

Prof. Charlie Hailey, PhD, RA

Meeting time: Tuesday, periods 7 - 9

Meeting place: AH0213

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SUMMARY: This seminar seeks to understand architecture along its edges, with a particular emphasis on interfaces between the built environment and water and within the specific context of climate change and sea level rise.

INTRODUCTION: “The climate crisis is also a crisis of the imagination.” Writer Amitav Ghosh argues that humanity needs “new narratives” to comprehend climate change and then to envision possible futures. This failure of storytelling extends to architectural responses. Projects at the water’s edge often focus on engineering and control at the expense of natural systems, human stories, small details, and an openness to ecology and fragility. Such projects also tend to focus on quantitative metrics, oriented to longer-range timescales, at the expense of more immediate, qualitative questions of how to live *with* water. This seminar looks to a wide range of precedents across architectural programs (residential, commercial, improvisational, infrastructural), across scales (from details to territories), and across disciplines (literature, philosophy, fine arts, anthropology, environmental humanities) to understand architectural responses that engage the presence of water (its materialities, fluid characteristics, phenomenal qualities) rather than default to standard responses like raising or retreating, which are sometimes impossibilities—whether economically or culturally—for those living along the water’s edge. A combination of research and design proposals will also delve into these architectural questions on the urgent cusp of the Anthropocene.

THREE PHASES: The seminar has three phases that build on each other: 1. Research, 2. Precedents / Analysis, 3. Proposal:

1. *Research:* Histories and theories of *building with water* and ways of framing *dialogues with water*. This preliminary research crosses disciplines, meshing architectural studies with ecology, climate and environmental science, place studies, botany, meteorology, environmental humanities, biophilia, life sciences, ecotone studies, and literature.
2. *Precedents / Analysis:* Case studies that engage water along edge conditions. The next phase focuses on the close analysis of selected precedents from recent architectural projects, historic preservation, and artistic practices. This phase includes research, short writing assignments, presentation(s), diagrams, and drawings that combine the analytic and the speculative. Ranging from Venice to Florida, precedents include (but are not limited to) cisterns, dry docks, crypts, docks, piers, *fondamenta*, step wells, amphibious architecture, sponge cities.
3. *Proposal:* Responding to histories, theories, and precedents with a modest, but deeply researched, proposal for architecture at the water’s edge in a specific place of your choosing. Proposals can range from details to territories and can relate directly students’ ongoing research projects for their PILOT or Thesis.

FIELD TRIPS: Since Florida is an aqueous state, we will take fields trips as much as possible. Trips may include boat excursions. Travel time may be necessary outside of regularly schedule class time, but every effort will be made to coordinate schedules with everyone in the class.

ILLUSTRATIONS: The images above include the following: Basilica Cistern, Istanbul, Türkiye; detail of water-worn limestone from San Zaccaria, Venice, Italy; and Carlo Scarpa’s project for Querini Stampalia, Venice, Italy, during the 2019 *acqua alta*

floods.

ADDITIONAL DETAILS: The seminar work is specific to the site(s) you choose, but the situations and places can be readily extended to your own research (PILOT, studio work, etc.). A focus on the environmental situation in Florida will be encouraged for some projects, but insights will extend to broader geographic contexts and contemporary issues of climate change, environmental ethics, and built environments. The seminar meets History/Theory Elective requirements. Theoretical frameworks for the seminar include: place-making, environmental phenomenology, environmental humanities, liminality, repair, Bruno Latour's critical zones, and landscape ethnography.

SCHEDULE

Note: In class, we will discuss the possibilities and logistics of field trip(s).

	Date	Class meeting information	Due for class	Milestones
Prelim. Research	January 13	Introduction		
	January 20	Discussion of Frames (theoretical and historical)	Presentation of research	
	January 27	Discussion of Frames (theoretical and historical)	Presentation of research	Consider site locations
Precedents (Case study research/discussion)	February 3	Transition from research phase to Precedent / Case Study phase		
	February 10	Precedent discussion	Atlas of precedents	
	February 17	Note that PILOT Midterm reviews may affect class schedule		
	February 24	Precedent discussion	Presentation of case studies	Preliminary documentation of precedents (diagram)
	March 3	Precedent discussion	Presentation of case studies	
	March 10	Transition from Precedent phase to Proposal phase	Final Case Study documentation	Final Case Study documentation
	March 17	No class (Spring Break)		
Proposal	March 18	Discussion and review of Drawings (in draft form)	First phase of Proposal	
	March 31	Note that PILOT Final reviews may affect class schedule	Continuing Proposal discussion if schedule allows	
	April 7	Continued discussion and review of Drawings & discussion of Writing	Second phase of Proposal & preliminary notes for Writing	
	April 14	Final discussion	Near final version of Proposal	Overall collection of process, writing, and drawing
	April 21	No class (Review Week)		
	April 28	Final documents due		

RESOURCES

Documents related to Precedents, Case Studies, films, books, projects, and locations will be available on a shared One Drive directory.

READING BIBLIOGRAPHY

Water and Architecture

Edge and Place

Basso, *Wisdom Sits in Places* (particularly first and last part of last chapter)
Bird, Eric. "Land and Sea Level Changes," Chapter 3, in *Coastal Geomorphology* Casey, Edward. *The World on Edge*
Christopherson, Robert. *Geosystems: An Introduction to Physical Geography* (2006)
Clay, Grady. *Real Places: An Unconventional Guide to America's Generic Landscapes* (1994) Dana, Richard Henry. *The Seaman's Friend*
Desimini and Waldheim. *Cartographic Grounds: Projecting the Landscape Imaginary*
ETH Studio Basel, *Territory: On the Development of Landscape and City*, chapter on Florida: "On the Development of Landscape and City"
Goldsworthy, Andy. *Rivers and Tides*
Hailey, Charlie. *The Porch: Meditations on the Edge of Nature*
Hailey, Charlie. *Fish Camps: A Water's Level Journey Through Florida*
Haraway, Donna. "Carrier Bags for Critical Zones"
Harrison, Stephan and Steve Pile, Nigel Thrift. *Patterned Ground: Entanglements of Nature and Culture* (2004) Howard, Luke. *Essay on the Modification of Clouds*
Keller, Lynn. *Recomposing Ecopoetics: North American Poetry of the Self-Conscious Anthropocene*
Kimmerer, Robin Wall. *Braiding Sweetgrass*
Kohak, Erazim. *The Embers and the Stars*
Latour, Bruno. *Critical Zones: The Science and Politics of Landing on Earth*
Lopez, Barry. *Home Ground* Macfarlane, Robert. *Landmarks*
Masoud, Fadi. *Terra-Sorta-Firma*
Mathur, Anuradha. *Soak: Mumbai in an Estuary*
McKibben, Bill. *The End of Nature*
McPhee, John. *Basin and Range*
Russo, Linda. *Counter-Desecration: A Glossary for Writing Within the Anthropocene*
Schama, Simon. *Landscape and Memory*
Stilgoe, John. *Alongshore*
Stilgoe, John. *Shallow Water Dictionary* Stilgoe, John. *What Is Landscape* Wilson, E. O. *Biophilia*

Ecology

Gregory Bateson, *Steps to an Ecology of Mind*
Felix Guattari, *Three Ecologies*
OASE special issue, "Ecological Aesthetics"
Chris Reed and Nina-Marie Lister. *Projective Ecologies: Ecology, Research, and Design in the Climate Age*
Lydia Kallipoliti, *Histories of Ecological Design: An Unfinished Cyclopedia*

Architecture and Environmental Studies

David Karmon, Architectural History and the Environmental Humanities: A Call for an Expanded Approach
<https://www.platformspace.net/home/architectural-history-and-the-environmental-humanities-a-call-for-an-expanded-approach> Daniel Barber, Architecture in the Anthropocene, <https://ppeh.sas.upenn.edu/node/636>
Kim Forster, Environmental Histories of Architecture, CCA, with extensive bibliography
<https://www.cca.qc.ca/en/articles/87164/environmental-histories-of-architecture>

Environmental Humanities

Stacy Alaimo, *Bodily Natures: Science, Environment, and the Material Self*, Indiana University Press, 2010. Jane Bennett, *Vibrant Matter: A Political Ecology of Things*, Duke University Press, 2010.
Amitav Ghosh, *The Great Derangement: Climate Change and the Unthinkable*, University of Chicago Press, 2016.
Ursula K. Heise, *Sense of Place and Sense of Planet: The Environmental Imagination of the Global*, Oxford University Press, 2008.
Robin Wall Kimmerer, *Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge and the Teachings of Plants*, Milkweed Books, 2014. Naomi Klein, *This Changes Everything: Capitalism vs. the Climate*, Simon and Schuster, 2015.
Bruno Latour, *We Have Never Been Modern*, Harvard University Press, 1993.
Carolyn Merchant, *The Death of Nature: Women, Ecology, and the Scientific Revolution*, Harper Collins, 1990. Timothy Morton, *Ecology without Nature: Rethinking Environmental Aesthetics*, Harvard University Press, 2009. Rob Nixon, *Slow Violence and the Environmentalism of the Poor*, Harvard University Press, 2013.
Nicole Seymour, *Bad Environmentalism: Irony and Irreverence in the Ecological Age*. Minneapolis: University of Minnesota Press, 2018. Rebecca Solnit, *Savage Dreams: A Journey into the Hidden Wars of the American West*, University of California Press, 2014.
Anna Lowenhaupt Tsing, *The Mushroom at the End of the World: On the Possibility of Life in Capitalist Ruins*, Princeton University Press, 2017. Raymond Williams, *The Country and the City*, Oxford University Press, 1975.

Sources: <https://environmental-humanities.utah.edu/current-students/readinglists.php> and <https://notevenpast.org/environmental-humanities-five-non-history-books-i-recommend-from-comps/>

General reading

Bergthaller, Hannes et al. "[Mapping Common Ground: Ecocriticism, Environmental History, and the Environmental Humanities.](#)" *Environmental Humanities* 5.1 (2014): 261–76.

Castree, Noel. "[The Anthropocene and the Environmental Humanities: Extending the Conversation.](#)" *Environmental Humanities* 5.1 (2014): 233–60.

Heise, Ursula K., and Allison Carruth. "[Introduction to Focus: Environmental Humanities.](#)" *American Book Review* 32, no. 1 (February 24, 2011): 3–3. doi:10.1353/abr.2010.0067.

Holm, Poul et al. "[Humanities for the Environment-A Manifesto for Research and Action.](#)" *Humanities* 4.4 (2015): 977–92.

Wood, Peter and Rachelle Peterson. "[Eh? The Rise of the Environmental Humanities Movement.](#)" *National Association of Scholars*, June 20, 2014. (Source: <https://guides.lib.umich.edu/c.php?g=700712&p=4971692>)

UVA Press Series: <https://www.upress.virginia.edu/series/USN/>

Ursula Heise, Jon Christensen, Michelle Niemann, eds., *The Routledge Companion to the Environmental Humanities*, Routledge, 2017. <https://www.routledge.com/The-Routledge-Companion-to-the-Environmental-Humanities/Heise-Christensen-Niemann/p/book/9781032179292>

J. Andrew Hubbell, John C. Ryan, *Introduction to the Environmental Humanities*, Routledge, 2022.

<https://www.routledge.com/Introduction-to-the-Environmental-Humanities/Hubbell-Ryan/p/book/9780815391937>

Jeffrey Cohen, Stephanie Foote, *The Cambridge Companion to Environmental Humanities*, Cambridge University Press, 2021.

<https://www.cambridge.org/core/books/cambridge-companion-to-environmental-humanities/4274B930FCFF8B301403114FBC027A81>

Robert S. Emmett and David E. Nye, *The Environmental Humanities: A Critical Introduction*, MIT Press, 2017. <https://mitpress.mit.edu/9780262534208/the-environmental-humanities/>

Other Sources:

<https://edgeeffects.net/faculty-favorites-environmental-humanities-spring-2021/>

[Environmental Humanities \(Open Access\)](#)

[Resilience: A Journal of the Environmental Humanities](#)

Attendance

The seminar will meet during its assigned periods (7-9) on Tuesdays. Our policy on attendance is extremely strict: All students are expected to attend every scheduled class meeting. Any absence must be explained. Call the office and have a note left for your professor or contact your professor via email. If something is seriously wrong and may affect your attendance, please talk to us about it. Arrangements can be made to cope with serious illness, family issues, or personal crises. Note the following:

- Three (3) unexcused absences will result in a full letter grade deduction.
- Four (4) unexcused absences will result in a failing grade and/or recommended drop from the course.
- Arriving late (within 30 minutes of the start of class) will be counted as a half of an absence; arriving more than 30 minutes late will be counted as an absence.

Make-up Policy

Your attendance and active participation is essential for the studio-based educational model. It is typically not possible to make up a missed studio session. Although a long conversation with a fellow student will help you begin to figure out what to do to prepare for the next session, it can never make up the learning that happens during interactive group discussions. If you miss a class, it is your responsibility to get any assignments and/or class notes from your fellow students.

Grades (with expectations and outcomes)

10% Class Participation (active involvement in discussions and general attendance)

20% Research (depth of research, interdisciplinarity of research, documentation and presentation of research)

30% Precedent phase (application of research; connection to site, place, and environmental conditions; craft and attention to detail)

40% Proposal (application of research and precedent; connection to site, place, and environmental conditions; quality

of drawing and writing in terms of critical reflection and synthesis of overall work, and speculation about future directions)

Grading Scale + Qualitative Descriptions

Letter Grade	Numeric Grades	Quality Points	Qualitative Description
A	100 to 94.0%	4.0	<u>Outstanding work.</u> Execution of work is thorough, complete, and demonstrates a superior level of achievement overall with a clear attention to detail in the production of drawings, models, and other forms of representation. The student can synthesize course materials with new concepts and ideas in a thoughtful manner and is able to communicate those ideas in an exemplary fashion.
A -	< 94.0% to 90.0%	3.67	Close to outstanding work.
B+	< 90.0% to 87.0%	3.33	Very good, high-quality work.
B	< 87.0% to 84.0%	3.0	<u>High quality work.</u> Student work demonstrates a high level of craft, consistency, and thoroughness throughout drawing and modeling work. The student demonstrates a level of thoughtfulness in addressing concepts and ideas, and actively participates in group discussions. Work may demonstrate excellence but is inconsistent and/or uneven in its development.
B -	< 84.0% to 80.0%	2.67	Good work with some problems.
C+	< 80.0% to 77.0%	2.33	Slightly above average work.
C	< 77.0% to 74.0%	2.0	<u>Average or satisfactory work.</u> Student work meets project and assignment objectives with problems. Graphics and models are complete and satisfactory, possibly exhibiting concerns in craft, development, and detail.
C -	< 74.0% to 70.0%	1.67	Average work with some problems.
D+	< 70.0% to 67.0%	1.33	Poor work with some effort.
D	< 67.0% to 64.0%	1.0	Poor or less than satisfactory work. Graphic and modeling work is substandard, incomplete in significant ways, and/or lacks craft and attention to detail.
D -	< 64.0% to 61.0%	0.67	Poor work with some problems.
E	< 61.0% to 0.0%	0.0	<u>Inadequate and unsatisfactory work.</u> Work exhibits several major and minor problems with basic conceptual premise lacking both intention and resolution. Physical representations in drawings and models may be severely lacking and are weak in clarity, craft, and/or completeness.

Required and Recommended Textbooks

This class does not have any required textbooks. From time to time, books, magazines, articles, and material samples will be provided by the faculty for student use either through the Canvas e-learning site or as hard-copy documents in studio. Students are encouraged to bring individual reference materials to the studio.

UF Academic Policies and Resources

For additional UF “Academic Policies & Resources,” go to: <https://go.ufl.edu/syllabuspolices>. These resources include information about:

- Requirements for class attendance, make-up exams, and assignments
- Processes for students with disabilities who may require accommodations
- Current UF grading policies
- Expectations for course evaluations and constructive feedback
- The University’s Honesty Policy regarding cheating, plagiarism, etc.
- In-class recording of class lectures for personal use
- Academic resources, including contact information
- Campus health and wellness resources, including contact information

Discussing difficult topics objectively and without endorsement

People learn best when they are encouraged to ask questions and express their diverse opinions on course content which may include images, texts, data, or theories from many fields. This is especially true in courses that deal with provocative or contemporary issues. UF offers many such courses, in which students encounter concepts of race, color, sex, and/or national origin. We teach these important issues because understanding them is essential for anyone who seeks to make economic, cultural, and societal contributions to today's complex world.

With this in mind, we do not limit access to, or classroom discussion of, ideas and opinions-including those that some may find uncomfortable, unwelcome, disagreeable, or even offensive. In response to challenging material, students and instructors are encouraged to ask honest questions and thoughtfully engage one another's ideas. But hostility, disruptive and disrespectful behavior, and provocation for provocation's sake have no place in a classroom; reasonable people disagree reasonably.

These guidelines can help instructors and students as they work together to fulfill the mission of the University of Florida, which includes the exploration of intellectual boundaries, the creation of new knowledge and the pursuit of new ideas.

The following summary of Florida HB7 (2022) is provided for additional information and context:

HB 7 – Individual freedom

“(4)(a) It shall constitute discrimination on the basis of race, color, national origin, or sex under this section to subject any student or employee to training or instruction that espouses, promotes, advances, inculcates, or compels such student or employee to believe any of the following concepts:

- 1. Members of one race, color, national origin, or sex are morally superior to members of another race, color, national origin, or sex.*
- 2. A person, by virtue of his or her race, color, national origin, or sex is inherently racist, sexist, or oppressive, whether consciously or unconsciously.*
- 3. A person's moral character or status as either privileged or oppressed is necessarily determined by his or her race, color, national origin, or sex.*
- 4. Members of one race, color, national origin, or sex cannot and should not attempt to treat others without respect to race, color, national origin, or sex.*
- 5. A person, by virtue of his or her race, color, national origin, or sex bears responsibility for, or should be discriminated against or receive adverse treatment because of, actions committed in the past by other members of the same race, color, national origin, or sex.*
- 6. A person, by virtue of his or her race, color, national origin, or sex should be discriminated against or receive adverse treatment to achieve diversity, equity, or inclusion.*
- 7. A person, by virtue of his or her race, color, sex, or national origin, bears personal responsibility for and must feel guilt, anguish, or other forms of psychological distress because of actions, in which the person played no part, committed in the past by other members of the same race, color, national origin, or sex.*

8. *Such virtues as merit, excellence, hard work, fairness, neutrality, objectivity, and racial colorblindness are racist or sexist, or were created by members of a particular race, color, national origin, or sex to oppress members of another race, color, national origin, or sex.*

(b) Paragraph (a) may not be construed to prohibit discussion of the concepts listed therein as part of a larger course of training or instruction, provided such training or instruction is given in an objective manner without endorsement of the concepts.