Comprehensive Building Design Studio
Arch 493 / Arch 473
May 2019

The Island Pools

When architecture is at its best…you're coming up with something that is pure fiction
Bjarke Ingels

Founded on the shores of Lake Ontario, Toronto's relationship to the water's edge has a long and complex history. Depending on circumstances, the waterfront found itself serving the needs of industry, infrastructure, politics and real estate until finally a combination of opportunism and indifference severed the city's historical connection to the lake. Fortunately, over the last thirty years things have begun to change. New design strategies to reclaim the water's edge have taken hold and the city is committed to creating an urban fringe where public amenity and nature can finally begin to meet. Condominiums may increasingly dominate Toronto's skyline but the soul of the city can once again be experienced in its urban connection to its watery origins.

The life of our city is rich in poetic and marvelous subjects. We are enveloped and steeped as though in an atmosphere of the marvelous; but we do not notice it.
Charles Baudelaire

The wild card in this story has been the Toronto Islands. Never tamed, and separated from the city by a ten minute ferry ride; the islands have always been the city's lazy twin. Their popularity in part stems from the fact that they have always been a place to escape to. Even the current Billy Bishop Airport once served as the site of an amusement park, a baseball stadium, hotel and seaplane base. Originally composed of sand banks and marsh formed from sand and silt carried by westerly currents from the Scarborough Bluffs, today the islands are part ecological frontier, part urban refuge. With 300 homes, generous parkland, beaches, and boardwalks, the islands continue to offer the city a world apart; an earthy and sensuous counterpoint to the city's urban ambitions. Standing on the islands and looking north, Toronto's bold skyline totally dominates, but turn around and walk towards the south-facing beaches and prepare to be astonished as the city disappears into the empty horizon.

"...no wonder people get neurotic. Life is too rational, there is no symbolic existence in which I am something else, in which I am fulfilling my role, my role as one of the actors in the divine drama of life".
CG Jung CW v.18 p274 para 628

Program

The public pools and event space are intended to be demonstrations of the powerful value design can bring to the creation of public places. The event space is intended to be a room whose atmosphere inspires and supports diverse events; a concert, a banquet, a funeral gathering, a political meeting, art exhibition or yoga class. The three pools, one for children, one for diving and one for adults are intended to be opportunities for designers to deliver amenity, ecology and pleasure. How the rituals of a swimmer or a visitor are distributed around the public and private activities of the

program will need to find expression in your architectural narrative. We anticipate future pool use will change as environmental degradation continues to affect our climate and notions of seasonality.

A NOTE ON THE POOL KEEPERS RESIDENCE

Pare down to the essence, but don't remove the poetry.
Wabi Sabi for Artists, Poets and Philosophers
Leonard Koren

In the spirit of an artist in residence program The Toronto Island Pool Keepers Residence is awarded for a two year stay. Those awarded the residency will be involved in programming the event space and influencing the atmosphere and social life of the pools. Performances, exhibitions and classes are examples of the activities curated by the Pool Keeper for the Island community and visitors alike.

A NOTE ON SPA FACILITIES

It's a good idea always to do something relaxing prior to making an important decision in your life.
Paulo Coelho

For many people the idea of a sauna or hot tub suggests luxury and exclusivity however the facilities we are proposing belong to a much older tradition where body centred activities were rituals practiced communally. These practices enjoyed wide spread support in societies and were considered practical and essential to physical and mental health. Naturally folded into the fabric of daily life, these practices have persisted for hundreds of years because they deliver social and medicinal benefits to their users. They can be found in the sauna of Finland, the sweat lodge of Native Americans, the Hamman in Turkey, the Banya in Russia and the Onsen found in Japan. The intent is to offer a place where the mind and body can be aligned and brought into their natural cosmic rhythm.

A NOTE FROM OUR CLIENT

If your life's work can be accomplished in your lifetime,
you're not thinking big enough.
Wes Jackson

Our client is deeply concerned about the health of the planet and the health of its people and wants a building that shelters, inspires and refreshes, connecting its occupants to nature's rhythms. The building and pools need to offer its occupants an environment that leverages the rich variations of daylight, climate and topography to create an architecture that is both sensuous and sustainable. Given that we "make sense" of the world through our eyes, smell, touch, taste and our ability to hear, our client wants users to experience an authentic refreshment of their senses through the everyday use and physical engagement of the place. These experiences need to be considered in conjunction with materiality, thermal comfort and spatial experience in creating your architectural narrative. Our client is very concerned not only about

energy use but where energy comes from and the wise use and treatment of water, materials and waste.

STUDIO INTENTIONS

Architecture has to be greater than just architecture. It has to address social values, as well as technical and aesthetic value.
Sam Mockbee

Arch 493 may be considered a somewhat non-traditional studio in that the assignments are highly prescriptive and there will be a serious inquiry into issues of architectural imagination, sustainability, comfort and material assembly. We are taking this approach because we believe these issues generate authenticity, character and quality in buildings and bring discipline to any architectural pursuit. We would also like to remind you that the "important" buildings that designers make an effort to visit, photograph, and even memorize, begin as great architectural ideas that survive the difficult and complex process of being built! Their ideas survive despite the inevitable constraints, scrutiny and challenges offered by budgets, clients, building codes and construction techniques. Our hope is to bring some of the richness, complexity, and depth of this process into the studio.
The studio is organized around three exercises. The first exercise (P1) is a design project that generates the first schematic iteration of the studio. The second phase of the term calls for architectural detail based development driven by the integration of sustainability goals as outlined in Arch 473. This will include structural, mechanical, and environmental systems as well as development of building details, annual energy use spreadsheet, and an illustrated comfort narrative. The final phase of the term is P3 and allows for a selective synthesis of your work, allowing for the integration of all salient design and technical components of the project. These two streams, Arch 493 and Arch 473 are intended to be inter-dependent, enriching and informing one another. Our goal is to explore the iterative process that allows us to provide proof that these concerns are relevant to your architectural decision-making.

P1: Assignment: Schematic Design
30% of grade

"…thresholds, crossings…the almost imperceptible transition between inside and the outside, an incredible sense of place, an incredible feeling of concentration when we suddenly become aware of being enclosed, of something enveloping us…"
Atmospheres, 2006
Peter Zumthor

The studio posits that designers like film makers, poets, novelists and sculptors, have something to say. This studio invites you to express your experiences through the lens of our site and program creating a clear proposal that declares your design ambitions. Please take into account: Orientation, Massing, Envelope and Systems throughout the preliminary phase of your work. Ideas about Structure, building envelope and energy use need to be considered inseparable to the forming of your architectural narrative. You may want to think of P1 in this way: "Will my presentation give the client enough information to understand and have confidence in my proposal?" The key is to

generate enough architectural content through drawings and models, to both sustain a convincing and compelling architectural narrative and sustainability strategy. At P1 we expect a first draft of your architectural thesis that declares the critical ideas, strategies and issues of your project.

In a fragment of a second you can understand: Things you know, things you don't know, things you don't know that you don't know, conscious, unconscious, things which in a fragrant of a second you can react to: we can all imagine why this capacity was given to us as human beings - I guess to survive. Architecture to me has the same kind of capacity. It takes longer to capture, but the essence to me is the same. I call this atmosphere. When you experience a building and it gets to you. It sticks in your memory and your feelings. I guess that's what I am trying to do."
Peter Zumthor

THE PARTI

A great building must begin with the immeasurable, must go through the measurable means when it is being designed and in the end must be immeasurable.
Louis Kahn

Typically, an architectural parti expresses the organizational qualities, spatial ordering and the essential character of your building and helps guide its development. Usually missing from this approach is any conscious strategy about energy. Because we want to explore what happens when your architectural parti includes your energy strategy we need to ensure these two narratives are treated as creative equals. In fact, because form and energy use are ultimately inseparable, unlocking their potential friction or leveraging their interdependent relationship may become a source of design insight and inspiration. To demonstrate this undertaking, we require that your parti diagram (concise representation of a conceptual idea) deliberately articulates the marriage of both ambitions. Imagining the project in this way will require you to have a clear sense of your expectations about "comfort" for each of the programed spaces. The way your architectural narrative imposes itself on your building's energy manifesto will be a key focus of this studio. To do this, it will be necessary that as you develop your project you repeatedly test your architectural ambitions in the context of your building's energy performance using the AEES.

P1 Presentation: (Minimum Requirements)
30% of Arch 493 Grade
1:200 plans, 1:200 sections x 2, 1:200 elevations x 4, 2 perspectives (one interior, one exterior), 2 building details 1:10, Site Plan 1:500 and 1:200 massing model.
One panel showing key developmental sketches and precedents.
One panel showing the Annual Energy Estimator Spreadsheet (AEES) report based on your architectural schematic design. 200 word report outlining sustainability goals including energy strategy and sustainability goals. 200 ekWh/m2/yr AEES Required.
Massing and orientation diagrams indicating the relationship of your building relative to local climate. Clearly show the three dimensional implications of the building as an object in a specific location. This includes the need to clearly define potential passive strategies for heating and cooling your project. All work must be fully labeled.

P1 Marking – 30% of total grade
40% Parti (ambition and clarity of the architectural parti / narrative and relationship to energy strategy and site)
30% Development (integration of orientation, massing, envelope and building systems) Resolution of architectural parti and energy strategy. 200 word report outlining specific strategies for improving on your buildings energy performance.
30% Craft, (communication, quality and completeness of presentation)

P2 Arch 473
TECHNICAL REPORT

Don't fight forces, use them.
Buckminster Fuller

ARCH 473 is a building science course embedded within, and running in concert with the ARCH 493 design studio. This course offers you the opportunity to integrate technical issues directly into your studio project. In addition to examining the intersection of comfort and architecture, a key objective of ARCH 473 is to provide you with the tools to measure the impact of your decisions on reducing energy usage and improving human comfort. The primary assignment of ARCH 473 is a Technical Report based on diagrams, architectural details and spreadsheets that demonstrate, explain and prove the sustainability ambitions and strategies of your design.

Climate and Architecture addresses the architectural challenge of designing buildings, and especially their facades or climate screens, in order to maximize the potential of local climatic conditions and their associated construction traditions, in order to save energy and give users the means to control their own interior environment. Such an approach provides the means to elevate climate to its primary position as one of the major influences on architectural expression whilst also enriching the experience of occupying buildings.
Climate and Architecture
Torbin Dahl, 2010 Routledge

The need to include sustainability as a fundamental basis of all design is now universally accepted, however the means of embodying these goals remains a matter of architectural debate and confusion. While sustainability typically implies minimizing the use of energy and materials - there is no agreement as to the best way to design a sustainable building or establish a universal metric for judging the “best” building in this respect. The contemporary sustainability discourse, which seeks to minimize energy use, may also obscure the ways architecture has traditionally been able to respond to the demands of climate and need for amenity. Often the ingenuous flexibility of vernacular buildings offers great insight into the dynamic and interdependent way in which design can be at the core of transforming energy use. For example, a well designed porch may extend interior space, provide valuable social space, and reduce cooling loads. We believe that it is important that you be able to develop architectural strategies both conceptual and pragmatic with respect to the critical issue of energy performance for your project. Ultimately, the objective is to develop an understanding of how an architectural parti can also be the generator of strategies that work effectively to create a building that requires the least amount of

clean and renewable energy, while offering the greatest amount of amenity and well being to its users.

A key tool used throughout the course is the Annual Energy Estimator Spreadsheet (AEES). The AEES will be provided, along with instruction to allow convenient access for testing building energy usage. This tool is seen as an important resource in architectural decision making and will be used throughout all phases of architectural design to measure building performance. The intent of this approach is that as the details, systems, and sustainability strategies evolve the AEES will provide you with a way of understanding the impact of architectural strategies and narrative on energy usage.

Technical Report
100% of Arch 473 Grade
Due at P2 Submission
The P2 Technical Report must be submitted Thursday June 27th between 9.15AM and 9.30AM Location TBA

The intent of the report is that as the details, systems, and strategies are clarified and tested they will demonstrate measurable energy performance outcomes that support the iterative development of your P1 design and will become integral with your project at the P3 presentation. The format of the technical report is to be a series of self explanatory drawings, diagrams, spreadsheets and three dimensional illustrations. These need to explain the technical ambitions and sustainability strategies of your Arch 493 design. The use of drawings and diagrams is intentional and needs to be organized in order to effectively communicate all sustainability strategies and technical ambitions. Unless specified, text is not required except for the labeling of drawings and to communicate salient points in response to Technical Report requirements.
Submissions format: 11x 17.

Arch 473 REQUIRED OUTLINE TEMPLATE (Grading):

Part 1 Energy Manifesto (10%)
AEES spreadsheet @ 155 ekWh/m/yr (required) accompanied by a concise 400 word text (may use point form) explaining how you achieved your sustainability goals.
Part 2 Illustrated Comfort Strategy (20%)
Show how active and passive energy strategies are integrated to create human comfort in two significant spaces that embody different qualities important to your project. Using any combination of plan, section and or vignette to show how your energy strategy translates into an experience that enhances human comfort.
Part 3 Building Envelope (30%)
Two wall assemblies at 1:20 that highlight different building façade functionality and performance. Example: a north and south wall assembly. A detail from those assemblies at 1:5
Part 4 Systems (20%)
Diagram the environmental zones of the building. Use plan and section drawings that indicate the basic heating, and ventilation systems of the building.
Diagram the use and treatment of water and waste flows on your site.
Part 5 Structural Systems (20%)

- provide framing diagrams that demonstrate a path for gravity loads from roof to foundations
- provide diagrams that demonstrate a lateral load resisting system and address stability issues
- provide details (key structural sections or axonometrics) that demonstrate an understanding of structural systems and connections.

Appendix (not graded – but required with P2 Submission)
Include either a P1 record of your project (includes orientation and massing diagram) or if you have made significant changes to your design, a more recent iteration of the project. If you are unsure of what to include please consult with teaching staff.

Evaluation Criteria:
Completeness - have you addressed the requirements outlined above
Coherence - have you selected systems that make good sense
Complexity (Ambition) – Excellent projects can occupy any position on the continuum between the vernacular and experimental systems, have you demonstrated an appropriately detailed understanding of the selected system.

Please Review:
Resources posted on Learn plus:
Thermal Delight in Architecture, Lisa Heschong, MIT (1979)
Climate and Architecture, Torbin Dahl, Routledge, (2009)
https://www.theb1m.com/video/dalston-lane-the-worlds-largest-timber-building
Rem Koolhaus: Sustainability: advancement vs. apocalypse
http://oma.eu/lectures/sustainability-advancement-vs-apocalypse
Norman Foster TED "Building on the Green Agenda"
http://www.ted.com/index.php/speakers/view/id/157
CMHC Building details:
https://chic.cmhc-schl.gc.ca/uhtbin/cgisirsi.exe/?ps=qNudq13n0b/CHIC/X/60/502/X
John Hardy:
https://www.ted.com/talks/john_hardy_my_green_school_dream?language=en

P3: DESIGN DEVELOPMENT

Craftsmanship means dwelling on a task for a long time and going deeply into it, because one wants to get it right.
Shop Craft as Soul Craft
Matthew B. Crawford, Penguin (2009)

Verbalizing design is an act of design.
Kenya Hara

The final phase of studio is intended to allow you to incorporate Arch 473 research and expertise in your projects development. During P3 you are asked to integrate these elements as you to refine, edit and rework your P1 design proposal. The goal for this phase of work is to uphold the essential architectural character of the project while managing to integrate the implications of the P2 assignment.
By the end of P3, having developed a comprehensive strategy; understood how the materials go together; explored the implications of your architectural ambitions and

your projects use of resources, and finally having made the corresponding adjustments - the project is ready to be assembled, fitted out and put together. The final presentation of the project is a re-adjusted, re-focused and refined iteration and is a comprehensive statement of your architectural ambitions. This assignment does not call for an evenness of detailing so much as an awareness of what is most important to your proposal and making sure that this aspect is fully rendered. Specialized seminars during P3 will offer you the opportunity to take your project into greater depth and refinement as we use the last month of the term to continue to evolve and integrate the ambitions of your project.

REQUIREMENTS:
P3 Marking - 70% of Arch 493 Grade
Marking
20% Parti (ambition and clarity of the idea and site resolution)
40% Development of design ambitions - Integration of Orientation, Massing, Building Envelope and Systems and Final Energy Use Spreadsheet. 150 ekWh /m /yr. required.
40% Craft and Communication (presentation quality and completeness)
A student failing the final project, will fail the course. A final course grade of 42% will be applied.

In consultation and review with teaching staff, you will be encouraged to generate drawings, images and models that best express and explore your buildings intentions. We expect each student's project will have a different approach to their presentation, depending on each person's response to site, program and P2. We believe annotated plan, section and elevation drawings continue to hold great value in communicating architectural decision-making. These drawings serve to link your work to all architectural projects and despite constant changes in building technology continue to serve as the template for built work. This presentation should include all material necessary to communicate your architectural intentions and support discussions in relation to the intentions of your project. The critical issues of the building need to be presented. Each student will be responsible for negotiating with staff, the precise drawings, images, and models that best support their project. More precise requirements will be announced and discussed at the start of P3. Additionally, a record of student work will be requested for uploading as part of a new archive initiative at the School of Architecture.

BIBLIOGRAPHY
Books are on reserve in the library. Additional articles and texts will be made available online through Arch 493/473 LEARN.

POOL PRECEDENTS

Badboot Lido, Rotterdam,
Alvaro Siza Architects - Leça Seaside Swimming Pools, Portugal
Passivhaus Public Pool, Lunen, Germany
Swimming Pools for London's River Thames - Studio Octopi, UK
Naturbad Riehen, Herzog & de Meuron
Copenhagen Harbour Pool
Kitsilano Pool, British Columbia
Gellert Thermal Baths, Budapest
The Blue Pool at Bermagui, Australia

Bondi Pool, Australia
Austinmer Beach Rock Pools, Australia
Astoria Park, Queens & Brooklyn Bridge Park, Brooklyn, NYC
Borden Park, Edmonton Alberta
Piscene Molitor Pool, Paris, France
Penguin Pool, London Zoo, UK
Indoor swimming pool in Toro, Spain

ADDITIONAL REFERENCES
www.thewaves.ca
www.christiepearson.ca
www.scapegoatjournal.org
www.friendsofalexandrapark.ca
http://pruned.blogspot.ca
http://macdailynews.com/2014/10/17/watch-jony-ives-full-vanity-fair-interview/

SUSTAINABLE POOL SYSTEMS
http://www.sustainability.umd.edu/content/about/fund_recipients_moss.php
http://www.onekindesign.com/2012/07/24/19-incredible-natural-swimming-pools/

ARCH 493/ARCH 473 Guidelines and Official Business

A Brief Note on The Creative Design Process: Obstacles and Getting Stuck

In my experience creative work is a meaningful undertaking and naturally takes time to ripen and develop. The stress and pressure created by expecting your project to arrive instantly is counter-productive. I encourage you to trust your creative instincts and stay true to yourself during the creative process. Waiting for the perfect idea or perfect precedent is less useful than just jumping in and getting started. Proper sleep, exercise and eating leads to resilience and in turn helps support the creative process. You know your work is going well when you enjoy what you are doing and find yourself learning as much from your mistakes as what rings true. Studio is scheduled Monday and Thursdays as follows:

Studio is scheduled as follows:
9.30am – 12,30pm
1.30pm - 5.30 pm

One of the principles of Studio is that everyone is involved in a critical and speculative dialogue with regards to their own work and the work of others. Students are expected to be in studio on all studio days and to actively participate at all reviews and seminars. Chronic absence will be sufficient reason to request withdrawal.
Each studio project will be assessed on the following basis:
- Architectural ambition, narrative and appropriateness of the idea.
- Integrity of design development from conceptual stage through to presentation including meeting the energy use target.
- Resolution, craft, effectiveness of communication and completeness of documentation.

STUDIO OBJECTIVES

The studio encourages speculations, independent thinking, and the positioning of architecture and landscape design within a broader cultural context.

Students are expected to:

- understand the role of RESEARCH in generating ideas about landscape, site, program, and tectonics.
- develop and articulate a CRITICAL POSITION relative to site and program.
- demonstrate a general understanding (through the display of analytic and representational skills) of architecture and landscape design and systems.
- develop a clear spatial PARTI for a building and landscape.
- develop a project across a range of SCALES—from site strategy through to structural and tectonic considerations.
- develop a coherent idea about building and landscape STRUCTURES that supports the larger spatial intentions.
- exhibit dexterity and understanding of GEOMETRY, SCALE, CRAFT.
- work through a range of REPRESENTATION modes.
- demonstrate a degree of DESIGN LITERACY with regard to precedent and strategies in architecture and landscape architecture.
- To demonstrate the capacity to manage a complex set of design, cultural and technical considerations, in a timely manner. Students must demonstrate the ability to juggle the multiple tasks typically expected in a professional setting.
- Active participation and in person attendance at desk crits, pin-ups, reviews, and lectures is a critical component of the learning outcomes of this course.

PLEASE READ CAREFULLY: A NOTE ON DEADLINES
Project deadlines can only be extended in cases of illness or incapacity.
Requests for such extensions must be made before the project deadline to the studio coordinator, using the Request For Extension form available from the front office, and accompanied by a medical certificate when appropriate. Work submitted after the hand in date and time without a confirmed extension will be subject to a penalty of 5% reduction of the assessed grade and 5% per day thereafter, and after four business days a mark of zero will be recorded. For example: if a project is due on Monday at 5PM and it is handed in at 5.45PM on Monday, a 5% penalty will result. If it is handed in the following day - Tuesday at 9AM a 10% penalty will be assessed. If your work depends on computer-generated presentation, please make paper backups of your work and plan your printing accordingly. Last minute printing problems will not be accepted as an excuse for late submissions. We urge you to manage your time wisely throughout the studio, as this is an expertise as valuable as any other skill taught at the school.

Academic Integrity: In order to maintain a culture of academic integrity, members of the University of Waterloo community are expected to promote honesty, trust, fairness, respect and responsibility. [Check https://uwaterloo.ca/academic-integrity/ for more information.]

Grievance: Students, who believe that a decision affecting some aspect of their university life has been unfair or unreasonable, may have grounds for initiating a grievance. Students should read Policy #70, Student Petitions and Grievances, Section 4. When in doubt, students must contact the department's/school's administrative assistant who will provide further assistance.
Discipline: Students are expected to know what constitutes academic integrity, to avoid committing academic offenses, and to take responsibility for their actions. Students who are unsure whether an action constitutes an offense, or who need help in learning how to avoid offenses (e.g., plagiarism, cheating) or about 'rules' for group work/collaboration should seek guidance from the course instructor, academic advisor, or the Associate Dean of Science for Undergraduate Studies. For information on categories of offenses and types of penalties, students should refer to Policy #71, Student Discipline. For information on typical penalties, students should check Guidelines for the Assessment of Penalties.
Appeals: A decision or penalty imposed under Policy 33 (Ethical Behavior), Policy #70 (Student Petitions and Grievances) or Policy #71 (Student Discipline) may be appealed, if there is a ground. Students, who believe they have a ground for an appeal, should refer to Policy #72 (Student Appeals).
Note for Students with Disabilities: AccessAbility Services, located in Needles Hall, Room 1132, collaborates with all academic departments to arrange appropriate accommodations for students with disabilities without compromising the academic integrity of the curriculum. If students require academic accommodations to lessen the impact of their disability, they should register with AccessAbility Services at the beginning of each academic term.
Accommodation: Should students require accommodation due to illness, they must provide a Verification of Illness Form to support their requests. [Check https://uwaterloo.ca/registrar/current-students/accommodation-due-to-illness for more information.]Exam Period Travel: Student travel plans are not considered acceptable grounds for granting an alternative examination time.

TA's
Ashish Afun-Ogidan
Salim Filali
Elaine Tat
Callan Wilson-Delafield

STAFF
Walter Bettio
Craig England
Jennifer Esposito
Jaliya Fonseka
Anya Moryoussef
Janna Levitt
Tim Scott
Andrew Levitt (coordinator) alevit6071@rogers.com

Arch 473
Sustainability: Craig England, John Straube
Structural: Michael Robbins
Building Science: Craig England, Alex Tedesco, John Potter

Arch 493/473 May 2019
PROGRAM

OPEN ALL YEAR
1. **Foyer** with *2 WC M/F - 2wc gender neutral and barrier free*
   *Coatroom **11 SM**. Accessible to foyer / Storage **28 SM** Accessible to foyer*
2. **Event Space 180 SM**
   Seating (not fixed) for 100 people
3. **Community Meeting Room 34 SM**
4. **Event Space Admin**
   *1 office @ **12 SM***
5. **Café 65 SM** with access to exterior.
   *Kitchen / Pantry **20 SM**. 2wc gender neutral and barrier free*
6. **Mechanical Room and Electrical Room** (area determined by system)
7. **Recycling Room 12 SM**
8. **Sauna** - Dry and Wet sauna each **16 SM** plus wood storage area
9. **Hot Tub: 24 SM** / Temp 38C (outdoor – not included in total area)
10. **Pool Keeper Residence 78 SM /** 1 BR Self contained with private entrance
11**. Pool Entry / Reception / Vestibule**
12. **Changing rooms 400SM /** *6 wc /2wc barrier free*
   30 Universal changing cubicles / 300 lockers /
   6 Family changing cubicles : 40 lockers
   4 Disabled changing cubicles : 6 lockers
13. **First Aid Room 14SM** with 1wc
14. **Pool Office 12 SM**
   *Admin office @ **12 SM** / Office Storage: **6 SM***
15. **Aquatic Staff Changing Room 28 SM**
   4 universal /8 lockers /2 wc
16. **Pool Mechanical Room** (area to be determined by system)
17. **Pool Equipment Storage 32 SM** with outdoor access

TOTAL 960 SM x 25% circulation (240) = 1200M^2

OPEN MAY 15 TO OCTOBER 15TH
(Open 24rs every Friday Saturday Sunday in June July and August)
18. **Large Pool** : *Total pool area **300 SM** (example 25M x 12M) Pool Depth 1.35M to 1.8M. Temp. 27C*
19. Children's Pool: Total pool area **144 SM** (example 10M x 14.4M)
Pool Depth from 0 - 1.2M /Temp. 27C
20. Diving Pool with Diving Platforms @ 1M, 3M, 7M:
*Total pool area **196 SM** (example 14M x 14M) Pool Depth 3.7 - 4.5M. Temp.25C*

Please Note:
Pool area requires secure entry point and secure enclosure or landscape equivalent.
All swimmers have access to 10 outdoor showers on pool deck.
Porch or shaded area required on pool deck.
Covered bike storage for 60 bikes
All interior and exterior spaces to be fully accessible
Service road access is required. No parking on site.
For every tree removed a new tree must be planted.

Arch 493 / 473 May 2019

THE ISLAND POOLS

SCHEDULE COMPREHENSIVE BUILDING DESIGN

P1 SCHEMATIC DESIGN

Week	**1**	Monday May 6	**STUDIO INTRO**
		Thurs. May 9	**INTRO** / Seminars
	2	Monday May 13	**SUSTAINABILITY** / Seminars
		Thurs. May 16	**INTRO STRUCTURE** / Desk Crit
	3	Monday May 20	Victoria Day (no class)
		Thurs. May 23	**SUSTAINABILITY** / Desk Crit
	4	Monday May 27	**STRUCTURE / SUSTAIN /** Desk Crit
		Thurs. May 30	**P1 Presentation**

P2 TECHNICAL REPORT / DESIGN DEVELOPMENT

5	Monday June 3	**DETAIL INTRO /** Desk Crit / P1 Grading
	Thurs. June 6	**STRUCTURE** / **DETAIL /** Desk Crit
6	Monday June 10	**SUSTAINABILITY** / **DETAIL** / Desk Crit
	Thurs. June 13	**STRUCTURE** / **DETAIL** / Desk Crit
7	Mon. June 17	**SUSTAINABILITY / DETAIL** / Desk Crit
	Thurs. June 20	**STRUCT.** / **SUSTAIN.** / **DETAIL** / Desk Crit
8	Mon. June 24	**SUSTAINABILITY** / **STRUCTURE** / **DETAIL**
	Thurs. June 27	**Arch 473 Hand In /** Marking
9	Mon. July 1	University closed for Canada Day

P3 DESIGN INTEGRATION

	Tues. July 2	**DESIGN INTEGRATION INTRO** / Desk Crit
		Make up day for July 1
	Thurs. July 4	Desk Crit
10	Mon. July 8	**LANDSCAPE SEMINARS** / Desk Crit
	Thurs. July 11	**STRUCTURE** / Desk Crit
11	Mon. July 15	**SUSTAINABILITY** / Desk Crit
	Thurs. July 18	Desk Crit
12	Mon. July 22	Desk Crit
	Thurs. July 25	Desk Crit
13	Mon. July 29	Desk Crit
	Wed. July 31	**P3 Hand In**
	Fri. August 2	**P3 FINAL PRESENTATION**
	Marking	Projects Returned