



## PUBLICS AND POLIS / LIQUID CARTOGRAPHIES

ARCU4304: Urbanism in Practice 4 + ARCS 4107: Studio 7

Winter 2018

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Tuesday/Thursday 8:30-1:30 (other meetings to be scheduled, tbd)

Fishbowl



*Mapping of Istanbul dolmuş routes. Superpool Architects, Istanbul*

One of the biggest mistakes I made in my life was the letter I wrote to Atatürk. If I had not written this letter, I would have been working on the plan of Istanbul in place of my rival Prost. In this letter I advised the greatest reformer of a nation to conserve the city of Istanbul with its centuries old dust. I realized the error I had committed afterwards.

**Le Corbusier<sup>1</sup>**

<sup>1</sup> F. Candaş, "Shaping a Modern City out of an Ancient Capital: Henri Prost's plan for the historical peninsula of Istanbul," Middle East Technical University, Department of Architecture, Ankara, Istanbul.

## INTRODUCTION



[https://i1.trekearth.com/photos/79096/new\\_panorama10y4.2014.jpg](https://i1.trekearth.com/photos/79096/new_panorama10y4.2014.jpg)

This studio will critically and creatively investigate the city of Istanbul as a fluid intersection of tradition and modernity, and in particular how the history, nature and use of public space and urban development has transformed, and continues to transform, this constantly evolving megalopolis. A city of over 15 million people, Istanbul is fracture-critical, always on the edge of some change - cultural, social, geopolitical, urban, infrastructural. Recently characterized by a slew of massive urban development projects (and equally grandiose rhetoric), the city is the anticipatory site for a new Bosphorous Canal – named “Kanal Istanbul” (dug out of the European side of the city) and described, by the Prime Minister himself as a “crazy project,”<sup>2</sup> the (planned) largest airport in the world, designed by Grimshaw and currently in construction north of Istanbul, near the Black Sea, and the recently completed Sultan Selim Bridge (“The third bridge”), that links the European to the Asian side of the city.

The city is characterized by change, sometimes glacially slow and sometimes hyper-speed quick. Whether the slow change of cultural and social change (so beautifully articulated by the writer Irfan Orga in *his Portrait of a Turkish Family*), the rapid shifts of modern day geopolitics (the attempted putsch of July 2015), the city endures, characterized by its unique and fractious urbanity, and always, by its relationship to water: to the Bosphorous – where Jason and his Argonauts fought the clashing Sympleglades, the Golden Horn – where Byzantines threw their wealth to prevent Ottoman theft, the Marmara – the *Propontis* that Herodotus described as “five hundred furlongs across and fourteen hundred long,”<sup>3</sup> and the Black Sea – the Euxine of Ancient Greece, where the Amazons, somewhere, made their home.

The modern city was inaugurated, arguably, by Henri Prosts’s plan for its modernization. Corbusier lamented the loss of Istanbul’s dust, just as the modern Turkish writer, Orhan Pamuk, lamented that the Bosphorus is the only source of joy in the city (although he loves the melancholy of ruin<sup>4</sup>) and more forcefully recently when he declared “they have killed the Istanbul that I loved.”<sup>5</sup> Recent developments have accelerated this transformation – like the mega-projects of airports, canals and bridges. Add to this, tunnels and metro-expansions, expanding urban development, contentious housing developments administered by TOKI – the housing administration arm of the government. Through all this, Istanbul becomes something different, another version of the thousand versions of itself, of Byzantium, of *al-Rum*, Constantinople, of *Konstantiniyye*.

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<sup>2</sup> “Route of Contentious Kanal Istanbul Project Finalized,” in the *Hürriyet Daily*, December 6, 2017. <http://www.hurriyetdailynews.com/route-of-contentious-kanal-istanbul-project-finalized-123664>

<sup>3</sup> George Rawlinson. *The Histories of Herodotus*, Vol III (London: John Murray), p. 77.

<sup>4</sup> See Orhan Pamuk. *Istanbul: Memories and the City* (London: Vintage), 2006.

<sup>5</sup> Orhan Pamuk. “They Have Killed the Istanbul that I Loved,” in *The Hürriyet Daily*, October 16, 2017. <http://www.hurriyetdailynews.com/they-killed-the-istanbul-i-loved-orhan-pamuk-120944>

And although this change is constant – a reality of modern living and modern lives, there are constants: the water that give it its liquid infrastructure, its frenetic urbanity, its history as tradition in transformation. Irrespective of its many names, always, though it has been *Eistan Polis* – “to the city;” a verb that bring us out into the civic.

This is the organizational theme of our studio: Water, Cities, Equity.

## **STUDIO PREMISE + FORMAT**

The studio – structured by the themes of Water, Cities and Equity – will be organized into three major projects focusing on each of these themes, each building upon the previous, with the intention that the final (and largest) project – themed around “Equity” will incorporate previous project understandings into its resolution – a speculative urbanism project for a site (TBD) in the city – either on the Asian or European sides of the city. The first project will be individual, and the final two will be group-based.

The first project – **Water** – will require students to research, analyse and critically explore one of the four bodies of water that give Istanbul its unique character, climate, context and experience. Sites will be assigned and students will attempt a liquid archaeological, historical, cultural, climatic and atmospheric character study of the Black Sea, the Marmara, the Golden Horn and the Bosphorous. Inspired by these particular sites and their maritime reality, students will prepare a series of naval inspired mappings and a summative model.

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The second project – **Cities** – will be conducted in groups of two. Students will be issued a critical theme with which to investigate the city of Istanbul – inspired by the recent call for proposal for the 2018 Istanbul Biennial. These are:

### ***01: Measures and Maps***

Even if the hyperreality of digital technologies has become pervasive, we are more aware than ever that the map is not the territory. Using a diverse archive of historical maps and measuring devices in Istanbul as starting point, the exact actions and reactions of contemporary urban space can be reexamined and reviewed through subjective experiences like walking and performance, all-seeing new technologies like tracking and big data, and phygital interfaces like augmented reality. What is the role of seen and unseen spatial information in learning, and how can design connect and disconnect us from our surroundings?

### ***02: Time and Attention***

Ever faster machines are dictating the pace of life, commodified in the attention economy that brings with it fake news, historical amnesia, emotional indifference, and the inescapable urgency of right here, right now. These multi-temporalities pitch our biorhythms and breathing in competition to efficiency, busyness and machine learning. Keeping pace and consuming media have become more important than reflection and learning. Various learning experiments have experimented with speeding up, slowing down and fixed-time intensives. What is time’s significance in knowledge making and information absorption, and how does this impact the value of time and learning?

### ***03: Mediterranean and Migration***

Geopolitics is shifting, and a decentralised world relies on learning to appreciate both similarities and difference. With an emphasis on multiplicities, openness, wonder and respect, the Mediterranean will act as test case to trace and learn the complexities of social, cultural and technological connection. A region that spans three continents, including over 20 countries with more than 10 languages, the Mediterranean is a microcosm and a hub of contemporary globalisation, and through migration, stretches far beyond its physical precinct. Taking into account criticism of diversity and multiculturalism, how can we reconnect and relearn from each other?

#### ***04: Disasters and Earthquakes***

Earthquakes have been a constant transformative force with severe impact in Turkey. Such radical transformations have become characteristic of today's accelerated times and 'extreme present' in which change is the only certainty the world over. These transformations are often too sudden or emotional for us to really learn to do things differently the next time. Beyond simple survival, how can initiatives such as the Whole Earth Catalogue and contemporary prepper communities become integral to reviewing and archiving knowledge for posterity, birthing new identities, communities and ways of living. Can we become better versions of ourselves under the auspices of disaster?

#### ***05: Food and Customs***

Farming and food constitute the origins of culture; its rituals, stories, social order, and values. We learn how to behave through and around food. This goes beyond what is served and shared at the table, to every human relation and environmental factor in the supply chain, from growing to harvesting, from earthworm and microbiome to laborer and chef. With global food insecurity on the rise, and scientists engineering all manner of nondescript nutrition, how will our ability to make social connections, transfer cultural knowledge, and foster a sense of belonging be affected?

#### ***06: Patterns and Rhythm***

From mathematics and music, to genetics and programming, to textiles and pixels, the mechanism of repetition has allowed us create and learn some of humankind's most ambitious achievements, yet it is still often regarded as a minor aesthetic and stigmatised method of learning. From natural cycles and generative algorithms to thrilling attractiveness and public camouflage, this theme will consider the technical, educational and social significance and uses of patterns and rhythms in learning and design. When is doing things over and over ingenious, and when does it indicate that we are stuck?

#### **[Optional]**

#### ***07: Parts and Pockets***

The focused expertise within both old-school urban pockets and cutting-edge innovation hubs has historically birthed significant advances and discoveries. Especially the maker, hacker and open source communities, with their fail-fast feedback loops, have contributed to innovation in recent years. Digital technology has introduced new learning dynamics between amateur and professional, experts and crowdsourcing, specialisation and multi-disciplinarity, perfection and mistakes, solutions and evolutions. How can design facilitate the needed cross-pollination and connection for old and new, technological and urban, parts and pockets to learn and unlearn?

Using their themes, students will develop a Triptych, a conceptually connected series of 3 panels that explore their critically interpreted theme at 3 scales – (Large, Larger, Hyperlarge). In addition, students will develop a series of three corresponding models that spatialize their triptych in the context of their defined and interpreted theme.

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The final project – **Equity** – will begin with our DSA to Istanbul, where students will have an opportunity to ground-truth their ideas and interpretations from project 1 and 2 (through a sketchbook mapping exercise). This final project will require students (in new teams if they wish) to develop a new (Large, Larger, Hyperlarge) urban proposal for the city of Istanbul that directly addresses their water-based understandings from Project 1, their urban based discoveries from project 2, and their major theme – civic equity – as part of their final project. This final project will take the form of an urban intervention (Site TBD) in the city, and will require students to develop conventional architectural and urban design drawings as well as a carefully crafted model of their proposal. The particular programs of their projects will be developed as part of the DSA travel to Istanbul.

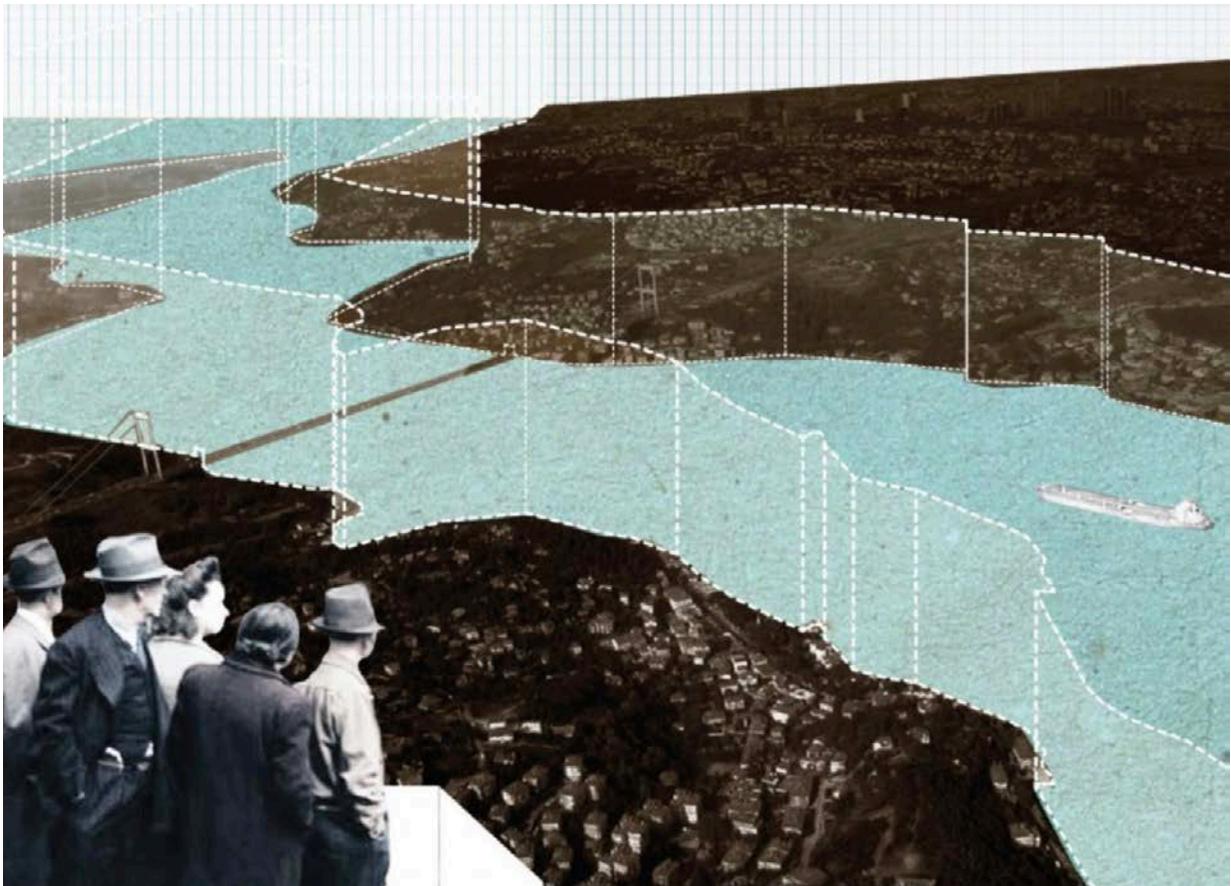
## FINAL PROJECT REQUIREMENTS

### Project 01: Water

**Keywords:** liquid / archaeological / historical / cultural / climate / atmosphere / character / ecology

4 (maritime inspired) maps/mappings of your site. These will be as follows:

- 1 Site Plan. The format of each site plan (scale *tbd*) is to clearly identify your body of water in the context of Istanbul.
- 3 maps/mappings of your site based on your research and thoughtful study of your site and its reality. Consider the following: Consider the following: currents, surface, flow, shoreline, littoral, bathymetry...
- All drawings are to be printed on watercolour paper (be consistent with your paper across the studio). Each drawing is to be 18 x 24 inches, and can be oriented as portrait or landscape. All maps/mappings in the set must be oriented in the same way.
- 1 *summative* conceptual model. Each model will be built on a model base with final dimensions of 18" wide by 24" long by 12" inches high. Each base should be painted white. Your final model may use any medium (scale *tbd*), but must be carefully crafted and well executed.
- In-progress work as required to communicate your ideas for your liquid site. Consider the following: currents, surface, flow, shoreline, littoral, bathymetry...



Nemestudio. *Strait.*

## FINAL PROJECT REQUIREMENTS, continued

### Project 02: Cities

**Keywords:** city / urban / position / reference / atmosphere / triptych / character / system / infrastructure

Using your selected theme as a **critical** and **interpretive** point of reference, each group (of 2) will develop the following:

- 1 Triptych. A three panel (18" x 24") set of drawings that are conceptually connected, graphically coherent and explorative (not declarative) of your selected theme. These will be printed and each will correspond to one of the following filters: *Large, Larger, Hyperlarge*. Essential to this project is to clearly articulate how you define the relationship between these filters – and what unit of measure this scale is referencing: Time? Experience? Size? Program? Issue?
- 3 corresponding spatial models (one for each panel). Each model should relate – in some way – to a particular panel – and should relate across each of its partner constructions as well. Each model will be built and displayed on a model stand – painted white - with the following dimensions: 9" width x 12" length by 18" height. Your models may incorporate any material, and be at any scale, but must be carefully crafted. You are attempting here to spatialize and represent some aspect of your triptych that you feel critically, creatively and curiously expresses your particular interpretive position. Using the 3D printer and substrate printer is encouraged.
- All triptych drawings are to be printed on watercolour paper (again, consistent across the studio). Each drawing is to be 18" x 24" inches, and can be oriented as portrait or landscape as needed.
- 1 *summative* conceptual model. Each model will be built on a model base with final dimensions of 18" wide by 24" long by 12" inches high. Each base should be painted white. Your final model may use any medium (scale tbd), but must be carefully crafted and well executed.
- In-progress work as required to communicate your ideas and position for your selected theme.



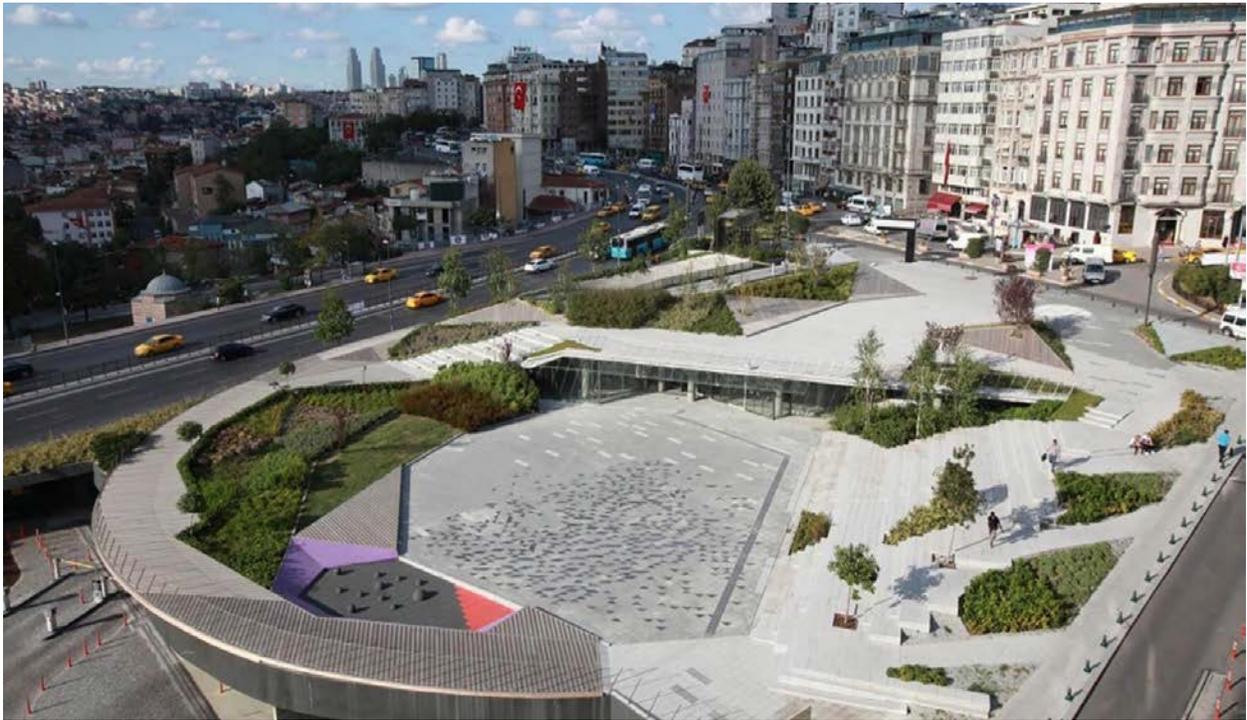
Superpool: Istanbul Bike Map

## FINAL PROJECT REQUIREMENTS, continued

### Project 03: Equity

Project 3 will begin with our (optional) trip to Istanbul, where students will be asked to ground-truth their understandings from project 1 and project 2. It will also be an opportunity to do some on-the-ground site documentation, analysis, as well as be immersed in the cultural and experiential life of the city – essential to the particular dimension of our last project. The final project will require students to integrate their fluid learnings from project 1 and their civic learnings from project 2. All material developed in these earlier projects becomes open-source for the studio; no idea or approach is proprietary. Project 3 will require, in fact, that students synthesize ideas and positions from across all of the themes explored in Project 2 and – depending on final site selection – on the liquid contexts of waters around them. Project 3 final requirements include the following for each group of 3 students:

- (Optional) DSA Sketchbook (Moleskin, Medium Sketchbook). Istanbul assignment will be issued when we arrive in Istanbul.
- Final Proposal Drawing Set to include:
  - o Site Plan, rendered, with context
  - o Urban systems and infrastructure diagrams. All liquid based infrastructure to be included on each drawing set (Ferries and ferry paths etc.)
  - o Urban Programming and Urban Design Morphology diagrams,
  - o Proposal Plans (Scale TBD)
  - o Proposal Sections (Scale TBD)
  - o Proposal Elevations (Scale TBD)
  - o Atmospheric Renderings (Minimum 3)
  - o Final Model, sited on a shared studio-wide model (or models, depending on final site selections)
- Any selected (and well-curated) in-progress work as required to communicate your project and scheme.



ŞanalARC. Şişhane Autopark.

## STUDIO SCHEDULE (Subject to Change)

### January

- 9      **[Water]**  
Studio Introduction  
Project 1 Issued (2.5 Weeks): Liquid Urbanisms  
Studio co-ordination for purchase of studio paper + paint for models
- 11     Desk Critiques
- 16     In-Progress Review (Group Pin-up, Location TBD)
- 18     Desk Critiques
- [22]   Forum Lecture: 50<sup>th</sup> Anniversary Alumni Panel (NGC, 6:30pm)
- 23     Project 1 Reviews**  
**[Cities]**  
Project 2 begins (2.5 Weeks): Civic Frames
- 25     Desk Critiques
- 30     Desk Critiques

### February

- 1      In-Progress Review (Group Pin-up, Location TBD)
- [5]    Forum Lecture: Sanjit Manku (NGC, 6:30pm)
- 6      Desk Critiques
- 8      Desk Critiques
- [12]   Open Forum Lecture: Martin Tite (Pit, 6pm)
- 13     Project 2 Reviews**
- 15     Istanbul Orientation, Lecture on Sinan, + Film Viewing: Kedi + Istanbul Assignment Issued + DSA Logistics  
**[Water, Cities,] Equity**  
Final Project issued: Publics and Polis: Liquid Cartographies
- 16-27 Istanbul DSA (Study Abroad Schedule to be shared later)
- 29     Istanbul DSA Debriefing + Reflections

### March

- 1      Begin Site and Concept Design  
Begin Preparation work on shared site models
- [5]    Forum Lecture: Toshiko Mori (NGC, 6:30pm)

## STUDIO SCHEDULE, continued

6 Site and Concept Design Desk Critiques

8 Site and Concept Design Desk Critiques

**13 Site and Concept Design Reviews TBD (Ozayr Out of Town: March 10-14 TBD)**

### March

15 Design Development Desk Critiques

20 Design Development Desk Critiques

**22 Design Development Reviews**

[26] Open Forum Lecture: Federica Goffi (Pit, 6pm + Gallery Opening)

27 Detailed Development II Desk Critiques

29 Detailed Development II Desk Critiques

### April

3 Mock Reviews

5 Final Production (Ozayr out of town, April 5 or 6-10 TBD)

10 Final Production (Ozayr out of town, April 5 or 6-10 TBD)

13 Final Reviews

## LEARNING OBJECTIVES

1. To develop and refine critical and conceptual skills in urban and architectural representation through carefully crafted models and drawings;
2. To be exposed to urban practice, ideas and theories in a non-western, urban context and, in response, to be able to thoughtfully, reflectively and creatively critique and engage and with this context through drawings, models and presentations;
3. To investigate, synthesize, and integrate historical and theoretical research into a critical and creative position on urban design in the context of Istanbul;
4. To establish a critical framework in which a student can develop their own design/research interests, in relation to the stated themes and problems of the Istanbul Studio;
5. To impart and improve research, design and critical thinking/making skills, through design studio work;
6. To continue to build and increase an urban and architectural vocabulary and sensitivity with respect to the studio themes, its context and siting, and to urbanism in practice and as a practice.

## GRADING AND EVALUATION

### Project 01: Water – Liquid Urbanisms

4 maps / 1 summative model / In-Process work: 15%

### Project 02: Cities – Civic Frames

1 Triptych / 3 models / In-Process work: 25%  
Group Peer Evaluation (Anonymous) 5%

### Project 03: Equity – Publics and Polis: Liquid Infrastructure

Final Drawing Set / Model / In-Process work: 40%  
Group Peer Evaluation (Anonymous) 5%

**Participation + Engagement** 10%

Please refer to the Undergraduate Calendar for details on grading and regulations regarding grades for the Undergraduate program. Grades will be assigned as A+ (90-100%), A (85-89%), A- (80-84%), B+ (77-79%), B (73-76%), B- (70-72%), C+ (67-69%), C (63-66%), C- (60-62%), D+ (57-59%), D (53-56%), D- (50-52%), F (0-49%) and ABS.

Each grade will be based upon a comparison (1) with other students in the course and/or (2) with students who have previously taken the course and/or (3) with the Instructor's expectations relative to the stated objectives of the course, based on his/her experience and expertise and (4) evidence of rigor in urban and architectural investigations, (5) demonstrated craft and care in the assembly of drawings and models, (6) preparation for studio meetings and reviews.



Murat German. *Istanbul*

## STUDIO READINGS

### STUDIO GUIDES: Becoming Istanbul PDF (see corresponding website) + ISTANBUL: An Urban History (on order, shared studio copy)

#### Required: Project 1

1. The Big Dig: <https://www.newyorker.com/magazine/2015/08/31/the-big-dig>
2. The View from the Stands: <https://www.newyorker.com/magazine/2011/03/07/the-view-from-the-stands> (Optional)

#### Required: Project 2 (PDF pack)

1. The Story of Istanbul's Modernization
2. Istanbul: City of Intersections
3. Shaping a Modern City out of an Ancient Capital: Henri Prost's Plan for the Historical Peninsula of Istanbul

#### Required: Project 3 (PDF pack)

1. Creating Interfaces for a Sustainable Cultural Programme for Istanbul
2. Extended Thresholds I: Nomadism, Settlements and the Defiance of Figure-Ground
3. Extended Thresholds II: The Articulated Envelope
4. The Potential of Istanbul's Unprogrammed Public Spaces

#### Recommended Readings

1. *Istanbul: Memories and the City*. Orhan Pamuk
2. *Istanbul: City of Majesty at the Crossroads of the World*. Thomas Madden
3. ***Istanbul: A Tale of Three Cities*. Bettany Hughes**
4. *Portrait of a Turkish Family*. Irfan Orga
5. *Istanbul: The Imperial City*. John Freely
6. *Ara Güler's Istanbul*. Ara Güler
7. *Turkey Unveiled*. Nicole and Huge Pope
8. *Turkey: What Everyone Needs to Know*. Andrew Finkel
9. *Osman's Dream*: Caroline Finkel
10. *The Age of Sinan: Architectural Culture in the Ottoman Empire*. Gülru Neçipoglu
11. *The Making of Modern Istanbul*. Sibel Bozdoğan
12. *Architecture and the Turkish City: An Urban History of Istanbul Since the Ottomans*. Murat Gul
13. *Ottoman Architecture*. Godfrey Goodwin
14. *Istanbul: The collected Traveler – An Inspired Companion*

## RESOURCES

*Istanbul Belediye (Municipality) Websites (Kadiköy, Besiktas, Uskudar, Fatih...)*

<http://database.becomingistanbul.org/>

<http://www.istanbulurbandatabase.com/>

<https://reclaimistanbul.com/>

<http://survivalguidetoistanbul.blogspot.ca/>

## ACADEMIC ACCOMMODATION

You may need special arrangements to meet your academic obligations during the term because of disability, pregnancy or religious obligations. Please review the above course outline carefully. Should you require special accommodation, please contact the course instructor during the first two weeks of classes. In cases where the need for accommodation develops during the term, please contact course instructor promptly. Reviewing each request and arranging accommodations where necessary takes time: your cooperation is appreciated. Please make sure to respect the above notification timelines, particularly for in-class tests, mid-terms and final exams, as well as any change in due dates for assignments. For more detailed information on the University's academic accommodation policies students may visit the Equity Service website.

<http://carleton.ca/equity/accommodation>

## ACCESSIBILITY

Students with disabilities requiring academic accommodation in this course must register with the Paul Menton Centre for Students with Disabilities (PMC) for a formal evaluation of disability related needs. Documented disabilities could include but are not limited to mobility/physical impairments, specific Learning Disabilities (LD), psychiatric/psychological disabilities, sensory disabilities, Attention Deficit Hyperactivity Disorder (ADHD), and chronic medical conditions. Registered PMC students are required to contact the PMC, 613-520-6608, every term to ensure that course instructor receives your Letter of Accommodation no later than two weeks before the date of first assignment hand-in or in-class test. If you only require accommodations for your formally scheduled exam(s) in this course, please submit your request for accommodations to PMC by the deadlines published on the PMC website:

<http://www2.carleton.ca/pmc/new-andcurrent-students/dates-and-deadlines/>

## STUDENT CONDUCT

Please refer to

<https://calendar.carleton.ca/undergrad/regulations/academicregulationsoftheuniversity/> for overall information regarding academic standards. For information on academic regulations for degree students, see Section B. For academic performance evaluations, see

<https://calendar.carleton.ca/undergrad/regulations/academicregulationsoftheuniversity/acadregsuniv7/>

and for integrity and conduct, see section 12:

<https://calendar.carleton.ca/undergrad/regulations/academicregulationsoftheuniversity/academicintegrity/>

## ATTENDANCE

Attendance during noted Studio hours is mandatory and an essential part of a student's contract with the School and their instructor. It is a student's responsibility to be informed of decisions and announcements made during these hours. *More than 2 unaccounted-for absences from studio meetings, seminars, reviews and desk critiques, may result in a failing grade whether or not assignments have been completed.*

## RETENTION OF WORK

The School requires that each student document their term's work with high resolution scans of manual drawings, photographs of models, and saved files of work produced digitally. The following will be required at the end of the semester:

- A digital Folder containing jpg files of individual drawings or images (2.5MB/image @ 300 dpi) - i.e. a separate JPG of **each** image on a composite panel or page.
- Digital copies (PDFs) of all composite boards.
- Digital photographs of models and process work.

All material should be on labelled (with your name) flash-drive "ARCU4304\_**Last name**\_2018\_Saloojee," or "ARCS4107\_**Last name**\_2018\_Saloojee." Please organize the drive with appropriate subfolders as required. This is due on Friday, February 16<sup>th</sup>, 2018, to the instructor mailbox in the front office. Additional uploading

requirements will be issued for depositing work on cuLearn at a later date. The School reserves the right to use the images for the following: retrospective exhibitions of work, accreditation, publications and references for pedagogic purposes. Original work is the property of the students, but the School retains the right to keep work of merit for up to two years after the date of submission. The School will make every effort to preserve the work in good condition, and will give authorship credit and take care of its proper use.

## **STEWARDSHIP**

Architecture, urbanism and conservation are about stewardship, awareness, and thoughtful habitation. Please exercise consideration for the physical and social environment around you while using the studios. Respect custodial staff and their mandate to clean the building's public spaces only (and not the studios). Reduce, recycle, and reuse. Keep waste to a minimum, maintain shared material supplies and respect the studio space, desks and shared facilities.

## **SECURITY AND SAFETY**

For your health and safety and in keeping with the School's commitment to environmental stewardship, the School insists on responsible practices in the studio, including care and safety with tools, materials and assembly. Use the assembly room as required and needed. Given the nature of our studio, we will be using the plaster sink extensively. Please make every effort to ensure this area is well maintained, cleaned and ready for use. We will not be the only students using these spaces and it is imperative that we exercise caution, common sense and fairness.

For additional information, refer to the Carleton Environmental Health and Safety website:

<http://www.carleton.ca/ehs/>

*This syllabus is subject to change.*