

**Art Gallery as Bridge
Between
Port Industry and City**

by

Liam Logan

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I would like to dedicate this thesis to my mother and father, whose love and encouragement has led me through life's challenges with an open mind and a full heart.

Contents

Abstract	v
Acknowledgements	vi
Chapter 1: Introduction	1
Large Specialized Ports Become Disconnected from the City	1
From Private to Public: The History of Halifax's Waterfront.....	2
Industry and City Side by Side	4
Coexisting on the Industrial Waterfront?.....	7
Chapter 2: An Industry Disconnected From the City	9
Thresholds and Barriers Disconnect Industry City	9
<i>Terrains Vague</i> as a Theory of Disconnected Space.....	12
Chapter 3: Reconnecting Port and City Through Architecture.....	16
Typical Waterfront Redevelopment.....	16
Why Active Connection is Important.....	16
Who Would Benefit?	16
Grain Conveyor as Bridge	17
New Zealand Case Study.....	21
Chapter 4: A Grand Axis	24
Three Axes: X, Y, Z.....	24
Activating the Grain Conveyor Through Program.....	26
Chapter 5: Developing an Art Gallery	28
Art Gallery as a Program	28
Current Art Gallery of Nova Scotia RFP	28
The Long Gallery	30
Uffizi Gallery and Vasari Corridor	32
Turning Disconnection into Active Connection	34
Art Galleries Embrace Derelict Industrial Buildings	35
Chapter 6: Adaptive Reuse Creates a Destination Place	39
Grain Conveyor Rises to the Occasion	39
Large Galleries and Support Functions Occupy Warehouse Block.....	46
Warehouse Tower as Connector and Marker	52

Supporting Programs Promote Socialization.....	53
Chapter 7: New Supporting Buildings Help Anchor Art Gallery.....	58
Crane Gantry as Public Bridge.....	58
Juxtaposition Strengthens Connection.....	60
A New Place for Seafarers.....	61
Mitchell Street Artist Centre.....	64
Chapter 8: New Art Gallery Bridges Social Barriers.....	71
Addressing Gentrification.....	71
Outreach on Site.....	71
Chapter 9: Conclusion.....	72
Dissolved Barriers and Thresholds Become a Seam.....	72
References.....	73

Abstract

For centuries port industry has played a vital role in Halifax, occupying the majority of its waterfront. As shipping developed, ports moved to specialized suburban areas, allowing cities to redevelop their urban waterfront. Even though we are drawn to marine industries for their grit and dynamism, contemporary waterfront redevelopments typically eliminate industry in favour of recreation. Through conscious architectural intervention, this thesis proposes new spatial conditions that allow city and industry to coexist symbiotically.

The current aspirations for the Art Gallery of Nova Scotia are bold socially but plans may not live up to these intentions. The alternative AGNS proposed here reconnects an active industry with its city through architecture and program. Derelict industrial elements are adapted to invite downtown users. Social spaces are designed to dissolve barriers between black tie patrons, regular gallery goers, marginalized seafarers, stevedores, and both successful and aspiring artists.

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Chapter 1: Introduction

Large Specialized Ports Become Disconnected from the City

City Development is Tied to its Port

For centuries port cities were tied to their waterfront through both the public interface and the industrial sector. These cities are typically born from their waterfront conditions as their locations provided shelter from the harsh ocean environment and an advantage for movement, trade and other uses. The “locations of the ports themselves often has a great bearing on where a city was founded” (Busquets 2003, 4) as their suitability for a settlement was relative to the viability of their port. As these cities continued to develop over time their waterfront industry grew substantially and, as a result, public interface gradually weakened.

City and Port Tension

Waterfronts in the industrial age played a critical role in cities’ cultural positions. The growth of these specialized single use areas have created an imbalance between the city and the industrial zone and “cities and ports which once were intimately connected and finely balanced have grown apart” (Hoyle 2001, 28). This phenomenon is what Jane Jacobs refers to as ‘border vacuums’ (Jacobs 1961, 259) in her book *The Death and Life of Great American Cities*. These are the harsh thresholds and strong barriers that are created from the industrial site, effectively disconnecting them from the city.

To this day, ports remain a main driver for their local economy and the world at large as the global demand for

goods continues to increase. It is understood that economics play a crucial part to any city and while the industry does provide positive attributes, such as employment increase and economic prosperity, should they be prioritized over the social qualities of the city?

From Private to Public: The History of Halifax's Waterfront

Halifax's Established Waterfront

From its founding until the late 20th century, Halifax's waterfront operated as the civic, commercial, and industrial centre of the city. Founded in 1749 by Cornwallis as British colonial outpost, the city afforded many opportunities for trade and commerce due to its proximity to the American Colonies and West Indies (Frost 2008, 9). Over time the city expanded outward from the waterfront as a result of growing industry.

The Development of the Shipping Industry

During the age of sail, Halifax was dominated by a system of private finger piers and accompanying warehouses. Stretching from Richmond Street in the city's north end to Morris Street in the city's south end, the downtown waterfront was littered with as many as 180 wharves (Frost 2008, 31). As technology progressed so did the shipping industry and vessels became specialized for the product that they were transporting. This includes but is not limited to oil tankers for transporting liquids such as oil or chemicals, bulk vessels for transporting dry cargo such as sugar or grains, and the most common container ship for transporting containers. Shipping containers were standardized to optimize transportation between land and sea. For Halifax, as shipping containers

standardized and vessels became larger the industry shifted from the system of numerous finger piers in favour of two larger specialized deep water terminals at the north and south end of the city's downtown (Ceres in the north end and Halterm in the south end). To service the terminals they were connected with roads and railways. For Halterm this meant a massive railway cut, whose stone was used for landfill transforming what was once previously pastoral land into a large open port area. With the increasing industry also came the development of the grain elevator situated at the rear of Halterm.

This complete metamorphosis was required as “container terminals must have huge slabs of open [...] space to park and arrange containers for shipment; appropriate equipment to move containers across the terminal; specialized container cranes; and ideally, on-the-spot connection with rail, road and/or water transport facilities” (Port of Halifax 2019) to maintain a global level of port operation. The specialization of the large area of land for a single use causes a disruption in the city as their inherent industrialized nature generates harsh thresholds and barriers which are “apt to be stagnant” (Jacobs 1961, 337), the phenomenon previously described

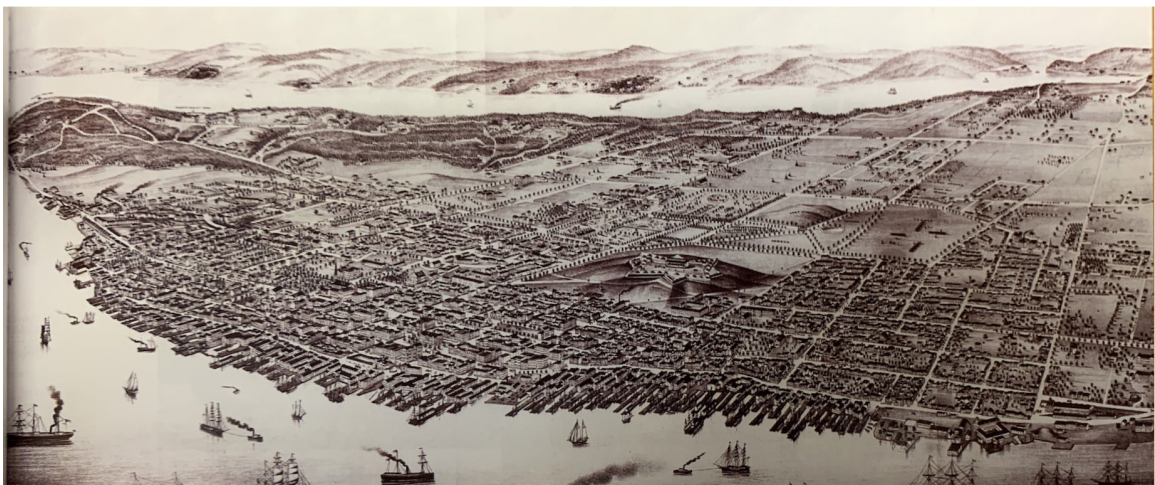


Figure 1. A bird's eye view of the harbour showing the numerous finger pier system (Frost 2008, 31)

as border vacuums. These thresholds and barriers can vary from the physical, non-penetrable, hard barrier to the more physiologically imposed thresholds that evokes the sense of not belonging, or a combination of the two. To begin to address these thresholds and barriers it is crucial to first identify and analyze each one residing within the south end industrial site.

Industry and City Side by Side

The South End Industrial Zone

As the transformation took place and Halifax reclaimed the majority of its downtown waterfront the south end terminal found itself in a unique location. The city has converted

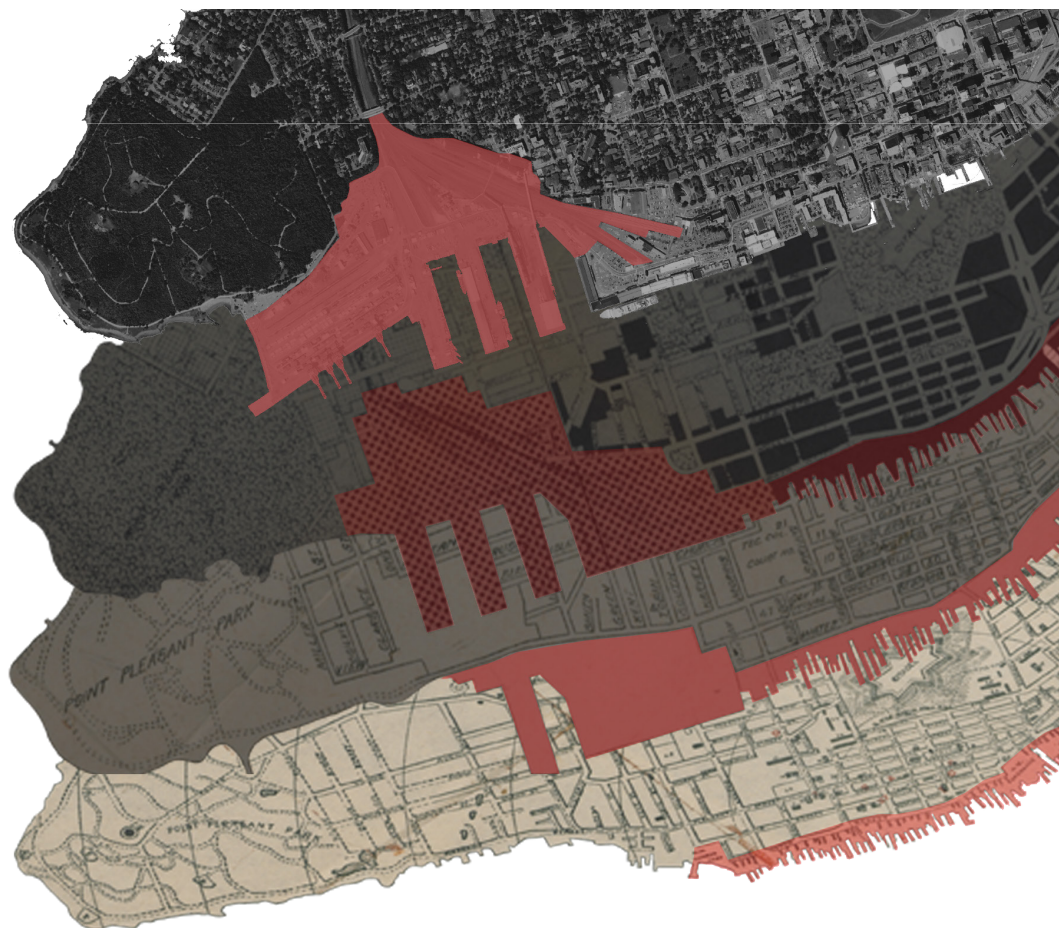


Figure 2. The layers of historical Halifax maps show the shift from numerous finger piers to large specialized areas. Highlighted here is the shift to Halterm in Halifax's south end.

the industrial to recreational and cultural a large portion of waters edge which adapted to a public boardwalk with a variety of amenities. Downtown the boardwalk continues along the harbour from Purdy's wharf until it reaches the Cunard Centre where it meets the industrial site. At the opposite side of the industrial site is Point Pleasant Park, the city's natural wooded public park. Along the top edge of the industrial site are residential neighbourhoods with single family homes and apartment buildings. Lastly, the final side of the industrial site is the harbour (figure 3).

A Point of Entry

While a large portion of goods that are imported and exported from Halifax are done through the south end container terminal, the industrial site is also adjacent to two of the city's main tourists terminals. The Via Rail train station runs through the industrial site to where in on and off loads passengers that are travelling by train. As well, on the harbours edge next to the industrial site are the berths for cruise ships and Pier 21, where tourists enter the city. This is the same place that many people immigrated through as well as where many Canadians were sent off during the second world war.

Pedestrians, Tourists, Port Workers, and Seafarers

From the public pedestrians and tourists, to the port workers and seafarers there are various user groups surrounding and within the industrial site. Yet there is nothing that facilitates their interactions on or near the area. Pedestrians are made to move through and not linger; tourists are inadvertently drawn away from the industrial site only to the city's downtown; there are no public places for the port workers to



Figure 3. Halterm south end terminal resides in a unique situation where it borders Halifax's downtown, residential neighbours, and the city's natural park. (Frost 2008, 208)

take their break on site; and the seafarers remain on ship or in the under-equipped Mission to Seafarers trailer that is on the edge of the site.

Being a place where people enter Halifax and multiple types of user groups naturally occur while surrounded by the city's downtown, a municipal park, residential neighbourhoods, and the harbour make the south end container terminal a rich and engaging site. As a large and curtail part of the Halifax it is a lost opportunity to be disconnected from the rest of the city.

Coexisting on the Industrial Waterfront?

As ports are generally in or near the heart of their city, as their founding and development are closely related, the disconnection between the two becomes more problematic as they both continue to grow. The barriers and threshold disconnect the public realm from a vital part of the city. This thesis claims that a city's port should be in open connection with the rest of the city. It seeks to reconnect the industrial site with the city and to highlight the port industry to the public. Thus the question arises, can architecture help? Is it possible for the industry and the city to symbiotically coexist and if so, how would one address the existing conditions created and begin to interweave public space though the industry? Could implementing architecture activate the created thresholds and barriers?

The chosen site for testing is Halterm, Halifax's deep water shipping terminal in the city's south end. The investigation begins through a strategy of identifying and analyzing the thresholds and barriers within and around the industrial site. They are crucial to understand as they create the primary disconnection between the industry and the city.

As the intention is to implement architecture to address the thresholds and barriers, the most appropriate site, one that is chosen must not impede industrial activity. In this manner, the industrial site's derelict and underuse spaces, which will be later defined as *terrains vague*, are located and analyzed. Full comprehension of these *terrains vague*, and their inherent qualities, will provided the basis on which to implement the architecture. Through identification, analyzing, and implementation, the industrial site is tested to see if new spatial connections, that facilitate public activity, are made in hopes of creating interactions between different groups. This will dissolve thresholds and barriers and as a result thread the disconnect between the public and industrial waterfront.

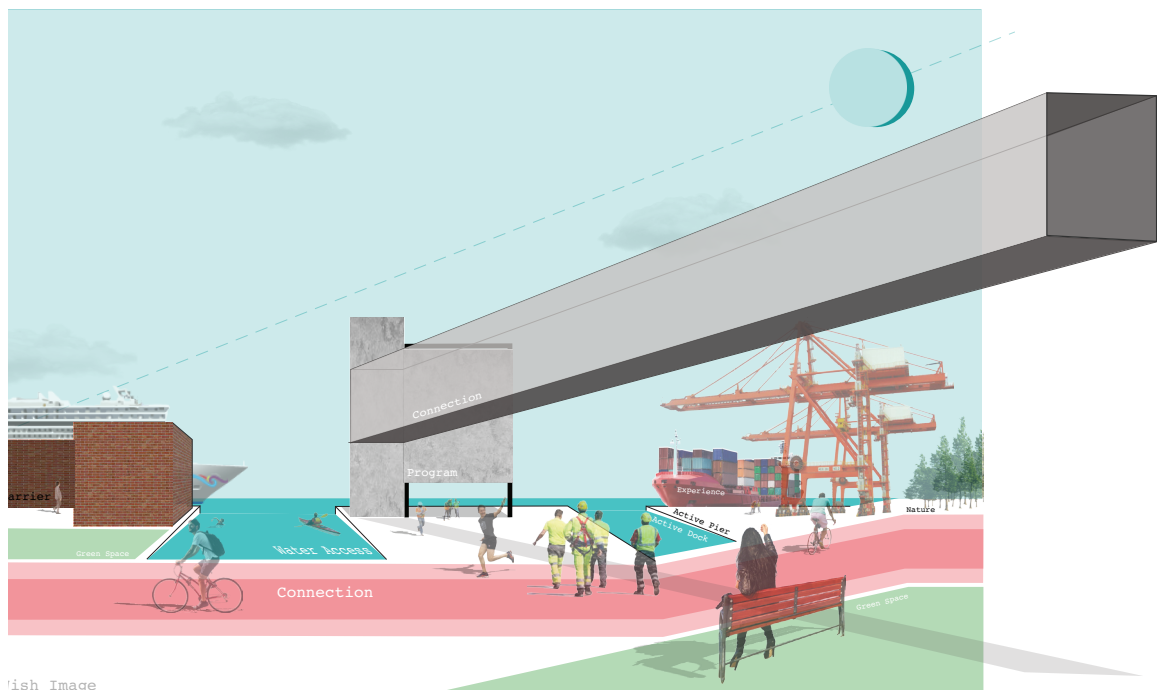


Figure 4. The use of the image portrays the desired outcome of dissolved thresholds and barriers promoting a symbiotic relationship between the public and the workers.

Chapter 2: An Industry Disconnected From the City

Thresholds and Barriers Disconnect Industry City

To overcome the divisions between city and industry, it is critical to identify and analyze various kinds so that the most appropriate course of action can be applied. The most important distinction is between physical barriers and psychological thresholds.

Physical Barriers

The most obvious barriers are literal obstructions that restrict the user from moving from one place to another.

The Grain Elevator



Figure 5. The height, length, and materiality of the granary make it a harsh physical barrier, evident here as it sits behind a residential area.

The most evident physical barrier to the site is the Halifax Grain Elevator. A straight line of over sixty concrete silos stands four rows deep and runs along the border in between the industrial site and the residential neighbourhood. The combination of the grain elevator's height, length, and materiality, as well as the location and how it is situated on the site's perimeter, creates an industrial concrete wall that forms a strong divide between the city's south end residential neighbourhood and industrial site.

The Train Tracks

Even though the train track system is crucial to the shipping industry, as a primary mode for import and export of goods to and from the site, they also create a strong physical barrier. The tracks stretch from Halifax's public train station (VIA Rail), run along the west perimeter of the industrial site and exit the area northward through the terrain cut. The tracks



Figure 6. The train track barrier is frequent throughout industrial zone.



Figure 7. The height and width of the stacked containers obstruct views into the industrial site.



Figure 8. The Cunard Centre is the end of the boardwalk and terminates the public zone.

spread up to 18 sets wide and as a place for trains to idle or switch tracks. The sheer length, width and heavy industrial activity of the tracks creates further divides between the industrial site and the neighbourhood.

The Shipping Containers

As the containers used for shipping became standardized their ability to be stacked and organized magnified. Sitting one on top of the other, it is common to see the eight foot tall containers standing five or more layers high and in lengthy rows with little to no space between them. These corrugated metal walls reside all over the open port as they await redistribution. The ones of particular importance, and identified as a barrier, are the stacks running along Marginal Road, tight to a chain-link and barbed wire fence, that obstruct views into the port, the harbour and beyond.

The Cunard Centre

The Cunard Centre is the southernmost public building before entering the industrial site. It is situated at the end of the public buildings alongside the harbour with no open connection through physically or visually to the other side. Sitting perpendicular to the harbour, it runs parallel to the quay of pier 23, acting both as a physical and visual barrier to the industrial site.

Psychological Thresholds

The psychological thresholds throughout the site act as obstacles for the public realm's perception of the site. While they are not literal barriers they often evoke an uninviting sense of not belonging.



Figure 9. Signage that implies death if the pedestrian doesn't proceed with caution along Marginal Road.

Marginal Road

As the sole street that runs through the site, Marginal Road is the only route available for the transport trucks to enter and exit the port. Built for this reason, the roads are narrow in relation to the size of the trucks and are only bordered by one minimally sized sidewalk. The train tracks that service the port intersect the road at several points. They do not have the conventional armature to block a path for the train, but instead has signs on the sidewalk that read "Look, Listen, Live". These signs imply if the user does not use extreme caution that death could ensue. As well, the sidewalk is interposed between the road and several different barriers (a hill, a milling plant, a fence), with no point of rest throughout the length of the large industrial site. These obligate the pedestrian to a strict codified behaviour. Absent of freedom or, at least, variability along this route as the only pedestrian path, fails to draw the user comfortably though the industrial site.

The Cunard Centre

The Cunard Centre creates a sharp boundary between the pedestrian zone and industrial site. This deters the public and tourists from investigating the industrial zone in favour of heading in the opposite direction, back towards the public amenities and the waterfront boardwalk.

The Grain Conveyor

This large structure runs from the elevators out to the end of the pier as a mode to move grain between the ships and the silos. Standing high above the ground on open web metal stilts, the conveyor is perpendicularly cutting Marginal Road at the start of the industrial site, the grain conveyor



Figure 10. The grain conveyor acts as an industrial gateway into the industrial zone.

creates an industrial gateway. Passing under the conveyor evokes the feeling that one is now within the confines of the industrial site.

The Tunnel

A pedestrian tunnel passes under the rail yard, connecting the dead end of Barrington Street to Marginal Road, near the Cunard Centre. Although a public passage, this tunnel is located away off the main street, basically invisible to someone unfamiliar with the city. Those who are familiar with the tunnel are aware that it is prone to flooding and poorly lit. It does not feel safe when used alone or at night. For all these reasons, the tunnel provides minimal connection to the industrial site.

***Terrains Vague* as a Theory of Disconnected Space**

Identifying and understanding the thresholds and barriers make it possible to consider architectural interventions (figure 6). Inherent in large specialized use areas, the “single elements that form them possess such a low intensity of land use, relative to the great perimeters they possess” (Jacobs 1961, 342) tends to result in sporadic areas that are unused completely or not to their full potential. Derelict land has also been called “*terrains vague*”. Because such land carries “a multitude of possible connotations” ... this phrase “is thus well suited to serve as a collective term for various subtypes of leftover land” (Basilica, Gabriele, and Stefano Boen 1998, 98) within and around the industrial site. “The potential social values of *terrains vague* are not always readily discernible from the outside, especially given the generally negative associations these areas carry, such as appearing outmoded, uncared for, dirty, and dangerous” (Barron 2013, 9). However, they can provide

a basis for the implementations which will address the barriers and thresholds. As the subcategories of *terrains vague* are defined, their occurrence throughout the site will be identified and analyzed. Barriers are always literal and physical but the psychological thresholds created by these *terrains vague* are largely a matter of public perception.

Non-Places Limit Flexibility

Another related concept is “Non-Place”. These are defined as “areas of transit [...] in which users experience a heightened sense of compulsion to adhere to strictly codified behaviour” (Auge 1995, 85) and, as a result, an experience of less autonomy. For reasons set out above, Marginal Road can be identified as a non-place. A pedestrian travelling through the site, alerted to unseen hazards and with no opportunities or invitations to rest or explore may experience more anxiety before pleasure.



Figure 11. Non- Places: Defined as areas of transit in which users experience a heightened sense of compulsion to adhere to strictly codified behaviour. (Auge 1995, 85)

Unused Artifacts

These are defined as “the areas abandoned by industry” (Barron 2013, 3) and for the context of this thesis will extend to include industrial artifacts left unused to their intended capacity. As the Grain Elevators currently operate at only 10% - 15% of it full capacity (HRM 2016, 3) the supporting infrastructure also experiences reduced use. This underused infrastructure includes the two grain conveyors that extend from the granary out to the harbour and the pier on which they sit. Thus both the grain conveyors and the pier are identified as unused artifacts.



Figure 12. Unused Artifacts: Defined as “the areas abandoned by industry” and industrial artifacts that are left unused to their optimal capacity. (Barron 2013, 3)

Dead Zones are Dead Space

Dead Zones are understood as “a place for alternative or subversive activities” (Doron 2000, 251) due to the lack



Figure 13. Dead Zones: Observed as “a place for alternative or subversive activities” due to lack of formal use. (Doron 2000, 251)

of sanctioned use. These are the most common *terrains vague* spaces identified throughout the site and along the perimeter. There are five distinct dead zones throughout the site that were identified from their scarcity of official use and the possibility of informal occupation.

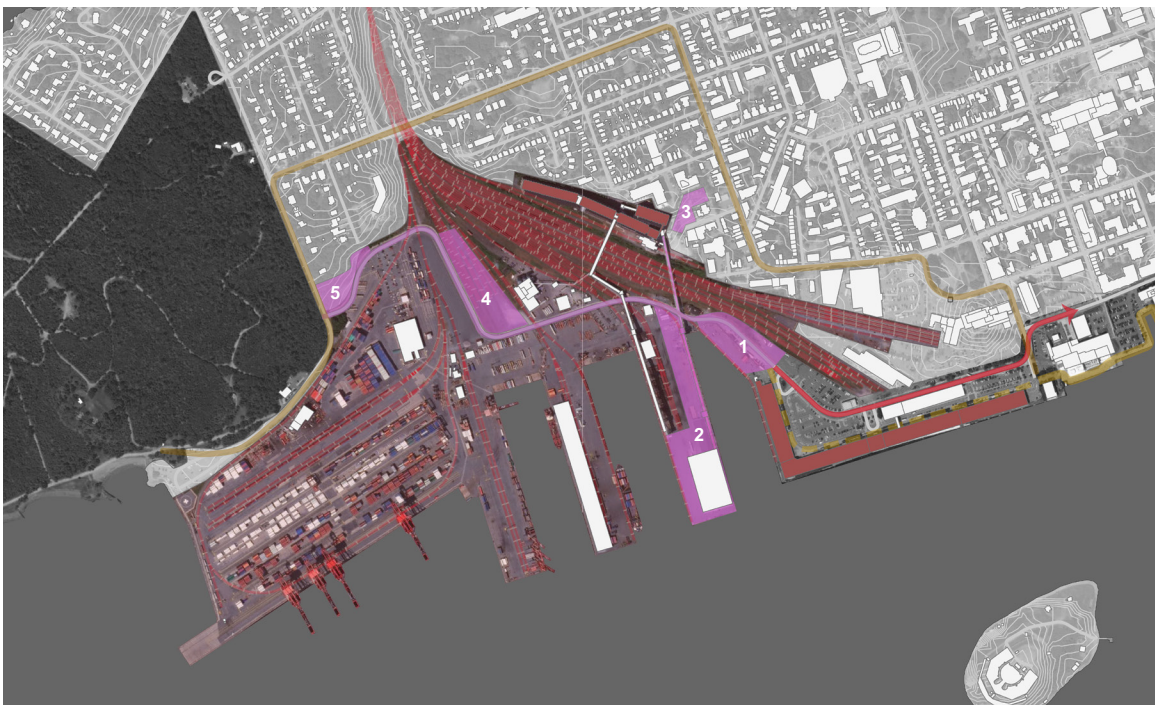


Figure 14. Highlight in purple are the identified Dead Zones throughout the industrial zone. (base from Google Earth 2020)

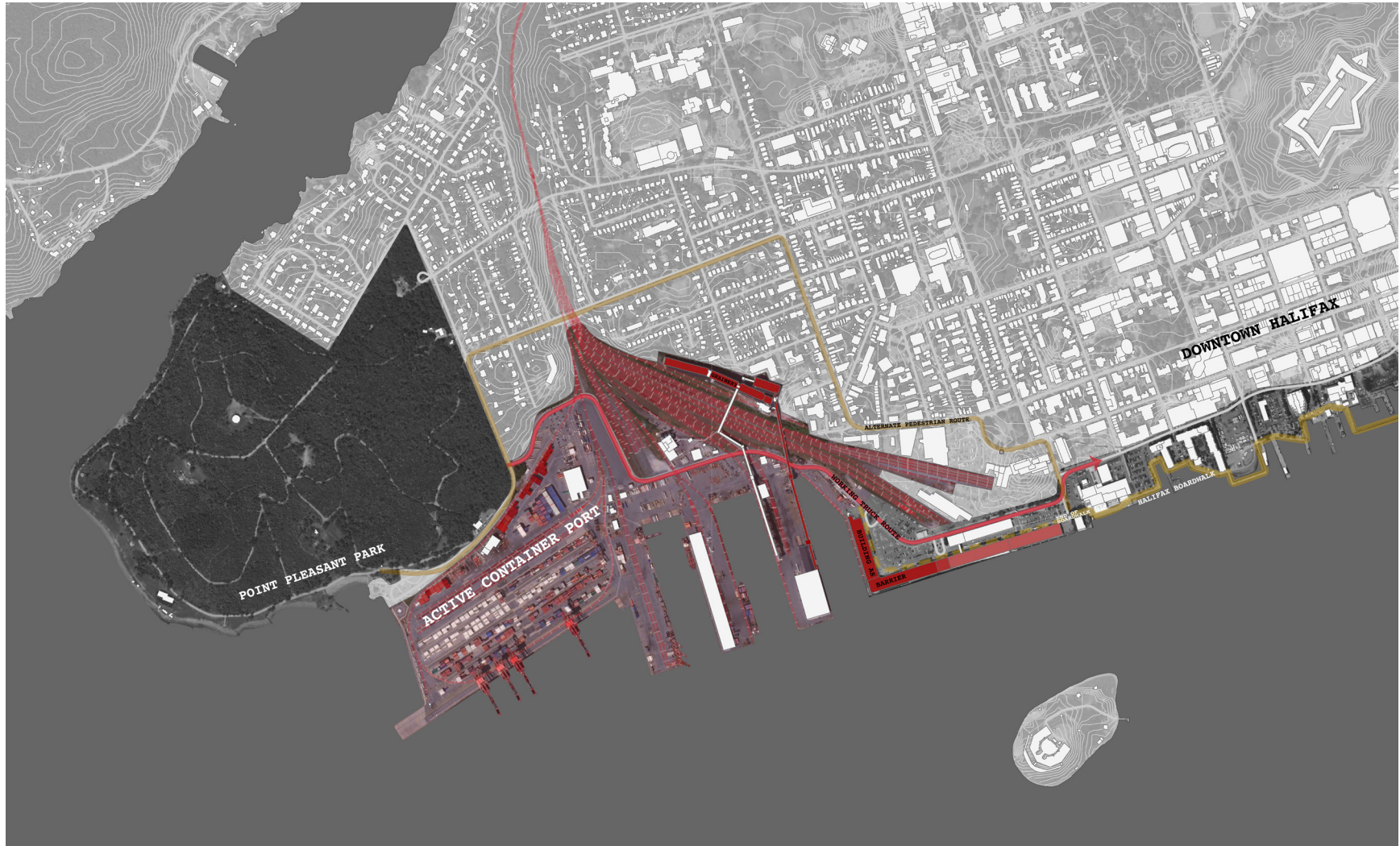


Figure 15. This map portrays the thresholds and barriers throughout the industrial site (shown in red). As well, the gold path is the current harbour boardwalk and alternative path to the park if they were to avoid the industrial site. (base from Google Earth 2020)

Chapter 3: Reconnecting Port and City Through Architecture

Typical Waterfront Redevelopment

Many of us are drawn to waterfronts because of their gritty utilitarian and industrial maritime activity yet contemporary waterfront redevelopments typically eliminate industry. This thesis, will show that architecture can enable a city to coexist symbiotically alongside and within an active industrial site.

Why Active Connection is Important

For Halifax, a public fascination with the port industry is already evident in several works of container architecture. Small pocket stores hosting a variety of commercial uses including merchandise, ticket sales, and rentals can be seen scattered across the waterfront. The Stubborn Goat Beer Garden, directly on the waterfront, stacks multiple containers to create kitchen and patio space. A more abstracted but clearly identifiable larger-scale implementation is in the design of the Southport Apartment's facade: an homage to its industrial neighbours. Placing elements extracted from the port into the genteel parts of the city shows that the city-dwellers want to connect with marine industry. Other examples are the city providing berths for pilot boats and, until recently, tugs, along the waterfront boardwalk.

This thesis proposes a complementary intervention, to bring city-dwellers and tourists into closer contact with the industrial port.

Who Would Benefit?

Introducing the public realm into the industrial site will begin to dissolve the thresholds and barriers that currently hinder

public access to and enjoyment of the industrial site. This implementation will not only benefit the city-dwellers and tourists but also the port workers and seafarers. Through careful programming the architectural interventions will serve all user groups.

Grain Conveyor as Bridge

Architectural intervention will be done using an existing *terrains vague* site as it currently resides derelict or underused and will not affect ongoing industry activity. As previously identified, each *terrains vague* is unique in regards to its current condition, location, size and use thus each provide their own individual opportunities. It is crucial to take into consideration each *terrains vague* site and examine its viability for intervention.

Studying All Possibilities

To begin, as each *terrains vague* is re-examined, to better understand the most suitable use for the site, it will be beneficial to propose a set of outcomes which it seeks to achieve. These main intentions are sought through the new use and, as a whole, are intended to address the thresholds and barriers of the industrial site in an effort to reconnect to the city.

Dead Zones

The identified dead zones provide a good place to start as they are the spaces that are currently absent of use. Each of these sites could provide their own individual opportunities for intervention. The Dead Zones chosen for this thesis is Dead Zone 1 and 2 as they are between the industry and city providing a good place for connection.

Dead Zone 1 is situated after Cunard Centre, before the grain conveyor. Currently the site sits bare and absent of use except for a few stacked containers. This site is after the end of the public zone and before the industrial zone, placing it in a situational limbo. The Cunard Centre currently closes off the pedestrian zone and the absence of public space, both physically and visually, deters the public and tourists (who enter from cruise ships at the pier nearby) in favour of the waterfront boardwalk. Its location provides the opportunity to extend the end of the public zone into the beginning of the industrial zone.

Dead Zone 2 is a portion of the pier closest to the city. Residing on this site are the derelict industrial elements left in favour of the newer space and machinery at the south end of the industrial site. As one of the grain conveyors on the pier will remain operational, its half of the pier will remain as industrial. This allows half and the full end of the pier to be reclaimed and reused. Situated adjacent and parallel to the Cunard Centre the large finger pier is one of three and sits closest to the city side. With the remaining two piers still operational, the addition of public space on the reclaimed pier enters it into a rich dialogue with the port as users are drawn to the day to day industrial workings. The location of the pier, between the city and the industry, as the middle ground, provides an intermediate space that creates a seamless transition.

Unused Artifacts

The next analyzed *terrains vague* is the unused artifacts. These are defined as artifacts abandoned by the industry and currently do not operate to their full capacity. There are two that have been identified and re-examined.

The first unused artifact is the grain conveyors. They are classified as unused as the granary currently operates at only a tenth of its full capacity (figure 16) which translates to the reduced use of the both grain conveyors. Although, it is worth mentioning that the P&H Milling company is still fully operational and supplies the majority of local bakeries. It is integral to maintain the milling companies access to both the grain elevator and the harbour for import and export. With this in mind, the grain elevator that services the milling company will remain as is.

The other grain conveyor currently sits above the ground and stretches from the Grain Elevator to the end of the pier. It is the only element that traverses the length of the site perpendicular to the harbour. In doing so, it spans above and across the harsh barrier created by the train tracks. This will provide an a link form the base of the Grain Elevator, across the train tracks, and onto the pier.

The second mentioned unused artifact is the warehouse at the end of the pier. As the pier experiences a reduction of use so does the warehouse making it appropriate to be reused. The location, robustness, and flexibility of the warehouse allow for a wide range of programmatic possibilities.

With the suitable site and infrastructure chosen for the architectural intervention, it will benefits to first look at other successful applications of architecture and public space into an industrial site.

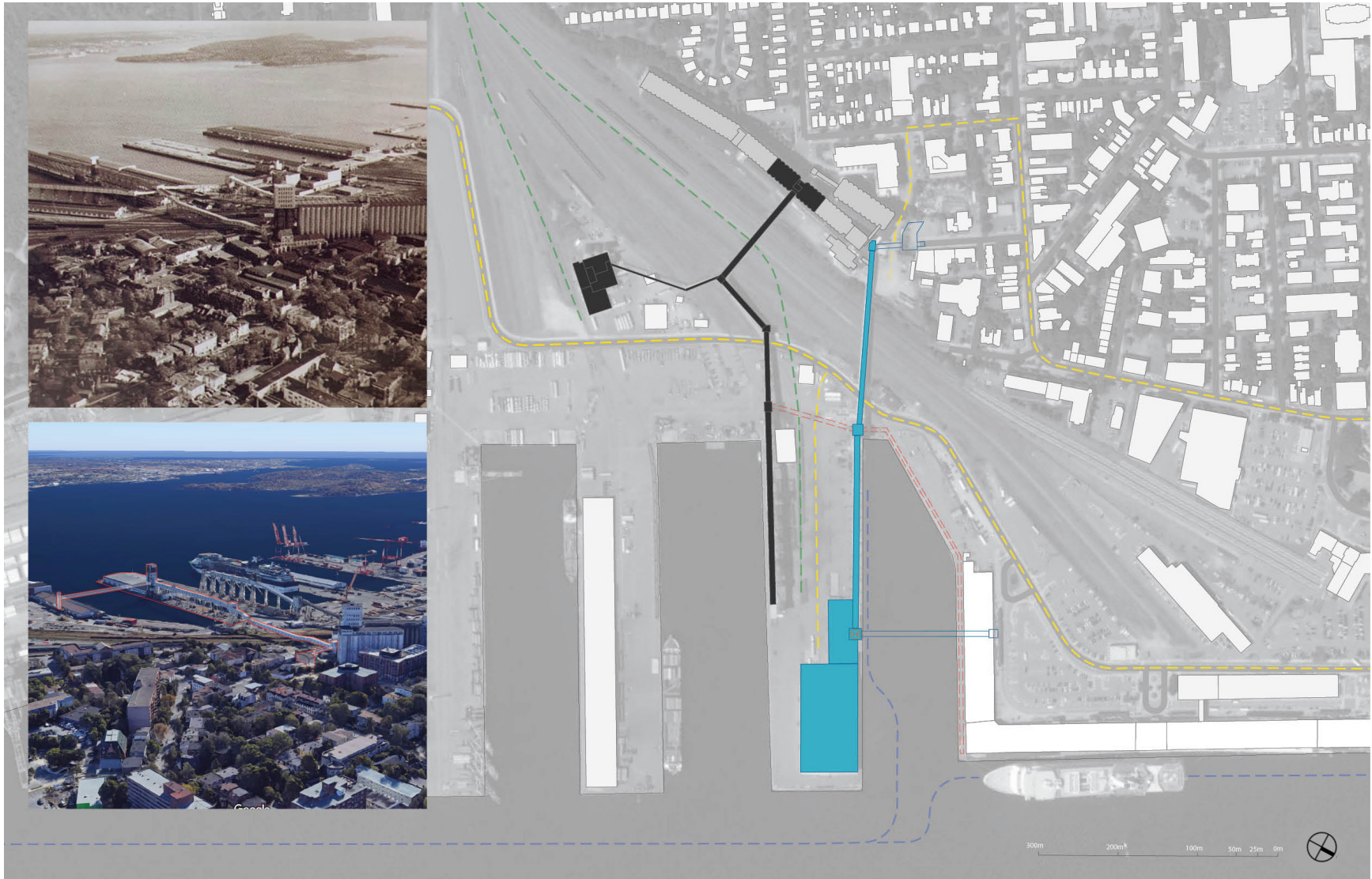


Figure 16. This maps shows what portion of the grain elevator is currently operational (black) and what portion will be reclaimed (blue). (base from Google Earth 2020). Top left photo shows the reach of the grain conveyor circa 1967. (Frost 2008, 147).

New Zealand Case Study

Case Study: North Wharf Promenade

Taylor Cullity Lethlean Landscape Architects

Auckland, New Zealand

On the waterfront of Auckland, New Zealand Taylor Cullity Lethlean Landscape Architects transformed a portion of industrial frontage into an accessible public promenade. The promenade extends from the city, across the industrial site and through to the water. It is a strong example of integrating public space and industry within the urban context. The new site is placed directly through the industrial site bisecting it into two parts, a heavier use port zone along the waterfront and a warehouse zone more inland. As Auckland's waterfront is occupied primarily with industry, this project is a step towards the possibility of the public and the industry coexisting on the waterfront. As oppose to the erasure of industrial elements in favour of public space, as typically done in contemporary waterfront redevelopments, the architects chose rather to reuse and highlight the decommissioned elements. The mix of public uses throughout the promenade draws people to the site and infuses them with the industry.



Figure 17. The promenade (blue) bisects the industrial site (red) and connects the city to the opposite end harbour. (base from Google Earth 2020)



Figure 18. The mixed use of the site is evident through the several activities shown here. (Taylor Cullity Lethlean 2011)



Figure 19. Rather than removing the industrial elements, they are used as a background. (Taylor Cullity Lethlean 2011)

The juxtaposition of the new public spaces amplifies and intrigues the public as they are drawn to the day to day on goings of the industrial site. This project is a great example of the public and the industry coexisting along the active waterfront.



Figure 20. View of the North Wharf Promenade extending through the industrial site and into the city. (Taylor Cullity Lethlean 2011)

Chapter 4: A Grand Axis

Three Axes: X, Y, Z

While the grain conveyor is a psychological barrier itself it also interacts with several of the other thresholds and barriers on the site directly and indirectly. The grain conveyor, sitting perpendicular to the harbour across the site, provides the opportunity to address the other thresholds and barriers through its activation. This makes it a loaded site and the most suitable.

Along with the grain conveyor are additional spaces along the line chosen due to their derelict nature. Half of the pier with the existing warehouses, the harbour in-between the Cunard Centre and the pier, and the empty lot along Marginal road just after the Cunard Centre will all be a part of the adaptive reuse.

Interaction with Other Barriers and Thresholds

There are multiple reasons that make the grain conveyor the most suitable for intervention. The first to mention is that it interacts with several of the other identified thresholds and barriers. The grain conveyor is situated above the ground and stretches perpendicularly from the end of the pier, across the train tracks and marginal road, to the grain elevator. Due to the way its situated on site it is already clear that its interacts directly with the grain elevator, the train tracks, and Marginal road. Through the activation of the grain conveyor barriers such as the train tracks dissolve as there is now an active passage across.

The height of the grain conveyor also allows it to indirectly interact with the container stacks and the Cunard Centre. By

being evaluated higher than the stacks of the containers the once blocked harbour view is now open and the container stacks become an ever-changing pixelated canvas. The height of the grain conveyor also interacts with the Cunard Centre due to its visibility from various point of downtown Halifax. The adapted grain conveyor now invites pedestrians past the Cunard Centre extending the public realm into the industrial site.

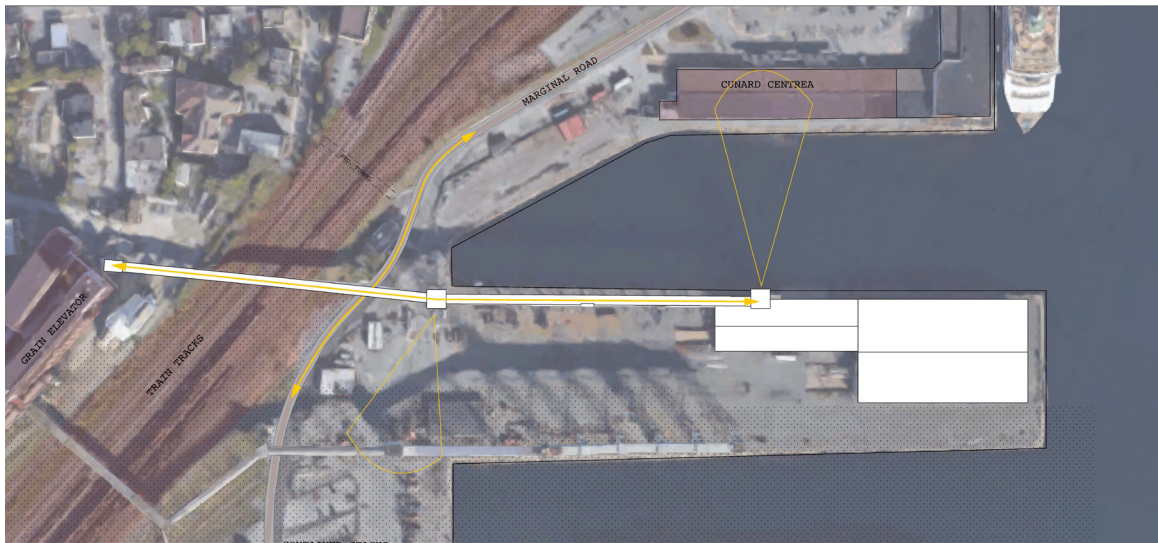


Figure 21. The chose site interacts directly and indirectly with the identified thresholds and barriers. (base from Google Earth 2020)

Perpendicular Connection

With the grain conveyor reaching perpendicularly across the site from the harbour to the neighbourhood, its activation rejoins the two disconnected areas. The neighbourhood is currently disconnected from the industrial site due to the stature and impermeability of the grain elevator and the train tracks. Activating the grain conveyor creates a bridge between these two spaces. This connection allows users to traverse the harsh barriers form one site to the other.

Vertical Connection

Due to the grain conveyor being completely elevated off the ground from end to end, points of vertical connection

to the ground are necessary. Based off of existing points of connection, the conveyor will have vertical connection at both ends and in the centre on the harbour side of Marginal road. Two of these points of connection are made through adapting existing towers that currently intersect the grain conveyor. With the help of supplementary programs, these points of connection become places of exchange and are made for everyone. As all user groups, the public, tourists, port workers, and seafarers, are meant to use these spaces they intermingle with one another becoming an interesting place of exchange.

Activating the Grain Conveyor Through Program

While the most appropriate site for interviewing has been identified and analyzed it is also crucial to select the most appropriate program. The primary and supplementary programs chosen must aid in activating the barrier and creating physical and social connections. It should be autonomous as well as an attraction that encourages public interaction.



Figure 22. This map highlights the multiple axes that the grain conveyor could operate on. As well it identifies the barriers and thresholds (shown in red) that the adapted conveyor would directly and indirectly interact with. (base from Google Earth 2020)

Chapter 5: Developing an Art Gallery

Art Gallery as a Program

An art gallery is a promising program for the adaptive reuse. Art galleries act as an attraction within the city. They don't rely on a location of convenience or chance. They are their own destination and an anchor for future development destination. Art galleries are reasonably flexible in their formal requirements. They can inhabit a wide variety of spaces meaning that they can be fitted to the existing conditions. Galleries such as Tate Modern, Dia:Beacon, Zollverein have successfully inhabited a variety of derelict industrial buildings.

Current Art Gallery of Nova Scotia RFP

The Art Gallery of Nova Scotia (AGNS) is outgrowing its present home, has been granted a site (figure 25), and selected an architect to design a new building. Set out in their vision statement, the AGNS states “an art gallery cannot be frozen in time or bound by tradition [but should be] engaging in a transformation and reinvention of what it means to be a gallery for all people” (AGNS 2020, 3). Their four pillar belief system of being welcoming, contemporary, challenging, and ambitious seeks to engage in social change by creating an inclusive gathering place that connects people through meaningful interactions (AGNS 2020, 17). This thesis proposes that many of the intentions stated in the RFP and vision statement would have been better achieved on the site selected here.

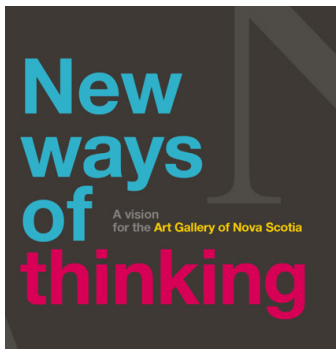


Figure 23. The AGNS vision statement identified the importance of being challenging and innovative while still being creative and welcoming. (AGNS 2020, 1)



Figure 24. For thousands of years, art has created connection. To people, to culture, and more. It is a prominent part in every culture and is admired around the world. Similarly, through different routes, trade connects people on a global scale. The global routes then connect down to the local level furthering the connection. (base from Google Earth 2020)

Cultivating the Arts District

The industrial site location is better suited for an art gallery than the currently proposed site as it will anchor and nurture the arts district. Currently, the port site is home to NSCAD University, Centre for Craft Nova Scotia, a workshop for various media, a few architecture and design studios, and smaller galleries. The current proposed site for the AGNS sits between high-end residential and office buildings offering little hope for lower-rent art related uses. The nascent arts district to the south offers much better synergies between the gallery, the existing neighbourhood, and related new development.

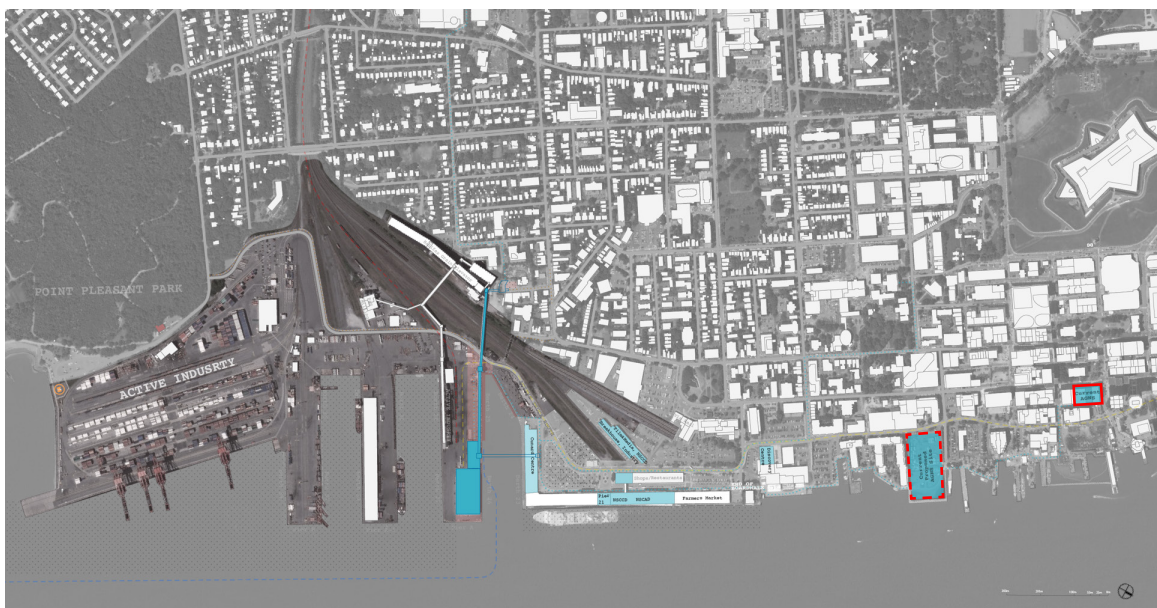


Figure 25. This map highlights all the downtown art amenities, shown in light blue. The solid red box is the current AGNS site and the dashed red box is the AGNS proposed new site. This thesis proposes a site, shown in blue, closer to the other art amenities and connects to the residential neighbourhood creating a better arts district. (base from Google Earth 2020)

The Long Gallery

The art gallery is promising as a program but could an art gallery be successful in long narrow space such as the grain conveyor? Historical precedent suggests that in can be.

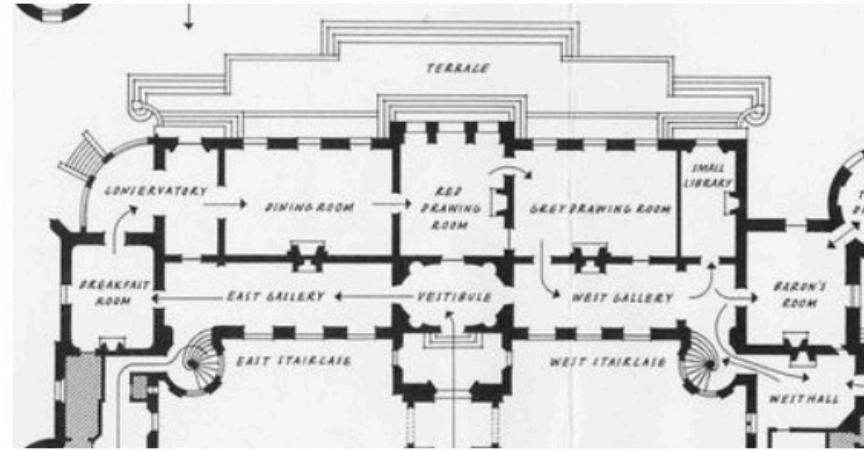
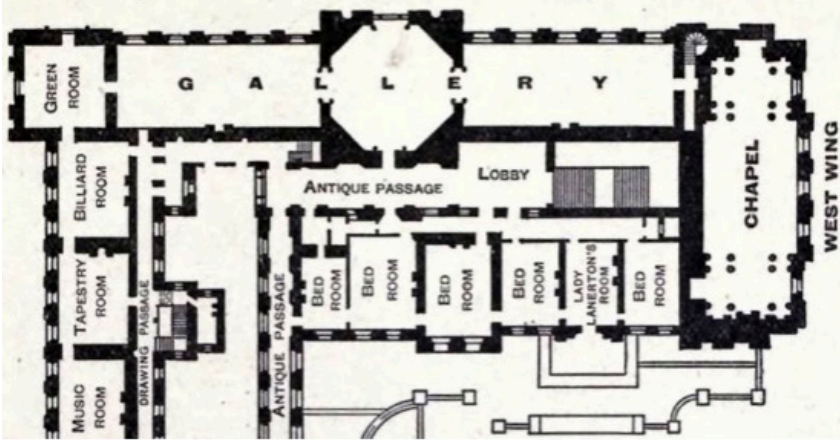


Figure 26. The English long gallery, long and narrow, typically had art hung on one wall that faced a windowed wall with exterior views connecting art with everyday life. The left is Castle Howard; plan (British Towns and Villages 1892), photo. (Voller 2013). The right is Waddesdon Manor; plan (Waddesdon Manor n.d.), photo (Taylor 2015).

The English Long Gallery

For centuries the long gallery has been incorporated in the design of English estates. The long narrow hall typically had paintings hung facing exterior windows. This permitted light into the galleries for viewing the art work. Furthermore, the windows often viewed outside to the landscaped estates. This created a connection between the interior art gallery and the outside world. A connection that has seemingly been omitted in contemporary art galleries as their interior spaces have little to no sunlight as it is harmful to artworks. While designing some space to exhibit the most delicate art is important, reintroducing the connection between interior gallery and exterior surroundings will help to create a connection to the industrial site and to daily life.

Dulwich Picture Gallery

The Dulwich Picture Gallery is the oldest public art gallery in England. The main galleries are lit almost entirely from above, with only one small window in each of the short end walls. In relation to other long galleries the lack of windows omitted exterior views in favour of the interior art. The Dulwich gallery instead connects to the outside world through the inclusion of almshouses. Almshouses are charitable housing, typically for the elderly with low income. This programming bridges the social norms of an art gallery. The notion that an art gallery building can provide more than display is an important idea.

Uffizi Gallery and Vasari Corridor

One of the world's great galleries is the Uffizi gallery in Florence. Of particular interest to this thesis is the kilometre long Vasari corridor. The "corridoio" runs above the streets

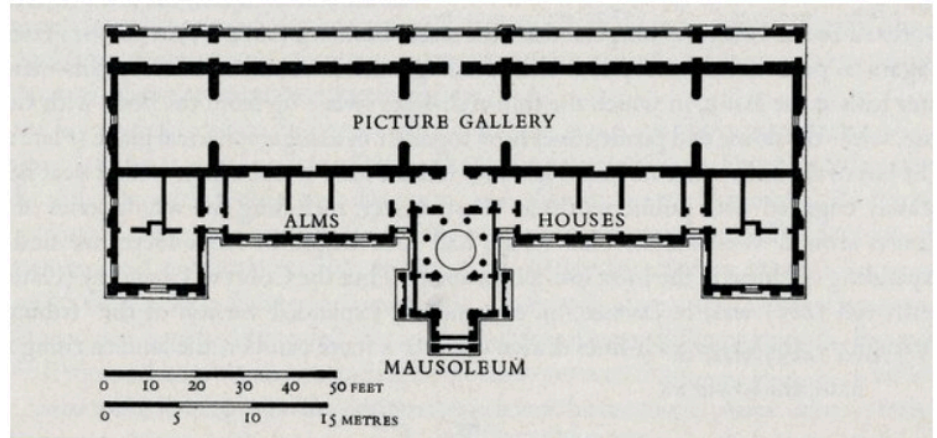


Figure 27. The Dulwich Picture Gallery is the oldest public art gallery in England. It is know for its skylights that illuminate the galleries. What is interesting is that its original design included alms houses, showing an implicit attempt to make social connections. (photos from Dulwich Picture Gallery n.d.) (plan from Prey n.d.)

of Florence and connects the Pitti Palace to the Uffizi gallery. The corridor was originally created by the Medici's as a safe passageway from the Pitti Palace to the Palazzo Vecchio, the government's headquarters. The passageway has since been converted into galleries all while maintaining the connection between the two building.

The Galleries

The Uffizi gallery is a large public building that houses a variety of galleries spaces and operates similar to most modern galleries. Unlike the Uffizi galleries, when you enter the long and narrow Vasari corridor the atmosphere is silent. The walls are covered in a collection of paintings that open only for the windows. The once renaissance residence is now a grouping public museums.



Figure 28. The long and narrow Vasari corridor gallery (Romeo n.d.)

Connection to Site

In terms of circulations, the Vasari corridor is connected to the street level primarily through the two anchoring buildings at each end, the Uffizi gallery and the Pitti Palace. The corridor is also connected to the church of Santa Felicita where the Medici family would attend holy mass from an elevated privileged view. Small windows along the corridor provide a glimpse into Florence's city centre. As the corridor crosses above the Ponte Vecchio the windows open up to emphasize the panoramic view of the Arno. This was not a part of the original design of the corridor but a later change initiated by the desire to highlight the exterior view.



Figure 29. The Vasari corridor runs atop the Ponte Vecchio and highlights view of the Arno (Romeo n.d.)

Turning Disconnection into Active Connection

The Uffizi gallery and Vasari corridor prove that it is possible for a long narrow passageway to be adapted into an art gallery. By adapting the grain conveyor into an art

galley the barrier is now activated and becomes a line of connection. The gallery physically connects the Mitchell Street neighbourhood, bringing people across the rail yard, into the industrial realm. As well, the art gallery acts as a grand gateway extending the arts district southward. This activity brings to dissolve the barriers and reconnects the industrial site with the rest of the city.

Although physical connection that draws the public and tourists to the industrial site is important in reconnecting it to the city, it is also crucial to create active connection to the site's existing users. The port workers and seafarers are the ones that occupy and operate the industrial pier. The AGNS wants to serve more kinds of people than just the downtown set. This location would have allowed them to meet their objective. To intervene without creating a place for the existing users would fail to fully reconnect and although an art gallery is meant for everyone it would not directly benefit either the port workers or the seafarers. Thus additional supplementary programming is required that can directly serve all user groups. Not only will this be beneficial to each user groups individually but the inherent result of mixing all user groups will create a rich and dynamic place.

Art Galleries Embrace Derelict Industrial Buildings

Derelict industrial buildings are often ripe for modern use due to their scale, robustness, and location. One common program that embraces derelict industrial buildings is art galleries. Art galleries are a creative approach to urban regeneration and are an economic generator. But adaptive reuse of these spaces is similar to that of waterfront redevelopment and is done through the removal of active industry.

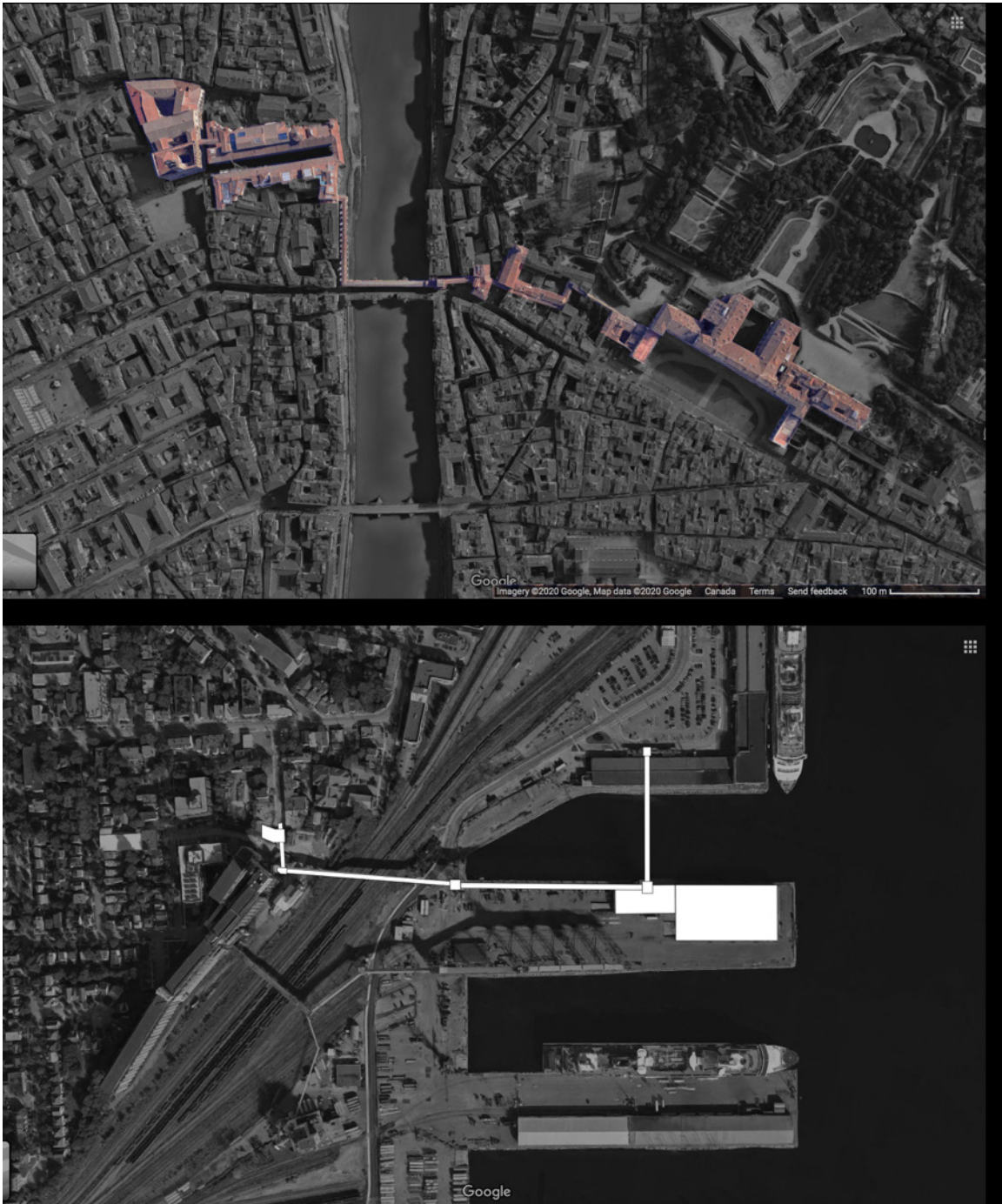


Figure 30. A comparison at the same scale of the Uffizi and Vasari corridor (top) with the intended adaptive reuse for the alternative AGNS (bottom) shows an extraordinary resemblance. Both have anchoring buildings connected by a long narrow corridor. The river of train tracks through the industrial site compares to the Arno. As well you can imagine the Halifax harbour has a similar relation as the gardens of the Pitti Palace. (base from Google Earth 2020)

Types of Adapted Industrial Art Galleries



Figure 31. The Boston ICA was completed with removal of the industry and pre-existing buildings. (Choi 2009)



Figure 32. Santralistanbul adapted an old power plant by removing the industry but keeping their buildings. To complete the design major additions were added. (Santralistanbul n.d.)



Figure 33. The Tate Modern was done by completely removing the industry but contained its full operations in the adapted buildings (prior to the new addition). (Encyclopædia Britannica n.d.)

Through analyzing various industrial buildings that have been adapted into art galleries there were three main distinctions of adaptation between them. The first and most aggressive type is the complete removal of the industry with all of its buildings and artifacts. This can be seen in The Institute of Contemporary Art in Boston. The art museum is now where Boston's shipping terminal once resided. To create the museum the industry was moved to another location and the remaining buildings were demolished.

The second type of adaptation is the complete removal of the active industry and adapting some of the remaining industrial buildings. This adaptation also included major additional buildings to finalize its operations. This type can be seen at Santralistanbul in Istanbul, Turkey where an old power plant was transformed into an energy museum and multifunctional space. The museum is partly in the adapted old industrial buildings and partly in a large new addition.

The third type of adaptation is the complete removal of the active industry and adapting the remaining industrial buildings to operate all the function of the art gallery. This can be seen in the Tate Modern prior to their new additions. The gallery utilized the old power plant that resides along the River Thames and became London's most prominent art gallery.

These three type of adaptation from industrial building to art galley bear the same major occurrence. All three types of adaptation were done through the complete removal of the active industry. While some were sensitive to the industry that once occupied the site none of them have remaining operational industry. This thesis extends beyond the

previously mentioned ways of adapting industrial building to art galleries by creating connections to an active industry. Through only reclaiming what the industry has left derelict, in the case of this thesis the *terrains vague*, this reuse bridges conventional adaptation creating a more cohesive project for the industry to its surroundings.

The new art gallery will encompass several adapted industrial elements in order to address the disconnection; the grain conveyor, the warehouse, and the tower. To accompany the adapted spaces and to fully complete the new art gallery two new build elements are added; the gantry bridge, and the Mitchell Street Artist Centre. To be fully discussed later in this thesis, all of these elements create Halifax's new art gallery and develop a connection between the active industry and the city.

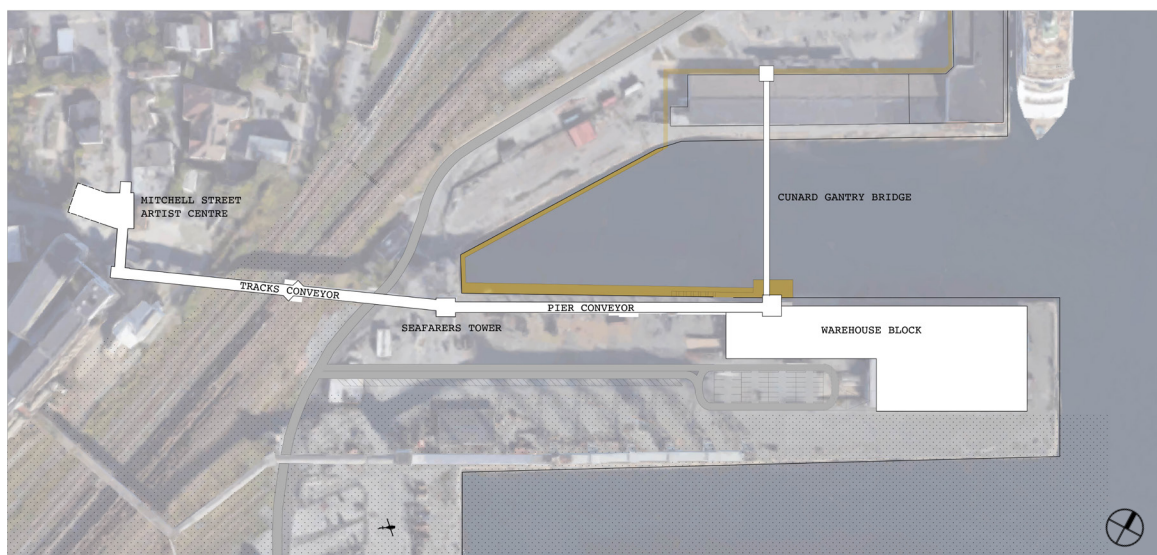


Figure 34. This site plan identifies the various elements, both adapted and new, of the intervention. (base from Google Earth 2020)

Chapter 6: Adaptive Reuse Creates a Destination Place

Grain Conveyor Rises to the Occasion

The long grain conveyor is divided into two main sections which will be used in two different ways. The section above the train tracks between the grain elevator and Marginal Road is called the Tracks Conveyor and the section above the pier from Marginal Road to the warehouse tower is called the Pier Conveyor.

The Tracks Conveyor

Where the grain conveyor is situated above the ground the floor as well as the walls and the roof are exposed to the exterior. This opportunity is exploited in the design of the adapted conveyor through glazing on all four surfaces. The length of the tracks conveyor is sectioned into four gallery spaces a central resting place that connects to required

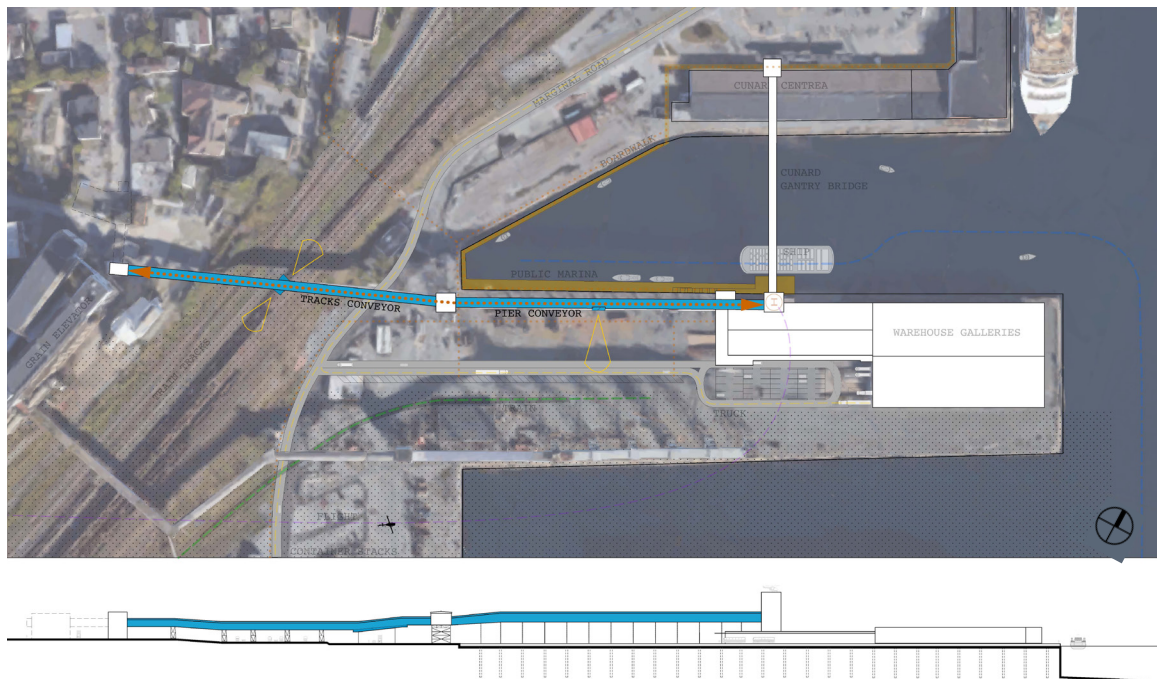


Figure 35. Highlighted in blue is the grain conveyor that is adapted into art galleries. (base from Google Earth 2020)

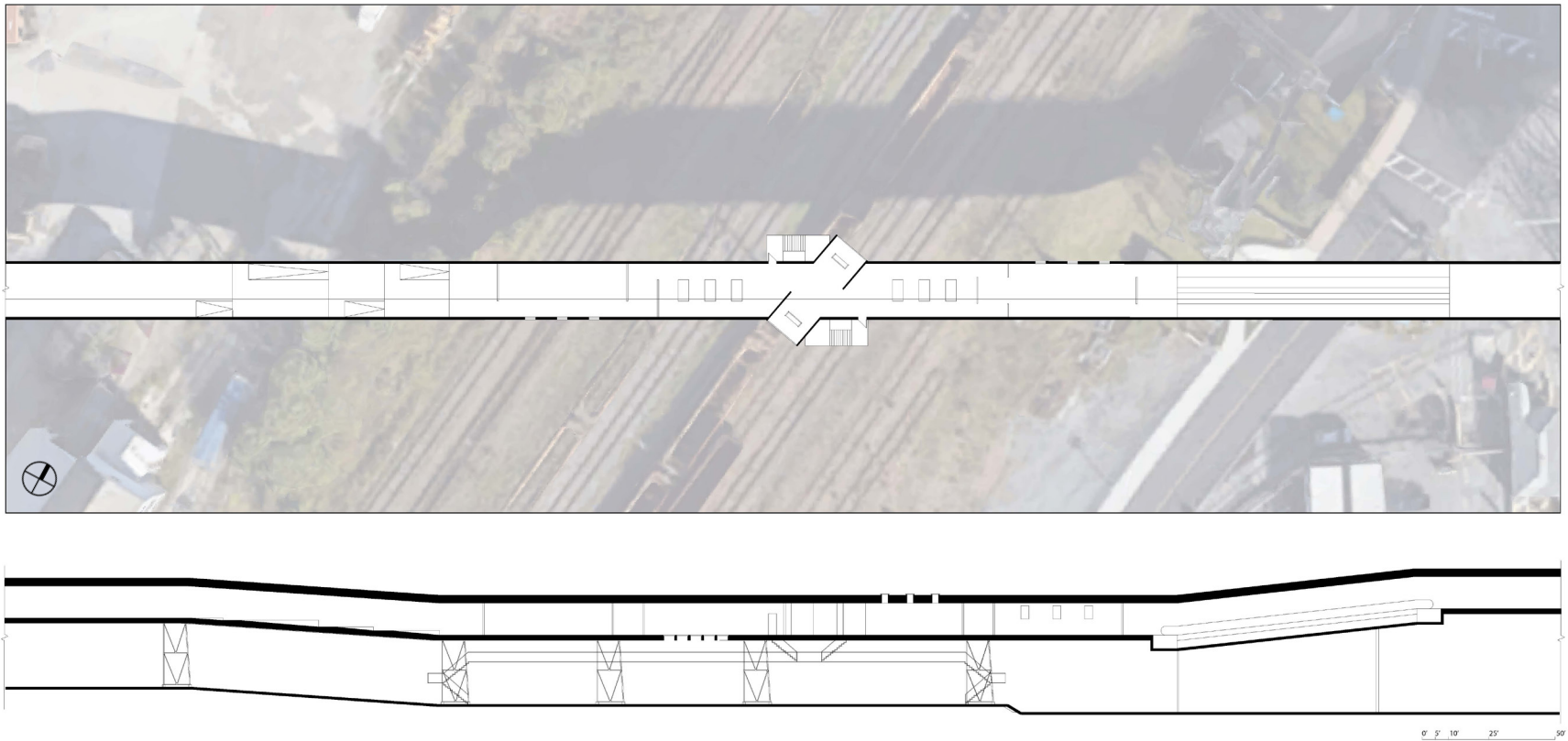


Figure 36. Plan and section on the Tracks Conveyor gallery (base from Google Earth 2020)

egress. Each gallery space contains three large glazing units on either the roof, the floor, or one of the walls. Each gallery is therefore characterized by a different quality of light on its unique daily cycle. Interstitial spaces between the galleries are unglazed from one gallery into the next creating a separation.

The length of the Tracks Conveyor calls for an egress close to the midpoint. The middle interstitial space is expanded to connect to the egress stairs and angled to look directly up and down the tracks below, framing views of the flowing

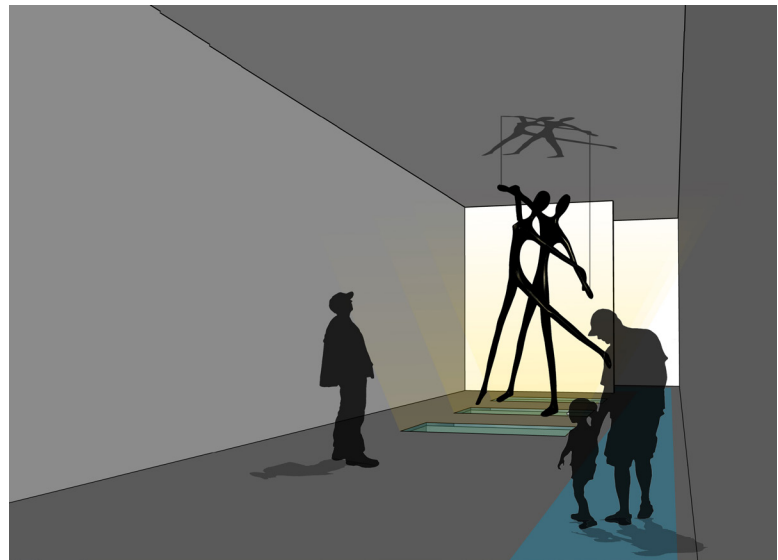


Figure 37. These galleries highlight and exploit the raised grain conveyor by having each surface, the roof, floor, and walls, with exterior glazing.

trains (figure 39). This is reminiscent of the Vasari corridor's picture windows along the Ponte Vecchio that view outward over the Arno. This connects the gallery with the extraordinary industrial circumstance below.

The segment of the tracks conveyor closest to the Pier Conveyor slopes upward more steeply than permits access. To maintain a universally accessible gallery a staircase as the only mean traversing the height would not suffice. Since the height was also too extreme for a series of ramps the decision was made to install a fully accessible escalator. This escalator not only acts as accessible circulation but also provides a unique gallery space. Where a conventional gallery allows the viewer to view the art as long as they please, the conveyor has a uniform cadence where each viewer sees the art for the same amount of time.



Figure 38. The Cadence Gallery utilized the speed and direction of the escalator to choreograph a uniform experience for each viewer.

The Pier Conveyor

The Pier Conveyor spans from Seafarers Tower to the Warehouse Block and is somewhat higher than the Tracks Conveyor. The design of the Pier Conveyor draws on the standardized shipping containers that occupy the adjacent industrial area. Some of the galleries replicate

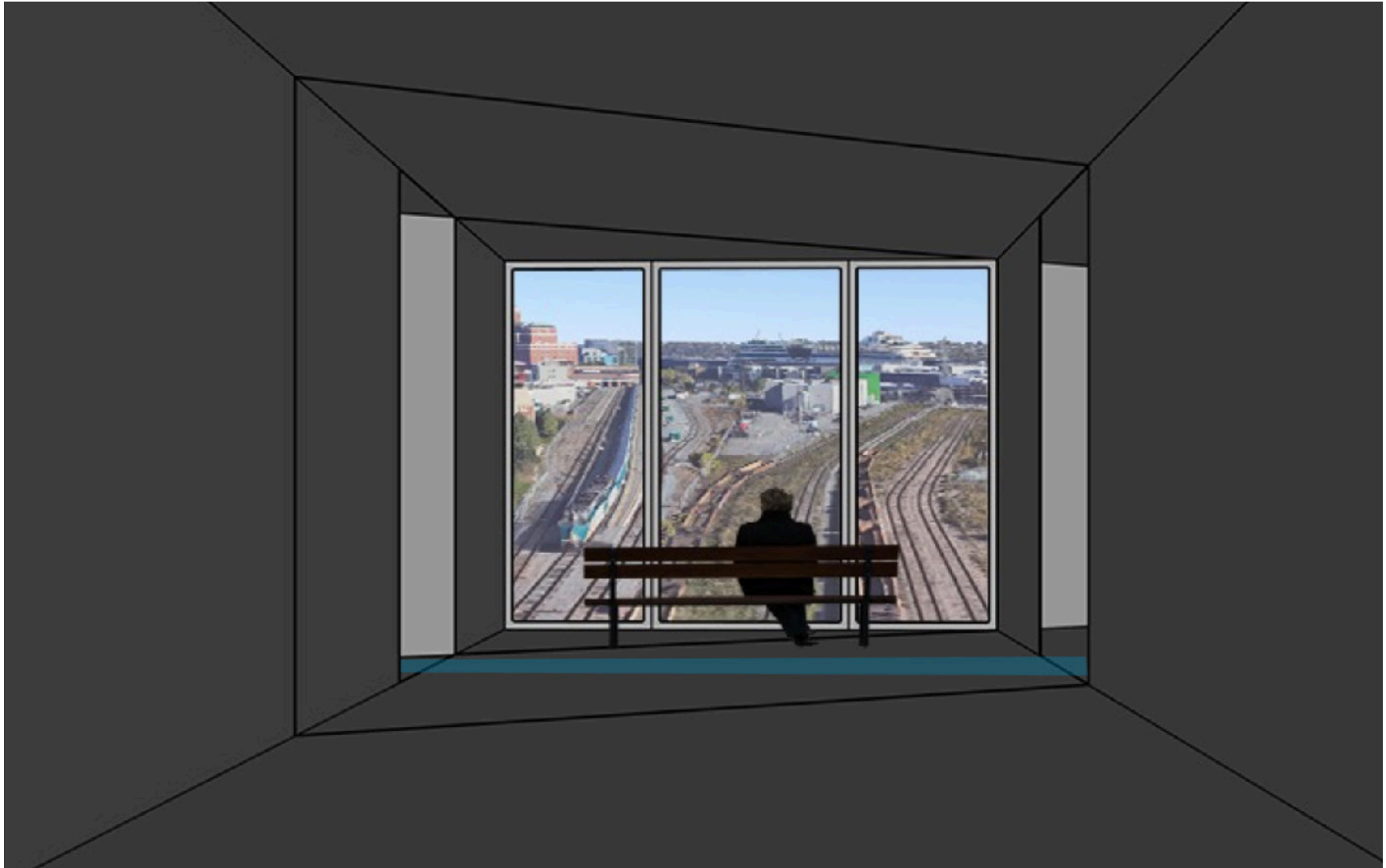


Figure 39. The tracks conveyor tilted section visually connects as it frames the tracks and industrialized nature of the surrounding area.

the dimensions of the shipping container imposed within the conveyor. Their size and material evoke the view of transportation industry while bringing them closer to the art itself. As it is with the stacks of shipping containers on the industrial site, in between the gallery are slivers of window the show only a glimpse of the exterior. The absence of glazing and the additional layer of enclosure create a space for more delicate artworks.



Figure 40. The Tracks Conveyor houses multiple container galleries. The imperfect corrugated metal of the containers contrast and highlight the pristine art hung upon them.

As with the Tracks Conveyor, the Pier Conveyor has an intermediate space for resting midway along the conveyor. This room has windows facing north, back to the city. It is only once you enter straight out onto the open balcony that you are faced with the adjacent active industry.

Here you are encouraged to take in the immense scale of the shipping container terminal, machinery, and vessels and view the operations of the active industry.

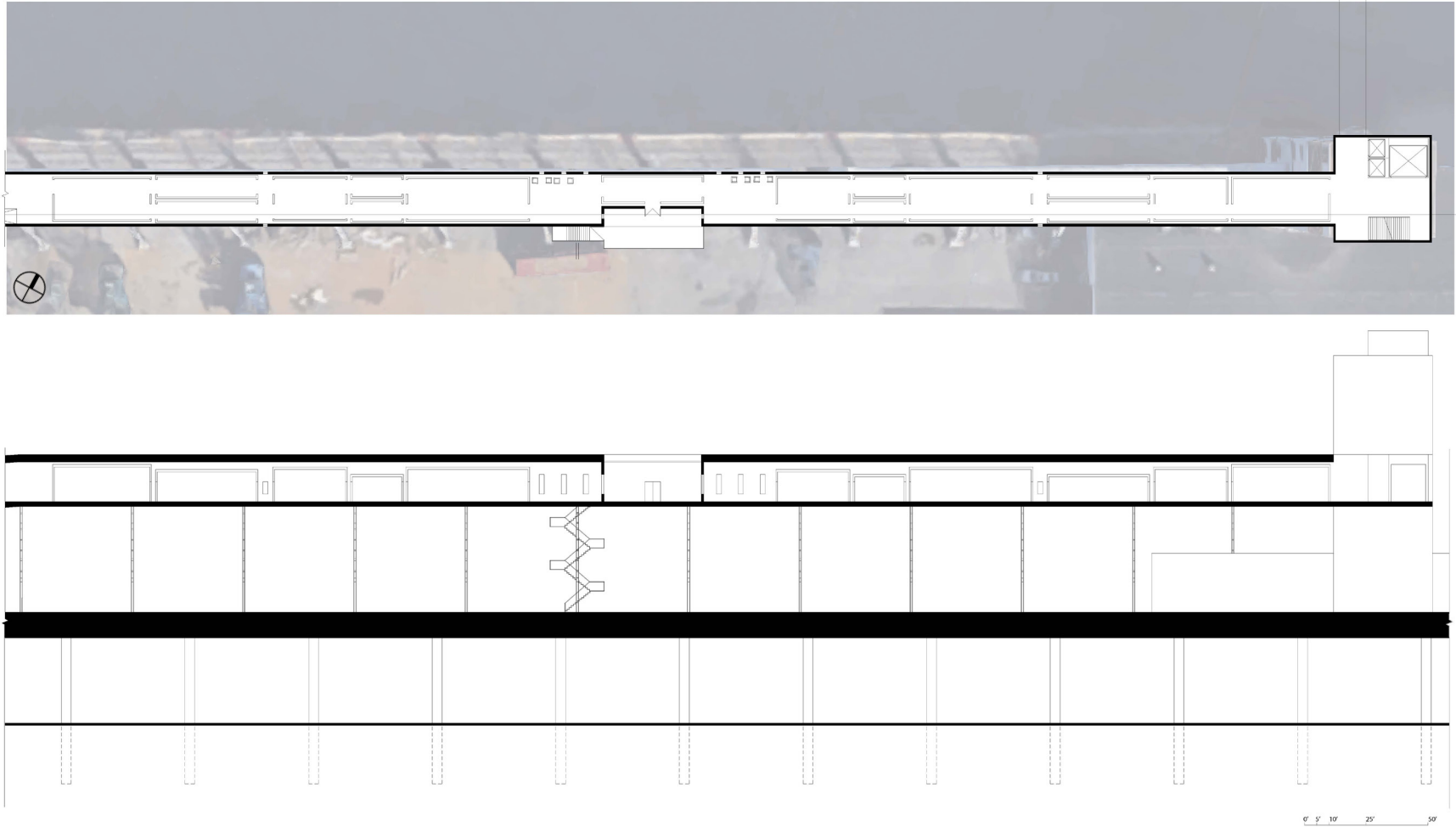


Figure 41. Plan and section of the Pier Conveyor gallery (base from Google Earth 2020)

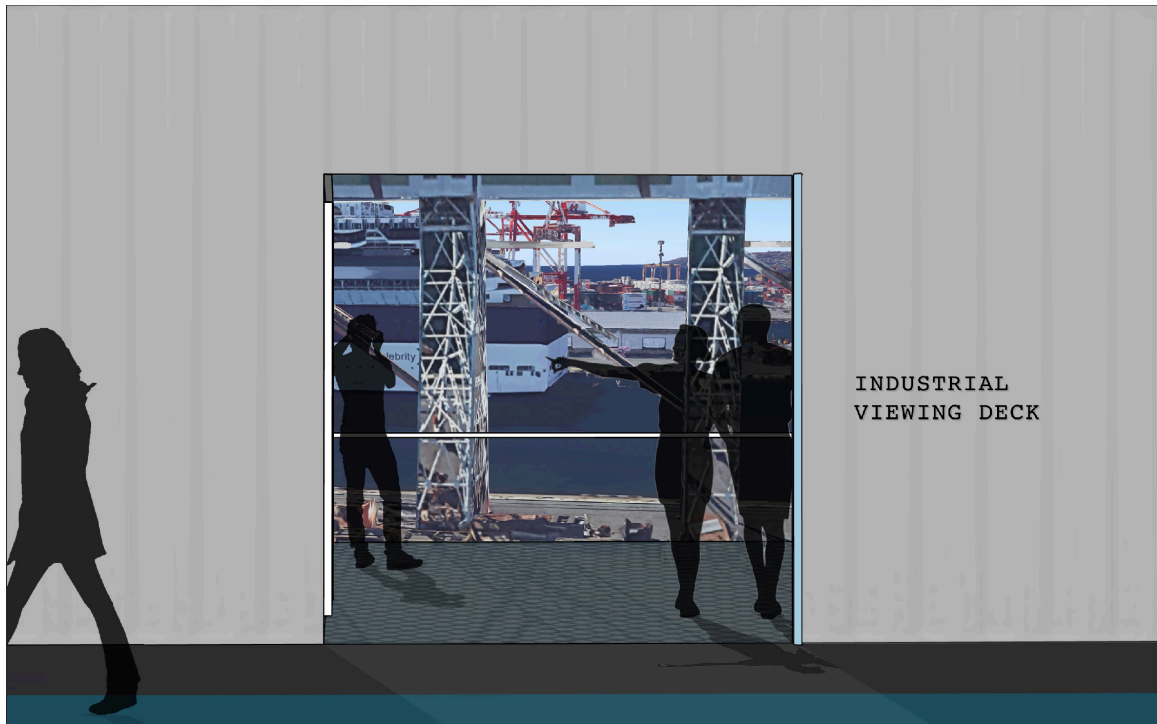


Figure 42. The Pier Conveyor reserves views of the industry only to allow you to be fully immersed as you walk out onto the balcony directly viewing the active industry face on.

Large Galleries and Support Functions Occupy Warehouse Block

In order for the art gallery to operate on a global scale it will require larger, more flexible space than the grain conveyor can provide on its own. To house these larger gallery spaces the underused warehouses at the end of the pier, closest to the city, will be reclaimed and adapted. Their large scale, robustness, and wide spanning members provide a good place for the large galleries as well as flexible space for all the ancillary programs required to operate an art gallery.

The concept behind the adaptation of the warehouses is to maintain their gritty industrial qualities while creating blank canvas spaces for the exhibitions. This will be done by creating “gallery containers” within the raw warehouse construction to provide visual and environmental separation for the art (figure 45). The gallery containers are arrayed on the north face of the warehouse to limit exposure to

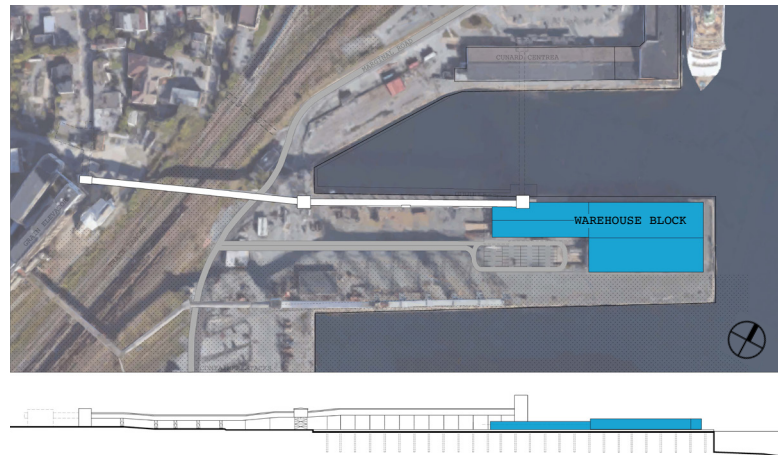


Figure 43. Highlight in blue is the Warehouse Block that is adapted into the main entrance and large exhibition spaces of the art gallery. (base from Google Earth 2020)

direct sunlight. They are connected through a long enfilade that views through the entire warehouse connecting the public entrance to the harbour at the end of the pier. Again, interstitial spaces along the enfilade provide visual breaks and resting places. These restricted views to the exterior cleanse the visual palate between gallery experiences while connecting to the outside activity.

The main entrance and lobby of the Warehouse Block faces Marginal road (figure 46). In this space the lobby connects to the cafe or the gallery shop before entering the main portion of the gallery. Along the south face is the multipurpose rooms and classrooms for various programs and classes provided by the gallery. Towards the back of the south face are the offices and gallery facilities. Being along the south face allows these spaces to benefit from the directly natural sunlight. At the end facing the harbour is a performance theatre (figure 47). The performance space facing the harbour provides a scenic and dynamic backdrop for the performances. Lastly, in the centre of the warehouse is the gallery storage. This space allows for complete thermal control and provides a space isolated from all sunlight, direct or indirect. In the



Figure 44. Above is the programmatic plan for the main Warehouse Block. The warehouses contain the main larger exhibition spaces, a performance theatre, and the other ancillary programs.



Figure 45. The box galleries are conventional blank white galleries housed within the gritty warehouses. This allows the art to be the focus while in the galleries, while the white exteriors contrasts and highlights the warehouse itself.

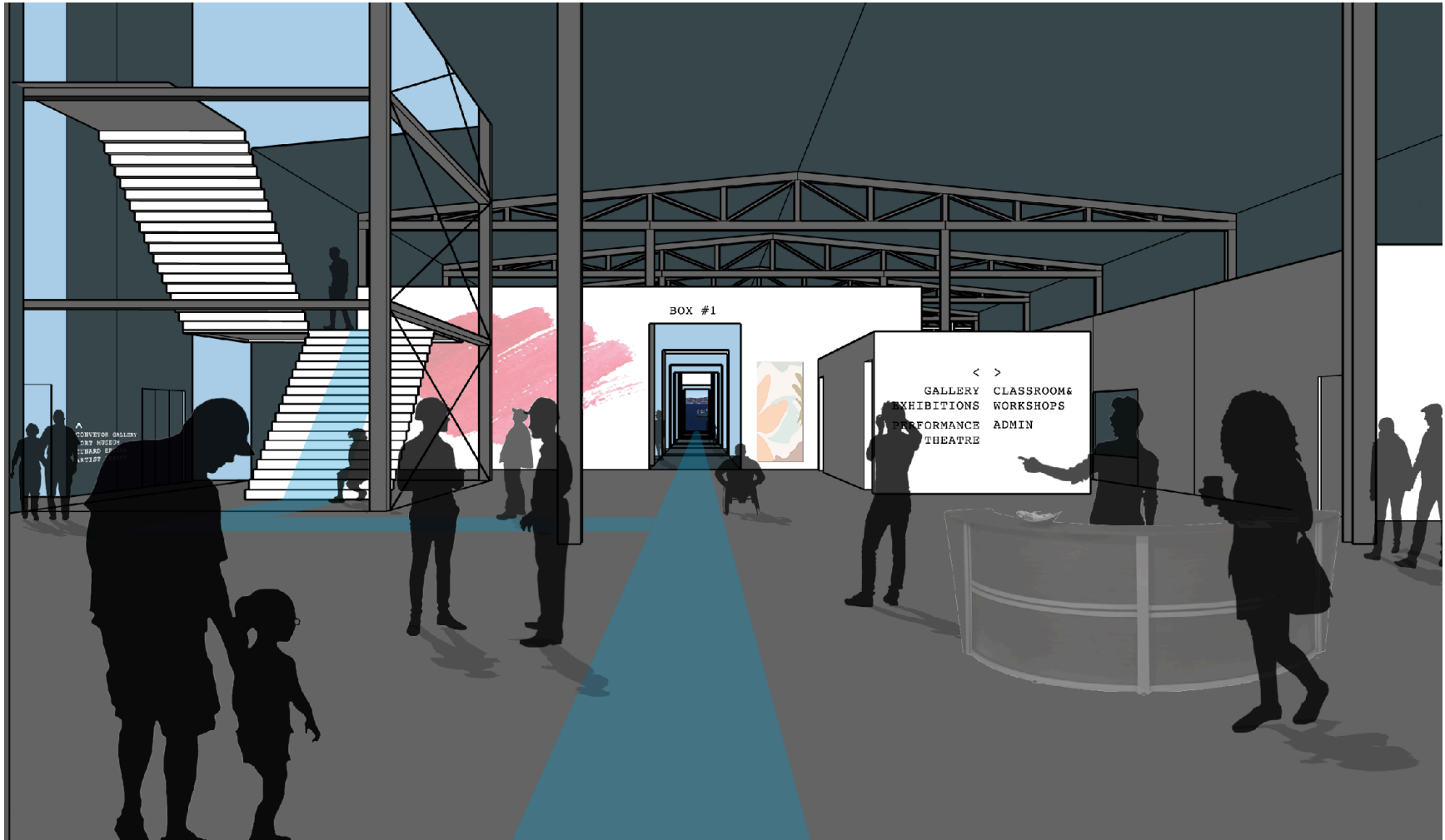


Figure 46. This image is the main entry of the art gallery. As you enter your view is drawn to the long enfilade that visually connects through the galleries to the harbour beyond.



Figure 47. The performance theatre is located at the end of the pier. This provides the dynamic background of the Halifax harbour. (base from Google Earth 2020)

gallery lobby will also find the vertical connection point to the conveyor gallery and other parts of the complex.

Warehouse Tower as Connector and Marker

The eastern most support tower for the conveyor is adapted for pedestrian connections, freight elevator, utilities, and helipad. The tower is also the tallest element on the industrial zone. As shown in figure # it is visible from Halifax's downtown, south end, and across the harbour. The views to all parts of the site make it a good place to showcase the working waterfront and will be adapted to a port museum.

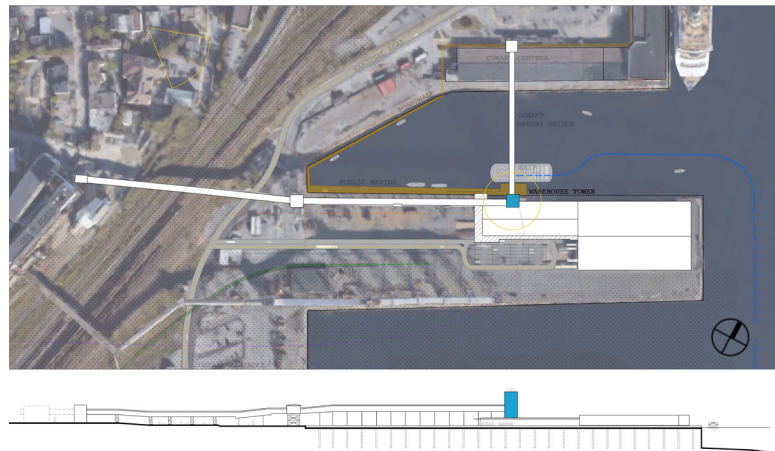


Figure 48. The Warehouse Tower is the tallest element on the industrial area. (base from Google Earth 2020)

Port Museum

The adaptation to a port museum will provide insight into the nature and operation of the surrounding industrial site. The multi-storey museum begins a level above the grain conveyor and is connected through a winding staircase and elevator. On each level of the tower, windows frame one element from the industrial site such as the grain elevator, the terrain cut through the south end, Pier 21, the cargo vessels, cruise ships, and the gantry cranes. Relevant information for each element occupies the rest of the wall on that particular level. This provides a glimpse of the

history of the shipping industry as well as an understanding of the current operations of the site. A more complete understanding and knowledge of the industry provides a better connection.

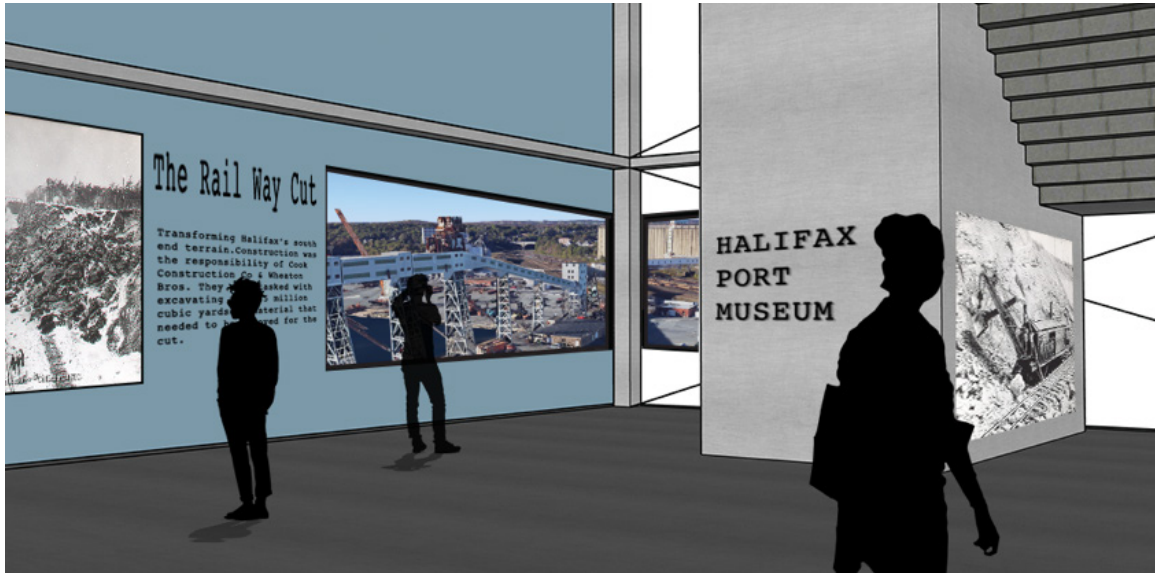


Figure 49. Each level introduces a particular part of the industrial zone and explains its operation and history. Above is detailing the extensive work necessary to connect the railway to the port.

Tower Acts as Way Finding

Where the tower is the highest standing element within the industrial site it is visible from multiple points around the city and across the harbour as shown in figure 50. The upgraded facade, being lit up in the evening, enhances the towers visibility and acts as a form of way finding to the industrial site provoking intrigue. This attracts people familiar and unfamiliar to the site thus furthering the connection.

Supporting Programs Promote Socialization

The Cafe

The cafe in the Mission to Seafarers tower provides a place for everyone. The city public and tourists on their way to the gallery or through the industrial site to Point Pleasant Park are provided a space to snack and rest. This cafe also



Figure 50. The large scale of the warehouse tower makes it the tallest element on the industrial site. Due to this the tower can be seen all over Halifax. With a proper adaptation to the facade the tower will act as a way finding tool to attract people to the art gallery and as a result the industrial site itself.

caters to the port workers looking for a quick snack on their break. As a place that caters to all user groups this cafe will influence mixed socialization. These spaces extend the social connections even further by connecting the seafarers, port workers, gallery users and public.

Flexible Recreation

Between the Cunard Centre and the Pier 24 is a large open space that is currently left unused. This large space will remain open for passive recreation. It will be also able accommodate the farmers market being displaced from its current location. As well, the open space is suitable for reoccurring events like the Busker festival and the jazz

festival. The increase in public events and activity at edge of the industrial site pulls the public closer, blurring the edge of the public realm.

Public Promenade

At Pier 21 and 22 the Halifax harbour boardwalk is separated from the waters edge and terminates at the Cunard Centre. This project reconnects the board walk back to the water and wraps around all the way to the art gallery's main entrance. This promenade provides an inviting connection with the rest of the board walk through the use of consistent material. The promenade widens to provides places to sit and witness the ongoing activity of the industrial site connecting what was otherwise removed from public view.

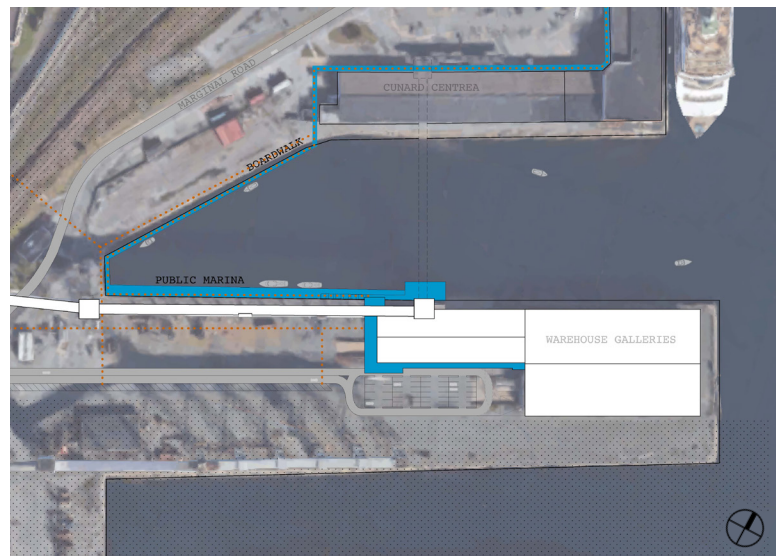


Figure 51. Highlighted in blue is the boardwalk, marina, and port cochère. All of which connect the public to the entrance of the gallery. (base from Google Earth 2020)

Marina and Docks

With half of the pier reclaimed, the harbour between the Cunard Centre and the art gallery is left for public use. The addition of docks creates a marina for public use and allows access into the harbour for public recreation use and

continues the public boardwalk to the gallery. At various points ramps branch from the boardwalk down to the marina floats making a very literal connection to the harbour.

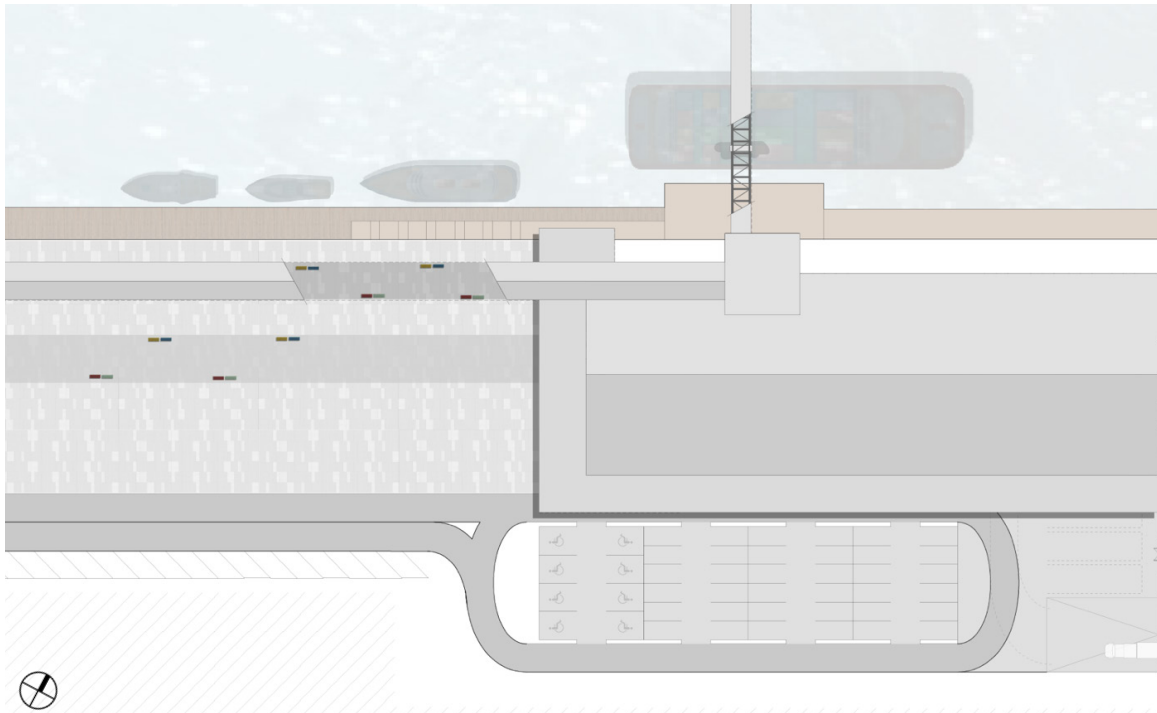


Figure 52. Above is the reclaimed portion of the pier. It has been adapted to the public promenade that connects the street, boardwalk, and marina to the Warehouse Block. A path and seating under the grain conveyor and porte cochere provide a covered route to the gallery entrances.

Gallery Accessible Through All Transport Modes

Typically an art gallery will provide ample parking. It will also usually have a place for cars and tour buses to load and unload gallery-goers. With the addition of a public marina in the reclaimed port this art gallery has the opportunity to be connected by water as well. With the final addition of a helipad on the top of the warehouse tower, the art gallery is now connected by all modes of transportation; land, air, and sea.

Getting to the Gallery

The gallery is set up with a drop off loop for cars and tour buses with adjacent handicap parking. The main parking lot,

along with public transit and the train station are all within a short walking distance. Furthering the connection, a porte cochère extends from the drop off loop across to the marina docks creating a secondary threshold that connects to the main gallery entrance.

Transporting Art and Goods

The location also connects to all modes of freight transportation. Existing train tracks embedded in the pier will be refurbished. Access for transport trucks is maintained through the new drop off loop. Shipping larger art pieces can be difficult by truck or train. This problem is remedied by the connection to the harbour. The existing berth on the north side of Pier 24 is well suited for barges that can transport larger pieces. Getting the art from the barge on to the pier created a new challenge. A gantry crane was added to load and unload oversized art pieces between the barge and the gallery (figure 55).

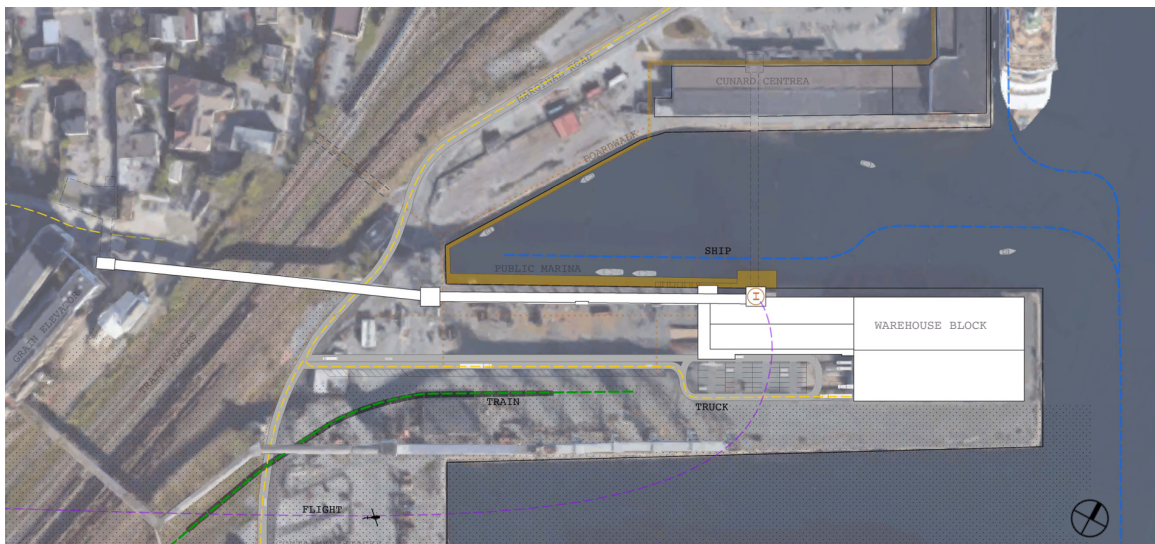


Figure 53. This map shows the gallery's connection to the transportation routes. Truck (yellow), train (green), air (purple), and sea (blue) connect the local gallery to the global art world. (base from Google Earth 2020)

Chapter 7: New Supporting Buildings Help Anchor Art Gallery

To complete the connection of the industrial site to the city and of the gallery to its context a few further additions will be needed.

Crane Gantry as Public Bridge

The gantry crane extending between the Cunard Centre to the gallery will also be exploited as a pedestrian bridge. This new bridge provides a weather protected connection between the main parking lot and Cunard Centre to the main gallery (figure 56). The bridge brings users high off the ground and above the water connecting different views of Georges Island, the industrial port, and the harbour itself.

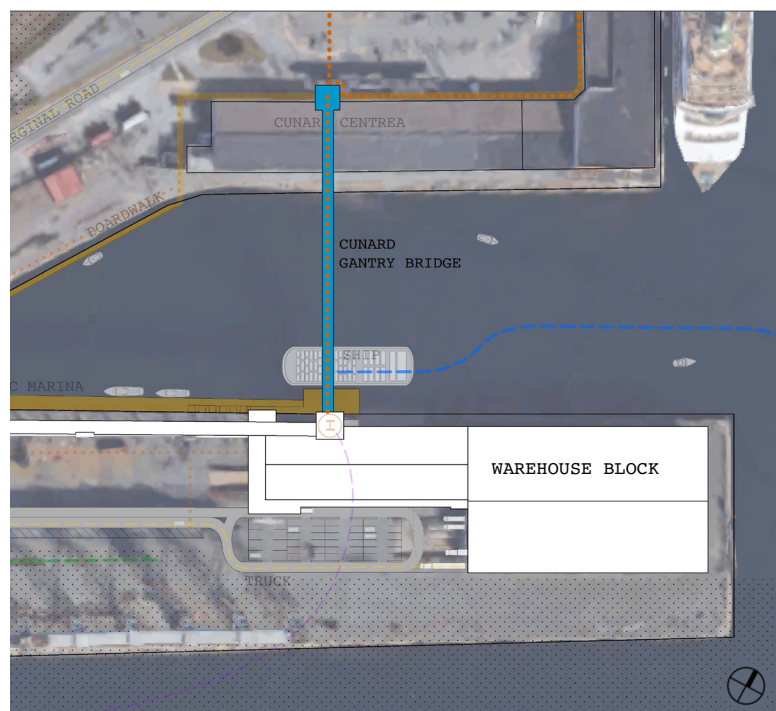


Figure 54. The gantry crane furthers the connection to the gallery by providing a weather protected access from the Cunard Centre to the Warehouse Block. (base from Google Earth 2020)

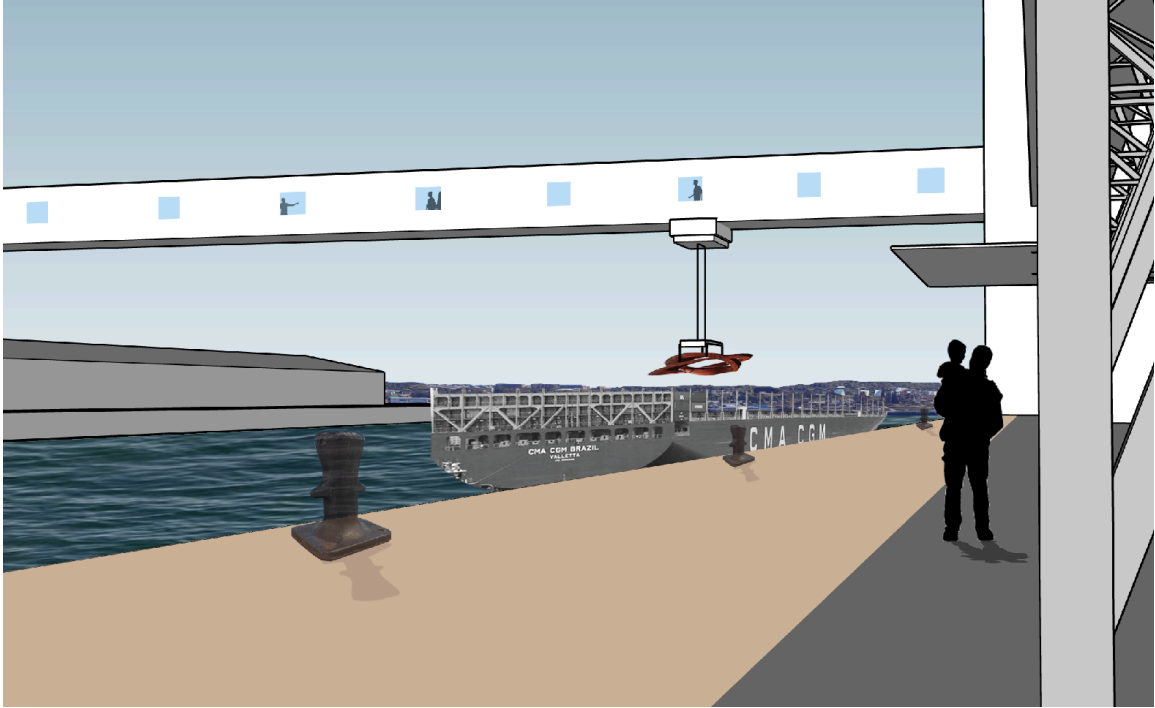


Figure 55. The gantry crane provides both cargo unloading and a covered pedestrian bridge creating a connection physically and to global transportation routes.



Figure 56. The support for the gantry crane doubles as another entry for the Warehouse Block. (base from Google Earth 2020)



Figure 57. This site image shows the addition of the gantry crane. This allows the gallery to now receive artworks and exhibitions by all transportation modes. (base from Google Earth 2020)

Juxtaposition Strengthens Connection

You can never identify elements of something better than when they are placed next to their opposites. The two accentuate another's attributes. Placing an art gallery next to and within an industrial port is no exception. The dirty, gritty character of the industrial port is juxtaposed by the pristine, curated nature of the art gallery.

Programmatically they are opposites as well. The gallery users is meant to take their time, slowly meander and enjoy the exhibitions. Where as for the shipping industry time optimization is crucial. They work as quickly as they can to minimize the time a ship remains in port. This juxtaposition will not be lost on the two user groups, either.

Sharpening Social Distinctions

A typical gallery goer would not be covered in dirt or grease as it is important to maintain a certain level of cleanliness in

order to preserve the art. Imposing the art gallery above and beside the operational port heightens each other individually. The typical social class of the gallery goer is placed with the blue collar social class of the port workers. The inclusion of programs that cater to both the port and the art gallery then bridges that distinction by mixing all user groups connecting the otherwise disconnected.

A New Place for Seafarers

A vital part of the shipping industry are the seafarers making up the ships' crews. They are commonly marginalized, overlooked and often reside in poor conditions while on the ship. This can include minimal access to drinking water, poor living condition, and poor connections to their friends and families. It will be important to create a space for the seafarers while they are docked.



Figure 58. The Mission provides food and water to the seafarers.

Thankfully these conditions don't go completely unnoticed. Mission to Seafarers is an organization set up to help the seafarers (and truck drivers) by providing services that they would not have otherwise. There are 200 Mission to Seafarers in ports of over 50 countries around the world. They provide shelter, food and beverage, and connection back to their friends and families. This meaningful service must be maintained to support the seafarers.

Existing and Proposed



Figure 59. Existing Mission to Seafarers.

The existing Mission to Seafarers in Halifax is a small trailer home located at the edge of the industrial site just after the Cunard Centre. It is currently undersized for its operation. For this thesis the current Mission to Seafarers will be removed and a new one will be proposed as a part of the design.



Figure 60. The seafarers tower will be contained within the existing structure of the conveyor.

Across Marginal Road from its current location is another tower and vertical point of connection to the grain conveyor. This tower will be adapted to the new Mission to Seafarers. The tower currently stands five stories tall with the fourth level being the through connection for the grain conveyor. The third, and fifth levels will be adapted for the new mission to seafarers. The new mission space will provide all its current functions: showers, computer and phone access to communicate with home, multi-faith place for prayer, and clean water and food. These will be accommodated on the lower three levels with the fifth level remaining for the staff. As this tower connects up to the grain elevator it provides the opportunity for the seafarers to view some of the gallery spaces and mixing them with the other gallery users. On the ground level of the tower is a cafe with a second level lounge. At the cafe's entrance is a covered exterior space. Since container ships come during anytime of the day or night this provides a place protected from the elements for when the mission is closed.

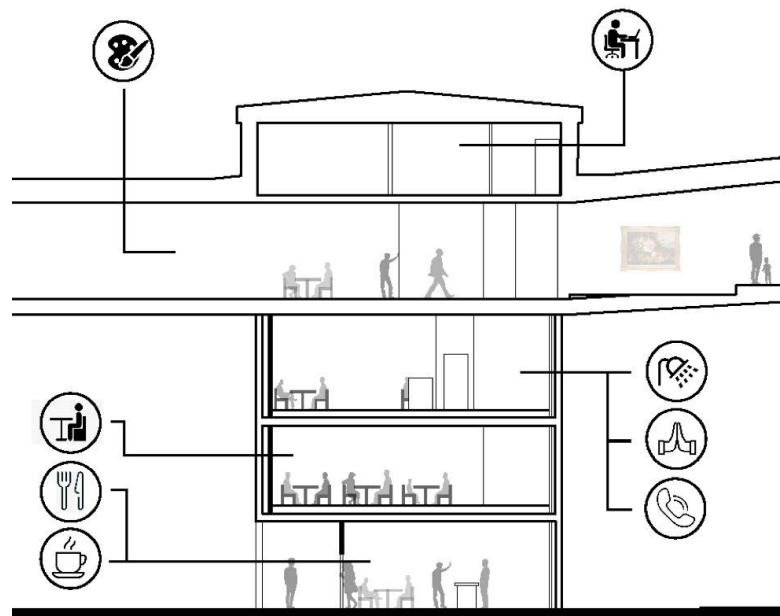
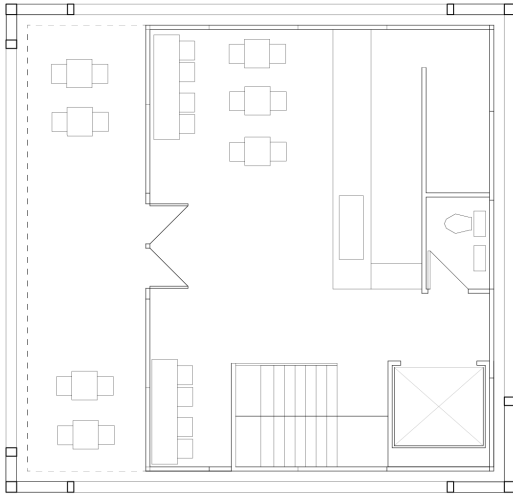
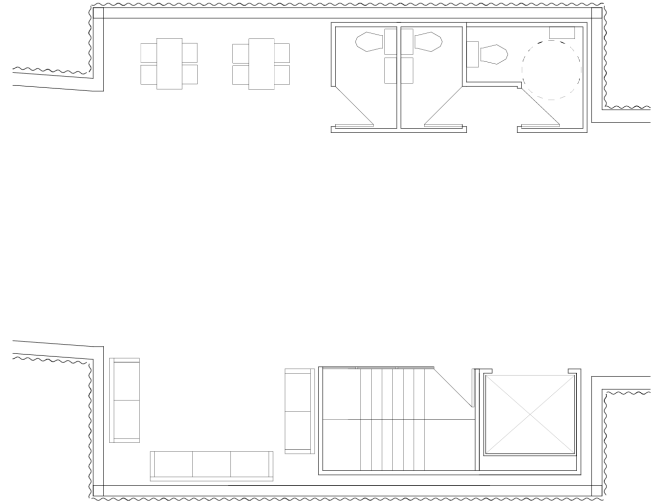


Figure 61. The adapted tower provides a new space for the Mission to Seafarers. The tower also encourages connection socially as it is a catalyst for interaction between various user groups.

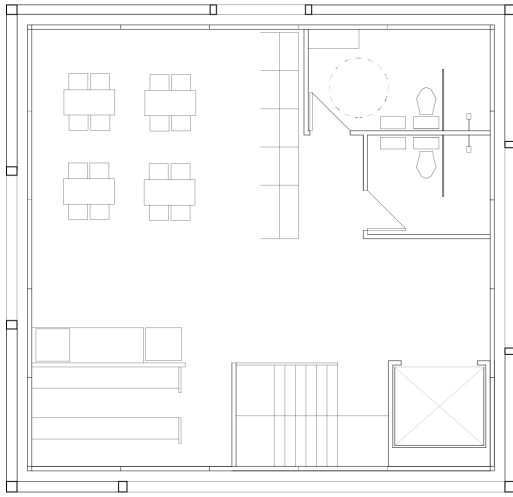
LEVEL 1: CAFE



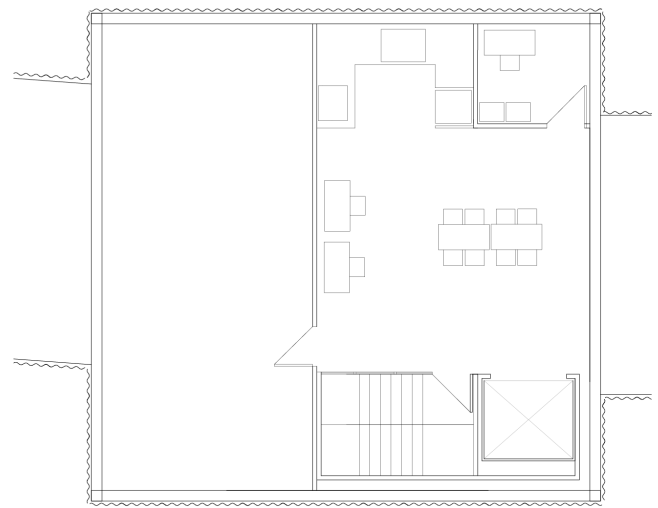
LEVEL 4: GALLERY
TRANSITION



LEVEL 3: MISSION TO SEAFARERS LOUNGE



LEVEL 5: MISSION OFFICE/
MECHANICAL



LEVEL 2: CAFE LOUNGE

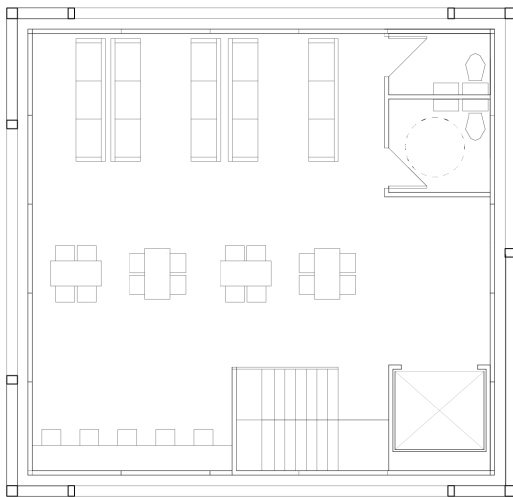


Figure 62. Plans of the Seafarers Tower

Mitchell Street Artist Centre

To complete the art gallery another access point is required at the far end of the grain conveyor. This also allows for additional program. The chosen program for the new building is an artist run centre as there is a lack of these spaces for aspiring artists beyond the art universities.

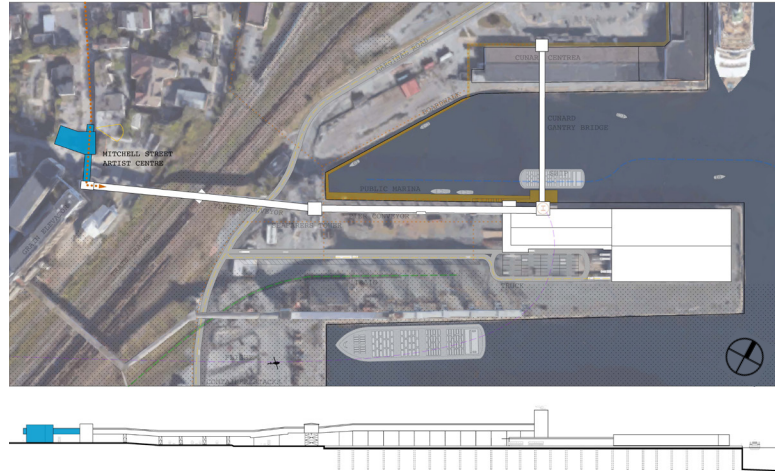


Figure 63. The artists centre, highlighted in blue, anchors the opposite end of the conveyor. It completes the connection to the neighbourhood. (base from Google Earth 2020)

Uninterrupted Industry

To simply place a new building at the grain conveyors current end is unsympathetic to the surrounding context. While the grain elevator isn't operating at its full capacity it does still maintain some operation. One place of industrial operation is at the base of the grain elevator, under the current end of the grain conveyor. It is crucial to maintain truck and worker access so that the grain elevator can continue its operation. Adjacent to the grain elevator is Mitchell street, a mixed-use, part industrial and part low-income residential street. At the end of Mitchell street, closest to the grain elevator is a derelict gravel lot occupied by a few parked cars and junk piles. This site is the most appropriate for the new anchoring building.



Figure 64. The Mitchell Street Artist Centre is built at the end of Mitchell Street to maintain the grain elevator's operations. To connect to the Artist Centre the conveyor is extended perpendicularly to and through the building. (base from Google Earth 2020)

Connection to the Gallery

An extension of the grain conveyor structure will span over the road and through the new artist centre building and protrude out over Mitchell street. The conveyor addition connects the south end neighbourhood past the grain elevator and across the train track to the rest of gallery spaces. The extension of the grain conveyor over Mitchell street is marker visible all the way from Inglis Street and protects the entrance below. Using the same architectural language as the adapted gallery provides a point of reference and indicates that this is a connection back to the main Warehouse Block. As you enter the artist centre you are immediately met with a large staircase that climbs up into the conveyor connecting you visually and physically.



Figure 65. Above is the approach to the Mitchell Street Artist Centre from Inglis Street coming down Mitchell Street. The form and sporadic window placement take cues from the derelict industrial buildings behind it.

The newly extruded conveyor portion extends off the end of the existing grain conveyor perpendicularly. This new portion that spans across the road is used as another gallery space for the artist within the centre. This knuckle in the conveyor is where the artist centre ends and the main art gallery interacts. This overlap blurs the boundary between the professional and aspiring artist.



Figure 66. The link between the Artist Centre and the art gallery is blurred through the same program connecting the professional art with the aspiring artist.

Conveyor Cafe

In the end protruding over Mitchell street is a cafe. The cafe caters to the artist in the centre, the gallery users, local residents, and anyone else passing by. The cafe promotes the intermingling of various users groups that generates a rich and interesting space. Surrounding glass walls give the cafe views back to the main gallery. It also allows passing pedestrians alluring views in.

A Place for Artists

The program of an artist run centre complements other amenities within the arts district. This is a place for recent art

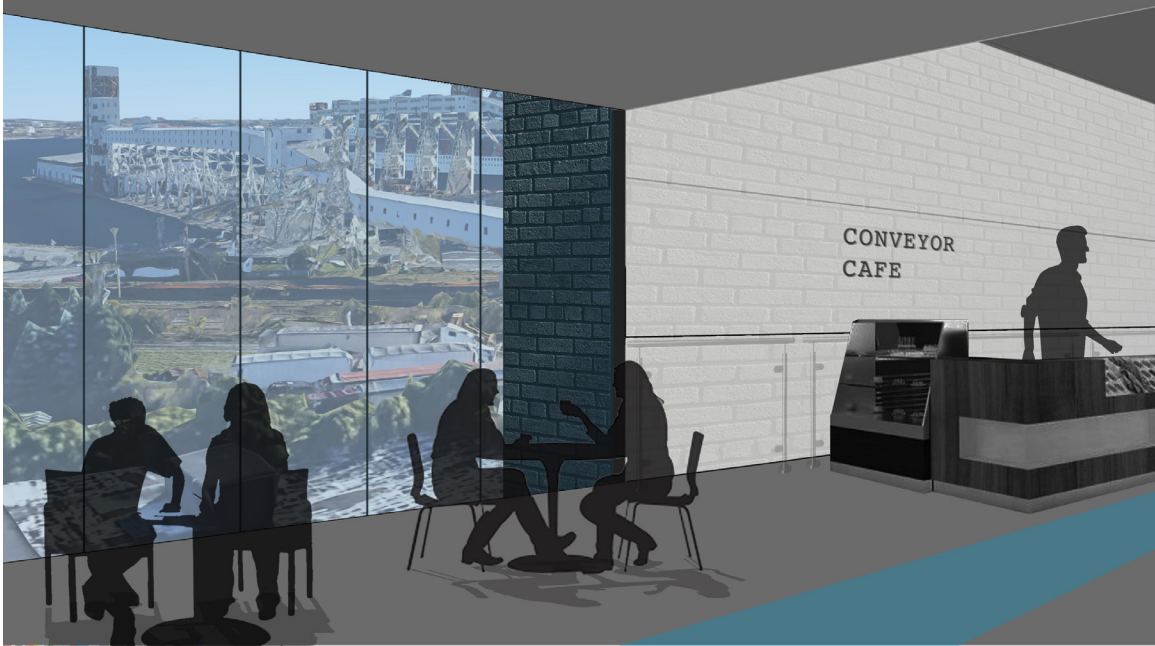


Figure 67. The Conveyor Cafe extends through the Artist Centre. Floor to ceiling windows visually connect back to the main Warehouse Block.

graduates and other aspiring artists to create and showcase their work. As well as the local looking for classes and a new hobby. The artists centre contains a lobby gallery for the artist to show their own work. Within the new portion of the grain conveyor is also space for local artist to showcase their work. This blurs the line between the formal art gallery exhibitions and the exhibitions created by the local artists.

Location

The location is optimal in both its proximity to arts district and in its affordability. The neighbourhood is one where artist could afford to live and be permitted to work.

Workshops and Studios

There are several workshops in the artist centre including a wood shop, ceramic workshop, photo lab, drawing studio and painting workshop. These are spaces that become less available to art school graduates so providing them is crucial

to career development. These workshops also provide a space for a nonprofessional to attend classes. This benefits both the class attendees for the experience and the artists running classes for the additional income.

On the level above the workshops are the artist studios and residences. These places enable recent graduates and other artists to continue creating.



Figure 68. Programmatic plans of the Mitchell Street Artist Centre show the vertical connection up to the conveyor that connects conveyor galleries.

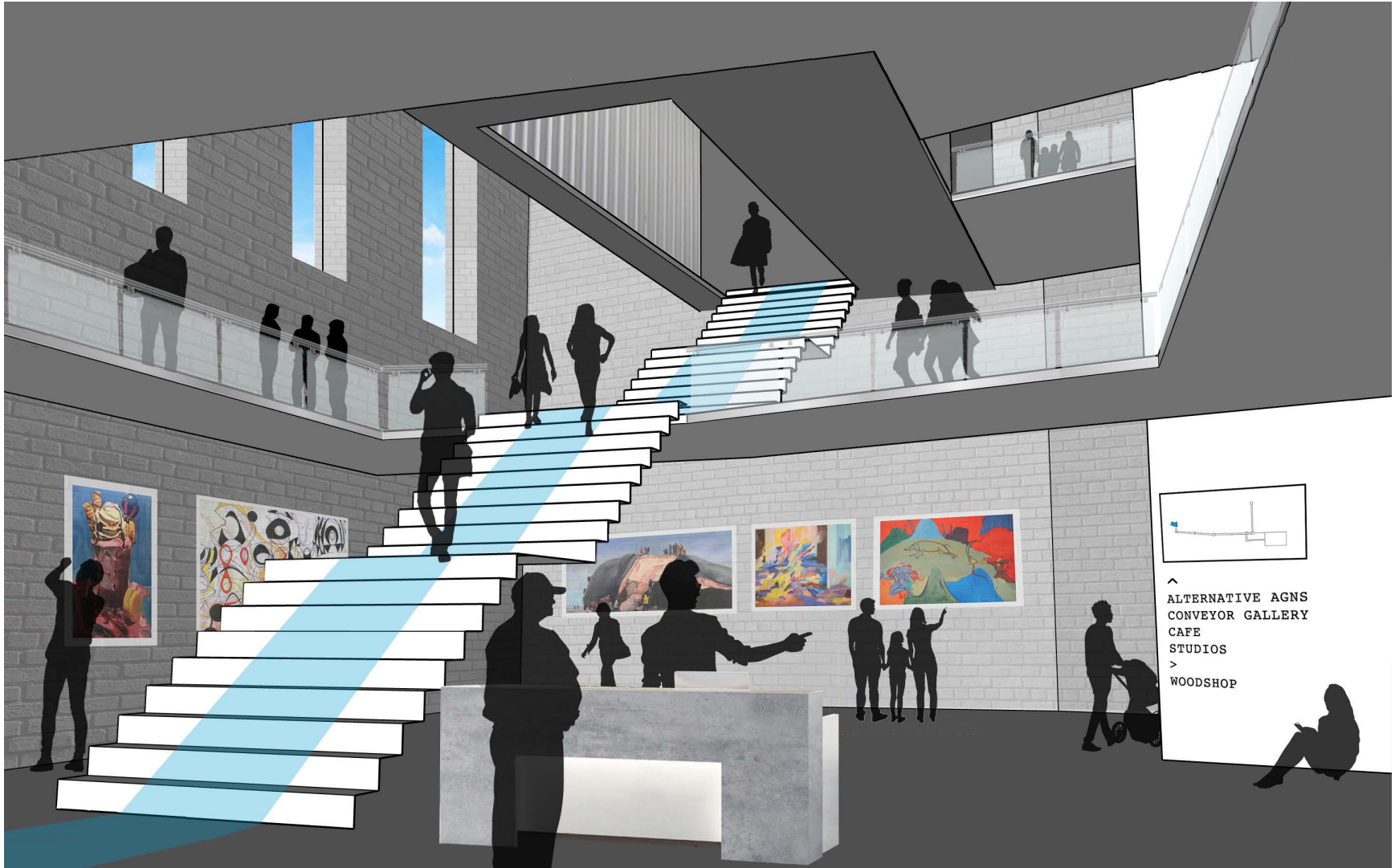


Figure 69. The main entry of the Mitchell Street Artist Centre

Chapter 8: New Art Gallery Bridges Social Barriers

Addressing Gentrification

The inherent effect of a new civic art gallery on the surrounding area is an increase in property values. This results in the gentrification of the area. Unfortunately this displaces the artists and other residents. It will be important to mitigate the gentrification caused by the new gallery and maintain connections to the local residents and area.

Maintaining Affordable Rents

The addition of social services in nearby buildings along Mitchell Street should keep property values affordable. These could include a homeless shelter, a needle exchange, and related services. The inclusion of these programs in the proximity of the new gallery increases the chances for more connections across the social classes.

Outreach on Site

While other art galleries extend social programs by providing classes and services in their communities, this adaptive reuse bridges social distinctions on site through architecture and program. By creating places that sharpen social distinctions provides a recognition for one another that could otherwise be left unnoticed. Then to create spaces that generates interaction between all users begins to interweave and dissolve social barriers between the black tie patrons, regular gallery goers, marginalized seafarers, stevedores, and successful and struggling artists.

Chapter 9: Conclusion

Dissolved Barriers and Thresholds Become a Seam

By paying attention to existing barriers and thresholds the proposed scheme connects the industrial zone with the rest of the city. This adaptive reuse of the underused grain conveyor creates new lines of exchange along the structure, across the structure, and in a vertical dimension. A barrier is turned into a rich connector through architecture and program.

The adapted grain conveyor and added gantry crane bridge create physical connections between the residential, downtown, and industrial zones. Through refurbished and added transportation infrastructure the local gallery is connected to the global art world. The multi-programmed approach using layers of public space facilitates a range of hybrid uses. Spaces such as the Seafarers Tower Cafe overlap various user groups generating interactions that develop social connection. This gallery complex offers a new public experience that is both contemporary and sensitive to the site's history, culture, and neighbours. As the barriers dissolve they become a seam rather than a barrier, a line of exchange along which ... areas are sewn together (Jacobs 1961, 345).

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