

sanctum circus / adaptive reuse / creative
reuse / expansive reuse / material reuse /
proactive reuse / rehabilitation / renovation
/ reactivation / refurbishment / reborn /
revitalization / retrofit / reinterpretation /
restoration / conversion / modernization /
transform / intervention / delay / as found /
ruin / 4th-dimension / leftovers / spolia /
artifact / memory / ghosts / palimpsest



description /

This class studies architectural design through the adaptation of an existing building. It examines tensions between existing built facts (structure, enclosure, and circulation) and new ambitions (habitation, construction, and cultural representation). It also considers historical and urban contexts and the heritage value of existing buildings.

additional /

Old ideas can sometimes use new buildings. New ideas must use old buildings.
Jacobs, Jane. 2002. "The Death and Life of Great American Cities". Random House

This course, sub-titled "**Sanctum Circus**", playfully explores the existing built realm within and around an existing Church. It will investigate various adaptive methods of working poetically with an existing building and spaces, examining ways that they may be altered, remodeled, added to, carved away, transformed, morphed, or mutated. It will encourage intervention explorations from the more subtle, carefully curated, to the wildly radical. Students will develop their own design narratives and will be encouraged to identify a design methodology that suits their approach.

objectives /

- / learn to approach adaptive reuse innovatively, technically and ecologically;
- / become aware of different approaches to adaptive reuse;
- / learn to analyze and recognize important historic / existing architectural features and social / cultural context to create relationships within a new proposal;
- / learn to identify potential weaknesses that can be improved with the design proposal;
- / learn to adapt an existing medium / large scale building to suit new programs, spaces and materials.

weekly hours /

ARCH 5003 is a six-credit-hour course, with an average of eighteen hours per week expected for course related activities. The course consists of a series of complementary in-person studio classes, workshops and reviews as identified in the [Schedule](#). Classes are not to be recorded and material provided is not to be distributed.

format /

"His craftsmen remember that he would design six or seven solutions on paper very quickly, then put them away "to season" while he explored others, gradually developing a pile of alternative drawings until the final choice began to appear "as a necessity".

Olsberg, R. Nicholas.; Guidi, Guido. 1999. "Carlo Scarpa, Architect::Intervening with History". Centre Canadian D'Architecture

As per the [Schedule](#), individual *Desk Crits* consist of brainstorming in-progress work with oral feedback provided by the instructor. Due to the work being viewed on the desk, as opposed to being pinned up on the wall, this "pin-down" is intended as an informal presentation approach in supporting students' design ideas being explored for that particular design phase. In-progress drawings / study models, design options / iterations, and supporting material / precedents are expected.

Panel Crits consist of reviewing composed propositional work up on the wall with additional oral feedback provided by the instructor. The *panel* "pin-up" is intended as an approach to synthesize and support students' designs being developed along with a considered narrative and a coordinated graphic language. Formatting the *panels* consists of developing, consolidating, filtering and narrating the preceding *Desk Crit* material along with illustrating the main concept / features explored each week, which are then used to support students with a culmination of meaningful substance for the assignment submissions and mid-term / end-term reviews (refer to [Submission Requirements](#)).

The course and assignments encourage students through the following process:

Preliminary Design / interpretations that lead to a new [mis]understanding of the context.

Schematic Design / speculation and translation of intention to inform the intervention.

Developed Design / implementation of a coherent design to give form to the intervention.

Proposed Design / presentation of material sufficient in imparting the project experience.

schedule /

Mondays & Thursdays @ 2-5:30pm (in Room B102 unless otherwise noted)

Week 01 May 06/09	ASSIGNMENT 1: CHARACTERISTIC STUDY Intro	CHARACTERS seminar / workshop	INTERPRETATION
Week 02 May 13/15-16	ASSIGNMENT 1 DUE MAY 13 @ 1PM ASSIGNMENT 2 INTRO: BUILDING NARRATIVE	MEETING / SITE 1 MAY 15 @ 1pm SITE 2 MAY 16 @ 9am	
Week 03 May 20/23	NO CLASS (Victoria Day)	PRELIMINARY DESIGN Desk crit - Studio	SPECULATION & TRANSLATION
Week 04 May 27/30	ASSIGNMENT 2 DUE MAY 27 @ 1PM P/REVIEW* ASSIGNMENT 3 INTRO: SACRED AND PROFANE	SCHEMATIC DESIGN Panel crit workshop - Exhibition room	
Week 05 Jun 03/06	SCHEMATIC DESIGN Desk crit - Studio	SCHEMATIC DESIGN Panel crit - Exhibition room	
Week 06 Jun 10/13	SCHEMATIC DESIGN Desk crit - Studio	SCHEMATIC DESIGN Panel crit - Exhibition room	
Week 07 Jun 17/20	SCHEMATIC DESIGN Desk crit - Studio	SCHEMATIC DESIGN Panel crit - Exhibition room	
Week 08 Jun 24/27	ASSIGNMENT 3 DUE JUN 24 @ 1PM REVIEW ASSIGNMENT 4 INTO: POP-UP	DEVELOPED DESIGN	IMPLEMENTATION
Week 09 Jul 01/04	NO CLASS (Canada Day)	DEVELOPED DESIGN	
Week 10 Jul 08/11	DEVELOPED DESIGN	DEVELOPED DESIGN / SLEQ	
Week 11 Jul 17/18	ASSIGNMENT 4 DUE JULY 14 @ 10PM Exhibition Room	OVERVIEW Jul 17/18	

* Assignment 2 **P/REVIEW** will be in the Exhibition Room.

"[Reuse] is not only the right thing to do, it's actually the more interesting thing to do."
David Chipperfield 2023 Pritzker
Architecture Recipient



assignment 1 / *characteristic study*

Analysis is a process through which we can develop some understanding of complex situations, objects or systems by disassembling them into simpler, fundamental components. Rather than merely separating, compiling or describing individual components or subsets, analysis is an active, exploratory critique of what is observed. Essentially, analysis is asking questions that expose hidden patterns: are there elements - types, categories or taxonomies - within the system? Why are the elements important? How do they contribute to or detract from the whole? In which way are these constituent elements part of a larger narrative? What do the elements mean? What was discovered during the disassembly process itself?
Jenkins, Eric. 2013. "Drawn to Design: Analyzing Architecture through Freehand Drawing". Birkhäuser

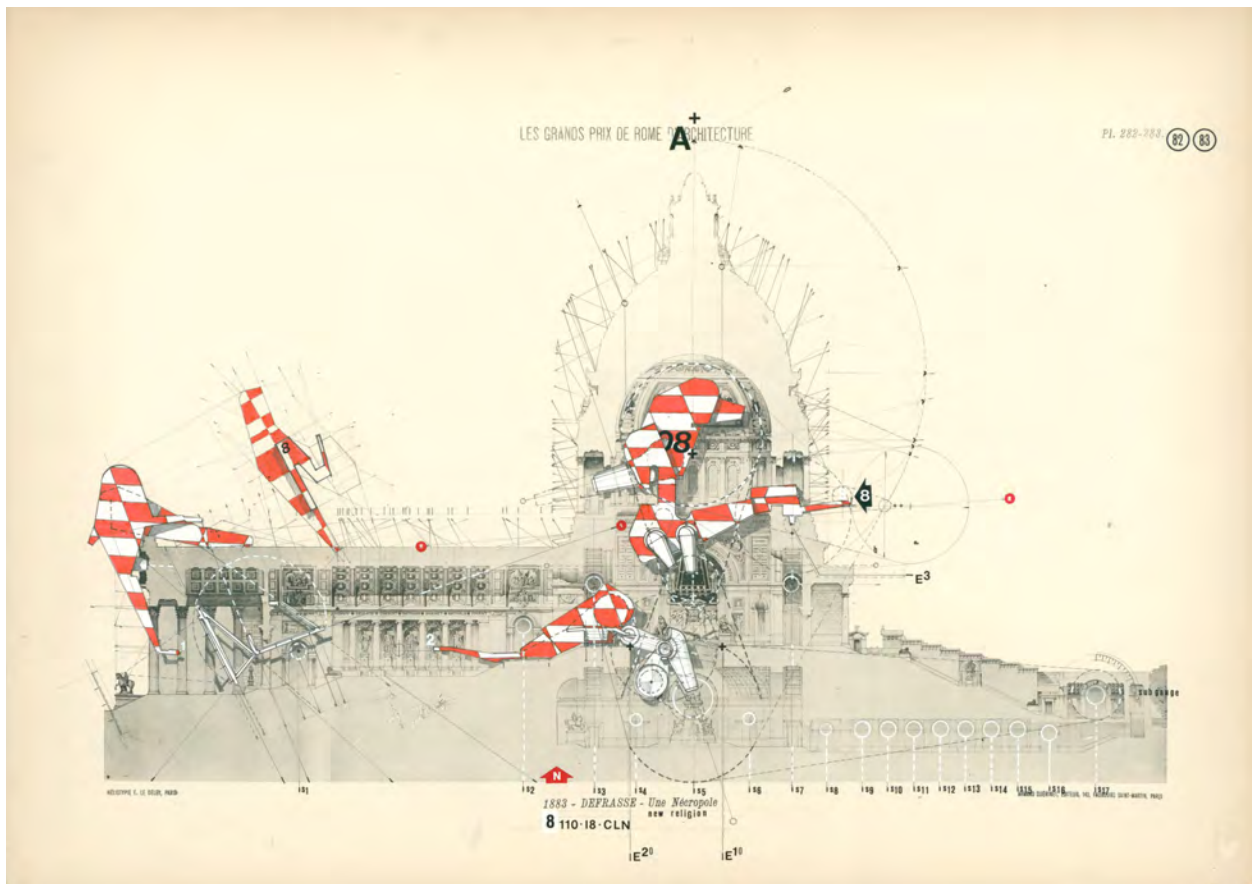
In small groups, students will analyse significant adaptive reuse projects. Using a character, students will playfully interpret a building to reveal historical, cultural and architectural significance - with a desire to connect varying scales such as: the city (urban situation), the building (social/cultural condition), and the detail (material connection). We will be speaking about 'characters' during the first week, which will include a range from more radical to more subtle responses. Each group will compile and present their interpretations. Further details will be expanded upon in class.



assignment 2 / building [a] narrative

The most extraordinary things, marvelous things, are related with the greatest accuracy, but the psychological connection of the events is not forced on the reader. It is left up to him to interpret things the way he understands them, and thus the narrative achieves an amplitude that information lacks.
Benjamin, Walter. 1963. "The Storyteller". Chicago Review 16.

Individually, students will analyze and interpret the existing St. Matthew's church building, site, and surrounding context to construct a building narrative. The process will build upon the creative process in the previous assignment to illustrate /reveal historical, cultural and architectural features - with an emphasis on three threshold conditions of varying scales : the city (urban situation), the building (social/cultural condition), and the detail (material connection). Students will present their findings and understood principles, which will inform their design approach for the next assignment. Further details will be expanded upon in class.

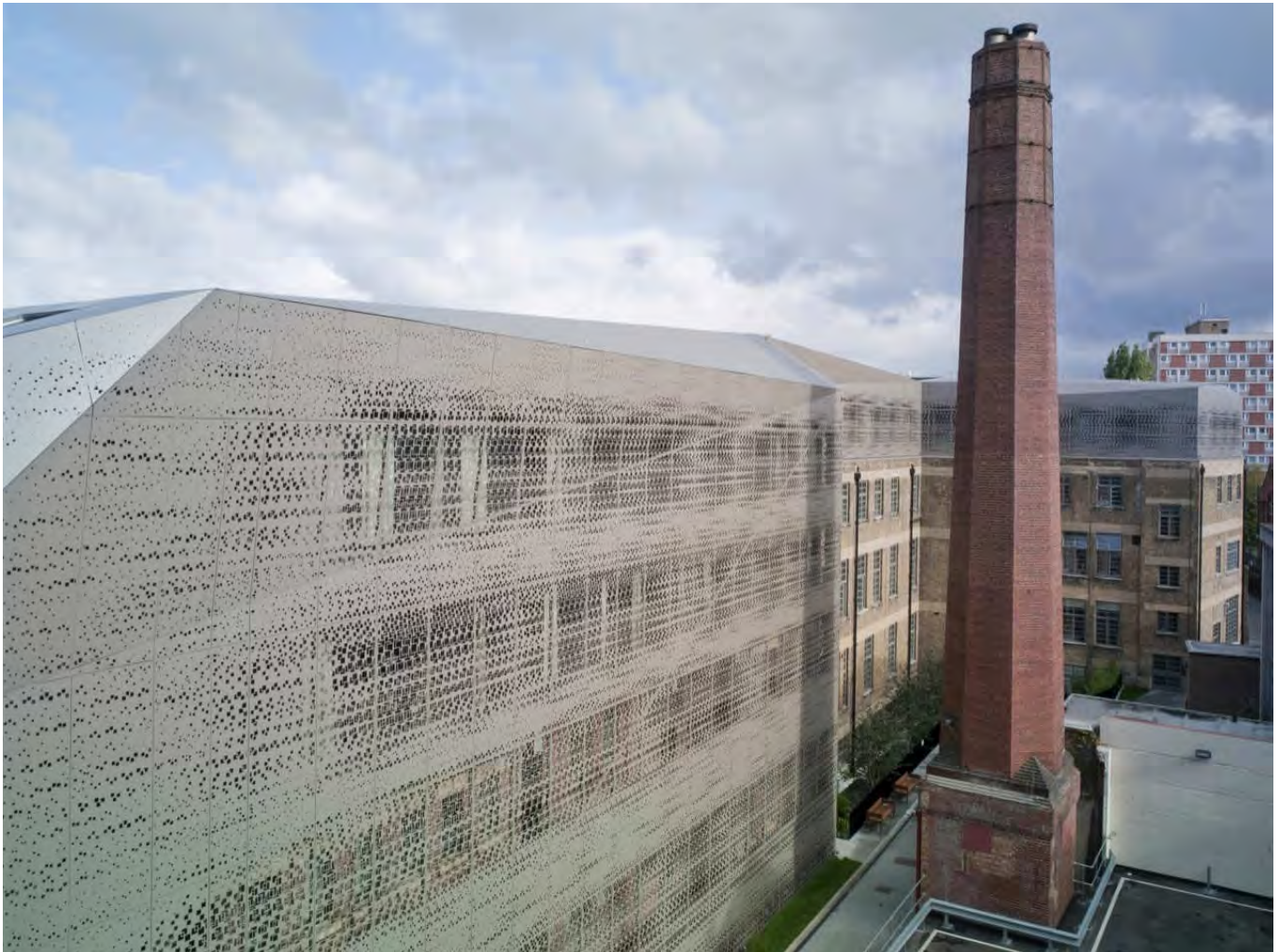


assignment 3 / sacred and profane

Recyclings embody a paradox. They work best when the new use doesn't fit the old container too neatly. The slight misfit between old and new - the incongruity of eating your dinner in a brokerage hall - gives such places their special edge and drama....The best buildings are not those that are cut, like a tailored suit, to fit only one set of functions, but rather those that are strong enough to retain their character as they accommodate different functions over time. Campbell, Robert. 1994. "Cityscapes of Boston". Mariner Books

Influenced by the building narrative (analysis) in the previous assignment, students will individually propose a design intervention* to St. Matthew's Church to create new spaces and programs that construct poetic relationships and interesting frictions. Further details will be expanded upon in class.

**Intervention is a relationship formed between the old (host) building and the new - and are so entwined that the two can no longer exist without one another. (Bassindale 2020, 240)*



assignment 4 / pop-up

My intention has been, often, to say what I had to say in a way that would exemplify it; that would, conceivably, permit the listener to experience what I had to say rather than just hear about it. Cage, John. 1961. "Silence : Lectures and Writings". Wesleyan University Press

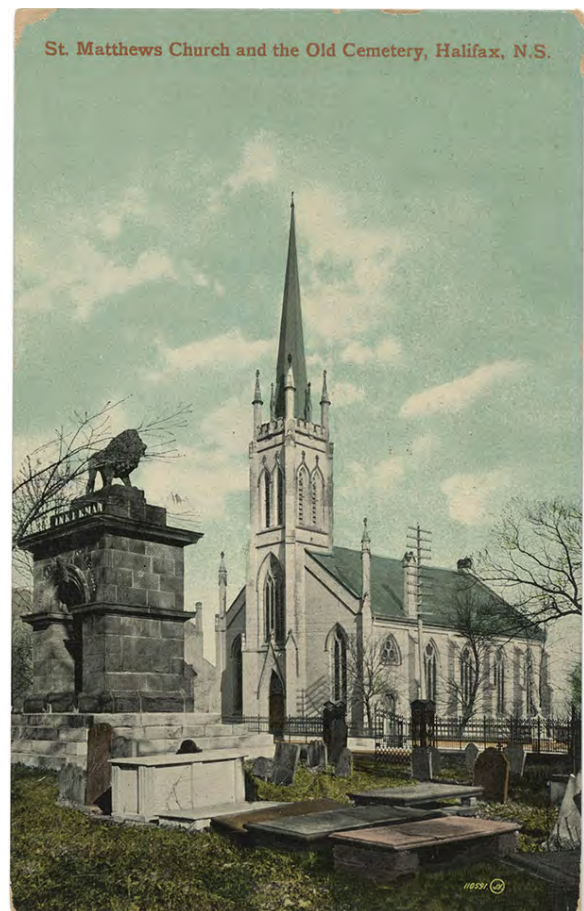
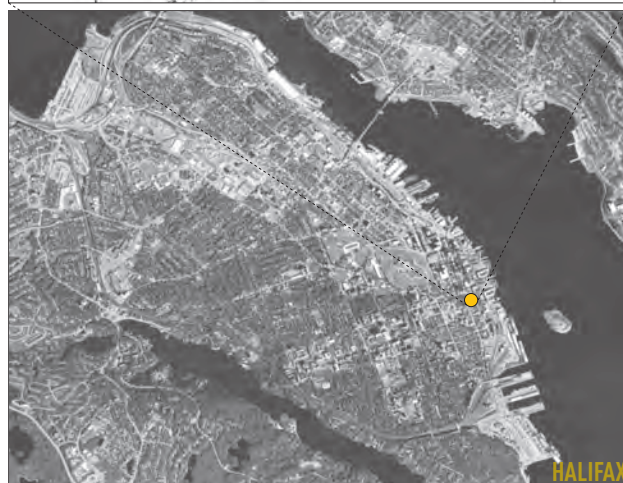
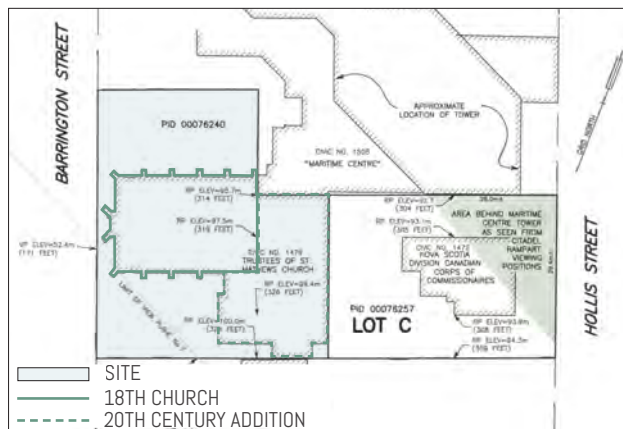
Each student will realize their design drawings from the previous assignment through a developed model(s) and drawings. Both drawings and models will be included within a container designed by the student to suit their project work, which opens to reveal the design of the proposal and process. This enclosure will accompany students to their final review before traveling to select venues around the city to display the proposals as part of an exhibition with the final show taking place at St. Matthew's Church to mark their 275th anniversary - forming a pop-up traveling (Sanctum Circus) show. Further details will be expanded upon in class.



site /

You'll have this almost sacred, sublime kind of experience, but I would also like to accommodate the profane, the dirty, the normal, the everyday. Zumthor, Peter. 2016. "Zumthor Explains Design for 'Sacred, Sublime and Profane' LA County Museum of Art". Clad News Interview by Magali Robathan.

St. Matthew's United Church is an anti-oppression, LBGQTQI2S+ positive, multi-faith fellowship, which also houses the Halifax Circus school in an ancillary building attached to the church sanctuary. The Church is looking to re-imagine and redevelop the sanctuary and site by amalgamating the circus within the sanctuary, allowing for the newly available grounds to support a new building and community program. Students will be asked to critically examine the circus-church dynamic - as well as propose a new complementary program in an annex building - that explores aspects of the sacred along with the profane, the dirty, the normal, or the everyday. Further details will be expanded upon in class.



assignment criteria /

The instructor will review the rubric associated with each assignment during the introduction of that assignment and will make both available to students via Brightspace.

Assignment 1: *Characteristic Study* 15% /

Group work. Evaluation by the instructor will be based on the execution, interpretation, and signification. Grouped students will receive oral feedback in class during reviews and will be issued the same group grade using the evaluation criteria indicated on the associated rubrics provided in advance of the assignment, which will also be made available on Brightspace.

Assignment 2: *Building [a] Narrative* 15% /

Individual work. Evaluation by the instructor will be based on the execution, interpretation, and signification. Students will receive oral feedback in class during reviews and will be issued an individual grade - and where appropriate brief written comments - using the evaluation criteria indicated on the associated rubrics provided in advance of the assignment, which will also be made available on Brightspace.

Assignment 3: *Sacred and Profane* 40% /

Individual work. Evaluation by the instructor will be based on the translation, completion, exploration, and demonstration. Students will receive oral feedback in class during reviews and will be issued an individual grade - and where appropriate brief written comments - using the evaluation criteria indicated on the associated rubrics provided in advance of the assignment, which will also be made available on Brightspace.

Assignment 4: *Pop-Up* 30% /

Individual work. Evaluation by the instructor will be based on the realization, articulation, and completion. Students will receive oral feedback in class during reviews and will be issued an individual grade - and where appropriate brief written comments - using the evaluation criteria indicated on the associated rubrics provided in advance of the assignment, which will also be made available on Brightspace.

submission requirements /

Assignment submissions will consist of a (300dpi) single PDF digital document (eg. lastname_assignment1.pdf) uploaded to Brightspace for evaluation and presentation on the dates/times indicated in the [Schedule](#).

Models are to be documented with a high quality digital camera (eg. jpeg format with a minimum 3MB and maximum 5MB file size per image). Drawings are to be scanned to produce a high quality PDF image (300dpi).

A digital and printed half-size (11x17 inch / 279.4x431.8mm) booklet will be submitted before the end of the term (July 18, 2024). The booklet will form part of an exhibition and include all the panels and material produced throughout the term bound together with a black spiral bound spine, cover page containing a title, and clear rigid plastic dust cover (front and back). The final assignment requires a container designed and assembled by the student that contains and exhibits the student's individual models and booklet. Work submitted as part of the exhibition will be returned afterwards.

required materials & equipment /

Course work related to assignments and presentations are expected to be created through physical models and hybrid drawings (22x34 inch / 558.8x863.6 mm). Appropriate paper as well as suitable drawing tools will be required. Physical modeling tools and materials specific to a student's methodology will be required. Digital fabrication techniques using a laser cutter and / or 3d printer may be desired and is available at the School with coordination.

Access to a digital camera (excluding a camera phone) and scanner is required to document design work as noted in the [Submission Requirements](#). The School has some digital cameras available for student use. Use of the School's large format scanner is required for drawings larger than ledger paper size.

Students may wish to use digital software (Design Software is available at the School) to develop exploration ideas for Assignments 3 and 4 with permission from the instructor. A basic InDesign file is available for use and modification for the end of term booklet.

The exhibition container associated with the final assignment will be in plywood (material provided), which will be designed and assembled by the student in the School's workshop. The School has generously agreed to provide a substantial portion of the cost for materials as well as the exhibition operating fees - each student is asked to contribute a nominal amount of \$50 dollars for the remaining costs. Students experiencing financial pressures, which may inhibit such a contribution, are asked to privately speak with the instructor during the first week of the course.

due dates & late submissions /

ASSIGN- MENTS	DUE DATE	IS A LATE ASSIGNMENT ACCEPTED?	WHAT IS THE DEDUCTION PER WEEKDAY?*	FINAL DEADLINE FOR A LATE SUBMISSION?	WHAT HAPPENS AFTER THAT?	IS AN SDA ACCEPTED?
1	May 13	yes	3%	May 27, 2024	no comments	yes
2	May 27	yes	3%	June 10, 2024	no comments	no
3	June 24	yes	3%	July 08, 2024	no comments	no
4	July 14	yes	3%	July 16, 2024	0, no comments	no

*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
- Students with an accessibility plan that allows for deadline extensions do not need to submit an SDA.

grade standards /

LETTER	GRADE POINT	PERCENT	DESCRIPTION
A+	4.30	90-100	
A	4.00	85-89	
A-	3.70	80-84	
B+	3.30	77-79	
B	3.00	73-76	
B-	2.70	70-72	
F	0.00	0-69	
INC			Incomplete
W			Withdrew after deadline
ILL			Compassionate reasons, illness

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. For more information about how the Faculty is working to enhance equity, diversity and inclusion, see the Equity, Diversity and Inclusion website. For further questions, please email the EDI Committee at EDIAP@dal.ca.

Every person at Dalhousie has a right to be respected and safe. We believe inclusiveness is fundamental to education. We stand for equality. Please see the Culture of Respect pages of the Dalhousie website for more information.

citing sources /

Chicago Manual of Style: Author-Date Style. For details, see: <https://tinyurl.com/quick-author-date>

SLEQ /

Student Learning Experience Questionnaire (SLEQ) time will be provided in the final class (Week 10) for students to complete the questionnaire.

University Policies, Statements, Guidelines, and Resources for Support (from Dalhousie University Senate) /

This course is governed by the academic rules and regulations set forth in the University Calendar and the Senate. For university regulations, go to <https://academiccalendar.dal.ca/Catalog/ViewCatalog.aspx?pageid=viewcatalog&catalogid=82&chapterid=4741&loadusercredits=False>.

A. University Statements

Academic Integrity

http://www.dal.ca/dept/university_secretariat/academic-integrity.html

At Dalhousie University, we are guided in all of our work by the values of academic integrity: honesty, trust, fairness, responsibility and respect (The Center for Academic Integrity, Duke University, 1999). 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. Read more: [https://www.dal.ca/content/dam/dalhousie/pdf/dept/university_secretariat/Syllabus_Statement_\(Aug%202015\).pdf](https://www.dal.ca/content/dam/dalhousie/pdf/dept/university_secretariat/Syllabus_Statement_(Aug%202015).pdf)

Accessibility

The Student Accessibility Centre is Dalhousie's centre of expertise for student accessibility and accommodation. The advising team works with students who request accommodation as a result of: a disability, religious obligation, or any barrier related to any other characteristic protected under Human Rights legislation (NS, NB, PEI, NFLD). Read more: https://www.dal.ca/campus_life/academic-support/accessibility.html

Student Code of 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. Read more:

https://www.dal.ca/campus_life/safety-respect/student-rights-and-responsibilities/student-life-policies/code-of-student-conduct.html

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). Read more: <http://www.dal.ca/cultureofrespect.html>

Recognition of Mi'kmaq Territory

Dalhousie University would like to acknowledge that the University is on Traditional Mi'kmaq Territory. The Elders in Residence program provides students with access to First Nations elders for guidance, counsel and support. Visit the office in the McCain Building (room 3037) or

contact the programs at elders@dal.ca or 902-494-6803 (leave a message).

B. University Policies and Programs

- Important Dates in the Academic Year (including add/drop dates):
http://www.dal.ca/academics/important_dates.html
- University Grading Practices: Statement of Principles and Procedures:
https://www.dal.ca/dept/university_secretariat/policies/academic/grading-practices-policy.html
- Scent-Free Program:
<http://www.dal.ca/dept/safety/programs-services/occupational-safety/scent-free.html>
- Student Declaration of Absence:
https://www.dal.ca/campus_life/safety-respect/student-rights-and-responsibilities/academic-policies/student-absence.html

C. Learning and Support Resources

- General Academic Support – Advising:
https://www.dal.ca/campus_life/academic-support/advising.html
- Fair Dealing Guidelines:
<https://libraries.dal.ca/services/copyright-office/guidelines/fair-dealing-guidelines.html>
- Dalhousie University Library:
<http://libraries.dal.ca>
- Indigenous Students:
https://www.dal.ca/campus_life/communities/indigenous.html
- Black Students:
https://www.dal.ca/campus_life/communities/black-student-advising.html
- International Students:
https://www.dal.ca/campus_life/international-centre.html
- Student Health Services:
https://www.dal.ca/campus_life/health-and-wellness.html
- Counselling:
https://www.dal.ca/campus_life/health-and-wellness/services-support/student-health-and-wellness.html
- Copyright Office:
<https://libraries.dal.ca/services/copyright-office.html>
- E-Learning website:
<http://www.dal.ca/dept/elearning.html>
- Dalhousie Student Advocacy Services:
<http://dsu.ca/dsas>
- Dalhousie Ombudsperson:
https://www.dal.ca/campus_life/safety-respect/student-rights-and-responsibilities/where-to-get-help/ombudsperson.html

- Writing Centre:
https://www.dal.ca/campus_life/academic-support/writing-and-study-skills.html
- Faculty or Departmental Advising Support: Studying for Success Program:
http://www.dal.ca/campus_life/academic-support/study-skills-and-tutoring.html

D. Safety

- Biosafety:
<http://www.dal.ca/dept/safety/programs-services/biosafety.html>
- Research Laboratory Safety Policy Manual:
<http://www.dal.ca/dept/safety/documents-policiesprocedures.html>
- Faculty of Architecture and Planning: Work Safety:
<https://www.dal.ca/faculty/architecture-planning/current-students/inside-building/work-safety.html>

references /

Bassindale, Jonathan. 2020. "Adaptive Reuse as a Design Process." In *Architectural Regeneration*, edited by Aylin Orbasli and Marcel Vellinga, 229-243. Newark: John Wiley & Sons.

Brand, Stewart. 1994. *How Buildings Learn: What Happens after They're Built*. New York; Toronto: Viking.

Burns, John A., and Historic American Buildings Survey/Historic American Engineering Record. 2004. *Recording Historic Structures*. 2nd ed. Hoboken, N.J.: John Wiley & Sons.

Cage, John. 1961. *Silence : Lectures and Writings*. 1st ed. Middletown, Conn: Wesleyan University Press.

Flores, Ricardo, and Eva Prats. 2008. *Through the Canvas: Architectural Design Workshop*. Sydney : New York, NY: University of New South Wales; Distribution, Actar-D.

Flores, Ricardo, and Eva Prats. 2020. *Sala Beckett*. Barcelona: Arqine.

Jacobs, Jane. 2002. *The Death and Life of Great American Cities*. New York: Random House.

Jenkins, Eric J. *Drawn to Design: Analyzing Architecture through Freehand Drawing*. Basel: Birkhäuser, 2013.

Orbasli, Aylin, and Marcel Vellinga. 2020. *Architectural Regeneration*. Newark: John Wiley & Sons.

Schmidt, Robert, and S. A. Austin. 2016. *Adaptable Architecture: Theory and Practice*. London; New York: Routledge, Taylor & Francis Group.

Shahi, Sheida, Mansour Esnaashary Esfahani, Chris Bachmann, and Carl Haas. 2020. "A Definition Framework for Building Adaptation Projects." *Sustainable Cities and Society* 63: 102345.

Shields, Jennifer A. E. *Collage and Architecture*. New York: Routledge, 2014.

Zumthor, Peter. 2016. "Zumthor Explains Design for 'Sacred, Sublime and Profane' LA County Museum of Art." *Clad News*, October 17, 2016.
<https://www.cladglobal.com/CLADnews/architecture-design/Peter-Zumthor-LACMA-Los-Angeles-Architecture/327628>

required readings /

Jenkins, Eric J. 2013. *Drawn to Design: Analyzing Architecture through Freehand Drawing*. Basel: Birkhäuser. pg 54-55, 56-57, and 130-131

Shin, Yoon-Jeong. 2024. *The Adaptive Reuse Design Strategies– Focused on the Case of the Tate Modern Architectural Competition*. *Journal of Asian architecture and building engineering*: 1–16.

suggested readings /

Divac, Marija, Milena Krklješ, and Sara Milošević. 2022. *Circus Is a Performance but It Is Also a Building—Memory of Circus Buildings in Europe*. *City, territory and architecture* 9, no. 1: 1–22.

Jenkins, Eric J. 2013. *Drawn to Design: Analyzing Architecture through Freehand Drawing*. Basel: Birkhäuser. pg 20-53

Orbasli, Aylin, and Marcel Vellinga. 2020. *Adaptive Reuse as a Design Process*. In *Architectural Regeneration*, 227–243. United Kingdom: John Wiley & Sons, Incorporated. pg 229-241

Scarpa, Carlo, et all. 1999. *Carl Scarpa, Architect: Intervening with History*; Canadian Centre For Architecture. pg 40-42.