

Dalhousie University - School of Architecture
ARCH 6513.03: Representation Seminar
Installation Architecture and Atmosphere

Fall 2023

Classes: Friday, 2:00pm – 5:00pm in HB4

Instructor: Jonathan Mandeville (Mandeville@dal.ca)

Office hours: By appointment (online)

Brightspace site: <https://dal.brightspace.com/d2l/home/283217>

ACADEMIC INFORMATION

Calendar Description

This course focuses on an advanced topic in architectural representation. The topic changes from year to year. It may emphasize medium, relation to design, or history and theory.

Additional Course Description

Through the means of installation architecture this course explores ideas of atmosphere: the essence of a space as perceived through our senses. Writing, drawing and 3D modelling are used to generate material forms that temporarily transform the atmosphere of a space. An emphasis of representation to describe and explore these atmospheric transformations will be practiced with a variety of drawing types and scale. The study of installation artists / architects, hybrid drawing forms, and phenomenological theory are used to ground the method of the course.

Freeing ourselves from the complexities of designing permanent buildings, this course looks to ephemeral installation architecture in order to concentrate on the study of generating and representing atmosphere. These relatively small scaled proposals allow us to explore the development of tectonic ideas that could radically change space, even for a temporary moment of time. Resulting atmospheres, supported by additional ideas of site, program, and tectonics, will be represented in singular *hybrid drawings*. Additionally, a cloud shared *mobile drawing* will accompany each exercise and allow students to plug into a collectively owned representation. These representation methods will be repeated several times throughout the course by varying site types. The belief is that these studies can improve architectural representation techniques and inform current and future works of temporary and permanent architecture.

The course is based on three projects throughout the term:

Mind: Using shared written memories of the past, spaces of atmospheres are generated visually.

Vessel: Using a building as site, installations are imagined through hybrid drawings.

Field: Using a *terrain vague* landscape as site, installations are imagined through hybrid drawings.

Learning Objectives

- Represent spatial atmosphere.
- Develop hybrid drawing techniques.
- Transform spaces through installation architecture.

Rationale for the Course

The course builds on previous design, technology and humanities courses in the architectural program. The course uses temporary installation architecture to focus on ideas of atmospheric representation in order to improve the capabilities of students moving forward in all aspects of their curriculum and future as practicing architects and/or researchers.

Class Format, Time Expectation, Equipment, and Expenses.

Class format will include seminars, studio time, and reviews using a variety of free software which will be announced at a later date. As a 3-credit-hour course, 9 hours of total time, including class-time, will be expected per week. 3D modeling software (student's choice) will be used. No major expenses are expected.

Schedule

Week	Date	Topic or Event	Due
1	Sept. 15	Intro to course: Seminar	
2	Sept. 22	Seminar	
3	Sept. 29	Seminar	
4	Oct. 6	Review	9:30 – Assignment 1
5	Oct. 13	Seminar	
6	Oct. 20	Seminar	
7	Oct. 27	Review	9:30 – Assign. 2: Individual
8	Nov. 3	Seminar	9:30 – Assign. 2: Mobile
9	Nov.10	Seminar	
10		STUDY BREAK – NO CLASSES	
11	Nov. 24	Seminar	
12	Dec. 1	Review and SLEQ's	9:30 – Assign. 3: Individual
13	Dec. 8	Summary of Course	9:30 – Assign. 3: Mobile

Required Reading

Note: Articles will be posted on Brightspace. Books will be available at the Sexton Library or in full ebook format with links through Brightspace. Physical books will be placed on reserve for 3-day loan.

Berman, Ila, and Douglas Burnham. 2016. *Expanded Field: Installation Architecture Beyond Art*. Novato: ORO editions.

Bonnemaïson, Sarah, and Ronit Eisenbach. 2009. *Installations by Architects: Experiments in Building and Design*. New York: Princeton Architectural Press.

Krauss, Rosalind. 1979. "Sculpture in the Expanded Field." *October* 8: 30-44.

Spiller, Neil. 2013. *Drawing Architecture*. Chichester: John Wiley & Sons.

Zumthor, Peter. 2006. *Atmospheres*. Berlin: Birkhauser.

Additional Reading

Albers, Josef. [1963] 2013. *Interaction of Color*. London: Yale University Press.

Pallasmaa, Juhani. 2005. *The Eyes of the Skin*. Chichester: John Wiley & Sons.

Reiter, Wellington. 1999. *Vessels and Fields*. New York: Princeton Architectural Press.

Sfont-Tria, Jordi, Sanford Kwinter, and Steven Holl. 2011. *Color Light Time*. Zurich: Lars Müller Publishers.

Guidelines for Citing Sources

Chicago Manual of Style: Author-Date Style. For details, see:

EVALUATION

Components, Weights, and Criteria

Seminars (10%)

Contribution: attendance, participation in reviews and discussions, constructive criticism.

Assignment 1: Mind (26%)

Text (0%): *careful attention to an economy of words that evoke atmosphere.*

Translation (8%): *idea response to text.*

Communication (18%): *clarity of idea as represented, composition of hybrid drawing, communication of atmosphere.*

Assignment 2: Vessel (32%)

Translation (8%): *idea response to conditions.*

Communication (18%): *clarity of idea as represented, composition of hybrid drawing, communication of atmosphere.*

Mobile (6%): *contribution to mobile drawing.*

Assignment 3: Field (32%)

Translation (8%): *idea response to conditions.*

Communication (18%): *clarity of idea as represented, composition of hybrid drawing, communication of atmosphere.*

Mobile (6%): *contribution to mobile drawing.*

Note: All assignments are to be uploaded to Brightspace on the due date. An uploading schedule will be provided for contribution to the mobile drawing.

University Standards for Individual Assignments

Grade	Grade Point	Percent	Definition	
A+	4.30	90–100	Excellent	Considerable evidence of original thinking; demonstrated outstanding capacity to analyze and synthesize; outstanding grasp of subject matter; evidence of extensive knowledge base.
A	4.00	85–89		
A–	3.70	80–84		
B+	3.30	77–79	Good	Evidence of grasp of subject matter, some evidence of critical capacity and analytical ability; reasonable understanding of relevant issues; evidence of familiarity with the literature.
B	3.00	73–76		
B–	2.70	70–72		
C+	2.30	65–69	Satisfactory	Evidence of some understanding of the subject matter; ability to develop solutions to simple problems; benefitting from his/her university experience.
C	2.00	60–64		
C–	1.70	55–59		
D	1.00	50–54	Marginal Pass	Evidence of minimally acceptable familiarity with subject matter, critical and analytical skills.
F	0.00	0–49	Inadequate	Insufficient evidence of understanding of the subject matter; weakness in critical and analytical skills; limited or irrelevant use of the literature.

Letter grades for individual assignments will be converted to their mid-point percentage, multiplied by their weight, added, then converted to a final letter grade. For the whole course, a final grade below B– will be recorded as an F. During reviews, oral feedback will be given by the instructor.

COURSE-SPECIFIC POLICIES

Due Dates and Late Submissions:

Deductions for late submissions encourage time management and maintain fairness among students.

	Due date	Is a late assignment accepted	If so, what is the deduction per weekday?*	Is there a final deadline for a late submission?	What happens after that?
Assignment 1	Oct. 6	yes	3%	Oct.13	Receives 0% and no comments
Assignment 2: individual	Oct. 27	yes	3%	Nov.3	Receives 0% and no comments
Assignment 2: group	Nov. 3	no	n/a	n/a	Receives 0%
Assignment 3: individual	Dec. 1	yes	3%	Dec.8	Receives 0% and no comments
Assignment 3: group	Dec. 8	no	n/a	n/a	Receives 0%

* For example, if an assignment is evaluated at 75% before applying a 3%-per-weekday deduction, it would receive 72% for being 1–24 hours late; 69% for 25–48 hours late; etc.

Note:

The following University or School policies take precedence over course-specific policies:

- No late assignments are accepted after the last day of weekly classes (the Friday before review week).
- With a Student Declaration of Absence (maximum two per course), an assignment may be submitted up to three weekdays late without penalty. An SDA cannot be used for the final assignment.
- With a medical note submitted to the School office, a course assignment (including a final assignment) may be submitted more than three weekdays late without penalty. The number of weekdays depends on how long you were unable to work, as indicated in the medical note. If more than one course is affected, you should consult with the Undergraduate/Graduate Coordinator to set a new schedule of due dates.
- A student with an accessibility plan that allows for deadline extensions does not need to submit an SDA.

Lecture Content:

Lecture content in pdf format will be posted to Brightspace after lectures are complete.

Equity, Diversity, and Inclusion

The Faculty of Architecture and Planning is committed to recognizing and addressing racism, sexism, xenophobia and other forms of oppression within academia and the professions of architecture and planning. We, the faculty, are working to address issues of historic normalization of oppressive politics, segregation, and community disempowerment, which continues within our disciplines today.

UNIVERSITY POLICIES AND RESOURCES

This course is governed by the academic rules and regulations set forth in the University Calendar and the Senate. See the School's "Academic Regulations" page (<http://tinyurl.com/dal-arch-regulations>) for links to university policies and resources:

- Academic integrity
- Accessibility
- Code of student conduct
- Diversity and inclusion; culture of respect
- Student declaration of absence
- Recognition of Mi'kmaq territory
- Work safety
- Services available to students, including writing support
- Fair dealing guidelines (copyright)
- Dalhousie University Library

COURSE ASSIGNMENTS

All of the following assignments are *representations* of installations.

Assignment 1 – Mind

Buildings are complex; they must fulfill many requirements simultaneously, such as habitation, environment control, program, and structure etc. An architect learns how to use the building to curate a series of atmospheric spaces that complement the functional roles of the program associated. In this first exercise we will warm up by practicing the creation of atmosphere through installation, without the complexity of designing a building. Working backwards compared to a typical architectural project, we will start with memory and move towards situating.

- 1) Memory: Think of a space that has moved you in life. Now try to think of the atmospheric qualities of that space: how did the light fall on the surfaces, what was the temperature and colour of the space, how did it sound, how did the surfaces feel? Write a one page description of the atmosphere of the space without describing its program, naming materials or architectural attributes (e.g. stair, window, desk).

Submit this *memory text* to Brightspace.

Next, you will be randomly given another student's *memory text* to read and work from for the rest of the assignment.

- 2) Tectonics* and Atmosphere: Model a tectonic condition that would produce an atmosphere analogous to the one you have read from the assigned *memory text*.
- 3) Situating: Install the tectonic condition into a site of your choosing. This site can be specific or an archetype (alley, street, atrium etc.)



Image from Peter Zumthor, *Thinking Architecture*.

Format: Present the work in one hybrid drawing** of 300dpi 18"x24" (portrait).

* Tectonics refers to material form, articulation, and assembly.

** Hybrid drawing refers to one drawing that contains a variety of drawing projections, scales and/or techniques in order to communicate a singular idea.

Assignment 2 – Vessel

Installation Architecture can exist anywhere, but one way of classifying the sites is within a vessel (building) or field (landscape/city). For this exercise we will work within the vessel of the grain elevator in the Halifax Port. With only 30% of the building currently being used, the remaining 70% will be the host for this exercise. The available empty silos will be distributed to students as sites to work on individually. The task will be to take your allocated part of the building and transform it with installation. A hybrid drawing should encompass the essence of the idea, with an emphasis on atmosphere and supported by tectonics, program, and site. Additionally, a mobile drawing* will be shared by the group, with each individual plugging a scaled representation of their installation into the vessel. The intention of the mobile drawing is to show how the installations aggregate together, and practice representing atmosphere at a building scale. Base drawings / model of the building will be provided courtesy of Rachel MacNeil (Dalhousie MArch 2020).



Blurry Venice, Plastique_fantastique.de

Format:

Individual: Present the work in one hybrid drawing* of 300dpi 18"x24" (portrait).

Mobile: Plug an expanded axonometric representation of your installation into the group mobile drawing. Scale and orientation of the representation will be decided at the beginning of the assignment by the group.

*Mobile drawing refers to a live base drawing shared by the group that will be downloaded, updated, and uploaded to a mobile site every time an individual works on it.

Assignment 3 – Field

The final exercise will move outside the vessel and into the field. The site of choice becomes the *terrain vague* condition of the Halifax Port. A place of industrial activity and fascination to some, generally the site acts as a border vacuum disconnecting Point Pleasant Park from the Halifax Waterfront. Using Marginal Road as the spine of the project stretching from the Cunard Centre to Point Pleasant Drive, individual sites will be defined and distributed amongst the students in the course. Individual installations will respond to unique phenomenal aspects of the site conditions and look to create an idea of punctuated program along this line, thus stitching the divided aspects of the city back together. A hybrid drawing should encompass the essence of the idea, with an emphasis on atmosphere and supported by tectonics, program, and site. Additionally, a mobile drawing* will be shared by the group, with each individual plugging a scaled representation of their installation into the field. The intention of the mobile drawing is to show how the installations aggregate together, and practice representing atmosphere at an urban scale. Base drawings of the site will be provided courtesy of Rachel MacNeil (Dalhousie MArch 2020).



Fog Assembly, olafureliasson.net

Format:

Individual: Present the work in one hybrid drawing* of 300dpi 18"x24" (portrait).

Mobile: Plug an expanded axonometric representation of your installation into the group mobile drawing. Scale and orientation of the representation will be decided at the beginning of the assignment by the group.

Jonathan Mandeville | 14 Sep 2023