

**STUDIO MARKET: AN ARCHITECTURAL RESPONSE TO LOCAL  
ART AND FOOD IN SACKVILLE, NEW BRUNSWICK**

by

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Submitted in partial fulfilment of the requirements  
for the degree of Master of Architecture

at

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**DALHOUSIE UNIVERSITY**  
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## **ABSTRACT**

This thesis aims to promote living locally through interdisciplinary exchange between art and food. Through the integration of artist studios, food shops, galleries, and a farmers' market, this project endeavours to define a new relationship between art, craft, food, and marketplace.

Two theories are argued in this thesis: first, that there exists a need in today's society for people to forge stronger relationships with their local communities; and second, that integrating food and art benefits each programme respectively, as well as the community.

This thesis is located in the small liberal arts community of Sackville, New Brunswick, Canada. By situating the project in an existing heritage building on Bridge Street, it re-focuses urban life back to the downtown core and addresses current trends of businesses migrating to the periphery.

## **ACKNOWLEDGEMENTS**

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## CHAPTER 1: INTRODUCTION

Architecture is too often viewed as a short-lived speculative commodity rather than as a cultural and metaphysical manifestation that frames collective understanding and values. (Pallasmaa 2005, 195)

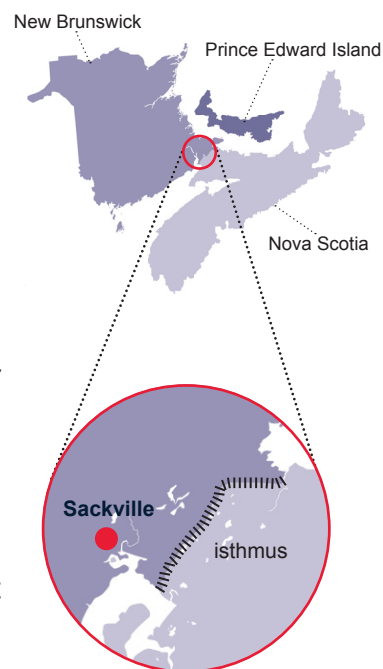
The primary objective of this thesis is to celebrate the benefits of living locally by incorporating local food and art into the daily lives of residents in the town of Sackville, New Brunswick.

### Thesis Question

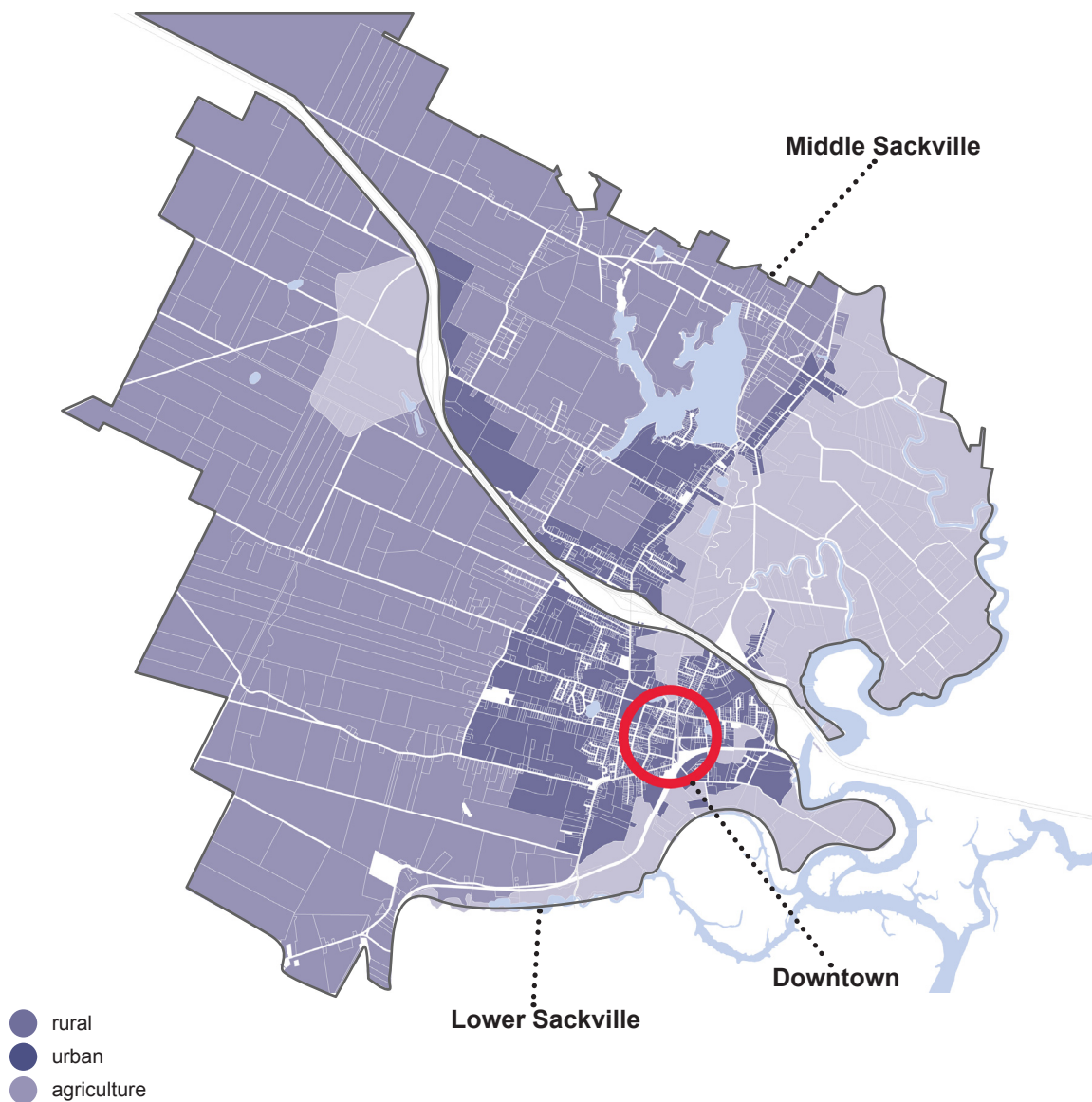
How can architecture encourage public interaction with local fine arts, crafts, and food making of a given community?

### Context

Sackville, New Brunswick, sits on the Chignecto isthmus near the edge of Cumberland Basin and the end of the Bay of Fundy, or as Thomas Raddall refers to it as, “The lash on the whip of the famous Fundy tide”(Hamilton 2004, 19). Its location on the Isthmus of Chignecto, a narrow 23-kilometre strip of land joining New Brunswick to Nova Scotia, acts as an important land bridge and helps maintain ecological connectivity within the Acadian Forest Region. In addition to preventing mainland Nova Scotia from becoming an island, the isthmus also acts as an important transportation corridor for road and rail, with Sackville being situated alongside the Trans-Canada Highway and inter-provincial railway lines. The town is split into two distinct areas: Middle Sackville and Lower Sackville. Middle Sackville has become predominant rural, while Lower Sackville is the town centre.



Location of Sackville near isthmus



Map of the greater Sackville area. Data from Tantramar Planning District Commission

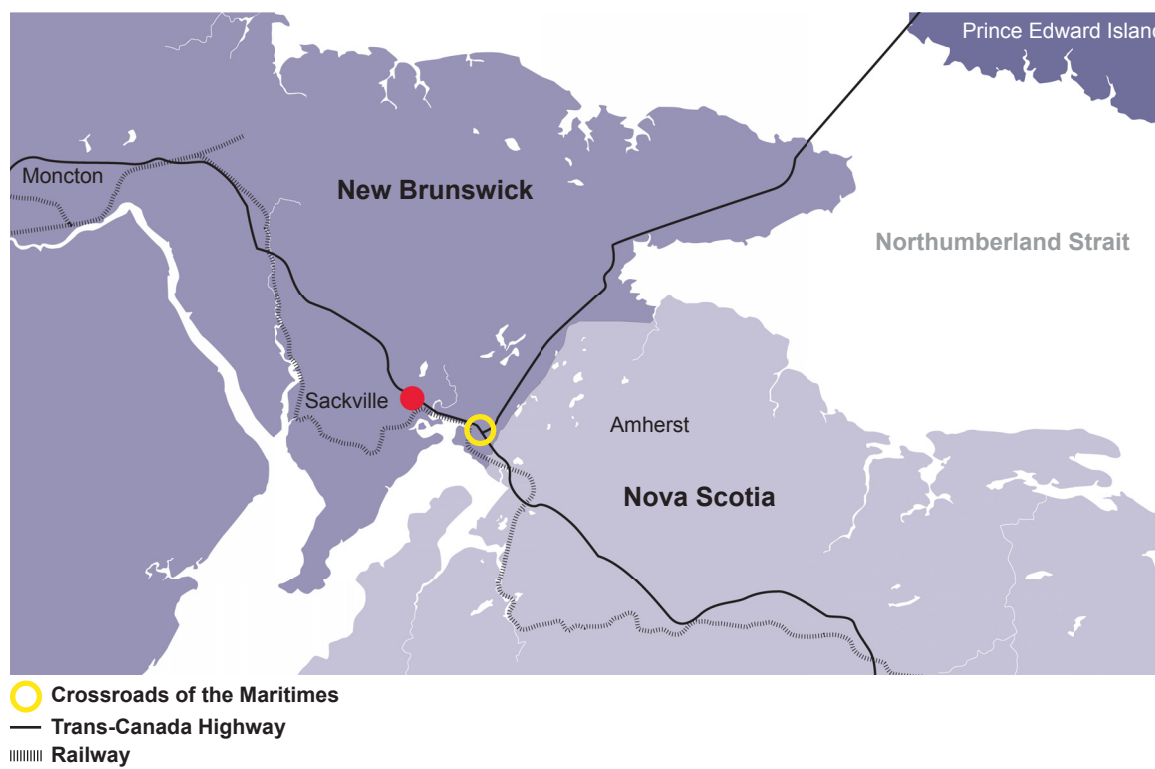
Sackville is a small town, rich with history, agriculture, and diversity, and boasts a vibrant arts scene that is seemingly disproportionate to the size of its population of 5,400. The town is home to Mount Allison University, a liberal arts school of approximately 2,400 students. The university demographic is a culturally diverse population in constant flux. During the school year, September to May, the population grows to 7,800 and increases the demand for food, art studios, music venues and places to gather within



the town. During the summer months the town contracts to a population of approximately 5,000. However, despite the decline in population, Sackville's geographical location in the Maritimes makes it a noteworthy hub amongst people traveling between New Brunswick, Nova Scotia and Prince Edward Island. During these summer months a strong arts community remains, with many students, artists, artisans and performers choosing to stay in town to conduct festivals, performances and shows.

## History

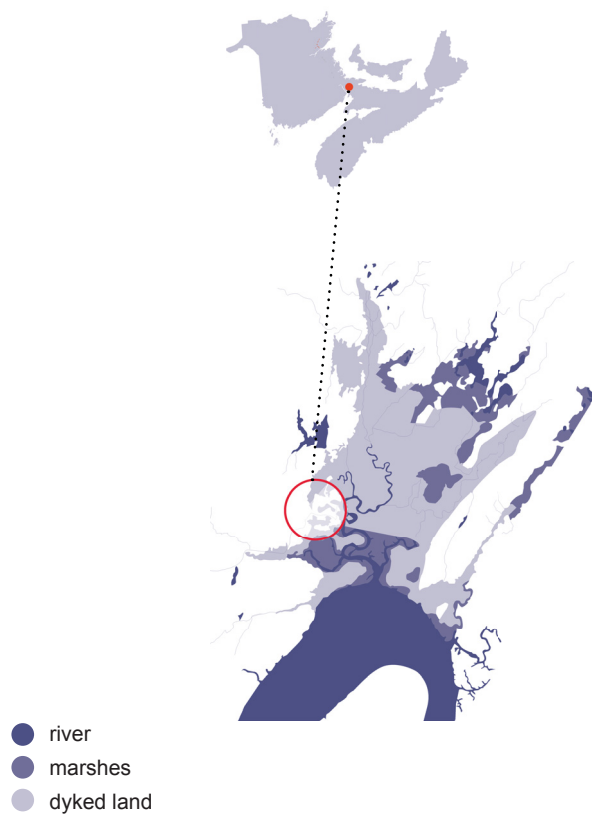
Sackville's central location within the Maritime provinces has led it to function as a crossroads throughout history. It was first inhabited 7,000 years ago by the indigenous Mi'kmaq people and has since seen Acadians, New England Planters, Loyalists, and Yorkshires settle upon its land. Settlers were



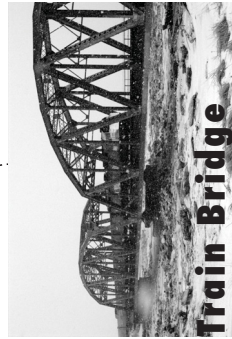
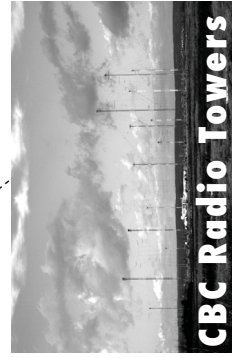
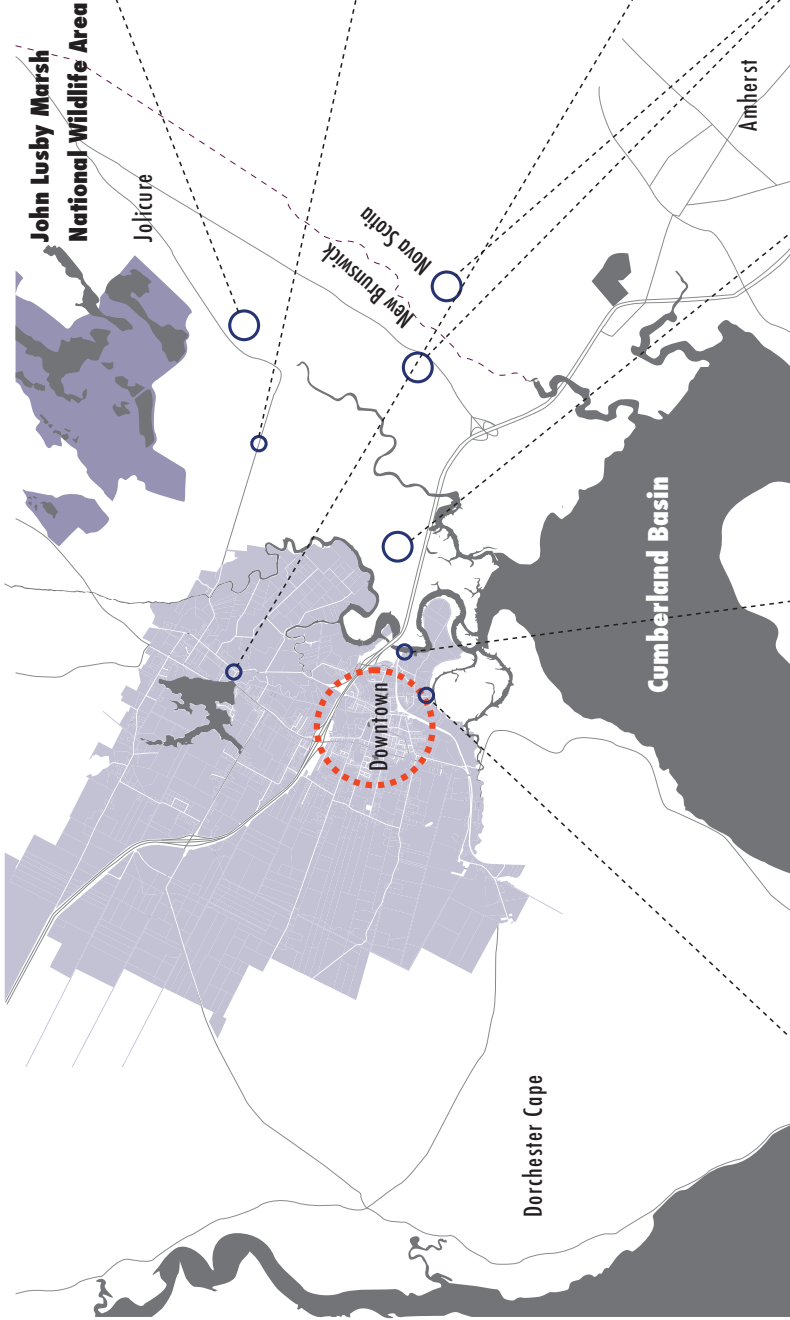
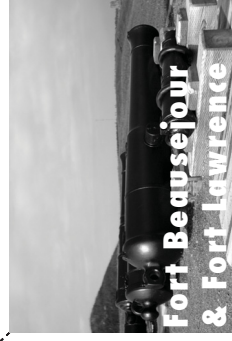
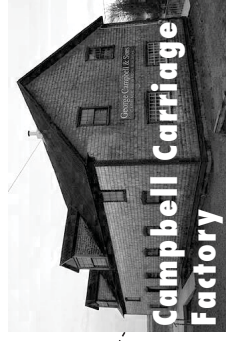
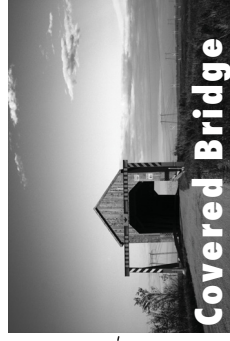
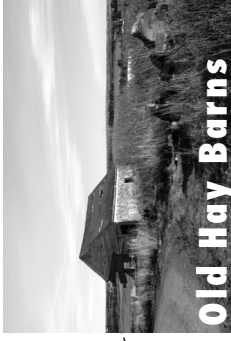
Proximity of Sackville to the crossroads of the three Maritime provinces

attracted to Sackville because of its geographical location and its fertile agricultural land. The French and English fought over this land for over 100 years because of its tactical military location as the only land link between Nova Scotia and New Brunswick. The Acadian settlers created hundreds of acres of fertile agricultural land by dyking the marshes. After the forced expulsion of the Acadian peoples by the British, the Yorkshires continued cultivating the marshland, developing over 12,000 acres of farmland.

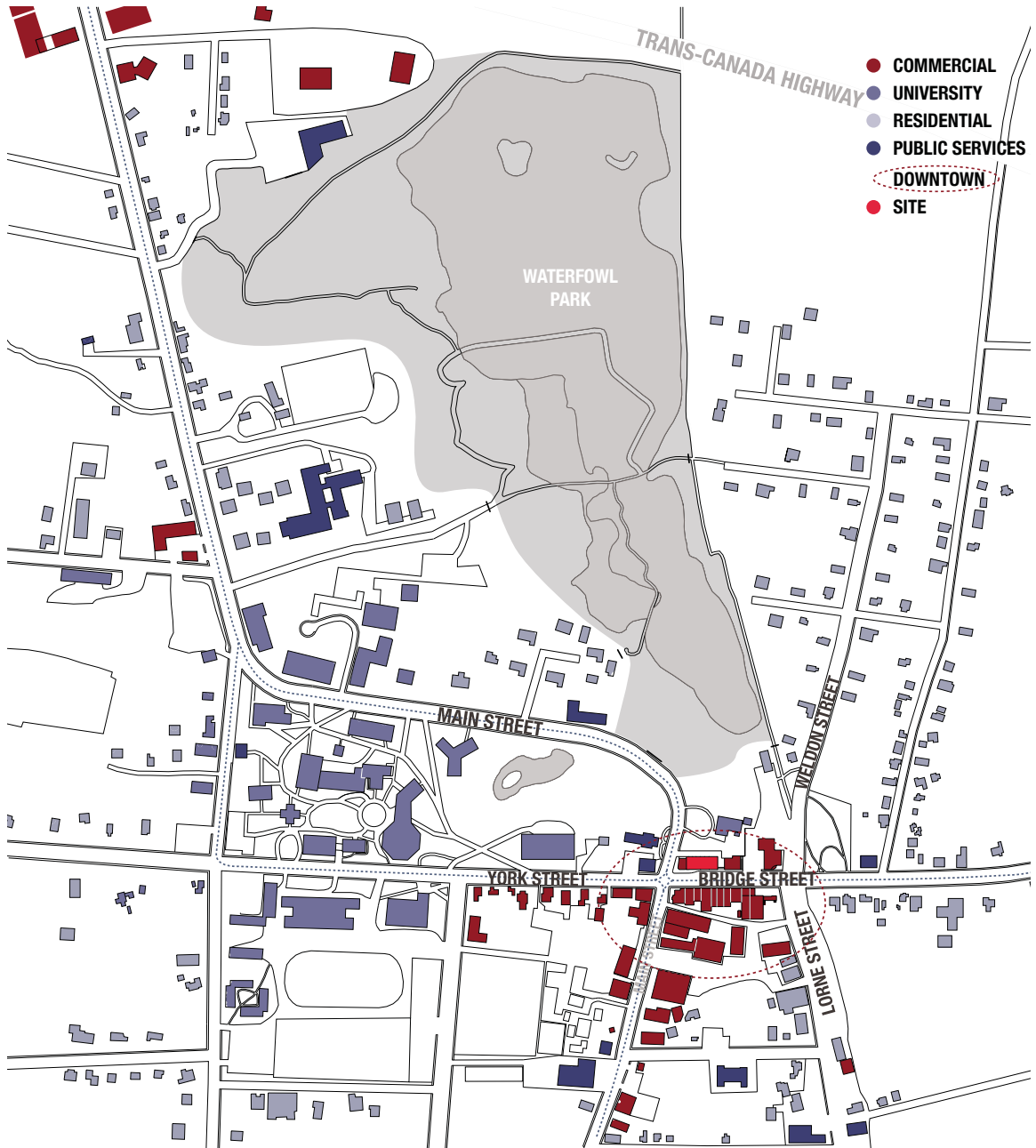
Prior to the 1840s, Middle Sackville was considered the town centre but this changed when William Crane, an affluent businessman, relocated his trading business and store from Middle Sackville to Lower Sackville, effectively initiating the development of present day downtown.



Types of land in proximity to Sackville, New Brunswick



Map of historical areas



Map of Lower Sackville, New Brunswick

## **Arts and Culture**

Sackville's thriving arts community can be largely attributed to Mount Allison University's long-standing commitment to the arts. The university's Owens Art Gallery, founded in 1895, is the oldest university art gallery in Canada. The gallery promotes national and international contemporary and historically prominent artists. The visual arts are further represented in Sackville through Struts Gallery, Fog Forest Gallery, the Craft Gallery, Fawcet Media Centre and the Sackville Film Society. Struts Gallery is a modest artist-run centre that promotes local artists and artist residencies, while Fog Forest and the Craft Gallery are commercial galleries that sell artworks from local and national artists. Fawcet is an affiliate of Struts Gallery that encourages local participation in the media arts, and the Sackville Film Society plays weekly national and international festival films. Sackville also is home to three theatre companies: the Live Bait Theatre, Windsor Theatre, and the open-air Festival by the Marsh company. Festivals also play a key role in the arts and culture of Sackville with musical events such as Sappy fest, Okay Quoi, and the Tantramar Blues Society providing entertainment and attracting visitors throughout the year.

In 2008, Sackville was chosen as the Cultural Capital of Canada in the under-50,000 population category. This award was based on the town's long-standing endorsement and preservation of the arts and culture.



**COMMERCIAL GALLERIES**  
represents 45 artists



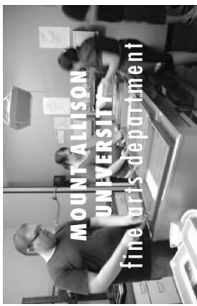
**FINE ART GALLERY**  
national & international artists



**THEATRE COMPANIES**



**ARTIST RUN CENTER**  
one artist in residence



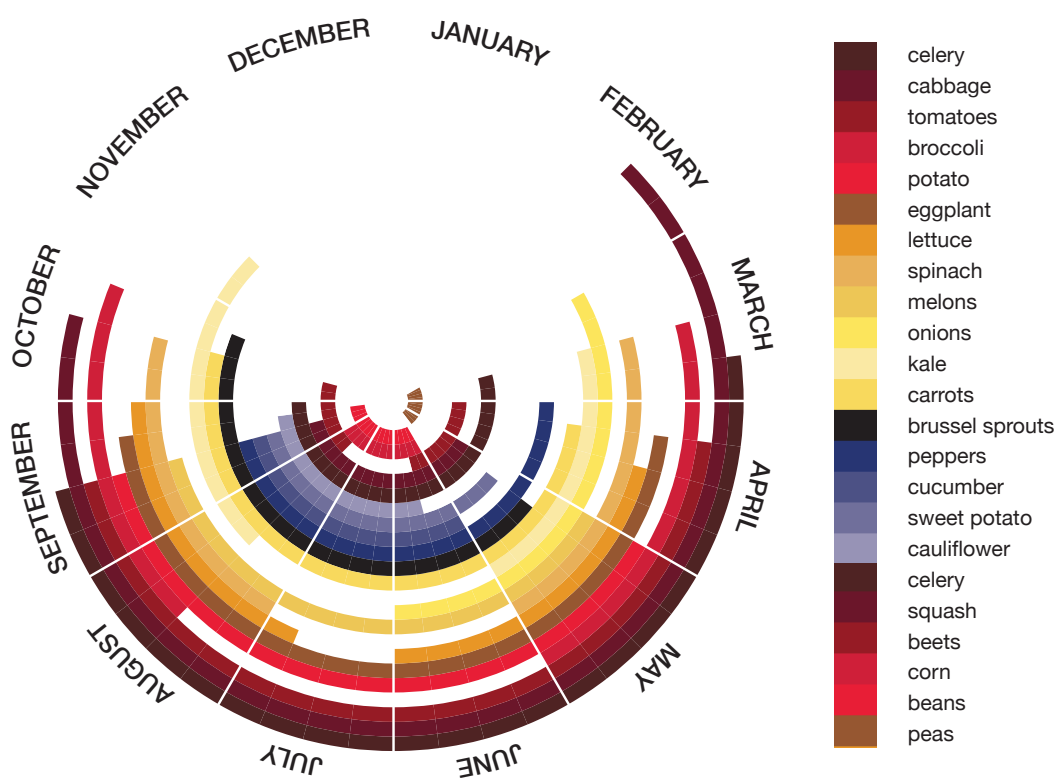
**MOUNT ALLISON UNIVERSITY**  
fine arts department



facilities not for public use

## Food and Agriculture

Like many cities and towns in the Maritimes, food in Sackville is primarily imported. This can be attributed to several factors: the influence of industrialization; the ability to ship internationally cheap produce; the disappearing knowledge of sustainable farming practices; and the short growing season in the Maritime provinces.



Vegetable growing chart for Sackville, New Brunswick. Data from The Vegetable Garden

As of 2010, there were six dairy farms and twenty-six beef producers active on approximately 13,500 acres of land in the areas immediately surrounding Sackville. The following chart demonstrates the larger range of food production taking place in the broader Tantramar region:

<b>AGRICULTURE</b>	<b>TOTAL ACRES</b>
<b>Blueberry Land</b> .....	1,260
<b>Dairy Farms</b> .....	140
<b>Hog Farms</b> .....	750
<b>Beef Farms</b> .....	1,400
<b>Marsh Land</b> .....	19,130
<b>Mixed Type Farms</b> .....	15,210
<b>Cultivated Farmland</b> .....	8,230
<b>Pasture Farmland</b> .....	3,310
<b>Abandoned Farmland</b> .....	2,380

(Sustainable Sackville 2010, 16)

Within the town of Sackville, many businesses and fast food franchises have situated themselves alongside the highway, leaving the downtown area sparsely populated with a few local restaurants, a cafe and a weekly farmers' market. The current farmers' market exists every Saturday morning inside the downtown cafe on Bridge Street. Chairs are removed from the cafe seating area and tables are arranged along the walls to serve as market stalls. Despite the best efforts of organizers, it is clear that the market's popularity has caused it to outgrow its current home. More purveyors have expressed interest in participating in the market. However, due to its spatial limitations, the number of stalls is restricted to eleven. During the summer months, the market expands out onto the street and draws a festival-like atmosphere. This street expansion temporarily solves the stall demand problem but is dependent on favourable weather conditions.



**LOCAL FOOD**  
(low to medium price)



**GROCERY**



Saturday Farmers' Market

**LOCAL RESTAURANTS**  
(medium to high price)



**CHAIN FOOD**

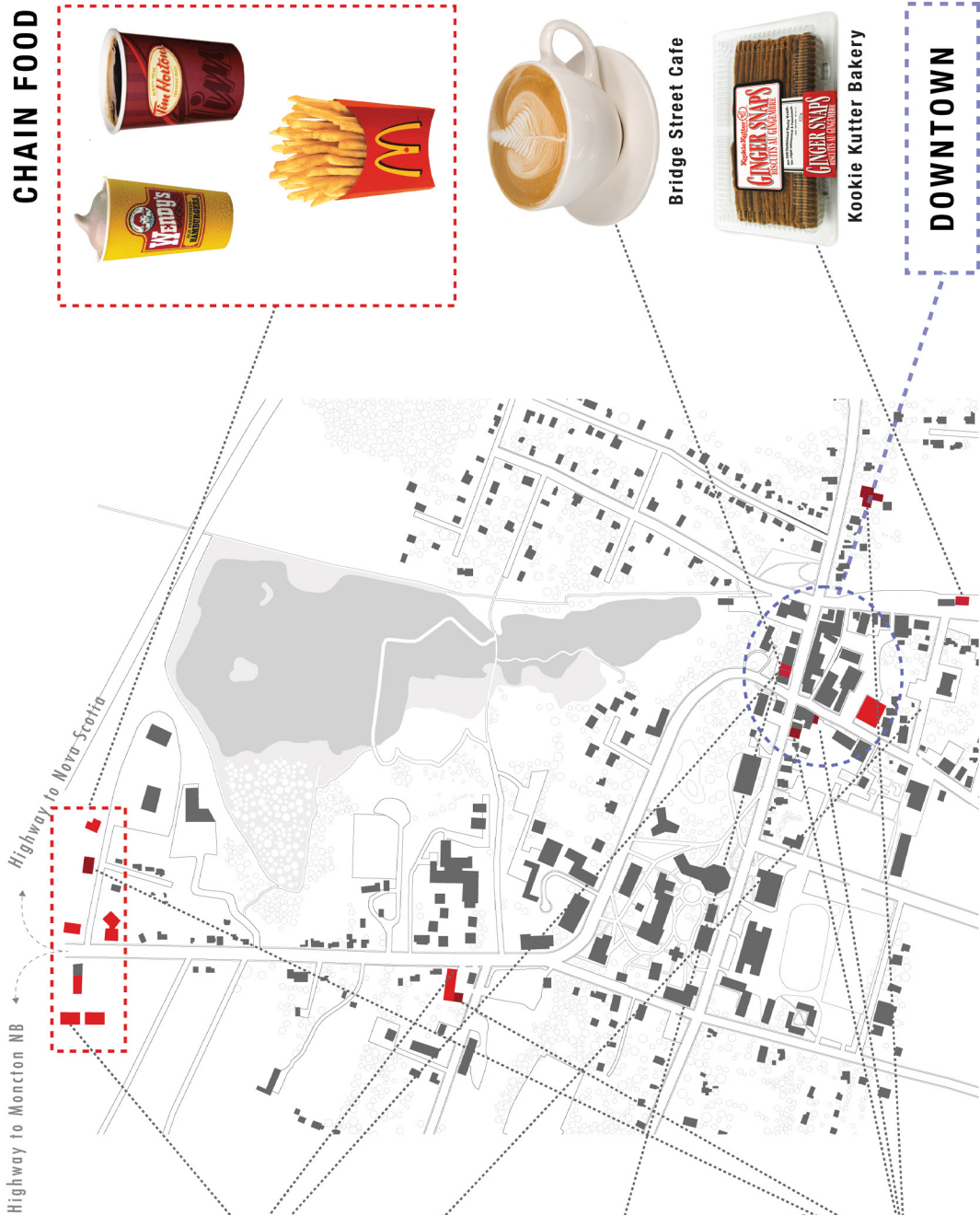


Bridge Street Cafe



Kokie Kutter Bakery

**DOWNTOWN**



Highway to Moncton NB

Highway to Nova Scotia

Food map of Sackville, New Brunswick

## Local

### Food

The social and cultural forces associated with globalization have overwritten local social and cultural practices, and globalization has generated a world of restless landscapes in which the more places change the more they seem to look alike. (Petrini 2007, 14)

Economic globalization has resulted in a largely homogeneous landscape populated with homogeneous objects such as box stores, supermarkets, and fast food outlets. An economic system that was intended to increase profit did not increase the possibility for creative endeavours and has resulted in a world dictated by global economies at the expense of local culture and economy. In their book *Small Town Sustainability*, Paul Knox and Heike Mayer assert that chain retailers are essentially “the economic equivalent of invasive species: voracious, indiscriminate, and often antisocial” (Knox and Mayer 2009, 16). Small towns are greatly affected by the centralized logistical operations of chain retailers and superstores. Their ability to standardize business, shopping, eating, farming, food, landscape, environment, and daily lives of people effectively creates a society where products and people are “comparatively devoid of distinctive substantive content”(Knox and Mayer 2009, 14). In Canada, we now see box stores that seek to emulate small towns, although ironically it is their presence that is destroying the real small towns around them. The box stores become an ill-conceived memorial for the formerly lively towns. French anthropologist Marc Augé refers to these retail environments as “non-places” and criticizes them for being artificial branded versions of the real world with little or no sense of local identity (Augé 2008, 3). By contrasting

“non-places” (such as shopping malls and airports) with “anthropological places” (spaces with embedded history, memory and meaning), he determines that vibrancy of place can only exist where public life is permitted to flourish in all forms, not solely what is safe and comfortable (Augé 2008, 4).

In today’s global economic system, time costs money. The more time one has, the more money one has and vice versa. This added pressure on time has inevitably resulted in the steady acceleration of the pace of life (Knox and Mayer 2009, 15). People today are more concerned than ever with the notion of “time saving” but what has this actually achieved? Everything we gain through the saving of time that “modernized” life affords is consumed by the same process. We save time by microwaving prepackaged food that we had to drive farther to purchase. The acceleration of everyday life and its dependence on industrialized goods has resulted in the decline in the collective quality of life and poses a serious threat to conviviality and social interaction (Knox and Mayer 2009, 128).

“Buy local” movements have emerged throughout cities and towns in Canada as a response to the ubiquitous global market. Within this movement, consumers aim to take back control of their diets and support local culture and economy by consuming products made directly from local resources and by local skilled residents. The notion to buy locally is also perpetuated by the pleasures of giving the producer a “face” in contrast to the anonymity and coldness of supermarkets and shopping malls.

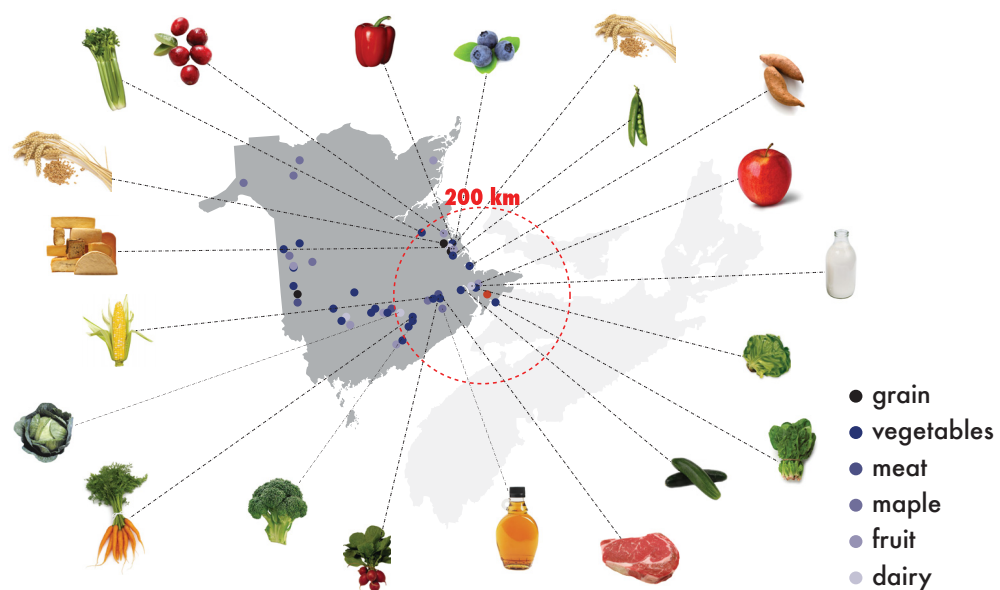
Globalization, in combination with industrialization, has led to a food system that is driven by economy instead of ecology. Food travels halfway across the world so consumers can have apples for 5 cents cheaper per pound or eat strawberries in the middle of December. Farmed fish are fed corn in order to maintain the bloated corn conglomerate in the United States. The majority of food eaten today is so processed that it is hard to find anything that contains less than five ingredients (or something that does not contain corn products) (Pollan 2008, 6). The present is not like any other time in history in terms of how people approach and consume food. Consumers have become completely disconnected from the food they eat, where it comes from, how it was grown and who is growing it, allowing food to become more processed, less nutritious and more profitable.

Food is far more than a simple product to be consumed: it is happiness, identity, culture, pleasure, conviviality, nutrition, local economy, survival. (Petrini 2007, 142)

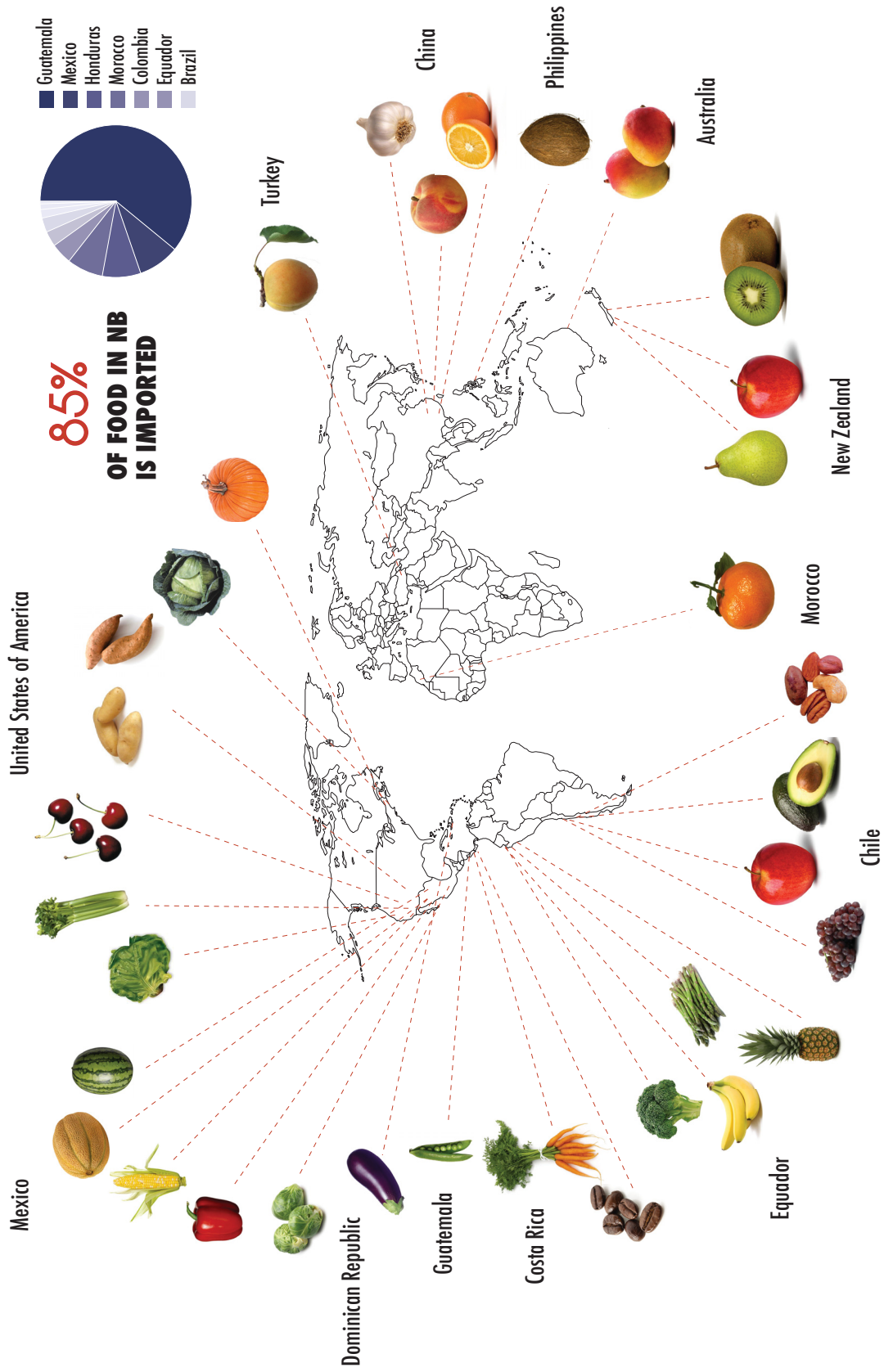
The importance of eating locally has been at the forefront of criticisms of the industrial food chain, with books such as Carlo Petrini's *Slow Food* and Michael Pollan's *Omnivores Dilemma* and *In Defense of Food* championing the return of local. The slow food movement is primarily founded on placing prominence on the pleasures connected to food that is deemed "Good", "Clean" and "Fair": Good, being the complex sphere of feelings, memories and identity derived from the sentimental and sensorial value of food; clean, being how the food is produced without straining the earth's resources, respecting ecosystems and the environment; and fair, being its position with social justice in the workplace and commercialization. This slow food mandate helps to safeguard local cuisines, traditional products and vegetable and animal species at risk of extinction, while also

celebrating the pleasures of living locally. Petrini notes that the price societies have paid for having global access to all varieties of food, year round, has resulted in the development of food species with functional characteristics rather than taste (Halweil 2002, 60). Food has become engineered to withstand the rigours and delays of transportation and harvesting, with numerous species of food becoming extinct or forgotten as a result of industrialization.

Slow food views the social interactions between citizens and bakers, butchers, and farmers, as well as meals shared with friends and family, to be inseparable from the joys of eating (Halweil 2002, 61). Petrini's writing on food attempts to re-introduce quality and sustainability as guiding principles into how we purchase and consume food. Often paying slightly more for food (or even the same amount) but focusing on quality, its origin, and production method will not only result in better food, but also better towns and cities. The most intimate connection between farmer and consumer, aside from consumers shopping at farms, is the farmers' market.



New Brunswick farmers



Where the majority of grocery store food comes from in New Brunswick. Data from Industry Canada

### ***Farmers' Markets***

In a food system defined by standardization, mass distribution, and economies of scale, farmers' markets also seem to be ideally suited to small or beginning farmers, offering them an opportunity to market relatively small volumes of produce and to experiment with new crops and products. The intimacy and flexibility afforded to these market spaces often result in vital, mutually beneficial relationships and contribute to the overall health of the town. Consumers get higher quality products and comparable prices, while farmers are no longer subject to the demands, both monetary and logistical, of the industrial food system.

In *Hungry City*, architect, writer and food advocate Carolyn Steel argues that wherever food markets survive, they bring a quality to urban life that is all too rare in modern society: a sense of belonging, engagement, and character (Steel 2008, 201). The popularity of current Maritime markets suggests that people have not lost the enthusiasm for these encounters; however, with food not deeply embedded in Canadian culture, markets remain more of a weekly treat than a daily way of life.

The fundamental morals of local food movements can also be applied to the production and consumption of local art and craft, as a concern for quality, pleasure, and sustainability are intrinsic characteristics of both. Shopping for local art and handmade craft encourages awareness and involvement within the local contemporary arts scene. Much like slow food does with gastronomy, local art and craft can provide the potential for thoughtful, engaging discussions between producers, consumers and the community.

## Art

We artists have no special answers unavailable to other people. What we have is work that's intricately entangled in our people's dreams, hope, and self-images. Like it or not, we are part of society's process of dreaming, thinking, and speaking to itself, reflecting on our past and finding new ways forward. Our greatest challenge is to accept that what we do with our work and our lives is exactly as important as we believe our people and their world to be. (Morales 1990, 16)

Art is often relegated to the realm of the optional, the frivolous or the aesthetic luxury. However, what is often overlooked is how essential the fine arts and crafts are to the health of society. Artists have the ability to unlock imaginations and inspire people to reflect, think, question, and feel. Their influences can encourage new thoughts and affect the ways in which people understand themselves and their world.

There are two popular theories relating to art, creativity, and their effect on cities. The first is Richard Florida's Creative Class theory, which recognizes the monetary and economic benefits of creative expressions. He uses the view that the economic competitiveness of cities and regions depends on their ability to attract a "creative class" of workers comprised of artists, architects, designers, scientists, engineers, writers, and managers (Florida 2004, 69). With this theory, the creative class functions not only as the suppliers of creativity but also as its primary consumers. This theory focuses solely on the economic benefits of creativity and therefore turns creativity into a commodified entity (Kloosterman 2005, 63).

Richard Florida's Creative Class theory has been widely criticized, and it should be noted that the intended concept of the creative class was generated in the context of large metropolitan areas and not small towns, and therefore its



application to the context of this thesis would be misguided.

The second approach is wrapped in community based theories that are concerned with the ways in which creativity emerges from community artistic and cultural expressions (Knox and Mayer 2009, 146). In this theory, creativity is not just about creating commodified objects or experiences; rather, it is concerned with encouraging new thinking, challenging accepted norms and influencing paradigm shifts within society. According to researchers from the McKnight Foundation, creativity and the arts can play a strong catalytic role in the social revitalization of small towns by creating important opportunities for engagement among citizens, visitors, neighbours, friends and families; helping to share a community's identity; and enhancing the ways in which citizens collaborate and create community solutions through diverse leadership (Knox and Mayer 2009, 145).

Relegating artists to privately owned galleries has the effect of smothering creativity and limiting artists and the type of art they can practice. Integrating artists into a public environment allows people to experience art while participating in everyday activities. As Michael Pittas, Director of the US Endowment for the Arts Program states:

The arts demand centrality because their market is not so vast that they can be spread out, as shopping malls are. That makes for a natural affinity between housing the arts and revitalizing the city centre. Commercial activities and the arts develop energy in these situations – together they generate more interest and support than each would alone. (Bianchini, Fisher and Montgomery 1998, 16)

## **Food and Art**

Food, I propose, has been a particularly appropriate fringe art activity because the growing, preparing, offering, eating of and the cleaning up after food have always

operated under the same rules, the same dynamic, as the exchange between artist and viewer that characterizes contemporary art. By merging the two we simply overlay one language on top of another, revealing to ourselves hidden synonyms and symmetries. In doing so we nearly double our employable language for understanding each operation, gaining new ways to speak of and therefore understand food and art. - Bill Arning (Fischer 1999, 83)

The interchange between food and art creates a mutually beneficial relationship. In contemporary art, food has become a medium by which the relationship between artist and audience can be explored. Artists such as Elaine Tin Nyo use cooking as a form of performance art. Her “Egg Curry” performance, where she cooked her mother’s egg curry recipe in front of an audience, spoke of memory, culture and time. Some artists choose to engage with the materiality of food. Artist Doug Hammett uses cake icing to sculpt pathways to evoke strong aromatic ties to visitors’ personal experiences and childhood memories. Food and art can also be used as social commentary and evoke controversy. Jana Sterbak’s *Vanitas: Flesh Dress for an Albino Anorectic*, addressed issues of feminism, hunger, food inequalities, and waste.

In the same way art employs food, food employs art. First and foremost, the dish must taste good, but its visual qualities are also important to its enjoyment. Theories about colour and composition in art are easily transferred to ideas in food plating. Joan Miro’s paintings are obvious examples of how art can inspire plating compositions. Dotted sauces and placement of food are reflective of Miro’s paintings. Plate composition helps direct the eater with how to enjoy a meal, much like composition helps a viewer experience art. Chef Ferran Adrià effectively shows that food can be art through his molecular gastronomic dishes. Meat becomes foam,



Doug Hammett, *untitled* (1989). The Renaissance Society, Chicago



Jana Sterbak, *Vanitas: Flesh Dress for an Albino Anorectic* (1987). Walker Art Center, Minneapolis



Joan Miro, *A Drop of Dew Falling from the Wing of a Bird Awakens Rosalie Asleep in the Shade of a Cobweb* (1939). University of Iowa Museum of Art, Iowa

tofu becomes tiramisu, and a pina colada becomes cotton candy. His food shares ties with Surrealism as it evokes surprise and emotion with unexpected juxtapositions of ingredients and process.

The interchange between food and art has also made its way into popular culture. Chef David Chang, food writer Peter Meehan, and literary enthusiast David Egges and a slew of popular artists have joined forces to create a quarterly magazine devoted to the promotion of making food in today's culture. *Lucky Peach* is a graphic novel, a cookbook, a literary journal and a series of infographics, blended together in a seamless fashion to the benefit of each.

## Program Development

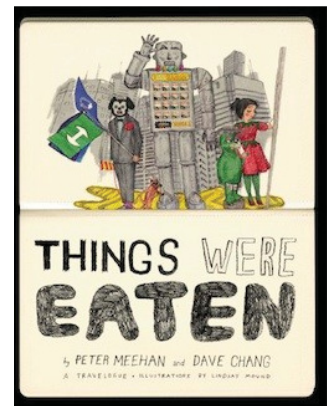
This thesis proposes a programme which seeks to combine artists, craftspeople, farmers, community members, culinary enthusiasts and professionals in a studio market facility.

The studio market intends to provide a place for local artists and purveyors who grow, rear, or bake, a place to work side-by-side and sell and make their products in an environment that allows them to establish meaningful connections with customers and the community. This direct relationship offers opportunities for promotion and education regarding local food - at every level from growing to harvesting, cookery and consumption - as well as the methods and techniques intrinsic to creating art and craft. Such a market will promote and support local businesses, bringing people together to commune and share resources, thus providing a hub of food and art in the community.

Creating an integrated program of food and art studios will connect unconventional spaces of production. Unlike typical



David Chang, Cover photograph (2011). In *Lucky Peach*, vol.1. San Francisco



Lindsay Mound, *Things Were Eaten* (2011). In *Lucky Peach*, San Francisco

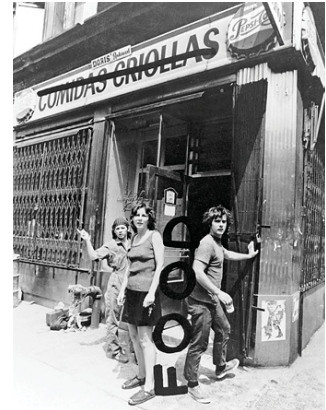
markets, where the processes of making are removed from public view, this market celebrates the craft in all its stages.

Many Maritime farmers' markets and artist-run centres struggle to obtain sufficient funds for their operations. The short Maritime growing season causes many farmers' markets to struggle with the costs of maintaining a market year round. It is common within the Maritimes for farmers' markets to encourage craftspeople and artisans to fill in the spaces vacated by the fluctuating growing seasons. During the summer and fall months there is an abundance of produce and during the winter and early spring, craft and prepared foods fill in the spaces.

This thesis builds on the principles of artist Gordon Matta-Clark's 1971 *Food*, where he opened a collective restaurant run by artists; the success of Vancouver's Raw Canvas - a hybrid restaurant, painting studio and gallery; and the Umami Food and Art Festival in New York - a biennale event that encourages collaboration between artists and food professionals.

## Building Program

The program is a hybrid food and art studio market. The building acts as a container that houses different cross-programmed food and art studios that function as independent shops as well as an integrated marketplace. Each shop features one art related program and one food related program and a shared element that connects them. Cross-programmed studios within this building include: a bakery and pottery studio, a butcher and sculpture studio, a preserves kitchen and photography studio, a cafe and painting studio, and a farmers' market and gallery space.



Gordon Matta-Clark, *Food*, (1971). *The New York Times*, New York



Raw Canvas, Painting room (2012)



Raw Canvas, Dining room, (2012)

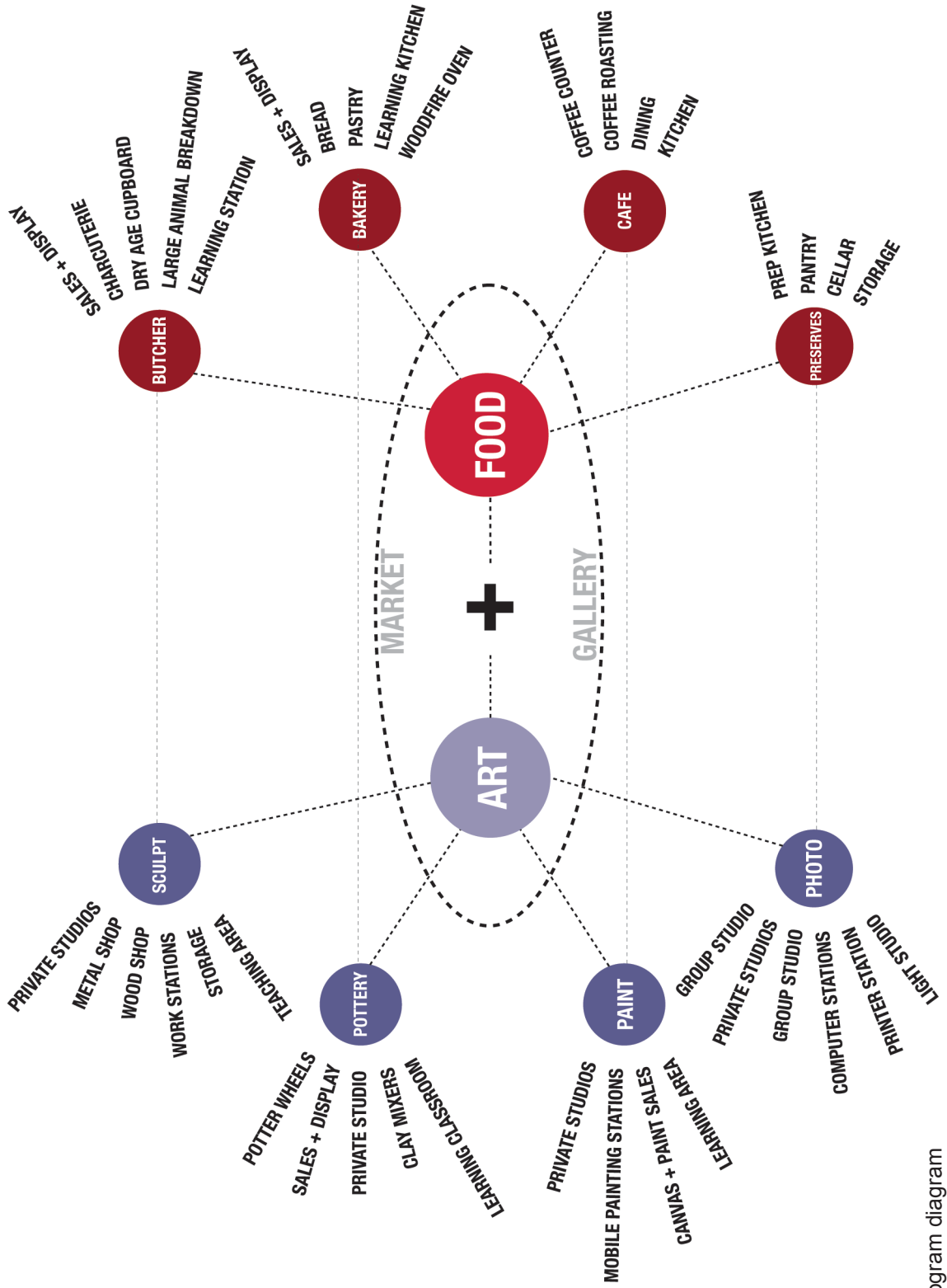


Various artists, *Umami: Anarchy in the Kitchen*, (2010). UMBC, Maryland

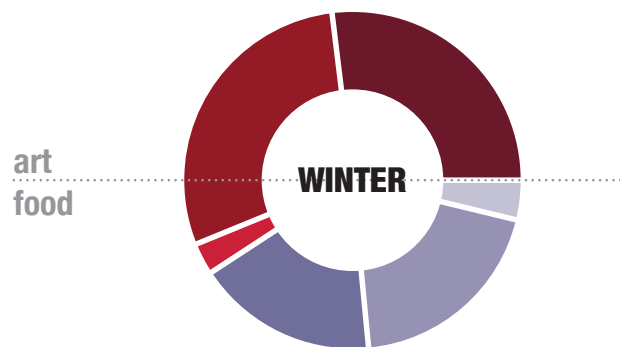
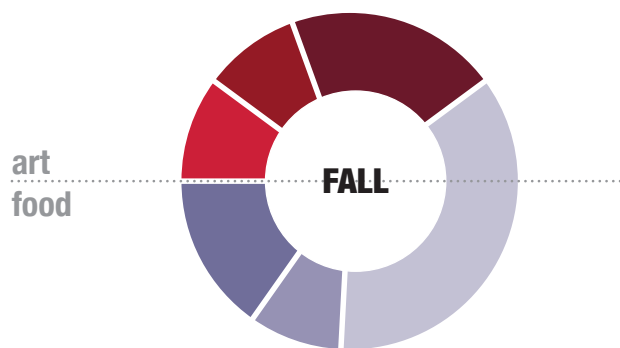
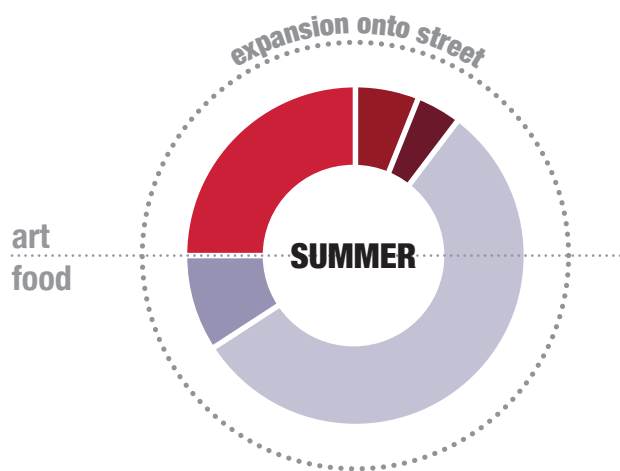
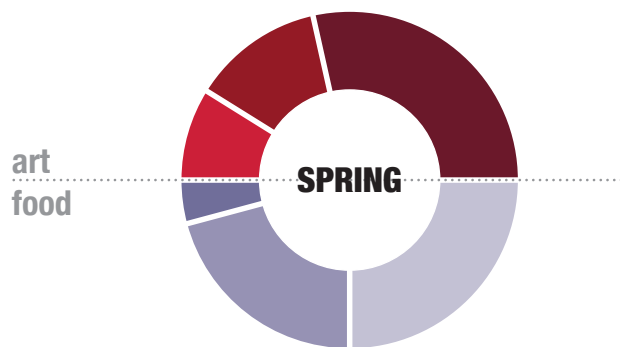
This will open the program to additional user groups and facilitate the transfer of art and food knowledge between practitioners and community members. Cross-programming these studios provides an art intervention for people who are going to the shops to purchase everyday food items. For example a person going to the bakery / pottery studio to grab a fresh loaf of bread may not have prior knowledge or interest in pottery making, however upon viewing the artist create their craft while at the bakery, said person may become intrigued, ultimately resulting in conversations with the artist, respect for the local craft, and a desire to own said craft piece not previously considered. Cross-programming also encourages the practitioners to reflect upon their own craft; a butcher's block that is juxtaposed with a sculptor's table can provide unexpected views, sounds and smells that encourages comparison of the two crafts.

Each cross-programmed studio provides a public and private area for the artists and food makers as well as a public community area that encourages learning. The public areas are designed to facilitate food and art processes that are deemed safe and largely kosher within the public realm, while the private areas are reserved for specialized machinery and personal work. The public community areas are for commercial shopping, gathering, and learning. The artists and food makers will hold learning workshops in the public community areas to further spark community interest and involvement in local art and food.

The atrium space acts as the lobby and internal circulation for the various cross-programmed shops. These cross-programmed shops function together as an integrated marketplace, however they also possess the ability to function independently with the use of individual street entry and independently operated entry from the atrium.



Program diagram



- preserves
- fresh produce
- prepared food
- festivals
- crafts
- art shows

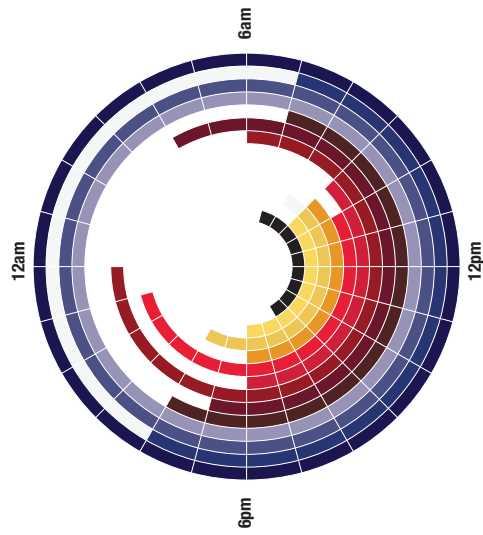
How combining food and art programmes creates a sustainable market throughout the seasons

## **Users**

Users for this building include artists, craft makers, food makers, community members, and farmers. Artists and craft makers will use this building as a place to make, display and sell their work; food makers will use this building to make food, experiment with new methods and techniques of food preparation, and teach basic and specialized food preparation to the community; community members will use this building as a place to buy everyday groceries, experience and view art, eat food, gather, and learn about and participate in food and art making; farmers will use this building as the weekend farmers' market where they can set up market stalls to sell their local fares and develop closer relationships with the local community.

The various user groups require the building at different times-of-day. Because of the unpredictable and creative nature of artists and their work, artists require twenty-four hour access to the studios, while food makers typically adhere to a steady routine. These different operational requirements of the building requires the artists to have after-hours access through private entries.





Photographers  
Sculptors  
Potters  
Painters

## ARTISTS

Local Artists  
University Students  
Graduated Fine Arts Students



Butchers  
Bakers  
Baristas  
Canners  
Chefs

## FOOD PURVEYORS



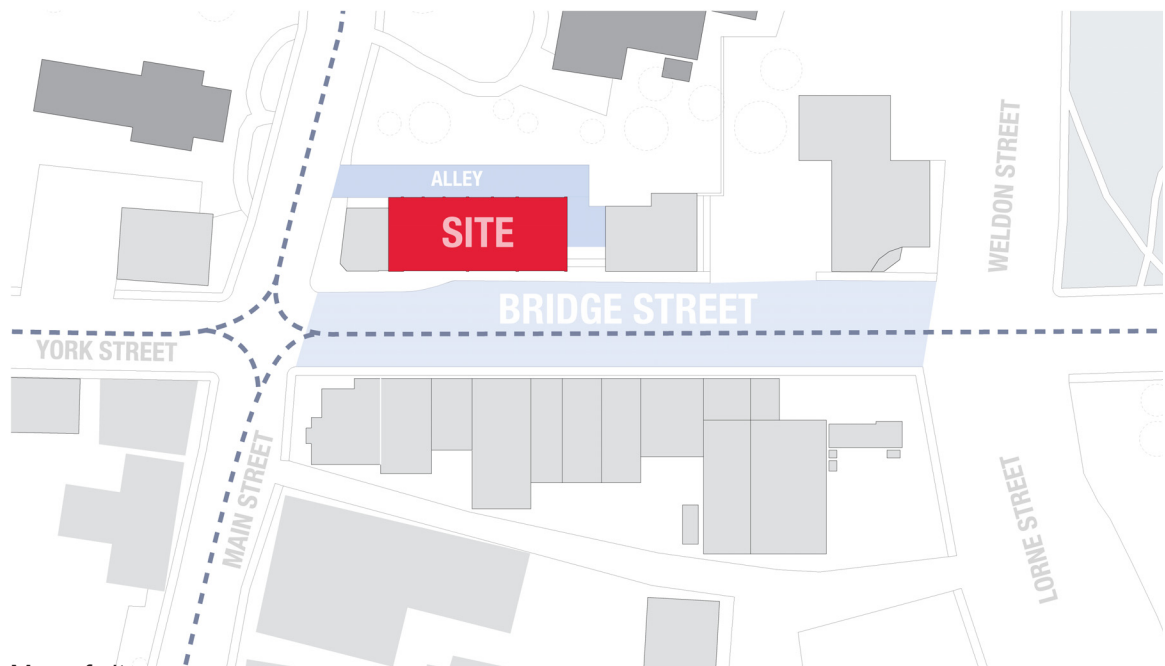
## COMMUNITY

Consumers  
Viewers  
Participants



Market Sellers

## FARMERS



Map of site

## Site

The studio market is sited on Bridge Street in Sackville, New Brunswick, and is located in the old Wood Block building. The area of Bridge, York, and Main Street acts as the downtown business district and contains the highest concentration of pre and early 1900s structures within the town. These old buildings are iconic within the downtown, with many receiving heritage designation. The Wood Block building's location on Bridge Street is central to the various art and craft galleries in the town, close to local restaurants, a block away from the university, and is next to the main pedestrian and traffic intersection. By being located here, the Studio Market can be a central part of the everyday Sackvillian experience.

## Wood Block

In 1882, Lieutenant-Governor Josiah Wood began construction on what was then called "The Music Hall Block".

The construction of the building significantly enhanced the downtown core of Sackville, providing commercial and office space as well as an opera house for the town (Stopps 2003). The building was constructed entirely out of wood and like many wood buildings built in early towns without pumping stations, the building fell victim to a fire in February 1914. After the fire, the building was rebuilt by William T. Wood, the son of Josiah Wood, and renamed “The Wood Block”. The new building was constructed out of local quarried stone, structural brick, and heavy timber framing.

The architectural style of the building is mixed. The large windows on the east side are from both the Greek revival style and the Gothic Revival, while the use of a Mansard roof for the theatre’s fly tower indicates an influence of Second Empire style construction (Stopps 2003).

Currently, the Wood Block building is underutilized. Storefronts rarely stay operational for extended periods of time and the theatre has not been in business since 1953. On the second floor of the south elevation, the windows are largely boarded over and all the details on the cornice and soffit are no longer distinguishable (Stopps 2003).



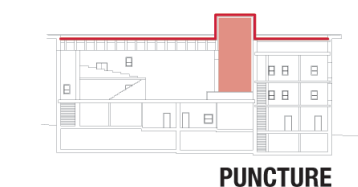
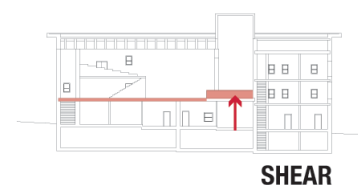
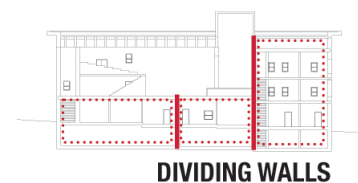
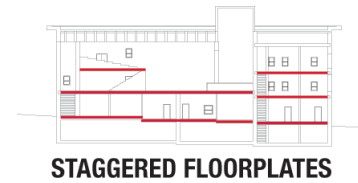
Current condition of Wood Block building - south elevation

## CHAPTER 2: DESIGN

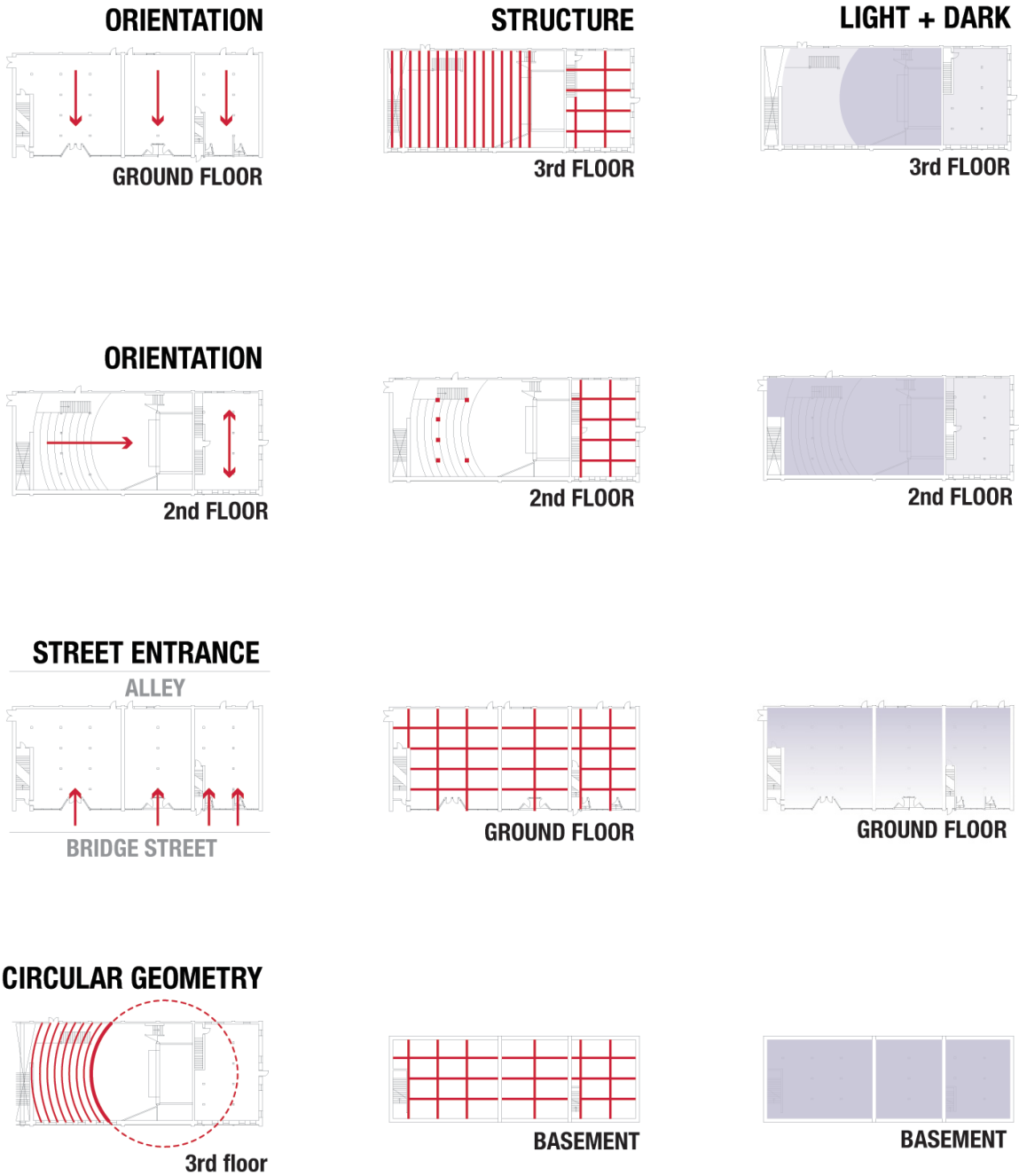
### Existing Building Analysis

The design strategy for this thesis begins by examining the existing building. This includes analysis of how the building addresses the street, existing orientations, internal geometries, structure, and existing light and dark conditions. Other analysis including how the building is divided with structural walls, its use of staggered floor plates and how it addresses the slope of the site is also looked at. Elements of the existing, such as how the fly-tower punctures the roof and how the theatre stage shears through the second floor, begins to create an interesting vocabulary for new design interventions.

Another design strategy explored was to consider how methods of entry for special events might differ from everyday entry access and how the building can interact with the street in different ways. It is common for the town to close Bridge Street to vehicular traffic throughout the year for street festivals, fairs, music shows, and outdoor markets. During these events, the building can directly interact with the street by having the ground level facade open up onto the street. The back facade of the building can also be opened up revealing the green alley that runs behind the building. By opening the facade (or facades) the boundaries defining building and street can be blurred or eliminated.

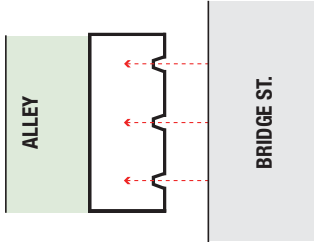


Various studies of the existing building

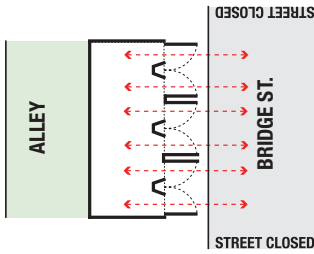


Various studies of the existing building

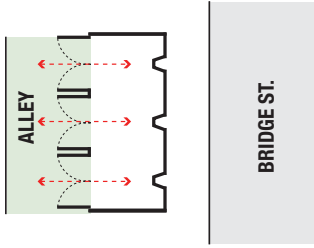
WEEKDAY ENTRANCES



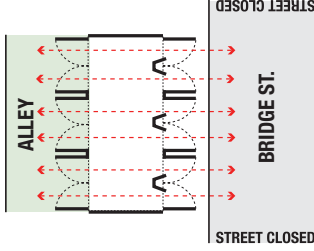
STREET FESTIVALS



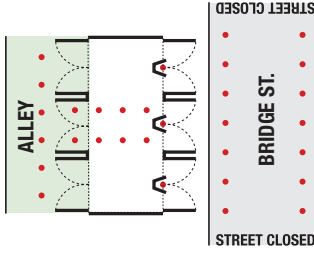
ART FESTIVALS + GOOD WEATHER



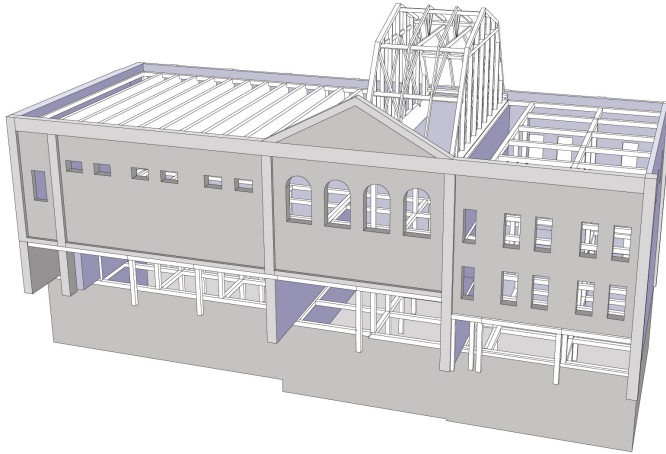
SUMMER FESTIVALS



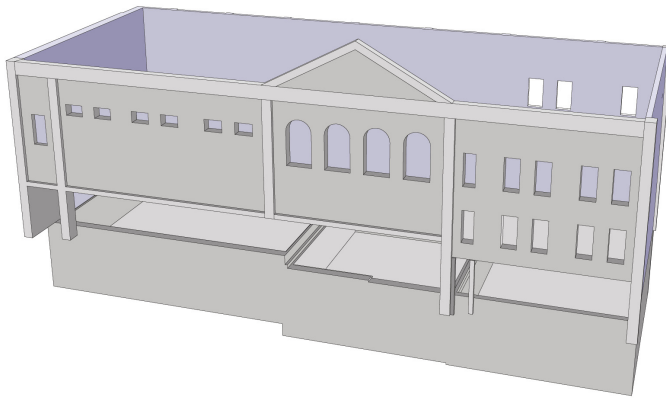
SUMMER FARMERS' MARKET



Examining ideas about building entry and porosity at different times of year

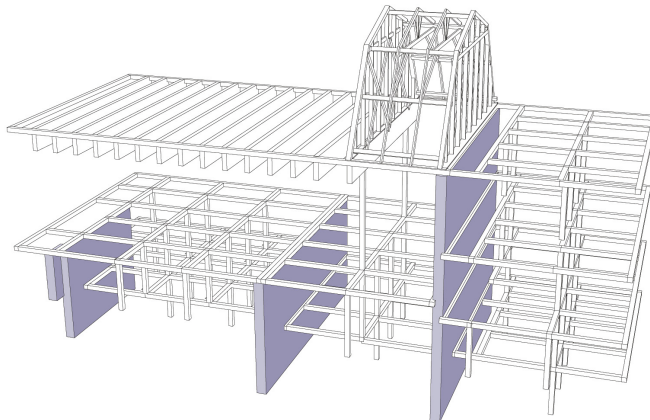


### PRIMARY STRUCTURE



### STRUCTURAL ENVELOPE

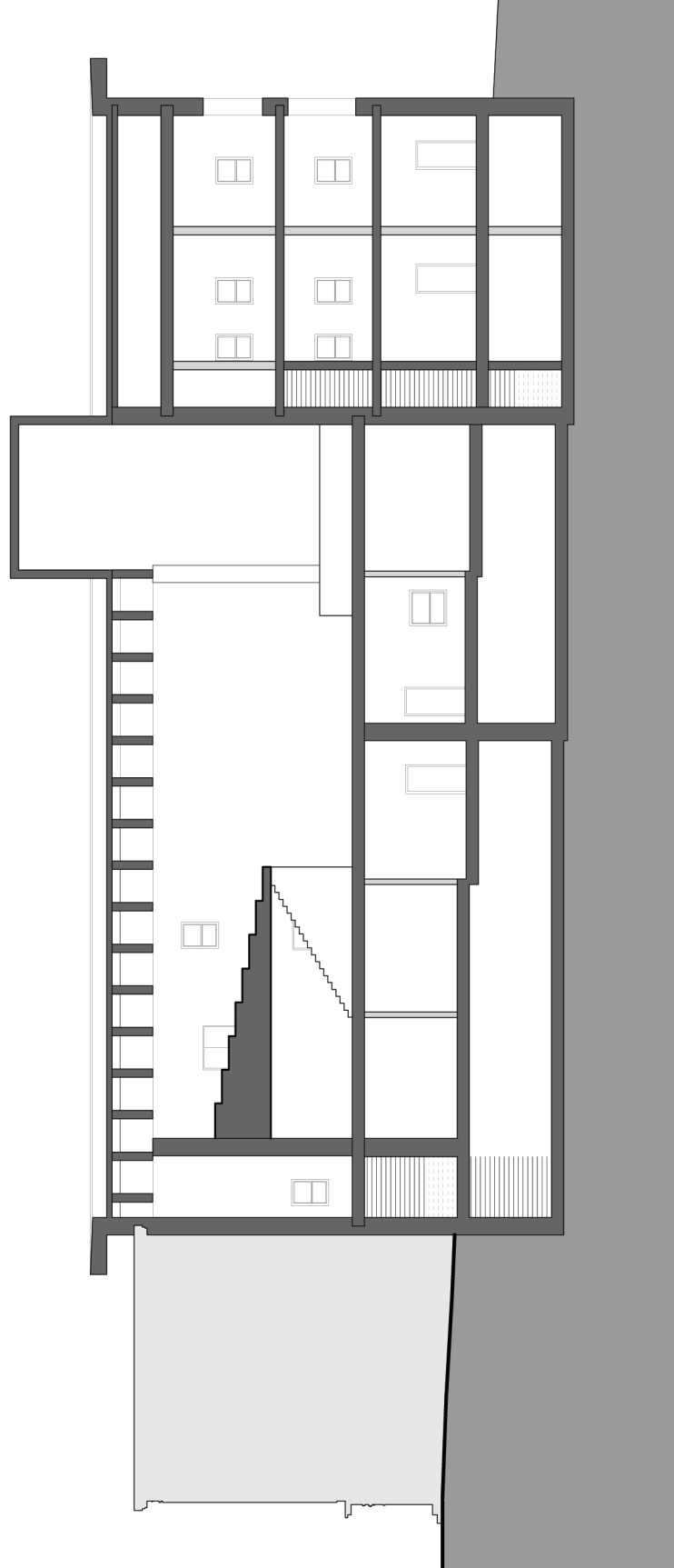
- SANDSTONE
- BRICK



### INTERIOR STRUCTURE

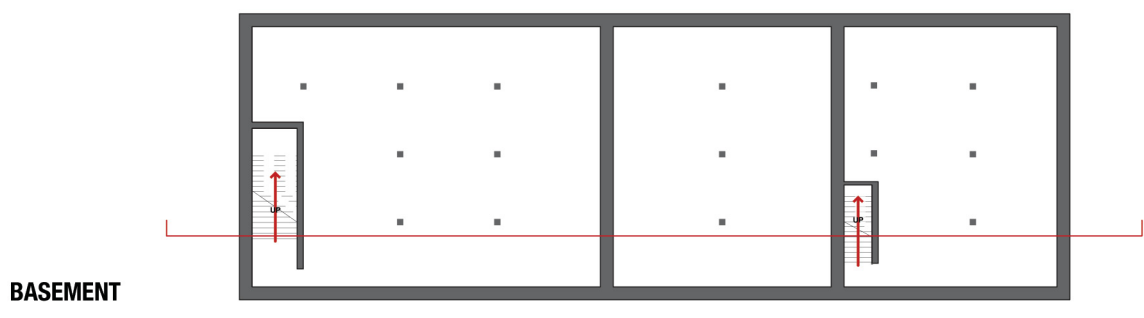
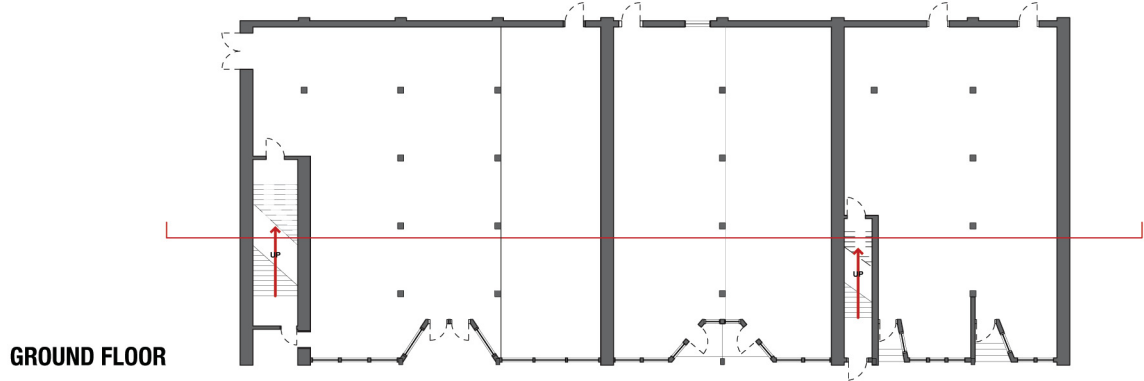
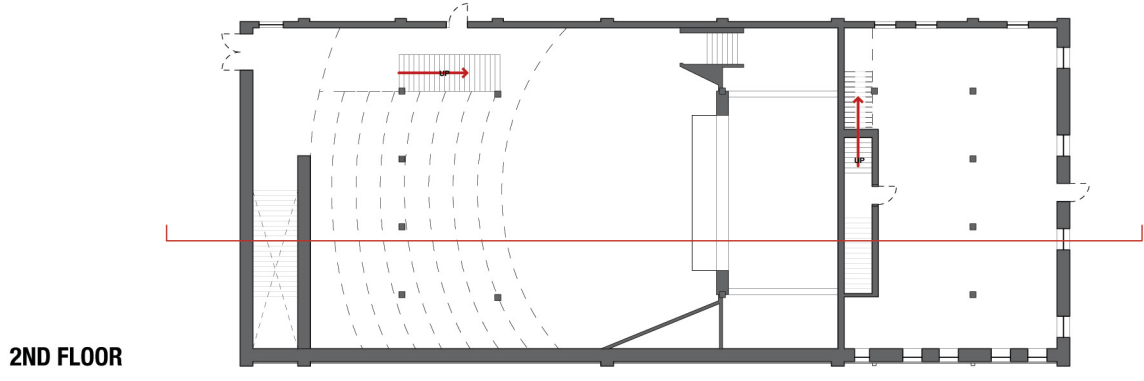
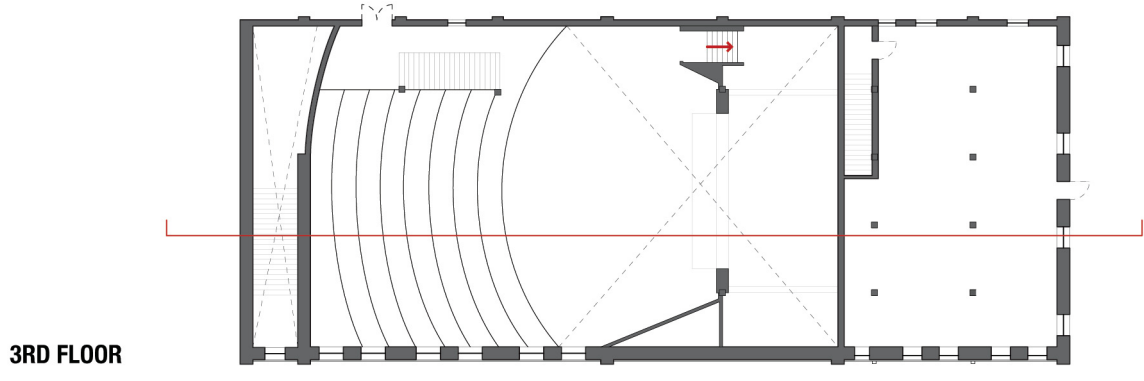
- HEAVY TIMBER
- BRICK

Analysis of Wood Block building's existing structure



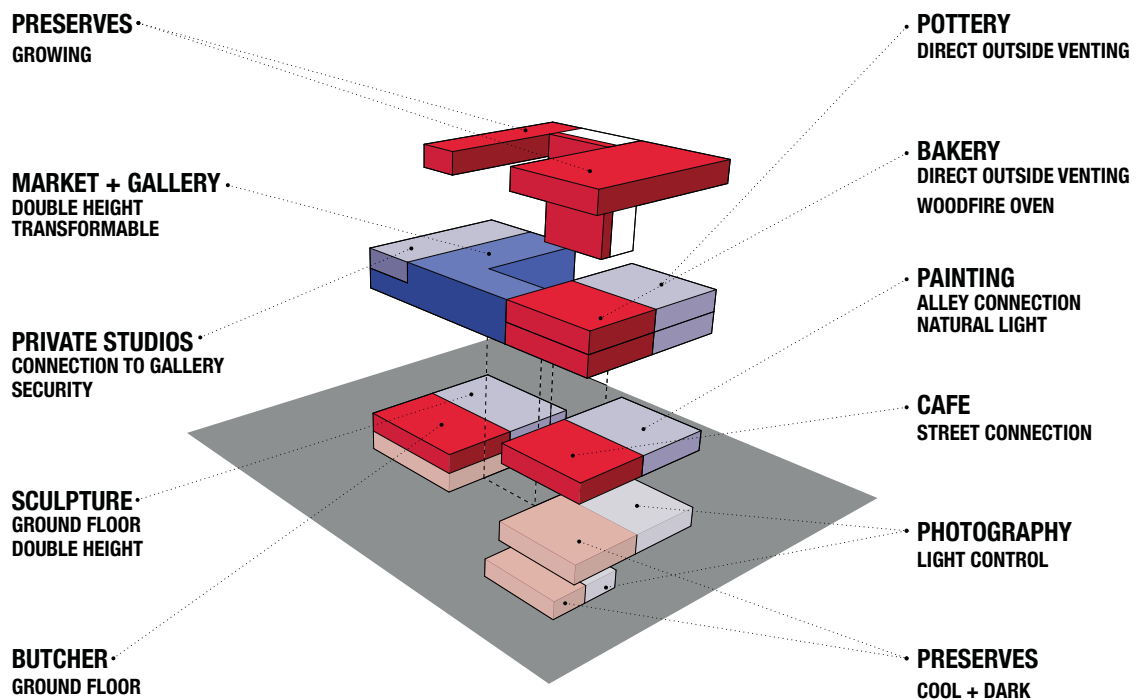
Longitudinal section of existing Wood Block building - looking north





Plans of existing Wood Block building

After analysis of the existing building was complete, programs were loosely situated in the building based on their individual programmatic needs. It was decided that food based programs would be located on the street side of the building, while art programs would be adjacent to the back alley. As a result, potential food and art pairings became evident.



Situating program in building based on various programmatic needs



Exploration of crossprogramming within existing building through collage

## Explorations

To begin designing the food and art spaces, a series of explorations were undertaken looking at how elements from each program could be combined to create a hybrid object, tool, or relationship. These projects were used as initial design idea generators and served an important role in the intimate understanding of the processes involved in each of these crafts.

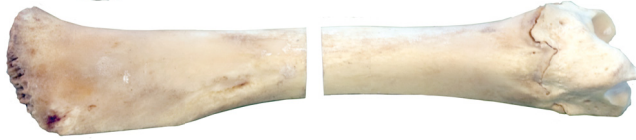
Beef bones purchased from the butcher at the Halifax Farmers' Market were explored as a sculptors' subject. The bones were stripped of remaining flesh and boiled until the cartilage and connective tissues released. This intimate and time consuming process instilled respect within the "sculptor" for the butcher's craft. The bones were then further studied through dissection and drawing. This provided the opportunity to further understand the formal and textural qualities of the bones. The bones were then molded in handmade silicone molds to create plaster replicas. These new plaster bone sculptures pay homage to the animal from which they came from and the butcher who carved them.

Glass jars used in preserves making were studied and experimented with for their potential to be transformed into pinhole film cameras. Studies included how the number of pinholes (a.k.a. lenses) and the film placement within the jar could affect and alter an image. These initial jar studies led to further exploration with film path, resulting in the design of a new pinhole camera that overlaps and surrealistically blends individual images together.

The relationship between pottery and bakery was explored through their processes. Both begin as a powder that when mixed with water creates a malleable substance which is then worked and formed into specific shapes. Next, these objects both undergo heat processes that transforms them into their final forms. Although their processes are similar there exists an inherent tension between pottery and bakery as neither can be in contact with the other during their raw phases for sanitation reasons. This similar yet incompatible relationship resulted in the notion of what would happen if bread was baked inside a piece of pottery instead of a conventional pan. This idea exacerbated the tension between pottery and bakery because only one of the products could be enjoyed at the expense of the other. To choose to eat the bread, the vase must be destroyed, while to choose to keep the vase, the bread must be left to go stale so it could be painstakingly removed. The outcome of this idea yielded a loaf of bread that was baked inside a narrow necked vase.



**CLEANING**



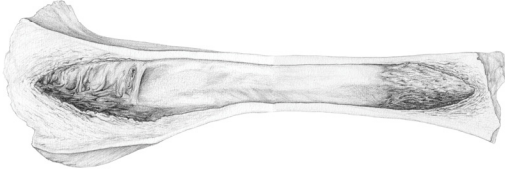
**DISSECTING**



**DISSECTING**



**DRAWING**



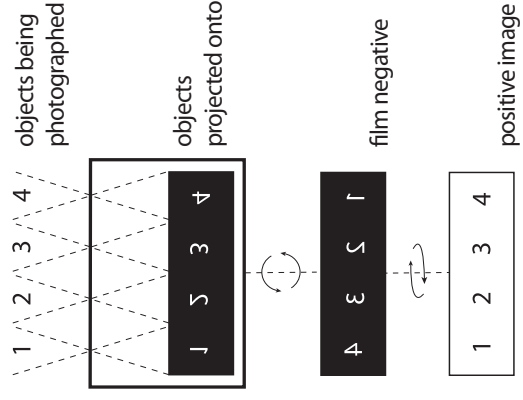
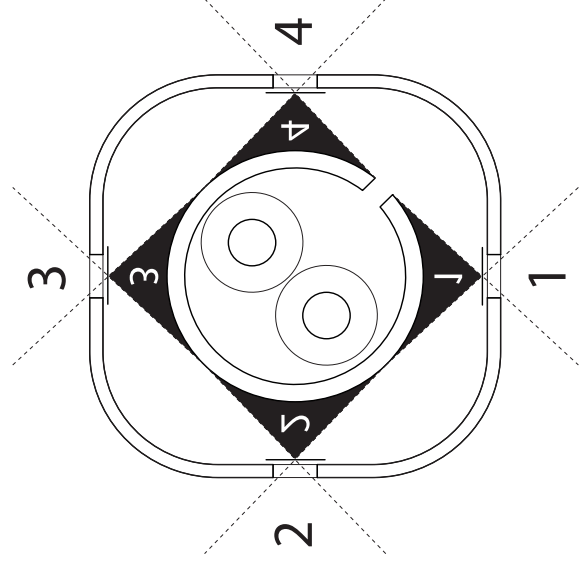
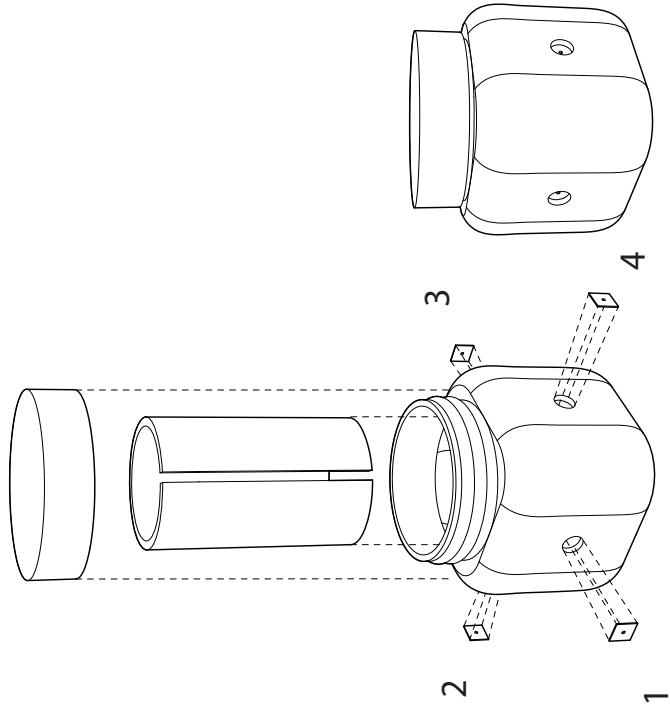
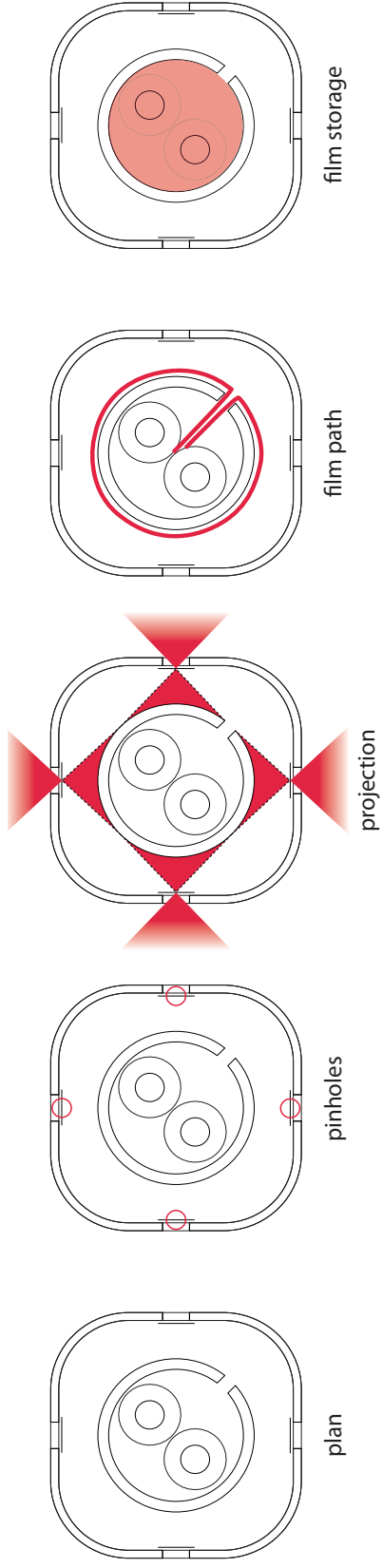
**DRAWING**



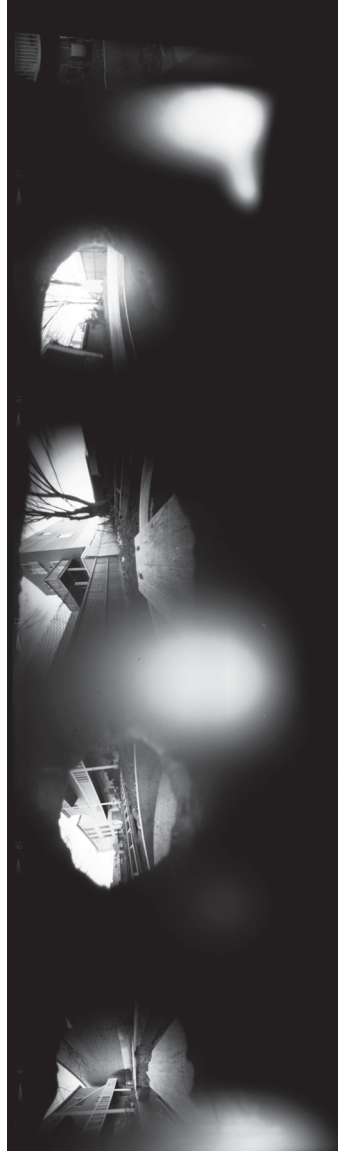
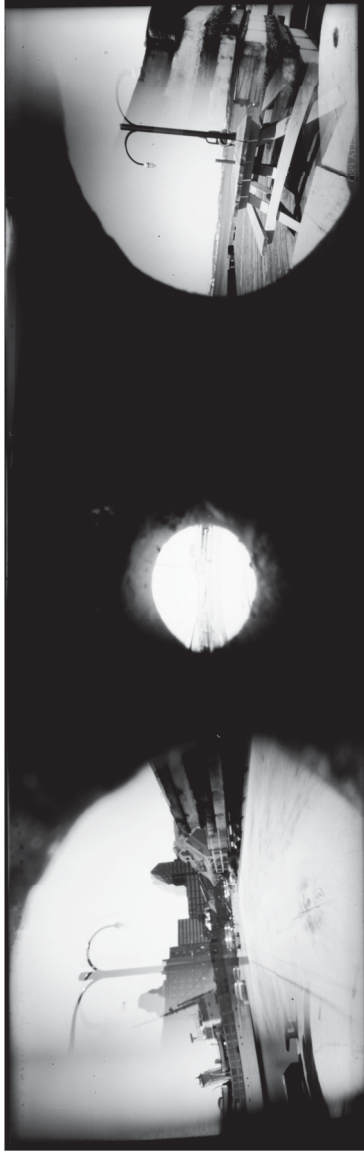
**MOLDING**



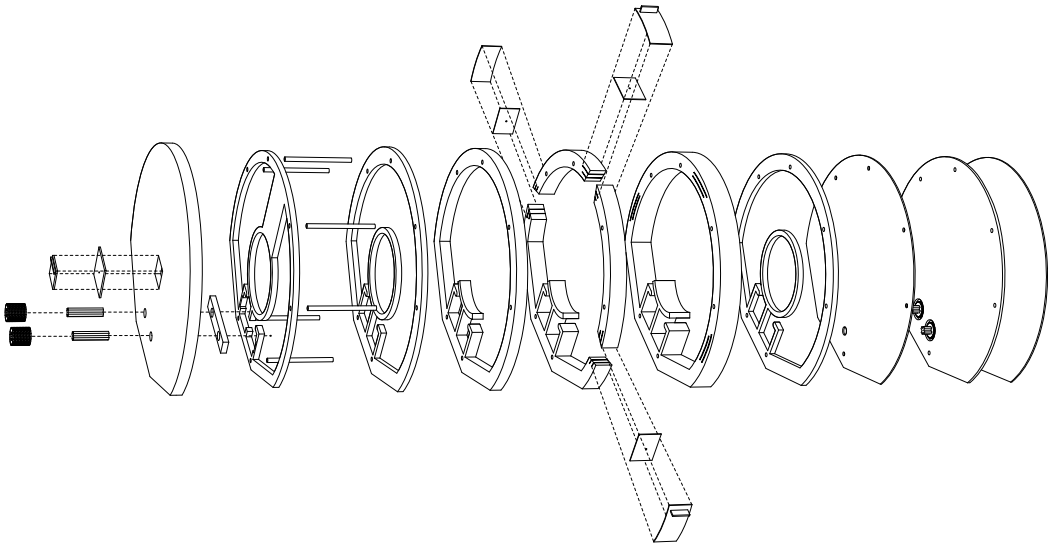
**SCULPTING**



Drawings explaining the design and function of a pinhole camera created from a canning jar



Cameras made from preserves jars and the resulting images



Modified pinhole camera, exploded drawing, and resulting images

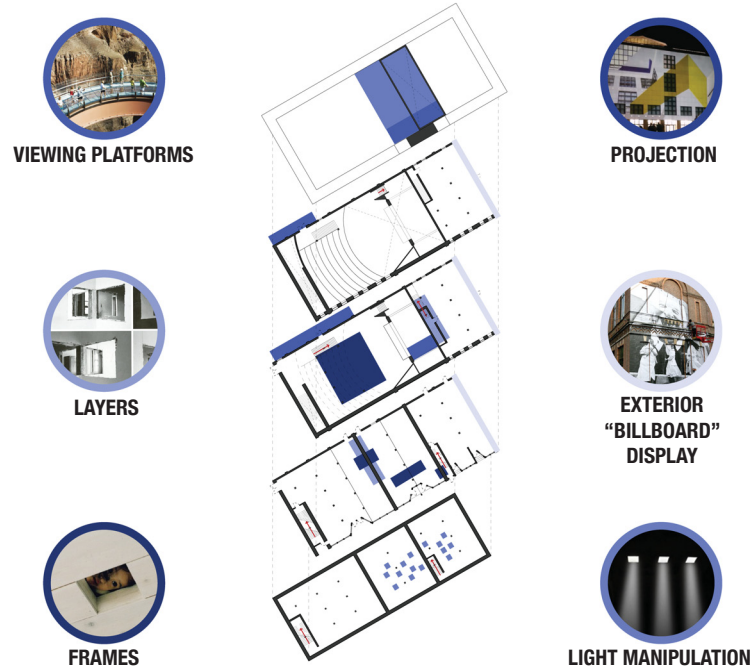




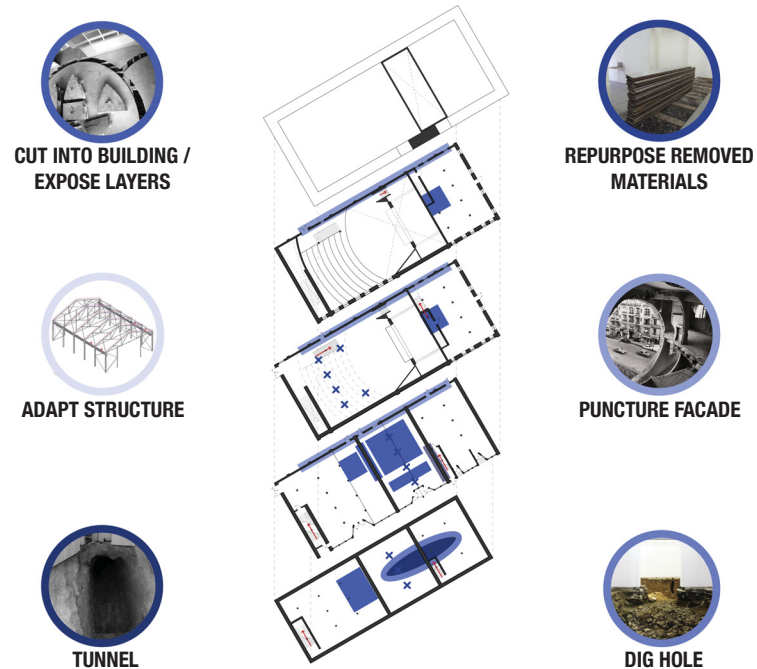
Bread baked in a narrow-neck vase

### **Artist and Food Maker Interventions**

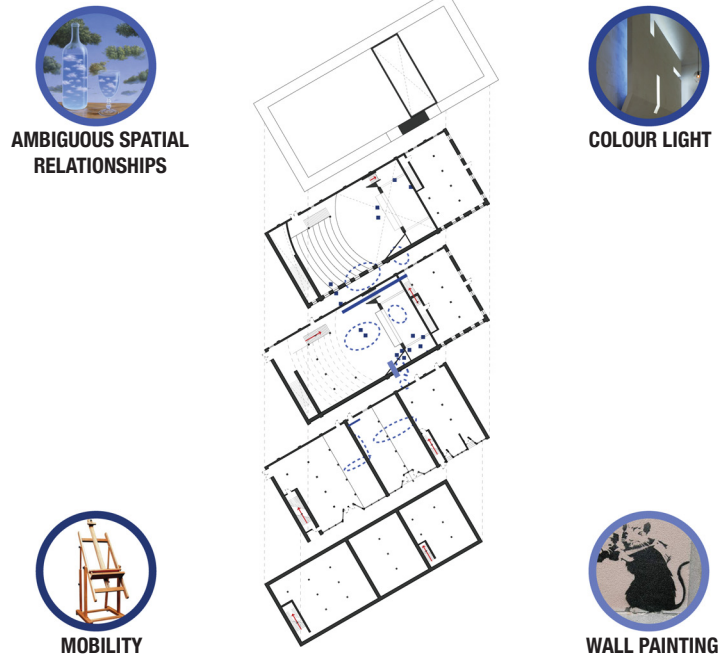
A list of interventions that artists and food makers might propose if given free reign of the building were considered. These proposed interventions would give the artists and food makers the opportunity to imprint their work or ideas about their craft on the building itself. These interventions also provide creative opportunities for unconventional programs to interact with each other.



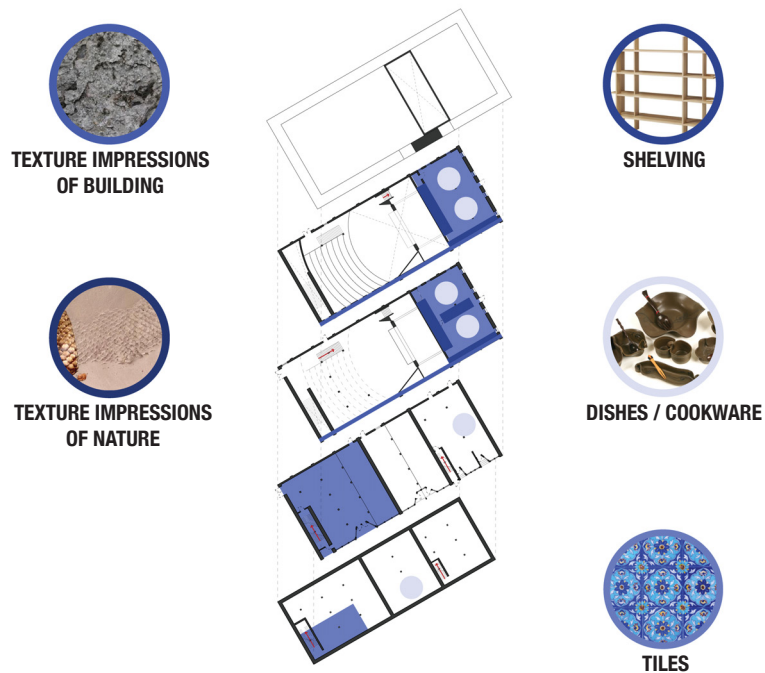
Photography would impact the building by creating viewing platforms at various levels of the building. These platforms can give all programs and visitors the ability to see into spaces from different vantage points. Photography would also cut out layers and shapes within the walls to create framed views of spaces and activities. Exterior and interior walls could also be used as display and projection screens. The integral role light plays in photography would also be explored through different ways to control and manipulate light throughout the building.



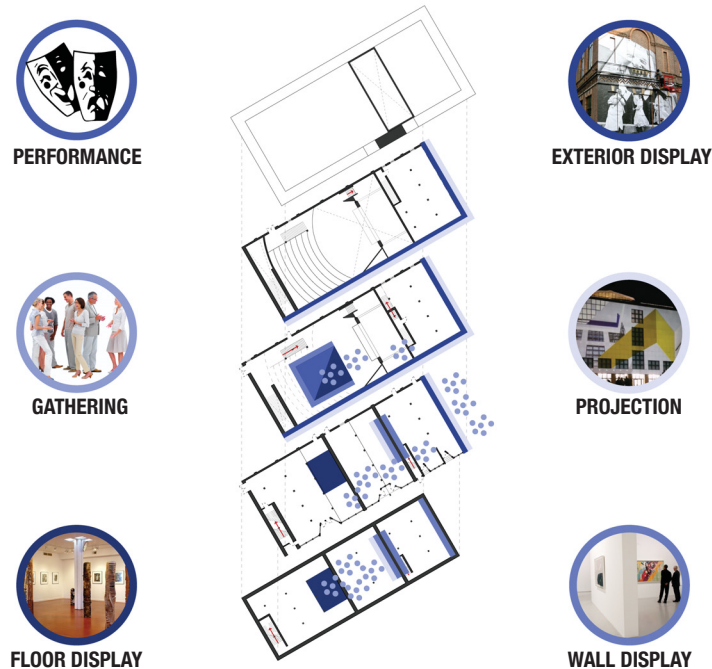
Sculpture would be interested in altering the physical and tactile spaces inside the building. They would primarily impact it by creating cuts in the existing walls, floors and structure, exposing the buildings innards for all to see. They would be interested in giving form to negative and invisible spaces as well as creating unconventional passageways between programs. Tunnels, holes, and cuts outs would be used as a way to draw attention to the thresholds between spaces.



Painting would be primarily interested in creating ambiguous spatial relationships throughout the building drawing inspiration from surrealist painters - stairs and walls function as tables and chairs, rooms are entered between floors, figure-ground relationships are skewed with glass floors. Painting would also encourage opportunities for graffiti and employ coloured light to evoke emotion and mood.



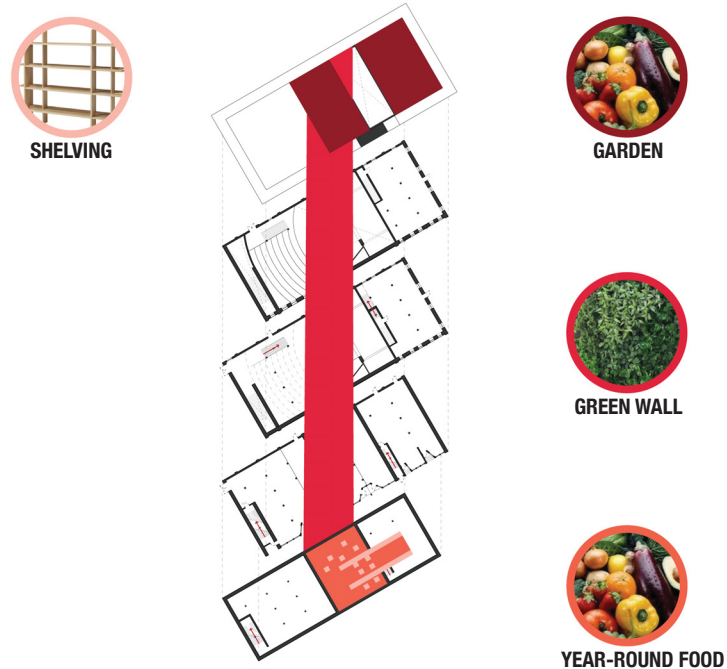
Pottery would affect the building by adding texture and tiles throughout. Texture impressions from the building and surrounding Sackville area could be installed as floor and wall tiles, effectively drawing attention to intricate material details commonly ignored in everyday life. Pottery would also affect individual programs by supplying the food makers with dishes and the art programs with storage containers.



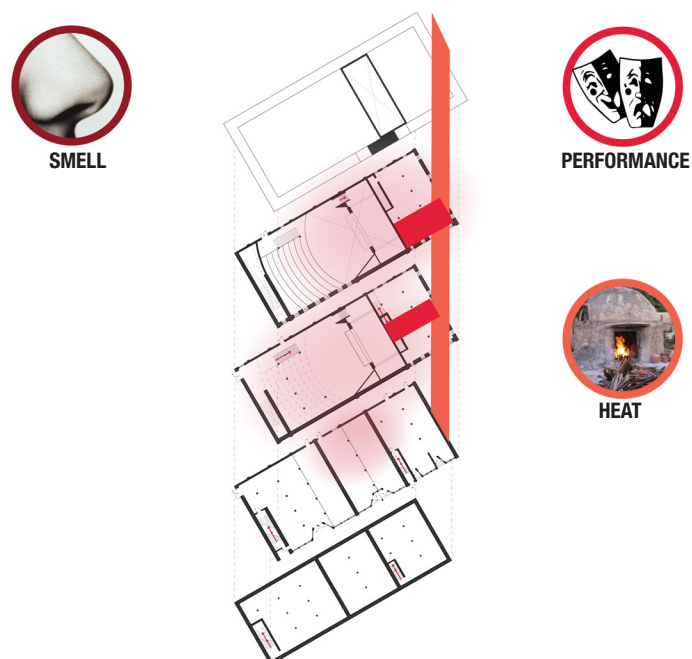
The gallery would affect the building by providing places to display artwork. Exterior and interior walls could be used for display and projection, while open floor areas and double height ceilings could display sculptures. The gallery would encourage spaces to gather and discuss art in a community setting as well as create smaller spaces for individual art related contemplation. The gallery would also showcase the setting up and taking down of art shows, this theatrical element would encourage the dispelling of the “white cube” of contemporary art galleries.



The market would be interested in creating spaces for the community to gather, communicate, and eat. It would encourage transformative, adaptive spaces, and mobile spaces to deal with the varied seasonal market demands.



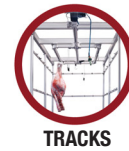
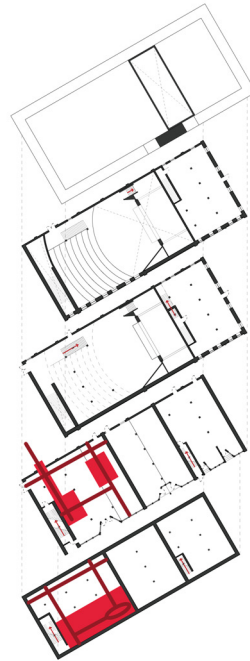
Preserves would affect the building by transforming the roof into a vegetable garden that provides seasonal vegetables for the preserves kitchen. It would also use a green wall to create a visual connection between the preserves kitchen and the roof garden.



The bakery would install a multi-faced wood fire oven that connects to the bakery and the outside green alley. This wood fire oven would be used for daily baking within the bakery and for cooking street food during outdoor festivals. The bakery would also affect the building through smell with the scent of fresh bread and baked goods permeating throughout the upper floors.



PERFORMANCE

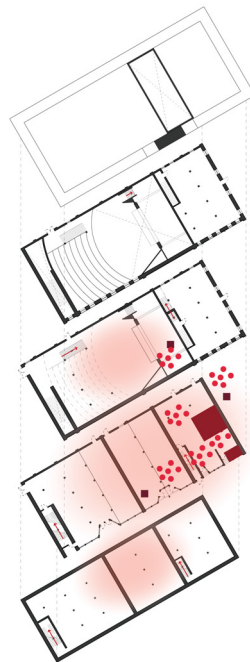


TRACKS

The butcher would impact the building by providing performative and educational components through demonstrating the breakdown of animals from carcass to deli cuts, and transporting the meat through these stages with the use of overhead pulleys.



SMELL



MOBILITY

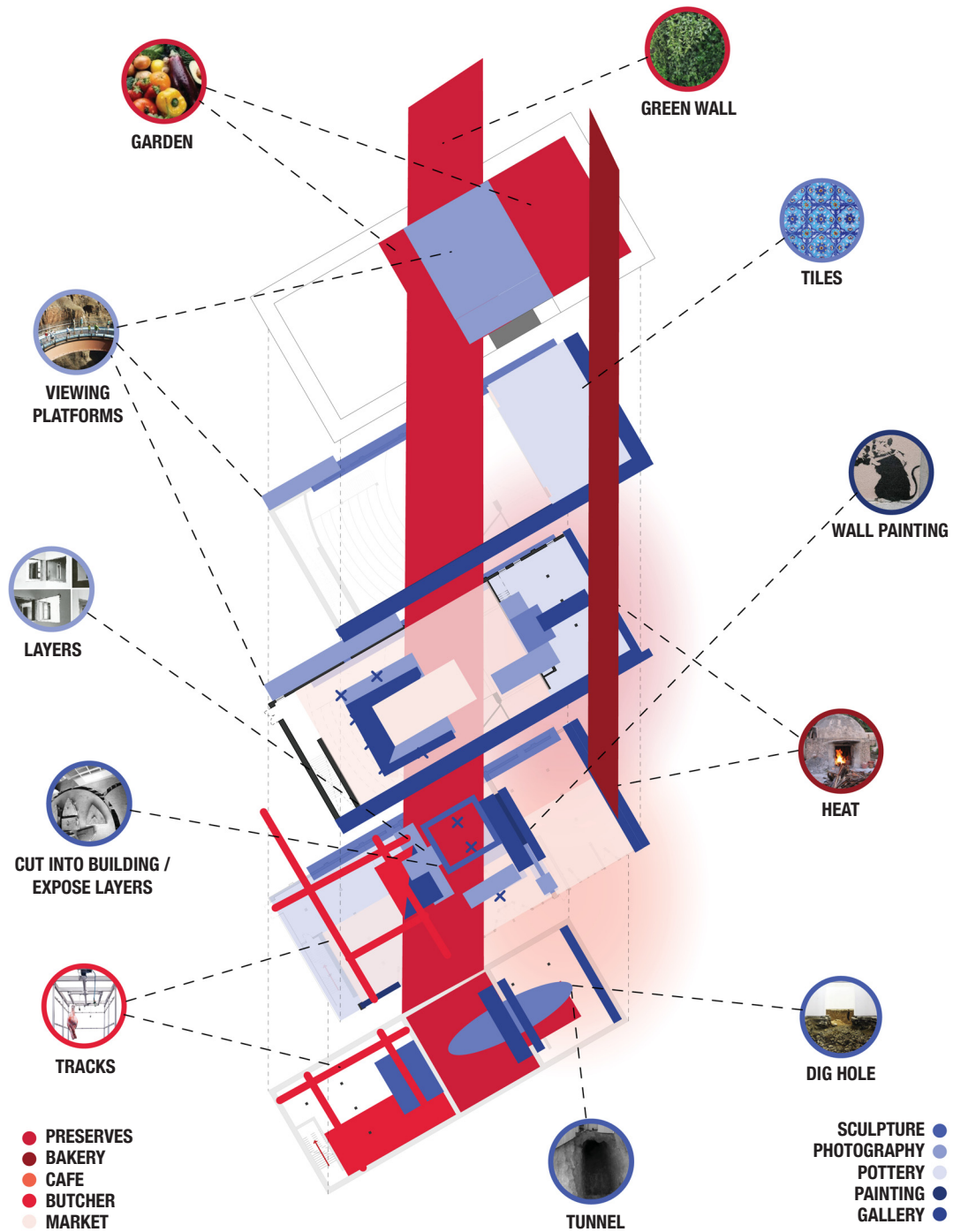


PERFORMANCE



GATHERING

The cafe would affect the building through scent, performance, mobility and gathering. The scent of roasting coffee beans would permeate the lower floors during roasting days, while the barista would demonstrate the performance of creating espresso based drinks. The cafe would also encourage transportability, with the potential for its patrons to explore the building while drinking their coffee.



Layering of food and art intervention studies

The prior art and food intervention studies were then layered onto one drawing. This helped to identify how the individual interventions could potentially work together within the building.

## **Cross-programmed Studios**

The notions of preservation and memory serve as the central component that brings together the photography studio and a preserves kitchen. Photography preserves memories in a visual manner through light on film or an electronic sensor. It creates photographs that serve as windows to past moments and scenes. Preserves retain memories through taste - memories of the fresh food it is actively staving off from spoiling as well as the personal memories triggered through the taste of a familiar food. The two studios were also combined for programmatic requirements. They both benefit from areas of controlled light. The main design element in this pairing is the underground preserves tunnel that functions as the primary passageway into the photography light studio and entry into the underground community darkroom. The tunnel was placed there as part of the sculptor's intervention, but now it has become inhabited by the preserves pantry and photography darkroom.

Cafes and painting studios have a long-standing history and a mutually beneficial relationship. This historical, and well-suited relationship led to their pairing in the building. Impressionist painters in Paris frequented cafes for sociability, sustenance and inspiration. Coffee in a public setting encourages social behaviour as does public painting. Both of these programs have transportable qualities and connections to the outdoors. Coffee is commonly made available to-go and the act of plein-air painting encourages transporting oneself outdoors to paint (which is one of the reasons why this pairing was placed on the ground floor). The main design element in this pairing is the community painting wall. The canvas wall functions as a place for



anyone to express themselves through painting while in the cafe. It also inspires the barista to develop new latte art designs.

There are a number of similarities that can be drawn between butchery and sculpture. Similar ideas about deconstruction or a subtractive process, the importance of structure and form, the role of tools etc. There is also a lot to be gained by situating these two programs adjacent to one another. The potential for interesting juxtapositions of sculptors carving wood or stone and butchers breaking down large cuts of meat is both intriguing and offers both crafts a certain level of inspiration from the other.

Functionally, these programs were combined because they both require street delivery access, and use similar tools and equipment that necessitate safety considerations in a public spaces. The public area is located on the main floor and contains the commercial butcher areas, tables for learning, and an area for making small sculptures. The basement area is not for public use (registered classes only) and contains the specialized equipment required to breakdown large animals and create wood or metal sculptures. The main design element in this pairing is the double height space that punctures the ground floor. It provides the public safe views of the private basement area. It also provides the height required to work on larger sculptures as well as functioning as a transportation corridor for meat cuts and sculptures through overhead tracks and pulleys.

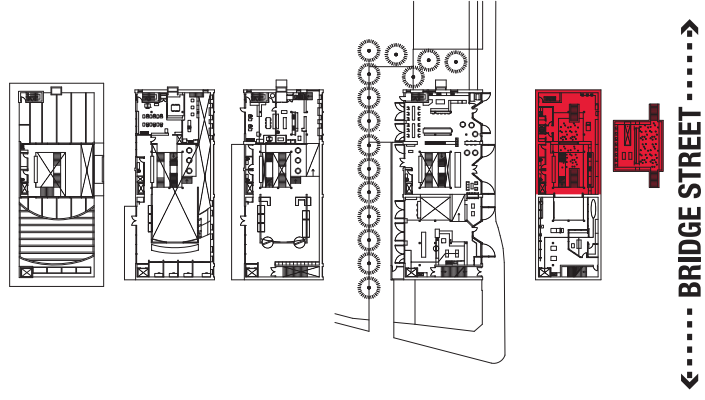
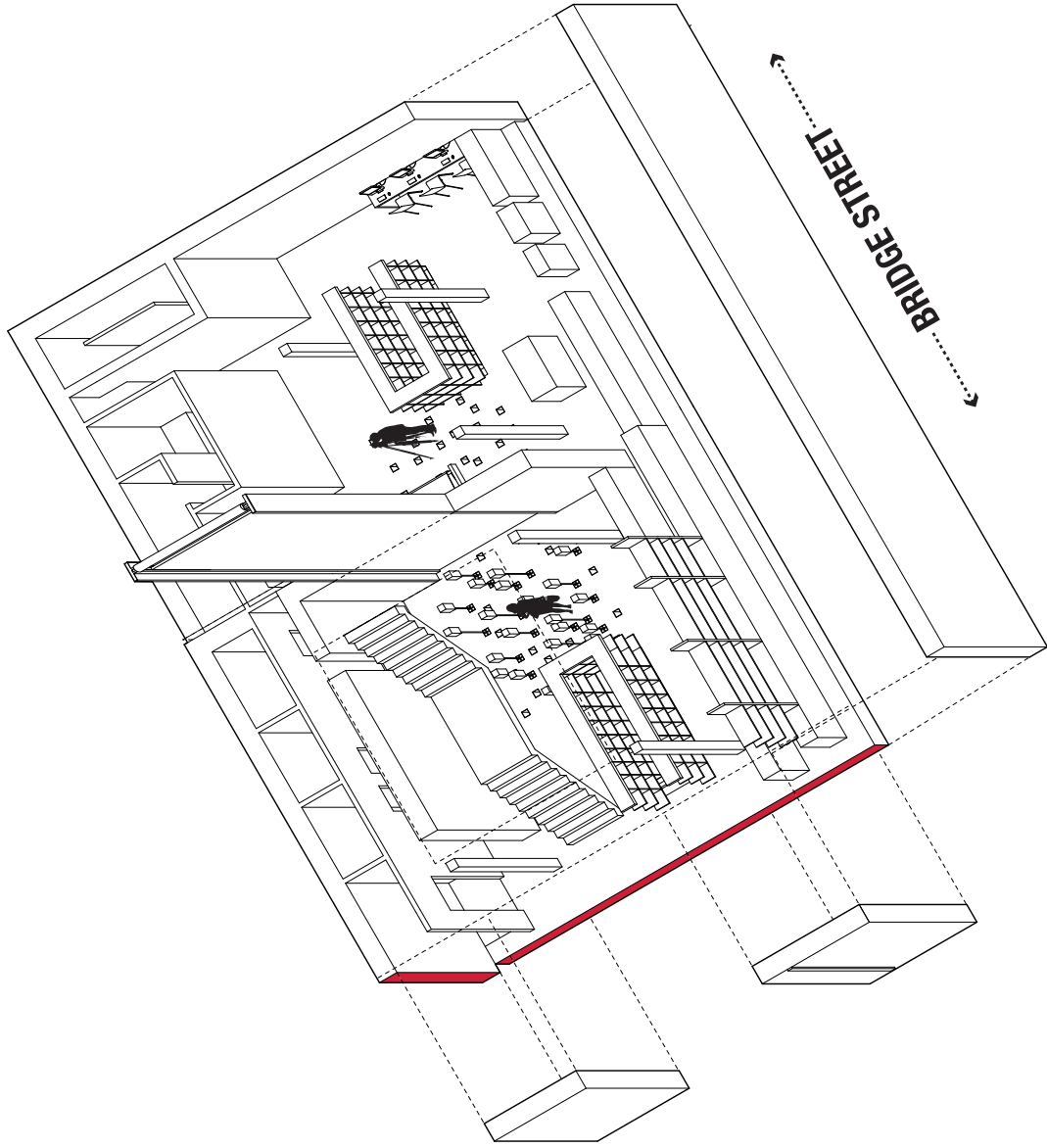
The similar processes and inherent tensions between the bakery and pottery studios led to their coming together. The relationship between the pairing inspired the studio to be

designed as an independent vessel within the building that houses both programs but doesn't permit them to physically interact with each other. Separate entrances and strategic views into each others studios aims to build upon the tension. Another design element in this pairing is the bakery's wood fire oven that transports its off-heat to the pottery drying wall in the studio above. The wood fire oven also connects to the side alley and can be used during festivals. The only connection beyond the visual and heat transfer that these two share is the smell of the bakery that permeates the walls and floors.

The market and gallery spaces were combined because they both require large, interactive spaces that can be transformed to best serve their ever-changing programmatic needs. These two programs can function independently or together (depending on the art being exhibited) offering a high-level of flexibility. The main design element of this pairing is the three walled market and gallery space that spills into the atrium and lobby area. Parts of the walls rotate and fold out to create tables, doors, and passageways around space. Private individual artist studios are located on the mezzanine floor behind the market / gallery occupying the former theatre's balcony. An old balcony platform from the original theatre has been left to serve as a group worktable for the private artist area.

Two design elements that affect the whole building are the green wall that acts as a visual connection between the growing garden on the roof and the preserves kitchen in the basement and the canvas wall. The canvas wall spans three floors interacting with food and art programs in different ways on each level. The canvas wall begins in the photography

light studio on the basement floor and serves as a neutral backdrop for the photographer. Traveling up to the ground floor, the canvas is activated by the painting studio and becomes the community painting wall. When the painting wall is full the canvas continues up the wall tracks to the pottery and bakery studio where it breaches a wall dividing the two studios. From here it is the canvas walls turn to inspire the bakers and potters with its original paintings made by the community. When the canvas roll is full of community artwork, the canvas can then be displayed throughout the town, celebrating the community's contribution to the local arts and food movement.



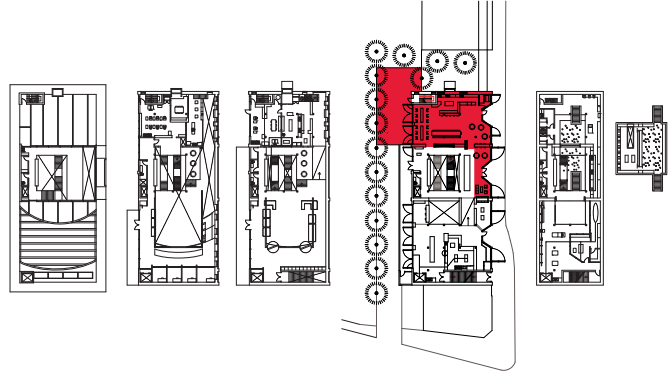
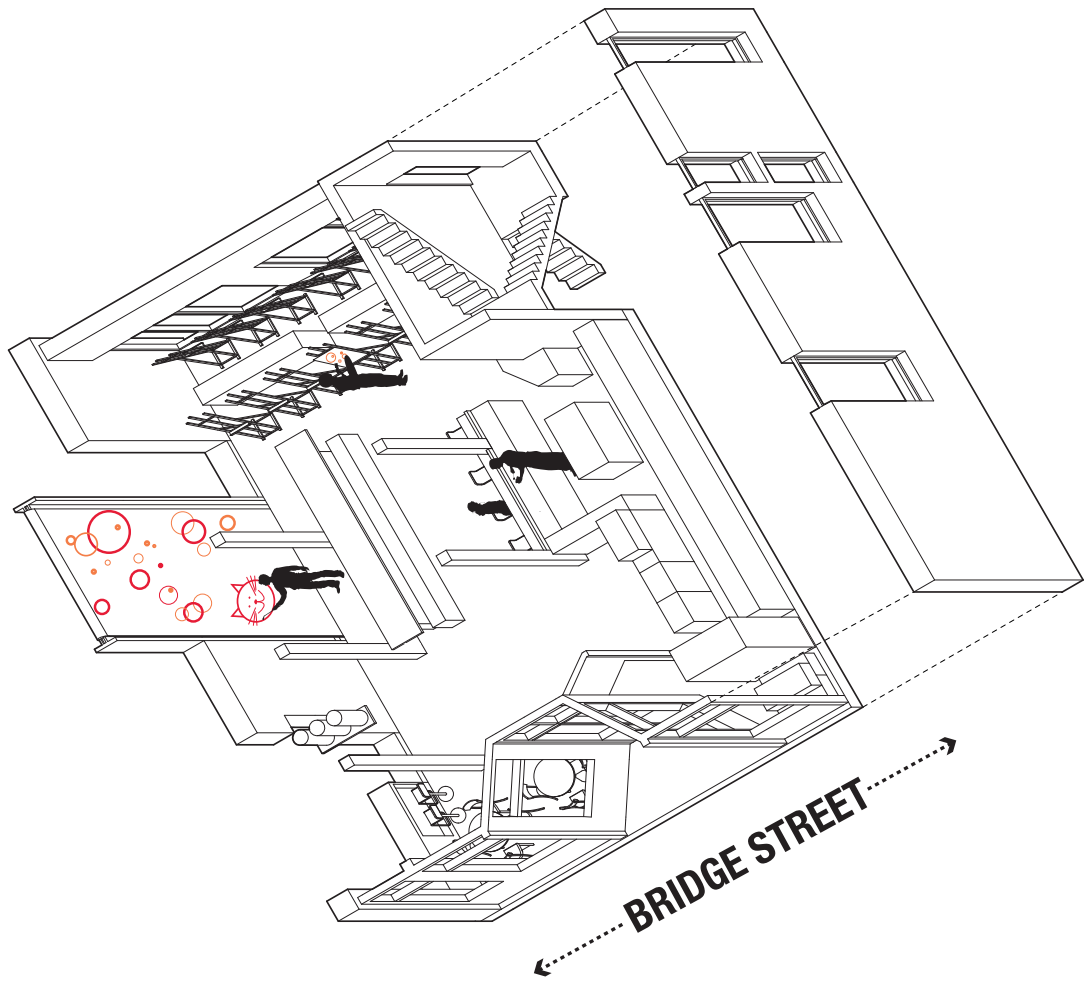
Axo of basement level of preserves and photography studio



View of entrance to preserves tunnel with multi-storey green wall and projection wall in the background



View of preserves tunnel with dark room to the left



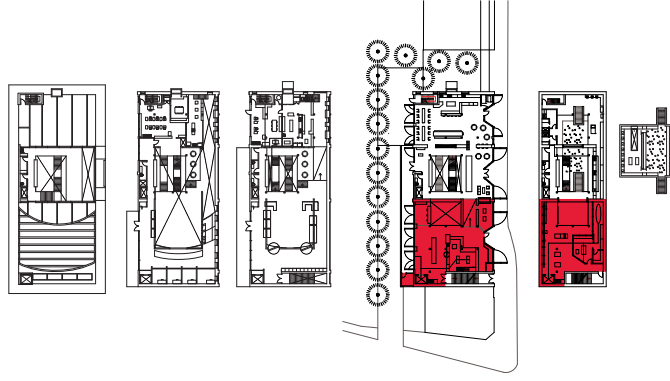
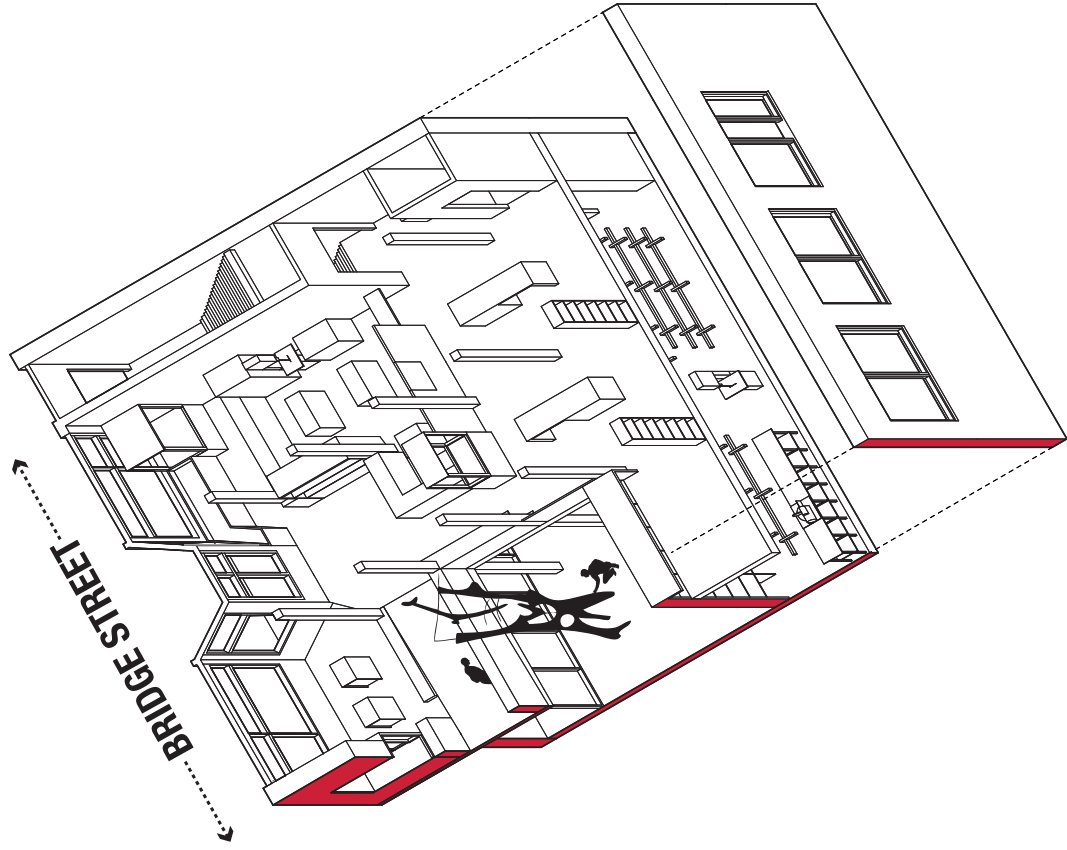
Axo of cafe and painting studio

←..... BRIDGE STREET .....→



View from cafe looking towards butcher and sculpture studio

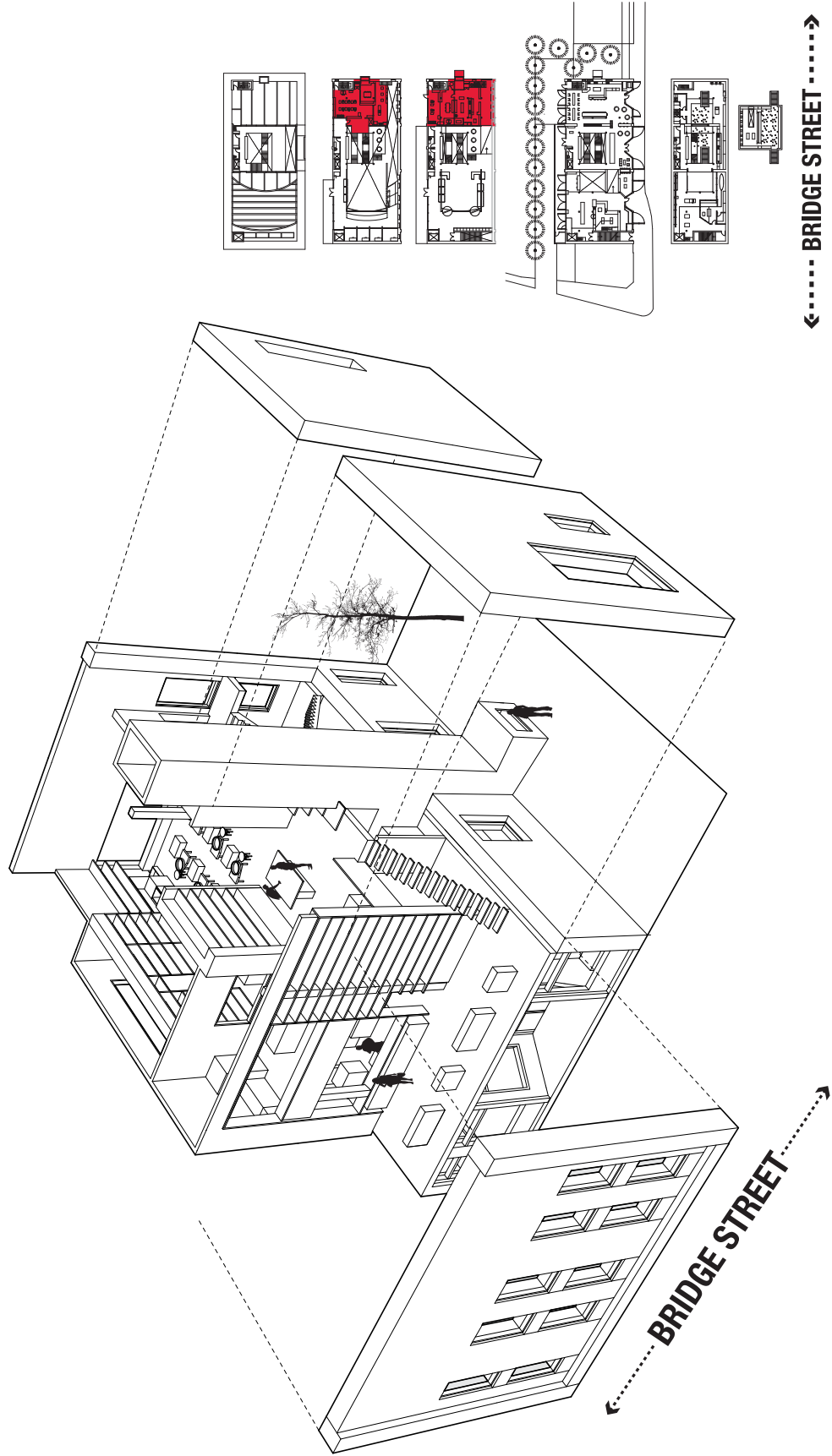




←..... BRIDGE STREET .....→



View at entry to butcher shop with two storey sculpture rising up from the basement level



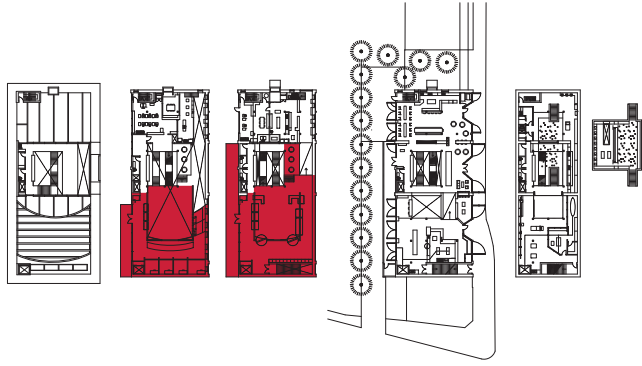
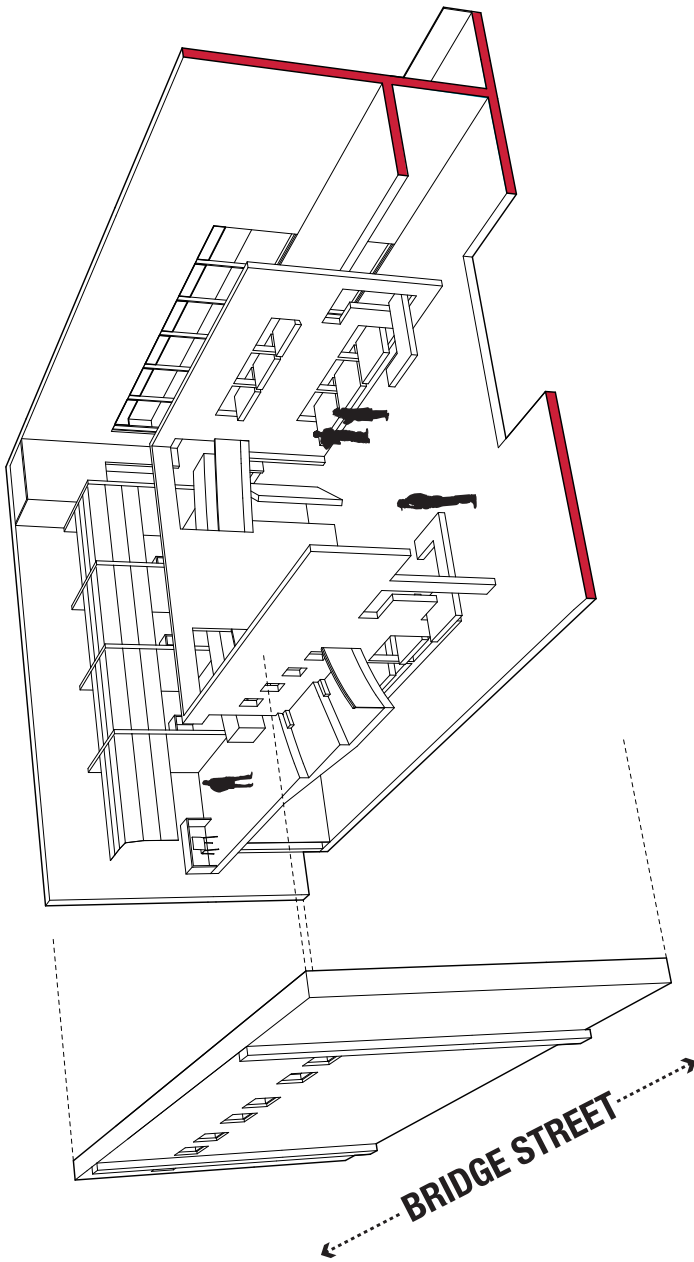
Perspective of bakery and pottery studio



View of bakery / pottery studio with raised seating area located on the former theatre stage and atrium in foreground



Entry to upper level of the pottery studio with views of the bakery and lower level pottery studio through the glass platform



Perspective of market, gallery, and private artist studios



View of gallery space (walls closed)



View of market space (walls open)

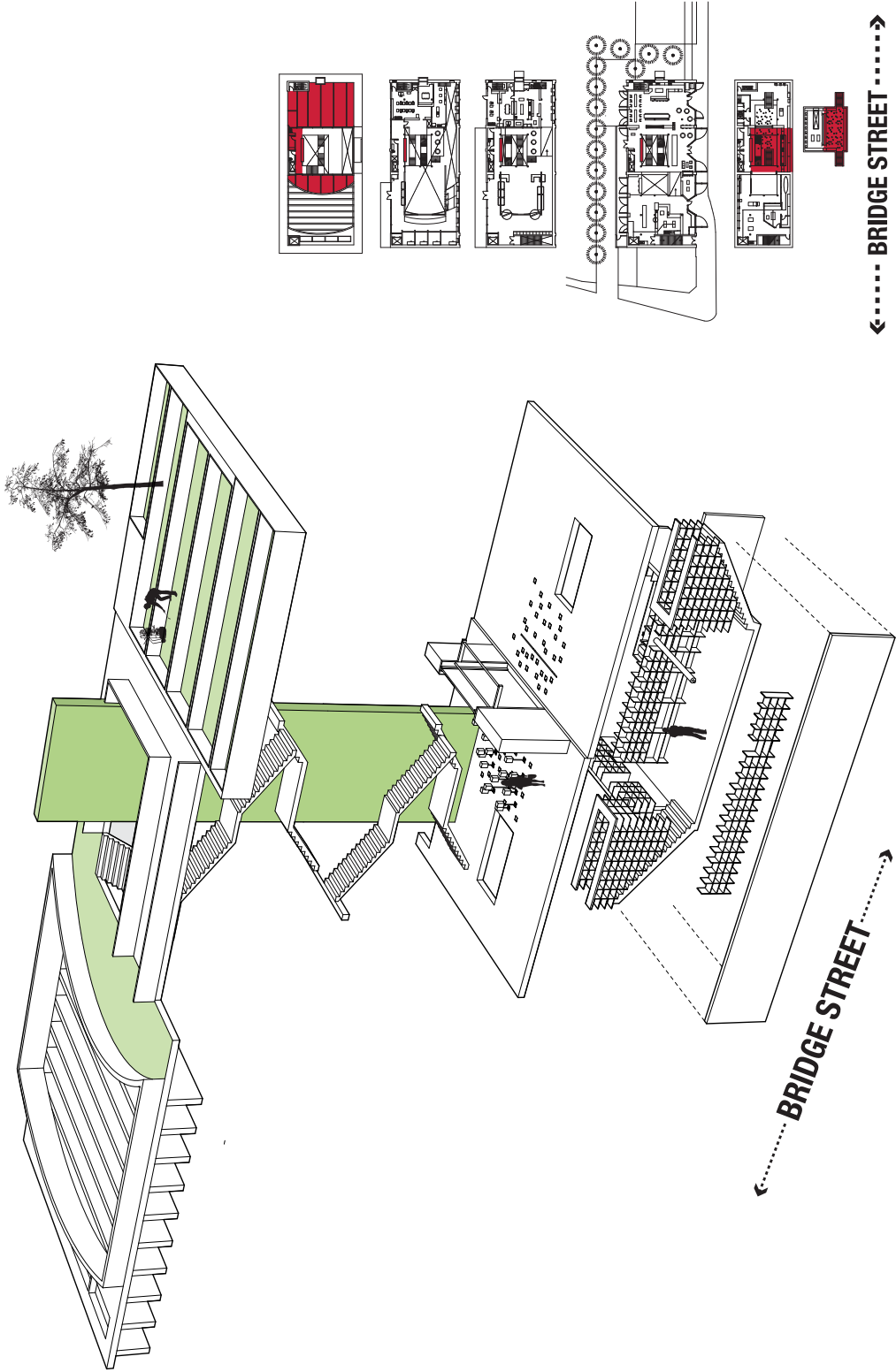




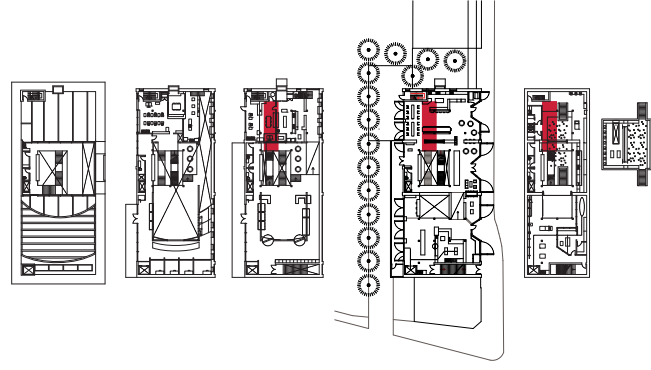
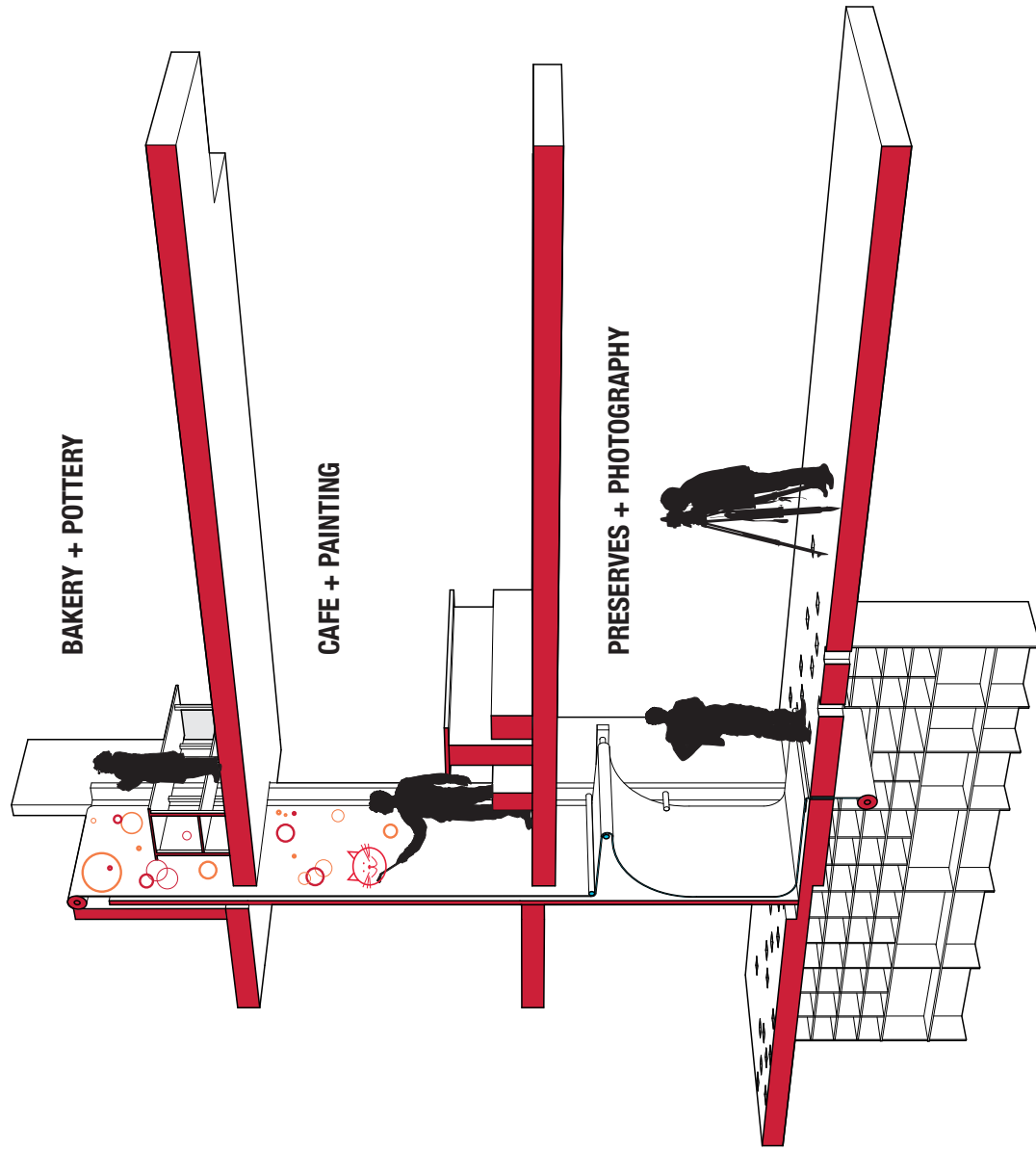
View of the exterior passage that surrounds the main market space



View of private artist studios located on the former mezzanine and situated above the market / gallery space

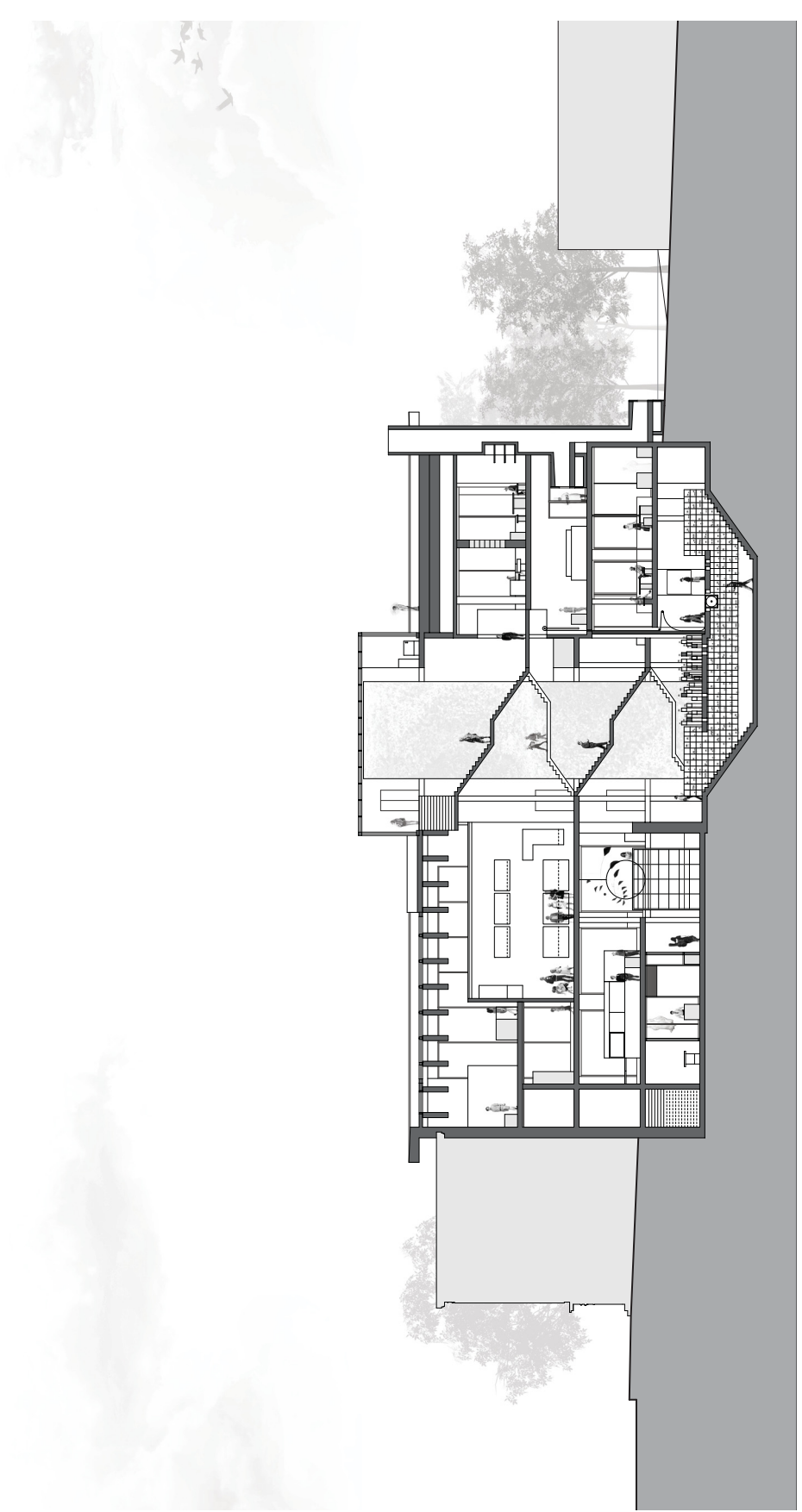


Perspective of greenwall connection between preserves studio and rooftop garden

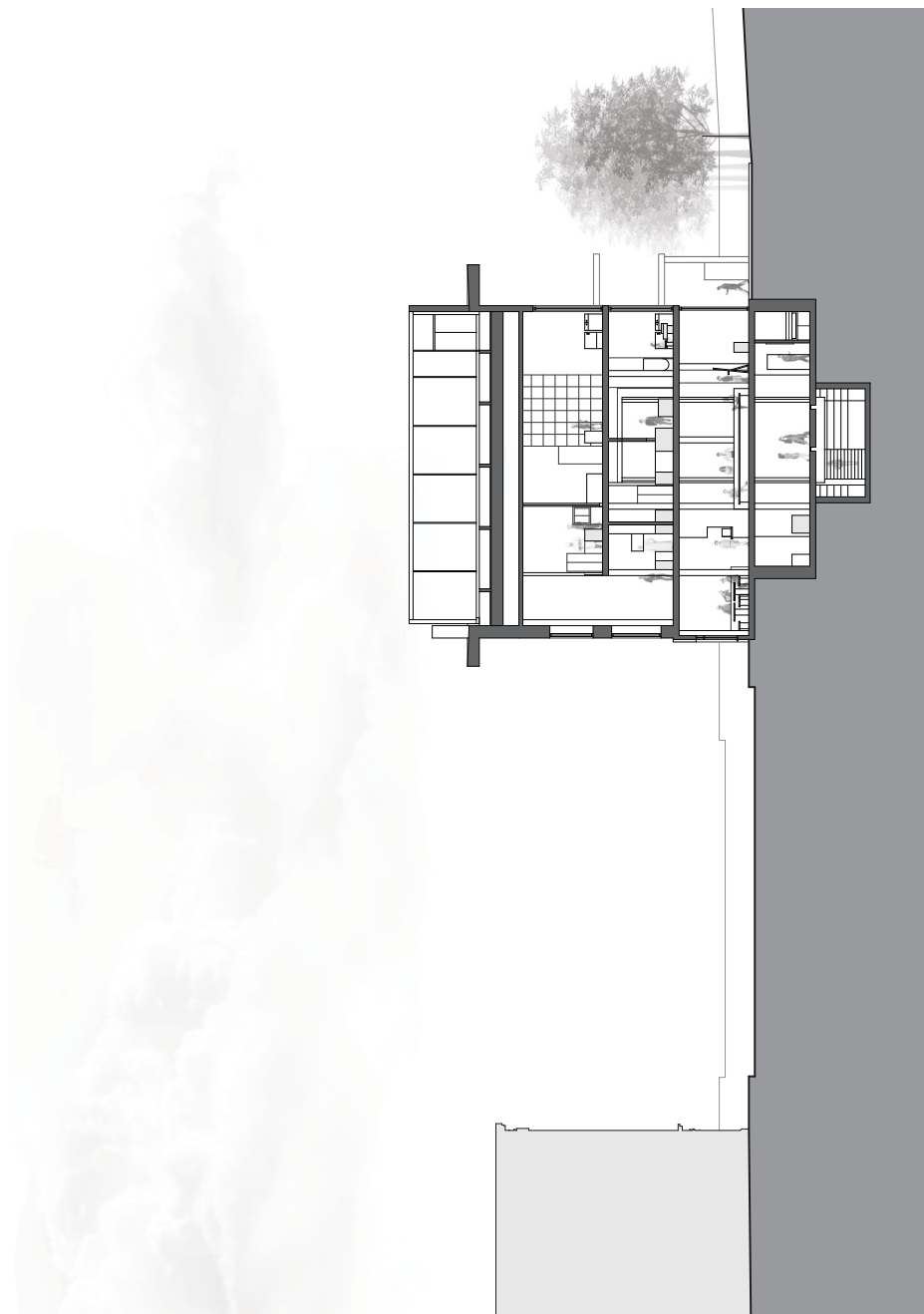


←..... BRIDGE STREET .....→

Perspective section of how canvas wall connects to three different programs



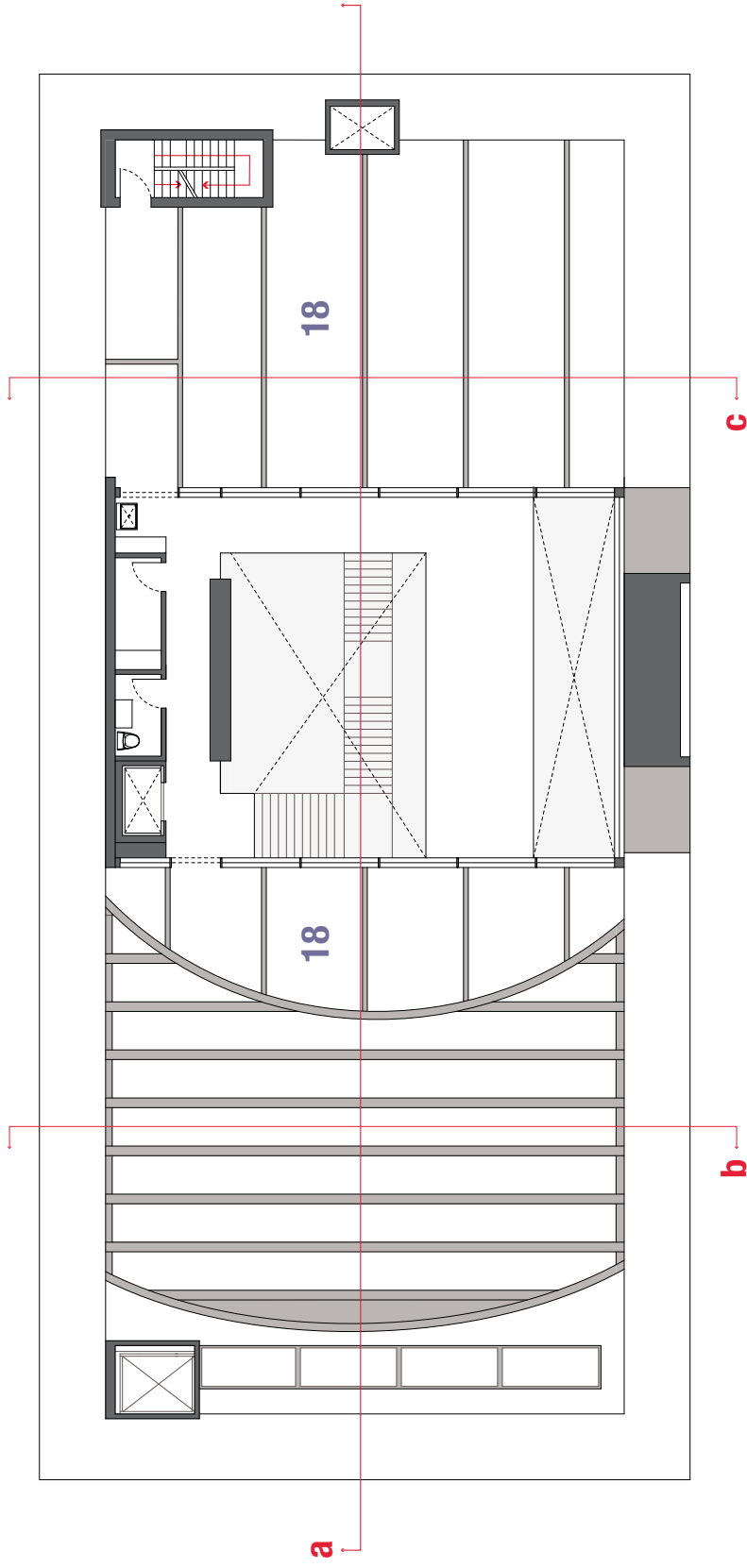
Longitudinal section A - looking north



Cross section B - looking west



Cross section C - looking west

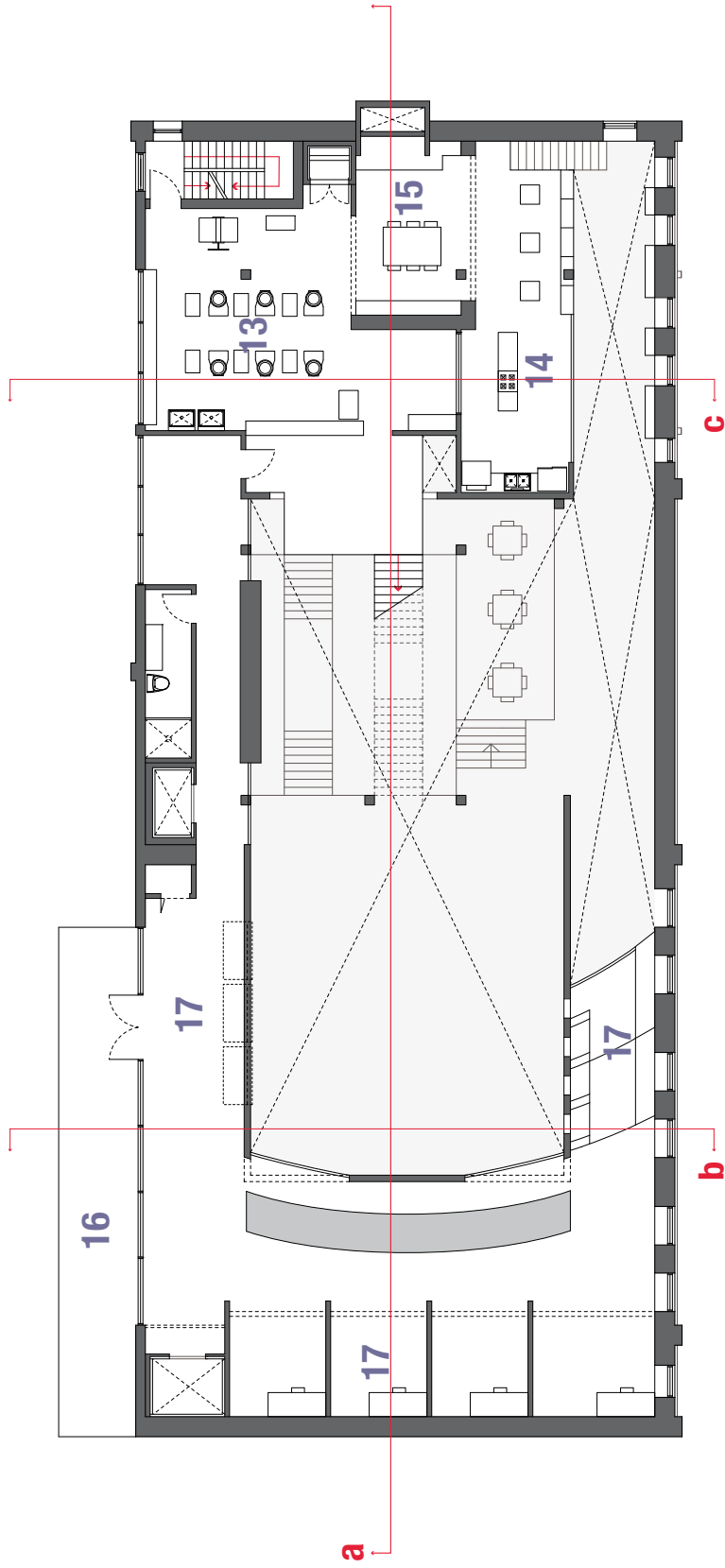


Ⓢ

18 GARDEN

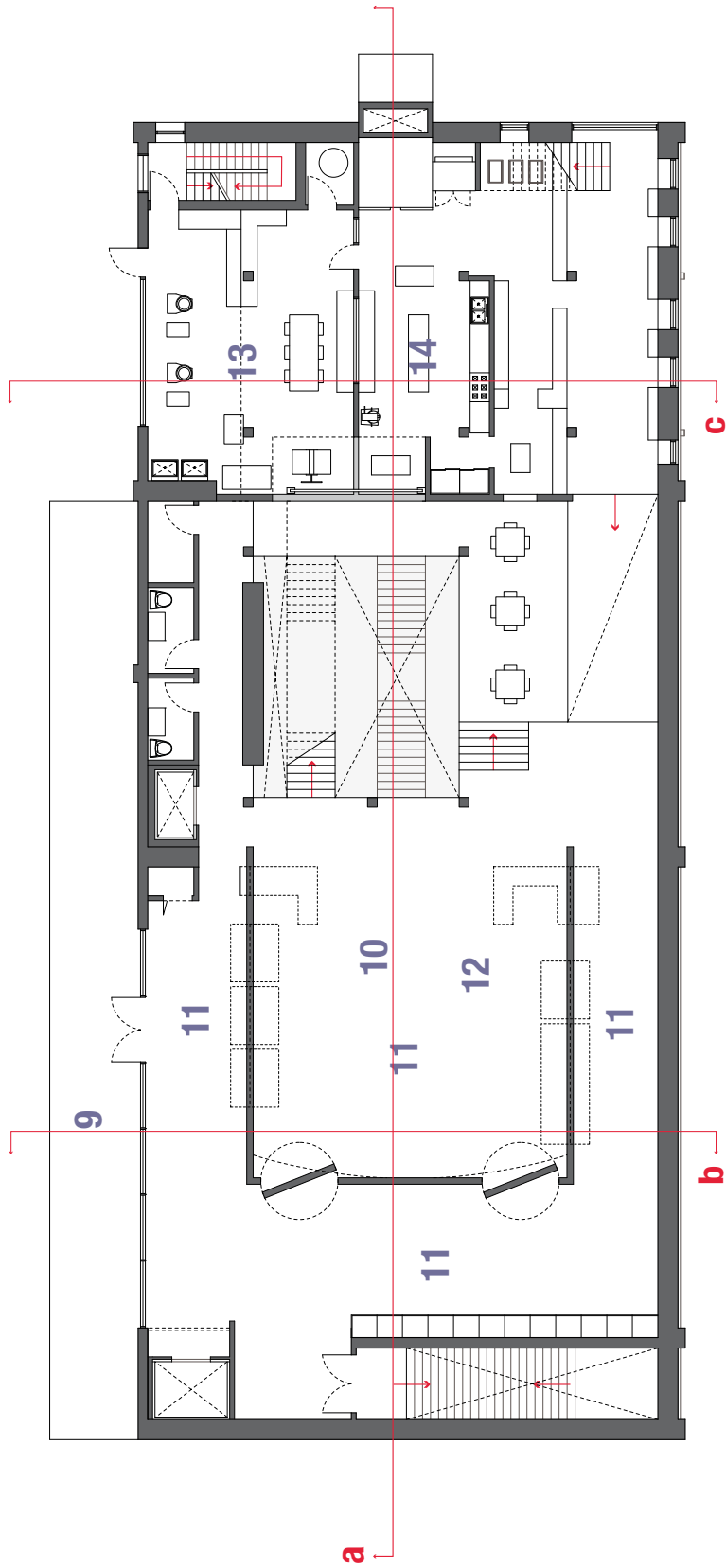
Roof plan





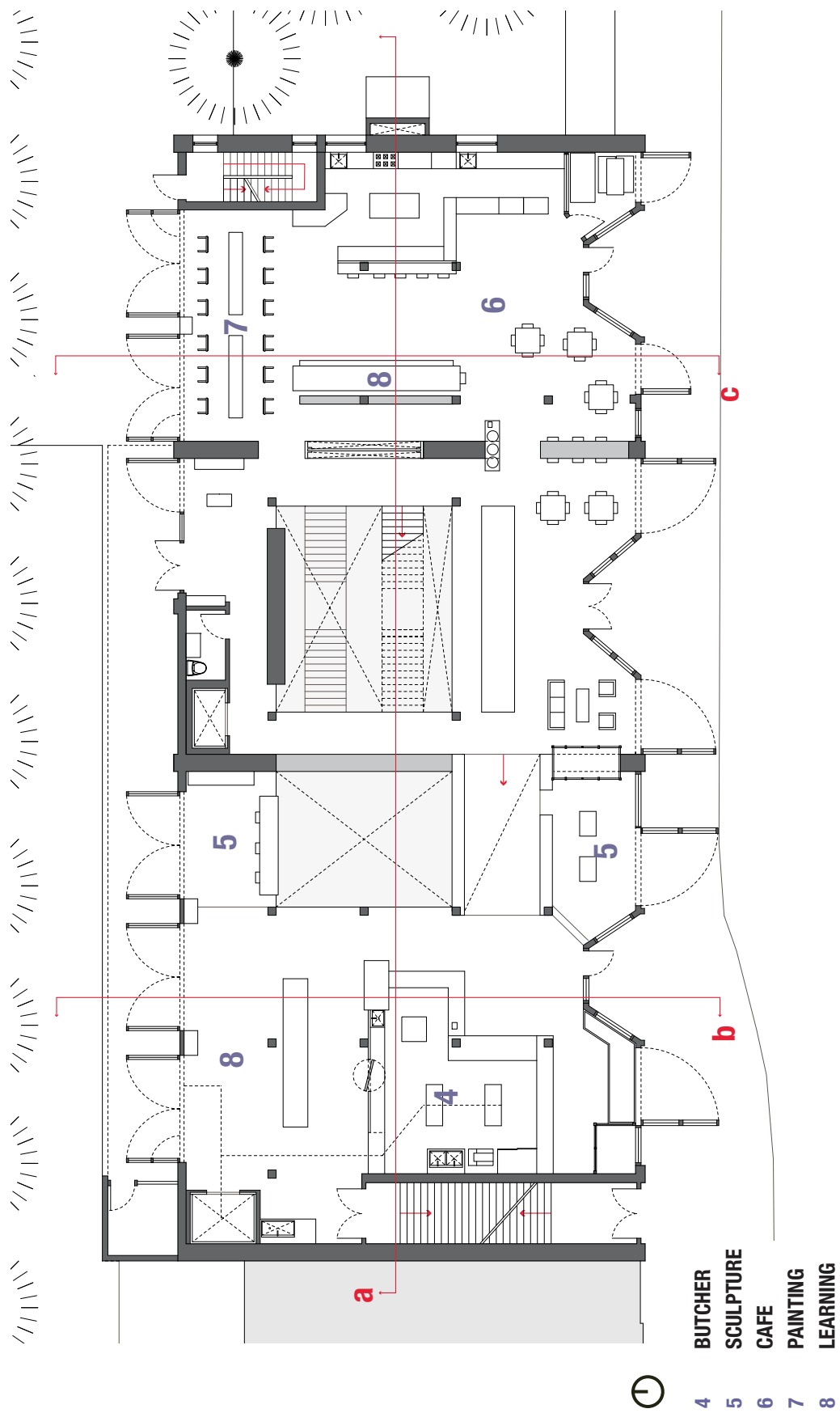
- Ⓜ 13 POTTERY
- 14 BAKERY
- 15 LEARNING
- 16 TERRACE
- 17 STUDIOS

Third floor plan

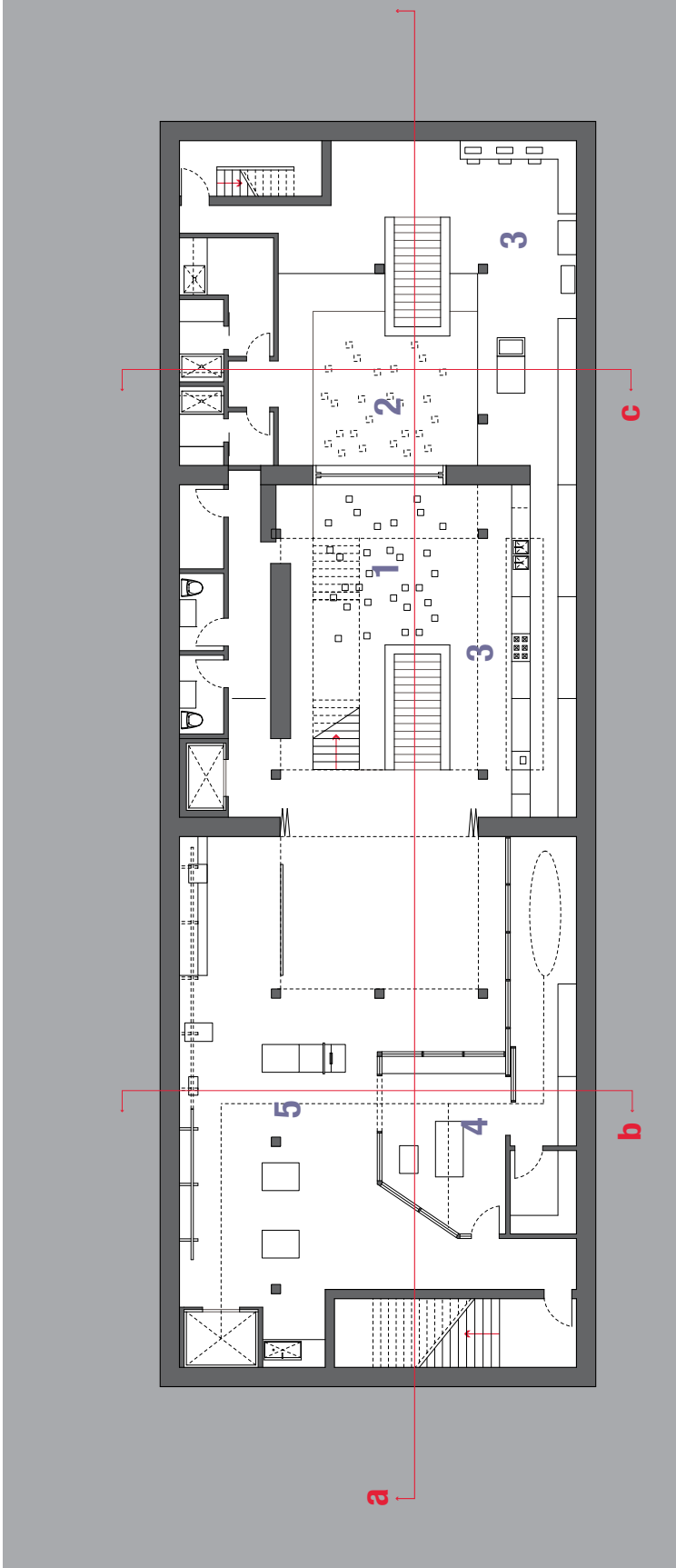


- ⓐ 9 TERRACE
- 10 GALLERY
- 11 MARKET
- 12 LEARNING
- 13 POTTERY
- 14 BAKERY

Second floor plan

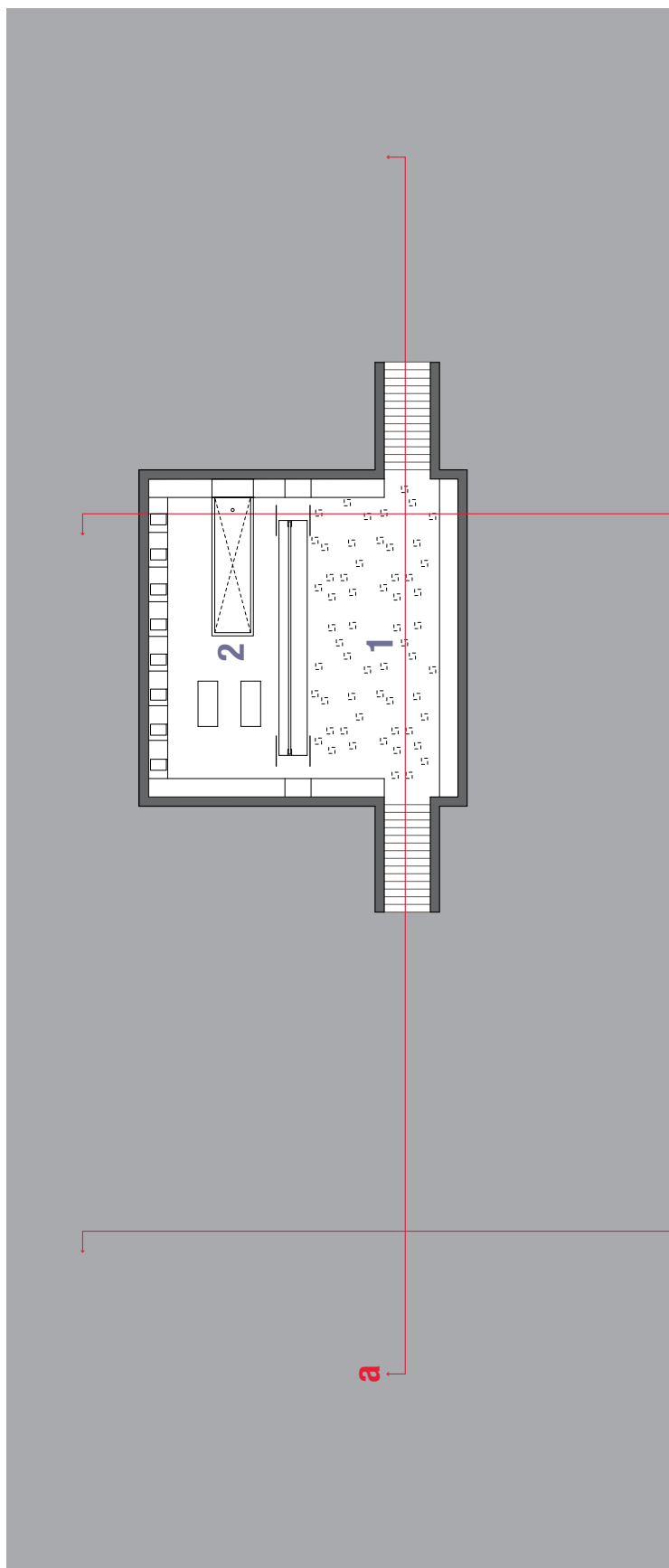


Ground floor plan



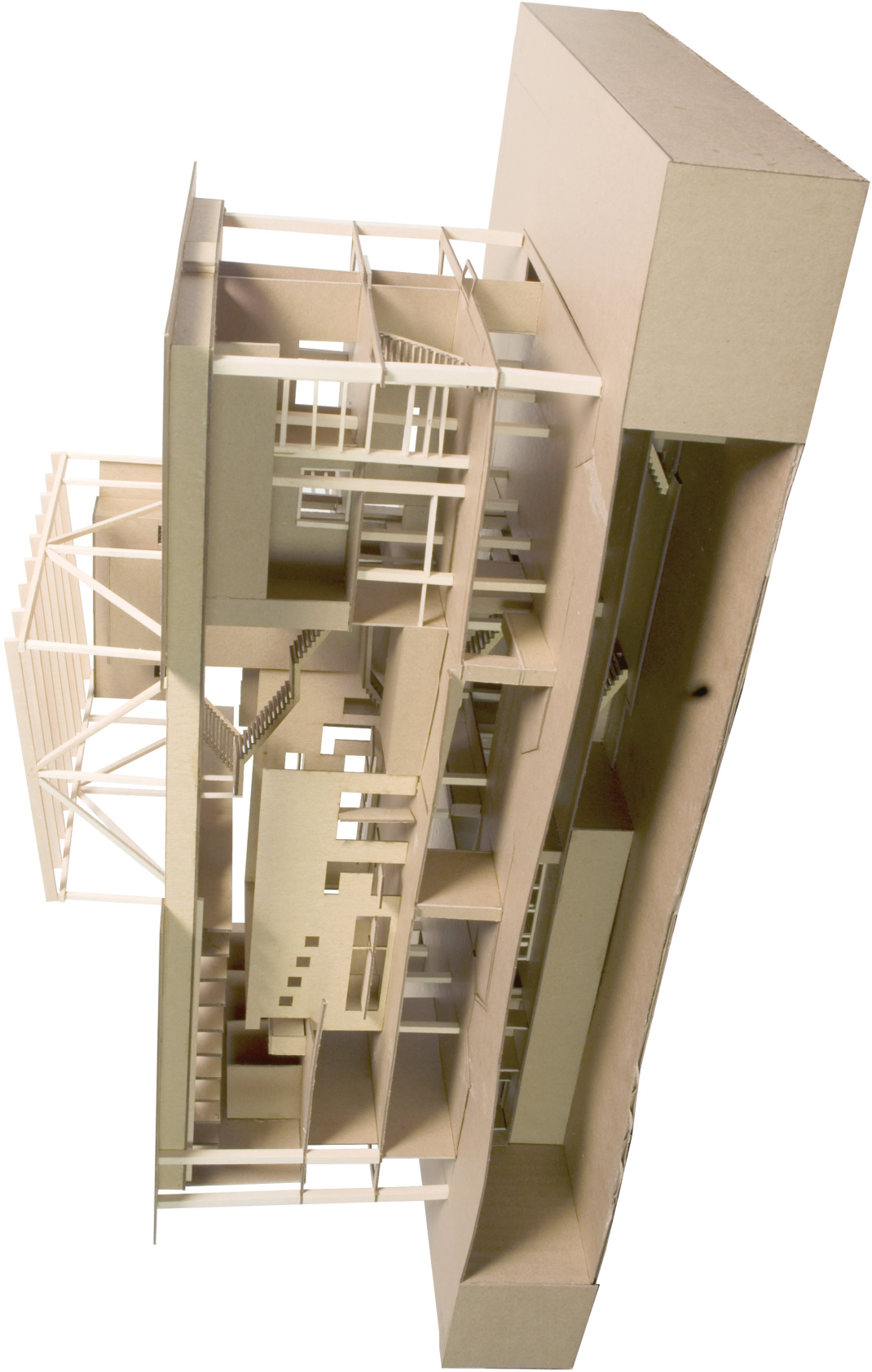
- 1 PRESERVES
- 2 PHOTOGRAPHY
- 3 LEARNING
- 4 BUTCHER
- 5 SCULPTURE

Basement floor plan

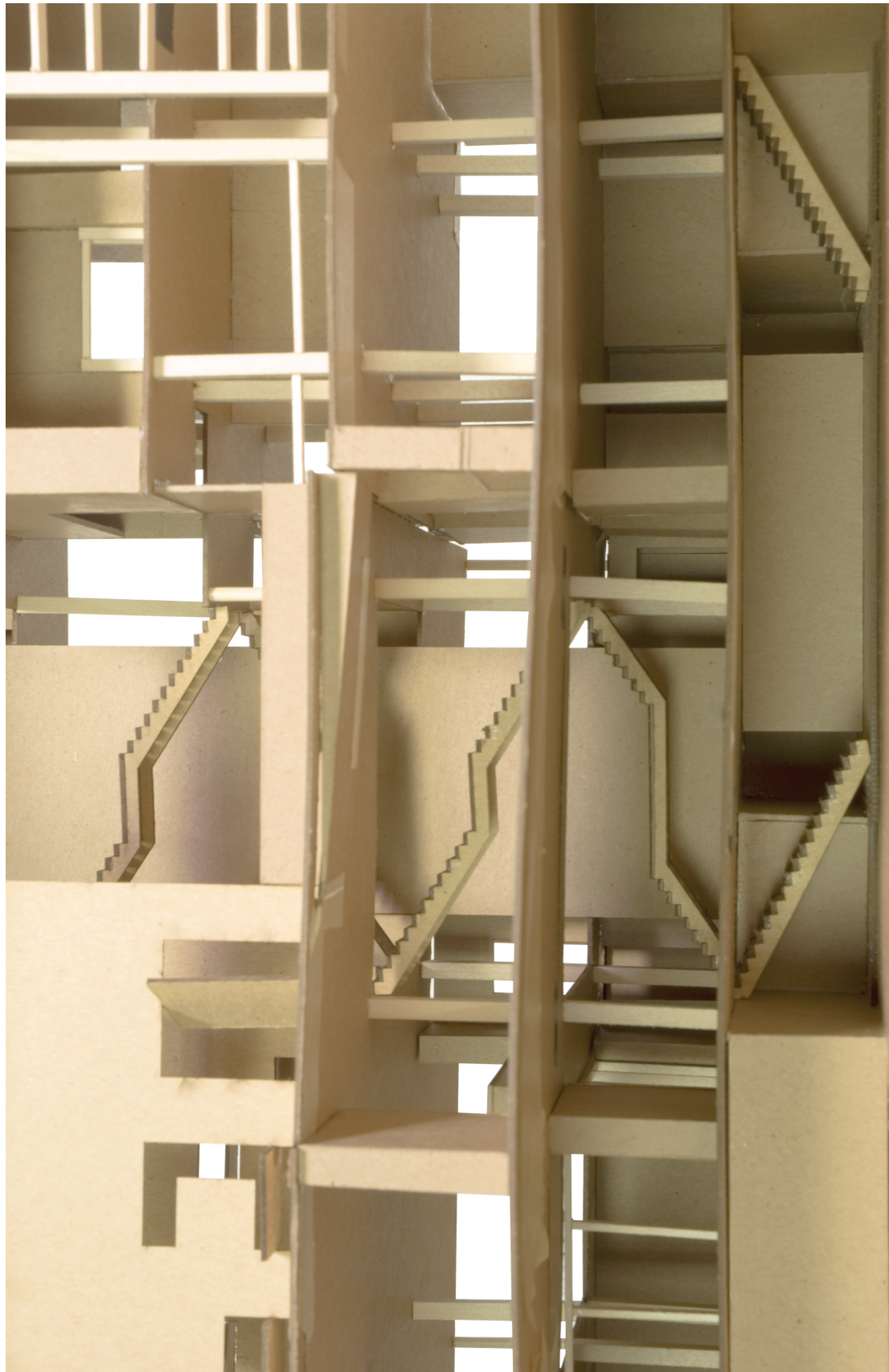


- 1 PRESERVES
- 2 PHOTOGRAPHY

Sub-basement floor plan



Model of interior spatial relationships



Model of circulation through atrium

## CHAPTER 3: CONCLUSION

This thesis began with the intent of designing a sustainable year-round farmers' market in the town of Sackville, New Brunswick, and evolved into a study of cross-programming food and art studios. Cross-programming of food and art became an integral component in the creation of a sustainable market that could adjust to the fluctuating seasonal demands. Through the study of the individual programs and their processes, a number of methods were generated for cross-programming that can act as a framework for combining unrelated programs within an existing building. This framework, with consideration for context, can be applied to small town markets and studios throughout the maritimes.

Trying to combine unrelated programs posed many design difficulties including how to design around the safety concerns of art making and the hygienic issues of food preparation. The technical expertise required to fully resolve these health concerns were beyond the scope of this project, but were a constant consideration during the design process. This thesis addresses these concerns at a basic level, but is an area that could benefit from further exploration.

There are many opportunities for others to take this thesis forward. An examination of the materiality that results from the cross-programming of food and art is an important and interesting exploration. Also the tectonics and technology associated with integrated yet unrelated programs offers enormous potential. In both cases, the framework established in this thesis offers a proven methodology for the exploration of cross-programmed studios.



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