Ipek Türeli

Teaching Portfolio

Selection
of
Student
Work
from
Design
Studios

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2016

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Self-Directed Studio

Architectural Design III
Arch 677
Fall 2015

Coordinator
Ipek Türeli

Co-Instructor
Fabrizio Gallanti

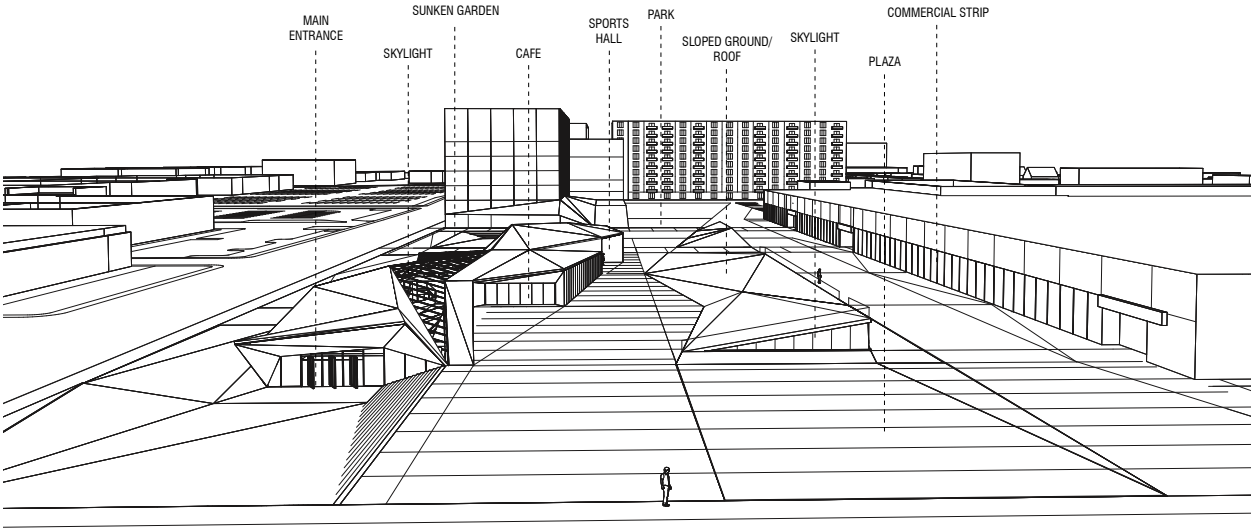
Visiting Critics
Gavin Affleck (Affleck de la Riva)
Ronnie Araya (Arro Design)
Jean-Pierre Chupin (UdeM)
Mary-Jean Eastman (Perkins Eastman)
Stephan Kowal (UdeM)
Jing Liu (SO-IL)
Inderbir Riar Singh (Carleton)
Malkit Shoshan (Harvard GSD)

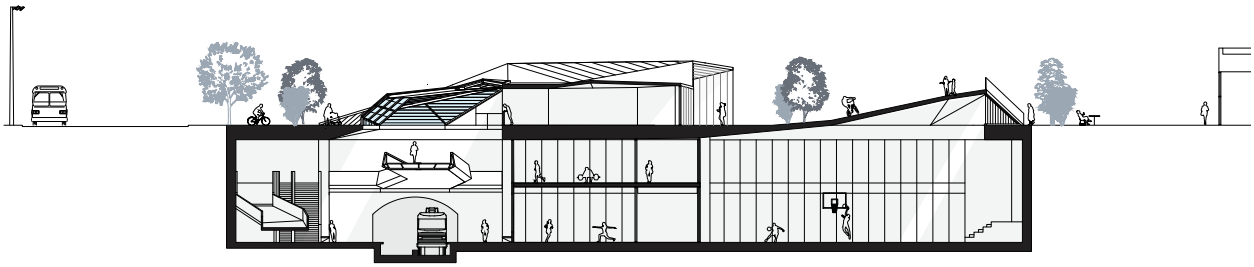
ARCH 677 is the 13-week, full-semester, concluding design studio in the curriculum of the professional graduate degree (M.Arch.) in Architecture. In Fall 2015, the students were asked for the first time to define their own briefs and choose their sites, and to arrive at the architectural building proposal, all in fifteen weeks. As coordinator, I introduced a number of strategies and incorporated active learning methods to enable rapid site/topic selection, design development and production. My syllabus was used as is in the subsequent offerings of the studio by Martin Bressani and Fabrizio Gallanti in Fall 2016 and 2017, which attests to the success of the framework I set up.

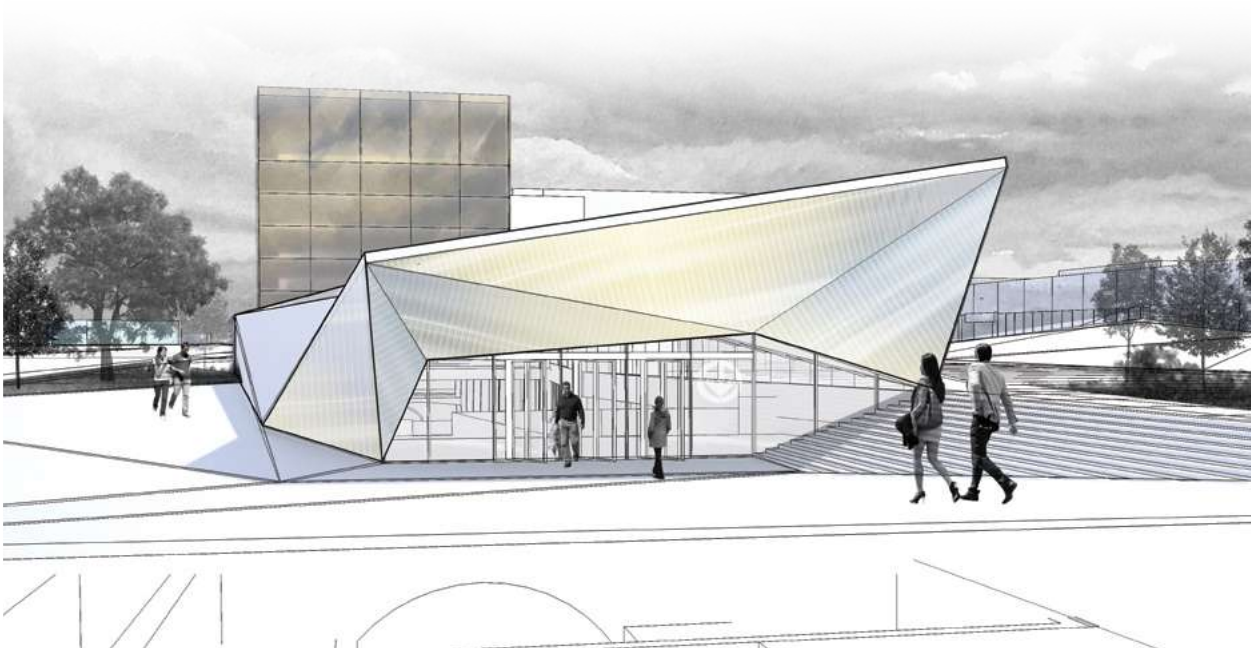
The organization and structure of the studio was set up based on deliverables and regular peer review sessions to enable dialogue and cross-fertilization of ideas, following a one-week, problem definition digital story production and presentation, The 26 students enrolled in the studio were divided between the two instructors in groups of 13 for individual, one-on-one weekly instruction but they also came together in common peer-reviews.

The selection of projects presented here contains disparate agendas. The architectural projects serve as approaches to the research of such diverse topics as urban renewal, public health, environmental conservation, cultural landscapes, civic relations, spatial militarization, and public space and social connectivity, among others. Along with comprehensive architectural drawings and images, the students produced “digital stories,” short documentary films outlining both the development and projected implementation of their interventions, as well as the geographical and social conditions of their architectural proposals.

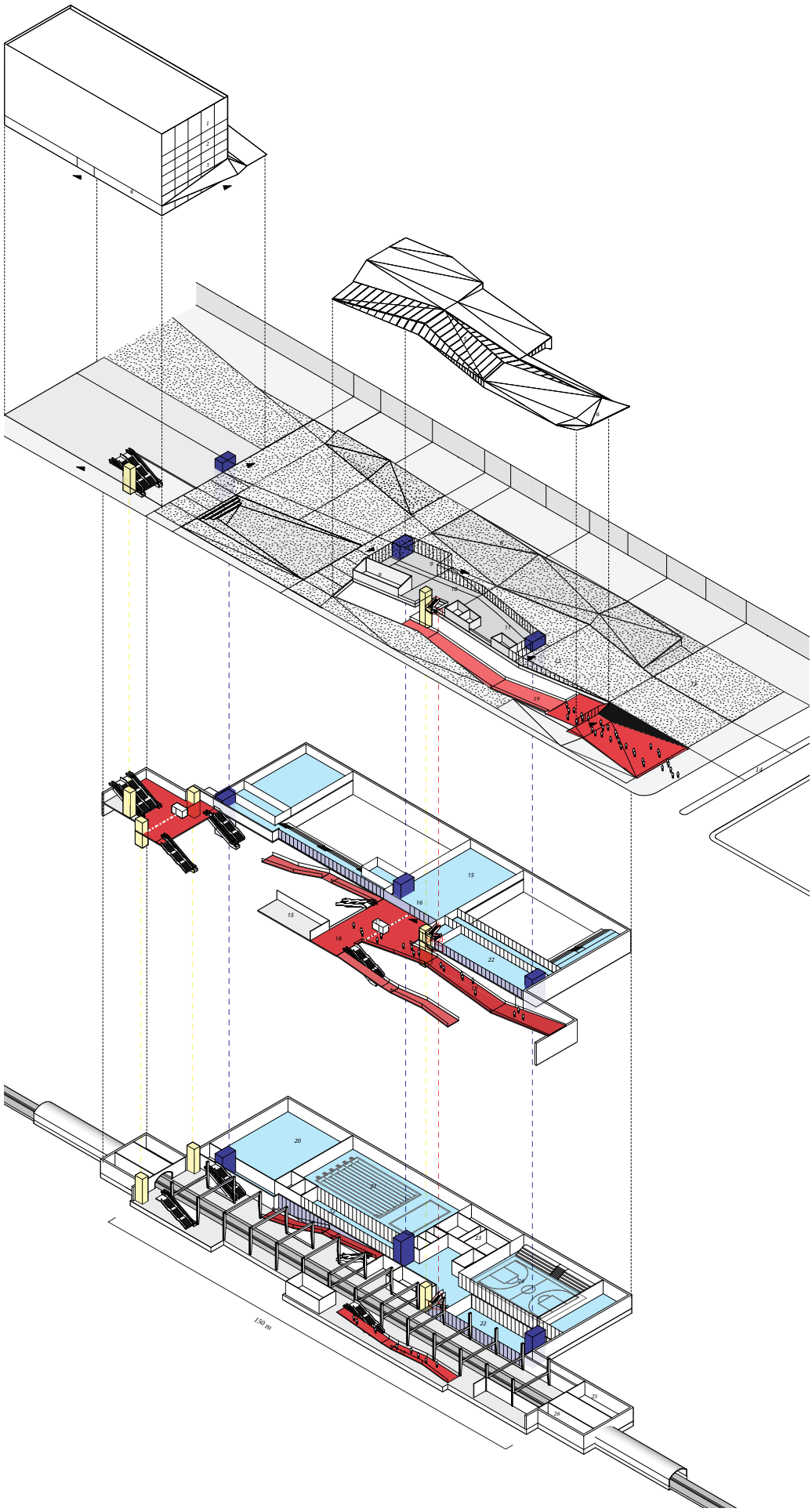
Students
Omar Alameddine
Chloe Blumer
Mei Yi Chen
Marie-Yan Cyr
Sunghun Luke Lee
Anita Song
Simon St-Denis
Dominique St-Pierre—recipient of the Royal Architectural Institute of Canada Medal
Naomi Tremblay
Paule Viau-Heute
Caroline Voyer—recipient of the ARCOP/ALCAN Award
Mirna Wasef
Emily Whitcher

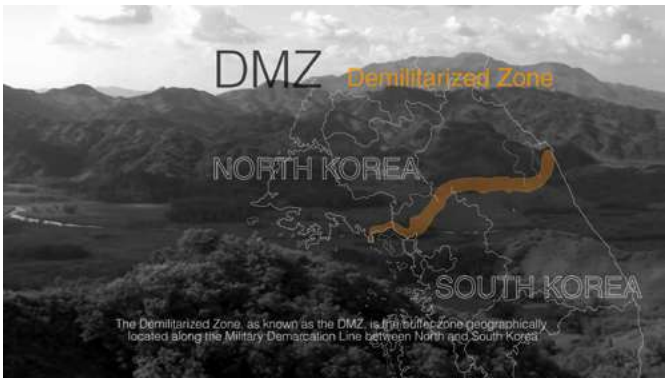






Simon St-Denis—*A New Metro Station: Common Underground for High Mobility*


ROOF/SHELL
GROUND FLOOR
Public Space and Entrances
LEVEL 1
Concourse
LEVEL 2
Platform
150 m
1 OFFICES
2 CLINIC
3 KINDERGARDTEN
4 SHOPS
5 SKYLIGHT
6 LANDMARK ROOF
7 SUNKEN GARDEN
8 FOLDED GROUND AND SKYLIGHTS
9 BIKE SHOP AND PARKING
10 SPORTS HALL LOBBY
11 CAFETERIA
12 TERRACE
13 TRANSIT PLAZA
14 BUS STOPS
15 STAFF
16 SPORTS CENTRE ENTRANCE
17 TICKETS
18 PAID AREA
19 UNIVERSAL RAMP
20 MECHANICAL
21 POOL
22 FITNESS DISPLAY
23 CHANGING ROOMS
24 GYM
25 MECHANICAL
26 STAFF



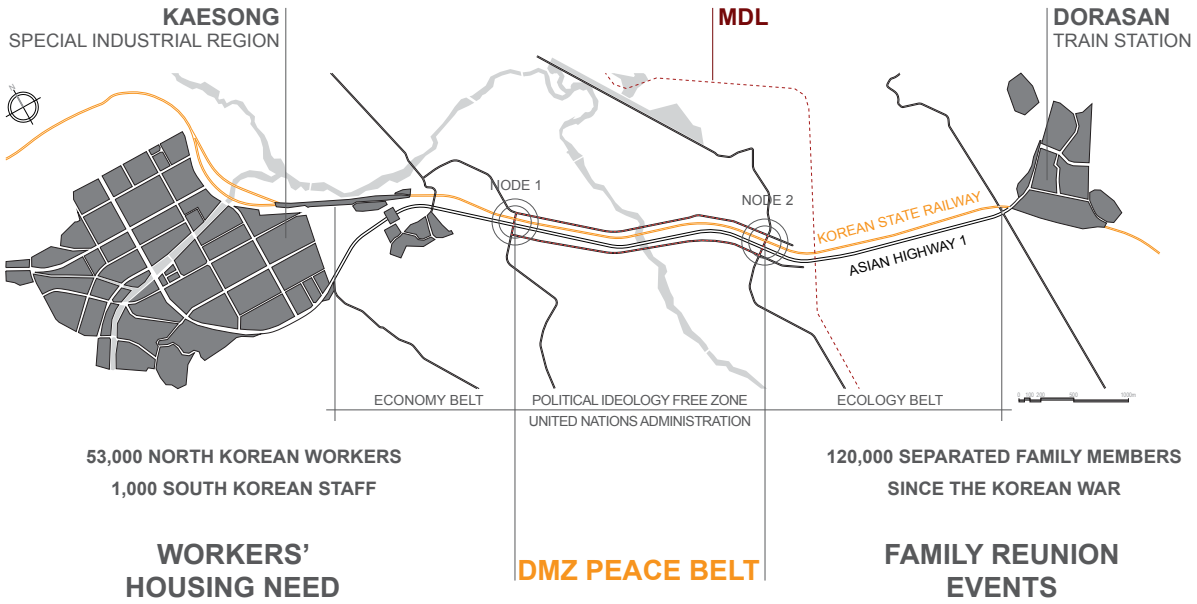
The Demilitarized Zone, as known as the DMZ, is the buffer zone geographically located along the Military Line between North and South Korea.

Both North and South Korean workers travel far distances daily to get to the Special Industrial Region.

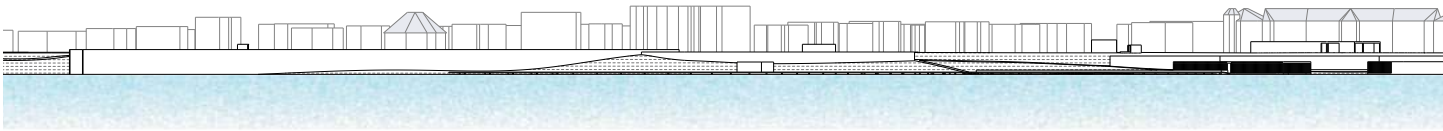
The trains are the main means of transportation for the workers as well as for the industrial materials and products.

Korea has a long history of the family reunion events for the divided families living on the opposite sides of the boarder since the Korean War in 1953.

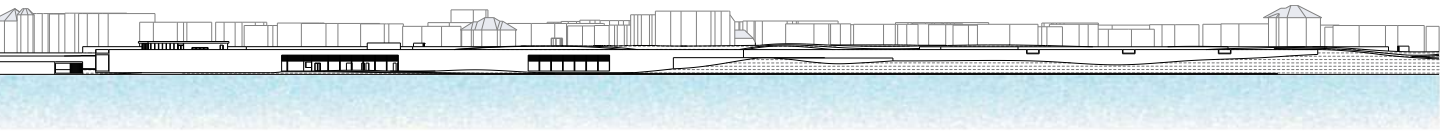
Sunghun Luke Lee—*DMZ Peace Belt*

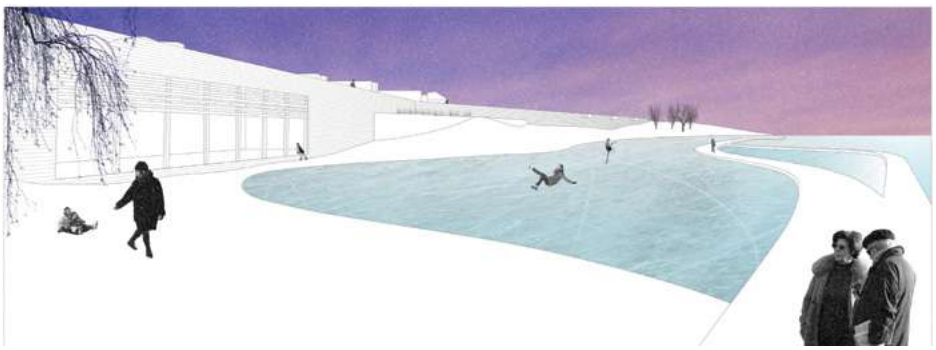


Sunghun Luke Lee

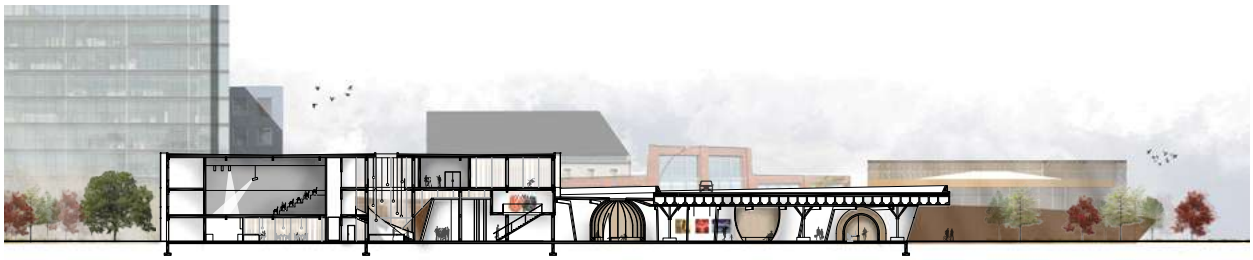


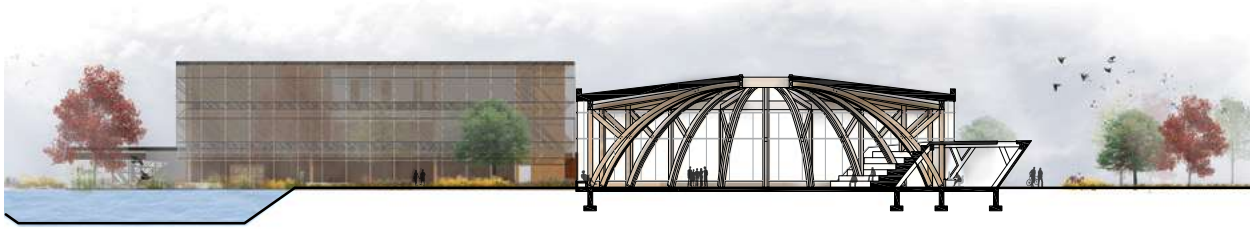
Caroline Voyer—*Back to the River: A Dialogue between Water and Architecture*

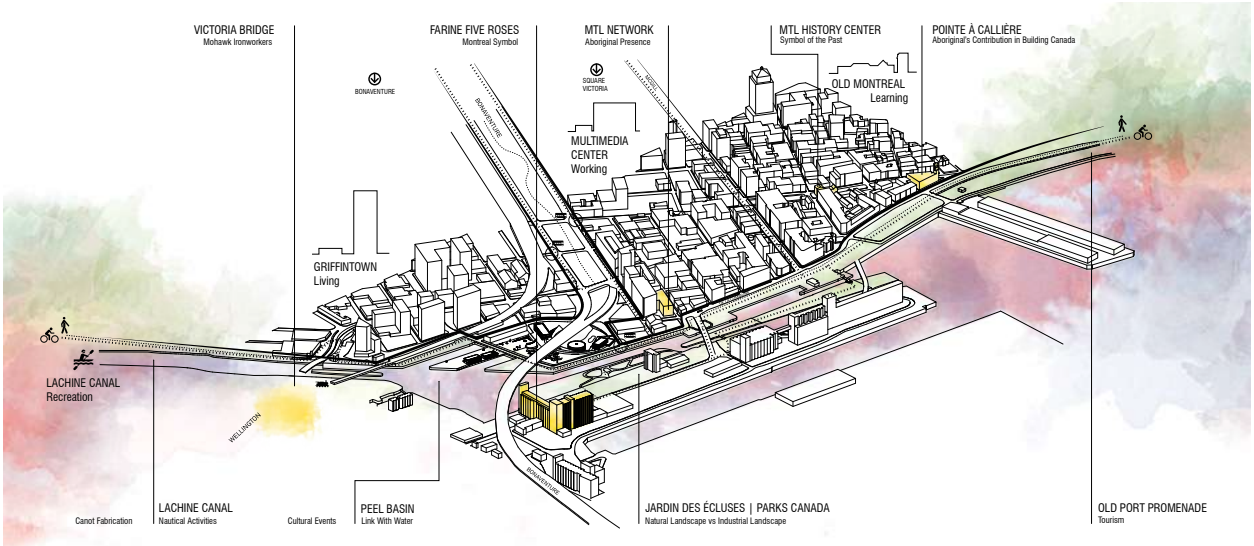




Caroline Voyer

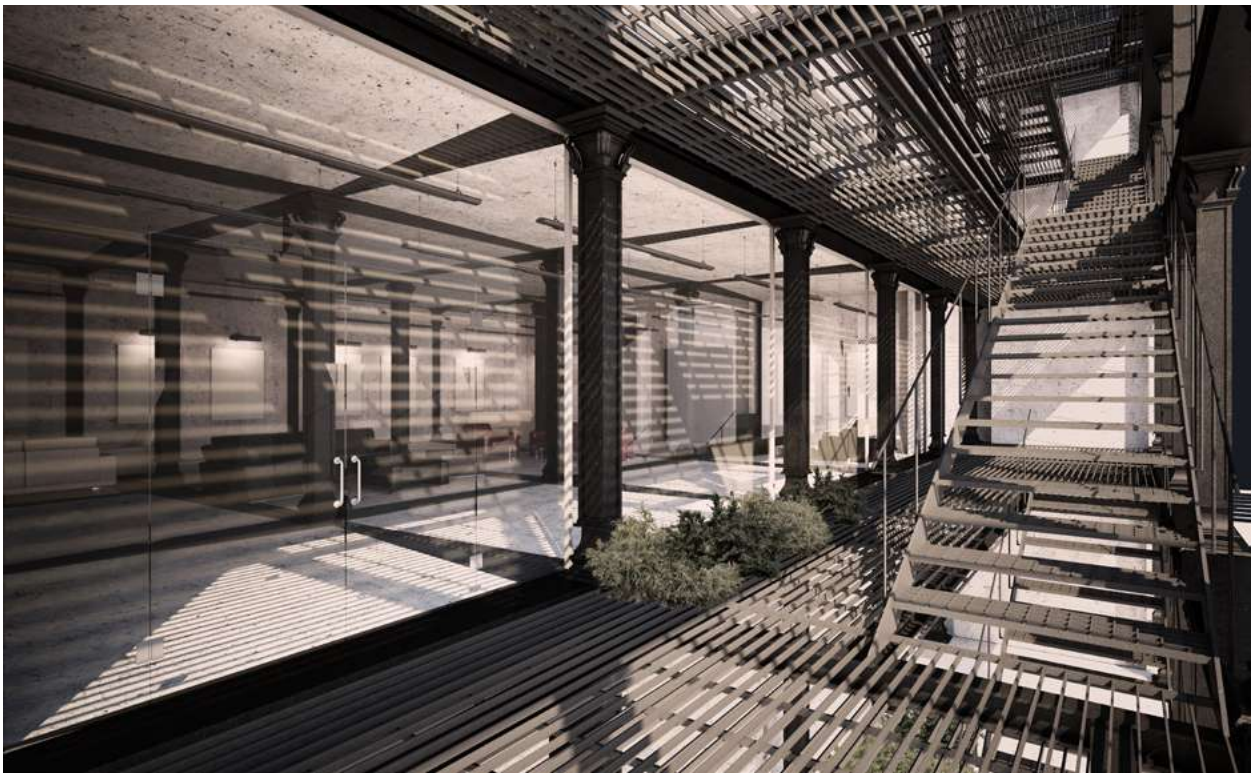


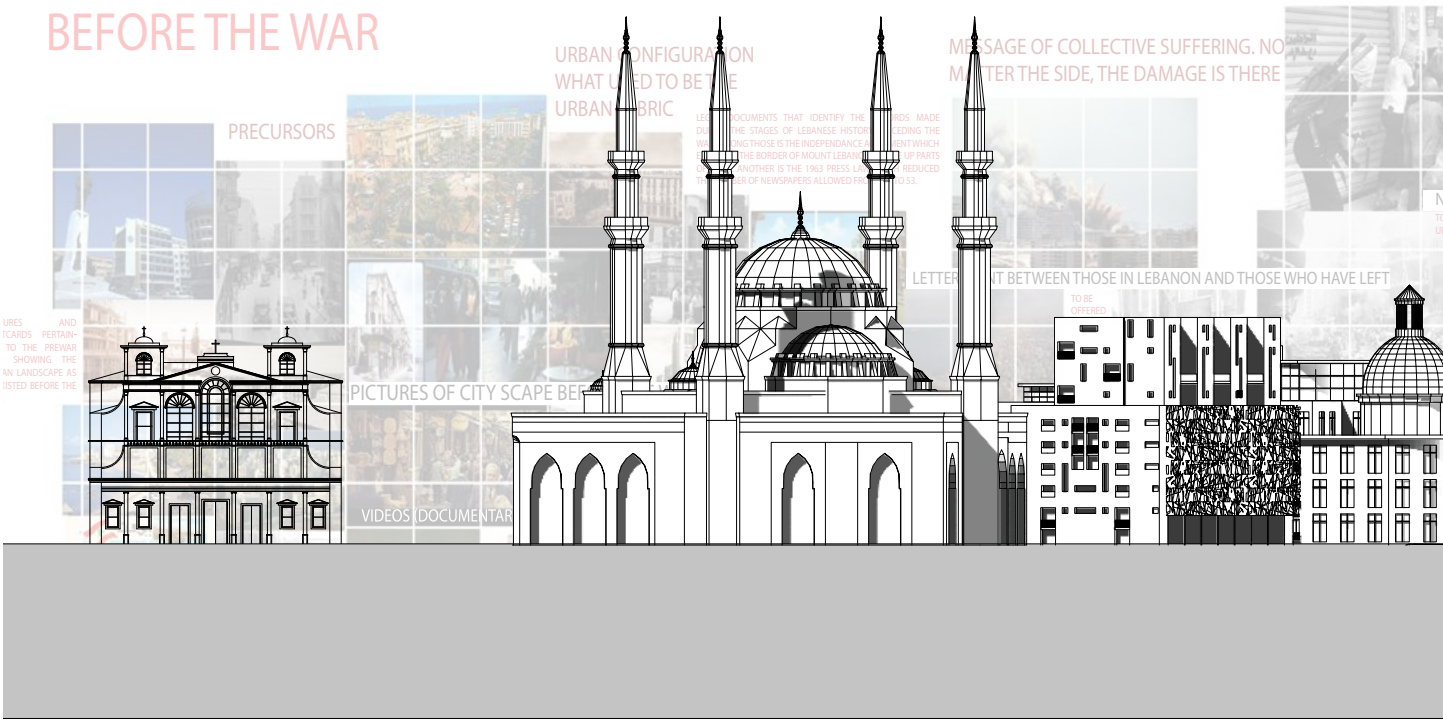




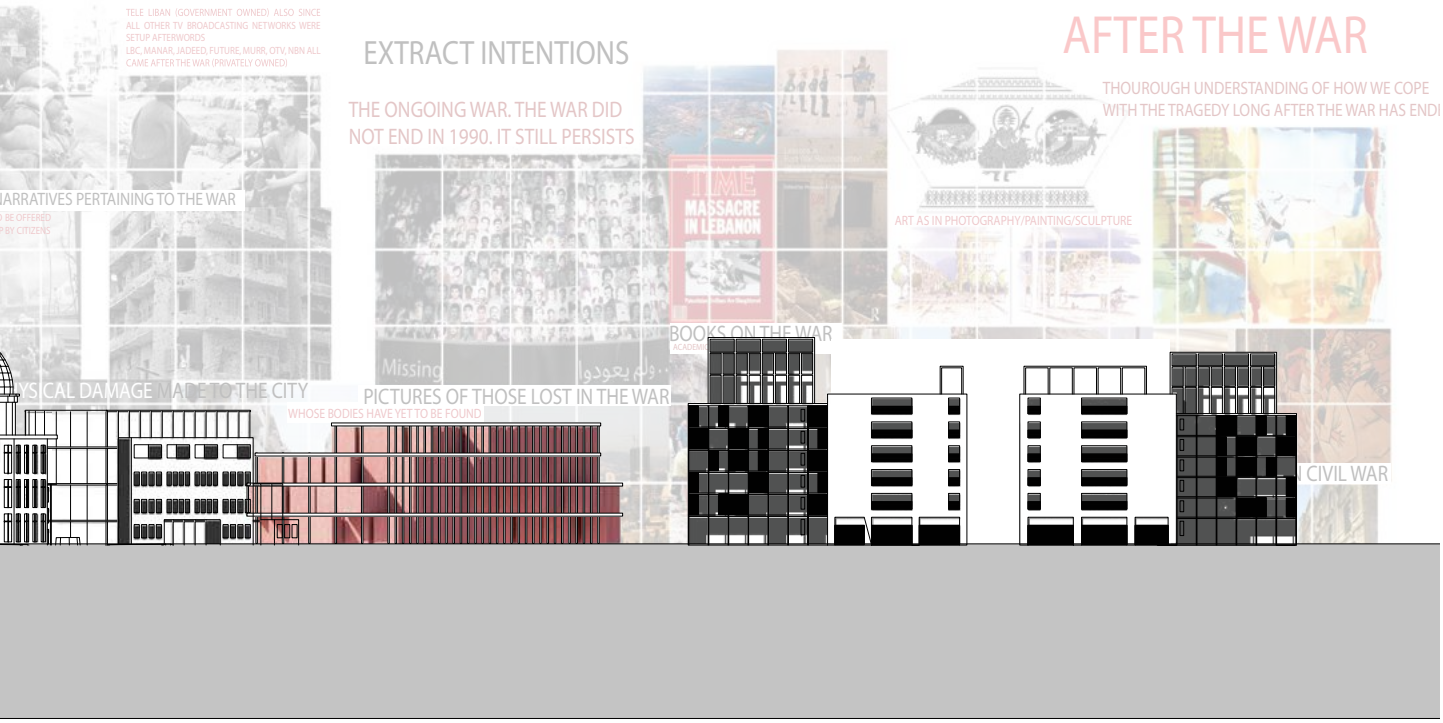
Dominique St-Pierre—*Building Bridges: Aboriginal Center for Culture and Arts*

Dominique St-Pierre





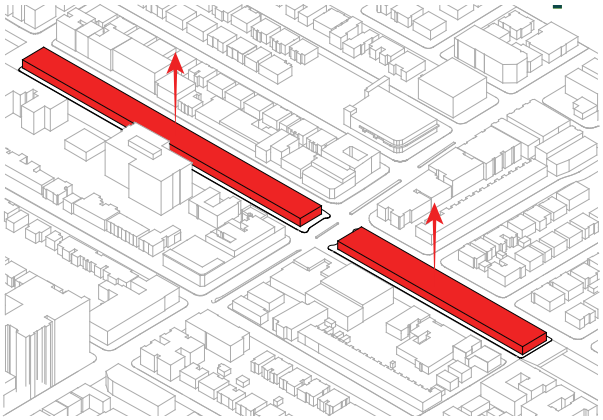
Omar Alameddine—*Memory Space: Martyr Square War Memorial*



Omar Alameddine

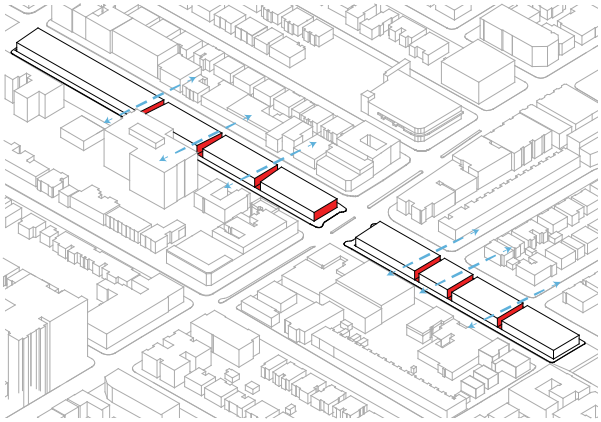
Extrude

Extrude buildable area.



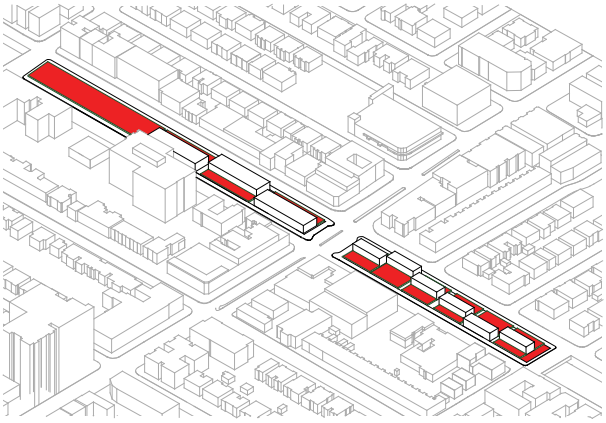
Create Crossings

Crosswalks and pathways placed at every 50-100 M.



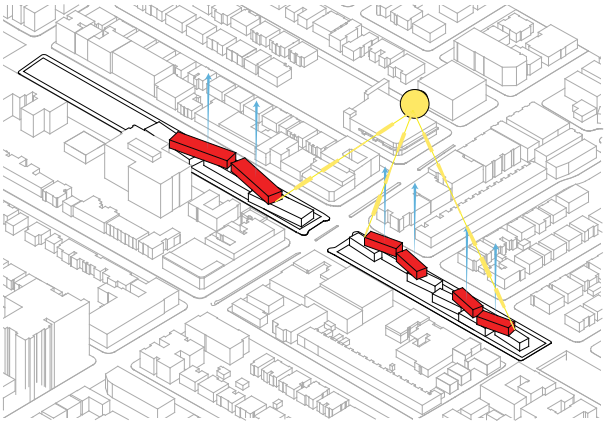
Add Public Space

Public plaza in front of office towwers and high-density buildings.



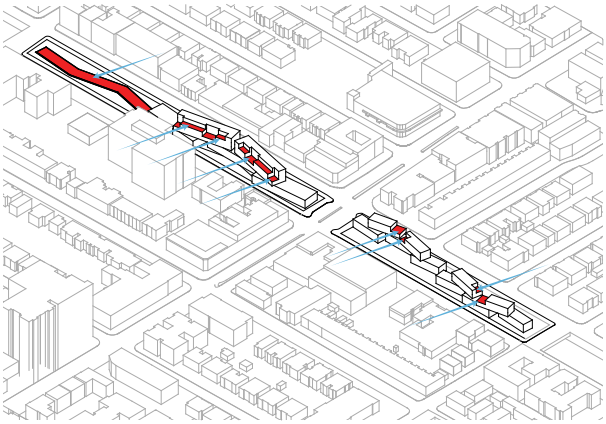
Densify

Layers of building on top for residences, and angled toward the sun.



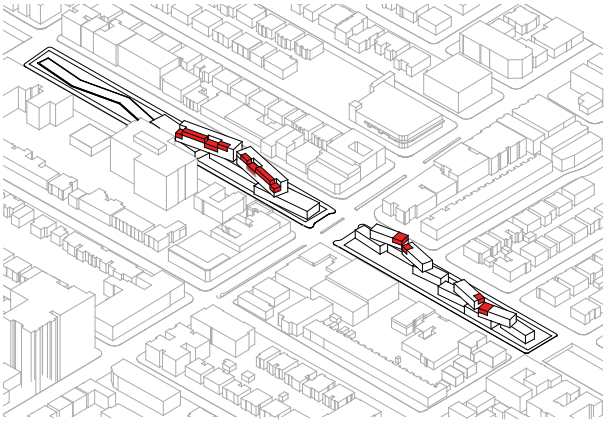
Add Terraces

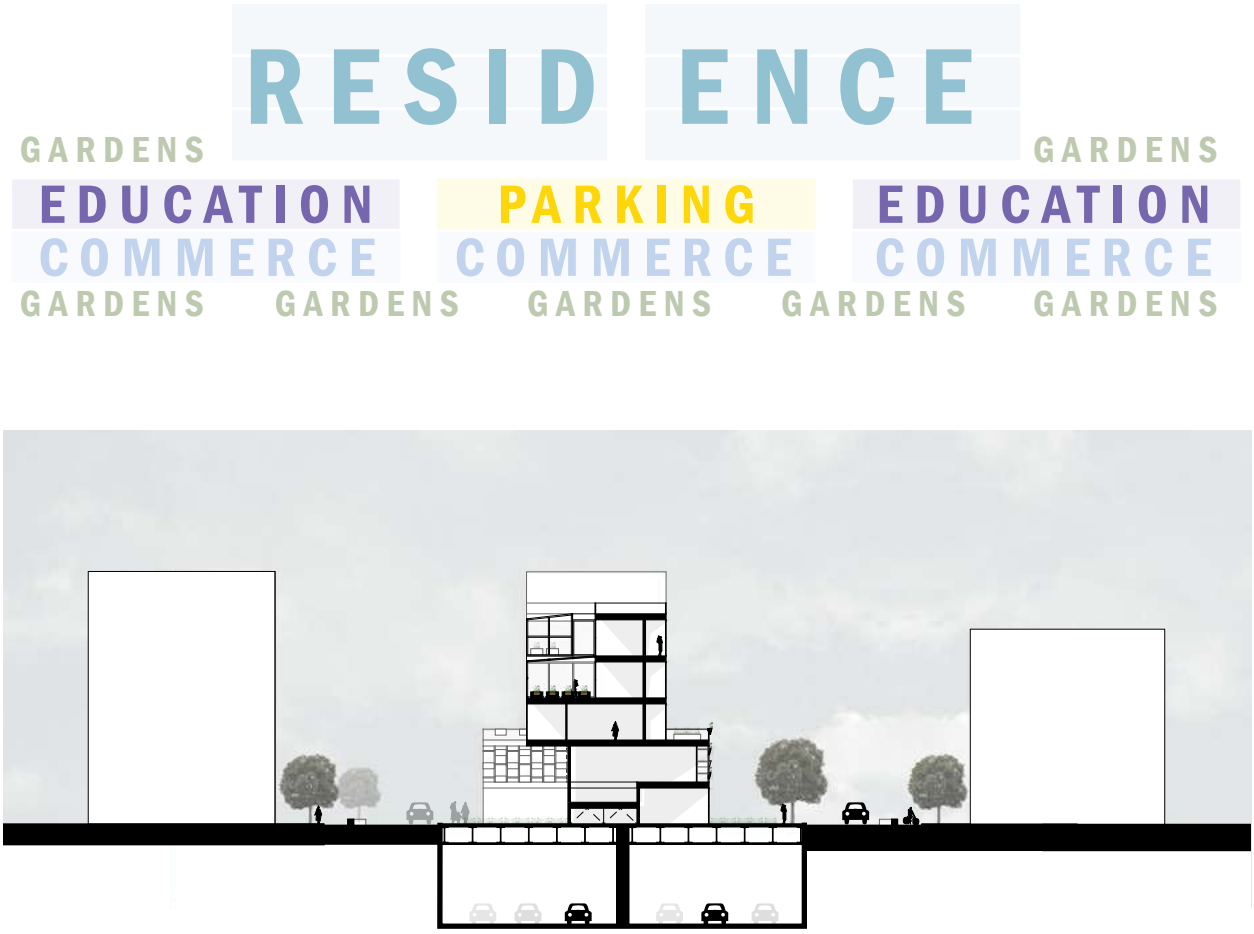
Set-backs oriented toward sun for private and public gardens.



Solariums

Provide residences with solariums for twelve-month growing periods.





Chloe Blumer

Marie-Yan Cyr—*The Lighthouse: A Mental Health Centre in the Grey Zone*

Marie-Yan Cyr

Urban Habitats

Architectural Design III
Arch 677
Summer 2014

Coordinator
Ipek Türeli

Co-Instructor
Howard Davies

Visiting Lecturers
Melanie Mignaur
Trevor Butler
Sevag Pogharian

Visiting Critics
Rami Bebawi (Kanva)
Sinisha Brdar (UQAM)
Anne Cormier (UdeM,
Atelier Big City)
Jean-François Julien
(Cardin, Ramirez, and Julien)
Thomas Schweitzer
(AEDIFICA)

McGill Critics
Annmarie Adams
Vikram Bhatt
David Covo
Tom Balaban
Paul Holmquist

The 6-week intense summer studio took the concurrent competition for Montreal's Space for Life/Espace pour la Vie as a departure point. Space for Life is a complex of exhibition spaces including the Insectarium, Biodome, Botanical Gardens, and the Planetarium, established in 2011 as successor to Montreal Nature Museums.

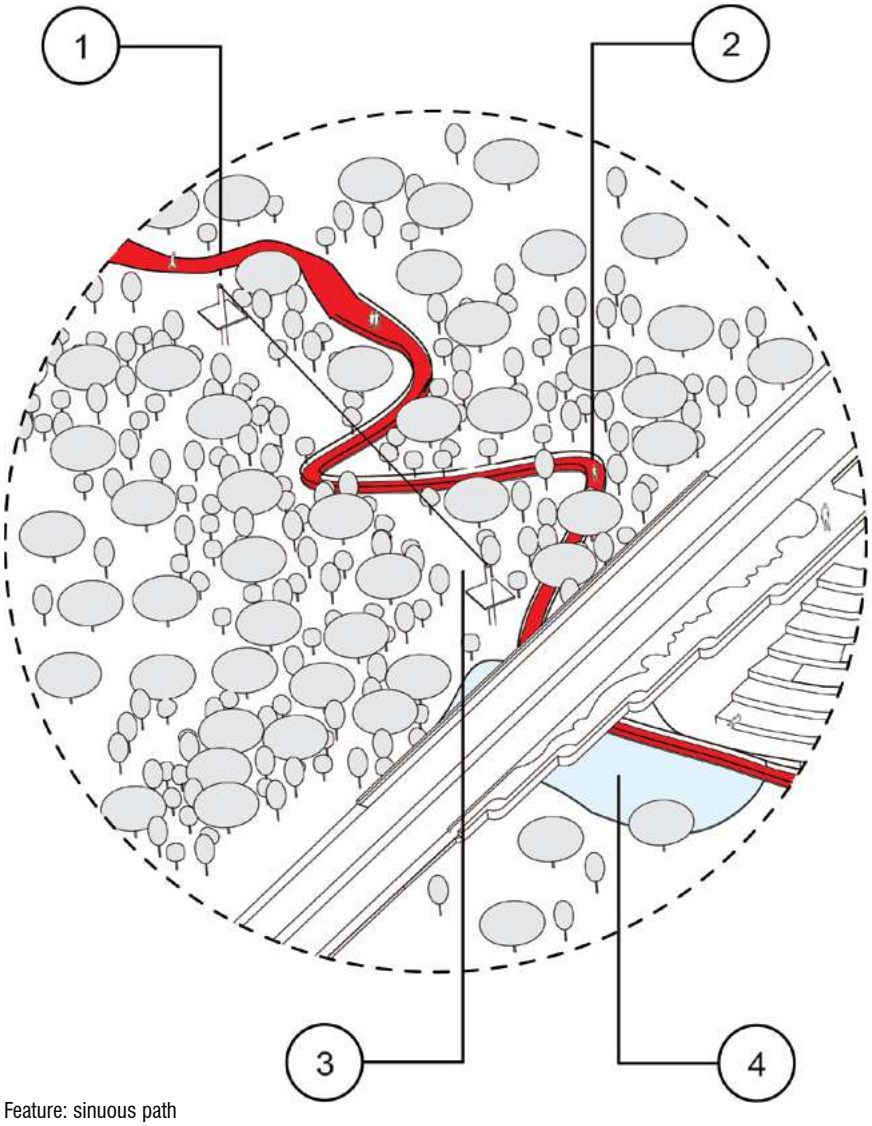
The Esplanade

The esplanade project asked students to work in pairs for two weeks to propose how the existing but disparate facilities of Space for Life can be connected to each other and with other facilities on and around the park in which they are located, and how this connection can provide a set of unique experiences. As such it demanded a re-thinking of what nature is. At the beginning of the studio, the students were given the following statement:

> "Nature" is not natural but social and cultural. The first meaning of nature is Cartesian; it opposes all there is in the world to humankind and that which is human-produced; i.e. the built environment. Underlying such dichotomy is the legitimization of humans' power and authority over the rest of the world—a world reduced to "resource." "Nature" also refers to human qualities, as in woman's "nature," to legitimize gender, racial, and imperial hierarchies. In the history of architecture, nature's role has run the gamut from being seen as the point of departure in a renewed and more truthful expression of architectural principles from Marc-Antoine Laugier's "primitive hut" to Modernism's heroic naturalism; e.g., the roof garden, the garden city, and Mies van der Rohe's transparency. And presently, more obvious ecological objectives create buildings that appear to look and/or perform as nature.

Students

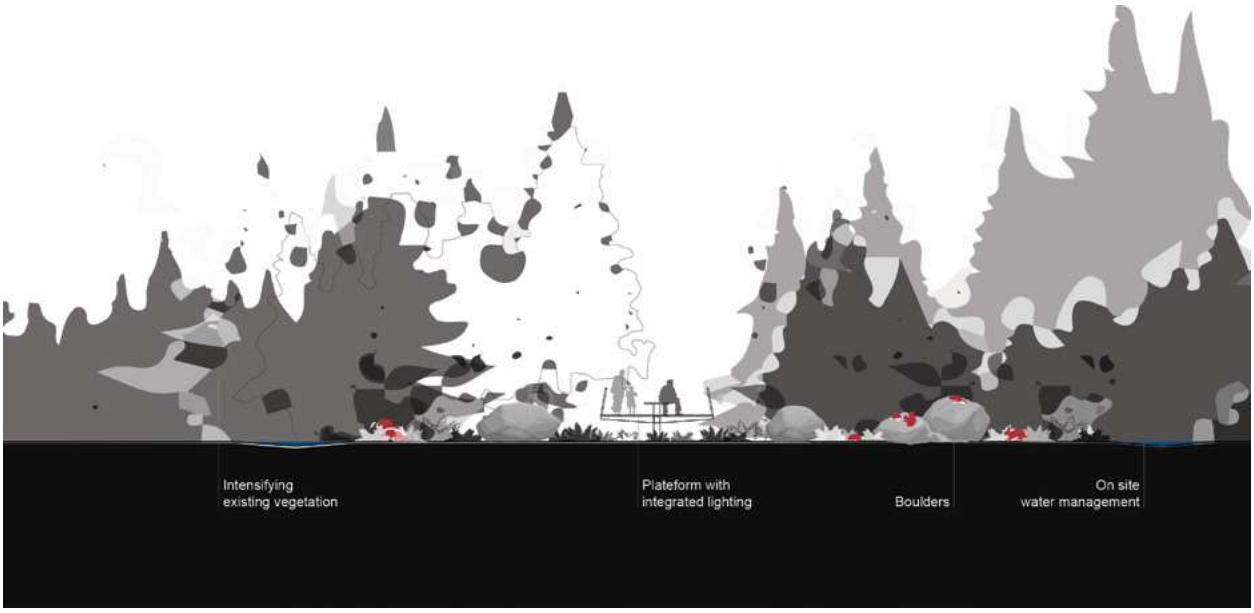
Anna Antropova
David Cameron
Jan Casimir
Julia Chang
Edith Dennis-Larocque
Pierre-Charles Gauthier
Robert Hartry
Philippe Lafleche
Genevieve Leclerc
Andrew Lockhart
Simon Lussier
Nina Mihaylova
Daniel Nedecki
Fouzi Ouadhi
Robert Rabie
Carly Rouault
Brandon Stern
Carlo Tadeo
Stephanie Vallières
Andrea Vickers
Han Han Xue



Feature: sinuous path

1. zip line
2. sinuous path
3. water management system
4. retaining pond

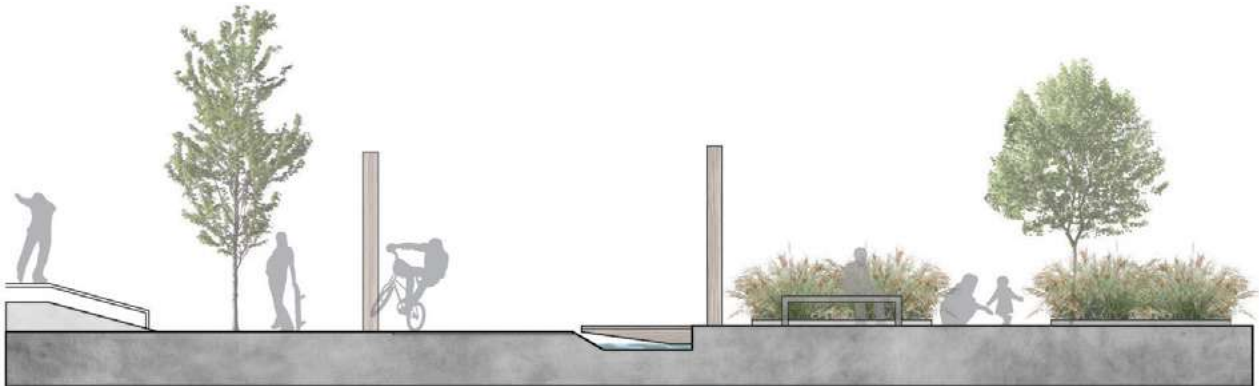
Julia Chang, Philippe Laflèche, Carlo Tadeo—*La Grande Place*

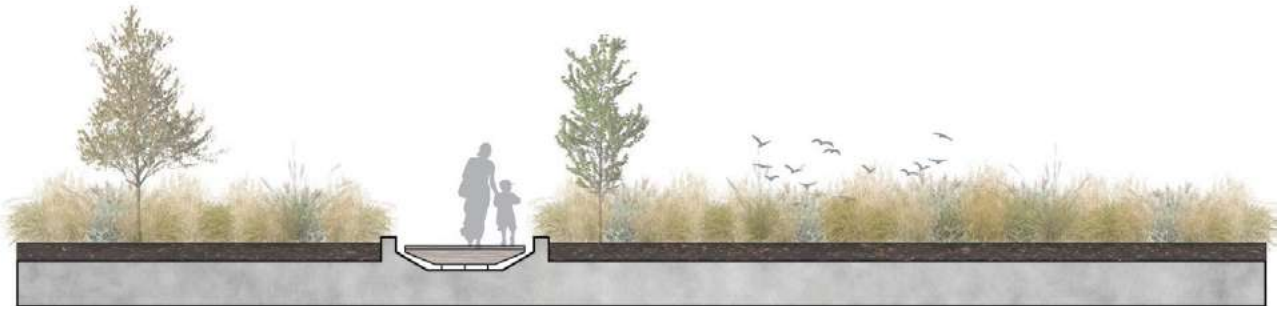


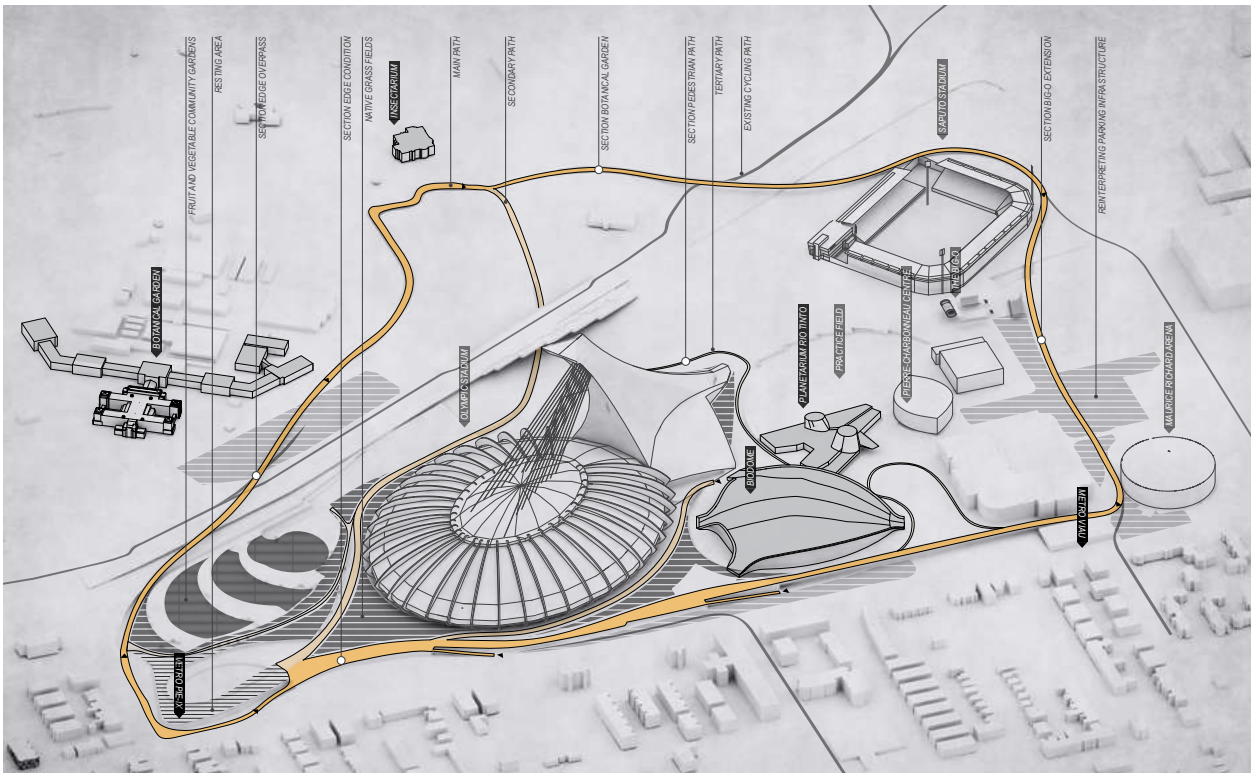
Julia Chang, Philippe Laflèche, Carlo Tadeo

Andrew Lockhart, Simon Lussier, Brandon Stern—*Space for Life*

Geneviève Leclerc, Nina Mihaylova, Carly Rouault—*La Très Grande Place*







Geneviève Leclerc, Nina Mihaylova, Carly Rouault

Geneviève Leclerc, Nina Mihaylova, Carly Rouault

Geneviève Leclerc, Nina Mihaylova, Carly Rouault

Urban Habitats

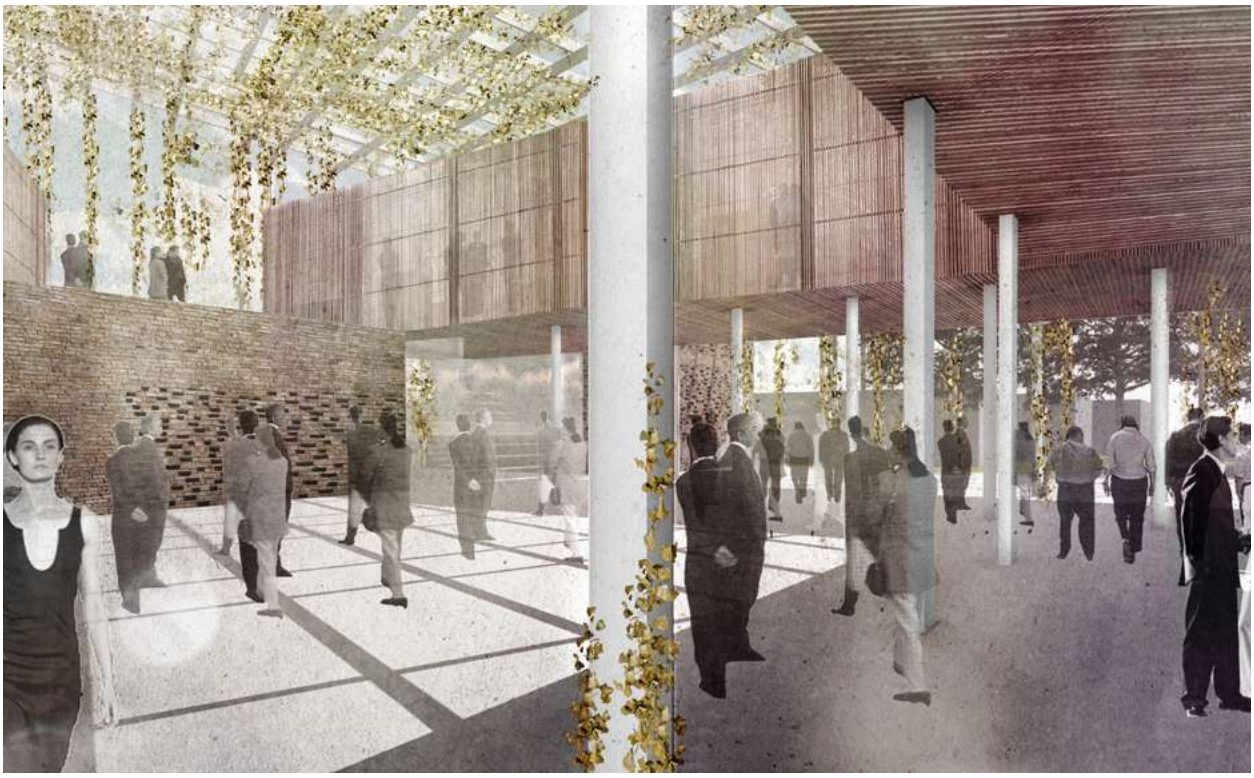
Architectural Design III
Arch 677
Summer 2014

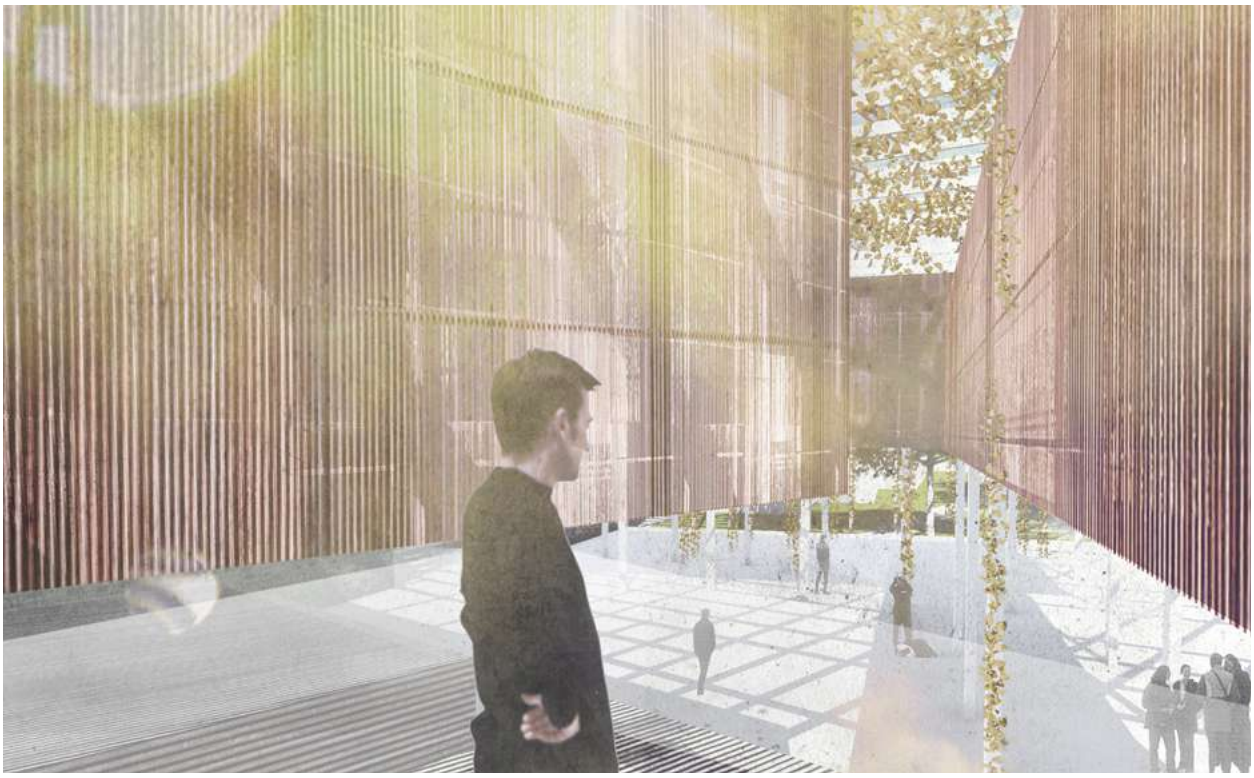
The Pavilion

In this four-week phase, students worked individually in either of the two options of the official competition: The “Insectarium Metamorphosis,” and the Botanical Garden’s “Glass Pavilion.” Both were new building designs.

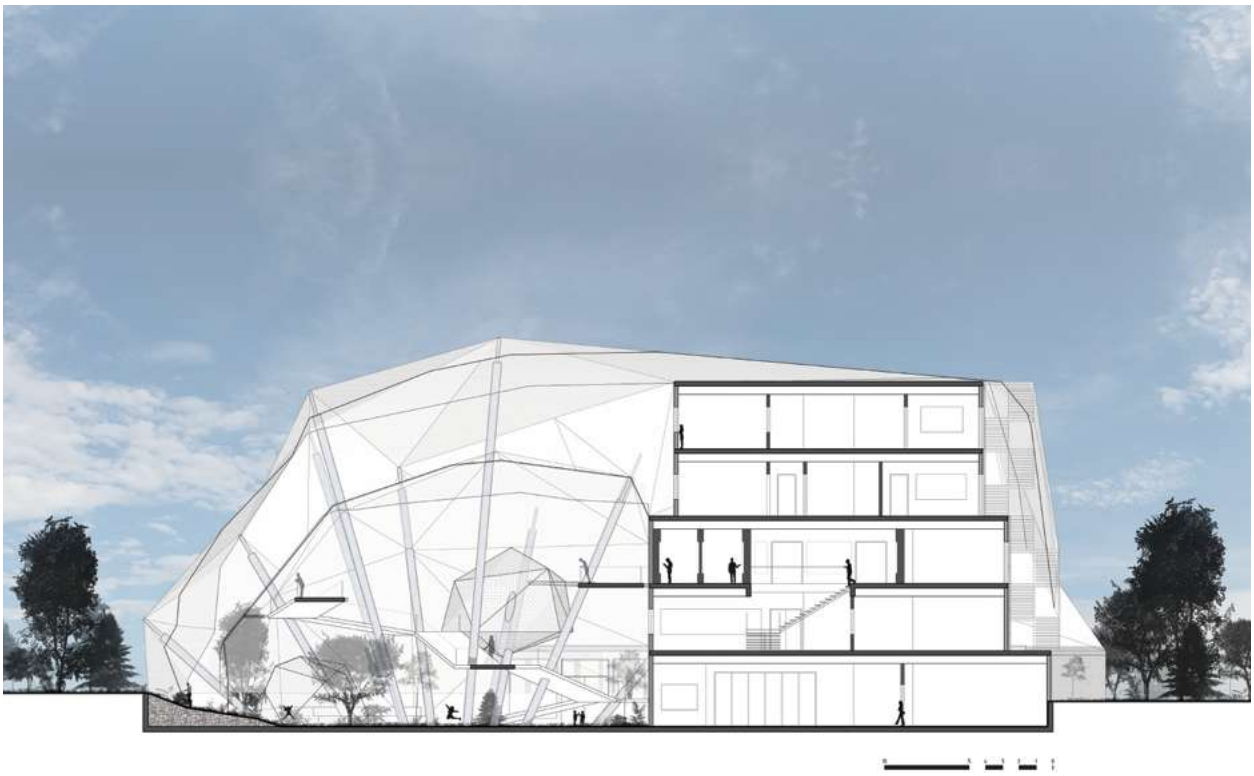
The Insectarium Metamorphosis’ central feature and space was an insect aviary. The emphasis was on making insects the focus of the visitor experience. The entrance was conceived as a sensory “reset” leading to a lounge, a route with experiential moments, the aviary, and a workshop area for creative engagement. Access to outdoor activities and minimum footprint were desired qualities.

The Botanical Garden’s Glass Pavilion was to host eco-friendly horticultural events and corporate functions in a versatile, technologically efficient and flexible space. The Pavilion program consisted of two large functional ensembles: the public reception hall, for hosting international exhibitions of orchids or bonsai, for instance, and a setting for public events (seating for 300 and standing room for 400) and all the related and support spaces for its primary function. The outdoor spaces had to fit seamlessly with the building’s architecture and nearby spaces at the Botanical Garden.





Anna Antropova—*Glass Pavillion*



Geneviève Leclerc—*Insectarium*

Carly Rouault—*Montreal Insectarium*

Carly Rouault

Carly Rouault

Nina Mihaylova—*The Tree and I* (Glass Pavilion)

Nina Mihaylova

Jan Casimir—*Insectarium*

Jan Casimir

Jan Casimir

Andrew Lockhart—*Insectarium*

Robert Hartry—*The Herbarium* (Glass Pavilion)

Robert Rabie—*Insectarium*

The Resilient School: A New Facility for Al-Salam, Reyhanli, Turkey

Design and Construction II
Arch 304
Winter 2016

Instructor
Ipek Türeli

Visiting Critics
Greig Crysler (UC Berkeley)
Courtney Posel (FSA)
Clement Bastien (BBBL)
Gavin Affleck (Affleck de la Riva)
Alessandra Ponte (UdeM)
Martin Bressani (McGill)
Terri Peters (UofT)
Gina Al-Safadi (SKF)

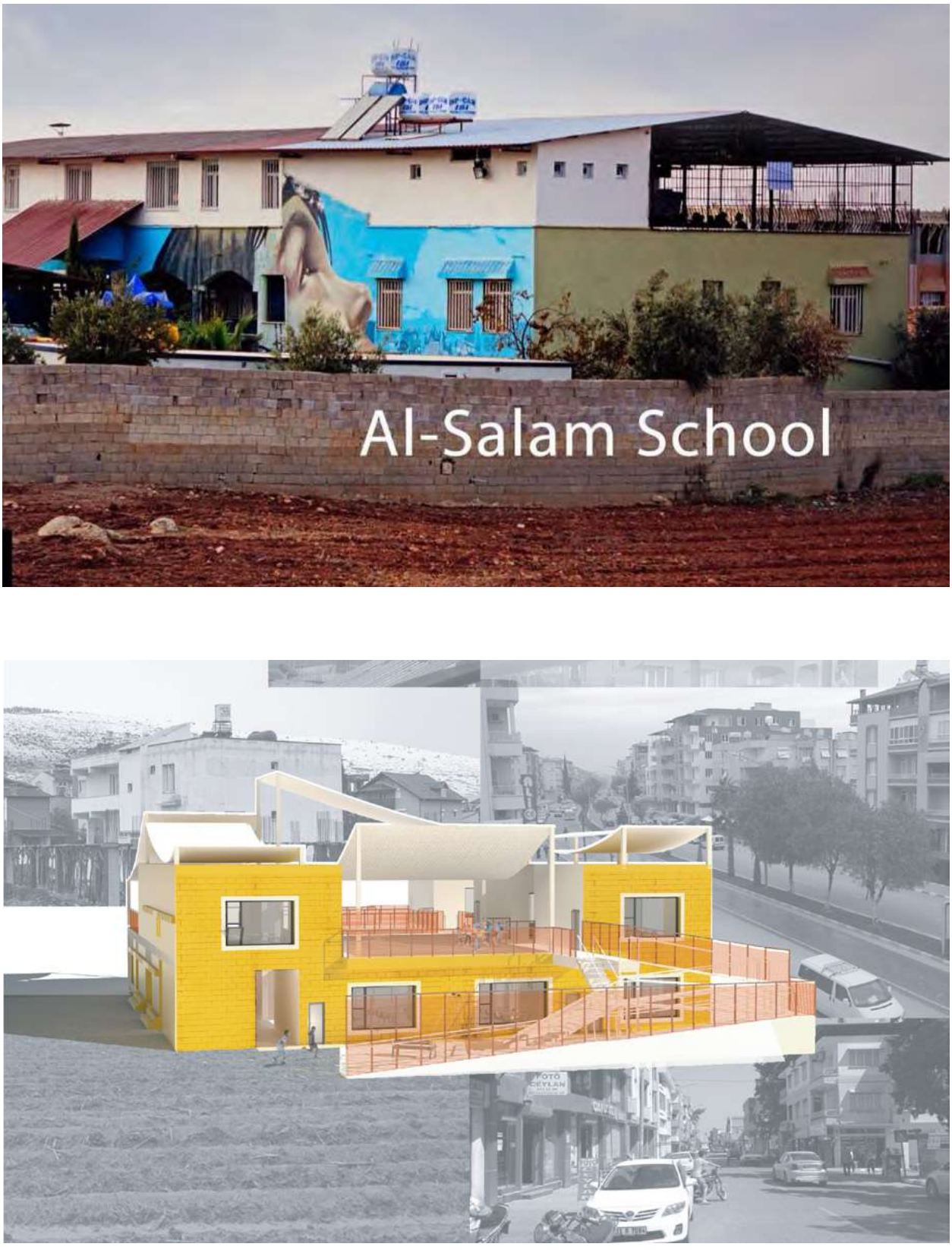
Acknowledgements
Nicholas Katalifos (Roslyn School)
Hazar al-Mahayni (SKF)
Faisal Alazem (SKF)

The programmatic objective in this 13-week second-year studio was to create a school for Syrian refugee children in Turkey: a "resilient school." The concept of "resilience" refers to the ability to deal with change, to maintain operation and functionality and to maintain a positive approach in the face of challenges. In the psychology field, it refers to an individual's ability to cope with adversity. In the urban and architecture fields, resilience refers to the ability of a building to sustain itself despite challenges such as climate change, disasters, and terrorism/war; emphasis is placed on sustainable practices.

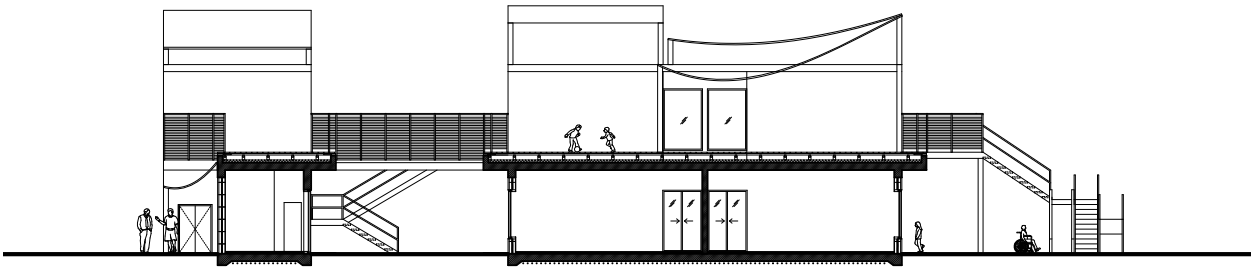
The studio addressed the educational needs of urban Syrian refugees in Turkey by redesigning the Al Salam School, operated by the Montreal-based Syrian Kids Foundation in Reyhanli, on the same site that the school currently operates. The students were expected to develop an expertise in and critical perspective on educational institutions, spaces of learning, innovative practices in school design, and the educational needs of traumatized children, and apply best practices to their vision of the "Resilient School."

The term was divided into three phases of work. Phase I consisted of field research in a local primary school, as well as conventional precedent research. Phase II consisted of design work in teams for a speculation on the phased construction of Al-Salam School in its entirety with primary, middle and high school sections as well as a proposal for the landscaping of the surrounding space. Finally, Phase III consisted of individual design development of the primary school within the larger institution, with emphasis on the 1/50 scale model as an exploration tool.

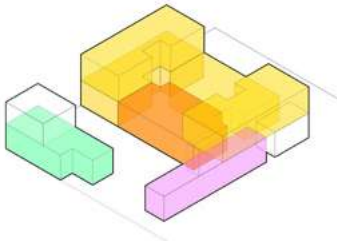
Students
Myriam Assal
Sarah Beauchamp Evdokias
Lin Sen Chai
Laurie Charron-Lozeau
Cyrus Chu
Manon Chiorri
Meaghen Dionne
Olivier Ducharme
Marie-Hélène Lesiège
Eryn MacLellan
Youssef Nabulsi
Maryam Nasr
Övgü Nürozler
Karthryn Peruniak
Yuting Wu



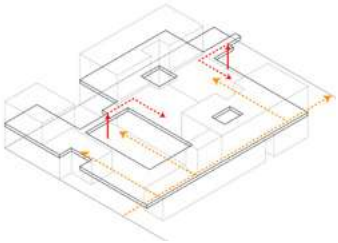
Al-Salam School—photograph by Mohamad Ojjeh (Top), Cyrus Chu (Bottom)



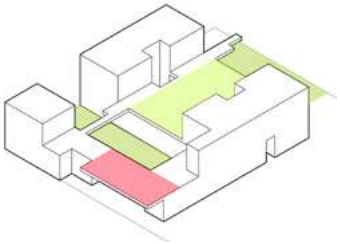
Programming



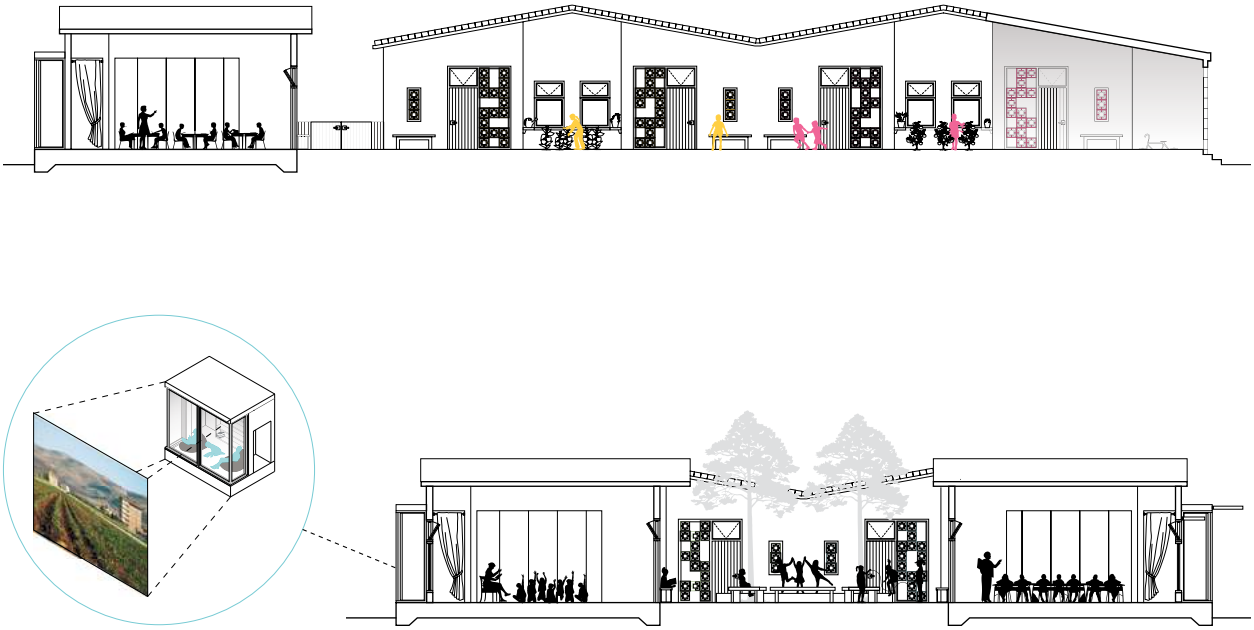
Circulation



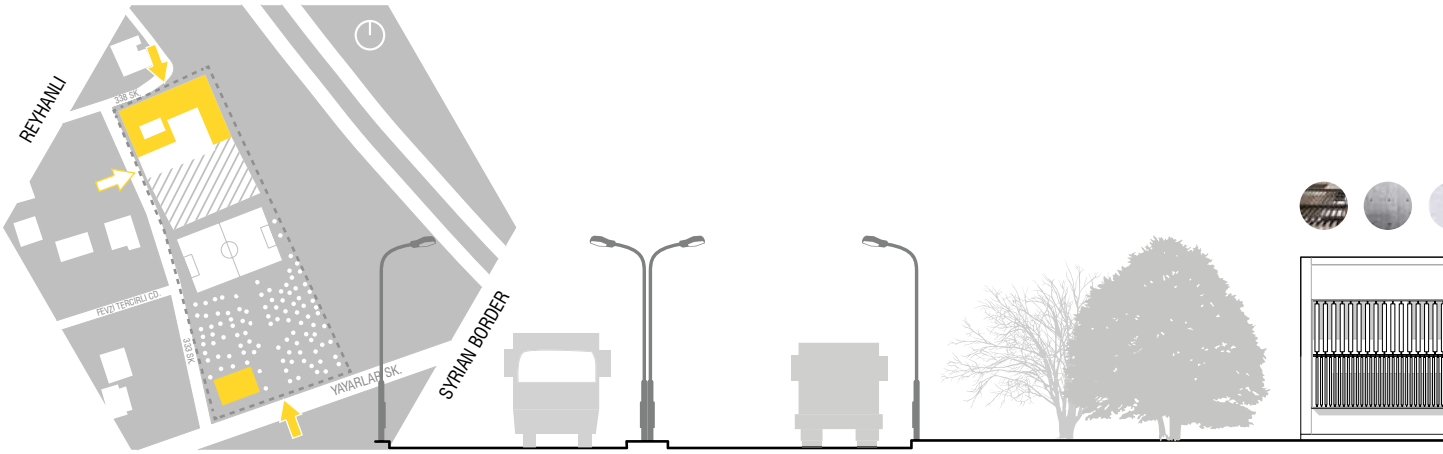
Outdoor Spaces



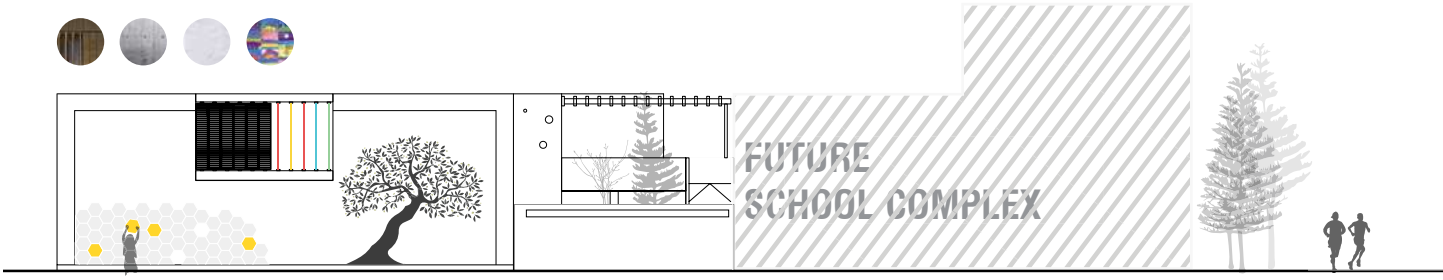
Cyrus Chu



Laurie Charron-Lozeau—*Growing Hope*

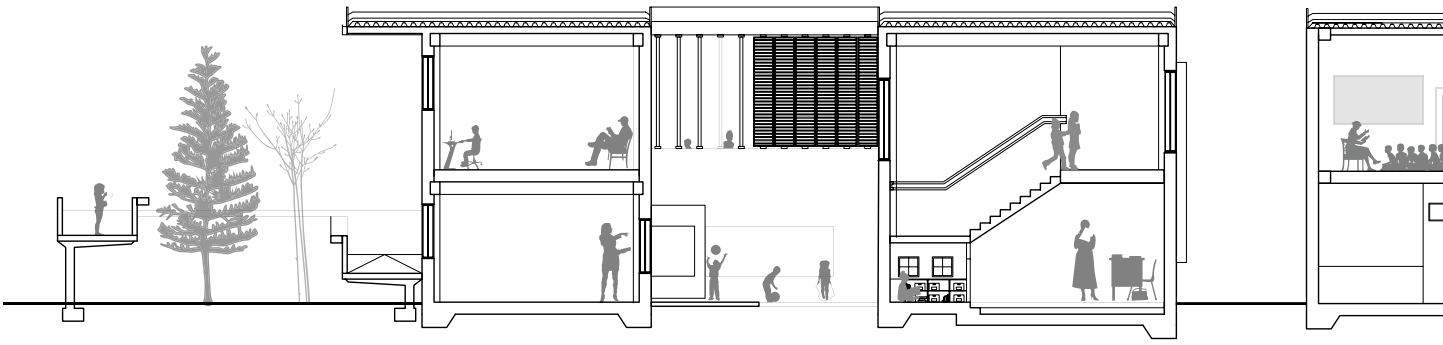


Humanitarian aid / Refugee influx

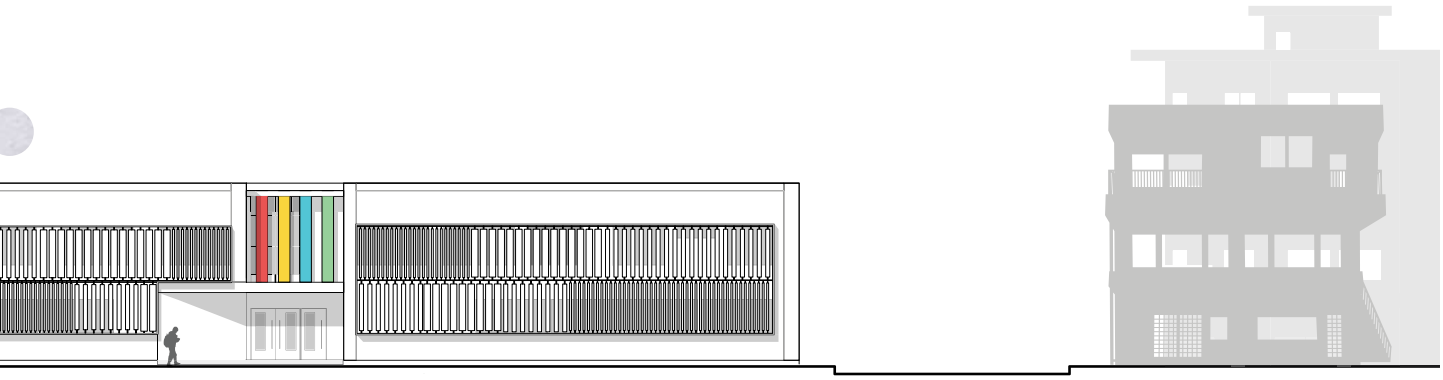


Phase I: Elementary school

Phase III: High/middle school



Lin Sen Chai—*L'Oliveraie School*



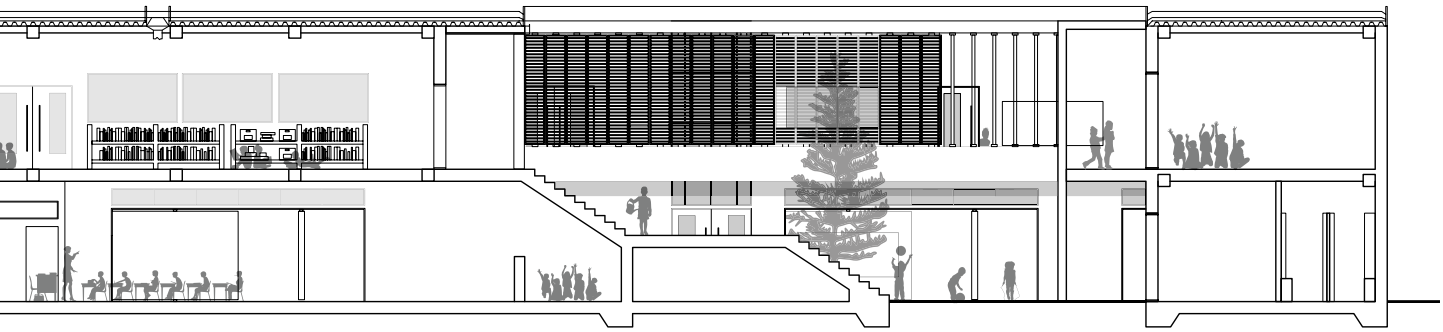
L'Oliveraie School

Urban context

Phase II: Play yard

Existing olive grove

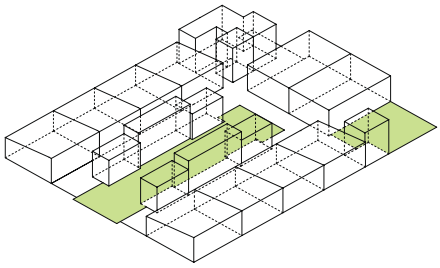
Phase I: Honey and olive oil shop



Lin Sen Chai

Lin Sen Chai

Outdoor Play Spaces, Edible Gardens



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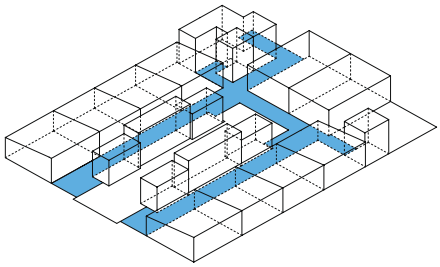
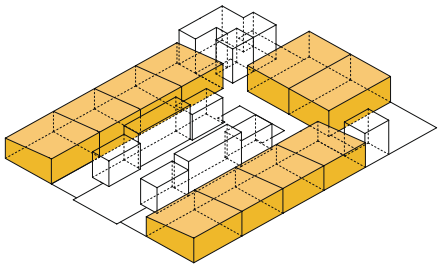
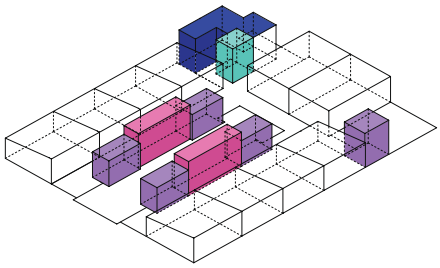
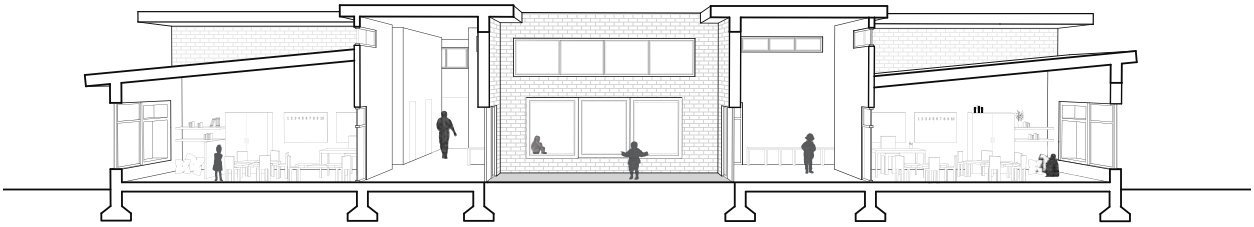


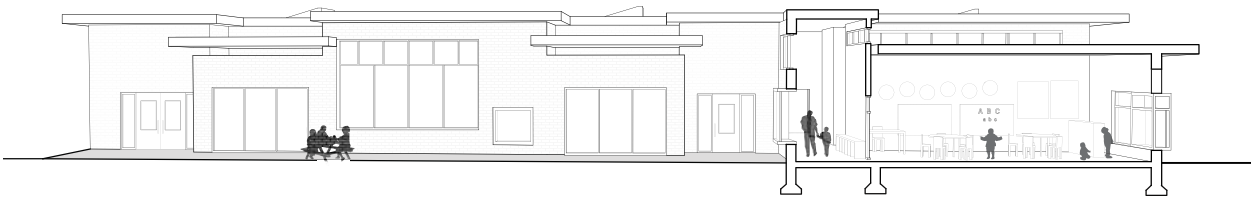
10 Classrooms (40 Students Per Class)



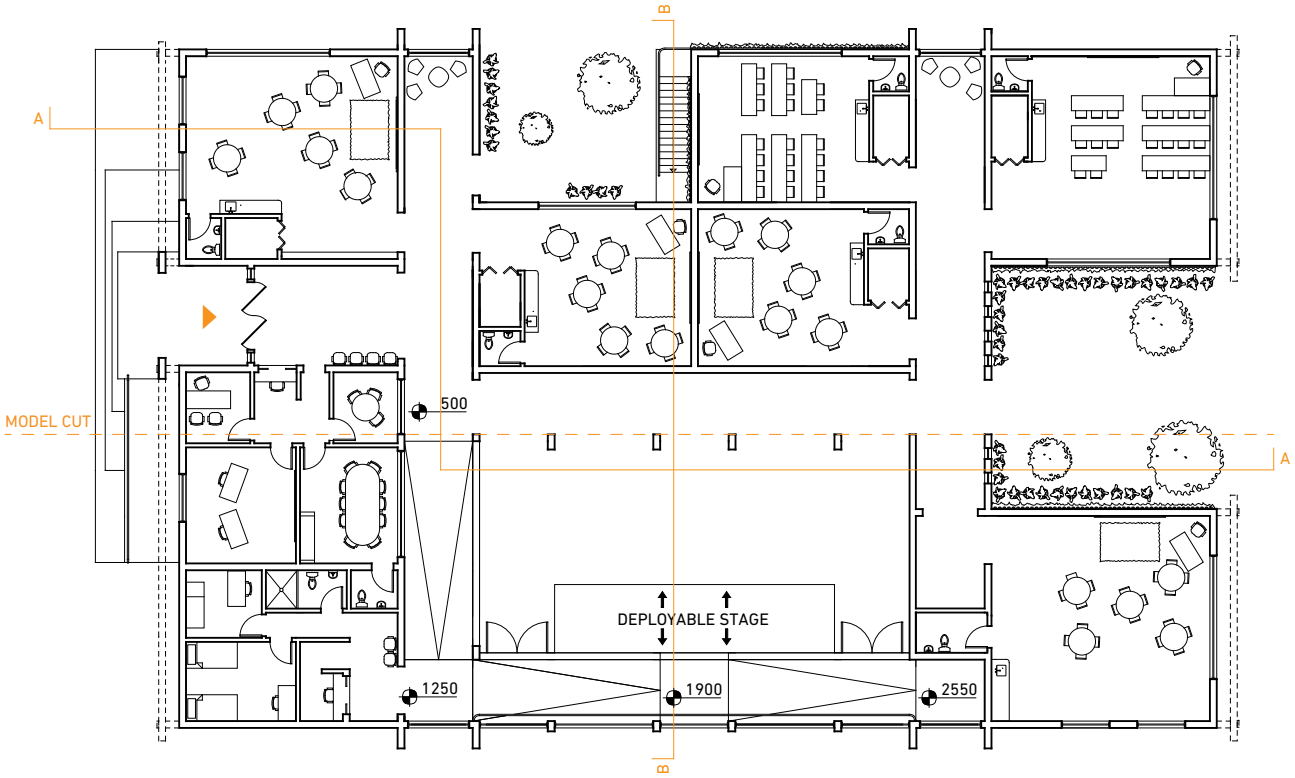
Administration, Teachers' Room,
Services (Nurse And Resource Room)



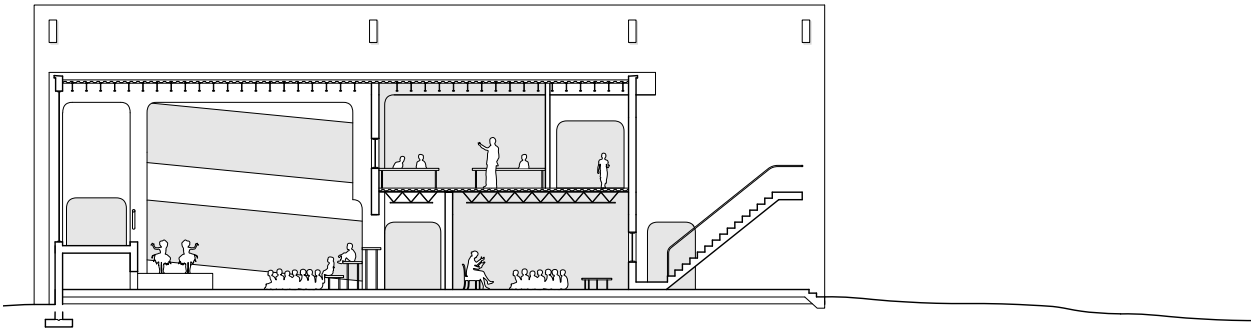


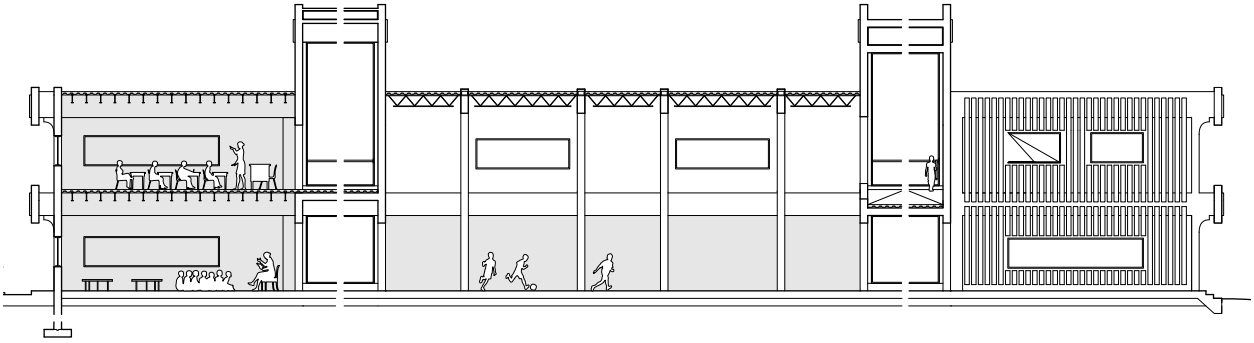


Marie-Hélène Lesiège—*The Alcove School*

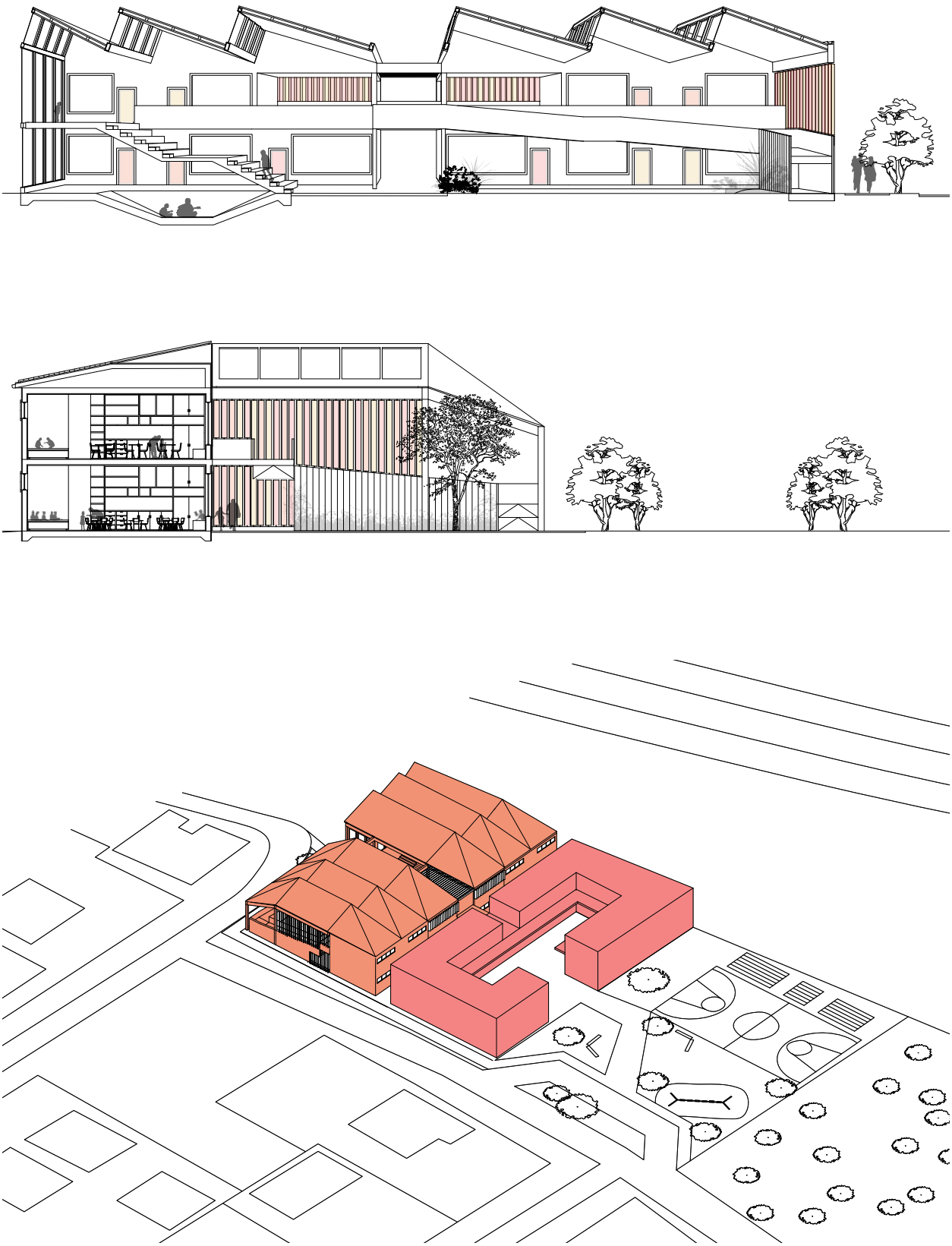


Olivier Ducharme—*Ascension: Universal Refugee School in Reyhanli*



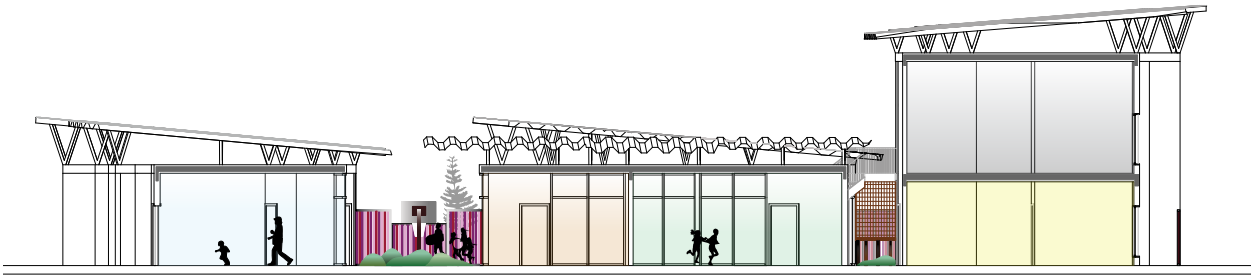


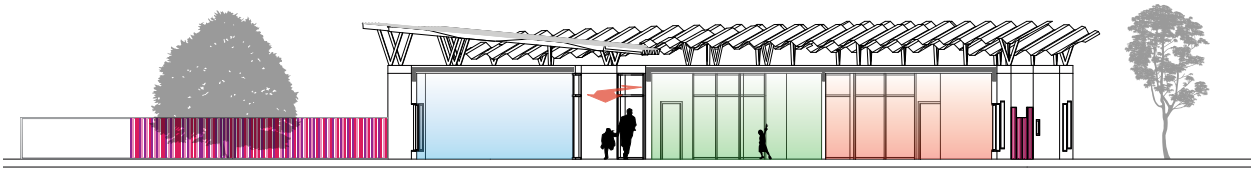
Olivier Ducharme



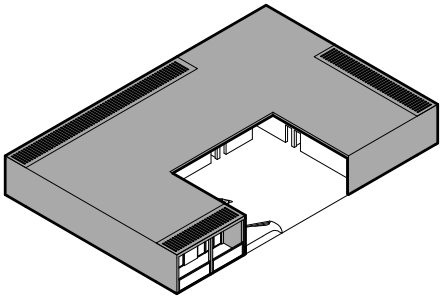
Kathryn Peruniak—*Vista*

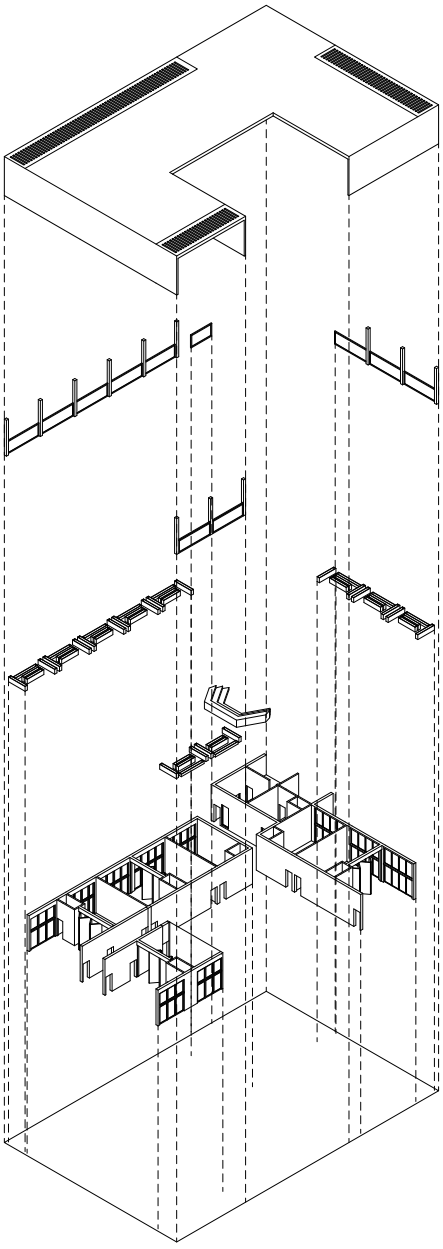
Kathryn Peruniak

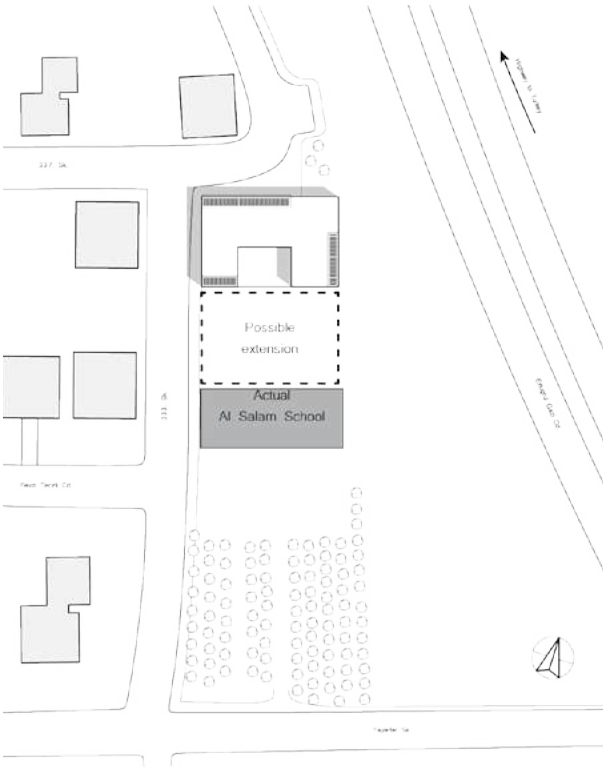




Övgü Nurözler—*The Mashaal School*

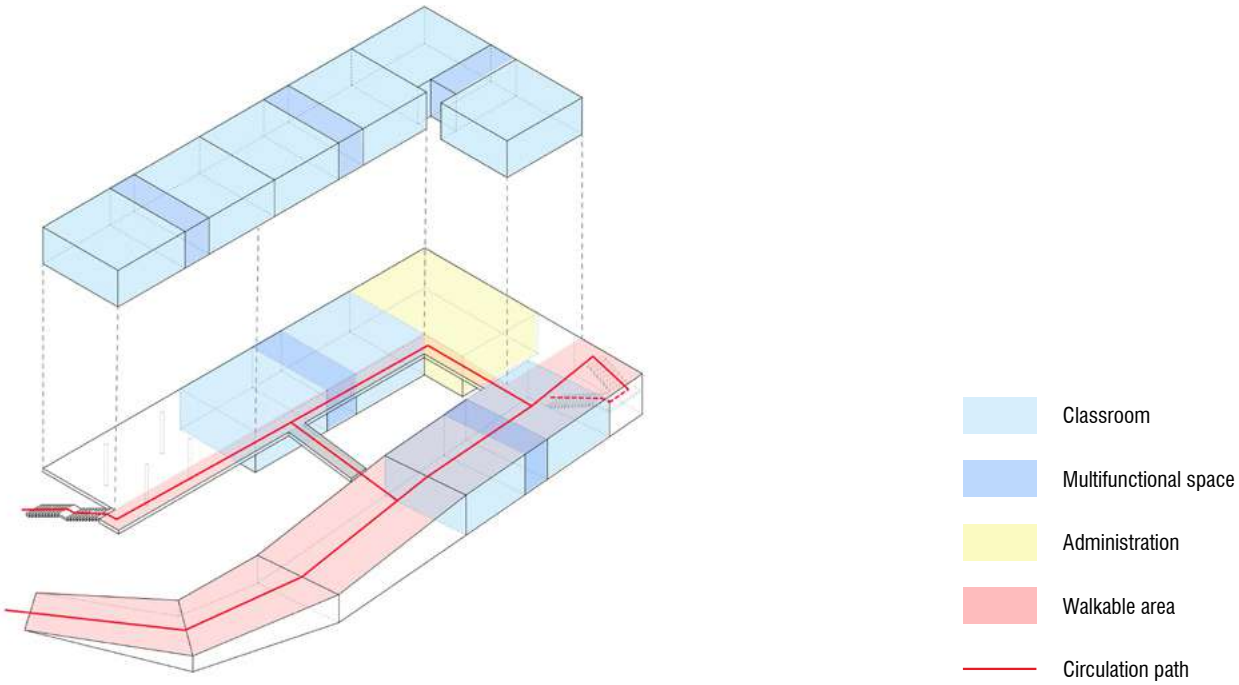






Manon Chiorri—*A Shell for the Kids*

Myriam Assal—*The Cultural Home*



Yuting Wu—*Playtime*

Amal School: A Type School for the Refugee Camp

Design and Construction II
Arch 304
Winter 2015

Instructor
Ipek Türeli

Visiting Critics
Bruce Anderson (McGill)
Anne-Marie Broudehoux (UQAM)
Raphael Fischler (McGill)
Avi Friedman (McGill)
Susane Havelka (McGill)
Paul Holmquist (McGill)
Yves Langevin (UduQ)
David Newton (McGill)
Pieter Sijpkes (McGill)
David Theodore (McGill)
Radoslav Zuk (McGill)

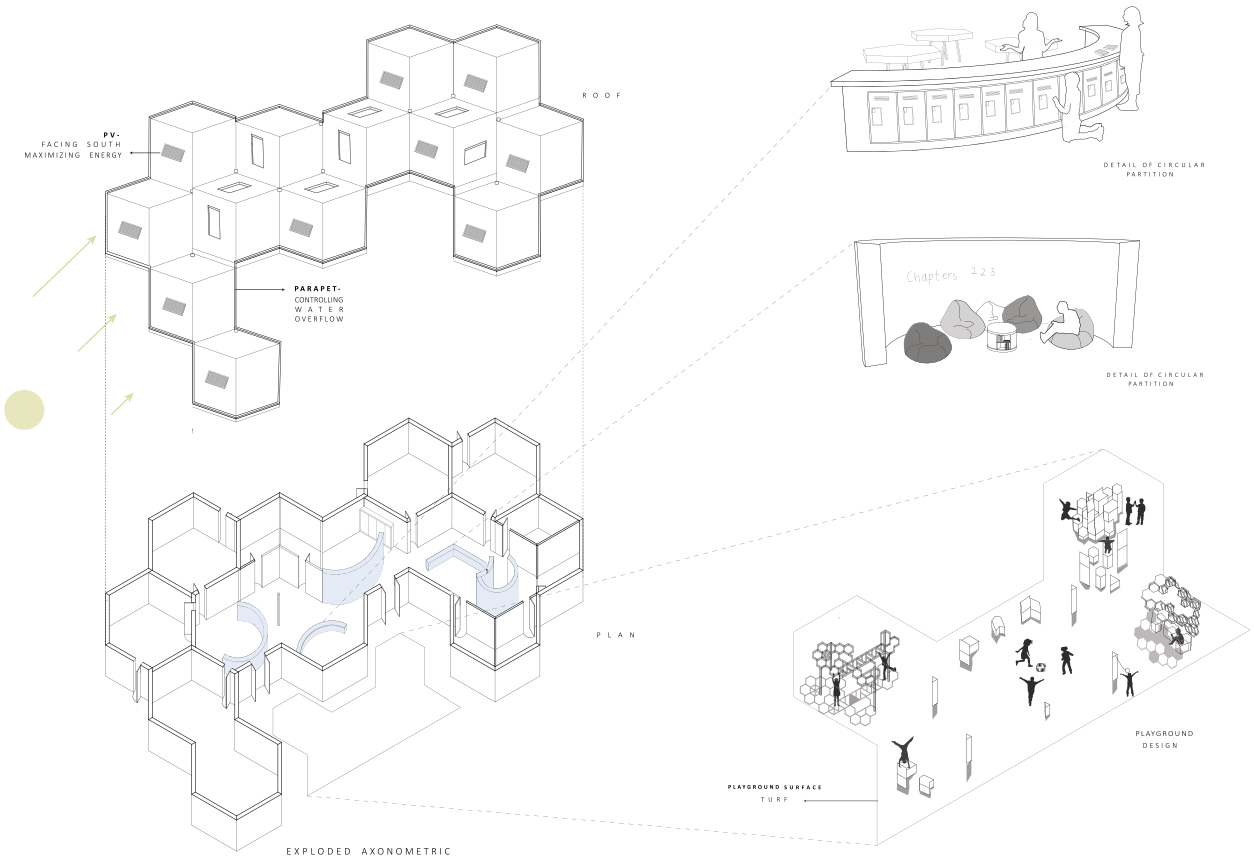
Visiting Speakers
Faisal Alazem (SKF)
Megan Bradley (McGill)
Rafif Jouejati (FREE-Syria)
Fatima Khan
Claudia Mitchell (McGill)
Gina Al-Safadi (SKF)
Claude Yacoub (Ila Souria)

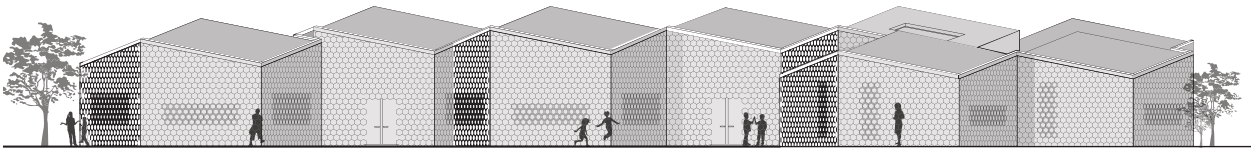
This 13-week second-year studio was used as an opportunity to learn about the Syrian refugee crisis and to explore how interventions in the built environment, specifically school buildings, can ameliorate the situation. The students were asked to design a type school to be used in camps.

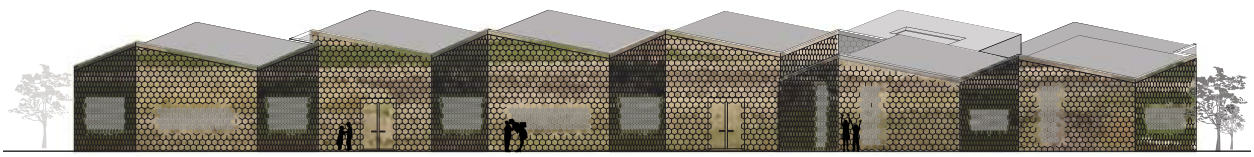
The Syrian refugee crisis is described by the United Nations Refugee Agency (UNHCR) as the worst refugee crisis since the Second World War. However, little international humanitarian aid is going into the region. An estimated 50 percent of the refugees are children, and they are bearing the toll of this war, most now without access to basic education. The schools established to serve refugees do not necessarily reflect the best current practices in the design of educational facilities. Primarily improvised constructions aimed at maximizing numbers, these schools, which are located within camps, tend to satisfy only the bare minimum.

The students acquired an understanding of the issues involved in the design of educational buildings within the context of migrant crises and other “states of exception.” A key idea was that Amal is a “type” school, one that can be replicated according to need. Thus, the students speculated on how their proposals would be placed in relationship to each other in a given camp; and how they may share resources as part of a network of elementary schools. They analyzed and responded to precarious context and site conditions, devised an architectural program and strategy for the deployment of a prototype, and applied sustainable strategies (environmental, social, economic, and cultural) pertaining to educational buildings.

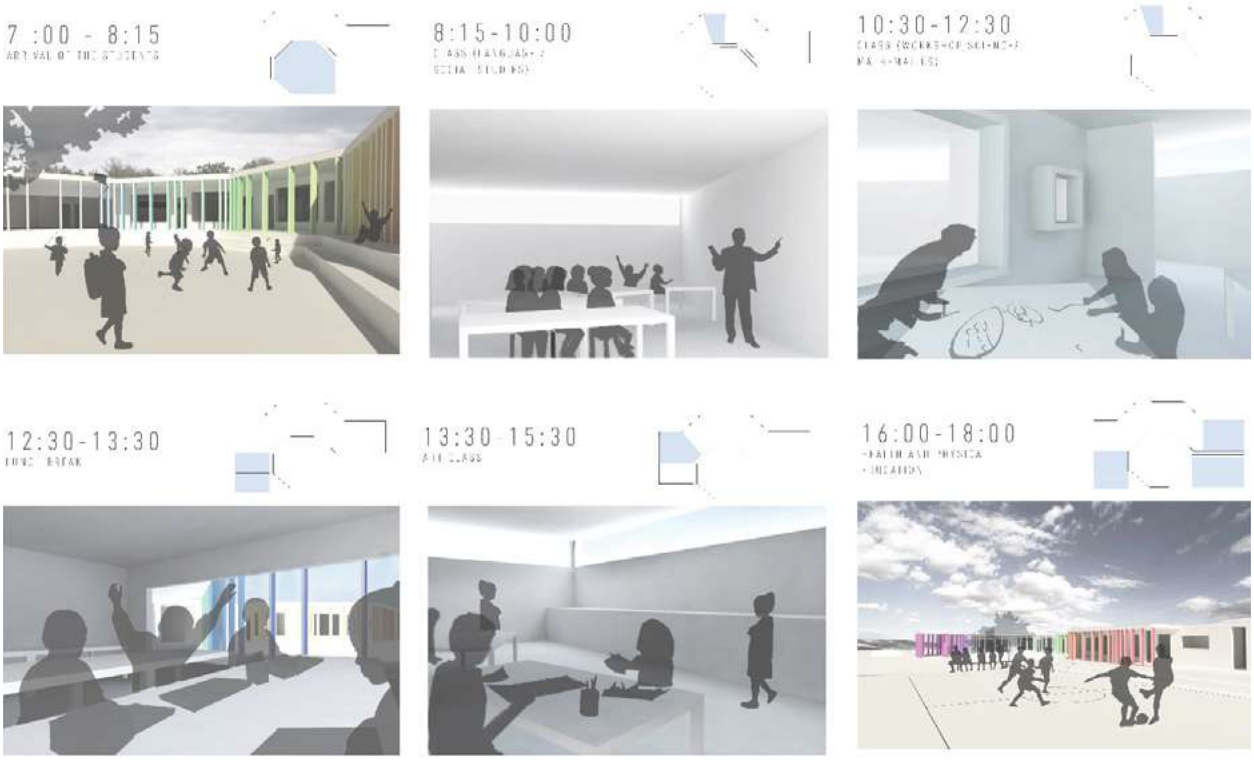
Students
Aya Abdallah
Iris de Bouëtiez de Kerorguen
Nancy Elias
Pascale Julien
Stephanie Rafie
Samer Richani
Heather Richardson
Mahya Sabour
Merit Shokry
Andrée-Anne Théorêt
Maxine Wong
Qinqin Yu
Shane Xue Ying Zhang
Zinggy Ce Zheng







Stephanie Rabie—a reflective facade serves to camouflage the building, the modular design uses a hexagonal grid to create a “learning corridor”



Pascale Julien—the shaded path around the courtyard creates a semi-enclosed, playful environment for the children

Cool Roof

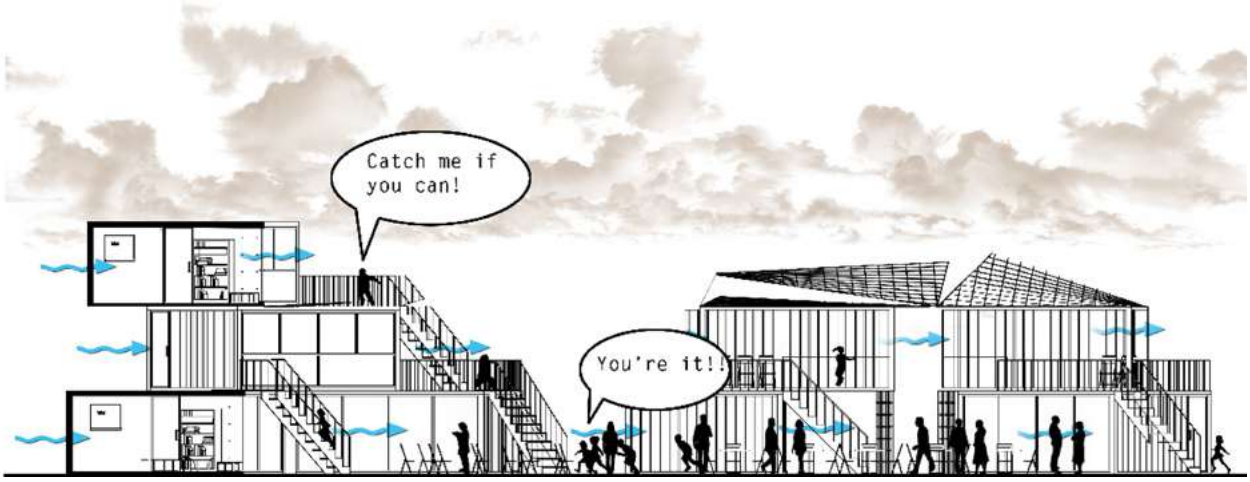
The roofs of the containers are applied with a “cool roof” coating that reduces up to 80% more heat compared to a conventional roof.

Outdoor Cover

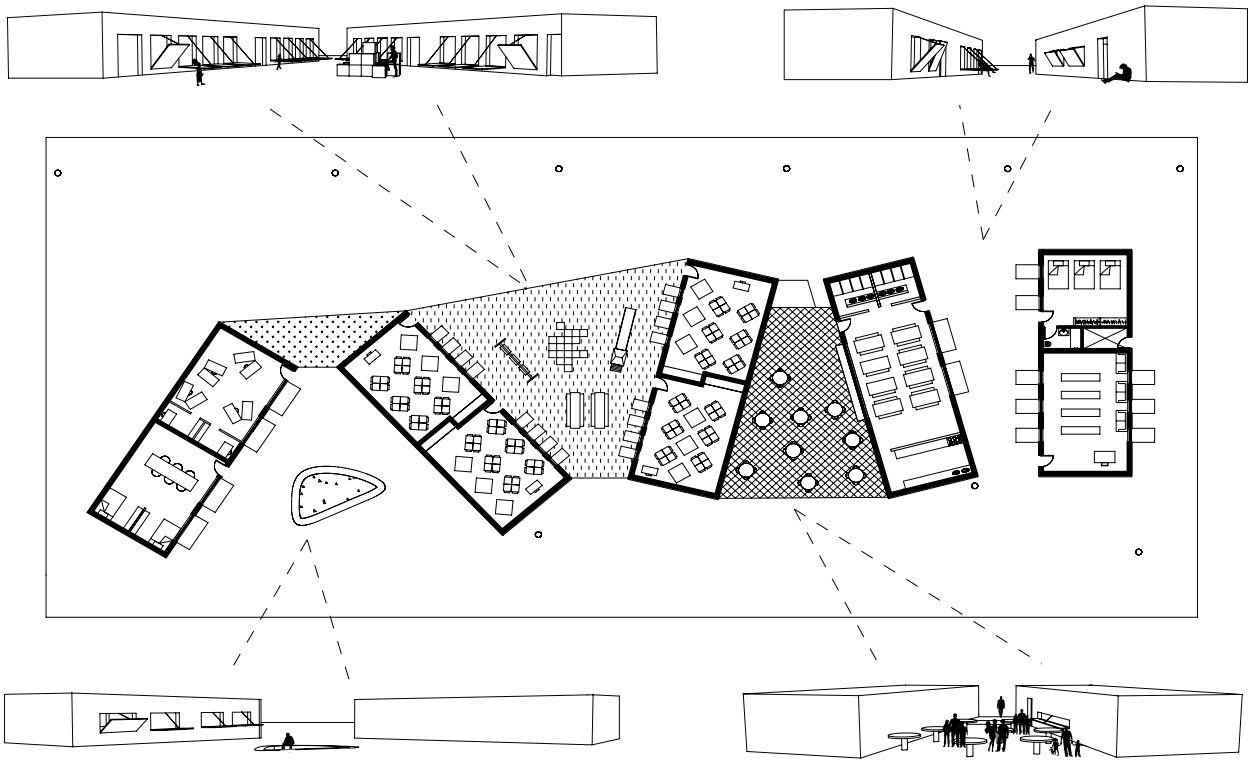
A water-proof fabric can be easily anchored to nearby containers and can be used to provide exterior covering from sun and rain.

Cross-Ventilation & Micro-Climate

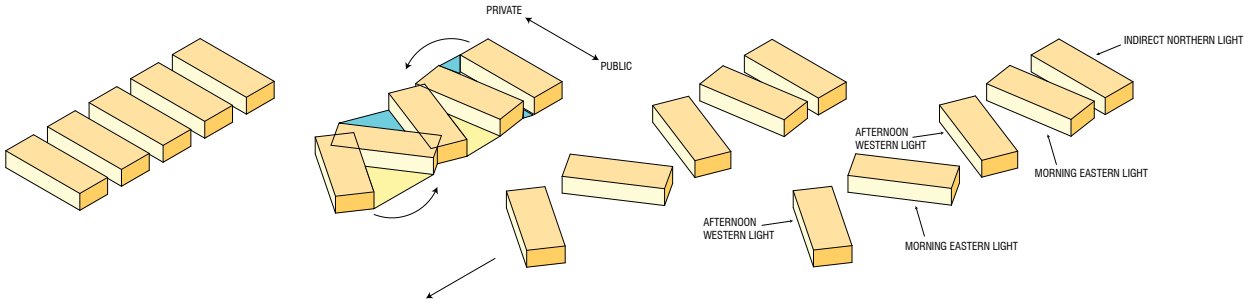
The building is arranged to allow maximum cross ventilation in order to moderate temperature and reduce moisture. The arrangement of the containers and coverings creates a wind tunneling effect that results in a micro-climate.



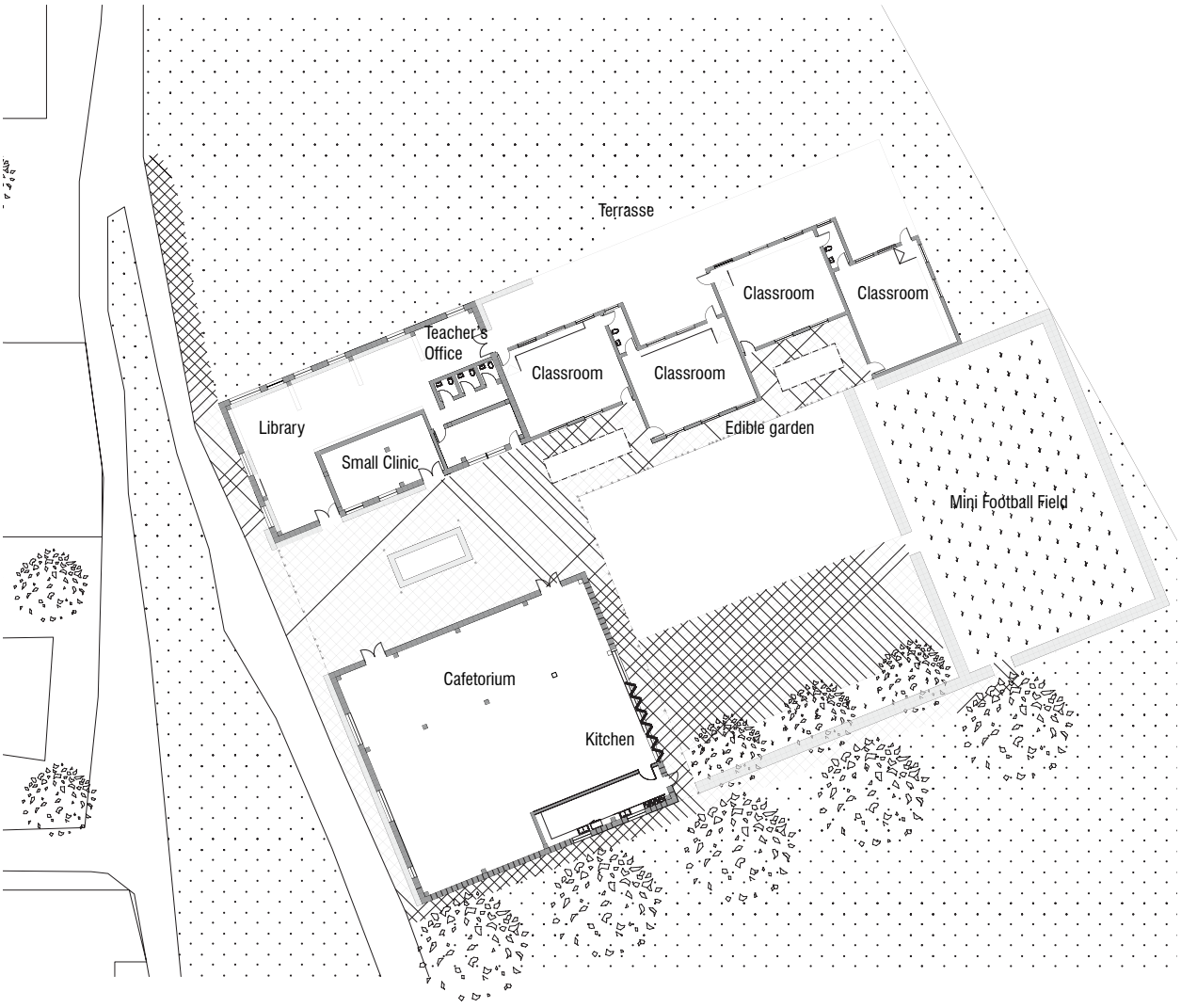
Shane Zhang—a network of stairs transforms the school into a playful space, allowing each space to be approached differently



Aya Abdallah—prefabricated classrooms are displaced to create colour-filled outdoor play and learning spaces



Aya Abdallah

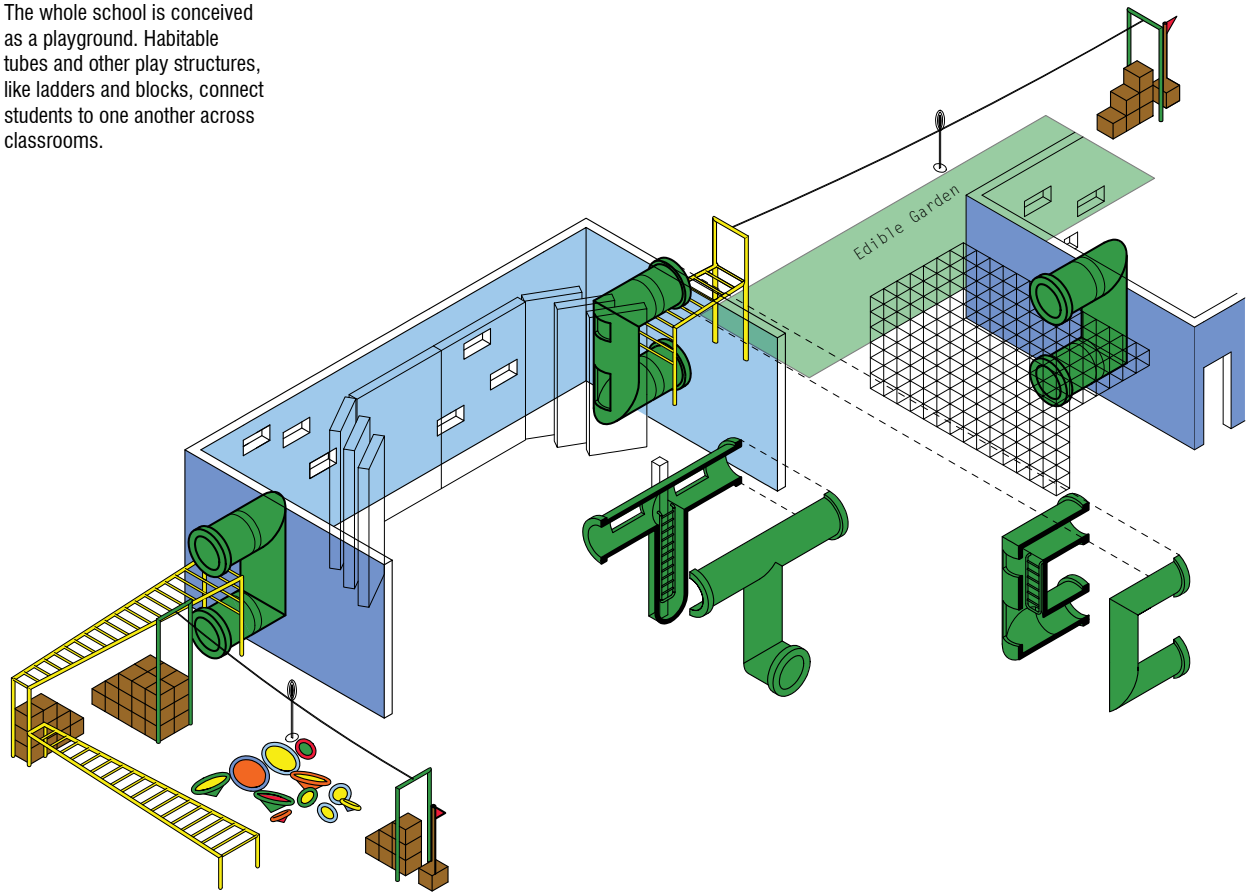


Iris de Boutiez de Kerorguen—the school serves as a community centre, incorporating health, information, and sports facilities

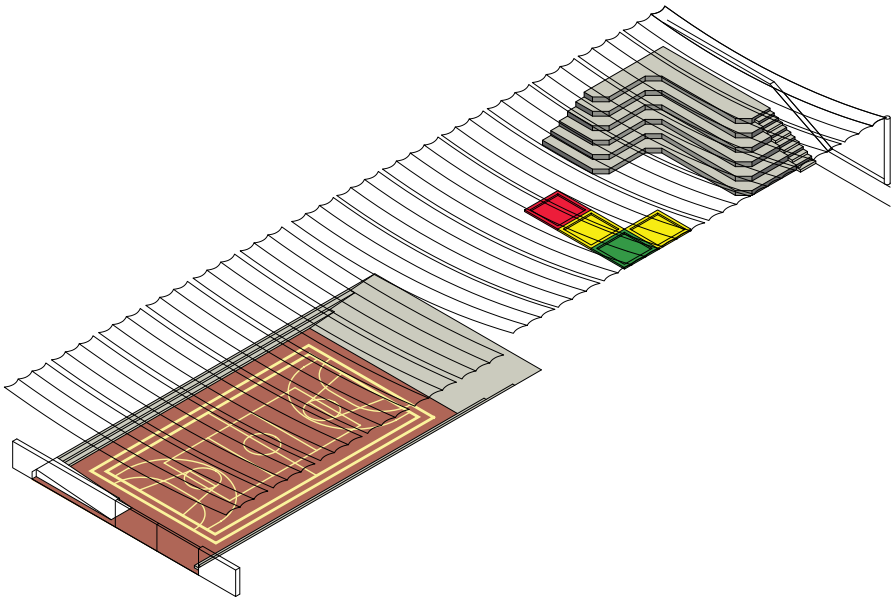
Iris de Boutiez de Kerorguen

Zinggy Ce Zheng—the school provides accessible education and other social programs and seeks to facilitate student and community integration

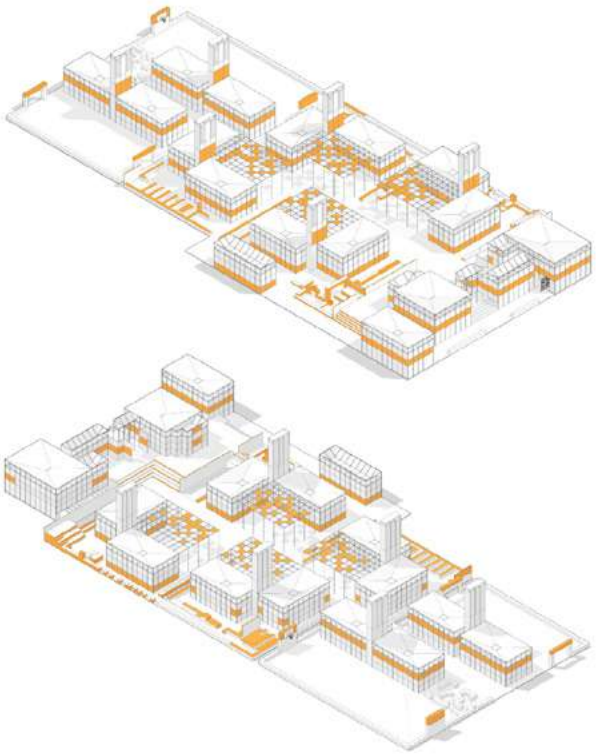
The whole school is conceived as a playground. Habitable tubes and other play structures, like ladders and blocks, connect students to one another across classrooms.



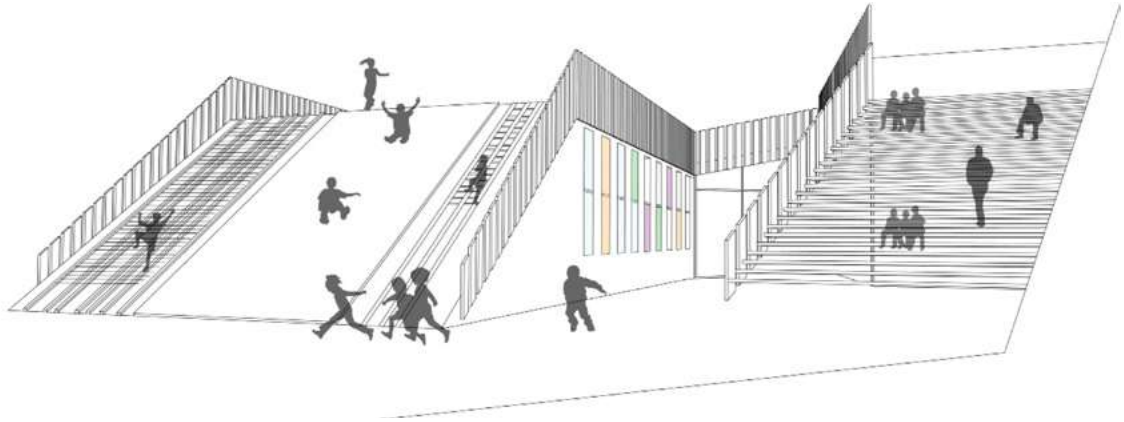
A retractable fabric roof provides shade for outdoor communal, play and athletic spaces.

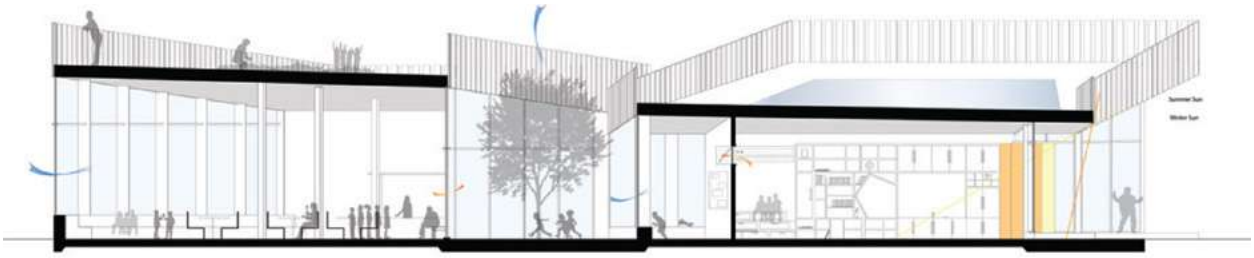


Zinggy Ce Zheng—play spaces inspired by Super Mario are present throughout the school



Samer Richani—public facilities, such as a lecture space and computer lab, mediate between school and camp





Mayha Sabour—the library and cafeteria are open for public use transforming the school into an open forum for the community

Design and Construction IV

Design and Construction IV
Arch 406
Winter 2013

Coordinator
Howard Davies

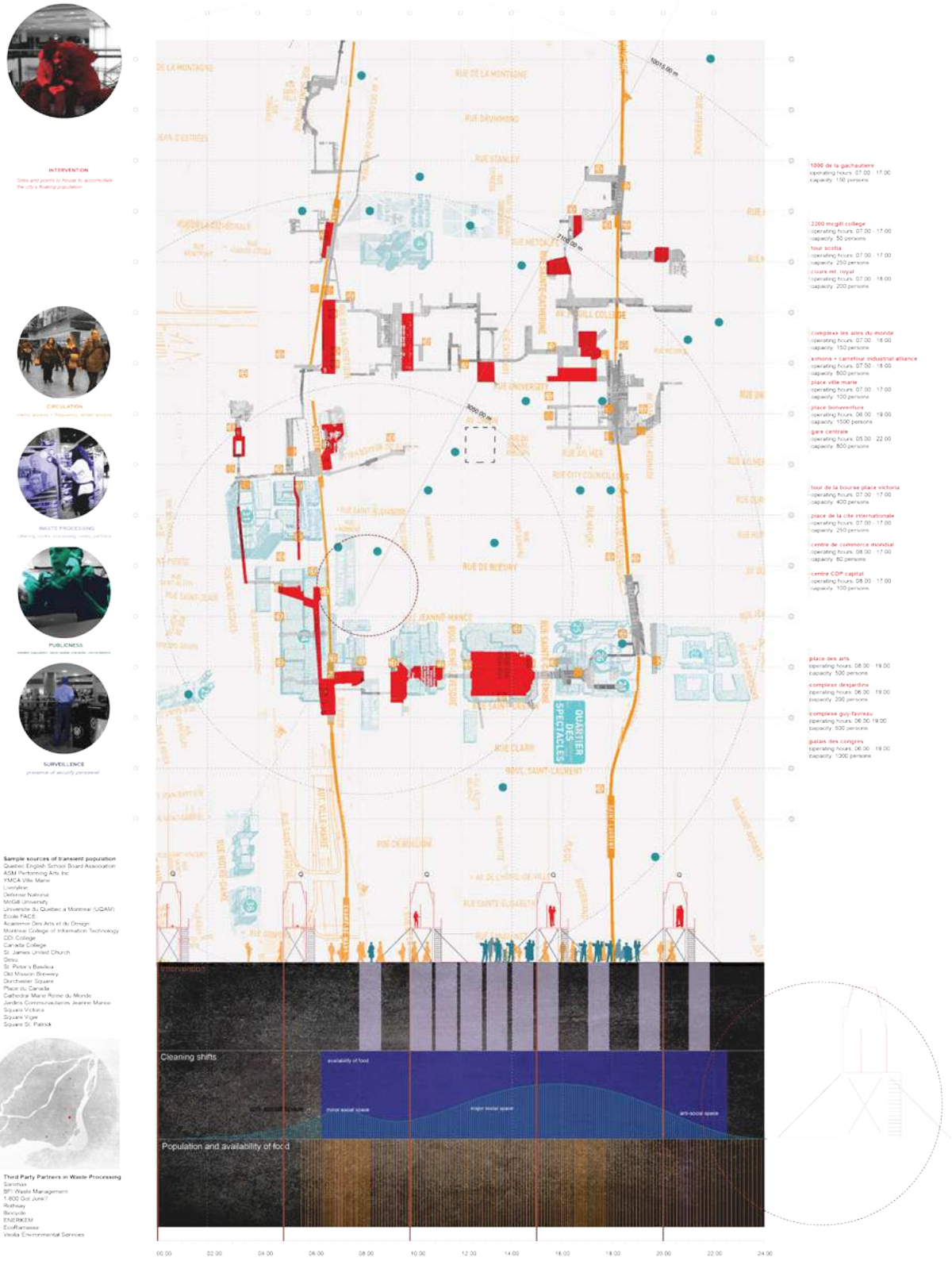
Unit Instructors
Howard Davies
Sinisha Brdar
Andrew King
Ipek Türeli

ARCH 406 is the concluding design studio in the three year undergraduate architecture curriculum. Coordinated by Howard Davies in Winter 2013, the core output of the course consisted of preparing projects for two limited competitions: the Lyceum Fellowship, completed over six weeks, and the Murdoch Laing House Competition, completed over three weeks. The group was divided into four units lead by individual instructors for the following two projects.

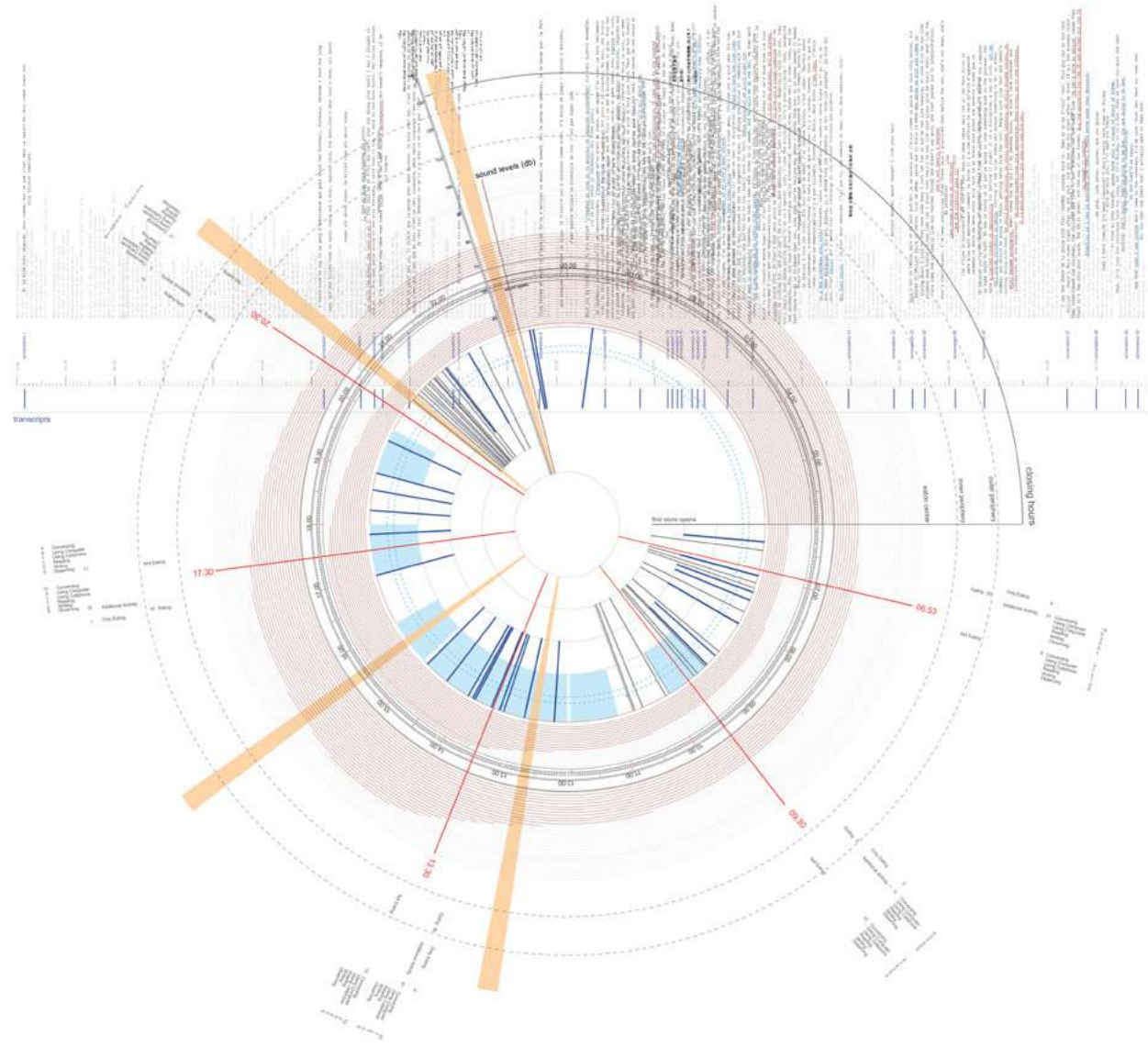
The Lyceum Fellowship

The Fellowship was established in 1985 to advance development of the next generation of Architectural talent by creating a vehicle for stimulating perceptive reasoning and inspiring creative thought in our field. Through a unique structure of design competition and prize winning travel grants, it seeks to establish a dialog through design among participating 14 schools of architecture in North America. Program authors in 2013 were Matthew Miller, Emily Pilloton, and Thomas Gardner. Entitled, “Here And Now: A Call To Action,” the 2013 program asked student entrants to identify “a social topic that is urgent, exciting, divisive, or provocative to you and a city/town/community: Education, Healthcare, Accessibility, Local Public Policy, Housing, Transportation, Equality, Environment, Food, etc.,” to take a stance, “map the story to the site,” and propose an architectural intervention. [Full program available at: http://www.lyceum-fellowship.org/ year/items/2013.html]

Students
Dave Cameron
Mark Chalhoub
Christophe de Grenier
Dorothy Lee
Sunghun Luke Lee
Ye Jee Lee
Céline Linard de Guertechin
Hadi Madwar
Sebastian Munera
Etienne Nolot
Pierre Thach
Caroline Voyer

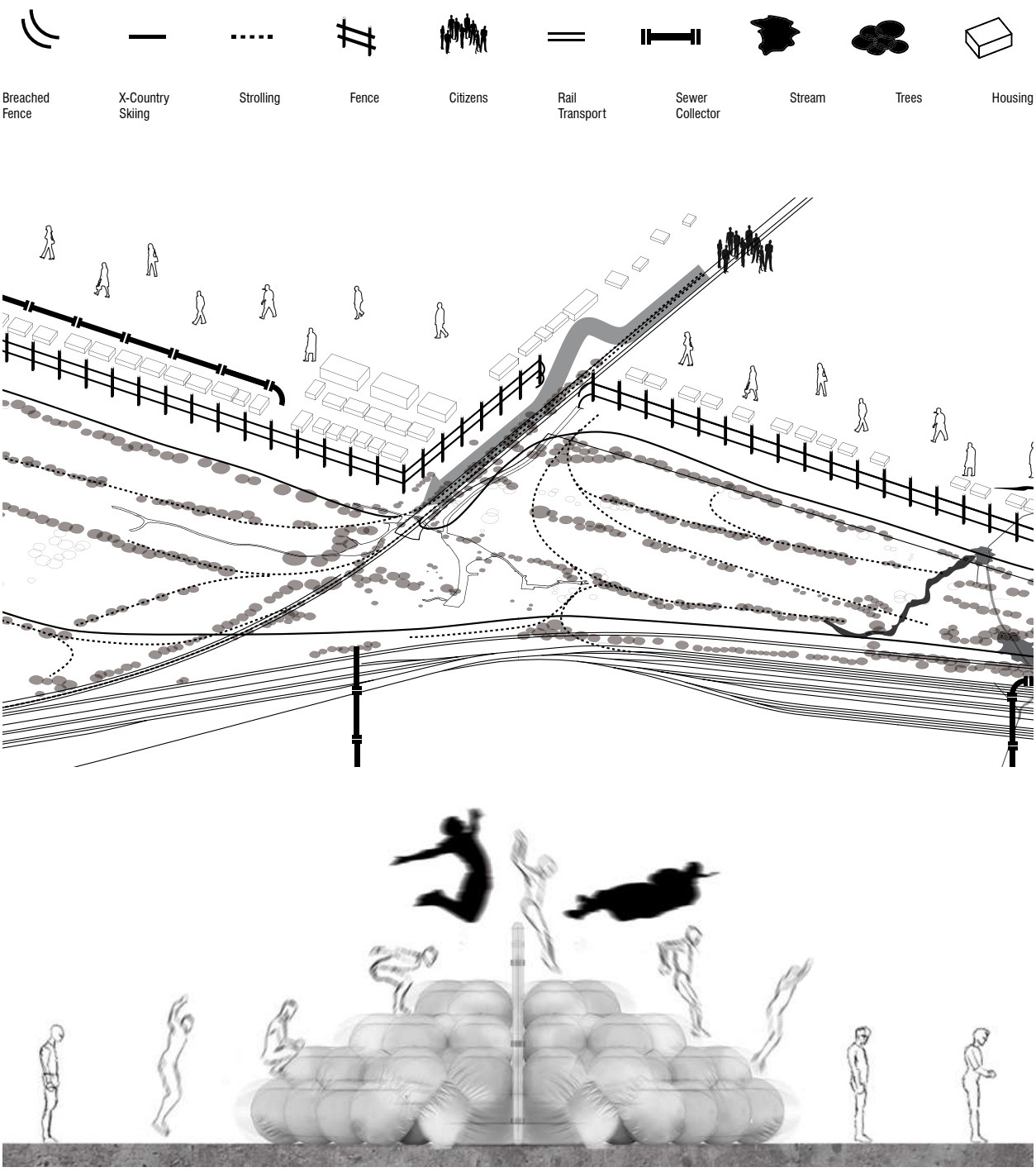


Hadi Madwar—*Floating City, Inverted City*, a study of Montreal's "underground city" for shopping



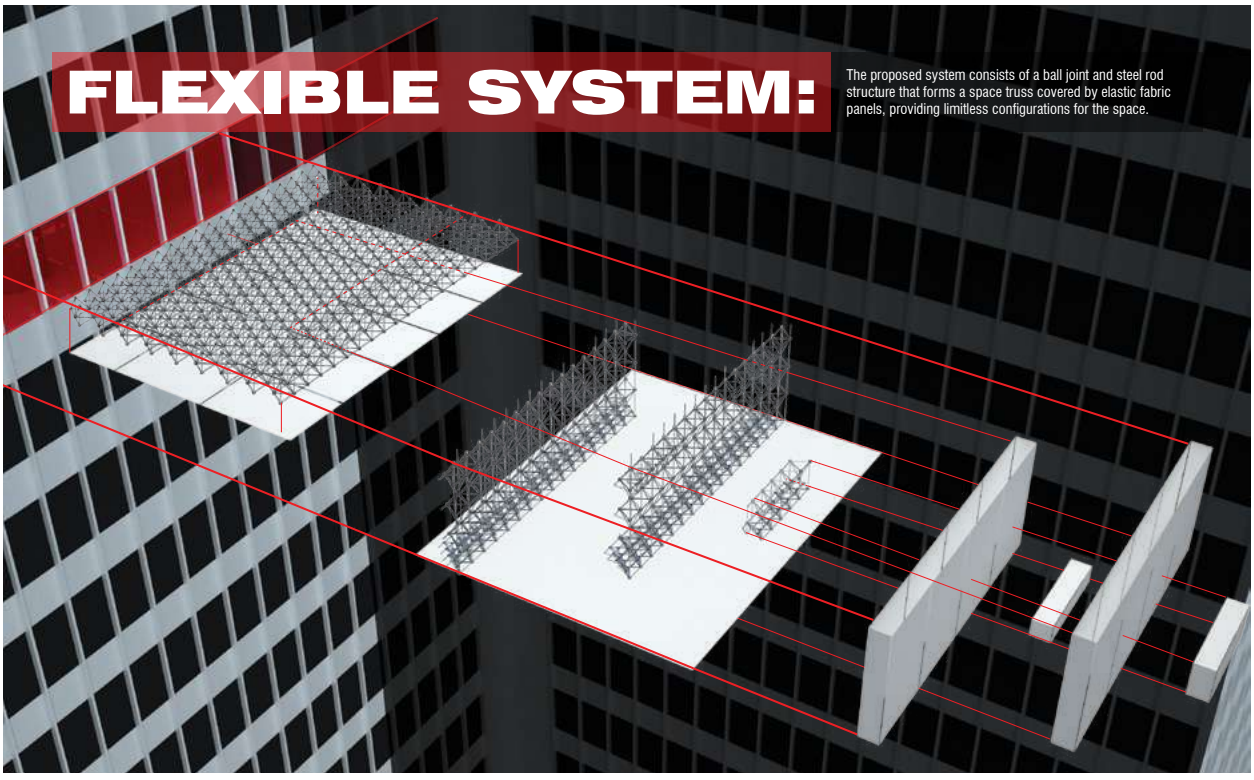
Though only open to the public from 6AM to 10PM, the foodcourts of Montreal's underground city are constantly consuming light energy and producing solid wastes. They are untapped ecosystems in their own right. Simultaneously, they are socially forbidding environments, excluding a hetergeneous floating population of students, migrants, the homeless, and commuters highly dependant on the use of its facilities. Through the mapping of the social and functional operations of the Eaton Center foodcourt—the largest in Montreal—this project proposes the installation of a second "inverted" city running throughout the underground network in an attempt at achieving an overall social and energetic balance.

Hadi Madwar



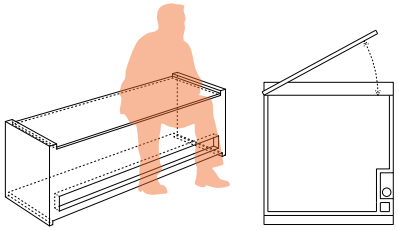
The owner of Meadowbrook golf course, Groupe Pacifique, has plans to build a green neighbourhood. Opposed to this proposal are ecological groups that believe the park should be rehabilitated and connected to other green spaces. Ordinary citizens are largely marginalized from the debate, despite the fact that they trespass into the golf course during the off-season to do a variety of activities. The project consists of mounting a pneumatic (inflatable) cushion that spans both sides of fence to facilitate crossing. This proposal is founded upon the vision that passive civil disobedience may espouse changes in overall policy-making.

Pierre Thach – *The Meadowbrook Controversy*

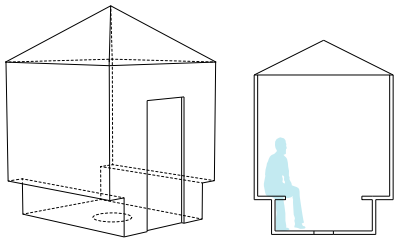


Mark Chalhoub—*Office Space Surplus*, exploring vacancy in skyscrapers in downtown Montreal

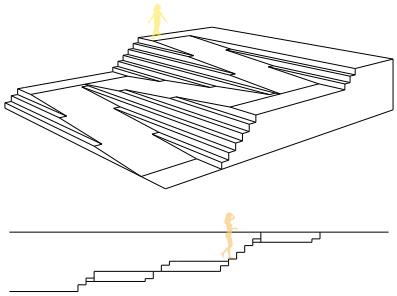
The current regenerative program for the Lachine Canal is a circulation axis which uses the canal merely as a visual asset. Citizens are not encouraged to engage in structured activities. The project proposes several interventions to connect the citizens back with the water. The Lachine Canal will become a place to pause and enjoy it as an aquatic corridor. These playful interventions allow for informal activities and encounters, further promoting the use of the canal as a public space.



Bench with an integrated light feature. Acts as storage for boots of people skating during wintertime.

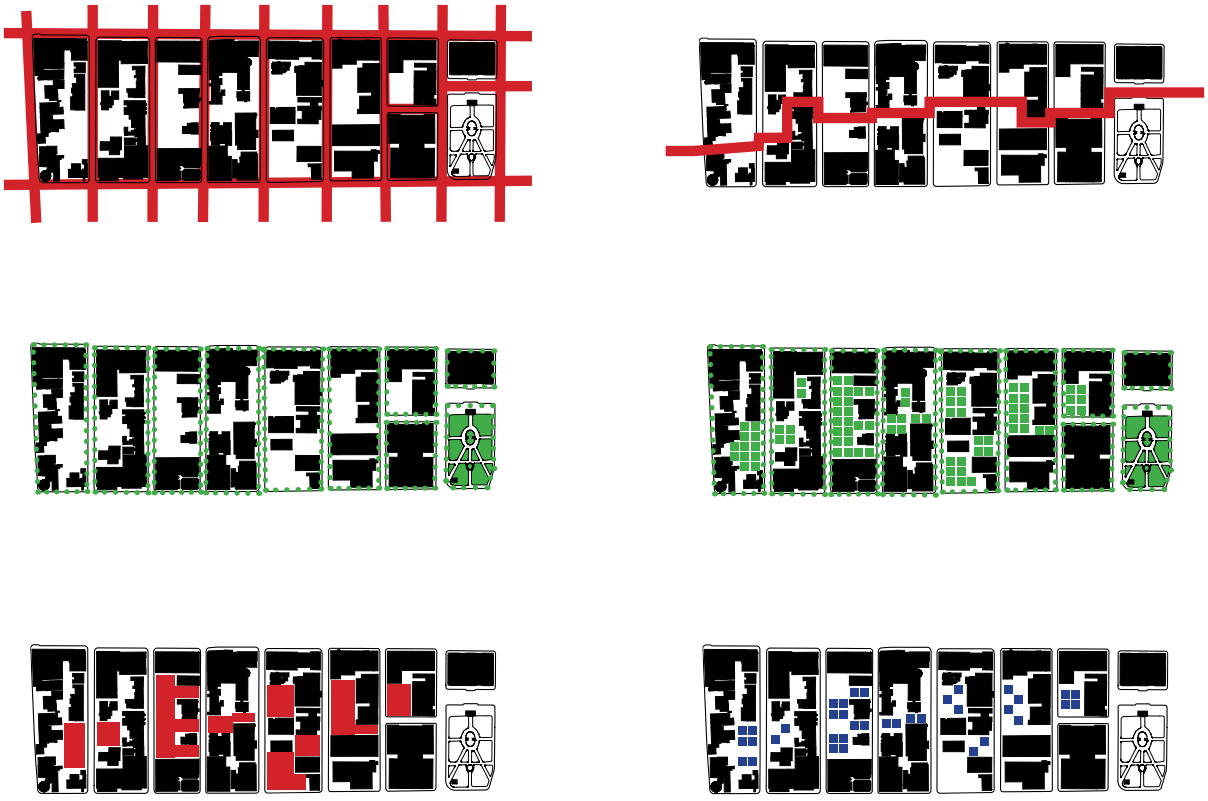


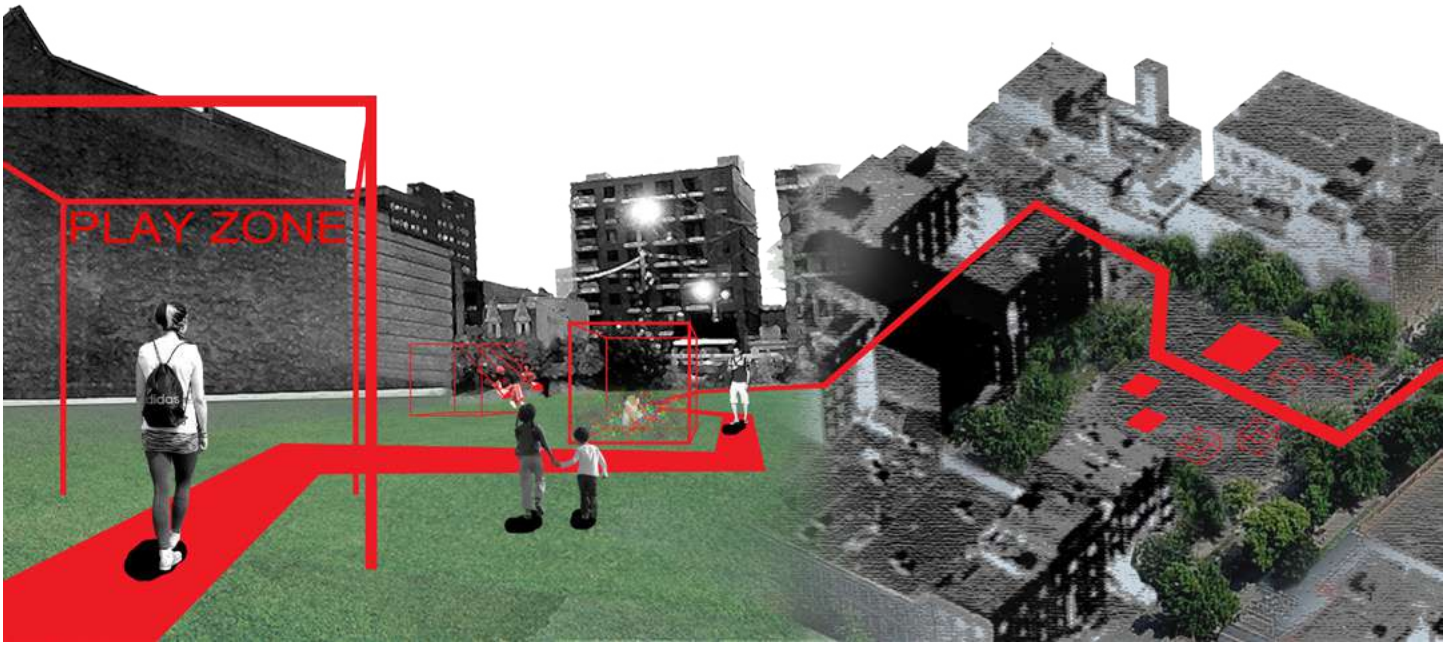
Cabin for ice fishers that becomes a changing room for summertime. Light enters through the glass roof.



Staircase combined with a ramp to provide accessibility. It acts as a device to access water and ice, even when the level of the canal is lowered.

Caroline Voyer – *Remember How We Played: Enjoying Water in Montreal's Lachine Canal*





Sunghun Luke Lee—*Everyday Urban Exploration*

The seven blocks of the site, the Peter-McGill district, primarily serve as the neighborhood's commercial centre. The vacant lots, which occupy 50% of the entire area, are used for parking. The project maps the existing routes, based on a 12-hour observation, from 7AM to 7PM, and shows that pedestrians casually passing through the back alleys and tresspassing through parking lots within each block.

The interventions proposed for the site consist of structures for physical, musical, academic, artistic, and social activities.They are linearly constructed allowing pedestrians to travel from one side to the other and to spontaneously engage with the activities happening on each site.

Sunghun Luke Lee

Design and Construction IV

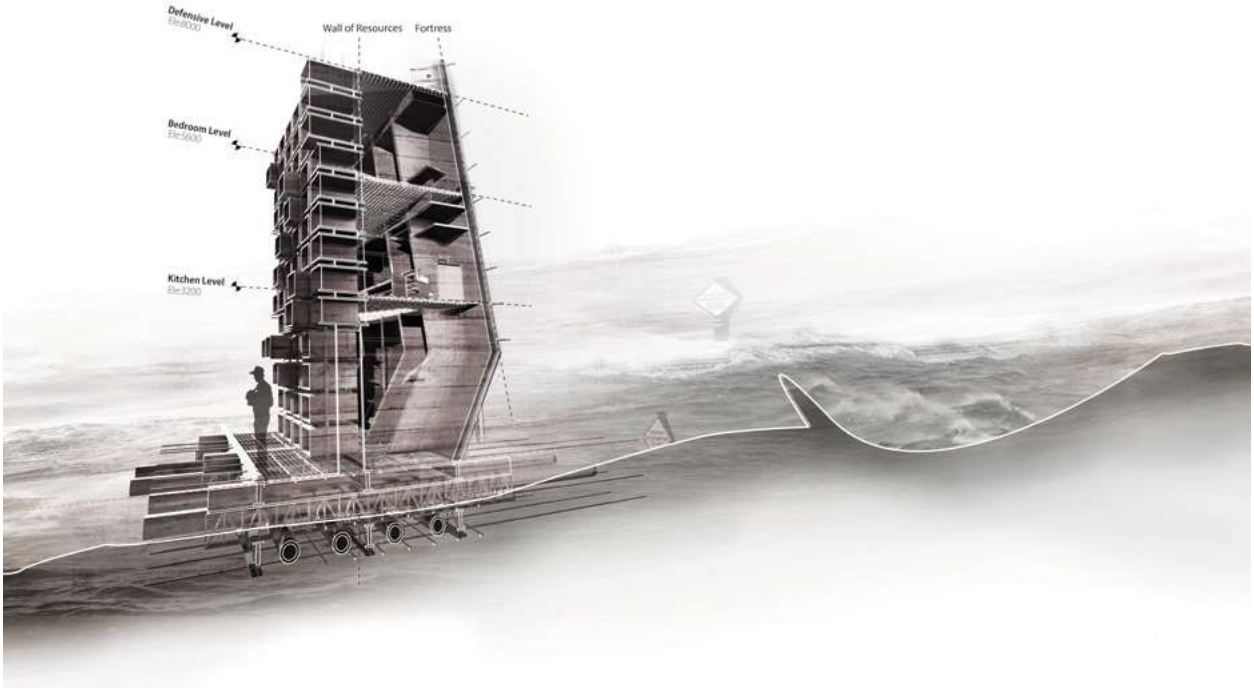
Design and Construction IV
Arch 406
Winter 2013

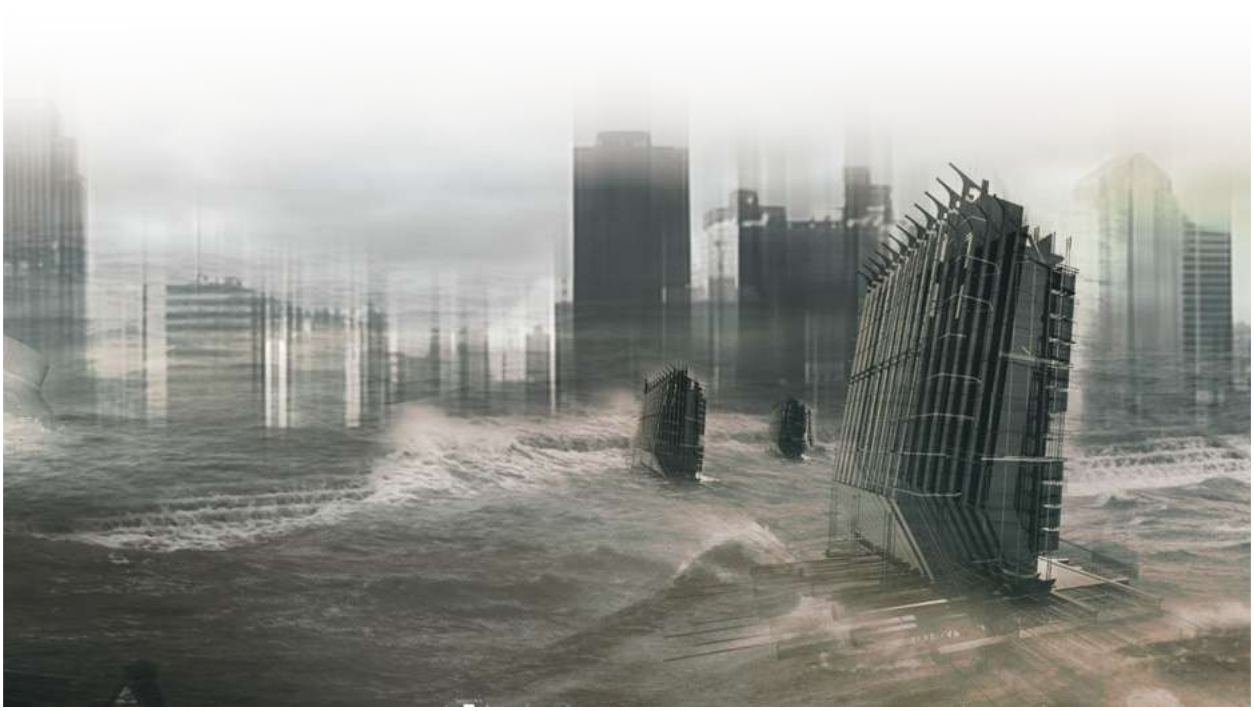
Coordinator
Howard Davies

Unit Instructors
Howard Davies
Sinisha Brdar
Andrew King
Ipek Türeli

Murdoch Laing House Competition

The Murdoch Laing Prize was made possible by the bequest of the late Mrs. Florence B. Laing, in memory of her only son, a graduate of the McGill School of Architecture, who was killed at Courcelette, France, in 1916, while serving with the 24th Canadian Infantry Battalion. Under the terms of the will, the prize “shall be paid to the student...of the School of Architecture who shall be adjudged by the faculty of the School to have presented the best plans ... for a modern city house, both as to economy of construction costs and effectiveness of planning.” Coordinator Davies defined the agenda of the 2013 Competition as “House for the Future”—within this instructors suggested four different frameworks: Scarcity and Austerity (Türeli), The Future of the Good Life, The Digital House, The House without Program.

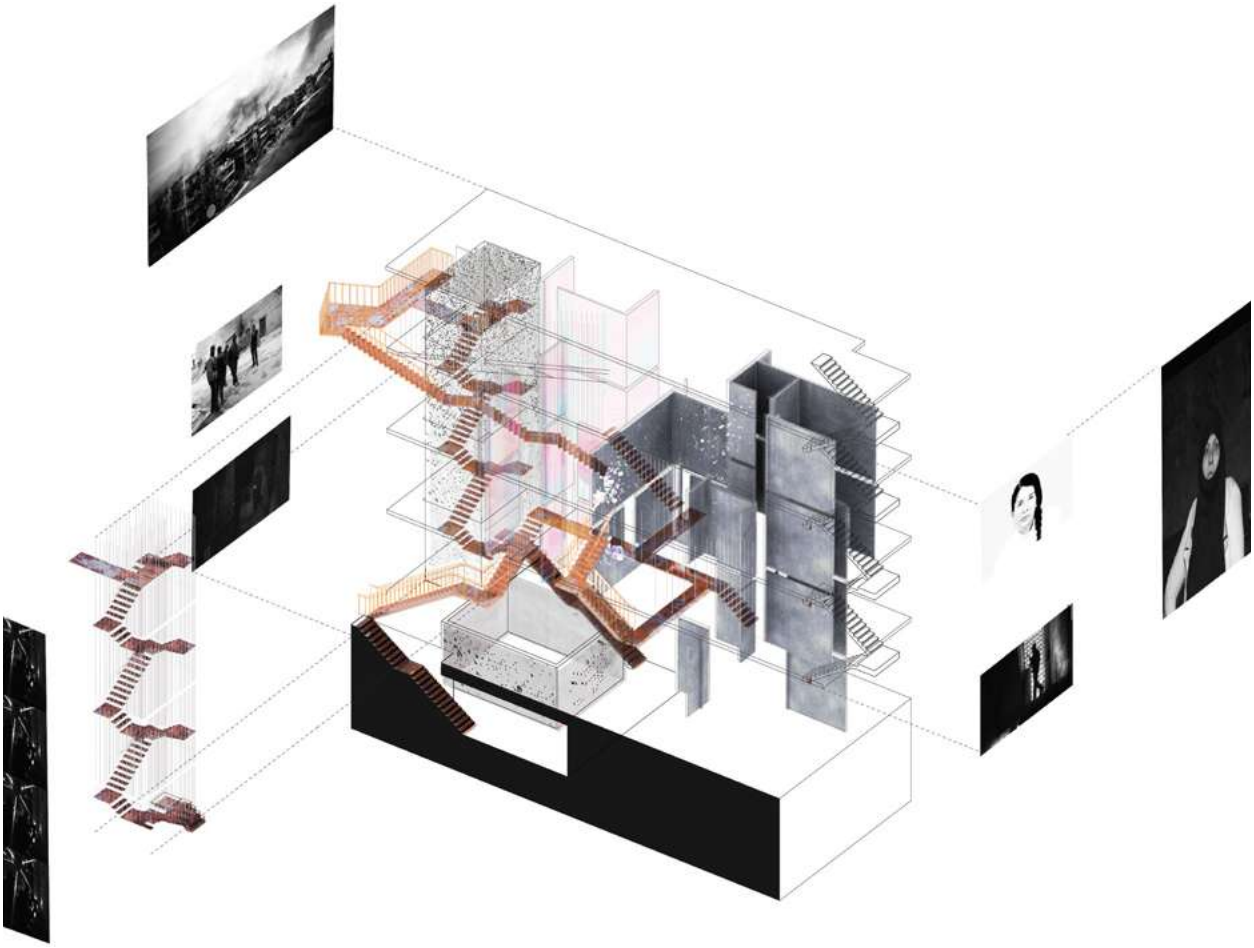




The New Orleans of 2063 will have been a city completely submerged by the rising tides of climate change. The house of the future addresses the scarcity of resources as climate change related disasters are increasingly felt. Akin to a signal beacon at world's edge; it predicates its existence upon embodying the very dangers of taming the wild.

The dwelling seeks not to be solely defensive nor a piece of resistance. Fortress Barge will serve as a testament to the unvanquished desire to repoliticize precarious living in a two-degree world; a repository of past wrongs and lessons unlearnt.

Pierre Thach & James Zhang—*Fortress Barge: Nomadic Life in Flooded New Orleans*

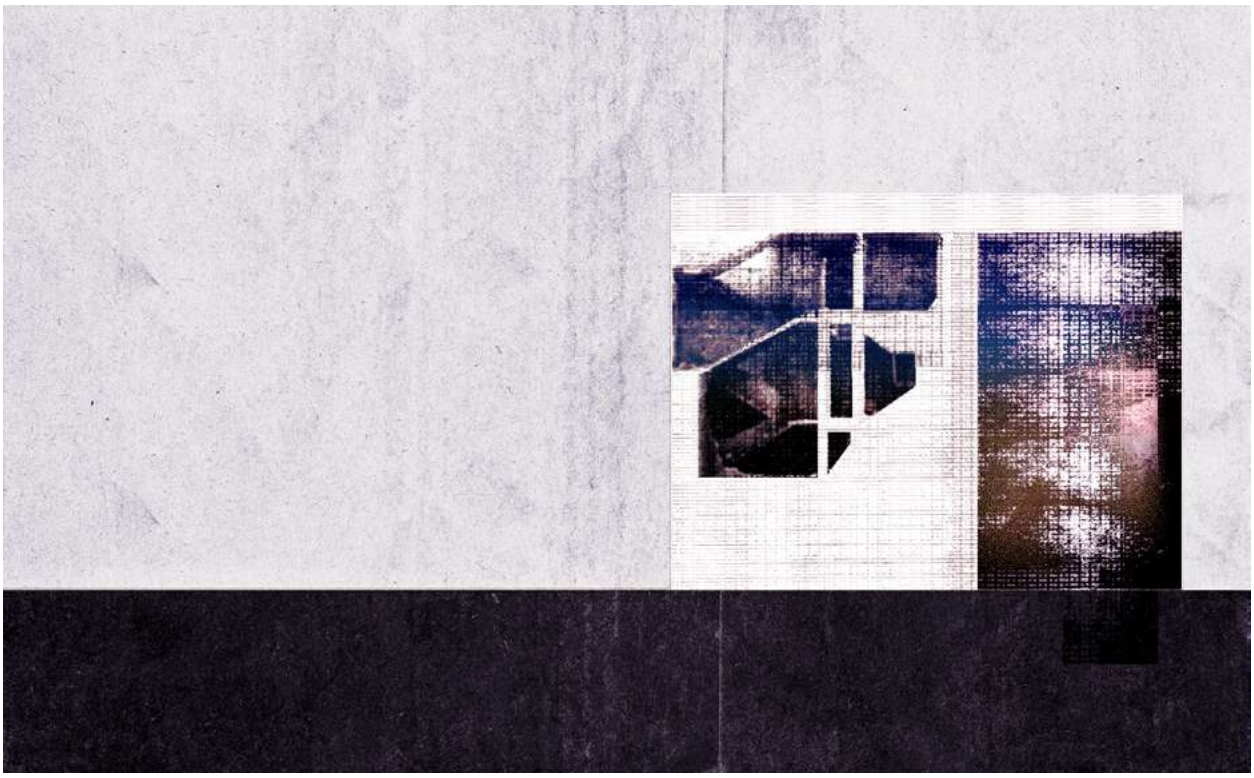


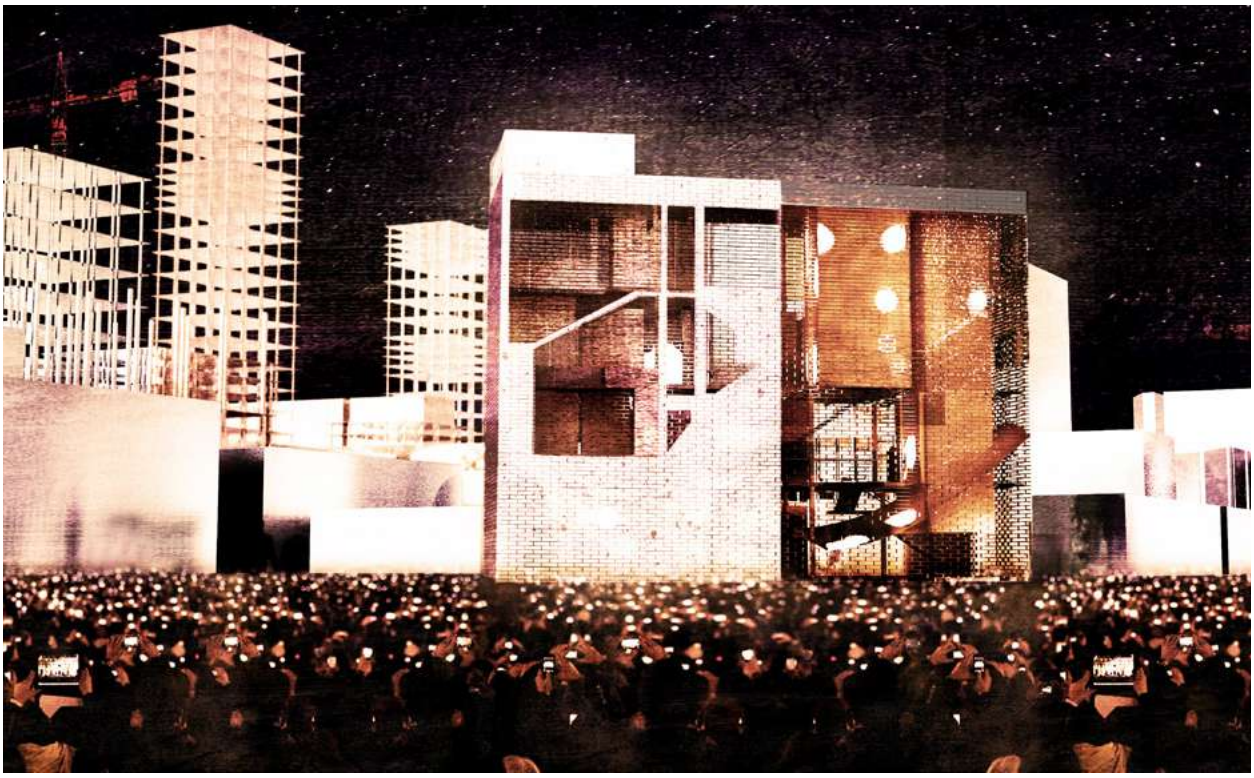
entrance ascent home confrontation lookout escape sanctuary exit

A series of architectural interventions is derived from the reconstructed narrative of the Kurdiyeh family of Aleppo, Syria, forced into hiding in 2013 to escape the atrocities of civil warfare. These interventions are set within the rebuilt hald of their destroyed apartment building—envisioned in 2063 to be the last remaining pre-war structure in their respective neighborhood.

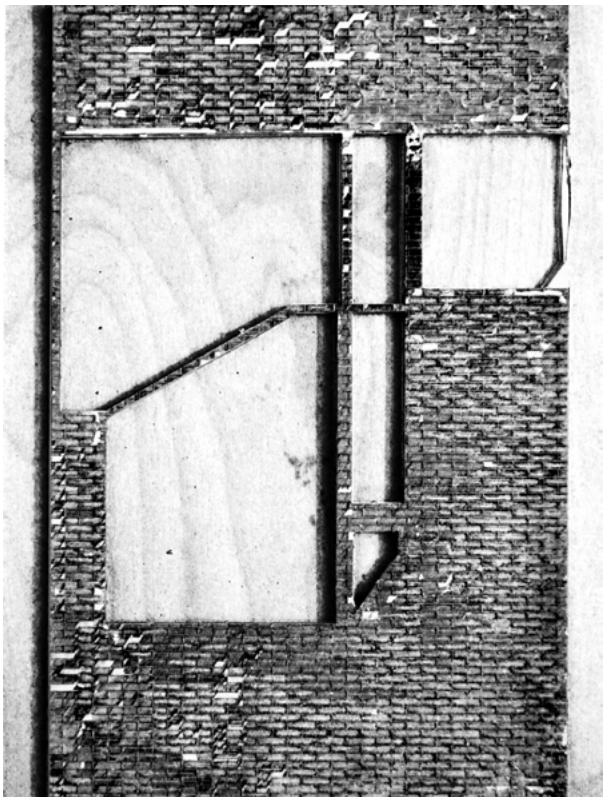
The physical reconstruction and chronicled deconstruction of their experience is approached through a series a material treatments that emphasize casting as a process of both preserving and narrating memory. In fifty years' time, the Kurdiyeh's home will become a defining landmark of a city undergoing physical and psychological rehabilitation and will stand as a universal symbol of courage, resilience, and public reconciliation.

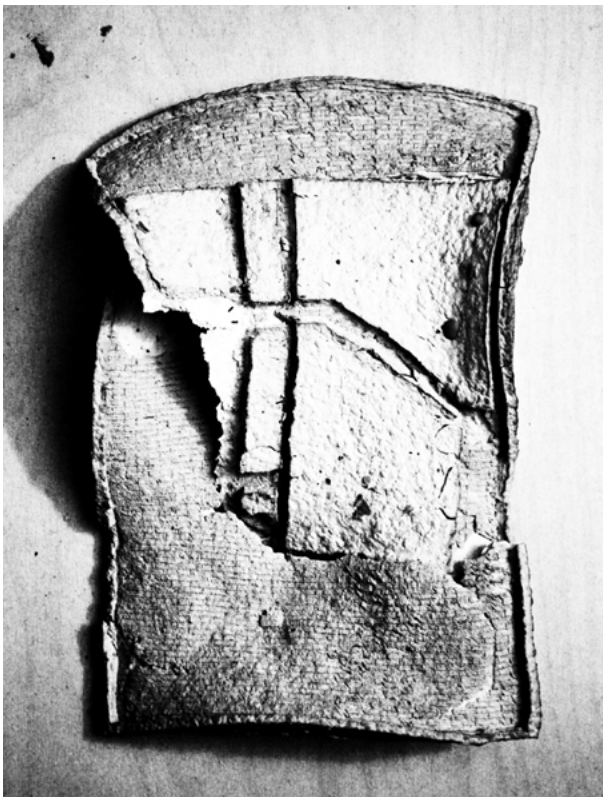
Hadi Madwar & Julia Chang—*House by Memory: Tribute to Aleppo, 2063*

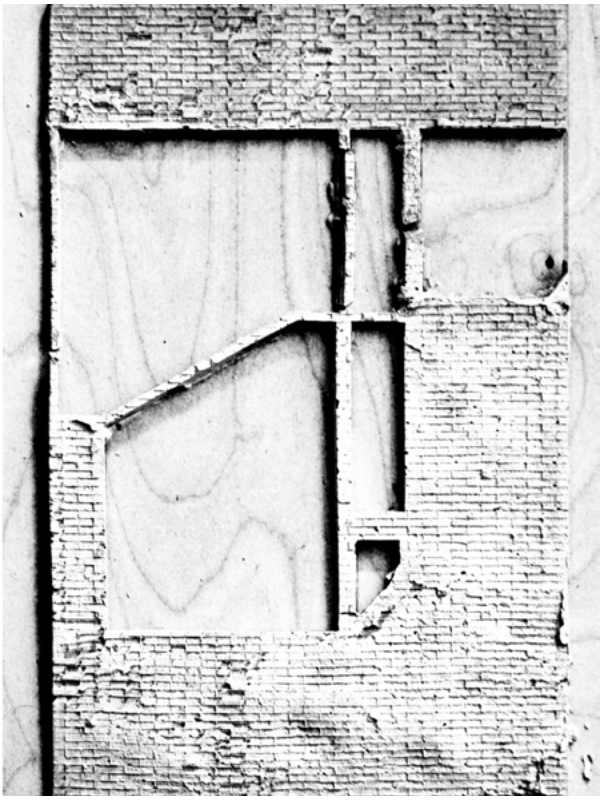


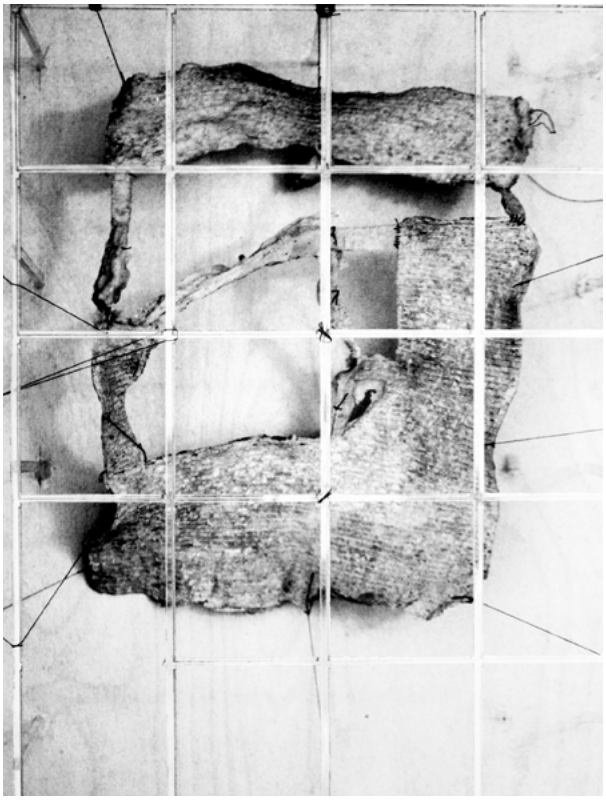


Hadi Madwar & Julia Chang

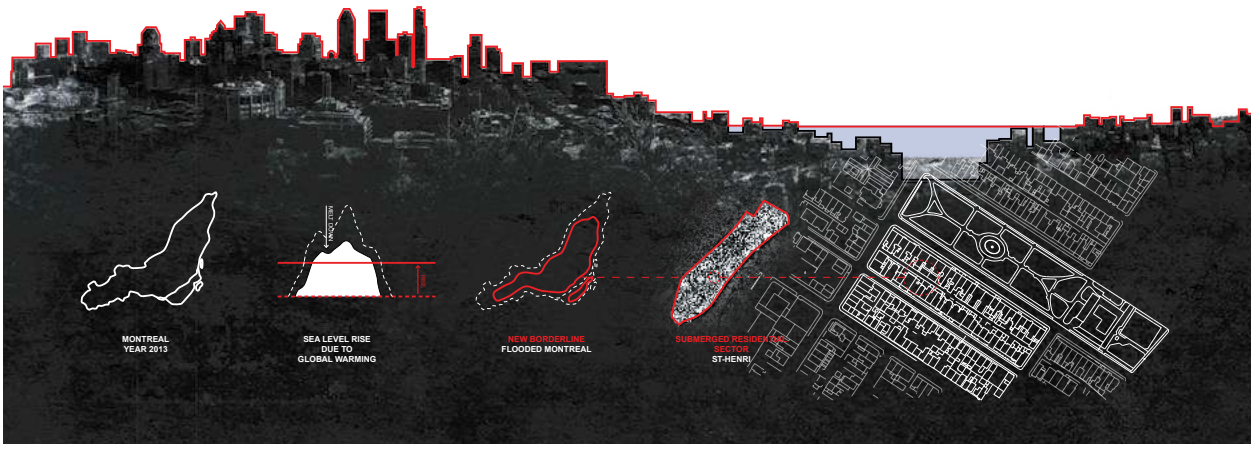


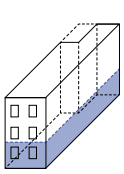




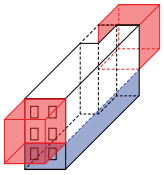


Hadi Madwar & Julia Chang

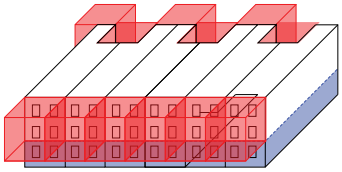




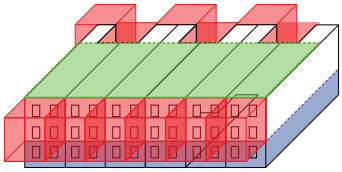
1 ROW HOUSE:
AVG. 3 HOUSES
TO BE DISPLACED



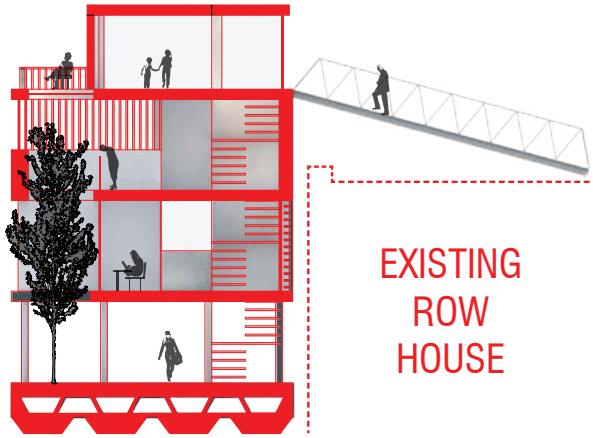
PROVIDING 2 HOUSES
FRONT AND BACK;
1/3 OF POP. CAN REMAIN

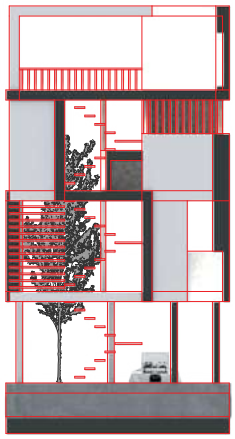


ROOFTOP AREA:
BECOMES COMMUNAL SPACE CREATING ROOFTOP
COMMUNITY



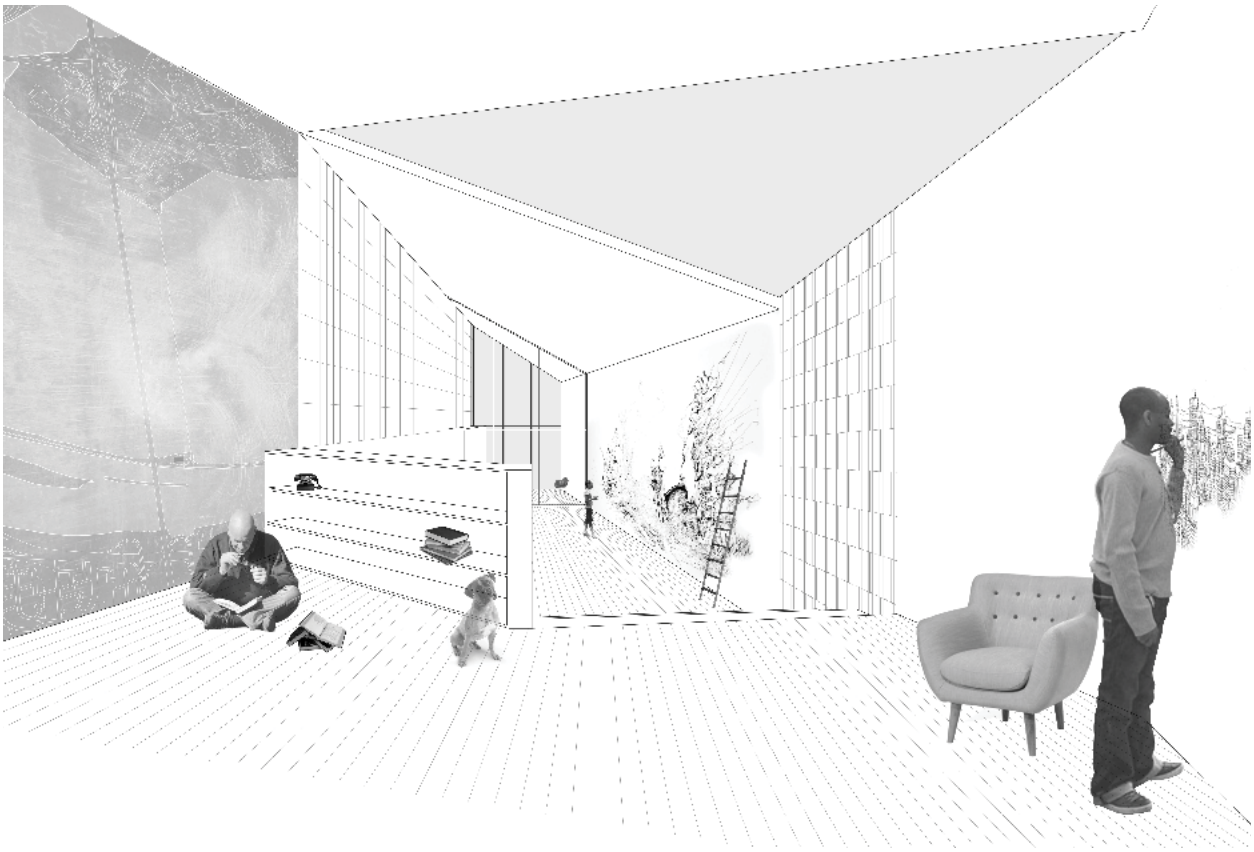
POST DISASTER STRATEGIES:
ROOFTOP GARDENING
FOOD DISTRIBUTION

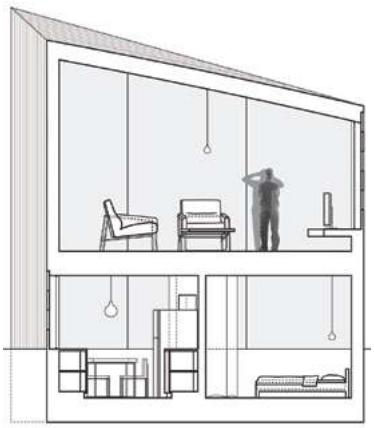


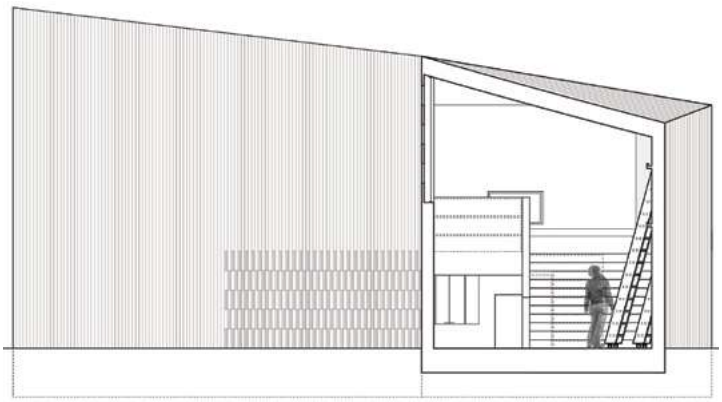


As a result of drastic changes in water levels, neighborhoods along the Lachine Canal such as Saint-Henri, Griffintown, and Sud-Ouest, will become flooded. In Saint-Henri, a typical row house can accommodate an average of three households. Instead of evacuating all the residents from the flooded zone, two floating houses can be provided for each row house, attached to the front and back of the building, so that the tenants can have access to the rooftop area of the now empty building.
The rooftop area can become the new urban communal space for the residents. Residents can produce their own food and vegetables, using the rooftop garden for urban farming. Like a parasite, the floating house is physically attached to the residents' old homes, where memories of their previous life reside. Although it is now abandoned and left hollow, the residents can still recall these memories by looking at its façade, touching the surface, and smelling the old scent that the building has retained.

Sunghun Luke Lee—*Living with the Past: A Future loating House, 2063*





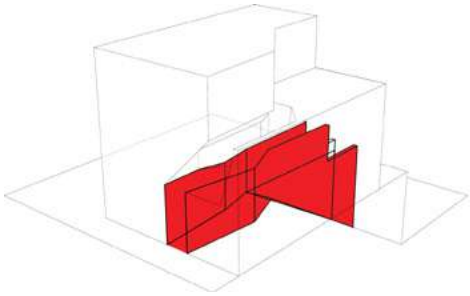


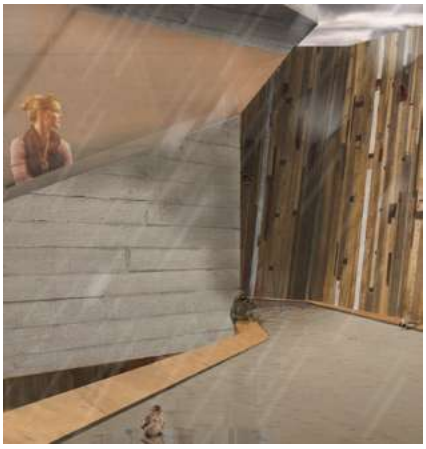
In fifty years, our capitalist society has made humans lose touch with their immediate sense of self. We now act only under imperatives which go beyond the simple understanding of productivity, consumption and social status. They controls their environment, yet they have lost power over their well-being. A conformist behavior has become the norm while critical thinking remains scarce which has led to a generalized sense of alienation.

Few people realize that technology has impacted productivity and has led to a reduction of work hours as well as an increase in the standard of living. In this line of thought, the house has to promote the desires of the inhabitant in order to allow him to regain control of his life, pursue self-development and the means to create a new way of life. Space has to compellingly encourage non-productive activity to take a critical stance in our society.

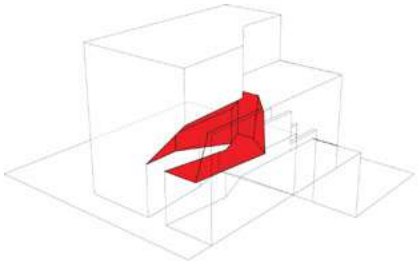
Caroline Voyer—*The Studio House*

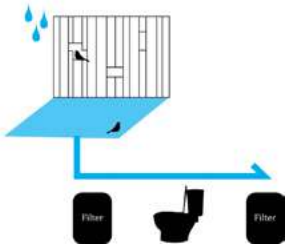
WILD GARDEN



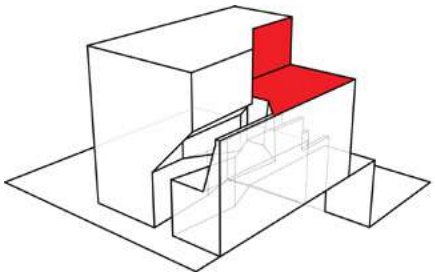


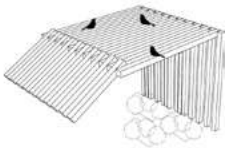
BIRDBATH/GREY WATER





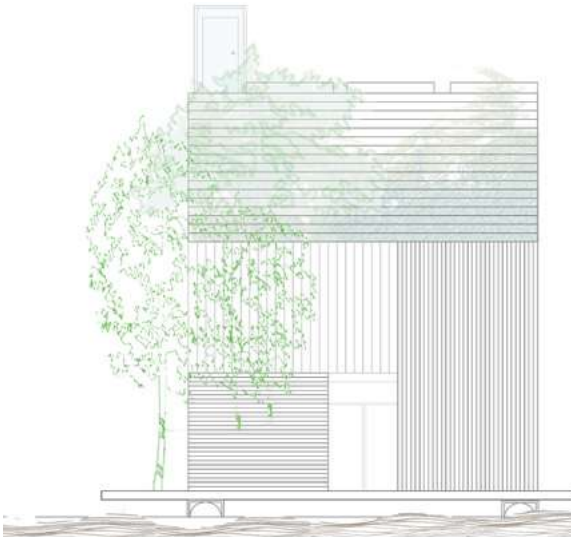
VEGETABLE GARDEN





A pet shop owner decides to invite an architect to design a residence that houses his family of four, his two small dogs and squirrels. Instead of going through the extremes of letting nature take over the urban space, the architect is challenged to design a house that is fitting for animals in an urban context. The project explores both residential types without neglecting the possible visitors from the larger animal population. The house and its property become willingly perforated to allow nature to seep back into the daily lives of the human world.

Dorothy Lee—*Urban X Nature Cohabitation*



The sustainable house of the future attempts to mitigate the effects of global warming. Domestic inhabitation relies on passive energy systems and are completed with minimal electricity.

Houses are structured for self-sufficient food growing. Green features will reduce the carbon dioxide emissions. The built environment must support low-carbon lifestyles, while enhancing the standards of living for the future.

YeJee Lee—*The Remedy: Low-Carbon House*

The future of housing in Lebanon will eventually shift from the over-populated, congested cities to the adjacent hillside, in newly developed car-free neighbourhoods, where the dwellers use the public gondolas to get in and out of the city.

This prototypical house is designed for a single family, with the goal of maximizing flexibility through a barrier-free plan, passive sustainability through shading and cross ventilation, and is oriented to highlight the inherent scenery of the Mediterranean.

Mark Chalhoub—*Beirut 2063: Shifting Living Potential*

School of Architecture Annex Building

Design and Construction II
Arch 304
Winter 2012

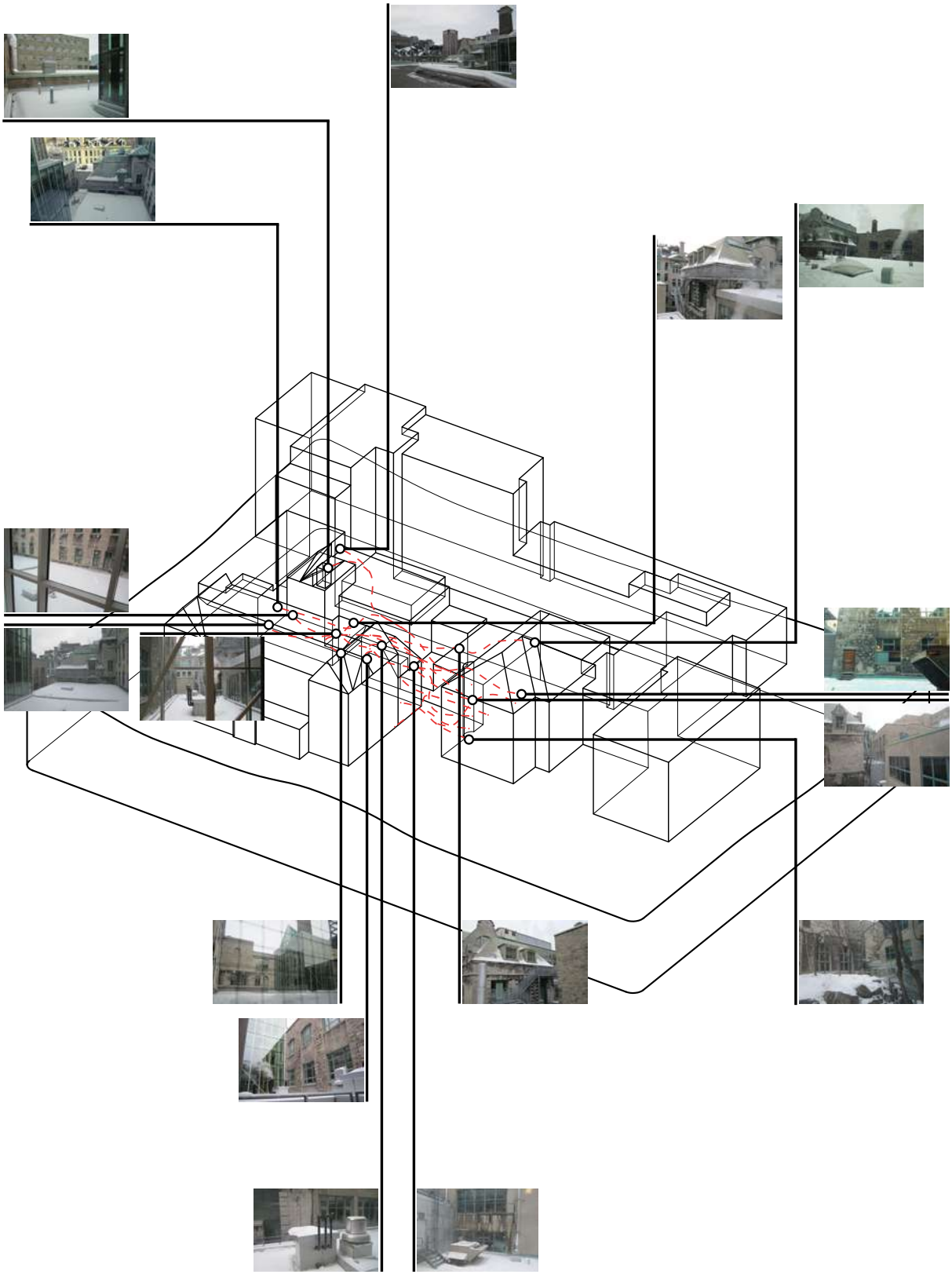
Coordinator
David Covo

Unit Instructors
Avi Friedman
Pierina Saia
Ipek Türeli

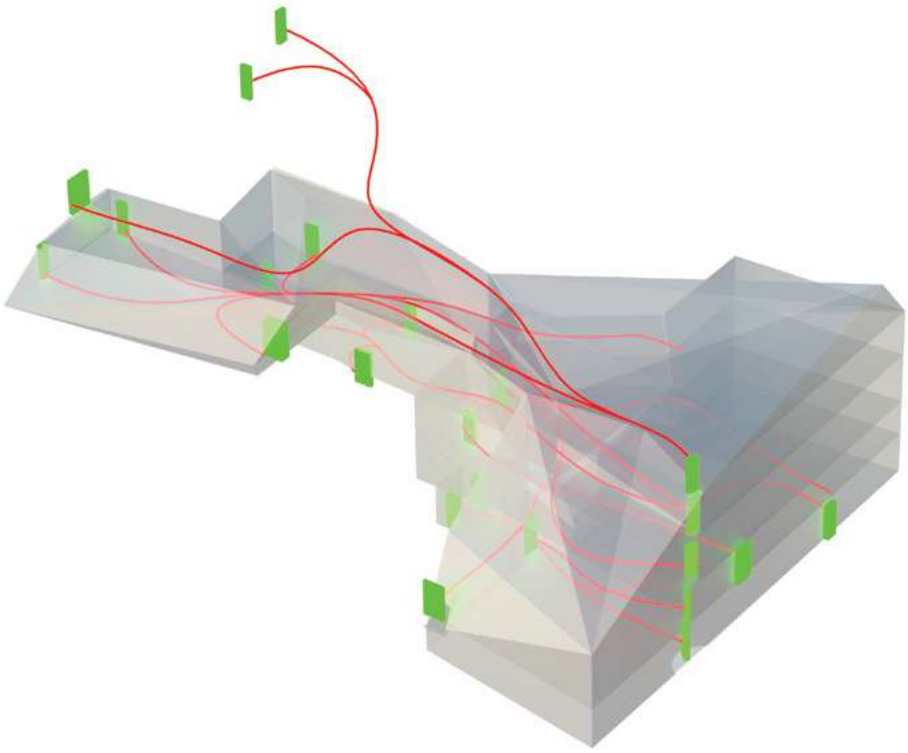
The Annex Building Roof Extension project asked students to work in pairs for three weeks to rethink the existing connection between two prominent campus buildings: Macdonald Engineering Building and the Macdonald-Harrington Building. Each instructor and her unit were asked to work with the same brief and site. Macdonald-Harrington Building was originally designed and built as the Macdonald Chemistry Building, by Taylor, Hogle and Davis, in 1896 for Chemistry and Mining and for a period in the 1970's and 80's housed the offices and studios of the University's Instructional Communications Centre. In 1985, it was completely renovated by ARCOP Associates, Architects, for the Schools of Architecture and Urban Planning. One of four fine buildings designed in the 1890s by Taylor for the main campus, the Macdonald-Harrington Building, as it is now known, combines a rational but asymmetrical plan with a sober, symmetrical and elegantly proportioned campus façade. The preliminary program called for the equivalent of three new floors of the annex: approximately 1000 square meters of gross area, divided as follows: 25%: office and administrative space for ISEAD, one or two seminar rooms, a small reference library; 50%: lab space (single and double-height) and research offices, shared by ISEAD and the School; 25%: circulation, open exhibition, café.

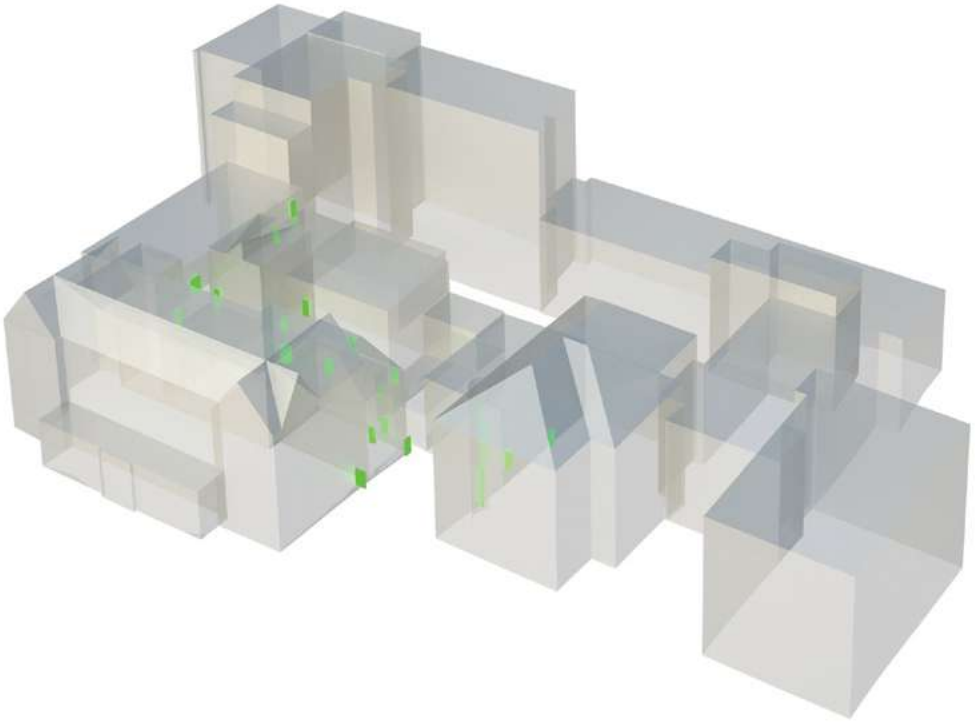
The students had flexibility to adjust and reinterpret the program, within reason, to accommodate design opportunities related to a particular formal or organizational strategy. The University acknowledges the need to reallocate space in the existing buildings and leaves the question of the extent to which existing space is implicated up to each team. The University is interested in the possibility of a campus entrance into the ISEAD space but recognizes that this may not be possible or desirable with some design solutions. All new and existing space must be designed to be universally accessible and barrier-free. [Adapted from the project brief prepared by David Covo.]

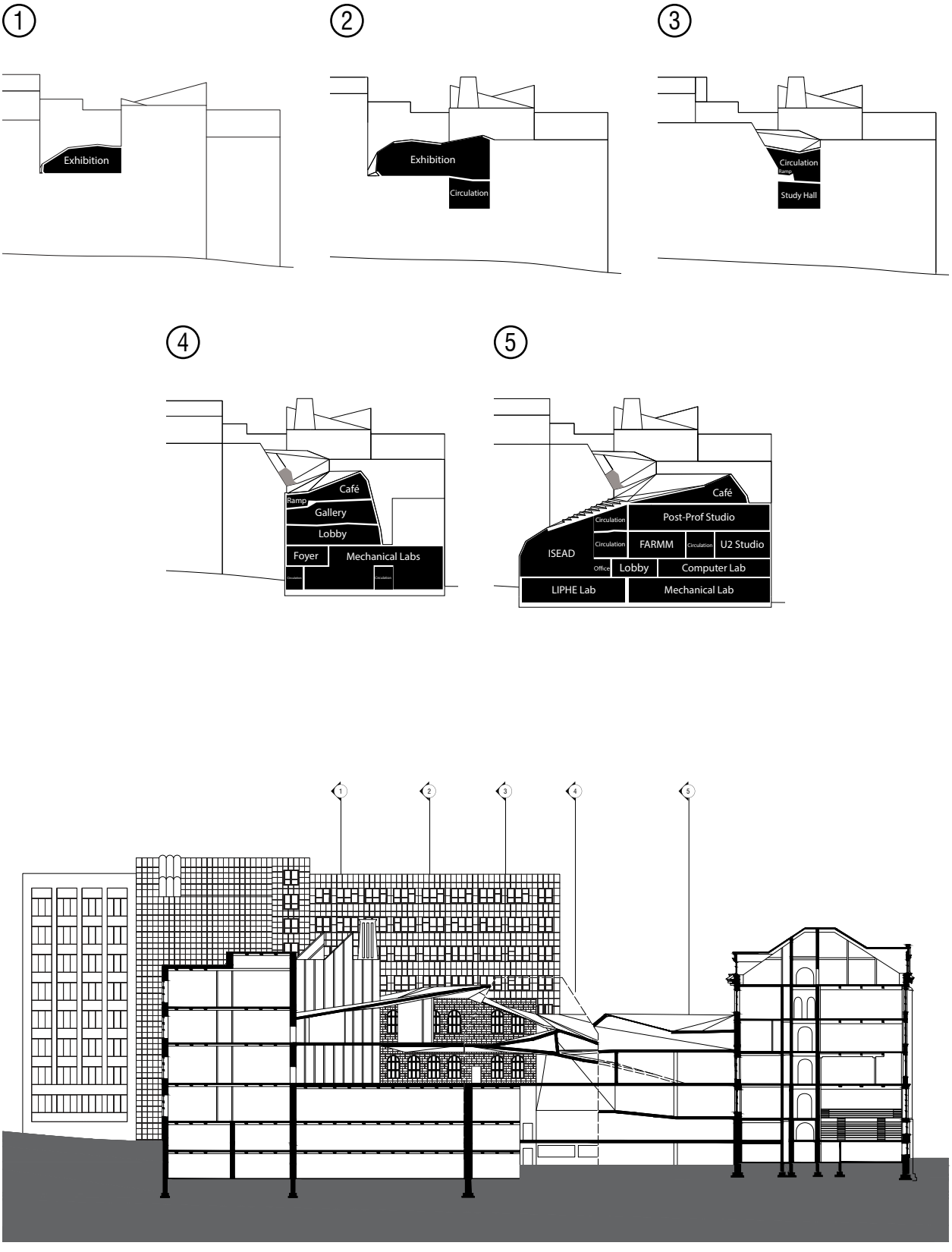
Students
Zhiyao Chen
Edith Dennis-Larocque
Razvan Gheti
Rachel Grady
Robert Hartry
Amalie Lambert
Mark Yu-Chen Lien
Wan Lu
Krystyna Massey
Luis Orozco
Pierre Thach
Han Han Xue
James L.C. Zhang



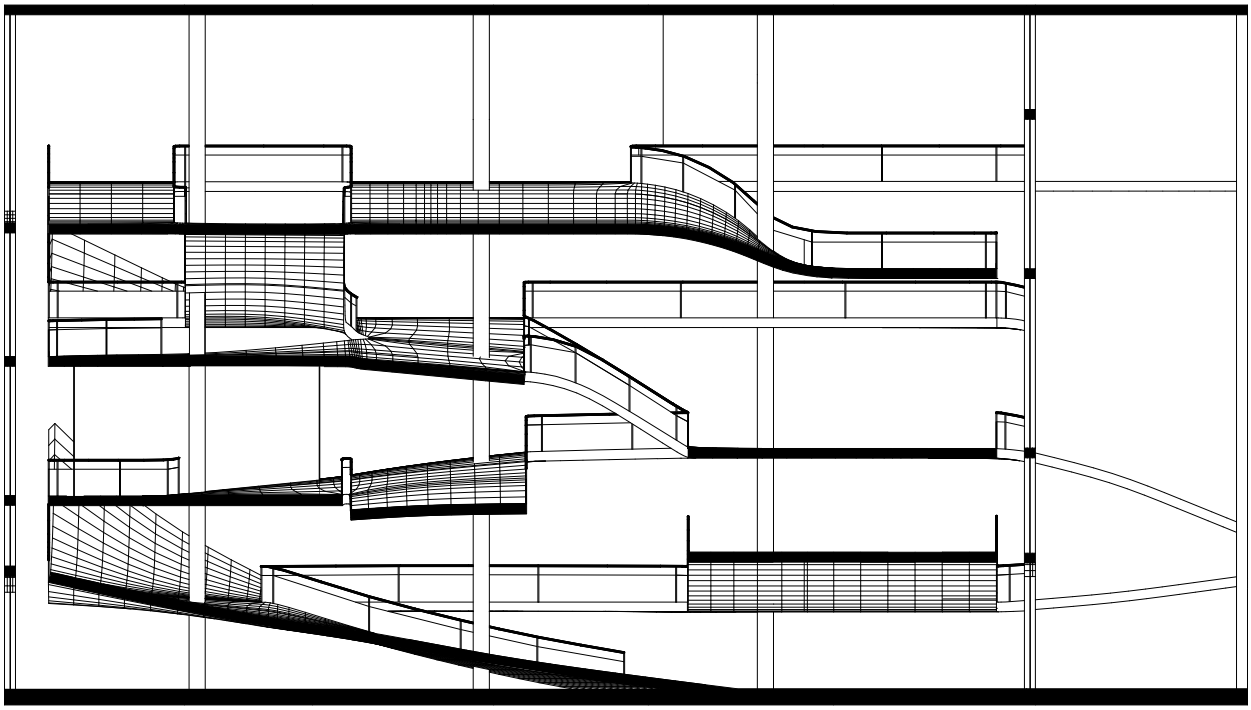
Razvan Gheti & Luis Orozco



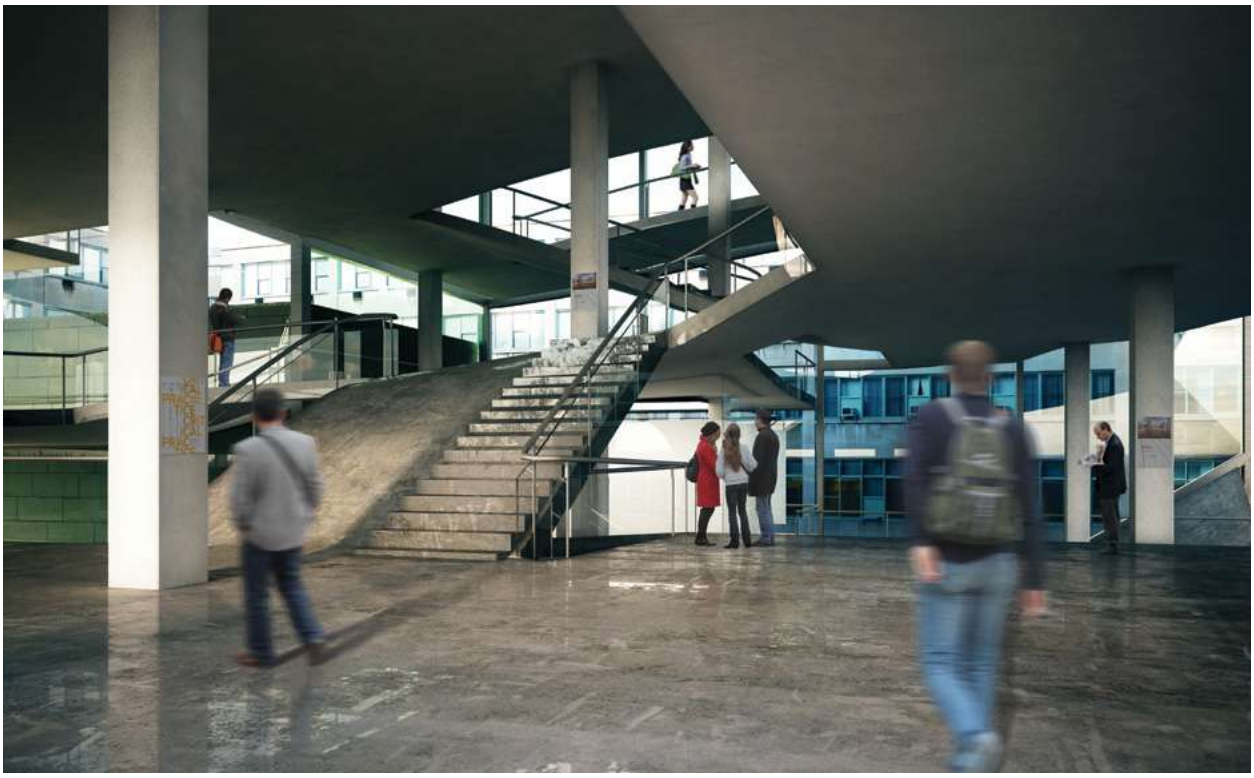




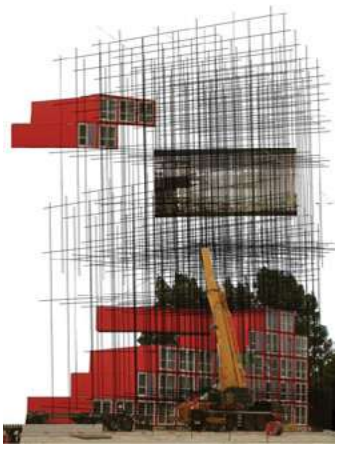
Razvan Gheti & Luis Orozco

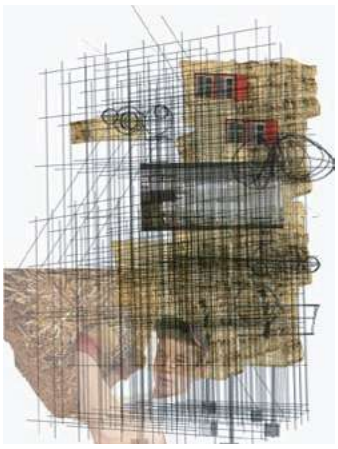


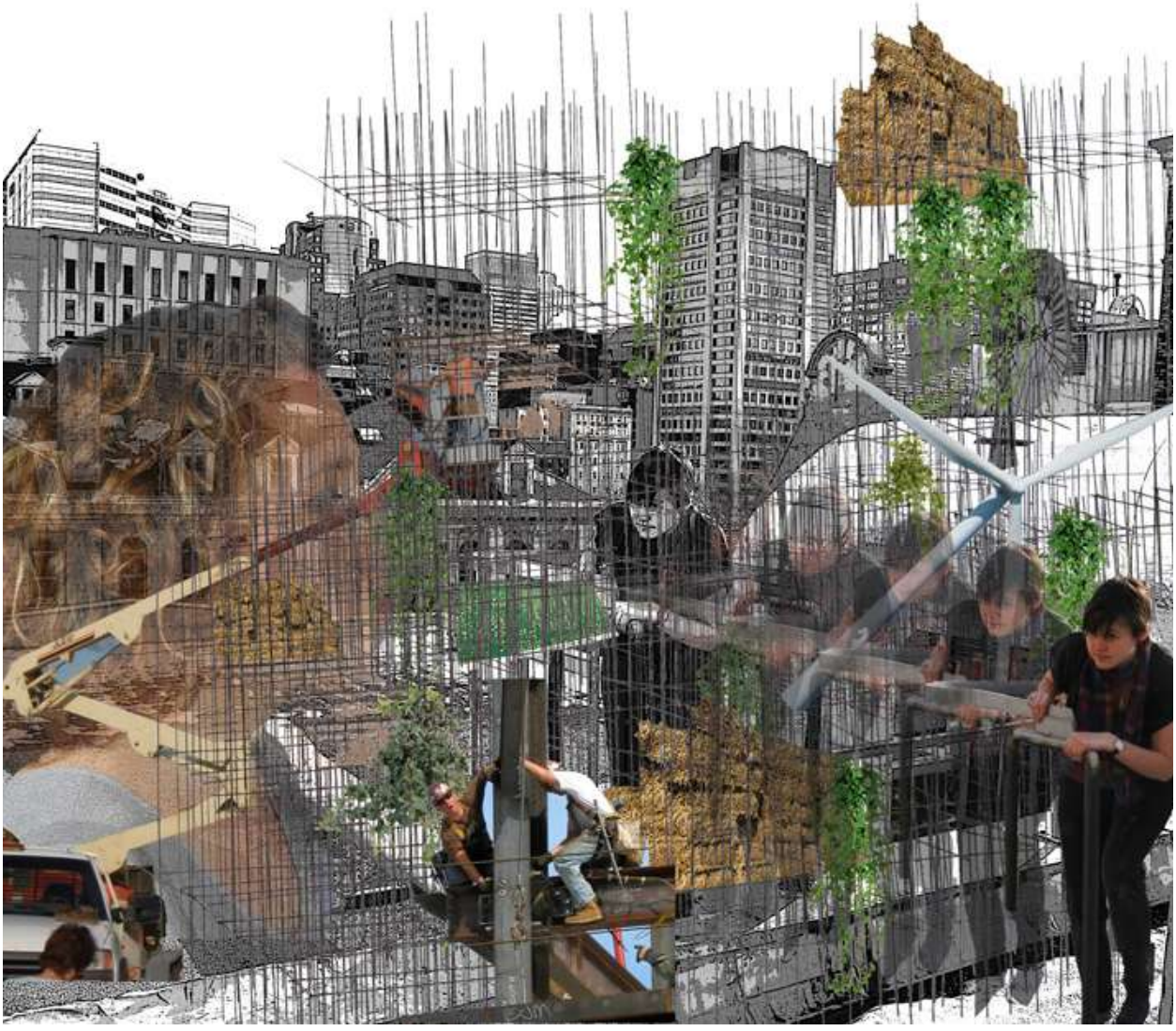
Robert Hartry & Han Han Xue



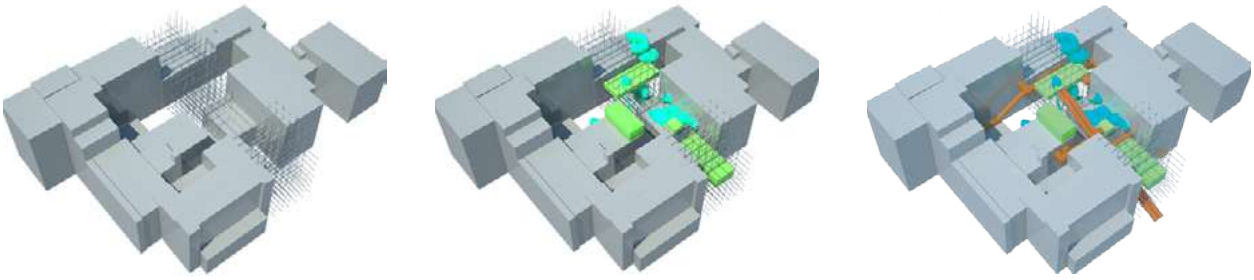
Robert Hartry & Han Han Xue

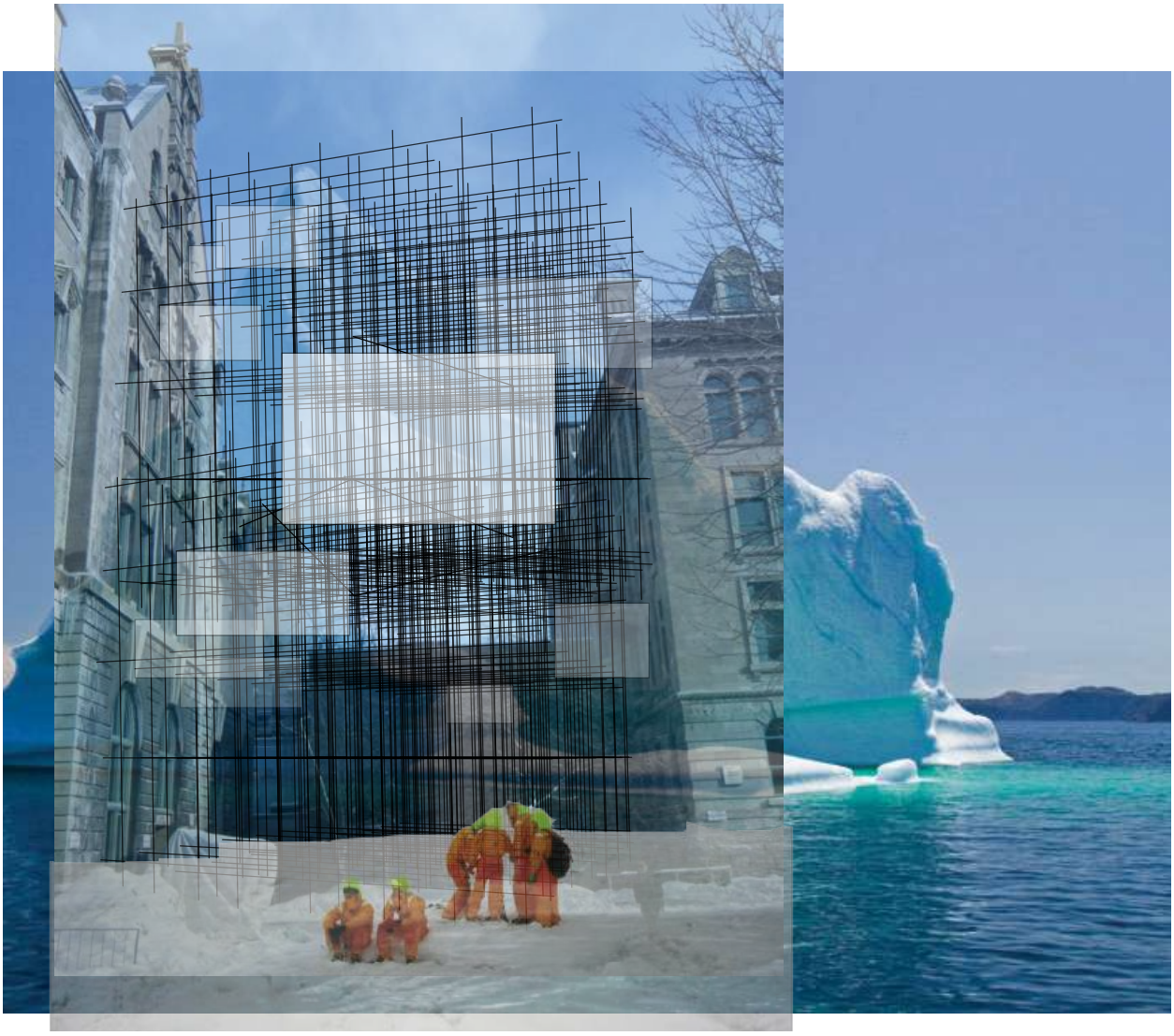






Amalie Lambert & Edith Dennis-Larocque





Amalie Lambert & Edith Dennis-Larocque

An Art Gallery for McGill University

Design and Construction II
Arch 304
Winter 2012

Coordinator
David Covo

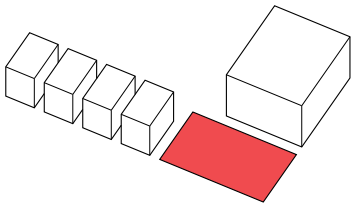
Unit Instructors
Avi Friedman
Pierina Saia
Ipek Türeli

The University Art Gallery project was completed in 5 weeks with students working individually. Situated on the corner of Peel and Sherbrooke, on the current location of the Best Western Hotel, the Gallery project sought to house the university's Visual Art Collection and to act as a public face of the university, an intermedial zone for the public to access the university and for the university to reach out to the public at large.

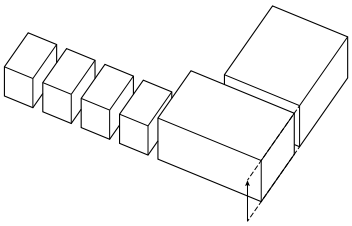
McGill Visual Arts Collection: "At present there are over 2,000 artworks on display across the University's downtown and Macdonald campuses. These works are on view in public outdoor spaces, as well as in corridors, classrooms, and administrative spaces, where they enhance the teaching, research, and working environments of faculty, staff, students, and visitors. The University is proud of this mode of display: instead of being housed only in a permanent gallery space, the Collection lives a museum without walls. Members of the McGill community encounter works of art both by chance and by design. The Collection is for everyone to enjoy. It also serves as a laboratory for the training of students in art history and curatorial studies, allowing them an opportunity to have first hand experience cataloguing and researching works of art under the direction of museum professionals." [McGill University Visual Art Collection official description.]

While the art collection's display in university offices and common spaces is a positive for the university community using the spaces actively, most of the collection in indoor spaces gets virtually unnoticed by the student body and the public at large does not have access to it. There is no structure to understand and make sense of the work in its milieu. Furthermore, the storage facility of the collection, a walk-in closet off of a third-floor studio in the Macdonald-Harrington Building is at best inadequate to preserve certain items. The challenge of this design project is to maintain the "Museum Without Walls" approach of the collection but also curate the material for public view so as to make sense of it as a collection, to preserve it for longevity, and to guide future acquisitions.

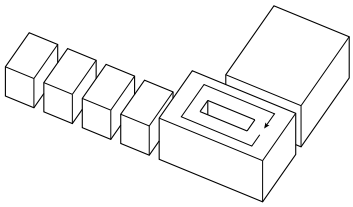
Han Han Xue



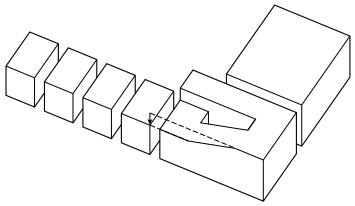
A street corner provides an opportunity to formally resolve this particular site characteristic.



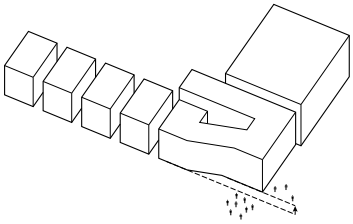
Extrusion of the site to match the height of the Bronfman building.



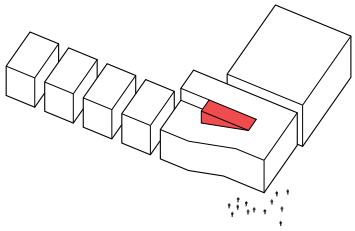
The core is removed from the extruded geometry, allowing for a circular circulation around it.



Lower the side of the building to match the height of the row houses. Formally resolving the corner condition.

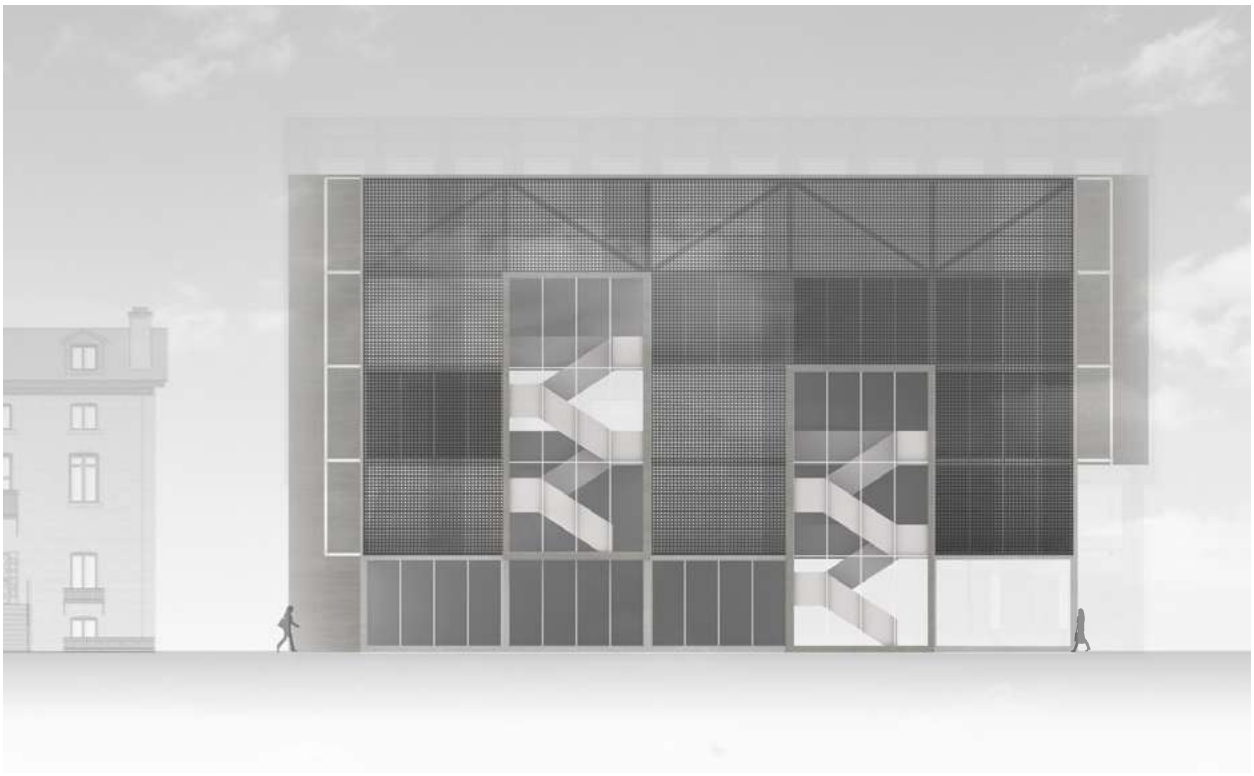


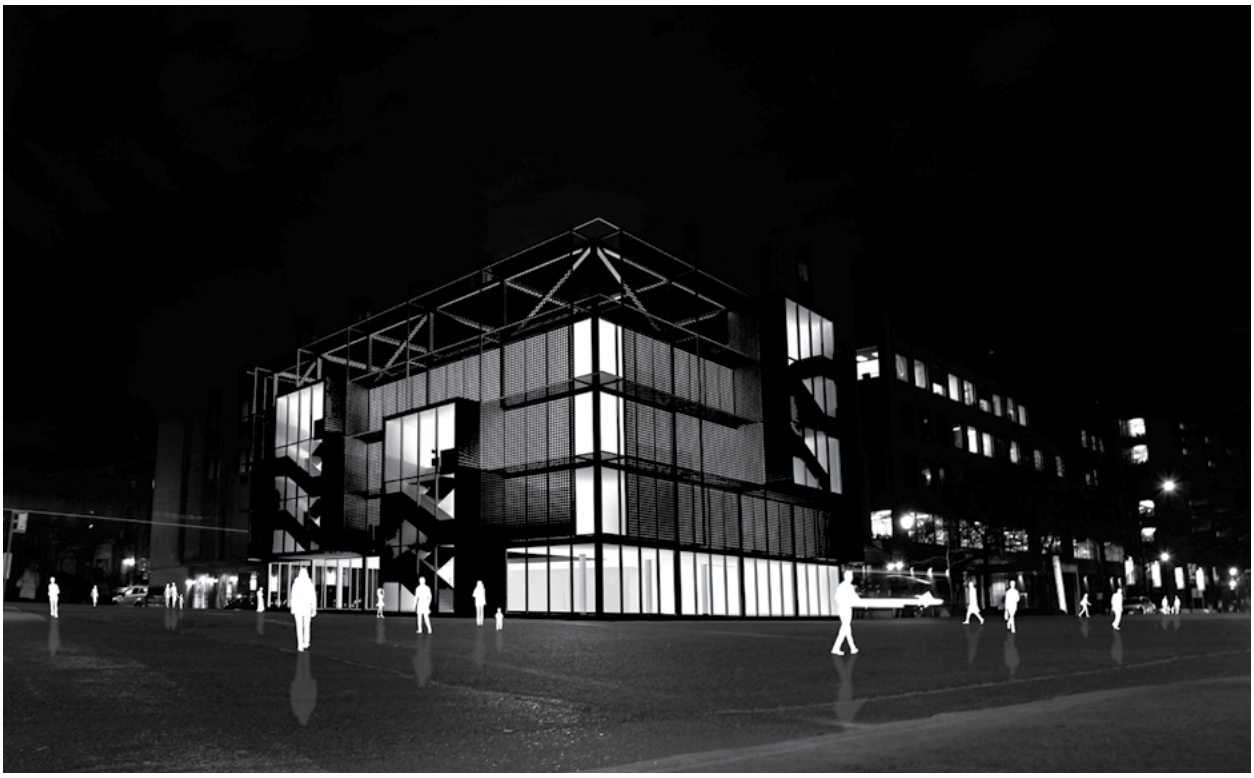
Lift the building to allow people access to the interior as well as to the larger McGill campus.



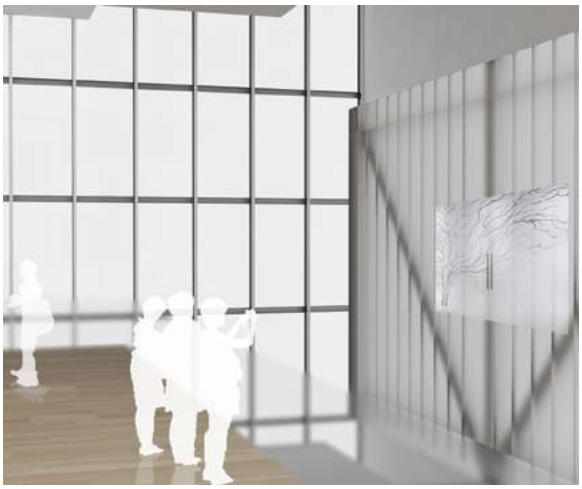
The core of the building will be used as circulation space as well as a structural support element.

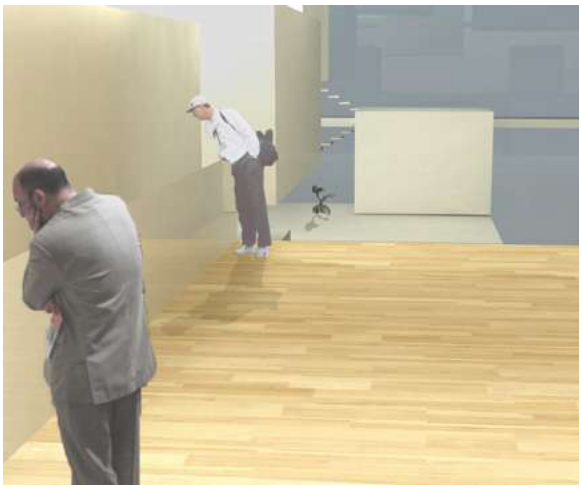
Han Han Xue





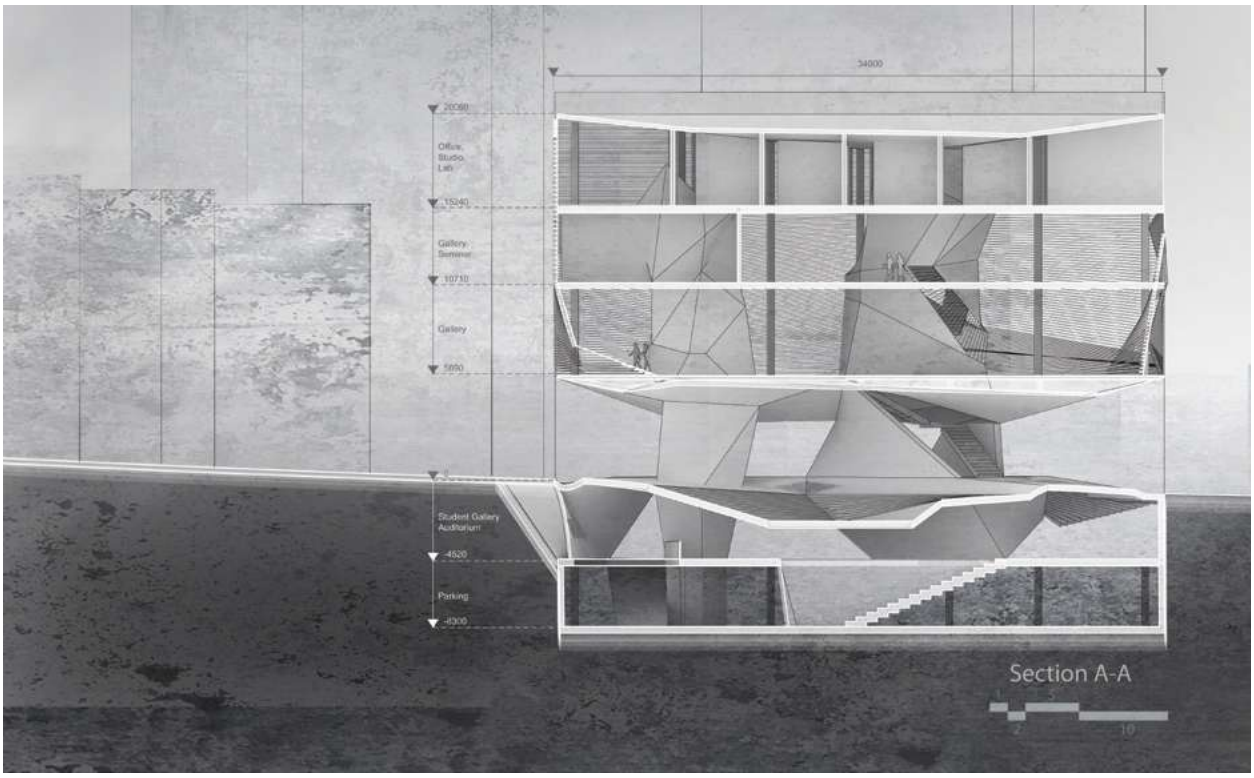
Robert Hartry



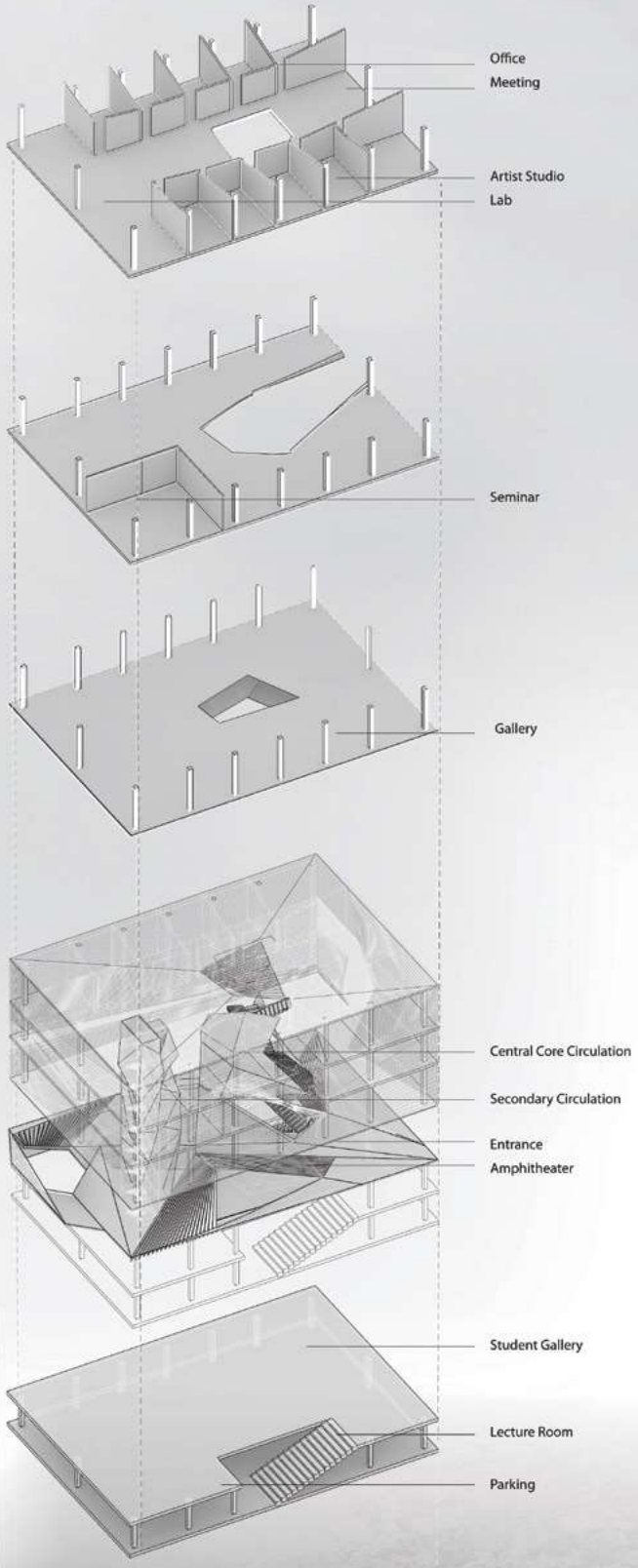


Pierre Thach

Pierre Thach



James Zhang—The university museum is conceived as an interface; the mass is lifted up to create a public gathering space


Office
Meeting
Artist Studio
Lab
Seminar
Gallery
Central Core Circulation
Secondary Circulation
Entrance
Amphitheater
Student Gallery
Lecture Room
Parking