

ARCH 4003.03: Design (B3)

Course Outline - Summer 2024

Territorial Acknowledgement

The Dalhousie University Senate acknowledges that we are in Mi'kma'ki, the ancestral and unceded territory of the Mi'kmaq People and pays respect to the Indigenous knowledges held by the Mi'kmaq People, and to the wisdom of their Elders past and present. The Mi'kmaq People signed Peace and Friendship Treaties with the Crown, and section 35 of the Constitution Act, 1982 recognizes and affirms Aboriginal and Treaty rights. We are all Treaty people. The Dalhousie University Senate also acknowledges the histories, contributions, and legacies of African Nova Scotians, who have been here for over 400 years.

Classes: Tuesday and Friday, 2:30–5:30

Groups, instructors, and classrooms:

Group 1: Jane Abbott	jane@abbottbrown.ca	Room B015
Group 2: Diogo Burnay (coordinator)	diogo.burnay@dal.ca	Room B102
Group 3: Roger Mullin	roger.mullin@dal.ca	Room 2135
Group 4: Hannah Newton	hannah@mlsarchitects.ca	Room 2135a
Group 5: Zahra Williams	zahra@zzap.ca	Room 2135b

Brightspace: dal.brightspace.com

Format: lectures, seminars, desk crits, and reviews

ACADEMIC INFORMATION

The course is described in three parts: this course outline, the three assignment outlines - Case Study, Process Portfolio, and the Design Project outline for each studio group.

Calendar Description

This course studies principles of architecture through the design of a small public building. Building on previous courses, it includes the organization of a public program and issues of context and interpretation. As an intensive studio, it encourages students to focus on design process and design development.

Additional Course Description

This course consists of a ten-week project to design a small public building and its site in response to given program requirements. It is a natural progression from the pavilion studies in B1 and the residential studies in B2.

Public buildings are owned by the community-at-large and contribute to the social well-being of the community based on democratically agreed upon principles. As such they are necessary spaces as well as politically contested ones. They support the human need to socialize; to gather in groups to discuss, to meet with common purpose, and to simply 'hang-out'. It is essential to understand how people occupy buildings, not just as prescribed but casually. These buildings often host events in great rooms. Just as important are the series of interior and exterior spaces where people encounter others on the way to these events.

ARCH 4003.03: Design (B3)

Course Outline - Summer 2024

There is a cultural basis to public buildings, as well as a universal one. Some public buildings are tied to historical precedent, others respond to contemporary change, but most do a combination of both. As you take part in the consideration of your particular building program, reflect on its timeless quality, what it would be like if put to another public use. At the same time consider the impact of social media on our cities, as stores, banks, libraries respond to our changing social circumstances. There are no easy answers, and, possibly, no correct ones. The point - suspect received wisdom, and challenge yourself to develop a valid basis for how you design for others, taking into consideration the diversity of perspectives of the communities in Halifax, including important ethnic groups and diasporic communities, Indigenous communities, African Nova Scotians and many others, and ask how these various groups' cultural histories may impact the design process of a public building, which is meant to unify and bring together diverse people.

Rationale for the Course

As the third of four mandatory Design courses, this course builds on the learning objectives in the two previous Design courses, as well as the eight other prerequisites in History, Technology, Representation, and Professional Practice. Proficiency in these prerequisites is assumed. The learning objectives below focus on more advanced topics or expect a higher level of accomplishment.

Integration with Other Courses

The concurrent Representation, History and BSI courses may share the case study and design project assignments, concentrating on specifics identified in their course outlines.

Learning Objectives

Each learning objective is supported by a lecture by one of the instructors:

1. To associate experiential, social, and material characteristics at the scale of the building and the detail, with attention to:
 - cultural implications of situating buildings
 - spatial qualities of social occasions
 - materials and their assembly
 - sensory experiences of the individual and the social group
(lecture by Jane Abbott)
2. To translate into design an understanding of:
 - social values of the local community, the region, the nation, and the world
 - how the building program represents social activity, from large gatherings to casual encounters
 - the physical and social nature of the immediate community context
(lecture by Zahra Williams)
3. To assess and interpret the importance of a building site and the siting of a building:
 - to understand the significance of physical factors and the qualities of the landscape
 - to determine the accuracy of performance data, their relevance, and the future impact of the building design (lecture by Brian Lilley/Diogo Burnay)

ARCH 4003.03: Design (B3)

Course Outline - Summer 2024

4. To work at the scale of the neighbourhood, the building, and the detail, considering:
 - the active and passive ways of building sustainably in terms of materials, energy, and ecology
 - building performance for assembly occupancies in terms of lighting, acoustics, structure and envelope
 - constructive composition of materials and the assembly of important junctions (lecture by Roger Mullin)
5. To adopt basic considerations of:
 - social equity
 - public safety
 - universal design (lecture by Hannah Newton)

For Case Study learning objectives, see the Assignment 1 outline.

Process Portfolio

To set up your process portfolio at the start of the term, refer to the School's guidelines at <https://tinyurl.com/dal-portfolio-digital>.

Studio work relies on one-on-one and small-group feedback. You are responsible to capture, sketch, and write notes from each discussion with your instructor and to be clear about what is expected of you at your next meeting. Record this in your process portfolio. Your instructor reviews and discusses your process portfolio at each meeting. These note-and-sketch summaries are an important record of your design process and considered in the assessment of your process portfolio.

For the Process Portfolio submission guidelines, learning objectives, presentation strategies, see the Assignment 3 outline.

Weekly Hours

An average of 18 hours per week is expected for all course-related activities, including classes. If most students are spending substantially more time, please notify the coordinator.

ARCH 4003.03: Design (B3)**Course Outline - Summer 2024****Schedule**

Wk	Day	Time	Location	Participants and Event	Due
1	Tue., May 7	2:00–5:30	B015	All: Intro to the course (DB)	
			"	All: Intro to five design projects	
			"	All: Intro to case studies (DB)	
			"	All: Lectures on case study issues	
	Fri., May 10	2:00–3:00	Classrooms	Groups: Case study	
		4:00–5:30	Studio	Groups: Organize site visit	
2	Tue., May 14	2:00–3:15	Classrooms	Groups: Case study	
		3:30–5:30	Classrooms	Groups: Design project	
	Fri., May 17	1:00 pm			Case study (group)
		2:00–5:00	B015	All: Case study presentations	
		5:00		Instructors: Case study evaluation	
3	Tue., May 21	2:00 pm			Case study (individual)
		2:00–4:30	Studio	Groups: collaborative design #1	
		4:45–5:30	B015	All: Lecture 1 by Jane Abbott	
	Fri., May 24	2:00–4:30	Studio	Groups: collaborative design #2	
		4:45–5:30	B015	All: Lecture 2 by Zahra Williams	
4	Tue., May 28	2:00–4:15	Studio	Groups: collaborative design #3	
		4:30–5:30	B015	All: Lectures 3 and 4 by BL and RM	
	Fri., May 31	2:00–4:30	Studio	Groups: collaborative design #4	
		4:45–5:30	B015	All: Lecture 5 by Hannah Newton	
5	Tue., Jun. 4	2:00–5:30	Studio	Groups: preliminary design projects	
	Fri., Jun. 7	2:00–5:30	Studio	Groups: desk crits or pinup	
6	Tue., Jun. 11	2:00–5:30	Studio	Groups: desk crits or pinup	
	Fri., Jun. 14	noon			Design Project (individual)
		2:00–5:30	Ex. Room	Round Robin Review: Many guests reviewers	
	Tue., Jun. 18	2:00 pm			Process Portfolio
7	Tue., Jun. 18	2:00–5:30	Studio	BSI pinups with Brian Lilley	
	Fri., Jun. 21	2:00–5:30	Studio	BSI presentations with Brian Lilley	
8	Tue., Jun. 25	2:00–5:30		Groups: desk crits or pinup	
	Fri., Jun. 28	12:00–2:00		Groups: desk crits or pinup	
		2:00–5:30	Studio	Groups: desk crits or pinup	
9	Tue., July 2	2:00–5:30	Classrooms	Mock pinup (trade groups)	
	Fri., July 5	2:00–5:30	Studio	Groups: desk crits or pinup	
10	Tue., July 9	2:00–2:15	Classrooms	Groups: SLEQs	
		2:15–5:30	Studio	Groups: desk crits or pinup	
	Fri., July 12	2:00–5:30	Studio	Groups: desk crits or pinup	
	Sat., July 13	9:00 pm			Design project
	Sun, July 14	9:00 pm			Process portfolio
11	Mon., July 15		Ex. Room	All: Design Reviews	
	Tue., July 16		Ex. Room	All: Design Reviews	B3 studio wrap up session
	Wed., July 17			Individual: Process Portfolio reviews	
	Thu., July 18			Individual: Process Portfolio reviews	
	Thu., July 18	3:30 pm		Instructors: Evaluation meeting	

ARCH 4003.03: Design (B3)

Course Outline - Summer 2024

Required Equipment, Materials, Software, or Travel

All sites are located within HRM and easily accessible. Students are encouraged to visit their sites as many times as possible during their design process. The most important software you may have – your brain and your heart ! thinking with your hands! Sketch books. Pencils. Pens. Drawing leads to another drawing and onto something. Any software available to explore your ideas, concepts throughout the design process. Easy to cut materials to allow you to do quick concept and diagrammatic models.

Academic Integrity

All design work builds on the work of others. You must cite your sources, including previous architectural designs, images from publications, and sketches by your tutor. Group work must list the members of the group. Items without a citation are assumed to be by yourself.

To avoid the risk of plagiarism, including self-plagiarism, refer to the university's regulations: tinyurl.com/dal-academic-integrity.

Citing Sources - Author-Date Style

Chicago quick guide: <https://tinyurl.com/quick-author-date>

Chicago Manual full guide: <https://tinyurl.com/full-author-date>

ASSESSMENT

Components and Evaluation

	Assignment	Weight	Authorship	Evaluated by
1	Case study (group component)	20%	group	case study instructor
	Case study (individual component)		individual	studio instructor
2a	Design project (mid-term)	20%	individual	all instructors
2b	Design project (final)	40%	individual	all instructors
3	Process portfolio	20%	individual	studio instructor

Evaluation Criteria and their Weights

All assignments are evaluated using rubrics.

Assignment 1: Case Study

Group Component

Each member of a case study group will receive the same grade for the group component.

- clarity and insight in the graphic, written, and oral analysis of the three buildings (weight = 2)
- effectiveness of the comparison among the three buildings (weight = 2)

Individual Component

- development of a set of design strategies for the "issue," referring to all ten buildings, choose one case study and represent the four other issues, submit a one-page design statement for your design (weight = 1)

ARCH 4003.03: Design (B3)

Course Outline - Summer 2024

Assignment 2: Design Project (mid-term and final)

- a complete and clear presentation (weight = 1)
- evidence of investigation, research, and testing (weight = 1)
- demonstrated understanding of the course learning objectives (weight = 3)

Assignment 3: Process Portfolio

- a complete and clear presentation (weight = 1)
- evidence of investigation, research, and testing (weight = 1)
- demonstrated understanding of the course learning objectives (weight = 3)

Grade Calculation

For each assignment worth 20% of the final grade, the weights are multiplied by 4.

For the assignment worth 40% of the final grade, the weights are multiplied by 8.

For each assignment, the total grade will be reported, but not the individual component grades.

The numerical grades for all assignments are added to arrive at a final grade for the course, which is converted to a letter grade, based on the chart below.

Undergraduate Grade Standards for the Course

Letter	Percent	Definition	Description
A+	90–100%	Excellent	Considerable evidence of original thinking; outstanding capacity to analyze and synthesize; outstanding grasp of subject matter; evidence of extensive knowledge base.
A	85–89%		
A–	80–84%		
B+	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	73–76%		
B–	70–72%		
C+	65–69%	Satisfactory	Evidence of some understanding of the subject matter; ability to develop solutions to simple problems.
C	60–64%		
C–	55–59%		
D	50–54%	Marginal pass	Evidence of minimal familiarity with the subject matter; minimal analytical and critical skill.
F	0–49%	Fail	Little evidence of understanding of the subject matter; weakness in analytical and critical skills; limited or irrelevant use of the literature.
INC		Incomplete	(counts as zero in GPA calculation)
W		Withdrew after deadline	(neutral in GPA calculation)
ILL		Compassionate reasons, illness	(neutral in GPA calculation)

Other, exceptional grades are noted in the undergraduate calendar.

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?
1	Case study (group)	May 17, 2:00 pm	no			receives 0% and no comments
	Case study (individual)	May 21, 2:00 pm	no			receives 0% and no comments
2a	Design project (mid-term)	June 14 noon	no			receives 0% and no comments
	Process portfolio (mid-term)	June 7, 2:00 pm		6% (Is it evaluated? If so, for what percentage?)	June 21	receives 0% and no comments
2b	Design project (final)	July 13, 9:00 pm	no			receives 0% and no comments
3	Process portfolio (final)	July 14, 9:00 pm	no			receives 0% and no comments

* For example, if an assignment is evaluated at 75% before applying a 6%-per-weekday deduction, it would receive 69% for being 1–24 hours late; 63% 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. For the SDA form and instructions, go to tinyurl.com/dalhousie-sda.
- 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 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 Notes or Recordings

The PDFs of the Lectures presentations will be made available on the brightspace page of the Design studio.

FACULTY POLICY

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 STATEMENTS

Territorial Acknowledgement

The Dalhousie University Senate acknowledges that we are in Mi'kma'ki, the ancestral and unceded territory of the Mi'kmaq People and pays respect to the Indigenous knowledges held by the Mi'kmaq People, and to the wisdom of their Elders past and present. The Mi'kmaq People signed Peace and Friendship Treaties with the Crown, and section 35 of the Constitution Act, 1982 recognizes and affirms Aboriginal and Treaty rights. We are all Treaty people. The Dalhousie University Senate also acknowledges the histories, contributions, and legacies of African Nova Scotians, who have been here for over 400 years.

Internationalization

At Dalhousie, "thinking and acting globally" enhances the quality and impact of education, supporting learning that is "interdisciplinary, cross-cultural, global in reach, and oriented toward solving problems that extend across national borders."

Academic Integrity

At Dalhousie University, we are guided in all of our work by the values of academic integrity: honesty, trust, fairness, responsibility and respect. As a student, you are required to demonstrate these values in all of the work you do. The University provides policies and procedures that every member of the university community is required to follow to ensure academic integrity.

Accessibility

The Student Accessibility Centre is Dalhousie's centre of expertise for matters related to student accessibility and accommodation. If there are aspects of the design, instruction, and/or experiences within this course (online or in-person) that result in barriers to your inclusion please contact the Student Accessibility Centre (for all courses offered by Dalhousie with the exception of Truro). Your classrooms may contain accessible furniture and equipment. It is important that these items remain in place, undisturbed, so that students who require their use will be able to fully participate.

Conduct in the Classroom – Culture of Respect

Substantial and constructive dialogue on challenging issues is an important part of academic inquiry and exchange. It requires willingness to listen and tolerance of opposing points of view. Consideration of individual differences and alternative viewpoints is required of all class members, towards each other, towards instructors, and towards guest speakers. While expressions of differing perspectives are welcome and encouraged, the words and language used should remain within acceptable bounds of civility and respect.

ARCH 4003.03: Design (B3)

Course Outline - Summer 2024

Diversity and Inclusion – Culture of Respect

Every person at Dalhousie has a right to be respected and safe. We believe inclusiveness is fundamental to education. We stand for equality. Dalhousie is strengthened in our diversity. We are a respectful and inclusive community. We are committed to being a place where everyone feels welcome and supported, which is why our Strategic Direction prioritizes fostering a culture of diversity and inclusiveness (Strategic Priority 5.2).

Code of Student Conduct

Everyone at Dalhousie is expected to treat others with dignity and respect. The Code of Student Conduct allows Dalhousie to take disciplinary action if students don't follow this community expectation. When appropriate, violations of the code can be resolved in a reasonable and informal manner—perhaps through a restorative justice process. If an informal resolution can't be reached, or would be inappropriate, procedures exist for formal dispute resolution.

Fair Dealing Policy

The Dalhousie University Fair Dealing Policy provides guidance for the limited use of copyright protected material without the risk of infringement and without having to seek the permission of copyright owners. It is intended to provide a balance between the rights of creators and the rights of users at Dalhousie.

UNIVERSITY POLICIES, GUIDELINES, AND RESOURCES FOR SUPPORT

Dalhousie courses are governed by the academic rules and regulations set forth in the Academic Calendar and the Senate.

- <https://academiccalendar.dal.ca/catalog/viewcatalog.aspx>
- https://www.dal.ca/dept/university_secretariat/university_senate.html

University Policies and Programs

- Important Dates in the Academic Year (including add/drop dates)
 - https://www.dal.ca/academics/important_dates.html
- Classroom Recording Protocol
 - https://www.dal.ca/dept/university_secretariat/policies/academic/classroom-recording-protocol.html
- Dalhousie Grading Practices Policy
 - https://www.dal.ca/dept/university_secretariat/policies/academic/grading-practices-policy.html
- Grade Appeal Process
 - https://www.dal.ca/campus_life/academic-support/grades-and-student-records/appealing-a-grade.html
- Sexualized Violence Policy
 - https://www.dal.ca/dept/university_secretariat/policies/human-rights---equity/sexualized-violence-policy.html
- Scent-Free Program
 - <https://www.dal.ca/dept/safety/programs-services/occupational-safety/scent-free.html>

ARCH 4003.03: Design (B3)

Course Outline - Summer 2024

Learning and Support Resources

- Academic Support - Advising https://www.dal.ca/campus_life/academic-support/study-skills-and-tutoring.html
 - https://www.dal.ca/campus_life/academic-support/advising.html
- Student Health & Wellness Centre
 - https://www.dal.ca/campus_life/health-and-wellness.html
- On Track (helps you transition into university, and supports you through your first year at Dalhousie and beyond)
 - https://www.dal.ca/campus_life/academic-support/On-track.html
- Indigenous Student Centre and Indigenous Connection
 - https://www.dal.ca/campus_life/communities/indigenous.html
 - <https://www.dal.ca/about-dal/indigenous-connection.html>
- Elders-in-Residence program provides students with access to First Nations elders for guidance, counsel and support. Visit the office in the Indigenous Student Centre or contact the program at elders@dal.ca or 902-494-6803.
- Black Student Advising Centre
 - https://www.dal.ca/campus_life/communities/black-student-advising.html
- International Centre
 - https://www.dal.ca/campus_life/international-centre.html
- South House Sexual and Gender Resource Centre
 - <https://southhousehalifax.org/about-us>
- LGBTQ2SIA+ Collaborative
 - <https://www.dal.ca/dept/vpei/edia/education/community-specific-spaces/LGBTQ2SIA-collaborative.html>
- Dalhousie Libraries
 - <https://libraries.dal.ca/>
- Copyright Office
 - <https://libraries.dal.ca/services/copyright-office.html>
- Dalhousie Student Advocacy Service (DSAS)
 - <https://www.dsu.ca/dsas>
- Dalhousie Ombudsperson
 - https://www.dal.ca/campus_life/safety-respect/student-rights-and-responsibilities/where-to-get-help/ombudsperson.html
- Human Rights & Equity Services
 - <https://www.dal.ca/dept/vpei.html>
- Writing Centre
 - https://www.dal.ca/campus_life/academic-support/writing-and-study-skills.html
- Study Skills/Tutoring
 - https://www.dal.ca/campus_life/academic-support/study-skills-and-tutoring.html

Safety

- Faculty of Architecture and Planning: Work Safety
 - <https://www.dal.ca/faculty/architecture-planning/current-students/inside-building/work-safety.html>

ASSIGNMENT 1: CASE STUDY

Description

This case study is similar to the case studies you have done previously, but it is more focused, concentrating on developing a way of critically reading a building from a set of particular lenses, issues / themes in all their complexity. It consists of a group component and an individual component.

Learning Objectives

1. To assess, depict, analyze, and critique other buildings in order to develop a "toolbox" of design strategies.
2. To develop a range of strategies for design, based on an understanding of these issues:
 - context, such as fit/contrast, connections, and adjacencies/flows
 - order and proportion, such as pattern, human scale, composition, and part-to-whole relationship.
 - craft and production, such as in situ/factory, work of risk/of certainty, and prototype/off-the-shelf.
 - transparency and view, such as reveal/conceal, frame, perception/optics, spatial sequence, and overlap.
 - material and haptic, such as tactility/texture, light, sound, and manufacturing process
3. To explore and test these issues through application in the studio project.

Organization

The B3 class is studying ten buildings and five issues, shown in the chart below. The class is organized into 15 case study groups of three to five students. Each group focuses on the same issue in three or four buildings. Students have already been assigned numerically to the groups; see the list on Brightspace.

Issue	Instructor	Buildings 1, 2, 3	Buildings 4, 5, 6	Buildings 7, 8, 9, 10
Context	DB, BL	Group A: 1–3	Group F: 16–18	Group K: 31–34
Order, proportion	ZW	Group B: 4–6	Group G: 19–21	Group L: 35–38
Craft, production	RM	Group C: 7–9	Group H: 22–24	Group M: 39–42
Transparency, view	HN	Group D: 10–12	Group I: 25–27	Group N: 43–47
Material, haptic	JA	Group E: 13–15	Group J: 28–30	Group O: 48–52

Method

As a group, analyze your assigned buildings according to your issue.

Identify the design strategies it uses for that issue.

Test and evaluate the effectiveness of the strategies.

Compare your buildings according to that issue, using appropriate techniques for analysis and representation.

Coordinate your analysis, graphics, and terminology with the two other groups studying the same issue in different buildings.

ARCH 4003.03: Design (B3)

Case Study Assignment Outline - Summer 2024

Schedule

Tuesday, May 7: Introduction to the assignment and the five issues

- 2:00 Intro to the course and the Case Study assignment (Diogo Burnay)
 - 2:45 Lecture 1: Context (Diogo Burnay, Brian Lilley)
 - 3:15 Lecture 2: Order and proportion (Zahra Williams)
 - 3:45 Lecture 3: Craft and production (Roger Mullin)
 - 4:15 Break
 - 4:30 Lecture 4: Transparency and view (Hannah Newton)
 - 5:00 Lecture 5: Material and haptic (Jane Abbott)
- The lectures will be recorded and posted on Brightspace.

Friday, May 10: Issue seminar

2:00–3:00: There will be five seminars, each focusing on one issue. Each seminar is attended by the three issue groups and their case study instructor. Each group brings preliminary sketches of its case study buildings, the design strategies used for the issue, and proposed techniques for representing them. Discuss the techniques and how the issue is evident at different scales in the design.

Tuesday, May 14: Issue seminar

2:00–3:30: Again, there will be five seminars. Each issue group displays its draft presentation. For any missing pieces, include sketches or bullet points. The case study instructor will identify any gaps or questions.

Friday, May 17: Case Study presentation

1:00: Please upload your group's slide show to Brightspace:

Format:

- ten slides: **three / four main slides** and six close-ups, that consist in 'zoom-ins' on particular drawings on these slides /panels (e.g., in PowerPoint or Keynote).
- with a recorded oral presentation, 4–5 minutes long: half on the individual buildings; half on a comparison of them
- Print the **three / four main slides** presentation onto two or three (24 x 36) panels and pin them up in the Exhibition Room.

Content:

- Mainly drawings and diagrams that are appropriate to the issue, with minimal use of photos.
- Include a plan and section of each building, with a thin, light blue grid as a background to compare scales.
- Include general information about each building: design team, clients, dates of design and construction, history of uses/adaptations, size, location, and design statement.
- Include a credit line for any images reproduced from a published source.
- The presentation should promote a comparison of how design strategies respond to the issue.

2:00–5:00: Presentation of case studies by issue groups in Ex. Room.

2:15–2:30: Context: groups A, F, K (followed by 15 minutes of response)

2:45–3:00: Order and proportion: groups B, G, L (followed by 15 minutes of response)

3:15–3:30: Craft and production: groups C, H, M (followed by 15 minutes of response)

3:45 Break

4:00–4:15: Transparency and view: groups D, I, N (followed by 15 minutes of response)

4:30–4:45: Material and haptic: groups E, J, O (followed by 15 minutes of response)

Issues / Themes and References

Context

The context of a building is commonly assumed to be about site, neighbourhood, and region. These physical, formal aspects are extended to include other types of context such as social custom, contemporary culture, climate, orientation, typography, and nature. Powerful design strategies deal with adjacency, gestalt, fit, connections, zeitgeist, and flows.



Venturi, Rauch, and Scott Brown,
Franklin Court, Philadelphia (1972–76)

Daglioglu, Esin Komez. 2015. "The Context Debate: An Archaeology." *Architecture Theory Review* 20, no. 2: 266–79.

Rossi, Aldo. 1982. *The Architecture of the City*, 48–70, 86–101. Cambridge, MA: MIT Press.

Venturi, Robert, Denise Scott Brown, and Steven Izenour. 1972. *Learning from Las Vegas*, 3–72. Cambridge, MA: MIT Press.

Wortham-Galvin, B.D. 2010. "The Woof and the Warp of Architecture: The Figure-Ground in Urban Design." *Footprint: Drawing Theory* (Autumn): 59–74.
<https://journals.open.tudelft.nl/footprint/article/view/726/902>.

Order and Proportion

There is a deep tradition in architecture of the conscious application of geometrical and mathematical composition to plans, sections, elevations and spatial volume. Light, sound, structure, and indeed the natural world are interpreted geometrically and mathematically. The joints of the human body scales to buildings: ankle to stair, knee to seat, elbow to handrail and, often, an anthropological analogy is used. There are a number of different relationships between the part and the whole: logical similarity, (repetitive) aggregation of a series of (similar) parts, nested (like ecologies or holograms), and other logics.



H.H. Richardson, Austin Hall, Harvard University, Cambridge, MA (1882–84)

Culvahouse, Timothy. 1988. "Figuration and Continuity in the Work of H.H. Richardson." *Perspecta: The Yale Architectural Journal* 24: 24–39.

Rowe, Colin. 1976. *The Mathematics of the Ideal Villa and Other Essays*, 1–28. Cambridge, MA: MIT Press.

Vidler, Anthony. 2012. "Palladio Reassessed by Eisenman." *Architectural Review* 1389: 88–93.

Wittkower, Rudolf. 1960. "The Changing Concept of Proportion." *Daedalus* 89, no. 1: 199–215.

Craft and Production

Buildings are constructed in many ways, based on values. The project can be built on site, in the factory, or both. Making, installing, and assembling are different activities, with varying degrees of predetermination. Off-the-shelf components, plug and play, open building, and user builds extend life and adaptability. Prototyping, innovation, and custom design add new potential and future possibilities. There are many roles for an architect in the production of buildings.

Kroll, Lucien. 1987. *An Architecture of Complexity*, 32–76. Cambridge, MA: MIT Press.

Vesely, Dalibor. 2004. *Architecture in the Age of Divided Representation: The Question of Creativity in the Shadow of Production*. Cambridge, MA: MIT Press.

Zambonini, Giuseppe. 1988. "Notes for a Theory of Making in a Time of Necessity." *Perspecta: The Yale Architectural Journal* 24: 2–23.



Walter Gropius, Copper houses, Israel (1931)

Transparency and View

Transparency is an important ideal of modern architecture. Glass reveals all. Political transparency, the discipline of the gaze, who is seen by whom. Architecture can be a play of concealing and revealing, a sequence of spatial experiences of singular power and intricate overlapping volumes. Viewing from the building and viewing of the building, the theatre of the interior, the framing and the anticipation. There is a science and psychology of perception and there is a mathematics of optics and light levels that add precision to this subjective experience.



Still from Jacques Tati, *Playtime* [film] (1967)

Colomina, Beatriz, 1991. "Intimacy and the Spectacle: The Interior of Loos." In *Strategies of Architectural Thinking*, edited by John Whiteman, Jeffrey Kipnis, and Richard Burdett, 68–88. Cambridge, MA: MIT Press.

Rowe, Colin, and Robert Slutzky. 1964. "Transparency: Literal and Phenomenal." *Perspecta: The Yale Architectural Journal* 8: 45–54.

Vidler, Anthony. "Transparency." In *Architecture of the Uncanny*, 216–25, 246–7. Cambridge, MA: MIT Press.

Whiteley, Nigel. 2003. "Intensity of Scrutiny and a Good Eye-ful." *Journal of Architectural Education* 56, no. 4: 8–16.

Material and Haptic

Vision is not the only sense. Imagine the building with eyes closed. Touch, smell, hear, and perhaps taste. There is a tactility to surfaces, a texture to materials. Light can make these qualities evident to the eye. Materials themselves are the result of forging, shaping, extruding — all processes leaving traces of the work done to them or the chemical reactions involved in fabrication.



Antoni Gaudí, Sagrada Família daycare, Barcelona (1909)

Benjamin, Walter. (1935) 1968. "The Work of Art in the Age of Mechanical Reproduction." In *Illuminations*, 214–18. London: Fontana. <https://www.marxists.org/reference/subject/philosophy/works/ge/benjamin.htm>.

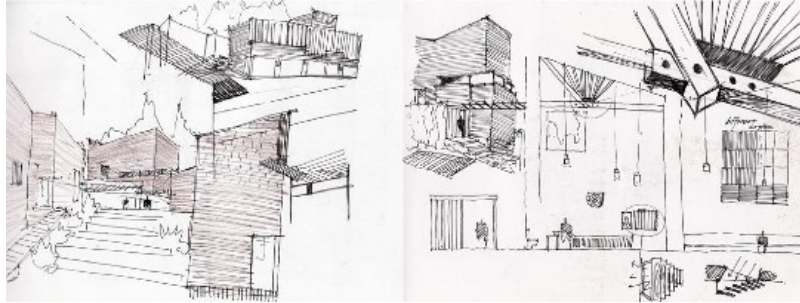
"Dominican Monastery of La Tourette, Eveux-sur-Arbresie, Lyons." 1961. *Architectural Review* 129 (June): 400–10.

Holl, Steven, Juhani Pallasmaa, and Alberto Pérez-Gómez. 2006. *Questions of Perception: Phenomenology of Architecture*, 57–119. San Francisco: William Stout.

Latour, Bruno, and Alben Yaneva. 2008. "Give me a Gun and I will make all Buildings Move." In *Explorations in Architecture: Teaching, Design, Research*, edited by R. Geiser, 80–9. Basel: Birkhäuser.

Individual Component of the Case Study

This individual work is due on the Tuesday after the group presentation. It will become part of your process portfolio and will be evaluated by your Design tutor. It begins your personal investigation of these issues throughout the term.

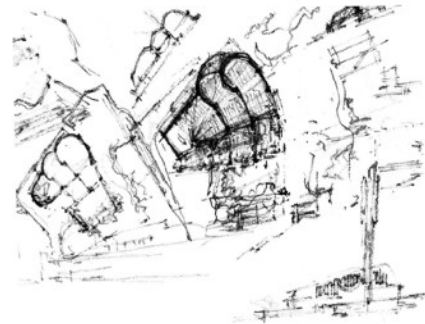


Alvar Aalto, sketches of Säynätsalo Town Hall, Finland (1949–51)

- **Focusing on your issue**, represent each of the **ten case study** buildings in one or two drawings. Add notes. The objective is to develop ways to represent and investigate your issue. Use small and simple sketches with which designers would explore the issue creatively. Use a drawing technique that permits comparison.
- Choose **one** of the ten **case study** buildings and represent the **four other issues**. See the example in the “Diagramming” section below. You might review the lecture introductions to all five issues.
- Submit a one-page design statement proposal for your design. Accompany it with sketches. Include a plan of action (design explorations) to investigate, develop, and test all five issues in your design project. These (and additional design drawings) will be used for the collaborative design exercises.

Diagramming

Using thumbnail sketches, find ways to represent your issue. The goal is to draw something in a moment or two that represents a particular characteristic of the building: e.g., its structure, thin and thick walls, natural light - not just in plan but also in sketch sections. If you are able to explore variations and visualize possibilities in quick drawings, your designs will get better. In Aalto’s sketches of this church, there are two plans, a section, a sketch of the approach, and two elevations exploring approach, among other things.



Alvar Aalto, sketches for Church of the Three Crosses, Imatra, Finland (1956–8)

Case Study Buildings and References

Building 1: The New Museum of Contemporary Art, New York, USA

Architects: SANAA

1. <https://www.archdaily.com/70822/new-art-museum-sanaa>
2. <https://www.newmuseum.org/building>
3. <https://www.arch2o.com/new-art-museum-sanaa/>

Building 2: Ruby City, San Antonio, TX, USA

Architects: Adjaye Associates

1. <https://www.re-thinkingthefuture.com/2021/05/22/a4242-ruby-city-contemporary-art-center-by-david-adjaye-an-ambulatory-loop/>
2. <https://www.wallpaper.com/architecture/ruby-city-adjaye-associates-alamo-architects-usa>
3. <https://www.wallpaper.com/architecture/ruby-city-david-adjaye-usa>
4. <https://www.archdaily.com/943804/ruby-city-contemporary-art-center-adjaye-associates>
5. <https://www.azuremagazine.com/article/david-adjayes-ruby-city-is-the-latest-gem-in-the-american-southwest/>
6. <https://www.dezeen.com/2019/04/02/ruby-city-david-adjaye-art-centre-san-antonio-texas/>
7. <https://www.adjaye.com/work/357>
8. <https://www.rubycity.org/building/>
9. <https://www.archpaper.com/2019/10/david-adjaye-ruby-city-crit/>
10. <https://www.texasmonthly.com/arts-entertainment/san-antonio-ruby-city-literal-dream-come-true/>
11. <https://www.google.com/maps/search/sanantonio+ruby+city/@29.4130758>

Building 3: Suzhou Chapel, Jiangsu, China

Architects: Lyndon Neri + Rosanna Hu

1. <https://www.archdaily.com/870619/suzhou-chapel-neri-and-hu-design-and-research-office>
2. <https://www.dezeen.com/2017/05/03/neri-hu-suzhou-chapel-textured-brick-ethereal-white-cube-architecture-cultural-china/>

Building 4: Kapor Center for Social Impact, Oakland, CA, USA

Architects: Fougerson Architecture and Hood Design Studio

1. <https://www.archpaper.com/2017/03/kapor-center-fougerson-oakland/>
2. <https://archello.com/project/kapor-center-for-social-impact>
3. <https://www.archdaily.com/867908/kapor-center-for-social-impact-fougerson-architecture>
4. <https://www.arch2o.com/kapor-center-social-impact-fougerson-architecture/>

Building 5: St. Peter's Church, Klippan, Sweden

Architect: Sigurd Lewerentz

1. Blundell Jones, Peter. *Modern Architecture Through Case Studies*, 215–28.
2. McVicar, Mhairi. *Precision in Architecture*, chapter 2.
3. A+U 544 and A+U 545: Sigurd Lewerentz Drawing Collection

Building 6: Kunsthal Museum, Rotterdam, Netherlands

Architects: OMA

1. oma.eu
2. <https://en.wikiarquitectura.com/building/kunsthal/#kunsthal-entorno>
3. <https://search.proquest.com/docview/199291521?pq-origsite=gscholar&fromopenview=true>

Building 7: Mali National Park Sports Complex, Bamako, Mali

Architect: Francis Kéré

1. <https://divisare.com/projects/243997-kere-architecture-iwan-baan-parc-national-du-mali-bamako>
2. <https://www.architectural-review.com/buildings/revisit-national-park-of-mali-by-kere-architecture>
3. <https://arquitecturaviva.com/works/dotaciones-en-el-parque-nacional-de-mali-8>
4. <https://www.archdaily.com/167020/national-park-of-mali-kere-architecture>
5. <http://www.archdatum.com/projects/national-park-of-mali-kere-architecture/>
6. <https://archnet.org/sites/6837>
7. <https://architectures.jidipi.com/a46204/national-park-of-mali/>

Building 8: Säynätsalo Town Hall, Säynätsalo, Finland

Architects: Alvar and Elissa Aalto

1. <https://www.archdaily.com/783392/ad-classics-saynatsalo-town-hall-alvar-aalto>
2. <https://www.finnishdesignshop.com/design-stories/architecture/alvar-aalto-saynatsalo-town-hall-is-a-masterpiece-that-represents-more-humanistic-design>
3. <https://www.alvaraalto.fi/en/architecture/saynatsalo-town-hall/>

Building 9: Protective Housing for Roman Excavations, Chur, Switzerland

Architect: Peter Zumthor

1. <https://www.atlasofplaces.com/architecture/shelter-roman-archaeological-site/>
2. <https://www.archdaily.com/884003/explore-peter-zumthors-198ti-shelter-for-roman-ruins-in-quiet-solitude>
3. https://arch3281fall14.files.wordpress.com/2014/10/casestudybooklet_template.pdf
4. <https://cargocollective.com/lauramhall/Shelter-for-Roman-Ruins>
5. <https://www.carsonallentrussell.com/A-Vehicle-for-Representation>
6. <https://www.archdaily.com/7ti79ti/what-makes-us-human-reactions-to-the-shelters-for-roman-archaeological-site>

Building 10: The Shed, New York, USA

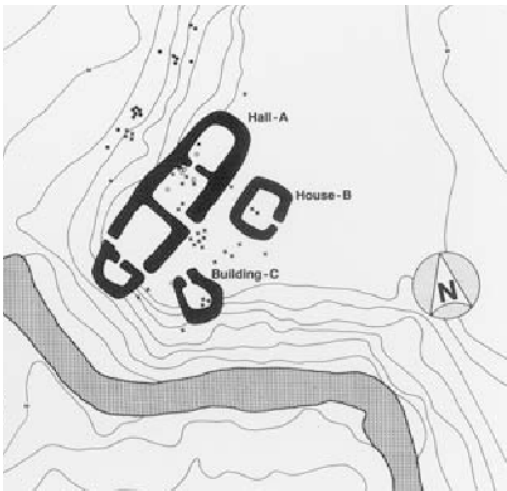
Architects: Diller Scofidio + Renfro

1. <https://dsrny.com/project/the-shed>
2. <https://www.rockwellgroup.com/projects/the-shed>
3. <https://theshed.org/>
4. <https://www.archdaily.com/914ti39/the-shed-a-center-for-the-arts-diller-scofidio-plus-renfro>
5. <https://www.architecturalrecord.com/articles/14044-the-shed-by-diller-scofidio-renfro-with-rockwell-group>
6. <https://www.theplan.it/eng/architecture/the-shed>
7. <https://architizer.com/blog/inspiration/industry/architectural-details-the-shed-at-hudson-yards/>

Diogo Burnay
6 May 2024

Territorial Acknowledgment

The Dalhousie University Senate acknowledges that we are in Mi'kma'ki, the ancestral and ceded territory of the Mi'kmaq People and pays respect to the Indigenous knowledges held by the Mi'kmaq People, and to the wisdom of their Elders past and present. The Mi'kmaq People signed Peace and Friendship Treaties with the Crown, and section 35 of the Constitution Act, 1982 recognizes and affirms Aboriginal and Treaty rights. We are all Treaty people. The Dalhousie University Senate also acknowledges the histories, contributions, and legacies of African Nova Scotians, who have been here for over 400 years.



L'Anse aux Meadows and Vinland.
B. Gallant and B. Wallace, for Parks Canada



The Halifax Common. The site in yellow. North is up.

common passage

B3 2024

tutor: Jane Abbott, Abbott Brown Architects
email: jane@abbottbrown.ca

In ancient times a hall was the centre for social activity and gathering. For this studio we will be studying how to re-connect a site on the Halifax Common to the life of the city through new passages and a community dining hall.

The new design should promote accessibility, diversity and inclusion for communities that might otherwise feel excluded from city spaces and indeed the 'common' itself. This would include the Mi'kmaq community as well as African Nova Scotians.

The site is located adjacent to the new soccer pitch for the Wanderers Soccer club, at the corner of Bell Road and Sackville Street, across from the Public Gardens. It is also the location of a lawn bowling society and adjacent a horse-back riding club. The site is fenced off on most sides from public access. The topography is generally flat with a sudden steep rise to the Bell Road side.

The proposition is to design new landscaped passages to and through the site from Bell Road and Sackville Street along with a community building with the horticultural prep spaces that support the greenhouse activity, a community kitchen, a dining hall as well as a viewing room for the lawn bowling society.

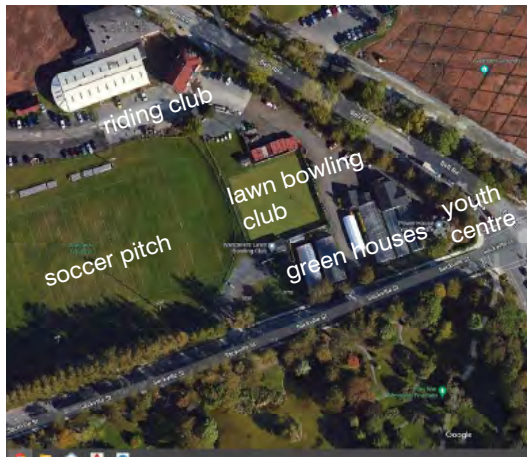
The word horticulture "derives from the Latin words hortus and cultura, which mean 'garden' and 'cultivation'". We aim to make programme connections that leverage the connection between plant production, food production and the shared experience of eating as a community.

As well as being a new civic building, the design becomes part of a network of wellness spaces on the Halifax Commons: the Oval, the Commons Pool, the Public Gardens, and The Power House Youth Centre.

The Power House Youth Centre is on the corner of this triangular site, a heritage building for HRM youth services. This will remain and we should consider passages to this building.



Shim Sutcliffe Architects
Mooreland Camp Dining Hall
Shim Sutcliffe Architects



Existing site programme



Ways of Water Lizzie Krnjevic, B3, 2022

Programme Brief

Community Spaces

Lobby and Entry	30 m ²
Seed and Plant Shop	20 m ²
Dining Hall	150 m ²
Lawn Bowling Viewing Room	50 m ²

+ Outdoor: dining space, gathering spaces

Food Spaces

Open Kitchen w/dry and wet zones	120 m ²
Pantry	20 m ²
Harvest Area	50 m ²

+ Outdoor: 'Potager' garden plots for community

Nursery Spaces

Plant Preparation spaces	3 x 80 m ²
--------------------------	-----------------------

+ Outdoor: compost, tools for green houses

Support Spaces

Elevator	5 m ²
Public Washrooms	40 m ²
Administration offices	35 m ²
Services	50 m ²
Circulation +/- 25%- you will most likely need 2 sets of separate stairs for exiting	

Total +/- 1000 m²

Site

There are 6 existing greenhouses on the site, of which we are retaining 4. These are the greenhouses that supply flowers to Halifax sites as well as food to food-banks within the municipality. There are also tropical greenhouse that are to be made open to the public. It is critical that the greenhouses remain in their east/west orientation to optimize sun exposure. The design of these greenhouses is not part of the scope. Their location can be adjusted to suit your scheme; likewise the location of the lawn for bowling green can be tweaked. the

We are removing the existing lawn bowling house, and the greenhouse production buildings that are currently attached to the greenhouses, as these programme functions will now be consolidated in the new building design. It is expected that the iron fence separating the site from Bell Road will be removed allowing public passage to the site 24/7.

Studio Direction and Deliverables

We will be concentrating on non digital methods of exploration for much of the semester. Collaging of digital with non digital is welcomed.



Camilla Castro Lima, B3 2023 Sketch Model

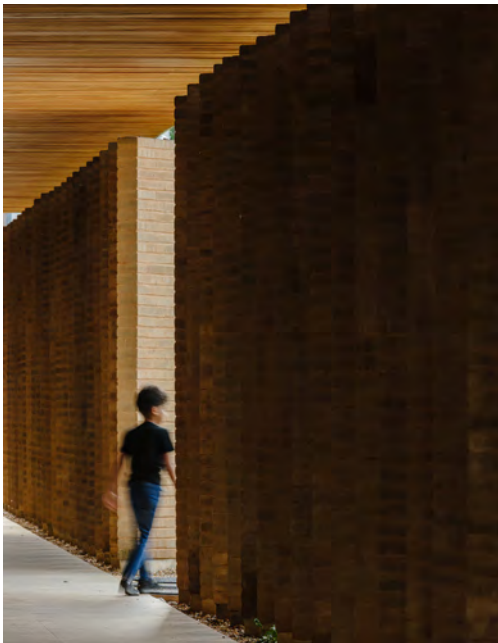
Part 1: Site analysis and mapping

Deliverables by the studio as a group

1. Group model 1:500. The purpose is to use this model for development of individual 1:500 'parti' or massing models and placing these on the site for testing ideas. The model should have massing for adjacent buildings to scale.

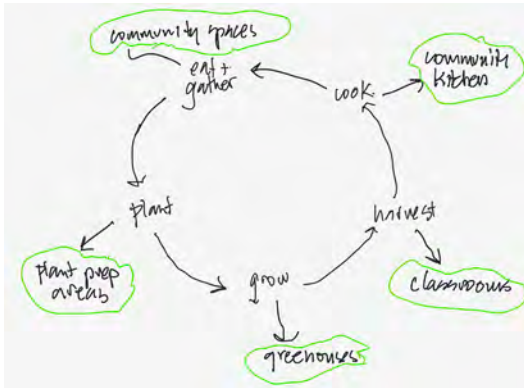
2. Site Plan Diagramming: 1:1000 In drawing form: take the site at one consistent scale and document- at the same scale- a number of site analysis topics:

- Document the evolution/history of the site and its role in the city with respect to the First Nations, the colonial military and subsequent Commons evolution. This could be several plans showing the site at different historical moments. Resources: the Halifax Archives
- The different site uses -commercial versus residential
- the sun and wind patterns on the site Resources: Environment Canada
- site vehicular and pedestrian movement
- noise
- materiality of adjacent buildings
- topography: a city section to discover possible view to the water, relationship to the Citadel

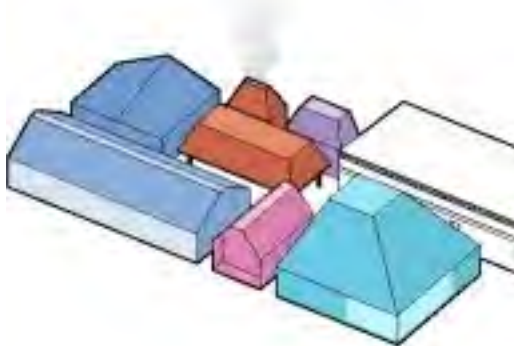


Terra e Tuma Arquitetos Associados + Rosenbaum
Canuanã Farm school, Archdaily

Part 2: Individual Work Deliverables Deliverables by the studio as an individual for end of semester



Programme Concept

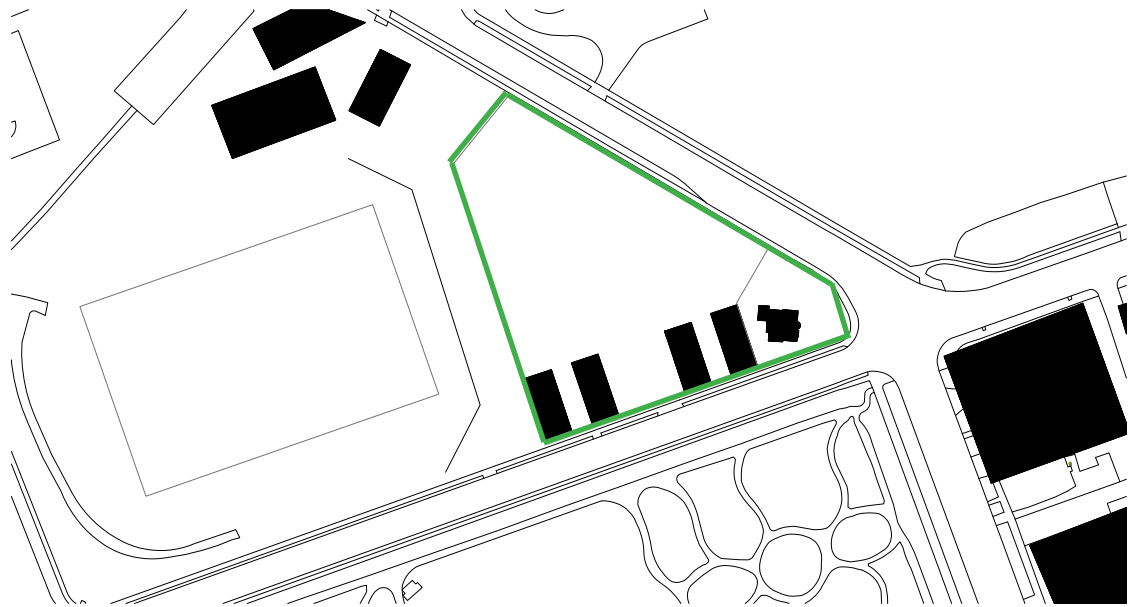


BIG, Noma Concept, Dezeen

- Design statement
- Documentation of your process through sketches and models through the semester. Scanned and/or photographed. Explorations demonstrate key project ideas and exploration of relevant issues explored in the Case Study project and collaborative exercises.
- 1:1000 or 1:500 site plan
- 1:500 parti physical model set into group model and documented to allow for site plan development collages and process documentation
- 1:200 model, documented to allow for perspective collages
- 1:100 plan of ground floor and relationship to the street, entries
- 1:100 section showing critical building idea

Other deliverables- pick minimum of three for final presentation:

- Diagrams that explain programme, site or other 'issues'. These can be sketches made from the group exercises
- Collaged perspectives of key moments in the project
- 1:20 Building wall section showing a key material or structural idea
- Building elevations at 1:100 or 1:200
- Axonometric drawing that shows construction assembly strategy
- Detail at 1:10 of key idea



SITE PLAN





SOCCER FIELD AND STANDS
SACKVILLE STREET



GREENHOUSES ON SACKVILLE STREET



POWER HOUSE AT BELL RD/SACKVILLE INTERSECTION



BELL ROAD FENCE OF SITE

ARCH 4003 B3 Design Studio - Studio DB – Community Centre – Gottingen Street

Instructor: Diogo Burnay

Contact: diogo.burnay@dal.ca

Gottingen Community Centre Studio

Gottingen studio will examine the role of public architecture in manifesting cultural values and everyday life rituals, through the design of a civic institution: a community Centre.

The Gottingen Street design studio will introduce students to current narratives and practices involving the design of Community Centers in urban settings.

Gottingen Street has been going through major changes and renovations through several developments, adding to the vibrant and diverse character to this neighbourhood. The Community Centre proposes to add a set of new programs to host a greater diversity of activities to improve the ways the Community Centre can be open to and best support its community.

Gottingen Street studio work will explore how the Community Centre can establish relations with the several other public buildings located nearby. Students will propose the organization of the programmatic components of the Community Centre, based on the program information provided, to strengthen these urban and social connections. Projects should explore and address the role of architecture in nurturing an inclusive, welcoming for all Community Centre. This will involve developing a critical position on various architectural issues such as context, site, program, operations, sustainability, materiality, durability, natural light, airflow, and comfort. The work will address a range of scales, from the community and the site to the Community Centre different spaces and the human body.



Halifax Peninsula 2024
(google maps, site marked in yellow)



Quire & Partners, Brixton Windmill Education & Community Center, London, UK, 2020
META-Project, Youth Community Center, Jilin, China, 2016

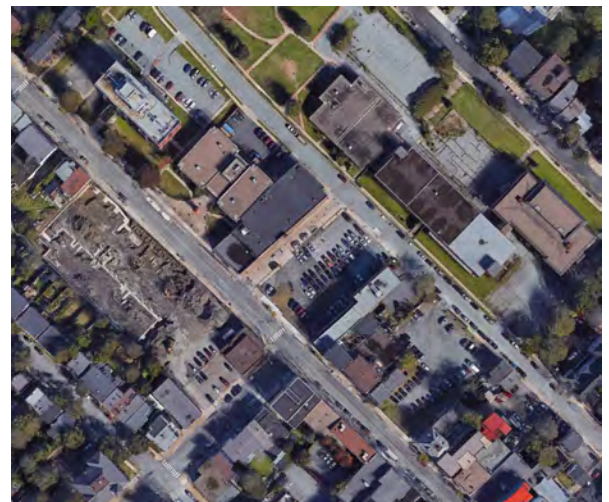
ARCH 4003 B3 Design Studio - Studio DB – Community Centre – Gottingen Street

Site

Gottingen community Centre will be located between Gottingen Street, Prince William Street and Maitland Street.

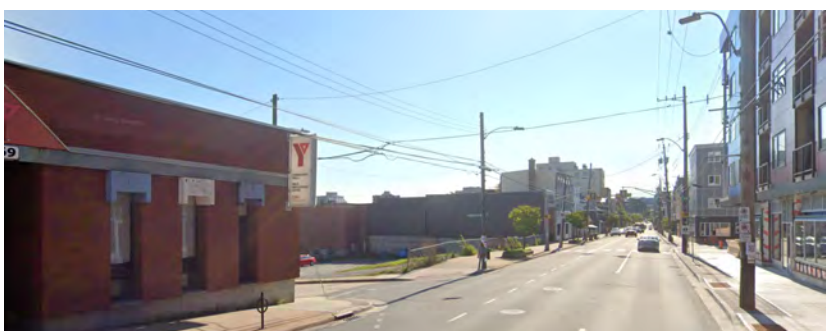
Site conditions and characteristics to consider:

- site in need of a clear urban strategy, facing 3 streets with various characters.
- public access and through the various streets needs to be considered
- clear relation between the several streets and the Community Centre new building;
- site with different levels to consider;
- connection between Maitland and Gottingen to be considered;
- particular location in this area of Halifax needs to take into consideration its rich and diverse history;
- proximity to the Library, the School the Theatre are connections to consider.



Gottingen Street views (google earth streetview 2024)

ARCH 4003 B3 Design Studio - Studio DB – Community Centre – Gottingen Street



Gottingen Street views (google earth streetview 2024)

Gottingen Street Community Centre Program

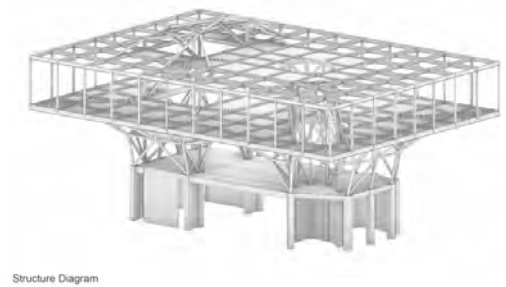
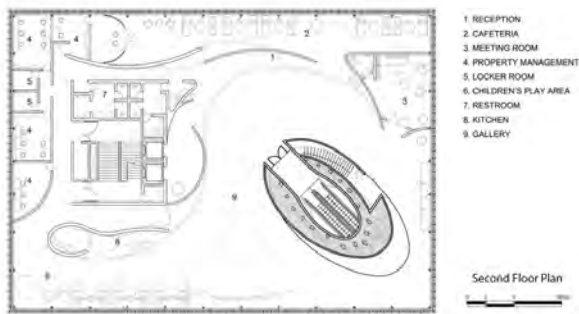
Public Spaces (all spaces with natural light and ventilation)

1. Entrance / Lobby	40 m2
2. Café	40 m2
3. Shop	20 m2
4. Multipurpose Hall	80 m2
5. Makers Space	40 m2
6. Studio	40 m2
7. Gymnasium	560 m2
8. Public Washrooms	30 m2
Sub-total	850 m2

Support spaces

9. Administration offices, including a meeting room (all spaces with natural light and ventilation)..	40 m2
10. Administration washrooms (non gendered)	10 m2
11. Archive / Storage	40 m2
12. Freight elevator (3 x 3 m)	10 m2
13. Technical areas (Mechanical and Electrical Services)	50 m2
Sub-total	150 m2

14. Circulation - aprox 25% (including a minimum of 2 separate fire exit stairs)	250 m2
Total (aprox.)	1250 m2



Drawings, models, floor plan, structural diagram, sectional model study, EID Architecture, LAND Community Center, Xi'an, China, 2020

ARCH 4003 B3 Design Studio - Studio DB – Community Centre – Gottingen Street

Gottingen Street Community Centre project deliverables

This studio will encourage a mixture of handmade work and hybrid ways of exploring and developing architectural ideas through sketches, both physical and digital models, diagrams, plans, sections and perspectives.

The project will begin with a 1:500 site volumetric working model with some of the adjacent buildings, with our site cut out, so people can explore / and then present their massing models with the site. This is meant to be a collective endeavor.

Site studies: both physical and social/cultural: history, sun light, materialities, wind, textures, character(s).

Project recommended deliverables:

1. Design statement
2. Site plan / site model 1:500
3. Plans, sections, elevations 1:200 including the adjacent buildings
4. Design process key moves, program, conceptual diagrams
5. Sketch models, model at 1:200
6. 1:20 building wall section showing key materials and structural idea
7. Key idea detail 1:10
8. Axonometric (exploded) drawing to show key concepts and construction assemblies' strategies.
9. Perspectives of key moments of the project.



Rene Davids

Publicity it seems to me is as necessary as ventilation. . . . It lets in fresh air.

John Dos Passos, Manhattan Transfer

Whatever space and time mean, place and occasion mean more.

Aldo van Eyck

Mockingbirds are the true artists of the bird kingdom. Which is to say, although they're born with a song of their own, an innate riff that happens to be one of the most versatile of all ornithological expressions, mockingbirds aren't content to merely play the hand that is dealt them. Like all artists, they are out to rearrange reality. Innovative, willful, daring, not bound by the rules to which others may blindly adhere, the mockingbird collects snatches of birdsong from this tree and that field, appropriates them, places them in new and unexpected contexts, recreates the world from the world. For example, a mockingbird in South Carolina was heard to blend the songs of thirty-two different kinds of birds into a ten-minute performance, a virtuoso display that served no practical purpose, falling, therefore, into the realm of pure art.

Tom Robbins



NoNo* Studios + Community Centre

*NoNo (North of North Street)

General Description:

The studio prompt is to conceive of a versatile, public building that allows for a range of collective gatherings, community oriented programs and indoor/outdoor spaces.

Located in the north end of Halifax at 2660 Agricola Street, this building complex will further support the thriving neighbourhood with a series of amenities that support 'place' and 'occasion'.

The existing building on the site hosts an army and navy supply store on the ground floor and a series of artist studios on the second. Consideration of these programs and the building itself will be part of the studio discussion.

By 'sampling' the city, and the street through a series of studies, project authors will fine tune a programmatic palette that supports a hybridized approach to multiple programs on a given site. In this approach the whole will be greater than the sum of the parts. Experiments with unusual 'spark plug' programmatic adjacencies will be supported.



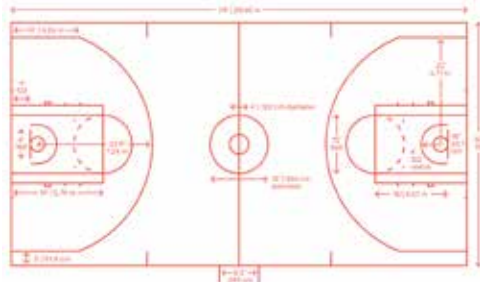
Sean O'Casey Community Centre. O'Donnell+Tuomey



The not-for-profit, nondemoninational Ward 5 Neighbourhood Centre will be studied for its' exemplary programming and outreach.



Currently an Emergency Health Services Unit exists at the south end of the site.
<https://www.cbc.ca/news/canada/nova-scotia/husband-and-wife-paramedic-duo-receive-exemplary-service-medals-1.6466943>



The width of you site, along the East-West Axis is about the length of a basketball court.
<https://www.dimensions.com/element/basketball-court>



Building on site / view looking north

PROGRAM

Public Spaces

Entrance	30 m ²
Common Room(s)	30 m ²
Great Hall	600 m ²
Garden / Courtyard / Lightwells	50 m ²
	= 720 m²

Artist Studios

several artist work spaces	30 m ²
a small gallery or common exhibition space	50 m ²
	= 80 m²

Spark Plug Program (determined by project author)

Laundromat?	100 m ²
Bike Repair?	100 m ²
Day Care?	100 m ²
EHS? (Paramedic Station preexisting on site)	= 100 m²

Service / Support Spaces

Office	20 m ²
Freight Elevator	10 m ²
Mechanical / Electrical Areas	50 m ²
Storage	40 m ²
Public Washrooms	40 m ²
Circulation	200m ²
Parking	tbd
	= 360 m²

Total =1260 m²

Additional References to be provided.

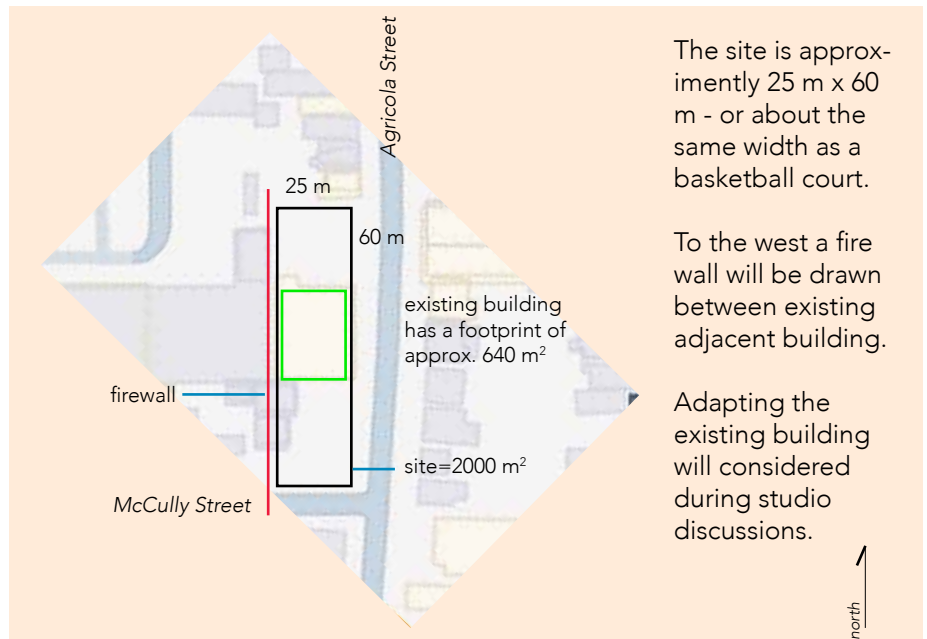
Read:

1) The Site as Project: Lessons from Land Art and Conceptual Art

Author(s): Martin Hogue. <https://www.jstor.org/stable/1425781>

2) Field Conditions by Stan Allen in Points + Lines.

https://march1section1.pbworks.com/f/AllenS_FieldConditions.pdf

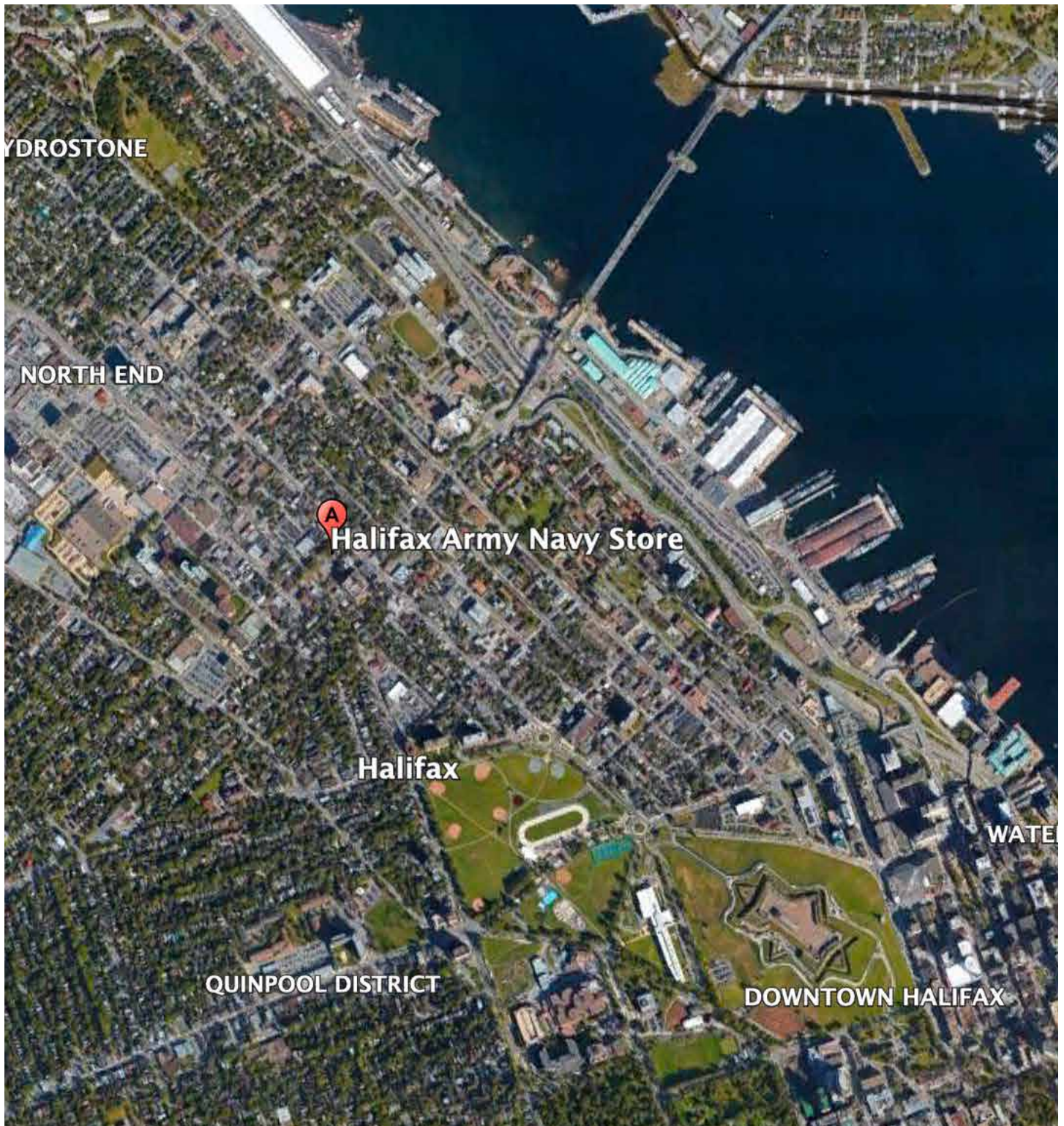


The site is approximately 25 m x 60 m - or about the same width as a basketball court.

To the west a fire wall will be drawn between existing adjacent building.

Adapting the existing building will considered during studio discussions.





Design project location at pin (Halifax Army Navy Store)

Instructor:

Roger Mullin

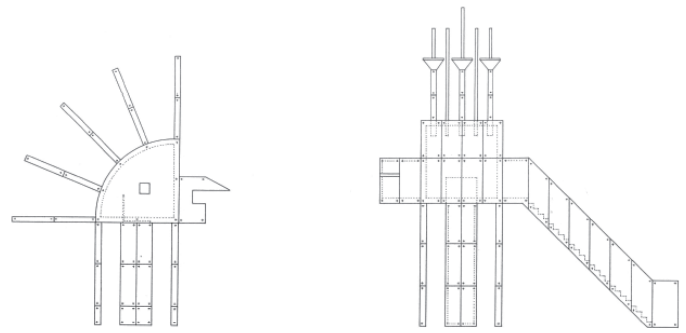
email: roger.mullin@dal.ca

HOUSE OF ARCHITECTURE

NSAA Headquarters as Public Beacon or
Center for Architecture, Discourse and Exhibition

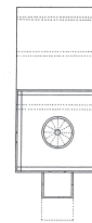
B3 Studio | ARCH 4003 | Summer 2024

Design Instructor: Hannah Newton
School of Architecture, Dalhousie University
hjn@dal.ca



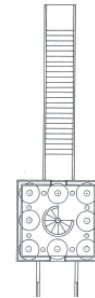
*"The Architect is responsible to create the spirit of a thought. And to translate through whatever medium is available a sense of place, whether it be in a text, in a drawing, in a model, in a building, in a photograph, in a film. The Architect concerns themselves, with the mysteries of space and of form, and is also obligated to invent new programs. It is essential that the Architect create works that are thought provoking, sense provoking, and ultimately life provoking. Or more precisely, life giving, to what appears to be at first inanimate materials. **The Architect enters into the social contract in the deepest sense.**"*

- John Hejduk, *Berlin Night*.



House of a Painter

above: John Hejduk, *Mask of Medusa*



Musician's House

Architects have a critical role to play in realizing spaces that can act as beacons within their neighborhood. The most successful public architecture gives people a sense of pride towards buildings they inhabit for work and play. In recent years the scale and speed of building development has significantly increased. The important practice of comprehensive observation tied to the role of an architect can get lost in this expedited design process, resulting in the decline of the social role architects play in the built environment.

The House of Architecture is based on two basic ideas: on one hand the building serves as a gathering place for public discussion and exhibition that supports the research of practical and theoretical ideas in architecture. On the other hand, it integrates the headquarters for the Nova Scotia Association of Architects (NSAA). By doing so this advocates for the return of the architect to the community; to meaningfully engage with necessary critical thinking within the profession and to work with guest curators, artists, and architects through public programming.

Building upon this, the studio encourages its participants to form a point of view on the role architecture plays in the public realm. As emerging architects, this studio can be seen as an opportunity to express how you see the profession evolving, to research different operating models, to introducing unique public engagement concepts, and to experiment with new kinds of tools. It is welcome to challenges the line between art and architecture.

Perhaps driven by a curiosity about how architecture shapes contemporary life, or by the pursuit of craftsmanship in construction, The resulting programs are intended to host a range of possible public programming that may include exhibitions, lectures, symposia, performances, publication projects, salons, and new work commissions. It should also house archives, libraries and research facilities related to the NSAA and any architectural explorations.

By working across these various sectors that explore literary, artistic and societal perspectives. This studio will attempt to promote a deeper understanding and appreciation of architecture by dialing into an ongoing dialogue between form, functions, and movement within the social fabric of its neighborhood.



Werkraum Haus by Peter Zumthor. Austria

PUBLIC

Programmatic Direction

4000sq.f (370sq.m)

entrance threshold:

1000sq.f (90sq.m)

- reception area
- lobby
- bookstore
- provisions

anchor :

1500sq.f (140sq.m)

- exhibition area
- gallery space
- great hall
- courtyard (indoor / outdoor)

assembly:

1500sq.f (140sq.m)

- small meeting rooms
- conference area
- multimedia room
- lecture hall



Donald Judd Architecture Office. Marfa Texas

SEMI-PUBLIC

Programmatic Direction

4000sq.f (370sq.m)

accumulations:

2000sq.f (185sq.m)

- material library
- reference library
- archives

pursuits:

2000sq.f (185sq.m)

- studio spaces
- workshop
- research facility
- NSAA administrative offices



Canadian Center for Architecture Library, Montreal QC

SERVICES

Programmatic Direction

1000sq.f (90sq.m)

support:

- storage
- washrooms
- mechanical rooms
- stairs
- elevators (passenger + freight)
- circulation

TOTAL SQUARE FOOTAGE

9,000sq.f (830sq.m)

Note: Select programs from each category that best supports your project narrative. Alternative programmatic direction will be considered if proposed.



SITE **Halifax Seaport - Marginal Road**

For centuries port industry has played a vital role in Halifax, occupying the majority of its waterfront. The Halifax Seaport is now considered to also be a vibrant arts and cultural district. Extending from Piers 19 to 23, the surrounding context of this site houses artist studios, architecture offices, cruise terminals, event space, galleries, the museum of immigration, NSCAD University, and a farmers' market.

Through conscious architectural intervention, this studio proposes investigation in spacial conditions that allow existing port industry, new cultural development, and the "House of Architecture" to co-exist symbiotically.

DELIVERABLES

This studio encourages handmade work. Listed below are a series of approaches to representation. Four items with the asterisk* are required. Additional deliverable are to be selected from the remaining list that best supports your design narrative and working process.

1. design statement | project title*
2. parti drawing
3. site plan or site model*
4. site studies (sunlight | wind | history)
5. programmatic studies*
6. building elevations
7. building section
8. building floor plans*
9. building details (1:10)
10. scaled building model
11. critically scaled detail model
12. sketch models
13. material research studies
14. renders | perspective drawings
15. axonometric drawing

CASE STUDY REFERENCE LINKS

Canadian Centre for Architecture
cca.qc.ca

MAK Centre for Art and Architecture
makcenter.org

Judd Foundation
juddfoundation.org

Nordic House by Alvar Alto
<https://nordichouse.is/en/>

Nanjing Art Center
link-arc.com/project/nanjing-art-center

Werkraum Haus by Peter Zumthor
<https://www.werkraum.at/en>

Center for Architecture (+ AIA New York)
www.centerforarchitecture.org

Nieuwe Instituut Rotterdam (The Netherlands Architecture Institute)
nieuweinstituut.nl

Canal Street Idea Exchange
A space for innovation, creation + inclusion



Creative Hubs/ Maker spaces/hacker spaces, describe an ecosystem of mixed discipline makers learning and sharing in a central location to encourage cross disciplinary interaction and support. New approaches to spatial programming are resulting in collective and inclusionary building experiences that better serve the needs of the ever-growing creative community. While not a new concept, the introduction of digital technology and applied making, has significantly impacted spaces of making and cross-cultural social exchange.

Mary Ann Caws defines the term “Creative gatherings” as gathering places, conducive to the release and sustenance of creative energies. Her recent work, *Creative Gathering Meeting Places of Modernism* tells the story of international sites crucial to the contribution of major works of art of the modern era. One could argue, the current day makerspaces are a continuation of historical practices of creative gathering and ideation, once practiced by the greats.

CityLab. Danielle Peck, Anastasia Doukarakos

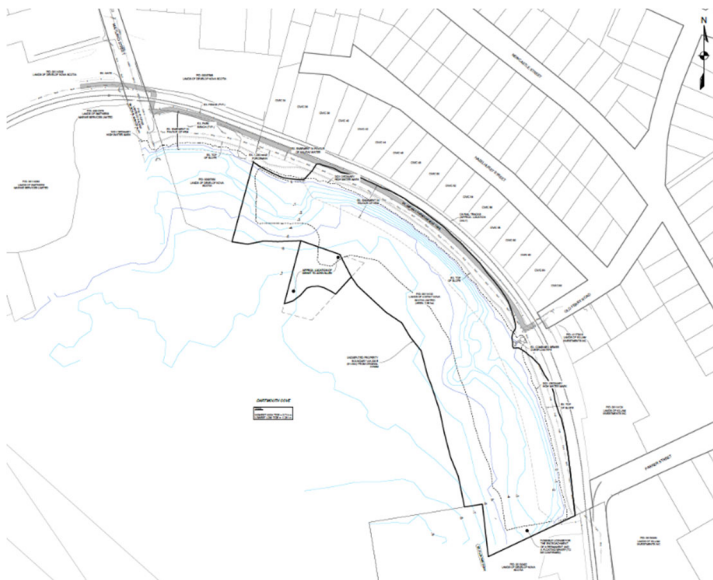
Imagine a space enriched and energized by the creatives who gather and share their ideas. A hub space that welcomes the public to engage, make, socialize and learn in an interactive connective space that facilitates community building and community capacity. A celebration of collective ideation, social inclusion and making... *The revolution will not be televised*, and the possibilities are NOT limited to:

coding . 3d printing . laser cutting . soldering . electronics . arduino . Robotics . circuits . sewing . wood working . painting . installations . eating . gathering . sharing . showing . inventing . exploring . making



Station F, Paris PATRICK TOURNEBOEUF

Dartmouth Harbourfront Trail



Program:

- Lobby + entry : +/- 40m²
- Café/Shop : +/- 50m²
- Community Viewing space : +/- 180m²
- Open Maker space : +/- 320m²
- Tech hub : +/- 50m²
- Bot room : +/- 40m²
- Washrooms(Gender Neutral): +/- 40m²
- Operation office : +/- 40m²
- M+E service : +/- 50m²
- Freight Elevator : +/- 10m²
- Circulation : 25% gross factor
- Total: +/- 1,025 m²

Exterior program:

- Maker space
- Exhibition
- Outdoor gathering space
- consideration should be made to pathways and traversing the site.

Site: Dartmouth Cove, Dartmouth NS Infill lands.

Halifax is Canada’s second fastest growing municipality and one of Canada’s most exciting tech and innovation hubs. Within Downtown Dartmouth’s boundary, along the accessible Harbourfront Trail, there is a proposal to infill the cove – this is the proposed site. A historical site which connects the mouth of the Shubenacadie canal, and the vacant land of Dartmouth’s once industrial area where making, innovation and creativity have been connected.

Deliverables

1	1:500 Group Context model	7	1:200 model
2	Design Statement	8	1:500 Site plan
3	Conceptual project manifesto	9	1:100 Floor plan
4	Documentation of project development	10	Building Elevations
5	Diagrams + Analysis + sketch models	11	Key Detail 1:10
6	1:500 model	12	2- 3d Perspectives

Please note, deliverables are recommended and should correspond with your project goals. Deliverables can be combined and presented as drawings or sketches, 3D models or predominantly 3D models with manipulated photographs to achieve the ultimate presentation. Visualization and representation should support your project design goals.



Foster + Partners' plans for Dubai Design District creative community aim to inspire a new generation of artists / Foster + Partners

ADDITIONAL RESOURCES

Shape Your City – Dartmouth Cove Concept Design

<https://www.shapeyourcityhalifax.ca/10445/documents/19469>

The value of creative hubs

<https://www.nesta.org.uk/blog/value-creative-hubs/>

The creative hub, an emerging organizational entity with great potential for arts and culture.

<https://cmf-fmc.ca/now-next/articles/creative-hub-report-telefilm-canada-guillaume-deziel/>

Halifax Innovation district

<https://halifaxinnovationdistrict.com/our-district/>

Five ways to make society more inclusive

<https://www.rickhansen.com/news-stories/blog/five-ways-make-society-more-inclusive>

Understanding 'Inclusiveness' in Public Space: Learning from Existing Approaches. City of Vancouver

https://sustain.ubc.ca/sites/default/files/2019-50_Understanding%20Inclusiveness%20in%20Public%20Space_Zhou.pdf

Dartmouth Archival Photographs

<https://www.flickr.com/photos/rdb466/albums/72157631530744457/with/7983897351>