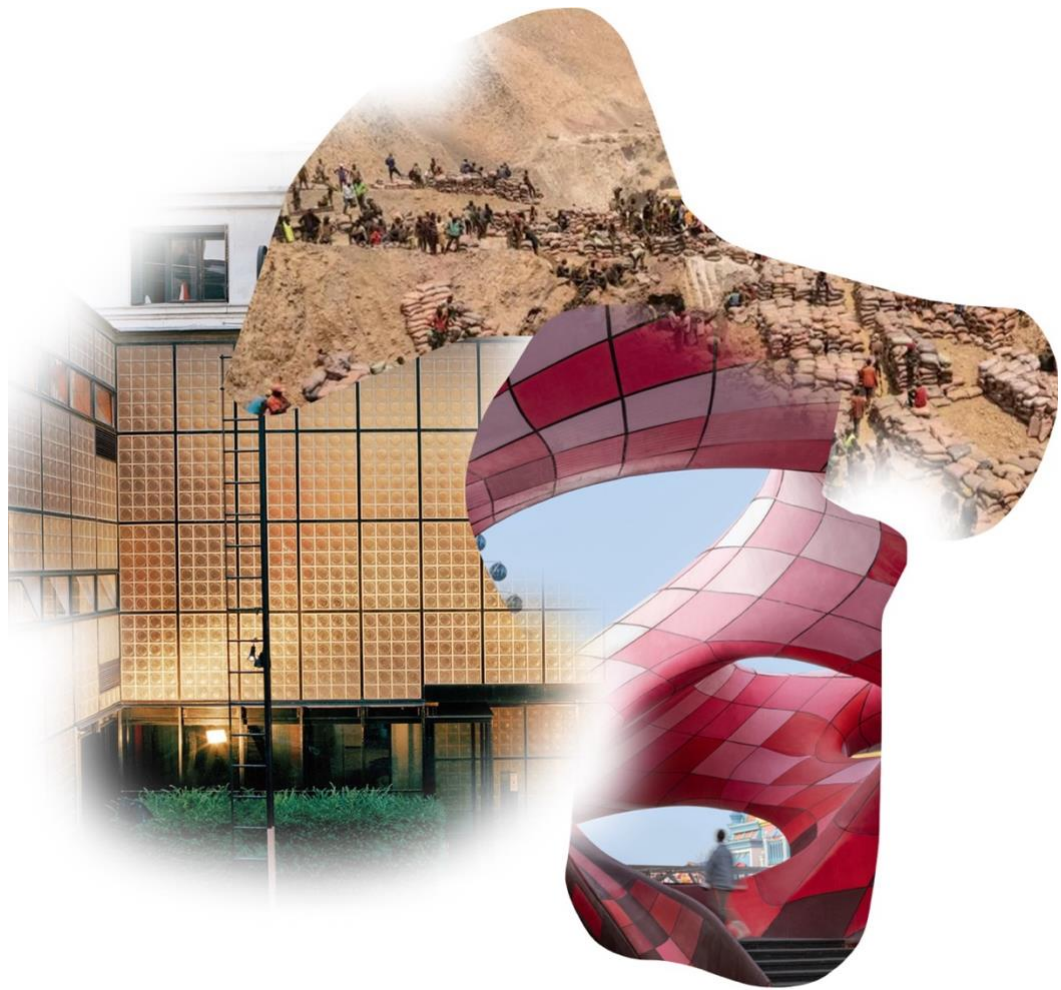


Humanities Seminar:
Material Worlds:
Architecture and Planetary
Exhaustion
ARCH 5199.03 (F 2024)

Dalhousie University
School of Architecture



Clockwise from left: Pierre Chareau, Maison de Verre, Paris / Cobalt mining site, Democratic Republic of Congo / Plastic 3D printed pavilion, Archi-Union Architects, Nanjing

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.

With its emphasis on land, territory, resources, and colonialism, this course encourages reflection on architecture's place among other settler practices. The course engages diverse histories of the built/natural environments to consider new pathways for environmental and social justice, particularly with regards to the objectives of decolonization and reconciliation.

Humanities Seminar: Material Worlds: Architecture and Planetary Exhaustion ARCH 5199.03 (F 2024)

Instructor: Michael Faciejew (michael.faciejew@dal.ca)
Classes: Tuesday, 2:30 – 5:30 pm (1202, Medjuck Building)
Office Hours: By appointment (1127, Medjuck Building)
Course website: dal.brightspace.com
Class Format: Seminar

[Calendar Description](#)

This course focuses on an advanced topic in architectural humanities. The topic changes from year to year. It may emphasize history, theory, criticism, urban studies, or architecture in development.

[Course Overview](#)

A material is not only a “thing.” The aluminum that clads a house and the “conflict minerals” in an iPhone are political entities that organize entire worlds around them. Yet the opaque processes of material extraction, circulation, processing, consumption, and disposal are rarely acknowledged by architects and designers, who tend to specify materials in their projects for their aesthetic or performance properties. The public, too, has little understanding of the material politics of the built environment. Small-scale material decisions legitimate the exploitation of land and bodies and fuel planetary exhaustion.

Spanning from the mid-nineteenth century to the present, this humanities seminar takes a critical and decolonial approach to the global history of materials. The course is concerned with the material worlds shaped by architecture’s entanglement with regimes of extraction. It traces nine materials that have acted as agents of historical and environmental transformation. Some of these materials are conventionally “architectural”: stone, concrete, wood, earth. Others are materials or resources that shape massive built environments around them and whose processing establishes a way of operating on the world: coal, plastic, water, mushroom. In multiscalar case studies, the aim is to unbundle materials from their generic properties and reveal them as sites of potential contestation.

In readings, discussions, and the construction of a Material Atlas, architecture’s troubled relationship with the Great Acceleration is questioned by looking at the cultural, technical, and political structures that have shaped the extractive geographies of modernity. Seminar discussions are rooted in an interdisciplinary mode of inquiry, bringing texts from the architectural canon into dialogue with critical readings from the histories of media, technology, and colonialism, among other disciplines. Three sessions will feature invited scholars, who will

present their innovative research. On a weekly basis, students develop a collaborative global atlas of materials. The course's final assignment is a research paper that analyzes an architectural work (a building or a built environment) with a focus on the politics of materials.

What can an architectural detail reveal about racial capitalism and territorial power? How did the petroleum industry shape the ideals of postwar gendered domesticity? How did nineteenth-century coal distribution networks set up an infrastructure for contemporary neocolonial expansion? What are the aesthetics of toxicity? While the notion "climate crisis" can be a slippery abstraction, this course proposes that the built environment allows politics to be anchored in space and time, and thus reworked into new tools for environmental justice.

Course Requirements

All students must complete the **readings** for each week and arrive prepared to discuss them. **Attendance and participation** are required in all seminars.

Over the course of the term, students collaboratively construct a **Material Atlas**. Each student will contribute nine entries to the atlas. Additional details are included below.

Each student will lead a seminar by crafting a **critical presentation** that responds to two readings in a given week. Additional details are included below.

The course's main requirement is a **research paper** that traces the architecture of a single material at any time in history. The paper must critically interpret a specific architectural project, building, or built environment in relation to the broader politics of the selected material. The aim is to critically position materials in relation to architecture's entanglement with the politics of labor, resource extraction, waste, assembly, geopolitics, conflict, land rights, etc.

The paper is developed in three stages. The first step is a **paper proposal**, which includes a 250/300-word abstract, a point-form outline, and a bibliography. The second step is a **presentation** on the selected topic (8 minutes and 8-12 images), delivered as part of a symposium. The **final paper** is a 3,000-word critical investigation whose argument is built upon scholarly sources. A full assignment description is included below.

Learning Objectives

- Students will develop research skills in the architectural humanities by framing a research question and an argument, developing a bibliography, analyzing textual and visual material, and writing a rigorous research paper.
- Students will learn to think critically about the production of built environments and buildings by understanding the political, extractive, and racialized processes that shape materials.
- Students will learn about how the history and theory of architecture allows for new understandings of contemporary issues in the built and natural environments
- Students will learn to engage the history and theory of architecture in relation to their own design work.
- Students will learn to analyze architecture through interdisciplinary means, in particular by bringing together scientific, technical, and humanistic discourses.
- Students will develop presentation skills by articulating original responses to readings, framing seminar discussions, and crafting a symposium presentation.

Rationale for course/Integration with other courses

This course prepares students for graduate-level research. It anticipates the research skills required of the MArch thesis project. By centering historical and theoretical questions about materials, the course offers a complementary perspective on the content of courses addressing the technical aspects of building science and construction. The course provides a vocabulary and toolkit for framing studio projects.

Weekly Hours

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

Additional Academic Support

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

Schedule At-A-Glance

Week	Date	Topic	Due
1	Sept 10	Introduction	
2	Sept 17	Stone	
3	Sept 24	Coal	
4	Oct 1	Iron	Paper Proposal (Oct 4)
5	Oct 8	Concrete (with guest, TBD)	
6	Oct 15	Glass	
7	Oct 22	Earth (with guest, TBD)	
8	Oct 29	Wood	
9	Nov 5	*Symposium*	Presentation
10	Nov 12	Fall Break – no class	
11	Nov 19	Plastic	
12	Nov 26	Water (with guest, TBD)	
13	Dec 3	Mushroom and “New” Materials	Final Paper (Dec 6)

Detailed Schedule and Readings

All readings will be posted on Brightspace.

Week 1 (September 10)

Introduction: Materials and the Planet

Gabrys, Jennifer. 2018. "Becoming Planetary." In *e-flux Architecture: Accumulation*, edited by Nick Axel, Daniel A. Barber, Nikolaus Hirsch, Anton Vidokle. <https://www.e-flux.com/architecture/accumulation/217051/becoming-planetary/>

Ghosh, Amitav. 2021. "A Lamp Falls." In *The Nutmeg's Curse: Parables for A Planet in Crisis*, 1-20. Chicago: University of Chicago Press.

Martin, Reinhold. 2006. "What Is a Material?" In *Eero Saarinen: Shaping the Future*, edited by Eeva-Liisa Pelkonen and Donald Albrecht, 69-82. New Haven, Yale University Press.

Butler, Paula. 2018. "Colonial Extractions: Race and Canadian Mining in Contemporary Africa." In *Extraction Empire: Undermining the Systems, States, and Scales of Canada's Global Resource Empire, 2017 – 2017*, edited by Pierre Bélanger, 92-104. Cambridge, MA: MIT Press.

Week 2 (September 17)

Stone

Semper, Gottfried. 2004 [1863]. *Style in the Technical and Tectonic Arts, or, Practical Aesthetics*, 725-757. Los Angeles: Getty Research Institute.

Bremner, G.A. 2016. "Stones of Empire: Monuments, Memorials, and Manifest Authority." In *Architecture and Urbanism in the British Empire*, 87-124. Oxford: Oxford University Press, 2016.

Hutton, Jane. 2020. "Range of Motions: Granite from Vinalhaven, Maine, to Broadway, 1892." In *Reciprocal Landscapes: Stories of Material Movements*, 66-103. New York: Routledge.

Dean, Carolyn. 2010. "Rock and Reciprocity." In *A Culture of Stone: Inka Perspectives on Rock*, 65-102. Durham: Duke University Press.

Week 3 (September 24)

Coal

Bierig, Aleksandr. 2022. "Building on Ghost Acres: The London Coal Exchange, circa 1849." In *Environmental Histories of Architecture*, 1-27. Montreal: Canadian Centre for Architecture.

Engels, Friedrich. 1845. "The Mining Proletariat." In *The Condition of the Working Class in England*. <https://www.marxists.org/archive/marx/works/1845/condition-working-class/ch11.htm>

Yusoff, Kathryn, 2018. "Golden Spikes and Dubious Origins." In *A Billion Black Anthropocenes or None*, 23-64. Minneapolis: University of Minnesota Press.

Hyde, Timothy. 2019. "Nuisance." In *Ugliness and Judgment*, 40-62. Princeton: Princeton University Press.

Week 4 (October 1)

Iron

This week's Material Atlas contribution should discuss your paper topic

Readings TBD

Week 5 (October 8)

Concrete

Paper Proposal due on Friday, October 4

Guest Speaker: TBD

Giedion, Sigfried. 1995 [1928]. "Ferroconcrete." In *Building in France, Building in Iron, Building in Ferro-Concrete*, 150 – 204. Los Angeles: The Getty Center for the History of Art.

Banham, Reyner. 1955. "The New Brutalism." *The Architectural Review*, no. 118: 355-361.

Forty, Adrian. 2012. "Natural or Unnatural" and "Concrete and Labour," in *Concrete and Culture: A Material History*, 43-78, 225-251. London: Reaktion Books.

Slaton, Amy E. 2001. "What "Modern" Meant: Reinforced Concrete and the Social History of Functionalist Design." In *Reinforced Concrete and the Modernization of American Building*, 168-187. Baltimore: Johns Hopkins University Press.

Harvey, Penny. 2019. "Lithic Vitality: Human Entanglement with Non-Organic Matter." In *Anthropos and the Material*, edited by Penny Harvey, Christian Krohn-Hansen, and Knut G. Nustad, 143-160. Duke University Press.

James-Chakraborty, Kathleen. 2014. "Reinforced Concrete in Louis Kahn's National Assembly, Dhaka: Modernity and Modernism in Bangladeshi Architecture." *Frontiers of Architectural Research* 3 (June): 81-88.

Gambetta, Curt. 2011. "Material Movement: Cement and the Globalization of Material Technologies," *Scapegoat*, no. 2: 26-28.

Bharat, Gauri. "Reframing Colonial Technologies: Reinforced Brickwork in Early Twentieth-Century India." *Platform*. <https://www.platformspace.net/home/reframing-colonial-technologies-reinforced-brickwork-in-early-twentieth-century-india>

Week 6 (October 15)

Glass

Readings TBD

Week 7 (October 22)

Earth

****Midterm Check-in****

****Guest Speaker: TBD****

Van Eyck, Aldo. 1961. "Architecture of the Dogon." *Architectural Forum* 115 (Sept): 116-121.

Rudofsky, Bernard. 1964. *Architecture Without Architects*. New York: Museum of Modern Art; Doubleday: 1-41.

Heringer, Anna, Lindsay Blair Howe and Martin Rauch. 2022. *Upscaling Earth: Material, Process, Catalyst*, 6-59. Zurich: gta Verlag.

Liston, Jolie and Melson Miko. 2011. "Oral Tradition and Archaeology: Palau's Earth Architecture." In *Pacific Island Heritage: Archaeology, Identity & Community*, edited by Jolie Liston, Geoffrey Clark, and Dwight Alexander, 181-204. Canberra: ANU Press.

Hecht, Gabrielle and Hannah Le Roux. "Bad Earth," *e-flux*: <https://www.e-flux.com/architecture/accumulation/345106/bad-earth/>

Week 8 (October 29)

Wood

Louw, Hentie. 1992. "The Mechanization of Architectural Woodwork in Britain from the Late Eighteenth to the Early Twentieth Century, and Its Practical, Social and Aesthetic Implications, Part I: The Period c. 1790 to c. 1860." *Construction History* 8: 21-54.

Osayimwese, Itohan. 2017. "The Colonial Origins of Modernist Prefabrication." In *Colonialism and Modern Architecture in Germany, 187-241*. Pittsburgh: University of Pittsburgh Press.

Handel, Dan. "First, the Forests." <https://www.cca.qc.ca/en/articles/issues/11/nature-reorganized/1500/first-the-forests>

Week 9 (November 5)

Symposium

*****No atlas contribution this week*****

Each student delivers an 8-minute symposium presentation featuring 8-12 images.

Week 10

*****No class—Fall Break*****

Week 11 (November 19)

Plastic

****In-class time to complete SLEQ Questionnaire****

Liboiron, Max. 2021. "Scale, Harm, Violence, Land." In *Pollution is Colonialism*, 81-111. Durham: Duke University Press.

→Please consult this text well ahead of the seminar. E-book with limited users:

https://dal.novanet.ca/permalink/01NOVA_DAL/1nek75v/alma9970587865607190

Colomina, Beatriz. 2004. "Unbreathed Air 1956." In *Grey Room* 15 (Spring): 28-59.

Barthes, Roland. 2009 [1957]. "Plastic." In *Mythologies*, 117-120. London: Vintage.

Walker, Anthony. 1994. "Plastics: The Building Blocks of the Twentieth Century," *Construction History* 10: 67-88.

Murphy, Michelle. 2006. "Feminism, Surveys, and Toxic Details." In *Sick Building Syndrome*, 57-80. Durham: Duke University Press.

Week 12 (November 26)

Water

****Guest Speaker: TBD****

Readings TBD

Week 13 (December 3)

Mushroom: "New" Materials and Energy Governance

****Final Paper Submission: Friday, Dec 6****

****This week's Material Atlas contribution should relate to your paper topic****

Lowenhaupt Tsing, Anna. 2015. "Prologue: Autumn Aroma," "Interlude: Tracking," and "The Life of the Forest." In *The Mushroom at the End of the World: On the Possibility of Life in Capitalist Ruins*, 1-9, 137-163. Princeton: Princeton University Press.

Meyer, Vera and Sven Pfeiffer, eds. *Engage with Fungi*, 1-65. Berlin: Berlin Universities Publishing.

Mukharji, Projit Bihari. 2020. "Afterword: Old Materials" in *New Materials: Toward a History of Consistency*, edited by Amy E. Slaton. Lever Press. <http://doi.org/10.1353/book.78801>

David Benjamin. "Embodied Energy and Design." In *Embodied Energy and Design: Making Architecture Between Metrics and Narratives*, edited by David Benjamin, 13-23. New York: Columbia University GSAPP; Lars Müller Publishers.

Assessment

Components and Evaluation

15%	Paper Proposal
10%	Seminar Leadership
15%	Nine contributions to the Material Atlas
15%	Symposium presentation and pdf submission
35%	Final Paper
10%	Seminar preparedness and participation

Material Atlas

Throughout the term, students collaboratively contribute to a Material Atlas using the Google Maps platform. After reading the seminar's readings, each student writes a response to the text along with an interpretation of a building, built environment, or material process that takes place somewhere in the world. The location of this "thing" is pinned on the map and accompanied by a 200-word text and one or several images. The entry is not a summary of the text or a simple description of a building. Each entry must critically respond in some way to an idea discussed in that week's readings.

Each student is responsible for 6 atlas contributions that respond to the weekly material themes and 3 atlas contributions that relate to their paper topic, for a total of 9 atlas contributions. You do not need to contribute to the atlas during the week that you are leading a seminar presentation.

The contribution must be posted to the atlas the day before the seminar:

<https://www.google.com/maps/d/edit?mid=1xow5l8UsoxDFAfMV7aADE64M2xU2HhY&usp=sharing>

Research Paper in Three Stages

The research paper examines the relationship between a single building or built environment, somewhere in the world, and the politics of a specific material. Learning from the interdisciplinary frameworks in the course readings, you are asked to develop an original argument about how materials have acted as agents of historical and environmental transformation. The paper topic can be selected based on the materials covered in the seminar sessions, but you may also look to other case studies. A list of potential materials to investigate is included below. Case studies from diverse contexts, in particular the Global South, are encouraged. Students may use archival sources to begin their research (a historical pamphlet or advertising material, for example). Local material histories may also serve as a productive starting point.

Research sources can be primary or secondary, but academic books, journals, and other scholarly publications should be prioritized. Although useful, online sources are often not properly reviewed for accuracy, nor do they provide substantive information for developing a synthetic and theoretically rich argument. Please refer to the Chicago Manual of Style (author-date system) for all conventions: <https://tinyurl.com/chicago-author-date-full>.

a. Paper Proposal (15% of final mark)

The proposal includes an abstract (250 - 300 words), a point form outline (identifying the themes and evidence that will be discussed), an image of the building or built environment, and a reference list (15 scholarly sources, primary or secondary). This document must be submitted in word format (.doc or .docx) on Brightspace by **October 4**.

b. Symposium Presentation and PDF submission (15% of final mark)

The symposium presentation is the foundation for your final paper. It should feature 8-12 images and be no longer than 8 minutes. The presentation must clearly present an argument and a theoretical position advanced through visual and material analysis. The presentation slideshow and text must be submitted on Brightspace on **November 5**.

c. Final Paper (40% of final mark)

The final paper is an original piece of scholarship that mobilizes a sophisticated and original argument. As you write your paper, keep in mind that you are expected to contribute new evidence, not to summarize. Your thesis should be situated in an existing debate in architectural discourse.

The quality of your writing and analysis is expected to be high. A strong paper will avoid vague assertions and personal opinions. Instead, it will rigorously interpret the material studied with a logical sequence of evidence. Compare and contrast different viewpoints. Consider modes of writing and media, as well as the historical and geopolitical context of the architecture you are studying. Give yourself enough time to write, revise, and copyedit your essay multiple times.

Conduct thorough research on your subject, selecting relevant primary and secondary texts that will provide the framework for your architectural analysis. The paper should be illustrated and provide significant analysis of visual and textual sources. In your analysis, distinguish between primary and secondary sources. Your paper should make use of at least 15 scholarly sources to develop the argument (primary and/or secondary materials, journal articles, books). Note that Wikipedia, and many websites not specifically conceived for academic or research purposes (e.g. Dezeen, ArchDaily, etc.) are not valid secondary sources. A complete bibliography as well as images, with captions and references, should be attached at the end of the paper.

The final paper should be approximately 3,500 words, plus footnotes (if applicable), image captions, and reference list. The paper must be submitted on Brightspace in word format (.doc or .docx) on **December 6**. No extensions are possible.

Suggestions for materials to research:

Aluminum
Asbestos
Brick
Cardboard
Cement
Ceramic
Coal
Cobalt
Concrete
Copper
Cotton

Drywall
Earth
Fiberglass
Fur
Glass
Glue
Gold
Iron
Linoleum
Lithium
Manure
Marble
Mud
Mycelium
Oil
Onyx
Paint
Paper
Plastic
Plywood
Rubber
Steel
Stone
Thatch
Tobacco
Water
Wood
Wool
...

Examples of archival resources include:

<https://archive.org/details/buildingtechnologyheritagelibrary>

Seminar Leadership

Each student is tasked with leading or co-leading one seminar. Prepare a short presentation (10 minutes max.) that responds to two readings and sets up a series of concepts and questions to guide a discussion on the material politics of architecture. Each person is responsible for a period of 45-60 minutes. The presentation is not a summary of the readings, but a critical interpretation that frames a mode of inquiry. As you lead the seminar, invite the group to contribute with questions or provocations. The aim is to collectively think through a problem.

A concise handout structuring the seminar should be produced and distributed to the class. Please print 15 copies of this document (one for each person in the group) and bring it to the seminar. You may also distribute a word or pdf file to your colleagues by posting it to the “Discussion” on Brightspace. For grading purposes, please also submit your handout in the “Assignments” tab on Brightspace.

If you’d like, you are welcome to present some slides (featuring additional project images, references, or quoted passages), but this is not required. If it’s helpful, you may also draw from some of the content posted in the Material Atlas:

<https://www.google.com/maps/d/edit?mid=1xow5l8UsoxDFAfMV7aADE64M2xU2HhY&usp=sharing>

Seminar Attendance and Participation

Attendance and participation are required. Students will be evaluated based on their preparedness and willingness to engage in the seminar discussions.

Attendance

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

Citation Guidelines

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

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

Assignment Format

All written assignments should be submitted on 8.5 x 11 sheets and in word format (.doc or .docx). Use a standard 12 pt font and follow Chicago Manual of Style guidelines. The maximum file size for any submission is 10Mb.

Assignment Submission

All assignments must be submitted to Brightspace in the correct assignment folder. Weekly Material Atlas contributions must be posted on the Google Maps platform.

Assessment Criteria

Paper Proposal (15% of final mark)

	D	C	B	B+/A-	A	A+
ABSTRACT 30%	Topic is not framed in historical and geographic context. Abstract is descriptive and lacks a thesis. Writing style and structure are below average/poor. Multiple grammar, punctuation, and usage errors.	Topic is inadequately framed in historical and geographic context. Thesis is not original, unclear, or is absent. Writing style and structure are below average/poor. Multiple grammar, punctuation, and usage errors.	Topic is somewhat well framed in historical and geographic context. Thesis is not particularly original, or some aspects require further elaboration. Writing style is somewhat lacking and occasional grammar, punctuation, and usage errors.	Topic is well framed in historical and geographic context. Thesis is mostly original, but some aspects lack clarity. Considered writing style and solid structure. Basically free from grammar, punctuation, spelling, usage, or formatting errors.	Topic is very well framed in historical, geographic, and theoretical context. Thesis is original and the argument inventively focuses on a single material and built environment. Considered writing style and coherent structure. Basically free from grammar, punctuation, spelling, usage, or formatting errors.	Topic is exceptionally well framed in historical, geographic, and theoretical context. Thesis is original and thought-provoking. Abstract motivates a rich argument through the study of a single material and built environment. Delightful writing style and structure. Basically free from grammar, punctuation, spelling, usage, or formatting errors.
OUTLINE AND IMAGE 40%	Major shortcomings. Absence of argument. Irrelevant or disconnected evidence. Lack of structure.	Methodology and argument are not entirely clear. Evidence is disconnected and points are rarely relevant to topic. Image does not illustrate argument. Paper is unlikely to lead to interesting conclusions.	Methodology and argument are not entirely clear. Evidence is not clearly correlated and not all points are relevant to topic. Image relates argument. Not clear if paper will lead to interesting conclusions.	Suggests a mostly clear methodology and argument, with adequate progression of evidence. Most points are relevant to topic. Image illustrates argument. Suggests potentially interesting conclusions.	Suggests a clear methodology and argument. Strong progression of evidence. All points are relevant to topic. Image illustrates argument. Suggests potentially unexpected conclusions.	Suggests an exceptionally clear methodology and argument. Compelling progression of evidence. All points are relevant to topic. Image illustrates argument. Suggests potentially unexpected conclusions.
BIBLIO- GRAPHY 30%	Many irrelevant or non-scholarly sources. Sources are not cited using Chicago Style guidelines.	Fewer than 15 relevant sources. Several sources are not scholarly. Sources are not cited using Chicago Style guidelines.	At least 15 sources. Several sources are not scholarly or do not address topic directly. Sources are not always cited using Chicago Style guidelines.	At least 15 scholarly sources. Not all sources address important aspects of topic. Sources are mostly properly cited using Chicago Style guidelines.	At least 15 relevant scholarly sources. Most sources address important aspects of topic. Sources are properly cited using Chicago Style guidelines.	At least 15 relevant scholarly sources. All sources address important aspects of topic. Sources are properly cited using Chicago Style guidelines.

Symposium Presentation (15% of final mark)

	D	C	B	B+/A-	A	A+
CLEAR NARRATIVE 25%	Presentation lacks a narrative structure. Points are disconnected.	Presentation has poor narrative structure, with many gaps in logic and digressions.	Presentation has some narrative structure, but there are gaps and digressions.	Presentation has a narrative arc to explain the thesis. Points are generally related, but some aspects lack clarity.	Presentation has a clear narrative arc explaining the research project. Most points are relevant and advance the argument.	Presentation has a compelling narrative arc. Each point significantly advances an argument.
COMPLEMENTARY NARRATIVE AND VISUALS 25%	The narrative and visual images do not explain the argument. Text and images have little relation to each other.	Narrative and images are often disconnected. There are many gaps or unclear points.	Narrative and images somewhat work together to advance the argument, but several elements are unclear.	Narrative and images generally work together to advance the argument but are occasionally redundant or unclear.	Narrative and images work together well to advance the argument.	Narrative and images work together exceptionally well to advance the argument.
COMMUNICATIVE VISUALS 25%	Images are generic or confusing.	Images occasionally illustrate the paper's concepts but lack analysis and overall synthesis.	Images somewhat illustrate the paper's concepts but lack analysis/synthesis.	Images generally illustrate concepts. Some are more useful than others.	Concepts are well communicated by analyzing images. Images are very well chosen.	Complex ideas are clearly and effectively communicated by analyzing images. Images are exceptionally well chosen.
EVIDENCE, ARGUMENT, METHOD 25%	The presentation is mostly supported by personal feelings and opinions and lacks evidence for its claims. There is no methodological component.	The thesis occasionally uses evidence to ground its claims, but several aspects are unclear. Many statements reflect opinions rather than research. A methodology is not laid out to support the paper's argument. The presentation is mostly descriptive, rather than argumentative.	The presentation generally uses evidence to ground its claims, but concerns exist about several points. The paper's methodology is not clearly explained. The argument is not particularly original.	The presentation uses evidence to ground its claims, but concerns exist about one or two points. Some clarification is required in relation to the paper objectives. The argument may not be entirely original.	The presentation is well supported by the assembled evidence. A methodology is meticulously laid out in relation to the paper's objectives.	The presentation uses evidence very convincingly to create an original argument. A methodology is meticulously laid out in relation to the paper's objectives.

Final Essay (40% of final mark)

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

DRAFT 7/18/2024 – OUTLINE SUBJECT TO CHANGE – DO NOT CIRCULATE

<p>EVIDENCE (SOURCES) 25%</p>	<p>Paper does not reliably make use of sources. Sources are not relevant. Overall paper is compromised by misuse or absence of sources.</p>	<p>Lacks sufficient research sources to support the central position and/or, if included, are generally not relevant, accurate, or reliable. Contains factual mistakes or oversimplifications. Sources, if included, are not properly referenced or cited in the paper.</p>	<p>Paper provides some evidence to support the central position with only a few research sources. Some sources may not be relevant, accurate, and reliable and/or appropriately referenced and cited in the paper.</p>	<p>Accurate evidence to support the central position. At least 15 scholarly sources that are mostly relevant, accurate, and reliable. Sources are referenced and cited appropriately throughout the paper for the most part.</p>	<p>Compelling and accurate evidence that supports central position. At least 15 scholarly sources that are highly relevant and reliable, adding to the strength of the paper. Sources are effectively referenced and cited throughout the paper.</p>	<p>Masterful use of sources to support central position. At least 15 scholarly sources that are highly relevant and reliable, adding to the strength of the paper. Sources are effectively referenced and cited throughout the paper.</p>
<p>ORGANIZATION 25%</p>	<p>Paper is extremely unclear. No central position is identifiable. Reader comprehension is severely compromised. Multiple required components are missing.</p>	<p>Paper lacks logical organization and impedes readers' comprehension of ideas. Central position is only rarely evident from paragraph to paragraph and/or the paper is missing multiple required components.</p>	<p>Paper is somewhat organized, although occasionally ideas from paragraph to paragraph may not flow well and/or connect to the central position. May be missing a required component and/or components may be less than complete.</p>	<p>Paper is adequately organized. Ideas are arranged reasonably with a progression of thought from paragraph to paragraph. Includes required components (introduction, body, conclusion, Reference List, etc.) for the most part.</p>	<p>Paper is effectively organized. Ideas are arranged logically, with a strong progression of thought from paragraph to paragraph. All parts connect to the central position. Includes all required components (introduction, body, conclusion, bibliography, etc.).</p>	<p>Paper is exceptionally well organized. Ideas are arranged logically, with a strong progression of thought throughout. All parts reinforce the central position. All required components are skillfully articulated (introduction, body, conclusion, bibliography, etc.).</p>
<p>STYLE AND CONVENTIONS 10%</p>	<p>Paper has poor writing style and does not make use of Chicago style guidelines. Distracting errors in spelling, grammar, punctuation, spelling, usage, and/or formatting.</p>	<p>Paper shows a below average/poor writing style and may not follow proper Chicago Style guidelines. Frequent errors in spelling, grammar, punctuation, spelling, usage, and/or formatting.</p>	<p>Paper shows an average and/or casual writing style following Chicago Style guidelines. Some errors in spelling, grammar, punctuation, usage, and/or formatting.</p>	<p>Paper shows above average writing style and clarity following Chicago Style guidelines. Minor errors in grammar, punctuation, spelling, usage, and/or formatting.</p>	<p>Paper is well written and clear using Chicago Style guidelines. Overall strong writing style. Basically free from grammar, punctuation, spelling, usage, or formatting errors.</p>	<p>Paper is exceptionally well written using Chicago Style guidelines. Delightful writing style. Basically free from grammar, punctuation, spelling, usage, or formatting errors.</p>

University Standards for Individual Assignments

Letter	Grade point	Percent	Description
A+	4.3	90–100%	Considerable evidence of original thinking; outstanding capacity to analyze and synthesize; outstanding grasp of subject matter; evidence of extensive knowledge base.
A	4.0	85–89%	
A–	3.7	80–84%	
B+	3.3	77–79%	Evidence of grasp of subject matter, some evidence of critical capacity and analytical ability; reasonable understanding of relevant issues; evidence of familiarity with the literature.
B	3.0	73–76%	
B–	2.7	70–72%	
F	0.0	0–69%	Little or no evidence of understanding of the subject matter; weakness in analytical and critical skills.
INC			Incomplete
W			Withdrew after deadline
ILL			Compassionate reasons, illness

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

Calculation of Final Grades

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

Grading Format

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

Email Policy

Emails will be responded to within 48 hours, except on weekends.

Due Dates and Late Submissions

	Due date	Is a late assignment accepted?	If so, what is the deduction per weekday?*	Is there a final deadline for a late submission?	What happens after that?
1. Paper Proposal	Oct. 4	yes	3%	no	--
2. Symposium Presentation and Submission	Nov. 5	no	--	--	--
3. Final Paper	Dec. 6	no	--	--	--
4. Seminar Leadership	varies	no	--	--	--
5. Material Atlas	weekly	no	--	--	--

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

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

Academic Integrity

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

Lecture Notes and Recordings

Classes will not be recorded since this is a seminar. This protects each student's freedom to express themselves and exchange ideas in the classroom. The aim is to produce a safe space for intellectual experimentation and discussion.

AI Policy

Students shall give credit to AI tools whenever used, even if only to generate ideas rather than usable text or illustrations. An account of why AI tools were used should also be included. AI tools may not be used to generate any usable text for assignments, presentations, or reading

responses. Overall, AI tools should be used reflectively with an aim to deepen understanding of subject matter. Any use of AI tools outside these parameters will be considered plagiarism.

[Faculty Policy: Equity, Diversity and Inclusion](#)

The Faculty of Architecture and Planning is committed to recognizing and addressing racism, sexism, xenophobia and other forms of oppression within academia and the professions of architecture and planning. We, the faculty, are working to address issues of historic normalization of oppressive politics, segregation, and community disempowerment, which continues within our disciplines today.

[University Policies and Resources](#)

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

A. University Statements

Academic Integrity

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

At Dalhousie University, we are guided in all of our work by the values of academic integrity: honesty, trust, fairness, responsibility and respect (The Center for Academic Integrity, Duke University, 1999). As a student, you are required to demonstrate these values in all of the work you do. The University provides policies and procedures that every member of the university community is required to follow to ensure academic integrity. Read more:

[https://www.dal.ca/content/dam/dalhousie/pdf/dept/university_secretariat/Syllabus_Statement_\(Aug%202015\).pdf](https://www.dal.ca/content/dam/dalhousie/pdf/dept/university_secretariat/Syllabus_Statement_(Aug%202015).pdf)

Accessibility

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

https://www.dal.ca/campus_life/academic-support/accessibility.html

Student Code of Conduct

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

https://www.dal.ca/campus_life/safety-respect/student-rights-and-responsibilities/student-life-policies/code-of-student-conduct.html

Diversity and Inclusion – Culture of Respect

Every person at Dalhousie has a right to be respected and safe. We believe inclusiveness is fundamental to education. We stand for equality. Dalhousie is strengthened in our diversity. We are a respectful and inclusive community. We are committed to being a place where everyone feels welcome and supported, which is why our Strategic Direction prioritizes fostering a culture

of diversity and inclusiveness (Strategic Priority 5.2). Read more:
<http://www.dal.ca/cultureofrespect.html>

Recognition of Mi'kmaq Territory

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

B. University Policies and Programs

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

C. Learning and Support Resources

- General Academic Support – Advising:
https://www.dal.ca/campus_life/academic-support/advising.html
- Fair Dealing Guidelines:
<https://libraries.dal.ca/services/copyright-office/guidelines/fair-dealingguidelines.html>
- Dalhousie University Library:
<http://libraries.dal.ca>
- Indigenous Students:
https://www.dal.ca/campus_life/communities/indigenous.html
- Black Students:
https://www.dal.ca/campus_life/communities/black-student-advising.html
- International Students:
https://www.dal.ca/campus_life/international-centre.html
- Student Health Services:
https://www.dal.ca/campus_life/health-and-wellness.html
- Counselling:
https://www.dal.ca/campus_life/health-and-wellness/services-support/student-health-and-wellness.html
- Copyright Office:
<https://libraries.dal.ca/services/copyright-office.html>
- E-Learning website:
<http://www.dal.ca/dept/elearning.html>
- Dalhousie Student Advocacy Services:
<http://dsu.ca/dsas>
- Dalhousie Ombudsperson:
https://www.dal.ca/campus_life/safety-respect/student-rights-and-responsibilities/where-to-get-help/ombudsperson.html
- Writing Centre:
https://www.dal.ca/campus_life/academic-support/writing-and-study-skills.html
- Faculty or Departmental Advising Support: Studying for Success Program:
http://www.dal.ca/campus_life/academic-support/study-skills-and-tutoring.html

D. Safety

- Biosafety:
<http://www.dal.ca/dept/safety/programs-services/biosafety.html>
- Research Laboratory Safety Policy Manual:
<http://www.dal.ca/dept/safety/documents-policiesprocedures.html>
- Faculty of Architecture and Planning: Work Safety:
<https://www.dal.ca/faculty/architecture-planning/current-students/inside-building/work-safety.html>

Michael Faciejew
July 5, 2024