

Dalhousie University, School of Architecture
Co-requisite: ARCH 5117.03, Humanities Seminar
Times & Place: Mondays & Thursdays 2:00 pm.-5:30 pm

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Brightspace site: <https://dal.brightspace.com/d2l/home/230057>



(above left) Image ARCAM's exhibition form follows function, renovation of modernist housing in Amsterdam.(above right) Amsterdam 2040 "Living in a Compact City": Amsterdam's Vision of a Sustainable Future <https://unidxd.wordpress.com/2014/09/17/reflection-living-in-a-compact-city-amsterdams-vision-of-a-sustainable-future/>

Course Description:

This studio examines the infrastructure of the metropolis and its influence on urban form and development. Topics include systems for transportation, energy use, water distribution, civic institutions, spaces of social exchange, and ecology. Students develop urban infrastructure propositions with reference to innovative urban projects worldwide.

Specific Description: RE- Configuring FIGURE GROUND

Figure Ground

Using expanded definitions of figure-ground as a design methodology, we attempt to better understand contexts and the embedded contradictions, liminalities, and paradoxes between ongoing processes of constructing land and home within the Delta condition. Figure and ground are held, in the intension between surface and the continual and everyday practices of relations, as infrastructural and organizational taskspaces: natural, artificial (mechanical) processes and social contracts which operate intersectionally between temporalities and scales. The notion then of figure ground, as infrastructures of land and home held within what is seemingly fixed -- controlled through the continual displacement and movement of water. We draw out what underlies -- the *layered* histories of constructing the deep *surface* -- written in material and habitational processes as an ever-evolving *figure ground*, connecting temporalities as continuums of constructed 'realities' -- past, present into a future tense-- between multiple stories of histories and proposed concepts -- proposed (as texts and its representations) aspirations of life/style -- and the other lived experiences, entwined within the projections and constructions of space and its surfaces. Its middle ground, that ubiquitous space of in-between between occupied, demarcated through collective care (maintained) or a fence (ownership) or left-over green space, which acts as protector, serenity, and buffer, that expressed in versions of "figure" and "ground" loaded with theoretical and social-economic and ecological meaning.

The term '*Figure*,' considered as *object*, conceived as *having volume* and a element that engages the *vertical* dimension, it can both be a moving *form* or one with more *fixity*, such as *buildings, bodies, and vehicles* of transport (bikes, trains/cars, etc.). It can create an *interface between inhabitant and environment* through its interior to exterior connections. '*Ground*' also has several interpretations, that move between definitions of land, yard, park, street, and landscape and which act through its *material and typographical configuration* as surface and in some cases becoming *figure*, a *hybrid construct* which is both infrastructure (dijk), natural element and temporary dwelling for cars (garage) or water. In exploring the complex relationships in *figure ground*, as both *noun and verb*

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-- between figure and its figurings, ground and its groundings, revealing the relations and structures that underpin both its construction and what enables and is afforded. In this way figure ground acts, registering, connecting, or turning, and tethering. In this way architectures of figure ground are operating against and within social, economic, and ecological lines, moving in-between definitions and scales of home and land, between the individual and the territory, the collective and the constancy of the horizon. It develops notions of figuring and grounding through alternating scales of thinking, between notions of “immensity¹” that connect the infinite space of the ocean and landscape – a sea of land -- with our equally vast imaginative inner world of “intimacy” combining Emanuele Coccia’s ideas’ of the constructions of home and relations, together with Michel Foucault’s concept of “heterotopia” refers to spaces created as by-products of a utopian projections that between which tether us to Earth.

Life In-Between

Urban life today, is faced with multiple crises, at the global scale which have reached a tipping point. From an accelerating climate catastrophe, which calls for feasible social and ecological alternatives beyond western hegemony of capitalism with its profit driven solutions based on technological products and models (predicting eco-services +/-...), both in production and in mass consumption. The resurgence of conflicts and worldwide revival of right-wing/fascist movements and parties which ask for the active and creative re-invention and re-appropriation of collective practices of solidarity crossing all domains of urban life. Finally, the unprecedented scale of planetary urbanization, and its’ landscape of global interdependency, caused by neoliberal rule and entrenched globalisation over decades, which has left behind a deeply fragmented and highly individualised societies. Today’s cities are situated at the intersection between these and other global challenges, as one of continual change and transitioning, and it is within this that the studio asks: Is it possible to re construct, renovating and re inhabit the *figure ground*, in ways that shift ideas of *land and home*, addressing, bridging and activating: i) social and ecological alternatives to capitalism; ii) creative re-invention and re-appropriation of collective practices to find ways to iii) the very fragmentation we find in both the social and environmental spheres of our urban development. It asks designers in uncovering the very structures of history, amplifying non dominate voices of ‘other’ that perhaps counter rather than reinforce power dynamics, and when preserving, renovating, demolishing (in part/full) and re-constructing to imagine how value both socially and environmentally can be added. In this way re-envisioning the very structures and forms of ‘living’ -- life, land, and home -- at scales that cross between architecture, public space, urban design, infrastructure, and territory.

Against this dense thematic background, turns to the lived reality of urban everyday life and the multiple tensions – social and political, temporal, and spatial – that arise from unresolved situations of urban in-betweenness. We will seek out and trace historic change, and explore sites and places, examine various frameworks and mapping networks of temporalities, relationships of actors/groups and everyday practices that re-negotiate the limits of the urban in-between. We will focus on liminal sites, and processes where ongoing preservation, renovations and new/re-development and the various spaces between boundaries, or definitions where waste space or underdefined or utilized spaces often adjacent of in-between infrastructural spaces or beside recreation, education, production, and reproduction zones. How does the everyday urban life emerge, informally and formally at sites of in-between, suspended between the old and the new? Who are the actors that can define and reshape the contours of this urban in-between? Who is absent or even excluded? What are the political, spatial, and temporal tensions that are produced at these sites and how do actors address and negotiate them? It calls for alternative and collaborative forms of inhabiting and making and designing, creating spaces for the common good designing from and for the cracks, inertial spaces, undergrounds, and glitch spaces of the informal, spaces of resistance and alliance.

This shift from the commons as resources to commoning, which prioritizes socio-spatial relations that are always in flux, revealing that commons, or rather, practices of commoning, can be encountered almost everywhere; in the public space, in schools, in slums, within families, in factories, in streets and in many other places. Similarly, the

¹ Gaston Bachelard’s idea of “immensity”

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commons can be found in social movements and in political struggles, in periods of emergency or even in contexts of remote camping; the (re)production of the commons has become a synonym for the collective (re)production of life itself. In modern societies, the commons range from long-lasting social systems to precarious and temporary arrangements; thus, they can acquire different roles in social and economic life. We will focus mainly on the latter form of commons, which, despite their precarity, offer a highly symbolic function in society: to facilitate transitions and to foster transformation at the individual, collective and even societal level. These commons I am calling liminal because they embody many of the qualities found in the intermediate phases of the —rites of passage — that in archaic societies were performed to guarantee the safe passage from one state to another, one season to another.

These inventions employ such collectively performed rituals to prepare for, mark and symbolize transformation and transition—or even explore the possibility of it. Even though they share many elements with the rituals performed in archaic societies, these new rites of passage tend to differ in many aspects, often start as outcomes of crisis and then follow their own trajectories. Despite their short lives, they can have deep and enduring effects. We will investigate the transitory character of current urban life that re-emerges at the level of insurgent practices, from urban or political initiatives to local housing initiatives, coop projects, locally initiated neighbourhood environments, and often young urban practitioners, with particular interest in the practices of spatial appropriation, re-coding, and communing in Amsterdam (de Appel, ARCAM, Water Proofing Amsterdam...). Examining, these case studies and their embeddedness within broader social and physical settings such as private and public funding, regulatory frameworks, local and regional politics, and processes as well as civil society initiatives. Can we differentiate project phases, (conceptualization, realization, use, etc.) and generate, new affordances and connectivity? What fights must be endured, and which alliances must be formed? How do collaborations emerge, grow, and maintain themselves? How does the temporality of these places, groups, and practices come into play and finally, can be the role of architecture have alternative forms both of duration and of collaborative insurgent practices in preparing broader societal transformations in the city? How can the short-term oriented temporal rhythms of such places be translated into the longer time horizons of built space and lasting social change?

Liminality refers to the various intermediate stages within rituals and rites of passage in which participants shed their old identities before having arrived at fully formed new ones².

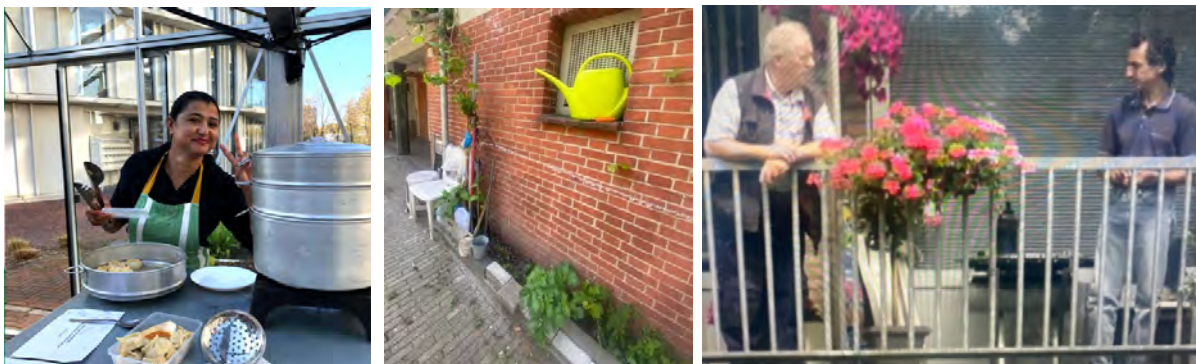


Photo Mama's KolenkitKoks chefs offers practical experience to cater for local organizations such as MAQAM; Apartment building street façade, C.Venart; and still from H.Honigmann, documentary film 'West Side Stories.' left-rt respectively

Situating within Liminality

The term project is situated within the liminality of the Dutch delta, a landscape of continual change embedded in pragmatic rites (swimming lessons...) and collective organizational structures (social contract, water boards...) which are both palatable and invisible. These structures interlock social, political, economic and environment structures and forces to ensure the continual movement of water through mechanical action, energy, and capital

² Varvarousis, Angelos. 2022. *Liminal Commons: Modern Rituals of Transition in Greece*. Bloomsbury: 24. <https://www.postgrowthcities.com/resources/>

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that pump water to keep 'our feet dry'. To ensure (insurance) this the construction (capital investment) of a multi-layered system of infrastructures (dijk, canal, and polder...) sets of inventions one could say are both genius and folly, are the background to all urbanization. This colonization of nature in its' most concentrated forms is literally the background for the term's investigation. Here urbanization is pragmatically situated to *control* physically (environmental/spatial) and organizationally (social/economic) the relational structures -- of 'randstad' -- in which 'city' states -- Rotterdam [industrial/port economic engine (labour)], den Hague (political capital) and Amsterdam (symbolic and financial capital) -- hold strategic positions (military) within scalar networks act together as collective to protect (water boards/city state governments) and unify power within the largest delta in Europe. Within this larger construct, Amsterdam, as its name suggests -- the damming of the Amstel (12th C) is both the *historic capital* of the 'state' of North Holland and the *symbolic capital* and ideological the origins of democratic capitalism a pairing that organizing mechanisms of social (social contract), environmental (water) and economic [market exchanges, finance, insurance, and multi-national companies] forces for the Dutch Nation.

The specific history of Amsterdam's and Dutchness is based in *littoral & literary narratives* -- itinerate lines and points of trade and naming/representations which position/reposition goods/knowledge operating as parallel worlds and an extension of territories (inland-seaward). This construct of identity operates together and parallel too their delta Landscape (urban/rural), in the liminality (economic engines both near and far across water and in the mailable operations of forming land through invention, negotiation and collective labour, as methods of exchange, displacement and trade. These practices describe all forms of littoral-scapes, represented, (words, cartographic, legal document, deed/unit, etc.), and constructed in *roots and routes*, in *inland systems* (landform-water infrastructures) and *seaward itinerant networks* that connect and control through separating and displacing/exchanging both water and goods, from land(s) locally and globally. As a *cat's cradle*,³ of *relationships* enacted *temporally* and *spatially* between actors (human/non-human), *constructs commodities of speculation, investment and finance which bound* seaward journeys -- constructing vessels and commodities (artefact/product/element/figures), securing its' global trade routes, and markets (1605 & today's EU exchange) -- and inland poldering -- constructing land as parcels of real estate through the continual displacement of water (infrastructures canals/ditch/pimps) and the formations of value added architectures [town/country estates, and industries/agricultures/refineries/extractions...], as tied investments. The combining/recombining, reselling/repackaging in the continual re-negotiation at multiple scales and multiple economies, from industries of labour to real estate, to goods/commodities, and the services of valuation/financial/insurance... each forming both physical (artifact, part, element), both compositionally/spatially (matter, substance, surface), and representational negotiations (legal tender and contracts) and controls which reinforced each other. Are the narratives (stories, rituals, organizational boards/collectives) securing social contracts, within the dynamic systems and recursive processes that are both cultural and natural. Here, "*there is no such thing as either man or nature now, only a process that produces the one within the other and couples the machines together*"⁴ a *cyborg landscape*.⁵ A landscape (rural/urban) structured, through the compilation (*accumulated or erased*) of *systems and processes*: natural (geology, hydrology, and ecology) and cultural (social, economic, and environmental) over time (past, present and potential futures) that set relationships, and colonize environments. Constructing *place, transforming* the environment, technically (water infrastructures, flood protection, soil regeneration and management) and bound to actors (human-non-human) socially (social contract, maintenance/care) through collective actions, exploiting niches and affordances creating references (sign, texts/histories/narratives, legal deed or units) or resources (energy, material) that hold meaning in differing states of legibility, kept alive, remembered or forgotten, obscured or erased. Amsterdam and the Dutch, in this sense, become both emblematic and perhaps an extreme example of our ingeniousness in the face of adversity but also equally our entanglement in earth systems.

³ Donna Haraway, *Staying with the Trouble*

⁴ Gilles Deleuze and Félix Guattari, (1980) *Anti-Oedipus 2*)

⁵ Donna Haraway, *Simians, Cyborgs and Women: The Reinvention of Nature*. Free Association Books, London UK 1991



(left) La Terre est une architecture/The Earth is an Architecture at La Biennale di Venezia, TVK <https://bitume.media/bati/la-terre-est-une-architecture-une-fiction-geomorphologique-par-tvk>, photo Laurian Ghinitiu; (mid) Recreation requirements (De 8 en Opbouw 1939); (rt) Team 10 Doorn Publication Habitat Section, Smithsonian, A+P (based on P. Geddes "Valley Section" diagram 1909) & Atlas of the Functioning City.

<http://www.team10online.org/team10/text/doorn-manifesto.htm>

<https://www.archdaily.com/596081/ciam-4-and-the-unanimous-origins-of-modernist-urban-planning>

Affordances

*"Affordances are possibilities for action provided to an animal by the environment — by the substances, surfaces, objects, and other living creatures that surround it" ... "Ecologists have the concept of a niche. A species of animal is said to utilize or occupy a certain niche in the environment." ... "A niche is a set of affordances... "the natural environment offers ...different animals' different ways of life... The niche implies a kind of animal, and the animal implies a kind of niche. Note the complementarity of the two."*⁶

Affordances build on the existent and what it allows... in this never-ending process of accumulation, attachment, and erasure, and how our continued existence is facilitated or enabled within a place. Gibson suggests that properties of an object or environment allow it to function giving clues that act as indicators as to fit and/or action. Although some clues are hidden or available only at certain times of year or seasons (apples on a tree, or sun in the garden). Whyte's study of public spaces⁷ suggests that the success of spaces contains elements that create more than singular affordances, he uses the example of the Seagram Building Plaza (1958) on 53rd and Park Ave, which on most days is always full at lunch time, with people sitting or leaning on low walls, steps, or benches. Another example is how the street itself on the 101st Street block in East Harlem was the play area not a playground. Where adjoining stoops and fire escapes provided prime viewing across the street, highly functional for mothers and older people, making this block, which had within it all the basic elements of a successful urban place. Consequently, Architects, Urban Designers, as well as farmers, (see above Geddes Valley Section), define use, based on existing affordances, and amplify them, by building varieties of niches within the environment.

New West Amsterdam (Background)

Looking specifically at the figure ground of Amsterdam's Expansion Plan (1934) the AUP and the nieuw/new-west development (1950s - 1960s) will be the focus of our research and the design-humanities projects for the term. Amsterdam's New West, its' constructive history and its' current preservation, renovation, and re-development, will act as both *assemblage* or *foil*, operating between *figure* and *ground*, its figurations and groundings as a means of addressing both scalar relations of urbanization, territory and global crisis. Here, Amsterdam acts as both example of our entanglement with Earth and how design can act, crossing scales and disciplinary boundaries to creatively operate on the world.

⁶ Gibson, J.J. (1986/1979) *The Ecological Approach to Visual Perception*. (p. 125 -128)

⁷ William Whyte, *The Social Life of Small Urban Spaces*



Example of faced Renovation, Slothof (rt) and (left) Map of Slottermeer, ten areas of significant heritage, shown in the Red, and of these only two protected by National Monument status (Slothof (1960)). link for New West Atlas <https://www.atlasleeefomgeving.nl/kaarten?config=3ef897de-127f-471a-959b-93b7597de188&gm-x=150000&gm-y=455000&gm-z=3&gm-b=1544180834512.true.1:1553436968683.true.1>

“Cities, like natural ecologies, emerge through recursive procedures. They are the cumulative result of countless individual operations repeated over time with slight variation. Difference is produced incrementally, as an effect of repetition and feedback. As an urbanistic model, an “artificial ecology,” implies a complex interplay of agents, objects, and processes, where time is a key variable. There are ecologies of waste, development, pollution, or leisure, not to mention war, politics, or terrorism. Ecologies are by definition incompatible with fixed categories. What architecture might learn from ecology is a more flexible form of practice itself: a series of working concepts flexible enough to accommodate the wildly improbable demands of the contemporary city.”

Gregory Bateson, *Steps to an Ecology of Mind*. 1972

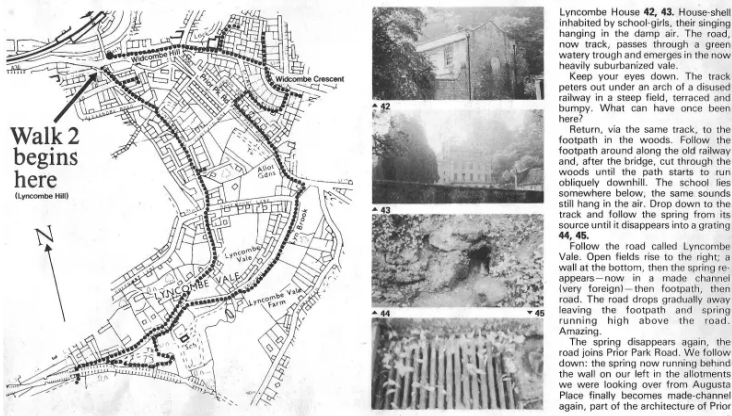
The studio focuses on exploring the continual processes of negotiation -- the figure-ground -- its' embedded [infra]-structures and the very multi-scalar facia that structure relations, operating at the intersections, in-between scales, and social, economic, and environmental forces. The work of the term develops an understanding of figure ground and its relations at multiple spatial-temporal scales, investigating the boundaries between the figure and ground of Amsterdam's Nieuw West. It develops various lines of critic through understandings of what underlies the constructions of figure ground within Amsterdam's Expansion Plan (AUP 1935) a garden city model and the current preservation and redevelopment plans. The Amsterdam's Expansion Plan was developed by Amsterdam's Department Public works and Housing lead by Cornelia van Eesterlin and Theo van Lohuizen and was constructed (1950s-1960s) in the aftermath of crisis -- World War II (1945) and flood (1953) -- but also within widespread famine, unemployment and immigration. Developed as experiments, in new financial and construction models, influenced by international ideas (CIAM & team ten) and examples from Germany/Denmark and Sweden as well as rising interest from/in America. Acting as both an infrastructural strategy, in which the construction processes, literally combined littoral (land/water for sand) and literary (images/imagination) narratives of landscape, public space and architecture, simultaneously constructing new ideologies of land, home and family. The experiment combined and broadened existing ideas of family (as unit, notions of childhood) nature, social contract and the collective, brought together with permutations of finance models (private/public models of the welfare state) and implemented through new processes and technologies in construction and transportation infrastructures both public (train/tram/bus) and private (automobile) pairing new ideas of light, air, and space hand in hand with new freedoms. These ideas and processes (from outside) resonated with the Dutch, not only for the ideas it supported but the work it created for local companies, in extractive measures (expertise in dredging/core sampling), the mass production (ground works and real-estate) already established and together it forged new avenues of trade relations/multi-national companies/industries creating jobs and jump started the economy. Here ideas of finance -- as democratic idea of the collective, social contract (water boards), multi-nationals and housing associations, speculation through developing experimental models of investment paired with ideologies of living/housing and nature (polder/industrial development/real-estate/commodity markets) were developed for the labor class. The historical development similar to the current re-development harnesses ideas of family, and simultaneously changes both the financial and housing models, developing ideas of space a fixity/permanence with a new plasticity are captures multiple

forms of rental markets (market housing/social housing) and from internal ownership to global a further shifting of technologies from serve/service (historically central heating/water/sewer, garage/automobile and the appliances (gas furnace/stove/oven), tv/radio/ /vacuum/washing machines...) that invaded the home, simultaneously separating and uniting interior/external; private/public, near/far; served/servant; natural/culture.

Methodology

The studio uses an approach that combines critical theory, history (Humanities Seminar Arch 5117.03) and a series of mapping, archival field/data research/documentation and analysis combine to create methodologies that uncover the underling both the material/physical and ideological constructs of the built environment. The *figure ground* -- the structures defining the landscape/urban and architectures defined as *deep surface* (Ingold), with its currencies and histories read and written as a temporal notion the collective process of landscape – of care, preservation, re-working, or erasure that renegotiate relationships of exchange/displacement at multiple scales of territories (inland/seaward). Here in the Delta landscape the amorphous literary and littoral notion of routes and roots situate exchanges in the very materials, construction methods, that condition (topographical/ programmatic) affordances and link bring forwards both past (memories) and forge future (potentializes) creating relationships of Home. We use a philosophical rather than pragmatic notion of home suggested by Emanuele Coccia’s small book *Philosophy of the Home* “Homes defined as the forging of relationships: with other people, objects, animals, plants memories and with ourselves,” as a “... moral reality before an architectural one.” In this reimagining, of past, present, and future conditions of ground and home the studio takes on the very processes of a sort of pre-ongoing-reconstruction as both the preservation/renovation or de-construction/dis-mantling and re-development of the area of New West Amsterdam. We uncover and make evident through a methodology of mapping (palimpsest, conscious and unconscious relations/structures), documentation (still/moving photography, sketching/writing) the very structures affordances facilitating and enabling different ideas of home as a place for a more ecological, creative way of living in the world.

Documentation and Analysis



(rt) Allison and Peter Smithson, Site Walks in Bath UK

The Studio employs a *design-research methodology* combining humanities and design research techniques to inform outcomes in both design, and humanities courses this term. Developing design through a *combination of* methods, that help students situate and analyse, revealing understandings, relational (physical and haptic/practiced structures) and often-hidden dimensions between *social, economic, ecological, systems/processes* and scalar temporal-spatial dynamics that create and inform 'place,' its histories/narratives, variables/parts/actors and their interactions and affects to generate a particular outcome. In analyzing change -- the *accumulations* and *erasures* -- of constructs, mattered histories, and interconnected systems. It develops tools of reading and representing, documenting and analysing scalar relationality and intersectionality as *Horizontal - Palimpsest* (temporal) and Systems *Overlay* (Natural/Cultural Systems and scales), and Vertical *Transects* a literal section cut through the earth and our relation to that earth as line of travel which then brings in the perceptual positioning to bear within aspects of the figure-ground as line and fragment connected used to move between the scalar-temporal relations – from scale of the

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figure/individual to the scale of the territory – and the architectural scale of collective/civic interventions to the figure ground of part in ongoing urbanising/environmental process.

Systemic design combines concepts of systems thinking and design thinking, as a tool set looking complex problems. It looks to systems and relationships between different parties and elements and how they interact. This leads to an understanding of how variables affect each other to generate a particular outcome. Systemic design brings a set of solutions or “interventions”, which can reinforce each other to drive change in a current problematic situation⁸.

Tools include but are not limited to the following categories of intersections both Horizontal and Vertical between systems, and temporal-spatial scales within the overlapping, disconnected, conflictual interests & relationships.

Palimpsest

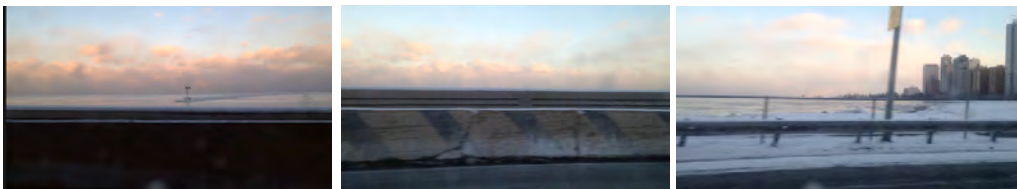
Temporal overlap analysis -- horizontal -- between times; constructs; and social, economic and environmental systems, as representations, texts and the physical territory developed through the Palimpsest (Boyer, Foucault, Eisenman⁹) or deep surface¹⁰ -- map, image, text – combining the Overlay Method (McHarg/ Corners), and scalar dynamics of Systems Theory (Berger/Meadows) the various Ecological/Cultural layers/categories (Forman/Lynch) together to understand relationality between systems -- synthetic and natural. These Mappings will use Open-Source Data and GIS software, other maps (cartographic (archival), Aerial, Heat Sensorial, & LIDAR information, etc.) along with other Data (Economic/Population Density...).

Transects

A: Sectional Series (Geddes/Corner) revealing intersectional relationships, and affordances due to topography and what is below the surface, between ecologies (human and non-humans), habitat/use, constructs, systems and earth systems, (water, soil, sand, mud/clay...) what is continuities and what is disconnected);

B: Serial Vision, (Cullen/Girot) uses Cinematic and Perceptual/Phenomenological (photographic (details/panorama photography, time-based video, and descriptive text...) techniques to gather temporal information through firsthand documentation and of our perceived habitational relationships (between surface, actions, constructs, frame, detail, movement through time and later analysis of...). Four Transects cut sections vertically, linking the physical routes/pathways through time to the experiential as enfolded narrative journey from the city (its' origins, constructs & myths) to its' territorial landscapes as disconnected and juxtaposed appropriated spatial histories. *Temporal and experiential findings* are gathered through firsthand research during the *field trip (archive, video/photographs...)* and developed through further research and design, *back home*.

C: Panorama and Details Series (Ray/Hockney) Two forms of photography as a way of understanding the physical urban fabric and its structures at different scales. The panorama focuses on the larger structures within a space, its edges both moving or fixed while the detail is used to catalogue types, studying relationships, connections between materials, surfaces textures,, typologies of an area, looking for variations and similarities within the fabric or the same site through different times of the day or week, etc. enabling a reading of the place.



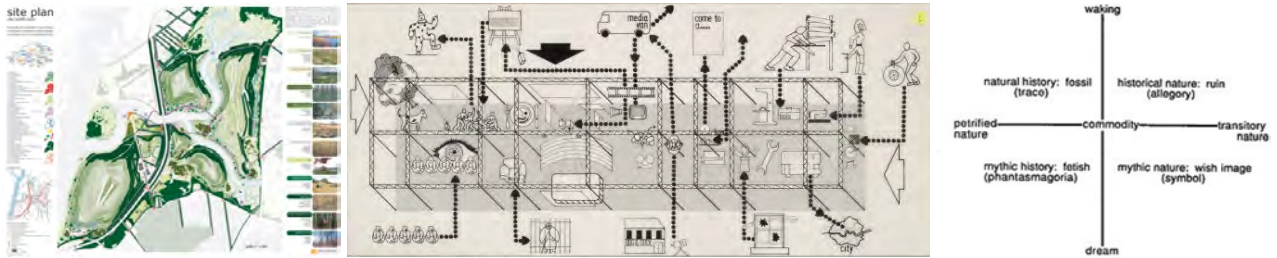
Martin Scorsese, Time and Space, Film <https://www.youtube.com/watch?v=OCOe3oGaPEo>

⁸ Anne Pendleton-Julian w. co-author John Seely Brown, Design Unbound: Designing for Emergence,

⁹ Alan Balfour, Documenting of a creative Process, in Cities of Artificial Excavation: Peter Eisenman, edited by Bédard, Jean-François. P 169 – 186.

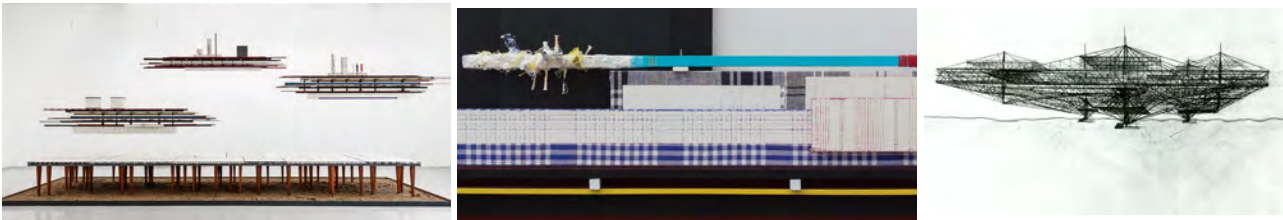
¹⁰ Ingold Temporalities of Landscape

Relational/Intersectional Diagrams and Metabolic Matrices



(left) James Corner Temporal Phased Landscape Plan, Fresh Kills Park, NY with, landscape and actor temporal affordances. (middle) Inter-Action Centre in Kentish Town, London Cedric Price, 1971;(rt) Dialectical image, a sketch diagram from Buck-Morss's book on the Arcades. Here 'the commodity' is in the center, and each field of the coordinates describes one aspect of the physiognomic appearance of the commodity, showing its contradictory "faces": fetish and fossil; wish image and ruin. In the positioning of the fields, those under the sign of transitoriness would need to be affirmed. Display D represents this invisible, inner structure of the Passagen-Werk.

*Matrices and Diagramming are ways to determine Situational, Relational and Intersectional (Processes/Networks/Metabolics), all ways to simply organize and visualize complex and dynamic temporal-spatial scalar relationships. Set relational temporalities and parameters (limits/dimension (max/min), and materials qualities (duration - erosion/change),) and necessities. Sampling (Desvigne, Mathur/Da Cunha, Arquero) Intersectional Analysis situated Matrixes (Van den Berger's Metabolics) are diagramming techniques to help situate and reveal relationships, relational forces/ dynamics, and the Dialectical Image (Benjamin) reveals also *associative logic*. Both reveal and situate how specific concepts come about and what their impact/relationships are socially, economically, or environmentally. Text diagrams can be useful as a way of analyzing research findings to translate between text 2-3-even 4D diagrams (loops/networked systems) can be from humanities texts to break down ideas and relationships of parts of the text (humanities) or to analyzing 3D/2D/4D dynamic spatial constructs to simple diagrams of forces, temporal and spatial relationships or temporal intersecting cycles using both line, points, and text (design)*



(left) The Measurement of Presence, Iris Kensmil and Remy Jungerman (Dutch Pavilion, 58th International Art Exhibition – La Biennale di Venezia 2019) and (rt) Remy Jungerman, Horizontal Obeah HASIGOUN detail 2018, (rt) Drawing of New Babylon 1959–1974, Constant Nieuwenhuys.

Case Studies

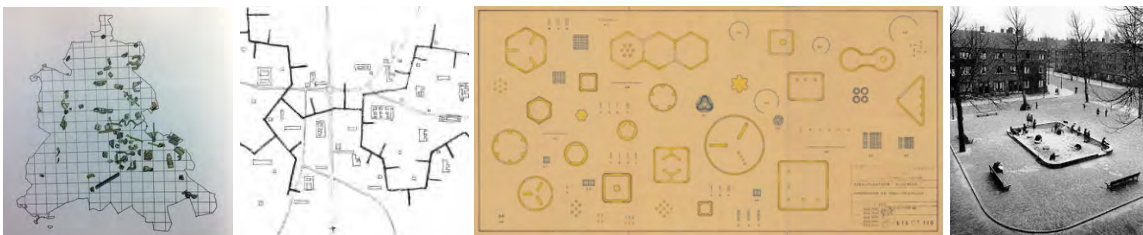
Case studies of both Art and Architecture are used as *examples* from Metabolists (Tokyo Bay, Ocean City...), Cobra (Constance) and Team 10 (Allison, & Peter Smithson, Van Eyck, Blom, Bakema, etc...) 1960's – 1980 that created both the historical relationships and ideologies but as well reflect and effect citizenship with the potential of creating belonging, ownership and perhaps in a sense new urbanities, that situate, connect, and create collective endeavors, enhance, engage attention (exhibit, publications/websites/blogs), we will visit formal and informal organizations and institutions which can also be used as Cases Studies (de appel, AMS, ARCAM, MAQAM,OBA, Samen Nieuw-West, Amsterdam Weerproof ...) helping to structure and reinforce collective, community and public encounters, through developing programs for the exchange, exploration and creation of knowledge, self-expression and education. How do the Projects work between *Pathways* (circulation (vertical-horizontal), *Super-Structure* (infrastructural/structure at Urban and Architectural Scales) and *Elements/Units*. While we will visit other areas of redevelopment within Amsterdam but will specifically investigate the New West neighbourhoods. See List in References.

DRAFT

You will use a similar analysis method/diagramming technique *Identifying aspect of the figure ground* the visible and invisible, tangible and intangible, liminal relationships, spaces, and pathways, (infrastructural/structural) and various elements/programs/individuals around which these systems/connections/events evolve/revolve discovered on the Field Trip and through various Exercises while in Amsterdam in-situ and afterwards (through, blogs/research and further analysis). *example* Van Eyck and Mulder's playground elements and placements, which both intervened (initially temporally) shifting the dynamics of public space waste/open to 'play' space interpreted differently by multiple users, or *Piet Bloms*, 'Cube Housing' uses public space as a means of acting against large-scale traffic works to obscure, building over the busy Blaak st. in Rotterdam connecting to its larger context *Jaap Bakema* public library both take on the idea of building and public space in unique ways, Similar propositions by Dutch avant-garde artists and thinkers of the time, such as the visual artist *Constant* and the architect-engineer *Frank van Klingereren* whose enclosed City in the suburb of Amersfoort Kattenbroek (1990-1991) Urban Roof and Kasbah project's in Hengelo are all social experiments. being critical of both the selected areas of preservation, and new/re-development. In re-configuring figure ground the studio looks at the various processes, documenting and analyzing the existing contexts historical as well as current states. It asks, students to both uncover temporal lines of inquiry and the larger connections, roles and uses architecture plays in its largest and smallest sense, to visualize, reflect and re-establish connections, amplifying affordances, and social and environmental processes within the processes of preservation, and new/re-development. How can the existing context facilitate change? How can architecture act as mediator within these larger processes? How can the redefinition of ground and figure act to connect, preform and provide multiple functions, harnessing the temporal, spatial and material dimensions and facilitate change within processes, as an infrastructural logic to activate, engage, empower, and facilitate real connections, care within the social and the environmental idea of land and home.

Narrative/Argument

This Script or Narrative/Argument is a way to structure or play out relationships and logic of your focus for the terms work as both a 'SF' Fiction -- JG Ballard's London in Drowned World (fiction 1962), or Manifest Destiny, (Rockman painting of Brooklyn 2003), or Constance Nieuwenhuys' New Babylon -- developed conceptually as constructed framework which outlines relations and scenarios to tell their story, both in terms of research and design. Bases in the real experiences of 'where' we are and a projection of relationships, to 'how' it could be combining pragmatics and imagination, to redefine social/urban/landscape paradigms, informed by ideas of the processes, adaptations which retrofit the existing figure ground of home and land for the collective/commons -- *a civic architecture* -- and public space, adaption to larger and smaller dynamics -- economic, social, and environmental.



(left) Unger's, City within the city, Berlin; (lft middle) Diagram of organizational devices, Allison and Peter Smithson, Stem & Web, in Golden Lane UK. (rt middle) Aldo Van Eck and Jakoba Mulder Playground Elements and photograph, NAI, archive.

The outcome of the studio

Through theory and design, we try to uncover and acknowledge both the past and its effects on the existing conditions and propose a re-ordering of social and spatial expectations within it. The broader inspiration lies not only in theory but in the topography of the *figure ground* of the city itself, and architectures position, mediating at edge or center between compression and expansion between constructions of land -- scapes, infa-structures (dykes/dunes) and the larger immensity of that infinite horizon of Sea -- as land and ocean only kilometres away. In exploring the limits where -- the garden city/international style models -- Amsterdam's Nieuw West suburbs, fail to succumb to binary descriptions, creating a heterotopic place of passage and meeting. The suburbs are tied to their roots in both the city and in nature. The body, an infinite container for the imagination, is tied to place, to

DRAFT

history, and to landscape. These terms culminate in rich figure-ground possibilities with potentials of unexpected geometries that attempt to exist at the convergence of the ideal with the real, the public and the private, the natural and the artificial, determining a new imaginative space, that connects both to the ground and to processes unresolved and unreachable... perhaps it focuses on bringing attention, and being with the trouble¹¹.

Students will develop a *possible* 're-negotiation/re-conciliation and re-construction' of the figure ground as a 'civic' infrastructure for home and land, where architecture is the mediational structures, between processes, functions and the collective public as civic that strategically positions and activate actors within the larger context -- past, present, and future. Within this framework the studio asks How can architecture act to i) create opportunities and affordances within processes in-between territories, systems and the elements of figure and ground; ii) activating and facilitating new relations; as well as iii) making visible the invisible forces and temporal dimensions at play, embedded in processes of constructing *ground and home*. Here we dwell within the *liminal dimensions of construction/restoration/demolition, in-between* the built and unbuilt; the physical (material, structural, spatial) dimensions and its ideological underpinnings, which cross scales of territories creating invisible and visible networks of relations and separations both near and far, that underpin any architectural and urban work. The Netherlands is a country whose origin on the edge of the North Sea and within the *delta* landscape is based on exchange both *natural and cultural*, this *in-between seaward and inland waters and journeys* (North Sea/Atlantic Ocean and its Rivers), carrying the entangled histories of its production. The foundational example *the 'polder'* is both representational of the physical *ground* as model of an integrated and intersecting set of rules and systems (a parallel world) for Social, Economic and Environmental speculations. *New West Amsterdam*, and by extension the *Netherlands* as Land/Nation then acts as an example of not only *our entanglement with the Earth* and the continual re-invention and re-definition of *ground and home* not just as *land* but embedded with *idea of family and freedom*. The terms work looks at both historical, and current processes of transformation, the temporalities of the processes of inhabiting, preservation, and re-development as iterative processes of re-construction and re-investment but to of care, it asks what we can learn from the past, which may help us to both re-engage and reconcile but importantly to re-image both ground and home that positions creative way of living in the world, where potential futures can empower and facilitate -- multi-species -- social and ecological equability. In each case we develop means of re-negotiate and leverage the present state, build niches and affordances: as niche (micro climate) or logia, a retreat/platform for view or to depart and others to take over, or as an expansion of transitional scaffolds, in order to move between realms, internal island and the sea both of which are narratives for a future.

1) documentation and *analysis* used to focus and situate an aspect of the figure ground or deep surface and relational web as various scales and relationalities:

- i) environment – delta ecologies (internally and externally (systems, networks, and connections));
- ii) urban – social collectivity's and agency;
- iii) *temporally* (past (history), present context and future (issues)). incorporating ideas of

2) *systematize intersectionality, relationships* between *systems* and *scales* to find failure, leverage points (attachment -temporality) and setting potential narratives (systems (infrastructure and architectonic structure), actors and actions/programs and processes). -- *relationally*

3) *Interpretation* is part of the design process in which the student takes an attitude of expand or retreat and situates civic architecture(s), relationally and temporally to an figure ground within the rural/urban landscape of Amsterdam. In *systematizing intersectional relationships* between systems and *scales*, both failure and leverage points can help to set potential narratives, actors and actions or programs and processes in place. Relationally grounded within the structure and workings of the figure ground and the deep surface of the Delta's (systems, networks, and connections) and temporally to past and future narratives.

4) Take on an attitude -- *expansion or retreat* – to frame design decisions, determining due to climate change and subsistence, our collective urban reference points disappear or are in ruin.

Course Structure

¹¹ Haraway, D. Staying with the Trouble

DRAFT

The studio [Arch 5004 (section 1)] and the co-requisite Humanities Course [Arch5199 (section 1)] to develop a design-research methodology to link closely to a design-research methodology, a way of working modeled after your thesis terms. A series of lectures, readings, field trip (excursions/tours and workshops) and case studies will be used to support and develop students research and inform outcomes in both courses Humanities research (Arch 5199 -- archival/representational (cartographies/ paintings/ text)) and design Arch5004 (analysis (diagraming), sets parameters and scenarios in contexts (refences, systems, scales, and temporalities)) to situate actors, new programs and systems within ideas of constructing civic/collective architecture(s) for a future 2050. The design (Arch5004) systematically tests temporal-spatial narratives and architecture through -- ever evolving temporal continuums where futures must sit in relationship to past choices, actions, and histories. The studio helps students develop a working method and individual design project between group work/diagraming/workshops and critics/field trip (lectures, tours and workshops (documenting and analysis) and individual explorations that aid in situating, setting design parameters that informs both the terms work.

Field Trip -- Reading of the City and Territories

The workshop starting **Aug 26th in Amsterdam and runs through Sept 6th**, it grounds students to an understanding of context through sets of exercises/workshops, lectures, and site visits. Enables first-hand experience and seeing relationships between scales, people, public space, and its architectures. It helps students to collectively and individual documentation of areas and determine specific sites and focus creating a Reading of the City, that will inform the work of the term both in Design and in Humanities.

Students will learn how to observe, document and analysis the physical spatial and temporal patterns/structures/events, types/elements/tempo that enable the construction of land and home in a delta. Sketching (between scales/positions, gesture/measure), Photographic(detail/pan) and Video (temporal) documentation tools will be used to inform various narrative lines of focus. We will be visiting social organizations, museums and foundations, archives, offices, universities, and exhibitions, etc. **[See Schedule and Individual Workshop Handouts for specifics].**

Outline of Topics & Schedule DRAFT

Week	Date	Topic or Event	Due
0	Aug 26th - Sept. 6 th	Field Trip Dates in Amsterdam NL [UvA, ARCAM, AMS] Delft (TUD - BK Library/Urbanism), Rotterdam (NAI)	
		Readings Yael Eylat Van Essen, Mapping, Sensing and Hacking, Rethinking Architecture in the Era of the Anthropocene	
1	Sept. 09	Lecture Intro Landform Water Infrastructures/Economic Models [Readings: Meyer &Burke]	
	Sept. 12/16	Mapping Lecture & Workshop -- Matthew Brown & Jennifer Strang GIS Center	
2	Sept. 16	Cartography: Overlay Systems/Palimpsest and Diagramming/Thinking Machines/Relations [Readings: McHarg & Eisenmann; Chatelet, Geddes & Graff] both Group & Individual	
	Sept. 19	Working Session [Pin Up what you have from Field Trip as both Group & Individual work]	
3	Sept. 23	Lecture Program [Readings: Relationality Unger/Smithson]	
	Sept. 26	Hypothesis -- System, Site & Program. Desk Crits (Individual) & Pin Up	
4	Sept. 30	Lecture Structuralism/Lateness – Case Studies [Readings:van Houvel & Iturbe /Eisenman]	
	Oct. 3	Desk Crits (Individual)	
5	Oct. 7	Small Group Pin Up (Individual)	
	Oct. 10	Small Group Pin Up	
6	Oct. 14	Lecture Scenarios and Diagraming Temporalities [Readings: Corner & Berger]	
	Oct. 17	Desk Crits (Individual)	
7	Oct. 21	Small Group Pin Up	
	Oct 24	Desk Crits (Individual)	
8	Oct. 28	Mid Term Presentation	Mid Term Presentation
	Oct 31	Individual Meetings	
9	Nov. 4	Lecture Design Development	
	Nov. 7	Desk Crits (Individual)	
10	Nov. 11 -14	No class (study break)	
11	Nov. 18	Penultimate	Penultimate Presentation
	Nov. 21	Desk Crits (Individual)	
12	Nov. 25 – Nov 28	Desk Crits (Individual)	
13	Dec. 2 -5	Desk Crits (Individual)	
14	Dec. 9-13	Final Reviews Reviewers TBA Final Reviews Wednesday and Thursday	
	Dec 13	Exhibition and Round Robin Review M5-M2 14 -15:00 liquid lounge end of term celebration to follow	

Motivation for the course -Attitude

In provoking and embracing the larger territorial idea of the Metropolitan as the intersections of relations, the city and its territories are then interdependent ecosystems, what Koolhaas called coexistence in terms of systems, actors and scales where the small in the large can be seen in van Eyck and Mulder playgrounds which infilled waste space within Amsterdam and a new tabula rasa-approach seen in Willem Jan Neutering’s and Koolhaas’s

DRAFT

Paris La Défense district¹²(Koolhaas, Bigness, in SMLXL). The term focus tries to expose various invisible relationships/histories, tracking what is behind constructions (flows of materials, waste and labour) through Palimpsest/Transect/Experiential Mapping, diagramming and analysis that visualises relationships and can increase the insights and awareness of our relationship to Earth Systems.

The design studio looks at architecture as an integral part of colonizing systems, both local and global. It helps students develop a systemic logic that strategically re-works interconnected *temporal-spatial scales*, re-envision *systems* (social, economic, and environmental) and their *narratives* (actions/programs, resources/refs). This terms design *project, is a 'civic architecture,' it is thought of as an open work*, acting as both artifact and signifier -- full of potentials -- being adaptable to multiple changes/perspectives. Developing an architecture attaches and references both temporal dimensions and systems dynamics (landform/water infrastructure, social, economic, and environmental) contexts. It must act as physical structure (frame/reference/scaffold) and narrative/experiential argument that tests: i) scalar (macro/micro), ii) temporal (past, present and future) and iii) spatial relationships [connections internal/external (access/circulation), positioning, and program (action/reaction)] as a vehicle for civic change.

How can architecture be operative and performative -- acting as both marker/measure and providing affordances -- within process and the specificity of its structure, spatial patterns of use or appropriation -- and armature or platform for collective action and environmental stewardship, etc. Can architecture *"rise from and sink back into ..."* resist fixity, with a continually *"changing matrix of conditions, into an eternal, ceaseless flux"* can architecture draw *"its sinews from webbing of shifting forces, from patterns of unpredictable movements."*¹³ What can we learn from the past and future predictions & What part can design, agency and pragmatic imagination play strategically structuring change? What is Architecture of temporality? How does it facilitate change -- acting as marker/measure (reveal & experience), armature (position & frame) and simultaneously adapt to environmental, economic, and social change perhaps ones' unforeseen? This architecture might include basic habitat -- a place to gather -- w. necessities (protection (warm/cool/energy), food, water & waste etc.), placed strategically as transition, between key reference points of today, an architecture as infrastructure that aids in a larger issue -- mitigation of risk, or/and empower the community knowledge exchange/collective action. Architecture then acting through time to facilitate adaptation and is itself flexible to change and perhaps become ruins for its next life. The studio questions the role of architecture, its singular functional-economic efficiencies and human centric programs and asks how design can act as a part of Earth's architectures? *Can, an architecture of the in-between, within processes adapt, regenerate, and renew habitat using both human and other than human perspectives?*¹⁴This ensures that it remain a *reference, to help rectify and bridge between us and earth systems, the past, present and future.* It must act as both artifact and signifier -- artifact armature, measure, and reference point -- *within the larger environment* and as such it is *imbued with meaning that many people can identify with.* The term asks: How can Architecture in delta conditions continue to support life, creating potential pathways forwards, through attachment and engagement, that develop critical care within the community, both people and others to evolve with its environment? Broadly speaking it asks what the role of Architecture is? Can we develop an architecture, that is temporal?

As a way of 'worlding,' ¹⁵designing for change or emergence *is the designing of processes* -- the unpacked in relational matrixes where complex relationships and interconnected systems/processes combine with Actors and Forces and set up a temporally plot.

The larger questions of the studio are based on, an idea of reading and unpacking context -- the city -- as an architectural text, where concepts and situated in constructs, that shift, change and are erased through weather, use and time. This temporal understanding of Architecture, takes on the embedded notion of architecture as both artefact and system. It asks can architecture be a tool to implicate us through positioning, linking the individual, and the collective to the territory. In setting relationships and parameters through time architecture remains a reference point, as sign and as measure, a sort of

¹² Koolhaas, Bigness, in [SMLXL](#)

¹³ Lebbeus Woods, <https://lebbeuswoods.wordpress.com/>

¹⁴ Johnathan Hill 2019, *The Architecture of Ruins*, Routledge 2019, p. 194.

¹⁵ Pendleton-Julian, [Design Unbound](#)

DRAFT

monument to future life. To do this architecture must be less static object, acting as mediator, it must evolve, and facilitate change – internally & externally -- through inter-actions/programs and in bringing forward the underlying matter stories and meanings in contexts --past, present, and future – making it spatial.

- to be more than functional (protection, adapt...) promoting natural & cultural processes + everyday ritual?
- Bring consciousness to change, historical erasures of what is not told: material, program, framing & measure.
- Paradigm shifts change our way of thinking, the ideas, and constructs in which we envision of world and how architecture acts as mediator between scales, times and contexts acting both locally (site specific) & at the scale of the territory & potentially even globally to transform how we engage our environment and our histories? Perhaps to, to help to connect and envision a way forward?
- What is the future geography of the North Sea with its shifting position between land/water, nature/urbanity, and machine/nature? Perhaps these transnational 'new grounds' hold potentials for climate adaptation?
- How can design strategies programmatically address both territorial (environmental, social + economic) and local concerns engaging 'people' of varying interests, backgrounds in new ideas of civic space and the collective?

Learning Objectives

During this course each student will:

- Learn how to define a topic, conduct focused research developed around a specific spatial and temporal area of focus [& question] that their architectural strategy and project tests and is developed—a process that closely replicates thesis.
- Learn to read and analyze the multi layered scalar, spatial and temporal dimensions of any urban context: origins/roots, infrastructural networks/routes, civic space and architectural typologies and how events/rite/actions, materials, symbols and positioning construct meaning
- understand some of the situated relationships between cultural and natural forces (social and economic & hydrological, geological and ecological) that shape the city and integrate this knowledge into your design work
- palimpsest mapping, intersectional, and metabletics matrices as research skills and use this to help develop understanding about the city, its multiple readings both spatial and temporal (historical/social/economic...) development/transformation.
- develop methods for observing, analyzing and measuring the city from a variety of sources that help to capture and translate perceived, constructed and lived experiences of that city
- develop presentation skills that enable you to share your ideas clearly with others

Assessment & Evaluation Criteria:

Students are expected to prepare, attend and participate in discussions, presentations, and group workshops. They should bring skill, imagination, critical awareness, and self-motivation to all aspects of their design work. The proposed Design strategy will require design development and must be comprehensive in scope including strategies that address the various scales: including, 1) city/territory; 2) system(s) natural/cultural and infrastructural; 3) site and 4) building scales. The architectural scheme must be developed to a high level of resolution and show refinement at all scales, from territory, urban to the architectural (show rational/thinking that includes, materials, meaning, and habitation, articulating the juncture between territory, infrastructure, architecture, and the human being. Exploring how existing conditions and systems can adapt to the dynamics and changeable aspects of temporality, bring out historical and projected future context of climate change and the various shifting social/economic/production needs.

All assignments will be evaluated by the instructor, with input from other M2 Design instructors, using the Dalhousie Graduate Studies grading policies. After mid-term reviews students will receive written feedback. Evaluations will be issued to students as oral and/or written comments. Grades will also be posted on Brightspace. After mid-term the design will be developed so the intentions and strategies become progressively clearer and reinforce one another. The architecture will also be developed to meet comprehensiveness: integrate structural and environmental systems, a building envelope strategy, building assemblies, life-safety provisions, and environmental stewardship within a clear architectural idea.

Grade Components (all individual grades): **Components:** i) Analysis of Identifiable Figure and Case Study (10%), ii) Palimpsest/Systems Mapping (10%) and iii) Transects Mapping (5%) and iv) Diagramming (5%) are developed through iterations during the term to help create the logic/narrative for the design and should be presented at **Midterm** and **Final Reviews**. **Midterm Review 40%**, each component is worth between 5-10% is reviewed at Midterm as separate components. How they inform the *Attitude and Strategy* for Architectural

DRAFT

Proposal its relationship to chosen Figure, existing systems/elements, situating programs, temporal-spatial scales, and actor groups (10%). The **Final Review** 60% -- i) How **Components** are developed from **Midterm** and informing the logic and narrative 15% the remaining ii) development of the representations for system -- how the project engages and represents systems at the various temporal-spatial scales (15%) of the chosen Figure, incorporating existing context, reference elements/structures and routes/access and actor groups and development of the architecture through three main representation A) Perspectival Section (with serial section diagrams) and Detail/Haptic attachment/adaptions/Groups B) Site-Architectural Plan (programmatic/temporal changes) and C) Conceptual Model (30%).

Submission of Assignments: All projects are to be submitted digitally on Brightspace at the end of the day of the deadline. Individual assignments/components can be evaluated using the entire grade scale. For a student to pass the course, the final grade calculation must be B–or higher.

University Grade Standards

University grade standards and scale for converting numerical to letter grades (tinyurl.com/dal-grading):

A– to A+ (80–100%: excellent): Considerable evidence of original thinking; outstanding capacity to analyze and synthesize; outstanding grasp of subject matter; evidence of extensive knowledge base.

B– to B+ (70–79%: 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.

C– to C+ (55–69%: satisfactory): Evidence of some understanding of subject; ability to develop solutions to simple problems.

D (50–54%: marginal pass): Evidence of minimally acceptable familiarity with subject matter, critical and analytical skills.

F (0–49%: inadequate): Insufficient evidence of understanding of the subject matter; weakness in critical and analytical skills; limited or irrelevant use of the literature.

Other Definitions: **INC** Incomplete (0); **W** withdrew after Deadline (Neutral); **ILL** Illness (Neutral).

Note: Assignment Grades below B– are possible but a Final Grade for the course below B– will be recorded as an F.

Grades will be issued to students as oral and/or written comments. Grades will also be posted on Brightspace.

Course-Specific Policies

Due Dates and Late Submissions

Deductions for late submissions encourage time management and maintain fairness among students. In Class Presentations cannot be accepted late as they are scheduled during two class time and feed back is direct. All Assignments need to be uploaded to Bright Space at End of that week.

	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?
Mapping, Systems, Program & Site	Sept. 29	yes	3%	Oct 3	receives 0%
Mid Term Presentation	Oct 31	No		no	
Final Presentation	Dec. 14/15	Upload Day Before to Bright Space	3%	No	receives 0% and no comments

*Assignment is evaluated at 75% before applying a 3%-per-weekday deduction, it would receive 72% for being 1–24 hours late; 69% for 25–48 hours late; etc.

Academic Integrity

Plagiarism software will be used to check written portions if suspected in assignments.

Lecture Notes

pdf's of lecture presentations will be provided; and students may record lectures.

Faculty Statement

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. For more information about how the Faculty is working to enhance equity, diversity and inclusion, see the [Equity, Diversity and Inclusion website](#). Please email the EDI Committee at EDIAP@dal.ca for any questions. Every person at Dalhousie has a right to be respected and safe. We believe inclusiveness is fundamental to education. We stand for equality. Please see the [Culture of Respect](#) pages of the Dalhousie website for more information.

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>

University Statements

Territorial Acknowledgement

The Dalhousie University Senate acknowledges that we are in Mi'kma'ki, the ancestral and unceded territory of the Mi'kmaq People and pays respect to the Indigenous knowledges held by the Mi'kmaq People, and to the wisdom of their Elders past and present. The Mi'kmaq People signed Peace and Friendship Treaties with the Crown, and section 35 of the Constitution Act, 1982 recognizes and affirms Aboriginal and Treaty rights. We are all Treaty people. The Dalhousie University Senate also acknowledges the histories, contributions, and legacies of African Nova Scotians, who have been here for over 400 years. Visit the office in the McCain Building (room 3037) or contact the programs at elders@dal.ca or 902-494-6803 (leave a message).

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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).

Internationalization

At Dalhousie, “thinking and acting globally” enhances the quality and impact of education, supporting learning that is “interdisciplinary, cross-cultural, global in reach, and oriented toward solving problems that extend across national borders.”

University Policies and Resources

This course is governed by the academic rules and regulations set forth in the University Calendar and the Senate. See the School's “Academic Regulations” page (tinyurl.com/dalarch-regulations) for links to university policies and resources: Academic integrity; Accessibility; Code of student conduct; Diversity and inclusion; Culture of respect; Student Declaration of Absence; Services available to students, including writing support; Fair dealing guidelines (copyright); Dalhousie University Library.

Academic Integrity

At Dalhousie University, we are guided in all of our work by the values of academic integrity: honesty, trust, fairness, responsibility and respect. 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.

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

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 matters related to student accessibility and accommodation. If there are aspects of the design, instruction, and/or experiences within this course (online or in-person) that result in barriers to your inclusion please contact the Student Accessibility Centre (for all courses offered by Dalhousie with the exception of Truro). Your classrooms may contain accessible furniture and equipment. It is important that these items remain in place, undisturbed, so that students who require their use will be able to fully participate.

Conduct in the Classroom – Culture of Respect

Substantial and constructive dialogue on challenging issues is an important part of academic inquiry and exchange. It requires willingness to listen and tolerance of opposing points of view. Consideration of individual differences and alternative viewpoints is required of all class members, towards each other, towards instructors, and towards guest speakers. While expressions of differing perspectives are welcome and encouraged, the words and language used should remain within acceptable bounds of civility and respect.

Diversity and Inclusion – Culture of Respect

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Code of Student 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

Fair Dealing Policy

The Dalhousie University Fair Dealing Policy provides guidance for the limited use of copyright protected material without the risk of infringement and without having to seek the permission of copyright owners. It is intended to provide a balance between the rights of creators and the rights of users at Dalhousie.

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

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

Writing Support

Dalhousie University Writing Centre Resource Guide that provides guidance on all stages of writing for students and Guidelines for citing sources (tinyurl.com/dal-arch-writing). For more information on the author-date (Chicago) Style, please see the following pages: • full Chicago Manual of Style: Quick Guide: <https://tinyurl.com/chicago-author-date>
Full Guide: <https://tinyurl.com/chicago-author-date-full>

Additional Tutoring or Academic Support - Writing Centre, GIS Centre, etc.

Additional Support

- 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:

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- 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
- 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>

Reading in Design DRAFT

History and Theory Background

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- Burke, G. The Making of Dutch Towns. London, UK: Cleaver-Hume Press Ltd. 1956 *
- Komossa, S. The Dutch Urban Block and the Public Realm. Rotterdam NL: Vantilt Publishers 2012 *
- Meyer, H., I. Bobbink and S. Nijhuis. Delta Urbanism: The Netherlands. Rotterdam: APA Press, 2010. E Book Copy *
- Salewski, C. Dutch New Worlds: Scenarios in Physical Planning and Design in the Netherlands 1970-2000, Rotterdam NL, 010 Publishers, 2012*
- Stilgoe, J. Shallow Water Dictionary, Princeton, NJ. Princeton University Press 1949
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- Hill, J. The Architecture of Ruins: Designs on the past, Present and Future, New York NY. 2019 **
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Urban

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- Hagan, Susannah. (2015) Ecological Urbanism: The Nature of the City. Abingdon, Oxon New York, NY: Routledge. 2015 ebook *
- Hagen, Susannah, (2001) Taking Shape: A new contract between architecture and nature, Oxford, UK: Reed Publishing Electronic
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- Meadows, Donella H. Thinking in Systems. London: Sustainability Institute. 2008.

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- Rowe, Colin. The Mathematics of the Ideal Villa, and Other Essays. Cambridge, Mass: MIT Press, 1976.
- Turan, N. Architecture as Measure, New York, Actar Press 2019

Methods

Natural Landscape

Forman, Richard. (1995) "Some General Principles of Landscape and Regional Ecology." *Landscape Ecology* 10.3, 133-42. *

Gareth, D. & Mohsen Mostafavi, *Ecological Urbanism*, Harvard GSD & Lars Müller Publishers 2010

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Metabolic

Mook B. *The Metabolic Method: An Interdisciplinary Look at Human Experience, Phenomenology & Practice*, Volume 3 (2009), No. 1, pp. 26-34. <https://journals.library.ualberta.ca/pandpr/index.php/pandpr/article/view/19819/15337>

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- West Side Stories, documentary series by Heddy Honigmann <https://npo.nl/start/serie/west-side-stories/seizoen-1/cor-en-ali>
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Cartographic Information

<https://kadastralekaart.com/>
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Notes:

All Books are available in Library. E book/Electronic Copy links PDF Chapter/Section on [Brightspace](#).