

History of Modern Settlements, Buildings and Landscapes

ARCH 3107.03

Dalhousie University
School of Architecture
Winter 2025



(Images, clockwise from left: Thomas Jefferson, Monticello plantation, Virginia, USA; Ouro Preto, Brazil; Victor Horta, Maison Tassel, Brussels, Belgium; Richard Rogers, Lloyd's Building, London, England; James Cubitt, Kwame Nkrumah University of Science and Technology, Kumasi, Ghana)

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.

This course recognizes the diverse histories that shape our institution and the built/natural environments. With its emphasis on the topics of empire, colonialism, race, and territory, the course encourages reflection on architecture as a settler practice. The course aims to consider new pathways for environmental and social justice, particularly with regards to the objectives of decolonization and reconciliation.

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Instructor:	Michael Faciejew (michael.faciejew@dal.ca)
Office Hours:	Fridays, 12:30-1:30 pm (1127, Medjuck Building)
Credit Hours:	3
Course website:	dal.brightspace.com
Class Format:	Lecture, seminar
Teaching Assistants:	Lilly-Anne Langford (lilly.langford@dal.ca) Nicholas Stefanakis (NStefanakis@dal.ca) Claire Wilson (mr469780@dal.ca)
Lectures:	Mondays, 11:30 am-1:00 pm (B311, Building B/Engineering)
Seminars:	Fridays, 9:30-10:45 am (B015/B102/1202/1208, Medjuck Building)
Workshops:	Fridays, 11 am-12:30 pm (B015, Medjuck Building)

Course Overview

Calendar Description

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

Additional Course Description

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

Each week, case studies and narratives spanning Global North and Global South are brought together through common themes and issues. Organized mostly chronologically, the course focuses on key moments that reveal historical and spatial shifts. These include the spread of Baroque architecture in eighteenth-century Brazil and the monumental

urbanism of Edwin Lutyens in British-occupied India. The course addresses the intellectual history of concepts that shaped building practices, such as “humanism,” “Enlightenment,” and “modernization,” but challenges their Eurocentric origins by highlighting how their values were mobilized in colonial projects and contested by diverse communities. With an eye to current critical discourses, the course considers how the categories of gender, race, class, and ethnicity have shaped modern spatial ideas. History becomes a toolkit for understanding the spatial disciplines today. How does building knowledge travel across borders and languages? How do architects and planners participate in systems of governance or oppression? What do aesthetic theories of ornament tell us about the politics of labor? What does it mean to be “modern” in the first place?

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

Course Requirements

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

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

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

Throughout the term, students develop a collaborative research project that interprets a key spatial and intellectual concept (e.g. brutalism, race, socialism, body, ornament, etc.). The research project is developed in three stages. The first is a **collaborative research dossier (which includes a literature review and close readings of texts)** that defines and interprets the concept. The second is a **group exhibition** that illustrates and analyzes the concept through case studies in the built environment. The exhibition should be understood as a kind of “visual argument” that critically engages with source materials and performs close readings of images. The third is an **individual research paper** whose original argument analyzes a single architectural project, building, landscape, or built environment (c. 1500 – 2024), critically engaging the broader cultural and political circumstances of its production. The paper (1,500 – 1,750 words) includes a thesis statement and a reference list of at least 5 works. Full assignment descriptions are included below.

Learning Objectives

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

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

Rationale for course

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

Integration with other courses

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

Weekly Hours

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

Additional Academic Support

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

Email Policy

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

Schedule at a Glance

Week	Date	Monday	Friday
1	Jan 6 - 10	1. Introduction: Global/Modern/Built?	Seminar 1
			Workshop 1: Assignment Overview + Team Introductions
2	Jan 13 - 17	Professional Practice Week (no class)	
3	Jan 20 - 24	2. Land, "Contact," and Early Modernity	Seminar 2
			Workshop 2: Conceptualizing Research
4	Jan 27 - 31	3. Power and Empire	Seminar 3
			Workshop 3: Close Reading / Peer Feedback
5	Feb 3 - 7	4. Revolution, Nation, Race	Munro Day (no class)
		Research Dossier (Thursday)	
6	Feb 10 - 14	5. Extraction and Orientalism	Seminar 4
			Workshop 4: Exhibition Design + Dossier Feedback
7	Feb 17 - 21	Winter Break (no class)	
8	Feb 24 - 28	6. Labor and Urbanization	Seminar 5
			Workshop 5: Visual Analysis
9	Mar 3 - 7	7. Modernism and Modernization	Exhibition + Presentations
10	Mar 10 - 14	8. Architecture at War	Seminar 6
			Workshop 6: Structuring and Arguing the Paper
11	Mar 17 - 21	9. Independence and Development	Seminar 7
			Workshop 7: Evidence and Editing in the Paper
12	Mar 24 - 28	10. Globalization and the Anthropocene	Seminar 8
			Workshop 8: Paper Office Hours
13	Mar 31	Final Paper	

Detailed Schedule and Readings

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

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

1	Jan 6 (M)	<p>11:30 am – 1:00 pm Lecture 1: Introduction: Global/Modern/Built?</p> <p><u>Required readings:</u></p> <ul style="list-style-type: none"> - King, Anthony. 2004. "The Times and Spaces of Modernity." In <i>Spaces of Global Cultures: Architecture, Urbanism, Identity</i>, 65-81. Routledge. - Allais, Lucia. 2011. "Global Agoraphobia." In <i>Global Design History</i>, edited by G. Riello and S. Teasley, 174-179. Routledge. - Bélanger, Pierre, Ghazal Jafari, Pablo Escudero, Hernán L. Bianchi-Benguria, Tiffany Kaewen Dang, and Alexander S. Arroyo. 2020. "No Design on Stolen Land: Dismantling Design's Dehumanising White Supremacy." <i>Architectural Design</i> (January/February): https://issuu.com/o-p-e-n-s-y-s-t-e-m-s/docs/2020-ndsl_ad90
	Jan 10 (F)	<p>9:30 – 10:45 am Seminar 1 (Readings from Lecture 1)</p> <p>11:00 am – 12:30 pm Workshop 1: Assignment Overview + Team Introductions</p>
2	Jan 13 - 17	No Class – Professional Practice Week
3	Jan 20 (M)	<p>11:30 am – 1:00 pm Lecture 2: Land, "Contact," and Early Modernity</p> <p><u>Places, topics, issues:</u> 1500-1600, Alberti, Palladio, Bramante, Renaissance, humanism, classicism, Tenochtitlán, Laws of the Indies, New Spain, early American colonies</p> <p><u>Required readings:</u></p> <ul style="list-style-type: none"> - Payne, Alina. 2009. "Materiality, Crafting and Scale in Renaissance Architecture," <i>Oxford Art Journal</i> 32 (3): 365-386. - Lara, Fernando Luiz. 2024. "Renaissance and Baroque Counterinfluences." In <i>Spatial Theories for the Americas: Counterweights to Five Centuries of Eurocentrism</i>, 73-90. University of Pittsburgh Press. <p><u>Recommended readings (textbook):</u></p> <ul style="list-style-type: none"> - 10.3 Pre-Contact America: Empires of the Sun (413-428)

		- 11.3 Papal Rome: The Fountainhead of Renaissance Classicism (457-482)
	Jan 24 (F)	<p>9:30 – 10:45 am Seminar 2 (Readings from Lecture 2)</p> <p>11:00 am – 12:30 pm Workshop 2: Conceptualizing Research</p>
4	Jan 27 (M)	<p>11:30 am – 1:00 pm Lecture 3: Power and Empire</p> <p><u>Places, topics, issues:</u> 1550-1750, Ottoman empire, Hagia Sofia, Baroque, Counter-Reformation, Italy, Versailles, Portugal, Brazil, Ouro Preto, evangelical colonialism, urbanism</p> <p><u>Required readings:</u></p> <ul style="list-style-type: none"> - Hills, Helen. 2011. "The Baroque: The Grit in the Oyster of Art History." In <i>Rethinking the Baroque</i>, edited by Helen Hills, 11-36. Ashgate. - Marin, Louis. 1991. "Classical, Baroque: Versailles, or the Architecture of the Prince." <i>Yale French Studies</i>, no. 80: 167-182. - Rodrigues Dos Santos, Joaquim. 2024. (Re)Contextualizing Goencho Saib's Basilica." In <i>Architectures of Colonialism: Constructed Histories, Conflicting Memories</i>, edited by Vera Egbers, Christina Kamleithner, Özge Sezer, and Alexandra Skedzuhn-Safir, 181-198. Birkhäuser. <p><u>Recommended readings (textbook):</u></p> <ul style="list-style-type: none"> - 11.2 The Ottoman Empire: A Culture of Local Symmetries (443-456) - 12.2 Catholic Europe: The Settings of Absolutism (505-528) - 13.2 The Diffusion of the Baroque: Life as Theater (561-575)
	Jan 31 (F)	<p>9:30 – 10:45 am Seminar 3 (Readings from Lecture 3)</p> <p>11:00 am – 12:30 pm Workshop 3: Close Reading / Peer Feedback</p>
5	Feb 3 (M)	<p>11:30 am – 1:00 pm Lecture 4: Revolution, Nation, Race</p> <p><u>Places, topics, issues:</u> 1750-1850, France, America, Monticello, plantations, slavery, Beau-</p>

		<p>arts, Ledoux, Boullée, Enlightenment, classicism, Laugier, “primitive hut”, Bentham, L’Enfant</p> <p><u>Required readings:</u></p> <ul style="list-style-type: none"> - Vlach, John Michael. 2004 [1993]. “The Plantation Landscape.” In <i>American Architectural History</i>, edited by Keith L. Eggener, 95-111, Routledge. - Laugier, Marc-Antoine. 1977 [1753]. <i>An Essay on Architecture</i>, 1-38 [focus on pp.1-14]. Hennessey and Ingalls. <p><u>Recommended readings (textbook):</u></p> <ul style="list-style-type: none"> - 13.3 The American Colonies: Domination and Liberty on the Grid (576-591) - 14.2 Enlightenment Europe: Theory, Revolution, and Architecture (606-627) - 15.1 After the Revolution: The Ideological Uses of Neoclassicism (640-659)
	Feb 6 (Th)	<p>5 pm Research Dossier and Atlas due</p>
	Feb 7 (F)	Munro Day
6		<p>11:30 am – 1:00 pm Lecture 5: Extraction and Orientalism</p> <p><u>Places, topics, issues:</u> 1800-1920, India, Calcutta, Delhi, Bombay, London, British Empire, orientalism, monumentalism, historicism, gothic, infrastructure</p> <p><u>Required readings:</u></p> <ul style="list-style-type: none"> - Mitchell, Timothy. 1992. “Orientalism and the Exhibitionary Order.” In <i>Colonialism and Culture</i>, edited by Nicholas Dirks, 289-316. University of Michigan Press. - Scriver, Peter. 2007. “Empire-Building and Thinking in the Public Works Department of British India.” In <i>Colonial Modernities: Building, Dwelling and Architecture in British India and Ceylon</i>, edited by Peter Scriver and Vikramaditya Prakash, 69-92. Routledge. <p><u>Recommended readings (textbook):</u></p> <ul style="list-style-type: none"> - 15.2 The Gothic Revival: Antimodern and Proto-Nationalist (660-670) - 15.3 The New Iron Age: The Spread of Metal and Glass Technologies (671-684) - 17.2 The Twilight of Western Imperialism: Monuments to the White Man’s Burden (765-776)
	Feb 10 (M)	
	Feb 14 (F)	<p>9:30 – 10:45 am Seminar 4 (Readings from Lectures 4 and 5)</p>

		11:00 am – 12:30 pm Workshop 4: Exhibition Design + Research Dossier Feedback
7	Feb 17 - 21	No Class - Winter Break
8	Feb 24 (M)	11:30 am – 1:00 pm Lecture 6: Labor and Urbanization <u>Places, topics, issues:</u> 1850 – 1920, Haussmann's renovation of Paris, Garnier, London, Manchester, William Morris, labor, John Ruskin, Crystal Palace, engineering and architecture, prefabrication, housing, arts and crafts, art nouveau, New York City, Chicago, tenements, city planning <u>Required readings:</u> - Ruskin, John. 1854. <i>The Opening of the Crystal Palace Considered in Some of Its Relations to the Prospects of Art</i> . London: Smith, Elder, and Co. - Simmel, Georg. 2002 [1903] "The Metropolis and Mental Life." In <i>The Blackwell City Reader</i> , edited by Gary Bridge and Sophie Watson, 11-19. Blackwell. - Wright, Gwendolyn. 1981. "Americanization and Ethnicity in Urban Tenements." In <i>Building the Dream: A Social History of Housing in America</i> , 115-134. MIT Press. <u>Recommended readings (textbook):</u> - 16.1 The Rise of the Metropolis: Urbanism and the New Scale of Architecture (687-711) - 16.2 Lifestyles and House Forms: Apartments, Row Houses, Bungalows, and Utopias (712-728) - 17.1 Arts and Crafts: Design and the Dignity of Labor (743-764)
	Feb 28 (F)	9:30 – 10:45 am Seminar 5 (Readings from Lecture 6)
		11:00 am – 12:30 pm Workshop 5: Visual Analysis
9	Mar 3 (M)	11:30 am – 1:00 pm Lecture 7: Modernism and Modernization <u>Places, topics, issues:</u> 1900-1960, Latin America, Mexico, Brazil, Cuba, technology, standardization, reinforced concrete, Lina Bo Bardi, miscegenation, Juan O'Gorman, socialism, ideology <u>Required readings:</u>

		<ul style="list-style-type: none"> - Loos, Adolf. 1975 [1908]. "Ornament and Crime." In <i>Programs and Manifestoes on 20th Century Architecture</i>, edited by Ulrich Conrads, 19-24. MIT Press. - Carranza, Luis E. 2020. "Race and Miscegenation in Early 20th-C. Mexican Architecture." In <i>Race and Modern Architecture: A critical history from the enlightenment to the present</i>, edited by Irene Cheng, Charles L. Davis & Mabel O. Wilson, 155-171. University of Pittsburgh Press. - Otoni De Almeida, Décio. 2021. "A Building without Doors: Vilanova Artigas and the Faculty of Architecture and Urbanism Building at the University of São Paulo." <i>Journal of the Society of Architectural Historians</i> 80 (1): 85-101. <p><u>Recommended readings (textbook):</u></p> <ul style="list-style-type: none"> - 16.3 The Beaux-Arts: Eclecticism and Professionalism (729-740) - 18.2 European Modernisms: A Dialogue Between Form & Function (810-829)
	Mar 7 (F)	<p>9:30 am – 12:30 pm Exhibition and Presentations Location: Exhibition Room, Medjuck Building</p>
10	Mar 10 (M)	<p>11:30 am – 1:00 pm Lecture 8: Architecture at War</p> <p><u>Places, topics, issues:</u> 1930 – 1955, violence, fascism, World War 2, reactionary modernism, Germany, Italy, Eritrea, Algeria</p> <p><u>Required readings:</u></p> <ul style="list-style-type: none"> - McLaren, Brian L. 2021. "An Architecture of Racial Purification." In <i>Modern Architecture, Empire, and Race in Fascist Italy</i>, 108-128. Brill. - Henni, Samia. 2016. "On the Spaces of the Guerre Moderne: The French Army in Northern Algeria (1954-1962)." <i>Footprint</i> (19): 37-56. <p><u>Recommended readings (textbook):</u></p> <ul style="list-style-type: none"> - 18.3 Totalitarian Settings in Modern Europe: Architecture as Propaganda (830-845) - 19.1 The International Style and the Advent of the Welfare State: Modernism Becomes Conventional (847-872)
	Mar 14 (F)	<p>9:30 – 10:45 am Seminar 6 (Readings from Lectures 7 and 8)</p>

		<p>11:00 am – 12:30 pm Workshop 6: Structuring and Arguing the Paper</p>
11	Mar 17 (M)	<p>11:30 am – 1:00 pm Lecture 9: Independence and Development</p> <p><u>Places, topics, issues:</u> 1945 - 1970, decolonization, independence, nation-building, citizenship, Ghana, Senegal, African modernism, tropical architecture, international development, United Nations and international organizations, self-help architecture, “shelter”, Michel Ecochard, Georges Candilis, Hassan Fathy, Frantz Fanon</p> <p><u>Required readings:</u></p> <ul style="list-style-type: none"> - Stanek, Łukasz. 2015. Architects from Socialist Countries in Ghana (1957–67): Modern Architecture and Mondialisation.” <i>Journal of the Society of Architectural Historians</i> 74 (4): 416–442 - Muzaffar, M. Ijlal. 2012. “Boundary Games: Ecochard, Doxiadis, and the Refugee Housing Projects under Military Rule in Pakistan, 1953–1959.” In <i>Governing by Design: architecture, economy, and politics in the twentieth century</i>, edited by Aggregate, 147-175. University of Pittsburgh Press. <p><u>Recommended readings (textbook):</u></p> <ul style="list-style-type: none"> - 19.2 The Birth of the Third World: Experiments in Postcolonial Architecture (873-890) - Postmodern Movements: Populism, Radicalism, and Irony (911-931)
	Mar 21 (F)	<p>9:30 – 10:45 am Seminar 7 (Readings from Lecture 9)</p>
		<p>11:00 am – 12:30 pm Workshop 7: Evidence and Editing the Paper</p>
12	Mar 24 (M)	<p>11:30 am – 1:00 pm Lecture 10: Globalization and the Anthropocene</p> <p><u>Places, topics, issues:</u> 1970 – 2020, Buckminster Fuller, climate, oil crisis, neoliberalism and financialization, hi-tech architecture, postmodernism, China, Japan, America, metabolism, biology, ecology</p> <p><u>Required readings:</u></p> <ul style="list-style-type: none"> - Roskam, Cole. 2020. “Building Reform: The Block and the Wall in Late Mao-Era China.” In <i>Neoliberalism on the Ground: Architecture and Transformation from the 1960s to the Present</i>, edited by Kenny Cupers, Catharina Gabrielsson, and Helena Mattson, 151-166. University of Pittsburgh Press.

		<ul style="list-style-type: none"> - Mattern, Shannon. 2018. "Maintenance and Care," <i>Places Journal</i>, (November). Accessed 05 Jan, 2025. https://doi.org/10.22269/181120 <u>Recommended readings (textbook):</u> - 20.2 Multinational Practice: Globalization, High-Tech, and Hypertecture (932-958) - 20.3 Toward an Ecological Worldview: Architecture and the Anthropocene (959-974)
	Mar 28 (F)	<p>9:30 – 10:45 am Seminar 8 (Readings from Lecture 10)</p> <p>11:00 am – 12:30 pm Workshop 8: Paper Office Hours</p>
13	Mar 31 (M)	<p>5 pm Final Paper Due</p>

Assessment

Components and Evaluation

15%	Seminar Preparation (7%) and Participation (8%)
8%	Seminar Leadership
10%	Pop Quizzes (5 x 2%)
20%	Research Dossier
22%	Exhibition
25%	Final Paper

1a. Seminar Preparation and Participation

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

Preparation (1% per seminar): Each student submits a thoughtful, critical **response to the readings** based on a concept, theory, issue, polemic or framework that is relevant to the course. Select a passage of your choice from one text (a sentence or short paragraph) and analyze and interpret it. You may also argue against it. Instead of only summarizing the author's argument, dig deeper into its implications. End your response with a question that can stimulate a debate in seminar.

The purpose of the reading response is to demonstrate that you're able to draw connections between readings and ideas and to consider larger social/political/cultural stakes in relation to spatial practices.

The response should be approximately 150 words long (the quoted passage is excluded from the word count). After you post a reading response on Brightspace, read your colleagues' responses to prepare for the seminar. You do not need to submit a reading response for the week you are presenting. Late responses will not be accepted.

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

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

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

1b. Seminar Leadership

Each student is tasked with leading or co-leading one seminar. Prepare a short presentation (6-8 minutes) that responds to one or two of the readings and sets up a series of questions to guide a discussion. The presentation is not a summary of the readings, but a critical interpretation that defines key concepts and terms, asks methodological questions, and engages important and urgent issues in spatial discourse. *Remember that you do not need to cover all the topics in the readings; select a few key issues and organize your presentation around them.*

The seminar leader should provide very brief background information on the author and the work (historical context, discipline, debates surrounding the work, impact, etc.) and succinctly present the author's main argument. As you lead the seminar, invite the group to contribute with questions or provocations. The aim is to collectively think through a problem. You are encouraged to stay close to the readings while making meaningful connections to other relevant works or contemporary issues. The seminar leader must arrive to the seminar having read their colleagues' posts on Brightspace so that they can engage other students' ideas and encourage everyone to contribute.

A concise handout must be prepared and distributed to the class (~2-3 pages max). The handout should:

- identify 3 key concepts or terms that allow for a meaningful interpretation of the readings and lecture content (e.g. materiality, race, labor, technology, extraction).
- pull out 3-5 passages for discussion.
- suggest at least 5 discussion questions.
- include additional text or bullet points that synthesize and interpret the argument, structure, and concepts employed in the reading(s).
- include images if needed.

Please print ~16 copies of this document (one for each person in the seminar group, including the TA or instructor) and bring it to the seminar. For grading purposes, please also submit your handout in the "Assignments" tab on Brightspace.

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

Format: Oral presentation and handout.

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

2. Pop Quizzes

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

Quizzes will take no more than five minutes to complete. They will be completed on Brightspace, while in class, and will require use of a laptop (no tablets or phones).

Format: Five-minute in-person quiz.

Submission: Quiz completed on Brightspace during class time.

3. Research Project

The research project is developed in three stages: a research dossier, an exhibition, and a final paper. The first two stages are developed in small groups of approximately five students. The final paper is developed independently.

In all three stages, a spatial or intellectual concept is analyzed. The objective is to position buildings, settlements, and landscapes in relation to larger social, political, cultural, and technological issues and to craft an argument about how societies are shaped by acts of design.

Marks for collective assignments (research dossier and exhibition) will be part group mark (75%) and part peer evaluation (25%). For example, for the Research Dossier (worth 20% of the final course mark), the instructor will assign a mark for 15% of the final course mark; the remaining 5% will be based on peer evaluation.

3a. Research Dossier and Atlas

The **Research Dossier** assembles the basic research materials that will be developed into an exhibition. This includes:

- Literature review (presented in the form of an annotated bibliography) (15 texts – 100 words each)
- Close readings of texts (5 texts – 300-400 words each)
- Atlas identifying at least 20 relevant settlements, landscapes, buildings (on Google Maps)
- Manifesto text: Polemical text defining the concept and problematizing it through three key issues (500 words)

The literature review is a survey of primary or secondary sources that address your research topic. Usually, a literature review will highlight recent secondary sources, published within the last 20 years. 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 critical information for developing a theoretically rich argument. To prepare for the research project, familiarize yourself with the library's online research resources, including journal databases such as the Avery Index and JSTOR. Please note that Wikipedia is not considered a scholarly source, nor are most websites that are not specifically conceived for academic or research purposes.

The research dossier must include five close readings: critical responses to an academic text (a book chapter or journal article) that engage spatial thinking and provide a relevant analytic

framework for your research. In 300-400 words, create a position statement that analyzes the selected text and situates an argument in relation to it. Your position statement must provide a rich, polemical analysis of the text. Compose these close readings collaboratively—at least two students should be authors of a single close reading.

A strong close reading will:

1. Succinctly summarize the author's main argument and interpret its implications.
2. Respond to the author's claims with your own analytic framework.
3. Cite and interpret at least one short passage from the text.
4. Complicate or push back on some of the claims made in the reading.
5. Articulate the cultural and political stakes of the argument.

The research dossier includes a list of 20 key works from the period 1500-2024 that illustrate the research topic. Works from diverse contexts, particularly the Global South, are encouraged. These works must also be populated on a Google Map, along with an image: https://www.google.com/maps/d/u/0/edit?mid=1lwxZ4_pQMGzUkCwTpFR8z_ErpyvW_cs&usp=sharing. Identify key information for the work:

- Date
- Location
- Name of designer/architect
- One-sentence critical interpretation of the building/place/object in relation to the research topic
- Image reference

After the literature review and case studies are assembled, the team members must work together to develop a short critical introduction (500 words) that defines the research concept and elaborates it through three key frameworks or lenses. You are encouraged to experiment with the format of the introduction, even writing it as a manifesto or being creative, playful, radical, and polemical with the form or its graphic representation. Learning from the historical and geographic context(s) in which the concept has evolved, your text must reflect the social and political motivations that have shaped your research topic.

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

Format: PDF, .doc, .docx. File size may not exceed 20 Mb.

Submission: The proposal must be submitted on Brightspace on Thursday, February 6, by 5 pm. Label your file using the convention "TeamName_Research Dossier_Project Title", e.g. "TeamA_Research Dossier_Domesticity." Please remember to also submit your peer evaluation and self-evaluation forms.

3b. Exhibition

The second stage of the research project is an **exhibition**. The exhibition mobilizes the research dossier content by elaborating case studies and performing visual analysis. The exhibition must engage the politics of built environment through a "**visual argument**." Use

the polemics and issues raised in your short critical introduction to develop an exciting exhibition framework that would interest the general public. The exhibition can be broken down into 3-5 subtopics that allow the research to be explored in greater detail. The instructor and TAs will help guide the teams as they develop their exhibition.

Beginning with the list of 20 works compiled for the research dossier, select those that are most relevant to your exhibition framework. You may discard as many as needed; you may also add new case studies. The exhibition should feature at least 10 projects.

The exhibition should feature approximately 25-30 images. You may include multiple images of a single project if they help illustrate an argument and narrative. Group images based on the subtopics they illustrate. Images may include plans, photographs, model documentation, sections, diagrams, sketches, legal documents—any representational medium that communicates the concept. Try to engage multiple scales in your analysis: from a small detail to the project's siting in a landscape, town, or city.

At least five images must be of the team's own making—a sketch, analytic diagram, or another representation that identifies an original observation in your analysis

The exhibition should be framed by a short introductory text (300-400 words). Three to five subtopics should be described in texts of approximately 200-250 words. Each image should be accompanied by a short paragraph (75-100 words) that contributes to the larger exhibition narrative. Think of each image as a piece of evidence supporting a claim. In your analysis, consider the relationship between representation and construction. What is at stake socially and politically in the objects you are studying? How is this reflected in the projects' representation, materiality, construction, organization?

You can consider the posters as a constellated storyboard that will help shape the final papers. The aim is to craft an argumentative position through the visual material. All images must be properly cited using the Chicago Manual of Style.

Poster templates (11x17 format) for laying out image and text will be provided on Brightspace, but you may also produce your own design. To collectively “design” the exhibition, use Illustrator or an online platform such as Conceptboard, Mural, or Miro. The work will be exhibited in the Exhibition Room and will be the focus of a discussion. Each team will provide a short 5-minute presentation that provides a close reading of a few images and situates them in the exhibition's larger argument. The presentation should be persuasive and polemical, driven by a thesis question.

Format: In-person exhibition. Posters and documentation of the layout must also be compiled into a single PDF. The maximum file size is 25 Mb.

Submission: Exhibition Posters must be pinned up either the evening before the exhibition, or, at the latest, by 9 am on the day of the exhibition (March 7). The digital submission on Brightspace must occur by 5 pm on Friday, March 7. Label your file using the convention “TeamName_Exhibition_Project Title”, e.g. “TeamA_Exhibition_Domesticity”. Once pinned down, the physical posters can be dropped off in the faculty area of the Medjuck Building in a designated dropoff box. Please remember to submit your peer evaluation and self-evaluation forms.

3c. Final Paper

The **Final Paper** mobilizes an original argument about a single building, built environment, urban space, or landscape. It includes close readings of images and texts and a reference list. The research paper builds on one of the case studies developed for the exhibition.

This is an original piece of scholarship that mobilizes a sophisticated 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.

To develop your paper, develop a thesis statement that builds on the research conducted for the exhibition. The paper must succinctly describe the selected work (architect/builder, location, date, materials, function, organization) and situate it in its historical, political, and cultural context. Your paper must also establish the relevance of your topic in architectural history as well as within a contemporary discourse on modernity and/or globalization.

The paper is an elaboration of your hypothesis through a meticulous analysis of evidence that builds up an argument. The quality of your writing and analysis is expected to be high. A strong paper will avoid vague assertions and personal opinions. Conduct thorough research on your subject, selecting relevant primary and secondary texts that will provide the framework for your architectural analysis. Distinguish between primary and secondary sources. Compare and contrast different viewpoints. The prose should be succinct, well considered, and the argument should contribute something new to the existing literature on your topic. Support your argument by close readings of images and texts. A successful assignment will include a well-constructed thesis statement, a rich analytic framework, and use relevant sources. Give yourself enough time to write, revise, and copyedit your essay multiple times.

Your paper should make use of at least 5 scholarly sources to develop the argument (primary and/or secondary materials, journal articles, books). Note that Wikipedia, and many websites not specifically conceived for academic or research purposes (e.g. Dezeen, ArchDaily, etc.) are not valid secondary sources. A complete reference list as well as images, with captions and references, should be attached at the end of the paper.

Format: The final paper should be approximately 1,500 – 1,750 words, plus footnotes (if applicable), image captions, and reference list. The only acceptable formats are .doc or .docx. File size may not exceed 10 Mb.

Submission: The paper must be submitted on Brightspace on Monday, March 31, by 5 pm. Label your file using the convention “SeminarGroupNumber_FinalPaper_LastName”, e.g. “Group 3_FinalPaper_Faciejew”. No extensions are possible.

Feedback on Assignments

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

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

Attendance

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

Citation Guidelines

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

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

Assignment Format

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

Assignment Submission

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

Evaluation Criteria and Standards

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

Assessment Criteria

Research Dossier (20% of final mark)

[Evaluation rubric to come]



Exhibition (22% of final mark)

[Evaluation rubric to come]



Final Paper (25% of final mark)

[Evaluation rubric to come]

University Standards for Individual Assignments

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

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

Calculation of Final Grades

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

Grading Format

Assignment evaluations will be issued with a mark and brief written comments. Verbal feedback will also be provided during workshops and office hours.

Course-Specific Policies

Due Dates and Late Submissions

	Due date	Is a late assignment accepted?	If so, what is the deduction per weekday?*	Is there a final deadline for a late submission?	What happens after that?
1a. Seminar Preparation and Participation	weekly	no	--	--	--
1b. Seminar Leadership	varies	no	--	--	--
1c. Lecture Participation	weekly	no	--	--	--
2. Quizzes (5)	Throughout term	no	--	--	--
3a. Research Dossier	Feb. 6	no	--	--	--
3b. Exhibition	Mar. 7	no	--	--	--
3c. Final Paper	Mar. 31	yes	3%	Apr 4	F on assignment

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

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

Academic Integrity

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

Lecture Notes or Recordings

Lecture slideshows will be posted on Brightspace after the lecture. The lecture can be recorded. Recording is not permitted during the seminars. This protects each student's freedom of expression in the classroom.

AI Policy

Students shall give credit to AI tools whenever used, even if only to generate ideas rather than usable text or illustrations. An account of why AI tools were used should also be included. AI tools may not be used to generate any usable text for assignments, presentations, or reading responses. Overall, AI tools should be used reflectively with an aim to deepen understanding of subject matter. Any use of AI tools outside these parameters will be considered plagiarism.

Faculty Policy

Equity, Diversity and Inclusion

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

University Policies and Resources

This course is governed by the academic rules and regulations set forth in the University Calendar and the Senate. For university regulations, go to <https://academiccalendar.dal.ca/Catalog/ViewCatalog.aspx?pageid=viewcatalog&catalogid=82&chapterid=4741&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-dealing-guidelines.html>
- Dalhousie University Library:
<http://libraries.dal.ca>
- Indigenous Students:
https://www.dal.ca/campus_life/communities/indigenous.html
- Black Students:
https://www.dal.ca/campus_life/communities/black-student-advising.html
- International Students:
https://www.dal.ca/campus_life/international-centre.html
- Student Health Services:
https://www.dal.ca/campus_life/health-and-wellness.html
- Counselling:
https://www.dal.ca/campus_life/health-and-wellness/services-support/student-health-and-wellness.html
- Copyright Office:
<https://libraries.dal.ca/services/copyright-office.html>
- E-Learning website:

- <http://www.dal.ca/dept/elearning.html>
- Dalhousie Student Advocacy Services:
<http://dsu.ca/dsas>
- Dalhousie Ombudsperson:
https://www.dal.ca/campus_life/safety-respect/student-rights-and-responsibilities/where-to-get-help/ombudsperson.html
- Writing Centre:
https://www.dal.ca/campus_life/academic-support/writing-and-study-skills.html
- Faculty or Departmental Advising Support: Studying for Success Program:
http://www.dal.ca/campus_life/academic-support/study-skills-and-tutoring.html

D. Safety

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

Michael Faciejew
January 9, 2024