

ARCH 2501: Design Communication



Travel sketch by Francis D.K. Ching.

Last Revised: 2024/09/05

Instructor

Caileen Pybus, Part-Time Academic (caileen.pybus@dal.ca)
Office Hours, In-Person **F:** 2:30am – 3:30pm (after class)

Class Meetings

Mondays	10:05am - 11:25am	1h20m	Lecture Period	Macdonald-D Building	D501
Fridays	1:35pm - 2:35pm	50m	Tutorial Period	Mejduk Building	B102

Weekly Hours

For this 3-credit-hour course, a maximum of 9 hours per week is expected for all course-related activities, including class attendance. If most students are spending substantially more time, please notify the instructor.

Calendar Description

This course studies principles and techniques for documenting, analyzing, and presenting characteristics of the built and natural environments. Using manual and digital media, students learn freehand drawing, digital 3D modeling, mapping, and photographic narrative.

Course Website: <https://dal.brightspace.com/d2l/home/343296>

Restriction: Completion of one year of university; or permission of instructor

This course acknowledges that we are in Mi'kma'ki, the ancestral and unceded territory of the Mi'kmaq People, who signed Peace and Friendship Treaties with the Crown. Section 35 of the Constitution Act, 1982 recognizes and affirms Aboriginal and Treaty rights. This course also acknowledges the legacies of African Nova Scotians, who have been here for over 400 years.

Course Description

As an introduction to the topic of architectural representation, in *Design Communication* students will employ a multi-media approach to learn general principles of graphic communication, and the specific conventions of architectural representation. Though it is commonly assumed that the role of the architect is to 'make buildings,' the everyday working media of architecture is most commonly drawings and models.

For architects, drawings are a means of analyzing the world around them, exploring ideas, recording the decisions made throughout the design process, communicating those ideas to others, and speculating on possible futures. Drawings allow architects to comprehend and coordinate projects of immense complexity, enabling architects to record their intentions and manage large volumes of information.

This class takes the position that digital drawings exist in continuity with the wider history of architectural representation, itself a set of technical procedures developed in parallel with western Modernity. Modern architectural drawing conventions are frequently recognized as being approximately 500 years old, the first clear description of their form and purpose having been provided by architectural theorist Leon Battista Alberti (1404-1472) in the early Renaissance. Since that moment in western history, it has been commonly understood that an architect develops *ideas* recorded in drawings—for example in plans, sections, and elevations—and it is a separate party who *builds* those ideas. Though construction practices have changed considerably since then, the procedures for creating *drawings* changed relatively slowly for those 500 years until the widespread adoption of computer-aided design software (CAD) in the 1990's.

However, though we may have exchanged pencils and paper for mice and screens, digital drawing practices still rely on the same metaphors that reach back throughout the history of architecture. Indeed, this liaison between analogue and digital can be noted from such taken-for-granted terms as “erasing,” “plotting,” “layering,” “masking,” “hatching,” “pasting,” etc., that are ubiquitous in computer-aided design softwares, that have their origins in analog techniques. Thus, while computers have ostensibly replaced drafting boards and dramatically changed the work conducted in the architecture office, concepts rooted in analog media remain omnipresent in architecture representation.

New digital media have proliferated to support the *conception* of architecture—namely 3D modelling, simulation, and computation—but ultimately those media must too be *translated* to 2D drawings for purposes of communication between designers and project stakeholders. For reasons that are practical, theoretical, conventional, beneficial, sometimes frustrating, pleasant, and even legal—there is no escaping drawings.



Collage drawing from the project Instant City, made by Ron Heron of Archigram, 1970.

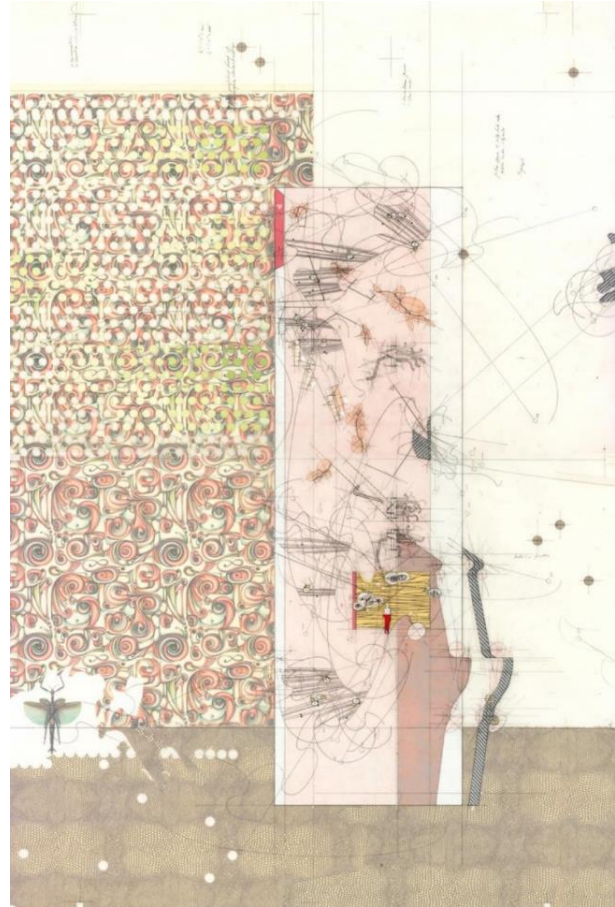
While student work will mostly be completed individually, training in peer feedback will take place in **Workshops**. In practice, designers never work alone. Their ideas are refined through discussion with numerous collaborators like fabricators, specialists, clients, and other designers. Design is tested through critique—the scrutiny and endorsement of other opinions. Naturally this hinges on one's ability to communicate through both images and words. Compared to engineering where a project can be evaluated with precise quantitative analysis, or in the arts where a project can succeed on the merits of subjective non-functional criteria, in design one must work without either the certainty of the engineer or the freedom of the artist. A designer's work remains highly subjective while still required to address specific practical constraints. It follows that designers use peer critique to test their ideas.

In each of the three 'Parts' of *Design Communication*, students are asked to practice their representation skills in three Practice Exercises, which then culminates in a final 'Portfolio' submission. In this way students will not only be learning technical skills, but also practicing compositional strategies in order to produce compelling images for their personal portfolio. The three Parts correspond to representation techniques and scales of design:

- **Part 1 Objects** Introduces the basics of hand-sketching from observation through studies of handheld objects.
- **Part 2 Places** Dramatically increases scale to examine outdoor public spaces, and asks students to make a series of photomontages following principles of composition to express urban narratives.
- **Part 3 Spaces** Shrinks down to the scale of the room, and asks students to investigate schematic architectural space through a series of abstract physical modelling exercises. Students will combine the previous methods to develop their own personal hybrid workflows.

Learning Objectives

1. **Understand foundational terminology** for graphic media and architectural drawings.
2. **Analyze formal and spatial qualities of the built environment** through observation, documentation, and presentation.
3. **Practice 2D representation skills** through both hand-sketching and digital drawings to effectively communicate intentions of the built environment.
4. **Attain fluency in key softwares** at a level permitting self-learning and experimentation.
5. **Understand constraints between the physical and digital media**, and how working through these constraints offers emergent opportunities for design.



Part of the series *Vertical Surfaces* by Perry Kulper, 2012.
Cut paper, mylar, transfer letters, transfer film, tape, graphite.

Class Format

Lectures and Demonstration Videos

In *Design Communication* weekly lecture content will be delivered in two formats:

- **1.5 hours of in-person thematic lecture content**, for presentation of theoretical and pragmatic material related to course content. They include explanations of assignment requirements, group feedback, and occasional group discussions.
- **1 hour (max) of pre-recorded demonstration videos**, available for viewing on Brightspace. Students can expect to re-watch certain sections of these videos to effectively learn techniques. Skills introduced in the demonstrations will be practiced in deliverables.

Workshops

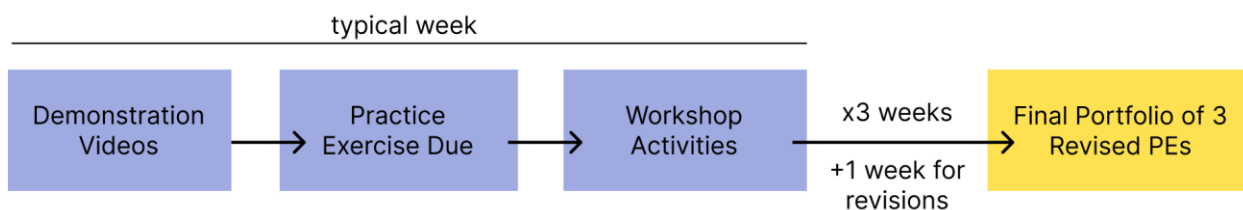
The Workshops (**1 hour**) of *Design Communication* are an opportunity to learn and practice essential collaboration and communication skills and serve four main purposes. **Note attendance will be taken in Workshops, however two (2) Workshops may be “skipped” without penalty.**

- receiving feedback from peers and instructors,
- learning to give pertinent constructive criticism to peers,
- time to ask questions for upcoming submissions,
- work time.

Assignment: 3 Portfolios of 3 Practice Exercises

Acquiring representation skills in *Design Communication* is heavily contingent on spending time practicing them. Therefore, the assignments of this course are paced to have students practice new skills every week, receive in-class feedback, and then submit a final Portfolio of revised work.

- **Practice Exercises (9):** Weekly exercises to practice skills. PEs are work-in-progress submissions marked with a simplified rubric. No individual feedback, though they may be discussed in class. **Students may choose to “skip” two (2) of the weekly PE submissions without penalty; however, any skipped PEs must be eventually completed for their respective Portfolios.**
- **Portfolios (3):** All Practice Exercises for an Assignment completed and revised, packaged together, and submitted for final grading. Feedback provided.



Assignment: Sketchbook Entries

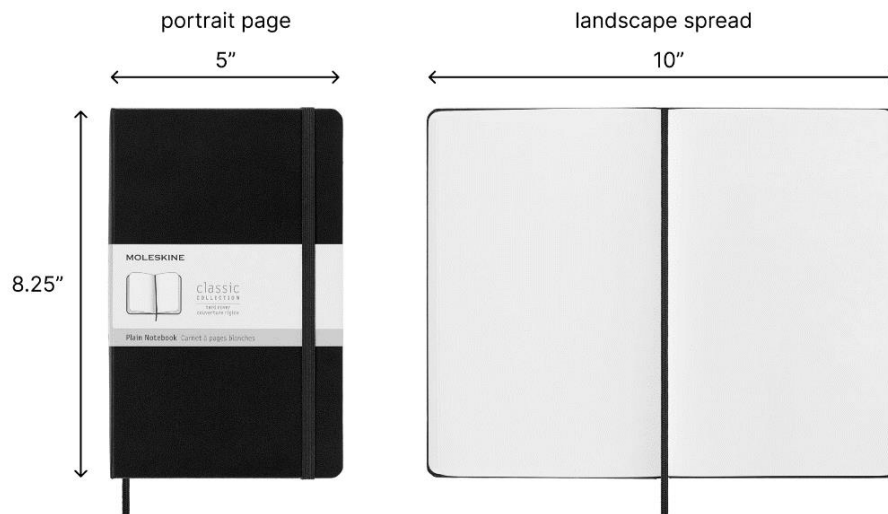
Even in a world of digital software and 3d models, the most efficient way for designers to communicate is frequently the humble sketch. In parallel with Portfolios students will practice drawing through maintaining a sketchbook of observations from their everyday life.

Email Etiquette

Instructors aim to respond to emails **within 2 business days of receiving them**. Students can expect to receive responses during typical working hours on weekdays, i.e., not evenings and weekends. Likewise, students are also expected to follow similar email etiquette with instructors and their peers.

Required Materials

Sketchbook All students are required to keep a 'Moleskine-style' sketchbook of approximately 5 x 8.25 inch portrait pages, which opens to a landscape 'spread' of 10 x 8.25 inch. This is the most common size of a Moleskine Large sketchbook, or the Leuchtturm Medium sketchbook, which are both easily found at stores that sell quality stationary. You may use other brands so long as they are similar to this size format, and have blank pages. 'Perfect bound' sketchbooks (with a spine like a paperback book) are recommended over 'spiral bound,' though you can choose hard or soft covers according to your preference. **All required hand-drawn tasks are intended to be drawn in your sketchbook according to this size format.**



Size and format of a typical Moleskine sketchbook.

Additional Physical Media Students have the option of using pencils or pens for any drawing assignments, though a simple HB pencil is adequate, or "fine-line pens" of 0.15-0.75mm in black ink. Recommended brands include Faber-Castell, Staedtler, Pigma, and Pilot. For model-making in Part 3 students will use bristol paper, corrugated cardboard, a craft knife (x-acto), ruler, cutting mat, and white glue.

Software Students are expected to have access to a personal computer, and to obtain access to the following Adobe Creative Suite software: **Adobe InDesign, Adobe Illustrator, Adobe Photoshop**. Additional free software we will use are **Adobe Scan** for smartphones, and the collaboration software **Figma** which is free for students using their Dalhousie email address.

Cost For physical media including your sketchbook it is recommended to budget approximately \$50. For software, currently Adobe offers the full Creative Cloud which includes all necessary Adobe software at the following rates:

- \$27/month student rate for a 1-year commitment (\$312),
- \$27/month student rate for a 1-year commitment, cancel after 4 months with a 50% fee (\$216),
- \$118/month base rate, no cancellation fee.

Schedule

Part	Week	Assignments Mondays 9am	Monday Meetings	Friday Meetings	Demonstrations	New PE
Part 1: Objects	Week 1 Sept 2	-	Labour Day No Class	Lecture 1 Introduction	Demo 1 Sketching and Scanning	PE1 Continuous Line Drawings
	Week 2 Sept 9	PE1 Fri.12pm	Lecture 2 Descriptive Geometry	Workshop	Demo 2 Line Drawings	PE2 Orthographic Drawings
	Week 3 Sept 16	PE2	Lecture 3 Contrast	Workshop	Demo 3 Photoshop Tone Adjustments	PE3 Tonal Drawings
	Week 4 Sept 23	PE3 Sketch 1 Fri.12pm	Lecture 4 Form	Workshop	Demo 4 InDesign Intro	-
	Week 5 Sept 30	Portfolio 1	N.D.T.R. No Class	Lecture 5 Composition	Demo 5 Photoshop Masking	PE4 Three-Point Photomontage
Part 2: Places	Week 6 Oct 7	PE4	Lecture 6 Colour	Workshop	Demo 6 Illustrator Line Drawing	PE5 Hybrid Drawing
	Week 7 Oct 14	PE5	Thanksgiving No Class	Lecture 7 Collage	Demo 7 Photoshop Composition	PE6 Narrative Collage
	Week 8 Oct 21	PE6 Sketch 2 Fri.12pm	Lecture 8 The Page	Workshop	Demo 8 InDesign Intermediate	-
	Week 9 Oct 28	Portfolio 2	Lecture 9 Models	Workshop	Demo 9 Photographing Paper Models	PE7 Sketch Models
	Week 10 Nov 4	PE7	Lecture 10 3D Views	Workshop	Demo 10 Photoshop Perspectives	PE8 Solid/Void Model
Part 3: Spaces	Week 11 Nov 11	Reading Week No Class				
	Week 12 Nov 18	PE8	Lecture 11 Guest Lecture TBC	Workshop	Demo 11 Multimedia	PE9 Exploded Axonometric
	Week 13 Nov 25	PE9 Sketch 3 Fri.12pm	Lecture 12 Speculation	Workshop	Demo 12 Final InDesign	-
	Week 14 Dec 2	Portfolio 3 Wed. 10am	Lecture 13 Professional Practice	Tuesday Make-up Class Workshop	Wednesday Make-up Class Final Exhibition	

- Submissions are always due Mondays at 9am to Brightspace unless otherwise indicated.
- Schedule is subject to change, with reasonable notice.

Assessment

Assignments

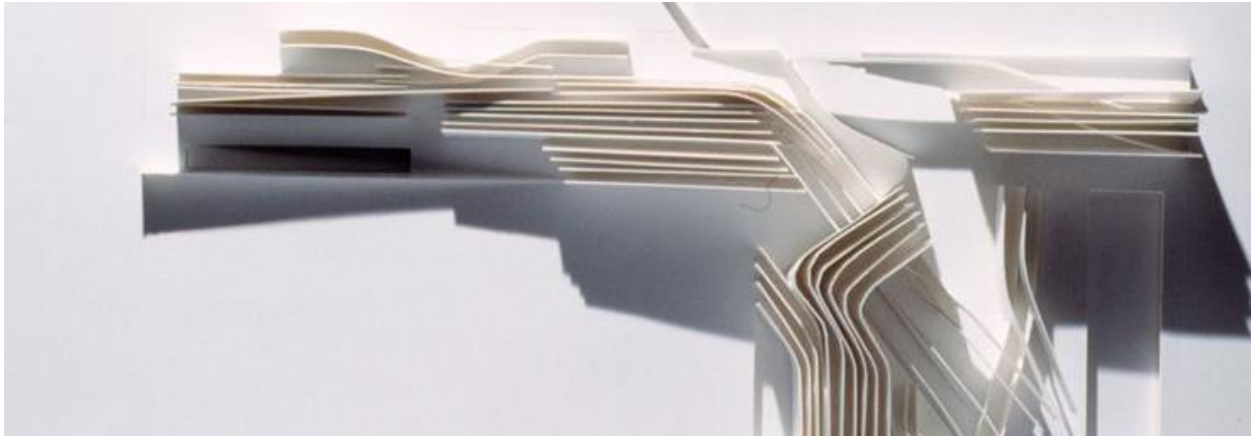
Assignment briefs will be provided at the start of each assignment, including more detailed information on **format, submission, and marking criteria**.

Activity	Description	Grade Weight	Marked By
Portfolio 1: Drawings	Introductory hand-sketching exercises exploring the basics of drawing with regards to line, tone, proportion, and positive vs negative space. Photoshop for correcting contrast and blemishes. Focus on black, white, and gray tones only. Themed around everyday small objects and their relation to the body.	25%	Instructor / TA
Portfolio 2: Compositions	Comprehensive application of Photoshop for editing hand-drawings, photographs, images, and making collages. Introduction of digital drawing with Illustrator. Demonstrate principles of graphic composition to make compelling images. Themed around public outdoor places in the city and their relation to visual narrative.	25%	Instructor / TA
Portfolio 3: Models	Physical modelling and photography as a basis for digital photomontage. Using multimedia techniques to produce hybridized images combining analogue and digital content. Includes a two-part schematic architectural design exercise through modelling and a final drawing. Themed around architectural space and the notion of scale. Includes a final exhibition displaying the full semester's work.	30%	Instructor / TA
Sketchbook Entries (3)	Five full-spread sketchbook entries developed throughout the semester to practice drawing and observation skills. A list of sketching prompts will be provided for students to choose from.	10%	Instructor / TA
Participation	<ul style="list-style-type: none"> = PE Average - Attendance Penalties + Discretionary <u>Practice Exercises (9)</u>. Weekly short exercises to practice skills needed for the Assignments. Work-in-progress mark. <u>Attendance</u>. students may miss <u>two workshops</u> without penalty. For additional unexcused absences, 1% is lost from the Participation total. <u>Discretionary</u>. participation in class activities. 	10%	Instructor / TA

Criteria and Standards of Assessment

Practice Exercises (PEs): It is not essential that these intermediate submissions be “finished,” rather that one can practice the skills related to the week’s lesson and demonstrate it through Work-In-Progress (PEs). The instructor and TAs are available for technical assistance and feedback during the Workshops and office hours. Simplified grades for PEs shall be limited to:

- 100% Exceptional demonstration of requested content.
- 85% All requirements completed to a high level of quality.
- 80% Satisfactorily completed, demonstrates full technical workflow described in PE brief.
- 75% Unsatisfactorily completed, important requirements unfulfilled, workflow incomplete.
- 70% Very unsatisfactorily completed.
- 50% Substantially incomplete.
- 0% No submission, or submitted a blank or near-blank document.



Paper sketch model of the Maxxi Museum by Zaha Hadid Architects

Attendance

To avoid an attendance penalty, students must provide advance notice by email to the instructor. See participation grading above. Students should expect excusable absences to require written verification (ie: doctors note) and may be related to:

- Health, family care, religious holidays, and campus accessibility.

For absences resulting in missed submissions or presentations, please refer to the Student Declaration of Absence description in "Course-Specific Policies" below.

University Standards for Individual Assignments

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.

Calculation of Final Grades

All submissions are given a numerical grade, which is multiplied by their weight, and added to calculate a final letter grade.

Grading Format

Grades for individual assignments will be returned either directly to the student during class time or via Brightspace. All submission types except Practice Exercises will receive feedback. Final grades will be issued as per Dalhousie protocol.

Course-Specific Policies

Late Submissions

Students will be penalized by 3% per weekday, for each day a submission is late.

Submission	Due date	Late Accepted	Deduction per weekday	Final deadline for a late submission	No submission
All Submissions	As per course schedule	yes	3%	Two weeks after the deadline, on Fridays at 6:00 PM	0%

For example, if an assignment is evaluated at 82% (mid A-) before late penalties, at 1 day late it drops to 79% (high B+), at 2 days it drops to 76% (high B), etc. Note: The following University or School policies take precedence over course-specific policies:

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

Video Recordings and Course Materials

Video recordings and other course materials are provided to students for their own private use and are not intended for public distribution. For reasons of intellectual property, copyright, and under compliance of the Dalhousie University Fair Dealing Policy, please **under no circumstances distribute course materials** (ie: publish on the internet or social media platforms) such as course documents, presentations, and videos without first acquiring written permission of the author/instructor.

Accommodations

It is a student's responsibility to self-identify as needing accommodations. Please contact the Student Accessibility Centre. The SAC will notify the School office, which will then notify your instructors.



“Collage City Mix 8” by Marko Köppe

References

Architectural Drawings

- Ching, Francis D. K. 1979. *Architecture, Form, Space & Order*. New York: Van Nostrand Reinhold.
- . 2014. *Building Construction Illustrated*. Fifth edition. Hoboken, NJ: John Wiley & Sons.
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- Neufert, Ernst, Vincent Jones, and John Thackara. 1980. *Data*. Granada.

Model Making

- Dunn, Nick. 2010. *Architectural Modelmaking*. Portfolio Skills. Architecture. London: Laurence King Pub.
- Knoll, Wolfgang, Martin Hechinger, Hans-Joachim Heyer, Boris Miklautsch, and Francesca Rogier. 2007. *Architectural Models: Construction Techniques*. Second edition. Ft. Lauderdale, FL: J. Ross Publishing.
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- Werner, Megan. 2011. *Model Making*. The Architecture Brief Series. New York: Princeton Architectural Press.

Course Bibliography

- Allen, Stan. 2009. "Notations and Diagrams: Mapping the Intangible." In *Practice : Architecture, Technique Representation*. London: Routledge.
- Benjamin, Walter. (1936) 1969. "The Storyteller." In *Illuminations: Essays and Reflections*, translated by Harry Zohn, 83–109. New York: Schocken.
- Colomina, Beatriz. 1995. "The Media House." *Assemblage* 27: 55–66.
- Danston, Lorraine. 2004. *Things That Talk: Object Lessons from Art and Science*. New York: Zone Books.
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- Kittler, Friedrich. 1996. "The City Is a Medium." Translated by Matthew Griffin. *New Literary History* 27, no. 4: 717–29.
- Latour, Bruno. (1992) 2009. "Where Are the Missing Masses? The Sociology of a Few Mundane Artifacts." In *Technology and Society: Building Our Sociotechnical Future*, 151–80. Cambridge, MA: MIT Press.
- McLuhan, Marshall. 1964. "The Medium Is The Message." In *Understanding Media: The Extensions of Man*, 7–21. Cambridge, MA: MIT Press.
- Negroponte, Nicholas. 1996. *Being Digital*. New York, NY: Vintage.
- Sennett, Richard. 2009. *The Craftsman*. New Haven, CT: Yale University Press.
- Shields, Jennifer. 2014. *Collage and Architecture*. New York: Routledge.
- Simitch, Andrea, and Val K. Warke. 2014. *The Language of Architecture: 26 Principles Every Architect Should Know*. Beverly, MA: Rockport Publishers.

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.

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>

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>

Cailen Pybus

September 5th 2024