Dalhousie University - School of Architecture

ARCH 4113.03: Architectural Theory and Interpretation
Winter 2020 - Course Outline

Classes: Monday, 11:30–1:00 - B227 (lectures)
Thursday, 9:30–10:55 or 11:05–12:30 (seminars) - Medjuck HD2D, HD2E, or HD2F
Instructor: Steve Parcell parcell@dal.ca
Office: Medjuck HC4
Office hours: e-mail parcell@dal.ca to arrange a time
Teaching assistants:
  Seminar groups 1 and 4: Ryan Vandervliet ry824422@dal.ca
  Seminar groups 2 and 5: Kristina Bookall kr674225@dal.ca
  Seminar groups 3 and 6: Chris Sahagun ch869865@dal.ca
Brightspace: dal.brightspace.com/d2l/home/109962
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 important 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 MArch program, including those that extend interpretation into criticism. It also anticipates MArch thesis.

Course Components

Textbook
Forty, Adrian. 2012. Words and Buildings: A Vocabulary of Modern Architecture. London: Thames and Hudson; approx. $40; available from online bookstores such as Amazon, Chapters, and Bookfinder.

Seminars
Seminars occur weekly throughout the term. Six groups of 10 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 important book in architectural theory. The group describes its context, analyzes its structure and content, interprets its implications for design, and identifies the major keywords of the book.

In Assignment 3: Open Letter, each student reads another important 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.

Expenses
The course requires one purchase: the textbook. Some students may wish to purchase a copy of the two books they are studying in Assignments 2 and 3, rather than borrowing and/or sharing a copy from a Novanet library or a more distant library. All assignment submissions are digital, so there should be no printing expenses.
Schedule
(* indicates exceptional times and locations)

<table>
<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Monday</th>
<th>Thursday</th>
<th>Assignment due</th>
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<tbody>
<tr>
<td>1</td>
<td>Jan. 6</td>
<td>Intro to the course</td>
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<tr>
<td></td>
<td>Jan. 9, 11:00 *</td>
<td>Lecture 1: Primitive Cultures (Room B227) *</td>
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<td>2</td>
<td>Jan. 9</td>
<td>(no classes - Professional Practice)</td>
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<td>(Jan. 13: Seminar leaders, Book preferences)</td>
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<td></td>
<td>Jan. 20</td>
<td>Lecture 2: Substance and Form</td>
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<td></td>
<td>Jan. 23</td>
<td>Seminar 1: Form</td>
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<td>3</td>
<td>Jan. 27</td>
<td>Lecture 3: <em>Technē</em> and Mechanical Art</td>
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<td>4</td>
<td>Feb. 3</td>
<td>Review Assignment 2</td>
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<td></td>
<td>Feb. 6</td>
<td>Seminar 3: Order; structure</td>
<td>(Feb. 6: Book preferences)</td>
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<td>5</td>
<td>Feb. 10</td>
<td>Lecture 4: Base Drawings and Rhetorical Writing</td>
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<td>Feb. 13</td>
<td>Seminar 4: User; flexibility</td>
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<td>6</td>
<td>Feb. 24</td>
<td>Lecture 5: <em>Disegno</em> and Fine Art</td>
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<td></td>
<td>Feb. 27</td>
<td>Seminar 5: Character; context</td>
<td>9:30: 3a. Letter Outline</td>
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<td>7</td>
<td>March 2</td>
<td>Lecture 6: Presence and Representation</td>
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<td>March 5</td>
<td>Seminar 6: Design; type</td>
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<td>8</td>
<td>March 9</td>
<td>Lecture 7: Architectural Education</td>
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<td></td>
<td>March 12</td>
<td>Seminar 7: Space</td>
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<td>9</td>
<td>March 16</td>
<td>Lecture 8: Imitation and Authorship</td>
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<td></td>
<td>March 19</td>
<td>Seminar 8: History; memory</td>
<td>9:30: 3b. Open Letter</td>
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<tr>
<td>10</td>
<td>March 23</td>
<td>SRIs; Review Assignment 3</td>
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<td></td>
<td>March 26</td>
<td>Seminar 9: Nature</td>
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<td>11</td>
<td>March 30</td>
<td>(optional session for design statements)</td>
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<td></td>
<td>April 2</td>
<td>(reserved for a seminar in case of an earlier snow day)</td>
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The due dates for seminar items are spread throughout the term:
- Everyone's seminar notes are due at 9:30 a.m. on the Wednesday before the seminar.
- The seminar leaders' reports are due at 9:30 a.m. on the Wednesday 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, for a total of about 100 hours. If most students are spending substantially more time, please notify me. Time for Student Ratings of Instruction (SRIs) will be reserved during the March 23 class. The lectures and projects are compressed to end in Week 11 so that students can focus on other B5 courses during the last two weeks of classes.

Writing and Drawing

Citing Sources
For all citations, including publications and buildings/projects, please use Chicago Manual of Style's Author-Date style.
- Chicago quick guide: tinyurl.com/chicago-quick-guide
- Chicago Manual full guide: tinyurl.com/chicago-full
To avoid the risk of plagiarism, please refer to the university's regulations:
- Academic Integrity: 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: tinyurl.com/dal-arch-writing
- Dalhousie University has a Writing Centre Resource Guide for all stages of writing: dal.ca.libguides.com/writingcentre
- Group seminars and individual tutorials are available from Dalhousie's Writing Centre: tinyurl.com/dal-writing
- The School's Representation website includes diverse examples of architectural drawings: 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 Theory instructor has prepared guidelines for B5 Design statements and may 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 no 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

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<tr>
<th>Assignment</th>
<th>Weight</th>
<th>Criteria</th>
<th>Standards</th>
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<tbody>
<tr>
<td>1a. Seminar participation</td>
<td>5%</td>
<td>Attendance at seminars:</td>
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</tr>
<tr>
<td></td>
<td></td>
<td>all 9 seminars</td>
<td>5%</td>
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<td></td>
<td></td>
<td>8 seminars</td>
<td>4%</td>
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<td></td>
<td></td>
<td>7 seminars</td>
<td>3%</td>
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<td></td>
<td></td>
<td>6 seminars</td>
<td>2%</td>
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<td></td>
<td></td>
<td>5 seminars</td>
<td>1%</td>
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<td></td>
<td></td>
<td>4 seminars or less</td>
<td>0%</td>
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</tbody>
</table>
5% Submission of seminar notes that respond to questions:

<table>
<thead>
<tr>
<th>Seminars</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>All 9 seminars</td>
<td>5%</td>
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<tr>
<td>8 seminars</td>
<td>4%</td>
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<tr>
<td>7 seminars</td>
<td>3%</td>
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<tr>
<td>6 seminars</td>
<td>2%</td>
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<tr>
<td>5 seminars</td>
<td>1%</td>
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<tr>
<td>4 seminars or less</td>
<td>0%</td>
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</table>

10% Contribution to seminars:
- Preparation for the seminar; understanding of the readings
- Thoughtful responses to seminar questions
- Constructive participation
- Clear oral expression

see University Grade Standards below

1b. Seminar leader's report

10% Thorough understanding of the readings

Thoughtful summary and analysis of the seminar notes and discussion

Clear and literate writing

see University Grade Standards and Evaluation section on page 8

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

10% Thoughtful analysis of the book

4% Effective research into the book's contexts

4% Clear writing, images, and layout

2% Thoughtful comments in critical summary (individual grade)

see University Grade Standards and Evaluation section on page 11

3a. Letter Outline

5% Thoughtful interpretation of the book in words and drawings

5% Clear organization in words and drawings

see University Grade Standards below

3b. Open Letter

10% Resonance between book and base drawings

10% Thoughtful interpretation of the book in writing and illustrations, presented persuasively

10% Clear, concise, and vivid writing, with attention to grammar, spelling, diction, and citations

10% Thoughtful comments in ghost-writer's report

see University Grade Standards below

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University Grade Standards (Undergraduate)

<table>
<thead>
<tr>
<th>Grade</th>
<th>Grade Point</th>
<th>Percent</th>
<th>Definition</th>
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<tbody>
<tr>
<td>A+</td>
<td>4.30</td>
<td>90–100</td>
<td>Excellent</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</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>
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</tbody>
</table>

Considerable evidence of original thinking; demonstrated outstanding capacity to analyze and synthesize; outstanding grasp of subject matter; evidence of extensive knowledge base.

Evidence of grasp of subject matter, some evidence of critical capacity and analytical ability; reasonable understanding of relevant issues;
<table>
<thead>
<tr>
<th>Grade</th>
<th>Score</th>
<th>Range</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>C+</td>
<td>2.30</td>
<td>65–69</td>
<td>Satisfactory; evidence of some understanding of the subject matter; ability to develop solutions to simple problems; benefiting from his/her university experience.</td>
</tr>
<tr>
<td>C</td>
<td>2.00</td>
<td>60–64</td>
<td>Satisfactory; Evidence of some understanding of the subject matter; ability to develop solutions to simple problems; benefiting from his/her university experience.</td>
</tr>
<tr>
<td>C–</td>
<td>1.70</td>
<td>55–59</td>
<td>Marginal pass; Evidence of minimally acceptable familiarity with subject matter, critical and analytical skills.</td>
</tr>
<tr>
<td>D</td>
<td>1.00</td>
<td>50–54</td>
<td>Inadequate; Insufficient evidence of understanding of the subject matter; weakness in critical and analytical skills; limited or irrelevant use of the literature.</td>
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<tr>
<td>INC</td>
<td>0.00</td>
<td></td>
<td>Incomplete</td>
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<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 or group 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 will 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.

**CACB Student Performance Criteria**

The BEDS/MArch program enables students to achieve the accreditation standards set by the Canadian Architectural Certification Board, described at 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: tinyurl.com/dal-arch-spc.

**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
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 approximately 10 students, each with a teaching assistant:

- **Group 1**: Ryan Vandervliet  Thursday, 9:30–10:55  north seminar room  HD2D
- **Group 2**: Kristina Bookall  Thursday, 9:30–10:55  middle seminar room  HD2E
- **Group 3**: Chris Sahagun  Thursday, 9:30–10:55  south seminar room  HD2F
- **Group 4**: Ryan Vandervliet  Thursday, 11:05–12:30  north seminar room  HD2D
- **Group 5**: Kristina Bookall  Thursday, 11:05–12:30  middle seminar room  HD2E
- **Group 6**: Chris Sahagun  Thursday, 11:05–12:30  south seminar room  HD2F

The group lists will be posted on Brightspace and the B5 bulletin board.

Seminar Leaders
One student from each group will serve as leader each week. (With ten students in each group and nine seminars, one seminar 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 > Seminar Leaders form.

Readings
The main readings are from the textbook: Adrian Forty, *Words and Buildings*. Each week, a complementary item (e.g., a primary source, article, building project) will be posted in Content > Assignment 1: Seminars > Seminar [X]. 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, <em>Republic</em> 7:514a–520a (allegory of the cave)</td>
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<tr>
<td>Jan. 30</td>
<td>2</td>
<td>&quot;Function&quot; (174–95)</td>
<td>TBA (see Brightspace &gt; Content &gt;&gt; Seminar 2)</td>
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<tr>
<td>Feb. 6</td>
<td>3</td>
<td>&quot;Order&quot; (240–8)</td>
<td>TBA (see &gt; Seminar 3)</td>
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<td></td>
<td></td>
<td>&quot;Structure&quot; (276–85)</td>
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<td>Feb. 13</td>
<td>4</td>
<td>&quot;User&quot; (312–15)</td>
<td>TBA (see &gt; Seminar 4)</td>
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<td>&quot;Flexibility&quot; (142–8)</td>
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<tr>
<td>Feb. 27</td>
<td>5</td>
<td>&quot;Character&quot; (120–31)</td>
<td>TBA (see &gt; Seminar 5)</td>
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<td></td>
<td></td>
<td>&quot;Context&quot; (132–5)</td>
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<td>March 5</td>
<td>6</td>
<td>&quot;Design&quot; (136–41)</td>
<td>TBA (see &gt; Seminar 6)</td>
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<td></td>
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<td>&quot;Type&quot; (304–11)</td>
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<td>March 12</td>
<td>7</td>
<td>&quot;Space&quot; (256–75)</td>
<td>TBA (see &gt; Seminar 7)</td>
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<tr>
<td>March 19</td>
<td>8</td>
<td>&quot;History&quot; (196–205)</td>
<td>TBA (see &gt; Seminar 8)</td>
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<td>&quot;Memory&quot; (206–19)</td>
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<tr>
<td>March 26</td>
<td>9</td>
<td>&quot;Nature&quot; (220–39)</td>
<td>TBA (see &gt; Seminar 9)</td>
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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 2.

**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 four of the eight questions, using notes and a reference list to cite sources (the seminar leader responds to all eight questions in 500 words)
- 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 Wednesday before the seminar. (These notes will be forwarded to your seminar leader.)
- sample file name for seminar notes: seminar1-group1-degeneres.pdf

*During the seminar:*
- everyone brings 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 seminar notes from all group members
- prepares a seminar leader’s report (500 words): a summary and analysis of the group’s major responses to the questions in the seminar notes and discussion, organized either by separate questions or as a more general summary
- 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 Wednesday following the seminar
- sample file name for seminar leader's report: seminar1-group1-leader-winfrey.docx

**Evaluation of Assignment 1b: Seminar Leader’s Report**
An excellent report would have these qualities:
- thorough understanding of the readings (author’s intentions; 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 is an important 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
Hayden, Dolores. 2002. Redesigning the American Dream: Gender, Housing, and Family Life.
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 studio or seminar group), rank your book preferences from 1 to 10, and upload it to Assessments > Assignments > Assignment 2: Book Preferences by Monday, January 13, 9:30 a.m. Unique first choices will be assigned first. Multiple choices then will be assigned 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
Most of these 20 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 new or used copy from Amazon, Bookfinder, etc.

Process
After everyone has read the book, please proceed with five steps: items 1–4 are done by the group; item 5 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 Mondays, 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 of the author
   - 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
   - subject keywords: from the Forty textbook and/or other sources
   - types of sources it cites in examples, notes, and references
   - 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 reference list 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. **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: 1. book; 2. author's context; 3. content; 4. implications for architectural practice.
- sample file name: 4113_2_vitruvius_analysis.pdf

**Item 5 (individual)**
- 250 words, 8.5" x 11", PDF
- sample file name: 4113_2_vitruvius_summary_trudeau.pdf

**Submission and Presentation**
Please upload the files to Assessments > Assignments > Assignment 2: Book Analysis.
Items 1–4 will be projected onto a 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.)
- insights from other sources, including the lectures in this course
- clear writing, images, and layout (concise and well organized; emphasis on important items; attention to graphics, grammar, diction, spelling, and citation)
- thoughtful comments in critical summary
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 interpretation 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 2020.

This project is a variation on a persuasive essay. (For tips on writing a persuasive essay, see "Essay" at 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 books that were studied in 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 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 notes and index, scan the references, 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 design 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 2020. 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 2020

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. (Examples will be shown in Lecture 4.) 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 2020. 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 tinyurl.com/dal-arch-writing)
   - preliminary ghost-writer’s report, on a second page
   - sample file name: 4113_3a_vitruvius_trudeau_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_trudeau_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_trudeau_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_trudeau_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_trudeau_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 - 4 Jan. 2020