## HOUSE: PLACE & COMMUNITY
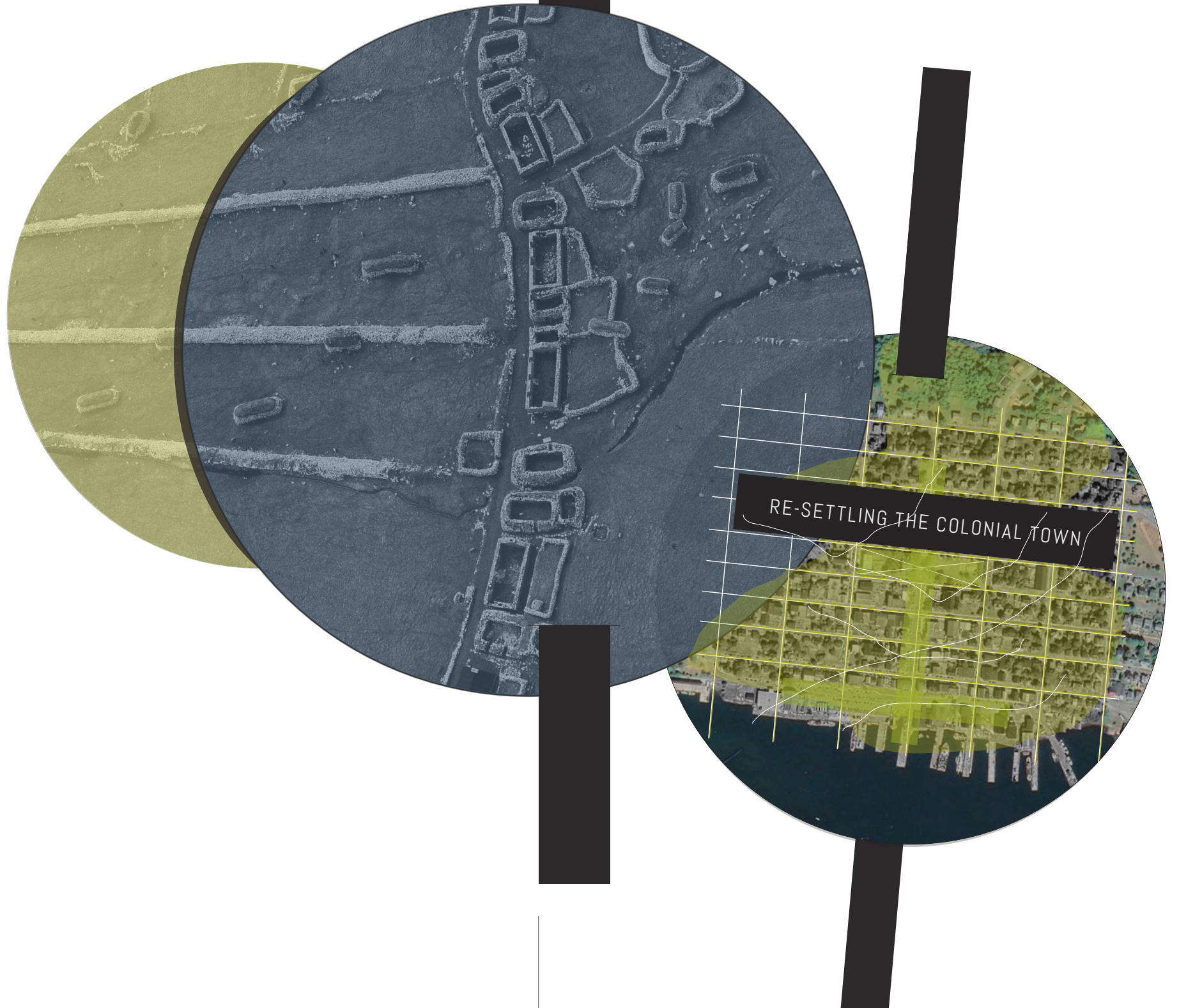THEORY / PROCESS / PROJECT

**B2 DESIGN**
ARCH 3002.06 WINTER 2024
SCHOOL OF ARCHITECTURE
**DALHOUSIE UNIVERSITY**

**INSTRUCTORS**
Ted Cavanagh
Adrienne Gerrits
Rayleen Hill
Cailen Pybus
*coordinator >*    Niall Savage

RE-SETTLING THE COLONIAL TOWN

# /COURSE DESCRIPTION

**Calendar Description**
ARCH 3002.06: Design. This course studies principles of architecture through the design of a housing project in a challenging public context. It acknowledges the house as an archetype that is open to diverse forms of inhabitation. Design theory and design process are learned through the fundamental architectural subjects of situating, dwelling, and building.

**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 Ted Cavanagh, Adi Gerrits, Rayleen Hill, Cailen Pybus, and Niall Savage. Niall will be the coordinator of the term. The five studio tutors will work with one of the five studio groups for the duration of the term, but we will swap design tutors for two studio sessions during the semester. 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 three class-wide reviews of student work: the Situating review on Jan 29th, the Midterm Review on March 4th, and the Final Review in Week 14, April 8th & 9th.
• Twice weekly seminar discussions, pin-ups, and/or 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) - 2024 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 instructions, see https://tinyurl.com/dalhousie-sda. SDA's should be submitted by e-mail to your studio tutor and copied to the term coordinator. 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 coordinator 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 coordinator, no late submissions for pin-up review sessions and graded submissions 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/edicommittee.html

**SLEQ: Student Learning Experience Questionnaire**
Class time will be made available on Thursday, 28 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 | • Recognition of Mi'kmaq territory |
| • Accessibility | • Work safety |
| • Code of student conduct | • Services to students, including writing support |
| • Diversity and inclusion; culture of respect | • Fair dealing guidelines (copyright) |
| • Student declaration of absence | • Dalhousie University Library |

Dalhousie University is located in Mi'kma'ki, the ancestral and unceded territory of the Mi'kmaq. We are all Treaty people. We recognize that African Nova Scotians are a distinct people whose histories, legacies and contributions have enriched that part of Mi'kma'ki known as Nova Scotia for over 400 years.

# /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 origins, foundational principles, 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 it *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 room 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 community space serving the town.

**Case Studies**
Each studio group will undertake a parallel case study of projects chosen by their studio tutor, and applicable to the Representation course exercises.
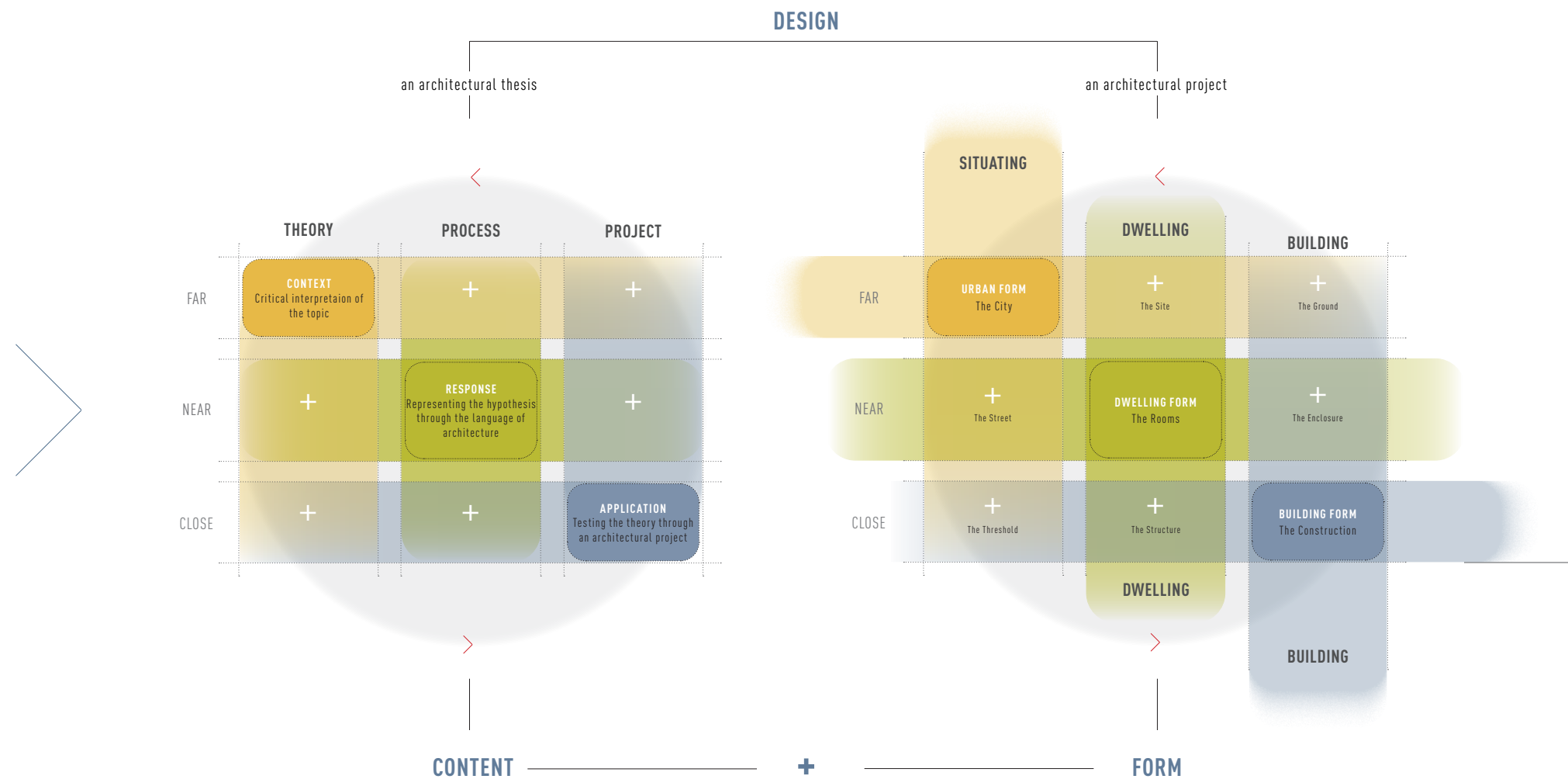


Through the application of the language of architecture, we use design as a way to contribute, address and respond to topics of relevance – be they social, environmental, technological, architectural, etc. Our response must be architectural.

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, hypothesis and process 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. we're building an architectural argument and the process is iterative.

1. **Situating** scale:
Seeing, interpreting and responding to the physical, social and cultural environment of *a place* – its history, its settlement pattern, its existing morphology and its building typologies.
2. **Dwelling** scale:
The inhabitation of form – the patterns, scale and composition of the elements of architecture to accommodate the essential rituals of life and community; the order of rooms and structure; the public vs private domains.
3. **Building** scale:
The patterns of structure, material compositions, and methods of construction as a resolution and expression of conceptual intentions.

# / COURSE / TERM SCHEDULE

## DESIGN

| | Week | Mondays 2:00 - 5:30 pm | | Thursdays 2:00 - 5:30 pm | Phase | Design Process: | Deliverables: | Bldg. Technology | Representation | Mod. Settlements | Week |
|---|---|---|---|---|---|---|---|---|---|---|---|
| | **Week 1** Jan 8, 10, 11 | **Mon, Jan 8, 2:00 pm** (ex.rm.) — — — — **Course Introduction** (NS et al) | **Wed, Jan 10, 1:00–2:30 pm** (B015) — — — — Lecture **> Situating** (NS) | **Thurs, Jan 11, 8am-5pm** — — — — **Lunenburg Field Trip** | **Situating** ∨ | **Context** • Reading the theoretical and physical environment. • Situating the project as a critical response to the environment. • Identifying site parameters. | ∨ ∨ ∨ | | | | **Week 1** Jan 8 – Jan 12 |
| Professional Practice Week | **Week 2** Jan 15 - Jan 19 | | | | | | | | | | **Week 2** Jan 15 - Jan 19 |
| | **Week 3** Jan 22 + Jan 25 | **> Studio Group** • developing the group's urban strategy | | **> Studio Group** • producing the group's urban strategy | | | **Urban Resettlement Strategy** | | | | **Week 3** Jan 22 – Jan 26 |
| | **Week 4** Jan 29 + Feb 1 | **Situating Review** (ex.rm.) Present 5 Group Resettlement Strategies w/ Individual Sites | **Thurs, Feb 1, 2:00 pm** (B015) Lecture **> Dwelling** (NS) | **> Studio Group** | **Dwelling** ∨ | **Concept** • Framing a *way of thinking* about a project, its intentions, and finding an architectural strategy for form-making. | | | Assignment 1.0 | | **Week 4** Jan 29 – Feb 2 |
| | **Week 5** Feb 5 + Feb 8 | **> Studio Group** | | **> Studio Group** w/ Tutor Swap | | | | Quiz | | Paper Proposal Due | **Week 5** Feb 5 – Feb 9 |
| | **Week 6** Feb 12 + Feb 15 | **> Studio Group** | | **> Studio Group** • submit progress portfolio to studio tutor | | **Inhabitation** • Inhabitation of the concept through programmatic composition, patterns in plan and section and the elements of architecture (floor, wall, roof & hearth), to scale, and for the human body. | submit progress portfolio to studio tutor | Language of Construction Due | Assignment 2.1 | Quiz 1 | **Week 6** Feb 12 – Feb 16 |
| Winter Break | **Week 7** Feb 19 – Feb 23 | | | | | | | | | | **Week 7** Feb 19 – Feb 23 |
| | **Week 8** Feb 26 + Feb 29 | **> Studio Group** | | **> Studio Group** | | | ∨ ∨ ∨ | | Assignment 2.2 | | **Week 8** Feb 26 – Mar 1 |
| | **Week 9** Mar 4 + Mar 7 | **Midterm Review** (ex.rm.) In-person, Monday Mar 4, 2-6pm | **Thurs, Mar 7, 2:00 pm** (B015) Lecture **> Building** (TC) | **> Studio Group** | | | **Midterm Review** | | | | **Week 9** Mar 4 – Mar 8 |
| Thesis Exams this week > | **Week 10** Mar 11 + Mar 14 | **> Studio Group** | | **> Studio Group** w/ Tutor Swap | **Building** ∨ | **Inhabited Urban Section** • The composite representation of an architectural project, inside & outside, at the scale of situating, dwelling, and building. | | Aperture Due | Assignment 3.1 | Poster Exhibition / Tuesday | **Week 10** Mar 11 – Mar 15 |
| | **Week 11** Mar 18 + Mar 21 | **> Studio Group** | | **> Studio Group** | | | | | Assignment 3.2 | | **Week 11** Mar 18 – Mar 22 |
| | **Week 12** Mar 25 + Mar 28 | **> Studio Group** | | **Thursday, Mar 28, 2:30 pm** (B015) Talk: Finishing the Project & SLEQ's **> Studio Group** | | **Critical Conditions** • The patterns of structure, material compositions, and methods of construction as an expression of conceptual intentions. | ∨ ∨ ∨ | Quiz | | Final Paper Due Mar 28 | **Week 12** Mar 25 – Mar 29 |
| | **Week 13** Apr 1 + Apr 4 | **> Studio Group** | | **> Studio Group** | | | **Final Project** | Expression of Construction Due w/Design submission | Assignment 3.3 | Quiz 2 April 2 | **Week 13** Apr 1 – Apr 5 |
| | **Review Week** | **Final Project Pin-Up Submission** Due: **Sunday, April 7, 5 pm**  Pin-Up: Sunday, 5-8 pm **Final Project Posted to Brightspace** Due: **Wednesday, April 10, 5 pm** | | | | | | | | | |

**Other Due Dates this Term**

**B2 Final Reviews: Monday & Tuesday, April 8 & 9**
(B5 Final Reviews: Wednesday & Thursday, 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 *type* of settlement (the good, the bad, and even 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 their own *resettlement strategy* for the town. 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 also coordinating individual projects into a larger design strategy. Some studio groups may develop a strategy for the whole town, while others may focus on one area only. Individual students will then develop design projects for one site within the general urban strategy. Each housing project will be for a particular site with a particular program and 'family' of users, and a particular 'language' of design and building.
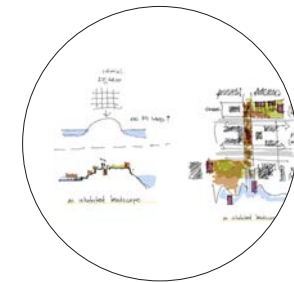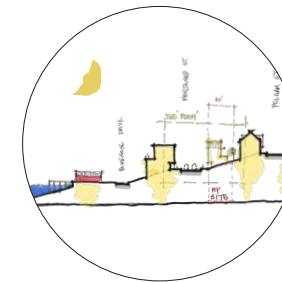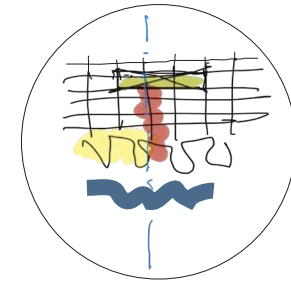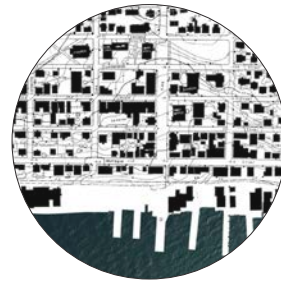
Like a palimpsest, the history of this site is many-layered – the Mi'kmaq people occupied these lands for generations, and the Acadians settled it in the 1600's, only later to be colonized by the British. The existing **morphology** of Lunenburg, a 1700's British town type, is remarkably clear: it is 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:
Old Town Lunenburg

NORTH

# /PROGRAM

**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. While definitions of family and community are constantly evolving (thankfully), the fundamental human rituals of dwelling remain timeless and essential: social gathering, working & learning, cooking & dining, sleeping & bathing, ... and prospect & refuge.

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; both public *prospect* and private *refuge*

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 on the site and 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; Elevation

# /EVALUATION & DELIVERABLES

**Evaluations**

The evaluation of architectural student work and study is not like other disciplines. In architecture, evaluations are about the intrinsic quality of the work produced and presented for criticism. While seldom is there a right or a wrong in our work, there are standards to be achieved and made evident. When evaluating student work, the evaluators are searching for a sense of clarity and completeness in the development and expression of an architectural argument. This always includes the project's **content** or theoretical intention, the skillful development of its **form**-making potential, and ultimately, the quality of its **expression** as a work of architecture.

The best work exhibits the following qualitative values, and constitutes the evaluation criteria applied to all work reviewed and submitted.

**B2 QUALITATIVE RUBRIC**

|  | CONTENT 1/3 of grade value | FORM 1/3 of grade value | EXPRESSION 1/3 of grade value |  |
|---|---|---|---|---|
| FAR > | **Theory** 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. | < FAR |
| NEAR > | **Intention** researching, framing and finding the project's theoretical context and subject; and developing an architectural hypothesis to be tested through design. | **Process** an illustrated and productive exploration of form-finding and representational methods & concepts; the articulation of the form-making principles that define the project's design language. | **Project** the skillful composition of the elements of architecture to satisfy theoretical intent, issues of context and urbanism, environments, program & inhabitation, and systems of building. | < NEAR |
| CLOSE > | **Knowledge** the specific architectural argument being made: the *Why, How,* and *What* of the project. | **Strategy** the skillful translation of abstract form-making principles and their application at three scales of inhabitation; design and illustration of the critical conditions of the project. | **Presence** the cumulative and intrinsic quality and expression of the project as a work of architecture. | < CLOSE |
|  | CONTENT 1/3 of grade value | FORM 1/3 of grade value | EXPRESSION 1/3 of grade value |  |

Evaluation sessions will take place after each review or submission. 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 grading breakdown for the term is as follows:

| | | |
|---|---|---|
| 1. Group Urban Resettlement Strategy | 10% (group grade) | |
| 2. Week 6 Progress Report | 10% (graded by studio tutor) | |
| 3. Midterm Submission | 30% | |
| 4. Final Submission | <u>50%</u> | |
| | 100% | |

**Deliverables**

> Detailed descriptions of class-wide review and submission deliverables will be issued ≥ 2 weeks prior to reviews and due dates.

There are three class-wide submissions during the term:
1. Urban Resettlement Strategy (studio group exercise)
2. Week 6 Progress portfolio (submitted to studio tutor)
3. Midterm Project (Individual)
4. Final Project (Individual)

**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 (except week 6 portfolio) are to be posted to the course's Brightspace, in the appropriate assignment folder.
Note: all Brightspace submissions are to be in .pdf format and no larger than 10 MB in size.

**Process Portfolios**

• Students are expected to maintain a process portfolio of the term's work. The B2 process portfolios are digitally formatted and will be used in studio, for desk crits, and as a place for students to organize their work and learning. More information on the B2 digital portfolio is available here: *https://tinyurl.com/dal-portfolio-digital*
• At the end of the winter term, students will submit both the B1 and B2 curated portfolios for the year-end reviews on Monday, April 15, at 10 am. Students will not attend these reviews. These portfolios are comprehensive, including work from all B1 and B2 courses. Detailed descriptions of the year-end portfolio submission will be posted on the Year-end Reviews web page.

**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; benefiting 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. |

# /REFERENCE MATERIAL

> **Reference Material and Suggested Reading**

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

Calvino, Italo. **Invisible Cities**. New York: Harcourt Brace Jovanovich, 1978. [Sexton: PQ 4809 A45 C5813 1974]

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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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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: