ARCH 1002: Intro to Architecture 2

Teaching Team

Cailen Pybus,   Part-Time Academic   cailen.pybus@dal.ca
     Office Hours, In-Person   **Th:** 5:30pm – 6:00pm (after class)
     Office Hours, Virtual (Zoom)   **Tu:** 4:00pm – 5:00pm (email for an appointment)

Breena Chaput   Teaching Assistant   breenachaput@dal.ca
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Romina Rouzbeh Teaching Assistant   rrouzbeh@dal.ca

Class Meetings

Thursdays   2:35pm - 5:25pm   2h50m   **Lecture Period**   Medjuk Building   B015

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.

Last Revised: 2025/01/08

Door from Aalto House, by Alvar and Aino Aalto, Helsinki, 1939, via archipecture.eu

Calendar Description

This course introduces how design shapes our natural, physical, and virtual environments. Students learn about designing at different scales, from nanometers to kilometers. Through an interdisciplinary lens, it considers how designers work with artists, scientists, and humanists to address complex problems such as social justice, climate change, and technological transformation.

Course Website

https://dal.brightspace.com/d2l/home/358713

Land Acknowledgement 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 and design representation, in *Intro to Architecture 2* **students will employ a multi-media approach to learn general principles of graphic communication**.

For architects and designers, 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, as representations, allow designers to comprehend and coordinate projects of immense complexity**, enabling designers to record their intentions and manage large volumes of information. Furthermore in the case of architects, though it is commonly assumed that the role of the architect is to 'make buildings,' the everyday working media of architecture is most often drawings and models.
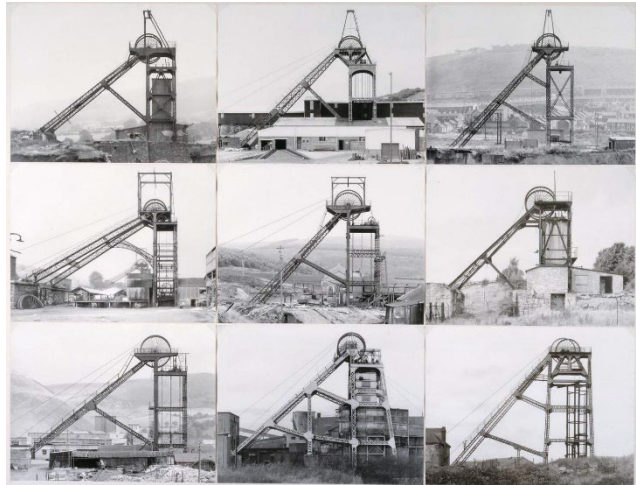
Bernd Becher and Hilla Becher, "Pitheads," photos, 1974.

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 four 'Parts' of *Intro to Architecture 2*, students will be introduced to representation skills through a work-in-progress *Practice Exercise*, which they then revise for a final *Assignment* submission. In this way students will not only be learning technical skills, but also practicing compositional strategies to produce compelling images for their personal portfolio. The four Parts correspond to representation techniques and scales of design:

- **Part 1 Small Things** Introduces the basics of hand-sketching from observation through figure studies of the human body and handheld objects.
- **Part 2 Big Things** Asks students to investigate architectural space at the scale of a 'room' through a photographic exercise.
- **Part 3 Huge Things** Dramatically increases scale to examine outdoor public spaces in the city, and asks students to make a digital photomontage.
- **Part 4 Untouchable Things** Examines narrative fields of spatial design that are never intended to be physically interacted with: production design, game design, and speculative architecture. A final multimedia assignment will combine the previous methods to develop their own personal hybrid workflows.

Learning Objectives

- **Understand foundational terminology** for graphic media and architectural drawings.
- **Use tools of visual communication** and understand how these tools translate across two, three, and four dimensions.
- Use "**form, color, materials, language, and systems thinking**" (Lupton 2017) to tell stories.
- Engage mentally, verbally, and in writing with **concepts of creativity, design and architecture**.
- **Analyze formal and spatial qualities of the built environment** though observation, documentation, and presentation.

Class Format

Lectures and Workshops

In *Intro to Architecture 2* our weekly meetings will be divided in two formats:

- **1h40m of thematic Lecture content**, for presentation of theoretical and pragmatic material related to course content. They include explanations of assignment requirements, and group feedback.
- **1h of Workshop meetings**, students will meet with the teaching team for group and individual feedback, discussions, or occasional in-class activities. Workshops are an opportunity to learn and practice essential collaboration and communication skills.

Demonstration Videos

For certain practical topics, demonstration videos will be made available for viewing on Brightspace. Students can expect to re-watch certain sections of these videos to effectively learn techniques that will be used in Assignments.

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.

Assignment Submissions

Practice Exercises (Work-In-Progress Submissions) and Assignments (Final Submissions)

Acquiring design representation skills in *Intro to Architecture 2* is heavily contingent on spending time practicing them. Therefore, the assignments of this course are paced to have students practice new skills for every 'Part,' receive in-class feedback, and then submit a final Assignment of revised work.

- **Practice Exercises (4):** For the purpose of practicing skills and time management, each PE is a work-in-progress submission of a corresponding Assignment, marked with a simplified rubric. Feedback will be provided in group and individual discussions during Workshop meetings. **Students may optionally choose to "skip" one (1) of the four PE submissions without penalty.** The PE component of the final Participation grade will be the average of all completed PEs.
- **Assignments (4):** Final Assignment revised and completed, packaged together, and submitted for final grading. Feedback provided.

typical 3-week Assignment process
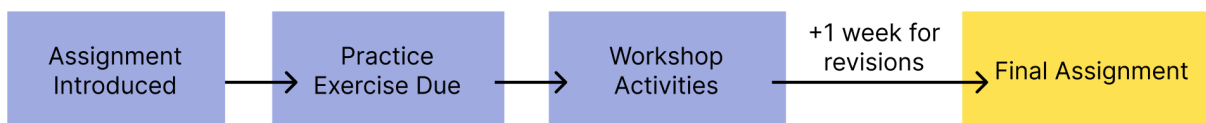
Sketchbook Entries

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.

Reading Responses

For each 'Part' of the course a set of related readings and a Discussion Forum will be provided on Brightspace. Students will be required to choose one reading per Part, and post a comment to the Forum. Comments can be a new thread, posing a thought, a question, or request for clarification from the group. It can also be a response to a post or comment from another student as part of a larger thread. Reading Responses will be marked as pass/fail. Of the 4 opportunities to submit an RR, **students need only submit 3.**

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.**
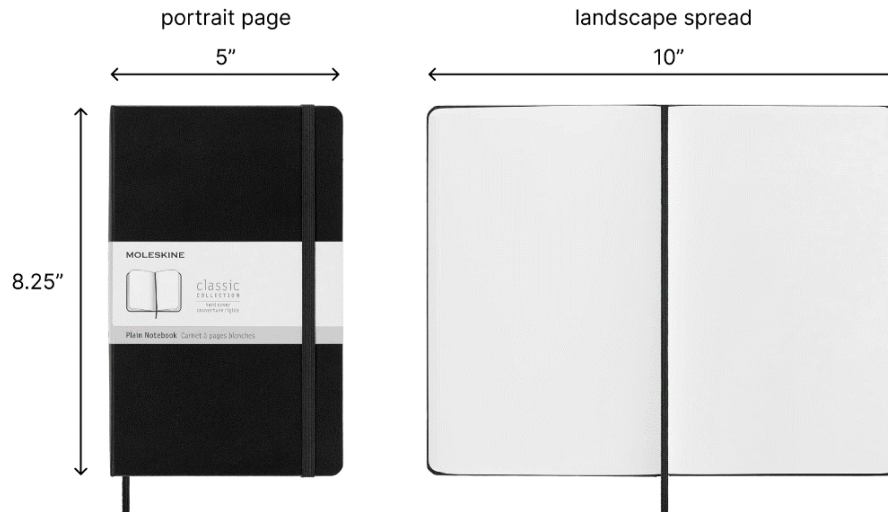
Size and format of a typical Moleskine sketchbook.

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 students will use bristol paper, corrugated cardboard, a craft knife (x-acto), ruler, cutting mat, and white glue.

Software (all free)

- **Adobe Scan** Scanning app for iOS and Android for digitizing drawings.
- **Photopea** Free web-based Photoshop alternative for editing and collaging images. Students can optionally pay $5/month to use it ad-free.
- **Figma** Online pin-up board software which students will use to share their work with the class. In addition to Brightspace uploads, graphic submissions are required to be shared to Figma. Repeated missed uploads to Figma may result in a penalty to the Participation grade.

Cost

For physical media including your sketchbook it is recommended to budget approximately $50.

Schedule

Course Modules	Week	Submissions due Wednesdays by 8pm		Lectures Thursdays at 2:35pm		
		Big Deadlines	Small Deadlines	No.	Theme	Technique
Part 1: Small Things	**Week 1** Jan 9			L1	Intro	Proportion
	Week 2 Jan 16		PE1	L2	Pages	Tone
	Week 3 Jan 23	**A1 Drawings**	RR1	L3	Chairs	Perspective
Part 2: Big Things	**Week 4** Jan 30		Sketch 1	L4	Rooms	Composition
	Week 5 Feb 6		PE2	L5	Buildings	Masking
	Week 6 Feb 13	**A2 Photographs**	RR2	L6	Gardens	Colour
	Week 7 Feb 20	Winter Break		No Class		
Part 3: Huge Things	**Week 8** Feb 27		PE3	L7	Streets	Framing
	Week 9 March 6		Sketch 2&3	L8	Cities	Rules
	Week 10 March 13	**A3 Photomontage**	RR3	L9	Infrastructure	Data
Part 4: Untouchable Things	**Week 11** March 20		PE4	L10	Film Production Design	Communication
	Week 12 March 27		Sketch 4&5	L11	Game Environmental Design	Practice
	Week 13 April 3	**A4 Speculation**	RR4		Final Exhibition	

Notes:

- Schedule is subject to change, with notice.
- To practice and build representation skills, **each week requires at least a small submission**; however, students have some flexibility to plan submissions around their other classes:
    - Of the 4 **Practice Exercise** (PE) submissions, **students may optionally 'skip' one**; ie: submit only 3 PEs.
    - Of the 4 **Reading Response** (RR) submissions, students **need only submit 3 RRs**.
- **All Assignment and Sketch** submissions are mandatory.
- **Attendance** will be taken during Workshop time.

Assessment

Graded Activities and Weights

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
Assignments (70%)	**Assignment 1:** Drawings	Introductory hand-sketching exercise exploring the basics of drawing with regards to line, tone, proportion, and positive vs negative space. Digital correction of contrast and blemishes. Focus on black, white, and gray tones only. Themed around everyday small objects and their relation to the body.	15%	Instructor / TA
	Assignment 2: Photography	Introductory photography exercise which requires students to study 1, 2, and 3-point perspectives of interior and exterior spaces through a photo essay. Emphasis on basic compositional strategies including tone, focal points, and colour.	15%	Instructor / TA
	Assignment 3: Photomontage	Introductory photomontage exercise for editing hand-drawings, photographs, images, and making collages. Students will demonstrate principles of graphic composition to make a compelling image. Themed around cities and their relation to visual narrative.	20%	Instructor / TA
	Assignment 4: Speculation	Working in a group of 2-3 students, combines previously learned techniques to produce a hybridized illustration combining analogue and digital content. Includes a final exhibition displaying the full semester's work.	20% (group)	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.	15%	Instructor / TA
Participation (15%)	**Practice Exercises (4)**	Short exercises to practice skills needed for the Assignments. Work-in-progress mark. One may optionally be 'skipped.'	10%	TA
	Reading Responses (3)	Read a text and contribute a comment to the Brightspace Discussion Forum. Marked pass/fail.	5%	TA
	Overall Participation Grade	• = PEs + RRs - Attendance Penalties + Discretionary • <u>Attendance,</u> students may miss <u>two Workshops</u> without penalty. **For additional unexcused absences, 1% (1/15) is lost from the Participation total.** • <u>Discretionary,</u> participation in class activities, and regular posting to Figma.	-	Instructor

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.

Reading Responses (RRs): Are marked as **pass/fail**. The only requirement to pass an RR, is that students' post must reference an idea from the text.

Assignments and Sketchbook Entries: Grading rubrics will be provided in their respective assignment briefs.

Attendance

To avoid an attendance penalty, students must provide <u>advance notice by email</u> 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+ A A–	90–100% 85–89% 80–84%	Excellent	Considerable evidence of original thinking; outstanding capacity to analyze and synthesize; outstanding grasp of subject matter; evidence of extensive knowledge base.
B+ B B–	77–79% 73–76% 70–72%	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.
C+ C C–	65–69% 60–64% 55–59%	Satisfactory	Evidence of some understanding of the subject matter; ability to develop solutions to simple problems.
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 qualifying submission is late.
All deadlines are listed on the page 8 Schedule.

Submission	Late Accepted	Deduction per weekday	Final deadline for a late submission	No submission
Assignments and Sketchbook Entries	yes	3%	April 7th	0%
Practice Exercises	yes	3%	6 days (Tuesday) after original deadline	0%
Reading Responses	no	n/a	n/a	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.

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

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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.

Mills, Criss. 2011. *Designing with Models: A Studio Guide to Architectural Process Models*. Third edition. Hoboken, N.J.: Wiley..

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.

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Frascari, Marco, Jonathan Hale, and Bradley Starkey, eds. 2007. *From Models to Drawings: Imagination and Representation in Architecture*. 1st edition. London; New York: Routledge.

Hambly, Maya. 1988. *Drawing Instruments, 1580-1980*. London: Sotheby's Publications.

Ingold, Tim. 2013. "Of Blocks and Knots." *Architectural Review* 234 (1400): 26–27.

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

- o https://www.dal.ca/campus_life/communities/black-student-advising.html
- International Centre
    - o https://www.dal.ca/campus_life/international-centre.html
- South House Sexual and Gender Resource Centre
    - o https://southhousehalifax.org/about-us
- LGBTQ2SIA+ Collaborative
    - o https://www.dal.ca/dept/vpei/edia/education/community-specific-spaces/LGBTQ2SIA-collaborative.html
- Dalhousie Libraries
    - o https://libraries.dal.ca/
- Copyright Office
    - o https://libraries.dal.ca/services/copyright-office.html
- Dalhousie Student Advocacy Service (DSAS)
    - o https://www.dsu.ca/dsas
- Dalhousie Ombudsperson
    - o https://www.dal.ca/campus_life/safety-respect/student-rights-and-responsibilities/where-to-get-help/ombudsperson.html
- Human Rights & Equity Services
    - o https://www.dal.ca/dept/vpei.html
- Writing Centre
    - o https://www.dal.ca/campus_life/academic-support/writing-and-study-skills.html
- Study Skills/Tutoring
    - o https://www.dal.ca/campus_life/academic-support/study-skills-and-tutoring.html

Safety

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

Cailen Pybus

January 9th 2025