

## COURSE OUTLINE

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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. <https://uwaterloo.ca/engineering/about/territorial-acknowledgement>



Roberto Burle Marx *Sítio Roberto Burle Marx* Barra de Guaratiba, Brazil 1949-1994

In this studio we will explore architecture's relationship to site, landscape, and public space. We will look deeply at leisure typologies alongside ecological practices and theories. Exploring the vast dynamic and interconnected systems that influence site design, microclimates will serve as a hinge for our work, bridging global/local, inside/outside, nature/culture, and human/nonhuman. Reflecting upon how human activity is inextricably embedded in dynamic systems of the planet, we will make enjoyment and delight design criteria to challenge extractive practices that instrumentalize bodies and lands.

*“Humanists, not used to thinking with disturbance, connect the term with damage. But disturbance, as used by ecologists, is not always bad—and not always human. Human disturbance is not unique in its ability to stir up ecological relations. ... disturbance is always in the middle of things: the term does not refer us to a harmonious state before disturbance. Disturbances follow other disturbances. Thus all landscapes are disturbed; disturbance is ordinary. But this does not limit the term. Raising the question of disturbance does not cut off discussion but opens it, allowing us to explore landscape dynamics. Whether a disturbance is bearable or unbearable is a question worked out through what follows it: the reformation of assemblages.”*

Anna Lowenhaupt Tsing, *The Mushroom at the End of the World: On the Possibility of Life in Capitalist Ruins* (Princeton: Princeton University Press, 2015), 160.

Our methodologies will alternate between analytic and expressive modes of architectural investigation. We begin large, at the scale of cities, regions and the planet, looking at significant design practices and ideas that have expanded our understanding of environmental relationships. Global issues of climate are felt in our direct sensory experience of microclimate as we move to the small scale of 1:1 with grounding site investigations at the scale of the body. As we spend sustained time in a nearby constructed landscape, we will get to know its rhythms, forms and composition. The final project will be at medium scale, bringing our experience, insights, critiques, and passions together with the program of a public plaza, a new commons. We will test the capacity of design to intimately weave together ecologies, bodies, and cultures through an expanded understanding of landscape as a hybrid of human and more-than-human forces in the 21<sup>st</sup> century.

*“There is an immediate relationship between the body and space ... Before producing effects in the material realm (tools and objects), before producing itself by drawing nourishment from that realm, and before reproducing itself by generating other bodies, each living body is space and has its space: it produces itself in space and also produces that space ... A revolution that does not produce a new space has not realized its full potential; indeed, it has failed in that it has not changed life itself, but has merely changed ideological superstructures, institutions or political apparatuses. A social transformation, to be truly revolutionary in character, must manifest a creative capacity in its effects on daily life, on language and on space.”*

Henri Lefebvre, *The Production of Space*, trans. Donald Nicholson-Smith, p170

The challenges that the designer faces today at the intersection of landscape and architecture are the range of factors that the public expects we have considered and integrated into our design. In order to participate in the design of landscapes today, we need to be versed in current understanding of the fields and conversations that intersect the activity. We expand the topics in ARCH 225 *Theory and Design of the Contemporary Landscape* to encompass elements of concern: geology, hydrology, botany, ecology,

meteorology, cosmology, and metallurgy. We recognize that natural landscapes have been impacted by humans and that the past histories and current cultures have produced layered sites with complex meanings and associations that require recognition. The burning issues of our world today increasingly impact architecture and landscape: environmental pollution; climate change and its manifestations such as global warming and rising sea levels; unequal distribution of resources, wealth and power; loss of habitat and species diversity; erasure of traditional cultures and associated land stewardship practices; global pandemics; peak oil; war; and global migrations resulting from all of the above. We will stay with the trouble tuning in to the impact of our actions within the interdependent networks of which we are a part.

*"In our living condition we are constituted by the effects of forces, with their diverse and mutable relationships that stir the vital flows of a world. These forces traverse all the bodies that compose the world, making them one sole body in continuous variation, whether or not we are conscious of it. ... We usually call "intuition" the extra cognitive mode of decoding that is proper to affect's power of assessment. However, this is a word so worn out in our culture ... that I propose to replace it with "body-knowing" or "life-knowing," an eco-ethological Knowing."*

Suely Rolnik, "The Spheres of Insurrection: Suggestions for Combating the Pimping of Life", *E-flux*, no 86 (2017).

The more- than-human world needs us to expand our relationality to include all living beings on the one hand, and the material production of buildings on the other - from methods of extraction, material production, transportation, use of labor, energy consumption and building life cycles. As the objectification and instrumentalization of the earth and huge portions of humanity is no longer tolerable to the conscience, architecture's relational potentiality struggles to redefine itself at multiple scales, both smaller and larger than we may be accustomed. Architecture can learn from landscape architecture and art to address the most urgent issues of our time, envisioning environments that speak directly to the body, engaging dynamic ecological systems and natural sciences, and caring for life as a process.

### Learning Objectives

By the end of the course, students will be able to:

- Demonstrate facility with site analysis tools
- Demonstrate how knowledge of the natural and constructed environment contribute to design decisions and methodology
- Recognize architecture's role in the production of climate and microclimate
- Integrate dynamic systems and ecological networks impacting site design
- Critically explore the intersection of landscape and architecture
- Integrate contemporary site-based design practices and theories into design
- Pursue design concerns, observations and ideas about the course content at multiple scales

**Required Texts**

This studio course has been developed in connection with ARCH 225 *History and Theory of the Contemporary Landscape* with the expectation that students integrate those readings into their work. Further short readings along with links to selected online resources will be provided throughout the term and assigned week by week. These will include texts by guest speakers. Familiarity with all of the above are required for class discussion and evaluation.

**Course Requirements and Assessment****Project 1 BIG Group: Case Studies**

0.5 lecture day + 4.5 studio days + 1 presentation day. Value 25% of grade. Assigned Monday May 10<sup>th</sup>.  
Deadline for submission on LEARN Thursday June 3<sup>rd</sup> at 9:30 am.

**Project 2 SMALL Individual: Intervention**

0.5 lecture day + 4.5 studio days + 1 presentation day. Value 25% of grade. Assigned Monday June 7<sup>th</sup>.  
Deadline for submission on LEARN Thursday June 24<sup>th</sup> at 9:30 am.

**Project 3 MEDIUM Individual: Final Design Project**

0.5 lecture day + 9.5 studio days + 2 presentation days. Value 50% of grade. Assigned Monday June 28<sup>th</sup>.  
Deadline for submission LEARN Monday August 2<sup>nd</sup> at 11:00 pm.

A separate detailed project assignment will be provided for each project. All submissions are digital pdf submissions with a maximum size of 50MB per project. Each assignment you submit during the term will be assessed on the following basis:

1. Ambition and appropriateness in relation to the course material and assignments
2. Integrity and clarity in the development and presentation of your investigations
3. Breadth and depth of investigation framed by the course material and your interests
4. Craft and precision of the architectural expression
5. Completeness and communication in the documentation to express your intentions

**Schedule**

Studio hours are Mondays and Thursdays from 9:30am-12:30pm and 1:30pm-5:30pm EST on days as indicated on the schedule below. Students are required to be working and available for online video and audio sharing and discussion, attend and participate in all scheduled reviews, presentations, lectures and events that occur during these hours. Detailed schedules for each week will be sent before the start of Monday's class. While our first lecture begins at 9:30am, our group meetings including project presentations, discussions, faculty and visitor's presentations will occur each studio day after lunch. Expect to be online together on Teams each studio day from 1:30-2:30 EST.

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SAT	SUN
WK1	<b>10 MAY</b> <i>ARCH 293 Intro</i> <i>P1 Intro</i>	11	12	<b>13 MAY</b> <i>P1 Studio</i> <b>1:30 Talk</b>	14	15	16
WK2	<b>17 MAY</b> <i>P1 Studio</i> <b>1:30 Talk</b>	18	19	<b>20 MAY</b> <i>P1 Studio</i> <b>1:30 Talk</b>	21	22	23
WK3	24 <i>Victoria Day</i> <b>No classes</b>	25	26	<b>27 MAY</b> <i>P1 Studio</i>	28	29	30
WK4	<b>31 MAY</b> <i>P1 Deadline</i> <i>P1 Presentations Part 1</i>	1 JUNE	2	<b>3 JUNE</b> <i>P1 Presentations Part 2</i>	4	5	6
WK5	<b>7 JUNE</b> <i>P2 Intro</i> <i>P2 Studio</i> <b>1:30 Talk</b>	8	9	<b>10 JUNE</b> <i>P2 Studio</i> <b>1:30 Talk</b>	11	12	13
WK6	<b>14 JUNE</b> <i>P2 Studio</i> <b>1:30 Talk</b>	15	16	<b>17 JUNE</b> <i>P2 Studio</i> <b>1:30 Talk</b>	18	19	20
WK7	<b>21 JUNE</b> <i>P2 Studio</i> <b>1:30 Talk</b>	22	23	<b>24 JUNE</b> <i>P2 Deadline</i> <i>P2 Presentations</i>	25	26	27
WK8	<b>28 JUNE</b> <i>P3 Intro &amp;</i> <i>P3 Studio</i> <b>1:30 Talk</b>	29 <i>Kounkuey Design Initiative</i> 1-2:30	30	1 JULY <i>Canada Day</i> <b>No classes</b>	2	3	4
WK9	<b>5 JULY</b> <i>P3 Studio</i> <b>1:30 Talk</b>	6	7	<b>8 JULY</b> <i>P3 Studio</i> <b>1:30 Talk</b>	9	10	11
WK10	<b>12 JULY</b> <i>P3 Studio</i> <b>1:30 Talk</b> <b>Jonathan Graham</b>	13	14	<b>15 JULY</b> <i>P3 Studio</i> <b>1:30 Talk</b> <b>Sylvia Benedito</b>	16	17	18
WK11	<b>19 JULY</b> <i>P3 Studio</i> <b>Interim Reviews</b>	20	21	<b>22 JULY</b> <i>P3 Studio</i> <b>1:30 Talk</b>	23	24	25
WK12	<b>26 JULY</b> <i>P3 Studio</i>	27	28	<b>29 JULY</b> <i>P3 Studio</i> <b>1:30 Talk</b>	30	31	1 AUG
WK13	2	<b>3 AUG</b> <i>P3 Deadline</i> <i>Final Reviews</i>	<b>4 AUG</b> <i>Final Reviews</i>	<b>5 AUG</b>	6	7	8

**Remote Course Delivery Platforms & Communication**

During remote learning, we will be using additional platforms to deliver, organize and share course content, learning and work. LEARN will be used for official communications, course documents, readings and assignments, work submission, grade recording and release. MICROSOFT TEAMS and ZOOM will be used for class lectures and desk reviews for its simplicity in sharing and marking up drawings with the group. Participants in this course will be required to set up their own ZOOM or TEAMS meetings to work on their group assignment Project 2, and should familiarize themselves with the platforms before the start of the course.

**Course Time Zone**

All dates and times communicated in the document are expressed in Eastern Time (Local time in Waterloo Ontario, Canada). From September 8 – October 24 2020 times are indicated in Eastern Daylight Time (EDT, UTC—4:00) and from October 25 – December 31 2020, times are indicated in Eastern Standard Time (EST, UTC—5:00)

**Fall 2020 COVID-19 Special Statement**

Given the continuously evolving 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.

**Student Notice of Recording**

The course's official *Notice of Recording* document is found on the course's LEARN site. This document outlines shared responsibilities for instructors and students around issues of privacy and security. Each student is responsible for reviewing this document.

Individual desk critiques or meetings and small group meetings will not be recorded. Project introductions and lectures by the instructor may be recorded and uploaded to LEARN only for your future reference during the course of the term.

**Late Work**

Assignments that are handed in late will receive 0%. No late work will be accepted. 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>).

**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.

**Equity, Diversity and Inclusion Commitment**

At the School of Architecture, we are committed to foster and support equity, diversity and inclusion. We recognize however, that discrimination does occur, sometimes through an isolated act of discrimination, but also through practices and policies that must be rewritten. If you ever experience discrimination and need to report on instances of micro-aggressions and other forms of racism, sexism, discrimination against LGBTQ2S+, or disability, please note that there are different pathways to report these instances:

A) if you feel comfortable bringing this up directly with the Faculty or person who has said or done something offensive, we invite you, or a friend, to speak directly with this person.

B) If you do not wish to bring this up with this person directly, you are invited to reach out to either the undergraduate ([Donna Woolcott](#) or [Maya Przybylski](#)) or graduate office ([Nicole Guenther](#), [Lola Sheppard](#), or [Jane Hutton](#)). If you contact any of these people in confidence, they are bound to preserve your anonymity and will be able to follow up on the report. Alternatively, you may always reach out to director [Anne Bordeleau](#) directly, and she will protect your identity and follow up on the report.

C) Finally, you may also 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>.

Academic integrity, grievance, discipline, appeals and note for students with disabilities:

**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.]

**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.

**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](#).

**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.

**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.

**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.