Dalhousie University - School of Architecture

ARCH 4113.03: Architectural Theory and Interpretation
Winter 2019 - Course Outline

Classes: Wednesday, 9:30–10:55 or 11:05–12:30 (seminars)
Macdonald D415; Design Building seminar rooms 1 (west) and 2 (east)
Thursday, 11:00–12:30 (lectures)
Macdonald D416
Instructor: Steve Parcell (parcell@dal.ca)
Office: Medjuck HC4
Office hours: e-mail parcell@dal.ca to arrange a time
Teaching assistants: Liam Healy (lm766137@dal.ca), Laura Keays (lr679212@dal.ca),
Jessica Wyss (js948610@dal.ca)
Brightspace site for ARCH 4113: https://dal.brightspace.com/d2l/home/86568
Restriction: Year 4 BEDS students
Formats: lectures, seminars, reviews

Academic Information

Calendar Description
This course studies primary sources in architectural theory, situated in their cultural context and compared to our local situation. It examines modern architectural terms, concepts, and roles, along with their historical equivalents. It also provides a basic theoretical framework and references for considering humanities-related topics in architectural design projects.

Additional Course Description
This course presumes that architecture is not a timeless, universal discipline. Throughout history and around the world, it has been open to different concepts and occasionally new paradigms. This has prompted different ways of thinking about things we often take for granted, including:
- architect, builder, client, and public
- substance, form, and space
- program and site
- tradition, education, authorship, and practice
This course examines these concepts. As a theory course, it is intended not for scholars but for practitioners. It is grounded in what architects think and do while working. It deepens our understanding of concepts that were introduced during previous courses, especially in Design.

The course has a dual focus that could be characterized as "think globally, act locally." On one hand, it studies theoretical writings from other places and times. On the other hand, it considers a building project here and now. Through interpretation, it juxtaposes these two situations, using techniques such as:
- projecting familiar keywords into unfamiliar situations
- interpreting written sources graphically as images and diagrams
- imagining remote writer-architects operating here and now

Learning Objectives
After completing the course, each student should:
- understand the meanings and references of modern architectural keywords
- be aware of some of their historical equivalents
• understand two major theoretical books in architecture or allied disciplines
• be aware of other major theoretical books
• develop abilities in analyzing intentions, content, and contexts of a theoretical book
• understand how to interpret some of those intentions in an architectural design project
• develop abilities in writing and rhetorical argument

Rationale for the Course
This course builds on previous BEDS courses, including the three in history/theory. It complements other B5 courses, in which students are working on a comprehensive design project. It deepens students’ knowledge of architectural intentions and anticipates more specialized humanities courses in the MArc program, including those that extend interpretation into criticism. It also anticipates MArc thesis.

Course Components

Textbook

Seminars
Seminars occur weekly throughout the term. Six groups of 12 students discuss weekly readings. Some are from the textbook; some are posted on Brightspace.

Lectures
The lectures complement the textbook and the seminars. Some lectures align with the seminar topic for that week; some do not. Lecture notes will not be provided, but students are welcome to record the lectures for self-study. (Please do not post them online.)

Projects
In Assignment 2: Book Analysis, groups of four students study one major book in architectural theory. The group describes its context, analyzes its structure and content, interprets its implications for design, and plots the major keywords of the book for comparison with other books in the class.

In Assignment 3: Open Letter, each student reads another major book in architectural theory and interprets its implications for an architectural project borrowed from B5 Design. This is a variation on a typical academic essay: It includes writing, diagramming, and drawing, with a public audience in mind.

Assignments from this course are to be included in the B5 process portfolio. Group work must credit all members of the group.
**Schedule**

(* indicates exceptional times and locations)

<table>
<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Wed.</th>
<th>Thursday</th>
<th>Assignment due</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>* Jan. 9, 10:30–11:30, Room B225 - Intro to the course</td>
<td></td>
<td>Lecture 1: Primitive cultures</td>
<td></td>
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<tr>
<td></td>
<td>Jan. 10</td>
<td></td>
<td></td>
<td>(no classes due to Professional Practice)</td>
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<tr>
<td>2</td>
<td>Jan. 23</td>
<td>Seminar 1: Form</td>
<td></td>
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<tr>
<td>3</td>
<td>Jan. 24</td>
<td>Lecture 2: Substance and form</td>
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<td>4</td>
<td>Jan. 30</td>
<td>Seminar 2: Function</td>
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<td></td>
<td>Jan. 31</td>
<td>Lecture 3: Technē and mechanical art</td>
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<td>5</td>
<td>Feb. 6</td>
<td>Seminar 3: Order; structure</td>
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<tr>
<td>6</td>
<td>Feb. 7</td>
<td>Lecture 4: Disegno and fine art</td>
<td>9:30: 2. Book analysis</td>
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<td></td>
<td>* Mon., Feb. 11, 2:00–3:30, Park Lane 7 - Review Assignment 2</td>
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<td>7</td>
<td>Feb. 13</td>
<td>Seminar 4: User; flexibility</td>
<td>(no class on Feb. 14 due to Design reviews)</td>
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<td></td>
<td>Feb. 17</td>
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<td>(no classes due to winter break)</td>
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<tr>
<td>8</td>
<td>Feb. 27</td>
<td>Seminar 5: Character; context</td>
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<td></td>
<td>Feb. 28</td>
<td>Lecture 5: Presence and representation</td>
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<tr>
<td>9</td>
<td>March 6</td>
<td>Seminar 6: Design; type</td>
<td></td>
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<td></td>
<td>March 7</td>
<td>Lecture 6: Public and clients</td>
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<tr>
<td>10</td>
<td>March 13</td>
<td>Seminar 7: Space</td>
<td>9:30: 3a. Letter outline</td>
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<td></td>
<td>March 14</td>
<td>Lecture 7: Imitation and authorship</td>
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<tr>
<td>11</td>
<td>March 20</td>
<td>Seminar 8: History; memory</td>
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<td></td>
<td>March 21</td>
<td>Lecture 8: Architectural education</td>
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<tr>
<td>12</td>
<td>March 27</td>
<td>Seminar 9: Nature</td>
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<tr>
<td></td>
<td>March 28</td>
<td>Lecture 9: Allied disciplines</td>
<td></td>
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<tr>
<td>13</td>
<td>April 3</td>
<td>(reserved in case of an earlier snow day)</td>
<td>9:30: 3b. Open letter</td>
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<td></td>
<td>April 4</td>
<td>Review Assignment 3</td>
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</table>

The due dates for seminar items are spread throughout the term:
- Everyone's seminar notes are due at 9:30 a.m. on the Tuesday before the seminar.
- The seminar leaders' reports are due at 9:30 a.m. on the Tuesday after the seminar.

For this three-credit-hour course, an average of nine hours per week is expected for all course-related activities, including classes. If most students are spending substantially more time, please notify me. Time for Student Ratings of Instruction (SRIs) will be scheduled during Week 12 or 13.

**Writing and Drawing**

**Citing Sources**

For all citations, including publications and buildings/projects, please use Chicago Manual of Style: Humanities (Notes and Bibliography):
- Chicago Manual full guide: http://tinyurl.com/chicago-full
To avoid the risk of plagiarism, please refer to the university’s regulations:
  • Academic Integrity: https://tinyurl.com/dal-academic-integrity
Plagiarism software will not be used to check written assignments.

Additional Support for Writing and Drawing
  • The School's "Writing" page includes links for types, elements, and processes of writing: http://tinyurl.com/dal-arch-writing
  • Dalhousie University has a Writing Centre Resource Guide for all stages of writing: http://dal.ca.libguides.com/writingcentre
  • Group seminars and individual tutorials are available from Dalhousie's Writing Centre: https://tinyurl.com/dal-writing
  • The School's "Representation" website includes diverse examples of architectural drawings: http://tinyurl.com/dal-arch-rep

Assessment

Components
  • Assignment 1a Seminar participation individual 20% assessed by TA
  • Assignment 1b Seminar leader's report individual 10% assessed by TA
  • Assignment 2 Book analysis group of 4 20% assessed by instructor
  • Assignment 3a Letter outline individual 10% assessed by instructor
  • Assignment 3b Open letter individual 40% assessed by instructor

The topics discussed in the course should help each student write a thoughtful design statement for B5 Design; however, this is not part of the Theory and Interpretation course. The instructor has prepared guidelines for B5 Design statements and will join the Design instructors when students' statements are discussed in Design classes periodically during the term.

Attendance and Late Assignments
Attendance at all classes is expected. It is also a component of the grade for Assignment 1a.
Without a Student Declaration of Absence (three days or less) or a medical note (four days or more), the grade for a late Assignment 1b, 2, 3a, or 3b will be reduced 10% per weekday. Late seminar notes (Assignment 1a) will be recorded as not submitted. SDA forms are available at tinyurl.com/dal-sda-form. Instructions are provided at tinyurl.com/dal-arch-regulations > Student Declaration of Absence. Please submit SDA forms and medical notes to parcell@dal.ca.

Assignment Weights, Criteria, and Standards

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Weight</th>
<th>Criteria</th>
<th>Standards</th>
</tr>
</thead>
<tbody>
<tr>
<td>1a. Seminar participation</td>
<td>5%</td>
<td>Attendance at seminars:</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>all 9 seminars 5%</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>8 seminars 4%</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>7 seminars 3%</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>6 seminars 2%</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>5 seminars 1%</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>4 seminars or less 0%</td>
<td></td>
</tr>
<tr>
<td></td>
<td>5%</td>
<td>Submission of seminar notes that respond to questions:</td>
<td></td>
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<tr>
<td>Contribution to seminars:</td>
<td>see University Grade Standards below</td>
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<tr>
<td>-------------------------------------------</td>
<td>--------------------------------------</td>
<td></td>
<td></td>
</tr>
<tr>
<td>preparation for the seminar; understanding of the readings</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>thoughtful responses to seminar questions</td>
<td></td>
<td></td>
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<tr>
<td>constructive participation</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>clear oral expression</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**1b. Seminar leader’s report**

<table>
<thead>
<tr>
<th>thorough understanding of the readings</th>
<th>see University Grade Standards and Evaluation section on page 8</th>
</tr>
</thead>
<tbody>
<tr>
<td>thoughtful summary and analysis of the seminar notes and discussion</td>
<td></td>
</tr>
<tr>
<td>clear and literate writing</td>
<td></td>
</tr>
</tbody>
</table>

**2. Book Analysis (group grade, except as noted)**

<table>
<thead>
<tr>
<th>thoughtful analysis of the book</th>
<th>see University Grade Standards and Evaluation section on page 11</th>
</tr>
</thead>
<tbody>
<tr>
<td>effective research into the book’s contexts</td>
<td></td>
</tr>
<tr>
<td>clear writing, images, and layout</td>
<td></td>
</tr>
<tr>
<td>thoughtful comments in critical summary (individual grade)</td>
<td></td>
</tr>
</tbody>
</table>

**3a. Letter Outline**

<table>
<thead>
<tr>
<th>thoughtful interpretation of the book in words and drawings</th>
<th>see University Grade Standards below</th>
</tr>
</thead>
<tbody>
<tr>
<td>clear organization in words and drawings</td>
<td></td>
</tr>
</tbody>
</table>

**3b. Open Letter**

<table>
<thead>
<tr>
<th>resonance between book and base drawings</th>
<th>see University Grade Standards below</th>
</tr>
</thead>
<tbody>
<tr>
<td>thoughtful interpretation of the book in writing and illustrations, presented persuasively</td>
<td></td>
</tr>
<tr>
<td>clear, concise, and vivid writing, with attention to grammar, spelling, diction, and citations</td>
<td></td>
</tr>
<tr>
<td>thoughtful comments in ghost-writer’s report</td>
<td></td>
</tr>
</tbody>
</table>

**University Grade Standards (Undergraduate)**

<table>
<thead>
<tr>
<th>Grade</th>
<th>Grade Point</th>
<th>Percent</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>A+</td>
<td>4.30</td>
<td>90–100</td>
<td>Excellent: Considerable evidence of original thinking; demonstrated outstanding capacity to analyze and synthesize; outstanding grasp of subject matter; evidence of extensive knowledge base.</td>
</tr>
<tr>
<td>A</td>
<td>4.00</td>
<td>85–89</td>
<td></td>
</tr>
<tr>
<td>A−</td>
<td>3.70</td>
<td>80–84</td>
<td></td>
</tr>
<tr>
<td>B+</td>
<td>3.30</td>
<td>77–79</td>
<td>Good: Evidence of grasp of subject matter, some evidence of critical capacity and analytical ability; reasonable understanding of relevant issues; evidence of familiarity with the literature.</td>
</tr>
<tr>
<td>B</td>
<td>3.00</td>
<td>73–76</td>
<td></td>
</tr>
<tr>
<td>B−</td>
<td>2.70</td>
<td>70–72</td>
<td></td>
</tr>
<tr>
<td>Grade</td>
<td>Value</td>
<td>Range</td>
<td>Description</td>
</tr>
<tr>
<td>-------</td>
<td>-------</td>
<td>-------</td>
<td>-------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>C+</td>
<td>2.30</td>
<td>65–69</td>
<td>Evidence of some understanding of the subject matter; ability to develop solutions to simple problems; benefitting from his/her university experience.</td>
</tr>
<tr>
<td>C</td>
<td>2.00</td>
<td>60–64</td>
<td></td>
</tr>
<tr>
<td>C−</td>
<td>1.70</td>
<td>55–59</td>
<td></td>
</tr>
<tr>
<td>D</td>
<td>1.00</td>
<td>50–54</td>
<td>Evidence of minimally acceptable familiarity with subject matter, critical and analytical skills.</td>
</tr>
<tr>
<td>F</td>
<td>0.00</td>
<td>0–49</td>
<td>Insufficient evidence of understanding of the subject matter; weakness in critical and analytical skills; limited or irrelevant use of the literature.</td>
</tr>
<tr>
<td>INC</td>
<td>0.00</td>
<td></td>
<td>Incomplete</td>
</tr>
<tr>
<td>W</td>
<td>neutral</td>
<td></td>
<td>Withdrew after deadline</td>
</tr>
<tr>
<td>ILL</td>
<td>neutral</td>
<td></td>
<td>Compassionate reasons, illness</td>
</tr>
</tbody>
</table>

**Interim Standing**

After Assignments 1b, 2, 3a, and 3b, each student will receive an evaluation sheet. By mid-term, each student will receive an interim grade for Assignment 1a (seminar participation) and a grade for Assignment 2 (book analysis). Some students also may receive a grade for Assignment 1b (seminar leader's report), depending on their place in the seminar schedule.

**Calculation of Final Grades**

Letter grades for individual assignments will be converted to their mid-point percentage, multiplied by their proportional weight, added, then converted to a final letter grade.

**University Policies and Resources**

This course is governed by the academic rules and regulations set forth in the University Calendar and the Senate. See the School’s “Academic Regulations” page (tinyurl.com/dal-arch-regulations) for links to university policies and resources:

- Academic integrity
- Accessibility
- Code of student conduct
- Diversity and inclusion; culture of respect
- Student declaration of absence
- Recognition of Mi'kmaq territory
- Work safety
- Services available to students, including writing support
- Fair dealing guidelines (copyright)
- Dalhousie University Library

SP - 5 Jan. 2019
Assignment 1: Seminars

Description
The seminars discuss meanings, origins, and applications of keywords in architectural theory. The same keywords are used as a framework for design statements in the B5 Design course.

Organization

Groups
The class is divided into groups of about 12 students, the same as the B5 Design groups:
- Group 1 (DB) Laura Wednesday, 9:30–10:55 B5 studio, west seminar room (S1)
- Group 2 (ED) Liam Wednesday, 9:30–10:55 B5 studio, east seminar room (S2)
- Group 3 (SF) Jessica Wednesday, 9:30–10:55 Macdonald D415
- Group 4 (JF) Laura Wednesday, 11:05–12:30 B5 studio, west seminar room (S1)
- Group 5 (TS) Liam Wednesday, 11:05–12:30 B5 studio, east seminar room (S2)
- Group 6 (CV) Jessica Wednesday, 11:05–12:30 Macdonald D415

Seminar Leaders
One student from each group will serve as leader each week. (With 10–12 students in each group and nine seminars, some seminars will have two leaders, each writing a separate seminar leader's report.) To schedule seminar leaders, a form is posted in Content > Assignment 1: Seminars.

Readings
The main readings are from the textbook: Adrian Forty, Words and Buildings. Each week, a complementary item (e.g., primary source, article, building project) will be posted in Content > Assignment 1: Seminars. Throughout the term, the class will be consulted on the types of items.

<table>
<thead>
<tr>
<th>Date</th>
<th>Seminar</th>
<th>Textbook</th>
<th>Complementary item on Brightspace</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jan. 23</td>
<td>1</td>
<td>&quot;Form&quot; (149–72)</td>
<td>Plato, Republic 7:514a–520a (allegory of the cave)</td>
</tr>
<tr>
<td>Jan. 30</td>
<td>2</td>
<td>&quot;Function&quot; (174–95)</td>
<td>TBA (see Brightspace &gt; Content &gt; Seminar 2)</td>
</tr>
<tr>
<td>Feb. 6</td>
<td>3</td>
<td>&quot;Order&quot; (240–8) &quot;Structure&quot; (276–85)</td>
<td>TBA (see &gt; Seminar 3)</td>
</tr>
<tr>
<td>Feb. 13</td>
<td>4</td>
<td>&quot;User&quot; (312–15) &quot;Flexibility&quot; (142–8)</td>
<td>TBA (see &gt; Seminar 4)</td>
</tr>
<tr>
<td>Feb. 27</td>
<td>5</td>
<td>&quot;Character&quot; (120–31) &quot;Context&quot; (132–5)</td>
<td>TBA (see &gt; Seminar 5)</td>
</tr>
<tr>
<td>March 6</td>
<td>6</td>
<td>&quot;Design&quot; (136–41) &quot;Type&quot; (304–11)</td>
<td>TBA (see &gt; Seminar 6)</td>
</tr>
<tr>
<td>March 13</td>
<td>7</td>
<td>&quot;Space&quot; (256–75)</td>
<td>TBA (see &gt; Seminar 7)</td>
</tr>
<tr>
<td>March 20</td>
<td>8</td>
<td>&quot;History&quot; (196–205) &quot;Memory&quot; (206–19)</td>
<td>TBA (see &gt; Seminar 8)</td>
</tr>
<tr>
<td>March 27</td>
<td>9</td>
<td>&quot;Nature&quot; (220–39)</td>
<td>TBA (see &gt; Seminar 9)</td>
</tr>
</tbody>
</table>

In case a seminar class is canceled due to a winter storm, the rest of the seminars will be moved a week later, ending on April 3.
Seminar Questions
The instructor will post seminar questions on Brightspace a week before each seminar. Throughout the term, the class will be consulted on the types of questions for discussion.

Process
*Before the seminar, everyone:*
- reads the readings for that week
- refers to the seminar questions in Content > Assignment 1: Seminars > Seminar [X]
- writes 250 words in response to the questions, using footnotes to cite sources
- uses 8.5” x 11” portrait orientation; min. 11-point Arial (or equiv.); 1.5 line spacing; include question numbers; include seminar number, group number, and your name at the top
- uploads their notes to Assessments > Assignments > Notes for Seminar [X] by 9:30 a.m. on the Tuesday before the seminar. (These notes will be forwarded to your seminar leader.)
- sample file name for seminar notes: seminar1-group1-smith.pdf

*During the seminar:*
- everyone brings a copy of their notes (digital or printed)
- everyone discusses their responses to the seminar questions
- the seminar leader records the main points from the discussion
- the TA takes attendance, supervises the seminar, and records participation

*After the seminar, the leader:*
- refers to the seminar notes from all students in the group
- prepares a seminar leader's report (Microsoft Word file, 500 words): a summary and analysis of responses to the questions from the seminar notes and seminar discussion
- uses 8.5” x 11” portrait orientation; minimum 11-point Arial (or equivalent); 1.5 line spacing; include the seminar number, group number, and your name at the top
- uploads the Word file to Assessments > Assignments > Reports by Seminar Leaders by 9:30 a.m. on the Tuesday following the seminar
- sample file name for seminar leader's report: seminar1-group1-leader-jones.docx

Evaluation of Assignment 1b: Seminar Leader's Report
An excellent report would have these qualities:
- thorough understanding of the readings (author’s intentions and references; relative importance of ideas; similarities and differences among examples; ability to paraphrase ideas)
- thoughtful summary and analysis of the seminar notes and discussion (understanding of the seminar questions; accurate and balanced summary; well composed, not just a list of points; description of any opposing opinions)
- clear and literate writing (500 words; clear, concise, and well organized; attention to grammar, diction, spelling, and citations)

Assignment 2: Book Analysis

Description
Each group of four students studies a book that has been a major source in architectural theory. The group describes the book and the author (what's "behind" the work). It also recognizes the intended audience, describes the book's historical and disciplinary context, and adds marginal illustrations alongside the text (what's "around" the work). A large-format presentation will show these findings to the rest of the class, including the students who will extend this study into Assignment 3 (what's "in front of" the work).

Books
Arendt, Hannah. The Human Condition.
Bachelard, Gaston. The Poetics of Space. Trans. Maria Jolas.
Braungart, Michael, and William McDonough. Cradle to Cradle: Remaking the Way We Make Things.
Burke, Edmund. A Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful.
Jacobs, Jane. The Death and Life of Great American Cities.
Sennett, Richard. The Craftsman.
Tschumi, Bernard. Architecture and Disjunction.
Wilkins, Craig L. The Aesthetics of Equity: Notes on Race, Space, Architecture, and Music.
Organization

Group Formation and Book Allocation
Book introductions and a Book Preferences form are posted in Content > Assignment 2: Book Analysis. Please form a group of four (not necessarily within your Design group), rank your book preferences from 1 to 18, and upload it to Assessments > Assignments > Assignment 2: Book Preferences. Books will be assigned to groups by lottery. The list of groups and books will be posted in Content > Assignment 2: Book Analysis. Later, if two groups wish to trade books, please notify the instructor. (Note: Your book in Assignment 2 will not be an option in Assignment 3.)

Book Access
These 18 books are on reserve in the Sexton Library for seven-day loan, so that one of the group members can borrow it. Others in the group may wish to borrow a copy from another library via Document Delivery or purchase a used or new copy from www.bookfinder.com, Amazon, etc.

Process
After everyone has read the book, please proceed with six steps: items 1–5 are done by the group; item 6 is done by each student. In addition to studying the book, please search for secondary sources (e.g., articles in JStor or Avery Index to Architectural Periodicals) that discuss the book, its context, and its reception. As always, record and cite your sources.

For any general questions that arise, brief question periods for the whole class will be scheduled on Thursdays, before the weekly lecture. Groups with specific questions can schedule a separate meeting with the instructor.

1. Describe the book
- type of book (e.g., history, philosophy, instruction, fiction)
- by whom it was written, when, where, and in which language
- format(s) in the book: text, diagrams, illustrations, etc.

2. Describe the author’s context
- a brief biography
- academic, professional, and cultural circumstances in which the book was written
- any other books (earlier or later) by the author
- any other notable works (buildings, etc.) by the author

3. Analyze the book’s content
- abstract that summarizes the subject and argument of the book (100 words)
- limits of the book: geographic location, historical period
- intended audience: e.g., scholars, practitioners, government, general public
- academic discipline(s) in which the book is situated
- overall structure of the book and the organization of chapters
- major topics that recur throughout the book
- types of sources it cites in examples, footnotes, and bibliography
- illustrations (if any) and how they are used in relation to the text
- what the author advocates and why
- what the author opposes and why
- rhetorical techniques that the book uses: e.g., logical arguments, scientific proofs, empathetic stories, metaphorical analogies, leading examples, ethical appeals
- subsequent writers or architects who were influenced by the book or who criticized it

Please include an annotated bibliography of other publications that were useful for understanding the book. The annotations (1–2 sentences each) should describe what was useful.
4. Interpret implications for architectural practice
   • images that came to mind when reading (noted in small sketches, alongside excerpts)
   • scales (1:1 to 1:10,000) and projections (plan, perspective, animation, etc.) it evokes
   • roles in architectural process it evokes (researcher, designer, builder, inhabitant, etc.)
   (If any design work by the author is included in the book, please disregard it for this assignment.)

5. Fill in a keyword chart
   Please download the Excel template from Content > Assignment 2: Book Analysis > Keyword chart and use it to analyze the keywords in the book, starting with the Assignment 1 seminar keywords from Adrian Forty, Words and Buildings. Later, the instructor will compare the charts for all of the books to see if patterns are evident.

6. Write a critical summary
   Each group member is asked to write a 200-word critical summary that comments on your individual experience during this project, including insights you gained, difficulties you encountered, and what you might do differently next time.

Formats

Items 1–4 (group)
   • one or more pages, 24" x 36" landscape format, min. 150 ppi (3600 x 5400 pixels), PDF.
   The layout within this format is optional. Please identify the book, list the names of your group members, and include headings for the four parts: book, author's context, content, implications for architectural practice.
   • sample file name: 4113_2_vitruvius_analysis.pdf

Item 5 (group)
   • fill in the keyword chart
   • sample file name: 4113_2_vitruvius_chart.xlsx

Item 6 (individual)
   • 250 words, 8.5" x 11", PDF
   • sample file name: 4113_2_vitruvius_summary_smith.pdf

Submission and Presentation
   Please upload the files to Assessments > Assignments > Assignment 2: Book Analysis.
   Items 1–5 will be projected onto a large screen for presentation by the group and discussion by the class. Later, they will be posted on Brightspace for reference by other students during the next assignment.

Evaluation of Assignment 2
   An excellent project would have these qualities:
   • thoughtful analysis of the book (thorough, well-balanced study; understanding of the whole book and its parts; relative importance of ideas; ability to paraphrase ideas)
   • effective research into the book's contexts (author; author's circumstances; intended audience; reception and influence; related books, buildings, etc.)
   • clear writing, images, and layout (concise and well organized; emphasis on important items; attention to graphics, grammar, diction, spelling, and citations)
   • thoughtful comments in critical summary

SP - 5 Jan. 2019
Assignment 3: Open Letter

Description
This assignment brings together two different sources: a book in architectural theory (from Assignment 2) and a building project (borrowed from B5 Design). As an interpretive project, this assignment considers the dynamics of both sources. It also recognizes the student as an active interpreter between book and building, imagining how the author of this book would approach the design of a thermal bath project on the Halifax waterfront in 2019.

This project is a variation on a persuasive essay. (For tips on writing a persuasive essay, see "Essay" at http://tinyurl.com/dal-arch-writing.) Compared to a typical academic essay, it uses a different format but shares most of its components (evidence, connections, citations, etc.), as well as the primary intention of an essay (related to the French word essayer, to try).

Books
This project uses the same books as Assignment 2, except that students cannot study the same book again. Please download the form from Content > Assignment 3: Open Letter > Book Preferences form, rank your book preferences from 1 to 10, and upload it to Assessments > Assignments > Assignment 3: Book Preferences. Up to eight students can work with each book. The list of groups and books will be posted in Content > Assignment 3: Open Letter. Later, if you wish to trade books with another student, please notify the instructor.

Process
1. **Browse the book**
This initial reading should take no more than an hour. This will provide a general, disinterested introduction to the book. Read the contents page and the introduction, sample some paragraphs in the chapters, look at any illustrations, browse the footnotes and index, and read the back cover and the author's biography.

2. **Look at Assignment 2 by the group that studied this book**
PDFs of Assignment 2 will be posted in Content > Assignment 3: Open Letter > Book Analysis projects from Assignment 2. Compare your initial understanding of the book to this deeper and broader study.

3. **Read the book more slowly and interpret it through the building project from B5 Design**
Imagine that you and the author of the book are starting the project from the beginning, using the basic program and site from B5 Design, but guided by the book’s intentions. This time, read the whole book in a different way: not just by listening to the author's voice, but by imagining the building project in the margins. Ask the book (and implicitly its author) how it might approach the design of a thermal bath building on the Halifax waterfront in 2019. Imagine meeting with the author at the beginning of the project, when the program and site are being studied, intentions are being formulated, and initial design moves are being considered. (Please disregard the design projects that are already under way in B5 Design, including your own, as this is a separate assignment.) By now, you will have understood the basic program and site, so you needn't refer directly to the B5 Design course outline.

As you come across passages in the book that resonate with facets of the building project, make a note of them. You might look for:
• building characteristics that the book emphasizes: form, substance, structure, space, etc.
• dwelling characteristics that the book emphasizes: senses, social activity, etc.
• situating characteristics that the book emphasizes: history, memory, nature, urbanity, etc.
• roles it emphasizes: e.g., architect, engineer, builder, client, user, public, historian
• ideas or practices it advocates
• ideas or practices it opposes
• rhetorical techniques it uses: e.g., logical arguments, scientific proofs, empathetic stories, metaphorical analogies, leading examples, ethical appeals
• statements that seem anachronistic to us in 2019

4. Make base drawings
As you read the book in this interpretive way, please make small sketches and diagrams whenever a written excerpt makes you think of the building project. From these sketches, develop three different base drawings for the project that align with the intentions in the book. As base drawings, they should set the stage for subsequent design moves, without actually making those moves. (For examples, you can refer to the site and program base drawings by students in the 2018 B5 Representation course, which are posted in the 2019 B5 Design Brightspace site.) Each of your own base drawings could represent elements such as:
• site elements that would be important to the author of the book (e.g., street elevations, urban massing, materials)
• program elements that would be important to the author (e.g., inhabitants, activities, routes, views, memories)
• building elements that would be important to the author (e.g., materials, builders, construction process)

Each base drawing should have representation characteristics that support its intentions; e.g.,
• scale (1:1 to 1:10,000)
• projection (plan, section, perspective, etc.)
• graphic qualities: line, tone, or colour; texture, illumination

You could imagine pinning up these base drawings and sitting down with the author to discuss how to approach the building project. These drawings should not simply imitate features of any drawings or buildings by the author, as that would short-circuit the interpretive process.

5. Write an open letter
Please adopt the role of an architectural ghost-writer on behalf of the author of this book. Using the author's voice, write an open letter to the citizens of Halifax that describes the approach and the priorities you would recommend for a thermal bath project on the Halifax waterfront in 2019. Develop an argument that is based on evidence and presented coherently and persuasively. For this open letter, you are the author's architectural apprentice. Include 1500 words of text, accompanied by illustrations from your base drawings and quotations from the book.
Depending on the book, this open letter may express intentions that are not normally found in a building project in 21st-century Canada. Please keep in mind that the open letter should be based solely on this book. Please disregard any other books, buildings, or drawings by the author. Your own B5 Design project and its intentions also should be disregarded.

6. Write a ghost-writer’s report
After writing this open letter in the author’s voice, please write a 500-word report in your own voice that comments on steps in the process. It could discuss:

- the previous group’s Assignment 2
- tensions between the thermal bath project on the waterfront and the author’s intentions
- architectural characteristics that the author would (or would not) be concerned about
- any difficulties in preparing base drawings
- any awkwardness in writing the open letter due to anachronism, cultural differences, or intentions with which you disagree

Submission
This project is submitted twice:

- The first stage (3a) is an abbreviated draft that will receive comments from the instructor on whether the base drawings and open letter are framed and organized appropriately.
- The second stage (3b) is the completed project.

Assignment 3a: Letter Outline
1. Open letter (draft)
   - a point-form outline of your open letter in progress: one page, 8.5” x 11”, Microsoft Word file (for outline tips, refer to "Making an outline" at http://tinyurl.com/dal-arch-writing)
   - If you are encountering difficulties, please describe them on a second page.
   - sample file name: 4113_3a_vitruvius_smith_outline.docx

2. Base drawings (draft)
   - one or more pages, min. 11” x 17”; max. 24” x 36”, 150 ppi, in a single PDF
   - sample file name: 4113_3a_vitruvius_smith_drawing.pdf

Please upload your files to Assessments > Assignments > Assignment 3a: Letter Outline.

Assignment 3b: Open Letter
1. Open letter (complete)
   - 1500 words, plus excerpts from base drawings and quotations from the book; PDF
   - for the format, you may wish to use a publication layout for a newspaper, website, etc.
   - include the word count for your text (excluding quotations) at the bottom of the last page
   - sample file name: 4113_3b_vitruvius_smith_letter.pdf

2. Base drawings (complete)
   - one or more pages, min. 11” x 17”; max. 24” x 36”, 150 ppi, in a single PDF
   - sample file name: 4113_3b_vitruvius_smith_drawing.pdf

3. Ghost-writer’s report
   - 500 words (illustrations are optional)
   - min. 11-point Arial or equivalent; 1.5 line spacing; 8.5” x 11”, PDF
   - sample file name: 4113_3b_vitruvius_smith_report.pdf

Please upload files to Assessments > Assignments > Assignment 3b: Open Letter. The open letters will be posted in Content > Assignment 3: Open Letter > Open letters and reviewed during the final class.

SP - 5 Jan. 2019