

PATH TO ARCHITECTURAL LICENSURE IN CANADA

BECOMING ARCHITECTS CANADA DEVENIR ARCHITECTE CANADA

@bacdac_arch
www.bac-dac.ca

About / Mission

To strengthen the voice of and connect those on the path to architectural licensure in Canada in order to support, serve, and advocate for their professional growth.

Our objective is to promote the continuum of architectural growth by creating a network of individuals on different points of the path to architectural licensure and beyond who mentor, share experiences, and support one another.

We have built a close relationship with CASA/ACEA, the Canadian Architecture Student Association, so that we can support CASA's mission of connecting and advocating for architecture students across the country. Though initiatives to benefit both of our memberships our goal is to assist students navigating their next steps after graduation and throughout their path to licensure as Intern Architects.

BAC-DAC is focused on serving:

- **Intern Architects**
- **Syllabus Program Participants**
- **Foreign-Licensed Architects** - pursuing licensure in Canada
- **Foreign Architectural Degree Holders**
- **Recently Licensed Architects** (up to 10 years post-licensure)

" TO BECOME LICENSED IN CANADA, A PERSON MUST DEMONSTRATE COMPETENCY & QUALIFICATIONS TO PROVIDE ARCHITECTURAL SERVICES TO THE PUBLIC " - ROAC

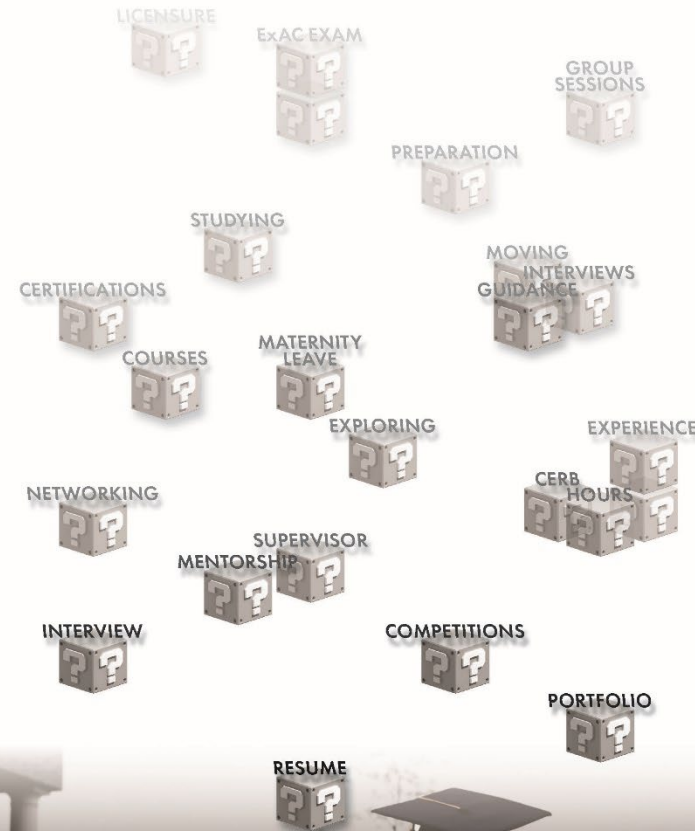
Towards Equity in Architecture

With certification of your academic qualifications from the Canadian Architectural Certification Board (CACB) there are many questions and obstacles next on your path to architectural licensure. Jumping from step to step on the way forward may not be as straight forward as you imagined.

WHO'S SUPPORTING YOU ON THIS JOURNEY?

Team		
Ksenia Eic	NWTAA, QAA	(President)
Patrick Lefebvre	Intern Architect AAA	(Vice President)
Orsenna Haurmoller	Intern Architect AAA	(Secretary)
Afsaneh Asayesh	QAA	(Treasurer)
Sogol Rabiei	Intern Architect	(Director)
Alexander Mayhew	Intern Architect QAA	(Director)
Benoit Lachapelle	Intern Architect QAA	(Director)
Ajmen Mustaq	Intern Architect QAA	(Director)

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AGAINST GRAVITY

Maya Jarrah

www.mayajarrah.com

About

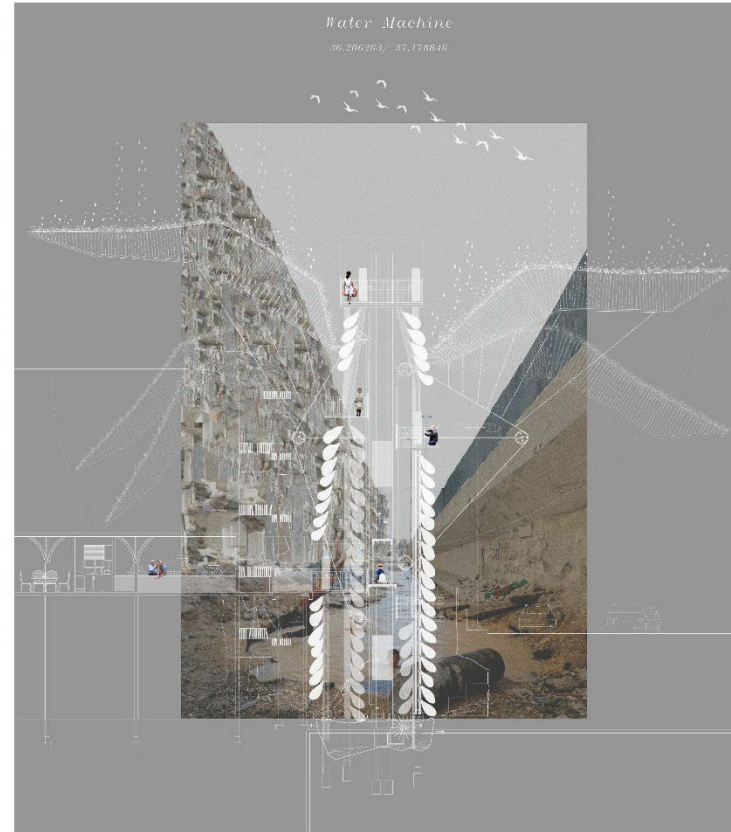
As a response to a photo taken by photographer Hosam Katan in his hometown of Aleppo showing three boys swimming in a water-filled crater, and inspired by the old Aleppine tradition of providing drinking water to the public on streets, the **Water Machines** form a way of contributing to the re-emergence of the social and urban fabric of a war-torn city.

These machines challenge the heaviness of the conflict that the city of Aleppo and its people have been weighed down by. Markets, houses, schools, mosques, and churches have been either fully or partially destroyed, making it extremely challenging for Aleppo to breathe. The genuine daily rituals that Aleppines had once practiced in the city have almost completely vanished.

The Water Machines are high enough to attract attention, but not too high that they dominate neighborhoods, sturdy enough that they seem like they belong to the street, but light enough that they suggest impermanence. As the water supply system in Aleppo was hugely damaged during the war, the main purpose of these structures is to provide water to the residents, shop owners and passersby. The structures have pouches that constantly fill with water, which is pumped up from water wells, or from rainwater tanks. The structures act as "machines" for capturing and filtering rainwater, which is absorbed by large "wings" that are mechanically spread, as soon as heavy rain pours over the city. The movement of these wings is meant to bring joy to the children of Aleppo, who once had to swim in craters.

“Whenever humanity seems condemned to heaviness, I think I should fly like Hermes into a different space. I don't mean escaping into dreams or into the irrational. I mean that I have to change my approach, look at the world from a different perspective, with a different logic and with fresh methods of cognition and verification. The images of lightness that I seek should not fade away; the dreams dissolved by the realities of present and future.”

— Italo Calvino



BUILDING BLOCKS TO BUILDING FUTURES

**Department of Architectural
Science (DAS) Outreach Initiative:
Building Blocks to Building Futures,
Toronto Metropolitan University**

@dastorontomet
<https://www.torontomu.ca/architectural-science/equity-diversity-inclusion/>

About / Mission

In the Summer of 2021, an initiative executed by undergraduate students at the Toronto Metropolitan University's Department of Architectural Science and University of Toronto's Daniels Faculty of Architecture focused on delivering a robust STEM education to a specific target group of underprivileged students. The students attending the camp from Elmbank Elementary School were predominantly racialized youth from a socio-economically disadvantaged community. The Building Blocks Minecraft Camp used Minecraft as a medium to learn more about design and architecture. Aside from developing students' skills and career knowledge, a major focus was placed on connecting them with racialized designers and professionals with whom they may be able to identify with. Students were exposed to different scenarios and participated in building challenges offered within the camp's architectural projects. On top of honing their technical building skills, students gained more experience in iterative thinking and problem solving — both key skills for designers. The camp encouraged students to actively engage in designing spaces while still maintaining a playful environment built on social connectedness and community building.

“THE CAMP PROVIDED AN IDEAL PLATFORM FOR THE IMPROVED STEM-LITERACY OF RACIALIZED, UNDERPRIVILEGED YOUTH, AND OFFERED THEM A CHANCE TO MEET RACIALIZED DESIGNERS THAT NOT ONLY HELPED THEM SUCCEED, BUT ALSO CHALLENGED TO ENGAGE IN STEM ACTIVITIES & EDUCATION.”

Towards Equity in Architecture

With the help of similar initiatives to the Building Blocks Minecraft Camp, where impressionable and marginalized youth are exposed to opportunities to interact with female and racialized professionals, we can ensure a future where diversity, equity, and inclusion becomes a universal principle in the field of Architecture.

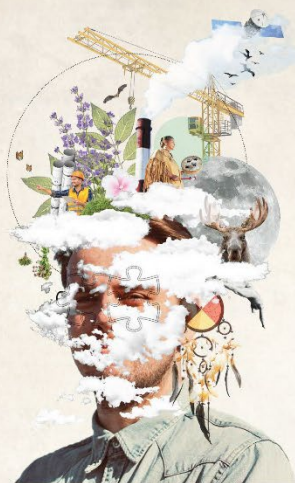
Team

Sarosh Haider (Architectural Science Outreach Camp Counsellor),
Hunter Kauremszky (Architectural Science Outreach Camp Counsellor)
UoT Faculty of Landscape, Architecture, and Design
KPMB, BAIDA



“THE INCLUSION OF A DIVERSE
SELECTION OF PROFESSIONALS
CREATED A WELCOMING AND DIVERSE IMAGE OF
THE STEM FIELDS.”





Fraser Alan Carter Van Iderstine (he/him)



DALHOUSIE UNIVERSITY

@fraserlancarter

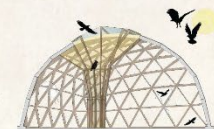
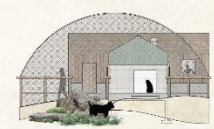
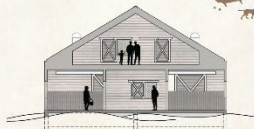
Dalhousie Architecture Student Association / DASA
Halifax, Nova Scotia - School of Architecture

Towards Equity in Architecture; Thesis Explorations

In Western and industrialized societies, cities, buildings and industries, are often more valued than the natural world. This is an unfortunate legacy of anthropocentrism. The industrial era has only exacerbated the human-nature divide, separating the human from natural rhythms, by accelerating the speed and intensity of living through the use of fossil fuels, while subjecting to stress and anxiety from urbanization. Today, people look to the wilderness for inner peace that is difficult to find in a city. This project proposes a Wellness Center on Cape Breton Island, designed as a community where humans, animals, and nature may coexist in harmonious relations. Using the concepts of A Shared Stewardship, an Indigenous approach known as Two-Eyed Seeing, and Biophilic Design Strategies, this thesis exploration looks to heal the human-nature divide through design as an ecosystem; comprised of human, animal, and plant communities. The program's core elements of knowledge are to cook, teach, craft, feast, and heal in harmony with our natural surroundings via culture, tradition, and awareness. It is a space for people to learn from each other about how to source and prepare healthy local foods, bringing together their individual skills of hunting, foraging, gardening, and fishing - to the table; educating and adapting from the traditional techniques of Netukulimk.

Netukulimk is the Mi'kmaq concept of harvesting natural resources without jeopardizing the integrity, diversity, or productivity of the native surrounding environment, limiting waste and an ignorance for what Mother Earth (wskiqamú) has offered to us. It governs the emotional, cognital, spiritual, and physical relationship a human has with nature, including land and all living beings. Located between all independent animal sanctuaries, The Central Barn is divided into four quadrants: transport, creature, observation, and storage. Here, the animals are quickly placed into their individual stalls, via expert or hoist, as an introductory safe space for initial assessment; prior to transitioning onto a more permanent sanctuary for their complete recuperation. On arrival, these animals may be stressed, tired, or confused, so providing a comfortable space as natural-feeling as possible, is key. Sunlight streams down the wells, with natural ventilation throughout and a breezeway at its core; all effectively sheltered by natural and locally sourced materials.

I am not of Mi'kmaq descent. However, this thesis incorporates knowledge and an appreciation for Indigenous culture, spirituality, and tradition specifically related to Unashkú, Nova Scotia. Thank you for allowing my research objective to be influenced by and closely connected to the natural.



LITERA- POLIS

THE POST-INTERNET TEXTUAL CITY

DANIEL DICKSON
@affectivearchitecture

Action

The thesis reacts to a loss of citizen agency, accessibility, and heterogeneity in the textual digital environments overlaying the post-Internet city. In response, it proposes the Literapolis: the city as a born-digital living literary. In this infrathin heterotopia, texts are created, lived in, and renewed by plural communities whose spaces of writing and reading are intimately tied to place.

Method

The Literapolis critical frame is developed over five scrolls, taking San Francisco, the internet epicentre, as case study. The first examines primary terms: the literary, the born-digital, the post-internet, and the text. The second organizes five nested spatio-textual scales – code, page, codex, archive, and city – and structurally redefines these scales through research in informatics, archival sciences, and media studies. The third develops a provoking methodology: mapping and drawing through a system of points, vectors, and fields to investigate how the scales can disclose complex urban ethics. The fourth transcribes Literapolis citizen narratives to re-mediate and re-enfranchise a vital living literary. Lastly, the fifth reflects on the Literapolis as epistemology and enacts a spatio-text in Ottawa.

“ THE CITY IS FEMME-
ATED BY ITS CITIZENS’
TEXTUAL TRACES...”

Towards Equity in Architecture

My research notes that equity in constructed urban space is now deeply entangled with the ‘information architectures’ of the internet. As such, I take special interest in restoring and preserving narratives operating at digital peripheries, lest these be lost or flattened-out. In proposing a means of – and language for – imagining just transmedial space, I hope my thesis can advocate for the sociocultural health of post-Internet cities.

Advisor: Johan Voordouw.

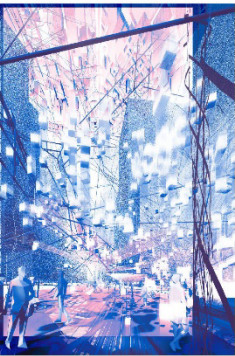
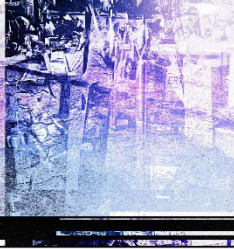
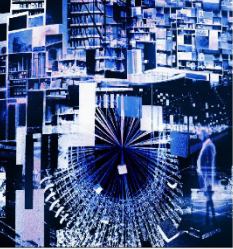
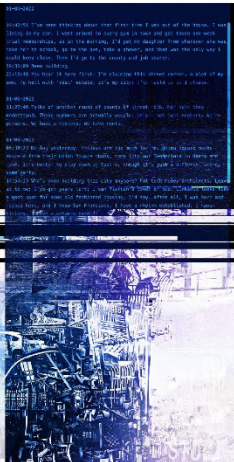
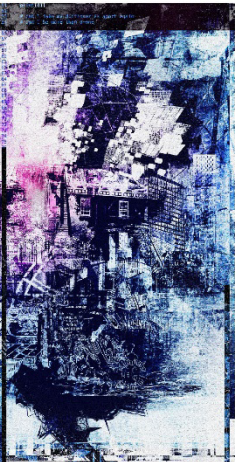
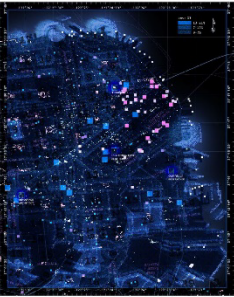
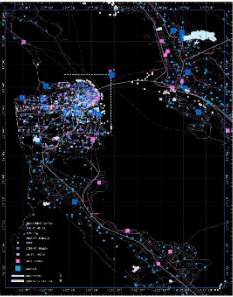
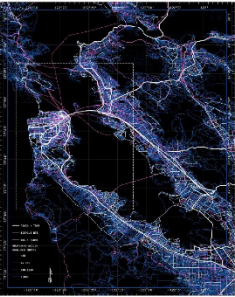
Illustrations

Left > Right

TOP vector, point, and field mappings for San Francisco respectively exposing the spaces and adjacencies of textual agency, accessibility, and heterogeneity.

MIDDLE embodied-virtual-translation of digital texts for three San Francisco citizen narratives: chinatown child, counter-environment queer, and ready-made architect.

BOTTOM vector, point, and field provocations co-opting architectural drawing to break-open and rematerialise spatio-texts and their infrastructures across the superstructural city.



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< FULL THESIS DOCUMENT AVAILABLE HERE.

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Azzlell School of Architecture & Urbanism

MAKING SPACE

Decolonial Interventions with Public Art and Design

Exhibition Curated by
Honore Black (she/her) -
Instructor for Decolonizing
Public Space, Insurgent
Public Art and Design

[https://umanitoba.ca/
architecture/honore-black](https://umanitoba.ca/architecture/honore-black)

Exhibition Description:

As a practice, public art can transcend the traditional disciplinary boundaries of art, architecture, design, planning, and landscape architecture. With public art, professionals in these areas often cross over "artificial academic borders and create compelling, unique, and cutting-edge public art that draws from elements in each of these disciplines" (J. T. Young, University of Washington).

As a collective, we believe the potentials of public art go beyond the interdisciplinary and the collaborative. We believe that public art has the power to make space, to ignite new understandings of place, unpack complex landscapes, histories, and stories forgotten or needing to be told. In short decolonial public art is also anti-colonial, it unsettles settler colonial understandings of space and place at site-specific locations. It can challenge hetero-normative, hetero-patriarchal, and neoliberal environments and dialogues. Through creative and visual expression public art performs as beacons of change and inspiration for anyone passing by, anytime.

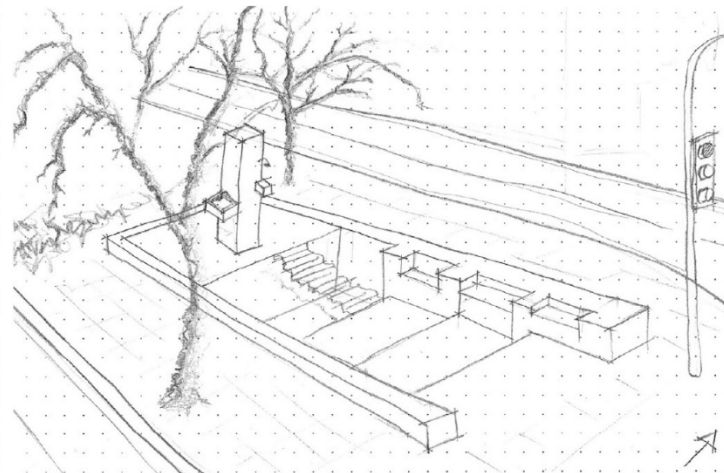
This course explored decolonial contemporary public art and design found in the Canadian urban landscape. Works of public art along with their respective social, political and historical implications were examined. Readings were engaged with as unsettling guides for Non-Western philosophies and Indigenous worldviews in partnership, collaboration and reconciliation. We tried as much as possible to shift the trauma narrative to one of celebration, resurgence and love. Through this process, students gained an awareness of artists, architects and designers who are contributing to the field as well as scholars who write about public art and design. Upon the completion of the course, students were able to discuss the interdisciplinary nature and insurgent possibility of public art and design.

In this exhibition each student has created a multi-part design proposal for a work of insurgent public art to be imagined in Manitoba. The final project has culminated here with a written proposal, infographic poster and 3D model.

Instructor Acknowledgement:

As I finish this course, I am elated, hopeful, and motivated by the designs and research my students have produced. It has been a gift to work with them, listen, engage, and learn during our critical readings, site visits and class discussions. We have only started to unpack concepts of race, gender, sexuality, settler colonialism, decolonization and ways to move forward in a good way—in public space. Conversations were difficult at times, but always respectful and full of imagination. Thank you for all of your hard work and dedication to this course, my hope is that the work you have put in here will return to you in your movement forward, back, and sideways. I am grateful for my time with all of you.

"PUBLIC ART CAN
CHALLENGE HETERO-
NORMATIVE, HETERO-
PATRIARCHAL, AND
NEOLIBERAL ENVIRONMENTS
AND DIALOGUES."



SITES OF RESURGENCE

Decolonizing Settler Colonial Urban Space with Insurgent Indigenous Public Art in Winnipeg, Treaty One

University of Manitoba,
Honore Black

About / Mission

This dissertation investigates the role of contemporary insurgent public art work in Winnipeg, Manitoba. It will address how each work of art has been created by applying insurgent aesthetics and site-specificity, often relating to the land and history of place. As a result, these works of public art have a decolonial and unsettling purpose, creating new sites of inclusion. By investigating the intent and affect of each work of public art, I advance that each of these sites also offer a significant insurgent narrative in the public realm. Public art selected for the dissertation research will consist of work created after the release of the 2015 Truth and Reconciliation Commission of Canada to the present day. This research is timely and important for not only our city, but also for our nation, because now, with the resurgence of the Black Lives Matter movement, The ReClaim project for MMIWG2S and the Canadian Reconciliation process underway, artists are working to shed light on colonial events, erased histories, and silenced voices.

Research Questions

- How does public art express insurgency "in-place" for people and their communities?
- How does contemporary public art (re)map, (re)write, and (re)placemake the landscape while subverting colonial power?
- How does public art operate as a creative decolonial strategy on and for the urban landscape?
- Further - what works of public art in Winnipeg work to unsettle settler colonialism and neoliberalism while actively engaging with insurgent aesthetics, storytelling and land connectivity?
- How can visual sovereignty become an expression of insurgent aesthetics manifested in public art?
- What stories are being told and what stories should public art be including going forward?

What is Insurgent Public Art?

Insurgent public art operates to deconstruct biases and dominate hegemonic power structures through visual and spatial expressions on the land. It provides an opportunity to (re)map at site-specific locations, allowing for alternative future imaginaries to be told. In Canada, insurgent public art typically disturbs settler colonialism, often working towards reconciliation through the use of decolonizing narratives. Insurgent public art potentializes everyday acts of resistance for anyone, communicating stories of plurality, marginality, and multiple histories within the public realm. Insurgent public art erodes the dominate White narratives of space and place to create locations that are heterogeneous, fluid, and dynamic.

SITES OF RESURGENCE: DECOLONIZING SETTLER COLONIAL URBAN SPACE WITH INSURGENT INDIGENOUS PUBLIC ART IN WINNIPEG, TREATY ONE

Honore Black

PhD Candidate, Design and Planning, Faculty of Architecture
University of Manitoba



Social Sciences and Humanities
Research Council of Canada

Conseil de recherches en
sciences humaines du Canada

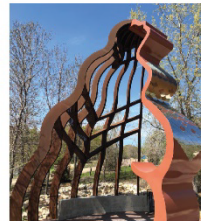
Canada

CASE STUDY QUALITATIVE METHOD STRATEGIES AND TACTICS

...decolonizing methodologies, [and] dialogical engagement can be the glue that catalyzes both new knowledge and new political praxis. Recognizing the breadth of intersectionality's current context of discovery is important for continuing to bring together an array of people, perspectives and ideas needed for such dialogues.

-Patricia Hill Collins

Patricia Hill Collins, *Intersectionality as Social Critical Theory*, (Durham: Duke University Press, 2019), 146



Niimaamaa, The Forks
KC Adams, Jaime Isaac & Val Vint, 2018
The Forks, or Niizhoziibeon,
Winnipeg, MB
polished painted steel, copper, and core
ten metal
Photograph by The Forks Media



Rooster Town Kettle and Fetching Water
Ian August, 2019, Stainless Steel and Paint, Beaumont Station, The Rapid Transit Line
Winnipeg, Manitoba, Photograph by Liz Tran
Winnipeg Arts Council, "Rooster Town Kettle and Fetching Water", Accessed November
2020
<http://winnipegarts.ca/wac/artwork/rooster-town-kettle>



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DECOLONIZING PUBLIC SPACE, IN- SURGENT PUBLIC ART AND DESIGN

EVDS 3710 & ARCG 7070

Summer 2022

University of Manitoba,
Honore Black

General Course Description

The aim of this course is to examine contemporary public art and design in the urban landscape and specifically in a Canadian context. Works of public art along with their respective social, political and historical implications will be explored through a decolonial lens. Western theories of space, place and memory will be coupled with concepts of Non-Western land-based approaches, and Indigenous world-views. Students will complete assignments that express research and writing but will also have an opportunity to complete a creative design project. By the end of this course students should be able to discuss the different paradigms of public art and design, focusing on interdisciplinary knowledge gathering of both Western and Non-Western concepts. A focus on current conversations including decolonizing public space, works commissioned after the Truth and Reconciliation Commission of Canada and sites that respond or include Black Lives Matter activism and BIPOC initiatives will be addressed. Through this process, students will also gain an awareness of artists, architects and designers who are contributing or have contributed to the field as well as scholars who write about public art and design.

Course Interdisciplinary Goals

The nature of the public art domain is a collaborative, built on multiple expertise and working between the disciplines to create new interdisciplinary connections. "With public art, boundaries of the traditional disciplines of art, architecture, design, and landscape architecture have dissolved, allowing professionals in these areas to cross over artificial academic borders and create compelling, unique, and cutting-edge public art that draws from elements in each of these disciplines." (J. T. Young, University of Washington, <https://www.washington.edu/change/proposals/public.html>, March 1st 2021) In addition, I believe that for our students, my interdisciplinary scholarship and teaching experience—acknowledging my position as a White settler woman allows me to support non-Indigenous students to bridge that "space between" Western and Indigenous world-views, assisting them to feel as though they can participate in decolonial narratives and designs. Indigenous students also appreciate my ability to coalesce and bring to the classroom, Indigenous, Metis and Inuit community members to spend time with our students.



Course Learning Objectives

- deepen perspective on the relevance of historical to contemporary works of public art in the urban social environment.
- develop an understanding of the different paradigms of public art
- establish a foundation of knowledge regarding scholarship on public art and design through both a western and post-colonial lens
- establish a vocabulary based on the key ideas and outcomes of public art and design history
- provide exposure to the comparative analysis of seminal works of the theory pertaining to public art, space, place and social practice artists and designers.
- Decolonize one's learning objective towards a more inclusive history of design.
- to hone one's communication and discussion skills within the classroom through presentations and participation.

Course Questions

- What is public art?
- What is the role of public art in an urban environment?
- What are the primary theoretical approaches dominant in the literature?
- What theories ground discussions of public art in the urban realm?
- What are the trends in terms of the dialogue around public art?

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(re)growth

University of Manitoba
Faculty of Architecture

Decolonizing Public Space, Insurgent Public Art & Design

goodal@myumanitoba.ca
instagram @bradengoodal

A line/spearing of plantings made along the length of the one-kilometer Prairie Restoration Field using an assortment of species indigenous to the tallgrass prairies. This arm-width gesture (re)marks the space as damaged and highlights the lasting effects of our settler colonial society's evaluation of land. Mimicking the path of farming equipment that scarred the land, the line intersects the weaving path to create moments for pause.

The guided planting walk will adapt to the immediate surroundings and plan to stand out against the shifting patterns of the tallgrass prairie. Together they will create a straight line, only something humans make. A symbol of division, restriction, and separation, but also a path forward. As the site transforms, the intervention will become part of the landscape, another iteration of its give and take cycle.

Wild Iris, May-August, 30-80cm. Purple and blue flowers provide nectar for hummingbirds.

Sweetgrass, June, 30-60cm. It can be used in the form of dry braids for ceremonies.

Culvers Root, July, 90-120cm. Crowned with a slender white spike of flowers.

Black-Eyed Susan, July, 30-60cm. Showy yellow flowers with lots of nectar for butterflies.

Wood Lily, July-August, 30-90cm. Prominent red-orange flowers with medicinal properties.

Bluestem grass, August, 100-175cm. Tall with tukey foot seeds and darker tail colours. The grass of the tallgrass prairie.

Switchgrass, August, 80-120cm. Lacey seedheads blow in the breeze and provide seed for birds.

Tall Cornflower, August, 100-200cm. Yellow flowers dangle from brown centers and silver foliage.

White Prairie Sage, August-September, 100cm. Can be used for ceremonies and smudges.

Photo: C. Roberts, Wildflower Walker, August 14, 2017, for catalogue, <http://www.prairieproject.org/2017/08/14/wildflower-walker/>

(re)growth is an action and practice of resistance meant to (re)claim, pluralize, transgress, uncover, and contest this place, and spaces like it across the country. The simple motion of the piece will encourage observers up the hill to find the place before them, divided and contradicted by an idyllic row of new growth. Maybe, for a moment picturing a new future where the field might not end and bison roam freely through the space they desire. The land is always changing, but the spirit of the place never left. Editing our settler-colonial agricultural history is crucial in the (re)mapping of stolen land as we work towards reconciliation.



LOCAL LIVE[S][D] HERE

Sandra Froese | MArch Candidate
University of Manitoba
Faculty of Architecture

About / Mission

Connection and understanding through diversity is a form of reconciliation and the first steps to creating de-colonial spaces. The public art proposal, Local Live[s][d] Here, looks at giving representation to the [local] community of Saint Norbert through making collaborative artifacts into public art. The proposal explores how people, communities, and cultures can connect through fabrics-textiles-materials, community participation, and storytelling.

Saint Norbert is located just outside the perimeter in Winnipeg and contains heritage sites rooted in Manitoba's origin story, reflective of French-Metis community. The Saint Norberts Farmers Market canopy is adjacent to the community's heritage site, and is a place where people gather every weekend for the [local] market.

Diverse Identity

The name of the public art, Local Live[s][d] Here, originates from the Saint-Norbert Farmers market motto: "We make it, bake it, and grow it for you!" All vendors and creators are considered local, from within the area. Though, I question what 'local' really means.

Local **live** here identifies the singular form of life in present space and time.

Local **lives** here identifies the plural form of life, as in, the community, in the present space and time, and its seen claimed as the markets slogan and seen posted on the walls of the market canopy.

Local **lived** here identifies the life and lives from the past in this particular space and gives a nod to the adjacent heritage site of Saint-Norbert.

This public art installation will take on all these narratives through a call for action on social and environmental justice in the means of donated material and the making process.

Design Construction

The construction and making process of this public art is just as important as its intended outcome. The goal of Local Live[s][d] Here is to re-identify colonial based/European practices. Different from the colonial gatherings of 'quilting bees', the idea is to have people from the community sew the donations, whether they are scrap pieces of fabric or something that holds significant meaning and memory, to build patchwork quilted 'sashes'. All cultures, genders, ages, and skill levels are invited to work collaboratively and co-operatively during scheduled sewing sessions to allow opportunity to learn from one another, and share their stories to gain connection and understanding.

The patchwork quilted sashes are proposed to be hung within the canopy spanning the 12 foot structural supports, from one side to the other to allow ambient light and color to filter through onto the marketplace. The sashes are a nod to the heritage of the metis peoples from this location that played an integral part in the making of our current 'local', Manitoba.

The overall public art piece is intended to be an inclusive community-based collaborative project, where residents within Saint Norbert donate fabric, materials, or textiles that will ultimately be sewn together collectively in a patchwork quilted top to form large-scale 'sashes' to express the communities heritage, current diverse identity, and craftsmanship.



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**University
of Manitoba**

BY BLACK: BUILDING A PATH FOR SUCCESS

Black Students in Design (BSD)

@blackstudentsindesign



About / Mission

Where are the Black designers? How can we create safe spaces for Black students pursuing design to thrive? What are ways we can connect Black professionals, alumni, students and the greater community? Through these questions, Black Students in Design was developed.

Black Students in Design is a student group within the Daniels Architecture Faculty at the University of Toronto that aims to:

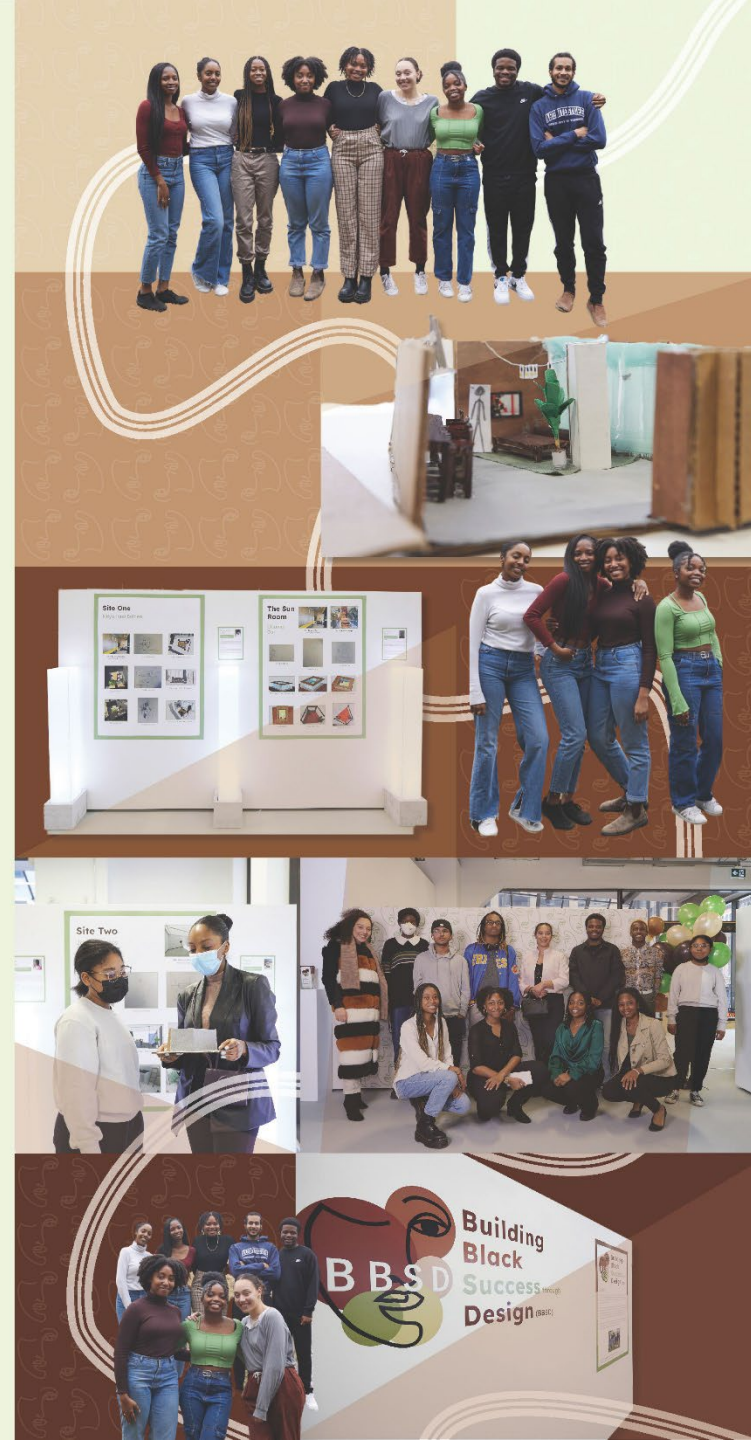
“CREATE
A DESIGN
COMMUNITY
FOR BLACK
STUDENTS”

In recognition of the many barriers faced by Black students in the design and architecture fields, BSD creates initiatives for Black students including movie nights, “sip and paints,” design and equity discussions, and “Careers in Design,” a series of networking events that highlight Black professionals in the fields of architecture, interior design, graphic design and more. BSD designed the Building Black Success through Design mentorship program to support youth in pursuing careers in design and architecture.

Towards Equity in Architecture

At Black Students in Design, we believe in creating diversity within the design field through empowering a diverse background of voices and providing an educational space which encourages the success of marginalized groups within Canada. We strive to provide the fundamental tools of design to allow more people to participate in building their communities and be a part of change.

BSD Executive Team: Clara James (President/Founder), Renée Powell-Hines (Vice President), Tamilore Ayeye (Co Undergraduate Coordinator), Toni Bamigboye (Co Undergraduate Coordinator), Rayah Flash (Financial Officer).
Poster By: Rayah Flash



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The Problem

The ocean is the lifeblood of our planet: it creates 85% of the world's oxygen, absorbs almost 1/3 of global CO₂ emissions and stores 93% of the Earth's CO₂. Without it, life for all species on the planet would be unrecognizable. Yet, despite these incredible facts, humans continue to ceaselessly exploit it:

Every hour, we excrete 680 tonnes of capitalist waste (garbage) into the ocean; garbage patches the size of countries accumulate in gyres. We decimate aquatic ecosystems with commercial fishing and trawling: 2/3 of the world's oceans are depleted and over-fished. *If we continue on our current trajectory, the ocean will be virtually empty of life by 2048.*

The Project

The Great Plastic Partition: The Creation of an Aquatic Non-Nation is a polemical project that envisions a hypothetical scenario in which humans and the oceanic ecosystem peacefully co-exist. Through a series of richly illustrated perspectives (all from the POV of oceanic wildlife, such as the one seen right) and detailed blueprints, the project addresses two key issues plaguing the ocean: the accumulation of garbage patches and rampant overfishing.

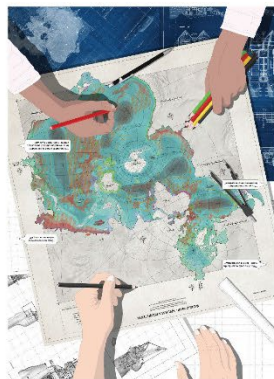
The project imagines ad-hoc vehicles and machines that are used to collect and reconfigure ocean plastic into partitions. The plastic partitions form 'borders' that create no-take zones, a term used to describe areas where extractionary practices are prohibited/impossible. First, ocean plastic is collected using an autonomous collector propelled by the ocean's currents (illustrated right). The collected ocean plastic is emptied into storage outposts strategically anchored at interaction points of major currents. A massive floating factory made up of cargo ships sails to the outposts, collecting the consolidated plastic and outputting the constructed plastic partition in its wake. In a sense, the no-take zones become nations, or rather non-nations, that are beyond human governance.

Equitable Inhabitation

Since the dawn of the Anthropocene, humans have positioned themselves as a destructive, self-interested planet shaping-force, and architecture is no exception. By definition, architecture is the art or practice of designing and constructing buildings - which are inherently for human occupants. As we grapple with critical issues of climate change, territory and equality, we will have to change these practices; we need to start designing for non-humans to ensure equal inhabitation for all species on the planet.

Employing fantasy, storytelling, representation and humour, the project subverts this common understanding of architecture, encouraging viewers to consider who, or what, we design for. The project strives to invoke the question, *"How can we design for non-humans?"*

Team Callum Nolan, Bite Design Group
Supervisor Scott Sorli, University of Waterloo



The Great Plastic Partition:



The Creation of an Aquatic Non-Nation

bite
DESIGN GROUP

UNIVERSITY OF
WATERLOO
SCHOOL OF
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The Commemorative Monument of the Non-Visible

Hilary Romaniuk & Jamie Wong
Instructor: Dr. Menna Agha

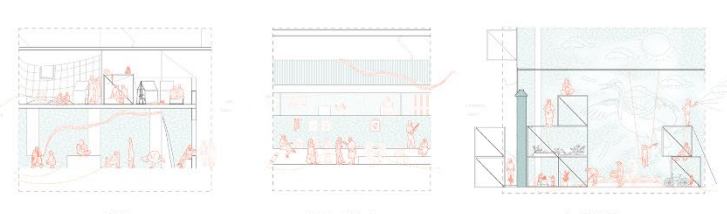
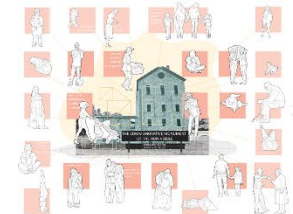
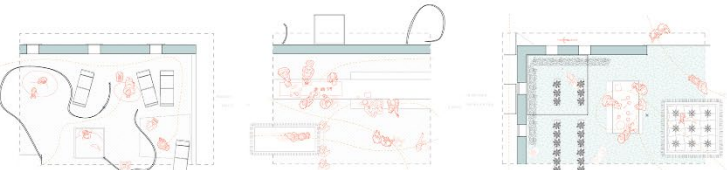
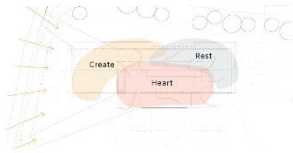
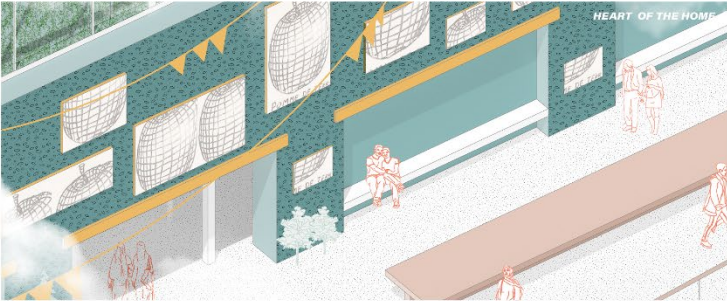
[M.Arch Winter 2022]

The Commemorative Monument of the Non-Visible utilizes the abandoned heritage site of the Carleton Mills located on the waterfront in downtown Ottawa which has been transformed by the people into a space of actual use for "non-visible" citizens of Canada. This project takes advantage of the NCC's mission to create commemorative monuments for the people by celebrating the portion of the population who never get celebrated in Canada's capital. (Federal) Heritage Sites and downtown waterfront properties are usually accessible only to an elite group of people consisting of the wealthy, powerful and compliant with the capitalist system. This system works to prioritize the rich and powerful, while simultaneously repressing and extracting the underprivileged and forgotten folks. The National Capital Commission (NCC) has a mission to "work to build an inspiring capital that is a source of pride for all Canadians" and part of this mission is to create commemorative monuments for and representing the citizens of Canada.

The design intervention of the Commemorative Monument of the Non-Visible avoids power-geometry and grows organically from the central "heart of the home". The building is divided into 3 zones : the Heart, Creative Making, and Quiet Rest. Members of the community build and transform the space by changing and adding to the scaffolding structure and by clipping their own materials from their community into the building itself. This is a community design that is run by the community to share stories and to promote a decolonized society. It is a process to prove our existence where this community matters. It will become a safe place for the marginalized minorities and vulnerable groups where through teaching, learning, and making, we can know our self worth. We will work towards a society where the way we look will not determine our obligations; we will not be the token to a company who needs to meet a quota for diversity. We are reclaiming the word monument, by creating a "commons" space.



Azrieli School of Architecture & Urbanism



Resting

The Heart of the Home

Creative Making

THE ARCHITECTURE LOBBY OTTAWA (ODAWA)

Project Description

"The Architecture Lobby is an international [volunteer-driven, activist] organization advocating for the value of architecture in the general public and for architectural work within the discipline. The Architecture Lobby believes that power in a society should be democratic and widely distributed and that changes to a humanitarian built environment must be sited in organizing labor. It believes that **the work architects do and the capitalist society in which we work need structural change to properly serve spatial justice**. As long as architecture tolerates abusive practices...it cannot insist on its role in fighting for public safety, environmental health, or an equitable society."¹

The Architecture Lobby Ottawa(Odawa) intends to **mobilize workers in architecture and related disciplines to advocate for accreditation reform and labour rights**. The TAL-ot(od) chapter is the second Canadian chapter after the Tkaranto (TAL-to)² chapter formed in 2020. Recently, TAL-ot(od), in collaboration with Gallery 101, hosted a workshop to submit a countermap of the National Capital Region on an online crowd-sourced project called countermap.land led by TAL-to in partnership with the Artist Run Centre Association (ARCA) and 221A. The project is supported by the Canada Council for the Arts and is developed with Mapster Technology Inc. (the firm developing native-land.ca).

1. <http://architecture-lobby.org/about/>

2. https://www.instagram.com/arch_lobby_to/

3. <https://221a.ca/research-partnership/countermap-land/>

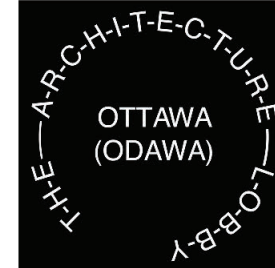
email: architecturelobbyottawa@gmail.com

insta: [@arch_lobby_ottawa_odawa](https://www.instagram.com/arch_lobby_ottawa_odawa)

<http://architecture-lobby.org>



T-H-E
A-R-C-H-I-T-E-C-T-U-R-E
L-O-B-B-Y



“ NOTHING
ABOUT US
WITHOUT US ”

Towards Equity in Architecture

TAL-ot(od) envisions equity in architecture as an intersectional journey towards **decolonizing and decommodifying the built environment**, rooted in the land back movement and climate justice.

Poster Authors: Brooke Zacharuk (co-steward) & Sneha Sumanth (co-steward)

Join us: TAL-ot(od)'s initiatives are entirely member-driven. **We always invite new members and chapter stewards** seeking a platform to organize and advocate for equity in the realms of architecture and urban life. If you are interested in hearing more, email us at architecturelobbyottawa@gmail.com.

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COMMUNITY GROWTH

A socially minded and inclusive approach to adaptive reuse in downtown Winnipeg by Laurel Cowley

@_LaurelCowley

THE CONCEPT:

Community Growth was a tree-based urban design approach to revitalize an iconic Winnipeg building, the former Hudson's Bay Department store on Portage Avenue. This building is located along several main routes, Portage Avenue and Memorial Boulevard, making it a well-connected urban site situated within the core of downtown Winnipeg. I aimed to redevelop the site into affordable housing, with space for a daycare, medical, other social services and perhaps a small food market on the main floor with housing on the upper stories. I also planned ample accessible space for urban agriculture. For example, residents could grow herbs or small vegetables on their balconies, with more space available for larger vegetables on the land that previously held a parkade.

THE GARDEN:

An accessible urban garden was created that considered the need to gather, grow, play, and relax to support the community and its families. Currently, existing housing in the area is suited for young people or older adults without kids. With *Community Growth*, I created space for families to raise children, with areas to play outdoors and share memories and learning experiences with others.

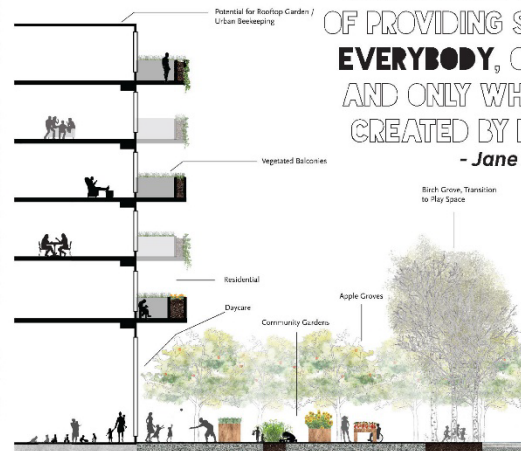
These barrier-free semi-private gardens have accessible pathways between the garden plots, raised beds, and table planters, which allow wheelchairs or chairs to fit underneath. The diversity of growing spaces ensures that people of all ages and abilities can use the space independently. There are also shaded seating and play spaces throughout the garden that everyone can enjoy and relax in. The play areas would be constructed on poured-in-place recycled rubber, to provide an accessible and vibrant blue to the space. Tree groves provide shade and would have native understory plantings. On the southern side of the site, an evergreen walkway provides year-round interest while acting as a barrier between the garden and the busy street.

Finally, the garden features groves of apple trees for people to harvest as well as a long, centrally located table for people to sit and enjoy their harvest, converse with others, prepare vegetables, share meals, or partake in crafts and seasonal activities like carving pumpkins.

Towards Equity in Architecture

I believe landscape architecture can improve living conditions for all by providing functional and inclusive public open spaces that create social connections for all people, regardless of age or ability. In order to do so, multi-disciplinary partnerships, community-oriented design strategies, and person-focused methods should be employed. All architectural works should create spaces that do not ostracize or limit people with disabilities, as good design is inclusive design. Accessible and equitable design considers the functional needs of persons with varying physical, cognitive, and sensory abilities and responds to a wide range of social considerations. Achieving equity in architecture requires placing accessibility and social justice at the beginning, and throughout, the design process.

Designed by: Laurel Cowley, Master of Landscape Architecture student at the University of Manitoba



"CITIES HAVE THE CAPABILITY OF PROVIDING SOMETHING FOR EVERYBODY, ONLY BECAUSE, AND ONLY WHEN, THEY ARE CREATED BY EVERYBODY."

- Jane Jacobs

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Enhancing EDI in Rural Communities

Listening. (Un)Learning. Co-Creating. Equity in Action.

Our research team, composed of faculty members and students within the RAIC Centre for Architecture at Athabasca University, has been conducting continuous research and developing education resources and micro-credentials with an aim to enhance Equity, Diversity and Inclusion in rural communities, with multiple projects funded by the Alberta Real Estate Foundation, Alberta Advanced Education and the Social Sciences and Humanities Research Council. These projects focus on supporting rural communities that are struggling through this era of climate change, the pandemic and the opioid crisis, and are designed to support a sustainable developmental path for towns that are equitable, diverse, inclusive, and welcome to all.

Our research question:

How do we create communities, public spaces and buildings where all are welcome?

Co-Creating Inclusive Architecture



Fig. 1 Design of a fictitious community centre for Athabasca University in the town of Athabasca exploring innovative green and inclusive design principles.



Fig. 2 Interior perspective of the fictitious Athabasca University community centre exemplifying accessible design and co-creation design process with the local and indigenous communities.

(Un)learning about EDI with AI

Our research team is creating a training module focused on EDI as part of a micro-credential course on *Enhancing Rural Sustainability through Community Learning* that will lead the learner to identify opportunities to improve the equity, diversity and inclusion in their community, public spaces and buildings. An artificial intelligence (AI) powered module is being developed to facilitate this EDI-centric virtual experience, which is emphasized as a means to solve challenges faced by rural communities. Through this interactive experience, while engaging with various members of a fictitious rural community, the learner takes the role of a town planner charged with envisioning an EDI-focused collaborative project located along a town's heritage recognized Main Street. While recognizing the values of the towns, the learner interacts with different, at times contradictory, stakeholders to craft the design guidelines specific to the EDI priorities of the community.

Listening and Community Connection

To understand what unique challenges rural communities face in equity, diversity and inclusion, our research team is conducting consultations, in the form of design charrettes, in the rural towns across Alberta: Athabasca, Fort Macleod, Sundre, Kehewin Cree Nation, Samson Cree Nation. The design charrettes hosted by the Athabasca University's research team were held in the towns physically and virtually to provide a community engagement platform to address Rural Sustainability through themed discussions and workshops on: Heritage Resource Management, Community Health, Economic Diversification, Building to Thrive, Learning from the Land, Regenerative Design and Energy Efficiency, Social Infrastructure, and Equity, Diversity and Inclusion. See Fig 3 and Fig 4.



Fig. 3 Design charrette and community consultation with the town of Athabasca.



Fig. 4 Presentation by Athabasca University's indigenous scholar, Prof. Josie Auger to the town of Athabasca.

As part of a micro-credential course developed on the subject of regenerative design, this community centre proposal in Fig 1 and 2 was designed by faculty members at the RAIC Centre for Architecture at Athabasca University as a fictitious pilot project investigation for Athabasca University, located in the town of Athabasca. As innovations in green passive and active design strategies were applied to this project, research revealed that equity is as important to sustainability in a social context, as the form, assembly and materials are to the building's environmental impact. EDI is critical to social sustainability. Fig 5 presents our Internal and External Dimensions of Diversity diagram adapted for rural communities.

The design process involved conversations with the local and indigenous community, architecture, engineering and indigenous scholars, as well as EDI subject matter experts, including Mindful Architecture, who informed our design process about the concepts of equity, diversity and inclusion, with synergies to social and environmental sustainability.

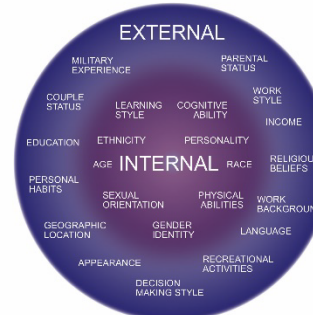


Fig. 5 Internal and External Dimensions of Diversity diagram adapted by Athabasca University Research Team



Team Members:
Dr. Henry Tsang, Assistant Professor
Laura Vero-Augustine, Research Assistant
Dr. Douglas MacLeod, Chair & Professor
Veronica Madonna, Assistant Professor
Trevor Butler, Assistant Professor
Jessica Williams, Research Assistant

With support from:



EQUITY REMOVING BARRIERS
ECONOMIC, GEOGRAPHIC, PHYSICAL, LOGISTICAL...

DIVERSITY CELEBRATE OUR MANY FACETS
WHAT MAKES US UNIQUE, CAN ALSO CONNECT US

INCLUSION WHEN ALL ARE WELCOME
BARRIERS ARE REMOVED & DIFFERENCE IS EMBRACED



Team: Oliver Groom, Culture Nudity, Isabelle Suppa
Supervisor: Scott Scott, York University of Toronto
 Food security, the global epidemic and rapid inflation related to the war in Iraq, the global epidemic and rapid inflation related to the war in Iraq, the global epidemic and rapid inflation related to the war in Iraq. These seemingly separate issues are in fact interconnected, they can all be traced back to the continuous flow of three commodities: food, oil and drugs.

These commodities are the primary currency of capitalism. Below the surface, the continuous exchange of these goods shapes and affects all aspects of contemporary society. By understanding the flow of these commodities, we can begin to understand the world as it is, and how it is being shaped. Through which the complex web of global geopolitical relationships can be understood.

The following poster maps the interrelation of key geopolitical events, such as WWII Oil Campaigns, Mid 20th Century American Consumer Culture, The Green Revolution, Land, and the Palestinian-Israeli Conflict, to name a few.

Food, Oil and Drugs are each an "entry point" to the poster. Each specific event is self-contained green blob that moves between the three entry points and the actors they influence. The organization groups typical geopolitical and temporal relationships, instead of using past and current events playing out on all corners of the globe. The intricate organization

enables hidden relationships visible. Understanding these underlying currents and flows that impact our day to day life is important for everyone to understand. Architects included attempt to visually explain some of these issues, and how they continue to be played out on a local, regional, national and global scale.

GIRLS CAN TOO

TMU DAS, ERA ARCHITECTS,
TORONTO AND REGION
CONSERVATION AUTHORITY

@dastorontomet
<https://www.torontomu.ca/architectural-science/> 325
Church St, Toronto, ON M5B 2M2

About / Mission

In Summer 2022, Toronto Metropolitan University's Department of Architectural Science, in collaboration with ERA Architects and the Toronto and Region Conservation Authority, set out to create a collaborative mentorship program to help young girls get exposure to 3D modeling, laser cutting, model making, and overall architectural design experience. As we are in a predominantly male-dominated industry, providing these girls with the skills necessary to get a head start and mentorship from industry professionals and architecture students is an invaluable experience that could make a lasting impact. The program was designed to be done in two sessions. The first session consisted of virtual brainstorming and teaching the girls how to model using SketchUp. They were introduced to sketching to show their ideas and how to 3D model their ideas. The second session was in person as we had a portable laser cutter set up in the conservation area with the girls taking turns learning how to operate a laser cutter to get their customized bench model, which later they had the chance to customize. They were also provided pre-cut models of their designs that they were able to assemble on-site and take photos with the rest of the site model.

"We wanted these girls to have exposure to laser cutting and model making at an early stage in their lives as it can have an impact on their future pathways."

Towards Equity in Architecture

The girls had a great time learning about laser cutter technology and using their hands to assemble and customize their designs. It was done in a collaborative environment with the mentors participating in the same activities. Everyone sat around a large working table, allowing the girls to interact individually and the mentors, creating essential connections between the current and new wave of future designers.

Team: SADBERK AGMA, LUKE DE BARTOLO, ANASTASIA HALANYTSKA, SOMA KHAN, JAKE LEVY



WOODEN MOSQUES
OF THE REPUBLIC OF GEORGIA

Suzanne Harris-Brandts (Carleton)
Angela Wheeler
Vladimer Shioshvili

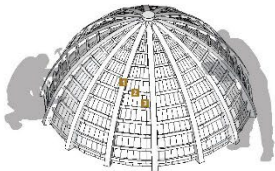
@indigenousoutsiders
<https://www.indigenousoutsiders.com/>

The South Caucasian Republic of Georgia is home to some of Europe's oldest, continuously used and most visually distinct wooden mosques. They reside in the mountainous western province of Adjara which was previously Ottoman territory. This unique typology flourished in the decades between the twilight of Ottoman rule and the rise of Soviet power. Across Adjara, over fifty mosques built between 1817 and 1926 survive today, some the centre of religious revival in their communities, others abandoned due to secularization, depopulation, or the appeal of newly constructed mosques sponsored by Turkey. Collectively, these buildings are testaments to multi-confessionalism in the Caucasus and create new knowledge linking Georgia to the broader geography of the Ottoman Empire. At the same time, they represent a distinct expression of local vernacular architecture in Georgia that underscores the diversity of the Muslim experience worldwide.

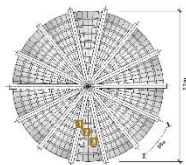
Through an exploration of this architectural legacy, the project seeks to broaden our understanding of Georgia's rich and varied architectural heritage. This knowledge is significant because, despite being indigenous to the country, Georgia's Muslim community is often left outside official state narratives. Architectural documentation of the mosques thus provides an official record of their history, a record now being used to lobby for greater state acknowledgement and heritage preservation. Site documentation involved photography, drone imagery, 360° interior images, and architectural surveys conducted intermittently over two years of field visits, as well as meetings with the Grand Mufti of Adjara and village residents. The work resulted in a traveling exhibition, multi-media website, and publication that serve as community assets since few villagers have visited one another's mosques.

For more information, please see our website. Our publication is free as a digital PDF. Hard copies have also been placed in Georgian libraries, the U.S. Library of Congress, and university libraries internationally.

This project is supported by the Graham Foundation for Advanced Studies in the Fine Arts and Open Society Georgia Foundation.



Customer supported elements: a web of hand-hewn ties and croning parallel like center

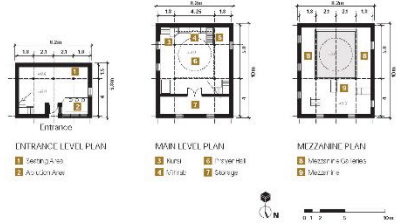


- 1 Verticality
- 2 Horizontal bracing
- 3 Curved raftering strips



CHAO VILLAGE MOSQUE

DISTRICT: Khulo
LOCATION: 41°17'12.8"N 42°17'34.4"E
POPULATION: 212
CONSTRUCTION DATE: 1909-1912 (approx 1326-1330)
RENOVATION DATE(S): 1993, 1995
CRAFTSMEN: Laz Craftsmen From Batumi/Gorno
HAS A MINARET?: Yes (Original Demolished 1936)



Chao mosque, like most in Upper Adjara, was built by local architects and decorated shortly thereafter by Laz craftsmen traveling the region. After Soviet authorities ordered the minaret demolished in 1936, the mosque was converted into a warehouse, and the adjacent madrasa became the village social club. Following the collapse of the USSR, it was rehabilitated, including a new minaret. Although the village of Chao is currently in assured economic condition, rural depopulation poses an ongoing threat. Many families relocated after a 1988 landslide, leaving Chao mosque with fewer attendees and diminishing support for the building's ongoing maintenance.



(haven)

Victoria Payne
Dalhousie University
Halifax, NS

@toriepayne

About / Mission

This project depicts my vision for a long-term housing program for our unhoused neighbours in Halifax, NS. This concept was developed after several meetings with a group of unhoused citizens living in a tent community in a local park. They spoke to my classmates and I about homelessness in Halifax and what their experiences have been living outside, in shelters, and in temporary hotel housing. This group recounted to us that they had been told to vacate the Halifax Peninsula and to move elsewhere, which they were reluctant to do as Halifax is not only their home, but where they have the best access to communities and resources that they need.

For these reasons, it was very important to me to focus this project within the Halifax Peninsula and within walking distance to resources such as grocery stores, green spaces, and health services. The housing system takes the form of a floating barge, which allows for the potential for the project to be relocated to areas of need. I have identified three areas along the Halifax waterfront that meet these criteria and could serve as potential locations: the Cunard Centre, the Harbour Queen dock, and Purdy's Wharf. The residents here would be in a stage where they are looking for employment and are ready for a more hands-off housing situation, while still being provided with some resources and community connections.

The goal of this design was to not only be located on the Halifax Peninsula, but to expand it. I wanted to connect this housing project to the harbour to provide the quintessential Nova Scotian experience of living on the water, which might facilitate a connection to place and a feeling of belonging. Through my research, I discovered that much of Nova Scotia's shipping vessels and infrastructure were going unused since the start of the pandemic. Thus, I thought the adaptive reuse of barges and other marine architecture would help to not only cut costs, but to provide an unconventional living experience that unhoused people in Halifax might find comforting, and would ideally make them feel at home in the city once more.

Team: Victoria Payne, supervised by Roger Mullin, a professor at Dalhousie University.



nourishment

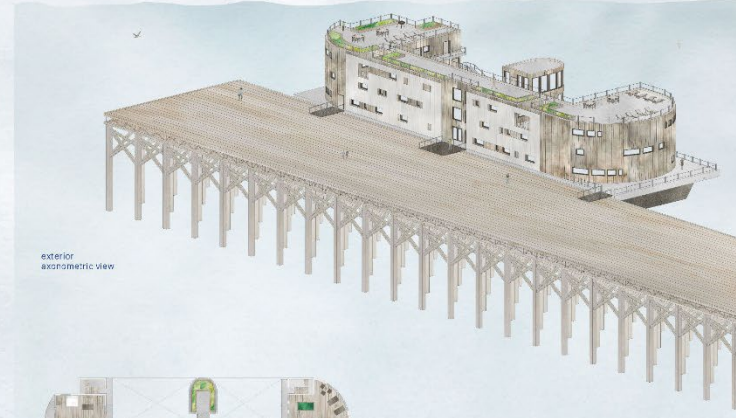


recreation



relaxation

Author's description: This architectural project is a response to the growing issue of homelessness in Halifax, NS. It is a conceptual design for a floating housing unit that would provide a safe and comfortable living environment for unhoused individuals. The unit is designed to be a self-contained living space with a kitchen, living area, and bedrooms. It is intended to be a temporary solution for those in need of housing.



exterior
axonometric view



level 3



level 2



level 1

plans
1:10,000 scale



section
1:100 scale

"I Know a Place..."

Stratford, Prince Edward Island, Canada.

...I'll take you there"

ARCH 493: Comprehensive Design Studio
Spursh Gandhi, UWSA.

The title "I know a place" is the expression we have all excitedly used at some point to share a specific place with someone else. It might have been a quiet place to talk or a place to be loud and sing. Stratford's population is growing increasingly diverse through immigration making these moments of shared experience and connection even more valuable. By splitting up the high school into a campus across the center of the site, each enclosed, in-between, underneath, and exposed space provides unique experiential conditions courtesy of the natural forces of the site. Through shared experience of the coastal P.E.I. school students, faculty, and community members, "I know a spot" aims to build a sustainable sense of place and a space of belonging.

Using different climate adaptive forms fit to each programmed space, the student users of the space gain the agency to choose the best space to spend their free time. Using local and common building practices, maintenance of the school can become a new teaching opportunity. Replacing cedar shakes and re-waxing clay floors gives a sense of ownership to students and teachers alike.

Towards Equity in Architecture

To share an experience with others is to connect over what has happened and how it has made each person feel. When this shared experience is drawn from our surroundings it can build a connection with the land, along with those in the same space. If there is to be an architecture of equity in Canada it must address our shared relationship with the climate, ecology, and biology of where we build. In this vision there is no other option than to build sustainably with all species considered.



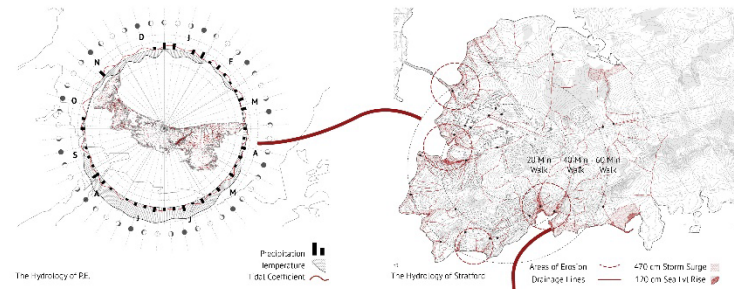
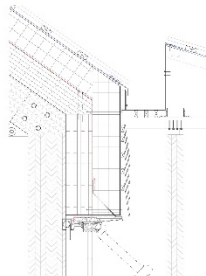
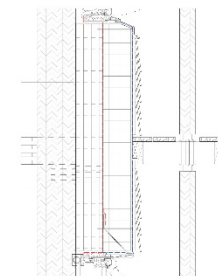
UNIVERSITY OF
WATERLOO



Porch Space: Detail



Drainage Gutter: Detail



1. Entrance



3. Dining Hall



4. Workshop: Exterior



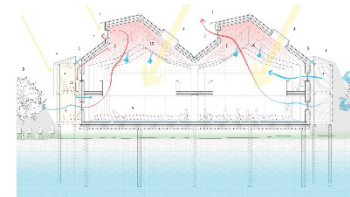
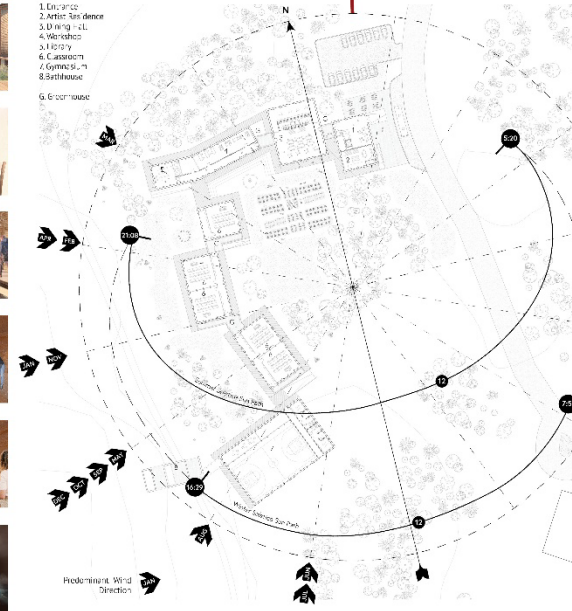
5. Classroom



7. Gymnasium



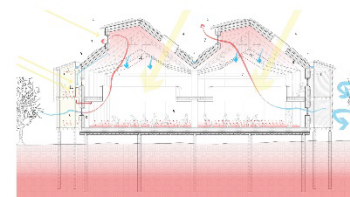
8. Bathroom



Summer Climate Strategies - Classroom

- Passive:
1. Overhang Shading
 2. Stack Ventilation through High Ceiling
 3. Buffer Space to temper Air
 4. North Skylight for Daylighting
 5. Rain Water Harvesting Tank
 6. Thermal Mass Clay Pavers in Sunspace
 7. Operable Windows for Cross Ventilation
 8. Courtyard Spaces for Exterior Learning

- Active:
9. Radiant Geothermal Cooling
 10. Ceiling Fans for volumetric ventilation.
 11. Energy Recovery Ventilation Unit in Greenhouse allowing user control for the required comfort zone.



Winter Climate Strategies - Classroom

- Passive:
1. Overhang Shading to allow Winter Sun
 2. Stack Ventilation through High Ceiling
 3. Buffer Space to temper Air
 4. North Skylight for Daylighting
 5. Rain Water Harvesting Tank
 6. Thermal Mass Clay Pavers in Sunspace
 7. Operable Windows for Cross Ventilation
 8. Highly Insulated Simple Farm Walls to minimize heat loss

- Active:
9. Radiant Geothermal Heating
 10. Ceiling Fans for volumetric ventilation.
 11. Energy Recovery Ventilation Unit in Greenhouse allowing user control for the required comfort zone.

THE ENTWINE

@kaamil_ab

Play is a universal language and so is architecture. Entwine is a community centre that explores the outcomes of architecture in the process of providing physical and experiential accessibility. With programs catering to users with visual, aural and physical disabilities, Entwine utilizes various senses of the human body to create immersive spaces that not only spreads awareness, but also acts as a hub for the downtown Winnipeg community to huddle for a playful and enriching experience.

Program - Entwine consists of a swimming pool for the disabled, a library for the blind and an American sign language theatre for the deaf. In the process of providing these functions Entwine produces various evolutionary elements that adds to the experiential and accessibility qualities to the space.

DIVERSITY IS WHAT YOU HAVE.
INCLUSIVITY IS WHAT YOU DO ABOUT IT.

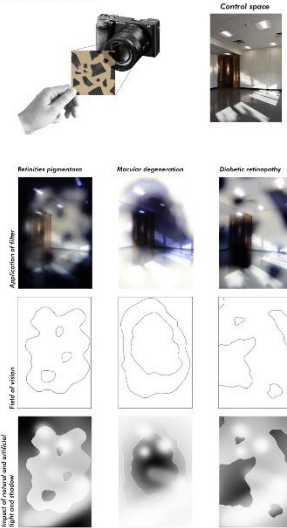
-DARRYL GORDON



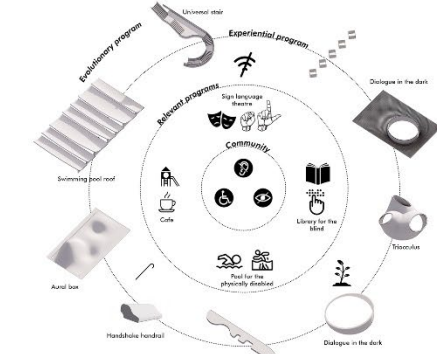
Team: Kaamil Abul Fakhir
Professor: Lisa Lundrum and Ted Lundrum
Website: <https://www.kaamil.ca>

Looking through the eyes of a blind person

To design a space for the blind meant to understand how they perceive spaces. Unlike the common misconception that a blind person sees dark, they can still perceive and distinguish a considerable amount of light and color. Filters were created to simulate the major types of blindness in the society. The filters were then used to capture spaces to understand the perception of light and shadow.



Handshole handrail - Ergonomically crafted from the negative space of a handshole, almost like the building outlining the user, or giving a hand to guide as they walk up. Clay was used to sculpt the handrail and the section of the clay was used to design the prototype.



Traverse
To bring in diffuse natural light into the four spaces the historic skylight points at specific angles at the way which create direct light throughout the day. It also shows as a sculpture element that represent the blind users and as the light of empathy.



Library for the blind
Care built, diffused daylight lighting using polycarbonate lighting, orthogonal planning strategy and ambience creates the book shelves, are volumes adapted to provide experiential and physical accessibility.



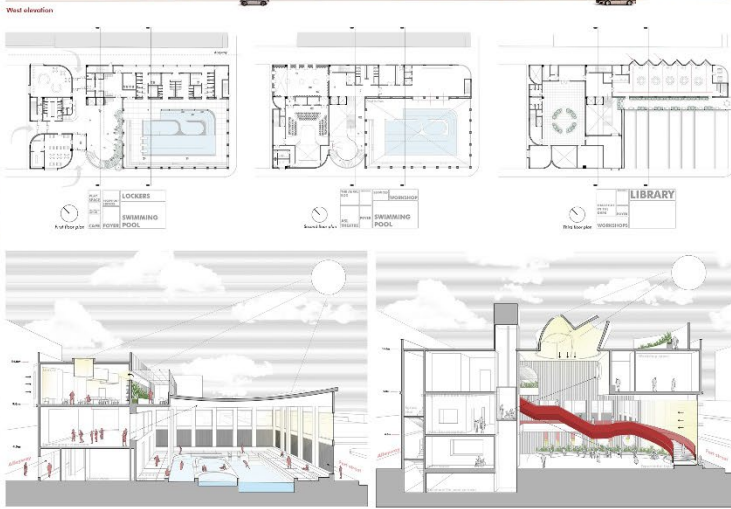
Experiential type
The figure creates a universal scaling sound, with space for wheelchair. The sculptural structure connects all levels providing clear ability for any feeling in terms of color and texture as seen with paths handshole can access the space and connect a user.



Dialogue in the dark
An awareness rising exhibition spaces where visitors are guided by blind guides in absolute darkness repeating verbal story to day awareness. The space consists of a circular line gallery with a ramp and accessible stairs in the center surrounded by concrete points. The users would enter and experience the space in dark, guided by tactile guides and towards the end of the show the light would open up and they could see the space it.



Aural line
An experiential awareness chamber that speaks most of the vibrations to simulate a deaf environment, where users would listen to the sounds of various activities happening in this building. A person would fit their head into the box to observe that sound as they walk around the room.



Kids Camp Programming



DANIELA DIAZ & SADBERK AGMA
Toronto Metropolitan University

About / Mission of the Camp

During the summer of 2021, TMU offered an online Digital Creativity and 3D Design camp for elementary and highschool students. The focus was to teach programs such as Photoshop, InDesign, Illustrator, 3D modeling (SketchUp), rendering (TwinMotion and Enscape), animation(Photoshop), and image post-production. As counsellors, we encouraged kids to explore their creativity while peaking their interest in architecture.

As we know, the Covid-19 Pandemic has greatly impacted our communities, especially lower income families. As part of our Equity mission, and our belief that everyone deserves the opportunity to learn, grow and create, we partnered with Partisans Architects, who provided the local community with cost-free spots in our architectural camp program. Additionally, these sponsored students were also gifted with software and hardware funds. They each borrowed a brand new laptop which had the required adobe suite and 3D modelling softwares installed. Simultaneously, we as counsellors felt proud of the work produced by our campers! Kids never seize to amaze with their limitless creativity and curiosity to learn more.

“ I am glad I went to this camp because I never would have learned Photoshop or Sketchup or anything like that! I want to thank TMU Counsellors! ”

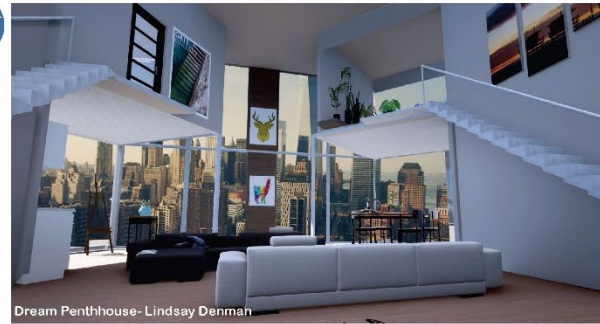
~Digital Creativity Camper

Towards Equity inArchitecture

Having the opportunity to work in this camp and be a witness to how TMU is actively working towards equity in architecture was a wonderful experience. Not only did the kids take away skills and passion for design, but also with hope. Hope to one day be able to design Buildings, houses, robots, spaceships ect. Additionally, as women in STEM, we are noticing a growing number of young girls aspiring to join the field. TMU continues to work behind the scenes to provide students with opportunities and tools to explore their interest and to dream. We have attached examples of the amazing work produced by campers.

Team: DANIELA DIAZ, SADBERK AGMA, OLIVIA NUNN, BROOKE PEARSON

Elementary School student Projects



Dream Penthouse- Lindsay Denman



Dream Penthouse- Lindsay Denman



Monument by Nathan Wong

High School student Projects



Vertical Farm by Ciaran Ingram



Art Studio by Cassie Hutchinson



Building



Atrium



Studio Areas



Studio Areas



Studio Areas

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HORIZON HOUSE

LGBTQ2+ Community Hub

Hamilton, Ontario

by **Adria Maynard**
Dalhousie University



From M.Arch Thesis Project -

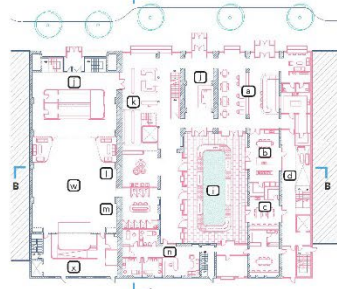
"Lost and Found: Anchoring
Infrastructures of Queer
Belonging in Hamilton, Ontario"



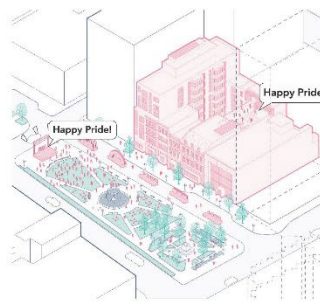
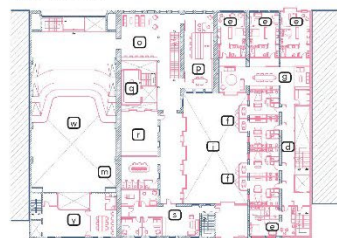
LGBTQ2+ people have long used queer spaces to orient themselves in the world and create a sense of belonging in a community. Years of systemic oppression have formed inequities within and outside LGBTQ2+ communities that has created barriers to establishing safe, visible, and consistent spatial footholds within urban fabrics. This has resulted in an ongoing cycle of disorientation and placelessness that restricts spatial agency for queer people, which deepens existing disparities and ultimately disrupts the continuity, creation, and circulation of narratives, relationships, and resources between queer people.

This thesis project draws from my own experience growing up as a young queer person in Hamilton, Ontario, where I felt lost in a world that seemed to have no place for someone like me. Although I felt isolated in my queerness, there were actually rich layers of queer cultural and spatial life subtly embedded within the city around me. However, despite a long history of LGBTQ2+ people coming together to create community spaces and venues in Hamilton, queer people in the city have never consistently had a place of their own. This thesis argues that an architectural intervention is necessary in Hamilton in the form of a community anchor that provides consistent visibility, resources, and belonging for the city's LGBTQ2+ people. The proposed design for this anchor reimagines the Gore Block, a block of heritage buildings in downtown Hamilton, as a queer community hub that combines affordable supportive housing for vulnerable youth and seniors, a community centre, and event space to support community interaction and intersection, orient queer people who may feel out of place, and support community members who need resources and supports. The project highlights how public architecture and queer space can help queer people resist placelessness and orient themselves in the world, and ultimately imagine new futures in which they can thrive as a part of a community.

Ground Floor Plan

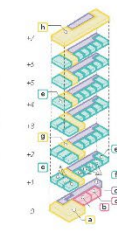


Second Floor Plan

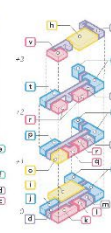


Program Diagram

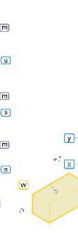
West Wing ~
Supportive Housing



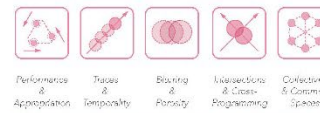
Centre Wing ~
Community Centre



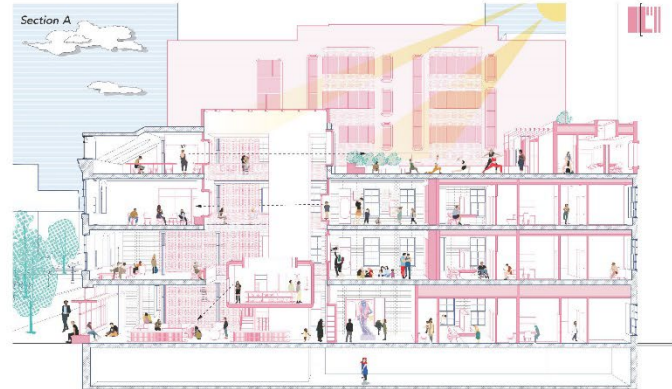
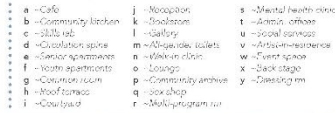
East Wing ~
Event Space



Design Elements



Program Legend



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POCARCHITECTURE

@poc_arch
www.pocarch.wixsite.com/pocresources

About / Mission

In architecture education, projects from architects of colour are rarely shown to students. As a result, students gain limited knowledge about design and architecture in different parts of the world. To counteract this, POC Arch is a platform where students and professionals can discover notable architectural work from people of colour. Our goal is to make architecture projects from people of colour more accessible and increase representation within the field of architecture. We also provide resources on our website to help architecture students and professionals diversify their projects and design knowledge.

**"ARCHITECTURE SHOULD
REFLECT THE DIVERSE
PEOPLE AND CULTURES
WE SEE EVERYDAY"**

Towards Equity in Architecture

By sharing impactful projects by people of colour, we hope to diversify the inspiration and precedents used by future architects. POC Arch is intended to be a safe space for those interested in architecture to learn about projects and architects of colour. We often feature infographic series about historic vernacular architecture outside of Western design. We are also combating the culture of over working and burnout by sharing resources to better the mental health of those in architecture.

Through this project, we have created a community for people to share advice and experiences gained during architectural education. On our website, we share books, interviews and lectures by architects of colour. We also provide access to diverse out of people so that architectural renders can better reflect the people and communities we design for. In essence, we hope to make architectural education more inclusive and accessible.



ETHAN PERROTTE
he/him | co-founder
MScA - Dalhousie University



JANELLE BROOKES
she/her | co-founder
BArch - Dalhousie University



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@poc_arch

www.pocarch.
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 **DALHOUSIE**
UNIVERSITY



PEOPLE, POWER, & THE PARK

**Department of
Architectural Science
Toronto Metropolitan
University**

@dastorontomet

Despite its current role as an urban respite minutes away from Canada's busiest intersection, Allan Gardens has served many roles for civil discourse including: a village commons, a city park, a speaker's corner, and prior to European contact, a nexus for indigenous communities.

The design-build initiative produced by the students from the Department of Architectural Science of Toronto Metropolitan University is part of the celebration of the park's legacy as a venue for various groups to as a site for refuge, pleasure, power, and to protest such power.

This installation serves as an outdoor community exhibition that invites the public to engage with rich history of protest on the site, whether by early suffragettes through to civil protests for equity advocacy. Through a series of displays exhibiting historic artifacts, explaining the fundamental role of public spaces in the park, and reaffirming the role Allan Gardens has played in Toronto's civic evolution, the installation connects the public to the historic and continued advocacy emanating from the site.

The aggregation of different dimensions of display boxes blends the historical events within the same installation, decreasing in size. The change in shape and conditions of modules welcomed within the same installation is an expression of how this park is a common good that welcomes all. That the exhibit design serves as a bench emphasizes that the simple presence of a person serves as a catalyst for community, and on Allan Garden, has served as a catalyst for protest.

“an outdoor
community
space”

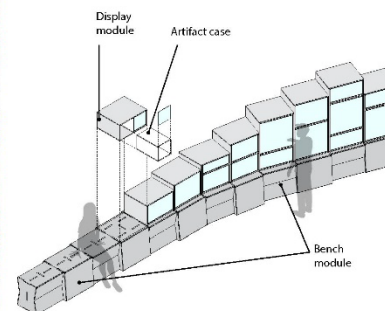
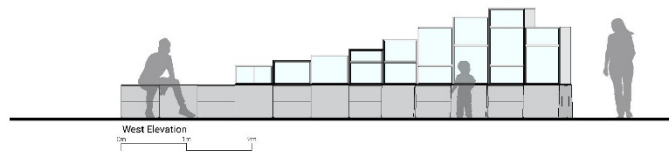
Towards Equity in Architecture

This installation is a commitment to practicing civil engagement, welcoming all to the history of how the Allan Garden have been a place where important advances in social justice took place

Team: Cesar Rodriguez Peretti, Dean Roumanis, Ariel Weiss, Stefan Giro, Jake Krott, Angela Li, Andrea Mata, Cassidy Ho, Jodie Chau



**Toronto
Metropolitan
University**



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ENGAGING WITH NATURE University of Calgary - Yiming Yang

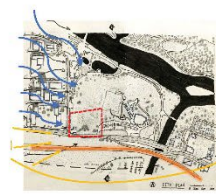
HOUSE & STUDIO DESIGN FOR PHIL TORRES,
AN ACTIVIST FOR ENVIRONMENTAL PROTECTION

@yiming_young

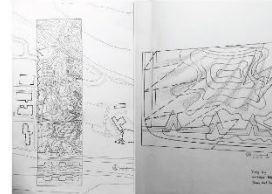


UNIVERSITY OF CALGARY
SCHOOL OF ARCHITECTURE,
PLANNING AND LANDSCAPE

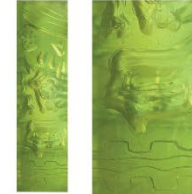
ABOUT THE SITE



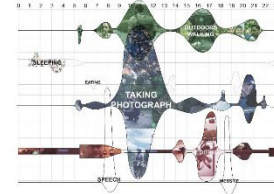
BODY AS MEASURE



BODY AS MEASURE



A DAY IN THE LIFE



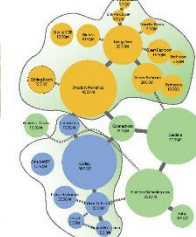
PARTI DIAGRAM



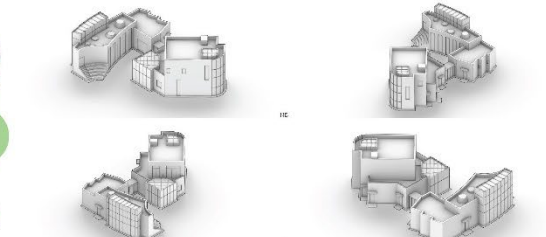
PARTI MODEL



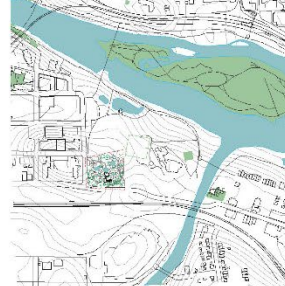
BUBBLE DIAGRAM



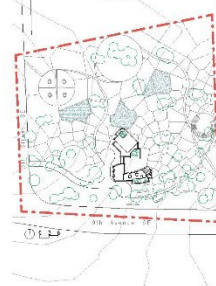
AXONOMETRIC



URBAN CONTEXT



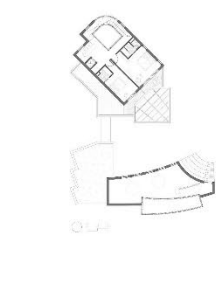
RISE PLAN



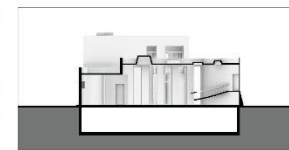
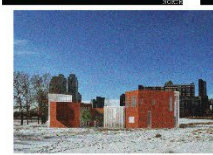
GROUND FLOOR PLAN

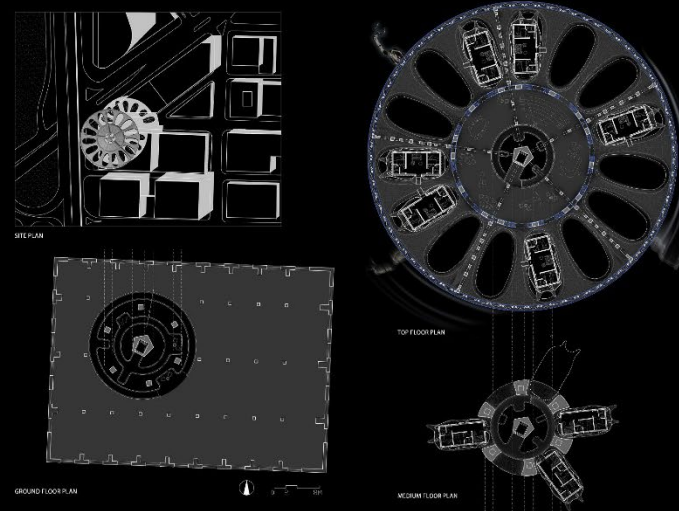
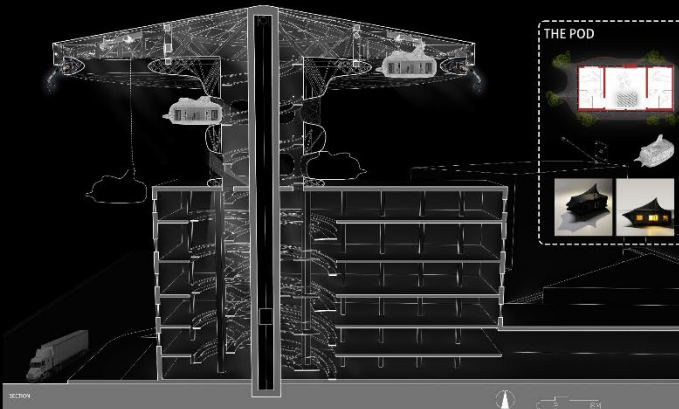
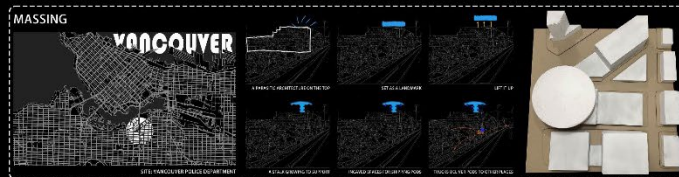


2F PLAN



ELEVATIONS



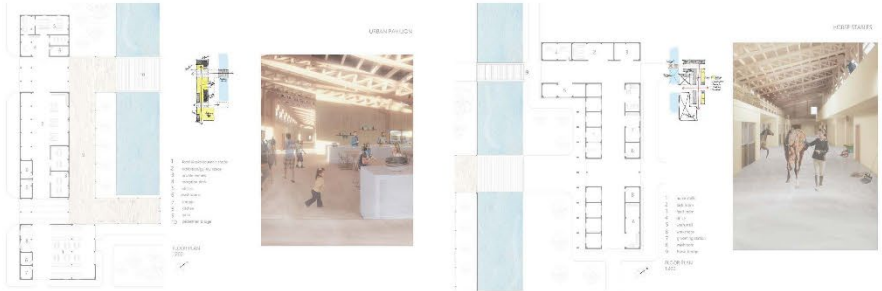
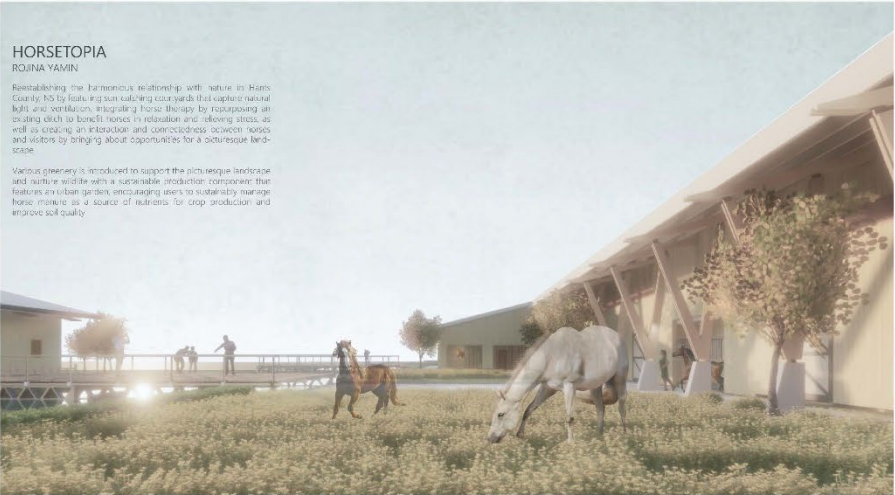


SAPL, University of Calgary
Yiming Yang

@yiming_young



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Horsetopia - Rojina Yamin
Harris County, Nova Scotia

Reestablishing the harmonious relationship with nature in Harris County, NS by featuring sun-catching courtyards that capture natural light and ventilation, integrating horse therapy by repurposing an existing ditch to benefit horses in relaxation and relieving stress, as well as creating an interaction and connectedness between horses and visitors by bringing about opportunities for a picturesque landscape.

Various greenery is introduced to support the picturesque landscape and nurture wildlife with a sustainable production component that features an urban garden, encouraging users to sustainably manage horse manure as a source of nutrients for crop production and improve soil quality.

Dalhousie University - Master of Architecture

TREE FACTORY

The objective of this project was to recognize the lack of trees in cities and provide a solution for this problem. Trees are immensely beneficial for cities, they can purify the air, reduce storm water runoff, control their microenvironment, and regulate temperatures, etc. The lack of trees in cities is addressed by designing a research facility/greenhouse that celebrates and investigates the importance of trees.

The landscape is divided by subtractive and additive experiences. The subtractive experiences are paths cut into the earth that descend to the depth of mature tree roots and then ascend back up to grade. This experience is created with the intention of shedding light on how deep and complex a tree root system can be. The soil removed to create these paths is then used to build up a large platform for holding tree saplings, this is the additive element. This platform also provides an opportunity for education, each row of trees will hold a different species along with specific facts pertaining to that tree and the special care it requires to thrive.

The building is subdivided into three very important spaces: public, private, and greenhouse. The public space acts as an educational center to teach the public about the value of trees. The private space is comprised of labs dedicated to researching trees and their relationship with cities. Lastly, the greenhouse is an open concept atrium that houses hundreds of different tree saplings. Once saplings reach a certain maturity, they are transplanted off site to populate parks and neighbourhoods throughout the city. Tree Factory produces new trees yearly for city-wide planting in hopes of creating healthier cities and greener spaces.

Several light studies and façade explorations were conducted that lead to the decision of using frosted glass and glulam members from local sources. Opting to use local sources is imperative in order to lower the embodied energy of the building and keep the building as sustainable as possible.

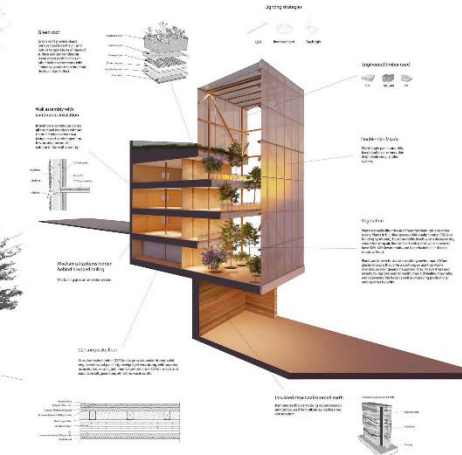
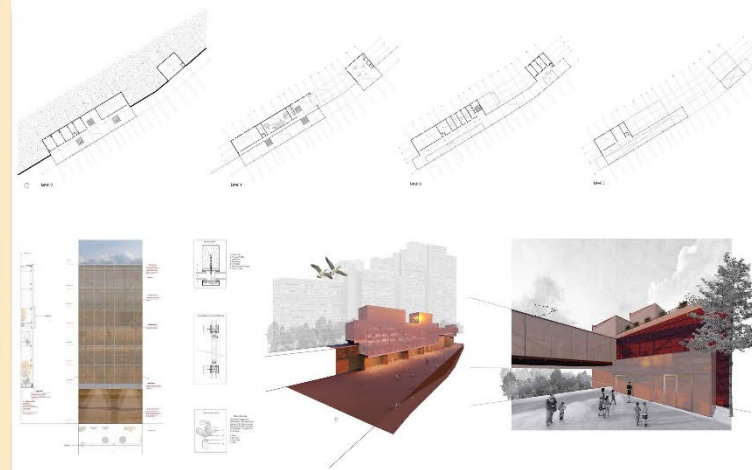
Frosted glass is ideal for visually blurring objects and people into vague shapes and blended colours while retaining natural daylight transmittance. When the building is viewed from outside, the façade is an everchanging array of moving shapes and colours. This is because people move around, saplings grow larger and mature saplings are eventually moved outside and replaced by younger saplings. At night, the greenhouse animates the landscape by resembling a glowing lantern. When viewed from inside, the exterior landscape becomes undiscernible due to the blurring qualities of the glass. The space becomes strictly about the saplings growing within.



Tree Factory - Corina Amaroale

The objective of this project was to recognize the lack of trees in cities and provide a solution for this problem. Trees are immensely beneficial for cities, they can purify the air, reduce storm water runoff, control their microenvironment, and regulate temperatures, etc. The lack of trees in cities is addressed by designing a research facility/greenhouse that celebrates and investigates the importance of trees. Tree Factory is subdivided into three very important spaces: public, private, and greenhouse. The public space acts as an educational center to teach the public about the value of trees. The private space is comprised of labs dedicated to researching trees and their relationship with cities. Lastly, the greenhouse is an open concept atrium that houses hundreds of different tree saplings. Once saplings reach a certain maturity, they are transplanted off site to populate parks and neighbourhoods throughout the city. Tree Factory produces new trees yearly for city-wide planting in hopes of creating healthier cities and greener spaces.

Carleton University - Master of Architecture



Architecture In Drag - Michael Evolo
New York City, New York

Through imitation and parody, Architecture in Drag challenges architecture's identity. "I" is an imitation of a building, a ballroom and a home. Situated in New York City, the birthplace of modern drag culture, / begins by separating and interconnecting two rowhouses through a horizontal structural grid. From the grid, all of its characters (program and circulation), are hung and interconnected through fluid architectures. By hanging its characters, / removes the ground on which architecture rests upon. In its place, a series of fluid spaces affect the other. In this manner, space is boundless, inviting and encompassing. Similarly, / invites its audiences to customize it. Although its characters are organized within a grid, this, like the power of the grid within architecture is a false truth. Thanks to its semi-fluid industrial characters, all of /'s characters are free to be moved and be re-arranged thereby, / has exactly half a plan. The industrial connections enabling this feature are appropriated from their intended use, like the appropriated textures drag performers utilize to re-arrange their identities. No material should be off-limit in the construction of architectural ideas. Moreover, no idea should be considered non-architectural. Architecture in Drag challenges the rigidity of architectural ground.

Ryerson - Master of Architecture



The Lost Reel - Rory Peckham
Kozhikode India

"The way to heaven is the same for all" - Thomas More.

This proposal is dedicated to the people - no matter their social status or financial class - and is achieved through the careful selection of the program (substructure), and arrangement of the architecture (superstructure).

The proposal is an Archipelagic Centre for Visual Communications.

Film is merely a metaphor for an archipelago of people with one common element - viewing this medium. The question then becomes how to facilitate this group of people? Up until the advent of the smartphone, creating any film was an expensive and complex venture, however these days films can be made by anyone. The centre constructs an environment for this new generation promoting fluid interaction between the viewer, the filmmaker, and market vendors thus creating an entablature of learning, creating and viewing.

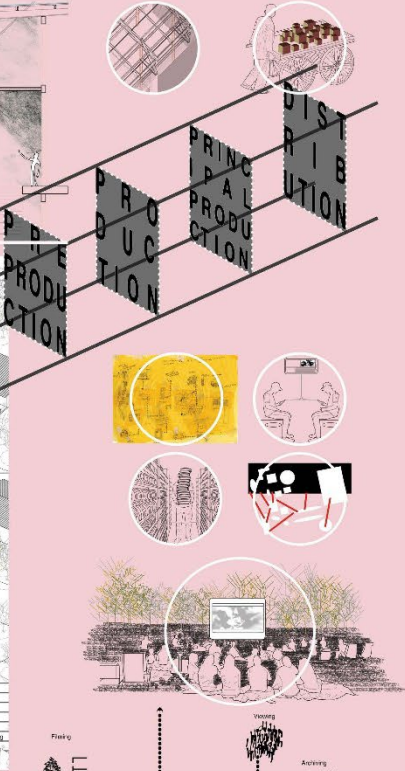
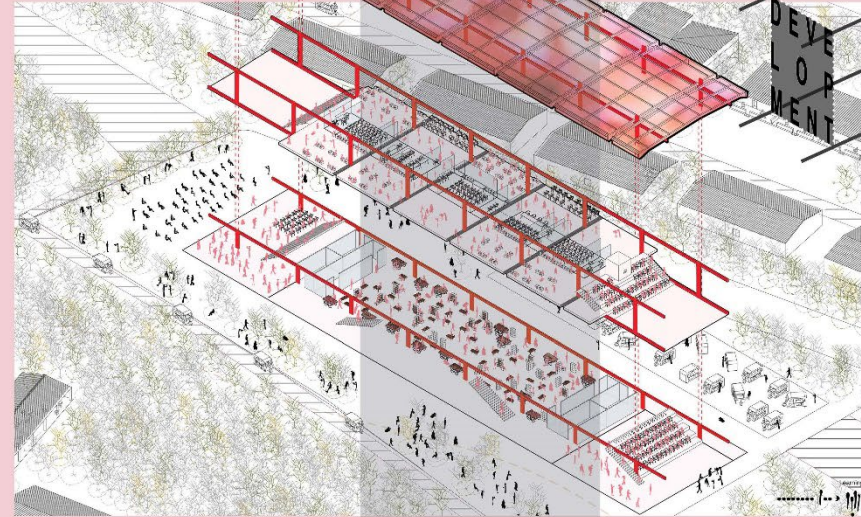
The centre is not in the city, but of the city. Located in the heart of Kozhikode/ Calicut, the centre strives to be as non contextual as possible, creating a suggested architectural superstructure, open to appropriation. Films are also non-contextual because they can be viewed and shot in any location. The combination of appropriation and film make the centre as contextual as possible.

Carenton - Fourth Year Undergraduate

THE LOST REEL - FOUND (SYNOPSIS)

"The way to heaven is the same for all" - Sir Thomas More.
Film is merely a metaphor for an archipelago of people with one common element - viewing this medium. Questions are proposed such as how can architecture facilitate this diverse group of people? Up until the advent of the smartphone, creating film was an expensive and complex venture. However, nowadays films are more easily made. The Archipelagic Centre constructs an environment for a new generation of filmmakers promoting fluid interaction between the viewer, the filmmaker, and the film vendors, and provides an entablature of learning, creating, storytelling and screening for its users.

ARCHIPELAGIC CENTRE FOR VISUAL COMMUNICATIONS



Mirch Masia Directed by Ketan Mehta

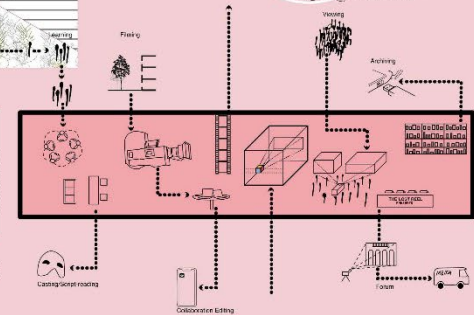


The Centre is not in the city, but of 'the city and the city'. Located in the heart of Kozhikode/Calicut, India, the Centre is an architectural superstructure that aims to be as non-contextual as possible. It emulates the fact that films are non-contextual as they can be viewed and shot in any location.

Jallikattu Directed by Lijo Jose Pellissery



The combination of appropriation and film make the Centre as contextual as possible. This Centre is dedicated to the people - no matter their social class or financial status - and is achieved through the careful selection of the program (substructure), and arrangement of the architecture (superstructure).





BOLTON HEIGHTS

BOLTON HEIGHTS LOOKOUT PREVIEW

located in southern Ontario in the town of Bolton this folly sits as a tribute to the abandoned Bolton Camp. Bolton Camp operated its doors in 1922 and closed its doors in 1997. Scores of people came to Bolton Camp, to stay in its cozy cabins and revel in its stunning natural beauty. It was a place of joy that became the backdrop of countless childhoods and family weekends and provided a much-needed respite for those seeking a different kind of escape. Although the camp has since disappeared and now, the grounds are a frequently explored by locals.



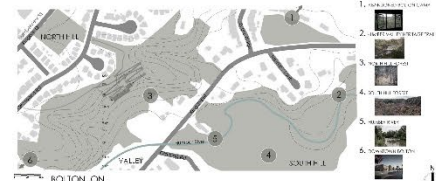
BOLTON HEIGHTS LOOKOUT PREVIEW

BOLTON HEIGHTS LOOKOUT

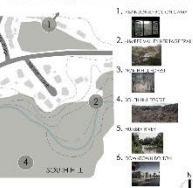
Bolton is a town divided by nature—split into three sections by its topography: the North Hill, South Hill, and the Valley. Nestled into the north face of the Valley, Bolton Heights Lookout faces south, overlooking the expanse of the Valley. Here, set into this landscape, the Lookout is engaged in a never-ending dance of flora and fauna—waiting and waiting with the seasons. The folly is a structure of tension as the presence of man within the landscape is a constant of tension on the edge of vertical wood cladding and cedar louvers, at times the Lookout attempts to hide within the forest. In contrast, the concrete walls underneath and within the folly project out forcefully into the landscape.



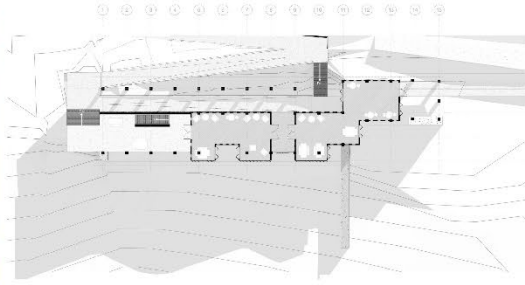
BOLTON HEIGHTS LOOKOUT



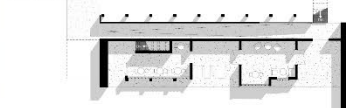
BOLTON, ONTARIO



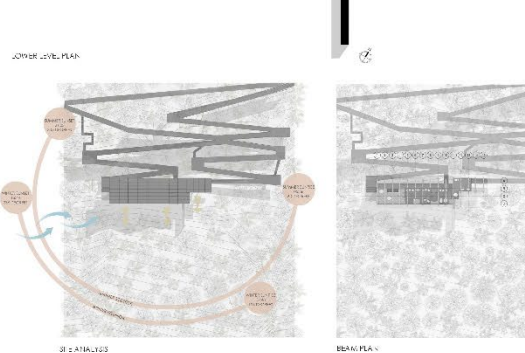
BOLTON HEIGHTS LOOKOUT



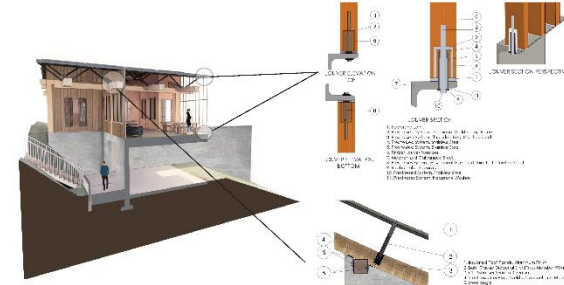
UPPER LEVEL PLAN



LOWER LEVEL PLAN



EXTERIOR ELEVATION



SECTION PERSPECTIVE



SECTION PERSPECTIVE

Bolton Heights Lookout - Danielle Berno
Bolton, Ontario

located in southern Ontario, in the town of Bolton this folly sits as a tribute to the abandoned Bolton Camp. Bolton Camp opened its doors in 1922 and closed its doors in 1997. Scores of people came to Bolton Camp, to stay in its cozy cabins and revel in its stunning natural beauty. Although the camp fell into despair and shut down, the grounds are still frequently explored by locals.

Bolton is a town divided by nature—split into three sections by its topography: the North Hill, South Hill, and the Valley. Nestled into the north face of the Valley, Bolton Heights Lookout faces south, overlooking the expanse of the Valley. Here, set into this landscape, the Lookout is engaged in a never-ending dance of flora and fauna—waiting and waiting with the seasons. The folly is a structure of tension as the presence of man within the landscape is a constant of tension on the edge of vertical wood cladding and cedar louvers, at times the Lookout attempts to hide within the forest. In contrast, the concrete walls underneath and within the folly project out forcefully into the landscape.

Carelon - Fourth Year Undergraduate



INTERIOR SPACE



SOUTH ELEVATION



LONGITUDINAL SECTION



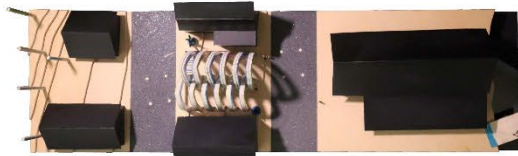
SECTION 1



SECTION 2

THE SHIP & THE WHALE

Paying homage to the natural waterfront context, The Ship & The Whale celebrates the rich industrial history of Lunenburg. As a UNESCO World Heritage site, the town has a strong identity treasured by local residents. This project imagines new ways of honouring Lunenburg's unique context, while breaking from the colonial architecture that prevails. Challenging the uniformity of row housing, the structure introduces organic shapes, reminiscent of the spine of a whale and the keel of a boat, to symbolize the town's natural and industrial heritage coexisting in harmony.



Site Model



Longitudinal Section

Cross Section



Fourth Floor



Third Floor



Second Floor



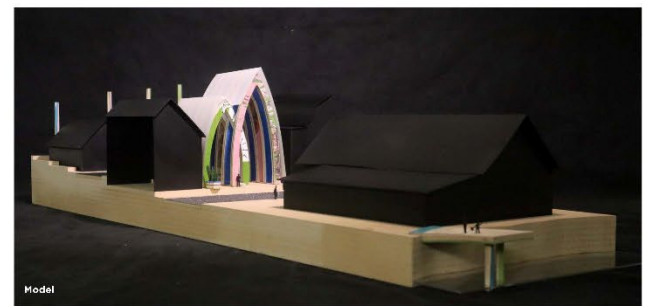
Ground Floor



Rear Perspective



Front Elevation



Model

The Ship and The Whale - Jackson Sennar
Lunenburg, Nova Scotia

Paying homage to the natural waterfront context, The Ship & The Whale celebrates the rich industrial history of Lunenburg. As a UNESCO World Heritage site, the town has a strong identity treasured by local residents. This project imagines new ways of honouring Lunenburg's unique context, while breaking from the colonial architecture that prevails. Challenging the uniformity of row housing, the structure introduces organic shapes, reminiscent of the spine of a whale and the keel of a boat, to symbolize the town's natural and industrial heritage coexisting in harmony.

Dalhousie University - Third Year Undergraduate

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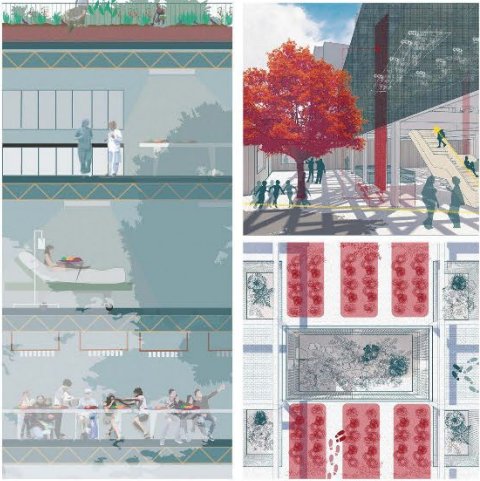
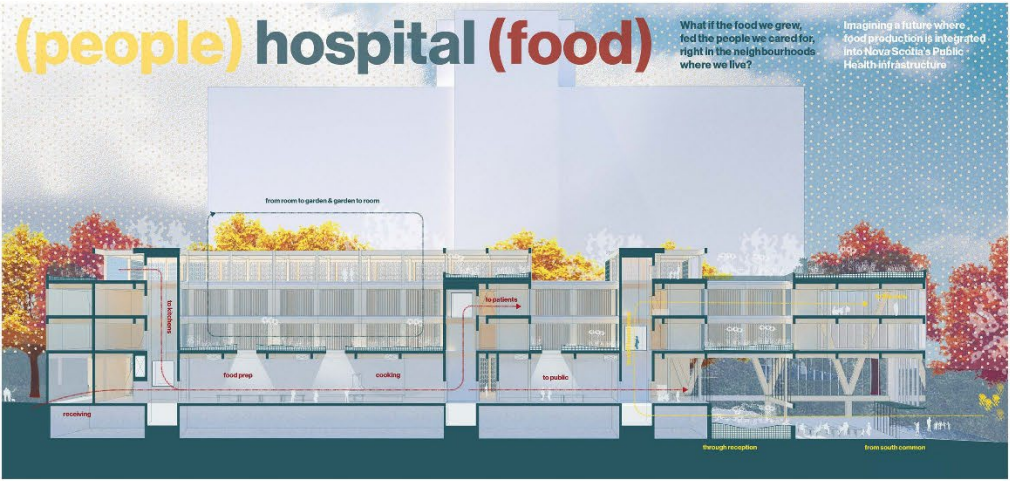
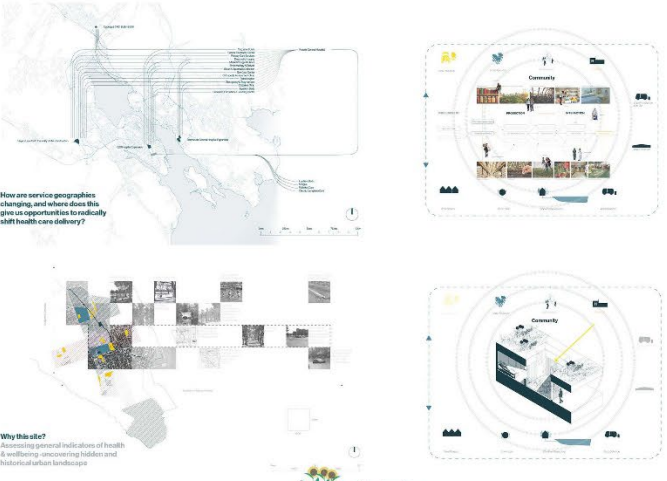
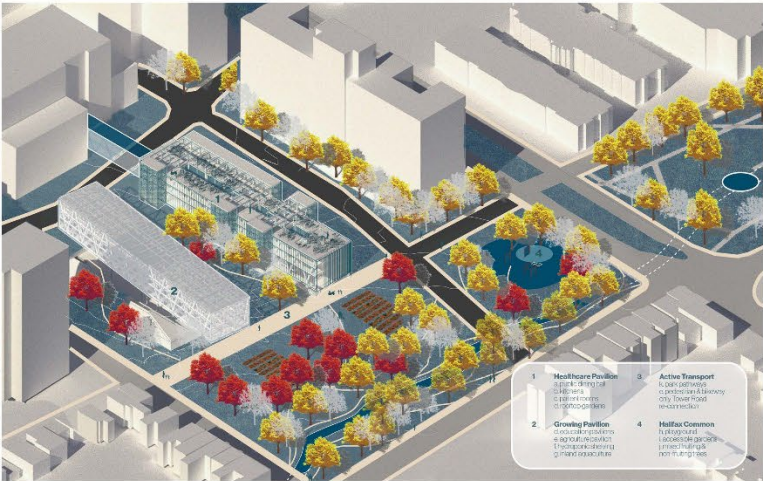
Lunenburg, NS



Diagram illustrating the principle of a laser-based distance measurement system. A laser beam is emitted from a building, reflects off a target, and returns to the building. The diagram shows the beam path and the resulting distance measurement.



Lunenburg is characterized by the urban corridor and the rectangular grid pattern that was laid down in the 1770s by the British colonial settlements. In hopes to connect the Miikmaq indigenous past to the British colonial present and to find a union that can extend into the future, I am proposing a Birchbark canoe building school that will bring people into Lunenburg, while keeping some of the indigenous tradition alive. The unique indigenous canoe building technique gave way to the canoe house's circulation, building placement and materiality.



(people) hospital (food) - Manuel Moncayo-Adams
Halifax, Nova Scotia

What does the modern hospital look like? (people) hospital (food) imagines the integration of large-scale urban agriculture in an aging hospital campus in Halifax NS as a catalyst for urban regeneration and improvement in patient quality of life. 40% of patients admitted to Nova Scotian hospitals are identified as malnourished, and kitchens largely rely on delivered and pre-made food products for meal preparation. Scheduled to be partially demolished, the Victoria General Hospital Campus anchors the Halifax Common, an urban park and public resource in the city centre. This project proposes a re-greening of the Victoria General block and the insertion of two main buildings for healthcare and agriculture. The new hospital building features a public dining hall, staff kitchens, patient rooms, and rooftop gardens to deliberately mix public, private, and utilitarian functions of healthcare and food production. Vertically integrated fish tanks and hydroponic vegetable gardens in the agriculture building speculate a symbiotic relationship between nutritional and building systems. By integrating healthcare and urban agriculture, this design conceives of a hybrid hospital model to improve patient nutrition, facilitate public interaction, and re-integrate public-health infrastructure into the biological and social-flows of the city.

Dalhousie University - Master of Architecture

Delivering a Space for Birth

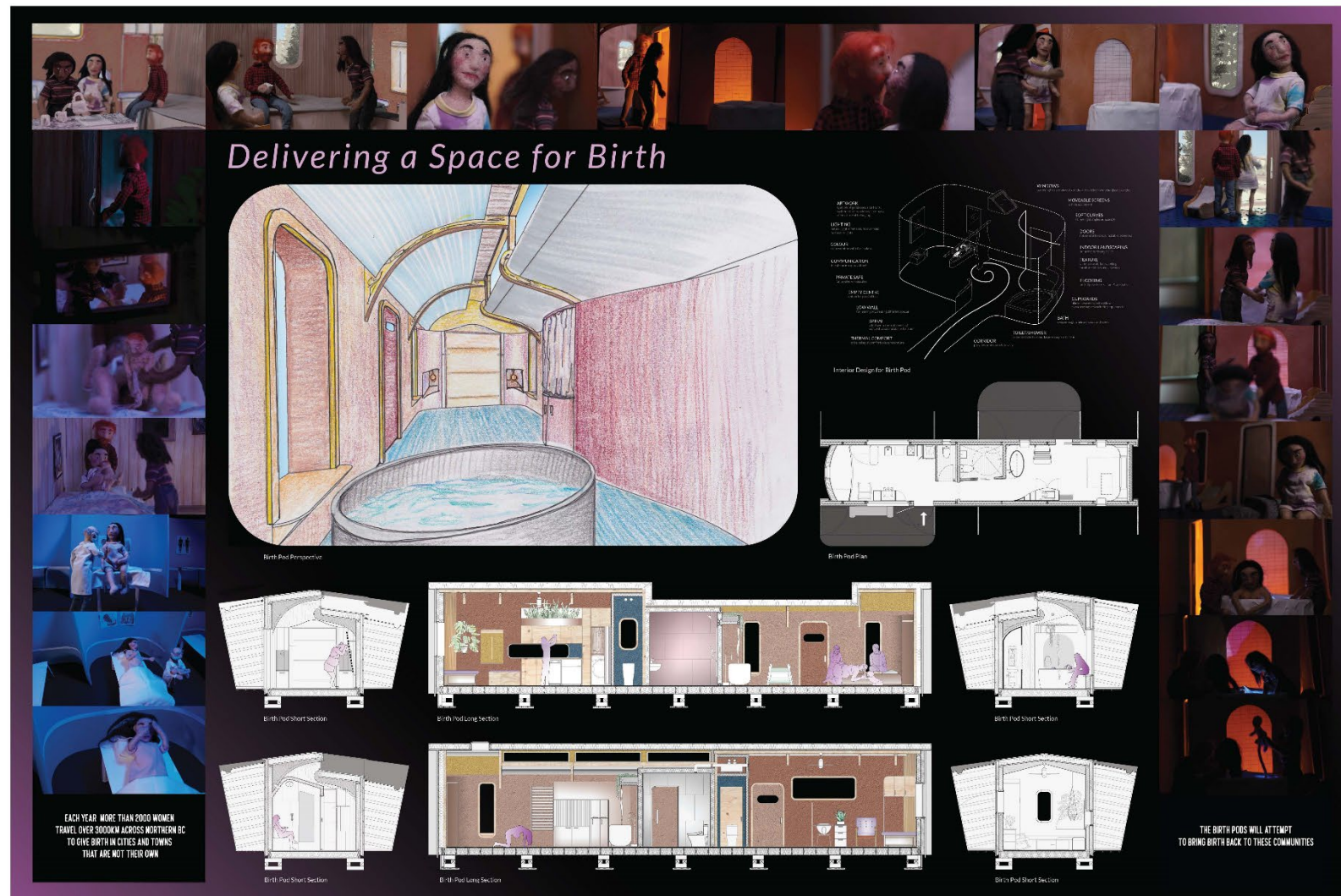
Midwives provide holistic care to women and partners through all the stages of pregnancy and birth. This service should be readily accessible to those living outside of urban centres. This is not the case for a vast majority of rural and Indigenous women who live remotely in Northern BC, as they are obliged to follow Health Canada's evacuation policy, travelling thousands of kilometres at 36-38 weeks pregnant, often alone, just to access birthing care. This project aims to aid those most in need by offering a basic solution: space.

By implementing modular, self-sufficient Birth Pods to these remote sites and communities, local midwives would be able to readily care for women and families in a private, secure, and focused setting during the prenatal, labor/delivery, and postpartum periods. The goal for this proposal is to bring the most naturalistic act of life – birth – back to these communities.

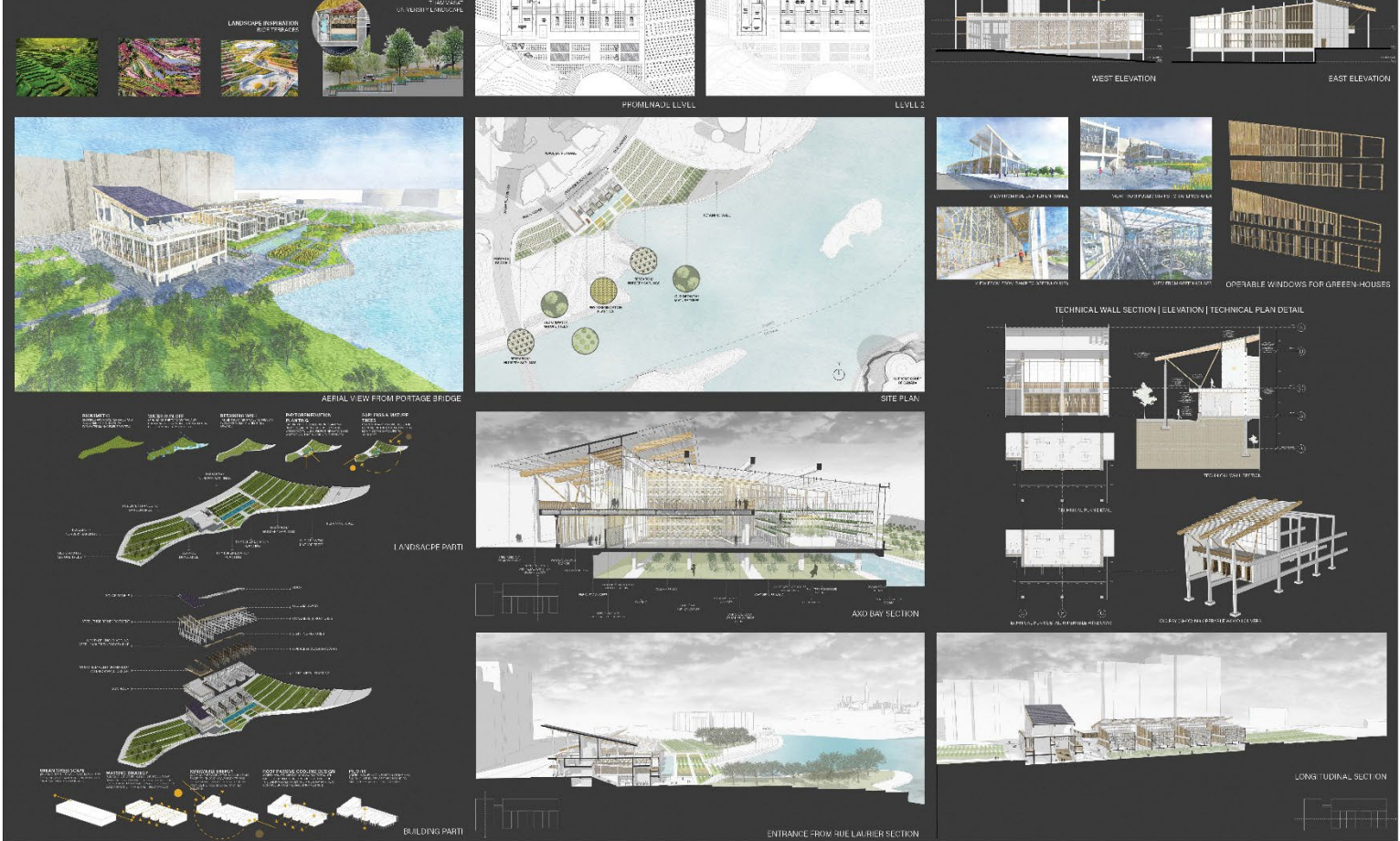
Through extensive interviews with midwives, birth workers and Health Authorities throughout BC, I was able to combine a variety of needs, desires, and wishes into a physical space that can be pre-fabricated and shipped by truck throughout Canada's remote regions.

Stop-Motion Short Film
<https://vimeo.com/541331820>

University of British Columbia - Master of Architecture



Aanji-niigi Urban Forestry Research Centre | OTTAWA, ONTARIO

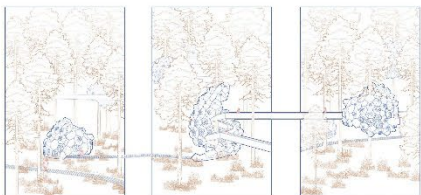
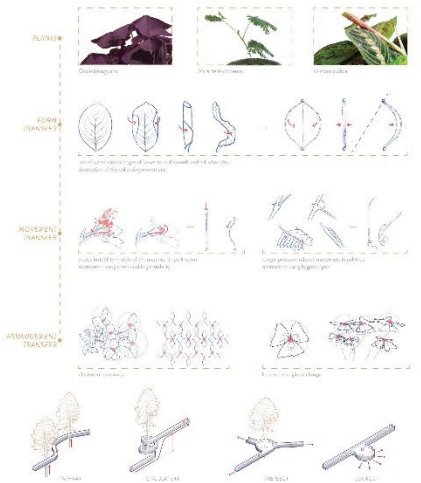


Aanji-niigi Urban Forestry Research Centre - Argel Javier
Ottawa, Ontario

The Aanji-niigi Urban Forestry Research Centre aspires to establish a strong public link to the street by having a prominent presence. It also stresses an educational journey, as one moves up the ramp, one can look inward to observe what goes on in the engineering labs, workshop, and greenhouses or look outward to gaze over the saplings outdoors framing the architectural monuments surrounding the site. Since the site is contaminated, the project calls for planting phytoremediation to clean up the soil. The landscape concept of this project is about biomimetics, which uses architectural intervention and technological innovations inspired by natural rice terraces. The aim is to regulate the water runoff — coming from the city, and stormwater — leaving the site, for future use, irrigation, and flood prevention. Overall, the project not only aims to celebrate the recovery journey of the land and the trees but also is an educational experience that highlights the significance of environmental design while mitigating climate change on its part.

Carleton University - Master of Architecture

VARIANCE

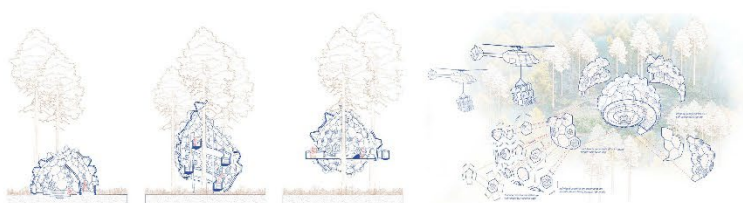
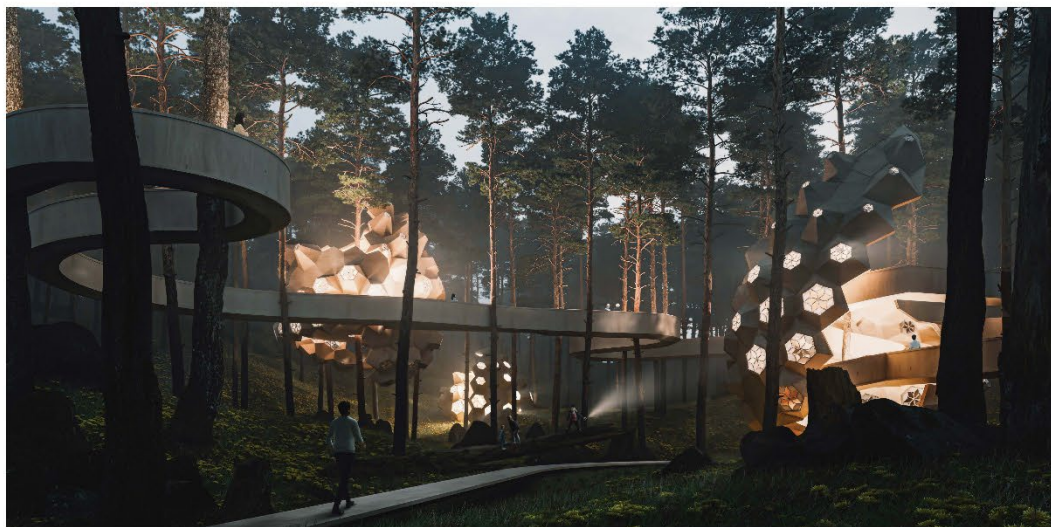


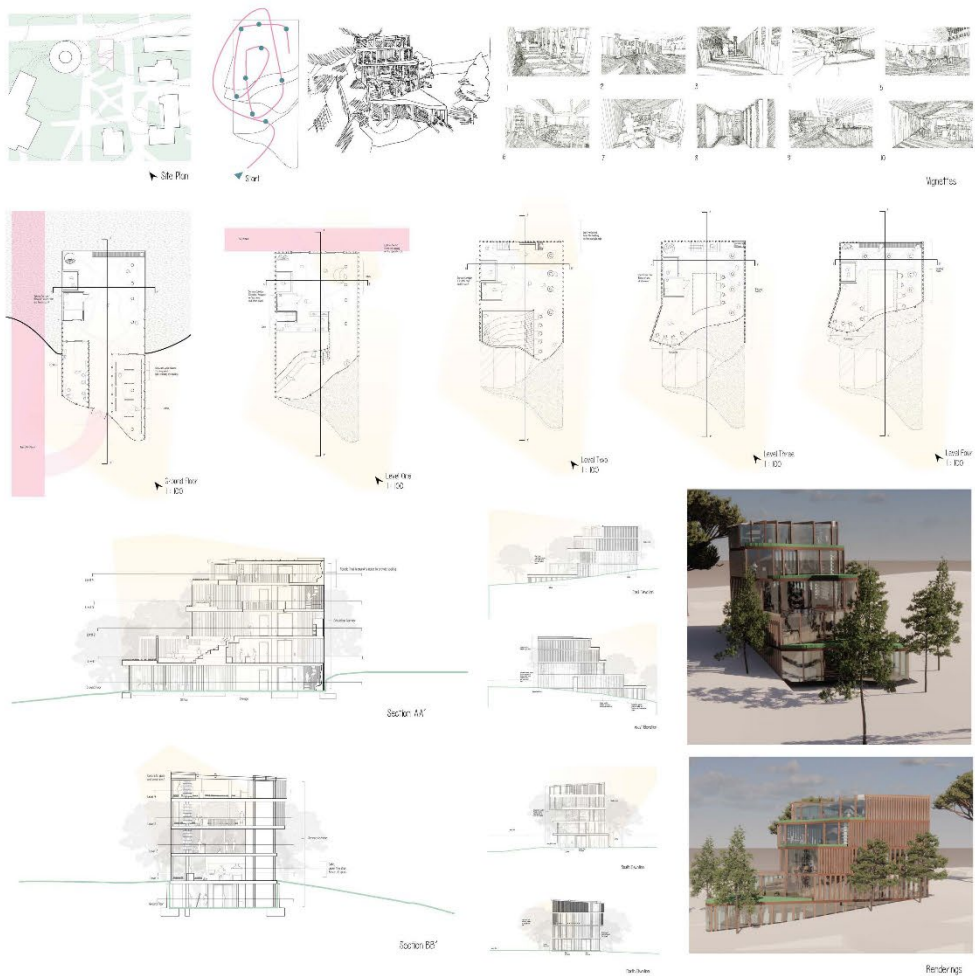
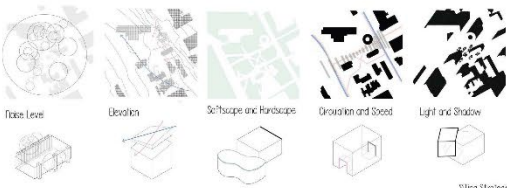
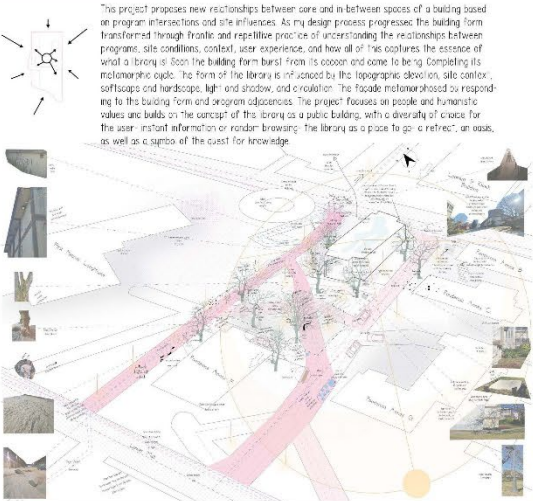
Variance - Glenn Lu, Emily Chen, Lyric Samik

Variance is a pathway of nodes placed in the ever-changing character of the Shaga Forest, recalling an apparatus for viewing the forest in a new set of perspectives through both elevation and aperture. These nodes play through a vertical grid of cedar trees, with protected flora populating the ground level, transporting the user from a pre-existing path to one that minimally invades the natural setting.

The aperture forms truncated passive lighting mechanisms, derived from the biomimetic principles stemming from our research into the nastic movement of the Maranta leuconeura, the Oxalis triangularis, and the Mimosa pudica. Their activation combines principles of elastic instability, or "snap-buckling", and hygroscopic movement, which allows for an acceleration of the hygroscopic movement itself. The presented mechanisms make it possible to significantly increase the speed of response of the hygroscopically driven mechanism while maintaining the ability to operate over several reversible cycles.

Carleton University - Third Year Undergraduate





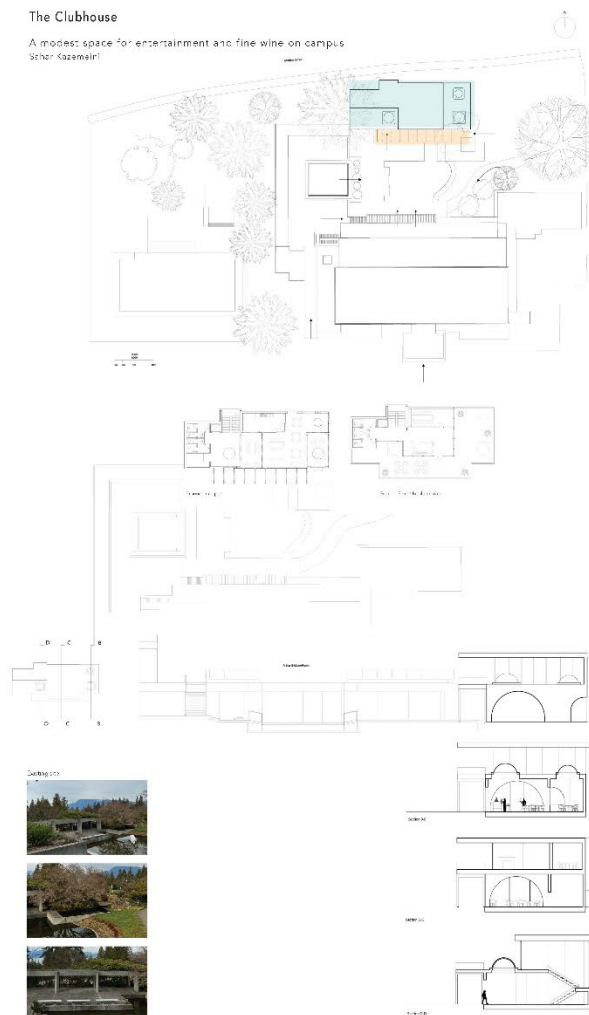
Library Metamorphosis - Nishi Praveen Kumar
UBC Vancouver Campus

This project proposes relationships between site and in-between spaces of a building based on program interactions and site influences. As its design process progressed the building form transformed through frantic and repetitive practice of understanding the relationships between programs, site conditions, context, user experience, and how all of this captures the essence of what a library is. Soon the building form burst from its cocoon and came to being. Completing its metamorphic cycle. The form of the library is influenced by the topographic elevation, site context, softscape and hardscape, light and shadow, and circulation. The facade materializes the relationships between the building form and its adjacencies. The project focuses on people and humanistic values and builds on the concept of the library as a public building, with a diversity of choice for the user: instant information or random browsing; the library as a place to go a retreat, an oasis, as well as a symbol of the quest for knowledge.

University of British Columbia - Second Year Undergraduate

The Clubhouse

A modest space for entertainment and fine wine on campus
Scher Kazemairi

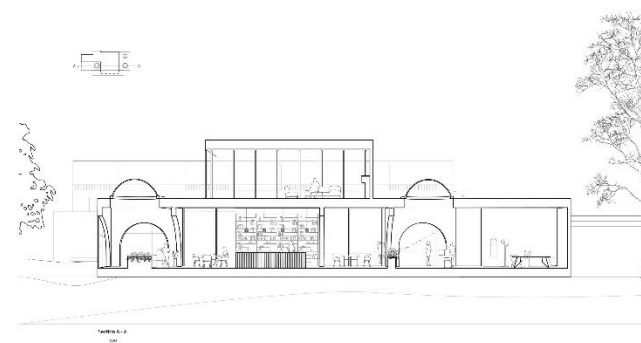


The Clubhouse - Kazemairi Sahar Vancouver, British Columbia

Located on the traditional, ancestral, and unceded territory of the xwm̓skwəy̓əm (Musqueam) People, this proposal sought to create a modest space for entertainment associated with a winery for the members of the community at the University of British Columbia.

The proposed project celebrates the existing conditions of the site, particularly the landscaped courtyard and the pond designed by Cornelia Oberlander. While the second-floor benefits from adoptive and multi-purpose interior and exterior spaces, the ground floor of the building is predetermined by its form and purpose to create a unique wine tasting experience. The proposal intends to create a welcoming environment for both graduating cohorts and public guests to gather and celebrate their achievements.

University of British Columbia - Masters





Inlumino

Storytelling Center of Allan Gardens Park

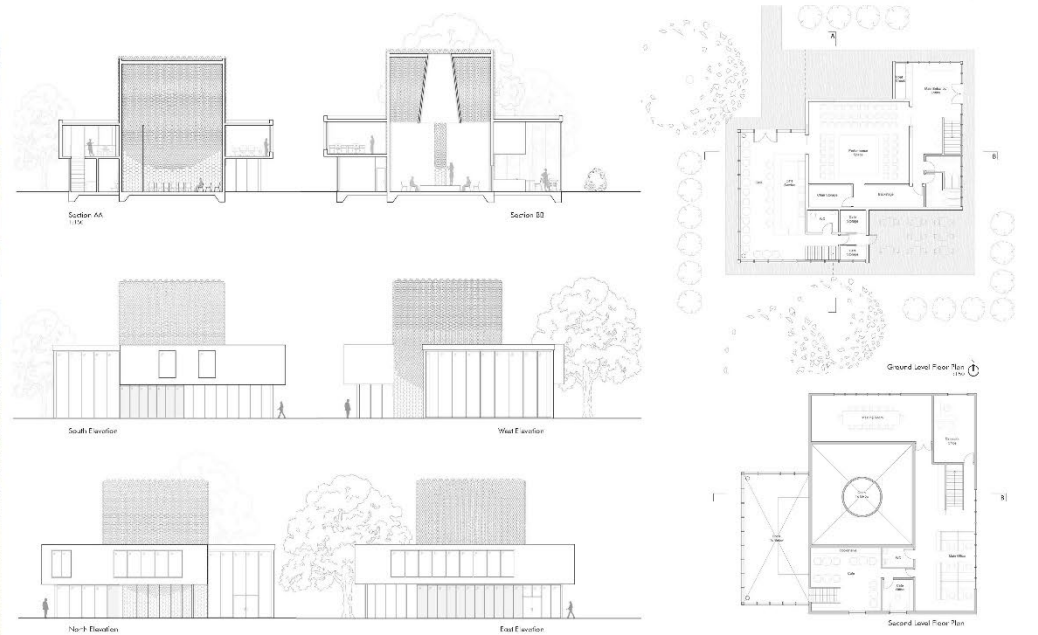
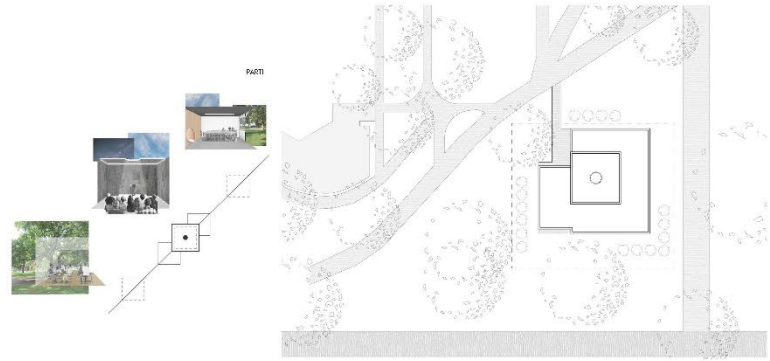
Inlumino is this building for storytelling, art performance, lecture or Allan Gardens Park. This building has three main programs: storytelling or a small office space. They are usually organized along the diagonal grid parallel to the existing path near the site lot. Principal spaces are offset from each other, having a Storytelling space in the middle rising three-story space volume. This space can be recessed from the ground plane lobby area which leads to connect them. The office program is mostly situated in the ground level to provide some visual privacy from the public ground level of the park. Storytelling space can open up to the outdoors and offer additional seating space during some seasons.

Inlumino means "light up" in Latin, representing one of this project's main concepts – the light sensitive design. The main space of the building is the Storytelling room, which is enclosed by a perforated metal facade that has a hexagonal pattern with various diameters of openings. The upper openings are generated closer to the middle of each plane and replicate the central oculus skylight opening in the roof. The oculus serves as the natural light projector to the scene, while it is lightened up with artificial lighting during night times.

The entire program located on the second level is covered with a dark brick facade which helps to integrate and disengage from the existing environment of the park, where existing Central Block is about 10m from the height shading volume and light about transparent walls and the roof of the space on the ground floor. The second a "floating" volume that allows that makes to connect to public. The second level volume also provides overhangs. In Ground level, spaces that protect from direct sunlight.

The main office area provides a visual connection to the park's culture and natural daylight through built-in glass, which highlights the same area while increasing the amount of natural light. It is located on the South West side of the building, where the most existing site area. This site area provides some visual privacy to the transparent culture area and point to connect spaces between buildings. It was essential to create a connection for the park's culture into the building, naturally, the site, some volume can keep their face in the park by using volume and not being connected off-center.

Inlumino project can maintain Allan Gardens park and bring performance art opportunities to the broader public discourse. It can become one of the inspiring spaces for use in this project, storytelling, art, music and cultural developments in the area.



Inlumino - Storytelling Center - Dinara Gutadulina
Allan Gardens Park, Toronto

Inlumino is a Storytelling Center that brings performing arts possibilities to the Allan Gardens Park. The building contains three main programs: cafe, performance, and office spaces. The total gross floor area of the building should be less than 300 sqm, and the building's footprint should not exceed 250 sqm. Programs are organized along the diagonal grid parallel to the existing path near the site lot. Principal spaces are offset from each other, having a Storytelling space in the middle rising three-story space volume. It is wrapped with a heavy "floating" volume at the second level that has more secluded from the public office program.

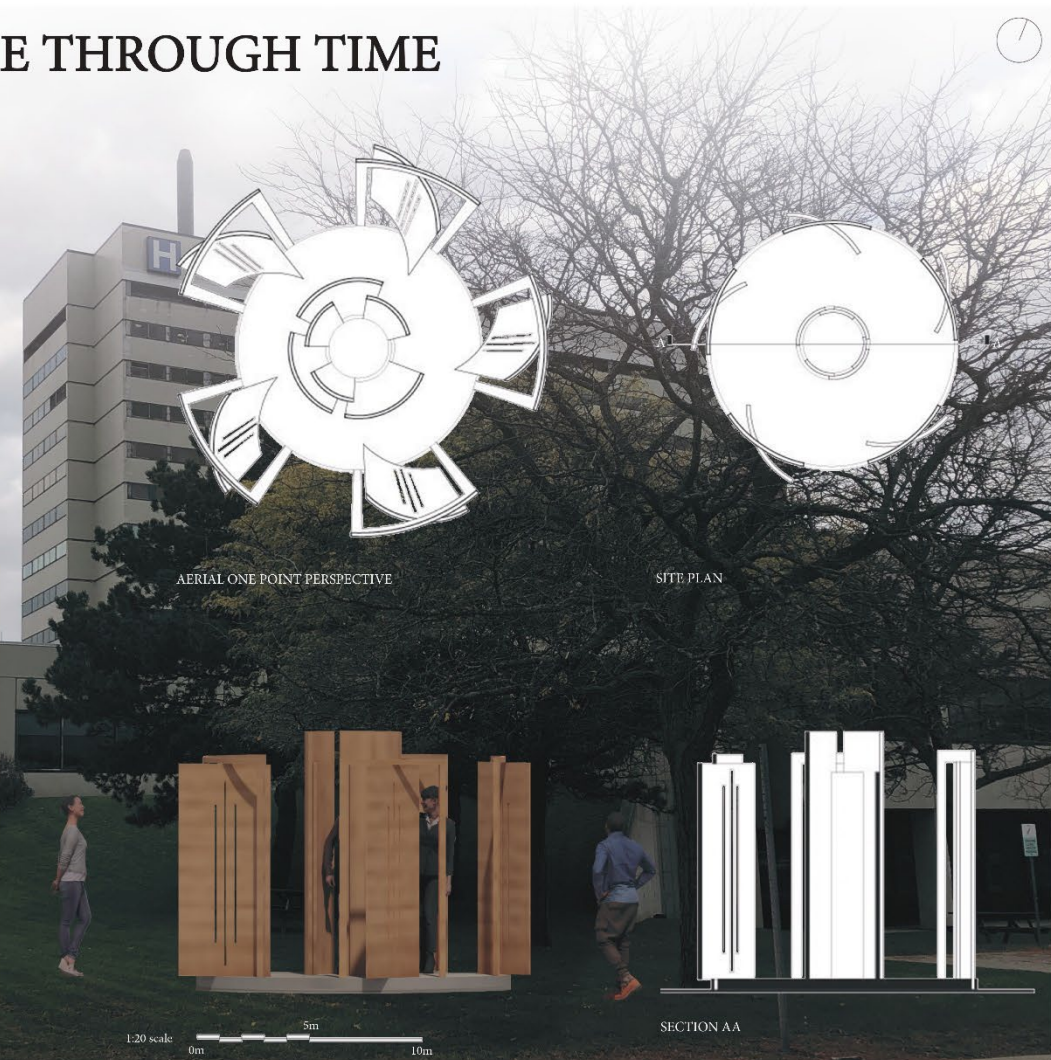
Inlumino means "light up" in Latin, representing one of this project's main concepts – the light sensitive design. The main space of the building is the Storytelling room, which is enclosed by a perforated metal facade that has a hexagonal pattern with various diameters of openings. The larger openings are generated closer to the middle of each plane and replicate the central oculus skylight opening in the roof. The oculus serves as the natural light projector to the scene, while it is lightened up with artificial lighting during night times.

Ryerson University - First Year Undergraduate

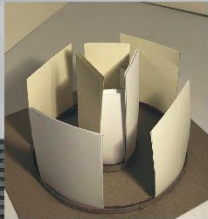
MOVEMENT OF SPACE THROUGH TIME

Sarah Tang | Year One Project

Now more than ever health care workers need the opportunity to relieve some stress. By designing a pavilion that allows it's user to disconnect from reality and become engulfed within the structure, I hoped to create a safe space for reflection/meditation. I chose to place this at Centenary hospital in a relatively less busy area away from covid testing trailers to allow for as much disconnect as possible. Reflecting on the hospitals materiality and the sites surrounding greenery, I chose to use concrete for the base of the structure to create consistency with its surrounding buildings, and wood for the panels to emphasize the sites natural qualities. I wanted to highlight the movement of space through time with the pavilions rotating doors and moving panels, to encourage the idea of the user having control of their surroundings. Depending on where the user is interacting with the pavilion, the apparent degree of the dominant void is more or less emphasized. The further they walk in, the stronger the experience becomes; smaller space, particular amount of light and a controlled field of vision. This allows for the user to exist in their own space.



INTERIOR EXPERIENCE



SKETCH MODEL



CONCEPT SKETCH

AERIAL ONE POINT PERSPECTIVE

SITE PLAN



SECTION AA

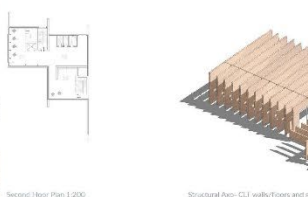
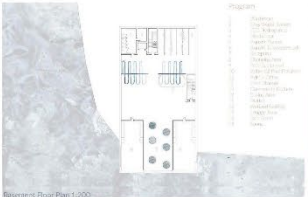
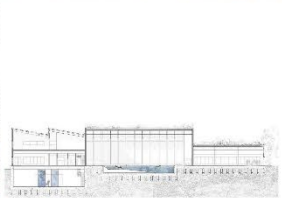
Movement of Space Through Time - Sarah Tang
(SMH-Centenary Hospital, Scarborough, Ontario)

The project brief required us to define a "dominant void" through architectural exploration. Personally, I wanted to explore how a void could be defined in an ever changing form. To give this project a sense of relevance in today's world, I applied my exploration scope to the current needs of healthcare workers. In this case, a changing form is an opportunity for healthcare workers to have a sense of control of their surroundings in a world that doesn't currently allow that. Additionally, the moving panels can be manipulated so that the surrounding site is filtered out, further allowing it's occupants to disconnect from external stressors. For example, the further the occupant moves within the pavilion, the more they are disconnected, and the dominant void becomes more defined. The dominant void that I wanted to highlight is the most apparent from the user's perspective when they would stand in the very center, engulfed by the inner most layer of panels. If the user looks up from this vantage point, their field of view becomes very limited and defined, further emphasizing the notion of disconnection. By creating this, I hoped to address the needs of healthcare workers today.

Ryerson University- First Year Undergraduate

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River IJ Hydrology Centre - Martha Woolfrey
Ijgein, Amsterdam, Netherlands

Water is both divisive and connective, an embodied living line cut through the land and a bridge between shores. The tides mark hours, river levels reflect seasons, and rising seas record the passing of centuries. Water shapes the identity of place in the same way it can erode it. The water line advances, the shoreline retreats. Where is the site now?

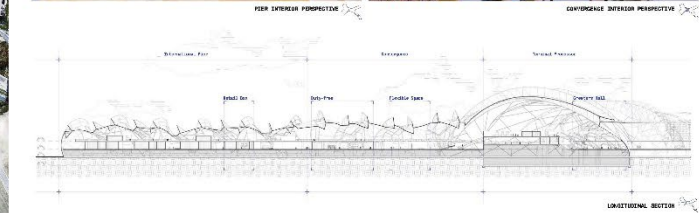
Water sustains life on Earth. The Anthropocene has identified freshwater as an infinite resource, yet climate change had challenged this belief. The River IJ Hydrology Centre traces the cycle of water in urban and ecosystems, forming a sustainable building at the intersection of humans and nature. It dilutes these boundaries to suggest a holistic approach to environmental regeneration and neighborhood vitality. The Centre supports urban food security through permaculture, gray water recovery and year-round hydroponics. Constructed wetlands and pollinator green roofs nurture local biodiversity while managing stormwater. Community wellbeing is promoted via a botanical filtration swimming pool and spa. The citizen scientist lab encourages education on health of the River IJ aquatic ecosystem.

How will architecture achieve buoyancy in a shifting hydrosphere?

Carleton University: Third Year Undergraduate



TERMINAL ZERO:MORPHO

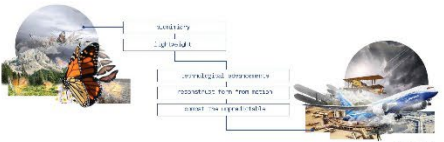


Terminal zero, is an extension to the existing Terminal one at Pearson International Airport in Mississauga, Ontario. The envisioned extension aims to create a contemporary, and futuristic addition to the existing structure, accommodates more domestic and international passengers.

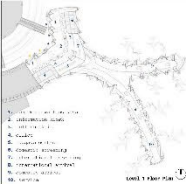
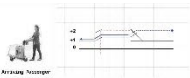
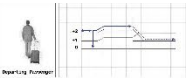
Similar as how the butterfly combats the challenges of flying in windy days, it took human a long time to combat the challenge in aviation, and to cope with unpredictable weather conditions. Inspired by the movement of butterfly, the goal for Terminal zero is to celebrate the technological advancements in aviation with advanced technology in architecture such as parametric design.



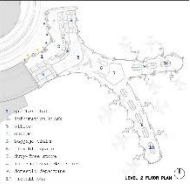
SITE CONTEXT



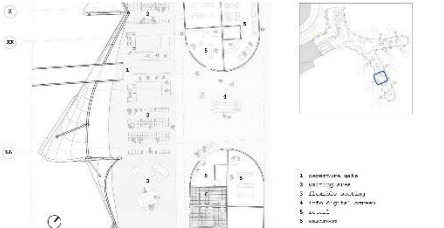
INSPIRATION



LEVEL 1 FLOOR PLAN



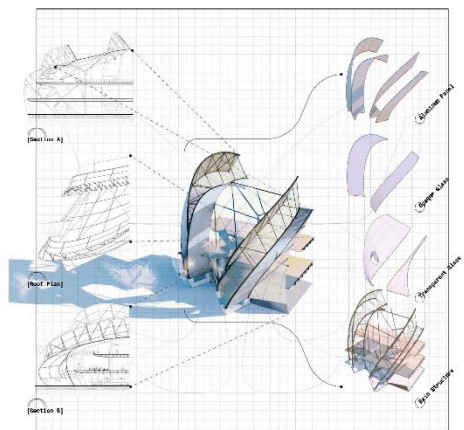
LEVEL 2 FLOOR PLAN



PERMIT PLAN



Reduce the risk of collapsing when wind up and down from the side, therefore making the building more safe and stable. This design is inspired by the way a butterfly's wings are designed to be strong and flexible, allowing them to fly in a wide range of weather conditions. The building's design is inspired by the way a butterfly's wings are designed to be strong and flexible, allowing them to fly in a wide range of weather conditions.



SECTION EXPLORATION

DETAIL DEVELOPMENT

Terminal Zero: Morpho - Rita Wang
Mississauga, Ontario

Terminal zero, is an extension to the existing Terminal one at Pearson International Airport in Mississauga, Ontario. The envisioned extension aims to create a contemporary, and futuristic addition to the existing structure, accommodates more domestic and international passengers.

Similar as how the butterfly combat the challenges of flying in windy days, it took human a long time to combat the challenge in aviation, and to cope with unpredictable weather conditions. Inspired by the movement of butterfly, the goal for Terminal zero is to celebrate the technological advancements in aviation with advanced technology in architecture such as parametric design.

Ryerson University - Fourth Year Undergraduate



traverse orleans, ottawa 45.26.51.3 N - 75.31.28.8 a fabric of landscape

Traverse proposes a "fabric of landscape" in the quickly urbanizing East Otton Community of Orleans. With significant densification anticipated over the coming decade, Traverse fosters a vibrant, mixed-use community comprised of adaptable residential units, service-oriented retail and remote working locations. Simultaneously, as Orleans becomes progressively urbanized, the project strives to respect the suburban context, it studies land ethics by allocating generous green spaces, such as the municipal park and community gardens. As Orleans evolves, Traverse is designed to support demographics including (but not limited to) young couples and adults as well as individuals aging in place. Accordingly, Traverse offers a diverse range of home and public amenities to support the unique sociological needs of each resident. Offering a wide range of private and public programming, Traverse becomes a highly inclusive community that welcomes individuals from all walks of life.

The project is organized based on three programmatic nodes. To the North-West is the commercial node composed of a public plaza framed by ground-oriented retail units. Complementing the retail is a surrounding node supporting young entrepreneurs and remote workers of the Orleans community. Adjacent to the south of a commercial plaza is the recreational node, the heart of the development. The activation of public outdoor spaces, an amenity position and community gardens offer residents a wide range of recreational services. To the East of Ave. de l'Amazone is the third node: the public park. Aggregating the parkland requirements for this region, an extensive public park is provided by the use of both residents and the general public. Moreover, by stitching across two parcels of land, the park becomes a vital link between Tron Road and the southern edge of the site towards the remainder of the East Otton Community.

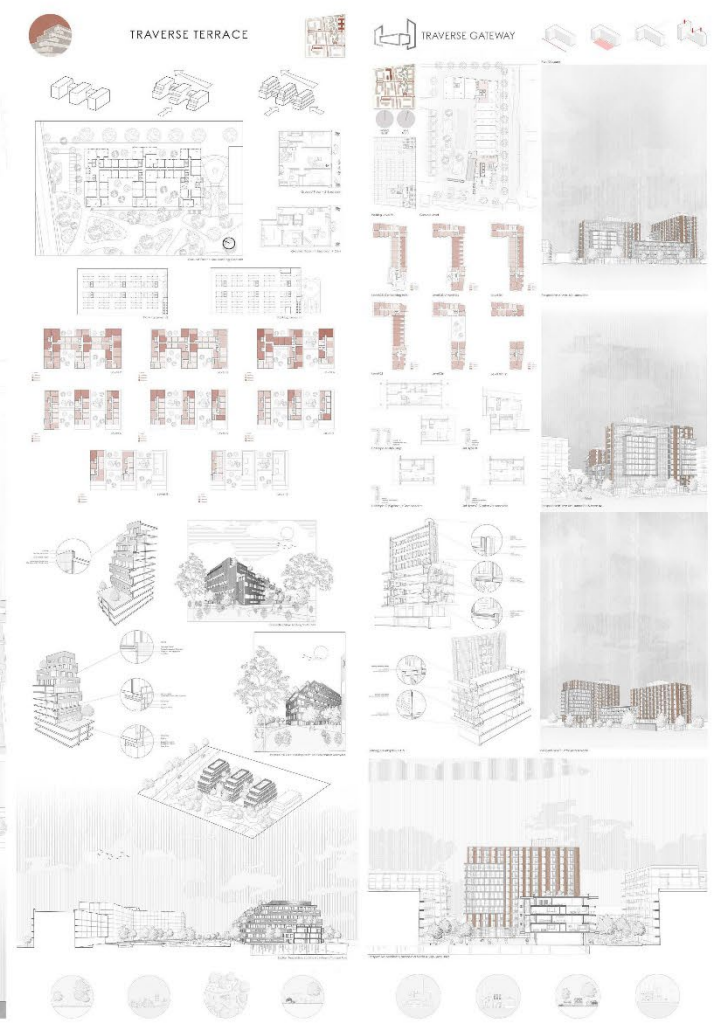
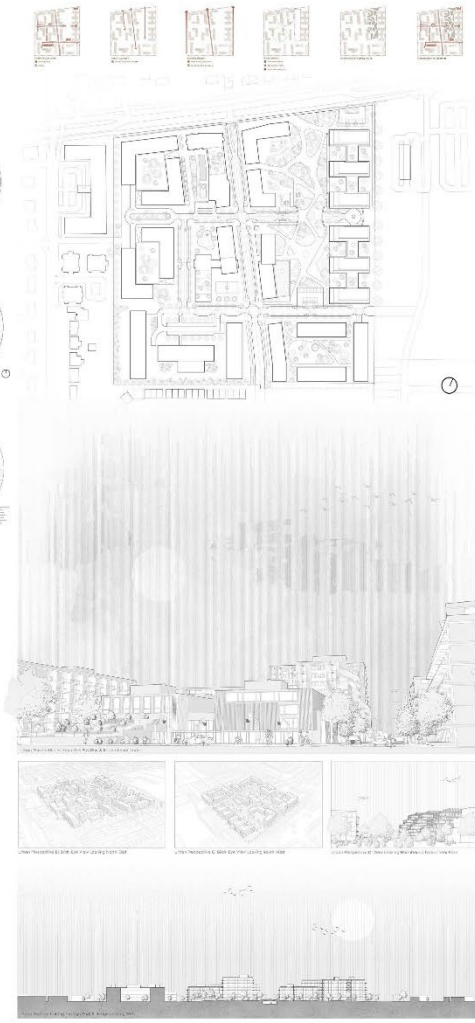
TRAVERSE TERRACE

Traverse Terrace is situated along the North-Eastern portion of the site, and acts as a frame for the new public park which stretches across two parcels of land. The project gestures to the public realm by "spilling" into the surrounding park through the use of large terraces that provide outdoor private gardens for residents. The complex is composed of three modular buildings which are linked together along the North-South axis, reflecting across the East-West axis. The resulting configuration provides a 20' wide, high-level, light-filled courtyard nestled in between for residents to enjoy.

The project consists of a series of three different building systems: 1) The larger building along the West facade spills into the park and one shared space for residents to occupy. 2) Turning along the South facade provides private outdoor patios for each unit. Additional balconies are offered to units across the North and East facades as well. The change in floor plate depth allows for a large variety of different unit types - ranging from studio apartments to 1, 2, and 3 bedrooms with some also offering additional den/office spaces. 3) The final building system exists between the modular buildings. Turning up in height to one more northwards. This gesture creates a visual connection between the lower-density single-family homes belonging to the site directly south of the property and the high-density modular complex occupying the north end of the site. Traverse Terrace is a project which frames Tron Road, the municipal road, and the adjacent amenity and ultimately, it explores the possibility of how terracing can be used as a tool to connect to the urban fabric and how its application can create compelling and lasting green spaces for residents.

TRAVERSE GATEWAY

Traverse Gateway is situated along the intersection of Ave. de l'Amazone and Tron Road, forming the entrance into the Traverse community. The differing angles imposed by the site and roadways are reconciled by layering the corners of the project, in doing so, the architecture becomes gradual and inviting to incoming pedestrians, allowing to the public programming residing beyond. To articulate the project in elevation, the building is organized into three main sections: two multi-story buildings on the North and South, with a volume linking the two together. Subsequently, the corner of the site is given a more modest presence while the articulation of the mid-rise building movement between these two anchor points. Defined by the "X" profile of the building, the public commercial plaza is characterized by a continuous band of retail occupying around its perimeter. With the plaza's close proximity to the commercial node, the two programs reinforce one another, encouraging the public realm.



Traverse Housing Community - Sadeeq Haqani, Justin Li
Orleans, Ontario

Traverse proposes a "fabric of landscape" in the quickly urbanizing east urban community of Orleans. With significant densification anticipated over the coming decade, Traverse fosters a vibrant, mixed-use community with adaptable residential units, service-oriented retail, and remote-working solutions. Simultaneously, as Orleans becomes progressively urbanized, the project strives to respect the suburban context by allocating generous green spaces, such as the municipal park and community gardens. Traverse is designed to support a diverse range of demographics, including young professionals, families, and individuals aging-in-place. Accordingly, Traverse offers a wide range of housing typologies and public amenities to support the unique socio-spatial needs of each resident.

Carleton University - Fourth Year Undergraduate

Manuscript received: 24 April 2006
 Manuscript accepted: 24 April 2006

30 31 32 33 34 35 36 37 38 39

WINE
Karlsson, Sweden

VIEW
Karlsson, Sweden

Year	Percentage of Respondents (%)
1997	65
1998	75
1999	70
2000	85
2001	90
2002	95
2003	100
2004	100

THE GLASS PAVILION
Shigeru Ban

THE GLASS PAVILION
The Glass Pavilion

THE GLASS PAVILION
The Glass Pavilion

A person is seen from behind, standing in a large, open-plan interior space. The space features a high ceiling with exposed wooden beams and large windows that offer a view of a green landscape. The person is wearing a dark jacket and light-colored pants. The interior has a minimalist, industrial feel with wooden chairs and tables visible in the background.

100

Baksbat (Broken Courage)

What if the metaphorical underpinning of the memorial was **not the "scar" itself** but the **metaphorical "salve?"**

Baksbat (Broken Courage) is a memorial project situated on an abandoned airport site in Kampong Chhnang, Cambodia. The project asks if memorials are poems in built form, could spatializing poetry in design be applied to evoke memories in Cambodia and in the diaspora as a way of healing? The memorial explores cultural metaphors of post violence as the emotional domain for conceptualization and traditional ceremonies as means of materialization. The project reframes the memorialization of historic violence as a personal and public process. Specifically, to address the dissonance between the state narrative of atrocity and the accumulating public anecdotes. The project is the memorial towards a full registration of memory over time that facilitates both the remembrance of history and reclamation of land. The project is a vision of a memorial that reveals the complex layers of history but lets the people write the poem for themselves.

Koh-pohul
(buried) grief, deep sense of pain up feelings)



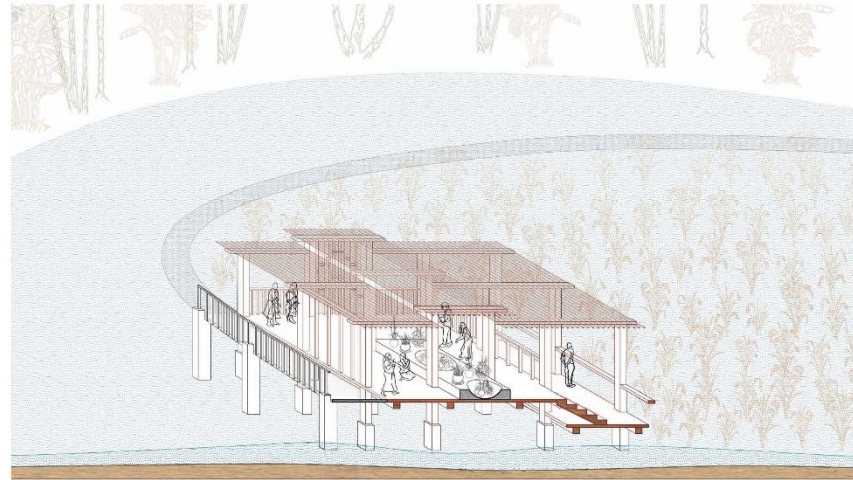
Dum-dum-hor
(to plant a kapok tree, collective resistance)



Bor-van chhun chhney
(eternity loss and reality) acid)



Many khleah
(about a boat, loss of memory and history)

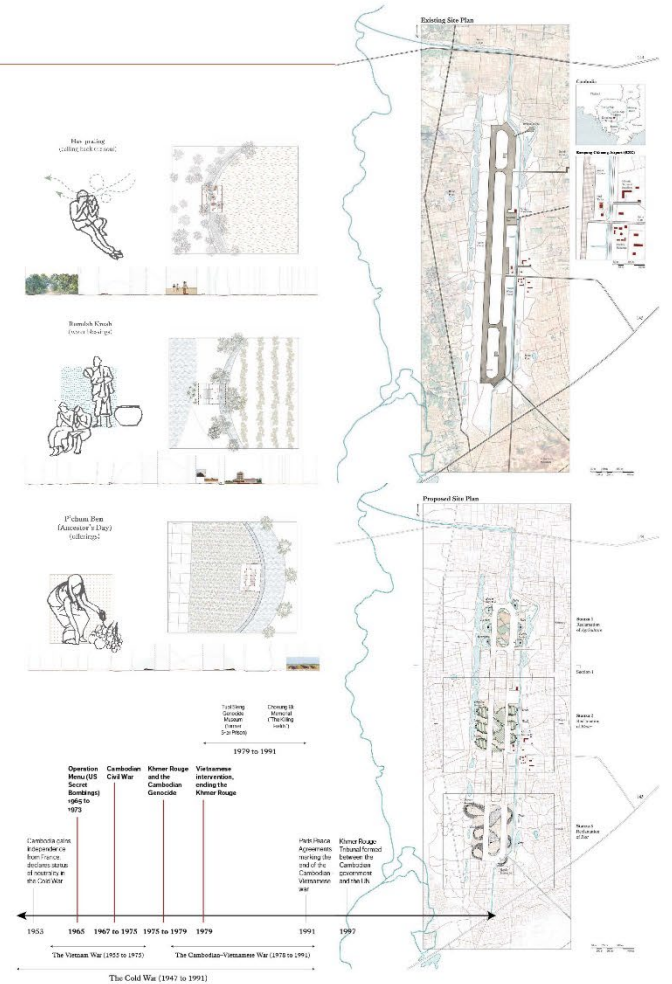


Baksbat (Broken Courage)- Jenny Pann
Cambodia

A Cambodian rests under a palm tree to escape from the scorching sun. Their water buffaloes roam across empty stretches of airport tarmac grazing on the grass between the cracks. What was previously a site of starvation, dehydration, exhaustion, and crimes against humanity between 1976 to 1979 during the Khmer Rouge is now an empty landscape of historic deprivation.

The project is a vision of a memorial that reveals the complex layers of history through Cambodian poetry but lets the people write the poem for themselves.

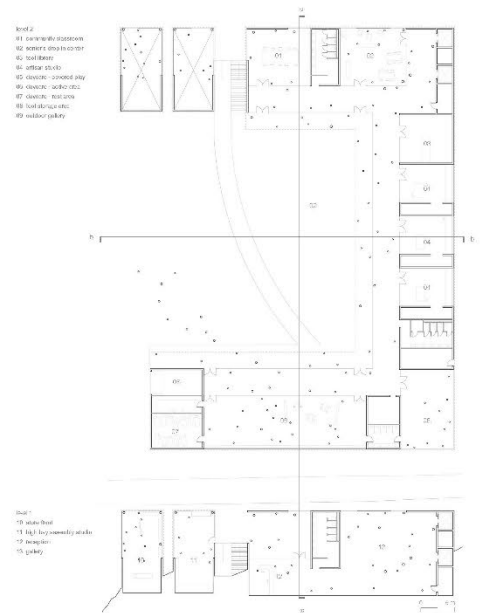
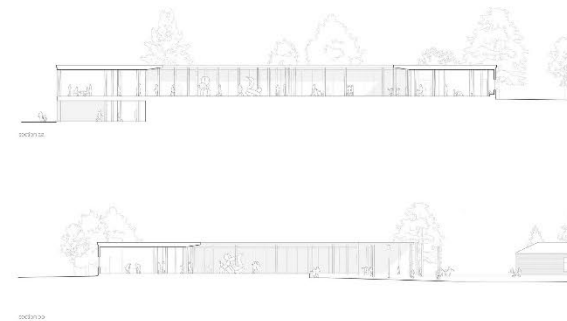
University of British Columbia - Masters





Morris Centre for Craft

This project replaces and reuses an existing senior's center and daycare and introduces new indoor and outdoor gallery space and art and community studios. Investigating how transparency and spatial fluidity may integrate unique programs and users, the design is of a community center where the transmission of generational and craft-based knowledge is promoted by visual and physical connections.

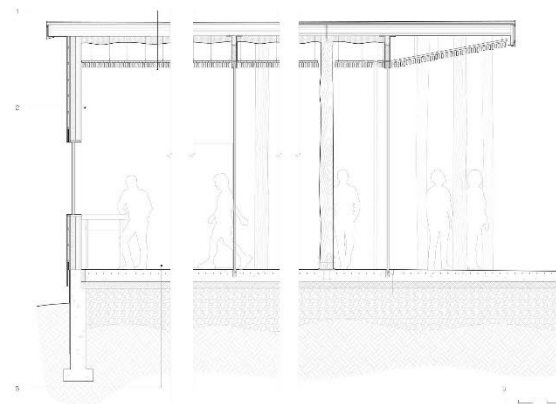


Material transparency and physical breaks in the facade mirror the cadence of the buildings and alleys of adjacent street walls. Three building wings form a shared courtyard with the existing elementary school to the West and provide sheltered gallery and outdoor play space.

The spread of columns across the corridors slows circulation and encourages contemplative and observant movement through the building. At the rear wing, they break from the roof and floor, becoming elements of the landscape and objects to play among.



The passively heated and shaded corridor marks a gradient of activity from indoor perimeter rooms to the exposed central space. This intermediate space can then be used for sheltered play at the daycare and economize heating and cooling not necessary in the corridor.



Morris Centre for Craft - Holly Mills
Halifax, Nova Scotia

This project replaces and rehouses an existing senior's centre and daycare, introducing new indoor and outdoor gallery space and art and community studios in the Halifax's Schmidtville Heritage District. Investigating how transparency and spatial fluidity may integrate unique programs and users, the design is of a community centre where the transmission of generational and craft-based knowledge is promoted by visual and physical connections.

Material transparency and breaks in the façade mirror the cadence of the buildings along the street. Three wings form a courtyard with the existing elementary school to the West and provide sheltered outdoor gallery and play space. The dispersed columns slow circulation and encourage contemplative movement through the building as in the rear wing, break from the roof and floor as elements of the landscape to play among. The inward-facing views across the courtyard, enabled by large window walls and a continuous floor slat, create a connection between each wing. A system of perimeter C.I. bearing bays and internal irregularly spaced columns support these features.

In its plan, structure, and materiality, the Morris Centre for Craft seeks to create, through visual and physical interaction, social connections between the users it hopes to serve.

Dalhousie University - Third Year Undergraduate

Long-term Residential Care (LTRC) in Quebec is in a crisis. Ageism impacts older people by removing the sensitive reality of the so-called "fourth age," an era of dependence, decrepitude, and impending mortality, from the public scene. Although the architectural, organizational and political problems found at the core of LTRCs date predate the Covid-19 pandemic, this current crisis has raised awareness of the dire living conditions of this vulnerable population.

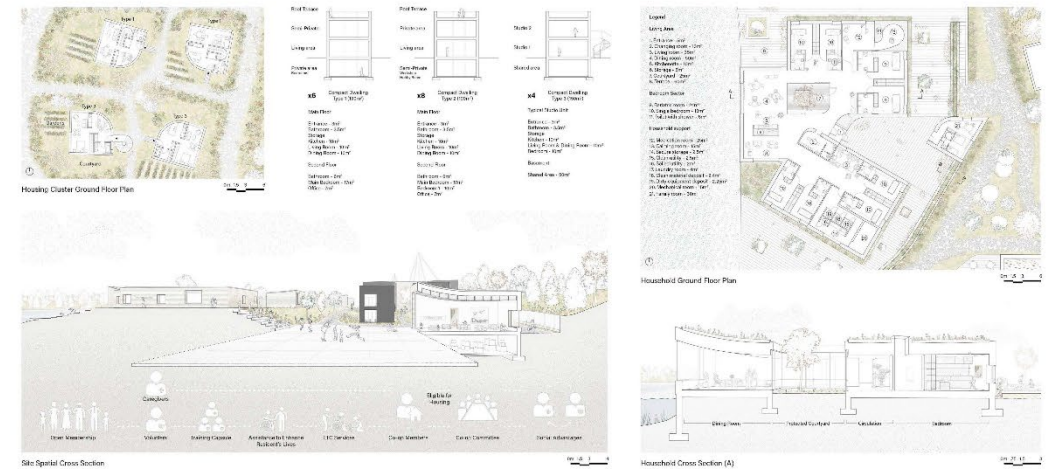
Long-term Residential Care (LTRC) in Quebec is in a crisis. Ageism impacts older people by removing the sensitive reality of the so-called "fourth age": an era of dependence, decrepitude, and impending mortality, from the public scene. Although the architectural, organizational and political problems found at the core of LTRCs design predate the Covid-19 pandemic, this current crisis has raised awareness of the dire living conditions of this vulnerable population.

By dismantling the conventional, centralized organization into an ecology of buildings based on a cooperative approach, the design aims to reconcile the tensions between life and death in our society.

By reinterpreting the cooperative movement throughout an exploded model, the ecosystem created is a social response unifying residents, caregivers, and volunteers with the help of several scales of architecture. Doing so rehumanizes the residents' surroundings and enhances their sense of belonging while exposing them to broader opportunities of social exchanges.

This approach outlines the necessity of unpaid labourers and community involvement while addressing personnel shortages and Quebec's housing crisis. Between autonomous households, natural landscape, urban agriculture, and not-for-profit cooperative housings, community buildings shelter different functions.

The cooperative evolves around the residents, granting them better services and freedom of movement while allowing caregivers greater conditions, social advantages, possibility of housing and a full-time permanency limited to a single location. On the other hand, the part-time volunteers fulfill a wide range of tasks enabling a reduction of the employees' workload.



Long-Term Cooperative - Guillaume Croteau, Olivier Fillion
Re de la Visitation, Montréal

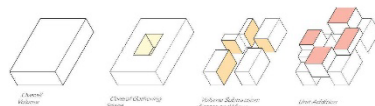
Long-Term Residential Care (LTRC) in Québec is in a crisis. Ageism impacts older people by removing the sensitive reality of the so-called "fourth age," an era of dependence, decrepitude, and impending mortality, from the public scene. Although the architectural, organizational and political problems found at the core of LTRCs design predate the Covid-19 pandemic, this current crisis has raised awareness of the dire living conditions of this vulnerable population.

Therefore, the project addresses the conventional organization of Long-Term Care design to reestablish a healthy and balanced relationship between the end-of-life needs and daily life activities based on a cooperative approach. It is a social response unifying residents, caregivers, and volunteers with the help of several scales of architecture. Between autonomous households, natural landscape, urban agriculture, and not-for-profit cooperative housing, community buildings shelter different functions.

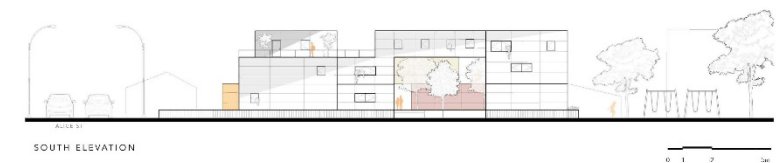
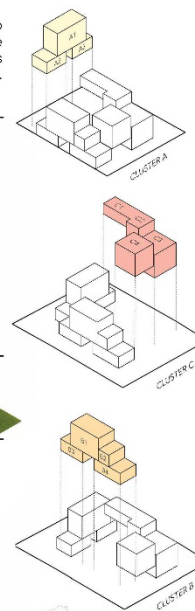
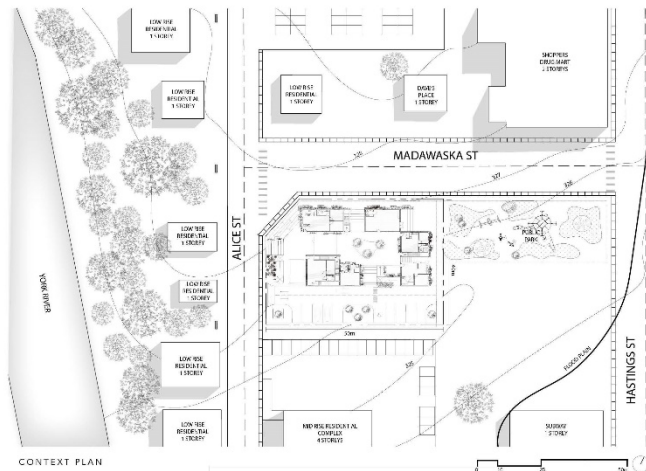
Long-term Cooperative evolves around the residents, granting them better services and a freedom of movement while allowing caregivers greater conditions and social advantages. On the other hand, the part-time volunteers fulfill a wide range of tasks enabling a reduction of the employees' workload.

McGill University - Third Year Undergraduate

Stacked



The following project uses facets of childhood such as: color, curiosity, void spaces, and simple shapes to create a fun, and playful living environment in which families in Bancroft can have a series of shared and private spaces and flourish their relationships. A series of shared balconies and courtyards allow views and families to connect. The project allows seamless connection to the park, and a subtle integration into the high street.



Stacked Housing - Sana Ahmed
Bancroft, Ontario

The following project uses facets of childhood such as: colour, curiosity, void spaces, and simple shapes to create a fun, and playful living environment in which families in Bancroft can have a series of shared and private spaces and flourish their relationships. A series of shared balconies and courtyards allow views and families to connect. The project allows seamless connection to the park, and a subtle integration into the high street.

Ryerson University - Second Year Undergraduate

SITE ANALYSIS | SCALE 1:15,000 | ①

DOI: 10.1002/for

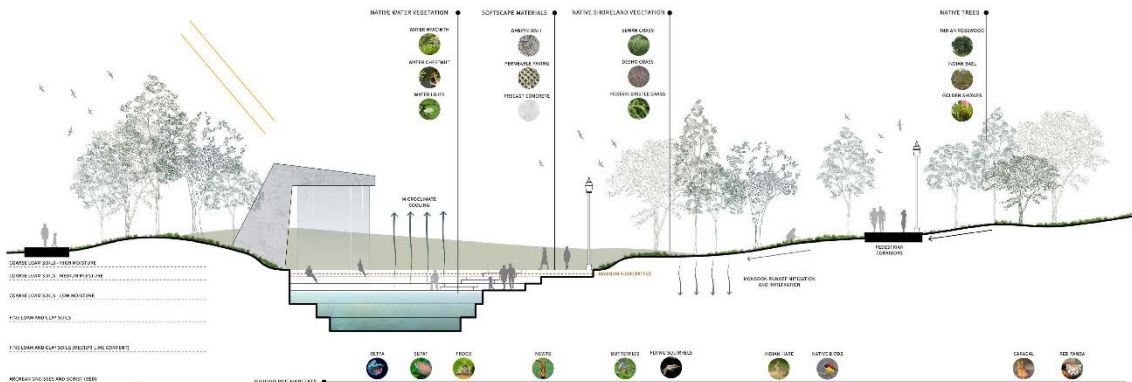
PRINTED ALONG WITH THE BOOK

Definition of Oxidize:

- 1) To combine with or apply oxygen.
- 2) A chemical change due to the effects of oxygen.
- 3) Increasing the proportion of the electronegative charge from a lower to a higher positive valence.

Deli's natural ecological systems are threatened as a consequence of the fragmented and sprawling urban density. The Old Wallled City of Shahjahanabad is in critical care due to the lack of biophilia and the degradation of its environment. The absence of clean water, air, and relevant green spaces are driving the settlements further from the city centres, resulting in greater suppression of ecological boundaries and limitations. In addition, the historical and cultural values of the city are being lost. The study aims to identify the ecological issues and propose a sustainable urban plan for the city. The plan is based on the land use and the water resources. The plan aims to revitalize the central Mughal Gardens within the core of Shahjahanabad. The previous gardens played a significant role in the development of the city, providing the public with hydration, produce and a sacred gathering space. With an emphasis on sustainability, the comprehensive urban plan influences future interventions to be guided by hygiene, relevance, sensitivity, contextual responses, and the restoration of the natural environment.

WATER MANAGEMENT AND PASSIVE SECTION | SCALE 1:50



OXIDIZATION FOUNTAINS



WATER THEATRE

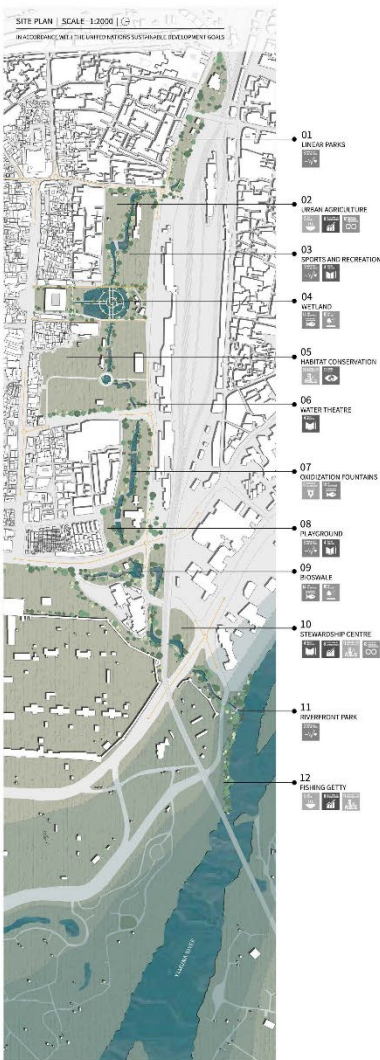


RIVERFRONT PARK

Oxidize - Keller Ziesmann
Stichtischengruben, Delft, NL

De's natural social systems are dismantled and threatened as a consequence of the fragmented and sprawling urban density. The Old Walled City of Shahjahanabad is in critical care due to the lack of biophilia and the degradation of its environment. The absence of clean water, air, and relevant green spaces are driving the settlements further from the city centres, resulting in greater suppression of ecological boundaries and limitations. In addition, the historical and sacred spaces of the city have been lost due to the continuous and constant modifications of the urban fabric and the decaying significance of the land. With the latest qualities revealed, the project aims to revitalize the central Mughal Gardens within the core of Shahjahanabad. The previous gardens played a significant role in the development of the city, providing the public with hydration, produce and a sacred gathering space. The project aims to restore the ecological and social significance of the gardens. Interventions to be guided by relevance, sensibility, contextual responses, and the restoration of the natural symbiotic relationship.

Laurentian University - Masters



[illegible]

①Future Growth Plan for Barrier

Design Strategies



Post-war immigration, along with the Baby Boom dramatically increased metropolitan populations generating a demand for new housing where suburbanization was the solution. It is in part responsible for the contemporary cities that we live in today, and that are now at the root of the climate crisis. Suburban developments imposed chains of disconnections between neighbourhoods, services, and amenities within cities that were solved with the implementation of vehicles. This thesis project explores new housing strategies that emphasize how our carbor architecture and lifestyles can be uprooted into growing cities to minimize the impacts on climate change and avoid the rampant disconnections of the urban fabric. A sustainable urban development framework has been developed to create a denser and more livable neighbourhood in the context of Barrie, Ontario, a rapidly growing bedroom community outside of Toronto.

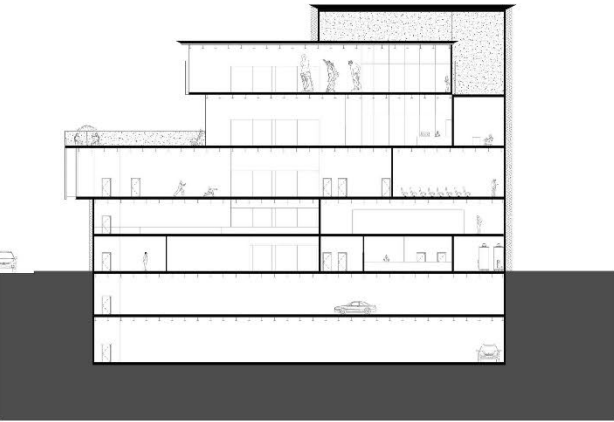
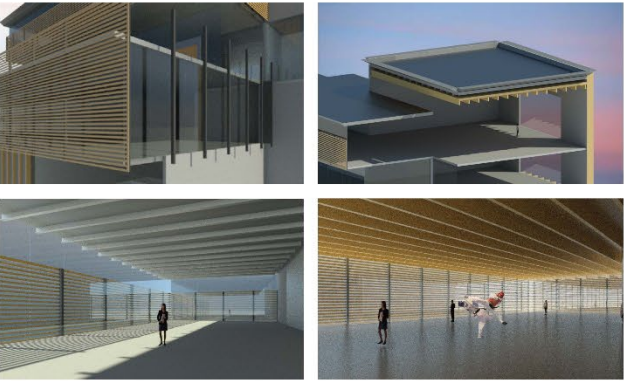
Laurentian University - Masters



North-South Section

BARRINGTON ART AND MULTI-USE CENTRE

Located in the city of Halifax in Nova Scotia, Canada, the Barrington Art and Multi-Use Centre is situated on the corner of George and Barrington Street overlooking the Grand Parade. The centre aims to connect viewers to the existing city fabric as well as to the natural surroundings of Nova Scotia. Not only does the centre provide temporary and permanent spaces to display art, present performances and installations, but it also treats its surroundings as an external display and for viewing Halifax's natural and human features. The gallery considers the viewer's need for light, comfort, and wellbeing. It consists of three large gallery showrooms and several mixed use and temporary spaces.

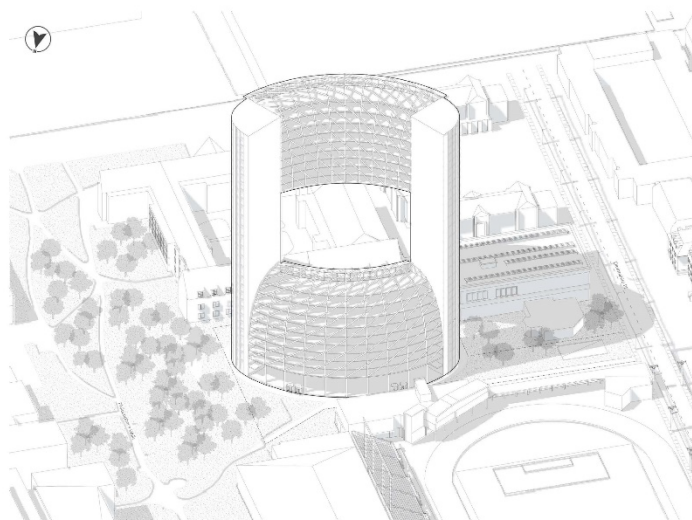


Barrington Art And Multi-Use Centre - Peter Crowley
Halifax, Nova Scotia

Located in the city of Halifax in Nova Scotia, Canada, the Barrington Art and Multi-Use Centre is situated on the corner of George and Barrington Street overlooking the Grand Parade. The centre aims to connect viewers to the existing city fabric as well as to the natural surroundings of Nova Scotia. Not only does the centre provide temporary and permanent spaces to display art, present performances and installations, but it also treats its surroundings as an external display and for viewing Halifax's natural and human features. The gallery considers the viewer's need for light, comfort, and wellbeing. It consists of three large gallery showrooms and several mixed use and temporary spaces.

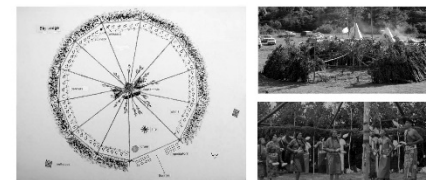
Dalhousie University - Third Year Undergraduate



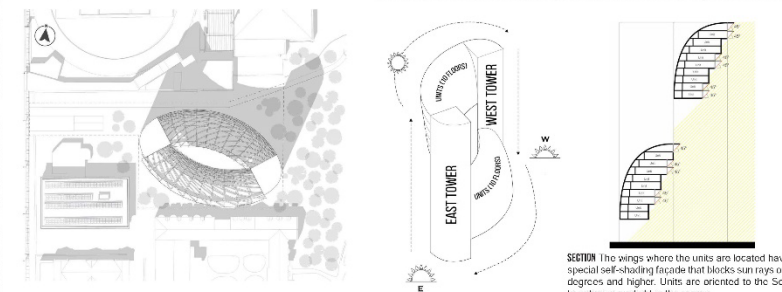


CIRCADIAN RHYTHM AND SUNLIGHT

This student residence explores ways to improve students' well-being and performance by providing access to sunlight and increased sense of time and place while indoors. Its program encourages students to work with their circadian rhythm to optimize the performance of daily tasks. Given that the site is indigenous land, the building aims to serve as a monument that celebrates the restoration of the indigenous ceremonies. The shape mimics the sun movement in Toronto where the sun rises East and sets West. Its aerial view creates a circular pattern, similar to the Sundance ceremony.

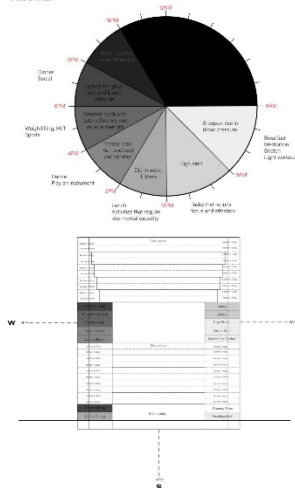


Shown above is the Sundance Ceremony which is one of the restored Indigenous traditions.



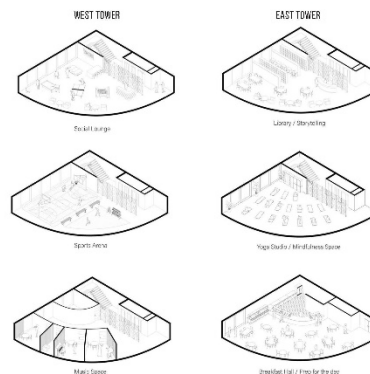
SECTION The wings where the units are located have a special self-shading facade that blocks sun rays of 45 degrees and higher. Units are oriented to the South to optimize sunlight in the rooms.

PROGRAM

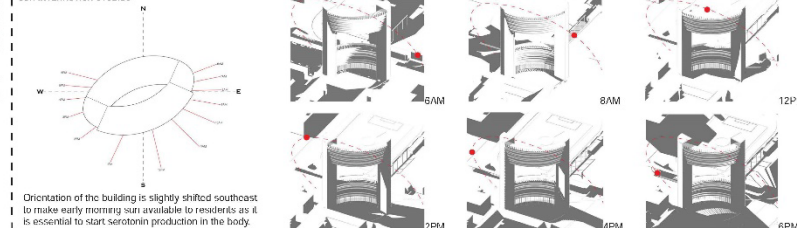


The program of common areas in the building is based on activities to optimize the effects on human bodies throughout the day based on a typical circadian rhythm. The wheel diagram on the left shows the different stages that our bodies go through during the day and the suggested activities for the specific periods of time.

The location of these common areas was determined through the sun position throughout the day to provide an increased sense of time and place while indoors.



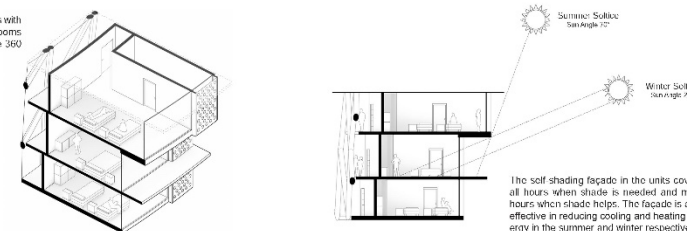
SUN INTERACTION STUDIES



Orientation of the building is slightly shifted southeast to make early morning sun available to residents as it is essential to start serotonin production in the body.

UNIT DETAILS

The residence counts with single and double rooms and can accommodate 360 students.



The self shading facade in the units covers all hours when shade is needed and most hours when shade helps. The facade is also effective in reducing cooling and heating energy in the summer and winter respectively.

Circadian Rhythm and Sunlight - Eliany Rodriguez

Toronto, Ontario

Circadian Rhythm and Sunlight is a student residence that explores ways to improve students' well-being and performance by providing access to sunlight and increased sense of time and place while indoors. Its program encourages students to work with their circadian rhythm to optimize the performance of daily tasks.

Given that the site is indigenous land, the building aims to serve as a monument that celebrates the restoration of the indigenous ceremonies. Its shape mimics the sun movement in Toronto where the sun rises East and sets West. Its aerial view creates a circular pattern, similar to the Sundance ceremony which is one of the Indigenous traditions that was restored.

The residence counts with single and double rooms and can accommodate 360 students. Orientation of the building is slightly shifted southeast and units south to make early morning sun available to residents as it's essential to start serotonin production in the body.

The wings where the units are located have a self-shading facade that blocks sun rays of 45 degrees and higher. This angle is enough to cover all hours when shade is needed and most hours when shade helps. This facade is also effective in reducing cooling and heating energy.

University of Toronto - Third Year Undergraduate



1. SITE
SITE PRIMARILY INTERACTS WITH DUNDAS AND BOND STREET.



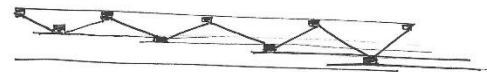
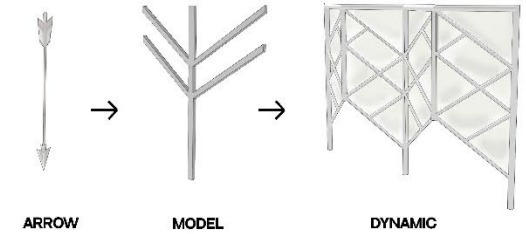
2. PROGRAM DIVISION
PROGRAMMATIC HIERARCHY DEVELOPS ACCORDING TO THE SPACE REQUIRED BY THE USERS.



3. CONNECTIVITY
STREET VIEW IS VISIBLE IN BOTH ARCHERY AND PUBLIC AREAS.

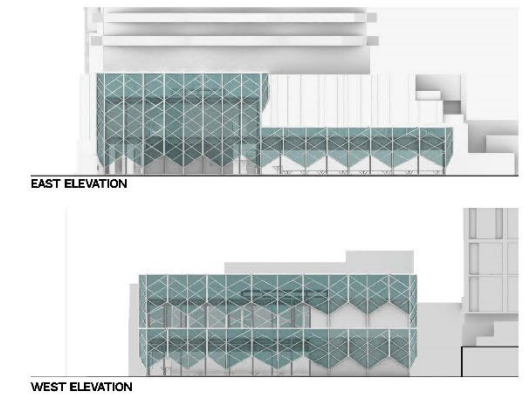
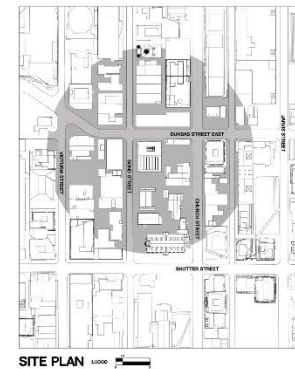


4. FACADE
ETFE MEMBRANE ACTS AS A BUBBLE WRAP WHICH COVERS THE ENTIRETY OF THE BUILDING TO CREATE A BARRIER THAT LETS THE USERS FOCUS ON THEIR TASKS.



Y ARCHERY

Y Archery is an archery facility located at the intersection of Dundas and Bond street. The building is equipped with ETFE facade which controls the amount of light that goes within the building, at the same time helps archer to focus better on executing their shot. Following the main competition ground, the building is programmed to include an office space, a cafe and training rooms.



Y Archery - Dea Permasi
Toronto, Ontario

Y Archery is an archery facility located at the intersection of Dundas and Bond street. The building is equipped with ETFE facade which controls the amount of light that goes within the building, at the same time helps archer to focus better on executing their shot. Following the main competition ground, the building is programmed to include an office space, a cafe and training rooms.

Ryerson University - Second Year Undergraduate

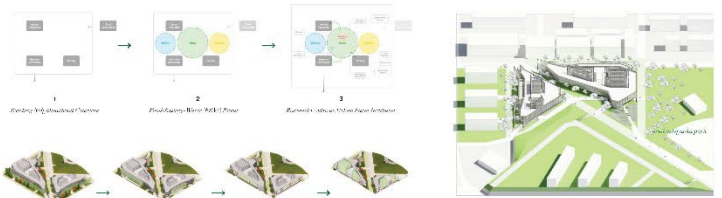
TAMA PLAZA RESEARCH CENTRE

The Tama Plaza Research Centre is based on the ongoing base of the WISE Living Lab located in Tama Plaza, Yokohama, Japan. It is imagined to build on the goals of the WISE Living Lab that is to think the implementation of food energy water (FEW) in future suburban developments and rethink Tama Plaza's role in developing sustainable urban farming models that can be recreated locally and internationally. The research centre becomes a place for prototyping urban farming practices that are implemented across the neighbourhood while growing produce that can be shared with locals.

The ground floor aims to provide local friendly spaces such as storefronts and multipurpose spaces that use local produce and a community garden that shares knowledge through applied learning. The second and third floor are dedicated to administrative and research spaces including offices, breakout rooms and labs. Vertical farms are found throughout the project, extending multiple floors and being central to how people experience the centre. Whether a local of Tama Plaza or an employee within the research centre, there is a constant visual connection to the growing of food. The Tama Plaza Research Centre aims to become an incubator for urban farming production and encourage the development of a self-sustaining neighbourhood.



Tama Plaza Living Lab



Tama Plaza Research Centre - Florentio IV Tameta
Yokohama, Japan

The project is located at the current base of the WISE Living Lab located in Tama Plaza, Yokohama, Japan. It is imagined to build on the goals of the WISE Living Lab that re-think the implementation of food energy water (FEW) in future suburban developments and rethink Tama Plaza's role in developing sustainable urban farming models that can be recreated locally and internationally. The research centre becomes a space for prototyping urban farming practices that are implemented across the neighbourhood while growing produce that can be shared with locals.

The ground floor aims to provide local friendly spaces such as storefronts and multipurpose spaces that use local produce and a community garden that shares knowledge through applied learning. The second and third floor are dedicated to administrative and research spaces including offices, breakout rooms and labs. Vertical farms are found throughout the project, extending multiple floors and being central to how people experience the centre. Whether a local of Tama Plaza or an employee within the research centre, there is a constant visual connection to the growing of food. The Tama Plaza Research Centre aims to become an incubator for urban farming production and encourage the development of a self-sustaining neighbourhood.

Yerkeson University - Fourth Year Undergraduate





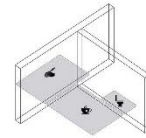
Solus

Writers' Studio



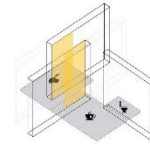
Programs

Programs are placed in the space. Three significant areas are established.



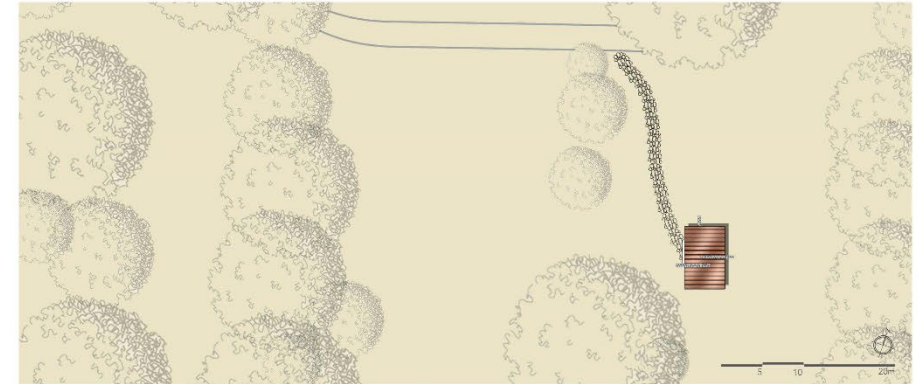
Division

Walls define each area, emphasizing separation within the space.



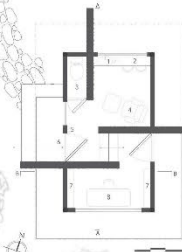
Connection

Offset walls connect the space and create a portal to the writing area.



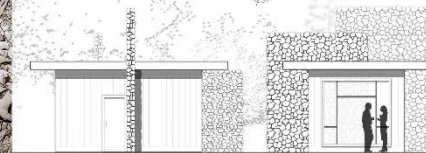
LEGEND

1. Kitchenette
2. Eating Area
3. Water Closet
4. Eames Lounger
5. Coat Hooks
6. Main Entrance
7. Bookshelves
8. Writing Area



The load-bearing stone walls isolate the writing space. The corridor acts both as a physical and mental portal between work and rest. The repeating ceiling joists draw the eye down the corridor while the inviting sunlight beckons the writer into the space.

The picturesque landscape provides a serene atmosphere ideal for the creative mind. The modularity of the window segments highlight the juxtaposition of the floor against the distant mountains. The window segments emphasize the separation from the built world.



EAST ELEVATION



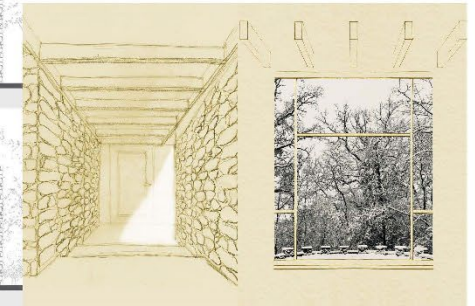
SOUTH ELEVATION



WEST ELEVATION



NORTH ELEVATION



Solus - Samuel Handwick
Toronto, Ontario

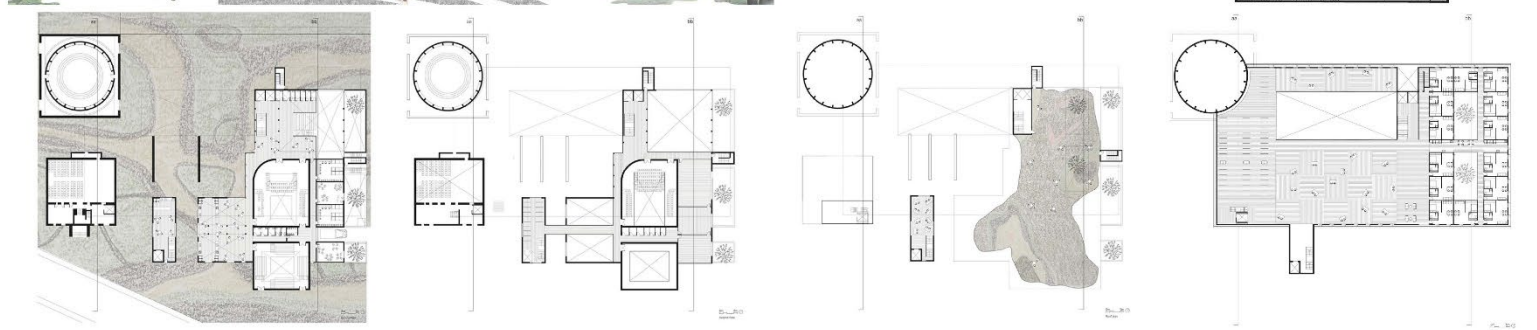
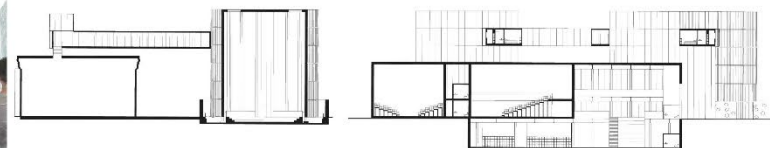
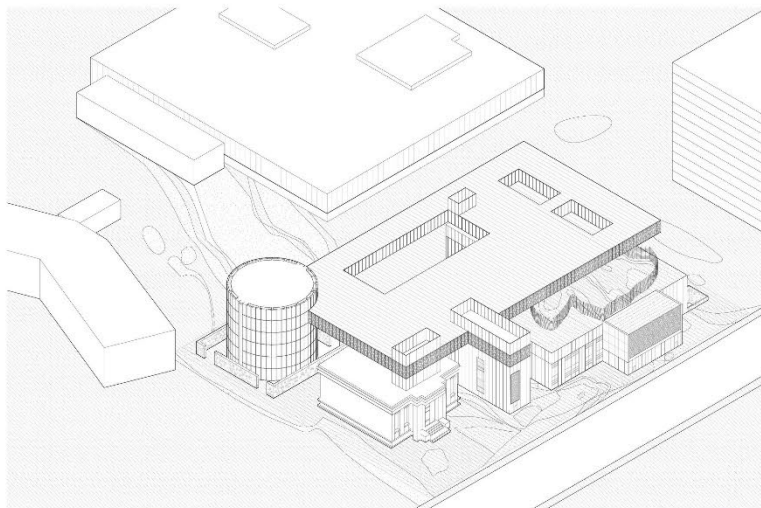
Project Brief

This is a studio for a writer. This writer will be a different person every year; they will be a winner of a one-year "artist-in-residence" award from the Canada PEN "Writers in Fall" program that includes a writing studio and a separate apartment that is walking distance from his workplace as part of the award. Although the exercise is fictional, there is an actual Writers-in-Fall program through Pen Canada we are using as inspiration for this project.

Ryerson University - First Year Undergraduate

CACB
CCCA

CANADIAN ARCHITECTURAL
CERTIFICATION BOARD
CONSEIL CANADIEN DE
CERTIFICATION EN ARCHITECTURE



Anchored - Valentina Aguayo Martini
Kitchener, Ontario

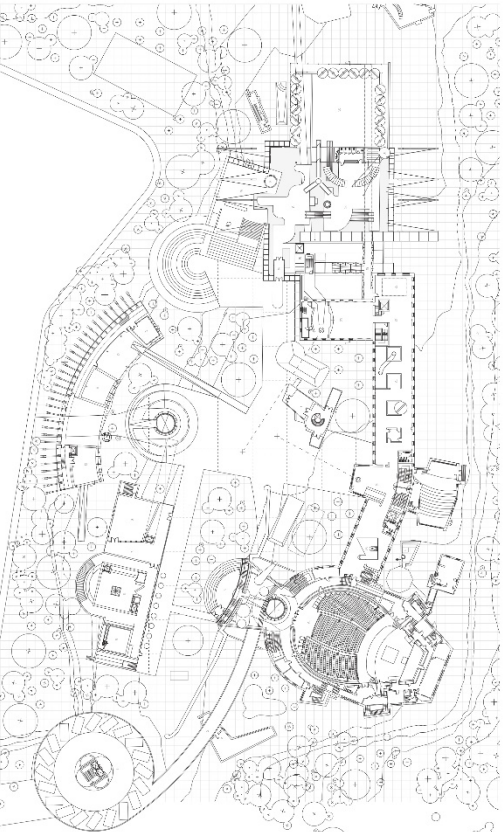
Anchored by a ceremonial space intended to decolonize the arts, this cultural centre proposes an intersection of programs to foster communal learning in the city of Kitchener through the adaptive reuse of the city's police station.

The ceremonial space is intended for Indigenous members of our community to practice their traditional ceremonies in an architecturally inclusive space, that is designed to hold water and welcome flame. Shallow pools of water line the inner edge of this space and are designed in a way that source light from the exterior throughout the space.

On the site, community members are confronted with the four walls that once were an execution yard and the site's colonial history and communal gardens, kitchens, pantries, and public spaces begin to reconstruct a new narrative for this site.

A mass, lowered above the outdoor public space connects the existing Registry (hearts) to the other buildings on the site. Wrapped in perforated steel with a motif inspired by the original limestone screen, this mass holds artist studios, gallery space and residences.

Waterloo University - Second Year Undergraduate



Danse macabre

autopoe narrative d'un héritage moderne

The University of Montreal's Faculty of Music extension project—as any contemporary operation on modern heritage—requires investigating the tale of good intentions that brought it into being. From the dissection of Félix Riopied's 1961 loaded architectural gesture arises a fundamental question: how can a project's narrative potential be exacerbated to the point of self-generation?

First, pathological analysis is used as a tool for probing the given cultural and spatial conditions. On the cold examination table, modern heritage is subjected to the scalpel blade of a defiant pedagogy. The conclusions are inescapable: the monument is afflicted with eight major disorders. Envisaged a desperate conservation process where, by stretching out the justiciary elastic of functionalist logic past its breaking point, the proposed pavilion graftings challenge the formulaic notion of heritage conservation.

If they share the unfettered megalomania of solutionist pretences, these satirical interventions nevertheless seek to create complex and warped universes, as opposed to the uniform modernist spaces designed for a generic user. By means of the pavilion's cross contamination, the project is constantly renewed: the contextual data provided by past endeavours is continuously digested and assimilated through a self-sustaining loop in which architecture is instigated by its own narrative genealogy.

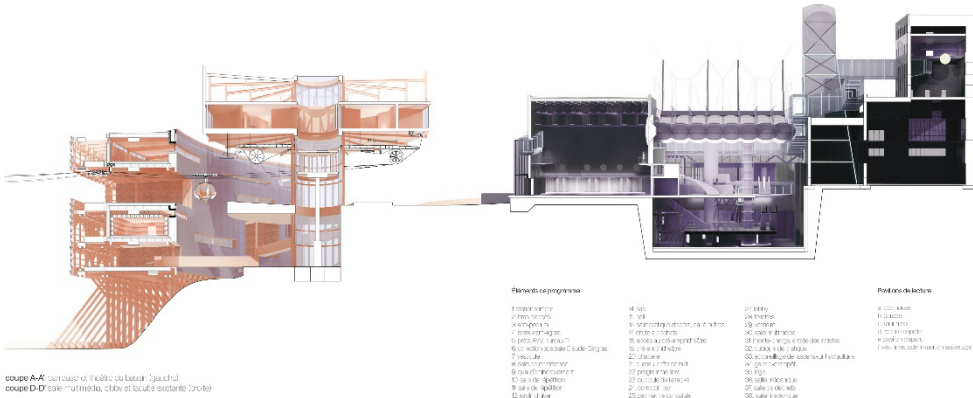
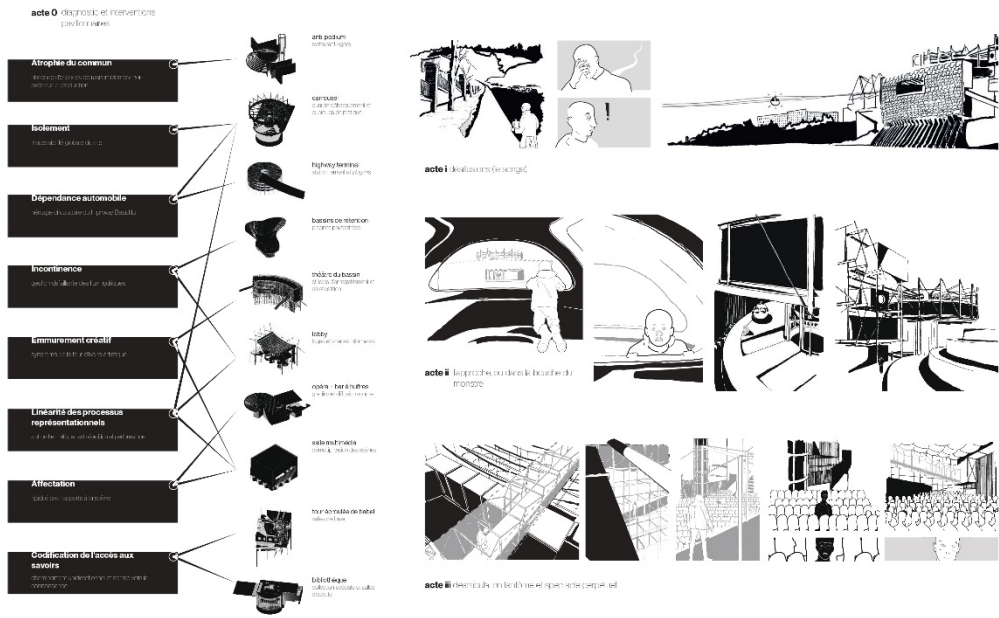
Danse Macabre - Xavier St-Jean, Fabio Lima
Faculté de musique de l'Université de Montréal

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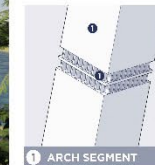
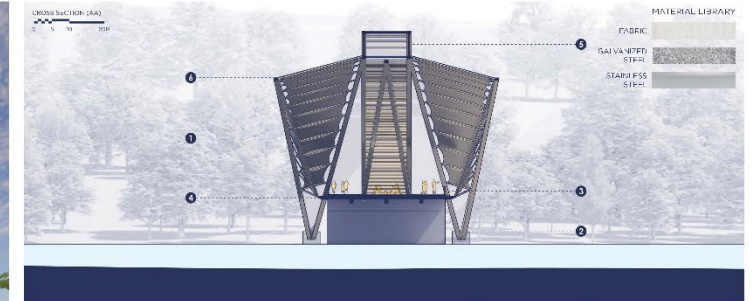
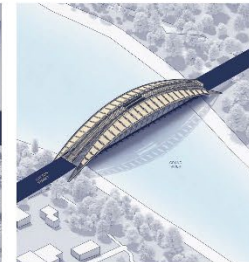
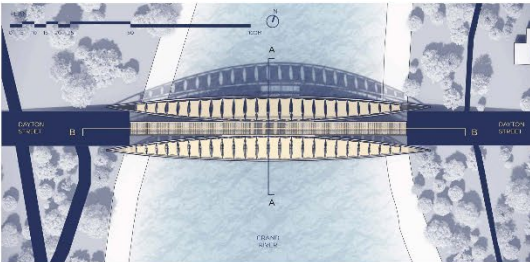
Université de Montréal- Second Year Undergraduate



THE GRAND CROSSING Cambridge, ON

Spanning between the Blair Road and Greenway Chaplin neighborhood sides of the Grand River within the city of Cambridge, the Grand Crossing is a celebratory pedestrian bridge that acts as a point of convergence and community connection between the two formerly separated neighborhoods of Cambridge. With a high concentration of public schools and suburban homes within its nearby site context, the Grand Crossing aims to draw in people of all backgrounds and ages, to provide a space for new connections while one looks in the delight of the Grand River.

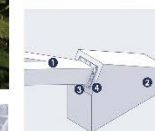
We propose a large, tied arch pedestrian bridge that spans between Riverbluff Park and Dayton Street located on opposite sides of the Grand River. Our proposal consists of two levels, the lower of which acts as a shaded recreational space for those who seek to stay and enjoy the view. Along the sides of the lower level, marked by a change in floor material, are cleared pathways for those who are simply looking to cross the bridge. Meanwhile, on the top level is a stairway that leads up to the top of the bridge where the site's surroundings and view can be appreciated from a new vantage point.



AESS 3 FEATURE ELEMENT

- 1 CHORD
- 2 RECESSED BOLTS

Large chords broken down into smaller sections for transportation. Stainless steel HSS tubes with recessed bolts to allow for fluidity of form. Classified AESS 3 for smoother finish, some parts on lower platform viewed at 45m.



AESS 3 FEATURE ELEMENT

- 1 WELDED CHORDS
- 2 CONCRETE FOOTING
- 3 STEEL PLATE
- 4 ANCHOR BOLT

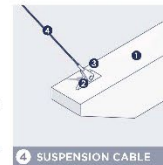
Visible from a relatively short distance on lower platform. Stainless steel chords are welded and remediated for a smooth finish.



AESS 4 SHOWCASE ELEMENT

- 1 HANDRAIL
- 2 STEEL NEWEL
- 3 STEEL CABLE
- 4 SCREW

Stainless steel railing welded and used at 45m. Handrail is welded and to steel newel and remediated. High degree of polish required for scrutinized element.



AESS 3 FEATURE ELEMENT

- 1 SPREADER BEAM
- 2 PLATE
- 3 CLEVIS
- 4 STEEL CABLE

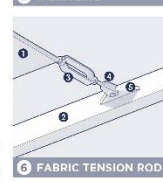
Viewed from <6m along the bridge's lower platform. Galvanized steel beam and plate with stainless steel clevis connect on.



AESS 4 SHOWCASE ELEMENT

- 1 STEEL CABLE
- 2 CLEVIS
- 3 CIRCULAR DISC

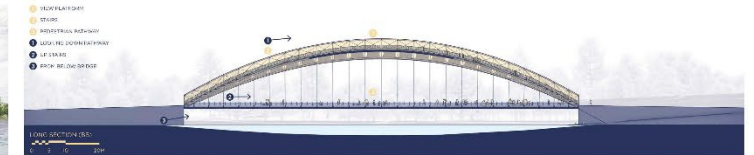
Stainless steel tension x-bracing for box truss walkway. Viewed at a very close distance while climbing up the stairway, thus, requiring a high level of polish and refinement.



AESS 3 FEATURE ELEMENT

- 1 FABRIC
- 2 CHORD
- 3 CABLE TIGHTENER
- 4 CLEVIS
- 5 STEEL PLATE

Steel cable with stainless steel clevis attached to chord. Tension is adjustable for ease of construction.



The Grand Crossing - Cindy Ma
Cambridge, Ontario

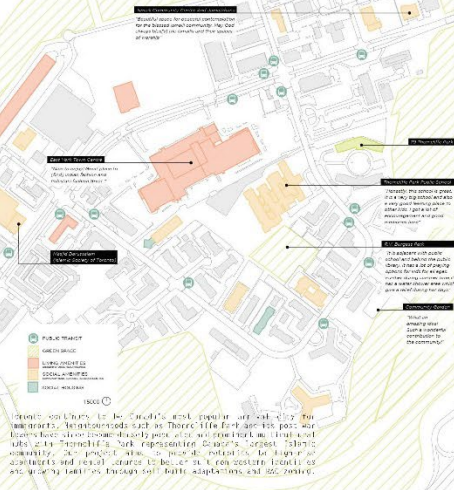
Completed in collaboration with Luna Hu

Spanning between the Blair Road and Greenway Chaplin neighborhood sides of the Grand River within the city of Cambridge is The Grand Crossing: a celebratory pedestrian bridge that acts as a point of convergence between the two formerly separated neighborhoods. With a high concentration of public schools and suburban homes within its nearby site context, the Grand Crossing aims to draw in people of all backgrounds and ages, to provide a space for new connections while one looks in the delight of the Grand River.

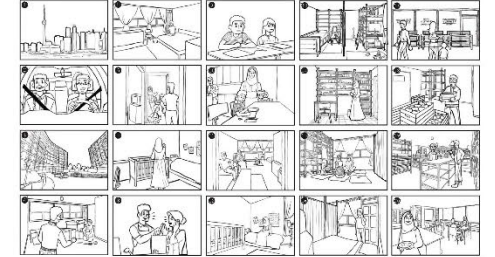
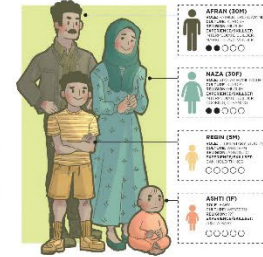
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University of Waterloo - Third Year Undergraduate

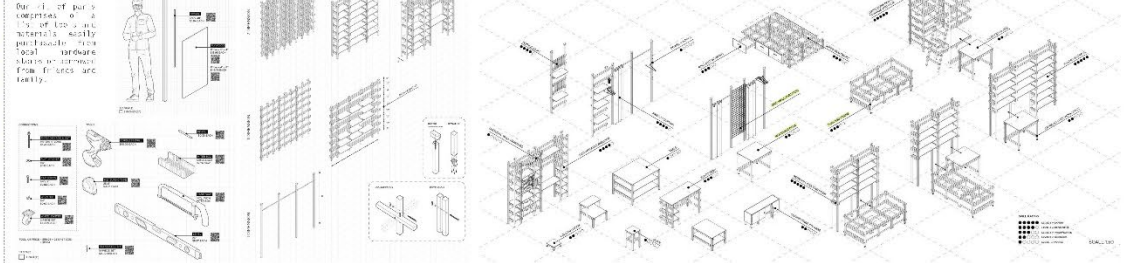
COLUMBIA, DOWNSIDE, 85136109, 506455
A well-maintained 815 square foot detached 1.5 story semi-detached
ownership, priced at \$100,000 for immediate closing. Buyer
approved.



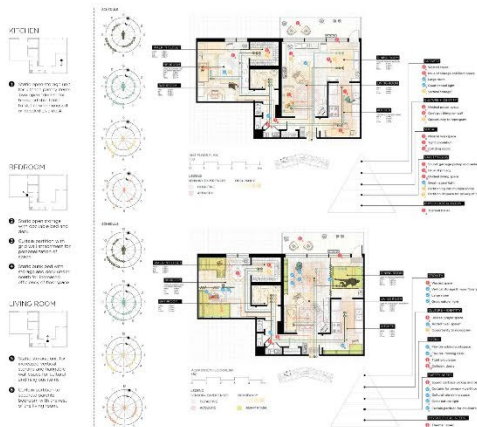
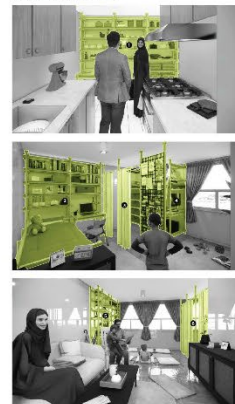
PERSONA



KIT OF PARTS

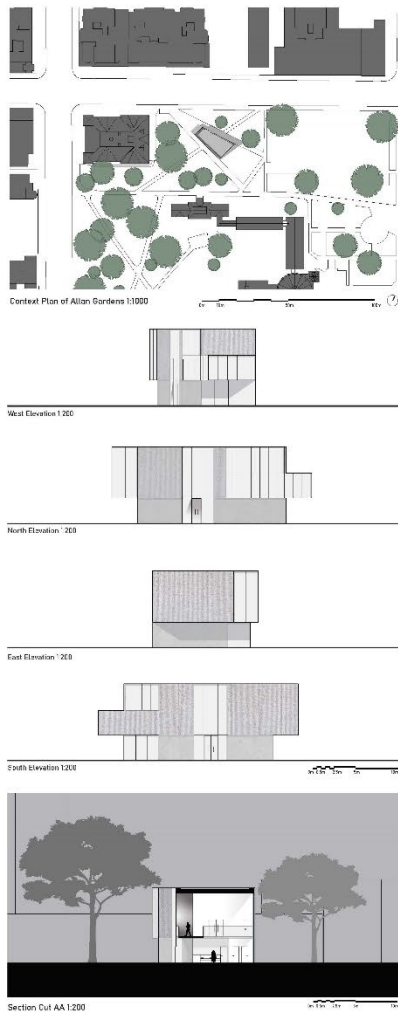


ADAPTATION



METRICS





Storytelling Between Pathways - Emily Lensin
Toronto, Ontario

Storytelling Between Pathways is a building that observes, interacts, and celebrates the existing pathways in Allan Gardens. Primarily formed by the established footpath, the unusual composition of the building encourages the user to follow a similar circulation found in the park and arrive at one of three destinations: a cafe, an office and a storytelling space. Each space opens the user to unique moments in Allan Gardens, allowing stories to unfold.

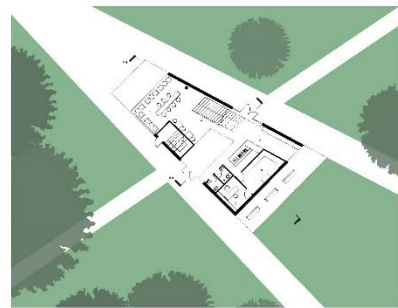
Ryerson University - First Year Undergraduate

TORONTO METROPOLITAN UNIVERSITY

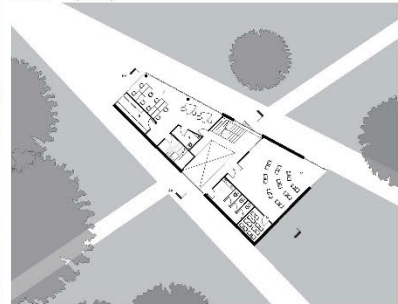
STORYTELLING BETWEEN PATHWAYS

EMILY LENSIN

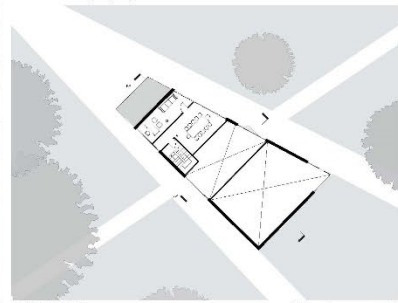
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Site Plan and Ground Floor Plan 1:200



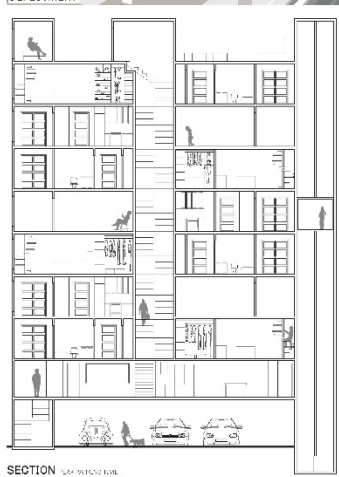
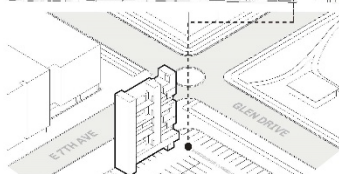
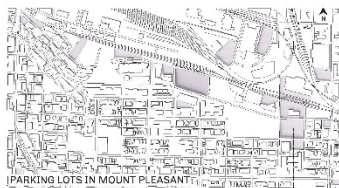
Second Floor Plan 1:200



Third Floor Plan 1:200

[illegible]

Ryerson University - Fourth Year Undergraduate



SECTION (NOT TO SCALE)

LOT LOFTS

VANCOUVER AFFORDABLE HOUSING CHALLENGE
In a housing crisis where land is scarce and expensive, can parking lots be looked at as a solution? Instead of being infrastructure? It can be argued that parking lots are an irresponsible use of space in an urban fabric; however, we agree with you that they continue to exist. I proposed to make use of the underutilized space above them. Parking lot usage varies by time of day, month or season, leaving them underutilized for a large amount of time. By looking at these patterns, we can create expandable and contractible communities that respond to the temporal usage of a parking lot. Lot Lofts aims to create highly deployable, sustainable co-housing communities to be inserted above the perimeter of parking lots within a city.

1. IDENTIFY ACTIONABLE PARKING LOT

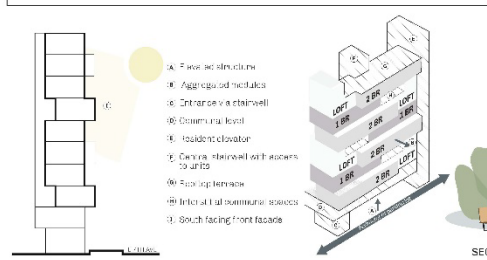
1. IDENTIFY ACTIONABLE PARKING LOT

2. DETERMINE LOT USAGE

2. DETERMINE LOT USAGE

3. DEVELOP MODULE CONFIGURATION

3. DEVELOP MODULE CONFIGURATION



UNIT TYPOLOGY

STUDIO LOFT
284 sq ft
1-2 persons
3 modules

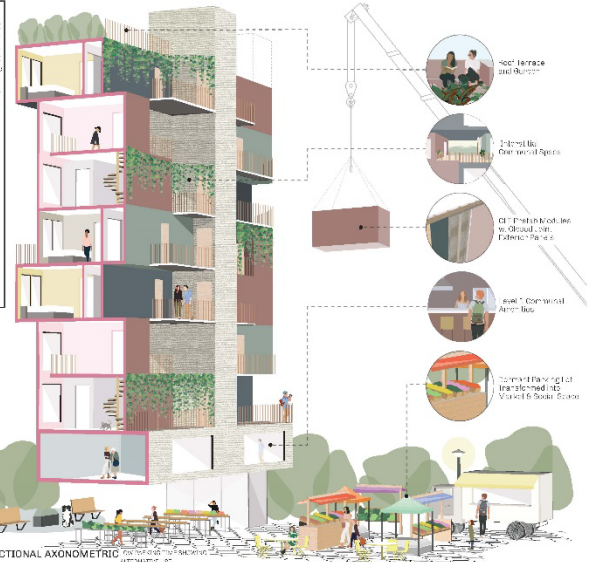
Wiley Churuk is a graduate student seeking a flexible & semi-permanent space close to school & transit. She enjoys studying in the common room and relaxing on the rooftop terrace.

1 BEDROOM
418 sq ft
1-2 persons
5.5 modules

Cynthia & Fred recently moved to Mount Pleasant and looking to find their first home and enjoy their new province. They enjoy spending their weekends at the parking lot market.

2 BEDROOM
592 sq ft
3-4 persons
4.5 modules

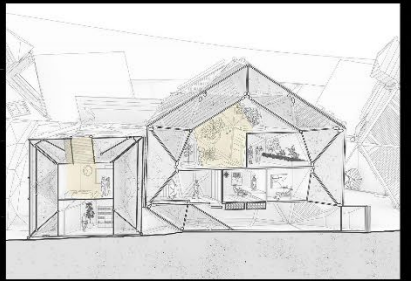
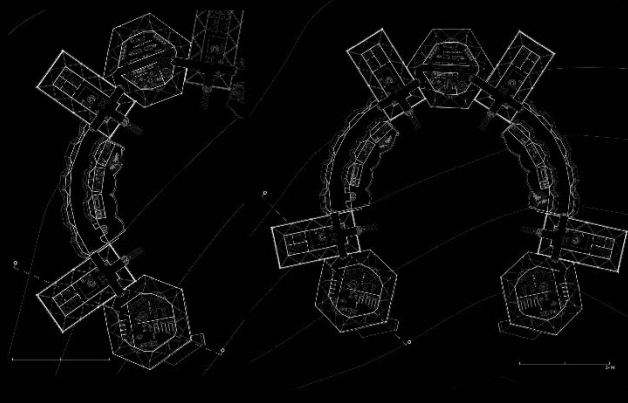
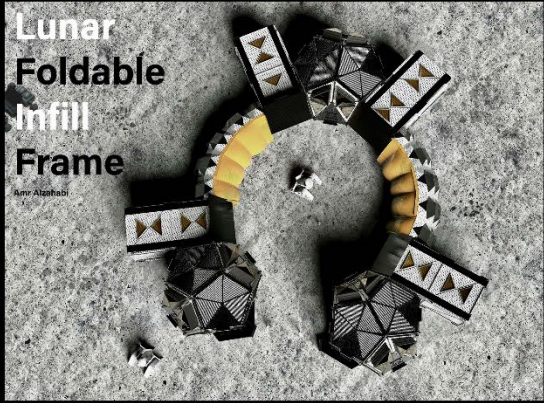
The Williams are a local family looking for a community space to include preschool and amenities. They enjoy spending time at the nearby park and the rooftop terrace with their dog.



Lot Lofts - Carrie Richardson
Vancouver, British Columbia

In a housing crisis where land is scarce and expensive, can parking lots be looked at as a solution? Instead of being infrastructure? It can be argued that parking lots are an irresponsible use of space within urban fabric; however, as long as they continue to exist, I proposed to make use of the underutilized space above them. Parking lot usage varies by time of day, month or season, leaving them underutilized for a large amount of time. By looking at these patterns, we can create expandable and contractible communities that respond to the temporal usage of a parking lot. Lot Lofts aims to create highly deployable, sustainable co-housing communities to be inserted above the perimeter of parking lots within a city.

University of Calgary - Masters

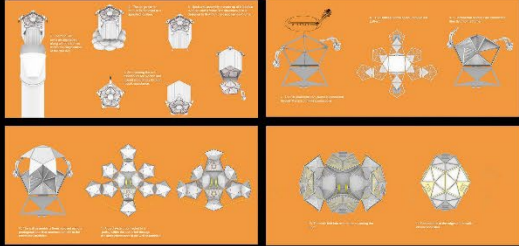


Lunar habitation is a re-emerging research prospect within the space exploration industry. Human occupancy of the moon is the inevitable next step to the remote methods of traversing the lunar landscape, which the sector is currently dependent on. Long term human habitation is a critical factor of space travel due to its potential for allowing firsthand human intervention within the lunar environment. The main research target of this project is to formulate a fabrication method that utilizes pre-constructed elements that could be efficiently shipped and fabricated with the integration of the moon's in situ resources.

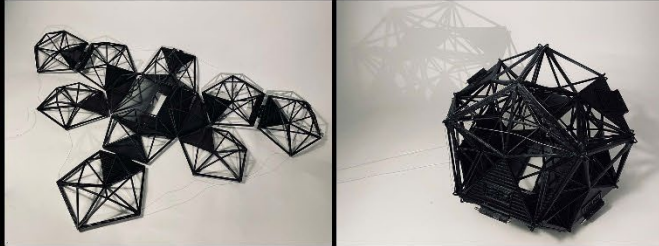
The Foldable Infill Frame project is a system of foldable frames and modules that are efficiently shipped and fabricated either in orbit or on the surface of the moon. The project employs the packing of folded tetrahedral and pyramid modules for the placement on titanium frames. The frame compositions are based on unfolded net geometries. The fabrication process employs the assistance of remote robotic assistance in order to compose lightweight titanium alloy walls out of the modules and frames. The frame system utilizes a built in hinge and pulley system to fold the frame systems into desired geometric units with designated programming. Ultimately the frame cavities are infilled with regolith through excavation mechanisms integrating the available unprocessed regolith available on the moon. This theoretical habitat fabrication system has great potential for creating long-lasting habitats due to the utilization of regolith and prefabrication combining in-situ incorporation in a streamlined and controlled method.

The overall intended outcome of the research is to enhance the pre-existing architectural methodologies of architectural lunar fabrication, a significant aspect of the prefabricated method requires research into the available tools used to transport building materials. The most impactful results from the techniques used in the design research can be categorized into three project stages. The first and initial stage presents and tests geometric possibilities by producing sequence drawings and delivering geometric breakdown and possible modularity methods; this includes packing efficiency and a variety of overall geometric formations. The second stage comprises methodologies related to technical execution this includes prototype production with the intent to aid in design development. The production of prototypes also proved fruitful due to the testing of multiple geometric and self-folding possibilities. The flexibility of the technique and its full realization can be seen in the final design research stage, which are the plans and perspectives of the space hab configurations produced. The structures adhere to prefabrication and contextual adaptation and could also be integrated on an architectural scale. The plans and sections visualize the potential of this lunar habitation method and further strengthens an argument for long-term lunar colonization.

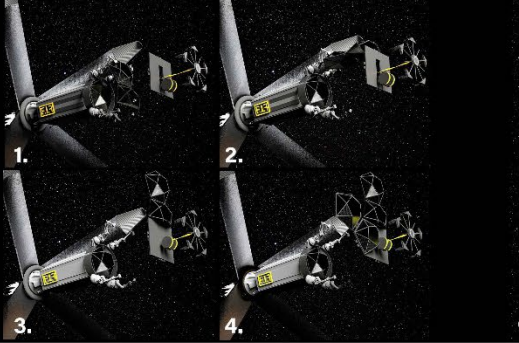
FABRICATION SEQUENCE



3D PRINTED FOLDABLE PROTOTYPE



ORBITAL MANUFACTURING



REGOLITH INFILL METHOD



Lunar Foldable Infill Frames - Amir Alzahabi
The Moon

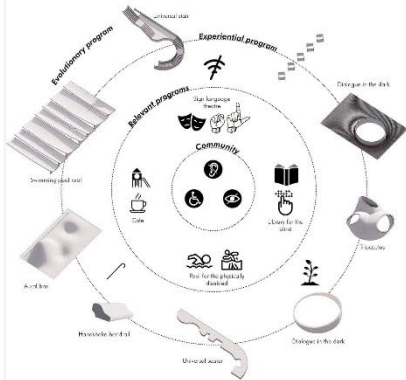
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University of Toronto - Masters

The Entwine | A beacon for accessibility

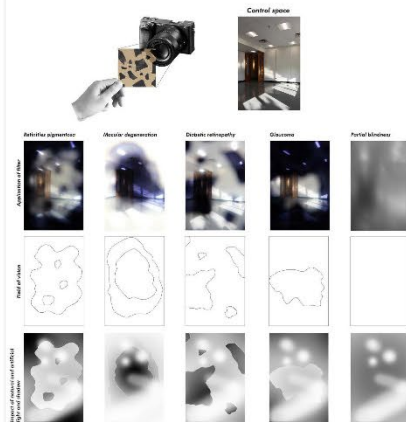
Play is a universal language and so is architecture. Entwine is a community centre that explores the outcomes of architecture in the process of providing physical and experiential accessibility. With programs catering to users with visual, aural and physical disabilities, Entwine utilizes various senses of the human body to create immersive spaces that not only spreads awareness, but also acts as a hub for the downtown Winnipeg community to huddle for a playful and enriching experience.

Program - Entwine consists of a swimming pool for the disabled, a library for the blind and an American sign language theatre for the deaf. In the process of providing these function entwine produces various evolutionary elements that add to the experiential and accessibility qualities to the space.



Looking through the eyes of a blind person

To design a space for the blind meant to understand how they perceive spaces. Unlike the common misconception that a blind person sees dark, they can still perceive and distinguish a considerable amount of light and color. Filters were created to simulate the major types of blindness in the society. The filters were then used to capture spaces to understand the perception of light and shadow.



The Entwine, a Playful Sensorium - Kaamil Allah Baksh
Winnipeg, Manitoba

Play is a universal language and so should architecture be.

This project focuses on the "ability" part of disability. Disability is not a limitation, but a part of human life that everyone experiences at some point temporarily or permanently. Disability forces a heightened sense of awareness of the surrounding space upon a person. The remaining senses play a major role in perception of their surroundings and by engaging with these diverse experiences, we can learn to rethink the assumptions and principles that define architecture.

The common misconception is the thought that disability affects only a small amount of people. The truth is that this minority group interacts and socializes with the rest of the population and therefore has a vast impact on the societal culture.

Entwine is a community centre that explores the outcomes of architecture in the process of providing physical and experiential accessibility. With programs catering to users with visual, aural and physical disabilities, Entwine utilizes various senses of the human body to create immersive spaces that not only spreads awareness, but also acts as a hub for the community to huddle for a playful and enriching experience.

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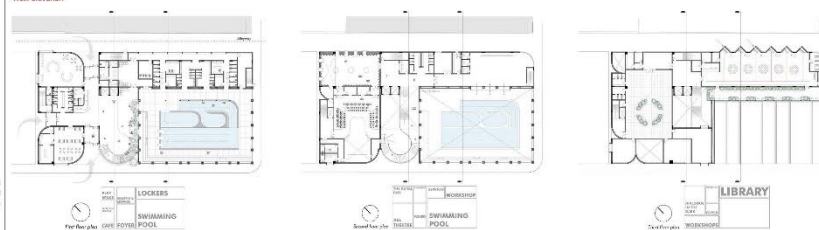


Handshake handshake

Experimentally crafted from the negative space of a handshake, across the building radiating the sun, originating a hand to guide us by walls up. Clay was used to sculpt the vertical and the section of the clay was used to design the prototype.



West elevation



Experiential foyer

The foyer is a central meeting space, with much to experience. The central area contains all kinds of seating and is a hub for the community to huddle for a playful and enriching experience. The space is designed to be a hub for the community to huddle for a playful and enriching experience.



Dialogue in the dark

As everyone enters the building, they are greeted by a large, curved, brick-clad wall. The space is designed to be a hub for the community to huddle for a playful and enriching experience. The space is designed to be a hub for the community to huddle for a playful and enriching experience.



Library for the blind

Come visit, without sight, lighting using performance art, cultural, playing strategy are featured. Because the space is dark, we have added to provide spatial and proper accessibility.



Aural box

An aural box, without sight, lighting using performance art, cultural, playing strategy are featured. Because the space is dark, we have added to provide spatial and proper accessibility.



Tricorner

To bring in different natural light, the space is designed to be a hub for the community to huddle for a playful and enriching experience. The space is designed to be a hub for the community to huddle for a playful and enriching experience.



J. B. SPURGEON

Thesis intent: A reinterpretation of hospital planning schemes in conjunction with automated practices will be able to create more healing-centric healthcare institutions.



Healing Village: Reconceptualizing the Rural Hospital - John Benner
Fort St. James, British Columbia

This project argues for a more radical approach to automated practices being integrated into the planning of health care institutions as a means to create more healing-centric environments for patients, and more desirable working conditions for healthcare practitioners. The speculative model encourages a hybridized approach to automated practices and in-person staffing to alleviate staff burnout and fatigue exhibited in traditional health care planning models. Through the re-imagining of resource distribution, medical resources are automated below the patient level through the use of automated guided delivery vehicles. Healthcare practitioners are able to call items directly to a safe, or to dedicated spaces across the hospital, reducing time away from the direct care of patients.

This speculative model uses the redevelopment of Stuart Lake General Hospital in Fort St. James, British Columbia as a testing ground for this new rural typology. Referencing the scale and single detached nature in the architectural language of the site, the hospital takes a site-sensitive approach as a means to create a more familiar and domestic experience when navigating across the institution, an opportunity that is created when automating resource distribution below grade.

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