INTEGRATION
B2 is an introduction to the comprehensive nature of the design process. Students are asked to engage in and be aware of all the issues that constitute a design project: that is, Design, Representation, Technology and the Humanities. This term, specific skills are introduced or further developed by way of an integrated approach between the design studio and the other courses. This integrated teaching model respects the autonomy of the individual courses, while gathering them together wherever possible into a single course of study. The objective is to offer an environment for learning that is effective, disciplined, and economical.
### DESIGN

**Marketplace (BML)**  
**Monday & Thursdays 2–5:30**

<table>
<thead>
<tr>
<th>Week</th>
<th>Mon 6–10</th>
<th>Tues 2:30–5:30</th>
<th>Wed 9:30–12:30</th>
<th>Fri 2–3:30</th>
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<tbody>
<tr>
<td>1</td>
<td>Intro &gt; HOUSE</td>
<td>All Day: Lunenburg</td>
<td>Intro</td>
<td>Wood Construction I</td>
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<tr>
<td>2</td>
<td>Lecture 1: SITUATING</td>
<td>Studio</td>
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<td>3</td>
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<td>Studio</td>
<td>15 Projection Axometric</td>
<td>LOC Tutorials</td>
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<tr>
<td>4</td>
<td>Composition 2: Section</td>
<td>Studio</td>
<td>26 Projection Perspective</td>
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<tr>
<td>5</td>
<td>Lecture 2: DWELLING</td>
<td>Studio</td>
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<td>Studio</td>
<td>* Paper Outline Due</td>
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<td>7</td>
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<td>11</td>
<td>Composition 3: Elevation</td>
<td>Studio</td>
<td>* Semester Project Due: Mon 27 Mar, 5pm</td>
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<td>12</td>
<td>Studio</td>
<td>Studio</td>
<td>* Final Reviews Monday &amp; Tuesday April 6 &amp; 7</td>
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<tr>
<td>13</td>
<td>Studio</td>
<td>Studio</td>
<td>Process Portfolio Reviews with Students Wed or Thurs April 8 or 9</td>
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### REPRESENTATION

**Tuesday 2:30–5:30**

<table>
<thead>
<tr>
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<th>Fri 9:30–12:30</th>
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<tr>
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<tr>
<td>7</td>
<td>*= Colours</td>
<td>Studio</td>
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<tr>
<td>8</td>
<td>*= Presentation Selecting &amp; Developing</td>
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<tr>
<td>9</td>
<td>*= Presentation Work on the Wall</td>
<td>Studio</td>
</tr>
<tr>
<td>10</td>
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### TECHNOLOGY

**Wednesday 9:30–12:30**

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<th>Fri 9:30–12:30</th>
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</tr>
<tr>
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### HISTORY

**Monday 11:30–1:00**

<table>
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<td>10</td>
<td>*= Term Project Due</td>
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*switch design tutors*

*Case Study Presentations, Thurs Feb 13, 1:30-4:30pm*  
*Mid-Term Review, Wed Apr 8 or 9, 9am–6pm*  
*Term Project Due, Sunday April 5, 5pm*  
*Final Reviews Monday & Tuesday April 6 & 7*  
*Process Portfolio Reviews with Students Wed or Thurs April 8 or 9*

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**Student hours/wk including class time**

- **DESIGN:** 9 hours
- **REPRESENTATION:** 9 hours
- **TECHNOLOGY:** 9 hours
- **HISTORY:** 9 hours

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All Design lectures are held in Room HA19.

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**Final Reviews** Monday & Tuesday April 6 & 7

**Process Portfolio Reviews with Students** Wed or Thurs April 8 or 9
Any design process weaves a pattern that is both sequential and simultaneous. Design is a process. It is about continuously testing the implications of design decisions made at one scale on the others. For example, a designer is focusing on a detail of where and how a water-table board meets a stone foundation in Lunenburg. While considering issues of geological time, colonial history, material culture and weather protection, the architect is simultaneously testing this detail decision at the scale of the room (what does this mean to the elevation of the first floor above or below grade?), and the scale of the city (does this mean the front door to the house is not on the street like all the other houses on the street?). The Parti diagram opposite attempts to illustrate this process, in practice and in the studio.
Situating

Urban Design Strategy
The House and the Town

Dwelling

Inhabiting the Site

Building

Topography, Foundation, Climate & Environment

Site Plan Development & Neighbourliness

House Form:
Plan & section, order of rooms, structure, enclosure

Site and House Section, Thermal Thresholds

Material Culture

Material Composition

Building Expression:
Materials, Structure and Building Envelope

Mid-Term Review

Case Studies

Final Reviews
Course Description

History of the Course
This course, as it stands today, was developed by Brian MacKay-Lyons as a ‘project’ in architectural education – first year architecture students should be introduced to the whole complexity of architecture by focus on its originating part – the House. Note: this is Brian’s final year teaching at the school.

Calendar Description
ARCH 3002.06: Design
This class studies principles of architecture by focusing on the design of the house. Building on topics from ARCH 3001, it considers issues of composition (structural, volumetric, and spatial), building program, interior environment, and relations to community context and ecological surroundings. The class includes historical design studies to understand how other architects have responded to these issues.

Additional Course Description
The house can be seen as the origin of all architecture. It is the smallest building type which contains the complexity of all architecture. It contains private space, social space, and service space. As Leon Battista Alberti said, if one can design a house, then one can design a city. The public gathering hall or the urban square can be described as the “public living room.” As a B2 Design project, the House bridges between the Room (B1) and the Hall (B3).

Learning Objectives: Integration
B2 Design is an introduction to the comprehensive nature of the design process. Students are asked to engage in, and be aware of, all the issues that constitute a design project. Specific skills are introduced or further developed by way of an integrated approach between the design studio and the other courses.

Integrated Skill Development:
- Environmental and cultural analysis of a site (design, rep, tech, hist)
- Urban design approaches and neighbourhood (design, rep, hist)
- Parti development at all scales (design, rep, tech)
- Design development through Section drawings (design, tech, rep)
- Structure and systems integration (design, tech)
- Case study application in design (design, rep, tech, hist)
- Thematic detail development and expression (design, rep, tech)
- Written descriptions of design position and strategy for building (design, tech, hist)
- Consultation and criticism (design, tech, pro prac)

Course Format

Lectures

Group Seminars & Desk Crits

Case Studies

Class-wide Reviews

This studio-based course, divided into five studio groups, will be taught by design tutors Peter Braithwaite, Adrienne Gerrits, Jonathan Mandeville, Niall Savage and Cristina Verissimo. Brian and Niall will be the co-coordinators of the term. The five studio tutors will work with two of the five studio groups each, rotating after the mid-term review. Brian will give class-wide lectures on the primary themes and issues in the architecture of Housing. There will be other lectures and/or workshops on relevant issues in the design of the House.

There are two formal reviews of student work: the Mid-Term review on February 27th, and the Final Review on April 6th & 7th.

Weekly seminar discussions and/or desk crits will be held in all design groups. In seminar discussions and reviews, projects will be selected for discussion in terms of their usefulness in illuminating common design issues. It is an essential part of architectural education that each individual student develops the skill to learn from the critical comment on other student’s work.

Each studio group will undertake three case studies: two masterworks of modern housing; and a study of fundamental housing models or types. These all have been selected to foreground classic design issues at the urban and house scale, and to instill the value of precedent for designers.

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 (http://tinyurl.com/dal-arch-regulations) for links to university policies and resources on:
- 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

Accreditation & Student Performance Criteria (SPC)
2020 is an accreditation year at Dalhousie School of Architecture. The BEDS/MArch program enables students to achieve the accreditation standards set by the Canadian Architectural Certification Board. They are described at https://tinyurl.com/cacb-spc-2017 (pages 14–17). This Dalhousie ARCH course addresses the CACB criteria and standards that are noted on the “Accreditation” page of the School of Architecture website: https://tinyurl.com/dal-arch-spc.
Building Program

A building is a society of rooms.  
Louis Kahn

... three conceptual building blocks from which houses are made: rooms to live in, machines that serve life, and the inhabitant’s dreams made manifest. 
Charles Moore et al, on the order of rooms from The Place of Houses

The house is to the family as the town is to society. Though definitions of family and community are constantly evolving, the fundamental human rituals of dwelling remain timeless: gathering, cooking, dining, working, sleeping, bathing, contemplating.

The humanities (history, theory, criticism) and technologies (environment, structures, construction) are the primary sources of content and meaning in architecture. They are given form through design. The program of “House” describes both the socio-cultural and the techno-cultural aspects of architecture. The design of the building envelope mediates between the interior and exterior environments, between the family and the society, between the house and the town, between the high-brow and the low-brow. The house, therefore, must provide for both psychological and physical comfort.

Your house design must accommodate a live/work situation. The scale of the house will be influenced by the size of the site, your group’s urban design approach, and by your definition of the family. Each student must define the social basis for the house and for the town. In some cases you will be designing a single house, while in others, because of the nature of your site, you will be designing multiple dwellings by aggregating your parti form.

Studio Group Planning Brief
Provide for:
- an urban design strategy for your whole site — the street and the individual sites within it, and the landscape
- the identification and composition of housing types on the site
- an approach to the issue of cars and parking
- identification and selection of an individual site for each student to develop

Individual Student House Brief
Provide accommodation for:
- a family or families (may be multi-generational)
- places for gathering, cooking, dining, sleeping, bathing, working, contemplating
- a household business, occupation or service
- garden/outdoor space for each family
- mechanical, service, and storage space
THE OLD TOWN OF LUNENBURG, A UNESCO WORLD HERITAGE SITE, WILL BE THE VEHICLE FOR THE STUDY OF THE HOUSE + THE TOWN. LUNENBURG IS A CLASSIC EXAMPLE OF AN ANGLO-AMERICAN COLONIAL GRID TOWN AND AS SUCH, IT OFFERS LESSONS IN URBANISM THAT ARE GENERALIZABLE TO THE PRACTICE OF ARCHITECTURE.
The B2 Design studio will focus on the historic waterfront and Old Town of Lunenburg, Nova Scotia. The morphology of the old town is remarkably clear: a classic example of an Anglo-American colonial grid town laid over a particular cultural and environmental landscape. The waterfront is the ‘front door’ to the town. It’s where land meets water, and the beginning of a street pattern that climbs the drumlin, like a set of rooms in a house, and sets the place for different programs and building types: harbour, supply, domestic, retail and public square. Taken together, these express the genius loci, or spirit of the place.

We have divided the old town into five sub-sites, climbing the drumlin from the harbourfront to the public square. Each of the five studio groups will work with one of these sub-sites throughout the term. These are real, urban infill sites which bring with them design issues of urbanity, topography, pattern, material culture and heritage.

Each studio group will begin the term with a situating exercise that will define and describe the group’s urban strategy. This plan will subsequently be aggregated with the other group plans to describe a composite plan for the development of Old Town Lunenburg and additions to the fabric of the grid town. Each student will be assigned an individual site within their group site. These will be chosen by lottery, as was done during the original settlement of the town in 1753.

There will be a class-wide site visit and guided walking tour with your studio group on Thursday Jan 9, 10:00-5:00 pm, leaving the school at 9:00am. Additional site visits, as needed, may be organized separately within studio groups throughout the term.
Case Study

The Case Study is intended to develop a knowledge of the history of architecture through study of significant works. The case study allows the student of architecture to know a building. Knowing one building in all its aspects becomes a reference point and comparison for understanding many buildings. The Case Study is not a call for historicism; instead, the case study buildings are examples of the timeless knowledge base of architecture. We study historical works of architecture in order to tap into history, contribute to it, and use it in practice.

The Case Study is a shared exercise developed and analysed by way of the three principal themes and scales of the term: situating, dwelling and building. Each case study group is meant to be both researchers and teachers: that is, you will learn about your subject and then present your findings for the rest of the class to learn and know.

This year we have compressed the case study into the first half of the term to better anticipate the issues of your design process. It is intended that you directly apply the lessons of your case study, and the others of your design process. It is intended that you directly apply the lessons of your case study, and the others of your design process.

Archetypes & Housing Projects

The class will complete 15 Case Study projects this term (3 per studio group), of which 5 are housing form archetype studies, and 10 are specific house project studies.

The five archetypes (one per studio group) are to be studied as examples of an originating form type. The houses shown are examples only, and the real intent of the exercise is to define the underlying characteristics of the form type; to find, if you will, the genetic code or DNA of the species. You will find that the form types lend themselves to housing, but are applicable to many building types, scales and even cities. What are the form rules of the type in terms of situating, dwelling, building?; its compositional rules in plan, section, elevation?

These 5 archetypes are not the only ones of course, but, for the sake of this exercise, we could argue that every house, anywhere, and from every time in history, somehow has its origin in these five types. Lunenburg, not surprisingly, has examples of all five types ... can you find them?

The other 10 houses (two per studio group) are all significant works in modern housing. Each studio group will choose two from the three examples shown. The houses have been chosen for either their place in the canon of modern architectural history, or new ones that reflect the true diversity of practice, or for their conscious exploration of housing types. All of the examples are exemplary, and contain lasting lessons in architectural form-making.

These 10 houses will be studied and presented for their formal clarity; their specific and detailed approach to the themes of situating, dwelling, and building; their typological origins; and for their contribution to the architectural discourse.

Presentation Requirements

You will present your case study work at the case study review on Thursday, February 13th, at 1:30-6:30pm, and then submit a digital version of the presentation on March 5th by 2pm, to the class BRIGHTSPACE.

Each Case Study will be presented as a 10 minute digital lecture to the class.

Each Case Study must include the following:

• A graphically designed and formatted booklet of pages (11”x17” wide), using Adobe InDesign for layout.
  – this layout is for both the digital presentation and for a printed booklet.
  – save the InDesign file as a.pdf for digital presentation.
  – use larger text sizes, and image sizes, for better digital projection and resolution.
• A cover image, with study subject title, student names, class name and date.
• Introduction to the project or archetype.
  – an introductory and descriptive abstract of the argument you are presenting.
• Describe your project with text, images, scaled drawings, parti sketches and analytical representations to illustrate the project’s approach to:
  1. Situating
     Illustrate the project’s approach to its natural and built context, including:
     – natural and cultural history, topography, climate, morphology.
     – the architectural strategy (form) used to respond to this context.
     – An analytical Site Plan.
  2. Dwelling
     Illustrate the project’s approach to the issues of dwelling and inhabitation, including:
     – the relationships between the public and private domains – at the scale of the city and within the house.
     – the relationships between ‘served’ and ‘servant’ space.
     – the composition, character, and pattern of Rooms in Plan and Section, from outside to inside to outside.
  3. Building
     Illustrate the project’s approach to the issues of construction, systems, and detail, including:
     – the interdependent (or not) relationship between structural strategy and programmatic (room) strategy.
     – the detailed composition and application of materials used to express the form strategy at both the urban scale and the human scale (situating and dwelling).
• Conclusions.
• List of references, image credits, and citations.
Note: The digital presentation may need to be an edited version of your full case study, for time limitation reasons. Compose accordingly.
### 5 HOUSING FORM ARCHETYPES

Each studio group defines and describes one House Form Archetype.

<table>
<thead>
<tr>
<th>Type</th>
<th>Example</th>
<th>Applications of the Form Type</th>
</tr>
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</table>
| Type 1: THE ROOM | Orinda House (Moore), California | - the primitive hut  
  - a cathedral  
  - a barn  
  - a pavilion  
  - a street |
| Type 2: THE COMPOUND | Shobac (BML), Nova Scotia | - a settlement  
  - a farmyard  
  - a village or town square  
  - a university campus |
| Type 3: THE ROW | Royal Crescent (J. Wood), Bath | - side-hall housing  
  - a shopping mall  
  - an urban street |
| Type 4: THE COURTYARD | Traditional Chinese Courtyard House | - monastery cloisters  
  - an atrium  
  - arid climate settlements  
  - public square or plaza |
| Type 5: THE UNIT | Unité d’Habitation (Corbusier), France | - multi-unit housing blocks  
  - hotels  
  - office buildings  
  - pre-fab & prototype systems  
  - a beehive |

### 15 HOUSING PROJECTS

Each studio group picks two of the three examples to study.

1. **Farnsworth House**, Plano, Illinois  
   Ludwig Mies van der Rohe
2. **Laneway House**, Toronto, Canada  
   Brigitte Shim & Howard Sutcliffe
3. **Marie Short House**, Kempsey, Australia  
   Glenn Murcutt
4. **Eames House**, Los Angeles, California  
   Charles & Ray Eames
5. **Sea Ranch**, Sonoma County, California  
   MLTW, Charles Moore
6. **Hill House**, Lower Kingsburg, Nova Scotia  
   MacKay-Lyons Sweetapple Architects
7. **Schroeder House**, Utrecht, Netherlands  
   Gerrit Rietveld
8. **Quinta Monroy Housing**, Iquique, Chile  
   Alejandro Aravena
9. **Habitat 67**, Montréal, Canada  
   Moshe Safdie
10. **Azuma House**, Osaka, Japan  
    Tadao Ando
11. **New York Townhouse**, NYC, NY  
    Tod Williams & Billie Tsien
12. **Jacobs House**, Madison, Wisconsin  
    Frank Lloyd Wright
13. **Maison de Verre**, Paris, France  
    Pierre Chareau
14. **Barnes House**, Nanaimo, BC  
    Patricia & John Patkau
15. **King’s Road House**, Hollywood, California  
    Rudolph M. Schindler

*arch·e·type*  
1. the original pattern or model from which all things of the same kind are copied or on which they are based; a model or first form.  
2. (in Jungian psychology) a collectively inherited unconscious idea, pattern of thought, image, etc.
Exercises, Assignments + Deliverables

The work of the term is shared between group assignments and individual exercises. They are integral. All design exercises are cumulative throughout the term. The cumulative development of course themes should be evident in all of your presentations. The following types of representations, while somewhat customized to your project, are more or less necessary for the completion of this, or any, project.

Process Portfolios are integral to the design process. They allow the designer to trace their design research, to work more effectively, to work with design tutors, to compose and re-compose patterns of inquiry, and to record, in a meaningful way, the design process itself. You will review your portfolios with your tutors at each rotation. Please refer to the process portfolio guidelines for format and content requirements. tinyurl.com/opm4cjs

Situating

The first third of the term is dedicated to understanding the idea of ‘place’ in architecture. This means not only knowing the particular soil conditions of the land or the economic climate of the town, but also the cultural history, the building traditions, the environmental and climatic factors, and the typological and morphological patterns that make the place.

Students will design a group Site Strategy for the placement of new housing in the old town precinct of Lunenburg. Each student will develop an individual part of that Site Strategy (a house), and test its capacity for replication.

Dwelling

The second third of the term is dedicated to the development of the individual houses, both for the particular site and in terms of the town. Concentration will be on formal strategy, ordering of the rooms, expression of design intent through composition of the elements of ground, wall, roof, and on the use of parti as an analytical and propositional design tool.

Students will design a house whose clarity of strategy integrates site, program, precedent, structure and material ... this is Form.

Building

The final third of the term is dedicated to synthesis and resolution of the three scales of investigation. Close attention to the detail expression of the parts of the building, in terms commensurate with the whole strategy, is the goal. Larger scale investigations will allow for a true realization of the architectural ideas embodied in the house form.

Students will design and compose systems of construction that express their particular design intent.

Note

See page 05 for the diagram (parti) of the course structure. Notice again that the themes are cumulative yet simultaneous. The intent is that all three scales of investigation are always in play, with one providing focus.

Project Deliverables:

Mid-Term Review February 27

Group Deliverables:

• Group Site Strategy: analytical drawing and/or model (showing the group’s urban design strategy, including descriptive text of the group’s approach and design position).

Individual Deliverables:

• Project Parti: the primary conceptual diagram that defines your form strategy for the whole project; including site, dwelling, and material expression.
• Preliminary plans, sections & elevations of the individual houses on the site.
• 1:100 Inhabited Section – preliminary composition of the room types and their relationship to each other and to the street; material expression; light and enclosure; construction; public/private.
• 1:100 Digital Programmatic Massing Model (showing the house form and the fit between structural grid, programmatic grain and the site context).

Final Review Apr 6-7

• Project Parti: the primary conceptual diagram that defines your form strategy for the whole project; including site, dwelling, and material expression.
• Analytical sketches of the critical development of the project.
• 1:100 Tectonic Model (showing the house form and its material, system and spatial composition; site development and context).
• Inhabitation Section: 1:50-75 scale, detailed sections from the public street to an occupied, private room; from outside to inside; from town to house. Showing material expression; light and enclosure; construction systems; public/private.
• Finished project design drawings and supportive descriptions.
• 150-word critical design statement graphically incorporated into your final presentation.

(Bound Process Portfolio for year-end review)
Evaluation

The evaluation of architectural projects is not like other fields of study. Seldom is there right or wrong, correct or incorrect answers, nor is there a checklist of criteria to be satisfied. How then do we assess student projects in Design?

Evaluations are not personal. They are about neither the critic nor the student; they are not merely likes and dislikes. Evaluations are about the nature of the work on the wall. When evaluating student work, the evaluators are searching for a sense of completeness in the expression of an architectural idea, evidence of investigation at the three scales, and clarity of intention and formal response. The best work exhibits the following timeless qualities:

- Knowledge: the employment of precedent – in history, technology and design
- Symmetria: the commensurability of the parts
- Claritas: the clarity of form and intention
- Craft: the evidence of focus and engagement through the quality of the things that are made
- Elegance: the strategic skill and economy of means to achieve the most with the least

Evaluation sessions will take place after each review. Student work will be graded collectively by the tutors. The Mid-Term grades will be distributed to each student one week after the mid-term review. Grades throughout the term are provisional and intended to indicate progress only. Students can improve on their provisional grades in subsequent phases of the project. Final grades in the course are holistic.

The progress grading breakdown for the term is as follows:

1. Case Study 20% (case study group grade)
2. Mid-Term Work 30%
3. Final Ensemble +/- 50%

100%

E V A L U A T I O N

Case Study
Each studio group will complete 3 Case Studies.

Design your case study as a max. 10 minute digital presentation for the whole B2 class. Using InDesign, and saving as a .pdf, layout your presentation as a booklet of 11x17 pages for a big-screen presentation to the class. Include text and images and graphic analyses describing your findings on the three themes of the course: Situating, Dwelling, and Building. The intent is to teach the whole class what you have found in your research; for them to know your project as much as you do.

Note: See full description of the case study and deliverables on pages 10-11.
How should I begin?

There are natural and cultural environmental drivers in design. The natural side starts with: where is the sun? The cultural side starts with: where is the street? The most fundamental spatial distinction in any project is between the public and private zones. Based on these primary contextual clues, I then dispose of the ‘public’ and ‘private’ spaces of the project first in the plan and then in the section. Then I determine the position of the ‘garden’ or the principal outdoor place vis-à-vis the internal organization. By now I have an urban plan type that can be related to the historical models that I know. I work from the whole to the parts, so subsequently I further articulate this general urban level of the scheme to respond to the finer spatial and formal distinctions of dwelling.

Brian MacKay-Lyons

Juhani Pallasmaa asks: When does a building become architecture?

Glenn Murcutt responds: When it becomes art. It is prospect, it is refuge. It is the ability to open up, close down, and work with the seasons, you have to capture the environment, you have to project the environment. To hear the sound of the rain falling on your roof is beautiful. To be able to sit at your desk by a window and have the fresh air caress you while you write, and not disturb your papers. To be able to look beyond and see a prospect in that sense of going even further away. Buildings start at the window frame, at the outlook, and show you where you are in the environment, so that you understand the section of the building from the place that you are sitting. The house becomes an instrument being played by nature, so that the people who live there can understand the time of the day, the weather, the season. It is all part of the house acting as a frame to living.

Keynote interview, ‘Ideas in Things’ conference
St. John’s Church, Lunenburg, 2011


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Composition 1: Plan
Monday, January 20, 2pm, HA19
Niall Savage

"The Plan is the generator."

This talk is intended to illustrate the principles of plan composition, plan types, parti development of both the site and the room, the ‘order of rooms’, served/servant, and finding the organizing compositional strategy (the “idea”) that describes the house project, at all scales.

“A good plan is the beginning and the end … its development in all directions is inherent – inevitable. There is more beauty in a fine ground plan than in almost any of its ultimate consequences …. To judge an architect one need only look at his (sic) ground-plan. He (sic) is master there, or never. Were all the elevations of the genuine buildings of the world lost, and the ground-plan saved, each building would construct itself again. Because before the plan is a plan, it is a concept in some creative mind."

Frank Lloyd Wright

Composition 2: Section
Monday, February 3, HA19
Niall Savage

“The first Room in any House is the Street"

If the Plan generates the ‘idea’ that describes a project, the development of its Section shows us how to inhabit it. A Section drawing always starts with the land, and always ends with the land. Along the way, there are rooms. Some of the rooms are outside while others are inside; some very public and some very private; some big and some smaller; there are servant spaces and served spaces. All the rooms always relate to each other … a third floor bedroom in a house looks down onto a busy street and out to a fishing boat in the harbour ….

The Inhabited Section is the link between the abstract, conceptual plan described by the parti, and ultimately, the built form. The plans tell us where things go, but the Section tells how things go and of what they are made of and how things relate and how the whole thing feels.

Composition 3: Elevation
Monday, March 16, 2pm, HA19
Brian MacKay-Lyons

“An Elevation is an act of architectural honesty”

An architectural Elevation is not a picture of what something looks like. Nor is it an expression of a particular style or an application of a mask of ‘make-up’ to hide behind. An Elevation is an act of architectural honesty.

A good Elevation is an artfully composed description of the architectural ideas that govern the conception of the building. They describe the building’s relationship to the land and to site and to context and to history; they describe the order of the rooms and they signal what is private and what is public; they express how the building is made.
Reference Material and Suggested Reading


