

History of Modern Settlements, Buildings and Landscapes

ARCH 3107.03

Dalhousie University
School of Architecture
Winter 2024



(Images, left to right: Thomas Jefferson, Monticello plantation, Virginia, USA; Ouro Preto, Brazil; James Cubitt, Kwame Nkrumah University of Science and Technology, Kumasi, Ghana)

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Instructor: Michael Faciejew (michael.faciejew@dal.ca)
Office Hours: Tuesdays, 1:30-2:30 pm (1127, Medjuck Building)
Credit Hours: 3
Course website: dal.brightspace.com
Class Format: Lecture, seminar
Teaching Assistants: Joanna Berton (joanna.berton@dal.ca)
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Lectures: Tuesdays, 11:30 am-1:00 pm (B015, Medjuck Building)
Seminars: Fridays (B015/B102/1208/1210/2135a, Medjuck Building)
Groups 1, 3, 5, 7: 9:30-10:30 am
Groups 2, 4, 6, 8: 11:30 am-12:30 pm
Workshops/quizzes: Fridays, 10:30-11:30 am (B015, Medjuck Building)

Course Overview

Calendar Description

This course explores the history of the global built environment since the early modern era. In case studies spanning Global North and Global South, it considers the environmental, political, and technological factors that shape building cultures. Subjects include architectural examples of militarization, industrialization, colonization and decolonization, historicism, and environmentalism.

Additional Course Description

The course studies the built environment by engaging key concepts and events from global history since 1500. How was the design of buildings, settlements, and landscapes shaped by merchant capitalism, the Scramble for Africa, fascism, the independence movements of the 1950s and 1960s, or the oil crisis? In considering how architecture, planning, and related disciplines intersect with social and political forces, the course produces a “foundation” for the history of the built environment at the junction of multiple conflicting modernities.

Each week, case studies and narratives spanning Global North and Global South are brought together through common themes and issues. Organized mostly chronologically,

the course focuses on key moments that reveal historical and spatial shifts. These include the spread of Baroque architecture in 18th-century Brazil and the monumental urbanism of Edwin Lutyens in British-occupied India. The course addresses the intellectual history of concepts that shaped building practices, such as “humanism,” “Enlightenment,” and “modernization,” but challenges their Eurocentric origins by highlighting how their values were often mobilized in colonial projects. With the understanding that buildings and places are historically contingent, the course considers how the categories of gender, race, class, and ethnicity have shaped modern spatial ideas, and how these categories are debated in the spatial disciplines today. History becomes a toolkit for understanding the present. How does building knowledge travel across borders and languages? How do architects and planners participate in systems of governance or oppression? What do aesthetic theories of ornament tell us about the politics of labor? What does it mean to be “modern” in the first place?

In readings, discussions, and a sequence of assignments culminating in a research paper, the course’s overall aim is to engage students in a semester-long dialogue about building cultures as sites of negotiation, contestation, and hybridity.

Course Requirements

All students must complete the **readings** prior to the lectures. They must arrive to the seminars prepared to discuss the readings and lecture content. **Attendance and participation** are required in all course components, including lectures, seminars, and workshops.

Each student will lead one seminar during the term. Seminar leadership involves crafting a **critical presentation** that responds to the readings in a given week. Additional details are included below.

The course includes **two quizzes**, which synthesize the material from the lectures, readings, and seminars.

Throughout the term, students develop a research paper that mobilizes an original argument. The paper must critically interpret a single architectural project, building, landscape, or built environment (c. 1500 – 2000), engaging the broader cultural and political circumstances of its production. The paper is developed in three stages. The first step is a **paper proposal**, which includes a thesis statement, an abstract, a close reading of a text, and a reference list of at least 8 works. The second step is a “**visual argument**” of the selected topic, delivered in poster format as part of an exhibition. The visual argument consists of close readings of 5 images that will be used as evidence in the paper’s argument. The **final paper** is a 2,700-3,000 word elaboration of an original argument built upon scholarly sources and critical analysis. A full assignment description is included below.

Learning Objectives

- Students will learn to analyze architectural change in relation to cultural, political, and technological forces.

- Students will learn about diverse building cultures, interpreting buildings, settlements, and landscapes in their historical and geographical contexts.
- Students will learn to think critically about the political, extractive, and racialized systems that shape the built environment.
- Students will consider the importance of history and theory for understanding contemporary issues about the built environment and their own design work.
- Students will develop research skills in the architectural humanities by developing a paper that requires compiling a bibliography, sequencing evidence logically, and producing original textual and visual analysis.
- Students will evaluate and perform close readings of primary and secondary sources.
- Students will develop presentation and debate skills by leading and participating in seminar discussions.

Rationale for course

This course frames history as essential for understanding present-day societies and their built environments. The global history of buildings, settlements, and landscapes reveals how cultural values and social systems emerge and evolve. The course highlights how architectural knowledge is not static; it is produced, circulated, translated, and transformed over time and across different places.

Integration with other courses

Together with ARCH3106, this course provides a global overview of the history of settlements, buildings, and landscapes. It is a foundational course for the disciplines of architecture and planning.

Weekly Hours

For this 3-credit-hour course, an average of 9 hours per week is expected for all course-related activities, including classes. If most students are spending substantially more time, please notify the instructor.

Additional Academic Support

Students with limited experience writing research papers are **strongly** encouraged to seek the support of the Writing Centre (https://www.dal.ca/campus_life/academic-support/writing-and-study-skills.html). The centre offers personalized support for written work through in-person and online appointments.

Email Policy

Emails will typically be responded to within one or two working days (excluding weekends and holidays). Please consult assignment guidelines well in advance so that questions are raised within a reasonable time frame.

Schedule

At-A-Glance

Week	Date	Lectures	Seminars	Workshops	Submissions, Exhibition, Quizzes
1	Jan 9 (T)	1. Introduction: Global/Modern/Built			
	Jan 12 (F)		Sem. 1	Workshop 1: Paper Assignment	
2	Jan 15 - 19	Professional Practice Week (no class)			
3	Jan 23 (T)	2. "Contact" and Early Modernity			
	Jan 26 (F)		Sem. 2	Workshop 2: Structuring an Argument	
4	Jan 30 (T)	3. Power and Empire			
	Feb 2 (F)	Munro Day (no class)			
5	Feb 6 (T)	4. Revolution, Nation, Race			Paper Proposal
	Feb 9 (F)		Sem. 3	Workshop 3: Close Reading Peer Feedback	
6	Feb 13 (T)	5. Extraction and Orientalism			
	Feb 16 (F)			Workshop 4: Paper Proposal Feedback	Quiz 1: Lectures 1-5
7	Feb 19 - 23	Winter Break (no class)			
8	Feb 27 (T)	6. Labor and Urbanization			
	Mar 1 (F)		Sem. 4	Workshop 5: Visual Analysis	
9	Mar 5 (T)	7. Modernism and Modernization			
	Mar 8 (F)		Sem. 5	Workshop 6: Poster Clinic	
10	Mar 11 (M)				Visual Argument
	Mar 12 (T)				Poster Exhibition
	Mar 15 (F)	8. Architecture at War	Sem. 6		
11	Mar 19 (T)	9. Independence and Development			
	Mar 22 (F)		Sem. 7	Workshop 7: Editing/Arguing	
12	Mar 26 (T)	10. Globalization and the Anthropocene			
	Mar 28 (Th)				Final Paper
13	Apr 2 (T)				Quiz 2: Lectures 6-10

Detailed Schedule and Readings

Textbook: Ingersoll, Richard, and Spiro Kostof. *World Architecture: a cross-cultural history*. New York: Oxford University Press, 2018 (or later). Students may purchase their own copy, in either electronic or printed format.

All readings not included in the textbook will be posted on Brightspace.

1	Jan 9 (T)	11:30 am – 1:00 pm Lecture 1: Introduction: Global/Modern/Built <u>Readings:</u> <ul style="list-style-type: none"> - Frederick Cooper, "Globalization," in <i>Colonialism in Question: Theory, Knowledge, History</i> (Berkeley: University of California Press, 2005): 91-112. - Lucia Allais, "Global Agoraphobia," in G. Riello and S. Teasley, eds., <i>Global Design History</i> (London: Routledge, 2011): 174-179. - Mark Jarzombek and Alfred B. Hwangbo, "Global in a Not-so-Global World," <i>Journal of Architectural Education</i> 64, no. 2 (2011): 59–65.
	Jan 12 (F)	9:30 – 10:30 am / 11:30 am – 12:30 pm Seminar 1 (Readings from Lecture 1)
		10:30 – 11:30 am Workshop 1: Paper Assignment
2	Jan 15 - 19	No Class – Professional Practice Week
3	Jan 23 (T)	11:30 am – 1:00 pm Lecture 2: "Contact" and Early Modernity <u>Places, topics, issues:</u> 1500-1600, Alberti, Palladio, Bramante, Renaissance, humanism, classicism, Tenochtitlán, Laws of the Indies, New Spain, early American colonies <u>Readings:</u> <ul style="list-style-type: none"> - 10.3 Pre-Contact America: Empires of the Sun (413-428) - 11.3 Papal Rome: The Fountainhead of Renaissance Classicism (457-482) - Valencia-Suárez, María Fernanda. 2009. "Tenochtitlan and the Aztecs in the English Atlantic World, 1500-1603." <i>Atlantic Studies</i> 6, no.3: 277-301.
	Jan 26 (F)	9:30 – 10:30 am / 11:30 am – 12:30 pm Seminar 2 (Readings from Lecture 2)

		10:30 – 11:30 am Workshop 2: Structuring an Argument
4	Jan 30 (T)	11:30 am – 1:00 pm Lecture 3: Power and Empire <u>Places, topics, issues:</u> 1550-1750, Ottoman empire, Hagia Sofia, Baroque, Counter-Reformation, Italy, Versailles, Portugal, Brazil, Ouro Preto, evangelical colonialism, urbanism <u>Readings:</u> <ul style="list-style-type: none"> - 11.2 The Ottoman Empire: A Culture of Local Symmetries (443-456) - 12.2 Catholic Europe: The Settings of Absolutism (505-528) - 13.2 The Diffusion of the Baroque: Life as Theater (561-575) - Hills, Helen. 2011. "The Baroque: The Grit in the Oyster of Art History." In <i>Rethinking the Baroque</i>, edited by Helen Hills, 11-36. Burlington: Ashgate. - Marin, Louis. 1991. "Classical, Baroque: Versailles, or the Architecture of the Prince." <i>Yale French Studies</i>, no. 80: 167-182.
	Feb 2 (F)	No Class – Munro Day
5	Feb 6 (T)	11:30 am – 1:00 pm Lecture 4: Revolution, Nation, Race <u>Places, topics, issues:</u> 1750-1850, France, America, Monticello, plantations, slavery, Beaux-arts, Ledoux, Boullée, Enlightenment, classicism, Laugier, "primitive hut", Bentham, L'Enfant <u>Readings:</u> <ul style="list-style-type: none"> - 13.3 The American Colonies: Domination and Liberty on the Grid (576-591) - 14.2 Enlightenment Europe: Theory, Revolution, and Architecture (606-627) - 15.1 After the Revolution: The Ideological Uses of Neoclassicism (640-659) - Vlach, John Michael. 2004 [1993]. "The Plantation Landscape." In <i>American Architectural History</i>, edited by Keith L. Eggner, 95-111, New York: Routledge.
		5 pm Paper Proposal due
	Feb 9 (F)	9:30 – 10:30 am / 11:30 am – 12:30 pm Seminar 3 (Readings from Lectures 3 and 4)

		10:30 – 11:30 am Workshop 3: Close Reading Peer Feedback For this workshop, please bring 3 printed copies of your paper proposal.
6	Feb 13 (T)	11:30 am – 1:00 pm Lecture 5: Extraction and Orientalism <u>Places, topics, issues:</u> 1800-1920, India, Calcutta, Delhi, Bombay, London, British Empire, orientalism, monumentalism, historicism, gothic, infrastructure <u>Readings:</u> <ul style="list-style-type: none"> - 15.2 The Gothic Revival: Antimodern and Proto-Nationalist (660-670) - 15.3 The New Iron Age: The Spread of Metal and Glass Technologies (671-684) - 17.2 The Twilight of Western Imperialism: Monuments to the White Man's Burden (765-776) - Mitchell, Timothy. 1992. "Orientalism and the Exhibitionary Order," in <i>Colonialism and Culture</i>, edited by Nicholas Dirks, 289-316. Ann Arbor: University of Michigan Press.
	Feb 16 (F)	9:30 – 10:30 am / 11:30 am – 12:30 pm Workshop 4: Paper Proposal Feedback (with TA)
		10:30 – 11:30 am Quiz 1: Lectures 1 – 5
7	Feb 19 -23	No Class - Winter Break
8	Feb 27 (T)	11:30 am – 1:00 pm Lecture 6: Labor and Urbanization <u>Places, topics, issues:</u> 1850 – 1920, London, Manchester, William Morris, labor, John Ruskin, Crystal Palace, engineering and architecture, prefabrication, housing, arts and crafts, art nouveau, New York City, tenements, city planning, Garnier <u>Readings:</u> <ul style="list-style-type: none"> - 16.1 The Rise of the Metropolis: Urbanism and the New Scale of Architecture (687-711) - 16.2 Lifestyles and House Forms: Apartments, Row Houses, Bungalows, and Utopias (712-728) - 17.1 Arts and Crafts: Design and the Dignity of Labor (743-764) - Ruskin, John. 1854. <i>The Opening of the Crystal Palace Considered in Some of Its Relations to the Prospects of Art</i>. London: Smith, Elder, and Co.
	Mar 1 (F)	9:30 – 10:30 am / 11:30 am – 12:30 pm Seminar 4 (Readings from Lecture 6)

9		<p>10:30 – 11:30 am</p> <p>Workshop 5: Visual Analysis (with instructor)</p>
	Mar 5 (T)	<p>11:30 am – 1:00 pm</p> <p>Lecture 7: Modernism and Modernization</p> <p><u>Places, topics, issues:</u> 1900-1960, Latin America, Mexico, Brazil, Cuba, technology, standardization, reinforced concrete, Lina Bo Bardi, miscegenation, Juan O’Gorman, socialism, ideology</p> <p><u>Readings:</u></p> <ul style="list-style-type: none"> - 16.3 The Beaux-Arts: Eclecticism and Professionalism (729-740) - 18.2 European Modernisms: A Dialogue Between Form & Function (810-829) - Carranza, Luis E. 2020. “Race and Miscegenation in Early 20th-C. Mexican Architecture”. In <i>Race and Modern Architecture: A critical history from the enlightenment to the present</i>, edited by Irene Cheng, Charles L. Davis & Mabel O. Wilson, 155-171. Pittsburgh: University of Pittsburgh Press. - Morawski, Erica N. 2019. “Negotiating the Hotel Nacional de Cuba,” <i>Journal of the Society of Architectural Historians</i> 78 (1): 90-108.
	Mar 8 (F)	<p>9:30 – 10:30 am / 11:30 am – 12:30 pm</p> <p>Seminar 5 (Readings from Lecture 7)</p> <p>10:30 – 11:30 am</p> <p>Workshop 6: Poster Workshop (with instructor and TAs)</p>
10	Mar 11 (M)	<p>5 pm</p> <p>Visual Argument Due</p>
	Mar 12 (T)	<p>11:30 am – 1:00 pm</p> <p>Poster Exhibition and Discussion Location: Exhibition Room, Medjuck Building</p>
	Mar 15 (F)	<p>10:30 – 11:30 am</p> <p>Lecture 8: Architecture at War</p> <p><u>Places, topics, issues:</u> 1930 – 1955, violence, fascism, World War 2, reactionary modernism, Germany, Italy, Eritrea, Algeria</p> <p><u>Readings:</u></p> <ul style="list-style-type: none"> - 18.3 Totalitarian Settings in Modern Europe: Architecture as Propaganda (830-845)

		<ul style="list-style-type: none"> - 19.1 The International Style and the Advent of the Welfare State: Modernism Becomes Conventional (847-872) - McLaren, Brian L. 2021. "An Architecture of Racial Purification." In <i>Modern Architecture, Empire, and Race in Fascist Italy</i>, 108-128 Boston: Brill, 2021.
		9:30 – 10:30 am / 11:30 am – 12:30 pm Seminar 6 (Readings from Lecture 8)
11	Mar 19 (T)	11:30 am – 1:00 pm Lecture 9: Independence and Development <u>Places, topics, issues:</u> 1945 - 1970, decolonization, independence, nation-building, citizenship, Ghana, Senegal, African modernism, tropical architecture, international development, United Nations and international organizations, self-help architecture, "shelter", Michel Ecochard, Georges Candilis, Hassan Fathy, Frantz Fanon <u>Readings:</u> <ul style="list-style-type: none"> - 19.2 The Birth of the Third World: Experiments in Postcolonial Architecture (873-890) - Postmodern Movements: Populism, Radicalism, and Irony (911-931) - Stanek, Łukasz. 2015. Architects from Socialist Countries in Ghana (1957–67): Modern Architecture and Mondialisation." <i>Journal of the Society of Architectural Historians</i> 74, no. 4: 416–442 - Muzaffar, M. Ijlal. 2012. "Boundary Games: Ecochard, Doxiadis, and the Refugee Housing Projects under Military Rule in Pakistan, 1953–1959." In <i>Governing by Design: architecture, economy, and politics in the twentieth century</i>, edited by Aggregate, 147-155. Pittsburgh: University of Pittsburgh Press.
	Mar 22 (F)	9:30 – 10:30 am / 11:30 am – 12:30 pm Seminar 7 (Readings from Lecture 9)
		10:30 – 11:30 am Workshop 7: Editing, Arguing (with instructor)
12	Mar 26 (T)	11:30 am – 1:00 pm Lecture 10: Globalization and the Anthropocene <u>Places, topics, issues:</u> 1970 – 2020, climate, oil crisis, neoliberalism and financialization, hi-tech architecture, postmodernism, China, Japan, America, metabolism, biology, ecology <u>Readings:</u> <ul style="list-style-type: none"> - 20.2 Multinational Practice: Globalization, High-Tech, and Hypertexture (932-958) - 20.3 Toward an Ecological Worldview: Architecture and the Anthropocene (959-974)

		<ul style="list-style-type: none"> - Roskam, Cole. 2020. "Building Reform: The Block and the Wall in Late Mao-Era China." In <i>Neoliberalism on the Ground: Architecture and Transformation from the 1960s to the Present</i>, edited by Kenny Cupers, Catharina Gabrielsson, and Helena Mattson, 151-166. Pittsburgh: University of Pittsburgh Press. - Da Costa Meyer, Esther. 2016. "Architectural History in the Anthropocene: Towards Methodology." <i>The Journal of Architecture</i> 21, no. 8: 1203-1225.
	Mar 28 (Th)	5 pm Final Paper Due
	Mar 29 (F)	No Class – Good Friday
13	Apr 2 (T)	11:30 am – 12:30 pm Quiz 2: Lectures 6-10

Assessment

Components and Evaluation

12%	Seminar Preparation and Participation
8%	Seminar Leadership
12.5%	Quiz 1 (Lectures 1 – 5)
12.5%	Quiz 2 (Lectures 6 – 10)
10%	Paper Proposal
15%	Visual Argument and Poster Exhibition
30%	Final Paper

1. Seminar Preparation and Participation

Seven times in the term, students meet in seminar to discuss the readings and lectures. The aim of the seminars is to debate concepts and theories from intellectual history, and to link them to the built environment. Arrive having completed the readings and prepared to engage your colleagues in active discussion about historical and contemporary spatial practices.

Preparation (1% per seminar 2-7): Each student submits a thoughtful, critical response to the readings based on a concept, theory, or framework discussed in the lectures. You may select a passage of your choice from one text (a sentence or short paragraph) and analyze, interpret, or argue against it. The response should be approximately 100-150 words long (the quoted passage is excluded from the word count).

Participation (1% per seminar 2-7): Attendance and participation during seminars are required. Students will be evaluated based on their punctuality, their willingness to engage in the seminar discussions, and their contribution of at least one significant point to the discussion.

Format: 100-150-word response; in-person participation.

Submission: Reading response submitted on Brightspace in the Discussion section, by 6 pm the day before the seminar.

2. Seminar Leadership

Each student is tasked with leading or co-leading one seminar. Prepare a short presentation (5-8 minutes) that responds to the readings and sets up a series of questions to guide a discussion. The presentation is not a summary of the readings, but a critical interpretation that frames a mode of inquiry and defines key concepts and terms. *You do not need to cover all the topics in the readings*; select a few key issues and organize your presentation around them. As you lead the seminar, invite the group to contribute with questions or provocations. The aim is to collectively think through a problem. You are encouraged to stay close to the

readings while making meaningful connections to relevant projects or contemporary issues. The seminar leader must arrive to the seminar having read their colleagues' posts on the Brightspace page so that they can engage other students' ideas and ensure everyone can contribute.

A concise handout must be prepared and distributed to the class (~2-3 pages). The handout should identify 3 key concepts or terms that allow for a meaningful interpretation of the readings and lecture content (e.g. materiality, race, discipline, labor, technology). Additional text or bullet points can be used to synthesize the readings based on the identified concepts. The handout should also pull out 3 quotes for discussion. It should also outline 5 discussion questions. Please print 9 copies of this document (one for each person in the seminar group, including the TA) and bring it to the seminar. For grading purposes, please also submit your handout in the "Assignments" tab on Brightspace.

Seminar leadership will be graded based on the handout (4% of course mark) and seminar moderation (4% of course mark).

Format: Oral presentation and handout.

Submission: Submit as PDF or .doc in the "Assignments" module on Brightspace by 9 am on the day of the seminar. Label your file using the convention "GroupNumber_Leadership_LastName", e.g. "3A_Leadership_Faciejew"

3. Quizzes

The course includes two quizzes that assess students' understanding of key concepts, terms, buildings, and spatial ideas. The quizzes feature material from the lectures and the readings. Quizzes will use multiple choice questions and may include a visual component. Quizzes are not open book.

Quizzes will take place in B015 of the Medjuck Building and will take one hour. They will be completed on Brightspace and will require use of a laptop (no tablets or phones). You must download the Respondus browser in advance.

Students with accommodations should make advance preparations with the Accessibility Centre. In case of illness, in-person make-up quizzes will be possible in the form of a written essay addressing the relevant material.

Format: One-hour in-person quiz.

Submission: Quiz completed on Brightspace during class time.

4. Paper Proposal

The research paper is developed in three stages: a paper proposal, a "visual argument", and a final paper.

The research paper mobilizes an original argument about a single building, built environment, urban space, or landscape, somewhere in the world from the period 1500-2000. Case studies from diverse contexts, in particular the Global South, are encouraged. The argument must frame the politics of built environment through any one of the intellectual frameworks discussed in the course (orientalism, coloniality, independence, labor, ornament, etc.).

The paper and its argument must be developed based on a literature review, a survey of primary or secondary sources. Academic books, journals, and other scholarly publications should be prioritized. Although useful, online sources are often not properly reviewed for accuracy, nor do they provide substantive information for developing a synthetic and theoretically rich argument. Archival sources (sometimes available online) may also be used to shape the study. To prepare for the paper, familiarize yourself with the library's online research resources, including journal databases such as the Avery Index and JSTOR. Please note that Wikipedia is not considered a scholarly source, nor are most websites that are not specifically conceived for academic or research purposes.

Please refer to the Chicago Manual of Style (author-date system) for all conventions (citations, footnotes, reference list, academic rigor): <https://tinyurl.com/chicago-author-date-full>.

The **Paper Proposal** includes four components: an abstract, an image, a close reading, and a reference list.

The abstract (150 - 200 words) identifies the argument in the form of a thesis statement. The abstract must succinctly describe the selected work (architect/builder, location, date, materials, function, organization) and situate it in its historical, political, and cultural context. Your abstract must also establish the relevance of your topic in architectural history as well as within a contemporary discourse on modernity and globalization. The bulk of your abstract should provide a clear explanation of your hypothesis and of the evidence that will be used to craft your argument. The prose should be succinct and well considered. Though an abstract is brief, the hypothesis it presents must reflect a significant amount of research.

Include one image of the work you are studying.

The close reading is a critical response to an academic text (a book chapter or journal article) that engages your selected project or provides a relevant analytic framework for your research paper. In 300-400 words, create a position statement that analyzes the selected text and situates your argument in relation to it. Your position statement must provide a rich, polemical analysis of your building in relation to the text.

A strong close reading will:

1. Succinctly summarize the author's main argument and interpret its implications.
2. Respond to the author's claims with your own analytic framework.
3. Cite and interpret at least one short passage from the text.
4. Suggest how a deeper reading of your building complements or contradicts the author's argument.
5. Articulate the cultural and political stakes of the project.

The proposal also includes a reference list containing 8 relevant scholarly sources (primary and/or secondary materials, journal articles, books) that you will use to develop your hypothesis.

A successful assignment will include a well-constructed thesis statement, a rich analytic framework, and an impeccable bibliography of relevant sources.

Format: The only acceptable formats are .doc or .docx. File size may not exceed 5 Mb.

Submission: The proposal must be submitted on Brightspace on Tuesday, February 6, by 5 pm. Label your file using the convention "GroupNumber_PaperProposal_LastName", e.g. "3A_PaperProposal_Faciejew"

5. Visual Argument and Poster Exhibition

The second stage of the research paper is a "visual argument," which focuses on the analysis of images. It consists of a set of 5 posters that provide an argumentative and visual narrative for your paper. The posters will be exhibited in the Exhibition Room and will be the focus of a discussion.

Select 5 images that will be used in your paper as evidence to support your argument. Images may include plans, photographs, sections, diagrams, sketches, legal documents—any representational medium that communicates an idea you plan to explore in your paper. For each image, identify one keyword—a concept or issue—that links to your argument. Try to engage multiple scales in your analysis: from a small detail to the project's siting in a landscape, town, or city. At least one image must be of your own making—a sketch, analytic diagram, or another representation that identifies an original observation in your analysis.

Each image must be laid out on a 11x17 page following the template provided on Brightspace. Each image should be accompanied by a short analytic paragraph (~200 words) that contributes to a larger argument. In your writing, engage scholarly sources where needed and include a reference list. Think of each image as a piece of evidence supporting a claim. In your analysis, consider the relationship between representation and construction. What is at stake socially and politically in the object you are studying? How is this reflected in the project's representation, materiality, organization?

You can consider the posters to be a storyboard for your final paper. The aim is to craft an argumentative position that aligns with the visual material. All images must be properly cited using the Chicago Manual of Style.

During the exhibition, each student will give a 3-minute presentation that provides a close reading of one image and situates it in the paper's larger argument. The presentation should be persuasive and polemical, driven by a thesis question. Students will work in small groups to discuss their visual narrative.

Format: Posters must be compiled into a single PDF. The maximum file size is 5 Mb.

Submission: Posters must be submitted in digital and physical formats on Monday, March 11, by 5 pm. The digital submission will be on Brightspace. Label your file using the convention “GroupNumber_VisualArgument_LastName”, e.g. “3A_VisualArgument_Faciejew”. The physical submission will be in the Faculty area of the Medjuck Building, in a box identified with the course number.

6. Final Paper

The **final paper** is an original piece of scholarship that mobilizes a sophisticated argument. Expanding on the visual argument assignment, it analyzes a single building/project/built environment/landscape using an intellectual framework explored in the course. As you write your paper, keep in mind that you are expected to contribute new evidence, not to summarize. Your thesis should be situated in an existing debate in architectural discourse.

The quality of your writing and analysis is expected to be high. A strong paper will avoid vague assertions and personal opinions. Instead, it will rigorously interpret the material with a logical sequence of evidence and a robust set of scholarly sources. Conduct thorough research on your subject, selecting relevant primary and secondary texts that will provide the framework for your architectural analysis. Distinguish between primary and secondary sources. Compare and contrast different viewpoints. Provide significant analysis of visual sources. Consider modes of writing and media, as well as the historical and geopolitical context of the architecture you are studying. Give yourself enough time to write, revise, and copyedit your essay multiple times.

Your paper should make use of at least 8 scholarly sources to develop the argument (primary and/or secondary materials, journal articles, books). Note that Wikipedia, and many websites not specifically conceived for academic or research purposes (e.g. Dezeen, ArchDaily, etc.) are not valid secondary sources. A complete reference list as well as images, with captions and references, should be attached at the end of the paper.

Format: The final paper should be between 2,700 – 3,000 words, plus footnotes (if applicable), image captions, and reference list. The only acceptable formats are .doc or .docx. File size may not exceed 10 Mb.

Submission: The paper must be submitted on Brightspace on Thursday, March 28, by 5 pm. Label your file using the convention “GroupNumber_FinalPaper_LastName”, e.g. “3A_FinalPaper_Faciejew”. No extensions are possible.

Feedback on Assignments

Teaching Assistants are responsible for marking the assignments; they provide basic feedback on Brightspace. Feedback is typically provided within 7 working days of the submission. Additional sessions for verbal feedback are scheduled during workshop and seminar hours.

If a student is given the opportunity to rework and resubmit a marked assignment, the final mark for that assignment will be an average of the old and new marks.

Attendance

Without an SDA, points for attendance and participation will be forfeited.

Citation Guidelines

All citations should follow the Chicago Manual of Style (author-date system):

<https://tinyurl.com/chicago-author-date-full>.

Assignment Format

Unless a template is provided, written assignments should be submitted on 8.5 x 11 sheets and in word format (.doc or .docx). Use a standard 12 pt font (Arial, Times New Roman), 1.5 line spacing, and follow Chicago Manual of Style guidelines. Include your name on all submissions. The maximum file size for any submission is 10Mb.

Assignment Submission

All assignments must be submitted to Brightspace in the correct assignment folder.

Evaluation Criteria and Standards

Students are encouraged to review the rubrics below to understand the evaluation criteria and standards.

Assessment Criteria

Paper Proposal (10% of final mark)

	D	C	B	B+/A-	A	A+
ABSTRACT AND IMAGE 40%	Topic is not framed in historical and geographic context. Abstract is descriptive and lacks a thesis. Writing style and structure are below average/poor. Multiple grammar, punctuation, and usage errors.	Topic is inadequately framed in historical and geographic context. Thesis is not original, unclear, or is absent. Writing style and structure are below average/poor. There may be multiple grammar, punctuation, and usage errors.	Topic is somewhat well framed in historical and geographic context. Thesis is not particularly original, or some aspects require further elaboration. Theoretical framing is unclear. Writing style is somewhat lacking and occasional grammar, punctuation, and usage errors.	Topic is well framed in historical and geographic context. Thesis is mostly original, but some aspects lack clarity, and the theoretical framing or methodology may be unclear. Considered writing style and solid structure. Mostly free from grammar, punctuation, spelling, usage, or formatting errors.	Topic is very well framed in historical, geographic, and theoretical context. Thesis is original. Abstract centers a solid argument focusing on a single project and the politics of the built environment and suggests a clear methodology. Considered writing style and structure. Basically free from grammar, punctuation, spelling, usage, or formatting errors.	Topic is exceptionally well framed in historical, geographic, and theoretical context. Thesis is original and thought-provoking. Abstract motivates a rich argument focusing on a single project and the politics of the built environment and suggests a clear methodology. Delightful writing style and structure. Basically free from grammar, punctuation, spelling, usage, or formatting errors.
CLOSE READING 30%	Major shortcomings. Absence of argument. Irrelevant or disconnected evidence. Lack of structure.	Relationship between response and paper topic are somewhat unclear. Few original insights in the interpretation. Position statement is unclear. Analysis of passage is inadequate or missing.	Response addresses some of the paper's concerns but may not be particularly original or its structure may be lacking. Position statement may also be somewhat unclear. Analysis of passage and text involve mostly summary rather than a critical response.	Mostly well-structured response to an academic text that has moments of insight. Position statement is mostly clear, although analysis of author's argument may be somewhat lacking. Interpretation of passage is adequate, but not particularly useful for paper topic.	Engaging and well-structured response to an academic text. Clear position statement that engages the author's argument with a strong analytic framework. Original interpretation of passage that links to a deep reading of the paper topic.	Engaging and exceptionally well-structured critical response to an academic text. Clear position statement that expands the author's argument with an original analytic framework. Original interpretation of passage that links to a deep reading of the paper topic.
REFERENCE LIST 30%	Many irrelevant or non-scholarly sources. Sources are not cited using Chicago Style guidelines.	Fewer than 8 relevant sources. Several sources are not scholarly. Sources are not cited using Chicago Style guidelines.	At least 8 sources. Several sources are not scholarly or do not address topic directly. Sources are not always cited using Chicago Style guidelines.	At least 8 scholarly sources. Not all sources address important aspects of topic. Sources are mostly properly cited using Chicago Style guidelines.	At least 8 relevant scholarly sources. Most sources address important aspects of topic. Sources are properly cited using Chicago Style guidelines.	At least 8 relevant scholarly sources. All sources address important aspects of topic. Sources are properly cited using Chicago Style guidelines.

Visual Argument (15% of final mark)

	D	C	B	B+/A-	A	A+
IMAGE SELECTION 25%	Major shortcomings in image selection, which does not contribute valuable evidence for the argument.	Image selection does not further a coherent argument or narrative. Image created by the student may be missing or does not contribute to analysis.	Images are somewhat well selected to further a coherent argument, but one or two images are not relevant. Image created by the student is not analytic or is missing.	Images are mostly well selected to further a coherent argument, but one image may not be entirely relevant. Image created by the student may not be particularly analytic or is missing.	Five well selected images that further a logical, cohesive argument and shape a clear narrative. Image created by the student demonstrates rigorous and original analysis of paper topic.	Five exceptionally well selected images that further a logical, cohesive argument and shape a clear, original narrative. Image created by the student demonstrates rigorous and original analysis of paper topic.
ARGUMENT AND ANALYSIS 50%	Major shortcomings. Absence of argument. Irrelevant or disconnected evidence. Lack of structure.	Argument is not clear or original. Text is mostly descriptive. Progression of evidence does not produce original interpretations. Deficiencies in writing style.	Argument is not entirely clear or original. Text is adequate but mostly descriptive. Progression of evidence does not produce original interpretations or particularly interesting conclusions.	Textual analysis is engaging for the most part but lacks some depth at times. Mostly clear narrative and argument that links the images to a central thesis. Progression of evidence is adequate but does not produce entirely original interpretations.	Textual analysis is engaging and original. Clear narrative and argument that links the images to a central thesis. Suggests a clear methodology that engages scholarly sources. Compelling progression of evidence.	Textual analysis is exceptionally engaging and original. Clear narrative and argument that links the images to a central thesis. Suggests an exceptionally clear methodology that engages scholarly sources. Compelling progression of evidence.
SOURCES 25%	Images are not properly cited. Irrelevant, non-scholarly, or missing sources. Sources are not cited using Chicago Style guidelines.	Images are not properly cited. Text does not engage 5 scholarly sources, or sources do not advance the argument. Sources are not properly cited using Chicago Style guidelines.	Images may not be properly cited. Text may not engage 5 scholarly sources, or all sources may not advance the argument. Sources may not be properly cited using Chicago Style guidelines.	Images are properly cited. Text engages at least 5 scholarly sources, but not all sources advance the argument. Sources are properly cited using Chicago Style guidelines.	Images are properly cited. Argument productively engages at least 5 scholarly sources. All sources link to important aspects of topic. Sources are properly cited using Chicago Style guidelines.	Images are properly cited. Argument includes masterful references to at least 5 scholarly sources. All sources link to important aspects of topic. Sources are properly cited using Chicago Style guidelines.

Final Paper (30% of final mark)

	D	C	B	B+/A-	A	A+
THESIS STATEMENT 10% Contribution to the discipline, originality.	Fails to identify a clear research topic.	Research topic is not particularly relevant to the discipline or clearly defined and/or the paper lacks focus throughout.	Thesis identifies a research topic but may be too broad in scope and/or the thesis is somewhat unclear and needs further development. Focal point is not consistently maintained in the paper.	Thesis identifies a relevant research topic and provides adequate direction for the paper with some degree of interest for the reader. The thesis states the position or hypothesis and is the focal point of the paper for the most part.	Engaging, thought-provoking thesis. Clearly states a position that is consistently maintained in the paper. Inventively addresses a question about the built environment through a historical and theoretical understanding.	Thesis is exceptionally engaging and original. The thesis is consistently maintained throughout the paper and expertly addresses a question about the built environment through a historical and theoretical understanding.
ARGUMENT AND ANALYSIS 30% Theoretical engagement with literature, analysis of visual material, proper framing in historical, political, and cultural context	Paper is descriptive and lacks analytic aspects. Paper lacks any argumentative component.	Inadequate analysis of the research topic and superficial treatment of evidence. Analysis is based on opinions and preferences rather than critical analysis of evidence.	General understanding of the topic with limited critical analysis. Summarizes, rather than analyzes, perspectives. Argument is not fully supported by textual and visual interpretation. Paper relies heavily on description, assertion, or opinion rather than analysis of evidence.	Some critical analysis of the research topic. Adequate comparison and contrasting of perspectives. Conclusions are mostly thoughtful and well-studied. Argument is adequately supported with textual and visual interpretation, but broader connections and/or implications are not thoroughly explored.	Sophisticated, careful, and critical analysis of the research topic. Perspectives are compared. Original and nuanced conclusions are developed. Argument is abundantly supported with both textual and visual interpretation. The research is clearly contextualized in historical and geographic context.	The paper analyzes the research topic with exceptional depth and rigor, linking to the intellectual frameworks discussed in the course. Conclusions are nuanced and make an important contribution to the field. Argument is abundantly supported with textual and visual interpretation. The research motivates the historical and geographic context toward innovative and unexpected conclusions.
(continued on next page)						

EVIDENCE (SOURCES) 25%	Paper does not reliably make use of sources. Sources are not relevant. Paper is compromised by misuse or absence of sources.	Lacks sufficient research sources to support the central position and/or, if included, are generally not relevant, accurate, or reliable. Contains factual mistakes or oversimplifications. Sources, if included, may not be properly referenced or cited.	Paper provides some evidence to support the central position with only a few research sources. Some sources may not be relevant, accurate, and reliable and/or appropriately referenced and cited.	Accurate evidence to support the central position. At least 8 scholarly sources that are mostly relevant, accurate, and reliable. Sources are referenced and cited appropriately throughout the paper for the most part.	Compelling and accurate evidence that supports central position. At least 8 scholarly sources that are highly relevant and reliable, adding to the strength of the paper. Sources are effectively referenced and cited throughout the paper.	Masterful use of sources to support central position. At least 8 scholarly sources that are highly relevant and reliable, adding to the strength of the paper. Sources are effectively referenced and cited throughout the paper.
ORGANIZATION 25%	Paper is extremely unclear. No central position is identifiable. Reader comprehension is severely compromised. Multiple required components are missing.	Paper lacks logical organization and impedes comprehension of ideas. Central position is only rarely evident from paragraph to paragraph and/or the paper is missing multiple required components.	Paper is somewhat organized, although occasionally ideas from paragraph to paragraph may not flow well and/or connect to the central position. May be missing a required component and/or components may be less than complete.	Paper is adequately organized. Ideas are arranged reasonably with a progression of thought from paragraph to paragraph. Includes required components (introduction, body, conclusion, references, etc.) for the most part.	Paper is effectively organized. Ideas are arranged logically, with a strong progression of thought from paragraph to paragraph. All parts connect to the central position. Includes all required components (introduction, body, conclusion, references, etc.).	Paper is exceptionally well organized. Ideas are arranged logically, with a strong progression of thought throughout. All parts reinforce the central position. All required components are skillfully articulated (introduction, body, conclusion, references, etc.).
STYLE AND CONVENTIONS 10%	Paper has poor writing style and does not make use of Chicago style guidelines. Distracting errors in spelling, grammar, punctuation, spelling, usage, and/or formatting.	Paper shows a below average/poor writing style and may not follow proper Chicago Style guidelines. Frequent errors in spelling, grammar, punctuation, spelling, usage, and/or formatting.	Paper shows an average and/or casual writing style following Chicago Style guidelines. Some errors in spelling, grammar, punctuation, usage, and/or formatting.	Paper shows above average writing style and clarity following Chicago Style guidelines. Minor errors in grammar, punctuation, spelling, usage, and/or formatting.	Paper is well written and clear using Chicago Style guidelines. Overall strong writing style. Basically free from grammar, punctuation, spelling, usage, or formatting errors.	Paper is exceptionally well written using Chicago Style guidelines. Delightful writing style. Basically free from grammar, punctuation, spelling, usage, or formatting errors.

University Standards for Individual Assignments

Letter	Percent	Definition	Description
A+	90–100%	Excellent	Considerable evidence of original thinking; outstanding capacity to analyze and synthesize; outstanding grasp of subject matter; evidence of extensive knowledge base.
A	85–89%		
A–	80–84%		
B+	77–79%	Good	Evidence of grasp of subject matter, some evidence of critical capacity and analytical ability; reasonable understanding of relevant issues; evidence of familiarity with the literature.
B	73–76%		
B–	70–72%		
C+	65–69%	Satisfactory	Evidence of some understanding of the subject matter; ability to develop solutions to simple problems.
C	60–64%		
C–	55–59%		
D	50–54%	Marginal pass	Evidence of minimal familiarity with the subject matter; minimal analytical and critical skill.
F	0–49%	Fail	Little evidence of understanding of the subject matter; weakness in analytical and critical skills; limited or irrelevant use of the literature.
INC		Incomplete	(counts as zero in GPA calculation)
W		Withdrew after deadline	(neutral in GPA calculation)
ILL		Compassionate reasons, illness	(neutral in GPA calculation)

In a graduate course, a final grade below B– will be recorded as an F.

Calculation of Final Grades

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

Grading Format

Assignment evaluations will be issued with a mark and brief written comments. Verbal feedback will also be provided during office hours after the paper proposal submission to help develop the paper.

Course-Specific Policies

Due Dates and Late Submissions

	Due date	Is a late assignment accepted?	If so, what is the deduction per weekday?*	Is there a final deadline for a late submission?	What happens after that?
1. Paper Proposal	Feb. 6	yes	3%	no	--
2. Quiz 1	Feb. 16	no	--	--	--
3. Visual Argument	Mar. 11	yes	3%	no	--
4. Final Paper	Mar. 28	no	--	--	--
4. Quiz 2	Apr. 2	no	--	--	--
6. Seminar Leadership	varies	no	--	--	--
7. Seminar attendance	weekly	no	--	--	--
8. Lecture Participation	weekly	no	--	--	--

Note: The following University or School policies take precedence over course-specific policies:

- No late assignments are accepted after the last day of weekly classes (the Friday before review week).
- With a Student Declaration of Absence (maximum two per course), an assignment may be submitted up to three weekdays late without penalty. An SDA cannot be used for the final assignment.
- With a medical note submitted to the School office, a course assignment (including a final assignment) may be submitted more than three weekdays late without penalty. The number of weekdays depends on how long you were unable to work, as indicated in the medical note. If more than one course is affected, you should consult with the Undergraduate/Graduate Coordinator to set a new schedule of due dates.
- A student with an accessibility plan that allows for deadline extensions does not need to submit an SDA.

Academic Integrity

Academic integrity is essential to the completion of this course. Written assignments will be verified using plagiarism software.

Lecture Notes or Recordings

Lecture slideshows will be posted on Brightspace after the lecture. The lecture can be recorded. Recording is not permitted during the seminars. This protects each student's freedom to express themselves and exchange ideas in the classroom.

AI Policy

Students shall give credit to AI tools whenever used, even if only to generate ideas rather than usable text or illustrations. An account of why AI tools were used should also be included. AI

tools may not be used to generate any usable text for assignments, presentations, or reading responses. Overall, AI tools should be used reflectively with an aim to deepen understanding of subject matter. Any use of AI tools outside these parameters will be considered plagiarism.

Faculty Policy

Equity, Diversity and 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.

University Policies and Resources

This course is governed by the academic rules and regulations set forth in the University Calendar and the Senate. For university regulations, go to <https://academiccalendar.dal.ca/Catalog/ViewCatalog.aspx?pageid=viewcatalog&catalogid=82&chapterid=4741&loaduseredits=False>.

A. University Statements

Academic Integrity

http://www.dal.ca/dept/university_secretariat/academic-integrity.html

At Dalhousie University, we are guided in all of our work by the values of academic integrity: honesty, trust, fairness, responsibility and respect (The Center for Academic Integrity, Duke University, 1999). As a student, you are required to demonstrate these values in all of the work you do. The University provides policies and procedures that every member of the university community is required to follow to ensure academic integrity. Read more: [https://www.dal.ca/content/dam/dalhousie/pdf/dept/university_secretariat/Syllabus_Statement_\(Aug%202015\).pdf](https://www.dal.ca/content/dam/dalhousie/pdf/dept/university_secretariat/Syllabus_Statement_(Aug%202015).pdf)

Accessibility

The Student Accessibility Centre is Dalhousie's centre of expertise for student accessibility and accommodation. The advising team works with students who request accommodation as a result of: a disability, religious obligation, or any barrier related to any other characteristic protected under Human Rights legislation (NS, NB, PEI, NFLD). Read more: https://www.dal.ca/campus_life/academic-support/accessibility.html

Student Code of Conduct

Everyone at Dalhousie is expected to treat others with dignity and respect. The Code of Student Conduct allows Dalhousie to take disciplinary action if students don't follow this community expectation. When appropriate, violations of the code can be resolved in a reasonable and informal manner—perhaps through a restorative justice process. If an informal resolution can't be reached, or would be inappropriate, procedures exist for formal dispute resolution. Read more: https://www.dal.ca/campus_life/safety-respect/student-rights-and-responsibilities/student-life-policies/code-of-student-conduct.html

Diversity and Inclusion – Culture of Respect

Every person at Dalhousie has a right to be respected and safe. We believe inclusiveness is fundamental to education. We stand for equality. Dalhousie is strengthened in our diversity. We are a respectful and inclusive community. We are committed to being a place where everyone feels welcome and supported, which is why our Strategic Direction prioritizes fostering a culture of diversity and inclusiveness (Strategic Priority 5.2). Read more:
<http://www.dal.ca/cultureofrespect.html>

Recognition of Mi'kmaq Territory

Dalhousie University would like to acknowledge that the University is on Traditional Mi'kmaq Territory. The Elders in Residence program provides students with access to First Nations elders for guidance, counsel and support. Visit the office in the McCain Building (room 3037) or contact the programs at elders@dal.ca or 902-494-6803 (leave a message).

B. University Policies and Programs

- Important Dates in the Academic Year (including add/drop dates):
http://www.dal.ca/academics/important_dates.html
- University Grading Practices: Statement of Principles and Procedures:
https://www.dal.ca/dept/university_secretariat/policies/academic/grading-practices-policy.html
- Scent-Free Program:
<http://www.dal.ca/dept/safety/programs-services/occupational-safety/scent-free.html>
- Student Declaration of Absence:
https://www.dal.ca/campus_life/safety-respect/student-rights-and-responsibilities/academic-policies/student-absence.html

C. Learning and Support Resources

- General Academic Support – Advising:
https://www.dal.ca/campus_life/academic-support/advising.html
- Fair Dealing Guidelines:
<https://libraries.dal.ca/services/copyright-office/guidelines/fair-dealingguidelines.html>
- Dalhousie University Library:
<http://libraries.dal.ca>
- Indigenous Students:
https://www.dal.ca/campus_life/communities/indigenous.html
- Black Students:
https://www.dal.ca/campus_life/communities/black-student-advising.html
- International Students:
https://www.dal.ca/campus_life/international-centre.html
- Student Health Services:
https://www.dal.ca/campus_life/health-and-wellness.html
- Counselling:
https://www.dal.ca/campus_life/health-and-wellness/services-support/student-health-and-wellness.html
- Copyright Office:
<https://libraries.dal.ca/services/copyright-office.html>
- E-Learning website:
<http://www.dal.ca/dept/elearning.html>
- Dalhousie Student Advocacy Services:
<http://dsu.ca/dsas>
- Dalhousie Ombudsperson:

https://www.dal.ca/campus_life/safety-respect/student-rights-and-responsibilities/where-to-get-help/ombudsperson.html

- Writing Centre:

https://www.dal.ca/campus_life/academic-support/writing-and-study-skills.html

- Faculty or Departmental Advising Support: Studying for Success Program:

http://www.dal.ca/campus_life/academic-support/study-skills-and-tutoring.html

D. Safety

- Biosafety:

<http://www.dal.ca/dept/safety/programs-services/biosafety.html>

- Research Laboratory Safety Policy Manual:

<http://www.dal.ca/dept/safety/documents-policiesprocedures.html>

- Faculty of Architecture and Planning: Work Safety:

<https://www.dal.ca/faculty/architecture-planning/current-students/inside-building/work-safety.html>

Michael Faciejew
January 8, 2024