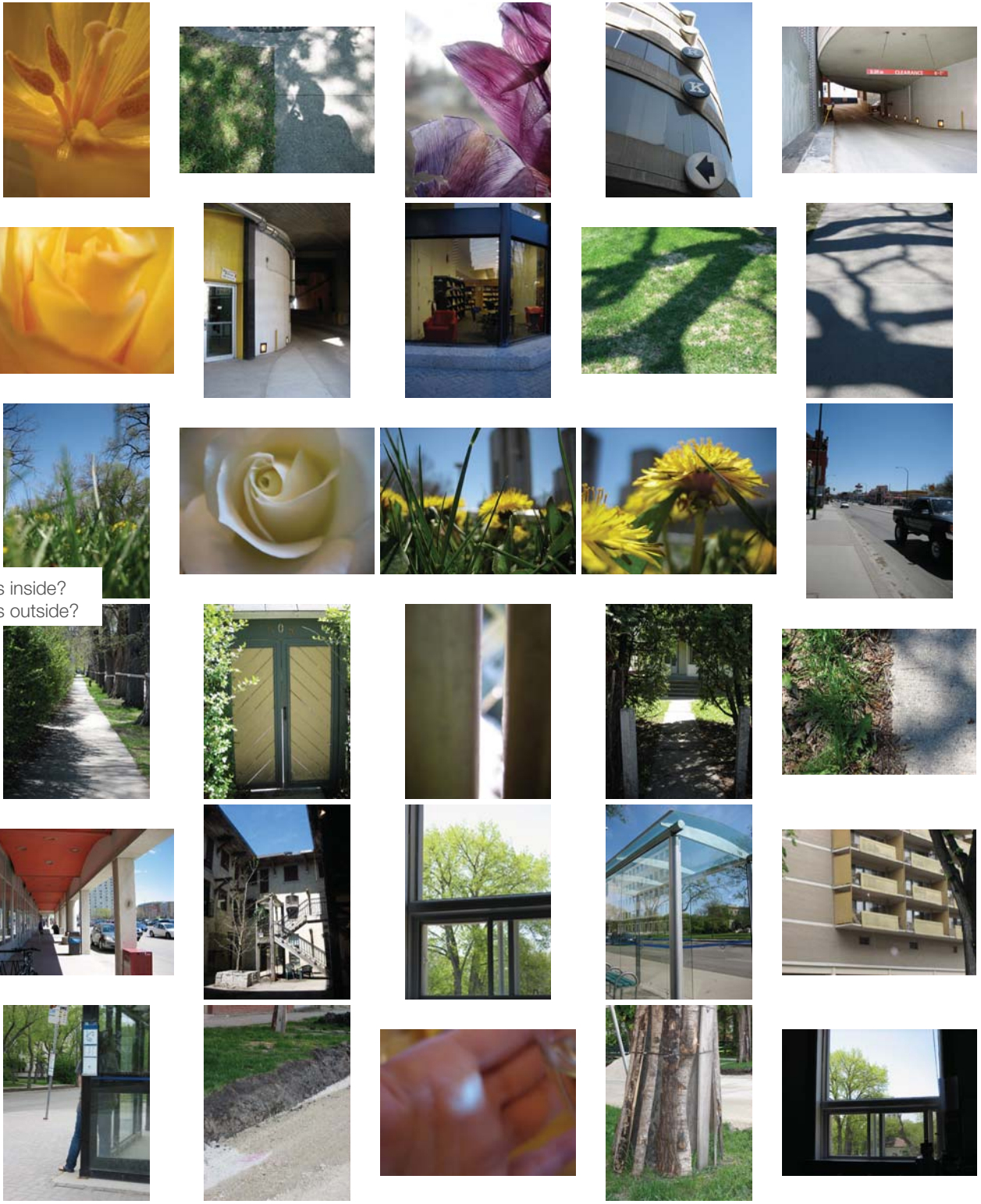
During my seven years of schooling in design a recurring theme inspired and engaged many of my projects. I became exceedingly interested in the relationship of interior and exterior spaces and the areas in-between. I questioned the boundaries of the built environment and asked myself, how do you break the boundaries between inside and outside? How can space be fluid? And if these boundaries could be dissolved, could someone in Winnipeg's climate be encouraged to go outside when they are inside? What strategies might be used? These questions and my aspiration to investigate possible resolutions were the foundations with which I began my practicum.

This practicum explores and reinterprets the inside and outside. Through photography, readings, and analyses, a strategy is conceived to connect existing inside and outside spaces in Winnipeg. While many of the studies were concerned with relationships of architecture and architectural interiors to the landscape in this practicum's design inside and outside are treated at a larger landscape scale. The insides are the Winnipeg's urban structures and the outside is the Assiniboine River.

The location of inside and outside could refer to an infinite number of conditions, but I began my practicum by exploring spatial relationships of interior and exterior. The results of these interior and exterior spatial analyses were then translated into a larger scale landscape design.

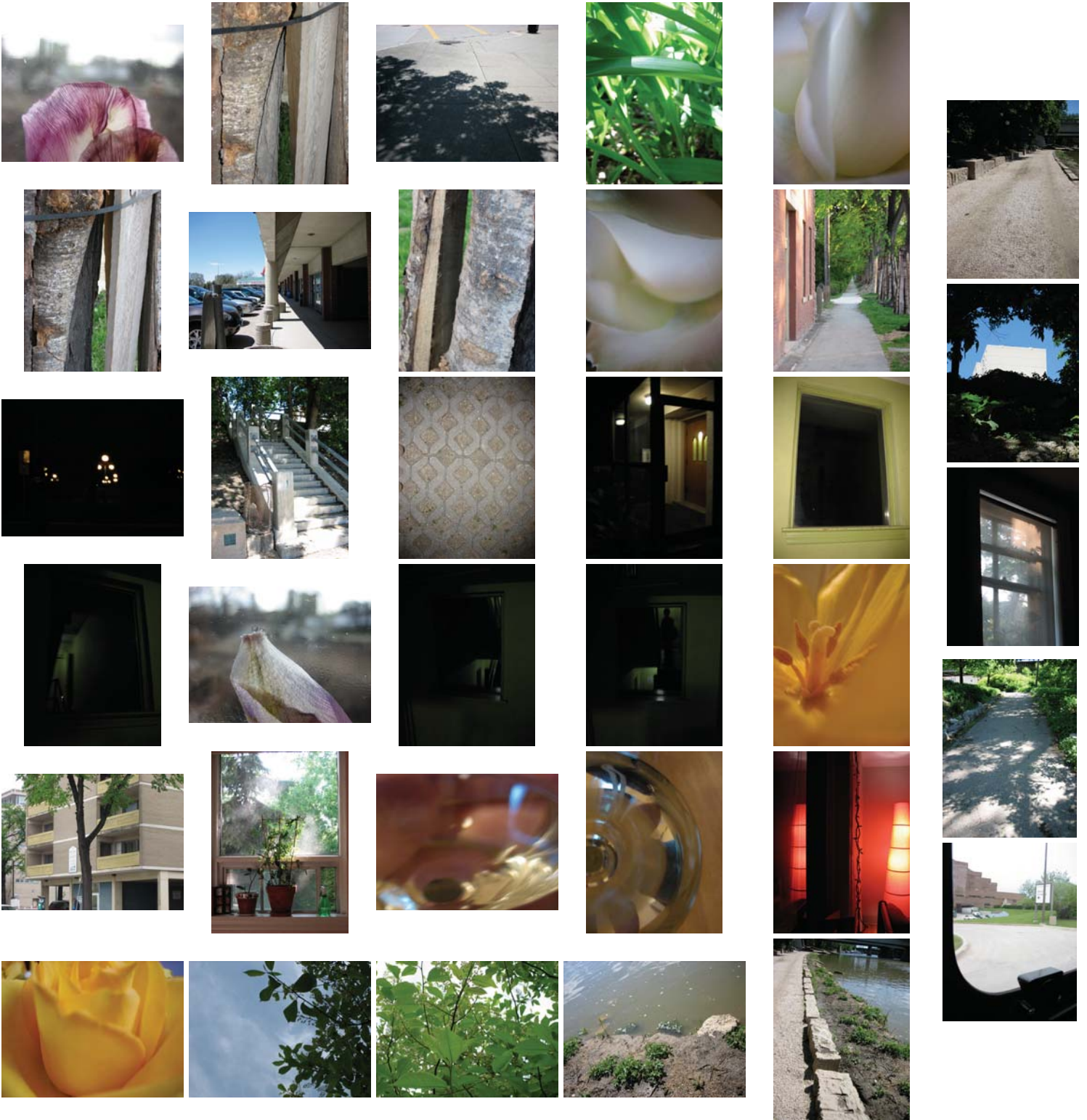
With this recognition, this project culminates in a focus on the transition between inside and outside, rather than each individual space. In the beginning there was a focus on the 'spatial' relationships between interior and exterior, these led to potential techniques to connect the in and out in a larger scale. The techniques of views, transitions, scale, materials, and movement have been translated into the connections of the Assiniboine River and the surrounding neighborhoods.

part one:
meaning + components



what is inside?
what is outside?

My investigations have revealed many facets of inside and outside; interior and exterior; interior design, architecture, and landscape architecture. These photographs were an early investigation of what is inside and what is outside. I soon realized inside and outside could be almost anything. I began my investigations with abstract considerations of inside and outside. These evolved into an investigation of the spatial connections between in and out.



house. school. libraries
theatres. malls.
restaurants. church.
museums. galleries. post
office. office buildings.
gymnasiums. stores.
hospitals. daycares.
bars. pubs. cars.
trucks. buses. taxis.
apartments. boutiques.
hair salons. spas. pools
rooms. bathrooms.
bedrooms. living rooms
kitchen. dining rooms.
family rooms. beds.
showers. garages.
greenhouses. sheds.
telephone booths.
closets. bus shacks.
coffee shops. bath
tubs. gloves. clothing.
boots. shoes. envelope
letters. boxes. hats.

the
subjects

ar.chi.tec.ture

n. 1. the profession of designing buildings, open areas, communities, and other artificial constructions and environments, usually with some regard to aesthetic effect. Architecture often includes design or selection of furnishings and decoration, supervision of construction work, and the examination, restoration, or remodeling of existing buildings. 2. the character or style of a building. 3. the action or process of building; construction. 4. the result or product of architectural work, as a building. 5. buildings collectively. 6. the structure of anything.

in.ter.i.or

adj. 1. being within; inside of anything; internal; inner; further toward a center. 2. of or pertaining to that which is within; inside. 3. situated well inland from the coast or border. 4. of or pertaining to the inland. 5. domestic. 6. private or hidden; inner. 7. pertaining to the mind or soul; mental or spiritual.

n. 8. the internal or inner part; inside. 9. Archit. a. the inside part of a building, considered as a whole from the point of view of artistic design or general effect, convenience, etc. b. a single room or apartment so considered. 10. a pictorial representation of the inside of a room. 11. the inner or inward nature of anything.

in.side

prep. 1. on the inner side or part of; within. 2. prior to the elapse of: within. 3. in or into the inner part. 4. indoors. 5. within one's heart, reason, etc. 6. inside of. 7. the inner or internal part; interior.

8. the inner side or surface. 9. the inner parts of the body, esp. the stomach and intestines. 10. a select or inner circle of power. 11. the inward nature, mind feelings, etc. 12. inside out, a. with the inner side reversed to face the outside. b. thoroughly; completely. 13. situated or being on or in the inside; interior; internal. 14. acting, employed, done, or originating within a building or place.

syn.

inside, interior both refer to the inner part or space within something. Inside is a common word, and is used with reference to things of any size, small or large: the inside of a pocket. Interior, somewhat more formal, denotes the inner part or the space or regions within; it usually suggests considerable size or extent, and sometimes a richness of decoration.

ant.

outside, exterior.

interior design

1. the design and coordination of the decorative elements of the interior of a house, apartment, office, or other structural space, including color schemes, fittings, furnishings, and sometimes architectural features. 2. the art, business, or profession of executing this.

ex.te.ri.or

adj. 1. outer; being on the outer side. 2. intended or suitable for outdoor use. 3. situated or being outside; pertaining to or connected with what is outside. 4. the outer surface or part; outside. 5. outward form or appearance.

out.side

n. 1. the outer side, surface, or part; exterior. 2. the external aspect or appearance. 3. the space without or beyond an enclosure, institution, boundary, etc. 4. a position away or farther away from the inside or center. 5. being, acting, done, or originating beyond an enclosure, boundary, etc. 6. situated on or pertaining to the outside; exterior; external. 7. situated away from the inside or center; farther or farthest away from the inside or center. 8. extreme or maximum. adv. 9. on or to the outside, exterior, or space without. 10. in or to an area that is removed from or beyond a given place or region. 11. on or toward the outside of. 12. beyond the borders or confines of.

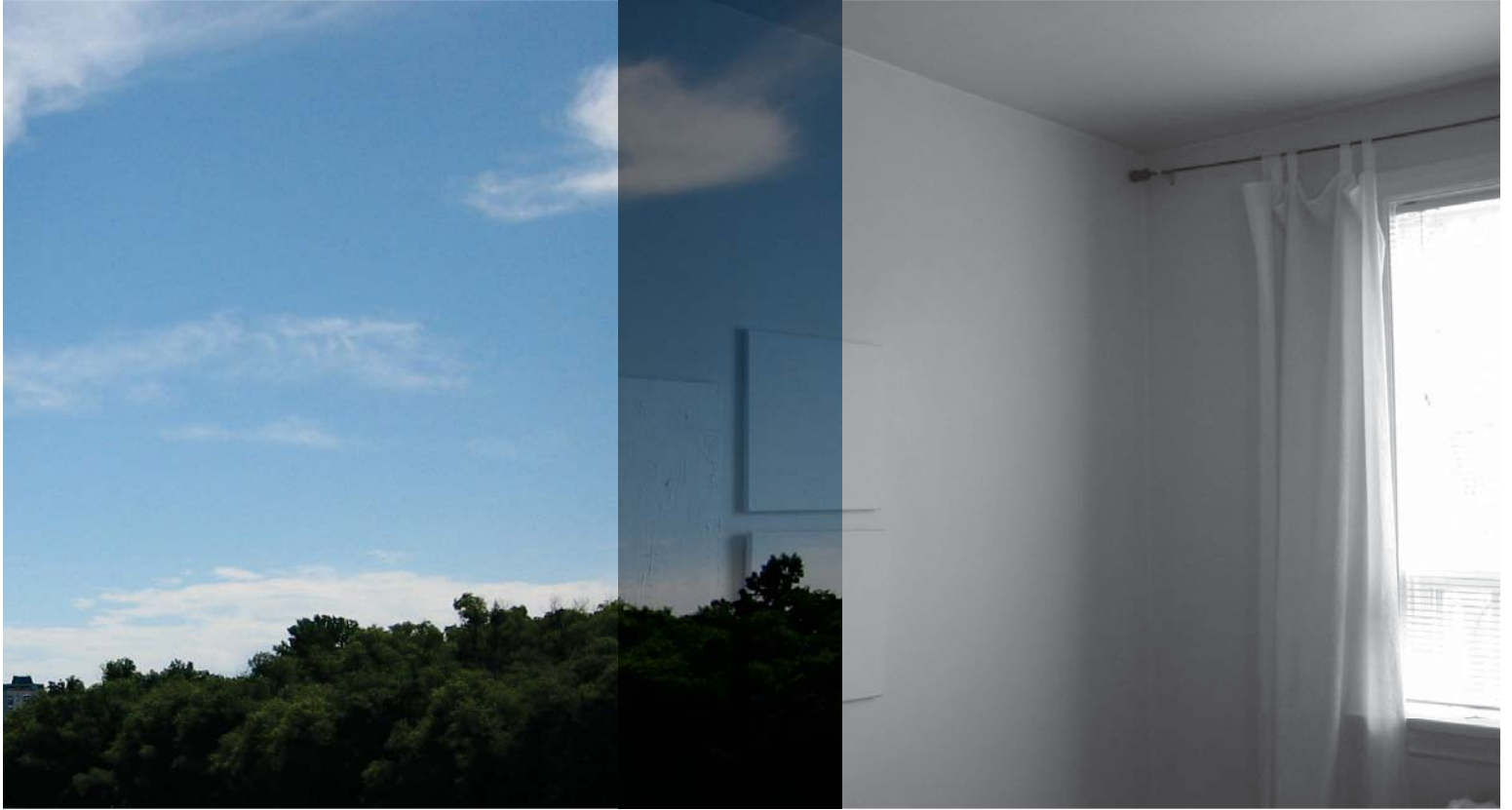
landscape architecture

the art of arranging or modifying the features of a landscape, and urban area, etc. for aesthetic or practical reasons. - landscape architect.

move.ment.

1. the act, process, or result of moving. 2. a particular style or manner of moving. 3. Usually, actions or activities, as of a person or a body of persons. 4. a series of actions or activities intended or tending toward a particular end.

backyard. playground.
courtyard. storefronts.
patios. front doors.
parks. snowmen.
toboggan runs. ice
rinks. snowballs. golf
courses. gardens.
driveways. bus stops.
front yards. quarries.
tree farms. sidewalks.
streets. ponds.
rivers. lakes. forests.
recreation fields.
botanic gardens. grass.
asphalt. fields. valleys.
mountains. rocks.
mailboxes. front door.
advertising billboards.
wind. sunshine. rain.
footprints. stamps.
wrapping. planters.
trees. seasons.



“The traditional notion of interiors as enclosed and separate from outside and the ability of the boundary to regulate and control intrusion have produced ideas of interiors as hidden, private, and mysterious. Differentiation from outside (considered as a public and universally accessible exterior) locates the interior as an exclusive, restricted, and private space; a repository of privileged information (carnal knowledge, initiation, the password, or a secret handshake) available only to those admitted.”
(McCarthy, 121).

degrees of
control

The inside is a relatively controlled space and outside is constantly changing. Christine McCarthy explains in a *Space and Culture* article, “Toward a Definition of Interiority”, “...interiors are controlled, and potentially controlling environments. Electricity was a technology that achieved a new level of control over the lived environment.” (McCarthy, 113). Within a building, change can be controlled with the flick of a switch, changing the temperature and the lighting of a space, whereas in the outdoors change is largely to the discretion of Mother Nature. In Winnipeg, the ability to manipulate interior space attracts people to the indoors, moving from the cold windy weather outside, into a warm controlled interior. The interior provides more control for the user and in some cases this is more appealing to the user.

The words ‘inside’ and ‘outside’ indicate a physical reference within a space. As described by Karen A. Franck in *Architecture from the Inside Out*, “Inside refers to a physical location that is somehow separated, physically or symbolically from another physical location that is exterior to it.” (Franck and Lepori, 19).



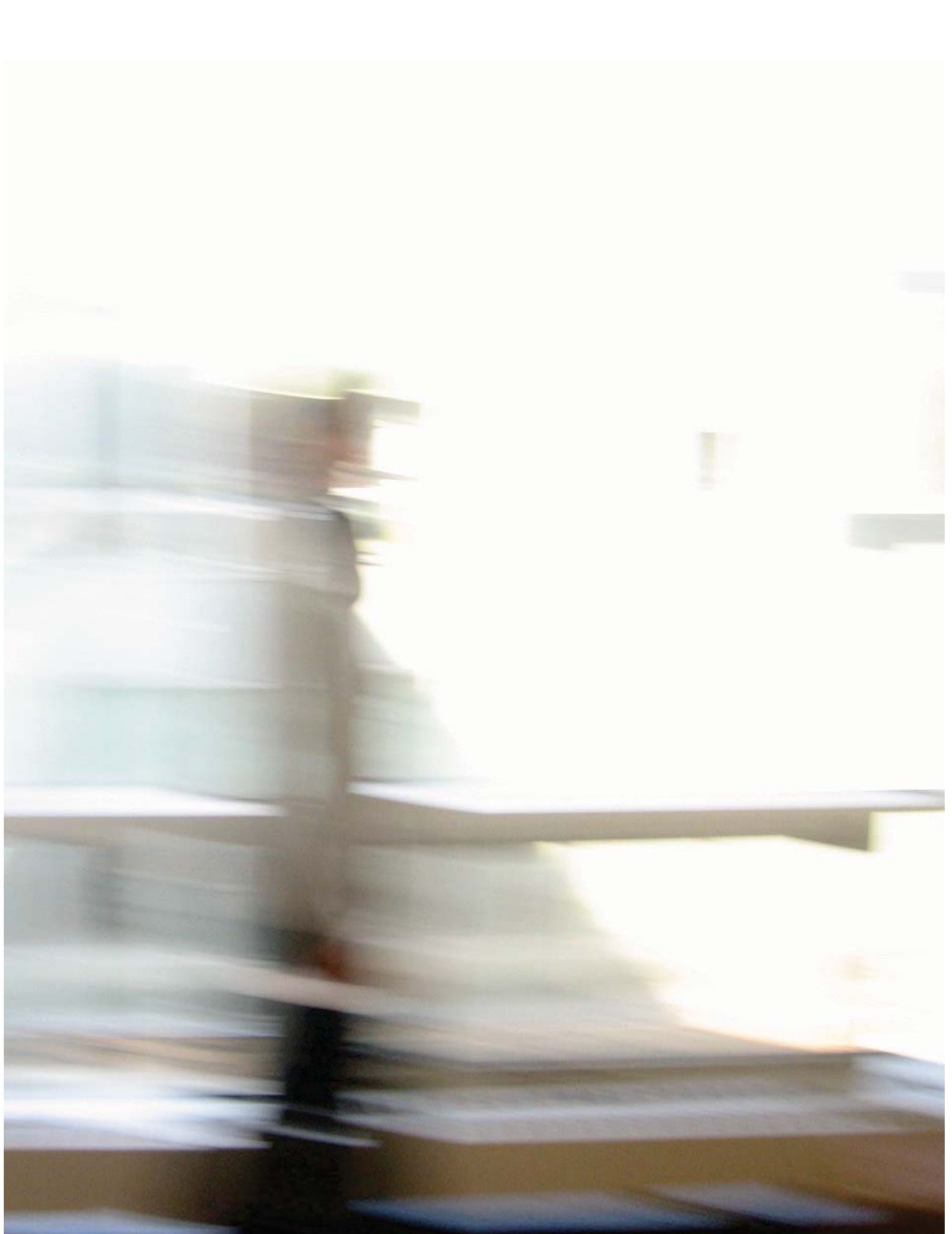
enclosure+
transparency

“The “feeling of being within” is also evoked by borders that in everyday life are mostly experienced or imagined as confining walls. Borders turn us inward, but allow us to sense an “outside”, beyond enclosed space. As a result, borders will almost always challenge us to cross them; they appeal to our curiosity, and our thirst for knowledge.; they are a reason for finding the courage to release ourselves from foreign influences and find our way to an all enveloping unity.”
(Blaser, 17).

Gradations of enclosure can result in public and private spaces. Walls, whether they are transparent or opaque, form a boundary between spaces. As described by Colin Rowe in his book entitled *Transparency*,

“A space defining element (e.g. walls, screens, piers, columns) set bonds to, delimit, enclose, encircle, fence in, contain, a particular piece of mathematical-physical space that can be felt henceforth. A space-boundary or space-delimitation must be created and the sensation of space-definition is determined by the measure of enclosures a space-boundary provides. One can then distinguish interior, exterior, “inside” and “outside” space and space between objects...”inside space” can be an “outside” in relation to other “inside” spaces – all depends on the degree of enclosure. (Rowe, 90-91).

Enclosure is both physical and visual. Translucent materials can break down the visual boundary between interior and exterior. Transparency can be described as the permeability of materials such as glass, which in turn creates “a simultaneous perception of different spatial locations.” (Rowe, 23). Transparent materials can engage interior and exterior activity, visually connect these two spaces, and promote movement between inside and outside.



movement

“Architecture is best when it attempts to transcend both bodies and matter.”
(Franck, 27).

Interior design, architecture, landscape architecture, and city planning are for people. All environmental design disciplines create spaces for human occupation. Our experience of spaces is shaped by what we see and how we move. Materials, scale, and compositions of space should enhance views and movement between spaces, rather than inhibit it. Movement and views work together, and designers can create views that suggest motion.

Design should be influenced by human use by incorporating the needs and actions of the user in their proposals. Human use can be the driving force in generating spatial forms and is a principle tool to connect interior space to exterior space. The mobility of people can activate the connections and transitions between interior and exterior spaces.

part two:
investigations + analyses

What is a museum

structures that
hold a knowledge
that could
otherwise not
have been
known... blurs the
boundaries
between interior,
building, and
landscape

the
studio

The beginning of my process of investigations began in January 2008, when I began a Master of Interior Design Studio taught by Professor Tijen Roshko. I participated in the studio to broaden my design language and as a means of preliminary exploration and experimentation with my practicum topic. I wanted to explore the how? How do I design interior, architecture, and landscape architecture as one space? How do I break the boundaries? What are the strategies?

The studio's final brief called for the creation of a museum on the site of the Manitoba Club building at the corner of Broadway Avenue and Main Street, directly across from the Union Train Station. We were to design the entire site, from the interior to the landscape. This allowed me to design in and out as one space.

I struggled to understand how to make the design work as one space. I questioned boundaries; where did interior end and architecture begin, and when did landscape meet interior and / or architecture? It was interesting to realize that the answer was not simple.

Working with the interior design students helped me understand the differences between space and the characteristics that make in and out different, yet similar. Within a building vertical structures such as walls, windows, window coverings, and columns act as the boundaries between the building's interior functions. In the exterior, rooms may be created with vegetation.



site plan
 history museum
 : the layering of knowledge

axis
 private = outer limits of museum
 public = museum



My final design was a history museum, which connects and reflects the site's historical significance. With a portion of the Upper Fort Garry wall located behind the existing Manitoba Club, I felt it could make a strong visual and physical connection between the landscape and interior museum functions. The connection to the site from within the building occurred from each floor. This project connected interior, architecture, landscape, and the site's historical artifact.

In my design, I explored the extension of materials between interiors to landscape, the visual connections through the use of glass, and connections created by structuring movement. The result was a space in which I did not know when the transition between interior and landscape was complete. Where does the site end? Do the sidewalks and the streets determine its boundary? These continuing questions were a reassurance that my initial questions going into this studio were valid.

inside+outside:
the book

In the book *Inside Outside: between architecture and landscape*, landscape architect Anita Berrizbeitia and architect Linda Pollack, analyze twenty-four projects that blur the boundaries between interiors and landscapes. This book was a primary source for my process, as it was the only resource that reflected my initial interests. I began my investigations by translating and analyzing this book and the projects within it.

The authors identify strategies used to connect inside and outside in the twenty-four projects they discuss. These strategies are:

- Physical and visual internalization of the surrounding landscape's topography.
- Manipulation of figure-ground relationships between inside and out with terraces, ramps, and gardens.
- Openings through verandas, balconies, gardens, landings, and glass.
- The use of the garden as the entrance into a building.
- Treatment of something as its traditional opposite: interior as exterior vice versa
- Inversion of materials – using materials that are not typically associated with landscape or interiors.
- Materials continue from the landscape into the building façade.
- Use of layers to create a continuity of space between outside and in.
- Creation of seams in which each seam marks a change in space or function.
- Scale of objects in relation to its surroundings.

These strategies ended up structuring my analyses and my final design.

querini
stampalia



Exterior of Querini Stampalia.
Venice, Italy.

Of all the projects discussed in *Inside Outside: between architecture and landscape*, the nineteenth century renovation of Querini Stampalia by Carlo Scarpa, was the most powerful in its exemplification of the strategies discussed by Berrizbeitia and Pollack. My visit to this project along with the book's representation, brought me closer to understanding how one might transform the space between inside and outside.

Located in Venice, Italy, Palazzo Querini Stampalia is a renovation of a palace built in 1510 by Nicolo Querini. Since 1959, this building has housed a museum, library, bookshop, and a restaurant. The restoration done by Scarpa included the ground floor of the gallery and the garden located behind the museum. Because this building is located on one of the canals in Venice, Scarpa provided entrances for those on foot as well as for those arriving through the canal, providing an inclusive solution that encourages multiple access points into the building. The canal entrance, 'the Watergate', also allows water to travel throughout the building. Like many buildings in Venice, it is subject to flooding, which became the inspiration for Scarpa's design. His solution involved raising the gallery floor above the high water line, allowing water to move within the building through a series of moats. The exterior moves throughout the structure creating shifting perceptions of the building's boundaries.

Scarpa uses a change in floor height to distinguish between the exhibition areas, with the main exhibit room at the highest floor elevation. The main exhibition room falls on the axis of the Watergate entrance and the garden entry located at the back of the building. Scarpa replaced the back wall of the main exhibition room with glass to create an entranceway that fills the main exhibition space with natural light and provides views into the garden from within. The flooring from the exhibition space continues out into the garden until it reaches a raised concrete retaining wall that serves as a narrow waterway across the garden.

The transparent backdrop and use of materials in the main exhibition room physically and visually connect the interior and exterior of this building. The moats throughout the floor plan create a dynamic and alternate form of movement through an otherwise static and structured space. In engaging with the canal, Scarpa treats the building's interior like a landscape continually redefined by the tidal cycles, and directly connects it to outside. This renovation thus merges inside and outside. It extends beyond the garden and connects with the city of Venice.

Moving through the Querini Stampalia, it is apparent that Scarpa's design is not restricted to the interior or exterior but acts as one continuous plan. I was unaware of where the boundary was between the garden and the gallery. It is a seamless transition. Scarpa was not the only designer to understand interior to be more than an enclosure. In *Inside Outside: between architecture and landscape*, Berrizbeitia and Pollack (1999) discuss ideas that were successfully introduced during the modernist movement.

modernism

Understanding the spatial organizational methods of modernism was a large part of my early investigations. Modernist methods enhanced the connection between interior and exteriors for people. Opportunities for engagement with landscape through transparency, accessibility, transitions, views and connections, integrated people and architecture and landscape and interiors. They structured the spaces and also how people would move between them.

Following the First World War, new building design was characterized by a use of light, air, and sun, that has come to be identified as modernism. In architecture, walls of glass, made possible by the curtain wall, provided visual connections between building interiors and the exterior landscape. Le Corbusier describes this modernist building technique as, “designing buildings as true machines for seeing.” (Corrodi & Spechtenhauser, 79). This transparency allowed one to see outward beyond the walls of a building, and engaged the beneficial effects of the outdoors through the use of natural light. As described by Michelle Corrodi and Klaus Spechtenhauser in the book *Illuminating: natural light in residential architecture*, “the significance attributed to natural light as healthy became a progressive factor in designing floor plans, building volumes, and layouts of development.” (Corrodi & Spechtenhauser, 51).

Modernism associated access to sunlight with social welfare. Architecture embraced the idea of open-air recreation and exposure to the sun, creating open-air schools and sanatoriums to treat disease. This trend is reflected in the values of the CIAM (Congrès Internationaux d'Architecture Moderne), an architectural organization formed in Europe in 1928, which included the following in their manifesto,

“The sun, which governs all growth, should penetrate the interior of every dwelling, there to diffuse its rays, without which life withers and fades.” (Weston, 50).

“Sunset Magazine”, a lifestyle magazine based in San Francisco, dedicated many of their issues to home and outdoor living. The articles discussed the benefits of the outdoors and the need for Westerners to live outdoors. The designs shown, “ranged across the entire space between property lines, encompassing both interior and exterior in a single living space.” (Starr, 1998). The home and the garden were seen as two parts of the same environment, and with the temperate weather of California, the exterior space was an integral part of the floor plan. “Sunset Magazine” also published many issues regarding second homes or ‘vacation cabins’, which was a growing trend in the 1920s in the West. This introduced additional concepts for outdoor living which extended the living space into the hillside or incorporated waterfront decking.

Thomas Church and Garrett Eckbo, whose designs were often featured in Sunset Magazine, were landscape architects who profoundly shaped this lifestyle approach in California. “Sunset Magazine” featured many projects by Church and Eckbo. Both designers introduced new methods to design and use outdoor spaces.

Thomas Church’s 1948 Donnell Garden in Sonoma County, California, according to Marc Treib, “stands as the preeminent icon of modernity.” (Treib, 17). This project brought the interior and exterior together with the use of transparent materials, views, materiality, and the terrace. Ten years later, Garrett Eckbo’s Forecast Garden in Los Angeles (1958) created new zones between the home and the backyard by extending the roofline and walls of the home to create new extended living spaces.

“...the site only exists, in its visual and spatial relation to people, through the introduction of the building which establishes a permanent relation between people and site. The building and site are one in fact and in use.”

(Eckbo, 238).



my analyses

I wanted to find local examples of modernist strategies and those introduced by Berrizbeitia and Pollack, and personally experience their effects. There were many overlaps in the book and the modernist strategies; they are synthesized below.

the strategies

the book

- Physical and visual internalization of the topography of the surrounding landscape.
- Manipulation of figure-ground relationships between inside and out with terraces, ramps, and gardens.
- Openings through verandas, balconies, gardens, landings, and glass.
- The use of the garden as the entrance into a building.
- Treatment of something as its traditional opposite, interior as exterior vice versa
- Displacing materials from their conventional positions so as to make people notice familiar objects.
- Inversion of materials – using materials that are not typically associated with landscape or interiors.
- Materials continue from landscape into building façade.
- Use of layers to create a continuity of space between outside and in.
- Creation of seams in which each seam marks a change in space or function.
- Scale of objects in relation to its surroundings.
- + Views
- + The deck
- + Extension of the roofline and walls to create new zones

modernism

- Transparent materials
- Permeable walls
- Views
- Materiality
- The terrace / the deck
- Use of transitions (levels) from one space to another
- Extension of the roofline and walls to create new zones

I analyzed six spaces in Winnipeg, Manitoba, and Chicago according to this synthesized list.

MORE THAN ONE ENTRANCE — ALL LEAD TO ONE OR



- Physical and visual internalization of the topography of the surrounding landscape.
- Manipulation of figure-ground relationships between inside and out with terraces, ramps, and gardens.
- Openings through verandas, balconies, gardens, landings, and glass.
- The use of the garden as the entrance into a building.
- Treatment of something as its traditional opposite, interior as exterior vice versa
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- Inversion of materials – using materials that are not typically associated with landscape or interiors.
- Materials continue from landscape into building façade.
- Use of layers to create a continuity of space between outside and in.
- Creation of seams in which each seam marks a change in space or function.
- Scale of objects in relation to its surroundings.
- Views
- The deck
- Extension of the roofline and walls to create new zones.



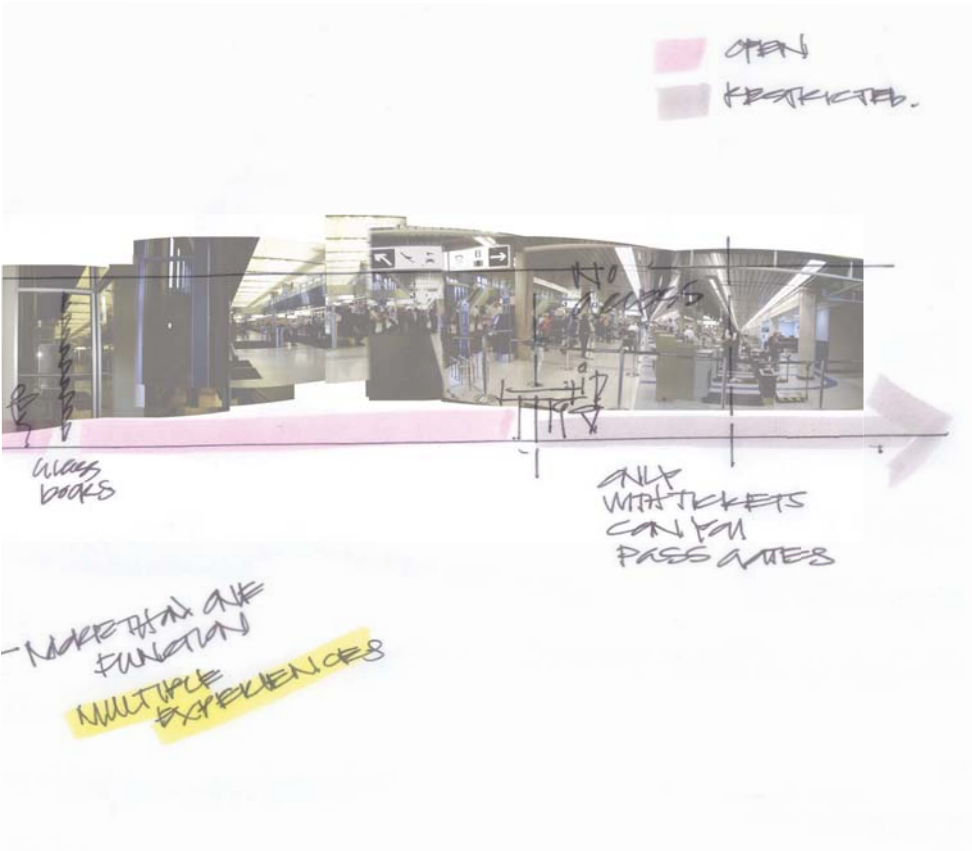


the airport

→ The majority of the Winnipeg Airport's terminal façade is glass, yet all its functions face away from the transparent entrance wall. The view is directed towards the internal walls of the building. There are seven exterior openings (doors/entrances) in the structure that direct you to different portions of the entrance foyer.

→ The seams in the airport terminal function as boundaries. Moving within, there is a wall of airline check-in lines at which an airline ticket and appropriate identification is required to pass. People entering the airport to pick up friends and family arriving in Winnipeg are left wondering where to go. The arrivals are nested on the opposite wings of the building. Flooring could be used to orient people and connect the different spaces within.

→ Outside, the roofline of the foyers extends to create an exterior arrival and departure zone. The floor plane from the building to the exterior platform moves from tile to concrete. With this zone functioning as a part of the building, it would have been interesting if the ground material continued from in to out.



Different entries to
Polo Park Mall



- Physical and visual internalization of the topography of the surrounding landscape.
- Manipulation of figure-ground relationships between inside and out with terraces, ramps, and gardens.
- Openings through verandas, balconies, gardens, landings, and glass. - - - - -
- The use of the garden as the entrance into a building. - - - - -
- Treatment of something as its traditional opposite, interior as exterior vice versa - - - - -
- Displacing materials from their conventional positions so as to make people notice familiar objects.
- Inversion of materials – using materials that are not typically associated with landscape or interiors.
- Materials continue from landscape into building façade.
- Use of layers to create a continuity of space between outside and in. - - - - -
- Creation of seams in which each seam marks a change in space of function.
- Scale of objects in relation to its surroundings. - - - - -
- Views
- The deck - - - - -
- Extension of the roofline and walls to create new zones. - - - - -



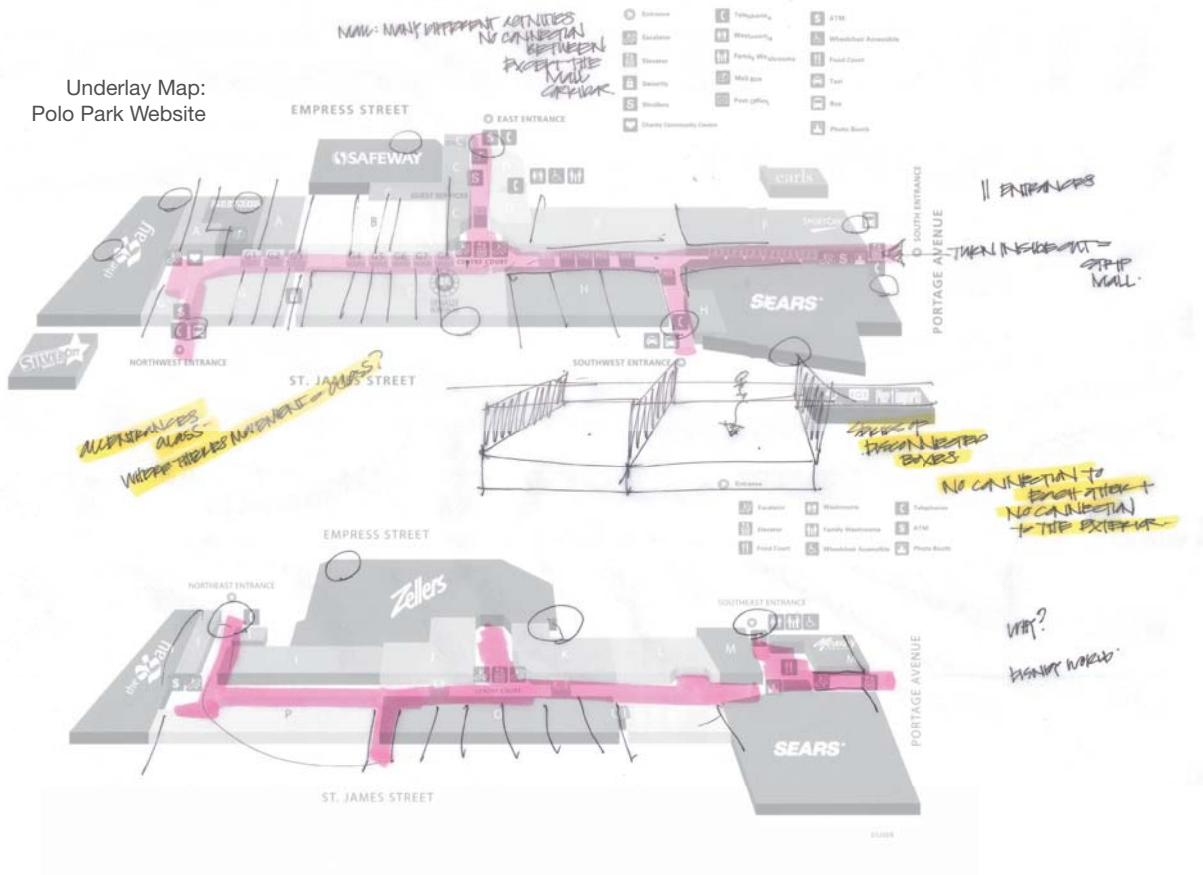
the mall

Polo Park mall has ten main entrances into the building, which is completely surrounded by parking lots that provide access to these entrances. This large asphalt and concrete space functions as the veranda / deck of the structure. The mall is a temporal system that only functions during certain hours, otherwise the parking lots are almost empty and the mall system is paused.

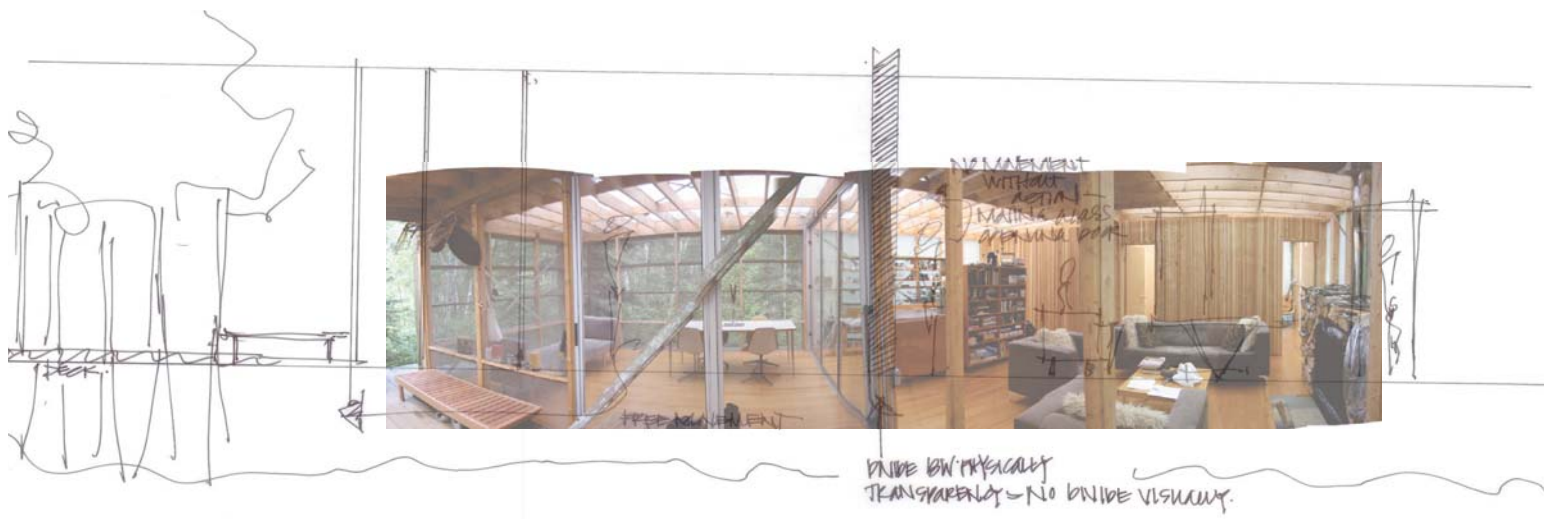
These parking lots serve the driver but only one entrance accommodates the public transit user. The ten entrances, being surrounded by parking lots, make it difficult for any alternate methods of transportation (walking, biking, transit) to access the mall easily and safely. The parking lot itself could possibly be an entrance garden on all sides, accommodating drivers, walkers, and all users rather than being exclusive.

Each of the ten entrances has its own covered arrival/departure zone. This provides shelter from the outdoors but also extends the mall foyers to the outside. Once again floor materials could have extended from in to out rather than having the concrete from the parking lot extend into these areas.

Underlay Map:
Polo Park Website



- Physical and visual internalization of the topography of the surrounding landscape: — — — — —
- Manipulation of figure-ground relationships between inside and out with terraces, ramps, and gardens. — — — — —
- Openings through verandas, balconies, gardens, landings, and glass. — — — — —
- The use of the garden as the entrance into a building. — — — — —
- Treatment of something as its traditional opposite, interior as exterior vice versa
- Displacing materials from their conventional positions so as to make people notice familiar objects.
- Inversion of materials – using materials that are not typically associated with landscape or interiors.
- Materials continue from landscape into building façade.
- Use of layers to create a continuity of space between outside and in. — — — — —
- Creation of seams in which each seam marks a change in space or function. — — — — —
- Scale of objects in relation to its surroundings. — — — — —
- Views — — — — —
- The deck — — — — —
- Extension of the roofline and walls to create new zones. — — — — —



the cottage

This cottage, located an hour outside of Winnipeg, is owned and designed by a local architect, whose objective was to build a home for \$50,000. Allison Gillmor wrote in *Western Living Magazine* that the building "is stripped down to bare and beautiful essentials, dissolving the barriers between inside and outside space."

→ Accessed from a gravel road, the structure remains out of sight until it appears suddenly, nestled within its forest surroundings. A semitransparent roof acts as a shelter from the rain and holds the light almost making the inside seem brighter than the outside in the daytime. Opaque walls enclose the bedroom and bathroom, otherwise the walls are glass or screen, and thus the surrounding landscape acts as the walls of this summer home.

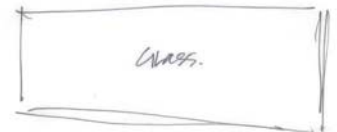
The entrance is also an unenclosed deck. This platform is down in the forest with a wooden boardwalk moving you onto the ground plane of the site. The panoramic views from within the cottage are a constant reminder of the natural landscape and alter the experience of being inside.

→ In addition to using opaque and transparent materials in the cottage, dense trees, even though outside of the structure, are experientially the walls of the space.



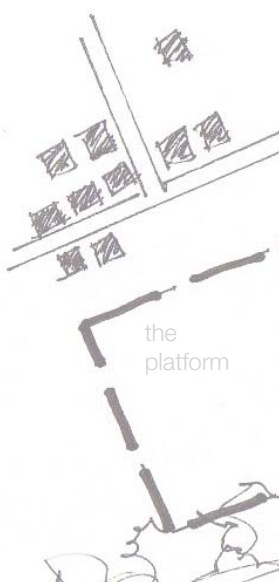
MATERIALS: **WOOD** ⊕
WOOD
~~BOX~~ PLASTIC BANKS
SCREENS ⊕

4 MATERIALS:
DOES THE TRANSPARENCY OF MATERIALS AFFECT THE CONNECTION?



- Physical and visual internalization of the topography of the surrounding landscape. — — — — —
- Manipulation of figure-ground relationships between inside and out with terraces, ramps, and gardens. — — — — —
- Openings through verandas, balconies, gardens, landings, and glass. — — — — —
- The use of the garden as the entrance into a building. — — — — —
- Treatment of something as its traditional opposite, interior as exterior vice versa
- Displacing materials from their conventional positions so as to make people notice familiar objects.
- Inversion of materials – using materials that are not typically associated with landscape or interiors. — — — — —
- Materials continue from landscape into building façade. — — — — —
- Use of layers to create a continuity of space between outside and in. — — — — —
- Creation of seams in which each seam marks a change in space or function. — — — — —
- Scale of objects in relation to its surroundings. — — — — —
- Views — — — — —
- The deck — — — — —
- Extension of the roofline and walls to create new zones. — — — — —

View of entry terrace
Farnsworth House
Plano, Illinois
Mies van der Rohe



Overall View
Farnsworth House
Plano, Illinois
Mies van der Rohe



the mies

→The use of levels and planes to move people from inside to outside is evident in the work of Mies van der Rohe. In all of the projects I visited in Chicago, Mies strategically moves people from enclosed glass spaces, which seem open, into a covered space with no walls and eventually out into the open. The interiors of his work consist of transparent boundaries of oversized glass that create visual connections to the surroundings. The more private areas are located within the center of the plan; public areas are located around them.

→ The materials used in many of Mies buildings extend between in and out. For example at the Farnsworth House in Plano, Illinois, the travertine interior is used on platforms outside. This material appears as one that would be used solely on the interior of a building but it moves out into the exterior, shifting the experience of the platform to an extension of interior space.

→ Mies van der Rohe used gradations in the degree of enclosure to make transitions between interiors and landscape. Movement on the stairs or out of the glass-enclosed building brings one onto the terrace or platform. There the cantilevered roof creates the feeling of interior, but it is both inside and outside. The platform was also an important device for Mies, it was between interior and exterior, making people aware of each without being fully submersed in either of them; it is the in-between.



Federal Center
Chicago, Illinois
Mies van der Rohe

Physical and visual internalization of the topography of the surrounding landscape.

Manipulation of figure-ground relationships between inside and out with terraces, ramps, and gardens.

Openings through verandas, balconies, gardens, landings, and glass.

The use of the garden as the entrance into a building.

Treatment of something as its traditional opposite, interior as exterior vice versa.

Displacing materials from their conventional positions so as to make people notice familiar objects.

Inversion of materials – using materials that are not typically associated with landscape or interiors.

Materials continue from landscape into building façade.

Use of layers to create a continuity of space between outside and in.

Creation of seams in which each seam marks a change in space or function.

Scale of objects in relation to its surroundings.

Views

The deck

Extension of the roofline and walls to create new zones.



Physical and visual internalization of the topography of the surrounding landscape.
Manipulation of figure-ground relationships between inside and out with terraces, ramps, and gardens.

Openings through verandas, balconies, gardens, landings, and glass.

The use of the garden as the entrance into a building.

Treatment of something as its traditional opposite, interior as exterior vice versa

Displacing materials from their conventional positions so as to make people notice familiar objects.

Inversion of materials – using materials that are not typically associated with landscape or interiors.

Materials continue from landscape into building façade.

Use of layers to create a continuity of space between outside and in.

Creation of seams in which each seam marks a change in space or function.

Scale of objects in relation to its surroundings.

Views

The deck

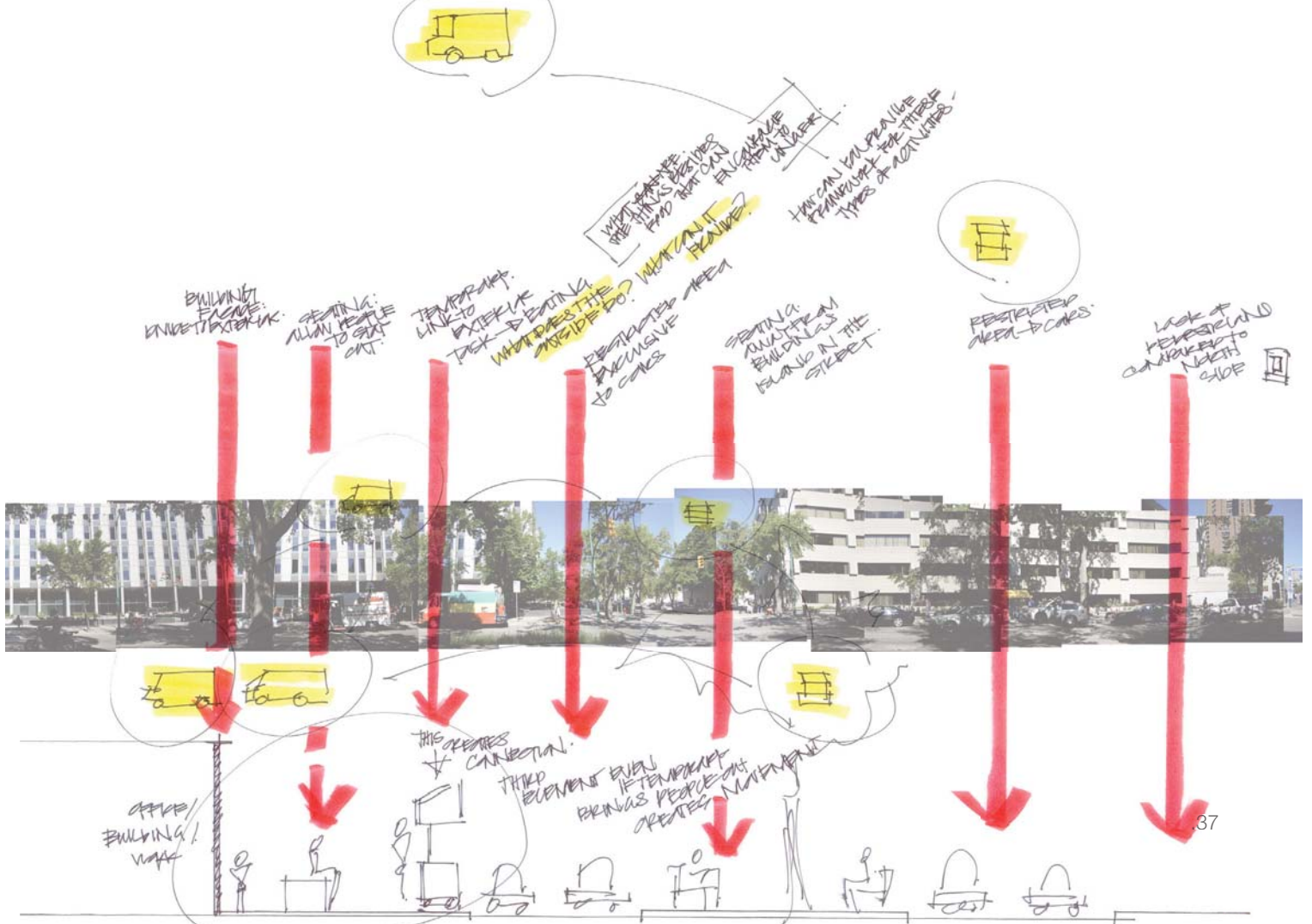
Extension of the roofline and walls to create new zones.



the street

- A horizontal corridor such as the Broadway Street boulevard can also move people
- from one space to another in a busy urban environment. Similar to the Steinkopf Garden, the office buildings create the walls of the street and the central pathway
- connects one busy street to the next, offering a designated pedestrian corridor.

More importantly it is the street activities and vendors that bring people from the inside outside. Broadway Avenue during the summer, is filled with activity as food vendors line the street awaiting office workers and passing pedestrians to come for a meal, snack, or just a coffee. These vendors plug the meter and spend anywhere from five to eight hours accommodating the surrounding buildings' occupants with an outdoor cafeteria. These vendors along Broadway Avenue serve as enticers bringing people outside from in.



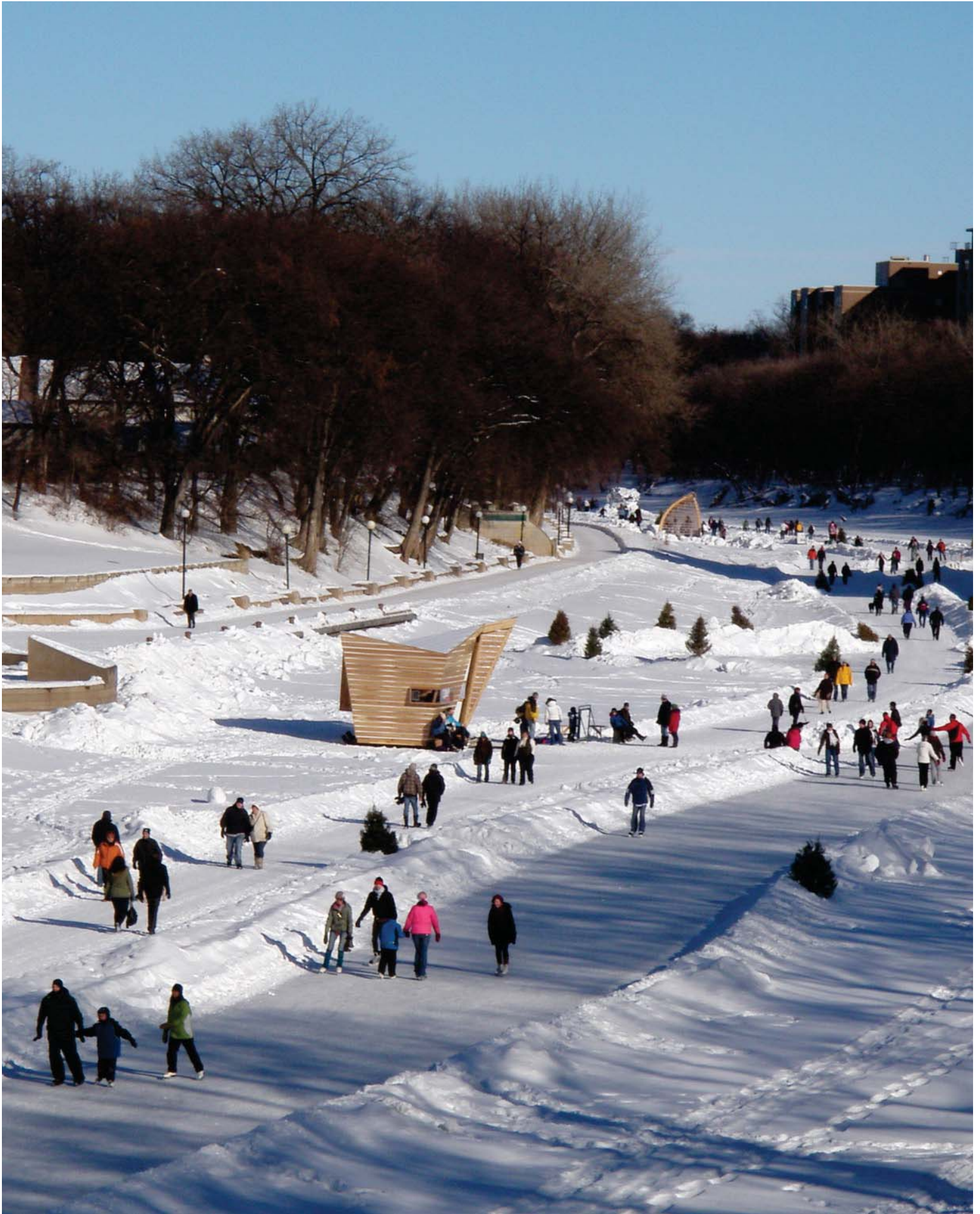
outcome

After all of these explorations I realized I was more interested in the areas in-between than in interiors / inside and exteriors / outside. Focusing on the shifting space between interiors and exteriors could bring the space between interiors and exteriors together.

Berrizbeitia and Pollack's strategies in addition to the discoveries made through the analyses of the cottage, the mies, the urban garden, and the street, provided a framework for the design portion of this practicum. I translated and applied these strategies to an existing Winnipeg landscape.

part three:
the design

the site:
the assiniboine river



the site of
inside+outside

Living along the Assiniboine River for the past five years has engaged me with the river and made me aware of how beneficial it is to Winnipeg residents. With its central location and status as the longest accessible public space in Winnipeg, the Assiniboine River became an ideal site to explore transitions between inside and outside on a larger landscape scale.

Although the strategies introduced by Berrizbeitia and Pollack were primarily formal, one of the lessons I learned from Broadway Street was how important attractors can be in bringing people outside. The Assiniboine River is a major attractor. This solved my objective of bringing people out of doors. My design then focused more on enhancing visual and spatial connections between the urban fabric, which is inside, and the river, which is outside.

Winnipeg has the world's longest naturally frozen skating trail along the Assiniboine River, measuring over nine kilometers in 2009. The winter river trail is a successful outdoor destination that has become popular with both locals and tourists. This landscape is used for activities such as walking, running, skiing, skating, and biking. In 2009, the Winter River Trail had two cleared pathways that spanned from The Forks to the Assiniboine Park, one for ice-skating and the other for walking, running, and biking. Along the way were shelters, benches, and small skating rinks.

The river trail system is also very heavily used at other times of the year. During these times the hustle and bustle is moved away from the surface of the river, and biking, walking, and running happens on the outside edges of the river. Although there is some use by motorboats, kayaks, and canoes, pedestrians along the edges generate the most activity.



Changing seasons mean changing water levels. Severe flood conditions are almost six meters above normal summer level. These occurred in the flood of 1997, and very nearly during the spring of 2009.

Rising water causes many paths along the banks, including the Assiniboine Riverwalk, to flood and become unusable. Fortunately, there are few buildings along the Assiniboine River within the flood zone. According to the City of Winnipeg, there are no structures allowed within the flood line and building within the flood fringe line means that one must take flood-proofing measures.

These four seasonal levels of the river correspond to different activities. In the winter when the water is the lowest and covered with ice, the Assiniboine river trail takes form. In the springtime, when the ice begins to melt, water levels rise approximately three meters and the river becomes a mass of broken ice sheets floating east towards the Red River. These large masses of ice become a dynamic event both with their movement and the extraordinary sounds they create. When the ice completely melts, the river is in danger of flooding which can bring the levels extremely high. This sequence of events is an important springtime phenomenon for the residents of Winnipeg. When the river recedes, riverbank activities can recommence.



osborne village - residential
roslyn road



riparian edge
osborne village - residential

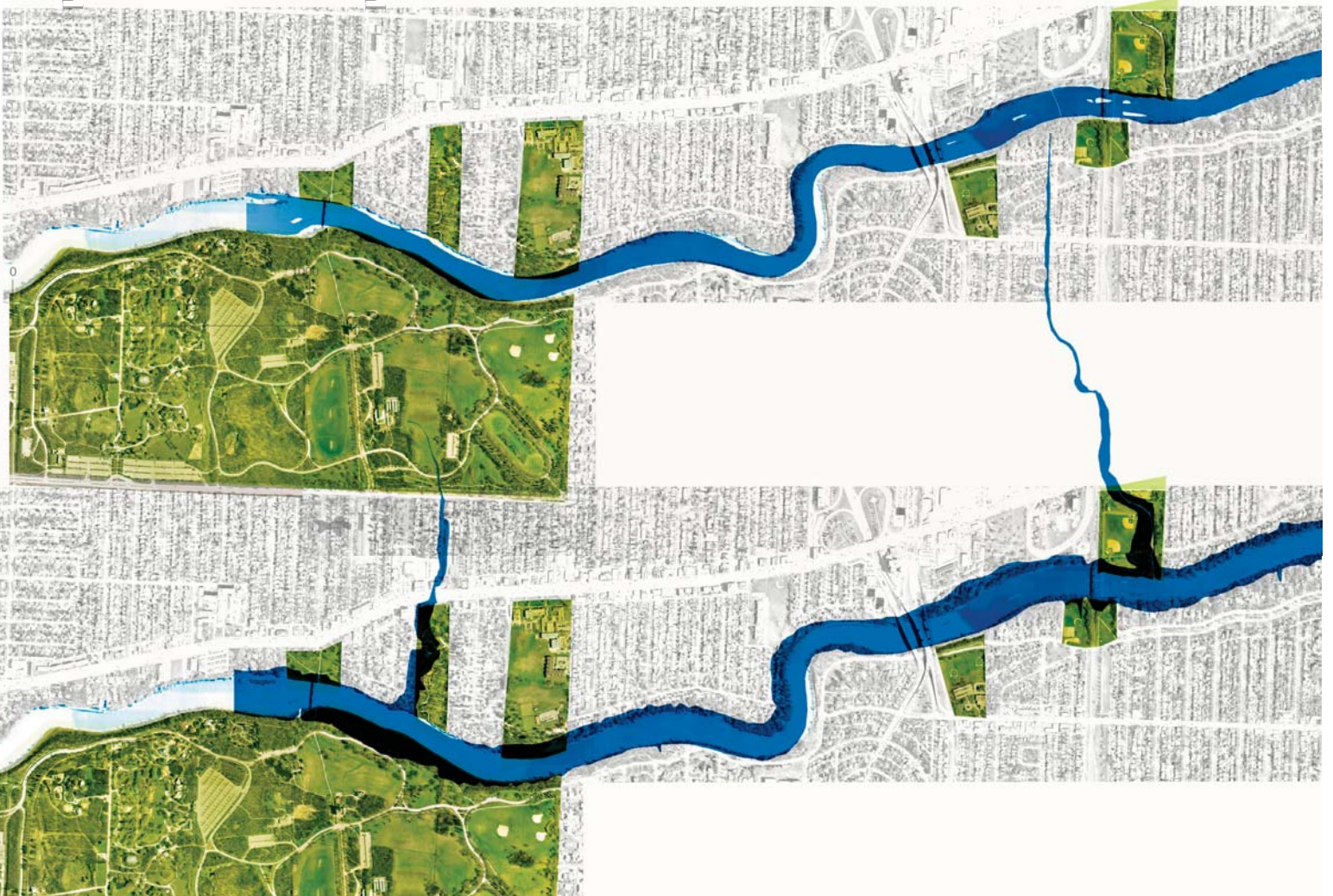
spring water level
summer water level
winter water level

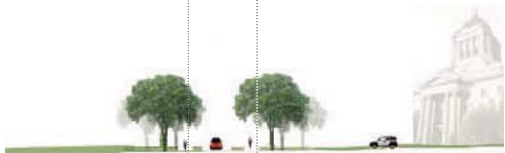
assiniboine river
riparian edge



riparian edge
assiniboine river

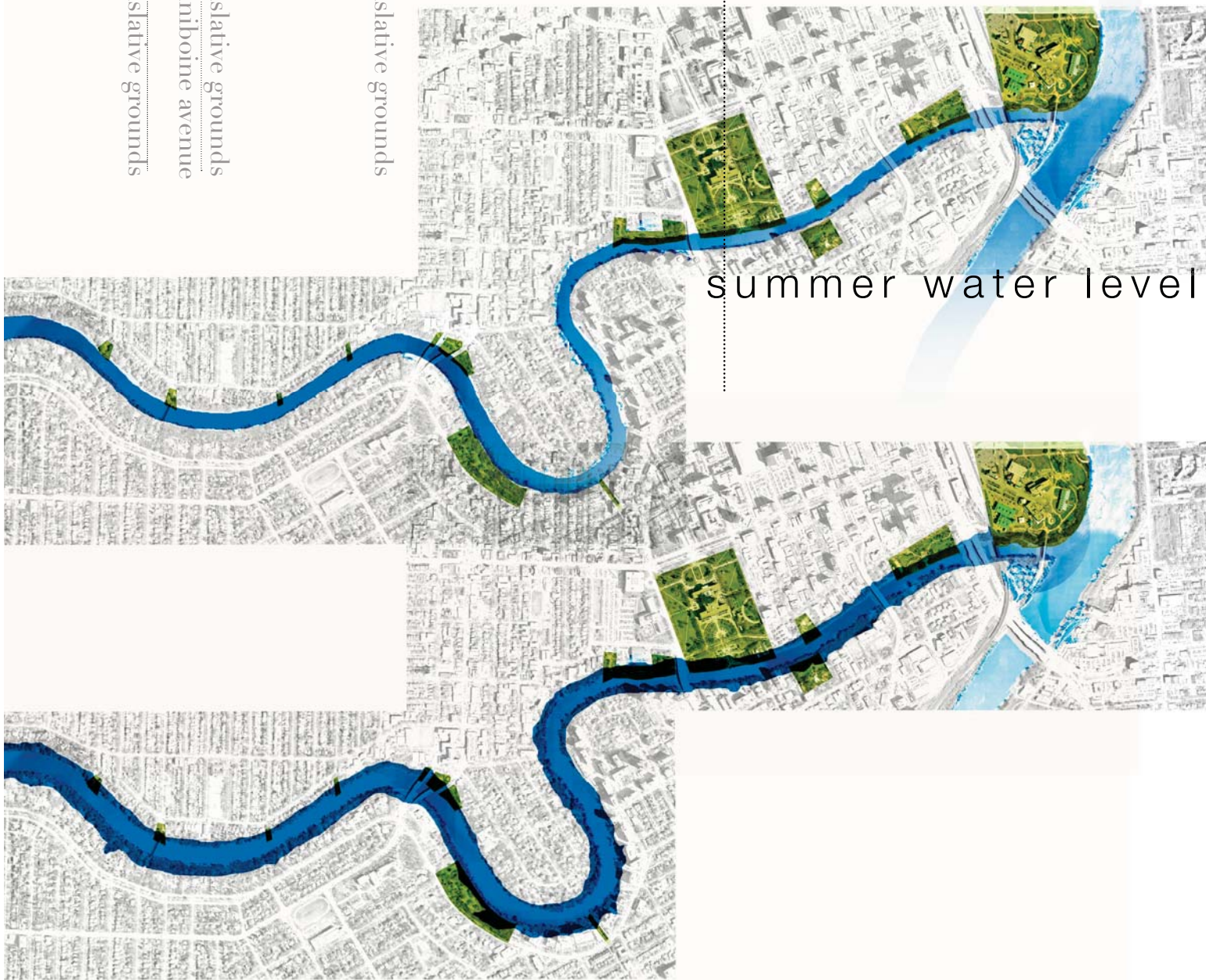
legislative grounds
riparian edge





legislative grounds
assimboine avenue
legislative grounds

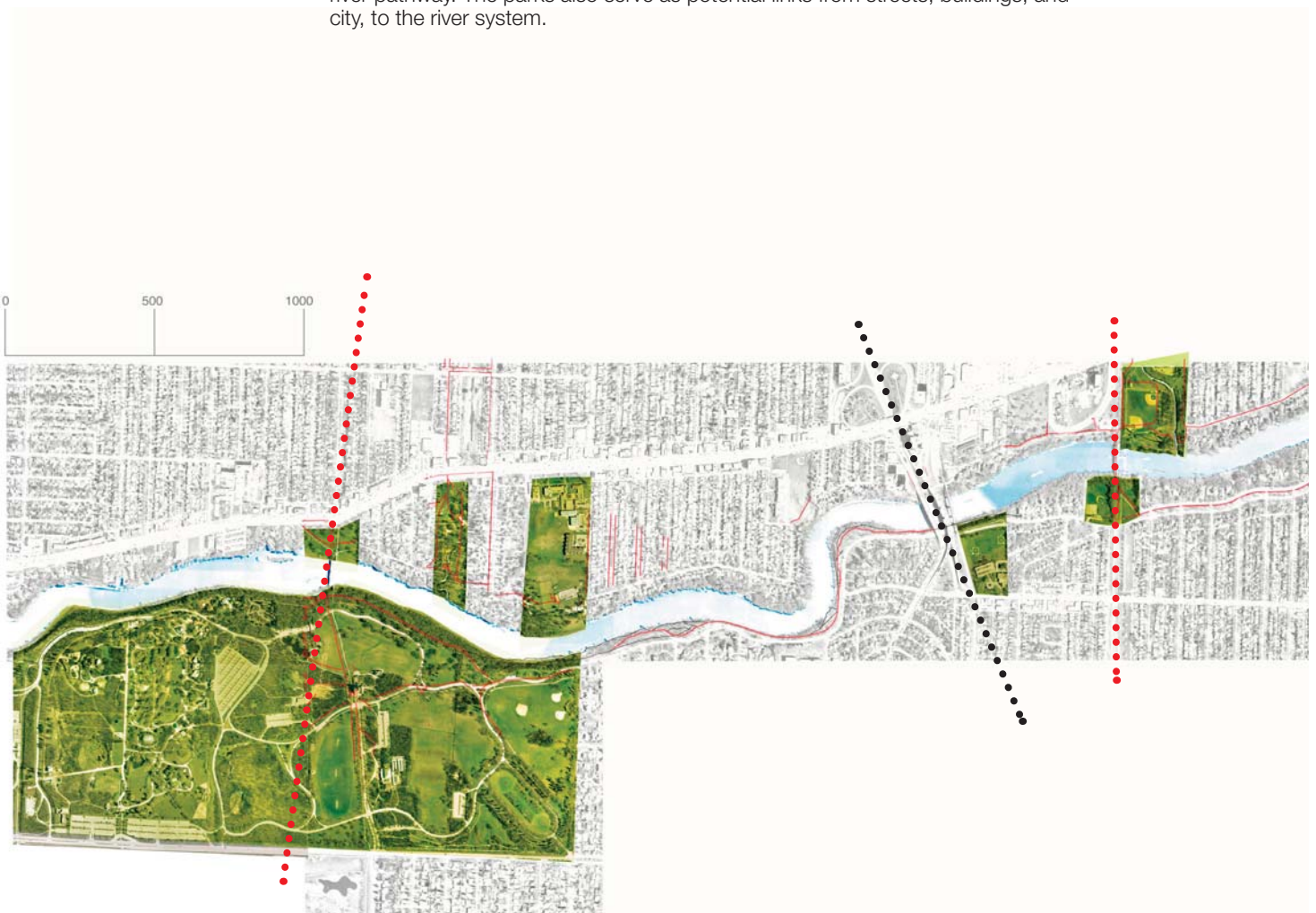
legislative grounds

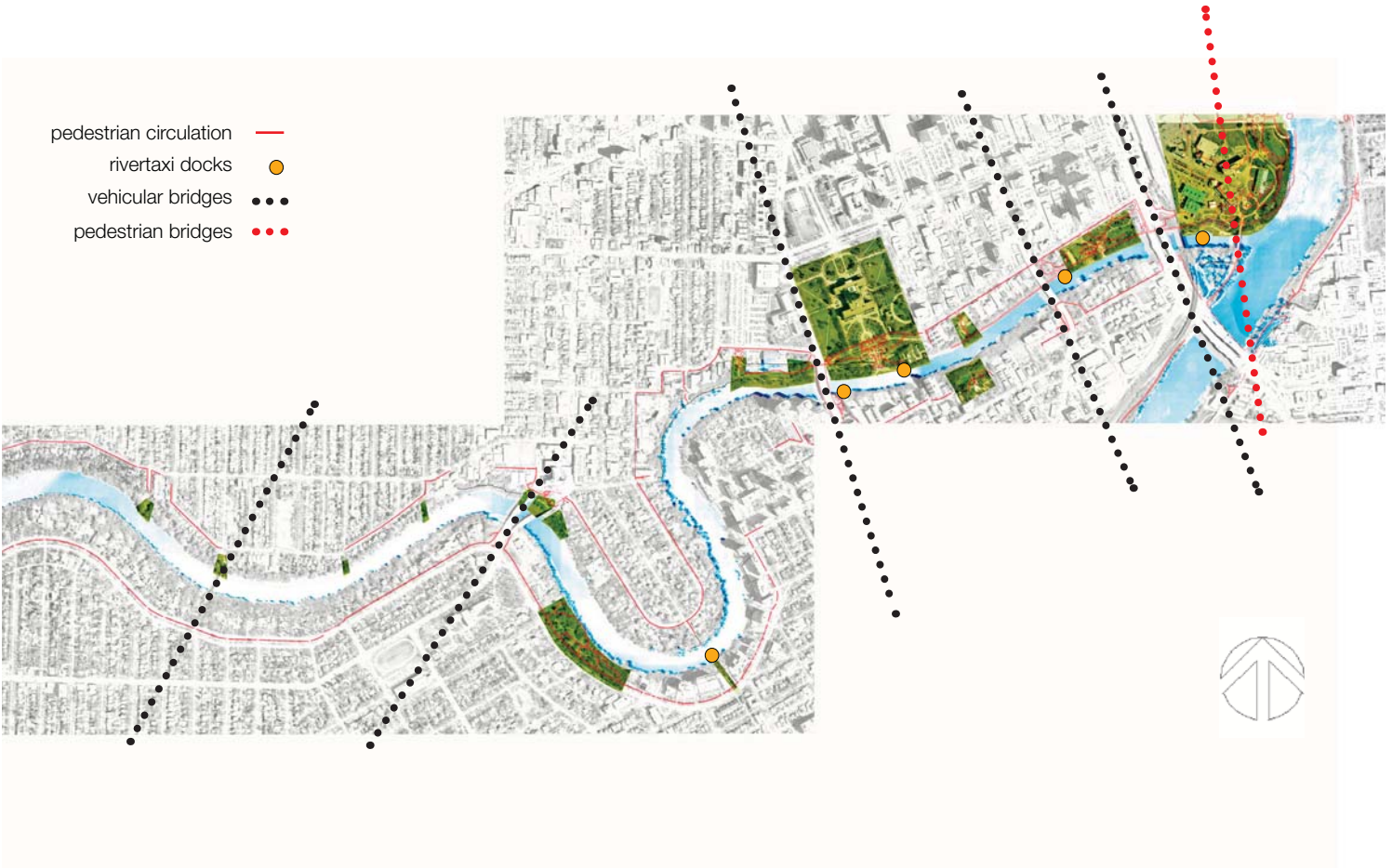


summer water level

Currently, there are five river taxi docks along the Assiniboine River as shown on the circulation map. River taxi service runs from the end of June to the beginning of September, weather pending. This mode of transportation provides an alternative way to move around the downtown.

Along the six-mile route from The Forks to Assiniboine Park there are nine bridges, three of them pedestrian bridges, and over thirty parks. The bridges provide transitions from one side to the other and vertical markers that situate you on the river pathway. The parks also serve as potential links from streets, buildings, and city, to the river system.





As shown below, the majority of the properties along the Assiniboine River are privately owned, excluding the downtown and selective parks along the banks. These portions are residential backyards, allowing select people their own river view and access to the river.



This private ownership obstructs public access to the river, both parallel and perpendicular. Man-made pedestrian and bicycle paths weave in and out of the riverbanks. At certain points homeowners have extended their backyard fences to the summer water level, obstructing open circulation. According to the City of Winnipeg, the property lines of these residential lots extend to the center of the Assiniboine River, therefore homeowners are entitled to extend their fences as they have.

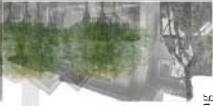


Between the Forks and Assiniboine Park many different neighborhoods are adjacent to the river. Starting on the north there is the Downtown including Assiniboine and Broadway, then Armstrong Point, Wolseley, and St. James neighborhoods. On the south side, the River Heights area includes Osborne Village, Crescentwood, Wellington Crescent and the Old Tuxedo neighborhood. Each neighborhood has its own physical and experiential character as illustrated and described on the following pages.

assiniboine park pedestrian bridge



assiniboine park



wellington crescent - large single-family housing



rural residential



wellington crescent - large single-family housing
kenaston bridge



community park



wellington crescent - large single-family housing

onands creek pedestrian bridge



neighborhood park



assiniboine park pedestrian bridge
community park



st. james - large single-family housing
neighborhood park



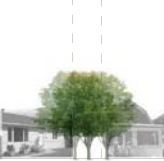
st. james - large single-family housing



bruce park



st. james - medium single-family housing
community park



kenaston bridge
mixed use: large multi-family housing/
commercial / medium single-family housing

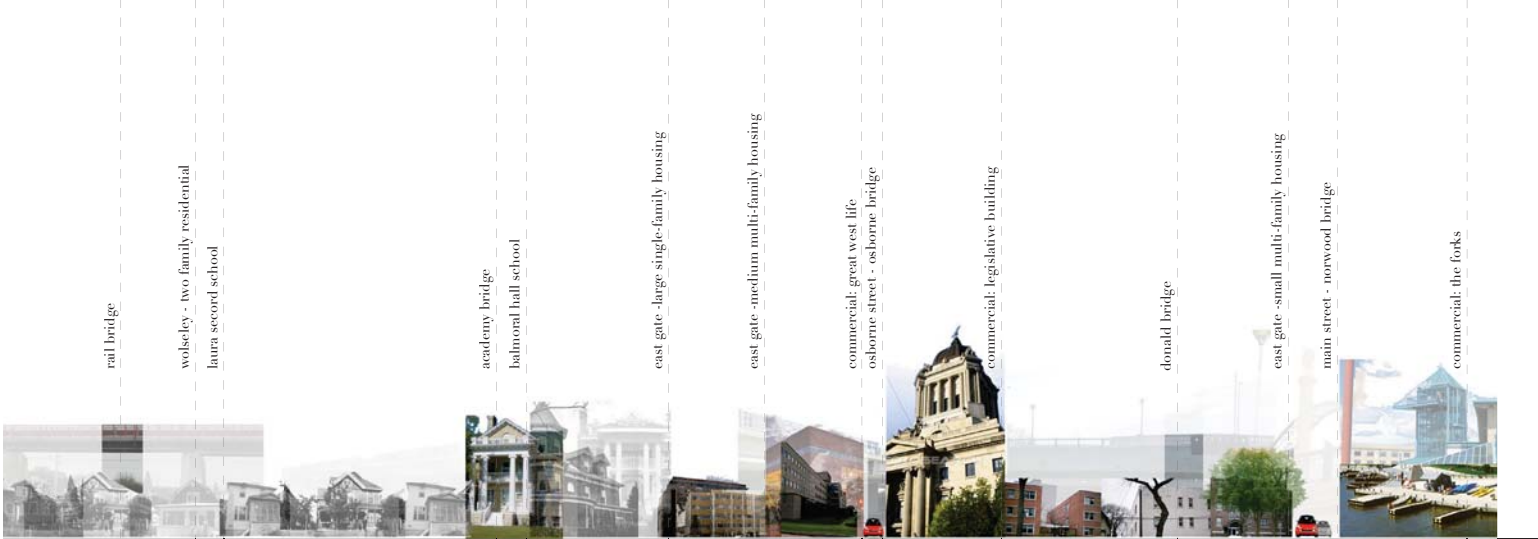


commercial: polo park mall
onands creek pedestrian bridge



onands creek





rail_bridge

wolsley - two family_residential
laura second school

academy bridge
bahmoral hall school

east_gate - large single-family housing

east_gate - medium multi-family housing

commercial: great west life
osborne street - osborne bridge

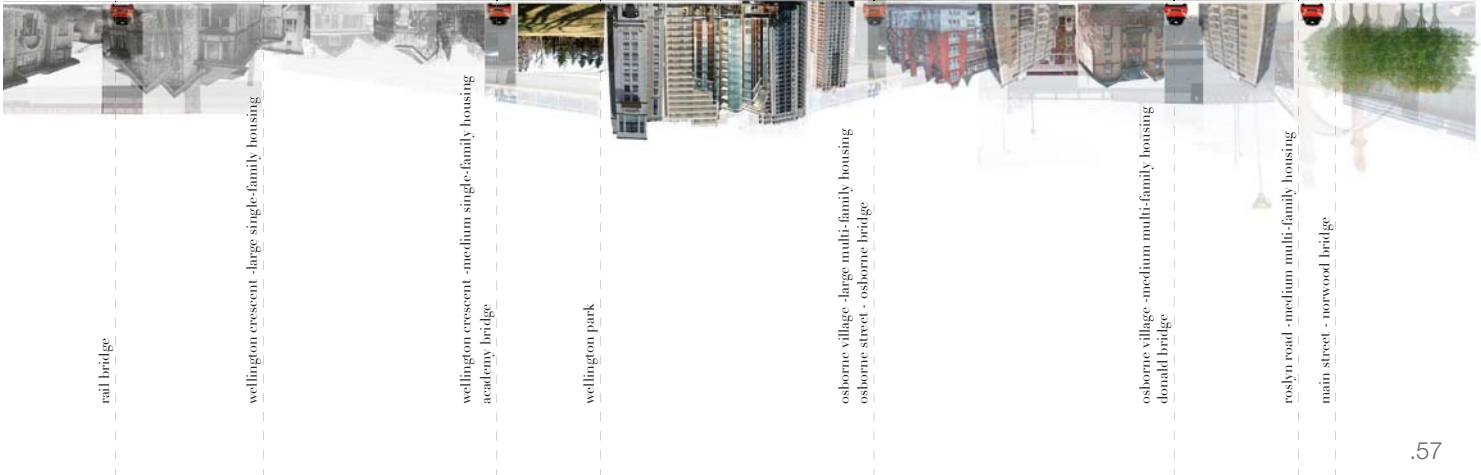
commercial: legislative building

donald bridge

east_gate - small multi-family housing

main street - norwood bridge

commercial: the forks



rail_bridge

wellington crescent - large single-family housing

wellington crescent - medium single-family housing
academy bridge

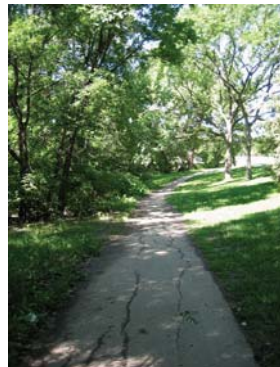
wellington park

osborne village - large multi-family housing
osborne street - osborne bridge

osborne village - medium multi-family housing
donald bridge

roslyn road - medium multi-family housing
main street - norwood bridge

----->



summer
experience:

The experience begins on the north bank of the Assiniboine River at the Forks, named because of its location at the junction of the Assiniboine River and Red River. With over six thousand years of human history on this site, and with more than four million visitors a year, it is a significant destination for locals and tourists in Winnipeg. There are walking trails, event spaces, a skate park, restaurants, markets, and over seventy-five local shops on site. From the Forks the Assiniboine Riverwalk, a man-made trail that was carved out of the north bank, circumvents the hustle and bustle of downtown, along the river and then through the adventurous man-made bike trails to the residential streets of Wolseley with its large elm trees and old character homes. It continues through to the residential neighborhoods of St. James, which progressively feel more like cottage communities, with narrow roads and overgrown vegetation of Deer Lodge Place. Then suddenly the narrow trail opens to the expanse of Assiniboine Park.

----->



Moving from the north side of the river to its south bank over the pedestrian bridge, you enter the main grounds of Assiniboine Park, 283 acres of woodland and prairie that was developed into an English landscape style Park. Designed by Frederick G. Todd, a student and colleague of Frederick Law Olmstead, the park is characterized by large lawns, naturalized plantings, and tree lined passageways. Attractions include the Assiniboine Park Zoo, the Conservatory, outdoor concerts, bike rentals, numerous paths, and large open lawns for outdoor activities. According to the City of Winnipeg, this site is visited by millions of people every year. This already high activity suggests its suitability as a counterpoint to the Forks.

West from Assiniboine Park you move along the sidewalks of Old Tuxedo with its large residential homes and directly into the wild trails along the river. Weaving in and out of wooded areas, it is one mile to Wellington Crescent. Along this street, filled with grand mansions dating to the 1880s, the pathway is located in the center of a wide pedestrian tree lined boulevard. Crossing Academy Road the path transitions from the boulevard to the sidewalk, where a large boulevard comfortably separates between the pedestrian from the street. These pedestrian-friendly paths then bring you back into the hustle and bustle of downtown and onto Osborne Street. From this point the Osborne Bridge can bring you back to the north side of the river and allow you to go back down to the Assiniboine Riverwalk and back to the Forks.



winter
experience

There is a main entry point onto the frozen river at the Forks, where there is also an alternate skating rink, skate rentals, snowboard park, toboggan chute, and an ice obstacle course. The entryway brings you down onto the river via temporary wooden stairs. You descend below the riverbanks and the walking surface becomes the river itself. It functions like a back alleyway. As you move along it you see rear facades of buildings and their parking lots. Below the Osborne Bridge, the downtown moves behind you. The trees enclosing the river make orientation difficult. In the evening the bright city streetlights fade away leaving you on a dimly lit path. Orientation is provided by the bridges along the way and by large landmarks such as the Legislative Building.

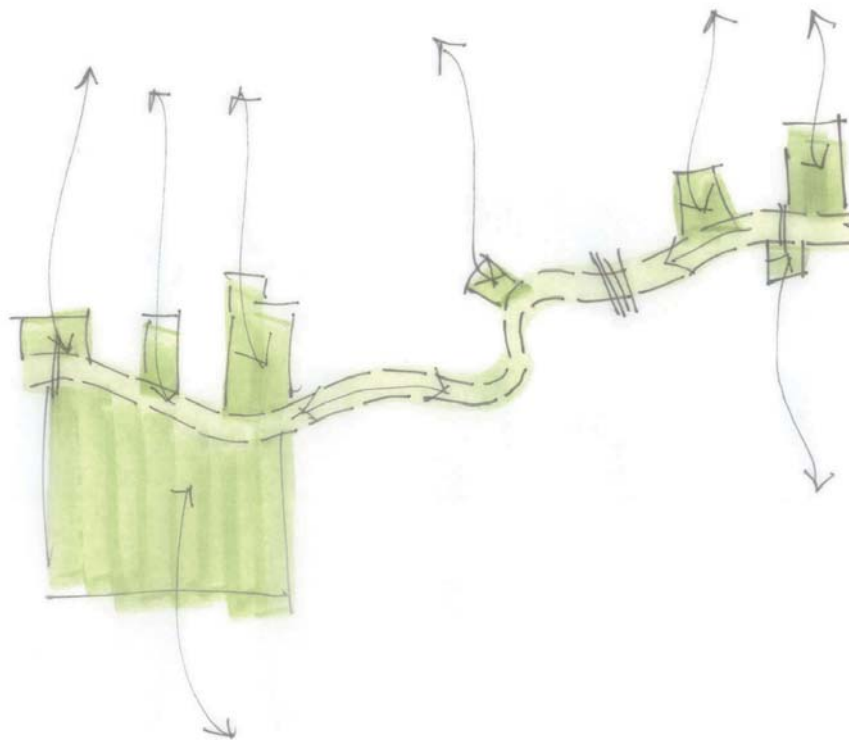
Winding along the river you arrive at the 'destination' of Assiniboine Park. As of 2009, the destination consisted of a set of temporary red plastic stairs bringing you up the bank to access the pedestrian bridge into the park. A climax to the winter route at Assiniboine Park is essential as a destination and counterpoint to the Forks.

the site
summary

With approximately six miles separating the Forks from Assiniboine Park, summer movement on both sides of the river is mostly uninterrupted. There are places however where the pathway is disconnected and the visual connection and awareness of the river is absent at most places. These require modifications to the existing pathways and entranceways or visual cues that the river exists. Existing entry points into the riverbanks also require attention. The access points along the way are man-made and can prove difficult to use because of the changing gradients of the riverbanks. Aside from the Forks, Bourkevale Park, and along the riverwalk, there are no introduced structures to assist pedestrians into and out of the river.

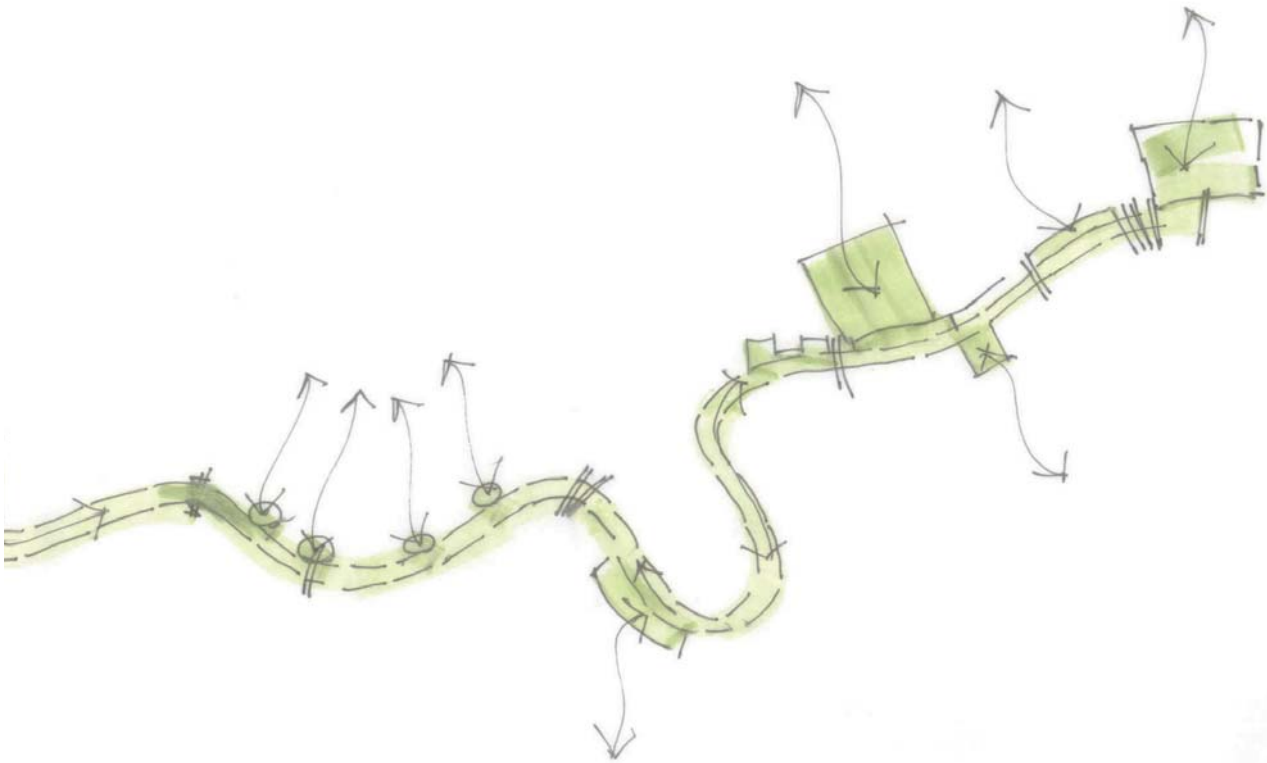
Overall the Assiniboine River system and the connections to it needs to be more visible and accessible.

the design vocabulary:
the assiniboine river



designing in+out
in the landscape

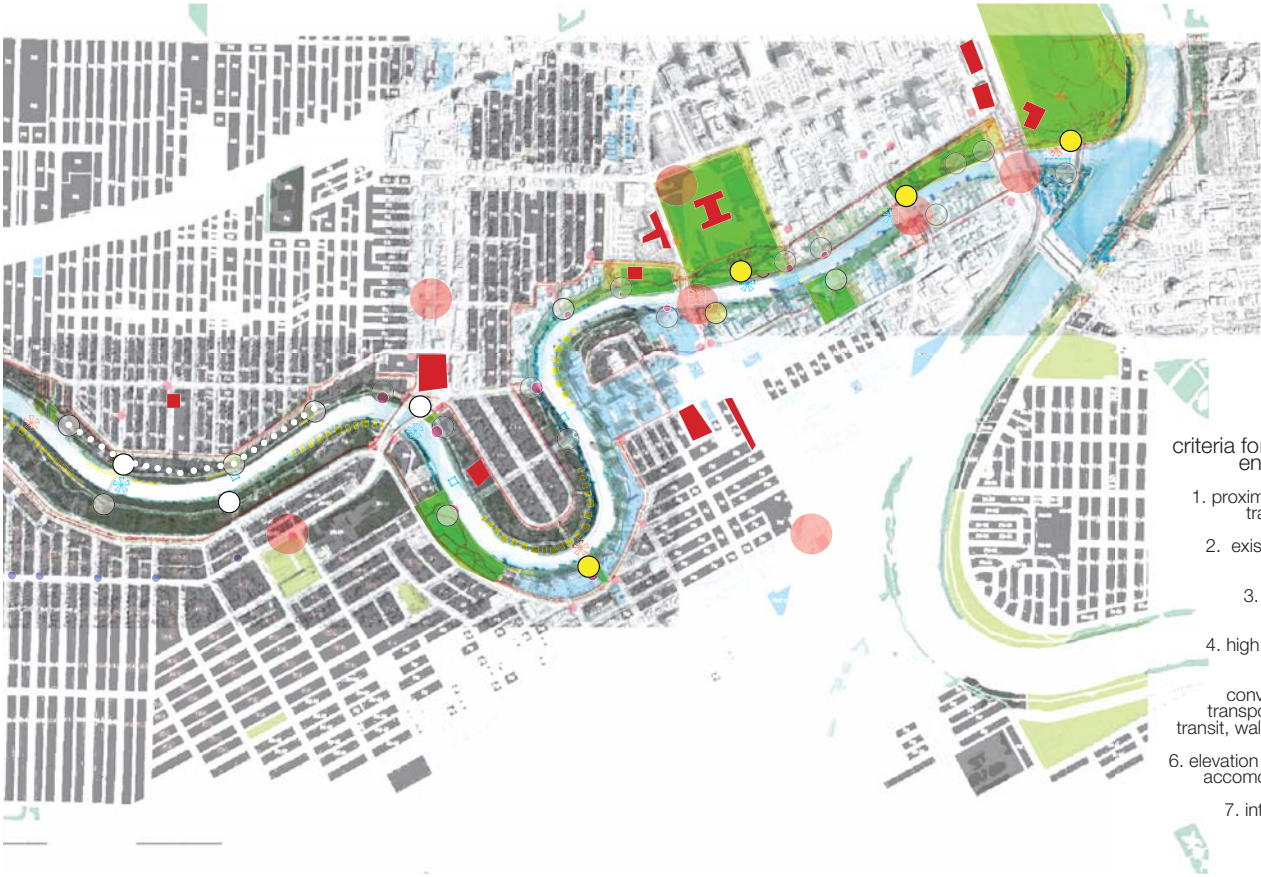
This design operates at two major scales to enhance visual and physical connections between the Assiniboine River and the city. I implement strategies and ideas discussed up until this point to enhance access from outside to inside (river to city) and from inside to outside (city to river). The discoveries from my investigations of transitions between interior / exterior spaces are applied to the landscape. The inside - the city - is better connected to the outside - the river.



- rивertaxi dock stations
- potential entry points
- major bus traffic
- steep banks of the river
- significant infrastructure (landmarks)
- existing parks



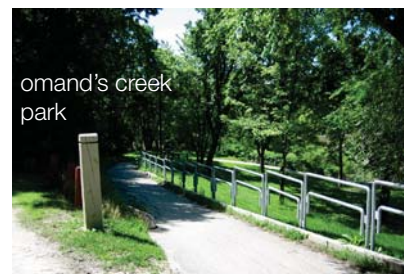
Given my intention to bring people to and from the river, I selected potential entry points along the Assiniboine River. These were chosen based on their proximity to public transportation, major streets, and the availability of existing land. There are thirty-two existing public parks located along both sides of the river that could provide direct access.



- criteria for selecting entry points:
1. proximity to public transportation
 2. existing area for entry space
 3. proximity to landmarks
 4. high traffic areas
 5. location conveniences all transportation: car, transit, walking, biking.
 6. elevation of riverbank accommodates entry
 7. intersection of movement



the thirty-two entry site
of the assiniboine river





st. james cemetery



wellington park



river street park



sir john franklin park



fort rouge park



scott park



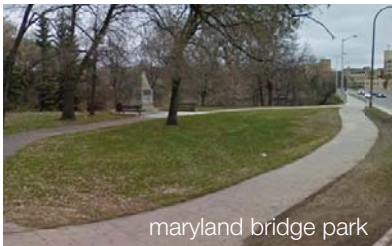
891 wellington park



donald bridge park



bourkevale park



maryland bridge park



bruce park



south point park



assiniboine park - north



munson park



hugo street park

Photographs of the thirty-two entry sites. Taken by Suzy Melo and Google Maps



large open lawns. tree-lined passageways. outdoor theatre. restaurants. zoo. upscale neighborhood. large single family homes.

large open lawns. large trees. single family residential. commercial. pedestrian pathways. pedestrian bridge. assiniboine park.

large single family homes. pedestrian paths.

large open lawns. large trees. single family residential.

large single family homes. recreation fields. pedestrian paths.

single family residential. commercial. recreation. open lawns. pedestrian pathways.

single family homes. recreation fields. open lawn. dog park. playground. boulevard pedestrian path.

single family residential. commercial. recreation. open lawns. playground. school.

large single family homes. boulevard pedestrian path.

high-rise residential. smaller homes. abandoned train bridge. shopping mall. commercial.

large single family homes. boulevard pedestrian path.

omands creek. recreation fields. train bridge. pedestrian paths. shopping mall. commercial.

large single family homes. boulevard pedestrian path.

character homes. lawn. seating. large trees.

multi-family residential. high-rises. large open lawns. large trees. pedestrian pathways.

character homes. lawn. seating. large trees.

character homes. lawn. seating. large trees.

multi-family residences. high-rises. tree-lined streets. river taxi dock.

character homes. lawn. seating. large trees.

character homes. lawn. seating. large trees.

old character homes. schools. playgrounds. hospital. restaurants.

multi-family residential. character apartment buildings. commercial. large open lawns. large trees. playground. pedestrian pathways.

apartments. old character homes.

commercial. offices. apartments. greenhouses. large open lawns. large trees. pedestrian pathways. riverwalk.

apartment buildings. tennis courts. playground. offices. commercial.

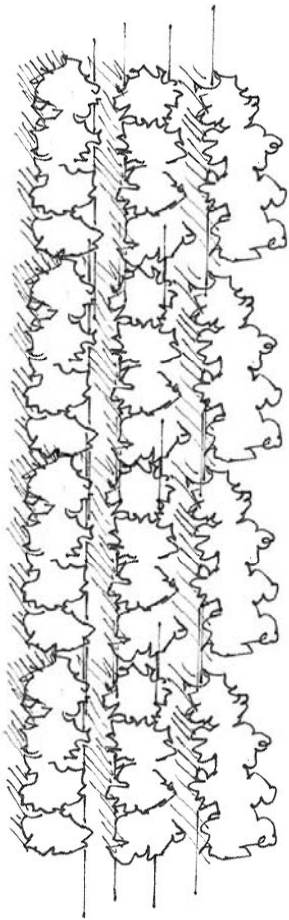
commercial. offices. hotels. open lawns. pedestrian pathways. riverwalk.

commercial. offices. hotels. train station. st.boniface. indoor markets. outdoor stage. skate park. open lawns. pedestrian pathways. boats docks. riverwalk.

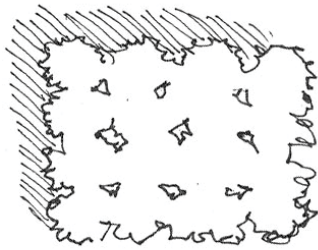


Each of the parks has its own individual characteristics but there are also similarities. They are composed of open spaces, dense riparian vegetation, and a change in elevation down to the river.

slope
trees
riparian edge
open space - the lawn



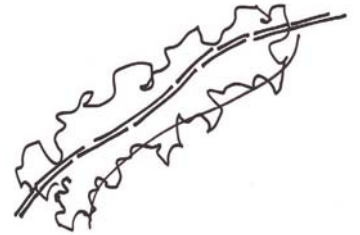
allée



bosque foyer



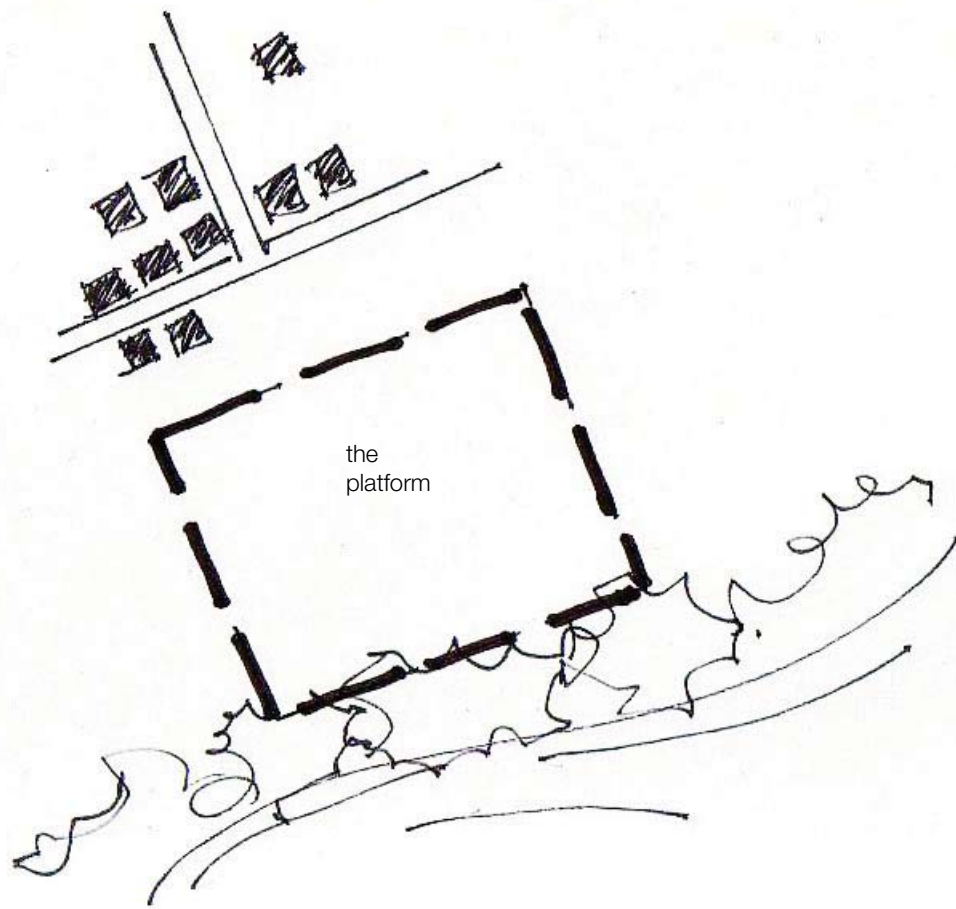
stairs+ramps



riverbank trails

Currently the river is mostly hidden and there are few areas that provide accessibility into and out of the river itself. Even at places where there is physical access there is no indication of an entry from the street. In addition to enhancing visual and physical connections it was also important to make their existence legible. I developed a flexible vocabulary for the entry sites that could be applied throughout the thirty-two sites. The components of this vocabulary are the allée, the bosque foyer, stairs and ramps, and riverbank trails. Trees, ramps and stairs are common structures within the entry parks. The allées, along with the riverbank trails, city streets, and the river itself, connect the parks to the rest of the city and to one another.

Because the rivers overall pedestrian system is disconnected from the river, existing paths have been reconsidered and developed so that people can move physically and visually closer to the river. The map on page 80 shows the overall proposal for the four vocabularies along the Assiniboine River.

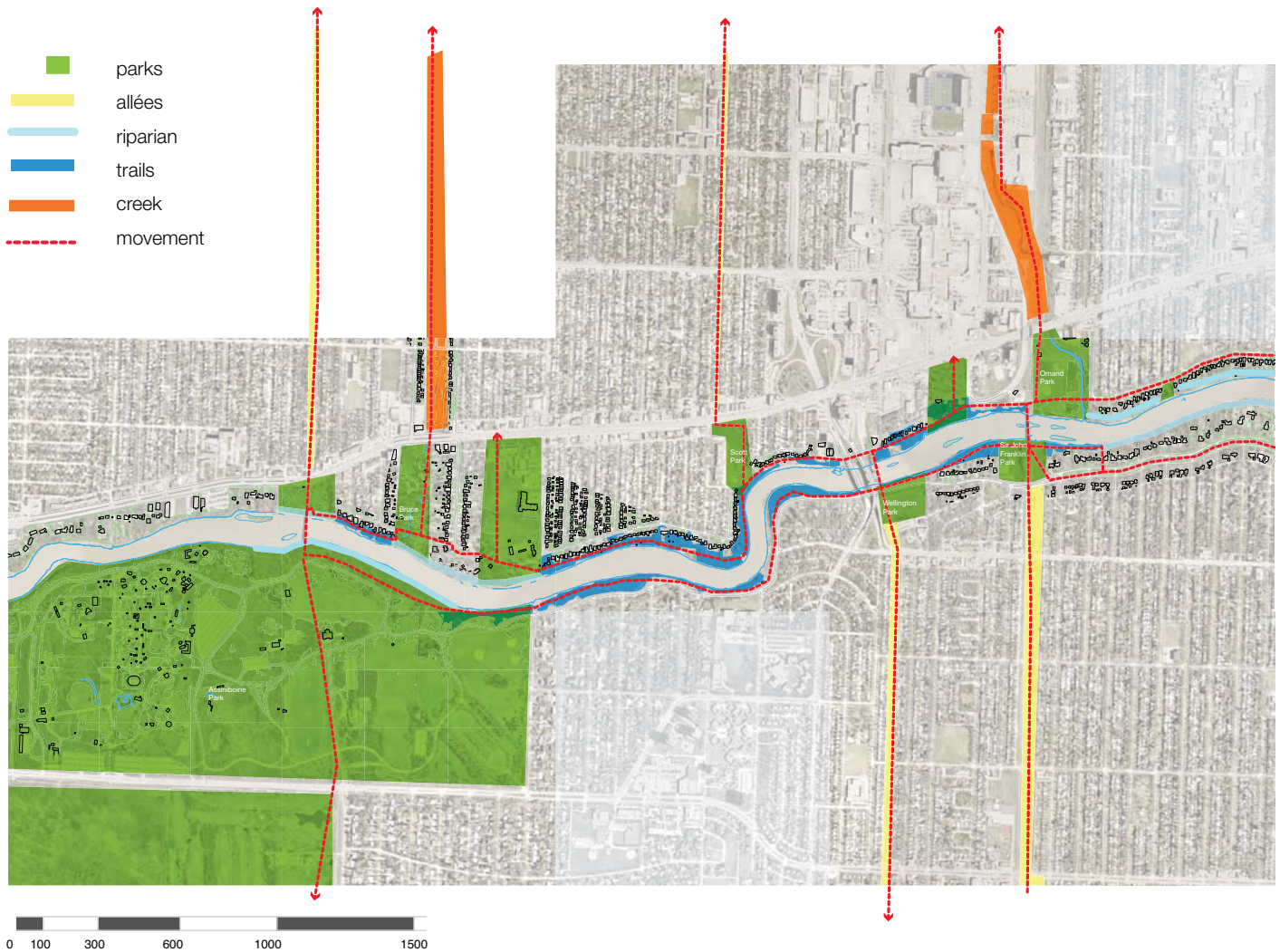


Using this vocabulary, each park physically connects the river and the city, and is also made visible as a connection. I see these sites as functioning in the way that platforms functioned in Mies van der Rohe's work. As Mies' platforms functioned as transition spaces between interiors and landscape but were neither one, so these parks are physical transitions between the homes and business of Winnipeg (inside) and the Assiniboine River system (outside).

overall concept:
the assiniboine river

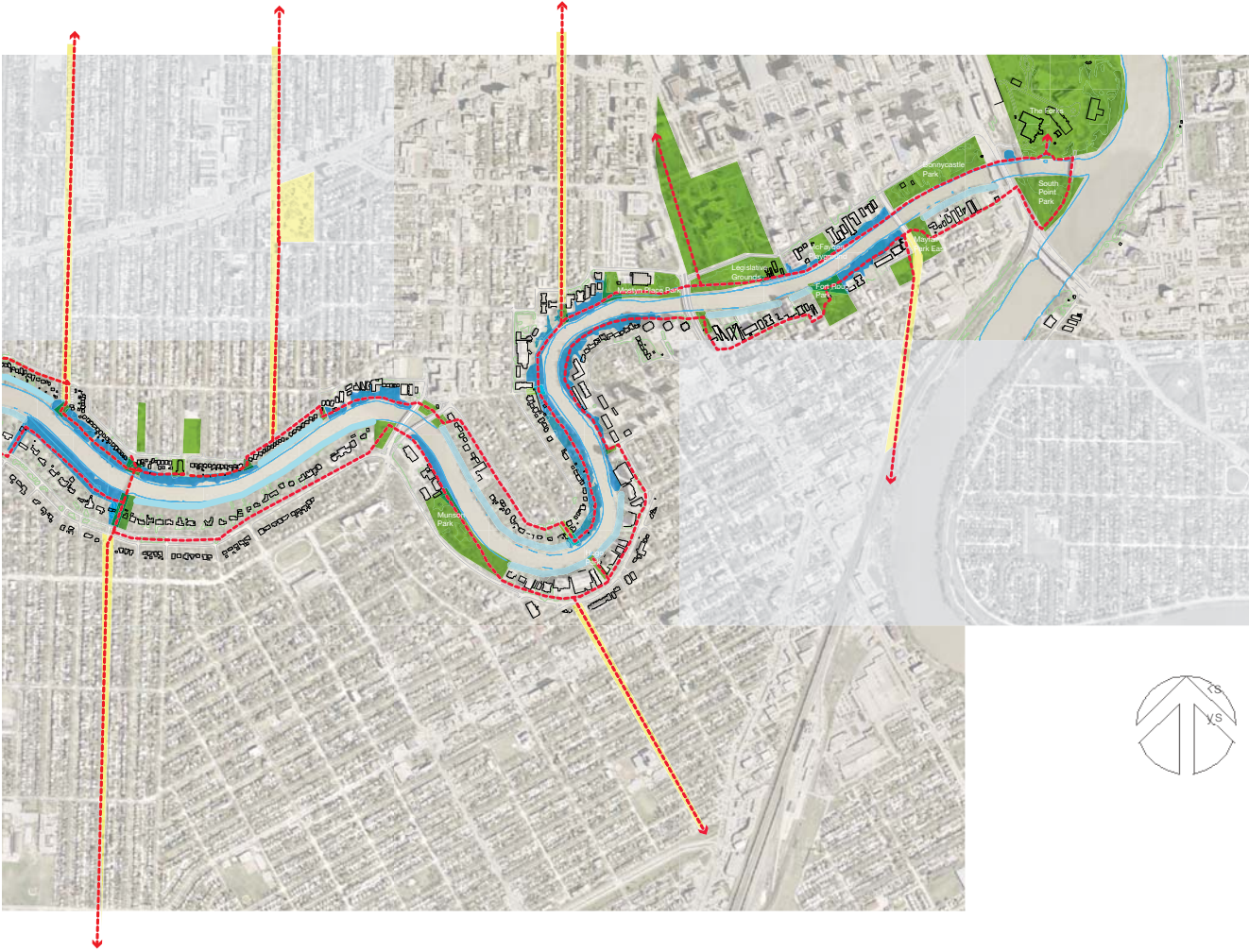
This project introduces tributary paths in the form of allées to provide identifiable pedestrian boulevards leading to the river. Allées extend out and into the different neighborhoods surrounding the parks and provide a physical structure and legible form for movement to the central Assiniboine River system.

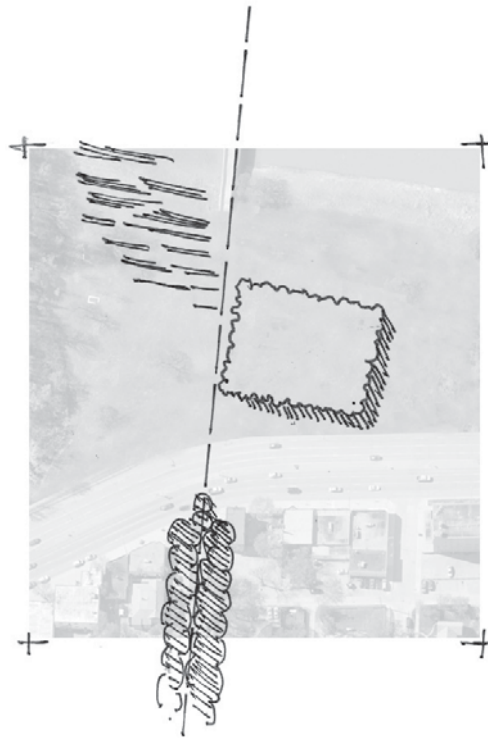
In response to the existing visual disconnection with and knowledge of the river, each site will incorporate an entry bosque foyer. Together these bosques are recognizable symbols that signify that these parks are entry points.



Stairs and ramps are designed to bring people easily through the sites' varied topographies. The grade changes in every park limit physical connections between the city and the river. Each of the thirty-two locations would be evaluated to determine if stairs or ramps are feasible and if so what forms they might take.

I am also proposing to transform the riverbanks into public spaces with protected riparian zones. In some portions the public will have access to the riverbanks through trails, which will provide access through their private properties.

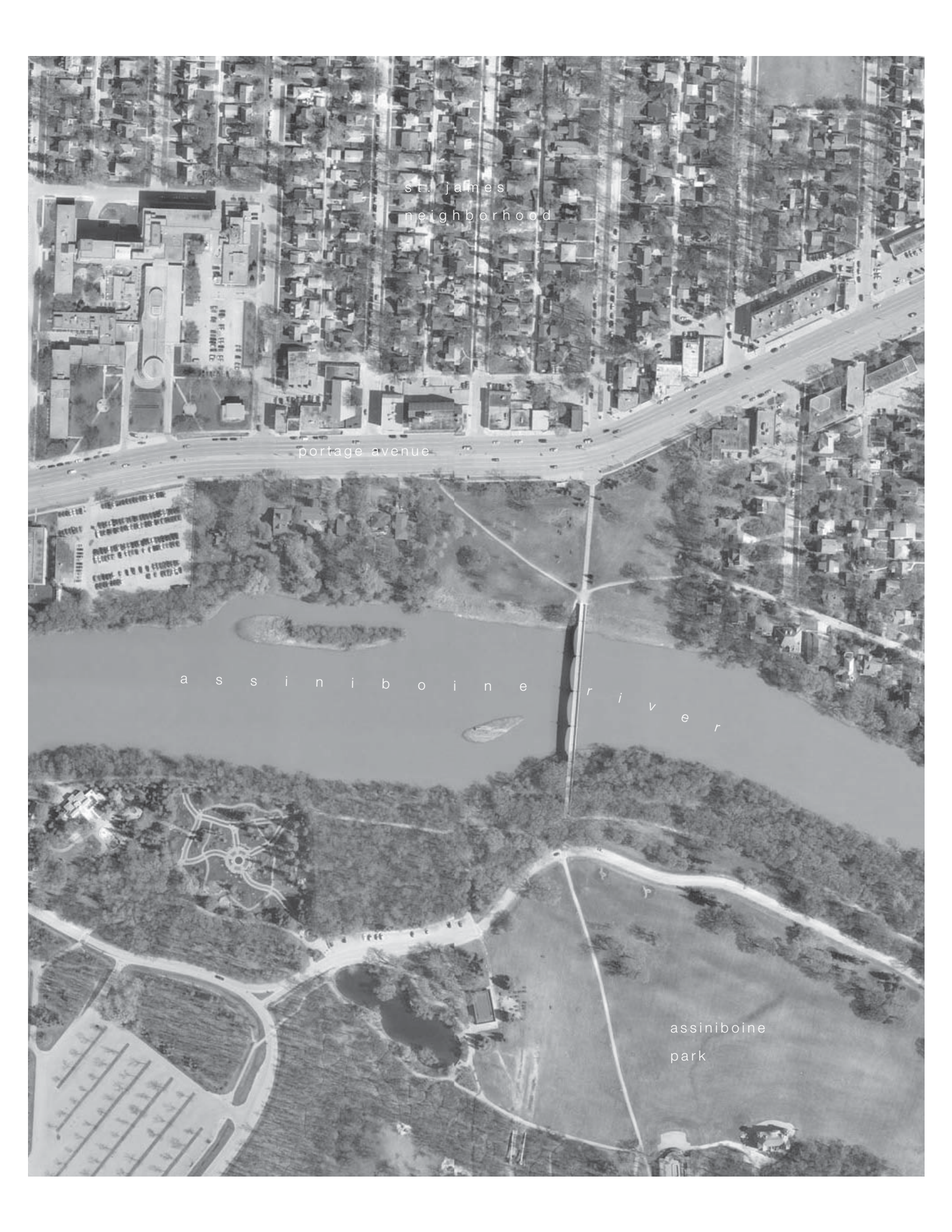




The two following designs are examples of how my concept might be applied. Throughout my description, I will refer to the strategies discussed previously.

the design:
the assiniboine river

the design:
assiniboine park site

An aerial photograph showing a residential neighborhood (St. James) on the left, a multi-lane road (Portage Avenue) running horizontally across the middle, a river (Assiniboine River) flowing from left to right, and a park (Assiniboine Park) on the right. A bridge crosses the river. The text labels are overlaid on the image in a white, lowercase, sans-serif font.

st. james
neighborhood

portage avenue

a s s i n i b o i n e
r i v e r

assiniboine
park

The first site I have chosen to detail is located at the Assiniboine Park on the north side of the pedestrian bridge. This Assiniboine Park entry site is bordered by commercial and residential to the North, the Assiniboine Park to the South, and residential to the East, and West.



Opposite Page:
Aerial view of Assiniboine
Park site. (Aerials care of
Larry Laliberte, Dafoe Library).

Above:
Panorama of Site.



entrance plaza

allée

allée crossing

foyer

terraces

riverbank trail

t h e a s s i n i b o i n e r i v e r

0 20 60



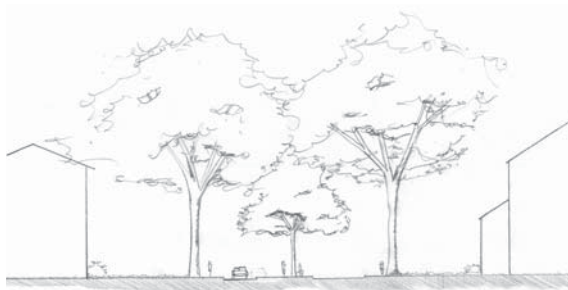


Left Image:
Precedent image
of allée in
Bassano del
Grappa, Italy

Right Image:
View from the
allée into the site.



Section
of Allée



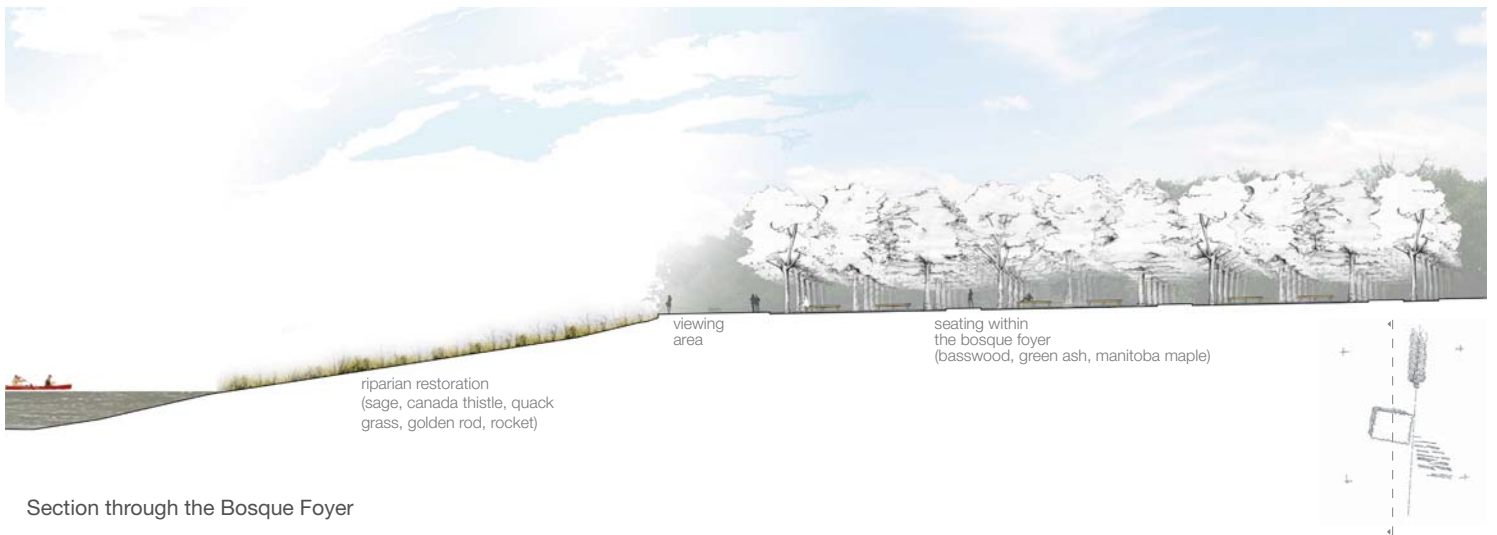
- Physical and visual internalization of the topography of the surrounding landscape.
- Manipulation of figure-ground relationships between inside and out with terraces, ramps, and gardens.
- Openings through verandas, balconies, gardens, landings, and glass.
- The use of the garden as the entrance into a building.
- Treatment of something as its traditional opposite, interior as exterior vice versa
- Displacing materials from their conventional positions so as to make people notice familiar objects.
- Inversion of materials – using materials that are not typically associated with landscape or interiors.
- Materials continue from landscape into building façade.**
- Use of layers to create a continuity of space between outside and in.
- Creation of seams in which each seam marks a change in space or function.
- Scale of objects in relation to its surroundings.
- Views**
- The deck
- Extension of the roofline and walls to create new zones.

Overdale Street, to the north of the park, has existing sidewalks and a planted boulevard down its center. This boulevard becomes the allée to the Assiniboine Park entry site. Given its mature trees and existing boulevard, the east side of the street is designated for parking and an extension of the boulevard this allowing more comfortable pedestrian movement. This allée extends from Ness Avenue to the north and south to Portage Avenue. The uniformity of the dark gray pavers to connect the 'allées of the city' and the entry parks and define them as one space. The allée frames the view towards the entry park and suggests motion.

Opposite Page:
Assiniboine Park
Site Plan



Assiniboine Park Entry Site Plan - Under Tree Canopy



Section through the Bosque Foyer



Entrance into the Site



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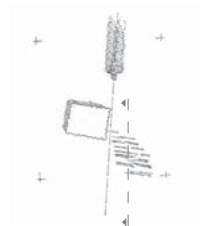
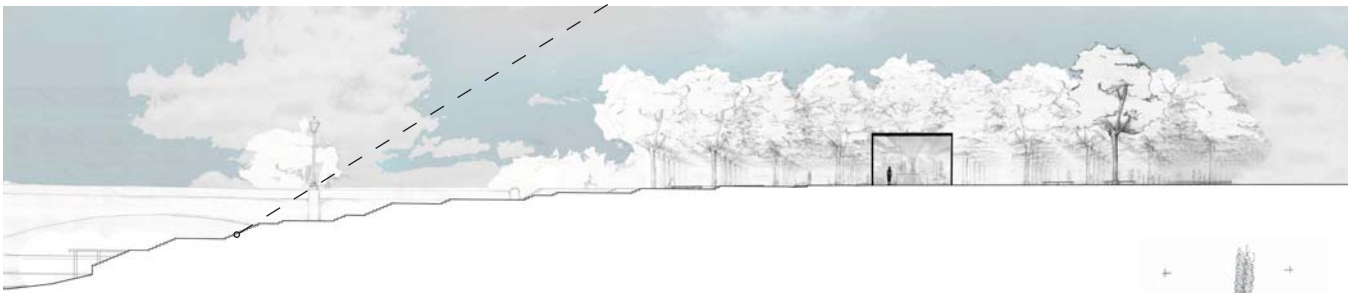
The bosque foyer on this site extends along the west side of the site. It creates a direct line and wall framing the bridge and open view to the river on the east side. The bosque serves as an enclosure and directs pedestrians physically and visually to the bridge and the river.

The bosque foyer's riparian tree species, Basswood, Green Ash, and Manitoba Maple, serve as an introduction and reflection of textures and colors of the Assiniboine's riverbanks. These trees will be spaced at six meter intervals allowing the trees to form a continuous canopy over time. The spacing also reflects the scale of the site. In the summer months the canopy of the trees will provide shade cover and a private spaces where one can sit and read or meet with some friends. The bosque also provides places from which to view the waters of the Assiniboine.

As in the cottage, here the trees structure space and define boundaries of public and semi-private space. Within the bosque foyer there are also large wood bench platforms for seating and lounging. These benches appear to float amongst the trees and compose another level of the foyer. In the evening, lighting will create a soft glow, changing experiences within the bosque.

View within the Foyer





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Because this site is a counterpoint to the Forks, there is a need for services such as equipment rentals (canoes, kayaks, skates, and bikes), restrooms, and refreshments, thus there needs to be a building. It is located so as not to block visual connections to the river. The building's transparency reveals its functions as stacks of canoes / kayaks and rows of bikes become a part of the view through the building. The building floor continues beyond the glass walls and onto the terraces on the east.

These terraces are composed of stairs and integrated ramps that provide access to and from the river and seating / rest areas. Stairs and ramps bring the user closer to the water, while also providing full views of the river and its expansive riverbanks. The terraces, stairs and ramps allows the user to visually understand the change in grade of the site and also provide different views from each platform.

Opposite Page:
 Top Image: Collage of Proposed Building
 Center Image: View from the terraces
 Bottom Image: Section of the terraces.



At this site pedestrians can move into and out of the river with a canoe in the summer or with their skates in the winter. It also allows one to move along the riverbanks to access the Bruce Park entry site east of this park.

Opposite Page:
Top Image: View from River in Winter
Bottom Image: View out to the River in the Summer

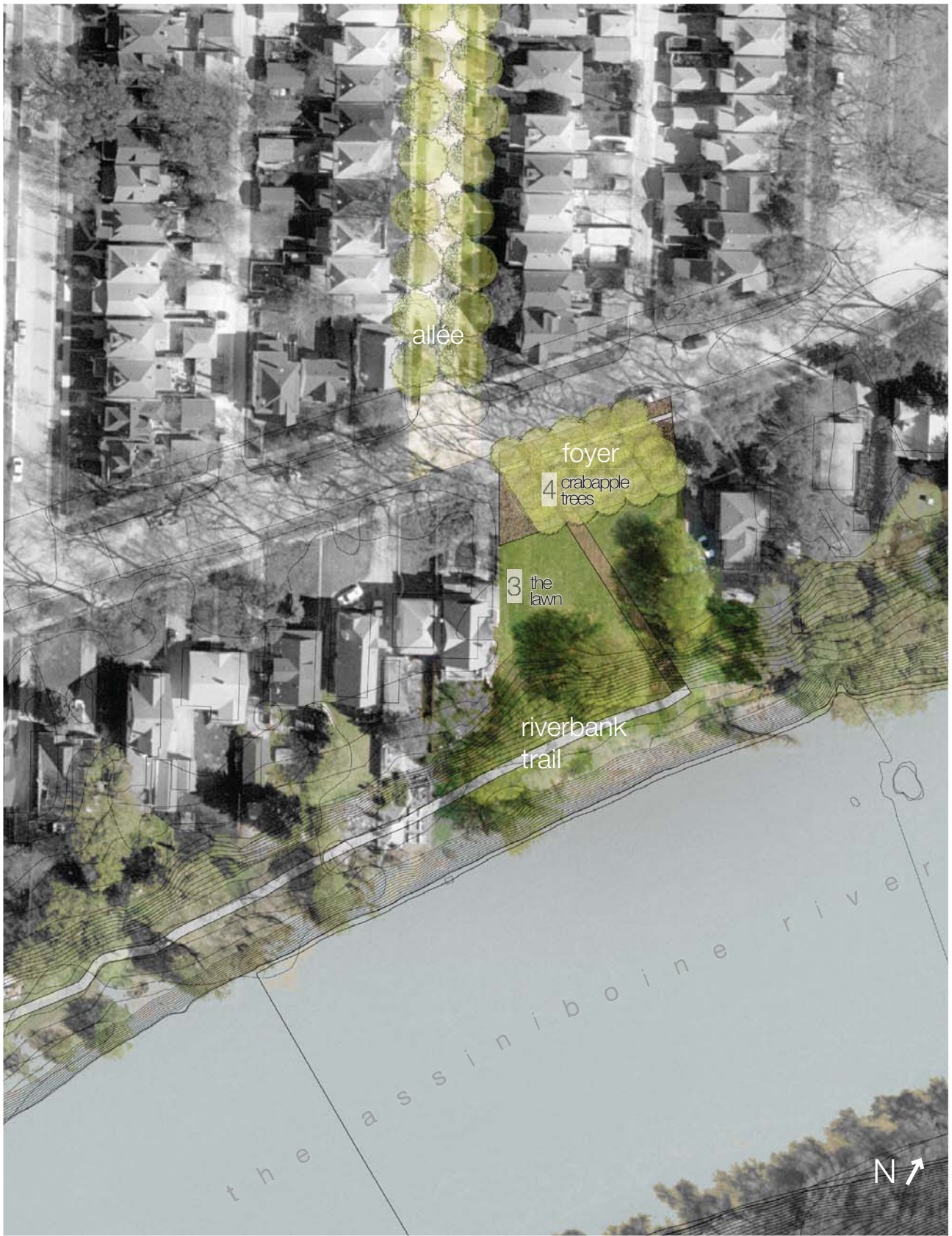
the design:
telfer park site

The second example of an entry point is located in the residential neighborhood of Wolseley. It shows how this vocabulary I developed can be adapted.

The Wolseley entry site is bordered by single-family homes on all sides. The site itself is a residential lot that was designated for a park - one of five such sites located along the north bank of the river. This site currently consists of an open space of grass with a few benches throughout. It is located along Wolseley Avenue. Telfer Street and Clifton Street provide potential 'allée' links to the site.

The design for this site differs from that of the Assiniboine Park because it is smaller and it is within a defined residential neighborhood. Therefore the bosque foyer, stairs, and ramps are all smaller. On this site the banks of the river are very steep, therefore direct access to and from the river is not provided on site. The stairs provide access to the river trail, which the user can take to the Omand's Creek entry park where the river can be accessed.





Telfer Park Entry - Site Plan



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Softer, less 'urban' materials are used for this design. The path is constructed of wood planks extending to the edge of the street. It can be seen from the Telfer Street allée and communicates that this is a new space. Because there are existing large trees in the neighborhood, I chose to use smaller flowering trees in the bosque foyer, the "Makamik" flowering crabapple tree, which will contrast in size and its blooms. The trees are spaced at two meters in this bosque foyer, in keeping with the smaller scale.



View from Telfer Street into the site.



Telfer Park Entry - Site Plan Under Tree Canopy



Telfer Park Entry - Site Plan



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Extension of the roofline and walls to create new zones.

design
conclusion

Transitions drove these designs. Connections have been created between the city and the park and the river by structuring movement and access. The parks then function as Mies' deck platform functioned. They are the in-between of these neighborhoods and the river.

in
conclusion

Although I was born and raised in Winnipeg, through this practicum I have come to much better appreciate and understand the ways of this city. Because it is covered in snow and very cold for a large part of the year, Winnipeg's outside can be difficult to create for and enjoy. One of my major objectives was to bring more people outside. The Assiniboine River system provided an opportunity to design and enhance outdoor experiences in all seasons.

In this practicum I have also sought to master the ins and outs of inside and outside. As applied to design this led to the consideration of inside and outside in more formal terms. Thus the strategies of Berrizbeitia and Pollack and the development of my formal vocabularies resulted in a project that would bring more people outside.

acknowledgements

To my committee, Brenda, Dietmar, and Tijen -
Thank you for helping me create a practicum that I am proud of.

Professor Brenda Brown. For listening and providing guidance through this endless world of inside and outside and for always being there.

Professor Dietmar Straub. For letting me learn from my mistakes and providing endless feedback on the design.

Professor Tijen Roshko. For always pushing me further.

To my family and friends. For your great patience and endless support through this practicum process.

Team Thesis. For making this all the easier.

thank you.

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