

B2 Design
Winter 2023
School of Architecture
Dalhousie University

COMMUNITY HOUSING: THEORY / PROCESS / PROJECT

B2 DESIGN
ARCH 3002.06 WINTER 2023
SCHOOL OF ARCHITECTURE
DALHOUSIE UNIVERSITY

INSTRUCTORS
Michael Faciejew
Adi Gerrits
Rayleen Hill
Roger Mullin
coordinators | Niall Savage



/COURSE DESCRIPTION

Calendar Description

ARCH 3002.06: Design. This class studies principles of architecture by focusing on the design of the Housing. 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 B2 Design course, using the archetypical project of the House, is about introducing and developing a new fluency in the *language of architecture*. The visual and experiential stories that we tell with architecture are the results of a conscious and critical design process. Through an analytical search for the conceptual nature of a form, and the realization of that concept into an inhabited building project, students will develop the skills and fluency in form-making to design any architectural project. In B2 Design the vehicle for this study of the language of architecture will be a community housing project, set in the historic context of Lunenburg, Nova Scotia.

Learning Objectives

B2 Design is an introduction to the comprehensive nature of the design process. Its objective is to provide a fundamental set of exercises and lessons in design that allow students to engage in and be aware of all the issues that constitute a design project, including:

- Understanding the design process as a critical relationship between theory, process, and the inhabitation of form.
- Seeing, understanding and critically responding to the patterns, meanings and histories of a context.
- Ability to employ a design process using principles and skills of analytical and conceptual representation, both analog and digital.
- Urbanism, morphology, and building typology.
- Ability to design concurrently across scales of investigation (Situating, Dwelling, Building).

Course Format

This studio-based course, divided into five studio groups, will be taught by design tutors Michael Faciejew, Adi Gerrits, Rayleen Hill, Roger Mullin, and Niall Savage. Roger and Niall will be the co-coordinators of the term. The five studio tutors will work with one of the five studio groups for the duration of the term. There will be class-wide lectures on the primary themes and issues in the architecture of the house. There will also be other talks and/or workshops on relevant subjects in the design process.

- B2 Design follows an integrated model with the other courses, where each course supports the learning objectives of the others while maintaining their own autonomy and learning objectives. Sometimes the assignments are directly integrated, while others run parallel.
- Students are expected to spend a total of 18 hours per week on this course, including class time.
- There are two formal reviews of student work: the Midterm review on March 6th, and the Final Reviews in Week 14, April 10th & 11th.
- Twice weekly seminar discussions, pin-ups, and/or virtual desk crits will be held in all design groups.

Teaching and Learning

This course will be offered in an in-person environment, supplemented by digital tools. We will/may be using specific online platforms for specific components of the course:

Brightspace:	ARCH3002 - Design (Sec 01) - 2023 Winter . – Official course home; submissions, learning resources, evaluation and grading.
Zoom:	May be used for audio and visual meetings, lectures, alone or combined with other platforms.
ConceptBoard:	May be used as a supplementary Digital Studio Workspace.
Dal Email:	Primary communications, scheduling.

Digital Tools

Along with analog methods of representation, the following softwares and digital tools will be used in the Design course (other software is described in the Representation and Technology course outlines):

- Adobe Creative Cloud (available from <https://www.adobe-students.com/>), including Photoshop, InDesign and/or Illustrator for image editing and layout.
- CAD platforms for 2D drafting/3D modelling.

Attendance, Absences and Late Submissions

Students are expected to attend all lectures, classes, studio sessions, events and review sessions.

A maximum of 2 student declaration of absence forms (SDA's), will be accepted for medical reasons prior to class time, submitted to your studio tutor and copied to the term coordinators, and the undergraduate coordinator, Steve Parcell. SDA's will not apply to submission due dates for pin-up review sessions at midterm and final reviews. In the case of illness during the term that affects the student's ability to meet due dates, and supported by a medical note, arrangements can be made to accommodate students for later reviews and grading. Please contact the term's coordinators and your studio tutor to make these arrangements at least one week prior to any due date.

Unless prearranged through university student accommodation and accessibility guidelines, or through prearrangement with the term coordinators, no late submissions for pin-up review sessions and grading (midterm & final), will be accepted for this course.

Equity, Diversity & Inclusion

The Faculty of Architecture and Planning is committed to recognizing and addressing racism, sexism, xenophobia and other forms of oppression within academia and the professions of architecture and planning. We, the faculty, are working to address issues of historic normalization of oppressive politics, segregation, and community disempowerment, which continues within our disciplines today. For more information about how the Faculty is working to enhance equity, diversity and inclusion, see the website: <https://www.dal.ca/faculty/architecture-planning/about/edcommittee.html>

SLEQ: Student Learning Experience Questionnaire

Class time will be made available on Thursday, 30 March, for students to complete the SLEQ's.

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 to students, including writing support
- Fair dealing guidelines (copyright)
- Dalhousie University Library

/INTENTIONS & OBJECTIVES

B2 Design is about the 'why', 'how' and 'what' of architecture.

The course intends to provide a solid foundation in the *Language of Architecture* as a method of investigating theoretical content and expressing that content through architectural form-making. This approach argues that in architecture, there must be both content *and* form, both theory *and* practice, both critical knowledge *and* design skill, and both thought *and* action.

Design is both the 'thought' and the 'action' of architecture.

Any and every design process weaves a pattern that is both abstract and real. In architecture, design is a process of translating theoretical intentions (content), into and through the language of architecture (form). Like any language, architecture has foundational principles, origins, learnable rules, histories, grammars, modes of composition – and of course, with attention and disciplined study, the opportunity for complexity, critical comment, and for creative, poetic expression

The B2 Design course will be about developing a foundational fluency in this language of architecture.

We will do this by working in a challenging context that requires us to develop a critical response to the history and meaning of the place we are investigating; and by learning from one illustrative, comprehensive method of moving through the architectural design process. From this descriptive method, students can begin to explore other approaches to the design process.

Lunenburg

The Old Town of Lunenburg on Nova Scotia's south shore is a place of remarkable clarity – both for its evident principles of architectural form-making, but also for its representative meaning as a place with a difficult history: *Colonialism*. We will not avoid this history but rather, use it to inform our theoretical response to this context, and use it as a place that allows beginning students of architecture to see, analyze, abstract, understand and respond to *through* Design.

House Project

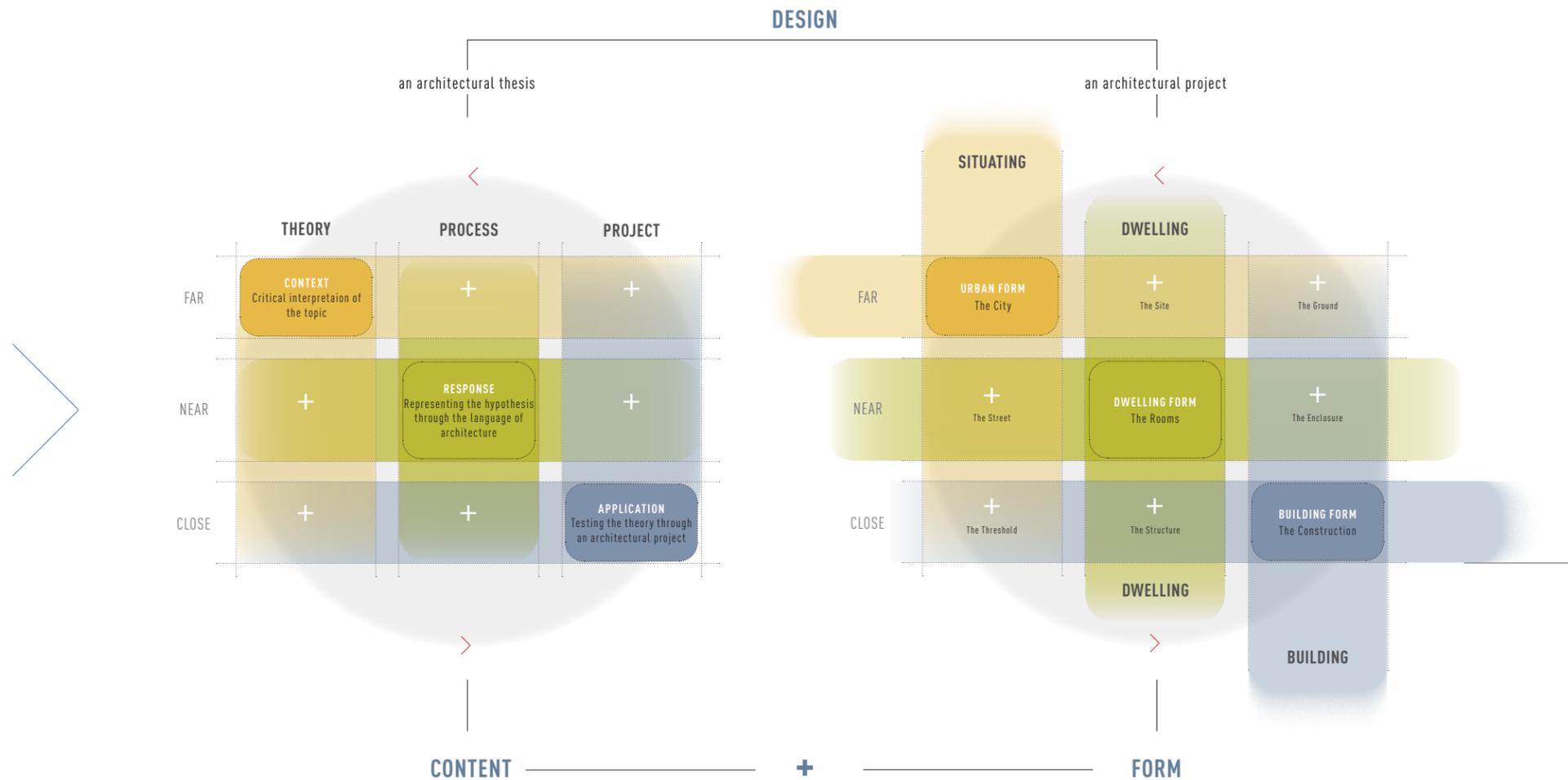
In our program at Dalhousie, the House project falls between B1's Pavilion, and B3's Public Hall. The 'House' can be seen as the origin of all architecture. It is the smallest building type which contains the complexity of all of architecture. It contains and describes the physical and existential relationships between the private domain of the family and the public realm of the society. It takes a theoretical position with respect to a place, its embedded values, and its architectural culture. It contains all the elements of architecture and, as Leon Battista Alberti said, *if one can design a House, then one can design a City*.

B2 Community Housing Project

This year, depending on the studio-group's resettlement strategy and each student's particular site, students will be designing multiple-unit housing types that accommodate multiple family types. Projects must relate to and be integrated into the public realm of the group's strategy, and the larger urban landscape. Each 'house' must be programmed as both private and public; living space for its dwellers and a community space serving the town.

Design Process

We will be presenting a series of lectures and talks that support the learning objectives of the course and its structure. Each studio group will chart a course through the design process navigated by the class-wide milestones, and ultimately meeting at the term's final destination.



Through the application of the language of architecture, we use design as a way to contribute, address and respond to topics of relevance – be they social, environmental, technological, architectural, etc. Our response must be architectural.

1. Theory:

The interpretation and development of a position, or architectural hypothesis, on an investigated topic.

2. Process:

The method of architectural investigation and response to our hypothesis.

3. Project:

The testing of our theory or hypothesis by way of its application to an architectural design project.

Like any architectural project, we move through a design process and represent three scales of form-making; always testing the implications of a 'move' at one scale on the other scales. ie. the process is iterative.

1. Situating scale:

The relationship to the physical, social and cultural environment; architectural history; urban morphology & building typology.

2. Dwelling scale:

The inhabitation of form; the essential rituals of life and community; the patterns, scale and composition of rooms and structure; the human body in space; public/private domains.

3. Building scale:

The patterns of structure, material compositions, and methods of construction as an expression of conceptual intentions.

/COURSE SCHEDULE 2023

DESIGN				Design Process: ▼	Deliverables:	Other Due Dates							
Week 1 Jan 9 + 11 + 12	Monday, Jan 9, 2:30 pm (HA19) Course Introduction	Design Process Talk (NS)	Wednesday, Jan 11, 1:30 pm (B308) Lecture > Situating (MF) Seeing Urban Form (NS)	Thurs, Jan 12, 8am-5pm Lunenburg Field Trip	Situating ▼	<ul style="list-style-type: none"> Context • Reading the theoretical and physical environment. • Situating the project as a critical response to the environment. • Identifying site parameters. 		Bldg. Technology	Representation	Mod. Settlements	Week 1 Jan 9 - 13		
Professional Practice Week	Week 2 Jan 16 - Jan 20	Mondays 2:00 - 5:30 pm	Thursdays 2:00 - 5:30 pm									Week 2 Jan 16 - 20	
Week 3 Jan 23 + Jan 26	> Studio Group • developing the group's urban strategy		> Studio Group • producing the group's urban strategy		Dwelling ▼	Urban Resettlement Strategy			Assignment 1.1, 1.2		Week 3 Jan 23 - 27		
Week 4 Jan 30 + Feb 2	Situating Review Present 5 Group Resettlement Strategies & Individual Sites		Thursday, Feb 2, 2:00 pm (HA19) Lecture > Dwelling (NS)	> Studio Group								Assignment 1.3	Week 4 Jan 30 - Feb 3
Week 5 Feb 6 + Feb 9	> Studio Group		> Studio Group								Tech Quiz	Assignment 1.1 - 1.5	Week 5 Feb 6 - 10
Week 6 Feb 13 + Feb 16	> Studio Group		> Studio Group								Language of Construction Due	1st Poster Due	Week 6 Feb 13 - 17
Winter Break	Week 7 Feb 20 - Feb 24												Week 7 Feb 20 - 24
Week 8 Feb 27 + Mar 2	> Studio Group		> Studio Group								Midterm Review	Assignment 2	
Week 9 Mar 6 + Mar 9	Midterm Review In-person, Monday Mar 6, 2-6pm		Thursday, Mar 9, 2:00 pm (HA19) Lecture > Building (RM)	> Studio Group			Week 9 Mar 6 - 10						
Week 10 Mar 13 + Mar 16	> Studio Group		> Studio Group		Building ▼		Aperture Due	Assignment 3.1	Week 10 Mar 13 - 17				
Thesis Exams this week >	Week 11 Mar 20 + Mar 23	> Studio Group	> Studio Group							Assignment 3.2	Week 11 Mar 20 - 24		
Week 12 Mar 27 + Mar 30	> Studio Group		Thursday, Mar 30, 2:00 pm (HA19) Talk: Finishing the Project > Studio Group						Tech Quiz	Final Poster Due	Week 12 Mar 27 - 31		
Week 13 Apr 3 + Apr 6	> Studio Group		> Studio Group						Expression of Construction Due	Assignment 3.3	Poster Reviews	Week 13 Apr 3 - 7	
Review Week	Final Project Pin-Up Submission Due: Sunday, April 9, 5 pm Pin-Up: Sunday, 5-8 pm Final Project Posted to Brightspace Due: Wednesday, April 12, 5 pm												
Final Reviews: Monday & Tuesday, April 10 & 11													

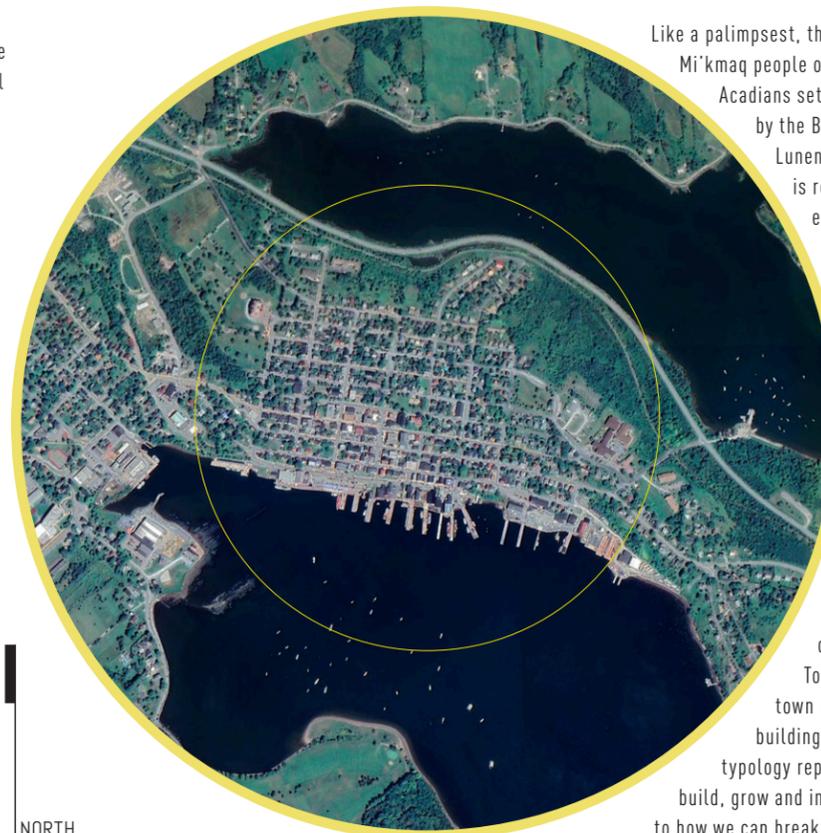
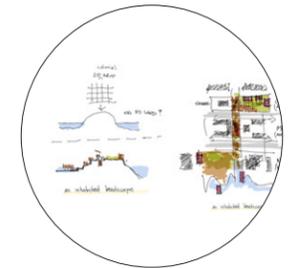
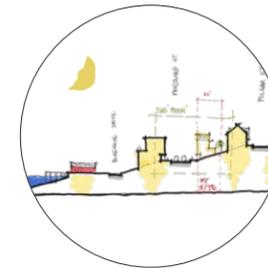
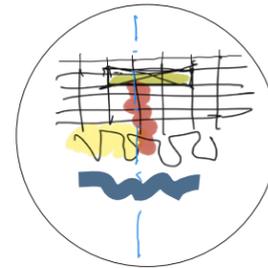
/SITE

Lunenburg, Nova Scotia

The B2 Design studio will focus on the historic Old Town of Lunenburg, Nova Scotia. Our method is to use Lunenburg as an architectural context for learning – a case study or design laboratory, for investigating and learning about the design process itself.

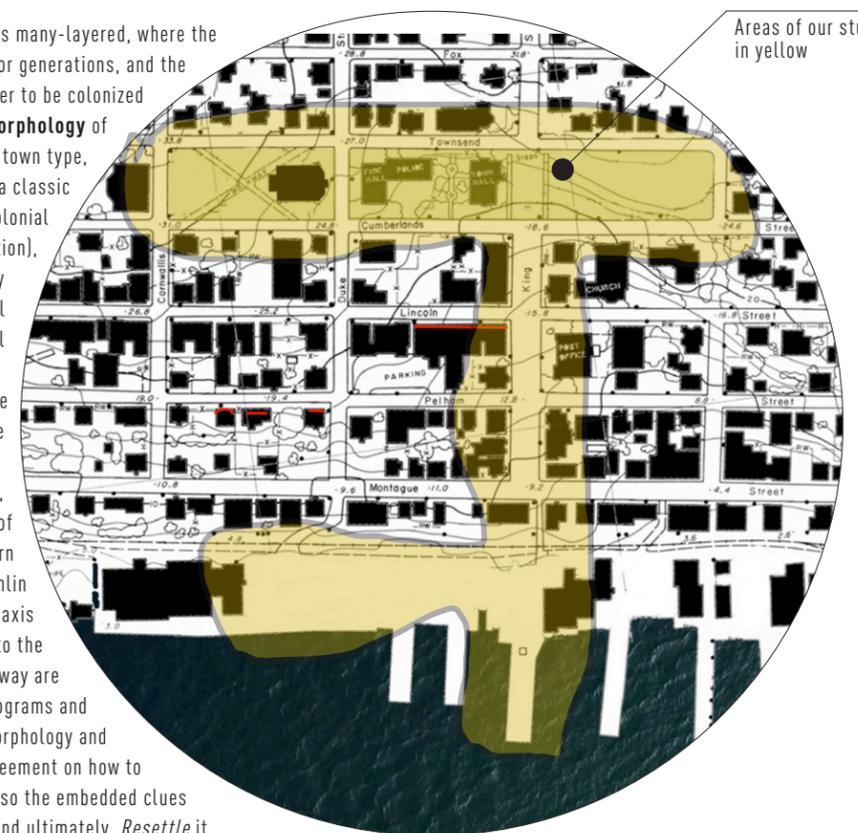
We will first concentrate on seeing Lunenburg for what it is and what it means. We will look at its history and embodied values as a form of settlement (the good the bad and the ugly), and we will look and see it as an architectural form – a set of general principles and characteristics that describe its architectural nature. From this understanding of the place and its meaning, we will then compose a conceptual response to this form, and then inhabit this conceptual response by way of the detailed design of community-based housing in this urban context.

Each of the five studio groups will develop a *resettlement* strategy for the town concentrating on the representative formal axis connecting the Town Square, King Street and the Harbour. The strategy is a conceptual approach, and one that allows studio groups to chart their own course through the term while meeting course learning objectives, and coordinating individual projects into a larger design strategy. Some studio groups may develop a strategy for all three areas while others may focus on one area only. Individual students will develop design projects for one subsite in the general strategy. Each housing project will be for a particular site, with a particular program, a particular family of users, and a particular method of building and construction.



NORTH

Like a palimpsest, the history of this site is many-layered, where the Mi'kmaq people occupied these lands for generations, and the Acadians settled in the 1600's, later to be colonized by the British. The existing **morphology** of Lunenburg, a 1700's British town type, is remarkably clear: it is a classic example of an Anglo-colonial grid type (an abstraction), laid over this very particular cultural and environmental landscape. The harbourfront is the 'front door' to the town. It's where land meets water, and the beginning of a street-grid pattern that climbs the drumlin hill along the formal axis of King Street and up to the Town Square. Along the way are town blocks of different programs and building **types**. The town's morphology and typology represent an implicit agreement on how to build, grow and inhabit the town, but also the embedded clues to how we can break its rules, change it, and ultimately, *Resettle* it.



Areas of our study in yellow

/PROGRAM

Community housing in the Public Realm

The first Room in any House is the Street

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

The program of "House" describes a negotiation and agreement between the public realm and the private realm in architecture. The design of the project mediates between the interior and exterior environments, between the family and the society, between the house and the town. The house, therefore, must provide for both physical and existential comfort.

1. Your housing project must accommodate the essential rituals of dwelling.
2. The composition of your housing project must start with a form relationship to the public room of your group's strategy. That is, how does your project serve the town, the urban landscape, and the broader experience of city? And what is the relationship between this public rooms of the town and the private rooms of the housing.
3. Your housing project must provide an environment for living and working, private and civic amenity, and the necessary infrastructures to allow for urban and domestic inhabitation.

As you can see, we are not giving you a list of room sizes, labels and functions but rather, the elements to use and collage to find the compositional pattern of your housing project in the town.

The scale of the housing project will be influenced by the size of the site, your group's design approach, and by your definition of the family. That is, each student must define and design the social basis for their housing in the town. In some cases you may be designing a single house while in others, because of the nature of your site, you will be designing multiple dwellings by aggregating your form type.



N. Savage. Lunenburg 'Wharf House' study, Urban Section

/EVALUATION & DELIVERABLES

Evaluations

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 intrinsic quality of the work presented for criticism. 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 architectural response. The best work exhibits the following timeless qualities:

- Knowledge: evidence of engagement with the history, theory and practice of architectural design.
- Skill: evidence of focus and engagement through the quality of the things that are made.
- Clarity: continuity of thought and action through the design process, and the commensurability of its parts.
- Elegance: an economy of means to achieve the most with the least.
- Innovation: contribution to the discourse of architecture.

Evaluation sessions will take place after each review. Student work will be graded collectively by the tutors. The midterm grades will be distributed to each student one week after the midterm review. The midterm grades are provisional, and may change depending on a student's subsequent progress. Final grades in the course are holistic, and may reflect a significant change in the student's progress.

The grading breakdown for the term is as follows:

1. Midterm Submission	40%
2. Final Ensemble	60%
	100%

Dalhousie University Grading Standards (undergraduate)

	Grade	Value	Percent	Definition
EXCELLENT	A+	4.3	90-100	Considerable evidence of original thinking; demonstrated outstanding capacity to analyze and synthesize; outstanding grasp of subject matter; evidence of extensive knowledge base.
	A	4.0	85-89	
	A-	3.7	80-84	
GOOD	B+	3.3	77-79	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.
	B	3.0	73-76	
	B-	2.7	70-72	
SATISFACTORY	C+	2.3	65-69	Evidence of some understanding of the subject matter; ability to develop solutions to simple problems; benefitting from his/her university experience.
	C	2.0	60-64	
	C-	1.7	55-59	
MARGINAL	D	1.0	50-54	Evidence of minimally acceptable familiarity with subject matter, critical and analytical skills.
INADEQUATE	F	0.0	0-49	Insufficient evidence of understanding of the subject matter; weakness in critical and analytical skills; limited or irrelevant use of the literature.

Deliverables

There are three class-wide submissions during the term:

1. Urban Resettlement Strategy (Studio group exercise, ungraded)
2. Midterm Project (Individual)
3. Final Project (Individual)

Detailed descriptions of midterm and final review deliverables will be issued prior to reviews.

Submissions

Submissions of student work is in two forms:

1. Pinned-up presentation work for class-wide reviews.
2. Digital submissions to Brightspace.

All submissions of student work are to be posted to the course's Brightspace, in the appropriate assignment page folder.

Process Portfolios

• Students are expected to maintain a process portfolio of the term's work. The process portfolio follows the format used in B1 and will be used in studio, for desk crits, and as a place for students to organize their work and learning.

• At the end of the winter term, students will submit both the B1 and B2 curated portfolios for the year-end reviews in April 2023. These portfolios are comprehensive, including work from all B1 and B2 courses. Detailed descriptions of the year-end portfolios are available on the BEDS Year 3 webpage.

/REFERENCE MATERIAL

> Reference Material and Suggested Reading

Bachelard, Gaston. 1994. **The Poetics of Space**. Boston: Beacon Press. [Sexton: B 2430 B253 P64 1994]

Bacon, Edmund N. 1976. **Design of Cities**. New York: Penguin. [Sexton: NA 9050 B22 1976]

Berger, John. 2008. **Ways of Seeing**. London: Penguin. [Sexton: N 7430.5 W39 2008]

Bloomer, Kent C., and Charles Moore. 1977. **Body, Memory, and Architecture**. New Haven: Yale University Press. [Sexton: NA 2542.4 B57 1977]

Clark, Roger H., and Michael Pause. 2012. **Precedents in Architecture**. Hoboken, NJ: Wiley. [Sexton: NA 2750 C55 2012]

Frampton, Kenneth. 1995. **Studies in Tectonic Culture**. Cambridge, MA: MIT Press. [Sexton: NA 642 F72 1995]

Friedman, Alice T. 1998. **Women and the Making of the Modern House**. New York: Abrams. [Sexton: NA 2543 W65 F75 1998]

Hayden, Dolores. 1981. **The Grand Domestic Revolution**. Cambridge, MA: MIT Press. [Sexton: HQ 1426 H33]

Holl, Steven. 1983. **Rural and Urban House Types**. New Haven, CT: Princeton Architectural Press. [Sexton: NA 712 H64 1982]

McCarter, Robert. 2017. **The Work of MacKay-Lyons Sweetapple Architects: Economy as Ethic**. London, UK: Thames and Hudson. [Sexton: NA 749 M318 A4 2017]

Moore, Charles, Gerald Allen, and Donlyn Lyndon. 1974. **The Place of Houses**. New York: Holt, Rinehart and Winston. [Sexton: NA 7125 M66]

Norberg-Schulz, Christian. 1985. **The Concept of Dwelling**. New York: Rizzoli. [Sexton: NA 2542.35 N6713 1985]

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< Simitch, Andrea, and Val Warke. 2014. **The Language of Architecture: 26 Principles Every Architect Should Know**. Beverly, MA: Rockport Publishers. [Sexton: NA 2550 S56 2014]

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Pallasmaa, Juhani. 2009. **The Thinking Hand**. Chichester, UK: Wiley. [Sexton: NA 2500 P355 2009]

Sennett, Richard. 2008. **The Craftsman**. New Haven: Yale University Press. [Sexton: BJ 1498 S46 2008]

Sennett, Richard. 2002. **The Fall of Public Man**. New York: W.W. Norton. [Sexton: HN 13 S45 1992]

This publication is available
as an ebook in the Novanet
catalogue:

