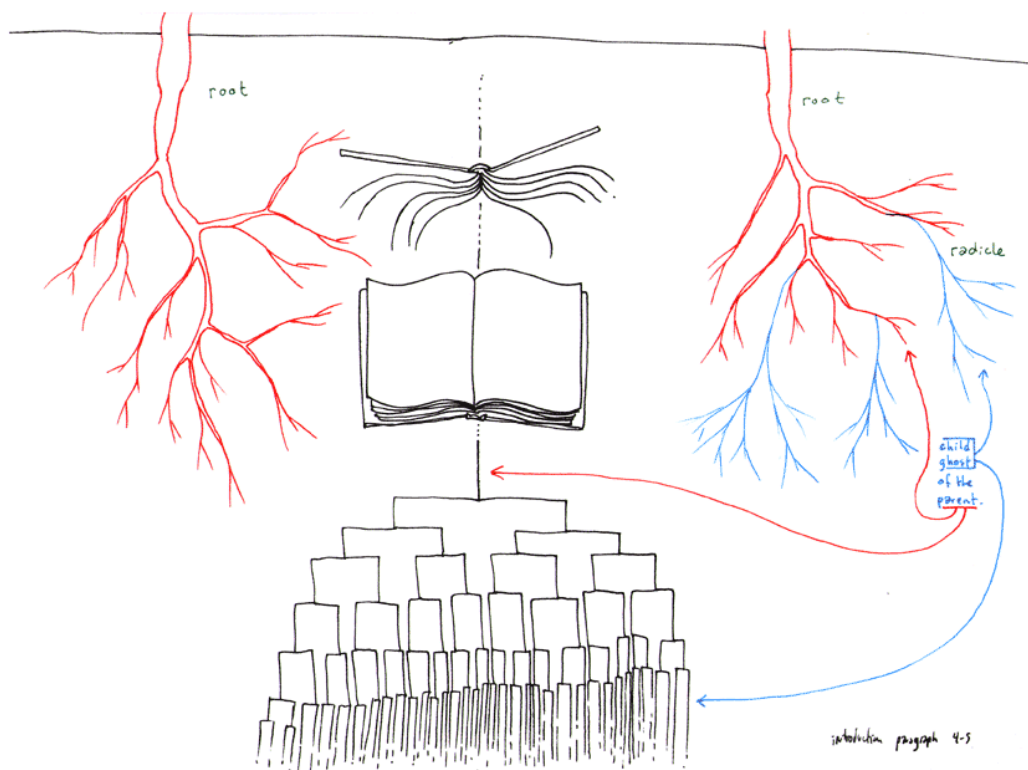


ARCH 442 / 640 – Contemporary Architectural Theory Fall 2019

Course Instructor: Adrian Blackwell, adrian.blackwell@uwaterloo.ca
Teaching Assistants: Omar Ferwati, oferwati@uwaterloo.ca
Kobi Logendrarajah, knlogendrarajah@uwaterloo.ca
Class hours: Wednesday 10:00am – 1:00pm
Class location: Main Lecture Hall
Office location: 2024
Office hours: Wednesday 2:00-3:00 (please e-mail the instructor to schedule meetings)

Trees to Rhizomes (1968-2020): Mapping the Conceptual Blocks of Contemporary Architectural Theory



Marc Ngui, Illustrations for *A Thousand Plateaus*, Introduction Paragraphs 4-5

*A Concept is a brick. It can be used to build the courthouse of reason. Or it can be thrown through the window.*¹

Brian Massumi

*The philosophers have only interpreted the world, in various ways, the point is to change it.*²

Karl Marx

¹ Brian Massumi, "Translators Forward" in Gilles Deleuze and Felix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, trans. Brian Massumi (Minneapolis: University of Minnesota Press, 1987), xii.

² Karl Marx, "Theses on Feuerbach" in *Early Writings*, trans. Rodney Livingstone and Gregor Benton (London: New Left Review, Penguin Books, 1992), 423

What is architectural theory?

Theory is a form of thinking that allows us to make sense of the world. Unlike philosophy, which is addressed to the problem of thought itself, theory is often addressed toward specific problems, or fields of knowledge. In this course, theory is a form of abstract thinking that addresses the concrete practice of architecture.

In his edited volume *Architecture Theory Since 1968*, K. Michael Hays defines architecture theory in the following way.

*First and foremost, architecture theory is a practice of mediation. In its strongest form mediation is the production of relationships between formal analyses of a work of architecture and its social ground or context... but in such a way as to show the work of architecture as having some autonomous force with which it could also be seen as negating, distorting, repressing, compensating for, and even producing, as well as reproducing, that context.*³

For Hayes, architecture theory mediates between the practice of architecture, and the social world it exists within, in order to show how architecture itself is affected by the world and in turn affects it. Theory is not a thing, a body of knowledge that can be read and memorized; it is rather a process, a way of thinking about the relation between architecture and the world, so theory itself needs to be practiced.

The theory of architecture engages the practice of architecture. Theory does not *prescribe* practice, nor is theory simply a *description* of practice, both theory and practice are open ended and creative, they inform one another but also maintain a necessary separation. The word *praxis* describes the relationship between, theory and practice. Theorist of aesthetics and politics Eric Cazdyn describes the dynamic of praxis in the following way:

*...to argue that praxis names the problem of the relation between theory and practice is to argue that when theory hits its limit, only ground-changing practice can make it through the brick wall of history; likewise, when practice hits its limit, only theoretical rigor can open up the situation.*⁴

Theory is not simply an abstract philosophy; it is rather a practical philosophy, or what French philosopher Gilles Deleuze and co-author psychoanalyst Felix Guattari call a “pragmatics”.⁵ When it becomes disconnected from the material world it is ineffective, and at many times in the last fifty years the disconnection between architectural theory and the social and material world has been very apparent.⁶ Architecture is a conservative aesthetic practice. It is so expensive to build a building that its practice is imbedded in real estate development and government and

³K. Michael Hays, “Introduction” in K. Michael Hays ed. *Architecture Theory Since 1968*, (Cambridge Mass.: MIT Press, 1998), x. Hayes goes on quote Frederic Jameson. “*New theoretical discourse is produced by the setting into active equivalence of two preexisting codes, which thereby, in a kind of molecular ion exchange, become a new one.*” Frederic Jameson, *Postmodernism, or, The Cultural Logic of Late Capitalism* (Durham: Duke University Press, 1991), 394–395.

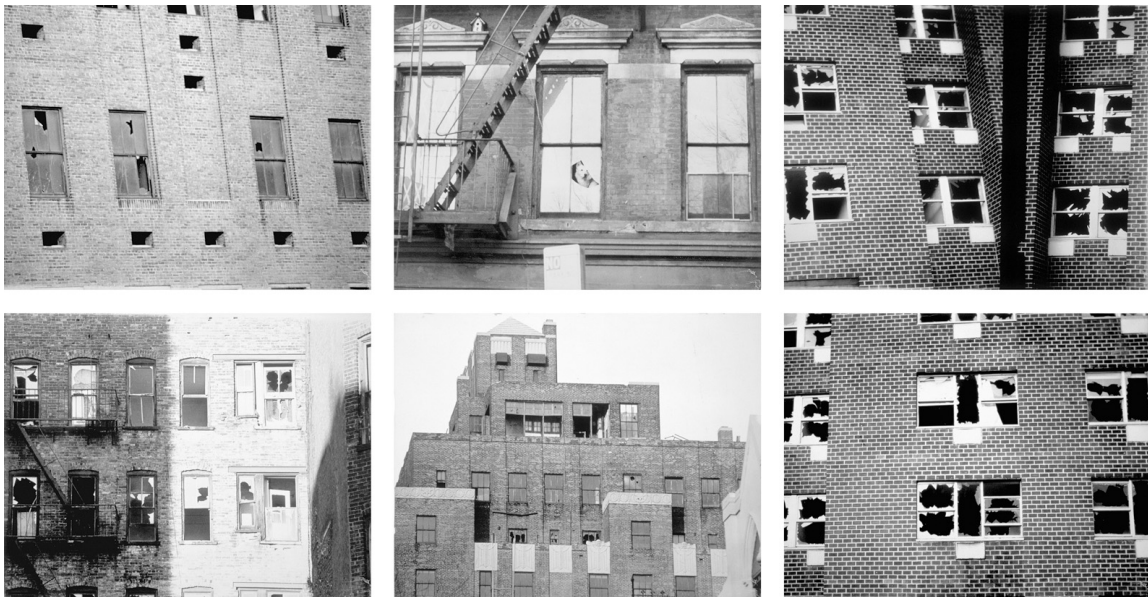
⁴ Eric Cazdyn, “Enlightenment, Revolution, Cure: The Problem of Praxis and the Radical Nothingness of the Future” in Marcus Boon, Eric Cazdyn, Timothy Morton, *Nothing: Three Inquiries into Buddhism* (Chicago: University of Chicago Press, 2015), 106.

⁵ Gilles Deleuze and Felix Guattari, “Introduction: Rhizome” in *A Thousand Plateaus: Capitalism and Schizophrenia*, trans. Brian Massumi (Minneapolis: University of Minnesota Press, 1987), 15, 22, 25.

⁶ For a description of this see Vincent P. Pecora, “Tower of Babel” in Diane Ghirardo ed. *Out of Site: A Social Criticism of Architecture* (Seattle: Bay Press, 1991), 46-76.

corporate controls. Because of this it has engaged critical theory later than other disciplines and often has found it harder to critically engage the social and material world. This course will introduce key currents of contemporary architectural theory in relation to the contexts in which they were written and the architectural production around which these ideas circulated, in order to emphasize the living relationship and active connection between theory and social and material practices.

We currently live in a world of change in which apparent anachronisms such as authoritarianism, patriarchy and white supremacy, have slipped out from the background (and ground) of our contemporary societies, and are appearing once again in our consciousness. Theory is a tool that can help us to make sense of this world, and to find ways in which architectural practice can effectively act within it.



Gordon Matta-Clark, *Window Blow Out*, 1976, Institute for Architecture and Urban Studies.

Organization of the Course Material:

This course is organized first of all around the lineages of social/materialist theory, and only subsequently according to theories specific to the discipline of architecture. The idea is to provide students with a map of the relationships between the major strands of cultural theory that act as the foundation on which architectural theory stands. The breadth of this 'map' means it is necessarily thin. An attempt is made to introduce students to the work of multiple authors through only one of their texts. Even this broad sweep is inevitably incomplete and partial. There are many dimensions of theory that inform architectural theory which cannot be addressed in a twelve-week course.

Within this introductory course it is important to map the dominant discourses within this theoretical field. Critical theorists have historically been male white authors; this has been even more the case in architectural theory. In the 1990s mostly-white female theorists intervened in architectural theory, diversifying the field, but racial and ethnic diversity has been much slower in coming to architectural theory and practice. This course balances male and female voices within architectural theory. It also struggles to diversify the canon by soliciting global perspectives and

perspectives of people of different ethnicities and races, but given the starting point of the canon in North America, this course only scratches the surface of this rich global literature.

Following two introductory classes (1,3) the course is structured in three parts:

- 1) Three weeks on the early 20th Century origins of architectural theory in Frankfurt School Critical Theory, French Structuralism and German-French Phenomenology. This theoretical legacy strongly influenced architectural theory in the 1970s and 1980s.
- 2) The next three weeks move to 1960s and 1970s France where the late 19th Century German-language theories of Sigmund Freud, Karl Marx and Friedrich Nietzsche, were re-examined in the move from structuralism to poststructuralism, providing new directions for theoretical inquiry that have far reaching influence on Architectural theory to this day.
- 3) The final four weeks open “lines of flight” beyond this canonical genealogy, examining theories of gender, race, more than humanism, and indigeneity in relation to architecture, that are expanding the breadth of architectural theory beyond the relatively tight circuit of common references.

There are two key ideas about theory that this course tries to illustrate in its structure. First it tries to show that the practice of theory involves the assemblage or construction of different theories to form a conceptual *block*, with its own coherence. Second, the course attempts to map the lineages of theoretical ideas that flow from groups of thinkers to other groups of thinkers over time. This is an example of what Deleuze and Guattari would call a *tree*, or filial logic. But as the course will also demonstrate, theorists borrow ideas across the lines of these different theories, old ideas are constantly becoming new again and re-emerge in the present, so a map of theory does not in the end make a neat tree-structure over time, but rather (what Deleuze and Guattari would call) a *rhizome* in which all past ideas exist as living concepts in the present.

Course Objectives:

The course will provide an introduction to critical social theory and the architectural theory built from these primary sources. At the end of the course students should be able to:

- 1) Recognize and understand the lineages of contemporary architectural theory
 - 1.1) Read contemporary architectural theory with a broad understanding of the social/ cultural/ ecological theories that underlie it.
 - 1.2) Recognize the dominant theories and arguments of contemporary architectural theory
 - 1.3) Relate architectural practices to their social context
- 2) Plan and write a theoretical paper drawing on key concepts from the course
 - 2.1) Develop a research question
 - 2.2) Complete a literature review, using materials in libraries and in online databases
 - 2.3) Distinguish between primary and secondary sources and correct methods of citation
 - 2.4) Develop and structure an essay argument in response to a research question
 - 2.5) Gain a basic understanding of the iterative nature of writing, and the role of editing.
- 3) Use images to construct a theoretical argument

- 3.1) Select images which illustrate ideas
- 3.2) Order a sequence of images to illustrate specific concepts
- 4) Work independently and in a group context
 - 4.1) Ability to independently to construct a theoretical argument about contemporary architecture
 - 4.2) Discuss readings in a group context
 - 4.3) Work in groups to develop arguments in support of existing theoretical positions
 - 4.4) Engage in debates about the relation between contemporary architecture and its social and material context.

Course requirements and grading:

1) Theoretical Essay about Contemporary Architecture: 50%

- 1.1) Concept diagram, and annotated bibliography – 15% due October 23, 10am
- 1.3) Final paper – 2500-3000 words (excluding the notes) – 35% due December 11, 6pm

2) Weekly Workshops – 50%

- 2.1) Presenting 2 readings in a seminar – 20% (weeks 2-10)
- 2.2) In Class Manifesto – 5% (week 3)
- 2.3) Participation in a debate – 15% (weeks 11-12)
- 2.4) Class Participation – 10% (weeks 2-12)

Description of the Course Assignments:

Theoretical Essay about Contemporary Architecture: 50%

Introduction, Outline, Diagram and Bibliography – 15% due October 23rd, 10am in LEARN

Write a 500-750-word introduction to the essay you will be writing, that ends with a thesis sentence. Include an outline that breaks down the remaining paper into three to four sections and a conclusion. Title each of these sections with keywords that clearly point to their content. Within each heading describe what you will be arguing in each section; include proper citations for the texts you will be using in that section of the essay. Illustrate the outline with one captioned image per section. In addition to the outline, produce a diagram of your essay that relates theories of architecture to a specific example of architectural practice. In addition to the diagram, include a bibliography with at least ten references.

Final Draft of the Theoretical Essay – 35% due December 11th 6pm in LEARN

Write a fully cited, illustrated and captioned, theoretical essay about contemporary architecture. The essay should be between 2500 and 3000 words exclusive of footnotes and bibliography.

In this course we will use the *Chicago Manual of Style* for footnotes and bibliography:
http://www.chicagomanualofstyle.org.proxy.lib.uwaterloo.ca/16/ch14/ch14_sec015.html

Weekly Workshops and Class Participation: 50%

1) Developing questions and leading discussion about two different readings – 10% x 2= 20% during weeks 2,4-8

Working in a small group read the required reading and develop a 200-word question for the class that relates the reading to a specific architectural case, described by a single image. The case should be chosen because the reading makes you think of it and the image should illustrate the key points you want to discuss. The question should address the key theoretical concepts of the reading in relation to the case. Prepare a single 8.5x11” horizontal format PDF page with both the question and the image on it. Submit this to the LEARN drop box by noon on the Tuesday before class.

Present the question and case image to the larger group in the seminar. The group members are responsible for:

- 1) Facilitating the 40-minute conversation about the reading. All students in the group should put up their hands when they want to speak, and the facilitator should develop a speaking order based on whose hand went up first and call on each in sequence.
- 2) Guiding the conversation back to the reading if it veers into tangents not related to it.
- 3) Taking notes of the discussion and the response to the question that include the names of each contributor next to their contribution.
- 4) synthesizing a short response to the question based on the conversation.

Present the question, case image, and response, to the seminar in less than four minutes, during the final 40 minutes of seminar.

Following the class, write out the synthesized response in no more than 300 words, submit this and your notes of the conversation to the LEARN drop box by the following Tuesday at noon.

2) In class Manifesto Marathon – 5% - September 18

Students will work in groups in-class to develop an architectural manifesto that demands a new form of architectural practice in response to a specific theoretical approach to the discipline. 10-12:00 developing a manifesto, consisting of one 50-100-word point per student in the group. 12:00-1:00pm presenting the manifesto.

3) Participation in a debate – 15% weeks 11-12

In the last 2 classes of the term there will be debates on the theoretical questions raised in the class. These debates will mobilize the theoretical frameworks you have been exposed to in the class. Debate teams will consist of 2-3 people each, and two teams will each debate for 15-20 minutes. There will be 3 debates each week in each seminar group. following each debate there will be time for a short class discussion.

4) Class participation – 10%

10% of the course grade will be applied to participation in the class and the seminars.

Course Readings:

This is a reading course. You will not get any lasting benefit from it without reading each week. These texts are all very rich with concepts and critical theories; there is so much to learn from each of them. However, these are also challenging texts. Remember that when you enter any text you are always already in the middle of a conversation which the author is having with her or his intended public, often over many years. We always enter in the middle of things⁷, all the more so in a course where we are reading short fragments from the oeuvre of a large number of authors. This requires on the one hand, the patience to look up difficult concepts that you don't recognize (sometimes in a dictionary and sometimes in Wikipedia where a more disciplinary specific definition of a word might be found). On the other, it requires a suspension of disbelief about the author, and daring in the face of the unknown. You will need to have the persistence to keep going, even when things seem unclear and uncertain, with the confidence that things will become clearer as they progress, and that even if you don't understand everything (which none of us ever do) you will still learn a lot from it. You should feel free to raise questions about these challenging ideas in the class conversations. If you had difficulty with an idea, then others in the class are also struggling with it, and in class conversations about the readings will help us all to find common points of understanding.

In each week there are 4 assigned readings. The first two are primary theoretical texts, which have been broadly influential on social/cultural/political theory and as a result underlie a wide assortment of architectural theories. The second two illustrate ways in which the concepts invented by theorists have been mobilized in existing architectural theory (in some of the weeks this is interpreted quite broadly). **You are each required to read at least two texts thoroughly each week: one of the primary theoretical texts and one of architectural theory.** Each of you should also familiarize yourself with the other two required texts, reading the introduction, the conclusion, and the opening sentences of each of the intervening paragraphs, so you have a sense of the content of all four required readings.

Course Schedule and Readings:

Week 1 - September 4 – What is Contemporary Architecture Theory? Postmodernism, Neoliberalism, Capitalocene

Primary Theoretical Texts:

Karl Marx, "The Two Factors of the Commodity: Use-Value and Value," "The Fetishism of the Commodity and Its Secret," "The General Formula for Capital," "The Sale and Purchase of Labour-Power," "The Degree of Exploitation of Labour-Power," "Different Forms of Existence of the Relative Surplus Population, The General Law of Capitalist Accumulation," "The Secret of Primitive Accumulation," in *Capital Volume I*, trans. Ben Fowkes (London: New Left Review Books, 1976). 125-131, 163-177, 247-251, 280, 320-239, 794-802, 873-876.

Frederic Jameson, "Postmodernism, or the Cultural Logic of Late Capitalism", *New Left Review* 146 (July 1984), 52-92.

⁷ "A rhizome has no beginning or end; it is always in the middle, between things, inter-being, intermezzo." Deleuze and Guattari, "Introduction: Rhizome", 25.

Aihwa Ong, “Neoliberalism as Exception, Exception to Neoliberalism,” in *Neoliberalism as Exception: Mutations in Citizenship and Sovereignty* (Durham: Duke University Press, 2007), 1-25.

Jason W. Moore, Raj Patel, “Unearthing the Capitalocene: Towards a Reparations Ecology, ROAR 7, (Autumn 2017), <https://roarmag.org/magazine/moore-patel-seven-cheap-things-capitalocene/>

Part 1 – Foundations of North American Architectural Theory

Week 2 – September 11 Critical Theory – The Frankfurt School and the rise of Western (Cultural) Marxism, in the shadow of Fascism.

Primary Theoretical Texts:

Walter Benjamin, “The Work of Art in the Age of Its Technological Reproducibility,” in *The Work of Art in the Age of Its Technological Reproducibility and Other Writings*, ed. Michael W. Jennings, Brigid Doherty, and Thomas Y. Levin (Cambridge Mass.: Harvard University Press, 2008), 19-55.

Susan Buck-Morss, “Aesthetics and Anaesthetics: Walter Benjamin’s Artwork Essay Reconsidered” *October* 62 (Autumn 1992), 3-41.

Contemporary Architectural Theory:

Hilde Heynen, “Walter Benjamin: The Dream of a Classless Society,” in *Architecture and Modernity: a Critique* (Cambridge Mass.: MIT Press, 1999), 95-117.

Pier Vittorio Aureli, “The Theology of Tabula Rasa: Walter Benjamin and Architecture in The Age of Precarity,” in *Log* 27, 111-127.

Week 3 – September 18 - Architectural Manifesto Marathon - carefully read one of the ten reading from this list below (each of which are tied to a future week of the class) in advance of the class, take notes and feel free to read supplementary materials.

1) Critical Theory

Manfredo Tafuri, “L’Architecture dans le Boudoir: The Language of Criticism and the Criticism of Language” in K. Michael Hays ed. *Architecture Theory Since 1968*, (Cambridge Mass.: MIT Press, 1998), 146-173. First published in *Oppositions* 3 (1974)

2) Semiology

Diana Agrest and Mario Gandelsonas, “Semiotics and Architecture: Ideological Consumption or Theoretical Work,” in *Theorizing a New Agenda for Architecture: An Anthology of Architectural Theory 1965-1995*, ed. Kate Nesbitt (New York: Princeton Architectural Press, 1997), 110-121. Originally published in *Oppositions* 1 (September 1973): 93-100.

3) Phenomenology

Dalibor Veselý, “Architecture and The Conflict of Representation”, *AA Files* 8 (January 1985), 21-38.

4) The Return of Marx

David Harvey, “On Architects, Bees and Species Being” in *Spaces of Hope* (Berkeley: University of California Press, 2000), 199-212.

5) The Return of Freud

Elizabeth Grosz, “Architectures of Excess,” in *Architecture from the Outside: Essays on Virtual and Real Space* (Cambridge Mass.: The MIT Press, 2001), 150-165.

6) The Return of Nietzsche

Michael Hardt and Antonio Negri, “Kairos of the Multitude,” and “Of Love Possessed,” in *Commonwealth* (Cambridge Mass.: The Belknap Press of Harvard University Press, 2009), 165-188.

7) Performing Gender

Judith Butler, “Gender Politics and the Right to Appear,” in *Notes Toward a Performative Theory of Public Assembly* (Cambridge Mass.: Harvard University Press, 2015), 24-65.

8) Racism and Space

Achille Mbembe, “Necropolitics,” *Public Culture* 15 no. 1 (2003): 11-40.

9) More the Human

Benjamin H. Bratton, “The Nomos of the Cloud,” in *The Stack: On Software and Sovereignty* (Cambridge Mass.: The MIT Press, 2015), 19-40.

10) Contemporary theories of indigenous spatiality

Eve Tuck, K. Wayne Yang, “Decolonization is Not a Metaphor,” *Decolonization: Indigeneity, Education & Society*, 1 no. 1 (2012): 1-40.

Week 4 – September 25 – Semiology: the world is structured like a language

Primary Theoretical Texts:

Roland Barthes, *Elements of Semiology* trans. Annette Lavers and Colin Smith (New York: Hill and Wang, 1968), 13-22.

Friedrich A. Kittler, “The City as a Medium”, in *The Truth of the Technological World Essays on: Genealogy of Presence*, (Stanford: Stanford University Press, 2013), 138-151.

Architectural Theory:

George Baird “La Dimension Amoureuse’ in Architecture,” in *Architecture Theory Since 1968*, ed. K. Michael Hays. (Cambridge Mass.: MIT Press, 1998), 40-55.

Vincent P. Pecora, “Tower of Babel,” in *Out of Site: A Social Criticism of Architecture*, ed. Diane Ghirardo (Seattle: Bay Press, 1991), 46-76.

Week 5 - October 2 - Phenomenology (between Germany and France) – measuring the world with a body

Primary Theoretical Texts:

Iris Marion Young, “Throwing Like a Girl: A Phenomenology of Feminine Body Comportment, Motility, and Spatiality,” in *On Female Body Experience: “Throwing Like a Girl” and Other Essays* (Oxford: Oxford University Press, 2005[1980]), 27-45.

Hannah Arendt, “Action” in *The Human Condition* (Chicago: University of Chicago Press, 1998 [1958]), 175-207.

Architectural Theory:

Peter Sloterdijk, “Talking to Myself about the Poetics of Space,” in *(Sustainability) + Pleasure, Vol. I: Culture and Architecture, Harvard Design Magazine*, no. 30 (spring/summer 2009): <http://www.harvarddesignmagazine.org/issues/30/talking-to-myself-about-the-poetics-of-space> (access online).

George Baird, “Cultural/Political Theory and a Re-Invigoration of the Idea of ‘The Public,’” in *Public Space: Cultural/Political Theory; Street Photography* (Amsterdam: Sun Architecture, 2011), 28-55.

Part II – From Structuralism to Poststructuralism in 1960s and 70s France

Week 6 – October 9 - The return of Marx (in France) – ideology and space

Primary Theoretical Texts:

Louis Althusser, “Ideology and Ideological State Apparatuses (Notes towards an Investigation),” in *Lenin and Philosophy and Other Essays*, trans. Ben Brewster (New York: Monthly Review Press, 1971), 127-186.

Henri Lefebvre, “From the City to Urban Society” in *The Urban Revolution*, trans. Robert Bononno (Minneapolis: The University of Minnesota Press, 2003), 1-22.

Architectural Theory:

Rosalyn Deutsche, “Uneven Development: Public Art in New York City,” *October*, Vol 47 (Winter 1988), 3-52.

Christian Schmidt, “Networks, Borders, Differences: Towards A Theory of the Urban” in *Implosions / Explosions : Towards a Study of Planetary Urbanization*, Neil Brenner ed. (Berlin: Jovis, 2014), 67-81.

Fall Reading Week October 15-18

Week 7 – October 23 - The return of Freud – The unconscious is structured like a language

Primary Theoretical Texts:

Bruce Fink, “A Lacanian Approach to Diagnosis,” and “Psychosis,” in *A Clinical Introduction to Lacanian Psychoanalysis: Theory and Technique* (Cambridge: Harvard University Press, 1997), 75-101 (reading the case analysis is optional).

Luce Irigaray, “The Power of Discourse,” in *The Sex That Is Not One*, trans. Catherine Porter (Ithaca, New York: Cornell University Press, 1985) 68-85.

Architectural Theory:

Slavoj Žižek and Andrew Hersher, “Everything Provokes Fascism / Plečnik avec Laibach”, *Assemblage* 33 (August 1997): 58-75.

Katie Lloyd Thomas, “Feminist Hydro-logics in Joan Slonczewski’s *A Door Into Ocean*,” in *Material Culture*, ed. Jane Hutton, *Landscript* 5 (2017): 195-222.

Week 8 – October 30 – The return of Nietzsche – power, knowledge, and affirmation

Primary Theoretical Texts:

Michel Foucault, “17 March, 1976,” in *Society Must Be Defended: Lectures at the Collège De France 1975-76*, trans. David Macey (New York: Picador, 1997), 239-263.

Gilles Deleuze and Félix Guattari, “Introduction: Rhizome,” in *A Thousand Plateaus: Capitalism and Schizophrenia*, trans. Brian Massumi (Minneapolis: University of Minnesota Press, 1987), 3-25.

Architectural Theory:

Anne Querrien, Constantin Petcou and Doina Petrescu “Making a Rhizome, or Architecture after Deleuze and Guattari A conversation on the practice of atelier d’architecture autogérée,” in *Deleuze and Architecture*, ed. Hélène Frichot and Stephen Loo (Edinburgh: Edinburgh University Press, 2013), 262-275.

Reinhold Martin, “Introduction: The Urban Apparatus,” in *The Urban Apparatus: Mediapolitics and the City* (Minneapolis: University of Minnesota Press, 2016), 1-26.

Part III – Lines of Flight

Week 9 – November 6 - Performing gender – publics and counterpublics

Primary Theoretical Texts:

Nancy Fraser, “Rethinking the Public Sphere: A Contribution to the Critique of Actually Existing Democracy,” *Social Text* 25/26 (1990): 56-80.

Lauren Berlant and Michael Warner, “Sex in Public,” *Critical Inquiry*, Vol. 24, No. 2, Intimacy. (Winter, 1998), pp. 547-566.

Architectural Theory:

Beatriz Colomina, “Privacy and Publicity in the Age of Social Media,” in *Public Space? Lost and Found*, ed. Gediminas Urbonas, Ann Lui, and Lucas Freeman (Cambridge Mass.: SA+P Press / MIT Press, 2017), 253-261.

Suzanne Torre, “Claiming the Public Space: the Mothers of Plaza de Mayo,” in *Gender Space Architecture: An Interdisciplinary Introduction*, ed. Jane Rendell, Barbara Penner and Iain Borden (London: Routledge, 2003), 14-145.

Week 10 – November 13 - Racism and Space

Primary Theoretical Texts:

Cheryl I. Harris, “The Construction of Race and The Emergence of Whiteness as Property,” in *Whiteness As Property, The Harvard Law Review*, 106 no. 8 (June 1993): 1715-1744.

Loïc Waquant, “From Slavery to Mass Incarceration,” *New Left Review* 13 (January-February 2013): 41-60.

Architectural Theory:

Mabel O. Wilson, *Black Bodies / White Cities: Le Corbusier in Harlem, ANY 16* (1996): 35-39.

Fred Moten , “Nowhere, Everywhere”, *Black and Blur: Consent not to be a Single Being* (Durham: Duke University Press, 2017), 158-167.

Week 11 – November 20 – More than humanism

Primary Theoretical Texts:

Donna Haraway, “Tentacular Thinking: Anthropocene, Capitalocene, Chthulucene,” in *Staying with the Trouble: Making Kin in the Chthulucene* (Durham, North Carolina: Duke University Press, 2016), 30-57.

Karen Barad, “Meeting the Universe Halfway” in *Meeting the Universe Halfway*: (Durham: Duke University Press, 2007), 39-70.

Architectural Theory:

David Gissen, “Atmospheres,” in *Subnature: Architecture’s Other Environments* (New York: Princeton Architectural Press, 2009), 30-85.

Eyal Weizman, “Introduction: Forensis” in *Forensic Architecture, Forensis: The Architecture of Public Truth* (Berlin: Sternberg Press, 2014), 9-32.

Week 12 – November 27 - Contemporary theories of indigenous spatiality

Primary Theoretical Texts:

Glen Sean Coulthard, “Lessons From Idle No More,” in *Red Skin White Masks: Rejecting the Colonial Politics of Recognition* (Minneapolis: University of Minnesota Press, 2014), 151-179.

Zoe Todd, “Fish pluralities: Human-animal relations and sites of engagement in Paulatuuq, Arctic Canada,” *Études/Inuit/Studies* 38 no. 1-2 (2014): 217-238.

Architectural Theory:

Shiri Pasternak, “Property in Three Registers,” *Property*, ed. Adrian Blackwell and Etienne Turpin, *Scapegoat: Architecture / Landscape / Political Economy*, Issue 00, 2010, 10-17.

David Fortin, “The Assemblage of Kikino (“Our Home”): Métis Material Culture and Architectural Design in the Alberta Settlements”, *Journal of the Society for the Study of Architecture in Canada* 40:2 (2015): 11-23.

Class Policies:

Late Work

Assignments are due at the specified date and time listed in the syllabus. Unless you have contacted me in advance, 5% will be deducted from the grade per day. Late assignments will not be accepted beyond 7 days past the due date. Late or incomplete assignments due to medical or personal emergencies must be communicated to the instructor in a timely fashion in order to be considered for late submission.

Communication with faculty and teaching assistants

Students will receive general communications from the coordinator regarding studio business by e-mail. Email correspondence directed to individuals may be sent either to their individual accounts, or through LEARN, whereas formal class-wide correspondence will be sent through LEARN. As a result students should ensure that their LEARN account is active. It is expected that students check their email daily and that once material has been sent it has been officially received. Copies of all official correspondence will be archived for future reference. Both Faculty and TAs can be contacted by e-mail when necessary.

University of Waterloo Policies on Academic Integrity, Discipline, Plagiarism, Appeals, Grievance, Accessibility:

Academic integrity: In order to maintain a culture of academic integrity, members of the University of Waterloo community are expected to promote honesty, trust, fairness, respect and responsibility. [Check the Office of Academic Integrity for more information.]

Discipline: A student is expected to know what constitutes academic integrity to avoid committing an academic offence, and to take responsibility for his/her actions. [Check the Office of Academic Integrity for more information.] A student who is unsure whether an action constitutes an offence, or who needs help in learning how to avoid offences (e.g., plagiarism, cheating) or about “rules” for group work/collaboration should seek guidance from the course instructor, academic advisor, or the undergraduate associate dean. For information on categories of offences and types of penalties, students should refer to Policy 71, Student Discipline. For typical penalties, check Guidelines for the Assessment of Penalties.

Plagiarism UW Policy 71 states: "Plagiarism, which is the act of presenting the ideas, words or other intellectual property of another as one's own. The use of other people's work must be properly acknowledged and referenced [...] The properly acknowledged use of sources is an accepted and important part of scholarship. Use of such material without complete and unambiguous acknowledgement, however, is an offence under this policy." In all cases, it is the obligation of the student to declare their sources. Failure to do so may be considered as an offence under policy 71.

Appeals: A decision made or penalty imposed under Policy 70, Student Petitions and Grievances (other than a petition) or Policy 71, Student Discipline may be appealed if there is a ground. A student who believes he/she has a ground for an appeal should refer to Policy 72, Student Appeals.

Grievance: A student who believes that a decision affecting some aspect of his/her university life has been unfair or unreasonable may have grounds for initiating a grievance. Read Policy 70, Student Petitions and Grievances, Section 4. When in doubt, please be certain to contact the department’s administrative assistant who will provide further assistance.

Access Ability Services: located in Needles Hall, Room 1132, collaborates with all academic departments to arrange appropriate accommodations for students with disabilities without compromising the academic integrity of the curriculum. If you require academic accommodations to lessen the impact of your disability, please register with Access Ability Services at the beginning of each academic term.