

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

Fall 2024

Classes: Thursday, 9:30am – 12:30pm in 1208

Instructor: Jonathan Mandeville (Mandeville@dal.ca)

Office hours: By appointment (online)

Brightspace site: TBA

ACADEMIC INFORMATION

Calendar Description

This course focuses on an advanced topic in architectural representation. The course focuses on installation architecture as a vehicle to study composite drawings.

Additional Course Description

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

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

The course is based on three projects throughout the term:

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

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

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

Learning Objectives

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

Rationale for the Course

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

Class Format, Time Expectation, Equipment, and Expenses.

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

Schedule

Week	Date	Topic or Event	Due
1	Sept. 12	Intro to course: Seminar	
2	Sept. 19	Seminar	
3	Sept. 26	Seminar	
4	Oct. 3	Review	9:30 – Assignment 1
5	Oct. 10	Seminar	
6	Oct. 17	Seminar	
7	Oct. 24	Review	9:30 – Assign. 2: Individual
8	Oct. 31	Seminar	9:30 – Assign. 2: Group
9	Nov. 7	Seminar	
10		STUDY BREAK – NO CLASSES	
11	Nov. 21	Seminar	
12	Nov. 28	Review and SLEQ's	9:30 – Assign. 3: Individual
13	Dec. 5	Summary of Course	9:30 – Assign. 3: Group
14	Dec. 12	Exhibition	

Required Reading

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

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

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

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

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

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

Additional Reading

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

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

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

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

Guidelines for Citing Sources

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

EVALUATION

Components, Weights, and Criteria

Seminars (10%)

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

Assignment 1: Mind (26%)

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

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

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

Assignment 2: Vessel (32%)

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

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

Group (6%): *contribution to group drawing.*

Assignment 3: Field (32%)

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

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

Group (6%): *contribution to group drawing.*

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

University Standards for Individual Assignments

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

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

COURSE-SPECIFIC POLICIES

Due Dates and Late Submissions

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

	Due date	Is a late assignment accepted	If so, what is the deduction per weekday?*	Is there a final deadline for a late submission?	What happens after that?
Assignment 1	Oct. 3	yes	3%	Oct. 10	Receives 0% and no comments
Assignment 2: individual	Oct. 24	yes	3%	Oct. 31	Receives 0% and no comments
Assignment 2: group	Oct. 31	no	n/a	n/a	Receives 0%
Assignment 3: individual	Nov. 28	no	n/a	n/a	Receives 0%
Assignment 3: group	Dec. 5	no	n/a	n/a	Receives 0%

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

Note:

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

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

Lecture Content

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

Equity, Diversity, and Inclusion

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

Use of Artificial Intelligence (AI)

The use of AI in course assignments is limited to the tools native to 3D software and the Adobe Suite. Websites that use AI to translate text to image, or to modify a source image, are not to be used.

Process Work - Steps

Students must save copies or take screenshots of their work as it progresses from start to finish. A minimum of 3 and maximum of 5 process steps must be documented. These are to be resized to 3"x4" (portrait) and presented in a column along the right side of the final composite drawing. The intention is to show critical steps in the development of the composite drawing.

UNIVERSITY POLICIES AND RESOURCES

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

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

COURSE ASSIGNMENTS

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

Assignment 1 – Mind

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

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

Submit this *memory text* to Brightspace.

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

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



1Image from Peter Zumthor, *Thinking Architecture*

Format: Present the work in one printed composite drawing** of 300dpi 18"x24" (portrait). Accompanying the composite drawing a column of documented *Process Work – Steps* must be presented as described in *Course-Specific Policies*.

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

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

Assignment 2 – Vessel

Installation Architecture can exist anywhere, but one way of classifying the sites is within a vessel (building) or field (landscape/city). For this exercise we will work within the vessel of the grain elevator in the Halifax Port. With only 30% of the building currently being used, the remaining 70% will be the host for this exercise. The available empty silos will be distributed to students as sites to work on individually. The task will be to take your allocated part of the building and transform it with installation. After the individual ideas are developed and represented, a group mobile drawing* will follow plugging the parts into a whole.

1) Composite Drawing: Working within the confines of your individual silos develop an installation idea through a composite drawing. Consider atmosphere, tectonics, program, and site. Present the work in one printed composite drawing* of 300dpi 18"x24" (portrait). Accompanying the composite drawing a column of documented *Process Work – Steps* must be presented as described in *Course-Specific Policies*.



Blurry Venice, Plastique_fantastique.de

2) Mobile Drawing: Using the group mobile drawing base file, develop an isometric drawing of your installation. This representation must be different from any part of the composite drawing. Consider your neighbours. Plug your representation into the mobile drawing. Scale and orientation of the representation will be decided at the beginning of the assignment by the group.

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

Base drawings / model of the building will be provided courtesy of Rachel MacNeil (Dalhousie MArch 2020).

Assignment 3 – Field

The final exercise will move outside the vessel and into the field. The site of choice becomes the *terrain vague* condition of the Halifax Port. A place of industrial activity and fascination to some, generally the site acts as a border vacuum disconnecting Point Pleasant Park from the Halifax Waterfront. Using Marginal Road as the spine of the project stretching from the Cunard Centre to Point Pleasant Drive, individual sites will be defined and distributed amongst the students in the course. Individual installations will respond to unique phenomenal aspects of the site conditions and look to create an idea of punctuated program along this line, thus stitching the divided aspects of the city back together. After the individual ideas are developed and represented, a group aggregate drawing* will follow.

- 1) **Composite Digital/Physical Drawing:** Working within the confines of your individual site develop an installation idea through a composite drawing. Consider atmosphere, tectonics, program, and site. The final representation must have physical three-dimensional aspects to it, such as, but not limited to, physical overlays and attached materials. Present the work in one physical composite drawing* of 300dpi 18"x24" (portrait). Accompanying the composite drawing a column of documented *Process Work – Steps* must be presented as described in *Course-Specific Policies*.



Fog Assembly, olafureliasson.net

- 2) **Aggregate Drawing:** You will be randomly assigned another student's *Composite Digital/Physical Drawing* to work from for the remainder of the assignment. Using a palette of media as decided by the group you will diagram one of your classmate's works. You will also interpret their work through text writing a short paragraph of the atmosphere of the space without describing its program, naming materials or architectural attributes. Finally, work with the rest of the class to stitch your diagram and text together with everyone else's work to create a group drawing. Note: Your interpreted text will be used to start *Assignment 1 Mind* the next time the course occurs therefore allowing the work to continue to evolve from year to year.

*Aggregate drawing refers to a physical stitched together group drawing.

Base drawings / model of the building will be provided courtesy of Rachel MacNeil (Dalhousie MArch 2020).