

Dalhousie University - School of Architecture

ARCH 5117.03: Built and Natural Environments

Course Outline - Fall 2024

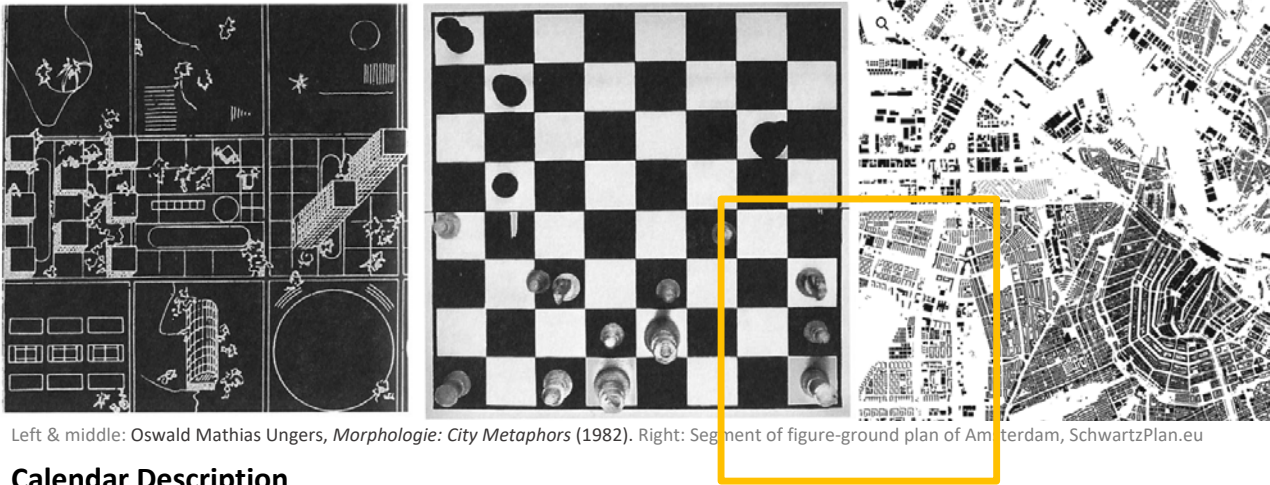
Instructor: Catherine Ann Somerville Venart

Classes: Tuesday 2pm – 5pm

Room: 1202

Office hours: by appointment cvenart@dal.ca

Brightspace: dal.brightspace.com



Left & middle: Oswald Mathias Ungers, *Morphologie: City Metaphors* (1982). Right: Segment of figure-ground plan of Amsterdam, SchwartzPlan.eu

Calendar Description

This course studies the built environments (buildings, public spaces, infrastructure) and natural environments (waterlines, ecosystems, landforms). Students learn to document, analysis and situate change, using interdisciplinary forms (representation, readings, and case studies) uncovering relationships across multiple temporal-spatial scales. The course considers issues such as ecology and social and power dynamics.

Additional Course Description: Figure Ground: Decentering and Reconfiguring Land and Home

Background

*"The Anthropocene collapses the difference between the human realm and so-called nature. Boundary collapse has resulted in what I prefer to call the end of the world, which is to say the collapse of a meaningful and stable background against which human events can become significant, as on a stage set. In turn, the loss of distance has resulted in a powerful sense of the uncanny and the strange."*¹

We are witnessing a general crisis in the environment and the way in which we inhabit it. In the geological era of the Anthropocene, human intervention can be visibly traced – as material evidence -- within earths' strata, but is also invisibly held in all earth systems (air, soil, water, ecologies) found as both large scale changes (temperatures, intensities of duration/quantities and flow patterns) and micro changes at the molecular level (chemical/plastics). This environmental collapse challenges previously held categories of nature -- culture, but also in how we understand and perceive our world, putting into question the very foundations of our cultural constructs of difference, dominance, and dominion that are embedded in our social-political, economic, and environmental hierarches. Thus putting 'man' at the top and Nature either as the pristine Acadia background or as Wilderness, that oppositional force, which focuses our fight to control and domesticate the 'other.' This term's work will be to interrogate and draw out relationships between concepts and categories. Challenging the notion of passive sites and the imposition of design projects, we will follow what philosopher Gilles Deleuze and psychoanalyst Félix Guattari describe in 'geophilosophy' where the delineation *"subject and object give a poor approximation of thought. Thinking is neither a line drawn between subject and object nor a revolving of one around the other. Rather, thinking takes place in the*

¹ Timothy Morten, "This Is Not My Beautiful Biosphere," in Tom Bristow and Thomas Ford, eds., *A Cultural History of Climate Change* (New York: Routledge, 2016), 229–38.

relationship of territory and the earth” and within the in-between, where “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.”²

In moving beyond the nature and culture divide, this course suggests thinking in relation and with the Earth, understanding the formation, arrangement, and breakdown of assemblages of various systems not as fixed boundaries and separate entities but as emergent processes—a sequence of states within broader and smaller movements. This approach emphasizes the rethinking and repositing of attention, forging relationships with intentionality, and being present with the environment. How can architects understand this dynamic and multiple, ‘we’? In shifting from fixed notions to ones of relational dynamics, temporalities, and scalar intersections, the idea of constant change reveals multiple phenomena, such as accumulations, growth, constructions, weathering, maintaining, wear, care, attrition, subsistence, and destruction. Notions of processes are therefore both ongoing and inescapable, as Kiefer’s reminds us in the statement *“over your cities grass will grow.”³*

In the Netherlands, watery landscapes showcase the constant territorial changes. As ethnographic filmmaker Maria Kolossa notes *“if not this century, then certainly in the first half of the next, the water defense system that protects the low-lying regions of the Netherlands could well be overwhelmed by the combined impacts of accelerated sea level rise, land subsidence, and extreme weather...”⁴*

The course asks students to draw out as text and visual representation (diagramming/journaling), both in Humanities and Design, readings of processes embedded in *figure ground*—constructions of surface and what is between and beneath the matter/[infra]-structures and architectures that inform its inhabitation as *land* and *home*. It develops understandings of the various ideologies within a web of relations that inform both what was and what is, uncovering both erasures and continuums, the past within the present state, which enables both critical analysis and creative projections about ‘our’ future.



(left) Anselm Kiefer - Morgenthau Plan (detail), 2013; (mid left) comedian/cultural commentator Patrick Nederkoorn (<https://www.youtube.com/watch?v=9kIipUTqTXI>) from film Maria Kolossa (middle right) Gonggrijp's fascination for anthropology and psychoanalysis meant that the drawings were not only an architectural tool, but also a means to literally map the specific identity of the landscape and its inhabitants. His morphological studies of the Delta flows/flocking, 1969. Collection Het Nieuwe Instituut, GONG 1; and the Dutch delta landscape, 1969. Collection Het Nieuwe Instituut, GONG 3.

This course uses the inclusive lens of *Environmental History* to both pluralize our urban/cultural gaze and to understand and interrogate the relational and underlying web of entanglement between ‘us’ as cultural/collective beings situated within environment processes. It develops critic through positioning a point of view between readings; using design and humanities together to uncover/deconstruct, link/trace historical narratives and processes that construct figure (body/building/object/vehicle...) and ground (surface/street, garden/park/beach...) as both physical and ideological, but too as lived. In this way the research of the terms design project and humanities assignments develop an understanding of the hidden dimensions held within processes of construction (the relational logistical flows of material and capital) the [infra]-structures beneath the surfaces of figure(wall/face) and ground (soil/sand, water/delta) and its habitation (public to private, interior-exterior) through forms occupation and creation of land and home. The notion of *figure ground* is used both in its connection to terrain and its established architectural notion of

² Deleuze, G., & Guattari, F. (2013). *A Thousand Plateaus, ‘Geo-philosophy’; ‘1837: Of the Refrain’* and in *‘Anti-Oedipus’* Bloomsbury Academic.

³ Anselm Kiefer’s documentary about his work [trailer here](#) or [watch it on Netflix](#)

⁴ A New Peace of Münster, A documentary research about climate migration along the Dutch-German border by ethnographic filmmaker Maria Kolossa, April 8, 2024 <https://storymaps.arcgis.com/stories/0ec9d099e793496bb0b637003e120cde>

composition -- solid void -- which articulates separations of functions (commonly recognized as live, work, and leisure) and efficiencies. In this way design articulates tightly dimensioned minimums/maximums of unit types, boundaries of private/public uses, and infrastructural delimitations which divide, as both a form of control and a way of life -- the family and the relationships between type and use -- as surface/topography/infrastructure/nature, and building that formed the 'built' environment. In this way of incorporating the *figure ground* and the relational logistical flows, students develop understanding of the coded relationships within our built environment through the various modes of theoretical, historical and design research.



(lft) Landscape formation around Amsterdam, excerpt from Topografische atlas van het Koninkrijk der Nederlanden 1868, Gravenhage: Ministerie van Oorlog, Topografisch Bureau. (middle) Aerial view of sand extraction to top up and raise the polder level, Amsterdam Stadt Archive. (rt) construction photograph Amsterdam Stadt Archive.

Amsterdam

As subject for the term, we interrogate the *figure ground* of Amsterdams' Nieuw/New West. It uses the historical and current landscapes of Amsterdam, as a potent example of our entanglement with global phenomenon Earth systems. It looks specifically the past and ongoing processes of Nieuw/new West Amsterdam, its construction – the '*wild west*' -- interrogating its history. The course's exercises seeks to shift habitational demographics as both land and home and its current state of both preserving/retrofitting and densifying/re-developing as a **case study**. Amsterdam's Expansion Plan [AUP (1935-38)], followed by the New/Nieuw-West and Zuid Amsterdam project (1950s-1970s) which was born into a crisis after World War II (1945), and a major Flood (1953), left much of the Netherlands in ruin, including overcrowding, homelessness, immigrants (rural-urban & foreign), unemployment and famine. In contrast with Rotterdam's approach of the Tabula Rasa, Amsterdam, the symbolic capital of the Netherlands, remained relatively unharmed from allied forces and somewhat protected from the 1953 Flood due to earlier infrastructural projects such as the North Sea Canal that shifted the port to the west connecting Amsterdam's IJ River to the North Sea (1865 - 1876) via a system of locks and the closing of the Zuiderzee (north-east) with the Afsluitdijk (1891-1930). Consequently, Amsterdam's expansion in the context of the reconstruction and modernization of many European cities was *based* in *symbolic* ideas of freedom, democracy and finance; as an investment in the future, and in forward-looking speculation was built both on experimentation and multiple lines of pragmatism. While a city masterplan already existed (AUP 1934), there was a great need, opportunity, and a will to invest in real estate, drawing upon the Dutch's had expertise in finance and land speculation, maritime infrastructural knowledge, high unemployment (and therefore cheap labour), and underused land (cheap flooded/peat polders unfit for agriculture). It was envisioned that such development of Amsterdam would create jobs in infrastructure and construction, it would also house the blue and new white-collar workers that migrated from rural region to the urban center, and promote new forms of work and production (new Port, Philips/Oil and Gas, etc.) Therefore, interest and need combined with experimental models of finance (global/local partnerships, private & government finance, housing associations and subsidies) and construction methods which paralleled new social ideas around the freedom of movement, ideologies of home, family and living. All of those changes came together to produce these expansions of the West, South and North parts of Amsterdam.



(lft) Green Plan Amsterdam (AUP 1934); (rt) Photograph of housing construction 1952, Slotemeer, Amsterdam Nieuw-West, using 'Airey' technique, City Archives.

Today Nieuw/New West Amsterdam has mixed reviews; it is generally considered to be a social failure, critiqued for its disconnection between spaces of work, living and leisure. This area has become a site of re-investment, as National Monument to be preserved, renovated to energy norms and in-parts has, is and will be re-developed and densified to accommodate the next housing crisis. The Dutch in 'failing forwards' appropriates or folds-in failure (insurance/multi-national regulations...) thus shifting responsibility and gathering loss/profit from different sides -- a form of 'going Dutch' -- which enables the Dutch to creatively and continually adapting -- moving -- like the delta waters its' capital investments. This also holds between functions in hybridity of type (windmill/home/mill; natural dune/dyke infrastructure and parking garage...), between scales of space (house to block, canal infrastructure to landscape/territory...) and the various temporalities (durations) which move between foreground and background of yesterday, its preservation and demolition of today to a rebranding of new life in ruins. This redressing in the guise of fixing, (not gentrification) reconfigures the sale of 'state/municipal' social housing cooperation/association (1988 - 2010), a thirty-year divestment of government to independent management companies now almost complete as private equity companies buy (with the five year options to re-sell) in a deregulated global market, where *land and home*, new minimums are gambling future(s) of Earth. It is therefore imperative to operate in the middle ground, to find ways of resisting, reconnecting, and holding space open in every way possible, reassessing the past and future of the site. In re-configuring a *figure ground* that reveals more than surface value in square meters, design has the potential to making visible and account for what is left out in normative calculations of value.

Methods

Students will learn how to *integrate historical and theoretical research* through various *methodological means*, combining both *design and humanities-based research methods* to document, analyze and synthesis the multi-scalar and temporal dimensions of context. Making visible the various processes, what anthropologist Tim Ingold terms as 'taskspaces',⁵ this course looks at the relational structures that situate and construct *land and home* in its broadest sense, as well as meaning. It uses a notion of history that encompasses ideas of temporality, with a cadence written in narrative structures, drawn out of the palimpsest both as page and ground, a landscape and 'deep surface'⁶ referred to by Latour as the '*critical zone*.'⁷

Students will develop an *inventory of relational networks* and their *macro and micro narratives* through a set of *representations* (cartographies, timelines, constellations of relations diagramming process and narrative scripts) which draw out from various *textual readings* (historical/literary/blog post...), *archival research* (cartographical, plans, sections, photographs) and *first hand video/photographic documentations* the very structures [elements (urban, landscape, architecture)] of surface, as *ground*, (infra-structures, material structures) and its topographies as *figure*. Thus architecture is revealed as codes for and of interactions -- as stems (horizontal routes or pathways and vertical roots or foundations) that afford use as resource, in the form of activity or habitat which engages attention and care beyond the self. In In this way the course moves between the abstractions of construction processes situated i) *in*

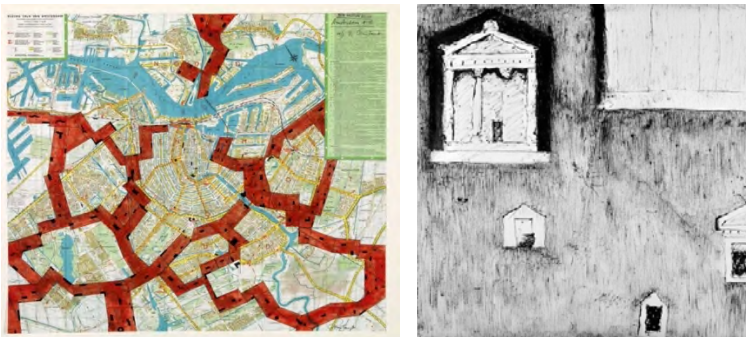
⁵ Ingold, T. (1993) The Temporality of the Landscape in *World Archaeology*, Vol. 25, No. 2, Conceptions of Time and Ancient Society (Oct), pp. 152-174 Taylor & Francis, Ltd.

⁶ Ingold Y. Footprints through the weather-world: walking, breathing, knowing, in *The Journal of the Royal Anthropological Institute* Vol. 16, *Making knowledge* (2010), pp. S121-S139 (19 pages): Digital Wiley

⁷ Latour B. & Weibel P. (2020) *Critical Zones: The Science and Politics of Landing on Earth*, MIT Press & We Have Never Been Modern Bruno Latour translated by Catherine Porter Harvard University Press Cambridge, Massachusetts This translation © 1993 by Harvester Whearshaeaf and the President and Fellows of Harvard College

theoretical texts (ideas/concepts), and the *archival records* of urban and architectural development (master plans and architectural construction documents, iterations (diagrams/drawings and photographs) but too; ii) *what was lost in crisis*, pragmatism of disasters (floods, dyke breaches, species extinctions and invasions), changes in policy and/or the political climate; and iii) experiences of *habitation* (documentaries, blogs, and first-hand information), *of daily life, inhabitation and renovations* and *focusing on a specificity of Figure Ground in transitioning processes*, Nieu-West's position to the center of power, Amsterdam and the delta condition. Held as macro-micro relationships of another *architecture* that of *Earth*⁸ (TRV) of soil, water (environmental subsistence, erosion and weathering) and ecology at work in the crevasses of our streets. Likewise, we look for the shifts revealed in the margins, seeking different points of view that situate change of relations and value within an understanding of processes roles (time, matter, and space) both in terms of 'our own' ideas and attitude towards, but also in reading the physical built and natural environment, seen both in what is upheld, maintained, and preserved (official/unofficial) but also what fails in various senses to be developed or has been/will be erased.

It asks students to **define a position and argument**, within processes, operating socially and environmentally and in between thresholds of politics and economics, positioned through design and **literature review**. As for instance Scheffler's (1930) claim that nature in its "artificial" state, as nature in a polder, is "freer than anywhere else," operating as a parallel world through continuums of unlimited "capital-flows," (Koolhaas, X) which we are ultimately responsible, and more than just "liberating places—naturally, symbolically, and metaphorically" as an "inevitable part of any progressive socio-ecological politics" (Harvey 326) we must "struggle against perfect communication ... [and] insists on noise [...] rejoicing in the illegitimate fusions of animal and machine. We are responsible for boundaries; we are they" (Haraway 180). The course, attempts to provoke students to grapple with how to think, determine how to leverage not just gather social and political sway, but finding ways – a "cultivating of care"⁹ (Krasney) -- which instill value (space and freedoms) for others. In this we implicitly create "awareness and engagement between social groups and their environment"¹⁰ (Klaver) pushing us to "stay with the trouble"¹¹ (Haraway), which not only generates the possibility of new beginnings, but suggests an expansion of our cultural environments, both in terms of *figure* as a more *ecological home/habitat* and ground in terms of *landscapes* incompleteness. These beginnings are then the precondition for political action, freedom, (in Simmel's/Arendt's sense of the word), always subject to change (or beginning) the "fertility" and "miracle" of all existence.



(above left) Constant Nieuwenhuijs, New Babylon-Amsterdam 1963, @Foundation Constant; (above right) Synergistic Residences: Rooms within the Urban Fragment, temple façade drawing, Jeremy Jacinth, Cooper Union, 2012.

Integration with Other Courses

This course is co-requisite with Design Studio (example: ARCH 5004: Urban Systems Studio). Using a Design Research methodology both the Studio and the Humanities course develop relationships between constructs the built environment and the ideas, historical narrative in which it is situated. Assignments build of one another, for example the documentation (photography, cinematic/overlay/palimpsest mapping, ...) and analysis in the Design course or

⁸ TVK, *Architectures of Earth* (Leipzig: Spector Books, 2021).

⁹ Fitz, A., and E. Krasney, ed. 2019. *Critical Care: Architecture and Urbanism for a Broken Planet*. Cambridge, MA: MIT Press

¹⁰ Klaver, I.J. 2013. "Environmental Imagination Situation." in *Linking Ecology and Ethics for a Changing World* ed. Rozzi, R. Pickett, S.T.A., Palmer, C., Armesto, J.J. Callicott, J.B. 85-105. Dordrecht: Springer https://doi.org/10.1007/978-94-007-7470-4_7.

¹¹ Haraway, D. 2016. "Playing String Figures with Companion Species." In *Staying with the Trouble Making Kin in the Chthulucene*. Durham, NC: Duke University Press.

the historical, theoretical and archival research and analysis in the Humanities course help to inform, and set parameters for both the argument/essay and the Design work in both courses.

Learning Objectives

Students will become familiar with philosophical and theoretical literature from selected leading scholars. The seminar strives to increase awareness of relationships between urbanism and the larger territorial contexts. Urbanization does not occur in isolation; it is not static but is interdependent on social, economic and political structures and the associated environmental systems.

- Students learn to correlate theoretical ideas, to concepts and historical ‘fact’ constructed in urban/rural forms and within relationship to smaller and larger territorial/ global processes both human and natural. They learn to analysis texts, representations, and the physical context -- urban and natural systems -- situating ideas and constructs (past, present, and future to tie it to or put in relation to theoretical concepts, history, urban and ecological process to create a logical argument and theoretical framework for their argument and design project.
- Students will learn how to develop a focused topic, write a literature review, ask critical questions that frame both an argument and design work within or as a part of larger cultural concepts, urban systems, and environmental processes.
- Develop skills in writing and research, including setting research objectives, demonstrating awareness of research methods, and establishing the intellectual context for research. Learning various techniques of mapping (palimpsest and/or overlay method) to help situate and define through writing, diagraming, and mapping, key concepts, and a network of relationships.
- Develop awareness of relationships between social, cultural, and environmental fields and their scalar intersectionality with the built (urban design, infrastructure, architectural design etc.) and natural environments (ecosystems/landscape, waterways/sheds, etc.).
- Reflect on the relationship between scholarly research and design, and on design as a mode of research. Critical position of and reflection on design work through research.

The course is a graduate course, it develops the students’ abilities to understand and operate within the relationships aspects of context seeing architecture not as a stand-alone object but as integrated and evolving. It allows students to develop their own research interests in relationship to concurrent design course, building on previous Humanities courses and prepares students for their final thesis term.

Class Format

The class format includes lectures and seminars (components: readings, discussions, and presentations). The design studio and humanities seminar use a design research methodology that combines research and design to propel both design and humanities courses forwards. As example work from the design studio (documentation and analysis of case studies) can help to illustrate/make a point with regards to both design concepts and arguments for a Literature Review/Paper and vice versa humanities research (historical documentation) can help students frame parameters and formulate their design work and narrative.

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.

Travel

The course may include a two-week excursion for documentation and analysis of relationships using various methods, site visits/tours (Archival, Map Libraries, as ex: NIA, TUDelft, University of Amsterdam...) while in the Netherlands. A Booklet of the Specific Schedule of Events prior to, help organizing flights and accommodations, etc. will be provided before excursion and prior to course selection, Cost breakdown (06/15/2024). **Workshop/Lectures Site Visits and Field Work in Amsterdam August 26th – Sept 6th (12 Days)**, estimated cost between \$2200 – \$2600,

- Transportation: Flight (\$950-1200) Aug 24 (arrive on 24th start on the 26th) - Sept 7 (depart); bike rental \$10.50/\$12/day and \$74/week (group rate @7 days 50 EU/week) & train/bus pass \$80+/- (1week Amsterdam – Rotterdam NAI and Delft) in NL.
- Accommodations: Hotel Amsterdam West (2 per room) EU 139.26/201.48 per night (08.27 -- 09.08) example The Social Hub Amsterdam West; or Stayokay Hostel, Vondelpark (40 EU-75 EU/night = \$57.98-\$108.71/night @ 12 days), or 387.60 EU/week = 775.20 EU = \$1123.36 CAD (2weeks/14days with two Friday/Saturday most expensive days)

The travel component includes workshops (firsthand documentation, analysis, presentations by students, etc.), organized tours and lectures done in conjunction with other academic institutions and professional practices and are an invaluable part of the course learning and outcomes, it is therefore imperative for students to participate. FGS scholarships are available to students and can be found on <https://www.dal.ca/faculty/gradstudies/finance-your-studies/scholarships-bursaries/travel-grant.html> and SWIFT/International Travel Experience *application form* https://www.dal.ca/campus_life/ile/financial-support/Applyfunding.html & complete

https://www.dal.ca/campus_life/ile/before-you-go/pre-departure.html. *Student must download the Faculty Travel Form found on website: <https://www.dal.ca/faculty/architecture-planning/current-students/inside-building/work-safety.html> fill out & submit to office (School) prior to departing.

WORKING ON READINGS and SCHEDULE ****

The readings below unless noted readings below are required for everyone in the class.

Student Learning Experience Questionnaires (SLEQ) will be scheduled during class time in the last two weeks.

Week	Date	Topics, Lectures, Events, and Readings	Due
0 22 nd	Sept 5 - Sept. 13/Sept 11/13-Sept 21	IN AMSTERDAM	Travel Dates Sept 4 th – 14 th /Sept 15 th –
		<p><u>TRAVEL READINGS for both Humanities and Design</u> (ex.links/excerpts on Brightspace)</p> <ul style="list-style-type: none"> Freud -- (short excerpt) Civilization and its Discontent; & Batson, G. – (short excerpt) Ecology of Mind, New York, NY. Ballantine Books, 1972 brightspace * Foucault and Hegel/Spinoza and Deleuze Scudder, S.H. "In the Laboratory with Agassiz", https://philosophy.lander.edu/intro/introbook2.1/x426.html Turner, M. and Gardner, H.G. Integrated Ecology. 2015. New York: Springer. Excerpt Debaise, D. & Halewood, M. 2017. Nature as Event: The Lure of the Possible, Duke Press. Excerpt Braidotti, R. 2017. Post Human Critical Theory, Pennsylvania State University Press. Excerpt and https://www.youtube.com/watch?v=0CewnVzOg5w * Latour, B. Critical Zone Intro -- 'Inside,'* https://www.youtube.com/watch?v=gzPROcd1MuE Easterling K. EXTRASTATECRAFT: The Power of Infrastructure Space brightspace Easterling K. Medium Design: Knowing How to Work on the World. Excerpt brightspaces * Tim Ingold. 'Surface Textures: the Ground and the Page.'* https://www.youtube.com/watch?v=r3kkkOAbgOk Earth is an Architecture, TVK (Anyoji Beltrando and KH Studio). Excerpt brightspace Van den Heuvel et al. Habitat Ecology Thinking in Architecture. Introduction brightspace * <p><u>FOUNDATIONAL HUMANITIES READINGS</u> [S-Subject of the Course (Readings from), T-Theory/Method/Design)</p> <ul style="list-style-type: none"> Burke, Gerald. 1956. The Making of Dutch Towns. London: Cleaver-Hume Press. *S Fedded, Yttje et al. 2011. De groene Ktacht. Amsterdam NL: SUN. *S Meyer Han, Inge Bobbink, and Steffen Nijhuis. 2010. Delta Urbanism: Chicago: Planning Association. S Steenhuis, Marinke, et All. 2017. De Nieuwe Grachten Gordel: De realisatie van het Algemeen Uitbreidingsplan van Amsterdam 1935-2017: Bussum NL, THOTH. (excerpt pdf translation CV) *S Wagenaar, Cor. 2015. Town Planning in the Netherlands since 1800. Rotterdam: NAI010 publishers. *S Coates, P. Nature: Western Attitudes Since Ancient Times New York: John Wiley & Sons. *T Kiss, D. and Kretz, S. 2021. Relational Theories of Urban Form: An Anthology. Basel: Birkhäuser Verlag. *T van den Berg -- The Changing Nature of Man, & (Mook) Metabletic Method. Excerpt * T Rykwert, Joseph. 1989/2013. The idea of a Town. Princeton: Princeton University Press. T Vittorio Aureli, Pier. 2013. City as Project. Berlin: Ruby Press. T <p><i>Background: situated narratives and relationships between the Historical and its constructs (landscape, infrastructures of urbanization and architectural) as models/theories to social-political meaning (analogies/signs/symbols)</i></p>	
1	Sept 9/17	<p>DESIGN LECTURE 1 Intro – FIGURATIONS: FIGURE-GROUND – Topography/Infrastructure, Use/Affordance/Finance/Freedom Amsterdam [Origins/Organizational (Social – Economic (Local/Global trade/investment/speculation)), and its Territories [Environmental the North Sea and the Delta, the cultural and natural roots and routes (inland/seawards; landform/water flows (Infrastructures: Canals, Dykes, Twerpen, Poldering))] & Ideas of Dutchness [pragmatism technological/system hybrids medieval & modern] a Failing Forwards + Going Dutch.</p> <p>Sept. 10/18 HUMANITIES LECTURE Intro</p> <p>Design & Humanities Research Methodology</p> <p>Journaling (Reading/Writing), Overlay/Palimpsest, Transects & Metricizes and Diagramming</p>	
2	Sept 16/23	<p>PRESENTATIONS FINDINGS II PROPOSAL GROUP DESIGN/HUMANITIES</p> <p>Each Group [Areas of Interest] within NW-Amsterdam and THEME through Group Findings and discussion in which individual team members operate. Presentation is both GROUP and INDIVIDUAL and should ground the research/documentation and analysis of the Area, as well as take aways from the trip. Individually everyone should have a TOPIC OF INTEREST (SUBJECT), KEY WORDS, QUESTION and METHOD of OPERATING the activates the TOPIC focusing of on PROCESSES and ARCHITECTURES ROLE (social/environmental/economically)</p> <p>Sept. 17/24 HUMANITIES LECTURE A – TEMPORALITIES, PROCESSES PATTERN and TYPE DISCUSSION & WRITING</p>	

3	Sept. 24	Lecture A – TEMPORALITIES and TYPE: A	
		Discussion A – TIME and TYPE (Group A) & Writing	<i>(Group A leads the discussion)</i>
		<ul style="list-style-type: none"> • Hill, J. 2019. "Nation in Ruins" In <i>The Architecture of Ruins: Designing on the Past, Present, & Future</i>. New York: Routledge. • Ingold, T. 1993. "The Temporality of Landscape." <i>World Archaeology</i> 25, no. 2: 152-174. • Cullen, G. "The Art of Environment" in ed. Kiss, D. and Kretz, S. 2021. <i>Relational Theories of Urban Form</i>. Basil: Birkhäuser Verlag. • Burckhardt, L. "The Science of Walking" in ed. Kiss, D. and Kretz, S. 2021. <i>Relational Theories of Urban Form</i>. Basil: Birkhäuser Verlag. • Alexander, C. "A pattern Language" or Ungers O.M. "A Thematic Repertoire" in <i>Relational Theories of Urban Form</i> ed Kiss, D. and Kretz, S. Basil: Birkhäuser Verlag 2021. • Berg, J.H. van den. 1964. <i>The Changing Nature of Man</i>. New York: Delta EXCERPT BrightSpace • Linstead, S., and J. Mullarey. 2003. "Time, Creativity and Culture: Introducing Bergson." <i>Culture and Organization</i> 9, no. 1: 3–13. 	
4	Oct. 1	Lecture B – ECOLOGIES and TYPE	
		Readings B – ECOLOGY and PROCESSES	
		<ul style="list-style-type: none"> • McHarg, I. 2006. "Ecological Determinism." In <i>Essential McHarg</i>. Washington, DC: Island Press. • Coates, P. 2013. "Reassessment of Nature" & "Future Nature." in <i>Nature: Western Attitudes</i> • Maki, F., "Collective Form" in <i>Relational Theories of Urban Form</i> edited Kiss, D. and Kretz, S. Basil: Birkhäuser Verlag 2021 • Smithon, A. & P. "Spatial Processes" in <i>Relational Theories of Urban Form</i> edited Kiss, D. and Kretz, S. Basil: Birkhäuser Verlag 2021 • Morton, Timothy. "Imagining Ecology without Nature." In <i>Ecology without Nature</i>, 140–205. Cambridge, MA: Harvard University Press; or Morten, T. 2016. <i>Dark Ecology: For a Logic of Future Coexistence</i>. New York: Columbia University Press. 	
		Discussion B – ECOLOGY (Group B) & Writing	<i>(Group B leads the discussion)</i>
5	Oct. 8	Lecture C FIGURATIONS of CAPITAL/MODERNISM [ECONOMIC TYPES/SCALES MICRO/MACRO]	
		Readings C – ECONOMICS and POWER/VALUE constructing 'MODERNISM.'	
		<ul style="list-style-type: none"> • Coates, P. 2013. "Advent of Modernism Determinism." in <i>Nature: Western Attitudes Since Ancient Times</i>. New York: John Wiley & Sons. • Patel, R. & Moore J. 2017. <i>A History of the World in Seven Cheap Things: A Guide to Capitalism, Nature, and the Future of the Planet</i>. University of California Press. Moore, J. 2016. <i>Anthropocene or Capitalocene? Nature, History and the Crisis of Capitalism</i>, 1–14. Oakland, CA: PM Press. • Harvey, D. 2012. 'The Urban Roots of Financial Crises: Reclaiming the City for Anti-Capitalist Struggle'. https://anticapitalistchronicles.captivate.fm/Podcast: David Harvey's Anti-Capitalist Chronicles ▪ Kelton, S. 2020, <i>The Deficit Myth: Modern Monetary Theory and the birth of the People's Economy</i> 	
		Discussion C – POWER (Group C) & Writing	<i>(Group C leads the discussion)</i>
6	Oct. 15	RESEARCH FINDINGS & OUTLINE	Presentation
7	Oct. 22	Lecture D – SOCIAL Collectives/Commons	
		Readings D - SOCIAL <i>Constructions of PLACE and Collectives of Care</i>	
		<ul style="list-style-type: none"> • Fitz, A., and E. Krasney, ed. 2019. <i>Critical Care: Architecture and Urbanism for a Broken Planet</i>. Cambridge, MA: MIT Press. • Coccia, E. <i>Philosophy of Home: Domestic Space and Happiness</i> • Kathrine Katherine Hayles and Delanda collaborative assemblage – collective morality (Spinoza) • Taylor, A. 2023. <i>The Age of Insecurity</i>. House of Anansi Inco. (2023 CBC Massey Lectures - • Haraway, D. 2016. "Playing String Figures with Companion Species." In <i>Staying with the Trouble Making Kin in the Chthulucene</i>. Durham, NC: Duke University Press. • Tsing, Anna Lowenhaupt. 2015. <i>The Mushroom at the End of the World: On the Possibility of Life in Capitalist Ruins</i>. Princeton: Princeton University Press. • Latour, B. "Agency of Things"& de Solà-Morales, "Urbanity of Things" in <i>Relational Theories of Urban Form</i> ed Kiss, D. and Kretz, S. Basil: Birkhäuser Verlag 2021 • Deutsche /Nancy Fraser/Chantel Mouffe 	
		Discussion (Group D) & Writing	<i>(Group D leads the discussion)</i>
8	Oct. 29	OUTLINE and LITERATURE REVIEW	Presentation 1
		[Abstract, Literature Review & Annotated Bibliography]	

9	Nov. 5	OUTLINE, ARGUMENT & LITERATURE REVIEW [Literature Review & Annotated Bibliography]	Presentation 1 Literature Review Draft DUE
10	Nov. 11 - 15	11 – Nov. 15 No class (study break)	
11	Nov. 22	Meetings	
12	Nov. 29		s
13	Dec. 6		Final Argument & Abstract DUE

Lecture Notes and Recordings

Lectures with notes as pdf will be uploaded to Brightspace.

Support

Writing:

Dalhousie University Writing Centre Resource Guide 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 for details: Chicago quick guide: <https://tinyurl.com/quick-author-date> & full guide: <https://tinyurl.com/full-author-date>

GIS Centre:

Dalhousie GIS Centre Support: <https://libraries.dal.ca/hours-locations/gis-centre.html>

Course Components

Course Structure:

Classes are composed of a series Lectures, Readings, and Discussions, set around four themes: Time; Ecology; Social and Power; found on the Schedule. It integrates methods of Design Research and Humanities Research to construct parameters and situate an Argument and Literature Review. Research Findings are compiled through various activities Journaling/Annotated Bibliography and methods of analysis that pair Design and Humanities methods of analysis. In humanities, theoretical texts (diagramming, intersectional/relational matrices) primary and secondary sourced evidence (archival, representational (various mappings/diagramming) and texts) are used to develop a Thesis/Research Question and parameters that inform the Design project and a Literature Review and Argument. Outcomes are Presented twice in the form of (1) Research Findings, (2) Outline, Argument and Literature Review.

Lectures:

Lectures throughout the term will frame key concepts/ideas, reading and facilitate discussions. All lectures will and Lecture Notes embedded in Slides will be available (as PDF) and will be uploaded to Brightspace.

Readings and Electronic Resources:

Readings are conceived as orientated towards helping students to set definitions and relationships between Culture, Urbanization, territory, and the Natural Environment. The main readings come from the List of Refences. Books are available as e-books, chapters, and articles, which can be downloaded from Brightspace or can be found in the Dalhousie Library. A list of bi-weekly readings, as well any Videos noted in Lectures will be posted on Brightspace the Friday prior to the Lecture & Discussions.

Discussions:

Discussions are based on assigned readings, see list in the Schedule and selected from General Readings and students are expected to participate and hand their Reading and Writing Journal and Assignments both Individual and in Groups in association with these assignments. These will help you select a topic and build a literature review. The discussion group leader (3 groups) a copy of their reading notes or synopsis, in addition to notes taken during the discussion, these are to be submitted at the beginning of the following class by group leader. Preparation for the reading notes includes, but is not limited to, the following:

- Identify author's name, title, and date written.
- Identify main argument(s) made by the author and provide a summary of the reading. Identify
- Evidence used by the author to support arguments and provide examples. Identify the author's research method (case study, discourse analysis, archival research, representational study, etc.). Does it result in an effective argument and why?
- Compare texts. How are they different/similar? Explain, Identify objectives & perspective of authors.
- Provide your thoughts and any critique of the texts. Explain your position.

Assignments and Presentations:

Students will be introduced to the relationship between theoretical concepts, history narratives (ideas & technic) in this course (Arch5117), spatial-material constructions produced in urban/landscape and territory networks requisite design studio (ex. Arch5004). It develops Design Research bringing together quantitative and qualitative data, to interrogate and situate concepts temporally (historically/future scenarios) and spatially within a specific context. Lectures, Readings, and various Journaling exercises (in class/self-directed), together with various methods of documentation and analysis (site visits, archival research, and theoretical texts) help to develop students' individual research. In this way, the Humanities course helps to situate and contextualize these relationships, focusing research (Topic, Thesis/Research Question, and Critic) and set parameter combining design and humanities research

methods to *analyze and trace change and relationships between theoretical concepts/ideas and historical facts to the built and natural environments*. Two **Presentations** (individual), highlight **research interests and key findings** situating --where, what, why and how -- assisting students to construct a **Literature Review** that formulates a rational and theoretical critic of their **Argument**. Each Presentation develop students design research methodology, sets parameters and tests concepts and hypotheses moving between the ‘paper’ text argument and their Design project.

Some Methods (include but are not limited to):

- i) **Design Methods: Mapping, Analysis** [systems, cinematic & palimpsest] situating scalar-temporal data (growth/change/erasure) spatially and materially as figuration-patterns (infrastructural, urban fabric, public space, natural forces/processes) revealing *relationships/intersections that reflect conceptual ideas and reinforce [d by] social/ecological/political systems at specific times*.
- ii) **Relational Diagrams** and **Metabolic Method** and **Matrices/Metrics** are ways to unpack and analyze relationships between concepts and their evolution within constructs. Developed through the documentation and analysis in design [spatial patterns, connectivity (movement/stasis), affordances/uses (social/political/economic)] and humanity research [theoretical/archival/historical].
- iii) **Journaling** exercises (in class/self-directed) – reading/writing/diagraming -- enabling students to analyze the networked relationships between concepts, in texts, scholarly articles and otherwise (interviews, videos), helping to both in the preparation of **Discussions** and develop an **Annotated Bibliography**.

In the Humanities course Students are asked to develop a **topic, thesis/Research question** and critical position, through **Annotated Bibliography/Journaling**, creating an **Abstract, Outline** and **Argument**. Two 20-minute **Presentations** help to inform the final written component a **Literature Reviews/Argument**. **Presentations** are oral and visual, giving students opportunity to present and receive a critic of their work in the form of both oral comments and written feedback. Their colleagues are encouraged to ask questions/give comments and individual meetings for further discussion of work with instructor occur afterwards.

Presentations 1: Research Findings & Outline

Includes draft **Outline**, in progress **Annotated Bibliography/Journaling** and **Literature Review**, as well as summary of Design Research reflecting individual focus reformulating group work (palimpsest/overlay mappings) and further analyzing documentation from field trip (cinematic/urban/landscape/infrastructural/architectural...). This pairing of textual, and analytical diagrams and/or images (case studies, archival drawings, photos, cartography, etc.) help to frame individual topic, situate relationships/factors temporally (timeline) and spatially (network of relations) unpacking their associated definitions and inform the critic/argument. All text/images should be appropriately cited.

- **Journaling, Annotated Bibliography**

Analytical and relational diagrams of both Design (mapping/firsthand documentation) and Humanities (journaling/annotated bibliography) help to focus, unpack and develop connections and trace change between idea/concepts and physical construct. **Presentation** materials should be organized according to an outline of topics, to be developed into the final research paper.

- **Abstract & Outline of Argument**

The outline should include an abstract of 250-500 words, introduction to concepts, thesis, argument(s), and conclusion. All outlines must be a minimum of 1000 words (plain text/extended bullet points) and should include annotated references at the end. Online references are usually not permitted unless they are of a scholarly nature. References should follow author-date style (Chicago) + contain a minimum of least 4 sources.

Presentations 2: Draft Argument

A Topic is proposed as **title, abstract, outline, literature review and draft argument**. The research question and outline of argument ideally combines theoretical texts, research (cultural/ urban-infrastructural – nature/environmental systems) and relationship to design proposal. Students must present a thesis, develop their argument, and derive conclusions. The essay should focus on critical moments in both temporal and spatial in relationship to their proposed design proposal. Topics should incorporate theoretical texts, historical moments of change, analysis of area examined through concepts and be supported by diagrams/illustrative images, maps, photographs, and paintings (can be yours of others).

Final Argument

Incorporate feedback from Draft Argument Presentation 2 in the final development of your argument/essay. The Argument should include must include a title, name of the author, 250-word abstract and Outline. The thesis/research question, argument and conclusion should be not more than 3500 words incorporating the Literature Review and Annotated Bibliography (from Journal). It incorporates visual materials (relational diagrams, design research/textual analysis, historical images and cartography revealing key relationships and concepts that frame the Final Argument/Essay. Images should include captions and be referenced in the body of the text. Citations follow In-text citations and References should follow the author-date Style (Chicago) and contain at least 10 sources.

Summary of Assignments and Evaluations

The instructor expects students to come to class having completed the assigned readings for that day's class Discussions. All assignments and presentations will be done individually, except as noted. Assignments are submitted as a PDF after Presentations (@ end of the week) and Final Paper (Dec 6th to Brightspace on specified date w. a midnight cut off). See Schedule, Description, and Summary Table below. Evaluations will be assessed by instructor using the Rubric that follows; points below clarify requirements. If the outline and research dossier are resubmitted, the grade for the assignment will be an average of the two marks.

- 1) **Participation/Discussion (15%)** – See Schedule for Reading List and Dates
 - Reading Discussions Lead by Group (within Group Each Students is responsible for one reading & leading discussion of Class)
 - Each Group Participant hands in Summary of Points and Discussion for their portion of the Discussion.
 - Individual Participation in Discussions (asks succinct questions & effectively communicates).
- 2) **Research Dossier and Journaling (10%)**
 - Attendance and Class Participation
 - In Class writing and reading Diagramming/Interpretive Assignments
 - Journaling Includes, Annotated References, Reading Summary and Literature Review
- 3) **Presentation 1: Research Findings: Topic, Question & Outline / Individual Research (25%)**
 - Humanities Research Findings presents an in-process portfolio/journal including Literature Review/Annotated Bibliography of Readings (include Relational Diagrams) and initial Design Research organized and presented clearly.
 - Design Research Mappings (Palimpsest/Overlay) of Spatial-Temporal configurations that support and, isolating specific spatial-temporal (systems/infrastructural and constructs) that focus parameters of Topic. Analysis/Relational Diagrams (Intersectionality/relational Matrix, etc.) of Research Readings and relationship study Area -- Urban/Landscape (Infrastructure/Architecture/public Space)/Natural (Ecology, Hydrology, Geological factors) Structures, etc...
 - Outline: Topic, Thesis/Research Question & Critic, Moving between Theoretical/Historical Information and Design Mappings (various scales), Relational Diagramming (Urban Form, Infrastructural/Systems, Landform, Architectural Form) situated [historically/temporally and spatially] to reveal Change in both Concepts and Constructs [adaption, technical, relationship to ideas and other systems past/present/future; natural (geological (soil...), hydrological, ecological) /urban (social, political, cultural)].
 - Citations use author-date Style (Chicago)
- 4) **Presentation 2: Draft Presentation Outline II - Argument – Dossiers / Individual (25%)**
 - Summary of Texts, Annotated References/Literature Review & Outline (Argument, Literature Review, & Question Design)
 - Clear presentation and organization of Outline
 - Presence of in-depth analysis, thoughtful arguments, and ideas
 - References with proper image and text citation
 - Clear thesis, supported by appropriate material documentation, historical images, maps & good conclusion.
 - Clear linkage between Infrastructural analysis, site/design development & historical/cultural ideas of landscape
- 5) **Final Argument Individual (25%)**
 - Includes Images/diagrams etc. from the In-Progress Presentations and a Revised Final Outline (5%) *
 - Thesis is clear, well organized and demonstrated (in-depth analysis, thesis, and critique)
 - Thesis is supported by appropriate documents and references.
 - Literature Review
 - Supporting images are relevant to the discussion and properly cited.
 - Conclusions are clear and interesting.

	Assignment	Weight	Authorship	Evaluated by
1	Reading Discussions Due Friday after Discussions See Schedule	15%	Group/Individual	instructor
2	Participation & Journaling	10%	individual	instructor
3	Presentation 1: Research Findings Date: Oct. 18 Brightspace Hand In (End of Week) [Includes Topic, Key Words, Question & Outline Portfolio: Excerpts from Journal, Mapping and Diagramming (In Process Literature Review & Annotated Bibliography)]	25%	Individual	instructor
4	Presentation 2: Draft Argument Date: Nov 15 – 22 Includes Topic, Key Words, Question & Outline Portfolio: Excerpts from Journal, Mapping and Diagramming (In Process Literature Review & Annotated Bibliography)]	25%	individual	instructor
5	Final Argument Due uploaded to BrightSpace Dec. 6 Includes: Topic, Key Words, Question & Outline; Argument is Illustrated with images, Mappings and Diagrams; Literature Review & Annotated Bibliography.	25%	individual	instructor

All assignments presented in class are to be submitted to Brightspace, after which students will receive written evaluations of their work. For group assignments: Each student will be responsible for a specific portion of the work. Therefore, students will be graded independently, within the group, as seen in presentation, participation and in the research dossier and submittal.

Criteria and Standards for Evaluating Assignments

Evaluation

All components will be graded by the instructor. Students will receive both oral feedback and written feedback on assignments. Written feedback in the form of the rubric uploaded to Brightspace - Presentations & Final Argument.

Rubric Evaluation Criteria

- A | Research/Research Summary organized clearly. 25%
- Textual Summary – Abstract, Thesis/Research Question/Hypotheses
 - Clearly Outline Argument (Points sustaining Thesis based on Literature Review, Mapping Layers)
 - Outline direction for Design and Argument
 - Annotated References
 - State Proposed Outcomes/Conclusion
- B | Outline/ Outline of Research Findings 15%
- The points sustaining the Thesis are supported by appropriate documents & references.
- Points sustaining the Thesis are well supported by references.
 - References properly cited.
- C | Representations are used effectively to sustain the argument and are properly cited. 15%
- Use of Images and Captions to help sustain Argument.
 - Images are properly Cited
- D | Linkages between Analysis: Infrastructural, Site Typology, Historical/Archival Findings and Design Strategy/Proposal Potential Outcomes informed by Analysis (Site/Program/Infrastructure...) 20%
- Clear and Logical Argument re Infrastructural/Historical/Site Analysis and Design Strategy
 - Interesting Outcome/proposal or Conclusions.
 - Derived from Thesis/Research Question and Supporting Argument
- E | Argument/Presentation proposes an in-depth analysis and critic. 25%
- An in-depth Analysis and Critic of Subject Matter.
 - A unique Perspective shown through Argument & Analysis not just a Summary of Material.

TOTAL 100%

Graduate Grade Standards for the Course

Letter	Grade point	Percent	Definition
A+	4.3	90–100%	
A	4.0	85–89%	
A–	3.7	80–84%	
B+	3.3	77–79%	
B	3.0	73–76%	
B–	2.7	70–72%	
F	0.0	0–69%	
INC	0.0		Incomplete
W	neutral; no credit obtained		Withdrew after deadline
ILL	neutral; no credit obtained		Compassionate reasons, illness

Other, exceptional grades are noted in the graduate calendar.

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

Academic Integrity

Plagiarism detection software is not being used, unless plagiarism is suspected.

COURSE-SPECIFIC POLICIES**Due Dates and Late Submissions**

Deductions for late submissions encourage time management and maintain fairness among students.

	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?
Assignment 1: Discussions	varies	n/a			
Assignment 2: Participation	varies	n/a			
Assignment 3: Presentation 1	Oct 18	yes	2%	Nov 23	receives 0% and no comments
Assignment 4: Presentation 2	Nov 15 - 22	yes	2%	Nov27	receives 0% and no comments
Assignment 5: Argument/Essay	when?	no			receives 0%

* For example, if an 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.

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.

References*** Updating

The readings in "Schedule" above and Background Readings are required and copied in BrightSpace. Other readings not noted in schedule are for reference purposes and while not exhaustive are intended as the beginnings of individual research.

Background

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- Stiegler, B. 1996–2009. *Technics and Time*, 3 vol. Stanford, CA: Stanford University Press. (excerpts on Brightspace)
- Turan, N. 2019. *Architecture as Measure*. New York: Actar. (excerpt on Brightspace)
- TVK. 2021. *The Architectures of Earth*. Leipzig: Spector. (excerpt on Brightspace)

Palimpsest

- Barthes, R. 1989. *The Rustle of Language*. Berkeley: University of California. (excerpt on Brightspace)
- Bunschoten, R., and H. Binet. 2001. *Urban Flotsam: Stirring the City*. Rotterdam: 010. (excerpt on Brightspace)
- Burns, C., and A. Kahn, ed. 2005. *Site Matters*. New York: Routledge. (excerpt on Brightspace)
- Colquhoun, Alan. 1993. "Architecture as a Continuous Text." *ANY: Architecture NY* 2 (Sept.-Oct.): 18–19. <http://www.jstor.com/stable/41845590>
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City/Territory

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Cultural/Urban Environment

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Note: Books available in Library indicated E book/Electronic Copy links or pdfs of Chapter/Section on Brightspace.

Method and Analysis Resources: Analysis/Diagramming, Overlay/Palimpsest Mapping and/or Cinematic Mapping found on ARCH 5004 Brightspace site. Examples below:

i) **Urban**

Alexander, C. A New Theory of Urban Design;
Kevin Lynch, Image of the City;
Gordon Cullin, Townscape;
Edmund Bacon;
Bill Hillier, Space Syntax.
Gandelsonas, M. X-Urbanism;
Busquets & Correa, Cities X Lines.

ii) **Landscape**

Berger, A. Drosscape & Systems;
Corner, J. Field Operations
Foreman R.T General Principles Ecology;
McHarg, I. Design with Nature;
M'Closkey, K. Dynamic Patterns 2017;
Steenbergen, Clemens, Composing Landscape
De Witt, S. Hidden Landscape

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 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.

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.”

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.

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

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).

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.

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.

UNIVERSITY POLICIES, GUIDELINES, AND RESOURCES FOR SUPPORT

Dalhousie courses are governed by the academic rules and regulations set forth in the Academic Calendar and the Senate.

- <https://academiccalendar.dal.ca/catalog/viewcatalog.aspx>
- https://www.dal.ca/dept/university_secretariat/university_senate.html

University Policies and Programs

- Important Dates in the Academic Year (including add/drop dates)
https://www.dal.ca/academics/important_dates.html
- Classroom Recording Protocol
https://www.dal.ca/dept/university_secretariat/policies/academic/classroom-recording-protocol.html
- Dalhousie Grading Practices Policy
https://www.dal.ca/dept/university_secretariat/policies/academic/grading-practices-policy.html
- Grade Appeal Process
https://www.dal.ca/campus_life/academic-support/grades-and-student-records/appealing-a-grade.html
- Sexualized Violence Policy
https://www.dal.ca/dept/university_secretariat/policies/human-rights---equity/sexualized-violence-policy.html
- Scent-Free Program
<https://www.dal.ca/dept/safety/programs-services/occupational-safety/scent-free.html>

Learning and Support Resources

- Academic Support - Advising
https://www.dal.ca/campus_life/academic-support/study-skills-and-tutoring.html
https://www.dal.ca/campus_life/academic-support/advising.html
- Student Health & Wellness Centre
https://www.dal.ca/campus_life/health-and-wellness.html
- On Track (helps you transition into university, and supports you through your first year at Dalhousie and beyond)
https://www.dal.ca/campus_life/academic-support/On-track.html
- Indigenous Student Centre and Indigenous Connection
https://www.dal.ca/campus_life/communities/indigenous.html
<https://www.dal.ca/about-dal/indigenous-connection.html>
- Elders-in-Residence program provides students with access to First Nations elders for guidance, counsel and support. Visit the office in the Indigenous Student Centre or contact the program at elders@dal.ca or 902-494-6803.
- Black Student Advising Centre
https://www.dal.ca/campus_life/communities/black-student-advising.html
- International Centre
https://www.dal.ca/campus_life/international-centre.html
- South House Sexual and Gender Resource Centre
<https://southhousehalifax.org/about-us>
- LGBTQ2SIA+ Collaborative
<https://www.dal.ca/dept/vpei/edia/education/community-specific-spaces/LGBTQ2SIA-collaborative.html>
- Dalhousie Libraries
<https://libraries.dal.ca/>
- Copyright Office
<https://libraries.dal.ca/services/copyright-office.html>
- Dalhousie Student Advocacy Service (DSAS)
<https://www.dsu.ca/dsas>

- Dalhousie Ombudsperson
https://www.dal.ca/campus_life/safety-respect/student-rights-and-responsibilities/where-to-get-help/ombudsperson.html
- Human Rights & Equity Services
<https://www.dal.ca/dept/vpei.html>
- Writing Centre
https://www.dal.ca/campus_life/academic-support/writing-and-study-skills.html
- Study Skills/Tutoring
https://www.dal.ca/campus_life/academic-support/study-skills-and-tutoring.html

Safety

- Faculty of Architecture and Planning: Work Safety
<https://www.dal.ca/faculty/architecture-planning/current-students/inside-building/work-safety.html>