

Defunding Halifax Police with an Art Historical and Contemporary Framework in Architecture

by

Vincent Leung

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Dalhousie University is located in Mi'kmaq'i,
the ancestral and unceded territory of the Mi'kmaq.
We are all Treaty people.

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Abstract

Policing and surveillance contribute to the segregation and oppression of marginalized communities across North America. The police state's power is maintained through architecture and urban design, making the architect complicit in these power structures. In Halifax, the David P McKinnon Police Headquarters (completed in 1975) has cemented spatial and social divisions for the communities of the North End and Uniacke Square.

This project learns from contemporary discourses of police reform by transforming the McKinnon building to a space for public programming. Methodologically, the project engages twentieth-century history of political action in artistic and architectural representation to develop a contemporary strategy for spatial resistance. The design incorporates new community-centric architectural programs and form making to rethink Halifax's urban and political condition. A broad strategy of "preventive law enforcement" is explored in three large-scale experimental drawings that reorganize the conventional relationships between architectural representation and structures of power.

I would like to thank my supervisor Michael Faciejew for keeping me organized and on track, translating and pushing my ideas and providing valuable insight and conversation that helped me develop my thesis.

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This project was truly a group effort that I could not have done alone.

Chapter 1: Introduction: Power & Surveillance (Art, Aesthetics, Resistance)

It is customary...to consider power as being located in the hands of the government and as being exerted through a number of particular institutions like the administration, the police and the army. We know that all these institutions are made to transmit and apply orders and to punish those who don't obey. Political power also exercises itself through the medium of a number of institutions which seem to have nothing in common with political power and seems independent but are not.- Michel Foucault (Philosophy Overdose 2021)

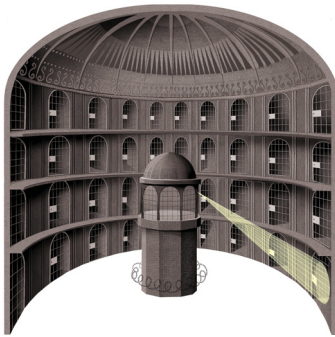
Power

Power is defined as: *noun: the capacity or ability to influence the behavior of others or the course of events, verb: move or travel with great speed or force (Oxford Languages).*

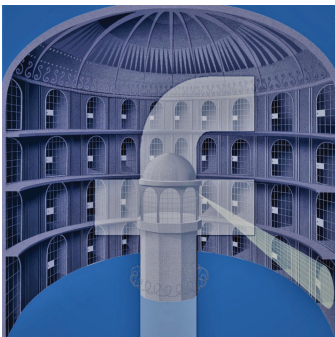
Architecture and urban design have formed our new world, moving people from small towns into metropolitan cities making architects and urban designers creators with the ability to craft and construct the environment we interact with and live in everyday. As Winston Churchill explained during his speech to the House of Lords on October 28 1943, "We shape our buildings; thereafter they shape us." Architecture as a practice has been aligned with power. Architects are patrons to wealthy clients, governments and institutions, making the architect complicit in these power structures. Architecture and urban design can employ certain tactics to maintain and enforce control over its citizens. In contemporary society, the police are seen as the enforcers and maintainers of power.

Surveillance

Since the digital revolution began, technology has advanced to the point where security and traffic cameras



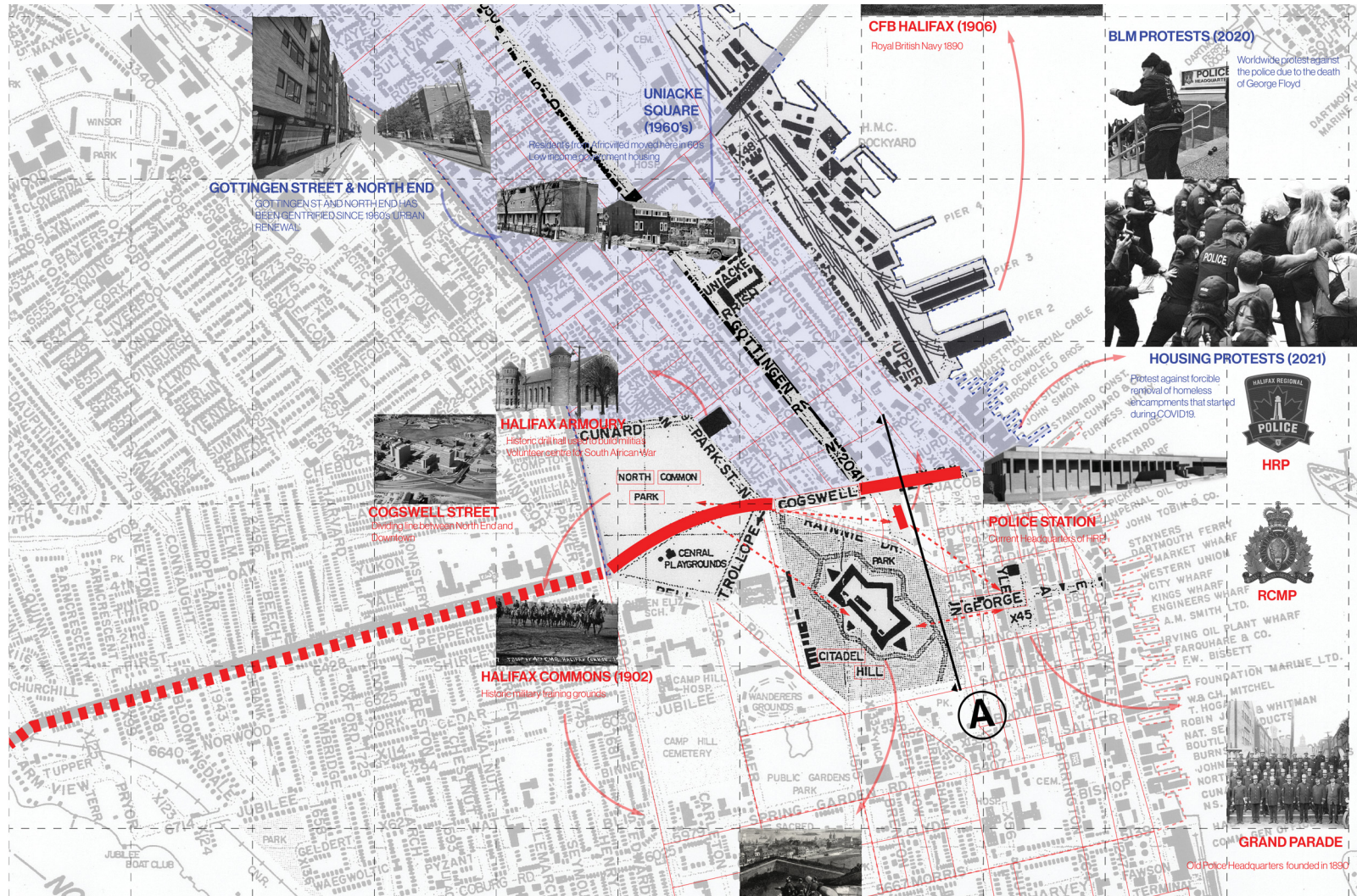
Panopticon



Social Media Panopticon
(Medium.com)

are commonplace in cities. Police and governments can use these technologies to survey the population and maintain control and order. In the contemporary world, anyone with a social media account is being surveyed 24/7 with their information, location and habits being tracked. Thanks to the whistleblowing of Edward Snowden, Julien Assange, and Chelsea Manning, we now know that governments and tech giants record and survey us in our everyday lives, acting as a “digital panopticon”. Michel Foucault describes the power of the panopticon as “to induce in the inmate a state of conscious and permanent visibility that assures the automatic functioning of power” (Foucault 1995, 195). The digital tracking of our daily lives acts as a reinforcement of power.

Within Halifax, Nova Scotia, the North End has historically been a lower income Black and Indigenous community which borders the David P McKinnon Police Headquarters. Architecturally, this thesis has identified four ways in which the architecture asserts power within the site of the David P McKinnon police station: first, position—the demarcation of districts and zones can be delineated between streets. In this site, Cogswell Street is a historic boundary that shelters the police station and confronts it with a gentrified and historically lower income community acting as an urban panopticon. Second, spatial control—scale psychologically conveys power and importance. The side of the station facing the North End is a greater scale than to downtown. Its physical presence looms over the North End compared to its low roofline to the downtown side. Third, form—can convey philosophical, political and social ideas of the architect and or commissioner. The rationalist neo-classical colonnade of the police station conveys order and discipline within Halifax

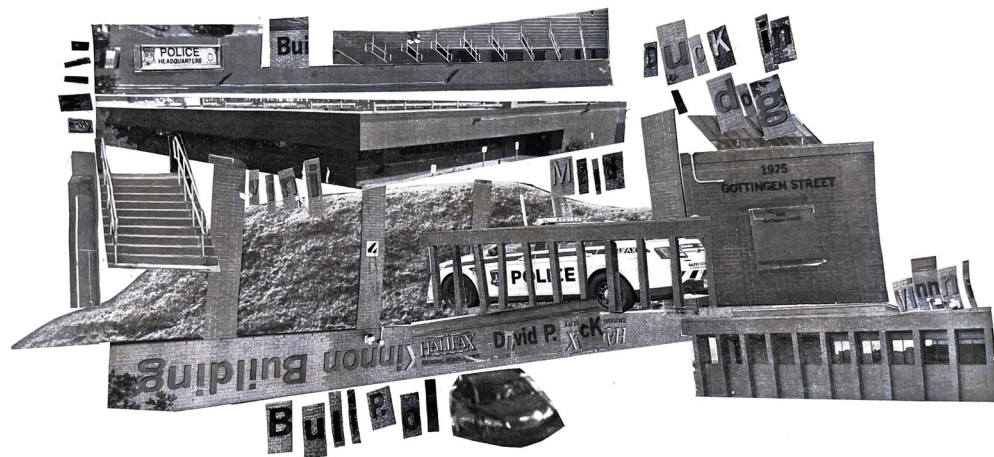


Part of a Derive Map of Halifax showing the delineating border that Cogswell imposes over the city dividing the North End and Downtown.

along with an unwelcoming, dark covered entry. Finally, material—permeability, mass and feel of a material supports the conceptual rationale of a building. Within the context of this project, the brick adds to the fortified presence the building has. The barbed wire and fencing lining the property also convey an uninviting presence that separates the public from this building.

Halifax Defund the Police Report

On January 17 2022, The Board of Police Commissioners prepared a document titled *Defunding the Police: Defining the Way Forward for HRM*. The report was written and put together by a subcommittee headed by El Jones, a professor, author and advocate within the HRM. The document outlines the current state of policing in the HRM as well as ways to reform policing in the HRM. This thesis



[Collage] Wish Image 1 (B1 Charette): Using collage as a Dadaist tool, we recontextualized and deconstructed the police station by collaging elements of the building to redefine what it is. Nonsensical, but used as an exploration in Dadaist collage relating to architecture.

takes from this document and implements the responses of the document on the police station as a larger strategy of "preventative policing".

Policing and surveillance contribute to the segregation and oppression of marginalized communities across North America. Throughout its history, unfair and discriminatory actions and policies have been implemented which disproportionately affect Black, Indigenous, minority, and lower income communities in North America. According to the "Wortly Report" found within the document *Defunding the Police: Defining the Way Forward for HRM*, Black residents were six times more likely to undergo a street check compared to white residents which also shows a larger distrust for the police within Black communities (Jones et al. 2022, 37). Additionally, a 2021 report from the Nova Scotia College of Social Workers called *Repositioning Social Work Practice in Mental Health in Nova Scotia*

Statement	Respondent Race				Sig.
	Black	White	Other	Missing	
I trust the police.	28.6	50.2	50.0	43.2	***
I am confident that the police are doing their best to serve my community.	31.6	52.0	53.9	44.9	***
If I had a problem I would go to the police for help.	42.9	71.8	61.6	58.5	***
The police often abuse their power.	55.9	39.0	42.3	50.0	NS
The police do a good job keeping my community safe.	29.9	55.9	60.0	46.6	***
The police treat wealthy people better than poor people.	76.7	56.5	50.0	61.9	*
The police treat people fairly.	18.2	38.4	34.6	38.2	**
The police treat people with respect.	28.6	40.5	46.2	38.2	*
I feel safe when the police are around.	29.9	56.7	53.9	50.0	**
Some people unfairly criticize or complain about the police.	40.0	49.7	38.4	51.3	NS
Sample Size	77	285	26	118	

Table showing percentage of respondents to survey about the police by race

found that "there is very little community-based work or commitment to providing culturally and socially appropriate services for African Nova Scotians, Indigenous communities and 2SLGBTQIA+ communities" (Jones et al. 2022, 150).

Contemporary (Reinforcing)

In our contemporary world, the internet and digital age have brought an unnatural connection. Humans can communicate with each other across the globe, expanding communities from being local to international. While technology has advanced human civilization, it has caused a larger gap of inequality within nations as well as globally. Mirroring the chaos and war of the early 20th century, the internet has made information widely available, showing war, destruction and inequality within the world. Contemporary culture is mirroring past cultures of disorder, inequality, confusion and chaos. Through artistic expression, many artists, designers, and activists have attempted to make sense out of this social disorder through art and design.

Dadaism (Resisting)

In order to start resisting the established powers outlined above, previous historical movements, artists, and architects that have responded to their own unique situations of power were researched. The one that had the most contemporary potential to resist power is an art movement that initially began at the start of World War 1, in Zurich, Switzerland called *Dadaism*. Dadaism is based upon the rejection of logic, reason, and the establishment/bourgeoisie because Dadaists blamed these groups and ideologies for World War 1 and destruction. In order to avoid such catastrophes, logic, reason, and the establishment must be rejected to create new forms of expression (Dachy 2006, 36). The results



Marcel Duchamp- In
Advance of a Broken Arm
1915

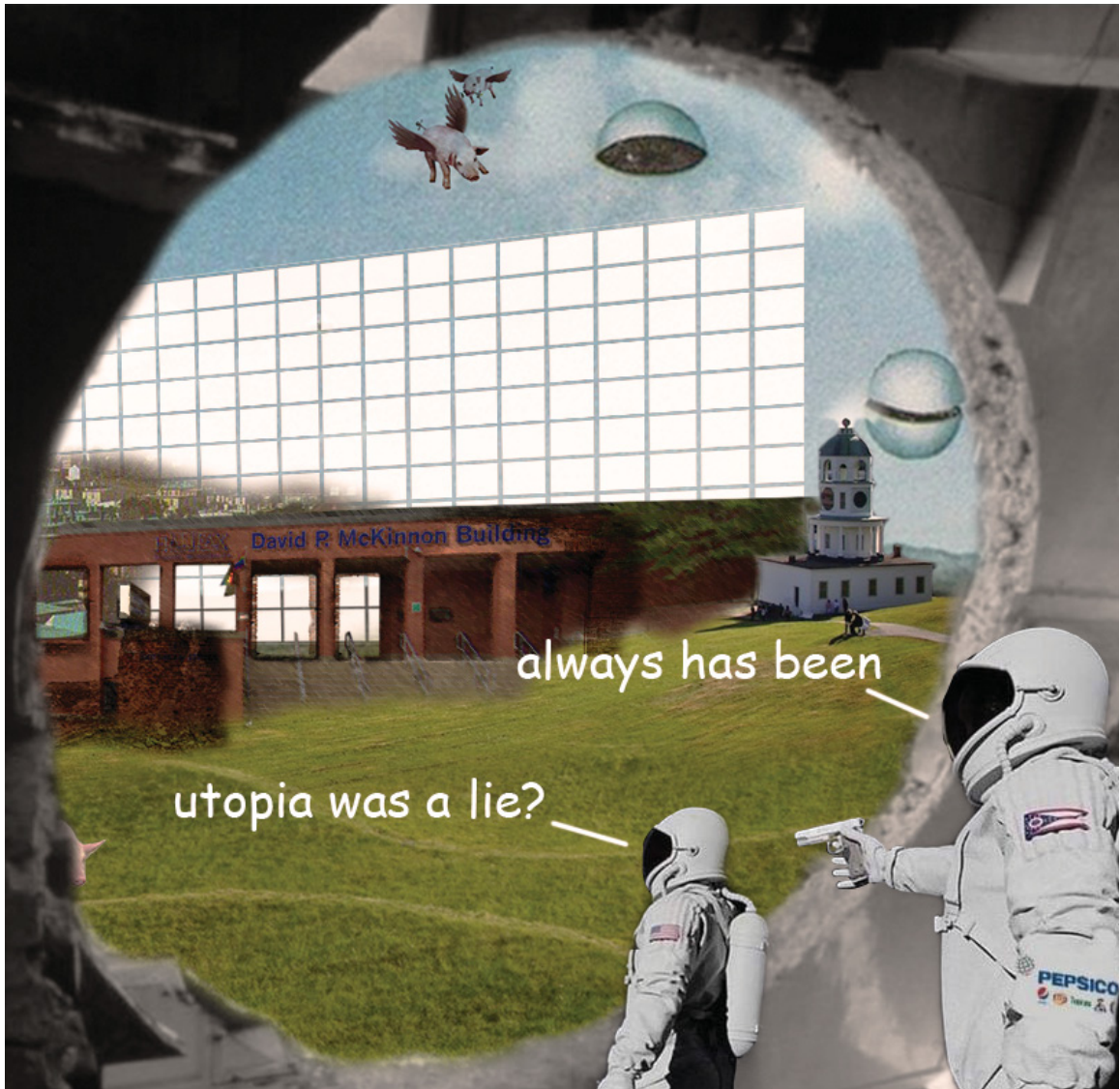
of this were readymade art, poems with made up words, collages, and photomontages.

They were the first to use photography as a material with which very different structures, often heterogeneous and with conflicting meanings, could be mixed to create a new entity that drew from the chaos of the war and the revolution and intentionally new optical image. (Darchy 2006, 36)

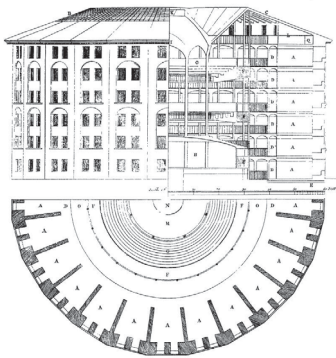
Methodology

By studying the methods and techniques Dadaist artists used, three techniques have been identified that can form a methodology for this thesis: Subversion, Object [Readymade], and Action [Collage]. Through an architectural translation, for this project Subversion becomes Site and Sight, Object becomes the Police Station, and Action becomes Position and Program.

By engaging in art historical and contemporary research, the visual realm within architectural representation is used as the "site" of the project. The visual realm is a key nucleus in the history of power—and canonical examples such as the panopticon facilitate the architect as an acolyte of power. The drawing thus becomes a tool of power and anti-power. At the juncture of ideas about community reform and the appearance and representation of power, the project aims to undo the police station as a building as well as challenge conventional forms of architectural representation as a way to reposition the architect within roles of activism and sociopolitical discourse. This thesis posits that the architect is accountable to the community and cities we practice within and must advocate for designs in the best interest of the diverse needs of communities instead of the privileged few within institutional power.



[Collage] Wish image 2 containing "wait it's all ohio" meme (#Neo_Dadaism) looking through Gordon Matta-Clarks "Conical Intersect". Maya Lin's "King Storm Wave Field" as an additive approach and the current building shown to have bricks taken out of it (reductive) . Superstudio reference with the white grid.



Panopticon Drawing by
Jeremy Bentham

Chapter 2: The Contemporary Police City

Power Structures and the Architect's Role

As a profession, architects work to provide the best possible designs and to improve life. However, the intent and will of the architect is not where the power lies. Architects answer to those with money and power: governments, institutions, the bourgeoisie, and financial elites. Because of this, the profession becomes servile to those in power, thus making the architect a complicit member within the power structures of society. Architects answer to developers and political officials who wish to see their visions carried out through the work of the architect. As Raphael Sperry explains, "Of course, it is the closeness of architects and planners to the rich and powerful—in fact, our need to be close in order to win contracts—that makes so many of us unwilling to challenge the gross inequities of the status quo" (Sperry 2015). Analysing the practice of architecture provides a look into culture and society. As Tschumi elaborates,

Historical analysis has generally supported the view that the role of the architect is to project on the ground the images of social institutions, translating the economic or political structure of society into buildings or groups of buildings. Hence architecture was, first and foremost, the adaptation of space to the existing socioeconomic structure. It would serve the powers in place, and, even in the case of more socially oriented policies, its programs would reflect the prevalent view of the existing political framework. (Tschumi 1977-1981, 5)

The contemporary architectural practice also supports the power structures that are currently in place. If architecture is political according to Tschumi, and it translates socioeconomic structures onto the built

environment, then the clean, glazed, high tech futurist designs of post-modernism are a facade that hides the state of the contemporary world. The utopian aesthetic veils the nearing dystopian world contemporary society is heading towards with war, poverty, and inequality becoming more and more common. Christopher Alexander states,

If we make people so comfortable in these nice little structures, we might lull them into thinking everything's alright... when it isn't... architecture must offer a challenge to the status quo, lest it reify unjust social relations by giving them a veneer of rationality and balance. (Finn 2020)

Police Structures

But everywhere across the United States it was the police who evicted the Occupy encampments, often raiding the makeshift camps in the middle of the night, demonstrating once again that as soon as the status quo is threatened, the police will be used as an instrument of political repression. (Wang 2018, 13)

Militarization of the police

The sentiment towards the police has moved towards more distrust and dislike for disciplinary institutions within public liberal opinion. The internet and information age has made it easier for people around the world to share instances of police brutality, injustice, and racism within the communities they are sworn to protect. The militarization of the police reflects the shift from protection to enforcement. This shift is explained by the large influx of ex-military members joining police departments, and the new acquisition of military grade weapons and armoured vehicles by police precincts. According to a 2018 study by the Marshall Project, Dallas police who were military veterans were 2.9 times more likely to fire their weapon and 18%-25% of the police in America are ex-military (Weichselbaum 2018). There currently is no statistic for ex-military in Canadian police forces. The military is not trained in non-violent conflict resolution.

The militarization of the police not only encompasses the equipment but also the training and past work of the officers before being on the force. It is unconstitutional for American/ Canadian governments to use its military on its citizens, so they have recruited ex-military members to join police tactical forces that are visually indistinguishable from military forces (Atkinson 2016). Halifax Regional Police (HRP) came under scrutiny in 2020 with their attempted purchase of an armoured vehicle worth \$368K but was later cancelled, instead allocating the funds to "diversity and anti racist training" because of the death of George Floyd in 2020 (Berman 2020). According to Peel's Nine Principles of Policing, which is what many modern police forces are founded under, principle six states, "Police use physical force to the extent necessary to secure observance of the law or to restore order only when the exercise of persuasion, advice and warning is found to be insufficient" (Jones 2022, 78). This principle is what appears to be called into question within contemporary culture as police brutality seems to be biased in its enforcement especially towards Black and Indigenous people. The emphasis on restoring order shows one of the roles of the police is to maintain the current power structures and to quell any resistance to these powers, making the police the enforcers of contemporary power.

Case Studies

To see how policing and surveillance power affect urban design, a series of case studies were looked at to analyze policing successes and failures within North America in order to relate them to a larger rethinking of unexplored avenues of importance of the built environment in relation to social services.



Rendering of Cop City-
stopcop.city

Cop City

Cop City is the prime example of the militarization of the police. Located in Atlanta, Georgia, it spans 381 acres of forested land, costing \$60 million of corporate funding, and \$30 million in tax payers' money (Stop Cop City n.d.).

To be clear — cop city is not just a controversial training center. It is a war base where police will learn military-like maneuvers to kill black people and control our bodies and movements. The facility includes shooting ranges, plans for bomb testing, and will practice tear gas deployment. They are practicing how to make sure poor and working class people stay in line. So when the police kill us in the streets again, like they did to Rayshard Brooks in 2020, they can control our protests and community response to how they continually murder our people – Kwame Olufemi, Community Movement

Builders. (Stop Cop City n.d.)

According to the StopCopCity movement, the Atlanta Police Foundation, the organization responsible for covertly gathering corporate funding for Cop City does not answer to the people of Atlanta, but to the elite donors that helped fund Cop City (Stop Cop City n.d.): “Behind closed doors, police foundations and their corporate sponsors privately fund the ongoing militarization and expansion of policing — targeting Black, Brown, and Indigenous communities” (Stop Cop City n.d.). According to the Color of Change report, these organizations contribute to the power structures within cities through money, expansion, and investment in military forces that are being used on citizens: “The past decade exposes what policing really does, protects power, property, and privilege” (Stop Cop City n.d.).

Operation Ceasefire/ Boston Gun Project/ Boston Miracle

During the 1990s in Boston, Massachusetts, violent shooting crimes were on a rapid rise and gang violence was becoming a large issue for the police and the community. To

combat this, the Boston Police initially used a "traditional" policing strategy of making arrests, conducting stop and frisk searches, mainly on Black men during the time, causing a division between Black people and the police (Michels 2018). This division came to a boiling point on October 23 1989 when a white male Charles Stuart alleged that a Black man killed his pregnant wife, starting a witch hunt against the Black community. This was untrue and it was Stuart himself who killed his wife, later dying by suicide on January 4th 1990.

"By 1990s, the shootings and murders had increased. The stop and frisk resulted in more seizures of firearms, resulted in more arrests, more incarcerations. It didn't change the violence one bit and the relationships with the African-American community and the police was deteriorating quickly."-Robert Merner a member of the Boston Police Department from 1986-2015. (Michels 2018)

In order to combat the rising gun violence, a coalition was formed consisting of Boston cops, prosecutors, probation officers, and outreach workers who started having conversations and opening dialogues with the youth responsible for the violence instead of using "traditional" aggressive approaches. "Issues of crime are too big for the police alone", stated Paul Joyce of the Boston Police Department (1987-2014) (Michels 2018). The goal was to provide youth with an option for alternative resources like going back to school and job mentoring if they gave up their guns:

The Boston Gun Project was an attempt to bring problem-solving policing to bear on a large, important, and apparently intractable issue. It was also an experiment in an unusual partnership between academics and practitioners. It appears to have been successful on both counts. The resulting Ceasefire intervention is innovative and seems to have played an important part in reducing youth homicide in Boston (Kennedy et al 2001,49)

Street Checks in Halifax

In 2005, HRP began to record street check data, but it was not released to the public until 2017 through a CBC News access-to-information request. According to the findings, Black men were three to six times more likely to be stopped for street checks compared to white people (McGregor 2017). The data shows that around 61% of people checked had no criminal record, showing that the practice which has many human rights questions is not only harmful to the public, but also "has very little to no impact on crime prevention and contributed to the strained public vs police relationships (McGregor 2017).

On November 29 2019, police chief Dan Kinsella apologized to the Black men, women, and children residing in the HRM for the racist, discriminatory street checks conducted on their community (Fraser 2019).

Homeless Encampment Evictions in Halifax

On August 18 2021, HRP enforced a city bylaw to remove tents from four parks (Luck 2022). Protestors who objected to this decision attempted to block the removals on Spring Garden where the police retaliated with pepper spray and 24 people were arrested and charged.



Image of an HRP officer using pepper spray on August 18 2021.

CBC News attempted to use the freedom-of-information laws to get details of the tactics used to remove the homeless from the park. HRP denied those requests which was criticized by Tricia Ralph, the province's privacy commissioner: " After reviewing the files, Ralph concluded the police withheld 17 pages of the use of force policy, 225 pages of multiple use of force reports, a seven-page 'after

action' report, and 21 pages of incident/injury reports." HRP would not release "after action" or "use of force" reports, the contexts of which would include how officers used pepper spray, why some officers were seen with no name badges, and why media was forced back by police. HRP's consistent denial for public information shows a pattern of concealment and hiding how their organization runs. The denial of transparency shows a lack of accountability and reflects Michel Foucault's philosophy in *Discipline and Punish* where he argues that historical expressions of power were more humane when prisoners and convicts were publicly executed. Power was represented through their bodies which could garner sympathy and admiration. Power wasn't "kind" but it was transparent and could encourage protest and rebellion. Contemporary power reveals itself behind closed doors in private hearings where the law is invisible to the public. Foucault argues that power is no longer visible, thus the public is unable to resist power (Foucault 1995,32).

Surveillance

With artificial intelligence technology and facial recognition software advancing, many believe mass surveillance to be the start of a dystopian police state. Smartphones have exacerbated the reach that the government and police can use to voyeuristically survey the public, drawing attention to the methods and success of these programs and the risks that these overreaching programs have affected individual human rights and security. In 2013, Edward Snowden, a former National Surveillance Agency (NSA) technical assistant leaked confidential information about the American government spying on their own citizens without their knowledge (Greenwald et. al 2013). The leak is described by Daniel Ellsberg, who himself leaked the Pentagon Papers in

1971, as the most important leak in American history stating that "Obviously, the United States is not now a police state. But given the extent of this invasion of people's privacy, we do have the full electronic and legislative infrastructure of such a state" (Ellsberg 2013).

Quebec Police Surveying Journalists

In 2016, La Presse, a French language newspaper revealed that the Quebec police (SQ) had been surveying six prominent journalists. The police stated they surveyed the journalists in order to reveal who their sources were; however, this act was seen as a threat to the freedom of the press and their rights to protect themselves and their sources. Snowden believes that the laws within the Canadian legal system could be at fault, allowing the government to circumvent certain laws in the name of national security (De l'Église 2016):

Government has built mechanisms to get around these things, these restrictions...Can we recognize—or at least debate in a reasonable way—a new idea that is so radical, which is that the law is beginning to fail as a guarantor of our rights?—Edward Snowden (De l'Église 2016)

Snowden's beliefs support what this thesis believes: that the institutional powers in place have abused their powers and eroded citizens' rights to privacy and safety from institutions that threaten them like police and surveillance programs. In order for architects to play a socially just role in contemporary culture, architecture needs to look at resistance methods found in art history to provide a framework of disruption and resistance to architecture.

Power Anchored in Halifax

North End and Uniacke Square

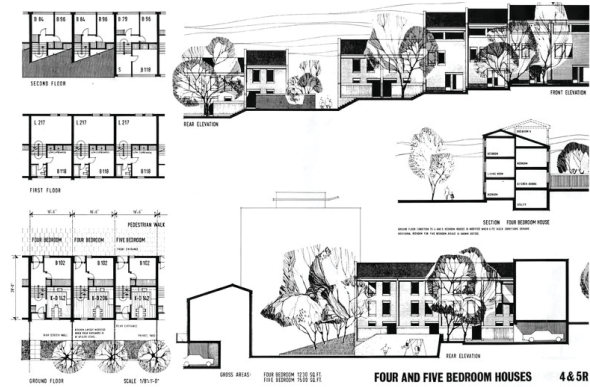
The history of the North End of Halifax and Uniacke Square



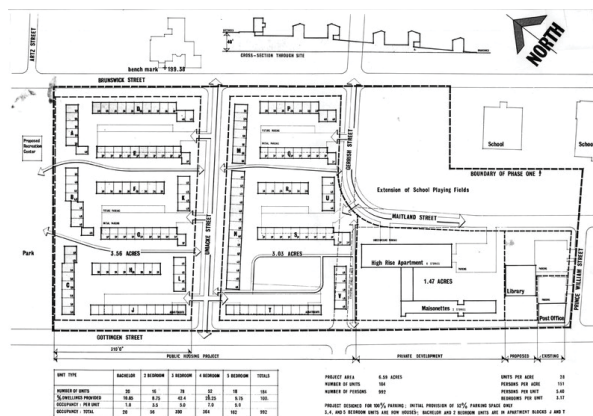
Uniacke Square during construction in 1966 (Halifax Municipal Archives)

begins in the 1960s in the northernmost tip of the North End. 400 residents were forcibly removed and relocated from Africville. The city bulldozed their homes because they wanted the land for industrial use. The government used the excuse of Africville being a "slum" to justify their actions; however, the government intentionally made it that way through forcibly putting in open refuse dumps, no running water or sewage, and oil tanks and slaughterhouses (Silver 2008, 11).

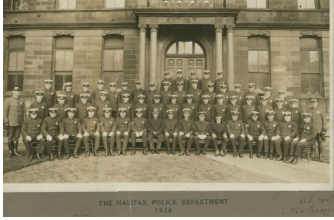
It cannot be an exaggeration to say that racism played a powerful role in the historic under-investment in, and the ultimate bulldozing of, this unique community (Silver 2008, 11)



Uniacke Square Drawings by David Crinon (1964)



Uniacke Square Site Plan by David Crinon (1964)



The Halifax Police Department- Tom Connors 1928

A lot of these residents moved to Uniacke Square, a social housing complex made in 1968, 10 years before the David P McKinnon police station was built.

Downtown History

Halifax as a whole during the 1960s, along with numerous North American cities, was going through the "urban renewal" era where cities would undergo revitalizations in an attempt to grow and modernize to compete with one another (Silver 2008, 2). As part of this revitalization, many once abandoned downtowns and urban cores were reconfigured with commercial projects, luxury condos, and high end retail shops. Integral to this revitalized "neoliberal city" is gentrification which the North End continues to be impacted by today (Silver 2008, 3).

History of Policing in Nova Scotia

Halifax's police history is also unique as it is the only major municipality where local police and the Royal Canadian Mounted Police (RCMP) have joint jurisdiction within a provincial police unit (Jones 2022, 21). The RCMP historically have roots with the military. They fought in various wars like the North-West rebellion in 1885, South African War (1899-1902), World War 1 (1914-1918), and World War 2 (1939-1945) (RCMP and military connections n.d.).

The first police station in Halifax was burned down in 1793 during a riot. In 1869 the police station was at the corner of George and Upper Water Street, later moving into the basement of old city hall on the corner of Barrington and Duke street in 1890. The police station then moved to its current location on Gottingen and Cogswell in 1975 (Halifax. Municipal Archives 2017).

In 1996 Halifax and the surrounding municipalities merged to create the Halifax Regional Municipality (HRM) and the separate Halifax, Bedford, and Dartmouth police forces merged into the Halifax Regional Police (HRP) responsible for patrolling the HRM while the RCMP mainly policed rural areas in Nova Scotia (Currie 2021).

Halifax's unique situation with joint jurisdiction between the RCMP and HRP has been in question lately, especially after the mass shooting at Portapique where the RCMP didn't notify surrounding policing units such as Truro about the suspect driving through the town, only finding out a week later:

On Sunday morning, Truro police called in extra officers and were offering help but Truro was stood down by the RCMP... instead the RCMP turned to its own for reinforcements in Halifax and Moncton both an hour and a half away. (Findlay 2021)

The lack of communication and collaboration between the local policing forces and RCMP raised questions about whether this is the most efficient policing structure for Nova Scotia.

The main issue with the joint jurisdiction model of Halifax is that the local government has no jurisdiction over the RCMP and what they do. Locally, politicians and communities can discuss defunding the police and allocating parts of budgets to other resources; however, these talks would have no effect on the operations of the RCMP as they answer to the federal government only: "The HRP chief apologized for street checks, we hear nothing from RCMP. We have no ability to influence them at all to make an apology" (Currie 2021).

Future of Policing

The future of policing mainly starts with transparency, an analysis of the current policing structures, and whether police duties and budgets can be reduced and reallocated to other professionals like social workers and mental health/drug workers. Communities want police records to be made public. Temitope Oriola, a professor of criminology at the University of Alberta and president-elect of the Canadian Sociological Association, has said, "The grounds have shifted...There's been a fundamental seismic change in people's expectations, in beliefs, in attitudes towards the police" (Luck 2022). The HRP has continued to not live up to the wishes of the community by blocking a request for records of 11 years of discipline decisions resulting from public complaints. More than 900 complaints were filed during this time period:

In this instance, the CBC believes that the police are sitting on information that will help the audience form their own opinions about matters of public debate to do with the police. It's very important that our public institutions are transparent. -Ian Brimacombe. (Luck 2022)

The unwillingness of the police to work with the community and be transparent adds to the tension and distrust between some communities and the police. El Jones states,

The police have such incredible powers. They are the only people that can use force. That is such a serious responsibility. And when force is misused from a policing point of view as well, it also turns the public against the police... Communities don't want to work with the police if we're experiencing force. So you'd also think from the point of view of policing that you'd want to make sure that this responsibility is taken seriously. (Luck 2022)

Jihyun Kwon, a University of Toronto PhD student also explains,

My research found that people who have low confidence in the police and racialized people are less likely to use these



Citadel Hill 19th century illustration



Troops of 4th CMR in Halifax Commons- May 14th 1902



Image of prison cells in Old City Hall- Halifax Regional Municipality 2013

systems to begin. But once they take the courage to use the system and really believe that justice will be served, and then find out it doesn't — that's not what they get — I think it only worsens the legitimacy crisis that we currently have. (Luck 2022)

Analysis of Spaces of Power in Downtown Halifax

Whether it is a covert municipal financial structure that authorizes plunder or algorithm that generates hot spots on a map, invisible forms of power are circulating all around us, circumscribing and sorting us into invisible cells that confine us sometimes without our knowing. Perhaps an invisible cell could be described as a carceral apparatus that does not control or confine populations by housing them in physical structures. It refers to the way that certain populations are constantly being categorized (put on algorithmically generated heat lists and watch lists), surveilled (think of Muslims in America even under Obama), demobilized (think of the residents of Ferguson, where hyper-policing made residents reluctant to leave their homes, as there was an average of three arrest warrants per household), targeted (think of how algorithms can identify poor people based on their internet searches and generate targeted ads for payday loans, for-profit colleges and other scams) and managed (think of all the tiny ways our behavior is modified by invisible forces, such as the design of cities or monitoring by closed-circuit TV). (Wang 2018, 41)

Halifax is a historic colonial military city built for defense. The colonial grid spreads from Citadel Hill throughout the peninsula. During settlement in the 1800s, rapid expansion and settlement through the grid was desired in order to establish a military and colonial presence on the land. The grid is an act of war and violence against Indigenous people and is one of the urban methods of implementing and maintaining power within the city. Within the grid, the Line of Separation (Cogswell Street) divides the North End working class, traditionally African Canadian/immigrant community from the rest of downtown Halifax. These urban elements ,although not obvious upon first glance, play a large role in the philosophical and spatial representation of power within the city. As Jackie Wang states,

These new forms of power create the illusion of freedom and flexibility while actually being more totalizing in their



Horse stables and moat at
Halifax Old City Hall

diffuseness. When power operates through automated and self-regulating circuits, the removal of the subjective element makes it all the more difficult to conceptualize or challenge. (Wang 2018, 53)

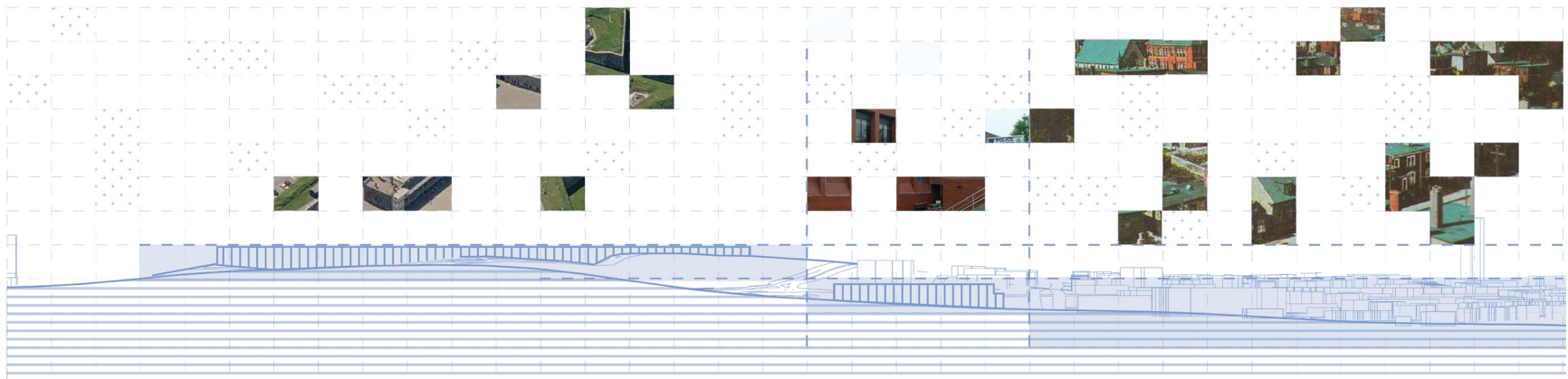
Power Diamond

Additionally, within downtown, a concentration of architectural and institutional power reveals itself through four main sites: Citadel Hill, Halifax Commons, Grand Parade, and the David P McKinnon Police Headquarters.

Citadel Hill, standing at the highest elevation downtown, was a defensive fort built to protect Halifax's military power. Although never used, it remains as a symbol of military power with its thick stone walls, camouflaged roof, and defensive moats, Citadel Hill's architecture was never meant to be inviting to the public, however, today it stands as a tourist attraction.

The Halifax Commons, although now a public park, was once where the military conducted training and exercises. It was part of a greater military power along downtown and represents part of the historic military power on which Halifax was founded.

The Grand Parade acts as a square for religious and government power. George Street cuts through the square dividing church and state. The old city hall also included a police station on the lower floor with holding cells and horse stables along Barrington Street before moving to the new headquarters in 1975 (Halifax Municipal Archives 2017). The old city hall, where government constituents and members would meet, also utilizes defensive architecture to further divide the public from power. The moat along the entry of the building spatially keeps people away from the building as well as the large retaining wall along Barrington Street



Section of downtown Halifax from Citadel Hill to the North End showing the current position of spaces

keeps people out of the square only allowing them to enter through two entrances along Barrington.

Finally, the David P McKinnon Police Headquarters, completed in 1975 by architect Keith L Graham, is the final and most contemporary component of the Power Diamond and will be the main focus of this thesis.

David P McKinnon Police Headquarters

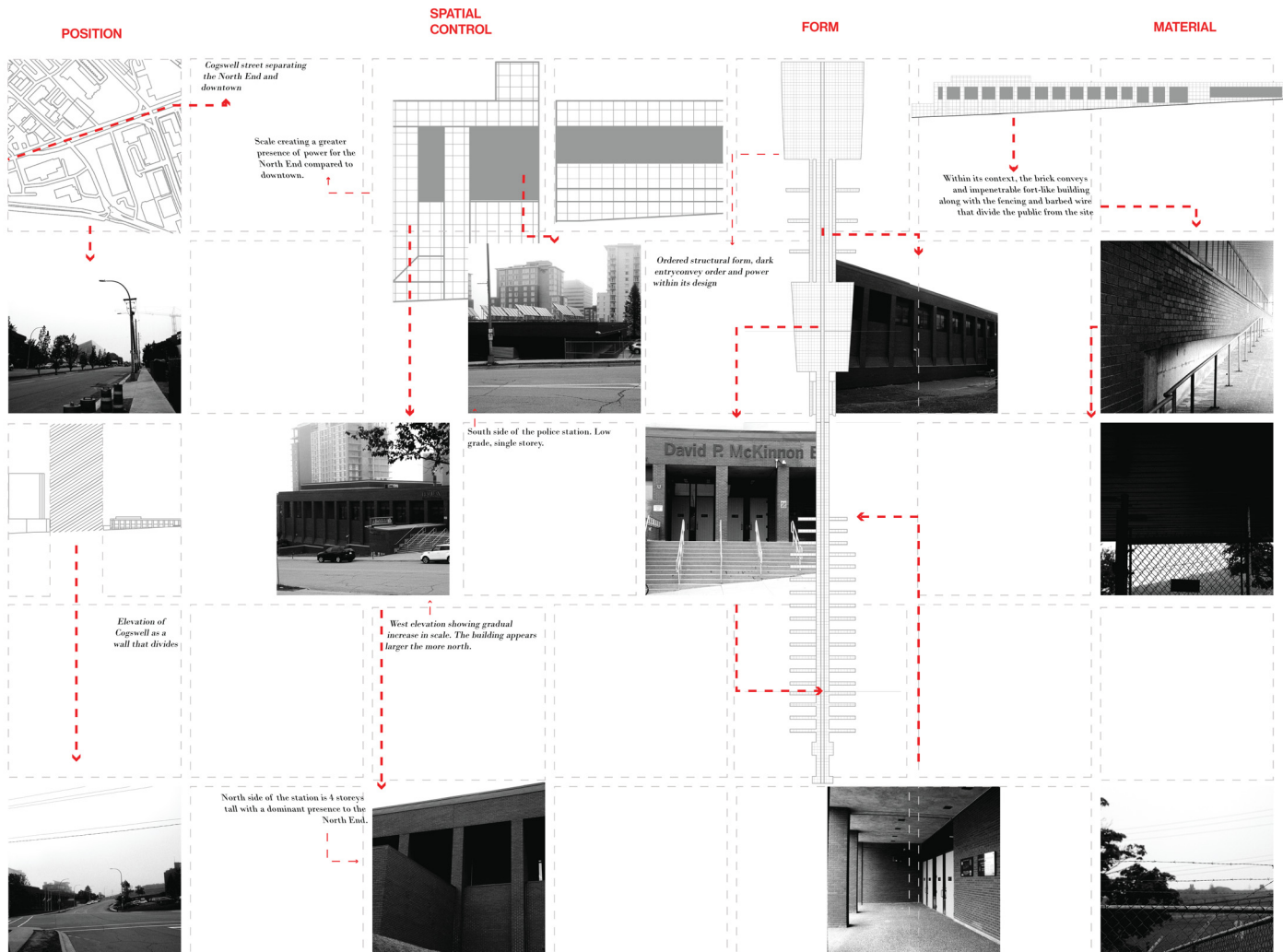
Through analysing the architectural and urban design of the David P McKinnon Police Headquarters, power reveals itself through architectural tools like position, scale, form, and material. Analyzing the police station through these tools reveals how they play a role in conveying power over the city.



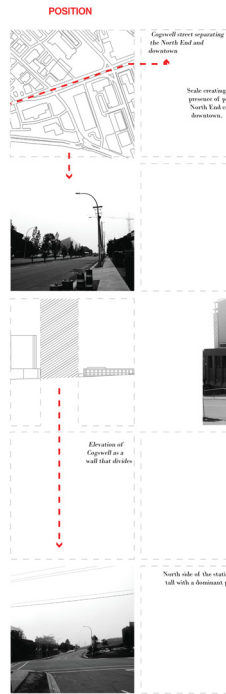
David P McKinnon Police Headquarters as it stands in 2023.

Position

The David P McKinnon Police Headquarters is placed right on the Line of Separation (Cogswell Street). It divides downtown and the North End and the police station is on that border, acting as a panopticon over the people of the North End. Citadel Hill (a military power) stands the highest elevation within downtown. As the elevation drops, the police station is situated right below, and finally below the police station is the North End. Citadel Hill and the David P



Part of a Method Matrix outlining the analysis of four architectural reflections of power.

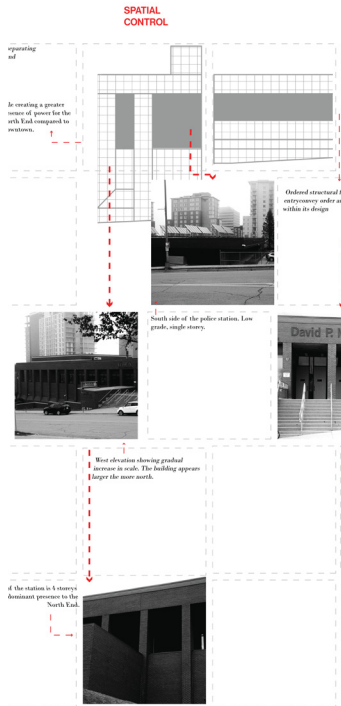


Position matrix identifying Cogswell st through site map, elevation and photos.

McKinnon Police Headquarters positions above the North End conveys voyeuristic power over the North End. Their positions are physically higher than the North End working class people, making these buildings a panopticon to the North End.

Spatial Control

The grade change from Citadel Hill to the North End changes the perception of scale, thus the dominance that the police station has in relation to the North End compared to downtown. The David P McKinnon Headquarters' roof creates a flat plane that is a single story tall on the Citadel/downtown side and three storeys on the North End side. The physical presence of the police station is far greater on the North End minority/working class side, showing a more imposing force of architectural power unfairly distributed within downtown.



Spatial Control matrix comparing scale of the north elevation, and south elevation.

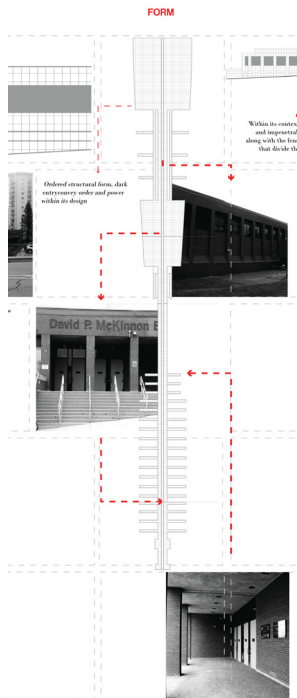
Form

The David P McKinnon Police Headquarters' material choices and form represent the same themes as Peel's Nine Principles being of order and the maintenance of it. The building has a structured grid, and the brick neo-classical colonnade is visible from the exterior, lining the front elevation of the building. These ordered columns reflect the police's belief in order, structure, and rigidity. There is one single entry off of Gottingen Street which is recessed into a dark overhung space with minimal lighting. There are three doors but currently only one is open for entering and one for exiting. The single entrance makes the building unwelcom-

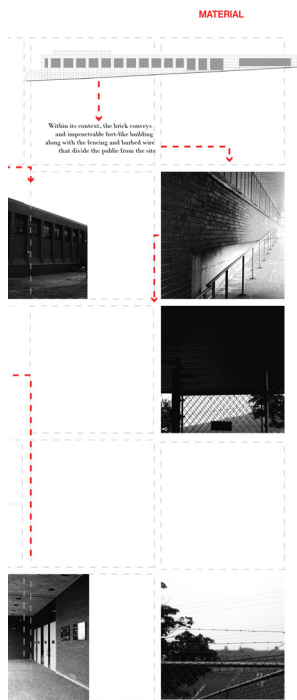
ing to the public and community it claims to serve.

Material

The red brick material also adds to the fortified nature of the building—imposing, strong, resilient, and heavy within the landscape. Barbed wire also lines the parking lot and back driveway to keep the public out of the area. These materials separate the public from the building, conveying an unwelcoming presence.



Form matrix with the perimeter walls of the station folded out and existing site photos overlaid.



Material matrix showing the brick, fencing, and barbed wire as materials for the existing building.

To really appreciate architecture,
you may even need to commit
a murder.



Architecture is defined by the actions it witnesses
as much as by the enclosure of its walls. Murder
in the Street differs from Murder in the Cathedral
in the same way as love in the street differs from
the Street of Love. Radically.

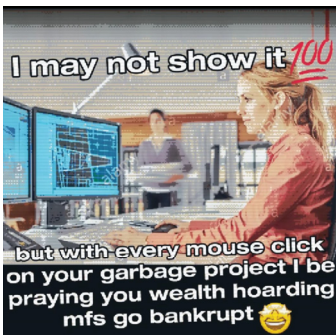
Bernard Tschumi-
Advertisements for
Architecture (1976-77)

Chapter 3: Resistance Theory & the Move to #Neo_Dadaism

Since modernism, the architectural establishment has been suffering from an ideological crisis. Through the pursuit of modernist ideals of efficiency, industrialization, technology and architectural beauty, progress has been pushed but only for the privileged few to enjoy. In order to disrupt the established powers within architecture, interventions that accurately represent our culture and society must be reflected through design in order to realign ideologies to criticism and the pursuit for change and improvement over reinforcing the status quo. Daniel Libeskind critiques modernism's emphasis on technique and technology as strategies of displacing "culture" and "poetic vocation" of works. They should not be dispensed, but also should not dominate (Giovannini 2021, 381).

Representation and Architectural Resistance

Within architectural profession, several architects have mobilized representation and drawing as a method of resisting conventions of the architectural practice that are argued to be aligned with power throughout this thesis. Architects and thinkers such as Thom Mayne, Lebbeus Woods, Gordon Matta-Clark, and Bernard Tschumi have used representation as a method of recontextualizing the architectural drawing—possibly the most powerful tool the architect has, in which ideas are translated and exist visually for clarity and construction. But through rethinking methods of representation, the drawings become investigative and force the viewer to rethink conventions of representation. These drawings can also help to reposition the architect



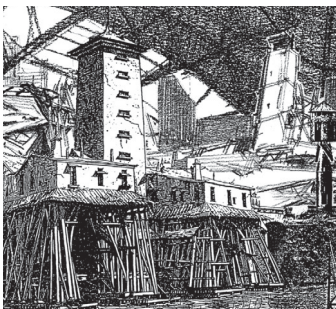
@blank.gehry



Thom Mayne/ Morphosis
Chiba Golf Course

within current structures of established power and can be used as a tool of resistance.

When speaking about drawings and representation in architecture, Thom Mayne views these methods of production as their own "entities, autonomous", as well as connected to the work as a method of separating the work from the "contingent world" (Mayne 2023). The building exists within the page itself and through looking at drawing as an existing entity instead of a blueprint for reality, the drawing is free to accomplish more in what it conveys compared to traditional construction drawings: "The drawings are more interesting than the building...I am committed to the act of architecture as a producer of ideas versus the notion of reality" (Mayne 2015). Mayne also speaks about drawing and model as a way to understand the work perceptually versus conceptually and helps synthesize the design process. Through rethinking architectural representation, Mayne resists conventions of traditional drawing by utilizing the medium as an architectural strategy itself, giving his drawings power.



Lebbeus Woods-
Timesquare (1987)

Lebbeus Woods' approach to theoretical architecture is based on the ramifications of social and political issues and serves partly as a guide for this thesis proposal. Through inhabiting a theoretical approach, architects can critique and provide solutions that would be difficult in practice, but provide an artistic or conceptual solution that can be leveraged to perpetuate a philosophical point of view of the world. Woods' project *Timesquare* created along with Michael Sorkin and John Young serves as a critique of "greed based proposals" (like the Trump Towers in the 90s) and using drawing as a tool to represent a projection of the

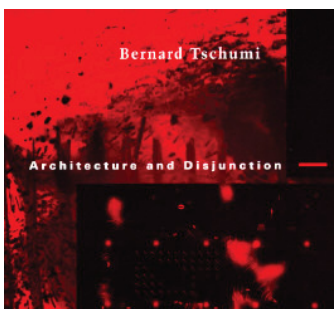


Gordon Matta-Clark-
Window Blow Out (1976)

future on the site. *Timesquare's* drawings aim to represent a broader idea of the social impacts of architecture on a city.

Window Blow Out by Gordon Matta-Clark (GMC) is a direct critique of the architectural practice and modernism. GMC was invited to the exhibition *Idea as Model* meant to show the utopian vision of the future that the architectural profession was striving towards. However GMC strived to represent the current reality of the world by documenting dilapidated buildings within the Bronx where the current model of architecture failed to help these people and demographics. It is also recalled by some that GMC blew out the windows of the gallery and displayed these photos in their stead. GMC's work was exhibited alongside the models of Richard Meier and Michael Graves who were examples of the established modernist architectural practice: "These are the guys I studied with at Cornell, these were my teachers. I hate what they stand for" (Lee and Matta-Clark 2001).

Bernard Tschumi's writing, specifically *Architecture and Disjunction*, serve as an academic philosophical ally for this thesis: "If space is an in-between, is it a political instrument in the hands of the state, a mould as well as a reflection of society?" (Tschumi 1977-81). As a deconstructivist, Tschumi's work paralleled Derrida's deconstructivist philosophy as well as avant-garde surrealist, futurist, and constructivist expressions in cinema. The influence from other art forms and philosophies influenced Tschumi's design philosophies which came from constantly asking questions about architecture, mainly "what is" questions. Tschumi stated, "I was interested in not only what it looks like, but what it does. In other words, the idea of programme, the idea of events-how architecture could be a generator of activities" (Ravenscroft 2022).



Bernard Tschumi-
Architecture and Disjunction
1977-1981



Diego Velazquez- Las Meninas 1656

Art and the Gaze

In contemporary culture, we deal with surveillance physically and digitally. Throughout art history, the power dynamics between the art and viewer is described as *The Gaze*—a form of surveillance the viewer takes upon a painting. Many paintings throughout history use *The Gaze* as a way to subvert or support power relations between subject and viewer.

Las Meninas (1656) by Diego Velazquez is a painting depicting Princess Margaret Theresa, daughter of King Philip IV and reinforces common painting techniques of the time. Portraits were mainly reserved for royalty and the elites at the time and Velazquez uses the Baroque style common throughout the 1600s, making this a prime academic work that was in line with the art establishment at the time. The royal subjects are depicted nobly, although through a candid almost photographic fashion. The main subject of the painting, the young princess returns *The Gaze*, showing the power and strength of the royalty even though she is a young child.

In 1863, Eduard Manet painted a sex worker nude on a bed. Painting someone of perceived "low" social class was provocative enough for the times; however, Manet fills the sex worker with power and respect by posing her in an upright pose with her hand over her genitals, conveying the control and power she has over her body compared to *The Gaze* of the viewers. Instead of being a sexualized symbol for male viewers to voyeuristically peer at, she has retained control over her body and is returning *The Gaze* back to the viewer instead of averting her eyes. Through composition,



Eduard Manet- Olympia 1863



Marcel Duchamp- Fountain

and posing, Manet subverted power dynamics and gave this woman a powerful representation.

Analyzing *The Gaze* in an art historical context shows how surveillance has been linked within power and the arts and how surveillance in a contemporary culture can respond to these dynamics.

Dadaism

As a way for Dadaists to resist the war and art establishment, mediums of resistance like the readymade and collage became popular as a method of subverting the traditional definition of art during the 1900s. Through analyzing the readymade and collage, a framework for resistance can be understood and translated through an architectural context.

Marcel Duchamp [Readymade]

One of the most iconic works of Dadaism was Marcel Duchamp's readymade called *Fountain*. Duchamp was on the committee for an exhibition for the Society of Independent Artists, where artists could pay a fee and have any work exhibited. Since Duchamp was on the committee, he used an alias, Richard Mutt, and submitted an upside down urinal with "R.Mutt 1917" written on it. The committee rejected the art and he later resigned over this difference. The point of the readymade and Dadaism was that the artist *chose* to recontextualize an object's meaning to create something new. Readymades "*disrupted* centuries of thinking about the artist's role as a skilled creator of original handmade objects" (Moma Learning n.d.).

John Heartfield [Photomontage]

Another great Dadaist artist was John Heartfield. Born Helmut Herzfeld, he anglicized his name in protest against



John Heartfield-Use
This Photo as a Weapon
(Self Portrait With Police
Commissioner Zörgiebel)

anti-British sentiments in Germany during the World War 1. Heartfield is best known for his use of political photomontages, which he used to criticize Nazi Germany after WW1. One of his most notable works is *Use This Photo as a Weapon (Self Portrait With Police Commissioner Zörgiebel)* where he photomontaged an image of himself cutting the head off of Hitler's police commissioner. This artwork landed him on the Gestapo's most wanted list as the fifth most wanted person, showing the real life effects his artwork and anti-propaganda had on Nazi society:

It's significant that Heartfield started out making collages with George Grosz, a fellow German Communist, by engaging with low culture and recontextualizing images that were being disseminated through the abundantly illustrated print media, in cacophonous and riotous compositions. As his work became no less political but what we would call more propagandistic, he started keeping the images intact, and the irony was more forceful through its simplicity. (Merjian and Rugnetta 2020)

Hannah Hoch [Collage]

Cut With the Kitchen Knife Through the Last Weimar Beer-Belly Cultural Epoch in Germany was a collage made by Dada artist Hannah Hoch as part of the uprising against the German government shortly after WW1. It represents the fragmented state of German society through the cut up montaged images taken from magazines and other representations of German society and culture at the time. By taking topical media representations and recontextualizing them through montage, Hoch's work also references women artists at the time—the kitchen knife in the title used to cut these images out instead of scissors and the framing of two prominent women figures in the centre of the collage—the head of Käthe Kollwitz, a German artist and the body of dancer Niddy Impekoven as well as a map in the bottom



Hannah Hoch- Cut With
the Kitchen Knife Through
the Last Weimar Beer-Belly
Cultural Epoch in Germany
1919



Guy Debord- The Naked
City 1957

right which shows countries with women's voting at the time (Barber 2020).

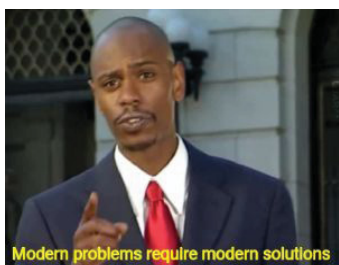
Situationist International (SI)

Alongside Dadaism, Situationist International (SI) was a movement from 1956-1972 based on social and political critique and revolution. SI was a movement founded upon action and the individuals' relation within society and city as well as how to reoccupy and reinvent said relation. The goal was to change the city in order to recharge life, believing that human space is inherently political (Giovannini 2021, 266). The *Dérive* is an SI technique by Guy Debord that maps out how an individual interacts and moves within a city. Through mapping out one's unplanned movement, the *Dérive* reveals the relationship and impact urban design has on people and communities (Debord 1956, 1):

The Situationists wanted to wake people up from the hypnotic brainwashing of the spectacle. To make people aware of the city and spaces that they inhabit by treating everyday life as an amazing, spontaneous, continuous, exciting, playful experience. They wanted to create situations, moments in life to replace apathy with playful affirmation. Situationists remained fascinated by buildings and places seemingly untouched by religion, capitalism and modernization. (Medium.com)

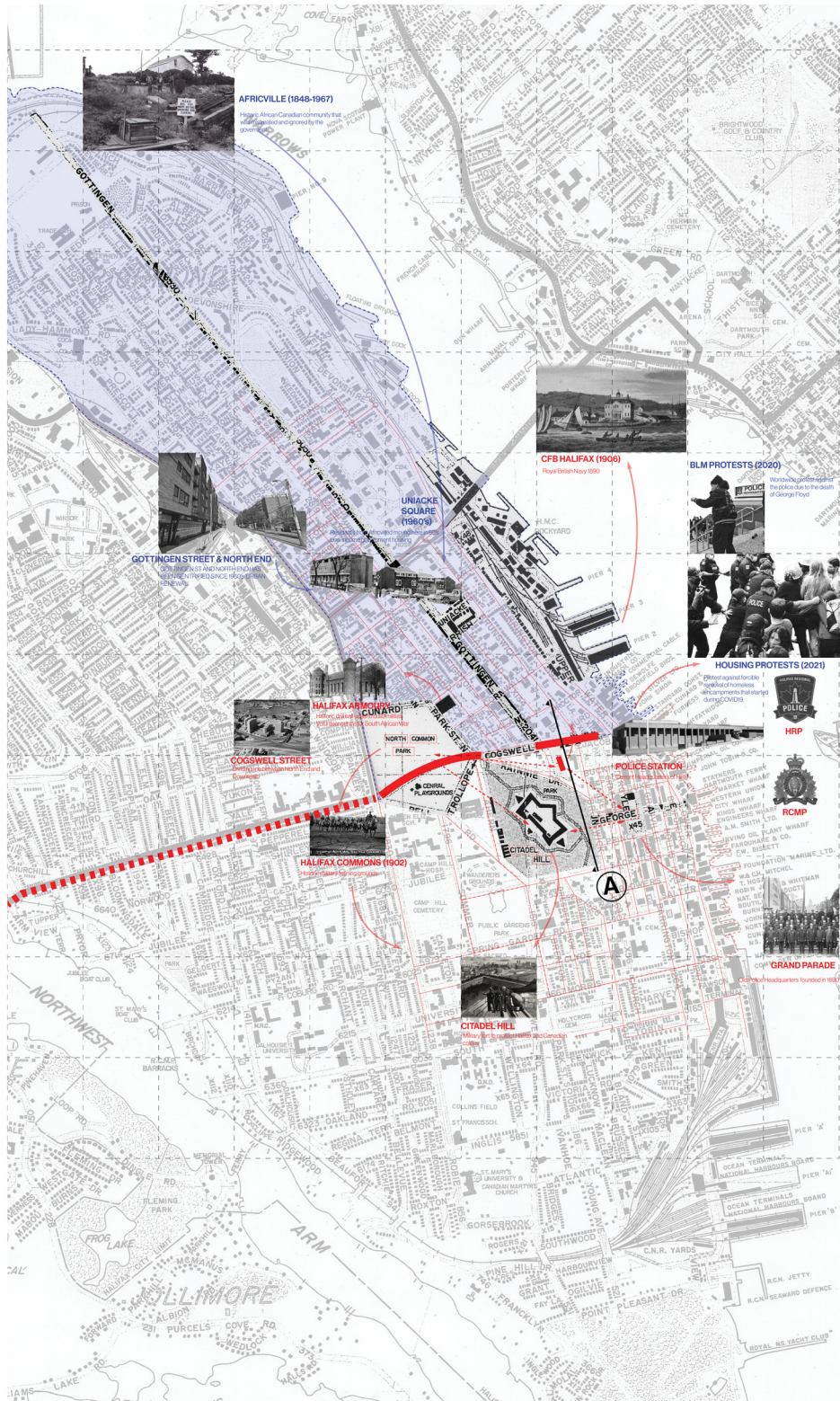
Contemporary Anti Power: #Neo_Dadaism & Memes

On Chappelle's Show, Dave Chappelle once said, "Modern problems require modern solutions". This may dismissively sound like *just* a meme; however forms of representation are a reflection of society:



Chappelle's Show 2004

As cultural signs, memes are strictly connected to the broader cultural system in which they are embedded. While their ultimate theoretical definition is still elusive and debated in terms of methodological frames, our results indicate that memes appear as one of the most productive and adaptable areas of digital communication, functioning as a metalanguage of cultural dynamics and evolving in progressive forms of



Situationist Dérive map exploring sites of power and their relationship to the rest of the city and its citizens. This map shows the grid of the city as a urban power strategy as well as *The Power Diamond* and other historic military power.

textual complexity. (Valensise et al 2021, 2)

Broader Cultural Influences [Hyperreality]

Media in our contemporary culture has become an unavoidable aspect of our lives. As Jean Baudrillard, a contemporary French philosopher explains, the media we consume is such a part of our lives, yet not representative of reality but a *hyperreality*. The ads on social media, the memes online that are consumed are all as real as the people around us, and the parks we walk through. Baudrillard believes that culture is the "intellectual expression of society" (Hunter 2022). Baudrillard also refers to a grand narrative throughout culture, which is an "overarching ideology/meaning applied to reality through culture" (Hunter 2022). The grand narrative in the "pre-modern culture" (before 20th century) was religion which guided art, music and theatre. In modernism, capitalism, the industrial revolution, and science were the grand narrative (Hunter 2022). In today's post-modern culture, the media represents a grand narrative of chaos, confusion, and unrest. Within memes this chaos manifests itself through expressions and evolutions of comedy, satire, chaos, confusion, and unrest. Memes and comedy associated with millennials' takes on a pessimistic/nihilistic perspective while Gen Z comedy fully embraces chaos and irony through "deep fried" aesthetics of oversaturated memes with boosted audio and over-the-top editing and irony to the point where it is indiscernible (Wilson 2022). Memes and digital media are as real as Duchamp's , Heartfield's, and Hoch's Dadaist works and the significance of digital space is equally as significant as the real world.

Memes = #Neo_Dadaism

Through the research phase of this thesis, Dadaism was identified as a philosophical ally towards resisting power based on the movement's foundations being anti-establishment, anti-war, and anti-bourgeois. Dadaism was founded in 1907, more than 100 years ago. Although the problems facing society at the time parallel those of today, traditional Dadaism may not suffice as a solution: "We have to keep reinventing the same ideas over and over again... knowledge in the form of ideas can't be transferred directly, everyone has to invent them over and over again for themselves" (Woods 1998). However, Dadaism has been evolving and appearing in popular culture and society since the internet age in the form of *memes*. Memes follow the same methodology as Dadaism and use the same tools of Subversion, Object, and Action. Within Dadaism and #Neo_Dadaism, Object=Readymade/found media, Action=Collage/Photoshop. This evolved form of Dadaism in this thesis will be written as #Neo_Dadaism with a hashtag and underscore to contemporize the term and differentiate it from the 1970-1980s *Neo-Dadaism* movement (with a hyphen):

Memes spread through the behavior that they generate in their hosts... the notion of memes spreading through the behavior generated in their hosts sounds decidedly posthuman, as if we're merely physiological hosts to a virus that is autonomous even as it's contingent on human behavior (Merjian and Ruggnetta 2020)

Pictures, videos, text messages, and other media content shared online can become a meme when they aim to convey a message, express political or other ideological assumptions, and have implications for social groups" (Tomczyk et al 2022, 247)

Ara H Merjian, a professor of art history at NYU describes the scientific meaning of a meme being generated and

contingent on human behavior. The digital meme has the same definition—being generated and distributed by humans. The meme's life is dependent on the spread and relatability of the meme. If memes are contingent on humans, we can assume that memes are reflective of humans. Both Ara H Merjian and Valensise et al. also state:

The web's anonymity means that individual voices and different political subcultures can be subsumed into a kind of hegemonic culture. Dislodgement and displacement are the very engines of meme-making. The form remains the same, while its framing is changed. That operation creates irony. That's how memes work. They're defined not just by their iterability, but also by irony. And that relates to what we could call an avant-garde genealogy of collage and the readymade, of objects and images that are dislodged from their original context and thereby ironized... I wonder if we might think about how that irony can be a weapon in the hands of political subcultures and communities that want to use the meme for positive change. (Merjian and Rugnetta 2020)

Online communication can be read through the lenses of Dawkins' cultural memes, whose definition applies to almost all online information vehicles. Cultural memes represent a unit of cultural information transmitted and replicated; writing posts, sharing personal videos, expressing "likes" are examples of this concept. (Valensise et al. 2021, 1)

The contemporary, universal, and international nature of the internet lead to an international method of expression through the use of memes. Memes have transcended language and cultural differences to a coalesced location of contemporary international media expression. The internet has brought the whole world together on a singular contemporary media platform while breeding a contemporary method of expression, which is/can be against contemporary culture. This dichotomy shows that the medium of memes are being used as the go-to method of resistance. The easy accessibility of creating a meme with templates, the ease of exposure through posting and reposting on social media and message boards, and the ease of consuming memes

DADA



#NEO_DADA



Marcel Duchamp- Fountain 1917 Elon Musk arriving at Twitter HQ after purchase with sink. His caption "let that sink in"

DADA



John Heartfield-use this photo as a weapon (self portrait with police commissioner zorgiebel)

#NEO_DADA



Climate protestors who threw soup at van gogh painting (2022)

DADA



Marcel Duchamp- LHOOQ 1919

#NEO_DADA



Kim Kardashian with a moustache

Dadaism as a tool of resistance translated into conemporary #Neo_Dadaist representations showing the similarity and evolution between 19th century Dadaism and 21st century #Neo_Dadaism.



Reaction meme



Pop Culture meme



Top text Bottom text meme

makes them the best representation of contemporary media culture.

Aesthetic Interpretation

Memes and #Neo_Dadaism share the tools of Subversion, Object, and Action. The way these tools are used in memes are through templates. These templates allow for remixing and recontextualizing existing material into something different, like Dadaist artists did with collaging and readymades. Memes can range from different templates like top text bottom text, shitposting, pop culture, and reaction. The medium can also vary from photos to videos to social movements.

Viral (Popularity)

In a 2021 article titled *Entropy and Complexity Unveil the Landscape of Memes Evolution* published in Scientific Reports by Velensise et. al, a team of scientists studied the evolution of 2 million memes from 2011-2020 to analyze the life cycle, virality, and effects of visual memes through using deep neural networks and clustering algorithms. The study concluded that viral memes are associated with strong early adoption:

Our investigation shows that the memes ecosystem size is exponentially increasing, with a doubling time of approximately six months, indicating that replication is currently the leading process... Similarly to what happens in painting arts, we observe a tendency towards structures with increasing visual complexity; early memes were made up of simple foreground images (e.g., animals or explicit human expressions) on plain backgrounds, while later ones involve more articulated scenes (e.g., modified movie frames)...Such a significant increase and spread of visual memes can be read under the light of post-memetics theories. Visual memes are favored by the rapid, fluid, continuously changing internet environment because of their simplicity, ease of handling and broad applicability in terms of subjects and situations... Our analysis shows that memes are relational entities functioning as flexible elements of a metalanguage that de-codifies and

re-codifies the cultural system. They appear as fundamental components of an organic process that affects and conditions the digital environment and produces evolving forms of visual and textual complexity. (Valensise et al. 2021, 2)

Additionally, a study conducted by Samuel Tomczyk et. al study in the *Journal of Content, Community, and Communication* found that successful memes contain high *fidelity* (recontextualization), *fecundity* (reproduction rate,/ robustness), *longevity* (survival time), and contain referential/ ideational systems (what information is being conveyed and how), contextual/interpersonal system (how it relates to the people viewing it), and ideological/worldview system (larger themes being conveyed) (Tomczyk et al. 2022, 247).

Why We Share Memes (Motivation)

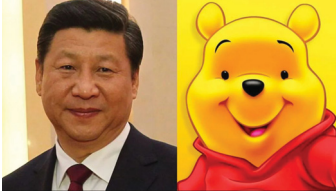
The act of sharing a meme is as much a part of the process as viewing one. The act can be almost automatic and compulsive. The ease of sharing through social media has undoubtedly contributed to the virality of certain memes; however, from a cultural and sociological standpoint, sharing memes is another way of communicating and interacting with other people. Memes tap into the same innate urge for social interaction that is in all humans but instead of communicating through language or physical interaction, it is through digital or visual communication. Humans use technology to help communicate in more abstract ways compared to oral or written language. In the 21st century, memes and the mutual appreciation for types of memes are used as a form of communication and bonding/relationship building. According to a study of 1000 American respondents by Olapic, emotions and interaction drives people to share memes. 40% of the respondents aged 16-44 said they posted memes so they could interact with their friends on social media (Brown 2017).

Politics

It is important for this thesis to argue that memes are a cultural, spatial, and political medium. Memes started out on the internet with no political affiliation, yet in our contemporary society, memes are used by different political ideologies to perpetuate their philosophies. The internet has given every digital citizen a platform of expression as well as echo chambers for like-minded individuals to communicate in. These effects are not inherent to the medium of memes or the internet but sociological impacts that are exacerbated online. For instance, Samuel Tomczyk et. al conducted an investigation into radicalized graphics within right-wing messaging:

Circulating messages and promoting images of a supposedly superior in-group with distinct features (e.g., strength, willpower, and an ideal of masculinity) can foster social identification in persons who assume these features as either shared or desired traits and devalue out-groups that do not share these traits (Roccas et al., 2008; Tajfel & Turner, 1986; Schmitt et al., 2020). Thus, many researchers conclude that processes of social identification (e.g., identification, engagement, and deference towards a social group) are important factors of radicalization. (Tomczyk et al. 2022, 246)

Although memes have been a medium used by radical groups, it is important to distinguish that it is a medium like film, photography, or other visual mediums that can be co opted by radical groups that are not indicative to contemporary rational, equitable opinion. The quick digestible nature of a meme not only adds to its ease of consumption, but also its shareability, making the meme a tool that can be misused. Memes have become a more common tool for the use of extremist ideologies as well as political critique. The anonymous nature of memes, where creation credits are rarely given or sought, lends itself to the ability for individuals to create or share memes that are



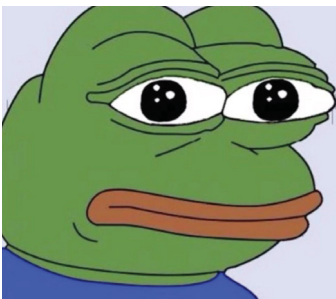
Xi Jinping & Winnie the Pooh

offensive or politically incorrect with little repercussions. The relatively lawless nature of the web becomes a double-edged sword where on the one hand free expression against political powers and establishments can be given, but on the other hand it can be used to elevate dangerous and offensive fringe ideologies within society.

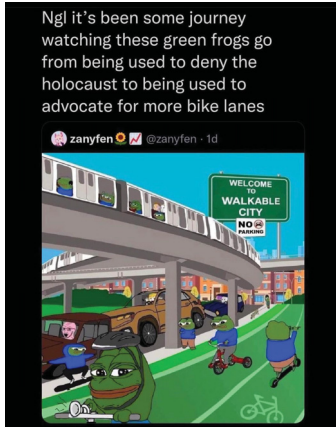
Spatial Analysis Techniques

Memes, or anything on the internet for that matter, can be recontextualized to serve different ideologies in bite-sized critiques that represent a greater context. For example, in China, the Chinese Communist Party (CCP) has banned Winnie the Pooh because of the internet's comparison between the children's book character to the current (2023) leader of the CCP, Xi Jinping. China is a country known for its authoritarian police state and surveillance both physically and digitally. To get around these censors, Chinese activists and bloggers started to compare Xi Jinping to Winnie the Pooh, who represents a bumbling, quirky, silly mascot—the antithesis of who Jinping is (McDonnell 2017).

On the opposite side of activism, Pepe the Frog was a comic book character made by Matt Furie in 2005 originally posted to Myspace but later started was starting to be posted on 4Chan boards in 2008 (Kiberd 2015). Through this digital spread and virality, Pepe was recontextualized to represent different emotions and images from "Sad Pepe" to "Smug Pepe" before gaining mainstream popularity. Through this growth and recontextualization, alt right groups started appropriating Pepe and making extremist Nazi, KKK, and other white supremacy memes. This problem exacerbated itself during the 2016 elections where Trump himself referenced Pepe, starting the alt-right mainstream zeitgeist.



Pepe the Frog



Pepe the Frog being recontextualized in 2023

The use of these memes and the cultural and political impact mirrors the same impact that a urinal had within the art world in the 1900s. Digital representation mixed with satire and irony allow for real criticisms to be voiced through the use of subversive tools as a way to resist political or cultural power. These criticisms have real life cultural and political impacts, showing the effects that memes and other digital representations have within reality. Memes can also be used for nefarious means, as in the case with Pepe, but like other memes, they take on different meanings throughout time. Pepe has been recontextualized again by different people, even now being used for urbanist movements for walkable and bikeable cities, showing the fluidity of the medium as well as its rapidly changing and evolving spatial representations within a rapidly changing contemporary world.

Chapter 4: Methodology + Design

Methodology and Framework

Through analyzing the aforementioned architectural and urban powers, the design of this intervention aims to respond to the current conditions by resisting and subverting these elements as an act of protest and disruption to the current structures of power in hopes of creating a new space and meaning for the site. Through using the same tools of Dadaism and #Neo_Dadaism, the methodology for this thesis and design process has been guided by identifying methods of disruption common throughout architectural and artistic movements. For this thesis, the architectural translation for Subversion Object , and Action, and is the Site/Sight, Police Station, and Position/Program. By doing this, the current police station will be liberated of its form, function, and material, deconstructing it and leaving a "shell" of the building to be redesigned and reinhabited in order to change the space to one of privacy, security, and voyeurism to a space of public engagement and services.

Incorporating the demands from the 2022 Defund the Police Halifax report into the programmatic requirements grounds the project in a social reality that otherwise can be lost in conceptual projects that deal with broad topics such as power within the built environment. These demands are from the residents of Nova Scotia and help paint a picture of what is missing socially and what can be provided to resolve it. The demands outlined in the document include 1) building resident resilience through job services, youth engagement, and mental health support 2) ensuring safe places by providing affordable housing, enhancing access to art, culture, recreation, and making spaces safe and beautiful

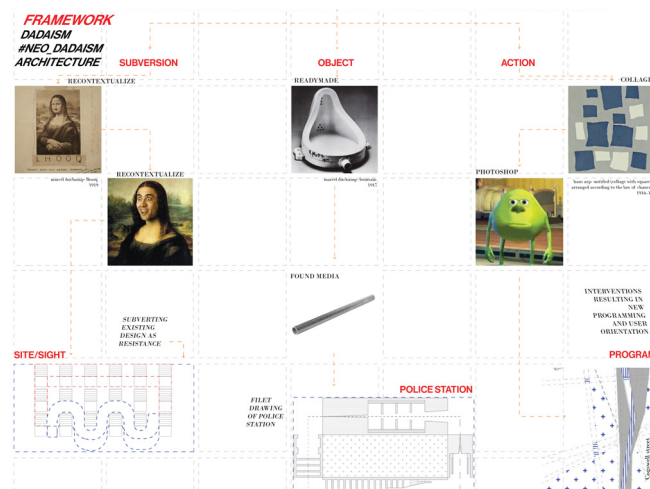
3) strengthen communities through inclusive community programs and facilities, and 4) prevent and reduce crime through reintegrating offenders and reducing access to drugs and alcohol (Jones et al 2022, 35). These demands are explored in more detail as programmatic interventions on the site further in the chapter. By addressing these issues, this thesis removes itself from a strictly theoretical frame and anchors itself in a physical place and space with real people and real concerns.

This thesis also exists within the hyperreal realm like #Neo_Dadaism. Through the architectural medium of drawing, the project lives in the paper plane and exists as a "built" project within that plane. Daniel Libeskind explains the possibility of architectural drawings being a "philosophical way of freeing architecture of its 'historical obligations,' ushering the production of architecture into the pure conjecture of what he called 'dynamism of thought'" (Giovannini 2021, 389). The architectural elements and themes are represented through hybrid drawings and collages instead of traditional plan, section, elevation technical drawings that as Lebbeus Woods states are used as a tool to distance themselves from social issues (Woods 1989). Because this building will not exist in reality, the building can exist within the paper plane or hyperreality as a representation of its themes instead of as a construction document. Three drawings are made to represent the themes and methods of this project. The wall, lines, and the plane are architectural elements heavily thematized and responded to through these drawings.

Responses

The new interventions proposed respond to the current conditions the building imposes throughout Halifax. The

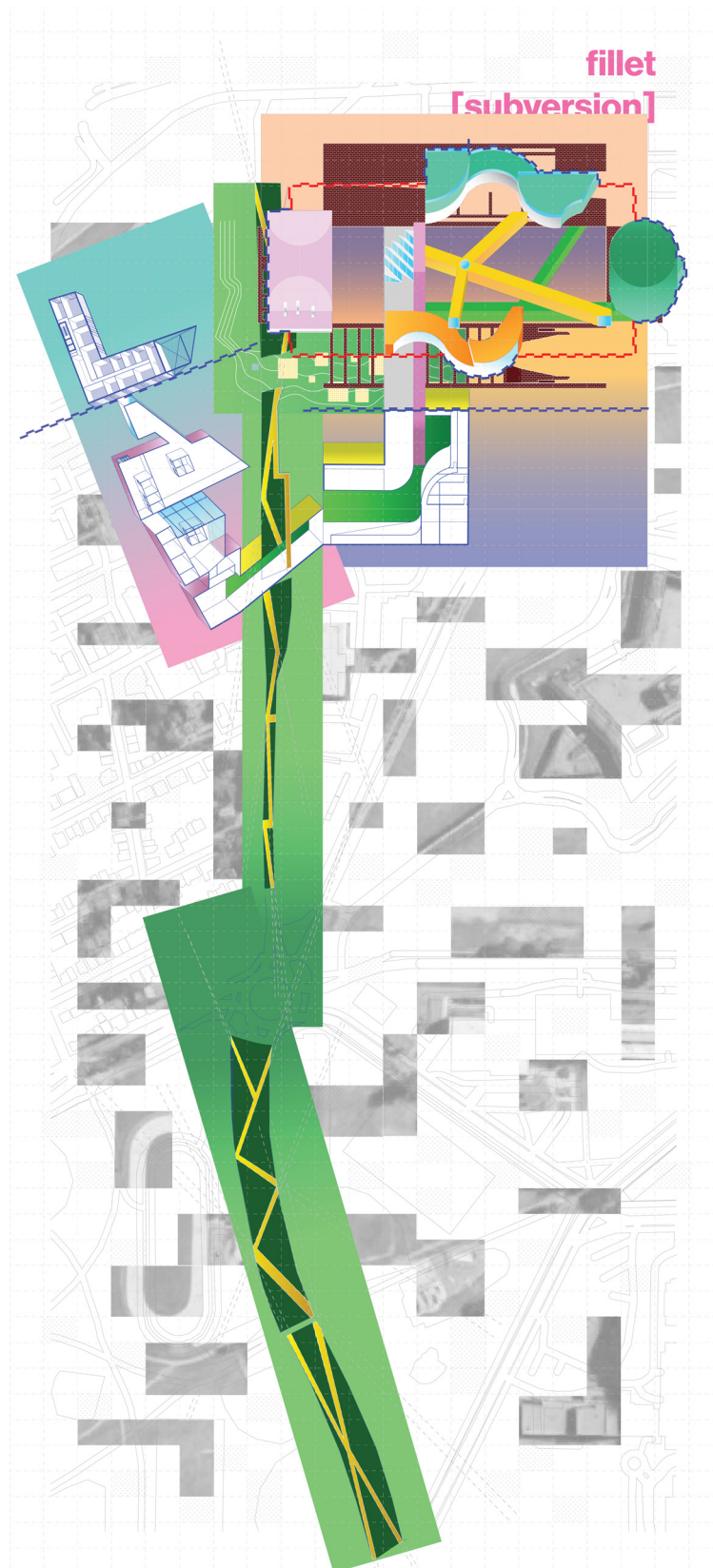
form of the intervention is seen as deconstructing the current building leaving a shell in which additions spill out and weave throughout, breaking the grid and barrier formed by the old facade. Interventions are also placed within three levels of the building: above, within, and below, allowing for the building to be occupied on all sides and planes. Public space is also used as a method to reinterpret and recontextualize the site from one of power to one for public good. Through exploring the three tools of subversion, object, and action, the project interventions and responses can be explained through corresponding drawings that thematize each tool.



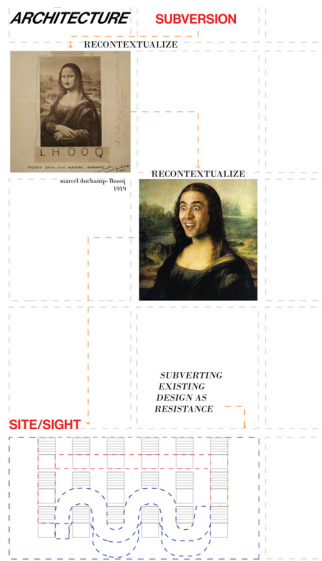
"matrix" of the methodology of subversion, object, and action and how Dadaism, #Neo_Dadaism and architecture utilize these tools.

Fillet Drawing- Subversion [Site/Sight]

The Fillet drawing starts with the perimeter walls of the police station being filleted and folded out from the centre, creating a box representing the existing condition which is about stability, permanence and societal control. In order for the intervention to undo this and create reform, the wall becomes ruptured by these new interventions. Different perspectives are used from 90 degree axonometric to 45 degree worm's

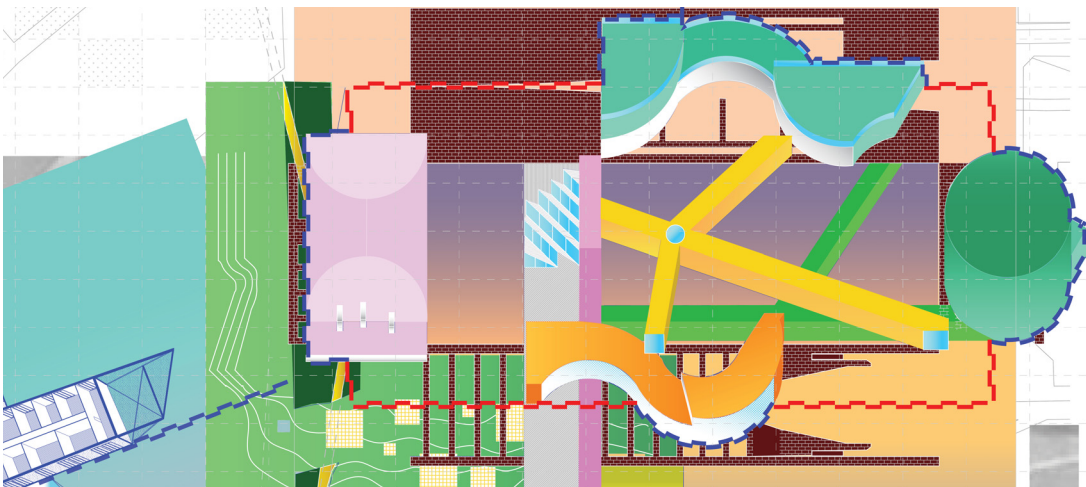


fillet drawing implementing the subversion methodology.

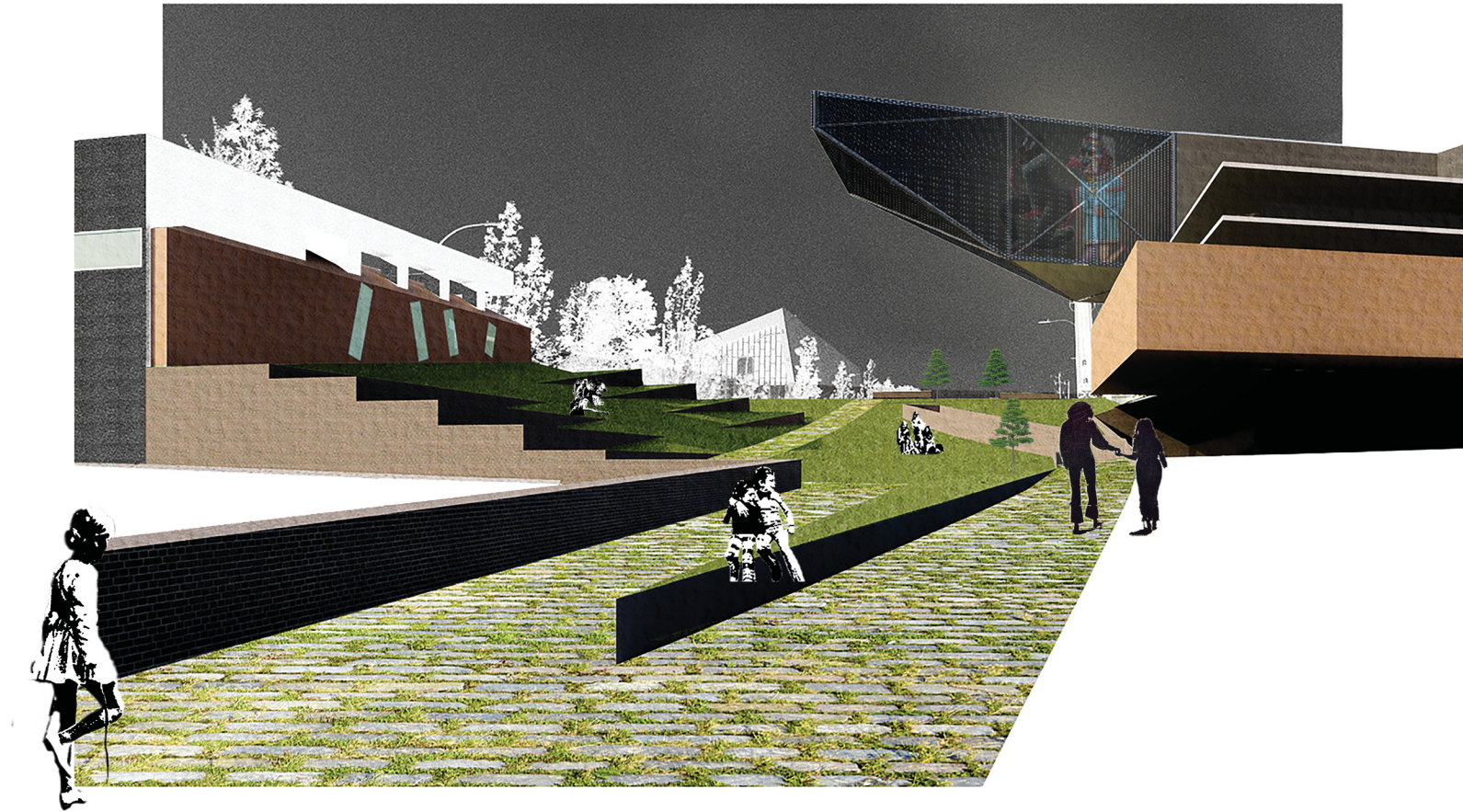


The subversion component of the Method Matrix outlining how subversion is used through Dadaism, #Neo_Dadaism and the architectural interventions of this project. The diagram shows a formal subversion of the linear conditions with an undulating response.

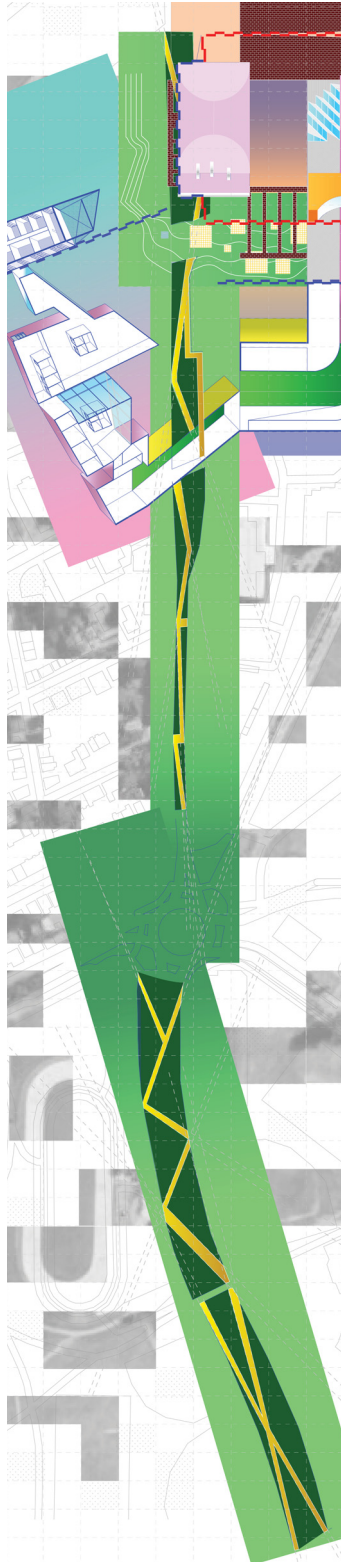
eye in order to deconstruct the visual perception of the building and its interventions. A red hinge line shows the border the old wall created, and the blue hinge line shows the new borders the interventions create. Additionally, a site plan is overlaid, showing the urban scale intervention that the former dividing line of Cogswell created being transformed into a linkage between communities. Cogswell Street which acted as a wall is subverted into a pedestrian street/park, turning Cogswell into a hinge, reconnecting the North End to the rest of downtown. The street is reorientated North/South in order to disrupt this separating line and spans from the beginning of Brunswick Street to Robie Street. The new circulation paths zig-zag throughout the old street, changing the orientation from one of division to one where the circulation constantly causes people to cross from one end of the line to the other effectively breaking the line of separation. The negative space created from the new paths allows for planting, greenspace, and activities to occur. These planes are also lifted up or down throughout the street, creating small hills and crevices for seating and engagement. The main entrance to the police station is also on the North side of Cogswell Street and connects through



Close up of the fillet drawing. Zooming in on the police station being deconstructed with the new interventions overlaid on top.



Collage looking west on Cogswell which is now a pedestrian street/ park with greenspace, seating and areas for the public.

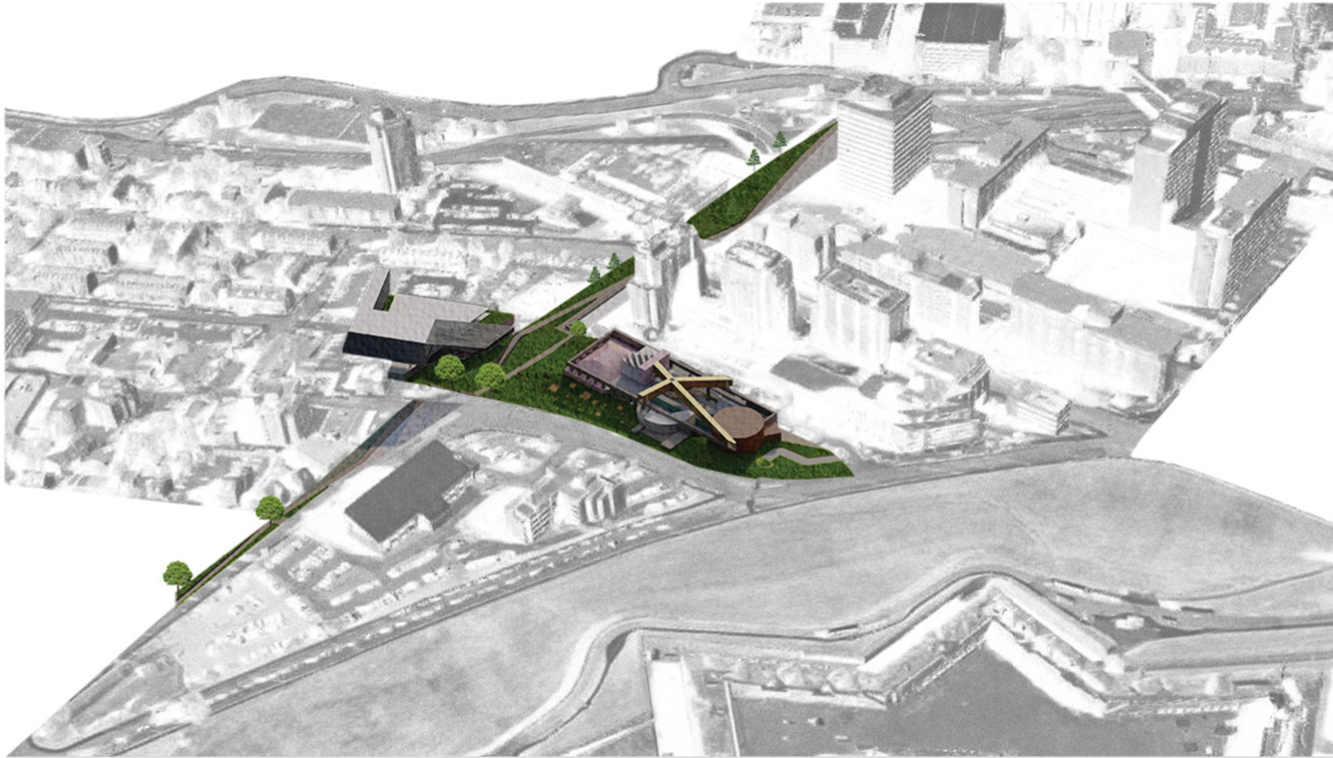


Site plan overlaid within the fillet drawing.

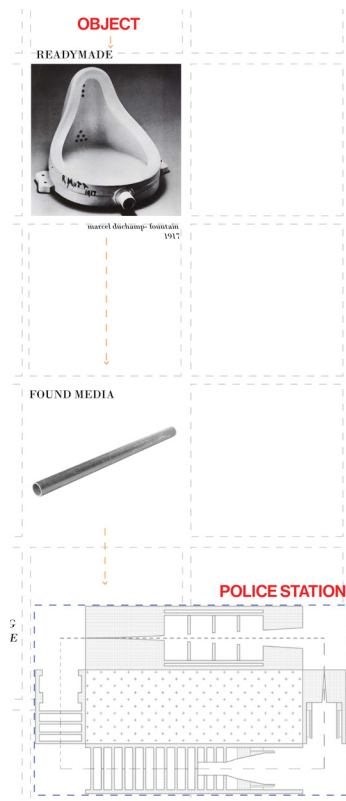
an underground sculpture park tunnel cutting across the line underground. An additional entrance on Cogswell is placed on an angle, allowing for people on Coswell Street to gain access to the underground programming. The new affordable housing addition floats over Cogswell Street breaking the line above.

In order to take the scalar power the building has over the North End, the North side of the police station is regraded to make the North elevation the same height as the South (shown in collage above). This new hill acts as a place of play where square lightwells are cut out to allow light to the underground square. Mesh is placed within these lightwells and acts as a fun place to sit down or play on. These new interventions change the way the site is seen and experienced from within as well as from the urban scale. Placing landscaping elements that change the presence of the building, and reorienting separating lines to ones that reconnect subvert the site and reconnects the police station to the North End.

Glazing contrasts the brick that existed before and references sight; how the site is seen and how it sees the rest of the city. The glazing acts as a gradient of transparency starting from the lowest level where translucent glass panels are used, allowing light through but a distorted hazy view out, perforated metal panel with glazing allowing for a slightly obstructed view out, then becoming more visible through changing the glazing material to glass block. The only space with fully clear transparent glass is in the viewing pavilions which look towards the other sites of power (Citadel Hill, Commons, Grand Parade), representing a contemporary take on site and transparency both in terms of the building as well as policing and sight transparency. The brick from



Collage site plan showing the extent of the Cogswell intervention and how the new pedestrian street/ park reconnects the North End.



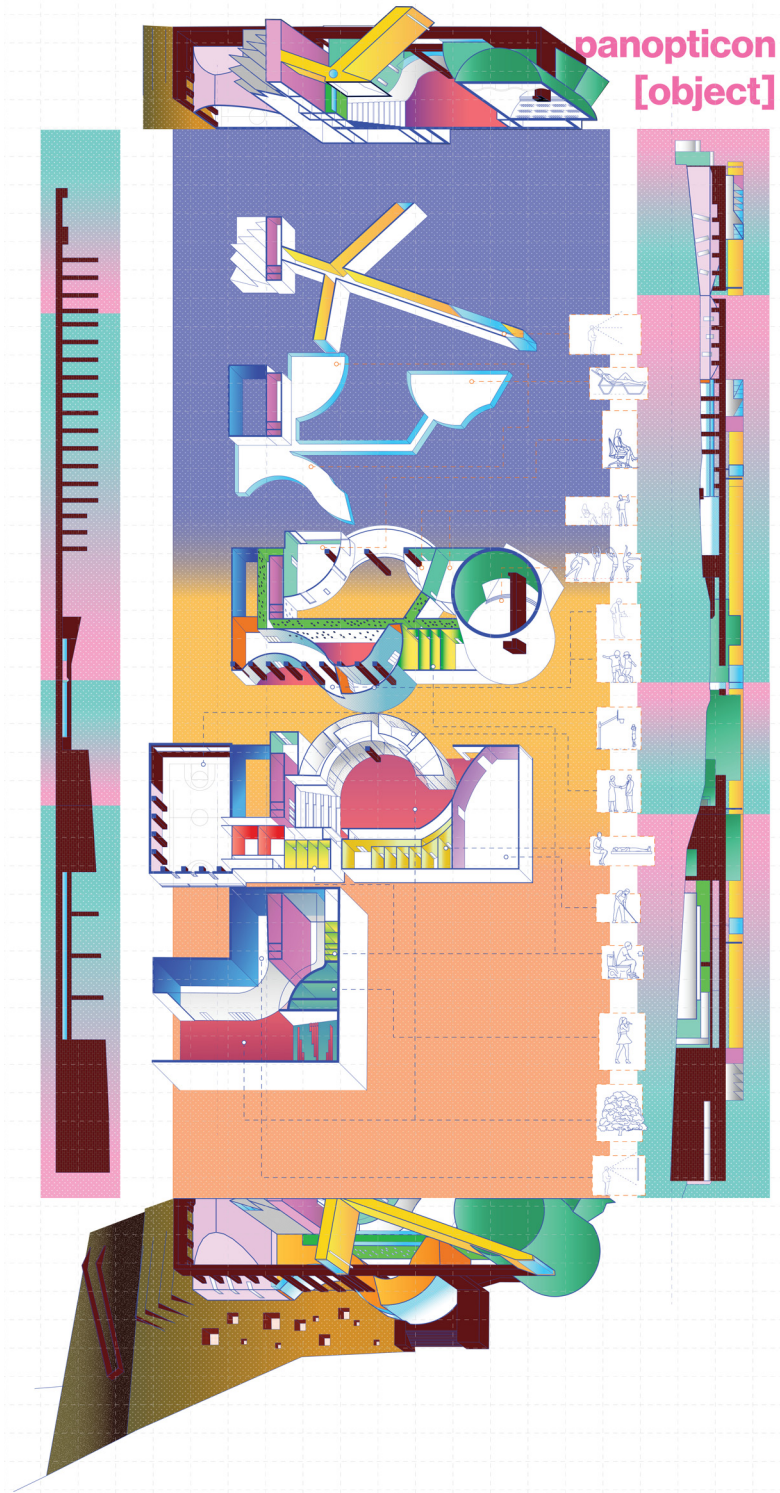
The object component of the Method Matrix outlining how method is used through Dadaism, #Neo_Dadaism and the architectural interventions of this project. The police station is drawn as filleted and folded out.

the police station is reused and recontextualized along the landscaping of the North side hill through creating topographic cuts for seating and leisure as well as across the street to keep visual and material similarity, showing a dialogue between the museum/ affordable housing wing and the rest of the police station, making the two seemingly separate buildings with underground connections read as a singular building with a connection underground. The once heavy, defensive, red mud brick meant to keep the public out is subverted and used as a material for the public interventions.

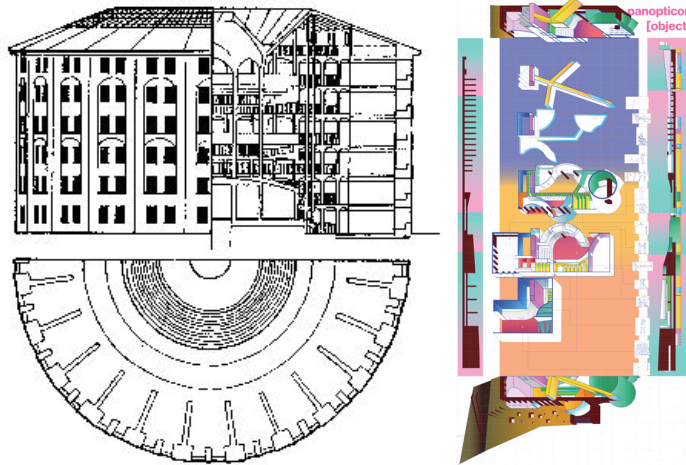
Panopticon Drawing- Object [Police Station]

The police station as an object stands as a Duchampian fountain. As Duchamp recontextualized the urinal as a piece of art, and memes recontextualize found media into representations of resistance, the police station stands as an altered readymade that can be recontextualized into something that can provide service for the North End and downtown. The interventions are seen as objects containing programming.

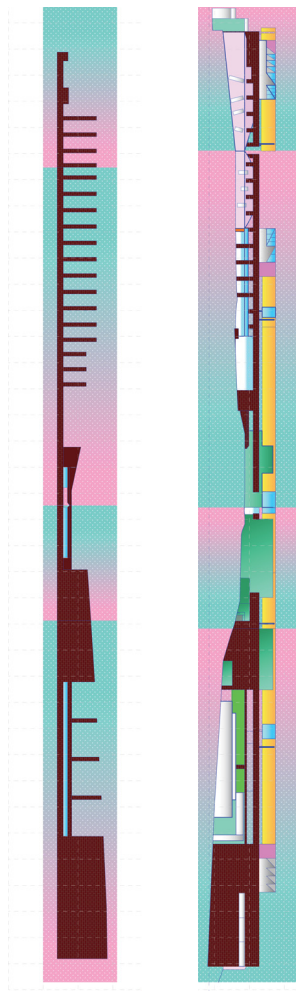
Through its representation, this drawing explores new ways of looking at the police station. Typically, we experience a building from a single facade; however, this drawing shows simultaneous experiences of different faces of the building, recomposing and recontextualizing the building into a different thing. To show the object as a drawing, a hybrid drawing referencing the panopticon plan, section, elevation drawing is used to show the building being cut and pulled apart revealing an axonometric plan. An elevation of the existing police station's facade is folded out along with an elevation showing how the facade and object are organized



panopticon drawing implementing the object methodology.



A side-by-side comparison of the canonical panopticon drawing by Willey Reveley in 1773 to the



The opposite sides of the panopticon drawing showing the existing wall condition and the new wall condition with interventions.

spatially. A gradient shows the different levels of each intervention from blue being above ground, yellow terranean, and orange for the subterranean level. A pink-green gradient is used on the elevations showing the different faces. All spaces are both corridors and rooms, allowing for inhabited circulation which encourages community engagement and socialization. Callout icons label the programmatic spaces within the new intervention. The interior walls are coloured to emphasize the programmatic spaces that make up the building.

By referencing the panopticon as an recognizable drawing of architectural representation, the image seeks to critique and recontextualize conventional drawing methods. This is achieved by recontextualizing the use of the panopticon drawing from one that represents incarceration and surveillance to rehabilitation and social services. The panopticon drawing shows a cylindrical, symmetrical design that can be divided in the middle to show elevation and section, with half of the plan below. The symmetry of the panopticon not only represents order, but also functions as an efficient way to organize prisoners with the intent to

survey them. The object drawing responds not by copying the panopticon style exactly but by responding through 45 degree axo perspectives, the building is seen differently compared to the flat orthographic representation of the panopticon drawing.

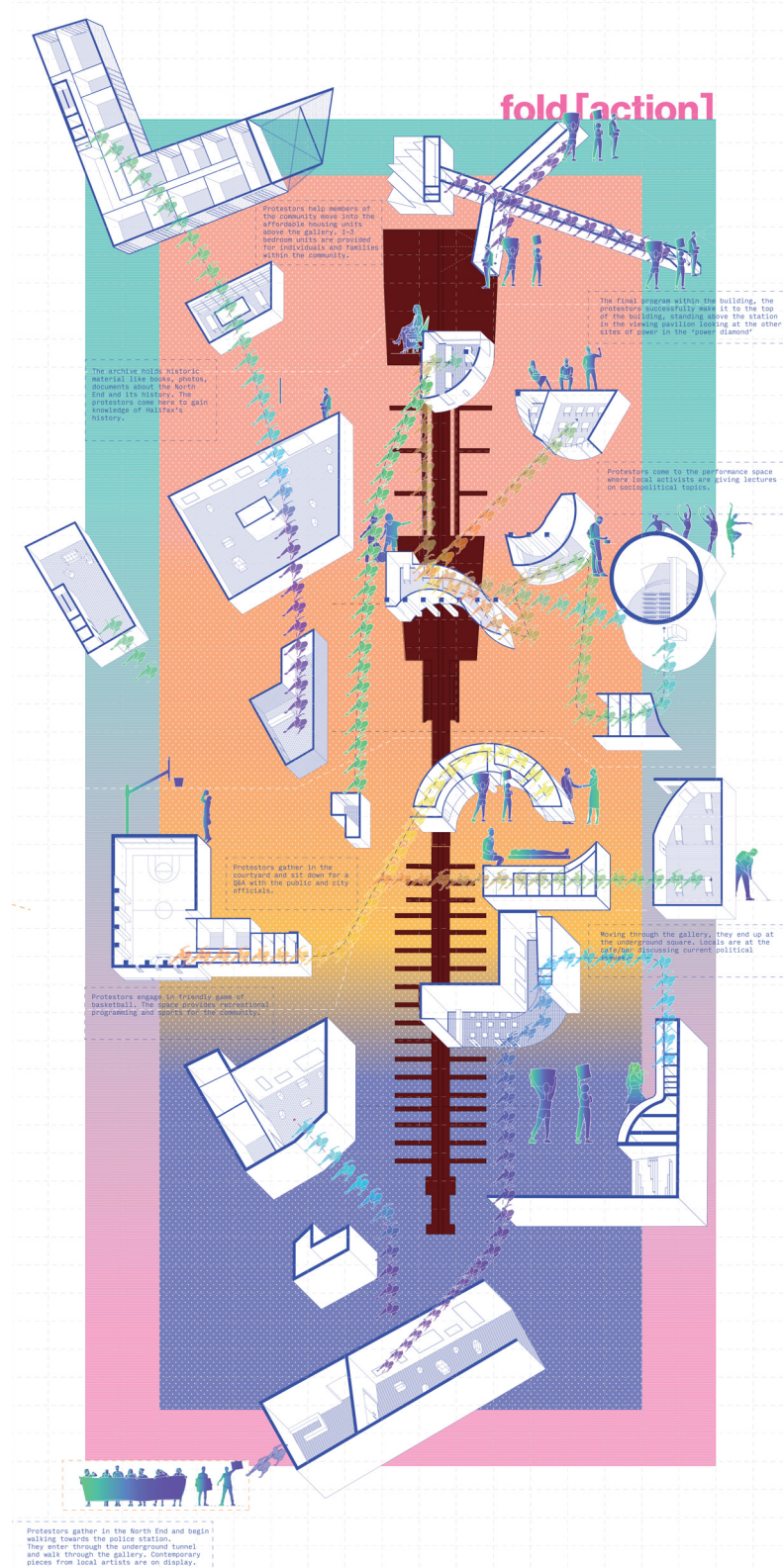
Fold Drawing- Action [Position/ Program]

The action or fold drawing shows the walls of the police station folded out and in half vertically. The individual programs are shown as objects that make up the new building. A gradient of circulation lines shows the programmatic overlap between spaces of public (purple), art (blue), recreation (orange), health and wellness (green), and prevention (yellow).

In order to disrupt power within downtown Halifax, the programs of this intervention aim to disrupt what was there before (police station) and what it represents, recontextualizing it into a space that gives power back to downtown and the North End through programs that benefit its citizens. Through analysing the Defund the Police HRM Report from 2022, and referencing the outlined strategies that can be pulled from it, public, community, and health based programs can be implemented into this design in the hopes of grounding the project within Halifax and involving real life demands in order to ground the project within real contexts or urban issues. Based on of the document, the committee advocates for funding for police to be redistributed towards mental health and addiction support, community outreach, and affordable housing.

Contemporary Shifting Programs

Contemporary culture has already seen an evolution in programming locally as well as a practice. Citadel Hill and



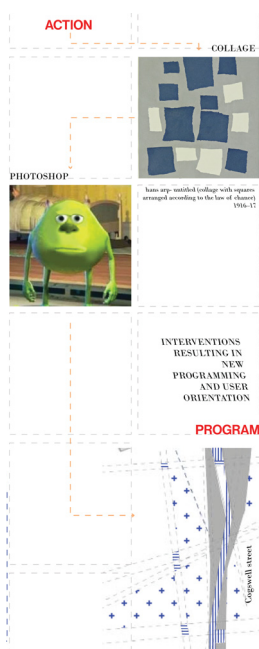
fold drawing implementing the action methodology. A narrative of protestors moving through the building is used to reveal the programs and circulation throughout the building.



Collage view of the new building from Gottingen street looking South to downtown.



Underground square intervention that connects the affordable housing/art gallery programs across the street into the police station allowing for circulation throughout the entire site.



The action component of the Method Matrix outlining how method is used through Dadaism, #Neo_Dadaism and the architectural interventions of this project. The new Cogswell site plan is shown with overlapping planes which show the new orientation of circulation that disrupts the linear line of separation.



Mental Health and Addictions program within the fold drawing.

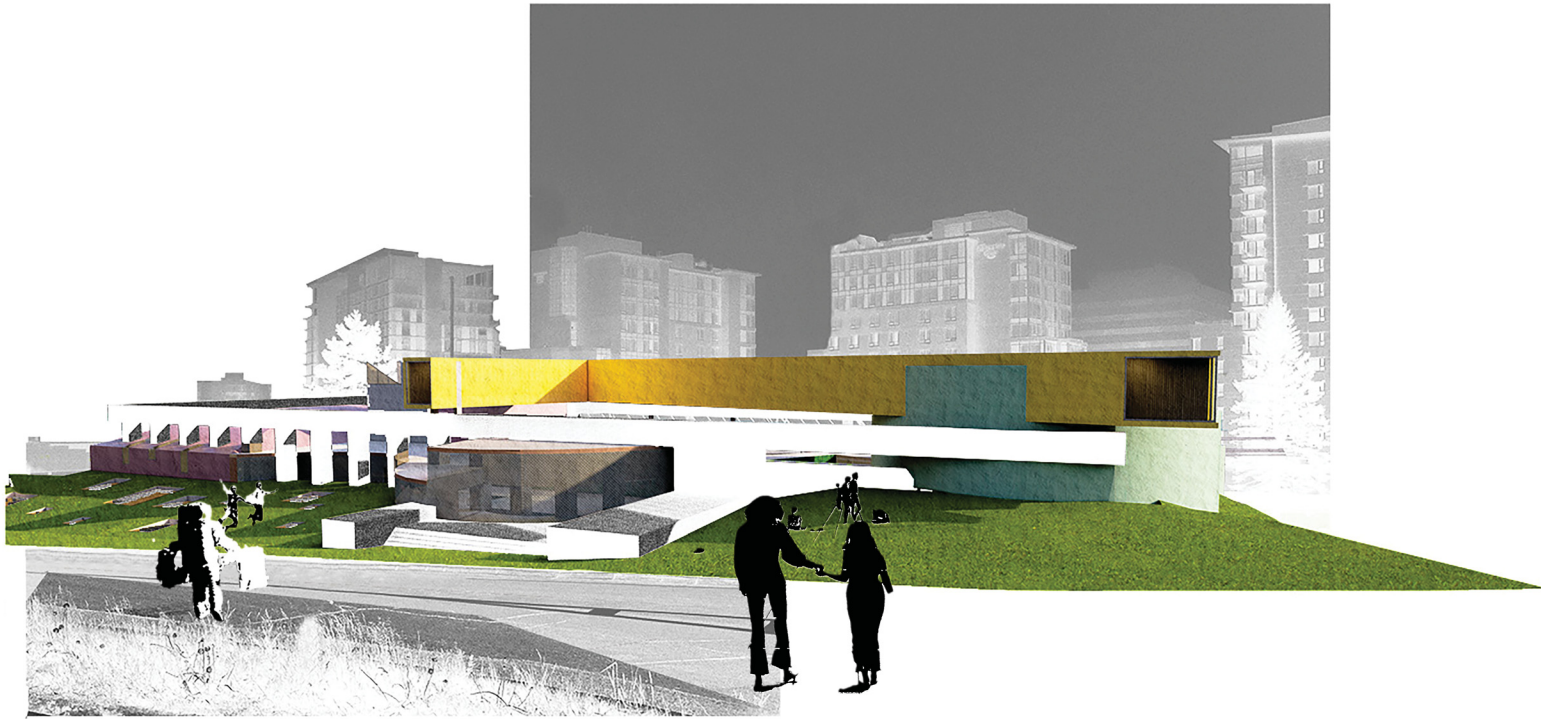
the Commons use to be military sites for defence and war; however, today the Citadel has shifted to become a tourist site and the Commons, a place for public leisure and gathering. Contemporary society is asking more from their buildings. Individual buildings need to serve several functions to accommodate the different people from different backgrounds living in metropolitan cities. An example of this is how libraries have changed from spaces for quiet research and reading to public "living rooms" for the city, where kids can run around and include programming like cafes, event spaces, and public squares. This thesis takes note of these evolving changes and looks at the new proposed programming for the police station as a contemporary social shift in how policing can act.

Mental Health + Addictions

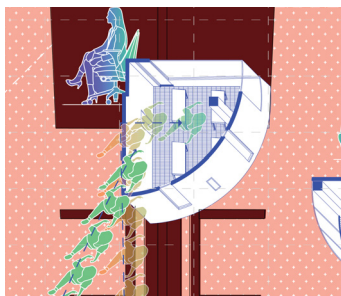
Mental health and addictions facilities are available throughout HRM. The main centre is in Dartmouth General as well as a mental health treatment facility in the QEII (Abbey Lane). To support these facilities, a small mental health and addictions unit is provided as a programmatic response to the need for more mental health and addictions support in the North End. Counselling can also take place in classrooms or youth space that is additionally provided in the new building. The facility will include room for a nurse or nurse practitioner and doctor who can provide addictions aid and/or counselling.

Emergency Response Unit

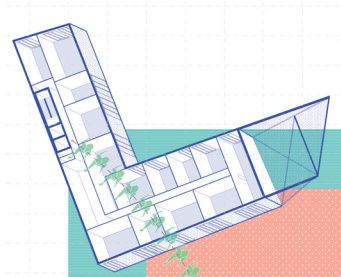
An additional supporting program for mental health and addictions is an emergency response unit office. The office has its own exterior access through Brunswick or Gottingen Street and will house more specialised responders with



Collage of the exterior facade of the police station looking North from Citadel Hill with new interventions.



Emergency Response Unit program within the fold drawing.



Affordable Housing program within the fold drawing.



Performance Space program within the fold drawing.

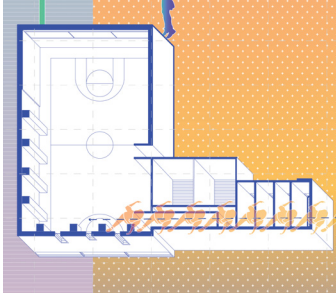
training in mental health and addictions. HRM hospitals already have units like this; however, this unit can operate as a satellite response team that can be utilised more for the North End community as it is located closer to provide faster support.

Affordable Housing

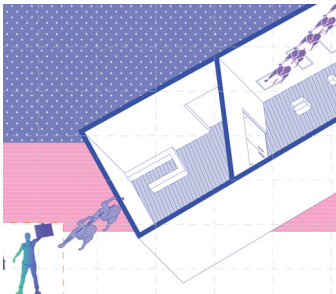
Affordable housing is a demand in many cities especially within Canada where it is getting harder and harder for millennials and Gen Z to afford to own or even rent a home. These issues are still not addressed by the municipality where several condominium and luxury apartment buildings are being erected while only a small percent of those units are allocated to affordable housing. Because of the housing shortage and commodification of housing, the demand for affordable living is at an all time high. Tom Kent states in the 2008 *Public Housing Risks and Alternatives* report that affordable housing is "the greatest of urban deficiencies" (Kent 2002, 9). In order to combat this, an affordable housing building containing four storeys of 1-3 bedroom apartments (56 units total) will be available to the North End community members who are in need of affordable accommodations. A separate entrance is placed within the courtyard where the lobby to the art gallery and underground courtyard are. The form cantilevers over the new pedestrian street/ park providing shading and space to provide light, engage with the street/park, as well as projections for public art to be displayed.

Performance Space

A performance space where lectures, dance, and musical performances can be held stands where the holding cells in the old police station were (South West side). These



Basketball Court program within the fold drawing.



Cafe/Bar program within the fold drawing.



Neil Denari- TROIA (2005)

cells act as confining and incarcerating to the public taking a disciplinary presence. Where these holding cells once stood, a cylindrical panopticon-like form stands; however, its programming is subverted by recontextualizing the gaze of the panopticon. Instead of looking outwards and acting as a voyeuristic eye to the public, it looks within through programming to performance, education, and the arts, creating a space of gathering instead of exile. The form of which is also disrupted by the viewing pavilion which pierces the cylindrical form, disrupting its power.

Basketball Court

A basketball court was initially a programmatic element of the police station when it was initially constructed in 1975. This space is now a gym for the police; however, bringing back the basketball court plays off the nature of sport and society. Instead of opposing sides (public and police) duelling in protests, the opposing teams can duel in sport. The court can also house other intramural activities. Sports also provide activity and community presence where gathering and friendly competition can foster character building and community bonding.

Cafe/Bar

An important part of public change is discourse. Conversations between different and like-minded people and groups help with connecting to others and insight change. What better place is there to talk to someone (especially in the Maritimes) than a bar or cafe? This program is placed within the underground lobby near the underground square providing food and drink to the community as well as a space for discussion, conversation, and dialogue to happen. The program was inspired by Neil



Francesco Rosselli- The Execution of Savonarola and Two Companions at Piazza della Signoria (16th century) depicts Savonarola's execution in a public square.

Denari's TROIA exhibition, where a pavilion was made that critiqued the European Union's methods of crowd control and the physical harm and "dissolution of free speech, debate, and positive cultural conflict" (Denari 2005). Denari installed a theatre hall in a square with a bar adjacent to the theatre as a method of encouraging discourse. Thus this program emulates the same programmatic implementation in the hopes of achieving the same results.

Public Space [Position]

Public space is used to allow ownership of the site to be brought back to the public realm giving the public power over the site. Underground squares, inner courtyards, rooftop patios, all provide space for congregation, protest, and fun. The public square becomes an important programmatic intervention for its symbolic connection to power and resistance. The square in the new intervention exists within two planes: underground, the tunnel leads to the square which can be used in the winter as it protects people from the weather. Up a series of scissoring ramps, a hallway leads to the central square/courtyard on the ground floor.

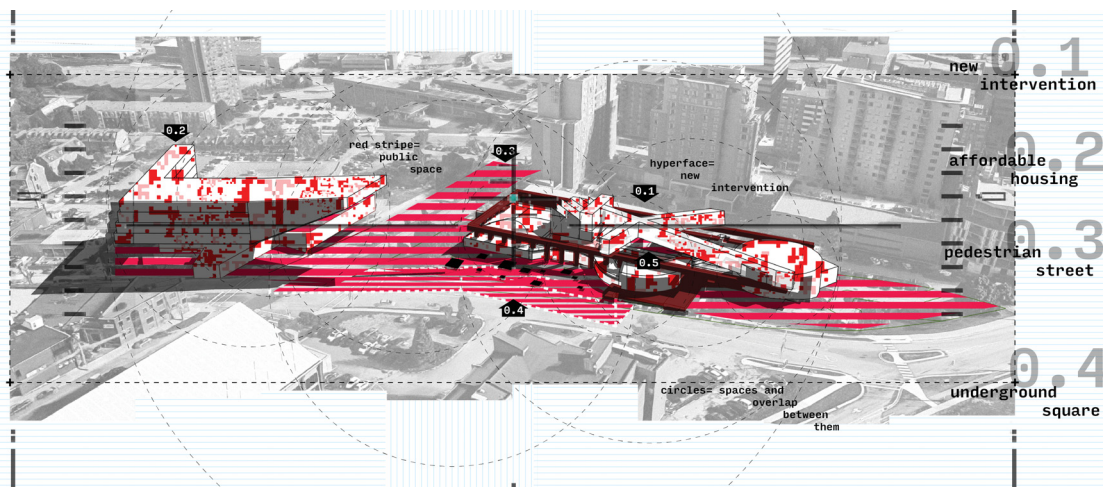
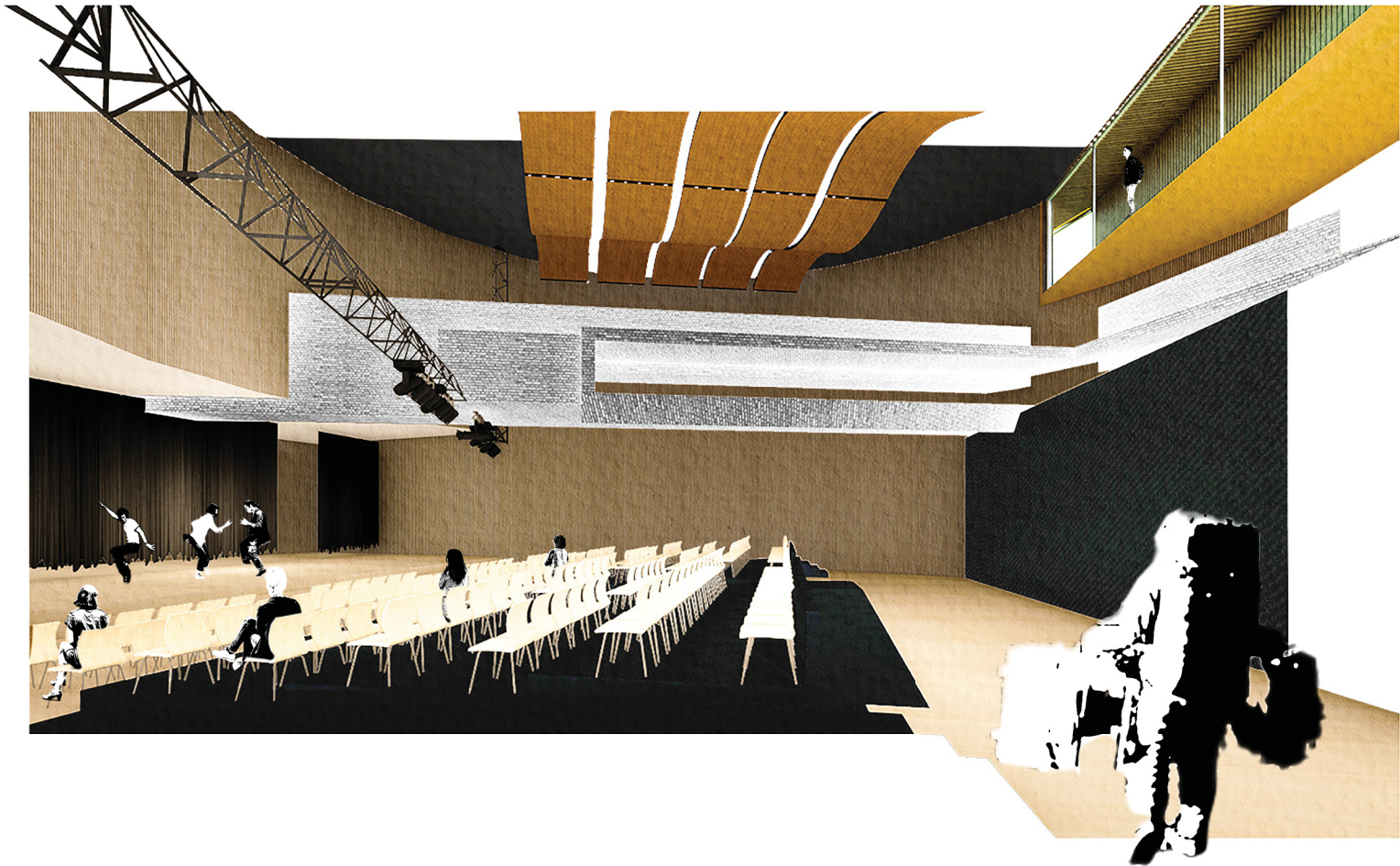
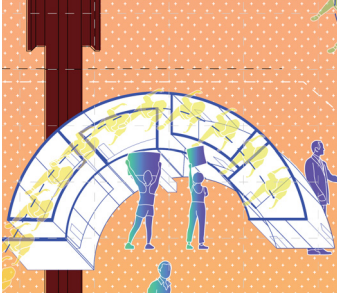


Diagram demarcating the new architectural interventions and new public space.



Collage of the performance space showing the existing brick running through as well as the viewing pavilion piercing through (top right)



Incubator program within the fold drawing.

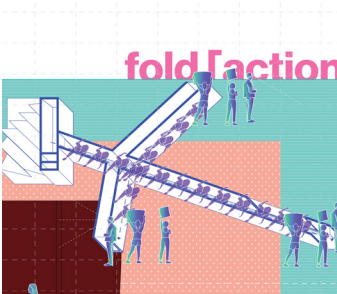
Returning the site as well as Cogswell Street back to the public allows for the community to reinhabit the space and returns ownership to the public where services and programs help support the community.

Incubator

Like how Boston Police worked with community members to provide job training and resources to troubled youth, an incubator program is implemented to help support community members through providing training and education for people looking to start their own businesses. Storefronts are provided where local community members can create pop-up shops to sell products. Through providing education and support to local businesses and people, disciplinary policing can be avoided by providing resources that take people away from crime preemptively.

Viewing Pavilion

The viewing pavilion is the last programmatic element situated above the old police station. This pavilion frames the other sites within the *Power Diamond* and allows the public to circulate above, taking the spatial control and scale away from the building. The form pierces the panopticon taking away the disciplinary power of the site, and allowing those within the pavilion to walk over the site of carceral. Through looking and placing the public in a state of confrontation with these sites, the public can return the voyeuristic gaze this site once imposed on them.



Viewing Pavilion program within the fold drawing.

Chapter 5: Conclusion

Through thinking of power as something that encompasses knowledge, this project is not just about creating community. By producing new forms of knowledge and culture, a new knowledge paradigm can be created, which in turn creates a new power paradigm which is supported by Foucault, who claims that power directs forms of knowledge. Once we become objects of knowledge, we become subjects to power (Moore 2021). Foucault explains, "In fact power produces; it produces reality; it produces domains of objects and rituals of truth. The individual and the knowledge that may be gained of him belong to this production" (Foucault 1995, 194). In order to disrupt current knowledge and power paradigms, this project creates new ones through architectural representation and creating community and public space.

Using art history in a contemporary framework, the project uses methods of resistance that have had a cultural impact as a precedent. Then translating them into architecture in order to address urban issues that are common within contemporary culture like policing and surveillance, by acting as an analysis and criticism of the built environment as well as the architect's role within these issues. Engaging real social proposals like Defund the Police through unconventional architectural representation allows the architect to be repositioned within the power hierarchy. By not using conventional representation tools like plan, section, elevation—which distance the architect from politics—and using representation to depict themes and methods, the project can engage in real sociopolitical conversation and situate the architect as an activist.

For any meaningful change to be produced, Foucault believes that “If one tries right away to provide the outline or formula for the future society without properly critiquing all the relations of political violence exerted in our society, we risk letting them be reproduced” (Foucault 1971). It is the responsibility of the architect to respond to issues within culture lest they repeat themselves. Utopia is earned and the only way society moves towards utopia is by addressing issues instead of ignoring them. In order for architecture as a practice to support communities seeking change, architects need to be brought back into social and political conversation. Events throughout space and time allow architects to produce something more than a building. Representation can be more than aesthetics. Learning from art history and contemporary art, architectural representation can be used to further sociopolitical activism within the practice.

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