

## The CANADIAN SHIELD



Ontario Parks (2015, August 7). *French River — Beautiful Day*. Retrieved from [ontarioparks.com/park/frenchriver](https://ontarioparks.com/park/frenchriver)

**THE NOTION OF ‘ENVIRONMENT’ BEGAN TO OCCUPY PUBLIC CONSCIOUSNESS PRECISELY WHEN IT WAS REALIZED THAT NO HUMAN ACTION COULD COUNT ON AN OUTSIDE ENVIRONMENT ANY MORE: THERE IS NO RESERVE OUTSIDE WHICH THE UNWANTED CONSEQUENCES OF OUR COLLECTIVE ACTIONS COULD BE ALLOWED TO LINGER AND DISAPPEAR FROM VIEW.**

—Bruno Latour

### THE CANADIAN SHIELD

Wildernesses do not allow easy engagement. Their scars remain as uncomfortable and beautiful reminders of past transgressions and recent expressions. In this studio, students will explore unexpected interfaces between architecture–landscape territories and flora and fauna (which include human) subjects. The Canadian Shield is a unique formation, which includes insects and flowers that at any moment can be a few seconds old, to air, water, and rock that has existed for up to and over four billion years. How do we design in such a place with such a long history? Where do we source the matter that we build from? What forces of nature do we ally ourselves with? Which cultural constructs do we deploy? And the most important question, why?

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### 1 Instructor Information

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Student counseling hours: to be arranged upon request.

### 2 Course Description

#### 2.0 Territorial Acknowledgement

We acknowledge that the School of Architecture is located on the traditional territory of the Neutral, Anishinaabeg and Haudenosaunee peoples. The University is situated on the Haldimand Tract, the land promised to the Six Nations that includes 10 kilometres on each side of the Grand River. (see references here: <https://uwaterloo.ca/engineering/about/territorial-acknowledgement>)

#### 2.1 Course Description

The Nature Conservancy of Canada writes that the “Canadian Shield is Canada's largest physiographic region extending from Alberta eastward to Newfoundland & Labrador and northward to Greenland, the Northwest Territories and Nunavut. The Shield covers a total area of 4.8 million square kilometres, and almost two thirds of Ontario.

“The Canadian Shield is composed of Precambrian rocks that are more than 570 million years old. Some of these rocks are even over 2 billion years old, making the rocks of the Canadian Shield the oldest rocks in North America. The rocks are igneous (including granites, diorites and basalts) and metamorphic (including schists and marbles). The Shield was the first area elevated above sea-level in North America and has undergone many changes over its geologic history, rising, falling and being eroded and scoured by the elements to become some of the most stable rocks present on Earth.

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“The Shield has helped shape Canada's cultural history — the navigable waterways carved into the area during glaciations dictated settlement across its expanse by both Native and European settlers. The Hudson Bay, an extremely important body of water in Canada's early history, was created by depression in the Canadian Shield from continental ice sheets. The Shield is also a source for many important minerals including iron, nickel, copper, zinc, uranium, gold and silver, and has influenced the economy in Canada.”

### 2.2 Course objectives and intended learning outcomes

Upon completion of this course students should be able to produce design research across scales and among disciplines, particularly landscape and architecture. The work produced will be through spatial, temporal, material and cultural media. Relational thinking will be developed with a focus on the work of history, technology and aesthetics. Critical positions regarding the agencies of subjects (human and otherwise), territories and institutions will be taken, developed and held.

The studio will also unpack, through design and discussion, the differences between ideas of ecology, nature, and landscape. Many theorists have argued that the very notions of nature, landscape, and wilderness are human and cultural constructs (Cronon, Schama, Cosgrove). How we view this nature, and how we document it, is contingent on an anthropocentric vision of the world. Canadian architecture has largely privileged the romantic notion of building in a “natural landscape,” not least because we have such vast expanses of it. However in the context of our environment, nature is far more complex. And increasingly, over the past two centuries, our natures have been increasingly monitored and controlled, and ecologies neglected, destroyed, amplified, manufactured and transformed under what has been called the great acceleration.

Students are expected to:

- understand the role of research in generating ideas about landscape, site, program, form, matter, and tectonics;
- develop and articulate a critical position relative to site and program;
- demonstrate a general understanding (though the display of analytic and representational skills) of architecture and landscape design and systems.
- develop a clear spatial parti for a building and for a landscape;
- develop a project across a range of scales—from site strategy through to structural and tectonic considerations;
- develop a coherent idea about structure that supports the larger architectural intentions;
- exhibit dexterity and understanding of geometry, scale, and craft;
- work through a range of representational modes;
- demonstrate a degree of architectural literacy with regard to precedent and strategies in architecture and landscape architecture.

### 2.3 Topics to be covered

DOCUMENTATION, ANALYSIS, AND TRANSFORMATION – In coordination with the landscape history and theory course, students in groups of two will research landscape architecture precedents, individually re-draw them, and individually transform them one of three ways. Each precedent will then be presented to the class as coordinated by each group. (weeks 1–4).

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**NATURAL RELATIONS** – During the field trip to the Canadian Shield, students will each document very precisely two cubic feet of nature. This cube will then be transformed through technologically altered materials, scale shift, and collective activity. (weeks 5–8).

**LODGE** – The main project of the studio will be a lodge located on one of the sites of the field trip. Serious reconsideration of the program of what a lodge is, as a meeting place, as an insertion, as a presentation, as a submission, as an embedment, and so on, will be required. Students are to lodge yourselves on a stratum and experiment with possibilities. (weeks 8–13).

### 2.4 Teaching Methodology

The CANADIAN SHIELD studio will be an intensive design research studio. Continuous attendance during studio hours is required as individual desk crits and group critical conversations will occur in this time period. On occasion, lectures, seminars and fieldwork will be instituted on an as-needed basis. Contributions by students are of equal importance to that of the instructors. It is expected that a minimum of two hours of independent work be performed in studio for every hour of course time that is allocated to the studio; studio culture is extremely important. This studio's objective is to provide a methodological foundation for your independent work in design research, intellectual risk taking, and to provide a collaborative studio and seminar atmosphere.

## 3 Expectations / Requirements of the Students

### 3.1 Assignments and Other Work and Weighting of Each

Students will be graded on the work performed during the course. Grading will be based on the degree to which submitted work satisfies the requirements and objectives of each assignment. In addition, grading will reflect student participation, commitment, effort and improvement over the 14 weeks of the course. The weighting of the projects throughout the term is as follows:

Assignment 1: LANDSCAPE PRECEDENTS DOCUMENTED AND ANALYZED – 25%  
Assignment 2: NATURAL RELATIONS TECHNOLOGICALLY TRANSFORMED – 25%  
Assignment 3A: LODGE ON A STRATUM, EXPERIMENT WITH OPPORTUNITIES – 20%  
Assignment 3B: LODGE ON A STRATUM, EXPERIMENT WITH OPPORTUNITIES – 30%  
Other Work: PARTICIPATION, CONTRIBUTION, AND GROWTH – bonus 5%

Note that a passing grade in Assignment 3 is required to pass the course.

Reviews are not evaluations but rather the opportunity for a public discussion of your work. Evaluation will take place in confidential sessions by the studio faculty working as a group, in which all critical aspects of each project will be considered. It is important for each student to participate not only in the review of their own work, but in the reviews of the work of fellow students. Participation in class reviews and seminars is mandatory.

Students will receive their final course grades only from the Registrar. Final course grades may not be posted or disclosed anywhere by an instructor.

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### 3.2 Course Schedule and Deadlines

- |    |  |   |
|----|--|---|
| 1  | Mon May 8 9:30am   | Main Lecture Hall: assignment 1A distributed                                    |
|    | Mon May 8 11:00am  | Lecture: <i>Nature and Wilderness</i> , Tracey Eve Winton                       |
|    | Mon May 8 1:30pm   | Group section discussions with instructors                                      |
|    | Thu May 11   | desk crits: <b>research documentation complete and design sketches</b>          |
|    | Thu May 11 12:30pm   | <i>All School Meeting</i>   |
| 2  | Mon May 15   | desk crits: <b>draft of the overview and explosion drawings</b>                 |
|    | Thu May 18   | desk crits: <b>draft of the analytical drawing</b>                              |
| 3  | Mon May 22   | <i>Victoria Day holiday: no class</i>   |
|    | Thu May 25   | desk crits: <b>draft of the immersive drawing</b>                               |
| 4  | Mon May 29   | desk crits: <b>final drafts of the four-drawing set</b>                         |
|    | Wed May 31 8:00pm  | <i>digital presentation deadline</i>  |
|    | Thu June 1 9:30am  | Main Lecture Hall: <b>A1 class digital presentation</b>                         |
|    | Thu June 1 4:30pm  | Lecture: <i>French River Lodge</i> , Scott Sørli                                |
| 5  | Monday to Thursday June 5 to 8 – Research Trip<br><a href="#">Home - Bear's Den Lodge - Fishing French River (bearsdenlodge.com)</a><br><a href="#">Luxury Ontario Resort &amp; Cottage Rentals   Lodge at Pine Cove (frenchriver.com)</a> |   |
| 6  | Mon June 12  | desk crits / Lecture: <i>Art/Material</i> , Di Tang                             |
|    | Thu June 15  | desk crits  |
| 7  | Mon June 19  | desk crits  |
|    | Thu June 22  | desk crits  |
| 8  | Mon June 26, 9:30  | eClassroom: <b>A2 Group Review</b> / Lecture: <i>Living Program</i> , SiFei Mo  |
|    | Thu June 29  | desk crits  |
| 9  | Mon July 3   | <b>NO CLASS</b>   |
|    | Thu July 6   | desk crits  |
| 10 | Mon July 10  | desk crits  |
|    | July 13  | desk crits  |
| 11 | Mon July 17  | loft: <b>A3A Midterm Pinup</b> / Lecture: <i>Representation</i> , Lola Sheppard |
|    | Thu July 20  | desk crits  |
|    | Friday to Sunday July 21 to 23 – Grand River Champion of Champions Powwow  |   |
| 12 | Mon July 24  | desk crits  |
|    | July 27  | desk crits  |

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13      Mon July 31      desk crits  
         Friday August 4      loft: **A3B Final Review**

**Reviews:** Reviews are not evaluations but rather the opportunity for a public discussion of your work. Evaluation will take place in confidential sessions by the studio faculty working as a group, in which all critical aspects of each project will be considered. It is important for each student to participate not only in the review of their own work, but in the reviews of the work of fellow students. Participation in class reviews and seminars is mandatory.

**Hand-In and Digital Submissions:** Students must complete all projects to an acceptable level and obtain a passing average in order to receive credit for this course.

You are required to have hard copy print-out for the final pin-up and formal reviews. Last minute printing problems, lost or corrupt files will not be accepted as an excuse for late project submissions. All work in this course must be presented in hard copy format regardless of one's preferred working methodology.

**Late Work:** Students are allocated **one** late pass for the term. This allows students to make **one** submission **up to 24 hours** after the stated deadline without penalty and without any request for accommodation. Students are required to communicate with your instructor their intention to use a late pass before the relevant deadline. There will be no review of late work.

Other than that, only in the case of a justified medical or personal reason will these penalties be waived, and only if these have been officially submitted to the [Undergraduate Student Services Co-Ordinator](#) and accepted by the Undergraduate Office.

Students seeking accommodations due to COVID-19, are to follow Covid-19-related accommodations as outlined by the university here: (<https://uwaterloo.ca/coronavirus/academic-information#accommodations>).

Work submitted after the hand-in date and time without a confirmed extension will be subject to a penalty of 10% per day thereafter, and after four business days a mark of zero will be recorded.

## 4 STUDIO ATTENDANCE

**Studio hours:** Mondays and Thursdays:  
9:30am-12:30pm, 1:30pm – 5:30pm

You are required to be in studio all day on studio days. If you miss 3 or more desk-crits, reviews, or lectures, without a satisfactory explanation and documentation, this will provide grounds to request withdrawal. *It will also result in a 0 in your participation grade.*

The studio sessions will include lectures, individual desk-crits, pin-ups and formal reviews. Class attendance and participation play a key part in the course and will be noted and evaluated by instructors.

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### COVID-19 Special Statement

Given the on-going situation around COVID-19, students are to refer to the University of Waterloo's developing information resource page (<https://uwaterloo.ca/coronavirus/>) for up-to-date information on academic updates, health services, important dates, co-op, accommodation rules and other university level responses to COVID-19.

### Fair Contingencies for Emergency Remote Teaching

To provide contingency for unforeseen circumstances, the instructor reserves the right to modify course topics and/or assessments and/or weight and/or deadlines with due and fair notice to students. In the event of such challenges, the instructor will work with the Department/Faculty to find reasonable and fair solutions that respect the rights and workloads of students, staff, and faculty.

### Passing Grades

The standard minimum passing grade in each ARCH course is 50% with the following exceptions: the minimum passing grade is 60% for all studio courses (ARCH 192, ARCH 193, ARCH 292, ARCH 293, ARCH 392, ARCH 393, ARCH 492, and ARCH 493). Grades below the specified passing grade result in a course failure.

## 5 RECOMMENDED READINGS

Below is a bibliography of books that touch upon many of the issues will be discussing this term. In addition, a list of more specific readings and references will be distributed as required with each project handout. Reference material will be held on reserve in the *Musagetes Library* for use by the class, or will be provided in pdf form and posted to ACE. We encourage all students to actively use the *Musagetes Library* collection and the recommended readings

- Beresford-Kroeger, Diana. The Global Forest. New York: Viking, 2010.
- Carson, Rachel. Silent Spring. Boston: Houghton Mifflin, 1964/1994.
- D'Agata, John. About a Mountain. New York: W.W. Norton, 2010.
- Ellsworth, Elizabeth, and Jamie Kruse. Making the Geologic Now: Responses to Material Conditions of Contemporary Life. Brooklyn: Punctum Books, 2013
- Gissen, David. Subnature: Architecture's Other Environments: Atmospheres, Matter, Life. New York: Princeton Architectural Press, 2009.
- Gross, Max. Gross, Max. Seoul: C3 Publishing, 2007.
- McHarg, Ian. Design with Nature. New York: Doubleday, 1971.
- Monbiot, George. Feral: Searching for Enchantment On the Frontiers of Rewilding. London: Penguin, 2013.
- Negarestani, Reza. Cyclonopedia: Complicity With Anonymous Materials. Melbourne: re:press, 2008.
- Roncken, Paul A., Stremke, Sven and Paulissen Maurice. Landscape machines: productive nature and future sublime. *Journal of Landscape Architecture*, Spring, 2011.
- Schama, Simon. Landscape and Memory. Toronto: Random House of Canada, 1995.
- Serres, Michel. The Natural Contract. Ann Arbor: University of Michigan Press, 1995.
- Smithson, Robert, and Jack D Flam. Robert Smithson, the Collected Writings. Berkeley: University of California Press, 1996.
- Snæbjörnsdóttir, Bryndis, and Mark Wilson et al. Uncertainty In the City: An Examination of Interspecies' Thresholds. Berlin: The Green Box, 2011.
- Vogt, Günther. Miniature and Panorama: Vogt Landscape Arch Projects 2000-06. Baden: Lars Müller, 2006.



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### 6 COMMUNICATION WITH STUDIO COORDINATOR AND FACULTY

During the course of the term, faculty may need to send communications to ARCH 293 students. It is required that each student confirm their current active email address with the Undergraduate Student Service Coordinator during the first week of class. Any correspondence regarding studio matters can be addressed to [scott.sorli@uwaterloo.ca](mailto:scott.sorli@uwaterloo.ca)

#### 6.1 Mental Health Support

All of us need a support system. We encourage you to seek out mental health supports when they are needed. Please reach out to Campus Wellness (<https://uwaterloo.ca/campus-wellness/>) and Counselling Services (<https://uwaterloo.ca/campus-wellness/counselling-services>).

We understand that these circumstances can be troubling, and you may need to speak with someone for emotional support. Good2Talk (<https://good2talk.ca/>) is a post-secondary student helpline based in Ontario, Canada that is available to all students.

#### 6.2 Equity, Diversity and Inclusion Commitment

The School of Architecture is committed to foster and support equity, diversity and inclusion. If you experience discrimination, micro-aggression, or other forms of racism, sexism, discrimination against 2SLGBTQ+, or disability, there are several pathways available for addressing this:

A) If you feel comfortable bringing this up directly with the faculty, staff or student who has said or done something offensive, we invite you, or a friend, to speak directly with this person. People make mistakes and dealing them directly in the present may be the most effective means of addressing the issue.

B) you can reach out to either the [Undergraduate office](#), [Graduate office](#), or Director ([DirectorArchitecture@uwaterloo.ca](mailto:DirectorArchitecture@uwaterloo.ca)). If you contact any of these people in confidence, they are bound to preserve your anonymity and follow up on your report.

C) You can choose to report centrally to the Equity Office. The Equity Office can be reached by emailing [equity@uwaterloo.ca](mailto:equity@uwaterloo.ca). More information on the functions and services of the equity office can be found here: <https://uwaterloo.ca/human-rights-equity-inclusion/about/equity-office>.

D) [Racial Advocacy for Inclusion, Solidarity and Equity \(RAISE\)](#) is a student-led Waterloo Undergraduate Student Association (WUSA) service launching in the Winter 2019 term. RAISE serves to address racism and xenophobia on the University of Waterloo campus with initiatives reflective of RAISE's three pillars of Education and Advocacy, Peer-to-Peer Support, and Community Building. The initiatives include but are not limited to: formal means to report and confront racism, accessible and considerate peer-support, and organization of social events to cultivate both an uplifting and united community. You can report an incident on their [online form](#).

### 7 ACADEMIC INTEGRITY, GRIEVANCE, DISCIPLINE, APPEALS, DIS/ABILITY

**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



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responsibility. [Check [the Office of Academic Integrity](#) for more information.]

**Grievance:** A student who believes that a decision affecting some aspect of their 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.

**Discipline:** A student is expected to know what constitutes academic integrity to avoid committing an academic offence, and to take responsibility for their 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](#).

**Appeals:** A decision or penalty imposed under Policy 33 (Ethical Behavior), Policy #70 (Student Petitions and Grievances) or Policy #71 (Student Discipline) may be appealed, if there is a ground. Students, who believe they have a ground for an appeal, should refer to [Policy #72](#) (Student Appeals).

**Note for Students with Disabilities:** [AccessAbility Services](#), located in Needles Hall, Room 1401, 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 [AccessAbility Services](#) at the beginning of each academic term.

**Accommodation:** *Should students require accommodation due to illness, they must provide a Verification of Illness Form to support their requests.* [Check <https://uwaterloo.ca/registrar/current-students/accommodation-due-to-illness> for more information.]

**Exam Period Travel:** *Student travel plans are not considered acceptable grounds for granting an alternative examination time.*

**Turnitin.com:** Text matching software (Turnitin®) may be used to screen assignments in this course. Turnitin® is used to verify that all materials and sources in assignments are documented. Students' submissions are stored on a U.S. server, therefore students must be given an alternative (e.g., scaffolded assignment or annotated bibliography), if they are concerned about their privacy and/or security. Students will be given due notice, in the first week of the term and/or at the time assignment details are provided, about arrangements and alternatives for the use of Turnitin in this course.

It is the responsibility of the student to notify the instructor if they, in the first week of term or at the time assignment details are provided, wish to submit the alternate assignment.